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vorhizomeid
nodes of community
services connecting
albany, ny

andrew watkins
fall.2001

accidence
 ˈak-sə-dən(t)s
 Latin *accidentia* inflections of words
 : a part of grammar that deals with inflections

building
 ˈbɪl-dɪ[ng]
 : a usually roofed and walled structure built for permanent use (as for a dwelling)
 : the art or business of assembling materials into a structure

cellular
 ˈsel-y&-l&r
 New Latin *cellularis*, from *cellula* living cell, from Latin, diminutive of *cella* small room
 : of, relating to, or consisting of cells
 : containing cavities : having a porous texture <*cellular rocks*>
 : of, relating to, or being a radiotelephone system in which a geographical area (as a city) is divided into small sections each served by a transmitter of limited range so that any available radio channel can be used in different parts of the area simultaneously

circuit
 ˈsɪr-kɪt
 Middle English, from Middle French *circuite*, from Latin *circuitus*, from *circumire*, *circuire* to go around, from *circum-* + *ire* to go — more at **ISSUE**
 : a usually circular line encompassing an area
 : the space enclosed within such a line
 : a course around a periphery
 : a circuitous or indirect route
 : a regular tour (as by a traveling judge or preacher) around an assigned district or territory
 : the route traveled
 : a group of church congregations ministered to by one pastor
 : the complete path of an electric current including usually the source of electric energy
 : an assemblage of electronic elements
 : **HOOKUP**
 : a two-way communication path between points (as in a computer)
 : an association of similar groups
 : **LEAGUE**
 : a number or series of public outlets (as theaters, radio

In these apparently forgotten places, the memory of the past seems to predominate over the present. Here only a few residual values survive, despite the total disaffection from the activity of the city. These strange places exist outside the city's effective circuits and productive structures. From the economic point of view, industrial areas, railway stations, ports, unsafe residential neighborhoods, and contaminated places are where the city is no longer. Unincorporated margins, interior islands void of activity, oversights, these areas are simply un-inhabited, un-safe, un-productive.

Ignasi de Solà-Morales Rubio
 "Terrain Vague."
Anyplace. 120

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<http://web.syr.edu/~agwatkin>

shows, or arenas) offering same kind of presentation
 : a number of similar social gatherings <cocktail *circuit*

city
 Medieval Latin *civitat-*, *civitas* from Latin, citizenship, status of Rome, from *civis* citizen
 : an inhabited place of great size, population, or importance than a town or village
 the people of a city
 : slang — used with a preceding adjective or noun naming an abundant or quintessential feature or quality

connection
 k&-ˈnek-sh&n
 Latin *connexio-*, *connexio*, *connectere*
 : the act of connecting : state of being connected
 : causal or logical relation of sequence <the *connection* between two ideas>
 : contextual relation or association <in this *connection* the word has a different meaning>
 : relationship in fact <wanted *connection* with a robbery>
 : a relation of personal intimacy (as of family ties)
 : **COHERENCE, CONTINUITY**
 : something that connects
 : **LINK** <a loose *connection* the wiring>
 : a means of communication transport
 : a person connected with another especially by marriage, kinship, or common interest <has powerful *connections*>
 : a political, social, professional or commercial relationship
 : **POSITION, JOB**
 : an arrangement to execute orders or advance interests another <a firm's foreign *connections*> c : a source of contraband (as illegal drugs)
 : a set of persons associated together: as
 : **DENOMINATION**
 : **CLAN**

context
 ˈkɑn-ˈtɛkst
 Etymology: Middle English, weaving together of words, Latin *contextus* connection of words, coherence, from *contexere* to weave together from *com-* + *texere* to weave more at **TECHNICAL**
 : the parts of a discourse that surround a word or passage can throw light on its meaning

the interrelated conditions in which something exists or occurs

direction

dī-ˈrɛk-shən, dī-ˈrɛk-shən
guidance or supervision of action or conduct
an explicit instruction
assistance in pointing out the proper route — usually used in plural <asked for *directions* to the beach>
the line or course on which something is moving or is aimed to move or along which something is pointing or facing
a channel or course of thought or action
a guiding, governing, or motivating purpose
the art and technique of an orchestra, band, or a show (as for stage or screen)
a word, phrase, or sign indicating the appropriate tempo, mood, or intensity of a passage or movement in music

discontinuity

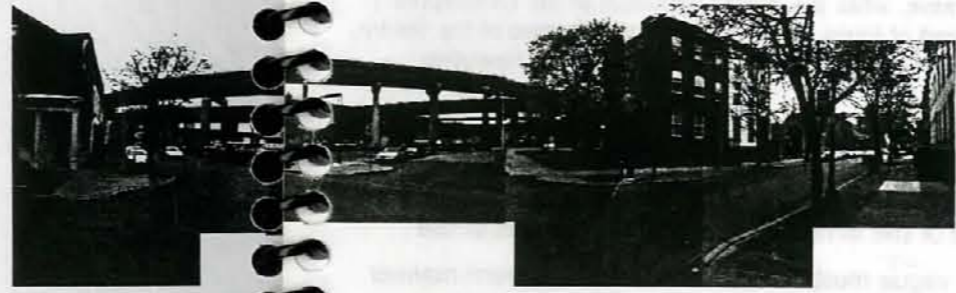
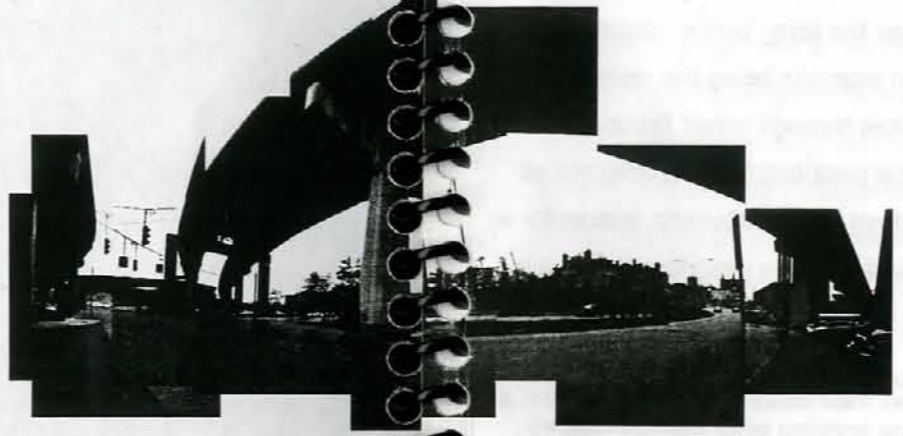
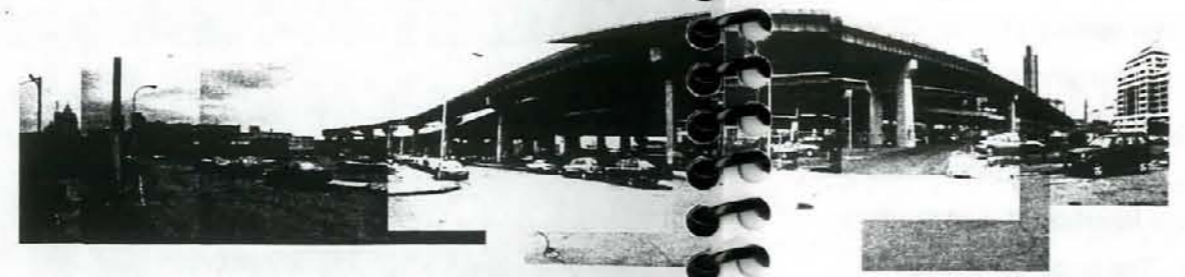
(ˈ)dis-ˈkən-tɪ-nu-ə-ti, -nyū-
lack of continuity or cohesion
the property of being not mathematically continuous <a point of *discontinuity*>
an instance of being not mathematically continuous, especially: a value of an independent variable at which a function is not continuous

dualism

ˈdū-əl-izm also ˈdyū-
a theory that considers reality to consist of two irreducible elements or modes
the quality or state of being dual or of having a dual nature
a doctrine that the universe is under the dominion of two opposing principles one of which is good and the other evil
a view of human beings as constituted of two irreducible elements (as matter and spirit)

estrangle

is-ˈtrɑŋ
Middle English, from Middle French *estranger*; from Medieval Latin *extraneus*, from Latin *extraneus* strange — more at
to remove from customary environment or associations



to arouse especially mutual enmity or indifference in where there had formerly been love, affection, or friendliness

fissure

ˈfɪ-shər
Middle English, from Middle French, from Latin *fissura*, from *fissus*
a narrow opening or crack of considerable length and depth usually occurring from some breaking or parting
a natural cleft between body parts or in the substance of an organ
a break or slit in tissue usually at the junction of skin and mucous membrane
a separation or disagreement in thought or viewpoint
<*fissures* in a political party>

fold

ˈfɔld
Middle English, from Old English *fealdan*, akin to Old High German *faldan* to fold, Greek *diplosis* twofold
verb
transitive senses
to lay one part over another part of <fold a letter>
to reduce the length or bulk of by doubling over <fold a tent>
to clasp together
<fold the hands>
to clasp or enwrap closely
to bend (as a layer of rock) into folds
to incorporate (a food ingredient) into a mixture by repeated gentle overturnings without stirring or beating
to incorporate closely
to concede defeat by withdrawing (one's cards) from play (as in poker)
to bring to an end
intransitive senses
to become doubled or pleated
noun
a part doubled or laid over another part
something that is folded together or that enfolds
a bend or flexure produced in rock by forces operative after the depositing or consolidation of the rock
an undulation in the landscape
a margin apparently formed by the doubling upon itself of a flat anatomical structure (as a membrane)

a crease made by folding something (as a newspaper)

fragment

Middle English, from Latin *fragmentum*, from *frangere* to break
: intransitive senses : to fall to pieces
: transitive senses : to break up or apart into pieces

haptic

Greek *haptēsthai* to touch
: relating to or based on the sense of touch
: characterized by a predilection for the sense of touch <a haptic person>

highway

: public way, especially : a main direct road

horizon

Greek *horizont-*, *horizon*, from present participle of *horizein* to bound, define, from *horos* boundary; perhaps akin to Latin *urvum* curved part of a plow
: the apparent junction of earth and sky
: the great circle on the celestial sphere formed by the intersection of the celestial sphere with a plane tangent to the earth's surface at an observer's position
: range of perception or experience

horizontal

: of, relating to, or situated near the horizon
: parallel to, in the plane of, or operating in a plane parallel to the horizon or to a base line

: relating to, directed toward, or consisting of individuals or entities of similar status or on the same level

in-between

inflection

: the act or result of curving or bending
: change in pitch or loudness of the voice
: the change of form that words undergo to mark such distinctions as those of case, gender, number, tense, person, mood, or voice

1.1.contention

The fragmented condition of the twenty-first century city has left voids of opportunity in anticipation of occupation. Fragmentation from the insertion of transportation infrastructure has created adjacent residual voids within its surrounding urban fabric. The city has been pulled away from its association with the human by the insertion of infrastructure into the spaces of which humans occupy. The disparate scales surrounding these voids leave them with no membership, no belonging to their bordering conditions. The resultant condition is fertile for exploration.

Ignasi de Solà-Morales Rubio has coined the term 'terrain vague' to describe voids in relation to the city, an example being the residual voids of transportation infrastructure as it slices through urban fabric. Solà-Morales' description of the terrain vague positions these spaces not as negative spaces that must be renewed but as opportunistic spaces for a different type of urban architecture. Solà-Morales describes this in his essay 'Terrain Vague.'

When architecture and urban design project their desire onto a vacant space, a *terrain vague*, they seem incapable of doing anything other than introducing violent transformations, changing estrangement into citizenship, and striving at all costs to dissolve the uncontaminated magic of the obsolete in the realism of efficacy. To employ a terminology current in the aesthetics underlying Gilles Deleuze's thinking, architecture is forever on the side of forms, of the distant, of the optical and the figurative, while the divided individual of the contemporary city looks for forces instead of forms, for the incorporated instead of the distant, for the haptic instead of the optic, the rhizomatic instead of the figurative.¹

The contention is to reposition terrain vague into the urban fabric recreating a continuum of the urban system, while attempting to detract neither from the scale of the infrastructural system, nor that of the human body. Terrain vague must be approached in a different manner than that of the traditional urban city. Establishing continuity through

terrain vague should be done by measure of the forces, flows, and rhythms of the space.

Albany, New York contains an expectant void close to its effective circuits of the city. I-787 connects the center of the city, the capitol complex, with I-87, the major freeway passing by Albany from New York City going north. As I-787 travels along the Hudson River it interchanges with Routes 9 and 20, allowing access to the capitol complex. This access cuts through the city leaving a void running from the capitol complex down to the river and separating the main business district from a dense mixed-use area to the south.

The intention is to occupy this void with multiplicity of programmatic elements that respond to the forces of the surrounding neighborhoods. The ability of the program to mediate these forces allows it to connect the disparate systems of the city, meshing them into a smooth cohesive system. The program will consist of a Community Center, Salvation Army Center, park and recreation, regional bus station, small stores and offices, and parking garages. Each element responds to the needs of the surrounding communities - their social, economic, and infrastructural disabilities that have forced them apart around the void of the site.

¹ Solà-Morales Rubio, Ignasi de. "Terrain Vague." *Anyplace*. 122-23

a form, suffix, or element involved in such variation

: change in curvature of an arc or curve from concave to convex or conversely
: I

inflection point

: a point on a curve that separates an arc concave upward from one concave downward and vice versa

infrastructure

: the underlying foundation or basic framework (as of a system or organization)
: the permanent installations required for military purposes
: the system of public works of a country, state, or region; also the resources (as personnel, buildings, or equipment) required for an activity

intermediate

Latin *intermedius*, from *inter-* + *medius* mid, middle
: being or occurring at the middle place, stage, or degree or between extremespace

interstice

Latin *interstitium*, from *inter-* + *stit-*, *-stes* standing (as in *superstes* standing over) — more at *inter-*
: a space that exists between things, especially : one between closely spaced things
: a gap or break in something generally continuous
: a short space of time between events

interstitial

: relating to or situated in the

ligament

li-g&-m&nt
Middle English, from Medieval Latin & Latin, Medieval Latin *ligamentum*, from Latin, band, tie, from *ligare*
: a tough band of tissue connecting the articular extremities of bones or supporting an organ in place
: a connecting or unifying bond

limit

li-m&nt
Middle English, from Middle French *limite*, from Latin *limit-* / *limes* boundary
: something that bounds, restrains, or confines
: the utmost extent

a geographical or political boundary
the place enclosed within a boundary

a determining feature or differential in logic
a prescribed maximum or minimum amount, quantity, or number: as
the maximum quantity of game or fish that may be taken legally in a specified period
a maximum established for a gambling bet, raise, or payoff
a number whose numerical difference from a mathematical function is arbitrarily small for all values of the independent variables that are sufficiently close to but not equal to given prescribed numbers or that are sufficiently large positively or negatively
a number that for an infinite sequence of numbers is such that ultimately each of the remaining terms of the sequence differs from this number by less than any given positive amount
something that is exasperating or intolerable

logos

Greek, speech, word, reason
the divine wisdom manifest in the creation, government, and redemption of the world and often identified with the second person of the Trinity
reason that in ancient Greek philosophy is the controlling principle in the universe

magnitude

'mag-n&-"tud, -"tyud
Middle English, from Latin *magnitudo*, from *magnus*
great size or extent
spatial quality

the importance, quality, or caliber of something

a number representing the intrinsic or apparent brightness of a celestial body on a logarithmic scale in which an increase of one unit corresponds to a reduction in the brightness of light by a factor of 2.512
a numerical quantitative measure expressed usually as a multiple of a standard unit

margin

'mar-j&n

2.1.terrain.vague

The urban fabric, the underlying structure of the city, is traditionally based on the relationship of built form to that of the human body, but the terrain vague created by infrastructure is not understandable at the scale of the human. These are vast landscapes, devoid of the tactility of urban fabric. They are disconcerting to occupy, difficult to position oneself within, and overbearing in size. The disparate scales between the void of infrastructure and the surrounded spaces of the urban fabric have distanced the experience of these spaces from the human body. Due to the lack of resolve in scale, and not merely the physical scale, the occupation of terrain vague, while it lies expectant, is seldom achieved by the human.

The opportunities for manipulation of the terrain vague bring forth many complexities. Multiple systems are layered upon one another disturbing clear readings of the urban fabric. Infrastructure weaves through the urban grid of space, pulling, pushing, deforming, and tearing. While rifts are created in the spatial continuity of the city, the adjacency, the proximity of tight clearly defined urban fabric to that of the undefined horizon in the void causes a sharp inflection point, a threshold, the interstitial space, vagueness. Crossing the threshold brings the individual from a place of comprehension of scale in relation to one's surroundings to being overcome by a loss of scale in an expansive undefined area where measurement occurs at much faster speeds than can be readily comprehended. Proportion is no longer of the body. Horizons shift from tight verticality to the infinite of horizontality, leaving the individual with little to reference oneself by.

2.2.void

Vague descends from *vacuus*, giving us 'vacant' and 'vacuum' in English, which is to say 'empty, unoccupied', yet also 'free, available, unengaged'. The

relationship between the absence of use, of activity, and the sense of freedom, of expectancy, is fundamental to understanding the evocative potential of the city's terrains vagues. Void, absence, yet also promise, the space of the possible, of expectation.¹

Solà-Morales references voids as not only being empty or vacant but also expecting to be filled, to be occupied. A void, by definition, implies the lacking of something, a hollowness into which something belongs.² The void of terrain vague is an empty space, not necessarily empty physically, but vacant from the urban system. The void is no longer connected to the city in a productive manner. No one stops in these places. They pass by at a rate in which only glimpses leave static images of the vague, the undefined, wondering if something is to be.

2.3.minimal

It is apt that Solà-Morales uses the photographer to begin his discussion. Photography is the way that these spaces can begin to be appreciated. It is photography that holds still the glimpses, frozen moments of the passerby. Photography flattens the image to a picture, removing us from the site, from the unnatural experience of occupation but allows us to appreciate form, the raw minimalist form of the industrial nature.

The photographic images of terrain vague are territorial indications of strangeness itself, and the aesthetic and ethical problems that they pose embrace the problematics of contemporary social life. What is to be done with these enormous voids, with their imprecise limits and vague definition? Art's reaction, as before with "nature" (which is also the presence of the other for the urban citizen), is to preserve these alternative, strange spaces, strangers to the productive efficiency of the city. If in ecology we find the struggle to preserve the unpolluted spaces of a nature mythicized as the unattainable mother, contemporary art seems to fight for the preservation of these other spaces in the interior of the city.³

The minimal nature of terrain vague becomes apparent at the inflection point between the surrounding urban fabric and the void of terrain vague. It is at this point that the profound emptiness of terrain vague is

Middle English, from Latin *margin-*, *margo* border — more at
the part of a page or sheet outside the main body of printed or written matter
the outside limit and adjoining surface of something
<at the margin of the woods> <continental margin>
a spare amount or measure or degree allowed or given for contingencies or special situations <left no margin for error>
a bare minimum below which or an extreme limit beyond which something becomes impossible or is no longer desirable <on the margin of good taste>
the limit below which economic activity cannot be continued under normal conditions
the difference which exists between net sales and the cost of merchandise sold and from which expenses are usually met or profit derived
the excess market value of collateral over the face of a loan
cash or collateral that is deposited by a client with a commodity or securities broker to protect the broker from loss on a contract
the client's equity in securities bought with the aid of credit obtained specifically (as from a broker) for that purpose
a range about a specified figure within which a purchase is to be made
measure or degree of difference <the bill passed by a one-vote margin>

node

'nOd
Middle English, from Latin *nodus* knot, node; akin to Middle Irish *naidm* bond
a pathological swelling or enlargement (as of a rheumatic joint)
a discrete mass of one kind of tissue enclosed in tissue of a different kind
an entangling complication (as in a drama)
either of the two points where the orbit of a planet or comet intersects the ecliptic;
either of the points at which the orbit of an earth satellite crosses the plane of the equator
a point, line, or surface of a vibrating body or system that is

free or relatively free from vibratory motion
 : a point at which a wave has an amplitude of zero
 : a point at which subsidiary parts originate or center
 : a point on a stem at which a leaf or leaves are inserted
 : a point at which a curve intersects itself in such a manner that the branches have different tangents
 : ----- 1b

occupy
 Middle English occupien to take possession of, occupy, modification of Middle French occuper, from Latin occupare, from ob- toward + -cupare (akin to capere to seize) –
 : to engage the attention or energies of
 : to take up (a place or extent in space) <this chair is occupied>
 <the fireplace will occupy this corner of the room>
 : to take or fill (an extent in time) <the hobby occupies all of my free time>
 : to take or hold possession or control of <enemy troops occupied the ridge>
 : to fill or perform the functions of (an office or position)
 : to reside in as an owner or tenant
 - oc-cu-pi-er / noun

order
 'or-də
 Middle English, from *ordre*, n. verb
 transitive senses
 : to put in order
 : to give an order to
 : to command to go or come to a specified place
 : to give an order for <order a meal>
 intransitive senses
 : to bring about order
 : to issue
 : to give or place an order
 noun
 : a group of people united in a formal way: as
 : a fraternal society <the Masonic Order>
 : a community under a religious rule; especially
 : one requiring members to take solemn vows

most apparent. As terrain vague approaches its greatest emptiness it becomes more minimal. It is reduced to the limit of the void.

The limit is a place defined only by the opposition between an institutionalized center, powerful and technologized, and a periphery that dissolves away into virgin territory, uncontrolled and empty. The limit exists by virtue of the tension between those who wish to instrumentalize it and the indefinite into which it disappears. Minimalism is the experience of the limit in a reflected dimension.⁴

The minimalist quality of terrain vague relies not only on its formal qualities in relation to those of the city but also in its vagueness that perpetuates an unclear reading of the indefinite space. The ability to approach the limit of insignificance leaves terrain vague with its minimalist characteristics.

Artistic minimalism constitutes an ambitious refounding of the visual arts. Its intent is clear: to draw back to the limits. Its method is to carry aesthetic and thus significant experience to the frontiers of the insignificant and the obvious. This degree zero of aesthetic signification is generally resolved in a reductive manner, based primarily on abstraction and in opening up the fissures of signification by those slight gestures, movements, or events that the subject is incapable of eliminating, that is, incapable of removing from the *limes*, the limit.⁵

This is the strength of weakness; that strength which art and architecture are capable of producing precisely when they adopt a posture that is not aggressive and dominating, but tangential and weak.⁶

Terrain vague is a weak system, relying on its contrast with the strength of the city to give it importance. Terrain vague's greatest position is within the urban fabric, where the inflection point is most clearly defined. It is at this point that the interest occurs, where the contrast is the greatest between positive and negative and intrigue into the disparity of the colliding forms occurs

Similarly, Susan Sontag, in her theoretical treatise *On Photography*, finds in contemporary photography that the "bleak factory buildings and billboard cluttered avenues look beautiful, through the camera's eye as

churches and pastoral landscapes, more beautiful, by modern taste."⁷ This critique of undesirable spaces extends to architecture.

The topography of contemporary architecture that might be drawn up as criticism today is one of desolate landscapes, of still lifes in which the void is an intensity to be resolved simultaneously in the imagination and the memory. This contemporary architecture of the void provokes, rather than soothes.⁸

While photographers capture the spaces, discovering their beauty of strangeness, the architect is provoked by the will to occupy the void, to fill the emptiness. The architect can see the opportunity that lies in these places, the forces, the dynamic qualities that intrigue our senses but are problematic in reality. But architecture has never strived within reality. Architecture has always pushed reality beyond its limits, the system of inhabitation, its structural capacities, the forces of gravity, the magnitude of form, the plasticity of material, even the tectonics of the detail.

In this situation the role of the architect is inevitably problematic. Architecture's destiny has always been colonization, the imposing of limits, order, form, the introduction into strange space of the elements of identity necessary to make it recognizable, identical, universal. In essence, architecture acts as an instrument of organization, of rationalization, and of productive efficiency capable of transforming the uncivilized into the cultivated, the fallow into the productive, the void into the built form.⁹

This is not to say that traditional urban spaces are not the most effective treatment for the majority of the city, but that when terrain vague is encountered, the traditional urban system is incapable of properly solving the problematics of scale, speed, and shifting horizons. Furthermore, traditional urban space does not allow the retention of any of the qualities of terrain vague. Traditional urban space only covers up. It masks instead of pulling the good qualities out and addressing the negative ones.

2.4. urban space - traditional

: a badge or medal of such a society; also: a military decoration
 : any of the several grades of the Christian ministry
 : the office of a person in the Christian ministry
 : a rank, class, or special group in a community or society
 : a class of persons or things grouped according to quality, value, or natural characteristics as
 : a category of taxonomic classification ranking above the family and below the class
 : the broadest category in soil classification
 : a statesman of the first order
 : <in emergencies of this order — R. B. Westerfield>
 : the arrangement or sequence of objects or of events in time
 <listed the items in order of importance> (2)
 : a sequential arrangement of mathematical elements
 : 12a, b
 : the number of times differentiation is applied successively <derivatives of higher order>
 : the order of the derivative of highest order
 : the number of columns or rows or columns and rows in a magic square, determinant, or matrix
 <the order of a matrix with 2 rows and 3 columns is 2 by 3>
 : the number of elements in a finite mathematical group
 : a sociopolitical system <was opposed to changes in the established order>
 : a particular sphere or aspect of a sociopolitical system <the present economic order>
 : a regular or harmonious arrangement <the order of nature>
 : a prescribed form of a religious service
 : the customary mode of procedure especially in debate
 <point of order>
 : the state of peace, freedom from confused or unruly behavior, and respect for law or proper authority <promised to restore law and order>
 : a specific rule, regulation, or authoritative direction
 : a style of building

a type of column and entablature forming the unit of a style

organization

ˈɔːrɡənɪzən, ˈzɑːʃən, ˈɔːrɡənɪzən
the act or process of organizing or of being organized

the condition or manner of being organized

<charitable organizations>

an administrative and functional structure (as a business or a political party); the personnel of such a structure

plastic

ˈplɑːstɪk
Latin *plasticus* of molding, from Greek *plastikos*, from *plassein* to mold, form

<plastic forces in nature>

capable of being molded or modeled <plastic clay>

capable of adapting to varying conditions

<ecologically plastic animals>

made or consisting of a plastic; capable of being deformed continuously and permanently in any direction without rupture

Platonic

Latin *platonikus*, from Greek *platonikos*, from *Platon* capitalized; of, relating to, or characteristic of Plato or Platonism

Platonism

the philosophy of Plato, stressing especially that actual things are copies of transcendent ideas and that these ideas are the objects of true knowledge apprehended by reminiscence

pliable

ˈpliːəbəl
Middle English, from Middle French, from *plier* to bend, fold — more at *plie*

supple enough to bend freely or repeatedly without breaking; yielding readily to others

adjustable to varying conditions

synonym see *flexible*

poché

the method or result of representing the solid part of a building (as a wall, etc.) by a darkened area on an architectural plan.

Rob Krier provides us with an apt example of the problems that traditional urban space meets when encountering rifts in the urban fabric. By his definition urban space is "geometrically bounded by a variety of elevations. It is only the clear legibility of its geometrical characteristics and aesthetic qualities which allows us consciously to perceive external space as urban space."¹⁰ Urban space is clearly defined, a scale in which the human eye can perceive its boundaries and formulate a clear geometric form from the space created.

Krier breaks urban space into two parts, that of the square and of the street. It is the street that is possibly more interesting. The street is what allows one to traverse distances, to connect nodes, to pass from one area to another. Unlike the square, it is a place where two scales meet, that of the car and of the human. The street of traditional urban space reflects the scale of the human and disregards that of the car. The street is "planned to the scale of the human being, the horse and carriage. The street is unsuitable for the flow of motorized traffic, whilst remaining appropriate to human circulation and activity."¹¹ Krier finds the car-oriented street of the twentieth century to be a problem. He admits that "solutions must be carefully worked out which will keep the irritation of traffic noise and exhaust fumes away from the pedestrian, without completely distancing one zone from the other...the number of cars, and their speed, remains a source of anxiety."¹² But Krier's examples of how the streets of Stuttgart might be redesigned to maintain a continuity of urban structure are problematic to his thesis.

As a result of the devastation of the Second World War, the constraints imposed during the reconstruction period and the subsequent 'car-oriented' programme of costly civil engineering projects in the center of Stuttgart, the former coherent urban structure which had been responsive to local conditions was destroyed to a catastrophic extent. The heart of the old city, a bare thousand metres across, was broken up into a large number of small islands battered by waves of heavy traffic.

The *raison d'être* of these studies was to fill the gaps separating these isolated fragments of town as effectively as possible.¹³

Krier's designs do completely distance one zone from the other, if not spatially, then certainly experientially. While the street may still exist, it gets buried, ignored, filled, so that a new plane, a clean slate can be established on which the forms of traditional urban space easily work themselves out. This separation is shown clearly in Krier's example for the redesign of the Osterreichische Platz and his statement that "there is only one way in which some measure of tranquility can be guaranteed and that is to provide a total shield between people and traffic."¹⁴

2.5. urban space – rhizomatic

This thesis is not about the separation of infrastructure and the human. Spaces created by infrastructure can be fascinating but difficult to occupy. This proposal is about a way to permanently occupy and traverse these spaces without destroying the fascination of the space, but rather enhancing or at least capturing it. The occupation of the terrain vague should create relationships between the human body and infrastructure as built form. This does not predicate a necessity for a physical association of tactility, but rather an association like that of art to its viewer; infrastructure as sculpture.

As Solà-Morales provides clues to a way in which terrain vague may be approached he references Gilles Deleuze and his theories of the rhizomatic. While Deleuze's theories of the rhizomatic are not meant to be directly translated into form, they certainly provide a proposed method of how to organize form. The rhizome is an analogy to a plant like structure composed of nodes that are connected horizontally in a non-hierarchical collection. Deleuze's theory extenuates the rhizome as having "no beginning or end, it is always in the middle, between things, interbeing, intermezzo."¹⁵

rehabilitation

ˌriːhəˈbiːlɪtʃən, ˌriːhɪˈleɪʃən
Medieval Latin *rehabilitatus*, past participle of *rehabilitare*, from Latin *re-* + Late Latin *habilitare* to habitate

to restore to a former capacity

to restore to good repute

reestablish the good name of
to restore to a former state (as of efficiency, good management or solvency) <*rehabilitate* sium areas>

to restore or bring to a condition of health or useful and constructive activity

repetition

ˌriːpɪˈtɪʃən
Middle English *repeticoun*, from Latin *repetition-*, *repetitio*, from *repetere* to repeat

the act or an instance of repeating or being repeated

rhizomatic

rhizome

New Latin *rhizomat-*, *rhizoma*, from Greek *rhizōmat-*, *rhizōma* mass of roots, from *rhizōn* to cause to take root, from *rhiza* root

a somewhat elongate usually horizontal subterranean plant stem that is often thickened by deposits of reserve food material, produces shoots above and roots below, and is distinguished from a true root in possessing buds, nodes, and usually scalelike leaves

- *rhizo-* mic

- *rhizo-* adjective

road

— often used in plural
an open way for vehicles, persons, and animals; especially one lying outside of an urban district

space

a period of time; also its duration

a limited extent in one, two, or three dimensions

an extent set apart or available; one of the degrees between or above or below the lines of a musical staff

a boundless three-dimensional extent in which objects and events occur and have relative

position and direction b
 physical space independent of what occupies it — called also absolute space
 : a blank area separating words or lines b material used to produce such blank area
 especially : a piece of type less than one en in width
 : a set of mathematical elements and especially of abstractions of all the points on a line, in a plane, or in physical space, especially : a set of mathematical entities with a set of axioms of geometric character — compare

the opportunity to assert or experience one's identity or needs freely

strange

strAnj
 Middle English from Old French *estrange* from Latin *extraneus*, literally, external, from *extra* outside — more at
 : of, relating to, or characteristic of another country

: not native to or naturally belonging in a place
 : of external origin, kind, or character
 : not before known, heard, or seen

: exciting wonder or awe

: discouraging familiarities

2 <she was strange to his ways>
 : having the quantum characteristic of
 <strange quark> <strange particle>

system

sis-təm
 Late Latin *systema* from Greek *systema*, from *synistanai* to combine, from *syn-* + *histanai* to cause to stand — more at

: a regularly interacting or interdependent group of items forming a unified whole <a number system>

: a group of interacting bodies under the influence of related forces <a gravitational system>
 : an assemblage of substances that is in or tends to equilibrium <a thermodynamic system>
 : a group of body organs that together perform one or more

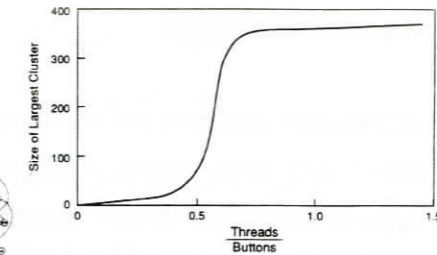
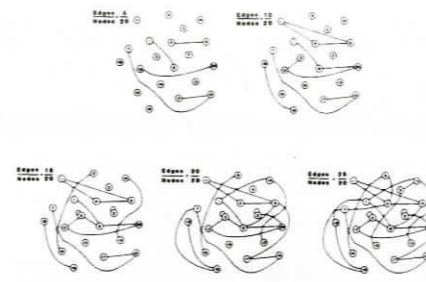
Rhizomatic organization can provide a way to position terrain vague in its varied surroundings of which perpetuate its vagueness. The vagueness of terrain vague does not result from the absence of forces or the inability to position a categorization of use onto the site, but rather a multiplicity of forces compete for the site's use. The boundaries of demographics, zoning, politics, economics, culture, and circulation all intersect in this void creating a palimpsest of readings with no distinct clarity, therefore vagueness. While the site is full of forces, it is the regression of physical form that creates the void, its horizontality in contrast to the verticality of the city. The void stretches out in its urban tear, being manipulated by its surrounding forces, flexing and inflecting.

It is the interstitial space between the points of the effective city, the space where time increases and space decreases due to their inverse properties in relation to the rate of passage.

The middle is by no means the average; on the contrary, it is where things pick up speed, between things does not designate a localizable relation going from one thing to the other and back again, but a perpendicular direction, a transversal movement that sweeps one and the other away, a stream without beginning or end that undermines its banks and picks up speed in the middle.¹⁶

The rhizome provides a model for the arrangement of the forces that act upon the void. It allows for a non-hierarchical ordering, not repositioning in a Platonic or absolute sense but defining the forces, allowing for a relative reading of the site as it exists in its vague condition. This allows for manipulation of the site to retain the characteristics that the contemporary eye has found so intriguing and has fought to protect while allowing the site to reinsert itself into its surrounding urban system.

Stuart Kaufman, a scientist at the Santa Fe Institute, has approached rhizomatic structures as a root of organization fundamental to the universe. His experiments in nodal connections illustrate the highly organized system inherent to rhizomatic structures and their properties



of creating cohesive systems. While the organization lacks formal cohesiveness, it is the abstract properties of the relationships between nodal points that allows for a highly complex and variable system of connections to occur that create a singular system with fairly predictable number of connections.

Kaufman gives an example of threads and buttons, threads being connections and buttons being nodes. A rhizomatic structure is begun with the threads randomly connecting more and more nodes. At a certain point, the system becomes a cohesive organism, all points being connected to one other, if not directly, then indirectly through other nodes. By Kaufman's calculations, it is at the point of about a ratio of 1:2 – threads to buttons – that the system begins to take on a rhizomatic structure. The cohesion exponentially increases until the ratio reaches 1:1 when no apparent increase in cohesiveness occurs and the connections become redundant.

It is in-between the ratios of 1:2 and 1:1 that the inflection point occurs, roughly at 3:4. It is at this point that the structure achieves its maximum intensity. While the structure is not yet redundant nor may it yet be complete, it is at this point that the magnitude in relation to the number of connections is the greatest, the most activity is occurring within the system.

vital functions <the digestive system>
 : the body considered as a functional unit
 : a group of related natural objects or forces <a river system>
 : a group of devices or artificial objects or an organization forming a network especially for distributing something or serving a common purpose <a telephone system> <a heating system> <a highway system> <a data processing system>
 : a major division of rocks usually larger than a series and including all formed during a period or era
 : a form of social, economic, or political organization or practice <the capitalist system>
 : an organized set of doctrines, ideas, or principles usually intended to explain the arrangement or working of a whole <the Newtonian system of mechanics>
 : an organized or established procedure <the touch system of typing>
 : a manner of classifying, symbolizing, or schematizing <a taxonomic system> <the decimal system>
 : harmonious arrangement or pattern
 : <bring system out of confusion — Ellen Glasgow>
 : an organized society or social situation regarded as stultifying terrain

French, land, ground, from (assumed) Vulgar Latin *terrānum*
 : a geographical area : a piece of land
 : the physical features of a tract of land
 : a field of knowledge or interest

terrain vague time

: the measured or measurable period during which an action, process, or condition exists or continues
 : a nonspatial continuum that is measured in terms of events which succeed one another from past through present to future
 : the point or period when something occurs
 : rate of speed

the grouping of the beats of music
finite as contrasted with infinite duration

trajectory

trɪˈdʒek-t(ə)riː
New Latin *trajectoria*, from feminine of *trajectorius* of passing, from Latin *traicere* to cause to cross, cross, from *trans-* *tra-* *trans-* + *iacere* to throw — more at
the curve that a body (as a planet or comet in its orbit or a rocket) describes in space
a path, progression, or line of development resembling a physical trajectory

transition

træn(ɪ)-sɪ-shən, træn-ˈzɪ-
Latin *transitiō-*, *transitiō* from *transire*
passage from one state, stage, subject, or place to another
a movement, development, or evolution from one form, stage, or style to another
a musical modulation
a musical passage leading from one section of a piece to another
an abrupt change in energy state or level (as of an atomic nucleus or a molecule) usually accompanied by loss or gain of a single quantum of energy

transverse

træn(ɪ)s-ˈvɜːrs, træn-z-, ˈtræn(ɪ)s-, ˈtranz-
Latin *transversus*, from *trans-* + *-versus* (as in *adversus* adverse)
adjective
acting, lying, or being across
set crosswise
made at right angles to the anterior-posterior axis of the body <a *transverse* section>
noun
something (as a piece, section, or part) that is transverse

urban

Latin *urbanus*, from *urbs* city
of, relating to, characteristic of, or constituting a city

vacant

ˈvɑːkənt
Middle English, from Old French, from Latin *vacant-*, *vacans*, present participle of *vacare* to be empty, be free
not occupied by an incumbent, possessor, or officer <a *vacant* office> <*vacant* thrones>
being without content or occupant <a *vacant* seat in a bus> <a *vacant* room>
free from activity or work

2.6.smooth.striated

As Deleuze's positions the rhizome within the smooth of the smooth and the striated space, spaces of terrain vague also lie within the smooth cycle of the smooth-striated relationship where "smooth space is constantly being translated, transversed into a striated space; striated space is constantly being reversed, returned to a smooth space."¹⁷ It is the position of terrain vague at the interstices of many forces that makes it a smooth space with the potential to become striated, and smooth again. The force, the vector defines the smooth space whereas the point creates the striated space.

The smooth space has the intrigue. How it is striated becomes the complexity that draws attention. It is as when urban fabric—the striated grid—is destroyed, making smooth space—the terrain vague—by reduction, and then striated by infrastructure, a highway as a direct representation of the vector-force passing through smooth space. And while the highway may be the only force physically represented in the terrain vague, it is not the only force that desires to fill the void.

- 1 Solà-Morales Rubio, Ignasi de. "Terrain Vague." *Anyplace*. 119
- 2 Viod: empty space
the quality or state of being without something
a feeling of want or hollowness
Merriam-Webster Online. < <http://www.m-w.com> >
- 3 Solà-Morales Rubio, Ignasi de. "Terrain Vague." *Anyplace*. 122
- 4 Solà-Morales Rubio, Ignasi de. "Difference and Limit." *Differences, Topographies of Contemporary Architecture*. 113
- 5 Solà-Morales Rubio, Ignasi de. "Difference and Limit." *Differences, Topographies of Contemporary Architecture*. 113
- 6 Solà-Morales Rubio, Ignasi de. "Weak Architecture." *Differences, Topographies of Contemporary Architecture*. 71
- 7 Sontag, Susan. *On Photography*. 78
- 8 Solà-Morales Rubio, Ignasi de. "Topographies of Contemporary Architecture." *Differences, Topographies of Contemporary Architecture*. 26
- 9 Solà-Morales Rubio, Ignasi de. "Terrain Vague." *Anyplace*. 122
- 10 Krier, Rob. *Urban Space*. 15
- 11 Krier, Rob. *Urban Space*. 17
- 12 Krier, Rob. *Urban Space*. 21
- 13 Krier, Rob. *Urban Space*. 89
- 14 Krier, Rob. *Urban Space*. 123
- 15 Deleuze, Gilles and Felix Guattari. "Introduction: Rhizome." *A Thousand Plateaus: Capitalism and Schizophrenia*. 25
- 16 Deleuze, Gilles and Felix Guattari. "Introduction: Rhizome." *A Thousand Plateaus: Capitalism and Schizophrenia*. 25
- 17 Deleuze, Gilles and Felix Guattari. "1440: The Smooth and the Striated." *A Thousand Plateaus: Capitalism and Schizophrenia*. 474

The striated is that which intertwined fixed and variable elements, produces an order and succession of distinct forms, and organizes horizontal melodic lines and vertical harmonic planes. The smooth is the continuous variation, continuous development of form; it is the production of properly rhythmic values, the pure act of the drawing of a diagonal across the vertical and the horizontal...In striated space, lines of trajectories tend to be subordinated to points: one goes from one point to another. In the smooth, it is the opposite: the points are subordinated to the trajectory. p 478

The smooth and the striated are distinguished first of all by an inverse relation between the point and the line (in the striated, the line is between two points, while in the smooth, the point is between two lines); and second, by the nature of the line (smooth-directional, open intervals; dimensional-striated, closed intervals). Finally, there is a third difference, concerning the surface or space. In striated space, one closes off a surface and "allocates" it according to determine intervals, assigned breaks; in the smooth, one distributes" oneself in an open space, according to frequencies and in the course of one's crossings (logos and nomos). p 480-81

vague

Latin *vagus*, literally, wandering
not clearly expressed : stated in indefinite terms <*vague* accusation>
not having a precise meaning

variant

obsolete
manifesting deviation, or disagreement
varying usually slightly from the standard form <*variant* readings>
noun
one of two or more persons or things exhibiting usually slight differences : as
one that exhibits from a type or norm
one of two or more different spellings (as *labor* and *labour*) or pronunciations (as of *economics* (ek- EK-)) of the same word
one of two or more words (as *geographic* and *geographical*) or word elements (as *mon-* and *mono-*) of essentially the same meaning differing only in the presence or absence of an affix

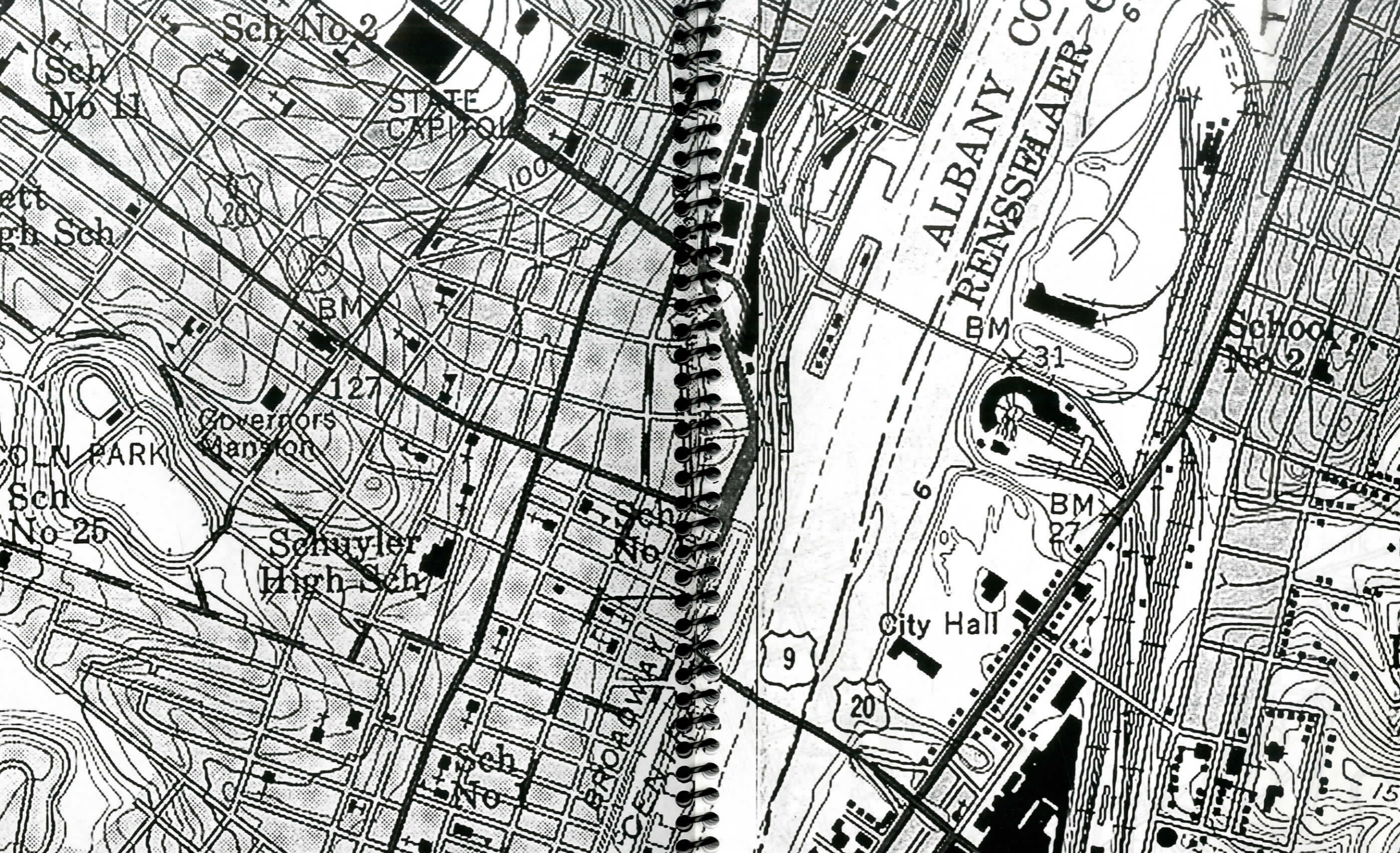
variation

the act or process of varying : the state or fact of being
an instance of varying : the extent to which or the range in which a thing
a change of algebraic sign between successive terms of a sequence
a measure of the change in data, a or a function the repetition of a musical theme with modifications in rhythm, tune, harmony, or key
divergence in the characteristics of an organism from the species or population norm or average
something (as an individual or group) that exhibits variation
a solo dance in classic ballet
a repetition in modern ballet of a movement sequence with changes

vector

ˈvek-tər





Sch No 11

Sch No 2

STATE
CAPITOL

High Sch

BM

Governors
Mansion

PARK

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No 25

Schuyler
High Sch

BROADWAY
CENTRAL AVENUE

ALBANY CO
RENSSELAER CO

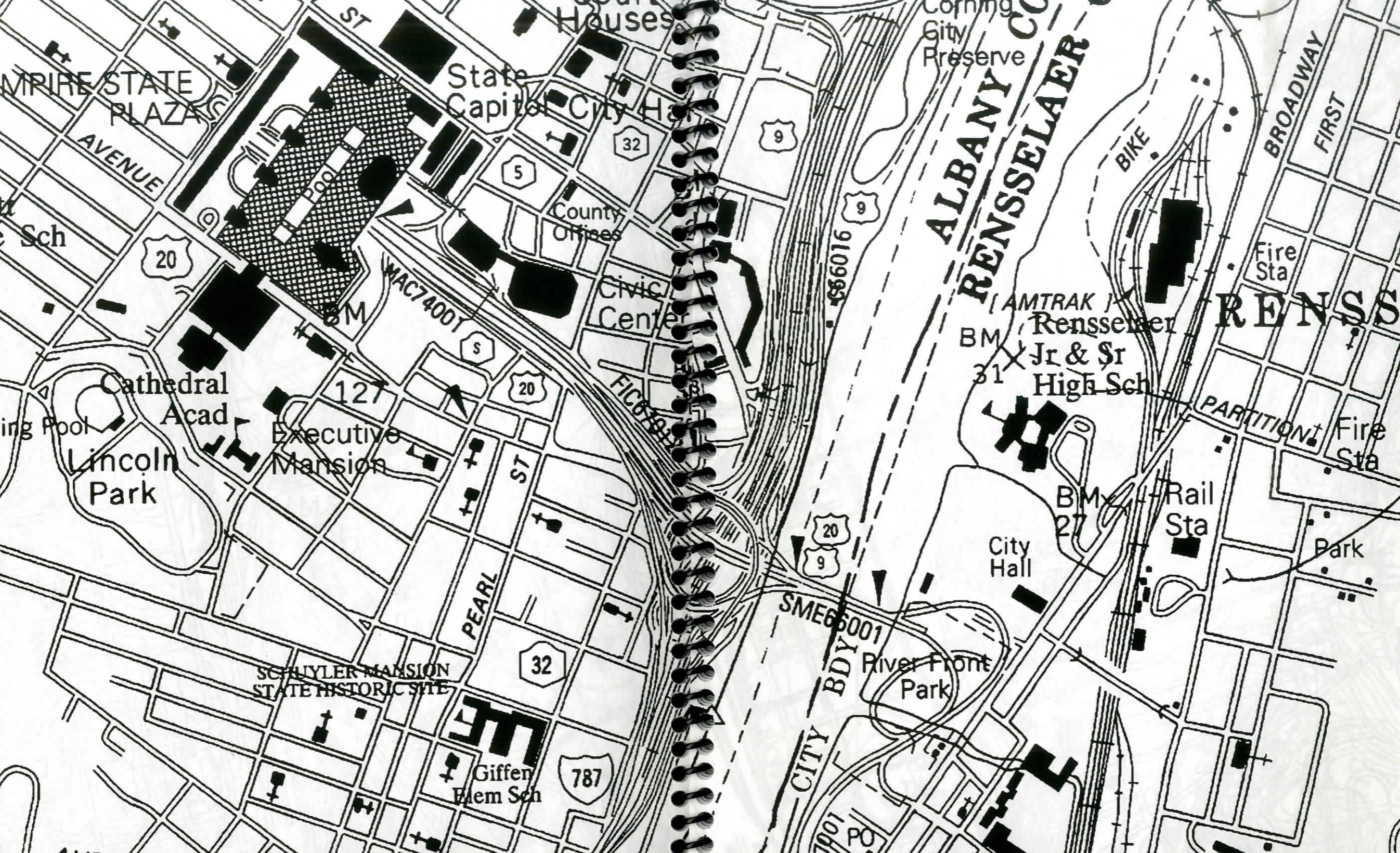
City Hall

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EMPIRE STATE PLAZA

State Capital City Hall

Corning City Preserve

ALBANY CO
RENSSELAER

AVENUE

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County Offices

Civic Center

AMTRAK JR
Rensselaer
Jr & Sr
High Sch

RENSSE

Cathedral Acad
Lincoln Park

Executive Mansion

City Hall

Rail Sta

Park

SCHUYLER MANSION
STATE HISTORIC SITE

Giffen
Elem Sch

River Front
Park

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RENSSELAER CO

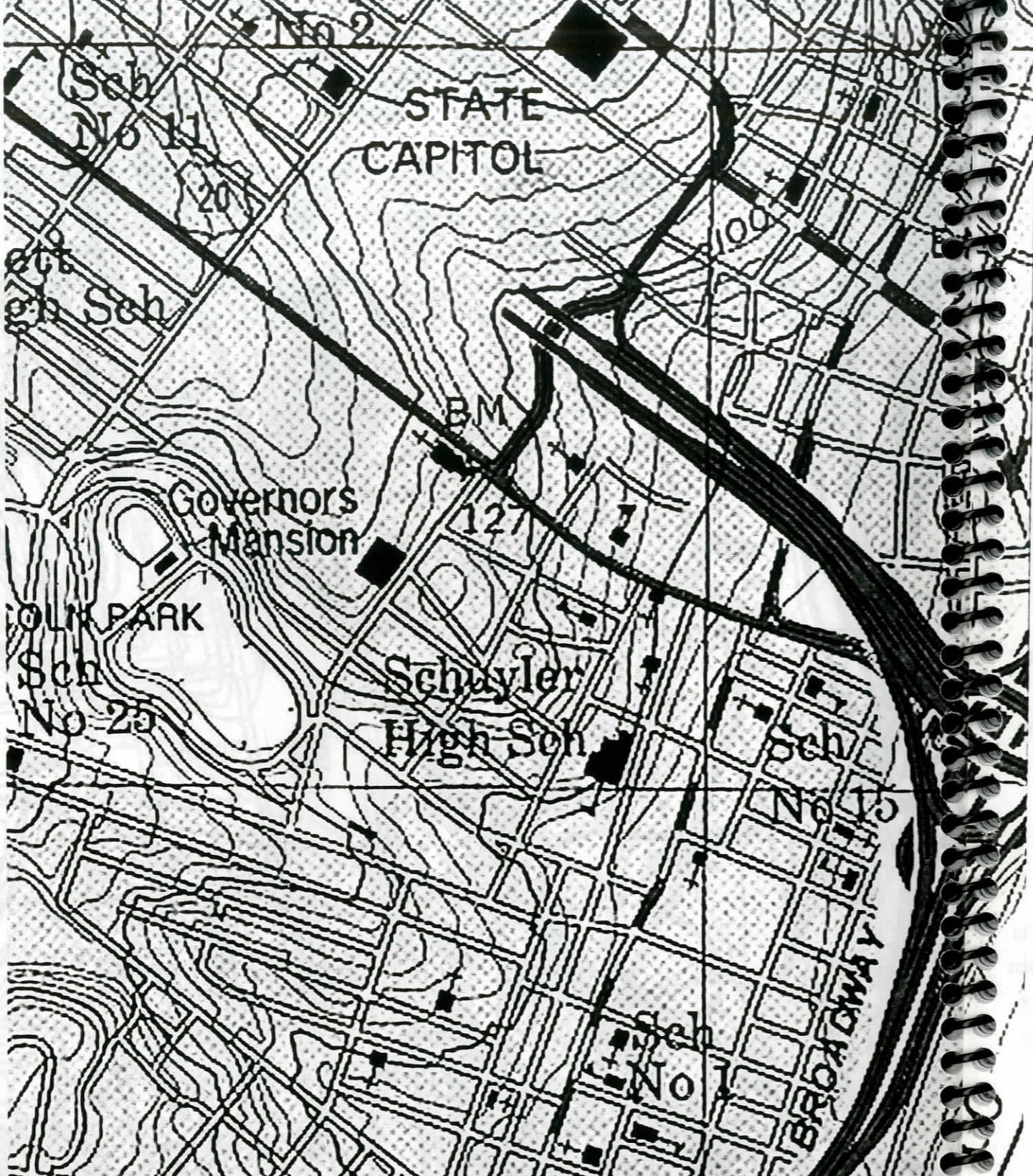
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map 1. usgs. aerial, 1995
map 2. usgs. topographic, 1953
map 3. cartographic, 1970
map 4. usgs. topographic, 1980
map 5. digital topographic, 1994

New Latin: from Latin, carrier, from *vehere* to carry — more at

- : a quantity that has magnitude and direction and that is commonly represented by a directed line segment whose length represents the magnitude and whose orientation in space represents the direction
- : an element of a vector space
- : a course or compass direction especially of an airplane
- : an organism (as an insect) that transmits a pathogen

: a sequence of genetic material (as a transposon or the genome of a bacteriophage) used to introduce specific genes into the genome of an organism

vertical

Latin *vertic-*, *vertex*
: situated at the highest point : directly overhead or in the zenith
: perpendicular to the plane of the horizon or to a primary axis

: located at right angles to the plane of a supporting surface
: lying in the direction of an axis
: not clearly defined, grasped, or understood

: not clearly felt or sensed : somewhat subconscious
: lacking expression
: not sharply outlined

viaduct

VI- & *-d&kt*
Latin *via* way, road + English *aqueduct*
: a long elevated roadway usually consisting of a series of short spans supported on arches, piers, or columns

void

Middle English *voide*, from Old French, from (assumed) Vulgar Latin *voitus*, alteration of Latin *vacivus*, *vacivus* empty, from *vacare* to be empty
adj
: not occupied : <a void bishopric>
: not inhabited
: containing nothing <void space>
: being without : <a nature void of all malice>
: having no members or examples; specifically of a suit
: having no cards represented in a particular hand

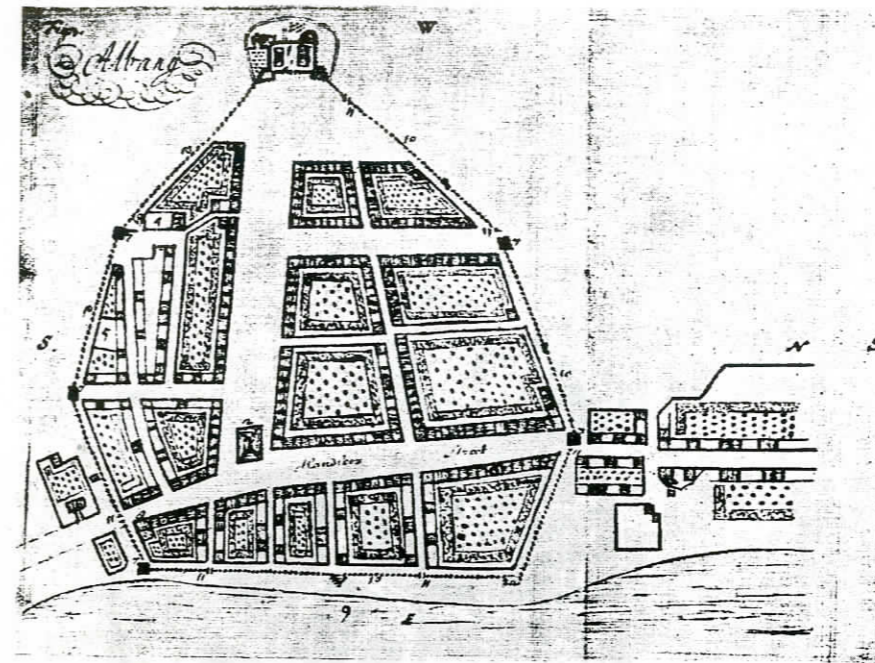
3.1.site

This thesis will analyze a site of terrain vague in the urban fabric and propose a solution to how to occupy and transverse the site. The site must exhibit layering and meshing of infrastructural systems that can provide an intriguing complexity. Urban fabric must surround the site, enclosing at least two opposing sides. The site is therefore not an edge, but a void within the urban structure.

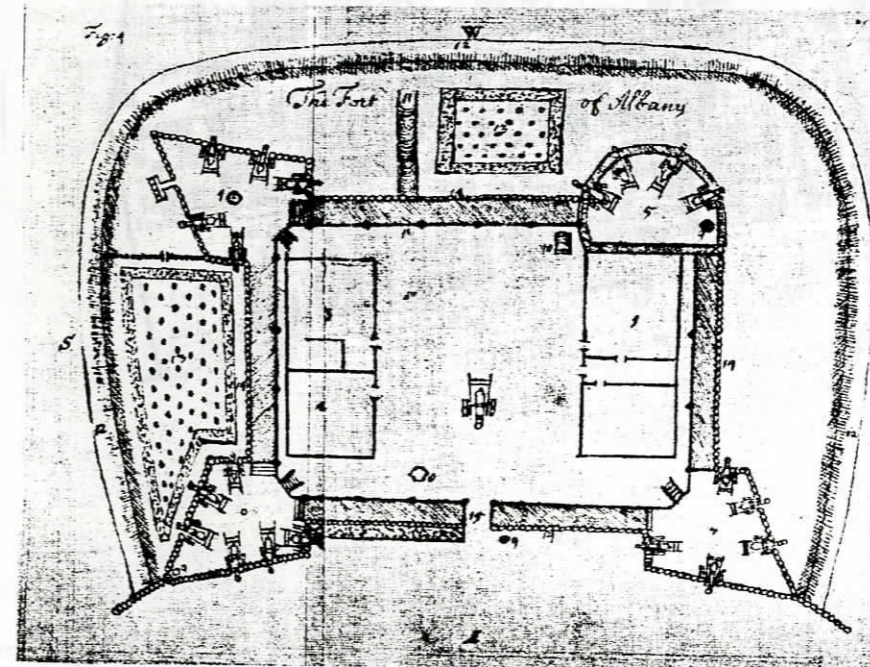
Albany, New York contains a condition in the heart of its urban fabric where a highway has created a condition of terrain vague. Route 787 and Routes 9 & 20 intersect between the city and the Hudson River in a circular configuration sending Routes 9 & 20 straight into the Empire State Plaza, the governmental center for all of New York State. The scale of the intersecting roads resulting from the technical requirements to meet the needs of the car, its speed, size, and turning radius have created a void that divides the surrounding city structure. This terrain vague is characteristically horizontal, lacking buildings and only populated by parked cars. A small bus station occupies the east end of the site, to the west is the capitol, to the north is the main business district and to the south is a dense residential area. This space is at the intersection of transportation, government, business and residential.

3.2.history

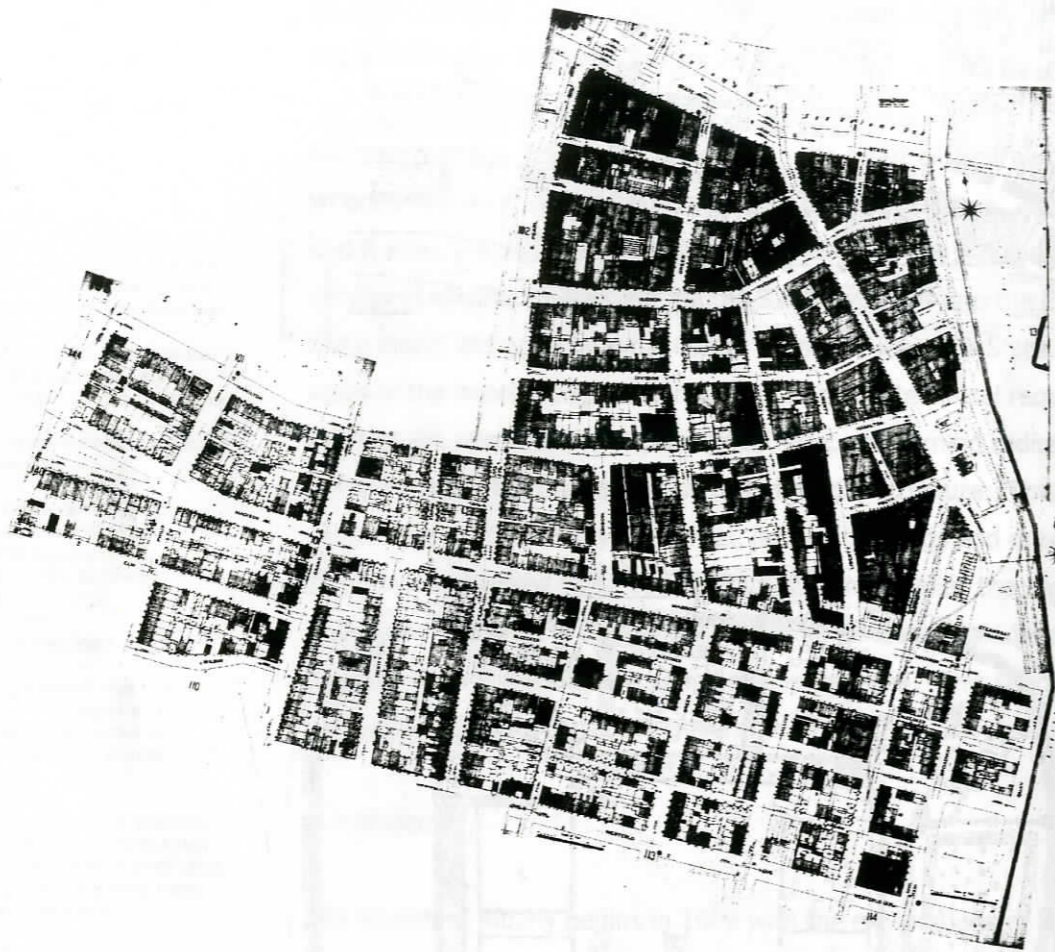
The history of Albany begins in 1609 with the explorations of Henry Hudson. Fort Orange, located on the current 'Pastures' area was built in 1624 and the Dutch started the first permanent settlement in 1629, then called Beverwyck. When surrendered to the British in 1664, Beverwyck was renamed Albany in honor of James, Duke of York and Albany, later King James II.



Miller plan of city 1699 from Albany's Tercentenary



Miller plan of fort 1699 from Albany's Tercentenary



1909 sanborn



1989 sanborn

of no legal force or effect
<a void contract>

synonym see
- void-ness noun
noun

empty space

the quality or state of being
without something

a feeling of want or hollowness
verb
transitive senses
to make empty or vacant

archaic

<void

excrement>

<void a

contract>

Intransitive senses : to eliminate
solid or liquid waste from the
body

- void-er noun

wall

Latin vallum rampart, from vallus
stake, palisade

a high thick masonry structure
forming a long rampart or an
enclosure chiefly for defense —
often used in plural

a masonry fence around a
garden, park, or estate

a structure that serves to hold
back pressure (as of water or
sliding earth)

one of the sides of a room or
building connecting floor and
ceiling or foundation and roof

a material layer enclosing
space

from Merriam-Webster online
[www.m-w.com]

prospect of the city of
albany in the province of
new york in america, 1763.



Albany has played a significant role in the early forming of our nation, serving as a site of intercolonial conventions and the Albany Congress prior to the Revolutionary War. In 1797, Albany officially became the state capitol of New York. In the 19th century Albany served as a major outfitting station as settlers moved west and when the Erie canal opened, it provided a gateway to the Michigan Territory from the Hudson.¹

In the last century, Albany's downtown has undergone major changes with the introduction of I-787 along the Hudson River, effectively cutting off the downtown from its early economic roots and the construction of the Empire State Plaza and its accompanying urban renewal. The Albany metro area now includes many suburbs leaving the city itself with a population of nearly 100,00 as of 1998.

Albany's architectural heritage stems largely from its Dutch Colonial roots but also includes Georgian and French-Gothic Revival architecture. The state capitol is a mix of "French Chateau" style and Richardson's own hand bringing in heavy Romanesque characteristics. The recent capitol plaza, the Governor Nelson A. Rockefeller Empire State Plaza is of the international style with a strong modernist aesthetic.

In the 1960's, the Empire State Plaza and its subsequent urban renewal tore a swath through Albany, just south of the central business district and stretching from the Hudson River where I-787 was built up the hill to the actual platform of the plaza. The complex, designed by Wallace K. Harrison - also architect of Rockefeller Plaza in New York City - and built under the care of Nelson A. Rockefeller, then Governor of New York State was meant to transform Albany into "the most beautiful capitol city in the world."² The result of such an extensive project was the wiping out of many working class neighborhoods and slums, almost 100 acres in total.³ While the Empire State Plaza occupied the west end of

the urban renewal plan, the east end, from the plaza to the river served as space for a viaduct connecting I-787 to the plaza.

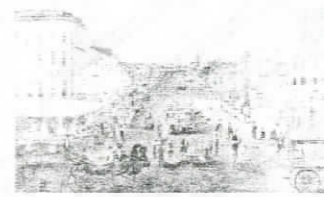
3.3.context

The site, its void created by urban renewal, has been vacant for the past forty years, effectively separating the residential and mixed-use neighborhoods to the south from the central business district and the entire city from the river. The Pastures neighborhood was the primary neighborhood affected by the insertion of the viaduct, with the Mansion Hill slightly higher to the west and the South End just to the southwest. The central business district is directly to the north of the site, thinning out as it touches the site's northern boundary. The river lies to the east beyond I-787 which acts as a physical and visual barrier from accessing the river. Relatively flat until its western edge, the site rises as it meets the Pepsi Arena and finally the high walls of the Empire State Plaza's podium.

The Pastures has had a history of constant changing character. Named after the fields which once dominated the area and served as grazing land for the settlement's cattle, the Pastures was first developed in the early 19th century as Albany size increased due to the economic boom of the Erie Canal and the trend toward westward settlement. The Pastures began as a homogeneous extension of the primarily Dutch and English settlement, but by about 1840, the Irish and German immigrants dominated the South End. By 1880, eastern European Jews began to join the German Jews on the site. The 1900's brought another transformation in demographics with a large number of Italian immigrants settling in the South End. And finally, after WWII, black families, coming from the south, made the South End their home.⁴



state street albany, 1805.



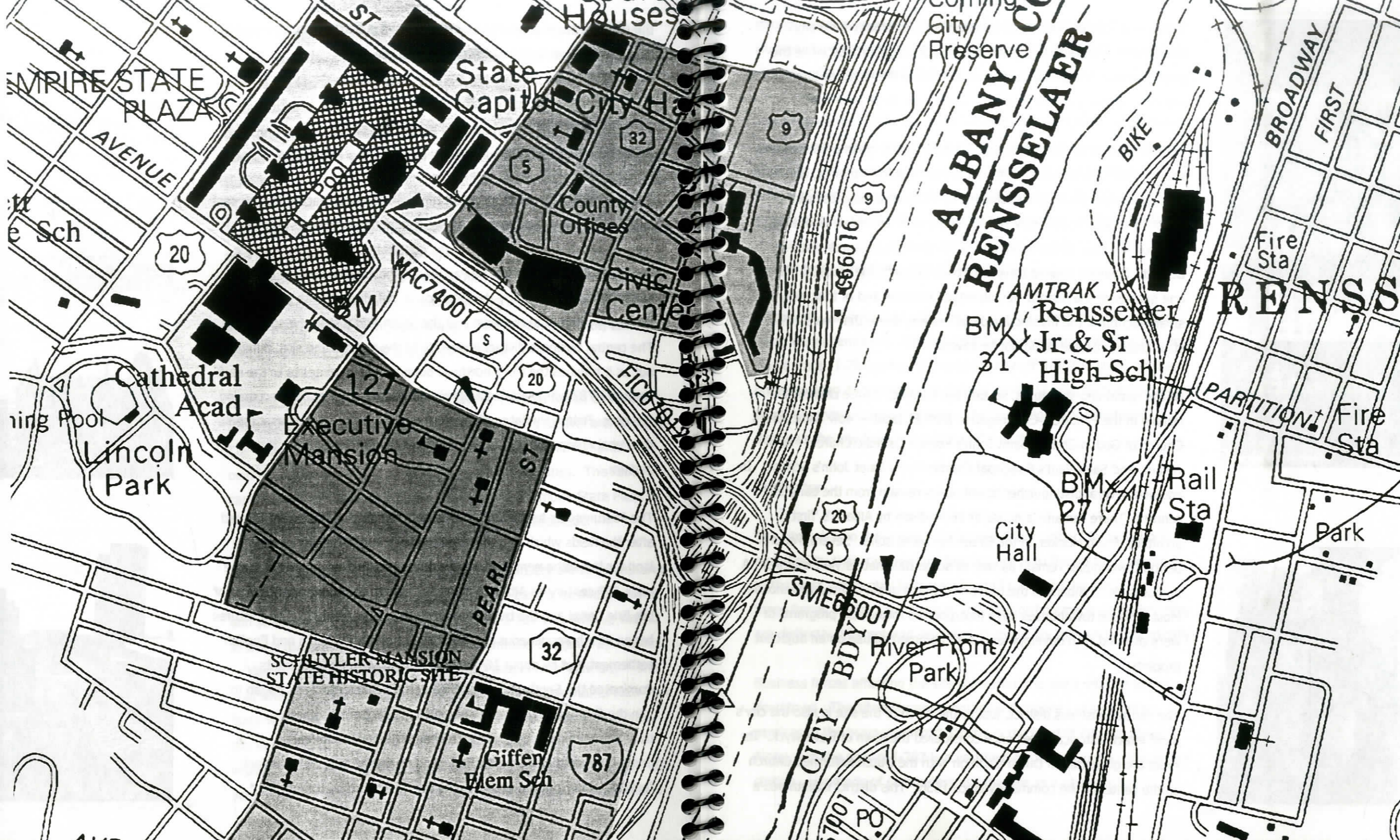
view of state street, albany, 1805.



state capitol

empire state plaza





EMPIRE STATE PLAZA

AVENUE

Sch

Cathedral Acad
Lincoln Park

SCHUYLER MANSION
STATE HISTORIC SITE

Giffen Elem Sch

State Capital

Houses

County Offices

Civic Center

FICHER ST

PEARL ST

SME66001

CITY BDY

River Front Park

ALBANY
RENSSELAER

City Preserve

AMTRAK
Rensselaer
Jr & Sr High Sch

City Hall

Rail Sta

RENSSELAER

PARTITION

Fire Sta

Fire Sta

Park

BROADWAY
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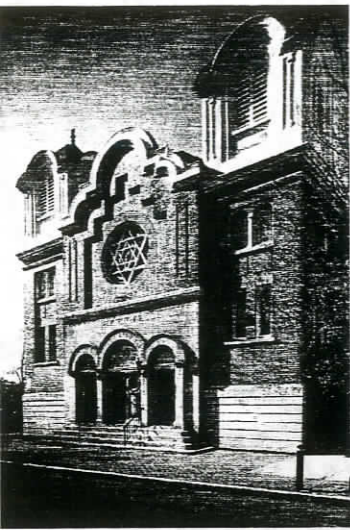
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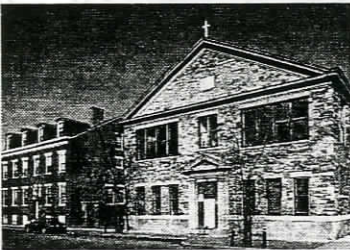
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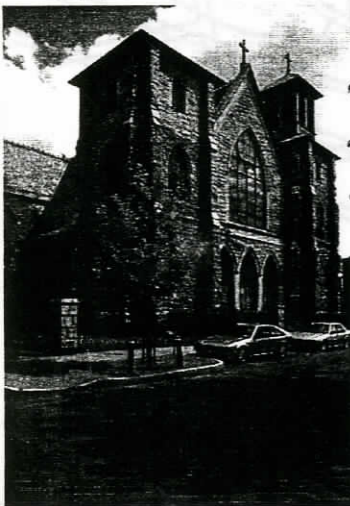


congregation beth el jacob



saint john's school

saint john's roman catholic church



Today, after serving as the introduction point to Albany for many immigrants, the South End is largely a black neighborhood while the small Pastures Historic District – what is left of the Pastures after urban renewal – contains a mix of demographics, but largely transient.

In its current state, the South End is bound to the north by the viaduct spur of I-787. Just to the south of the spur lies the Pastures, and to the north, a void of parking lots followed by the central business district. South Pearl and South Ferry streets to the west and east, Dongan and Madison avenues to the south and north bind the Pastures Historic District. Madison avenue travels partway beneath the viaduct. Merely one quarter of the historic neighborhood remains and of that, only a small fraction of the historic buildings remain, those that were structurally unstable could not be saved.⁵

Of the remaining structures, several are notable. Three churches remain in the Pastures, Congregation Beth El Jacob – now Saint John's Church of God in Christ - Saint John's Roman Catholic Church – now vacant, and Saint Paul's Episcopal Church – now Saint John's School. In addition several distinguished townhouses remain from the early 19th century. There remains a house at 96 Madison by Albany's 'first architect', Philip Hooker, in the Greek Revivalist style. Several Federal period townhouses remain as well as some Italianate style examples. A unique style to Albany is the traditional Dutch gable fronted townhouse. Most of these townhouses have incorporated mixed-use programs or were planned with developments with commercial use on an adjacent property.

The central business district, just to the north of the site is also the city's most intact historical area, once considered the town of Beverwyck. Its roots are grounded in Dutch tradition with the Dutch Reformed Church as the center of the community since 1656. This district maintained a

strong relationship with the river and its docks until the end of the Hudson shipping industry and still references its early roots with narrow streets and a dense urban fabric.

The area just north of the site, in the central business district, contained many warehouses close to the river and several notable commercial buildings, chiefly among them, the old Delaware and Hudson Building, now the State University of New York Central Administration Headquarters. Among the surrounding commercial buildings is plaza row, an intact row of 120 year old storefront commercial buildings located just to the north east of the site.⁶

Historically, Albany was closely tied to the river, its economic success being dependent on it. Albany's relationship with the river is a now in a tragic state. I-787 completely cuts the city off from the lifeblood that once provided its success. No abilities currently exist for the city to touch the river in any direct way. The hard edge of the highway disallows the city from any outlet to the east.

3.4. forces

The site exists in the vague area between four distinct forces, simply classified by their cardinal direction: business to the north, government to the west, residential to the south, and nature to the east. While these forces are far from straight and hard orthogonal trajectories, they are distinctly different and separate, formally, socially, and economically.

Business forces affecting the site stem from the site's relation to the downtown. The site's current program is comprised of supporting services to the business district strictly in the form of infrastructure. Along with the spur of I-787 is a vast field of parking and a regional bus station. Hundreds of commuters use the site as a gateway to the



82-94 madison avenue



delaware and hudson building and alban evening journal building

plaza row





dutch gable facade
cornelis van schelluyne
house

dutch gable front
teunis vanderpoel house

central business district. With little economic viability on the site's property, it has been relegated to a service relationship with the downtown, the back door to the vitality of the city.

The government's force on the city is the viaduct spur from I-787. The podium on the hill houses the state government, high in its walls away from the locality of the void beneath. Its connection to the world is the viaduct, like a drawbridge over the void of the site. The state government's ignorance of the site contrasts its visual presence. The horizon to the west is dominated by the complex presence, its podium sprouting with towers and the 'egg'.

The neighborhoods to the south are primarily residential with a mix of smaller commercial uses. In a survey conducted in 2000 by the Council of Albany Neighborhood Associations [CANA] six categories of possible concern were given to the residents. Of these six categories, family issues were the major concern for the south end. In the mansion district, family issues took up 21% of the marked votes and in the South End, 40%. The issue that sparked concern with almost 100% of the respondents, 100% in the South End and 79% in the Mansion District, was drug dealers and drug houses. The second highest concerns averaging at about 18% between the two neighborhoods was health of the physical environment - garbage, street upkeep, and dog messes.

The river to the east is one of Albany's least utilized forces. It provides the opportunity for a natural outlet from the city. While Albany takes pride in its large parks to the west and southwest, no eastern connection is made even when there is such an opportunistic ability to provide a large inclusion of nature into the city.

3.5.site.specifics

The site itself is bound by Hudson Avenue to the north, North Pearl Street to the west, Madison Avenue to the south and Liberty Street to the east but may extend to the river to the southeast under the viaducts. The site is largely made up of vacant lots used for surface parking. On the eastern edge is the bus station serving thirteen buses and nearby a major nexus of local buses beginning their city bus routes, but no structure supporting that function. At the northeast edge, corners of Hudson Avenue and North Pearl Street exists a cluster of buildings that may remain, a large newer facility with offices and a parking garage and a few historic buildings that escaped the urban renewal of the sixties, most notably the Radliff House of 1759. Although historical, this house resembles little of what it once did when first constructed but is notable for its typologically intact remnant of the Dutch gable facing the street that can be seen behind a latter façade addition.

The site is crossed at a diagonal through its western edge to its and southeastern corner by the viaducts of the spur from I-787 and on its eastern edge by I-787 itself. The viaducts impose a scalar element vastly different from the typical circuits of the city upon the site. The viaducts are composed of primarily six sections over the site, four of which are converging two lane arterials, the remaining two are entrance or exit ramps. The entirety swirls into a circular interchange at the southwestern edge of the site, intersecting with I-787 and the primary bridge that crosses the Hudson River to Rensselaer.

The insertion of the spur of viaducts coupled with urban renewal has left this site as a void within the center of Albany. The site's unique location at the crossroads of many disparate forces gives it the opportunity as a transition zone, one of mediation between its contextual forces.



radliff house

¹ "Albany" *Encyclopædia Britannica Online*. <<http://search.eb.com/bol/topic?eu=5457&sctn=1>> [Accessed 29 November 2001].

² McEeney, John J. *Albany: Capitol City on the Hudson*. 174.

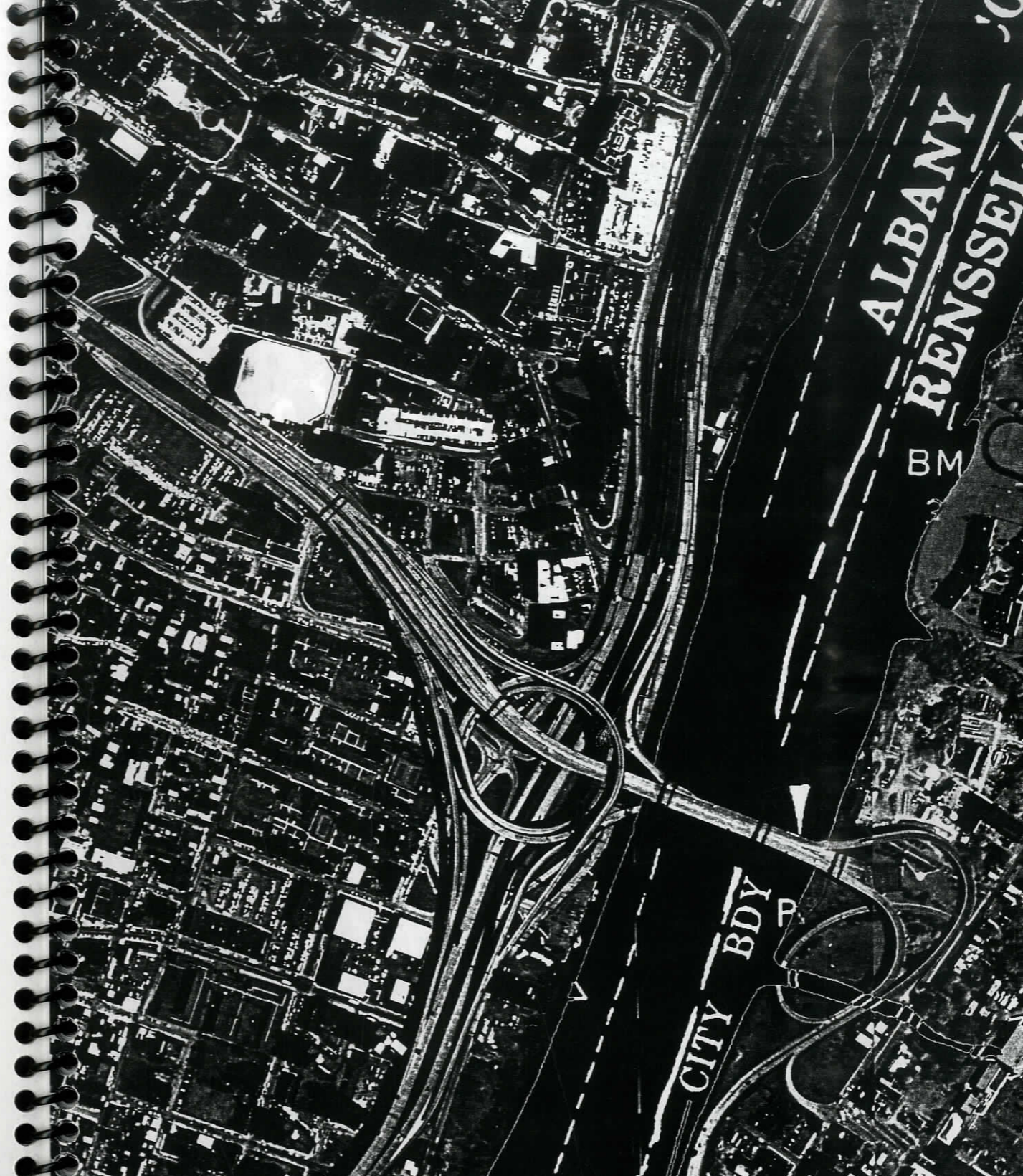
³ Rabrenovic, Gordana. *Community Builders: A tale of Neighborhood Mobilization in Two Cities*. 46.

⁴ Waite, Diana S.. *Albany Architecture*. 111.

⁵ Waite, Diana S.. *Albany Architecture*. 111.

⁶ Waite, Diana S.. *Albany Architecture*. 93.

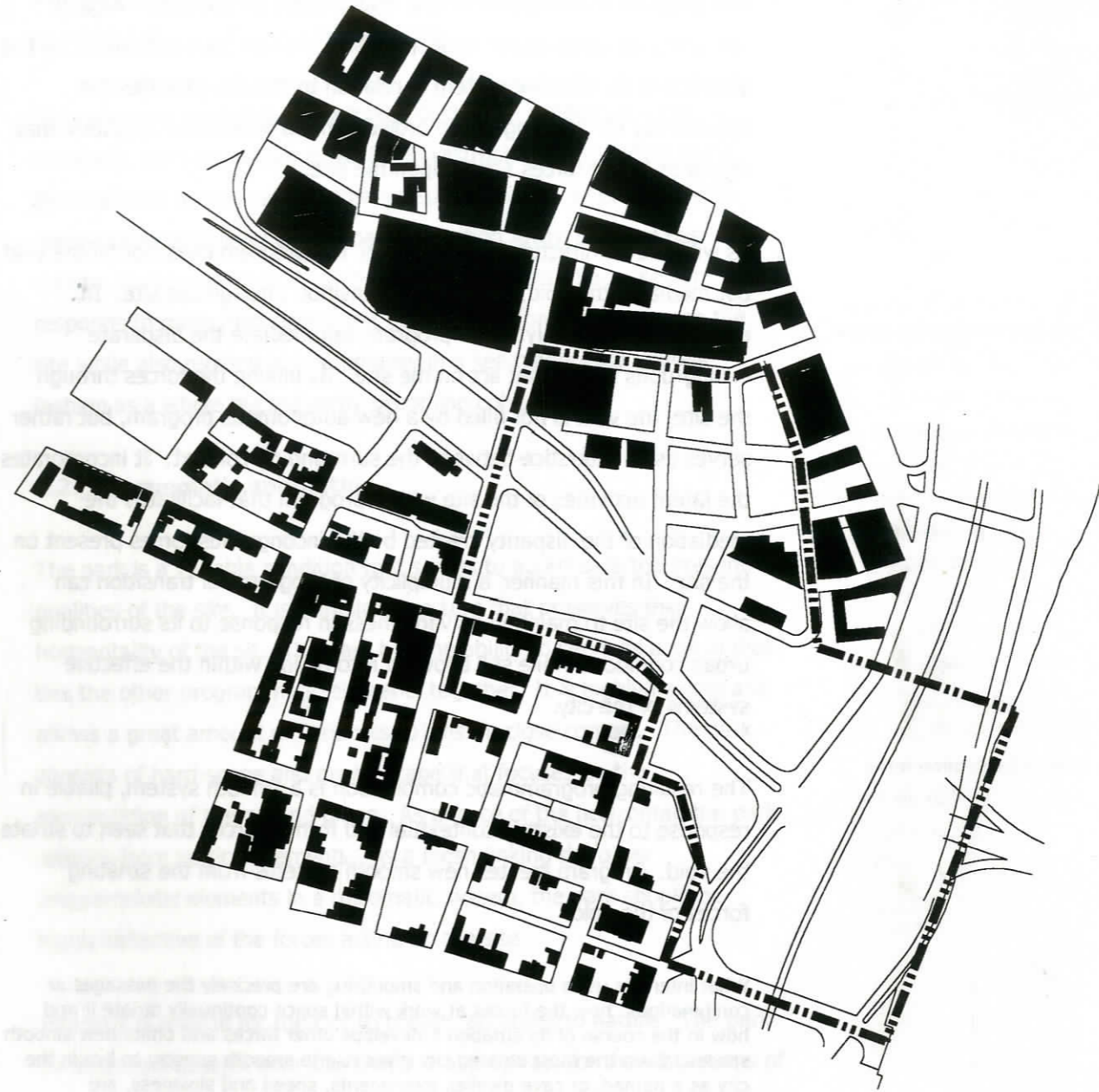
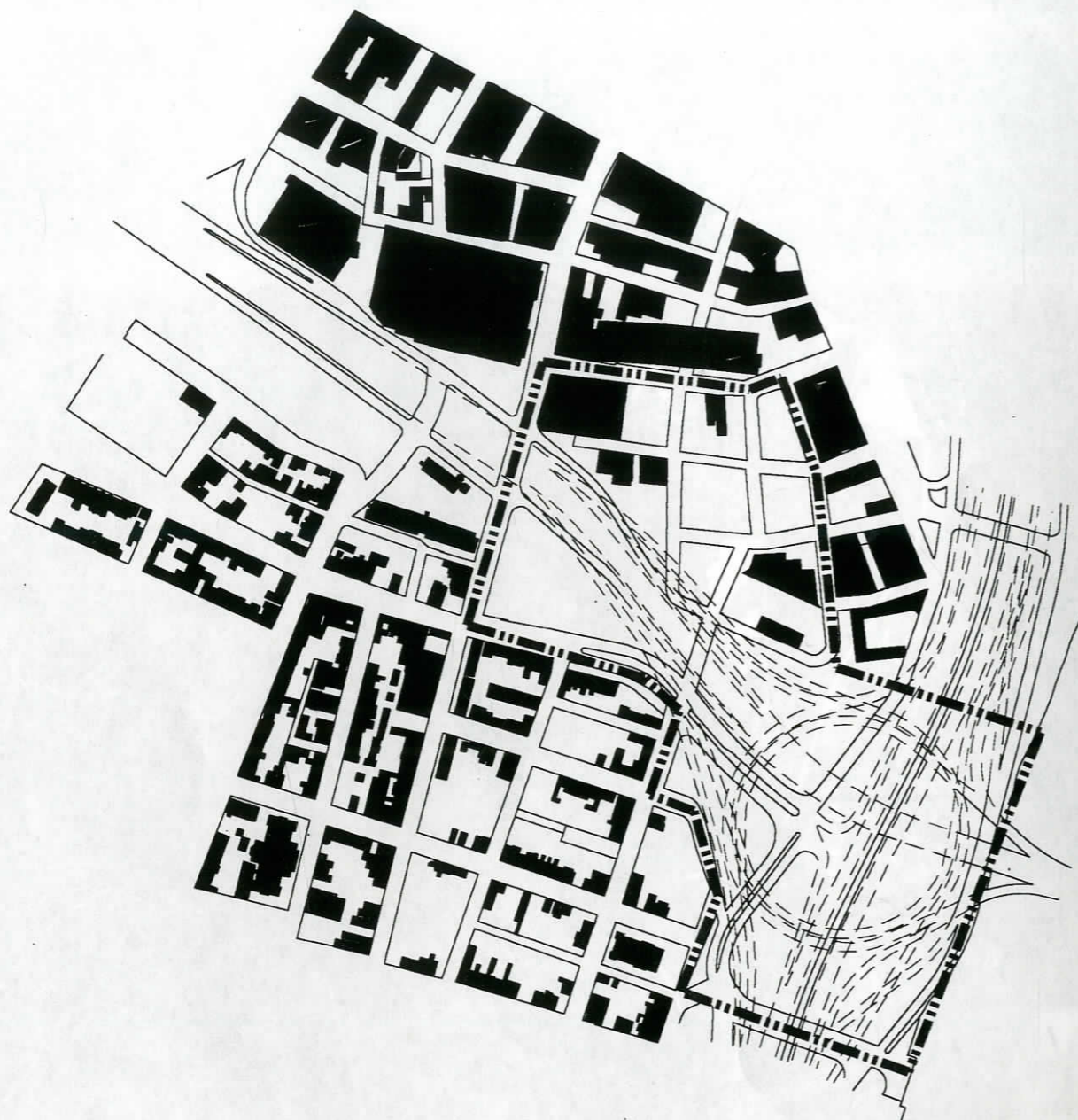




ALBANY
RENSSELAER
COUNTY

CITY BDY





129,000+ park

012,000:skate park
ramps
raft table
rails

020,000:club/atrium
count=8, x=10, y=100 sq

003,000:public club
count=12, x=10, y=100 sq

010,000:community gardens

002,000:storage

001,000:maintenance

016,000:community center

002,000:circulation

002,000:mechanical

002,500:adult learning center

002,500:neighborhood services center

002,000:multipurpose room

002,000:office

000,500:restrooms

000,050:snacks/water fountain

000,450:storage

055,000:salvation army

040,000:adult rehabilitation center
60 residents

006,500:circulation

006,500:mechanical

000,200:entry

000,500:reception

001,000:administration

000,500:security

000,200:nurse

006,000:bedrooms
00,200 [2 persons per room]
2 single beds: 3 3' x 6'
2 storage closets: 4' x 2'

4.1.program

The program is a response to the void present on the site in Albany. The physical, sociological, economic, and political gaps left vacant by the absence of an affective system in relation to the city provides the opportunity for the program to provide an introduction of a system that responds to the forces acting upon the site.

As with the architectural methodology, the program does not fill the void but mediates the void, providing a transition through the site. In response to site analysis the program can mediate the disparate incongruous forces that act on the site. By linking the forces through the site, the void is not filled by a new autonomous program, but rather serves as an interstice between the surrounding context. It incorporates the latent activities of the site with a program that facilitates the mediation of the disparity created by the incongruous forces present on the site. In this manner, a multiplicity of programs of transition can allow the site to maintain its vagueness in response to its surrounding urban conditions while still allowing it to reside within the effective systems of the city.

The resulting programmatic combination is a smooth system, pliable in response to the existing contextual and formal forces that seek to striate the void. Program creates new smooth systems from the striating forces of the void.

What interests us in operation and smoothing are precisely the passages or combinations: how the forces at work within space continually striate it and how in the course of its striation it develops other forces and omits new smooth spaces. Even the most striated city gives rise to smooth spaces: to live in the city as a nomad, or cave dweller, movements, speed and slowness, are sometimes enough to reconstruct a smooth space.¹

Program is the 'other force', the resultant force. Program is not the sum of forces, but the mediation of the forces allowing for forces to connect and superimpose one another. It is this meshing of forces that redefines an urban system through a smooth space.

The programs response to the forces of the site conditions – the economic, political, religious, social, infrastructural, and formal forces are mediated by six major programmatic elements. These elements consist of a community center, park, Salvation Army, regional bus station, parking garages, and commercial activities. Each element responds to more than one of the multitude of forces acting upon the site while also relating to one another in a seemingly incongruous fashion as a whole but indirectly becoming cohesive.

4.2.programmatic.annotation

The park is a variable condition that serves to accentuate the present qualities of the site. It is a minimal gesture that preserves the horizontality of the sit. The park has the ability to serve as a mesh that ties the other programmatic elements together. It is highly flexible and allows a great amount of variables to exist in close contact. The park consists of hard-scape and green-scape that focuses on the manipulation of the ground plane. As a force of the horizontal, the park refrains from vertical elements. As a mesh linking the other programmatic elements in a rhizomatic system, the park should be highly reflective of the forces acting on the site.

The park is a place for the city to breath, an outlet to nature. The park contains recreational activities that are appropriate for the restrictions of the site and the parks need to remain pliable. Recreational activities include a skate park, basketball courts, and bocce ball. These elements encourage spontaneous gaming by a wide range of users. Community

2 dressers: 3'x1'6"
lounge chair: 1'10" x1'10"
bedsloe tables: 1'x1'
min 15% glazing
visual separation between
beds

000,500:bathrooms
one bathroom/2 bedrooms
open directly off bedrooms
lavatories
cabinet/shirt
cabinets
bathtub

003,000:living

004,000:multipurpose

000,500:restrooms

001,000:kitchen

003,000:dining

001,000:shop

003,00:chapel

002,000:staff

001,500:storage

010,000:half way house
20 v. 500 sq resident

000,750:circulation

001,000:mechanical

000,100:entry

000,200:reception/security

000,200:offices
min 100 sq

002,750:living spaces

000,500:kitchen
refrigerator
freezer
commercial dishwasher
cooktop range w/exhaust hood
double oven
disposal

counterprep space

001,000:dining
min 10% glazing

000,200:powder room
[100x2]

002,000:bedrooms
00,200 [2 persons per room]

gardens are also available in a cooperative structure. The park has maintenance and storage facilities in a structure within the boundaries of the site. The administration of park elements is taken relegated to the administration of the onsite community center.

The community center serves the south end neighborhoods as a place of gathering, assistance, social programming, park administration, and political action. It is a place where the residents of the south end may come to train themselves, search for a job, share their ideas, find a residence, and organize clubs. While the center may function as a general service point for the community, its primary function is to create connections from the neighborhoods to the central business district. The location a community center on the community's northern edge is an attempt to focus the community's relationship to the central business district.

The adult learning center holds seminars, hosts lectures, and assists further learning outside of the center. The center has use of the multi-purpose room for larger gatherings, its own smaller classrooms, a computer lab, and administration offices. Its goal is to provide the south end community with a means to equipping themselves with the knowledge they need to compete in the job market. The center is not designed as a complete solution to learning but merely a catalyst for encouraging, motivating, and facilitating residents with their pursuit of an education.

The Salvation Army is focused on meeting the needs of the community in the south end. The organization is committed to helping the poor with economic, physical, mental, and spiritual assistance. Salvation Army's programs aim to allow destitute people to resituate themselves back into society. The Salvation Army consists of four interrelated

elements. The administration offices are the core of a facility that includes a rehabilitation center, halfway houses, and a thrift store.

The rehabilitation center is for men and women with alcohol and chemical dependencies. The center provides housing, meals, medical care, and work therapy to meet the basic needs of the people it serves. Group therapy, spiritual guidance, and counseling are provided in order to assist a break from alcohol and chemical dependencies. This center is designed to meet the community's need for a positive force against substance abuse.

The rehabilitation center is one facility comprising all of the elements needed to serve its goals. The environment is a highly controlled and ordered system. Men and women are housed in separate sections of the building, public areas are clearly delineated from private areas, security is present at a controlled entry point, and programs are mandatory. Housing is in the form of two person bedrooms with bathrooms being shared between rooms. Living areas are also private areas and are clustered with the bedrooms. A dining facility is equipped with a kitchen to provide meals to all of the residents. Multipurpose rooms allow for group therapy sessions and a chapel provides space gathering to worship. A shop is a key function of the program by providing work training as well as supplying repaired goods to the thrift shops.

The half way house serves as a semi permanent residence for mentally handicapped individuals or those that are having temporary economic difficulties. This is a group home where little supervision is needed beyond a secure environment to call home. Residents are fully involved in the community, should have full time jobs, and are contributing rent when possible. The group home provides a secure social atmosphere

island configuration is most efficient
allow for the least distance between ticketing baggage functions and the bus interface
parking located to minimize the walk to terminal
ingress/egress designed to reduce congestion
separation of pedestrian and vehicular traffic
bus
max w 48
max w 9
max h 10
typ h 40
typ w 8
typ h 11
right side loading
car parking
min w 9
min h 8
person
5 sq. for short period
10 sq. for waiting
1.8 line loading
lanes and stacking
typ w 11 (x2 for double)
typ parallel parking w 24
turning radius w 30 /50 (turns on center of rear axle)
typ clearance h 12
typ clearance w 1
berths = 15
sawtooth most efficient @ 45°
typ l 85
typ w 18
002.200:circulation
002.200:mechanical
005.000:concourse
min w 16
000.150:dispatcher
located with view of all the berths
50-150 sq
000.250:taxi stand
000.250:local bus stop

The Salvation Army, an international movement, is an evangelical part of the universal Christian Church. Its message is based on the Bible. Its ministry is motivated by the love of God. Its mission is to preach the gospel of Jesus Christ and to meet human needs in His name without discrimination.

Doctrines

The Doctrines of the Salvation Army.

1. We believe that the Scriptures of the Old and New Testaments were given by inspiration of God, and that they only constitute the Divine rule of Christian faith and practice.
2. We believe that there is only one God, who is infinitely perfect, the Creator, Preserver, and Governor of all things, and who is the only proper object of religious worship.
3. We believe that there are three persons in the Godhead - the Father, the Son, and the Holy Ghost, undivided in essence and co-equal in power and glory.
4. We believe that in the person of Jesus Christ the Divine and human natures are united, so that He is truly and properly God and truly and properly man.
5. We believe that our first parents were created in a state of innocence, but by their disobedience, they lost their purity and happiness, and that in consequence of their fall, all men have become sinners, totally depraved, and as such are

justly exposed to the wrath of God.

6. We believe that the Lord Jesus Christ has by His suffering and death made an atonement for the whole world so that whosoever will may be saved.
7. We believe that repentance toward God, faith in our Lord Jesus Christ and regeneration by the Holy Spirit are necessary to salvation.
8. We believe that we are justified by grace through faith in our Lord Jesus Christ and that he that believeth hath the witness in himself.

9. We believe that continuance in a state of salvation depends upon continued obedient faith in Christ.

10. We believe that it is the privilege of all believers to be wholly sanctified, and that their whole spirit and soul and body may be preserved blameless unto the coming of our Lord Jesus Christ.
11. We believe in the immortality of the soul, the resurrection of the body, in the general judgment at the end of the world, in the eternal happiness of the righteous, and in the endless punishment of the wicked.

www.salvationarmy.com

002.000:waiting - 70 seats
 1 seat every 2 passengers per hr
 + 50 sq ft
 arriving to train
 trash baskets
 clocks
 schedule
 smoking area
 atm unit
 004.000:information
 000.000:offering
 1 restaurant
 open counters: 10 sq ft
 contained glass boxes
 100 sq ft
 4 - 1 linear counter space
 100 sq ft
 10 sq ft
 3 sq ft
 electronic equipment
 1. equipment
 000.750:baggage
 in between dual area and
 100 sq ft
 10% of building or 50 sq ft centr
 equipped w/ metal 4/5 tiered
 metal rack
 baggage express service
 counter
 000.100:lost and found
 000.500:lockers
 000.300:telephones
 001.000:restrooms
 001.000:administration
 manager: 100 sq ft
 passenger agent: 100 sq ft
 switchboard: 100 sq ft
 000.500:maintenance
 000.500:security
 office
 lockers
 holding
 000.200:snacks/news
 002.500:restaurant
 waiting - 100
 kitchen - 500
 office - 100

that residents can depend on for support and counseling. Residents share rooms, have communal living spaces, and dine together.

The thrift store is a first entry point for allowing residents of the Salvation Army to access the work force. It is a training ground for work skills and experience. The thrift store is also the Salvation Army's most public front. It is at this point that there is the most interaction between the community and the residents as a whole.

Stemming from the community's and program's added need for employment opportunities is a small amount of commercial shops and offices. This programmatic element also extends the forces of the central business district directly onto the site allowing for a greater interaction between contextual forces. These commercial elements are intended for small businesses with no specialized needs.

The bus station replaces the current structure, which has failed to provide adequate service for passengers. The new station will provide passengers with a more pleasant transition between bus and city. In addition to the physical requirements of the bus, the station includes ticketing, baggage storage, administration, security, information, a waiting area, restaurant, and restrooms. The bus station also connects to local modes of transportation – local buses, taxis and the car.

Parking garages are essential to the site. Parking must be provided for the current users of the site in addition to users of the new programmatic elements. Surface parking should be kept to a minimum and emphasis should be placed on parking structures, underground when possible.

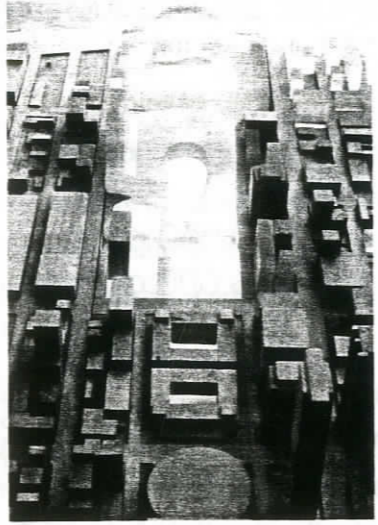
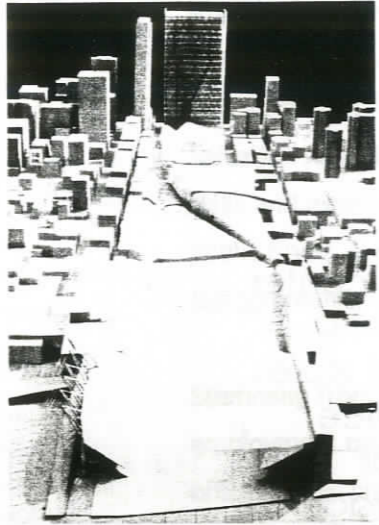
¹Deleuze, Gilles and Felix Guattari. "1440: The Smooth and the Striated." *A Thousand Plateaus: Capitalism and Schizophrenia*. 500

000.000:park
 016.000:community center
 055.000:salvation army
 018.000:commercial stores
 018.000:business/office
 022.000:bus terminal
 000.000:parking garage

 129.000+

storage - 300
 dining - 1000
 bar - 500
 001.000:storage
 parking garage
 circulation
 mechanical
 cashier's booth
 stairs
 elevators
 parking
 min w. 9
 min l. 18
 storage
 floor systems
 straight ramp
 split level/staggered floor
 sloping floor
 min h. 8
 max l from car to entrance/exit
 300
 ramps
 tandem/concentric
 parallel/offset
 max ramp slope: 30%
 max ramp slope w/o transition:
 10%
 max rotations: 5

5.1.west side park, nyc

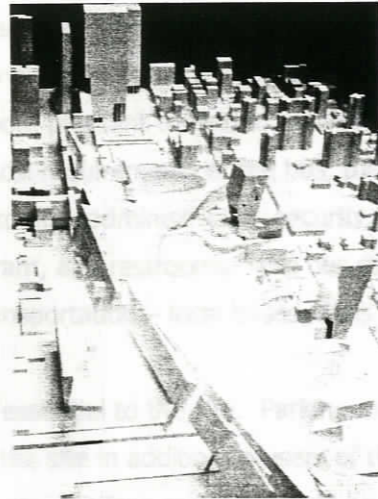
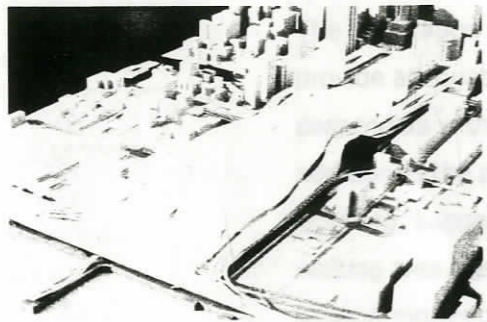


urban icon

peter eisenman

five clusters

un studio

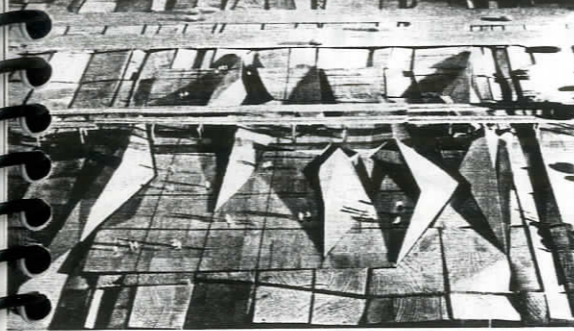


view from the roof

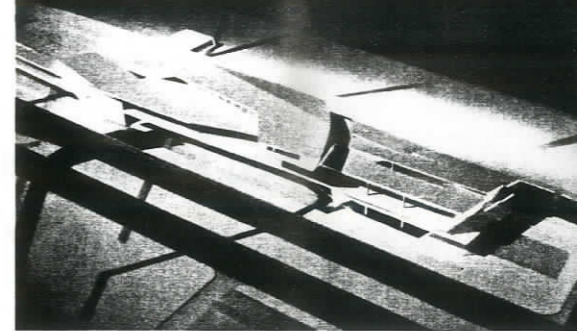
reiser + unemoto

mutatuing the grid

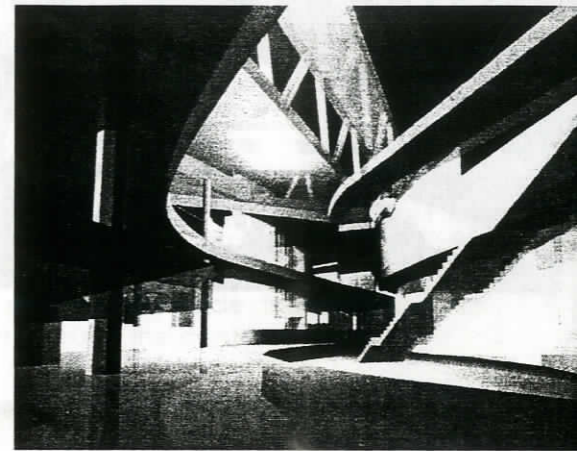
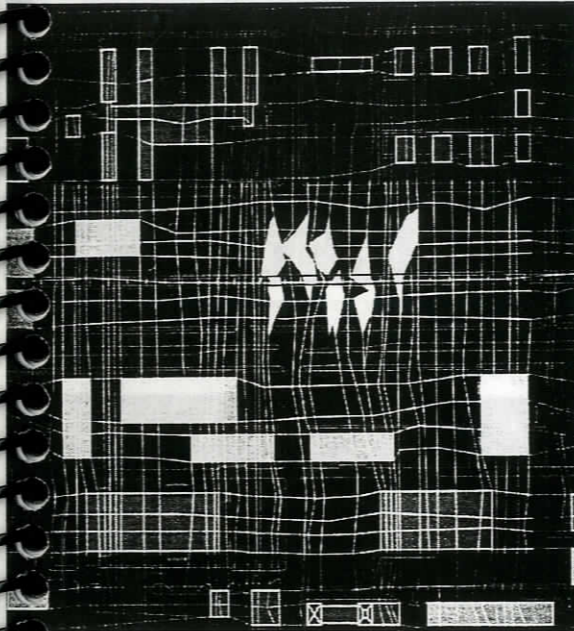
thom mayne



peter eisenman



zaha hadid



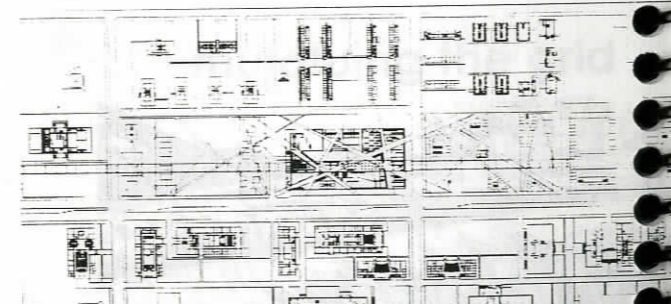
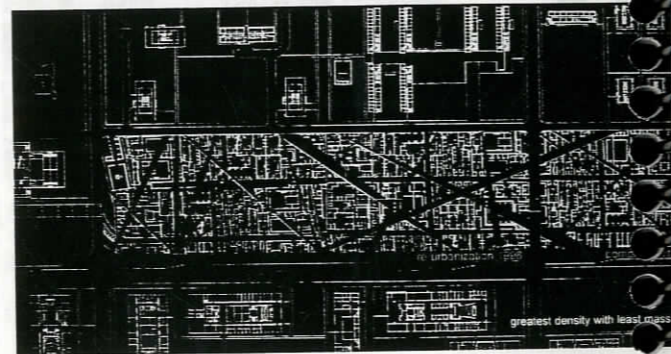
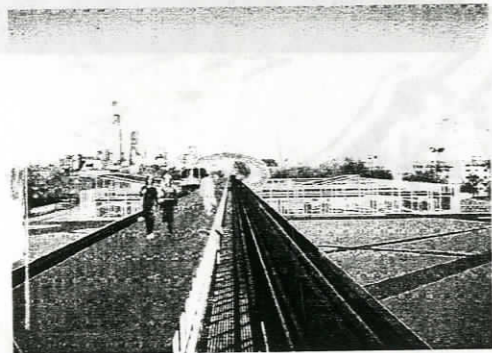
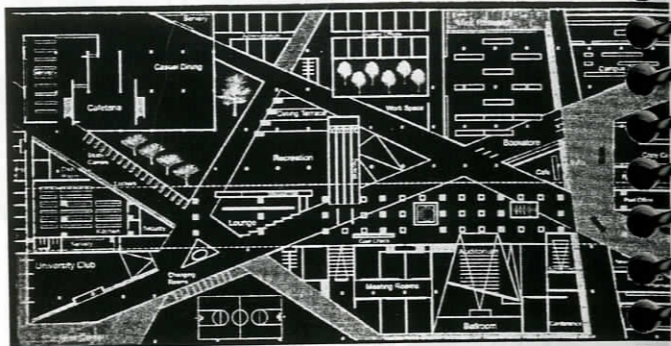
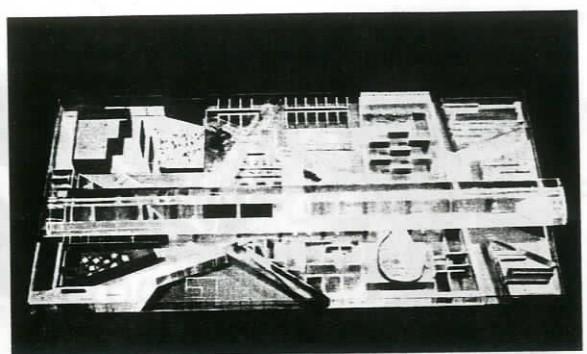
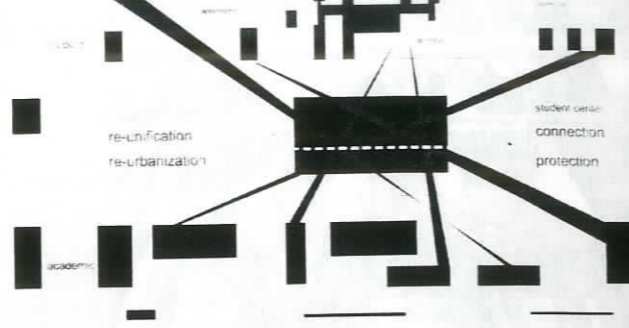
5.2.iit student center

1998

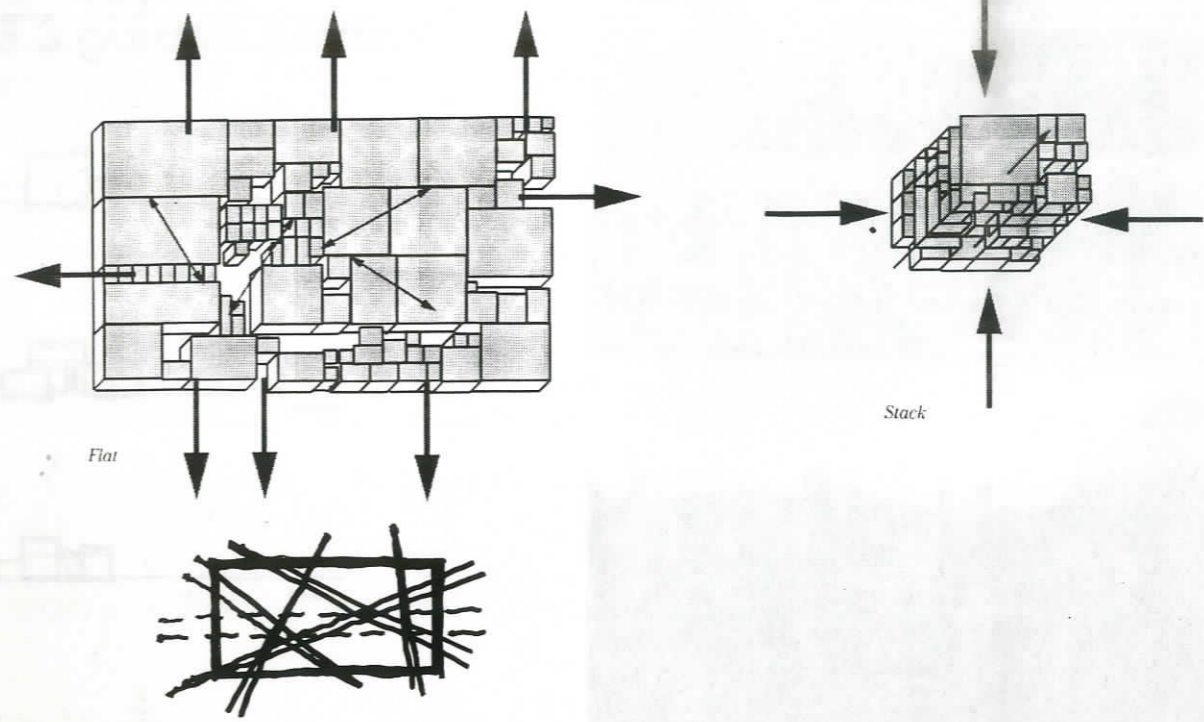
chicago, illinois



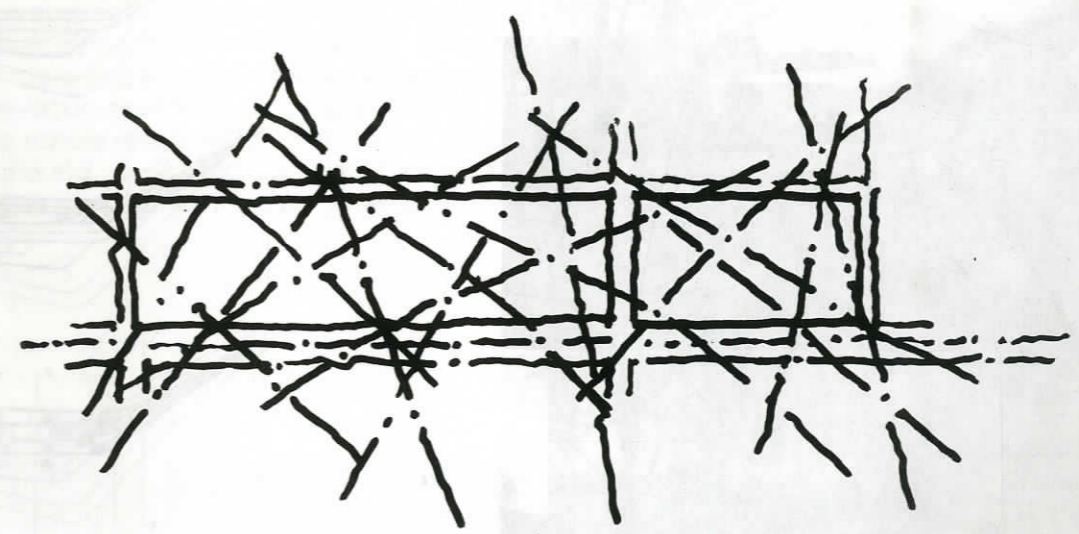
rem koolhaas winning entry



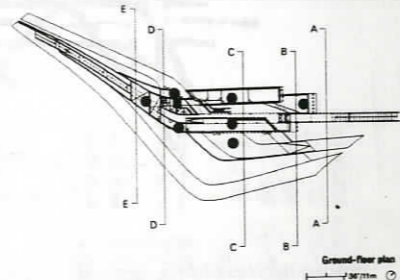
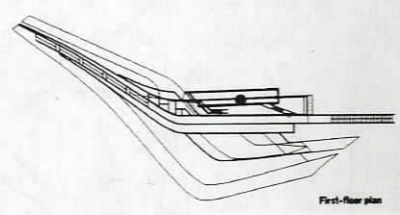
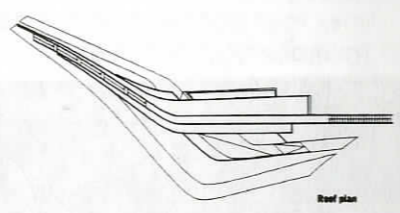
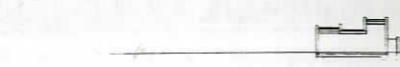
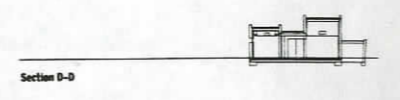
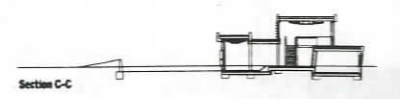
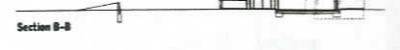
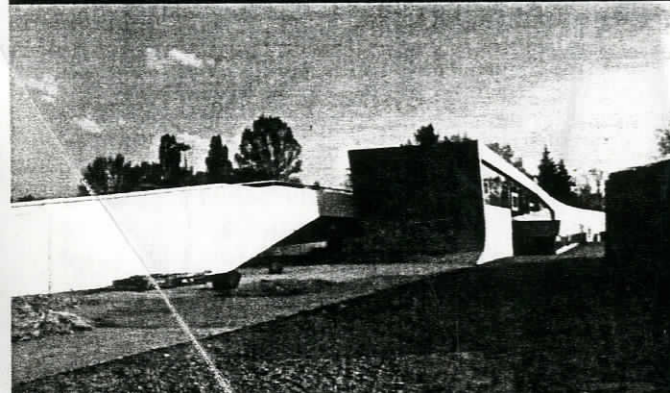
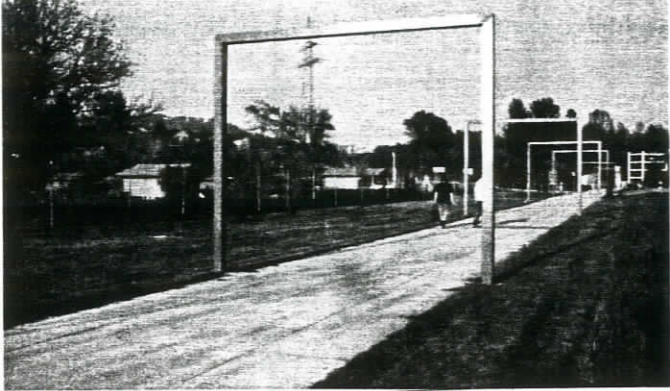
the situation is further exacerbated by the no-mans-land east of the elevated that keeps the developed halves apart in a graphic diagram of disengagement. building an urban facade on State Street - as the masterplan suggests - forever condemns the residential quarters east of the elevated the status of hinterland.



to capture the sum of individual movements between east and west side, the web of straight lines that connects all the destinations on campus, cuts through the center to organize the multiplicity of activities into 'streets' plazas and urban islands.



images and text from:
Adams, Nicholas. Eisenman, Hadid, Jahn, Koolhaas, Sejima projects for the IIT campus in Chicago. Project for the IIT student center competition, Chicago, Illinois, USA 2001



- exhibition space
- office
- café
- café terrace
- kitchen
- storage
- mechanical room

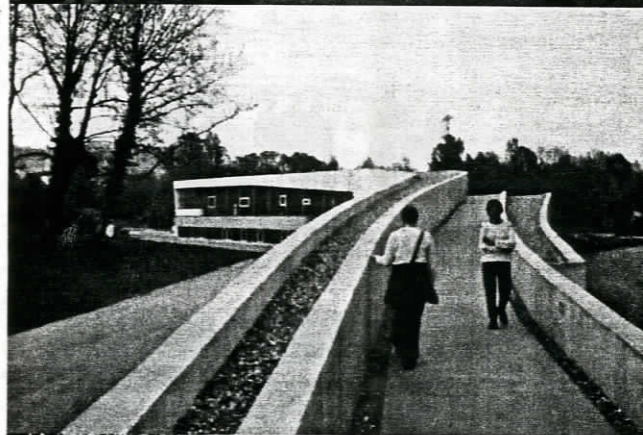
5.3.garden pavilion

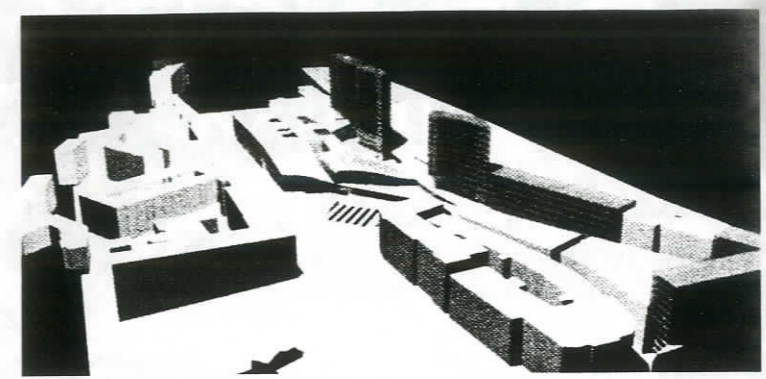
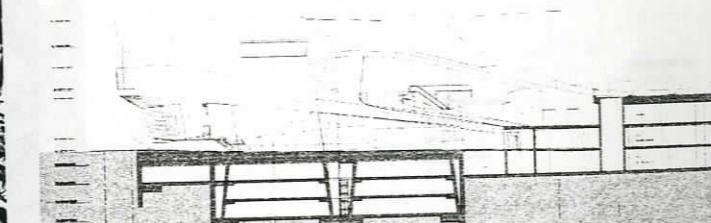
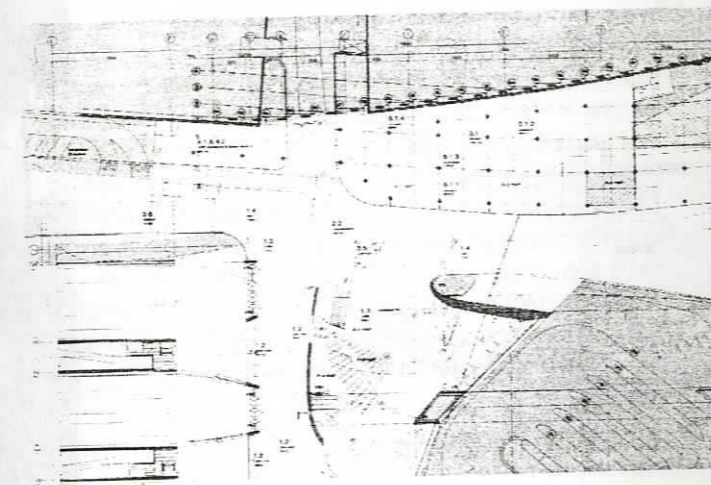
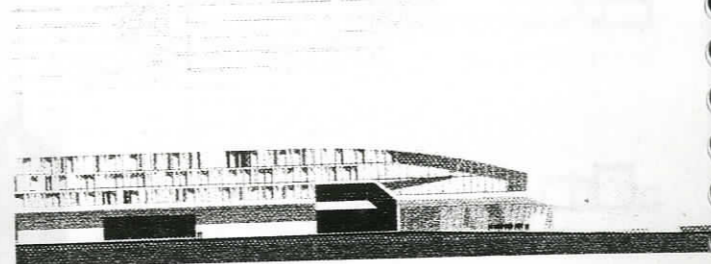
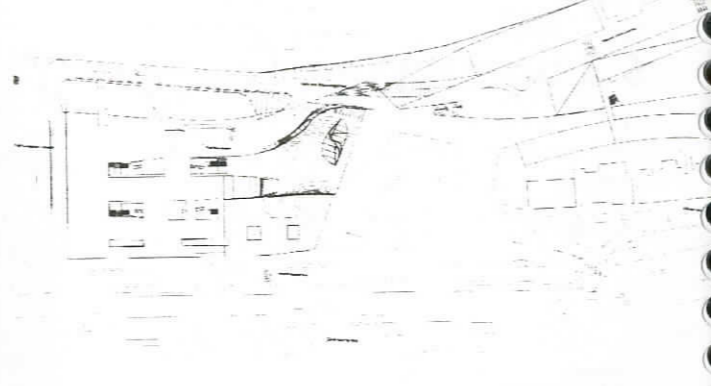
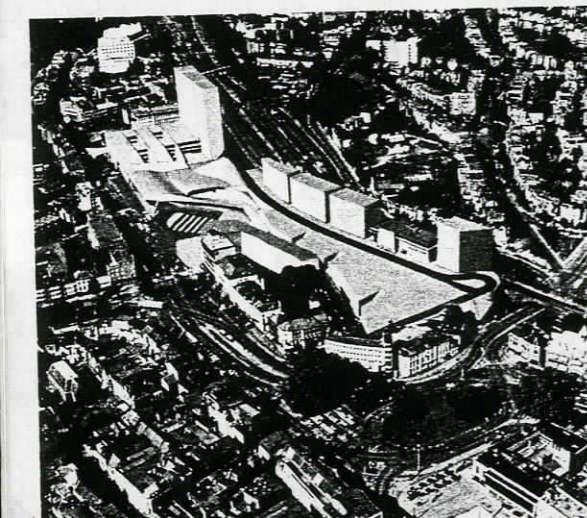
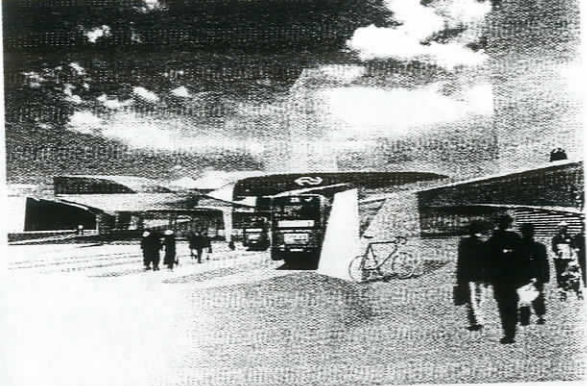
zaha hadid 1998
weil am rhein germany

conceptually [the building] moves from foreground to background, to occupy a position in the territory between object and landscape.

hadid's concept about making architecture out of site infrastructure is adept strategy for working the building into the site. the building is both a strong presence and a gentle agent reinforcing the flow of circulation within the park. the parts do not toe a single line but always splay in plan and elevation, revealing a complex, almost organic nature responsive to very local conditions - ground, views, and adjacent functions. the building grows from the site to which it returns.

drawings and text from:
Giovannini, Joseph. Terrain Vague.





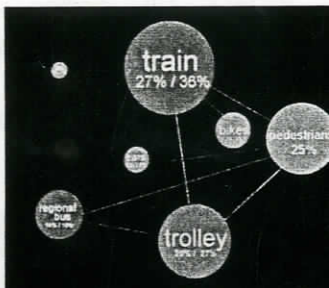
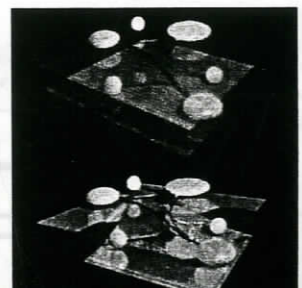
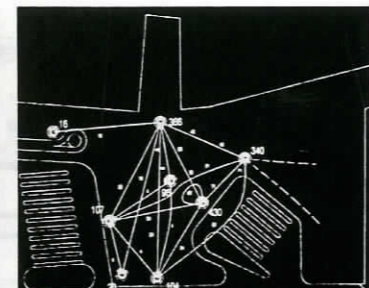
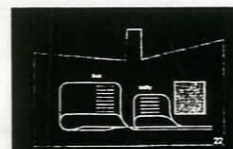
5.4.arnhem station area

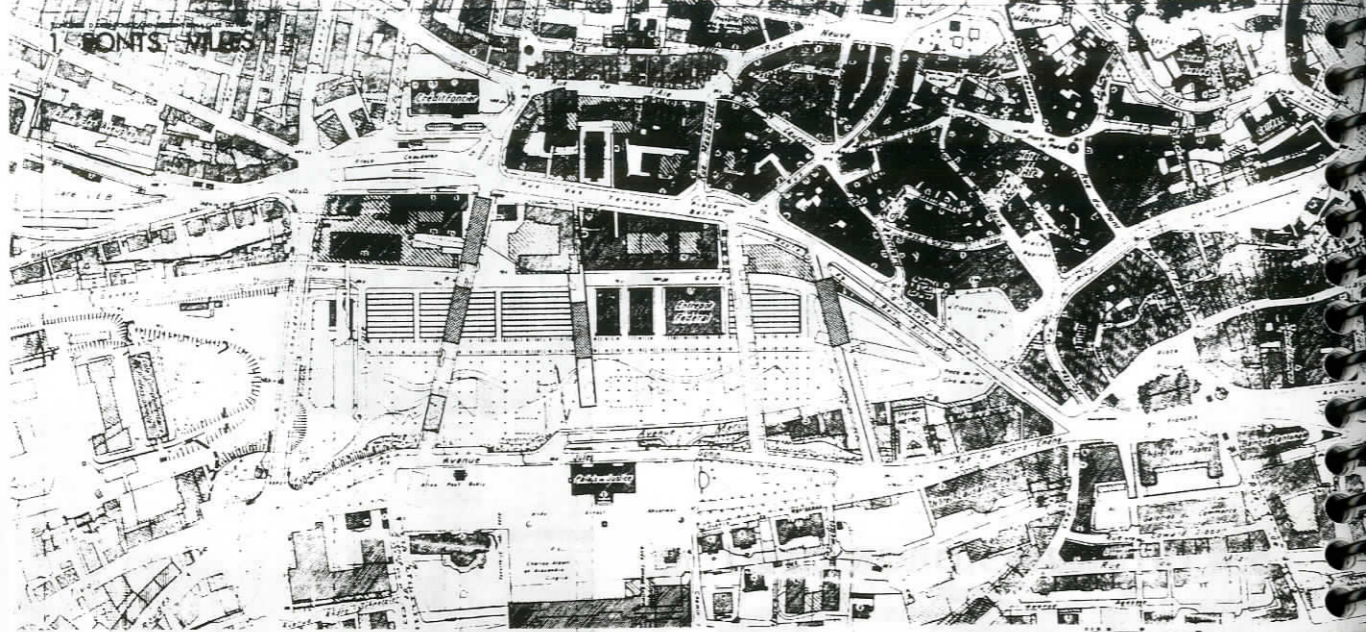
[masterplan, transfer hall, bus terminal, willhelms tunnel, parking]

un studio ben van berkel and caroline bos, 1996
arnhem, netherlands

the area takes on the climatized inner court that gives direct access to trains, taxis, buses, bikes, parked cars, office spaces and the town centre. the naturally sloping landscape of Arnhem allows the bringing together of all these transport systems and facilities. natural differences in height, walking routes, sight lines and density survey determine the position of the folds. the masterplan of the station area of arnhem focuses on the finding of overlapping area of shared interests where one layer of the landscape falls into another one. pedestrian movement, which is the one element that is shared by every party on the location, forms that shared element. movement studies therefore are the cornerstone of the proposal: the analysis of the types of movement on location includes the directions of the various trajectories, their prominence in relation to other forms of transportation on the site, their duration, their links to different programs, and their interconnections. from these motion studies the station area gradually begins to emerge as a landscape of interrelated movements.

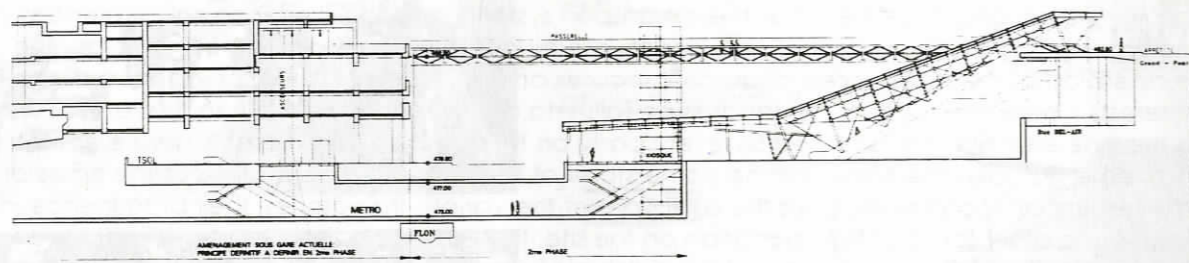
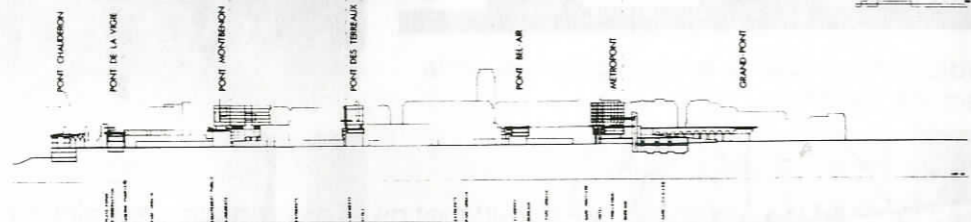
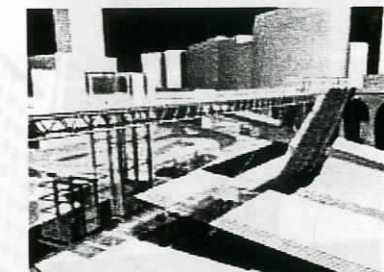
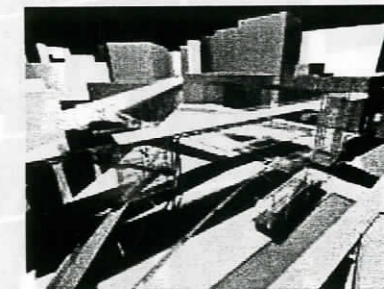
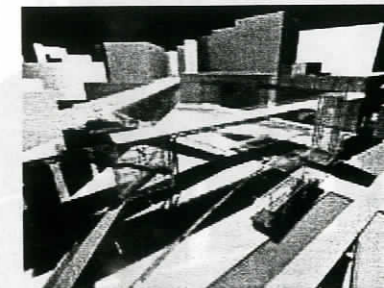
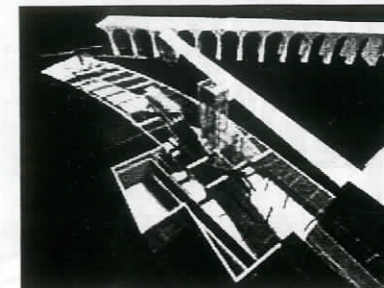
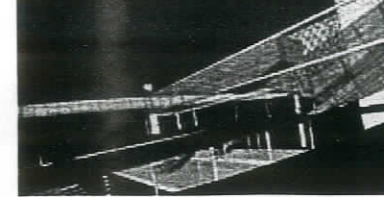
Images and text from:
Ben Van Berkel: Arnhem Station area (masterplan, transfer hall, bus terminal, Willems tunnel, parking), 1996-2020.
van Berkel, Ben and Caroline Bos. "Arnhem, Pays-Bas: plan d'aménagement pour la gare centrale, projet en cours."





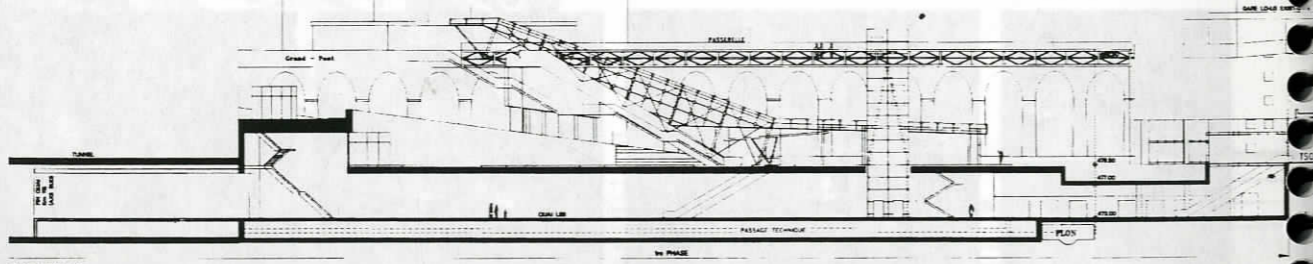
5.5.interface flon-station

bernard tschumi. 2001
Lausanne. Switzerland



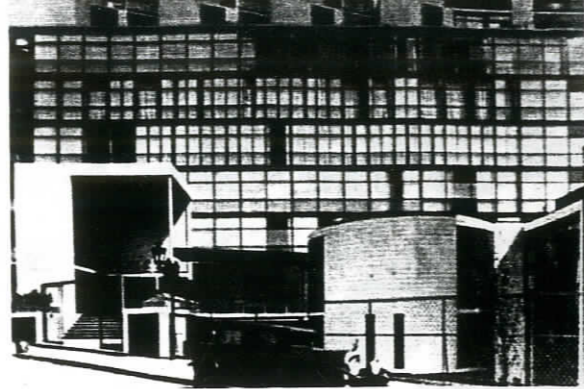
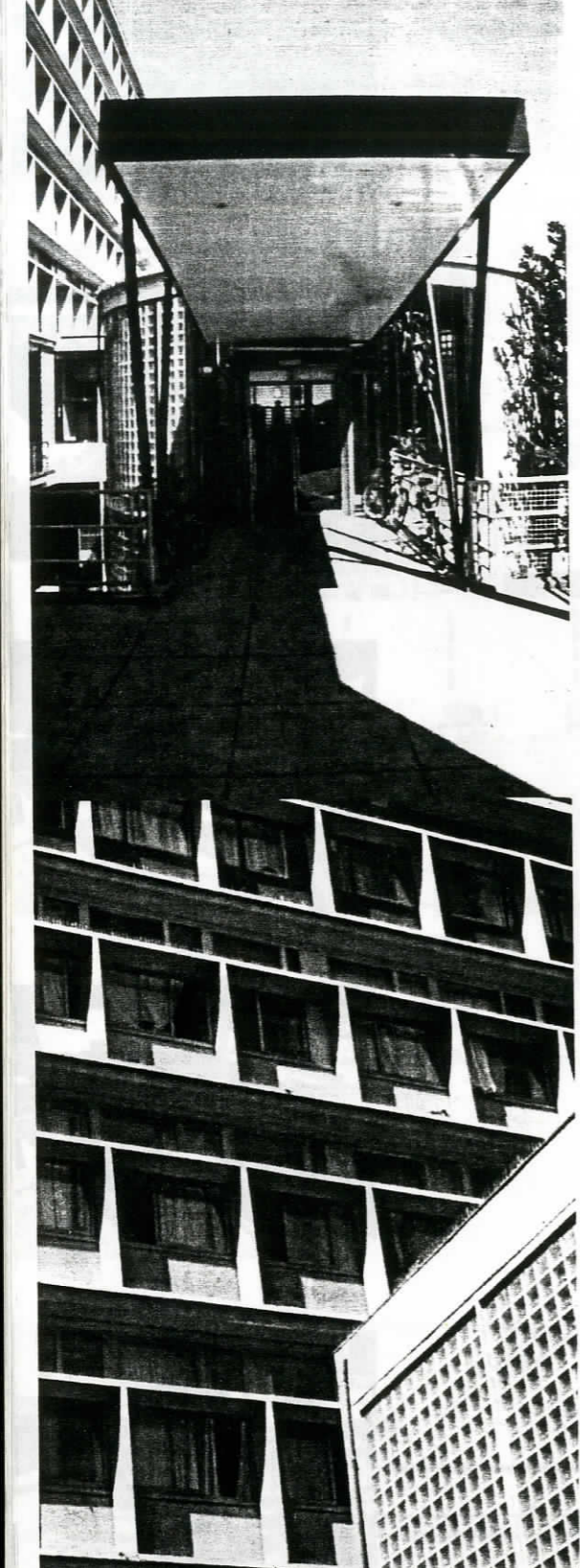
COUPE 5

Crossprogramming: Using a given spatial configuration for a program not intended for it, that is, using a church building for bowling. Similar to typological displacement: a town hall inside the spatial configuration of a prison or a museum inside a car park structure. Reference: crossdressing. TYPOLOGICAL DISPLACEMENTS CROSSPROGRAMMING How to assert the character of a city at the very point where it negates itself?



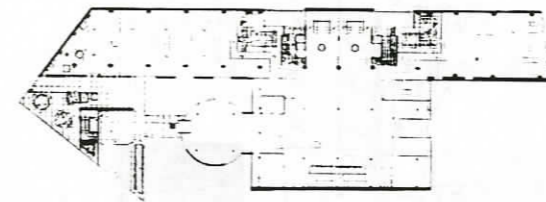
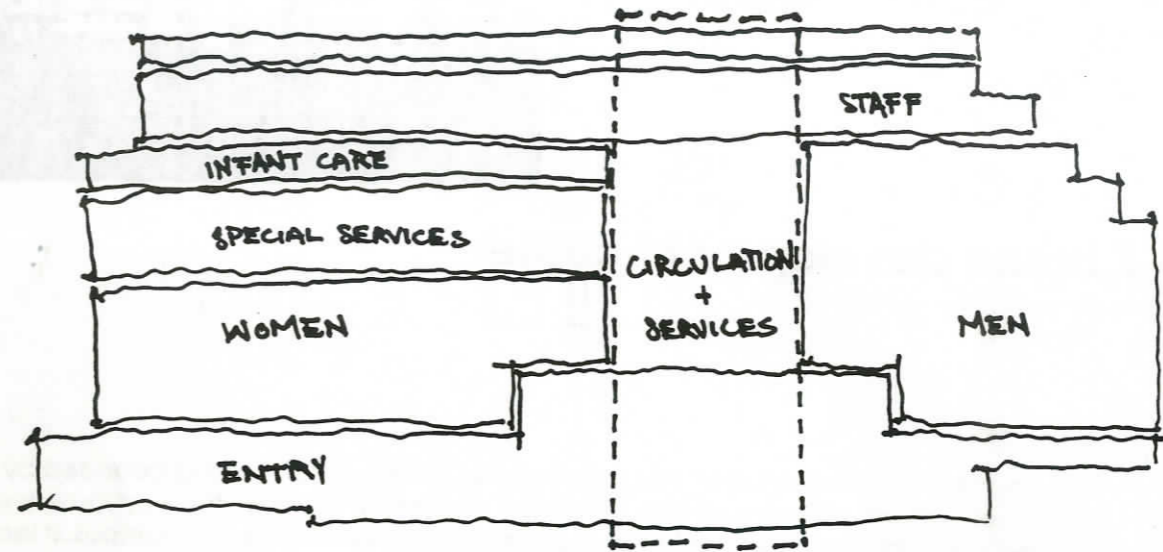
COUPE 6

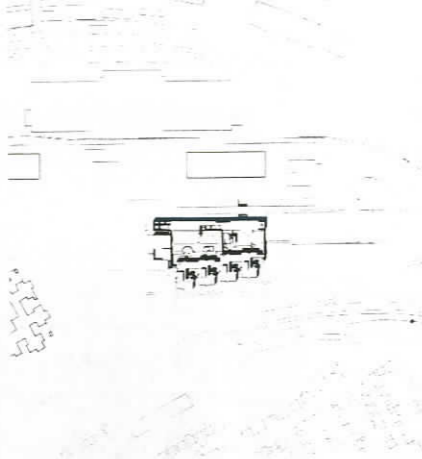
text and images from:
Lotus international 2001, n.108.
www.tschumi.com



5.6.cite de refuge

salvation army
le corbusier. 1933
paris. france



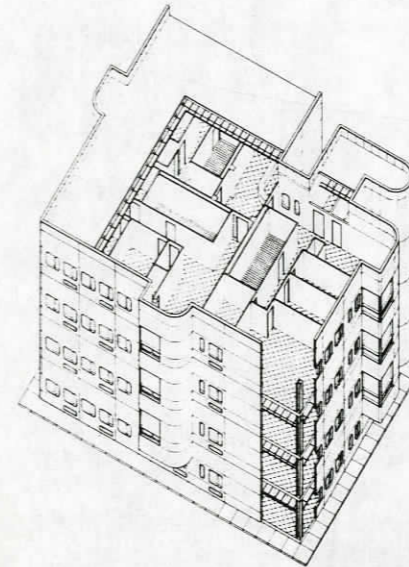
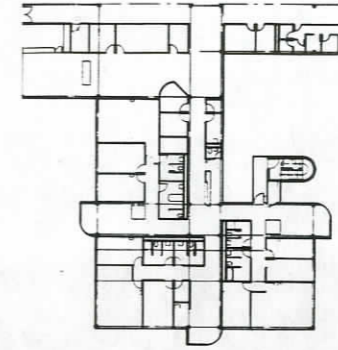
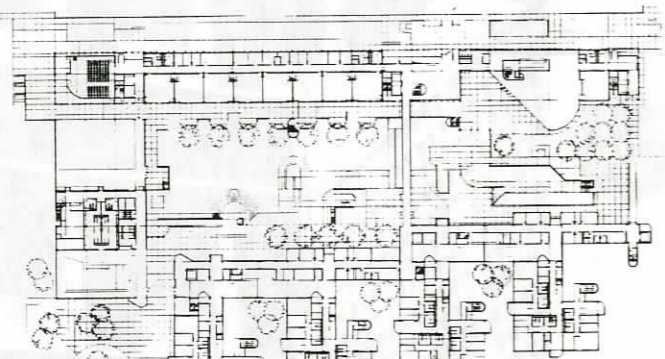


5.7. bronx development center

richard meier architects, 1977
bronx, new york

the triangular site occupies part of an industrial no-man's-land, a traffic island bounded by the hutchinson river parkway on the east and a network of railroad tracks on the west. isolated on an elongated rise within an otherwise flat and amorphously defined hospital campus, it lacks any distinguished features from which to derive a set of design concepts. it was apparent that the new building could not be related to its context in a conventional way. the strategy was therefore to allow it to create its own context - to turn its back on the negative surrounds by providing a positive internal one. to open the complex inward to an inviting reality where the residents would be shielded from the hostile landscape.

images and text from:
Meier, Richard. *Richard Meier, Architect*



Adams, Nicholas. "Eisenman, Hadid, Jahn, Koolhaas, Sejima progetti per il campus IIT a Chicago (Eisenman, Hadid, Jahn, Koolhaas, Sejima projects for the IIT campus in Chicago)." *Casabella*, vol. 63, no. 664, 1999 Feb., p. 16-23, 87-88.

Article and excellent images of entries to IIT student center competition.

"Albany" *Encyclopædia Britannica Online*. <<http://search.eb.com/bol/topic?eu=5457&sctn=1>> [Accessed 29 November 2001].

Online version of renowned Encyclopædia Britannica covering facts and brief history of Albany, NY.

Albany's Tercentenary. Albany, NY: J. B. Lyon Company. 1924

A history of Albany, NY including early maps.

Allen, Stan. "Infrastructural Urbanism." *Points + Lines: Diagrams and Projects for the City*. New York, New York: Princeton Architectural Press. 1999.

Theoretical essays and accompanying personal work on the topic of infrastructure in the city.

Anyone. Cambridge, MA: The MIT Press. 1991.

Collection of essays describing the current state of architecture, including Ignasi de Sola-Morales essay "From Autonomy to Untimeliness" among others.

Anytime. Cambridge, MA: The MIT Press. 1999.

Collection of essays looking at the issue of time in architecture.

Basilico, Gabriele. *Interrupted City*.

Photographic journal documents Milano, Italia. Emphasizes urban discontinuity with implications toward the topic of terrain vague.

Basilico, Gabriele. *Nell'altre Citta*. Barcelona: Actar Publica. 1999.

Photographic journal similar in content with Interrupted City but documenting cities other than Milano.

"Ben van Berkel: Arnhem Station area (masterplan, transfer hall, bus terminal, Willelms tunnel, parking), 1996-2020." *Lotus international* 2001, n.108, p.76-79.

Chaoy, Françoise. Translated by Marguerite Hugo and George R. Collins. *The Modern City: Planning in the 19th Century*. New York, NY: George Braziller, Inc. 1969.

Chaoy, Françoise. *The Rule and the Model: On the Theory of Architecture and Urbanism*. Cambridge, MA: The MIT Press. 1997.

Council of Albany Neighborhood Associations. *Code Enforcement and Quality of Life Survey*. 2000.

Survey conducted by the CANA to assess the public's view of their quality of life, specifically aimed at discovering what the public thinks are the greatest problems in Albany, NY.

Dawson, Layla. "Civilizing the Bus." *Architectural review* 2000 June, v.207, no.1240.

Brief article with images, plan and details regarding new bus station in Hamburg by Silcher. Werner + Redante.

DeChiara, Joseph. *Time-Saver Standards for Building Types*. New York, NY: McGraw-Hill Professional. 2001.

Rough guidelines for program typologies and space allowances.

Deleuze, Gilles and Felix Guattari. Translated by Brian Massumi. *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis, Minnesota: University of Minneapolis Press. 1987.

Collection of essays of which "Rhizome" and "The Smooth and the Striated" are most noted.

Deleuze, Gilles and Felix Guattari. Translated by Robert Hurley et al. *Anti-oedipus: Capitalism and Schizophrenia*. Minneapolis, Minnesota: University of Minneapolis Press. 1983.

Deleuze, Gilles. Translated by Paul Patton. *Difference and Repetition*. New York, NY: Columbia University Press. 1994.

Deleuze, Gilles. Translated by Tom Conley. *The Fold: Leibniz and the Baroque*. Minneapolis, Minnesota: University of Minneapolis Press. 1993.

A description of theories of folding space.

Giovannini, Joseph. "Terrain Vague." *Architecture*, July 1999.

Article documents Zaha Hadid's garden pavilion in Weil-Am-Rhein, Germany.

Ingraham, Francis. "In Albany, the Historic Pastures Re-emerges." *Albany Times Union*. October 3, 1993.

Article gives history of the rehabilitation of the Pastures Historic District in the South End of Albany, NY.

Hackett, David G. *The Rude Hand of Innovation: Religion and Social Order in Albany, New York 1652-1836*. New York, NY: Oxford University Press. 1991.

A historical treatise on Albany's relationship with the Dutch Reformed Church and the influence it has had through the centuries.

Kaufmann, Stuart. *At Home in the Universe: The Search for Laws of Self-Organization and Complexity*. New York, NY: Oxford University Press. 1995.

An analysis of natural systems in the universe and propensity for organization. Kaufmann's theories on nodal systems and the exponential growth of connections within a rhizomatic system are of interest.

Kennedy, William O. *O Albany*. Harrisonburg, VA: Viking-Penguin. 1983.

A history of Albany, NY.

Krier, Rob. *Urban Space*. New York, NY: Rizzoli. 1979.

A treatise on urban planning is specific relationship to Stuttgart, Germany but prefaced by a study of urban typologies of the street and square. Krier's designs for restructuring Stuttgart leave little room for postwar development and desire a return to prewar forms.

Kristeva, Julia. *The Kristeva Reader*. New York, NY: Columbia University Press. 1986.

Koolhaas, Rem. *Delirious New York*. [new edition] New York, NY: The Monacelli Press, Inc. 1994.

A study and commentary of New York City as representative of today's metropolis.

Koolhaas, Rem. *Mutations*. Bourdeaux, France: Actar. 2001.

A collection of essays and pictorial work divulging mankind's current relationship with the city and its form. Essays deal with formal as well as social behaviors in regards to how mankind now lives.

Koolhaas, Rem. *S,M,X,XL*. New York, NY: The Monacelli Press. 1995.

Koolhaas' major work displaying many of his essays and projects as well as visual stimulus for his theories. "Bigness, or the Problem of Large", "Atlanta", and "Whatever Happened to Urbanism" among others are of interest.

Laguillo, Manolo. "American portfolio / Manolo Laguillo." *Quaderns d'arquitectura i urbanisme*. 1990 January-February-March, no.184, p.98-103.

Photographic essay of American cities describing terrain vague.

Marquand, Odo. Translated by Robert M. Wallace. *Farewell to Matters of Principal*. Oxford, England: Oxford University Press. 1989.

Marquand, Odo. Translated by Robert M. Wallace. *In Defense of the Accidental*. Oxford, England: Oxford University Press. 1991.

McEneaney, John J. *Albany: Capitol City on the Hudson*. Woodland Hills, NY: Windsor. 1981.

A history of Albany, NY.

McGuire, Penny. Quay signature: bus interchange, Canada Water, London. *Architectural review* 2000 June, v.207, no.1240, p.64-66.

Brief article with images, plan and details regarding new bus station in London by Eva Jiricna.

Meier, Richard. *Richard Meier, Architect*. New York, NY: Oxford University Press. 1976.

Monograph of Richard Meier's early works including the Bronx Development Center.

Plowden, David. *An American chronology : the photographs by David Plowden*. New York, NY: Viking Press, 1982.

Photographic essay of industrial areas of America, focusing on the Midwest and many times surrounding the rail industry, farming, and the people associated with such industries.

Plowden, David. *Bridges; the spans of North America*. New York, NY: Viking Press. 1974.

Photographic essay of bridges in America, many in rural settings but some interesting for their relationship to built environment and the way they are depicted.

Plowden, David. *David Plowden*. Buffalo, NY: Buffalo and Erie County Historical Society and Buffalo State College Foundation, 1987.

A collection of Plowden's early photographs, largely of trains and their surrounding environments.

Plowden, David. *Industrial landscape*. New York, NY: Chicago Historical Association in association with Norton, c1985.

Photographic essay of industrial sites. Essay depicts the glory of industry, its allure, in a quasi-minimalist fashion by reducing industry to a pure image. The pictures sanitize industry from its hardships yet still depict the human struggle as a positive force.

Plowden, David. "New Jersey: A photographer's Essay by David Plowden." *New Jersey: A Bicentennial History*. New York, NY: W. W. Norton & Company, Inc. 1977.

Photographic essay of New Jersey's terrain vague, including industrial landscapes, abandoned lots, gaps in urban fabric, and interstate interchanges.

Plowden, David. *Small town America : photographs*. New York, NY: H.N. Abrams, 1994.

Photographic essay depicting primarily small towns of the Midwest, their physical character largely a result of their industrial relationship and their people.

Pope, Albert. *Ladders, Vol. 34*.

Project for the IIT student center competition, Chicago, Illinois, USA 2001. A + U: architecture and urbanism 1999 Mar., n.3(342), p.52-61.

Images and supporting text documenting Koolhaas' winning entry to the student center competition at IIT.

Rabrenovic, Gordana. *Community Builders: A tale of Neighborhood Mobilization in Two Cities*. Philadelphia, PA: Temple University Press. 1996.

A sociological study of two neighborhoods in Albany, Center Square and Arbor Hill, in comparison with two in Schenectady. Studies focus on the neighborhood organizations present in each area.

Roseberry, Cecil R.. *Capitol Story*. State of New York. 1964.

1st edition of a history of Albany, NY in regards to its position as capitol of New York State. The focus of the book is solely on the state government and its immediate environs.

Roseberry, Cecil R.. *Capitol Story*. 2nd Edition. State of New York. 1982.

This 2nd edition adds a chapter on the Empire State Plaza and updates several other pictorial elements.

Rowe, Colin and Fred Koetter. *Collage City*. Cambridge, MA: MIT Press. 1978.

This is Rowe's manifesto on the city. He proposes a method of collage, neither a completely traditional approach to urban design, nor a modernist approach, but one in particular relation to the pictorial results of cubism paper collier – superimposition, overlap, and

Russell, James S.. "Landscape Urbanism: It's the Future, Not a Contradiction." *Architectural Record*. August, 2001.

Article assessing landscapes current role in urban design.

Slessor, Catherine. Travelling light: bus station, Walsall, England. Architectural review 2000 June, v.207, no.1240, p.67-69.

Brief article with images, plan and details regarding new bus station in Walsall by Alford Hall Monaghan Morris.

Smith, Anne-Marie. *Modern European Thinkers, Julia Kristeva: Speaking the Unspeakable*. London, United Kingdom: Pluto Press. 1998.

Smithson, Robert. "The Monuments of Passaic." *Art Forum*. December, 1967.

An account of trip to Passaic from Manhattan. The article is cynical in regards to the treatment of infrastructure and the built environment.

Solà-Morales Rubió, Ignasi de. "Absent Bodies." *Anybody*. Cambridge, MA: The MIT Press. 1997.

Article relating Deleuze's theories on organ-less bodies to architecture.

Solà-Morales Rubió, Ignasi de. "Architettura debole = Weak architecture." *Ottagono* 92 September 1989: 87-129.

A proposition for an architecture of importance based not on monumentality but on its 'weakness' in relation to monumentality.

Solà-Morales Rubió, Ignasi de. *Differences, Topographies of Contemporary Architecture*. Cambridge, MA: MIT Press. 1997.

A collection of Solà-Morales most important essays.

Solà-Morales Rubio, Ignasi de. interview with KERB [3]

An interview clarifying and delving into Solà-Morales concept of terrain vague.

Solà-Morales Rubió, Ignasi de. "Ironia y Elegancia = Irony and Elegance."

A supposition that success of architecture can not be based on an idea of beauty as aesthetic but should be evaluated on elegance.

Solà-Morales Rubió, Ignasi de. "Practice³: Theory, History, Architecture." *Anymore*. Cambridge, MA: The MIT Press. 2000.

A look at the architecture profession, how it operates and its current modes of operation.

Solà-Morales Rubio, Ignasi de. "Terrain Vague." *Anyplace*. Cambridge, MA: The MIT Press.

Defacto essay on terrain vague and its relation to art, architecture and the city. This essay coins the term and analyzes its allure to artists as well as suggesting ways to approach to occupation of terrain vague rooted in theories presented by Deleuze, specifically that of the rhizome.

Somol, R. E.. "Oublier Rowe." *Anyone*. Vol 7/8. Cambridge, MA: The MIT Press.

An analysis of Rowe's ideas as presented in "Collage City".

Sontag, Susan. *On Photography*. Doubleday & Company, Incorporated. 1978.

A historical analysis of photography and the role it has played in theory.

Struth, Thomas

Tice, George A.. *Urban Landscapes: A New Jersey Portrait*. New Brunswick, NJ: Rutgers University Press. 1975.

Pictorial essay of New Jersey's urbanity and many times New Jersey's anti-urbanity within a seemingly urban structure.

van Berkel, Ben and Caroline Bos. . *Move*.

van Berkel, Ben and Caroline Bos. "Arnhem, Pays-Bas: plan d'aménagement pour la gare centrale, projet en cours." *Architecture d'aujourd'hui* 1999 Mar., n.321, p.58-63.

Excellent images and text of design for the new Arnhem station area plans.

Waite, Diana S.. *Albany Architecture*. Albany, NY: Mount Ida Press. 1993.

A comprehensive guide to notable architecture in Albany and its heritage including pictures, descriptive text, and walking tours.