[RE]VISUALIZE

THE VOIDS

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KYLE J. FALLONI
JOHN MUELLER
MASTERS STUDIO
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ABSTRACT

A common theme that is starting to occur across America in a majority of the post-industrial cities is the depopulation within the urban core of the city. The effect of this depopulated core is a torn up urban fabric. The remaining shreds of the fabric survive because they can supply specific needs and wants that are still demand. The rips are tears are the places in between these destinations; they are the voids. The overwhelming abundance of voids create a sense of placelessness; not only between the void and the city but the city and society.

These fragmented shreds are being encompassed and overpowered by the rips and tears proving the irrelevance of proximity to the survival of a contemporary city. The mobility of today's society has created a space of discontinuous flows. An appropriate phrase to describe the city which was once a 'space of place' has become a 'space of flows'[01] focused on our ability to move in between the places. No wonder the residents are packing up and leaving, who wants to live in a city of flows? How can architecture design stem away from the quantitative formulas and reconsider the qualitative expressions?

01 Mayne, Thom. *Combinatory Urbanism: The Complex Behavior of Collective Form.* New York: Stray Dog Cafe, 2011. Page 28. Print.

THESIS PAPER

"If the goal is to create a place where people want to stay, first create a place where people want to go." [01]

This is one of those easier said than done phrases. The problem starts with the question where do people want to go? All over America, there are major post-industrial cities that are failing at attracting and providing for new residents while encouraging the current residents to pack up and leave. This problem starts with the fact that these cities are suffering because they lack the needs and wants of their communities. The urban core has become depopulated and the cities have been left behind in ruins.

This is a result of many complex factors working together simultaneously such as automobile dependency, suburban sprawls, the rapid modernization of the American cities, and the rapid changes that occur in our contemporary society. The modernization of these cities contributed to the suburban sprawl with its new technological advancements centralized around industrialization and mass production. New urban planning strategies were implemented like single-use zoning and decentralization in efforts to preserve the city life.

Unfortunately, while these advancements were very successful in aiding the economic, political, and social developments of the city, they brought forth damaging outcomes to the city's performance. The solutions to these outcomes were not suitable or ideal for every city's performance and further decreased the city life experience causing the residents to pack up and go, leaving the urban core behind to deteriorate.

1916

No other city has experienced such urban deterioration like Detroit, Michigan has. In 2013, Detroit filed for what is currently the largest municipal bankruptcy claim with an outstanding $18.5 billion debt[02] but in 1950, only 63 years ago, Detroit was an economically prosperous city with a booming population of 1.8 million people which it grew from 285,700 in 1900.[03] This success was an outcome that was derived from the imagination of Henry Ford and his advancements in the automobile industry. Ford came up with the idea of the assembly line which supplied many jobs that offered higher living wages so people could purchase the products they made. People were coming in from all over trying to work for Ford.

This booming population required the infrastructure within the city to expand. As the automobile made mobility more likely, due both to the wealth it created and to the availability of cars to a newly created consumer class, the city physically demonstrated the consequences of its own production.[04] The transportation to and from the city became more highly developed with other innovations such as paved roads. In 1909, Woodward Avenue was the first mile of concrete roadway in the country.[05] The mobility created by the automobile and new arteries to and from the city was only the beginning of Detroit's urban sprawl. While there was also a need for the expansion of the industrial assembly plants, there came a rising concern about the city's health and performance. The answer to these concerns were centered around the ideas of Fordist urbanism but were only able to last for so long before the unexpected happened. Detroit's urban core would eventually contract and be a mere resemblance of what it once was or what it was anticipated to be.

01 Mayne, Thom. *Combinatory Urbanism: The Complex Behavior of Collective Form.* New York: Stray Dog Cafe, 2011. Page 91. Print.

02 N/A. "Municipal BondsLast Updated 4/4/2014." Municipal Bond Investments. N.p., 04 Apr. 2014. Web.

03 Daskalakis, Georgia, Charles Waldheim, and Jason Young. Stalking Detroit. Barcelona: Actar, 2001. Page 14. Print.

04 Daskalakis, Georgia, Charles Waldheim, and Jason Young. Stalking Detroit. Barcelona: Actar, 2001. Page 10. Print.

05 Woodford, Arthur M. *This is Detroit, 1701-2001.* Detroit: Wayne State UP, 2001. Page 99. Print.

1950

1994

2008

"Detroit's expansion and contraction were both planned results of three quite rational intentions of what might be called mature For ist urbanism. These intentions included the inovation and implementation of techniques of mass production, the fabrication of desire and demand for consumption in mass markets, and the decentralization of both production and consumption through transportation and communications infrastructures."[06]

The three good intentions above were meant to enhance the human experience by creating an easily accessible market with unlimited varieties. While it may be considered successful, the real question is to what extent? The idea to relocating the factories to the outskirts so the city experience could be preserved and not overburdened by factories had failed. While enhancing the human experience overall, the city experience was compromised. Similar to most post-industrial cities, this mobility and availability eliminated the need for the residents of Detroit to live within the city limits. As the factories relocated, people in the cities began to pack up and move following the jobs. Others left in search of a better lifestyle, the "ideal" suburban lifestyle; one family living in a house on their own property with a backyard for the kids to play and a white picket fence around the yard.

Unfortunately Detroit's reliance upon the economic monoculture of automobile production virtually ensured the city's nearly complete planned obsolescence.[07] From 1950 to 2000, the population of Detroit decreased from over 1.8 million to 951,270.[08] With almost half of the city's population packing up and leaving, it was a matter of time before the financial market would suffer. As residents abandoned their homes, businesses did too. Businesses could no longer survive because there was less demand so they followed the shift in population and the financial market to the suburbs. The buildings were left behind deteriorating where they stood and remained abandoned because their unimaginative design only allowed for one appropriate set of behaviors; ones that were no longer relevant to the needs of the city. Today, there is roughly 150,000 vacant or abandoned buildings scattered throughout Detroit.[09] The abandoned buildings started poisoning the image of Detroit so $25 million was granted to the city to demolish as many as they could.[10] The effect of demolishing these structures had on the city was much more damaging than what the city had anticipated. Now, there sits an abundance of vacant plots of land, either fenced up or left to the elements, and since Detroit could not demolish all of the buildings, they still remain as a visual eyesore. The combination of abandoned buildings and vacant plots is the only thing people outside of the city imagine when they hear the name Detroit.

The demolition not only worsened the urban fabric of the city but started to further separate the communities as well. A community can be defined as a social group of any size who members reside in a specific locality, share government, and often have a common cultural and historical heritage.[11] Within this deteriorating urban fabric still remains everyday human activity, and these active places have become or are becoming isolated destinations only relevant for the specific users which starts to limit the variety of people, cultures, and communities that can interact between each other.

06 Daskalakis, Georgia, Charles Wald-
07 heim, and Jason Young. Stalking Detroit. Barcelona: Actar, 2001. Page 10. Print.

08 Daskalakis, Georgia, Charles Waldheim, and Jason Young. Stalking Detroit. Barcelona: Actar, 2001. Page 14. Print.

09 N/A. Detroit Future City. 2nd ed. Detroit: Inland, 2013. Page 11. Print.

10 Daskalakis, Georgia, Charles Waldheim, and Jason Young. Stalking Detroit. Barcelona: Actar, 2001. Page 15. Print.

11 "Community." Dictionary.com. Dictionary.com, n.d. Web.

"Public and social space were once strongly linked to the traditional neighborhood of the historical city, in which local was a bounded space defined by proximity - what is local is more difficult to define today.   We are more mobile, and our social and work relations are spread over a larger area than in the past. There is, in consequence, an emergent sense of locality as something more personally constructed, a patchwork of people and places united not by proximity, but by our ability to move between them."[12]

On a typical city day, the average city may consist of average people with different, yet equally common routines. These routines range from anything such as a sports fan who needs to park his car, eat some food, then attend the game to a housewife that needs to drop the kids off at school, go to the grocery store, have a workout, catch lunch with a friend, and even have a drink at a bar. People become associated with the places and the people at these places. The individuals who do not engage in the same activities will more than likely never meet one another, separating groups of people from one another. This idea of the city as a space of flows rather than a space of place is why the city and the communities that reside in it remains in a state of deterioration. It would be fair to describe the city as a fragmented organization because the ratio of voids (ground) overpowers and encompasses the buildings (figure) creating a reversed urban arrangement. The lack of proximity sets forth a limitation and possibly the restriction of interaction that may occur between the communities and the city which is only furthering the fragmentation of the city and society.

12 Weinstock, Michael. "System City: Infrastructure and the Space of Flows." *Architectural Design* 83.4 (2013): 14-23. Print.

These plots of land are looked at as if they do not belong; as if they were no longer part of the fabric. These voids can be considered as part of the community but only by definition. Other than the relationship by locality, the voids offer no other sense of what it means to be part of a community. A more accurate definition for community is about the experience of belonging; we are in community each time we find a place where we belong.[13] One thing that will always remain true, regardless of the location is that we are humans, and as humans we require the support and companionship of others throughout our lives.[14] People want to be more than just spectators; they want to be participants in an event. One difficult thing about society is it is nearly impossible to predict and plan what and when something will occur because of how rapid changing society is.

The unpredictability caused by this rapid rate of change is a result of our unlimited access to information and easy access to a quick means of communication. An event is determined by the people at a time and location relevant to them and that too is inconsistent because of the unlimited variables that can play a role in influencing the experience perceived by an individual. Another important thing is to consider the fact that no human is identical and each event offers a new, different experience is perceived differently from person to person. Places need to be able to not only house planned events for specific people but set the stage for the unexpected and unplanned events that may occur in our unpredictable society.

"The event is the place where the rethinking and reformulation of the different elements of architecture, many of which have resulted in or added to contemporary social inequities, may lead to their solution. By definition, it is the place of the combination of differences. For Foucault, an event is not simply a logical sequence of words or actions, but rather "the moment of erosion, collapse, questioning, or problematization of the very assumptions of the setting within which a drama may take place -- occasioning the chance or possibility of another, different setting." The event here is seen as a turning point -- not an origin or an end -- as opposed to such propositions as "form follows function."[15]

An example of this idea of event is how urban parks may be developed with the intentions of a place for children to play, but the children find equipment unappealing. Instead of using the slide as expected, the children start to climb up it. While it may be much more difficult, the children enjoy the activity because to them, they are young mountain climbers trying to reach the summit. People make a place what it is regardless of the rules and intentions implemented by the place because we are beings that learn through exploration because of curiosity.

13 Block, P. . Community, the structure of belonging. Berrett-Koehler Publishers, 2009. Page 12. Print.

14 Block, P. . Community, the structure of belonging. Berrett-Koehler Publishers, 2009. Page 13. Print.

15 Tschumi, Bernard. Architecture and Disjunction. Cambridge, MA: MIT, 1994. Print.

These empty plots of land are the places in between the communities; the spaces in between the places where people "belong". These are the spaces that offer no relation to the active context; they are in a state of estrangement. A metaphoric description for the current condition of these spaces is that they are the missing puzzle pieces to the overall composition of the city. Unfortunately these are the places determining the current image of Detroit as an empty wasteland as well. This urban condition is what Ignasi de Sola-Morales Rubio would classify as Terrains Vague. The French word terrain refers to defined areas of territory, connected with the physical idea of a portion of land in its expectant state, potentially exploitable but already possessing some kind of definition in its property to which we are external.[16] The French term vague is derived from vacuus, giving us vacant, vacuum in English, which is to say empty, unoccupied, and yet also free, available, unengaged.[17] A terrain becomes vague when there is an empty, abandoned space in which a series of events have taken place. The exploited emptiness may give off a negative perception but that should be reconsidered because they are more than what they seem to be. Void, absence, yet also promise, the space of the possible, of expectation.[18] The relationship between the absence of use, of activity, and the sense of freedom, of expectancy, is fundamental to understanding the evocative potential of the city's terrains vague.[19]

Other than being Detroit's current image and places of possibilities, they have strong historical ties to the city and more importantly the people. These places are reflections of the changes that have occurred in our rapidly changing contemporary society. Changes in reality, in science, in customs, in experience inevitably produce a permanent situation of strangeness.[20] To further understand these places we need to use our imagination not only to visualize any memories or expectations but re-visualize these memories or expectations. The term re-visualize is derived from the word visualize which means to recall or form mental images or pictures.[21] Only visualizing the past or predicting the future of the void is not enough to change this perception because we cannot fully recall unrealistic pasts nor can we predict the future, not to mention this creates a discontinuity in time by only focusing on one of the three tenses of time while ignoring the other two. The idea is to recall and form mental images or pictures simultaneously to create a sense of uncertainty that is found within our contemporary society.

16 Sola-Morales Rubio, Ignasi de. "Terrain
17 Vague": Anyplace, 1995. Page 119.
18 Print.
19

20 Sola-Morales Rubio, Ignasi de. "Terrain Vague": Anyplace, 1995. Page 121. Print.

21 "Visualize." *Dictionary.com.* Dictionary.com, n.d. Web.

WURLITZER BUILDING

WURLITZER BUILDING
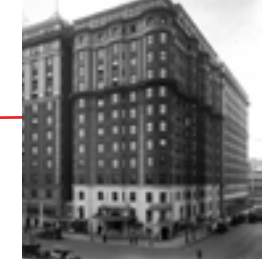
MICHIGAN CENTRAL STATION

MICHIGAN THEATRE

BOOK TOWER

ADAMS THEATRE[06]

TULLER HOTEL[07]

HUDSON DEPARTMENT STORE[08]

CADILLAC SQUARE BUILDING[09]

STATLER HOTEL[10]

06 by http://4.bp.blogspot.com

07 by The Burton Historical Collection

08 by The Detroit Free Press Archives

09 by The Burton Historical Collection

10 by The Detroit Free Press Archives

The question then arises how can an architectural intervention be designed to revisualize a void in an attempt to celebrate contemporary society?

"If architecture is both concept and experience, space and use, structure and superficial image - non-hierarchically - then architecture should cease to separate these categories and instead merge them into unprecedented combinations of programs and spaces."[22]

For everyone to understand the estrangement created by the discontinuities in time the terrain must not be wiped completely clean nor should it be completely preserved or even replicated. The combining of memories and expectations celebrates the combining of differences in order to accelerate and intensify the loss of certainty that is perceived from the void. The physical occupancy of the intervention needs to be concerned with its relationship not only to the site but to the context as well to avoid becoming visually another isolated destination.

While physical occupancy of the site is the design is a result of the concept derived from its current state, internal occupancy should address the reason it became what it is which is the effects of our unpredictability and fragmentation of contemporary society. The practice of architecture, which has traditionally aligned with permanence and stability, must change to accommodate and take advantage of rapid changes and increased complexities of the contemporary reality.[23] As architects, we should be concerned with trying to translate our human behavior into our design. Incorporating unpredictability will allow the design to enhance the human experience by creating spaces that sets forth a stage that doesn't try to restrict or guide the human experience by implementing a predetermined set of instructions for how the space is meant to be used but instead anticipating any unplanned and unexpected event; remaining as a place of possibilities These events that will occur on the stage will be the result of the interaction caused by bringing together the fragmented groups; teaching and learning from one another, evolving together. Keeping these concerns in mind will help keep the intervention relevant over time.

22 Tschumi, Bernard. Architecture and Disjunction. Cambridge, MA: MIT, 1994. Print.

23 Mayne, Thom. *Combinatory Urbanism: The Complex Behavior of Collective Form.* New York: Stray Dog Cafe, 2011. Page 29. Print.
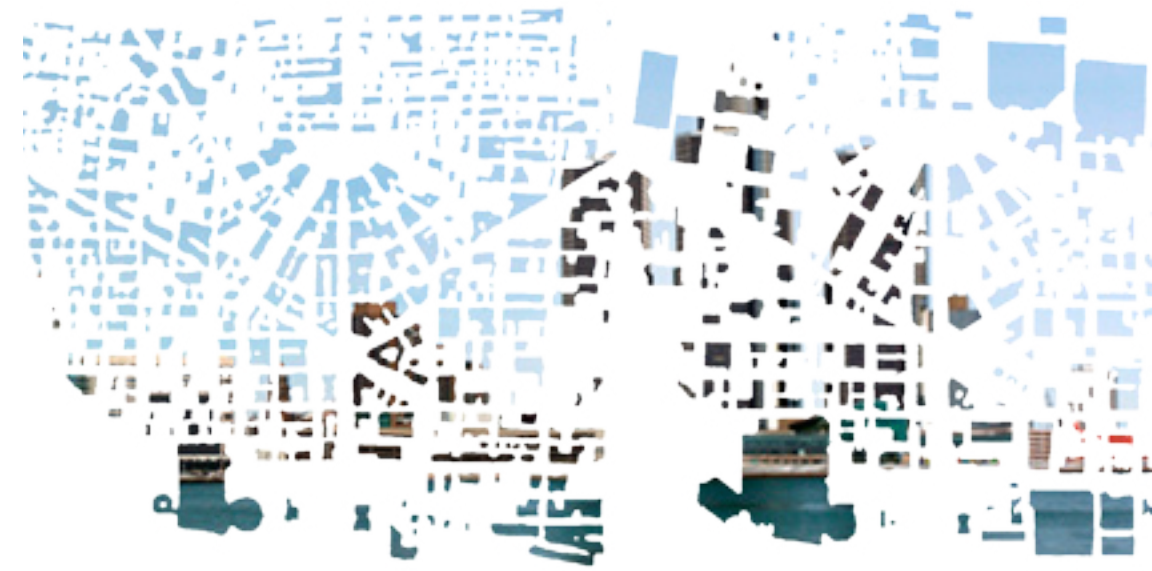
THE HIGH LINE
New York City, New York

The project is a renovation of an elevated freight railway running 1.8 miles along Manhattan's far west side, was built in the 1930s as part of a public works project to remove trains from the street level. After decades of abandonment and disuse, in 1999 New York City's Mayor signed an order to demolish the High Line. While demolishing it would surely be the easy fix, others wanted to preserve the historical structure that has become embedded in the context of the area.

The end design is an aerial greenway that elevates over the busy New York City street life. The program was inspired by the wild seeded landscape left after the line had been abandoned. The design team created a paving system that encourages natural growth which creates a 'pathless' landscape. This undefined environment allows the public to experience the space as they wish. While the attention is focused on the freight rail line, the context is starting to be influenced creating new greening opportunities, encouraging alternative transportation methods like walking instead of taking a taxi, and these changes are attracting new participants who too can once again be part of a larger event.

This is a successful intervention for the re-use of an abandoned, estranged space that offered no real purpose is now a vibrant and unique park amenity for the neighborhoods along Manhattans' far west side. It shows the continuum of time expressed by combining the differences of the deteriorating infrastructure with the growing greenery that reaches out to the future.

IMAGES by the High Line and Friends of the High Line
INFORMATION "The High Line Design." The High Line. N.p., n.d. Web.
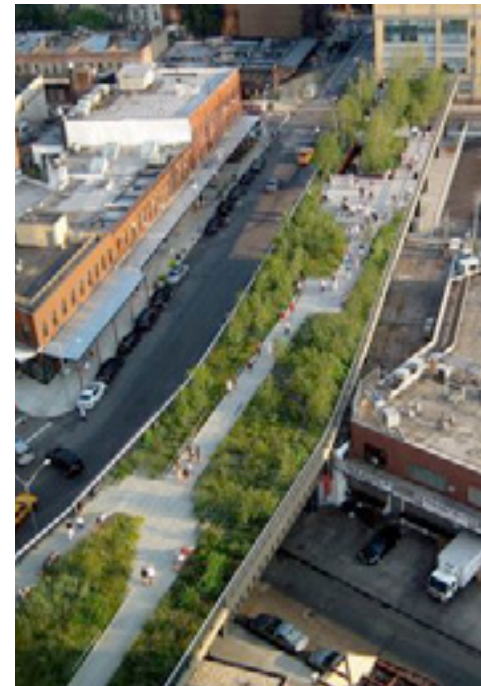
PARC DE LA VILLETTE
Paris, France

This structure could be conceived as one of the largest buildings ever constructed - a discontinuous building in a single structure nonetheless, overlapping the site's existing features and articulating new activities. It opposes the landscape notion of Olmstead, widespread during the 19th century, that "in the park, the city is not suppose to exist." Instead, the solution proposes a social cultural park with a variety of activities like workshops, gymnasium and bath facilities, playgrounds, exhibitions, concerts, science experiments, games and competitions, in addition to the Museum of Science and Technology and the City of Music on the site. At night during the summer, the broad playing fields become an open-air movie theater for 3,000 spectators.

The objectives for the project were both to mark the vision of an era and to act upon the future economic and cultural development of a key area in Paris. La Villette was not nor could be a simple landscape replica; on the contrary, the brief for this "urban park for the 21st century" developed a complex program of cultural and entertainment facilities. The park is a contemporary melting pot of cultural expression where local artists and musicians produce exhibits and performances.

The way this was allowed was by creating multiple, indeterminate points of references to help the visitor gain a sense of directions, or follies as Tschumi calls them, to be interpreted differently as the users see fit. The way they were designed was as representations of deconstruction. Dismantling what we know and creating a stage to cause interaction.
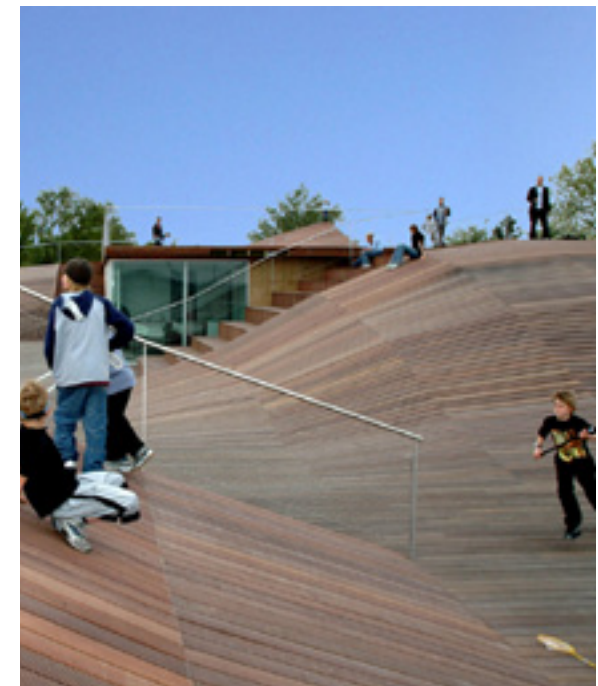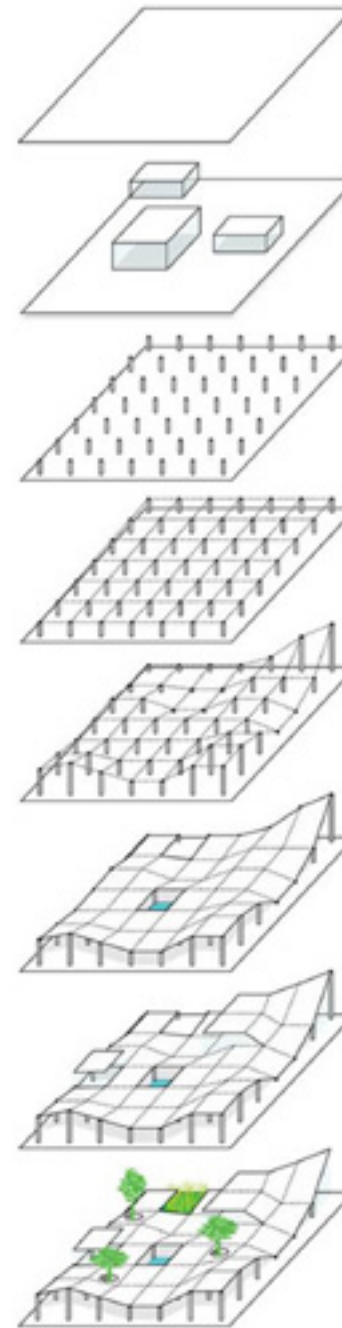
IMAGES by Bernard Tschumi
INFORMATION "Parc de la Villette, Paris, 1982-1998" Bernard Tschumi Architects. N.p., n.d. Web.

MARITIME YOUTH HOUSE
Copenhagen, Denmark

The very polluted site was planned to be occupied by two very different programs; a sailing club and a youth centre. The site conditions brought forth the question how do you turn the pollution of a site into an architectural potential? A third of the budget was set aside for the removal of the polluted topsoil but instead they built a wooden deck over the topsoil which resulted in a public landscape of social functions surrounded by water on all sides.

Each program had specific requirements which were conflicting; the youth centre needed an outdoor space for the kids to play while the sailing club required most of the site for boat storage. The solution was determined from these two functions; raising the deck high enough to allow boat storage underneath while providing curving and winding landscape on top for the kids to run and play. The youth centre is designed with concrete floors on the interior to contrast the wooden exterior, which is an inversion of what is usually done. They did this purposely to reflect and bring attention to the dominance of outdoor activities that occur in the youth centre.

This is an example how to respond to the context and take advantage of an existing site condition. Instead of completely erasing the site, but enhance and exploit the characteristics of the current condition which in return influenced the overall design. Also, this is an example how the multiple programs does not need to be an isolated destination and fight against each other for attention but rather be a place of combining difference.

IMAGES by BIG-Bjarke Ingels Group
INFORMATION "MAR - Martitime Youth House" BIG-Bjarke Ingels Group. N.p., n.d. Web..

# LE FRESNOY ART CENTER
Tourcoing, France

Le Fresnoy is a complex for international-al arts that includes a school, a film studio, two cinemas, and research and production laboratories. Before the complex was constructed on the site, there pose a question what to do with the existing structures that remained. One response was to demolish, another was to renovate which is an extensive process. What Tschumi decided to do was neither; instead he left the structure intact, protecting them with an enormous steel roof canopy that incorporates environmental and stage controls for the complex. The suspended large ultra-technological roof, pierced by cloud-like glass openings and containing all necessary ductwork for heating, ventilation, and air conditioning for the whole complex.

The overall design idea resembles a box within a box. A newly developed facade enclosing the existing conditions. The new elements are made of a more transparent material, providing views of the old and new, celebrating and clashing differences. The roof acts as the project's common denominator in the respect of keeping with the Surrealist image of what can be metaphorically explained as the meeting of the umbrella and the sewing machine on the dissecting table, the scheme of the project aims to accelerate chance events by combining diverse elements; the physical and programmatic elements.

The area between the tiled roofs of the existing buildings and the new roof is a zone for spectacle and experiment, in which a superimposition of spaces and functions forms an architectural collage. Tschumi is fascinated by cinematic montage, which he sees as linked to the relationship between architectural space, movement, and the "architecture-event," or action within space. The place of spectacle creates spatial richness.

IMAGES by Bernard Tschumi
INFORMATION "Le Fresnoy Art Center, Tourcoing, 1991 - 1997." Bernard Tschumi Architects. N.p., n.d. Web.
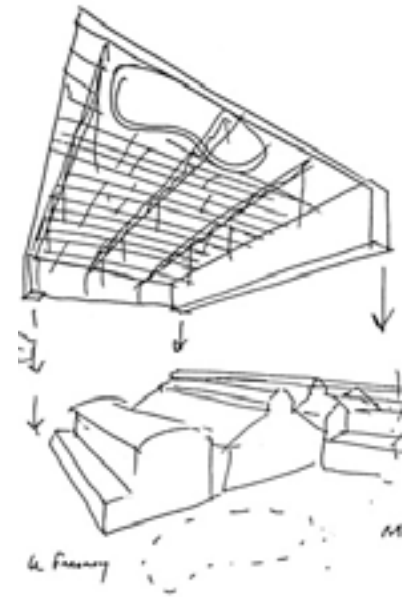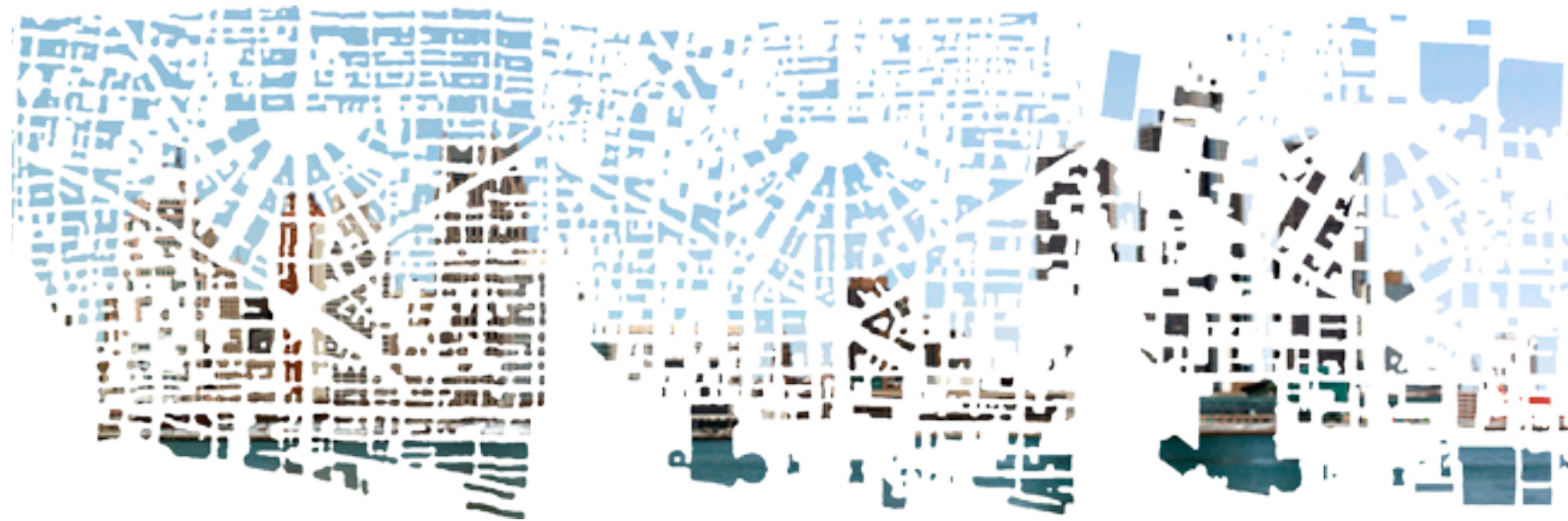
SITE ANALYSIS

The abundance of voids in Detroit makes it the ideal city for the exploration of this thesis. When looking at the figure ground of the city, it becomes clear that the northwestern boundary of the city center is suffering the worst and in great need of an architecture intervention to bring forth attention. This selection of the city will be the area of study for the next analyses to further in on a potential site. A majority of this vacant land has been converted over into a large parking lot which is usually only used on days were a sports game or theatrical talent is performing. There too seems to be scattered abandoned buildings spread around on these vacant lots. An interesting thing about this area is that it is on the edge of what is an active, viable part of the city and what seems to be part of the city that has been forgotten and ignored. In a situation like this, it gives the opportunity to not only re-visualize one site, but the area as a whole.

GREEN SPACE

ENTERTAINMENT

CHURCH & GOVERNMENT
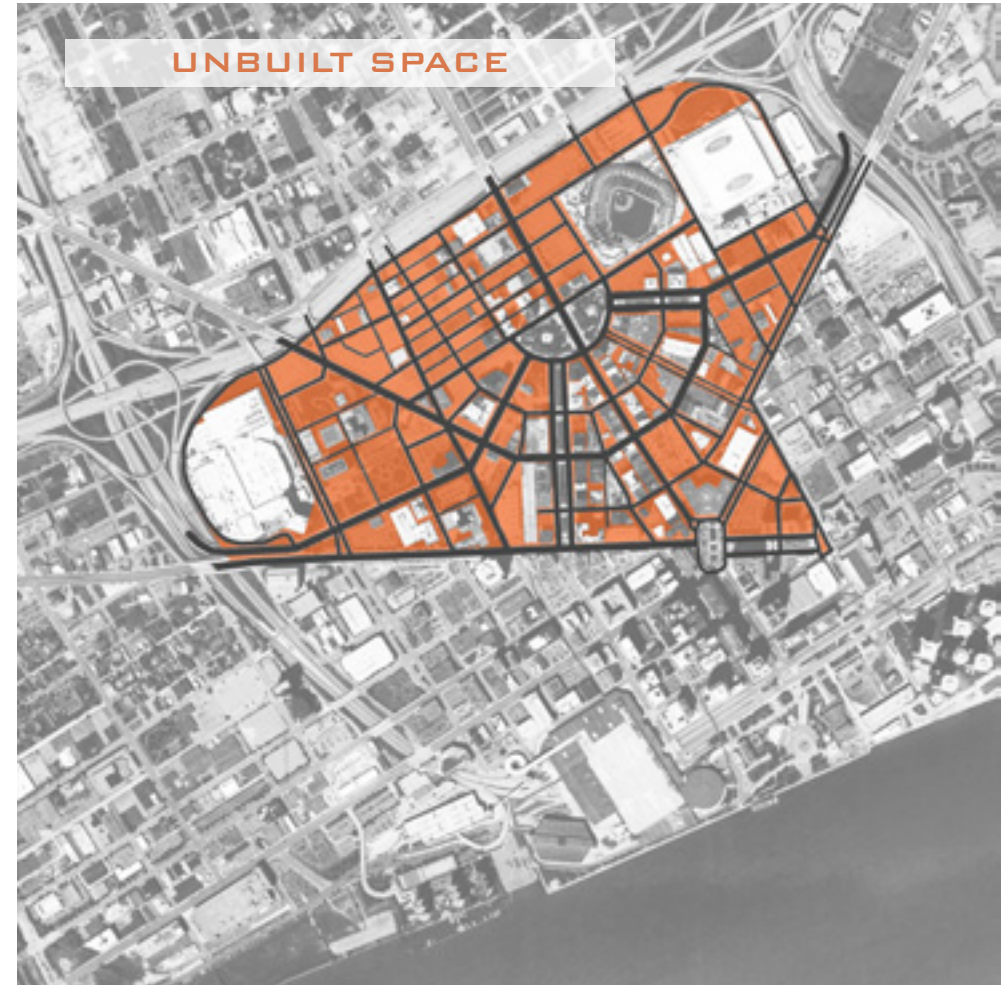
RESIDENTIAL

OFFICE

COMMERCIAL

VACANT BUILDINGS

UNBUILT SPACE

The site chosen for this project is the vacant plot of land where the old Statler Hotel stood. On the site remains a vacant building which is not in the best of conditions and has words of what seems to be hope spray-painted onto one of the walls. This area is in the middle of what is Detroit's entertainment district consisting of Comerica Park, Ford Field, Detroit Opera House, Fox Theatre, The Fillmore, City Theatre, MGM Grand Casino, and a variety of scattered art studios. The immediate context of the site is Grand Circus Park to the north, a couple commercial shops to the east, a residential high rise to the south, a vacant building to the southwest, another vacant building to the west, and a vacant plot of land in front of the building to the west. The west area of the site lacks density of buildings so it is possible to see how far the deterioration extends from the site. When designing on a vacant plot of land surrounded by other voids, it starts to become contradictory to focus only on one site but connecting the sites physically may give it a forceful image of its intentions and not allow for individual interpretations. How can an architectural intervention be designed to re-visualize the void it occupies while re-visualizing the context as well?

ANALYSIS COMPILATION
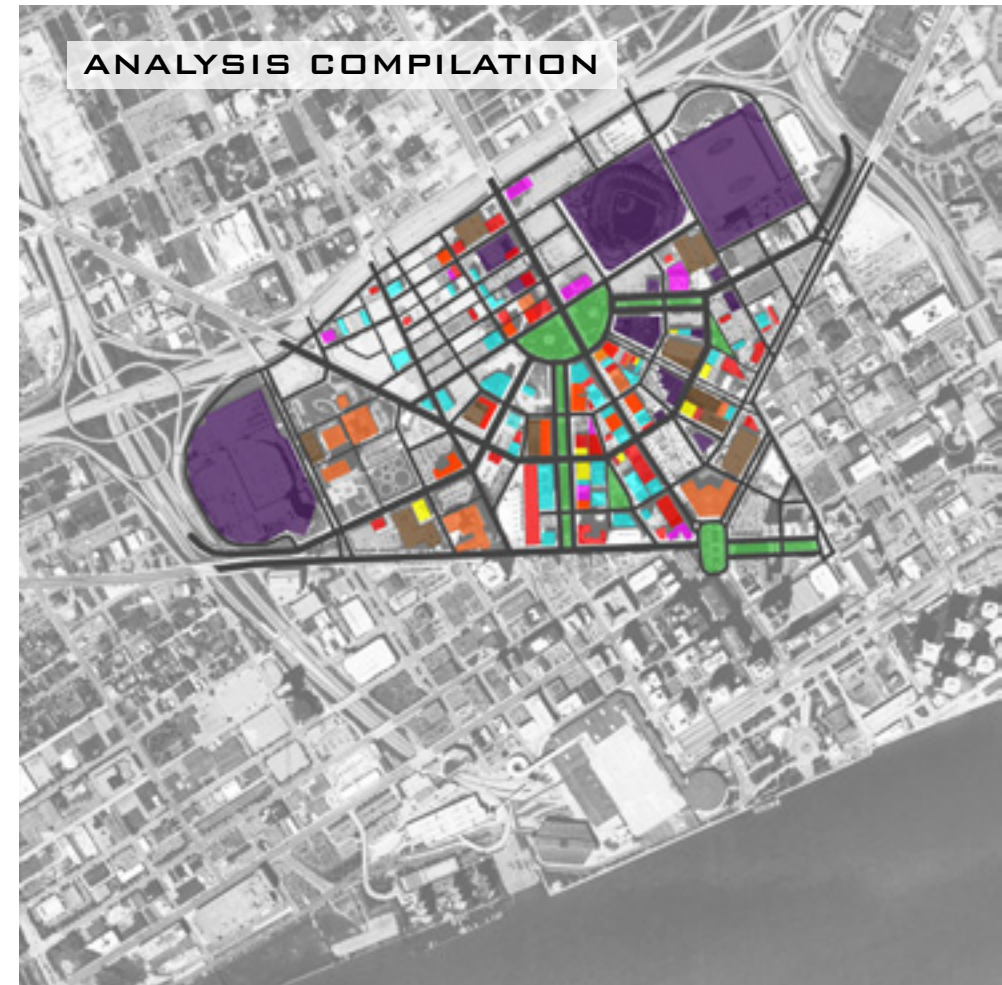
FINAL DESIGN

So the question that still remains is how can an architectural invention be designed to re-visualize a void in an attempt to celebrate contemporary society? The step to being able to answer this question is by further exploring and understanding the site's past and present condition. The current condition of the site remains vacant with no intentions of being part of any interaction due to the fact that the site is completely fenced in. The way the site has been preserved is by a means of isolation, not allowing change since the demolition of the Statler Hotel in 2005. The reason for demolition the Statler was to eliminate the amount of eyesores of vacant buildings to the attendees of Super Bowl XL and the All-Star Game that was being hosted in Detroit. While the site is isolating itself from the city, it seems to be preserving an abandoned building on the site. One of the walls of the abandoned building is covered in words of caring that were spray painted by the citizens of the city. The act of spray painting the words on this building was for a musical video, which was performed by a local Detroit superstar, Kid Rock. The song for this music video was called "Care." The words on the wall are different but they do have a common theme which is thinking more about the bigger picture of collaboration to better the human experience.

With this in mind, the physical occupancy should be concerned with more than just the individual site it resides on because like previously mentioned, the site is surrounded by plots in a similar state. The first thought on how to relate the sites was to reach out and physically connect the sites. During this exploration I started to realize that this visual connection started to propose a set of instructions for the purpose of this intervention. Not to mention the design became a dominant characteristic focusing on only the present intentions of relating the voids, while disregarding the rest of the viable and active context. This created what I would consider another isolated destination within other isolated destinations. If extending out the other sites seems to be unsuccessful then maybe the site could be brought into the projects site.

The physical occupancy will be derived from the site itself while still taking into consideration the entire existing context, active or static. The abandoned building on the site is being preserved almost as if it was some sort of memorial to the decay the city has gone through. This led to the thought of constructing a monument that will help further the relationship and reflection of society to the city. The different characteristics of the site that will be exploited needs to be a combination of what was and what is. The form of the memorial was influenced from the past; the Statler Hotel will be reconstructed to a certain extent which in return will provide a sense of remembrance. The open-ended possibilities of the site should too be exploited to reflect and provide a space

for our rapidly changing contemporary society. The portions that will be rebuilt will be the construction elements; the concrete slabs and column beams which will set forth a framework of multiple possibilities that can be incorporated into the urban fabric when ready. This open framework still exploits the site as a place of expectations.

While the physical occupancy of the site may grab people's attention through a means of confusion, the site does need to become a destination as well as the connector for these fragments. How can a program be implemented to a open-ended site without destroying the freedom found there? The internal occupancy of the site was centered around the idea of how to bring the context inwards; celebrating and clashing the different contextual elements. Grand Circus Park is the perfect opportunity to begin. In major cities, greenways are difficult to come by and currently this urban park is being underutilized probably due to the fact it is offers no visual relation or programmatic relation to its context. The site will be designed to be an extension of the park, creating a place of interaction while slowly starting to connect the fragments. Currently, what has been determined is the intervention will be a memorial urban park.

The internal occupancy of the site needs to address these vacant floor levels created by the rebuilt construction of the Statler. Leaving them open and free is a nice reflection but they need to be able to offer more to the city. This intervention is more than a building being derived from the characteristics of the void, but also has to do with enhancing the human experience within the city. How can the structure be an intervention to enhance the human experience in the city of it is only centered

around one site, a site that is engulfed in voids. The internal occupancy then turns outward and becomes an intervention to focus the its concerns to the context. Each floor of the memorial will too become a memorial, but a memorial that focuses on one void or vacancy in the immediate context of the site. The programmatic implementation of an observation tower eliminates the chance of the memorial becoming an isolated destination. The form of each level should be individually constructed in relation to the view it is focusing on to reflect the idea of fragmentation working together. The overall physical appearance of the memorial will start to illustrate this idea of fragmentation caused over time working together to function efficiently without setting forth a predetermined set of instructions for the users.

The form of each level was derived from the best, direct view of which ever void or vacancy it is concerned with. Within the space created will be a center for collaboration; here is where the re-visualization starts to occur. The interaction created amongst the visitors will be caused by listening and communicating stories or memories of the view. While not everyone may have a memory of the space, they can talk about what the city needs or what they see is a appropriate redevelopment of the site. No one knows what the city needs better than the residents who reside in it. This collaboration will start to bring forth attention and direction for the contemporary city which in return will enhance the human experience. This sets forth the framework for future redevelopments to take in consideration of human behavior and thoughts into the design.
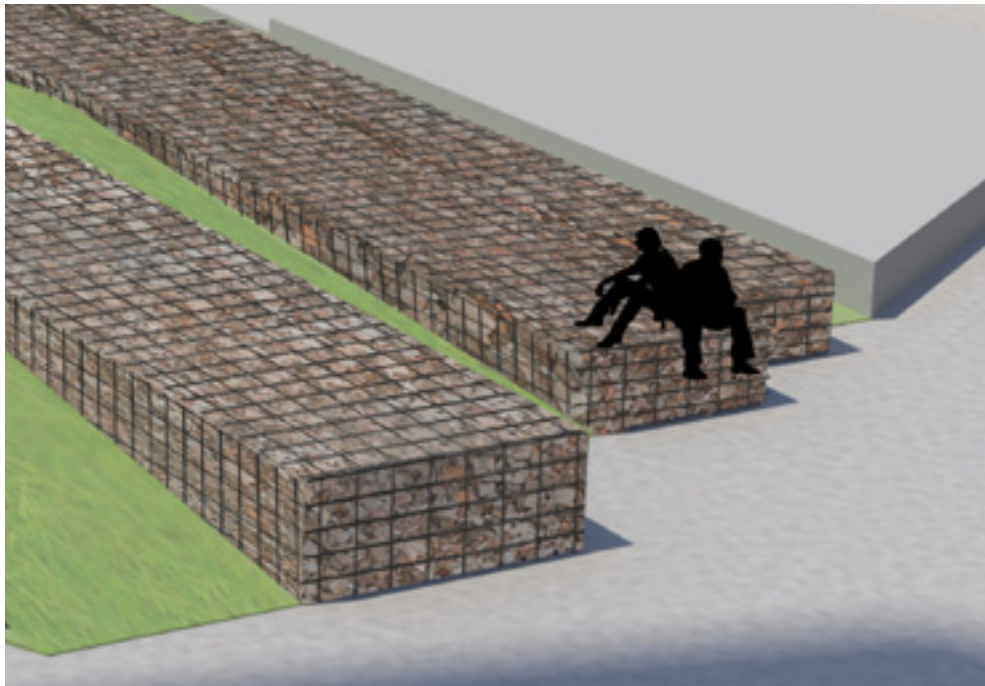
MEMORIAL AND EXHIBITION
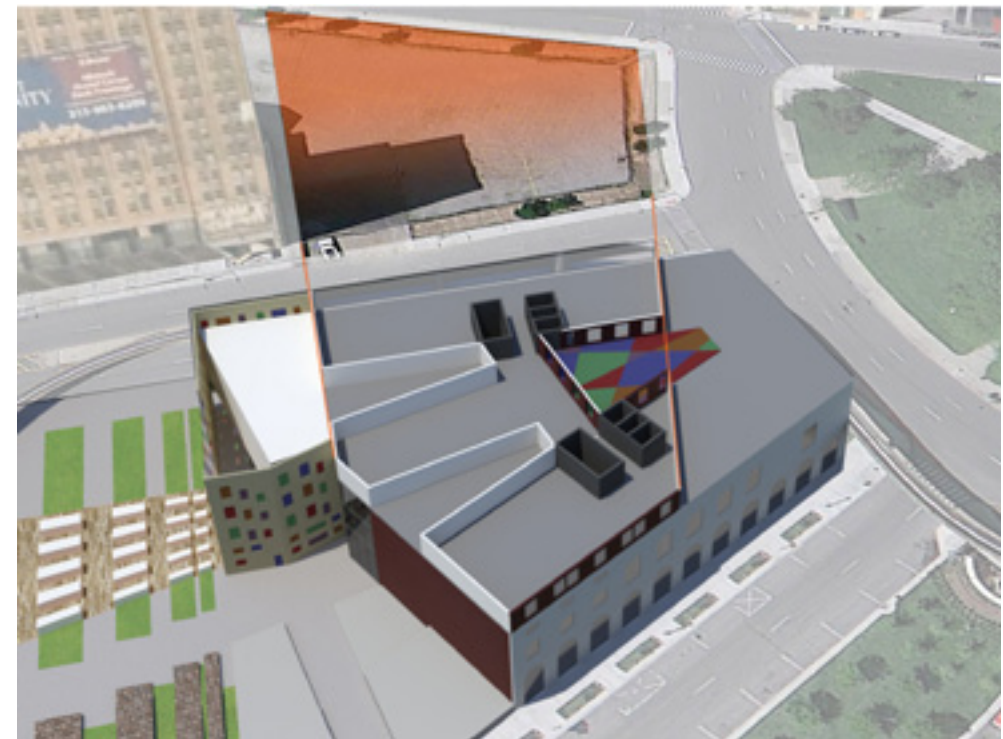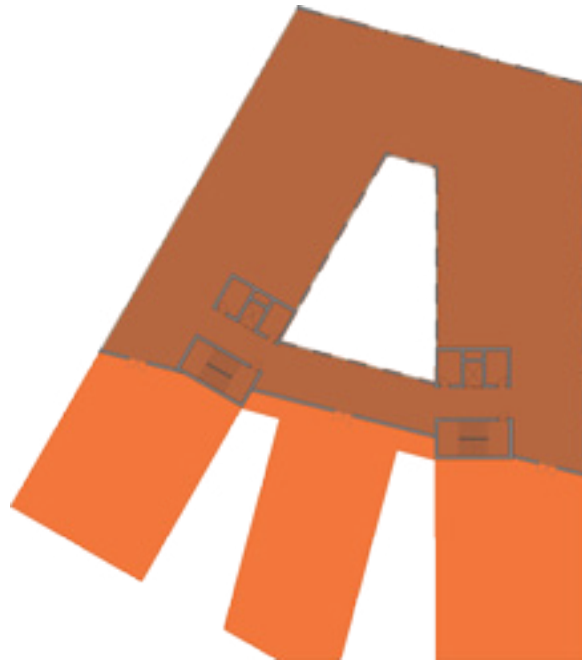
MUSEUM OF FALLEN ARCHITECTURE
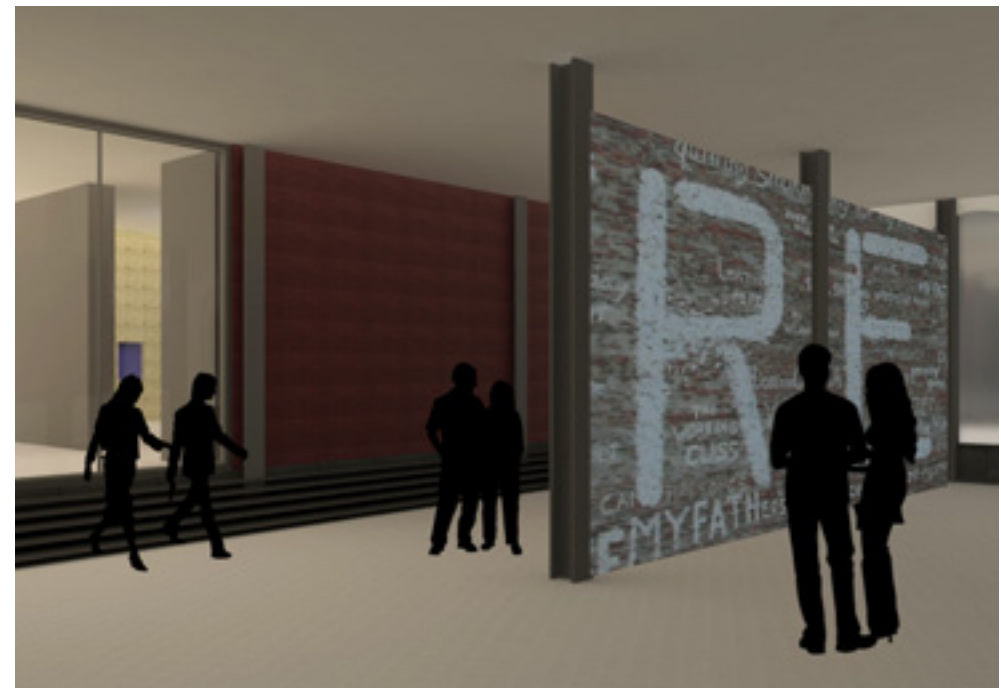
PARKING LOT NO. ONE

PARKING LOT NO. TWO

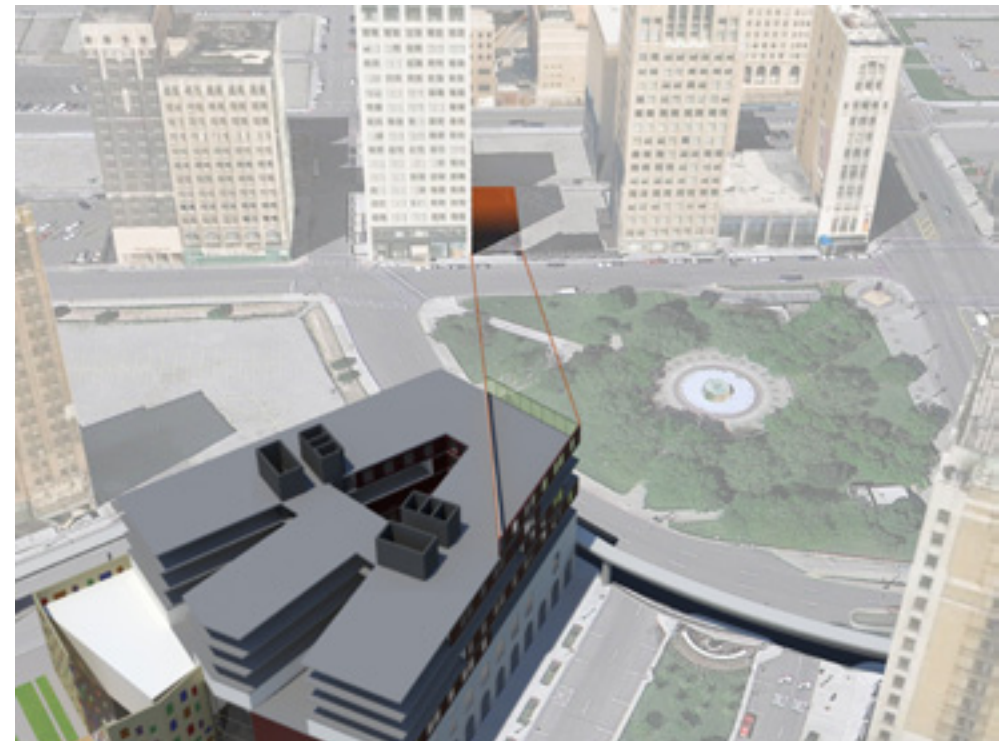# VACANT BUILDING NO. ONE

VACANT BUILDING NO. TWO

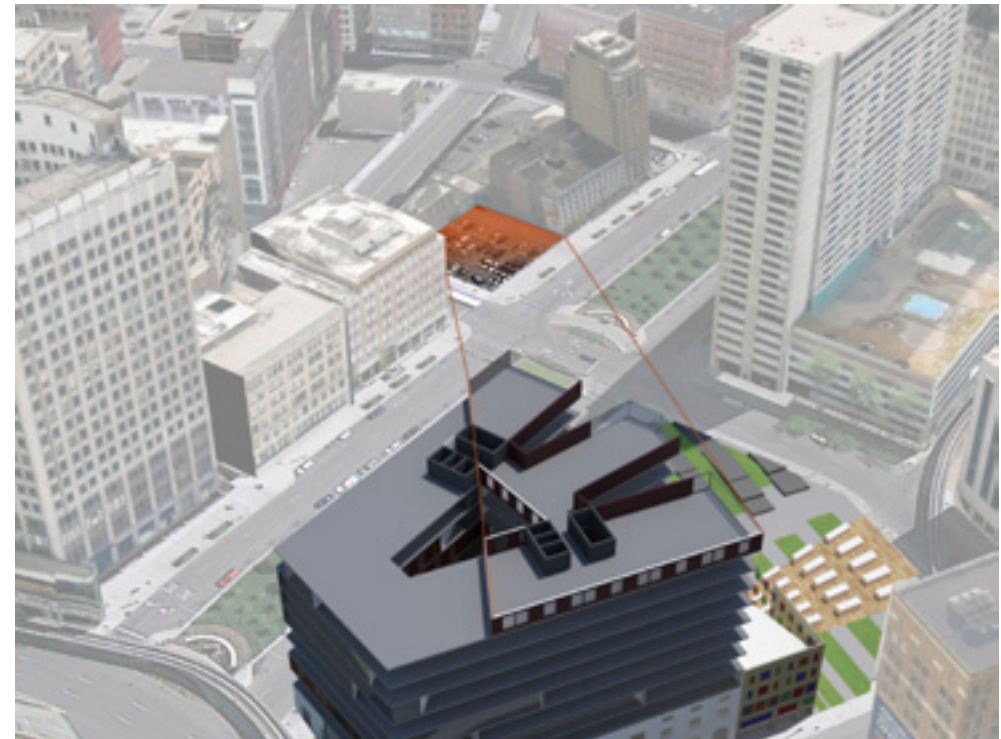## VACANT SITE NO. ONE

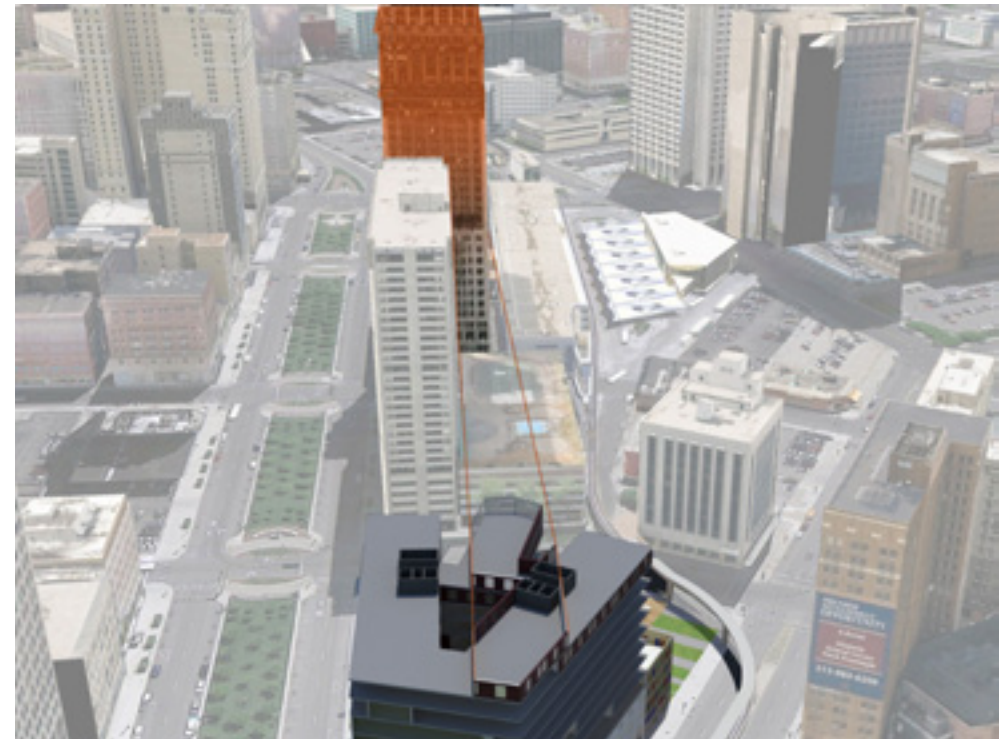# VACANT SITE NO. TWO

VACANT SITE NO. THREE

PARKING LOT NO. THREE

PARKING LOT NO. FOUR

VACANT BUILDING NO. THREE

VACANT BUILDING NO. FOUR

VACANT BUILDING NO. FIVE

VACANT BUILDING NO. SIX

THE AINTICIPATED GROWTH OF THE OBSERVATORY

As time progresses, the city will heal and these observation floors will become outdated and irrelevant. To keep the intervention from becoming another destination irrelevant from its future context, the building will need to grow as well. Each time one of the voids and vacancies are redeveloped and offer more to the urban fabric of the city, that observation floor will be converted into a new program so it too can offer more to the city. The level will be auctioned off between investors who then would come in a implement whatever they see fit depending on the current condition of the context at that time. The program developed on these floors are completely up to the investors. This will continue to reflect the celebration of combining difference because there is a good chance each level will be a different program physically designed differently. The idea that the building will grow as the city heals takes into consideration all tenses of time which allows not only unlimited perceptions but also unlimited possibilities.

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