



HUMAN URBANISM: *immersion into place*





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“Human beings will be happier -- not when they cure cancer or get to Mars or eliminate racial prejudice or flush Lake Erie but when they find ways to inhabit communities again.”

*Kurt Vonnegut, Careless Society*

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## THEORY

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“The failure of community design is to recognize factors and try to re-create humane physical environments within the new frame work that has added to the disintegration of cities and the increased the sterility of human life. Designers have passively followed trends without questioning their cause and effect. **DESIGN CAN AND MUST BE A TOOL FOR CHANGE.** Reorienting physical solutions toward more humane goals and challenging programmatic assumptions that would be at odds with urban better communities...”

*-Eduardo Lorenzo, Community Design*

## ABSTRACT

The way humans react to and engage space defines its use and purpose. Or in other words, the human is at the core of our understanding of space. Every space is unique due to the different patterns of use defined by the human; this is what distinguishes space from place. Therefore, the human is the basis for creating place. This principle can apply to a larger scale such as a community. Communities shape space through the complex relationships and movements made over time. Thus, the relationship of a human, community and their place forms a specific meaning expressing a unique culture and spirit.

Places rich with culture, life and engagements should be expressed through architecture allowing architecture to be the physical manifestation of the spirit in a particular place. Unfortunately, many communities that are diverse and culturally rich are hidden under blight and are unable to show their individuality of place. This leads to disinvestment in the neighborhood, lack of pride by the residents, and further, an inability to thrive in one's own place. This condition expresses a disconnection between of people and place in many communities, especially in low income urban neighborhoods that struggle to survive. How can design empower the community's unique character and spirit to create a place that visually celebrates their individuality?

The goal of this thesis is to understand how architecture, design and it's process can be more responsive to the changing urban landscape and the culturally rich communities that inhabit them. Contrary to current methods of deriving urban plans based on form and function, a modified form of urbanism is suggested; an urbanism that grows and builds with the people, the community, and their place. This modified urbanism, called "Human Urbanism", is based on the process of finding and expressing the spirit and desires of a community through observation, analysis, participation and being integrated with the local culture. How can these ways of seeing space (observation, analysis, engagement and immersion) inform design that embodies the spirit of place?

In response to this question, this thesis seeks to formulate a framework and process for the architect (and the community and client as well) that can be used to amplify the spirit of communities through a modified design approach. There are places in every community that define its character and spirit. Finding these "hidden", "left over spaces" and celebrating them individually through a form of architecture is one approach that "Human Urbanism: immersion into place" investigates.



“...lively, diverse, intense cities contain the seeds of their own regeneration, with energy enough to carry over for problems and needs outside themselves.”  
-Jane Jacobs, *Death and Life of Great American Cities*

## THESIS PAPER

### Introduction

Humans bring meaning and life to space. In other words, the human experience is at the core of our understanding of space. Due to the individuality of people, environments are given qualities that allow spaces to become unique places. Although one might initially imagine this definition of place operating at a small scale and specific location, the same principle can apply to a larger scale of communities. Human communities also shape space through daily actions that ultimately express their culture and characteristics. Architecture can serve as the physical manifestation of the spirit of a place that is rich with culture and life. Unfortunately, many communities that have strong social networks are hidden under blight and disinvestment, unable to express their uniqueness through architecture.

Blight and disinvestment are the result of many events that take place over the course of time. Events such as factories moving out of urban cores, highway expansion, and housing policies all encouraged the movement of populations out of thriving communities. The movement affected those who remained in the once thriving urban communities because it changed not only the members of the community, but also the services, jobs and stores available. Sprawl is an example of an event that has caused a change in the complexities of a community. The result of suburban sprawl did not just take away people; economic investment, jobs and political clout also left urban neighborhoods. This shift altered the relationships of social, economic, political, and physical elements of urban neighborhoods leaving many people unnoticed and isolated. Without much besides themselves, those who remained in the urban neighborhoods formed tight knit communities rich with layers of history, memories, and culture.

The goal of this thesis is to understand how the process of architecture and design can be more responsive to the evolution of urban landscapes and the culturally rich communities that inhabit them. Contrary to current urban plans based solely on form and function, a modified form of urbanism is suggested; an urbanism that grows with the people, the community, and their place. This modified urbanism, called "Human Urbanism", is based on the process of finding and expressing the spirit of a community through observation, analysis, proposals, and feedback, integrating the local culture throughout the process. How can the unique ways of seeing and experiencing space (observation,

analysis, engagement and immersion) enlighten design that embodies the spirit of place? In response to this question, this thesis seeks to formulate a framework and process for the architect that can be used to discover the spirit of communities through a design approach that responds to the cultures inhabiting the place. There are interesting places in every community that define its character and spirit. Finding the exciting, hidden spaces and celebrating the local community without a master plan but through a form of an engaging architectural investigation rather than using a rigid master plan is one approach that "Human Urbanism" explores.

## **People Shape Place**

The layering of space, people and experiences creates a place with specific meaning. Since each place is created through individuals and experiences, they evoke feelings that are invisible. This unseen phenomenon could be described as the spirit of place, and that spirit is what should inspire design. The spirit of place, is the result of a network of human interactions. These specific interactions describe the way people respond to a particular place and should be the basis of responding architecturally to that region as well. Thus, design should reflect the current and complex patterns of use while enhancing the place to provide a physical celebration of the culture. For these reasons, it could be said that complex layers of human interaction creates architecture. These ideas are supported by urban designers such as John Chase, Margaret Crawford and John Kaliski who believe that "the lived-in and experienced spaces should be more important than physical form in defining the city." The title of the thesis arises from these concepts of developing an urbanism based on people. In response to other "urbanisms" this thesis takes the position that a good reflection of the culture, history and current conditions and relationships of the residents, rather than only being concerned with form and zoning, should be the foundation of urbanism.

Kevin Lynch, a respected architectural theorist suggests a similar approach to urban design through various writings that are based on the idea that "a city is based on the relationship of people and place, not on form." Architecture cannot "make" communities, but communities can shape architecture through the expression of their spirit. Kevin Lynch's approach is similar to the ideas of John Chase, Margaret Crawford and John Kaliski who state that "the human experience is the fundamental aspect of any definition of urbanism." Form

can encourage interaction and encounter, but cannot create or recreate the bond between people that allows communities to associate space with a particular spirit. The spirit of place is something natural, inherent, and organic. Peter Neal, author of *Urban Villages and the Making of Communities*, explains the importance of embracing the fact that communities are formed by people and their emotional and social connections over time. He states that “the true strength of places depends on its people.” However, Neal believes that contemporary designers have overlooked the importance of community as a determining factor of the development of place.

Jane Jacob, an economic theorist with expertise in urban planning, presents yet another method of urban design. Her theory supports a grassroots approach to urbanism. She believes that local residents are the human assets from which urban design should be built upon. Therefore, Jacobs strives “for common sense approach derived from direct observation of people’s daily lives.” The multiple lives of the community coming together create a complexity that Jacobs believes should serve as the information that is considered in architectural design. It is the complexity of multiple lives that creates a unique place that is never capable of being replicated or recreated.

The theory of “Human Urbanism” suggests a change in the way design is approached. Architecture should not be implemented to change healthy communities; rather architects should change the way they approach design, understanding that architecture should be used to build and strengthen communities beginning from the lives and the spirit that currently inhabits the space. Other forces such as the economy, jobs, technology and political forces also shape the environment within which communities and architecture exists. What architects and designers can do is recognize these factors and incorporate the trends of the community. Thus, design that is based on existing human relationships has the power to strengthen the connection between people and their place acting as a powerful celebration of its unique culture.

### **The Communities of Low-Income Urban Neighborhoods**

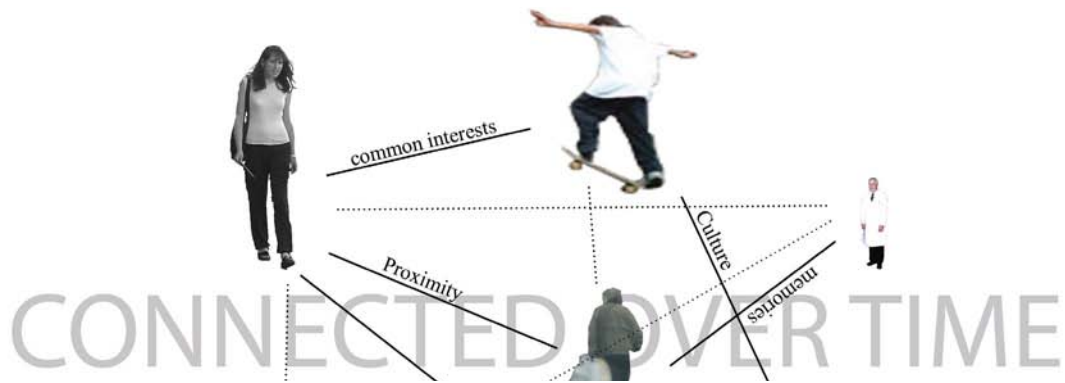
Surviving low-income urban neighborhoods with poor physical conditions but strong social communities prove that place is made by people. Under served, strong communities usually do not form relationships under large fancy roofs. Instead, these relationships are formed and enriched on the sidewalk and

on the front porch. This suggests that design of specific and characteristic elements of where interaction occurs is what has the opportunity to truly enhance a quality of life for communities in need. Thus, the role of the designer as stated by respected architect Dan Pitera is "to provide the opportunity for interaction to occur." Architecture can enhance specific relationships between people and place that define a culture.

Low-income urban neighborhoods often provide examples of the meaning of community. These neighborhoods typically consist of a strong network of support that has been developed by the community through the years. This network supports the most basic needs such as conversations, as well as more complex needs like soothing the fear of abandonment. Most importantly, strong social networks support the addition and subtraction of individuals in a community. Although this is an observation, Jane Jacobs implies that the beauty of strong communities develops due to people interweaving throughout time. Through the process of evolving social support systems, cultures spread, transform and are shared over generations.

The strength of a culturally rich community's social structure is sometimes overlooked in the disinvested landscapes that characterize many low-income urban neighborhoods. Abandonment and disinvestment are major barriers that inhibit the expression of the spirit of a place. The condition of urban blight stems from multiple circumstances that need to be considered when designing, although they are often out of the control of the architect and residents. For example, economic disinvestment, lack of jobs, low government financial support, social inequalities, and rival suburban development are just a few of the factors that contribute to the urban crises that plague many cities in the U.S.

Suburban sprawl, as stated earlier, is one of the most visible causes of the abandonment and disinvestment seen in urban neighborhoods; it has contributed to a new relationship of people and place that urban communities must now deal with. Beginning in the 1950s, people, jobs, and companies moved to the suburbs to build a lifestyle absent from the constraints of the city. The suburbs offered fewer taxes and more land to build on. To take advantage of these circumstances, factories moved out to the suburbs, taking their workers and the community that once surrounded the urban factories with them. This allowed communities to form new social circles and attachments to



place creating a culture and lifestyle that reflected the values of the time. In addition, Federal housing policies changed at this time, encouraging white movement to the suburbs. For example, white families were able to obtain loans with ease and rent suburban homes for a low cost. This drew many white families from urban neighborhoods to the suburbs. However, black families were stopped from moving to the suburbs with higher rent rates or exclusionary lending practices and other forms of institutionalized segregation.

On top of barriers of moving to the suburbs, blacks were also penalized in urban neighborhoods. Black neighborhoods were “red-lined” by banks, meaning they were noted by the banks to be “high risk” areas, making it harder to get loans and raising rents for those who were already in the most need of economic support. These housing policies had a powerful impact on community interactions as it reshaped the way people and place were composed. It caused concentrated areas of poor communities, exasperating harsh living and housing conditions, and limiting available services such as stores and jobs. As conditions and events continued to reshape and reconfigure the urban landscape, those who were resilient to these challenges created tight connections within their communities.

Lastly, the expansion of the highways in the 1950s also had an impact on the devastated condition of some urban neighborhoods. The highways were built to connect the downtowns to the suburbs, allowing those who had personal transportation a simple route from the declining city to the growing suburbs. In the process of creating the highway system, many low income communities were demolished to allow for the highway construction to take place. This forced citizens with the fewest resources to find other places to live, disregarding any communities that created their place in the neighborhoods and called it home.

Black Bottom is a neighborhood in Detroit that thrived with life and culture. Black Bottom, named by the color of its soil, was a place many blacks called home during the era of opportunity at factories. Those that came to Black Bottom brought with them the art of Jazz and entertainment from the south where they had traveled from. Even people from outside Detroit would come to experience the spirit and life that Black Bottom had to share. This is a direct example of how place and people cultivate overtime, creating a place of culture and life that should be embraced and kept alive. Unfortunately, Black

Bottom was not seen as an asset by the city of Detroit, and therefore, slipped under economic support and eventually fell to a state of extreme blight. Black Bottom was also a neighborhood overrun by Interstate 1-75 proving the cities uncommitted care for the community.

In summary the decentralization of industry, housing policies and the construction of the highways are some of the root causes that contributed to the devastated condition that some post-industrial urban neighborhoods experience today. These forces not only reshaped the economic structure of urban areas, but also reshaped the way communities interact, impacting resources, social connections and livelihoods. With this said, the role of the architect is not to fix these circumstances, but to recognize the past, and understand the conditions that have created the current landscape. Knowing and understanding the process that has led to the current position is necessary in order to respond in a thoughtful and culturally relevant way.

## **Communities Help Shape Place**

The history of a community and place is important to understand, but one must also understand the difference between community and place. The term “community” can be defined in multiple ways. This thesis takes that idea further asking, “what is it that allows a community to take shape?” The root of communities is what “Human Urbanism” desires to enhance and reinforce, taking the position that a community is a network of individuals who are connected through various overlaps of time and place. Within the overlaps, various interests and skills emerge from the different cultures, traditions and lifestyles that individuals contribute to a network. This network becomes a process of bringing in new people as others leave communities over the course of time. In strong communities the connections of individuals may change and morph, but the community never completely breaks due to the strong bonds of lives, skills and support for one another that it embodies.

Iris Marion Young, author of many social activists’ writings, states that communities of diversity are not always accepted. Thus, she has identified a gap in the commonly accepted definition of community; which states that communities are a group of people who share a common interest. Young argues that, “the common definition of community defies the power of communities which are diverse.” Young believes that communities are both



individual and collective; discovering that connection between individuals is what fosters a web of people. Thus, the “web of support” goes beyond the individual, demanding a connection between others to empower a strong community and provide the ability to grow. Edward Lorenzo, another author who strives for social change, understands the quality of communities that Jacobs describes, stating that, “a meaningful life recognizes the duty beyond oneself, and finds power in being a part of a supportive network.” The complexities and connections within communities enable a feeling of belonging and bring meaning to place. Brian McNight, author of *Careless Society*, also recognizes the need for an emphasis on communities, stating, “we are all seeking a powerful life that gets its energy from the connections that come when we join together in association to create an inclusive world.” The ability to connect and reconnect over time allows communities to find and strengthen a relationship with the places that reflect their identity.

## **Urbanism and People**

The relationship of a community and its place is difficult to understand from an outsider’s point of view. Finding a way to enhance communities rich in culture in a responsible way takes careful analysis and observation. Jane Jacobs developed a model of community design that “grows from place.” She emphasizes that the approach and attitude a design takes on should reflect the history, culture, the current people, and their lifestyles. To embrace place is important, but it is even more important to recognize that there is no need to destroy a place and its community in order to remake it. As Jane Jacobs states, “...vital cities have marvelous innate abilities for understanding, communicating, contriving, and inventing what is required to combat their difficulties...lively, diverse, intense cities contain the seeds of their own regeneration, with energy enough to carry over for problems and needs outside themselves.”

Building from place was revolutionary in the time of Jane Jacobs and may still be today. Community design has traditionally been based on the design and the designer, rather than the place and the people. Edward Lorenzo, author of *Community Design*, describes the missed opportunity for community design to be an expression of the relationship of people and place by stating, “the failure of community design is to recognize factors and try to re-create humane physical environments within the new frame work that has added to

the disintegration of cities and the increased sterility of human life. Designers have passively followed trends without questioning their cause and effect.” Lorenzo suggests that designers are not being sensitive to the conditions and life that currently inhabit a place. Lorenzo points out that designers are re-creating mistakes that continue to contribute to the loss of community strength. Whether it be from building in the suburbs or tearing down strong social networks, designers are not being critical of their heavy handed designs. Furthermore, this suggests that design and designers have an effect on how communities and place engage with each other. Design can be a tool for change by challenging norms and assumptions that prevent current urban conditions from transforming into better communities. These are ways designers must work with communities. There is no doubt that the traditional roles of architects need to be freed from the belief that an architect just designs. Instead designers with a social focus needs to be more responsible and innovative in the way that their design is inserted into culturally rich communities. Master plans and high technology may be beautiful, complex, and revolutionary, but if they do not work in tandem with the place and people what benefit are they providing for society?

## **Current Urbanism Practices**

Many current urban design models are not sensitive to the intricate process that is involved in the discovery of place and spirit in a community. New Urbanism, Everyday Urbanism, and the social activist movement are all models that address the relationship of people and place in their own way. New Urbanism, for example, is very formalistic; it inherently denies the character of a local place because New Urbanism seeks to re-new areas in need with a “tool-kit” of design elements. Secondly, it places emphasis on formal ideas that define a particular form and specific zoning criteria rather than studying the current or future patterns of the people. The formal ideas of New Urbanism are applied universally without respect to the history, culture, or current condition of a specific place. This is New Urbanism’s perspective on how a “good” community/neighborhood should be designed.

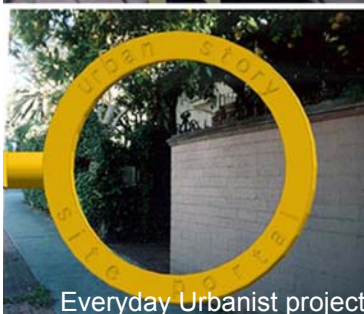
On the other hand, Everyday Urbanism is based upon the concept of celebrating the unnoticed and hidden intricacies of a place. In other words, Everyday Urbanism allows the people to create their own urban forms and define their own way of living within the city. However, this model limits the



New Urbanist project

power of the designer. It is hard for the designer to have an impact with Everyday Urbanism because projects address only small parts of the urban experience. An example of an Everyday Urbanism project would be the design of carts for street vendors in California. The challenge with a project like this is its inability to enhance the urban life for a greater number of people. Although Everyday Urbanism has tried to take a more humanistic and personal approach to urban design; it is not effective in its ability to have an impact on a community. Another layer of information or design could be added to enhance Everyday Urbanism as a model of urban planning.

Lastly, social activist architecture is a movement that is sensitive to the discovery and engagement process, but it is not established well enough to develop a truly responsive and inclusive design proposal. Social activist architecture accepts and tries to engage in the culture and life of the communities they are working with. However, many urban communities are becoming more diverse and complex, and therefore, their needs are changing as well. One form of engagement, such as holding a workshop is not enough. A workshop limits the people who are able to attend because it's a scheduled event, and only certain people are invited. In addition it takes people outside of their comfort zone, potentially limiting what participants will say to the statements they think they should say. Also, workshops do not provide the opportunity for designers to become engaged in the community. It is not immersing oneself into place. In addition, limiting engagements through language excludes those who speak a different language or are uncomfortable speaking. An alternate option could be to attend existing meetings in a neighborhood to find out what is happening in the area without imposing a new structure of meetings. Thus, an approach that is not only more diverse in its process but also in the people it seeks to reach would provide an opportunity for a proposal that is rich with input and support.



Everyday Urbanist project

Getting feedback from different groups with different perspectives on the neighborhood will result in a stronger proposal. Allowing all voices to be heard also empowers the community to be a part of the change, in effect, creating a stronger support system for change. However, this requires designers to venture from the typical role in the participatory model into being involved in a dynamic participatory process that involves initiating events such as surveys, volunteering, and community meetings. Thus, rethinking how a designer can engage with a community through various avenues is a necessary step to

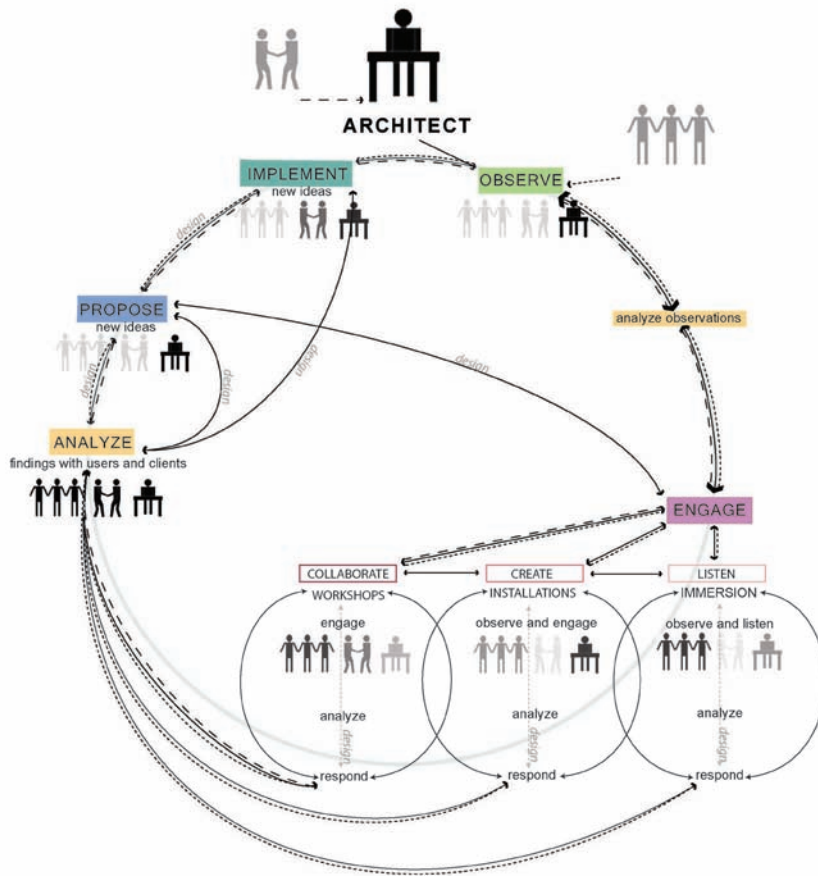


Diagram 1

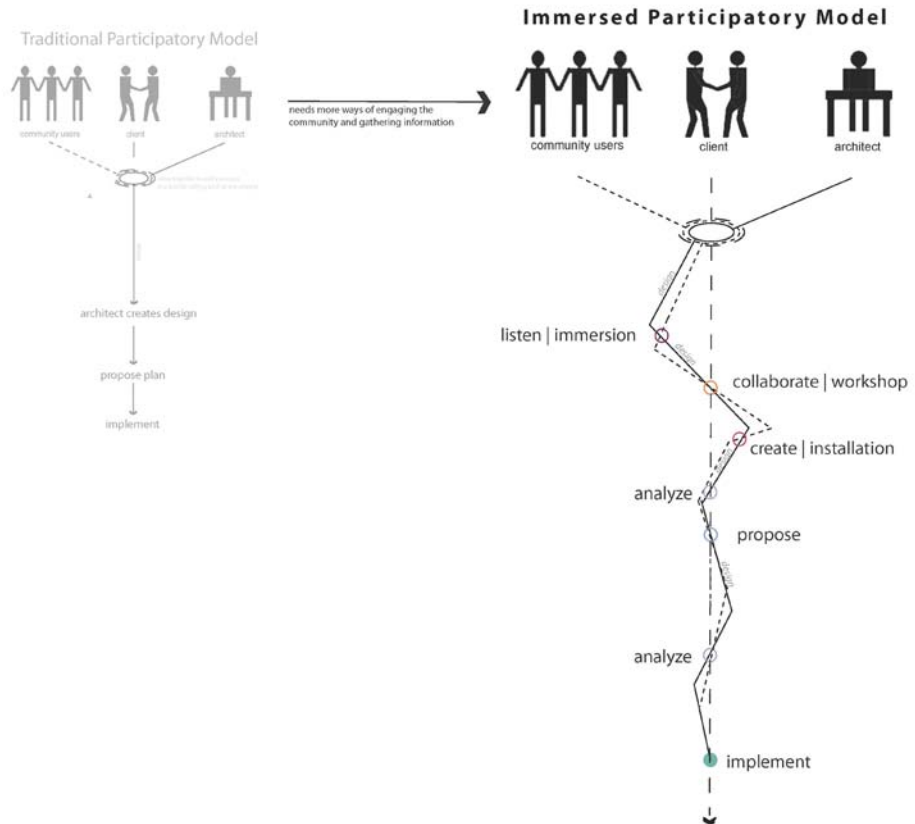
develop an urban strategy that reaches far beyond outsider's observations.

## How can Urbanism and People work together?

### A complex and constant flow of information

This thesis proposes to build a framework that responds to the urban condition and provides a method to allow the community, its people, and the designer to work together through a cycle of engagement, analysis, observations, proposals and the implementation of the outcome. [see diagram 1] The steps can overlap, happen multiple times or happen out of order to allow the community to reveal its hidden characteristics. Although the diagram reads as a harmonious process, it cannot be assumed that the order or number of steps is applicable to all projects. The process should morph according to different community and designer relationships. What is important to transfer to each project is that the process of engagement must be repetitive and always reflected and analyzed by the designer. In addition, it is imperative that the roles of the community, client and designer be equally respected to keep a balanced relationship between all parties involved. Each party brings a different set of skills and knowledge that should be used to better inform

Diagram 2



the project. The result of valuing the different levels of knowledge builds a potentially role-reversible relationship between those who help and those who are being helped. In many situations, the community that is involved in a robust participatory process such as this is seen as “lower status” all their lives. To give the community an opportunity to have power in the transformation of the place they call home is a change. The proposed participatory process does not put the community or designer at a higher level. Rather, it is a partnership with a continual process of sharing information and talent to produce the most effective product.

In contrast to the newly proposed participatory process shown by diagram 1, diagram 2 is an abstracted interpretation of the traditional participatory process. In diagram 2, the community, client and designer come together with equal weight. However, the process of engagement is linear and never allows the designer to come out of the process reflecting on the social, economic, political, and environmental processes that are at the root under everything that is being heard. In addition, there is usually only one form of engagement attempted. These characteristics of the traditional model of participatory design can inhibit design and creativity leaving the designer unsatisfied with community based design projects. However, if the designer takes steps similar to those proposed

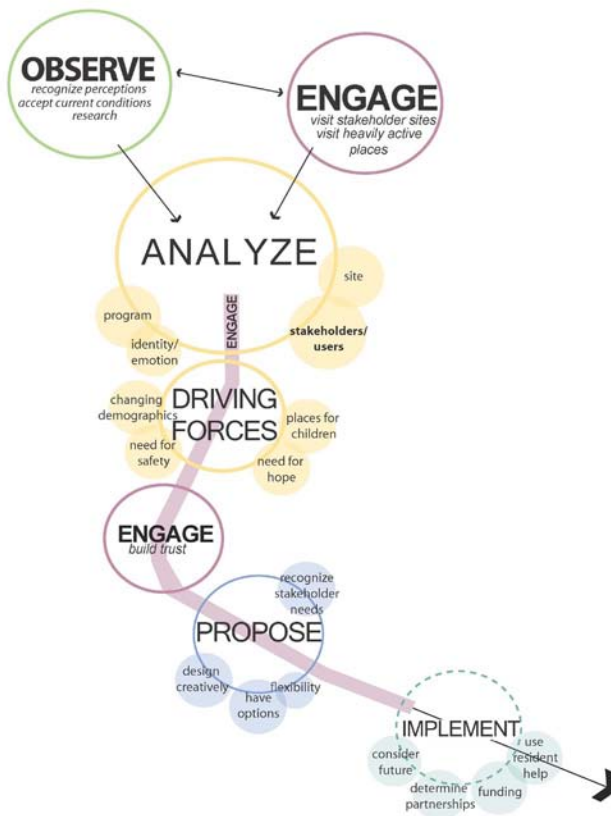


Diagram 3

in diagram 3, there is more potential for the designer and community to create a satisfying, sustaining, and responsive architectural intervention. Diagram 3 is created to give examples of specific steps an architect or designer can take to initiate interaction with a community, what types of information to extract from the community, and where to make design decisions that take advantage of a designer's skill. For example, propose is done solely by the designer by taking the pieces of evidence that the designer feels is most important to consider by reflection and abstraction of what was learned from analysis and engagements. All of these diagrams support the idea that the designer must work at all scales such as with the community while still allowing individual and professional design to take place.

The new participatory model created through the process of investigating "Human Urbanism" was not only about creating a relationship between people, but a relationship with place. Due to the proposed process being integrated with people and place, it is inevitable that as the people and place change so do the design outcomes. Therefore, the process directly creates a relationship between designs and place because of its reactive and inclusive nature with the community.

The participatory model [as seen in diagram 1] commonly begins with



observation as a form of research. Documenting and discovering characteristics of place from an outsider's point-of-view is just a first step. As an outsider, earlier preconceived notions and stereotypes might hinder or blur actual facts. Thus, any information taken from this stage should be recognized as pure observation and or confirmed by the community before integrating into the design process. Another way to dissect observations made is to analyze what was found.

A next step in a robust participatory process is to analyze observations. Analysis is important because it is what shapes the attitude of the project. One way to begin the process of analysis is to understand that places are seen differently by inhabitants and designers. This means that understanding how and from whom observations are being made will influence what actually is revealed by the research. For example, in this thesis and its location in a low income neighborhood, many of the residents feel at home in the neighborhood and would not move out if they had the opportunity, while others said, "I am just waiting for the day to get out of here!" If one were to take either statement individually a very different design approach could develop. Therefore, gaining multiple views is necessary when concerned with creating design that is sensitive to the opinions of an entire community. Kevin Lynch supports this idea with the suggestion that multiple views should be gathered to analyze the different experiences that space has through a multiple set of experiences. The different views of residents are just one example of how the same place can be experienced in different ways. Thus, it is imperative to go beyond how the designer views a community and utilize information from the residents and how they experience their place to build a case for a design proposal that reflects its spirit.

To go beyond an outsiders' perspective and analysis of a designer, numerous forms of engagements must attempted to begin to understand how a community experiences their place. This requires an open mind and patience. It is inevitable that all attempts to engage with the community will not be successful and the results received from the engagements might not be as expected. As shown by diagram 1; attempts to engage in the proposed participatory model include collaborating, listening, and creating. Listening is one of the most important forms of engagements yet is sometimes overlooked by designers. As an outsider, one way to learn is to listen and observe with an open mind. Listening as a form of engagement also means participation in the daily life of



the community through shopping at the local stores, eating at the restaurants in the neighborhood, and walking along the sidewalks. These engagements are simple yet very informative to getting a sense of what life is like living in the community of interest. Listening not only informs the designer beyond their own knowledge, but also builds trust with the community creating a bond that allows residents to express themselves and voice their concerns. Without this step of engagement, it is hard for the design to truly reflect the community in any type of design outcome.

John Kaliski, contributor of Everyday Urbanism states, "The designer listens to voices, incorporating them into a plan, and then counter proposals are made, resulting in a collage of different personalities of the area." This is the basis of collaboration, an additional form of engagement that is suggested in "Human Urbanism". Collaboration can be defined as the act of talking and sharing views creating a collage of multiple ideas that is later condensed into one. Collaboration builds upon the strengths of various ideas, creating a strong proposal in the end. Collaboration can also be used as a resource to connect with others. In community projects there is always a need to gather a group of leaders and resources to accomplish tasks. Therefore, it is crucial to have a diverse group of people to create points of contact with each other. Specifically for the designer, it is important to have a single person in the community that can be the main person to contact and has the power to assemble others in the community to be a part of the participatory process. This helps to create a simple and efficient process, and the ability for future leadership once the designer is gone.

Another form of engagement suggested in the proposed participatory model is to create with the community. To create with the community is to produce something tangible. To create can be as simple as the designer creating a visual that helps explain a proposal idea. Or to create can be something larger that gets the community excited, involved and talking. It also produces something visible that everyone can see and associate with change occurring. What is created can be used to respond to earlier observations, analysis, or interactions with the community. If connected to the process of observation and analysis, the object of creation can be a way of connecting the goals of the designer with something visual to help the community understand how the designer is addressing design solutions and their attitude towards the



community. The step of creation is a powerful step because it is creating another level of relationships that goes beyond language. It connects people through a built object, small or large. Objects of creation can be from something as simple as a sign made with community members to a complex building project that is also made with the hands of the community. Either way, it is a different level of connection that produces a new form of trust with the community that leverages their support and faith in completing a larger set of ideas for the community's transformation while at the same time encouraging residents to be a part of the change. Therefore, when the architect leaves positive transformations can still occur.

Creation can also be done as an installation that starts a conversation, encourages interaction and challenges assumptions of both the designer and community. This type of creation is a critical step in breaking the boundaries between the architect and community. For example, this thesis used a small installation (pages 94-107) that tested observations made by the designer early in the participatory process. The installation enticed interaction between residents and their place through the use of placed objects in their normal walking route. This led to new discoveries about how a particular space was used. The new discoveries were not because of the objects but simply for the fact that the act of an installation forced the designer to be in the community. Someone from outside the community brought curious residents out to ask questions as they sought to protect their community. Through the process the designer was enlightened to find out more about the immediate community and the lives that they live. Overall, the act of creating with the community as a way to physically engage the community allows residents and designers to come together in a nontraditional way, bringing new light to the project. Engagements proposed in the participatory model of this thesis are tools for the designer to use to discover a project proposal that reaches the spirit of the place.

There are other versions of interaction that designers have experimented with to initiate a relationship with communities. The Rural Studio at Auburn is a great example of innovative ways to engage with a community before proposing design solutions. The Rural Studio moves students into the Auburn community to live side-by-side with residents throughout the design process. Although this is extremely informative to the observation, analysis and engagement processes, it requires a long term commitment and many

other external factors to actually work that are not plausible for working professionals. For example, the Rural Studio was started many years ago, and in fact the first projects were done from a classroom setting which is not usually mentioned in the publications that document the history and success of the Rural Studio. In the beginning the Rural Studio struggled as well to create a relationship with the unknown community. In the first attempts to create new designs for residents, the students got turned down by the community because of a lack of trust. However, as the students of Rural Studio continued to pursue their dreams of helping the Auburn community, the students found a family that was willing to participate in their ideas. With the success of the first design project the community saw the students' passion and respect for Auburn and allowed the Rural Studio to "stay". Through this process the students also learned effective ways to communicate with the community and also the importance of building design solutions that grew from residents' skills, resources, and lifestyle. Over the years the Rural Studio has gone back to Auburn to help with other design challenges. The respect and persistence shown by the students of the Rural Studio is a good example of the effort and attitude needed to start relationships with communities. As the Rural Studio has shown, consideration and collaborating with residents can lead to positive relationships that set the stage for design that is also a positive influence on the community. This example also explains that persistence is crucial to community engagement. One failed attempt does not mean that a relationship cannot be formed. It might mean that different forms of engagement should be attempted, or different routes of showing trust might need to be explored. Disappointment is inevitable when working with a community. Either they do not want to work with the designer, they do not care to be a part of the change, or give different answers than expected. The designer must be prepared to face disappointment and start again through different means. In addition, the designer must be prepared to stand up for values and morals that the community might challenge. This is something that cannot be modeled by a diagram but must be considered in a dynamic participatory process as ideas and wants are sure to conflict between client, architect and community at one time or another.

Unfortunately, directly engaging with a community is not always possible due to community hesitance, geographical or financial constraints. Therefore, part of rethinking the process of a participatory design approach is developing a set of strategies for being "immersed" in the culture without gaining direct

information from the community. For example, shopping at local stores and observing where residents go for social gatherings, and how residents utilize public spaces are some ways of becoming “immersed” in the local culture without speaking to residents. These forms of engagement are a part of “listening” to the community. This suggests that direct input is not always necessary to produce design solutions that are sensitive and responsive to the spirit of the community. One must not forget, however, a respect and the willingness to see beyond one’s own opinions and perceptions is essential. This will allow solutions and strategies to emerge that arise from responding to the people, culture, and history of a place.

In summary, the theory behind engaging with a community is to gain knowledge about the community so that the design can give back, going beyond aesthetics to discover an architecture that empowers residents. The process of engagement is also empowering as it encourages residents to become active in voicing their opinions so design can reflect their needs and wants. The engaging and cyclical process therefore becomes a venture that evolves and changes as the people and environment change.

### **A Possible Outcome**

The result of following a process such as described in “Human Urbanism” has the potential to create a design that is more responsive to a community while also encouraging designers to attempt to engage a community in innovative ways. The process also fosters a design that reflects and supports local culture, enabling the community to thrive in their place. It accepts the existing people, history, and culture as an opportunity, and brings out the positive qualities of place with an aesthetic approach. This process has the capability of providing innovative and unique designs based on specific engagements and analysis. This method also has the ability to be flexible and to evolve with the neighborhood. Therefore a rigid master plan or authoritative design is not the goal of “Human Urbanism” as a master plan does not evolve or change with the community and an authoritative design does not reflect the unique characteristics of a local community. As Kevin Lynch wrote, “Design must adapt to change; communities and cities are always in flux.” Therefore, if a design is to work with a community, a master plan would not be an appropriate answer. Further, one architectural move that “brings people together” does not respond to the needs of many different cultures that define a community. Thus, a plan

that takes on multiple independent sites and emphasizes smaller areas has more potential to re-invigorate a low-income urban neighborhood by allowing the specific sites to celebrate local cultures and communities. This approach hopes to protect the intricacies of the existing community without trying to spread resources of redevelopment over an unmanageable area. Cities and communities are complex and full of diversity as described by Jane Jacobs, making one universal solution “both impossible and undesirable.” There is rich culture, knowledge, and energy that collects in strong communities. If demolished by an expansive master plan or single overarching solution would be a missed opportunity for a true transformation in the expression of a community full of potential. This idea has been explored by many community advocates such as Peter Neil, author of *Urban Villages and the Making of Communities*, who states that:

Designers need to include the people that have genuine knowledge about their place. This is key to regeneration, is building on the remaining strengths which are found through the people in the place, the human assets. Far too often urbanisms believe in building big buildings to regenerate place but that just kills the real city.

## **Critique of Masterplans**

The theory of developing multiple sites is one way to address a challenged neighborhood. In the theory of “Human Urbanism”, small interventions happen independently to create a significant uplift over time as the revitalization of smaller places begins to trickle through the community by the movement of the residents. The celebration of small scale developments allows the small changes to enhance everyday life and express the unique characteristics of many sites. The multiple sites then function within the larger system of the neighborhood creating an overall feeling of improvement without eliminating the spirit of the neighborhood or the smaller communities that have evolved. This approach to urban design suggests that architecture does not need to be bold. Overpowering architecture does not always relate to the human scale and therefore would be a challenge to respond to the uniqueness of a specific place. Instead bold architecture becomes a status symbol for the designer, the opposite of what “Human Urbanism” tries to achieve.

This type of urban transformation is supported through theories such as Jane

Jacob's. Jacobs states that "a city is about relationships that are intricate and complex. A city is a network that needs complexity; a city is about people and activities." Jacobs describes the network of relationships as "variously interlocked and often in invisible ways." The interweaving of networks is a safety net that allows constant adjustments to be made as needs and circumstances change. Contrary to large developments that are stagnant and devastate entire places, modest interventions allow the network of relationship to continue as renewal happens. Modest development that takes into account the human-place relationship often emerges unpredictably but fits into the web of existing places, creating a sustainable community. Therefore, lots of modest change that happens over time without the presence of one overpowering project can have a positive impact that is gradual, incremental and enduring. As the physical landscape is changing, the community must change as well. If the change is modest and over a period of time, the community can adapt and adjust with the changes. This also creates an opportunity for the community to grow closer to each other as they are experiencing the same changes together, helping to empower a strong community while simultaneously improving the physical environment. In addition, smaller scale projects are not as vulnerable to economic downturns as large development plans.

Peter Neil states that, "The result is a genuine urban district that is always adapting and always changing and receptive to innovation, some of which will grow and spread their impact." Architects and designers need to let go of the idea that they are producing a complete product and instead focus upon the idea that they are building a foundation for change as a step in the larger process. Maurice Cox, a valued community developer, accentuates the need for architects to rethink their role in the community, and view themselves as a valuable player in the change that can occur. He states that, "Architects provide the tools for a community to reshape and build their own identity." Thus, architects and designers should take this advice, and use their skills to allow communities to see their strengths in a new way that can contribute to positive change in the neighborhood.

In addition to the place and community growing in stages overtime, incremental change provides the opportunity for the architect and community to build a relationship over time allowing design to be further enhanced by deeper knowledge of the people. This concept informs a neighborhood strategy that uses

incremental change. As one site develops, more information might be learned influencing the site selection or program that is planned for future development. Thus, developing these sites separately allows changes to be made gradually along the way. Furthermore, developing sites individually provides each site with the opportunity to express their own spirit. If many sites were envisioned, then there is the possibility that the multiple sites could be read as a system, or if chosen, could still be experienced separately. This theory of development could be named a “constellation strategy” because of its independent yet connected nature.

In a “constellation” development strategy, one could understand the system at two different scales. The smaller scale sites locate themselves around places that engage residents within their daily schedules, allowing these small scale interventions to enhance residents’ everyday lives. Second, multiple interventions could be experienced on a larger scale, as a system whose impact is greater than the experience of a singular intervention. The scale of this improvement would be felt on a neighborhood level, allowing people to feel as though their neighborhood is working together to make enhancements. The final product is not about the connection between the multiple interventions, but about the total feeling of reactivation. In the end, the use of multiple sites addresses the fact that a community is diverse and needs many different solutions to address the unique local communities and serve more people. By allowing sites of design intervention to disperse and work as a “constellation effect”, the opportunity to address many smaller needs of local communities is provided. This builds on exciting elements of a community that using one large intervention might overlook.

## **Conclusion**

In conclusion, “Human Urbanism” suggests a design process, attitude and approach that works with a community and their place, enabling its unique energy to inspire design. Each design proposal manifests differently due to the basis of building from the specific patterns its users create. Because patterns and people move and change, the design should be equally flexible. Therefore, a stagnant master plan and static zoning practice are not viable. To find the way the community has evolved and is evolving demands a process of intimate involvement with the community itself. Engagements continue through design ideas and proposals, using the process of collaboration, immersion and



interaction with residents to discover more innovative and responsible ways of re-invigorating places within the community.

The process discovered through this thesis describes a more human approach, expressing the relationship between the person and the urban landscape. It is a process that allows the designer to incorporate the needs, wants, and desires of a community into their product. As architects, it is our job to provide the opportunity for engagements to exist, for people to thrive, and for cultures to be celebrated. The designer cannot make people change. Instead, they can only hope that the moves created through architecture will encourage the community to see themselves in a new light with pride and happiness. Therefore it is the framework that is developed through the process of working with the community that allows communities to express themselves and allows a design to respond to these expressions. Throughout this process, the design is able to respond to the cycle of change in communities. The described system creates an inclusive and reactive process that is constantly adjusting to the changes and culture of a specific community. The model proposed in "Human Urbanism" suggests that there is not one solution that fits all places for all time. As Kurt Vonnegut says "Human beings will be happier -- not when they cure cancer or get to Mars or eliminate racial prejudice or flush Lake Erie but when they find ways to inhabit communities again." Although it is not the job of the architect to create communities, architects do have the ability to encourage communities to engage and express their culture, empowering and enlivening the place. Architects are to be a part of building a core and let the person experience the rest.



## PRECEDENT ANALYSIS

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## NEWBERN LITTLE LEAGUE BASEBALL FIELD

Hale County, Alabama

Rural Studio

2003



“Everyone rich or poor deserves a shelter for the soul,” Samuel Mockbee believed.<sup>1</sup> With that the Rural Studio was launched in 1992 to create homes and community buildings for the poor of Hale County, Alabama with Mockbee’s architecture studio at Auburn University. Samuel Mockbee’s goal was to bring social and environmental consciousness to students through design.<sup>2</sup>

Andrew Freerar continues the work of the late Samuel Mockbee with student projects that not only reflect the community of Hale County, but also incorporates creative, sustainable, and imaginative design.



The Newbern Little League Baseball Field is one example of how respect for the existing culture and people can be achieved.[1] The field was completed in 2003 with the hopes of giving the baseball team of Hale County a home. It did more than give the baseball team a home, it broke boundaries through racial barriers, material innovation, and traditional design. This is what Rural Studio does, it brings more than design and that is what design should do for a community.

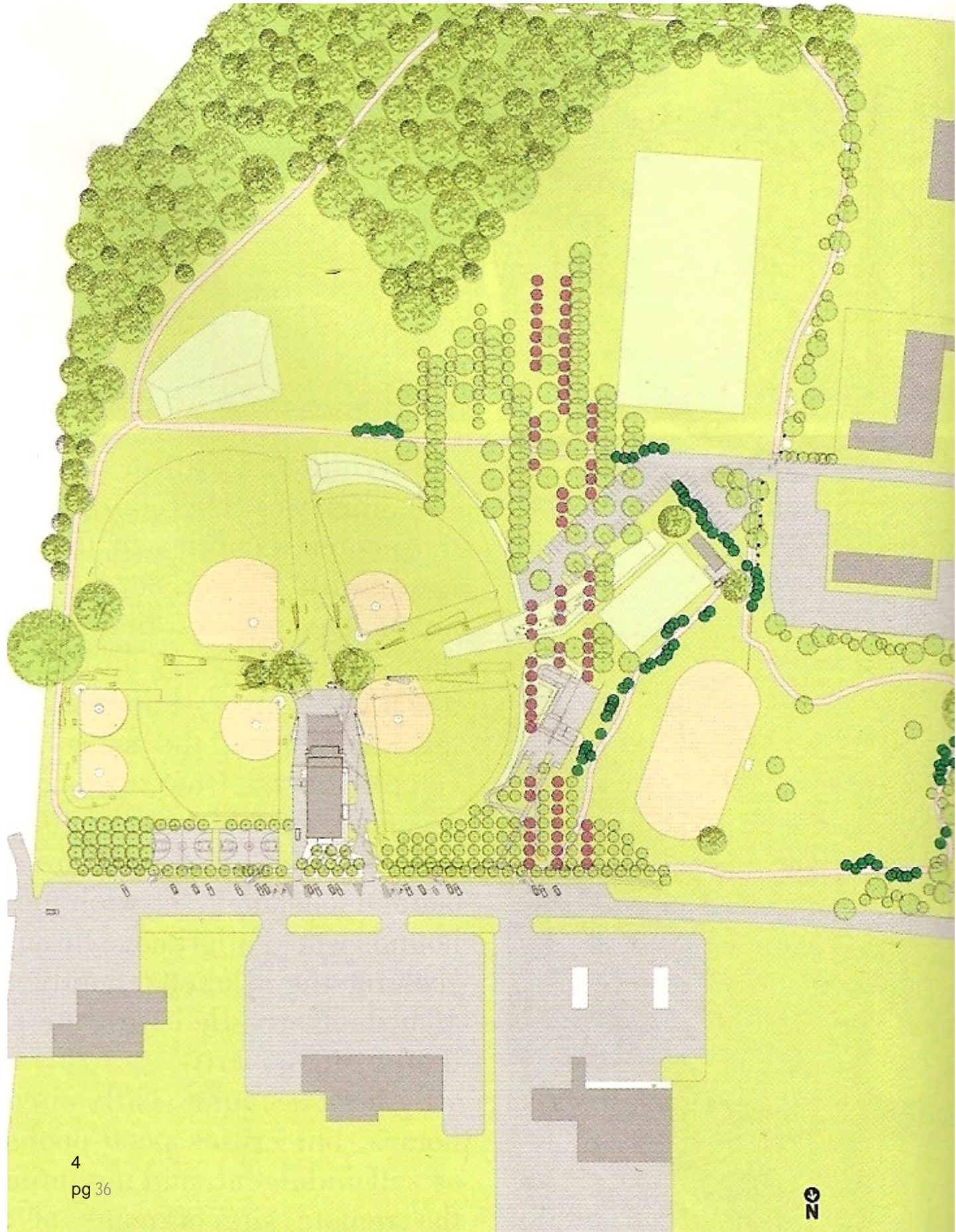
The design concept evolved from conventional aluminum poles and chain link fences that developed into a mitt-like curve with metal arches and catfish netting.[2] The “beauty of the netting is that everyone knows how to fix it”, stated Andrew Freerar (referring to the large fishing industry of the town)<sup>3</sup>. The use of local materials and knowledge that the rural studio explores is noble.



Much like many Rural Studio projects, reused materials are used in an innovative way.[3] For example, the three and a half foot outfield wall is made of discarded corrugated cardboard bales.

This project shows an imaginative process that transformed a traditional park program into something that the community can be proud of and has positively influences life in Hale County. The student designers have found a way to understand the community, and give back what they learned through design. Samuel Mockbee taught the students the importance of gaining a deep understanding of the context and culture.







One of the most influential aspects of the Rural Studio is that they never tried to “revitalize” Hale County; instead they brought the truth out with aesthetic quality. The architecture is more than architecture, it is the manifestation of the language in Hale County. The plan image on the left is an example of how design reflects place by the parks ability to fit within the existing context. [4]

The Rural Studio is a great example of how design can be sensitive to a community in order to design creatively and sustainably without fundamentally changing the place; while at the same time empowering the people to take pride in their place. Another notable aspect of Rural Studio is their relationship with the community. Although the relationship is a special condition that has evolved over years and is supported by school funds, the Rural Studio has shown how to relate to a community and understand needs by being submerged into the place.







## PROJECT ROW HOUSES

Houston, Texas

Rick Lowe

1993-present

Rick Lowe is the founder of Project Row Houses. His vision began in 1993 when he realized that his political art was not effective in creating social change. Thus, Lowe went out seeking an abandoned neighborhood that could be revitalized with art installations as a means for social change. He found a strip of 22 row houses in the Third Ward of Houston, one of Houston's oldest African American neighborhoods, that has now become his lifelong project. Through the eyes of an artist, Lowe brought a new light on what blighted neighborhoods can become. The mission of Project Row Houses is to create a community through the celebration of art, African American history and culture.<sup>4</sup> His vision has been successful in many ways. Project Row Houses started with 12 abandoned row houses that were transformed to hold art programs, and has grown to collaborate with other non profits to include programs such as housing for single mothers and low income residents. Each program embraces the culture and history of The Third Ward, bringing pride and community back to the area.

The culture of the Third Ward has historically been African American and still is today. The continuation of the African American culture has allowed the project to be successful in bringing back the African art culture to the Third Ward. Before the 1960's, the Third Ward was a mixed income neighborhood filled with African American music such as jazz and art. Just down the street from Project Row Houses is a famous music club, Eldorado Ballroom, where many "big name people" performed before the decline of the neighborhood. With the aspiration of keeping the Third Ward a culturally rich environment of black culture, Project Row Houses implemented programs that exhibits African American art. The art transitions through many artists and installations keeping the displayed work interesting while always remembering the history of the Third Ward. Specifically, Project Row Houses has set aside eight homes for bi-annual artist rotations. The artists must show, portray or reflect the community of the Third Ward to be apart of the Project Row Houses art program. The remaining row houses are used for the Young Mothers Residential Program; the daily After School/summer program, or for storage/office space.<sup>5</sup>





One installation that have been supported by Project Row Houses is Travis Whitfield, a landscape/portrait painter and photographer. He has created a multi-media installation that serves as a historic reflection and celebration of the lives of rural African American residents in northwest Louisiana in the early 1970's.<sup>6</sup> [2] Another installation has modernized the African culture with a graphic flair. [3] These art installations are examples of the different ways artists have amplified the existing culture in unique ways. The multiple uses and transition of space allows the spaces to transform as the needs and the desires of the community changes.



Project Row Houses goes beyond bringing art to the community. The project challenges many architectural norms. For example, Project Row Houses has modernized the meaning of the alley from a "dangerous under used space" to a safe meeting place for neighbors. [4-previous page]. Also, Project Row Houses fights that conventional model to "build big", Instead the project accepts the existing architectural landscape keeping the intervention to the scale of the neighborhood.



The success of Project Row Houses is not based on the input of residents or stakeholders of the area. Success came from the curator, Rick Lowe, who took the time to understand the context and culture. This project raises a question about what participation means to design. Participation in this model comes in the form of research and respect for the history and existing culture. Project Row Houses shows a positive alternative way for the redevelopment of a culturally rich neighborhood without direct input from residents. Rick allowed his passion for art and social activism to drive the project to become more than an art instillation, but a celebration of the life and culture that the Third Ward holds "through the lens of art."<sup>7</sup>

Project Row Houses is about the people, bringing pride and excitement to life in the Third Ward. It is an example of how transformation of a blighted area does not mean starting from scratch or being limited to conventional redevelopment models. Rick Lowe has shown that careful integration of existing history, culture, and people can be successful and innovative.





## CONGO STREET INITIATIVE

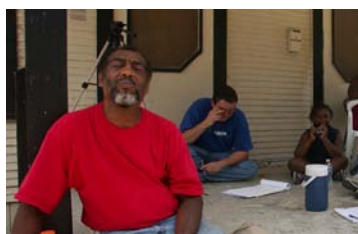
Dallas, Texas  
bcWORKSHOP  
2007-present



Congo Street Initiative is a project done by bcWORKSHOP of Dallas, Texas and students of the University of Texas, Arlington. The process the workshop embraces is a mix between community input, architectural expertise, and student creativity. The main goal of this design center is to improve the livability and viability of communities through the practice of thoughtful design and building.<sup>8</sup>



Congo Street can be described as one street, three families and six homes.<sup>9</sup> In 1910, the street was referred to as “all colored alley”. In 1933, the city of Dallas renamed the street from Carroll Drive to Congo Street to fore warn people of the densely black inhabited street. This street has since been inhabited by three black families over multiple generations. Today grandparents, parents, and grandchildren (who can be seen in image 1) still live on the street.<sup>10</sup> This tight-knit community does not want to relocate, but the homes were in such structural disarray that something needed to be done. The challenge was how to rebuild the homes without displacing anyone even for a short time. The answer became the use of what the residents call the “Holding House”. [2] The house was built on one of the only empty lots of the street. This is where the family lives whose home is being renovated at the time. Through the process of deconstructing the home and rebuilding it, the family keeps their lifestyle they just moved their belongs down the street to the Holding House (which is about the same size as their original home). After one home is complete, the same process starts again with a new family. Congo Street shows the success that can come from combining local knowledge with design creativity.



Also, through the community participatory process, bcWORKSHOP found that shot gun style homes are a symbol of poverty.<sup>11</sup> This is a key piece of information for the design to create a place that Congo residents can relate to and be proud of. bcWORKSHOP has also been a leader in proving the unimaginable. No one thought Congo Street could be saved. In every master plan for the neighborhood, Congo Street never existed. This forgotten and neglected street has now become a place where people come to see its story. Congo residents are proud and continue live out the generations on Congo.





after



before  
pg 44





The success of Congo Street is not without flaw. The project provides Congo Street new homes, but the residents are resilient to social or environmental change. The efforts of bcWORKSHOP has not influenced Congo residents to live a more sustainable lifestyle or communicate with neighbors. They still live and want to live an isolated life on Congo Street. No design can change their attitudes. It is upsetting that their actions continue to be isolated and not thoughtful to the future. For example, residents do not want any changes that requires more work such as a garden, even if the garden provides free food and a better visual aesthetic to the street. Congo Street is a good example of how community design can be a challenge to improve more than just physical conditions.



## **BAYVIEW**

Bayview, Virginia

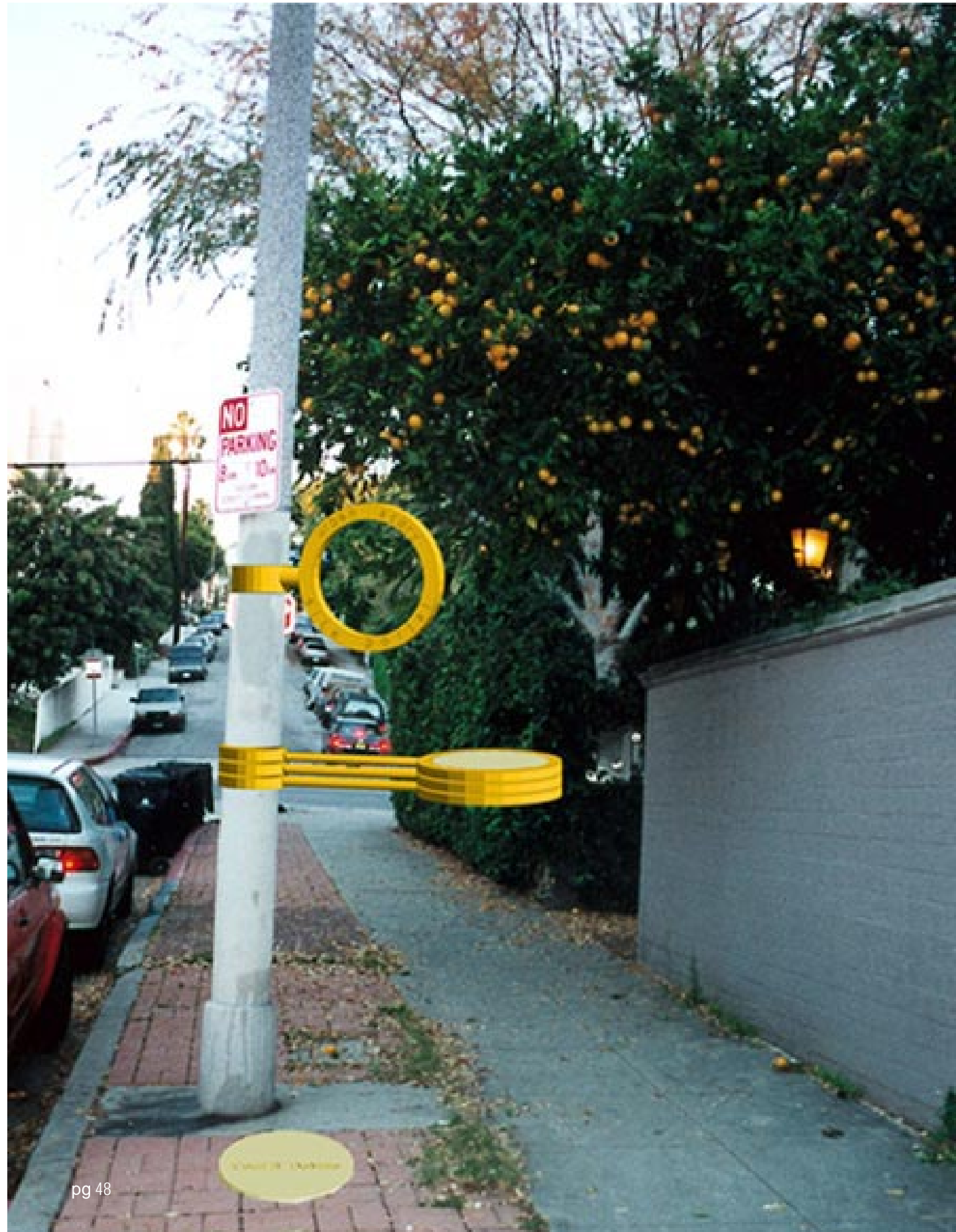
RBGC Architecture, Research and Urbanism

1997-2003

Over the course of six years, Maurice Cox and the residents at Bayview worked hard to not just make a physical change but also a social change in their neighborhood. For years black communities made their home in Bayview, although suffering extreme physical and environmental injustice. In 1994, the community of Bayview had to fight social injustice. A prison was proposed to be built in their backyard. Maurice Cox, partner of RBGC Architecture (Research and Urbanism) led the community on its journey to overcome this almost impossible task.<sup>12</sup>

RBGC started the process with 9 community workshops. Each workshop got more detailed, while also building more trust. They set high goals but took small steps to keep momentum going through the long process. One of the initial projects was forming a Bayview community group which was used to organize the first event. The first event was a community clean up, although small in scale, it was very effective of getting the community active for change. By the end of the multiple workshops and community events, the prison was stopped and 32 units for subsidized renting were added, as well as, 15-20 lease-to-purchase homes.<sup>13</sup> Although the community organization and tactics were successful, the physical results were not. The homes are repetitive with little character to express the energetic and unique people of Bayview.

One of the most influential lessons learned from Bayview is the importance of meeting the community on their terms, while also requiring the community to help with the change. Bayview did just that; residents took responsibility for them and insisted that they help every step of the way. This is what every community based project should hope to achieve. The Bayview community proved to be empowered by the community design process, and thus, was willing to take the reins and make change.





## FINDING PUBLIC SPACES IN THE MARGINS

Hollywood, California

UrbanRock Studio/Woodbury University

2003



UrbanRock Studio focuses on finding “public spaces in the margins”<sup>14</sup> rather than trying to compete with developers in the city of Hollywood where land is extremely scarce and expensive. The UrbanRock Studio values overlapping elements of art, architecture, public spaces and urban design. Its premise is that art and design benefits users through the exchange between multiple art disciplines.

“Site Portals” is one of eight projects the Urban Rock Studio has produced to “re-think” the use of marginalized spaces in Los Angeles, specifically in a distressed area called the Yucca Corridor. “Site Portals” are simple view finders that attach to existing vertical elements such as trees, light poles and parking meters. The intention of this installation is to focus a walker’s attention on special moments in the neighborhood, enhancing the characteristics and uniqueness of place. These portals are strategically planned throughout the Yucca Corridor creating a sequencing of spaces that allows the pedestrian a journey though Yucca led by portals but experienced through the viewer’s own perspective. This project helped identify the valuable spaces that are often over looked by offering another way of looking at the city with simple installation tactics.<sup>15</sup> “Site Portals” and the other projects of Urban Rock are significant to the research of this thesis because it shows how simple creative moves can begin to engage users in their place. “Finding Public Space in the Margins” is a project that allows people to experience spaces that are not perceived with importance and gives them more meaning.





## **CIRCUMSTANCE**

Circumstance 53

Site Circumstance 57





## CIRCUMSTANCE

Suburban sprawl did not just take away people. Suburban sprawl encouraged the flight of economic investment, jobs and political clout from urban neighborhoods as well. Banks and many government programs reduced the opportunity for blacks to gain economic stability, while at the same time, encouraging whites to improve their living environment and financial status by moving to the suburbs where more land, new homes, jobs, and lower taxes awaited. As the white population moved to the suburbs, the urban neighborhoods were left in their shadows. Politicians moved their attention to building “communities” in the suburbs, continually trying to create neighborhoods by inserting jobs and homes. However, the suburbs are relatively new developments and do not have the unique bonds, history and social networks that urban neighborhoods enjoy. Unfortunately, the social strength of urban neighborhoods was not enough to keep politics from destroying what they saw as “eye sores”. Thus, over a short period of time, urban neighborhoods were left to fend for themselves with little support for necessary services such as grocery stores, a good school system, jobs, and police stations to name a few. Although without the common neighborhood services, some neighborhoods have community strength that over ride their weaknesses to keep the spirit alive. However, the life that sustains the community is often hard to find under the devastation and abandonment that is so visible.

The city of Detroit is a prime example of these circumstances. Once lively with neighborhoods such as Black Bottom, Detroit was recognized for its cultural neighborhoods that each exhibited a unique identity. Today, places such as Black Bottom are nearly invisible, and only the name is recognizable. This is true for many areas around Detroit, however, there are still places that have held their spirit throughout years of decline. In fact, over 870,000 people still call Detroit home.<sup>1</sup> Although many of those who are taken into account in this number are not natives. Disinvested and declining city populations like one finds in Detroit are increasingly becoming an immigrant population.<sup>2</sup> This condition changes the relationship of social and economic environments as well as the way people and place relate. Therefore, the changes cities are experiencing suggest that there is also a need to address how architects should work



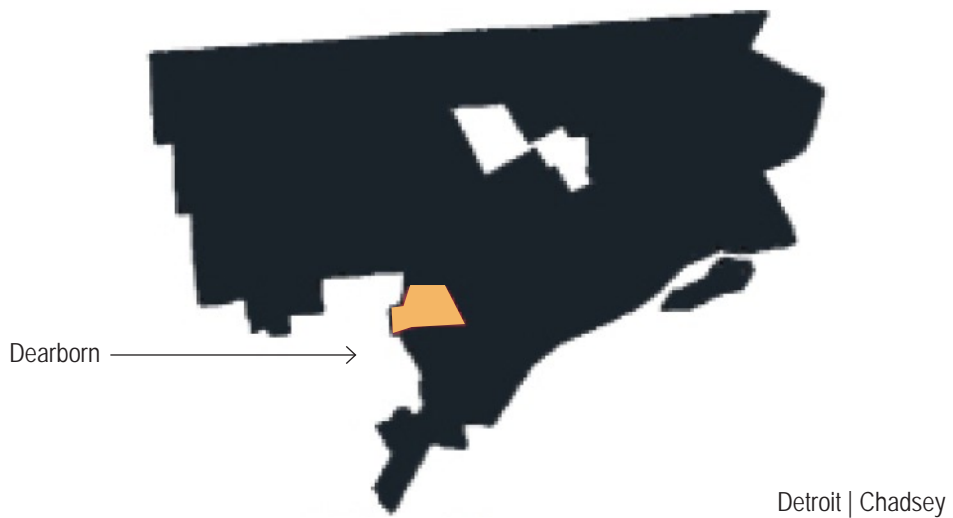
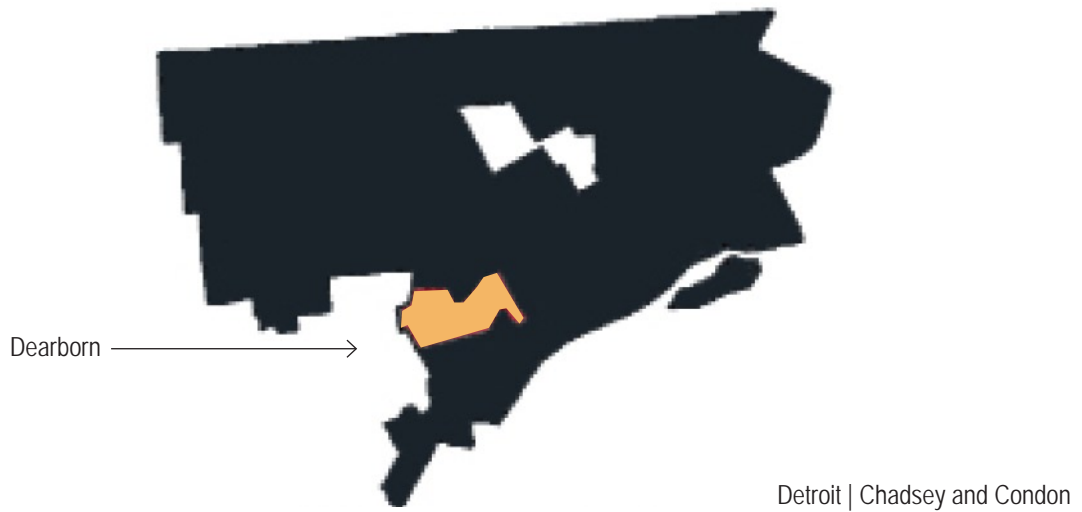
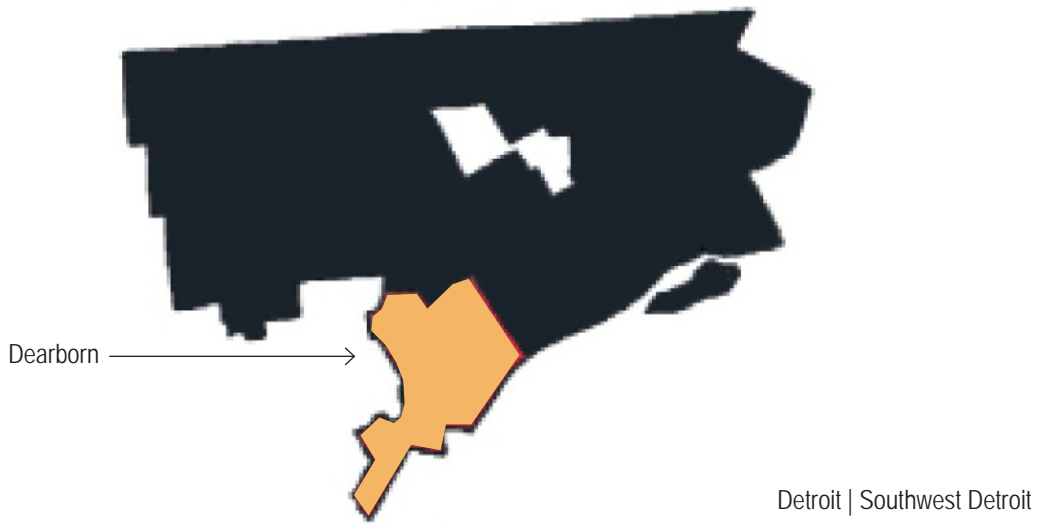


in communities layered with various cultures, histories and people.

Presently, many forms of architectural practice are too structured to respond to the changes in the economy, social make up, and physical landscape of these kinds of communities. In some cases projects that do try to recognize these factors fail because they are too small in scale to make an impact. There are many neighborhoods in Detroit that deserve a second chance with a new form of architecture that responds to the changing community condition found in many cities across the country.

This thesis seeks to find a way for architecture to respond to the spirit that makes communities through a design approach that expresses the culture already inhabiting them. Celebrating multiple spaces with distinctive programs that each relate to the unique character of the particular site allows for the smaller communities that make up the large neighborhood to be expressed individually. The smaller sites, each with their own distinctive program, work independently but never without awareness of what is happening throughout the larger community - creating a constellation of sites rather than one large site that intends to serve the whole community. Working with multiple sites allows the singular sites to change as the surrounding communities do, rather than re-creating the entire neighborhood. Therefore, there is no definite program or one single program. The programs are inspired by the current context, and evolve with the people and place. Thus, the programs should support and be supported by the community, empowering the community to be part of the celebration of their culture. This system accepts growth with incremental change while emphasizing the connection of people and place.

The circumstance needed to test this theory would require overlapping conditions that demonstrate the disconnection of community and place. The conditions that are sought in this thesis are (1) a place that is neglected by external forces (2) a place that is diverse in culture (3) a place that has strong local communities that are not fully celebrated (4) a place that needs improvements and has potential to make positive changes (5) a place that has and is going through multiple transitions (6) a place that is in proximity to the author to allow for daily site visits.



## **SITE CIRCUMSTANCE**

Chadsey Neighborhood | Detroit, MI

“Is anybody thinking about us?” <sup>1</sup> states Sheila, a resident of Chadsey. Chadsey is one of the many hidden neighborhoods in Detroit, it is a neighborhood lost in the mix of abandonment and neglect. It is partly located in the northern portion of Southwest Detroit and to the east of Dearborn. More specifically, Chadsey is bounded by John Kronk, Wyoming, Warren and Livernois. The southern portion of the neighborhood is partly within Southwest Detroit while the northern portion of Chadsey is not. Michigan Avenue is the geographical divider that separates the areas south of Michigan Avenue (which is considered part of Southwest Detroit) from the northern area of the neighborhood. This division creates challenges that go beyond a name change; funding and political challenges also arise from the physical and perceived boundaries. The northern portion of Chadsey is also hard to define. Portions of the north are referred to as Chadsey/Condon. Rarely is the Chadsey neighborhood known as just Chadsey.

Although Chadsey struggles to define its own identity, Chadsey has the potential to improve. There is development happening in the southern portions of Chadsey which could inspire growth for the entire extent of Chadsey. However, the extreme blight to the north of Chadsey suppresses the ability for development or improvements to penetrate into Chadsey. For instance, two upper level schools, Chadsey and Munger, that were neighborhood assets closed in 2009 inhibiting the ability to sustain families and young residents who are crucial to the life of a neighborhood.

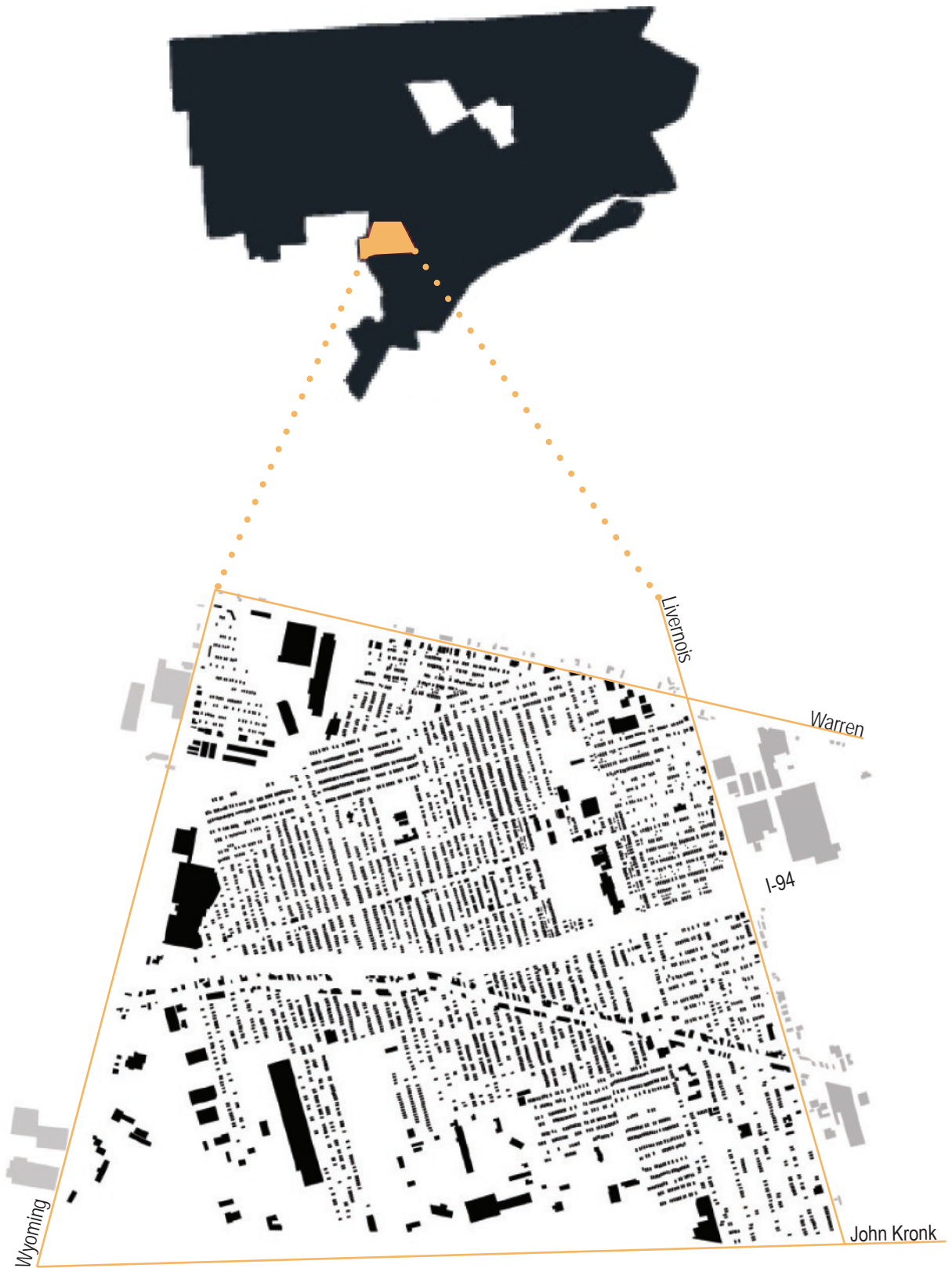
These conditions fit the geographical and social circumstances desired as preconditions for the exploration of “Human Urbanism”. The site also proved to be a good vehicle to test the thesis because the neighborhood expressed a willingness to work with the author through the multiple stages of investigation and design proposals. This was a defining component of the site selection.





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## SITE OBSERVATION AND ANALYSIS

Chadsey Neighborhood | Detroit, MI

Chadsey is geographically defined by Livernois to the east, Warren to the north, Wyoming to the west and J.Kronk to the south. However, after observing the neighborhood, these boundaries did not seem to appropriately describe the real experience of Chadsey. Instead, Chadsey is made up of many communities each with different cultures and energy. The image below is one common example of residents gathering on the streets. The frequent assembly of people proves the growing life and activity of Chadsey that was once an abandoned neighborhood starting after the flight of people and jobs in the 1980's. (The depopulation and re-population of Chadsey can be seen on pages 64-66).





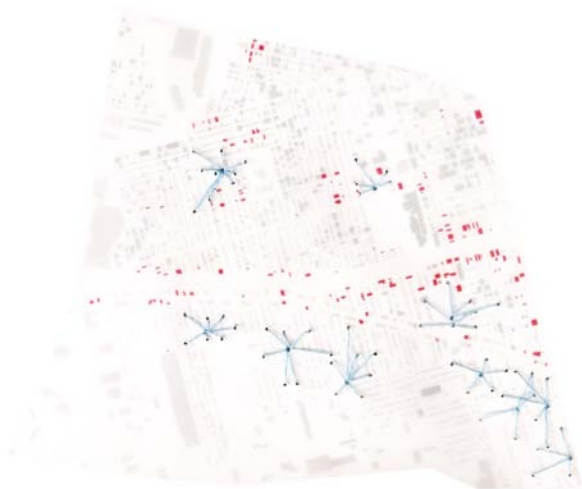


Social activity and signs of various cultures can be experienced on streets or in front of the local stores. Many residents of Chadsey choose to walk to their destinations helping to create an active place, while also building bonds between residents. However, along the streets signs of years of neglect are visible. Empty lots, unsafe homes and large piles of rubbish are common sites. Through observation, it seemed as though residents used these "left over spaces" between the active spaces and blight to create their own place. These observations inspired further research of the people and their place.





Chadsey pre-1980: This map shows the grouping of Polish communities (who were the first cultural group in the neighborhood) centered around churches and schools in the neighborhood before 1980.



Chadsey 1980: During the 1980s the Polish population diminished while abandonment (shown in red) increased.



Chadsey 1990's: By the 1990s, most of the Polish population had moved to the suburbs, while the neighboring African Americans moved in (shown in purple), along with a few Latinos (shown in red). More abandonment continued.

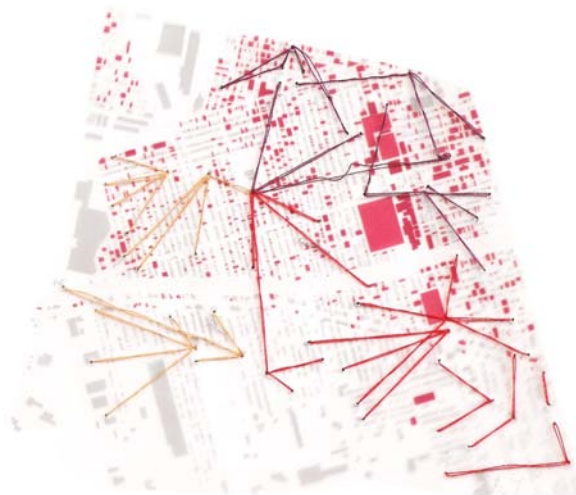
## HISTORICAL PEOPLE AND PLACE MAPPING STUDY

The historical people and place mapping study of Chadsey was done to better understand how the community of Chadsey transformed over a period of time. The information to produce these maps come from U.S. Census data, earlier Chadsey mappings and conversations with residents. The process began by documenting the entirety of the neighborhood with special attention to who and what defines Chadsey. To understand these characteristics of the neighborhood, a series of maps were created that showed the relationship of people and place over the course of many years. For each year chosen to study, a map of the current figure ground was created documenting the place. Then, another layer of information was added with string documenting the people. The string is woven in a way to show where the culture gathers. As it appears, the cultures gather around churches and schools creating smaller communities within the larger neighborhood. In addition, each color represents a specific culture. For example, light blue represents the Polish population. In the years when abandonment proliferated, another layer of information was added to the maps. The layer of red documents the specific locations of abandon homes and stores.





Chadsey 2006: Around 2006 Latinos continued to move into the center of Chadsey. Through the years, the community ties to churches and schools have weakened.

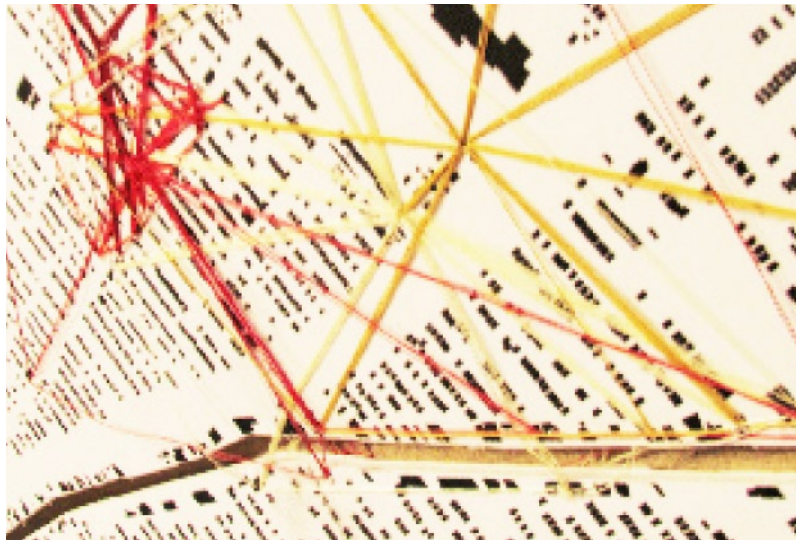


Chadsey 2009: Currently, the Middle Eastern culture has begun to move in from the west into Chadsey's western boundaries (shown in orange). More Latinos have moved in as well, creating a diverse atmosphere.

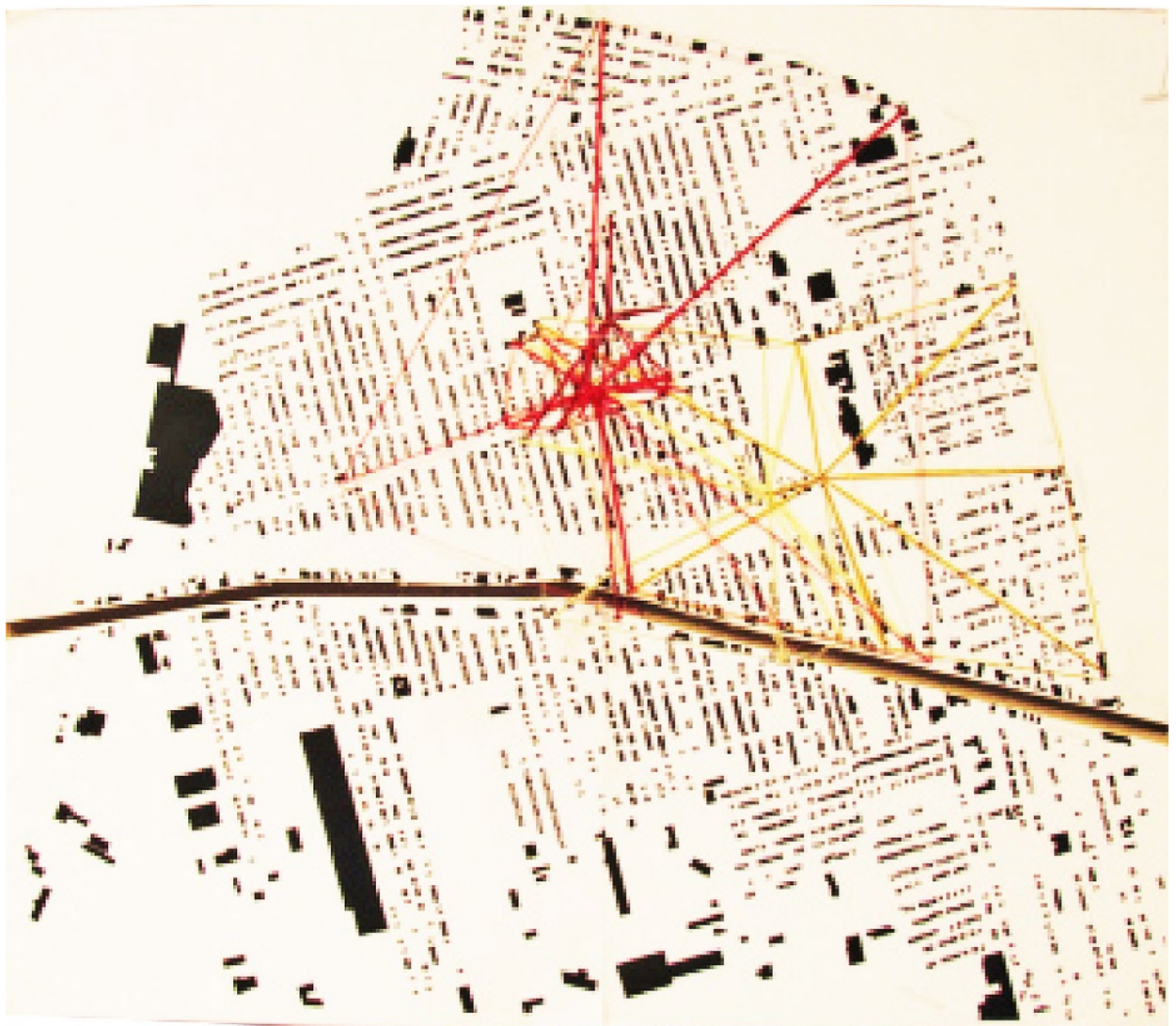
As the study continues; the maps to the left show that in the past 5-10 years, the southern portion of Chadsey has begun to reactivate with the help of immigrants (mostly Latinos). In addition, many Middle Eastern families have started to move into the western region of Chadsey due to the proximity of Dearborn which has the largest Arabic population in Michigan.<sup>1</sup>

As shown through the maps, each culture tends to self-segregate. The way that the community gathers is important to take into consideration when developing a design solution because this condition is one that makes Chadsey unique. The community is known for gathering on the streets, watching out for their neighbors, and celebrating individual cultures. However, the physical landscape does not reflect the social characteristics of Chadsey that is discovered from the mapping study. Rather, the gathering of people is hidden in the abandoned "left over spaces".

The way Chadsey socializes was only fully recognized after being immersed in the neighborhood multiple times. This emphasizes the importance of using research, analysis and engagements to inform design decisions that directly reflect the community spirit.



detail of mapping.



## COMMUNITY MAPPING STUDY

Although the more statistical maps were helpful to better understand the cultural make-up of the neighborhood, it did not include how residents experience their community. The map to the left is a diagram created with the help of the community by asking a number of people to locate the boundaries of “their neighborhood”. It was found that residents not only define their community by grocery stores, churches and schools but also by the culture they relate to. The different cultures that participated are each represented by a different color family, and each person is indicated with a different shade of the corresponding color family. For example, red represents Latino residents and yellow represents Caucasian residents. What was also found from this process is that Michigan Avenue, as depicted by the cut between boards, is a social boundary between the northern and southern portions of Chadsey. This is a surprise because one might imagine that 1-94 highway would be a greater divide between the neighborhoods. However, this is not the case because the residents on the northern half of the neighborhood travel over the highway frequently to get to Michigan Avenue where stores and services are abundant.





## LAYERING STUDY

Another series of mappings were done to gain a better understanding of the activities, programs, and emotions that activate Chadsey. These maps were done purely from an outsider's perspective with little engagement of the community. Creating a series of observations as a designer before coming to any conclusions about a design attitude that is based solely from what the residents say is a good step to bring ideas into the neighborhood that may be invisible to the community themselves.

The maps were created by using three layers of vellum. The first layer documents where programs happen such as working or living, the second layer identifies where activities happen such as walking, and the last layer documents the emotion that describes the specific areas, such as feeling protected or lonely, were some of the emotions documented. The layers were then laid on top of each other to discover unseen relationships of programs and place. String was then used to connect the relationships found.

These maps helped to compare the earlier maps created after talking with residents and these maps which document pure observation. It is the combination of the various studies that allows a designer to begin an innovative design approach that is reflective of the community.

Connecting the paths of residents (in black) to points of strength (blue knots) and places of activity (yellow knots)



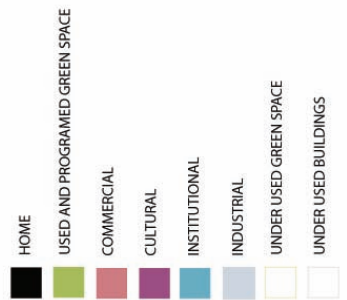
Existing Figure Ground



## PLACE AND MOVEMENT STUDY

After learning about the culture, history, and people that define Chadsey, a more detailed study was conducted to understand how the people move through the sites of gathering, strength, and abandonment. The following pages document specific characteristics of the neighborhood, ultimately leading to an idea about where to intervene.





# Vacancies

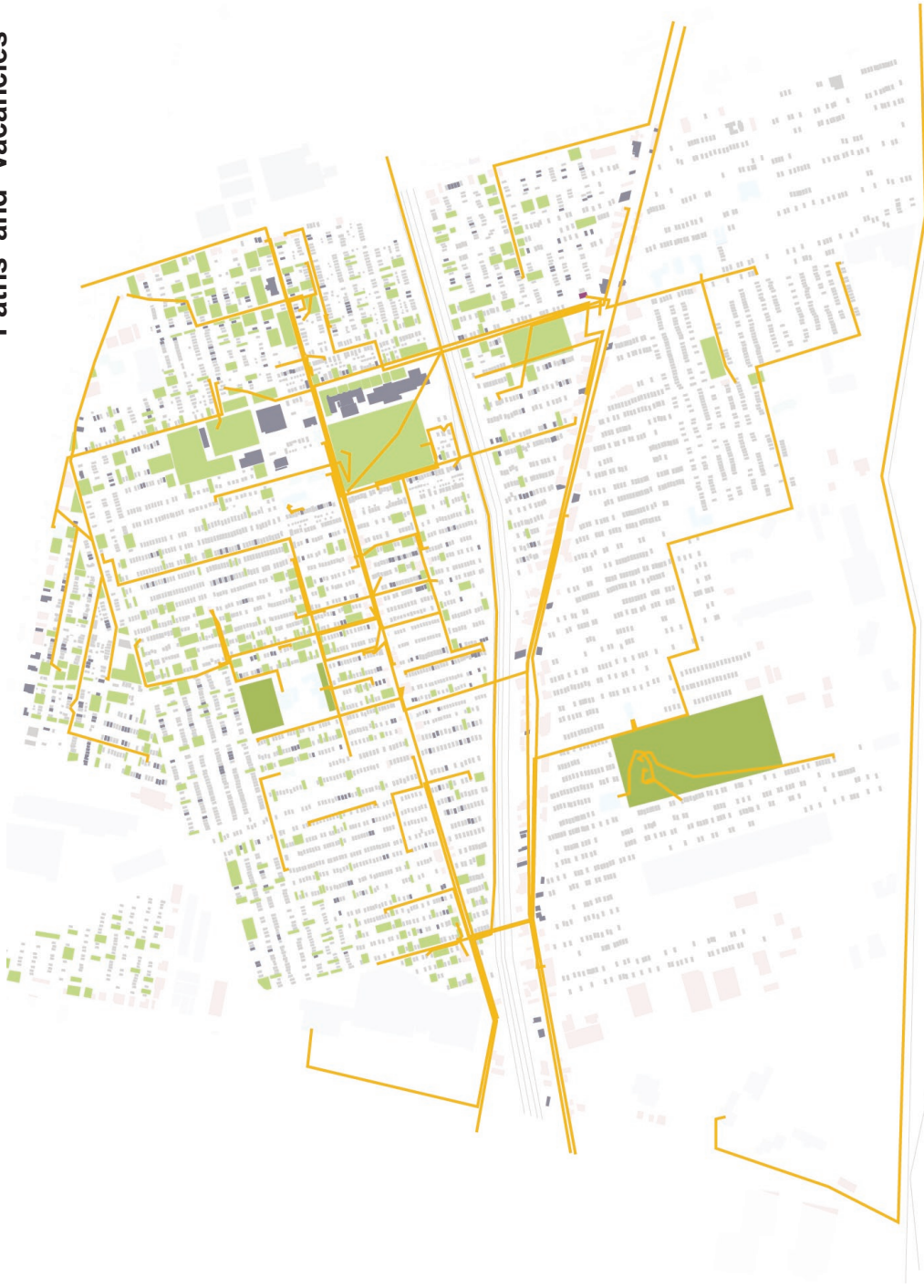




- PATHS OF TRAVEL
- USED AND PROGRAMMED GREEN SPACE
- UNDER USED GREEN SPACE
- UNDER USED BUILDINGS

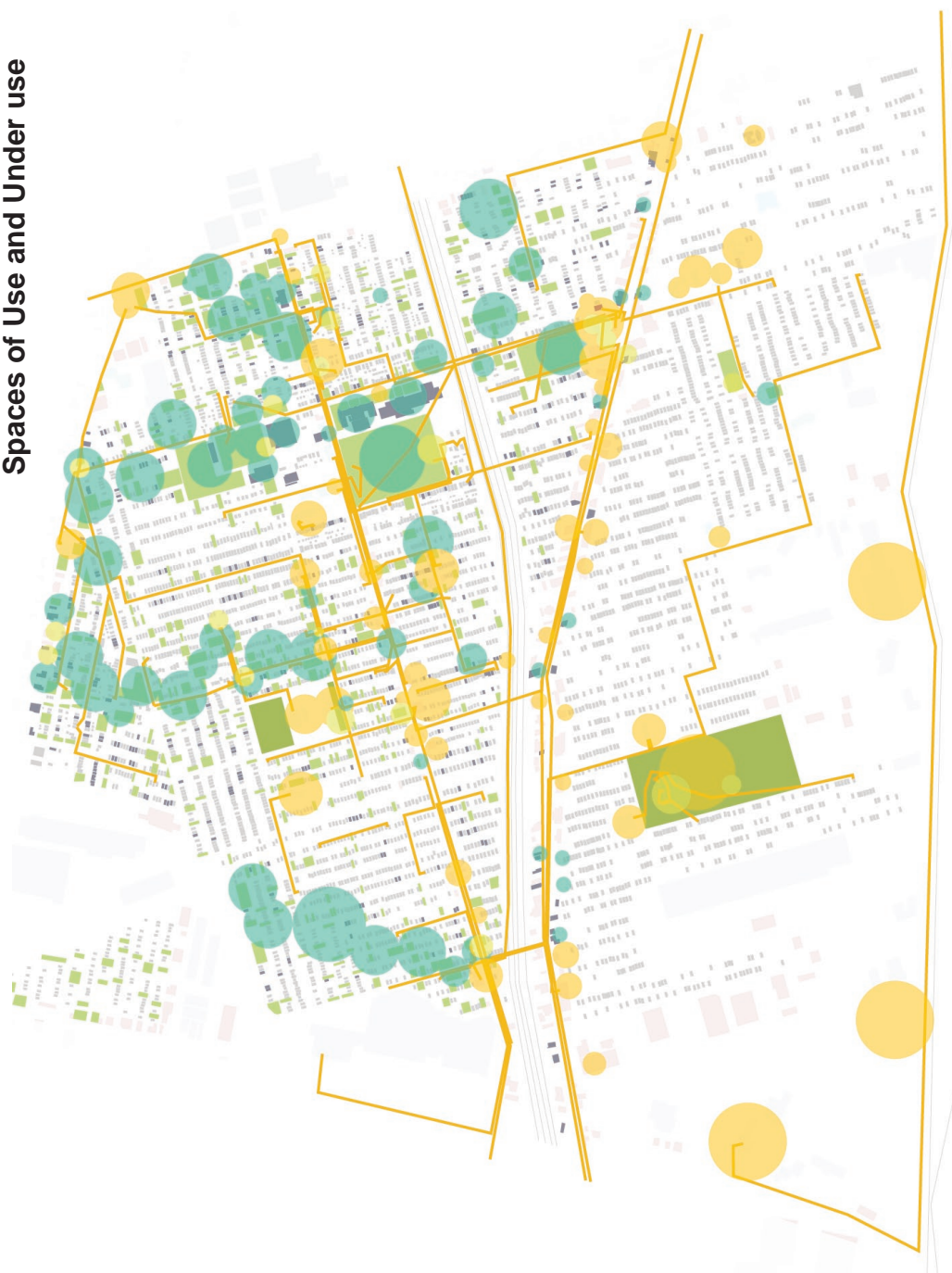


# Paths and Vacancies





Spaces of Use and Under use



- PEOPLE PATHS
- UNPROGRAMMED ACTIVE ACTIVITIES
- PROGRAMMED ACTIVE SPACE
- UNDER USED SPACE
- UNDER USED GREEN SPACE
- UNDER USED BUILDINGS

## Site Possibilities

- PEOPLE PATHS
- UNPROGRAMMED ACTIVITIES
- PROGRAMMED ACTIVE SPACE
- UNDER USED SPACE
- UNDER USED GREEN SPACE
- UNDER USED BUILDINGS

human urbanism: analyze



One of the main items learned through this study was the missing places for cultural activities for residents to participate in. This missing link could be a potential program for the neighborhood.

On a grander scale, by layering multiple pieces of information about how people move through the abandoned and active spaces in Chadsey, relationships started to appear. Noted by the light orange circles, there are multiple places of activity, yet there are gaps between the areas of activity where the “left over space” occurs (documented in purple). The “left over spaces” are sometimes not used at all, but the places of under use that happen between the nodes of activity tend to have hidden energy inside of them. These sites became of interest as potential sites for intervention due to the fact that they are the sites of informal, hidden activity that characterizes the spirit of Chadsey. These sites have the potential to be celebrated, emphasizing the life that Chadsey holds. By addressing multiple small sites allows each individual site the potential to reflect the local community creating a stronger bond between people and place.

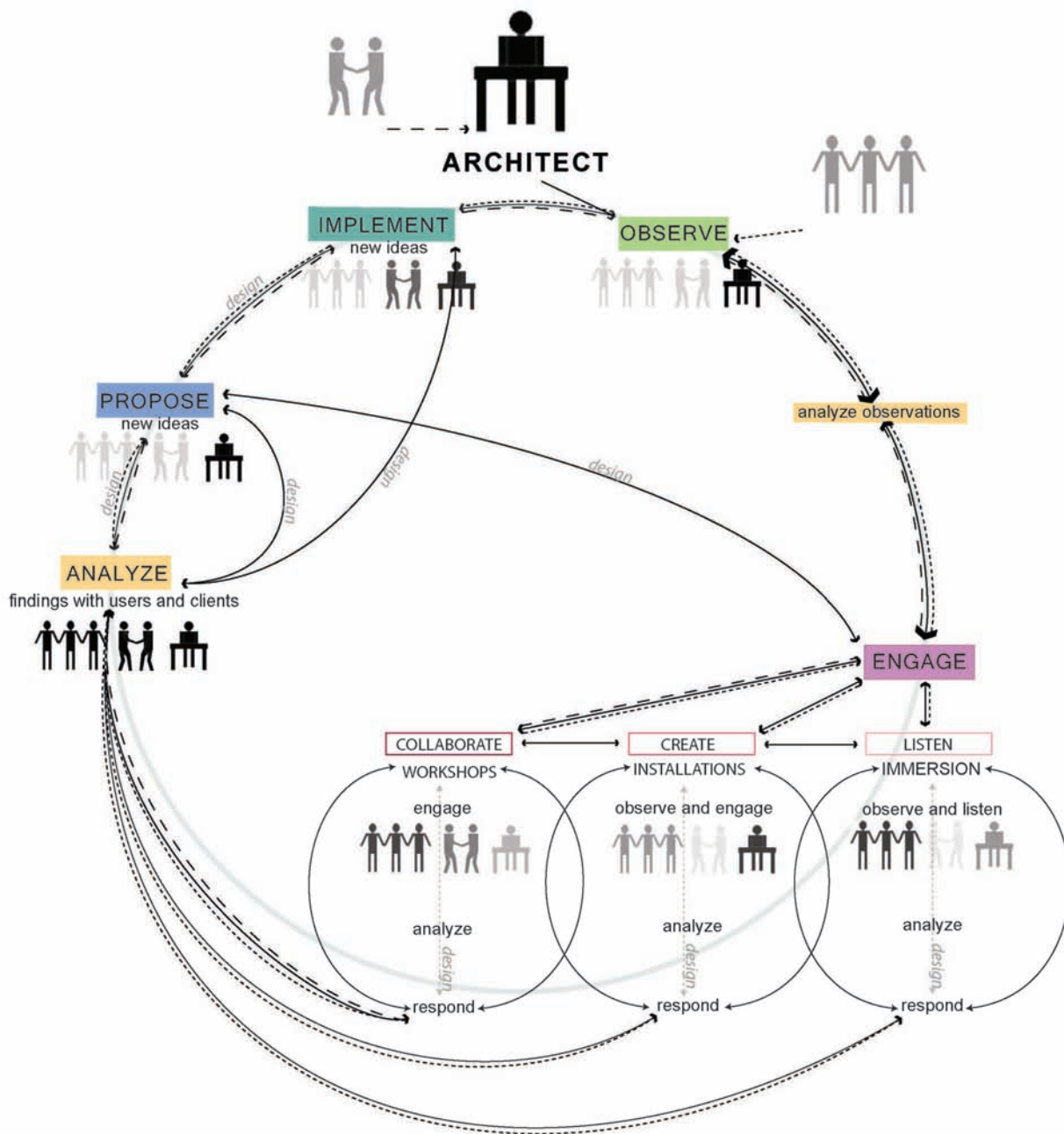
Possible sites emerged after discovering the relationship between active space and under used space. The six sites noted on the map all locate themselves between the gaps of active space and present different conditions of under used and active space. The next step was to take the sites noted into a process of further research, observation, analysis. However; true analysis and research needs input from residents themselves. Therefore, rigorous engagement began with the community to derive insight about the sites of interest. (It should be noted, that a relationship with the community had been started at the beginning of the thesis process, specifically at the site selection step.)





## ENGAGEMENTS

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(shown in schematic design proposal of site 6)	



## DIAGRAMMING A PROCESS

As expressed throughout the book, “Human Urbanism” questions the collective spirit that underlies the connection to place. Through this questioning, a framework that allows people and place to work together has been created. The diagrams produced describe how the architect should become more engaged in the community. In addition to the work of the architect, multiple layers of community input and client help are also needed to develop a proposal that the community wants and can sustain. Using collaboration from the community and clients, the architect can step back and use the knowledge gained in an effective and innovative way. If the diagram does not continue to challenge the process, it is not uncommon for a participatory process to be initiated only to revert later to a more conventional design process.

The diagram on the adjacent page describes the steps that an architect, community, and client take together in an intense community participatory design project. In this diagram, the engagement phase is the hinge that everything centers around or revolves back to. This suggests that in a socially conscious project such as this, engagements are an important step. They build bonds with the community and empower the community to improve, while at the same time revealing the spirit of the particular place. These engaging steps are crucial for the designer to not only learn about the place, but to have the ability to give something back to the community that they can be proud of.

This thesis seeks to explore different forms of engagement to gain insight about the community through the varying viewpoints of different groups of people in different settings. Following multiple steps is not only important in the implementation of a new project, but is also important in the engagement process to build a relationship between the community and architect. Throughout the year various forms of engagement such as surveys, meetings, and informal conversations on the street took place. However, the first major step was to develop a relationship with the leaders of the neighborhood to understand the proper way to address further engagements.





... "What about our kids?"



... "We need to stick together to get things done."



... "The kids do not deserve to see this."

## 48210 NEIGHBORHOOD ASSOCIATION

Collaborate And Listen

The 48210 Neighborhood Association was the first group of people that was addressed in the neighborhood. The members of the Neighborhood Association are a group of concerned residents who try their best to improve the conditions of Chadsey by assembling together and talking out their issues. The group consists of about ten adults who live in the area; all with a different background yet share the same desire to improve the neighborhood for the children. By the end of the year, the 48210 Neighborhood Association made great improvements, got many homes boarded-up and added numerous new members.

Meetings are held every first Monday of the month. At this time the residents come together and at this time the author had the chance to share the developments of the thesis. The group at 48210 has continued to be an important connection into the neighborhood. They always helped with questions, contacts, and ideas.

Overall, the main concerns of the neighborhood are [1] a need for hope [2] a concern for safety [3] and a desire for the children of the neighborhood to have more opportunities to be active. These concerns are crucial to know as design develops so as to ensure that each new proposal has the ability to address at least one of these challenges in efforts to give back to the community. This is a benefit of engaging with place; new proposals can be more than just design, they can provide something for the community and bring positive change to the neighborhood in more ways than just aesthetic quality.





... "It would be nice if there were creative walls designed by the people!"



... "We want the neighborhood to show that it is Mexican."



... "I want to be able to walk in a park."

## DETROIT PUBLIC LIBRARY

### Listen

One tactic of engagement that was used to gain insight from the youth of Chadsey was to go where they are. The Detroit Public Library is a “safe haven” in the neighborhood. Teenagers, adults and children all go to the library transforming the library into a neighborhood hangout.

In the early phases of the thesis, it was observed that many residents (especially the youth) visit the library. Therefore, using the library as a way to interview became a focus. After approval from the library staff, a survey was created in both Spanish and English and in two different formats to address the different age groups of adults and children. (The original surveys and detailed summary of the results can be seen in Appendix A) The survey results were informative and from participants, of all cultures and age groups. The results were important in gathering information about who the people of Chadsey are, what they like, and what they want their community to become. The results were great, but even more importantly, respondents were excited to share their ideas. For example, one young girl expressed a desire for walls designed by the people of the neighborhood. Other results complement the young girl's desire with ideas to express the culture and the people more than conventional revitalization projects would traditionally seek to do.





... "We just want to work, and we have skills- I am a mechanic."



... "I want a place for our community to be able to come together"



... "The Latinos are moving into the neighborhood and flipping the homes, creating more home ownership. This is great!"



## TALKING AND WALKING ON THE STREETS

### Listen and Talk

Walking on the streets of a community is one of the best ways to experience place. The feeling of the space comes alive, and in Chadsey, the tightness of the community becomes evident. The same people hang out on the same streets and heads pop out of windows watching every move of people who are not native to the area. This task of being a part of the place, although simple, is often overlooked in the design process. Through becoming immersed in place by walking on the streets, going to the restaurants, and shopping at the local stores, the designer can begin to understand how the community lives day to day without imposing on the community's time. In this form of engagement, the designer listens and participates in daily activities. Listening and participating proved to be one of the most important and easiest steps of engagement to do. It is passive yet informative; however, it needs to be overlaid with resident conversations to get an insider's perspective on the neighborhood.





... "We need hope!"



... "Maybe we could have a place to bring our old clothes so other people could have some."



... "I want to play on the internet more. We don't have a computer."

## PRIEST ELEMENTARY

Collaborate And Listen

One challenge in many engagement processes is the inability to address the children of the neighborhood. This is a large missed opportunity because it is very likely that the children will be affected by new proposals, and finding out more about how the children connect with place is an important step.

In the process of developing “Human Urbanism”, it was found that Priest Elementary is the only school open in Chadsey. This presented an opportunity to get in touch with the youngest population in the neighborhood. With the permission of the principal, the author met with the kids on the playground, explained the project, and asked the children what they want in the neighborhood. The results were surprising. The children of Chadsey desire the simple things; a place to play, shares, and explore. Many of the children are not allowed to go beyond their home yards, and as a result do not have an opportunity to play or experience all the things a child dreams of as a young, adventurous person. The lack of fun things for the children to do was exposed through this process and has become a point of reference for future program development.





## INSTALLATION

### Create

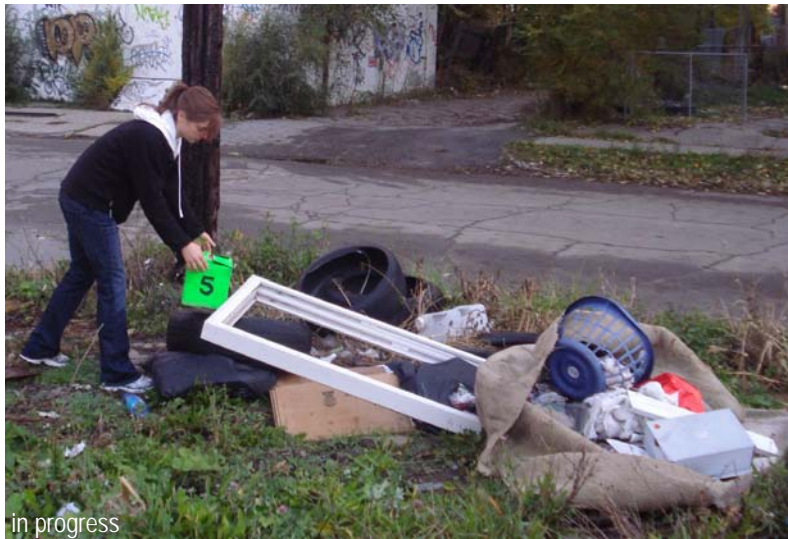
In an attempt to discover the neighborhood from a different perspective, an installation was done to document how residents moved through and engaged in selected sites. The sites were selected based on different relationships between abandoned and active space. The six different possible conditions were [1] surrounding abandoned homes [2] surrounding active homes [3] surrounding abandoned stores [4] surrounded active stores [5] the amount of visibility or traffic the site has [6] and the activity level of the site itself. The conditions were then combined to describe different spaces within the neighborhood.

Six sites were selected to study, each with a unique relationship of active and abandoned space. The study of each site was done through installation. The process of the installation started with photographing how each site was used in the morning, afternoon, and evening. Then small cardboard boxes were spray painted according to the site and marked with an engaging phrase. Inside the boxes held a surprise in hopes of a new prize to be left in return. Initially the boxes had money, crayons, bubbles, or a ball. Each site had four or five boxes placed around the site in the path of travel. The last step was to observe how the boxes were engaged.

The boxes were left unattended for a day, and then the author returned to see the results. Many had been opened with the objects taken but nothing was left in return. Some boxes were moved showing the movement of people. However, the most significant result was the interaction the author and the community made. Through this process the author was able to speak with people who came out during the time of the installation which prompted conversation, revealing information about the daily activities of the site.

Overall, the installation helped to initiate new engagements and begin the process of understanding how the selected sites are used. However, the installation was only observed for a small amount of time, limiting the amount of accurate information that was gained. Therefore, this was just a step in the larger process of research, analysis, and engagement.

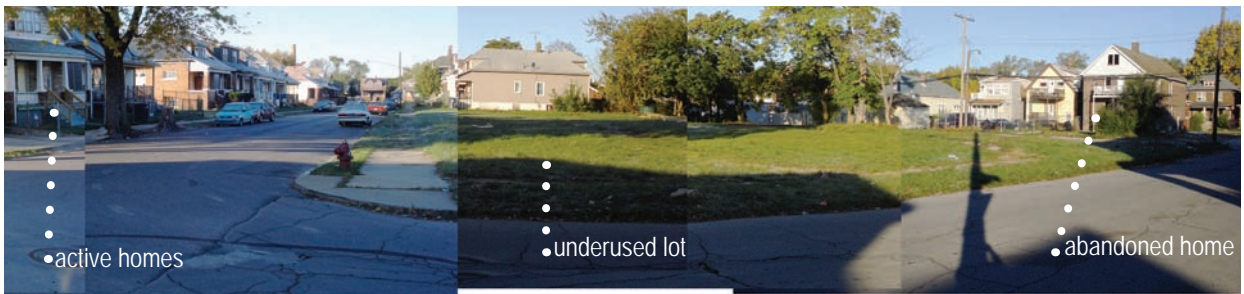




## SITE 1 : CICOTTE AND GLADYS

under used corner lot surrounded by active homes

Cicotte and Gladys is as an empty corner lot in the midst of many homes near a highly trafficked street called McGraw. This site was of interest because of its location, possessing the possibility to be activated by the surrounding community. It is not often that an open lot such as this corner lot is surrounded by a large number of people. Thus, this site was chosen to investigate further to learn if the adjacent community would be responsive to activity in the under used lot. Ironically, during the process of putting up the installation, it was found that this lot is used for neighborhood parties and is used as a playground for the children. This explains the small stage that is placed under the large trees in the rear of the lot.







Due to the constant gathering that takes place at this site, pictures of the results were unable to be retrieved. However, it was observed that all the boxes had been opened and all of their contents had been taken. Some were left in their original place while others were removed.

## SITE 2 : MCGRAW AND DANIELS

under used parking lot, active home, and active store

This site was of interest because of the use of the under used parking lot near an active corner store. Also, McGraw is an extremely busy street that connects the neighborhood. However, McGraw is a different scale than Michigan Ave. which is a much more commercial street. McGraw has more local stores creating an interesting atmosphere to investigate. Initially this site was chosen because there was always a group of people gathering around the store or along the sidewalk of the site. This observation was confirmed over multiple visits where the same group of men would gather creating their own place on the sidewalk. From this, it was evident that this site has already been claimed. Another interesting characteristic of this site was the music that continuously played from within the corner store.





in progress



set in place



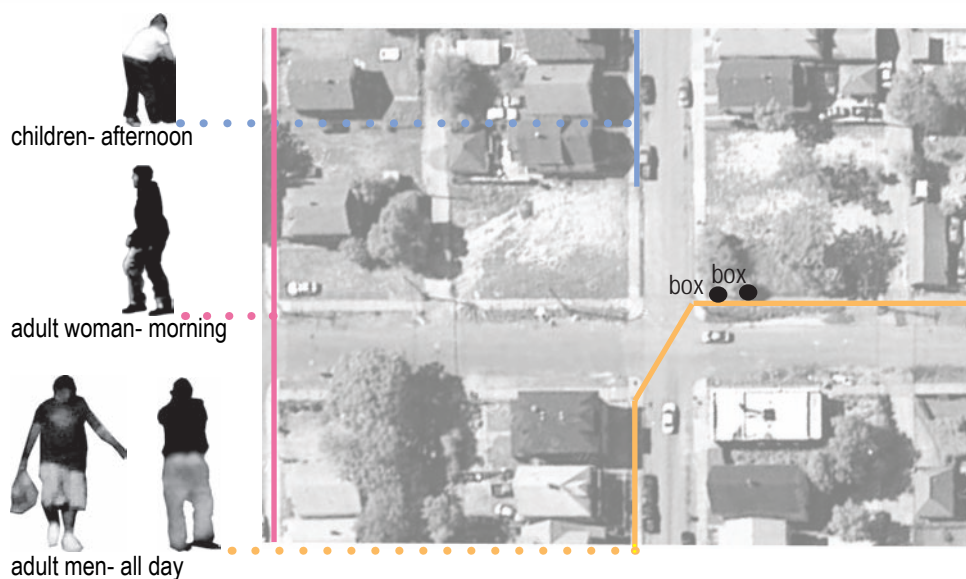
after the box has been engaged by residents



### SITE 3: WAGNER AND PROCTOR

under used lot, active home, and active store

This site is on the street north of McGraw, called Wagner. Wagner is used mostly by walkers and children going to Priest Elementary, located to the west of this site. Site three was extremely interesting during the process of documentation. Through the process it was learned that the under used corner lot is actually used by the neighbors as a place to trade mechanical services. This information inspired later program development.





in progress



set in place

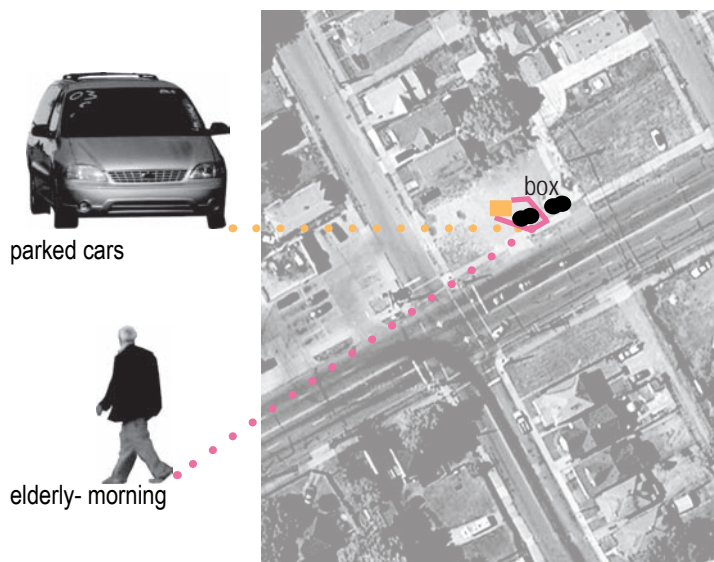


after the box has been engaged by residents

## SITE 4: ADDISON AND MCGRAW

under used parking lot, active street, and active store (Middle Eastern)

This lot was chosen because of the activity that happens in the vacant parking lot. A man uses this parking lot to sell bikes and other items such as lawn mowers out of his van. This causes a gathering of men and children to stop and shop. After further documenting of the site, it became apparent that this site is also a place of gathering for the Middle Eastern culture due to the Arabic store and deli on the corner.







in progress



set in place



after the box has been engaged by residents

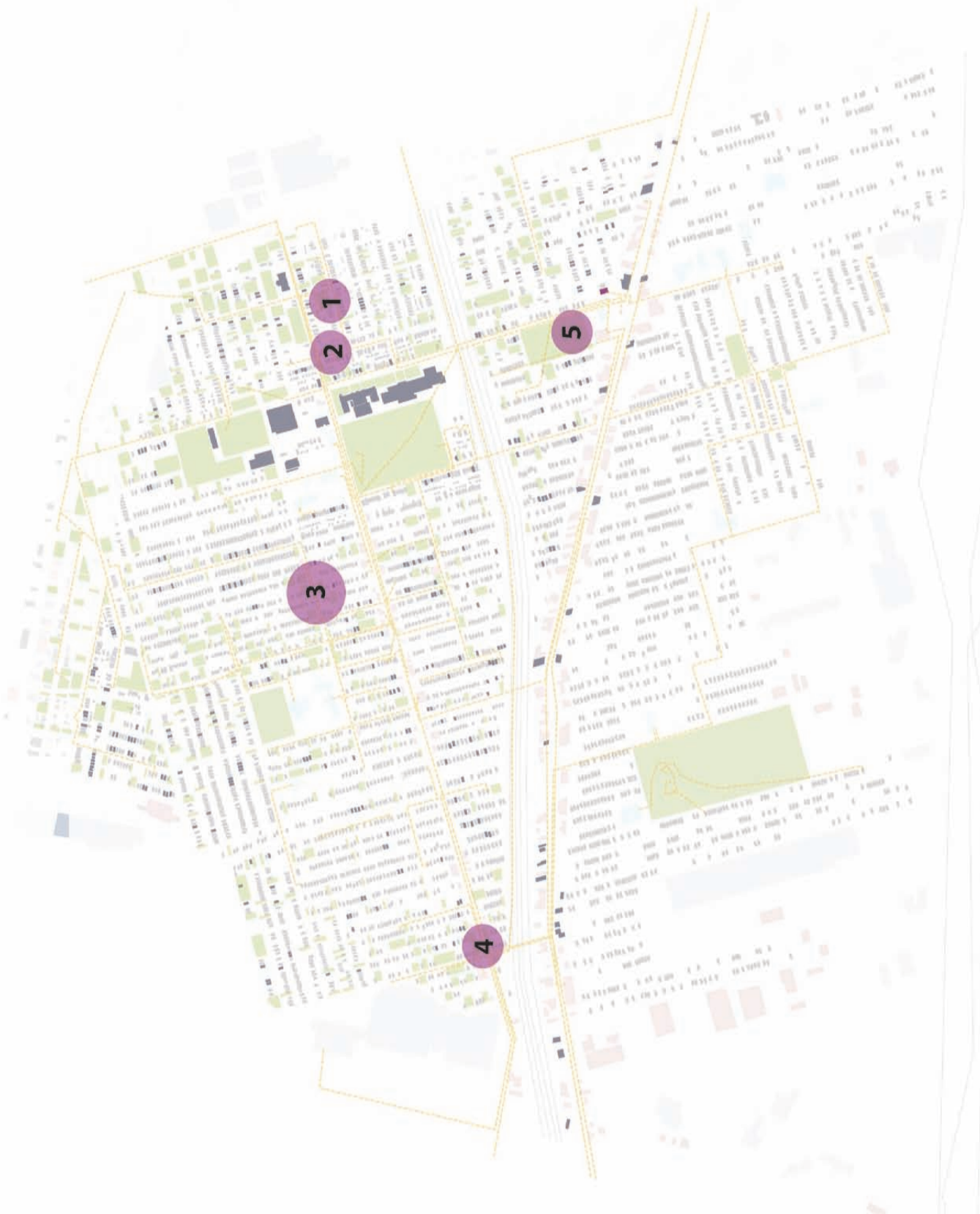


## SITE 5: MARTIN AND MICHIGAN AVENUE

large under used lot on highly walked and driven street

Martin and Michigan was a point of interest due to its proximity to Michigan Avenue where most of the commercial business is located. Although there is a lot of foot traffic along the sidewalk of Martin, the large park adjacent to the sidewalk is not used at all. Through the installation process, it became evident that all cultures and age groups are present at this site visiting the stores and/or the library that is located near the site.





## INSTALLATION REFLECTION

After the documentation was completed, the sites all proved to have activities happening on them that reflect a specific character of the immediate surrounding community. However, more sites were explored south of Michigan Avenue and along McGraw to get a fair array of the various conditions and communities that make Chadsey unique.







## CONCEPTUAL DESIGN

Site 1	113
Site 1b	117
Site 2	123
Site 3	127
Site 4	133
Site 5	137
Site 6	141
Site 7	145



## CONCEPTUAL DESIGN IDEAS

The next phase of the project was to develop an attitude towards the neighborhood for a design concept based on the engagements and site analysis. This information led to a design concept that is about multiple sites rather than a single site or master plan. The various sites allow each place to shine with their own character emphasizing the many cultures of Chadsey. Through the celebration of each individual site, a possibility for the neighborhood to transform through the work of many small interventions rather than one large one intervention becomes evident. This design approach describes a “constellation” approach where each site is allowed to express its unique qualities. On the other hand, because all the sites are relatively close to each other, the sites can also be experienced as one large, powerful transformation.

In addition, this proposal accepts incremental change with the use of multiple sites. Incremental change is seen as a benefit because it allows the sites to transform as the community does creating a strong relationship between the neighborhood and their place. Therefore, the program ideas that are presented in the following pages are not intended to be permanent, instead the intention is for the programs to change with the community.

The conceptual design ideas of each site focused on investigating each site’s relationship to the neighborhood fabric. All sites proved to be an important component in the neighborhood because each site “filled in” a missing gap of activity that if implemented could make a large impact to the vibrancy of the area. The following investigations develop the hidden activity into a program or place that is more reflective of the immediate community.

Throughout this stage in the project, engagements were continued further enhancing each outcome.





## SITE 1: CICOTTE AND GLADYS

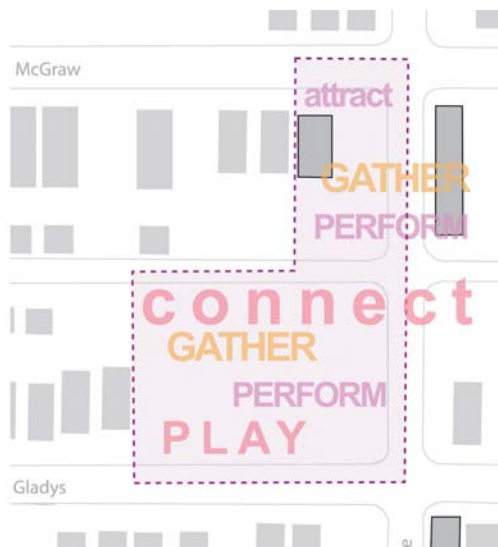
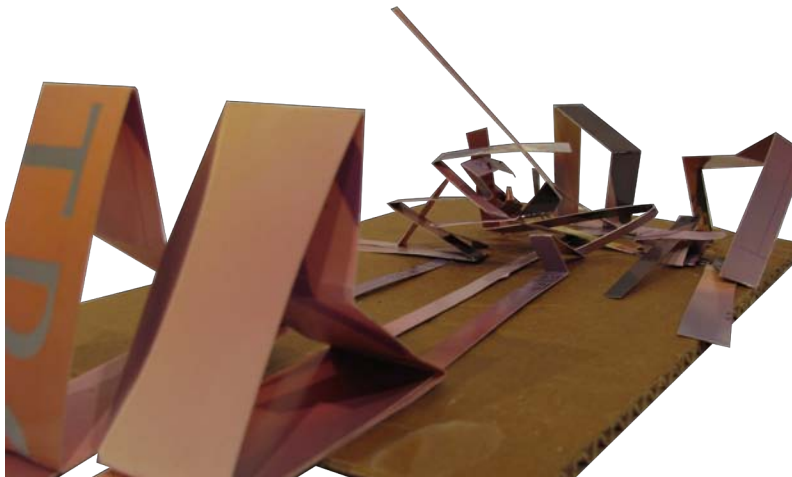
### "THE PERFORMING LIGHTHOUSE"

under used corner lot surrounded by active homes

The corner of Cicotte and Gladys is located in the northern residential portion of Chadsey. The under used corner lot that is documented below is hidden from busy street traffic; however, it is used frequently by neighborhood residents. The children play here during the afternoon, and parties are thrown on the site during the summer (as found through the installation project documented earlier in the book). These discoveries, along with multiple steps of analysis, helped to inform the programs that could have the ability to transform the site into a more vibrant place.

One form of analysis (shown below) was done through a mapping study that used string to document the movement of the users. The results show that the community around the lot activates the space, often creating a dynamic pattern of movement. The people and the activities that are present on the lot create an experience that has a playful and energetic.





Further analysis was done with sketch models taking into account the movement of the people and the spirit that the site expresses. The sketch model abstracts the movement into a new form helping to see the site through a different perspective.

These ideas were further developed with an exercise that documents action words that embrace and enhance the activities of the lot.

From the studies and engagements such as the installation project, program ideas began to emerge. The concept for this site evolved from discovering that parties and gathering happen on at this location. In addition to the specific site conditions, the neighborhood expressed a concern for safety. Safety is often solved with more light and more visibility. These ideas were brought together into a program where the site could be re-invented as a playground with space for performances. The vacant house adjacent to the lot could be reactivated as a community gathering center that also offers dance classes. At night the now vacant house is proposed to glow as a symbol of hope and safety. These ideas can be seen in the collage below.



proposed

human urbanism: propose







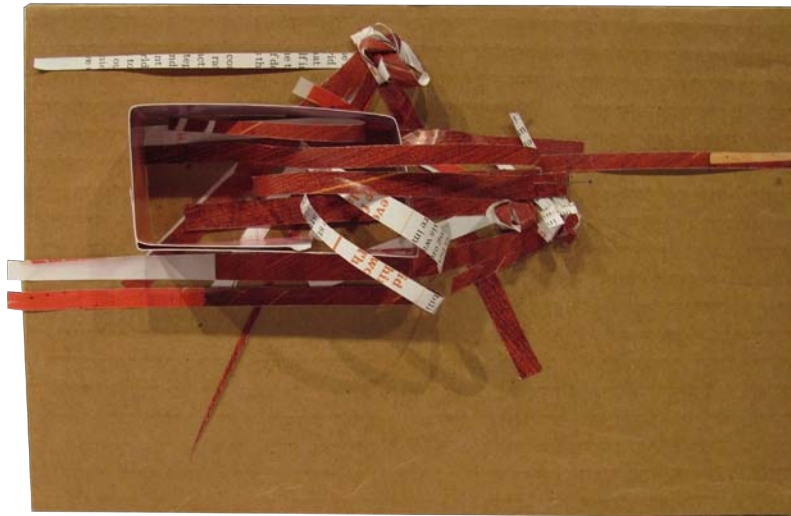
## SITE 1B: MCGRAW AND DANIELS

"ENERGY"

under used parking lot on high traffic street (African American Culture)

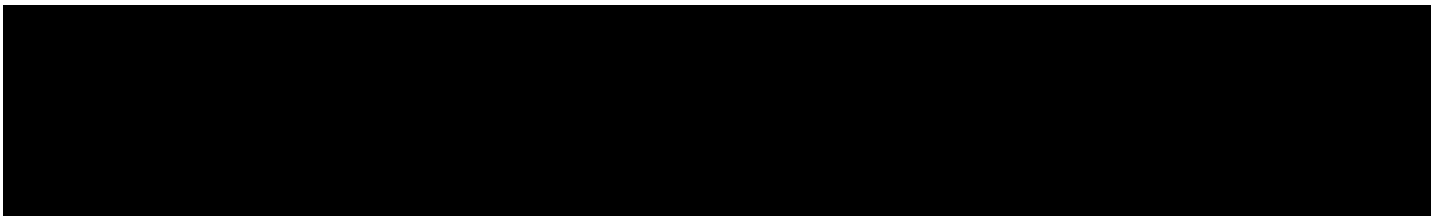
McGraw and Daniels is located just down the street from site one, however, the lot of interest is located on the main street of McGraw rather than hidden by homes. This area is dominated by several groups of friends who gather frequently. The sidewalk and the empty parking lot have become "their place". In addition to gathering, the under used parking lot is also used to sell cars. The event of street vending is a common occurrence in Chadsey, but this site is different because it is on McGraw which lies perpendicular to Martin. This means that the site has a lot of car and foot traffic because Martin is the connector street to main commercial corridor of the neighborhood. What also is unique about this site is that it is next to two recently closed schools, Munger and Chadsey. Although these schools are closed, children still get dropped off and picked up by buses at the corner. This creates a constantly changing population of users. However, the major attraction at this location is the corner drugstore located on McGraw and Daniels.

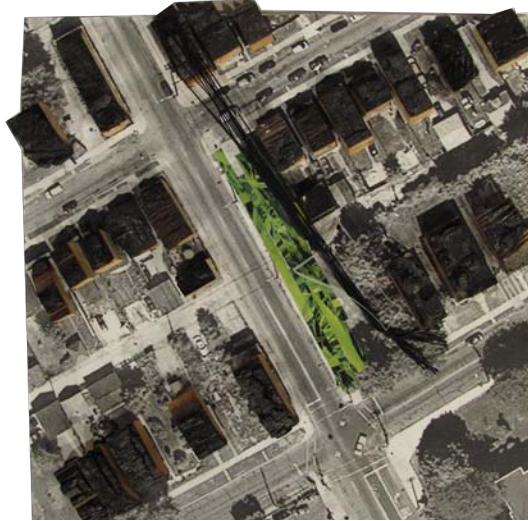




The users of the site are mainly African American men and children. These movements drove the development of the sketch model which attempts to create a dynamic sense of movement in and around the corner store. Further, the model questions how the movement that surrounds the site could be more integrated with the store and the street.

After being at the site multiple times, it was observed that music would flow from the corner store. This inspired the program to take on a music theme that attracted students to the site for after school programs. The collage below expresses a place with vibrancy and life leading to the site name, "Energy".







This site continued to be explored because of its proximity to site one creating an “entertainment node”. Study models were completed exploring ways to create a space for indoor gathering along with a place for music to be played in the under used parking lots.

Below, a collage expresses the large amount of activity that happens on this corner and the social atmosphere that this site embodies. After serious consideration, this site was determined to not be as strong as the other sites in its program development. Also, the site also proved to already have a strong sense of ownership by the surrounding community. Therefore, the site was left at this point of development.





## SITE 2: MCGRAW AND TARROW

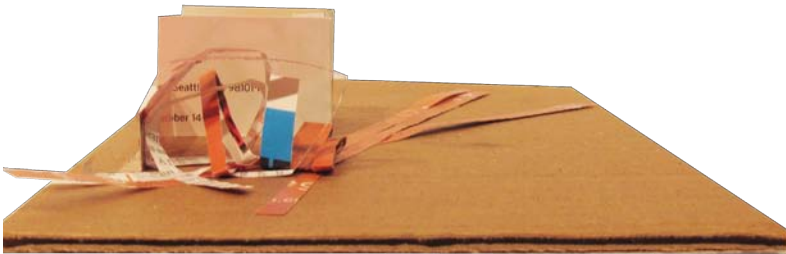
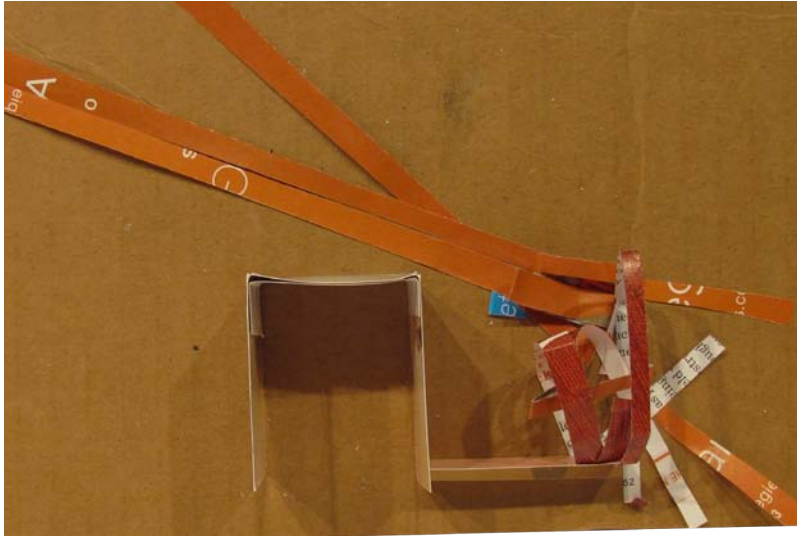
"STATION HERE"

under used corner parking lot on high traffic street (Latino culture)

This location is down McGraw from the McGraw and Daniels site. This site is located in the central area of the neighborhood where the Latino population tends to gather. There are many cultural grocery stores and street vendors that make their home in under used parking lots such as this one. The street vending that is present at this site serves the high amount of walking traffic on McGraw and still attracts many people in cars. This site stood out from other street vending sites because of the Latino culture that surrounds the area transforming this under used lot into a cultural gathering place.



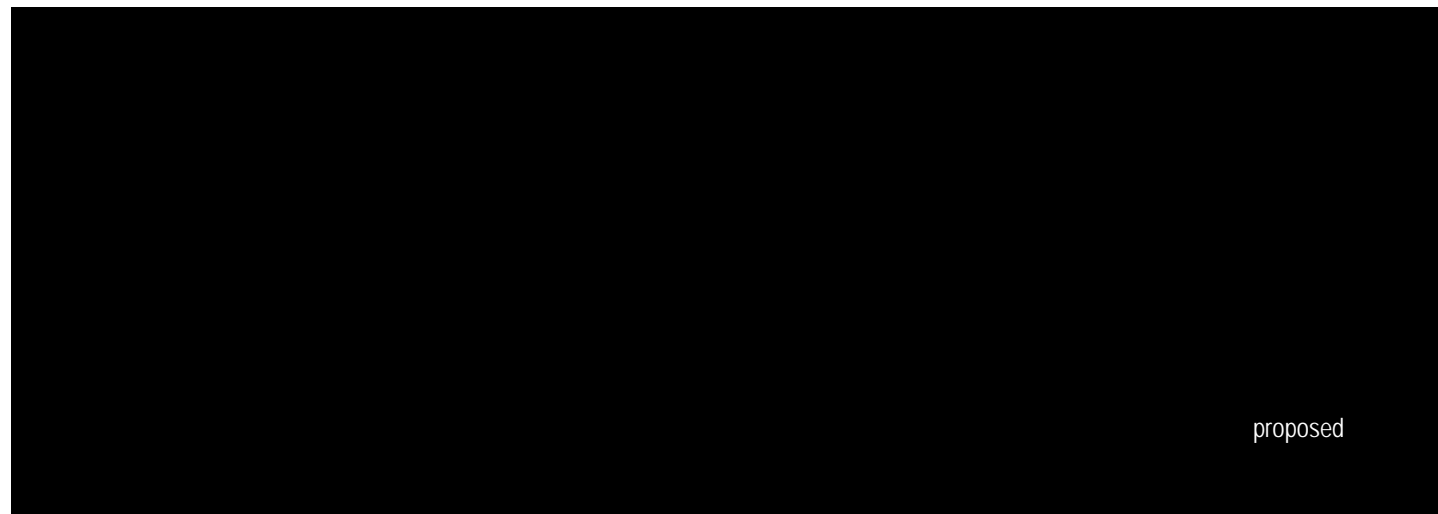






The sketch model of this site questions how the feeling of place materializes when the movements of the community is analyzed. A place that is semi-open that is also highly visible resulted from the analysis. This type of atmosphere was thought to enhance the street vending activity that is present.

The collage below represents the ideas discovered through the sketch model and diagramming process. Multiple gathering spaces were also implemented to serve the many different age groups that gather around the site. Children, teens, families, and transients all pass by this location.





### SITE 3: MCGRAW AND ADDISON

"THE WELLNESS CENTER"

under used parking lot on high traffic street (Middle Eastern Culture)

Site three is also located along McGraw but to the far west of the neighborhood where the Middle Eastern culture congregates. This site posed unique challenges compared to other sites due to its location near an exit ramp of 1-94 (a major Detroit highway). This unique characteristic drove the site to become a gateway into Chadsey influencing the program development.

The site of McGraw and Addison looked specifically at an under used parking lot adjacent to an active corner store that caters to the Middle Eastern culture. The store is very active creating a place of gathering in the store's parking lot causing additional foot traffic at the intersection of McGraw and Addison. Taking advantage of the foot and car traffic, there is an existing vendor (seen in the photographs on the facing page) who sells bikes, lawn mowers and other large items.

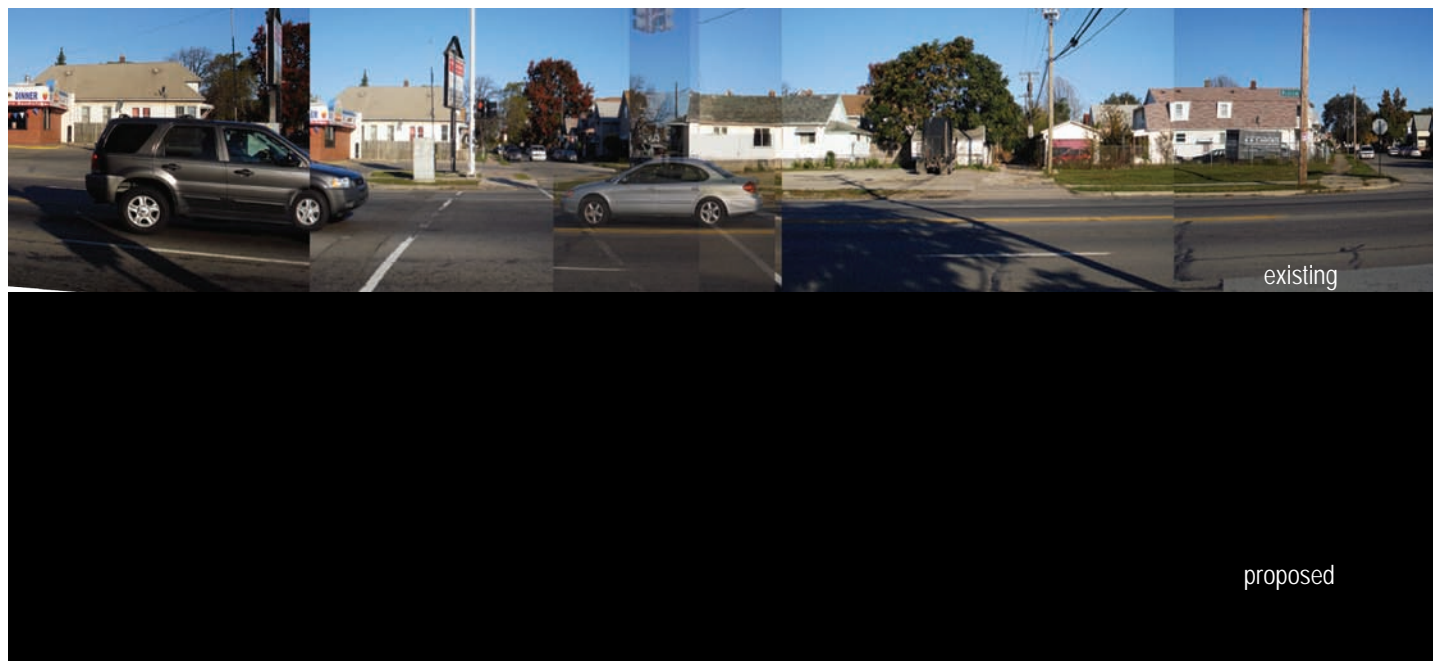






The sketch model on the adjacent page explores how the energy from the site can create a stronger visual relationship to the street without interfering with traffic.

The collage below captures the spirit of this particular site as a place of gathering with a soft and open atmosphere. The program that is to be developed at this location is a “Wellness Center”. The “Wellness Center” also acts as an anchor for a bike/walking path that travels through Chadsey (seen on the next page). However, the proposed bike path does not continue into the final design proposal. This program attempts to recognize the values of the Middle Eastern culture while also being an entrance into the neighborhood.









The program discovered for the site of McGraw and Addison inspired a bike path. The path was developed by examining the points of interest in the neighborhood and the paths of the residents. With this information a more cohesive path emerge that celebrates the walking nature of Chadsey. The path winds through vacant lots, down allies, and leads to the sites of interest. However, the purpose of the path is not to connect the neighborhood, although it does allow for a link to be made between the northern and southern parts of Chadsey (which has been noted that these areas are divided). This proposal also serves as a neighborhood scale intervention in addition to the individual site proposals to further enhance a comprehensive neighborhood impact.

The diagram below is a map woven with string to express a path that is intertwined throughout the neighborhood. The path not only responds to the current community, but also looks to the future by imagining vacant lots that could be reactivated by larger amounts of activity going by. In addition, the path documented takes into account the existing greenways that are proposed for Detroit that travel around but never through Chadsey.

After much consideration, the path proposal was left at this stage. The reality of a bike path did not fit the character of Chadsey.







## SITE 4: WAGNER AND SPRINGWELLS

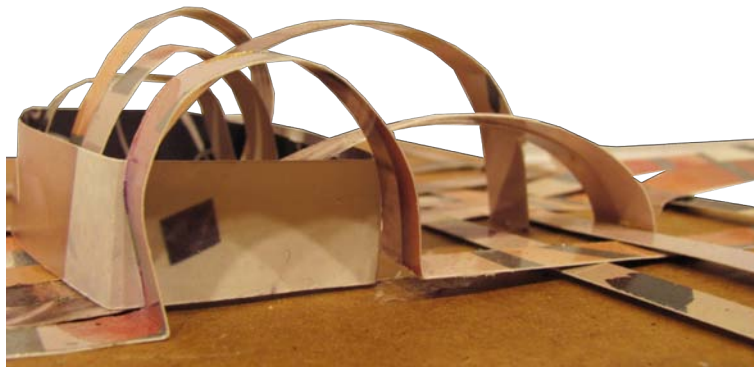
“INDOOR PLAY-SCAPE”

under used corner home on highly walked street

Wagner and Springwells is a site location across the street from the only open school in Chadsey, Priest Elementary. Therefore, there are a lot of children and parents walking to and from this area on a frequent basis. This area of the neighborhood is highly valued by the community because it is the “one thing they have.”

On this site lies an abandoned corner home. The vacancy of corner lots was observed to be a common condition particular to Chadsey. As the multiple sites document the variations of corner lots, this one happens to have a building already on it. The building is currently used by teenagers who like to hang out on the steps; however, this activity is unwelcome by the owner. With more research, the real problem is that the kids do not have a place to hang out, so they make the abandoned vacant homes, such as this one, theirs.

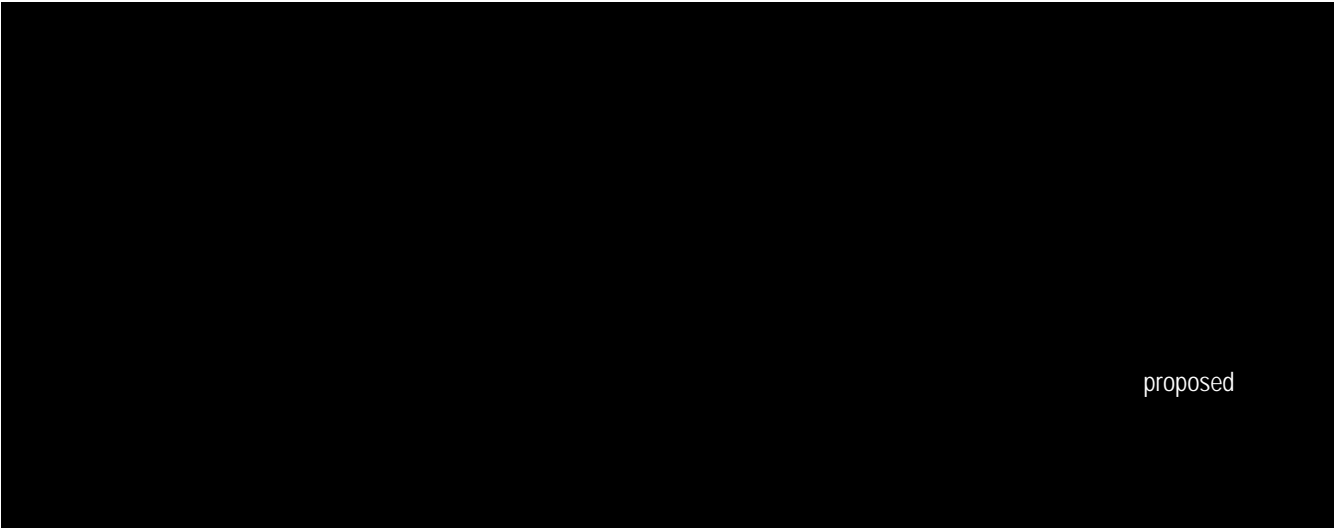




The sketch model responds to the Wagner and Springwells site investigating how the current sidewalk activity could weave into the abandoned home creating a strong network between the school and the neighborhood. Kids play in the school yard, however, where do the children play in the winter. This inspired an indoor play-place where kids, parents and teenagers could come together in a safe environment.



existing



proposed

human urbanism: propose





## SITE 5: WAGNER AND PROCTOR

"TRADE WITH ME"

under used corner lot on highly walked street

Wagner and Proctor is just a few minute walk down from site four [Wagner and Springwells], and typically has a large amount of walkers who do pass by this site. Wagner is a different atmosphere than McGraw. One can feel the protective nature of this area just by standing on the street where common sites are residents congregating on corners, others making business on their porch, and families playing in the small front yards.

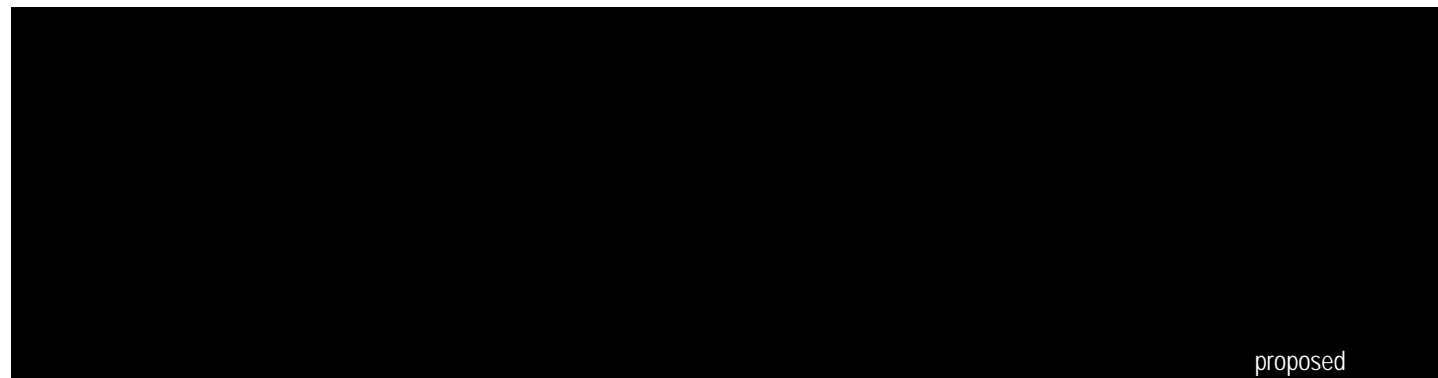
Although there is a lot of activity on the sidewalk, there are many vacant lots that stretch the length of Wagner. As of now, many of the lots are not used for more than a place to cut corners. However, the lot on the corner of Wagner and Florida is more than just a place to drive over, instead an exciting activity that speaks to the nature of the neighborhood is present on the site. Here a neighborhood man trades his mechanical skills with surrounding neighbors as his form of living.





The sketch model to the left explores how the multiple layers of movement created by the walkers can penetrate the landscape with a more fluid design. This idea has been kept however, used as a larger concept where the “flow” is the trade that happens in response to the discovery of the mechanic and his business of trade that already happens.

This idea was further enhanced when visiting Priest Elementary. A girl responded to the question of, “What would you like in the neighborhood?” by saying, “A place where we could bring our old clothes so other people could have some.” Inspired by this idea, the site became known as “Trade with Me” where the vacant buildings would be reactivated with spaces for people to trade their skills.







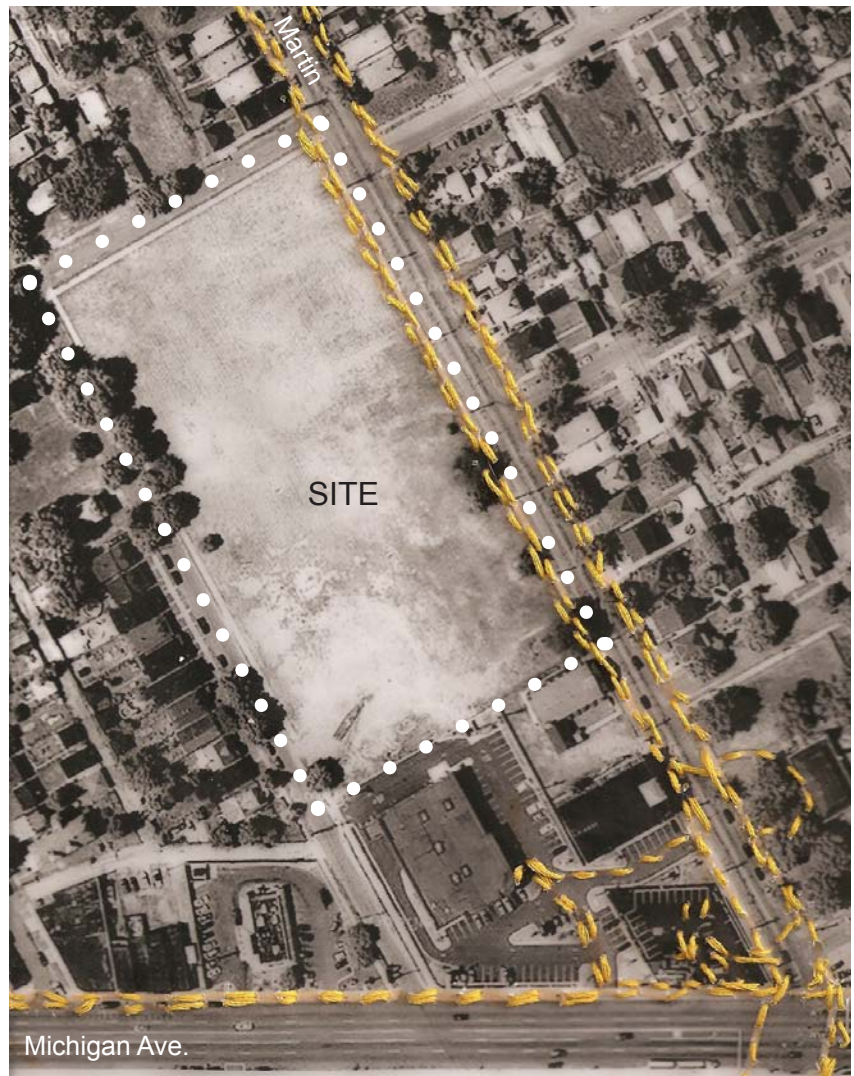


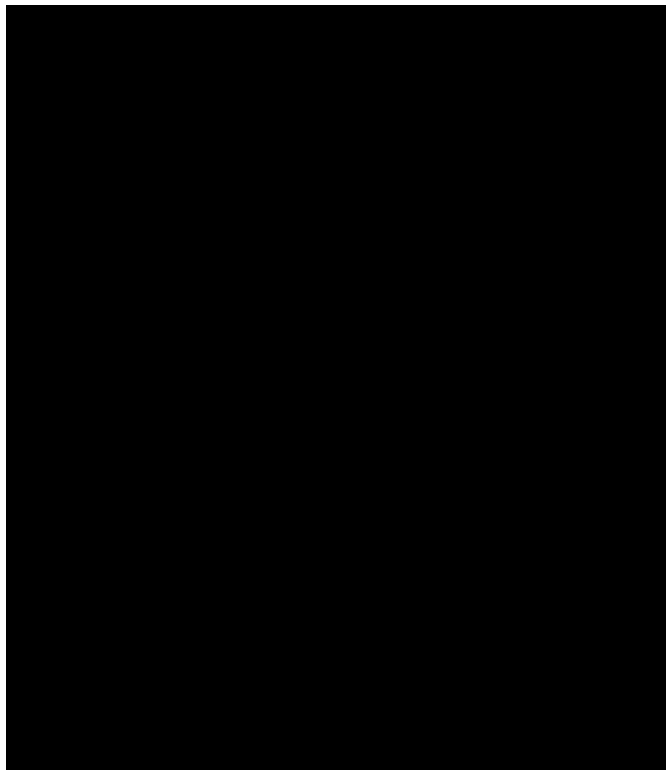
## SITE 6: MICHIGAN AVENUE AND MARTIN

"LIVING WALL"

large under used lot on highly walked and driven street

The site of Michigan Avenue and Martin is located at a corner of enormous activity. Michigan has the most commercial businesses in the neighborhood while also being the divider between the southern and northern portions of the neighborhood. Martin is the main connecting street to Michigan from the inner portions of the neighborhood. As the diagram below shows, the sidewalk is highly used as people travel to Michigan Avenue, however the large park that rests behind the store fronts is left without use.





This site is unlike any of the other sites documented because there is no activity on the site and the scale of the site is enormous. Thus, the design must take a different approach. Luckily, many landmarks of the neighborhood surround the site helping to define programs that could potentially enhance the site. For example, the library, CVS (the only drug store in the neighborhood) and a few fast food restaurants attract residents of Chadsey to this area.

The site used to be a school; however, the school was shut down many years ago and leveled to create what is now an open piece of land. There was talk of what the site will become, however, the community expressed a concern for anything that is commercial or multi-family living. Fortunately, the programs that concerned the neighborhood did not prove to be a potential program after site analysis. Instead, as the sketch model shows, a place that is free and flowing proved to be more applicable. More specifically, a program that embodied a park that invites the community into the site developed after site analysis.

The collage below displays a place that is open and expresses the culture of the community with places to write messages and display art with an undefined path that grows and evolves with the people. This site became named the “Living Wall”.





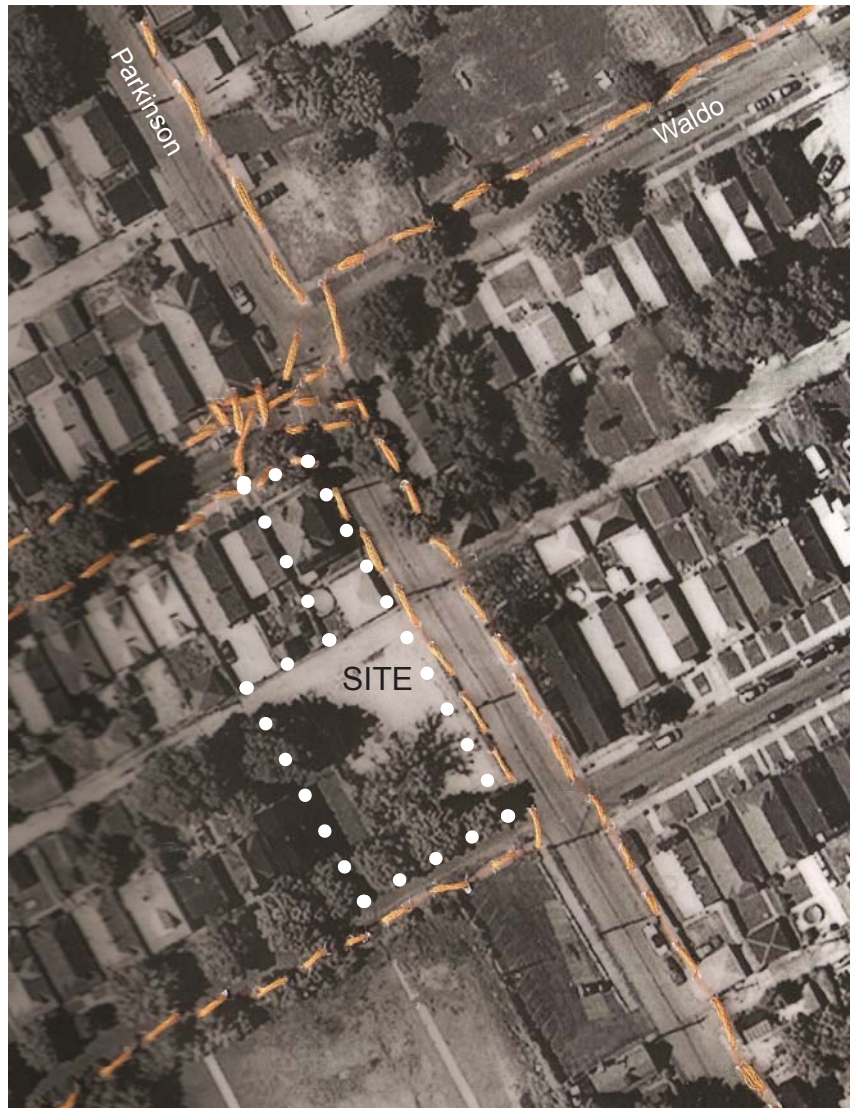


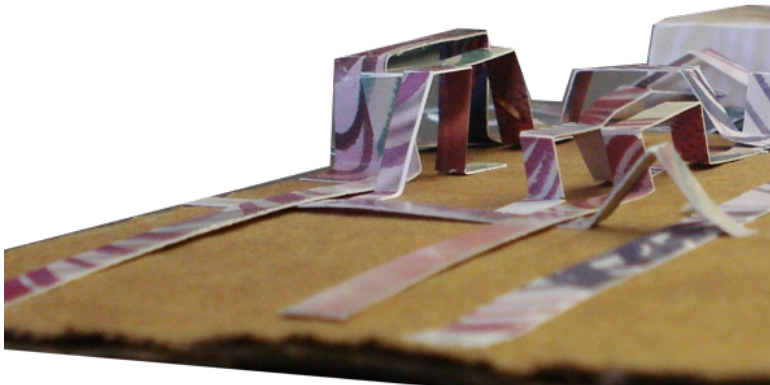
## SITE 7: PARKINSON AND WALDO

"SCRAP AND SWAP"

under used lot and active store

Parkinson and Waldo is the only site south of Michigan Ave. proposed in this set of sites. Although the south side of Michigan is fairly strong, this site of an open corner lot across from an active store appeared to have a special characteristic that if celebrated could bring new life to the area. There is a lot of activity coming to and from the corner store, the only corner store for many blocks. This suggests that this site could be a great place for an exchange of material goods or non material goods.





Near the site of Parkinson and Waldo are many industrial factories and a garbage compost. The surrounding businesses drove a program idea to create a salvage warehouse that supports the trade of construction items with the industrial factories for cash. It is the intent that with a place to trade large construction items for money, more residents would take care of their large items and not leave them out on the streets.

The collage below shows how the lot and abandoned home could transform into a place where all different community members could come to buy or sell construction materials.







Concluding this phase, as shown to the left, many program proposals arose showing how the process of design and engagement can be used together to develop unique and innovative proposals that reflect the surrounding built and social landscape. As stated earlier, the urban strategy was to develop multiple sites each with their own character. However, it was decided that two sites should be developed further to test the process of an immersed architect through greater design detail. The following pages show the development of the architectural interventions that emerged.



## SCHEMATIC DESIGN

site 1   <i>"The Performing Lighthouse"</i>	153
site 6   <i>"Living Wall"</i>	171
Installation II   Connecting Through Language	

[REDACTED]

[REDACTED]


[REDACTED]



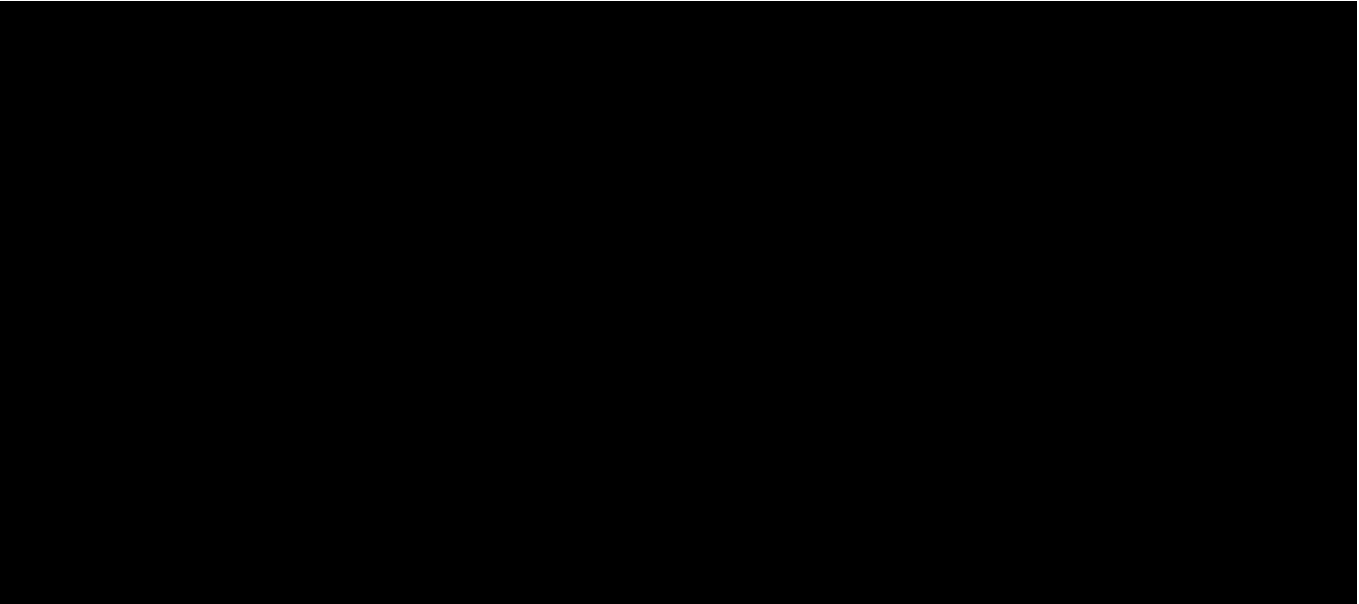
## **SITE 1: CICOTTE AND GLADYS**

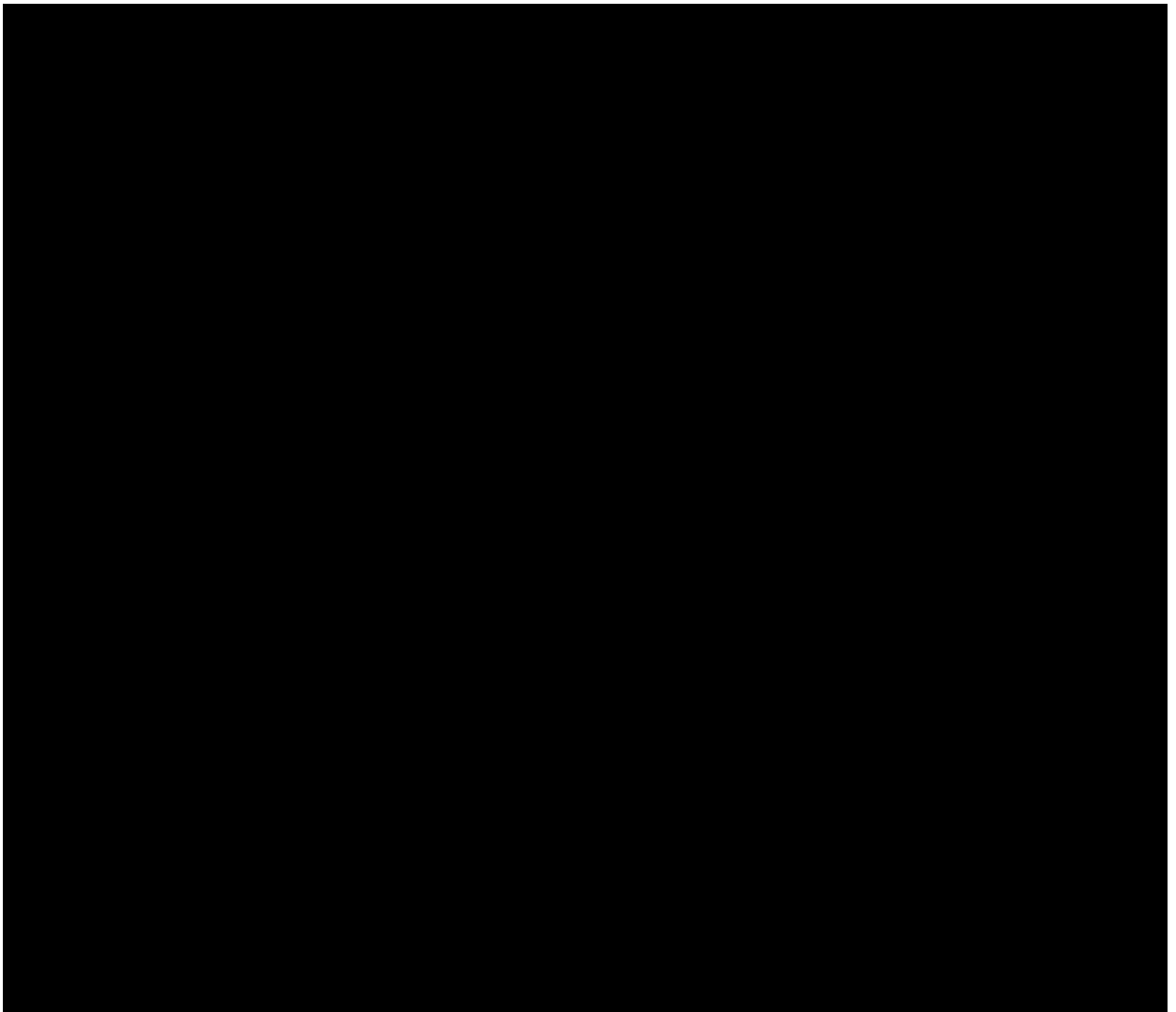
### **"THE PERFORMING LIGHTHOUSE"**

under used corner lot surrounded by active homes



The "Performing Lighthouse" continued into subsequent stages of design due to the acceptance by the neighborhood and its potential to provide a program to the neighborhood that is different from typical neighborhood revitalization programs. Thus, more careful analysis was done on the context and users of the site. As shown, the abandon home is in decent condition; however, the brick facade is removed from the east wall (shown in the image below). Because the home is still in reasonable condition, this allowed for a manageable priced design intervention to develop.





The feasibility was studied further looking at how the residents, external partners, and community support systems could work together to achieve the goals of the “Performing Lighthouse”. As shown by the diagram to the left, the immediate community is extremely important in this consideration. Therefore, it is not just about what is there physically but who is there and how they can be used in the transformation.

The collage below shows what a low cost and simple first step might look like. In the collage, stages are constructed in a playful manner in the back lot and the abandon windows of the house are replaced with glowing windows. These two acts display action on the site and create a connection between the house and park. More importantly, the sites can be achieved by the help of the residents creating a connection, sense of ownership and pride to the project.





In this study, the sidewalk was the main contributor of the site context, penetrating into the site creating different atmospheres for the different programs such as playground and performance.

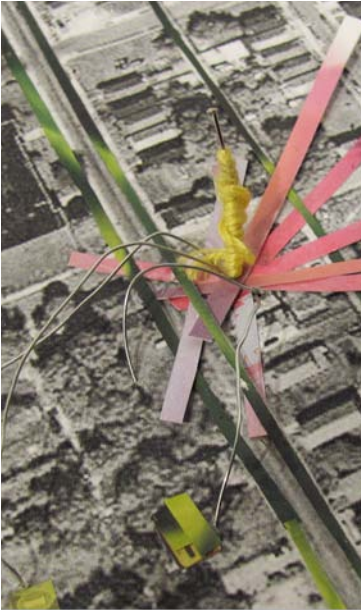


This model explores if the worn in path that exists on the site currently is enhanced and used as a playful connection to the abandoned home adjacent to the lot.



Study of the act of performance in the under used lot exploring what it means for the surrounding neighborhood to be the “backdrop”.





As the design of the concept progressed, study models were created to explore the arrangement of performance space and community gathering within its surrounding context. Each study model explores different conditions of how the act of performance engages the site, and how the program of community gathering and performance classes can insert itself into the abandoned home. In addition, the idea of light was perused by experimenting with how the home emits light and becomes a visible symbol of excitement in the neighborhood. (The homes represented in the models are made from salvaged burnt wood found on the site.)

Further thought about the program continued throughout this phase. Specifically, thinking about the site in a context surrounded by blight and abandonment, the concept of community gathering was expanded to a place where neighbors would have the opportunity to come together in one place, and then use the energy of multiple people to improve more burnt or abandoned lots in the area. The diagram to the left shows how the intervention at the site would be a point of meeting, and then energy would grow from there, creating greater change. This idea stems from the fact that one project cannot attempt to solve every burnt, abandoned or blighted home. Instead, this idea takes a more realistic approach by transforming one home into a place where neighbors can come together and realize there are other people who want make changes in the neighborhood as well. With the power of multiple people and skills, more change can be made. Even if the act of change is as simple as spreading wildflower seeds or sunflower seeds in the vacant lots to bring beauty to the “left over” spaces that would be an improvement. Although this may take many years, the benefits of empowering a community to make change through their own powers will be lasting. This act would happen before or at the same time as the “step one” idea proposed on the previous page.



This model experiments with the public space weaving into the abandoned home in a new way.

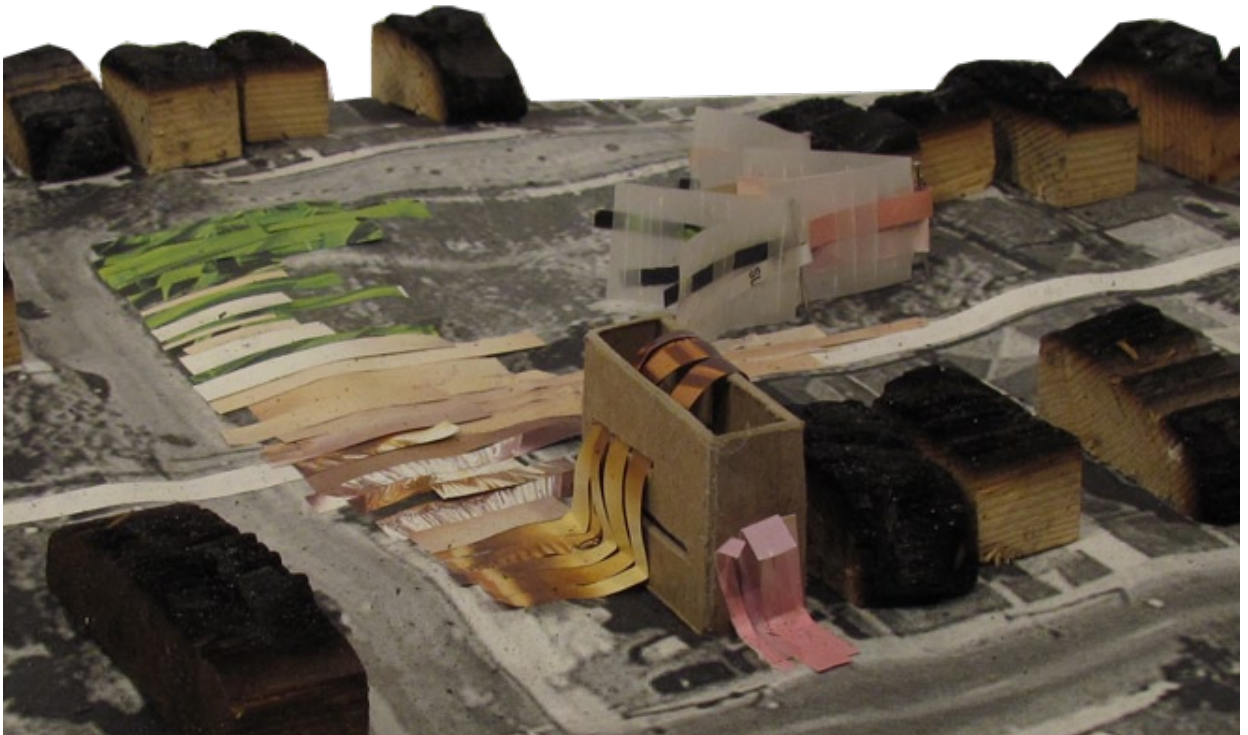


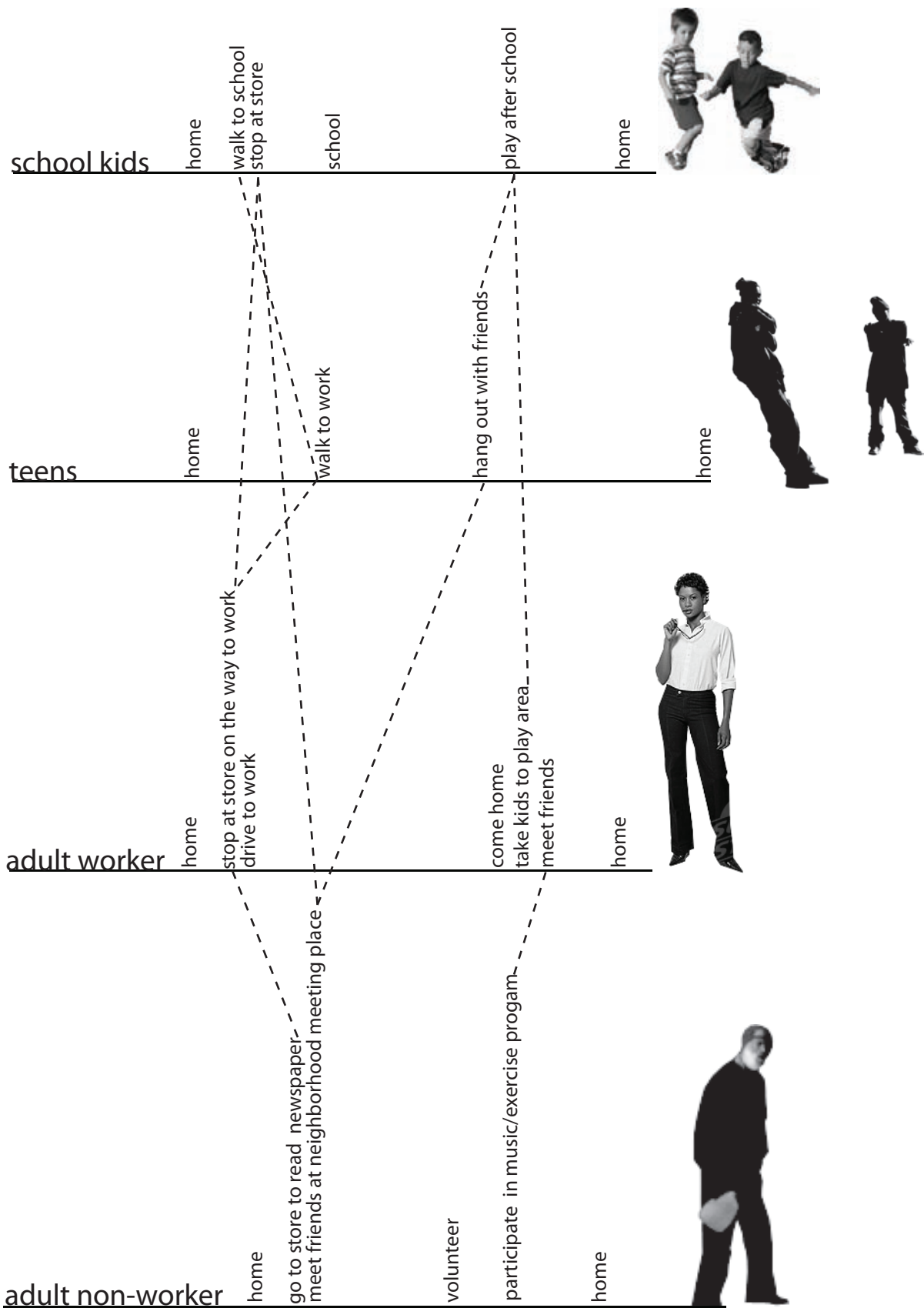
In this model the house is made of a translucent material expressing the glowing effect that is desired to create safety and a sign of hope.



The last model shows how the house could be broken into planes to stand out from the other houses.

In addition, the program is one that reaches into the community, supporting and celebrating elements of life that go beyond the mundane everyday needs that many community groups support. “Human Urbanism” looks beyond conventional programs to supportive programs that celebrate the uniqueness of the local community. Thus, creating a system of people and architecture that amplifies the characteristics of the place empowering the community to a greater future. A program such as this that supports modest, innovative and incremental change is an important concept to embrace when addressing communities of culture.







As the design of the space continued, the place was analyzed further to ensure that the people of the neighborhood and the emotion of the place was considered and brought into the later phases of design.

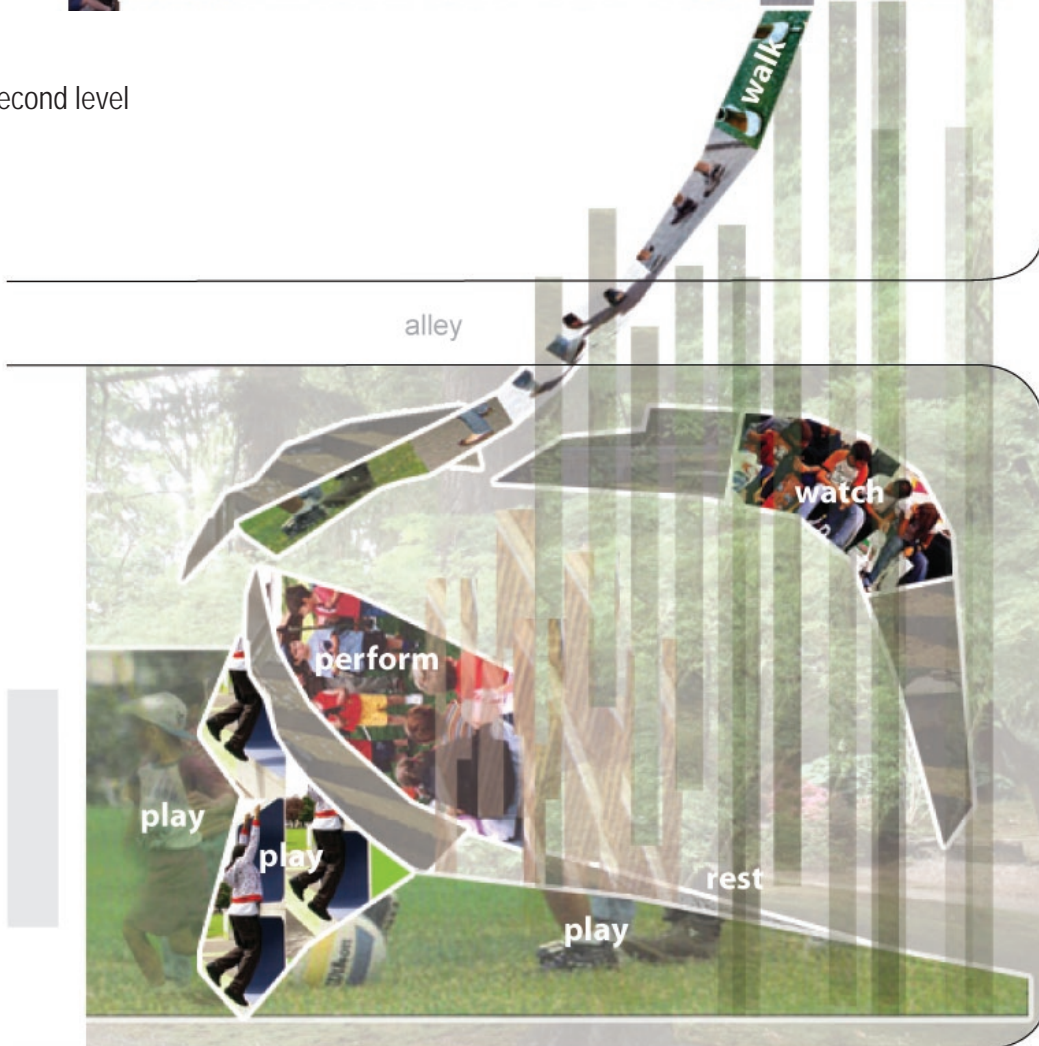
The diagram on the facing page analyzes the users of the site and hypothetically maps their day. The dotted line points out the connections of the users that can be made on the site if a play area, performance program and gathering space was implemented into the site.

Below, a collage analyzes how the users move through the space over the course of time. The result depicts an emotion that is characteristic to the site of Cicotte and Gladys.



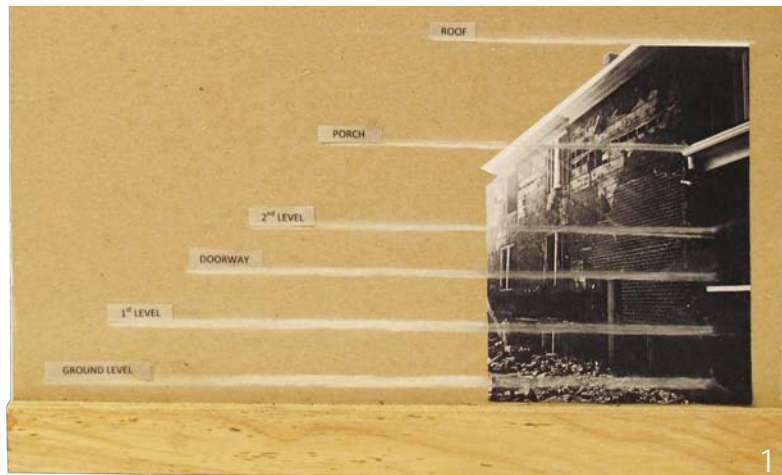


second level

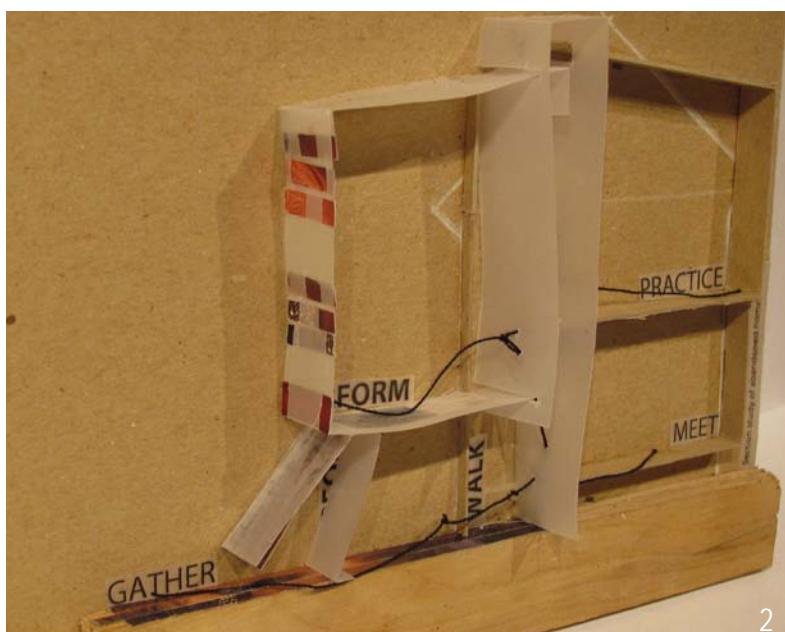


The result of these processes led to a plan diagram. In this diagram, it is suggested that the performance playground takes on an oval shape allowing a more predominate space to house a performance platform, while the other side is arranged for seating. The design is intended to be playful and engaging. The diagram also indicates that there will be some type of connection from the house to the park. Inside the house programs such as a cafe, laundry mat and gathering space are shown. The performance space is shown as an addition to the existing home. On the second level, performing art classes are held. This plan diagram was a first step to many later phases of development, and therefore is subject to change.





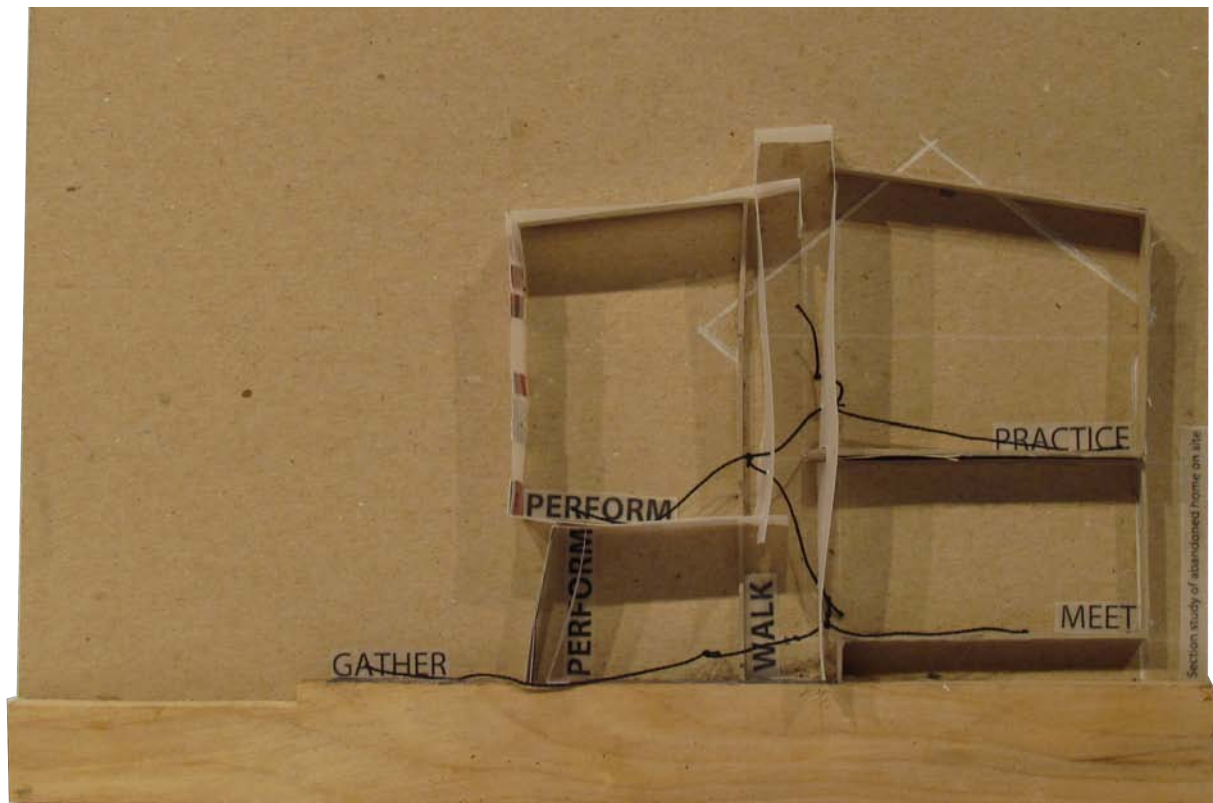
1



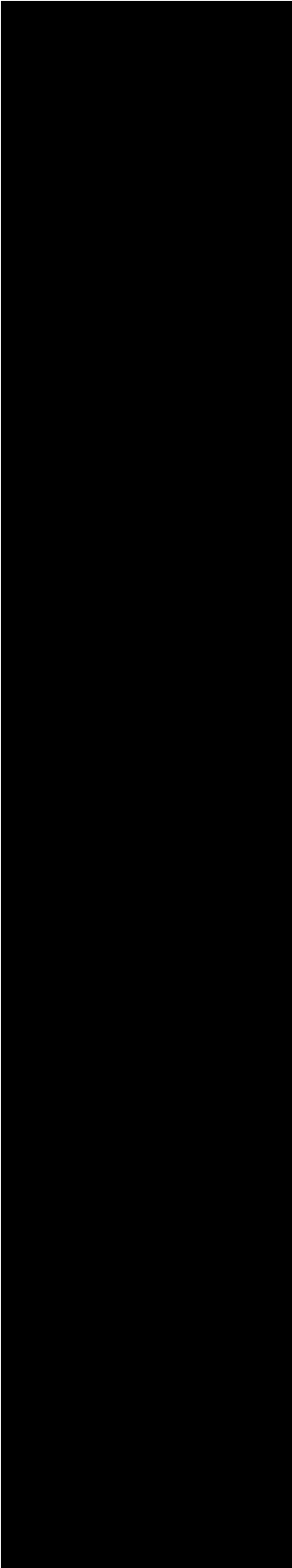
2



The way the existing home was to be handled was also addressed through a process of analysis. The process began by accepting the condition of the home. The home is in decent condition, and therefore, the underlying structure will be kept (the actual wall that are being kept can be seen on page 167). Additional space will be added to allow for more program space. Next, the house was analyzed by looking at the home through the program concept of performance. Through this lens, the house can be seen in levels / platforms. The idea was then carried out into a section study model which took into account how the programs would be experienced and the quality of that that would be designed to express the "lighthouse" effect. The light is also designed to be an expression of the movement of people and the new programs that are to be implemented.

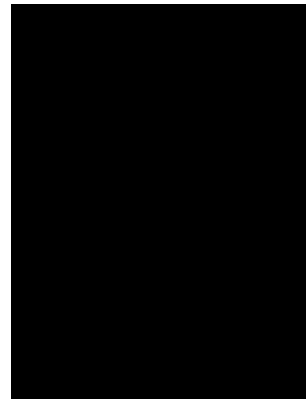
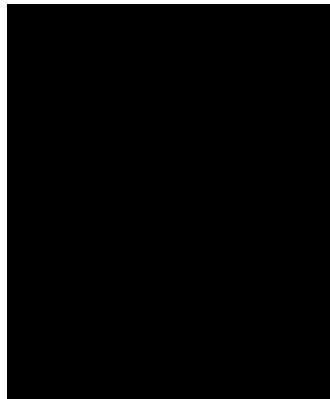






As the movement continued to be studied through the existing house, the movement of the people was also studied on a larger scale of the whole site. The blue ribbons seen on the facing page documents anticipated movement the people would create based on previous studies. This diagram was influential as it helped to develop a connection between the front and back of the site but also with the existing home (grey) and the addition that is proposed (tan). The orange rectangle begins to diagram the connection between the existing and new portion of the project. When the diagram was studied further, movement was encouraged between the spaces but not through the spaces. Therefore, an idea arose that broke the east wall of the existing home and allowed the new wall of the slot of movement between the programed space to intrude and wrap around the existing wall (the last picture in the diagram to the left). The floor plans below are of the existing home. The walls in red are the structural walls that remain throughout the redesign of the site.

With these new development ideas, the spaces and their sizes were more defined. This development was a springboard into more detailed design.







## QUANTITATIVE PROGRAM SUMMARY

### Interior

#### First Floor

Informal Gathering Space/ Cafe	350 sq ft
Formal Gathering/ Performance Reception Area	360 sq ft
Entrance Desk Area	150 sq ft
Kitchen	144 sq ft
Laundry	100 sq ft
Office	64 sq ft
Rest rooms (2)	54 sq ft each
Circulation	560 sq ft
Porch	256 sq ft

#### Second Floor

Performing Arts Studios	
Lighthouse Room	360 sq ft
Front Room	360 sq ft
Gathering   Observation Space	240 sq ft
Rest rooms with Locker Rooms(2)	208 sq ft each
Circulation	424 sq ft
Porch	256 sq ft

#### Basement

Mechanical Room	462 sq ft
Future Development	1,338 sq ft

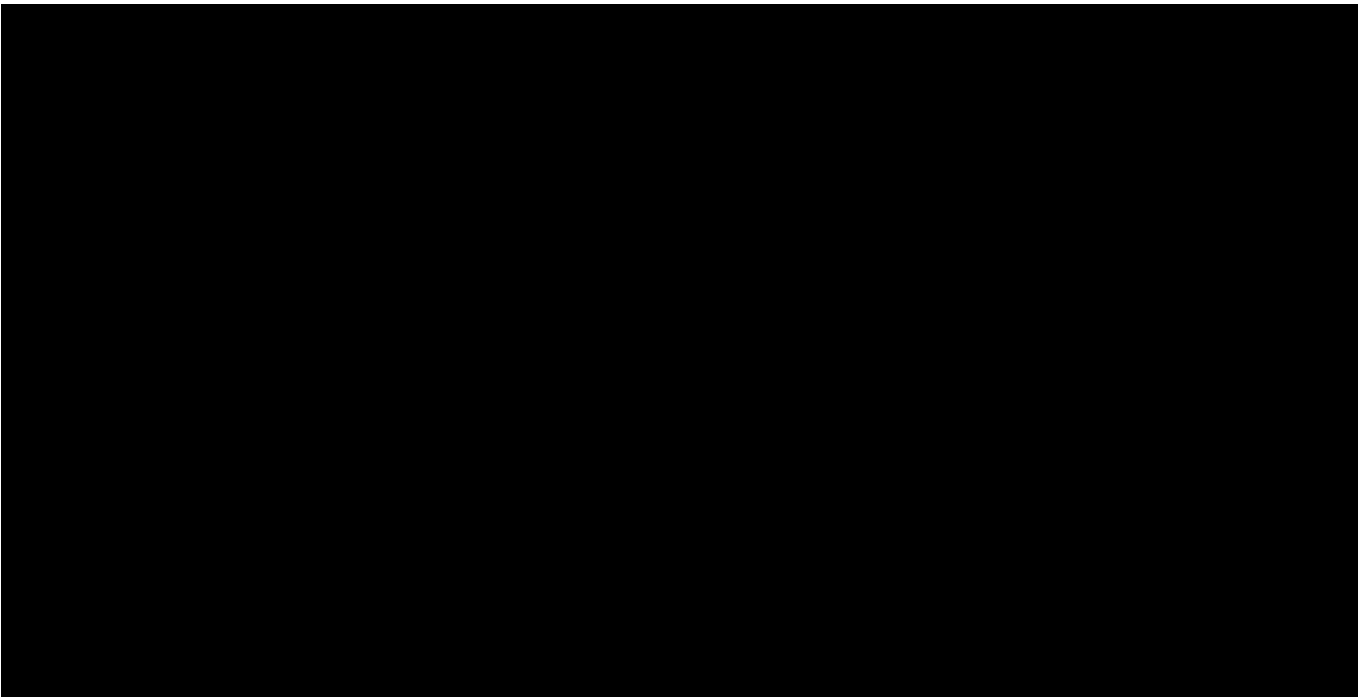
Total Interior Square Footage 5,400 sq ft

### Exterior

Soft-Scape	9,320 sq ft
Porch/ Deck	1,340 sq ft
Stages	4,300 sq ft
Gardens	800 sq ft
Hard Walking Surface	4,400 sq ft

Total Exterior Square Footage 20,160 sq ft


Total Square Footage 25,660 sq ft



## **SITE 6 | MICHIGAN AVE. AND MARTIN**

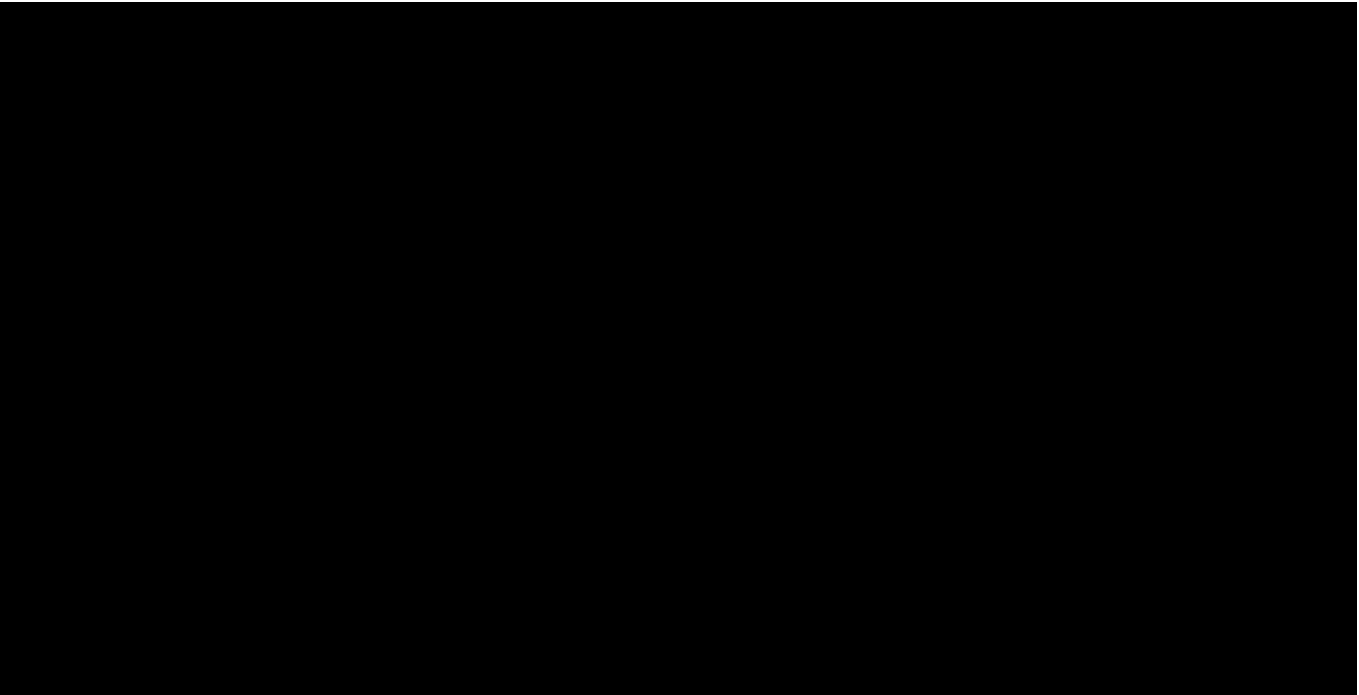
"THE LIVING WALL"

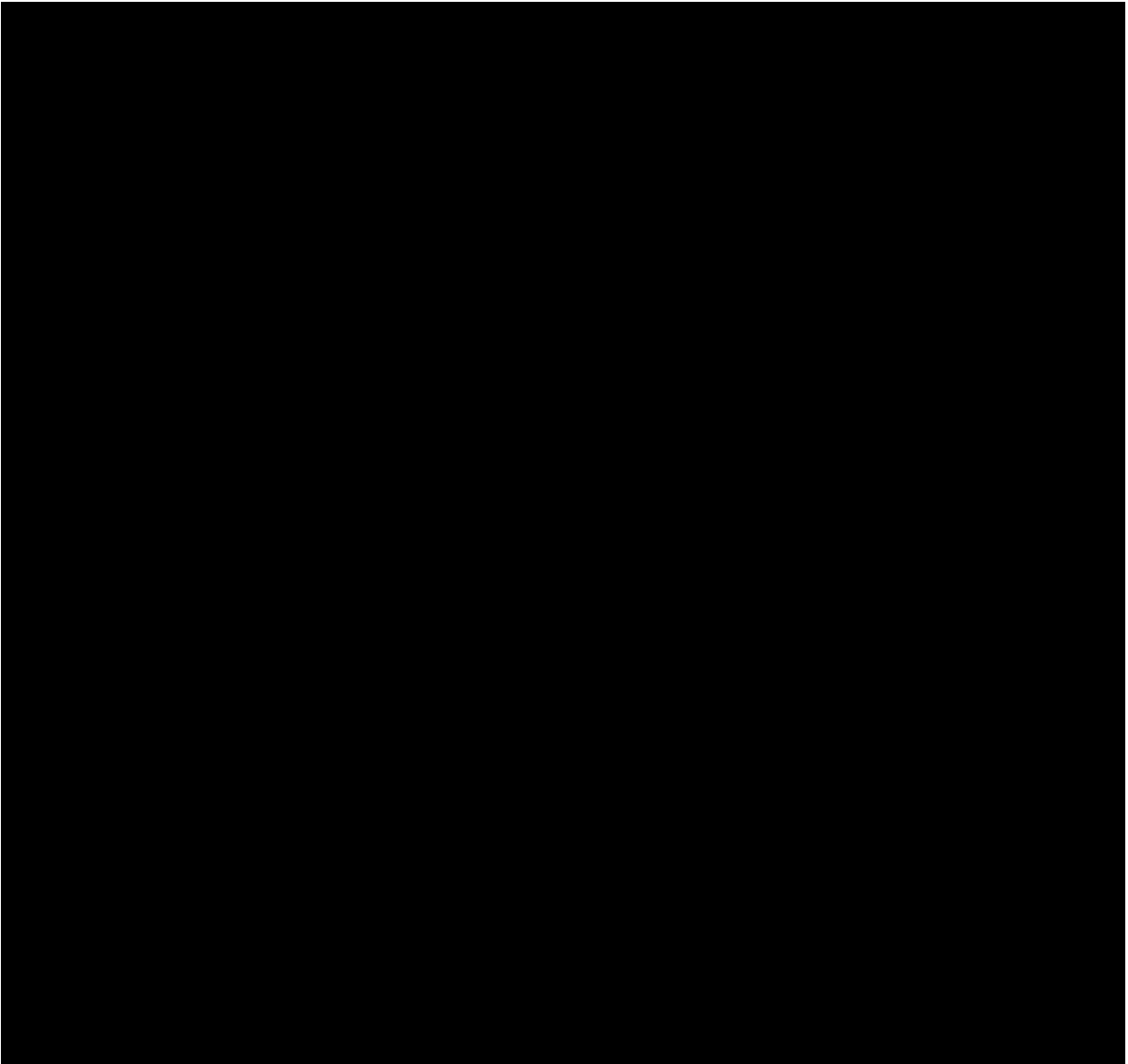
large under used lot on highly walked and driven street



Site six was chosen to continue into the design development phase because of its large scale and its location at the corner of Michigan Ave (the commercial corridor of the neighborhood and alongside a heavily traveled side walk) providing the unique opportunity to be a point of connection in the neighborhood. In addition, the 48210 Neighborhood Association felt very strongly that this site had great possibilities.

This site was further investigated with a series of engagements. One form of engagement that was explored was talking to the Detroit Public Library, located across the street from the open lot. The library is used frequently by people of all ages and cultures. As documented in the engagement section of the book, the librarian expressed a concern for the language barrier between cultures. This discovery led to investigate different ways of celebrating the many languages while also connecting residents.







Another form of engagement that was done regarding site six was a written survey conducted at the Detroit Public Library. (The survey is also documented in the engagement section of the book). One discovery that came from the survey that drove initial ideas was a response by a young girl who desired “creatively designed walls by the people”. Overall, the encounters with the residents drove initial program ideas creating a stronger connection of the design proposals and the community of Chadsey.

In addition, an exploration of external and internal support systems and who the surrounding community is was analyzed in detail to explore ways that the three partners could potentially work together to achieve the proposed ideas. The diagram on the facing page reveals the outcome of the research.



This model shows the weaving of parks in a flowing landscape on site and a combination of hard and soft-scape between the proposed site and the park to the north.



This model creates a landscape of points of interest (in red) and walking paths that circle the points of interest.



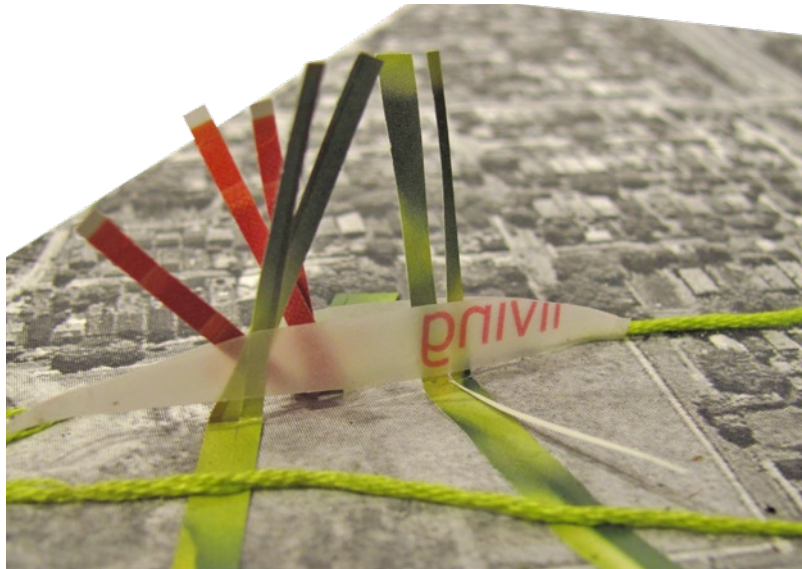
This model shows a flowing landscape of hills and walking paths, but does not incorporate any other programs.

Building from the previous ideas, models were created to explore the combination of programs discovered earlier in the site analysis process. The previous program ideas were a park, garden, place to write messages, display art and a walking path. One struggle of this site was making a seamless connection over the highway where many people travel from. The collage below explores one idea of creating pocket parks in empty lots along the way to help create a sequence of parks between the site proposed and an existing green space on the opposite side of the highway.

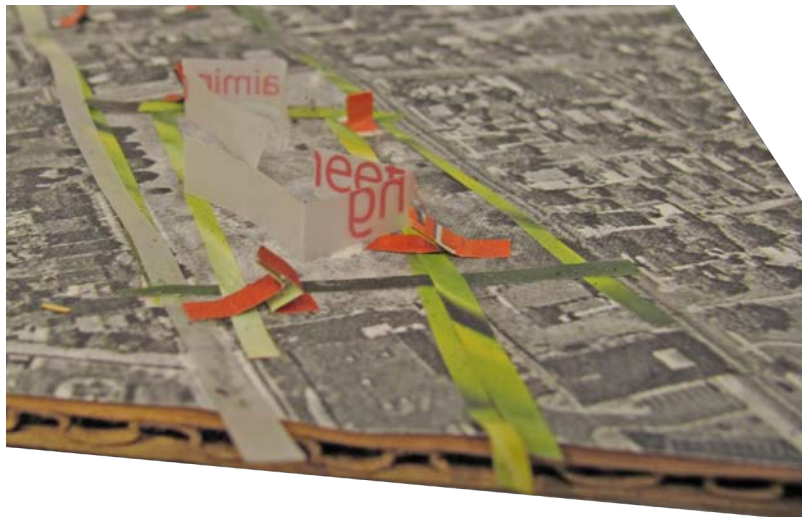


human urbanism: propose





This model experiments with the idea of the language wall encouraging people to the center of the site, and where the walls serve as an enclosure for a garden.



This model shows the language walls as more of an installation piece that creates spaces but is not enclosed.



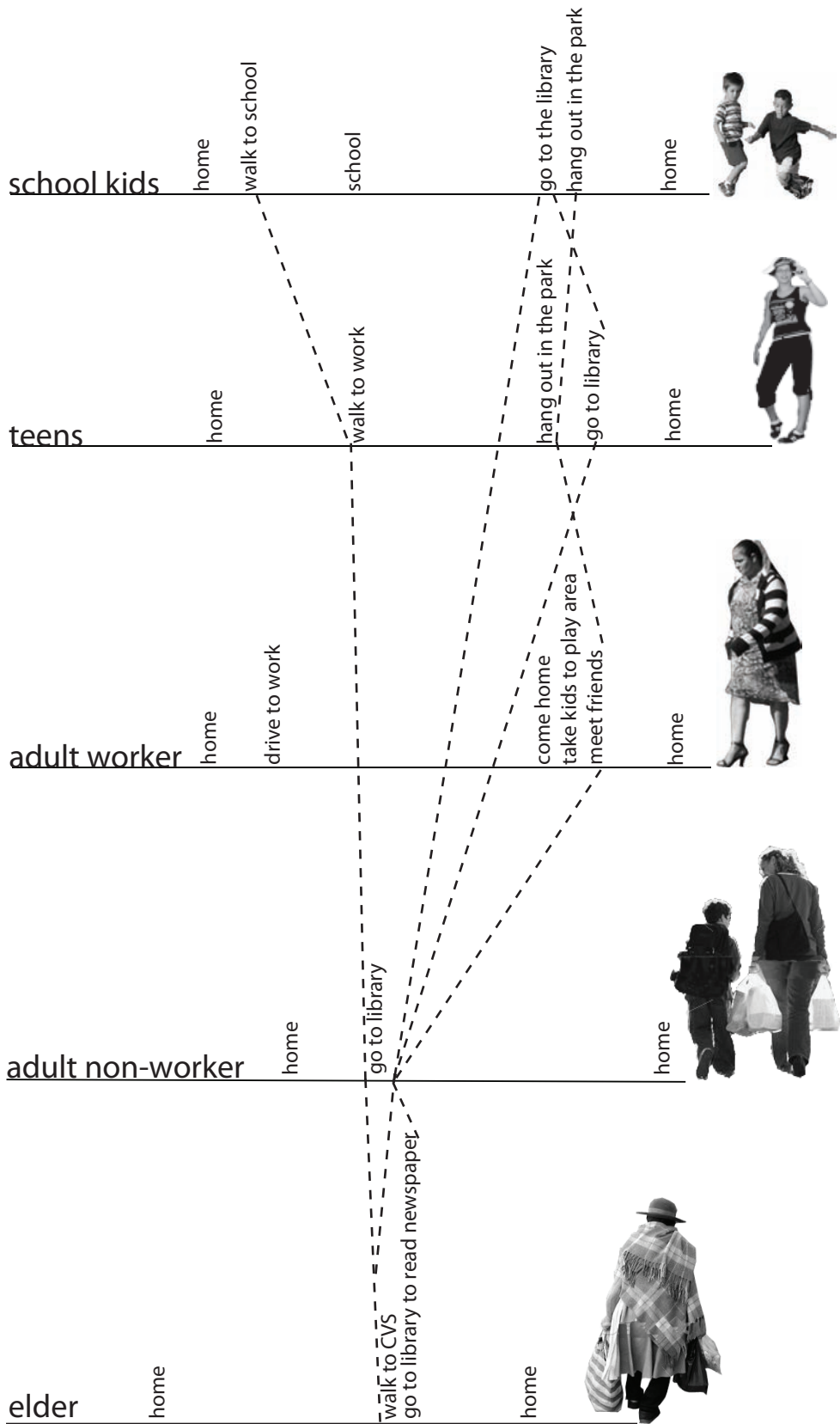
The language wall is in the form of a building and located in the center of the site.



The conceptual idea to have “a place to write messages on” expanded after engagements with the neighborhood. The idea grew into a wall where messages could be left and then a computer would translate the message and display the same message left by the resident in multiple languages such as Arabic and Spanish ( the other two main languages of the neighborhood). The wall was imagined to be large, translucent and glowing as a means to celebrate the different cultures of the neighborhood. The form of writing was imagined to be loose and expressive similar to graffiti. The hope was also to provide a place that could serve as a place of connection without literally creating a community center or institutional program. Instead this would break cultural barriers in an innovative way.

The models on the facing page show options where the wall of messages could happen. In addition, the series of models explore open versus enclosed space. The results did not resolve any design questions; therefore, a different means of research and analysis was explored.





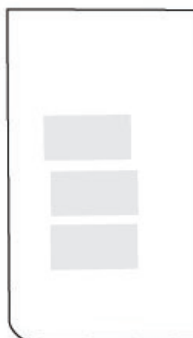
To continue investigation of the site the users of the area were diagrammed to better understand how and when residents intersect. The collage below expresses the movement down the sidewalk that was very dominate in the research. On the other hand there was a softness about the site that begged to be captured. These characteristics of the site continue into later stages of design.



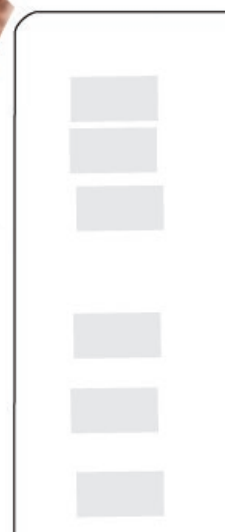
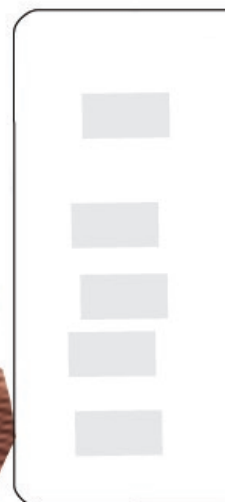








MARTIN







The plans, diagrams, and models documented on the previous pages show how the transformation of the park developed after influence of various investigations and engagements. The design of the park is intended to be subtle and unobtrusive. For example, programs such as an interactive language wall, gathering spaces that flow from the sidewalk and gardens are all small in scale and can be manipulated by the movements of the users. These new ideas do not try to change the existing conditions or hide the complexity of cultures; rather it amplifies the truth with architectural solutions. This scale of intervention proves that small interventions can be just as powerful, or even more powerful, than large scale projects. Overall, the design process and engagements greatly influenced the design proposals opening new questions that were never imagined to be perused. For example, the engagements pushed the design to further question what a wall is, and what a wall means in the Chadsey neighborhood. A wall defines place, and the place at the site of Michigan Avenue and Martin is the sidewalk. Therefore, the sidewalk was investigated to become the place of architectural intervention at this stage.



"We need Hope"

1. **Necesitamos esperanza**

2. لم أَلَاةِ احب ن حن

"The kids are the future of our neighborhood"

1. **Los niños son el futuro de nuestra comunidad.**

2. ان لبقتسم مه ل افطالا

"we need to stick together to make things happen"

1. **Necesitamos estar juntos para hacer una diferencia.**

2. قديرنام ىل ل لصن يكل اعم فثاكتن نا ب جي

"We can do it"

1. **Si se puede**

2. لقل ذل عف ن نا ان نكمي

"Are you fighting for me or against me

1. **¿Estas luchando contrame o estas luchando**

2. يدض وا يعم لمعت له



## SITE 6 | INSTALLATION

### CONNECTING THROUGH LANGUAGE

Through learning more about the neighborhood and the language barrier that exists near and around the site of Michigan Ave. and Martin, another installation was initiated. This installation was an attempt to connect residents through language.

After gathering quotes from the year's engagements, the Neighborhood Association of 48210 chose five of their favorite quotes. These five quotes were then translated into Spanish and Arabic by members of the Neighborhood Association. After that, the quotes were painted on a small bench by the neighbors and then gifted to the Library's children room as a celebration of the many languages and cultures of the neighborhood. (The five quotes are shown on the facing page)





Picking the quotes, translating and painting them were all part of the process of connecting through language. One of the largest challenges was getting the Arabic translations correct. For example, one person's translation did not match the others, and so careful analysis of the words had to be done. Also, on the day of the creation of the bench the Arabic community member that was supposed to show up did not. This created a problem because those that were there were not able to write the Arabic quotes on the bench. However, a neighbor was called upon and came to the gathering immediately to help with the project. This not only connected more neighbors, but it taught everyone the necessity of respecting the creation of each quote in regards to the different cultures.

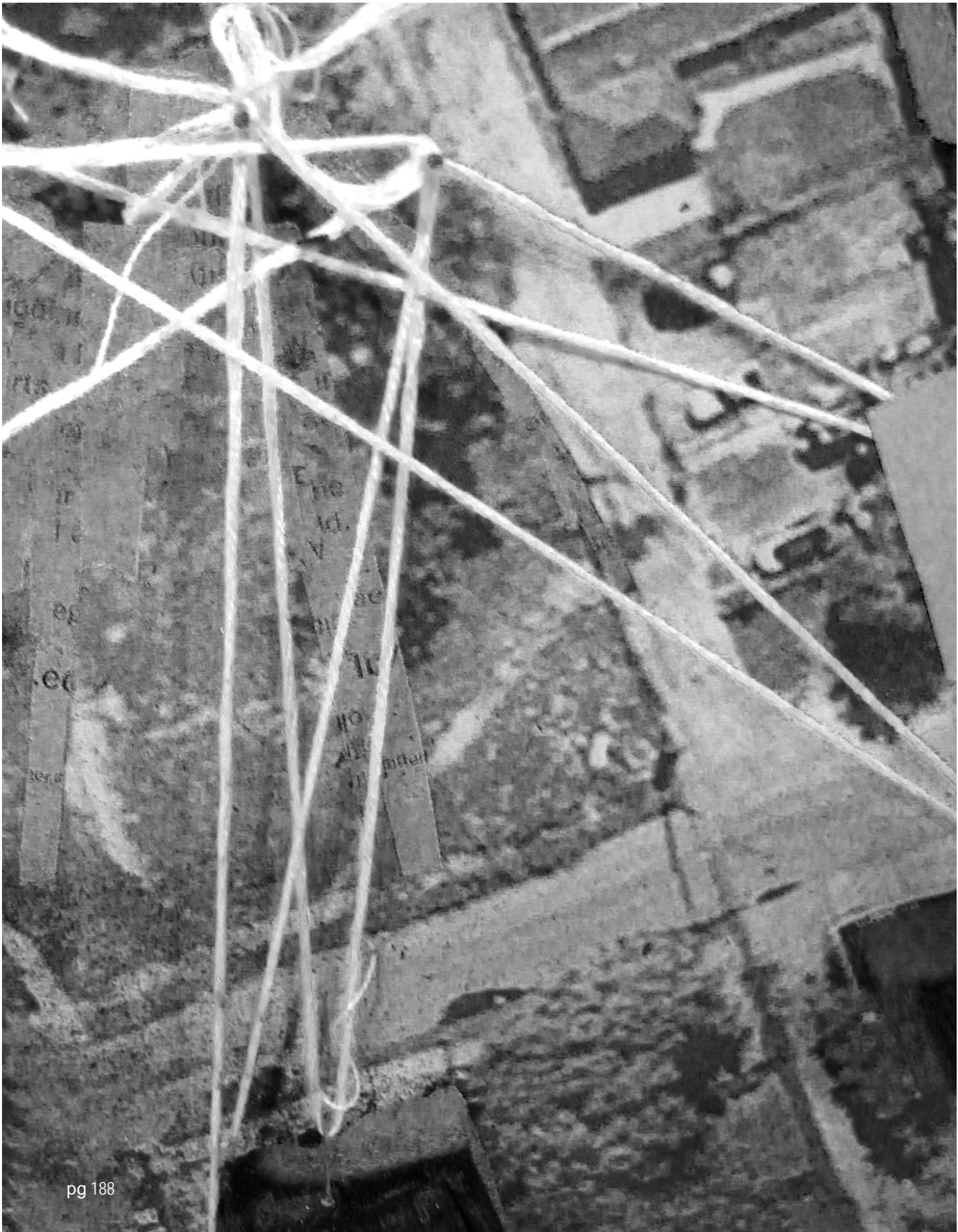
As the author of the project, it was very excited about that the adults of the neighborhood were just as enthused about doing this project as the designer. This proved that even the smallest interventions can be powerful and exciting for the community.



Bench at the Detroit Public Library on Martin St.









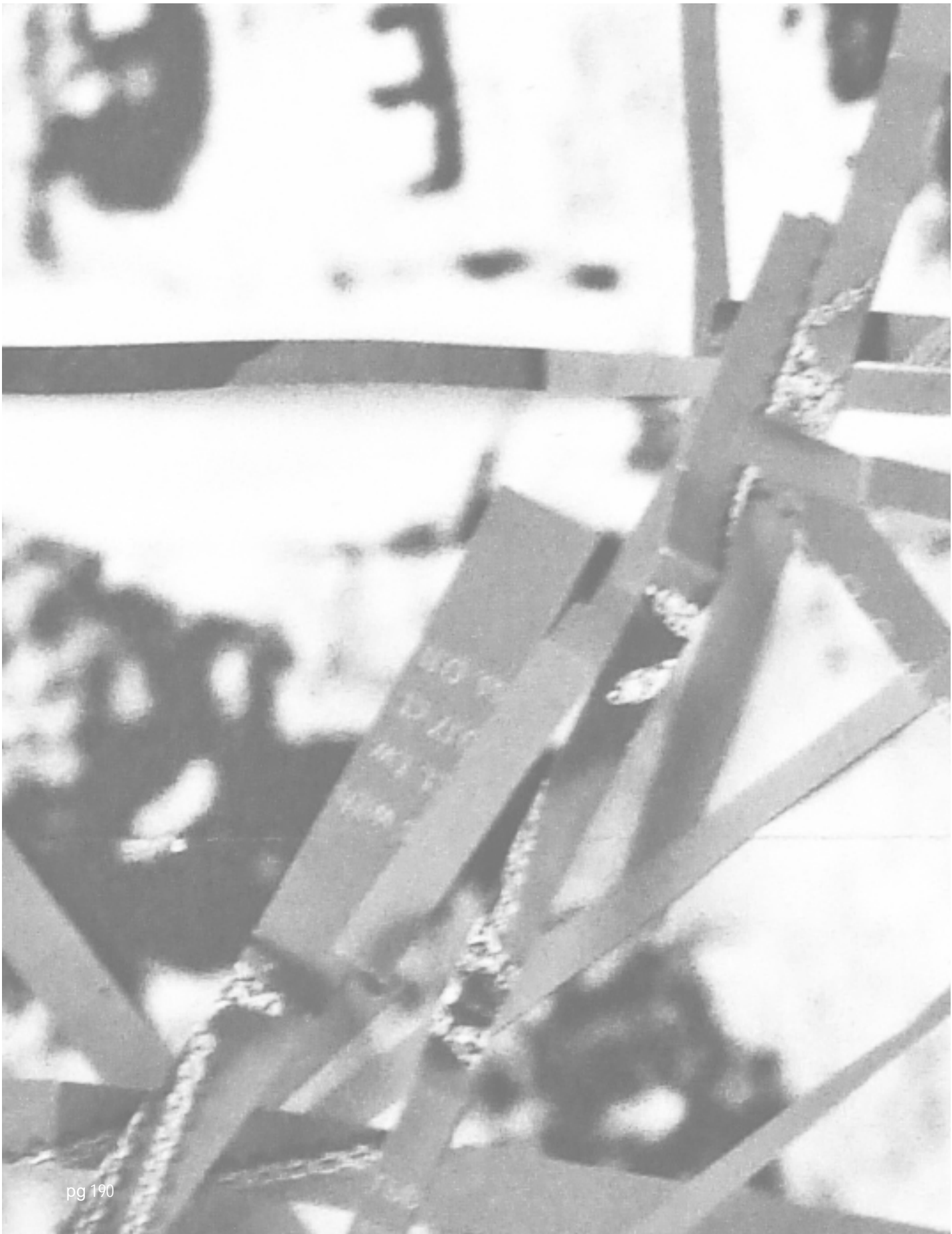
## SUMMARY

The design development phase was challenging in the beginning stages. The largest question in this phase was to decide what sites to develop. All eight sites were interesting and fit the criteria of the thesis; however, some site conditions were similar. The goal of the thesis is to also explore the process that it takes for architecture to be more expressive of a rich community. Therefore, it was important to choose only two sites with different conditions to be able to get into detailed design and the process that it would take to implement the project.

In the design development phase, "Performing Lighthouse" site developed in greater architectural detail due to the small scale and active existing community. Further analysis of the users of the site, the times they use the site and how the different user groups would overlap helped to develop the architectural development with a basis of the community. This allowed the development of the plan to suite the community. The main idea that was developed in this phase was how to create a place that provides a sense of hope and safety. The great challenge was to design in a way that still attempted to answer questions of the thesis; how architecture can be more expressive of the community. Thus, the design focused on how to create a place that is open to all people yet still felt safe through different lighting strategies.

The "Living Wall" site reached new conceptual ideas questioning where the built space should happen on the site. The site also questioned how the process of design can work when there is less concrete existing movements to use as a springboard into design. Through intense questioning and using community input in non conventional ways informed the design development and concepts to grow. The question at this site became how to connect the neighborhood over the highway creating an easier transition into the park allowing the park to be a point of connection rather than a disconnected link in the neighborhood.

These sites bring out the communities best qualities, playing up their energy as a social, walking, and creative neighborhood that is all about keeping the many cultures alive. This thesis seeks to develop a strategy for amplifying strong communities from inside out.



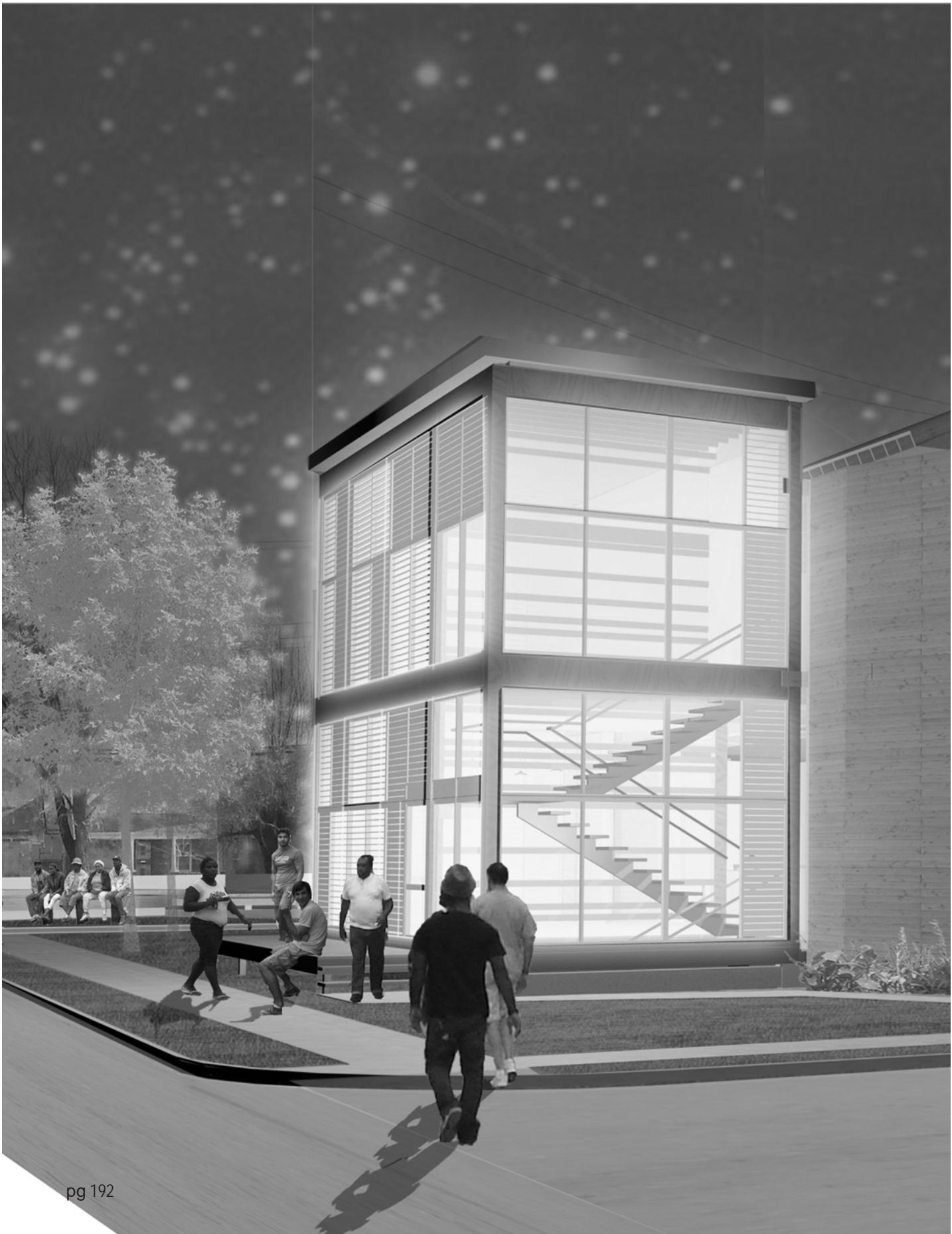
## FINAL DESIGN

Site 1 | *“Performing Lighthouse”*

193

Site 6 | *“Living Wall”*

207





## **SITE ONE**

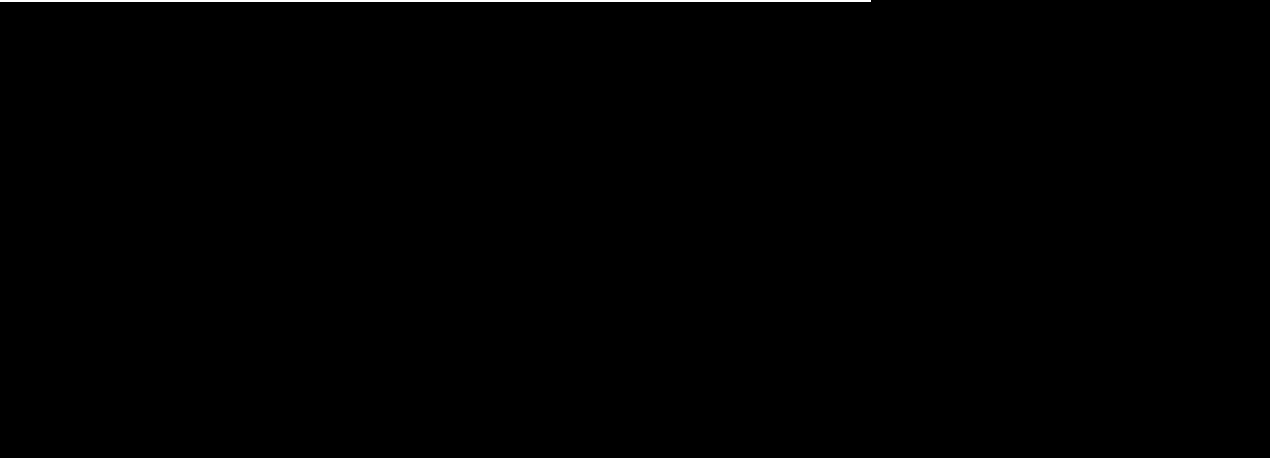
### **"PERFORMING LIGHTHOUSE"**

under used corner lot surrounded by active homes

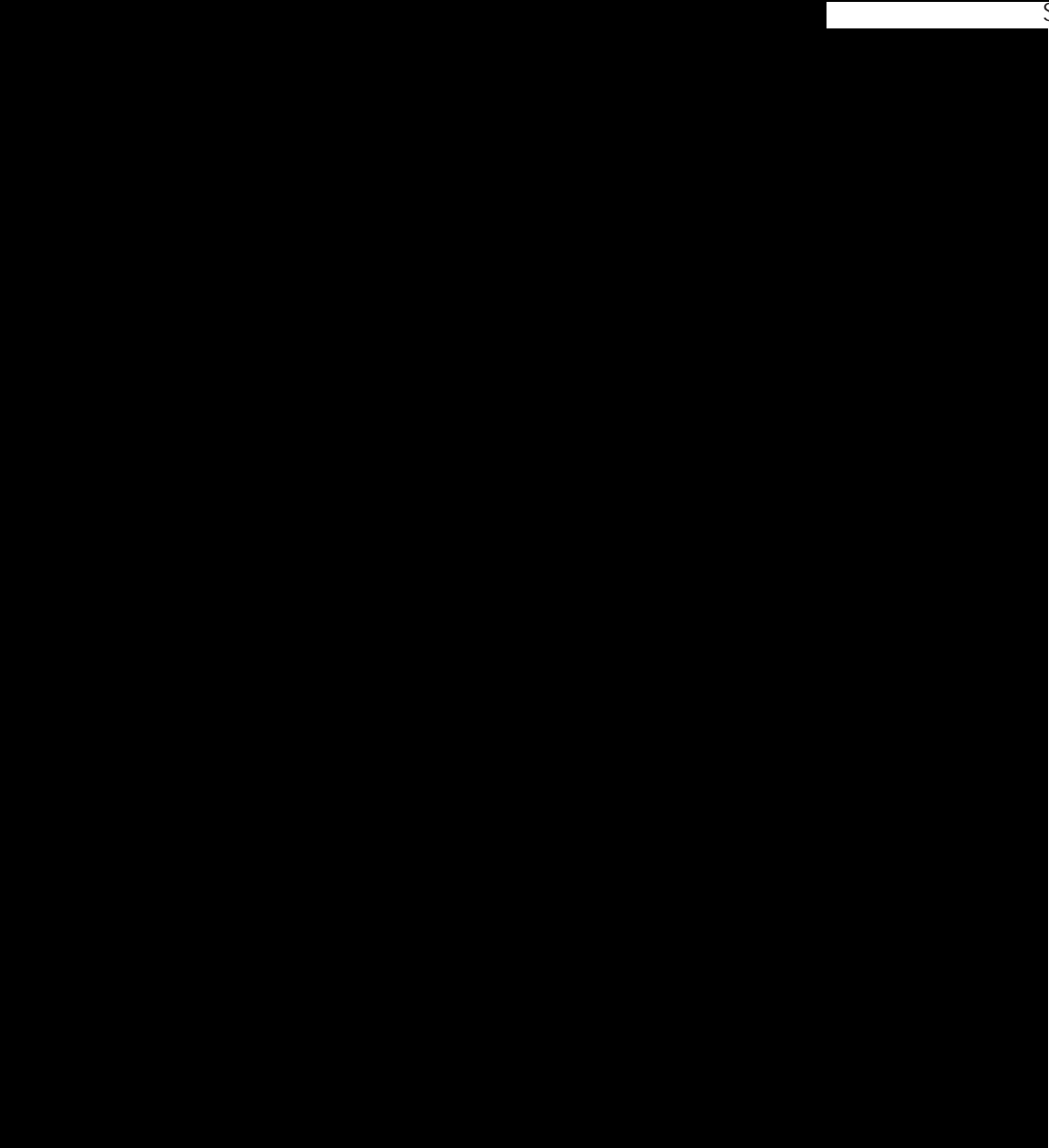
After conceptual development and preliminary design ideas were developed more detail was brought to this site with a focus of how the exterior and interior spaces transform to express the spirit of performance. The following pages describe the transformation of this site.

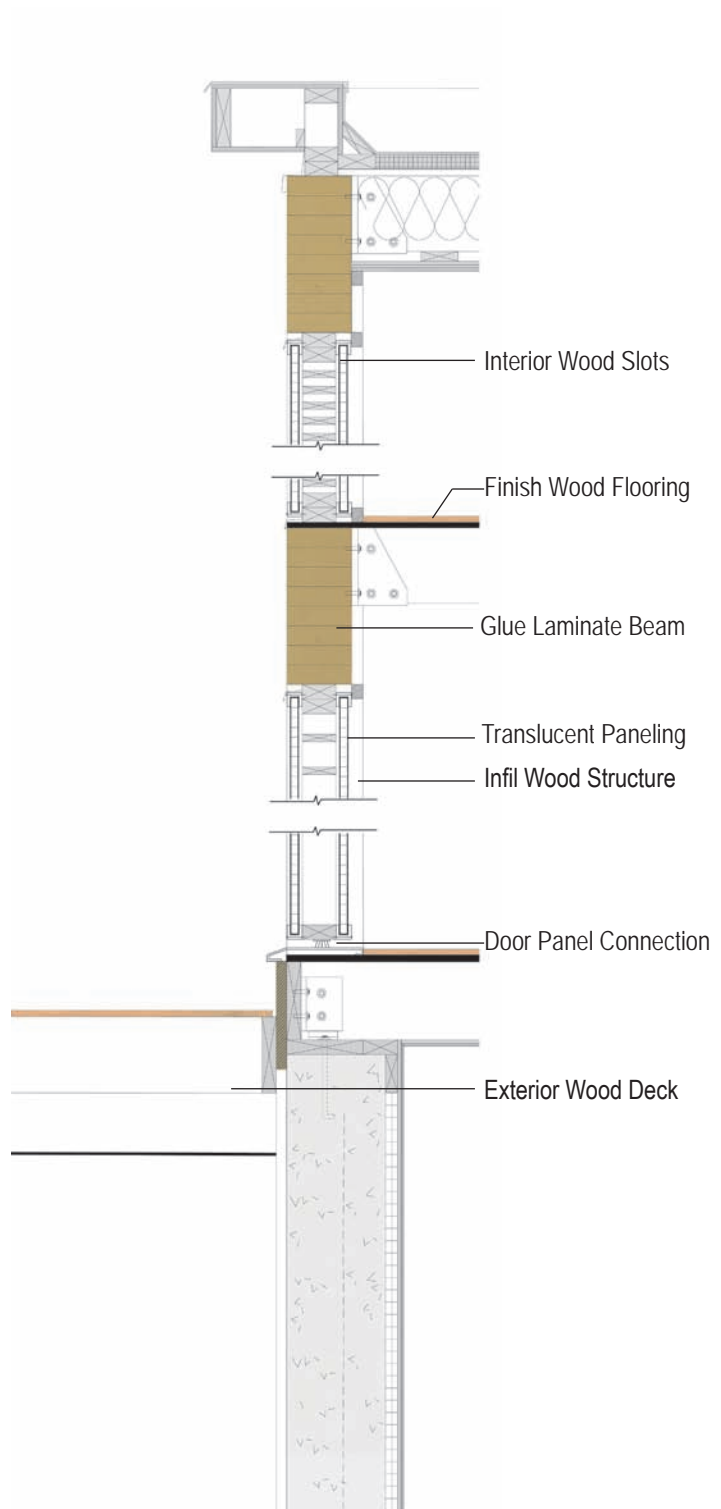
It should be noted that much of the design was developed solely by the designer and then brought to the community to talk about the development. This allowed for the designer to be the designer and still allow the community to be involved and give their input throughout the process.





Second Floor



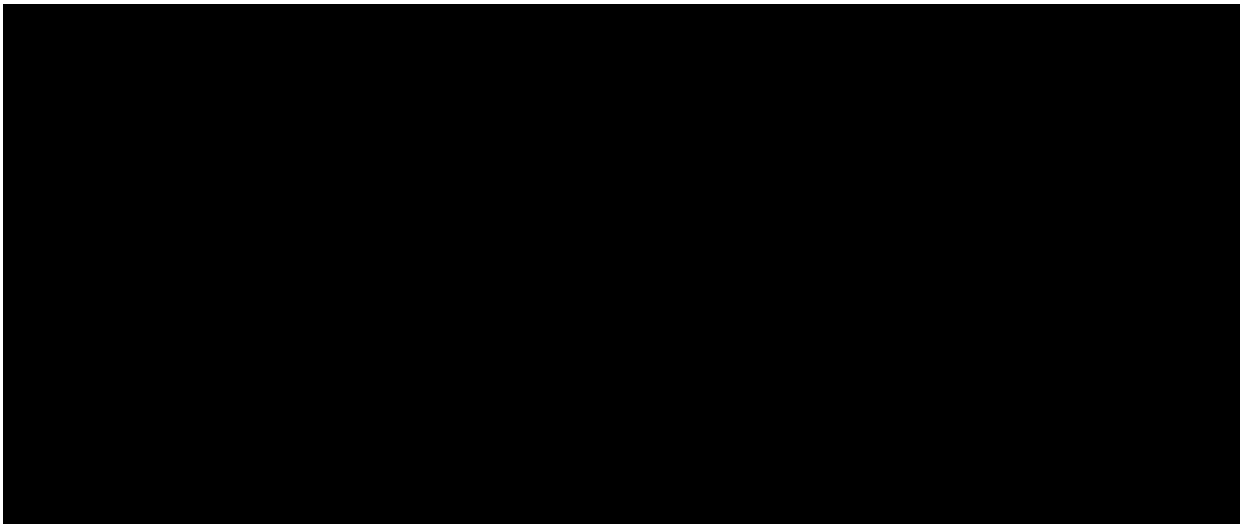


Wall section of the "Lighthouse" portion



The construction of the lighthouse was explored in with simple construction and with consideration of the economics of the construction. In the end, a post and beam construction was proposed with translucent panels. Wood slots are placed inside the wood framing to help with privacy and shading.

Below a section shows the projects close proximity to the existing context. The project fits snugly between existing homes and Cicotte. The lighthouse is slightly taller than the surrounding context keeping the visual impact well within the scale of the neighborhood.





A | on floor plan



E | on site plan

The Lighthouse becomes a place for neighbors gravitate to. There are multiple places to gather, learn dance (as seen in the collage A), learn music (seen in the section) and eat (seen in the interior collage on the following page). On the exterior, the lighthouse emerges as a visual symbol in the neighborhood that accentuates the energy and life that makes this site unique.



D | on site plan





A | on site plan



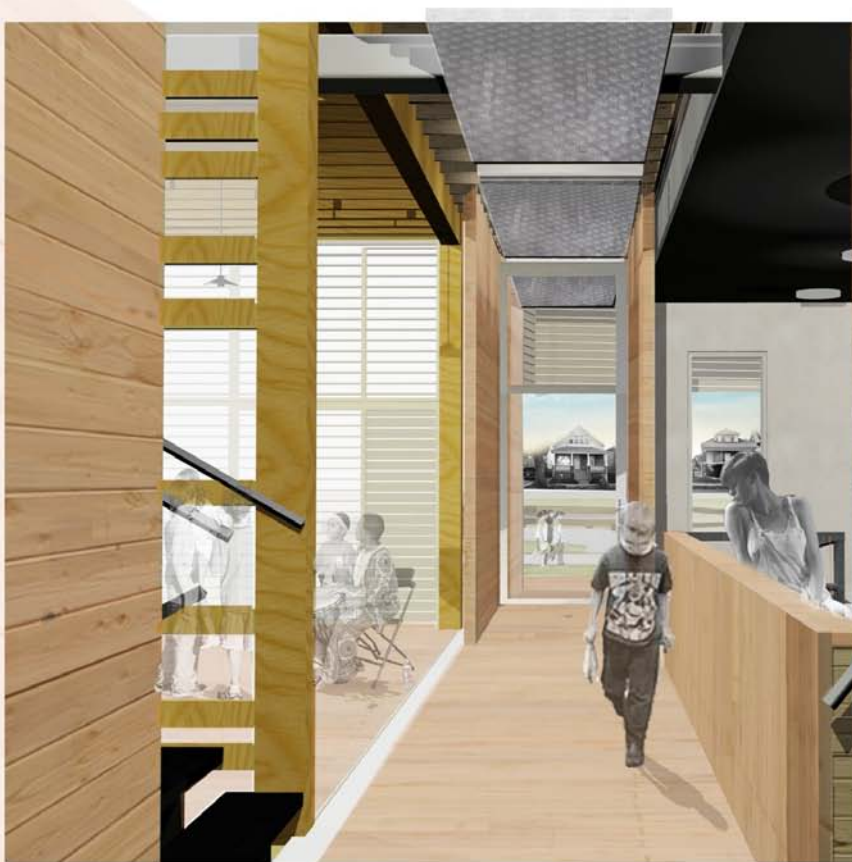
C | on site plan  
pg 200



The collages on these pages show the dynamic park at the “Performing Lighthouse”. There is a main stage, but many other stage platforms are proposed for sitting, playing, or gardening. The construction of the stages is typical wood decking to reflect the skills of the surrounding neighborhood. Gardens also happen in some of stages to provide fresh produce because the soil in Chadsey is not suitable for gardening. Thus, providing raised garden beds allows for neighbors to have gardens close to home. This also brings in different user groups who might not be enticed to come to the “Performing Lighthouse” for the music and dance programs.



B | on site plan



These collages show the interior lower gathering spaces. The collage on the facing page shows how one might experience the slot between the existing home and new addition. To the right of the walkway, a half wall wraps up into a bench and into the adjacent gathering area.

The informal gathering area with reception desk that happens in the existing home is shown below. The wall to the left is a piece of the new wrapping wall that connects the new walkway with the existing home.









In conclusion, the "Performing Lighthouse" is a place for the surrounding community to come together and celebrate their culture while providing a place for the residents to collaborate that could further initiate change in the neighborhood.





THE  
R  
"

مستقبلنا هم الأمل

"We Need Hope"

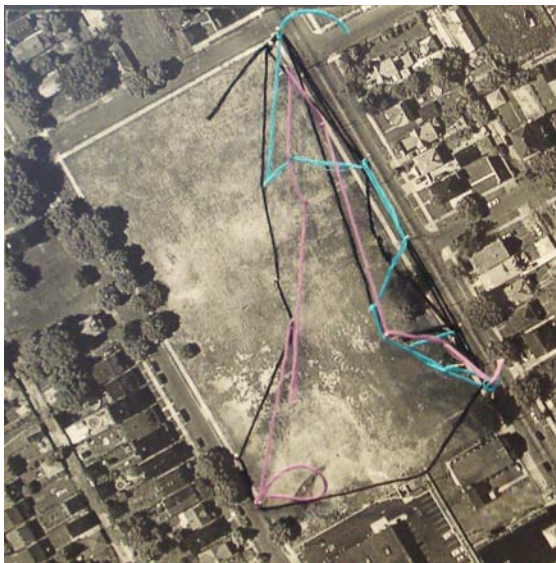
"Necesitamos esperanza"

## **SITE SIX**

"LIVING WALL"

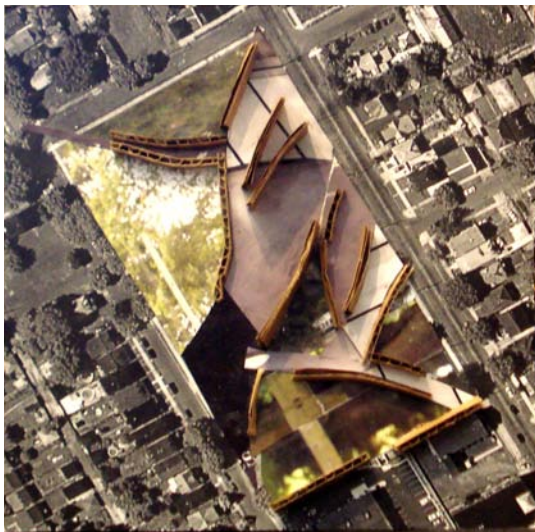
large under used lot on highly walked and driven street

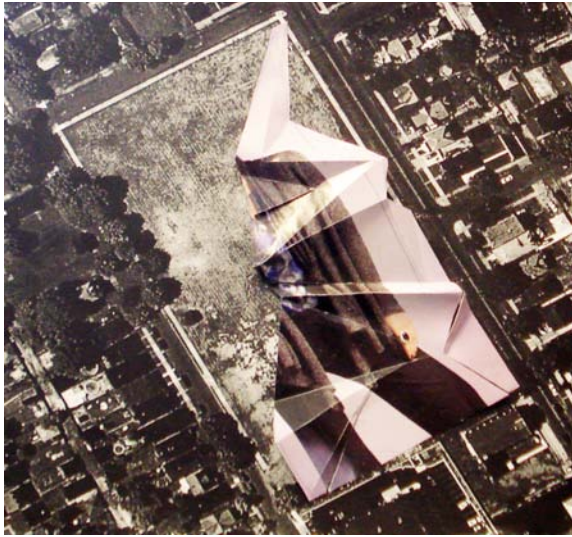
Site six, also named the "Living Wall", continued through following design phases due to its ability to address different cultures of the neighborhood. During these stages of design, the idea of what the "wall" is, where it happens, and what other programs activate the site was explored.





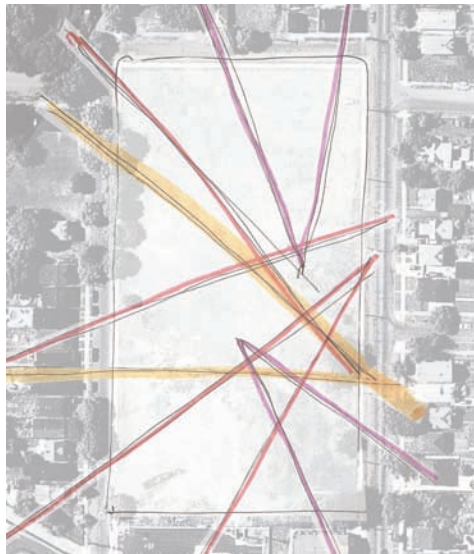
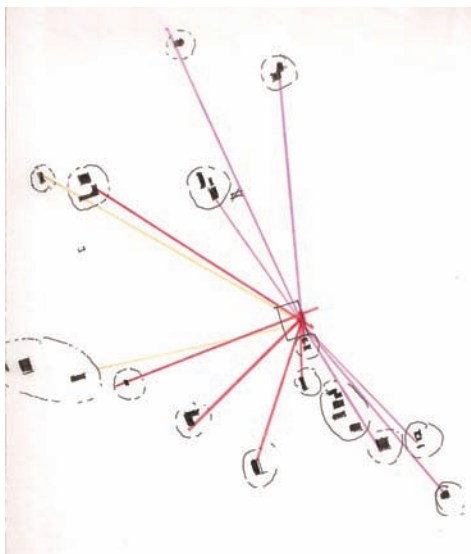
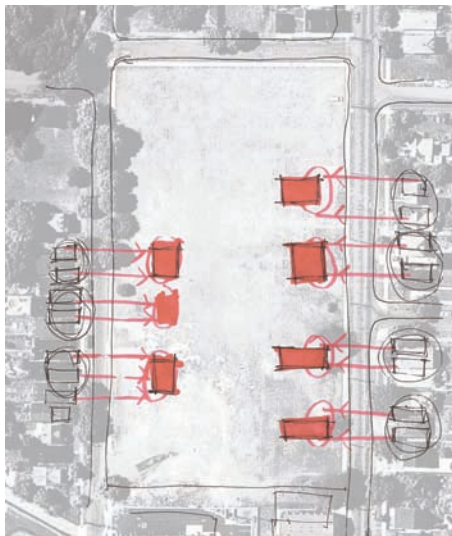
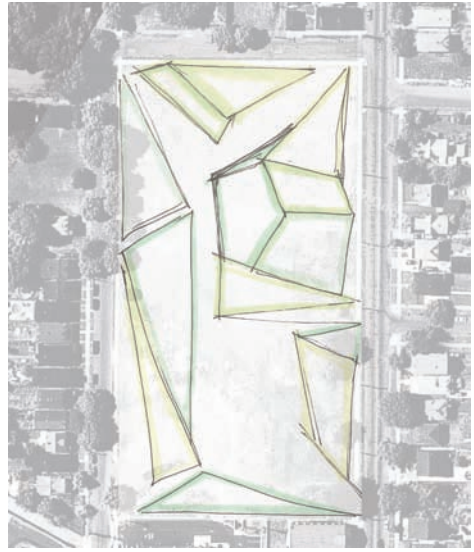
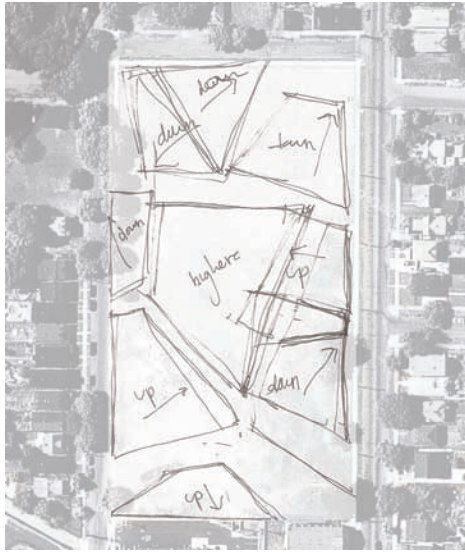
Based on the earlier development to propose a park and a wall that illuminates messages, sketch models were produced exploring ways to address how the wall would respond to the highly active sidewalk and the existing homes. String was used to imagine a wall that has some transparency but still creates a barrier.





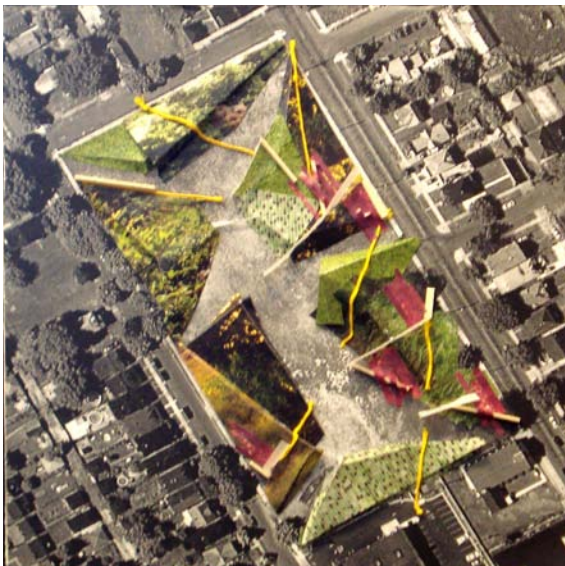
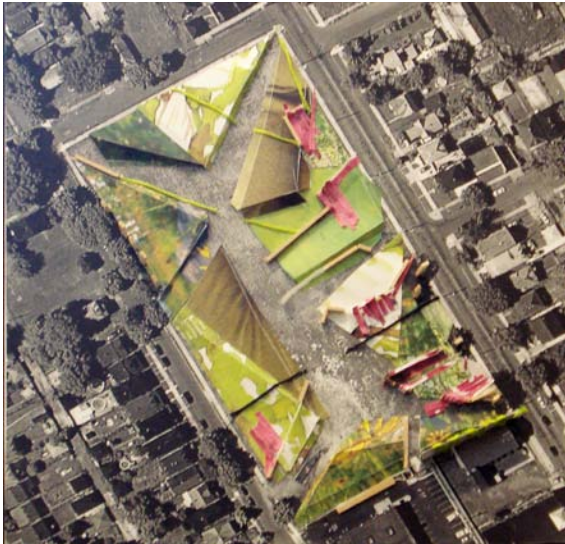
Further studies emerged that attempted to discover the wall as more of a space. The first model represents the wall being a folded landscape that invites people into the site. The second model explores the walls creating smaller “rooms” that build from the sidewalk. The last model tries to imagine the wall being perpendicular to the sidewalk, drawing people into the site through a more architectural form that could support activities such as sitting and running. Instead of choosing one idea, all three were used to develop a system that could reactivate the park.



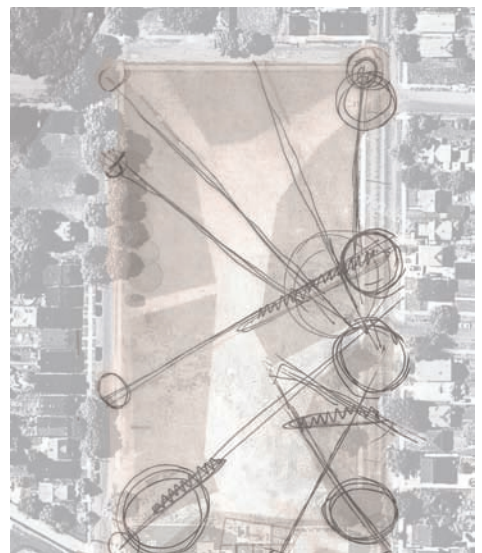




Sketches were composed to investigate how the systems devised earlier respond to the existing context. The first set of sketches analyzes the folded landscape to respond to the whole site. The sketch also imagines the different activities that would occur in the park. The second sketch looks at how the “rooms” could reflect the size and rhythm of the surrounding homes. The third set of sketches tries to find meaning to how the previously defined walls would happen on the site. The first step was to go back into the neighborhood and map the churches and schools. Lines were then connected back to the site. The lines were studied closer and used as driving forces for new pathways and areas of momentum where architectural interventions occur.



Further analysis was done to explore how the systems overlap, collide, and connect. The diagram models on the facing page shows a series of the different ways the systems work together. The sketches below show the collapse of the three systems. These steps were crucial in the process to understand what and where implementation should occur. Thus, after this stage more detailed program analysis could be done. (Shown on page 217)



[REDACTED]

[REDACTED]



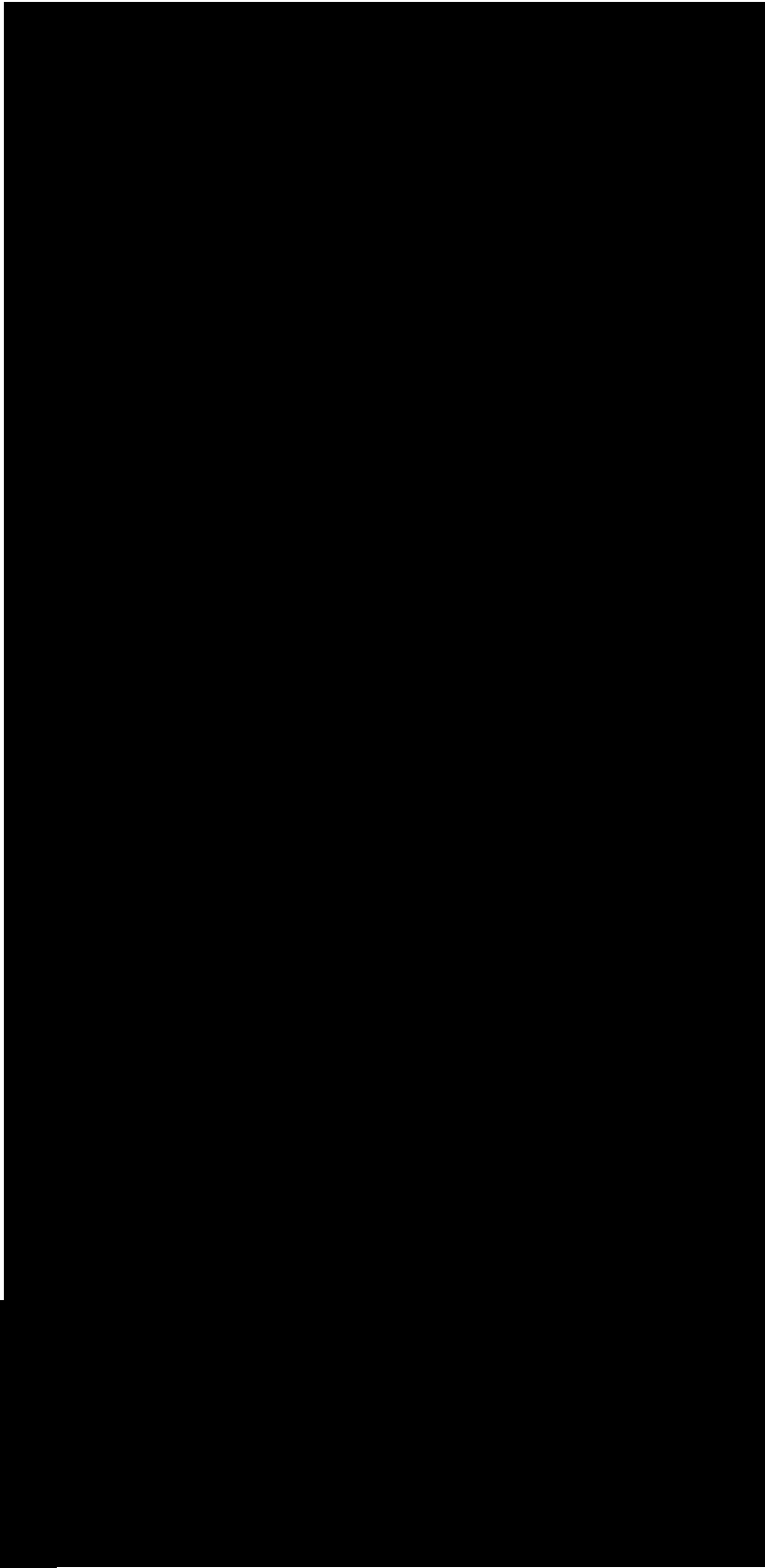
## QUANTITATIVE PROGRAM SUMMARY

### Interior

Lounge	450 sq ft
Technical   Service Center	200 sq ft
Maintenance Room	100 sq ft
Public Bathrooms (2)	375 sq ft each
Total Interior Square Footage	1500 sq ft

### Exterior

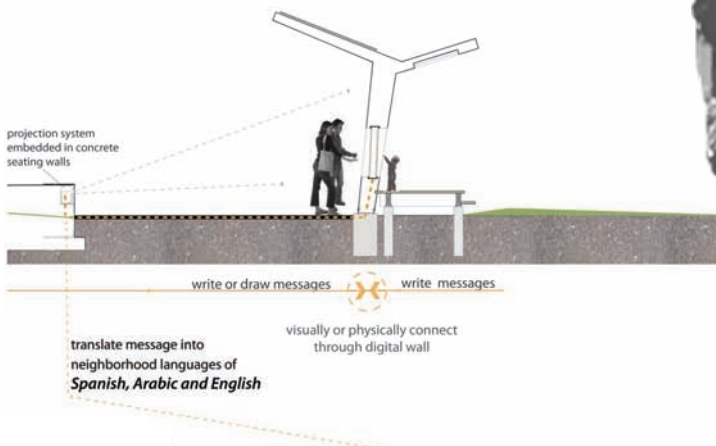
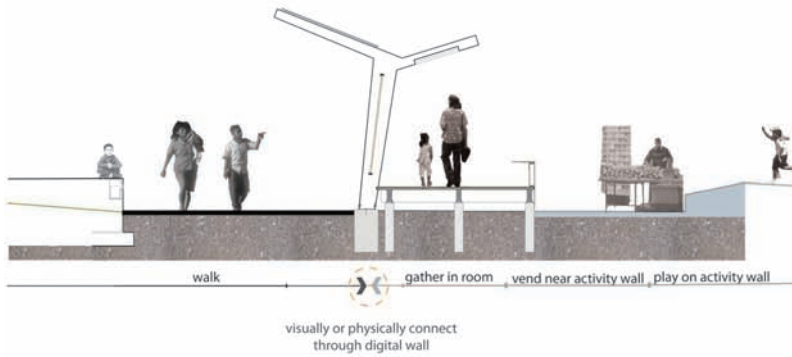
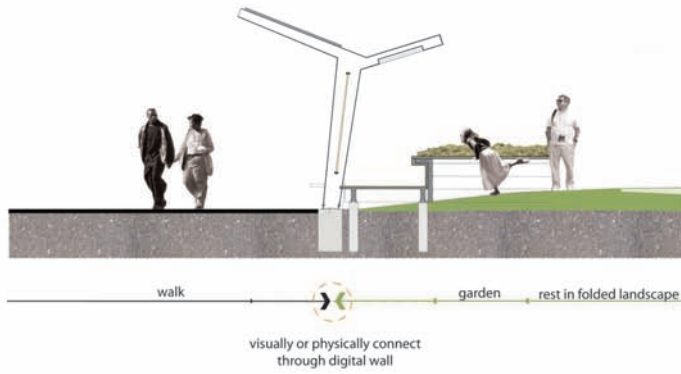
Wall System	
Digital Walls (3)	450 sq ft each
Garden Walls	520 sq ft
Activity Walls	3,500 sq ft
Rooms (3)	1, 124 sq ft each
Folded Landscape	169,278 sq ft
Court Surface	1,400 sq ft
Walking Path	20,000 sq ft
Total Exterior Square Footage	199,400 sq ft
Total Square Footage	200,900 sq ft



The diagram on the previous page shows how the lines of movement found through the system analysis was used to drive new paths. Because the site is so large, it was discovered that having multiple levels of activity would help give certain spaces priority over others. Therefore, the lines of movement were used to create the hierarchy. Where one line and a landscape fold collide a smaller architectural intervention occurs shown with the smaller nodes of orange. This would be where an activity wall occurs.

An activity wall is a place that emerges from the sidewalk and transforms into an architectural intervention that allows different forms of living to occur in or on it. There are three different types of living that were defined (1) the wall can support human life such as sitting, playing, running, etc. (2) the wall can support plant life such as having a garden embedded in the wall or (3) the wall can be a place to write messages celebrating the life of the site.

Areas where multiple lines collide, a “room” occurs providing a space for people to gather, connect and linger. These areas are noted with the larger nodes of orange on page 216. Thus, a “room” happens where all three systems come together creating a complex space that also encourages the different users of the site to engage in this space. The digital wall also happens at this point of collision leading people to be united by the translation idea. The different systems and how the collide at the point of the digital wall is shown by the diagram to the left. This is an example of one room, however each of the three rooms are composed slightly differently to reflect the various activities that are intended to happen near the rooms.

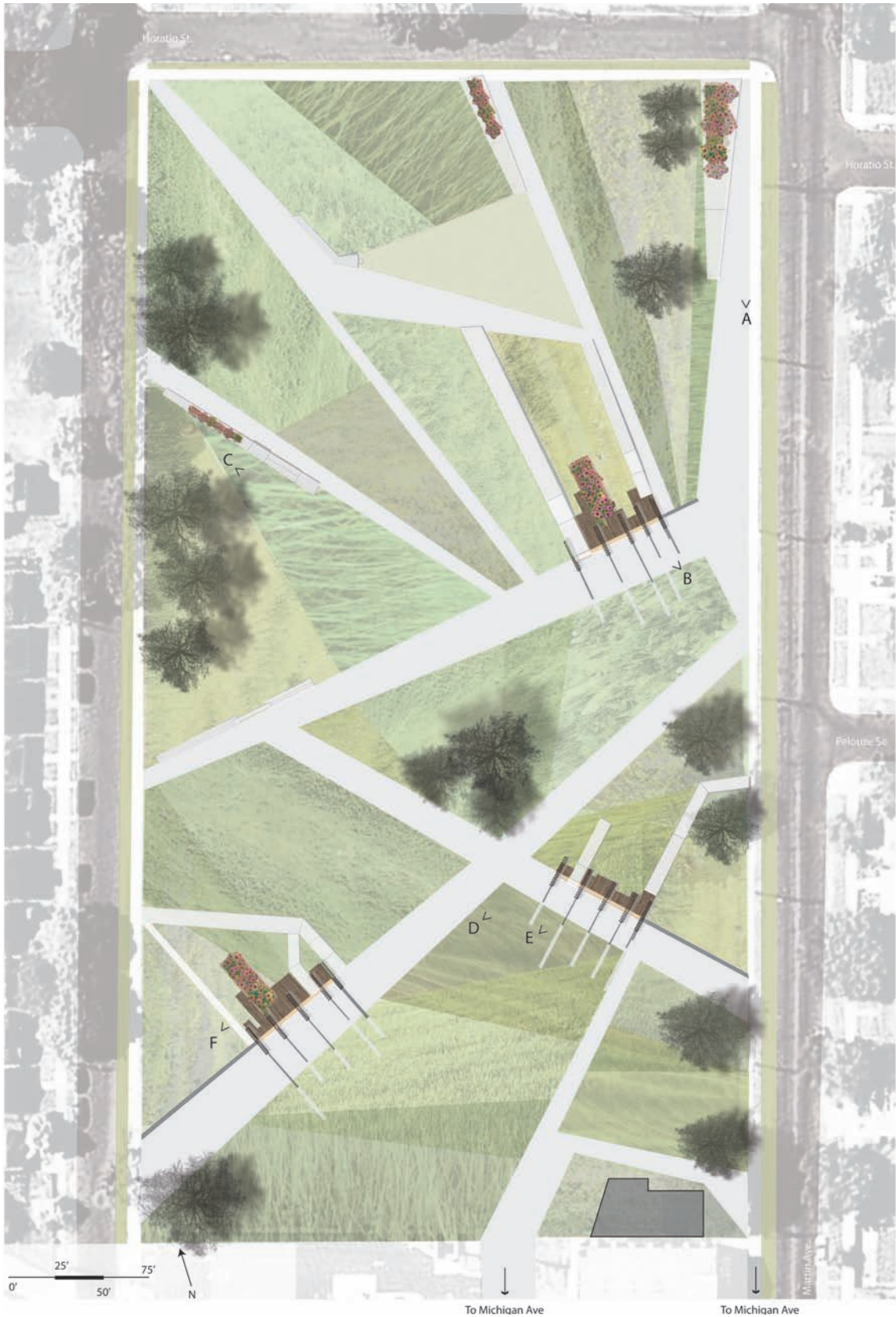




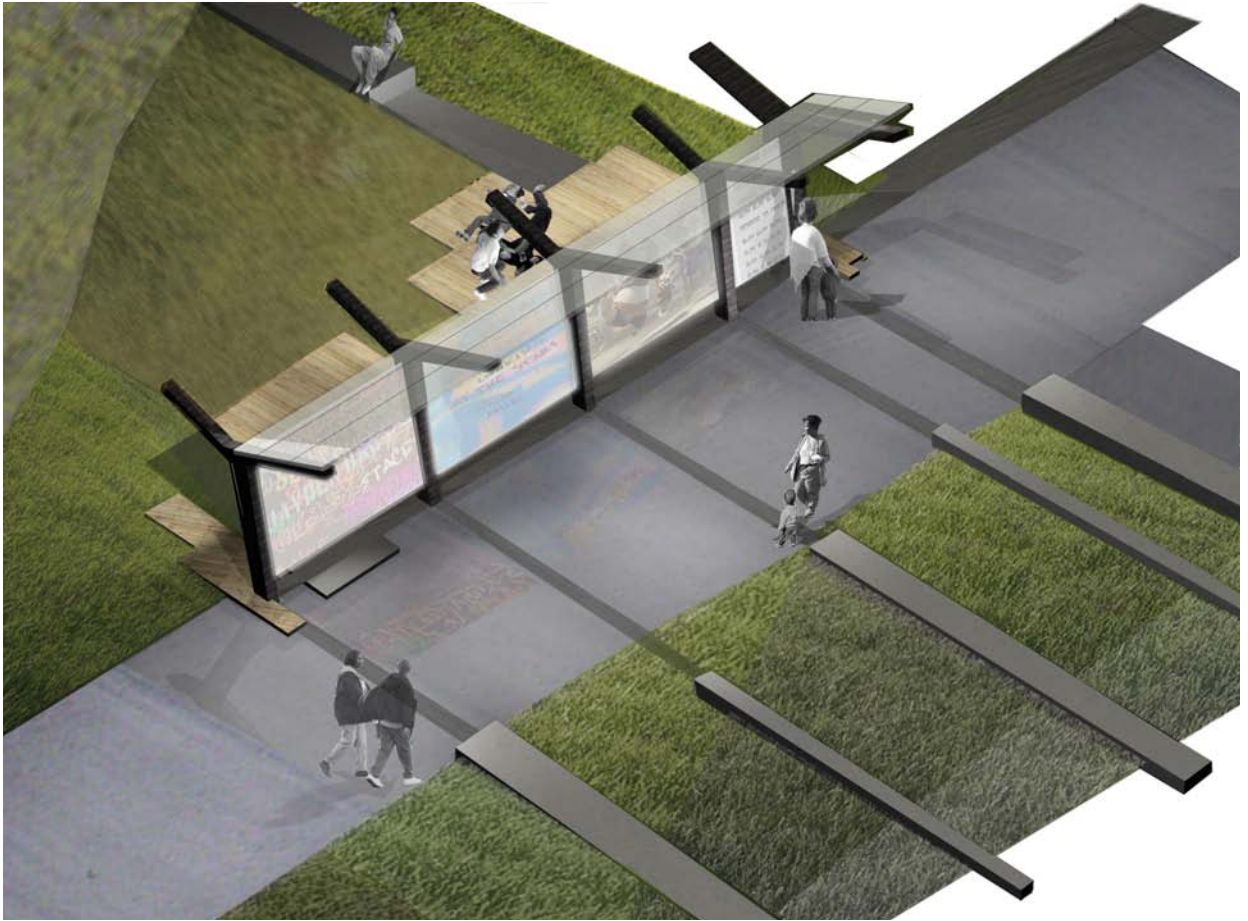
The sections on the adjacent page describe how the various systems meet at the digital wall prompting a place of interaction. The digital wall system is made of multiple steel “fins”, within one of the fins a digital interface provides space for residents to write messages or draw pictures. This information would be transferred to a projection system located on the opposite side of the sidewalk. The drawings would be projected and the messages would be translated to display all three languages of the neighborhood; English, Spanish and Arabic.

The idea to “connect through language” came directly from engaging with the neighborhood, but how and where this happens was the product of discovery done by the designer. Together a thoughtful and innovative idea emerged.









E

human urbanism: propose





C

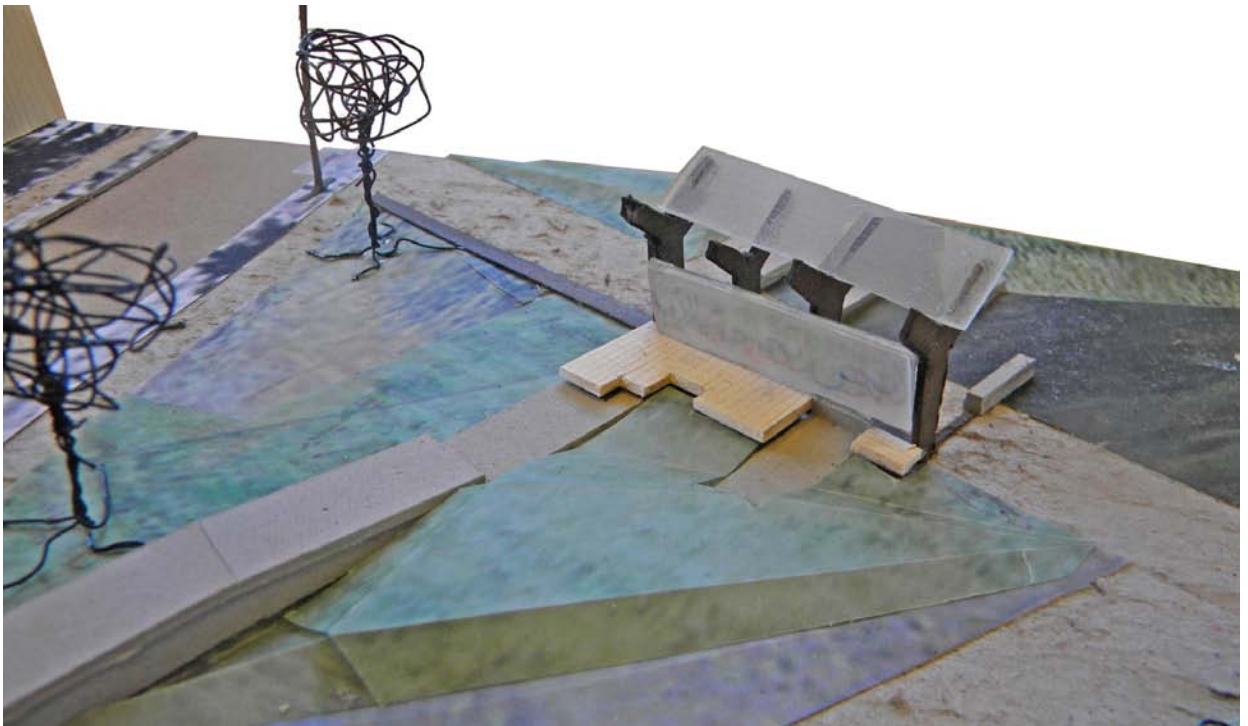


A

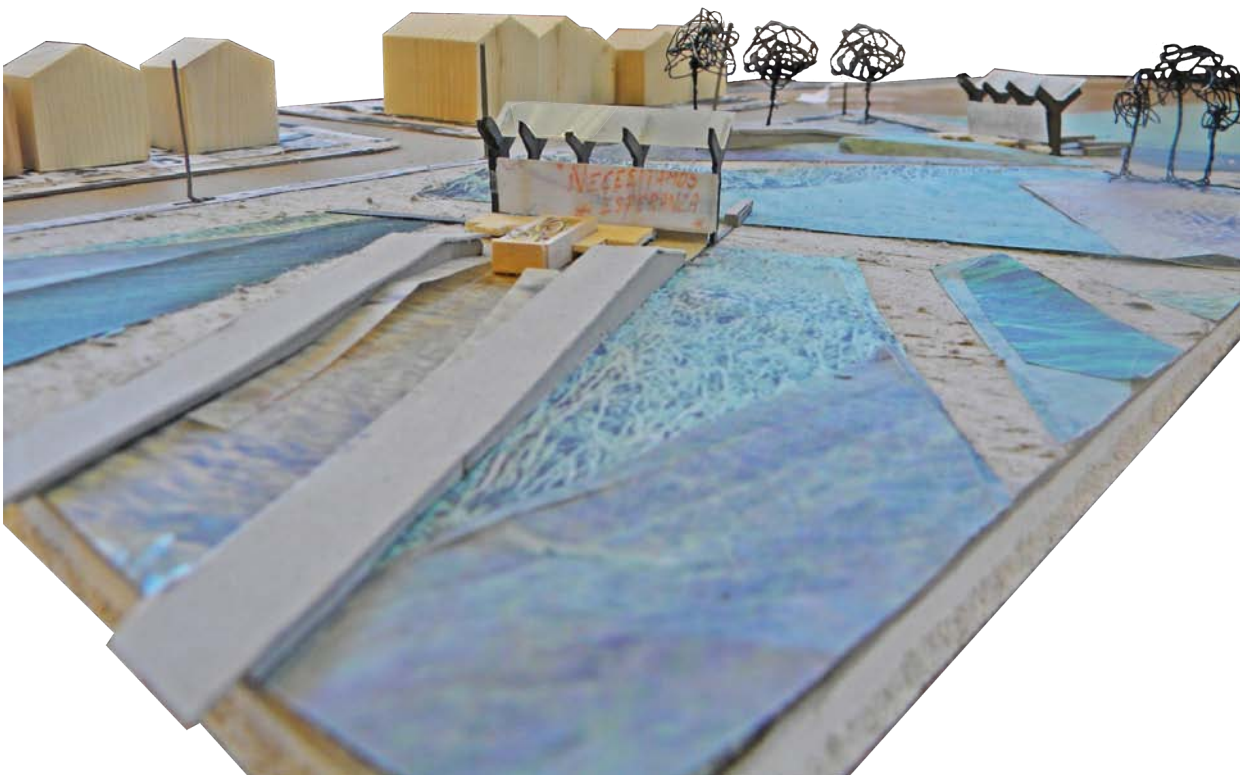


The collages depict the energy and experience that is intended to take place with the implementation of the proposed interventions. The design is an attempt to think differently about what is dividing the neighborhood into a positive asset that all people can use. The architecture is providing an opportunity that encourages the community to come together.





The final model is a study of a small portion of the whole site to investigate proportions in more detail. This study also helped to show the relationship between the surrounding homes and the new proposed ideas. Overall, this step was helpful to grasp the scale of the architectural design verses the amount of landscape. The study shows that a few small moves that spur attention are all that needs to happen to begin to bring people together. Large and intrusive design is not appropriate for the community of Chadsey.







## REFLECTION

"Human Urbanism" was a great learning experience that explored how a designer can work with a community to inform design. After going through the steps proposed in this thesis, it became evident that the steps proposed must be attempted with an open mind towards the process and the community, not knowing the outcome of each step. Through the process, it was learned that an open mind and analysis was key to not getting overwhelmed by the communities wants and need for help. But sensitivity was still shown through the fact that attempts to engage and know the community happened continuously throughout the year. After a mutual understanding was built, the community opened-up offering personal information about their experiences of the neighborhood. Fortunately, the project was a success due to the community cooperating and not challenging my ideas. However, if the process would have been taken more seriously by the community conflicts may have arose questioning the balance between design objectives and community wants. This also poses the question of how much does architecture need to play a role in community development. Small interventions may be all that is needed to gain similar results that are intended by the results of design interventions. Therefore, a next iteration of the process could be to examine at what point the proposals explored in "Human Urbanism" reach a limit financially and in terms of its influence as a design. Looking closer at how much design needs to happen with money available for projects such as these could make the "Performing Lighthouse" and the "Living Wall" even more realistic.

Reflecting deeper as to why and how the community responded the way they did drove the author to realize that the way the designer works, the types of drawings produces, and the way models are built can have a great impact on the community understanding and therefore supporting design interventions. The drawings, collages and models produced in "Human Urbanism" directly related to the community using pictures of the residents, wood from surrounding homes, and a sense of looseness that did not read as taking over the neighborhood. The process and design development is something that can be used by all designers who wish to empower rich communities and their place.

# WHAT DO YOU WANT?

Generating ideas on how to ENHANCE CHADSEY NEIGHBORHOOD  
architecture and community development student project

Hi, my name is Krista. I am a student at the University of Detroit Mercy.  
This year I am trying to learn about neighborhoods. What do adults, teens  
and children like to do?

**What would you like to see more of in the  
neighborhood of Chadsey?**

Please help me by by answering a few questions on the following sheet.

THANK YOU!



what do you like to do?



Young people play soccer with each other



Young people play basketball with each other



The library is a great place for all people to come

## SURVEY AT DETROIT PUBLIC LIBRARY

A survey was conducted at the Detroit Public Library (located at the corner of Martin and Michigan Avenue) to get a better understanding of what teens and children experience their neighborhood. Through observation, it was found that the library was a social hub for children, teenagers, and adults. Therefore, surveys were created in both Spanish and English to gauge what teens do and want to do. Separate surveys were made for children (age ten and under). Once the surveys were approved by the library, surveys were passed out to visitors over an afternoon. To begin a conversation when at the library, a flyer was made [1] that described the intentions of the project. However, the flyer was hardly used. Rather passing out the surveys while verbally describing the project was more effective. Children, teens and adults were equally excited to complete the survey and participate in conversations about their neighborhood. The following pages document the original surveys and a detailed summary of the results.

The actual survey was conducted on a November afternoon from 3 pm to 7pm when most of the youth come to the library. Due to the short amount of time that the survey was done, not all the people who represent the library were able to participate. This should be noted when looking at the results. In addition, not all the respondents answered every question which also has an effect on the results.

## GETTING TO KNOW THE COMMUNITY

### STUDENT ARCHITECTURE AND COMMUNITY DEVELOPMENT SURVEY

#### Background

1. Age \_\_\_\_\_
2. What are 3 of your favorite things to do?

#### Neighborhood

1. Where do you spend most of your time?
2. What do you like about this place?
3. Who do you spend most of your time with?
4. What is your favorite part of the neighborhood?  
Why?
5. What new places would you like to see and use in the area? (please check if you like the following places and if you would use the following places)

	Like	Use
Stores	_____	_____
Homes	_____	_____
Restaurants	_____	_____
Places to play sports	_____	_____
What types do you like to play? _____		
Places to practice art	_____	_____
Dance	_____	_____
Painting	_____	_____
Photography	_____	_____
Music	_____	_____
Cooking	_____	_____
Other _____		
Parks	_____	_____
Bike Paths	_____	_____
Laundry Mat	_____	_____
Salon	_____	_____
OTHER? _____		

6. What would make a new place special to your wants and culture? \_\_\_\_\_
7. Can you walk to the library from your house?      Yes      No

TURN OVER



What would you like to see here? Please draw on the picture or write on the line what you would like to see in these places

1. Martin and Michigan Ave. Park across the street from the library



2. Corner lot on Cicotte and Gladys



3. Corner lot across from school on McGraw



4. Lots and vacant buildings on Wagner east of Priest Elementary



## CONOZCA LA COMUNIDAD

### Informacion

1. Edad \_\_\_\_\_
2. Cuales son tres de sus cosas favoritas hacer?

### Vecindad

1. Dónde pasa usted la mayor parte de su tiempo
2. Dónde pasa usted la mayor parte de su tiempo?
3. Con quien dedica el tiempo usted la mayor parte de su tiempo?
4. Cual parte de su vecindad le gusta el mas?  
Porque?

5. Qué lugares nuevos quisiera ver y usar en el area?

	Gustar	Usar
Tiendas	_____	_____
Casas	_____	_____
Restaurantes	_____	_____
Lugares para jugar deportes	_____	_____
Que deportes a gusta jugar?	_____	
Lugares para practicar arte	_____	_____
Bailar	_____	_____
Pintar	_____	_____
Fotografia	_____	_____
Musica	_____	_____
Cocinar	_____	_____
Otras actividades	_____	
Parques	_____	_____
Camino bicicletas	_____	_____
Lavanderia	_____	_____
Salon	_____	_____
Otros lugares?	_____	

6. Qué haría un nuevo lugar especial a usted?
7. Puedes andar al biblioteca de su casa?      si      No

Que quisiera ver aqui?

1. Martin and Michigan Ave. Park across the street from the library



2. Corner lot on Cicotte and Gladys



3. Corner lot across from school on McGraw



4. Lots and vacant buildings on Wagner east of Priest Elementary



## GETTING TO KNOW THE COMMUNITY

### STUDENT ARCHITECTURE AND COMMUNITY DEVELOPMENT SURVEY

#### Background

1. Age \_\_\_\_\_
2. What are 3 of your favorite things to do after school?
  1. \_\_\_\_\_
  2. \_\_\_\_\_
  3. \_\_\_\_\_

#### Neighborhood

1. Where do you like to play?
  - a. Why?
2. Draw a picture of your favorite places to play
3. Can you walk to the library from your house?      Yes      No



## CONOZCA LA COMUNIDAD

### Informacion

1. Edad\_\_\_\_\_
2. Lo que es 3 de sus cosas favoritas hacer despues de la escuela?
  1. \_\_\_\_\_
  2. \_\_\_\_\_
  3. \_\_\_\_\_

### El Vecindad

1. Donde a gusta usted jugar?
  - a. Porque
2. Dibujar un cuadro de sus sitios favoritos para jugar
3. Puede andar a la biblioteca de su casa? Si No

## Getting to know the community

Student Architecture and Community Development Survey

### Background

1. Age 15
2. What are 3 of your favorite things to do?
  1. walk around
  2. play sports
  3. talk

### Neighborhood

1. Where do you spend most of your time? Home
  - a. What do you like about this place? nothing
2. Who do you spend most of your time with? Best friends
3. What is your favorite part of the neighborhood? friends
  - a. Why? Because there amazing
4. What new places would you like to see and use in the area? (please check if you like the following places and if you would use the following places)

	Like	Use
a. Stores	<input type="checkbox"/>	<input checked="" type="checkbox"/>
b. Homes	<input checked="" type="checkbox"/>	<input type="checkbox"/>
c. Restaurants	<input checked="" type="checkbox"/>	<input type="checkbox"/>
d. Places to play sports	<input checked="" type="checkbox"/>	<input type="checkbox"/>
i. What types do you like to play? <u>volleyball</u>		
e. Places to practice art	<input type="checkbox"/>	<input type="checkbox"/>
i. Dance	<input type="checkbox"/>	<input type="checkbox"/>
ii. Painting	<input checked="" type="checkbox"/>	<input type="checkbox"/>
iii. Photography	<input checked="" type="checkbox"/>	<input type="checkbox"/>
iv. Music	<input checked="" type="checkbox"/>	<input type="checkbox"/>
v. Cooking	<input checked="" type="checkbox"/>	<input type="checkbox"/>
vi. Other	<input type="checkbox"/>	<input type="checkbox"/>
f. Parks	<input checked="" type="checkbox"/>	<input type="checkbox"/>
g. Bike Paths	<input type="checkbox"/>	<input type="checkbox"/>
h. Laundry Mat	<input type="checkbox"/>	<input type="checkbox"/>
i. Salon	<input checked="" type="checkbox"/>	<input type="checkbox"/>
j. OTHER?	<input type="checkbox"/>	<input type="checkbox"/>

5. What would make a new place special to your wants and culture?

6. Can you walk to the library from your house?

Yes

No

What would you like to see here? Please draw on the picture or write on the line what you would like to see in these places

1. Martin and Michigan Ave. Park across the street from the library big park



2. Corner lot on Cicotte and Gladys new house.



3. Corner lot across from school on McGraw A teen club house



4. Lots and vacant buildings on Wagner east of Priest Elementary Maybe new homes



## Getting to know the community

Student Architecture and Community Development Survey

### Background

1. Age 13
2. What are 3 of your favorite things to do?
  1. Read
  2. hangout with my friends
  3. Watch tv

### Neighborhood

1. Where do you spend most of your time? Home Library
  - a. What do you like about this place? The books
2. Who do you spend most of your time with? My friends
3. What is your favorite part of the neighborhood? The field by Chaboy
  - a. Why? It's a big open space, nice for running
4. What new places would you like to see and use in the area? (please check if you like the following places and if you would use the following places)

	Like	Use
a. Stores	<input type="checkbox"/>	<input checked="" type="checkbox"/>
b. Homes	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
c. Restaurants	<input checked="" type="checkbox"/>	<input type="checkbox"/>
d. Places to play sports	<input type="checkbox"/>	<input checked="" type="checkbox"/>
i. What types do you like to play?		<u>Basketball, Soccer</u>
e. Places to practice art	<input checked="" type="checkbox"/>	<input type="checkbox"/>
i. Dance	<input checked="" type="checkbox"/>	<input type="checkbox"/>
ii. Painting	<input checked="" type="checkbox"/>	<input type="checkbox"/>
iii. Photography	<input type="checkbox"/>	<input checked="" type="checkbox"/>
iv. Music	<input type="checkbox"/>	<input checked="" type="checkbox"/>
v. Cooking	<input type="checkbox"/>	<input checked="" type="checkbox"/>
vi. Other _____		
f. Parks	<input type="checkbox"/>	<input checked="" type="checkbox"/>
g. Bike Paths	<input type="checkbox"/>	<input checked="" type="checkbox"/>
h. Laundry Mat	<input checked="" type="checkbox"/>	<input type="checkbox"/>
i. Salon	<input checked="" type="checkbox"/>	<input type="checkbox"/>
j. OTHER? _____		

5. What would make a new place special to your wants and culture?  
A recreation center would be nice.

6. Can you walk to the library from your house? ☒ Yes ☐ No



What would you like to see here? Please draw on the picture or write on the line what you would like to see in these places

1. Martin and Michigan Ave. Park across the street from the library recreation center



2. Corner lot on Cicotte and Gladys play ground



3. Corner lot across from school on McGraw A tutoring center



4. Lots and vacant buildings on Wagner east of Priest Elementary houses



## Getting to know the community

Student Architecture and Community Development Survey

### Background

1. Age 9
2. What are 3 of your favorite things to do after school?

1. play my Nintendo DS
2. play jump rope
3. take a shower

### Neighborhood

1. Where do you like to play? ~~inside~~ I like to play outside.

- a. Why? Also I like to play outside because there's a lot of space and it's not cold or hot.

2. Draw a picture of your favorite places to play



3. Can you walk to the library from your house? Yes No

## Getting to know the community

Student Architecture and Community Development Survey

### Background

1. Age 8
2. What are 3 of your favorite things to do after school?

1. I like to race with my friend Tyler

2. I like to eat snacks

3. I like to read my books

### Neighborhood

1. Where do you like to play?

At my Big ma house

a. Why? because I play with my mom

2. Draw a picture of your favorite places to play



3. Can you walk to the library from your house?

but with a parent.

Yes No

## Conozca La Comunidad

### Información

1. Edad 22
2. Cuales son tres de sus cosas favoritas hacer?

1. Vaillar
2. Compartir una idea
3. Leer

### Vecindad

1. Dónde pasa usted la mayor parte de su tiempo? en el club de nutricion
2. Dónde pasa usted la mayor parte de su tiempo? trabajando
3. Con quien dedica el tiempo usted la mayor parte de su tiempo? Con mi mama
4. Cual parte de su vecindad le gusta el mas? No se

a. Porque? \_\_\_\_\_

5. Qué lugares nuevos quisiera ver y usar en el area?

	Gustar	Usar
Tiendas	_____	_____
Casas	_____	<u>X</u>
Restaurantes	_____	_____
Lugares para jugar deportes	_____	_____
Que deportes a gusta jugar?	<u>Soccer</u>	
Lugares para practicar arte	_____	_____
Bailar	<u>X</u>	_____
Pintar	_____	_____
Fotografia	_____	_____
Musica	_____	_____
Cocinar	<u>X</u>	_____
Otras actividades	_____	_____
Parques	_____	_____
Caminos bicicletas	_____	_____
Lavanderia	_____	_____
Salon	_____	_____
Otros lugares?	_____	

6. Qué haría un nuevo lugar especial a usted?
7. Puedes andar al biblioteca de su casa?      si      No



Que quisiera ver aqui?

1. Martin and Michigan Ave. Park across the street from the library \_\_\_\_\_



2. Corner lot on Cicotte and Gladys \_\_\_\_\_



3. Corner lot across from school on McGraw \_\_\_\_\_



4. Lots and vacant buildings on Wagner east of Priest Elementary \_\_\_\_\_



## Getting to know the community

Student Architecture and Community Development Survey

### Background

1. Age over 18
2. What are 3 of your favorite things to do?
  1. Spend time with my family
  2. Shopping
  3. Reading & watching TV

### Neighborhood

1. Where do you spend most of your time? Work
  - a. What do you like about this place? People
2. Who do you spend most of your time with? Family
3. What is your favorite part of the neighborhood? CVS
  - a. Why? Because I can walk to CVS and get what I need
4. What new places would you like to see and use in the area? (please check if you like the following places and if you would use the following places)

	Like	Use
a. Stores	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
b. Homes	<input type="checkbox"/>	<input type="checkbox"/>
c. Restaurants	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
d. Places to play sports	<input checked="" type="checkbox"/>	<input type="checkbox"/>
i. What types do you like to play?		
e. Places to practice art		
i. Dance	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
ii. Painting	<input type="checkbox"/>	<input type="checkbox"/>
iii. Photography	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
iv. Music	<input type="checkbox"/>	<input type="checkbox"/>
v. Cooking	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
vi. Other		
f. Parks	<input type="checkbox"/>	<input checked="" type="checkbox"/>
g. Bike Paths	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
h. Laundry Mat	<input type="checkbox"/>	<input type="checkbox"/>
i. Salon	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
j. OTHER?		

5. What would make a new place special to your wants and culture?

Clean safe place for families

6. Can you walk to the library from your house? ☒ Yes ☐ No

What would you like to see here? Please draw on the picture or write on the line what you would like to see in these places

1. Martin and Michigan Ave. Park across the street from the library Community Center for Hispanic



2. Corner lot on Cicotte and Gladys N/A



3. Corner lot across from school on McGraw Park



4. Lots and vacant buildings on Wagner east of Priest Elementary N/A



## Getting to know the community

Student Architecture and Community Development Survey

### Background

1. Age 15
2. What are 3 of your favorite things to do?

1. tag
2. go to School
3. look at girls

### Neighborhood

1. Where do you spend most of your time? tagging
  - a. What do you like about this place? the people I DK
2. Who do you spend most of your time with? my homies
3. What is your favorite part of the neighborhood? I don't know
  - a. Why? I don't know
4. What new places would you like to see and use in the area? (please check if you like the following places and if you would use the following places)

	Like	Use
a. Stores	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
b. Homes	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
c. Restaurants	<input type="checkbox"/>	<input type="checkbox"/>
d. Places to play sports	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
i. What types do you like to play? <u>Street</u>		
e. Places to practice art	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
i. Dance	<input type="checkbox"/>	<input type="checkbox"/>
ii. Painting	<input type="checkbox"/>	<input type="checkbox"/>
iii. Photography	<input type="checkbox"/>	<input type="checkbox"/>
iv. Music	<input type="checkbox"/>	<input type="checkbox"/>
v. Cooking	<input type="checkbox"/>	<input type="checkbox"/>
vi. Other <u>no</u>		
f. Parks	<input type="checkbox"/>	<input type="checkbox"/>
g. Bike Paths	<input type="checkbox"/>	<input type="checkbox"/>
h. Laundry Mat	<input type="checkbox"/>	<input type="checkbox"/>
i. Salon	<input type="checkbox"/>	<input type="checkbox"/>
j. OTHER? <u>no</u>		

5. What would make a new place special to your wants and culture?

MEXICAN'S

6. Can you walk to the library from your house? ☒ Yes ☐ No



What would you like to see here? Please draw on the picture or write on the line what you would like to see in these places

1. Martin and Michigan Ave. Park across the street from the library Soccer Field



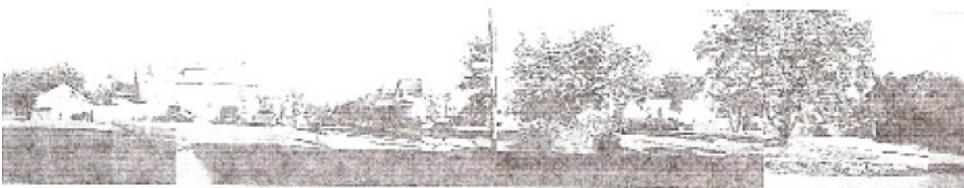
2. Corner lot on Cicotte and Gladys



3. Corner lot across from school on McGraw Playground



4. Lots and vacant buildings on Wagner east of Priest Elementary Lot for house



## Results for “Favorite things to do”

Top three results

Males

*age 18 and up*

- |                      |                      |
|----------------------|----------------------|
| hispanic (2 surveys) | 1. read              |
|                      | 2. talk about ideas  |
|                      | 3. talk with friends |

*age 10-18*

- |                      |                        |
|----------------------|------------------------|
| hispanic (3 surveys) | 1. playing video games |
|                      | 2. listening to music  |
|                      | 3. Tag (graffiti)      |

*under 10*

- |                  |                 |
|------------------|-----------------|
| black (1 survey) | 1. play outside |
|                  | 2. eat snacks   |
|                  | 3. race friends |

Females

*18 and up*

- |                     |                         |
|---------------------|-------------------------|
| hispanic (1 survey) | 1. read                 |
|                     | 2. hang out with family |
|                     | 3. watch t.v.           |
| white (2 surveys)   | 1. read                 |
|                     | 2. hang out with family |
|                     | 3. walk                 |
| black (2 surveys)   | 1. church               |
|                     | 2. shop                 |
|                     | 3. read                 |

*age 10-18*

- |                     |                    |
|---------------------|--------------------|
| hispanic (1 survey) | 1. play sports     |
|                     | 2. talk to friends |
|                     | 3. listen to music |
| white (4 surveys)   | 1. play sports     |
|                     | 2. talk to friends |
|                     | 3. walk            |

*under 10*

- |          |                  |
|----------|------------------|
| hispanic | 1. take a shower |
|          | 2. play Nintendo |

3. jump rope

## Results for “Things you would like to see in the area”

The results were fairly consistent, almost every survey checked that they would like or use all the items listed on the survey. However, some of the gaps, or things that were not checked, are listed below.

### Males

age 18 and up

hispanic (2 surveys)- no response

age 10-18

hispanic (3 surveys did not check)

1. a place for dance
2. a place for cooking
3. a salon

under 10- NA

### Females

18 and up

hispanic (1 survey)

- 1.a laundry mat
2. a salon
3. a bike path

white (2 surveys)

1. a place for painting

black (2 surveys)

1. a place for painting
2. a bike path
3. a laundry mat

age 10-18

hispanic (1 survey)- no response

white (4 surveys)

1. a place for painting
2. a place for cooking

under 10- NA

The results show that a place for painting and cooking are unpopular in the neighborhood, and would not supported by the residents. In addition, a bike path and laundry mat would probably not be used if implemented into Chadsey.

## Results for “What would make the neighborhood special?”

Top answers

due to the consistency of answers, the different cultures are not separated.

Males

age 18 and up-no response

age 10-18

- hispanic (3 surveys)
1. “Mexican”
  2. sports
  3. friends

under 10- NA

Females

18 and up

1. more places to walk
2. clean, safe place for families
3. places for parents and children

age 10-18

1. less littering
2. more churches
3. “walls designed by the people”

under 10

1. playing outside

The results indicate that people enjoy the neighborhood but would like some improvements to create a safer and more family friendly neighborhood.



## Response to specific site images

Top answers

due to the consistency of answers, the different cultures are not separated.

Males

age 18 and up

site 1. stores

site 2. library

site 3. library

site 4. apartments

age 10-18

site 1. soccer field or park

site 2. housing or police station

site 3. soccer field or police station

site 4. parking lot

under 10- NA

Females

age 18 and up

site 1. housing or park

site 2. housing or playground

site 3. youth center or police station

site 4. playground or housing

age 10-18

site 1. basketball court or recreation center

site 2. housing or playground

site 3. tutoring center for teens or club house for teens

site 4. park or homes

under 10- NA

The results gained from the specific site questions revealed that residents of all ages and races desire a similar future for Chadsey. Safe parks, housing, and places for the youth and children to hang-out top the lists. Resident's program ideas were taken into consideration when developing program proposals for the various sites chosen to study in "Human Urbanism".



## ENDNOTES

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- 12-18. Thomas Sugrue, The Origins of the Urban Crisis (Princeton: New Jersey, 1996).
- 19-21. Iris Young."New Urbanism and the Challenges of Designing for Diversity". Journal of Planning Education and Research 23:2003.
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32. Kevin Lynch, *Good City Form* (Boston: Massachusetts, 1984).
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- 38-39. Peter Neal, *Urban Villages and the Making of Communities* (New York, New York). 18
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41. Peter Neal, *Urban Villages and the Making of Communities* (New York, New York). 27

42. Maurice Cox, *Good Deeds Good Design*. 108

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4. Benfield, Kaid. "Amazing Art and Community Development Projects." Smart Growth Program. Nov. 7, 2007. (Sept 2009) [www.mostlivable.org/place/project-row-houses.html](http://www.mostlivable.org/place/project-row-houses.html)

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7. "Travis Whitfield, Further Down the Road". 2009. Jan 4, 2010 <[www.projectrowhouse.org](http://www.projectrowhouse.org)>.

8-11. Congo Street Green Initiative. bcWORKSHOP. 2009. WordPress. Aug 23, 2009 <[www.bcworkshop.org](http://www.bcworkshop.org)>.

12. Architecture for Humanity. "Bayview Rural Village". Design Like you Give a Damn: Architectural Responses to Humanitarian Crises. New York: Bill McKibben, 2006. 155-159

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Kevin Lynch presents ideas of what the city needs in terms of perception to allow people to experience space, especially the city, coherently.

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Neal, Peter. *Urban Villages and the Making of Communities*. New York, NY: The Princeton Foundation.

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The Rural Studio is a precedent for the process and product of social architecture.

Oppenheimer Dean, Andrea and Timothy Hursley. *Proceed and Be Bold*. New York: Princeton Architectural Press, 2006.

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“Project Row House.” 2008. June 18, 2009 <[www.projectrowhouse.org](http://www.projectrowhouse.org)>.

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“Urban Rock Design Studio”. 2003. 15 Sep 2006 <<http://www.urbanrockdesign.com/>>.

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