

*techné*  
exploration of unmanifested shifts in cultural landscapes  
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***“it makes no sense to divide cities into these two species (happy or unhappy) but rather into another two: those that through the years and the changes continue to give their form to desires, and those in which desires either erase the city or are erased by it.”***

***Italo Calvino***



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# ABSTRACT

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*“Cultural Landscapes” could be described as the manifestation of values as seen in the interactions between human beings and nature.*

*Not all of these “interactions” can be accounted for physically, but those that are become the spatial manifestation of cultural values. These manifestations of culture may serve an identifiable purpose (program) and they might range in scale from simple artifacts to massive interventions. It could be said that “architecture” is created when these conditions occur; it serves to mediate culture and place. This understanding of place cannot be contained to a defined site by property lines, nor does it end where a building stops.*

*By selecting a location in which to work, and allowing each aspect of its cultural landscape to determine the specific goals of program and level of architectural intervention,*

*this project seeks to understand the factors that led to the disconnection of culture and place and respond to it, transforming vacant conditions into places that are an integral part of the local culture.*

*Multiple local sites can be identified and used to address specific aspects of the culture in relation to the human needs and desires. Although the sites are fragmented, the hope is that by understanding their unique purpose, and the use of available materials, local building methods, and response to climate, these interventions might strengthen the fabric of the existing cultural landscape.*

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# THESIS

*Techné* – to make something appear, within what is present, as this or that, in this way or that way.

–Martin Heidegger in *Building, Dwelling, Thinking*

The word techné is rooted in the idea of being, and it is the rational method involved in producing an object or accomplishing a goal or objective. The means of this method is through art. Techné resembles episteme in the implication of knowledge of principles, although techné differs in that its intent is making or doing, as opposed to “disinterested understanding.” It is most useful when the knowledge is practically applied, rather than theoretically or aesthetically applied.

The decline of industrial urban cores in the Post-WWII era has been a morbid fascination to scholars and academics, enough to spark international collaborations on the nature of shrinking cities. This decline of the social, economic, and physical urban fabric was the result of a number of fundamental shifts in the Western culture due to the celebration and apprehension that came from an explosion of domestic technology as global conflicts were resolved. What has been left from the process of unbuilding and disembodying a culture is an eerie vacancy, which mixes with memory and begs the question:

What is there to do in a place where the adjective function has lost its old value and in which we now navigate a sea of new kinds of nouns with respect to those that surely need be re-qualified?<sup>1</sup>

In one such exploration, the book *Stalking Detroit*, a number of observations and proposals are made for what to do with the conditions that have become of what is “the most thoroughly modern city in the world. Modern, not of course for its great works of architecture or its progressive social advancements, but modern in the sense that this city has exemplified the assumptions of enlightened modernity like no other.”<sup>2</sup> All of the essays and projects have a few similar threads. All of them seem to accept and be comfortable with the emptiness and vacancy that has resulted in one of the first cultural shifts that reformed Detroit into what it is today.

Cultural land value<sup>3</sup> is the value placed on a piece of land by a given society. What Young describes in his essay is the idea that the media directed the focus of its audience away from the current desperate conditions of the urban fabric back to a remembrance of what it once was.<sup>4</sup> Part of the Post-War changes in policy started with the desire to decentralize America’s urban populations in order to minimize casualties in case of a massive attack. As the suburbs were developed, the middle class culture embraced the shift in land values and the core was no longer the epicenter of the physical and cultural dimensions of society.

The very apparent shift in values from the vernacular landscape of the pre-WWII era as described by JB Jackson that,

*In the vernacular landscape is the image of common humanity: hard work, stubborn hope, and mutual forbearance striving to be love. I believe that a landscape which makes these qualities manifest is one that can be called beautiful.*<sup>22</sup>

After WWII, the values of modernism were embraced and acted to redevelop the city to accommodate the movement of people from their homes to their places of work. Mobility then also became an essential way of life, fueled by the fact that Detroit was the world's automotive capital. Freeways cut through the city in order to quickly transport people to and from. Much of the "vernacular landscape"<sup>5</sup> of the city suffered or collapsed as this new infrastructure cut vibrant neighborhoods in half or erased them entirely. This act of Landscaping,<sup>6</sup> both intentional and unintentional became the process of erasing the physical, historical, economic, and cultural presence and meaning, best illustrated by the development of the freeways.

One unforeseen consequence coming from the juxtaposition of the freeway and the surrounding neighborhood fabric is the ebb of that fabric from the edge that was created. To put value to that, from the other side of the windshield the freeways are seen as profane, and the neighborhood as sacred

This incompatible condition creates a schism in the fabric between the major automotive landscape and the inhabited landscape. The void between the two is left as a wasteland. James Corner proposes that these spaces be further landscaped and deterritorialized. His solution is to purposely not plan these areas formally, instead, establish "diagrams" or schematic framework that point to a form of architectural practice that is programmatically and performance based.<sup>7</sup> This diagrammatic emancipation or deterritorialization suggests a condition where there is no single power or authority but rather a mass collection of individual choices and actions.<sup>8</sup> Corner also continues with this concept stating that specific structures need to be in place as underpinnings for "deterritorialized cuts and breaks, reterritorialized fields and frames, infrastructural points and lines of force, some visible, most invisible, hidden in the diagrams and, of course, the performative social patterns and group alliances that eventually colonize these surfaces in provisional yet deeply significant ways."<sup>9</sup>



The concept of the anti-master plan introduced by Corner has support in an emerging paradigm of urbanism that seeks to find its meaning in everyday life, but in an everyday life that always turns out to be far more than just the ordinary and banal routines that we all experience.<sup>10</sup> In comparison to New- or Post-Urbanism, Everyday Urbanism is the most ad hoc and least driven by aesthetics, is not so concerned about physical beauty or coherence at either the micro or macro scale, but it is egalitarian and lively on the street.<sup>11</sup> The concept is well suited to address the conditions found in Detroit because it is not interested in transforming Greenfield sites into something new, but instead typically retrofits already existing situations to accommodate everyday life.<sup>12</sup> The point of focusing on urbanism in this way is to celebrate and build on the richness and vitality of daily life and the ordinary reality, it has little pretense about the perfectibility of the built environment or the existence of a sophisticated economy that would attempt it.<sup>13</sup>

This informal economy is described as the “third landscape”<sup>14</sup> by J.B. Jackson. The Third Landscape is about overlaying the “Kinetic” First Landscape on the “Static” Second Landscape— connecting people through the creation of the temporal landscape of festivals, markets, cyclical events, etc. – rediscovering the ephemeral and the mobile.<sup>15</sup>

***Working with this interpretation, does that mean Everyday Urbanism is a manifestation in physical terms of the unsettled, restless urban condition experienced by cities?<sup>16</sup>***



This restlessness is the nature of culture which is constantly evolving in response to a number of internal and external influences. Resources, technology and other cultures are only a few of the variables that have the potential to change cultural rituals, habits and events. The truth is that within the context of everyday life, an individual's needs and desires change fluidly with respect to what is most important at that time; the result is that culture is, and will always remain dynamic.

To gain an appreciation for the complexity that is inherent to culture, each of the factors that make up the understanding of it must be unpacked and examined for their contribution to culture. There are three primary categories to analyze: the social, economic and physical.

The social dimension of culture is the most ambiguous and difficult to quantify. It can be broken down into two factors: time and ritual. The temporal element is mostly concerned with establishing a cyclical framework that habits, rituals and events are organized and assimilated to. Habits and rituals differ from events in respect to the frequency in which they happen and how they satisfy the needs and desires of the people operating within a given culture. Events are less frequent but possibly more important, like a wedding or other life change, transition, or celebration.

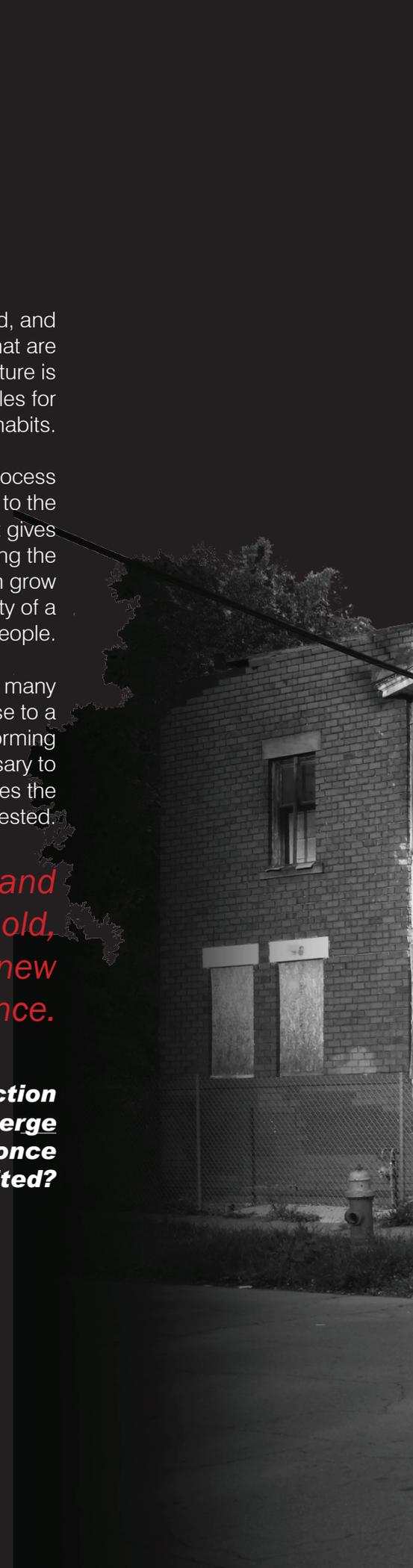
the priorities of a culture. The way that these patterns are arranged, and their prevalence within a community reveal much about the values that are celebrated and upheld. Habits are unconscious patterns, their nature is instinctual; where rituals are conscious and serve as acceptable vehicles for those habits.

Throughout history, the arts have constantly been at the heart of the process that binds culture and site simply by creating vessels and giving form to the needs and desires of the people in a given area. This presence is what gives a tangible nature to the values and rituals of a people. And by embodying the values and rituals of a culture, they are given root to which identity can grow from. As with the arts, the identity of a place in turn influences the identity of a culture and individual people.

Architecture, however, is slow to respond to changing cultural attitudes; in many ways it is a future artifact. Building is the result of a physical response to a social or economic interaction. As new activities or new methods of performing old activities become accepted, a new physical response is necessary to give place and establish or acknowledge the new activity. Sometimes the adjustment does not happen and a cultural shift remains unmanifested.

*Vacancy is a condition of disconnection and placelessness stemming from the fact that old, out-dated activities died out without a new activity taking root physically in its absence.*

***Is society and culture at the cusp of a new connection to its urban geography? What new forms can emerge as we attempt to reconnect to the landscapes we once inhabited?***





*"The cultural landscape is fashioned from a natural landscape by a cultural group. Culture is the agent, the natural are the medium, the cultural landscape is the result. Under the influence of a given culture, itself changing through time, the landscape undergoes development, passing through phases and probably reaching ultimately the end of its cycle of development. With the introduction of a different, alien culture, a rejuvenation of the cultural landscape sets in, or a new landscape is superimposed on remnants of the old one"*<sup>18</sup>

**-Carl Sauer**

Expanding on what Sauer defines as the Cultural Landscape, the evolution of the meaning of 'landscape' into: examining the body of work and history of meaning within a discipline of thought in order to observe, and more importantly, analyze the material in its context. This leads to exploration of not only the Cultural Landscape as Sauer understood it [the physical manifestation of culture], but also an exploration of the unmanifested aspects of culture yet to be "born."

The work of Jason Young in *Stalking Detroit* opened up the interpretation of landscape as his project, *Line Frustration*, was in response to the media culture "folding" back and covering stories that had been previously reported. ***The act of doubling back led to the application of "Re-" to common verbs to examine the subject with an enhanced perspective toward context and critical analysis.***

*For the purpose of this thesis, the cultural landscape becomes a vehicle of further exploration within culture beyond the visible or Static Landscape<sup>19</sup> into the Kinetic Landscape<sup>20</sup> of cultural habits, rituals and events. The intent of this is to find the edges and margins of a dynamic culture that reside in the ephemeral needs and desires of the people but lacks the form to bring it into being in the Cultural Landscape proper.*

Within architecture there is a line of thought that sees architecture as the mediator between culture and place. This view holds that architecture is as much about the act of building and making as it is about design and aesthetic. Author J.B. Jackson sees architecture

***“that gathers that which we cannot see into a way of experiencing, the conciliation of our current context with the values that guide our everyday activities.”<sup>21</sup>***

Activities that are embraced on a continual basis such as work, play, interact, gather and relax/renew cannot all be captured in a single act. Some may overlap and these spaces are integral to creating a rich cultural landscape.

It is true that a single place can have a different interpretation and identity to each person who interacts and participates with it because the concept of place is subjective, but no single place or act of building can hold all of the values, meanings, and culture. The human psyche does not operate in that manner, so the physical construct must reflect that. An attempt to capture all meaning and significance from every facet of a person's life will leave it inevitably watered-down, generic and meaningless. This is expressed in the saying that everything is really nothing. The essence or identity that gives place its value does so through its integrity to a cultural value, ritual or event.

In the most intimate settings the essence of a culture can be captured as the type of space, its formal qualities and materiality give clues to the nature of the activities: rituals, habits or events. It is in this scale that values are prioritized, reinforced and purely translated through inhabitation. Spaces are transcendent as memories fill them allowing them to become more than just a pile of matter and void, they gain significance because they are truly representative of the culture and place.

What comes out of this is a way of practicing architecture that understands architecture as an object of art as irrelevant. The creation of architecture for the sake of architecture is egotistical and disconnected, pure forms do nothing and contribute nothing in return. What becomes important is the knowledge of the people living in a house or a town and their way of living socially and economically, it is in knowing this that allows architecture to be inhabited and mediate the culture with its physical environment.<sup>23</sup> Jackson again has valuable insight into the

nature and sanctity of building: “No group sets out to create a landscape, of course. What it sets out to do is to create a community, and the landscape as its visible manifestation is simply the byproduct of people working and living, sometimes coming together, sometimes staying apart, but always recognizing their interdependence.” 24

It is the examination of culture that begins to align the process of architecture with deeper democratic ideals of inclusion and participation with all of those involved in the project.

One of the roles the architect is responsible for in this new architectural process is the synthesis of smaller moves made by other change agents working within the process. And as a designer, the energy is focused on developing the framework and mechanisms that organize and amplify the efforts of those others involved. Within the context of any project are a number of factors, quantitative (economic, physical or environmental) and qualitative (social, political, and cultural), that directly influence the architecture and its relationship to the people and place it is meant to serve. This may be the place that the architect asserts themselves as the authority and creates in bold and unapologetic ways the infrastructure that the community’s local social, cultural, economic, political and environmental process can attach to and become rooted in order to create the leverage desired that other qualitative aspects of place grow out of, such as identity and vitality.

For architects now, it is imperative that they develop an intricate understanding of the context in which they are working.

***It is through the process, rather than the product, that architecture becomes the mediator of culture and site.***

# PRECEDENT

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**Process**

Samuel Mockbee  
Project Row Houses

**Program**

Fresh Pond Mall Redesign

**Design**

Olympic Sculpture Park  
Schouwburgplein  
Jubilee Gardens  
The High Line  
Museo di Castelveccio  
Prarie View Texas A&M - Architecture + Art Building  
Goetz Collection

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# Samuel Mockbee

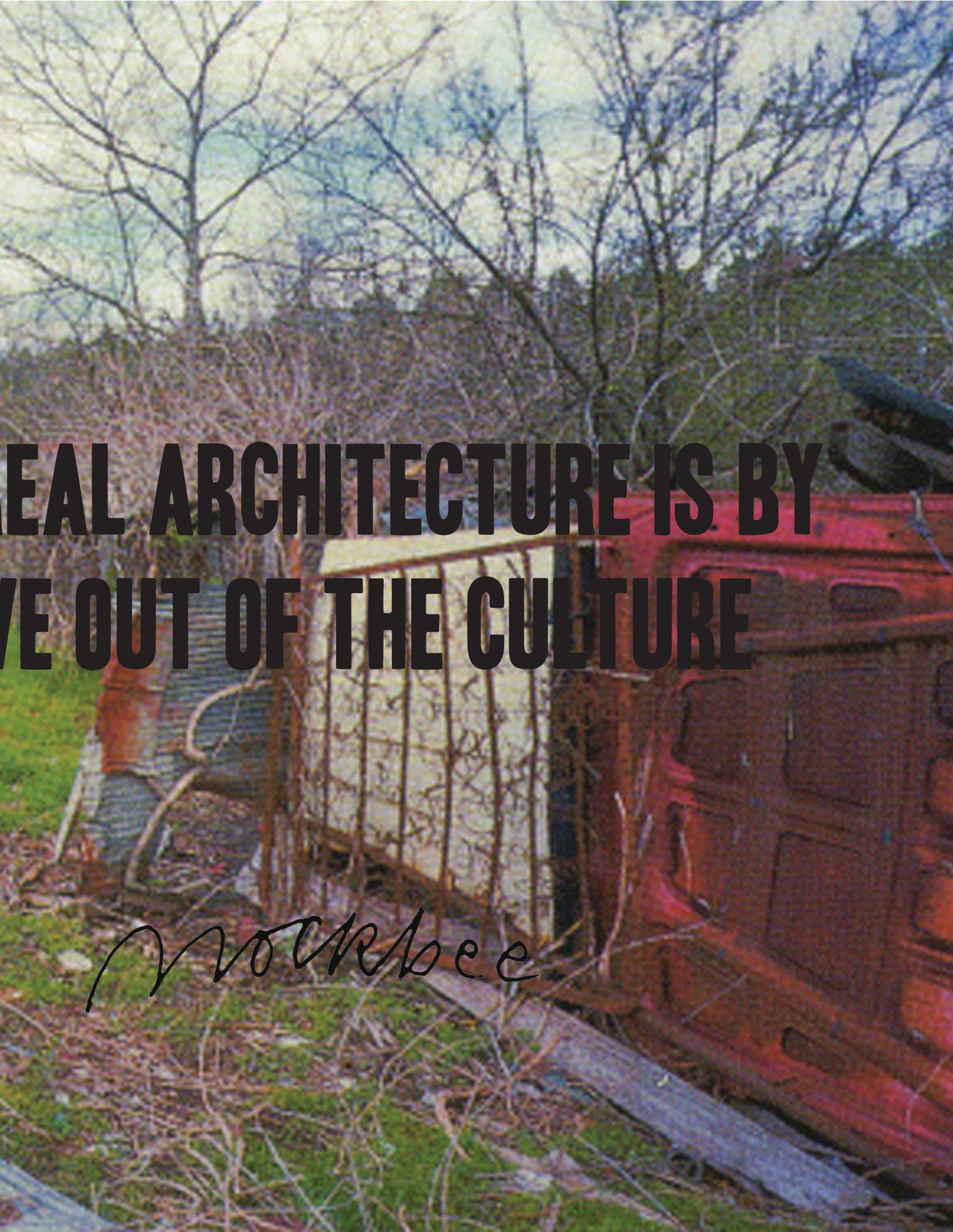
Founder + Director of the Rural Studio  
Hale County, Alabama  
1994-2001



Samuel Mockbee is best remembered for founding and working with the Rural Studio. For this thesis though, what is important is everything that informed his work, that led up to the Rural Studio. In his private diaries and sketchbooks, Mockbee called this the “Sketch of an Architect.” His process was constantly engaging, and he challenged the role of the architect in contemporary society. He put his beliefs into practice, with the development of what he called the citizen architect. This architect engaged social, economic and environmental issues with architecture as a weapon of choice.

A photograph of a blue boat in a yard with trees and buildings in the background. The boat is in the foreground, partially obscured by dry sticks and branches. The background shows a grassy area with trees and buildings under a cloudy sky.

**THE BEST WAY TO MAKE R  
LETTING A BUILDING EVOLV  
AND PLACE.**



**REAL ARCHITECTURE IS BY  
WE OUT OF THE CULTURE**

*Workebee*

# The Sketch of ~~the~~ <sup>an</sup> Architect

1. Introduction (August)

2. Establish the logic of:   
 I) Moral Sense (truth)   
 II) Ability to Observe (you on background)   
 III) Sense of Wonder (Beauty)   
 → the Architect

- (I, a) Practice and Business: (I) (6) ~~Architecture~~ Built work: Cook Barton
- (II, b/c) Paintings: (II) (7) "Norman's story of the Tree"
- (III, b) Rural Studio: (II, b) (8) History of Ancestors in Miss.
- (III, c) Art, Sketch: (9) Teaching

## I a) Moral Sense

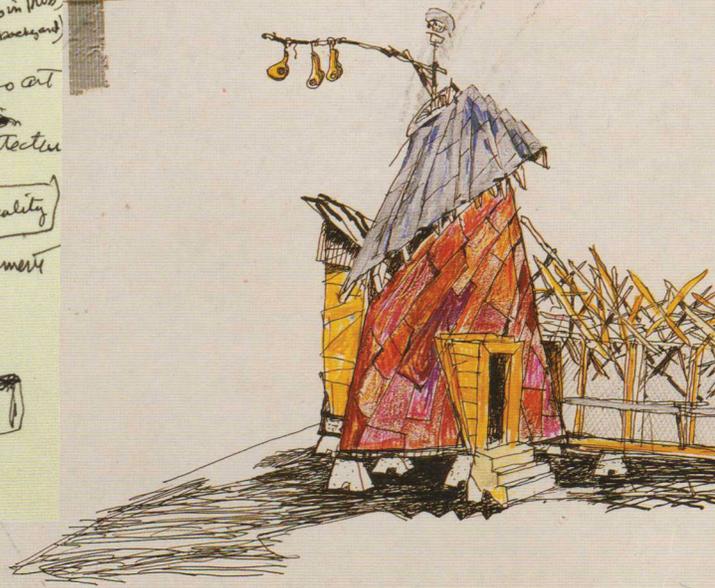
- a) Practice and Business.
- b) Establishing <sup>architect's</sup> Ethical values (Cole Miss. vs. Cook Dr. Shepard)
- c) painting as Moral Reality

## II b) Ability to Observe (truth)

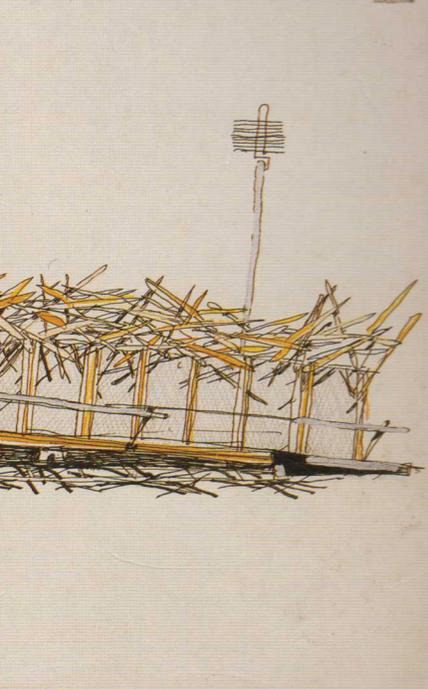
- : Natural and Supernatural (8) (Ancestors in Miss. you own backyard)
- ↳ senses (feeling) ↳ nature leads to art
- ↳ rational thought thinking) ↳ art leads to architect
- ↳ Rural Studio, its role
- ↳ Paintings, their role as social reality
- ↳ 3 charity house ↳ leading a movement

## III c) Sense of wonder (Beauty)

- a) Art (imagination)
- b) Sketch
- c) paintings, as their role as poetic reality



Mockbee never denied that the result of architecture should be beautiful, as evidenced in the body of work he has left behind. His goal was to bring into focus the power architecture carried as a tool for change. As an architect he sought to gain a deep understanding of the context he was working in and design honestly for it. With that attitude, Mockbee was able to create the conditions that celebrated life as it was. He never attempted to put a gloss finish over the severity of the economic conditions in the rural South. What he helped achieve is what some call the among the most significant pieces of American Architecture that exist to this day. They are because they struck a harmonious chord between truth and beauty. Mockbee's Architecture captures moments in time that reflect the cultural context but at the same time create a sense of wonder about it. It was in this condition that architecture acted to mediate culture and place.





In 1985 Rick Lowe came to Houston's Third Ward as an artist/activist and found the ideal conditions for his work to create a positive impact in 22 shotgun houses now known as Project Row Houses. The Third Ward is a neighborhood of Houston that is over 90% black and half of the children live under the poverty line.

# ***Project Row Houses***

*Houston, Texas  
1985-present*



Here Rick found a way to fuse his two passions into a model for transformation. The process has become an example for other organizations and neighborhoods seeking revitalization and historical preservation for themselves.



***It's not really about the art, it's about***



**the celebration of life through the lense of art.**







This is important to the thesis starting with Lowe's approach to the process. He focused on a circumstance that allowed him to maximize his passion and amplify the cultural conditions in the area. As the primary change agent he quickly developed a following and support for his mission and allowed Project Row Houses to evolve into more than a public art project, because it is not really about art, it is about the celebration of life through the lens of art. This detail is what sets it apart from other urban public art projects such as The Heidelberg Project on the east side of Detroit. The Heidelberg Project has been in existence about as long as Project Row Houses, but has failed to evolve into anything more than a morbid spectacle of urban blight due to the fact that it is solely concentrated on art as an object and not as a process for further expression.

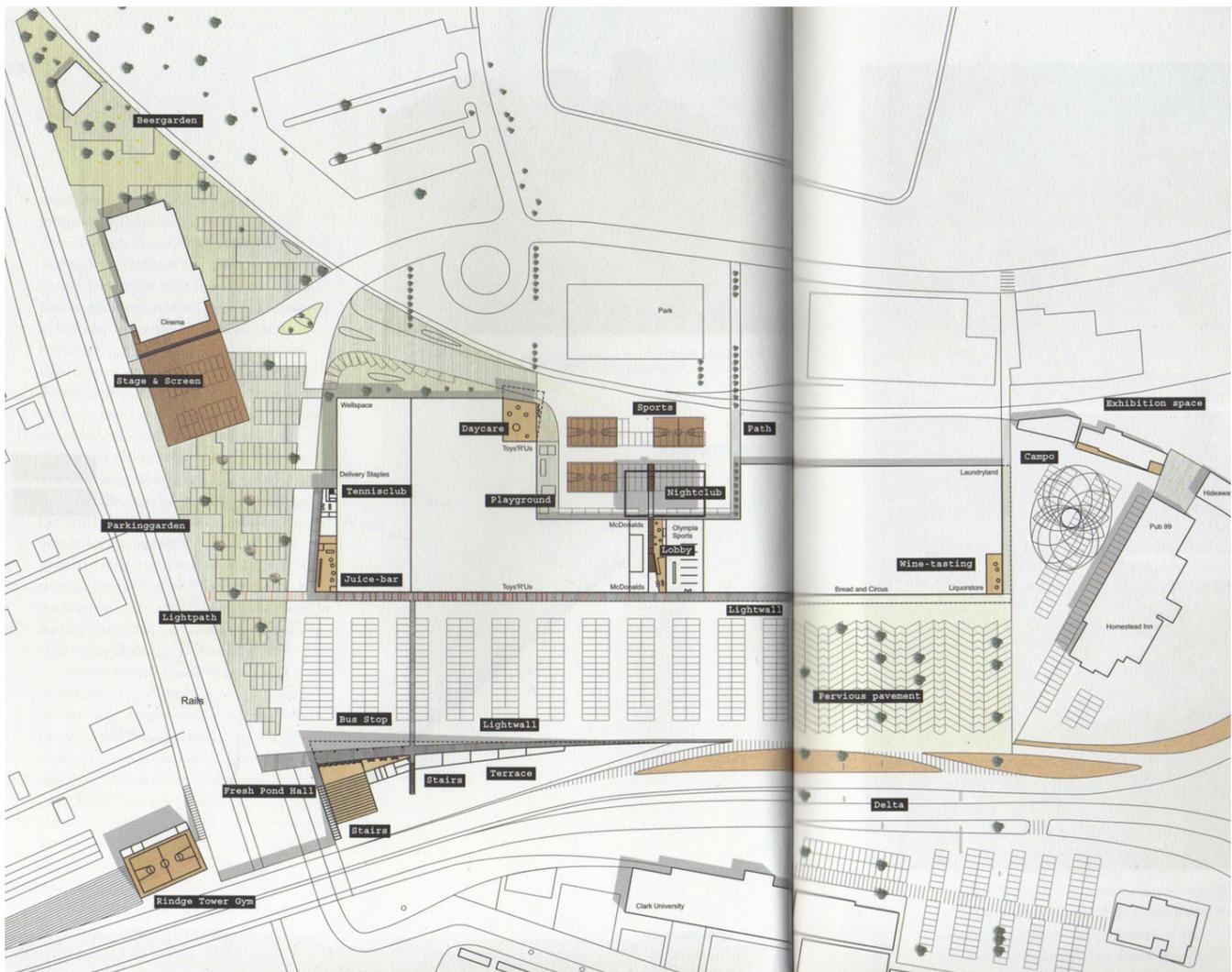
This distinction can be quantified to an extent in what has been called "cultural capital." Project Row Houses drew that value out of the museum and into the public landscape. What this does is return the "cultural land value" to the area it is associated with, which Jason Young refers to in his own Detroit exploration, *Line Frustration*. The use of the 22 shotgun houses was a significant factor in achieving the success that Lowe has. Those houses in the Third Ward go back as far as the free blacks who settled there. This factor, along with the current demographics makes the return of value to the area easy to use as an asset for art to be the process that culture and site are appropriately brought back together.



This project was an exploration about the time rather than the space of a place. The project observed and analyzed the parking lot as public space around the mall and used this as the site for the project. The intent was to respect the way life is organized around time. This included multiple measures of time such as day and night, the seasons, holidays, weather, and the work week.

# Fresh Pond Mall Redesign

Tobias Armbrorst  
Cambridge, Massachusetts



What came out of those observations were design suggestions as a strategy for utilizing and amplifying the activity that already existed around the mall. In the images shown to the left, during the day, the parking lot is the focus of the activity, but at night the screen becomes the focus and the lot provides the space for viewing.





## **Olympic Sculpture Park**

*Seattle, Washington, United States*

*Weiss/Manfredi Architects*

*1998 – Interim Design (Charles Anderson Landscape Architecture)*

*2001 – Design Competition*

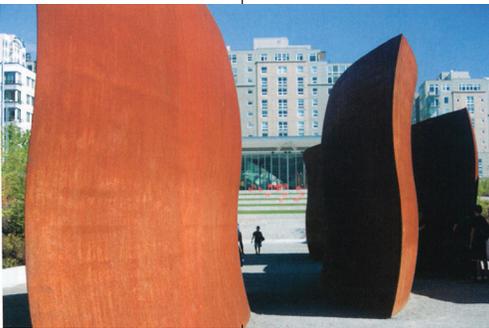
*2007 – Completion*

This project set the precedent to use the landscape and infrastructure in typically small scale ways at a scale that has the presence to challenge traditional urban infrastructure. Instead of just creating a landscape plan for a lot contained within the traditional infrastructure, the concept proposed by Weiss/Manfredi crosses multiple modes of transportation and zigzags to connect the site in non-orthogonal ways. As shipping ports became obsolete in the latter half of the twentieth century, the need for those forms of urban infrastructure was also made obsolete.

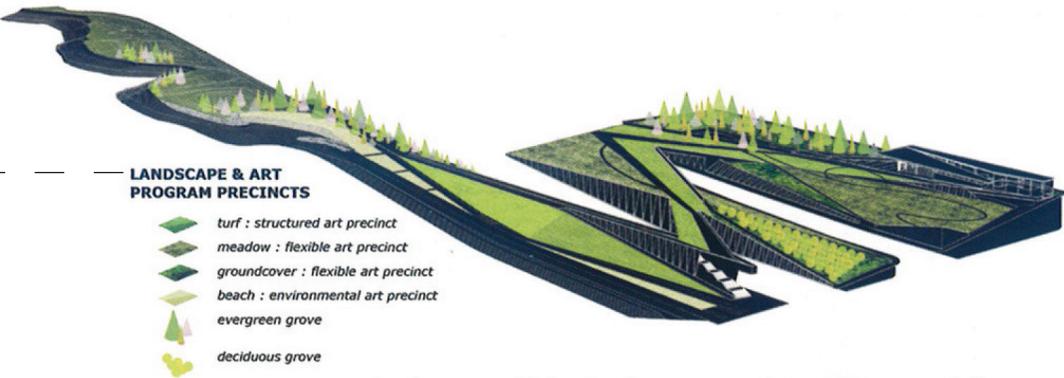




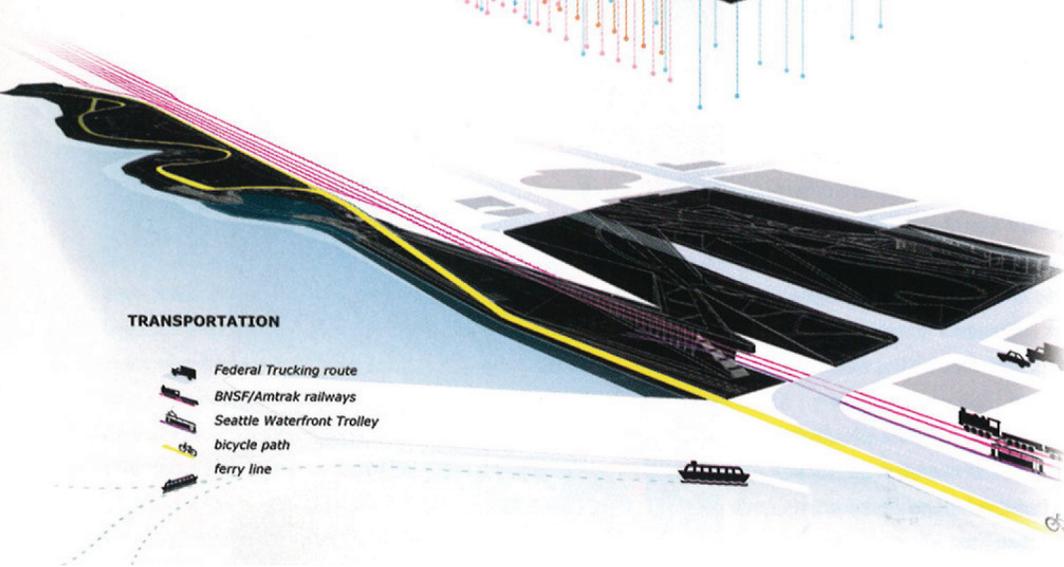
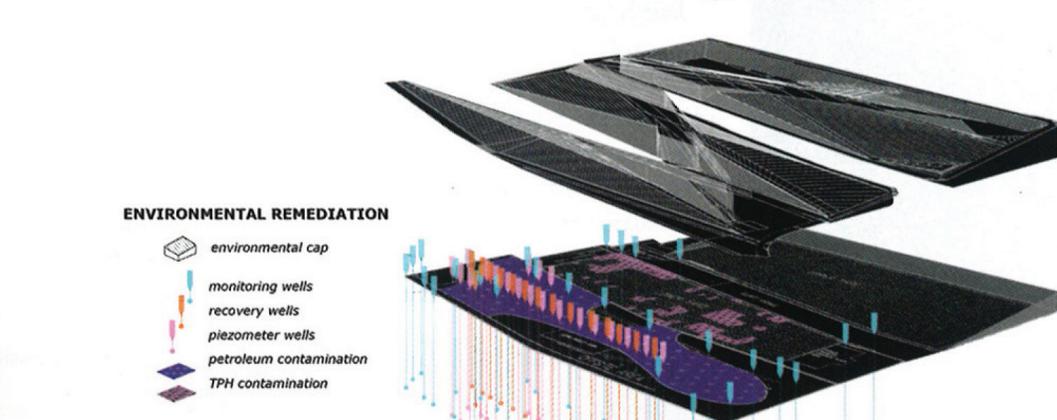
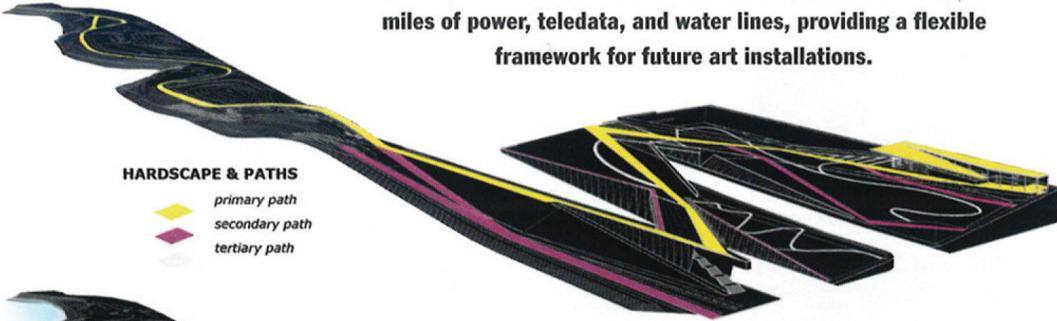




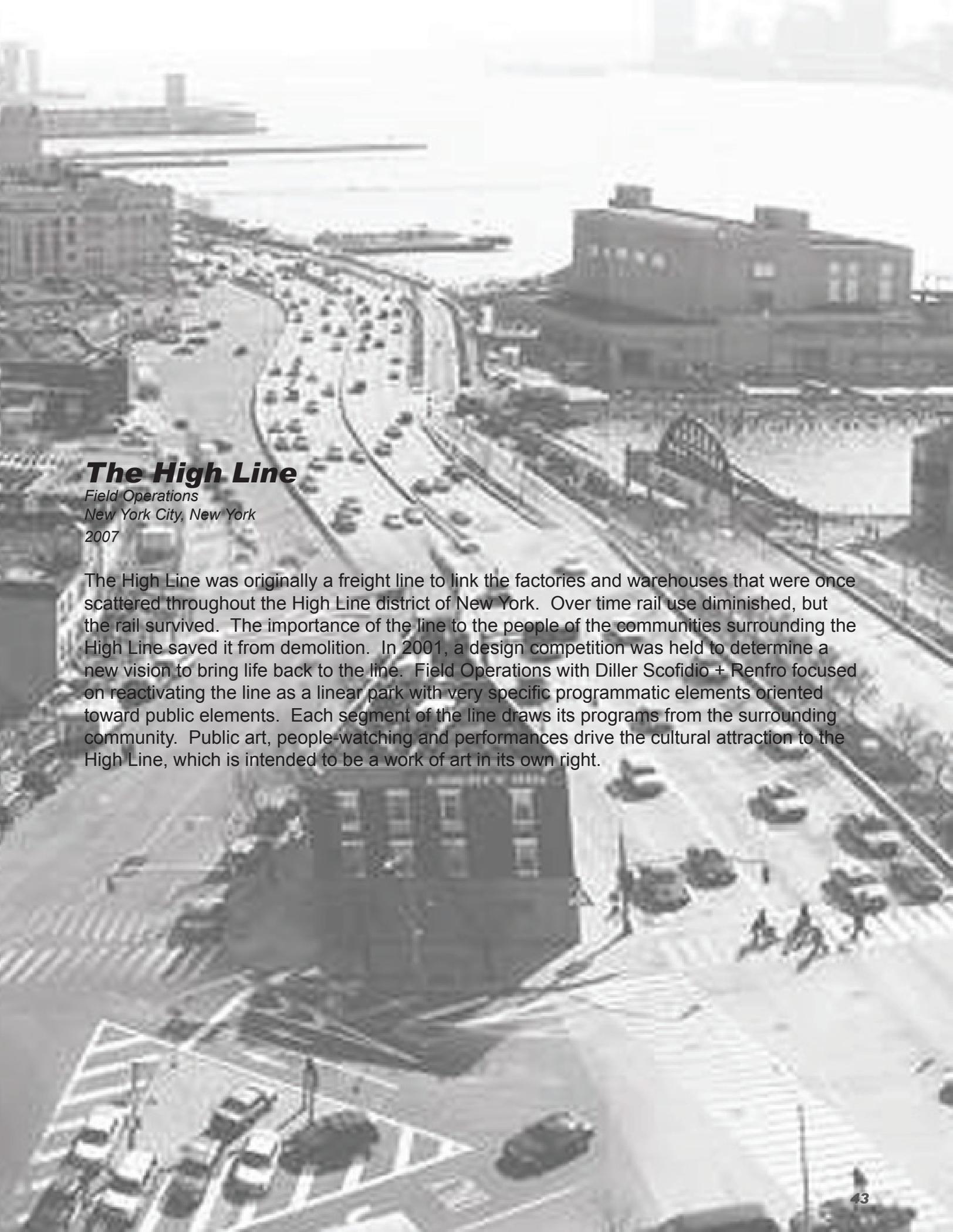
The design itself is meant to be the infrastructure that reconnects the relationships between layers of landscape, art and the urban public space.



Landscape and infrastructure are superimposed over nearly two miles of power, teledata, and water lines, providing a flexible framework for future art installations.



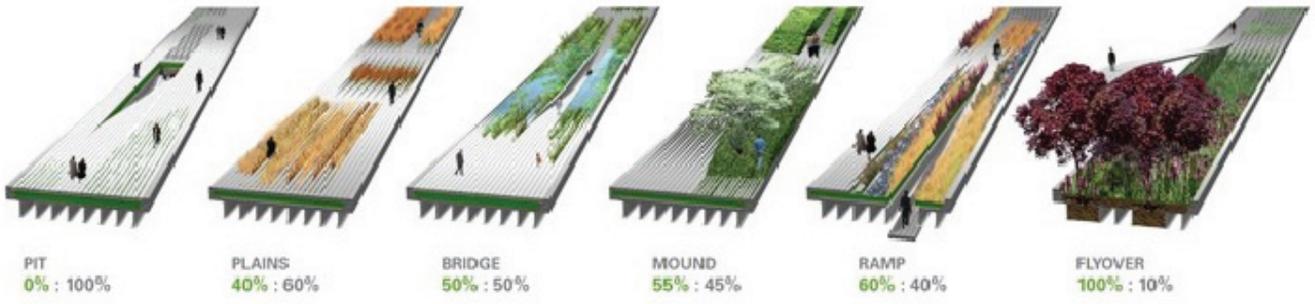




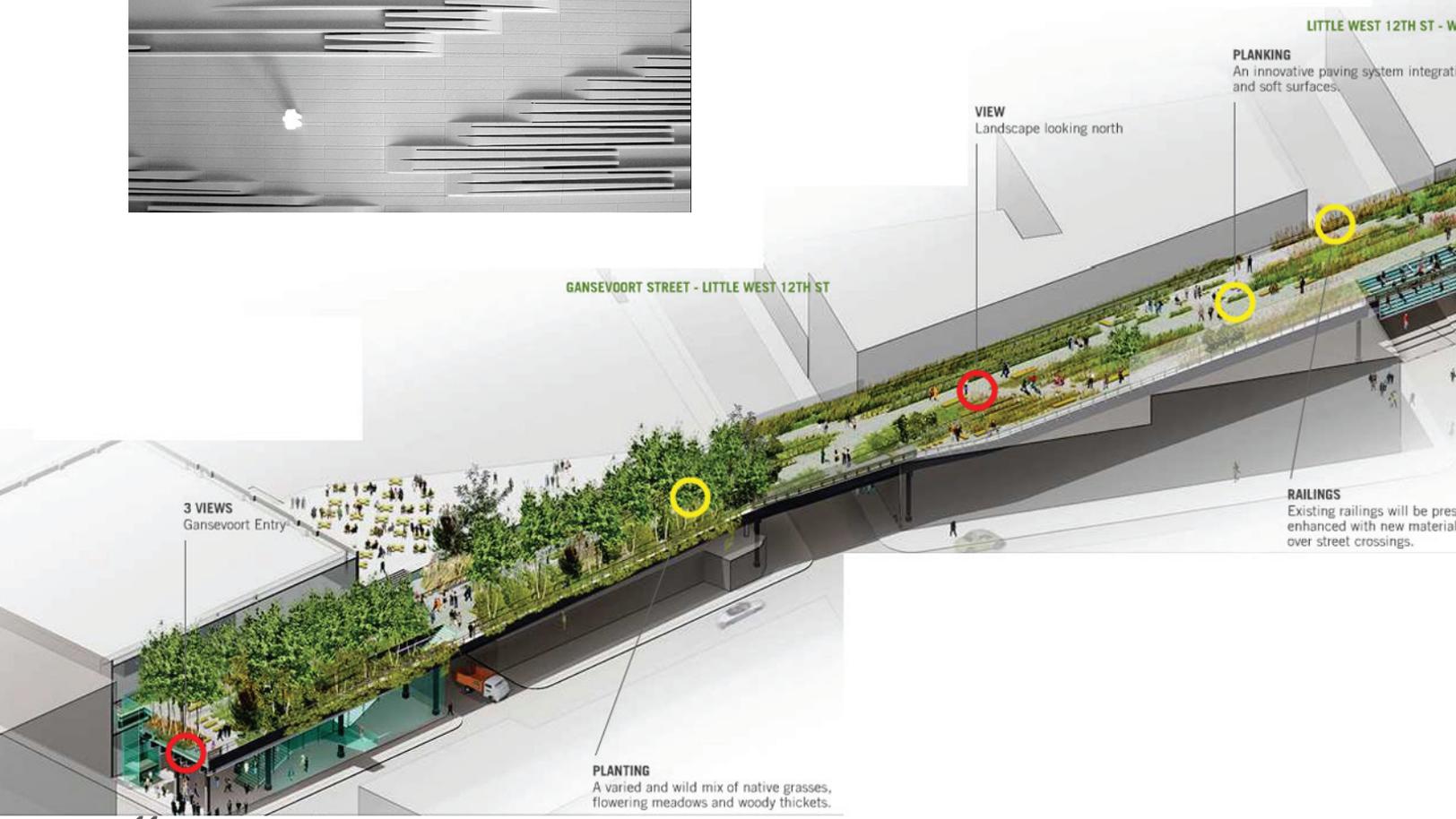
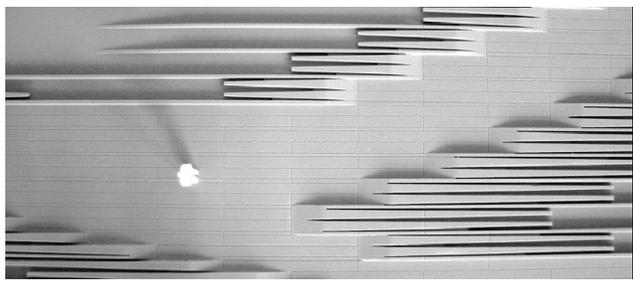
## **The High Line**

*Field Operations  
New York City, New York  
2007*

The High Line was originally a freight line to link the factories and warehouses that were once scattered throughout the High Line district of New York. Over time rail use diminished, but the rail survived. The importance of the line to the people of the communities surrounding the High Line saved it from demolition. In 2001, a design competition was held to determine a new vision to bring life back to the line. Field Operations with Diller Scofidio + Renfro focused on reactivating the line as a linear park with very specific programmatic elements oriented toward public elements. Each segment of the line draws its programs from the surrounding community. Public art, people-watching and performances drive the cultural attraction to the High Line, which is intended to be a work of art in its own right.

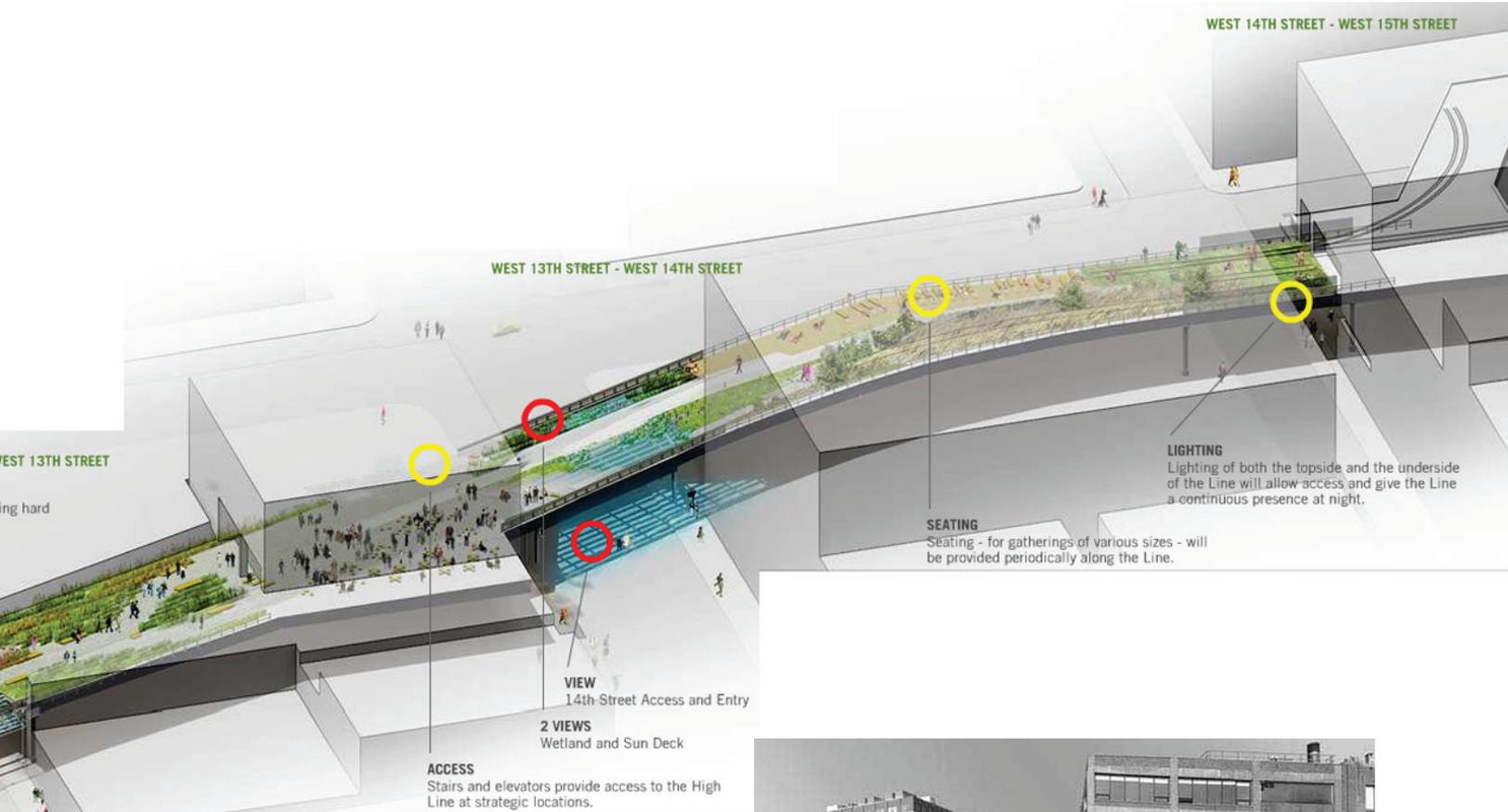


<b>MOSSLAND</b> <i>Dicentra</i> <i>Limonium</i> <i>Achillea</i> <i>Thalictrum</i>	<b>TALL MEADOW</b> <i>Asina</i> <i>Festuca</i> <i>Melilotus</i> <i>Panicum</i> <i>Bergamotum</i>	<b>WETLAND</b> <i>Aster</i> <i>Carex</i> <i>Equisetum</i> <i>Lythrum</i> <i>Verbena</i>	<b>WOODLAND THicket</b> <i>Achillea</i> <i>Asinum</i> <i>Berula nigra</i> 'Heritage' <i>Claytonia</i> <i>Saxifraga</i> <i>Chamaenerion</i> <i>Milium</i>	<b>MIXED PERENNIAL MEADOW</b> <i>Aster</i> <i>Eragrostis</i> <i>Hieracium</i> <i>Monsarda</i> <i>Panicum</i> <i>Sanguinaria officinalis</i> <i>Salvia</i>	<b>YOUNG WOODLAND</b> <i>Agrostis</i> <i>Salix serotina</i> <i>Carex canadensis</i> <i>Claytonia</i> <i>Urtica dioica</i> <i>Salix integra</i>
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WEST 14TH STREET - WEST 15TH STREET



erved and  
is to ensure safety

The most important factor about the redevelopment of the High Line is the fact that it is being done without retail or commercial activity. The Friends of the High Line have fought to keep the line as a simple space that resists the commodification space in order to create an experience that is purposefully simple, quiet, wild, and slow.





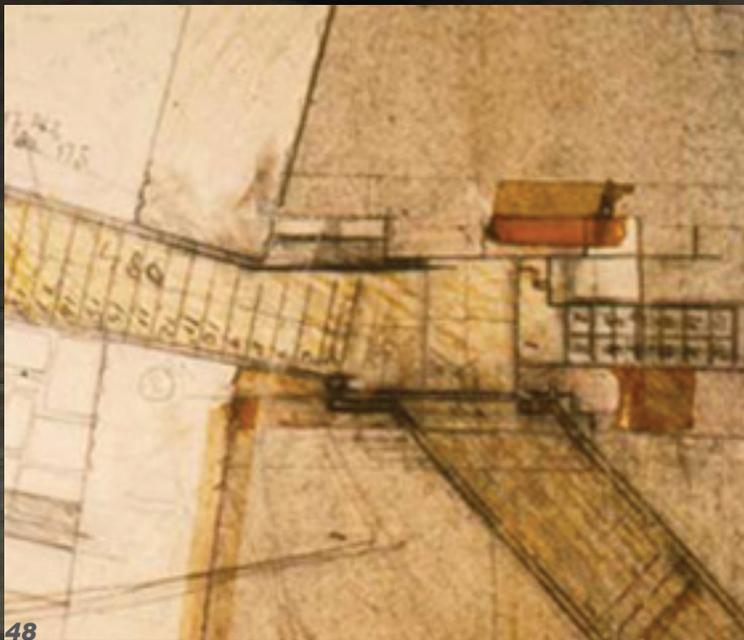
## **Museo di Castelveccio**

*Carlo Scarpa*

*Verona, Italy*

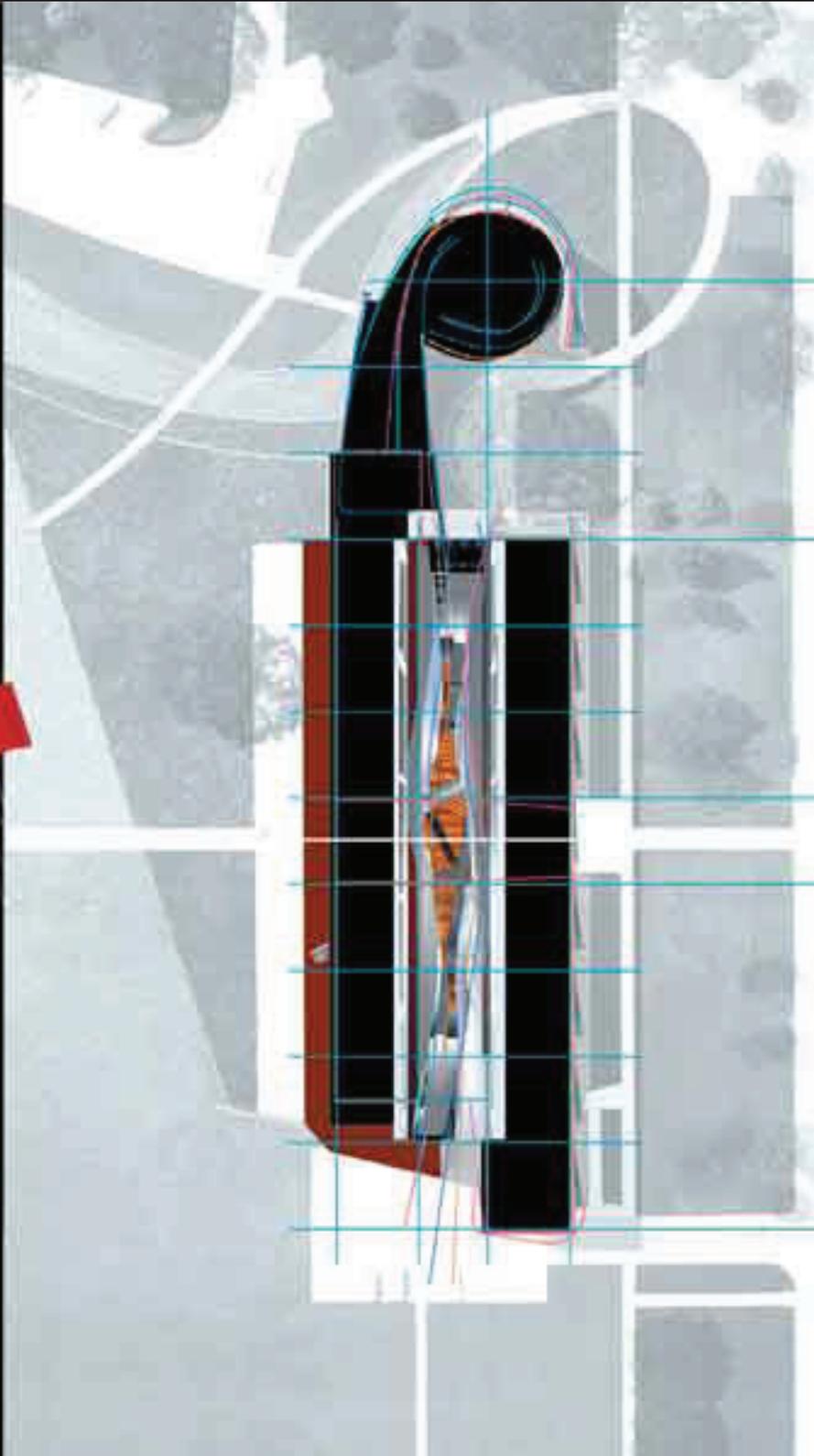
*1958*

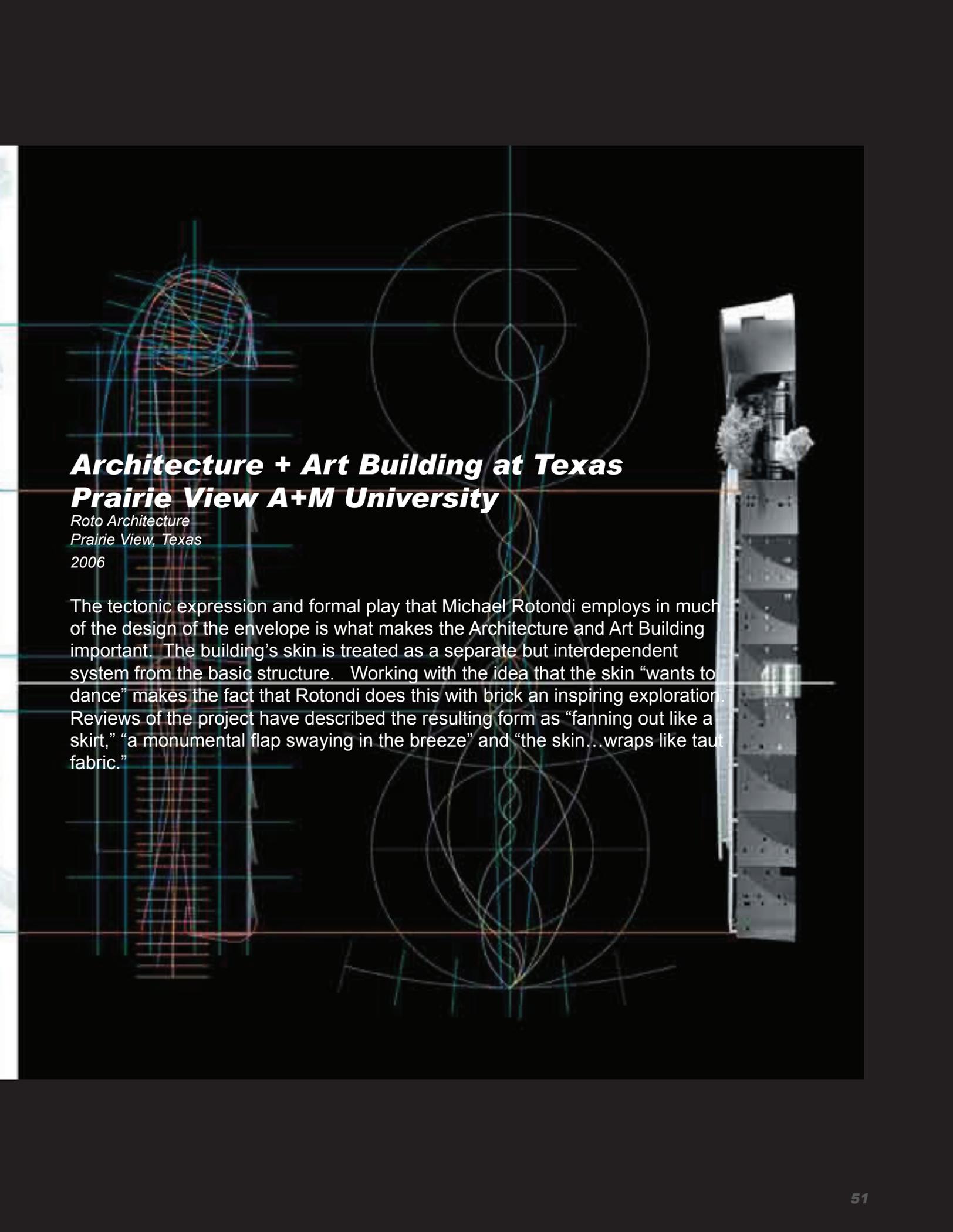
The castle that houses the museum was built in the mid 14th century as a home for a family of nobles. It was not converted into a civic building until the early 1920's when it came to house a number of valuable art collections. Beginning in 1958, Carlo Scarpa was commissioned to renovate and restore the castle and site a museum within the compound. Upon completion, the museum became one of the foremost examples of how to insert new life into spaces. Scarpa accomplished this by juxtaposing the old and new in a way that highlighted the strengths of each as architectural language emphasized the layers of the past and present.





His focus and struggle was deciding the placement of the new elements. The questions for him were how to respect and ultimately restore a building with cultural and historical significance, and where do you intervene and destroy the old in order to insert the new? He handled these questions by repeatedly sketching each new element that was being considered in order to get the right feel. Ultimately, in the places he did renovate, it was with the specific intent of capturing a moment that showcased the old castle. These incisions also created anticipation as glimpses of what was to come peeked out from behind layers of old and new.

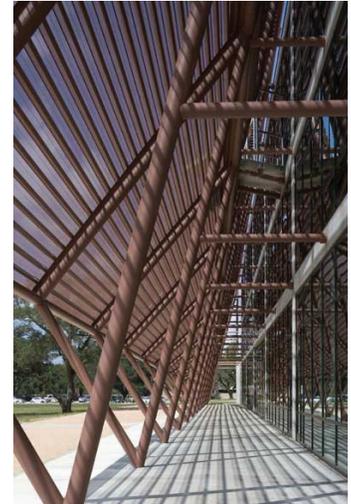
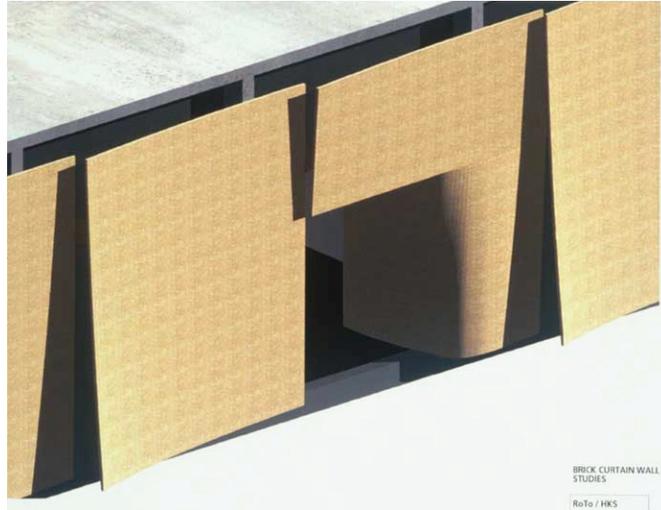




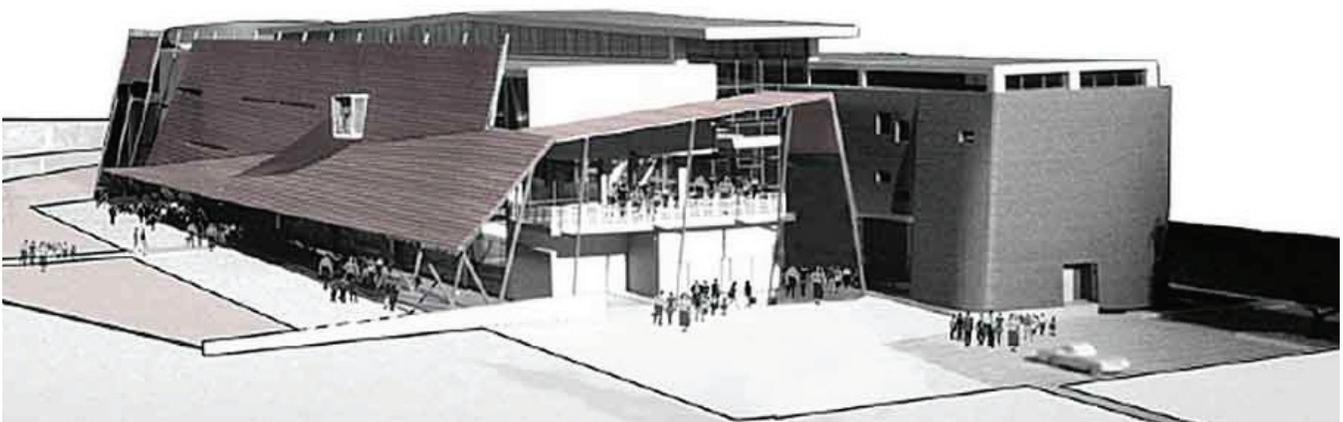
## **Architecture + Art Building at Texas Prairie View A+M University**

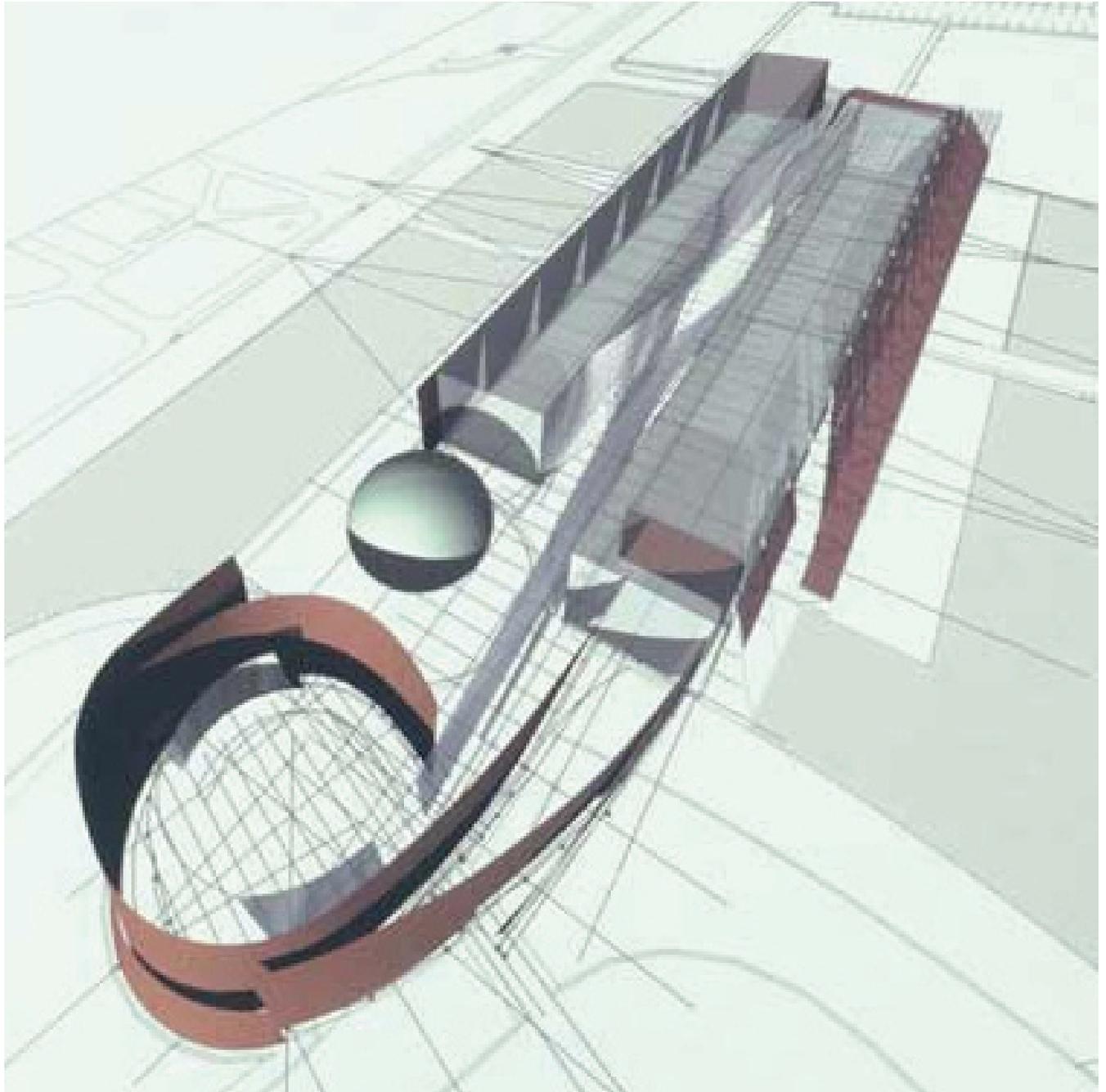
*Roto Architecture*  
*Prairie View, Texas*  
2006

The tectonic expression and formal play that Michael Rotondi employs in much of the design of the envelope is what makes the Architecture and Art Building important. The building's skin is treated as a separate but interdependent system from the basic structure. Working with the idea that the skin "wants to dance" makes the fact that Rotondi does this with brick an inspiring exploration. Reviews of the project have described the resulting form as "fanning out like a skirt," "a monumental flap swaying in the breeze" and "the skin...wraps like taut fabric."



The attitude that Rotondi took in approaching the skin and the materiality is important to the thesis exploration. In this design he questions everything: the skin's relation to the ordering structure, the type of material, and at one point Rotondi asks the brick itself what it wants to be. Another key aspect to the design process is the significance the materials have to the project. The choice to use brick, the type of brick, and focusing on the craft of brick-laying were all drawn from the cultural and historical context of Prairie View and the South, absorbing and playing with the patina the culture provided.









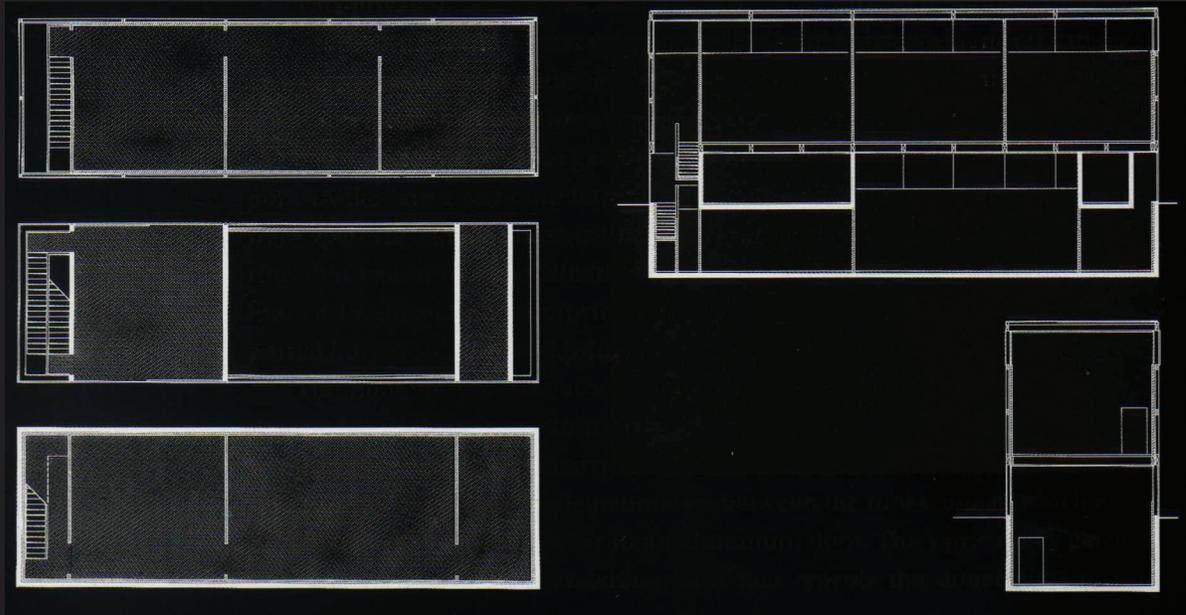
## **The Goetz Collection**

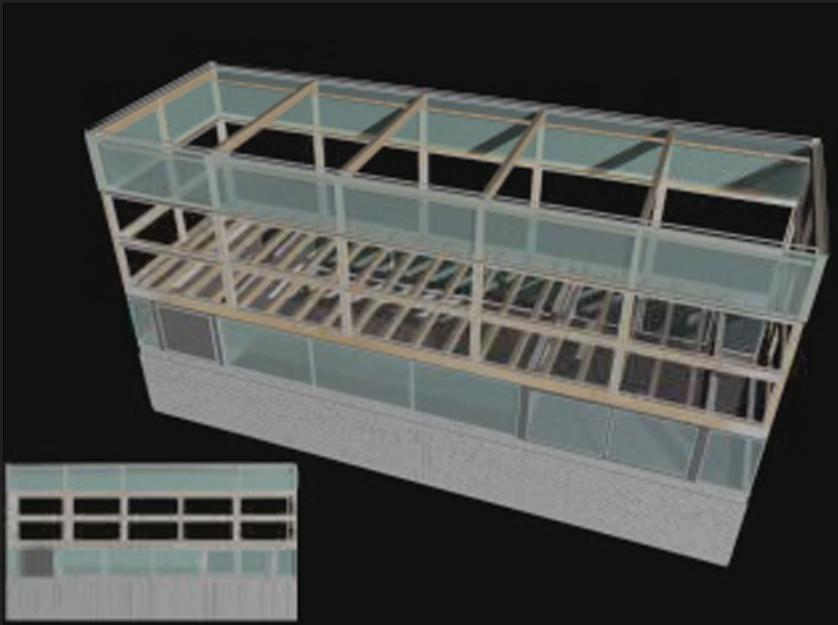
*Jacques Herzog and Pierre de Meuron with Josef Peter Meier-Scupin*  
Munich, Germany  
1992

7530 sq.ft.

2920 sq.ft. of exhibition space

There are two elements that drove the design of the gallery space that houses this private collection in Munich, Germany for Ingvild Goetz. The first is the underlying belief that architecture for exhibition spaces is meant to be unobtrusive and non-hierarchical, what the designers refer to as “anonymous architecture”. This is intended to allow the artists, who often have keener perceptive abilities than architects (a belief stated by the architects), to generate the spaces in which to display their work. In this scenario, the architect is creating a canvas on which the artist can work and the design of the spaces and building is as minimized and subtle as possible. The second element is the way a consistent quality of light is achieved, required for viewing and housing a collection of sensitive works of art. In the Goetz collection, the natural light is filtered through a “light beam”, which is a clearstory that runs the length of the building and gallery spaces. A matte finished glass is used to diffuse the light in just the right way so that the collection may be viewed with a full-spectrum of light but is never exposed to the source directly.





The treatment of the architecture as a canvas and not a piece of art itself is indicative of the attention and energy put into the surface condition and the material conditions. These produce the desired effect of having the architecture fall into the background of the experience of the space and allow the art to have a potent effect. This project is an example of how the architecture can serve the functionality of the program and amplify the culture and experiences by simply embodying what Michael Benedikt calls “realness.” This is the state of being in which an act of building contains the qualities of presence, significance, materiality, and emptiness.

# SITE ANALYSIS/S

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***Circumstance***

***Context***

***Site Analysis***

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## ***Circumstance***

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**As a vehicle for this thesis, a series of conditions come together to create a circumstance in which to work. The circumstance sought contains these overlapping conditions that lead to the disconnection of culture and place:**

**(1) A neighborhood located in close proximity to an urban core, (2) which has a strong sense of cultural identity and (3) has experienced a drastic loss of its community fabric and now has a predominate sense of vacancy, (4) but despite the loss, it currently has a pair of social trends that give hope for its revitalization: a growing younger demographic and artist community, (5) and an active community change agent.**

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## ***Context***

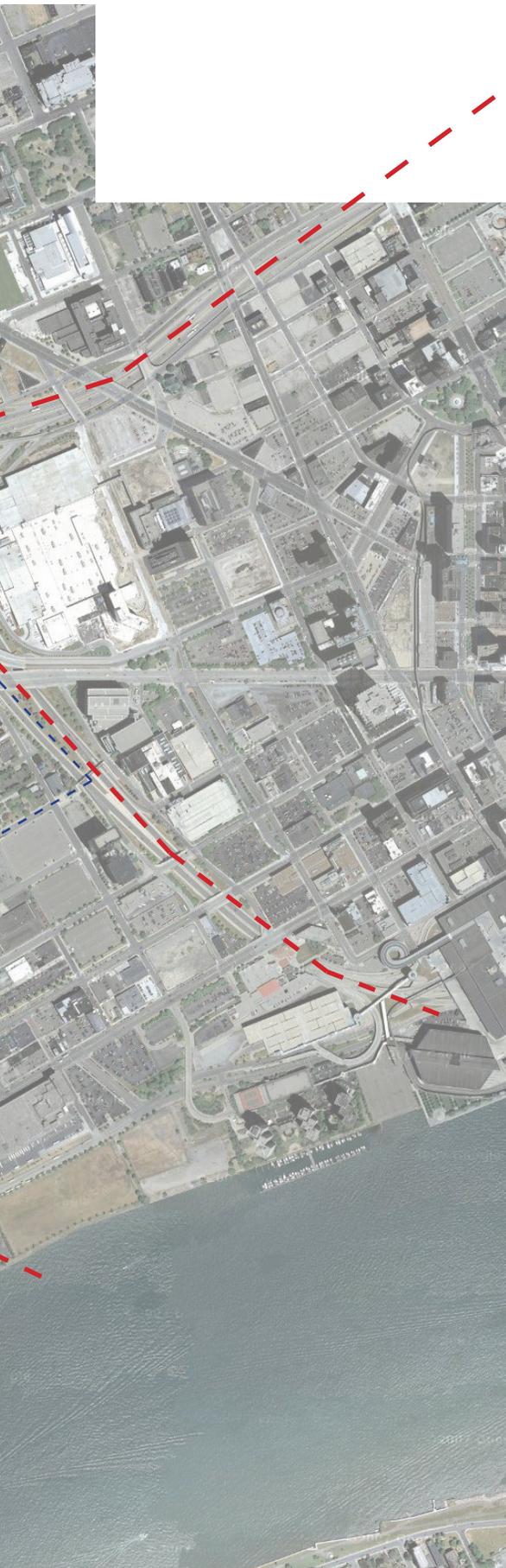
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To begin site was not defined. Instead the locations for interventions were guided by observations of circumstances in larger contextual boundaries fitting the criteria that had been set. This boundary was also tested by talking to people within the areas about their thoughts on community and culture.

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**Context Option 1**





The first context, Corktown was selected through an analysis of Detroit at the neighborhood scale. Within its boundaries it holds the elements of strong community identity, prevalent vacancy, the evidence of need on the part of the people within the community. There are a number of active change agents working in the area, and all of this in a close proximity to the downtown core of the city.

Corktown has pockets of dense activity population that center on Michigan Avenue, and the historically designated area of the neighborhood to the south. But questions come up as to why the area of North Corktown has experienced such a dramatic decline over the years but nearly all of the neighborhoods surrounding it such as Mexicantown, Woodbridge, and Downtown itself, have actually grown in that same time period.

***In comparison to the second option, Corktown offers a harder set of questions as the obvious political boundary does not exist in Corktown. So new questions must be asked that have the potential to probe deeper into the factors that have led to the dislocation of culture and site.***



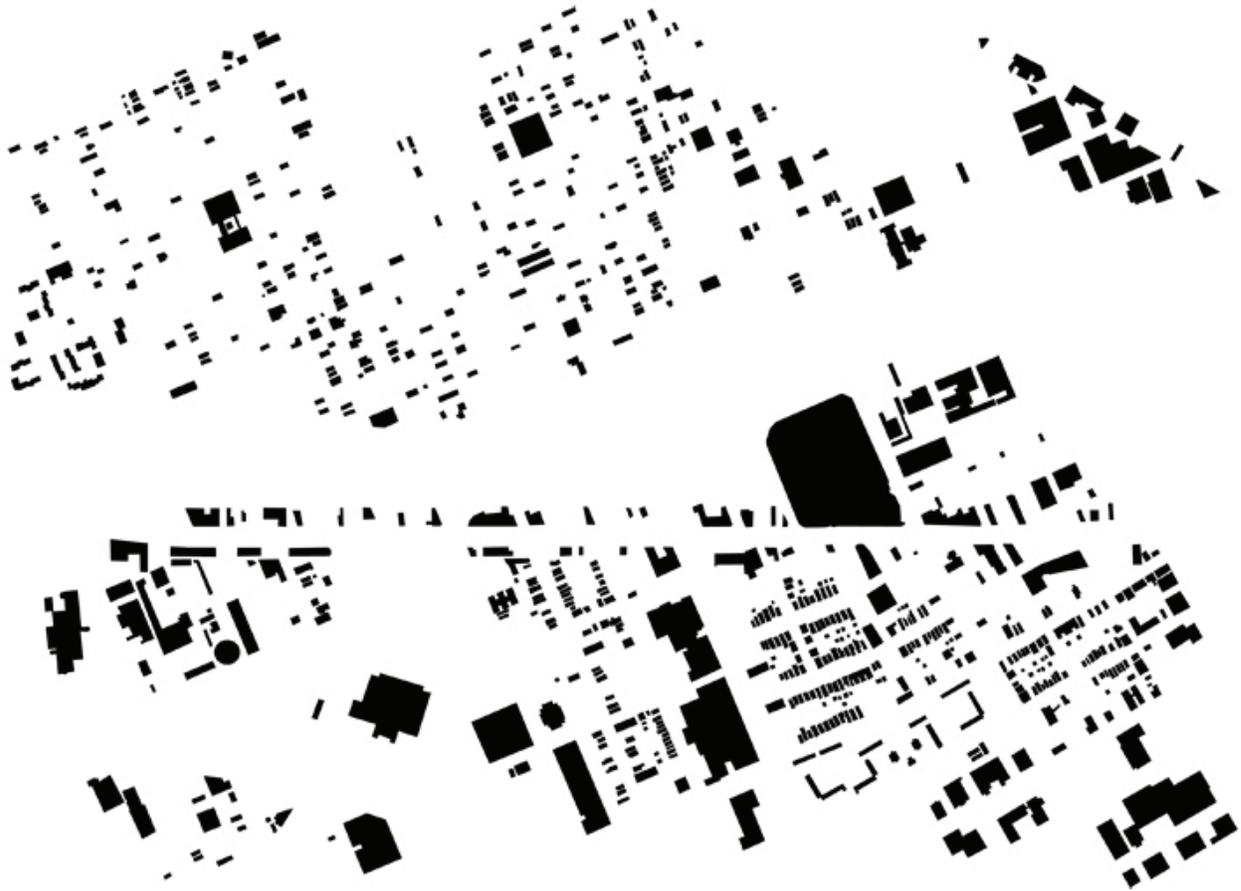
This site is the southern border between Hamtramck and Detroit. There are a number of factors that are unique to this context, such as a city existing within a city, and maintaining a vastly different relationship to their respective physical fabrics. This is partly due to the geographic area serviced by the two political entities, but it extends into the realm of culture as Hamtramck has historically been the center of the Polish population in the region. This is also where another unique condition exists, which is the influx of Middle Eastern ethnicities in recent years. So much so that now it seems to be at a tipping point culturally and culture clash can be felt and seen throughout the area.

***The question to explore with this condition is whether or not the physical conditions within a context truly act as a barrier separating political, cultural and economic conditions as they appear to in this case with the Grand Trunk Rail line running through the middle of the defined context, or is our mobility beyond limitations in the physical landscape?***

**1949**



**2007**



Between 1990 and 2000 Corktown lost over twenty percent of its population and thirty percent loss of its housing units. Yet, Corktown has one of the City's lowest percent of vacant housing units with a high percent of rental housing units.

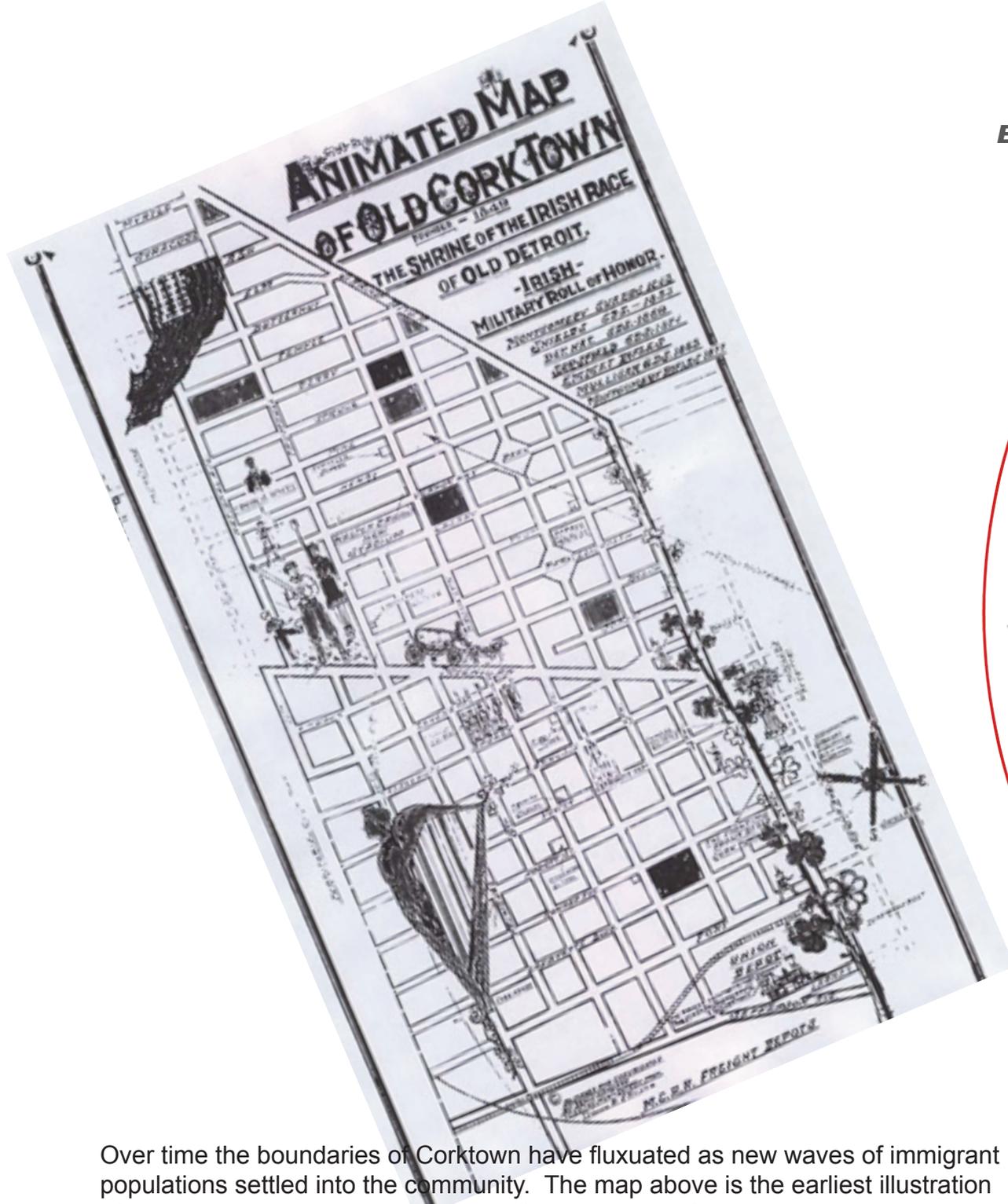
**Active Land Use + Circulation**



Much of the neighborhood to the north of the freeway is vacant. Of the few sparsely sited active spaces, most are single-family houses. The majority of the circulation coming through the neighborhood is vehicular traffic traveling on Rosa Parks Boulevard. There is a concentration of new housing on Cochrane. There are limited basic services located within the neighborhood and of the existing active retail spaces the majority are convenience stores or gas stations.



## Boundaries

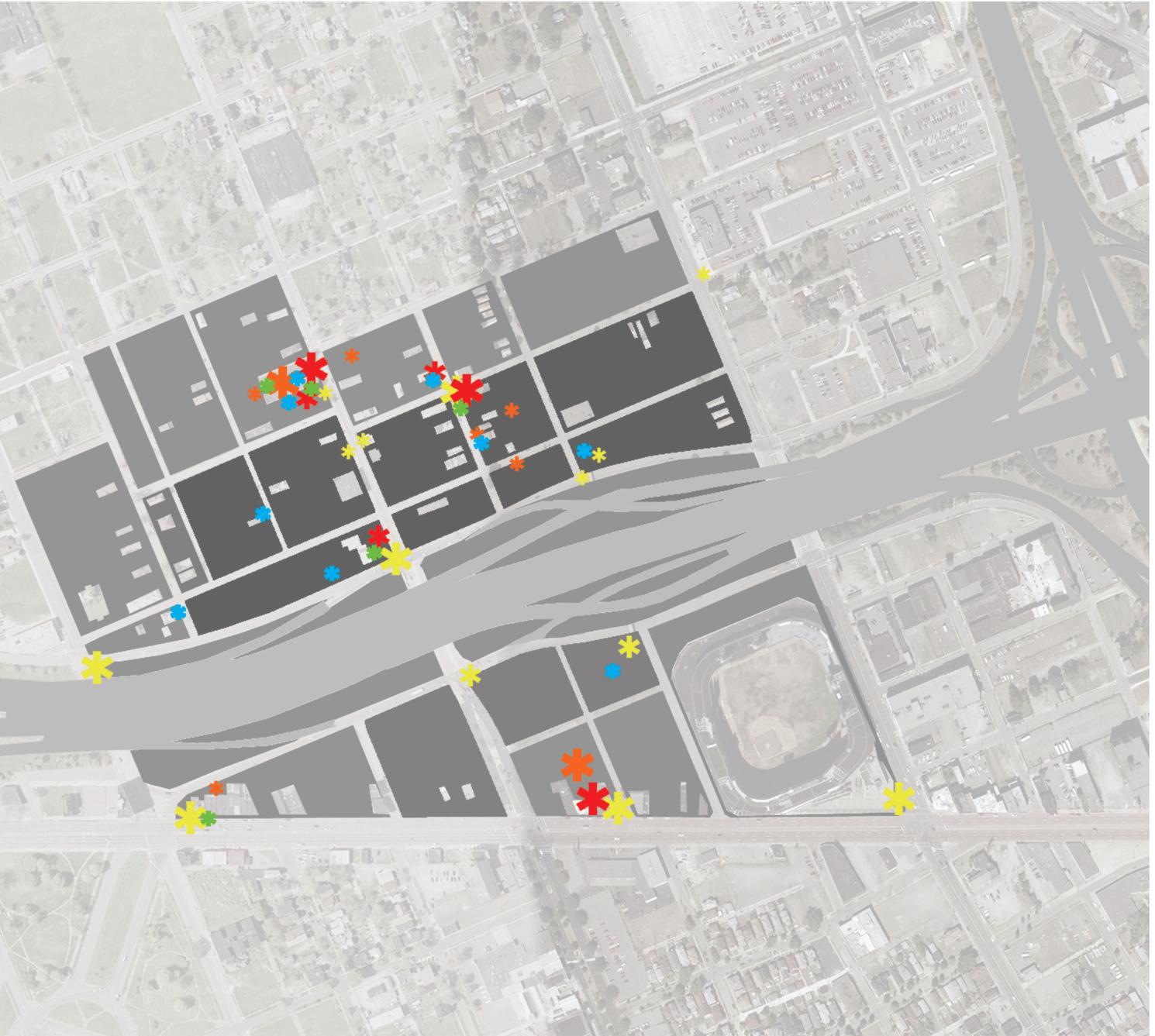


Over time the boundaries of Corktown have fluxuated as new waves of immigrant populations settled into the community. The map above is the earliest illustration of what people considered “Corktown.” At its height, Corktown was considered “everything within one mile from the pitcher’s mound of Tiger Stadium.” The exploration on the right is an attempt to define the current boundary of Corktown, this is overlaid with the historical, historically designated, currently observed and visual landmark boundaries.



**Activity map**





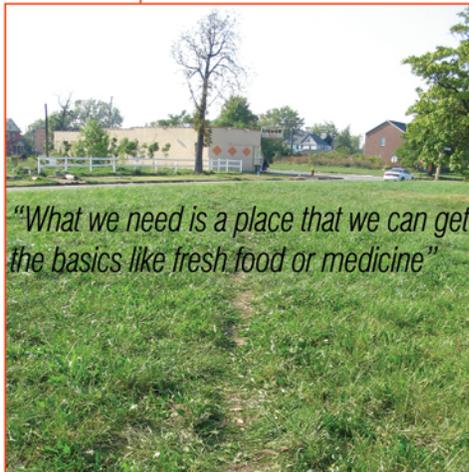
WHAT'S UNIQUE ABOUT CORKTOWN?

**Its diversity.**

IS THERE SOMETHING YOU WANT TO SEE HAPPEN HERE?

In the process of documenting site it is important to develop an understanding of the social and cultural conditions that the site is a part of. During the course of documenting and analyzing the site, many of the community members were interested in what was going on and were happy to talk about their experience in the neighborhood. This created a narrative that allowed the story of the neighborhood to be pieced together and the program elements to develop. In many of the conversations the response generally revolved around how diverse the neighborhood has been historically and still is. This is something the residents all appeared proud of its unique condition in the Detroit area.

**The basics.**



*"Bring back the Western Market"*



*"No two houses are exactly the same."*



*"This neighborhood has always been mixed"*



*If the right framework and process is created, can the neighborhood reprogram itself?*

Talking to different people about things that they would want to see happen many commented on the doing something with Michigan Central Station and old Tiger Stadium, but in response to the needs of the community, the answer in every case was the need for basic services like a fresh food grocer and a place to get medicine or other everyday household items. One conversation with a group of older men tailgating outside their house one Sunday after a Lions football game was particularly helpful to understanding the social and cultural shifts that occurred since the early 1950's. After hearing the intention of the project, one of the men went into detail about his first job working for a farmer in the Western Market, which became the interchange of I-75 South and I-96 West in 1965. This grew into the group of men passionately discussing

how Western Market would be if it were to make a return. This meeting ended with a clear order from the men, what ever you do, do it big...



***"Whatever you do, do it big..."***



**Site Analysis**







This site is bounded by the I-75 service drive to the south and Rosa Parks Boulevard to the west. It consists of two long blocks which are entirely vacant. The only evidence of any use is an old gas station building for sale.

This site is currently half in use as a small print shop. It sits at the base of the Tigers Stadium pedestrian bridge, with the overspill parking lots for the stadium directly behind it. Parts of the facade have been renovated recently, other parts are in disarray. The infrastructure directly surrounding the building has been maintained, however, the rest of the block beyond that is nearly non-existent.





This site is referred to by locals as the Costa building. Starting in the the 20's its original use was a machine shop and is currently vacant with the back half collapsed. There is a working gas station directly to the south and the building's front facade sits on Rosa Parks Boulevard.







This site is directly behind the Costa building and was once an entirely residential area. One small shotgun house remains in a sea of vacant lots. The sidewalks are overgrown and non-existent, there is little or no circulation of any kind.







This site sits on a block with two apartment houses, across Rosa Parks Boulevard from the Costa building. On the other half of the block some houses still remain, although half of them are vacant. The abandoned gas station sits across Pine Street to the south. This lot is currently for sale for commercial uses.





This lot sits behind the active Mobil gas station west of Rosa Parks Boulevard. It's bounded on the south by the I-75 service drive. As far back as the earliest Sanbourn maps this lot has always been an open space, although there is evidence of a change in the street grid from Vermont Street which used to run through it. There is good housing to the west where that portion of the neighborhood has remained intact physically.

# PROGRAM

*Everyday Urbanism is an attitude toward the city. It can have any number of different outcomes. Everyday Urbanism is a shape-shifting type of activity that changes in response to different circumstances so it doesn't produce a singular formal product. The point is its multiplicity and heterogeneity. It is radically empirical and highly specific rather than normative. It begins with what already exists then encourages and intensifies it.*

*-Margaret Crawford*

Everyday Urbanism is a good place to start to develop the attitude that is needed to approach a highly unique condition that exists in Corktown. It is adjacent to the core of the metropolitan region, while the physical condition of the area is quasi-rural. The amount of surplus interstitial space is a reminder of the unsettled, restless urban conditions that have primed the exploration of ideas for the methods of programming those spaces espoused by Everyday Urbanism.

The program of this project is in direct response to the current needs and desires of the community of North Corktown. Historically, this area was dominated by residential use. A very dense and distinct housing form is what remains, but only in traces to the north of the I-75 Freeway, and what is left from decades of decline and abandonment is mostly residential, though there are light industrial and commercial/retail uses scattered sparsely throughout the site. Most of the local resident's concerns now relate to the total absence of the basic services that would provide jobs and create more favorable conditions for living in the neighborhood. In an attempt to compensate for the shortcomings in economic activity, the community holds events similar to flea markets, but these markets do not happen at the frequency that could become a substitute for the core service industry. Through conversations with local residents and observations of the chosen sites, the program hopes to give physical manifestation to a number of cultural activities or rituals that lay dormant in the neighborhood. A pair of conclusions can be drawn from this approach to programming:

***The primary concern of the program is the temporal nature in which it occurs.***

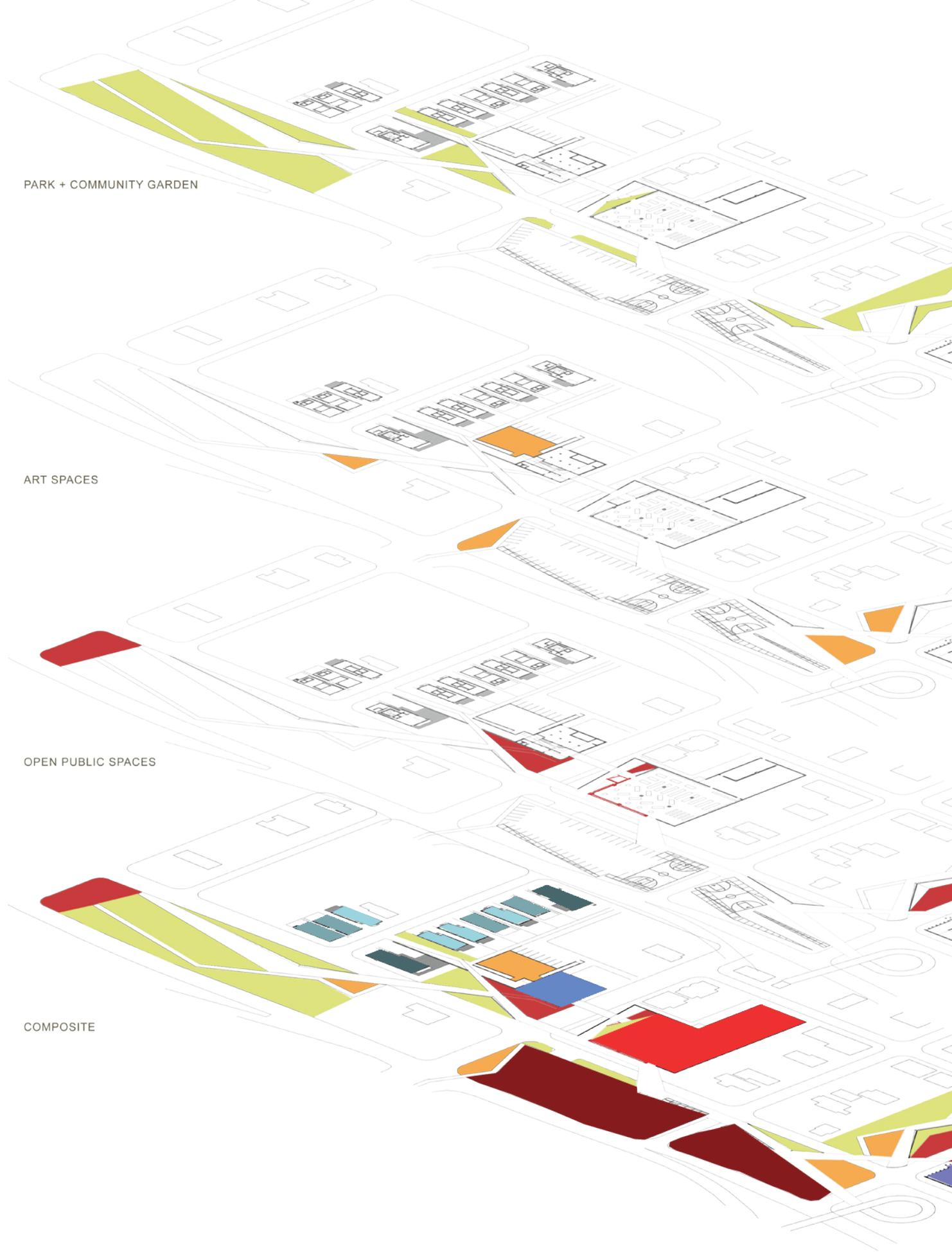
***To accommodate and intensify the current cultural rituals the program must be like a mosaic, and as a result, coherent only at the micro and macro scales.***

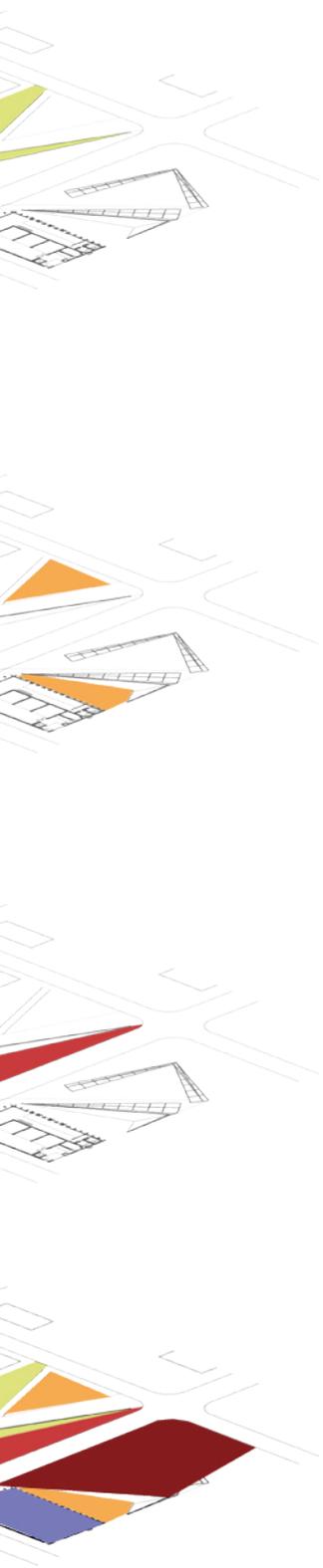
PARK + COMMUNITY GARDEN

ART SPACES

OPEN PUBLIC SPACES

COMPOSITE





-  *Live/Work Type 1*
-  *Live/Work Type 2*
-  *Live/Work Type 3*
-  *Artist's Workshop*
-  *Artist's Gallery*
-  *Fresh Grocery*
-  *Hybrid Market*

# ***Programming Plan***

SITE PROGRAMMING





## *Creative Arts Live/Work Residence*

Everything that is built begins with people and their minds and hands. People are at the heart of all acts of making, and we as architects can celebrate that by creating place for those intimate acts.

These spaces are intended to give form and place to the many talented artists that live and make art in this part of Detroit. Many of the works that are done are renegade acts in response to the social, physical and economic conditions present in the neighborhood, but those same artists make many other thoughtful and introspective works that come from the zeitgeist or “spirit of the age” that can be seen in their surrounding post-industrial environments. These pieces have limited visibility in the places that they were inspired by.

***The intent of this program element is to encourage the display and potential revitalizing energy that is given through the inspired becoming inspiring for those who bear witness to it. Places to make objects and the presentation of them in the place they were born are crucial for the comment, critique, or discourse to have its true and intended effect.***



## **Live/Work Shotgun Residence (Type 1)**

This space is meant for an individual artist with a compact life, just beginning, or pursues smaller scale acts of making in a dedicated space independent from, but a part of their primary living spaces.

The residence is sited close to the street and nearly occupies the entire width of the site. The back of the property is open space, which ties into the open space surrounding the artist's workshop.

### *Special Considerations*

Some small scale specialized equipment are likely to be accommodated in the design of the work space. Because of the small scale of the residence, no special requirements are necessary for the mechanical, electrical, or structural systems.

	<b>Spaces</b>
1. Work Studio	300 sqft
2. Display	100 sqft
3. Personal Business	100 sqft
4. Relaxing	200 sqft
5. Eating	50 sqft
6. Food Preparation	50 sqft
7. Renewal	150 sqft
8. Sleeping	150 sqft
9. Storage/Mechanical	100 sqft
<hr/>	
Total square footage	<b>1,200</b>



## ***Live/Work Studio Residence (Type 2)***

This space is meant for an individual artist who is established or has a family to also accommodate, they also deal mostly with smaller scale acts of making in a dedicated space independent from, but a part of their primary living spaces.

The residence is sited close to the street and nearly occupies the entire width of the site. The back of the property is open space, which ties into the open space surrounding the artist's workshop. The side entry borders on the property line and opens to an enclosed courtyard that separates the workshop from the private living spaces.

### *Special Considerations*

Some small scale specialized equipment are likely to be accommodated in the design of the work space. Because of the small scale of the residence, no special requirements are necessary for the mechanical, electrical, or structural systems.

	<b><i>Spaces</i></b>
1. Work Studio	<i>1000 sqft</i>
2. Display	<i>250 sqft</i>
3. Personal Business	<i>100 sqft</i>
4. Relaxing	<i>200 sqft</i>
5. Eating	<i>80 sqft</i>
6. Food Preparation	<i>120 sqft</i>
7. Renewal	<i>250 sqft</i>
8. Sleeping	<i>150 sqft</i>
9. Storage/Mechanical	<i>250 sqft</i>
<hr/>	
Total square footage	<b><i>2,500</i></b>



## ***Live/Work Shared Residence (Type 3)***

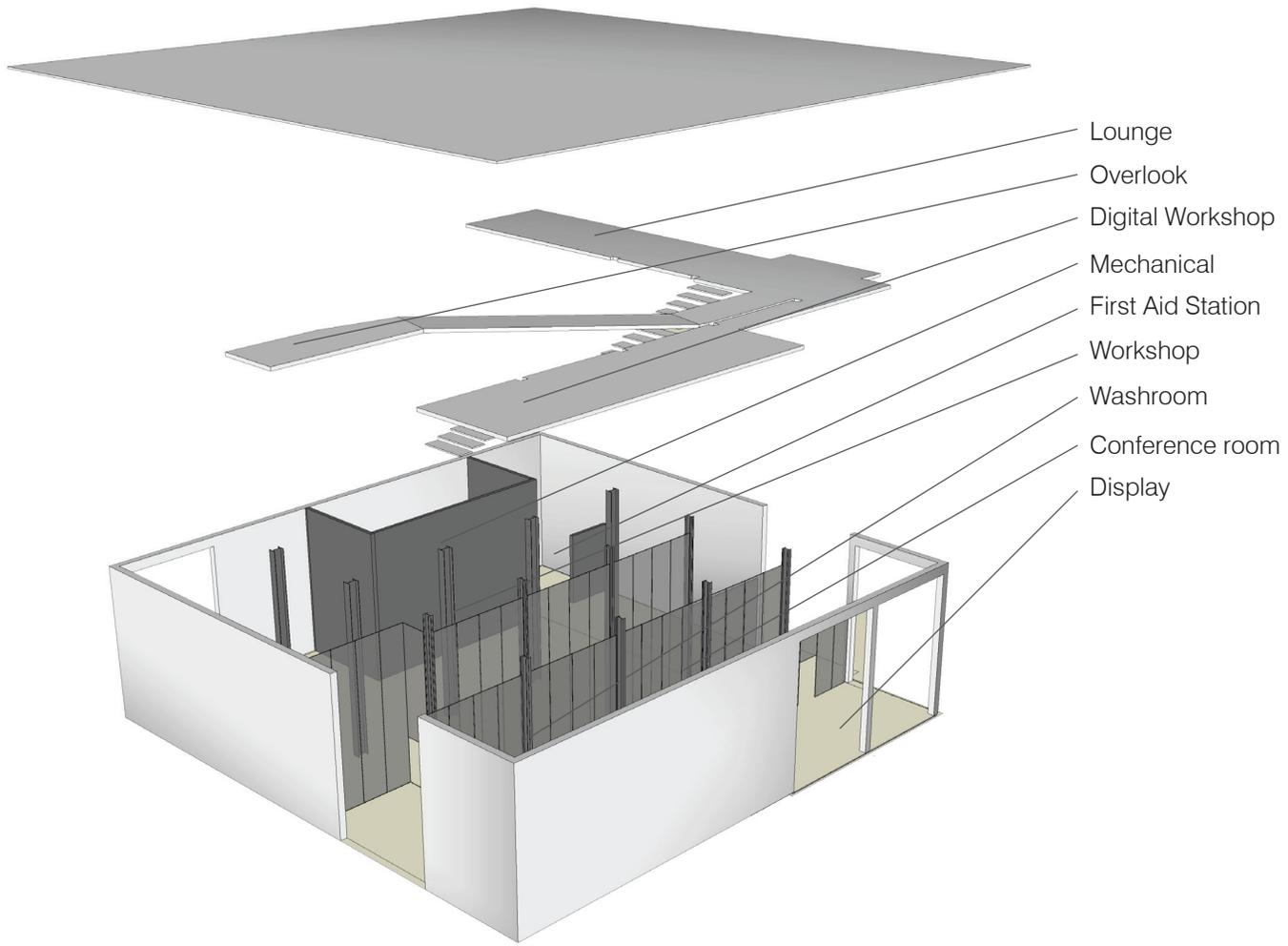
This space is meant for two separate artists, either in the artistic discipline or a business partnership, who is still deals with smaller scale acts of making in a dedicated space independent from, but a part of their primary living spaces.

The residence is sited close to the street and occupies the entire width of the site with a porch attached to the work space for transportation of projects when necessary. The back of the property is part of the porch and transists to open space, which ties into the open space surrounding the artist's workshop.

### *Special Considerations*

Some small scale specialized equipment are likely to be accomodated in the design of the work space. Because of the small scale of the residence, no special requirements are necessary for the mechanical, electrical, or structural systems.

	<b><i>Spaces</i></b>
1. Work Studio	<i>1000 sqft</i>
2. Display	<i>300 sqft</i>
3. Personal Business	<i>300 sqft</i>
4. Relaxing	<i>200 sqft</i>
5. Eating	<i>100 sqft</i>
6. Food Preparation	<i>300 sqft</i>
7. Renewal	<i>2x250 sqft</i>
8. Sleeping	<i>2x150 sqft</i>
9. Storage/Mechanical	<i>500 sqft</i>
<hr/>	
Total square footage	<b><i>3,800</i></b>

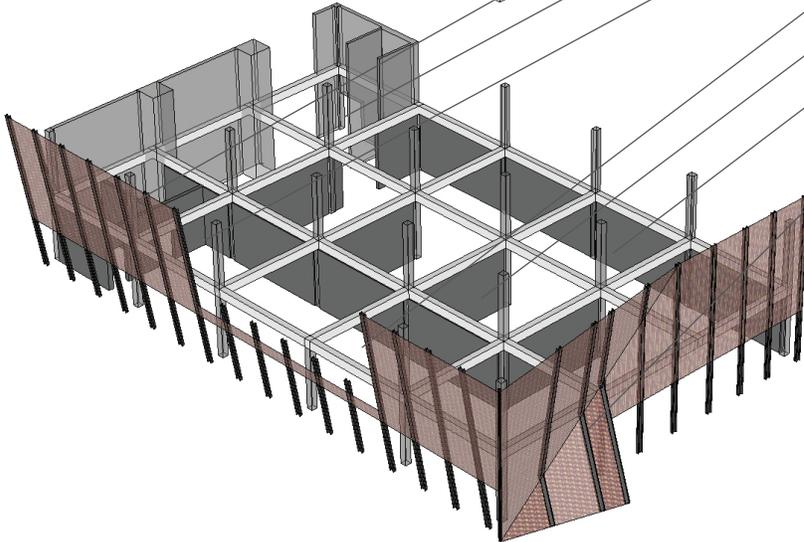
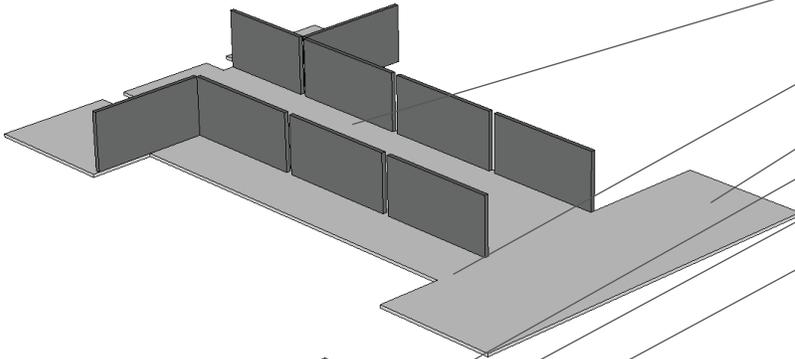
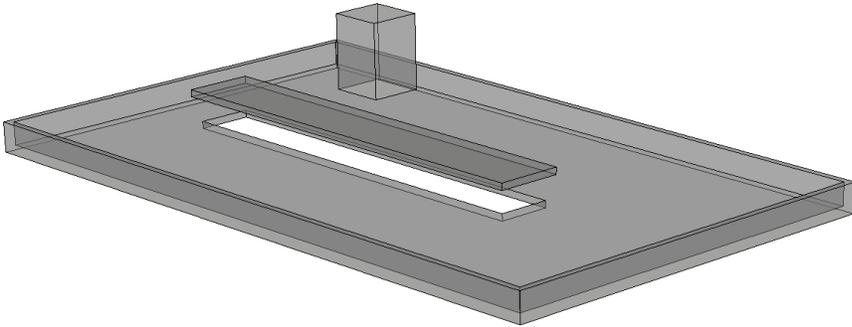


## Artist's Workshop

As the evidence of a vibrant and mostly underground art scene began to emerge, the next component of the programming of the cultural landscape was a workshop that was capable of accommodating large scale operations and projects. In this piece, the artists in the community can come and rent space or time. On top of the fabrication space, there is a digital production workshop that can handle large quantities and formats of printing and audio/video production.

***This element of the program is intended to support larger artistic commissions and allow for the development of an artistic industry as a quasi-business incubator for artists as they develop. It also has the capacity to host art classes as a separate economic generator for the support of the workshop.***

	<b>Spaces</b>
1. Workshop	4500 sqft
2. Digital Workshop	600 sqft
3. Display	1500 sqft
4. Conference Room	400 sqft
5. Lounge	400 sqft
6. Washroom	2x150 sqft
7. Mechanical	500 sqft
8. Emergency/First Aid	100 sqft
9. Overlook	100 sqft
10. Entry	100 sqft
<hr/>	
Total square footage	<b>8,400</b>



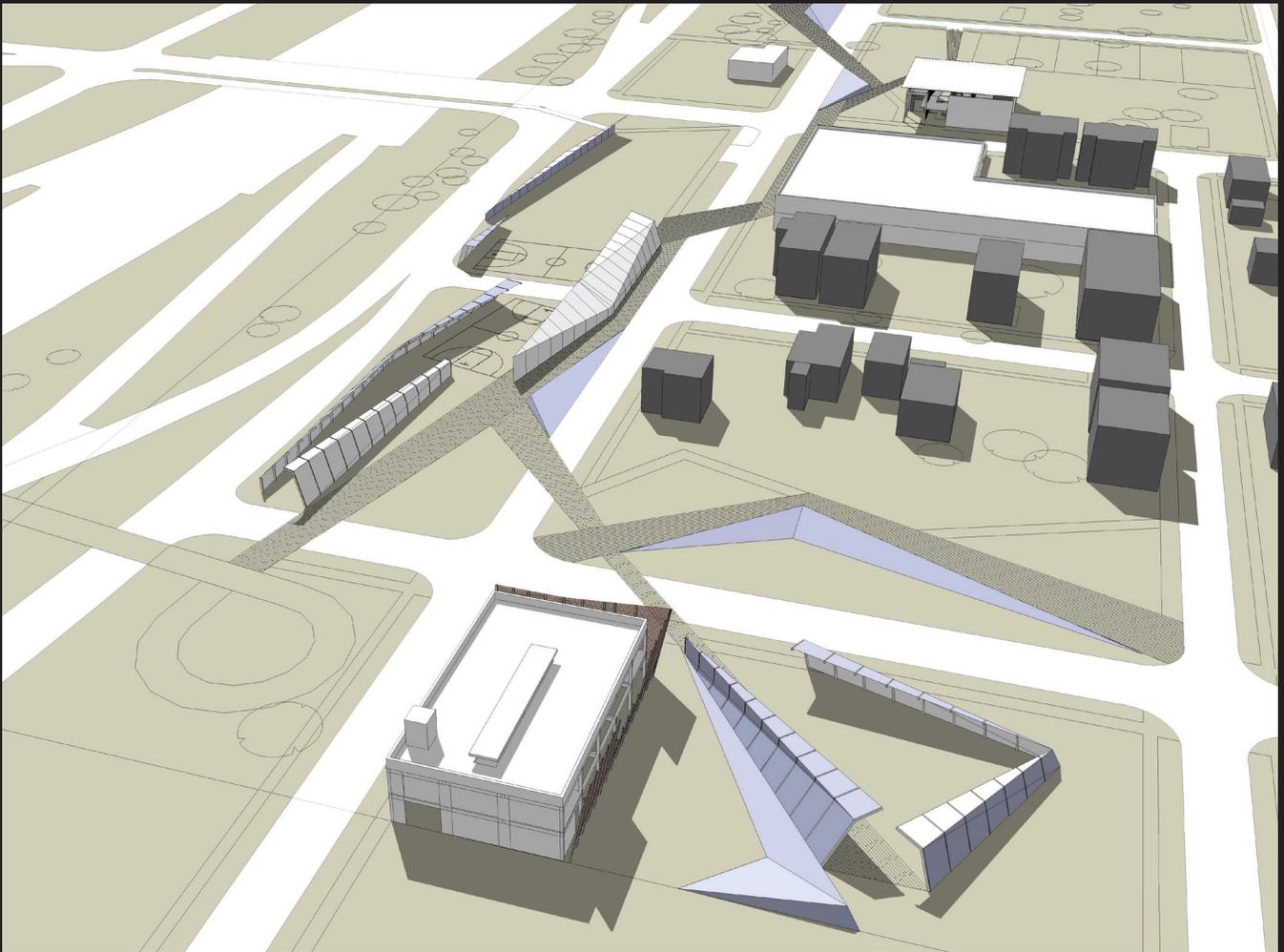
- Special Exhibit Gallery
- General Gallery
- Administration
- Washrooms
- Archive/Mechanical
- Wine Bar
- Lounge
- Mixed Media Gallery
- Sculpture Gallery
- Entry

# Artist's Gallery

Displaying art is vital to developing a discourse and record of culture. An artistic act has the power to question conventions and assumptions within its context. This awakens us to our critical consciousness which is necessary to the preservation of culture.

***This program element is intended to nurture the connection to and expression of art in the community.***

	<b>Spaces</b>
1. Special Exhibit Gallery	2000 sqft
2. General Gallery	1350 sqft
3. Mixed Media Gallery	3x400 sqft
4. Sculpture Gallery	1500 sqft
5. Lounge	785 sqft
6. Washroom	2x120 sqft
7. Wine Bar	375 sqft
8. Archive/Storage	550 sqft
9. Mechanical	175 sqft
10. Administration	385 sqft
11. Entry	750 sqft
<hr/>	
Total square footage	<b>9,310</b>



## *Hybrid Market*

The Hybrid Market is an overlapping and interwoven series of public spaces that give a formal architectural response to culture. The use of this site not changing much at all, but reorganizing space to maximize the activity is fundamental to developing an identity for the community.

***The intent for this set of programmatic elements is to provide a flexible and adaptable solution for the intensification of cultural activities.***



## *Daily Market*

A market for fresh produce was the one thing that was brought up by the residents of Corktown the most during conversations in the observation phase. The majority try to get by with the few convenience stores, and filling the remaining need with smaller community gardens.

***In response to the need for basic services in the neighborhood, a fresh produce market will be included in the program and plan.***

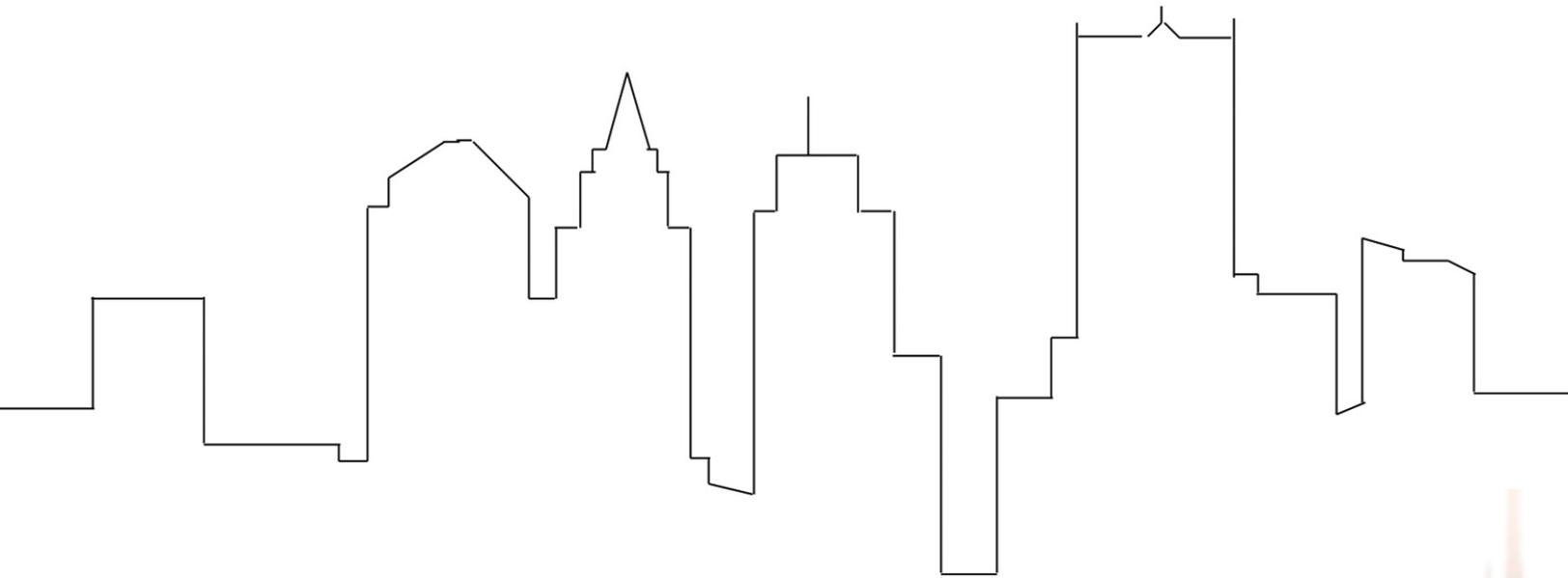
# DESIGN PROCESS



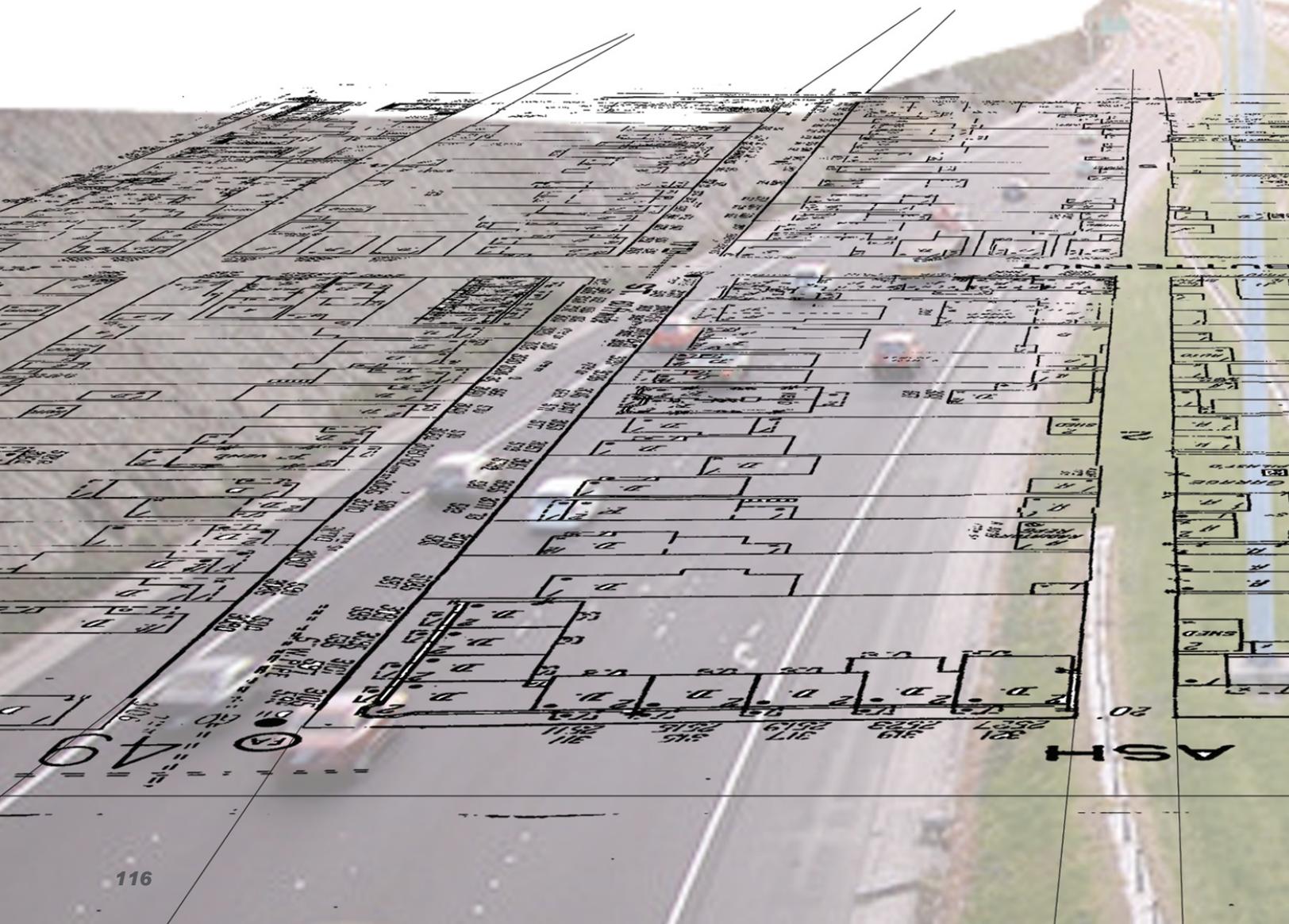
The design process started with further exploration of site and culture instead of formal explorations. As the designer, the role taken at this point was as an observer. Engaging in this process meant that an understanding of the context and the establishing of program must come first as the design must then respond to it. This specific collage is the attempt to engage with the art culture that is viberant in Corktown. The Image is a representation of the attitude taken toward the traditional role of the architect and status quo.

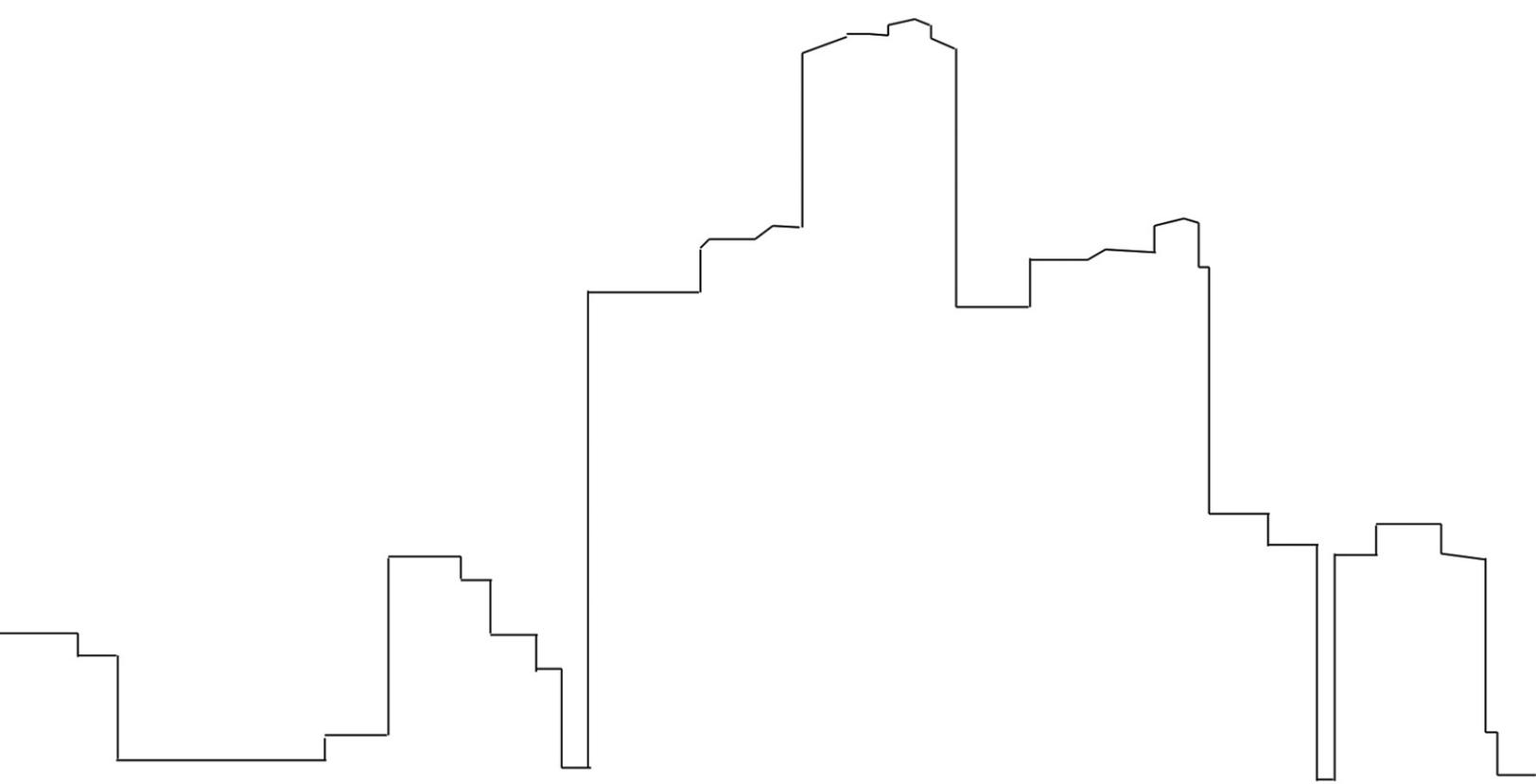




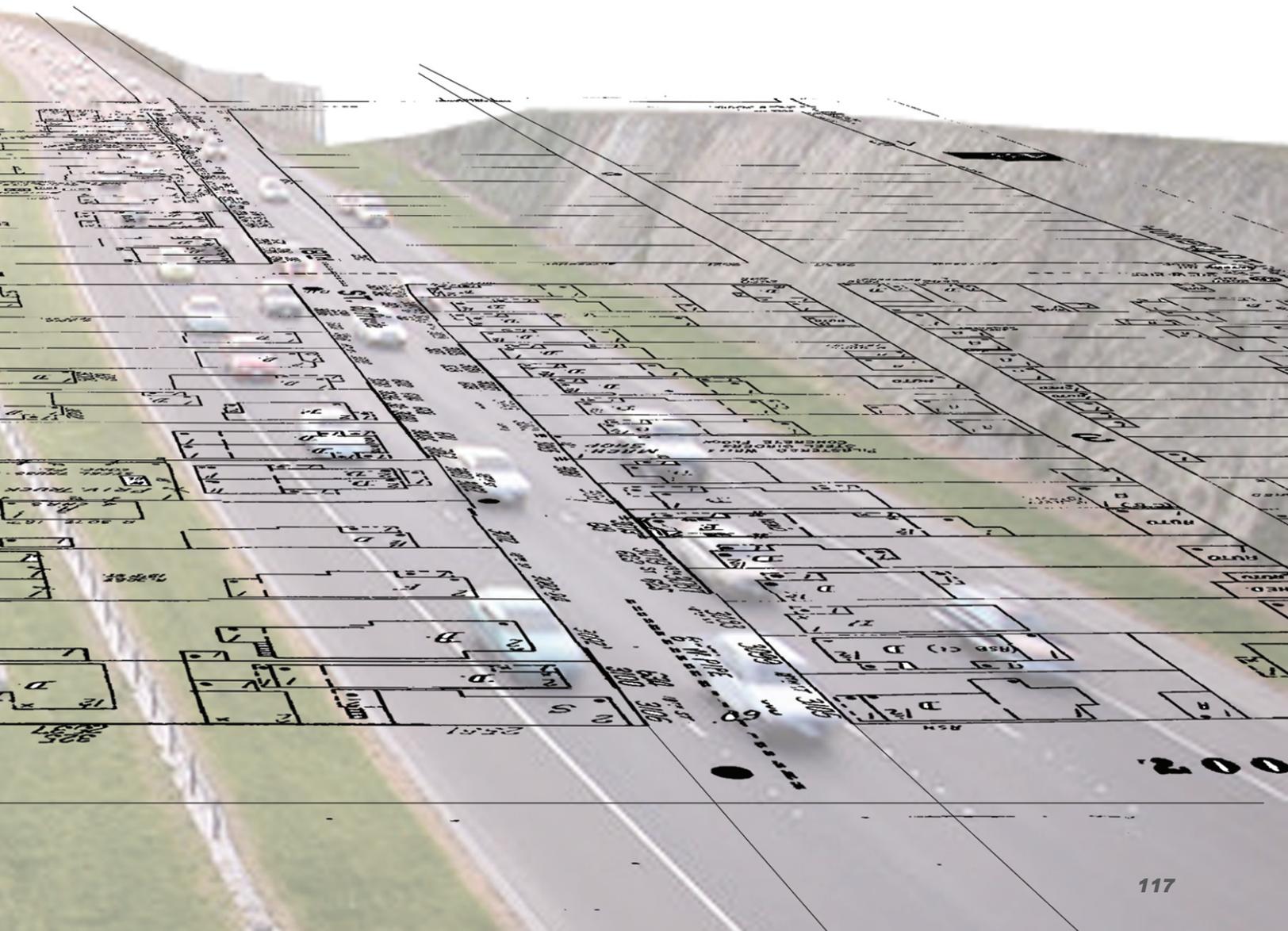


*The way the process started was simply by looking around*



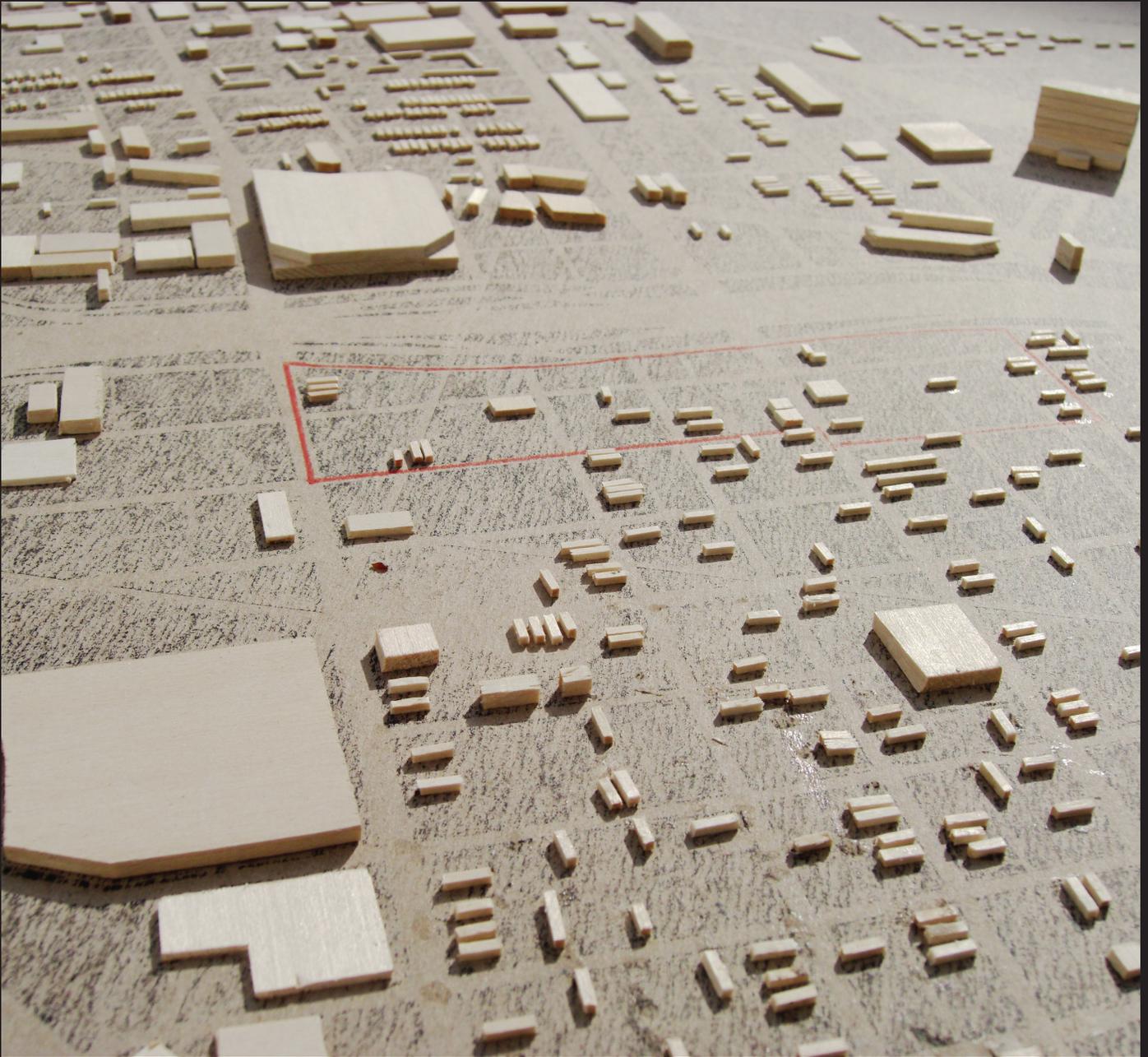


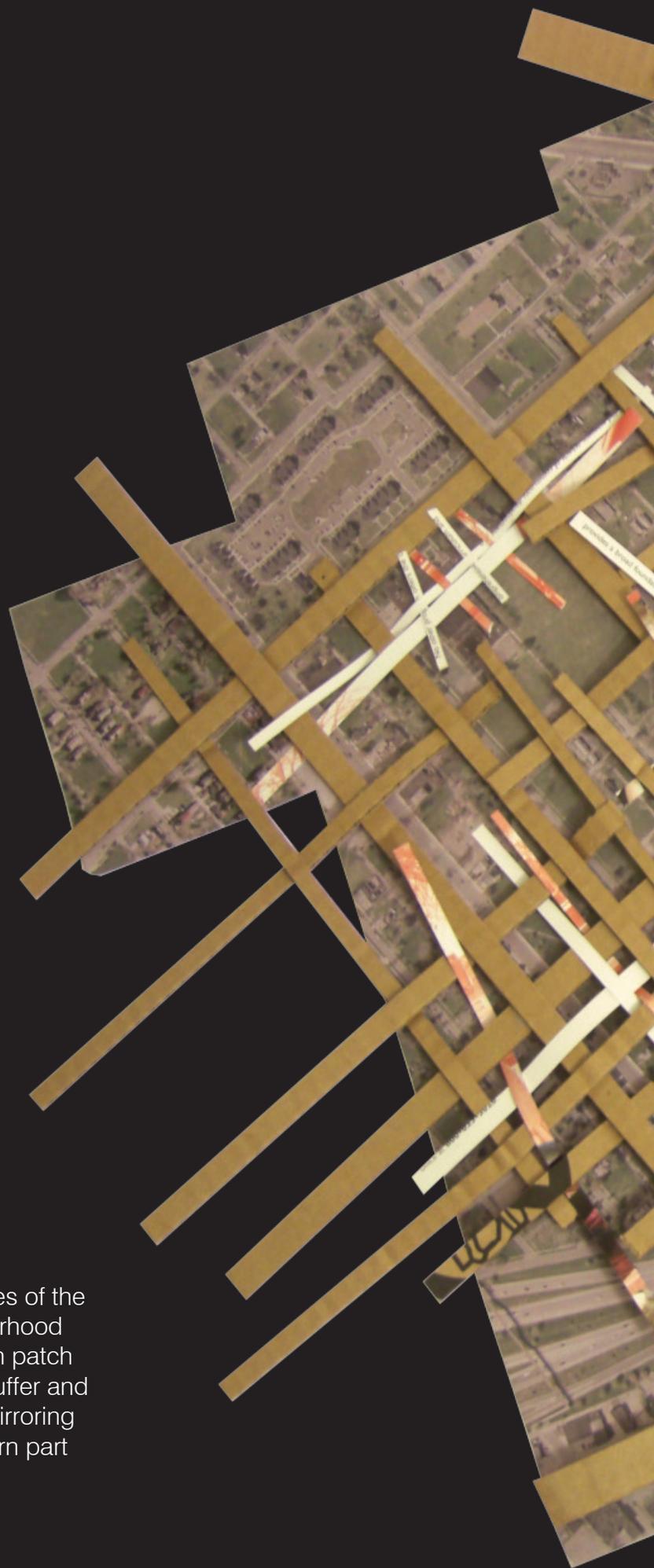
*d, asking the questions of what's there? and what's not?*



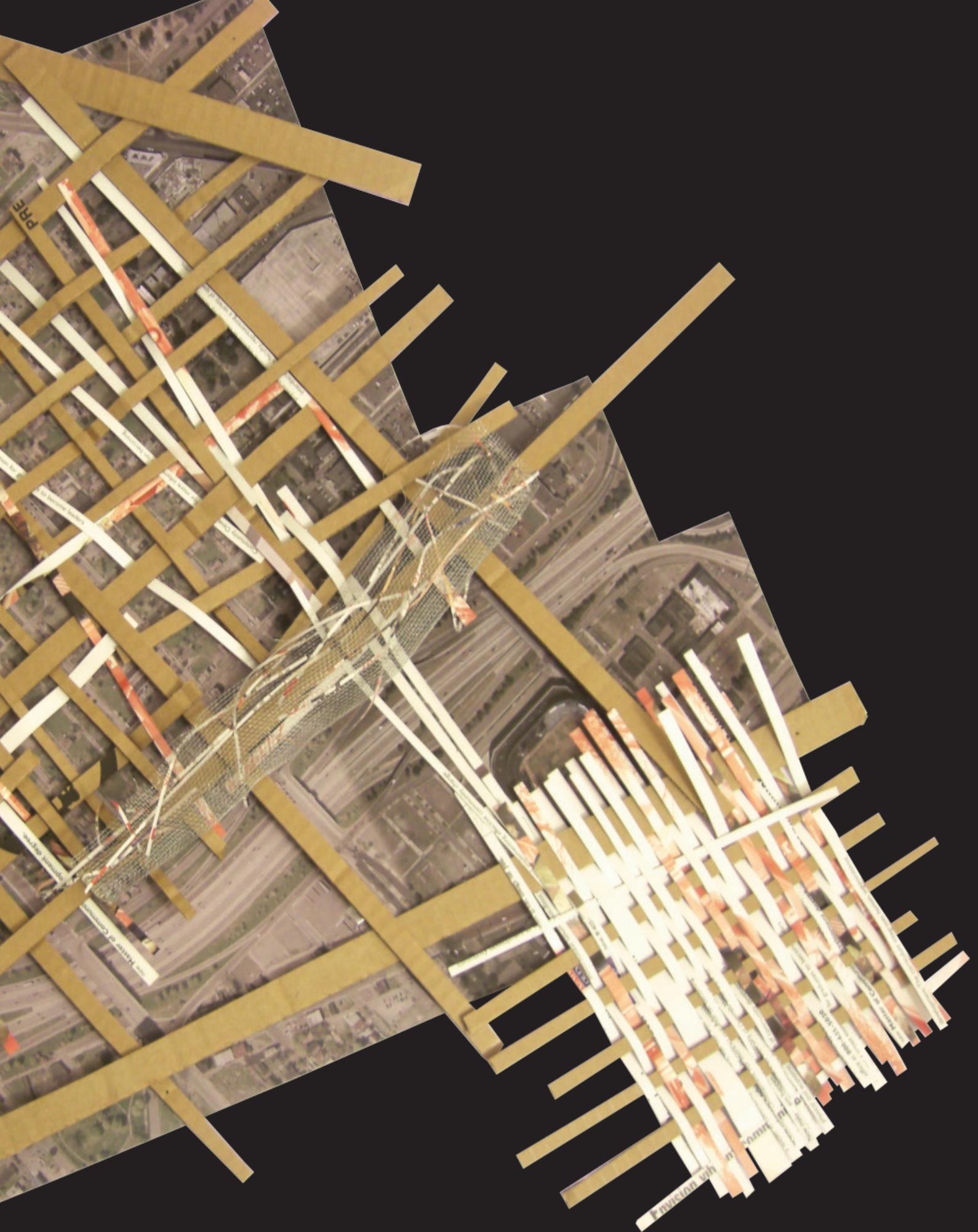


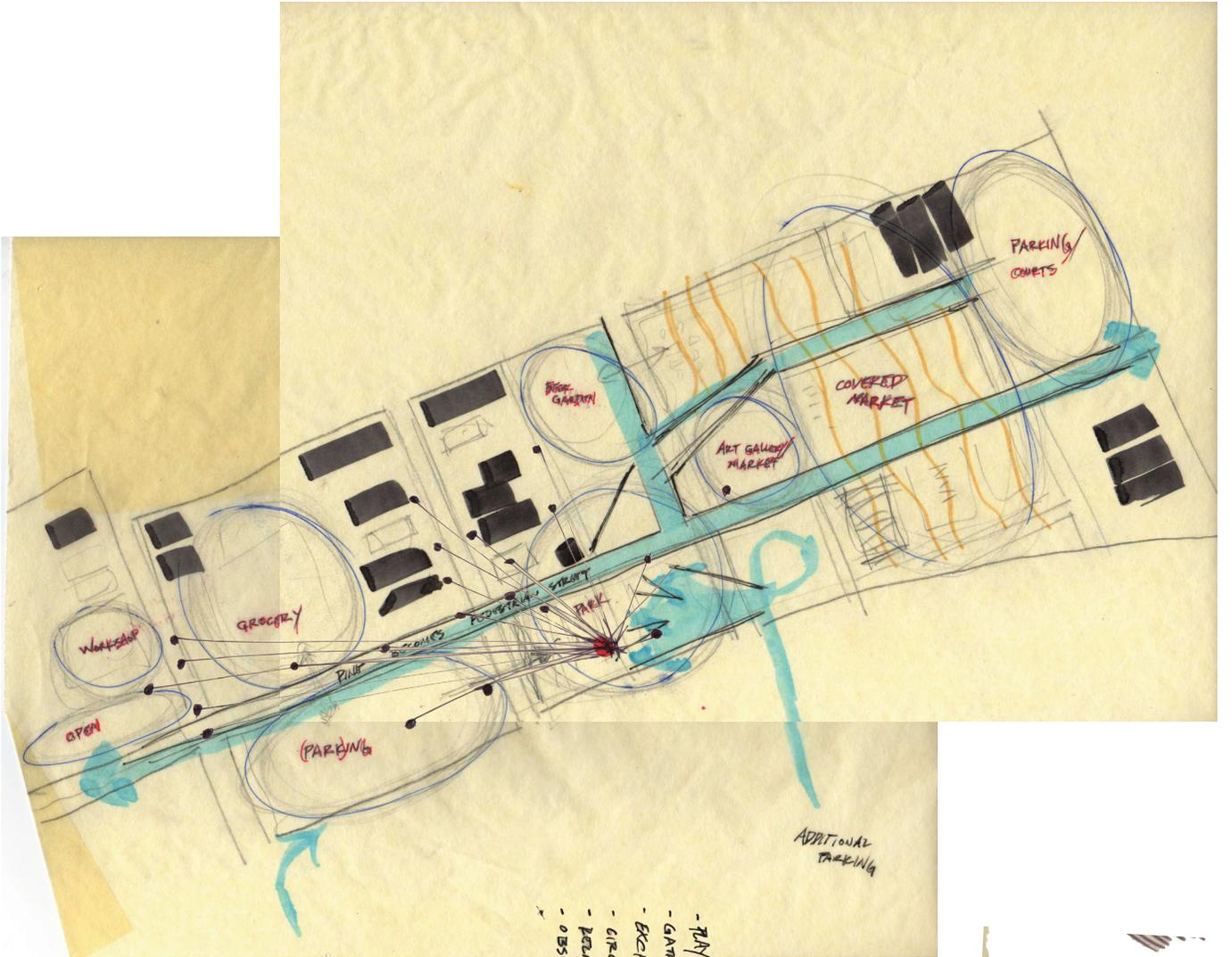
scale : 1"=200'





This is a mapping interpretation of the two halves of the neighborhood. the infrastructure of the neighborhood is what the urban fabric binds itself to, the mesh patch woven in to the Northern side is a gesture to buffer and mediate the residential area and the freeway, mirroring a similar zone of activity that buffers the Southern part of the neighborhood.

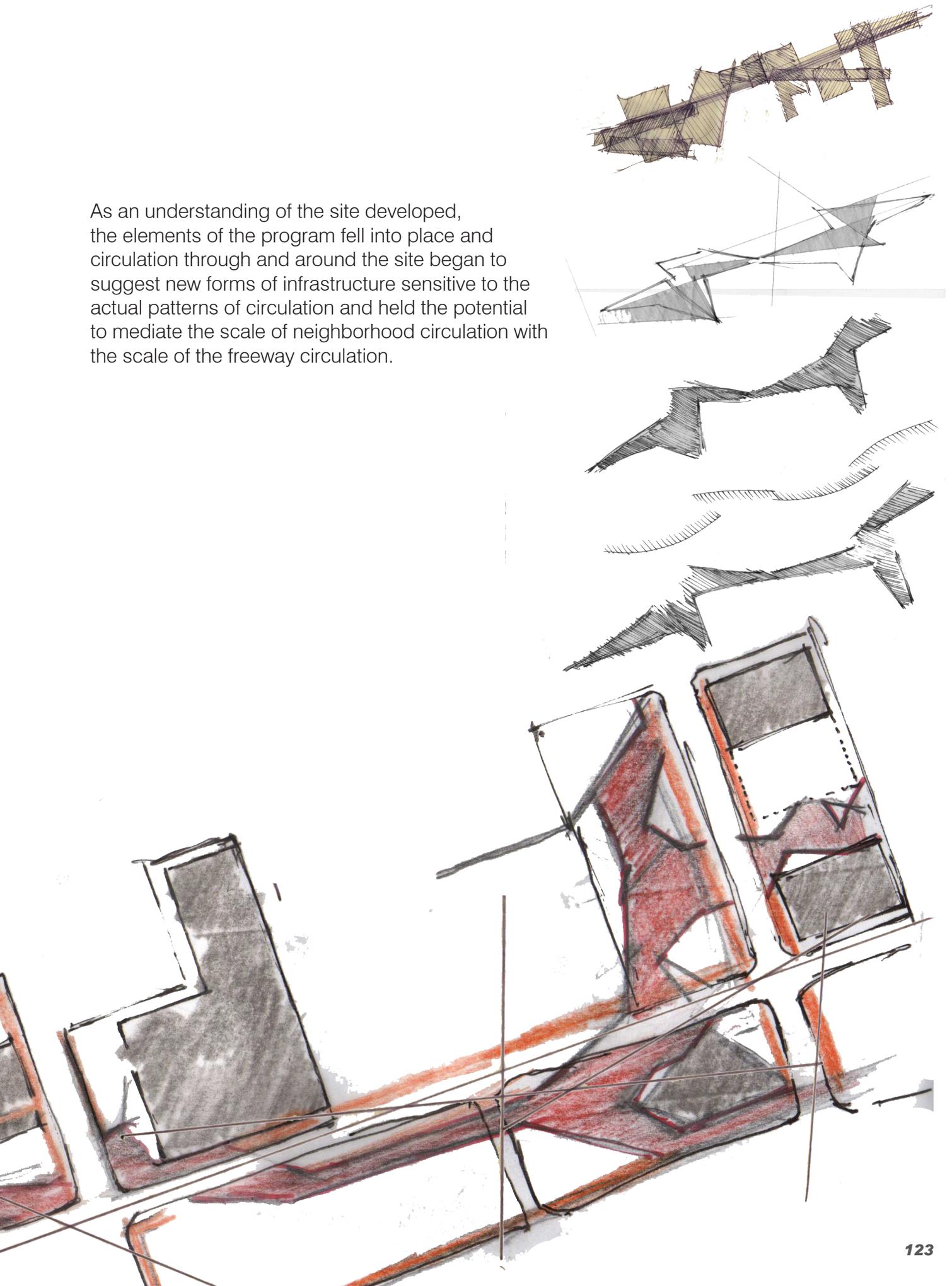




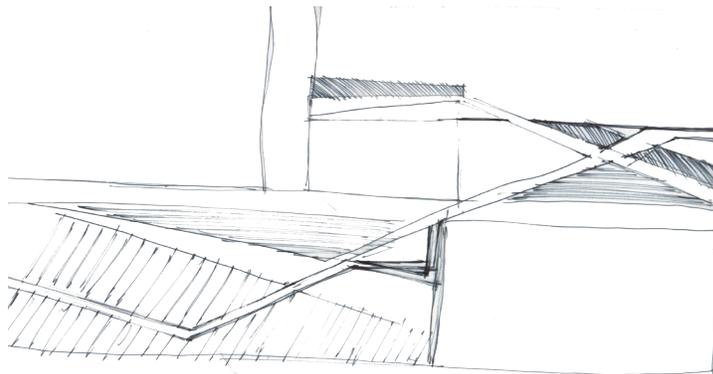
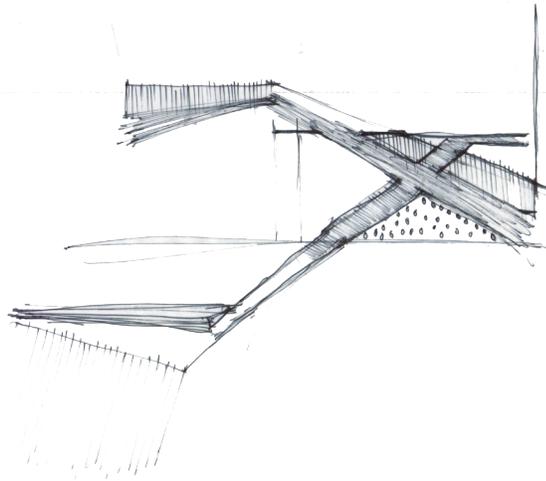
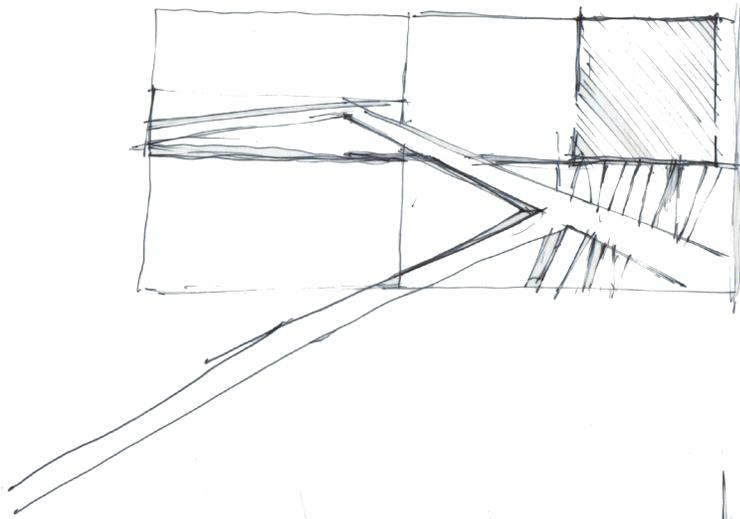
- RAY
- GATHER
- EXCHANGE (SMB)
- CIRCULATE
- RELAX
- OBSERVE



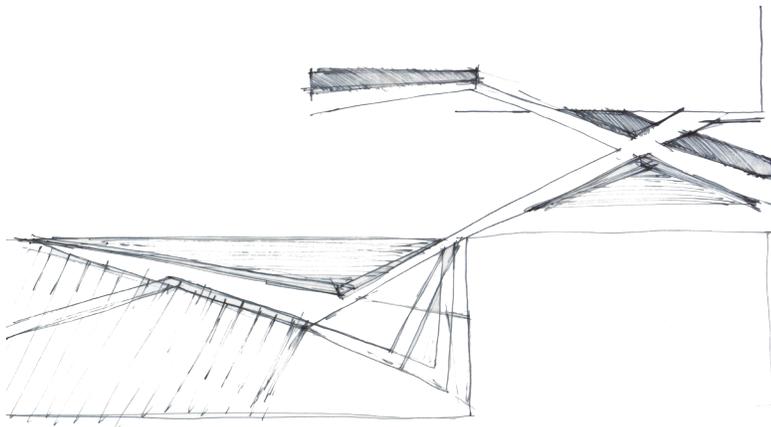
As an understanding of the site developed, the elements of the program fell into place and circulation through and around the site began to suggest new forms of infrastructure sensitive to the actual patterns of circulation and held the potential to mediate the scale of neighborhood circulation with the scale of the freeway circulation.

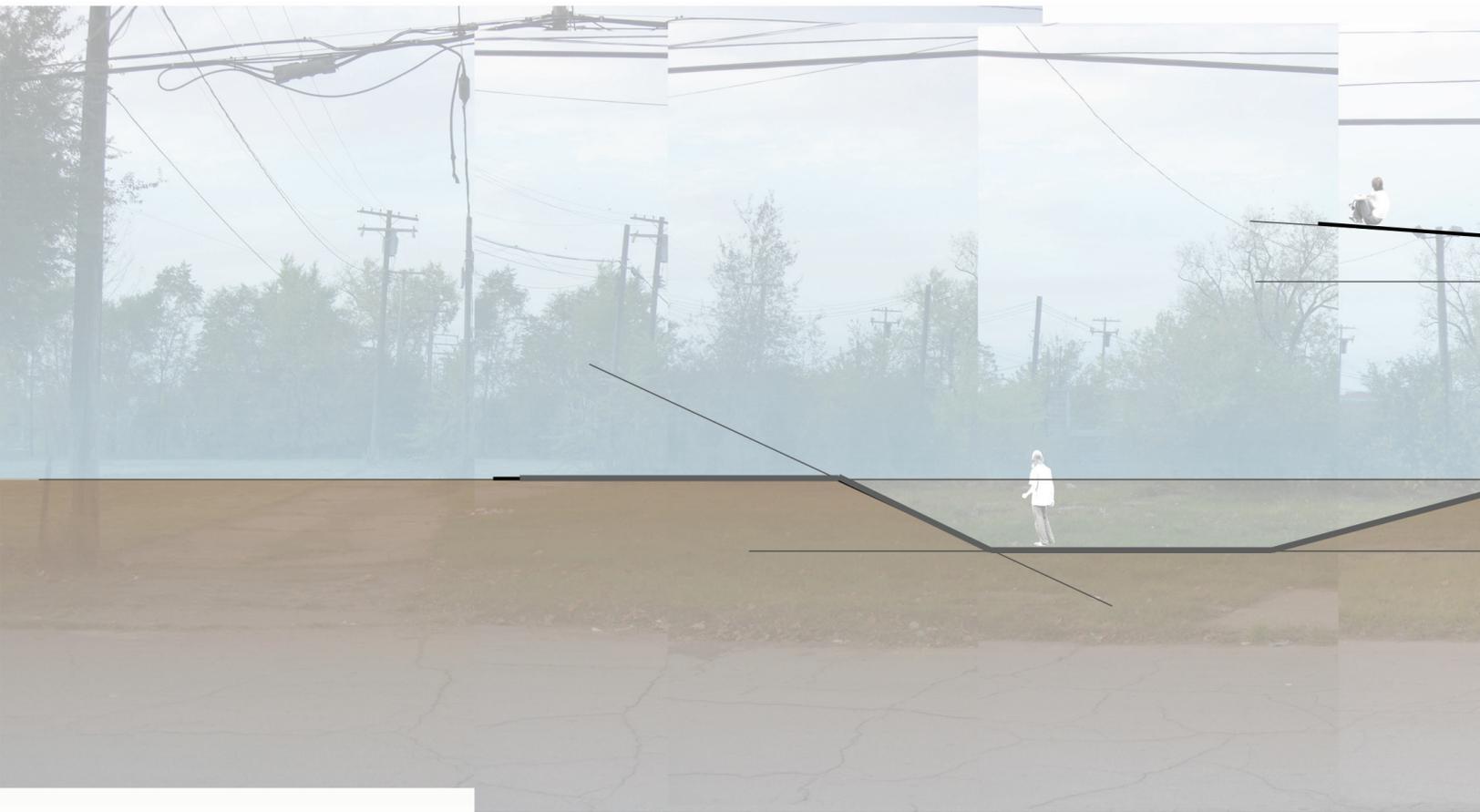


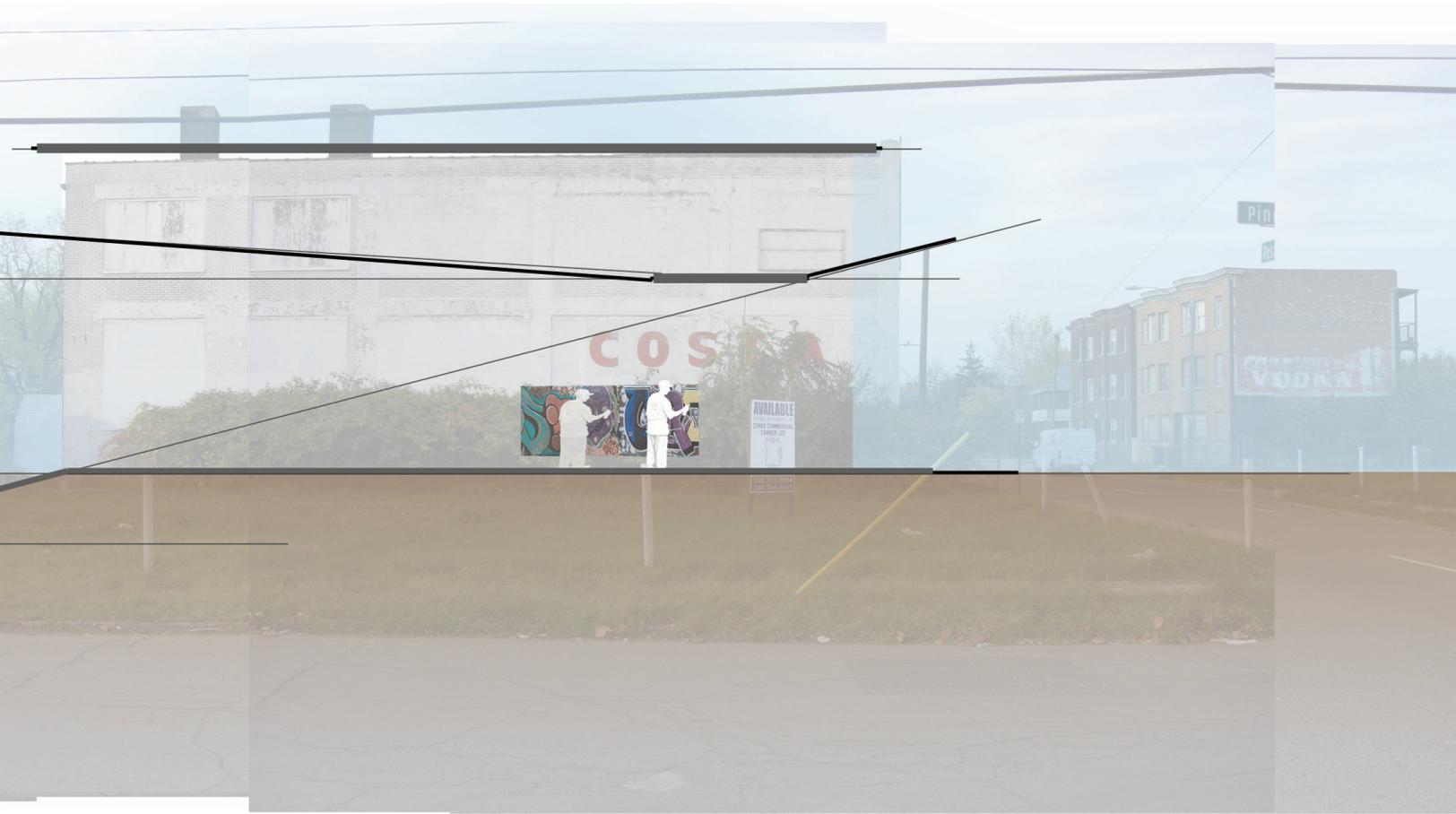
As the grain of the plan became finer, the infrastructure and site began to play off of each other in new and unexpected ways. In many ways the site developed into a mosaic as the programmatic aspects of the spaces were fragmented but woven tightly over the circulation through them.

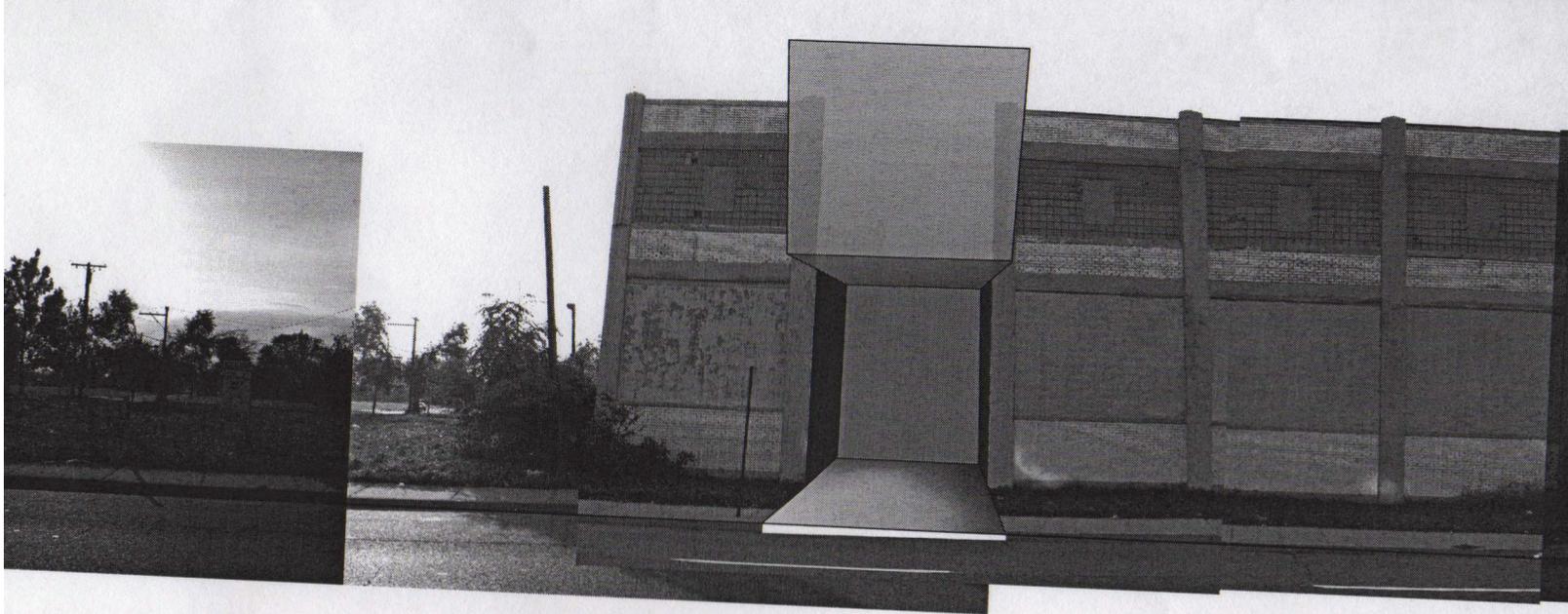
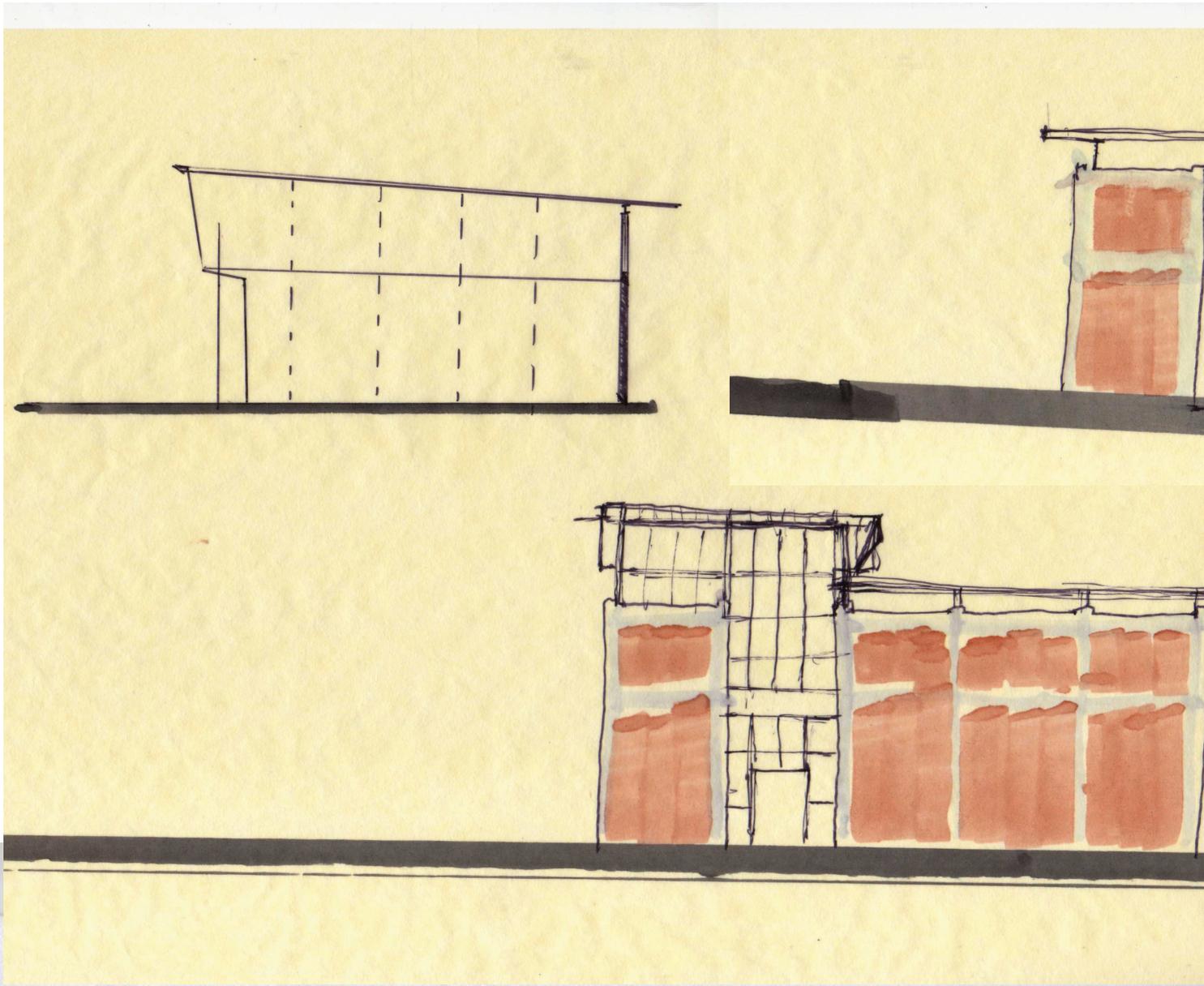


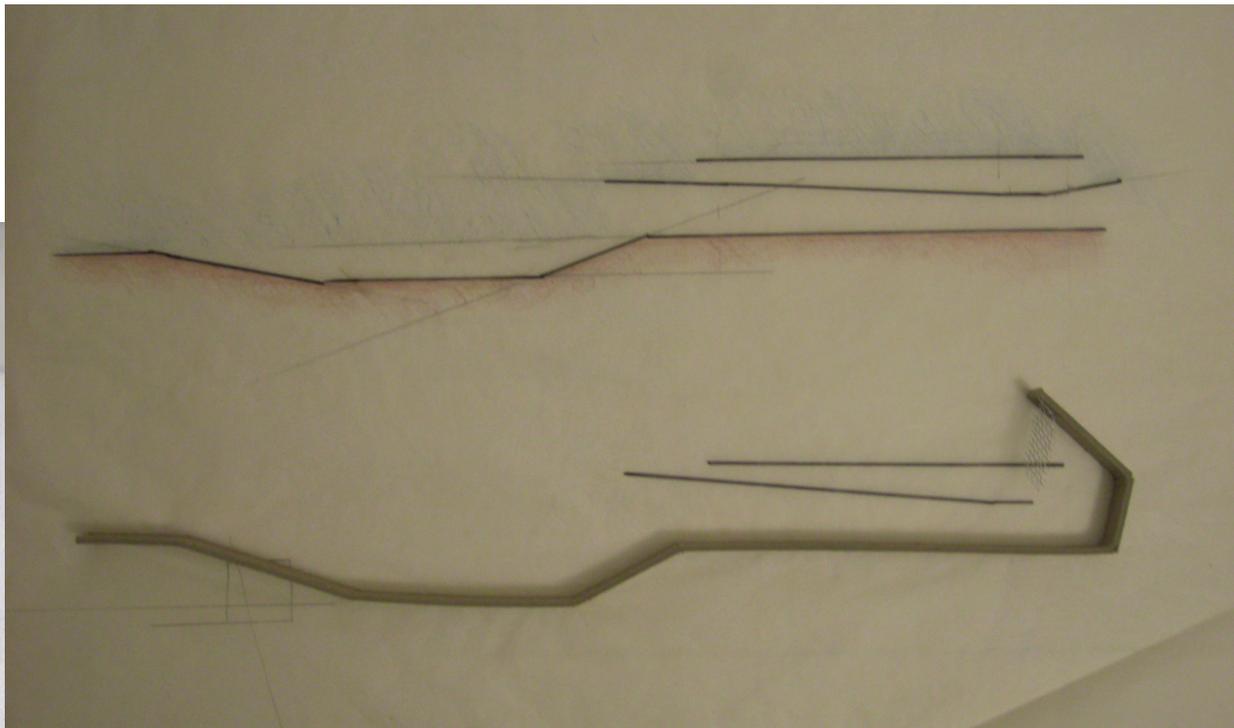
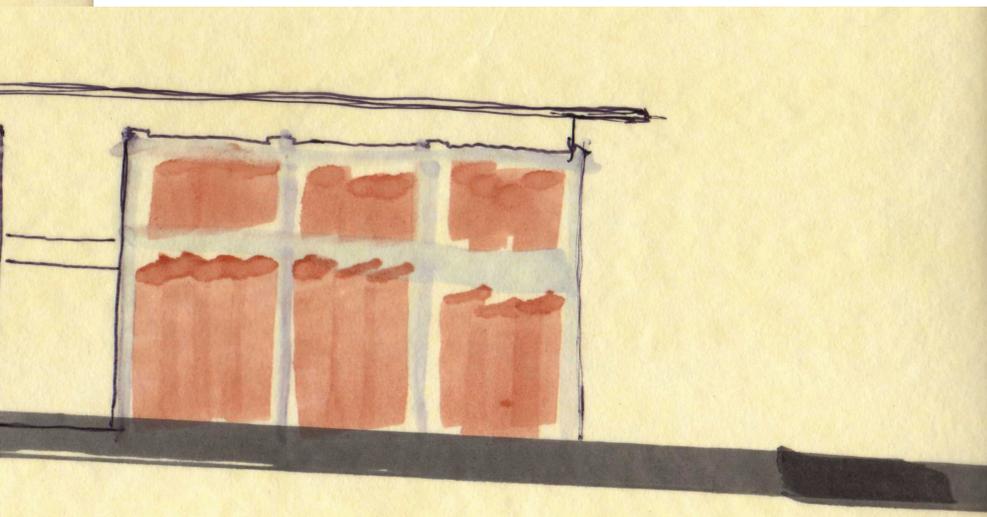
ANTI-TYPICAL SPACES







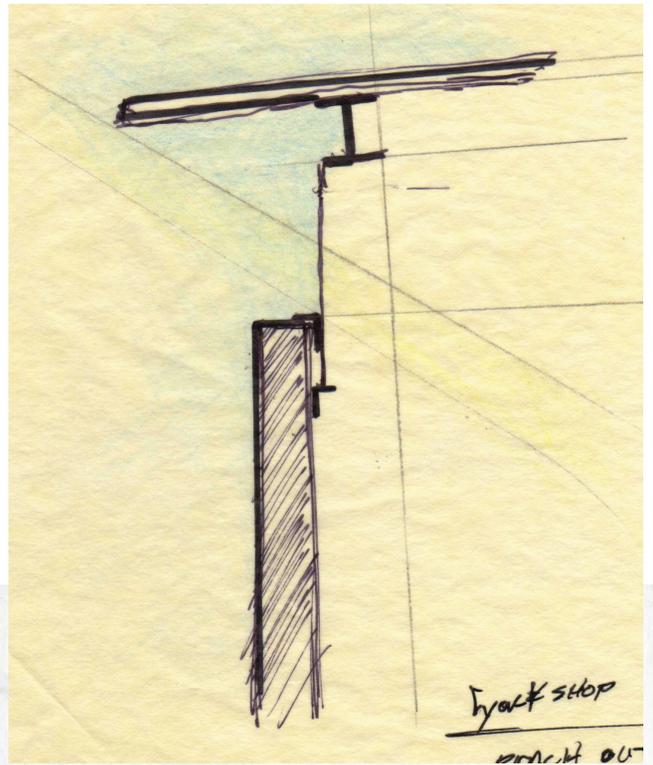




OVER HANG SUPPORT @ 4' O.C.

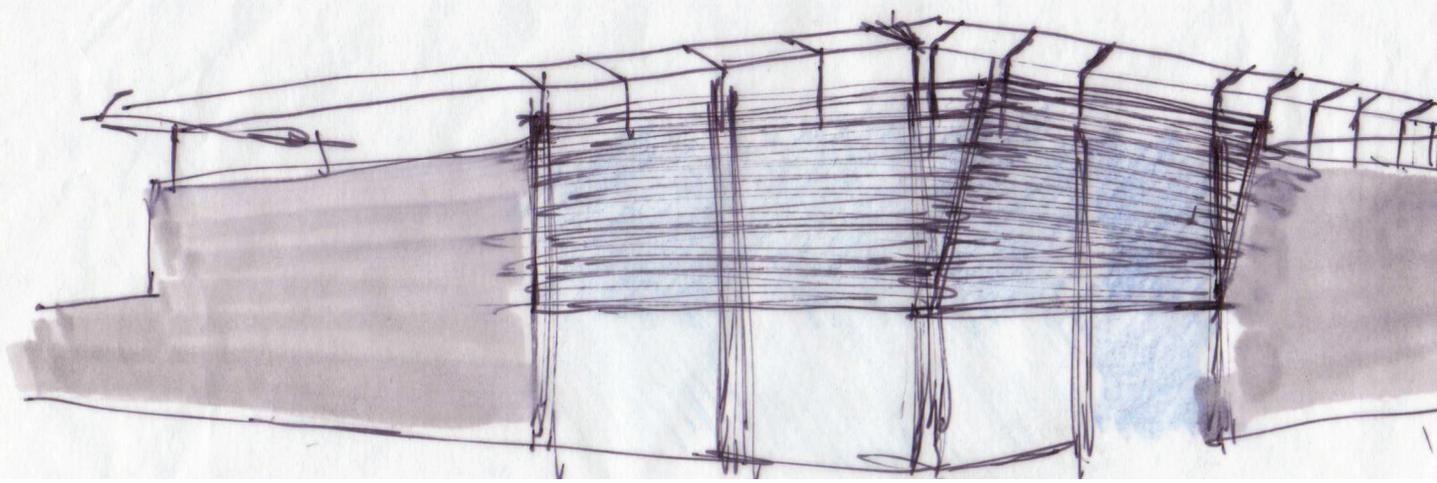
- MTL DECKING
- STEEL T SUPPORT
- ? KALWALL? DAY LIGHT
- SHELF ANGLE
- EXISTING WALL
- DAYLIGHT ~~WALL~~
- MILLION
- EXTENSION

- MTL DECKING
- FIRE BARRIER
- LARGE FINISHING ANGLE
- SOLID INSULATION
- FIRE BARRIER
- METAL PAN DECKING
- ROOF GIRDER

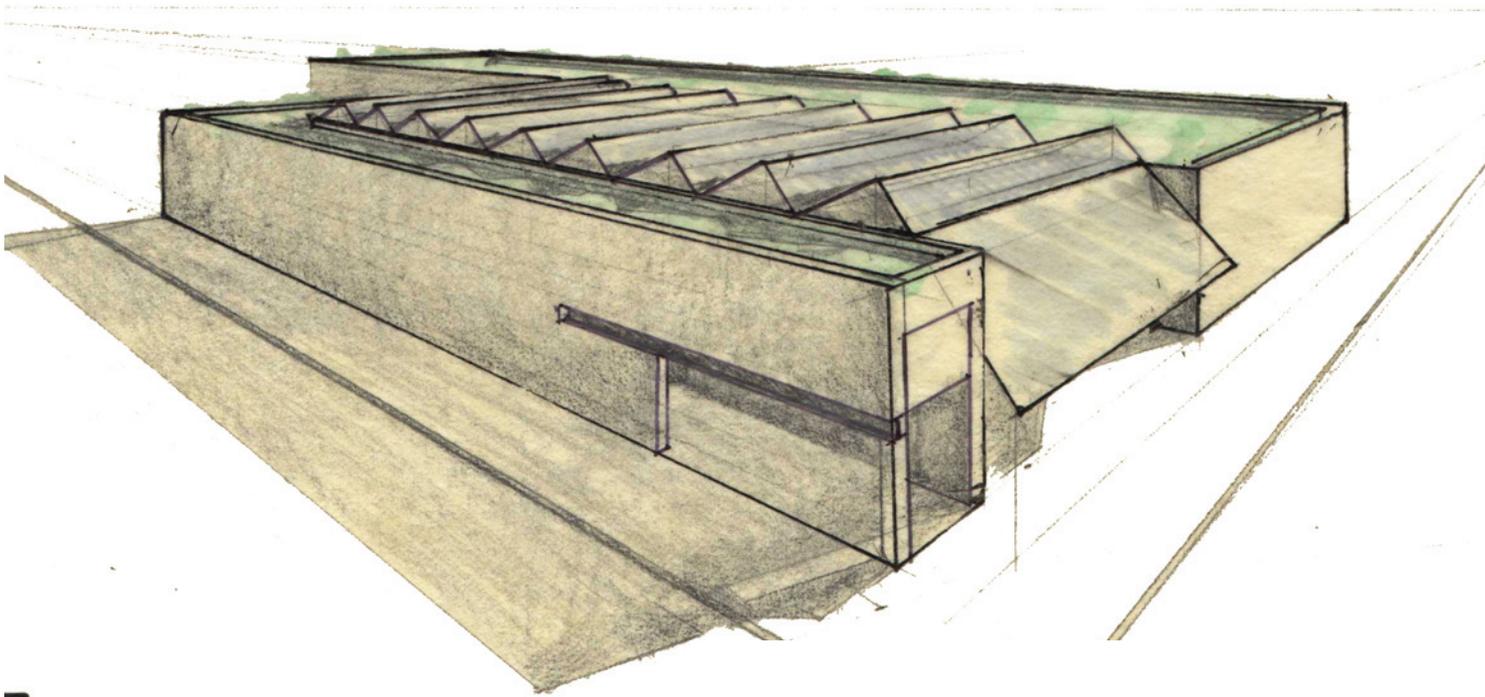


Hyack shop

2014.05

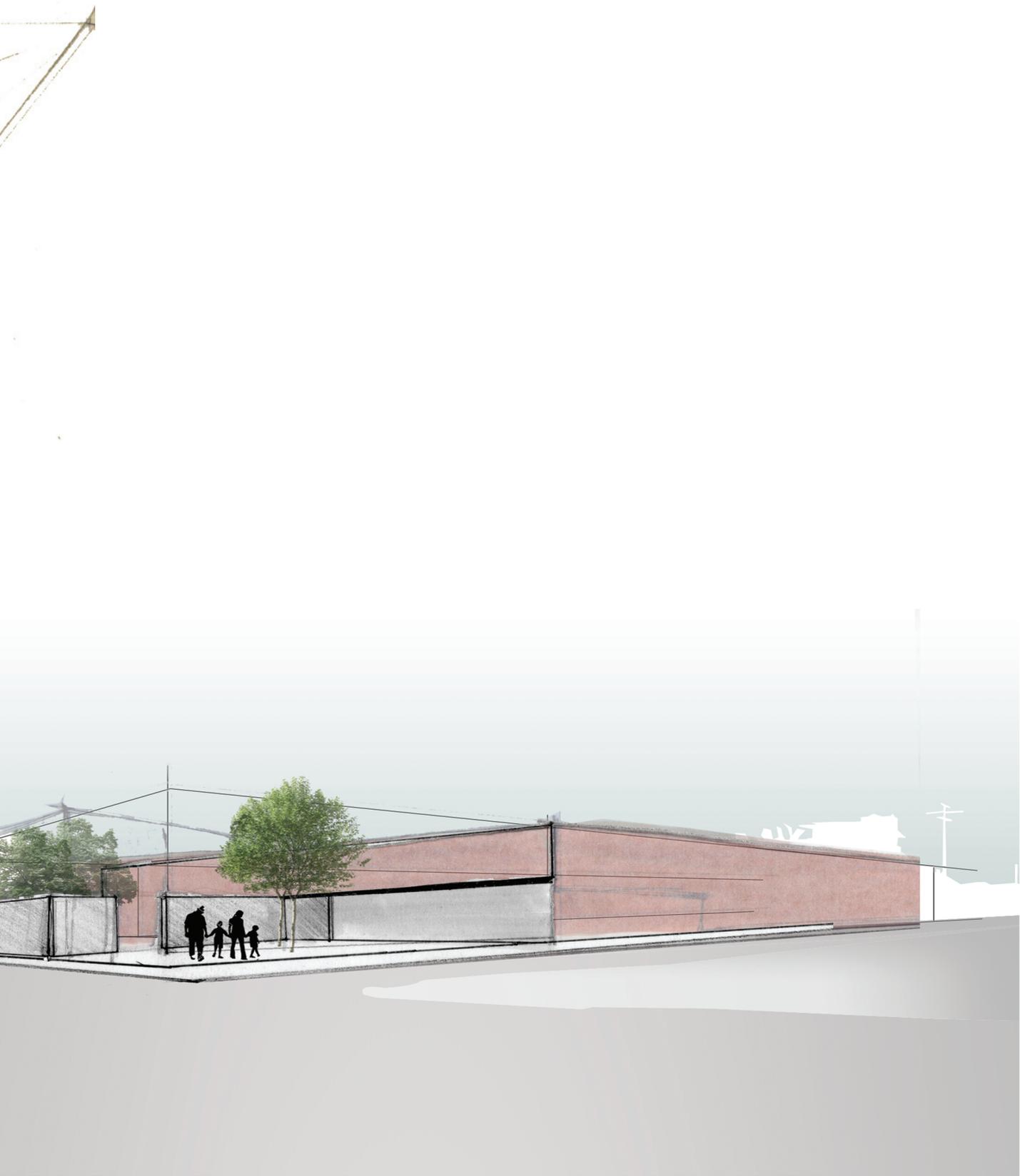


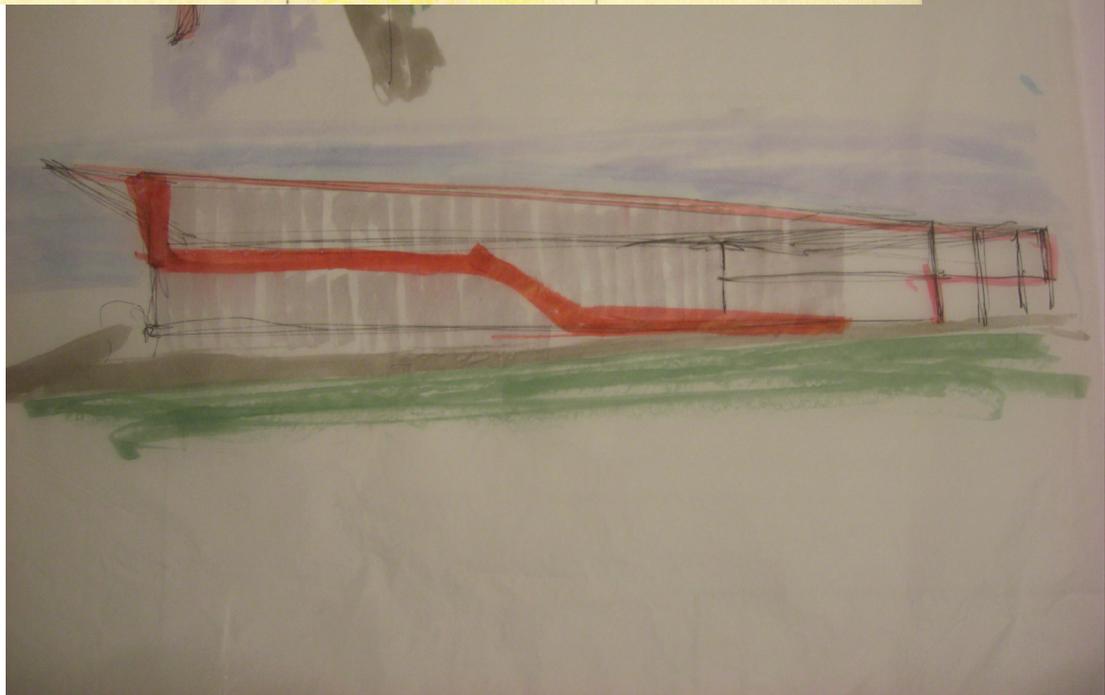
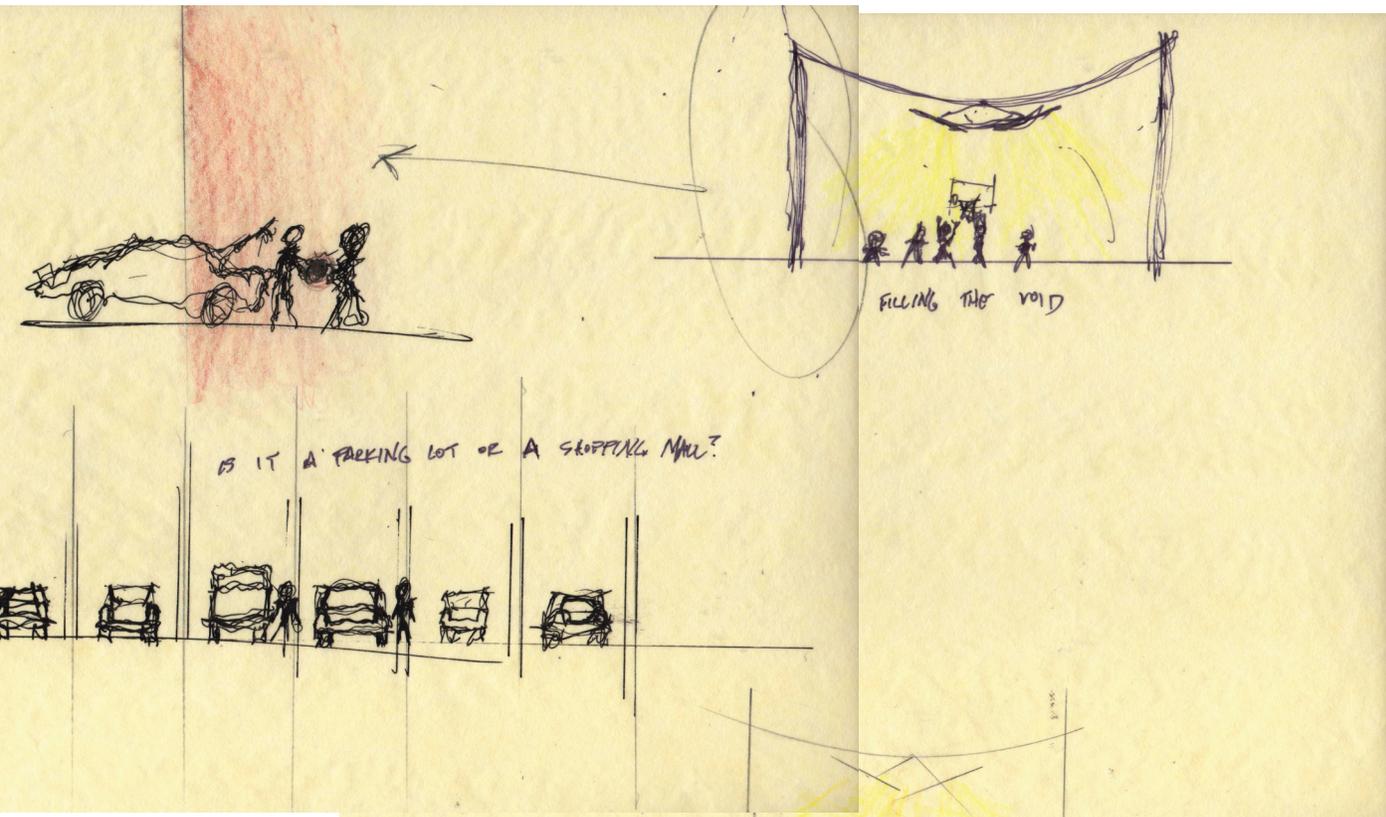


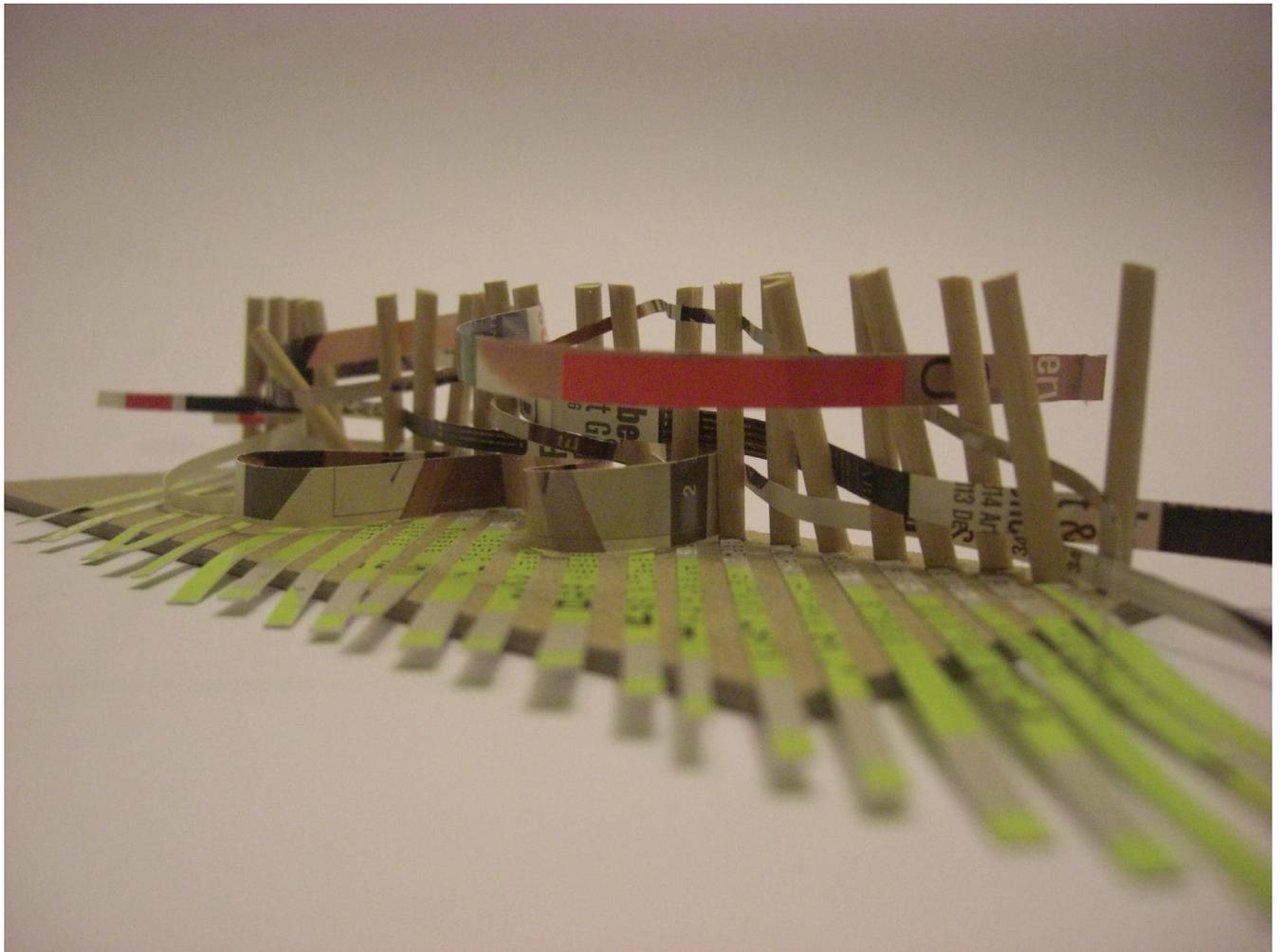


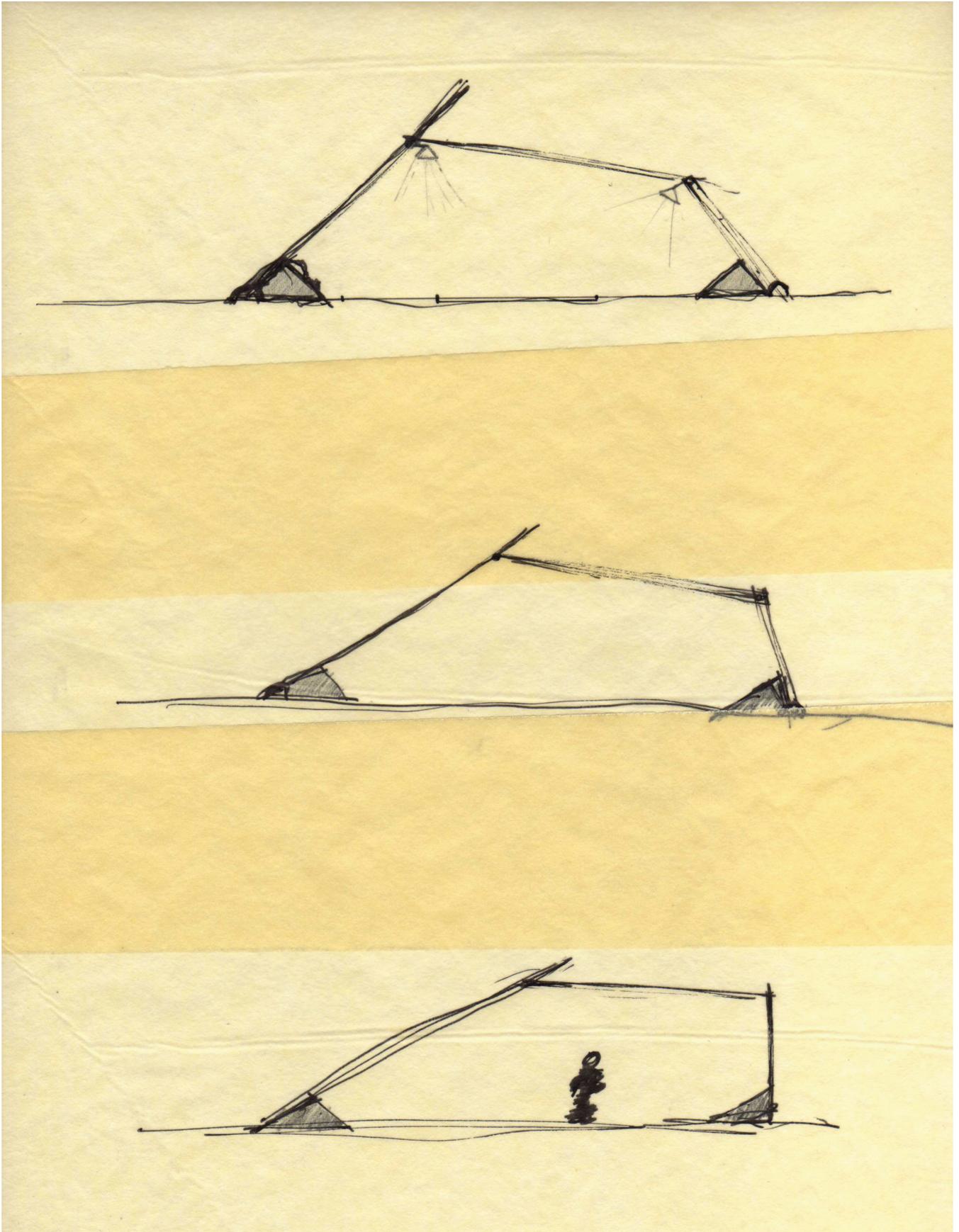
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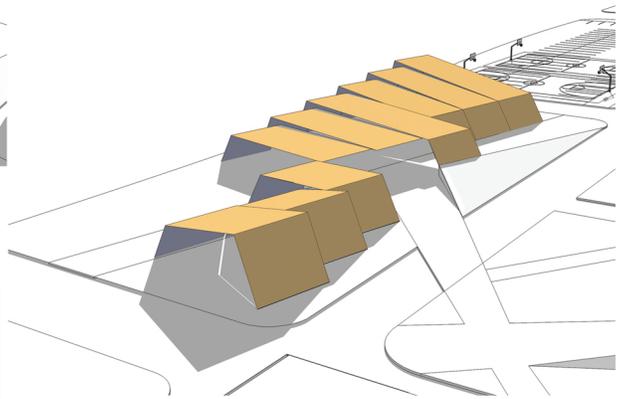
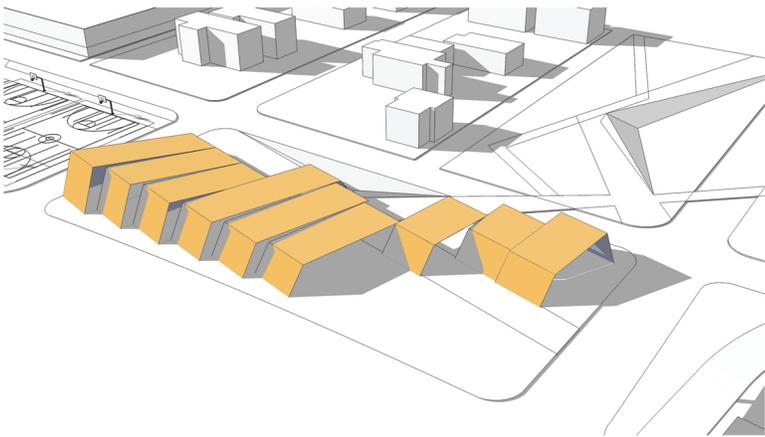


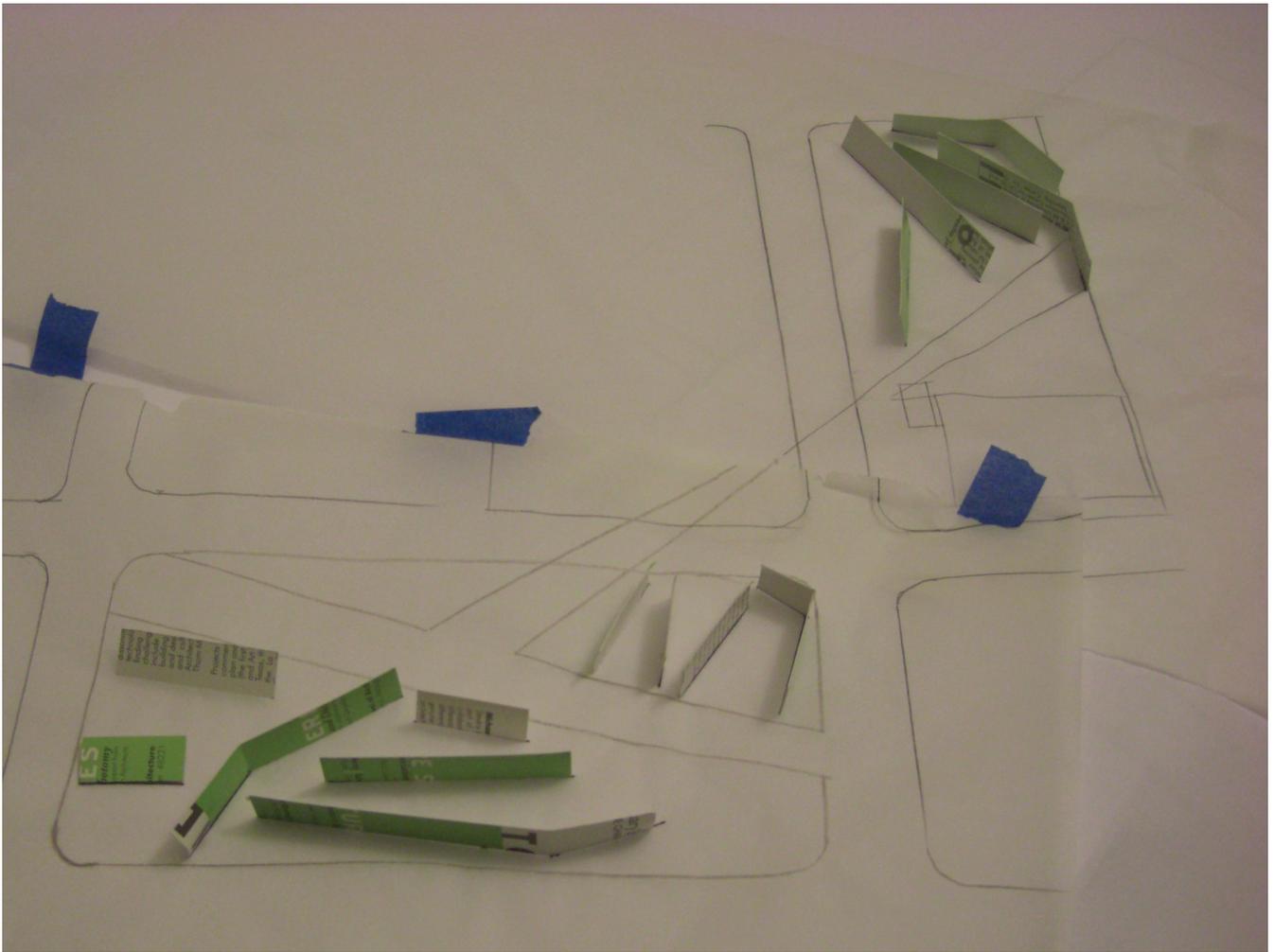


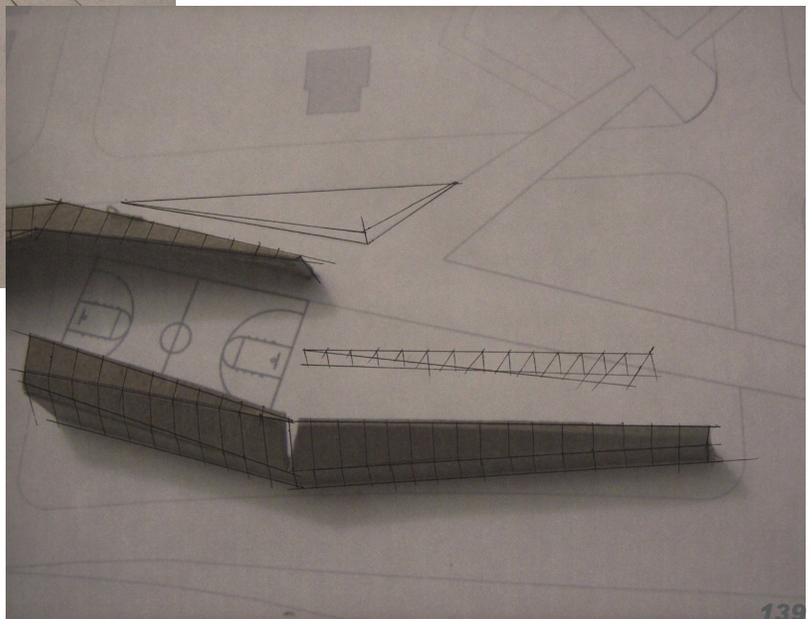
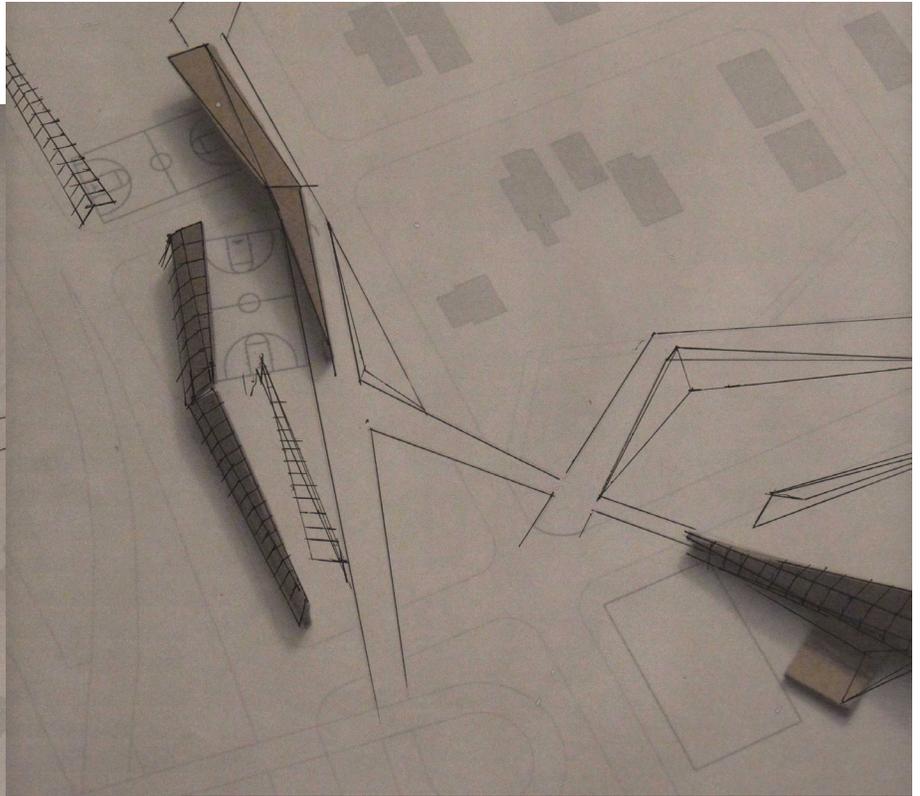
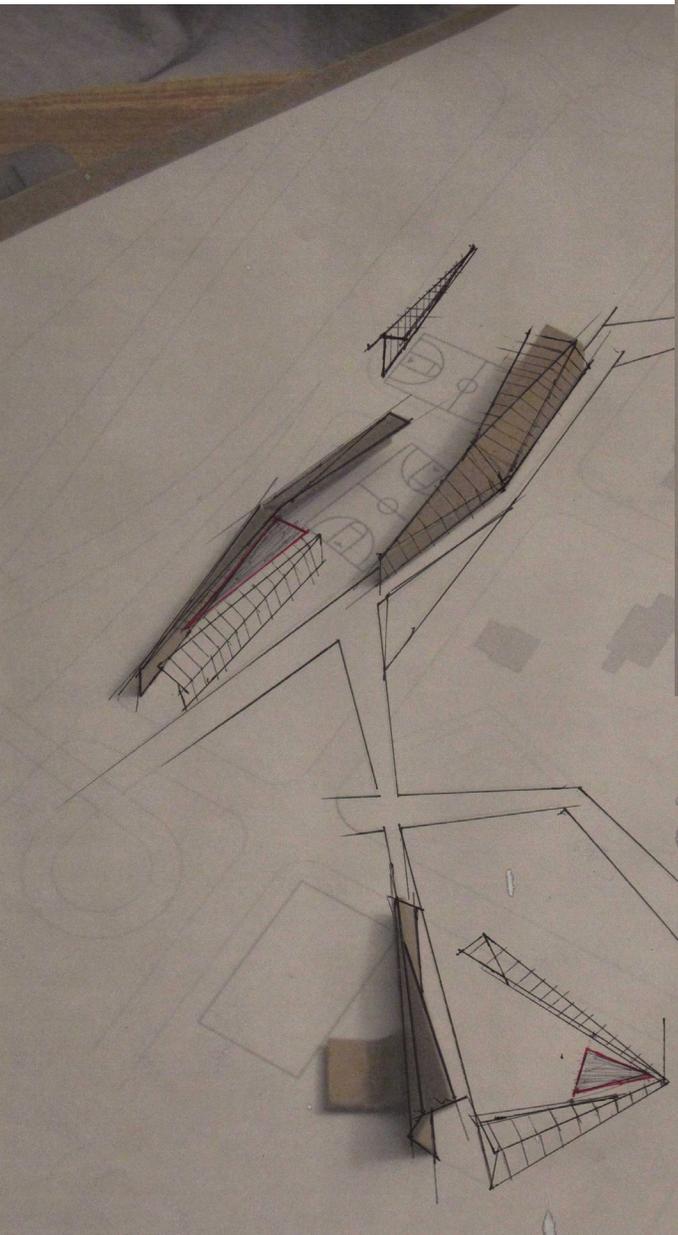


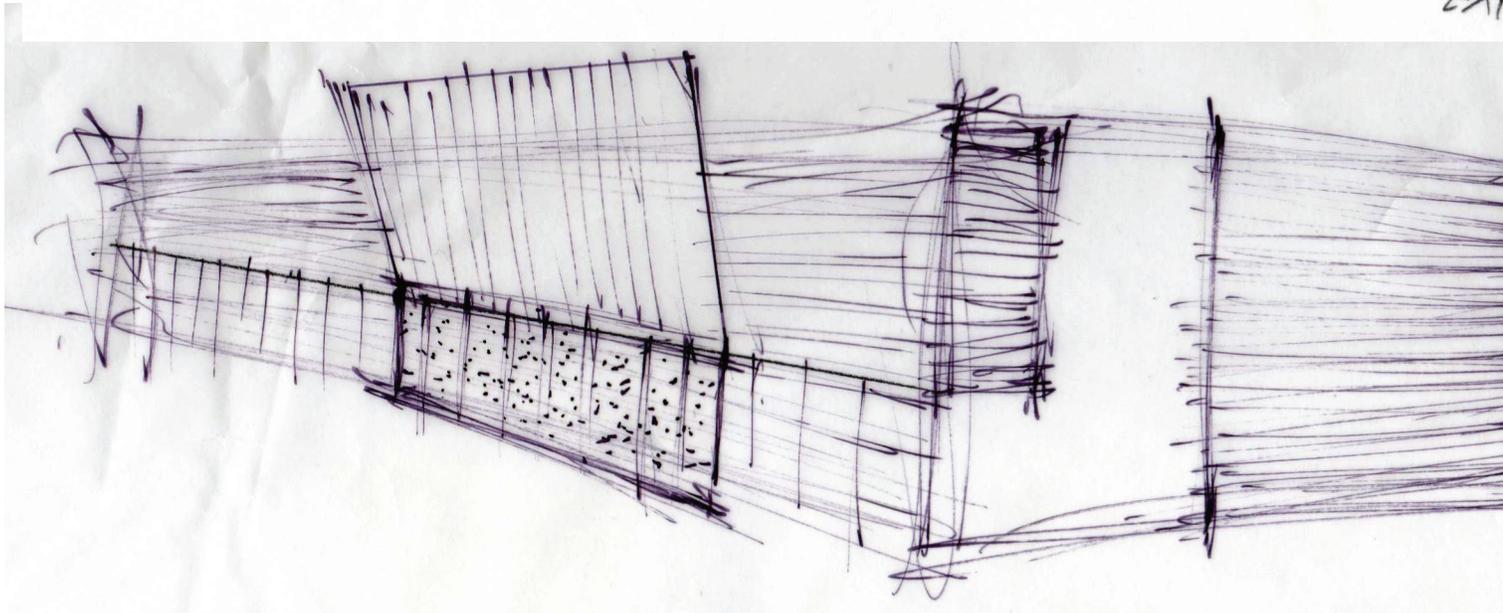
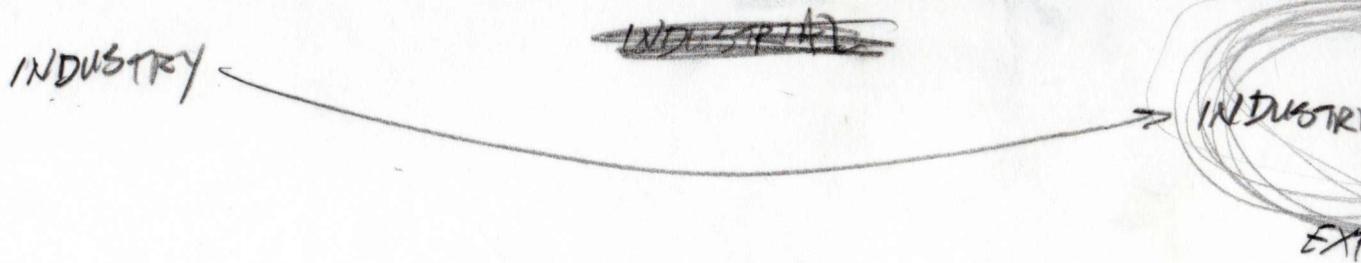
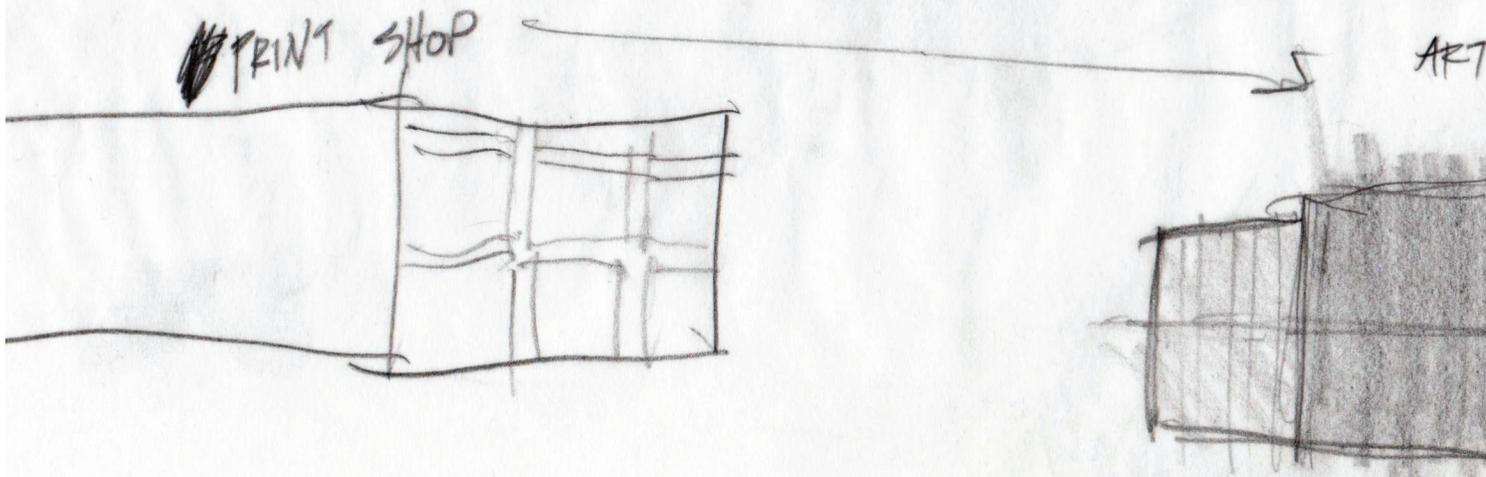




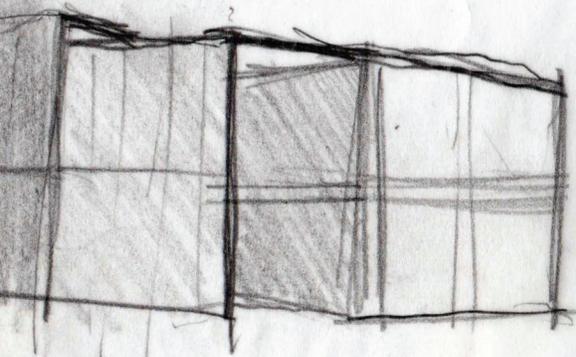




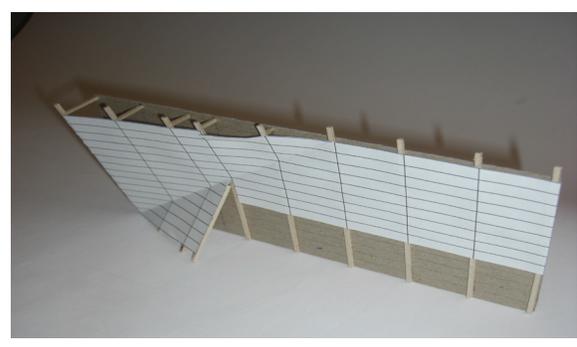
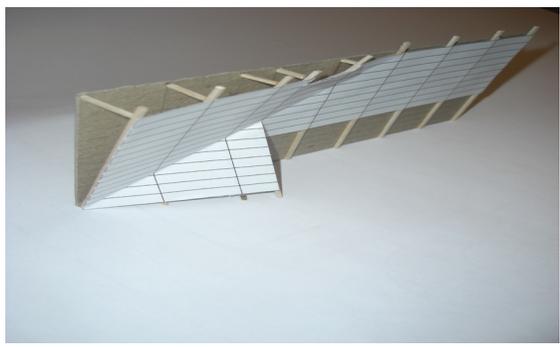
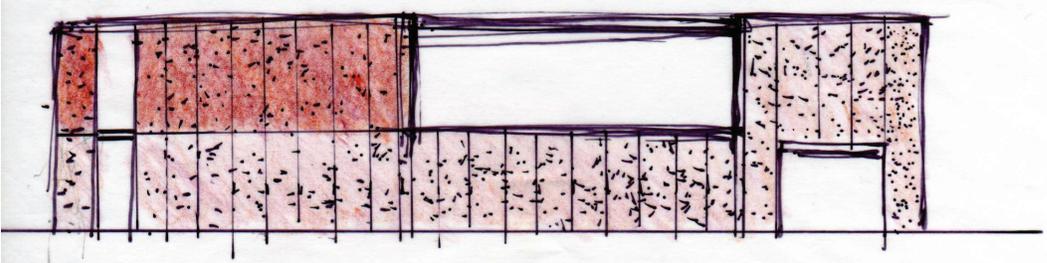
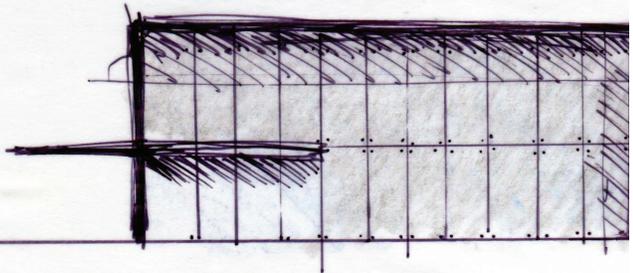
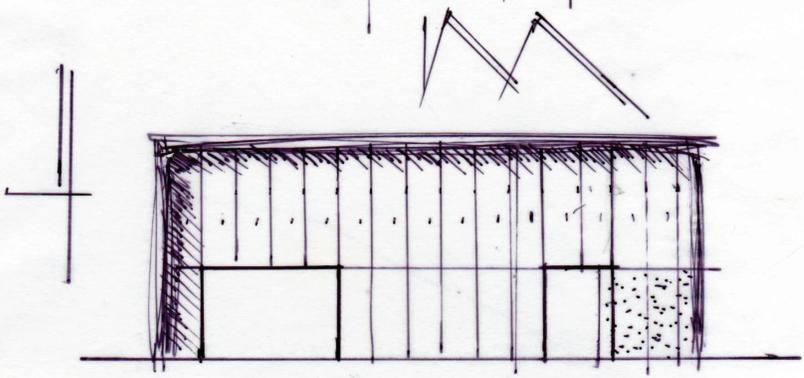
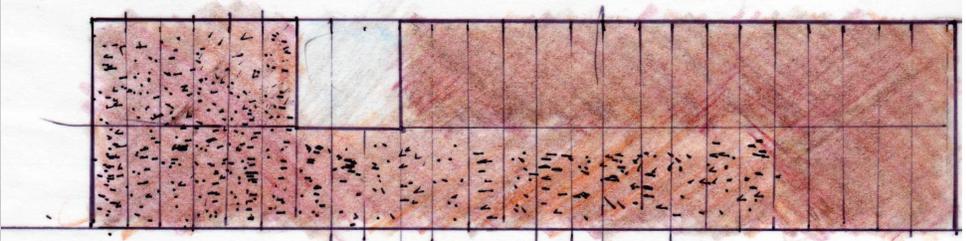


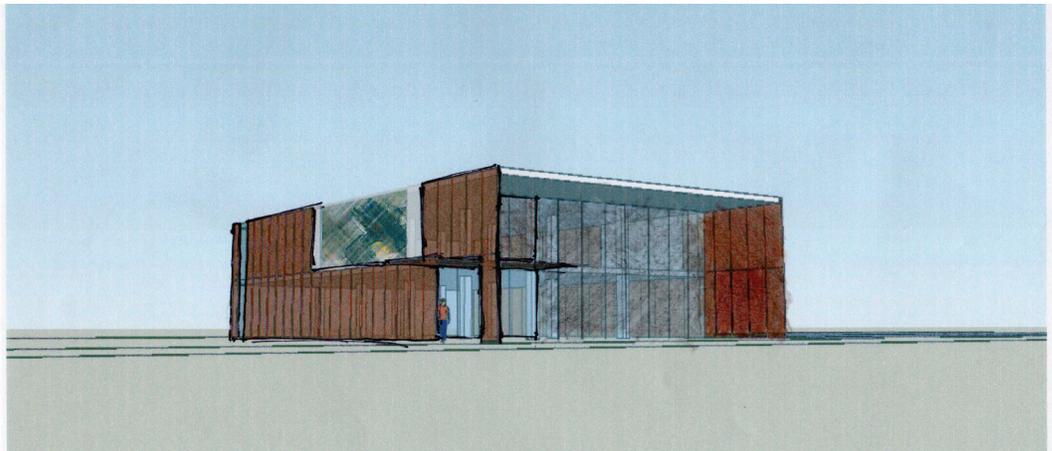
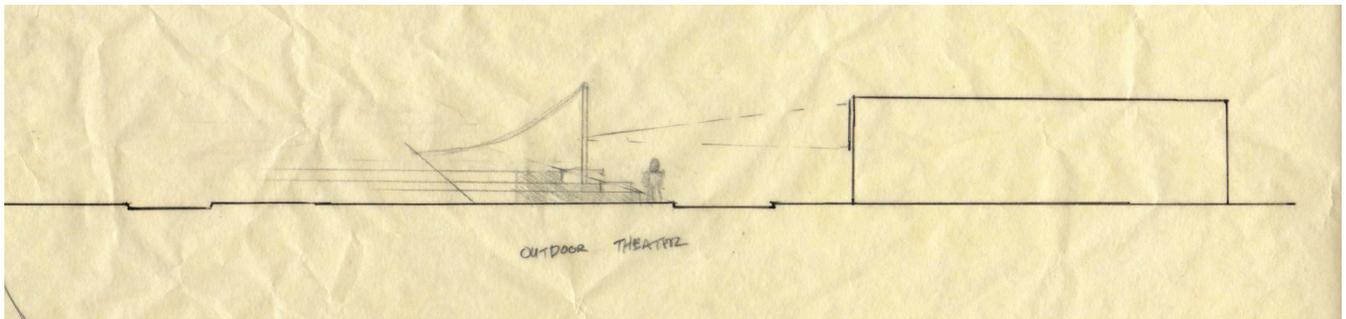
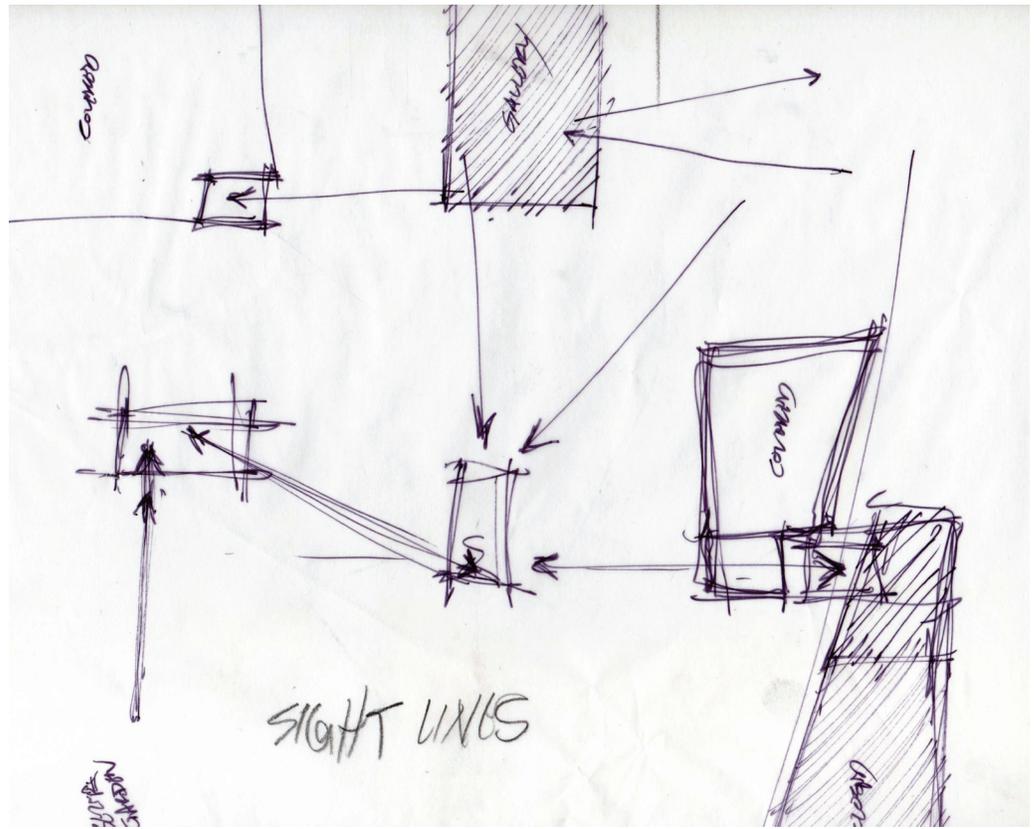


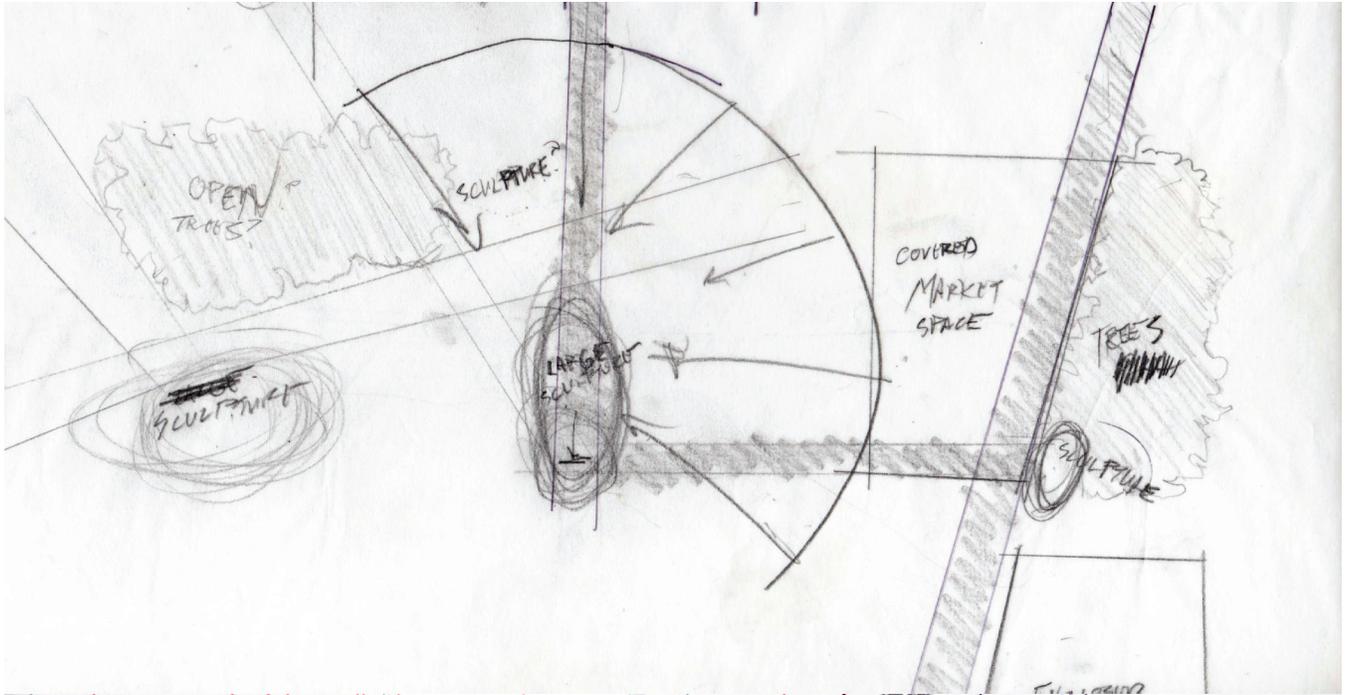
GALLERY



MASONRY  
STEEL  
RAW  
PETINA  
POSED







# FINAL DESIGN



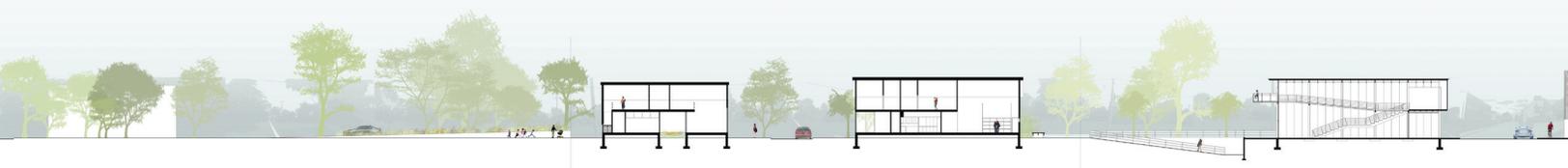
**Final Site**



The final “zone” for the project is the stretch of North Corktown between the Tiger Stadium pedestrian bridge and Wabash Street sitting next to the freeway. The whole site is made up of a series of sites that respond to the various elements that developed out of the program. The intent behind siting all of the projects along the freeway is that it will create a buffer between the freeway and the neighborhood, similar to the activity zone that exists on the South side of the freeway.



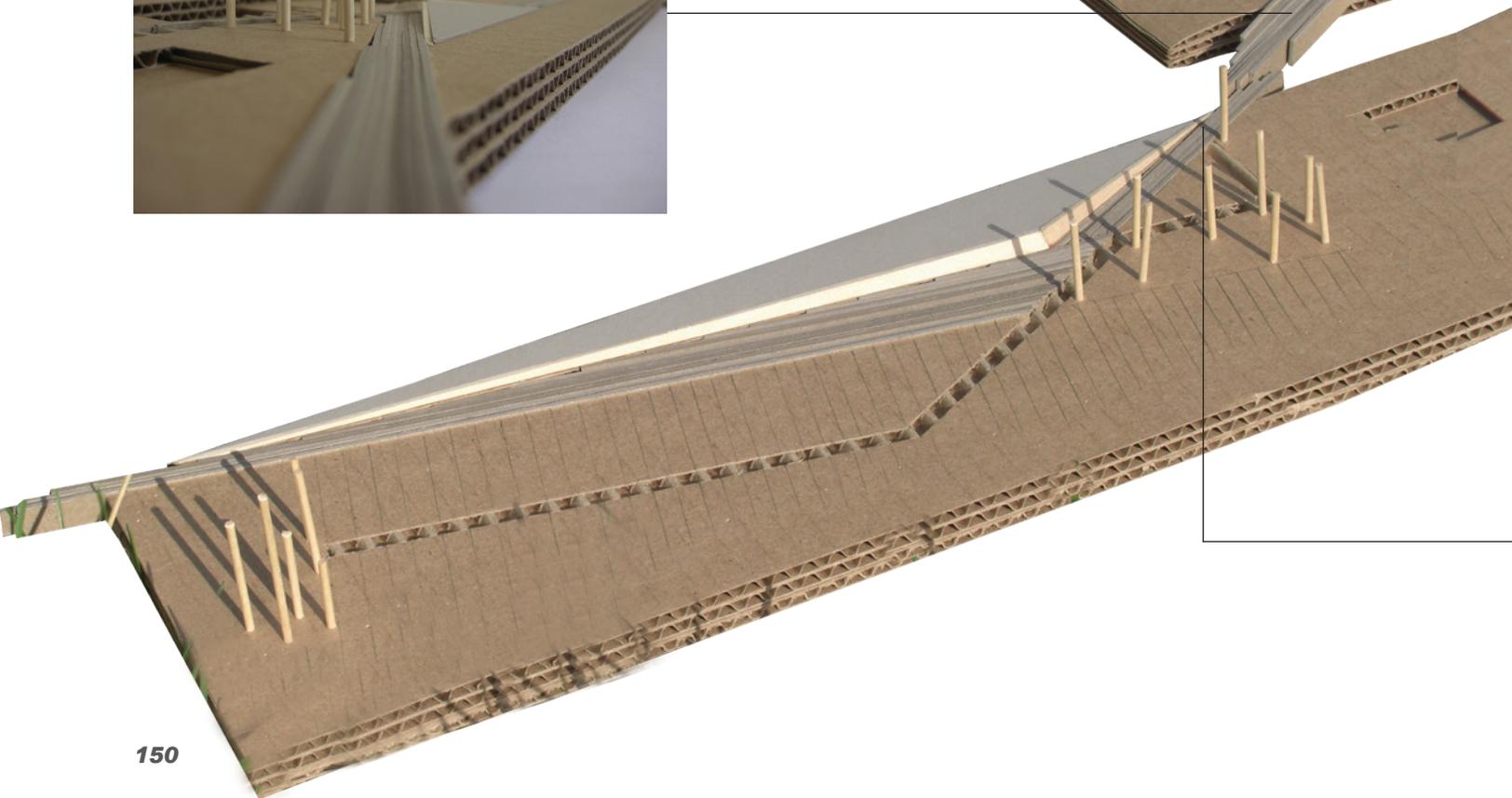
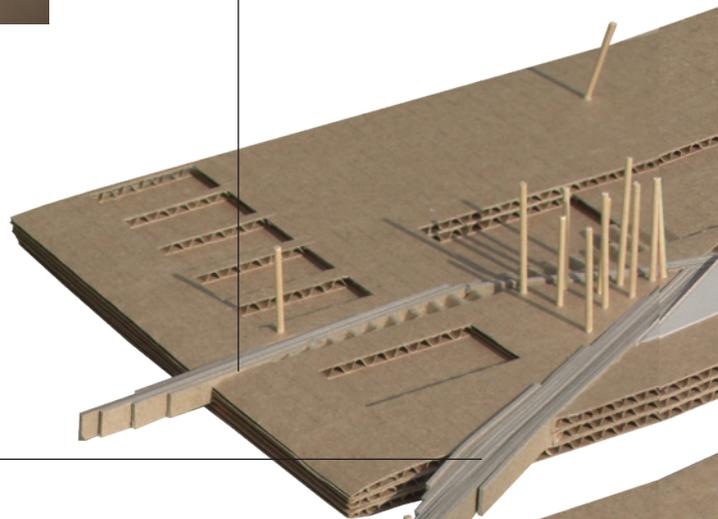
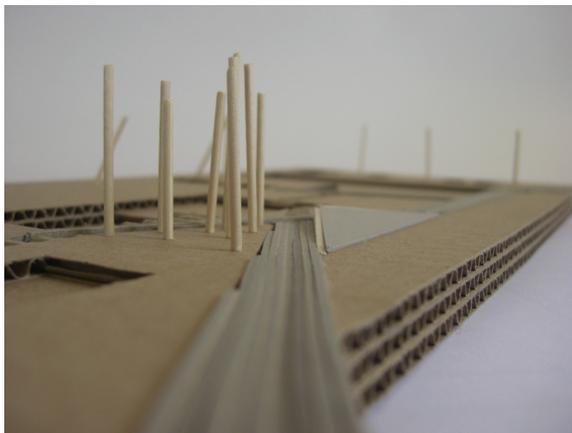
**Site + Infrastructure**

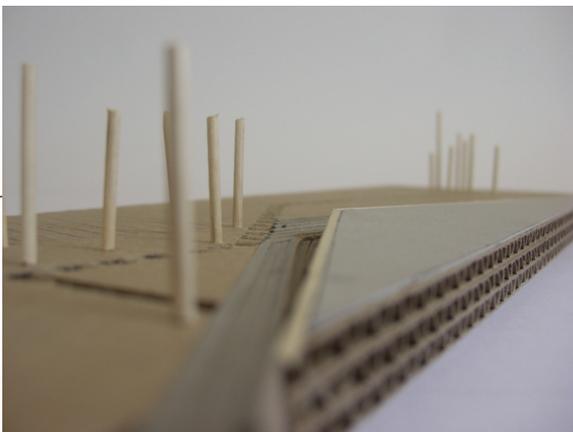
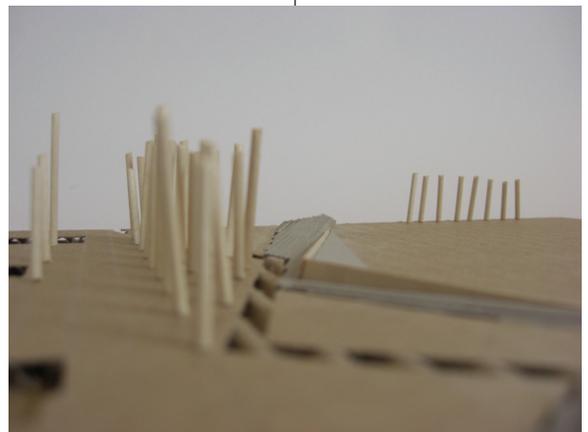
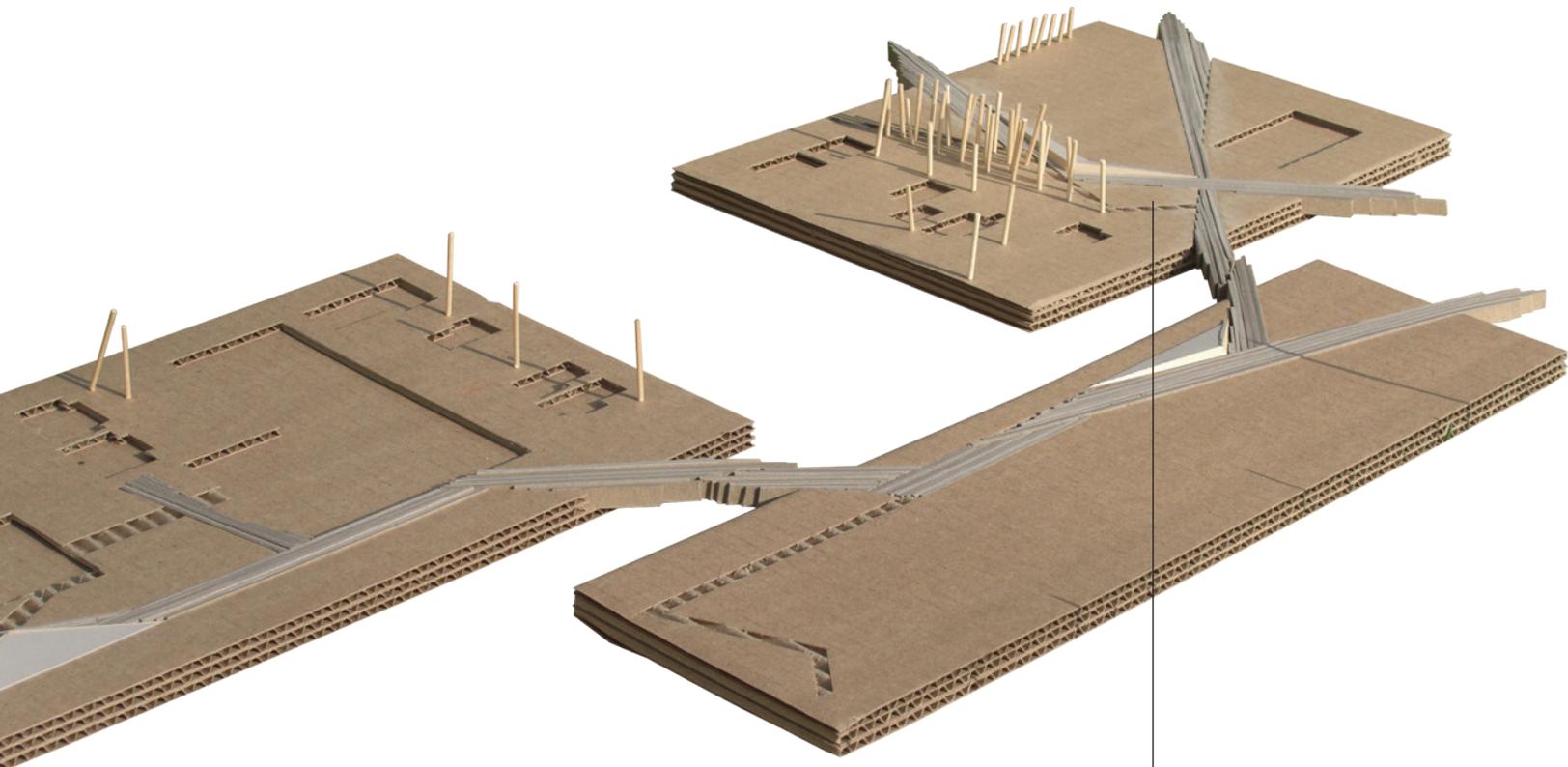




SITE SECTION  
1/16" = 1'-0"

**Site + Infrastructure**







### *Live/Work Shotgun Residence*

The first type of housing focuses on young and developing professionals without the need of a large number of spaces to live and work. The forms are a derivative of a type of shotgun style house that can be found in much of the historical parts of the neighborhood to the south. As a part of the process, the intent is for each house to be unique to itself through exploring and interpreting the possibilities of materials and design concepts that embrace the unique nature of each house but still respect the overall character of the neighborhood.



### *Live/Work Studio Residence*

In order to accommodate larger working arrangements and families, this second type of house is more reflective of many of the houses existing in the neighborhood that came after the turn of the last century.



### *Live/Work Shared Residence*

The final type of live/work housing is a response to the special conditions of the corner houses in the neighborhood which contain multi-unit housing. These spaces have been designed to respond to the street and utilizing it to display work or services. They are also arranged around a number of shared spaces to live and work both.



## *Community Gardens*

An important aspect to the project is the creation of places for the community's cultural traits to express themselves. Flexible and adaptable spaces that can anticipate and respond to the shift and flux of the culture allow for the designer to step back and allow the neighborhood to decide how to program the spaces themselves as their needs and desires change. What the architect or change agent must focus on is the design of the process and infrastructure to foster a response from the community.



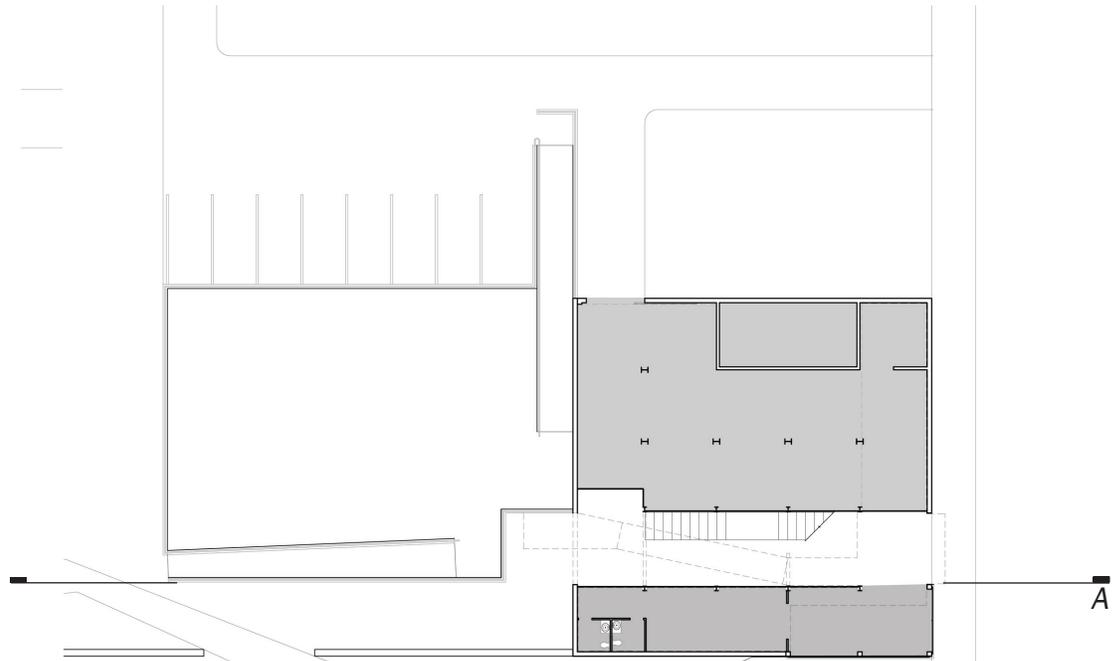


## *Artist Workshop*

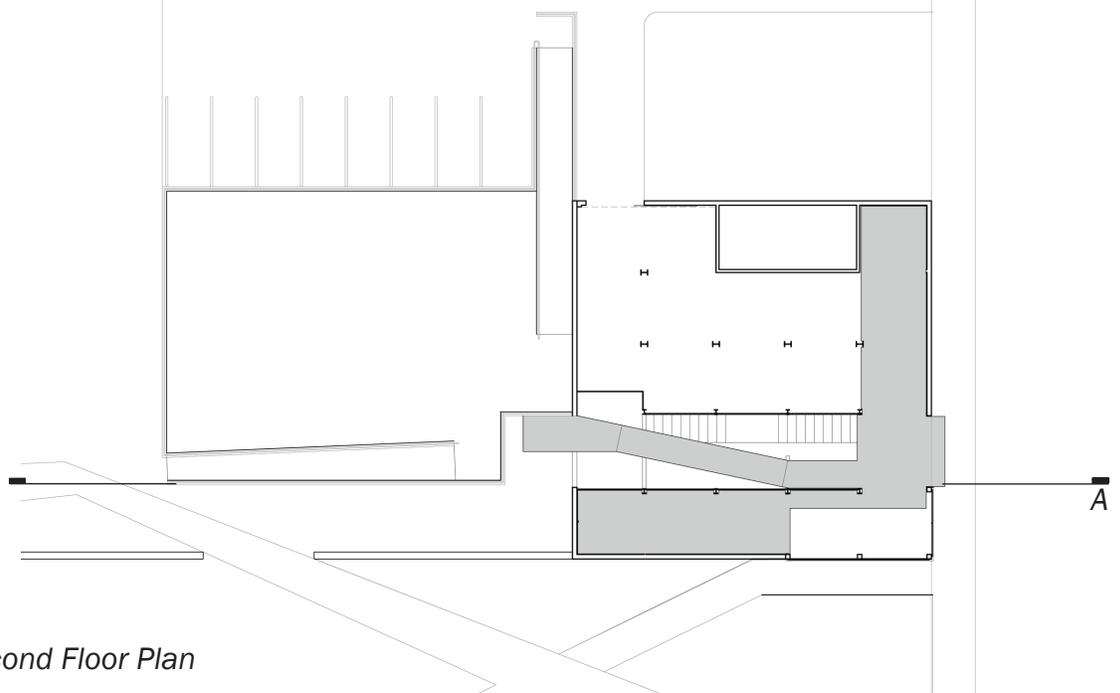
The use of the Costa building as an artist workshop and studio space utilizes the fact that this building was originally a machine shop. It will house the larger functions of the making process that cannot fit into a smaller home studio space.



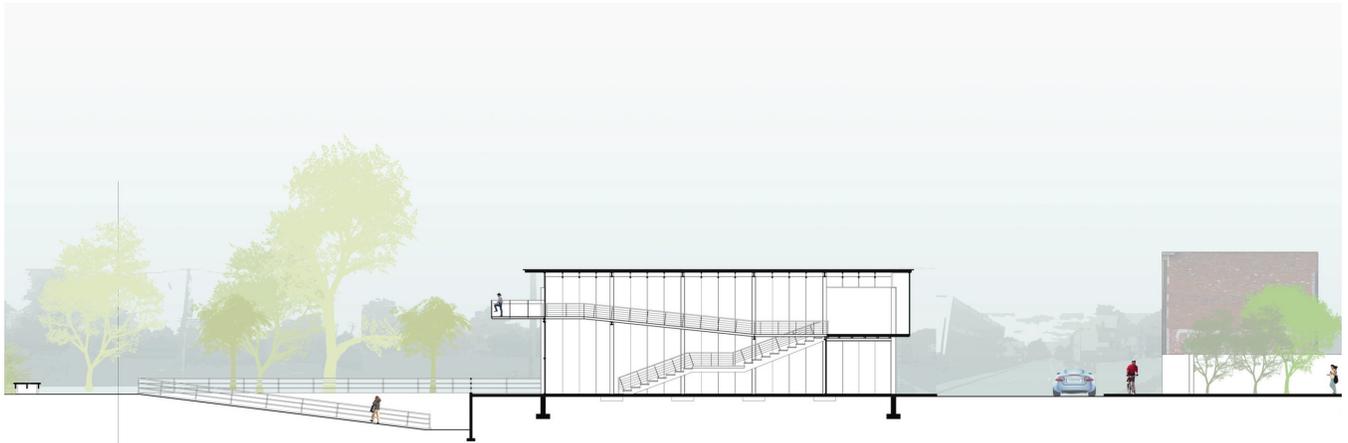
**Workshop**



*First Floor Plan*



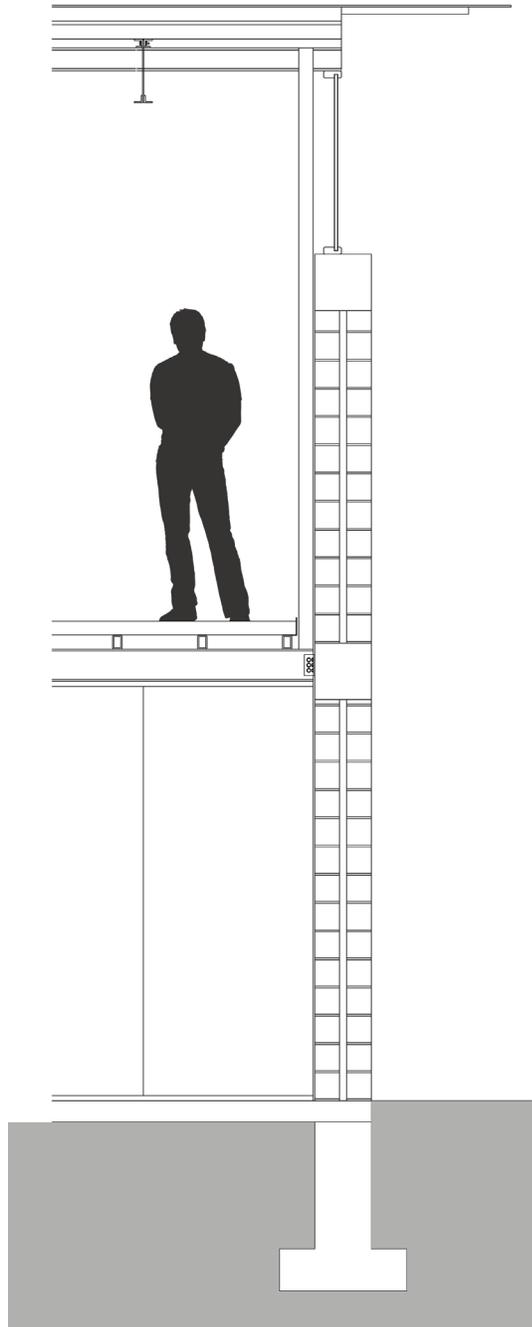
*Second Floor Plan*



Section A



*Front Elevation*



*Wall Detail @ Existing Wall*



## *Daily Grocery*

This site is to accommodate the largest need voiced by the community, which is the need for a market to provide fresh produce on a daily basis. The architectural development is limited to the exterior public spaces surrounding the store, but with it being in such a crucial location this site sets the tone for the neighborhood. The public spaces create an activity zone adjacent to the commerce and signals the hierarchy of pedestrian use over the automobile at the gateway to the neighborhood.



***Final Site***

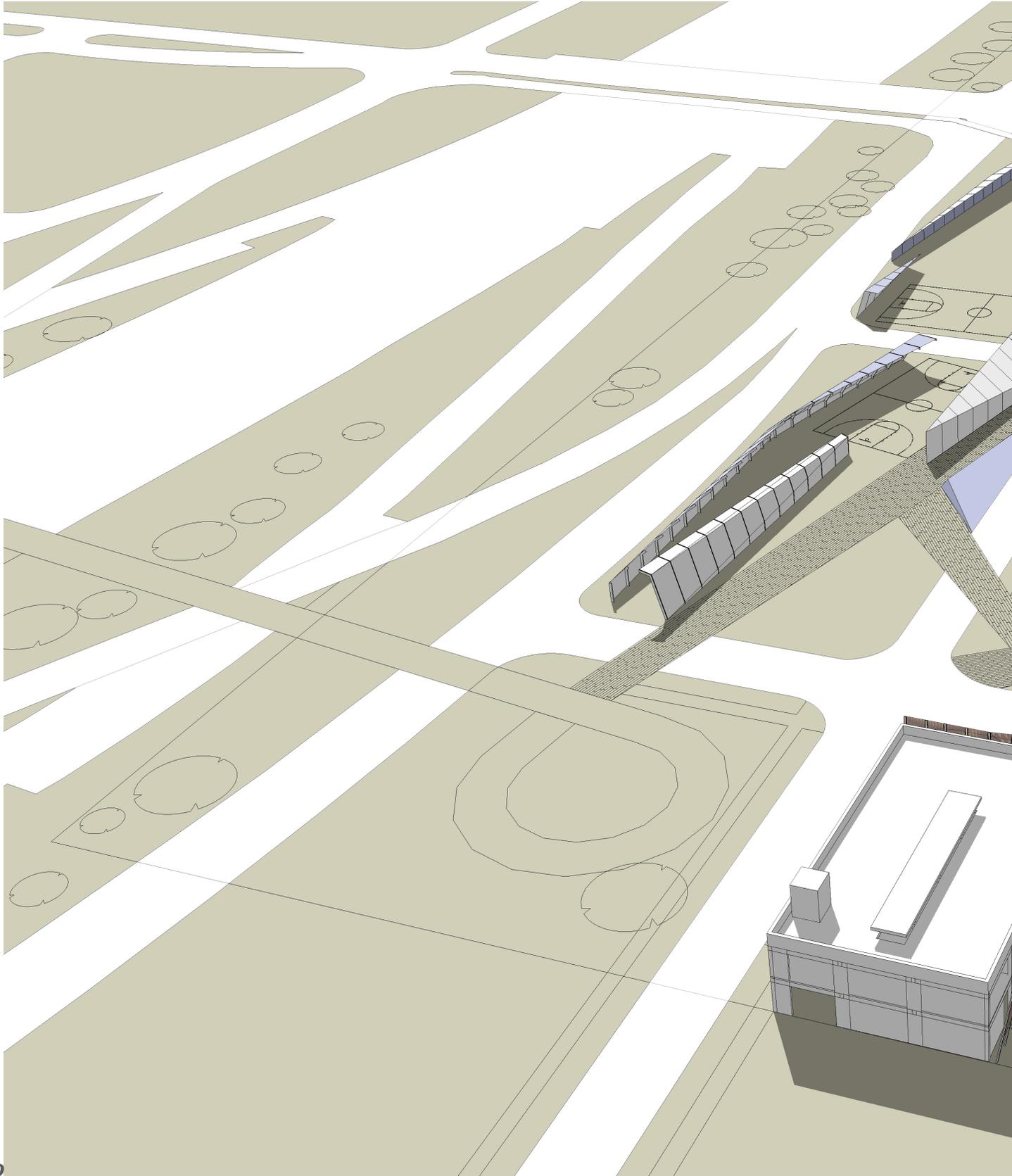


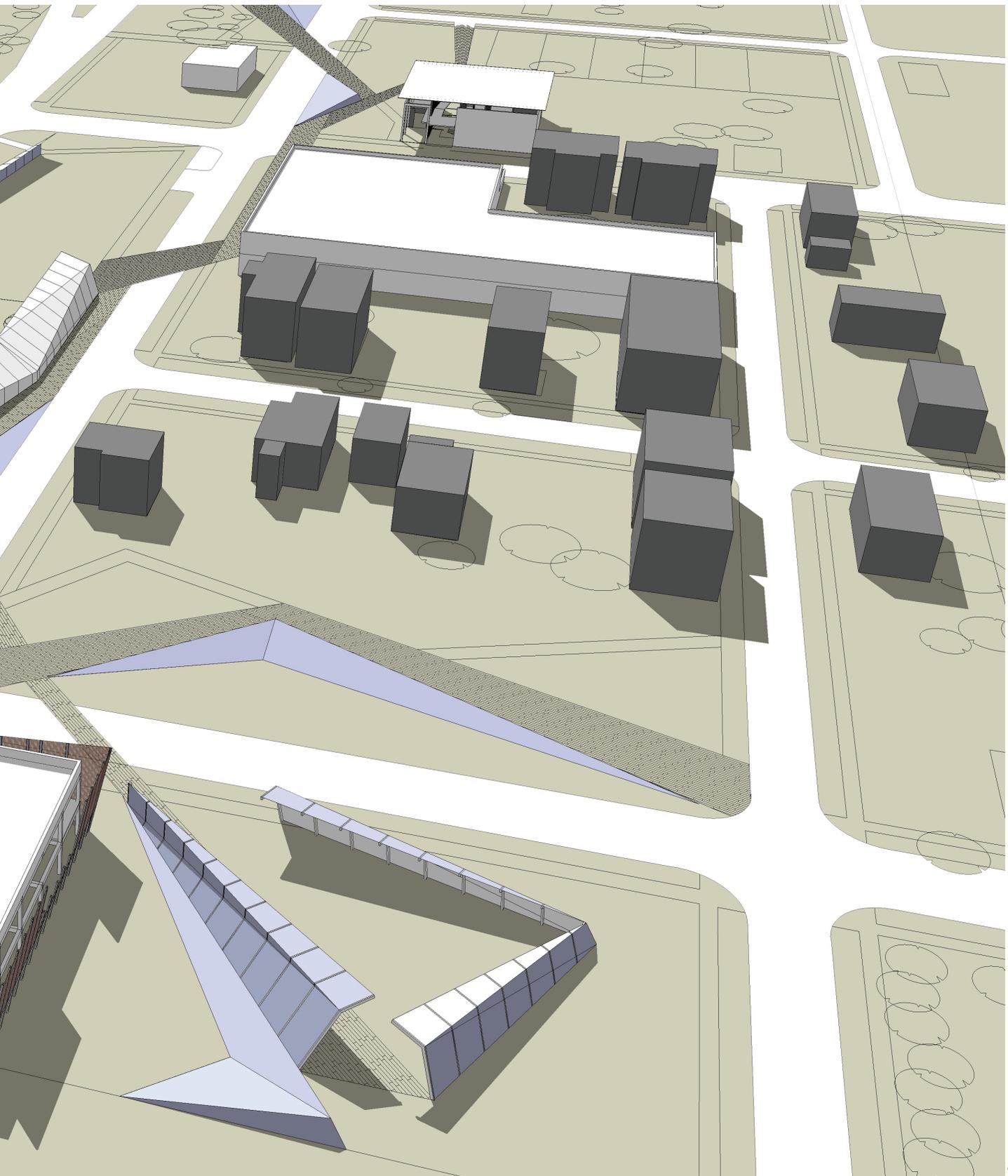
## *Hybrid Market*

In response to the informal markets and temporary events unique to Corktown, the largest programmatic element sits over three blocks which are adjacent to the freeway in order to turn the current vacancy and former parking uses into an asset that roots the activities in the community and draw people at different times to the site with the expectancy that the multiple overlapping and interacting activities can add the value to the adjacent neighborhood as people locate in proximity to it.

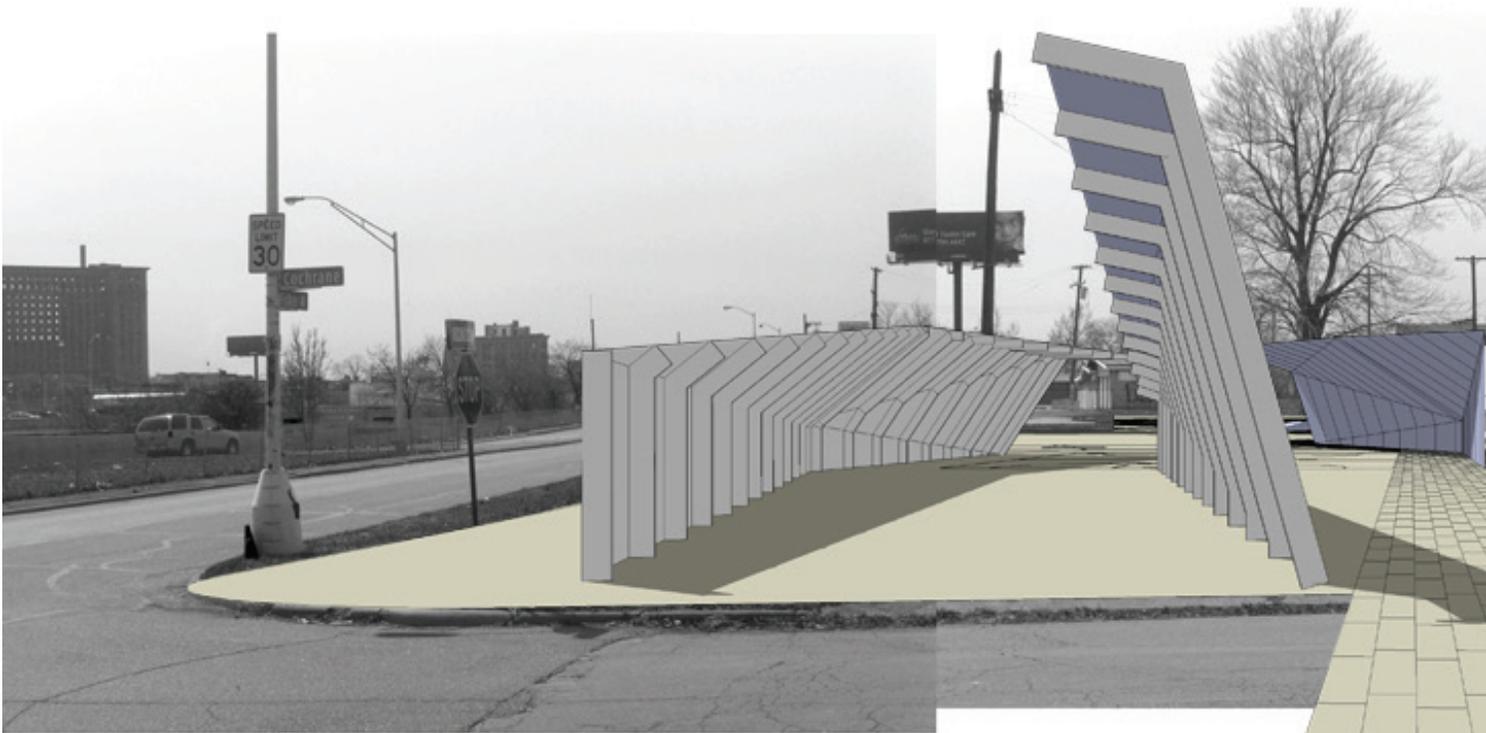


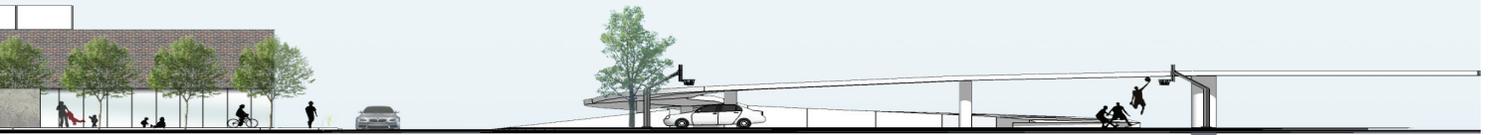
## Hybrid Market





## Hybrid Market





***Final Site***

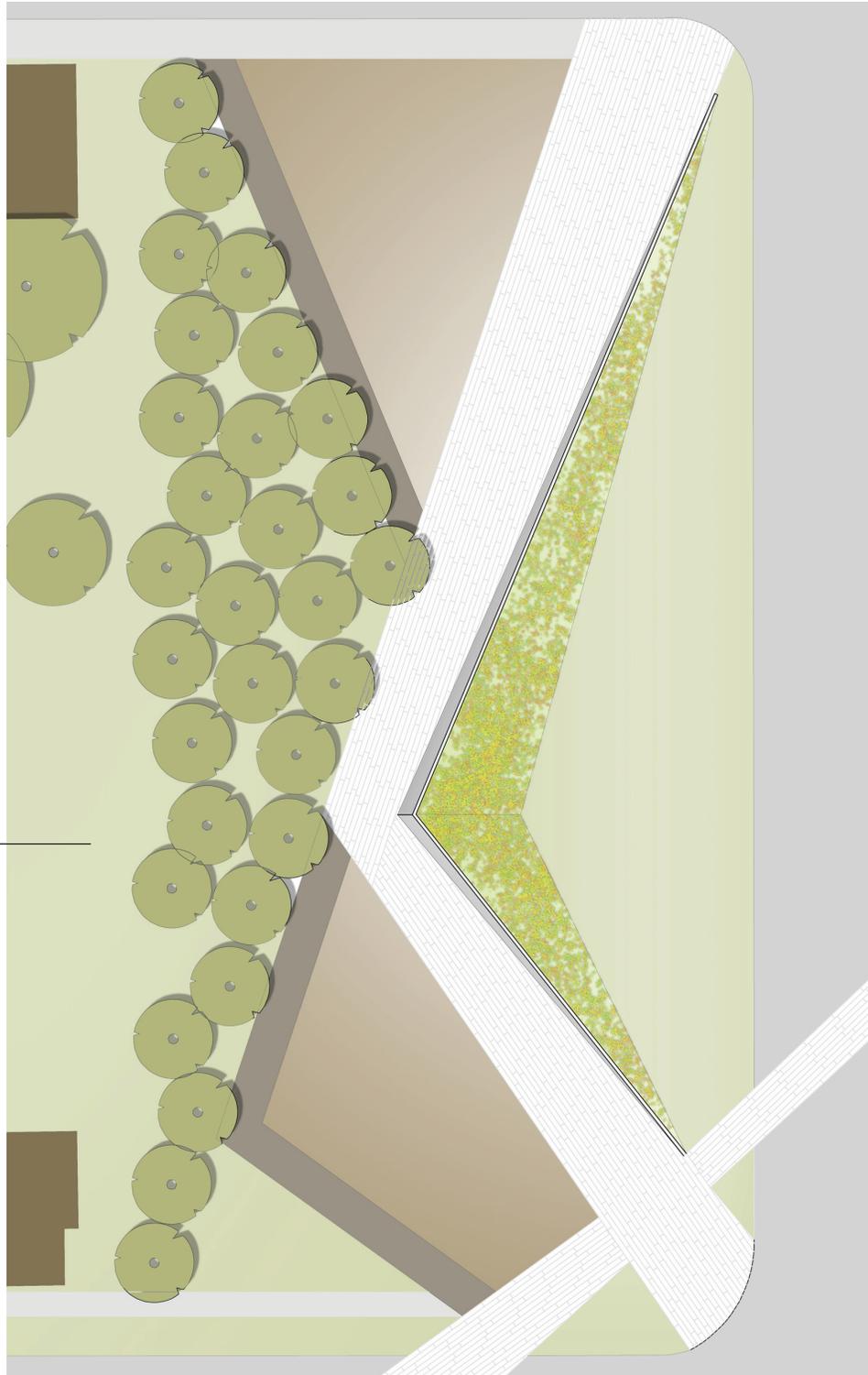


## *Sculpture Park*

The sculpture park is a place that community can express itself culturally and broadcast it to anyone passing by. The important aspect of it is that it brings art into the public realm and gives the area the opportunity to show and reinforce its identity. The location of this site is important as a hinge and mediator between the hybrid markets, gallery and significant circulation routes.

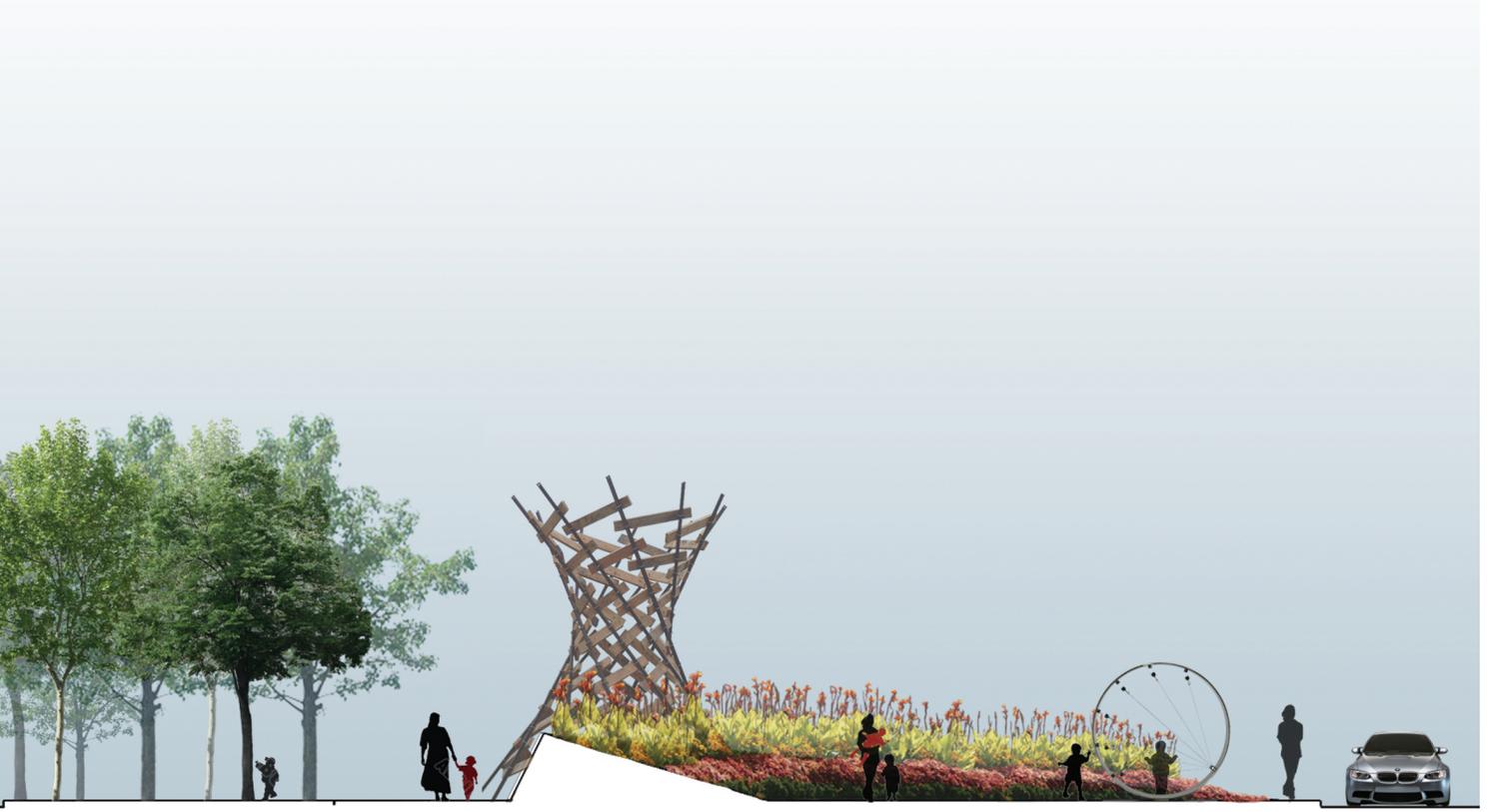


**Sculpture Park**



A

Site Plan



*Section A*

***Final Site***

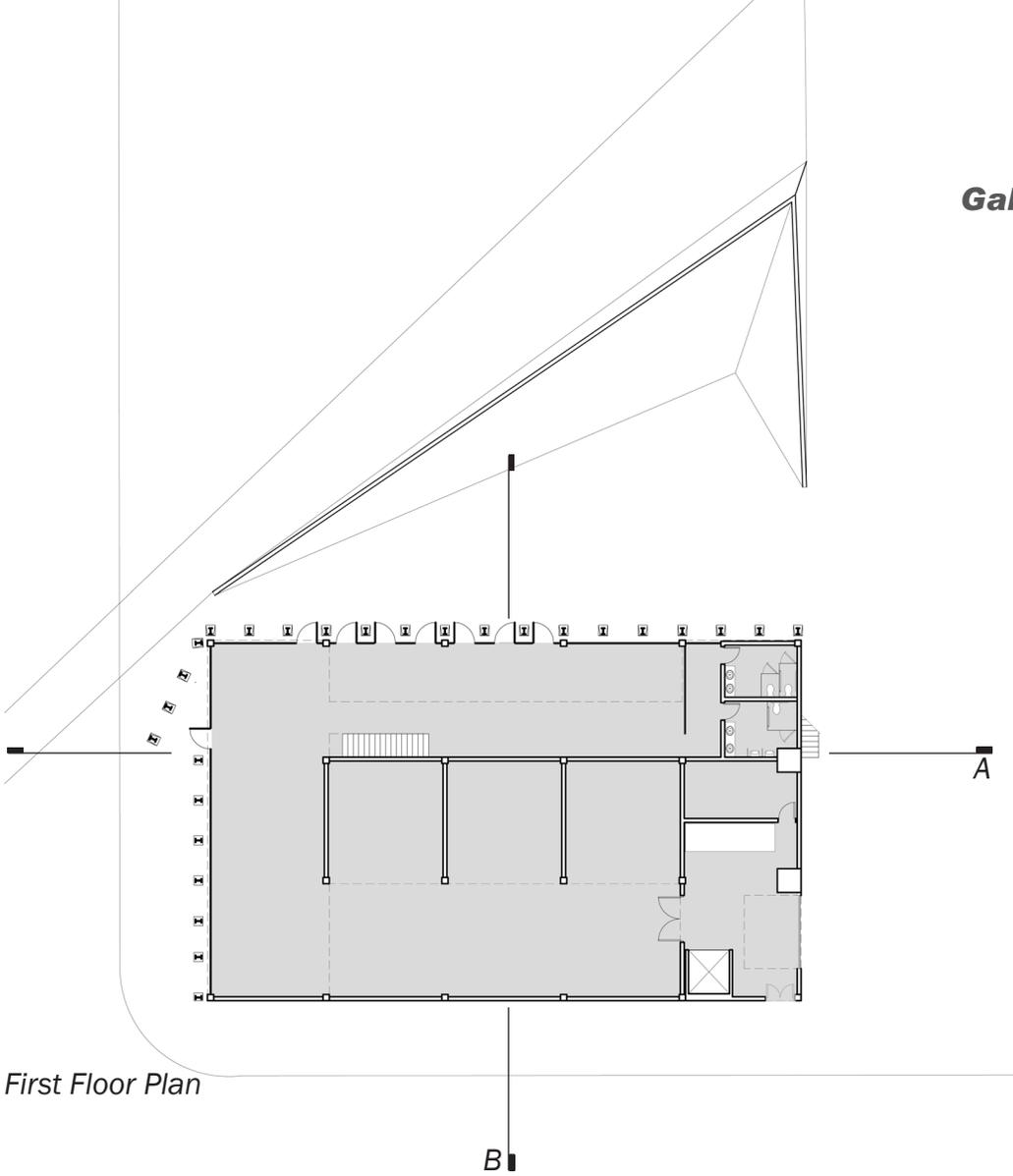


## *Art Gallery*

The gallery is the programmatic complement to the workshop and in that was developed as the inverse conceptually. The building's skin was the focus of an exploration in framing moments. As subtly as possible it becomes a lense to view moments or art from outside-in and inside out to tie the building into the surrounding landscape as one large art gallery.



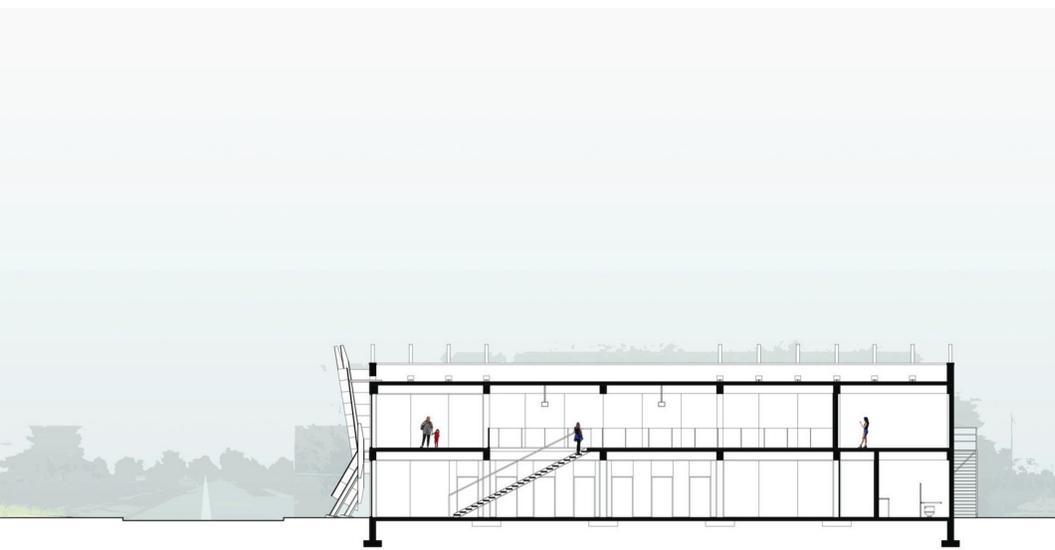
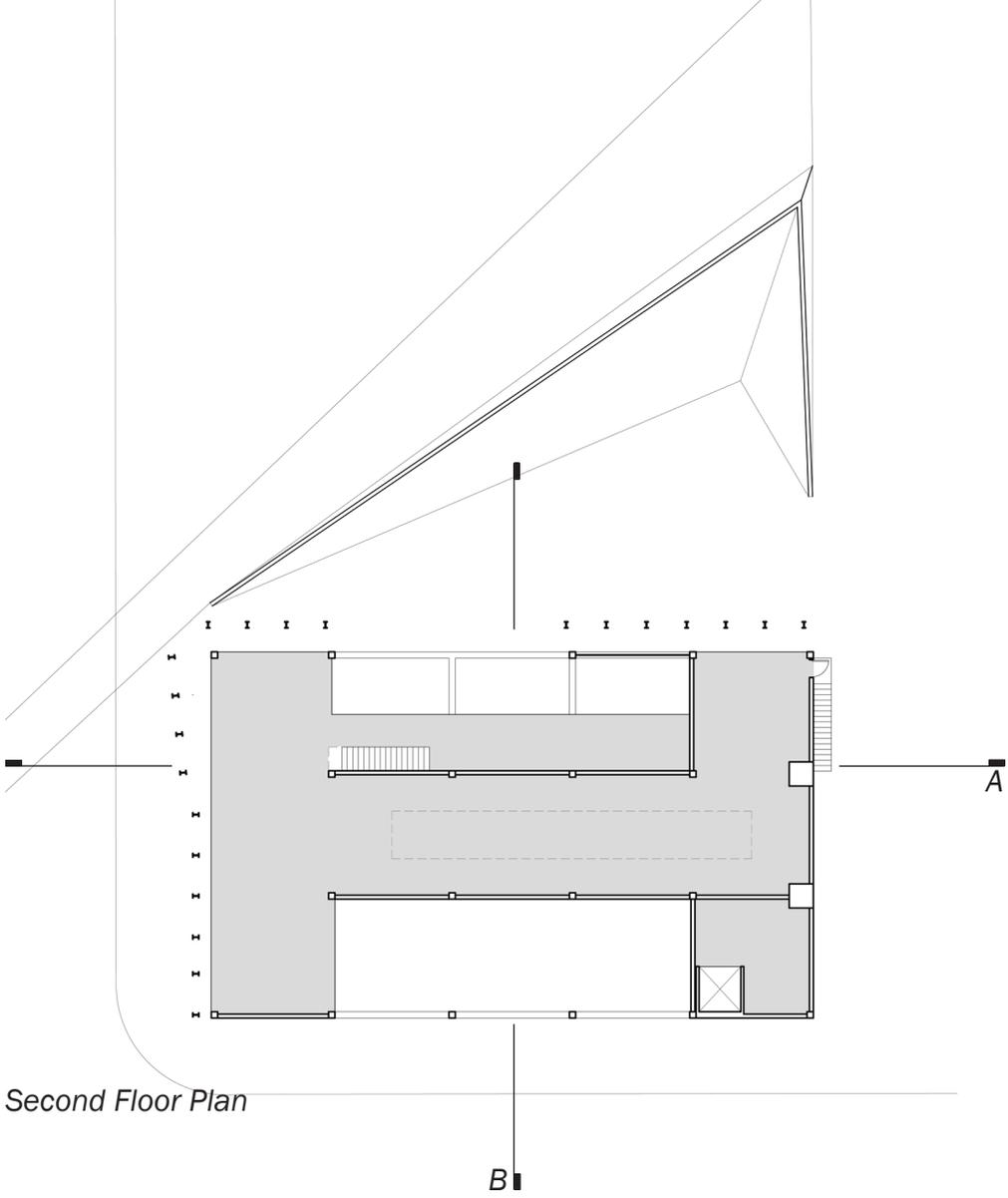
**Gallery**



*First Floor Plan*



*Section A*



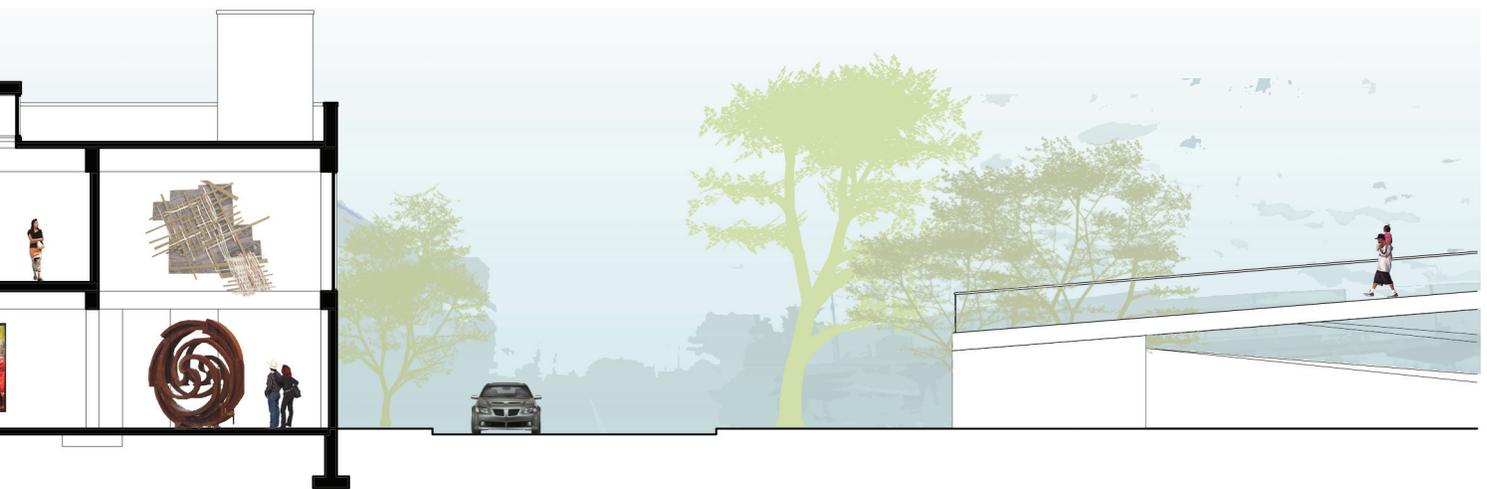
# Gallery



Side Elevation



Section B



# CONCLUSIONS



Initially the exploration was focused on uncovering cultural shifts and seeking architectural solutions to mediate new cultural values, rituals, and events with their given context. As it developed, the exploration began to focus on the process which makes the connection of culture and site possible. This in turn caused a re-examination of the role of the architect as it relates to the process. ***What evolved out of all of these steps is a deeper understanding of what context meant, and the versatility of the architect's role within the process as architecture becomes the mediator of culture and site.***

In examining these gestures there are seeds of what the project was not bold enough to do or did not develop into over the course of the exercise. The first shortcoming of the project was the fact that at times there were the opportunities to step out and further challenge the traditional role of the architect, and by not doing so the project lost some of its ability to appropriately respond to both the local culture and site. The second shortcoming of the project was that it never tested its own boundaries as it developed. This was in contradiction of one of the initial working assumptions that culture is dynamic and cannot be contained in one site. As the project moved forward, the program was refined and so were portions of the site,

but it never made an attempt to reach out further to create a truly symbiotic relationship between itself, the freeway, the neighborhood to the north, and back across the freeway to foster a reconnection to other parts of Corktown.

New questions arise out of where the next steps may lead from the end of this part of the exploration such as how does the process established by this thesis become a continuous mechanism of change to continually engage a dynamic cultural and physical condition? What are some of the programmatic changes that might present themselves as a deeper understanding of the culture and site is developed? Can the boundaries set in the thesis project be tested in order to expand further into the neighborhood and draw the neighborhood into it in a symbiotic relationship? How does a process like this really begin and how does it get phased in order to accurately reflect the culture? And *at this point, how does this project react to itself?*

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- <sup>1</sup> Roig. *Stalking Detroit*. 2001. P. 97.**
- <sup>2</sup> Jason Young (editor), Georgia Daskalakis (editor), and Charles Waldheim (editor). *Stalking Detroit*. 2001. P. 10.**
- <sup>3</sup> Young, Jason. *Line Frustration*. *Stalking Detroit*. 2001. P. 137.**
- <sup>4</sup> Young, Jason. *Line Frustration*. *Stalking Detroit*. 2001. P. 134.**
- <sup>5</sup> Term coined by J.B. Jackson to describe the man-made or man-manipulated landscape that has become culturally significant.**
- <sup>6</sup> Concept introduced by James Corner in *Stalking Detroit*.**
- <sup>7</sup> Corner, James. "Landscraping." *Stalking Detroit*. 2001. P.**
- <sup>8</sup> Corner, James. "Landscraping." *Stalking Detroit*. 2001. P.**
- <sup>9</sup> Corner, James. "Landscraping." *Stalking Detroit*. 2001. P.**
- <sup>10</sup> Crawford, Margaret. "Everyday Urbanism". *Everyday Urbanism*. 2005. P.18.**
- <sup>11</sup> Kelbaugh, Douglas. "Everyday Urbanism". *Everyday Urbanism*. 2005. P.9.**
- <sup>12</sup> Crawford, Margaret. "Everyday Urbanism". *Everyday Urbanism*. 2005. P.19.**
- <sup>13</sup> Kelbaugh, Douglas. "Everyday Urbanism". *Everyday Urbanism*. 2005. P.8.**
- <sup>14</sup> Term coined by J.B. Jackson to describe the temporal nature that exists in the overlay of the Kinetic City with the Static City.**
- <sup>15</sup> Mehrotra, Rahul. "Everyday Urbanism". *Everyday Urbanism*. 2005. P.12.**
- <sup>16</sup> Mehrotra, Rahul. "Everyday Urbanism". *Everyday Urbanism*. 2005. P.13.**
- <sup>17</sup> Jackson, J.B. "Landscape as Theater". *The Necessity for Ruins, and Other Topics*. 1980. P. 67.**
- <sup>18</sup> Sauer, Carl O. *The Morphology of Cultural Landscapes*. 1925.**
- <sup>19</sup> Jackson, J.B. "A Pair of Ideal Landscapes". *Discovering the Vernacular Landscape*. 1984. P.**

- <sup>20</sup> **Jackson, J.B. "A Pair of Ideal Landscapes". *Discovering the Vernacular Landscape*. 1984. P**
- <sup>21</sup> **Jackson, J.B. *The Necessity for Ruins, and Other Topics*.**
- <sup>22</sup> **Jackson, J.B. Preface. *Discovering the Vernacular Landscape*. 1984. P. xii**
- <sup>23</sup> **Amerlinck, Mari-Jose. *Architectural Anthropology*. P. 8.**
- <sup>24</sup> **Jackson, J.B. "A Pair of Ideal Landscapes". *Discovering the Vernacular Landscape*. 1984. P. 12.**