

# ACTIVATED ALLEYSCAPES

THE PROVOCATION OF SOCIAL OCCUPATION IN THE NEGLECTED URBAN PUBLIC REALM

by

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## ABSTRACT

As the urban environment intensifies, the emerging need to increase and enhance the public realm is vital to sustaining social activity in the downtown core. Embedded within the dense urban fabric, alleyways act as vital corridors of service and infrastructure that fuel the *Ego* of the built world. Glimpses of these hidden environments are faintly exposed from the street and the *Id* of the city is not explicitly utilized in the development of social programming. Temporary disruptions in the existing spatial organization of the physical environment can evoke new opportunities, acting as catalysts for change. The deployment of provocative interventions will serve as a vehicle to expose and redefine the perception of this undervalued public environment at different times of the day. Through multiple points of activation within the public realm, unique conditions of cultural spectacle allow for an opportunity to rewrite the narrative of social manifestation in the city.



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## 1.0 INTRODUCTION

“Emptiness in the metropolis is not empty, that each void can be used for programs whose insertion into the existing texture is a procrustean effort leading to mutilation of both activity and texture.”<sup>1</sup> – Rem Koolhaas

The laneway network is an underutilized artery that weaves itself through the core of the city. It provides a cavity through the built form, which is without social functionality, or capacity contributing to the public realm. Due to traditional city planning methods, which focus all social and economic functions on the main streets. This, in turn, creates of a service corridor along the backside of buildings to accommodate second-tier functions such as garbage disposal and delivery access was implemented. This service corridor has enabled the architecture of the city to have a prescribed front and back side, referred to in this thesis exploration as the *Ego* and the *Id*. Similar to Sigmund Freud’s psychoanalytical theory human brain, the city is clearly defined by a front and back through the occupation of buildings along the built world. The *Ego* serves the functions of reality as the demands of commerce and city planning apply themselves upon the well-dressed streetscape and presentable façades. While the *Ego* responds to the ideals of the city the *Id* lures the unwanted and unseen underbelly of city infrastructure upon the building’s backside. It is in the articulation of the *Id* that the public realm is underutilized and left for decay and deterioration. However, as the *Id* responds to the evolution of the alley, a collation of construction tectonics becomes the design language of the territory creating a heightened sensory experience and a unique textural landscape. This seemingly uncoordinated organization showcases the ability of the alley to evolve as required, and to respond to the infusion of innumerable forces.

Aside from the transient nature of second-tier functions, the apparent emptiness is what drives the underbelly of society to these spaces. As places where eyes are not on the street, guerrilla tactics shape temporary spaces for occupation creating a connotation of negativity within the public realm. Through the application of temporal social and cultural programming, the perception of this domain can be transformed to heighten the relationship between the laneway and the city. These programming infusions can be defined as situations in time. The manipulation of the built and unbuilt environment can accommodate a change in the way spaces are used, consequently inventing limitless opportunities for the interface of social and cultural interaction.

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<sup>1</sup> Rem Koolhaas & Bruce Mau. *S,M,L,XL*. (New York: The Monacelli Press, 1995), 202.

## 1.1 RESEARCH QUESTIONS

This thesis explores interventions within the realm of the urban alley as an opportunity to redefine the perception of the conditions that currently exist in the built world. This process begins by posing a series of research questions:

- While maintaining the existing utilitarian functions of the laneway network, what types of social interactions can thread through the laneway spaces to activate the public realm?
- How can pop-up activations distort the perception of the built environment and redefine the future use of space?
- To what extent can interventions be transformed to create unique situations in time throughout the space in the day and night?
- How can the urban environment be more porous to create a new relationship between the *Ego* to the *Id*?

## 1.2 RESEARCH FOCUS



Figure 2: Layering of construction tectonics showcasing the evolution of the built environment in Jack Cooper Lane.

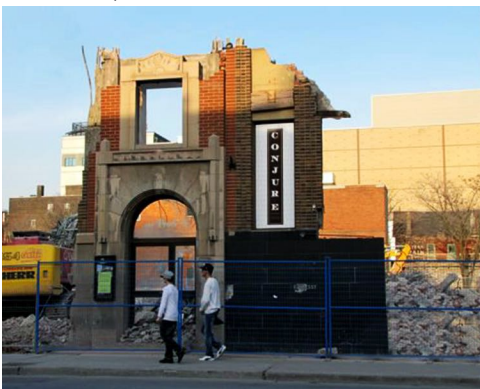


Figure 3: Demolition of three storey fine-grain urban fabric at 117 Peter Street in the Warehouse District.

Cities are dynamic places of social stimuli. Within them are neighbourhoods that have vibrant areas of cultural value embedded in the public realm. The places of culture and creativity are constantly changing and evolving over time to respond to the social, economic and cultural development of the urban environment. There are glimpses of this evolution seen in layers of information that are showcased on the building walls and the infrastructure that serves a given area. This development is created by the demand on the city from its people, social structure, economic growth and many other influencing factors. However, this evolution of the city also compromises some of its existing structure and value. Historic buildings are lost, places of cultural spectacle are washed away, and new residents move in with no knowledge of the past. The disappearance of a cultural context in the building blocks of the city is damaging to the enhancement of the public realm and the future vitality of the city. Without the infrastructure allowing for fine-grain cultural spectacle, the downtown core will transform into an urban suburb of big-box retail and residential living. As Guy Debord states in the *Society of the Spectacle*, “spectacle is the moment when the commodity has attained the total occupation of social life.”<sup>2</sup> City dwellers thrive on the observation of spectacle; searching for its full experience, it is the total commodity of intrigue and delight. The more limited the experience that is offered, the greater the commodity of pleasure. The determination to redefine the arenas for cultural spectacle allows for the evolution of social and public space in the city and for its spectators.

As the streetscape is changed, the network of alleys that weave behind and between buildings retain a record of the evolution in a layering of construction tectonics, spatial relationships, disappearing footprints and overlapping infrastructures. In this streetscape, building backsides are exposed and left to the simplest forms of construction assemblies. Hydro and phone wires highlight the paths of least resistance shaped by the masses of buildings that are the spatial organizers on the block. Rodents dwell in

<sup>2</sup> Guy Debord, *Society of the Spectacle*. (Detroit: Black & Red, 1983), section 42.



Figure 4: Graphic illustration of the design language of the urban alley.

piles of discarded waste and the area's most frequent visitors are the graffiti artists, service workers, photographers, and the scavengers and vagrants marking their territory. It is here where the city functions in its prime utilitarian state, allowing the streetscape to operate in its egotistical glory.

The above-mentioned spaces are less traveled by the city dweller since they are idle of commercial activity. Yet, these shortcuts in the city are the places to discover and explore the heterogeneous collection of buildings that show little to no resemblance of their front façades. As new developments emerge, the fine-grain cultural infrastructure of the urban environment vanishes, searching for a new home, weaving in between the built form as so many other services do today. Jan Gehl writes about the scale and structure of city streets having the ability to shape how people perceive space. While the perception of scale in the alleys are narrow and confining. He nevertheless argues "when space is limited, it brings everyone closer to each other and to building facades, resulting in an environment rich in sensory stimulation."<sup>3</sup> Alleys and laneways are therefore temporal

places with building faces that are not given the same level of aesthetic standard as the front façade, creating interesting moments. Within the urban environment there is an opportunity for these to evolve into new places of significance in the broader context of the built environment. It is here where the neglected and the overlooked have the potential to thrive.

## 1.3 THE PUBLIC REALM

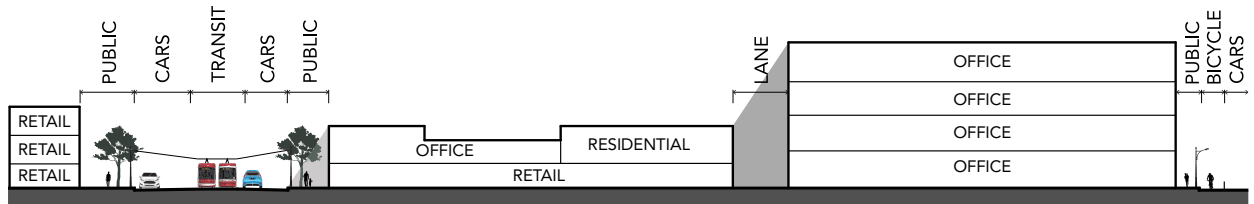


Figure 5: Section of the City Block illustrating the extent of the public domain.

Public space in the urban environment is predominately devoted to vehicular and pedestrian movement. The connectivity of this surface extends throughout the urban fabric with a variety of street furnishings providing a multiplicity of urban functions which includes elements such as bus shelters, benches and widened street corners. The intention of this realm is to connect various public meeting places and open spaces such as parks, plazas, gardens and major urban axes.<sup>4</sup> The connections present an enhanced sense of political and economic importance that promotes a vibrant public realm enhancing the quality of life of residents.

The movement of pedestrians, the bustle of storefronts, and socially vibrant experiences activates city streets. The intensity of this public realm, a place where the city dweller has a chance to participate in the cultural and social excitement of the city, is diminished due to the dominating nature of vehicular traffic and large-scale residential developments. They diminish the urban environment by removing the pedestrian from the streets and channeling them into localized and limited amenities that are privately accessible. In turn, these developments deplete the activity of the urban public realm by internalizing social functions and eliminating the opportunities available to the city dweller for engaging with the public realm. Sociologist Richard Sennett argues that,

“the erasure of alive public space contains an even more perverse idea – that of making space contingent upon motion... The public space is an area to move through, not to be in.”<sup>5</sup>

In *The Fall of the Public Man*, Sennett describes the death of the public space as city streets and squares that are diminished relative to the visible activity of pedestrians. This does not refer to a lifeless city as such, but to its streetscape specifically. While social functions relocate to the private realm, the absence of public

<sup>4</sup> Joan Busquets, *Barcelona: The Urban Evolution of a Compact City*. (Revereto: Nicolodi editore, 2005).

<sup>5</sup> Richard Sennett, *The Fall of the Public Man*. (New York: Knopf, 1977), 14.





Figure 6: Landscaped public realm serving as a major urban axis along University Avenue.

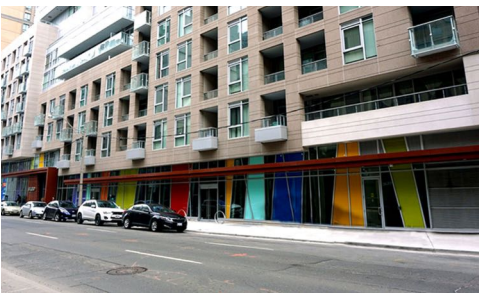


Figure 7: Inactive public realm along 199 Richmond Street West.



Figure 8: Privately-owned public space at 106 John Street.

urban activity dwindles ambitions for new public space projects. Sennett suggests that the rise of commercialization and the indoor shopping centre has played a significant role in the absence of urban activity in the public realm. This network of roads and sidewalks facilitates the connection of private spaces of socio-economic gathering and therefore eliminates the necessity for an enhanced public realm. Martin Pawley anticipated this phenomenon in *The Private Future*, which pinpointed the decline of the public realm due to the exponential increase of consumer culture. Pawley states: "the decline of public life is both a result and a cause of privatization."<sup>6</sup> In the contemporary city, the practice of enhancing the urban public realm only reflects the demands and pressures of municipal regulations, and economic and commercial developments.

The public realm offers a sphere that all residents can use, and it allows for a variety of activities throughout the day and in the course of the changing seasons. Some neighbourhoods have strong community organizations that enhance the public realm and the energy of the streetscape. An example of this in Toronto is Kensington Market. Large-scale development has yet to break into this district, and its fine-grain cultural infrastructure enhances the energy of the sidewalks. From storefronts and cafés to sculptural art and wall murals, the activation of the public realm in Kensington is unique in the city. Monthly special events close the streets down to allow for a spectacular cumulation of artists, street vendors, businesses and citizens to interact and enjoy the activation of the public realm in the city. While Kensington Market thrives in this activation, other districts fail to offer unique social experiences for their residents. In *Public Space Acupuncture*, Jesús Hernández discusses the social engagement of the neighbourhood,

"Certain popular neighbourhoods with plenty of businesses on the ground floor, open-air markets and public squares where improvised events are held, are considered alive public spaces

<sup>6</sup> Martin Pawley, *The Private Future*. (London: Thames & Hudson, 1974), 13.

not only because they attract a large number of citizens with their activities, but also because of their capacity for transformation that projects an image of dynamism. On many occasions an alive public space not only implies that it is full of people, but that a variety of activities takes place there, providing it with a constantly changing appearance.”<sup>7</sup>



Figure 9: Sculptural street art on Augusta Street, Kensington Market.



Figure 10: Public street events at Pedestrian Sundays, Kensington Market.



Figure 11: Live music bringing people together at Pedestrian Sundays, Kensington Market.

The activation of public space described by Hernández is intensified due to the nature of its capacity to transform. The public realm in connection with its permanent infrastructure has the ability to interact and transform to accommodate a wide variety of activity that can evolve to satisfy a variety of social groups. As in Kensington Market, this idea of a transforming streetscape provides a different understanding of how the design of public space can be approached. Hernández goes on to discuss mutating strategies that allow for public space to easily transform, some of which include urban furniture or canopy structures. Similar to a performance stage, the street can be utilized as a space for programmed interventions – a setting for scenes that will allow the citizens to become de facto actors, creating physical transformations of the public realm. The planning of these scenes is important to understanding the various actors that are required to ensure a successful intervention.

Collective spaces of socialization within the urban environment are a necessity to a thriving urban metropolis. They allow for places to meet new people, share in common activities, and engage in free speech.

Michel Foucault wrote that, “no place exists in a void and all places are inextricably a part of the



relation of all sites."<sup>8</sup> It is important that the modern world strengthens the relationships of the public realm to the built environment. These relationships can be utilized to enhance the cultural diversity of a place, provide common social amenities for youth, or provide a unique outlet for public art. With more than half of the world's population living in cities and the urban core of Toronto increasing in residential density, it is imperative that the quality of urban public space is maintained and enhanced to effectively contribute to the overall revitalization of the city.

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<sup>8</sup> Michel, Foucault. "Of Other Spaces," *Diacritics* 16 (Spring 1986), 22-27.

## 1.4 TERRITORY

The history of the contemporary alleyway dates back to the nineteenth century, being primarily a utilitarian space designed to serve as a service corridor through the city block, relieving the street from loading, waste disposal and city infrastructure. Derived from the French *allée*, which roughly translates as “small street”, the alleyway has grown to be synonymous with the “underside of life, a place to burn garbage and throw old mattresses.”<sup>9</sup> As it further developed, the city maintained strict principles on the appearance of the streetscape while the characteristics of the alleyscape evolved into a patchwork of tectonics and infrastructure. This conscious decision eliminated the necessity for these spaces to be exposed to the public eye and therefore design was also neglected, providing only the bare necessity for a service face. The realm of the alley took on a different persona from the front sides of the buildings, analogous to the *Id* to the *Ego*. The *Ego* of the city emerges on the building façades and the exposure of programmatic functions creating active main streets. Development is regulated by the city to ensure a consistent, coordinated streetscape, through, for example, setbacks and building height restrictions. The design intention of the streetscape is that the conscious faces of buildings are presented to the city dweller as the active, engaged element of the built environment. Neighbourhood



Figure 12: *Ego*, Front facade of 389 Queen Street West.



Figure 13: *Id*, Back facade of 389 Queen Street West.

Business Improvement Areas establish streetscape guidelines to enhance the sidewalk conditions, surfacing, furnishings and branding to ensure a level of consistency in the district. However, as the *Ego* is regulated for the public eye, this level of conscious aesthetic planning and regulation does not characterize the *Id* of the city. Along the rear facades, the buildings seem to blend together with limited design and a utilitarian material palette. Undulating building faces create a variety of narrow and open areas serving as ideal spaces for vehicular parking, garbage bin storage and places for vagrants to sleep. Larry Ford captures the contrast of the *Ego* to the *Id* when he writes: “design enthusiasm could be lavished on the fronts of buildings... while foul and dreary backsides existed. The machinery of living was mostly hidden from view.”<sup>10</sup> The machinery

<sup>9</sup> Larry Ford, *The Spaces between Buildings*. (Baltimore: Johns Hopkins University Press, 2000), 31.

<sup>10</sup> Ibid., 28-29.



Figure 14: Micro-scale transformations between 341 and 347 Queen Street West. November 4, 2015

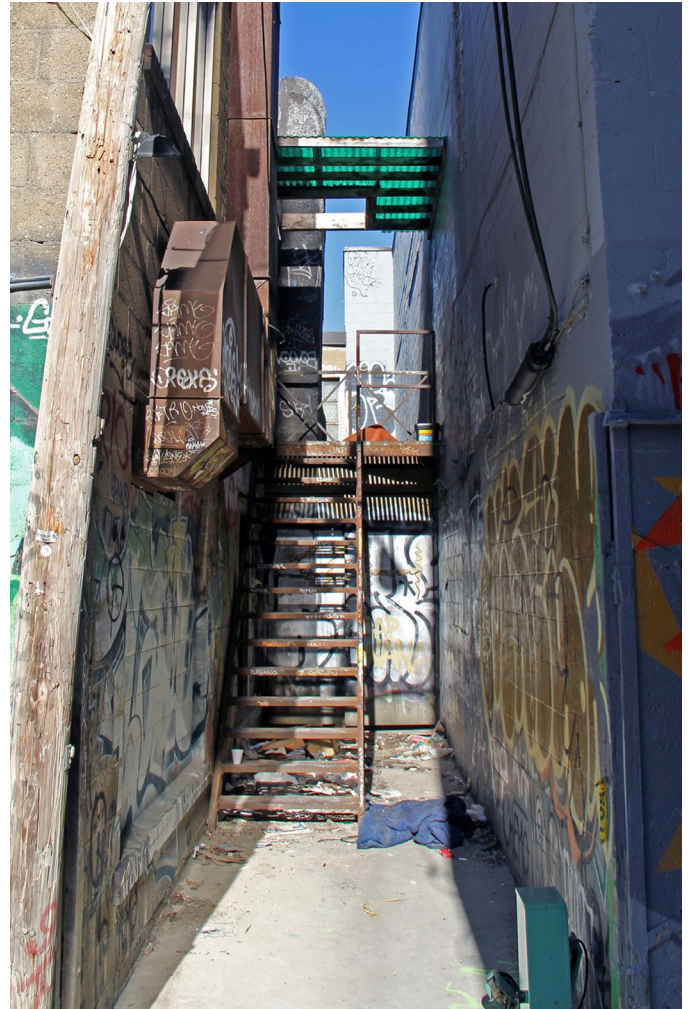


Figure 15: Micro-scale transformations between 341 and 347 Queen Street West. January 11, 2017

that Ford references are the primary actors, shaping the environment, while the building faces and surrounding terrain act as a stage for the ensemble.

Key features that exemplify conditions in the urban alley are natural light, shadow, the vertical space and the relationship to the horizontal ground plane.<sup>11</sup> As mentioned earlier, Jan Gehl examines the relationship of narrow streets to the quality of the public realm. Although confining and restricted, the proximity of this relationship has the ability engage the pedestrian at a more intimate scale, and a heightened observation of architectural detailing and surface textures. Additionally, character defining features of alleyways include cracks in the concrete paving that remain unattended; oversized penetrations into the building envelopes filled with exposed spray foam or arbitrarily cut slats of plywood; wires connected to transformers, draping down building faces and off the railings of the metal fire escapes; the occasional concrete block wall that remained unpainted upon installation; and the dimly lit street lights that cast dark shadows into recessed door openings at ground level. These characteristics create the appearance of neglect and disarray; however, they are the design language that is most evident in this territory.

The use of everyday, inexpensive building materials highlights the designed neglect, the evolution of spaces in the alley. This is visible in the interlocked concrete masonry units that expose a window that was once framed by brick corbeling; or the dented steel rail that edges the corner of a protruding building and endures the brute traffic of the daily loading trucks. These characteristics visually describe the use of the space and demonstrates the ability of the alley to adapt without hesitation to the varying conditions that apply themselves in the service corridor. Rebecca Lee's research investigation *Alley Gater's Collection of Fragile Moments*, explored the use of alleyway spaces by focusing on "the static permanence of the macro-scale and the delicate intricacy and temporality on the micro-scale as a constantly transforming space."<sup>12</sup> This *micro-scale*, yet seemingly undefined by the architect, is purely informed by the *macro-scale*, which governs major elements such as access, natural daylight, and the relationship between solid structures and open space.

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<sup>11</sup> Keith Moskow and Robert Linn, *Small Scale: Creative Solutions for Better City Living*. (New York: Princeton Architectural Press, 2010), 202.

<sup>12</sup> Rebecca Lee, "The Alley Gater's Collection of Fragile Moments". (master's thesis, University of Nottingham, 2009).

## 2.0 CORE CONCEPTS

Central to the theory and understanding of how architecture can adapt and change the way space is perceived and used, the core concepts illustrated are integral to understanding the development of these ideas as activators of space. These concepts include: *Idle Spaces*, *The Unknown Artist*, the *Social Condenser*, *Temporary Urbanism*, *Urban Acupuncture* and *Architecture as Situation*; and they constitute core themes to the deployment of activators into the urban landscape, redefining the character of the public realm.

These concepts reveal a series of actions that respond to the conditions that exist in the territory and the other key influences on the realm. It is important to note that this thesis is initiated by the elements extracted from these core concepts and include an element of responsiveness in architectural design by the users of space and their adjacent properties. The ability to manipulate implanted objects in space to redefine its programming, as well as engagement and relationships to context, provides limitless opportunities for social interaction. The ability to adapt to the needs of the participants over time as the demand is evolves in central. This is an architecture of indeterminacy, one that is free of predictability and open to interpretation and manipulation by experience.



## 2.1 IDLE SPACES

Embedded into the dense, forgotten urban fabric, lie untouched, mundane, back street spaces that remain quiet to the social buzz of the commercial street. These spaces expose the structure of the city block by undulating along the property lines, opening areas of intrigue as the service corridor widens and narrows. As the density of the urban environment intensifies, it is within these spaces that the city strives to be recognized, seen and used as never before. Lebbeus Woods recognizes idle spaces as a place for architecture to flourish:

*"actual cities form the rationalized, over-determined matrix, while free-zones and free-spaces – as I have come to call an architecture of indeterminacy – form the matrix of unpredictable possibilities for culture, social, and political transformation latent in human knowledge and invention."*<sup>13</sup>

Francesco Proto seconds Woods' perception of idle spaces enthusiastically characterizing them as "second homes for spontaneity,"<sup>14</sup> which aims to blend into the operational urban space as a form of spatial therapy. Describing this therapy as one that is transformative, transparent, mobile and interactive, Proto writes that "it almost tries to disappear in order to let a hypothetical mass creativity show through."<sup>15</sup> As an architectural portrayal that does not compete for center stage, the alleyway echoes the building facades allowing a celebrated engagement to be the critical experience, producing a heightened interest in the space. This conception of the alleyway stands in marked contrast to the attitude which treats it as a mere vehicle for traversing urban space; a space which is only for passing through, and not for being in.

Temporary activities engaging the urban public realm have been previously tested by a number of architects and urban planners. These have been explored in the United Kingdom as *fringe activities*,<sup>16</sup> which act as vital agents in maintaining a healthy urban economy. Fringe activities find themselves in the niches and open spaces of the city and thrive on public popularity. As a result, these spaces allow for greater levels of diversity and intensity; they allow for fleeting events to unfold amidst the permanent infrastructure of the city. Andy Beckett describes the crevices that are left behind by developers as unique conditions where a counter-trend of design and occupation is occurring.<sup>17</sup> The temporary pop-

<sup>13</sup> Lebbeus Woods, *Anarchitecture: Architecture as a Political Act*. (London: Academy Editions, 1992), 18.

<sup>14</sup> Francesco Proto, *Mass. Identity. Architecture*. (West Sussex: Wiley-Academy, 2006), 75-76.

<sup>15</sup> Ibid., 76.

<sup>16</sup> Peter Bishop and Lesley Williams, *The Temporary City*. (New York: Routledge, 2012), 17.

<sup>17</sup> Andy Beckett, "In the gaps developers left, another world is being built," in *The Guardian* (August 21, 2010), 30.

ups of shops, cinemas and music festivals have transformed society's understanding of these prosaic spaces. Producing culturally iconic interventions that exist for only a short moment within the lifetime of the city creates a playful and somewhat utopian world that one can experience in an otherwise mundane area of the urban fabric. At times, these occupations clash with government agencies; however, these opportunities are in high demand as city dwellers look to engage in areas off-the-beaten-path and architects strive to add value to underutilized areas between buildings.



Figure 16: Objects wedged in between the built form. Avignon, France.

"Temporary Activity is an outward manifestation of uncertainty."<sup>18</sup> This uncertainty creates unique opportunities to respond and adapt to changing landscapes in the urban environment. Temporary activities can transform spaces by utilizing unique programming and architectural elements to redefine the area that surrounds it. Temporality remains a strong instrument for the social redevelopment of the public realm. New interventions can activate spaces for short moments of time and respond to unique contextual relationships. In some cases, large open spaces sit idle awaiting future development while the hundreds of kilometres of service corridors in the heart of the city<sup>19</sup> remain in a constant state of flux, decay and insecurity.

As developers focus in on larger projects, the need for the alley is diminishing. The design of internalized loading docks and underground parking alleviates the movement of traffic within the alley allowing it the opportunity to transform its identity within the city. Similar to small streets in Europe, North American alleyways can begin to develop a mix of functions and handle a versatility of programmatic elements from social to service uses depending on the time of day. These idle places can be activated by the social agenda during times when their utility functions are inactive. The time-cycle of various uses allows for a seamless integration of pop-up installations that can activate unoccupied spaces, providing an opportunity for local artists to be recognized by the community.<sup>20</sup> Creative spaces can operate as venues for fashion shows, movie screenings, concerts, workshops, and sporting events. As Peter Bishop argues, "these transient uses of public space are both diversifying and intensifying in response to changes in lifestyle and culture."<sup>21</sup> Places for these types of activities largely include the residual spaces around buildings, on top and below buildings, the spaces between buildings, and unused open space. The point is to therefore change the traditional view of *public space* by adding value to what is otherwise unused space in the city.

<sup>18</sup> Peter Bishop and Lesley Williams, *The Temporary City*. (New York: Routledge, 2012), 35.

<sup>19</sup> "Technical Info," *thelaneawayproject.com*, last modified October 26, 2016, <http://thelaneawayproject.ca/technicalfacts/>.

<sup>20</sup> Peter Bishop and Lesley Williams, *The Temporary City*. (New York: Routledge, 2012), 72.

<sup>21</sup> *Ibid.*, 87.

## 2.2 THE UNKNOWN ARTIST



Figure 17: The Unknown Artist, Rush Lane, Toronto.

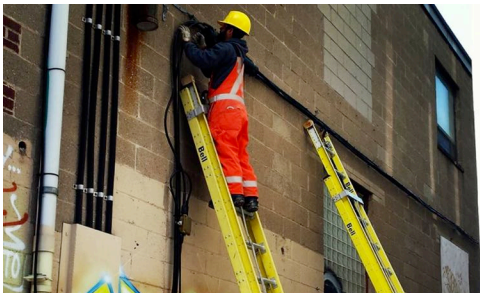


Figure 18: The Unknown Artist, Unnamed Lane, Toronto.

The unknown artist is the most active agent in the realm of the alley. The artist appears at sporadic moments in a multiplicity of roles including but not limited to: the graffiti artist, the utility contractor, the service worker, the construction worker, or the homeless person. The actions of these artists thrive in this sanctuary of chaos, adding their mark to the temporal environment that strives for self-identity. The work is showcased in a variety of informal artistic gestures including the threading of services across buildings, or orange spray paint utility markings on the pavement. It is here where the artist has the freedom to create fragments of artistic expression utilizing building façades and open spaces as their canvases. The development of graffiti culture owes much to the territory of the alley. As a quiet, unclaimed realm, it

provides a place off the busy main streets, that unofficially endorses the culture's domain. This informal stage enhances the perception of the environment, adding a new dimensionality of visual appreciation that draws in the public eye.

Banksy, a London-based graffiti artist, is arguably the world's most famous street artist. His use of the stenciling technique allows for a swift application of his medium and the use of recognizable figures clearly communicates a message to everyone. Banksy has successfully maintained his anonymity throughout his entire career and continues to operate in the public realm. His work is intellectually driven and typically carries a social or political commentary that strives to redefine the essence of graffiti art.

"Banksy asserts that outside is where art should live, amongst us, where it can act as a public service, promote debate, voice concerns and forge identities. Don't we want to live in a world made of art, not just decorated by it?"<sup>22</sup>



In October 2014, Banksy started a month long clandestine *residency* in New York City, applying his form of hit-and-run stencil art and diorama installations at various sites around the city. Although illegal, his residency drew large interest from news outlets, artists, fans, and obviously the New York City Police Department. Notwithstanding all of this attention, he was able to provide a month long cultural spectacle in *the city that never sleeps* without ever having his identity revealed. His installations across New York's five boroughs each included a piece of artwork (either a painting or an installation) as well as an audio clip that he released online to provide a social commentary connecting each work to the world in which we live.



Figure 19: Urban Acupuncture Map of Banksy's New York City residency.



Figure 20: Capturing the Spectacle, 76 E Houston Street, Manhattan, New York.

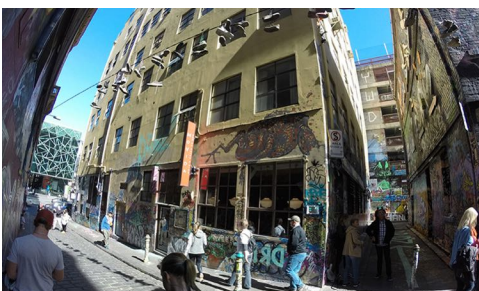


Figure 21: Graffiti saturated laneways, Hosier Lane, Melbourne.

The results of this month long residency are overlaid on a map of New York at the end of the HBO documentary *Banksy Does New York*. The points of intervention reveal an urban acupuncture map. The map exhibits the nodes of engagement throughout the entire city showcasing the variety of pop-up projects. The documentary therefore highlights the culture and geography of spectacle that Banksy created in his work. Each day the unveiling of a new work produced a radiating allure and desire to seek out the experience of the spectacle. Some citizens of New York were fixated on seeing each and every piece, where others tried to deface them or blatantly steal them. On the last day of his residency, Banksy reflected on the month describing the spectacle as being less about the installations and more about the passion of the viewers to seek out the objects each day. The capacity of temporally based art to be able to generate popularity to the point where it becomes a spectacle illustrates an interesting change in perception.

Through the rise in popularity of graffiti culture, major cities such as Melbourne have glorified their street artists, legalizing graffiti art in their alleyway networks. These networks have subsequently become a major tourist attraction and have culturally revitalized the downtown pedestrian realm.<sup>23</sup> The art engages the public realm by creating unofficial galleries in every city block. Pursuant to the implementation of this plan, underutilized spaces in the laneways

<sup>23</sup> Hansen Partnership. *CBD Lanes Built Form Review*. (Melbourne: City of Melbourne, 2004).



Figure 22: Three-dimensional street art along Regent Canal, Islington, London.



Figure 23: Reinventive programming, 96th Street, Manhattan, New York.

were flooded with architectural solutions and socially engaging spaces. As Bishop and Williams argue “the assumption that art is the preserve of a cultural elite has all but disappeared, while the boundaries between culture and counterculture are increasingly difficult to locate.”<sup>24</sup>

In their book, *Urban Interventions*, Robert Klanten and Matthias Hübner reflect on the disappearances of boundaries in the public realm stating, “nothing is sacred.”<sup>25</sup> The artist and the architect have the ability to reinvent the spaces of occupation through simple interventions such as the application of paint or the appropriation of everyday objects for other purposes. The creative pursuit to transform otherwise derelict space or unnoticed

environments through temporary interventions, provides a commentary on how we perceive old phone booths or how the ground plane disappears in our periphery as we walk through the city. The unknown artist skews the social framework with limited means.

<sup>24</sup> Peter Bishop and Lesley Williams, *The Temporary City*. (New York: Routledge, 2012), 117.

<sup>25</sup> Robert Klanten and Matthias Hübner, *Urban Interventions*. (Berlin: Gestalten, 2010).

## 2.3 SOCIAL CONDENSER

According to Moisei Ginzburg, speaking at the first conference for the Organization of Contemporary Architects in 1928, the term *social condenser* was originally defined by the Russian Constructivist movement as the “essential objective of constructivism.”<sup>26</sup> The design theory was developed to influence and inspire new social behaviours in the design of public spaces and public life, presenting strategies that utilized social functions as catalysts for a new way of urban living. It was believed that social infrastructure could be introduced to “reorganize the life of the mass population”<sup>27</sup> towards a Marxist program that allowed for a new social construction to occur at any scale in the urban environment. New social order was the intended result of this concept, which broke down hierarchical relationships in the public realm, and created new and dynamic social conditions with overlapping programmatic and spatial organizational models.

The *social condenser* is intended to act at the intersection of programmatic elements, overlapping various levels of action in the urban environment to create *collision zones* that reshape how spaces are perceived and operated. This allows for new social interactions to occur and new habits to be formed. Anatole Kopp discussed the desire for these social condensers to serve a multiplicity of functions:

“In addition to its immediate function, [social condenser] would firstly foreshadow the architecture and town planning of the future so that future users would grow accustomed to both; and secondly influence users through its use of spaces so as to introduce a new way of life into their social habits.”<sup>28</sup>

Kopp further articulates this notion of transforming new social habits through the mechanism of social condensers. Inspired by the needs of the user, social condensers can inform the program and adapt as these needs change. These informed programs are the content that architecture strives to encapsulate. Kopp stresses that societal ideals are a very important need that architecture should address and reflect on, since they are “the image of society within which it is created” Furthermore, “a true functionalism is founded on the satisfaction of the needs of everyone.”<sup>29</sup> The intention of this design tool is to reshape the existing habits and the culture of the economic, political and social conditions, such that they can be instruments of change in a new revolution. These tools force habits to be broken and people to reconsider how elements are used in their daily lives. By doing so, the architecture can introduce new elements of activity that relieves the user of their preconceived individualistic reflexes.

<sup>26</sup> Moisei Ginzburg, “Report on the First Congress of the Union of Contemporary Architects, Moscow”, *Sovremenniaia Arkhitektura*, 1928.

<sup>27</sup> Catherine Cooke, *Russian Avant-Garde - Theories of Architecture, Urbanism and the City* (London: Academy Editions, 1995), 29.

<sup>28</sup> Anatole Kopp. *Constructivist Architecture in the USSR*. (London: Academy Editions, 1985), 70.

<sup>29</sup> Anatole Kopp. “On the problems of Modern Architecture,” *La Nouvelle Critique* 42, (Jan. 1953), 105-116.

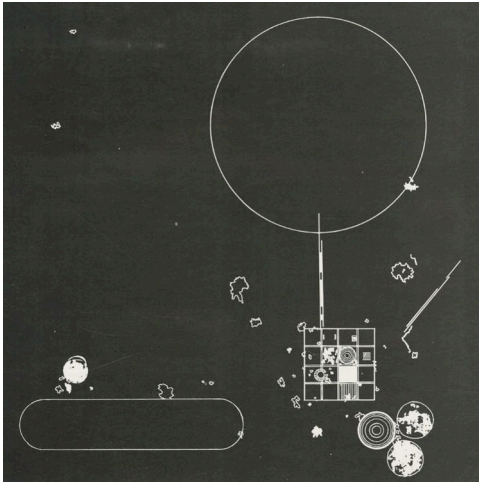


Figure 24: Leonidov's 'Club of New Social Type' plan drawing.

Architects such as Konstantin Mel'nikov and Ivan Leonidov, test the *social condenser* theory through the vehicle of the Worker's Club. These places become new centres for empowering people and cultivating new cultural experiences. At the end of the workday, venues become spaces to recharge and gain new energy; community engagement fosters new literary and artistic creation. Unlike the traditional Mel'nikov Clubs, Leonidov's unbuilt "club of new social type" engages a new strategy for social condensers. The proposal marks a shift away from the building artifact and towards a diverse cultural district. In lieu of organizing programmed elements

within an enclosed volume, Leonidov strategically distributes the programmed spaces across a new park-like landscape that is connected by viewpoints or pathways. The arrangement of spatial interactions and the intersection of geometries generate hybrid collision zones of educational, social and economic engagement, thereby defining a "new scheme for the spatial organization of culture."<sup>30</sup> This new type of club incorporates a variety of cultural and educational facilities along with broadcasting capabilities for cinema and radio, acting as a living newspaper for high exposure to the society.<sup>31</sup> Leonidov's proposal creates the framework for redefining the *social condenser*, removing the concept from the building mass and clustering functions that create overlapping conditions for hybrid uses.

Rem Koolhaas examines the re-emergence of the *social condenser* in his books *Content* and *S,M,L,XL*. The concept first appears in his Universal Modernization Patent (1982) through the "programmatic layering of upon vacant terrain to encourage dynamic coexistence of activities and to generate through their interference, unprecedented events."<sup>32</sup> The patent concept was first applied to OMA's Parc de la Villette competition entry where he proposes the program to be considered, "as a suggestion, a provisional enumeration of desirable elements," and that the design proposal should consist in "combining architectural specificity with programmatic indeterminacy." The strategy suggests that the design should be approached with the implementation of various overlapping

<sup>30</sup> Andrei Gozak & Andrei Leonidov. *Ivan Leonidov*. (New York: Rizzoli, 1988), 11.

<sup>31</sup> Anatole Kopp. *Constructivist Architecture in the USSR*. (London: Academy Editions, 1985), 112.

<sup>32</sup> Rem Koolhaas. *Content*. (Cologne: Taschen, 2004), 73.



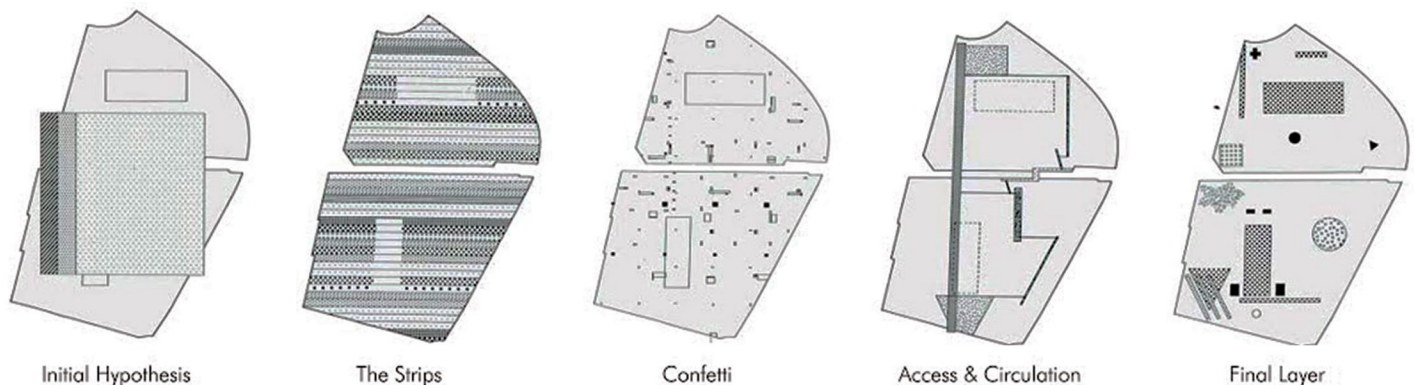


Figure 25: OMA's layering technique for the Parc de la Villette proposal, Paris, France.

programmatic activities that can be engaged “in the most efficient and explosive manner, while at the same time offering a (relatively) stable aesthetic experience.”<sup>33</sup> Koolhaas’ technique strives to generate a tactical approach to achieve the maximum benefit through the activation of a number of nodes on the site. The implementation of a series of steps achieves an orchestration of program as mentioned above. The first step is to subdivide the site into parallel bands of programmatic zones eliminating the potential for clustering of similar elements, and ensuring an equal spread of activity across the site. The striping technique creates an equal distribution of zones across the site allowing maximum permeability of components and allows for an opportunity of program mutation at a variety of edge conditions. The next step incorporates small-scale point grids spread across the site like *confetti*. Koolhaas developed a frequency formula to ensure an equal dispersion of programmed moments across the strip divisions.

“The occasional proximity of the various elements distributed according to the different grids leads to random and accidental clusterings that give every constellation of points its unique configuration and character. Besides their autonomous identity, which gives predictable provision of each facility at fixed intervals, and their potential to be absorbed by and thereby affect their locality, their projection on the entire site creates a unity through fragmentation.”<sup>34</sup>

It is here that Koolhaas accurately depicts the essential character of the *social condenser*. The unification of fragments across a site has the ability to transform and permeate new functions. As the fragments interact with one another, they begin to evolve from the context and demands that activate them. The next layer is access and circulation. This is essential to ensuring a flow between objects that cultivate experiences in the public

<sup>33</sup> Rem Koolhaas & Bruce Mau. *S,M,L,XL*. (New York: The Monacelli Press, 1995), 921.

<sup>34</sup> *Ibid.*, 925.

realm. These routes thrive from the radiating energy of the point-grids and are equipped with support to enhance the episodes between functions. The articulation of surfaces and coverings between interventions assists in the development and the unification of the *confetti*. The striping is referenced to enhance the edge conditions, and permeation of elements as they interact with the bands. The final element of this process is to achieve the unification of *social condensers* and major significant features. "The relative regularity and neutrality of the first three layers forms a background/context against which these elements become significant."<sup>35</sup> These are characterized as unique, intermediately-sized objects that are sited based on organizational lines that are derived from the context. It is in the siting of these objects that they help to define boundaries, not necessarily the perimeter, but boundaries of activation, or, to counteract dominant contextual imposition. These objects also help to indicate entrance zones or provide

the infrastructure necessary for the enhancement of episodes that occur in the environment.



Figure 26: OMA's rendering of the program hybridization in Parc de la Villette, Paris, France.

*Social condensers* revalue space in the public sphere through trans-programming and the exposure to new opportunities in underused spaces. These *condensers* are cognizant of the service function of the laneway and are designed to allow for the multiplicity of roles to occur at different times of the day. The private service functions typically engage the realm in the early morning hours, and then the area slowly changes to contain limited activity in the afternoon, and at to night. It is in this dilution of activity that the *social condensers* can take over the operation of this terrain to provide a new perception of the public domain and claim residence within it.

## 2.4 TEMPORARY URBANISM

The concept of temporality as in a constant state of transformation is further explored through the lens of *Temporary Urbanism* or *Tactical Urbanism* as first introduced by Mike Lydon of Street Plans Collaborative, an urban design office based in the United States. Lydon defines *Temporary Urbanism* as, “a way of intelligently inhabiting a specific environment at a specific time and place in a way that better reacts to increasingly frequent social shifts.”<sup>36</sup> It is the creative use of underdeveloped space in areas of the city that have been neglected and underused by the public.

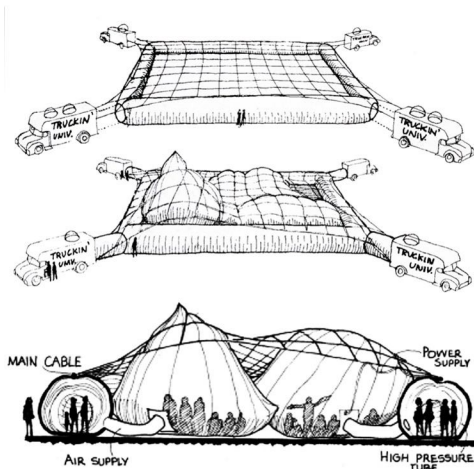


Figure 27: Ant Farm's inflatable Truckin' University.

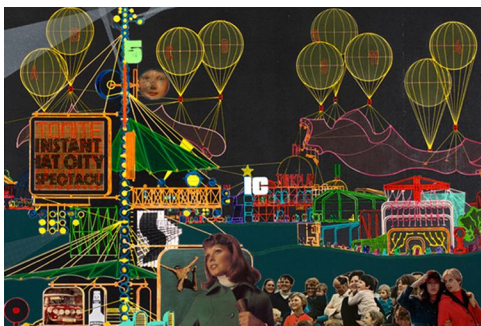


Figure 28: Archigram's Instant City proposal.

These creative ideas infuse areas with new program to expose the importance of space in the city, showcasing the capacity of social programming to transform how spaces are perceived and occupied. This notion of the *temporary* is an occupation that can exist for a couple of hours, a week, or a few years.<sup>37</sup> Consider the understanding that installation in space is never permanent; however, it operates with influences that allow it to exist for the period of engagement. The realm of temporary pop-up architecture is not a new idea; many architects have explored it over the past fifty years, specifically in the form of activism and pursuit of new social encounters. An early project by Ant Farm in 1970 proposed the idea of inflatable structures to house institutional programs. The structures could be driven into place, inflated, occupied, deflated and moved to new locations as demand required. Ant Farm's *Truckin' University* utilizes a pneumatic structure combined with low-cost materials to generate a new sense of place in a vacant territory. Additional projects pursued this ideology of pop-up architecture in the same period, one of which was Archigram's *Instant City*. This proposal specifically defined strategies that responded to immediate needs in order to generate disruption in a variety of site locations. Robert Kronenburg describes this conceptual project,

“almost as non-buildings, in that it was the ideas that were important and after a time the machinery moved on and left the locations it has visited to continue their activities independently but now integrated into the network that had been created.”<sup>38</sup>

<sup>36</sup> Douglas Heingartner, “Mobile Homer,” in *Artbyte* 3, no. 6 (April 2001), 62.

<sup>37</sup> Julián Castro, “Temporary Urbanism: Alternative Approaches to Vacant Land”, in *Evidence Matters*. Winter 2014.

<sup>38</sup> Robert Kronenburg, *Architecture in Motion*. (New York: Routledge, 2014), 193.

The early understanding was that these temporary interventions implant the ideologies of the concept into the surrounding spaces. Once the project dissolves from the site it informs a new understanding of space and users therefore come to react to the previous condition in different ways than they had before. Reyner Banham discusses these pop-up spaces as “up-to-the-minute environments” which engage and respond to immediate conditions of space and the evolving demands that precede them.<sup>39</sup> Cedric Price, a contemporary of Archigram, once said, “the separation of the structure from the site has been a constant interest of this office” and that, “there is inherent uncertainty in the validity of any permanent site.”<sup>40</sup> This belief in impermanent forms caters to the idea that a project doesn’t need to be designed with a specific site in mind, but can rather be a design of various components, capable of responding to the variety of conditions that each site creates. The 1969 design for the musical *Hair* was a mobile performance space called *Hair Tent*. Similar to circus pavilions, it inflated and deployed tent structures to house the program of the performance. This project had a temporary lifespan of approximately six months before the performance was relocated to a permanent theatre. The project utilized a series of conventional construction systems that not only allowed for expansion of the space on site, but also facilitated the ability of the kit to be disassembled into parts and then to either be rebuilt as the same kit, or reused in new conditions.

In *This is Temporary*, Shumi Bose discusses the twenty-first century desire to photograph the experience of temporary structures and share it with the virtual world. The architecture is prolonged through memory and sensory connections to materiality and imagery.

“If the commercial colonization of urban space seems inevitable, it is worth noting that being temporary is key to producing value. Predicated on the ‘experience economy’, the very temporality of these spaces adds blink-and-you’ll-miss-it exclusivity: you have to be there.”<sup>41</sup>

The active response from the viewer or user is as engaging as the object itself. The ability that the installation has to radiate an aura of spectacle and delight helps to strengthen the insertion into the public realm. Italo Lupi introduces *Space Morphing* with a quote referencing temporary architecture and its ability to operate in the public domain.

<sup>39</sup> Reyner Banham, *The Visions of Herron*. (London: Academy Editions, 1994). 45.

<sup>40</sup> Robert Kronenburg, *Architecture in Motion*. (New York: Routledge, 2014), 196.

<sup>41</sup> Cate St Hill, *This is Temporary*. (Newcastle: RIBA Publishing, 2016), 66-67.



“Even if the end results are not extraordinary, the mechanism initiated is outstanding, as is the artificial nature of the setting created. A unique space/time relationship is created in each of these empty places filled with the materials of theatre and performance. The brevity of the event is what contributes to its intensity and drama.”<sup>42</sup>

This argument is intriguing because it references the desire for the mechanism, not necessarily the activity or artifact itself, to be outstanding. It is not the task of the specific intervention or the final result to be a wondrous thing. Instead, it is the fact that the artifact created something from nothing that is exciting. This is important in the context of temporary urbanism; that the intervention has the ability to spawn new activity in an otherwise unused terrain defines the rationale to initiate these interventions in the first place. It recognizes that the final reception of the installation does not have to be bespoke architecture. Furthermore, it helps to understand the intent of the initiative and its ability to create unique scenarios as attributes of the overall value of the urban environment, and the experience of the observer. It establishes new ways of understanding how the space is utilized and the power that the transformation of architecture has on the cultural memory of a site.

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<sup>42</sup> Italo Lupo, introduction to *Space Morphing*, ed. Ico Migliore and Mara Servetto. (Milan: 5Continents Editions, 2007), 7.

## 2.5 URBAN ACUPUNCTURE

People love exploration and the surprise of a new discovery. Simply put, *Urban Acupuncture* is a series of small surprises and delights unveiled within the city fabric that celebrate the small wonders of theatricality in the built environment. They exist as pinpoint interventions in time, space, and place, lifting the spirit of the city with inspiring moments. Jaime Lerner coined this term, and in the foreword of *Urban Acupuncture*, Jan Gehl describes it as follows: “transforming cities has to do with not only their physical features but also psychological, cultural, and many other factors.”<sup>43</sup> As Lerner explains, “Urban Acupuncture is an approach to city planning, designed to make things happen. Don’t start with everything, start somewhere, make things happen, try it out.” He addresses the issue of good programming. In places where there may be good design, there is still a lack of good programming that addresses emerging issues of the community.

The ability to utilize imagination to conceive of meaningful architectural interventions within the pre-existing context of the city is difficult and it must respond to the conditions that surround it. The success of these interventions is defined as the ability for one to generate a series of stories over a period of time that creates energy, surprise and vitality in the city. The notion of acupuncture suggests more than simply healing a specific place. It is also about noticing the vital signs of what is needed in an area, and intervening to revitalize not just the place, but also the adjacent spaces that surround it, creating a ripple effect. Design has the ability to utilize architecture and planning to trigger provocative responses and to create a chain reaction of positivity in a neighbourhood. In this study, the desire to utilize social and cultural programming to add function and provoke change within a district, as explored in the core questions of the thesis, is vital. The employment of pop-up urban acupuncture enables a reassessment of the spaces that are under performing in the ever-densifying urban environment. Jaime Lerner suggests that, “a simple focused intervention can create new energy, demonstrating the possibilities of a space in a way that motivates others to engage with their community... this gets to the essence of true urban acupuncture - it needs to be precise and quick.”<sup>44</sup>

There is a clear design and planning strategy that is defined by Lerner. He reveals that major urban problems can arise when there is a lack of continuity in the city fabric. As described earlier, massive urban development deprives the city of fine-grain cultural programming and results in gaps in the social infrastructure. This thesis argues that it is essential for temporary pop-up architecture to

<sup>43</sup> Jaime Lerner, *Urban Acupuncture*. (Washington DC: Island Press, 2014), xiii.

<sup>44</sup> Ibid., 4.

utilize urban acupuncture as a means to fill the urban voids and to create a positive social urban environment. One strategy is to add elements that are disappearing and missing from the local environment. Another strategy is to respond to local conditions and allow the intervention to engage and enhance existing elements of the community. The key to this is to add functional programming that can create a dynamic response to the place. Lerner is an advocate of “creating temporary structures to rescue failing services or establishments - say a flower market or a concert hall - until new projects take hold,”<sup>45</sup> this creates new bursts of energy in a place in need of revitalization.



Figure 29: Aldo van Eyck's playground for children, Amsterdam, Netherlands.

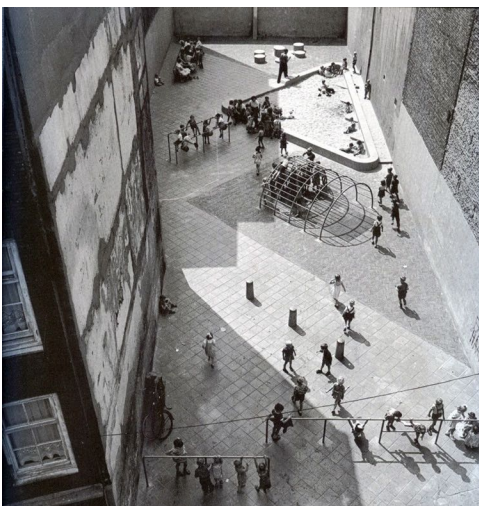


Figure 30: Aldo van Eyck's playground for children, aerial view, Amsterdam, Netherlands.

Between 1947 and 1978, Aldo van Eyck developed vacant and underutilized lots in Amsterdam to create areas of recreation and excitement. Van Eyck created over 700 children's playgrounds in small interstitial spaces within the public realm, transforming nothing into something.<sup>46</sup> Each intervention was approached as a temporary project with a minimal footprint and the quick ability to respond to change. Some playgrounds lasted over thirty years, while others were demolished and upgraded as the occupation of space adapted to new developments or new projects were proposed. Nonetheless, the ability to perceive unused spaces as opportunities to satisfy the growing need for outdoor recreational spaces and social interaction was important to Van Eyck.<sup>47</sup> These projects correlate to the concept of Urban Acupuncture, as they are defined as flexible interventions that are dynamic and consist of a series of coordinated temporary installations. The simplicity of the designs and ease of assembly, together with the response to community demand, spark a project that resonates with the public and promotes active social engagement.

With the agenda of enriching the urban public realm, architects face the challenge to occupy the hidden arteries of service that have habitually discouraged social programming in order to generate new chances for social condensers to change the perception of these disregarded spaces. The geography of occupation generates an urban acupuncture map that showcases nodes of spectacle, radiating through the veins

<sup>45</sup> Jaime Lerner, *Urban Acupuncture*. (Washington DC: Island Press, 2014), 38.

<sup>46</sup> Liane Lafaire, Ingeborg de Roode, Rudolf Herman Fuchs. *Aldo van Eyck: The Playgrounds and the City*. (Amsterdam: Stedelijk Museum, 2002).

<sup>47</sup> Jesús Hernández and Helena Casanova, *Public Space Acupuncture*. (New York: Actar Publishers, 2014), 74-75.

of the city by means of a mixture of pop-up architectural interventions and permanent infrastructure. Urban Planner Hans Venhuizen states that, "cultural resources are like raw materials of the city and are its value base. Creativity is the method of exploiting these resources and helping them grow."<sup>48</sup> These resources become elevated when exposed through the acupuncture map that thrives in the hidden crevices of the urban fabric. By exposing the diversity of alleyways through points of acupuncture, both in scale and context, the interventions have the capacity to provide a new way of seeing and using these spaces in both the social and cultural environments.

## 2.6 ARCHITECTURE OF SITUATION

The concept of *Architecture of Situation* was developed through conversations and projects created by the Situationist International (SI), a group founded in 1957. The SI served as a platform for a group of European avant-garde artists, philosophers and theorists to critique their contemporary culture in a capitalist society.<sup>49</sup> The work of Dutch painter and Situationist Constant Nieuwenhuys is important to this thesis. Along with Guy Debord, Constant was one of the primary thinkers of the Situationists. For Constant, the *Architecture of Situation* was pursued through a theoretical project titled *New Babylon*, which spanned nearly two decades of his career. This project re-imagined the city as an anti-capitalist space and a dynamic condition defined by the social construction of space. It imagined a city where citizens have complete control, and an endless ability to construct new atmospheres and situations using a developed infrastructure. This dynamic environment allowed for the adaptation and recreation of experiences, allowing the user to creatively interact with their environment. Originally referenced by Constant as *Dériville* or *dérive*, which means to drift, the project promoted a way of intuitively wandering through the city. "The purpose of this wandering was to map the 'psycho-geography' of the city, a way for the constantly changing urban ambience to influence human mood, and vice versa."<sup>50</sup> This responsiveness in architectural design is key to the development of this thesis. The ability to manipulate implanted objects in space to redefine spatial programming and engagement and their relationships to context provides limitless opportunities for social interaction and the ability to adapt to the needs of the participants. Similar to the work of Kopp, Constant describes this responsiveness in the following terms:

"the creative human has an active relationship with the world around him, he wants to intervene, change things, and rather than arranging the space in such a way that he can reach a predetermined destination as quickly as possible, he will make the space increasingly complex and multiply its utilization."<sup>51</sup>

This description further underscores the relationship between the participant and the city, one that is not simply interacting with a series of prescribed outcomes but rather, redefining the use in ways that are unimaginable. The outcome is only ever discovered once the collaboration between the tangible object and intangible desire coexist.

This interactive way of thinking builds off the Situationist's concept of *Unitary Urbanism* where the creative collective designs the city.<sup>52</sup> Only the desires or required functions are incorporated, until they out-serve their use or new demands become necessary. This strategy was envisioned in a post-utilitarian society where primary

<sup>49</sup> Sadie Plant, *The Most Radical Gesture*. (New York: Routledge, 1992).

<sup>50</sup> Laura Stamps, "Constant's New Babylon, Pushing the Zeitgeist to Its Limits," in *Constant New Babylon. To Us, Liberty*, ed. Rem Koolhaas (Berlin: Hatje Cantz, 2016), 15-17.

<sup>51</sup> G. Kruis, "De spraakverwarring van New Babylon," in *Nieuwe Leidsche Courant* (June 22, 1974), 19.

<sup>52</sup> Simon Sadler, *The Situationalist City* (Cambridge, MA: The MIT Press, 1998).

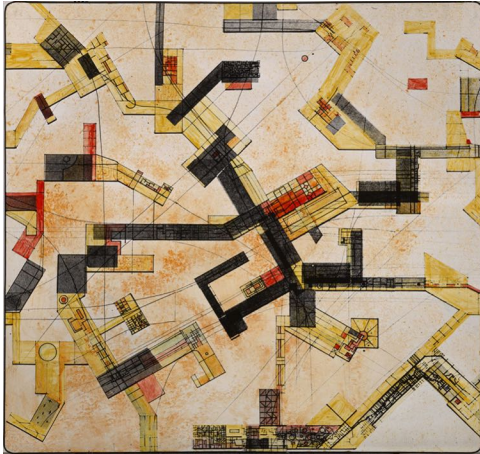


Figure 31: Mapping New Babylon

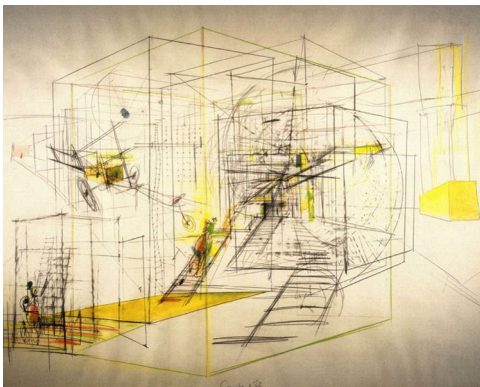


Figure 32: Sketch for a mobile labyrinth. 1968.

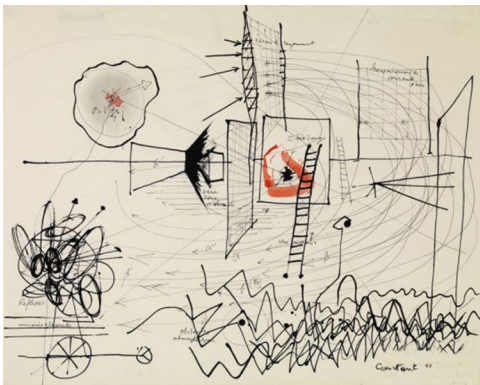


Figure 33: A distorted realm of reality and fantasy. Labyratoire, 1962.

functions of work were fully-automated, allowing citizens to become creative species liberated from the struggles and stress of a capitalist production-driven society. The citizens become consumers of their own creativity, acting as shape agents to redefine their territory. This utopic concept of the creative collective is further explored in *New Babylon* through the desire for total participation in social spectacle.<sup>53</sup> The critique of this philosophy was that this concept, although theoretical in nature, was initiated by a small group of individuals who undertook the prediction of behavioural patterns of future users to define entirely new artifacts, outside of the society itself that it was invented for. The concept is complicated to articulate as it is almost designed for failure. The act of engagement is a performance of spectacle in itself for others to consume. Nonetheless, Constant's notion of designing for a story as opposed to a total plan is a strategically significant approach in the narrative of this thesis. Rem Koolhaas commented on this idea writing,

"architecture as a form of communication, as a medium... if you re-articulate architecture as a medium, other possibilities suddenly reveal themselves. This allows you to reshape existing contexts anywhere in the world... it's no longer about designing a square, it's about telling a story."<sup>54</sup>

<sup>53</sup> Laura Stamps, "Constant's New Babylon, Pushing the Zeitgeist to Its Limits," in *Constant New Babylon. To Us, Liberty*, ed. Rem Koolhaas (Berlin: Hatje Cantz, 2016), 15.

<sup>54</sup> Rem Koolhaas, *Constant New Babylon. To Us, Liberty* (Berlin: Hatje Cantz, 2016), 66-67.



### 3.0 THE ENTERTAINMENT DISTRICT

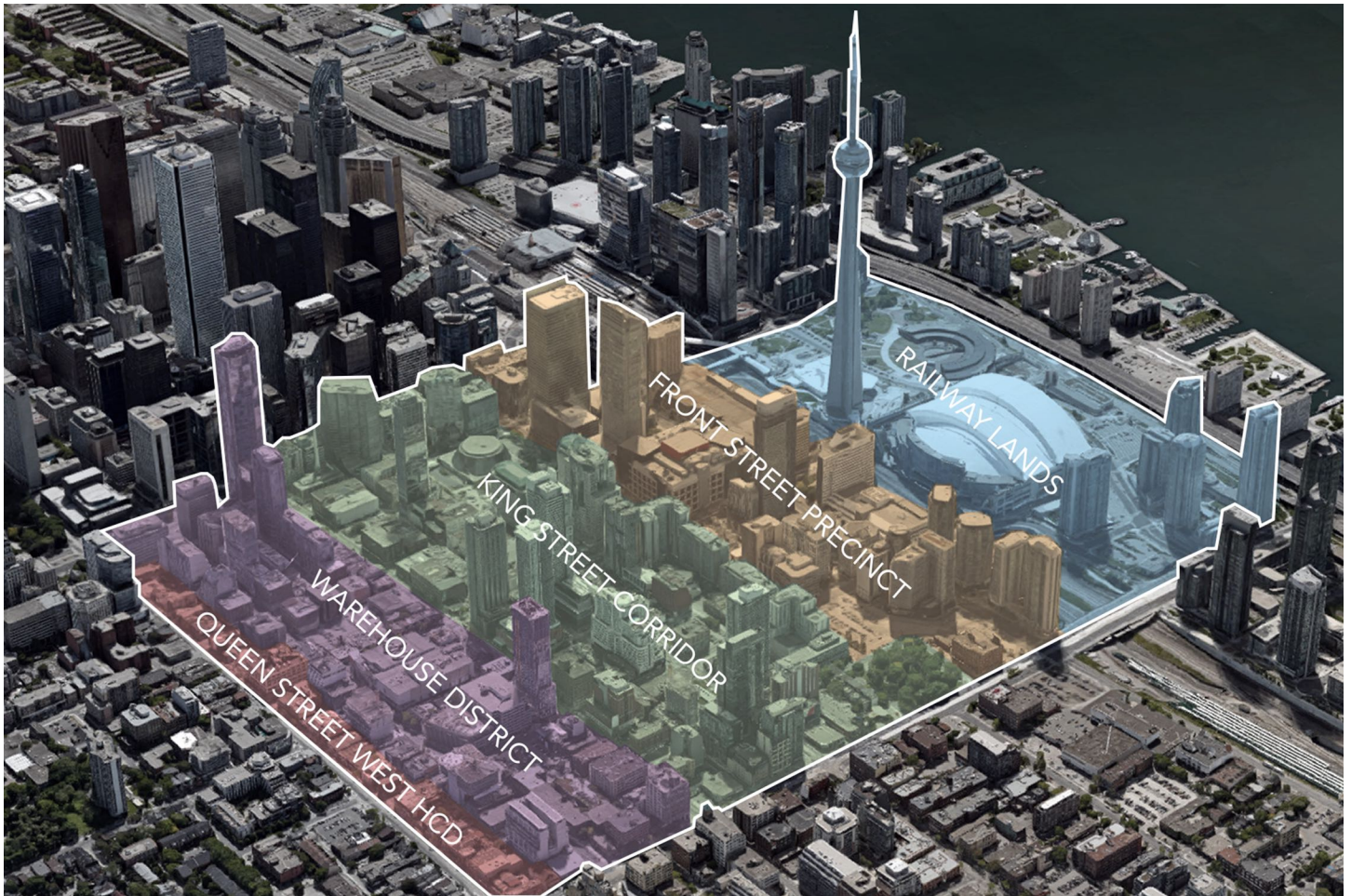


Figure 34: The five major character areas of the Entertainment District.

The selected area of study for this thesis is in the heart of downtown Toronto. The Entertainment District is home to Toronto's most iconic and world-renowned attractions including major sports and entertainment venues, five-star hotels, substantial office space and a wide array of food and beverage options. The district is home to a variety of different exclusive corridors including King Street's Theatre Row and Restaurant Row, Blue Jay Way and the more recently developed Central Rail Lands' Bremner Boulevard. The catalogue of prominent buildings includes the CN Tower, Skydome (now Rogers Centre), Metro Toronto Convention Centre, Roy Thompson Hall, Royal Alexandra Theatre, Princess of Wales Theatre, Shangri-La Hotel, and the Canadian Broadcasting Centre. The physical environment is under a massive development plan which is increasing the base population of the district to unprecedented numbers.<sup>55</sup> New opportunities to activate the public realm are important to address as the district is expanding at a remarkable rate.

The dense footprint of the district is approximately one square kilometer. It is bound by Queen Street to the north, the Gardiner Expressway to the south, University Avenue to the east and Spadina Avenue to the west. The evolution of this district has occurred at different rates over time. The five main areas of the district are the Queen Street West Heritage Conservation District, the Warehouse District, the King Street Corridor, the Front Street Precinct, and the Railway Lands. Each of these areas has different growth patterns which have historically prospered in a variety of different functions over the course of the past hundred and fifty years. However, over the past twenty years the condominium development boom has left its mark throughout the entire district replacing moments in time and heritage properties with new concrete and glass towers. As the density of the built environment intensifies, the ground plane is overlooked. This proposal intends to redirect the eye to the streetscape and the spaces left between buildings. The opportunities created by the collision of character areas and along the perimeter of the district can act as threshold spaces to, as Deleuze and Guatarri put it, "challenge the traditional split between private and public spheres, producing instead the supersaturated space of immediate presence."<sup>56</sup>

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<sup>55</sup> *Toronto Entertainment District Plans & Reports*. (2016). Retrieved on July 11, 2016 from <http://www.torontoed.com/about/plans-reports/>.

<sup>56</sup> Michael Hardt and Kathi Weeks eds., *The Jameson Reader* (Hoboken, NJ: Wiley-Blackwell, 2000), 329-30.



## 3.1 THE GROWTH OF THE DISTRICT

In *After Branding*, Marie-Paule Macdonald discusses the notion of post-branding urban environments in Montreal. She specifically identifies key elements that are disappearing in Montreal's Theatre District which possess a certain quality and are landmarks in the neighbourhood. As the district is being taken over by real-estate developers, Macdonald poses the question, "Can contemporary real-estate development partner with the ephemeral, counter-cultural nature of this city's cultural life?"<sup>57</sup> Even though she is addressing the Montreal context, this question is equally relevant to the social landscape of the Entertainment District in Toronto. The district has been rapidly intensifying since its transformation from the industrial Garment District to a pioneer of the nightlife and entertainment culture of the early 1980's. Since then, it has hosted championship sports teams, redefined the era of nightlife entertainment, become the site of one of the most prestigious film festivals in the world, and emerged as the economic powerhouse of tourism in the city.

However, the era of entertainment in the district is quickly disappearing and the excess of nightclub culture is being replaced with widespread, massive, residential-heavy mixed-use development. Hundreds of restaurants and nightclubs have opened and closed their doors since the spark of the revolutionary *Twilight Zone Nightclub* in 1981.<sup>58</sup> In 2001, the number of drinking establishments exceeded 200, and forty percent of those were nightclubs, with a combined licensed capacity of 50,000 that was filled almost every night.<sup>59</sup> Around this time, the city initiated a reinvestment plan, which sparked the redevelopment of the old garment warehouses as chic condominiums. This, in turn began the inevitable conflict between out-of-town party-goers and local residents. Between 1996 and 2005, the resident population in the area skyrocketed from 750 to 7,500, and by 2015 the resident population had doubled to 15,600. In the Entertainment District's *Annual Report* for 2015, it was expected that the residential population would quadruple to 43,000 by 2020.<sup>60</sup> The shock factor that the district is experiencing due to the uncontrolled growth and development in this regeneration area is detrimental the cultural vitality of the neighbourhood. As developers absorb multiple existing buildings and the areas around them, they in turn provide only mammoth-sized commercial spaces. These spaces are most suited to big-box retailers, leaving little space for the essential qualities of an urban centre that thrives on unique, culturally and socially significant programming. Jane Jacobs writes about the unique nature of cities and the role of urban centres in maintaining diversity:

<sup>57</sup> Marie-Paule Macdonald, "After Branding," in *Curating Architecture and the City*, ed. Sarah Chaplin and Alexandra Stara (New York: Routledge, 2009), 208.

<sup>58</sup> Denise Benson, *Then & Now: Toronto Nightlife History*. (Toronto: Three O'Clock Press: 2015).

<sup>59</sup> Enzo Dimatteo, "Entertainment District: A Timeline," in *Now Toronto Magazine*. January 13, 2011. <https://nowtoronto.com/news/entertainment-district-a-timeline/>.

<sup>60</sup> Toronto Entertainment District BIA, *Annual Report 2015*. *Toronto Entertainment District BIA*. November 2015, 13.

“the benefits that cities offer to smallness are just as marked in retail trade, cultural facilities and entertainment. This is because city populations are large enough to support wide ranges of variety and choice in these things. And again we find that bigness has all the advantages in smaller settlements... wherever lively and popular parts of cities are found, the small much outnumber the large.”<sup>61</sup>

The notion is that small, diverse, eclectic development outweighs the big-box retailers and chain restaurants as it provides unique experiences for the local neighbourhood. The presence of an intensely dense urban population should be conducive to supporting a vast collection of diverse entertainment and cultural spaces, such that a neighbourhood like the Entertainment District can thrive to be a place unlike any other in the city. However, this is not the cast. Instead, real-estate developers continue to dilute the local cultural context in favour of high-rent, single occupancy, brand-name retailers. This indifference towards the public realm is undermining the cultural and social vision for the District.

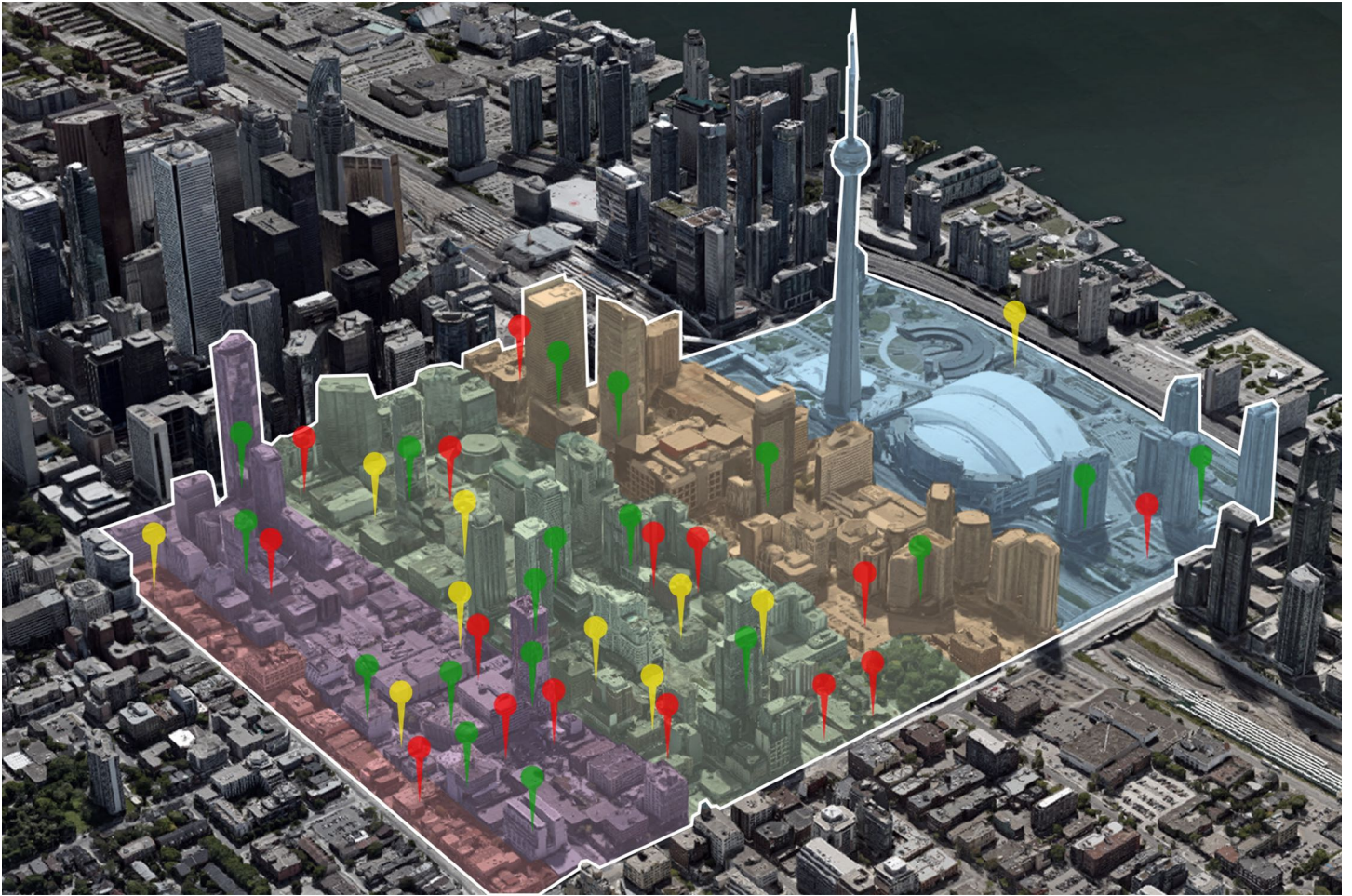


Figure 35: Development proposals in the Entertainment District in the past two decades. Green: Completed, Yellow: Under Construction, Red: Proposed.

## 3.2 THE ALLEYS OF THE DISTRICT

The alleyways in the Entertainment District host a variety of unique conditions. They straddle Business Improvement Areas, separate different zoning boundaries, and accommodate surface parking that is diminishing on each block every year. As large scale development forces its way onto vacant land and into existing structures, the alleyway condition is altered, typically in an unfavourable way. These alterations consist of large grade elevation changes forcing dead-end conditions, and new building facades that have no engagement to the context that are disconnects from the dialogue of the ongoing stratification of the urban environment. However, this creates new challenges for architecture to propose unique ways of engaging with the alley, specifically in the open spaces and temporal conditions between developments and the surface parking lots that await their inevitable disappearance. These engagements intend to utilize the vehicle of *temporary urbanism* as a provocation to disrupt existing conditions and to highlight the social value of the public realm that traverses these leftover spaces in the city fabric. "Back alleys, neglected courtyards, and stairways may escape our notice... yet if they are claimed, and owned, and developed, they can be harnessed to strengthen and enrich their communities."<sup>62</sup> This disruption in turn intends on informing new ways of utilizing these spaces to enhance the fine-grain diversity that the Entertainment District must have to maintain a unique, active identity.

Design strategies must be flexible and have the ability to adapt to irregular spaces to occupy a variety of areas as they change from place to place. Interventions must challenge the crafts of product design and industrial design in order to integrate elements of street furniture and objects into the essence of the act of occupying space. Design has to evolve and adapt to address immediate needs that arise throughout a given occupation, and to develop the ability to



Figure 36: Blank facades back onto underutilized surface lot at 40 Widmer Street.

morph back into a mobile form. These moments in temporal architecture, although designed as time-limited interventions, will challenge the current infrastructural organization of the environment. In doing so can generate intrigue and delight by establishing permanence in the cultural memory. Ico Migliore presents this idea of *space morphing*. Like Koolhaas' work, *space morphing* is developed around a set of parameters that evolve as space

<sup>62</sup> Project for Public Spaces, "Placemaking and the Future of Cities," *Un-Habitat Sustainable Urban Development Network*. (September 2012), 1.





Figure 37: Underdeveloped lot adjacent to laneway at 10 Widmer Street.



Figure 38: Dead-end condition caused by elevation change of new development at 338 Richmond Street West.

is shaped by the occupancy. This method creates a stratification of objects and densities that “provoke thought and arouse feelings, rather than just reassure.”<sup>63</sup> Its essence is to change the potential of ordinary patterns to shape the future behaviour of space. This argument invokes the method of stratification by redefining the impression of narrow, dark, under-kept service corridors into alleys of spectacle and entertainment, thus augmenting the experience of the public realm in the Entertainment District.

<sup>63</sup> Ico Migliore and Mara Servetto, *Space Morphing*. (Milan: 5Continents Editions, 2007), 21.

## 4.0      **DISRUPTORS**

In the initial phases of this thesis exploration, the vehicle for social and cultural engagement was explored through disruptive innovators. The disruptions propose to generate a dialogue through the trans-programming of spaces in the public realm. Through the integration of foreign programming into new environments, the disruptions generate provocation and social commentary on how the city occupies left over space in the built environment. A variety of disruptors were proposed in a diverse set of laneway conditions to activate the public realm. Four individual disruptions were proposed to showcase this exploration of disruption as a catalyst for changing environments. These are: cinematic, performance, consumption, and energy.





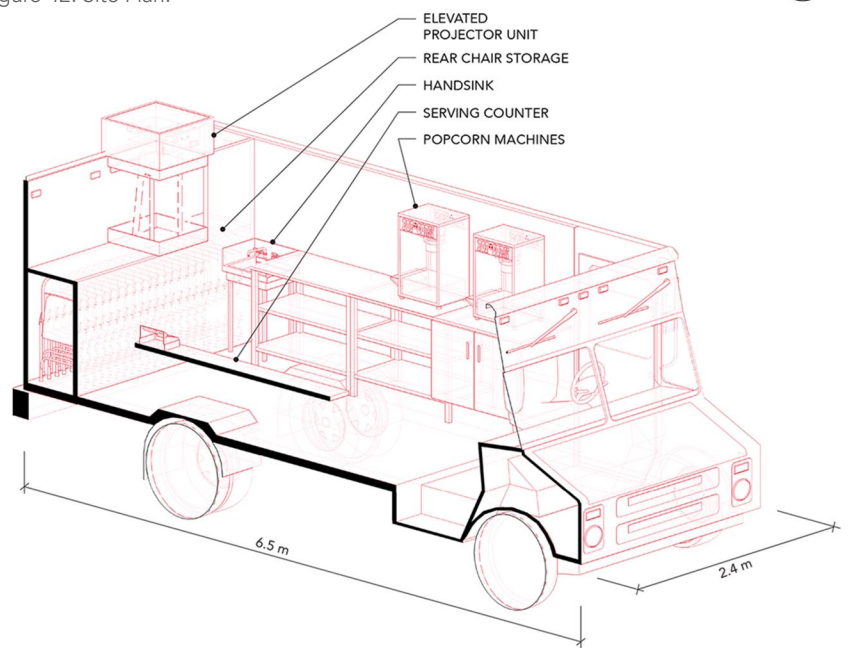
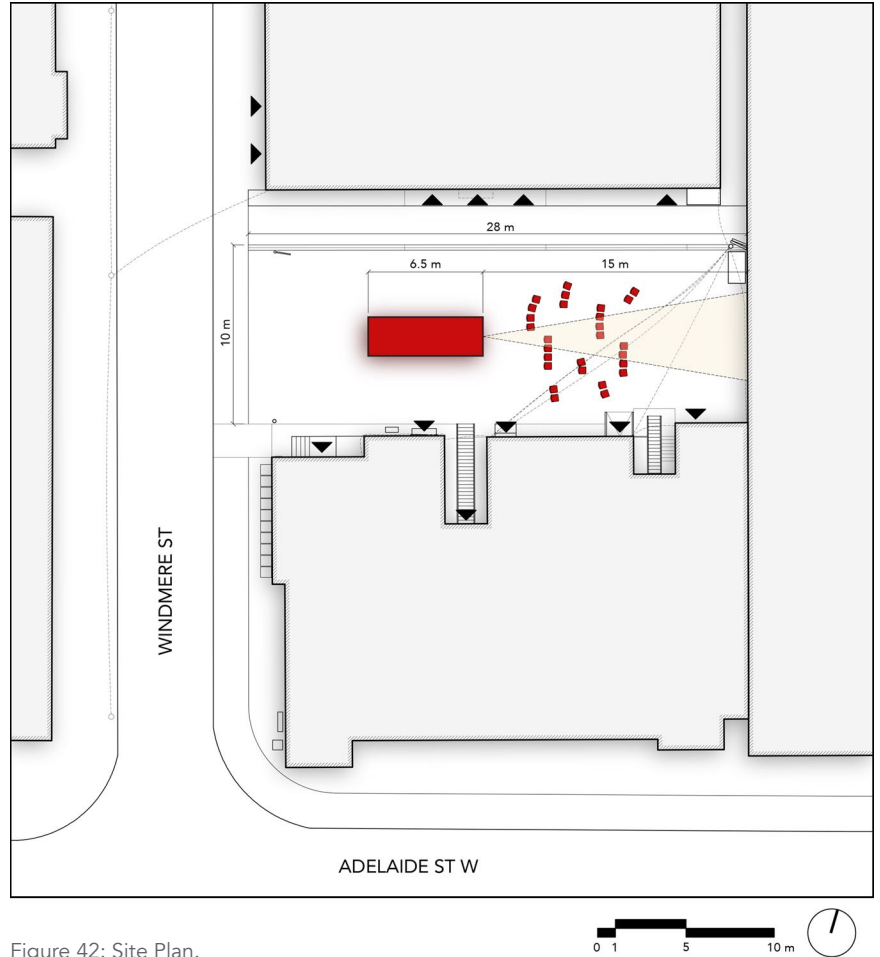
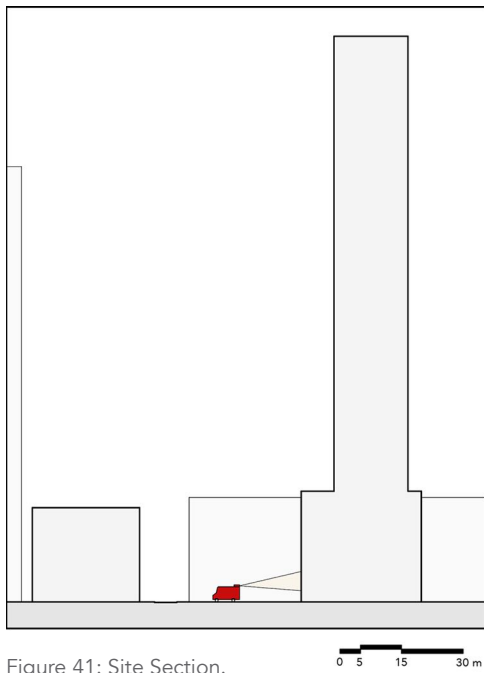
## 4.2 *#STREETSCENES*

This proposal is a tactical design of mobile architecture responding to the increasing nature of fluidity in architecture and its ability to transform environments by responding to existing conditions while leaving little or no permanent footprint. The disruption is an ongoing nightly installation that showcases leftover open space between buildings. It features a fully integrated mobile movie theatre complete with concessions, digital projector and limited offered seating. *#StreetScenes* transforms outdoor spaces into an evening at the theatre. It challenges residents to discover new places of spectacle in the city. The intent of this proposal is to introduce new experiences with unfamiliar spaces. This disruptor challenges the space of interest that opposes the current function of the parking lot, as a place where you temporarily leave your objects and leave for another place of gathering. The desire for mobility offers the opportunity to travel around to various sites, suggesting unique ways to experience the city.



Figure 40: Rendering of *#StreetScenes* proposal at 40 Widmer Street.





## 4.3 MANSIONE

This disruption utilizes stage design in its simplest form. The name *Mansione* is adopted from the Italian design for demountable theatres that were prevalent during Medieval and Renaissance Europe.<sup>64</sup> The *mansione* was an occupation in the town square that included platforms for performance, providing entertainment for all walks of life. These structures would be installed and utilized for up to forty days in one location. This concept gradually transformed from a temporary installment, in response to the demand for permanent theatre buildings in cities. The *mansione* disruption transforms the backside of a building into a must-see performance space. Integration with the mechanical mezzanine grid structure above allows for a variety of show rigging that is typically limited in pop-up venues. Enhancing the art of performance, this proposal also engages a massive brick wall that will feature an evolving art mural adding to the value of the place.

The selected site is currently included in a large development project and the existing building is slated for majority demolition. However, this proposal chooses to showcase the cultural value of a structure that is soon to disappear, due to its presumed lack of “value” to the city fabric. Utilizing a *facadism* approach, the new development intends to destroy the essence of the buildings while hiding behind the existing façade as if to maintain its character in the neighbourhood. Instead of disregarding the local context, this disruptor establishes connections with existing cultural resources in the city.



Figure 44: Rendering of *Mansione* proposal between 31 Mercer Street and 250 Wellington Street West.

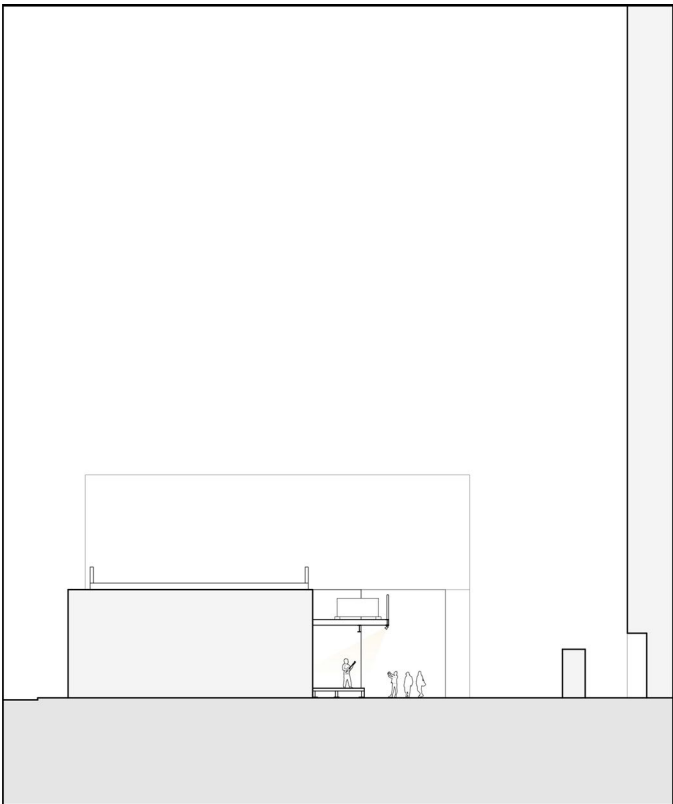


Figure 45: Site Section.

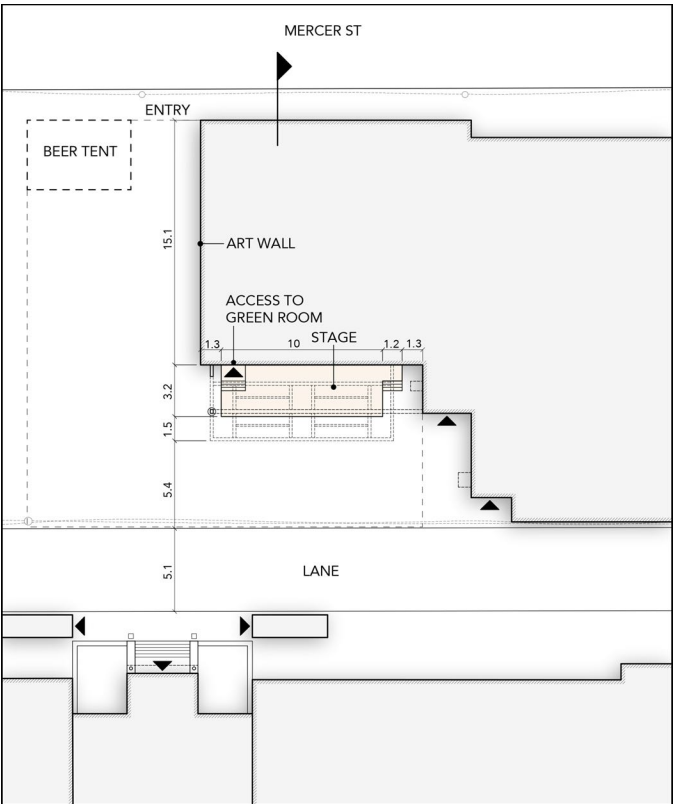


Figure 46: Site Plan.



## 4.4 NARŌ

Tucked away in the heart of the Entertainment District's Restaurant Row along King Street West, *Narō* is an exploration in spatial capacity. The proposal, nestled in a crevice between two buildings, is an experiment that poses the question: how small is too small? The four-foot-wide narrow gap between the smooth stucco façade of a recently-completed condominium development and the well-aged, textured, red brick masonry of the adjacent historic structure, disrupts the quiet backside of the prestigious restaurant block. Inspired by Mexico City's street food culture, the infusion of *antojitos*, or *little cravings* brings life to the corridor of darkness. Quick, small snacks provided by the limited cooking area fills the crevice in the alley with a spicy aroma. The gap, although narrow, spans a depth of forty feet that allows for a series of small high-top tables to line the new façade as wireless powered LED up lighting softly illuminates the beige stucco. A string of feature lighting is added to the collection of wires that hang off the brick façade. This physical proximity, absent in so much contemporary hospitality design, forces an invasion of personal space. This standing-only grab-and-go eatery offers an alternative to the narrow sit-down establishments along King Street West without compromising the delicacy of culturally-inspired cuisine.

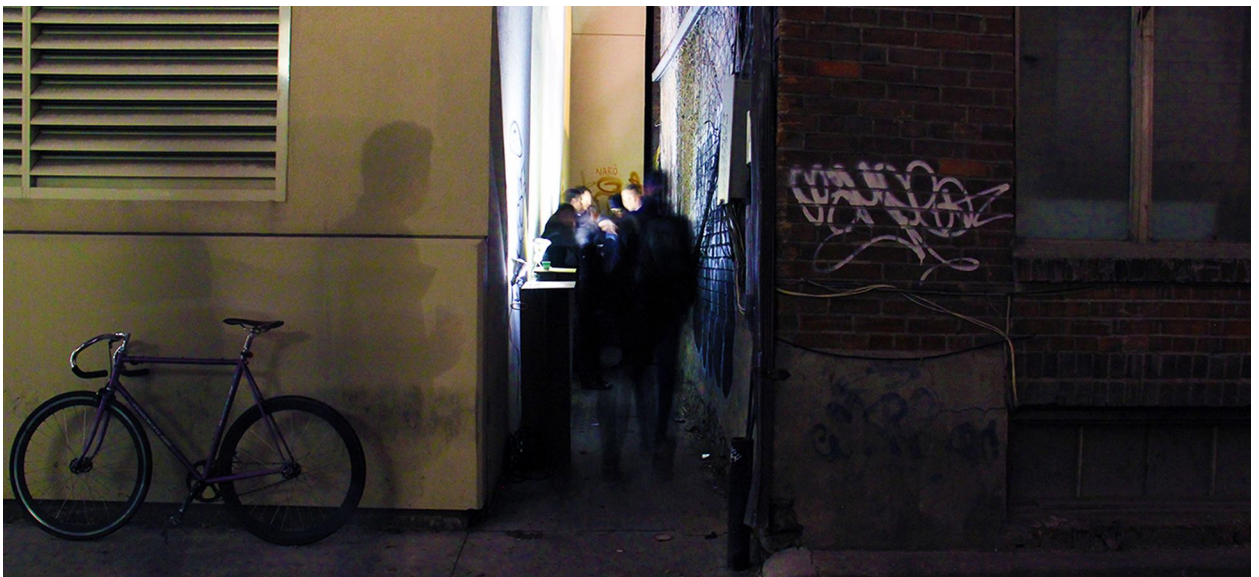


Figure 47: Photograph of *Narō* installation between 8 Mercer Street and 24 Mercer Street on November 15, 2016.



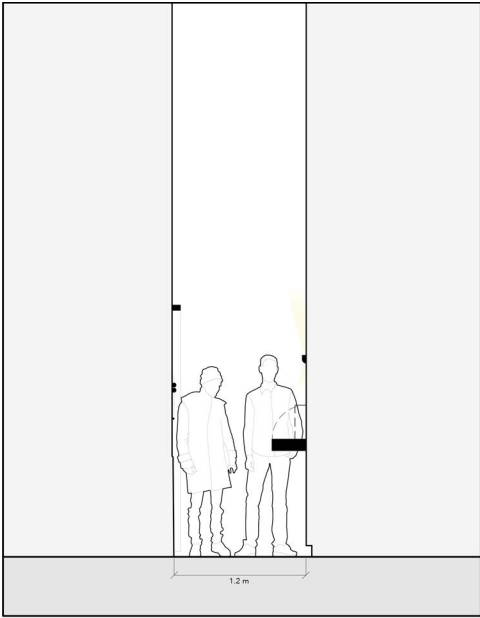


Figure 48: Section.

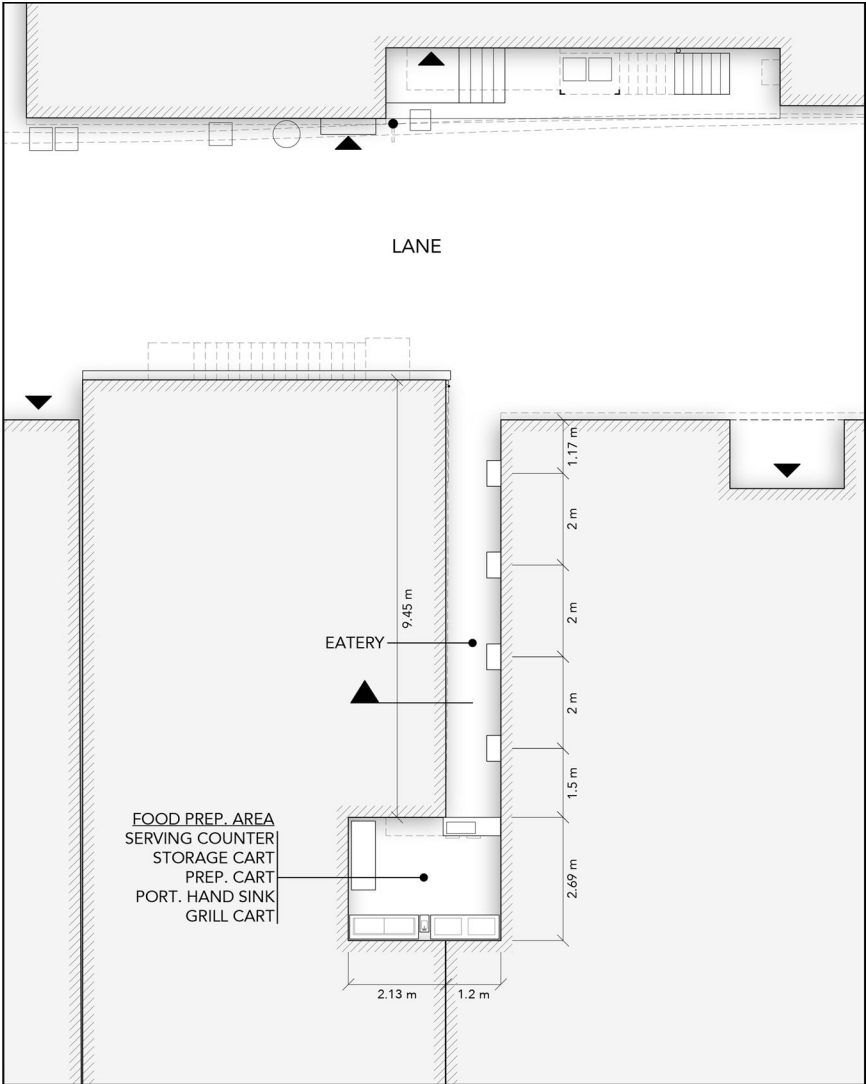


Figure 50: Site Plan.



Figure 49: Photograph of Narō from prep. area.

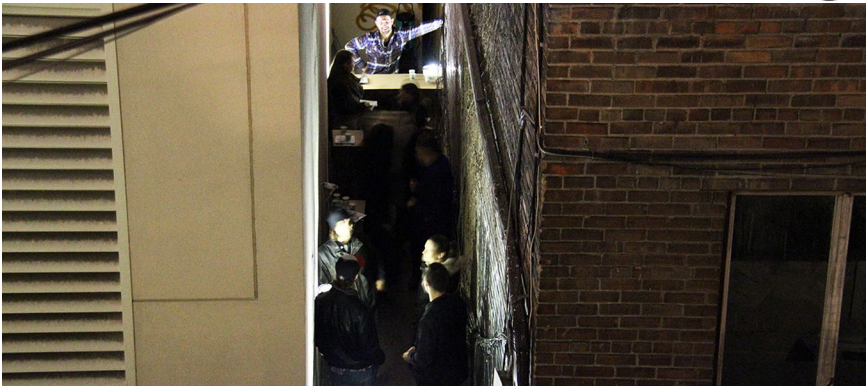


Figure 51: Top view of installation.

## 4.5 CLUBLANED

In a district that was once populated with over ninety nightclub establishments, *Clublaned* alludes to the memory of urban industrial raving right in the heart of Clubland. The industrial décor of the prefabricated modules ensures the design has the ability to seamlessly blend into the aesthetic of the territory. The modularity offers opportunities to expand and evolve, responding to demands from the space throughout the season. The pre-fabrication allows for ease of deployment with all services fully integrated into the modular units. The nine units utilize various design strategies to maximize the potential of the module without being bound by its rigid form. Protruding faces, floor to ceiling door panels, and double levels are some ways of approaching this potential. This disruption intends to maintain occupancy throughout the summer months, the most popular time for outdoor nightlife entertainment. The proposal is intelligently sited, acting as a buffer for light and sound to some of the other local residential properties, adjacent to one of the few new office-only developments that are appearing in the Entertainment District. *Clublaned* utilizes the eclectic condition of Jack Cooper Lane while resurrecting the infamous *Electric Circus* program that transformed Queen Street every Friday into a street party throughout the nineties.



Figure 52: Rendering of *Clublaned* proposal in Jack Cooper Lane at 375R Queen Street West.

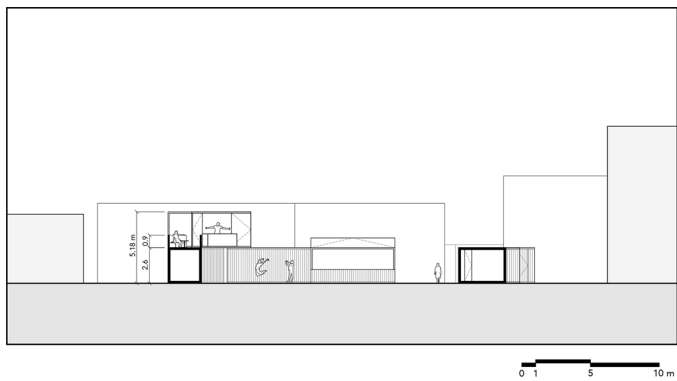


Figure 53: Section.

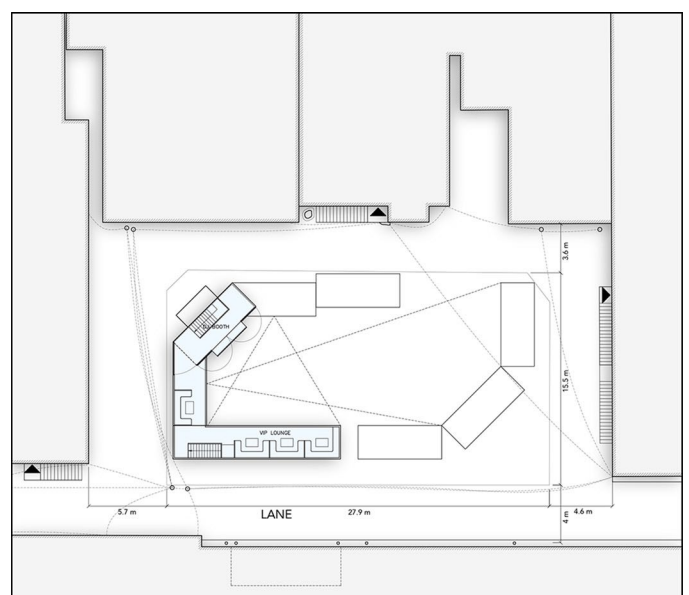


Figure 54: Upper Floor Plan.

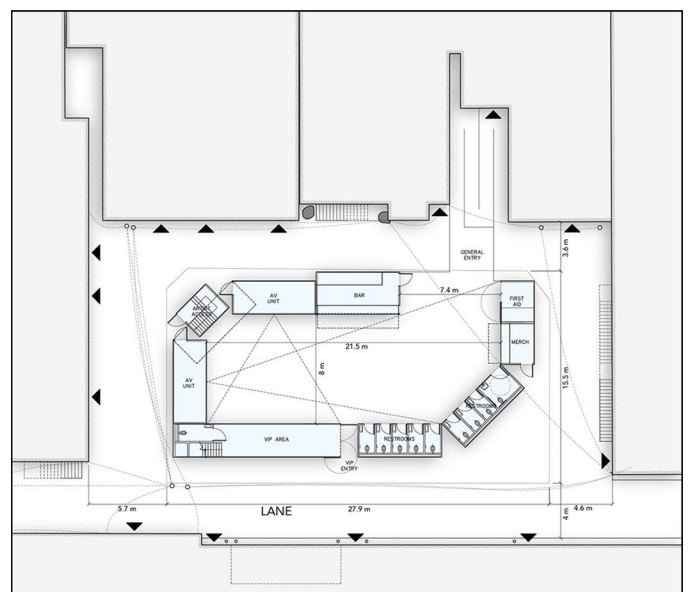


Figure 55: Ground Floor Plan.



## 5.0 SITE

The site selection criteria are based on a series of requirements to determine a block for further exploration of social activators in the public realm.

1. Located on a boundary of between two character areas within the Entertainment District.
2. Includes recently completed development as well as includes future proposed development.
3. Adjacent to a variety of urban functions in existing buildings, including restaurant, office, residential, retail and leisure uses.

The block located on the north-west corner of the Entertainment District parcel was selected based on the above-mentioned criteria. Additional factors for selecting the site include: the adjacency to the perimeter of the district to allow for engagement with neighbouring districts and to function as a threshold into the entire district. A close proximity to Rush Lane, also known as *Graffiti Alley* was also a contributing factor. The block encompasses two laneways that once were a through-way; however, after recent development, the two lanes, Jack Cooper Lane and Lot Street Lane, both dead-end in the centre of the block. There is a large elevation change in the new development which creates a visual and physical barrier across the site.

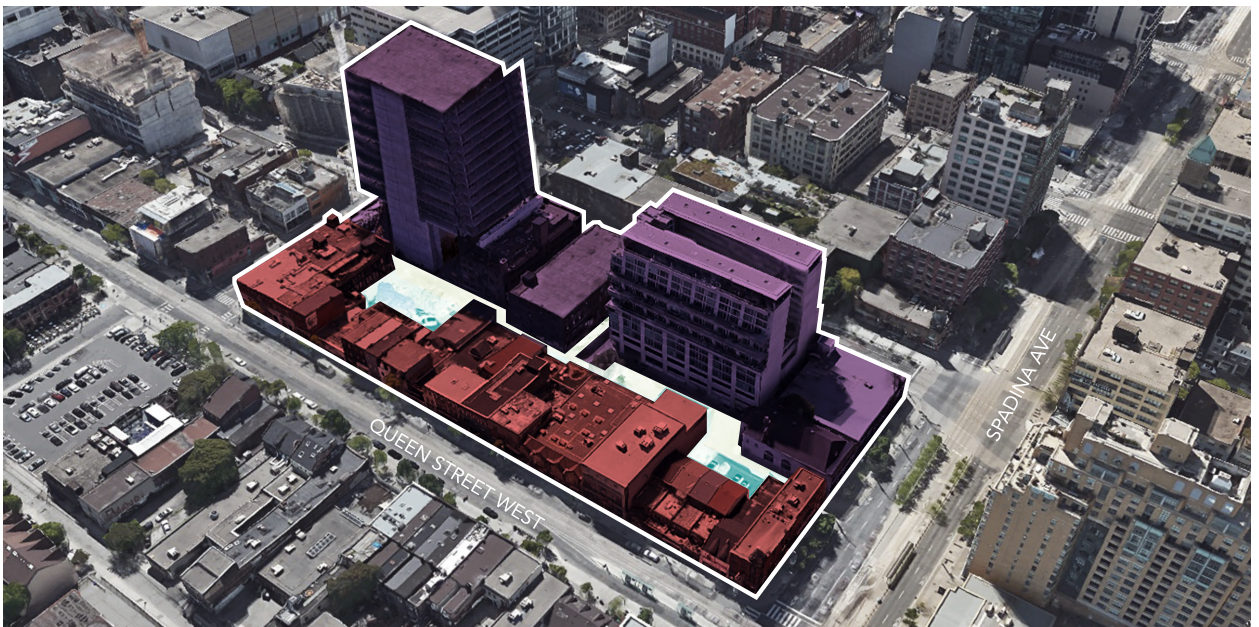


Figure 56: Site aerial looking south at Queen Street West and Spadina Avenue.



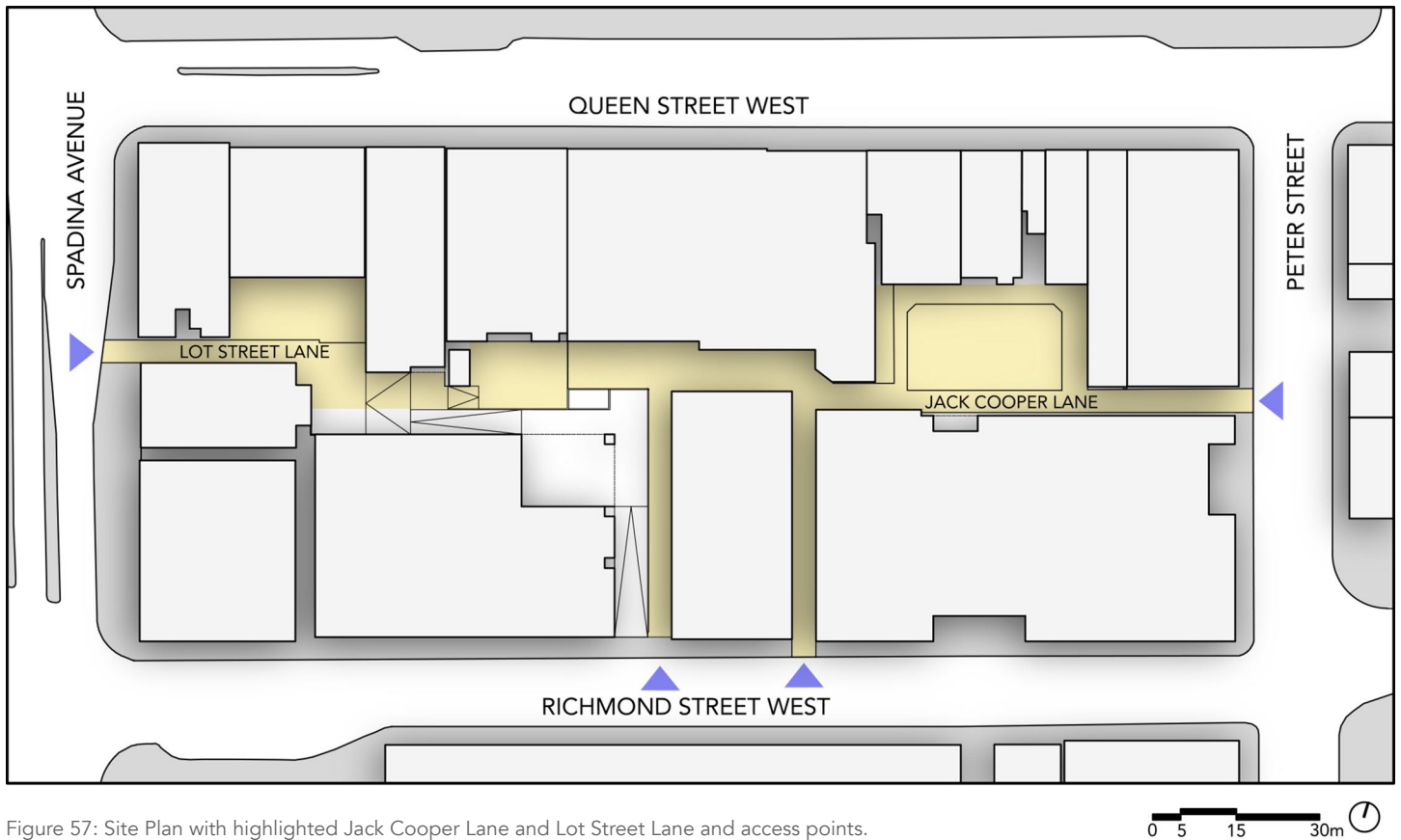


Figure 57: Site Plan with highlighted Jack Cooper Lane and Lot Street Lane and access points.

## 5.1 CONTEXT

Within the boundaries of the block, a variety of programming exists in historic properties and newly built projects. The majority use that currently occupies the north side of the block is retail. This is consistent with the trendy streetscape of Queen Street West, which is also populated on the north side with restaurants and live entertainment that keeps the area lively throughout all hours of the day. On the south side of the block, the major use shifts to predominantly business services and a large residential development with ground floor amenities to serve the public. The Spadina streetscape is mostly infused with small restaurants for the adjacent businesses that see peak hours for the lunch crowd. Therefore, this artery of service has a unique range of functions that engage with the backsides of the buildings, and therefore has the potential to offer a with a variety of functions at different times of the day.

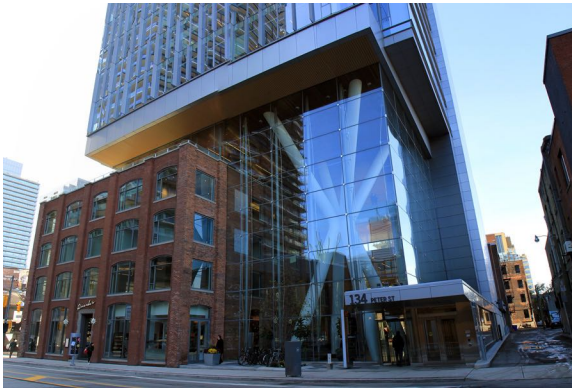


Figure 58: Queen-Richmond Centre at the corner of Richmond Street West and Peter Street.



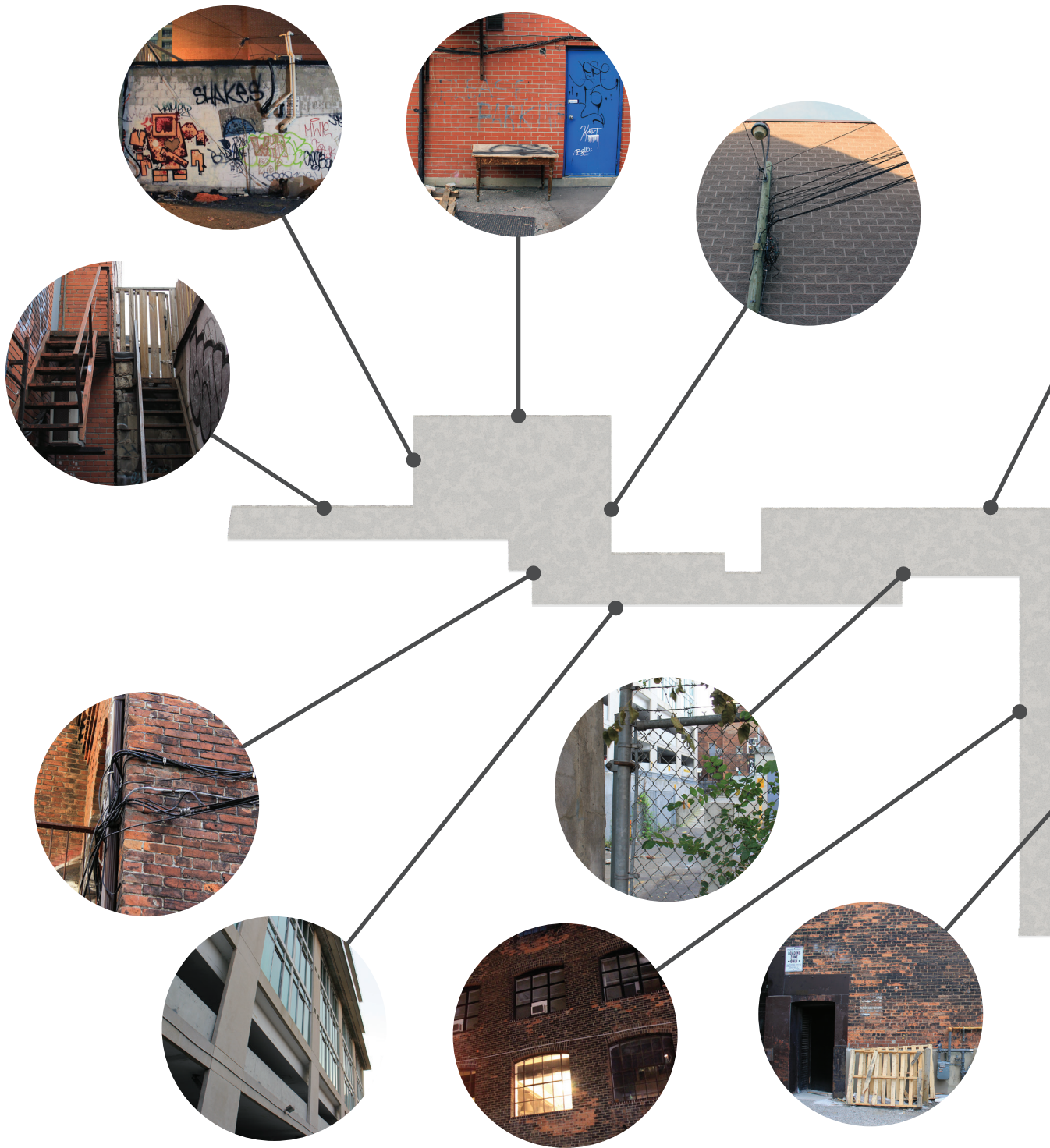
Figure 59: Historic property 441-443 Queen Street West at the corner of Spadina Avenue. District Lofts is visible behind.

Notable projects on the block include the recently completed Queen-Richmond Centre by Sweeny & Co Architects on the south-east corner. The Centre incorporates two early twentieth century warehouse-style structures with a large glass atrium as the base, and a contemporary office tower above. Another large development on the block is the District Lofts by Architects Alliance. The project was completed in 2001 and won an award for Architectural Excellence from the Ontario Association of Architects. Located on the north-west corner of the block is a historic 1888 Victorian mixed-use building designed by Henry Langley and Edmund Burke. The building serves as a landmark for the street corner with its iconic, ornate Italianate-style turret resting on top a bright red brick envelope.

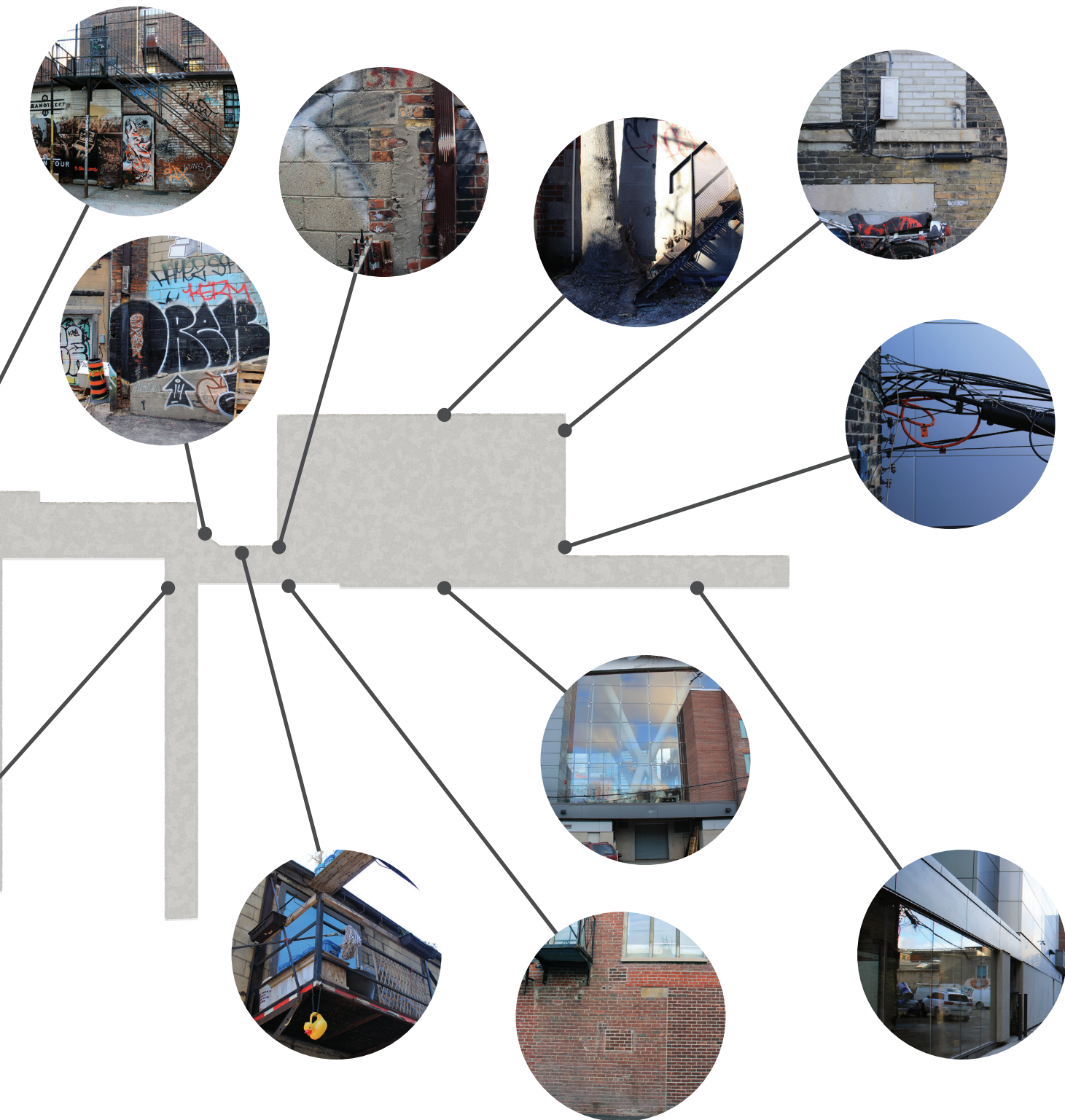


Figure 60: Site Plan with context of adjacent urban functions.






## 5.2 SURFACES AND TEXTURES







## 6.0 INTERVENTION

FOOTPRINT	ACTIVITY	SIZE	DESCRIPTION
	<i>Threshold</i>	M	Rotating architectural installation gallery. Creates a gradient between the <i>Ego</i> and the <i>Id</i> and engages the main street into the activated public realm.
	<i>Intensity</i>	XL	Open gathering space for major events. Wide range of large programming opportunities with adjacent Redull HQ including nightclub, sporting venue and music festival.
	<i>Performance</i>	S	Small stage installation for intimate performance. Partnerships with the adjacent music shop and neighbouring live venues for unique programming opportunities unlike anywhere else.
	<i>Collective</i>	M	Existing parking lot in semi-enclosed area that can house organized, contained events such as farmer's market, night market, daycare and pop-up retail events.
	<i>Adventure</i>	L	Stepping outside the lens of reality, this space is redefined by climbing walls and abstract artifacts that create a sense of curiosity, intrigue and mystery. Utilizing the existing vertical surfaces as new moments of interaction.

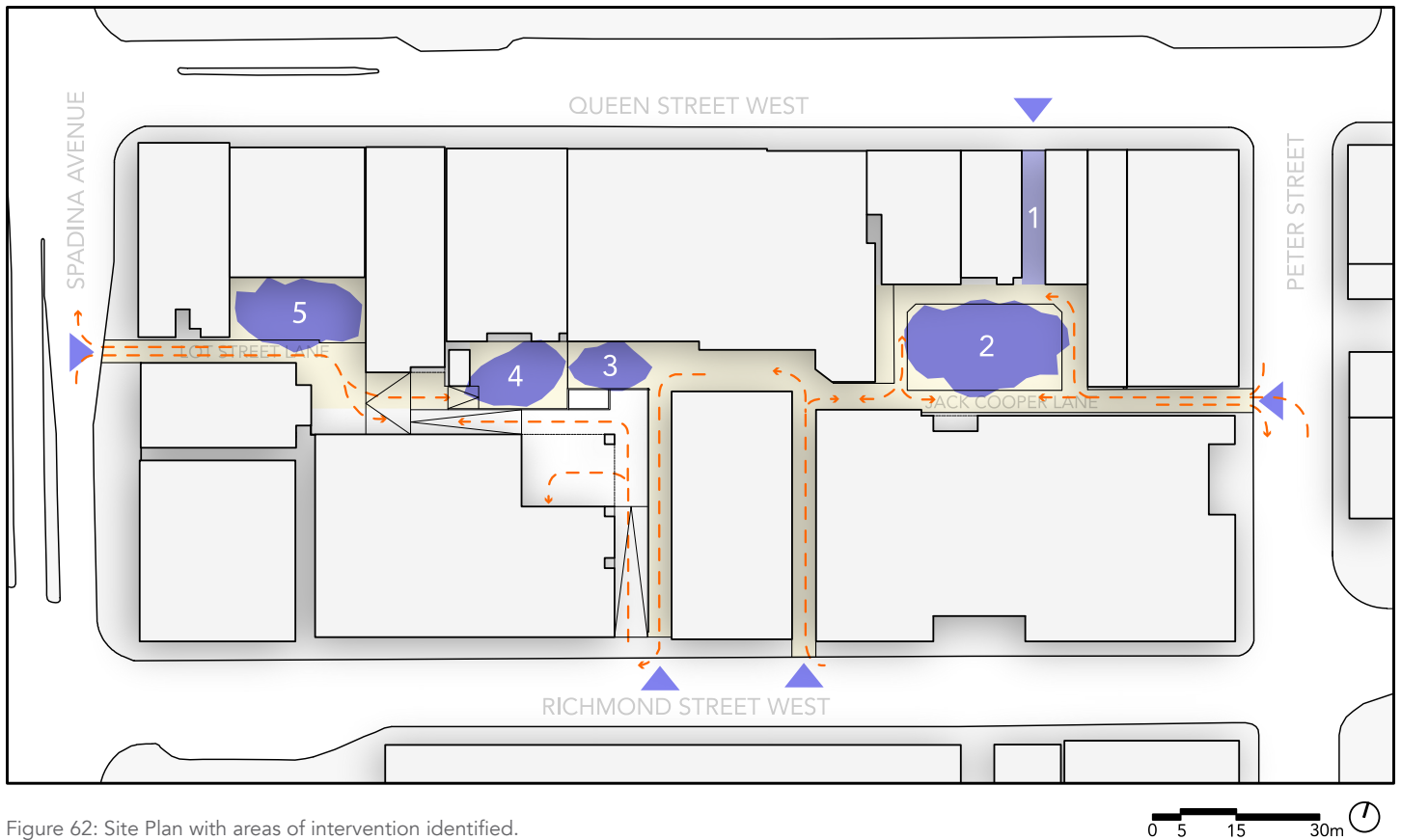


Figure 62: Site Plan with areas of intervention identified.



## 6.1 DIVERSITY OF FUNCTIONS

A selected set of social programs are introduced based on generic actions of personal activity and potential connectivity to adjacent businesses. Each activity engages with various programming interventions and overlapping functions, creating hybrid conditions. The hybridization of programming creates unique, distorted versions of typical conditions that balance the realms of reality and fantasy. The specific adjacent users that program driven functions are intended to interact with are music and events. The Redbull Canada Headquarters is sited on the east side of the block adjacent to *Intensity*. This allows for partnerships to infuse the space with major sporting events on a monthly basis which can assist in the funding and maintenance of the site. *Performance* has a direct connection to Steve's Music Store and is also in close proximity to two popular live music venues in the city: The Horseshoe Tavern and The Rivoli. Together in coordination with Steve's Music, this space can support music lessons throughout the day and small community group gatherings, while acting as a secondary, intimate music venue for local bands in the evening. The *Collective* intervention is in close proximity to 401 Richmond, which in itself is a collective of artists and gallery spaces. Night markets featuring local vendors of artisan crafts allow for the *Collective* to be an extension of the 401 Richmond galleries in the public realm. *Adventure* is an extension of Graffiti Alley with three-dimensional artifacts shaping the domain in order to create a new experience of exploring the space. It incorporates climbing walls that create an interaction between the visitor and the environment, which is comparable to the viewing of art in Graffiti Alley.

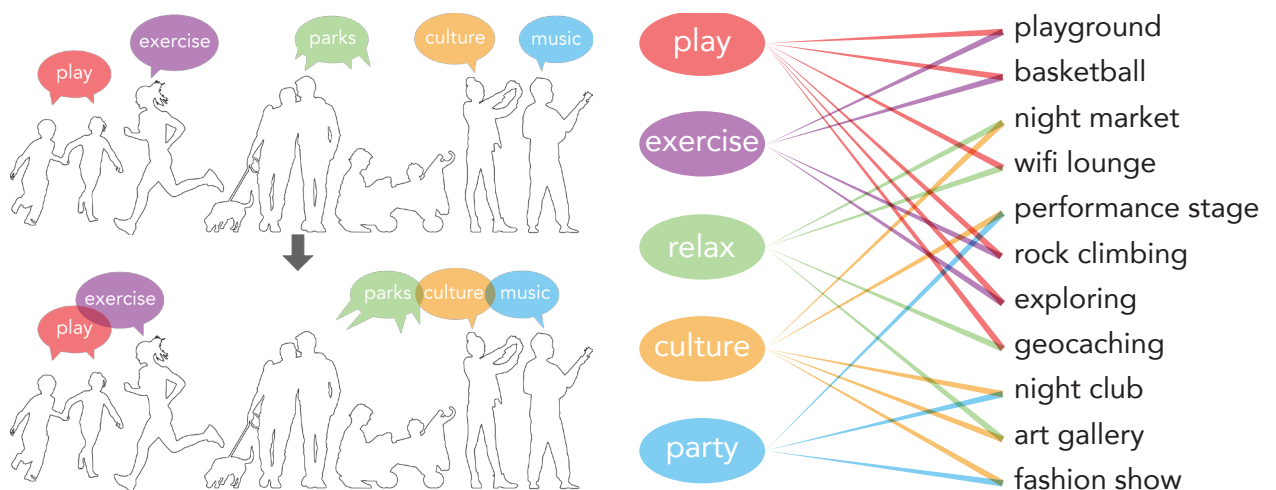


Figure 63: Social circles merged together with common interest. Figure 64: Function relationship diagram.

## 6.2 PERMEABILITY

The aim of the project is to gain maximum porosity across the entire block. The north perimeter of the site that has no direct connection to the main street, which is along Queen Street West. From an analysis of the circulation in and around the site, it is clear that the main street with the highest density of foot traffic is Queen Street. The street is the most diverse in terms of its programming which includes restaurants, retail shops, offices and nightclubs. It is important to the development of the public realm to have the maximum exposure to the public, therefore it is essential to the development of this project to have a direct connection to Queen Street. With respect to the streetscape, a clear break in the continuity of the city fabric from a fire during the early twentieth century can be observed. As a consequence of the fire, small buildings were built from numbers 385 to 389 Queen Street West, in the space between the two remaining Victorian buildings. This offers an opportunity for intervention. The connection to *Intensity* is achieved by the removal of a non-contributing single-story fast food building. This penetration becomes the *Threshold* from Queen Street West into the newly activated public realm.



Figure 65: Void in the continuity of the streetscape.

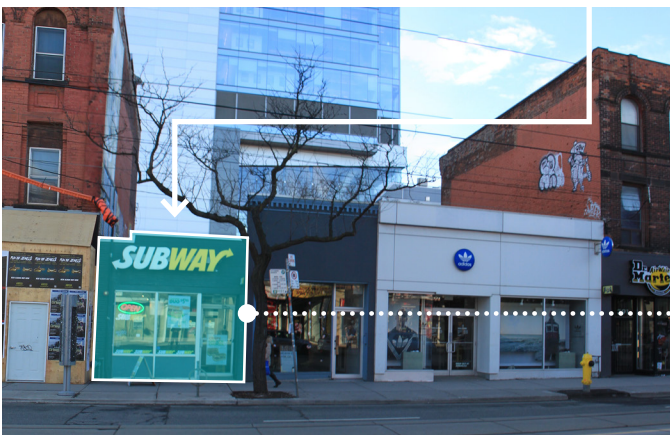
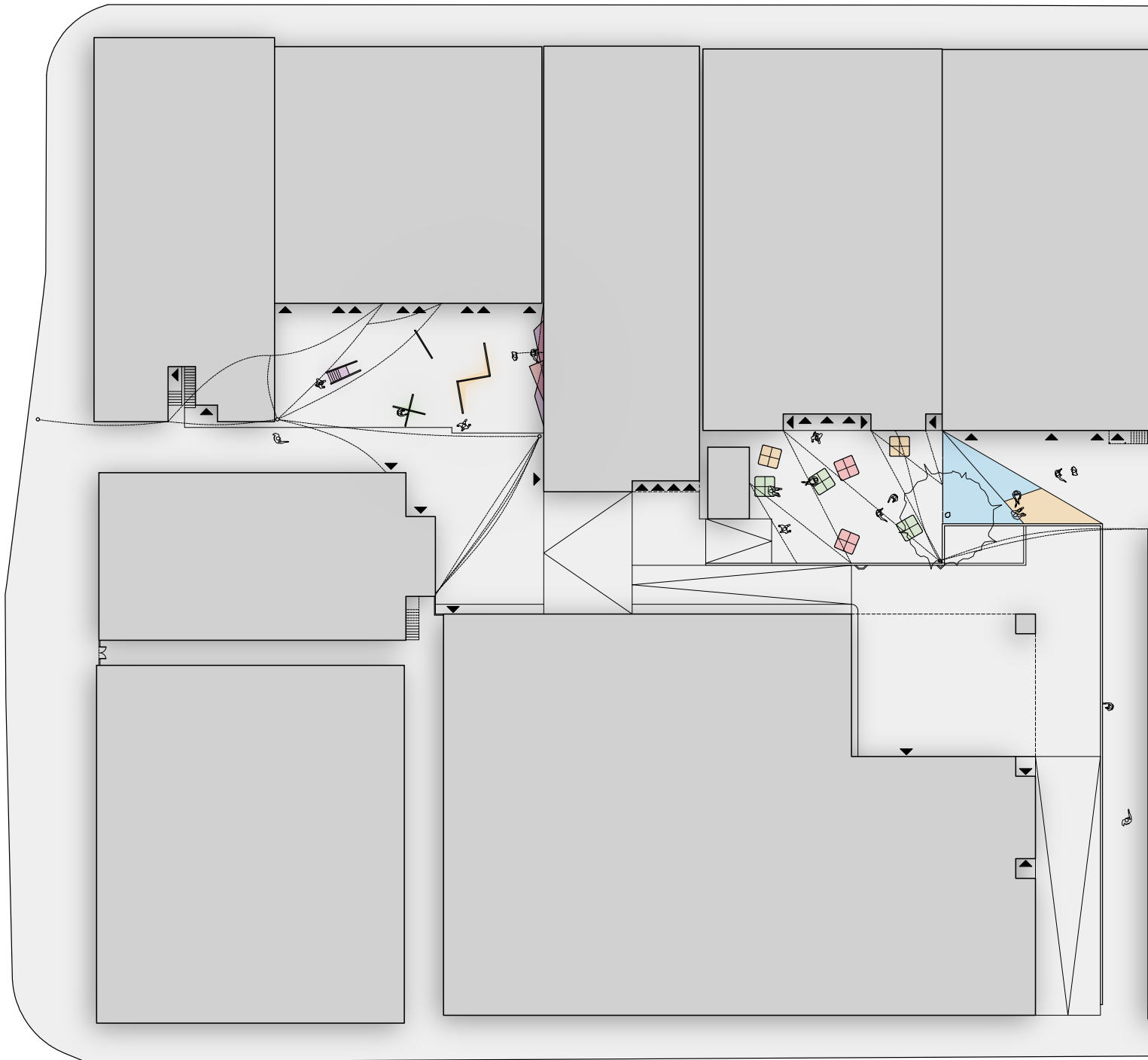


Figure 66: Non-contributing building to be removed.



Figure 67: Backside of existing structure.

## 6.3 PLACEMENT





### 6.3.1 THRESHOLD

*Installations are spatial agents.*

*Occupy space for provocation.*

*These temporary impositions act as an intermediary, exposing the erratic design qualities of the Id to the conformed characteristics of the Ego.*

The connection to Queen Street West is vital to the realization of this proposal. The activation of the *behind-the-scenes* space requires the penetration of the building fabric to Queen Street West. This penetration creates the activation of the public realm on all four sides of the block. The careful siting of *Threshold* connects the Intensity intervention along Jack Cooper Lane to Queen Street West. The specific intention of the *Threshold* for access is it to open a dialogue between the *Ego* and the *Id*. The proposal is to create an evolving site of monthly installations with an architectural vision of the space that blurs the lines between *Ego* and *Id*. It will act as a hub for artistic expression on Queen Street West and will anchor this proposal for the activation of the public realm by constantly offering new experiences for returning visitors. This rotating gallery adds to the eclectic collection of artistic spaces along Queen Street West, Graffiti Alley, and the adjacent 401 Richmond Building located just to the south of the site. The narrow gap provides a fourteen-foot frontage onto Queen, and is eighty-feet deep to the lane. This thesis investigates the occupation of this space through a series of sectional drawings and physical models. These investigations offer a range of installations to showcase the potential of the space. *Threshold* ensures the social activation of public space along the laneway by energizing the streetscape and exposing the hidden, dynamic social corridor to the main street.



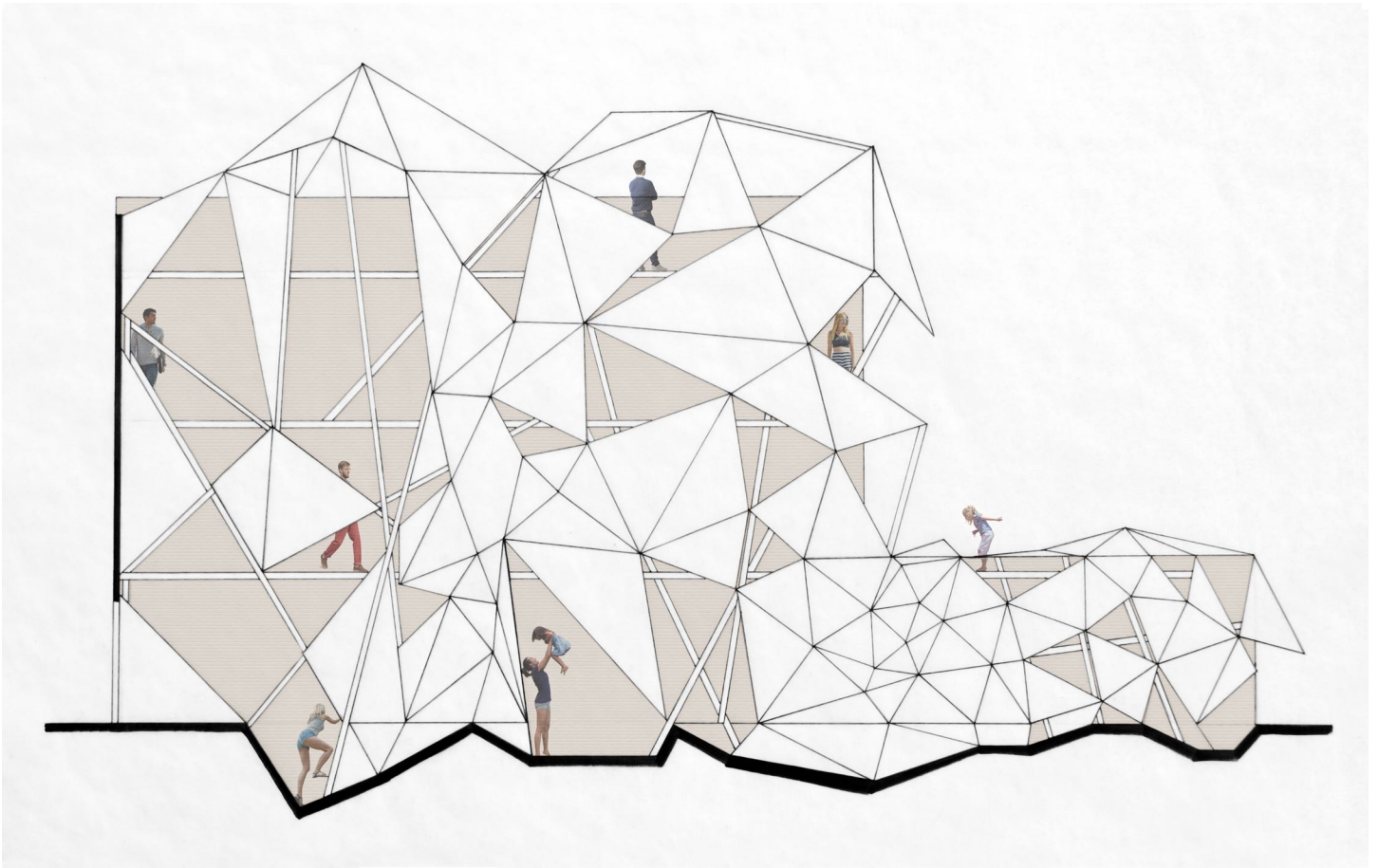


Figure 69: Section of *Threshold Installation 1*.

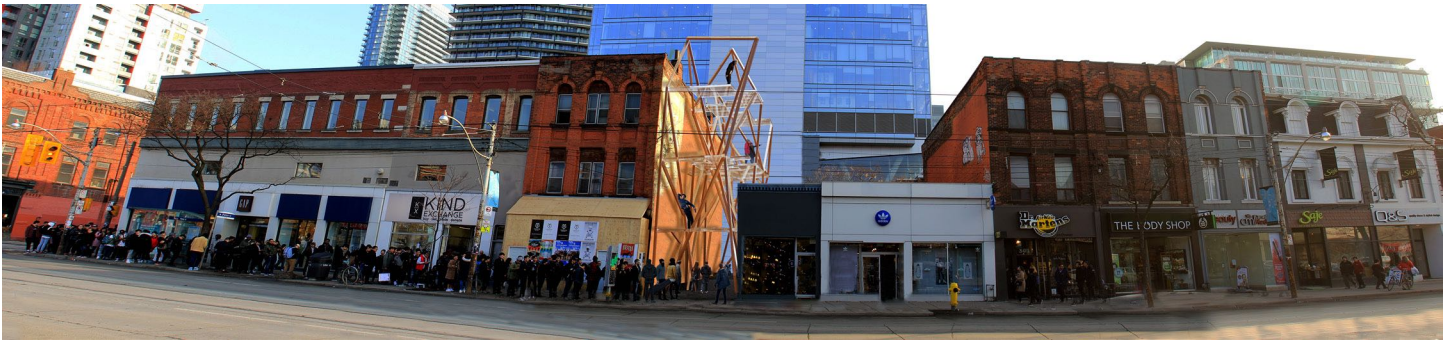


Figure 70: Elevation of *Threshold* Installation 1.



Figure 71: Rendering on grade level of *Threshold* Installation 1.

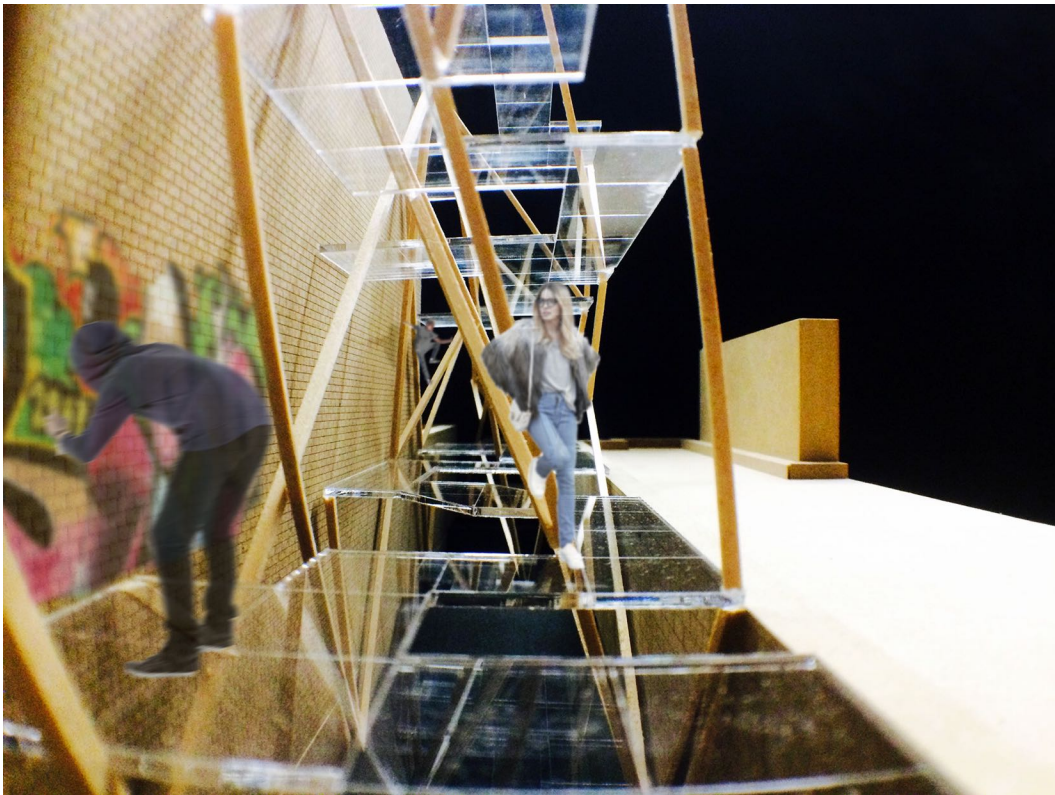


Figure 72: Rendering on second level of *Threshold Installation 1*.



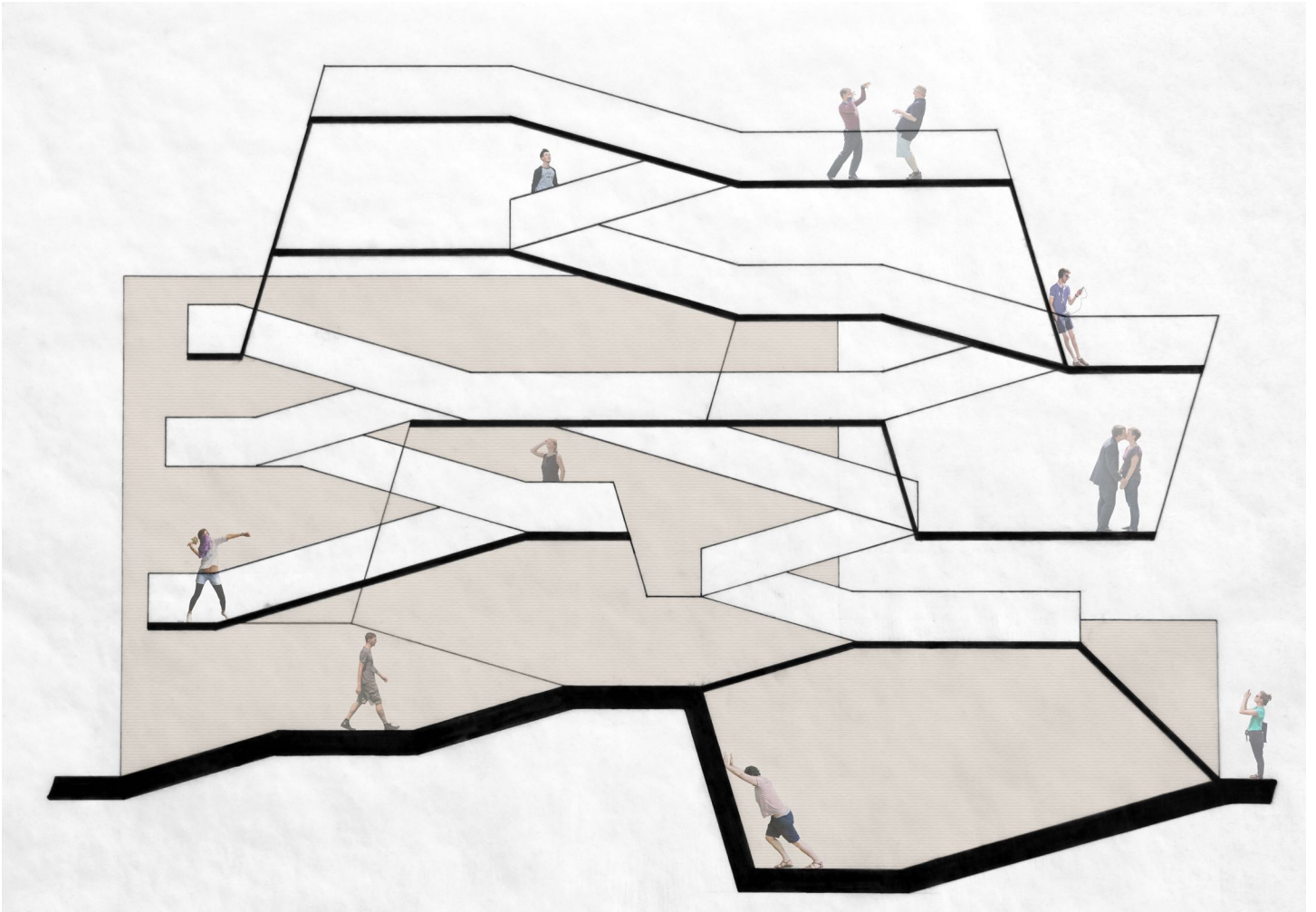


Figure 73: Section of *Threshold Installation 2*.

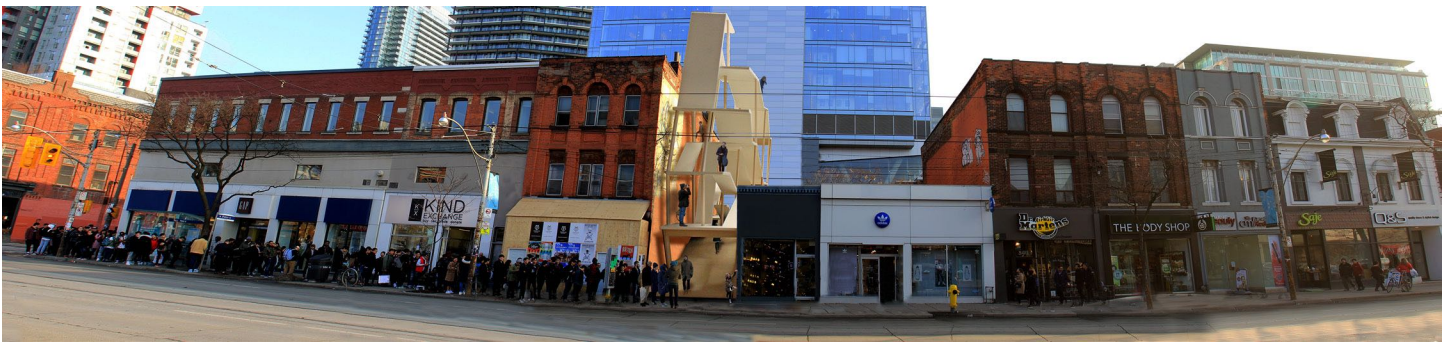


Figure 74: Elevation of *Threshold* Installation 2.





Figure 75: Rendering on grade level of *Threshold* Installation 2.

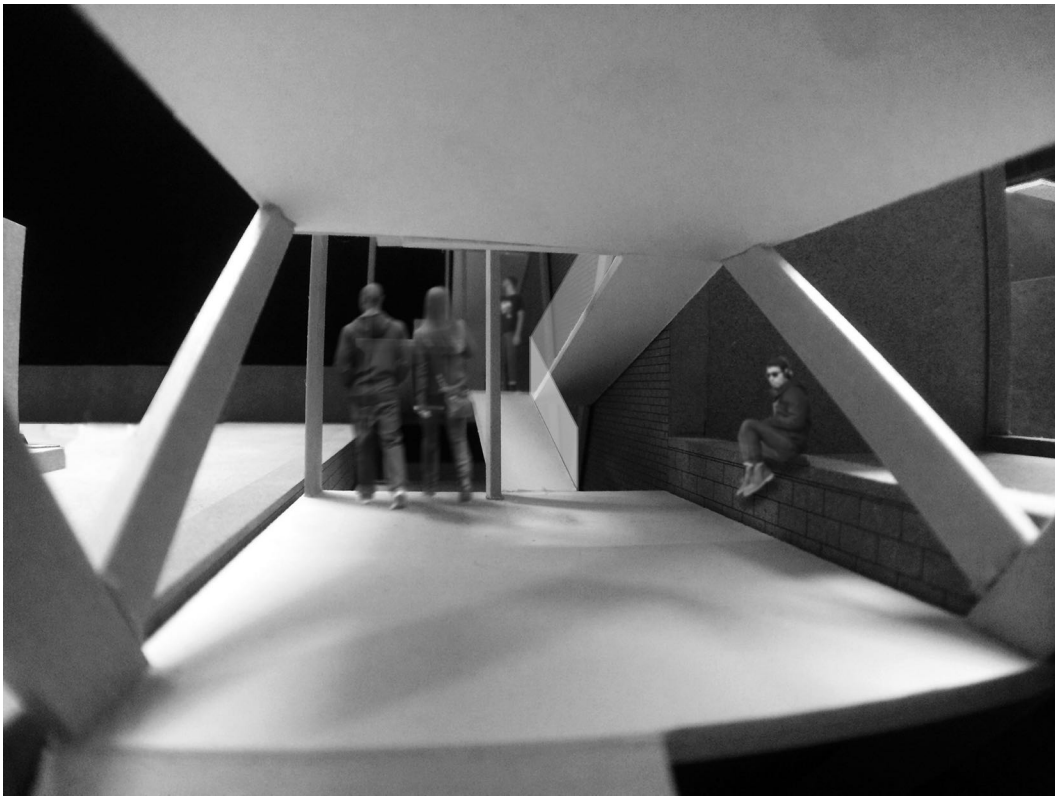


Figure 76: Rendering on second level of *Threshold* Installation 2.

### 6.3.2 INTENSITY

***A macrocosm of activities transforming the disjunctive void into the heart of activation and the spotlight of spectacle for major events.***

The large open space along Jack Cooper Lane becomes a venue for large-scale activity and engagement. This multipurpose terrain includes a series of different activators to warp and shape the space over different times of the day. *Intensity* becomes the heart of activation and the spotlight of spectacle for major events. The current occupation of this area is parking and garbage disposal for the adjacent Queen-Richmond Centre development. However, the proposal reimagines this island parcel for an infusion of social programming. First, through a simple low-tech intervention using surface painting, the area quickly begins to establish activities and reshapes the use of space. The area is large enough to fit a basketball court, which is a selected program of intervention that fosters activity through all hours of the day and night. This installation has the ability for the threshold to generate flourishing community programs for local residents engaging with the public domain. The space is further transformed utilizing surface painting and lighting to become a runway for fashion shows that creates a dialogue between the retail prominence of Queen Street West with the old Garment and Warehouse District history. Lastly, the *Clubland* disruptor can be utilized through the deployment of self-contained modular units to transform this realm into a summer nightclub on weekends where the necessity of servicing is inactive. The activation of *Intensity* unlocks the potential to redefine the service corridors into places of community growth and cultural performance.

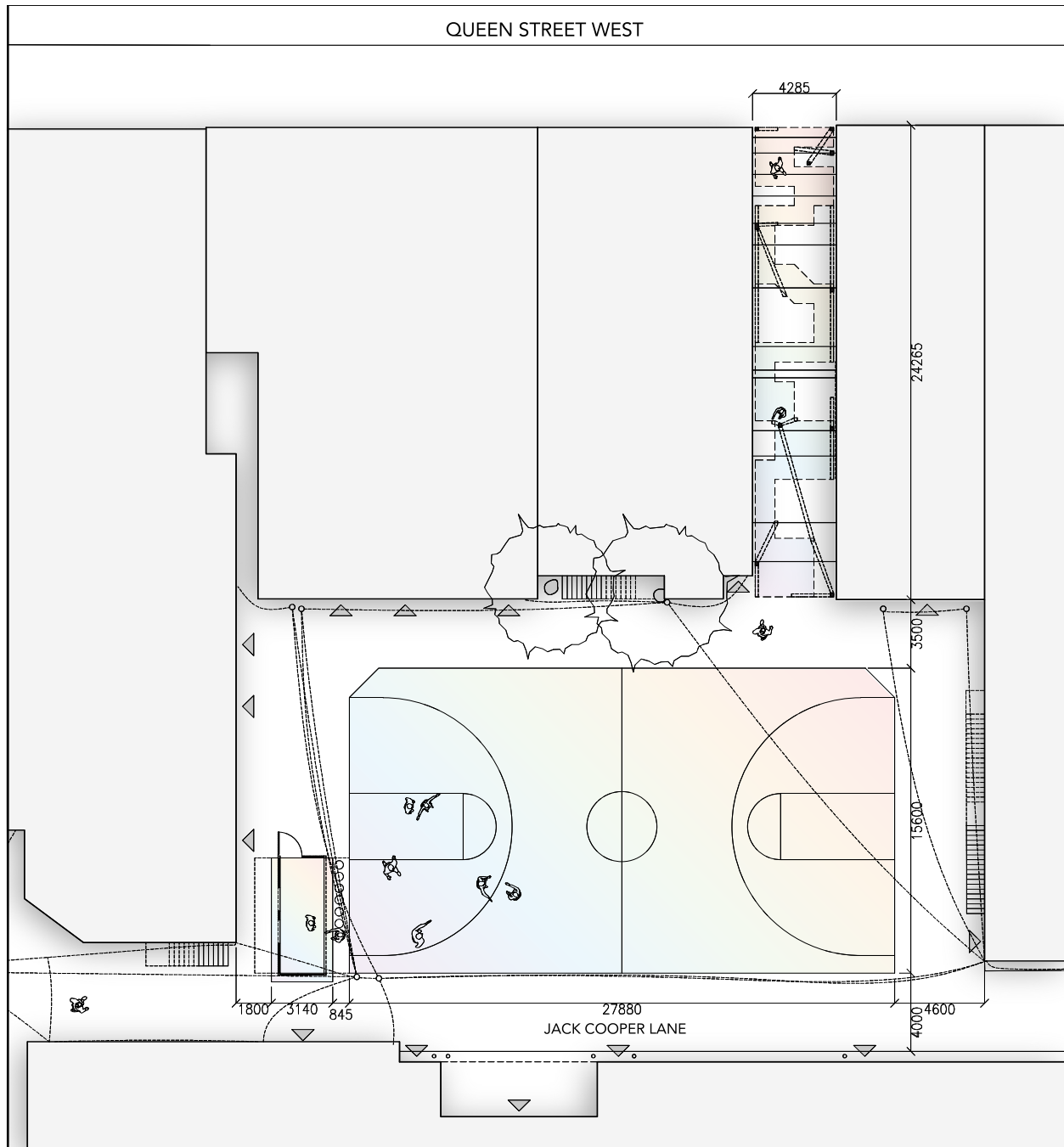


Figure 77: Site Plan at *Intensity*.



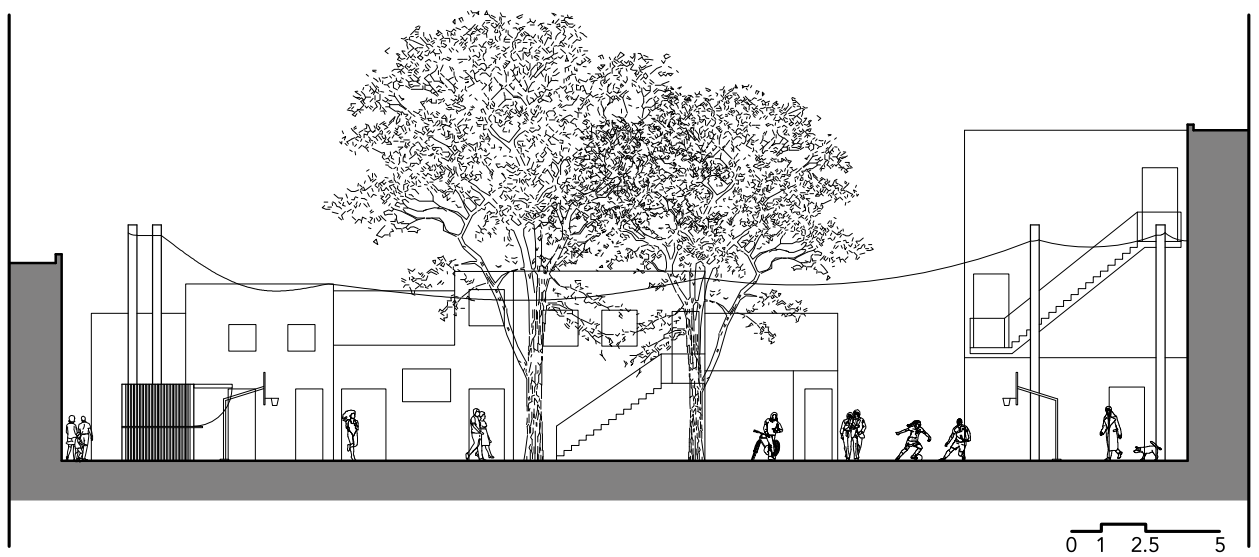


Figure 78: Site Section at *Intensity*.



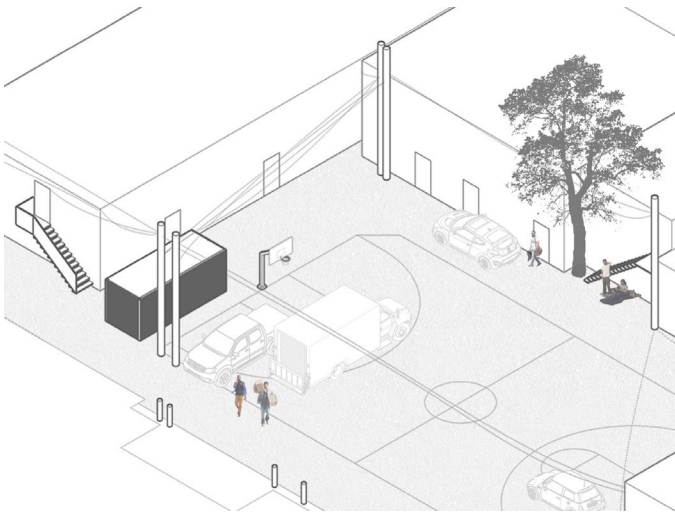


Figure 79: Weekday Occupation at *Intensity*.

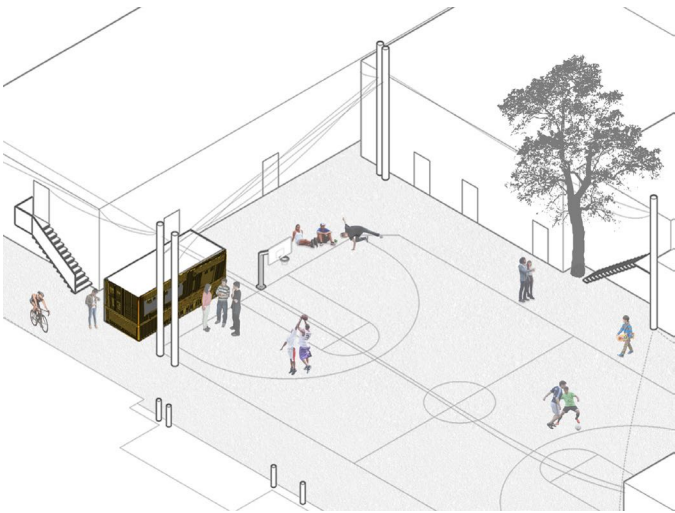
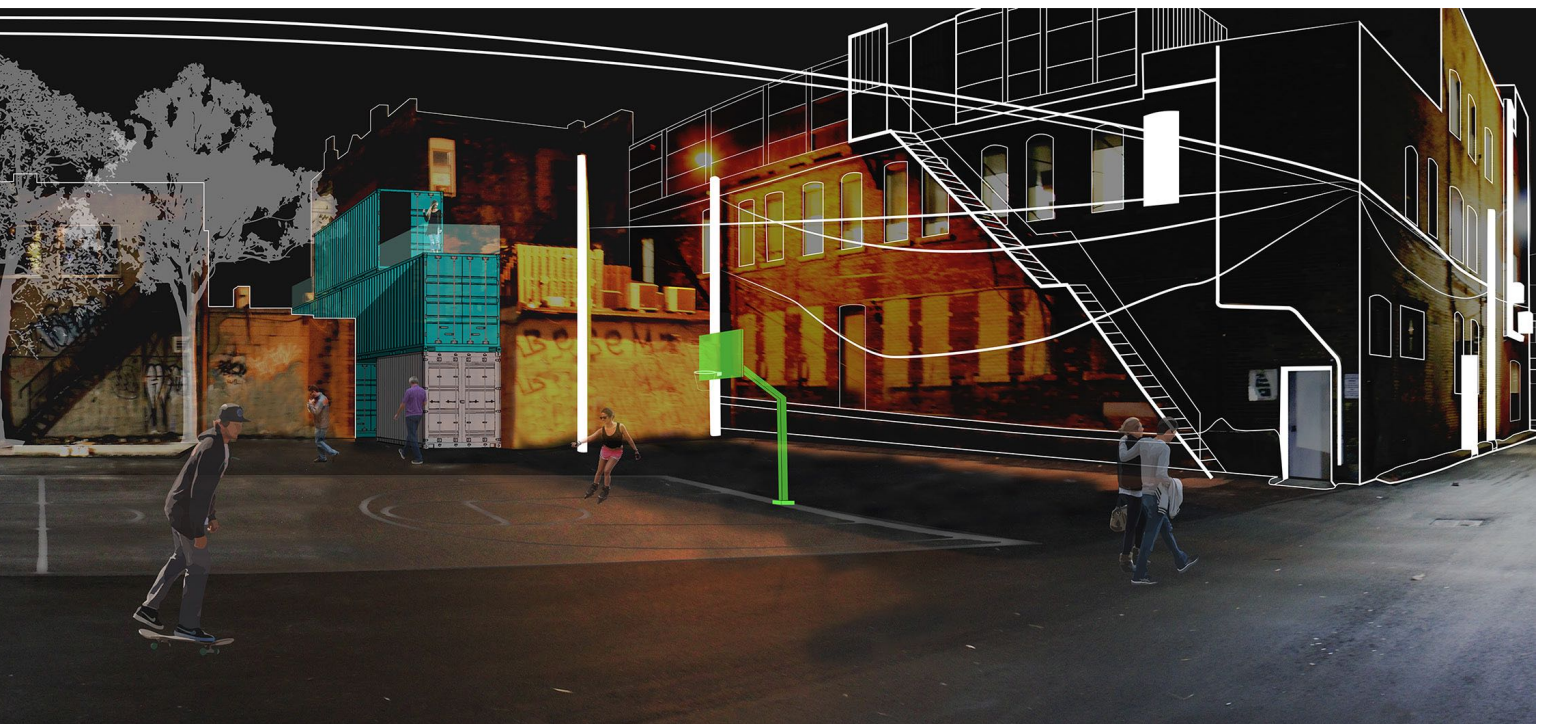


Figure 80: Weeknight-Weekend Occupation at *Intensity*.



Figure 81: Rendering of *Intensity* with a shipping container installation in the *Threshold*.



### 6.3.3 PERFORMANCE

*All surfaces are archeological.*

*Where some things fade, new things appear.*

Located directly behind Steve's Music, the insertion of a permanent stage at the dead-end of the laneway generates a new twenty-four-hour creative lounge space. With support from the adjacent staple of the Queen Street retail store, this proposal revitalizes an underutilized debris collector into a collection of stories and ideas. Built with a simple frame construction, this stage is equipped with storage space underneath to house audio-visual equipment that services the performance. Partnered with Steve's Music teaching program, this provides the community with a new venue for teaching and performing arts all year round. The geometric form is derived from lines extending from contextual landmarks, without cutting off access to the backside of the businesses. The dead-end provides a unique alleyway condition that promotes the installation of a performance space. Following the lines of performance, the long concrete block wall that extends south to Richmond Street becomes the site of an ongoing street art mural enhancing the spectacle of performance that is central to this intervention. The proposal assists and promotes the enhancement of local underground music and art cultures, by providing an intimate setting for experiencing them.

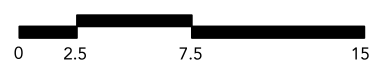
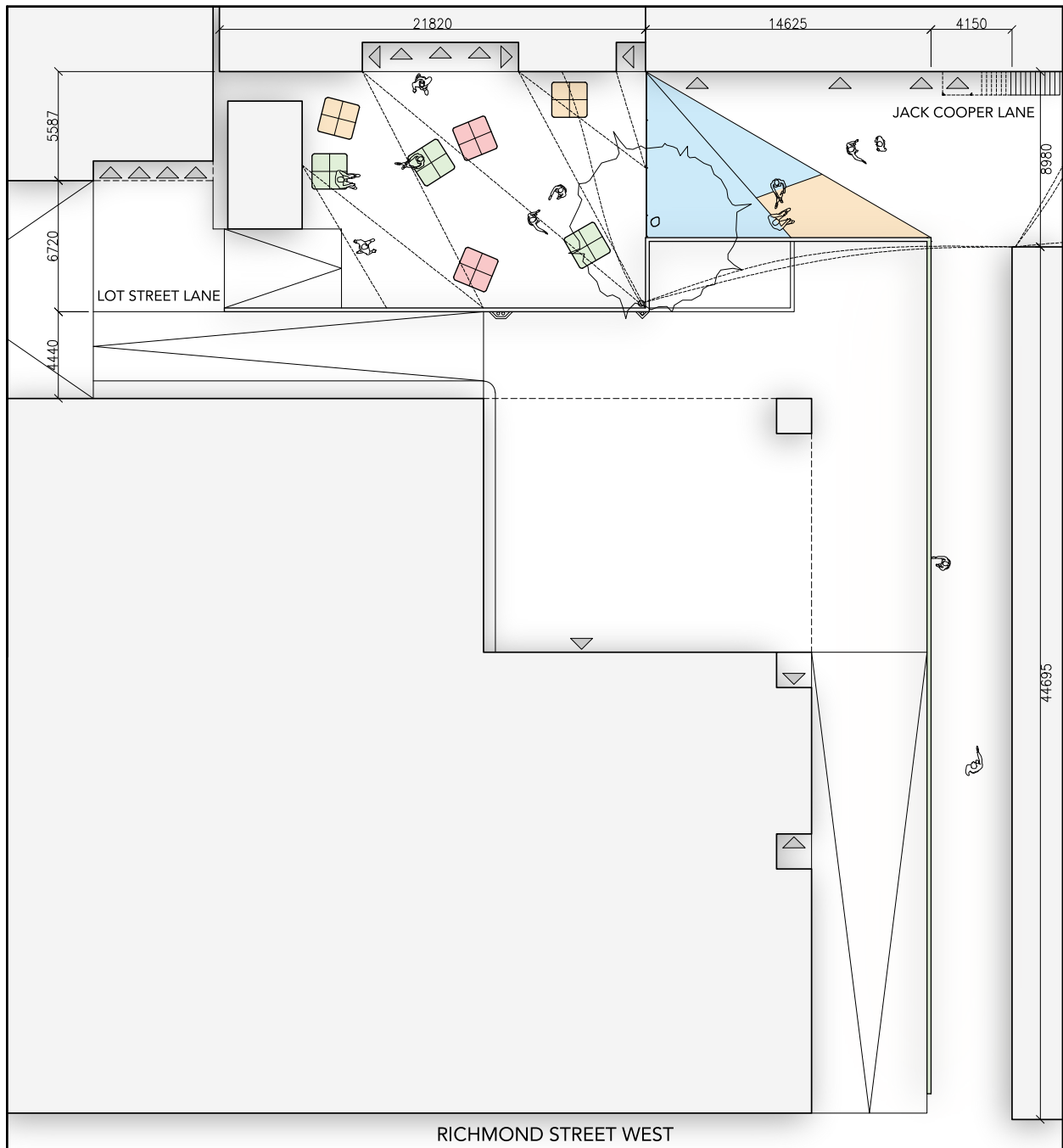


Figure 82: Site Plan of Performance (and Collective)



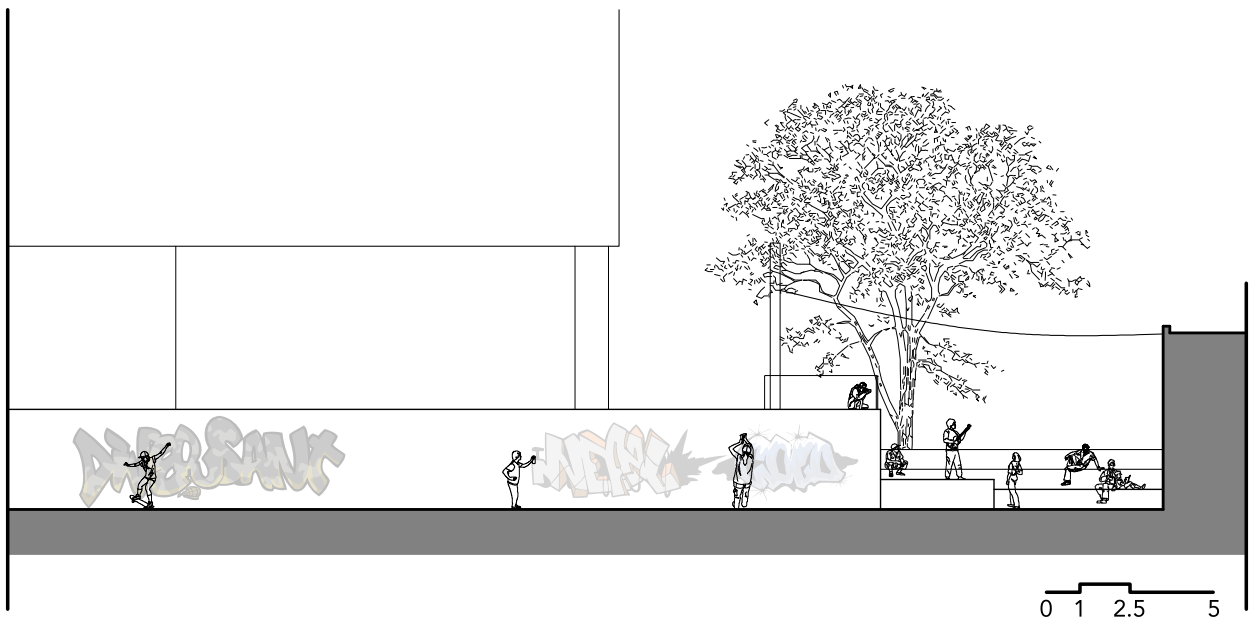


Figure 83: Site Section of Performance.

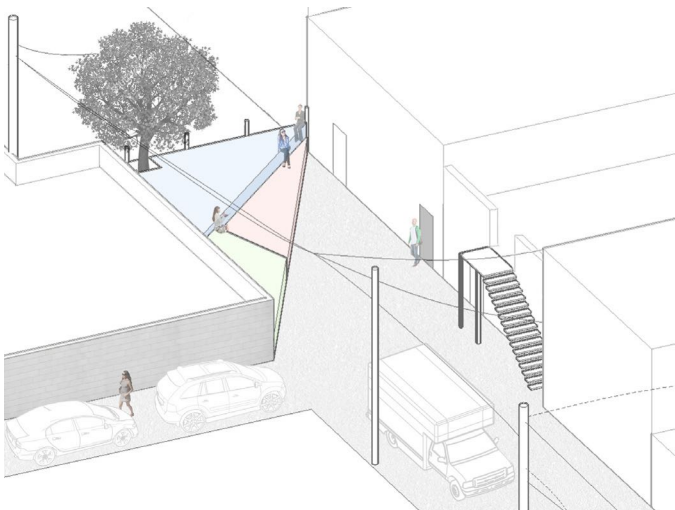


Figure 84: Weekday Occupation at *Performance*.

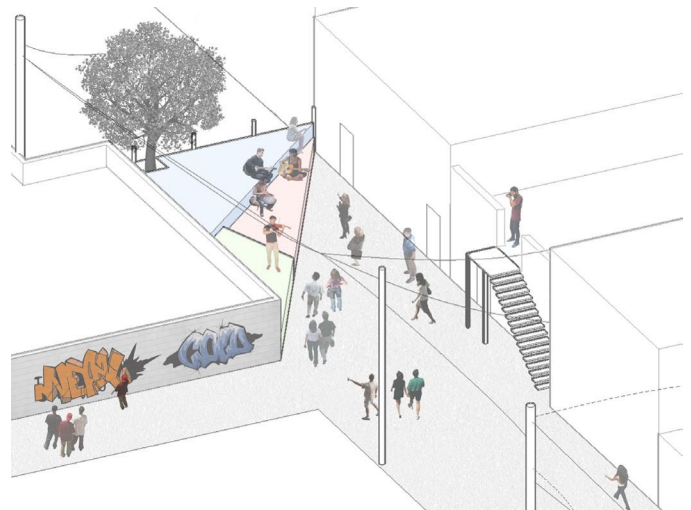
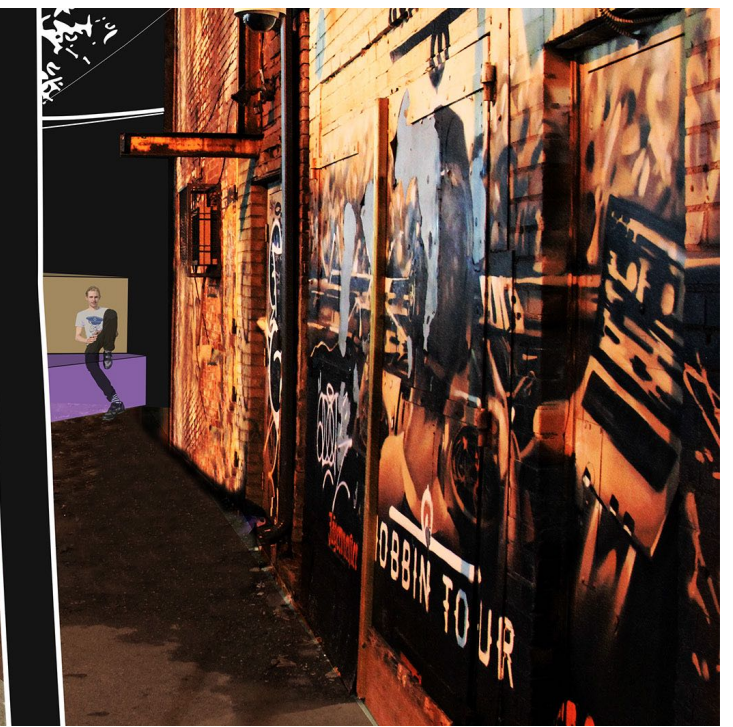
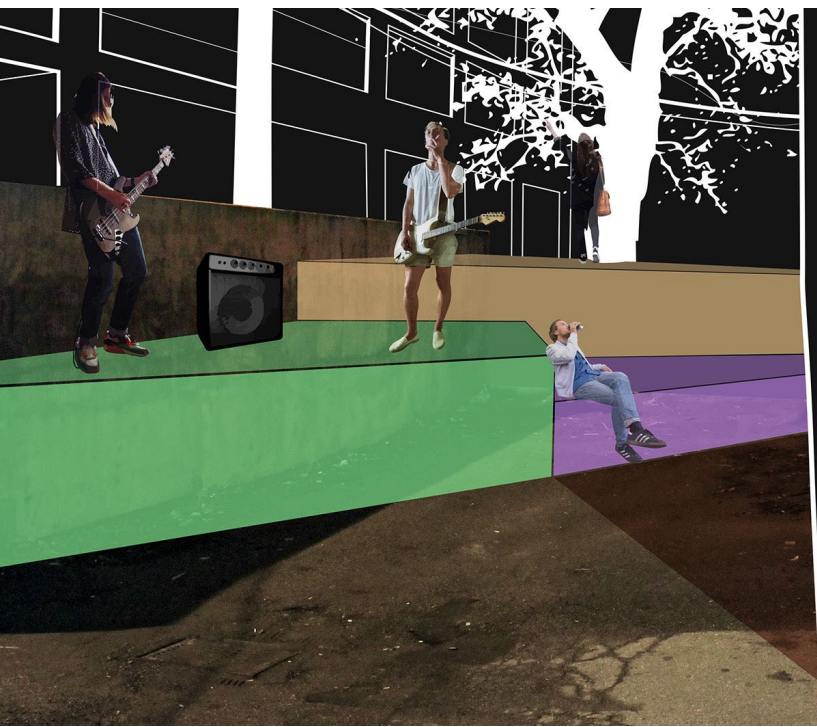


Figure 85: Weeknight-Weekend Occupation at *Performance*.



Figure 86: Rendering of Performance.



## 6.3.4 COLLECTIVE

*The world is public space.*

*Share stories, collect memories.*

*Collective* is a gathering place for eclectic arts and artifacts. The place of activity is situated in a parking lot located behind a small business building on Queen Street. The elevation of this lot is lower than the adjacent surroundings. Therefore it is surrounded by walls on all four sides which function to contain the internal programming. Vehicular parking is the sole function that fills the space, and it is only active during the nine to five workday hours. Aside from the workday traffic, the space in the alley remains empty during the evenings and weekends. This vacancy provides a unique opportunity to transform the activity of this space into an area of gathering and storytelling. *Collective* reveals the potential of activation to transform the utilitarian function into an explosive social environment. Simple modular pods are brought in to serve as seating and can be converted into vending stalls that provide a unique integration of leisure and culture. During the weekend days, the use of space is coordinated with local artisans to provide unique workshops for creative crafts, or a farmers market. At night the realm transforms into a vibrant night market, bringing together local vendors and a variety of cuisines, generating a social dynamic place of action. The flexible modular pods provide ease in mobility, high adaptability, and variability in function. The result transforms the parking lot into a cultural collection of creative activities and social connection.



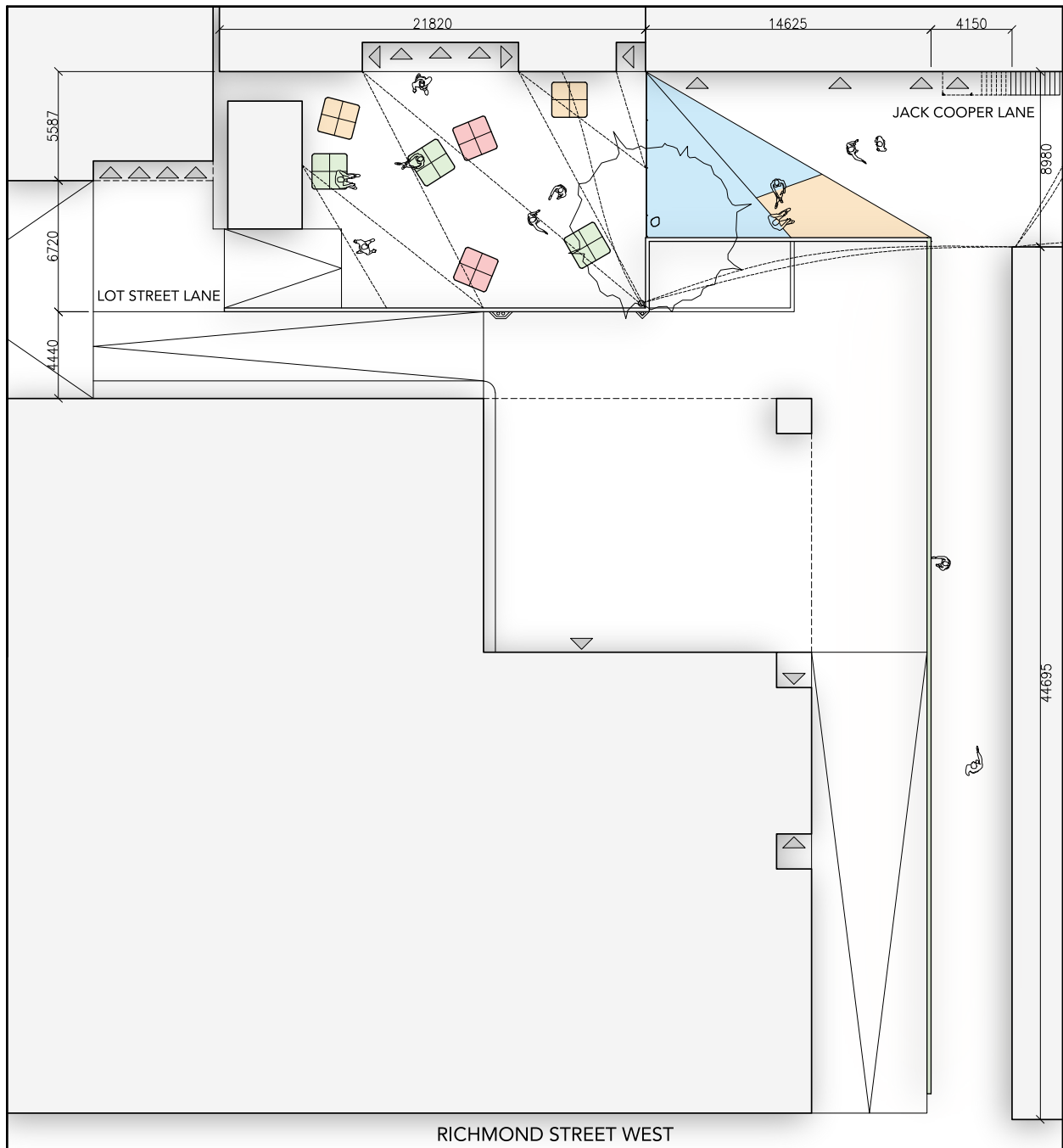


Figure 87: Site Plan of *Collective* (and *Performance*)

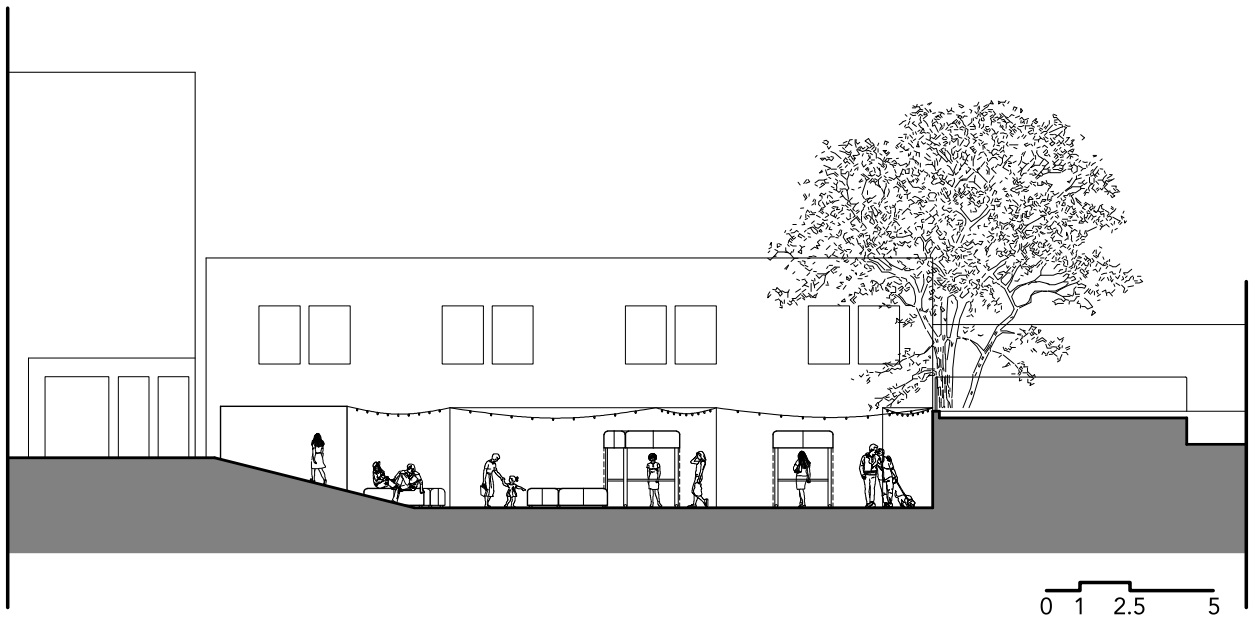


Figure 88: Site Section at *Collective*.

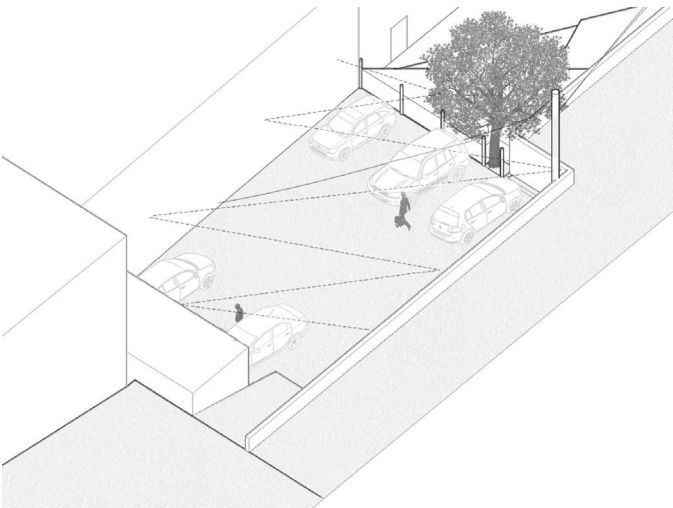


Figure 89: Weekday Occupation at *Collective*.

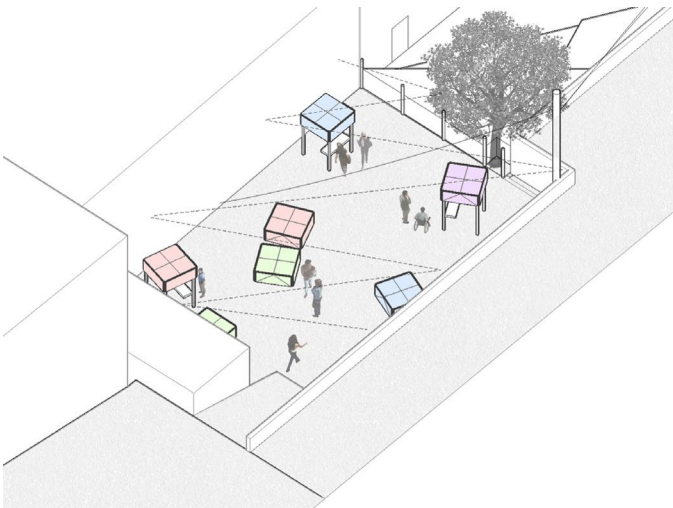
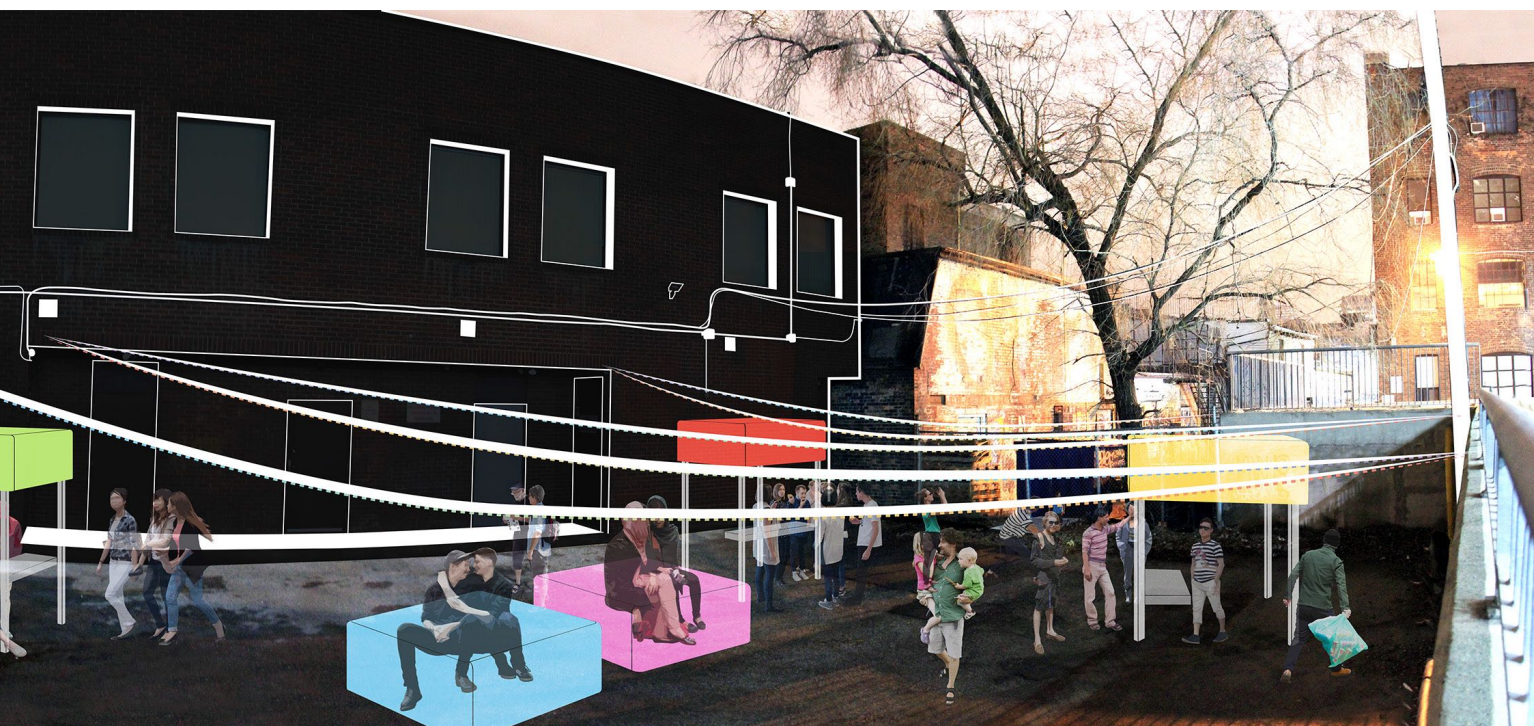


Figure 90: Weeknight-Weekend Occupation at *Collective*.



Figure 91: Rendering of Collective.





### 6.3.5 ADVENTURE

*Corridors in the urban alley no longer solely link A to B.*

The open space on along Lot Street Lane activates the realm in an adventurous and energetic way. The transformation of bare roughened concrete block into an undulating climbing wall surface provides new space for exercise and leisure. This permanent fixture allows for spontaneous activity at all times, while minimizing the physical presence and imposition of program along the existing alleyscape. This also generates a venue for dialogue and interaction as the space is redefined from a vehicular use to a place where people gather and exercise. Aside from the climbing wall, crystallized artifacts are included to intensify the ground plane. These units are constructed out of hollow tube steel members and fiberglass panels that can be erected in the commercial parking area on evenings and weekends, creating a large activity space for children or team-building retreats. The area can transform into an obstacle course or competition arena as more objects are imposed onto the domain of the alley. This proposal blurs the lines of perception as the viewer identifies with the realities of permanence, as well as the transitory nature of the fragmented objects unfamiliar to the realm, which temporarily populate the terrain.

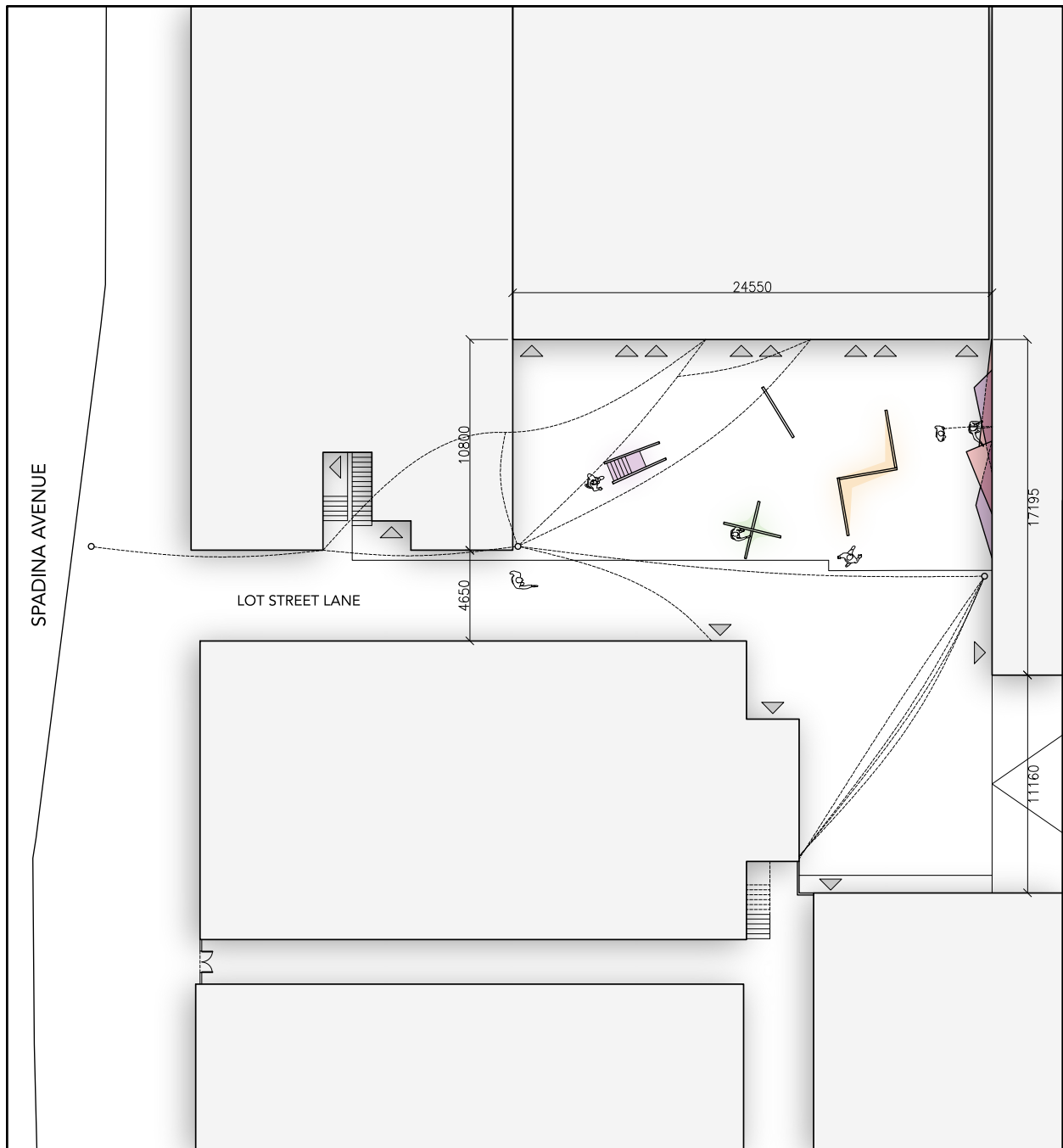


Figure 92: Site Plan of Adventure.



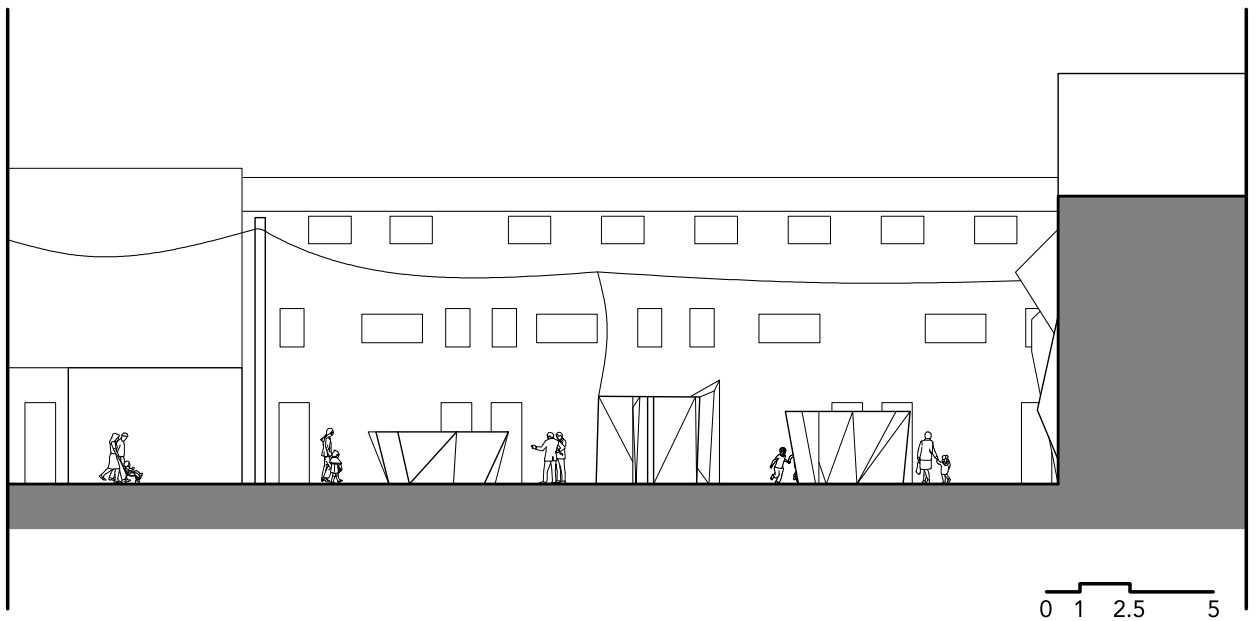


Figure 93: Site Section at Adventure.

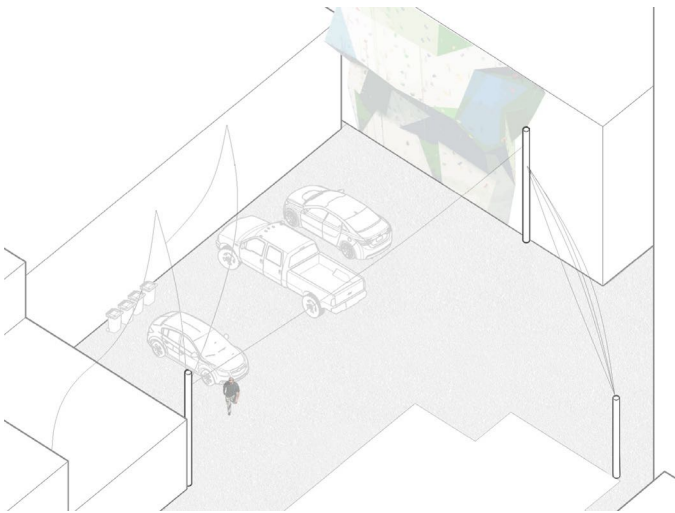


Figure 94: Weekday Occupation at Adventure.

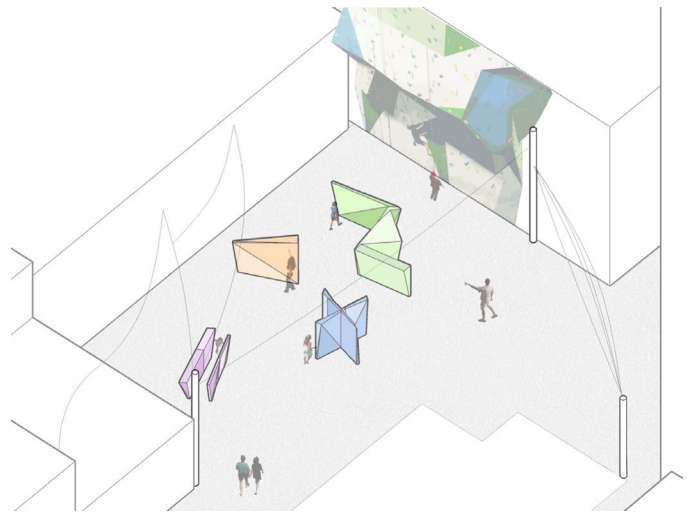
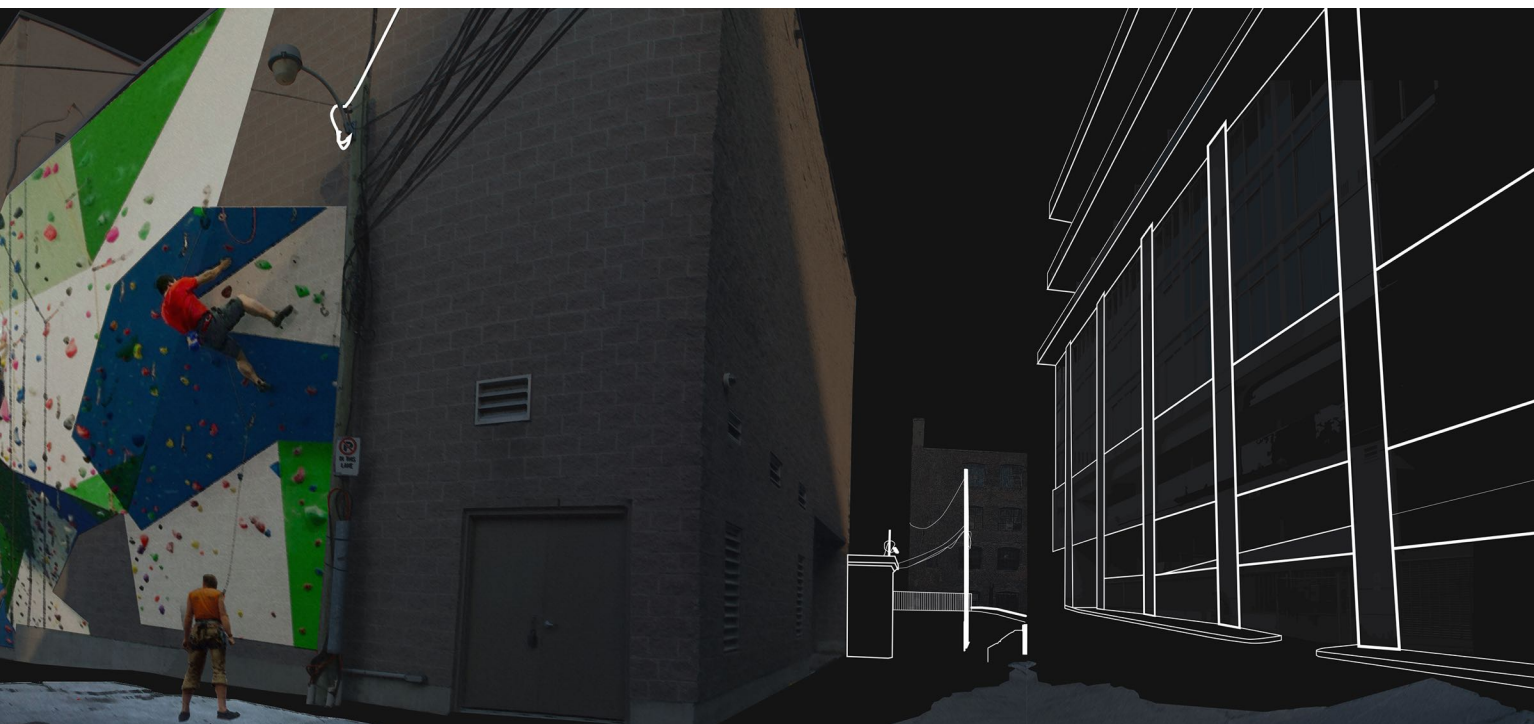


Figure 95: Weeknight-Weekend Occupation at Adventure.



Figure 96: Rendering of *Adventure*.





## 7.0 ACTIVATING THE PUBLIC REALM

The architect is an agent of change. This thesis envisions a socially active realm by proposing a series of moments intended to evolve throughout occupation. Similar to the theories explored by the Situationists, the condition of space is enhanced by its users and morphs to changing needs as they arise. What the architect does is spark the initial action of social engagement through a series of programming that alters the current perception of space. Over time the city will continually develop, thus the evolving needs of the community will act upon the space. Through the interaction by the citizens and the continual development of the urban landscape, new artifacts replace existing ones, further adding to the stratification of the alleyway territory. This newly defined assemblage is intended to challenge new developments that are adjacent to these underutilized spaces in the city. The response from any building or new development will not treat the backside of the building as solely a service access, but as design with an according attention to detail, in order to respond to the activated conditions of the alley. This will shift the realities of the temporary to that of permanence. It is then, that the space will have been redefined and acknowledged as a potential site of social interaction and cultural cultivation that will help to redefine the urban landscape. *Activating Alleyscapes* is a cultural spectacle discovered throughout the hidden fabric of the city, engaging the social and utilitarian functions of everyday buildings. As the front sides of buildings are devoted to commercialization, the backside is left untouched and open to creative refinement seen in the arts, music, recreation, and exercise. As partnerships between the temporary installations and the permanent infrastructure begin to form and develop, it will shift the perception and use of the space from that which is neglected to that which is sought out.

These partnerships will create a desire for a permanent placement of activities to expand the public realm for the city dwellers and visitors. These shifts will foster new places of gathering and unique programming that is inspired by the local network of users. It is important to understand that the action of redefining the perception of this territory will potentially create a backside *Ego* condition. However, the condition that is created is much different than the current quality of the main street streetscape and the *Ego* that acts on that realm. Therefore, the new condition created will be a mutation of the *Ego* interacting with the *Id*. As seen in the implementation of this proposal, there is not a desire to “cleanup” the territory and beautify the domain for public occupation. Rather, the aim is to highlight and enhance the design qualities of the chaotic language of the alley. There is no manual for what is right and what is wrong, how space should or should not be occupied, but what there is, is a similarity of intent and response, and the infusion of the interstitial spaces between

buildings with the proper programming to satisfy the needs of the local occupants.

The rich tectonic nature of the alley, combined with the heterogeneous typology of the built form creates unique areas that can be designed to accommodate flexible programming. The backsides of buildings inherently provide access to services, and provide corridors for public infrastructure to support the built environment. Therefore, the social infrastructure of the space is integrated into the dynamic qualities of the space as another seamless layer. How the space operates is dependent on the users activating the space at any given time of day. The earlier hours typically utilize the service function of the space, while the latter hours of the day occupy the social programming of the space. The coexistence of occupation is achievable due to the offset times during which each program demands the space. The integration of the adjacent businesses functions to harness the activation of spaces and the desire to find new livable areas in the city by respecting the multiplicity of elements that interact and engage with the territory.

## 7.1 THE UNTAPPED POTENTIAL

The untapped potential of utilitarian spaces in proximity to the site of this thesis proposal suggests the opportunity for a new social infrastructure in the heart of the downtown core. The connectivity of these spaces provides a new network of public space that is currently undervalued. As Constant discussed in *New Babylon*, the atmospheric intensity of a large system is much more powerful than small isolated interventions. The grand scale of action in the urban environment creates greater value and applies pressure to development to engage and respond to the condition of utilizing alleyway spaces for public use. This “what-could-be” network of interconnected spaces has much more active potential than the sidewalk conditions on the Main Streets. Short-term events such as Nuit Blanche or the Toronto Light Festival can utilize this technique as a way to reinvent the perception of the alleyway while at the same time providing unique, unprecedented installations that shape the way public space is used in the city. The capacity of the alleyway to adapt to evolving forces and functions demonstrates the relentless ability and power that the space has to reshape the urban public realm into a new domain for public engagement.

This research focus on how architectural thinking can assist in the enhancement of the public realm within the urban environment is important to the future development of downtown urban centres. It is imperative that city infrastructure responds to the demands created by large-scale residential development and increasing density in the core of cities. These spaces can act as a network to weave through the built form and provide relief from the crowded sidewalk condition while at the same time responding to the lack of recreational and cultural events in the heart of the city. The relationship between the backsides of buildings and the adjacent public realm needs to be an inherent part of the discussion of future developments, and how they can respond to the growth of social programming. This allows an incremental manifestation of social engagement and cultural spectacle throughout the veins of alleyways that exist in the urban environment, instead of neglecting their presence. This thesis argues that the leftover spaces that exist between buildings have the potential to create new socially and culturally significant spaces that are required as we further densify the urban environment. These simple, low-tech, temporary interventions provide unique approaches to the challenge of creating meaningful, affordable, low-impact solutions, and they begin the process of transforming an otherwise disregarded area in the city, to a thriving, eclectic, activated *alleyscape*.

*A double-use of space. A territory of redefined perception, unlimited expectation and renewed excitement for the built world. The reclamation of this domain can serve to add value to the collection of small artifacts in the built environment. This proposal demonstrates an untapped possibility for enhancing the public realm of the currently existing environment. These corridors are not simply spaces of service or decay, but are also spaces of adventure and performance. Tucked away behind the Ego of the city, the Id thrives on new moments to be discovered within the public realm.*

## APPENDIX I



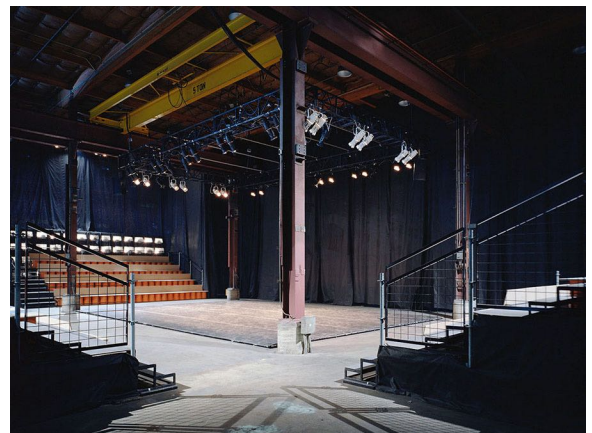
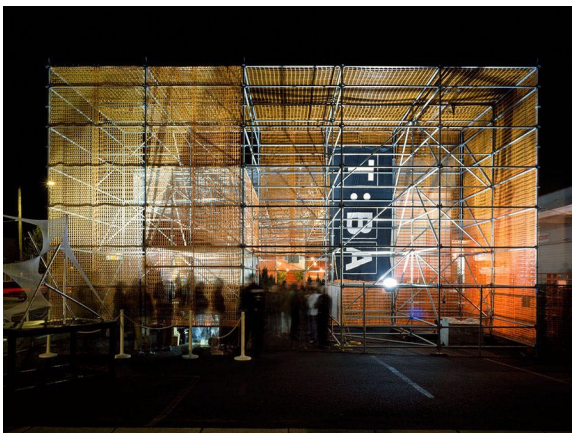
## PRECEDENT STUDIES

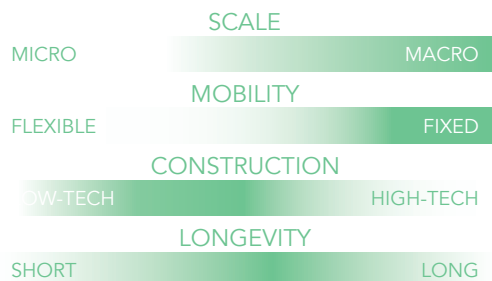
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# TB:A FESTIVAL

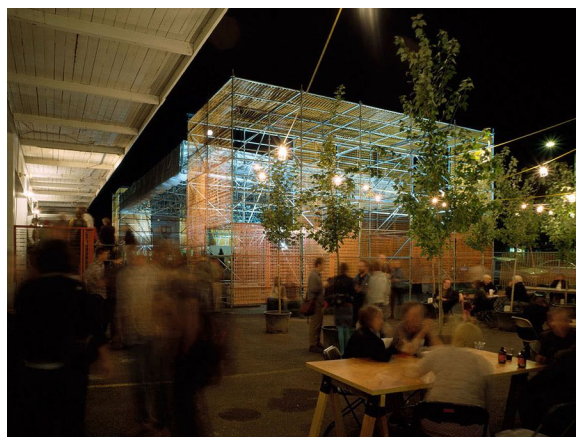
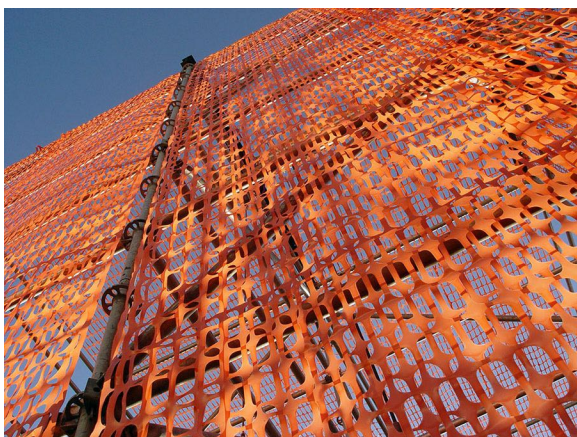
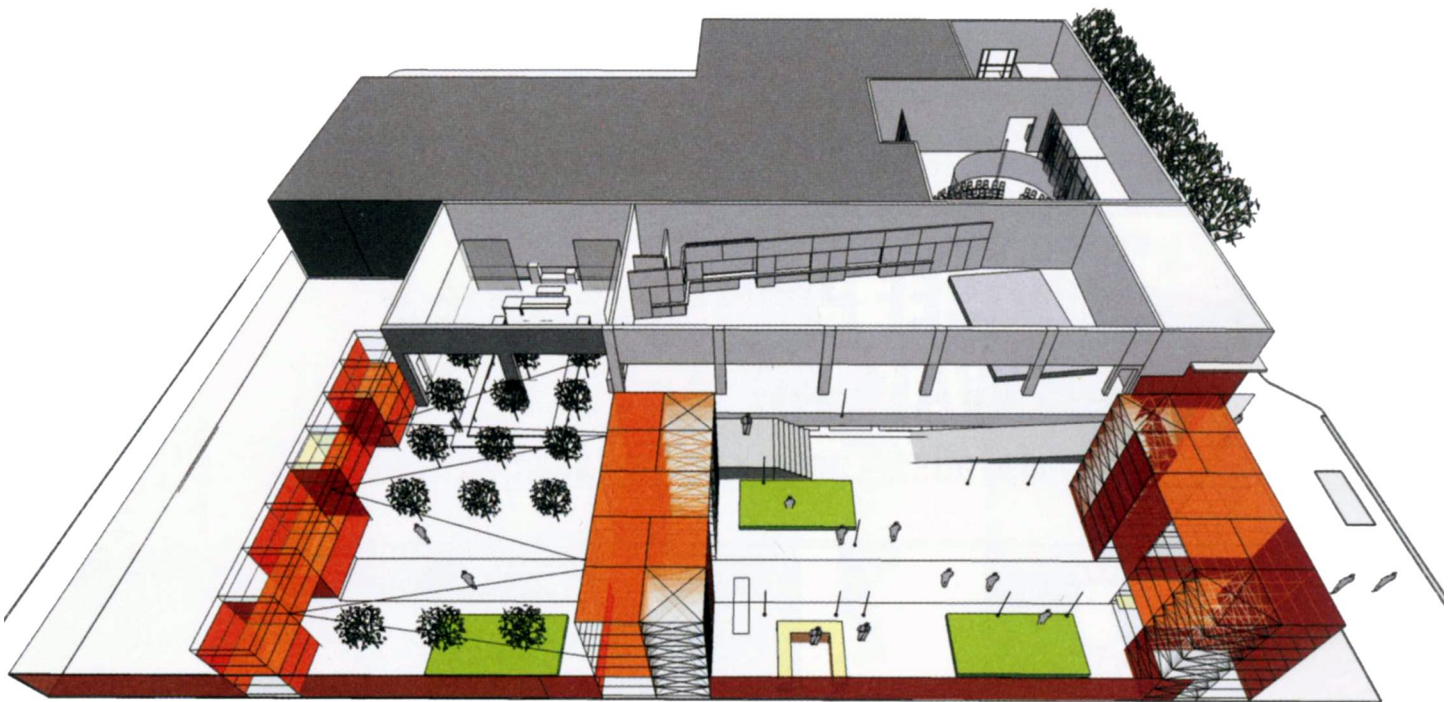
Design Team: Bora Architects  
Client: Portland Institute of Contemporary Art  
Location: Portland, Oregon  
Type: Temporary Structure  
Date: 2004-2011

This temporary structure is fabricated predominantly out of scaffold framing and plastic construction screening. However, with the proper installation of lighting and programming, it generates an extremely successful, almost ethereal beacon for arts and culture. Utilized by the Portland Institute for Contemporary Art (PICA) at their annual Time-Based Art Festival the ten-day temporary pavilion hosts a variety of performances, expositions, workshops and last-night events creating a vibrant opportunity for spectacle that enhances the location it is installed. Each year the festival travels throughout Portland as a provocateur of arts and culture with temporary structures to create event space. The intent to utilize a temporary footprint while considering small low-cost, recyclable, readily available materials for installations. In 2005, Bora's pro-bono design was built interweaved through an old stagecoach depot and its adjacent service docks. The multi-leveled site breaks the program into a variety of elements allowing for various layers of occupation throughout the day and night without effecting one another. Key programmatic elements include a theatre, a cabaret, a restaurant, a beer garden and an outdoor covered open space.

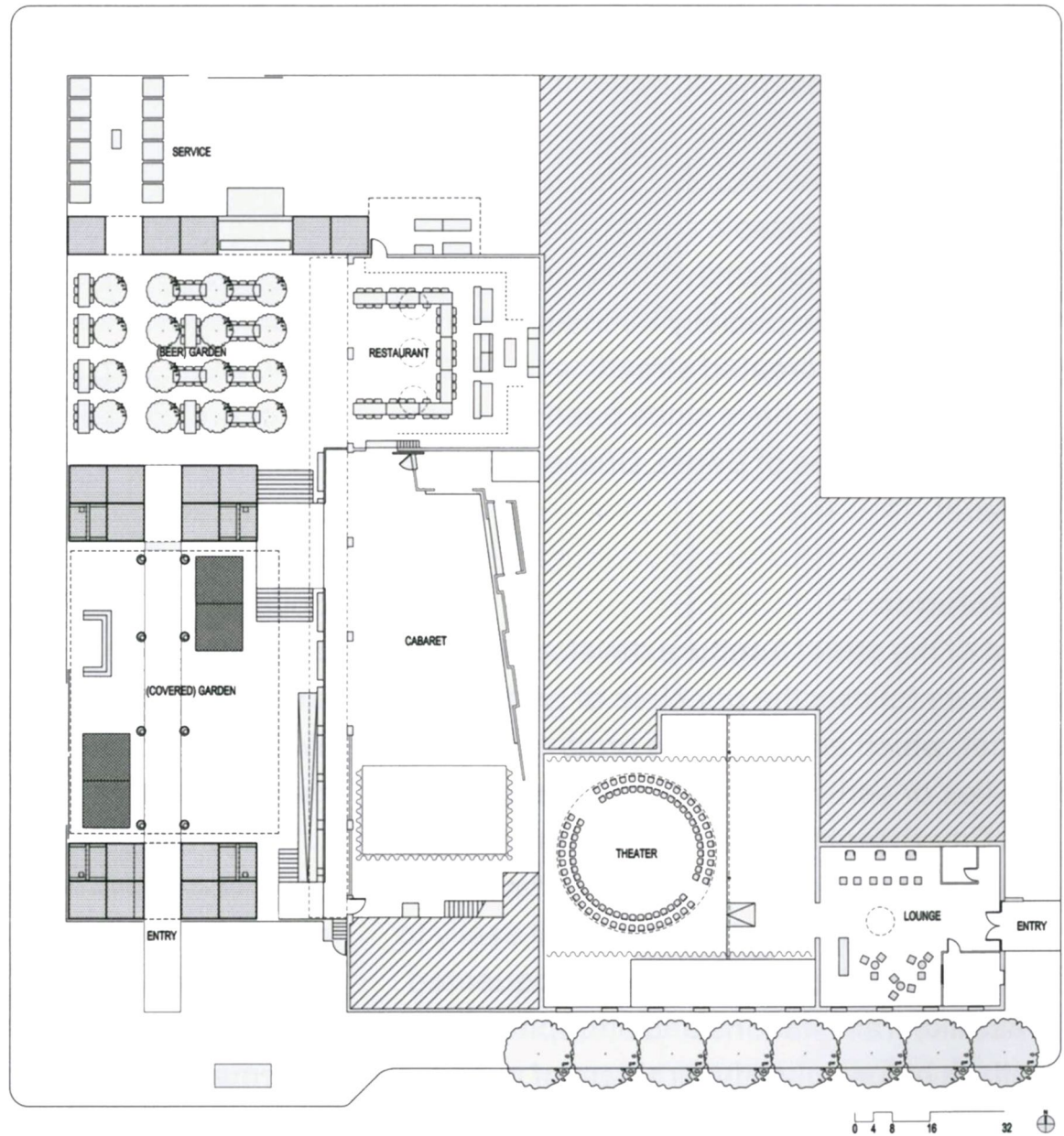




RELEVANCE	INTERVENTION ON ABANDONED SITE ALLOWS TO TRANSFORM DERELICT SPACE INTO ACTIVE ART HUB.
EFFECTIVENESS	IN CONJUNCTION WITH ARTS FESTIVAL ALLOWS FOR EFFECTIVE ENGAGEMENT AND OCCUPATION.
EFFICIENCY	UTILIZES LIGHT-WEIGHT MODULAR MATERIALS THAT ALLOWS FOR EASY DISMANTLING AND REUSE.
IMPACT	LITTLE TO NO CULTURAL MEMORY AFTER THE FACT. SHOWS UNIQUE WAYS OF UTILIZING CONTAINERS.







## SOURCES

Bora Architects, "PICA Time-Based Art Festivals" Bora.co. Last modified November 2015, <http://bora.co/project/pica-time-based-art-festivals/>.

Keith Moskow and Robert Linn, *Small Scale: Creative Solutions for Better City Living*. (New York: Princeton Architectural Press, 2010), 68-71.





## RE-CITY

Design Team: Tokyo Metropolitan University

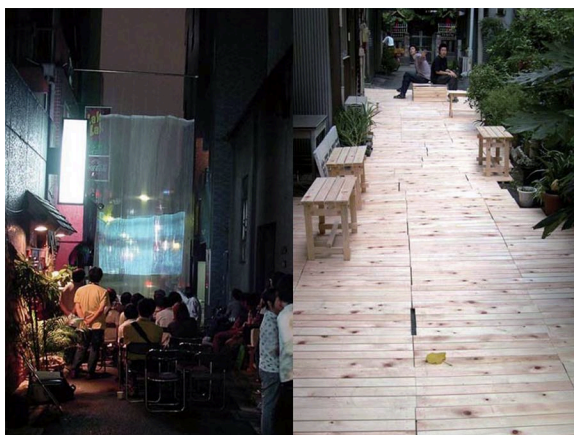
Client: n/a

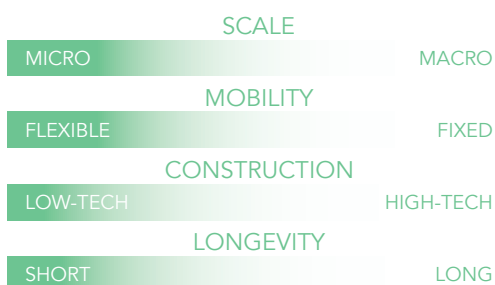
Location: Kanda, Tokyo

Type: Temporary Installations

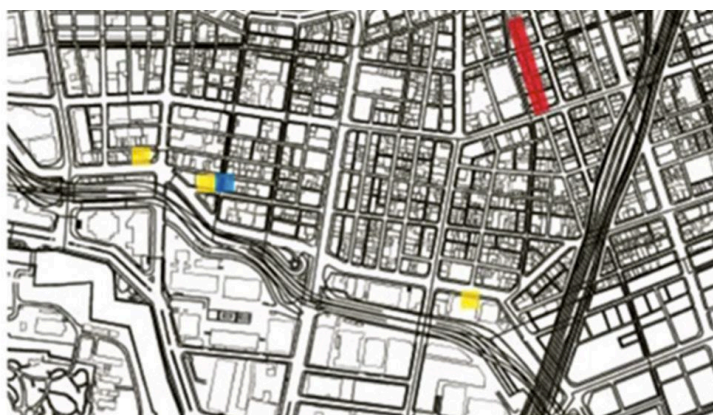
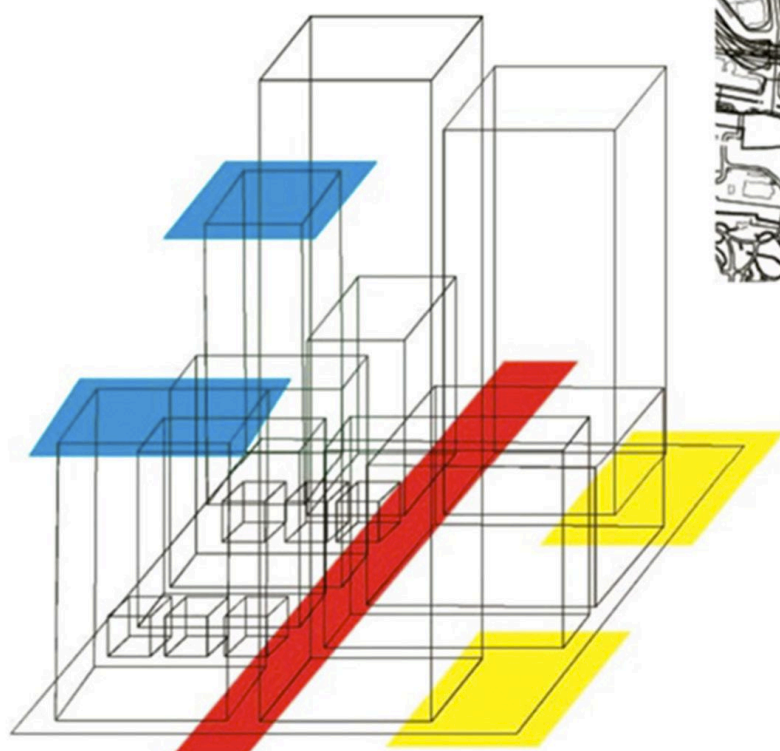
Date: 2003-2007

Re-City is a series of installation project that employ different explorations of renewing and reusing space without redevelopment in a very limited neighbourhood in Tokyo. These interventions purposefully expose under-used alleyways and streetscapes in the city and challenge the public realm on new ways of utilizing the space. The first project revitalized an alleyway into an active social environment. This consisted of laying down wood boards to activate the ground plane, adding street furniture to occupy the space and a canvas cloth to act as a screen to create a neighbourhood cinema. A few additional explorations populated under-utilized street corners and retrofitted the areas into a small community spaces consisting of a spa, a classroom, an exhibition gallery and a small performance space. The final project questioned how roof-spaces could be used a public space. The ability to occupy rooftops to serve as workshop spaces for the community and allow a space to have meetings and discussion. All these interventions utilize very low-tech construction methods consisting mostly of dimensional lumber and plywood. All furniture is salvaged or collected from places around the neighbourhood to use for a short amount of time. This example demonstrates how to integrate ideas of space with emerging community needs and generate positive social function in otherwise unused spaces.

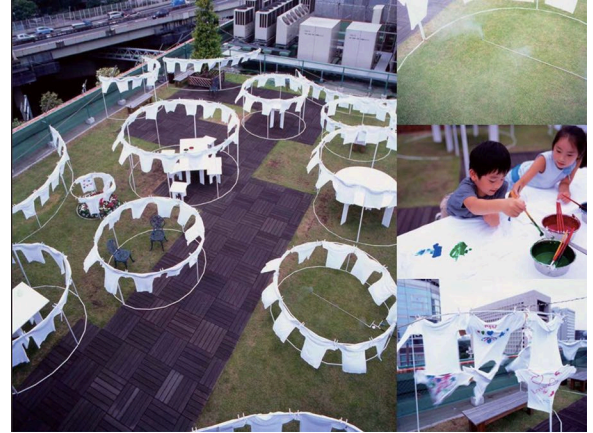




RELEVANCE	INFILL OF UNUSED SPACES IN A TIGHT URBAN FABRIC, ACTIVATING NEW PROGRAM INTO AREA.
EFFECTIVENESS	SHOWCASES HOW UNDERUTILIZED AREAS IN THE CITY CAN PROVIDE SOCIAL AMENITIES.
EFFICIENCY	SIMPLE CONSTRUCTION TECHNIQUES WITH REUSABLE MATERIALS AND LIGHTWEIGHT PROJECTS.
IMPACT	HEAVILY USED BY RESIDENTS CREATING SOCIALLY VIBRANT CHILD FRIENDLY EXPERIENCES.







## SOURCES

Peter Bishop and Lesley Williams, *The Temporary City*. (New York: Routledge, 2012), 98.

Shin Aiba and Osamu Nishida, "Re-city Tokyo," in *Insurgent Public Space*, ed. Jeffrey Hou (New York: Routledge, 2010), 71-80

Tokyo Metropolitan University Research Project, "21st Century COE Program," [Tmu.arch.sakura.ne.jp](http://www.tmu-arch.sakura.ne.jp). Last modified August, 22, 2012, [http://www.tmu-arch.sakura.ne.jp/pdf/35\\_recity\\_j.pdf](http://www.tmu-arch.sakura.ne.jp/pdf/35_recity_j.pdf).



# MDU (MOBILE DWELLING UNIT)

Design Team: LOT-EK

Client: University Art Museum, UCSB

Location: Everywhere

Type: Mobile Dwelling

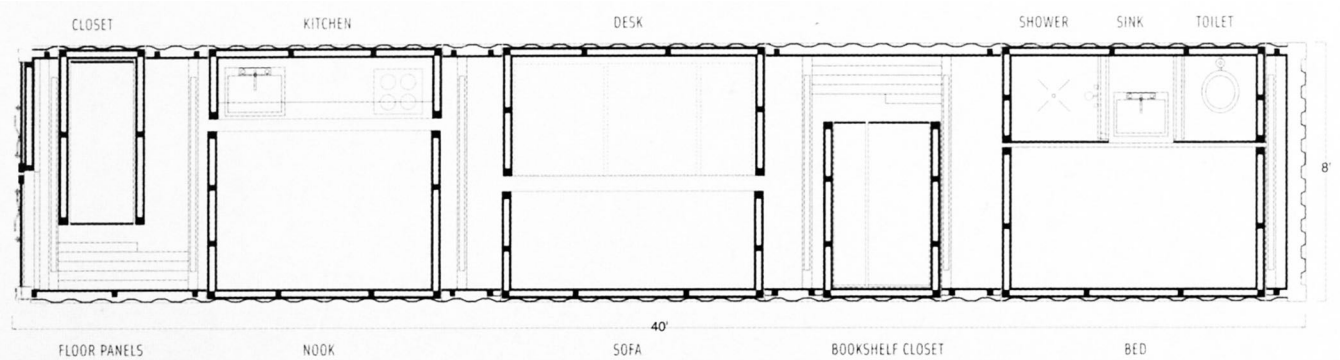
Date: 2003

An MDU or Mobile Dwelling Unit is a single 40-foot ISO standard shipping container designed to be a complete dwelling unit that is easily shipped and moved around the globe. Originally the intention of the design was to give the homeowner the ability to pack up and relocate as needed. The unique design features a series of sub-volumes within the container's standing structural frame which are cut out of the exterior shell and mounted on tracks to allow the unit to expand once it is placed on site. Each volume encapsulates a different programmatic element of the dwelling, living, working or storage functions. Once fully expanded the entire interior volume of the initial container (39'-0"x7'-8"x7'-9") is completely unobstructed making for a more spacious living environment within a size constrained component. The pre-fabricated sub-volumes are made mostly of fibreglass which minimizes on weight and the ability to operate, they also have the ability to be changed out with new upgrades or user demands. Furniture is designed to be integrated into the moving units and stores away to minimize clutter in the living space when it is not in use.

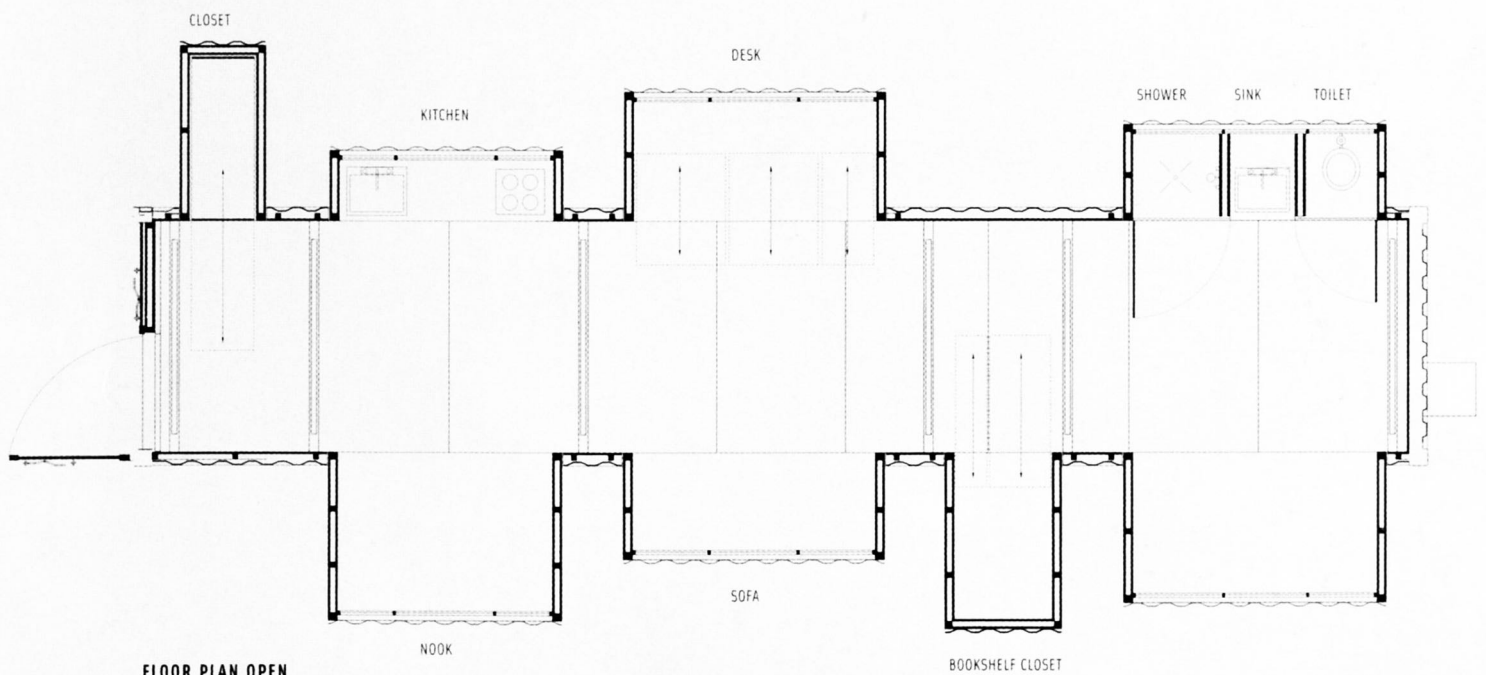




SCALE		RELEVANCE	UNIQUE APPROACH TO CONTAINER DESIGN WITH GREAT UTILIZATION OF EXPANDING SPACES.
MICRO	MACRO		
MOBILITY		EFFECTIVENESS	CAN SHIP AS STANDARD MODULE AND ARRIVES ON SITE WITH TWICE THE USABLE AREA.
FLEXIBLE	FIXED		
CONSTRUCTION		EFFICIENCY	HIGHLY SOPHISTICATED CONSTRUCTION METHODS, ALLOWS FOR FULL CUSTOMIZATION OF MODULES.
LOW-TECH	HIGH-TECH		
LONGEVITY		IMPACT	IMPACTS THE OPPORTUNITIES THAT CONTAINERS CAN HAVE OUTSIDE OF THE LIMITED VOLUME.
SHORT	LONG		



FLOOR PLAN CLOSED



FLOOR PLAN OPEN



## SOURCES

Jennifer Siegal, *Mobile: The Art of Portable Architecture*. (New York: Princeton Architectural Press, 2002), 49-51.

Jure Kotnik, *Container Architecture*. (Barcelona: Link Books, 2008), 214-217.

LOT-EK Studio, "MDU (Mobile Dwelling Unit)" Lot-ek.com. Last modified October 23, 2016, <http://www.lot-ek.com/MDU-Mobile-Dwelling-Unit/>.



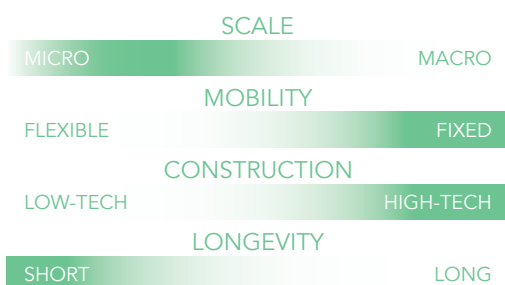
# STAC'D

Design Team: Studio Alibai  
Client: Nuit Blanche/Queen West Art Crawl  
Location: Toronto, Ontario  
Type: Event Space  
Date: October 1, 2016

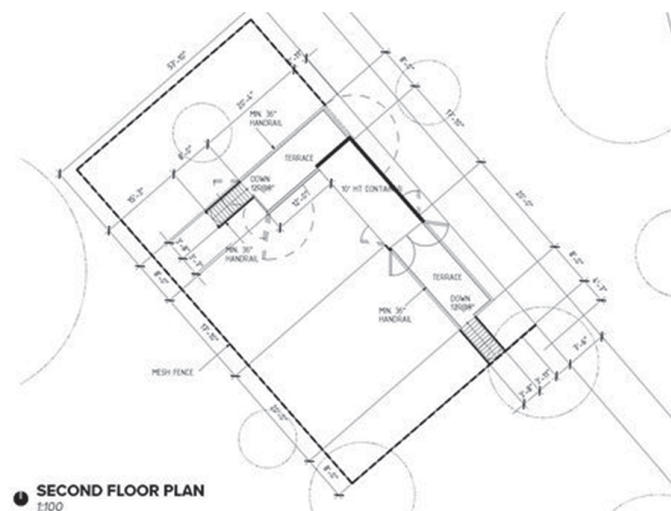
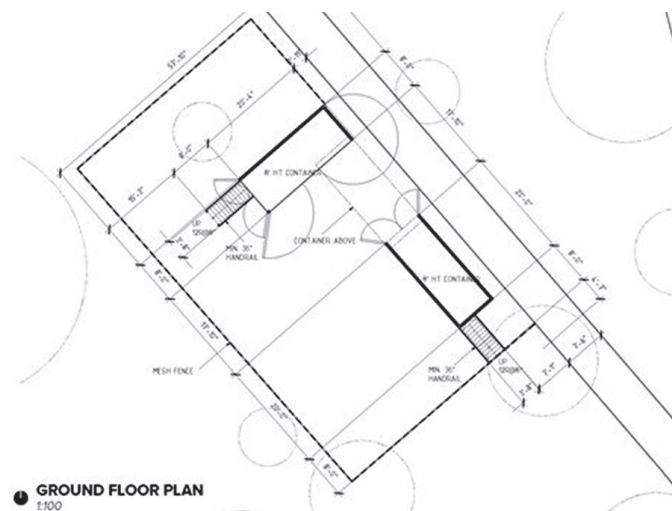
Stac'd was a one-night art experiment for the annual Nuit Blanche Festival in Trinity Bellwoods Park. The mandate for the proposal was to generate an enticing evening event space by manipulating life-sized Lego blocks. The design consisted of three 20-foot ISO standard shipping containers modified by Storstac to accommodate a few programmatic elements including a bar, a DJ booth and an art gallery. Although this proposal uses a rather high-tech construction fabrication and assembly, the project arrives fully pre-fabricated and integrated as soon as it is deployed with minimal on-site assembly. This is beneficial for the timeline of construction and with the minimal life-span. The simplicity of the design and the rigid structure of the components allow for this proposal to be shipped and assembled at multiple locations with great durability and longevity. The event included live music, graffiti art and digital projections to create a unique cultural experience not normally found in the park. The container layout consisted of two modules unloaded on plywood sheets to protect the earth beneath, and a third container bridging above. This installation exposed the world of "cargotecture" colliding with the public realm. This generated an opportunity to involve various fields of creative art interacting in an impulsive, unpredictable and stimulating experience.







RELEVANCE	ONE-DAY CULTURAL SPECTACLE TRANSFORMING PROGRAMMED SPACE INTO SOMETHING NEW.
EFFECTIVENESS	IN CONJUNCTION WITH ARTS FESTIVAL ALLOWS FOR EFFECTIVE ENGAGEMENT AND OCCUPATION.
EFFICIENCY	VERY ARTICULATED CONSTRUCTION TECHNOLOGIES AND EASY DEPLOYMENT WITH MINIMAL SET-UP.
IMPACT	LITTLE TO NO CULTURAL MEMORY AFTER THE FACT. SHOWS UNIQUE WAYS OF UTILIZING CONTAINERS.







## SOURCES

Javid Jah, "Stac'd" Javidjah.xyz. Last modified October 7, 2016, <http://javidjah.xyz/stacd/>.

"Storstac Shipping and Storage Container Modifications," Storstac.com. Last modified October 9, 2016, <http://www.storstac.com/>.



## SECTION8 CONTAINER BAR

Design Team: Campbell Drake Studio & Dire Tribe

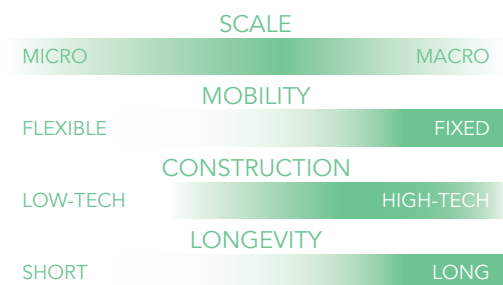
Client: Maslyn Salt

Location: Melbourne, Australia

Type: Bar/Event Space

Date: 2006

What started as an unoccupied space between buildings in the laneways of Melbourne has turned into one of the busiest daytime coffee bar and late-night beer garden in the city. Section8's original proposal was a pop-up installation that was a response to leftover spaces in the laneway; it was place to spend a lunch hour or grab a quick drink after work. Utilizing low-tech construction assemblies such as one hundred shipping palettes stacked for tables and benches and suspended wires overhead to support lanterns or at one time fifty umbrellas forming a ceiling plane. The infrastructure for refreshments came in the form of shipping containers that could easily open fully-loaded and swiftly close up shop for the night. With the push from local government in Melbourne to enhance their laneway network, Section8 quickly established a more permanent solution and amplified programming. The current Section8 hosts two shipping containers (one bar, one amenities) and a permanent semi-covered roof constructed out of open web steel joists that span between the two adjacent buildings with a translucent polycarbonate for protection from the elements. The venue runs late into the evening with live music and a full bar. An interesting detail is the response to the native vegetation that the roof canopy is cut around to avoid hindering the growth of two trees on site. A key part of this project was the use of local harvested and found materials to build the fencing and seating while at the same time commissioning local artists to maintain an evolving artscape for the patrons to enjoy.



RELEVANCE	SOCIAL OCCUPATION OF UNUSED SPACE SPARKS INTEREST IN MAKING PERMANENT INFRASTRUCTURE.
EFFECTIVENESS	IT IS VERSATILE TO MANY DIFFERENT LANEWAY CONDITIONS WITH MINIMAL FIXED FOOTPRINT.
EFFICIENCY	LOW COST AND SALVAGED MATERIALS TO FURNISH SPACE WITH SECURABLE INTEGRATED AMENITIES.
IMPACT	UTILIZES THE LANEWAY AESTHETIC AND PROMOTES EXPOSURE OF LOCAL ARTISTS AND MUSICIANS.







## SOURCES

Campbell Drake Studio, "Section 8" [cdstudio.com.au](http://cdstudio.com.au). Last modified February 27, 2015, <http://www.cdstudio.com.au/project/section-8/>.

Linda Roberts, "Do Pop-ups Matter?," in *Architect Victoria*, (Winter 2013), 1-3.





# PROXY

Design Team: Envelope A+D  
Client: n/a  
Location: San Francisco, California  
Type: Community Hub  
Date: 2011-2020 (projected)

Proxy is a temporary two-block flexible environment created by Envelope A+D on a stalled development site in San Francisco. The local firm reached out to the developer to take advantage of the vacant site for the time it was to remain empty. The overwhelming response from the neighbourhood has tentatively extended its operation until 2020. Acting as a placeholder for future development, this proposal has become the focal point for community development and cultural spectacle. What started with a small retail shop and beer garden has transformed due to the demand from the local social economy. Since its inception, the project has added an outdoor movie theatre, additional retail shops, a juicery, a bike repair shop and a community garden. The construction assemblies are mostly shipping containers that are pre-fabricated off-site to host the prescribed program. Although this can add constraints to swapping uses during its lifespan, the fixed utilities inside the containers are left minimal to allow for an ease of change in use. The construction is very durable, can withstand the elements and has the longevity to survive 10 years with very little maintenance. A key design feature is that all the containers are modified with simple large doors that can be easily secured each and every night. This site has taken on a spontaneous life of a vibrant community and cultural hub in between massive development proposals. The radiating effects will be interesting to see when the shipping containers have to pack up and find a new home.

SCALE		RELEVANCE	OCCUPATION OF DEVELOPMENT STALLED LAND FOR COMMUNITY GROWTH WITH MODULAR UNITS.
MICRO	MACRO		
MOBILITY		EFFECTIVENESS	VIBRANT COMMUNITY HUB WITH PURPOSEFUL PROGRAMMING AND ACTIVE SOCIAL SCENE.
FLEXIBLE	FIXED		
CONSTRUCTION		EFFICIENCY	UTILIZES VARIOUS CONTAINER SIZES TO MIX OF PROGRAM AND ORGANIZATION.
LOW-TECH	HIGH-TECH		
LONGEVITY		IMPACT	STRONG CULTURAL MEMORY RADIATING AROUND THE COMMUNITY AND IS TRANSFORMING THE AREA.
SHORT	LONG		





## SOURCES

Alison Arieff, "The Rise of Tactical Urbanism," in *The Urbanist*, Issue 508, (December 1, 2011).

Envelope A+D, "Proxy," [envelopead.com](http://www.envelopead.com/proj_octaviakl.html/). Last modified May 7, 2016, [http://www.envelopead.com/proj\\_octaviakl.html/](http://www.envelopead.com/proj_octaviakl.html/).

"Proxy," [Proxysf.net](http://proxysf.net/). Last modified October 19, 2016. <http://proxysf.net/>.



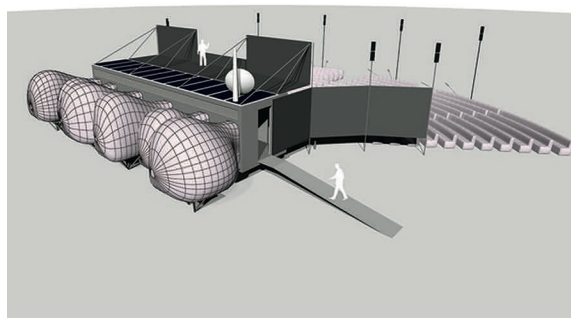
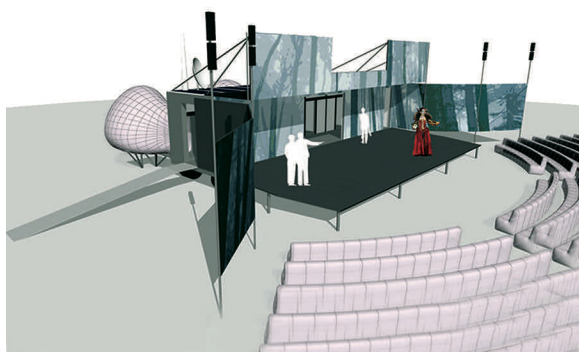
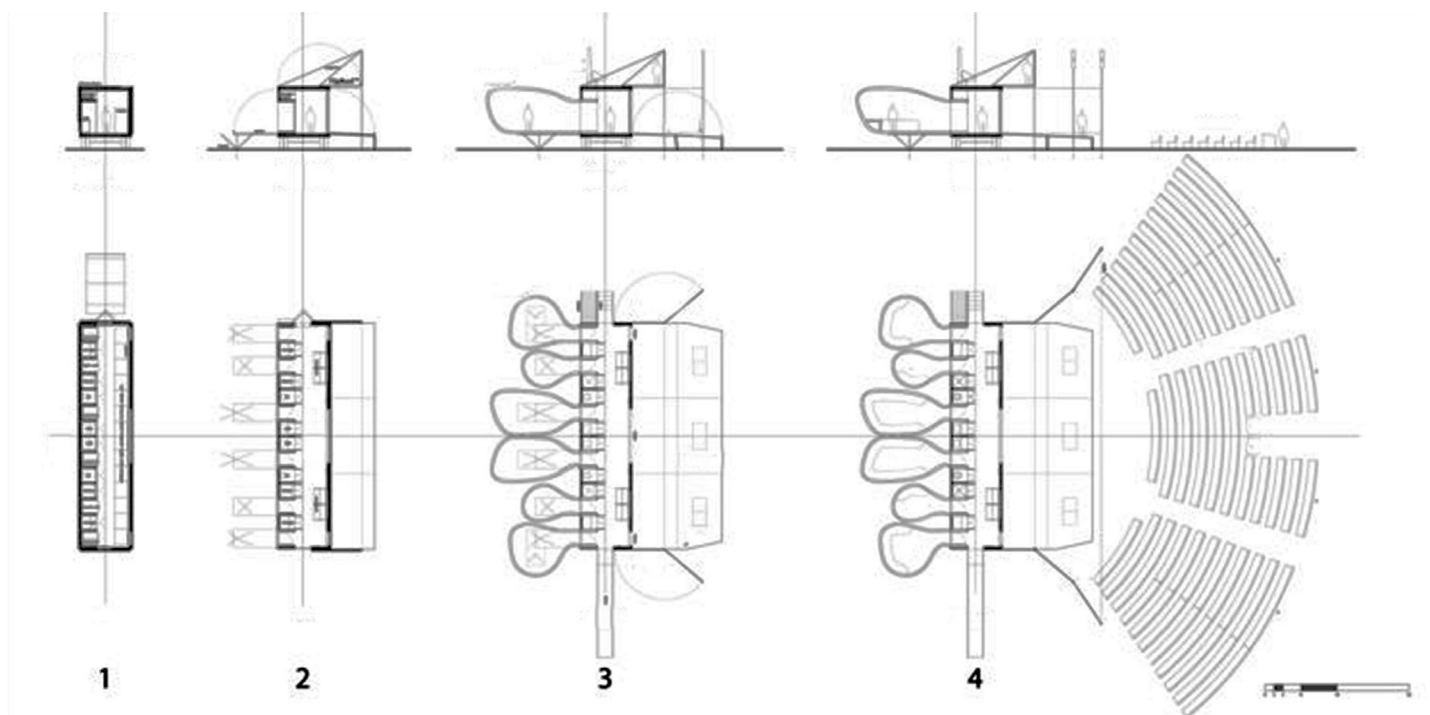


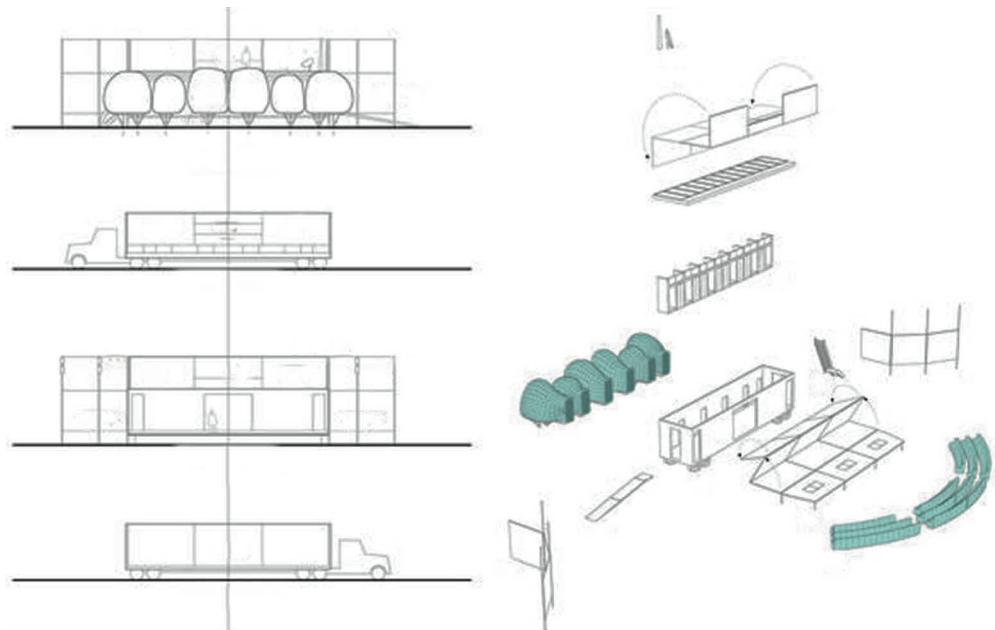
# GLOBETROTTER

Design Team: Office of Mobile Design  
Client: Shakespeare Festival  
Location: Everywhere  
Type: Mobile Entertainment Structure  
Date: 2006

This proposal by Jennifer Siegal utilizes a few different mobile design strategies to occupy space. The project is for a mobile theatre and performance stage that is compact in a 50-foot tractor-trailer that is 12-feet wide and 14-feet tall. Once the trailer is parked at it's final destination it transforms on the site to a theater capacity with 300 seats. She uses Antfarm's design strategies by having a series of inflatable structures. Six "PneuPods" inflate on the back of the tractor serving as dressing rooms, while the seating also consists of inflatable banquettes. As this structure unfolds onto the site a series of audio equipment is unloaded and mounted ot wing wall panels to acoustically coordinated locations. Integrated along the one side of the trailer are permanent restroom and audio-visual equipment rooms to assist in the production of the show. This proposal is modeled after the traveling Shakespearean troupes which caravanned through the countryside in the 17th century. The vehicle is also equipped with LED screens to utilize as stage backdrops but also advertising signs when the project is packed up and on the road. A key feature to this high-tech construction is the ability to completely transform an environment into a fully assembled and exciting spectacle with zero physical footprint but a large potential to create cultural memory in open spaces.

SCALE		RELEVANCE	OCCUPATION OF DEVELOPMENT STALLED LAND FOR COMMUNITY GROWTH WITH MODULAR UNITS.
MICRO	MACRO		
MOBILITY		EFFECTIVENESS	VIBRANT COMMUNITY HUB WITH PURPOSEFUL PROGRAMMING AND ACTIVE SOCIAL SCENE.
FLEXIBLE	FIXED		
CONSTRUCTION		EFFICIENCY	UTILIZES VARIOUS CONTAINER SIZES TO MIX OF PROGRAM AND ORGANIZATION.
LOW-TECH	HIGH-TECH		
LONGEVITY		IMPACT	STRONG CULTURAL MEMORY RADIATING AROUND THE COMMUNITY AND IS TRANSFORMING THE AREA.
SHORT	LONG		





## SOURCES

Jennifer Siegal, *Mobile: The Art of Portable Architecture*. (New York: Princeton Architectural Press, 2002), 120-127.

Jennifer Siegal, "Office of Mobile Design," [designmobile.com](http://www.designmobile.com). Last modified, October 24, 2016, <http://www.designmobile.com/work#/globetrotter/>.



# STAIRWAY CINEMA

Design Team: Oh.No.Sumo Collective  
Client: St. Paul Street Gallery  
Location: Auckland, New Zealand  
Type: Cinema  
Date: April 2012

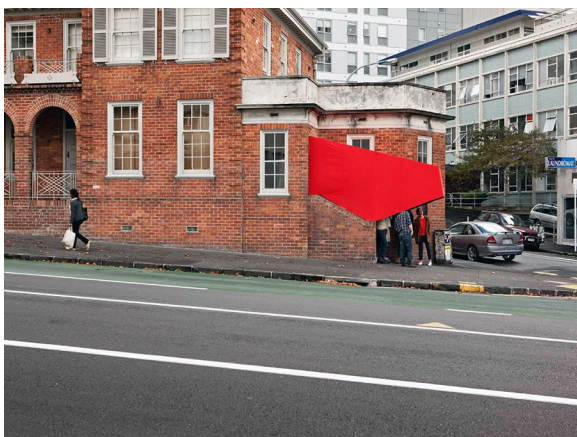
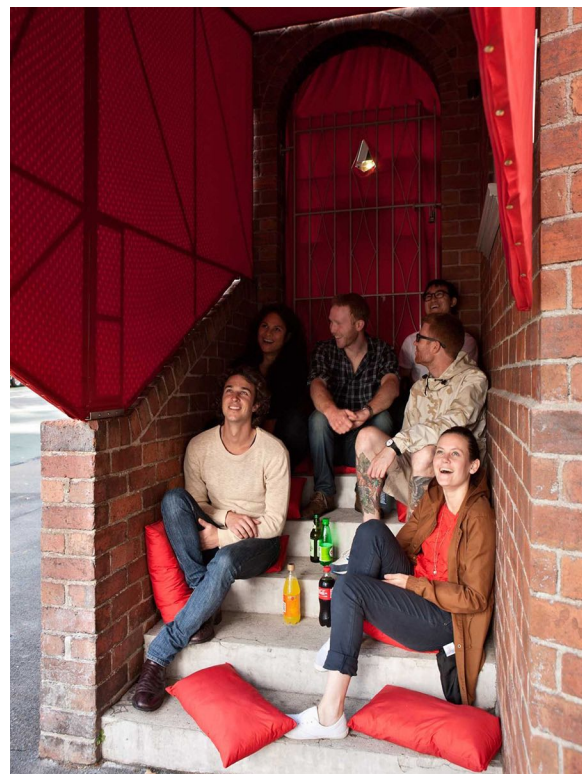
This proposal of a stairway cinema on a busy corner of the inner city in Auckland engages the passerby to disconnect from their mobile devices and be exposed to the spaces around them. It is located on an area of “hard waiting” which includes an adjacent bus stop and laundromats that are key places for social interaction. However, today most people are glued to their mobile devices and are oblivious to the people and opportunities that can engage the social experience around them. The Stairway theatre is a chance to interact with the community and be inspired by art. The project is designed with a very low-tech method of construction, a simple pine wood truss mounted to an existing brick building with a red scrim to provide a canopy for viewing. As opposed to having a complete dark immersive environment, the scrim is slight perforated to allow an more translucent shell not to induce a sense of claustrophobia and still feel connected to the environment around you. Also included in this design are custom-made cushions to make the space waiting for a bus or for clothes to dry a much comfortable place. The experience is shared by many who are waiting or making it a destination, sparking new friendships and enriching existing ones. The cultural exposé of the films is provided by the St. Paul Street Gallery which feature local artist eager to share their craft with the community.

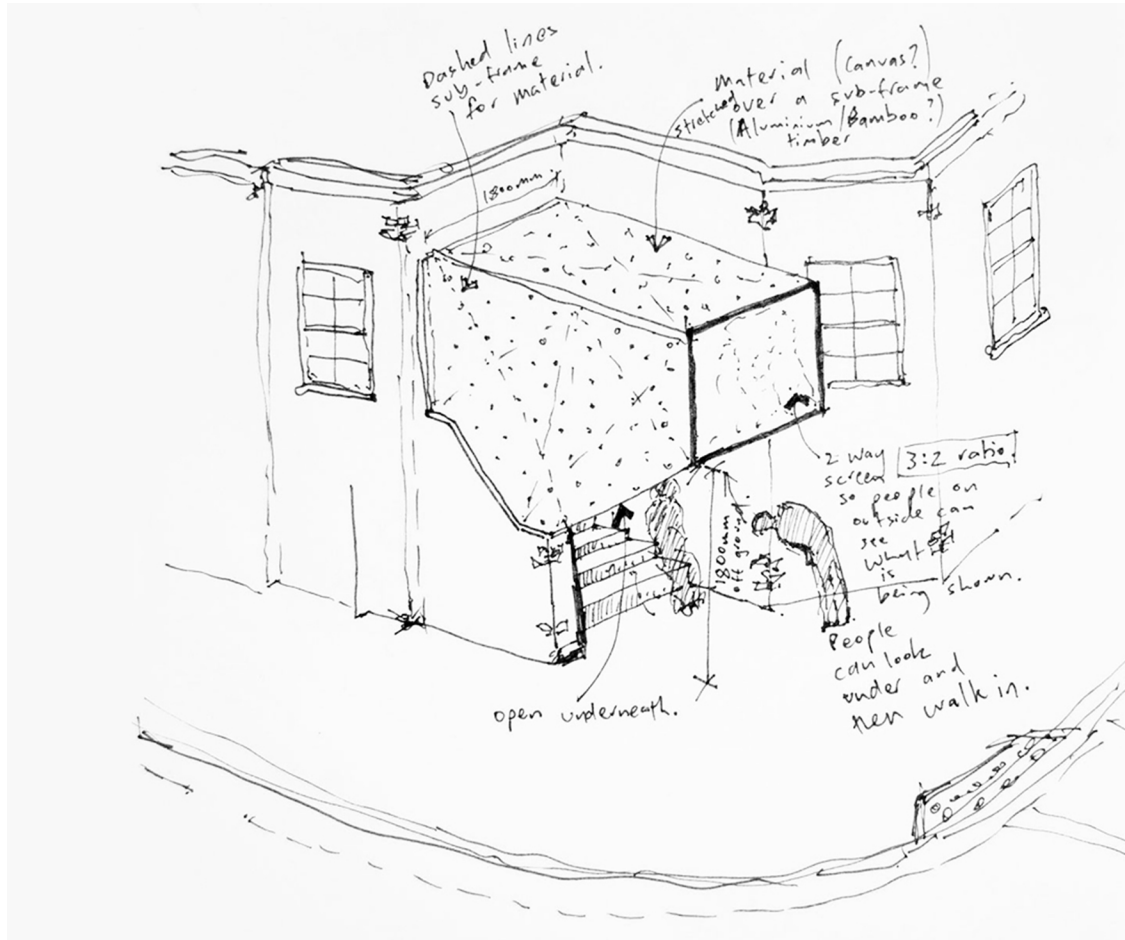




SCALE		
MICRO		MACRO
MOBILITY		
FLEXIBLE		FIXED
CONSTRUCTION		
LOW-TECH		HIGH-TECH
LONGEVITY		
SHORT		LONG

RELEVANCE	SOCIAL COMMENTARY ENGAGING PEOPLE TO CHANGE BEHAVIOURS IN A PARTICULAR PLACE.
EFFECTIVENESS	EXTREMELY EFFECTIVE AND EYE CATCHING. LOCATION IS CRUCIAL FOR SUCCESS.
EFFICIENCY	SIMPLE CONSTRUCTION TECHNIQUES THAT CAN BE APPLIED ANYWHERE. MINIMAL MATERIALS REQ'D.
IMPACT	SUCCESSFUL FOR ENGAGING LOCAL TRAFFIC AND PROVIDES VEHICLE FOR ARTIST EXPOSURE.





## SOURCES

Oh.No.Sumo, "Stairway Cinema," in Pasajes Arquitectura diseño e innovación, No. 127, (April 2013), 18.

"Oh.No.Sumo," ohnosumo.com. Last modified June 25, 2013. <http://ohnosumo.com/>.



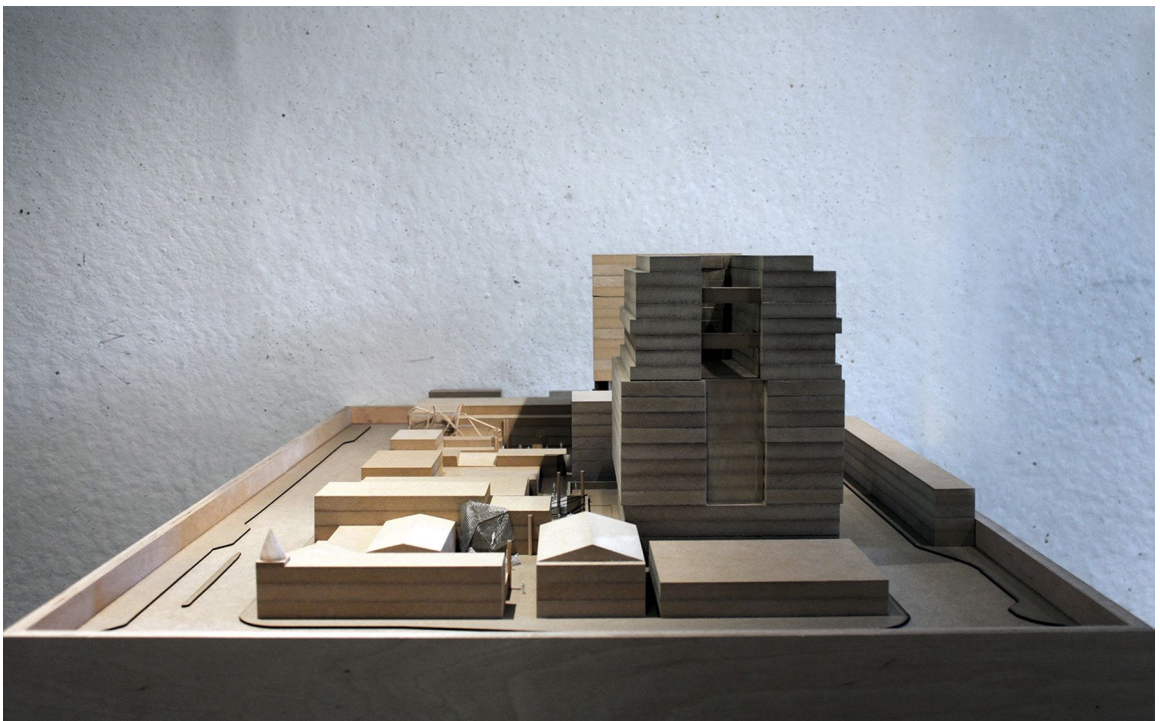
## APPENDIX II

## MODELS & SKETCHES

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Narō Installation (1:1)	148
Idea Exploration	152



## SITE MODEL (1:200)

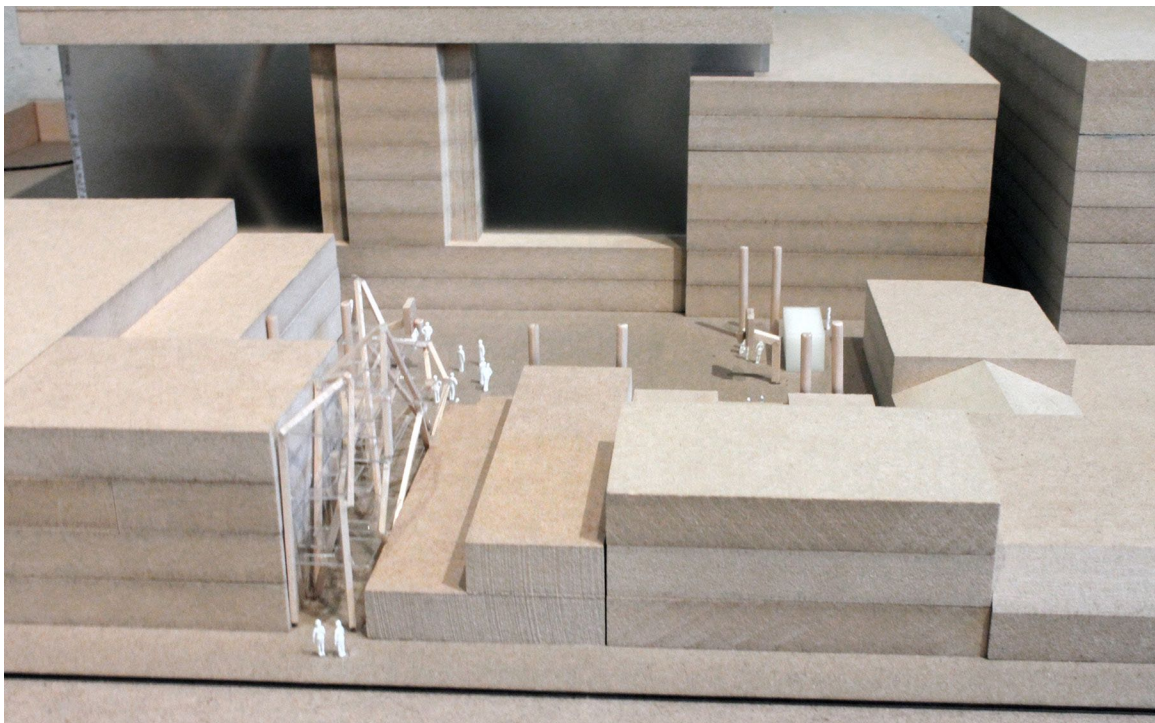
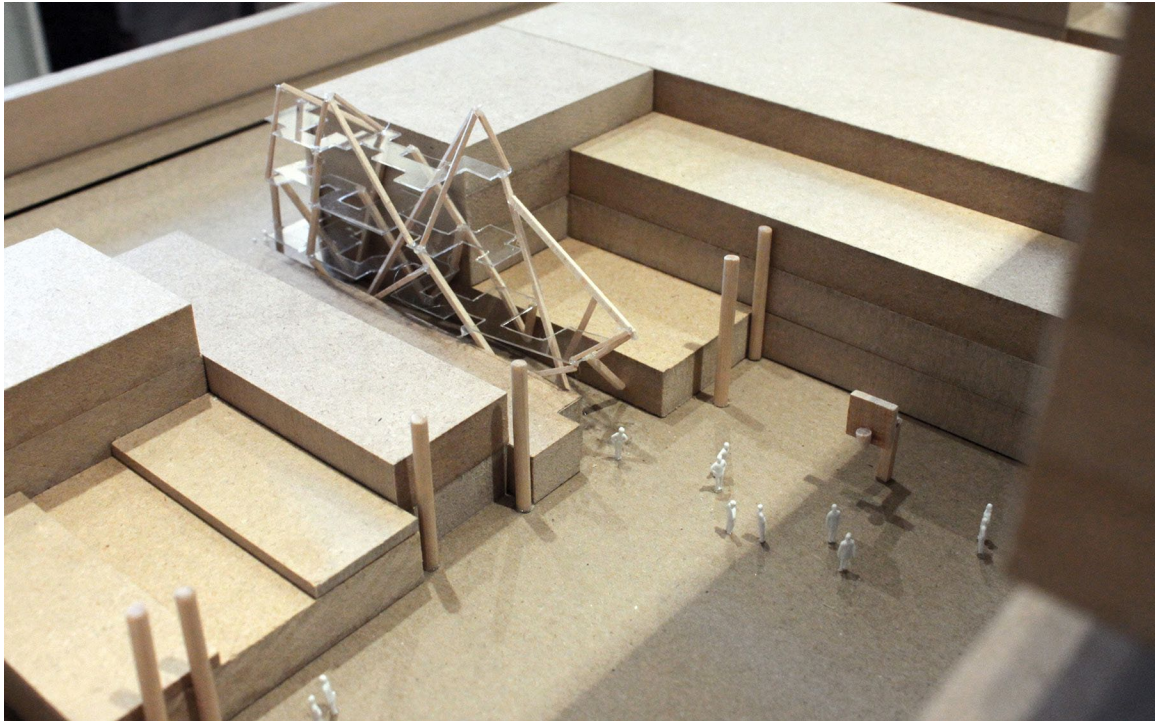




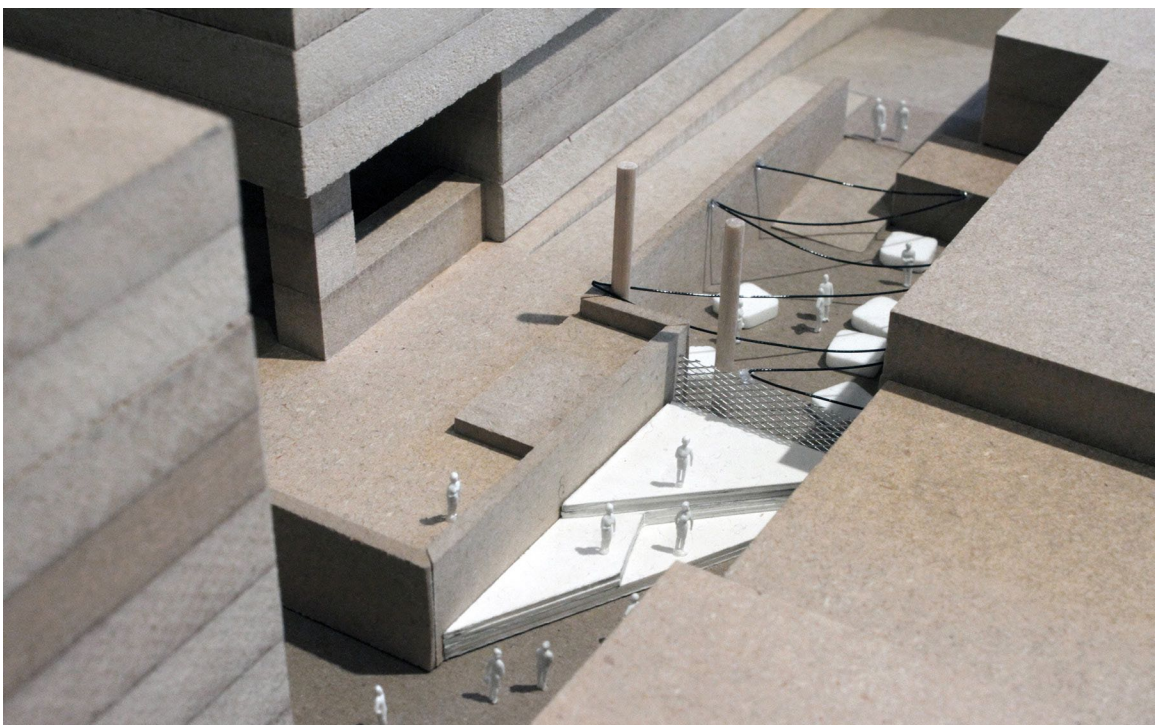








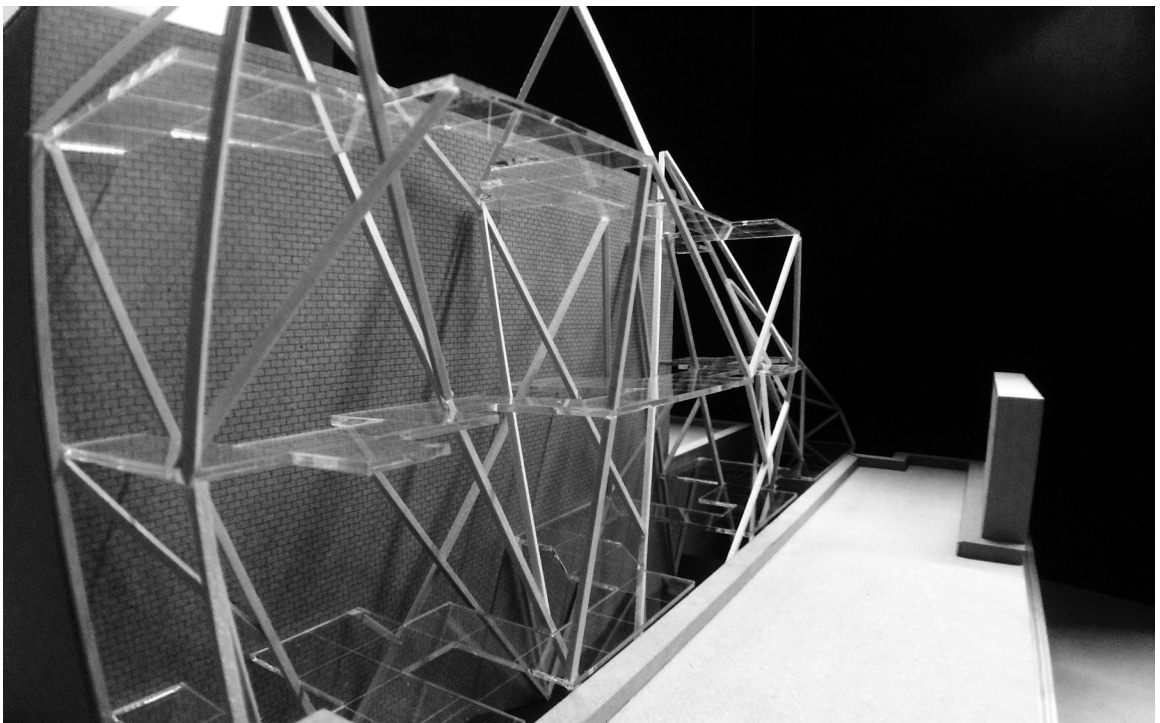




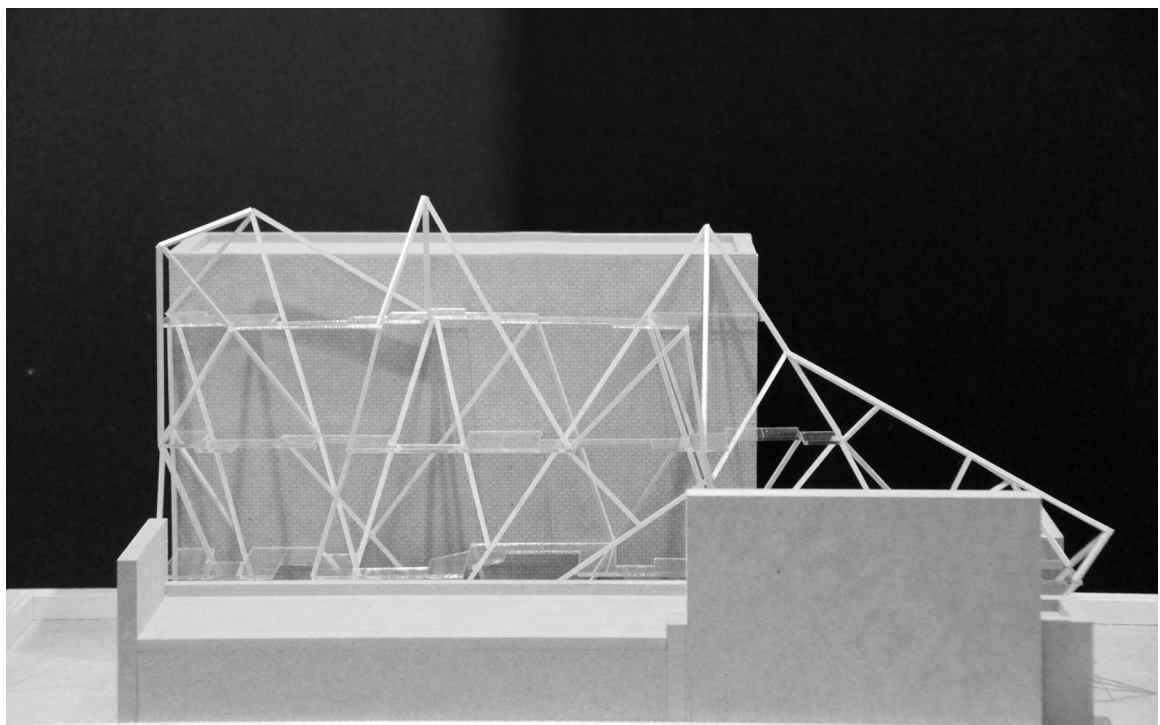


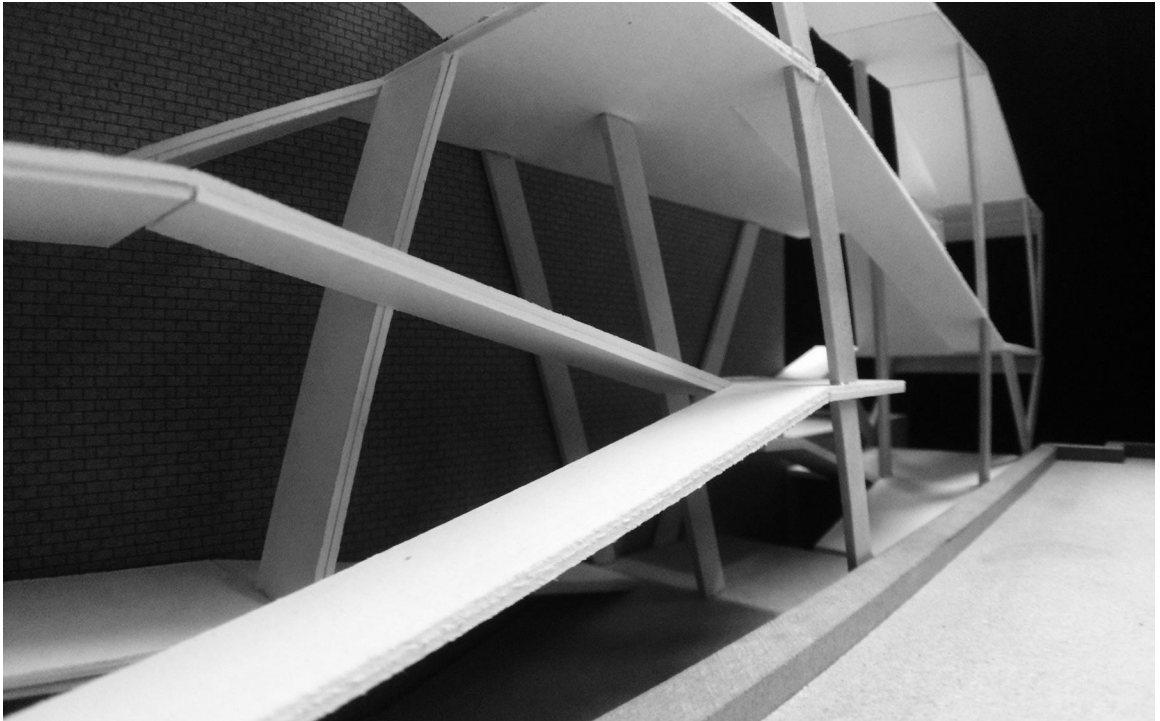


## *THRESHOLD MODELS (1:50)*

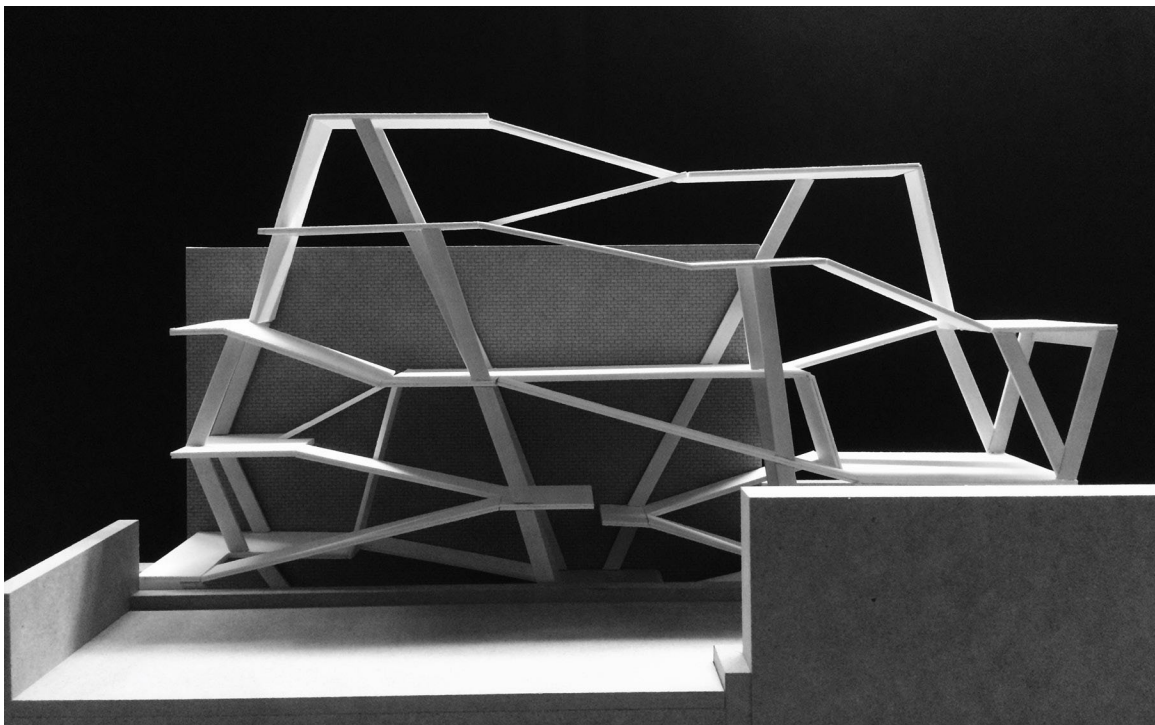






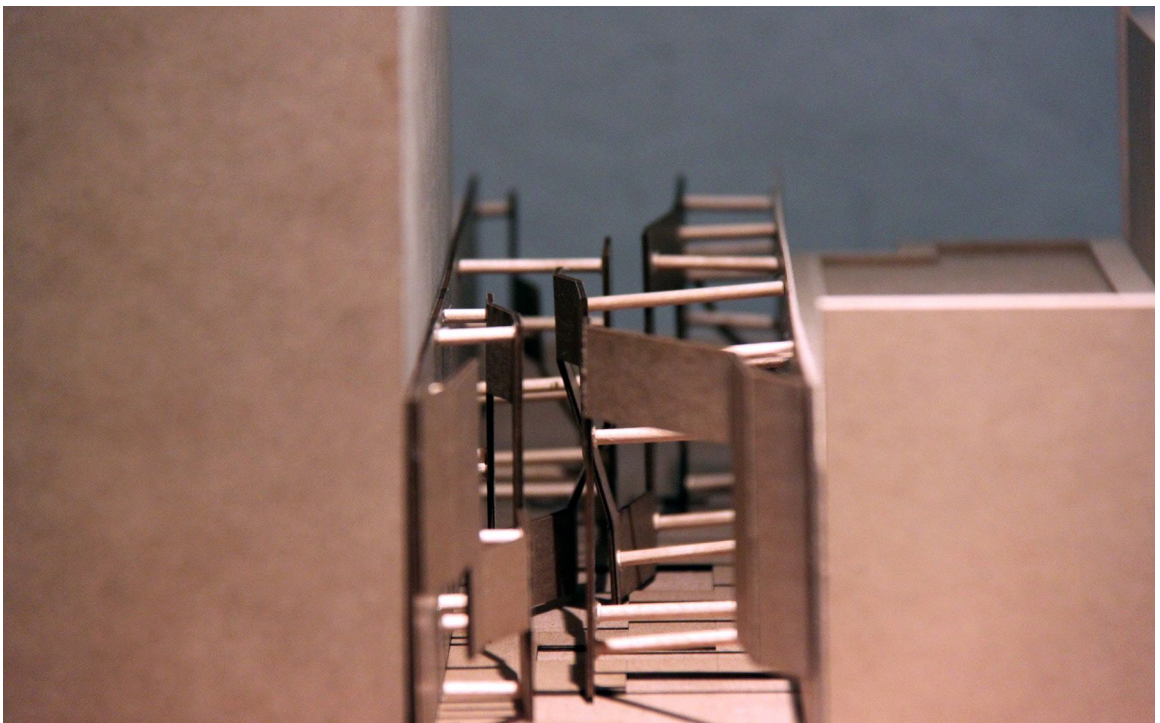
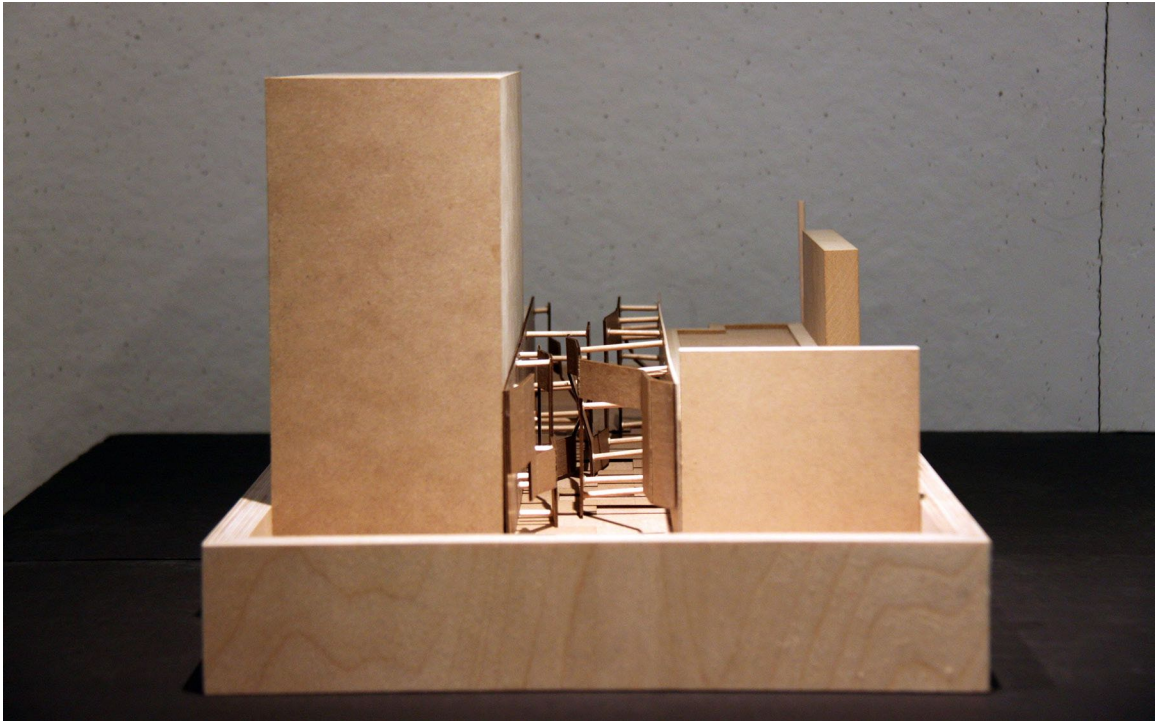


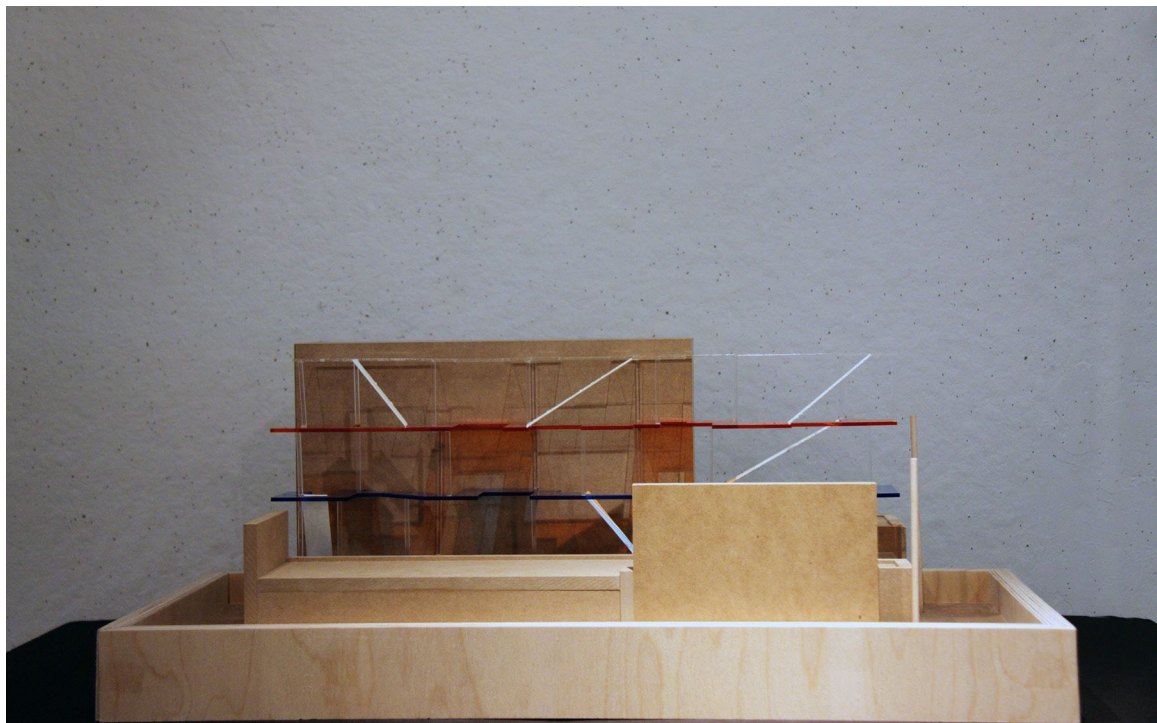
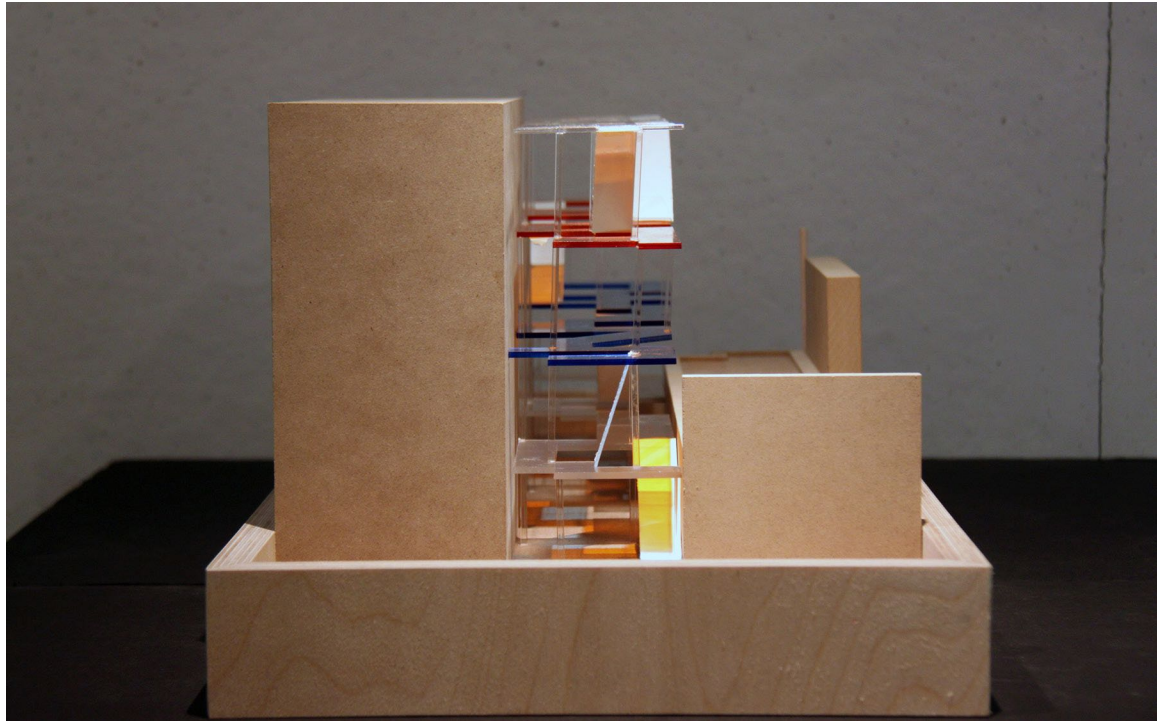




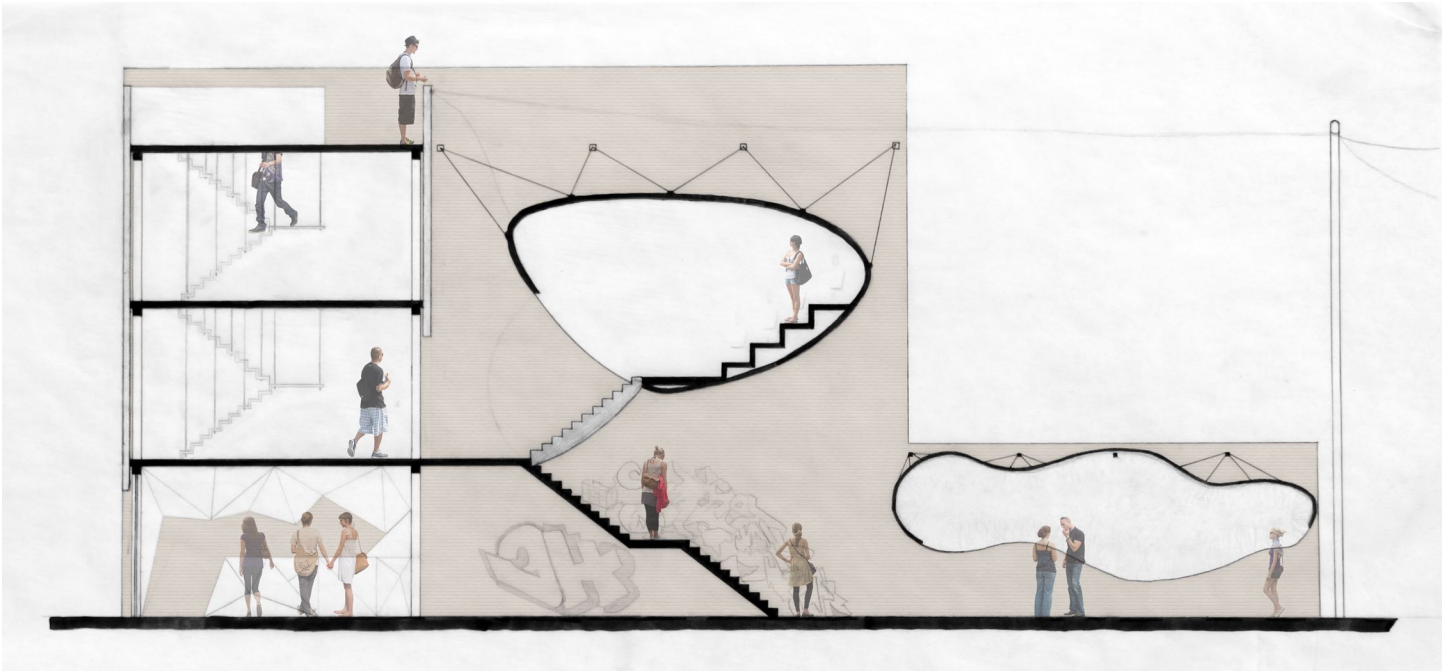


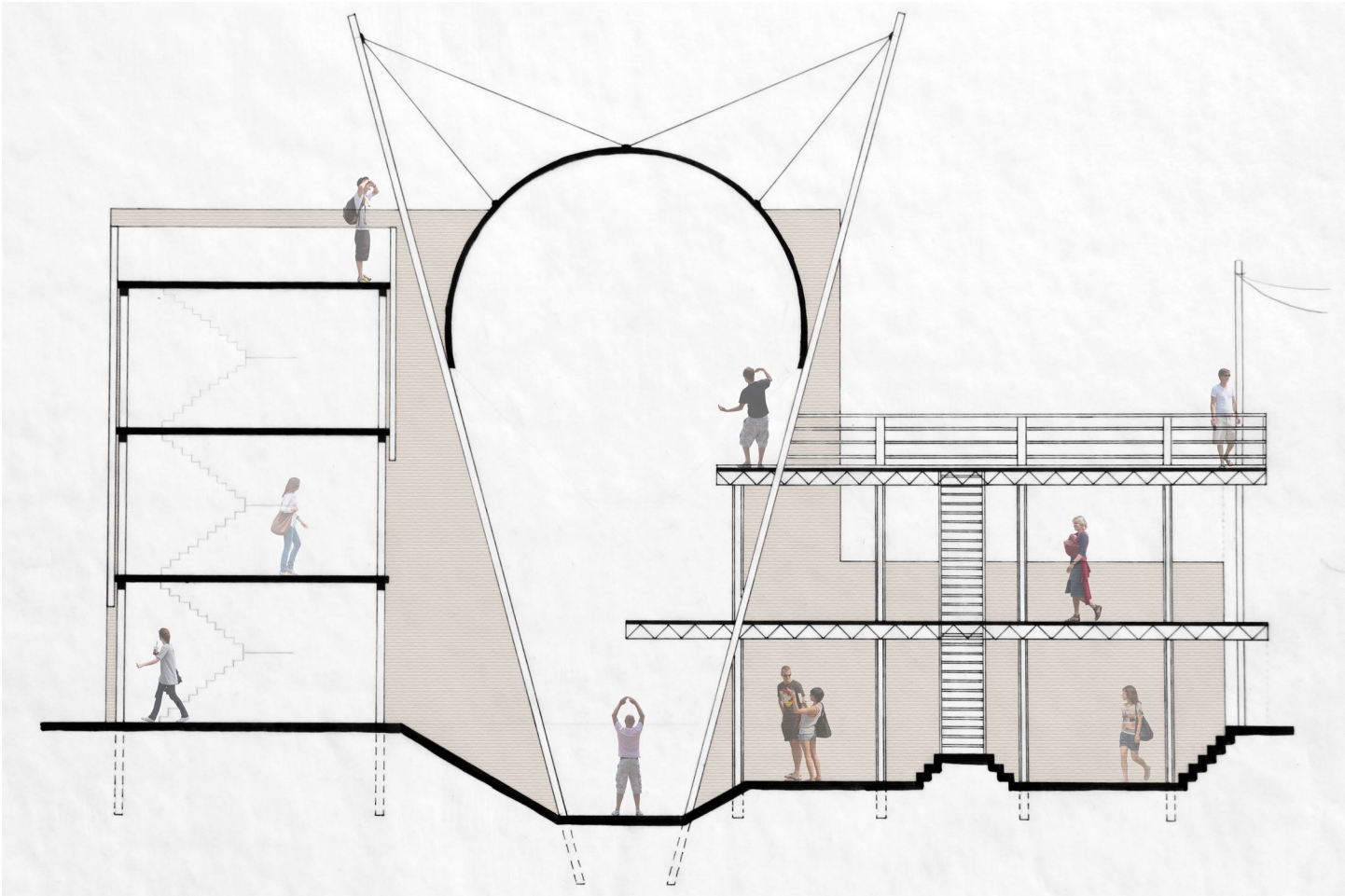
## *THRESHOLD INVESTIGATIONS*











## NARŌ INSTALLATION (1:1)

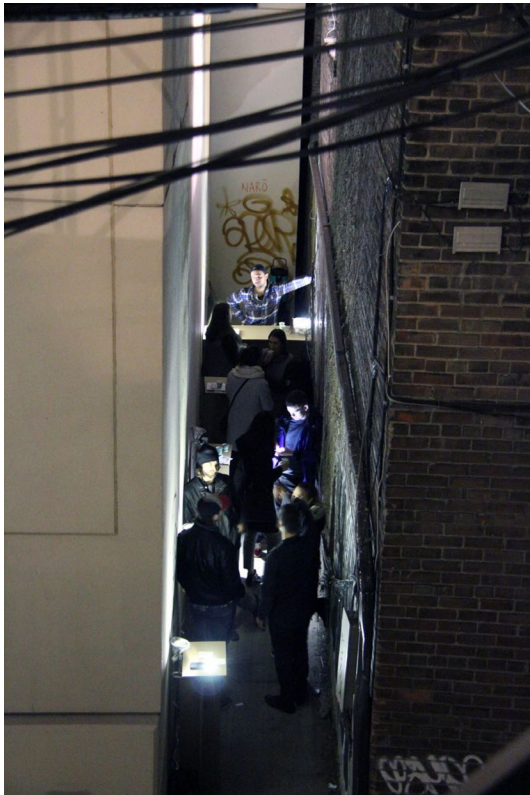








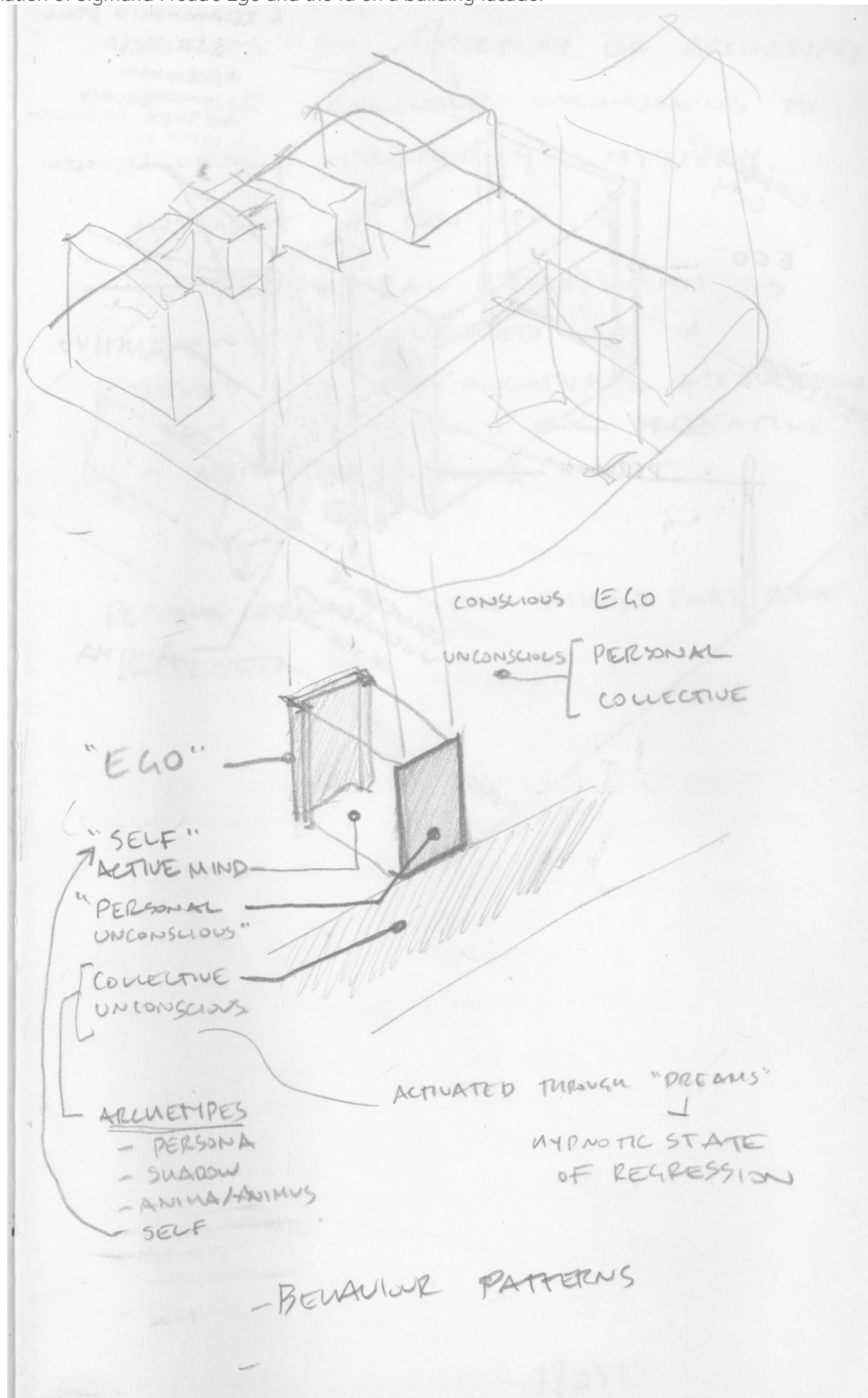




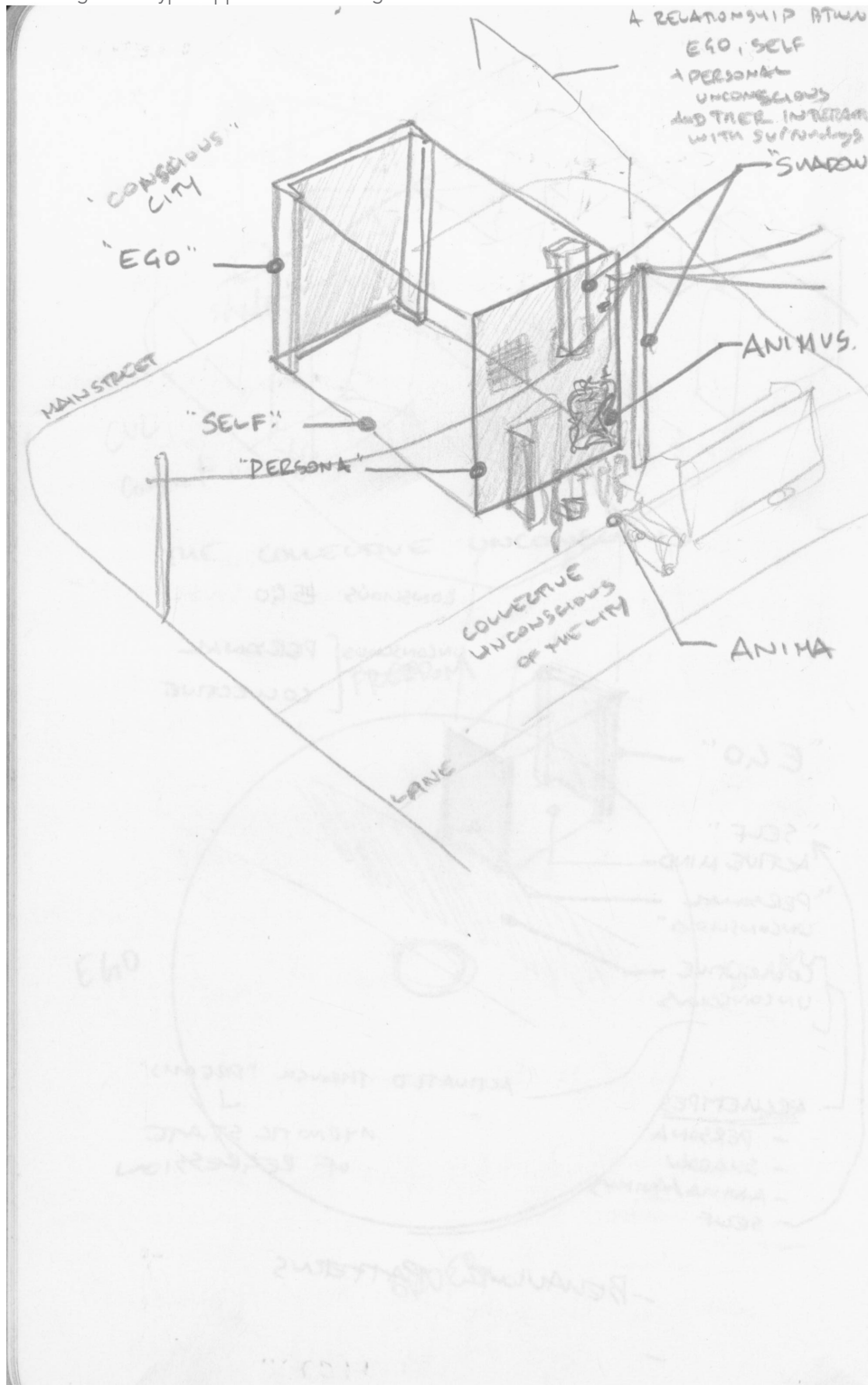


# IDEA EXPLORATION

The translation of Sigmund Freud's *Ego* and the *Id* on a building facade.

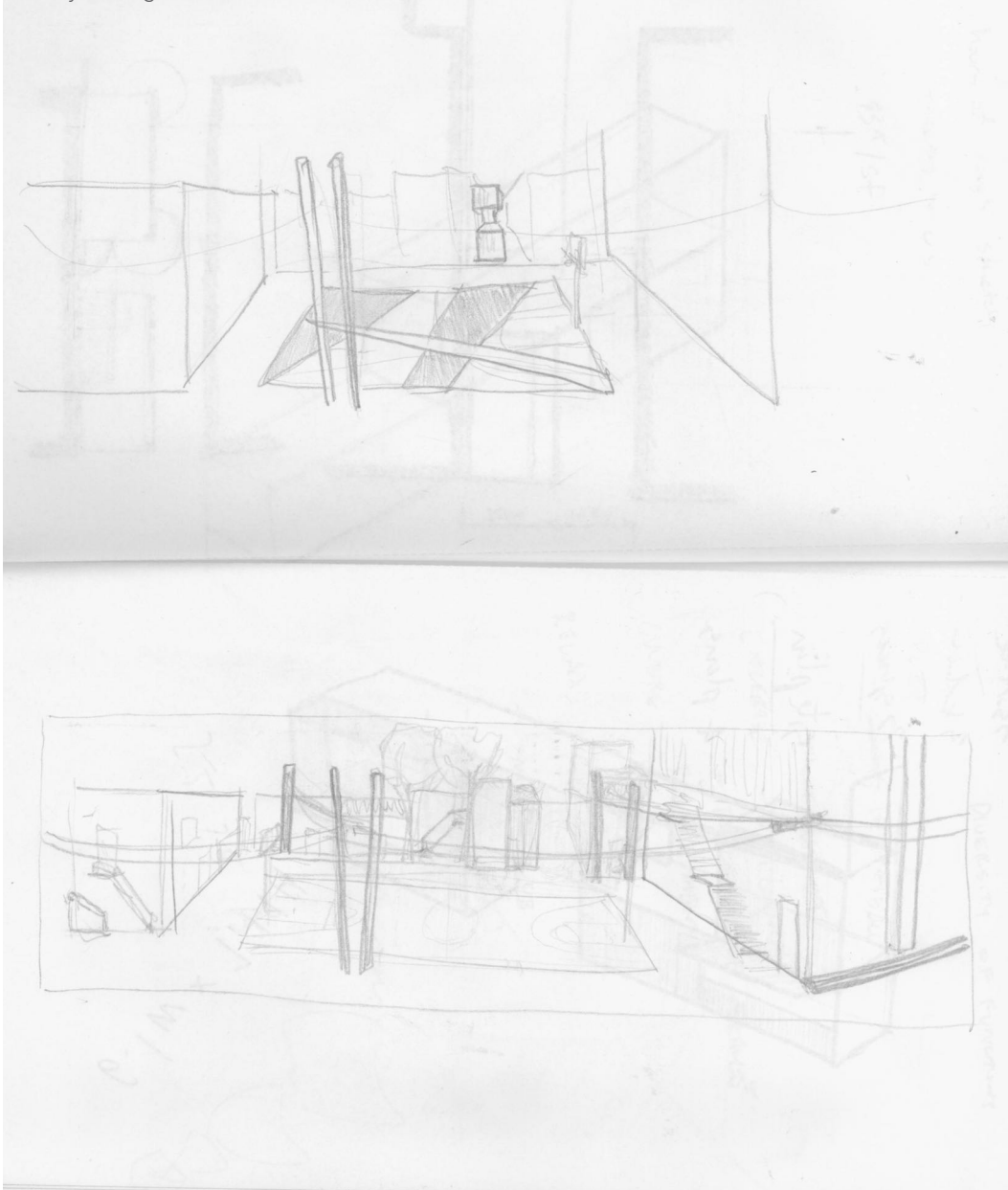


Carl Jung's archetypes applied to a building.

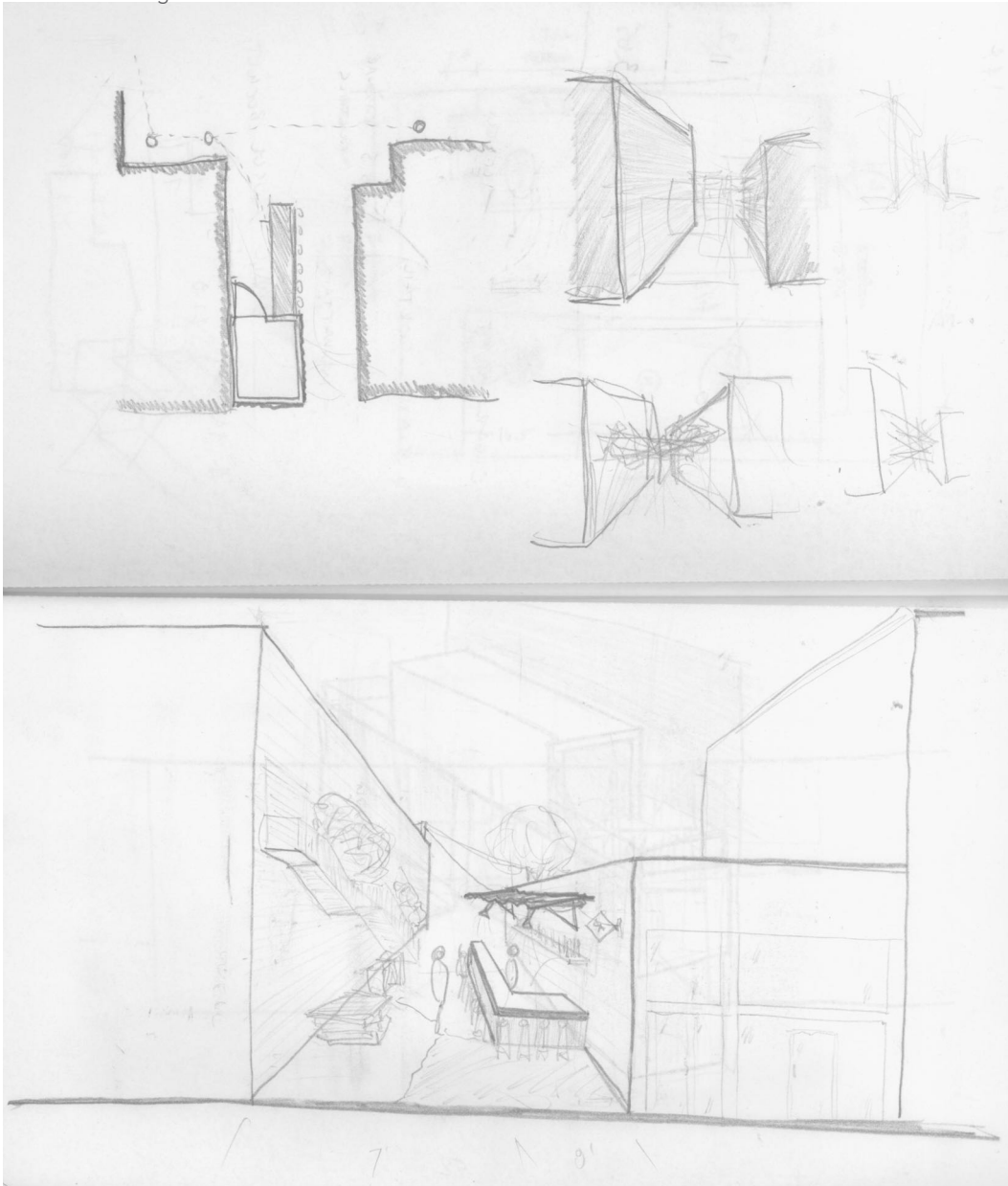




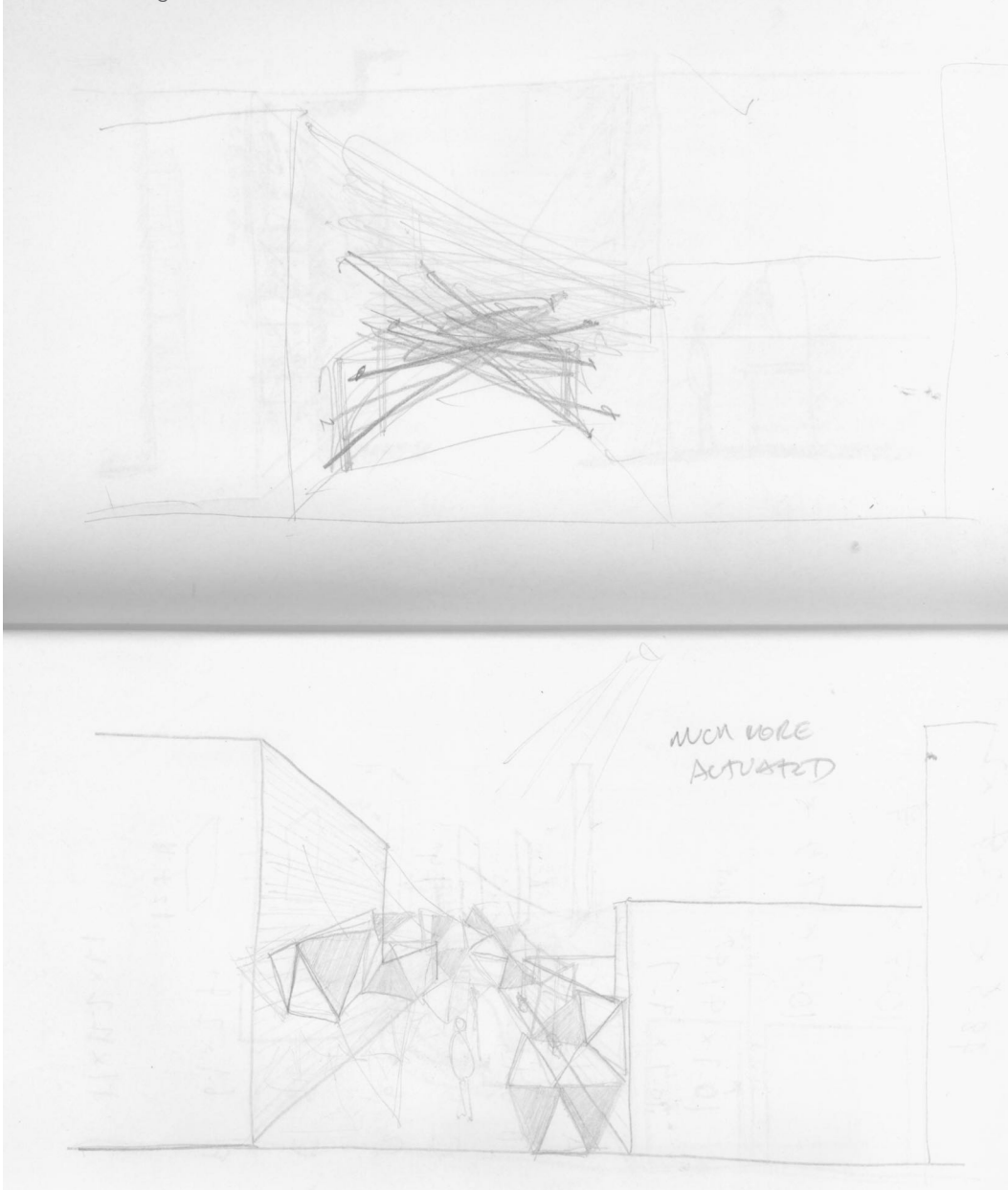
Intensity Investigations



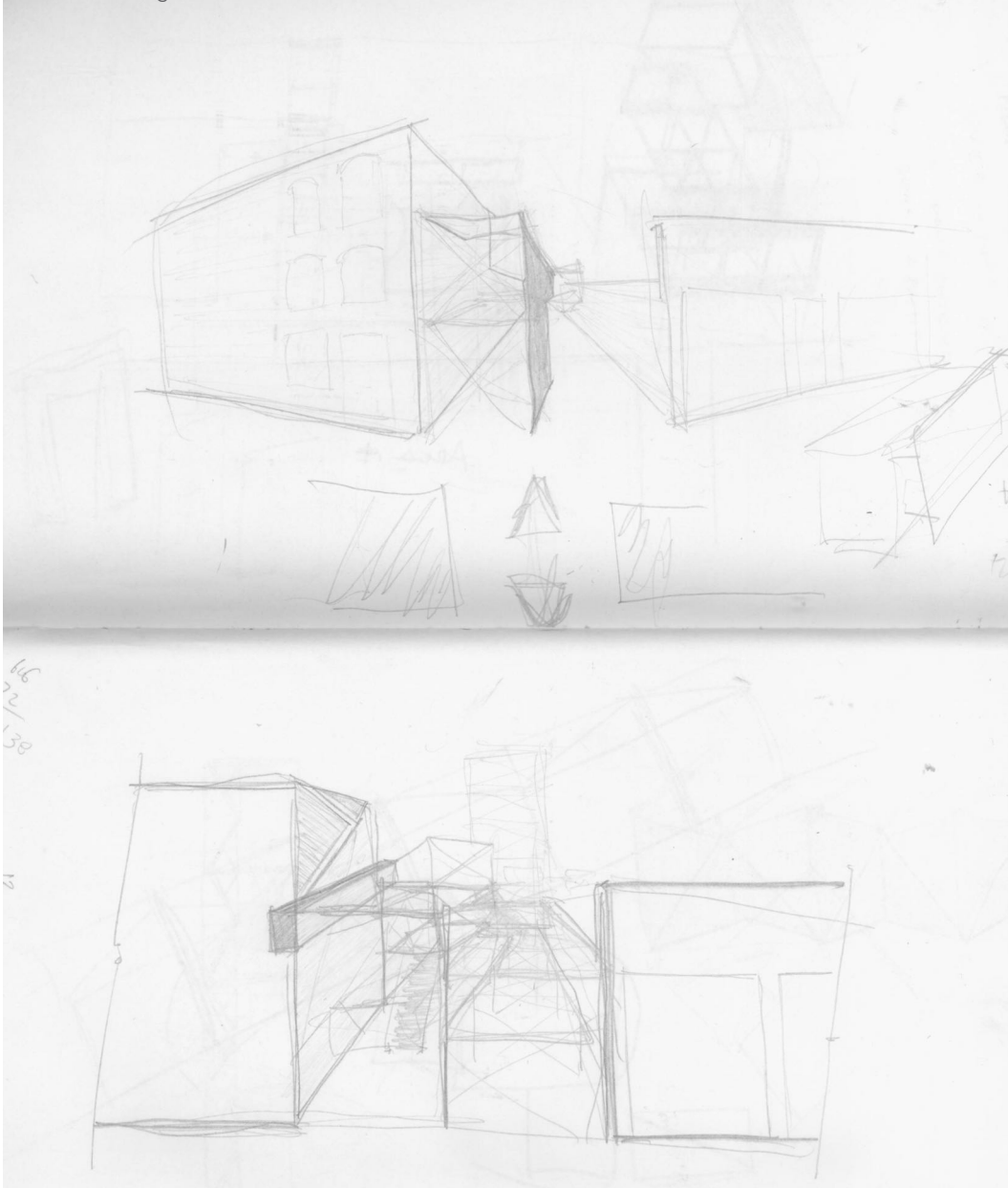
Threshold Investigations



Threshold Investigations



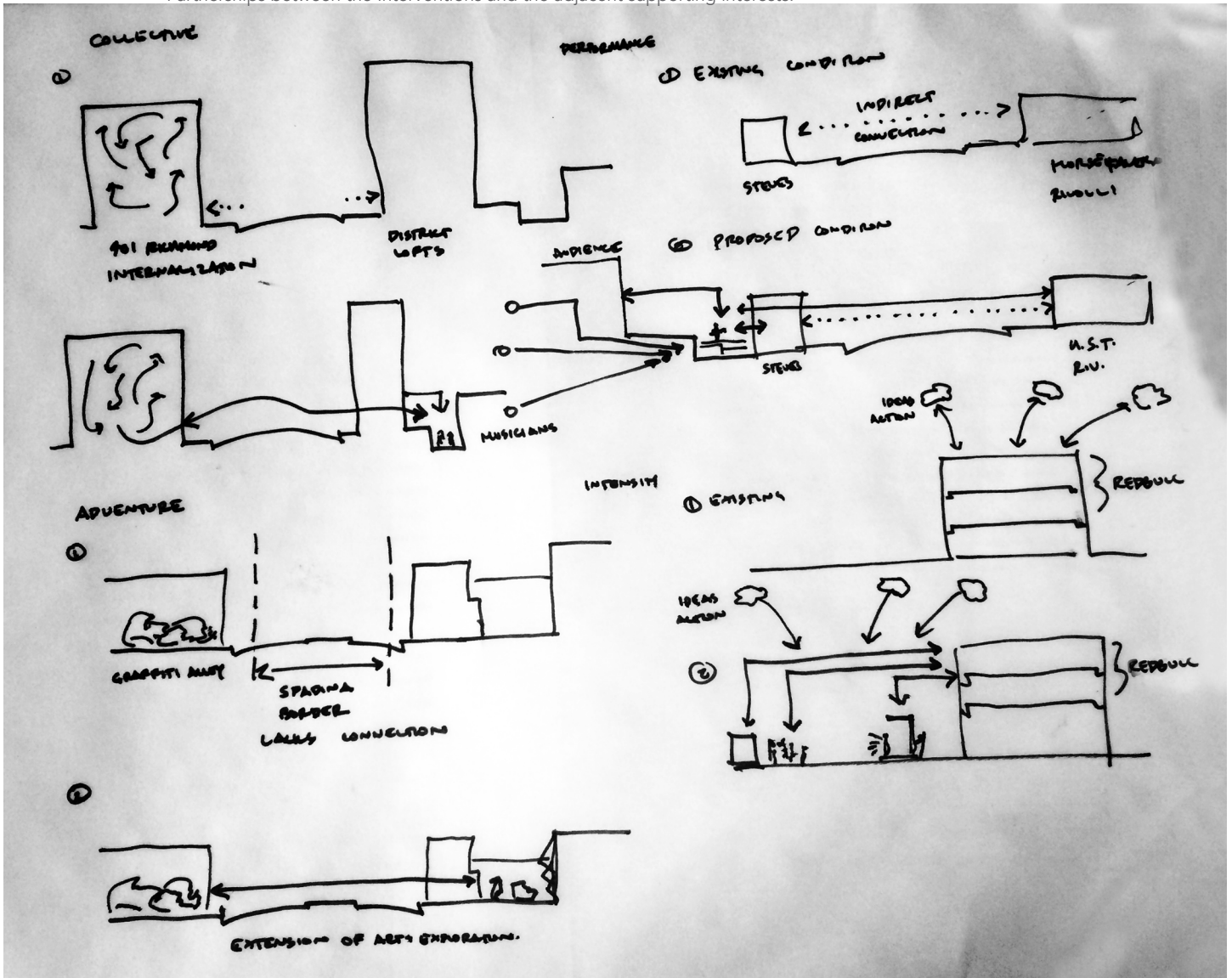
Threshold Investigations





Interpretation of *Adventure* through the lens of Constant's *New Babylon*.





## APPENDIX III

## AR8101 ALLEYWAY INVESTIGATIONS

Alleyway Ecosystem	162
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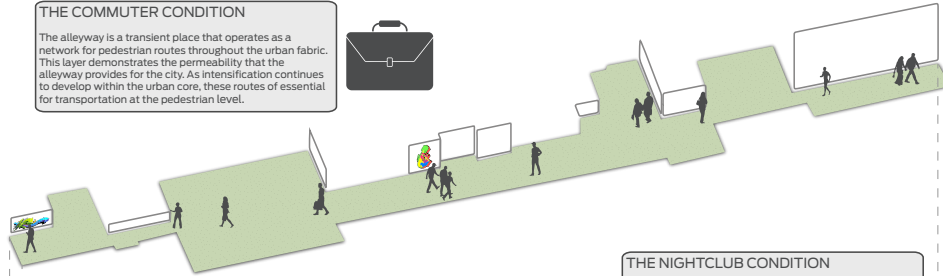


# THE ALLEYWAY ECOSYSTEM

NETWORKS WITHIN THE URBAN ENVIRONMENT

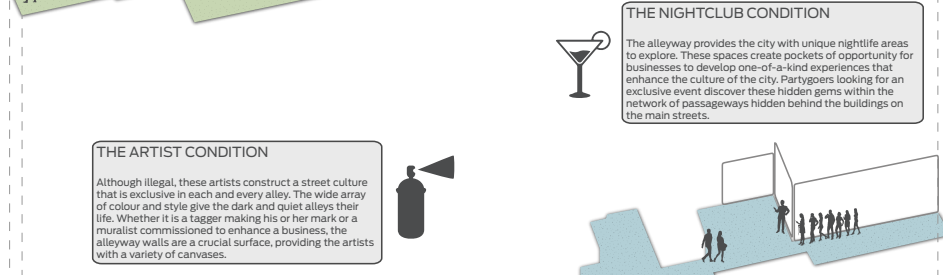
## THE COMMUTER CONDITION

The alleyway is a transient place that operates as a network for pedestrian routes throughout the urban fabric. This layer demonstrates the permeability that the alleyway provides for the city. As intensification continues to develop within the urban core, these routes of essential for transportation at the pedestrian level.



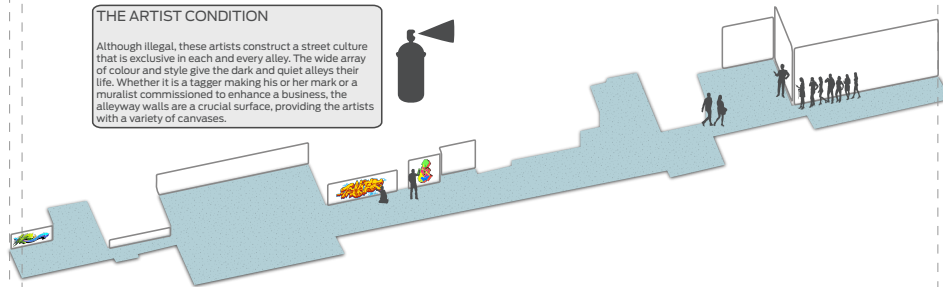
## THE NIGHTCLUB CONDITION

The alleyway provides the city with unique nightlife areas to explore. These spaces create pockets of opportunity for businesses to develop one-of-a-kind experiences that enhance the culture of the city. Partygoers looking for an exclusive event discover these hidden gems within the network of passageways hidden behind the buildings on the main streets.



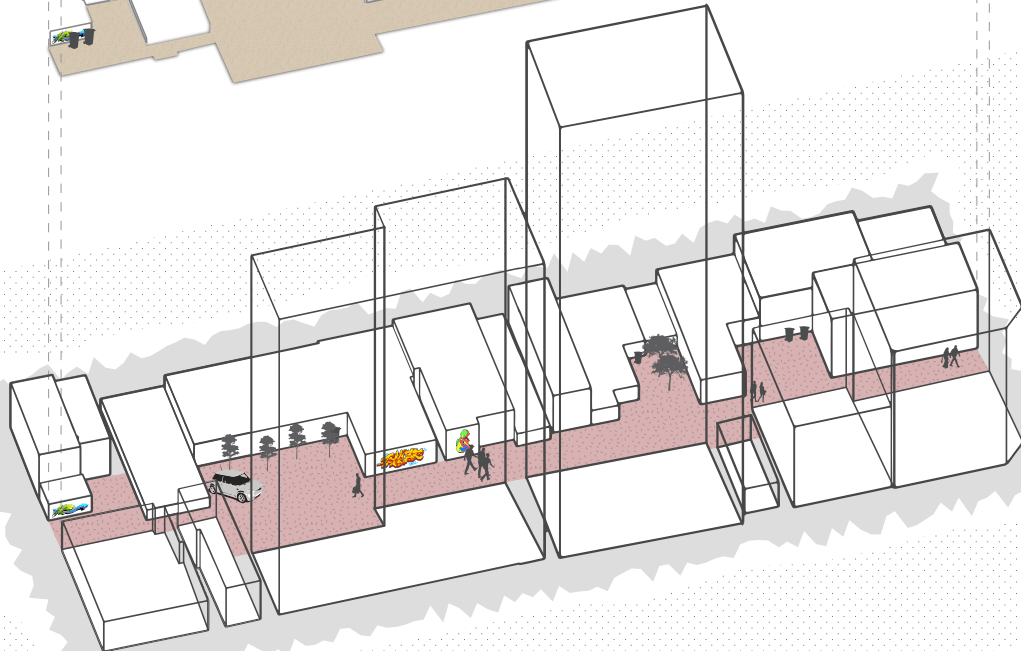
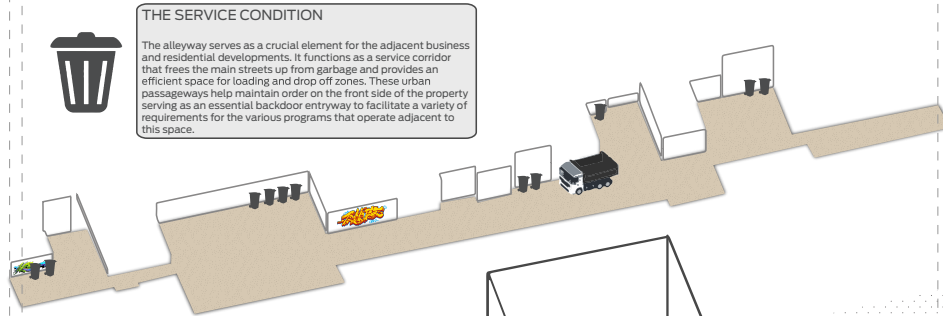
## THE ARTIST CONDITION

Although illegal, these artists construct a street culture that is exclusive in each and every alley. The wide array of colour and style give the dark and quiet alleys their life. Whether it is a tagger making his or her mark or a muralist commissioned to enhance a business, the alleyway walls are a crucial surface, providing the artists with a variety of canvases.

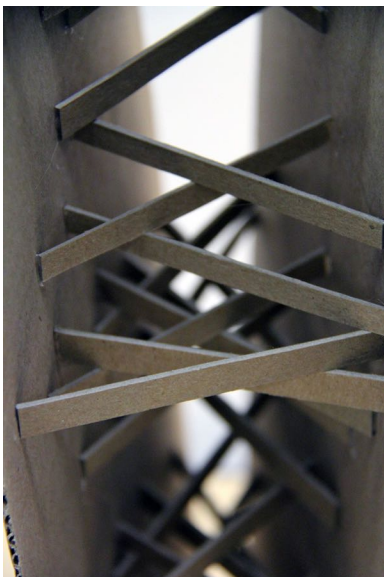
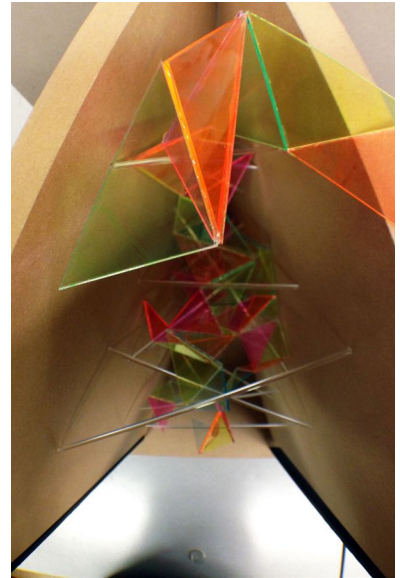
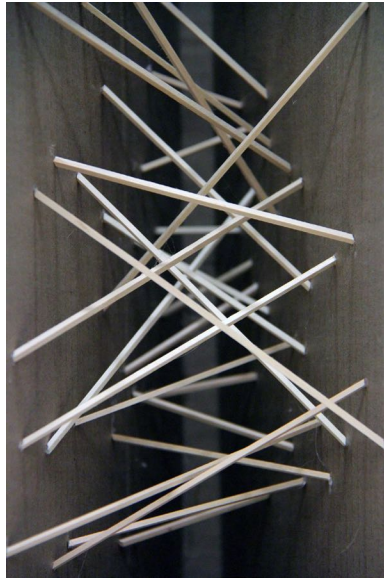
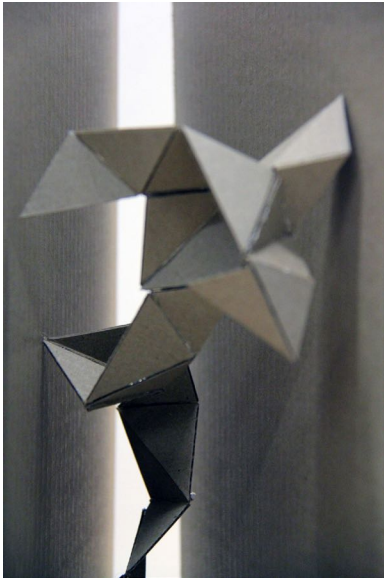


## THE SERVICE CONDITION

The alleyway serves as a crucial element for the adjacent business and residential developments. It functions as a service corridor that frees the main streets up from garbage and provides an efficient space for loading and drop off zones. These urban passageways help maintain order on the front side of the property serving as an essential backdoor entryway to facilitate a variety of requirements for the various programs that operate adjacent to this space.



## PHYSICAL MODELS

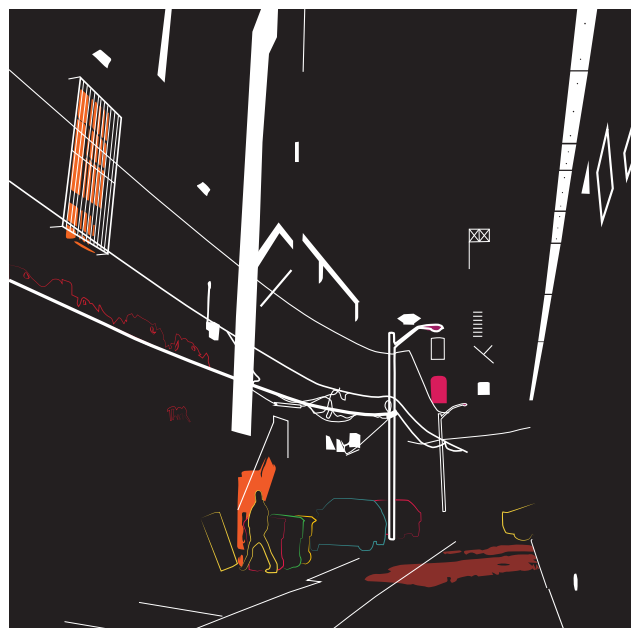
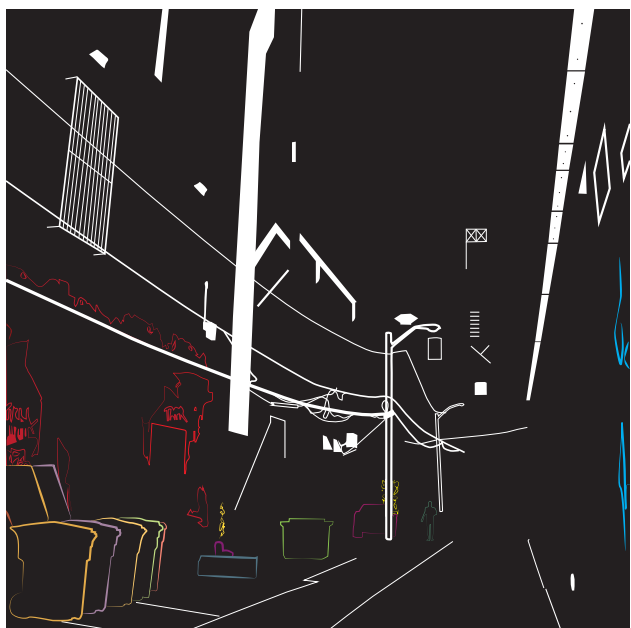
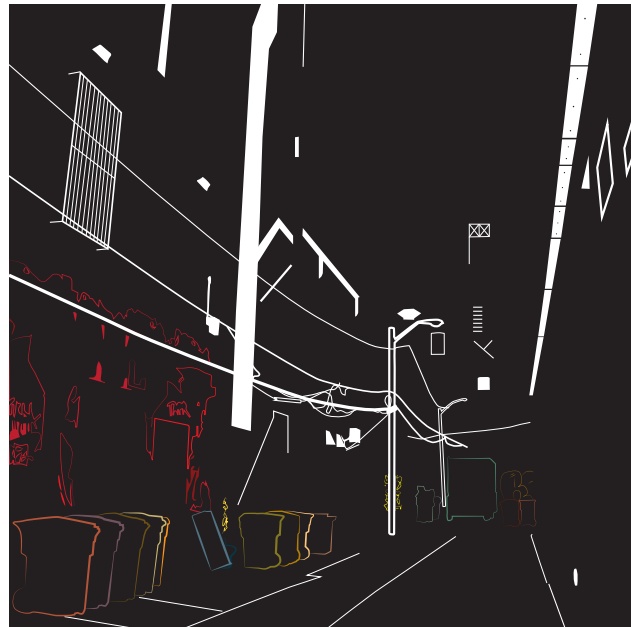
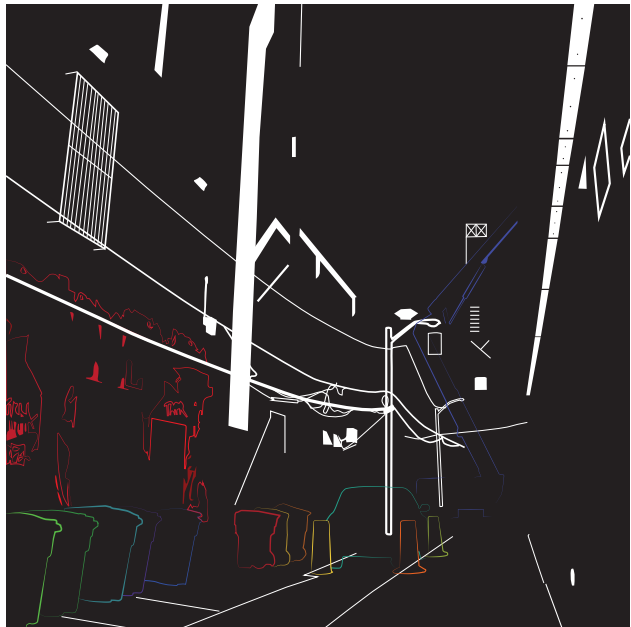


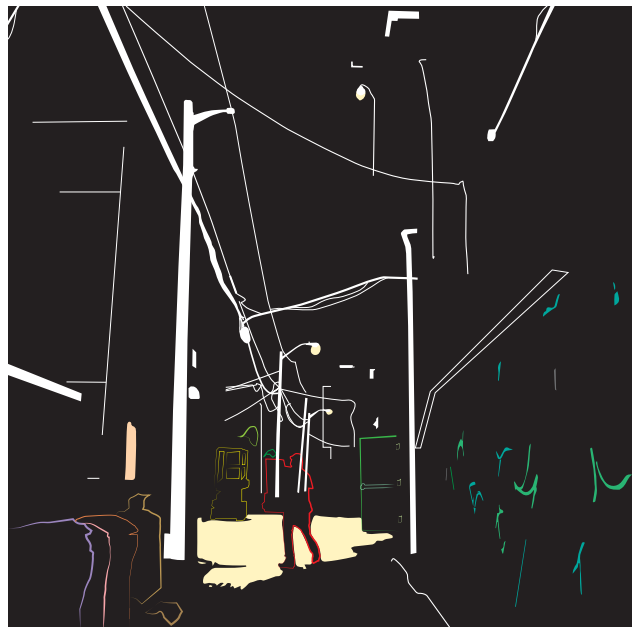
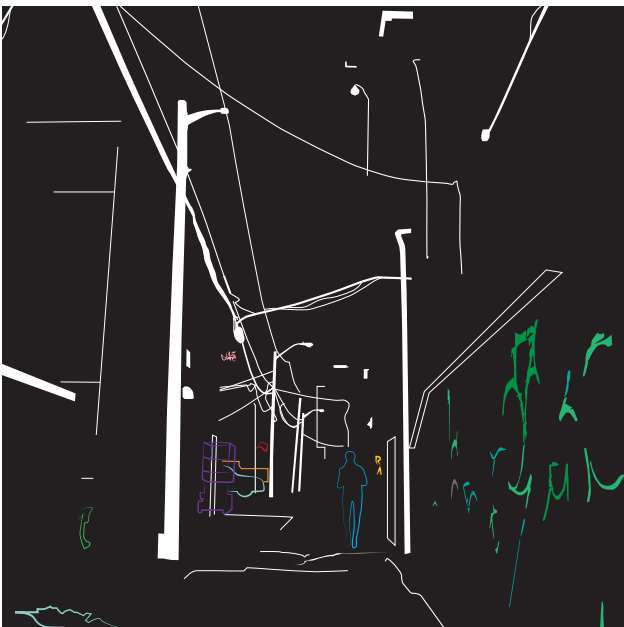
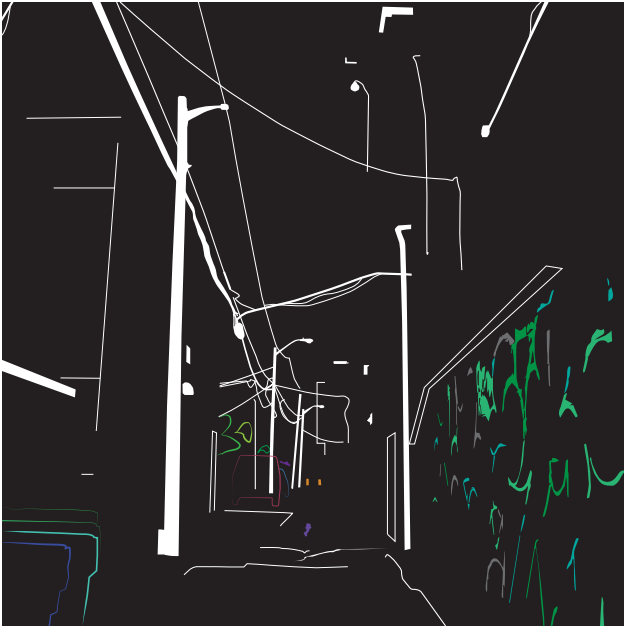
## PROJECT REPRESENTATION



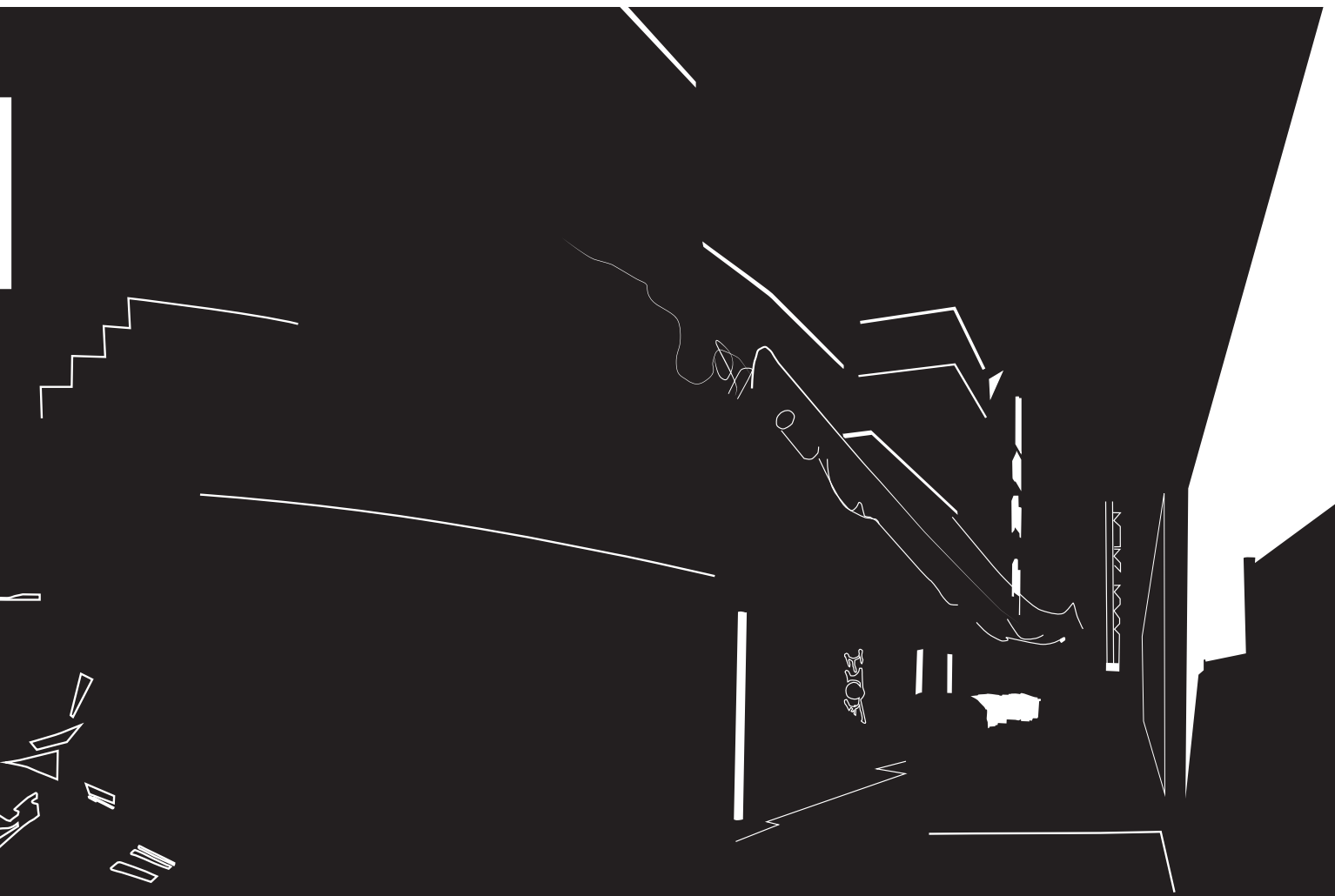






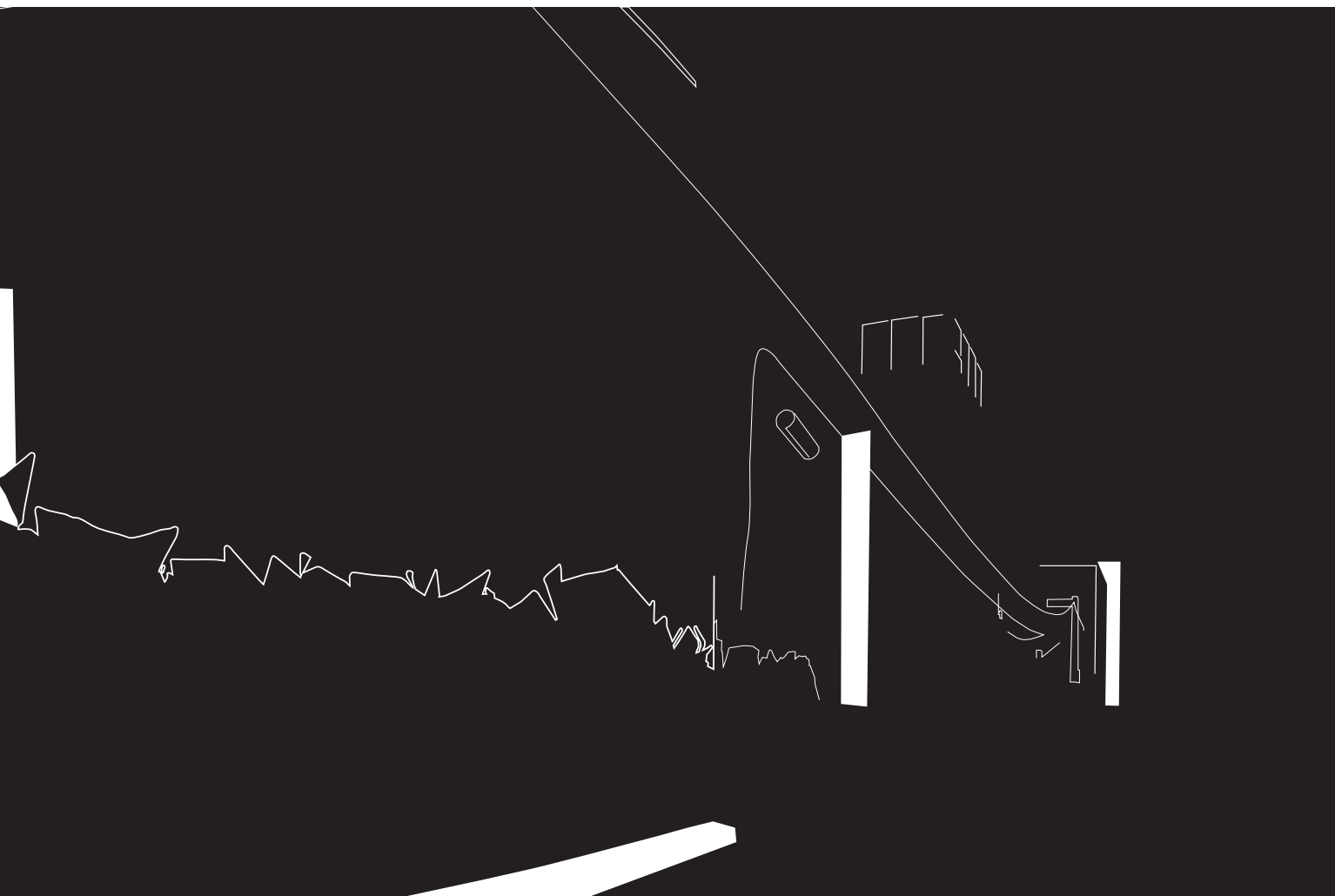


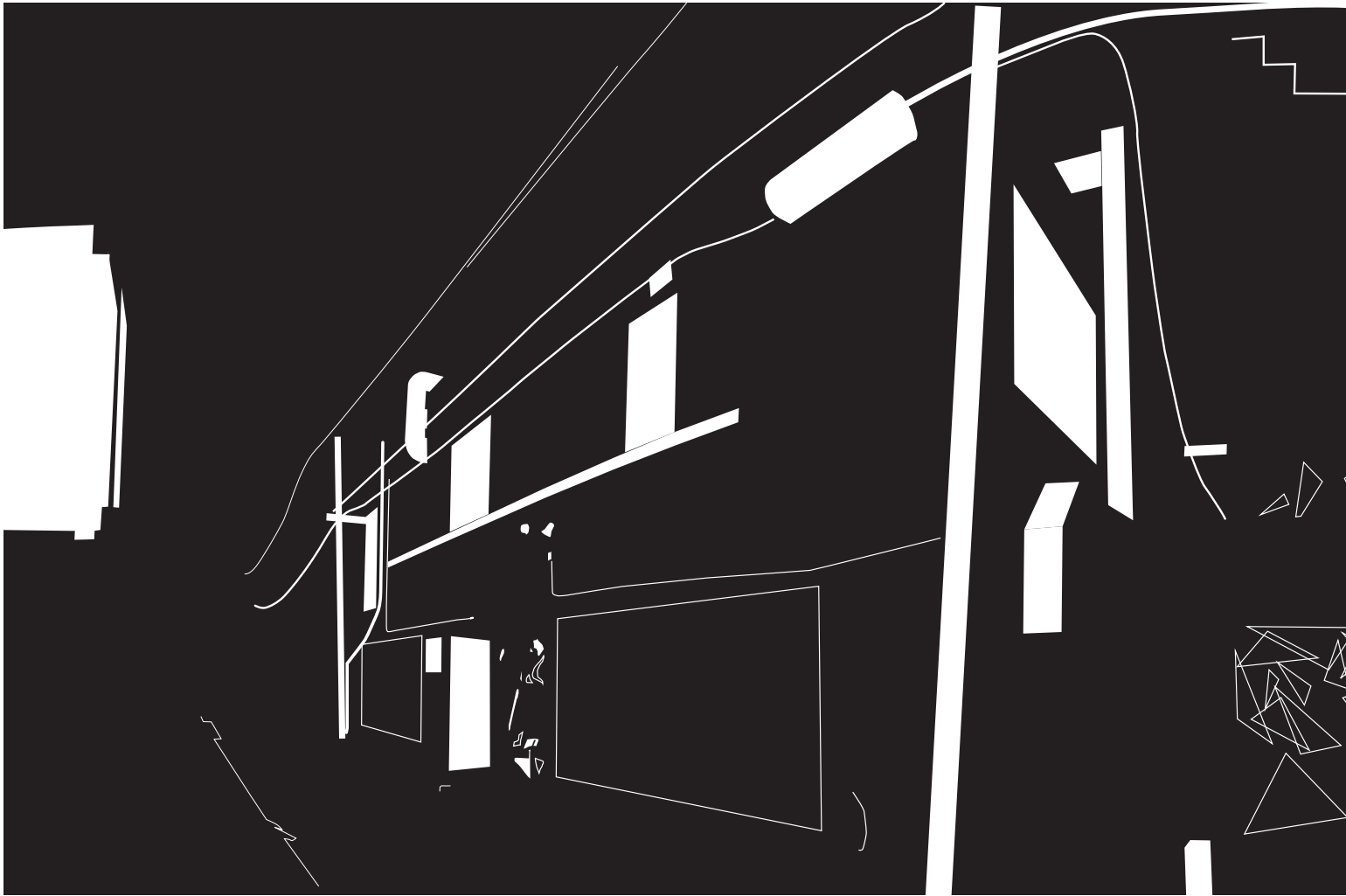


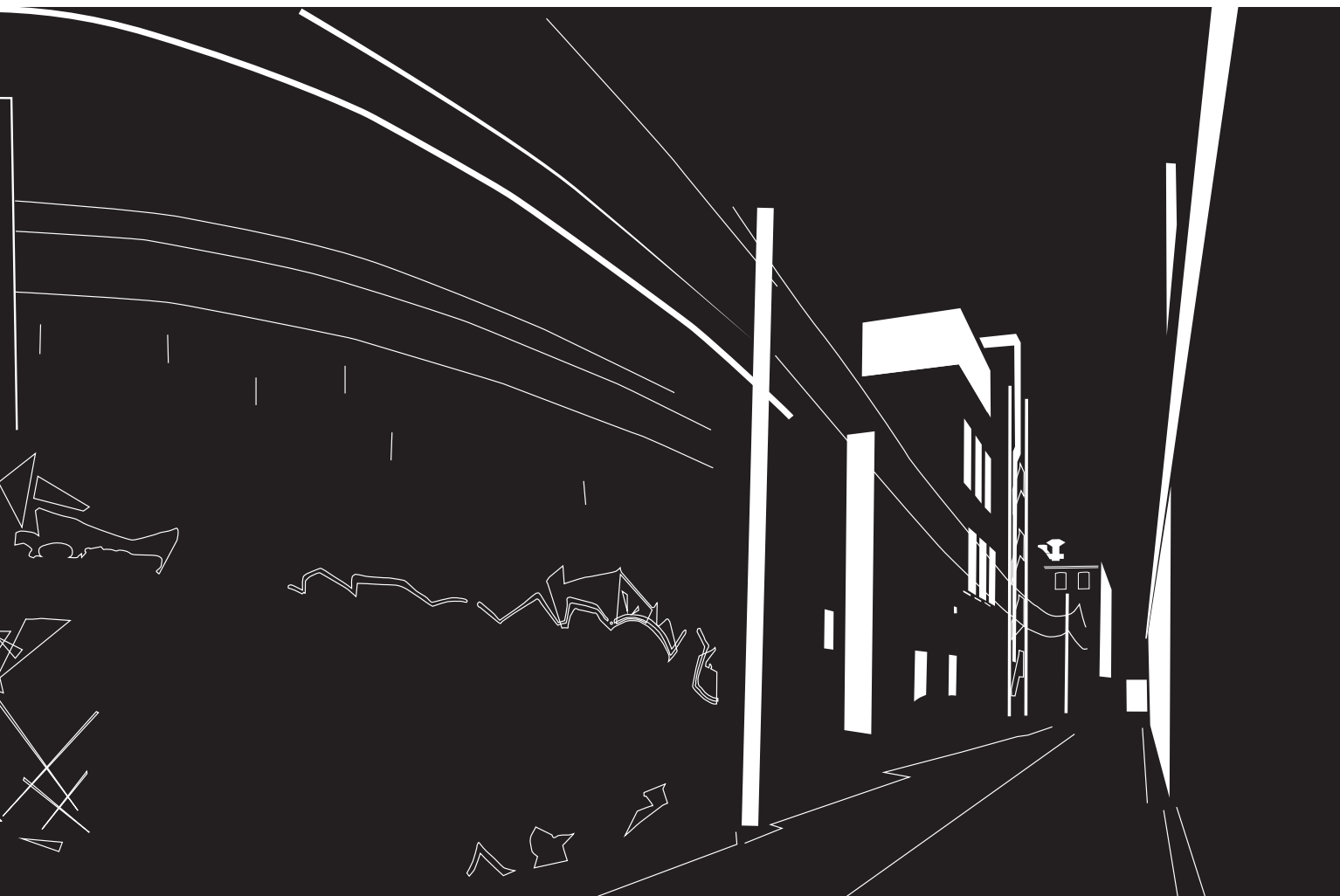










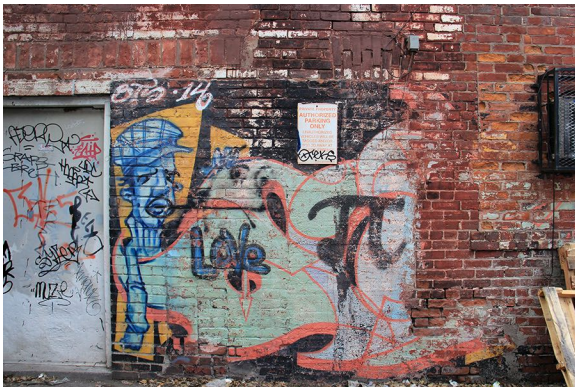
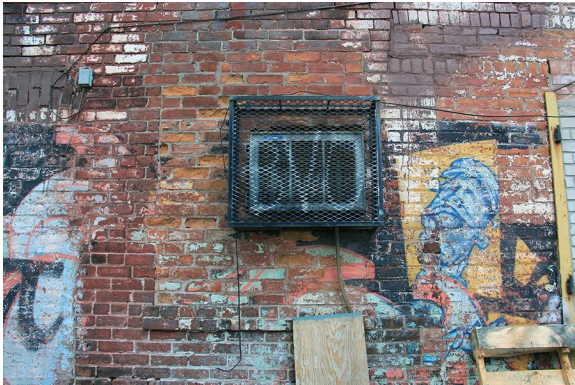


## APPENDIX IV



# PHOTOGRAPHIC COLLECTION OF TERRITORY

October 30, 2015 - April 18, 2017







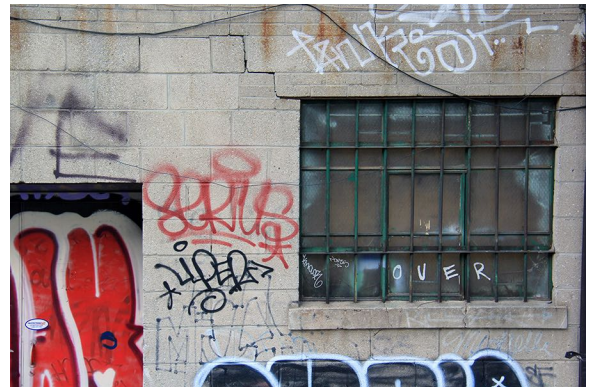
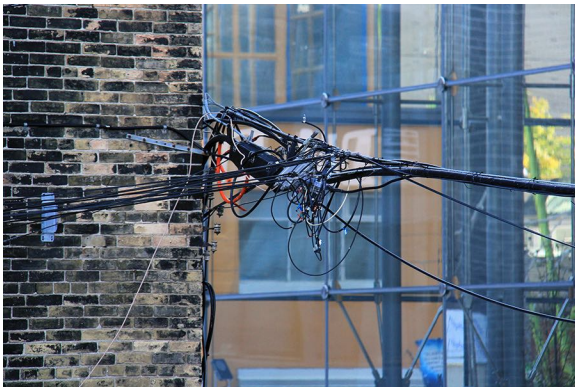




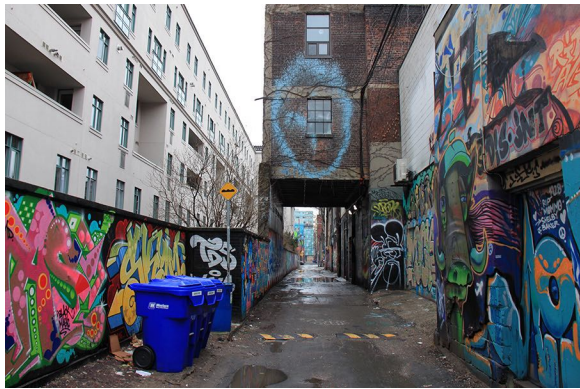
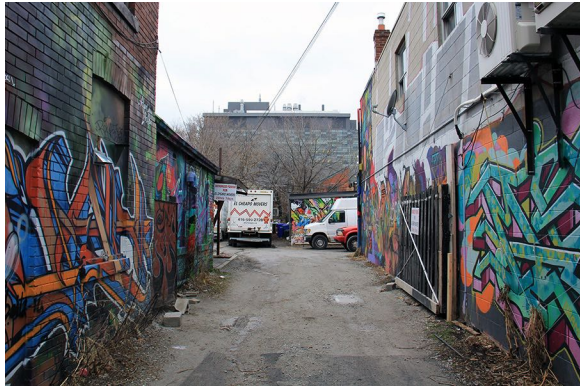




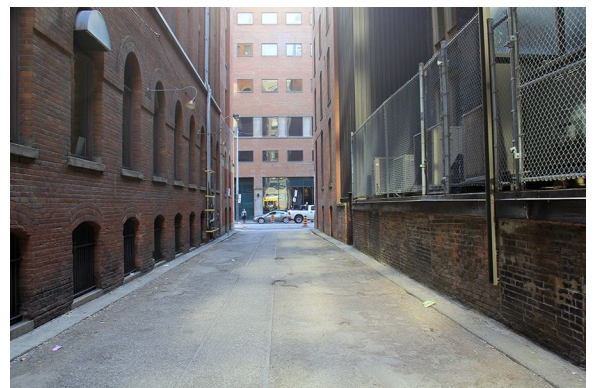
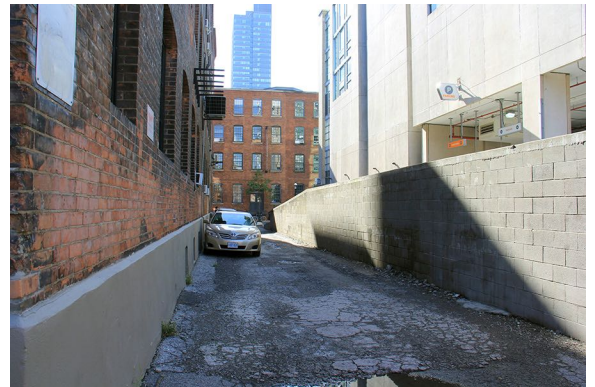
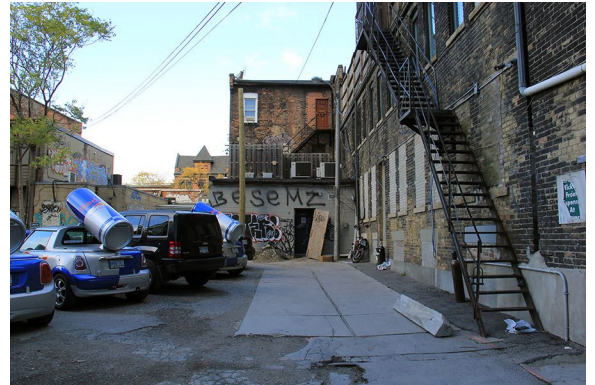




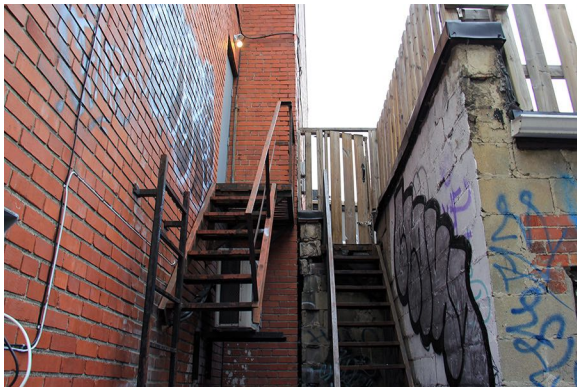
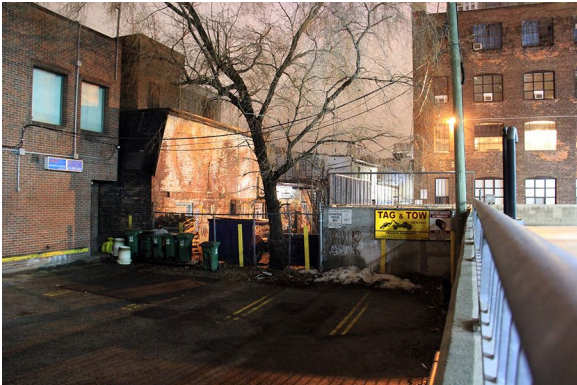




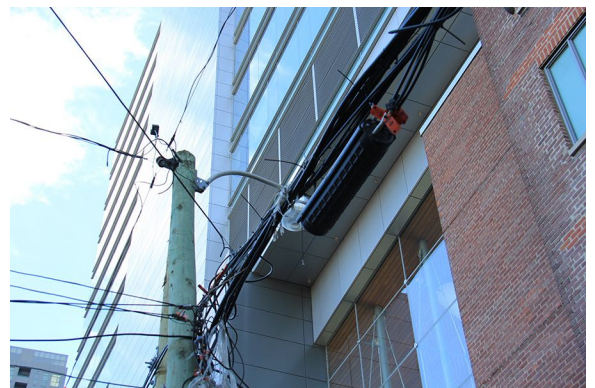
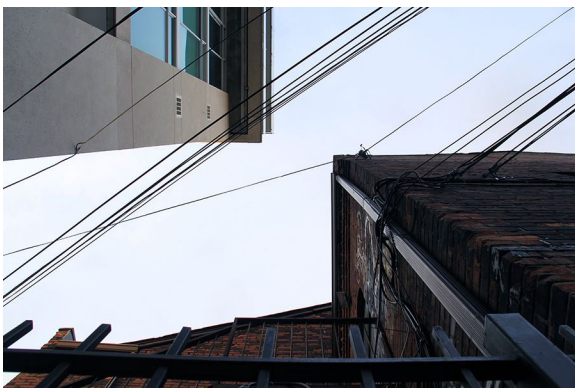
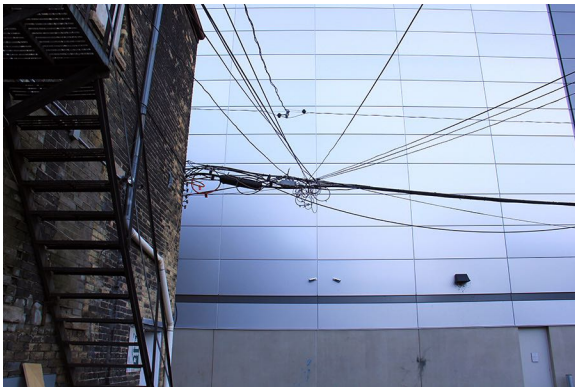
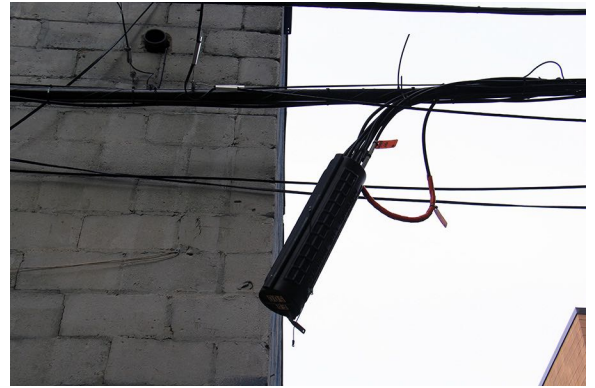




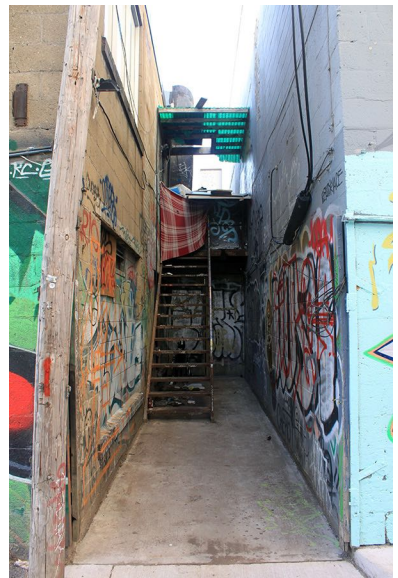
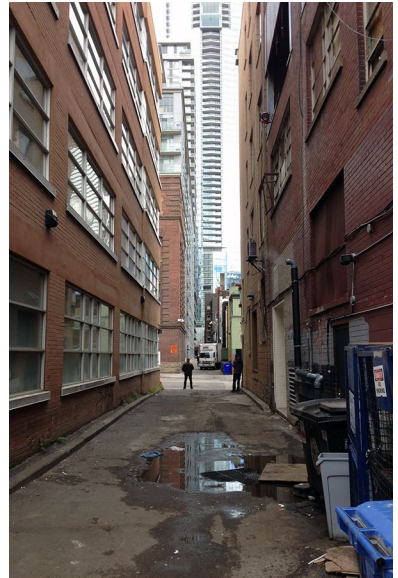
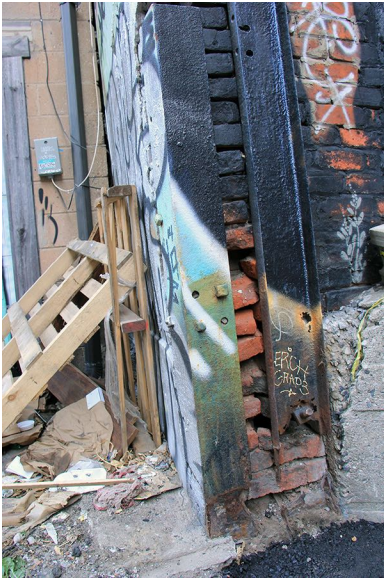












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