Accommodating Private Development & Public Good

ARCHITECTURAL**MEDIATION**

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A Design Thesis Submitted to the
Department of Architecture and Landscape Architecture
of North Dakota State University

By
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In Partial fulfillment of the Requirements
for the Degree of
Master of Architecture

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ABSTRACT

This Thesis, Architectural Mediation, will explore how to answer the question: how can architecture mediate the interests of private development and public good?

The design of a combination transit stop, art gallery, and retail in North Minneapolis will address that question.

In order to provide direction for the design, the theoretical premise will be closely followed. It states: "Versatility of space and adaptability of buildings can be used as strategies to mediate the needs of both private development and public good within the same building." It is important to explore these ideas within a thesis design because: "Mediating the needs of both private development and public resources will improve both economic growth and improve the quality of life within communities." In the case of North Minneapolis this is incredibly important to revitalize areas in urban decline.

KEYWORDS

Mediation Private Development Public Good Versatility Adaptable

PROBLEMSTATEMENT

How can architecture mediate the interests of
private development and public good?

STATEMENT OF INTENT

STATEMENTOFINTENT

TYPOLOGY

Combination Transit Stop, Art Galleries, and Coffee Shop/Retail

THEORETICALPREMISE/UNIFYINGIDEA

CLAIM

Architecture can mediate the needs of private development and public good within one building by being versatile and adaptable. This will result in economic growth and higher quality of life within a community. This is critical in urban revitalization projects that need both public and private spaces to be developed, but lack the physical space to accommodate both separately.

PREMISES:

Actor: Design of space often accommodates the needs of <u>either</u> private development or public good. Private development (such as retail development) is essential because it focuses on economic growth. Public good (facilitated by community resources like public transit and plazas) is critical because it focuses on improved quality of life.

Action: Architecture can mediate the interests of both private development and public good in a mutually beneficial way.

Object: According to Eva Maddox, "Design shapes the way we live, so it ought to serve everyone." (Dobbins, 2009, pg. 172). When both private and public are accommodated in architecture, communities will see economic growth and improved quality of life. We should do this within the same site to promote connections between public and private, and because many communities do not have enough space to provide for both separately.

THEORETICALPREMISE

This thesis will explore how versatility of space and adaptability of a building can be used to mediate the needs of both private development and public good within the same building, aiming for the result of economic growth and better quality of life for urban communities undergoing revitalization. By combining public space and a private space within one site this thesis can develop strategies to mediate the needs and interaction between the realms of private and public.

PROJECT JUSTIFICATION

Architects can improve quality of life through the design of their buildings. Designing buildings to mediate the needs of both private development and public good will improve <u>both</u> economic growth and better quality of life within communities. This is especially important in urban communities undergoing revitalization because there is a lack of physical space to provide for both the public and private realms.

"I believe that you shouldn't have to leave your neighborhood to live in a better one." - Majora Carter

THE**PROPOSAL**

PERSONAL NARRATIVE

People ask me all the time why I chose to go to school for architecture. My answer to that question is what I used to develop this Thesis.

I got into architecture because I enjoyed design; I stayed because I developed an understanding that truly great architecture can improve people's quality of life.

There are many ways to improve quality of life. From an architectural standpoint it can be achieved through the quality of space, using sustainable strategies, meeting ADA considerations, and many more. It is not one size fits all; improved quality of life is different for different people. The Site and client will often determine which design strategies need to be considered to improve quality of life in a particular area.

I am from the twin cities area, and because of this I am very familiar with the desperate need for revitalization in North Minneapolis. Poverty and crime in the area over the past decades has caused the neighborhoods to deteriorate. There is not the tax income to provide the public resources that are desperately needed for the residents. In this economy the government is looking for ways to cut spending; not take on major projects. Revitalization becomes a slow or non-existant process because of this shortage of funding.

What does a declining neighborhood need for revitalization? How can quality of life be improved in North Minneapolis? It needs economic growth and improved public resources. Economic growth brings money back into the area, that can then support implementation of public resources. Public resources increase the vitality of the area leading to better environment for more economic growth. The two need each other to reach their maximum potential and should be developed simultaneously.

Private development could be encouraged in the area because they have the money to finance a built project. The problem is that this does not necessarily provide many public resources within a forseeable future. In a community that needs revitalization, the lack of public resources could cause the private development of businesses to fail due to the environment it is placed within.

We can say that the improvement of the economy from the private development will be enough to finance public resources in the future, but that does not help residents who need the public resources now. If revitalization of the community is the goal there needs to be both economic growth and government planned public resources - NOW. Residents lose faith in community plans from promises of distant improvement.

Finding a balance between public and private is critical in this urban development. The challenge we see in urban neighborhoods is that they are already heavily developed. The physical space is lacking to provide for both the private and public sectors. This makes it important to find ways to mediate both public and private needs within the same built project.

This thesis's goal is to mediate public and private in a way that maximizes the benefits from both. In doing so an ideal building can be created for the client, as well as an asset to the community's redevelopment.

In conclusion, within a urban community that is being redeveloped, space is limited and needs to be used thoughtfully and beneficially for everyone. Public and Private should be developed simultaneously and in partnership so that economic growth and public resources are provided to the community in an efficient manner. This is how architecture can improve quality of life in North Minneapolis.

MACRO

MINNESOTA **REGION**
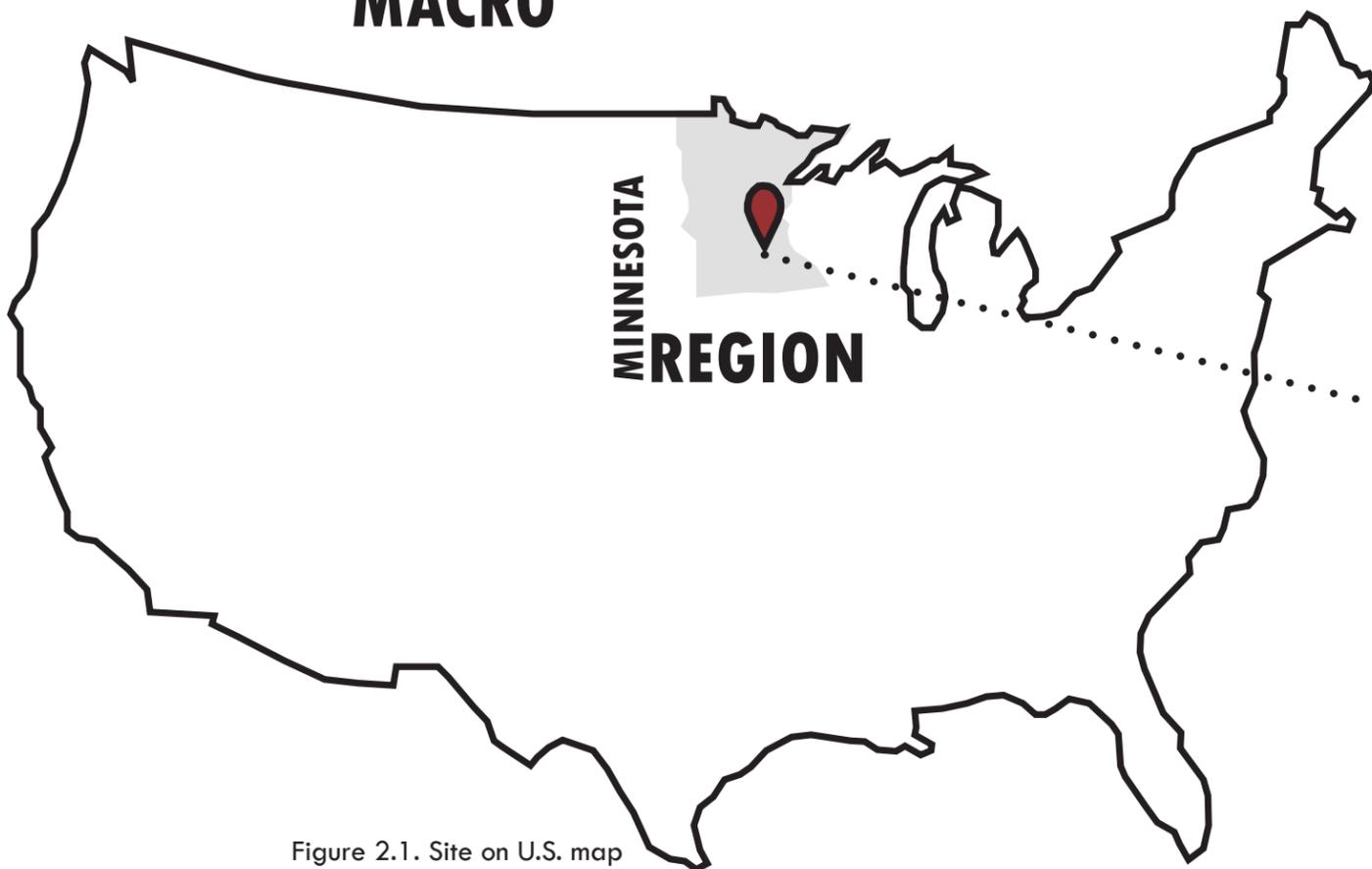
Figure 2.1. Site on U.S. map
Retrieved from http://www.altiusdirectory.com/Travel/us-maps-pictures.html

CITY MINNEAPOLIS

SITE

DOWNTOWN

REASONSFOR**SELECTION**

REVITILIZATIONNEEDS

The community's buildings and infrasture are either outdated or vacant. Many of these vacancies are due to the high levels of crime and poverty in the area. There is a lack of safe public spaces and there is also a lack of successful private businesses. Both of these public and private spaces need to be developed here, and will not likely succeed without each other. A well designed site in this community could become a catalyst for positive change for the entire neighborhood.

SUSTAINABILITY

USGBC LEED Credits:
Site Selection - the site is previously developed, future development would not harm underdeveloped/protected land.

Community Connectivity - the site is within walking distance to senior housing, place of worship, salon, restaurant, chiropractor, and theater.

Public Transportation Access - the site is at the planned transit stop of the bottineau corridor light rail system.
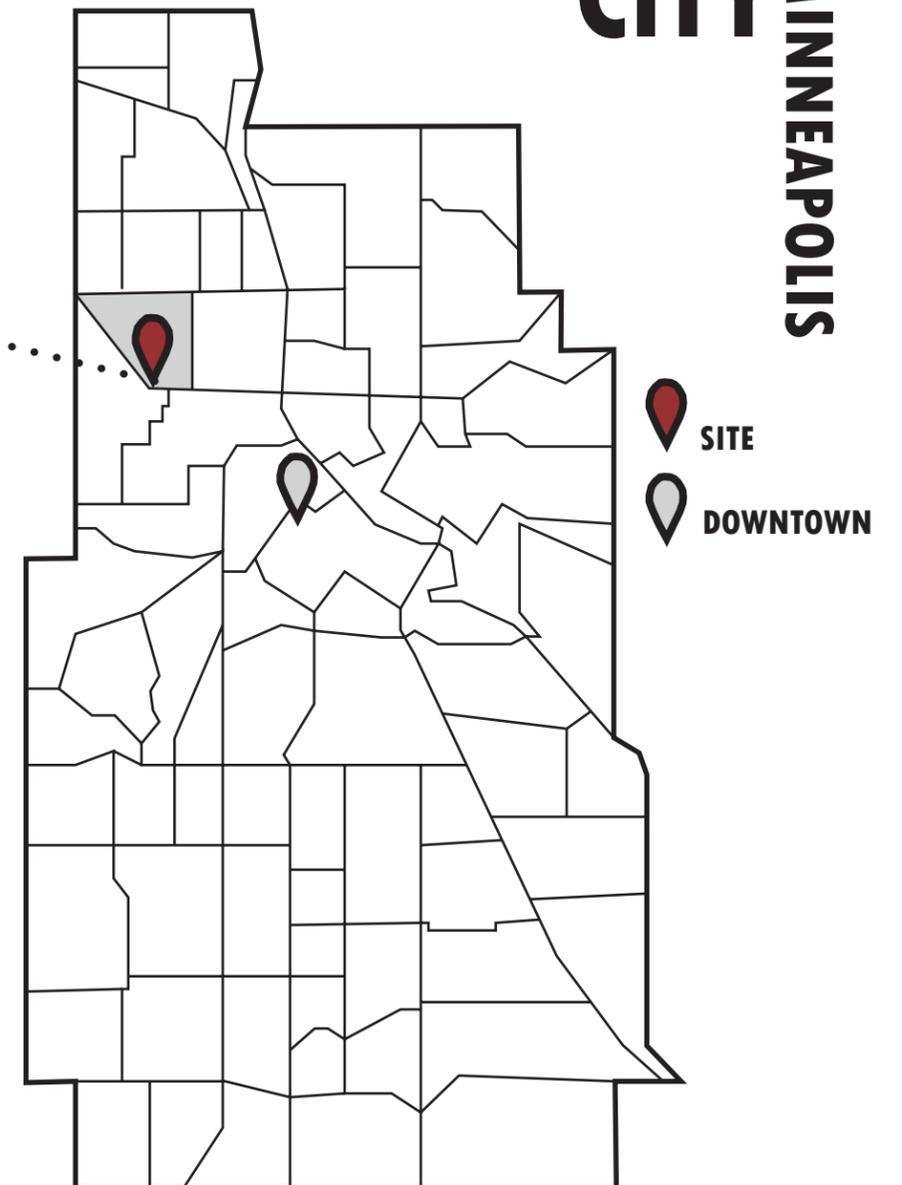
Figure 2.2. Map of Minneapolis Neighborhoods.
Site is located in north Minneapolis Neighborhood: Jordan
Retrieved from http://commons.wikimedia.org/wiki/File:MinneapolisNeighborhoodsAndCommunities.PNG

2220 WEST BROADWAY
MINNEAPOLIS, MN

26TH AVE

WEST BROADWAY

1/2 MILE RADIUS FROM SITE

● **SITE**

● **THEODORE**WIRTH PARK

● **WEST**BROADWAY BUSINESS**DISTRICT**

● **RESIDENTIAL**
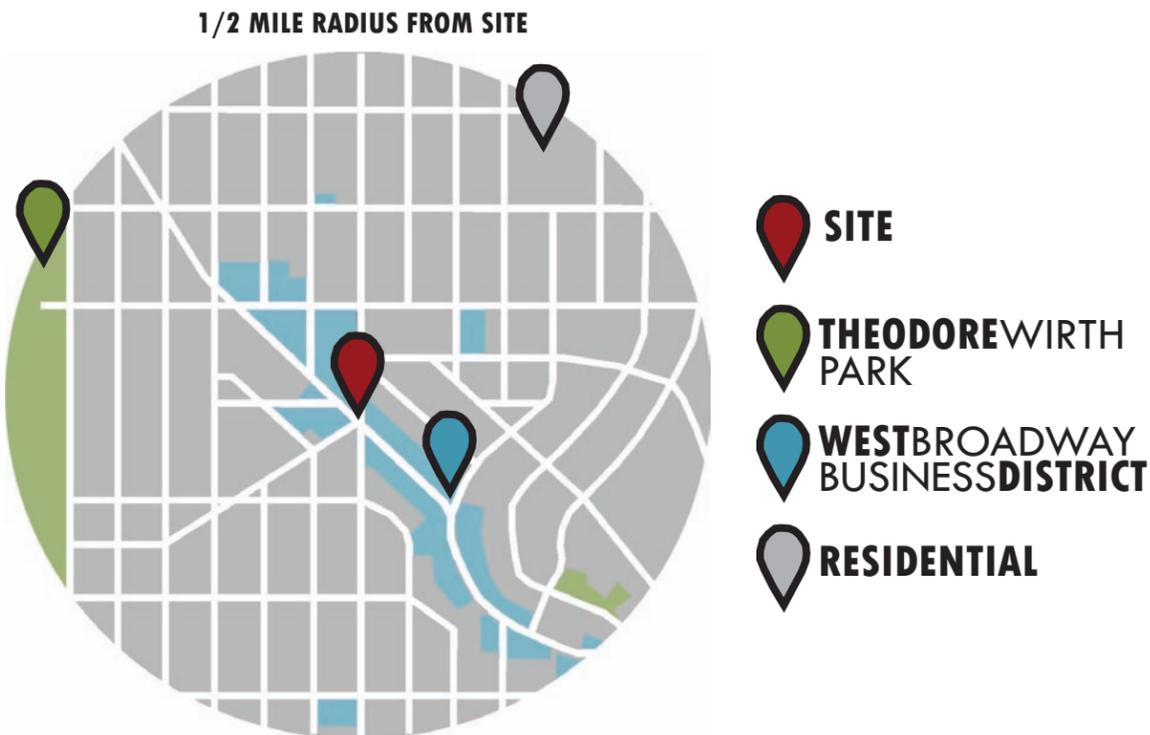
Figure 2.3. Map of land use surrounding the site.
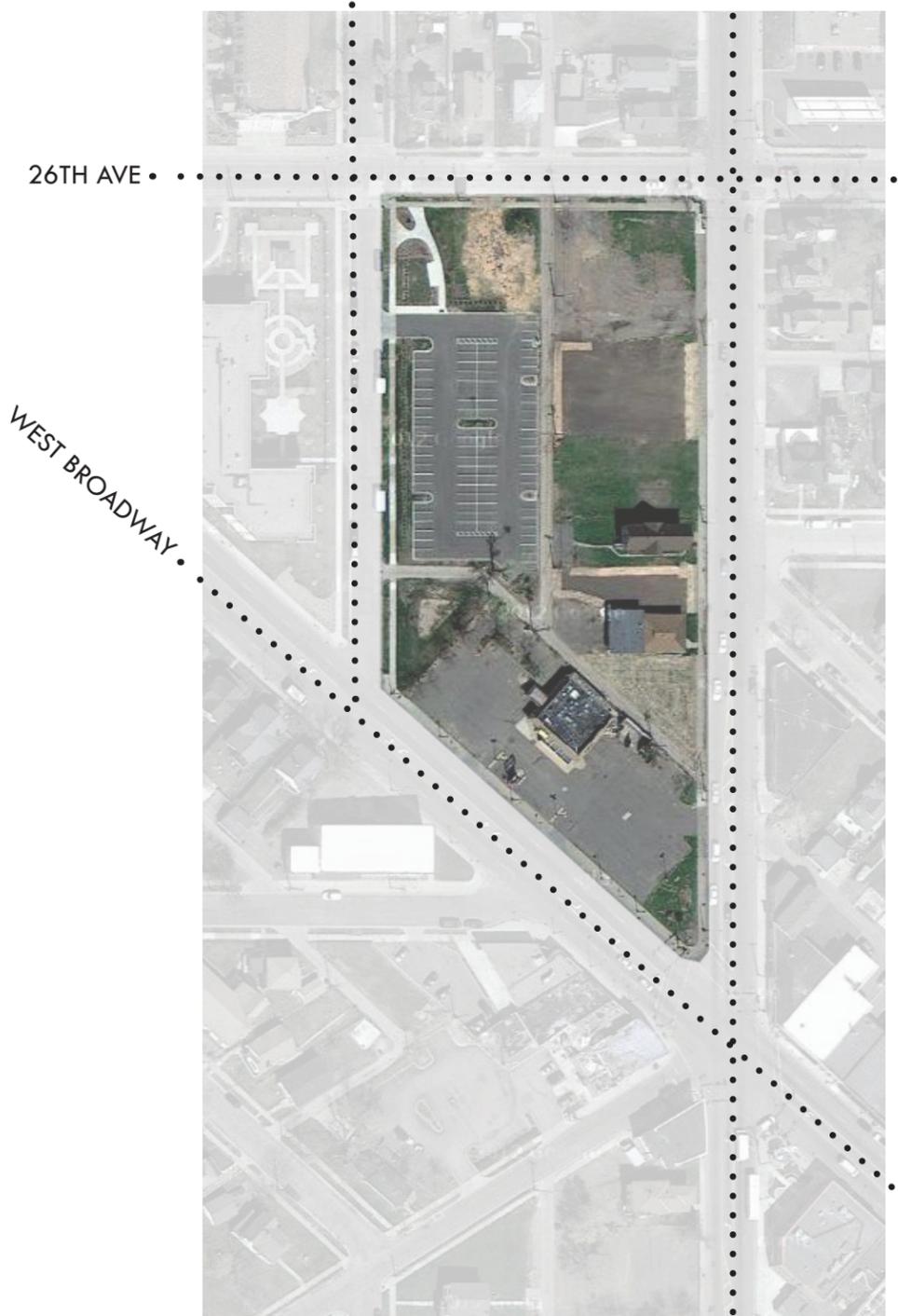
Figure 2.4. Site

PENN AVE

MAJORPROJECTELEMENTS

PRIVATEELEMENTS

- Coffee Shop Kitchen
- Gallery Offices
- Gallery Bathrooms
- Gallery Studios
- Coffee Shop
- Gallery Art Displays
- Gallery Foyer
- Building Facades
- Light Rail Transit Station
- Street and Sidewalk

PUBLICELEMENTS
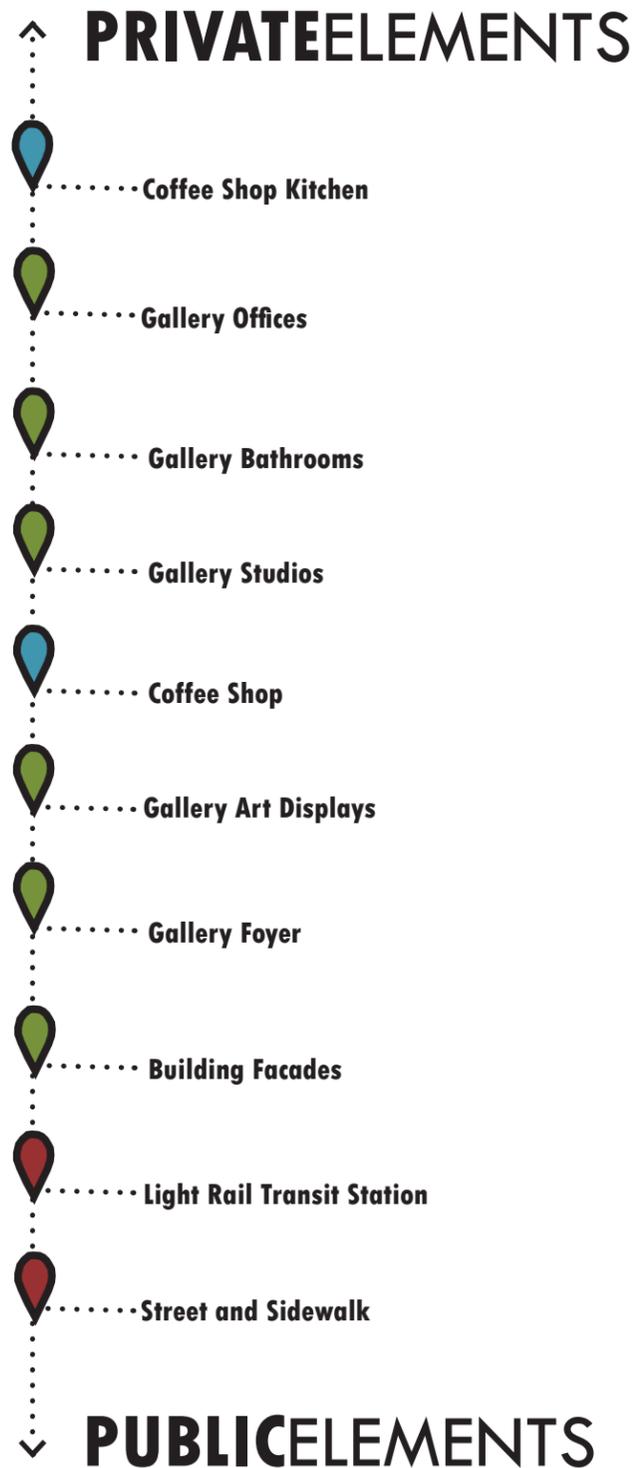
The site location was a driving force behind the typology chosen for the project. Current revitalization projects in the area are working towards creating and arts district along West Broadway to pull people into the area for positive reasons, which will increase economic growth. Current concerns from the residents of the neighborhood helped determine what should be developed in the area as well.

EFFECTS OF SPACE TYPES ON THE COMMUNITY

COFFEESHOP/RETAIL
- Neighborhood residents currently feel the need for more businesses to serve the area.

GALLERY/ADAPTABLE
- The arts creates an unique identity for the area, this makes it a destination and brings more pedestrians to the site.
- Adaptable for the changes in the community
- Studios provide space for youth, and public arts can create a sense of belonging within the community.

TRANSIT
- Gateway into the community
- Gathering Space for residents
- Way for residents to access jobs
- Economic growth at transit stop

Figure 3.1. Public and Private Project Elements

ART GALLERIES

The city has plans to create an arts district in the area of the Bottineau Corridor. A gallery is a innately adaptable space which is good for both private and public functions.

OPENGALLERY**SPACE** — Adaptable. Designed to change as the art pieces being displayed change. Many public art pieces can change as the community changes, and as a method to keep the community engaged in public policy and informed about public resources.

There are many opportunities for these galleries to function as a part of the community based on the site location. Annual events take place along the site, which would benefit greatly from having access to a flexible interior space. It also will allow the community to hold events in winter months.

GALLERYFOYER — Transition Space from public space outside to a slightly less public interior setting

BATHROOMS — Privately owned but available for the public.

Private spaces in a gallery can be used for business purposes, art creation and possibly classes. Providing art classes is a great option to gain additional income while reaching out for community involvement within the space.

OFFICES

STUDIOS — Studios are by nature very adaptable to accommodate different art needs. This allows for a change of function if need be.

LIGHT-RAIL TRANSIT STATION

North Minneapolis has high levels of poverty, and public transportation will be a great asset to bring in economic growth at transit stops, and provide local residents a way to get to jobs, health care, and education.

PLATFORM — The platform is a gateway into and out of the community. A well designed platform is a public space that is critical to benefiting local private economic growth.

STATION — In the Minnesota climate, a warm secure waiting station is necessary to ensure the comfort of public transit users.

Figure 3.2. Transit station on the Hiawatha Lane.
Retrieved from http://northstar.typepad.com/northstar_commuter_rail/2009/08/august-8th.html

CLIENT/USER**DESCRIPTION**

LIGHT-RAIL COMMUTERS

The Transit Stop located at my site will bring public through the community. This through traffic, if encouraged to use this transit stop and explore the spaces around it, will help to deter crime in the area. In doing that, businesses will have a much better chance of long term success.

Estimated 17,300 to 24,000 riders per day by 2030 according to a 2010 Alternatives Analysis. (Hennipen, 2012)

Whether or not these riders stop at this transit station depends on what is developed around the station. Creating a unique sense of identity, specifically as an arts district, could be the draw the area needs to provide **economic growth**.

● Transit Stop

● Transit Stop at the Site

OSSEO

BROOKLYN CENTER

MAPLE GROVE   BROOKLYN PARK

PLYMOUTH

NEW HOPE   CRYSTAL

ROBBINSDALE

MINNEAPOLIS

GOLDEN VALLEY

26
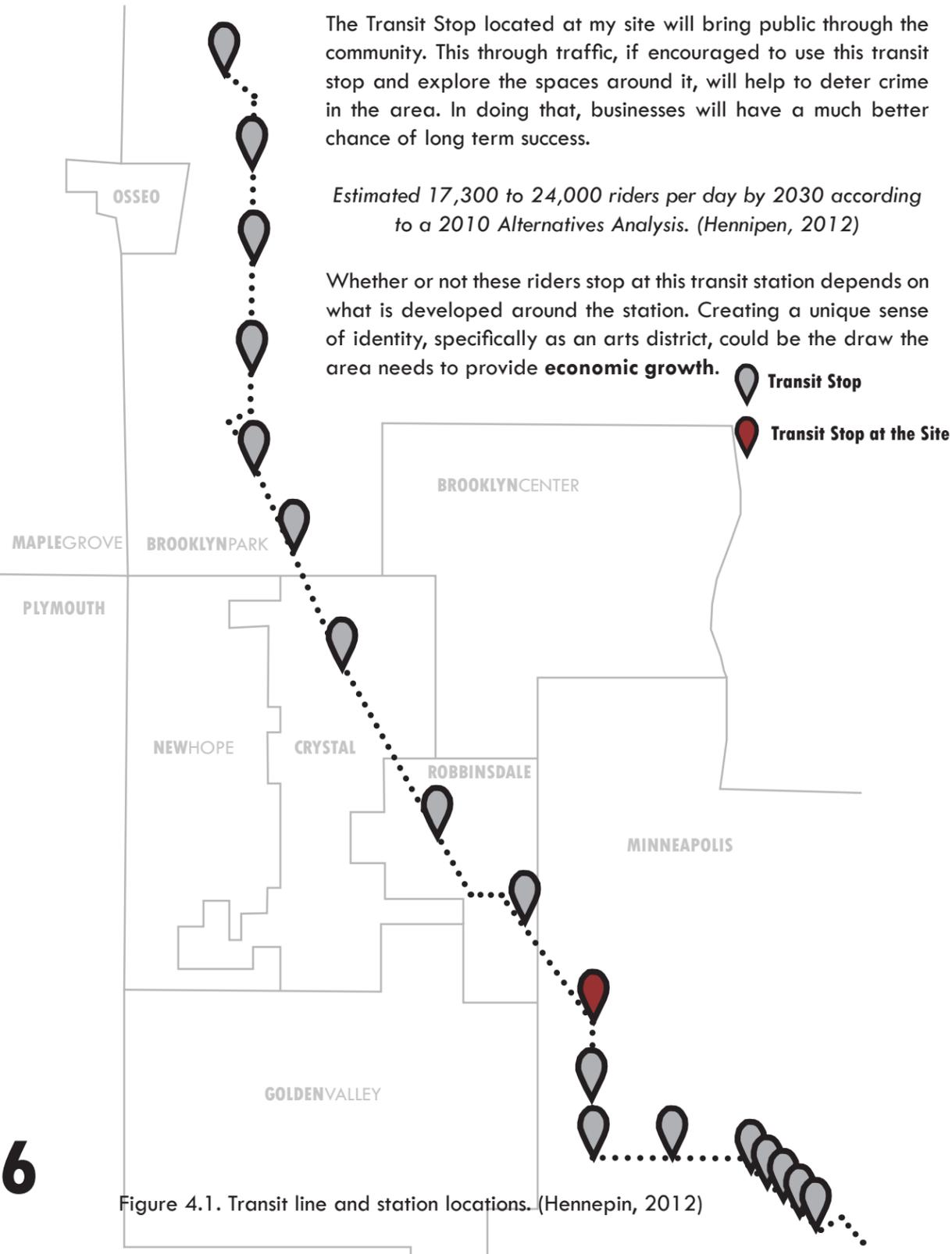
Figure 4.1. Transit line and station locations. (Hennepin, 2012)

1/2 Mile Radius Around Site Transit Stop

Figure 4.2. Neighborhoods

● **WILLARD-HAY** NEIGHBORHOOD

● **JORDAN** NEIGHBORHOOD

● **Light Rail Transit Stop at the Site**

⋯ **Light Rail Route**

NEIGHBORHOOD**RESIDENTS**

● **JORDAN** NEIGHBORHOOD residents are a major consideration to this project because they will be daily users of the site through its public spaces and businesses.

Population: 9149
- High Poverty Rates
- High Crime Rates
- Young Population

The community will benefit from the public resources added to the community through the transit line which can better connect them to education and job opportunities.

● **WILLARD-HAY** NEIGHBORHOOD residents are also a major consideration to this project because they will be daily users of the site through its public spaces.

Population: 9277

The Demographics and areas of community concern are very similar to those in the Jordan Neighborhood. Willard-Hay does have better access to large areas of public parks.

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Private Users

Transit | Transit operators

Gallery | Owner
Employees
Artist

Time Used

12am 3am 8am 10am 12pm 3pm 8pm 10pm

Transit | Light Rail Commuters
Neighborhood Residents

Gallery | Light Rail Commuters (customer)
Neighborhood Residents (customer)

Public Users

Table 1.1 Time use of spaces
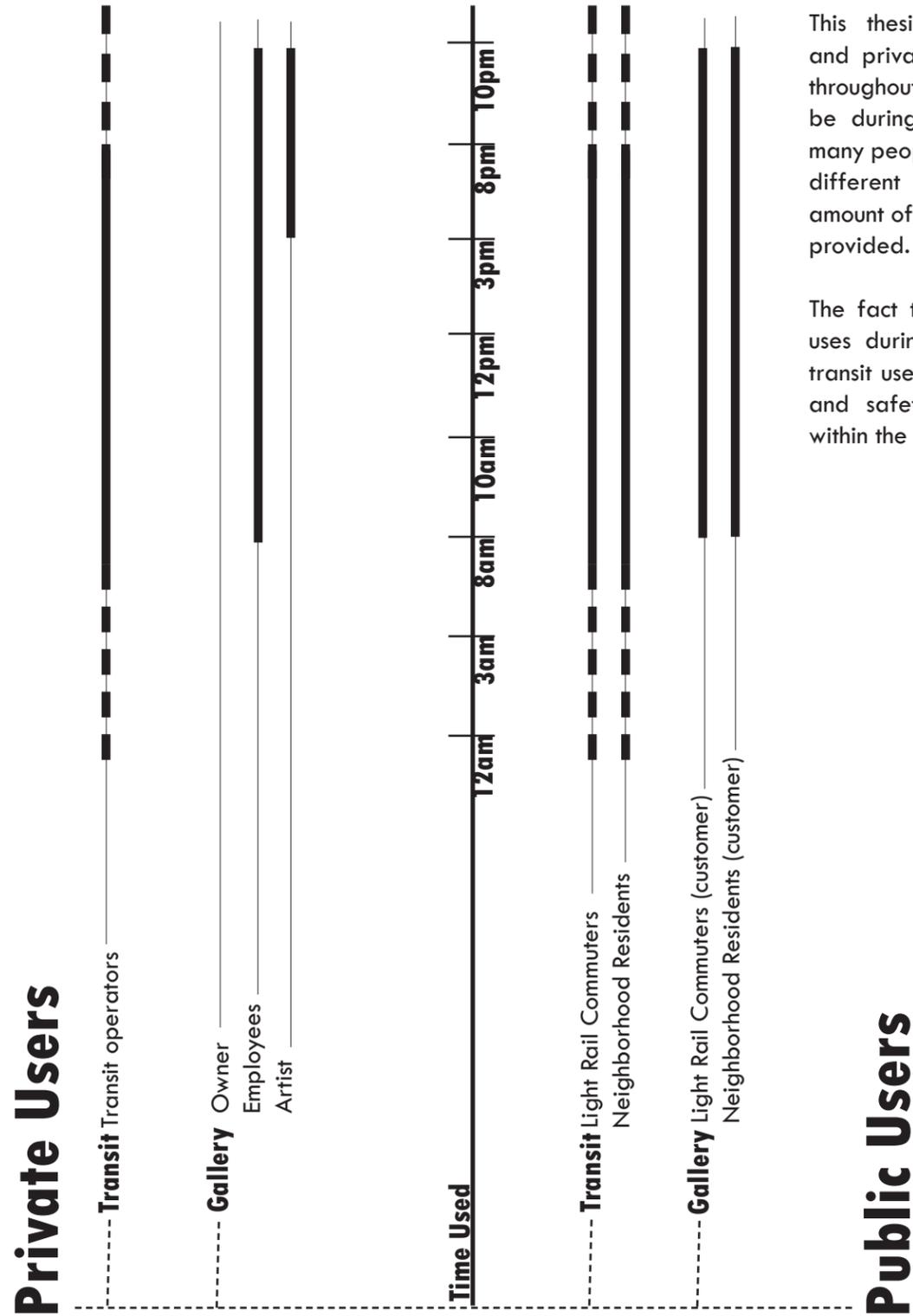
This thesis is located where public and private users will at the building throughout the day. Its busiest use will be during the day: During that time many people will use the facility and for different reasons. This means a large amount of circulation space needs to be provided.

The fact that there will be occasional uses during later hours - particularly transit users - means that good lighting and safety needs to be considered within the design.

OWNER the building will be owned by a partnership of private and public entities. Individual spaces in the galleries and housing units will be leased

USERS will include neighborhood residents, light rail commuters, gallery owner, gallery employees, artist, housing tenants, housing manager, and maintenance workers.

ISSUES the area is currently experiencing high levels of poverty and crime. These individuals need public resources to give them the opportunities to earn a livelihood. Crime also currently deters many visitors so creating a sense of safety within the site is needed to encourage visitors to stop here.

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PROJECTEMPHASIS

To improve people's quality of life and facilitate economic growth.

To mediate public and private spaces within the design.

To explore adaptability and versatility of space.

To help revitalize a declining urban neighborhood.

To focus on developing a thriving arts district.

To accomplish this all while using sustainable strategies.

Figure 5.1 Residents of Jordan Neighborhood at Day of Dignity Festival
Retrieved from http://www.startribune.com/entertainment/music/173047701.html?refer=y

PLANFORPROCEEDING

RESEARCH

Case studies will be conducted on projects that have explored different methods of combining public and private functions. I will also explore case studies specific to my building typology.

Research will be conducted for this thesis in the following areas:
Theoretical Premise/unifying idea
Project typology
Historical context
Site analysis
Programmatic requirements

DESIGNMETHODOLOGY

Design Methodology: Mixed Method
Qualitative + Quantitative

Both methods of research will be explored simultaneously in order to gather information in the most efficient way possible. They will be researched based on me theoretical premise/unifying idea. The results of my research will then be represented in both graphics and text to best understand the information I have gathered.

Qualitative
Site analysis, Personal interviews, Archival research

Quantitative
Statistics, gathered and analyzed

DOCUMENTATION

All information found will be compiled within computer files. Online documentation using microsoft onenote will allow me to access and edit the information from any computer. Websites and Online journals will be pasted into digital notebooks. Books and sketches will be scanned to compile within online database as well. Models and Parti will be photographed and placed within the database. Information found will be analyzed and reported in a word document weekly. Anyone will be able to access this research online once given the notebooks password, as well as able to view in a final digital submission.

Table 2.1

January
7
14
21
28

February
4
11
18
25

March
4 - 8   Mid Semester Thesis Reviews
11
18
25

April
1
8

Final Exhibits on Cd due to Thesis Advisors 5pm   15
Physical Exhibits due at 5th Floor 5pm   22

29

May
Cd of Final Thesis Documents Due   6
13

Column labels (top):
Documentation, Context, Conceptual, Spatial, ECS Passive, Floor Plans, Sections, Structural, ECS Active, Envelope, Materials, Context Redevelopment, Structural Redevelopment

Project Revisions
Renderings
Presentation Layout
Plotting & Model Touch Up
25 - 2 Final Thesis Review
3 Awards
10 Thesis due Repository

PREVIOUSEXPERIENCE

2nd Year

2009 Fall
Stehphen Wishcer
Tea House - Moorhead
Boat House - Minneapolis
2010 Spring
Phil Stahl
Montisorri School - Fargo

Private Residential - Fargo

3rd Year

2010 Fall
Cindy Urness
Snow Symposium Competition - Winnepeg
2nd Place
Wellness Center - Fargo
Food Cooperative - Fargo
2011 Spring
Regin Schwean

Homeless Shelter - Seattle

4th Year

2011 Fall
Don Faulkner
Highrise Comptetition- San Francisco
Honorable Mention
2012 Spring
Ron Ramsey

Residential - Agincourt

5th Year

2012 Fall
Paul Glye
Urban Development Project - Fargo

Figure 6.1. 3rd Year Homeless Shelter Model

● AWARDS

PROGRAMDOCUMENT

THESISGOALS

During my time at NDSU I have known that I would finish my masters degree by creating a thesis project of my choosing. The ability to choose the project type is both exciting and overwhelming. This ability to choose almost anything forces you to look deep and decide what is most important to you. Two goals for my thesis project have been with me since I developed an interest in architecture, and I would like my thesis to deeply reflect them.

1 The building should be sustainable. Buildings have a large impact on the environment, and designers need to include that consideration into all the projects they do, no matter how large or small.

2 The building should benefit the community it is within, and improve the lives of those who are in or around it. I believe one of the greatest aspects of design is its ability to improve lives, so my thesis will keep that idea as one of its key goals.

I want my work to reflect the knowledge I have acquired in the past 5 years I have spent at NDSU. My thesis project is the highest level of work I will have done in gaining my Masters degree. Therefore the design:

3 Should be complete and comprehensive. This includes fully developed structure, site, materials, shell, mechanical, and HVAC.

4 While the building design should include comprehension of all the elements above, it also must keep a poetic nature that appeals to the human experience.

5 This poetic nature should follow the problem statement of this thesis. How can architecture mediate the interests of private development and public good?

Since I am a 5th year preparing to enter the work force after graduation, this thesis should be delivered in a professional manner.

6 The thesis manual should research the complexities that address the problem statement, and be delivered in a comprehensive manner. Someone who truly understands complex concepts can explain them in a simple way for others to understand. I want my thesis to demonstrate my knowledge by taking complex ideas and then explaining them more simply.

7 The final graphics and model presentations should be high quality, to demonstrate the level of work I can produce in a professional work environment at the completion of my degree.

Mediating the needs of public spaces and private spaces within revitalization projects is critical to the future development of cities and communities. Ali Madanipour explains in his book *Public and Private Spaces of the City* that "Urbanism can be threatened both by those who undermine the public realm and by those who do not acknowledge the necessity of the private realm, as the two are interdependent and not mutually exclusive" (Madanipour, 2003, p.140).

Architects design these spaces in the form of buildings and their sites. The accumulation of these buildings and sites are then what create the overall city. The impact of buildings on the city shape is critical to how we live. It affects where we go, how we go about getting there, and how we feel as we do this. One of the greatest benefits of good design is its ability to improve people's lives. As Richard Florida wrote, "Ours is the century of the city. For the first time in history, more than half of the people in the world, 3.3 billion of us, live in cities" (Florida, 2012).

If we want to improve people's lives through their experiences within the built environment, the city needs to be developed with quality of life as a key factor.

Architecture is the building block of communities, and therefore architects have a huge role in the overall look and feel of a city. Since the way a city is designed has such a deep impact on our lives, the people who design them should understand the different components that create them. This thesis will explore the city as a division between public and private spaces.

Understanding the importance of both types of spaces and how they work together can help architects to design the most successful buildings for a client and produce great benefits for the community.

Design to improve lives

Functions of Public Spaces

Public spaces focus on resources that are meant to improve people's quality of life through social benefits.

They connect private spaces to one another.

Streets and sidewalks are considered a major part of these public spaces. Without them travel from home to work to the store would be near to impossible. Because of our current dependency on vehicles, many cities dedicate up to half of their space for vehicular travel and parking (Madanipour, 2003). On top of that, we currently lay out cities around the movement of vehicles.

They provide services, like transportation.

Public transit is part of public spaces. These include transit stations and subway systems.

They create a sense of identity for a community.

Kevin Lynch wrote, "As nodes and landmarks, public spaces became a means with which to navigate in the city" (Lynch, 1960). Many monuments, sports stadiums, and parks are public spaces. Developing these make an area unique from others. This uniqueness gives a sense of identity to the community, which in turn can make it a destination point and provide a sense of pride to locals.

Finally, they are spaces for people to connect with other people.

Historically, the public sphere was a place for people to meet outside of their households to interact, learn, govern, and do business (Madanipour, 2003).

Private spaces have different functions than public ones. They provide resources at the discretion of the individual and often improve quality of life through economic growth.

These spaces are created by the individual, not the community. They include residential property and business properties.

Although these two types of spaces function differently, public and private realms of the city have a symbiotic relationship. This means that they depend on one another for survival.

Well-designed public spaces encourage the development of private spaces. Madanipour explains, "...Major public sector investment in enhancing the quality of the public realm will be a pre-cursor to building confidence in the private sector and the development of the city's tourism economy and to the attraction of private sector investment in property development activity" (Madanipour, 224).

In return, private spaces are critical to the success of public spaces. They facilitate much of the economic growth in modern society. Most businesses are facilitated in private space. Economic growth is critical to development because physical growth cannot occur without the finances to pay for it.

The boundaries between public and private spaces are what determines the way the two types of spaces function together.

"the boundaries that separate the two realms are the most visible manifestation of this division of social life. Architectural and geographical articulation of the boundary is thus the embodiment of a divide, the signifiers of social organization" (Walljasper, 2010).

Functions of Private Spaces

Relationship between Public and Private Spaces

Boundaries between spaces

These boundaries set up social organization and also subdivide space, thus preventing the intrusion of one type of space into another. For example, boundaries are what keep people in the public area of a street from entering the private space of a home. This is important for creating a sense of safety and individualism.

Although separation of types of space is important, the connection between public and private is also important, so that interaction of space is still encouraged and vitality is generated in urban communities.

The front porch is an example of a boundary that creates interaction between public and private spaces, encouraging social interaction and vitality of space.

Figure 7.1 Front porch image retrieved from http://wamplerhouse.com/the-inn/history/

RESEARCHRESULTS

Even though public and private spaces are essential to one another, private spaces have been given more importance in the modern society than public spaces. There are many reasons for this, but mainly it comes down to our desperate attempts of creating economic growth. Susan Feinstain believes, "Increasingly, urban regimes have focused narrowly on economic growth as their objective, essentially claiming that growth-promoting policies result in the greatest good for the greatest number" (Feinstain, 2011, p. 15).

Even when we develop public spaces, most are seen as a way to indirectly improve the economy. Feinstain further explains, "Even the provision of amenities such as parks or cultural facilities is rationalized by their potential to raise property values and attract businesses and tourists" (Feinstain, 2011, p. 17).

Cities find this especially important to do now because they are competing against other cities for resources. Technology advances mean that we are now living in a competitive global market.

However when we begin to develop mostly private spaces, the city is being developed by a specific demographic - those who have enough income to finance these projects. This can leave those who are not as financially well of with less of the resources they need. In this thesis, the demographics around the site are at poverty level, so more public space than what seems to be the current trend needs to be incorperated.

Current Trends

Current Trends

Societies used to rely heavily on public spaces for their daily needs. Today they no longer serve the same purposes and their importance can be overlooked. In his book, Walljasper explains, "In the past, people had to use the streets, squares, markets and parks of the city regardless of these place's quality and attractiveness" (Walljasper, 2010).

There are many things that have recently added to the sepertion of interaction between private and public spaces. A few of these include the automobile, suburban lifestyles, and private yards. People no longer need to rely on public spaces as heavily because technology has made it so that we can access what we need from the privacy of our own home. What this means designers - is that in order for public spaces to draw people to them, they need to be interesting and inviting. Public spaces need to be reinvented and offer what we cannot find in our private yards (Walljasper, 2010).

This is especially important now because people lack daily interactions with each other. These interactions are what give spaces a sense of vitality and people a sense of belonging to their community.

If our goal is to revitilize spaces and communities then public spaces need to be present, engaging, and foster interaction.

The connections between public and private spaces are important. Therefore, vacant, unused areas have a destructive effect on our communities. For this reason, developing on unused space is critical to revitalization. It re-establishes connections between spaces and people.

This is not to say we should fill up all open spaces with buildings, because open space has its purpose and benefits to communities. What we need is to fill the spaces that Roger Trancik defines as lost spaces. He explains in his book *Finding Lost Space* that, "Generally speaking, lost spaces are the undesirable urban areas that are in need of redesign – antispaces, making no positive contribution to the surroundings or users" (Trancik, 1986, p. 120).

When there are vacant "lost" spaces in a city, it disrupts this symbiotic relationship between public and private which leads to a multitude of problems.

So how do we develop infill within a city keeping in mind the important balance between private and public spaces?

A challenge that occurs when developing to encourage public and private spaces to work well together is that urban spaces are already heavily developed. There may be only one site to accommodate both types of spaces.

Another challenge in cultivating a relationship between public and private spaces in urban settings is that most sites are owned separately and by different businesses or organizations. Although this is critical to the way our economy works, in city planning it can lead to fragmentation in communities.

The fact that there are many buildings already surrounding a site in an urban area also means that one good design can create a chain reaction that improves an entire community.

Urban Infill

Challenges

Opportunities

An example of this can be seen in the highline in New York City. An old abandoned site was developed as a public space, and due to its success, all the areas around it began to thrive. This improved the economy and created spaces people enjoyed being in, thus improving their quality of life. The City of New York published an article that claimed "The combination of the rezoning to public and the park has helped lead to $2 billion in private investment, 12,000 jobs, 2,558 new residential units, 1,000 hotel rooms, more than 423,000 square feet of new office space and 85,000 square feet of new art gallery space" (City of New York, 2012).

Figure 7.2. The Highline - New York City - Retrieved from:
http://www.post-gazette.com/stories/life/garden/great-garden-destination-the-high-line-in-nyc-656404/

As we look to develop through urban infill, we need to remember that in order to be successful there needs to be a good relationship between public and private spaces that we create.

The importance of both private and public sectors is clear. Urban revitalization needs to mediate the interests of both for the future of our communities to be successful.

Functionally, we can see how public and private spaces can - and historically have - fit together. These spaces also have a more abstract quality, and that's how they make you feel. Whether we see a space as being public or private directly affects how we feel in and about that space.

Private space can give a feeling of exclusivity, control, and safety. It can also create a sense of isolation.

Private space can be directly related to personal space, which is the separation of individual to individual, or even indivdual to society. This amount of space will vary based on culture.

For example, in America we tend to need more personal space when talking to another indivudal than in most asian countries. "This personal distance is not due to body odor or bad breath, but because closeness lends a sense of intimacy that is at odds with their relationship to the other individual" (Kenny, 2012, para. 3).

Personal space, based on cultural norms, is one of the most basic forms of private space. The unwelcome intrusion on it can be uncomfortable and even threatening. However when it is welcome, a feeling of connection to other people is often established.

When in public spaces we feel a sense of commrodery, of belonging to a community. "In social psychology, the need to belong is an intrinsic motivation to affiliate with others and be socially accepted. This need plays a role in a number of social phenomena such as self-presentation and social comparison" (Cherry, 2012, p. 22).

...And how does that make you feel?
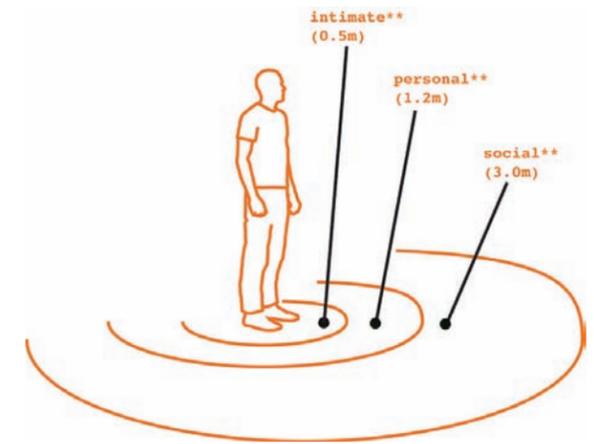
Figure 7.3. American Personal Space Diagram
Retrieved from http://www.almostsavvy.com/2009/04/06/is-there-such-a-thing-as-virtual-personal-space/

Much like the acceptence of boundary changes between indivduals who are creating a more intimate relationship, the boundaries around a building could be adaptable to change with the communities relationship to it.

RESEARCHRESULTS

SUMMARY

Mediating the needs of public spaces and private spaces within revitalization projects is critical to the future development of cities and communities. Public spaces focus on resources that are meant to improve people's quality of life through social benefits. Private spaces provide resources at the discretion of the individual and often improve quality of life through economic growth.

Although these two types of spaces function differently, public and private realms of the city have a symbiotic relationship.

Well-designed public spaces encourage the development of private spaces. Public spaces and resources can include transportaion options, community gathering spaces, and better lighting and safety conditions. All of these things bring more people through an area, which can stimulate business development in the private sector.

In return, private spaces are critical to the success of public spaces. They add economic prosperity to the community which is needed to upkeep private spaces.

The boundaries between public and private spaces are what determines the way the two types of spaces function together. It is a form of social organization and also prevents one type of space from invading the other.

Boundaries that are impermeable - such as a solid wall against a sidewalk - make interactions between private and public spaces difficult.

Boundaries that are more permeable - such as as front porch - offer a transitionary space to promote interaction between private and public spaces. In most cases for an urban envrionment this kind of boundary is the best choice.

Currently, private spaces are being developed more extensively than public ones, because they have more financial return. Our society is one that places a very high value on economic concerns. The problem with too much private space is that it can create a certain degree of social injustice.

Private and public spaces also have psychological effects on individuals and communities. Private spaces can feel safe and intimate, but they can also feel isolating. Public spaces on the other hand can make an individual feel a sense of belonging to community, but if designed poorly can make an individual feel on display and uncomfortable. If we look at personal space diagrams we can see the cultural significances of these types of space.

The public/private spacial needs of the individual changes as the relationship between individuals changes. These changing relationships can be applied to the built environment. As the community's relationship to the building changes, the boundaries between private and public space can change. By doing this we can optimize the benefits public space and private space have on each other, and create a more vibrant city.

PLATFORM OF THE ARTS & CREATIVITY
PITAGORAS ARQUITECTOS
GUIMARAES, PORTUGAL

Figure 8.1. Platform of Arts and Creativity in Guimaraes, image courtesy Joao Morgado
Retrieved from http://plusmood.com/2012/07/platform-of-arts-and-creativity-in-guimaraes-pitagoras-arquitectos/

The Platform of the Arts & Creativity in Guimares, designed by Pitagoras Arquitectos was intended to be a transformative space within the context of the community.

The block the building is situated on was mostly unused. This large space was left by what was once a marble processing industry. The architects described the interior space of the block as "uncharacterized." Since it had no set purpose or "character" people had no reason to enter and use the space.

The designers aimed to transform the space into something much more multipurpose. It needed to include: artistic, economic, cultural and social activities. It also "allowed for the physical and functional reintegration into the urban fabric, to become a reality and so, to recover one key area of the city space" (International, 2012, para. 3).

Heirarchy
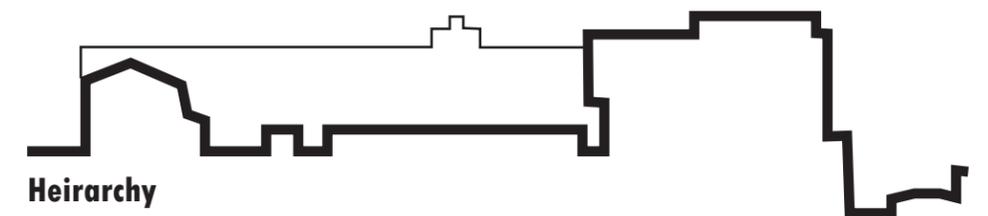
◉CASESTUDY

PLATFORM OF THE ARTS & CREATIVITY

PERFIL Y2

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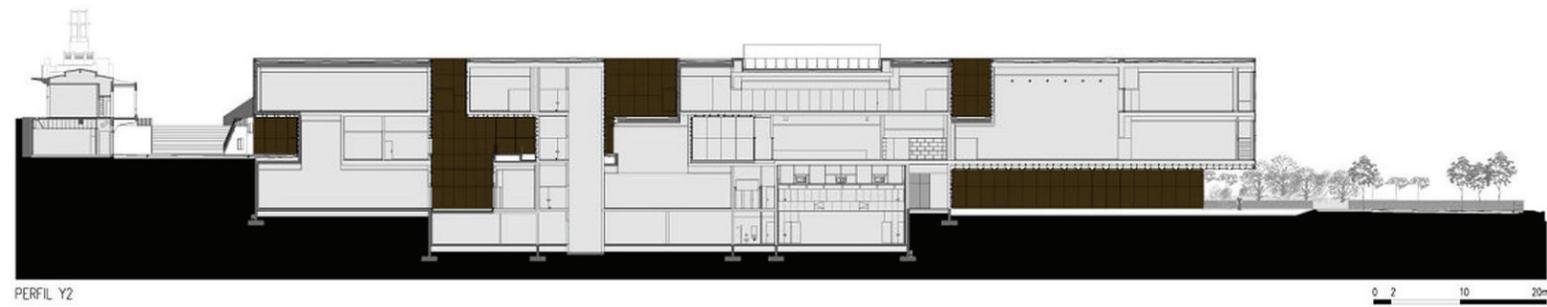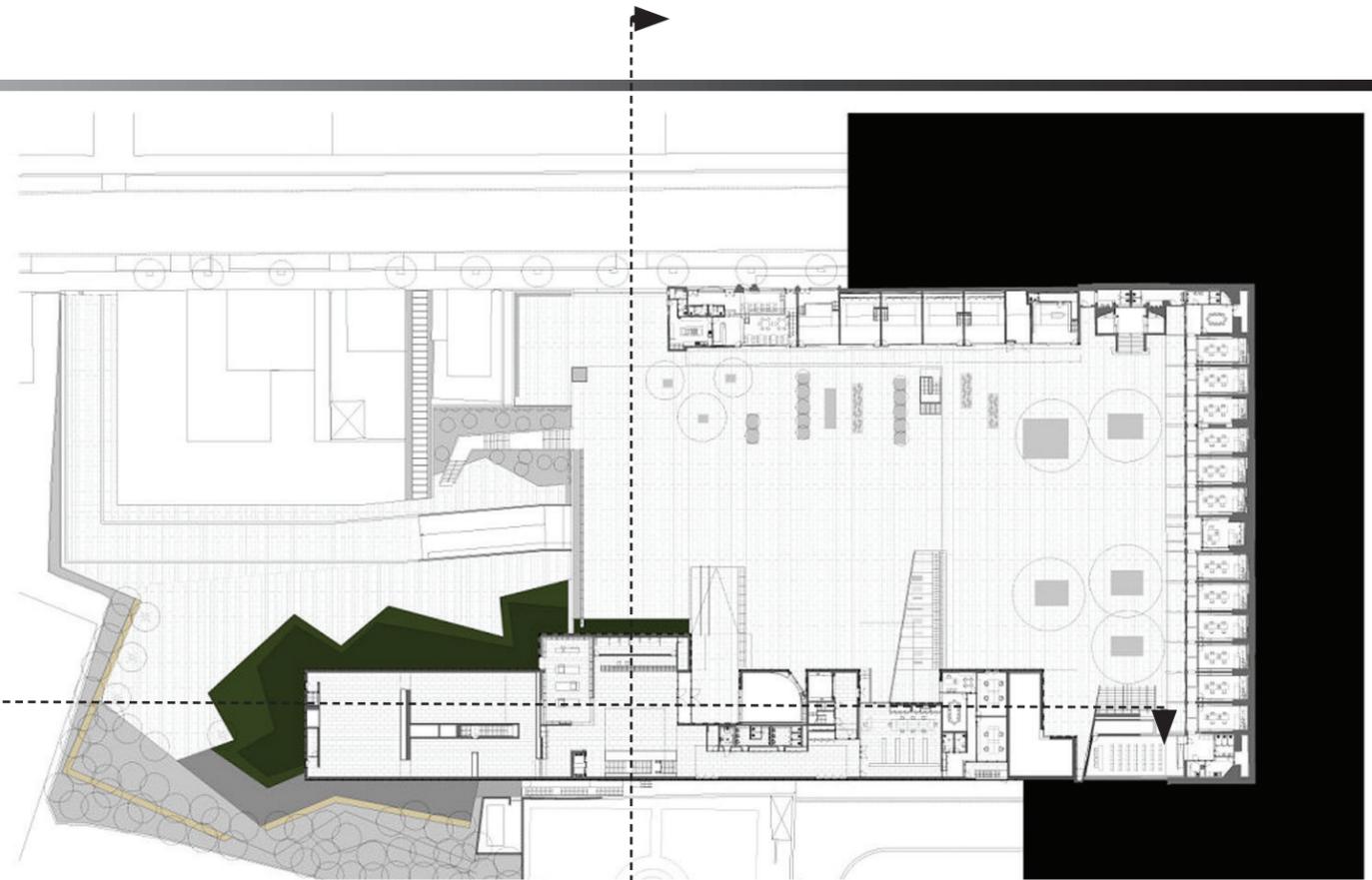
SECTION 1

FIRST FLOOR
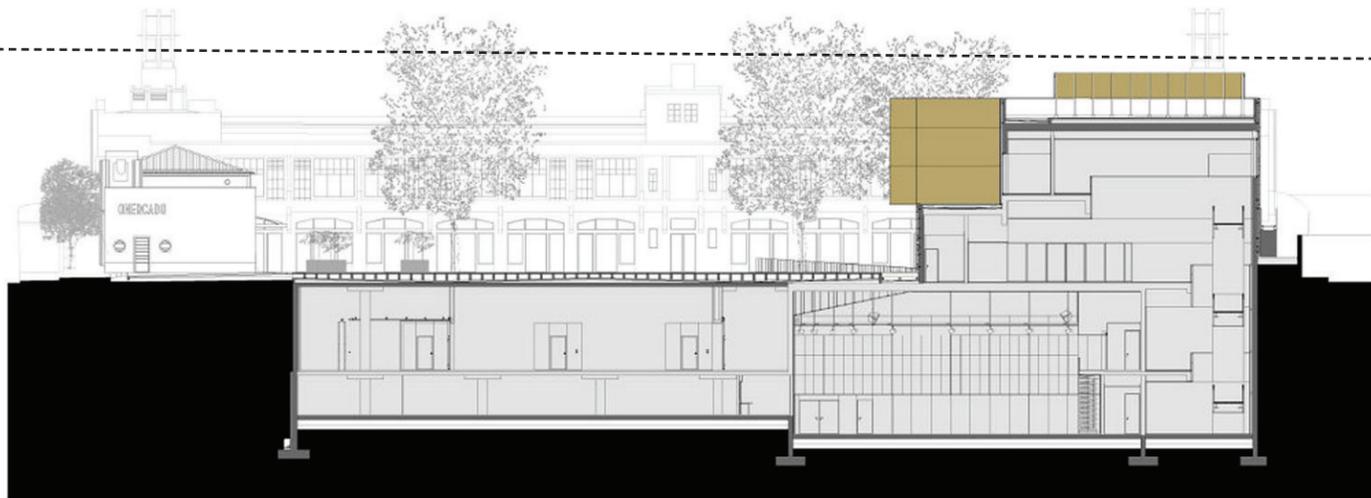
SECTION 2

The section shows large amounts of underground space. This works ideally for galleries that need to carefully regulate lighting.

STRUCTURE

PLATFORM OF THE ARTS & CREATIVITY

The program consisted of many arts related spaces:

- Permanent Collection Space

- Temporary Exhibition Area

- Space for Performances and Shows

- Creative Labs - (business support offices) for the reception and installation of activities related to creative industries, allowing the development of business projects.

- Workshops

The architects explained the function of these spaces in an article, "When interpreting the program, we aimed to allow for the possibility of each one of its components to function independently and simultaneously, creating accesses to each of the various services and support areas, as well as to the outdoor square and garden" (International, 2012, para. 5).

BASEMENT

BASEMENT

FIRST FLOOR

FIRST FLOOR

SECOND FLOOR

SECOND FLOOR
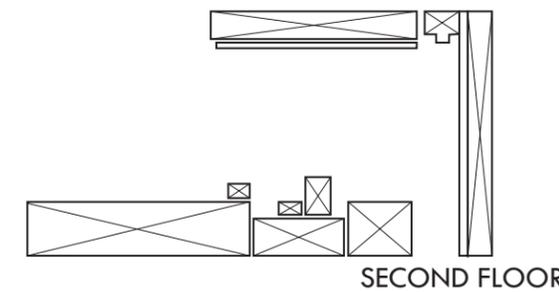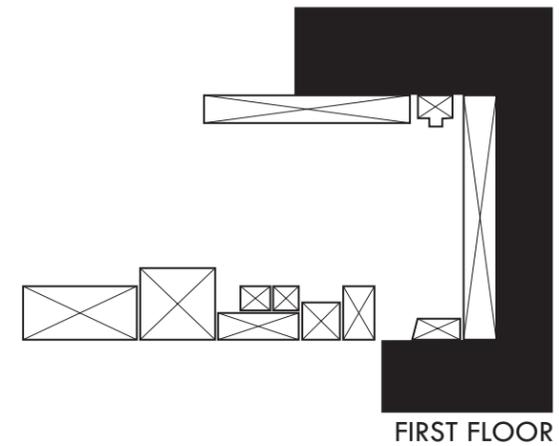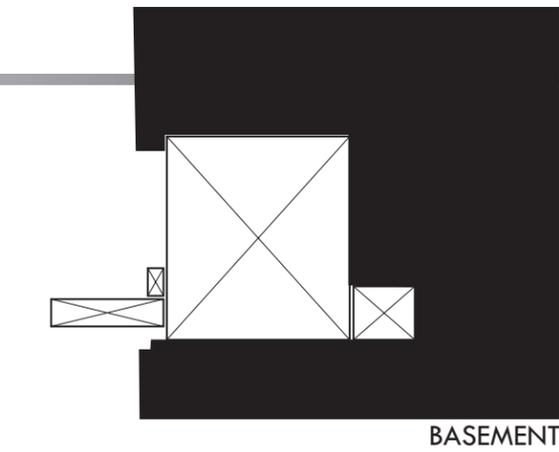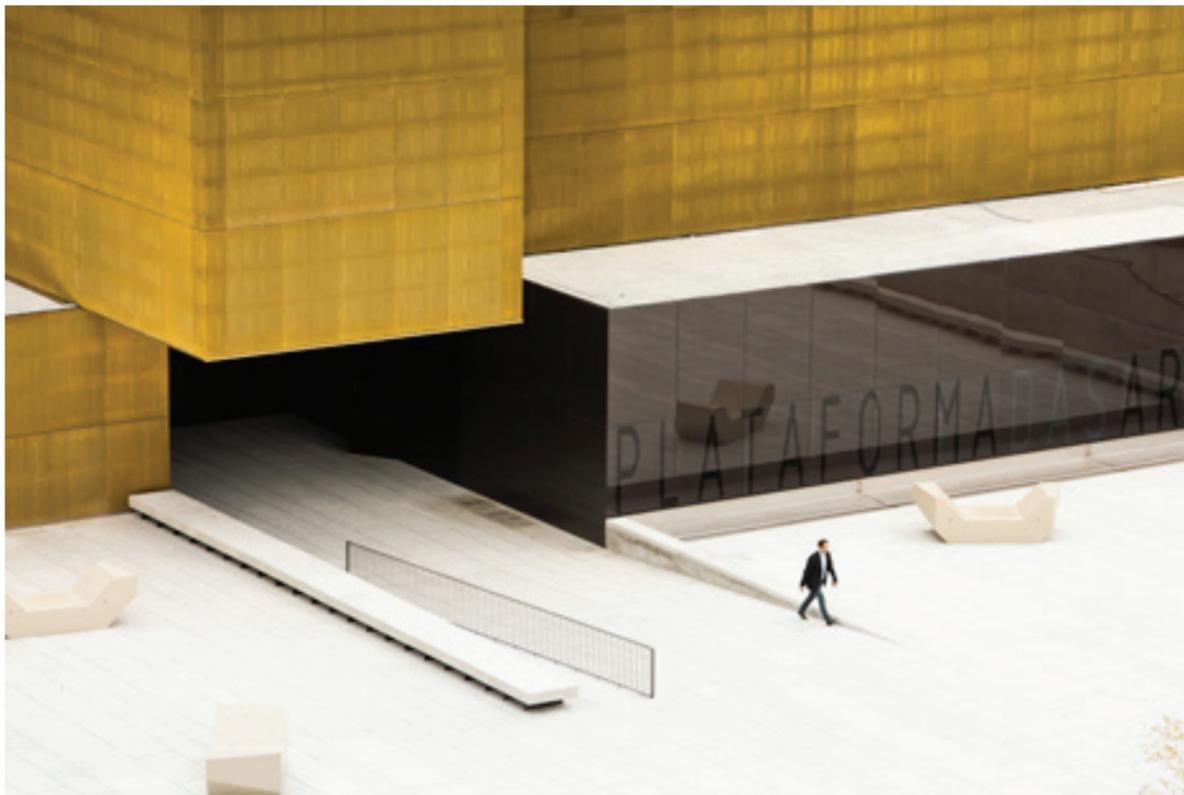
GEOMETRY

The building is formed by many long rectangular spaces. These allow for access from any of the rooms to the central outdoor plaza space.
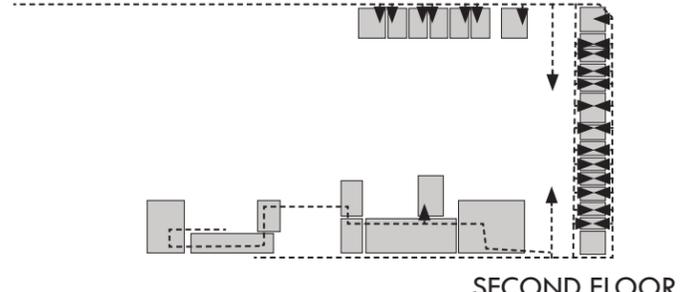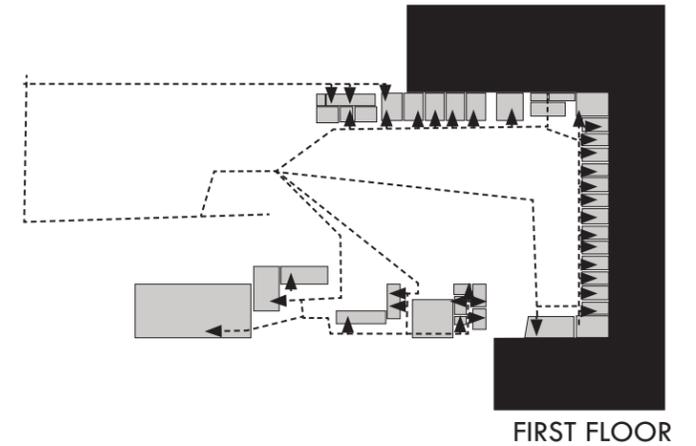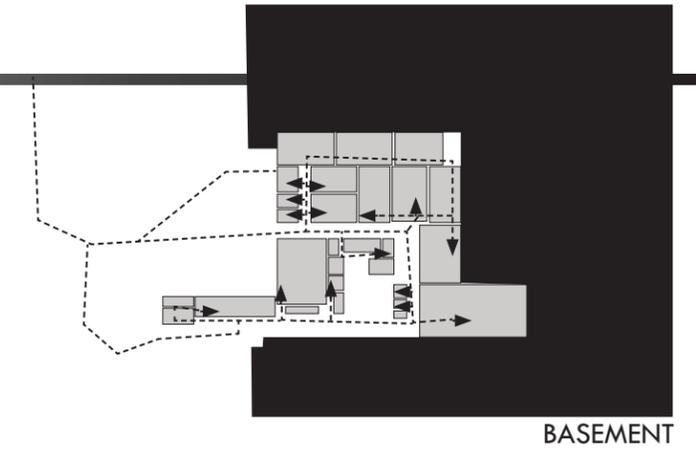
CIRCULATION

Circulation in the basement moves through a series of rooms. This works ideally for an art gallery - where rooms filled with art become circulation. Movement through the first and second floor are focused around the central outdoor public plaza.

59

Figure 8.2. Platform of Arts and Creativity in Guimaraes, image courtesy Joao Morgado
Retrieved from http://plusmood.com/2012/07/platform-of-arts-and-creativity-in-guimaraes-pitagoras-arquitectos/

## EXHIBITION HALL
LINERAS ARQUITECTOS
BERTAMIRANS, SPAIN

Each space can have multiple uses, ensuring activity and vitality at many different times. For example, the central space has the purpose of an exhibition hall, but also includes storage and administration.

The main use is clear, but the space works like an open-air auditorium, which they hoped would facilitate many different uses. "To sum up, it is a dynamic space: an activity generator" (Salgada, 2012, para. 4).

The building also demonstrates considerations of sustainability. Thermal massing is used to help heat the facility and permeable paving is used throughout the site to help with water runoff.

Figure 9.1. The Exhibition Hall, image courtesy of Santoz-Diez
Retrieved from http://www.archdaily.com/238423

Heirarchy

Massing

Natural Daylighting

Plan to Section
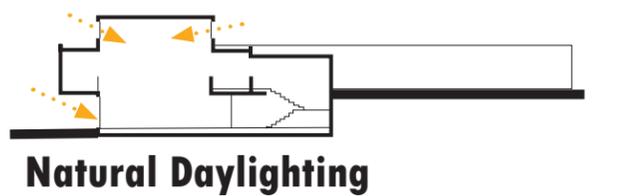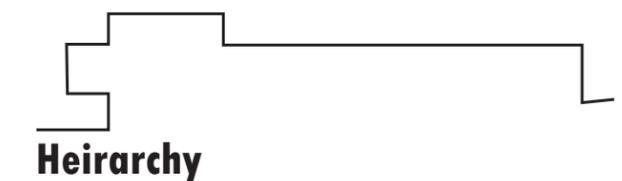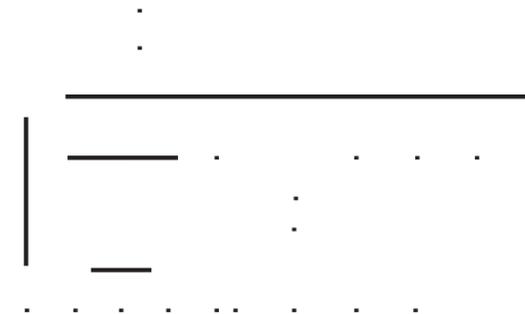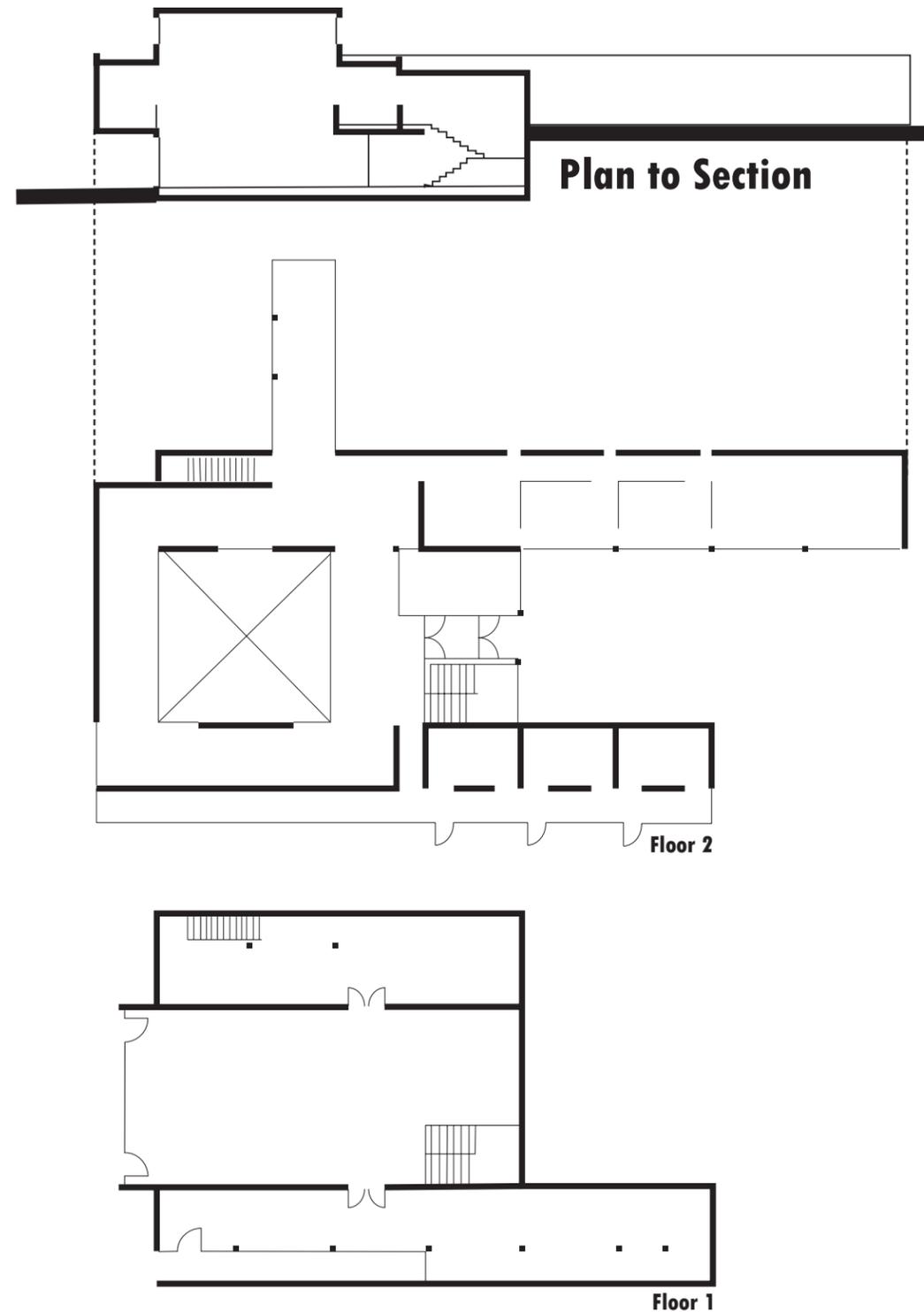
Floor 2

Floor 1

Structure

The Building structure includes loadbearing walls and columns. Columns are ideal to create open floor plans.
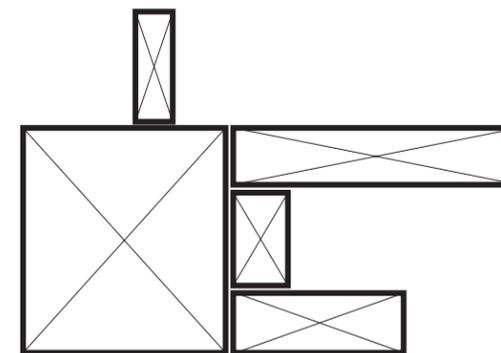
Geometry

The building's geometry is very square and rectangular. The long rectangular spaces allow for great natural lighting into many spaces, however it also requires long hallways which can only function as circulation.
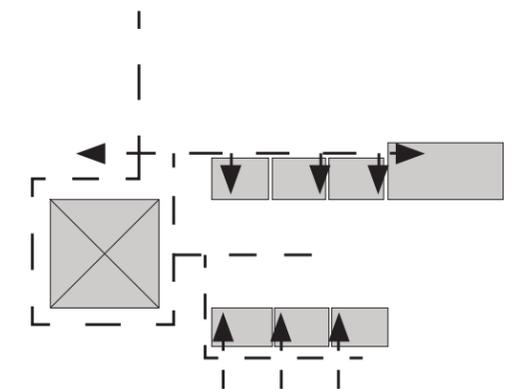
Circulation

Circulation is oriented around the exhibit space of the building, and then branches off to the office spaces of the building. Initial entries into the building focus views to the gallery space, clearly revealing the importance of that space.

CASESTUDY

YAMAKAWA RATTAN SHOWROOM
SIDHARTA ARCHITECT
JAKARTA, INDONESIA

Figure 10.1. Yamakawa Rattan Showroom in Jakarta, image courtesy Sidharta Architect
Retrieved from http://www.archdaily.com/209072

EXPERIENCING PRODUCTS IN PUBLIC AND PRIVATE SPACES

The main concept of the design of the YAMAKAWA Rattan showroom by Sidharta Architect is to let people experience the product in a different way (Sidharta, 2012).

The first floor is designed to act and feel like a gallery space. The products the company creates are displayed like pieces of art.

The small second floor contains the restrooms and office spaces. These spaces are located towards the back of the building an not displayed through the large front windows.

The third floor also displays the company's products but it's design offers a different way to experience the products. Where the first floor has the feel of a public art gallery, the third floor feels like a private living or dining room. Food and beverage is served up here.

Natural Daylighting

CASESTUDY
YAMAKAWA RATTAN SHOWROOM

Plan to Section

Floor 3

Floor 2

Floor 1
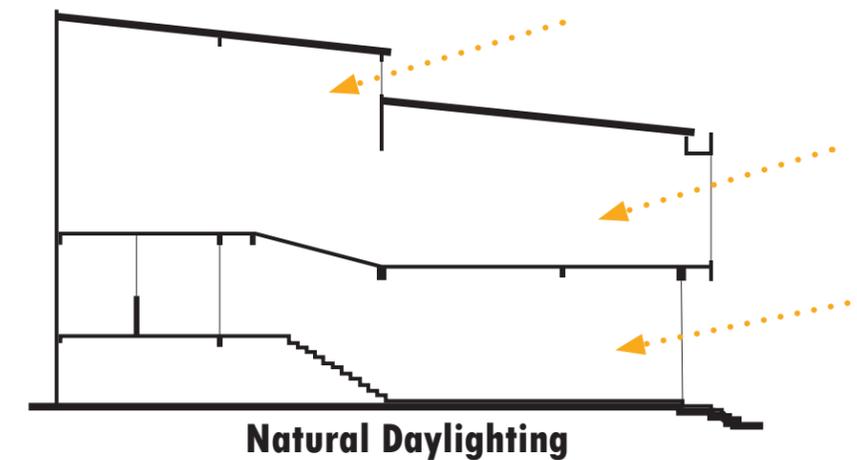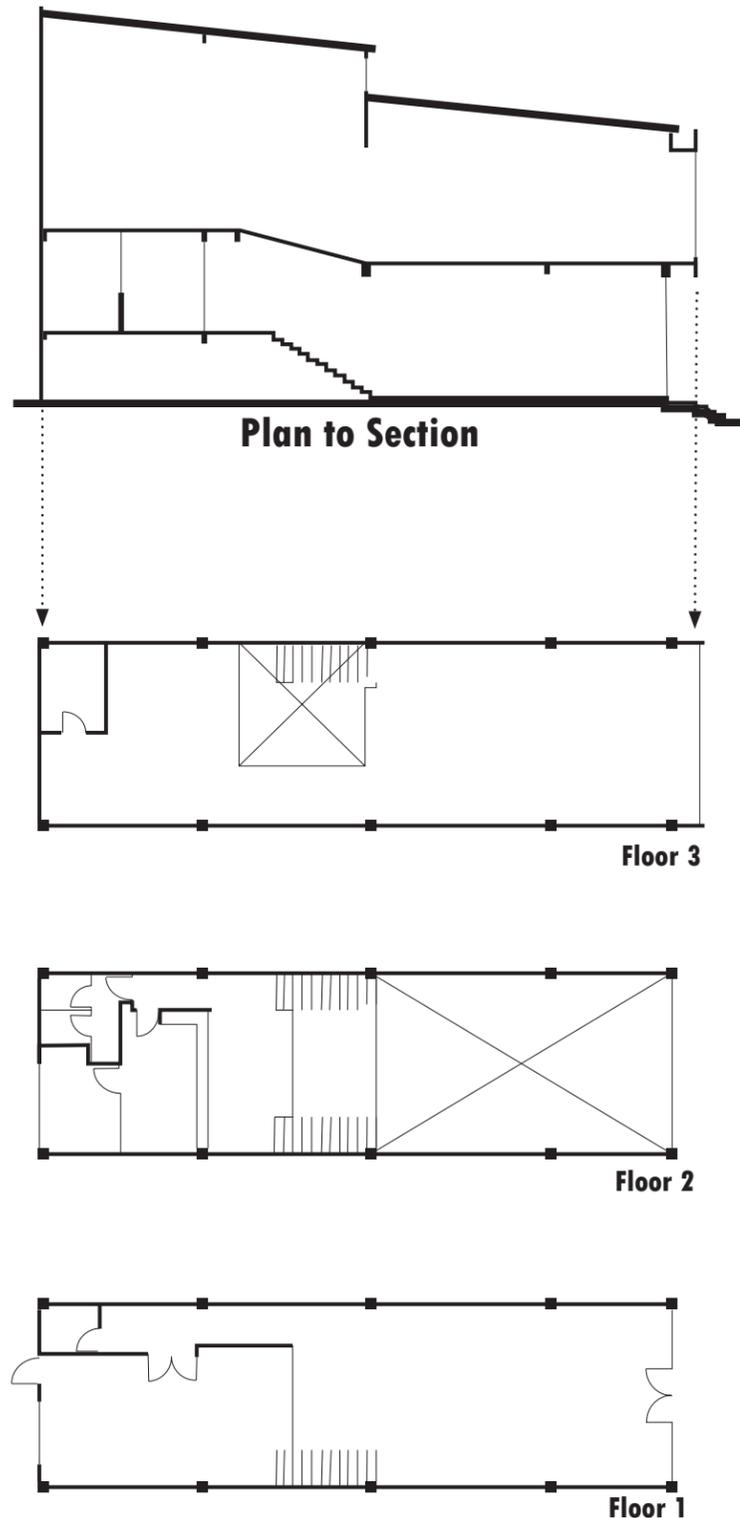
Structure

Columns along the exterior of the building provide the majority of the structural support. This allows the interior spaces to be open and flexible.
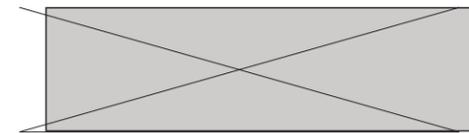
Geometry

The building geometry is a simple rectangle. This works well in its site location of an urban environment - where it needs to be easily placed in close proximity to other structures.
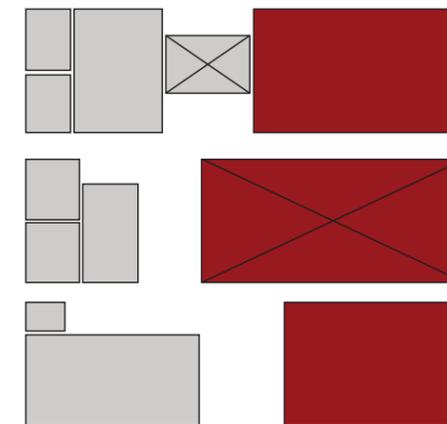
Heirarchy

The spaces show clear preference to the spaces meant to display to the public. They are the largest spaces in the building, and they are located at the front of the store. This gives them the best natural lighting, and they are the spaces that will be seen from the street.

The materials and textures inside were kept very simple to make the products the main attraction of the space. There is a prevalent use of cement, brick, and wood.

In this building we see the blur of private and public in the way people are meant to experience the space. The whole building has a mostly public function in displaying products to sell. The first floor displays them in a way that feels very public, and the third floor displays the products in a setting that feels more private.
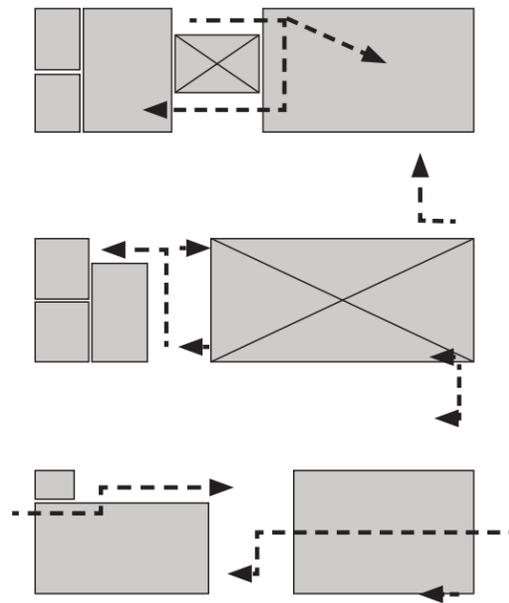
Circulation

Circulation occurs through the main rooms of the building. There are no hallways which makes the plan very efficient. It is also ideal for keeping circulation through the spaces where items will be displayed.

STOREFRONT FOR ART AND ARCHITECTURE
ARCHITECT STEVEN HALL
NEW YORK, UNITED STATES

Making a Private Space Public through deconstructing a building Facade.

Storefront for Art and Architecture is a nonprofit organization that is all about art and architecture. Storefront's goal is to increase awareness of and interest in contemporary design.

The Storefront for Art and Architecture is located at the intersection of Chinatown, Little Italy and SOHO.

The gallery space is very small, and most of the artwork would need to be hung on the long exterior wall.

On the company's website writer Bernstein explained, "Acconci and Holl challenged this symbolic border [the building facade] which underlines the exclusivity of the art world, where only those on the inside belong" (Bernstein, 2008, para. 8).

The mission of Storefront for Art and Architecture is exploring vital issues in art and architecture with the intent of increasing awareness of and interest in contemporary design. Creating awareness means breaking away from the feeling of exclusivity, and making what once felt private to feel more public.

The architects did this by breaking up the façade and creating a series of swiveling wall pieces.

This results in an adaptability of boundary. If the walls are opened, the sidewalk and gallery space can function together. It brings the public into the more private space and encourages interaction.

Figure 11.1. Storefront for Art and Architecture, image courtesy Paul Warchol
Retrieved from http://www.stevenholl.com/project-detail.php?id=24

CASESTUDY

MUSH RESIDENCE
STUDIO 010 ARCHITECTS
LOS ANGELOS, UNITED STATES

**Making a private residence a public art display,
by creating views into the building.**

This building is a single family home located in Los Angelos. It is only two blocks away from business and retail areas.

It was an infill project, with a nursery located at the back. Private functions were set back away from the street and more public ones towards the street.

The owners of the building have a lifestyle that is focused on the arts. They collect art, create art, and own an art gallery. Programmatically they needed residential spaces, work spaces to create art, and areas to entertain for personal and business reasons.

The architects wrote, "In addition to serving as the circulation pattern for the house, the movement sequence is also a continuous linear art display space simultaneously mediating between art viewing and choreographed outwardly micro (site) to macro (urban) views" (Studio, 2010, para. 5).

The materials they used for these circulation spaces were structural glazing framed with lpe wood. High performance glass protected the artwork. As far as sustainability went, the architects used prevailing winds to facilitate "Cross ventilation for cooling and hydronic radiant system for heating" (Studio, 2010, para. 5).

Figure 12.1. Mush Residence, image courtesy Paul Warchol
Retrieved from http://www.stevenholl.com/project-detail.php?id=24
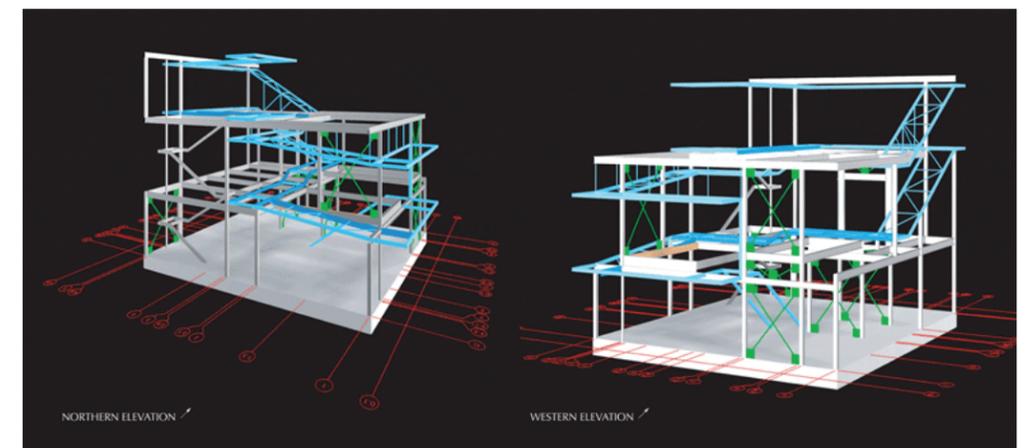
Figure 12.2. Building Skeleton
Retrieved from http://www.stevenholl.com/project-detail.php?id=24

PERSONAL SPACE PROTECTOR
NATHAN DESTRO
PICTURED IN: JOHANNESBURG, SOUTH AFRICA

Creating a physical boundary between personal "private" space and public space, where it was once only implied.

This public art piece was created to explore the idea of personal space in crowded urban settings. In reality it had the opposite effect from establishing personal space. The piece is a large circular pipe, that an individual wears around there waist to keep people at a distance.

Although physically the art piece accomplished its goal of keeping people out of their personal space, it also was so unique that it became something that drew attention from the public. Its original purpose was to keep people away, but it ultimately drew people to it.

Szabla wrote an article about Nathan's piece of art, comparing it to a Japanese art form, "Chindgu, the Japanese art of inventing ingenious everyday gadgets that, on the face of it, seem like an ideal solution to a particular problem. What distinguishes chindgu is this twist: anyone actually attempting to use one of these inventions would find [they cause] so many new problems, or such significant social embarrassment, that [they] effectively [have] no utility whatsoever. As strange as they may seem, chindgu devices can help illustrate social or technical paradoxes" (Szabla, 2010, para. 2).

Figure 13.1. Personal Space Protector, image courtesy Christo Doherty
http://www.urbanphoto.net/blog/2010/06/15/the-art-of-personal-space/

CASESTUDIES

Although these case studies are all unique from one another, I found through this research a commonality between them all. That was the fact that all the buildings seeked to reach out to the community and create an experience for the occupants and those who were passing by.

- They all seek to blur the lines between spaces using different strategies and programs.

- They all have addressed a connection between public/ private spaces with an emphasis on the arts.

One of the unique aspects to art based spaces is that they have the ability to draw people in a way that not many others do. They invite the individual to not only enter a space, but to stay and observe, perhaps even be inspired to join in with the community.

The Platform of the Arts & Creativity is the largest of all the case studies I researched. It was very similar to my thesis in that it was on an under utilized piece of land and sought to emerge back as a vital component to the community. It's goal was to create art based spaces that could combine or detach based on the current functions needed on the site.

The Exhibition Hall aims to generate activity through its open space. Its materiality and shape shows clear indications of sustainable intent.

The Yamakawa Rattan Showroom demonstrates that the experience within a public building type can evoke the feelings of private spaces. It does so through creating what they call a "living room" feeling on the third floor for people to enjoy the products.

The storefront for art and architecture's facade is adaptable to change what some would consider a private (exclusive) realm of art galleries to a public space for all to enjoy.

The Mush Residence used a residential typology but visually becomes a gallery to those passing the building. The private spaces of a home can be adapted easily to become public through visual displays to the street.

The most abstract case study, the Personal Space Protector, breaks down barriers in a more psychological way. By creating art that emphasizes the often only implied boundary of space division we can step beyond that boundary and promote social interaction.

WESTBROADWAY - THE BEGINNINGS

The Development of this thesis was heavily site driven. That is, the site and the community it is located within drove the typology and purpose to the research, goals, and will ultimately shape the design.

This research will cover two things:

1 The History of North Minneapolis

2 The History of Public and Private Spaces in Urban settings

"Underneath the North Minneapolis that grabs headlines — the neighborhoods dealing with big-city problems — there is a community that, for decades and through generations, had the feel of something more simple" (Goldberg, 2007, p. 2).

West Broadway was originally established by merchants, skilled trades-people and educators. It was the business district and cultural district of North Minneapolis.

A previous resident of North Minneapolis, Reva Rosenbloom, testified, "And that's where everybody did everything. They didn't go downtown. We didn't have shopping malls" (Goldberg, 2007, p. 2).

During this time across America, Public and Private spaces were located in direct contact with each other. In urban settings people lived, worked, and played within the same few blocks, and this relationship of spaces created vibrant city centers.

1900's
"And that's where everybody did everything."

The state's largest population of Jewish residents lived in North Minneapolis at the time of its establishment. Racism influenced certain neighborhood developments and North Minneapolis was one of the areas where people with Jewish and African ancestry could buy property. This created a rich cultural pride in the area.

1940's
"White Flight"

However, these populations started to shift after World War II. The large Jewish community began to move towards the suburbs and start families where they could build larger homes on larger pieces of land. Federal loan programs prevented African-Americans from being able to move out towards the suburbs. Historically many have called this "White Flight" and it occurred in many large cities across the country. This began a dramatic demographic change in the community.

Highway construction was a leading contributor. People in the suburbs could easily commute into the city, and therefore live much further away from the place where they worked. Eventually many businesses started to move out towards the suburbs as well.

Figure 14.1 Highways created separation between where we work and live. retrieved from http://cbskyky.wordpress.com/2011/07/26/for-your-entertainment-some-driving-stats/

"Many people who moved to the Northside found opportunity, but as businesses kept moving to the rapidly growing suburbs, an economically disadvantaged group of residents, predominantly African American, were further marginalized. With few options for public transportation, they found themselves isolated from employers. (Goldberg, 2007, p. 3)"

Separation from employment opportunities and the lack of public resources led to deep set poverty. And in the years to come this area grew to have one of the largest percentages of people living in poverty in the state.

The frustrations of this racial inequality lead to a riot in north Minneapolis in 1967. An article from television station Kare 11 reported, "Nathanson, who has spent 25 years working on housing issues in Minneapolis, said the disturbances of 1967 accelerated the flight to the suburbs that began after the war. 'I think there certainly were real estate agents that tried to capitalize on these difficult times,' he said. "[They] went around telling people, You'd better sell right now. The neighborhood is changing"(Goldberg, 2007, p. 4).

In the years since the riots, businesses have opened and failed.

1960's

"You'd better sell right now. The neighborhood is changing."

By 1970 the census revealed that more of the Nation's urban population lived in the suburbs than in central cities.

With the increase of people moving to the suburbs the North Minneapolis neighborhoods changed dramatically. Census information shows the intense demographic change that occurred between 1990 and 2000 alone.

The Caucasian population decreased by 50% and the African American population grew by 124% the Asian American population grew by 661%. The population younger than 20 grew by 55% and the population over 60 decreased by 39%
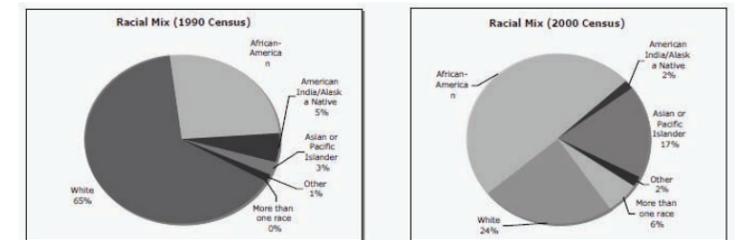
Figure 14.2. Demographic Change in Jordan Minneapolis

Census shows 25% of Jordan residents live below the poverty level.

The census also showed that 25% of Jordan residents live below the poverty level. Out of all the residents, 58% of Jordan families are single parent families, 35% of those families live in poverty (City of Minneapolis, 2010).

Poverty in the West Broadway area has increased the amount of crime. People who have lived in poverty for generations either rely on community resources or illegal means to support themselves and their families. There are around 178 nonprofit organizations in North Minneapolis focused on helping residents pull themselves out of poverty, yet many people in North Minneapolis say they do not understand which organization can help with what, and thus the effectiveness is limited.

By the 90's, the number of annual murders in Minneapolis had surpassed the number of annual murders in New York City. This earned the area the nickname "Murderapolis" (Johnson, 1996).

1990's

"Murderapolis"

Crime in the area has affected businesses in the past 40 years. The once thriving business area of West Broadway now consists of large amounts of boarded up storefronts. The owner of the business on my site said himself that he knew crime deterred people from coming, but that the business was doing well. Two years later a look at the space shows boarded up windows and a quickly deteriorating building structure (Williams, 2010).

This lead to a question similar to that of, which came first the chicken or the egg? For North Minneapolis this question is which needs to come first, Economic Development or Public Safety (Williams, 2010).

Which needs to come first, Economic Development or Public Safety?

Figure 14.3 North Minneapolis seems to be known for its amount of crime.
retrieved from http://Minnesota.publicradio.org/display/web/2010/09/24/youth-safety-minneapolis/

WESTBROADWAY - ARTSDISTRICT

Figure 14.4 Capri Theater, once known as Paradise. Photo taken in 1930
http://www.minnpost.com/politics-policy/2010/12/concert-capri-its-all-baby-steps-its-happening

⦿ Capri Theater

The Capri theater was built in 1927, when West Broadway was "something close to this city's Great White Way, a bustling show-biz street rivaled only by Hennepin. (Anthony, 2010, para. 1)"

Now that the area has a much different dynamic - one lacking the lively atmosphere that used to brighten this street - the buildings revitalization means something much more. It can become a catalyst for change.

The Plymouth Christian Youth Center - an education and arts facility - is located directly next to the capri theater. In 1984 the youth center purchased the theater with visions of a more positive future for the area. In 2007 the theater began bringing concerts and musicals back to the community. Their vision is that, "the arts can have a positive effect on the environment and perhaps stimulate much-needed business in the area" (Anthony, 2010, para. 2).

Figure 14.5. Capri Theater. Photo taken in 2010
http://www.minnpost.com/politics-policy/2010/12/concert-capri-its-all-baby-steps-its-happening

⦿ Blossoms of Hope

Figure 14.6. Blossoms of Hope - Public art piece
retrieved from: http://www.mnartists.org/work.do?rid=322977

⦿ CAPRI THEATER

⦿ PUBLIC ART
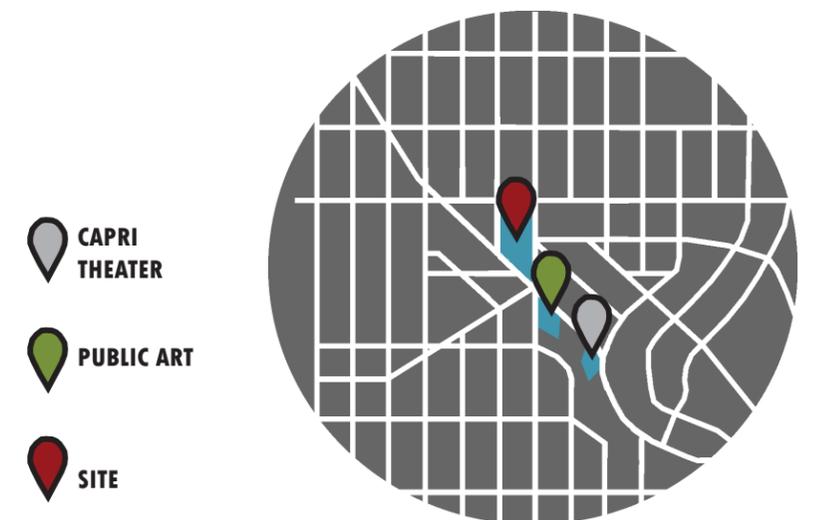
⦿ SITE

SITE**ANALYSIS**

MINNEAPOLIS, MN

SITENARRATIVE

"We pledge to take ownership of our neighborhood. We pledge to have pride in our block. We pledge to love your kids as much as our own." (Unknown author)

This quote was stenciled onto the sidewalk in front of my site, and although it was not my first impression of the area, was an important moment in its observation. My first impression was of boarded up businesses in close proximity to single family residences, at an intersection of two very busy roads.

My site, located in North Minneapolis, is just a 20 minute drive from my hometown Maple Grove. These two places could not be more different.

The residential areas next to the site are constantly active. Kids are running around, bundled up in their front yards, while their parents sit observing on their front porches. Loud hip-hop music blares from within one of the homes, giving me a soundtrack to my time observing the site. "Boom, boom, boom..." The beat of the baseline is heavy in the air, and I cant help but walk to its rhythm.

Adults occasionally lean out of their windows and talk to their neighbors the next house over. A feeling of permanence, community, and stability comes from this direction.

To the northwest lies a retirement living facility. Most of the people coming and going from the building seem to be visitor or staff, and they buzz in and out to the parking lot across the street. They spend no time doing anything but making their way between vehicles and the building; for their intents and immediate purposes these spaces could be located anywhere. They feel disconnected from the area.

Figure 15.1. Site Visit

At the corner of my site is a constant flow of people. They emerge from the neighborhoods, lean against the bus stop waiting structure, and disappear into public transit buses. Some interact with each other, others don't.

When people get off a bus here, they disappear into the neighborhood. No time is spent on the site except to wait for a bus. The site has no sense of purpose. It doesn't feel like a public space, meant for the community to enjoy, and it doesn't serve private purpose now that the building is vacant and declining.

Beyond the site there are many vacant buildings, they dot the horizon and become a focal point in my perspective. I spot them easily since their windows are boarded up and they have distinctive "for sale" signs. They make the area feel uneasy, and I do not linger beside them.

Although buildings in the area show distress , there are glimmers of change, beacons of hope. A colorful public art piece across from the site shows that people have not given up on this area. Revitalization is occurring, and the area is ready for that change.

Figure 15.2. Site view down West Broadway.

SITE
2220 WEST BROADWAY
**MINNEAPOLIS,** MN

Figure 15.3. Aerial View

AERIALPHOTO
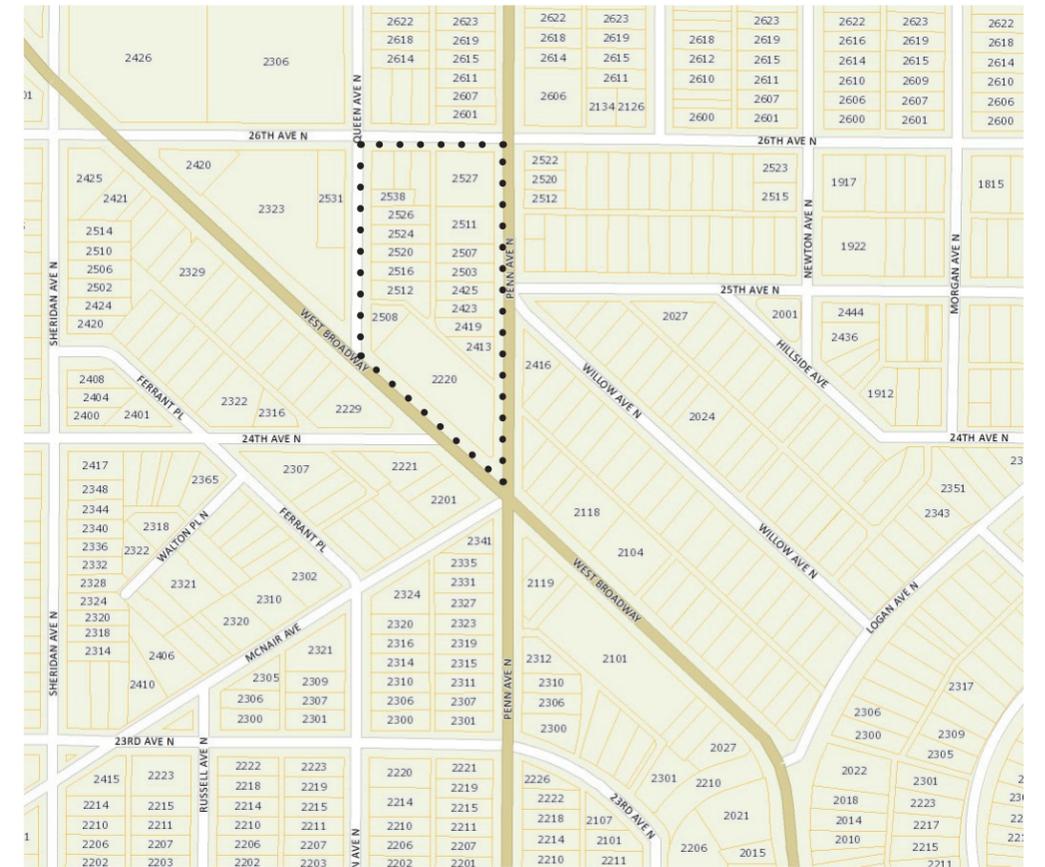
Figure 15.4. Legal Boundaries

LEGALBOUNDARIES

SITEVEHICULARTRAFFIC

West Broadway sees about 20,000 cars per day (Hennepin, 2012)

Figure 15.5. Traffic Analysis

AREAS OF HEAVY TRAFFIC

○ **MAJOR INTERSECTION**

📍 **MAJOR ROADS**

1. **West Broadway - West**
   - This direction leads through the northwest suburbs of the twin cities.
2. **West Broadway - East**
   - This direction leads directly towards the Mississippi & into downtown Minneapolis
3. **Penn Ave. - South**
   - Willard-Hay Neighborhood
4. **Penn Ave - North**
   - Jordan Neighborhood

📍 **PARKING**

There is a good sized parking lot to the north and west of the developable site space. Also most roads around the site have street parking available. The site itself consists of a parking lot that is unused and in poor condition.
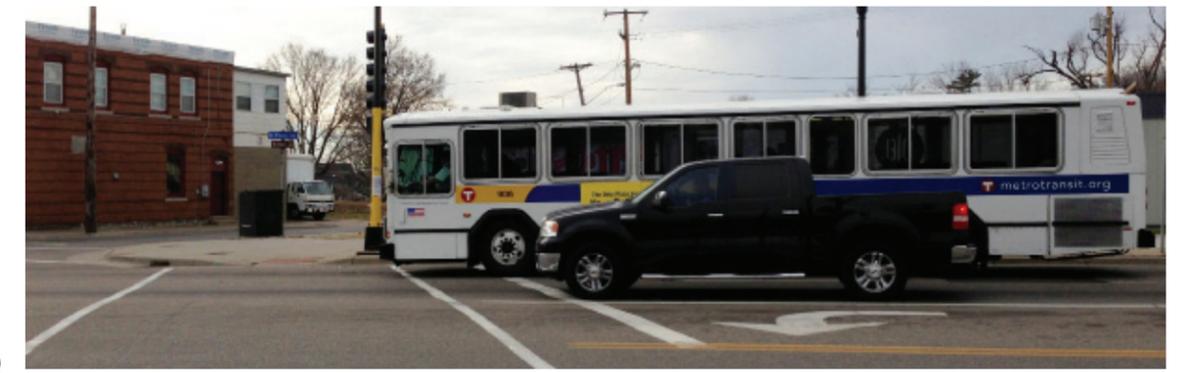
📍 **PUBLIC TRANSPORTATION**

The current public transportation for the site is a busline, with stops at the corner and across the street on West Broadway. Future plans for a light rail system to have a stop at the site a major part of the planning for the design of this thesis.

SITEANALYSIS
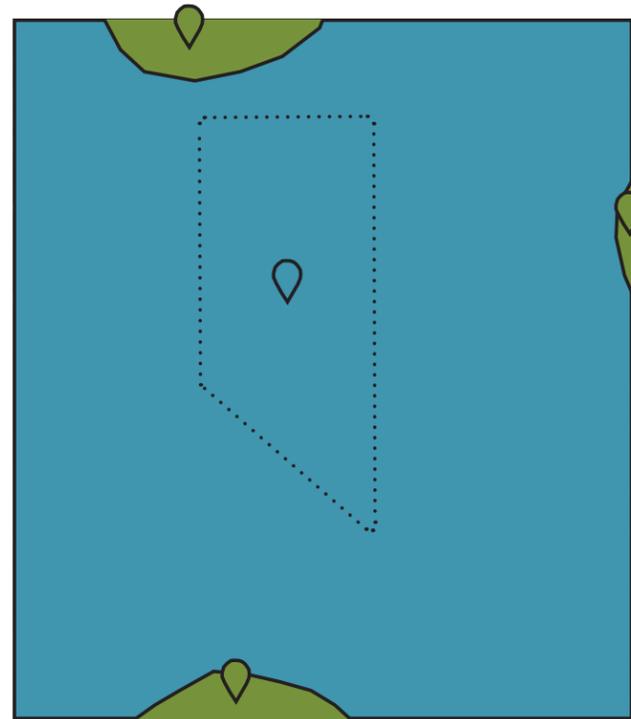
Figure 15.6. Soil and Water

········· **SITE**

WATER The closest major water feature is the Mississippi River, which is not in walkable distance to the site.

Depth to water table: About 18 inches
Frequency of flooding: None
Frequency of ponding: None

Depth to water table: More than 80 inches
Frequency of flooding: None
Frequency of ponding: None

BEDROCK Middle Ordovician Rocks, undivided - Decorah Shale; limestore of the Platteville Formation; shaly rocks of the Glenwood Formation; and St. Peter Sandstone in the Hollandale embayment of southeastern Minnesota. (Bloomgreen,1985)

SOIL

Urban land-Dundas complex, 0 to 3 percent slopes

0 to 9 inches: Silt loam
9 to 15 inches: Loam
15 to 40 inches: Clay loam
40 to 80 inches: Loam

Urban land-Lester complex, 2 to 18 percent slopes

0 to 7 inches: Loam
7 to 38 inches: Clay loam
38 to 60 inches: Loam
60 to 80 inches: Loam

SLOPE The immediate site has less than 4% slope. It is mostly flat but has no water drainage issues. Site drains towards the south end of the site and feeds into the stormwater system.

Information retrieved from http://websoilsurvey.nrcs.usda.gov

ANALYSIS

>>>>> **Best View**
To the South East the view consists of the West Broadway Business District and the Minneapolis skyline.

〰〰 **Noise**
Heavy traffic creates a lot of noise. Will not be ideal for more private spaces.

● **Existing Trees**
Many trees in the neighborhood were ripped out during the 2011 Tornado. Preserving the ones that remain is important.

Private Spaces
Mostly include residential housing. These will be the spaces many people come from to access the transit line.

Public Spaces
The public spaces to the south include the business district for the community. That makes the site the cap and destination point from these spaces.

SITEVIEWS

THE CHURCH OF ST ANNE-ST JOSEPH HIEN

ST. ANNES SENIOR COMMUNITY

EMPTY LAND

RESIDENTIAL

Figure 15.7. Views to East

SITEVIEWS

SOUTH & WEST

The views to the south and west consist mainly of traffic, business buildings (some abandondoned and some rebuilt), and single family homes.


CHURCH

SITE SIDEWALK

Figure 15.8. Views to SouthWest
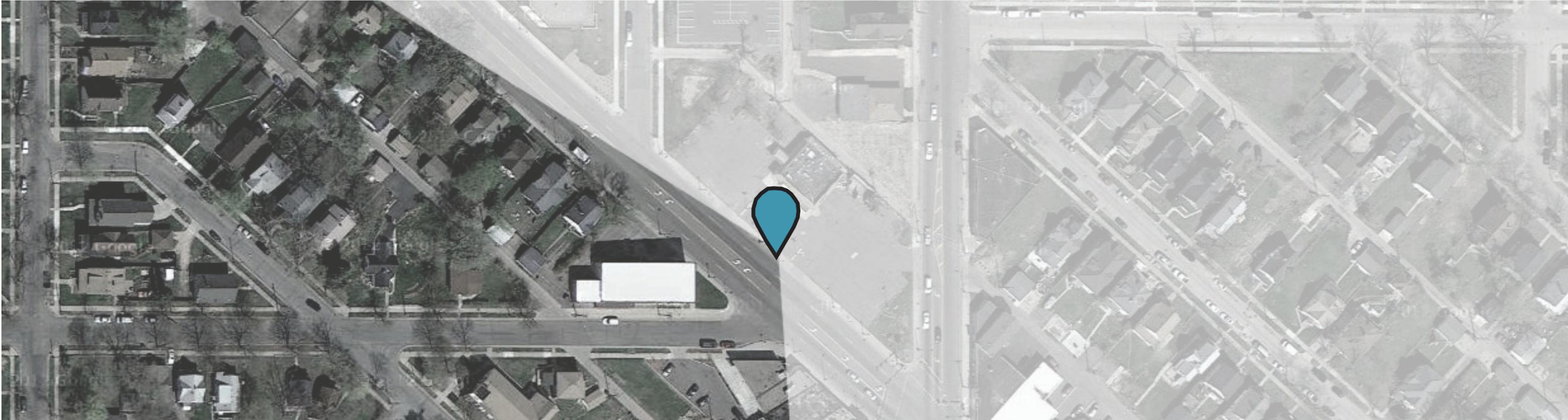
SITEVIEWS

REVITALIZED BUILDING

SOUTH ON PENN

WEST ON WEST BROADWAY

VIEW INTO SITE

Figure 15.9. Views to South
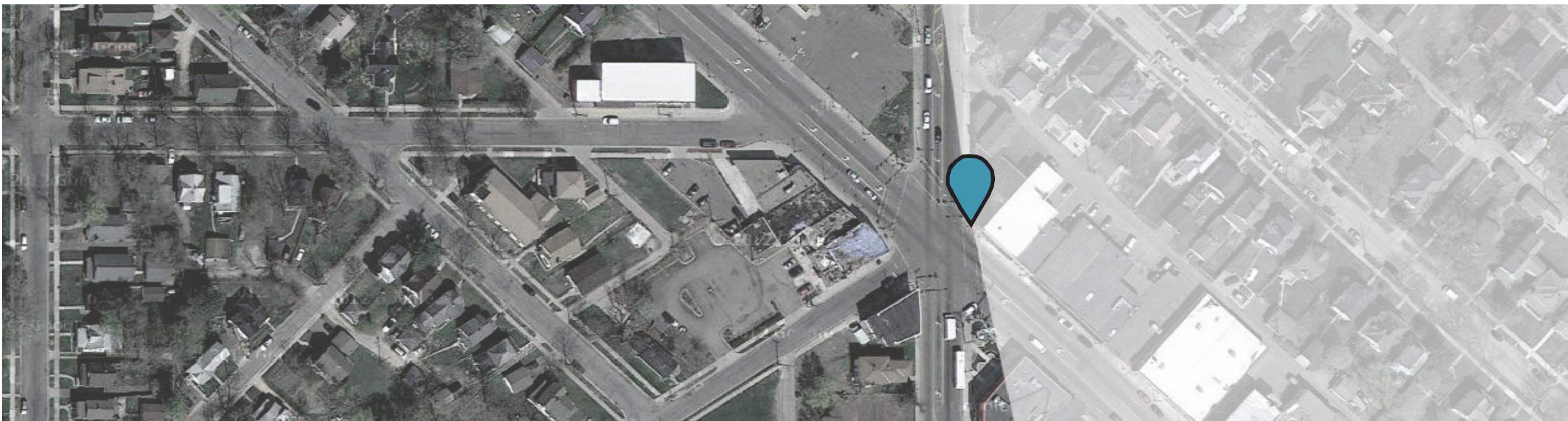
SITETEXTURES

POWERLINES

BROKENPAVEMENT
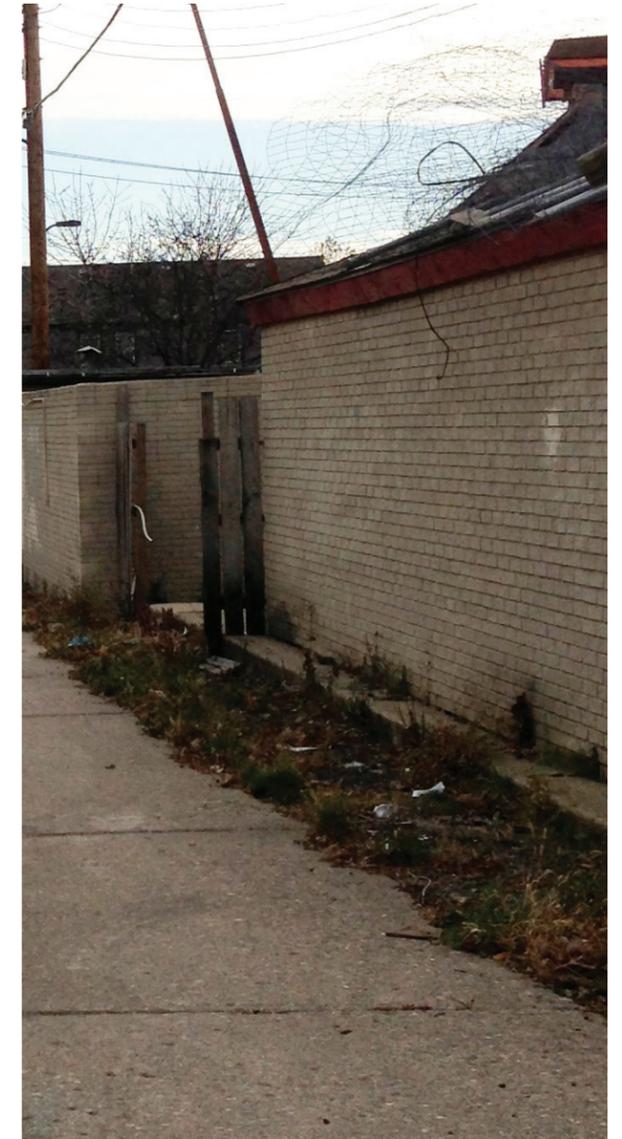
OCCASSIONALVEGETATION

OUTDATEDSIGNS

BUSSTOP

VACANTBUILDING

Figure 15.10. Textures

HUMANCHARACTERISTICS

Building Area: 3032
History:
- Burger King
- Bean Scene
- Fire N Ice

BUILTFEATURES
The only building left on the site is a vacant fast food structure. It's windows are boarded up and parts of the facade are falling apart.
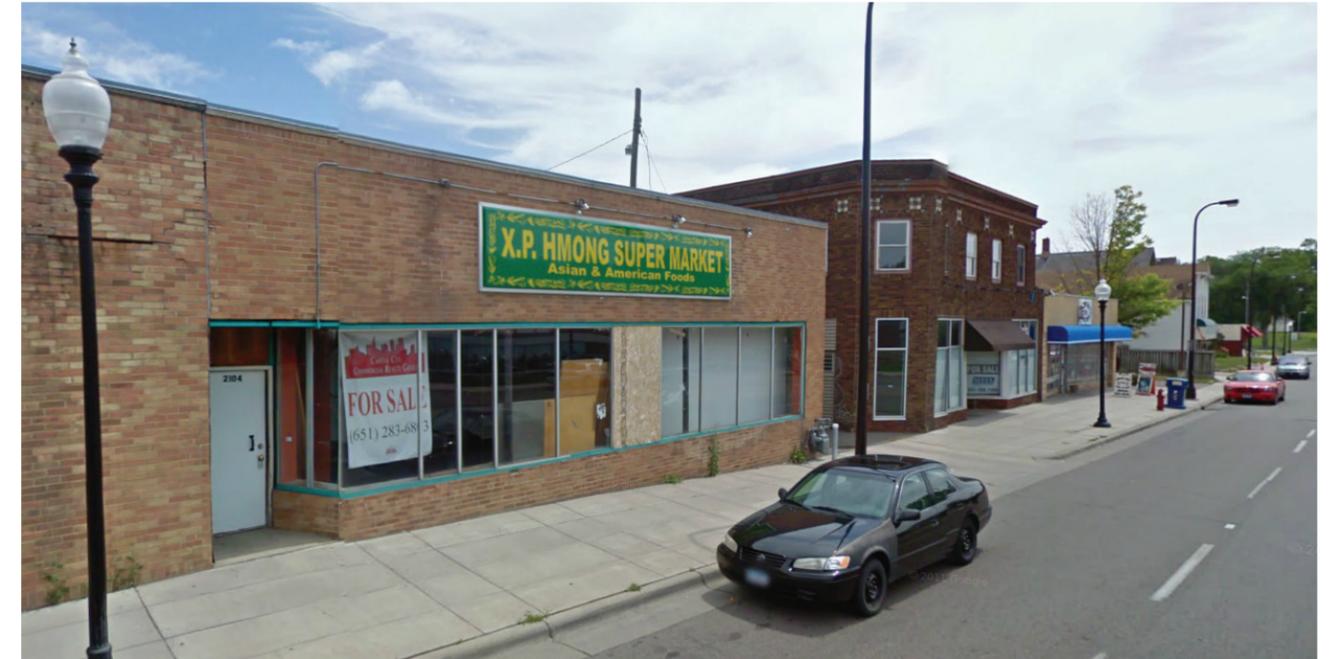
Jordan Neighborhood has a large percentage of vacant properties. There are empty houses in the residential areas, and boarded up businesses along West Broadway.

DISTRESS

ACTIVITY
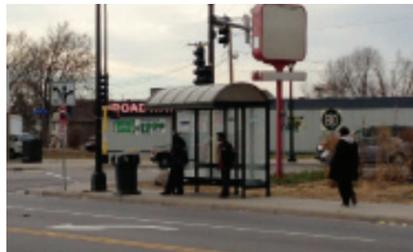
There is very little human activity within the site, however at its corner there is a stready stream of people at the bus stop.

UTILITIES
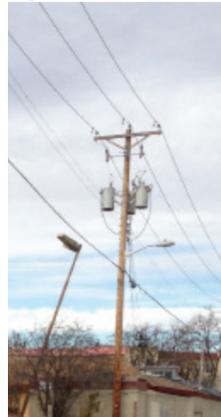
The site is very well connected to city utilities. The electric wires can be seen connecting buildings above ground. Man hole covers around the perimeter of the site mean there is a sewage system in place.

NOISE

Most of the noise on the site came from the heavy traffic flow along west broadway. There was also noise coming from the residential areas, mostly consisting of music, but occasional yelling.

PEDESTRIANS

Pedestrians stayed on the sidewalks that surrounded the site. Most of these pedestrians walked along Penn Ave or West Broadway.

Figure 15.11. Human Characteristics

SITECLIMATE

TEMPERATURE&SEASONS

WINTER
RECORD LOW:
- 41 (JAN 1888)

SPRING

SUMMER
RECORD HIGH:
108 (JULY 1936)
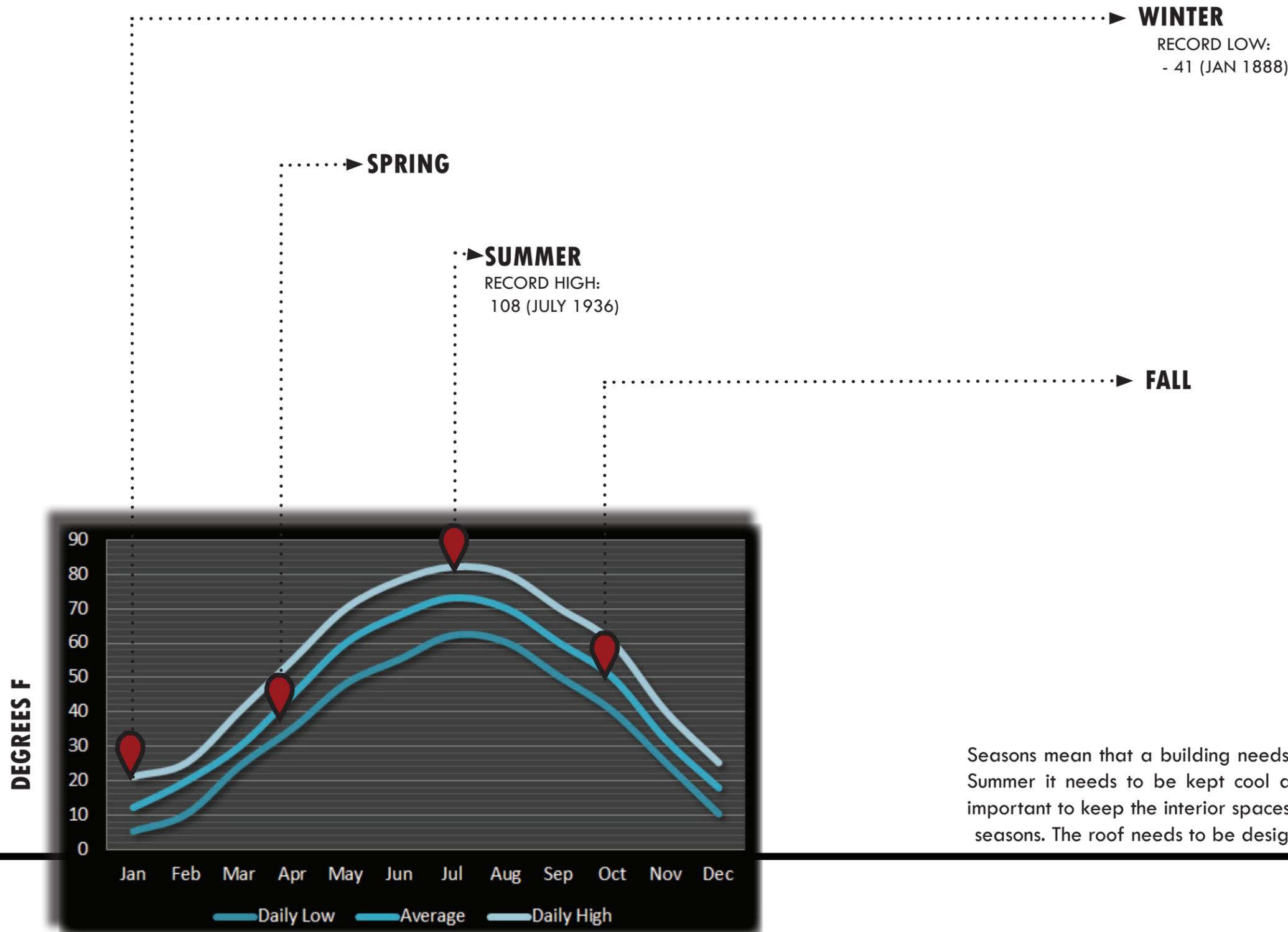
FALL

Winter Snow Concerns
Retrieved from http://www.stevenholl.com/project-detail.php?id=24

Fall Foliage Change
Retrieved from http://www.kidactivities.net/category/seasonal-fallautumn

ANALYSIS

Seasons mean that a building needs to address annual changes from the environment. In the Summer it needs to be kept cool and in winter it needs to be kept warm. Vestibules are important to keep the interior spaces comfortable through the tempurature differences of the seasons. The roof needs to be designed considering winter snow loads, and water collection.

DEGREES F											
Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec

Daily Low — Average — Daily High

Figure 15.12. Temperatures

SITECLIMATE
WIND&TORNADOS

Residents in Jordan Neighborhood after the 2011 Tornado.
Retrieved from http://Minnesota.publicradio.org

Thesis site right after the tornado hit the area in 2011

Retrieved from http://Minnesota.publicradio.org

WIND**ANALYSIS**

Strong winds coming from the northwest are prevalent in the winter, while the summer months see more wind coming from the southeast. The wind should be utilized for cooling in the summer, and blocked in the winter. This means wind blocks are needed on the North side of the building.

TORNADOS

Tornados have occurred in Minnesota between March and November, but are most common in June. The site has been particularly affected by tornados the past few years. The tornado in May 2011 affected hundreds of homes in the area. Although this desturction is often difficult to deal with, it offers the opportunity to rebuild in a way that strengthens the community.
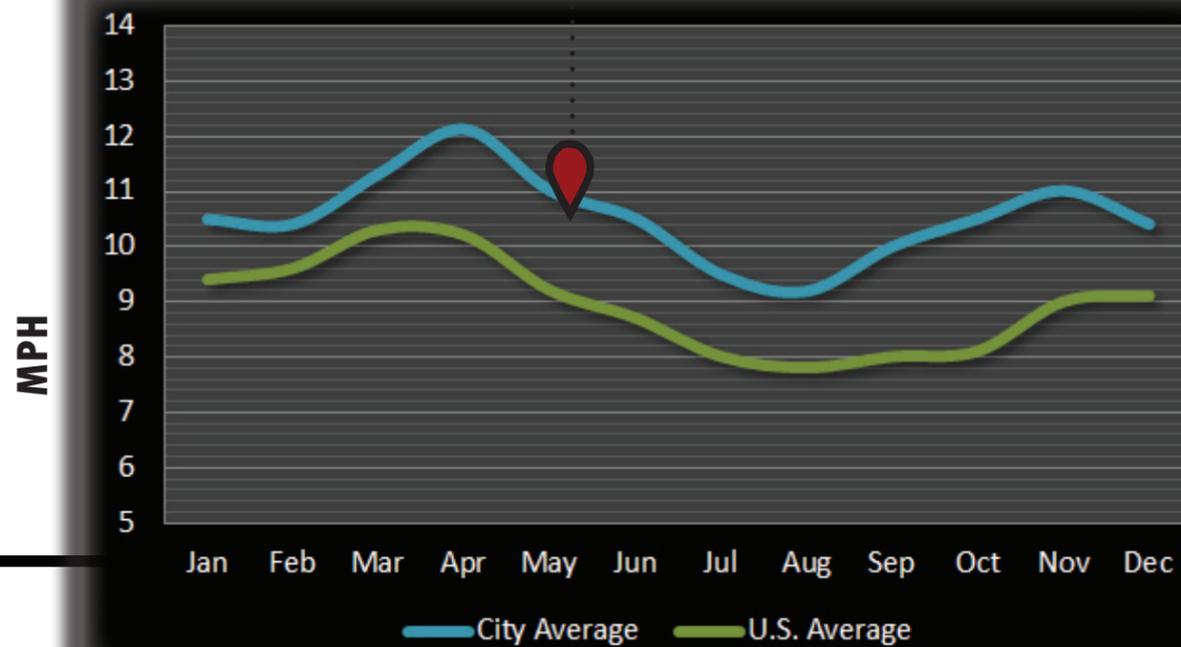

Figure 15.13. Wind Speeds
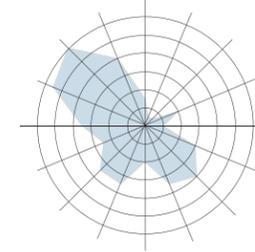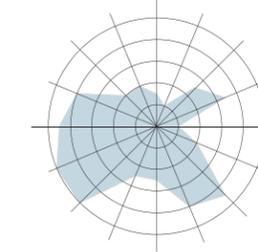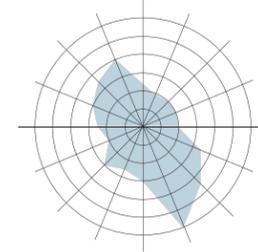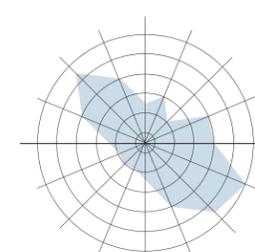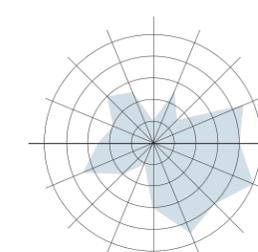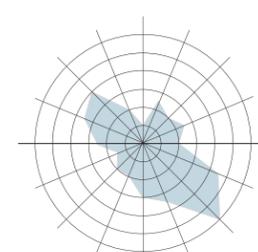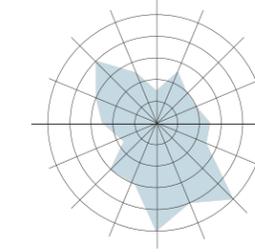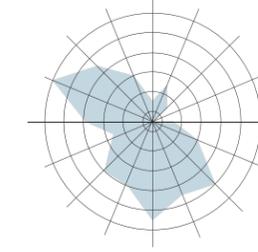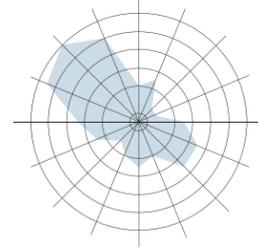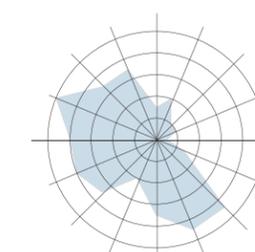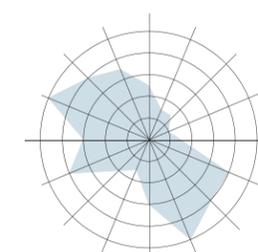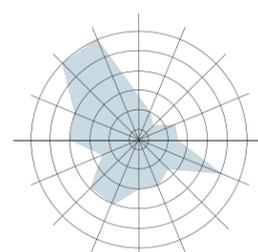
SITECLIMATE
SUNSNOW&RAIN
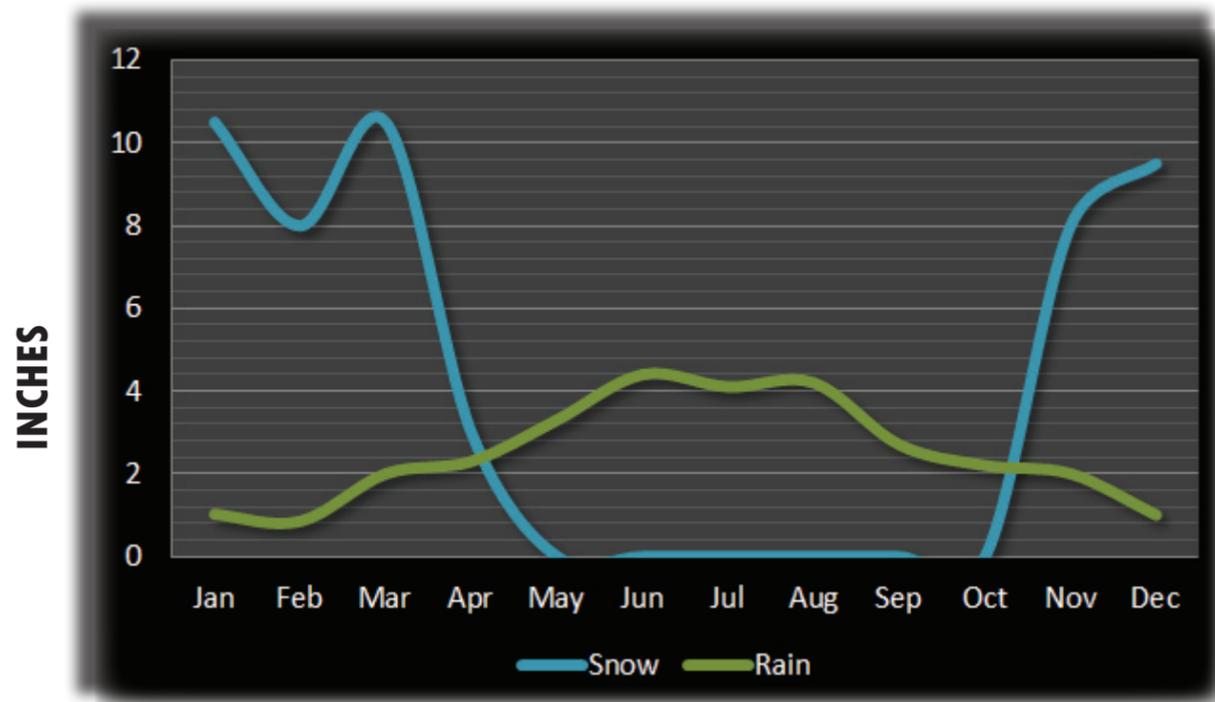
Figure 15.14. Snow and Rain

Legend: Snow, Rain

Figure 15.15. Sun

Legend: City Average, U.S. Average

Summer
West
East
Winter

10
40
80
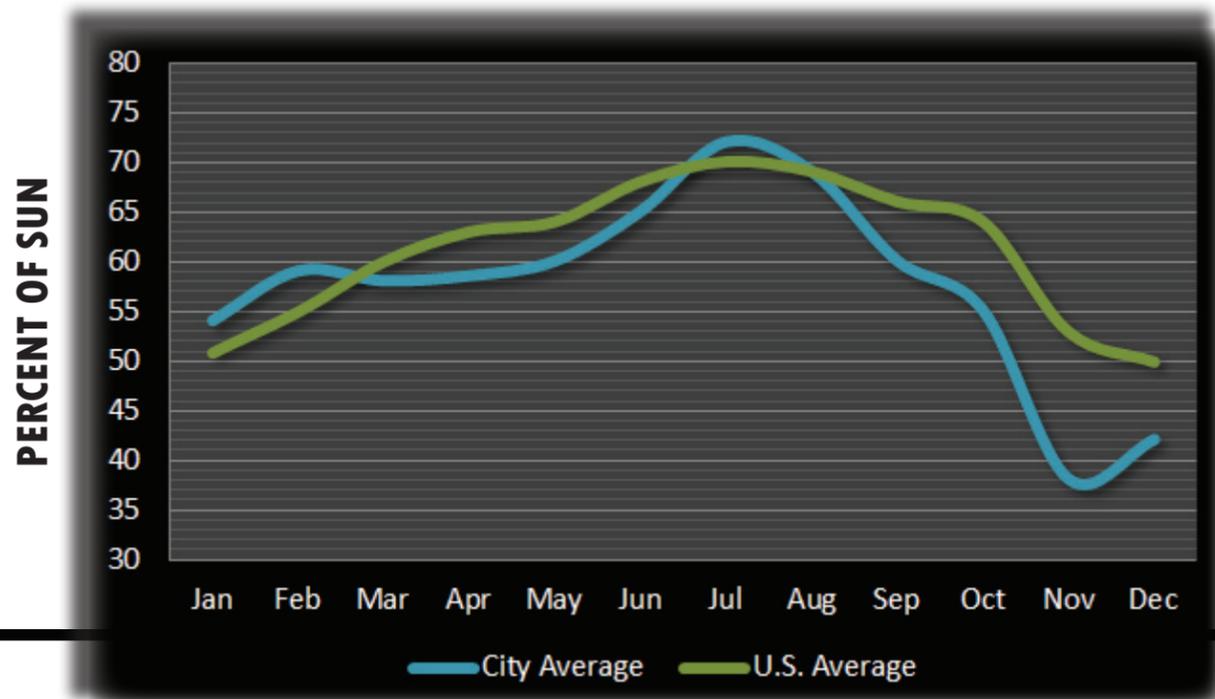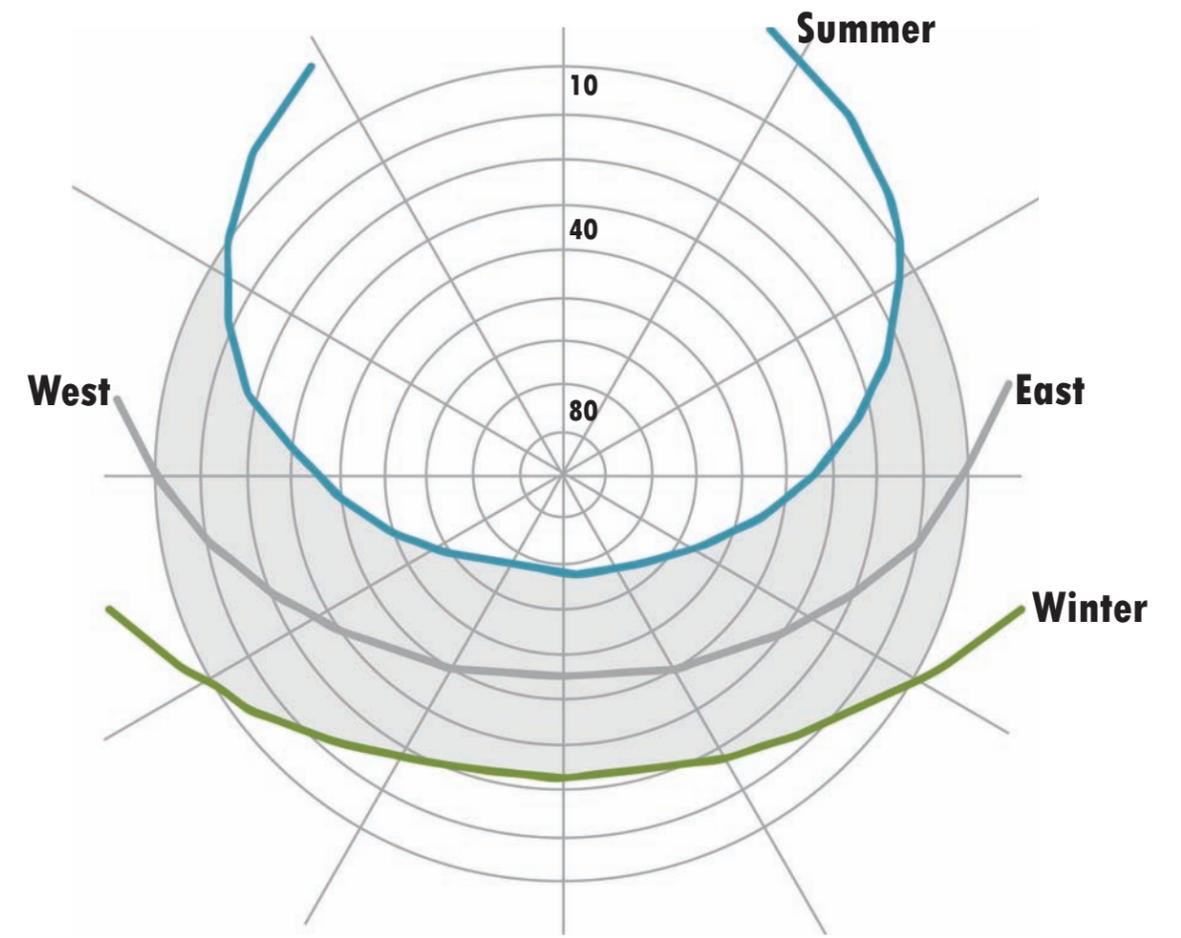
SUNPATH
Figure 15.16. Sun path

SITETOPOGRAPHY

West Broadway

Penn Ave

800

850

600

LIGHT QUALITY

The light quality at the time of the site visit (late fall) was very dull. It is common in the winter months to have overcast days. In the summer it tends to be sunnier, making the light quality more vibrant.

Since lighting in the winter can be dull, it is important to add good artificial lighting and vibrant colors to the building. This way the building is engaging for the community.

This particular site has good street lighting for night time, however much of the surrounding neighborhood has poor street lighting. The site is therefore much safer than many surrounding areas, and the building design should be created with the intention of fostering a safe destination point for residents and visitors.

PROGRAMREQUIREMENTS
SQUAREFOOTAGE

315 FT

468 FT

745 FT

423 FT

TRANSIT · **9,200**
SEATING
OFFICE
BATHROOMS
RETAIL · **15,700**
COFFEE SHOP
OTHER RETAIL
ARTS · **18,000**
GALLERIES
STUDIO SPACES
FLEXIBLE · **6,200**
UTILITY · **3,000**

TOTAL SQUARE FOOTAGE:52,100

SITE SQUARE FOOTAGE:206,005

Figure 16.1. Square Footage

Transit

Gallery   **Coffee**

Storage   **Kitchen**

Studios

Outdoor Public Space
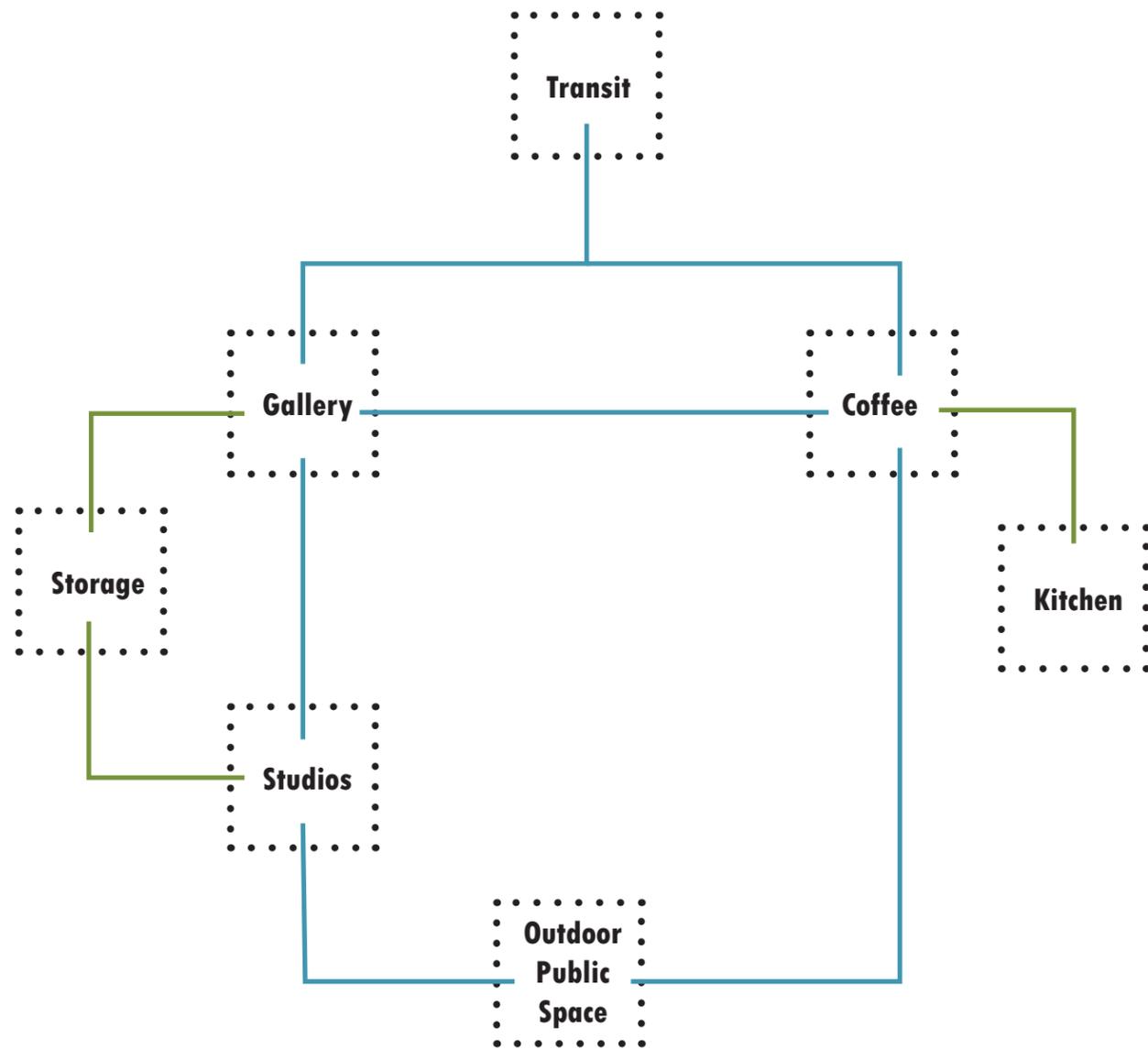
—— **Private**

—— **Public**

Figure 16.2. Spatial Study

	Transit Platform	Waiting Station	Coffee Shop	Coffee Shop Kitchen	Coffee Shop Bathrooms	Entry/Lobby	Gallery Open Space	Gallery Office	Gallery Studios	Studio Bathrooms	Gallery Bathrooms	Circulation	Mechanical	Building Storage	Outdoor Public Space
Transit Platform	☐														
Waiting Station	Needed	☐													
Coffee Shop	Needed	Needed	☐												
Coffee Shop Kitchen			Needed	☐											
Coffee Shop Bathrooms			Needed		☐										
Entry/Lobby	Needed	Preferred	Needed			☐									
Gallery Open Space						Preferred	☐	Needed							
Gallery Office								☐							
Gallery Studios									Needed	☐					
Studio Bathrooms										Needed	☐				
Gallery Bathrooms									Needed		☐				
Circulation	Needed	Needed	Needed	Needed	Needed	Needed	Needed	Needed	Needed		Needed	☐			
Mechanical												Preferred	☐		
Building Storage								Needed	Preferred				Preferred	Needed	☐
Outdoor Public Space	Preferred		Needed												Preferred

Figure 16.3. Program Matrix

Connections

■ **Preferred**

■ **Needed**

☐ **Not Needed**
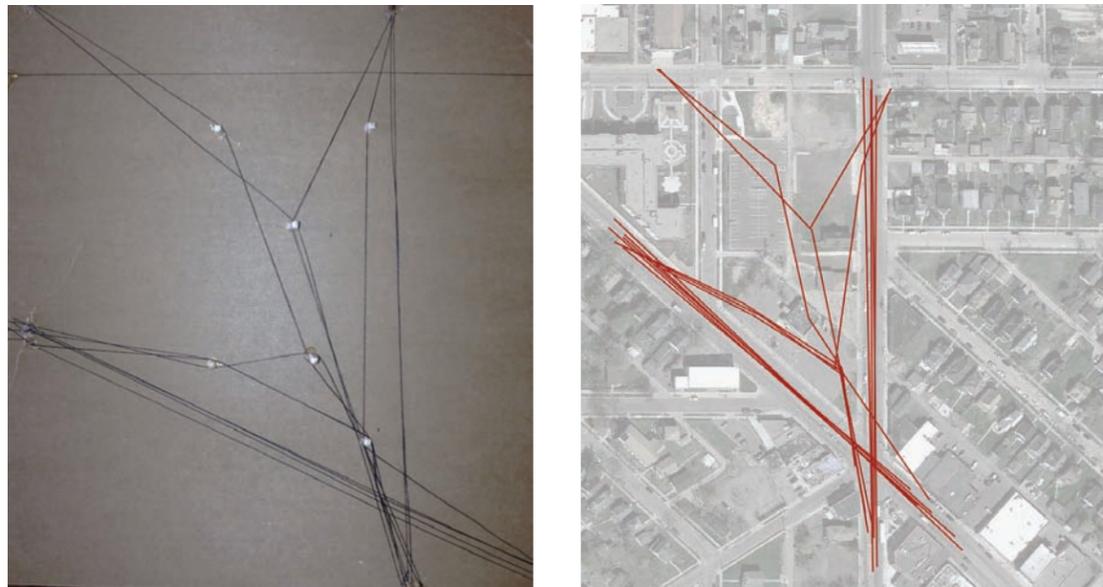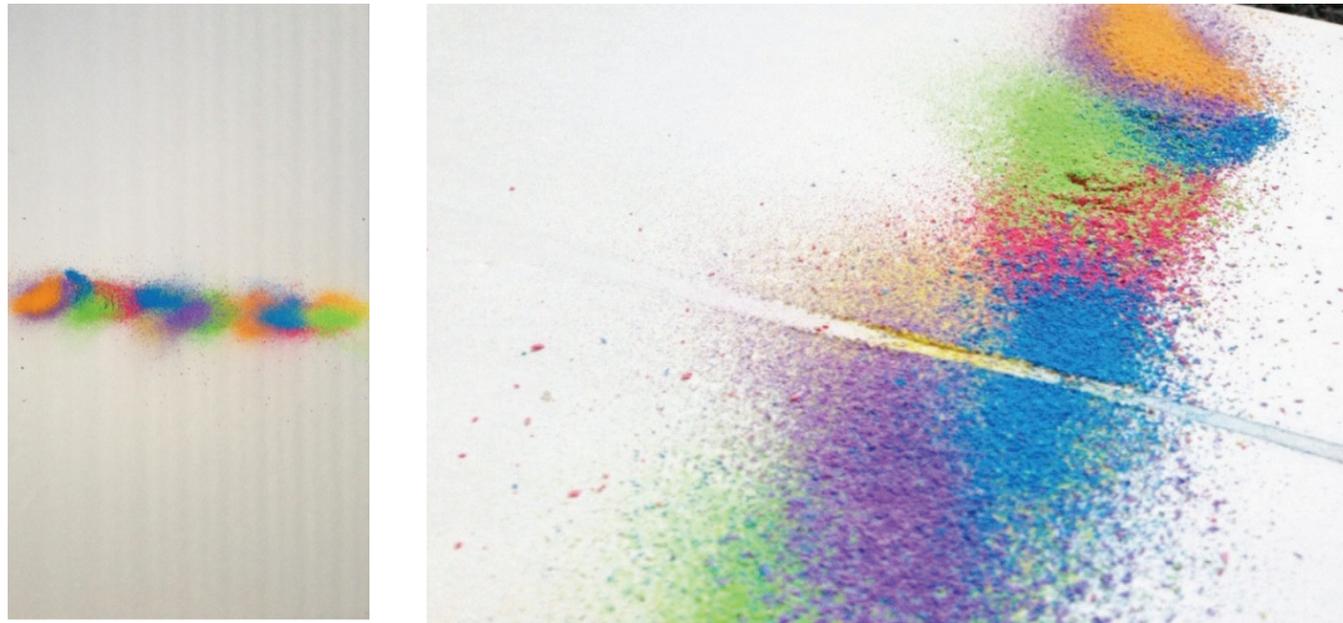
Figure 17.2. Model

Figure 17.1. Process Work

DESIGNPROCESS
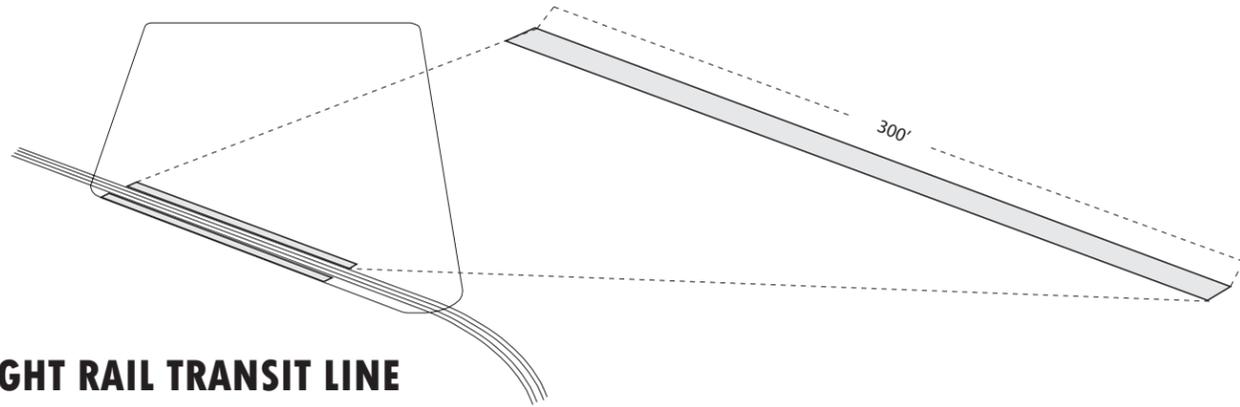
LIGHT RAIL TRANSIT LINE

300'
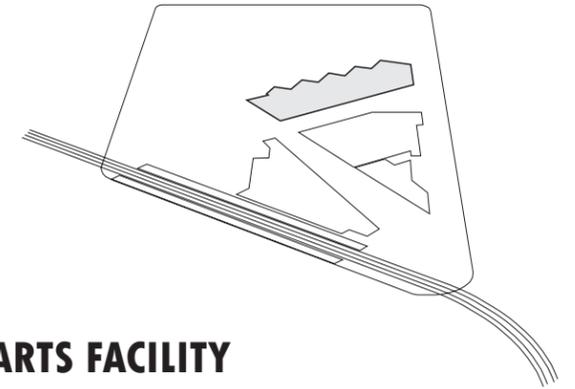
ARTS FACILITY
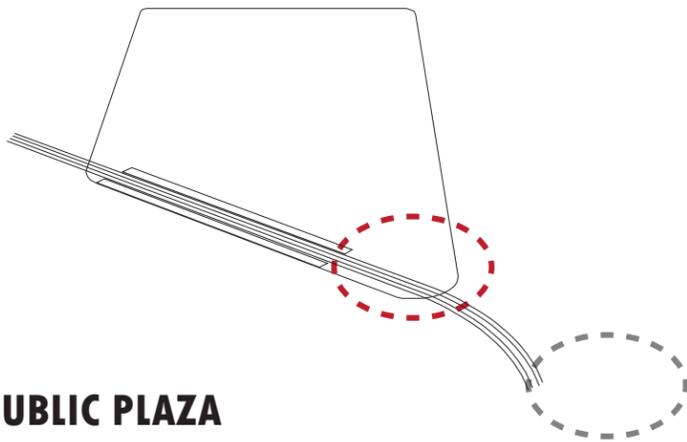
PUBLIC PLAZA

STUDIO SPACES
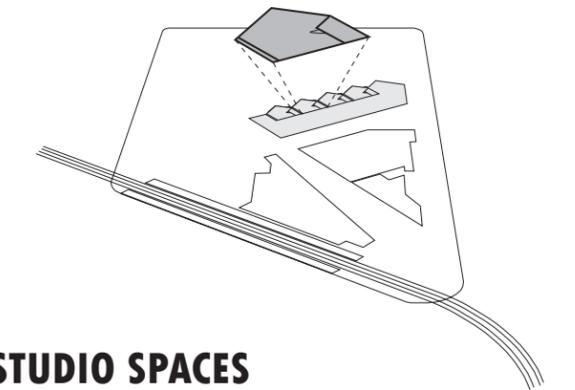
Figure 17.3. Spatial Arrangement
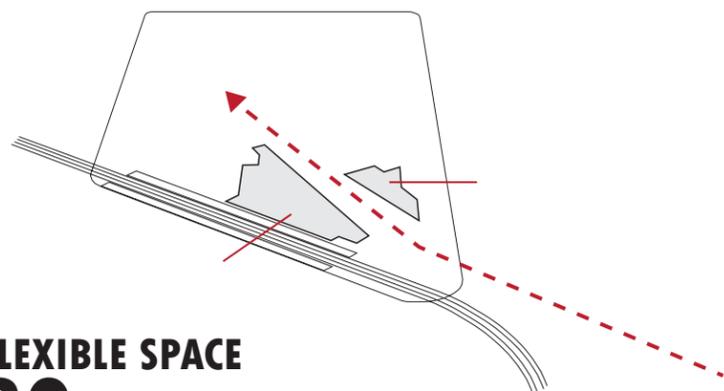
FLEXIBLE SPACE

Figure 17.4. Building Entrance

Solar Utilization
- Daylighting
- Photovoltaics

Operable Windows
- Natural Ventilation

Green Roof
- Insulation
- Stormwater Runoff
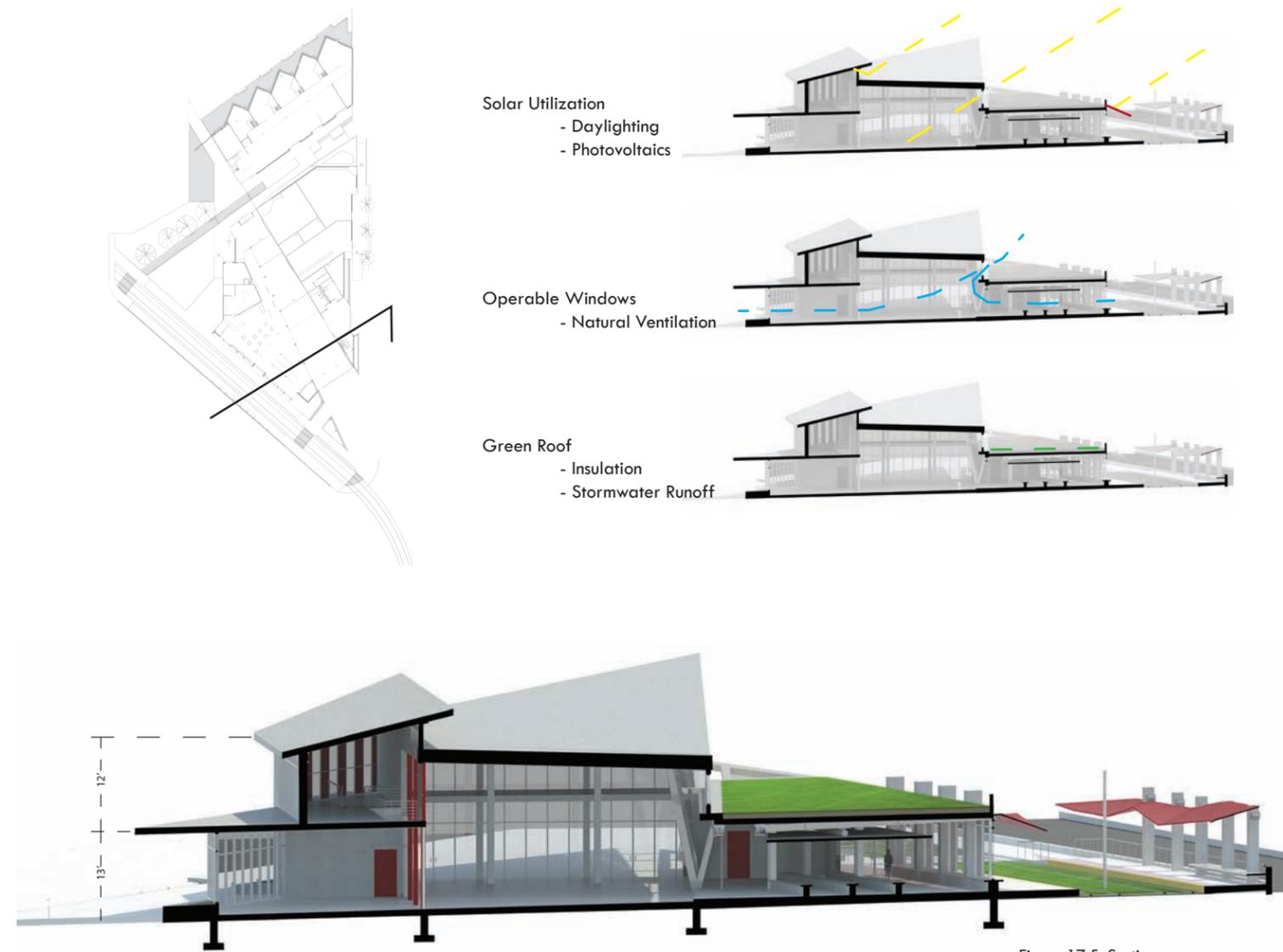
Figure 17.5. Section
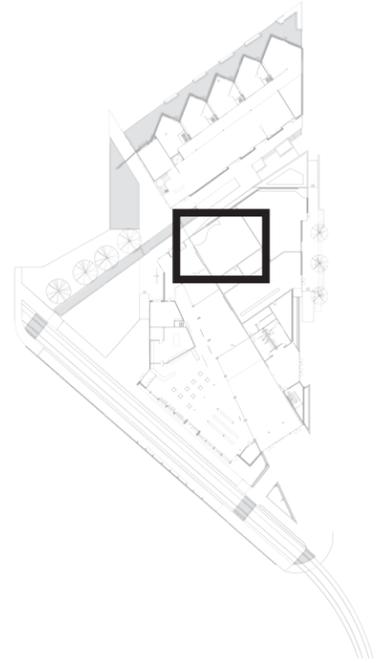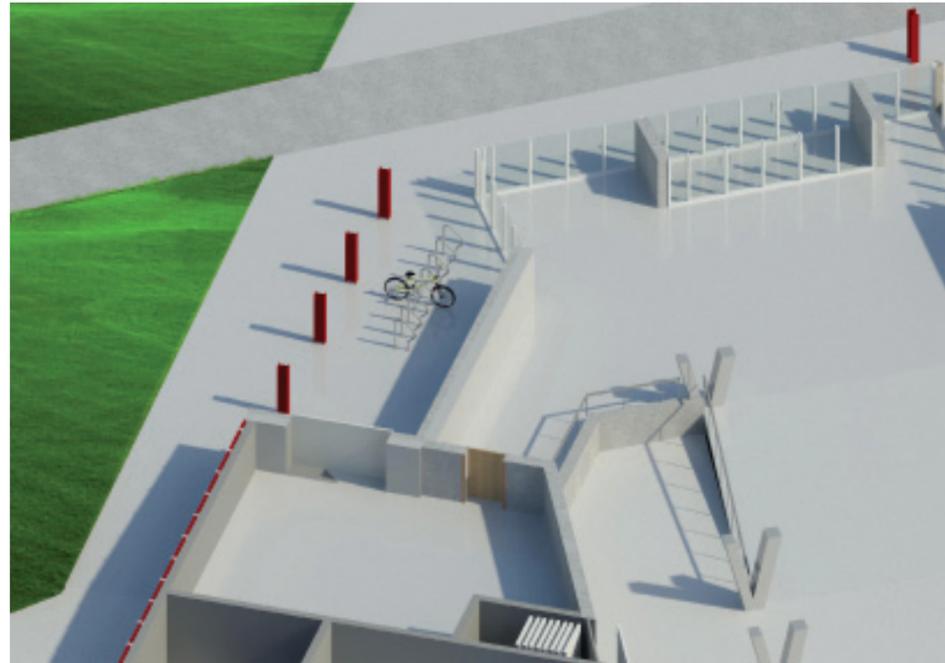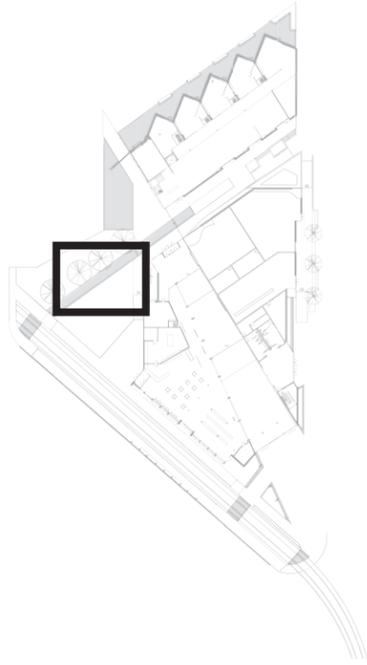
Figure 17.6. Community Space
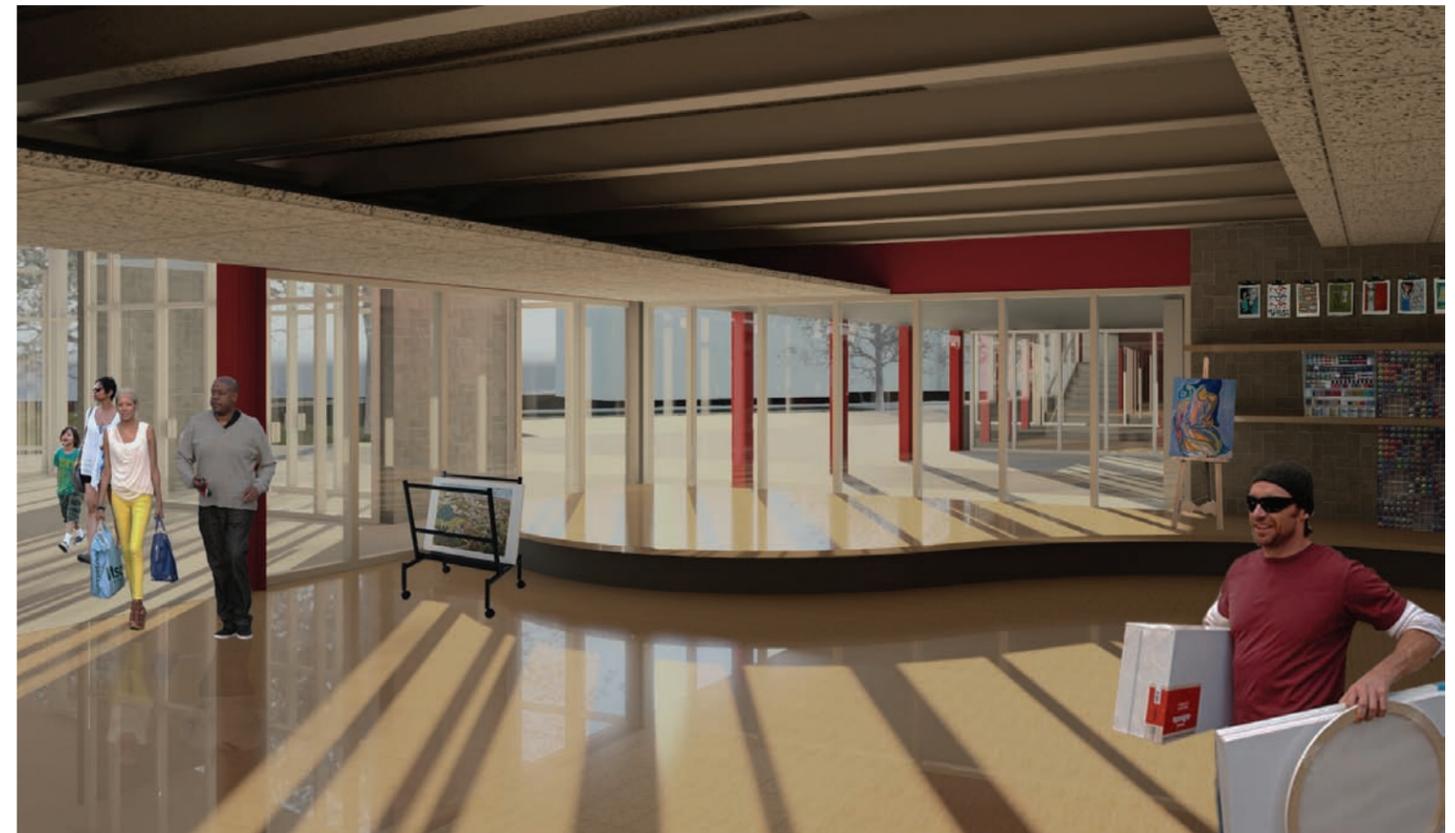

Figure 17.7. Art Store
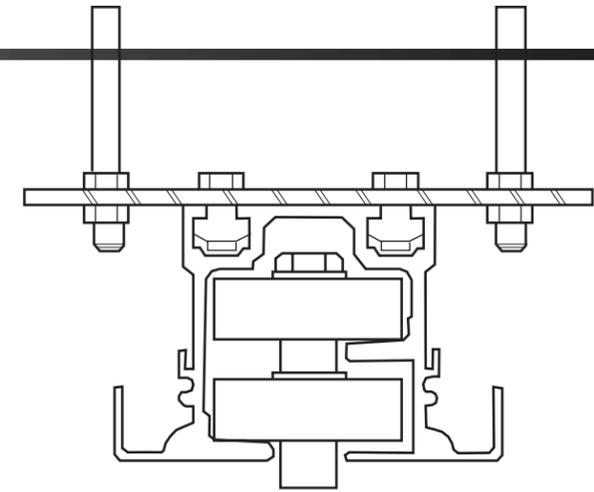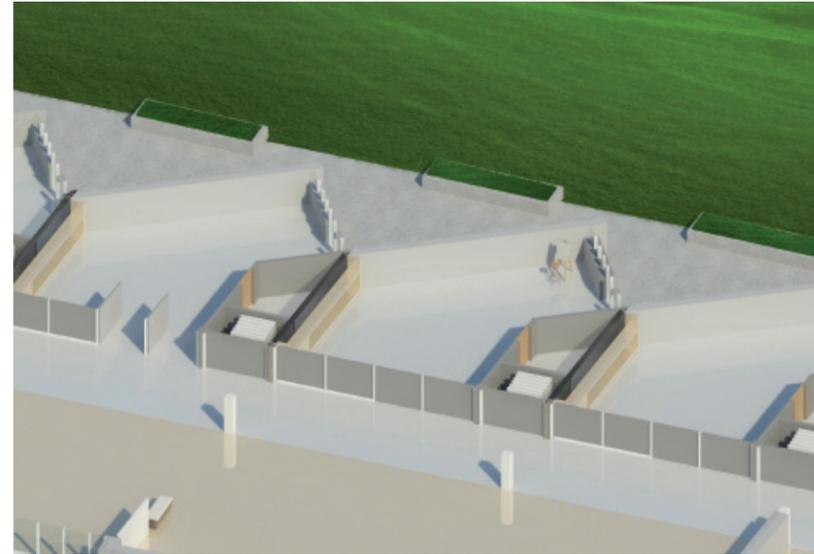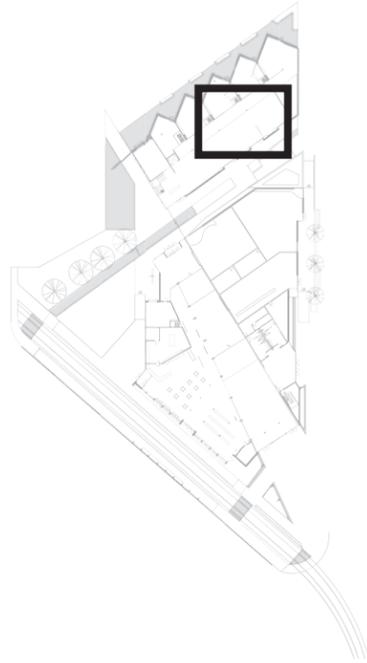
Figure 17.8. Gallery Variation 1

Figure 17.9. Gallery Variation 2

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"Education is the most powerful weapon which you can use to change the world."
- Nelson Mandela