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The Collective Object: Realizing Collective Space in an Era of Bigness

Laura M. Sherman
Kennesaw State University

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THE COLLECTIVE OBJECT:
REALIZING COLLECTIVE SPACE IN AN ERA OF BIGNESS
Architecture reacted to the Technological Revolution of the late 19th century with inspired proposals of optimistic expectation for the new era. The advancements of elevators, escalators and air conditioning meant a new era for the scale and scope of the built environment. However, society quickly realized the advantageous reality of this technology: their buildings no longer needed the cities which surrounded them. Endless interiors and “cities-within-cities” meant the choice to never again interact with the undesirables of the true city. A trend of self-interested architectures affected urban societies with a cultural shift towards the exclusion that their cities embodied. This thesis proposes to revitalize the gathering potentials of the city through the design of a collective object in an era of architectural “bigness”.

Approved by:

Internal Advisor 1
Professor Edwin Akins, II
Date

Internal Advisor 2
Professor Timothy Frank
Date

Thesis Coordinator
Professor Elizabeth Martin
Date
This thesis would not be possible without the counsel and support of my thesis advisors.

Professor Ed Akins
for your encouragement and insightful counsel throughout this thesis and my architectural education. Thank you for the commitment and enthusiasm that you have shared with me.

Professor Tim Frank
for your thoughtful critiques and dialogues from the beginning of this thesis process.

This education would not be possible without the guidance of the faculty at Kennesaw State University (formerly Southern Polytechnic State University), especially those listed, and the support of my scholarship donors.

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for your tremendous influence on my architectural education and for your early advice in the thesis process.

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for your scholarship, which has supported this education throughout.

Goldgeier Family
for your scholarship, and even greater, the extension of your family’s camaraderie. I am grateful for your involvement in my academic and personal growth.

Linscott Family, Smith Family, James Fausett, Beck Family, and AIA Georgia
for your scholarships, which have allowed me the ability to pursue this degree without hindrance.

This thesis is dedicated to:

Ben Pinckney
for your endless love and support.

Halima Mendoza,
for your unconditional friendship,

& to my family: John, Esther R.J. and Patrick Sherman
for the encouragement and light.

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for your encouragement and leadership throughout my education and for your very active role in the thesis process.

Professor Ann Parker
for your support throughout the thesis, and for bringing me to the attention of the university community at large. Your influence has had a positive effect on my growth as an architect.

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for your ongoing support of my growth and for encouraging me to pursue my architectural education through my scholarship.

Goldgeier Family
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Dedication
Gratitudes from the Author

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"How
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Ever open its heart
And give to this world
All its Beauty?
It felt the encouragement of light
Against its Being,
Otherwise,
We all remain
To o
Frightened."

— Hafiz

Dedication
Gratitudes from the Author
Architecture reacted to the Technological Revolution of the late 19th century with inspired proposals of optimistic expectation for the new era. The advancements of elevators, escalators and air conditioning meant almost limitless potential for the scale and scope of the built environment. However, society quickly realized the advantageous reality of this technology. Their buildings no longer needed the cities which surrounded them.

Endless interiors and “cities-within-cities” meant the possibility of a lifestyle where people could choose to never again interact with the undesirables of the true city. The built environment actively resisted the collective. A trend of self-interested architectures affected urban societies, with a cultural shift towards the exclusion that these cities embodied. The phenomenon termed “Bigness” is also linked to his essay, “Atlanta”, where he critiqued John Portman’s network of sky bridges for producing the supremacist phenomenon and suggested Atlanta as “the real city at the end of the 20th century.”

By studying the evolution and devolution of the collective objects which once gathered the masses of society, this research aims to understand how “Bigness” affects a disposition of exclusion in contemporary culture. This thesis proposes to revitalize the gathering potentials of the city to create a culture of inclusion through the design of a new collective object in an era of architectural “bigness.”
The Collective Object

Thesis Artifact

Sculpture Illustrating Thesis Concept

In this sculpture, concrete represents the resilience of the existing urban fabric as a framework. Wooden dowels read and pull out of the concrete voids, forming the city at points of urban discontinuity. The collective forms the part.

This flow chart depicts that collective space is a creation of society and architecture. It is defined as a democratic, spatial object for hosting the collective (hence, “collective object”). This flow chart proposes that the generative qualities of collective space be reversed: instead of the city forming the collective object, the collective forms the city.

This flow chart is diagrammatic representation of the emergence of the collective object.

Flow Chart

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This flow chart is diagrammatic representation of the emergence of the collective object.
The contemporary metropolis is in a state of inversion. Its collective spaces have diminished due to the increasing privatization of urban life. Buildings independent of the surrounding city have demonstrated a trend of architecture acting as a tool for exclusion. Problematized by the theoretical projects of Rem Koolhaas and other 20th century architects, the condition exists as a reality today. This thesis intends to form a collective object in Atlanta by structuring a dialogue where the collective object is informed by its site context.

This research will first examine the current state of collective space and develop the case for its reestablishment. The contemporary American metropolis lacks significant space for civic life. The collective object was once the very nucleus of the ancient city. The potential together was the driving force of humanity's urbanization. The city has since lost this primordial origin indicated by ancient Greek and Roman city planning. Derived from the Greek agora, the nucleus of the Roman city was the forum: a collective object which was integral to the formation and functioning of ancient cities. This foundation for societal exchange was typically the first urban element designated in the founding of new cities. However, the nascent life of the collective object has since diminished. Cities are now characterized by isolation within an urban fabric of growing density and diversity. Our populace has lost the object of its urbanization. The vital role of civic buildings during antiquity can be understood through the maps of Giambattista Nolli. In the 18th century, he captured the urban dialogue of Rome by mapping the dynamic relationship between civic buildings and the city. His contribution demonstrated the significance of the collective object as Rome deemed its public institutions no less infrastructural than streets.

Over time, the changing common values of western society diminished such public institutions. The power of buildings to act as collective objects shifted to other typologies like markets and churches. These new collective objects were far less democratic. The final truly democratic space of the public library would also contend to survive in a changing world. The dissolution of the public sphere in the city was a theme for many 20th century philosophers and architects. Kenneth Frampton’s “The Status of Man and the Status of His Objects” revealed concern that the loss of society’s values was attributed to the “effect of atomizing the public building.” Rem Koolhaas’s essay on “Bigness” discussed the opportunity for architecture to “reinvent the collective” because “the exterior of the city is no longer a collective theater... there’s no collective at all.”

In Atlanta, a trend of pseudo-public mall interiors and skybridges demonstrated that architecture could be used as a tool for exclusion. This thesis proposes architecture as a tool for inclusion. My research seeks to advocate for architecture’s potential as collective object. Returning collective space to the urban context will ultimately restore the object of our urbanization and renew the city as a collective right.
This essay outlines five theorems which consider that beyond a certain scale, architecture acquires the properties of bigness. The distance between the core and envelope is ever increasing with the establishment of the elevator and other technological advancements. Through these advancements, scale, architectural composition, tradition, transparency and ethics break. The most radical break is that bigness is no longer part of any tissue. It exists; at most, it coexists. (Koolhaas, 1995)

Listing the property of “Bigness” as a sort of building species, Koolhaas states that beyond a certain scale, architecture embodies an ideological problem.

This new species of architecture is a result of technologies which resulted in the elevator, electricity and air-conditioning. It has a potential to reorganize the social world.

“One hundred years ago, a generation of conceptual breakthroughs and supporting technologies unleashed an architectural BIG BANG.

By randomizing circulation, short circuiting distance, artificializing interiors, reducing mass, stretching dimensions, and accelerating construction, the elevator, electricity, air-conditioning, steel, and finally, the new infrastructures formed a cluster of mutations that induced another species of architecture.

The combined effects of these inventions were structures taller and deeper-BIGGER-than ever before conceived, with a parallel potential for the reorganization of the social world - a vastly richer programmation.”

“Bigness no longer needs the city: it competes with the city; it preempts the city; or better still, it is the city.”

“The exterior of the city is no longer a collective theater where ‘it’ happens: there’s no collective ‘it’ left. The street has become residue...”
The Collective Object

The Greek agora was centrally located in ancient Greek city-states. The meaning of ‘agora’ is “gathering place.” It served a twin function of being a political and commercial space and later functioned as the city marketplace. The agora was significant to Athens. It is where philosophers like Socrates and Plato created their philosophical dialogues on life. Its importance has echoed through time. It was a topic for Raymond Unwin’s “Town Planning in Practice” where he stated “…the Greek city is marked alike by the unpretentious character of its private dwelling-houses and the splendour of its public building and meeting-places. The great central feature of the town was the agora.” (Mark, 2009)

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They seem to have been two kinds of agorae: 1) a great meeting place where the people assembled for public functions, and 2) other meeting places, usually smaller, where they met for traffic and trade. These two open spaces were surrounded with peristyles or colonnades, often of two storeys in height, forming shady walks and meeting places.” (Unwin, 1909)

“Their form and function are in contrast to our modern ‘urban centers’ which are designed to accommodate and facilitate the work of commerce and industry.” (Sennett, 1996)

The promontory nucleus of the city has been phased out by a society which values consumption over community. The agora, which served as a collector to gather the masses and the forum as a platform for common discourse, was rendered obsolete. A societal fixation on commerce left little territory for places on which the city was founded. Places for community and democracy were reduced to a handful of building types, fragmented from the original foundation of an urban core.

“We need to emphasize some parts and subordinate others, and the best way to do this in town design is to have definite centres. The effect of our public buildings is lost if they are scattered indiscriminately about the town.” (Unwin, 1909)
Pope Sixtus V brought about the Baroque order in Rome by reacting to the urban need for unity under the Church. At the time, the church was the collective object of a primarily Christian society. His plan for Rome used the Egyptian obelisks found in Rome and placed them at points in the city. This master plan generated an urban design which asserted the power of a point in space as a design force.

In Design of Cities, Edmund Bacon [fig 2.2.2] argued that this schema of spatial articulation was due to the discovery of perspective in the 15th century. He said it was "not manipulation of mass but an articulation of experience along an axis of movement through space."
The 18th century map of Rome (fig. 2.2.4) created by Giambattista Nolli was the first map of its kind to make distinctions beyond traditional figure-ground representation. The indoor versus outdoor spatial variation is not the primary concern of Nolli's mapping strategy. The solid and private space frames and defines the void and public spaces. The map reveals an urban culture where streets and public institutions are of equal infrastructural importance. James Tice states that, “The context conditions the building and the building in turn exerts an outward pressure on the city fabric. The dialectical relationship between buildings and their context—a two way street—suggests a dynamic interplay between solid and void, figure and ground, the new and the old. The evolution of the city and its formal and spatial structure, therefore, is seen, not as a static proposition, but rather as a dynamic, highly charged and even volatile discourse of competing pressures, issues, needs, and desires—both in urban and human terms.”

“It is not easy for us today to realise the great part which the centre played in the life of an ancient town. So much more of that life was carried on in the open air, so much more of the intercourse and exchange of ideas was effected by speech in the market place, in the days when printing and the newspaper were unknown.”

Semes elaborates on the “enfilade, where the axis of vista is always in line with the axis of movement, so that the enfilade becomes as we walk through the rooms along this line, even if other routes are available to us. In Rome, this composition was typical only repeating the topography and context. We know see a time in history where the role of architecture moved beyond a single object. Its influence pushed outward, blending into its context and in turn being generated and informed by it.

The axis of vista and movement is explored and catalogued by Semes who states, “...classical design is a continuum operating at different scales: What is whole at one scale is a part at a larger scale. The room, the building, and the city are distinguished only by their different scales and the particular tools that are proper to each.”Semess, 2004

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23 TIMELINE TO POST-URBAN

The Emergent Non-Relationship of Architecture and Site

- 1453) Combined church and academy into single entity
- 1600) The modern concept of city for 'refreshment of mind'
- 1600 - 1700 The modern city is visibly isolated from the public
- 1800 - 1850 Architecture and site formed from new combinations of space, movements, and events
- 1924 The result of a true geometrical planning is not a dying thing because its planning is not geometrica
- 1972 Gruen's Architectural Association Redux
- 1983 Bernard Tschumi wins competition to design Parc de la Villette. His proposal developed the concept of the emergent non-relationship of architecture and site
- 1983 Stan Allen wins commission to build the Crystal Cathedral. His work recognizes that buildings are not simply a good context for events but rather by its events alter and creatively extend the language and context of the contemporary environment
- 1997 Rem Koolhaas wins competition to design Pujiang Theatre. His proposal to the city of Shanghai breaks the concept of the elevator. Scale, architectural composition, tradition, transparency and ethics break. The most radical death...
Q. Laura Sherman

1. If public institutions like the library and communication at large are now becoming technological flight — what program will they become? (Or will they eventually phase out?)

2. Is a dialogue between architecture and its site context especially important to the practice of public architecture?

3. In what ways are public institutions (transportation, highways) making cities better or worse?

4. As we still need places like the ancient agora/forum to gather?

5. There is a condition in Atlanta caused by networks of “sky-bridges” which connect several high-rises in the downtown urban core. This allows people to move around the city without having to step outside the building. Although not the first monument, memorials were commemorated and constructed during the Middle Ages, and became places for urban gatherings. How do we use these places now?

A. Neeraj Bhatia

1. I am not concerned about the shift in the mediated forms — I think the library is a cultural and political institution more than anything else. It acts as a space to bring people together and reaffirm democracy — whether it is holding books, cats, or kindle stations — that will always do the same thing. I do see it evolving/potentially being replaced, but more importantly to reaffirm values of open access.

2. Yes, of course. I think this is really important — particularly with civic buildings. But context isn’t simply to replicate the socio-political and cultural context of the site and the people who use the building.

3. I think certain infrastructures are “more democratic” than others — i.e. a sidewalk anyone can use, a bike lane requires a modest investment, mass transit as well. But highways require a car and several people can afford those.

4. I really think we do in some sense. It is much more powerful and real to see people together than through mediated technology. It depends if these bridges are open to everyone or just people in the offices. If they are exclusive then yes it disconnects itself. If they are publicly open and any action is allowed in them you would feel in the street; then it may not be a big problem.

5. I think the library is a cultural and political institution more than anything else. It acts as a space to bring people together and reaffirm democracy — whether it is holding books, cats, or kindle stations — that will always do the same thing. I do see it evolving/potentially being replaced, but more importantly to reaffirm values of open access.
The Collective Object: "[Architecture] has become dispersed, diffused, distributed across many sites, and finally, virtually present across all sites, until it has achieved complete command, complete interiority, and with it, the fantasised condition of the natural.

This condition is not natural, of course, but acutely artificial: a projection, whose determinations and representations are workings of ideology. This projection does not meet the unknown, the other or the world, but supersedes them, replacing them with its conditions and workings, with its illusions of transparency, naturalness and freedom." (Pimlott, 2007)

2.5 LOSING THE CENTER: OPTIMISTIC BIGNESS OF THE 20TH CENTURY

After the Technological Revolution or Second Industrial Revolution of the late 19th and early 20th centuries, the built environment embarked on a scale of unfamiliar proportions. The uncharted territory presented itself to the architectural community and was met with great enthusiasm. Several projects surfaced showcasing theories on how the new era could solve the incriptions of the past century.

The atmosphere of the subsequent ventures were boldly idealistic. Such ideas centered around literally rebuilding and reordering the cities of the world for maximizing density, short-circuiting travel, and harnessing the apparent boundlessness of industrialized standardization.

Often, these utopian projects disregarded any true spatial center. The historical analysis revealed the importance of a true critical center for the masses to gather. This thesis proposes that the unfamiliar proportions of urban "bigness" contributed to society’s disassociation with any centers of antiquity.

This section explores and analyzes these projects for their individual manifestos. Extracting their innovations and criticisms will funnel into a solution for the urban issues of the 21st century.
The Collective Object: Continuous Monument: An Architectural Model for Total Urbanization

Superstudio
1969

These theoretical drawings by Superstudio are part of their book, *Superstudio: Life Without Objects* and use negative utopia with critical intent. The group intended to illustrate a conviction that a single architectural move across the world could "put cosmic order on earth." This was imagined as a near-future prediction.

Its pure form is reasoned to abandon all chaos of design and appear the only alternative to nature. Its purity is a byproduct of a "world rendered uniform by technology, culture, and all the other forms of imperialism." (Lang, 2003)

"The grid is fundamentally a symbol of fabrication – an artificial structure that holds its own determinacy and potentiality." (Lang, 2003)

Ville Radieuse
Le Corbusier
1924

Ville Radieuse is an urban master plan proposed for a tabula rasa site in one of the European cities. This radical proposal was aligned with the modernist ideals of progress which encouraged annihilation of tradition. (Merin, 2013)

The plan emerged from slated existing cities and introduced an urban concept of zoning. Le Corbusier explained "The city of today is a dying thing because its planning is not in the proportion of geometrical one fourth. The result of such geometrical subdivision is the repetition of the perfect form." (Le Corbusier, 1925)

The plan embraces progress of modern industry, standardization and repetition allows for high accessibility, designed for equality and access to light and green space.

Innovations

- Embraces progress of modern industry
- Standardization and repetition allows for high accessibility
- Designed for equality and access to light and green space

Criticisms

- Urban center is left undefined
- Tabula rasa – built on the ground of demolished cities
- Urban center is left undefined
- Segregates inside and outside conditions
- Does not allow for future change or alteration
- Does not allow for future change or alteration

Innovations

- Embraces progress of modern industry
- Standardization and repetition allows for high accessibility
- Designed for equality and access to light and green space

Criticisms

- Urban center is left undefined
- Tabula rasa – built on the ground of demolished cities
- Urban center is left undefined
- Segregates inside and outside conditions
- Does not allow for future change or alteration
- Design lacks details for human-scale potential interactions

fig 2.5.1
fig 2.5.2
fig 2.5.3
fig 2.5.4
fig 2.5.5
The Collective Object

Competition for the New Administrative Center, Perugia
Mario Botta, Luigi Snozzi
1971

This project proposes a megaform for an administrative center in Italy, as documented by Kenneth Frampton in "Megaform as Urban Landscape" (1999). He describes Botta and Snozzi as Ticinese Neo-Rationalists.

A project for the Zurich terminus, the form traces the line of the Sihl River. The project carries a parking garage which hovers above a rail line. The architecture is unique for a megaform, due to its high sensitivity and performativity to an existing site. By linking the rail and road infrastructure and acting as a palimpsest of a previously-existing topography, this project acts as its own manifesto for the potential of megaform buildings. (Frampton, 1999)

Innovations
- High sensitivity to context
- Architecture doubles as infrastructure
- Establishes hierarchy to scale

Criticisms
- Lack of defined spatial center
- Human-scale sensitivity is lacking

No-stop City
Archizoom
1969

No-stop City is an unbuilt project of an infinitely extending interior grid. The interior is envisioned as a liberator to a society trapped in alienation. The City flows with its blankness, its featurelessness allowing us to be anyone anywhere. This was a method of progress defined by the very power which Archizoom critiqued.

The drawings show a continuous grid with short walls, interrupted only by natural features such as trees and mountains. The photographs illustrate the endless and featureless space in which humans live as campers in an artificial world decorated by bits of nature. (Artemel, 2013)

Innovations
- Embraces progress of modern industry
- Meant to solve urban alienations
- Uses grid as ordering system for adaptations of use

Criticisms
- Artificiality is part of design intent
- Lack of spatial hierarchy
- Repetition lacks intelligibility, urban center is soft undefined
- Artificiality is part of design intent
- Lack of spatial hierarchy
- Repetition lacks intelligibility, urban center is soft undefined
The Collective Object

In Grid We Trust
The Open Workshop 2011

This proposal is for Manhattan’s future where its characteristic street grid produces an “infrastructure of collective connection while subdividing (and connecting) a plurality of individual identities embodied within architecture and neighborhood districts.”

The grid becomes a “unified collective structure” which connects New York’s urban islands of the future. The grid became a frame for urban rooms and acted as a conduit for moving people and resources. (Bhatia, 2011)

Innovations
- Embraces progress of modern industry
- Transcends urban alienations
- Uses grid as ordering system

Criticisms
- Form is not affected by site context
- Lack of spatial hierarchy
- Repetition lacks intelligibility

Innovations
- Preserves existing context
- Juxtaposes new addition with existing construction
- Adaptive reuse of obsolete historic program

Criticisms
- Lacks relationship with ground
- Spatial order is not apparent
- Urban center is left undefined

Factory 798
Bernard Tschumi
2004

Factory 798 is an architectural intervention which operates at an urban scale. The site of this project was occupied by an old manufacturing plant from the 1950s. The project contains the underpinnings of Tschumi’s abovement urban transgressions. For him, the intervention sits on a site with existing systems and his formula for transgression he advocates for preserves the existing as a layer of participation. The building is diagrammatically representative of a layer of progress floating above a layer of development. This is to create a dialogue between contrasting conditions. Tschumi creates an architectural infrastructure which operates separately from the land below it. (Tschumi, 2004)
Parc de la Villette was an international competition, 1982-83, to redesign an undeveloped plot of land from the national wholesale meat market in Paris, France. The site was a 125-acre expanse of massive proportion amidst a dense urban fabric. It presented the unique opportunity to design one of the last remaining blank slates in Paris.

The competition attracted several noteworthy architects among 470 submissions. The entries illustrated their individual positions on architecture’s role on the scale of the city.

Among them was, the winner Bernard Tschumi, and Rem Koolhaas. The logic of the two proposals were totally contrasting and exposed their differences in design reason and urban theory.

These case studies provide insight on how two of the 20th century’s most influential architects contended with the programming and design of urban surfaces rather than the enclosed objects of previous era. In this way, the Parc de la Villette competition signaled a radical shift in architecture’s scope of influence.
Bernard Tschumi uses his theory on architecture and event to conceptualize his design entry for Parc de La Villette. Bernard Tschumi conceptualized that each individual would experience the park in a unique way. The intent of the design is to induce movement and exploration throughout the park. A layered architectural language of points, lines and surfaces. 35 points, which are defined as architectural ‘follies’ serve as an organizing element to the field. The individual body is to perceive these in relation to one another in order to retain a sense of place. (Tschumi, 1983)

Tschumi’s approach is summed up on his website, “La Villette could be conceived of as one of the largest buildings ever constructed — a discontinuous building but a single structure nevertheless, overlapping the site’s existing features and articulating new activities. It opposes the landscape notion of Olmstead, widespread during the 19th century, that ‘in the park, the city is not supposed to exist.” The radical idea of designing a social and cultural park contrasts the concept of the other submissions of using the idea of a traditional park at all, including OMA’s. Tschumi’s stance that architecture has the capacity to be a cultural/social generator is established especially through his “follies” which exist as empty objects accepting of any program.

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The interrupting and intersecting bodies of the three architectural languages illustrate the thesis of Tschumi’s Manhattan Transcripts and Architecture and Disjunction.

Layers:
1 Points - Follies
2 Lines - Paths
3 Surfaces - Areas

OMA’s plan is phased into four different stages. Their website describes the entry. “The program by the city of Paris was too large to fit the site, redesigning space for parks. The proposed project is not for a definitive park, but for a method that – combining programmatic instability with architectural specificity – will eventually generate a park.” Although both designs give great importance to the existence of programmatic instability, it is Tschumi’s approach which boldly claims that the architectural elements alone are capable of producing event, program, and action.

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The previous unbuilt projects are insights to the utopian visions brought by the possibilities offered by the Technological Revolution. However, there was an unexpected consequence of the Technological Revolution’s collision with architecture. Its built reality embodied a character which defied its intentions.

Society came to realize that their buildings no longer depended on the cities which surrounded them. Endless interiors and “cities-within-cities” meant the possibility of a lifestyle where people could choose to never again interact with the undesirables of the real city.

Victor Gruen’s text, From Gorden to the Urban Environment: Survival of the Cities spearheaded this movement. He proposed, and eventually built, the first American shopping mall. Its intentions of creating a place outside of the office and home to socialize and gather, were more innocent than its volatile results.

Victor Gruen, 1973

His vision for an architecture conceived primarily with the interior provided a place for the validation popular to park, go inside, and dwell in a utopian, greenery-filled shopping hub. The exterior would be rendered blank, used only as a shell for the delights of the interior and a backdrop for a sea of parked cars. (Joseph, 2015)

Southdale Mall was then built out of this concept in 1959. Windowsills and interiors were no longer the point. However, it proved his concept to be true. The masses of society flocked to these malls and commissions came from all over. Society then pronounced the endless interior as its new collective object.

However, this commercial collective object was unique. It would not gather the masses. One part of society would morph it from a mall: a singular object, into a series of objects, rather, a city of objects, networked and tunneled together using the real city as a wiring block.

2.7 THE COMMERCIAL OBJECT: EMERGENCE OF EXCLUSIVE ARCHITECTURE

“I am often called the father of the shopping mall. I would like to take this opportunity to disclaim paternity once and for all. I refuse to pay alimony to those bastard developments. They destroyed our cities.”

“Once, a city was divided in two parts. One part became the Good Half, the other part the Bad Half.”

“As so often before in this history of mankind, architecture was the guilty instrument of despair. It is possible to imagine a mirror image of this terrifying architecture, a force as intense and devastating but used instead in the service of positive intentions.

Division, isolation, inequality, aggression, destruction... could be the ingredients of a new phenomenon: architectural warfare against undesirable conditions..."
A trend of self-interested and disparate architectures affected urban societies with a cultural shift. Where the potential to gather was the driving force behind humanity’s urbanization, new societal values began to take the opposite effect.

The urban public sphere saw severe disintegration. The real public was displaced. House only by the shabby imprimatur of human infrastructure: tables of signs and shopping plazas within an urban endless interior held bastardized imitations of what once belonged to the community. The voids (often misleadingly called parks and plazas) became paper stand-ins for the space required of a real democracy.

Several philosophers and architects of the 20th century reacted to this cultural shift with concern. Chief among them was Kenneth Frampton who wrote on “The Public Realm and the Human Artifice” which stated that “the public space of appearance could still serve not only to house the public realm, but also to represent its reality.” (Frampton quotes the philosophical work of Hannah Arendt who writes, “Power preserves the public realm and the space of appearance, and so is it also the lifeline of the human action in which, unless it is the scene of action and speech, if the web of human affairs and relationships and the stories engendered by them lacks its ultimate raison d’etre.”

Frampton notes the philosophical roots of Hannah Arendt who writes, “Power preserves the public realm and the space of appearance, and so is it also the lifeline of the human action in which, unless it is the scene of action and speech, if the web of human affairs and relationships and the stories engendered by them lacks its ultimate raison d’etre.”
Additionally, Arendt writes that power emerges from "Only where men live so close together that the potentialities for action are always present..." Frampton correlates this observation by stating Robert Venturi's assertion in Complexity and Contradiction is that "the Americans don't need piazzas, since they should be at home watching television." Frampton concludes that these absurd observations emphasize "an urbanized populace who have paradoxically lost the object of their urbanization". The city which once depended on gathering as their source of power has discarded it as mere scaffolding to a new order characteristic of isolation. Frampton quotes Arendt in stating, "Without being talked about by men and without housing them, the world would not be a human artifice but a heap of unrelated things to which each isolated individual was simply to add one more object; without the human artifice to house them, human affairs would be as floating, as futile and vain as the wandering of nomadic tribes." (Frampton, 1982)
The Collective Object

Tschumi’s diagrams serve as an architectural interpretation of Manhattan’s reality. It is an attempt to visualize the disjuncture between the city and its people. The elements of The Park, The Street, The Tower, and The Block are hosts to a series of dramatic events which unfold as a narrative of intense and unlikely events. (Tschumi, 1994)

Photographs act as witnesses to urban events (or programs) and they are transcribed into diagrams which suggest the choreography of actors on a stage set. Tschumi asserts that events, intensified in the transcripts, are the origin of architecture.

The diagrams are an attempt to illustrate the relationship between objects and events. The theme surrounds a disjunction between use, form and social values.

In his later publication, “Architecture and Disjunction”, Tschumi states, “the disjunction between space and event ... was characteristic of our contemporary condition.”

Architecture, then, “could also export its findings into the production of culture.” (Tschumi, 1998)

Tschumi’s assertion is that the event precedes the architecture. It is the assertion of this thesis that architecture is a production of culture, as Tschumi’s Manhattan Transcripts illustrate, as well as a producer of culture, as Koolhaas’s “Exodus” asserts.

Koolhaas intensifies a condition of voluntary segregation where shelter comes, in the form of walls, to define the Good Half and the Bad Half forming the new urban culture suggesting that architecture has the ability to powerfully affect society and culture with the built environment and has perhaps already done so.

...the population of the Good Half would have doubled, while the Bad Half would have turned into a ghost town. “The project proposes architectural warfare against the unstable” (Koolhaas, 1972).

The satire of Exodus is a tool to illustrate the inescapable effects of the architecture which define our cities. The built environment is of greater importance to societal development than what is presented on the surface. The friction of architecture against the city fabric is damaging, transformative and problematic.

In a similar investigative representation to Tschumi, Koolhaas uses collage to create rolls of his fictional and documentary data which he refers to as “falling buildings”. The actors in these scenes enjoy being the voluntary prisoners of architecture. The walls divide on an urban scale and are the device of mass exodus.

Koolhaas introduces a condition of voluntary segregation where shelter comes, in the form of walls, to define the Good Half and the Bad Half forming the new urban culture suggesting that architecture has the ability to powerfully affect society and culture with the built environment and has perhaps already done so.

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![Validation of:](https://example.com/fig2.8.1)

1. The impact of architecture on cultural values
2. Changing effects of exclusive architecture on the city

![Validation of:](https://example.com/fig2.8.2)

1. The impact of architecture on cultural values
2. Architect’s ability to produce culture

“There is no architecture without action, no architecture without event, no architecture without program.”

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*“Exodus” in S. M. L. XL
Bernard Tschumi
1972

The Manhattan Transcripts, Architecture and Disjunction
Bernard Tschumi
1994, 1998

Laura Sherma

“Exodus” in S, M, L, XL
Rem Koolhaas
1972

The Metabolism Transcripts, Architecture and Disjunction
Bernard Tschumi
1994, 1998

Rem Koolhaas

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![Validation of:](https://example.com/fig2.8.3)
In order to revitalize the gathering potential of the city, this thesis proposes the design of a new collective object. Where Koolhaas and Tschumi establish a precedent for the built environment’s negative effects on cultural production, there is substantial evidence that the reverse could also be true.

With the intention of providing a reality and permanence to the power of the masses amid a city of privatization and exploitation, the design of a collective object draws on the historic power of urban centers, fueled by the new critical relevance of the current century.
The conclusions drawn from chapter two are summarized in the diagram below. The diagram shows a synthesis where architecture acts as a generator of culture and where infrastructure acts as a foundation. These concepts combine to inform the collective object.

The points addressed within Allen’s book often overlap with Frampton’s essay on the modern issues of the city. However, Stan Allen attempts to offer solutions to the issues put forth. Allen asserts that architecture has an infrastructural dimension which it has the responsibility to take full advantage of. (Allen, 1999)

“As Robert Morris has put it, European art since Cubism has been a history of permuting relationships around the general premise that relationships should remain critical.’ Perhaps a more radical shift is required. This is all the more urgent given that, under the pressure of technological or societal shifts, institutions are changing from within. As the social, political, and technical roles of those institutions are called into question, the corresponding typologies that have held are losing their capacity to order and represent the space of those institutions. In the case of the library or museum, what was once a place of certainty... has been eroded by the onrush of media, consumer culture, and telecommunications. Architecture’s capacity to represent and shelter that collective memory has in turn withered. ‘To design a library or a museum today is to contend with an entirely new set of expectations.”

“By forming the institution within a directed field condition connected to the city or landscape, a space is left for the tactical improvisations a future users. A loose fit is proposed between activity and enclosing envelope. More than a family configuration, the field condition implies an architecture that admits change, accident, and improvisation. It is an architecture not invested in durability, stability, and certainty, but an architecture that leaves space for the uncertainty of the real...”

“The new institutions of the city will perhaps occur at moments of intensity, linked to the wider network of the urban field, and marked not by demarcating lines but by thickened surfaces.”

Stan Allen
1999
The role of architecture in modern society is to act as the mediator of exchange between men and their city. 

"...the space of public appearance could still serve not only to house the public realm, but also to represent its reality." (Frampton, The Status of Man and the Status of His Objects, 1982)

"Fueled initially by the thoughtless energy of the purely quantitative, Bigness has been, for nearly a century, a condition almost without thinkers... The impossibility (of Bigness) triggers the autonomy of its parts, which is different from fragmentation: the parts remain committed to the whole." (Koolhaas, Bigness 1993)

The city is becoming more diverse and this demands design accepting of this plurality. The inability of modern societies to find "common ground" indicated a new form of pluralism but deteriorated "concern for the collective public realm." (Bhatia, The Infrastructural Space of Appearance, 2005)

"Without a common realm, we are without both certainty and the quality of sameness that bonds us to enable action to transpire. This signals the breakdown of the public sphere." (Bhatia, The Infrastructural Space of Appearance, 2005)

"The city forms condense the meanings and characteristics of human life." (Rossi, Architecture of the City, 1984)

The urban artifact has a formal structure that confirms the presence of the city. "The form of urban artifacts: "enabled us to understand the city in its totality." (Rossi, Architecture of the City, 1984)

The disintegration between space and event was characteristic of our contemporary condition. Architecture then, "could also export its findings into the production of culture." (Tschumi, Architecture and Disjunction, 1994)

"These and similar reactionary modes of beholding seem to emphasise the impotence of an urbanised populace who have paradoxically lost the object of their urbanisation." (Frampton, The Status of Man and the Status of His Objects, 1982)

"The disintegration of modern architecture seems to call for a strategy - an enlightened pluralism..." (Koolhaas, Bigness 1993)

"The role of architecture in modern society is to act as the mediator of exchange between men and their city." (Frampton, The Status of Man and the Status of His Objects, 1982)

"Tucked initially by the thoughtless energy of the purely quantitative, Bigness has been, for nearly a century, a condition almost without thinkers... The impossibility (of Bigness) triggers the autonomy of its parts, which is different from fragmentation: the parts remain committed to the whole." (Koolhaas, Bigness 1993)

"But modern architecture's object fixation is its present condition, only in the city, which is to become evaporated. For in its present and unevaporated form, the city of modern architecture became a congeries of conspicuously disparate objects..." (Koolhaas, Bigness 1993)

"The city forms condense the meanings and characteristics of human life." (Rossi, Architecture of the City, 1984)

Because of the rise of "Bigness" there is no collective left on the exterior of the city. "The city of modern architecture become a congeries of conspicuously disparate objects..." (Koolhaas, Bigness 1993)

"The city forms condense the meanings and characteristics of human life." (Rossi, Architecture of the City, 1984)

"The city forms condense the meanings and characteristics of human life." (Rossi, Architecture of the City, 1984)
The Collective Object

“Atlanta: a reading” in Atlanta
Rem Koolhaas
1994

Koolhaas introduces his interest in Atlanta as an intuition that “the real city at the end of the 20th century could be found there.” He outlines a variety of symptoms which he observes about the city. The last of these reads, “Atlanta does not have the classical symptoms of a city; it is not dense; it is a sparse, thin carpet of habitation, a kind of supremacist composition of little fields. Its strongest contextual given are vegetal and infrastructural: forest and roads. Atlanta is not a city; it is a landscape.” (Koolhaas, 1994)

The observations go on to describe the nature of its sprawl due to its rapid growth, like “when a tree grows in five seconds.” The most revealing observation comes next when Koolhaas states, “No city illustrates this shift, its reasons and potentials, better than Atlanta. In fact, Atlanta shifted so quickly and so completely that the center/edge opposition is no longer the point.”

Koolhaas attributes a key development in Atlanta to John Portman: the rebirth of downtown. However, it was rebirth through creation of multiple clones of Portman’s own creation. These were not just clones, but clones connected by a spiderweb of bridges where one could essential walk through the entire city without actually stepping foot in the actual city. “Once you ventured into the system, there was almost no incentive to visit the rest of downtown, no way to escape.”

The atrium was another “(re)invention” paired with the sky bridge where it was made into “a hermetic interior, sealed against the real.”

This criticism echoes Koolhaas’s 1972 thesis, “Exodus, or the voluntary prisoners of architecture” especially when he describes the downtown of Atlanta as voided panopticons inviting their own voluntary prisoners.

The essay concludes that downtown’s buildings became hostile and compete. “The more ambitious these autonomies, the more they undermine the real downtown—its messy conditions, its complexities, its irregularities, its densities, its ethnicities.” The creation of these symptoms caused the city to fragment—to sprawl.

ARCHITECTURE AS CITY-WITHIN-A-CITY
ARCHITECTURE AS OBJECT

Atlanta has what Rem Koolhaas describes as “intensity without physical density” (1994). It embodies a certain formlessness and holds its foci on its periphery— if it is determined to have any foci at all. It is atomized and its parts could go anywhere. “Downtown has become anywhere.” (Koolhaas, 1994)

The United Nations published that by 2050, 66 percent of the world’s population will live in urban areas. Their projections reveal that urbanization combined with the overall growth of the world’s population could add another 2.5 billion people to urban populations by 2050. Atlanta is one of the fastest growing cities in the nation.

According to the Urban Institute, by 2030, it will see one of the highest population growths of 19 percent and outpaces the nation. David Lang from the University of Nevada said the U.S. essentially had “learned how to build cities a second time.” (United Nations, 2014)
The Collective Object

This diagram is deceitful in that it does not regard how public these spaces truly are. With the rise of "privately-owned-public space," what may be deemed as open space is often fenced-in and privately controlled.

Open/Green Space
Public open spaces and parks

Privately-owned public spaces are not truly public. Access can be denied, which thereby denies people the right to public appearance.

Civic Program
Programs of Democracy

Each dot represents a building with public and democratic programs. The majority of these points are libraries, as the last remaining wedge of truly public architecture.

Atlanta Central Library as an example of a "collector object" to gather the masses and unify the city.

Laura Sherma
This analysis reveals a programmatic deficiency for civic spaces in Atlanta. A closer look also shows that the civic spaces of the city exist within one region in the downtown core. This is where the capital, government offices and political spaces are found.

Highways which act as physical dividers also hold the potential to unify. Infrastructure acting as public right of way has the capability to become right of way for people, not only automobiles.

Macro Arteries
Global Connectors as Local Dividers

Land Use Mapping
Programmed zoning of urban lands

The highways displayed as arterial behave in the opposite manner. Although providing critical connections across the periphery of Atlanta, these macro arterials are analyzed as critical "fault lines" between fragmented pieces of the city.

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Highways which act as physical dividers also hold the potential to unify. Infrastructure acting as public right of way has the capability to become right of way for people, not only automobiles.
To secure that they (centres) shall be genuine centres where people will be likely to congregate, they must either be themselves the focal points of the main traffic lines...

“...”

This diagram reveals a hard line of racial divide. The downtown core is analyzed to be the zone of convergence, making it a critical point for civic space.
The Collective Object

In a future of increasingly dense and diverse cities (as supported by figure 3.3.1), it is paramount that civilization be prepared to support an infrastructure of democracy and civic inclusion in this changing reality. The urban fabric must make space for the collective. Blank voids exist separately from the metropolis. So much of city life now takes place within its architecture. The interior is the city. Architecture is the vessel of the city— and the city must demand space as a right of the collective.

Projected Urban Growth

The Urgency of Civic Space

In a future of increasingly dense and diverse cities (as supported by figure 3.3.1), it is paramount that civilization be prepared to support an infrastructure of democracy and civic inclusion in this changing reality. The urban fabric must make space for the collective. Blank voids exist separately from the metropolis. So much of city life now takes place within its architecture. The interior is the city. Architecture is the vessel of the city— and the city must demand space as a right of the collective.

The site for implementation is ideally set within the urban core. The characteristics of the urban core hold the issues that this thesis aims to address. This includes transit as a primary method of inclusive placement and this includes diversity of populace and population growth as an issue when paired with urban isolation. The site may also be adjacent to a existing community infrastructure as a method of reinforcement or addition. A site potential best aligns the conditions present within Atlanta. It is an exemplary testing ground as a means of repopulation of the urban core, of diversity, and an example of urban centers which do not presently encourage interaction.
The selection of the Georgia Capitol site at the “point of convergence”, referenced in the last section, alludes to Raymond Unwin’s text stating that town centers should occur at the focal points of major traffic lines. This thesis also stands as a critique of modern traffic lines, where the context is a stark contrast to the urban fabric of Unwin’s 1909 text. The contemporary traffic line acts as an edge rather than a focal point. Its utility has become its only function.

The placement of a node over the highway returns validity to Unwin’s decades-old concept of town centers. In terms of land use and zoning, the contemporary highway still stands as a public shared space and right of way. However, its design allows no access for congregation. This project reclaims the air rights as a public right of way, designed for public accessibility.
Site Analysis

Local Information

PARKS + PLAZAS

- Hurt Park
- Georgia Plaza Park
- Liberty Plaza
- Future Greenway (proposed via LCI)

AMENITIES

- Government
- Business
- Retail
- Religious
- Education
- Hospital

Site Photographs

Adjacent context and infrastructure

1. Hurt Park
2. Georgia Plaza Park
3. Liberty Plaza
4. Future Greenway
5. Park
6. Future Greenway (proposed via LCI)
7. School (from 2014 to 2016)
8. Bank - on hold
9. Highrise/Residential
10. Whole Foods
11. Whole Foods
12. Whole Foods
13. Whole Foods
14. Whole Foods
15. Whole Foods
16. Whole Foods
Strategic Intensiﬁcation of Collective Design moves generated by site

The network of sky bridges which frame the site lead to a network of multi-level parking decks. The odd array of tubes stem out of the Twin Towers State Building which houses a MARTA transit station.

SPILL
and remove sky bridges as tools for exclusion. Allow city life to intermingle.

CONNECT
disjointed urban islands by constructing activated spatial continuity.

OPEN
dialogue with government centers through contextual relationships.
Early Design Process
Forms generated as a site response

PARTI DEVELOPMENT

Initial response forms axis from Capitol and creates node at point of shifting axis

MLK Jr. Drive is considered as an extension of ground.

Axis is reconsidered to have greater hierarchy to proposed greenway versus the Capitol.

Final design incorporates both axis. The major axis as the greenway and minor axis as the Capitol are hybridized.

PROCESS MODELS

Initial response forms axis from Capitol and creates node at point of shifting axis

MLK Jr. Drive is considered as an extension of ground.

Axis is reconsidered to have greater hierarchy to proposed greenway versus the Capitol.

Final design incorporates both axis. The major axis as the greenway and minor axis as the Capitol are hybridized.
Varied programs centering around collective activity will be used to enforce the concepts presented by this thesis. A new quality of space can be derived from precedents of public institutions. Understanding that the activation of the collective object is an ‘in-between’ condition, the precedent of the plaza becomes paramount where the collision and interaction of secondary programs are critical to the success of the proposed internalized plaza.
The challenges of the design process grappled with incorporating various formations of public space. The design iterations intended to find where these spatial arrangements were most appropriate to form environments of collectivism.

Where architecture as landmark and space-definer characterized collective objects throughout history, they must now find some updated relationship to an urban contemporary context where architecture as landscape, object, and city hold the most prevalent forms.
The Collective Object

Program

01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09

SHELTER

PARKING ACCESS TO BUILDING SYSTEMS

ENERGY STORAGE

DATA SERVERS

CIRCULATION/CORE

VERTICAL INNER PLAZA

INTERNALIZED STREET

CAFES

RETAIL

CLASSROOMS

SMALL MUSEUM DISPLAYS

RESOURCE LIBRARIES

NORTH / SOUTH TOWER LOBBIES

MIXED-INCOME / HOMELESS HOUSING

COMMUNAL KITCHEN

FOOD BANK

ADMINISTRATIVE OFFICES

COMMUNITY MEETING ROOMS

WORKSHOP LABS

MAKER SPACES

OFFICES

AUDITORIUM

DEPLOYABLE ACTIVATORS

STUDIOS

NEWS AND RADIO

VERTICAL PARK

The lowest level of the building functions as a "battery" to store energy, water and parking within the space of public refuge. Parking Garage and building storage use the darkest area of the site. Wasted space between structure is used for automobiles.
Laura Shermann

Wall Section Detail
Operable Perforated Steel Panels

1. Perforated Steel Panel
2. Hydraulic Arm
3. Steel Mullion
4. Storefront Clip
5. Concrete Floor Plate
6. Concrete 3” dia. Column
7. Steel I-Beam

Roof Section Detail
Structure and Systems of Daylighting Canopy

1. Steel Truss
2. Perforated Steel Purlin
3. Photovoltaic Panels
4. Rain Water Channel
5. Frosted Structural Glass

Operable Perforated Steel Panels
The Collective Ob

1. Elevator - uplift systems
2. Deployable activation
3. Workshops
4. Restroom + Library
5. North Tower Lobby Below
6. South Tower Lobby Below
7. Classroom
8. Cafeteria
9. Film
10. Mamm's Room
11. Women's Restroom
12. Double Egress
13. Classroom
14. Exterior Walkway
15. Men's Restroom
16. Elevators

5th Floor Plan Core Detail
Ground Floor Plan

1. Plaza
2. Walkways
3. Auditorium
4. Auditorium
5. Elevator Core
6. Proposed Ext. out of selected Street through building
7. Retail
8. Cafe
9. Escalators
to North and South
10. Rotunda
11. Greenway
Spatial Tensions of Elevator - Auditorium and Deployable Activators

Object’s Spatial Dialogues are Transformed via Kinetic Elements

Deployable Activator Functions

“Follies” redefined as a tools for collective expression

Laura Sherma

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“Follies” redefined as a tools for collective expression

Laura Sherma
The building’s functionality takes from its ability to protect and provide a platform for the people of the city. Its adjacency to the capital and significance being the terminus of the proposed greenway gives ample voice and appearance when collective opposition is required.

"The role of architecture in modern society is to act as the mediator of exchange between men and their city... the space of public appearance could still serve not only to house the public realm, but also to represent its reality." (Frampton, 1982)
“What makes mass society so difficult to bear is not the number of people involved, or at least not primarily, but the fact that the world between has lost its power to gather them together...”

(Frampton, 1982)
This section depicts an art expo as an example of day- to-day life unfolding. Having a continuous program to activate the collective object outside of the life of an urban event further protects its permanence and urban use.

This is collective space in an era of "Bigness". Its implementation should not deny the urban spatial reality and technology from which the issues of bigness stemmed. As bigness is able to hold larger capacities of people, the collective object becomes more critical as a truly public node amidst the masses. **It stands as a permanent frame of action, discourse and event.** The collective object is an opportunity to revitalize the gathering potentials of the city. Within a rapidly-growing urban fabric of exclusion, **we must work towards a culture of inclusion.**
The Collective Object:

South Section AA
Section Cut Through “Thin” North Tower Revealing Spatial Hierarchy

Laura Sherman

Proposed Greenway to Oakland

South Section AA
Section Cut Through “Thin” North Tower Revealing Spatial Hierarchy
Diagonal West Section BB
Section Cut Through Capitol - Oriented Axis as Significant Adjacency

[Diagram with annotations:]
- Diagonal West Section BB
- Section Cut Through Capitol - Oriented Axis as Significant Adjacency
- Annotations likely refer to architectural details or features not clearly readable or legible from the provided text.
West Elevation
View of Hollow Collective Platform as Terminus of Greenway

[Image of west elevation drawing]

East Elevation
Drawing of Dynamic Mid-Level Ramped Surfaces

[Image of east elevation drawing]
The Collective Object

Downtown District
Capitol Gateway District
Capital
Collective Object
Greenway

Urban Axiometric
Macro Diagram of Urban Scope and Influence

View from I-85 South
View from Capitol Ave
"As our cities become increasingly fragmented and pluralistic, the complete separation of society is a fundamental threat to our public realm and the reality and certainty that it provides."
The Collective Object

Architecture as frame of collective space

Thin Bar (one-sided urban edge)

Thick Bar (two-sided urban edge)

Proposed access pathways to mend disconnection

Views frame capital and greenway as major axes

Design Diagrams
Diagramming Gestural Design Moves

Cuts through volume provide access, views and interaction

Ground access with urban edges

Disconnections in the urban field

Architecture as frame of collective space
“Without a common realm, we are without both certainty and the quality of sameness that bonds us to enable action to transpire. This signals the breakdown of the public sphere.”

(Bhatia, 2007)
The Collective Object

At some point, society must come to the realization that the very origin of humanity's urbanization began with one purpose: to gather. Today's built environment has tunneled and contorted itself into competing entities which actively invest in their own separation. Autonomy has become the prevailing urban typology. This is as unsustainable as it is troublesome. With the world's population growing exponentially, our buildings are bigger, denser and invest to compete for the affections of those who can afford them.

The issue ultimately lies where although our cities are more capable of holding our individual quantities, they are less capable of hosting our collective society. Without a collective object, civilization has lost its physical reality. There is no real community. There is no mediator between man and society.

This project presents an opportunity to realize collective space in an era of “Bigness”. It is first defined by the city and then defines the city. Instead of reformatting the urban design structure to solve an urban problem, I analyzed the formations of the cities from which ours were derived. There was a gap found in the approaches taken by many architects of this century. This thesis proposes a return to the collective object that once drove humanity's urbanization, collaged with the urban condition of “Bigness” which defines the contemporary city. The intention is that this solution will restore the collective object to the masses.

CONCLUSIONS

The solution of this thesis is presented in the form of an architectural proposal. In the process of coming to a design project as the best means of proposing a solution, there was a back-and-forth debate between an urban design proposal and a building proposal. The end result seems to straddle somewhere in-between.

Reflecting on the Parc de la Villette case studies, architects of the last century appear to have a growing claim on the territory of urban design. Perhaps we were entirely too slow coming into this realm and perhaps too much of architectural practice has not arrived at that conclusion yet.

When a building is placed among others, it is immediately transformed to reflect its context. If it is determined to be parasitic, symbiotic, or otherwise, it is merely called into its design. Its ability to be thoughtful of these qualities is the responsibility the profession of architecture.

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BIBLIOGRAPHY


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