

UNIVERSITY OF CINCINNATI

Date: May 19, 2009

I, Kimberly Ann Martin,

hereby submit this original work as part of the requirements for the degree of:

Master

in Architecture

It is entitled:

A Fine Mess: Negotiating Urban Discrepancies

Student Signature: Kimberly Ann Martin

This work and its defense approved by:

Committee Chair: Rebecca Williamson, Ph.D.

George Thomas Bible, M.Civ.Eng.

Approval of the electronic document:

I have reviewed the Thesis/Dissertation in its final electronic format and certify that it is an accurate copy of the document reviewed and approved by the committee.

Committee Chair signature: Rebecca Williamson, George Thomas Bible

A Fine Mess:
Negotiating Urban Discrepancies

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 Department of Art Architecture and Planning
of the School of Architecture and Interior Design
by

Kimberly Ann Martin

B.S. Fine Art
James Madison University
December 1991

B.S. Interior Architecture
University of North Carolina at Greensboro
December 2005

Committee Chairs:
Rebecca Williamson, Ph.D.
George Thomas Bible, M.Civ.Eng.

abstract

This thesis explores the potential of architecture to increase connectivity between two socio-economically disparate communities in downtown Cincinnati, OH. The socially active, but economically neglected neighborhood surrounding Grant Park is physically separated from the urban revitalization project and resulting economic and cultural activities on Vine Street to the west and Main Street to the south. Street configurations in the neighborhood, and 4-lanes of busy vehicular traffic on Liberty Street separate the two areas. A wall of empty warehouse buildings flanks Grant Park on the southwest side, severing visual connection between the two areas, and blocking potential traffic flows along a number of city blocks. The physical properties of the site reinforce socio-economic borders between the two areas.

The goal is to outline an urban design methodology, and propose a system for architectural intervention that can unify and re-enliven a community currently separated along racial and socio-economic lines. Applying urban design strategies to the scale of architecture, two disconnected communities will become physically, economically, and visually linked, promoting social and economic engagement between them.

This intervention includes an urban design scheme and an architectural intervention intersecting a block of unused warehouse buildings between Grant Park and Vine Street. Increasing pedestrian flows, encouraging eddies of activity, and creating a new physical corridor in and out of this location will encourage better economic and social flows between Grant Park and the rest of Over the Rhine. This design scheme will celebrate and anchor the existing social construct, while supporting the neighborhood's activity with increased access to services and goods. Gradually adding small programmatic changes will allow for slow, organic growth of the community and exchange with the surrounding areas, without threatening to displace the current inhabitants by rapidly increasing property values and changing its demographics.

In order to accommodate population growth and adjustments to resource availability and allocation, the built environment is becoming a network of dense urban centers. Inter-disciplinary practice and schemes are key to creating sustainable solutions for human habitation and long-term growth. The scope and program of this project are a hypothesis and test for new holistic paradigms in environmental design.



table of contents

Abstract.....ii

Table of Contents.....iv

List of Illustrationsviii

Introduction 1

Theoretical Framework..... 5

 The Urbanity of it all 6

 A Fine Mess 6

 Cities are Organisms..... 6

 Designing Organically 6

 People Make Places 7

 The Importance of Diversity 7

 Eddies and Flows..... 10

 Connectivity and Porosity..... 12

What’s Architecture Got to do With it?..... 13

 Deleuzean Flows..... 13

 Architectural Application of Flow 14

 Hybridity 16

 Context and Legibility..... 17

 Architecture as Art..... 19

 Engaging the Senses as Well as the Intellect 20

The Case for Archi-Urban Design.....	22
Methodology	23
Follow Gehl’s approach:.....	23
Consider Jane’s suggestions	23
Incorporate Ellin’s notions:	23
Urbanistic Architecture: The Design Solution	24
Conclusion	38
Bibliography	40

list of illustrations

- 1 <http://www.metropolismag.com/webimages/1846/astor050521h35.jpg>
- 2 Kimberly Martin, photo collage.
- 3 http://farm3.static.flickr.com/2307/2253343509_f8128506f3.jpg?v=0
- 4 Kimberly Martin
- 5 Kimberly Martin
- 6 Kimberly Martin concept sketch
- 7 <http://www.pbase.com/yvesr/image/61343211>
- 8 <http://www.metropolismag.com/webimages/1846/astor050521h35.jpg>
- 9 <http://www.gehlarchitects.com/?#/159787/>
- 10 <http://www.beyondstructure.com/images/greenwich-village.jpg>
- 11 http://en.wikipedia.org/wiki/Greenwich_Village
- 12 <http://www.abasis.dk/.../Copenhagen/gallery/Stroget.jpg><http://www.dpz.com/projects.aspx>
- 13 http://dpz.com/projects.aspx?Project_Number=8805&Project_Name=Kentlandswww.ocin.org/flying_pig/pigXIII/bus_phonopole.jpg
- 14 http://www.kalifowitz.com/mobile_images/unnamed-image-1-741069.jpg
- 15 <http://k41.pbase.com/o6/73/280873/1/84894436.PjRTTDge.FountainSquare1m.jpg>
- 16 www.sepa-sigma.com/en/img/technology_picture.gif
- 17 “Nude Descending a Staircase,” Marcel Duchamps. Oil on canvas., 1912.

- 18 <http://graphics7.nytimes.com/images/2004/02/12/nyregion/subu.650.jpg>
- 19 <http://www.abasis.dk/article/Copenhagen/VCPH9.html>
- 20 <http://www.daap.uc.edu/library/archcinci/intro.html>
- 21 law.jrank.org/.../gat_0000_0002_0_img0180.jpg
- 22 www.zaha-hadid.com
- 23 Kimberly Martin
- 24 <http://nymag.com/realestate/features/2016/17147/>
- 25 <http://nymag.com/realestate/features/2016/17147/>
- 26 <http://www.ny-brownfields.com/Target.jpg>
- 27 http://thefuntimesguide.com/images/blogs/new_target_store.jpg
- 28 <http://www.ryancompanies.com/upload/Target%20Store-CapeCoral-Lg.jpg>
- 29 <http://www.yourascent.com/the-view/photogallery/default.aspx?section=All>
- 30 <http://www.daniel-libeskind.com/projects/show-all/jewish-museum-berlin/>
- 31 <http://www.daniel-libeskind.com/projects/show-all/jewish-museum-berlin/>
- 32 http://www.post-gazette.com/images4/20061010denversh1_450.jpg
- 33 <http://www.daniel-libeskind.com/projects/show-all/jewish-museum-berlin/>
- 34 www.ucar.edu/news/releases/2006/images/mexico.jpg
- 35 static.flickr.com/24/54637141_ee0ec50f7c_b.jpg
- 36 <http://redjotter.files.wordpress.com/2008/10/eames-design-process.jpg>

x |list of illustrations

37 http://www.post-gazette.com/images4/20061010denversh1_450.jpg.

38 Kimberly Martin

and all subsequent images: Kimberly Martin

introduction



Kroger Tower in Cincinnati. Over the Rhine is behind.

I moved downtown to Cincinnati’s Over the Rhine neighborhood (“OTR”) in the fall of 2008. Prior to that move, I worked at an architecture firm in the neighborhood and was immediately taken the Italianate building stock, OTR’s potential to be a thriving urban center, and the people who lived there. Having lived in a number of cities going through ‘urban renewal’ phases, I was also drawn to the familiar tension of a city and its culture in transition and wanted to be physically present for the evolution. In the early 1990’s I lived in the Canton neighborhood of Baltimore. Within 4 years, the value of our house had nearly doubled, 80% of our original neighbors had moved away, business at the bar across the street dropped precipitously, and the neighborhood had completely changed. The local corner bars turned into hipster martini lounges and dance clubs with live bongo players. We got a big chain bookstore with a big-name coffee shop in it—and all of that was great! But no one sat on the stoops any more and the sidewalks were empty. What had once been a tightly-knit, blue collar community solidly connected to its immigrant roots, became an over-inflated housing market for young urban professional in less than five years.



Main Street in Over the Rhine - Cincinnati, Ohio

So when I moved to Cincinnati, I was interested in both vantage points of this transition. OTR has amazing housing stock—most of it empty after the 2000 riots cleared the neighborhood almost completely. And I wanted to see those buildings come back to life. I also understood that its mix of building size and use was uniquely desirable. Small, walkable streets and 4-story buildings with businesses on the first floor and residences above make for great downtown living spaces. I wanted to bear witness and support what was left of the existing neighborhood before its transition was complete. And in turn, this led me to explore ways in which artists and designers—as opposed to developers and city councils—might be able to change the current paradigm of this kind of transition. I envisioned that there were options that would support both the interests of the current inhabitants and the need for economic and physical redevelopment in a sparsely populated downtown—that we don’t have to push out current inhabitants to make room for new ones.

The efforts to bring life back to Main Street were coming to fruition—the arts district was becoming dense enough to support people living there. Empty storefronts were becoming new galleries and coffee shops and non-profit offices and barbershops. But it wasn’t lively. When people did walk down the sidewalk, they were only going from point A to point B and didn’t stop to talk to each other. During the day, there weren’t people out on the streets and at night, outsiders

still didn't feel completely safe. The buildings all had new paint jobs and storefronts—some even had flowering window boxes, but it wasn't a thriving space.

What struck me is that nearby in surrounding areas there was a plethora of social activity. Many people sat out on stoops to watch what was going on in the street. No only did people use the sidewalks, but the streets were used as informal piazza spaces—cars were secondary to people on these streets. People made eye contact and spoke to each other when they passed. They even called out to each other across the street, or from windows to sidewalks below. This was a community with a sense of belonging and shared space. But those areas hadn't yet been infused with new revenue streams. Despite their geographic proximity, these two neighboring communities are quite distinct economically and socially.

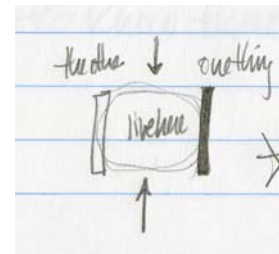
A little north on Main Street, across Liberty Street, the 4-lane street that laterally bisects OTR, there was an especially vivacious area that also happened to be a specifically derelict part of the neighborhood. Although most of the businesses in this small section of OTR surrounding Grant Park are closed and most of the residences are boarded up, people were using the space whenever weather permitted. Often, I'd drive home from studio after midnight and find the park and surrounding sidewalks full of people. Groups would be sitting on their stoops or gathered on the corners. Children would ride their bikes or chase each other around the corners. Young men would be playing basketball while young women stood along the fence to watch. That kind of interaction didn't happen on Main Street, despite its new street lamps and freshly painted storefronts. The disparities between the two areas were blatant.

All of the social activity described above happened 2 short blocks north of the area of Main Street where a lot of programmatic and economic change had occurred yet little had been realized in the way of social revitalization. The forces that separated these two areas intrigued me. A series of barriers between the two parts of the neighborhood became apparent. These 'walls', that helped create the disparities in social and economic energy within the area. Further investigation demonstrated that these walls took all forms; physical, psychic, social and economic. And the thesis question took form: how can design help integrate these two spaces?

A new paradigm in 'urban renewal' that simultaneously celebrated and nurtured the existing community while encouraging new economic flow is needed. Rather than viewing these walls as bad and completely obliterating them, I viewed those walls as purposeful. I considered a



Grant Park - Cincinnati, Ohio



Early concept sketch

project that could highlight those walls, shed some light on them to help people recognize them. Perhaps there were some that could be eliminated, or punctured to facilitate flows of goods and people. Some could direct traffic in some way, perhaps reaching out to the inhabitants of the community at certain times or places. Others could confront and block us, but be translucent or transparent, serving as both marker and director. Some were traversable and inhabitable and could become an integral part of the living environment.

So I undertook an exploration for an inspiring, organic way to increase economic vitality in an urban center in decline—one that doesn't push out the existing inhabitants with higher tax brackets and upscale commercial interests. I attempted to work within a methodology that seeks simultaneous economic revitalization and celebration of the existing community—one that doesn't throw the baby out with the bathwater, so to speak. Building upon writings of Jacobs, Gehl and Nan Ellin, this methodology attempts to view urban situations in terms of all kinds of capital; social, architectural, ecological, rather than only considering the financial capital involved. Incorporating notions of Deleuzean Flows and phenomenological design approach, the architectural product is integral with its urban environment, and is humanistic.

“Urbanism is something that creates potential,
and architecture is something that exploits potential,
exhausts potential ...
Urbanism is generous and architecture is egotistical.”

- Rem Koolhaas

theoretical framework

The Urbanity of it all

A Fine Mess

Architecture and urbanism are integral parts of city design and should be undertaken in tandem to facilitate functional, flexible, and enjoyable environments. Urban planning and architectural design as separate entities have produced inhumane urban landscapes and pockets of dereliction and crime during natural cycles of growth and decay. Both large-scale, long-term urban thinking and programmatic, aesthetic architectural ideation is necessary to design functioning, sustaining cities. Without the ego Koolhaas refers to as inherent in architectural production, there'd be no drive to create or finish design products. Urbanistic notions give the flexibility to continually rethink solutions and visualize improvements in our cities.

Cities are Organisms

Influential urban designers such as Jane Jacobs and Jan Gehl, as well as contemporary writers like Nan Ellin describe cities as complex organic systems; living, growing, responsive organisms that thrive on diversity and population density. In an age where resources are dwindling and economies demand reuse and adaptation of existing building stock, a similar attitude toward architecture is timely. Urban architecture should be able accommodate changing demographics and population density. Buildings, as cells of the larger city body, should respond to the needs of the user utility and aesthetics. Jacobs writes that the “public peace” occurring on good city streets and sidewalks is the result of an “almost unconscious, network of voluntary controls and standards among the people themselves, and enforced by the people themselves.”

¹ Human activity shapes the urban environment; therefore, people should be an integral part of design consideration on both an urban and architectural scale.

Designing Organically

Informed by these urban designers, and incorporating contemporary architectural theories pertaining to Deleuzian flows and phenomenology, a new methodology for city planning and building arises. A complex environment like a city demands a deep and broad methodology that can accommodate the intricacy of an organic structure. Observations of the flows of site (physical, historic, environmental, etc.) allow for an accurate accounting of the site's resources and give rise to opportunities for appropriate exploitation, suppression, or encouragement thereof.



Los Angeles Westin Bonaventure Hotel



Downtown Cincinnati office buildings

¹ Jane Jacobs, *The Death and Life of Great American Cities* (New York: Vintage, 1961), 32.

Analysis of the existing space's influence on activities therein (both desired and undesired) adds depth to the accounting. Jacobs writes that, "A city's collection of opportunities of all kind, and the fluidity with which these opportunities can choices can be used, is an asset—not a detriment—for encouraging city-neighborhood stability."²

People Make Places

Danish urban consulting firm, Gehl Architects utilizes a working methodology in their projects that produces functioning urban environments attuned to and supported by their architectural environment, which facilitate a variety of activities and experiences for the user. To paraphrase their process, a functioning design solution follows a three-step, process based on human activity and utilization. First and foremost the 'life' of the space, including its inherent inhabitants, their activities and the attraction of a place are catalogued. Second, a network solution to support and encourage quality of life within the space is developed. The 'space' component involves scale, form and climate considerations. The buildings and architectural components are only considered subsequent to analysis of the life and space of an area. At this point, the effect of mass, height, scale and program of existing and potential buildings are examined and a designed solution can develop. Gehl Architects' process ensures an authentic solution that is respectful of and responsive to the existing place; its people and their activity.

The Importance of Diversity

According to numerous contemporary urban designers, diversity is the key to lively cityscapes. Unfortunately, in America, suburbanization after WWII helped to stratify programs and separate people from their daily activities and diversity was designed out of our urban spaces: sprawl was born. Planners and zoning laws can be implicated in its proliferation, the roots of which can be traced back to the turn of the 19th century. Industrial cities like London had begun to segregate their factories from their residences in order to lessen pollution and make their cities more habitable. This dissociative planning system was successful in the short-term, and city planning as a practice and profession—based wholly on the example of an experiment a few decades old—became the foundation for city development from that point on. Adding fuel to the fire, building upon Enlightenment thinking and reflecting lessons learned during the war, management styles encouraged segregation and categorization of activity and demographics. Notions that worked so well in running a war machine—classifying, categorizing, and specifying—were applied to city planning.



Gehl Architect's urban design methodology

² Ibid, 139.



In the case of cities, they took a complex human settlement, and said, “Out with the old,” and replaced it with a rational model that could be easily understood through systems and flow charts. Town planning, until 1930 considered a humanistic discipline based on history, aesthetics, and culture, became a technical profession based upon numbers. As a result, the American city was reduced into simplistic categories and quantities of sprawl.³

The antidote to sprawl and key to thriving urban spaces is what Jacobs calls, “exuberant diversity”. Intensifying program in urban environs will increase density in our cities, helping to ameliorate the degradation of our urban environment resulting from sprawl.

People are attracted to activity, which encourages the inhabitants of a lively neighborhood to watch what’s happening on its streets, becoming their own built-in security system. Jacobs refers to quality as “eyes on the street” and discusses how dense, diverse neighborhoods like New York’s Greenwich Village work in this way. In a multi-story building, businesses on the first floors ensure that the space is used during the day and offers protection for the residences above. Reciprocally, the residents offer security for the shops below when they are closed during the evening hours. This simple diversification of program creates a simple, non-intimate social network within the neighborhood. Sidewalks in this type of neighborhood, which are utilized as community space by all age groups add another level of connection in this informal network of user/overseers. Jacobs calls to this important aspect of activity as “sidewalk life”.



Greenwich Village, New York City

Diversity covers not only program, but levels of personal activity and interaction. Daily life in a functioning city offers access to goods and services, which increase the utility of the space. Gehl’s studies in the 1970s articulated three levels of activity necessary for a lively urban environment. Necessary activities involve daily needs such as running errands, transportation and shopping. Optional activities are dependent upon the weather, like taking a walk, sunbathing, and simply hanging out or people watching. Social activities are dependent upon the presence of other people in the space and include kids playing, greeting and conversation between inhabitants, as well as less active social engagement. Each of these is necessary because people have a need for contact with each other at varying levels of contact—from passive to close friends. If

³ Andres Duany, Elizabeth Plater-Zyberk and Jeff Speck, *Suburban Nation: The Rise of Sprawl and the Decline of the American Dream* (New York: North Point Press, 2000), 11.

activity in the exterior environment is missing, the contact at the lower end of the scale drops off. That passive contact is important because it leads to other levels of interaction, gives the person information about the social environment, and offers necessary stimulation.

The complexity of an urban environment that meets all of these requirements demands a dynamic design intent. ‘Hybridity’ as Nan Ellin refers to it, is a necessary approach to urban design especially in regard to program. This idea can also be applied the borders between the previously delineated arenas of landscape design, urban design and architecture. According to Mark Lee, these spaces can be reconceived as no longer “a stable entity but a performative state” that “actively seeks to redefine new boundaries while simultaneously transgressing established ones.”⁴ For long-term sustainability of our urban and natural environs, hybrid programs can increase the density of activity without necessarily increasing building density, according to Ellin. “The outcome is new hybrid topologies and morphologies that pool human and natural resources to the benefit of all.”⁵ Just as sprawl begat suburbia, cross-programming will beget new typologies in our urban environments. Examples run the gamut from public to private and large to small spaces such as a lounge/nursing area in a department store toilet, restaurants with outdoor café seating, bookstores/coffee shops, Laundromat/bars, and abandoned rail corridors/parks.

The key to thriving urban spaces, according to Jacobs is “exuberant diversity”. Gehl supports this idea with the three types of outdoor activities. Ellin’s encouragement of hybridity in program encourages flexibility of use in a space ensures utility at all times of the day and in all seasons of the year. In an urban space designed accordingly, there would be a variety of activities happening regularly, which would ensure that it was an attractive space for people and perpetuate its use. As Gehl proved with his Strøget project in Copenhagen, if you create pedestrian streets, people will come fill them with activity—regardless of culture. This pedestrian zone is a draw for tourists, with street performers, outdoor cafes and plenty of shopping but also acts as a pedestrian thoroughfare on two axis through central Copenhagen.

Pedestrian streets alone, however, do not guarantee a lively urban landscape, and this is why diversity is so important. A diverse program and incorporation of multiple socio-economic groups ensure that a neighborhood has a broad base of support. As New Urbanism has demonstrated over the last 20 years, designing without the sufficient breadth of diversity creates



Strøget Pedestrian walkway, Copenhagen, Denmark

4 Nan Ellin, *Integral Urbanism* (New York: North Point Press, 2006), 35.

5 *Ibid.*, 23.



Corporate coffee shop in the town center of Kentlands - Gaithersburg, MD

master-planned neighborhoods with a rigid aesthetic. What seems utopic in a snapshot, doesn't provide an enduring structure for successful urban environments. This type of master-stroke building project and its economic structure discourages all tenants who can't afford rent in new building—also doesn't allow for flexible buildings for changing uses. When the hot spot of a neighborhood's town center is a corporate coffee shop, what happens to that town center when Starbucks (and coffee shops in general) are no longer in fashion?

Cincinnati's Main Street, for all its positives, doesn't yet support the breadth of income levels and utility that's necessary for a lasting, thriving urban neighborhood. It lacks numerous services of utility (post office, cleaners, corner grocery) as well as spaces for people watching to 'guard' those. Simply adding some more programs with outdoor seating on the sidewalk and installing some seating at the bus stops could help with this immensely. New Urbanism's commonly historicized aesthetic often creates an environment that is inauthentic to the place and people, becoming a simply themed. Luckily, Cincinnati has its wealth of period building stock to work with. All that's needed is care for an attention to the needs of the user as far as goods and services go and some visionary thinking about how to flexibly design for potential utility.

Eddies and Flows

Diversification of activity and program increases flows of interest and activity, enlivening an urban environment by encouraging eyes on the street, and sidewalk life. A space designed this way supports 'flow', which Nan Ellin purports as the ultimate goal of contemporary urban design in her 2006 text, "Integral Urbanism". This approach to urban design integrates multiple design elements, practices, and fields: program, morphology, scale, plan and section, built and unbuilt environments, populations and demographics, design practitioners and civilians, conceptual and pragmatic methodologies, approaches and attitudes. The ultimate goal of Integral Urbanism is to create spaces and places that are 'in flow'—where inhabitants are neither bored nor over stimulated and a balance of energies allows for continuing cycles of activities and engagements. People and program are interdependent and a thriving urban environment demands that the space be designed to encourage these interactions. These spaces exist in a new organizational system that "encourages ease of movement"⁶, while offering opportunity for mystery and choices in navigation; ebbs and eddies of movement and circulation patterns. Mirroring that of Gehl, which considers the qualities of an urban environment first and foremost, Ellin describes her approach to urban design by stating:



Typical bus stop signage in Cincinnati

6 Ibid, 6.

Integral Urbanism simply validates our intuitive understanding of how places should be—dirt, disorder, and unpredictability included—rather than propose some ultimately undesirable as well as unattainable utopia. Places of urban integrity exemplify certain qualities. Places in search of the vitality that these qualities endow might learn from them.⁷

Characteristics of Ellin’s flow include immersion, awareness, harmony, meaning, and purpose,⁸ all of which happen when program is diversified and intensified through cross-programming. These ideas are firmly rooted in and supported by Jacobs’ and Gehl’s notions about urban design, and *Integral Urbanism* pushes them beyond the boundary between urban and architectural design by ‘intensifying program’. Considering the program of an environment in all spatial and temporal dimensions helps to ameliorate the disconnection felt in many contemporary urban environments, but invigorating them with activity. Relating directly to Jacobs’ ideas of diversity and eyes on the street, cross-programming and cross-designing encourage the complexity of use necessary for vital, interesting environments. It is this type of urban environment that Koolhaas refers to when he speaks of the ‘poetic density’ of Manhattan and the “potential of each block to support an infinite number of superimposed and unpredictable activities.”⁹

Examples of cross-programming include some common hybrids such as bookstore/ coffee shops, laundromat/bars, and urban squares that host a number of programs. The MOMA PS1 contemporary art museum in Queens, New York is an unusual, but effective hybrid. During the summer, a day-long dance party is held in the courtyard, which creates an enormous draw to an otherwise unused neighborhood. The museum itself is housed in a repurposed school building and programming includes an annual Young Architects competition to design the installation for the courtyard. All of this works to facilitate connection between party-goers and contemporary art exhibits, as well as the neighborhood inhabitants and people from other parts of the city visiting P.S.1. Cincinnati’s Fountain Square is another example, with programs that commingle spatial and temporal activity, including seasonal changes. This ‘town center’ contains outdoor café arrangements in the summer, an ice rink in the winter, becomes an outdoor movie theater on Saturday nights, and generally acts as public civic space and forum as needed.

7 Ibid, 7.
8 Ibid, 6.
9 Ibid, 20.



Warm-up at MOMA PS1



Cincinnati's Fountain Square on a warm Saturday night

Connectivity and Porosity

Circulation and connection are inherent components of hybrid scheme, both as themes and as generators for urban design interventions. Relating directly to flows, this includes social networks and vehicular traffic, crossing thresholds between interior and exterior as well as temporal boundaries. Ellin writes that, “Hybridization connects people and activities at points of intensity and along thresholds.”¹⁰ Connecting areas of intensity should be considered in vertical dimensions as well. Ellin describes an urban design approach containing qualities of hybridity and connectivity that results in corridors and cores of activity. These corridors serve to direct flows and increase intensity and cross-pollination between cores.

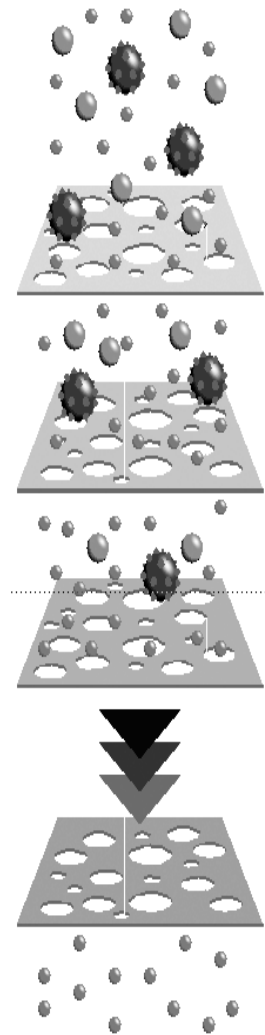


Diagram of a porous membrane

Porosity—how permeable a space is—is paramount in these complex environments. As Gehl and Jacobs articulate, people need various levels of privacy and interaction, and porosity is important to differentiate levels of contact. Ellin defines ‘porosity’ as “an urban condition that allows some seepage, but not free flow.”¹¹ The idea of porosity covers real and perceived translucency in the urban and architectural environments, which needs to be considered in myriad ways: visual (screening); functional (permeable building thresholds, porticos & windows for example); provisional (temporary, like home tours or gallery opening); temporal (changes occur over the year or day), historic (utilizing old parts of buildings to reference their history while designing new parts to accommodate changes in program needs); ecological (integration between natural and man-made systems and environments); circulatory (piazza spaces for an example, shared streets); experiential (nooks & crannies to be discovered); spatial or programmatic; and symbolic (like perceived separations between yards). A discussion of porosity inevitably leads to definition of thresholds and Ellin describes their challenge for designers in this way:

Thresholds—both ecological and urban—are naturally diverse, dynamic, and self-adjusting. The challenge for urban design and development is to make connections without losing the integrity of individual parts, providing something greater than their sum. The question is what to allow in and what not. The answer lies in translucency.¹²

10 Ibid, 18.

11 Ibid, 62.

12 Ibid, 82.

What's Architecture Got to do With it?

“Nothing exists in isolation, only in relation (or context), whether it is a building, a city, or a person.”¹³

As buildings are an integral part of an urban environment, architecture as a practice plays one of the foremost roles in urban design. Likewise, buildings are about the people who build and inhabit them. Therefore, architecture is not only the act of designing and erecting buildings—it encompasses a wider range of spatial relationships than simply shelter or the production of built form. Architecture translates ideas into form. Aaron Betsky, Architectural designer, writer, theorist and museum curator, defines architecture as, ‘physically and/or socially habitable space.’¹⁴ According to this definition, a constructed form that does not reference and respond to the material and social flows of its physical and intellectual environment (its context) is simply a building. Contemporary architecture strives to produce much more than that, and understanding environment as a confluence of and relationship between material and intellectual flows allows for an architectural product that is legible and fosters a richness of understanding. For this reason, architecture and urbanism can no longer be delineated—to facilitate the creation of holistic, enduring urban spaces, including buildings, they have to be approached and considered in tandem with each other.

Deleuzean Flows

Demonstrating that the idea of flow is an idea manifesting in multiple parts of the collective psyche, architecture is also lately concerned with the idea of flow. Not only are urban designers discussing ‘flow’ but architects, inspired by philosophical writings of Giles Deleuze, are concerning themselves with notions of flow and the challenge of designing accordingly. According to Deleuze, a ‘flow’ is any movement—potential or actual—of energy. Everything can be seen as part of a flow. Flows can be material (light; concrete; glass; pedestrian and vehicular traffic) and psychic (reasoning processes; the relationship of research and production required to create an academic presentation; the creation of a body of knowledge—drawing from historical context and putting forth intention for a future solution—such as in the field of architecture).

¹³ Ibid, 83.

¹⁴ Betsky, Aaron. From a studio discussion on the Biennale exhibition titled, “Architecture Beyond Building”, University of Cincinnati, 2008.



"Nude Descending a Staircase," Marcel Duchamp, oil on canvas, 1912



Levittown, New Jersey. Suburbia = Sprawl.



Again, Stroget in Copenhagen, Denmark



The concept sketch that won Zaha Hadid the CAC project.

Everything is a ‘flow’ of some sort of energy or another—coming together in physical or psychic form, specific to space and time, and disbursing again to return to flow: beyond temporal and physical limitations.

Flow ... suggests a new conception of the world and experience. The Deleuzian premise that “everything flows”—air, water, breath, bodily fluids, blood, traffic, information, capital, paint, culture, people and ideas—encourages novel reflection on social, cultural and political processes, including ecological and libidinal economies, but also artistic production.¹⁵

The ability to create and read architectural production as a process and product of flows is important for two reasons discussed previously: context and legibility. Analyzing and responding to material and psychic flows give an architecture relationship to its physical and intellectual environment. Without reference to and recognition of the flows of its site, an architectural endeavor runs great risk of being simply building. For example, the design of suburbia, based upon a limited consideration of flows of economy and labor, creates a resulting set of physical and social flows leading to isolation, and ignores flows that have sustained dense urban communities for centuries resulting in economic destabilization of urban centers the world over. At the building scale, responsiveness to physical flows of energy is in high demand as the sustainability movement (another flow in and of itself) gains momentum and importance.

Architectural Application of Flow

As architecture is a public art form, it must have meaning for the layperson or risk obsolescence. Therefore, legibility of intent and content are of the utmost importance to sustain architectural practice. Although the intricacies of Deleuze’s concept of flows may seem obtuse, these systems of energy movement are readily sensed. A design process that responds to flows, expresses those flows, and considers the resulting flows is intuitively relatable for the user. Architects can continue to have their intellectual discussions of project and non-architects can have comfortable, rich, and meaningful experiences of their environments.

¹⁵ Clifford Duffy at Wednesday, July 09, 2008 <http://radioradiodeleuze.blogspot.com/2008/07/flow-gilles.html>

Zaha Hadid’s Rosenthal Center for Contemporary Art in Cincinnati is an excellent example of the application and manifestation of flows in architectural design. The intent behind the creation of a new CAC building was two-fold: visibility and accessibility. In its prior space, the CAC as institution had become the site of ‘major civic discussion’¹⁶ with a controversial Robert Mapplethorpe exhibit in 1990 that sparked a criminal obscenity lawsuit. The Center’s successful defense of the criminal suit strongly positioned it as a cultural institution intent upon “encouraging openness to new ideas and ways of seeing the world.”¹⁷ The new building intended to stand metaphorically to embody this ideology. The concept for and form of the CAC represents the potential of physical flows and traffic patterns inside and out. Its hybrid program—acting as public gathering space and art gallery—allows it to demonstrate its relevance in the dialogue between the public and art (architecture). Further, it stands as form and process in the flow of architectural body of knowledge and potential thereof.

16 Dochantschi, Markus, Ed. *Zaha Hadid: Space for Art — Contemporary Arts Center: Cincinnati [Lois & Richard Rosenthal Center for Contemporary Art]*. (Baden: Lars Müller Publishers, 2004), 23.

17 Ibid.



Protestors of the shutdown of Mapplethorpe’s CAC exhibit on the grounds of indecency



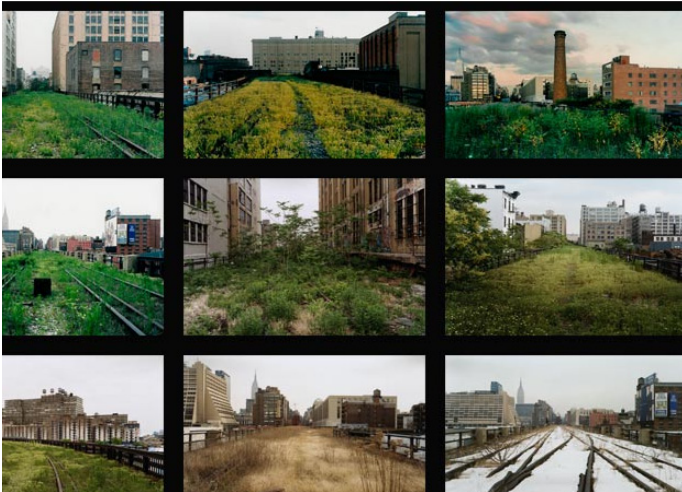
Interior and Exterior images of the CAC responding to flows of the site and within the building.





Its a park and non-automobile transit corridor in one.

And it demonstrates naturally occurring cycles in the flora and fauna of the landscape.



Hybridity

As demonstrated in architecture's fascination with Deleuzian flows, informed with the breadth and depth of information about the site described obtained through a holistic process, a designer is empowered to simultaneously create program and form appropriate to its spatial and utilitarian context. As architecture moves toward forms that respond to flows and urban design strives to create spaces 'in flow' the two processes can certainly inform each other. The resulting methodology and product of this type of approach will certainly demonstrate qualities of hybridity. Complex systems like cities and human habitation need diverse program to authentically accommodate them and support flows. Designers cannot stop this process at the threshold of the building—its antithetical to the whole notion. Hybridity must translate to architectural form as well. High Line by Diller Scofidio + Renfro in New York City reuses a defunct rail line, upon and through with people can travel between programmed spaces. Containing multiple entry and exit points increases its porosity, in addition to the specific visual connection spaces from people adjacent to, upon, and beneath the High Line.

Context and Legibility

“Man’s relation to locations, and through locations to spaces, inheres in his dwelling. The relationship between man and space is none other than dwelling, strictly thought and spoken.”¹⁸

Habitable space should be designed according to the resources available on the site and in consideration of the people within the site. These ideals are encouraged by recent resurgence in sustainable considerations for designing building systems and utilizing resources. Urbanistically, Jacobs and Gehl repeat this consideration and respect for context in influential urban design critiques, and Ellin contemporizes the notion in her encouragement of “authenticity”. Gehl’s entire design approach is shaped by an authentic read of the space before any intervention is considered. The result of Ellin’s contemporary rewrite of this process is called “Authenti-city ... resulting from a combination of large-scale and small-scale interventions, both systematic and serendipitous.”¹⁹ This process and product doesn’t need to be historicized to make it contextual. Rather, it allows for flexibility in design and framework that enables the resultant urban (and architectural) form to be of and related to its place and people, past, present and future. Translating this approach to architecture is simply a matter of changing the scale of the resultant product. As the components of cities, buildings should be an integral part of the urban design process. States Pallasmaa, “Buildings and cities provide the horizon for the understanding and confronting of the human existential condition.”²⁰

Relating the design of a place to its inhabitants is important for numerous reasons: creating interesting, diverse environments; promoting architecture as an art form; and utilizing design to strengthen one’s sense of self and one’s place in the world. First, As Jacobs reiterates, ‘diversity is key’ to thriving urban environments. Unfortunately, we can see evidence of the lack of diversity in so many American cities populated with the same series of corporate restaurants and big box stores, that we lose reference to where we are in the country. A highway exit in Albuquerque looks just like one outside of Washington DC and we lose the delight of discovering the unique flavor of a locale. Second, as an art form, architecture must be more than simply an

18 Heidegger, Martin. “Building, Dwelling, Thinking.” *Rethinking Architecture: a Reader in Cultural Theory*, Ed., Neil Leach, (Oxon: Routledge, 1997), 103.

19 Nan Ellin, *Integral Urbanism* (New York: North Point Press, 2006), 103.

20 Juhani Pallasmaa, *The Eyes of the Skin; Architecture and the Senses* (West Sussex: John Wiley & Sons, Ltd., 2005), 11.



Target in Brownfields, New Jersey



Target in Bloomfield, MO



Target in Cape Coral, Any State, USA



Daniel Libeskind's 'The Ascent at Roebling's Bridge' in Newport, Kentucky striking a memorable visual image.

intellectual endeavor. Pallasmaa states succinctly that “artistic expression is engaged with pre-verbal meanings of the world, meanings that are incorporated and lived rather than simply intellectually understood.”²¹ Finally, especially apparent over the last 30 years, architecture has become exclusively a means to “strike a memorable visual image” according to Pallasmaa, and has become an advertisement for itself and the egotistical expression of the architect. As this happens, and building becomes more about technology architecture becomes more about technology and loses the “authenticity of matter and construction” it loses its authenticity as an art form.

21 ibid, 25.

Architecture as Art

As scholars such as Henri Lefebvre state, space is both political and ideological. Designs that respect their context and that can be readily understood by their inhabitants have value that transcends fashion and/or function alone. They stand as cultural reference points, demonstrating social, political, and aesthetic import through time. Therefore, a truly successful architecture would stimulate all modalities of sense in order to strengthen one's sense of self and one's place in the world.

The recent movement in architecture toward formal, systems exercises void of meaning is a product of a privileged economy and social structure arising in America and Western Europe with Modernism and reaching its peak in the 1980s. This mind-set on the part of architects and architectural pedagogy has little value in the face of globalization, climate change, worldwide resource shortages, and expected population growth. At the same time, completely removing artistic merit and content from architecture abandons us to dystopia and makes architecture nothing more than building. Architectural practice and product should be both substantive and sublime for both its practitioners and inhabitants.

For example, Daniel Libeskind's Jewish Museum project—both substantive and sublime—stood as metaphor for the history of a culture in a specific location and its subsequent loss in the aftermath of the Holocaust. Libeskind's states about the project:

The museum exhibits the social, political and cultural history of Jews in Berlin from the 4th Century to the present. ... The displacement of the spirit is made visible through the straight line of the Void [*sic*] which cuts the ensemble as a whole, connecting the museum exhibition spaces to each other via bridges. The Void is the impenetrable emptiness across which the absence of Berlin's Jewish citizens is made apparent to the visitor.

There are three basic ideas that formed the foundation for the Jewish Museum design. First, the impossibility of understanding the history of Berlin without understanding the enormous intellectual, economic and cultural contribution made by the Jewish citizens of Berlin. Second, the necessity to integrate physically and spiritually the meaning of the Holocaust into the conscious-



The Void - Jewish museum Berlin.



Stairwell in Jewish museum , Berlin

ness and memory of the city of Berlin. Third, that only through the acknowledgement and incorporation of this erasure and void of Jewish life in Berlin, can the history of Berlin and Europe have a human future.²²

The system that produced this acclaimed, politically sensitive project was subsequently commodified and has been repeated outside of its context and without appropriate conceptual application. Unfortunately, co-opting this system has diluted its meaningful impact and made subsequent works unintelligible, formal exercises, which, in turn, has further diminished the import of its original intention and application. Artistic architecture, which incorporates meaning, aesthetic, context, and is legible makes built environments more important and relatable for the user. This, in turn makes cities more attractive living places and will ensure that they are valued and maintained.

Engaging the Senses as Well as the Intellect

Spaces which have interesting sensorial aspects—engaging the haptic, auditory, and temporal in addition to the visual—is a vital way in which architecture can effect the public. An architectural space that engages the user in this way creates a multi-level, rich experience for the user, which increases the value and relevance of architecture as a whole. It is important for the general public to be connected to architecture/art so that they can share in the experience of it and thereby raise its value. A design intent strategy that is more transparent and visceral allows for this level of connection with the viewer/inhabitant.

The Jewish Museum is an excellent example of a built project that engages the user on a number of levels and thereby becomes a successful project—on social and aesthetic levels. In order to concretize the experience of a space and connect the user and its environment, a design can and should engage its inhabitants in myriad sensory inputs. As the body and mind are foremost responsible for one’s understanding and experience of space and the world at large, designers should conceive of our environment accordingly. Finish architect and theorist Juhani Pallasmaa writes of the importance of architecture in relating experiential understanding of space:



Center stair core in Art Museum, Denver, CO

²² <http://www.daniel-libeskind.com/projects/show-all/jewish-museum-berlin/>

...the task of art and architecture in general is to reconstruct the experience of an indifferentiated interior world, in which we are not mere spectators, but to which we inseparably belong. In artistic works, existential understanding arises from our very encounter with the world and our being-in-the-world—it is not conceptualized or intellectualized.²³

Designing spaces that are geared toward human comfort and sensorial pleasure encourage their habitation and use, allowing for better utility and investing a community in its built spaces over time. Environments can demonstrate the activity for which they are intended—either poetically, or directly. Urban environments that show or intimate their utility and potential for activity give the inhabitants an understanding of their place in them. Users can feel at ease, first knowing that they aren't alone in an environment, and second armed with an understanding of how that space functions. Antithetical to this notion are the highly reflective surfaces of so many buildings dominating our urban environment, about which Pallasmaa writes:

The increasing use of reflective glass in architecture reinforces the dreamlike sense of unreality and alienation. ... we are unable to see or imagine life behind these walls. The architecture mirror, that returns our gaze and double the world, is an enigmatic and frightening device.²⁴

In contrast, a transparent architecture, whether literal or figural, embodies notions of authenticity, context and legibility discussed prior. Additionally, it provides Jacobs' 'Eyes on the Street' and allows people to have appropriately limited connection across the boundary between interior and exterior, encouraging hybridity, and creating porosity and connectivity.

23 Juhani, Pallasmaa, *The Eyes of the Skin; Architecture and the Senses* (West Sussex: John Wiley & Sons, Ltd., 2005), 26.

24 Ibid, 30.



Jewish Museum, Berlin



Aerial view of Mexico City, Mexico



Rochina Favela in Rio de Janeiro, Brazil

The Case for Archi-Urban Design

“Buildings and cities provide the horizon for the understanding and confronting of the human existential condition.”²⁵

Broad urban renewal initiatives have recently been necessary to meet changes in resource and population distribution and will continue to be a major concern as population and urban density increases the world over. Often, however, these masterstroke urban plans perpetuate the larger cycle of homogenous growth and decline cycles by limiting the diversity of economic streams and socio-cultural content so important to sustaining vibrant cities. To accommodate the foreseeable growth in population and urban centers, large-scale urban design plans are necessary, but a more holistic and flexible approach is needed. Viewing urban spaces as rich in historical, social, and cultural content can influence a more appropriate and habitable urban landscape, as well as environments that are flexible and able to accommodate changing uses and demographics. By keeping areas from falling into dereliction, the common outcome of “bad” areas can be avoided. Lower income level housing and rent spaces need not be ghettoized; they can be viewed as desirable for their wealth of socio-cultural capital, and for their contribution to diversity so necessary to the health of the city.

Recent history has shown architecture to be an ego driven exercise, but environmental design is extremely important in enriching the lives of the user—bringing beauty, historic significance, and sensory experience to everyday life for every one. We can no longer afford the luxury of designing buildings separate from their context and users. Changes in resource distribution and the speed with which we will need to build to accommodate population growth demand a paradigm shift in the way we conceive of our urban environments. The boundaries between architecture and urban design can no longer be delineated—purely formal architectural exercises are obsolete in this kind of world.

²⁵ Juhani Pallasmaa. *The Eyes of the Skin; Architecture and the Senses* (West Sussex: John Wiley & Sons, Ltd., 2005), 11.

Methodology

Synthesizing urban design notions from Gehl, Jacobs and Ellin, following a human-centric methodology of observation, and incorporating consideration of flows and the full spectrum of sensory experience, can yield a rich, methodology for archi-urban design. The result is an approach complex enough to appropriately evaluate and meet the requirements of a sustainable and flexible urban and architectural solution for dense city environments.

The following process is accompanied by process diagrams and sketches where appropriate. The depth of text and images, however, does not completely represent the depth and breadth of a long-term, on-site analysis of a site and its inhabitants like this one. The true analysis of this place and its people is both qualitative and quantitative and started long before this thesis.

Quite simply, the methodology was as follows:

Follow Gehl's Approach

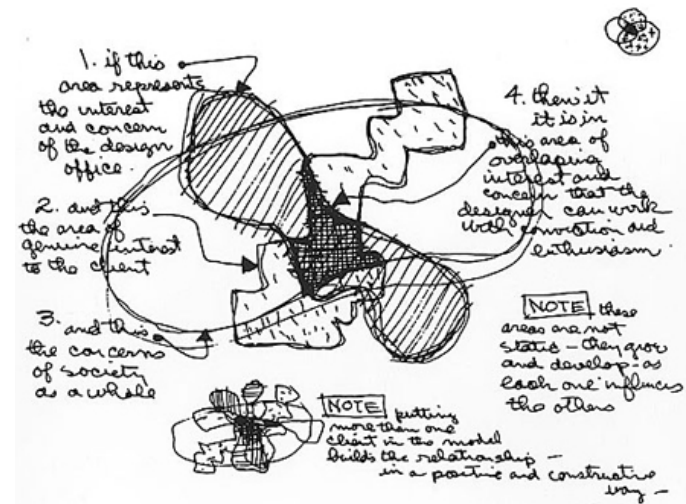
- Observe the activity: all three types of it
- Consider that kinds of activity needs to be encouraged or discouraged
- Consider the physical environment's effect thereupon
- Design accordingly

Consider Jacobs' Suggestions

- Analyze 'eyes on the street' and design for optimization thereof
- Observe 'sidewalk life' and facilitate through design interventions
- Always strive for diversity

Incorporate Ellin's Notions

- Attempt to create a place in Flow
- Create porosity between landscape, urban, architecture, and interiors
- Design appropriate connectivity between spaces
- Program for hybridity to help facilitate all of the above



Charles and Ray Eames' design process diagram.

urbanistic architecture: the design solution

“The time has come to conceive of architecture
urbanistically and urbanism architecturally”

- Aldo Van Eyck

The following images are process images from the development of this thesis project.

How can we **appropriately** create **personal** and **social space** for urban **communities**, ameliorating **power relationships** as they are commonly manifest in these **environments**?

Considering current and impending changes in world socio-economic paradigms, what should architecture **be** – formally; socially; as environmental design?

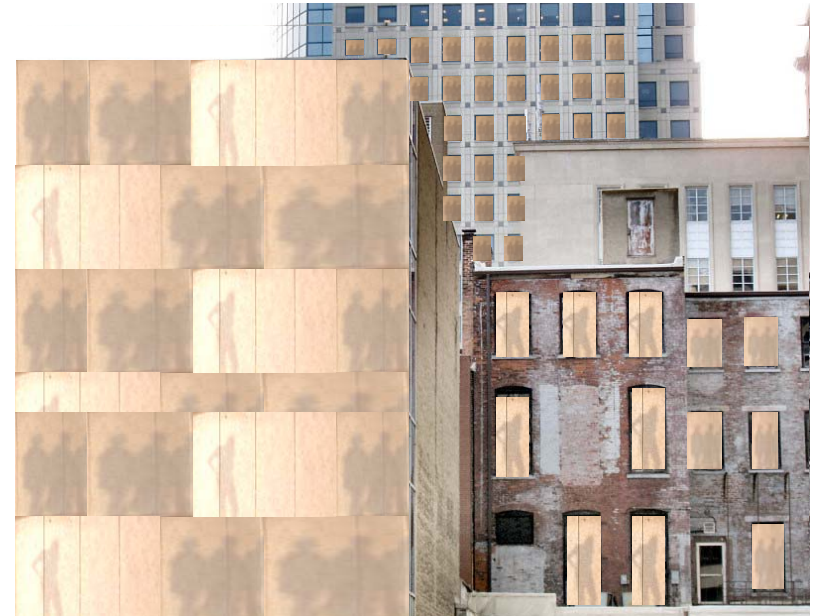
How would an architecture about the activities of people and communities— rather than buildings and architects —be manifest?



The recent movement in architecture toward formal, systems exercises void of meaning is a product of a privileged economy and social structure arising in America and Western Europe with Modernism and reaching its peak in the 1980s. This mind-set on the part of architects and architectural pedagogy has little value in the face of globalization, climate change, world-wide shelter shortages, and population growth of the new millennium.

At the same time, completely removing artistic (politics + aesthetics) merit and content from architecture abandons us to dystopia and makes architecture nothing more than building. We need an architectural praxis and theory that is substantive and sublime for both its practitioners and inhabitants.

By intersecting systems and conceptual approaches with sensitive and intentional contextual consideration, architecture can build upon its recent history (thinking outside the realm of the buildable) to enrich the built environment with meaningful and socio-culturally important and appropriate spaces.



Incorporating a social-science approach and conceptual statement into an architectural intervention will illustrate and demonstrate that there is possibility in the field for architects to once again enrich our environments with meaning. This will elevate the field beyond the current dichotomy between technical knowledge and prowess and formal aesthetic merit. Architecture can — and should — be both art and building. As practitioners, we shouldn't feel torn between the two, but allow ourselves (and encourage others) to inhabit the fecund delta between the streams of building technology and theoretical discourse. Positioning ourselves here will yield infinite possibilities to enrich our environments.

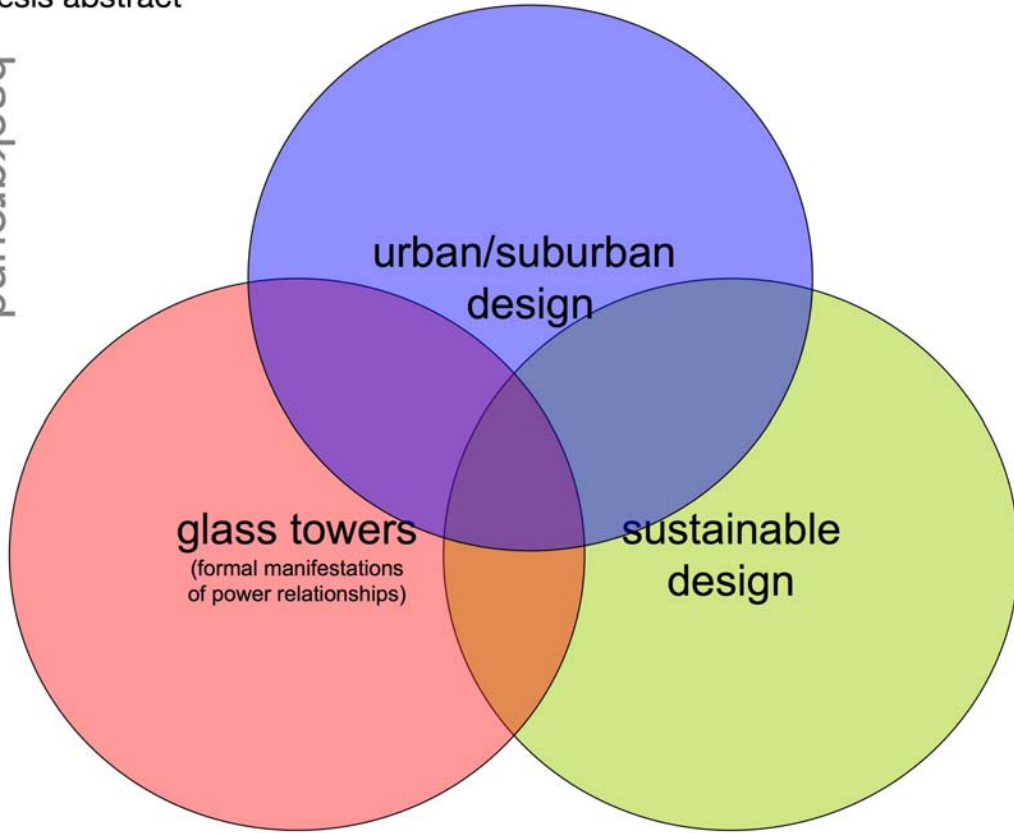
The Over the Rhine (OTR) neighborhood in Cincinnati is a community perfectly poised for an artistic architectural intervention. Rife with racial and economic conflicts of interest it offers a fertile field for appropriate urban and architectural solutions, as well as conceptual installation art to articulate, mediate, and perhaps help navigate its current socio-cultural tensions.

The outcome may be a building and/or a series of installations/interventions in the neighborhood.

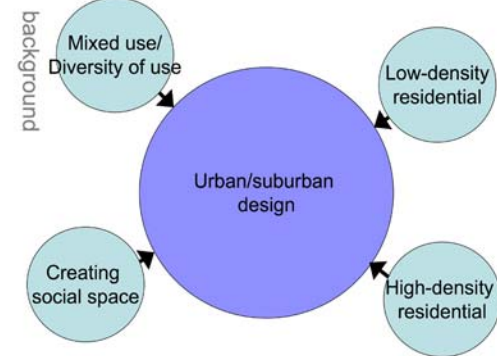
Program and specifics will be determined after further investigation of the socio-cultural and physical characteristics of the site.

thesis abstract

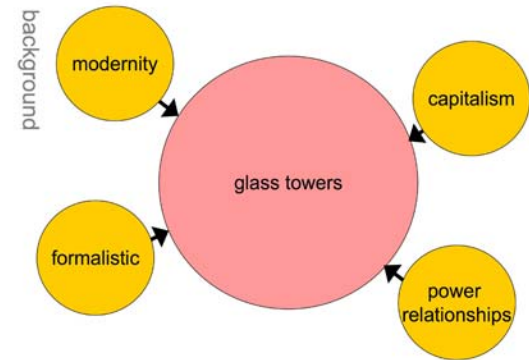
background



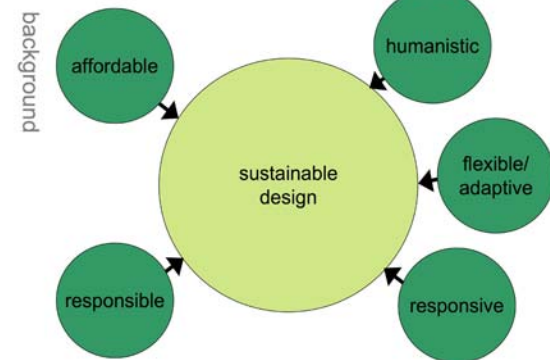
thesis abstract - expanded



thesis abstract - expanded



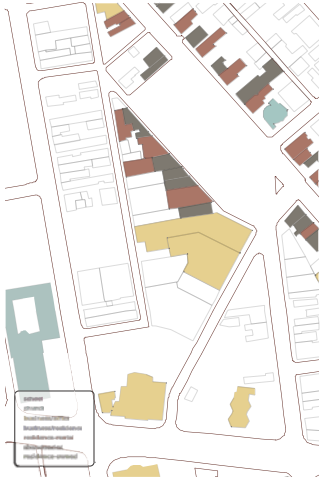
thesis abstract - expanded



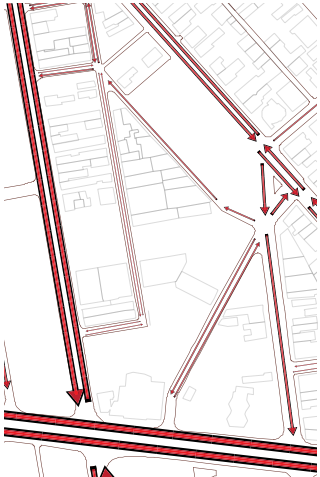


A visualization of the intersection on the northeast side of Grant Park after its been opened to new revenue streams.

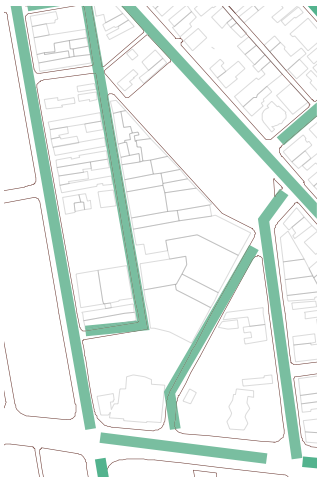
diagrams of conditions of the site



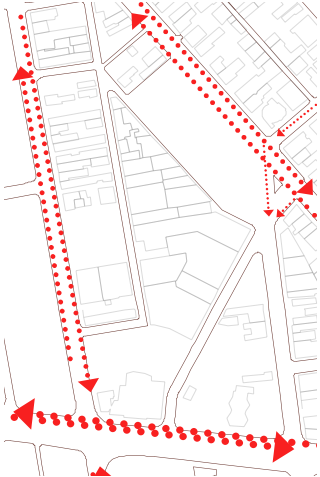
Program Existing



Vehicular Traffic Flows Existing



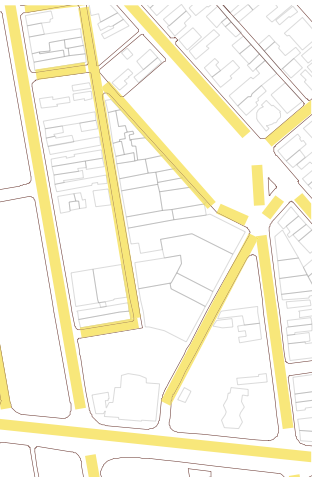
"Eyes on the Street" Existing



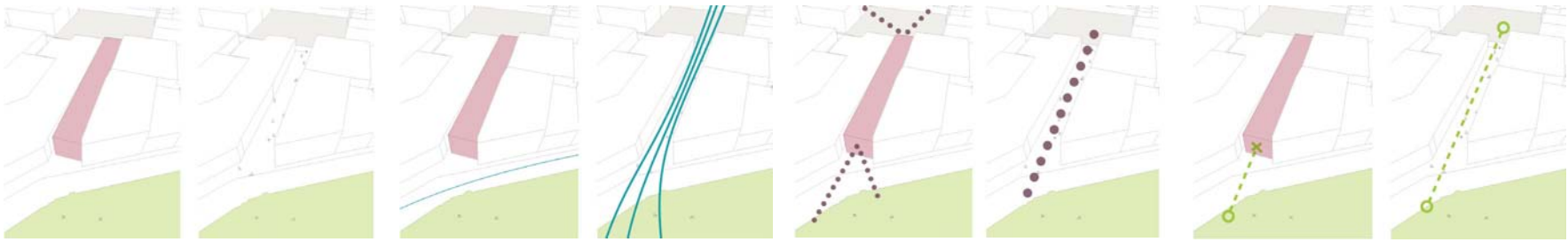
Pedestrian Flows Existing



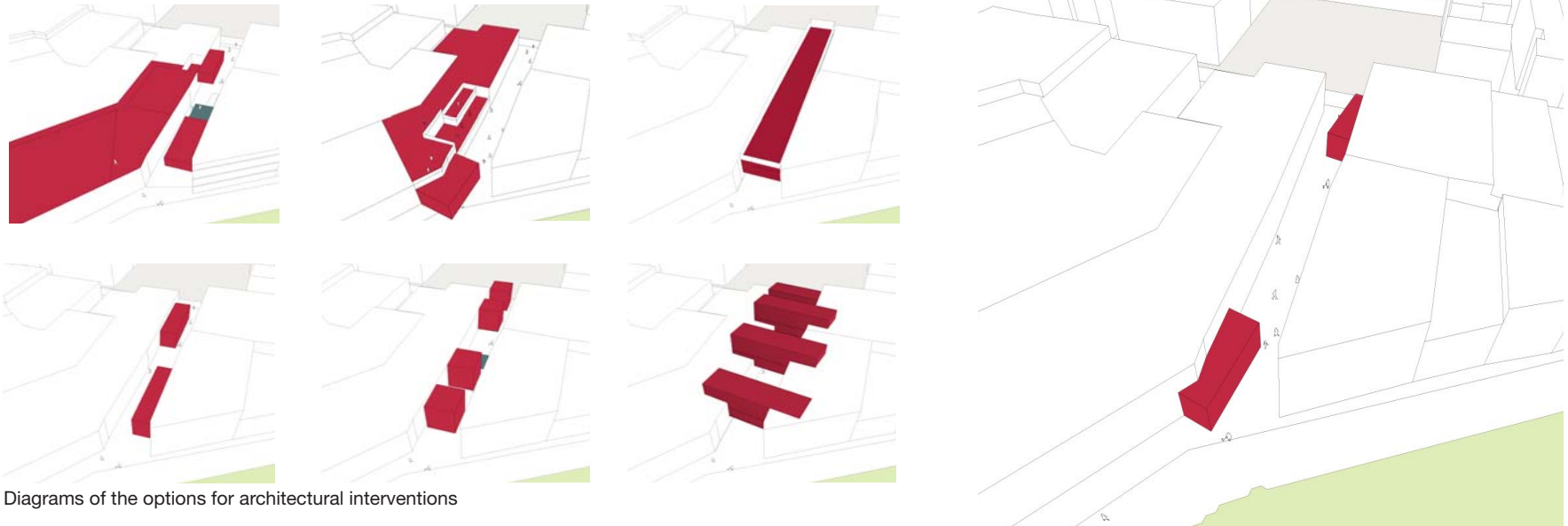
Street-level Porosity Existing



Parking Existing

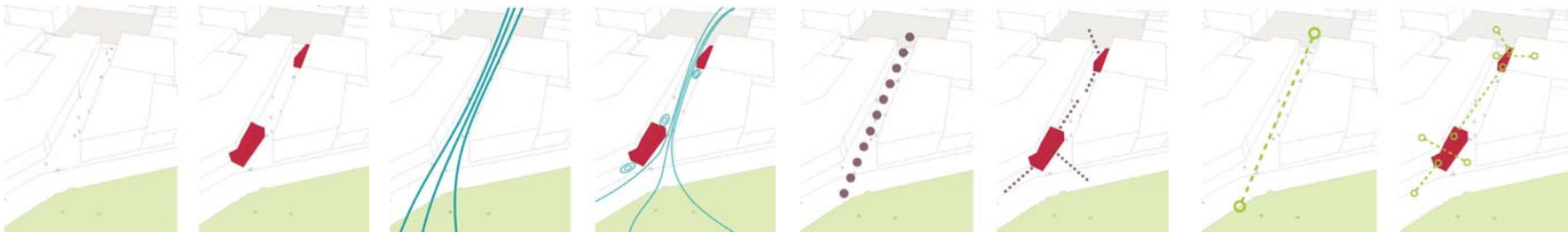


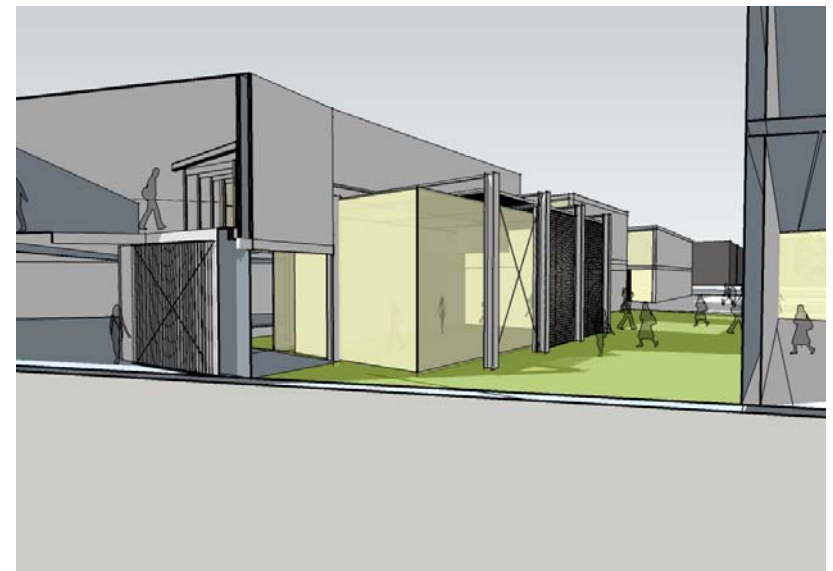
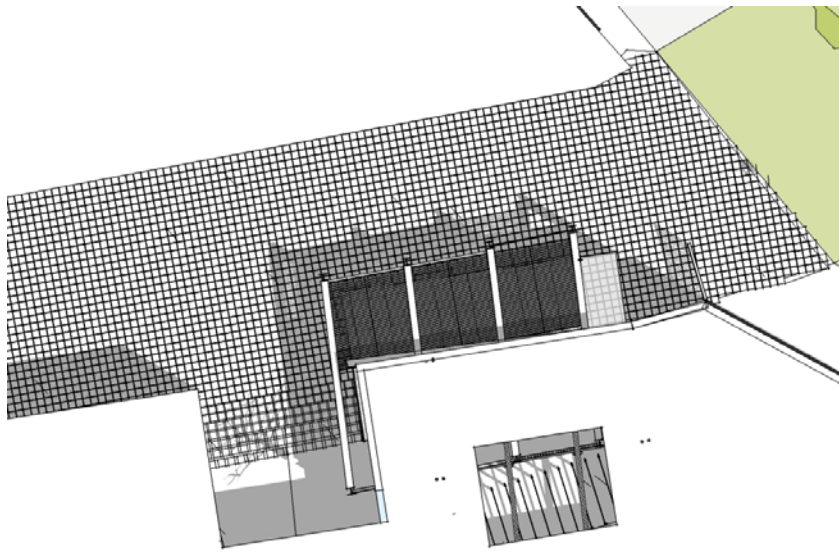
Diagrams illustrating how removing a building on the site improves the flows, porosity, and connectivity of the site.



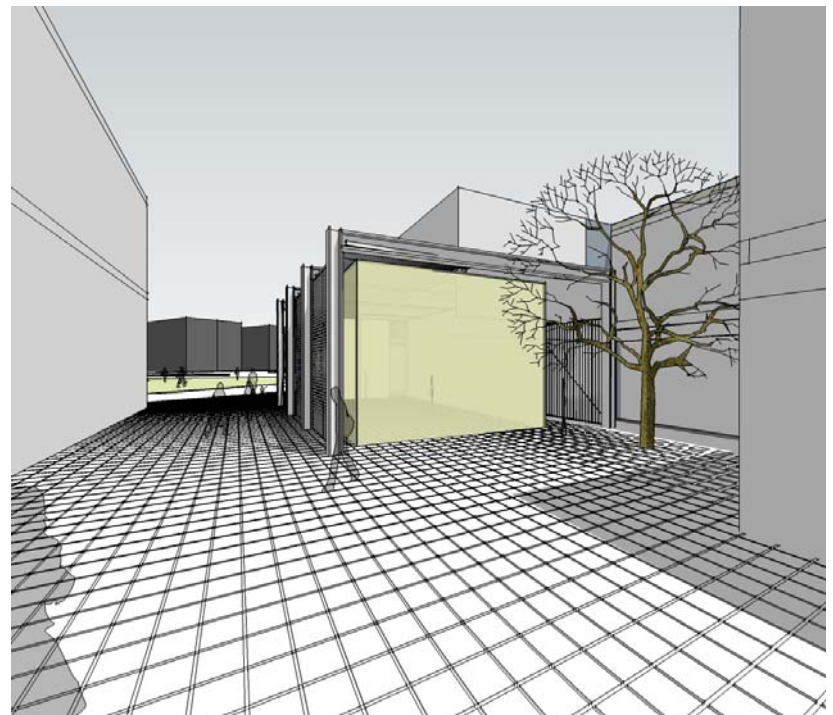
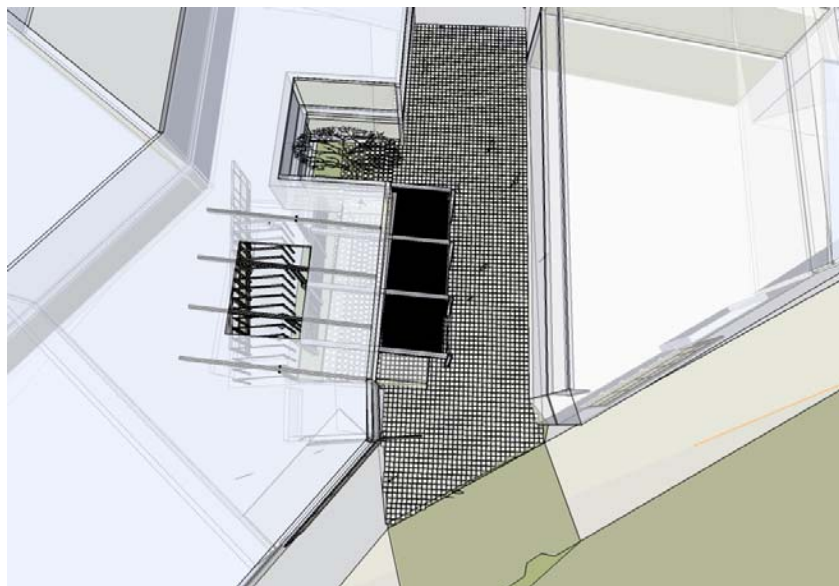
Diagrams of the options for architectural interventions

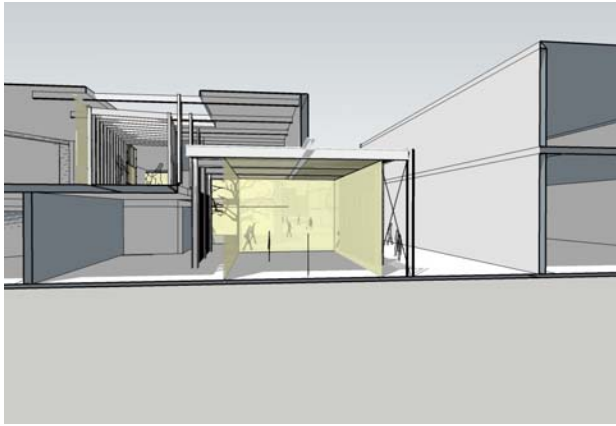
Diagrams illustrating how the chosen architectural solution further improves the flows, porosity, and connectivity on the site.



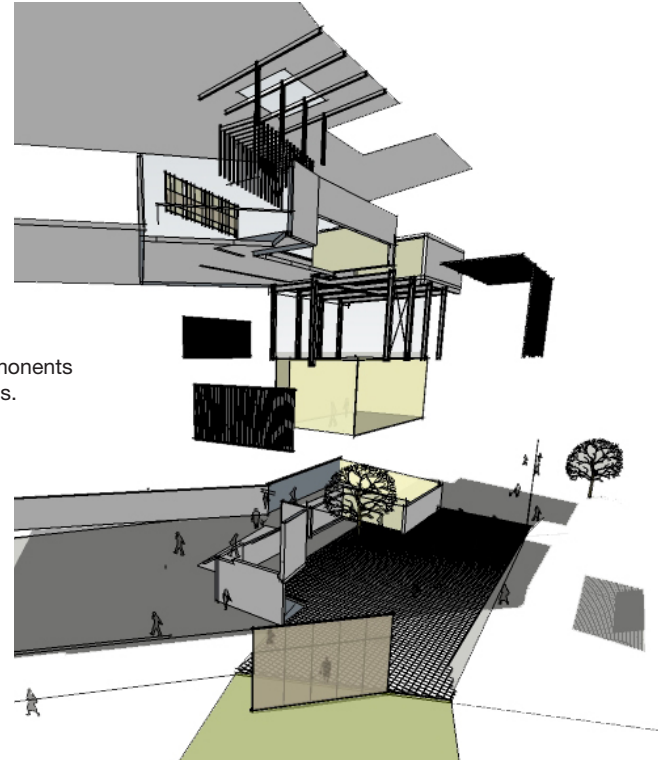


Preliminary images of the grocery store/cafe intervention on the northeast end of the pedestrian access



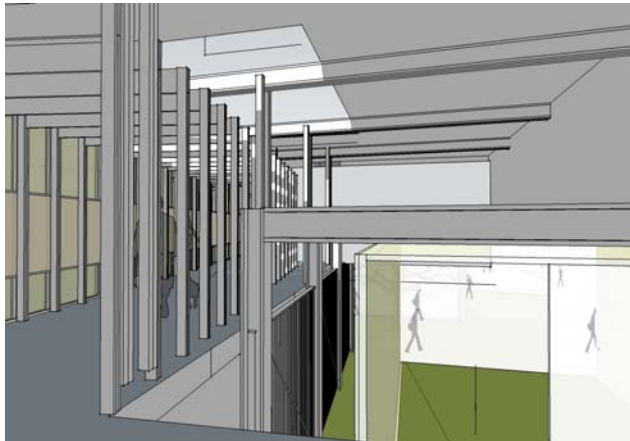
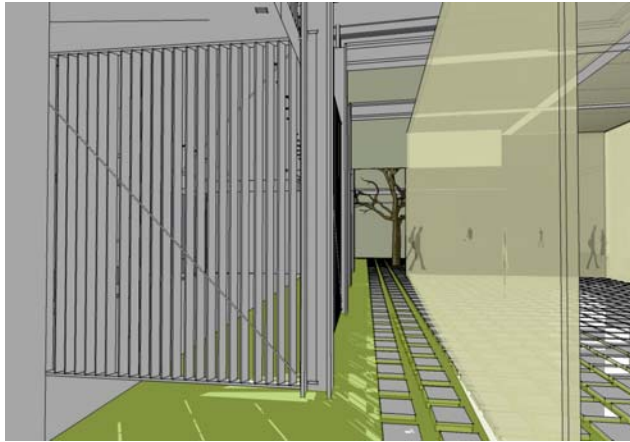


Interior of the cafe and grocery store entry - demonstrating the creation of multiple layers of program and corridors (alleys).



Exploded axon of the components of the grocery/cafe spaces.





Interior images of the corridors surrounding the cafe space.



Exterior vision of the cafe space and pocket park.

Diagram of overall site plan and program intention.

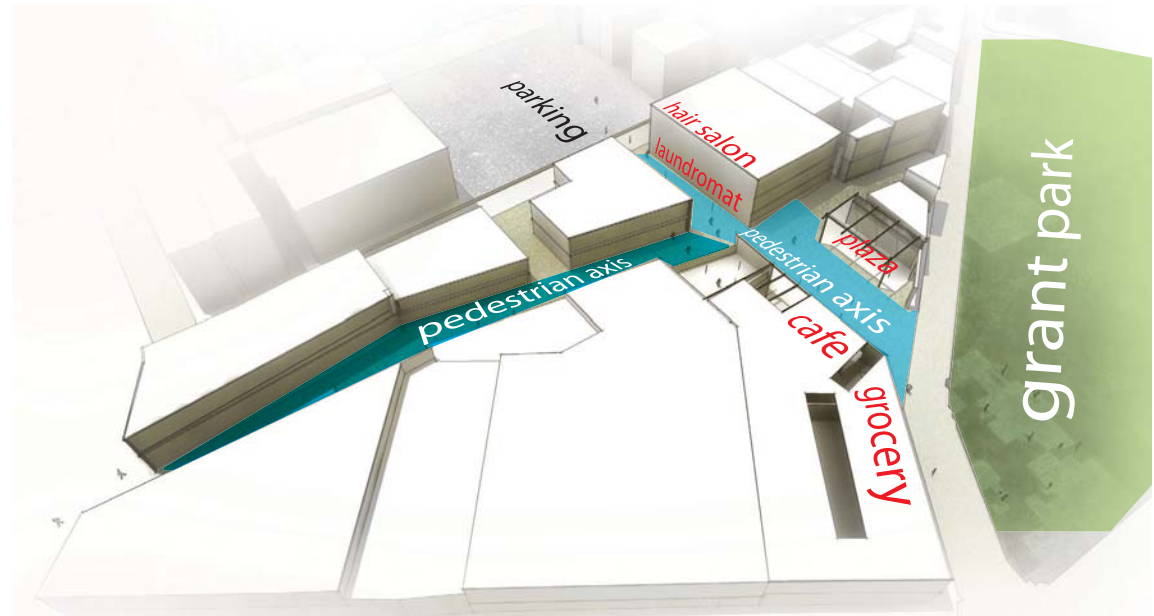


Diagram of corridor spaces.

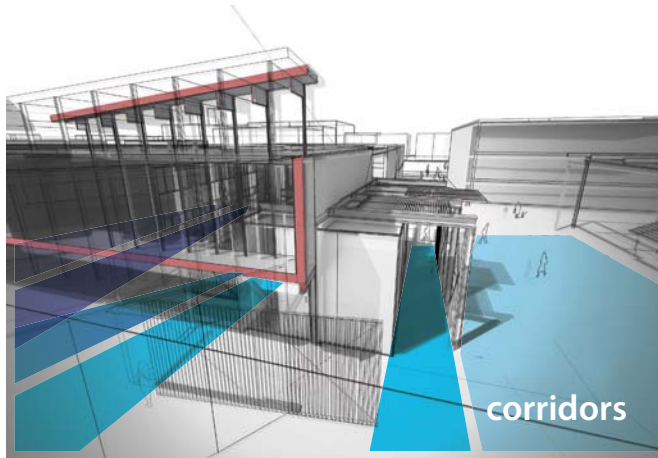
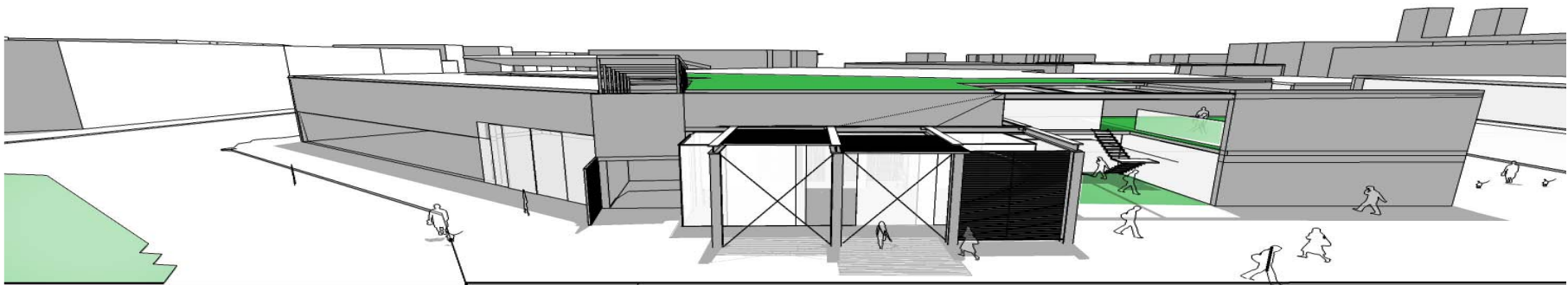


Diagram of northeast side of the pedestrian access, showing how park spaces tie the two sides together on multiple levels of the buildings.



Urbanistic Architecture
some sort of secondary title here ...

"The new bar comes in context of an otherwise ethnically unbalanced neighborhood"

peoples

SSS

public

This section explores the potential of architecture to increase connectivity between two socio-economically disparate communities in downtown Chicago, OH. The socially active, but economically neglected neighborhood surrounding Grant Park is physically separated from the urban revitalization project and existing economic and cultural activities on the Street to the west and Main Street to the east. (insert images of both buildings economic and cultural district) ...

This section includes an urban design methodology and proposes a system for architectural intervention that can easily and effectively accommodate repeated architectural and socio-economic issues. Applying urban design strategies to the scale of architecture, these architectural interventions will become physically, accessibly, and visually connecting social and economic engagement between them.

context images - of the site, etc.

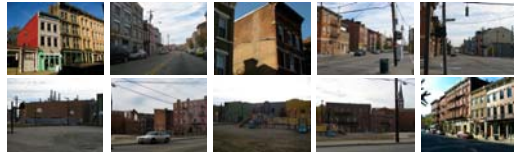


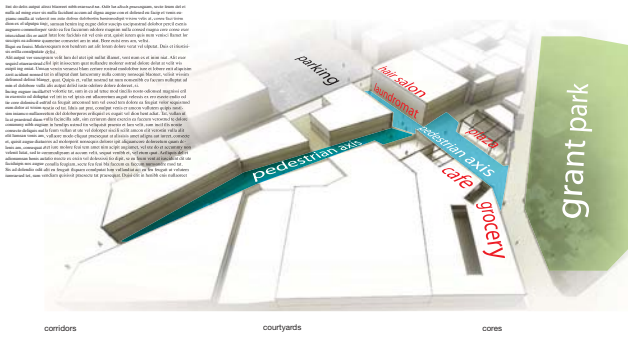
diagram of intent - you like?

For an urban design solution to succeed it must be able to integrate, rather than just accommodate, the existing urban fabric. This means that the design must be able to work with the existing urban fabric, rather than just accommodate it. The design must be able to work with the existing urban fabric, rather than just accommodate it. The design must be able to work with the existing urban fabric, rather than just accommodate it.

image that shows how I'm pulling parks through the access to facilitate flows...



site strategy



corridors courtyards cores

These reference the second board

flows (& cores of intense activity, maybe?)

awesome multi-layer diagram of flows
(axon view of sketch up model with hot, blood spatter underlay...showing flows, both day and night, so 2 colors)

access

Characteristics and theoretical support for this issue

These interventions require multiple levels of access to support the site's urban design goals. This includes the building's internal circulation, as well as the building's external circulation, which is supported by the surrounding urban fabric. The building's internal circulation is supported by the surrounding urban fabric, which is supported by the surrounding urban fabric. The building's internal circulation is supported by the surrounding urban fabric, which is supported by the surrounding urban fabric.

porosity

porosity

existing

proposed

connectivity

existing

proposed

axis

Characteristics and theoretical support for this issue

These interventions require multiple levels of access to support the site's urban design goals. This includes the building's internal circulation, as well as the building's external circulation, which is supported by the surrounding urban fabric. The building's internal circulation is supported by the surrounding urban fabric, which is supported by the surrounding urban fabric. The building's internal circulation is supported by the surrounding urban fabric, which is supported by the surrounding urban fabric.

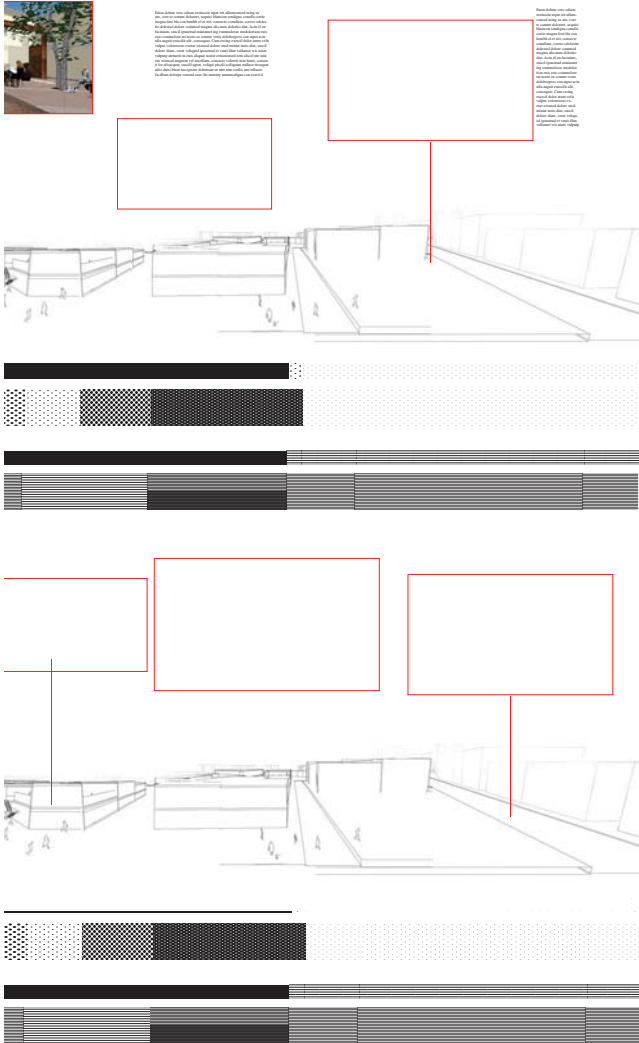
proposed

connectivity

existing

proposed

Mock-up of final board for presentation.



diagrams of conditions of the site



alleanze

diagrammi delle condizioni del sito

diagram organism

diagram molecule

corridors

diagrammi delle condizioni del sito

diagram organism

diagram molecule

cores

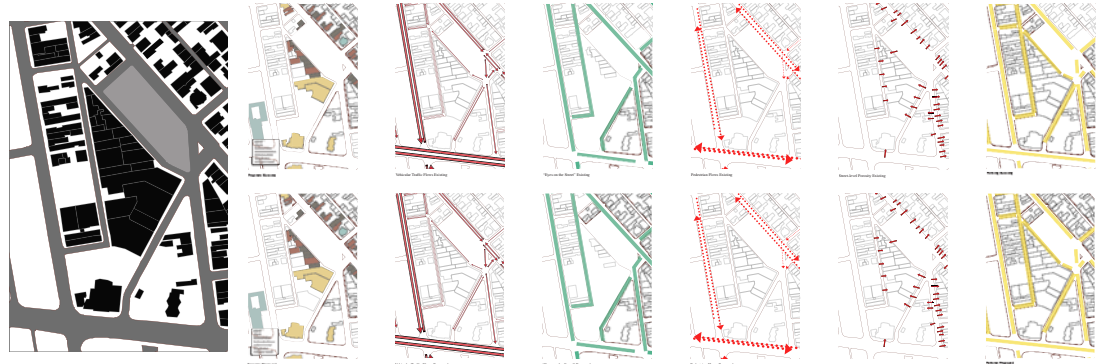
diagrammi delle condizioni del sito

diagram organism

diagram molecule

diagrams of conditions of the site

Leprosario vello negro negro negro negro negro negro negro negro





More visions of enlivened Grant Park



Early process sketches of architectural strategies





conclusion

This thesis has been a test case for the approach outlined and notions discussed. The product is neither completed, nor completely successful. Only time and post-occupancy analysis would tell if this combination of large-scale moves and gentle architectural insertions would facilitate useage in the way its been envisioned. Though there is precedent that it would in the Favelas of Rio, Hutons of Beijing, slums of Dehli, and outlying neighborhoods of Mexico City. People naturally build livable neighborhoods without organizational mandates. As mandates are the expected norm, the hope is that the proposed framework is flexible enough to accomodate changes to program and demographics, completely natural in an urban envrionment. The aesthetic illustrated is not meant to be didactic or specific. The forms and shapes are merely an attempt to work within Any number of forms and relationships could meet the requirements of the framework outlined. It is expected that this space over time would develop into a cohesive, yet non-homogenous collection, as the need for new components arises.

bibliography

“The Building: The Lois & Richard Rosenthal Center for Contemporary Art.” <http://www.contemporaryartscenter.org/building> (accessed October 29, 2008).

Ballantyne, Andrew. *Deleuze & Guattari for Architects*. New York: Routledge, 2007.

Begley, Sharon. “One More Reason to Play Harmonica: It’s Good for the Pipes.” *Wall Street Journal* (19 October 2006): A1.

Brown, Marshall and Frank Russell, et al., Ed. *This is Uptown: Speculations on a Mythological Urbanism*. University of Cincinnati Niehoff Urban Studio Winter 2008. University of Cincinnati, 2008.

Bussel, Abby. 2003. “Delirious Cincinnati [Lois & Richard Rosenthal Center for Contemporary Art].” *Architecture*. 92 (8): 40-47.

Colebrook, Claire. *Deleuze: A Guide for the Perplexed*. New York: Continuum, 2006.

Csikszentmihalyi, Mihaly. *Flow: the Psychology of Optimal Experience*. New York: HarperPerennial, 1990.

Deleuze, Gilles and Félix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*. London: Athlone Press, 1987.

Dochantschi, Markus, Ed. Zaha Hadid: Space for Art—Contemporary Arts Center: Cincinnati [Lois & Richard Rosenthal Center for Contemporary Art]. Baden: Lars Müller Publishers, 2004.

Duany, Andres, Elizabeth Plater-Zyberk and Jeff Speck. *Suburban Nation: The Rise of Sprawl and the Decline of the American Dream*. New York: North Point Press, 2000.

Ellin, Nan. *Integral Urbanism*. New York: Routledge, 2006.

Gehl, Jan, trans. Jo Koch. *Life Between Buildings: Using Public Space*. New York: Van Nostrand Reinhold, c1987.

Hayden, Dolores. *Redesigning the American Dream: Gender, Housing, and Family Life*. New York: W.W. Norton & Company, 2002.

Hayden, Dolores. *The Power of Place: Urban Landscapes as Public History*. Cambridge: MIT Press, 1977.

Heidegger, Martin. "Building, Dwelling, Thinking." *Rethinking Architecture: a Reader in Cultural Theory*, Ed., Neil Leach, Oxon, Routledge, 1997. 100-109.

Heidegger, Martin. "The Question Concerning Technology." *Martin Heidegger Basic Writings*. San Francisco: Harper, 1977. 283-317.

Holl, Steven, Juhani Pallasmaa and Alberto Pérez-Gómez. *Questions of Perception: Phenomenology of Architecture*. San Francisco: William Stout Publishers, 2006.

Incerti, Guido, Daria Ricchi, and Deane Simpson. *Diller + Scofidio (+ Renfro): the Ciliary Function*. Milan: Skira; New York: Rizzoli [distributor], 2007.

Jacobs, Jane. *The Death and Life of Great American Cities*. New York: Vintage, 1961.

Jameson, Frederick. "Architecture and the Critique of Ideology." *Architectural Theory Since 1968*. Cambridge: MIT Press, 1998. 440-461.

Lynch, Kevin. *The Image of the City*. Cambridge: MIT Press, 1972.

May, Todd. *Gilles Deleuze: An Introduction*. New York: Cambridge University Press, 2005.

Mean, Melissa and Charlie Tims. *People Make Places: Growing the Public Life of Cities*. London: Demos, 2005.

Moore, Rowan. 2003. "Zaha Hadid in America [Center for Contemporary Art]". *Domus*. (861): 28-43.

Pallasmaa, Juhani. *The Eyes of the Skin; Architecture and the Senses*. West Sussex: John Wiley & Sons, Ltd., 2005.

Parr, Adrian, Ed. *The Deleuze Dictionary*. New York: Columbia University Press, 2005.

Pérez-Gómez, Alberto. *Built upon Love: Architectural Longing After Ethics and Aesthetics*. Cambridge, MA: MIT Press, 2006.

Stephens, Suzanne. 2003. "Zaha Hadid revs up a tight site in Cincinnati with the Rosenthal Center for Contemporary Art and draws a crowd". *Architectural Record*. 191 (2008): 86-93.

Venturi, Robert. *Learning from Las Vegas—Revised Edition: The Forgotten Symbolism of Architectural Form*. Cambridge: MIT Press, 1977.

Whyte, William. *The Social Life of Small Urban Spaces*. Washington, D.C.: Conservation Foundation, c1980.