TECHTONIC SPACE OUT OF PLACE

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MUSEUM FOR THE AEROSOL ARTIST .::

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Abstract

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In a landscape devoid of any predominant style or picturesque sight to orient one's design toward, where bare necessity is the driving force for intervention, how do we arrive at a successful design solution? Architecture is perhaps the highest form of art in the light that it provides for the dwelling, or actions, of people and gives them shelter in the world. How then should we provide for these actions when humans are able to interact with and impose their own meaning on their environment? The answer may be found in phenomenology. Phenomenology is a perspective that strives to see the world in its most pure sense, aside from theories, abstractions, or symbolic meaning that can be applied to things in the world around us. It is an attitude that is concerned with, for instance, how we experience the passing of time, from moment to moment, speeding up or slowing down in relation to our engagement in the world around us, as opposed to the, necessary, but abstracted objective perspective of time passing as minutes and hours on a clock. Phenomenology, if we adopt it as such, can then begin to reveal truths about the world around us that are clouded in or covered up under layers of imposed meanings and false motives. The essential truth of an object as seen through the purified consciousness then becomes the

character of that object. Designing with this perspective in mind may then mean that architects are able to make informed design decisions about how to accent or give light to the character of the object or place that makes it feel at home in its surroundings.

For the theme of museums and religuaries, designing from a phenomenological perspective or drawing certain principles from phenomenology may lead to a successful implementation of architectural form. If this can successfully be accomplished and truth is the goal in this endeavor, the designer must not stop at the interior of the building, but take notice of and respond to the surroundings. What influence do they have on the building and the way the building fosters the dwelling of people? Whether the architect chooses to accent or punctuate the character of its site or whether the building and its surroundings give rise to an entirely new character of its own, the architect must remain truthful toward the form (the materials, shape, color, formation of place, etc.) and its effect on the activities of dwelling that will take place in and about the building. Architecture has the potential to enhance the lives and experiences of the people who use it. Only in a manner truthful to how people essentially experience space will this become true of any element of architecture.

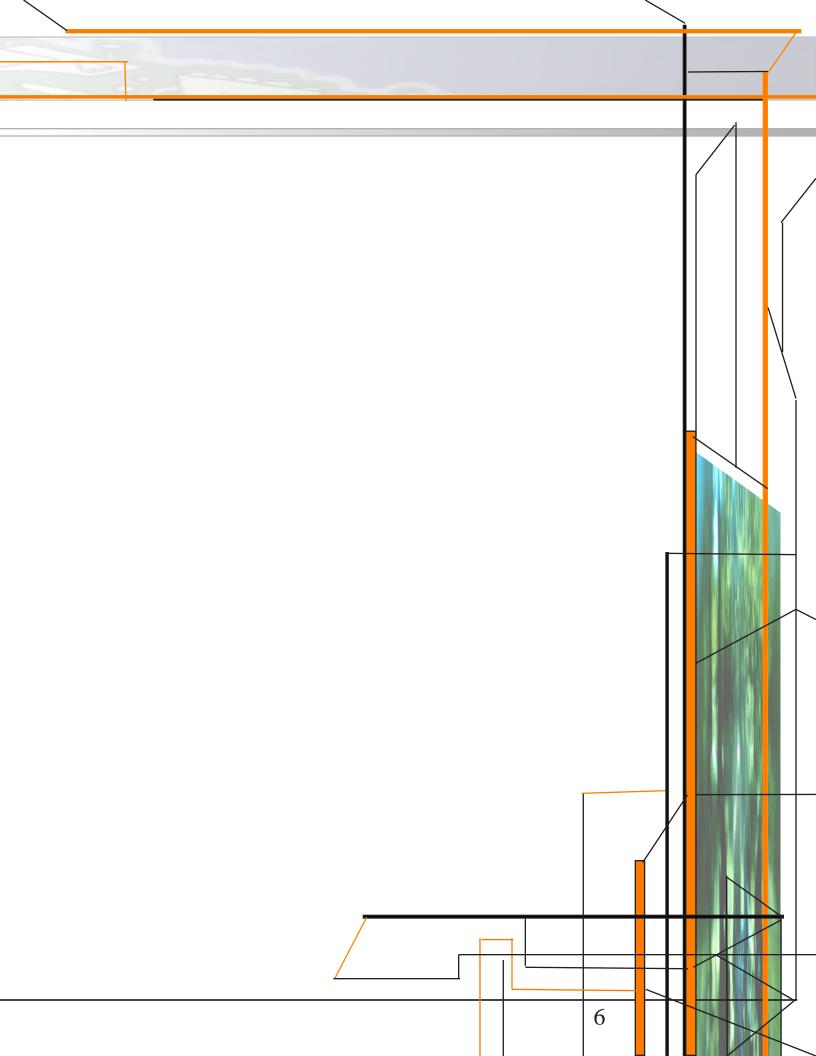
Circumstance

In order to implement any architectural solution or intervention there must be a need that is established by a person or some group of people. In the case of the intervention which this project attempts to successfully propose, the need is hypothetically established out of the situation of an opportunity for involvement. This situation is hypothetically that which is created by the critical mass on both sides of a sunken highway that bisects the landscape and is itself intersected by bridges along its path through the city of the Bronx, NY. The site is roughly a mile-long stretch of Interstate 95 cutting through the heart of the Bronx. The communities along the highway are vibrant, diverse, and dense, but are lacking solidarity in the landscape because of the highway. There are many communities and/or commercial districts across the world which are faced or will be faced with this same problem in the future. The proposals developed out of an investigation into this problem may prove useful, even if unsuccessful, in the understanding of how we might be able to overcome the problems that these highways have created. The development of these proposals into the landscape will involve rigorous analysis and investigation in an attempt to transform the hypothetical need into a real solution.

The proposal will develop in two phases, both of which adhere to the same basic need for intervention, but disclose their own specific roles in the environment thus performing separate functions.

The first phase will be to implement a museum for the display and creation of graffiti as artwork at the westernmost edge of the site. If executed properly this museum has the potential to curb the growing number of buildings defaced by graffiti in the area. Adhering to a phenomenological approach to design, this museum will strive to compliment and enhance the character of the site, as the site has an intrinsic quality about it that is linked in basic form and character to graffiti itself. Through this intervention people will be able to begin to experience the space above the highway as a tangible and interactive place.

The second phase of the project will be quick glance into the future of such development in different forms. More of a formal and feasibility study; this will be an experimental investigation in form and its relation to the context of the highway and surrounding community. It will be designed in collaboration with another student, Teddy C. Tu, from the University of Detroit faculty. On the easternmost half of the site, this phase of the project will be a multifunctional market for residents of the area. On the wester half of this separate site will be a system of greenhouses to fuel the needs of the community. The proposal will mark the entrance to the five block linear path between the second phase of this project and The Bronx Zoo. The path between these two destinations, designed by Teddy Tu, will be comprised mainly of architectural intervention in the median of South Boulevard aimed at filtering energy back down into the struggling area near Crotona Park. The culmination of these two systems in the form of a market and greenhouses will attempt to give character to the area while being truthful to the essential structures of the space present in the site.



SYNOPSIS

The focus of this project is based on the endeavor of utilizing the existing left-over / deadspace in a particular area of the Bronx in New York. This proposed use of space is delineated by three separate interventions: One using the space in the median on South Boulevard inbetween the Bronx Zoo and Crotona Park, one spanning the width of a sunken part of Interstate Highway 95 which runs along the east coast down to Florida, and one which springs out of the intersection between these two proposals.

The first proposal, on .64 miles along the median of South Blvd. incorporates the needs of the surrounding community into its design. The program of this portion of the proposal is based not only on the surrounding zoning ordinances of the area, but on personal experience of its unique culture. These spaces include a youth center which houses a library, along with an indoor recreation facility and individualized educational spaces. Along the median are also designated spaces for the activation of the localized economic prosperity, including: open space for individual vendors, retail shops, and restaurants. To provide for the incorporation of this project into the larger network of existing public transportation, it will also include a re-designed bus stop accommodating the implications of the proposal. Collaborating with the existing land-uses, this proposal takes on a less commercial character when it runs through the district with worship facilities and residential neighborhoods. This collaboration takes the form of public plazas and green space. From the southern, more public oriented end of the median project, one is lead into the third phase by way of one of two connection modes.

The second phase of the project is a structure designated for the creation and display of aerosol artwork. This structure spans across the width of Interstate 95, serving the second-ary purpose of connecting the pedestrian activity of the two separate communities on either side. The issue of providing a place for the creation of graffiti in a controlled environment creates a problem of authenticity. To designate a place for something that, in its nature, is created in places where it does not belong creates a contradiction. The driving force in the

design is to cross the boundary, in controlled manipulations of our experiences on either end, of the inherent dialectic of contradictions. In one instance, this can be seen in the organization of the spaces in the building and the movement through them. The general form and layout of this structure are organized vertically and horizontally by means of a smooth spatial transition between two modes of focus. This goes from a focus on the artwork itself near the exterior spaces to a focus on the underground community of artists deeper in the structure. Toward the exterior, one is able to see the works of the graffiti artists and some of the displays of the catalogued artwork of the interior, but not the artists themselves, apart from an occasional hand spray-painting. Once one enters the interior spaces, the experience explodes into a multi-media underground environment. The individual is then connected, not only to the artwork of the interior through digital projection and physical cataloguing, but also to the underground-culture: the interaction with the people who create the work. This is an attempt to embody into the design the specific sub-cultural character of this form of artwork. The aerosol artist structure then funnels pedestrian activity to the third phase of the project through the use of the existing recreation space. The form a placement of the building reflects the surrounding environment and ties the individual to what is around him or her, to embody the character of place present and connect it to his or her own sense of haptic balance. The following thesis paper is a detailed analysis of how the sense of haptic balance and embodiment of the character of place may be achieved.

The third phase of the project is situated in-between the walls of the highway, supported on the median, in the stretch of highway between phase one and phase two. This structure merges certain aspects from each of the two phases into one, inclusive space with its own functions. The programmatic layout of this structure is based on the needs of the surrounding community for reconnection, along with the need for a fully functioning market space. The building is then organized into two parts: the east end serves as a market for fresh produce, while the west end's purpose is to give the community a place to grow their own food, either for themselves or for resale at the market. The market responds to the lack of fresh produce in this particular area of the Bronx. The programmatic layout of spaces in this portion of the structure reflects the multi-faceted culture of the surroundings and designates many different areas for the free market to function. The greenhouses in the westernmost portion of the structure supply the area with the means to furnish the market. Similar to the plots of land sold off outside many major cities in Europe and throughout the world, this will give people the opportunity to lease their own portion of soil for tending herbs and vegetables to take home or to sell in the market. The spaces between these two basic functions and within the functions themselves connect the individual experientially to their environment. The form of the building reflects this and the reaction and interaction of this exchange, between the rock-faces, the person, the functions, and then back into the form of the building, thus further enriching the experience. The space would not only serve the purpose as a way of traversing the gap in the landscape that the highway creates, but also as a destination in-itself that is intricate to the livability of the area.

THESIS PAPER

How do we perceive and begin to address an aspect of society that is a residual by-product of the automobile? I intend to investigate this problem through the inspection of a site with which I am currently working. The site for phase I is a relatively small space, dug into the earth as an interstate highway, between two bridges, in the Bronx, NY (see Figure 1.). The site is surrounded by a pre-existing street grid at ground level, however, Interstate 95 cuts through the site, creating a situation of disconnection on either side of the highway. Such a situation may foster the opportu-

nity for a reconnection. The issues involved in reconnection prompt the need to take a deeper look at the situation. The problems inherent in this investigation are not only those of the unused and discarded aspects of the site but also those of how the



place essentially appears and how people dwell in the context of it.

The claim that I intend to make through the phenomenological investigation of this site is that this place has value beyond serving as a thoroughfare for automobiles. Could the dynamics of the fast moving traffic compliment the tight-knit community above or are these domains too distinct from one another to give way to a complimentary dialogue between them? Ultimately, this investigation should make an attempt to propose a successful reconnection between the communities on either side of the highway and relate to the issues pertinent to a museum of graffiti, which will be the focus of the first phase of the project.

In the body of the paper, I intend to analyze the pedestrian aspects of the site, in contrast to, and in communion with, the automobile-oriented aspects of the site. It will also focus on the sense of place that exists within the site and the modes of dwelling present. First of all, I hope to convey the feeling and promise that I saw

inherent in the site through mundane transcendental phenomenological description. From this point, I would like to analyze the idea of connection, specifically, a connection with place. During this analysis, I will draw upon Norberg-Schulz's analysis of Man-Made Place and Urban Space, while taking some insight from his sense of a loss of place in Place Today. I will touch upon Casey's "body" and how it provides the basis for our relation with this kind of place. I also hope to use Heidegger's sense of dwelling to help analyze the site and its connection to architecture. I see Juhani Pallasmaa's writing on Images in Action being useful to considering any sort of intervention in the specific context of a site where motion will play such a key role. After this analysis, I will propose a hypothetical synthesis of architectural form which makes an attempt at reconnecting the communities.

This site could pose an interesting and useful analysis of issues that may come to the forefront. As cities grow denser, and their people desire a more cohesive urban fabric, the most-likely still relevant sunken highway will stand as a barrier. If the density of the urban fabric becomes compact enough in certain areas, there may arise a need to knit this fabric back together in ways that keep the highway intact. In order to successfully implement such a project, or series of projects, one would want to understand what he or she is dealing with in terms of how people experience the place as it is. Readers may find this research useful if they have any interest in reconnecting communities, the idea of reconnection in general, dealing with the marks left on society by the automobile, and/or architectural intervention in an attempt to reaffirm the character of 'place.'

The multitude of conflicting elements converging on the site provides it with a sense of place, which few other similar sites possess. In the case of this site in the Bronx, where the interstate bisects a livable and vibrant community, the contrast is perceived quite intensely. However, because of its placement between two bridges, one of which is more of a tunnel than a bridge, the site gains an intrinsic quality that reveals itself in the overall character of the site. This tunnel, on the eastern edge of the site, runs underground for two city blocks and shoots out as a cut in the earth again (see Figure 5.). Above this tunnel are various areas designated for recreational activities such as a softball diamond, basketball courts, and a playground. This area is a kind of gathering place in the context of the surrounding communities, but is obstructed perpendicularly, on its east and southwest ends by the highway. The space I intend to analyze in more depth

is this void space above the highway, to the southwest of the playground, in-between the playground and the adjacent bridge 450 feet away. The structure of this description will first address the catalogue of mundane perceptions as experienced from a pedestrian point of view, then will focus on experience of the site from an automobile, and finally, will compile these observations to reveal an overall, more transcendental character of this place. This process of analysis should lead to a greater understanding of the condition which has been created from the insertion of the sunken highway, but will concentrate primarily on how the site presents itself to, and is made concrete by, the human consciousness.

Procession to the site is a rich sensory experience that twists the way we orient ourselves in the landscape. The existing street grid in the Bronx is primarily the North-South and East-West grid extended north from Manhattan. In this particular part of the Bronx, there is a sense that this underlying structure has remained and been built upon over time. One can walk down the street and relate himself to the environment through the orthogonal grid, anticipate that this grid, at least in his immediate sphere of perception, will continue serving as a spatial ordering system which will enable him to orient himself. At the most basic level, place begins to form in this community in the Bronx through paths converging to create centers and specific domains, which start to assume a character of their own.

Approaching the site from the surrounding community on foot, one comes from a specifically ordered organization of space into an entirely alien environment. Walking along the street toward the site, we are confronted with a typology of storefronts and stoops, which appeal to our senses through memory and scale. These elements recall in us our upbringing and intimate memories of encounters tied to these kinds of spaces. The sounds of cars driving by slowly, the smells of the shops, the feel of the concrete sidewalk, and the visual significance of these transitional spaces, which serve the purpose of connecting us with an interior world, all give us a certain feeling of being at home in our surroundings. As we walk further down the street toward the highway, perhaps the first cue to a change in the landscape is the echo of the continual rushing of cars racing across pavement in the distance. This sound alludes to our own temporality as finite beings for the reason that it suggests an impending disruption to our immediate sphere of spatial recognition and orientation. As I move closer, the sound is prevalent in my auditory stimulations, eventually overpowering the now distant sounds of voices and passing automobiles. At about the same time, the spatial solidity, which the buildings had provided, breaks down. Three and four-story buildings fronting on the sidewalk give way to an expanse of multi-layered linear open space.

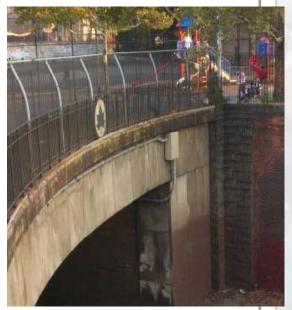
The incredibly dynamic space, which I am now a part of, fully encompasses my senses; giving place to the auditory, olfactory, visual, and haptic sensations, all of which are experienced simultaneously, although, I may be engaged more with one or the other at any certain point. Now, walking on the bridge at the west end of the site, the continual hissing of cars passing underneath reaffirms my relation to the environment. The sensation recalls that of being on a bridge, over a river, where the moving water gives the bridge a stationary quality, that otherwise would not be felt as fully. In the case of the bridge over the highway, this spatial condition can be perceived and reinforced not only through vision, but also through my other senses. The haptic sensation that is felt when the ground moves ever so slightly and a short gust of wind accompanies the falloff of pitch as a large truck or semi disappears underneath the bridge, further concretizes this condition through three separate senses. In close proximity to the site my olfactory sense is triggered by the smell of exhaust and the faint smell of worn rubber of tires, again pulling me back into memories of standing on a busy street corner or walking along the side of a highly traveled road.

As I explore my surroundings, I am struck by how the highway cuts diagonally straight through the landscape; strengthening the orientation of my far sphere of visual perception. Simply being able to extend my line of sight, nearly to the horizon in either direction of the highway, opens up a vast new way of orienting myself and defining where I am in relation to my surroundings. I imagine this experience is, in a way, similar to the kind of experience you would get from seeing the neighborhood you grew up in from an aerial perspective for the first time. I was able to see the convergence of the roads to the edge of the highway and the visual gap between their counterparts on the other side of the void, reinforcing the inherent cut-like character of this sunken highway. Upon closer inspection of the area, my vision is drawn to the void space between the bridges where the traffic constantly shoots out from the darkness of the tunnel, only to disappear again under the bridge and vice versa. This relentless phantasmagoria of fleeting apathy, when taken into the singular sphere of my mundane cognizance ascribes a certain cinematic, slow-motion to my action or inaction. This sensation provokes me to see the contrast between the traffic and the concreteness of the built aspects of the area. The subtle motions of the leaves on the trees blowing in the wind and the people walking or engaging in activity, as the children play in the playground, also present themselves in a similar manner (see Figure 4.). In the middle of the night, the streets around the area are calm and sleepy

with dim light and little movement, but upon entering this tract of dynamism the character of the area changes. At night, the phenomena of moving traffic and splaying light, gives the site liveliness. Although superficial and unsustainable, the interaction between the people in the automobiles and the observer above could also serve as a kind of activation for engagement and visual interest in the site at night. I imagine that, because of its vibrancy, this spectacle is home to the nightwalker, insomniac, or graffiti artist.

From the automobile the site is experienced in motion, as a fleeting glimpse of another world.

As I was driving down Interstate 95, the environment outside of the car was rapidly changing. Driving in an environment such as this slot through the Bronx assumes an entirely different experience than driving through open countryside. Because of the nearness of the walls our speed in the slot is perceived as being higher than that of having only distant objects to relate to in the countryside. Then, because of this perception, in the slot our body boundary gets fused with the machine in which we are sitting. This is not so much the case in the open countryside where we feel comfortable adjusting dials inside the car or relaxing in the seat. Even from the automobile, in the brief moment that I experience the site, I get a sense of its placeness. The synthesis of this placeness happens as a result of passing from one form of confined linear space, as in the tunnel, to an opening up to the sky above, in the site. Then with orienting elements that suggest a preeminent order, and finally, through entering



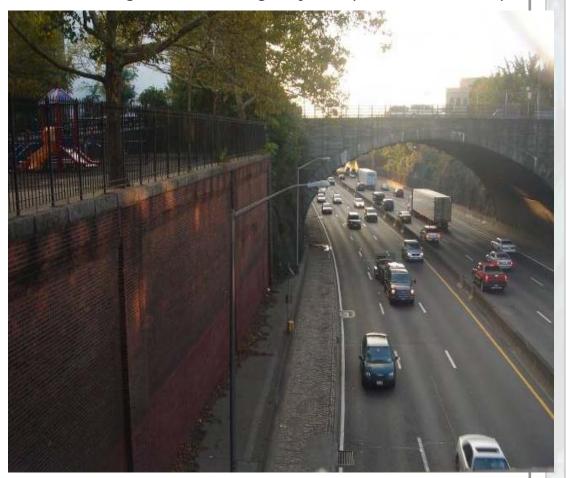
back into the linear form of the slot that cuts diagonally across the landscape with few other orienting elements. The orienting elements within the site are the bridge, which follows the typical city plan, and the north wall, which runs perpendicularly to the bridge and terminates into a dynamited out rock face. This atypical condition, with its 90 degree angle and rock face that curves up toward the meeting of the bridge and the wall, suggests, even if not readily apparent, that this condition was an afterthought and happened as a result of the battle between man and nature. Also intrinsic in the site from the automobile is the way that the sky opens in this space. In both directions, traveling from inside the tunnel and traveling toward the tunnel, the sky holds a temporal character before it is obstructed once again, more so when traveling toward the tunnel, but also producing a different, more monumental character in the other direction from the darkness of the tunnel. This condition of sky is almost distorted then, during the night, for the fact that the lights are on inside the tunnel. Night is perplexing then because of the way that darkness can conceal the nearness

of an object and give a false sense of freedom to it. Inside the tunnel, the lights almost pull the walls toward the car, pushing the beginning of our body boundary to the outer extents of the shell of the automobile. Drawing



from the mundane observations above I believe we can begin to construct a more transcendental meaning of place in relation to this site. What defines the character of this place? To begin I will investigate the essential structures of the site, looking at how it, and its elements, are in space, informing us of a character beyond the facts of the things themselves. The depths of this dynamically layered site are made possible by the retaining walls that hold back the earth behind them and make it possible for the people in the automobiles to exercise their speedy mode of dwelling between them, out of the way of the upper world. The verticality of the walls and their nearness to the traffic keep the domain exclusively for the people in the automobiles, holding them like a cupped hand to guide them where they need to go. The specific site that I am investigating, however, starts to break down this linear spatial conception through the conflict between the building of the highway and the pre-existing landscape. Because of the condition created by the highway being cut through exactly where it is, letting two perpendicular paths meet, open to below, with a natural rock face insulating and holding the two from falling back into the highway, the space becomes unique

(see Figure 2.). These specific unique features on the North end of the site work in tandem with those on the South. The South side wall of the highway rises almost straight up from the edge of the traffic and meets the ground above with no ledge,



but only a fence, letting the ground drop straight off to the traffic below (see Figure 3.). The character of the two bridges, the way they converge to the point where the streets meet above, and the way that the rock face brings itself from that point back down to the traffic below, creates a character such that the site cradles the rock face while holding the temporality of the passing automobile. The site has an inviting-

ness about it that shows itself through the smooth sloping gesture that the rock makes from a point of convergence above to a landscape of transition below. This invitingness to and from the layers of the site is complimented by the layered and suspended sense of privacy that the site contains. This sense of privacy is held in, by the gentle horizontal curve of the bridge and the vertical curve of the opening of the tunnel, on either side of the site. It is suspended be-



tween openness below the bridges and a stretch to the sky and to the closure of the buildings surrounding the site, above the bridges. The character of the site cannot be limited to one or two words, but overall there is something genuine about the site that focuses and holds your attention, no matter where you are in relation to it or how impossible it may be to occupy this space.

The way we experience the site has a direct influence on how we perceive the character, but it is constructed, at the most basic level, by the essential structures inherent in the experience, thus establishing a character about the place. The space in the slot is preserved exclusively for the rights of the automobile. However, the person in the automobile is unable to inhabit this site in any real sense other than through imagination. In tandem, certain defining elements within the site open it up to the pe-

destrian's sense of character and his imaginative dwelling within, but his experience of it is still kept from being real and total because of its limits. Therefore, in order to implement an architectural intervention on the site, one would indeed have to consider the idea of reconnection, but in a much looser sense, in order to make sure that it does not become a superficial attempt at linearly connecting the two sides through some sort of form that derives its structure only from the surroundings above. At the core, the form of this intervention should tie into or compliment the essential structures of the site in some way as to contribute to the overall character of place. To do this we must understand what it is to dwell and how this specific site fosters opportunities for the act of dwelling. In the following analysis I hope to relate this description back to a Heideggarian sense of dwelling in a way that eventually incorporates some of Norberg-Schulz's thoughts on the same topic and finally focuses on and flushes out Casey's connection between the body and this site.

In Being and Time, Heidegger states that "building is really dwelling" (102). Also considering that dwelling is building, we find that we must seek clarity in his use of expression. What does it mean to build, and what is dwelling? If dwelling is not how we were or how we will be, but how we are, among things, then building must have some connection to the way we construct meaning among these things. This speaks of a simultaneity between what presents itself to 'daesein', the being, and its effect on the being itself (Being and Time). Then, as the being dwells in its condition among things, it constructs meanings from the things and simultaneously projects those meanings back onto the things and understands them as such. In order to perceive the world around us in the most pure sense, we must attempt to get beyond our own abstract meaning that we impose on the world and experience things as they are in their purity. To do this I believe we must understand the difference between our imposed meaning, our ego, and the meaning we take from simply being among things. If we understand this relationship with the world around us, we can begin to see things as they are and use this understanding to interpret the examples that Heidegger implements in his writing. His use of the bridge as an example of a built thing may prove useful to the implementation of architectural form in the site.

The bridge brings together the "stream and bank and land into each other's neighbourhood" and in the case of the highway, the bridge brings together traffic

and wall and landscape into communion with one another (Heidegger 104 Being and Time). The highway bridge holds the traffic up to the pedestrian and then releases it once more on its path. It "guides and attends" the traffic on its course through the landscape, for without the bridge, the highway would be perceived as an entirely separate entity from the landscape around it (Heidegger 104 Being and Time). The bridges, then, may act in some manner as orienting features in the landscape, in and of themselves, regardless of their connection to the overall grid, simply for the fact that they hold the two sides and the traffic to and apart from one another. As Norberg-Schulz would have it, this kind of holding of space to create place goes beyond the "practical" activity, "defined by certain ends," and precedes the purpose of serving "divine harmony" or "natural laws" to suggest a "given totality of interrelated things" and "explains what things in truth are" (51 Concept of Dwelling). Place shows itself in this way under the bridges on the site, although in a different manor, the niche that is the site, shows place as well. Norberg-Schulz also points out in Dwelling and Existence that orientation and identification play a key role in the creation of place. His concept of "orientation" is primarily that of an existential nature, but through identification with our inner self, built upon Heidegger's notion of building and dwelling, we are able to realize and ascribe 'place' in the world. This method of defining place in our perceptions is investigated in further depth by Bloomer and Moore in Body, Mind, and Architecture. This interaction between the inner and outer world is well established by the time we learn to walk and we start to develop a system of organizing our inner self through "haptically perceived landmarks and voids" (Bloomer and Moore 39) Body, Mind, and Architecture). Much like Norberg-Schulz's beginnings on the inner world, Bloomer and Moore describe the centers of gravity in our body and axes that assume their essential structures from our experiences in space. Because of this two way interaction, how we are able to define place relies greatly on our vast "wealth of sensual detail developed within ourselves – our feelings of rhythm, of hard and soft edges, of huge and tiny elements, of openings and closures, and a myriad of landmarks and directions which, if taken together, form the core of our human identity" (Bloomer and Moore 44 Body, Mind, and Architecture). It is right then that in order to feel at home in a space we should look for relations to in our inner-selves. In this way I am able to identify with such a place as this site and find it very easy to feel at home in

it.

The implementation of architectural form in the proposal which I intend to lay the ground for must take into account the most important aspects of the analysis I have thus far performed. As I have stated above, the form should intervene on behalf of the being that dwells among things in a way that accentuates, or gives him the opportunity to feel, the full character of the place. As Norberg-Schulz points out, "he has to concretize his belonging to feel at home," therefore this proposal will be one of actual built form (Norberg-Schulz 20 The Concept of Dwelling). The form, for the sake of experimentation, will serve the function of experiencing the site in pure



spectacle. This investigation will address issues of how the construction is positioned in the site, its formal characteristics, and details of construction. It should be stressed that in no way is this an attempt to produce concrete form, but instead as an investigatory effort worthwhile of multiple perspectives and critiques.

I would address the positioning of the form in the site by considering, first of all, the character

that the site has attained from the almost accidental way that the place came about by chance in the first place. In doing so, I consider the question of, what path across the void would serve as most beneficial in terms of experiencing the multiple dynamics of the site? And my answer would be that a diagonal path across the space from the south-east corner to the north-west wall would allow the user to connect in some part with the linear character that the person in the automobile feels while keeping the intrinsic qualities of the rock face intact as an object of its own. One may make a case for the path that cuts across parallel to the bridge, giving a sense of orientation in the landscape also, but I feel that the diagonal path retains a sense of the chance occurrence present in the site (see Figure 6.).

The formal characteristics of such a construction are harder to address without seeing it so they will be more general assertions, but these would include proportion, overall formal character, scale in section, and horizontal and vertical circulation. The proportioning of the building form is an issue that would primarily be a concern to people outside of the building, whether it is from cars below or to people above,

and how they relate it to the rest of the site. The proportions should be sleek enough to keep from claiming too much of the site's qualities, but not too sleek to the point that it has no sense of place in itself. The formal character of the building is most often a matter of taste among architects, whether to use curves or straight lines or to use intersecting planes or elements that stand in contrast



to one another. However, these would show themselves more in the detailing of the building as it is built or drawn than describing spaces and interrelationships, so I will leave this out. The scale in section is easier to address because it has inherent relationships to the individual person who inhabits the space. This is the part of the building where the relationship of the building to the human body would be most crucial. Orientation in the building section, not necessarily orthogonally but such that the human scale is respected, is especially important (see Figure 7.). It would also be important for the horizontal and vertical circulation, since the building would be constrained by space limitations and a rather long and slender length, to unlock spaces within the building through paths weaving under, around, and above one another to

free the building to the exterior environment.

Details such as materiality, permeability, and auditory and olfactory receptiveness would allow the building to achieve a connection with the character of the site. The rock face to which the building would be adjacent calls for a receptive connection to nature, which may be achieved through the use of wood. Using a material for floors and details such as wood may be successful at softening the building in relation to the hard



and cold elements of the site, thus creating a contrast that invites the user to focus his or her attention on either the inside world or the outside world. Permeability in the building would define where the interior makes a connection to outside and where it focuses attention on within. I would want to accent views toward the bridges and especially how the building addresses the rock face visually, whether it is through transparency or, in places such that the oncoming traffic is approaching, translucency (see Figure 8.). This would also address how we are able to visualize our path through the building (see Figure 9.). The authenticity of the building may require spaces to be



open for the sound of the traffic to make its way inside or for the faint smell of rubber to concretize the place. As this proposal takes the form of being a museum for the creation and observation of graffiti, we must justify this connection to the building.

The site contains sparse examples of works of graffiti, mostly tagging of names, as does the surrounding area, however, graffiti's connection to the site runs much deeper into the phenomenology and character of the site itself. Graffiti is a form of art that is almost impossible to capture in any truthful way in a context set up for it. First of all, the creation of graffiti is spontaneous and occurs in areas devoid of human activity or watchful eyes. This creation usually occurs at night for this reason, because it is illegal. It is commonly placed in areas with a high degree of visibility by passing eyes during the daytime, which puts highways and railway cars in high priority. In environments such as these where there is a higher chance of being caught by law enforcement, the graffiti is usually done fast and does not demonstrate much skill aside from fancy lettering of the artists initials or nickname. It is in the areas almost out of sight, un-patrolled at night, but still visible to slower moving traffic during the day where graffiti artists can present their more talented designs, sometimes taking more than one night to complete. These "murals" have become the fascination of a large number of daytime viewers who have come to appreciate the ideas, skill, and even political stances that these works portray. It would be my objective in creating a living graffiti museum to foster an environment for such murals to be displayed. The fact that this museum is above a highway where a large number of people will be able to see the works would make it a desirable spot, while the artist could take the time to get detailed in the piece because of the lack of patrol cars.

The site itself bares some resemblance to graffiti in the way it was spontaneously created from the cutting through of the highway. This may not give reason for or need for the building as a graffiti museum, but instead offers an overall character that in truth is somewhat similar to the phenomenological investigation of graffiti. This character also comes from the confinement and detachment from the world above; only people at the edge of the highway would be able the see what is going on from the top. The sense of the site as holding place 'in place' while the speeding cars almost divorce the site of its character through their temporality then speaks of the temporality of a work of graffiti that could be there one minute, but gone the next. Even the play between the naturalness of the rock face on the site and the block retaining walls and concrete bridges gives root to the environment in which graffiti is most often created; which is an environment that has almost lost its human aspects due to social deterioration and decay in parts of the city. This character of the site may be able to bring much to the truthfulness of the environment inside the building if it can be addressed correctly in the design.

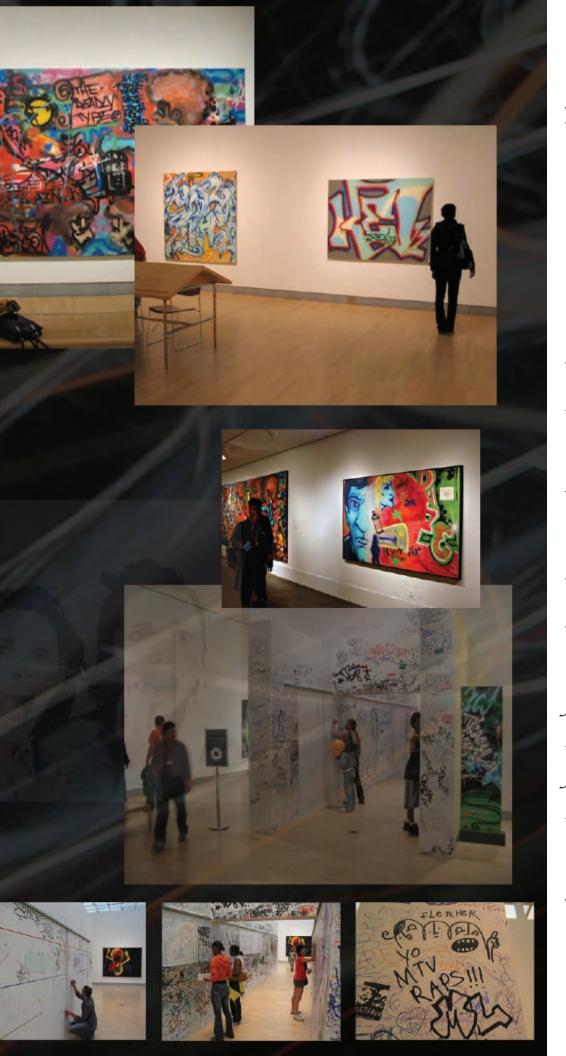
In conclusion, phenomenological analysis provides a useful and relevant basis for understanding the world around us and in particular architectural design. The mundane analysis of all aspects of a site that influence us perceptually, such as the condition I find myself in while walking on this site, as well as the much different type of experience that people in the automobile have, give us clues to what we identify with in the built environment. Taking the next step to identify the character of a place serves the purpose of seeing the essential structures not only for the site, but implementation of architectural design and even simply to see the world in a new, more meaningful way than our society has taught us. Then, taking account of the effect that our surroundings have on how we dwell among them gives us the ability to see truth in the world and in ourselves. If the character of the building can then feel right in this site, and the people in the building can feel the character of the site, even subconsciously, then we may have hope for the future when the need for architecture arises out of the impending density of the area. In this case the building served the purpose of purely experiencing the space in and around the building, but buildings with ascribed functions could also draw upon character to inform functional details. Even in the wider scope of a way to successfully create place in a similar condition of using what void or unused space we can find, this could prove to be a successful method.



Precedent: Brooklyn Art Museum Graffiti Exhibit







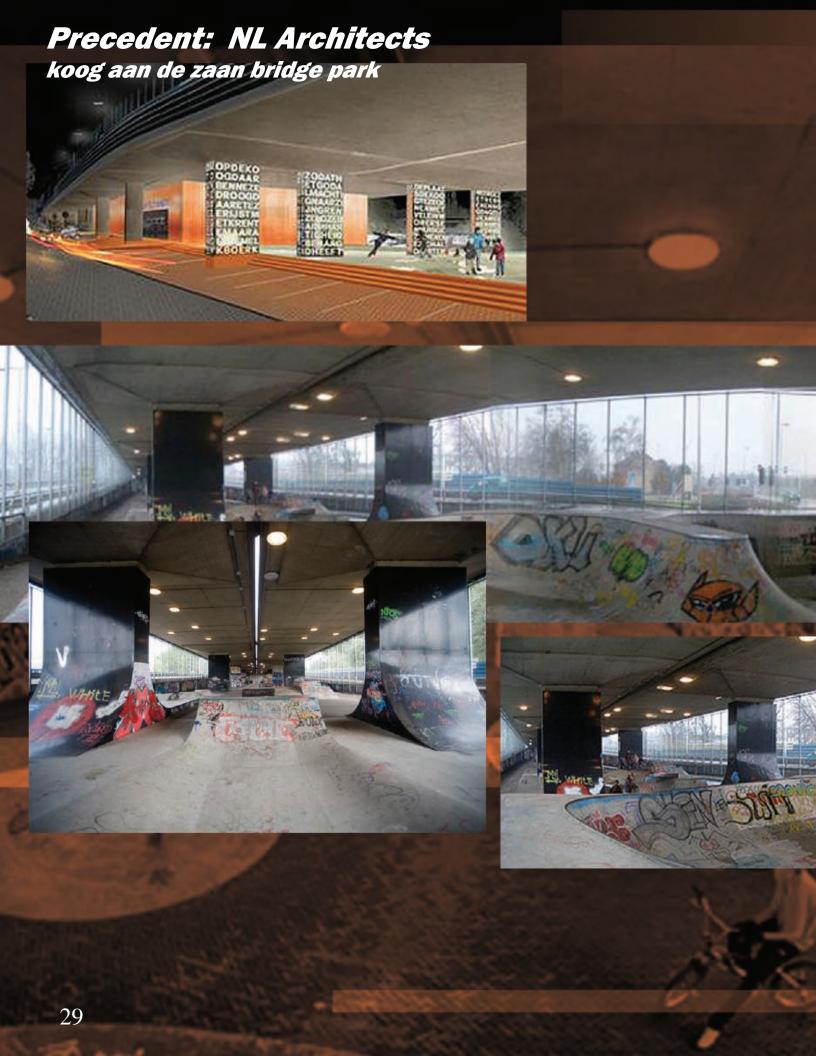
This exhibit at the Brooklyn Art Museum displayed work on canyas of certaín graffiti ártíststhatdosúch. The exhibit grossly takes the work out of its original context and strips it of any meaning in this setting. The experience of walkiñg through the exhibit does not even attempt to get to the root of the artform. Also include, however, was an exhbit where people could come and write anything they want on the walls of the exhibit. It was a nice ídea but faíled poorly in the fact that users were not given spraypaint, but instead they were given markers, and not even thick, jumbo, super-smelly sharpíe⁻ markerš. But, \mathcal{MTV} sure does rap!! yo...

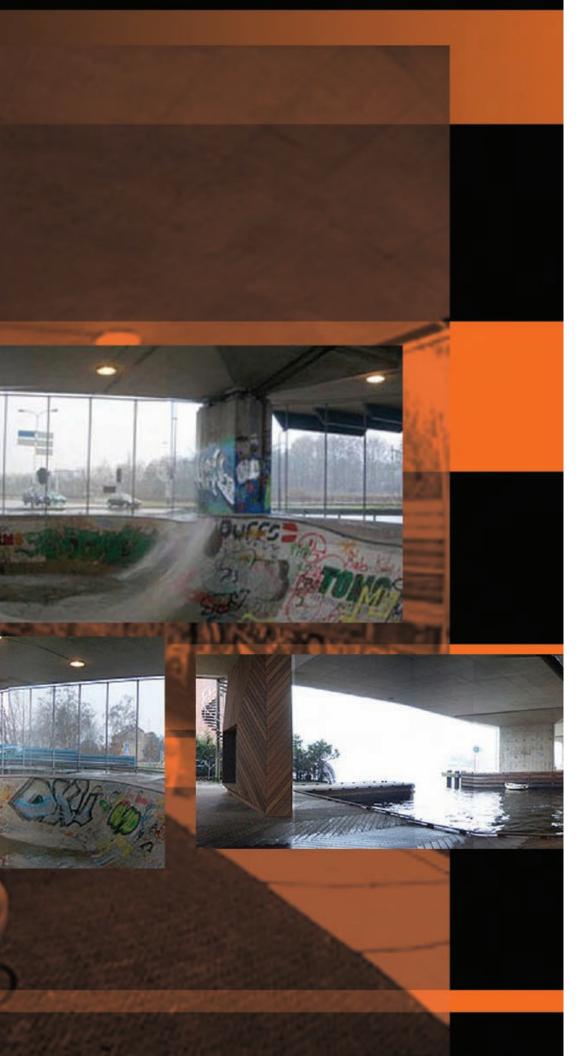
Precedent: De Menil Chapel for byzantine fresco





This precedent was useful for the fact that it attempted, even successfully, to preserve a general notion of the original contet of the artifact being exhibited. Only the most abstract and distant allusions are given to the original Byzantine chapel, thus focusing the attention purely on the work at hand.





This park underneath a bridge in the Netherlands utilyses previously unused space in the landscape for purposes of skating, shopping, spa, and connection to a park. A very interestin

SITE ANALYSIS

As described in greater detail in the phenomenological description of the site in the thesis paper, the site has an intrinsic character about it that provides a basis for design decisions. This character assumes different qualities along the length of the site, differing greatly from one end to the other; however the essential structures remain relatively the same. These structures are the two walls that confine the highway to the underground, the space above the tops of the speeding cars, and the pouring out of space onto the street grid at ground level. Other factors in the human experience of the site that are also described in more depth in the thesis paper are those of noise, smell, sight, and touch that effect the senses and give greater meaning to the overall character.

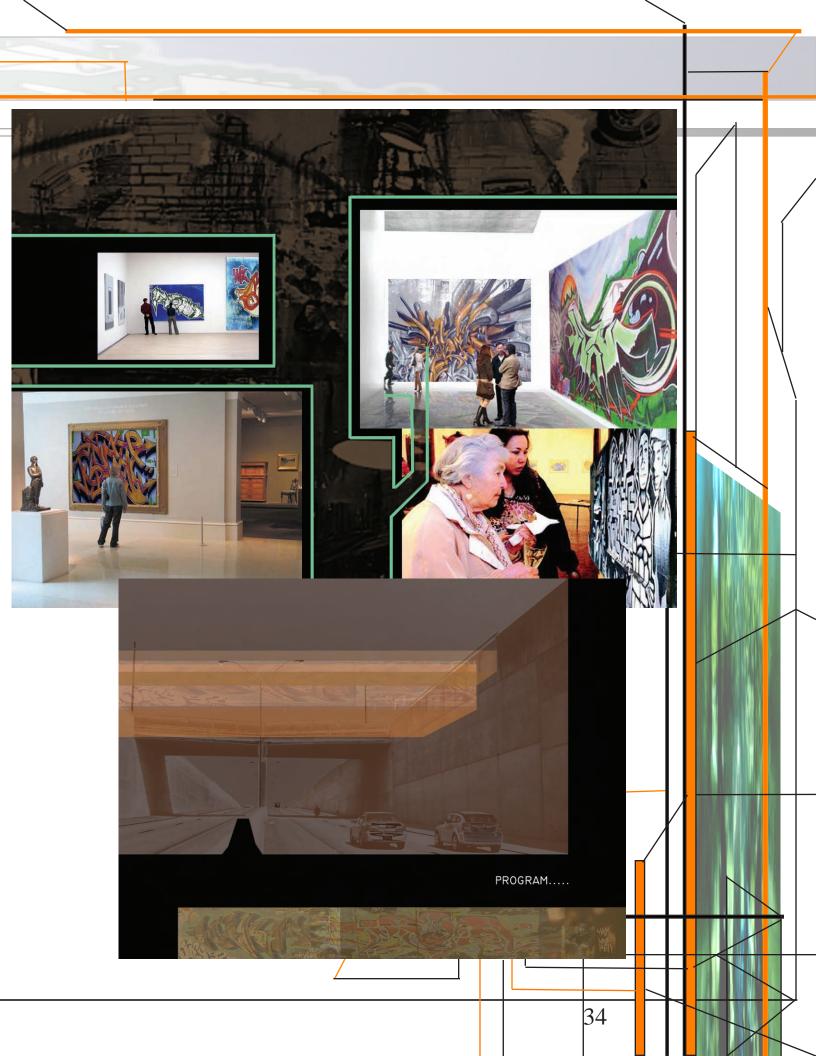
The secondary factors effecting personal experience of the site, as well as any architectural intervention, are those of climate. The Bronx has a very similar climate to that of most of the Midwest and Detroit in particular, with a large body of water to the east and temperate winters bringing snowfall to the area. The Bronx has a humid continental climate with hot summers and cold winters; the average high temperature in the summer is 85 degrees Fahrenheit while the average low temperature in the winter is 25 degrees Fahrenheit. The average snowfall for January in the Bronx is around 7 inches, while the average rainfall in July is around 3.67 inches. The demographics of the area vary greatly with an almost equal distribution of all races in the Bronx as a whole. The areas around the site are primarily residential with some retail toward the western edge of the site and some larger businesses toward the northwest edge of the site. There are recreational facilities also present throughout the site along with a large park to the south. The structure of the city blocks for the most part are in great shape with a little deterioration at the southwest end near Crotona Park. Overall the site offers a rich urban context which should continue to grow slowly over the coming years that will retain its general character derived from the highway.



PROGRAMMATIC ANALYSIS

THE PROGRAM OF THE GRAFFITI MUSEUM IS THE FORM OF THE BUILDING AND HOW THAT FORM PROVIDES FOR THE CATELOGIZATION OF ARTWORK AND DISPLAYS IT. OTH-ER THAN THIS THE BUILDING CONTAINS TWO RESTROOMS WHICH ARE DUG INTO THE WALL OF THE HIGHWAY UNDER THE ROAD CLOSEST TO THE PLAYGROUND. THE USE OF THE BUILDING WILL DETERMINE THE PROGRAM BY ALLOW-ING THE USERS TO DESIGNATE WHAT SPACES TAKE ON WHAT FUNCTION. THE ARCHITECT PLAYS A VERY LIMITED ROLE IN THIS ASPECT OF THE BUILDING.

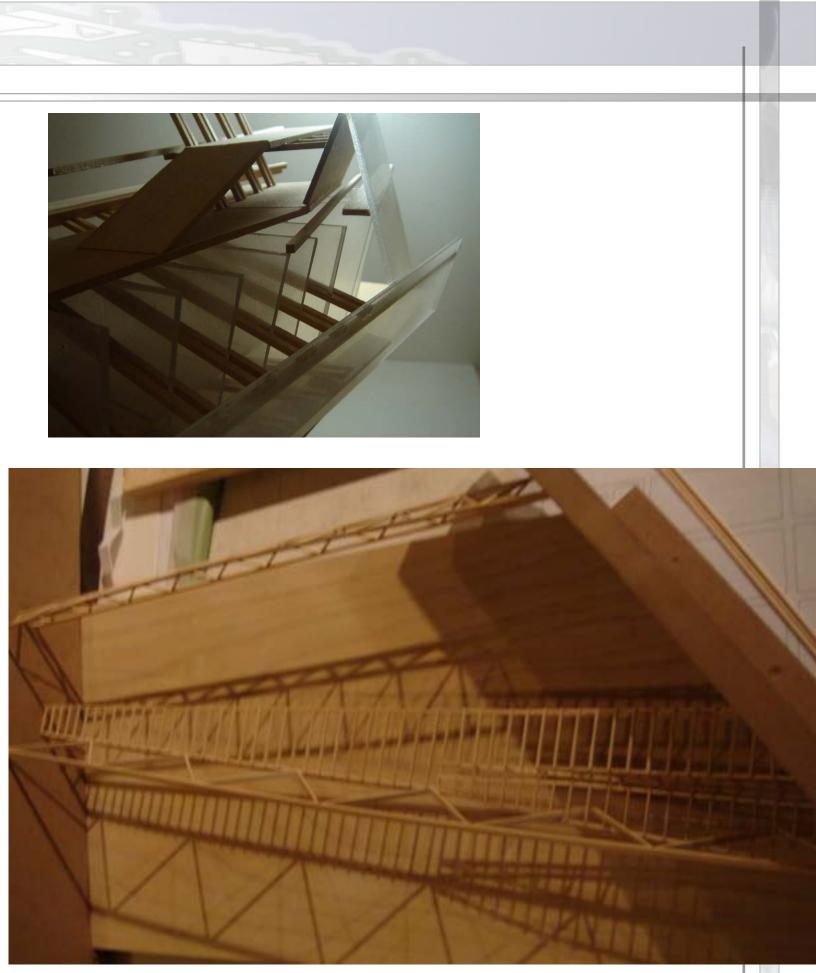




STRUCTURAL ANALYSIS

THE STRUCTURE OF THIS BUILIDNG IS A KEY COMPONENT TO THE FEAS-ABILITY OF IT. THE GENERAL PRINCIPLE OF THE STRUCTURE IS THAT IT SHOULD SPAN THE FULL WIDTH OF THE HIGHWAY AND AVOID EVEN A SUP-PORT BEING PLACED IN THE MEDIAN OF THE HIGHWAY. UPON STRUCTURAL ANALYSIS BY POSSIBLY THE WORLD'S GREATEST STRUCTURAL ENGINEER, ALDO COLLANDREA (IT WAS SAID THAT HE COULD HAVE SAVED THE TITANIC WITH ONE HAND TIED BEHIND HIS BACK (AND HE DIDNT PAY ME TO SAY THAT EITHER), BUT FOR REAL, HE'S GOOD), THE BUILDING WAS, OF COURSE, MODIFIED TO INCORPO-RATE HIS SUGGESTIONS. THE BUILDING WOULD BE ABLE TO EASILY SPAN THE 300' ACROSS THE HIGHWAY IF IT COULD SUPPORT THE MAJORITY OF THE BUILDING'S WEIGHT FROM TWO DEEP TRUSSES ON THE TWO SIDES OF THE BUILDING. THESE TRUSSES ARE EACH ABOUT 15' TALL AND THE RE-MAINDER OF THE BUILDING IS SUPPORTED FROM IN-BETWEEN THESE TWO TRUSSES. THE TRUSSES RESIST FORCES IN THE HORIZONTAL AND VERTICLE DIRECTION BY BEING TILTED, THUS ELIMINATING THE NEED FOR ADDITIONAL LATERAL SUPPORT IN TH EFORM OF TENSION CABLES. IT IS AN EFFICIENT USE OF FORCES IN THE FACT THAT THE DESIGN OF THE FLOORS AND WALLS SUPPORT EACH-OTHER IN A NETWORK OF STRUCTURAL MEMBERS THAT FLOW THEIR FORCES OUT AND DOWN TO THE TRUSSES ON EITHER SIDE. THE TRUSSES ARE SECURED TO THE WALL WITH A CONNECTION THAT AL-LOWS FOR MOVEMENT IN ONE DIRECTION. WITH THIS STRUCTURAL SYSTEM THE BUILDING BECOMES FEASABLE AS A REALIZABLE STRUCTURE.



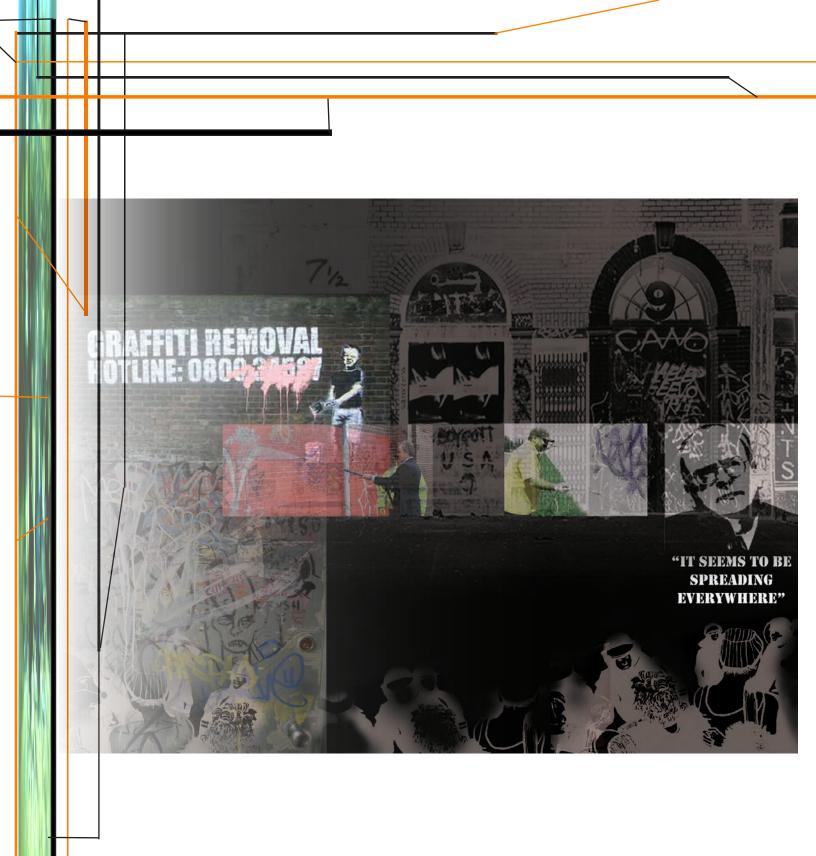


CRIME PREVENTION THROUGH

A BUILDING OF THIS KIND DEMANDS A MORE IN-DEPTH CPTED ANALYSIS THAN MOST IN SUCH AN URBAN CONTEXT BECAUSE OF ITS PROGRAM. CPT-ED STANDS FOR CRIME PREVENTION THROUGH ENVIRONMENTAL DESIGN AND IS QUICKLY BECOMING A NECESSARY ELEMENT FOR THE DESIGN OF ALMOST EVERY KIND OF COMMERCIAL OR INSTITUTIONAL ARCHITECTURE. CPTED PROPOSES TO ATTEMPT TO SECURE THE BUILDING FROM FORSEE-ABLE SAFETY CONCERNS AND RENDER THEM USELESS. THE CPTED CERTI-FIED PROFESSIONAL THAT ANALYZED THIS STRUCTURE WAS ERIC BARNES, ALSO A FORMER POLICE OFFICER IN THE DETROIT POLICE DEPARTMENT. A MUSEUM INVOLVING THE WORK OF GRAFFITI ARTISTS COULD POTENTIALLY BE VERY DANGEROUS FOR PASSERS-BY AND USERS OF ANY KIND BECAUSE OF TERRITORIALITY AND GANG VIOLENCE. CPTED PROCEDURES MUST BE UTILIZED TO THEIR FULL EXTENT IN SUCH AN ENVIRONMENT. THE AREAS OF MOST CONCERN ARE THE PLACES IN THE BUILDING THAT COULD BE CLAIMED BY ONE OR ANOTHER GANG BECAUSE OF A LACK OF FLOW OF CIR-CULATION CREATING A DEAD-END. THERE ARE TWO WAYS OF COMING TO A SOLUTION IN THIS SITUATION. THE FIRST WAY WOULD BE TO DESIGNATE, THROUGH THE FORM, SEPARATE AREAS WHERE DIFFERENT GANGS COULD CLAIM AS THEIR OWN, BUT THIS MAY ONLY FIX THE PROBLEM SUPERFI-CIALLY UNTIL A DISPUTE OVER THE BOUNDARIES OF SUCH DESIGNATED AREAS OCCURS. THE SECOND SOLUTION IS TO KEEP THE MOVEMENT OF THE BUILDING FLOWING THROUGH SUCH SPACES IN A WAY THAT THE SPACE IS CLAIMED BY THE PASSER-BY INSTEAD OF A COLLECTION OF GANG MEM-BERS. THIS SOLUTION ALSO OFFERS THE BENEFIT OF GIVING PEOPLE A ROUTE OF ESCAPE IN CASE OF A DISPUTE. INCORPORATED INTO THE THE DESIGN ARE ALSO MANY PLACES WHERE, IF THERE ARE TIGHT CORNERS, THE DRIVERS ON THE HIGHWAY WILL BE ABLE TO SEE WHAT IS GOING ON

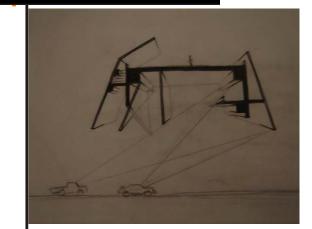
ENVIRONMENTAL DESIGN ANALYSIS

AND CALL ON A CELLPHONE TO LAW ENFORCEMENT. THIS IS ALSO KEPT IN MIND IN THE INTERIOR OF THE BUILDING WHERE THERE ARE MANY CRACKS AND CREVACES, OPENINGS IN THE FORM, THAT ALLOW PEOPLE TO SEE THE PEOPLE BELOW OR VICE-VERSA. NEAR THE LANDING IN THE CIRCULATION ON THE SOUTH END OF THE BUILDING WILL ALSO BE VENDING MACHINES OR A SOUVENIR SHOP OR SOME OTHER FUNCTION TO ENSURE THAT THIS SPACE IS USED FOR SOME CONSTRUCTIVE PURPOSE INSTEAD OF LOITER-ANOTHER ISSUE THAT THIS BUILDING WILL FACE BECAUSE OF ITS ING. RAMPS AND MANY RAILINGS IS HOW TO DEAL WITH SKATERS, WHICH ARE A LIABILITY TO THE OWNER OF THE FACILITY IN THE CASE THAT THEY INJURE THEMSELVES. ONE WAY OF EASILY DEALING WITH SKATERS WOULD BE TO PUT A SURFACE MATERIAL DOWN THAT WOULD BE TOO BUMPY FOR WHEELS TO ROLL OVER. SECURING THE BUILDING WITH CAMERAS AND MOST LIKE-LY WITH PERSONNEL WOULD BE NECESSARY MOST OF THE TIME, BUT THE FORM OF THE BUILDING ALMOST ELIMINATES THE NEED FOR MUCH ELSE IN THE WAY OF SECURITY. THE PEDESTRIAN CAN WALK THROUGH THE BUILD-ING IN CONFIDENCE THAT IT IS WELL PROTECTED AND THEY HAVE EYES ON THEM FROM SOMEWHERE AT ALL TIMES.

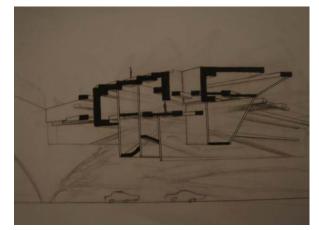


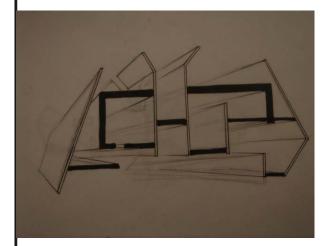


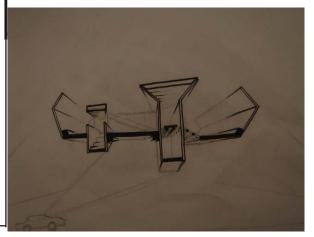
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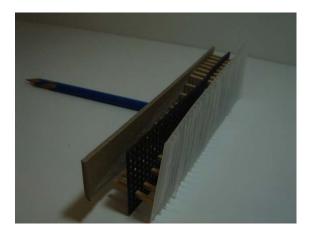


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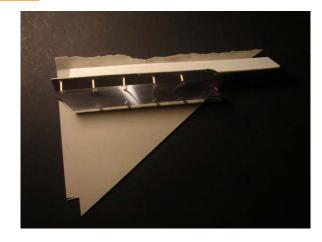


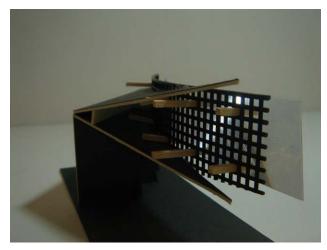


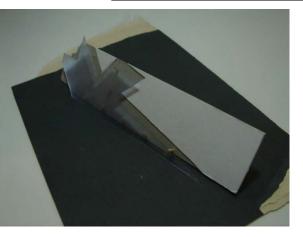










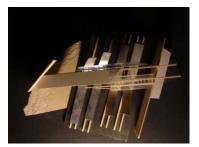




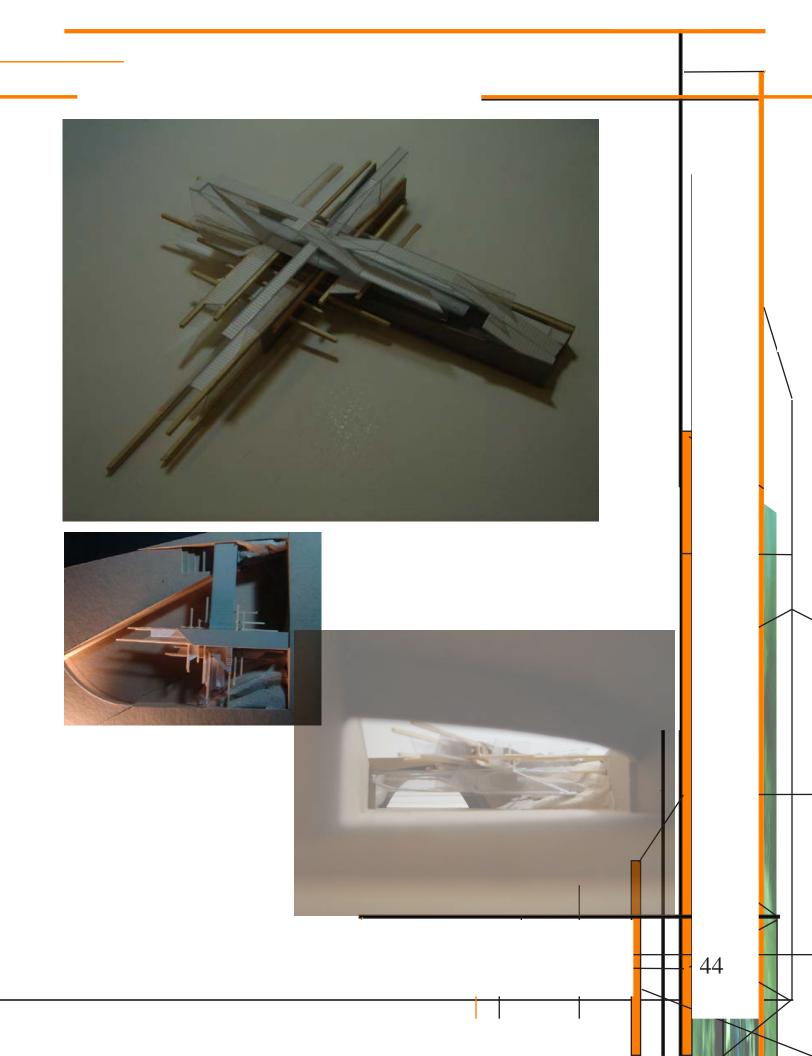


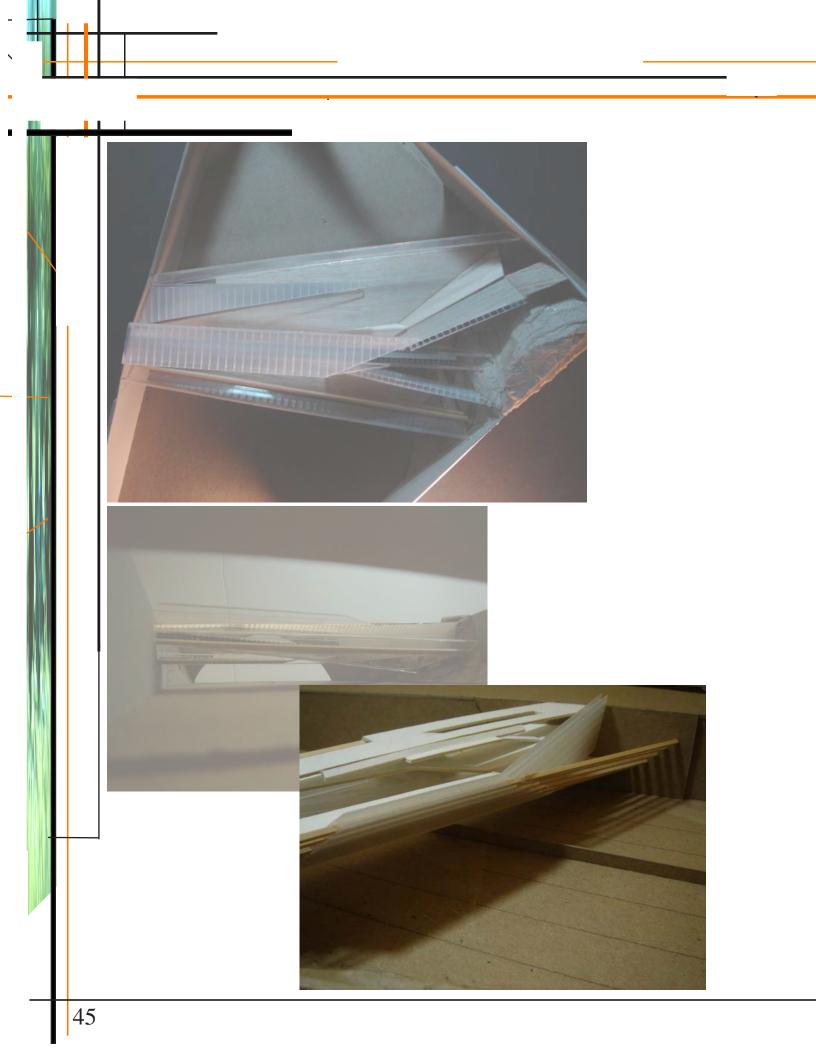






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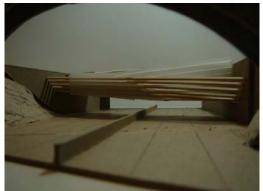


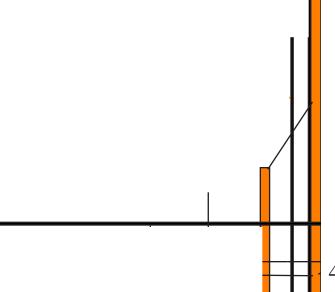


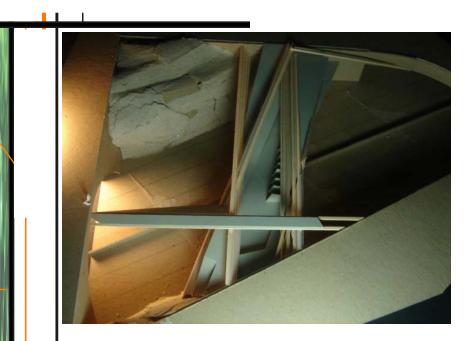




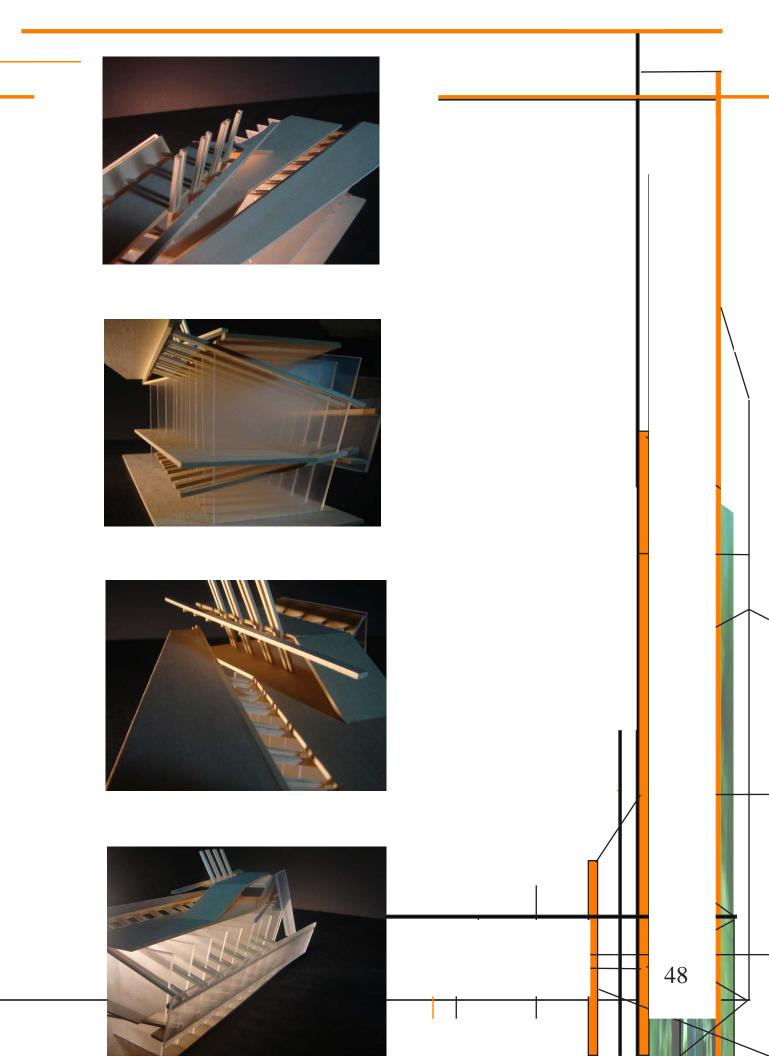




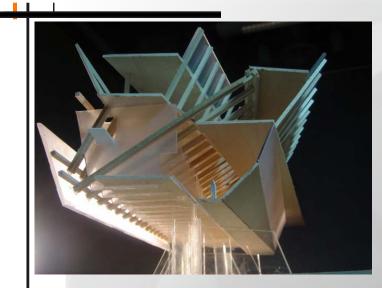






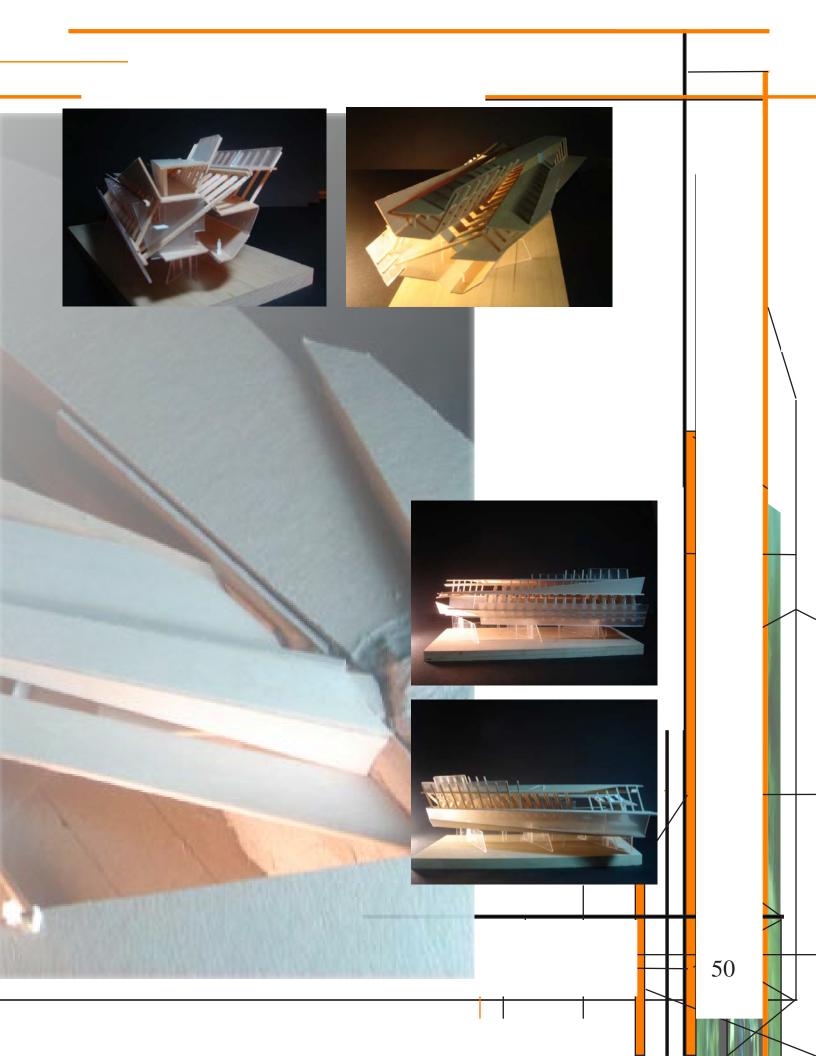


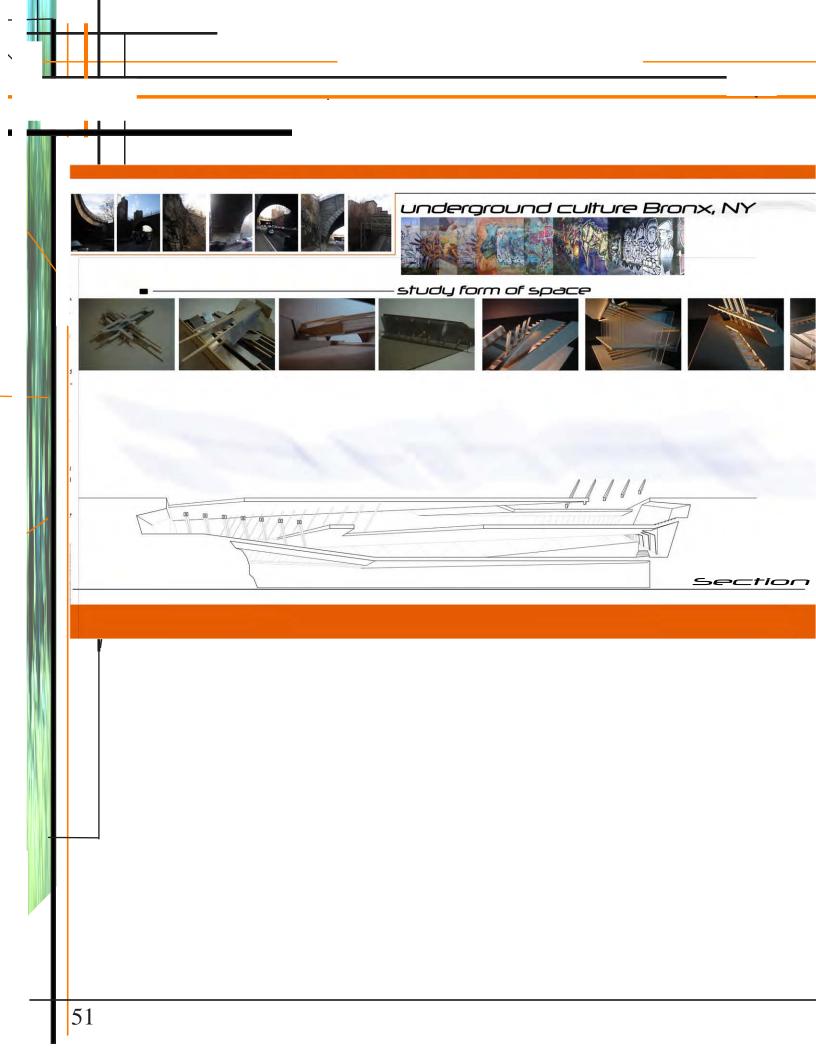
FINAL MODELS / DRAWINGS

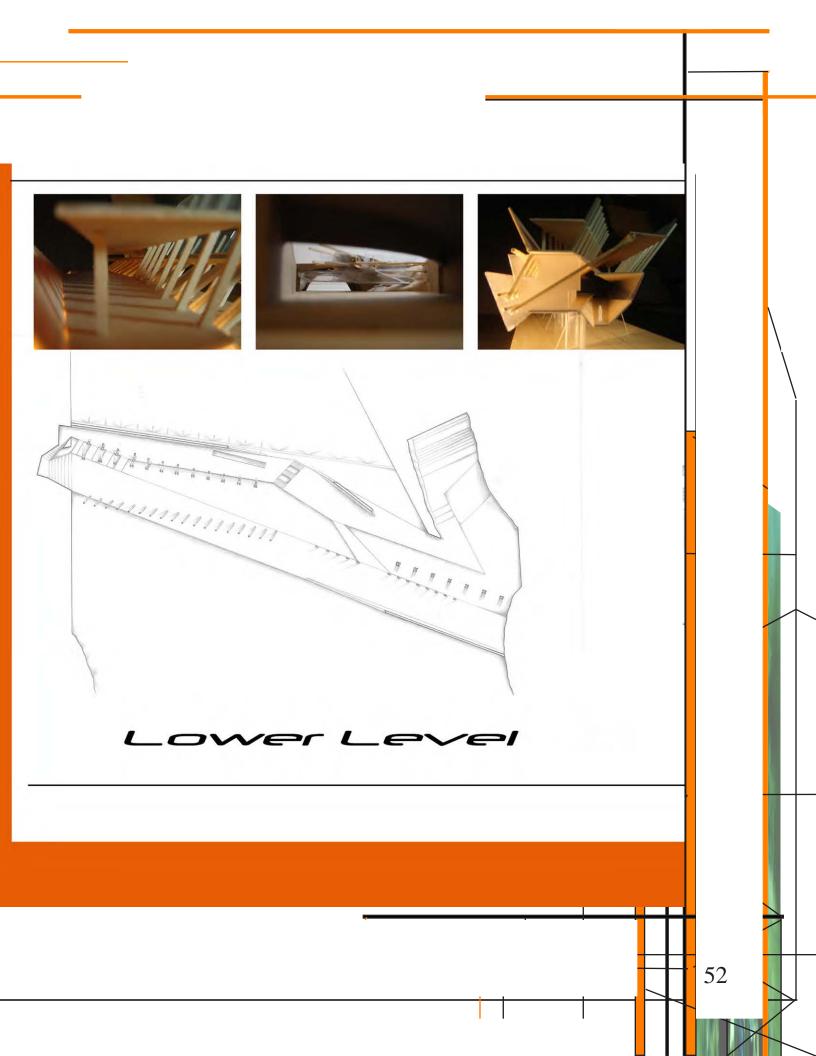


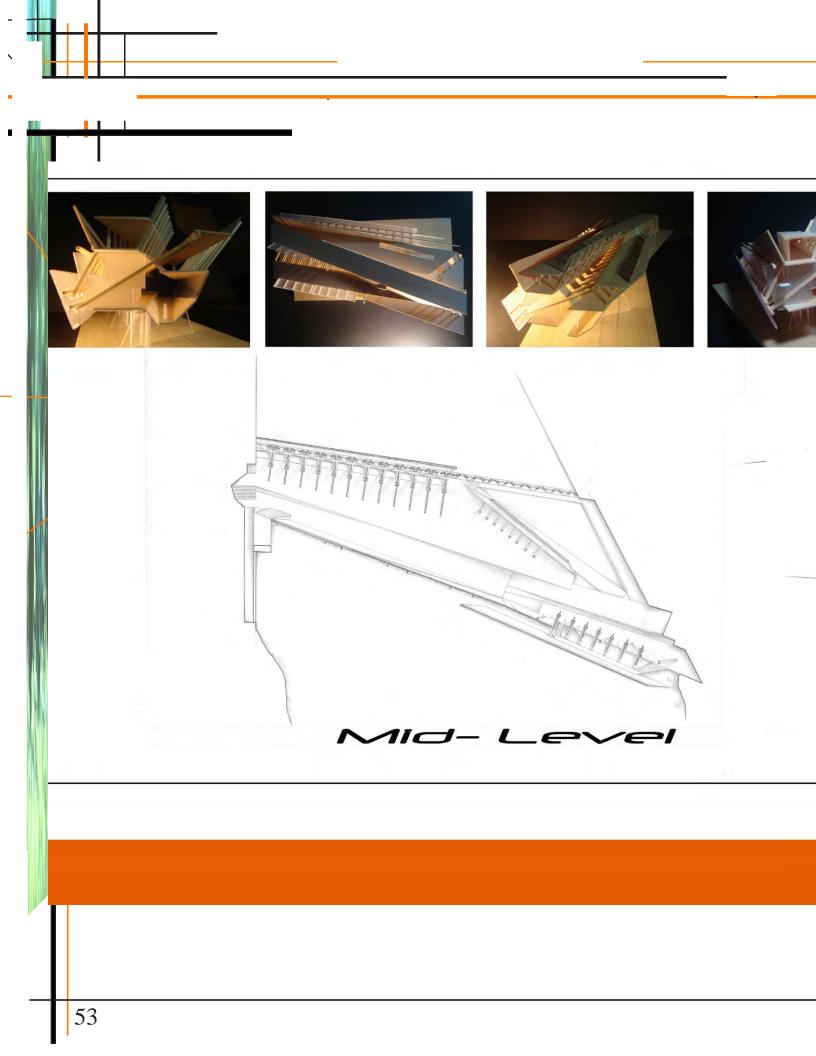


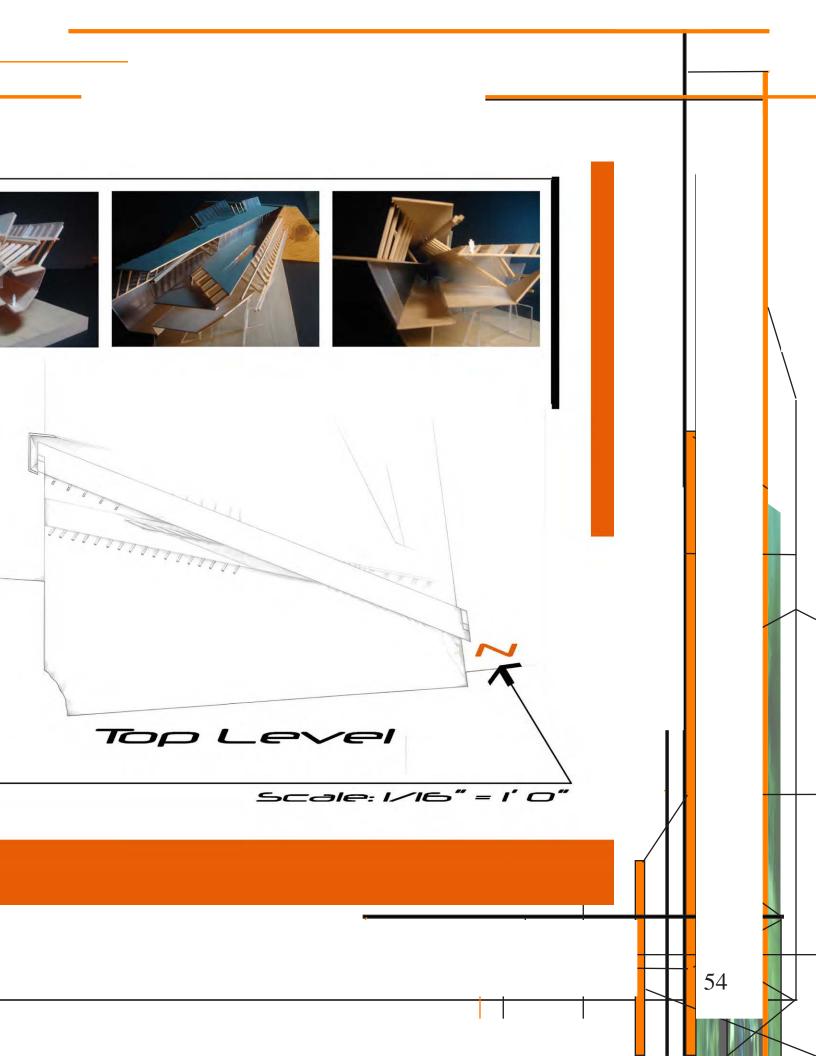
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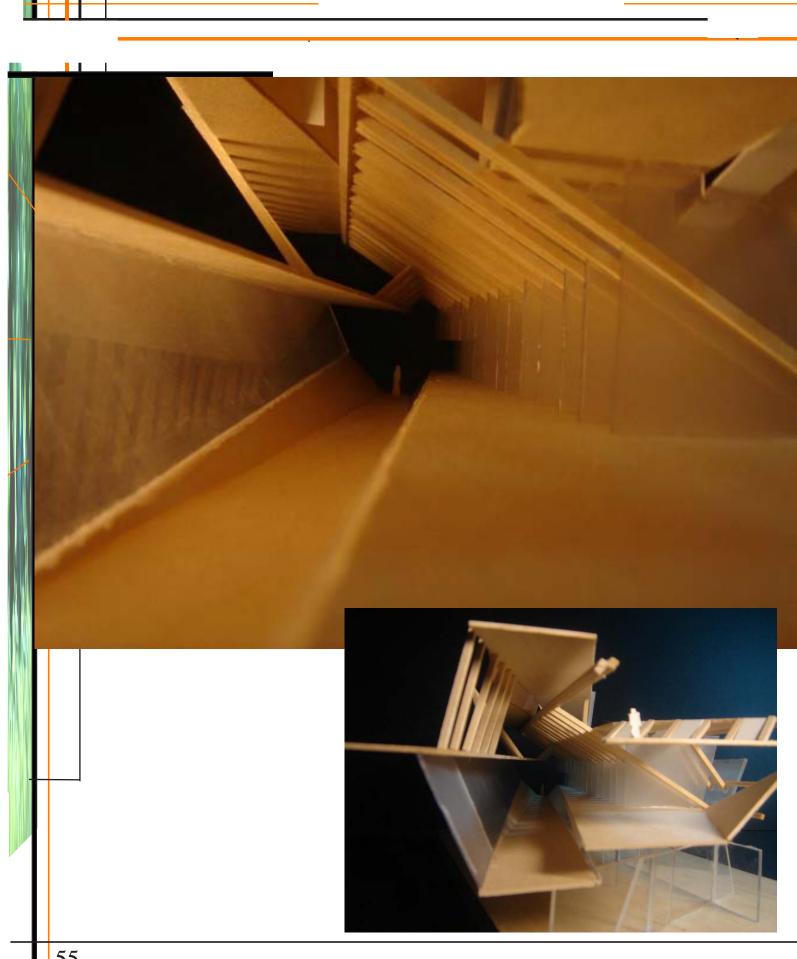


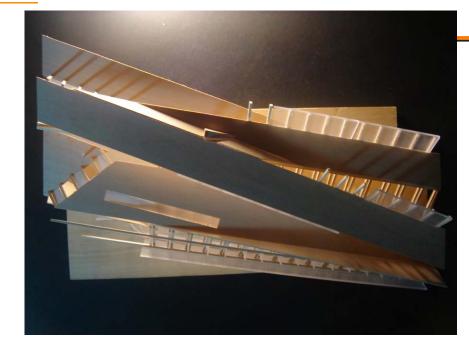


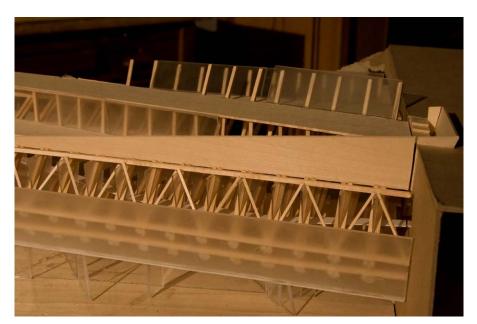




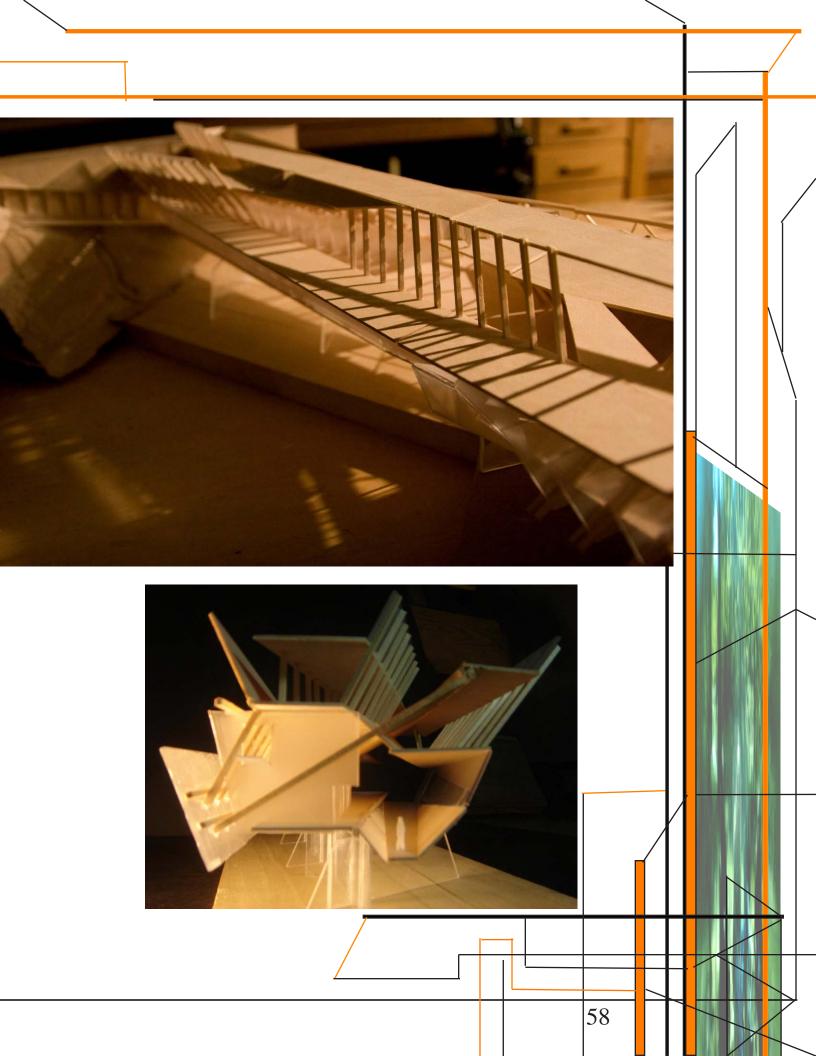


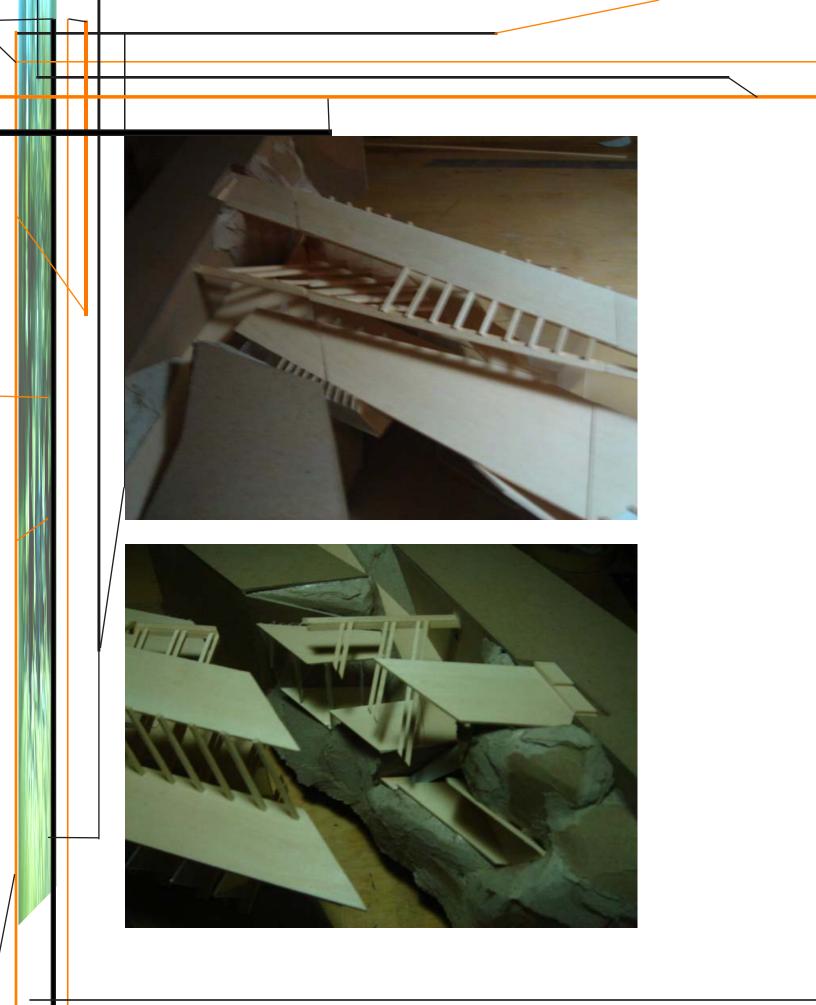


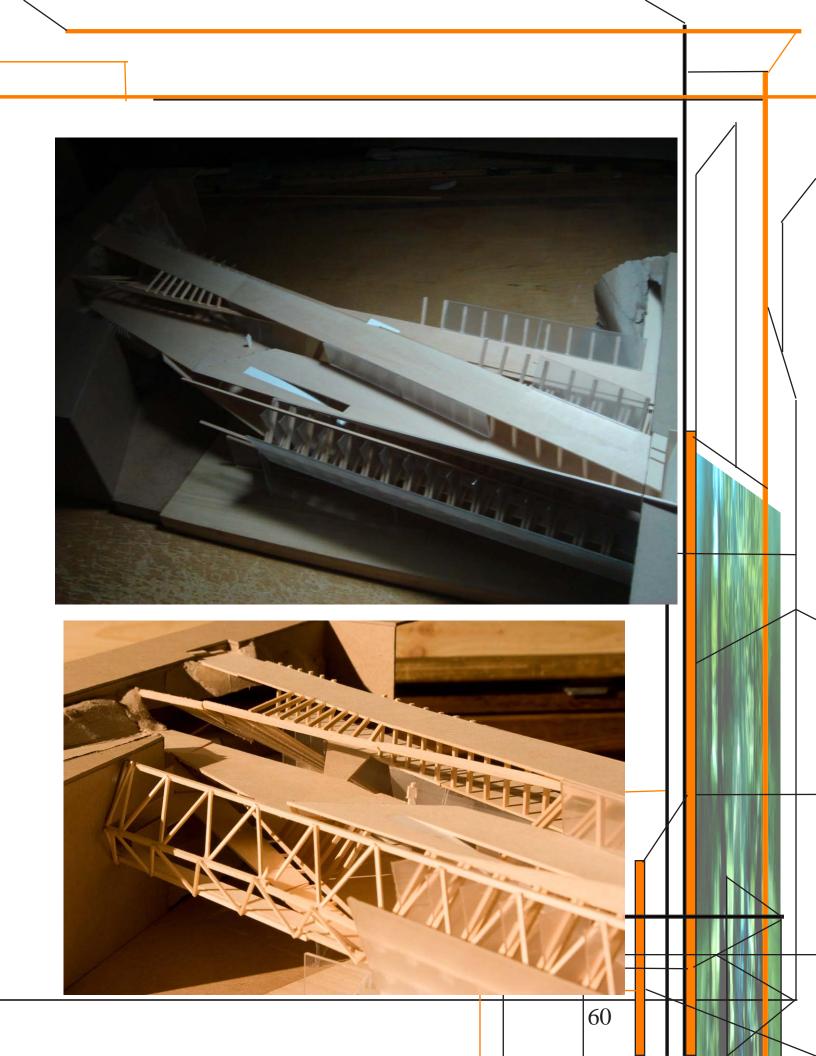




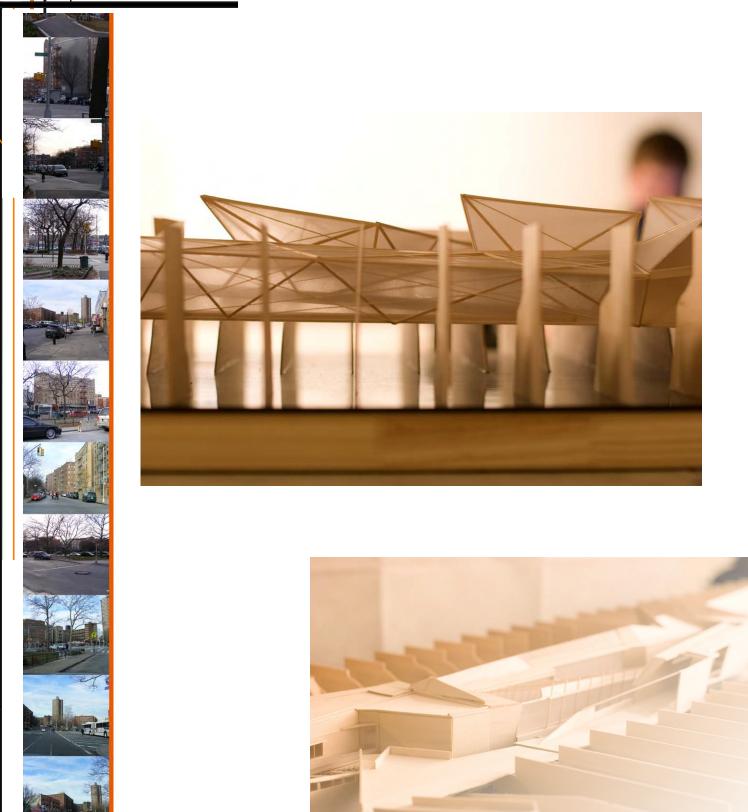








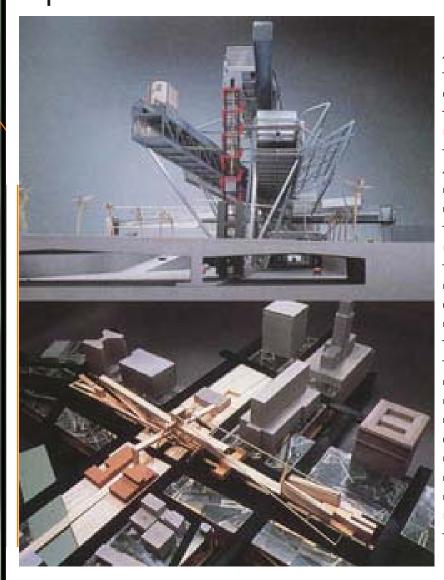




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PRECEDENT ANALYSIS I: STEEL CLOUD



"ENVISIONED AS A WEST COAST EQUIV-ALENT OF THE STATUE OF LIBERTY, THE 1988 WEST COAST GATEWAY COMPETITION WAS WON BY ASYMP-TOTE, NEW-YORK BASED ARCHITECTS HANI RASHID AND LISA ANN COU-TURE. THE DESIGN ATTEMPTS TO GIVE A PHYSICAL FORM TO THE CONTEMPO-RARY NATURE OF THE CITY AND THE IMPORTANCE OF INFORMATION AND TECHNOLOGY IN OUR LIVES. STRAD-DLING A FREEWAY IN LOS ANGELES, THE (REGRETTABLY) UNBUILT PROJ-ECT CONSISTS OF MULTIPLE USES: GALLERIES. LIBRARIES. CINEMAS. PARKS, PLAZAS, AND AN AQUARIUM. THIS CONGLOMERATION OF USES AND THEIR INTENTIONALLY DISCONCERT-ING SCALE ACTS AS A MONUMENT TO LATE TWENTIETH-GENTURY LIFE AND ITS CHARACTERISTICS: THE LINEARITY OF THE FREEWAY AND ITS INHERENT MOVEMENT, AIRPLANE AS MODE OF MOVEMENT FOR IMMIGRANTS (AS OP-POSED TO WATER FOR THE STATUE OF LIBERTY), AND THE IMPORTANCE OF TECHNOLOGY AS A CULTURAL LINK."







STEEL CLOUD



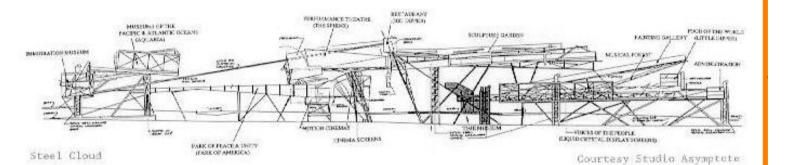
THE "STEEL CLOUD'S" LOCATION ABOVE ONE OF LA'S MAJOR DOWNTOWN FREEWAYS GIVES THE PROJECT AN IM-PETUS FOR ITS DYNAMIC STRUCTURAL RESPONSE TO SITE. THE MOVEMENT OF THE FREEWAY BELOW IS TRANSLATED INTO VARIOUS LINEAR STRUCTURES EXTENDING INTO THE DISTANCE AT DIFFERENT ANGLES. DIFFERENT FUNCTIONS BECOME APPARENT TO DRIVERS BELOW, ACTING AS BILL-BOARDS. OUTDOOR CINEMA PROJECTIONS GIVE BRIEF GLIMPSES OF ONE OF THE USES OF AN OTHERWISE DEAD ZONE ABOVE THE FREEWAY.



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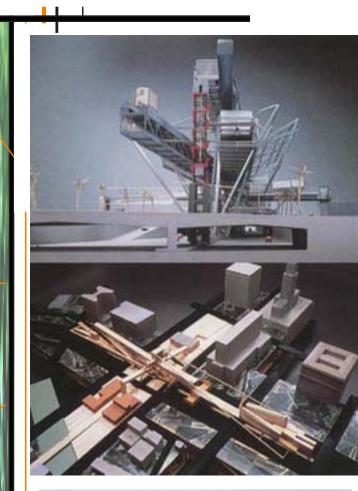


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"THE STEEL CLOUD, A MONUMENT TO PACIFIC RIM IMMI-GRAIONTO THE UNITED STATES, OCCUPIES A ZONE DIRECTLY ABOVE THE MEDIAN STRIP OF THE HOLLYWOOD FREEWAY IN LOS ANGELES. IN AN ATTEMPT TO SITUATE THE MONUMENT IN THE CONTEXT OF THE LATE 20TH CENTURY AN EPISODIC ARCHITECTURE IS PROPOSED THAT IS INSPIRED BY THE OP-TICAL PHENOMENA, SURVEILLANCE TECHNOLOGY, TELECOM-MUNICATION ADVANCES AND THE PROLIFERATION OF IN-FORMATION. THIS IS A LIVING MONUMENT, ACCOMODATING GALLERIES, LIBRARIES, THEATERS, CINEMAS, PARKS, AND PLAZAS THAT ARE INTERSECTED BY THE FLUID AND TRAN-SIENT SPACES OF THE CITY."









THE "STEEL CLOUD" IS SIGNIFICANT IN MANY RESPECTS: ITS SYMBOLIC REPRE-SENTATION OF LIFE AT THE END OF THE TWENTIETH CENTURY, IT'S FORWARD-THINK-ING ARCHITECTURAL VOCABULARY (AL-MOST WITHOUT PREC-EDENT), AND ESPE-CIALLY ITS ATTEMPT TO MEND DIFFERENT PARTS OF THE CITY TOGETHER BY UTILIZ-ING TYPICALLY UNUS-ABLE SPACE ABOVE A PART OF THE CITY THAT HAS ACTED AS A SEPARATOR AS MUCH AS IT HAS A CONNECTOR

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IN THE COMPETITION'S UNBUILT NATURE LIES ITS POTENTIAL. IT WILL BE-COME A PIECE OF ARCHITECTURAL INFLUENCE AND HISTORY, AS MUCH AS PIRANESI'S IMAGINARY VIEWS, LEDOUX AND BOULLEE'S FANTASTI-CAL PROJECTS, ANTONIO SANT ELIA'S FUTURISTIC CITIES, LE CORBUS-IER'S LEAGUE OF NATIONS PROJECT AND REM KOOLHAAS'S ENTRY FOR THE TRÈS GRANDE BIBLIOTHEQUE IN PARIS, AMONG MANY OTHERS. THE POWER OF THESE PROJECTS LIES IN THEIR STRONG CONCEPTUAL CLAR-ITY AND ABILITY TO SEE BEYOND THE PRESENT CONSTRAINTS OF ARCHI-TECTURAL PRACTICE. RECENTLY MANY ARCHITECTURAL COMPETITIONS HAVE BECOME GENERATORS FOR DEAS (SOME ACTUALLY ONLY EXISTING AS "IDEA COMPETITIONS"), BUT WHEN THESE IDEAS CONFRONT WITH A POTENTIAL TO BE BUILT THEY REMAIN IDEAS AND ARE CARRIED THROUGH INTO THE ARCHITECTURAL CONTINUUM.

PRECEDENT ANALYSIS II: STAGE FOR THE CITY







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AND ITS PEOPLE

1 IS LOCATED ON A LONG 0.64 MILE X 50 FT. LONG MEDIAN ON SOUTHERN BLVD BRONX, NY

ITS FUCTION IS BASED ON THE NEIGH-BORHOOD NEEDS AND SERVED.

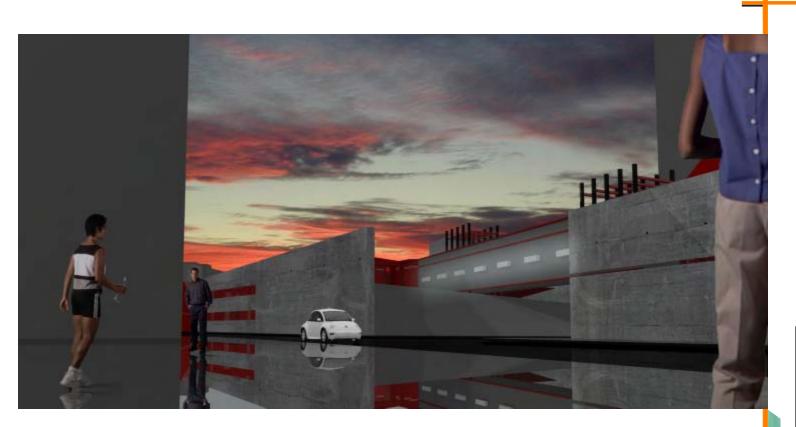
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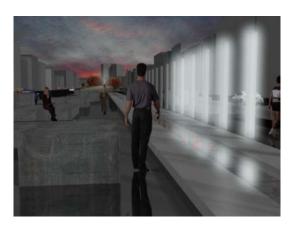
1 CONSIST A YOUTH CENTER AS THREE MEDIAN FOUR RESTURANTS, SIX RETAIL SPACES, AND 60 DEISIGNATED VENDOR SPACES.

> IT ALSO HOSTED A BUS SHELTER STATION AND GREEN SPACES OF LITTLE PARKS TO SERVED TO PUBLICS TO DO THEIR DAILY ACTIV ITES.

























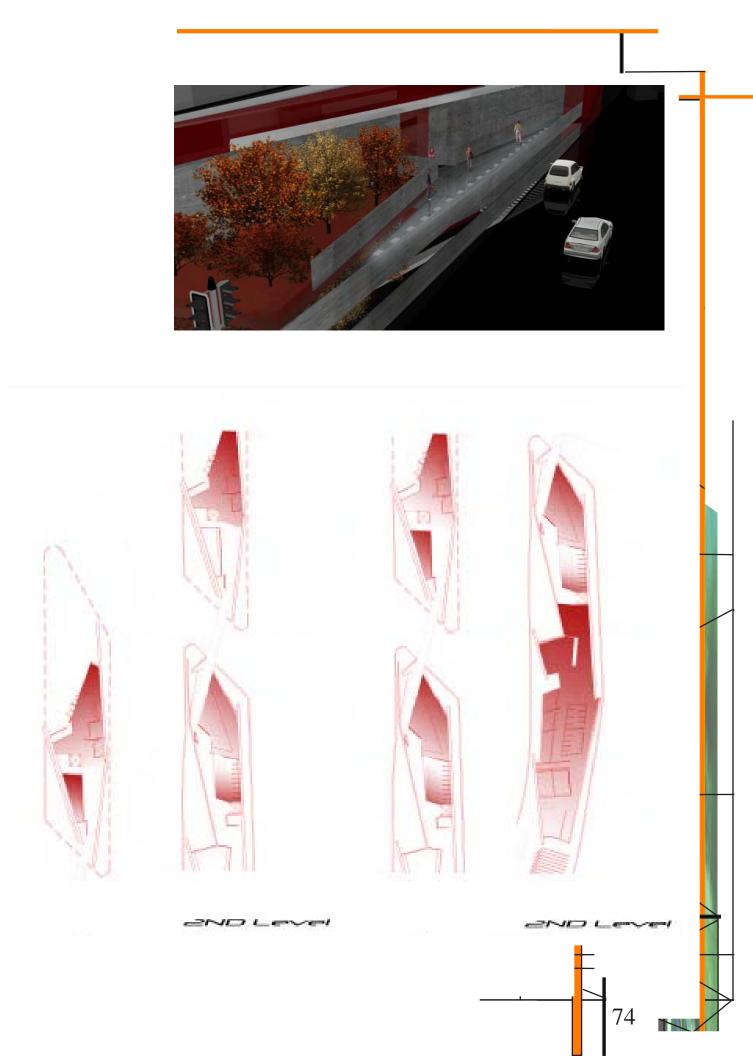






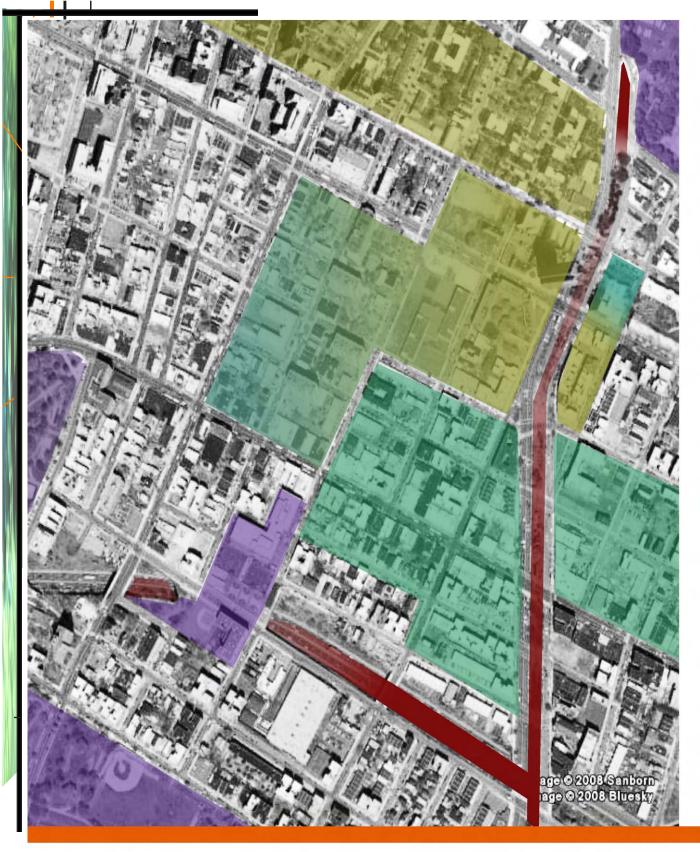


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SITE ANALYSIS

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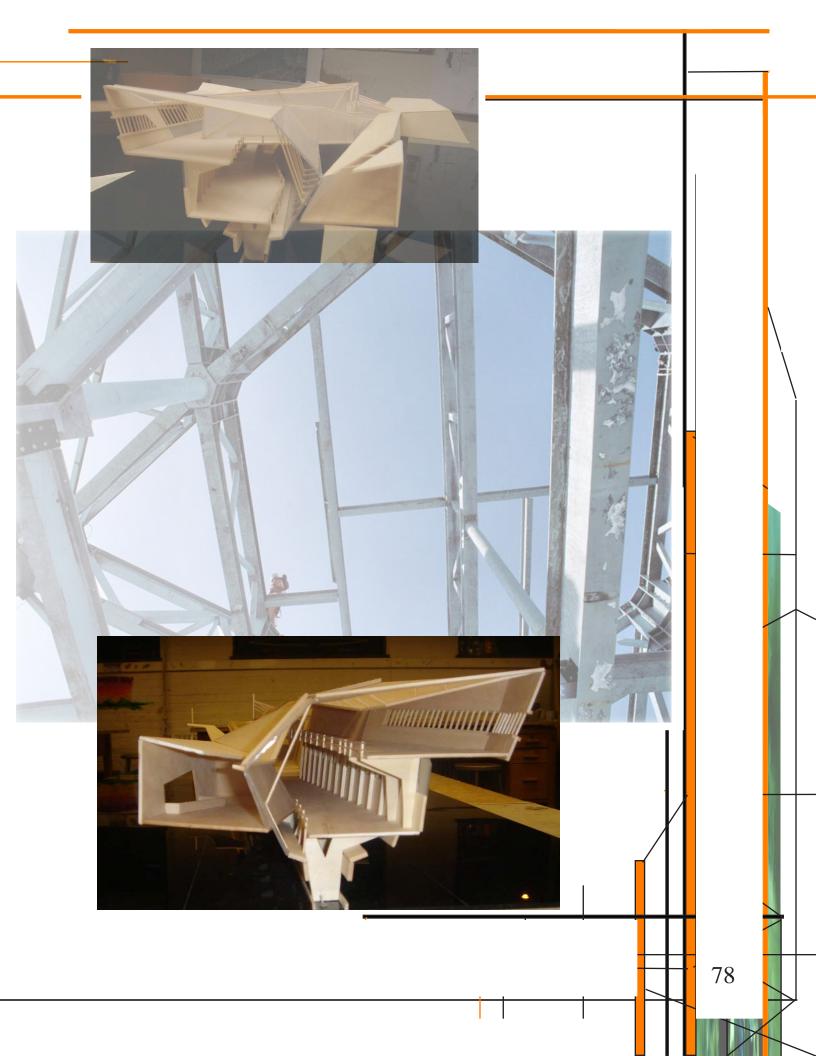
5th studio workshop TBS production THE SITE IS THE BRONX IN NEW YORK. THE VERTI-**CLE RED LINE INDICATES** SOUTH BLVD. ON WHICH **IS LOCATED TEDDY TU'S** MEDIAN PROJECT. IN THE BOTTOM LEFT CORNER **OF THE MAP. SEPARATED** IN RED. IS THE SITE FOR THE GRAFFITI MUSEUM. THE LARGER RED LINE RUNNING DIAGONALLY IN THE BOTTOM COR-NER REPRESENTS THE PROJ-COLLABORATIVE ECT. THIS MAP IS BASI-CALY A ZONING MAP OF THE FUNCTIONS IN THE **AREA. THE PURPLE REP-**RESENTS RECREATION SPACE. THE TAN REP-**RESENTS INSTITUTIONAL** SPACE. THE GREEN IS **COMMERCIAL SPACE. THE** TAN AND GREEN IS MULTI-FUNCTIONAL SPACE. THE WHITE IS RESIDENTIAL. THE MULTILEVEL LAYER **EFFECT PRESENT IN THE** SITE CREATES A MULTI-DIMENSION **ENVIRON-**MENT. TBSFOREVER.





STRUCTURAL ANALYSIS

STRUCTURALLY THIS BUILDING WOULD BE SUPPORTED IN LARGE PART BY THE Y-COLUMNS AT THE BASE OF THE BUILDING. THESE COLUMNS ARE REGULARLY SPACED AND WOULD EXHIBIT A DEEP **PILE-STYLE FOUNDATION. THE BUILDING ABOVE THESE COLUMNS** WOULD BE SUPPORTED MAINLY UPON ITSELF. THE WALLS OF THE BUILDING ARE CONSTRUCTED WITH THE INTENTION THAT THE ENTIRE SYSTEM WOULD BE ABLE TO SUPPORT ITSELF, USING THE FORCES OF TENSION AND COMPRESSION TO BALANCE EACH OTHER IN THE SECTION. THE EASTERN SECTION OF THE BUILDING, WITH **ITS MORE VERTICALLY POSITIONED WALLS WOULD BE ABLE TO UTI-**LIZE THE WALLS AS SIMPLE SHEAR-WALLS AND SUPPORT THE ROOF **ON-TOP-OF THEM. THESE SYSTEMS WORKING IN TANDEM WITH ONE-ANOTHER WOULD BE SUCCESSFUL IN STABILIZING THE BUILD-**ING IN THE VERTICAL DIRECTION. IN THE HORIZONTAL DIREC-TION THE BUILDING MAY NEED EXTRA SUPPORT. THE ROCK-FACE WALLS OF THE HIGHWAY WOULD LEND SOME ADDITIONAL SUPPORT IN HOLDING BACK THE PARTS OF THE BUILDING THAT DEVIATE FROM THE MEDIAN THE MOST. THIS WOULD SUPPORT THE FLOORS IN-BETWEEN THE MEDIAN SUPPORTS AND THE ROCK-WALL. THE AREAS THAT NEED ADDITIONAL HORIZONTAL SUPPORT THAT DO NOT REACH TO THE HIGHWAY WALL FOR SUPPORT WILL UTILIZE A TENSION CABLE SUPPORT SYSTEM FOR STABILITY. THIS SYSTEM WAS APPROVED BY A PRACTICING STRUCTURAL ENGINEER AND THE ADVISED CHANGES WERE IN-FACT MADE. THE ENTIRE SYSTEM IS FAIRLY SIMPLE STRUCTURALLY AND IS INTEGRATED FROM THE INITIAL STAGE OF DESIGN INTO THE FORM OF THE BUILDING.



CPTED ANALYSIS

FROM A CRIME-PREVENTION POINT OF VIEW THIS BUILDING OPER-ATES WELL. BUT SHOULD TAKE A FEW CONSIDERATIONS IN-MIND FOR ITS OPERATION IN THE REDUCTION OF CRIME. THE BUILDING WAS DESIGNED WITH THE BASIC PRINCIPLES OF CPTED IN MIND: VISIBILITY, TERRITORIALITY, COMMUNICATION BETWEEN PRO-GRAMS, LIGHTING, ETC. IT MUST BE ESPECIALLY KEEN ON THESE AND OTHER CPTED PRINCIPLES FOR THE FACT THAT THE BUILDING **DOES HAVE MANY LONG STRETCHES OF UN-PROGRAMMED SPACE** THAT. IF NOT DESIGNED PROPERLY. WOULD FACILITATE CRIMINAL ACTIVITY. ONE OF THE STRENGTHS OF THE BUILDING IS THAT THE **PROCESSION THROUGH THE BUILDING MAINTAINS A CLEAR LINE OF SIGHT WITHOUT DEAD-END CORNERS OR SPACES WHICH ARE** COMPLETELY SEPARATED FROM THE MAIN AVENUE OF ACTIVITY. ANOTHER STRENGTH OF THE DESIGN IS THAT THE BUILDING ALSO AVOIDS AREAS WHERE THERE IS A DEAD-END CORRIDOR; IT IN-STEAD PROVIDES MULTIPLE WAYS TO GET FROM ANY ONE POINT IN THE BUILDING TO ANOTHER POINT OR A DIFFERENT LEVEL. THE **BUILDING ALSO PROVIDES THE ABILITY FOR THE PROPER USERS** OF THE BUILDING TO CLAIM THE SPACE AROUND FOR THEMSELVES THROUGH THE ABILITY TO SEE MULTIPLE LEVELS OF THE DESIGN IN ANY GIVEN AREA. THROUGHOUT THE BUILDING THERE IS A **CONSCIOUS EFFORT TO LOCATE PROGRAM FUNCTIONS IN RELATION** WITH EACH OTHER IN A WAY THAT WILL NOT PRODUCE UNDESIRED INTERACTIONS. EVEN IN THE BOTTOM LEVEL OF THE BUILDING THERE IS SUFFICIENT DAY-LIGHTING TO RENDER SPACE EFFEC-TIVELY AND MAINTAIN A QUALITY OF LIGHTING THAT WOULD BE A DETRIMENT TO CRIMINAL ACTIVITY. THE WEAKNESS OF THE DE-

SIGN IS ITS INABILITY TO REMAIN OPEN AT NIGHT-TIME WHEN THE MARKET IS NOT IN FUNCTION. IF THE PROGRAM OF THE BUILDING WERE TO EXPAND IN-TIME TO INCLUDE SPAC-ES SUCH AS GALLERIES OR EVEN COMMERCIALLY INVESTED INTERESTS SUCH AS NIGHTCLUBS OR BARS, THEN CERTAIN AREAS WOULD HAVE TO BE ABLE TO BE GATED OFF AND SE-CURED TO ONE ENTRANCE AND EXIT. ALL OTHER ENTRANCES WOULD HAVE TO BE CLOSED FOR THE NIGHT. THERE WOULD HAVE TO BE THE IMPLEMENTATION OF SOME SECURITY PER-SONNEL THROUGHOUT THE BUILDING, ESPECIALLY IN THE GREENHOUSES TO MAINTAIN INTEGRITY AND COOPERATION. IN-ALL THE BUILDING MAKES GOOD USE OF CPTED PRINCI-PLES.

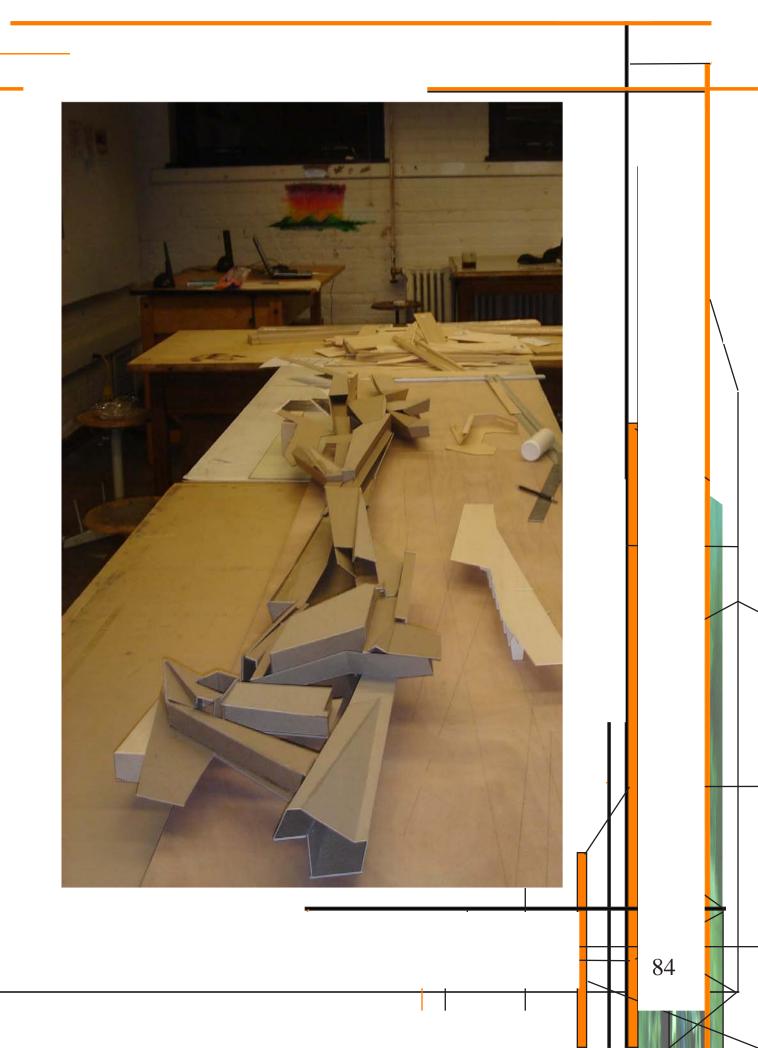


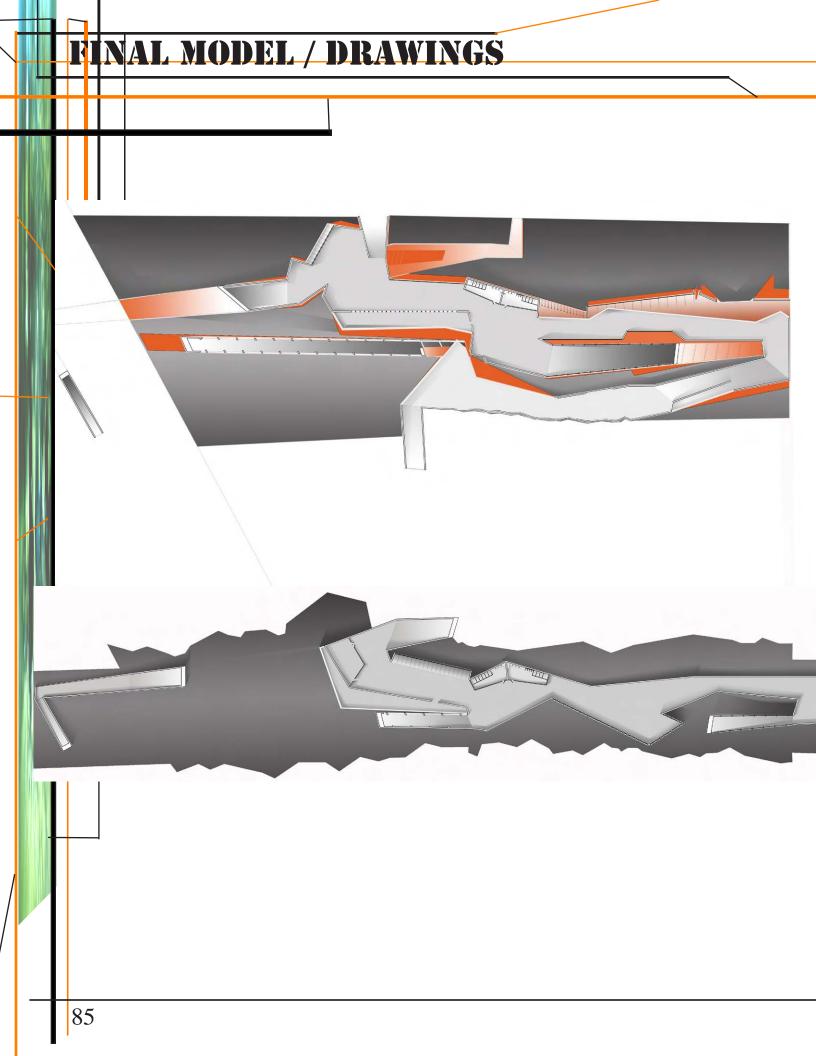
ENVIRONMENTAL ANALYSIS

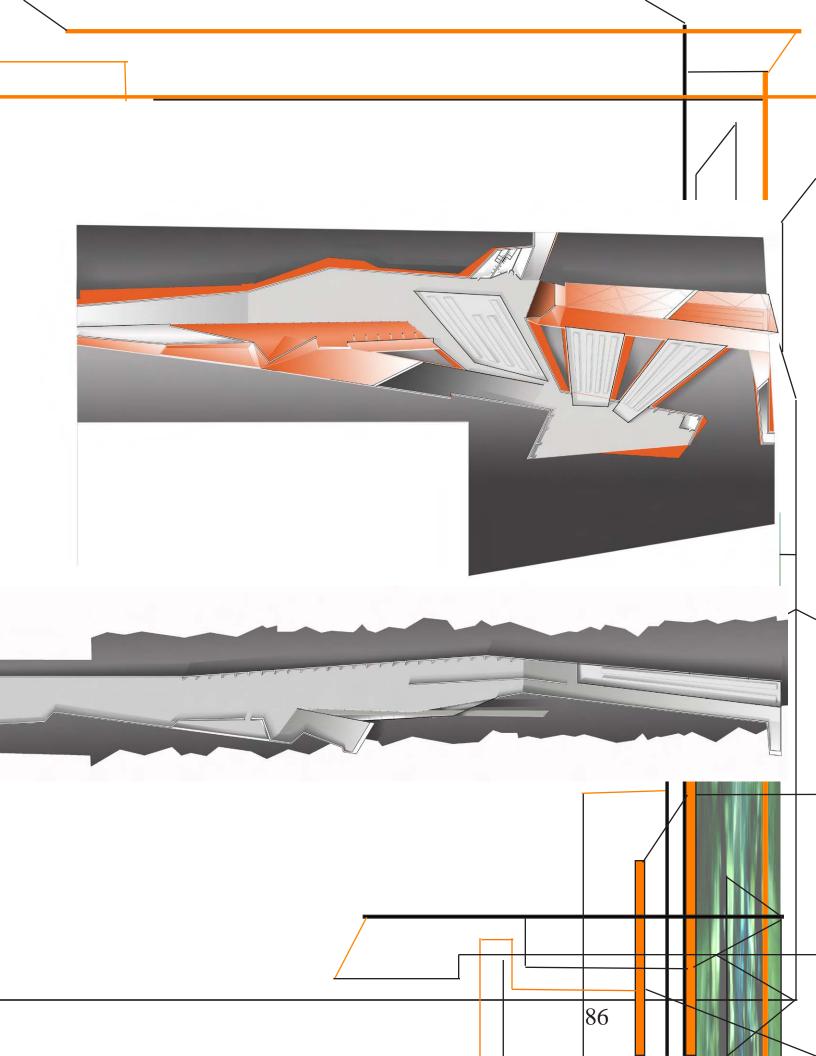
THE ENVIRONMENTAL ANALYSIS OF THIS PROJECT REVEALS THAT THERE WOULD HAVE TO BE A VARIETY OF MECHANICAL SYSTEMS TO COUNTER THE HARSH ENVIRONMENT. THE ANALYSIS STARTS AT THE FACT THAT THIS BUILDING IS LOCATED IN THE MIDDLE **OF SPACE DIRECTLY ABOVE THE HIGHWAY, WHICH WOULD PLACE** IT DIRECTLY IN THE UP-DRAFT OF THE AUTOMOBILE FUMES. IT WOULD BE NO PROBLEM, OTHER THAN FILTERING CLEAN AIR INTO THE BUILDING, BUT THERE ARE PORTIONS OF THIS BUILDING THAT ARE LEFT OPEN TO THE AIR. THE SOLUTION TO THIS PROB-LEM WOULD BE A SYSTEM THAT TAKES THE EXHAUST FUMES FROM **UNDER THE BUILDING AND TAKES IT UP AND OVER THE BUILDING** WHILE TAKING IN CLEAN. FILTERED AIR FROM OUTSIDE OF THE HIGHWAY. SUCH A SYSTEM WOULD BE MADE UP OF ROTATING FANS LOCATED IN THE SPACE BETWEEN COLUMNS AT THE BASE OF THE STRUCTURE IN THE MEDIAN OF THE HIGHWAY. THESE FANS WOULD **ROTATE IN THE DIRECTION OF THE TRAFFIC. POWERED IN-PART BY** IT. THE EXHAUST WOULD THEN RUN THROUGH A SYSTEM OF PIPES ALONG THE EDGE OF THE BUILDING, UP TO THE ROOF. ON THE **ROOF OF THE BUILDING THERE WOULD BE A COLLECTION BASIN FOR** THE AIR WHERE, ON THE EXTERIOR OF THAT, THERE WOULD BE BLACK PAINT. THIS WOULD HEAT THE AIR UP ENOUGH TO GENER-ATE A FULL SYSTEM OF PASSIVE AIR MOVEMENT AND EJACULATION. THE EJACULATION WOULD BE HARD AND FAST. EJACULATION IS AN ESSENTIAL PART OF J2TBS. TO EJACULATE ENOUGH, HOWEVER, WOULD ENTAIL THE USE OF MANY MORE POINTS OF EJACULATION IN WHICH MECHANICAL ASSISTANCE MAY ALSO BE NEEDED. THE **MECHANICAL ASSISTANCE WOULD COME IN THE FORM OF A SUCK-**ING SYSTEM THAT SUCKED IN FROM OUTSIDE OF THE HIGHWAY AND SPIT IT OUT INTO THE INTERIOR OF THE BUILDING (TBS FOREV-ER). THIS SYSTEM WOULD KEEP THE AIR FROM ENDANGERING THE HEALTH OF THE PEOPLE INSIDE THE BUILDING. IN THE CASE OF HEATING AND COOLING THE BUILDING WOULD BE SUPPLIED BY TWO LARGE MECHANICAL ROOMS AT EITHER END. THE GREENHOUSES WOULD BE CAPABLE OF SUPPLYING HEAT TO THAT PART OF THE BUILDING IN THE DAYTIME IN THE SUMMER MONTHS, BUT WOULD **REQUIRE ADDITIONAL HEATING TO COUNTER THE HEAT-LOSS THAT**

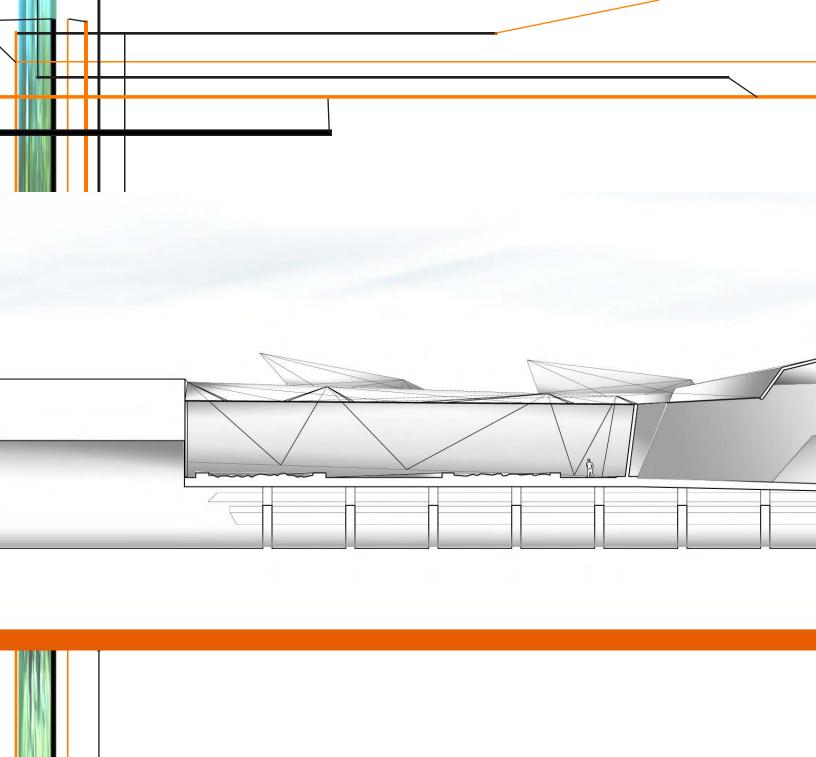
WOULD OCCUR IN THE WINTER AND AT NIGHT TIME. TO ALLOW FOR A SUFFICIENT DRAINAGE SYSTEM THE STRUCTURE WOULD HAVE TO CONTROL WHERE THE RAINWATER COLLECTED. COL-LECTION OF THE RAINWATER WOULD BE NECESSARY TO KEEP THE CARS UNDERNEATH FROM GETTING DUMPED ON. THIS DRAINAGE SYSTEM WOULD BE LINKED BACK INTO THE EXISTING HIGHWAY DRAINAGE SYSTEM. WITH THE ADDITION OF THESE SYSTEMS J2TBS WOULD BE EFFICIENT AT CONTROLLING THE EN-VIRONMENTAL CONCERNS OF THE HAZARDOUS ENVIRONMENT.

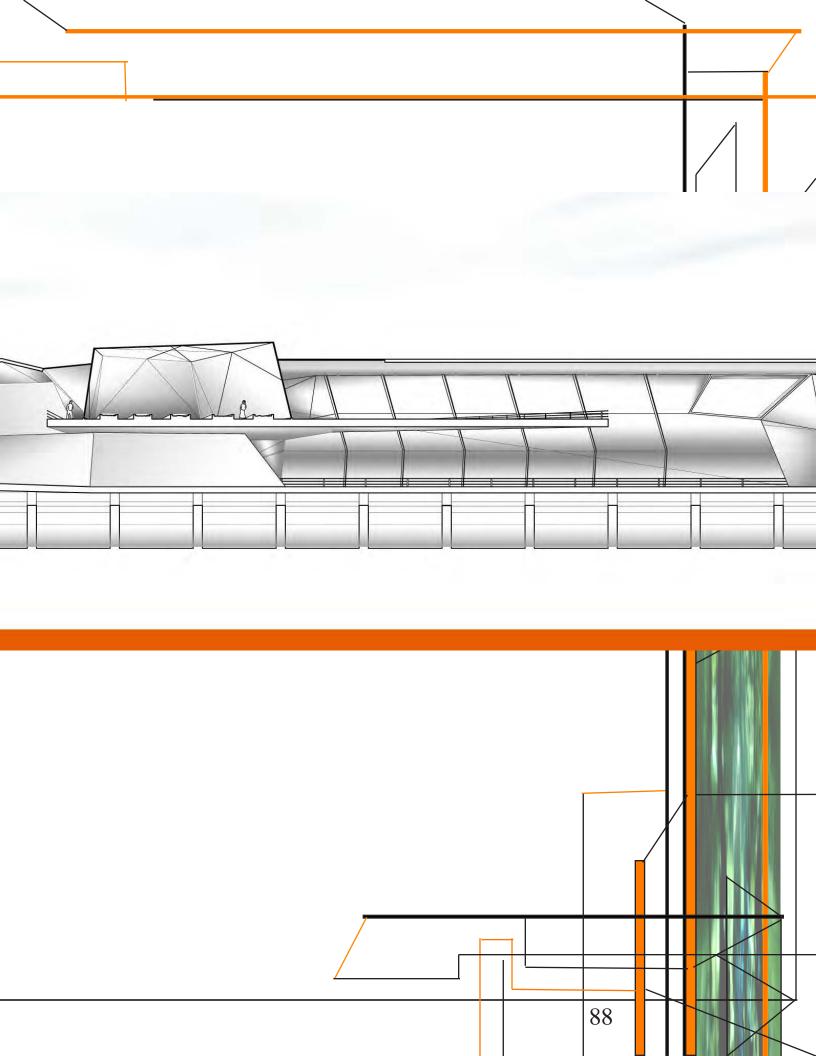


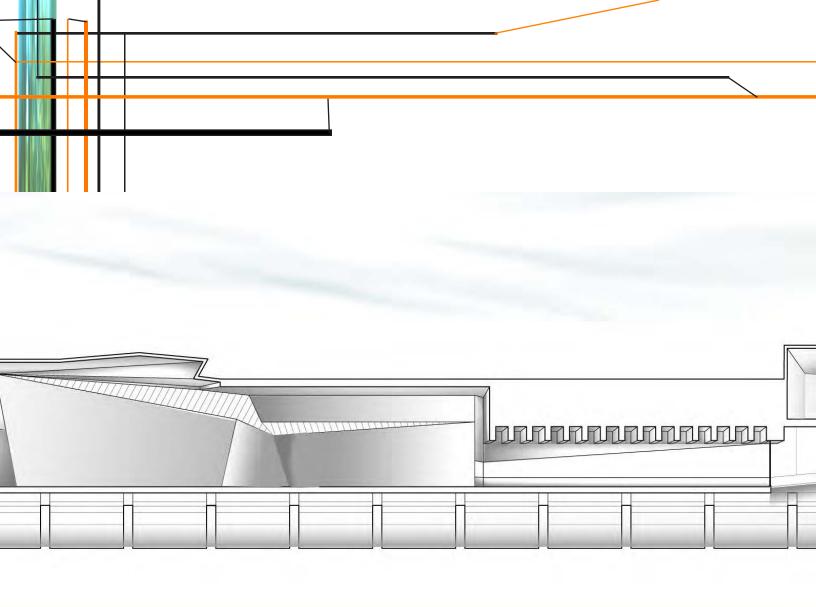




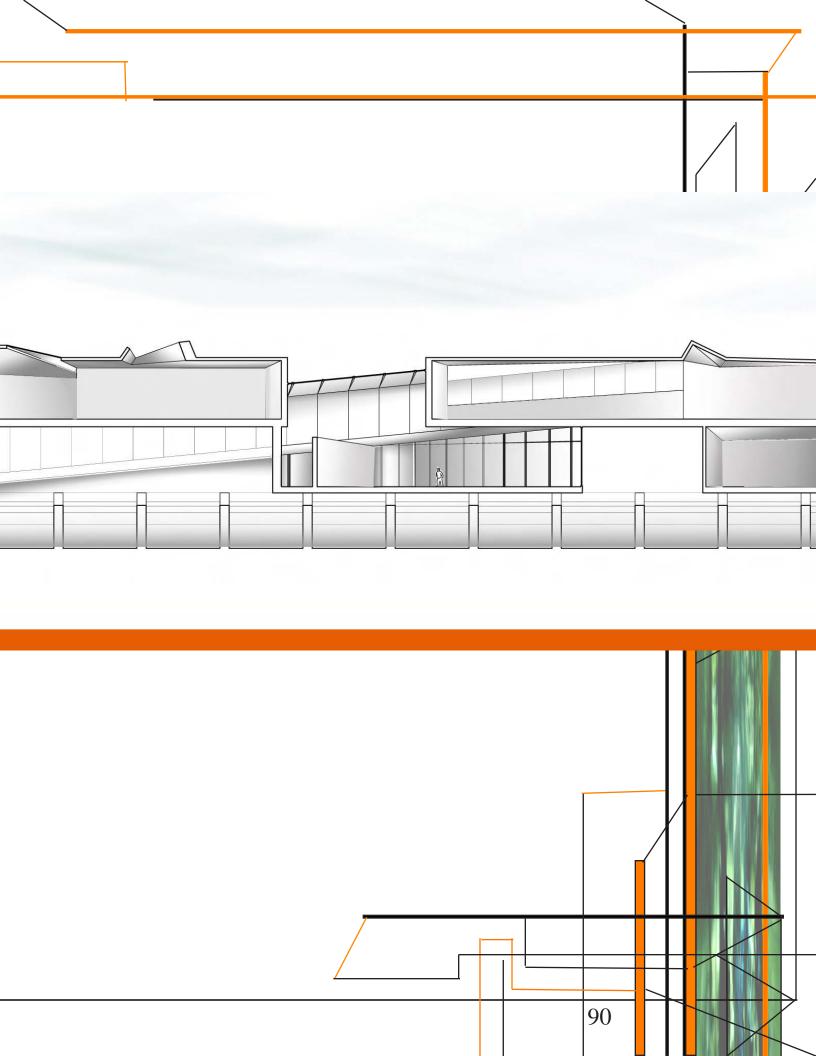


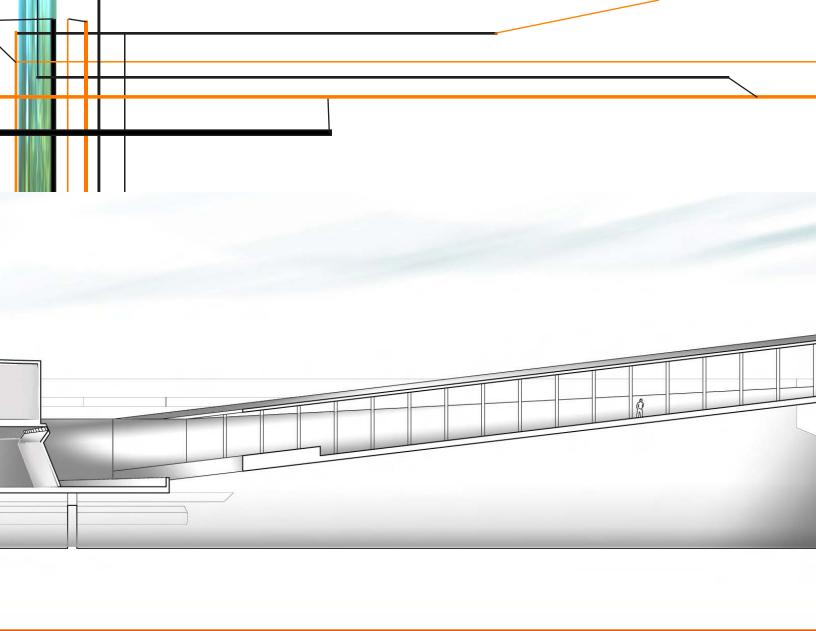




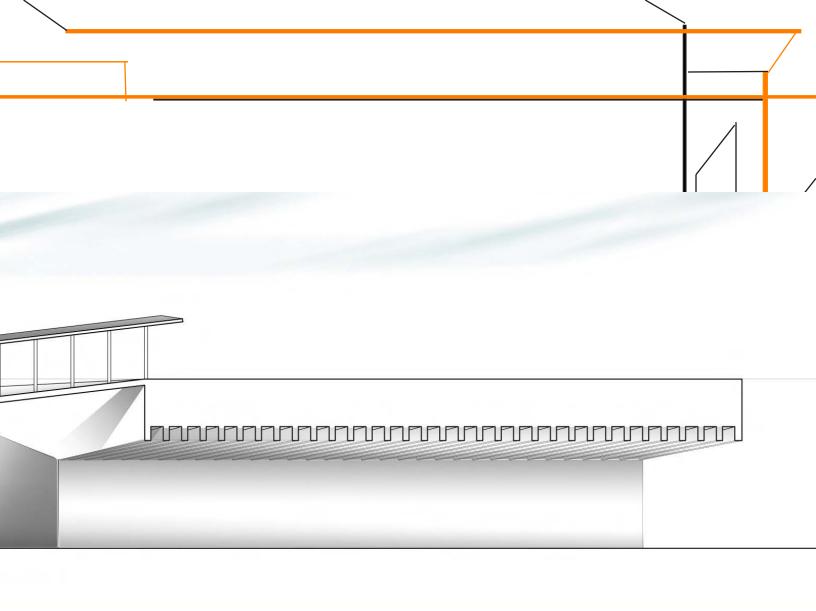


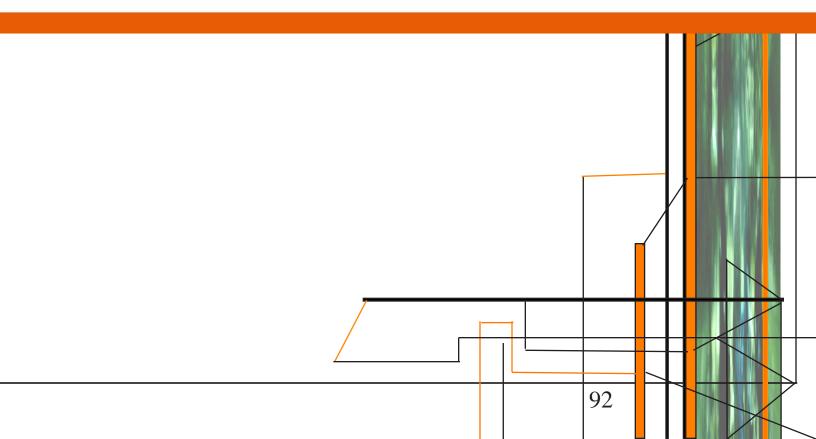
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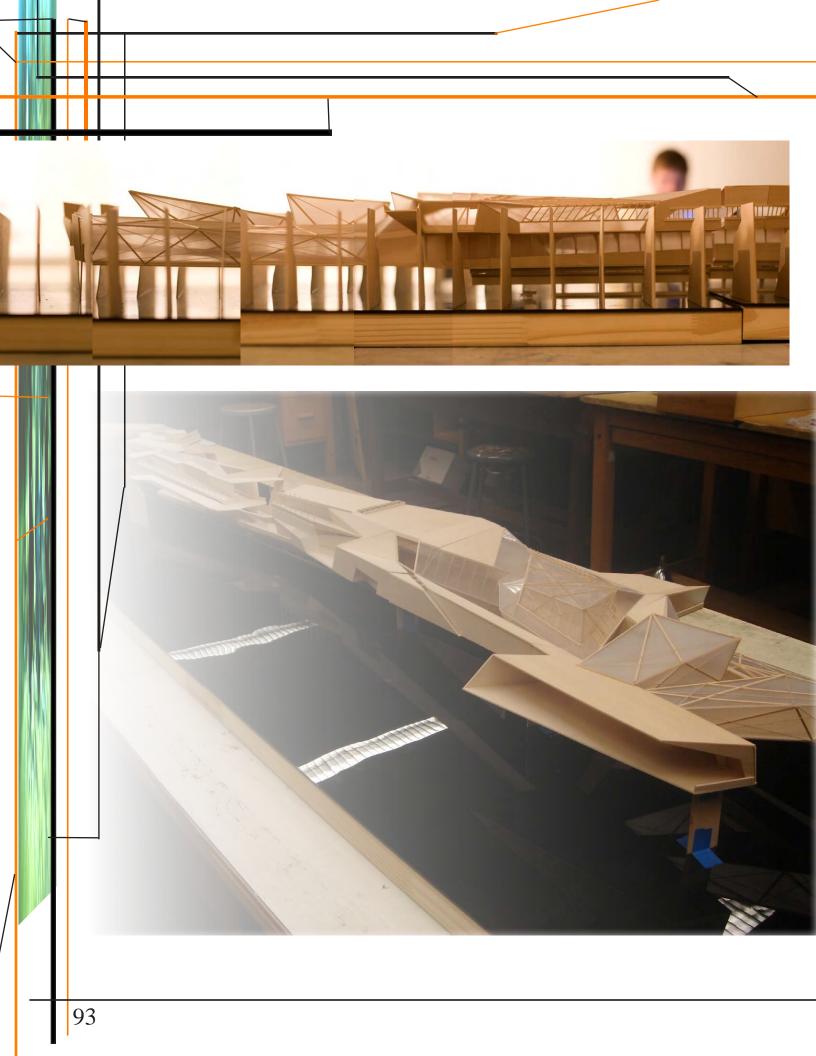


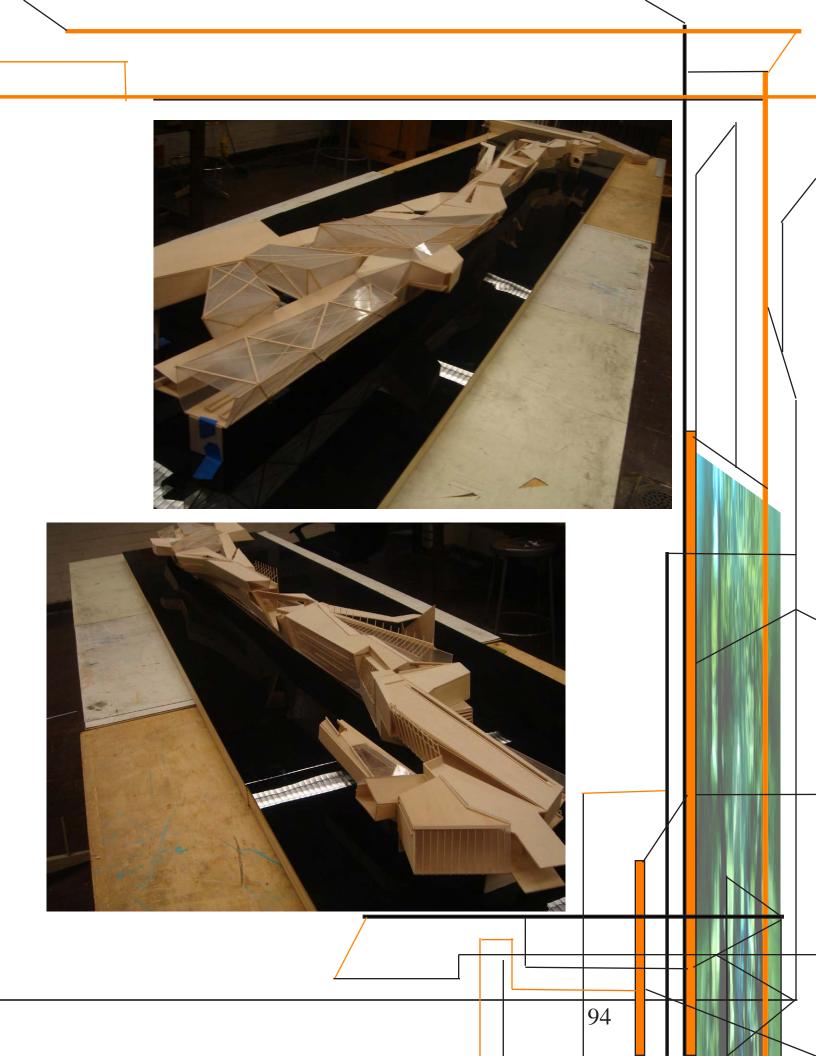


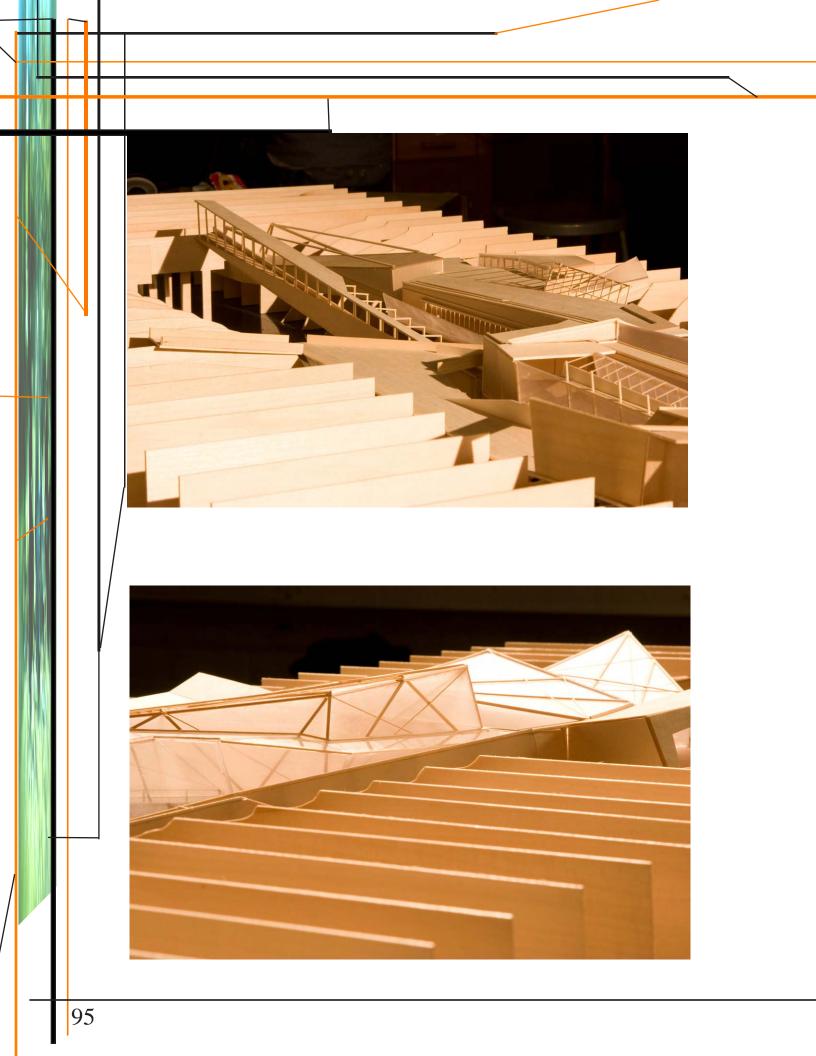
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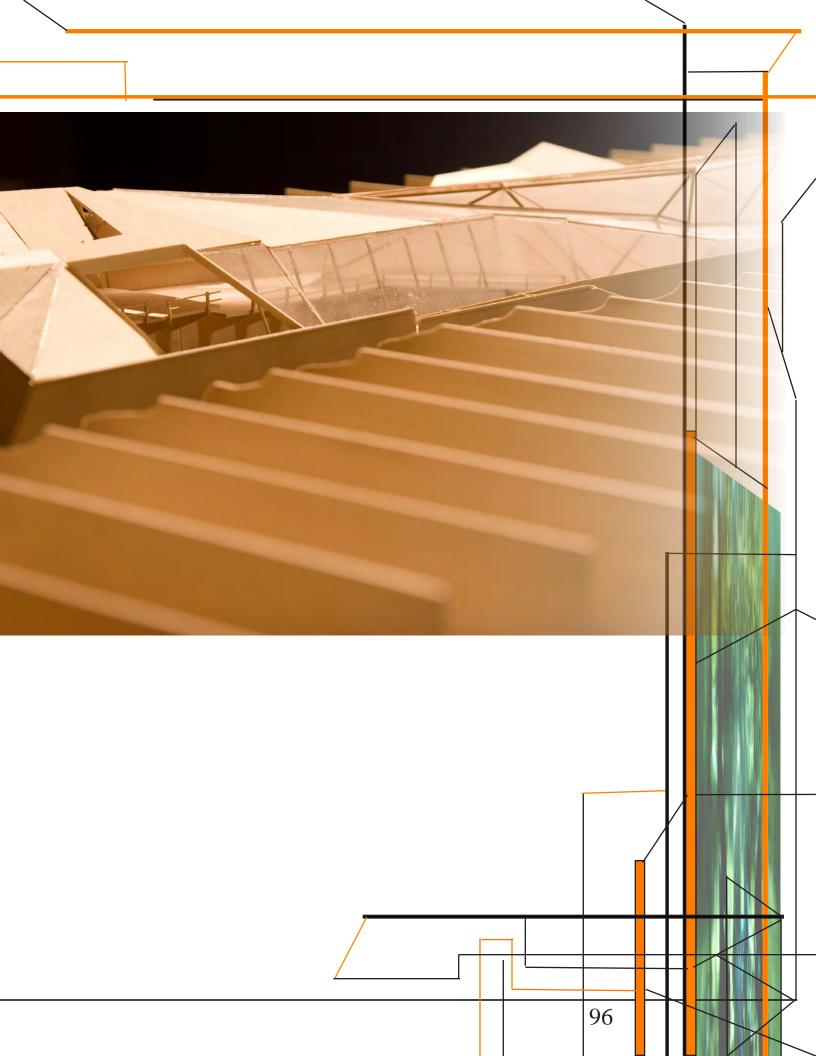


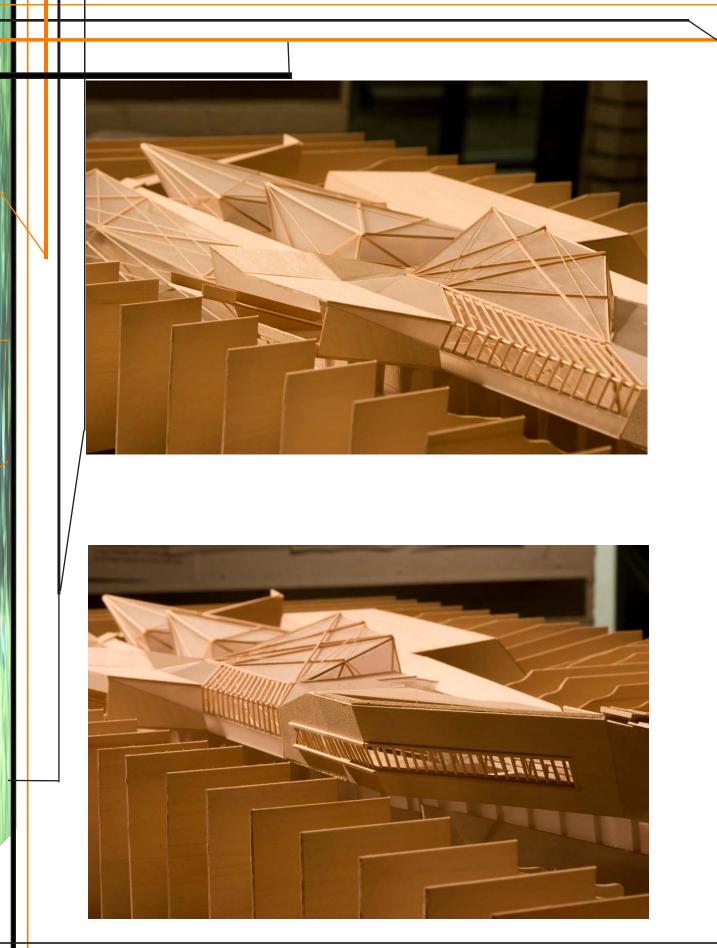


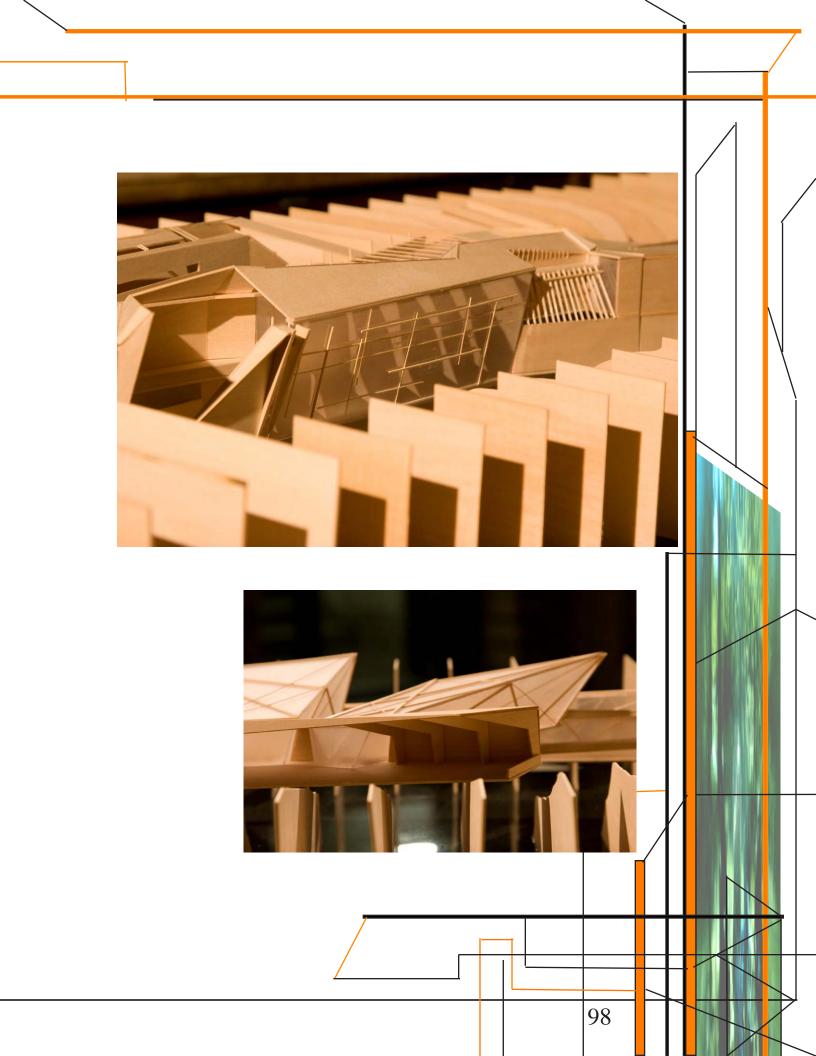






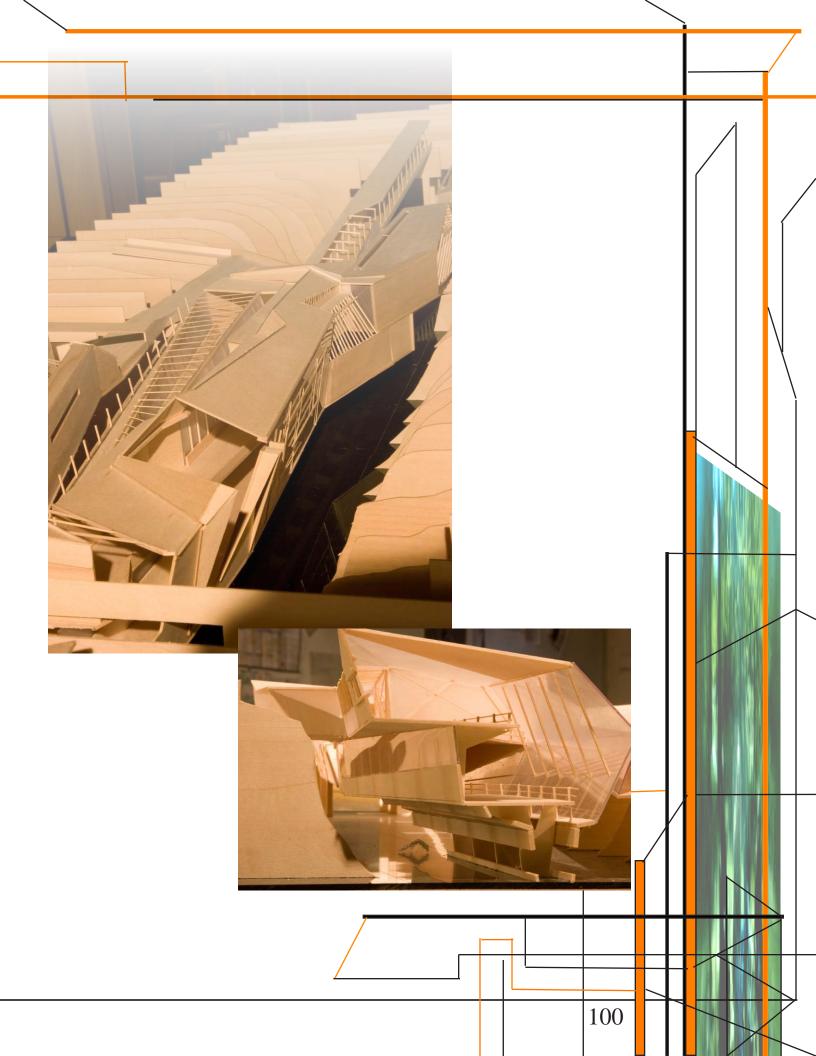




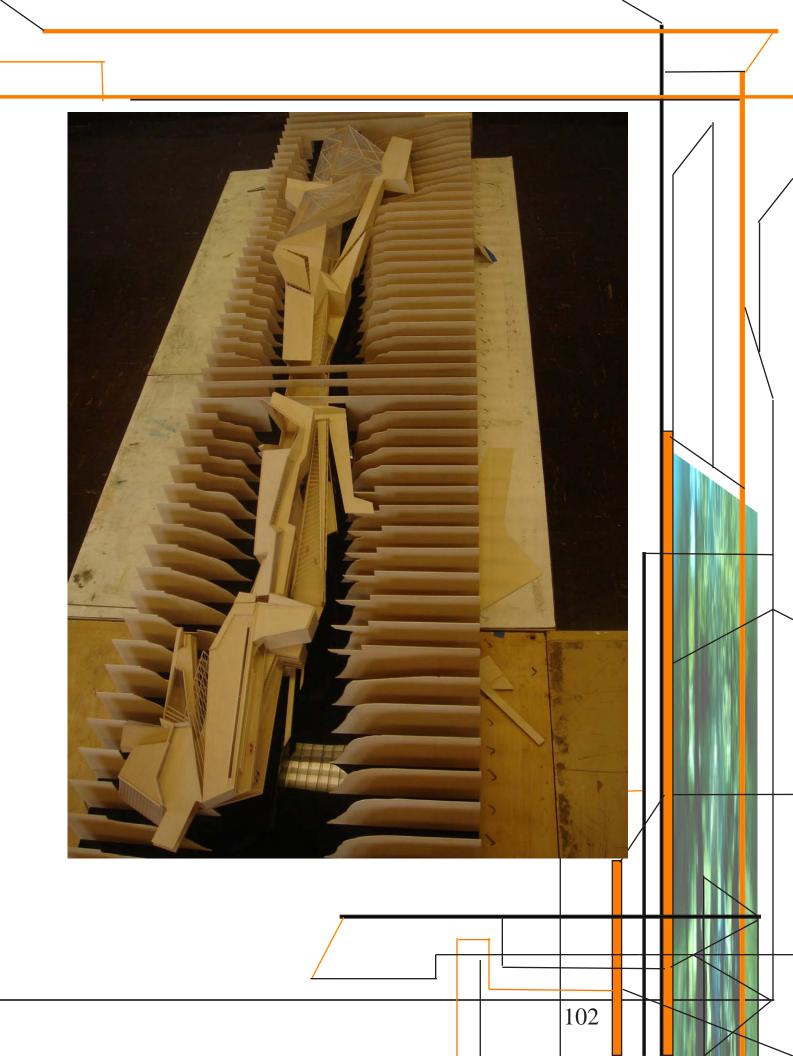






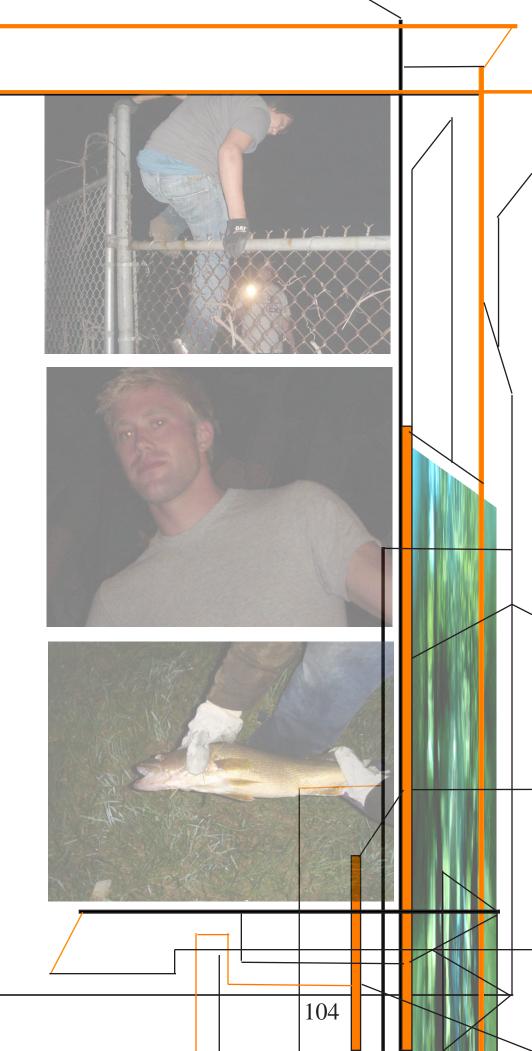








IT MUST BE SAID AFTER IT ALL THAT THE PROCESS OF COL-LABORATION IN A MASTER'S THESIS WAS DIFFICULT TO HANDLE AT TIMES, BUT THE FRUITS OF THE LABOR ARE EV-IDENT HOPEFULLY IN THE AMOUNT OF WORK THAT GOT DONE. TO PUT TWO MINDS TOGETHER ON ONE TASK IS TO OPEN UP ANGLES THAT COULD NOT HAVE BEEN SEEN WITH ONE MIND, NO MATTER HOW SHARP.



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- The Internet. Personal Consultant. World Wide Web, Very intelligent, but lies occasionally.
- Will Wittig. Personal Interview. Graduate Program Director, Professor of Ecological Design. University of Detroit-Mercy.

special thanks goes out to:

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The members of 5th Studio: Teddy Brockowee Chow Chow Mika Haze

TBS Forever

Jake, Krysten, and all the best Friends one could have

All my Enemies

My family for keeping me on the straight and narrow, but it turned out not to be so narrow afterall

FattyZBatty

God & his son

Patrycja for the support and all the smiles through these hard times, can't wait to help you in the same way.

SPECIAL THANKS

Quest to make the

TB Squad:





call 2

THE GARPENATOR AKA Kamaurai trach varriori



BLUEGILL KILLA AKA brockster the grouch

When I say get the net, you get t Just say NO! to litterbugs



GATFISH MANGLER AKA Tha Headless Gar SPECIAL THANK ADAM the boatflipp ERIC tha 2 Oz rock barga



World a Better Place



Yeah!







555-EXREMELY EXREME

he net, ...and I'll get the trash!!!," says carpenator

Job well done!

TB SQUAD: 1 Huron Valley Scumbags: