University of Cincinnati

Date: 4/6/2011

I, Natasha M Reising, hereby submit this original work as part of the requirements for the degree of Master of Architecture in Architecture (Master of).

It is entitled:
[re] PRESENTING DETROIT_ The Woodward Avenue Tour

Student's name: Natasha M Reising

This work and its defense approved by:

Committee chair: Aarati Kanekar, PhD
Committee chair: Michael Mcinturf, MARCH

University of Cincinnati
[re] PRESENTING DETROIT

The Woodward Avenue Tour

A thesis submitted to the Graduate School of the University of Cincinnati in partial fulfillment of the requirements for the degree of Master of Architecture in the School of Architecture and Interior Design of the College of Design, Architecture, Art and Planning

by Natasha Reising

Bachelor of Science in Architecture
University of Cincinnati, 2009

Committee Chairs: Michael McInturf
Aarati Kanekar
Jerry Herron predicts “Detroit, once a symbol of American competitive vitality, is now a symbol of the first urban domino to fall.” The buildings reveal this uniquely volatile urban narrative via architectural methods such as program, construction technique, and form in contrast between the neighborhoods.

Instead of disintegrating into a ruin, Detroit’s collective memory of place will drive the reconstruction of Woodward Avenue as a cultural landmark, defining the city as a tourist hub. Architectural climax defines the narrative of the city, from the industrial building phase, through the infrastructural surge, and to this proposed tourism phase. By divorcing historic form from the lost original use and context, a new story can be inserted within the now malleable framework open for redesign to morph passive artifacts into active monuments (at varying scales). The collective memory is revealed and exaggerated along Woodward Avenue, the central spine of the city both physically (in plan and section) and culturally. The methodology of temporal collage combines this collective memory with progression of change and future projection to design architectural interjections along the Woodward Avenue Tour at thresholds between distinct experiential segments of the 27-mile artery. These thresholds implicate spectacle and attraction to thresholds, monuments and voids.

The climax (and start) of the tour is the Detroit Pavilion, showcasing the cities urban structure, experiential sequences and architecture, which is the form of this unique context. The pavilion saturates monumental empty space with individuality and significance to shape Detroit’s urban identity. The pavilion site is the node of growth and downfall in Detroit, which encapsulates significance and memory for locals along with an opportunity and interest for tourists.
To Vince, for being the first chair for this thesis project, and not receiving recognition anywhere else.

To Mom, for making it not necessary for me to open the Chicago Manual of Style you gave me, not even once.

To James, for the POTDs (even if spring quarter is when I needed them the most).

To Maggie, the eternal realist, for keeping me sane and grounded.

To Dad, for your unwavering support and interest in my project (hopefully I didn’t shame the family).

To Kyle, for always listening, even when I just had to talk to myself, and for spending your life savings on gas money to surprise me with (perfectly timed) visits.
## LIST OF ILLUSTRATIONS

### 1. RESEARCH

1.01 Aerial of Detroit, image from http://www.semcc.org/uploadedImages/Data_and_Maps/Aerials/AerialDetroitNew.jpg, page 1


1.03 Plan of Detroit, 1708, image from http://www.historydetroit.com/pics/old_map_1708.jpg, page 4


1.06 Plan of Detroit, 1941, image from http://detroittransithistory.info/DSR-map_railservice-1941.gif, page 7


1.08 Woodward avenue morphology diagrams (downtown to Pontiac), image by author, page 15

1.09 First traffic light, image from http://www.oldcitypics.com/images/michigan-woodward.jpg, page 16

1.10 Research foldout, image by author, page 18

1.11 Variable diagrams, image by author, page 21

1.12 Queen Anne – Wright Kay Building, image from www.buildingsofdetroit.com, page 22

1.13 Chicago Style – Broderick Tower, image from www.buildingsofdetroit.com, page 22


1.15 Fillmore Theater, image from www.detroitfunk.com, page 23


1.17 Hudson’s site, photograph by author, page 24


1.20 Hudson’s building implosion, image from http://www.autolife.umd.umich.edu/Race/RI_Casestudy/ID77239_4_riots.gif, page 25

1.21 Current Hudson’s site, photograph by author, page 26

1.22 Current Hudson’s site, Ibid, page 26
2_PRECEDENTS

2.01 Koldinghus Castle, image from http://www.picturesofdenmark.com/koldinghus-jutland-denmark.html, page 29
2.02 Witte Dame, image from http://www.dewittedame.nl, page 30
2.03 Finnish cultural collage, collage by author, page 33
2.05 Danish cultural collage, collage by author, page 34
2.06 Danish Pavilion, image from http://dulude.com/wp-content/uploads/2010/05/danish-pavilion-building-design-in-shanghai-expo-2010-6-690x460.jpg, page 34
2.07 New Amsterdam Pavilion, image - static.worldarchitecturenews.com/news_images/11011_2_WAN%20UN%20Studio%20Amst%20Plaza%204.jpg, page 35
2.10 Korean Cultural Center, image from http://ais4architecture.co.uk/wp-content/uploads/samoo_korean_cultural_center_entry_lobby.jpg, page 37
2.12 Venice Biennale, diagram by author, page 39
2.13 Shanghai Expo, diagram by author, page 40
2.14 Paris Axe Historique plan, diagram by author, page 41

3_PROPOSITION

3.01 Industrial Detroit devastation, photography by author, page 45
3.02 Woodward Avenue void, photograph by author, page 48
3.03 Woodward Avenue monument, photograph by author, page 48
3.04 Woodward Avenue threshold, image by author, page 48
3.05 Tour extents map, image from Google Earth, page 50
3.06 Hudson's site, photograph by author, page 53
3.08 Physical site constraints, photograph by author, page 59
3.09 Component relationship, diagram by author, page 60
3.10 Pavilion perspective, rendering by author, page 61
3.11 Plane component, diagram by author, page 62
3.15 Fox Theater, image from http://www.foxtheatredetroit.us/images/i_fox_theatre_exterior.jpg, page 64
3.16 Tour extents map, image from Google Earth, page 65
3.17 Interjection foldout, image by author, page 66
Detroit’s spiraling downfall since its post-WWII boom is a combination of a plethora of factors, including its peak of prosperity during the mid-19th century because of the stark and sudden rise in interest in the city. The hopeful rise and drastic fall of the city’s prosperity is remembered in the physical remnants throughout the city. This existing context is examined through a wide lens in the following chapter in order to dissect the historical events shaping the city. “The value of history seen as collective memory, as the relationship of the collective to its place, is that it helps us grasp the significance of urban structure, its individuality, and its architecture which is the form of this individuality.” Understanding this complex past shapes the design interjections and tour extents proposed in this thesis. This chapter details the rise and fall of Detroit’s economic, social, racial, political, and infrastructural framework defining the context of this specific collective memory. The downturn from the cities vibrant urban heyday to crisis is due to the collective memory relevant specifically to Detroit.

“It is through the complex and interwoven histories of race, residence, and work in the postwar era that the state of today’s cities can be fully understood.”

1 Rossi 173
2 Sugrue 8
The Detroit River is the basis of growth for the city. Settled in the early 18th century, Detroit's rise started with convenience of and proximity to transportation on the small river settlement. "The epochs of city life are the streetcar epoch (1870-1920), the automobile/cheap oil epoch (1920-1970) and the jet propulsion/electronic communication epoch (1970-present)." Detroit's growth spawned from the success of these transportation epochs in the late 19th and early 20th centuries. In addition to transportation, the city grew due to industrialization because of the broad range of manufacturing facilities growing during these times. These epochs were successful because of Detroit's "ability for sustained growth- as old industries died out, new ones were rapidly developed." The city focused on fur trade, lumber, iron, steel, and finally automobiles and other transportation manufacturing. Detroit became the nations capitol of heavy industry, pharmaceuticals, banking and textiles production. Immigrant workers flocked to the city, including Germans, Irish, Scottish, and Polish immigrants. The city was based upon the automobile scale, not the human scale with interpersonal connectivity. This brought a social transformation as the basis of Detroit. "Mid-19th century Detroit embodied the melding of human labor and technology that together had made the United States the apotheosis of world capitalism."
1701. French explorer Antoine Laumet de Lamothe Cadillac settled the area at the bend in the Detroit River at the Savoyard River as a fur trade depot. Planning of the city followed standard French farm grids with 200'–400’ wide lots extending perpendicularly north from the riverfront; also know as “ribbon farms.”

1740. Ste. Anne’s Church, the first permanent structure in Detroit, was built in the French river settlement at the corner of now Jefferson Avenue and Griswold Street.

1760. The British won control of Detroit in the Indian War battle. The settlement was 100 x 200 yards in dimension.

1794. The United States gained control of Detroit at the conclusion of the Revolutionary War.

1805. Michigan was established with Detroit as the capitol; there were 300 buildings at this time.

1805. The Great Fire destroyed most of the existing city. L’Enfant’s Neo-classical style proposed Woodward Plan consisted of East/West and North/South boulevards extending radial from the central city plaza (now Campus Martius Park). These roads were 200’ wide with 120’ wide secondary arterials configured into interlocking 5,000 square feet large hexagonal lots in the central business district.

1812. War of 1812 was a time of suffering and Detroit was the only American city to be surrendered to the enemy.

1818. The Woodward Plan construction was abandoned and only completed from the Detroit River extending north to Adams Street and from Randolph Street extending west to Cass Avenue.

1820. Individuals were able to buy and own their own property.

1825. Erie Canal formed linking more waterways to the Detroit River passage.

1838. The railroad initiatives started across the country with significant growth.

1842. First permanent school buildings were constructed.

1853. The first production company, Detroit Car and Manufacturing Company, was founded. The first shipbuilding facility was established at the same time.

1881. Hudson’s department store, the first big box retail store, opened its doors at Farmer Street and Gratiot Avenue.

1882. The first electricity in the city led to streetcar lines on the following streets: Jefferson Avenue, Woodward Avenue, Gratiot Avenue, Michigan Avenue.

1896. First Horseless carriage traveled down Woodward Avenue.

1900. The old Tiger Stadium was built at Michigan and Trumbull. Detroit had a 1.4% African-American community.

1901. With the economy booming, infrastructural developments were crucial and the first concrete road was constructed.

1908. Henry Ford introduced the Model T. It was the first mass-produced car that was generally affordable.

1909. The Greektown neighborhood was established with the high volume of immigrants arriving by boat.

1912. War of 1812 was a time of suffering and Detroit was the only American city to be surrendered to the enemy.
1939__ WWII redefined Detroit as the heart of manufacturing for the country. Detroit factories shifted from automobile production to war materials, earning the city the moniker: “the Arsenal of Democracy.”

This shift from automobile to wartime production drastically reduced unemployment from 135,000 to 4,000 in a short 3-year timeframe.

1946__ City-based employment gave hope to black workers, particularly in the transportation field; 36% of city employees were black at this time.

1950__ Peak Population__ 1,849,568

1951__ The Detroit Historical Museum opened on Woodward Avenue.

1954__ The nation’s first shopping mall, Northland, in Detroit begins construction.

1956__ The first civic center formed between First Street and Randolph Street.

1959__ Motown started in response to demand for music by black-oriented radio stations; these Motown companies started on W. Grand Boulevard.

1977__ Detroit Plaza opened.

1991__ Chrysler Technology center opened and the Theater District developed with Gem Theater at the heart on East Colombia and Woodward Avenue.

1993__ Mayor Dennis Archer allocated funds to infrastructure and further building development.

1997__ Charles H Wright Museum of African American History opened at Warren and Brush Streets.

“Detroit’s postwar urban crisis emerged as the consequence of two of the most important, interrelated, and unresolved problems in American history: that capitalism generates economic inequality and that African Americans have disproportionately borne the impact of that inequality.”

22 Timeline
23 Ibid
24 Sugrue 23
25 Woodford 105
26 Woodford 113
27 Timeline
28 Woodford 107
29 Woodford 209
30 Sugrue 17

23 Sugrue 20
24 Sugrue 110
25 Woodward 215
26 Sugrue 8
Urban sprawl, varied aspects of physical, economic and racial segregation, and the downfall of industrialization all contributed to the current status of the city. Highway construction physically separated Detroit's neighborhoods and amplified the rising tension within the city. Urban decline was “inevitable once the original central business district lost its advantage in terms of accessibility.” The Fisher Freeway loop enclosed the central city as a separate entity from the growing outlying suburbs. Instead of staying in the depleting central city, business took advantage of growing areas and started moving to the dense residential areas outside of the central business district. In addition to a physical barrier, these massive freeways and associated government implemented laws created distinct racially defined areas. Highways forbid racial cohesiveness because slum “zones of transition” segmented the city. The stark contrast between all white and all black neighborhoods created prominent citywide political and racial tensions. “Persistent housing segregation stigmatized blacks, reinforced unequal race relations, and perpetuated racial divisions.” Not only did this segregation exist in housing, but the workplace suffered as well. Prospective workers highly benefited from joining unions in the mid-20th century struggling job market. These union entries usually were associated with references from friends and family, which was racially unequal because of the stark housing segregation. Very few African-American families interacted with white families, and therefore had limited opportunities to have relationships providing them access to job openings. Additionally, the occupations that blacks were welcome in were drastically declining in the postwar economy. The changes in the cities industrial base left blacks struggling to find, and keep jobs throughout the time period.
In response to the success of the automobile industry and the post-WWII government aided highway construction initiatives, migration to the suburbs became popular in the mid-20th century. "A quintessential twentieth-century city in its amorphous sprawl, Detroit lacked the density of older cities because of the vast amount of open land available within the city’s boundaries." This flat and cheap land made urban sprawl an optimal solution for growing industrial and housing needs. "Automobile manufacturers were in the vanguard of corporate decentralization" because of transportation and technological advancements. The sprawl of manufacturing occurred at multiple scales, nationwide and citywide. The city of Detroit felt the impact of this decentralization process through the rise of suburban developments in housing and manufacturing. Twenty-five suburban community plants were built surrounding Detroit during this period of construction industry growth, all more than fifteen miles from the city center. "Post-industrial cities are fragmentary in form and chaotic in structure." At the macro scale, from 1950 to 1960 Michigan's monopoly on automobile employment within the United States fell by 16%. This resulted in social and physical devastation throughout the city. In the decade after WWII ended, "Detroit's landscape was dominated by rotting hulks of factory buildings, closed and abandoned, surrounded by blocks of boarded up stores." Not only did the urban sprawl contribute to this downfall, the downturn of industrialization in the American economy affected Detroit dramatically. The politics of postwar liberalism were to speed up all aspects of life, but Detroit fell behind economically. The assembly line and other standard industrial processes were the basis for Detroit, and consequently contributed to its downfall because of the cities lack of adaptability in the global economy. More than half of the nations 100 largest cities shrank in the 1980’s, including Gary, Philadelphia, Detroit, Chicago, St. Louis, Cleveland, Buffalo and Pittsburgh. Myron Orfield poses one argument for why these cities are failing by saying "the lack of social mortar to hold neighborhoods together and building communities makes economic development in extreme-poverty areas all but impossible." There are four waves of final agonies for American cities: middle class flight, evaporation of inner city jobs and businesses, spreading blight, and social implosion.

"We as a nation seem to be self-destructing – environmentally, economically and culturally. Detroit is just doing it more quickly and more willfully," writes Marvin Krueger in a letter to the New York Times.

---

1925__ A white mob in an all-white East Side neighborhood attacked new African-American residents.  
1927__ Mayor Bowels, activist with ties to the Ku Klux Klan, was elected.  
1930__ The Great Depression drastically affected job opportunities in Detroit.  
1940__ Housing shortages hit racial communities disproportionately. Only 1,500 of the 186,000 single-family homes built were available to black residents.  
1940__ A developer built “Detroit’s mini Berlin Wall” near the Eight Mile to racially separate communities. The developer wanted Federal Housing Administration (FHA) development approval if they were physically split.  
1942__ The Ku Klux Klan burned a cross at a rally near Sojourner Truth public housing complex. This spawned a race riot against African-American families trying to move into the Sojourner Truth public housing complex.  
1943__ A hate strike against hiring African-American workers started at the Packard Motor Company. Less than a month later the largest race riot in the countries history took 34 residents lives (25 African-Americans). In the tension of war, “mundane interracial encounters were laden with uncertainty.”  
1948__ The Michigan Supreme Court determined that Detroit had the right to use eminent domain to raise African-American housing slums and build new public housing complexes.  
1949__ The mayoral election of Cobo gave rise to political tensions of race and public housing. It magnified the “politics of home versus the politics of workplace, a conflict exacerbated by racial tensions in changing neighborhoods.”  
1950__ The production of roads gave the city 200 miles of freeway, which physically separated the central city from the suburbs. These highways were a “handy device for raising slums” close to the CBD.

---

38 Sugrue 21  
39 Sugrue 128  
40 Ibid  
41 Caroma 30  
42 Sugrue 128  
43 Sugrue 147  
44 Grogan 34  
46 Hamon 13  
47 Timeline  
48 Ibid  
49 Sugrue 64  
50 Timeline  
51 Timeline  
52 Sugrue 28  
53 Timeline  
54 Sugrue 84  
55 Woodward 164  
56 Sugrue 47
1954__ Ford changed to mandatory 54-hour work weeks, starting the rise of overtime instead of new hiring and contributing the downfall of Detroit’s industrial economy.\(^{57}\)

1957__ Over 9 million square feet of factory space lay abandoned.\(^{57}\)

1960__ Detroit’s population declined because of low income housing stock shortages and racial segregation. The city had a 29% black population.\(^{57}\)

1960__ The automobile industry offered uneven opportunities for blacks. In the previous 15 years Detroit lost 134,000 manufacturing jobs while the population remained at its peak.\(^{57}\)

1965__ Homeowners Rights Ordinance was declared unconstitutional by the Wayne County District Court \(^{59}\), furthering the political, racial, and social tensions in the city as a result of housing conflicts.

1966__ The historical Kern’s block was demolished (at now Campus Martius Park).

1967__ The 12th street racial riots for political control and social equality drove the white middle class out of the city. 7,231 men and women were arrested during the 24 hours of unrest.

1970__ The urban renewal movement and a peak time for building construction drove even more residents out of the city. \(^{62}\) This was the start of vacant land growth in the central district.

1971__ Henry Ford II planned a $350 million riverfront development complex. Located between Jefferson Ave and the river.\(^{62}\) Designed by Portland, these five skyscrapers were on the site of the original Detroit settlement. The growth of imported started to deteriorate Detroit’s economical strength, based on automobile manufacturing at the time.

1974__ Coleman Young was elected the cities first black mayor. Young’s inauguration was during economic despair and racial animosity and the downward spiral of the cities image continued throughout his term.

1979__ Riverfront Hart Plaza and Joe Lewis Arena opened. The start of the second recession gave Detroit’s economy another hard hit.

1980__ Demolition of Dodge Main Plan and Hupp factories in the Industrial District at the I-75 and I-94 interchange resulted in a 77-acre condemned site. The African-American population of the city had risen to 63%.

1983__ The Hudson’s department store downtown location at Woodward and Gratiot was abandoned leaving no shopping centers in the central business district.

1998__ The Hudson’s Department Store building, an icon of the city, was demolished.

2000__ The city had an 81.7% black population.\(^{64}\)

2009__ Population_ 910,920

“In Detroit, the city mapped a life based on production. As a result, the city – perhaps Detroit more than any other industrial city – becomes a representational text: its form is produced by and in turn visibly articulates the way things work, as to both limits and possibilities.”\(^{65}\)
By the turn of the 17th century, the region of now Wayne County Michigan had become an important trading post. One of the most important footpaths leading to this area was known as the Saginaw Trail, which grew to become the Woodward Avenue and is consequently the oldest artery in the region. A century later, Woodward Avenue remained the main circulation of Detroit’s transportation network with the incorporation of strategic planning initiatives in 1805; therefore, this street holds considerable cultural significance in Detroit. The fire of 1805 gave the city an opportunity for a coherent in urban planning with the proposed Neo-Classical plan based upon the existing Woodward Avenue location. In this plan, Woodward Avenue, named for planner Augustus Woodward, was envisioned to be the most important of the five major avenues (along with Michigan, Grand River, Gratiot, and Jefferson) that extend radially from downtown Detroit’s Campus Martius plaza. Woodward Avenue extends north-northwest from the city’s center (perpendicular to the Detroit River) as highlighted in the morphology diagrams.

III _WOODWARD AVENUE

By the turn of the 17th century, the region of now Wayne County Michigan had become an important trading post. One of the most important footpaths leading to this area was known as the Saginaw Trail, which grew to become the Woodward Avenue and is consequently the oldest artery in the region. A century later, Woodward Avenue remained the main circulation of Detroit’s transportation network with the incorporation of strategic planning initiatives in 1805; therefore, this street holds considerable cultural significance in Detroit. The fire of 1805 gave the city an opportunity for a coherent in urban planning with the proposed Neo-Classical plan based upon the existing Woodward Avenue location. In this plan, Woodward Avenue, named for planner Augustus Woodward, was envisioned to be the most important of the five major avenues (along with Michigan, Grand River, Gratiot, and Jefferson) that extend radially from downtown Detroit’s Campus Martius plaza. Woodward Avenue extends north-northwest from the city’s center (perpendicular to the Detroit River) as highlighted in the morphology diagrams.
The physical remnants lining Woodward Avenue have been built throughout the past three centuries, moving chronologically outward from the streets apex at the Detroit River. Over these years, this street has continuously been the main thoroughfare bisecting Detroit and defining its physical form. The road stretches from the first settlement at the river to the furthest suburb in the metropolitan region, Pontiac. In the 21st century, Woodward Avenue reveals the past and present condition of the city along its 27-mile stretch. Along the street there are distinct portions, separated with historically significant thresholds (intersections) dividing the communities lining the street. These portions and intermediate thresholds have been divided as followed below due to seven variables used to examine the context of Woodward Avenue.

In 1824, Woodward Avenue grew beyond the city limits at 8-mile Road reaching its currently length of twenty-seven miles to Pontiac, Michigan. This artery was characterized by tollbooths, surfaces of 16-foot planks, cedar blocks, gravel ruts, water-filled holes, and mud. Continued growth of the city in this direction (perpendicular to the river) encouraged sustained focus of this street as the “main street” of Detroit. In 1909, a portion of Woodward Avenue became the first mile of road in the country to be paved with concrete. The entire length of Woodward was paved by 1916 and widened to 66-feet to account for the rise of the automobile industry and popularity in rubber tire transportation. This influence of the automobile impacted the growth of Woodward Avenue directly through scale of the transportation route, building form, and materiality. In 1919, the three-color traffic light first appeared at a Woodward Avenue intersection. In the 1920’s, Woodward was widened to 200 feet from Detroit extending to Pontiac. This creation of wide, sprawling, open streets spurred the street being used for public open space in cities. Events, parades, and public meetings were literally held on the streets of the city. Cruising the main streets of major metropolitan areas became a popular pastime with the growth of the manufacturing industry, and no place was this success and innovation more apparent than in the heart of America’s booming automobile industry, Detroit. Woodward Avenue soon became a showcase for the best cars of the time; Detroit has prospered and failed in conjunction with the industry.

Figure 1.09
In the central city of Detroit, the pedestrian experience is even more detached and void. The people mover is an elevated train weaving in and out of the formal framework of the city road structure. This addition deemphasized the human scale of the city, making the public areas and places, mixed-use developments, and a sense of骄傲 and safety that have been established by the community. The planning of the area is based on the Woodward Avenue artery as the central hub and point of interest, with six high density areas of Pontiac.

The neighborhood is home to Chrysler and the first Ford plant. Highland Park has also faced other hardships including fraudulent government. The community is now inward facing, separated from the central city both physically and culturally because of the high density areas of Pontiac.

This narrow economic base has resulted in decreased population and is currently in a state of financial crisis. The Woodward Avenue is home to the most recognized chain retail and restaurants in the area with a by days gone by attitude. Woodward Avenue is home to the first Ford plant and is currently in a state of financial crisis. The Woodward Avenue is home to the most recognized chain retail and restaurants in the area with a by days gone by attitude. Woodward Avenue is home to the first Ford plant.

The second ring of suburbs around Detroit is the affluent suburbs. Resultant of suburban sprawl, the richest class kept moving further from the city center to maintain privacy and space. Bloomfield Hills is home to approximately 5 wealthiest communities in the country. Home to Cranbrook Academy of Art, there is a strong art and education base in this Detroit suburb. Bloomfield Hills is home to approximately 5 wealthiest communities in the country. Home to Cranbrook Academy of Art, there is a strong art and education base in this Detroit suburb.

The second ring of suburbs around Detroit is the affluent suburbs. Resultant of suburban sprawl, the richest class kept moving further from the city center to maintain privacy and space. Bloomfield Hills is home to approximately 5 wealthiest communities in the country. Home to Cranbrook Academy of Art, there is a strong art and education base in this Detroit suburb.

The neighborhood is home to Chrysler and the first Ford plant. Highland Park has also faced other hardships including fraudulent government. The community is now inward facing, separated from the central city both physically and culturally because of the high density areas of Pontiac.

This narrow economic base has resulted in decreased population and is currently in a state of financial crisis. The Woodward Avenue is home to the most recognized chain retail and restaurants in the area with a by days gone by attitude. Woodward Avenue is home to the first Ford plant.

The second ring of suburbs around Detroit is the affluent suburbs. Resultant of suburban sprawl, the richest class kept moving further from the city center to maintain privacy and space. Bloomfield Hills is home to approximately 5 wealthiest communities in the country. Home to Cranbrook Academy of Art, there is a strong art and education base in this Detroit suburb. Bloomfield Hills is home to approximately 5 wealthiest communities in the country. Home to Cranbrook Academy of Art, there is a strong art and education base in this Detroit suburb.

The neighborhood is home to Chrysler and the first Ford plant. Highland Park has also faced other hardships including fraudulent government. The community is now inward facing, separated from the central city both physically and culturally because of the high density areas of Pontiac.

This narrow economic base has resulted in decreased population and is currently in a state of financial crisis. The Woodward Avenue is home to the most recognized chain retail and restaurants in the area with a by days gone by attitude. Woodward Avenue is home to the first Ford plant.

The second ring of suburbs around Detroit is the affluent suburbs. Resultant of suburban sprawl, the richest class kept moving further from the city center to maintain privacy and space. Bloomfield Hills is home to approximately 5 wealthiest communities in the country. Home to Cranbrook Academy of Art, there is a strong art and education base in this Detroit suburb. Bloomfield Hills is home to approximately 5 wealthiest communities in the country. Home to Cranbrook Academy of Art, there is a strong art and education base in this Detroit suburb.

The neighborhood is home to Chrysler and the first Ford plant. Highland Park has also faced other hardships including fraudulent government. The community is now inward facing, separated from the central city both physically and culturally because of the high density areas of Pontiac.

This narrow economic base has resulted in decreased population and is currently in a state of financial crisis. The Woodward Avenue is home to the most recognized chain retail and restaurants in the area with a by days gone by attitude. Woodward Avenue is home to the first Ford plant.

The second ring of suburbs around Detroit is the affluent suburbs. Resultant of suburban sprawl, the richest class kept moving further from the city center to maintain privacy and space. Bloomfield Hills is home to approximately 5 wealthiest communities in the country. Home to Cranbrook Academy of Art, there is a strong art and education base in this Detroit suburb. Bloomfield Hills is home to approximately 5 wealthiest communities in the country. Home to Cranbrook Academy of Art, there is a strong art and education base in this Detroit suburb.
US-24 Business runs directly east/west and is the edge of the City of Pontiac. Passing this intersection on Woodward Avenue signifies entering the furthest suburb of Detroit and the approaching culmination of the street. Suburban single-family communities start immediately north of the intersection and continue through Pontiac and this is the first major intersection interrupting the flow of cars on Woodward for a two mile stretch. This stop light slows down the pace of movement for cars moving around Pontiac on Woodward Avenue coming from the open road of the previous segment.

Big Beaver Road is part of the Metropolitan Parkway and corresponds to 16-Mile Road in the mile road system of Detroit. This threshold physically breaks down the suburban and commercial edge of Woodward Avenue to an open boundary from the south to north sides of the intersection.

8-Mile Road delineates the current city limits and edge of Wayne county. This intersection is part of the mile road system established in Detroit as part of the city plan, with roads named for their proximity (in miles) north of the Michigan Avenue and Woodward Avenue intersection, perpendicular to Woodward Avenue (see diagram below). This portion of Woodard Avenue is unique because of the sectional change along the path of Woodward over the 8-Mile path. Woodward Avenue moves up and over 8-Mile road and is flanked by two large billboards facing inward to the city. Not only is there a visual change in experiential sequence at this threshold, there is a distinct cultural boarder at the 8-mile marker of Woodward Avenue. The south site of the street is the continuation of Highland Park, a neighborhood of low-income labor worker families and small businesses. In contrast, the north side is the beginning of the second ring of suburbs around Detroit, beginning with Pleasant Ridge. 8-Mile Road is known as the cultural dividing line of the city, and embodies the racial and social conflicts which have occurred between residents of the inner and outer suburbs throughout the 20th century.

Once the city limits, I-94 encircles the central city of Detroit and was the extent of Augustus Woodward's neo-classical plan for the city (close to E. Grand Boulevard). Automobile manufacturing plants are centrally located along this important transportation route connecting the city to the roads leading across the country.

The I-75 loop encircles the core of Detroit three miles out from the center of the city at Hart Plaza. I-75 is the most prominent passage coming into and out of Detroit to the north and the south. Woodward Avenue runs over and across I-75 just north of the stadium sites, which is an ideal location for Detroit visitors to exit the freeway and enter the urban core of Detroit.

Hart Plaza is the central node of Detroit and provides orientation for the entire city. This is Detroit main public space, with large public horizontal planes of space sitting adjacent to the Detroit River and the heart of the city, downtown. The plaza contains traces of the city's history and its groundwork within views, materials, and formal spatial patterns. The program of the plaza is a gathering place. This is a place to meet and depart and move onward toward other agendas.
The vibrant urban fabric has disappeared in some of these six portions, yet all maintain unique architectural and experiential identities through varied building scale, street edge condition (building, curb, medians, etc.), speed of movement, cadence of movement, cadence of buildings, architectural style, typology, program, and abandonment. The first five of these variables are diagramed through the portions of Woodward Avenue on the next page.
Along with the building forms and details corresponding to each architectural style discussed, distinct programmatic trends occur in the building stock along Woodward Avenue. These buildings uses and typologies include manufacturing facilities, theaters, retail centers, strip malls and high-rise offices. Each of these program trends started in conjunction with a specific economic climate of the city. Manufacturing facilities populated the landscape of the city with the rise of industrialization in the late 19th century. As opposed to buildings prominent in the city during the trading era, the manufacturing facilities were large, steel-framed factories, occupying large plots of land. The success of the industry spurred urban growth and manufacturing facilities were built throughout the city. At the peak of this economic boom during the roaring twenties, upper-class citizens moved to Detroit by the masses. Technological advancements including moving pictures and recorded sound led to the invention of movie theaters. During this time, live performances including music and dance became popular among the elite society of the United States. All of these factors led to growth in theater popularity. Soon more than a dozen theaters were built in close proximity to downtown Detroit, creating a distinct entertainment district. These theaters include the famous Fox Theater, Masonic Temple Theater, the Detroit Opera House, and the Fillmore Theater, all built before 1930. Detroit’s theatre district now ranks as the second largest in the United States after Manhattan’s Broadway. The stages and old time film palaces are still centered along the original stretch of Woodward Avenue.
In conjunction with this entertainment district, a retail center grew in downtown Detroit. Retail shops and boutiques opened surrounding the landmark Hudson’s Department store at 1206 Woodward Avenue. Hudson’s was the largest, tallest, and most successful department store in the nation during the mid-1900’s. This center of retail activity initiated many shops and stores opening at street level throughout the city. These shops soon occupied the ground plane of most of the buildings in the urban core of the city. Around this time, post-industrial Detroit attempted to transform from manufacturing to a commercially focused economy. Downtown Detroit grew with soaring office towers and complexes to attract a broader economic base. The central business district grew vertically throughout the mid-20th century with millions of square feet of office space.

In addition to the variables previously listed, the street is also lined with urban voids at multiple scales. In the existing framework of Woodward Avenue, there are three types of abandonment. These vacancy typologies are as follows: developed partially passive, developed passive, undeveloped passive. In this study, developed is defined as having an existing building on the site, and undeveloped is a vacant lot. The term passive describes the lack of activity even if a structural framework exists on the site. For example, the Wright Kay building has a first floor tenant and still has been left to decay on every floor above the street level. Developed passive defines the completely abandoned buildings throughout the city, including the Vinton building at 601 Woodward Avenue. This study reveals that the undeveloped passive site has the most freedom in form for architectural pavilion design, as showcased in the old Hudson’s site on Woodward Avenue.

IV__THE EXISTING FRAME__ Hudson’s Site

The compression of the building facades surrounding pedestrians creates the distinct and recognizable experience or an urban setting. The collapse of this edge condition upon arriving at the proposed Detroit Pavilion site creates a contrasting experience for the setting. Not only are the surrounding buildings dark and unoccupied in most directions, there is a large plot of unused land along the main urban corridor (and the Woodward Avenue Tour pathway). Visual identification as contrast is immediate because of the site’s variance in scale, use, and typology from the surrounding masses. This block was once home to the downtown Hudson’s Department store.

Hudson’s was a retail department store based out of Detroit from 1881 to 1998. Located at the heart of Woodward Avenue, the building was the tallest retail building (29-stories) in the country for most of its lifespan. This retail center spawned a network of retail shops throughout the same area and supported the growth of the central business district. The store’s success grew in conjunction with the city and opened the first suburban department store in the country in 1954 at Northland Mall. This suburban mall quickly captured the entire customer base because the patrons lived in the suburbs outside of the city center during the late 20th century. The downtown branch eventually closed and became a vacant, massive eyesore on Woodward Avenue, central in the underutilized urban core. The city government imploded this massive Chicago-Style building in 1998 and the site was left open, a womb in the cities heart. The 87,000-square foot vacant lot now sits atop an underground parking structure and is fenced off at all circulation path edges.

24

Figure 1.16 Figure 1.17 Figure 1.18

25

Figure 1.19 Figure 1.20
Detroit’s collective memory of the site’s historical monumentality and failure is embodied in the remnant structure still puncturing up through the site plane. The building is now gone and the site sits static and guarded, waiting for opportunity and reminding locals of the past significance on a daily basis. This site exemplifies the fast and drastic downfall of the city, in its formal relationships to the urban core and also in the entwined movement patterns throughout the massive urban void. There are four entry sequences for the pavilion site. One is the pedestrian path of movement (along the street edge moving north with the flow of traffic on the adjacent street. The second is the vertical circulation from the parking garages below grade via the two elevator cores set within the site framework. The third entry sequence is the possible connection to the people mover existing at 30 feet above the pedestrian plane of movement on the far side of the site away from Woodward Avenue. The last movement pattern for the site is the automobile ramps located on the edges of the site leading to the massive parking garage at the lower level. This varied movement pace, scale, direction, and speed creates contrast and opportunity for design.
After a devastating fire in 1808, most of the 11th century historic Koldinghus Castle in the Jutland Peninsula of Denmark was demolished. The city began a plan to revitalize one of their most prominent and culturally identifiable sites in the mid-1980s. Through structural infill and façade layering, the new architectural design combines the ruins of the old castle with new building components to display the damage of the fire as an architectural monument of the country. The voids in the walls were filled in with light wooden walls suspended from the roof and covered with shingle. The project planners deliberately decided to use different materials than those used in the initial design of the castle because of technological advancements in architectural design. The idea was to retain the building’s historical identity as much as possible and contrast those elements with the new design. This precedent exemplifies the existing building used as a single layer of total a building system to educate visitors of the building’s past and construct a complete and enclosed structure from building remnants.

[Collective memory, temporal collage]
CRANBROOK + RISD DESIGN CHARETTE
(RISD and Cranbrook students)
For one weekend, a group of students from the RISD and Cranbrook architecture programs took part in an experimental design project in Detroit, Michigan. It started with a guerrilla screening of student films located an abandoned warehouse followed by a design charette through the rest of the weekend, which included a seminar physically on the People Mover and a site survey of another abandoned structure. On the final night, the students fabricated site-specific installations in various abandoned structures in Detroit, which were installed and critiqued the following day. The outcome of this short-term project was temporary urban interjections on underused sites throughout the city. These site-specific small-scale projects were similar to pavilions- speaking to the socioeconomic context of the abandoned buildings histories.

WITTE DAME (WHITE LADY)
(Diederendirrix)
The White Lady is a former factory building converted into a multifunctional building for design, art, knowledge and technology. This cultural and historical monument’s framework is inserted with new, temporal functions and installations (project website). The existing building is accentuated by artist installations that act as architectural components of the original building, such as the entry and foyer. These programmatic building pieces are continuously changing based on the art installation currently residing on the site, and the buildings façade is used as a projection screen at night for artist installations. Multiple thematic and era-relevant layers make up the entire cultural experience at the White Lady.

Temporal collage, existing framework
The pavilion floats over the water, white and ethereal. As one approaches the building, the subtle, scaly surface structure begins to take shape. Sheer walls made of fabric rise towards the sky grounded by the wooden floor resembling a dock. A gently sloping ramp ascends within the thick walls of the foyer toward the exhibition hall, a high space that winds around the atrium. After the exhibition hall, the ramp continues downward to the exit, shop, and restaurant area. The pavilion’s purpose is to present a vision of “Good Life.” The six pillars of good life are freedom, creativity, innovation, community spirit, health, and nature. These pillars are integrated into the pavilion’s spatial and functional solutions. The sculptural shape represents the freedom and creativity in construction enabled by technology. Innovation has been introduced into the project in the form of clarity but also in technical details. The pavilion winds around the forum, making the coming-together of people and community spirit part of the building’s basic design. The natural elements of water and sky are an abstract element of the architecture. A comfortable and inspiring miniature city, the pavilion also provides an example of a healthy environment. People, nature, and technology come together here, in a microcosm of Finnish pillars of life. The pavilion offers a forum for discussion about development policies for a better life. This commentary on cultural importance via architectural form and design resonates throughout the building typology of pavilions.
__NEW AMSTERDAM PLEIN AND PAVILION
(Ben van Berkel, UNStudio)

On the one hand, it is a sculptural form, but on the other, this pavilion is designed to utilize its petal-like structure to spatially orientate itself and users to the site in order to provide directional services to the thousands of people who will visit the park on a daily basis. Here, the flower-like structure is used to provide a variety of services, such as an information point and a coffee bar (Berkel 85). Random interactions are encouraged with the plan of the pavilion. The architect’s familiarity with pavilion design enables them to combine the experiential and ephemeral architectural qualities with functional applications such as this example in Battery Park. Berkel believes in, and applies, formal contextual approaches to his pavilion designs.

[Pavilion, spatial orientation, multi-use structure]

__DANISH PAVILION [at the Shanghai Expo 2010]
(BIG)

Denmark, Copenhagen is known for various attractions including city bike paths, the harbor bath, and a plethora of public playgrounds. The Danish Pavilion design incorporates these significant cultural elements into the design. The guests in the Danish Pavilion may take a ride of bicycle for free when experiencing the pavilion or slowly stroll along the winding footpaths. The building is designed as a double spiral with pedestrian and bicycles lanes that move the guests from the ground up to the top level and down again. The form is monolithic self-supporting white painted steel, manufactured at a Chinese shipyard. Synthetic light-blue coating used in Denmark for bicycle paths covers the roof to create a ceiling similar to the look of a clear sky. The Harbor Pool is the focal point at the center of the pavilion, highlighted with a Little Mermaid statue replica at the waters edge. This pavilion emanates the real experience of the Danish city life.

[Pavilion, circulation]
**KOREAN CULTURAL CENTER**  
(SAMOO)  
SAMOO’s design embodies the modern Korean sensibility of innovation in conjunction with historic tradition. The interior of this facility is dominated by three sculptural figures made from different materials. These materials are ceramic to represent heaven, terracotta to represent Earth and milled wood to represent Humanity. The glass facade will allow ample daylighting into the interior reducing the need for artificial light, staying true to the Korean traditional values. This multi-use facility will house administration offices, exhibit space, gardens, artist studios, a library, a cafe and a theater. The combination of different programmatic functions in a dense urban environment revitalizes the area of New York City with the ethnic influences that make the environment of the city so diverse.

[Cultural significance]

---

**CZECH EMBASSY**  
(Chalupa Architekti)  
The embassy is designed in conjunction with the natural surroundings, including an extensive green roof and ample daylighting. In the architect’s explanation about the embassy’s design they stated “designing the Embassy of the Czech Republic in Washington poses the special challenge of how to represent the Czech Republic abroad. It does not attempt to show what we are like, but what we would like to be like, or how we wish to be seen to the world: open, confident, friendly, helpful, and respectful, considerate to Nature and the environment in general, firmly rooted in rich cultural traditions and with respect to democratic principles; and always ready to help.” The building encourages the universal understanding of this unique culture. The design divides the embassy site into three separate garden areas: a circular driveway space with a grand facade of frosted glass for visitors, a private garden space connected to the offices, and a large garden space linked to the main lounges of the embassy which acts as a strong connection between the new building and the existing residence of the ambassador. In plan, the buildings architectural features speak to the importance of openness and confidence in the Czech cultural.

[Cultural significance]

---

Image 2.09

Image 2.10
VENICE BIENALLE OF ARCHITECTURE

A discussion of global events and tension are carried into the themes and environment of each Venice Bienalle of Architecture. The formal Biennale is based at a park, the Giardini, that houses 30 permanent national pavilions. These pavilions are situated in close proximity and work together to form an architectural tour in the park. This spurs tourism in the area. The films, models, drawings, photographs and installations each hustle you like the touts who hover in front of tourist restaurants along the Grand Canal. These pavilions are architectural exhibits that discuss the countries local situation and envelop the viewer with experience as opposed to an installation that is to be looked at. The sequence of experiencing multiple pavilions in one location is carried through to this thesis design. The curator, Kasuyo Sejima, themed the 12th Venice Biennale of Architecture: “People Meet in Architecture.” The event theme carried through to various pavilion designs, promoting human interaction and a focus on the human scale of architecture. The map below depicts the pavilion placement within the city, as a separate entity not connected to other urban elements. The disconnect between this precedent and the Woodward Avenue Tour design is the cohesion between the pavilion design and the discussed culture; the Detroit Pavilion is sited in Detroit. The other differences in the dispersion of tour elements throughout the city, not as one area of the city as shown in the map of Venice (and Venice Bienalle Pavilions) below.

III. PROGRAM

BARCELONA PAVILION

(Mies van der Rohe)
The Barcelona Pavilion (technically, by definition, the German Pavilion in Barcelona) was built for the Universal Exhibition in 1929, a time of economic uncertainty throughout Europe. The site selection defined the pavilion as a threshold; visitors were invited into the pavilion on their way to the next attraction in the exhibition. The internal circulation sequence had a lack of direction implied for the user, instead movement reverses onto itself in various places and is undefined in others. The Universal Exhibition represented the new Weimar Germany, and the Barcelona Pavilion encompassed just that, the cultural identity of the country to give “voice to the spirit of a new era.” Mies treated the pavilion as a continuous space, blurring the inside and outside distinction with structure and enclosure separation. The entire building rested on a plinth of travertine with columns rising from the floor plane. The reflective columns appeared to be struggling to hold the “floating” roof plane down, not to be bearing its weight. The building itself was the object on view and the ‘exhibition’ was an architectural space such as had never been seen in regards to typical building programs.

VERNACULAR ARCHITECTURE

Figure 2.12

[Movement, cultural narrative]
Much of the modern plan for Paris is the result of mid-nineteenth century urban remodeling and new planning. Haussman’s plan leveled entire quarters to make way for wide avenues lined with neo-classical buildings and the cities most prominent sites (monuments). The Axe Historique (also known as the “Voie Triomphale” or triumphal way) was designed in the 17th century to open up views to the most distinguished monuments in the dense and growing urban core. The single line (and path) of the Axe Historique in Paris is the spine of the city physically (in the heart of the old city extending out to the modern industrial center), culturally (with monuments and tourist attractions), and politically (with government institutions sited on this axis). The following is a sequence of monuments and sites along this axis in Paris:

Louvre, Tuleries, Place de la Concorde (Obelisk of Luxor), L’Elysee, Champs Elysees, Arc de Triomphe, Palais des Congres, Seine River, La Defense, and La Grande Arche. Woodward Avenue is Detroit’s Axe Historique. A spine of growth for the urban area, Woodward Avenue has grown with the city over the past 200 years and reveals its prominence and economic focus in the rings of growth and the experiential sequence. This precedent details the importance of views, memory, site significance, and history to define place within a city.
PROPOSITION
“Revitalization is essentially dependent on a favorable economic climate. The economy of a city must be strong or the city will continue to crumble. Recently, cities began to focus their revitalization efforts on bringing in businesses, tourism, and tax revenue.”

Detroit’s current landscape is lunar of the past that it tries to mask. This unique past makes the Detroit an optimal testing ground for possible urban regeneration methodologies. There is opportunity for the future to be meticulously molded with architectural interjections and manipulations instead of bulldozed to rubble, as forecasted by theorist Jerry Herron. This forecasts Detroit as the first post-industrial struggling metropolis to fall into complete devastation and ruins with no attraction for residents, businesses, and visitors. An “urban domino” by this definition means that the city has past the point of no return for attempts at urban revitalization. As Lynch argues, “we cannot depend on natural decay or abandonment as a means of dispensing with the unwanted environment.” Here, Lynch implies that active responses to reverse the decline of decaying cities, such as Detroit, Michigan, are the solution for these industrial wastelands.

1 Robert 9
2 Lynch 37

Figure 3.01
Architectural climax defines a city's narrative, including the experiential sequences of Woodward Avenue in Detroit. From the industrial building phase, through the infrastructural construction surge, the city will now focus on creating a tourism and social hub within the city. This is a place of remembrance of the past as a platform for growth in the proposed future for the city, specifically its heart at Woodward Avenue as a regional social attraction. People will come to the Woodward Avenue Tour, and its start (and climax) at the Detroit Pavilion, to learn about the history and multiple influences creating and ruining the city. Similarly to Lynch's views on designing urban interjections, "a desirable image is one that celebrates and enlarges the present while making connections with past and future." This past reveals that Detroit is a city that has been culturally removed from its basis of growth and success. This is a city rooted by the tension and conflict of the past. The urban area has been abandoned at the ground level, leaving a plethora of architectural voids along the passive sidewalks. These voids change in scale from the high rise structures of downtown to the empty lots lining the street across all six street sequences. Three different scales of emptiness reveal opportunities for different transformations along the tour. "Block by block victories" are the success of uprooting distressed neighborhoods and reviving the social and economic potential of the areas. The amplification of the buildings components, forms, and movement thresholds that were previously used to construct a viable city can be reexamined to fit with the new context of a city, in this case that which is depicted along the Woodward Avenue Tour. "By making visible the cultural mechanisms that are responsible for constructing the image, myth and meaning of individual buildings, the essays place the topic of architectural tourism within the broader context culture." This study uses historical existing architectural elements of place along a street, including building scale, the street edge condition, speed of movement, cadence of movement, cadence of buildings, architectural style, typology, program, and abandonment, to reveal the cultural mechanisms driving architectural design.
The future projection of Detroit centers around the memory of place shaping focused urban reconstruction. This reconstitution process is accentuating the historical place while attracting people to the site with innovative and differentiated architecture. As Lasansky asserts, “tourism is a culturally created spectacle.” Therefore, the cultural, social, political, and physical past of the city will contribute to the design, creating a spectacle attracting tourism to the specifically chosen portion of the city, the Woodward Avenue corridor. “By focusing on ideas of process and function rather than the iconography of the getishized object, the study of tourism thus provides for the reconceptualization of architectural space.” The processes of collective memory and temporal collage drive this reconceptualization of voids, monuments and thresholds along Woodward Avenue (as pictured below).

The tourism industry has multiplied an immeasurable amount during the late 20th century, and “is a cultural product and a producer of culture” throughout the world; this creates an intricate and sometimes dependent relationship between the tourism industry and architectural design. The “tourist bubble” is the molded cultural experience to portray an image of life that is desirable for people to visit. In this discussion, the molded experience uses the physical remnants of the site to build a new image, a new image to fit within the constructed future of the city. This new image employs unique and unfamiliar methods to attract people to the place. In recent decades, the tourism industry has changed from being internationally focused to nationally focused because of a combination of events. This change from large to small-scale areas is the outcome of global factors of health, safety and welfare. Viral outbreaks, terrorist attacks, economic downfall of multiple countries, and the travel industry price inflation all contribute to this trend in national and regional tourism growth throughout the past half decade. The nationally focused tourism industry thrives on constructing experiences that are unfamiliar in a person’s everyday life. For example, instead of traveling to Mediterranean Sea for a cruise, people are renting a car and going to the Great Lakes for a weekend trip with their families to be at the waterfront. North America had a 4.7% decrease in international tourism from 2008 to 2009 alone and a 9.6% decrease in money spent relating to tourism. Service industries have therefore grown as a result of the popularity and high volume of traveling. These service industries include transportation services, hospitality services, and entertainment venues. The ultimate purpose of tourism is to boost the economy and bring money into a city or region in these service industries.
The other outcome of the tour along with tourism is telling the tale of the city. The Woodward Avenue Tour gives a storyboard narrative similar to that discussed by Lynch with visual depictions between time and space, whose relationships are dependent on each other. The tour portion of the design reiterates the importance of connections between time and space in a cohesive and chronological way. The preservation of voids to their original state “represents the continuum of time in a spasmodic way and give a distorted view of the past.”\(^\text{14}\) Instead of reverting to the past, a desirable design celebrates and enlarges the present context while referencing the past and hinting at the future. As Lynch asserts, “recreated pasts ought to be based on the knowledge and values of the present.”\(^\text{15}\) The past that has shaped the current social, economic, political, and physical conditions of the city depicted the tour representation of the city. This project will not simply encapsulate a single memory of the past, yet tell the full spectrum of the story through one medium: architecture. Pictured is the tour extents along the spine of Woodward Avenue to reveal this narrative.

Lynch separates the design of ancient objects in cities within two broad contexts, detailed as follows: “either quite isolated, in some wild and lonely place, hidden or high, or in intimate contact with contemporary life, embedded at the center.”\(^\text{16}\) The latter of these two contexts defines the process being used for this tour (and implicated pavilion). Temporal collage takes into account historical change, rhythmic progression, and future projection in a process to create a component based and layered design. It visibly portrays a rich past, present and future of a place, which in this case is the experiential sequences and architectural variables apparent in the six tour portions. The location of the design and its typology of a pavilion are corollary to the definition of temporal collage by Lynch. Temporal collage is a “series of events to be visibly illustrated and contrapuntally opposed in the construction of the new.”\(^\text{17}\) “Where it is the enhancement of present value and a sense of the flow of time, I should encourage temporal collage, creative demolition and addition; where it is personal connection, I suggest making and retaining imprints as selective and impermanent to memory itself.”\(^\text{18}\) Both present values and personal connection drive the collective memory of place on Woodward Avenue and therefore will be applied in this methodology. Temporal collage requires an interpretation of history that may change from generation to generation based on context and personal experience. The selection of the remains to be showcased, discussed and amplified is a result of this interpretation of history. This results in an aesthetic more evocative than the previous structure because of the meshing of elements from different historical time frames in contemporary ways.
The selected void, the old Hudson’s site, along the Woodward Avenue corridor has become static and abandoned at the street level. Gordon Matta-Clark has defined this site within his category of “found” architecture. Architecture is first information before all else; information that is itself undergoing a feedback process from other sources. The information from the investigated pavilion site is revealed through the current state of ruins at the heart of Detroit. Matta-Clark chose not isolation from the social conditions for his investigations, but to deal directly with social conditions by physical implication at the heart of the problem at hand.

Gordon Matta-Clark’s building dissections reveal the building’s core, and how it can be altered yet maintain structural integrity. He typically seeks structures that have historical and cultural identities associated with the particular site at various scales. The Hudsons site’s structural integrity embodies the site’s past prominence and the collective memory of place. The remnant structure is pictured, puncturing through the site plane below grade. This “existing information” is a physical constraint for the design of the Detroit Pavilion.

Temporal collage references past urban conditions throughout the design process for future settings. This is applied to the tour experiences driving the pavilion design, and consequently the pavilion design components driving the tour threshold interjections. The core argument of the Situationist International (henceforth SI), to attack capitalist society by creating alternative life experiences, including situations construction via architecture, is similar to this application of temporal collage. A major point in the SI’s theoretical framework is that the dynamics of theater, spectacle and storytelling are at work in real life and not just a representation of the real. “The architectural complex will be modifiable. Its aspect will change partially or totally in accordance with the will of its inhabitants.” Spectacle is how capitalism hides economic, physical, and social depletion. This spectacle can be created through built form when constructing sets for these alternative realities. “Cities were profoundly historical landscapes, whose current appearances were shaped, as geological strata underlay physical landscapes, by the successive events that time has buried, though never completely effaced.” To reveal this underlay, the SI used storytelling to portray an alternative situation in the current city and examine the results. “The city was less a physical container, an assemblage of structures and routes, of functions and their interrelations, than the space constituted by and constitutive of the drama of self consciousness and mutual recognition.” The Situationists were attempting a “grounded analysis of the present-day urban milieu.” Creating this spectacle of the Detroit Pavilion is a form of temporal collage, using layers of urban structure to create a filtered view (story) of reality. The design tools of movement sequences, component manipulation, the distinction between in and out, edge conditions, and structural play are all applied to the Detroit Pavilion to create this specific view of context embodied within an architectural spectacle.
“A pavilion is neither a building nor exclusively an experiment. It hovers between the speculative and the pragmatic. For us, it is a provocative vehicle (prototype or sample) for testing the limits and capacities of speculative work. It gives direction to work that might remain latent but incomplete. A pavilion, here, acts as a gauge or filter to both legitimize and understand the value of our research.”

Historically, pavilions were “transient structures in the 17th century, in cultural areas such as the Middle East, India, Thailand, as well as China and Japan; the structures were places for amusement and sacred events.” This history is traced from these transient structures (Chinese garden pavilions such as the Hidcote Manor Garden seen below) to designs for the elite upper class, including World Fairs. The growth in popularity of World Fairs and national expositions transformed the building typologies role in architectural discourse in the late 1600s. “By the late seventeenth century, the term pavilion is being used in the sense of a kiosk or amusement house.”

These primitive examples of pavilions include the idea of touring through a sequence of spaces that is applied to this thesis investigation. “It is possible to trace a history by following a meandering path of pavilions, much like the journeys of experience pavilions and follies staged in 18th and 19th century landscape gardens.” Schmal identifies movement through a series of pavilions as an essential component of within these programs in landscape garden precedents. Similarly to the meandering through landscape gardens, Woodward Avenue has historically been the place to see and be seen in Detroit. Movement through a series of small spaces links the pavilion designs together in a designed and specifically selected sequence. In the morphology of pavilions over the past three centuries one thing has remained constant: “the tradition of radial temporary structures is a centuries-old practice that has played a crucial role in stimulating the evolution of ideas and tastes in architecture.” This building typology spurs innovative architectural design and is a testing ground for new applications. Most recently, instead of attempting “to recuperate a lost past, the pavilion has returned over the course of the twentieth century to its original task of unleashing the imagination to take on yet to be presents and futures.” In the current trends of pavilion design speaking to the present and future, there are collective variables that define the building typology. Pavilion design “hovers between the speculative and the pragmatic” and therefore the designs take into consideration a grouping of varied design implications, including time, stability, and site-specificity.
Stability is a primary concern for pavilion design. Stability combines implications of scale and functions within this discourse. The pavilion floats between the building and human scale and often connects the scales through design thinking. “The domestic scale of the pavilions becomes a way of rethinking the urban scale.”

There is a lack of coherence in scale that allows for designers to react to specific environments in different ways. The lack of programmatic limitations contributes to the open-ended scale of pavilion design. Pavilions frequently test new structures and building methods, pushing the stability and integrity of the building to the limits.

Time is an inherent component of pavilions. The typology is characterized by structural temporality (semi-permanence). In pavilions, “the representation of time has a relationship to new thresholds of perception, rather than the structuring of historical time which had made the national pavilion in the 19th century a scaffold for the décor of the national past. The challenge, henceforth, of pavilion architecture is to create an environment for new experience.” The overarching implications of time in pavilion design are the longevity of the structures’ life, the reference to specific time periods (either historical, present or future contexts) and the permanence of social change in regards to the pavilion application. This social change is a reaction to the architectural exhibition embodied within the design. The pavilion is unique in the architecture field because it is the mesh between architecture and art. Besides in pavilion design, “sculpture is largely omitted from discussions of modernist architecture.” The building is the exhibition itself and therefore has a message with specifically targeted audiences. The viewer is implicated in the design by experiencing the form both interiorly and exteriorly. Additionally, a pavilion’s life span changes based on design and setting. Examples such as the Shanghai Expo or Venice Biennale have defined life spans for the pavilions because of the specific setting and defined longevity. Design choices such as material stability, size, and form all contribute to limited or expanding the lifetime for all pavilions. Certain use of material creates limitations in design longevity and drives the design because of their inherent physical limitations.
Pavilion design is "a choreography of movement and stasis of both abstract and experience space, of intensity and repose." This fluctuation ties together to the larger design component within this thesis, the tour, with the Detroit Pavilion. The history of architectural pavilions and their three defining aspects as previously noted motivate the pavilion design to achieve the intended transformation along the Woodward Tour from passive to active and to amplify transitions. The pavilion, in this case the city spectacle, is the starting and ending point for the tour. The historically iconic site is a cognitive signifier to residents and visual differentiation signifier to visitors as a point of interest. This site creates both limits, within the existing concrete curb, and a framework, the existing structural components projecting through the ground, for the pavilion design. This site sits above a large parking garage for downtown visitors, which creates a smooth transition between the automobile scale and speed of movement when coming to the site to the pedestrian speed and scale of movement of the first portion of the tour. The users ascend down the existing parking garage ramps in their car and then move on foot up through the ground plane at the vertical circulation shafts (located at the previous elevator shaft locations).

Lastly, site specificity drives this building typologies design aesthetics. Whether a pavilion is sited within its discussed context (in this study) or extracted from the physical context (Universal Expositions), the building must react to a specific place or places and have an overarching message to the audience. The reference to specific economic, social, political, racial, or physical climates of a specific place makes pavilion design the most site-specific (better defined as context-specific) building typology of the architectural profession. The lack of program removes other variables from the design equation, leaving contextual references as design driver for pavilions.
The first level of arrival is the street plane of the pavilion. This level is populated with linear defined movement paths framed by the structural components creating pathways within the existing grid of structural components on the site. These frames are multipurpose in the architectural functions. The continuous steel frames are structure for the ramped plane above, walkway limits at the street level, and spaces for pause and reflection at the path intersections. The use of repetitive structure shows stability in the structure of the pavilion and permanence in the cityscape. These components are manipulated both in plan (frame offset distance) and section (varied width and height) to create different speed sequences and feelings of tension and compression for the pavilion visitors. Progression of time and movement are dictated in the placement and manipulation of these frames to create the lateral circulation paths. The structural steel frames also create the core (wall plane, structure and railing) for stairs leading up to the ramp’s peak on the northeast edge of the site.

Three components create the pavilion experience: the (vertical circulation) beacon, the (structural and lateral circulation) frames, and the (path and connector) plane. The beacons, as previously stated, carry people vertically between the levels of the pavilion: the garage (automobile), the street level (pedestrian), and the ramped plane (pedestrian). There is a differentiation between defined movement patterns at each of the designed levels accessed from the beacons.
The concrete ramped plane moves fluidly from the sidewalk level up to the people mover access point and raises up parallel to the Woodward Avenue sidewalk path. This change in level, material, and scale of pathways gives visitors a sense of selection and self-defined experiential sequence when traversing the site either as part of the tour or otherwise. Fast-paced pedestrian movement in the busy and dense city is slowed down with the gradual rise of the large ramp plane. The ramp grows vertically in the direction that Detroit grew, culminating in a space of reversal and tension where the ramp, staircase, and people mover join, just as Detroit’s growth resulted in the downfall of the city. The field of the city engulfs the object of the pavilion creating a sense of enclosure and scale for the pavilion, saturating the empty space within the mass of skyscrapers. The cities growth and demise are resultant from one component (the automobile). This pavilion design uses this component-based idea to exemplify how the manipulation of one object can affect a larger picture.

III. MONUMENTS

Woodward Avenue Monuments in order along tour path from the Detroit Pavilion to Pontiac and back to the Detroit Pavilion (each with “beacon” component interjection to signify importance along the tour):

- Vinton Building
- People Mover
- Spirit of Detroit Statue
- Dodge Fountain
- Joe Lewis’s fist Monument
- Hart Plaza (GM Complex)
- Soldiers and Sailors Monument
- Central United Methodist Church
- Comerica Park (pictured)
- Brush Park Historic District
- Detroit Medical Center
- First Congregational Church

- Detroit Institute of Art
- Hecker House (pictured)
- Detroit Film Theatre
- MOCAD
- Garden Bowl
- Piquette Avenue Plant
- Highland Park Ford Plant
- First mile of pavement
- State Fairgrounds
The Woodward Avenue Tour commences at the Detroit Pavilion, the iconic image for the proposed design. This pavilion embodies the spirit and experiential sequences as shown along the 27-mile tour dissecting the cities unique present condition as shaped form its past turmoil. The thresholds are places of change in space and/or time embodied physically along the Woodward Avenue corridor. Visitors move south along Woodward avenue sidewalk on foot to the Vinton Building and Hart Plaza before boarding the tour trolley at the riverfront and traveling 27 miles out to Pontiac and take the pedestrian path to overlook the city. Users then reverse back towards the city for the remaining 27-mile trip. The tour-goers then continue along the street by foot when entering into the downtown segment and move south towards the Wright Kay building and ending at the Detroit Pavilion. In addition to the interjections of the pavilion design components at the tour thresholds, the beacon will signify monuments where they exist along the tour path. The implementation of these beacons will vary in height and prominence according to the scale of movement at that portion of the tour (i.e. speed and car or pedestrian).

IV_THRESHOLD INTERJECTIONS

Cranbrook Academy of Art
Detroit Zoo
Woodlawn Cemetery
Detroit Amtrak Station
Fisher Building (Fisher Theater)
Detroit Historical Museum
Detroit Public Library (pictured)
Wayne State University
Samuel L. Smith House
David Whitney House
Detroit Symphony
St. Johns Episcopal Church
City Theater
Fox Theater (pictured)
Fillmore Theater
Wright Kay Building

Figure 3.14 Figure 3.15
St. Johns Episcopal Church
City Theater
Fox Theater (pictured)
Fillmore Theater
Wright Kay Building

Figure 3.16
I. THE WOODWARD AVENUE TOUR OUTCOMES

The Detroit Pavilion and Woodward Avenue threshold component interjections embody the spirit of Detroit in its past, present, and proposed future condition. Woodward Avenue, the spine of the city, showcases the physical structure of the city (in plan and section) and therefore reveals the narrative of the city along a singular path. Using the component based design along this artery ties together scales of design within a large site and embodied context. The plane, frame, and beacon components each reference present physical conditions, present movement patterns, and past cultural significance of place.

The fluctuation and contrast between movement and stasis ties together the larger design component of this thesis, the tour, with the Detroit Pavilion— the design component embodying the spirit (experiential sequences, forms, and image) of the city and tour. The climax of the tour is the Detroit Pavilion, showcasing the cities urban structure, experiential sequences and architecture, which is the form of this unique context. The pavilion saturates monumental empty space with individuality and significance to shape Detroit’s urban identity.

The placement of design interjections at empty space is carried through the design with the Woodward Avenue thresholds as supplemental sites for tour path designators. These threshold interjections together create a collage of the city along the path. Interjections create stopping points, places of reflection for residents and visitors to be aware of the different experiential sequences, forms, and building typologies along the street and throughout the city. This contrast of material, form, and movement creates visual interest— attracting people to Detroit to revive the post industrial wasteland. The collective memory of the city is at the heart of its downfall, and will now be the node of growth for the future, culminating in an altered view of the city. This view is one of hope while referencing and highlighting a tumultuous cultural, physical, and political collective memory of place.


II _BIBLIOGRAPHY

_Detroit_

Kenyon, Amy Maria. 2004. _Dreaming suburbia: Detroit and the production of postwar space and culture_.


_Sharing Cities._ Museum of Contemporary Art Detroit, Detroit, MI. February 3, 2007-April 1, 2007 (exhibition)

_Sugrue, Thomas J. 1996. _The origins of the urban crisis: race and inequality in postwar Detroit_. Princeton


__Collective Memory__


__Tourism__


Urban Design


Urban Voids


II. KEY TERMS

COLLECTIVE MEMORY__ the significance of urban structure, its individuality, and its architecture, which is the form of this individuality (Rossi).

INTERJECTION__ Design component (at any scale) manipulated or added in this thesis proposal. Highlighted element within a tour portion (either pedestrian or vehicular) which showcases aspects of Detroit’s specific culture. Amplification of existing features with design interjections extracted from pavilion design methodology and proposition.

MEMORY OF PLACE__ The result of a process of selection and of organizing what is selected so that it is within reach in expectable situations (Lynch 36).

PAVILION__ comes from “Papillon,” the French world for butterfly. “That which arrives, fluttering in from an unknown place, a pure image in flight, hovering for a moment, touching down and standing there fully exposed before fluttering away again, leaving everything changed in its wake” (Colomina 77). Pavilion is built form embodying cultural importance of a place- in this case the home of the structure- it is the collision of sculpture and architecture with an embodied context of place. “Pavilion- or outdoor room- is demarcated by its pedestal and by its canopy. The pavilion places us on the threshold of interior and exterior” (Curtis 9). It is a subdivision (portion) of a monumental (form) (http://www.britannica.com/EBchecked/topic/447326/pavilion). In this context a pavilion is a representation of the present city and its past.

STORYBOARD__ A panel or series of panels on which a set of sketches is arranged depicting consecutively the important changes of scene and action in a series of shots (Merriam Webster).

TEMPORAL COLLAGE__ a “series of events to be visibly illustrated and contrapuntally opposed in the
construction of the new” (Lynch 170). A technique often applied to this process is layering for aesthetic expression of time progression. This layering technique is constructed in a non-linear and intertwined manner. “Where it is the enhancement of present value and a sense of the flow of time, I should encourage temporal collage, creative demolition and addition; where it is personal connection, I suggest making and retaining imprints as selective and impermanent to memory itself” (Lynch 64).

“Temporal collage requires an interpretation of history that may be in error and may change from generation to generation. The selection of the remains whose visual presence should be amplified is a consequence of that interpretation” (Lynch 171) and not solely on personal aesthetic appeal by the designer. Creative demolition and addition.

THRESHOLD_ signified transition with interjection placement, transition between tour portions (vehicular and/or pedestrian).

URBAN RECONSTITUTION._ To accentuate the historical place while attracting people to the site and making it a viable attraction for tourism. This process renovates an area to attract the social vibrancy that once populated a specific area or site.

ARCHITECTURAL STYLES

NEO-CLASSICAL._ An architectural style based primarily on the use of forms of Classical antiquity used in both public buildings and opulent homes; aspects of this style are imitative of the earlier Classical Revival style (often called “Early Classical Revival”) that was most popular from about 1770 to 1830; others are imitative of the Greek Revival style that was popular from about 1830 to 1850. Buildings in this style are generally characterized by: a smooth ashlar façade, an attic story, an enriched entablature, and a parapet; a symmetrical façade, commonly having a visually important full-width portico with full-height wood or stone classical columns or with square columns (sometimes paired) and full-height pilasters, or a one-story-high portico; an unadorned roof line; often a side-gabled roof, hipped roof, or gambrel roof; a moderate overhang at the eaves or boxed eaves; balustrades frequently located just above the eaves; commonly ornamented with statuary; a wide frieze below the cornice; double-hung, symmetrically arranged, with lintels above the windows; in homes, usually six-over-six or nine-over-nine double-hung windows; a doorway at the center of the façade, capped with a decorative lintel or with a broken pediment; ornamental elements usually surround the door.

QUEEN ANNE._ In the United States, the so-called “Queen Anne style” is loosely used of a wide range of picturesque buildings with “free Renaissance” (non-Gothic Revival) details rather than of a specific formulaic style in its own right. “Queen Anne”, as an alternative both to the French-derived Second Empire and the less “domestic” Beaux-Arts architecture, is broadly applied to architecture, furniture and decorative arts of the period 1880 to 1910.

CHICAGO STYLE._ a style popular ca. 1895-1930 which refers to the commercial and office form that developed in response to the new technologies permitting greater physical height and larger expanses of open floor space. Metal skeleton framing, first in cast and wrought iron, later in steel, was foremost among the new technological developments. Typically five or more stories in height, the character derives from its fenestrations. Whereas load-bearing masonry walls admitted relatively few windows, the new structural skeleton permitted maximum light and ventilation. A common window type is a three-part window with a large rectangular fixed central light flanked by two narrow, double-hung sashes (http://www.wisconsinhistory.org/dictionary/index.asp?action=view&term_id=9256&keyword=Space).

ART DECO._ A 1920s style characterized by setbacks, zigzag forms, and the use of chrome and plastic ornamentation.