

SPATIAL AND VISUAL ORDERS  
IN CONSUMPTION ENVIRONMENTS

A THESIS  
Presented to  
The Academic Faculty

by

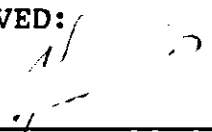
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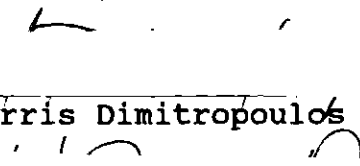
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SPATIAL AND VISUAL ORDERS  
IN CONSUMPTION ENVIRONMENTS

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DEDICATION

To My Family

## ACKNOWLEDGEMENTS

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Gracias Esposo, Amora Esposa. Vamos amigo a la playa cantina!!

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## SUMMARY

This thesis addresses the design of a shopping center as a problem which is critical for understanding two aspects of architecture; 1) the functions of visual form and 2) the relationship between architecture and the spatial structures of the urban environment.

One of the more obvious spatial transformations of the urban environment in recent decades is the partial dissolution of the intimate relationship traditionally found between the shop and the street. Shops have tended to assemble in shopping centers often constructed external to, or on the periphery of the urban fabric seemingly for purposes "beneficial" to automobile accessibility. Also, the urban fabric itself has become more fragmented as residential layouts now seek the creation of private enclaves.

Beyond the urban layout question, the "re-ordering" of consumer environments has been associated with changes not only of architectural form, but also of its social function and community role. Franchise shops assume a standardized appearance independent of urban context and may thus work as "symbolic devices". Countering the shops, shopping centers may assume two opposing appearances; as plain objects surrounded

by an "asphalt sea" parking lot internalizing all visual richness or as an elaborate architectural form achieving a distinctive visual identity but executed in such ways as to overpower individual shop variety with the single collective image.

In order to address these issues and explore better ways for designing in response to them, the thesis uses two main theoretical texts. Hillier and Hanson's The Social Logic of Space is the basis for describing spatial structure and discussing its inherent social functions. Mary Douglas' Natural Symbols is used for the model of social structure which it proposes. It is argued that shop configurations unavoidably address two scales of spatial organization; both the local neighborhood scale and the global scale of the entire city. The interface between these two scales is crucial to the character of shopping environments. It is also argued that individual shop identity arises from both locational logic and associated visual/representational forms. Location and form work together to "select" the clientele according to both spatial proximity (passers-by) and specialized needs (personal taste).

The thesis suggests that a rich relationship between the urban fabric and the architecture of shops is still possible, without emulating past stereotypical solutions. It proposes that a successful shopping environment must first work spatially in such ways to create lively and diverse patterns of encounter while also providing a sense

of social occasion. Further proposed is a visual form of the shopping environment which addresses and contributes to the structure contained in urban context while also providing an architectural coherence without overpowering individual shop character. To this end, architectural form must not symbolize a single idea, even less reproduce a single literal image. The aim is rather to produce an architecture which is exciting yet abstract and whose power resides in what it is rather than what it represents.

The site chosen is the Toco Hills neighborhood in Northeast Atlanta. In response to an analysis of the surrounding area, the street pattern around the site is reconfigured to create the spatial structure of the proposed design. The design itself uses three elements; 1) a "billboard building" which provides a datum for the site, 2) a "tensile structure" which provides both an undulating surface (contrasted to the "billboard") and a collective roof over temporary activities, and 3) a series of "point markers" used to identify the underlying organizational grids thus indicating a past, present and potential future for the relationship between the site and its surrounding context. The goal of the overall architecture is to create a "deep and dense" visual field which, when coupled to an integrating spatial structure, projects the intense relationship of "shop to street" over a much larger scale; thus corresponding to the potential existing in present rather than in the past. An integral part of the design

intention incorporates pedestrian as well as vehicular movement patterns including aspects of sight and speed.

The first chapter of the thesis encompasses a general view of "streets" as elements in the urban environment coupled with a particular view of culture, in terms of which implications for shops and shopping centers are considered. Chapter two proposes an interpretation of Douglas' conception of society (and culture) to address issues of architectural code, communication and (visual) language as mediated by culture. The third chapter considers general urban morphological relationships characteristic of Atlanta and identifies the abstract geometries which underlie both the spatial configuration of Atlanta and the patterns of experience for its inhabitants. Chapter four considers shopping environments as depositories of American culture. Shopping centers are studied for their spatial configuration and visual elements providing "communication". The proposed design is presented in chapter five followed by discussion and conclusions in chapter six.



## CHAPTER I

### INTRODUCTION

Shopping centers differ not only according to architectural styles, but also in how they are embedded in their urban context and in the ways in which cultural messages are communicated. Consumer environments are interesting not only for the internal aspects of form and function but also because they have the potential to gather and combine the urban aspects of "the street". In the suburbs, more particularly, shopping may be considered as the "social ritual and civic space" because no other truly civic space exists. Shopping centers begin to fulfill a role of providing for social interaction (Rowe 1991).

Traditionally, shops and streets are closely related. Consider an "old-time" small town "main street"; the street is "defined" by two rows comprised of shops placed next to each other with a given distance between the rows through which people and horse drawn carriages traveled. Typical shops located on this "street" were the general store, barber, saloon, trading post and sheriffs' office (the "essentials!"). Beyond this nostalgic notion of "streets", where a direct relationship existed between street

and shop, some streets presently express the same integral relationship between street and shop. However, shops are presently more likely to be removed and isolated from the street. The resulting isolation of shop from street permits or encourages the shop (and "shopping center") to assume some of the social interactive functions traditionally found between the street/shop interface. A better understanding of the architecture of shops requires, therefore, that we also understand the social functions found within and related to the "street".

In Anthropology and Sociology of Streets, Gloria Levitas considers the importance of streets,

...streets, like any other aspect of culture, reflect the process of adaptation of culture to environment (Levitas 1986, p.228).

Levitas also recognizes that streets are part of the entire social structure of the city and its surrounding environs. She notes;

...the emergence of the street, then, seems to symbolize or express a gradual awareness of the separation of private and public, family and larger community. Competition and intensification of production rather than cooperation and stability of production emerge with the street. The state of disequilibrium prerequisite to change is thus apparent in spatial organization (Levitas 1986, p.230).

If one accepts the street as an organizing element not only for movement, but also for social interaction and use, streets may then enhance social interaction in the suburbs

as they do within cities. Asserting this notion, Levitas states, that the

...construction of a new order of streets will allow for a multidimensional perception of the social and physical reality and will be necessary for some time to come. (Levitas 1986, p.239)

But in those same suburbs shopping centers, as another reflection of culture have assumed a role beyond their strict functions as retail centers. As Peter Rowe states,

In addition to retail activities, suburban shopping centers, for better or worse, have assumed the social roles of public gathering places and community centers. They have also become prominent leisure-time venues and sites for recreational activities. According to some, perhaps the most popular tourist activity today is to 'go look at the shops' (Rowe 1991, p. 109).

It seems therefore, the search for the spatial patterns which are appropriate for new suburbs and understanding new roles of retail environments are aspects of the same general problem: The creation of an intelligible social and spatial order in response to the growth and transformation of the city.

One traditional configuration of shops are those which relate directly to the street, forming aggregations of commerce (i.e "main street"). "Competition and intensification" as earlier identified by Levitas, may provide the reason for each subsequent shop to attempt an "one-ups-ship" against the existing shops in order to gain attention. This results to roadside shop strips where juxtaposition and differentiation complement one another. Whether this results in an interesting environment is

debateable. Levitas for example suggests that,

...it is not sufficient to line a roadside strip or a street with a dozen different kinds of shops; indeed, such an interpretation of diversity leads to difference for difference's sake, masking an underlying monotony (Levitas 1986, p.236).

Regardless of this debate, the traditional alignment of shops sustains a clear spatial distinction between "front" and "back". This distinction is usually embedded in the site context. One difficulty in the new environments which are typical of Atlanta is the lack of an explicit "front/back" embedded within site context. This arises as the freestanding building replaces the denser urban fabric, but also as the street network becomes less clearly defined as its usage is reduced to mere circulation.

This thesis explores ways in which the larger spatial structure of the urban context can inform the organization of buildings. While the distinction of front and back describes the relationship of "single building" to "a specific urban space", the thesis investigates the relationship of architectural demarcations to the urban network at a much larger scale. Within this larger scale (or reference frame) both social and architectural requirements may be considered. Readings of the larger scale operate not in direct opposition to the street/shop (read "front/back") interface but rather as an enhancement of the relationship. The potential exists for a street/shop interface which

re-cognizes and re-organizes the spatial structure of the environment.

The project of this thesis is the design of a neighborhood shopping center on a site which is already commercial. The design seeks to demonstrate how the theoretical considerations discussed in chapters 2-4 can inform concrete architectural solutions.

#### A Morphological/Programmatic View

The design is situated against a backdrop of two theoretical positions; morphological and programmatic concerns. Morphological concerns deal with the spatial structure of Atlanta which constitutes a network of passages. Programmatic concerns deal with both the social ideology surrounding shopping and the messages contained within spatial configurations. The Social Logic of Space is the primary reference for the morphological concerns of understanding society-space relationships, as based on "the social content of spatial patterning and the spatial content of social patterning." (Hillier/Hanson 1984, p.xi). Natural Symbols, as a specific view of qualities defining "culture", is the primary reference for developing and interpreting programmatic concerns shaping relationships to both culture and communication. Douglas identifies two independent variables affecting the structure of personal relations (i.e culture); 1) **Group** as the bounded unit, referring to those known by a common name or sharing a

common interest, 2) **Grid** as controlling the flow of behavior depending on certain ordering principles such as age, sex, seniority, etc. (Douglas 1970). The discussion focuses on overlapping and linked ideas between both morphology and program. The programmatic and morphological concerns will be fully discussed and illustrated in chapters 2 and 3 respectively.

#### Urban Conditions

Metro Atlanta, like all cities may be understood morphologically as two different systems of 1) major circulation routes (fig. 1.1) and 2) internally organized "neighborhoods" of residential or office subdivisions (fig. 1.2). These forms may be understood as representations of two different scales; "macro" and "micro". When more closely examined in tandem, these opposing "scales" offer a two-fold understanding of 1) the comprehensive network produced by the macro environment and 2) its affect on the formation of micro environments. In most urban environments, however, these two seemingly different scales of organization are the two sides of the same coin; they co-exist with varying degrees of balance. It may be possible to understand the space between the "two sides of the coin" as an "interstitial environment" where elements of both the macro and micro reside simultaneously. This confirms an ordinary understanding

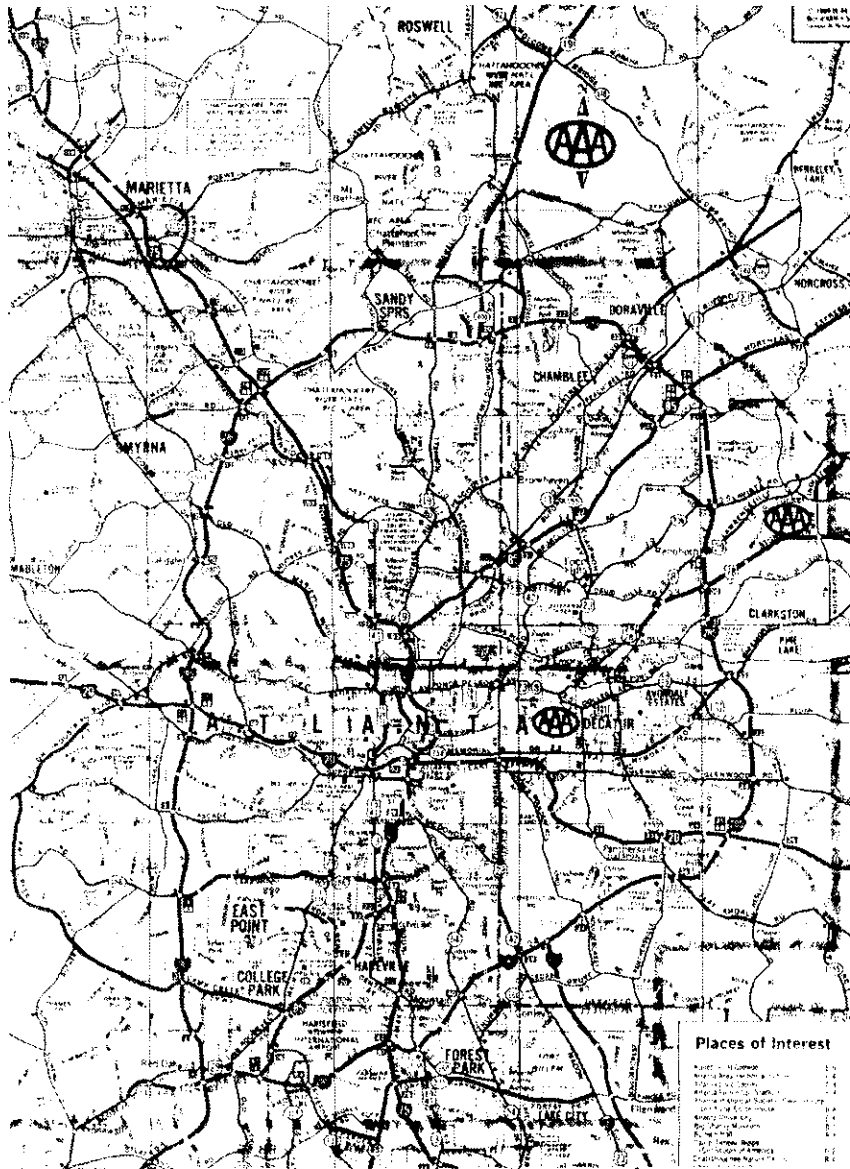


Fig. 1.1 Atlanta-Major Circulation Routes

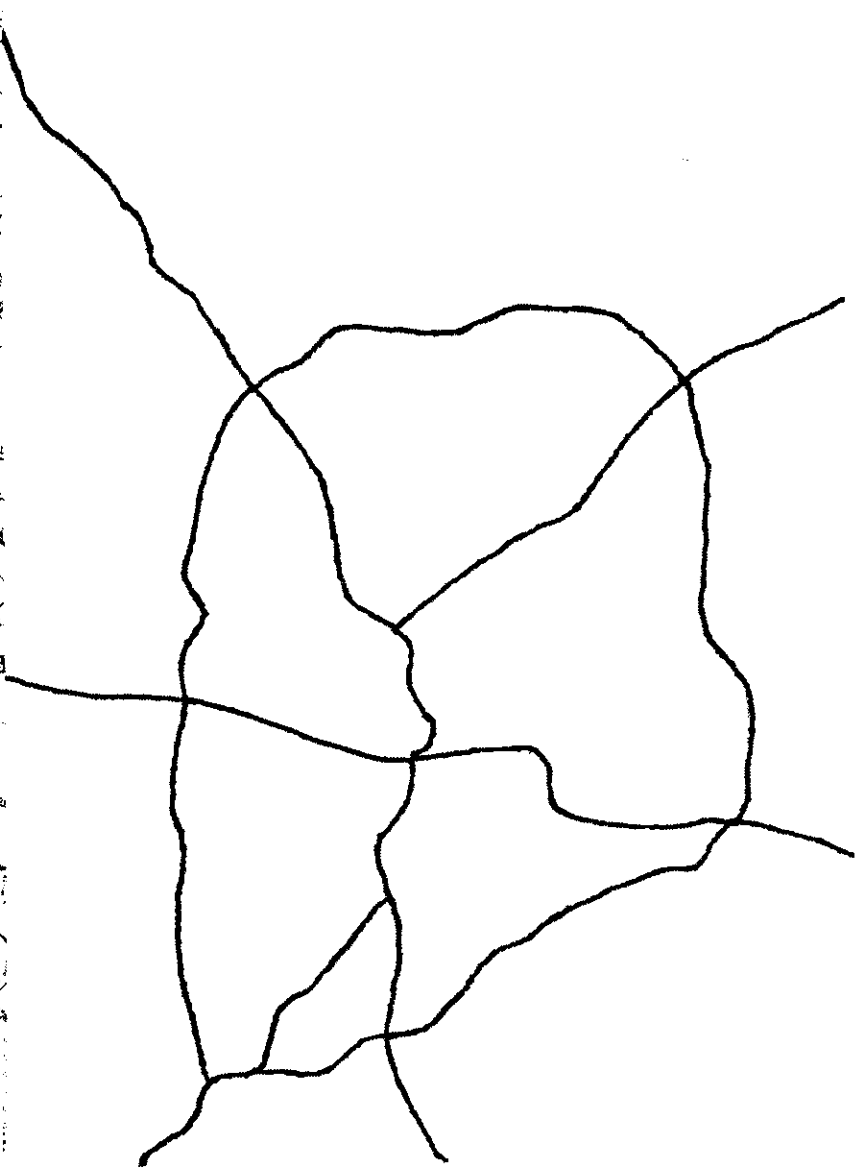


Fig. 1.2 Atlanta-"Internal" Subdivisions

of urban richness and exploration in terms of the ways relationships between part to whole are made at every point.

The polarization of the two scales is symptomatic of Atlanta's urbanism. The highway (purely macro) and the cul-de-sec (purely micro) have the potential to omit the interstitial. However, some presence of the interstitial always remains. For example, when traveling through Atlanta on the connector highway (I-75/I-85) one is clearly in the realm of the macro, but influences of the interstitial present themselves when passing underneath overpasses, along side of buildings, past landmarks or through districts (i.e. the IBM building in Midtown).

The potential for understanding the integration of macro and micro environments (i.e. the interstitial environment) lies with the identification of distinct morphological "characters"<sup>1</sup> in different spaces. Perhaps the most important aspect of urban character arises from the users that a space attracts. A directly perceivable

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<sup>1</sup>"Character" as defined in Random House College Dictionary: 1)the aggregate of features and traits that form the individual nature of some person or thing, 2)one such feature or trait; characteristic. Character may also be understood as similar to "imageability" as defined by Kevin Lynch in The Image of the City as "that quality in a physical object which gives it a high probability of evoking a strong image in any given observer." Character, as used in this thesis is the essence or representation of an identifiable quality which is found within a specific environment.



"character" may be found within the micro environment and lead to an understanding of the generic structure of the surroundings. The most important artifact of the interstitial, as created by macro and micro environments, are opportunities to "mix" different "users" in the same spaces. Three categories of users may be defined as those who reside in a particular areas, those using the spaces while traveling through during relatively short trips and those who commute through on longer trips; named natives, guests and outsiders respectively.<sup>2</sup>

#### Shopping Rituals

The second component to this thesis considers the architecture of shopping itself. Two issues within this component consider the collective representation of the shopping location and the material comprising individual shops. The focus of the argument is located on the **balance between** the collective (including obvious specific intentions of the collective) and the individual (including its own symbolic conceptions of individuality).

Regarding the symbolic dimensions of the architecture for both the collective

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<sup>2</sup>This discussion of the types of people who use the spaces is patterned after Hillier et. al. discussion of locals, visitors and strangers as discussed in The Social Logic of Space.

center and the individual shop, the balance fluctuates between the notion of obvious and elaborate languages which express degrees of restriction and elaboration respectively.<sup>3</sup> Obvious languages are the most direct and easily understood, they deal with degrees of restriction because the "words" used need to be easily understood by all, thus restricting possibilities for expansion of the language either by the addition of new terms or by the making of new interpretations. Elaborate languages on the other hand have a greater degree of abstraction such that understanding the message results from the ability to perceive beyond what is explicitly stated; thus including possibilities for elaboration beyond restriction normally imposed by direct languages. This conception of "language" as either obvious or elaborate, coupled with the potential for a "contextual" response based on the surrounding urban conditions and context, may offer a new method for shopping center design.

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<sup>3</sup>The concept of obvious and obscure languages are patterned after Mary Douglas discussion of Grid and Group after work by Basil Bernstein. Douglas' concise argument is fully discussed in Chapter 2. Its inclusion here is to orient the reader to the theoretical framework of this thesis.

### Shopping Centers

As for a configuration "morphology", possibly three different situations may be found; the internalized mall center, the strip center and the specialty center. Internalized mall centers occur primarily external to the urban fabric, resulting from similarity and standardization across the country and are thus easily recognized in the urban environment. Strip centers occur in direct response to a street, providing for minimal pragmatics of commerce. Specialty centers recognize and project an identifiable image which has the potential to encourage collective success. These three categories express the potential for integration between architectural object and the city environs. These types are further developed and debated in chapter four. They are presented here to orient the reader to the context of the constraints and dilemmas which are embedded in the intellectual structure of the design. The question is of understanding the underlying structure which makes these three types possible, so as to evolve new alternatives.

The intention of the design is to create a shopping center as a place which addresses the different types of potential users by making an environment which goes beyond the single minded, one-liner statement of a duck<sup>4</sup> (more locally the Marietta

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<sup>4</sup> The "duck" is the special building that is a symbol; the "decorated shed" is the conventional shelter that applies symbols. (Venturi, et. al. 1977, p. 87.)

Chicken) (fig. 1.3, fig. 1.4). Although at first glance, Venturi's distinction between "ducks" and "sheds" seems plausible, it still however concerns itself only with the architectural object; with complete disregard for "location" in which the object occurs.

The notion of creating an environment which is collectively identifiable not only for the merchandise or services offered within, but also for the aggregation of people who use it (including the social quality generated by virtue of its architecture) and its location within an urban structure constitutes the core of this thesis. The basic architectural intent is to provide a structure (or intellectual frame) to order the facility, but within that order to provide specific places which foster random occurrences and interaction on both a temporary and permanent basis. This conception of interaction is the focus of the design; not be a grand architecture which consumes all of the energy of the individual shops, not to be a "big chicken" which trivializes the collective sense, but to provide the "stage set" within which a balance is achieved between the collective identity of the center, the individual identity of a shop; as well as for different users who will come for the social interaction associated with shopping.



"Long Island Duckling" from *God's Own Junkyard*

Fig. 1.3 The Duck (Venturi, et al, 1977, p. 17)



Fig. 1.4 The Chicken

## CHAPTER II

### FROM "URBAN" TO "ARCHITECTURE"

As indicated in the previous chapter, a connection may exist between urban structures and the architecture which resides within. It is the intent of this thesis to explain a belief that this connection is essentially a result of the "culture" within which both "urbanity" and "architecture" reside. It is the aim of this chapter to indicate how ideas found within the cultural anthropology of Mary Douglas may lead to an understanding for the making of a contextual consumer architecture.

#### Cultural Anthropology

Mary Douglas approaches the study of culture, ritual and communication from an anthropological perspective. This approach essentially begins with the notion of codes and coding in the educational system as laid out by Basil Bernstein in Classification

and Framing of Educational Knowledge.<sup>1</sup> The primary points used from Bernstein are not the classification contents themselves, but rather the relationships between contents i.e the bounded-ness of categories. What concerns Mary Douglas, likewise, is the structure rather than the exact content of social relationships. She states, "This frame of analysis is first intended to express the character of social relations, the degree to which they are structured or unstructured." (Douglas 1970, p. 59). For Douglas, ritual is a key means of communication through the study of which we can understand culture, "it will help us to understand religious behavior if we can treat ritual forms, like speech forms, as transmitters of culture" (Douglas 1970, p. 21).

Douglas bases her classification of social structures on two principles which govern cultural functioning; group which expresses dimensions of social incorporation and grid which expresses dimensions of individualization. These are discussed next.

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<sup>1</sup>Classification and Frame discussed by Bernstein: "The basic idea is embodied in the principle used to distinguish the two types of curricula; collection and integrated. Strong insulation between contents pointed to a collection type, whereas reduced insulation pointed to an integrated type. Principle here is the strength of the boundary between contents. Notion of boundary strength underlies the concepts of classification/frame." Classification; "does not refer to what is classified, but to the relationships between contents." Frame; "used to determine the structure of the message system, pedagogy., refers to the form of the context in which knowledge is transmitted and received." i.e. degree of control (Bernstein 1975, p.88).

### Group and Grid

Douglas defines group and grid as follows: **Group** is the bounded unit, referring to those known by a common name or sharing a common interest and it contains temporal dimensions of permanence versus temporary-ness. Group is represented by the horizontal axis. **Grid** controls the flow of behavior depending on certain ordering principles such as age, sex, seniority, etc. Grid is represented by the vertical axis (fig. 2.1). Both axis have "strong" and "weak" extremes, this is primarily to consider extreme cases of cultural influence for discussion. The opposition between strong-to-weak group and strong-to-weak grid sets up a matrix in which four possibilities are identified (Douglas 1970 p.59) (fig. 2.2).

Each area of the matrix describes a different condition of social interface. For example, no specific group affiliation, coupled with restrictions by personal ideas, is contained in square A, represented by weak group and strong grid (-,+). Minimum role definition, through free form social constrains, minimal conventions and optional interaction is contained in square B, represented by weak group and grid (-,-). Maximum role definition, through organized relationships (personal or between groups) is contained in square C, represented by strong group and grid (+,+). Finally, group affiliation as the main determination of status, is contained in square D, represented



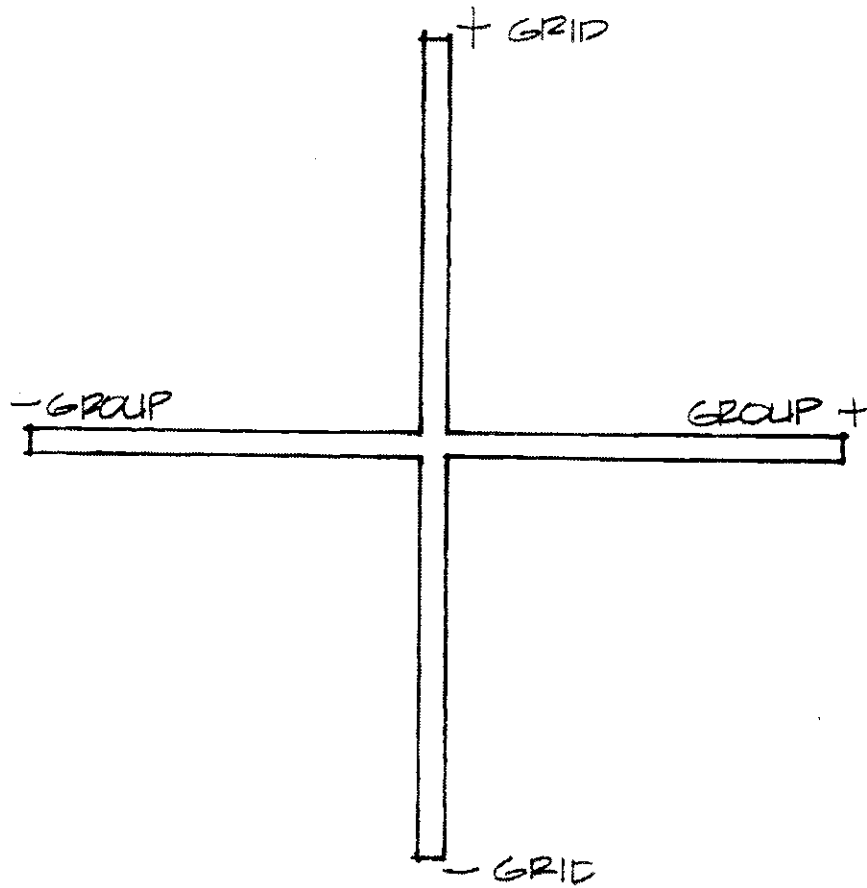


Fig. 2.1 Douglas' Group/Grid

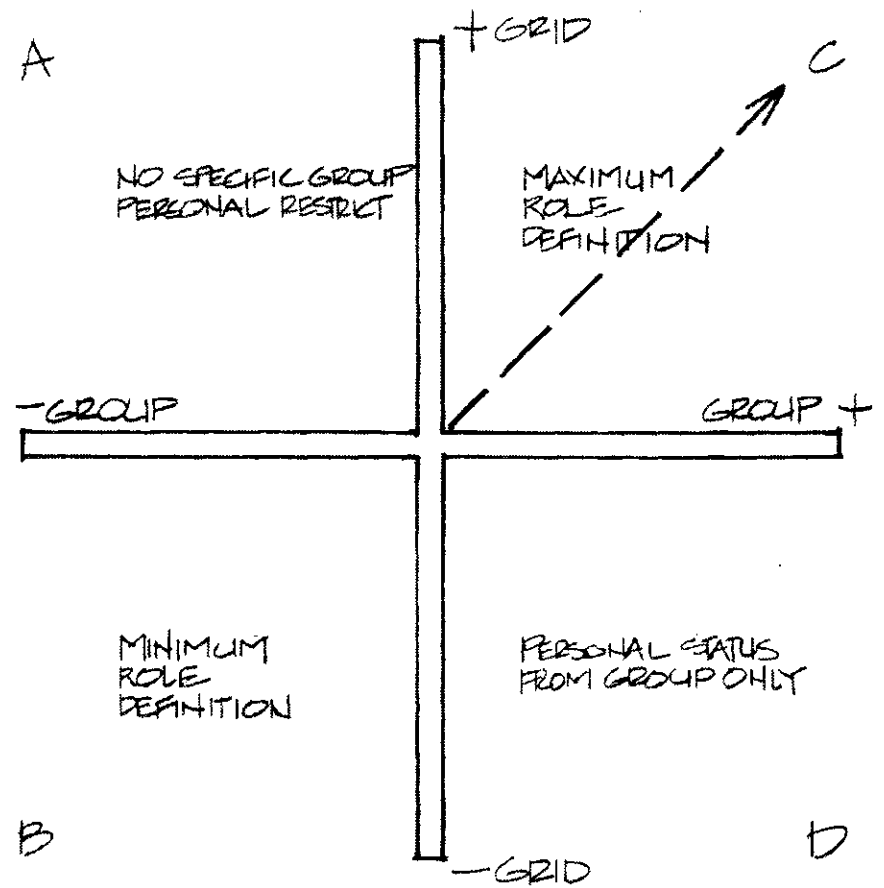


Fig. 2.2 Douglas' Group/Grid-Named Squares

by strong group and weak grid (+,-).

Square C, maximum role definition, is having the presence of both strong group and grid. A cut through society exists diagonally through this square; the dividing line represents "the direction of maximal involvement of the individual in formalized social interaction." (Douglas 1970, p. 70)

In this thesis, "group" considers the spatial structure of the urban context and the ways in which the shopping center becomes embedded in that context. "Grid" considers the architectural "language" of forms, textures, etc. But before this interpretation of Douglas' model is presented, some consideration must be given to the idea of architectural language.

#### Communication (and Code) and Culture

The function "communication" is essential to this discussion of cultural organization. As earlier identified, Douglas believes that ritual is a means of communication and that language may transmit culture.

In order to be considered communication, a message must contain several interacting elements. As defined by Weaver, communication consists of an information source and a transmitter which combine to comprise the message. In becoming communication, the

message moves through a channel and is received at a destination. Thus, to have communication, the message must be received. When a message moves through a channel it may be affected by "noise" which has the potential to alter the message (Weaver 1949, p.12) (fig. 2.3). It is also important to "note that the redundancy of English is just about 50 percent." (Weaver 1949, p.13) (redundancy English 50%). Redundancy in this instance means the repetitive-ness occurring within the system of English language. Weaver further indicates that approximately half of the words or letters used in communication are by free choice. Because not all possible combinations of letters create English words, it may be inferred that English is redundant; it has more letters than would be needed to construct meaning. One such example may be the non-word "teld", which may be understood as "told" ("I just teld you that"). Furthermore, context (and syntax) of the English language furthers the idea of redundancy and message clarity among mis-used words. "Let's drive the tar to the beach" may be more easily understood knowing that one does not drive tar, but rather car. This underscores the connection between the structure of the English language (as a code) and the frequency occurrence, or entropy contained within. Redundancy ensures that more of the message remains intact after moving through "noise". But "culture" itself (and its inner structure) may provide some built-in redundancy.

Principles of Weaver's communication model may be applied to architecture in order to understand how communication may be accomplished. The architectural idea is the information source and the image itself is the transmitter. Methods of perception (sight, sound) are the channel and the object perceived (architectural form) is the signal. The person who experiences (receives) the architectural form is the destination. Cultural background and previous experience of the receiver is the noise through which the message travels.

The notion of a "cultural background" providing noise may be clarified by considering Barthes view on "objects". Roland Barthes emphasizes the importance of communication by underscoring not the relationship between sign, signified and signifier not the process by which things are communicated, but by understanding the receiver- (the reader) of the object (Barthes 1988, p.180). In General Course in Linguistics, DeSaussure identified sign as being comprised of a signifier and a signified. The signifier is the word (or linguistic utterance) and the signified is the object itself. DeSaussure also acknowledges the effect of time through continuity;

Time changes all things; there is no reason why language should escape this universal law. But continuity necessarily implies change, varying degrees of shifts in the relationship between the signified and the signifier. (DeSaussure 1966 p.77-8).

But it is implied that signified and signifier are related. According to Roland Barthes, a chaining of signifiers represents change over time. A signified of a particular signifier becomes the next signifier for some other signified.

Each "reader" of information in the environment carries with them the sum total of all experiences. For example, a child who "grew up" outside of the United States will rarely recognize references to American child games found on the TV show "Romper Room"; but would probably understand the universal "peek-a-boo" game. Barthes addresses this as follows:

...each of us has in himself, so to speak, several lexicons, several reservoirs of reading, depending on the kinds of knowledge, the cultural level he possesses. All degrees of knowledge, of culture, and of situations are possible, facing an object and a collection of objects. (Barthes 1988, p.188).

Through this understanding of communication and culture, it is then permissible to consider a person's "culture" as providing noise through which communication occurs. If individual background is equivalent to noise, culture as that which is common to individuals over and above their differences, constitutes the equivalent of an entropic structure.

If one adds architecture to the realm of objects, the different memories evoked and readings made of the object (i.e. buildings) are specifically related to each

individual and their "location" within a culture. This understanding of architecture, as form and object, might reduce a building to only a sign, or may elevate it to a symbol of the society itself (cities and buildings are artifacts of the culture in which they were created). Barthes also says that objects are essentially signs with meaning—even when an object feigns to have any meaning, it assumes the meaning of having none—thus no object escapes meaning (Barthes 1988, p. 182). He then follows that notion with

Meaning is always a phenomenon of culture, a product of culture; now in our society, this phenomenon of culture is constantly naturalized, reconverted into nature by speech, which makes us believe in a purely transitive situation of the object (Barthes 1988, p.190).

This may be considered communication through architecture (fig. 2.4). In architecture, structures may be considered as the physical forms as apprehended by a person in a specific culture. Entropy may be understood as the consensus meaning comprehension of those forms (i.e. church spire = religious, house = family). The critical juncture is where the message is comprehended.

The shopping places outside of the urban centers use many of the same tools for communication—signs galore! overwhelming the consumer and undermining any identity other

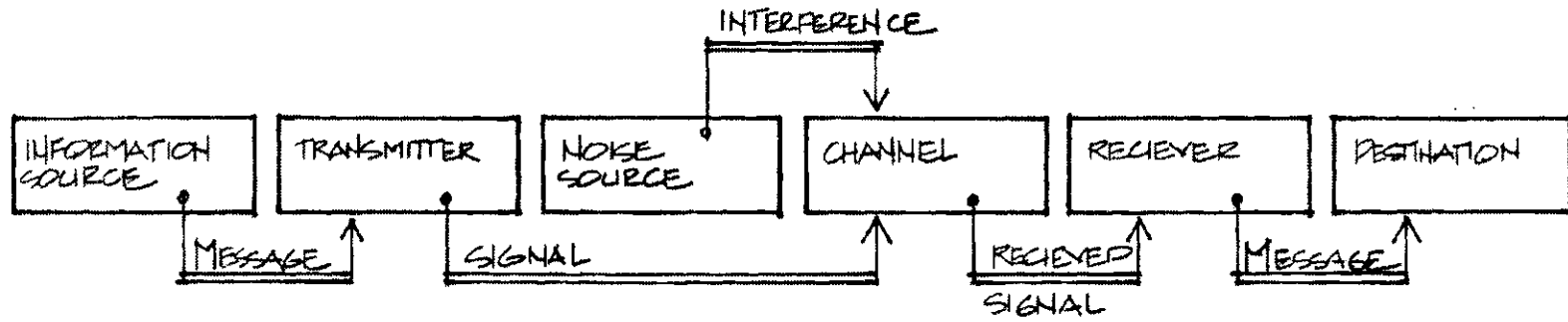


Fig. 2.3 Weavers' Communication Model

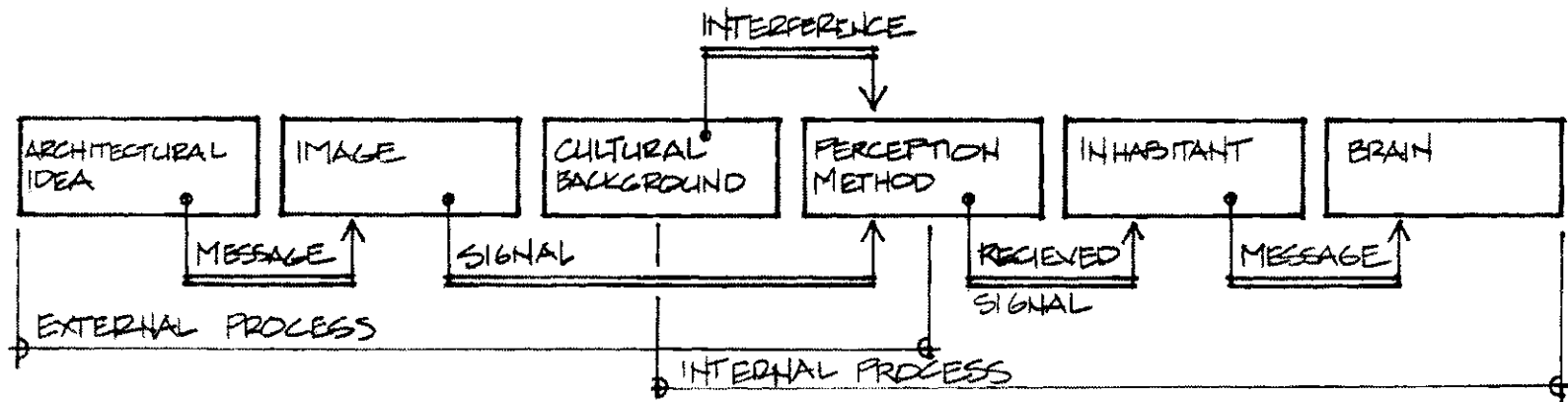


Fig. 2.4 Weaver's Communication Model applied to architecture

than "strip".<sup>2</sup> Diana Agrest believes the "function" of the signs in these environments is essentially two sides of the same coin; communication and signification (Agrest 1986 p.214). Agrest discusses the idea of communication and signification as expressed through two texts by Richard Meier and Melvin Webber because of their influence on designers and for their relationship to the "dominant ideology of the present stage in the development of the capitalistic mode of production." (Agrest 1986 p.214). Agrest makes the distinction between the message as the object of communication and elements which comprise the process of communicating;

The notion of message emphasized the fact that any communication implicates language- or, in more general terms, the use of some system of signs... (Agrest 1986 p.215).

It seems then, communication and signification, as functions of signs, consider both information and identity contained within the signs.

"Visuals" (signs) found in the landscape offer either information or identity- rarely striking a balance between the two. Informational visuals may be defined as emotional, as they bombard and saturate the consumers senses in order to gain attention

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<sup>2</sup>"Strip" in this application refers to the "strips" which occur everywhere, US 41, AlA, Route 66, etc. The point of interest for considering the strip is the overwhelming nature of the graphics and visuals which consume the landscape.



over competitors. The merchant then hopes attention converts to interest on which the consumer acts. Informational visuals may use restricted language more frequently for its direct interpretation potential (fig. 2.5). Identity visuals, on the other hand, may be considered intellectual as they make appeals to the mind-not only to the senses. They project a single idea or focus of a purpose, goal or result. Identity visuals may use elaborated language more frequently for a stronger or more lasting impression on consumers (fig. 2.6).

Communication is the expression of an idea through some form of language. As indicated in chapter one, languages are controlled by degrees of elaboration or restriction manifesting in either elaborate or obvious languages (fig. 2.7, 2.8). For example, The Rusty Nail in Atlanta recently advertised a dinner special offering two dinners for the cost of one, "2 x 1" (fig. 2.9). Verbal readings of this sign may be "two ex one", or reading within an elaborated language the reading may borrow "x" from mathematics as the multiplication symbol spoken as "by" resulting in "two by one"; and then to correct the accuracy of the message, the reader then says "oh, two (people) buy one (meal)". One example of a obvious (restricted) use of language may be the Briarcliff Frame Shop advertising a similar two for one deal on merchandise (fig. 2.10). The verbal reading of the sign is its actual meaning, thus the language is restricted to its direct representation.



Fig. 2.5 Informational Visuals



Fig. 2.6 Identity Visuals



Fig. 2.7 Informational Pragmatic Visuals

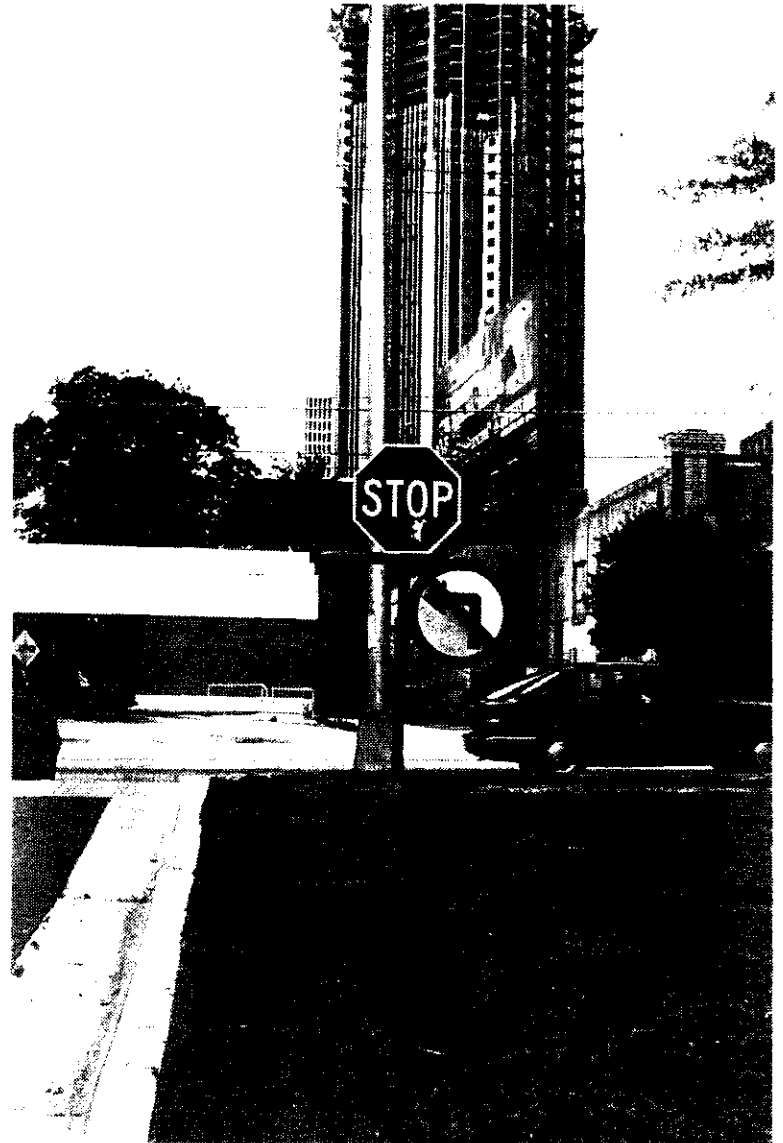


Fig. 2.8 Identity Pragmatic Visuals



Fig. 2.9 Rusty Nail



Fig. 2.10 Briarcliff Frame Shop

### Architectural Visuals

The visuals found in the consumers environment are methods of communication. The modes of communication may vary as a form of pure and direct information or by analogy, metaphor or other trope. Both informational and identity forms of visuals have essentially the same goal--to communicate messages or ideas to the general or a specific public.

Shopping centers as a collective and the shops within as individuals, have the potential to use both obvious and elaborate languages simultaneously. The advantage for unique expression lies more with the individual shops, for they have the ability to gain distinction beyond the center's identity by using elaborate language in contrast to the obvious language of the collective shopping center. Individual shops, by virtue of their individuality, have a potentially greater "audience" to address. They may address both the "general" population found on the shopping center site for the shopping center itself (including implications of location within the larger urban environment) and they may also address a more "specific" population identified by some other "grid" (following Douglas' meaning) as related to merchandising.

### Language and Ritual

Communication, as an aspect of culture, may be further explained by returning to Douglas' group/grid and assigning group to represent communication (language) as individual and collective and grid to represent code (ritual) as elaborate or restricted (fig. 2.11). Douglas cites food as the illustration for this shifted conception (Douglas 1987). The food is analogous to the basic building blocks of language and the syntax of the language is contained in the food presentation "rules". The degree of formal or informal food presentation begins to structure limits of individual action (i.e. the individual determines types and amounts of food) and uses the "formality degrees" of the situation to guide decisions acceptable to the societal norms (fig. 2.12).

Considering the menu at Stang's Bar & Grille (-,+), communication (language) is collective due to having a fixed number of items available for choice. The code (ritual) however, is elaborate due to the almost infinite number of combinations possible. Two extremes of ritual and language are the formal dinner party and the buffet style meal. The formal dinner resides in the (-,-) square at which individual communication and freedom to interact outside the "norms" of the ritual are both suppressed. The antithesis is the buffet style meal which resides in the (+,+) square

allowing for the greatest degree of individual interaction and expression through language and food (foods) chosen during the course of the eating "ritual". One example of the (+,-) square is a Mc Donald's menu. The "ritual" is restrictive due to the method of presentation; foods are categorized as to 1) times available and 2) types (i.e. sandwiches, drinks, desserts, etc.). The "language" of the individual is strong because the categories presented are only a framework from which one orders.

Richard Wuthnow discusses the cultural anthropology of Mary Douglas through analogy. It is this individuality of choice which allows for greater freedom in when to eat what foods, and more options exist for the presentation of foods, "...foods are like words, and their arrangement is like grammar." (Wuthnow 1984, p.115). With this statement, Wuthnow elaborates Douglas' notion of culture, society and rules allowing for interchangeable parts. One could theoretically exchange "language" for "location" and "ritual" for "identity" (fig. 2.13).

#### Location and Identity

A transformation of Mary Douglas' culture perspective proposes to consider "location" and "identity" as alternate components. Location and identity are the concepts within which shopping centers and individual shops may be classified.

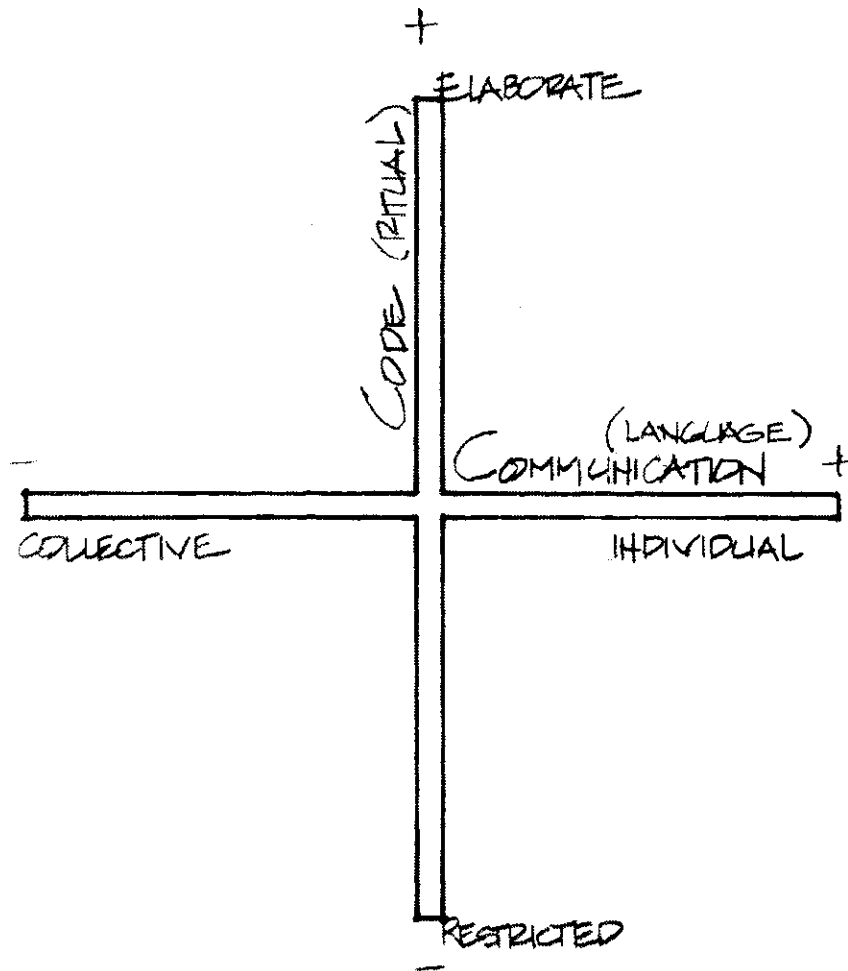


Fig. 2.11 Douglas' Group/Code

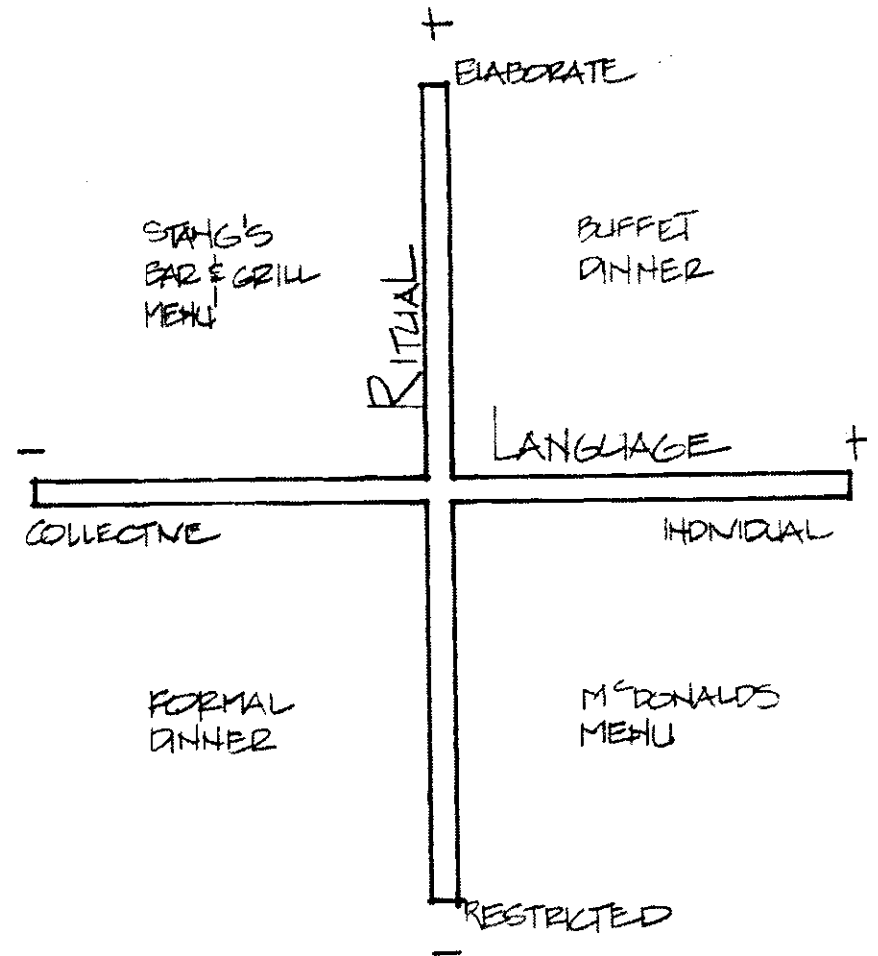


Fig. 2.12 Douglas' Communication/Code



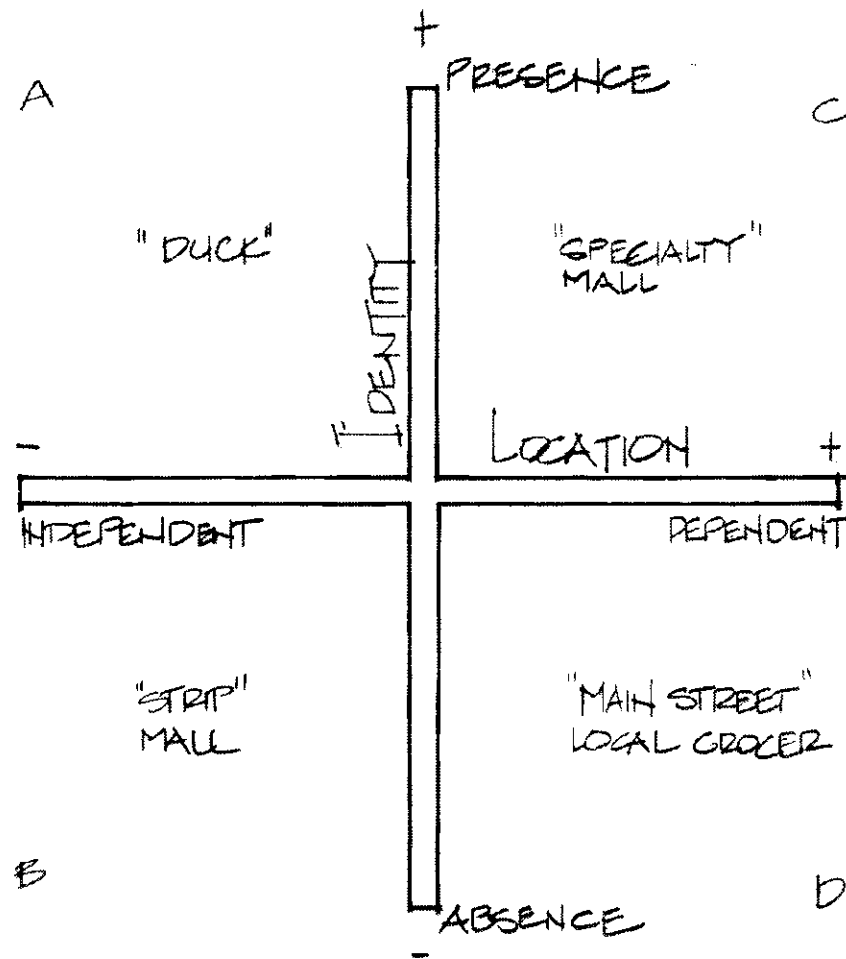


Fig. 2.13 Location/Identity

**Location** is the degree of spatial dependance on a particular set of conditions. Location unlike identity, operates on two different levels, each dependent to their scale of reference. Shopping centers relate to "location" in the larger scale of the urban condition. Individual shops relate to "location" in the smaller scale of the shopping center itself. **Identity** is the clarity of an image (actual or mental) allowing recognition. Douglas discusses group/grid in degrees of strength or weakness; this thesis discusses location/identity in terms of presence or absence.

The four squares set out in the matrix relationship between location and identity provide for indicating representative "types". Examples cited here are to orient the reader to the use of this classification system and to clarify the intent of the variables. The architectural one liner (or "duck") has presence of identity and absence of location (-,+). The typical "strip mall" is dependent on "street" but not on a particular street (the locations for strip malls may be interchangeable). The identity of the strip mall relies on the similarity of all strip malls, not one in particular (-,-). The specialty mall combines the presence of a specific location and a clear identity with which the mall is recognized (+,+). "Main street" or the local grocer are directly dependent on their location and therefore the absence of their particular identity is assumed by the presence of location (+,-).

## CHAPTER III

### URBAN ENVIRONMENTS

Cities may be understood in many different ways; by their form, densities, demographics, weather, the list is practically endless. Within the study of architecture, it seems necessary to have an understanding of the city which informs the architect regarding the spatial environment of which architecture is inseparable. In addition to obvious configurational understandings, cities have other qualities which may assist in this urban understanding as the first step towards making a contextual consumer environment.

In Making a Middle Landscape, Peter Rowe identifies four typologies that "have proved central to the cultural enterprise of modern metropolitan development" (Rowe 1991, p. 65). The first is the "single family house in its garden", the second is the "retail realm of American suburban life" and the third "deals with the modern workplace in the guise of office parks and corporate estates". The fourth "concentrates on the design and construction of modern roadways, the infrastructure necessary for modern metropolitan development" (Rowe 1991, p. 65-6). The fourth is the beginning point of

this chapter.

Direct engagement of the urban environment itself offers the user a means through which to comprehend the city. Cities and their surrounding areas may be often understood by the patterns of movement they generate and sustain. Configurations of both surface streets and interstate highways, constitute these movement patterns and are often distinctive for a given city. (i.e. Chicago-"the Loop", Atlanta-"the Perimeter", Manhattan-"the Grid", LA-"the Sprawl"). Direct engagement of the urban environment itself offers the user a means through which to comprehend the city. Along with the topography, the perimeter and interstate highways may be considered the most identifying feature of Atlanta. Conventional circulation systems should be understood by any person who has ever engaged a city. Rowe quotes;

the survey system adopted by the Continental Congress governed the settlement of America during the next century until the closing of the frontier...America thus lives on a grand gridiron imposed on the natural landscape by the early surveyors carrying out the mandate of the Continental Congress, as expressed in the Land Ordinance of 1785 (Rowe 1991, p.197).

This may provide the basis for one conventional perception of cities which considers the streets as the "figure" and the blocks as "ground". This may be due to a consensus understanding that the streets are in the public realm and properties contained by the streets (i.e. in the blocks) are more likely a condition of semi-public or the private

realm. The duality between figure and ground also assists in understanding qualities of an abstract nature within the city.

Many cities are ordered through the use of street grid systems as first mandated in the Land Ordinance of 1785. These street grids, as used in the Los Angeles region of San Fernando Valley during the 1940's, begin to offer a secondary order (hierarchical in nature) to the circulation system on the city by creating rectangular blocks which result in primary and secondary frontages as well as importance by distance and connection (fig. 3.1). The determination of primary or secondary frontage may be a function of the connection types made to the remainder of the city and the qualitative aspects of those connections. In The Death and Life of Great American Cities, Jane Jacobs makes the case for blocks which have different length to width ratios and asserts that it is better to have two small blocks rather than one long block; "long blocks are apt to thwart effective mixture (of use)" (Jacobs 1961, p.181).

Movement patterns in Atlanta may be conceptually understood through a diagram of the metro area (fig. 3.2). Analogies offer an abstract means of understanding a morphology which is not precisely definable by regular geometries such as the street grid of Chicago, LA or Manhattan. The highway system operates as a conceptual "marker" for identifying "quadrants" within metro Atlanta. This abstraction of Atlanta has many

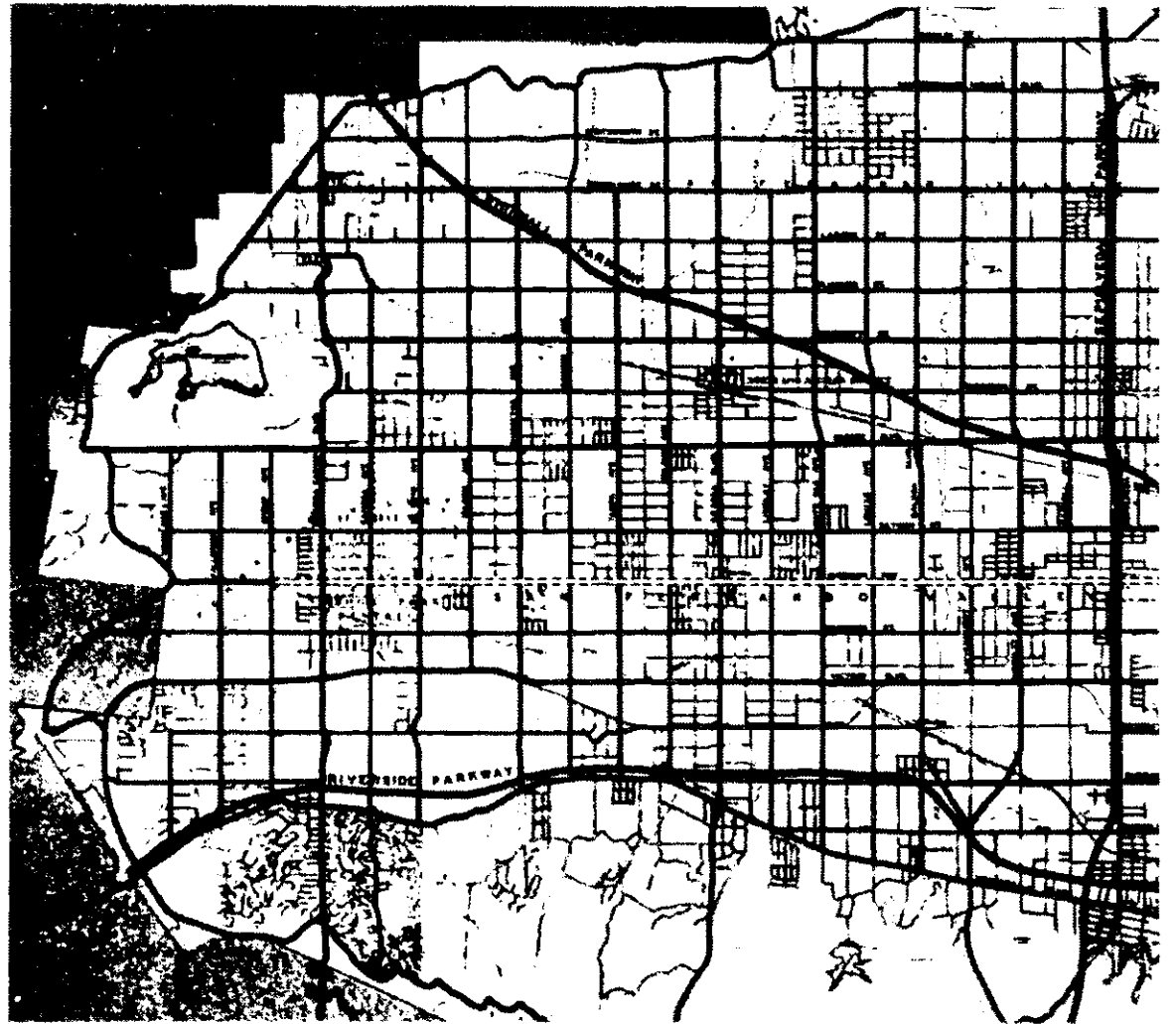


Fig. 3.1 Los Angeles San Fernando Valley 1940's-Rowe p. 199

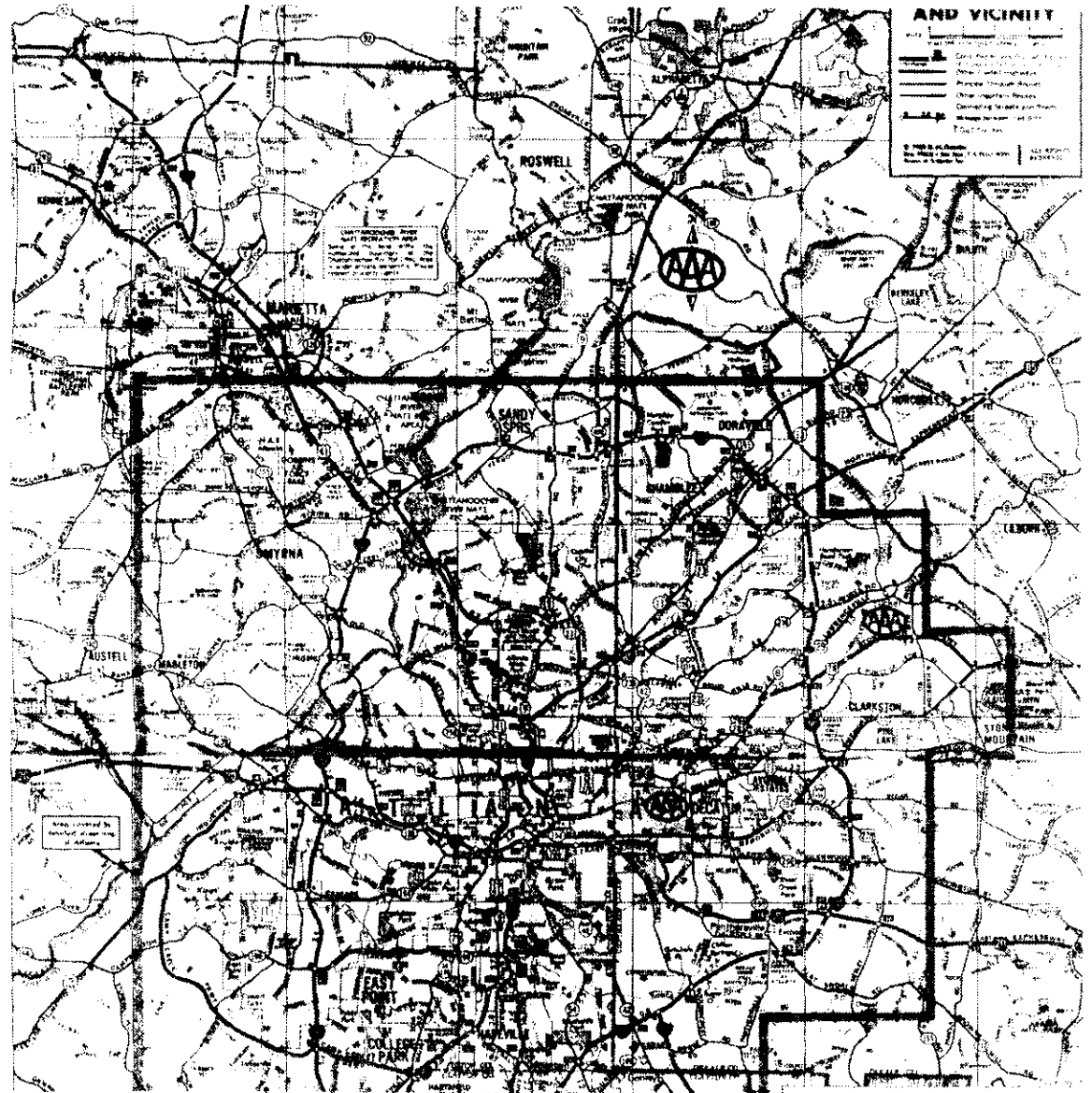


Fig. 3.2 Atlanta Interstates-AAA Map

analogies; a clock, a pie, etc. This "abstracted" path configuration assists travelers in determining location and their patterns of movement within a micro environment with knowledge of connections to the larger macro context.<sup>1</sup>

According to Schumacher, two different conceptions of the city street system exist, the hierarchical system (fig. 3.3) and the grid system (fig. 3.4). Although both diagrams have merit, they are mentioned here to inform the reader of an ongoing debate between the usage of the hierarchical and the grid systems.

The reading of Atlanta in this thesis is primarily of the grid notion as indicated in fig. 3.4, but does not exclude the micro environment operation as the hierarchical "tree" structure. Within this reading of Atlanta, one element of the hierarchical system is the branching interstates north and south of downtown Atlanta. This reading intends to elaborate the notion that in all cities (regardless of the geometric clarity of understanding) two "scales" co-exist; the scales of macro and micro. When these scales occur simultaneously, their creation is the interstitial.

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<sup>1</sup>Kevin Lynch discusses the "legibility" of cities as "the ease with which its parts can be recognized and can be organized into a coherent pattern." (Lynch 1960, p.2) He further discusses the city, "In the process of way-finding, the strategic link is the environmental image, the generalized mental picture of the exterior physical world that is held by an individual." (Lynch 1960, p. 4).



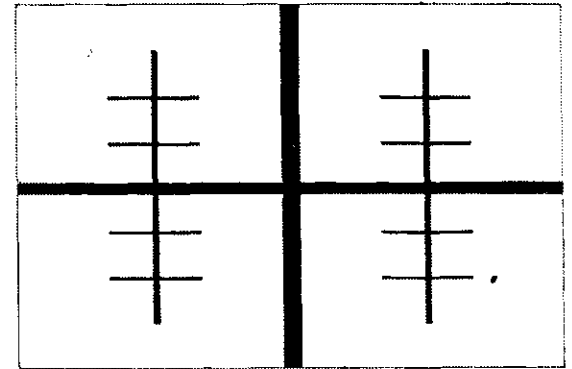


Fig. 3.3 Hierarchical System-(Schumacher p. 146)

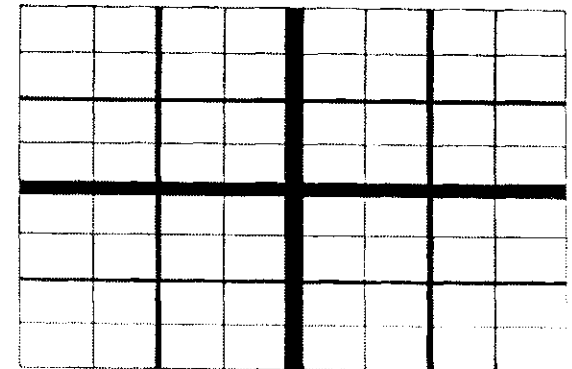


Fig. 3.4 Grid System-(Schumacher p. 146)

The scale and degree of movement through the system begins to define the macro and micro environments. The system clarifies its own morphology through its operation. By understanding macro and micro environments and more importantly their interface, certain information regarding path configuration and use, works to inform the making of an architecture. This architecture may be considered "contextual" by specifically addressing streets which are a part of macro and micro networks. Through understanding the nature of movement within Atlanta, the architecture can begin to address issues beyond the property line.

#### Atlanta Morphology

Atlanta is a city which defies a single geometric explanation. It is however, possible to use abstracted notions of grid geometries to explain the city's spatial organization (fig. 3.5). The topography of Atlanta has similarities in all quadrants, thus a discussion of the northeast quadrant may be applicable throughout the city.<sup>2</sup>

Within this northeast quadrant, in moving from the hub of Atlanta (downtown) to the periphery (perimeter highway) one encounters a variety of micro environments woven

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<sup>2</sup>The northeast quadrant contains Peachtree Road and I-85, while the northwest quadrant contains Northside Drive and I-75. These two examples are similar in both interstate/surface road connection and links to nearby micro environments.

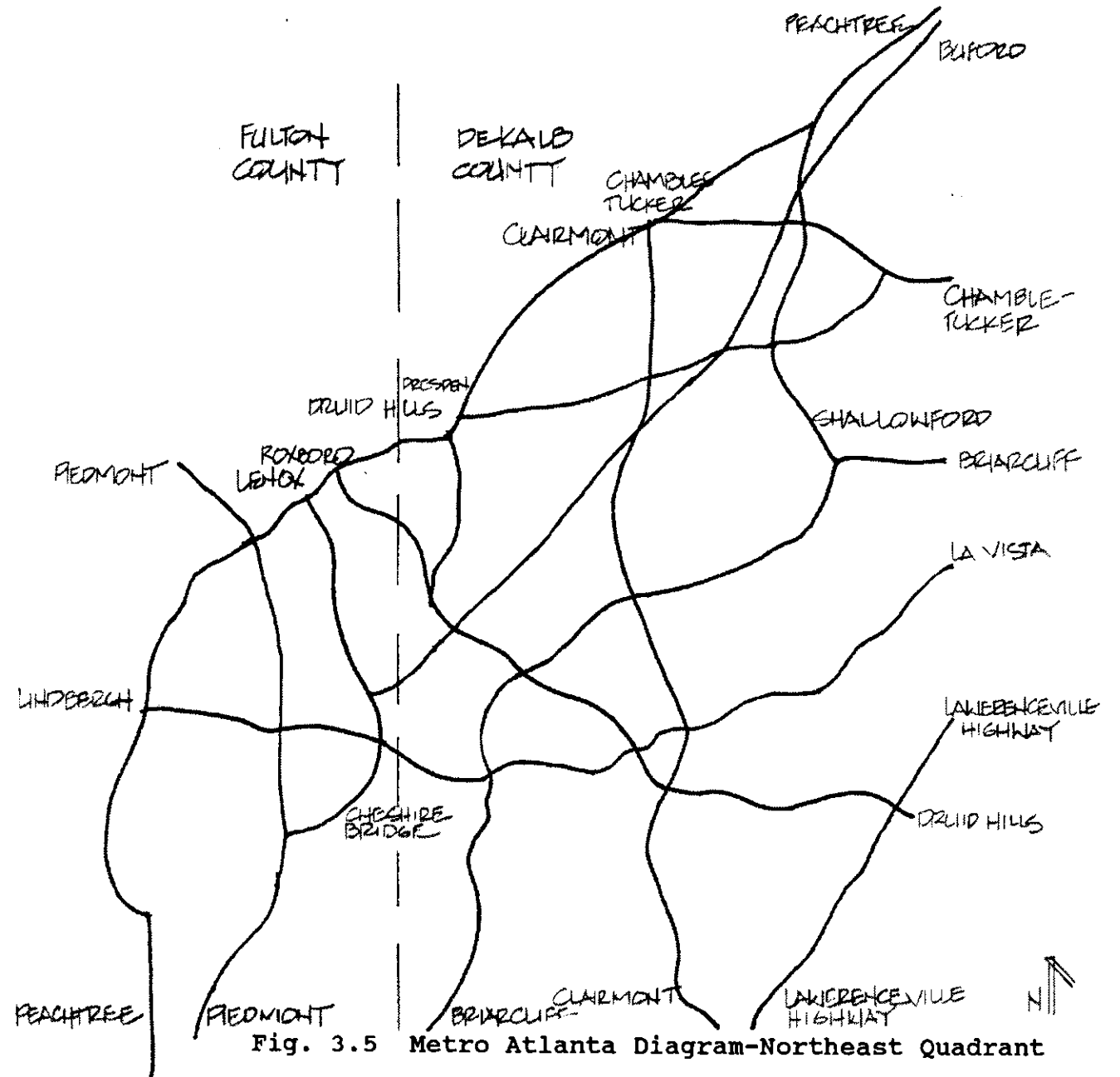


Fig. 3.5 Metro Atlanta Diagram-Northeast Quadrant

together, such that one may anticipate the next environment based on "clues" experienced in preceding environments. Downtown is comprised of three different colliding rectangular grid systems (fig. 3.6). The collisions create "entry points" to the downtown area which therefore have importance beyond downtown; making different streets important by their connected-ness to the areas inside the "downtown" street systems. Traveling north from downtown into Midtown, the street system/grid becomes more regular, with streets running north/south and east/west (fig. 3.7). Beyond Midtown, the primary direction of movement is then altered from true north to northeast on Peachtree Road and from true north to northwest on Northside Drive. The stabilizing Midtown grid sets up an "anticipation" for a continuation of an altered street grid system (fig. 3.8). This altered and continued street grid system may be conceptually understood as a radically deformed grid, but it may only be abstractly conceived as such.

If the altered street grid system is understood as a grid system consisting of x and y axis, a conception of the morphology of Atlanta follows (fig. 3.9). If the conceptual grid is supplemented with diagonal components to connect different sets of x-y intersections, thus allowing "movement" between intersections without using the actual x-y grid lines (fig. 3.10), an analogy to the areas beyond Midtown may be seen (fig. 3.11). This grid analogy may assist in understanding the relationship between

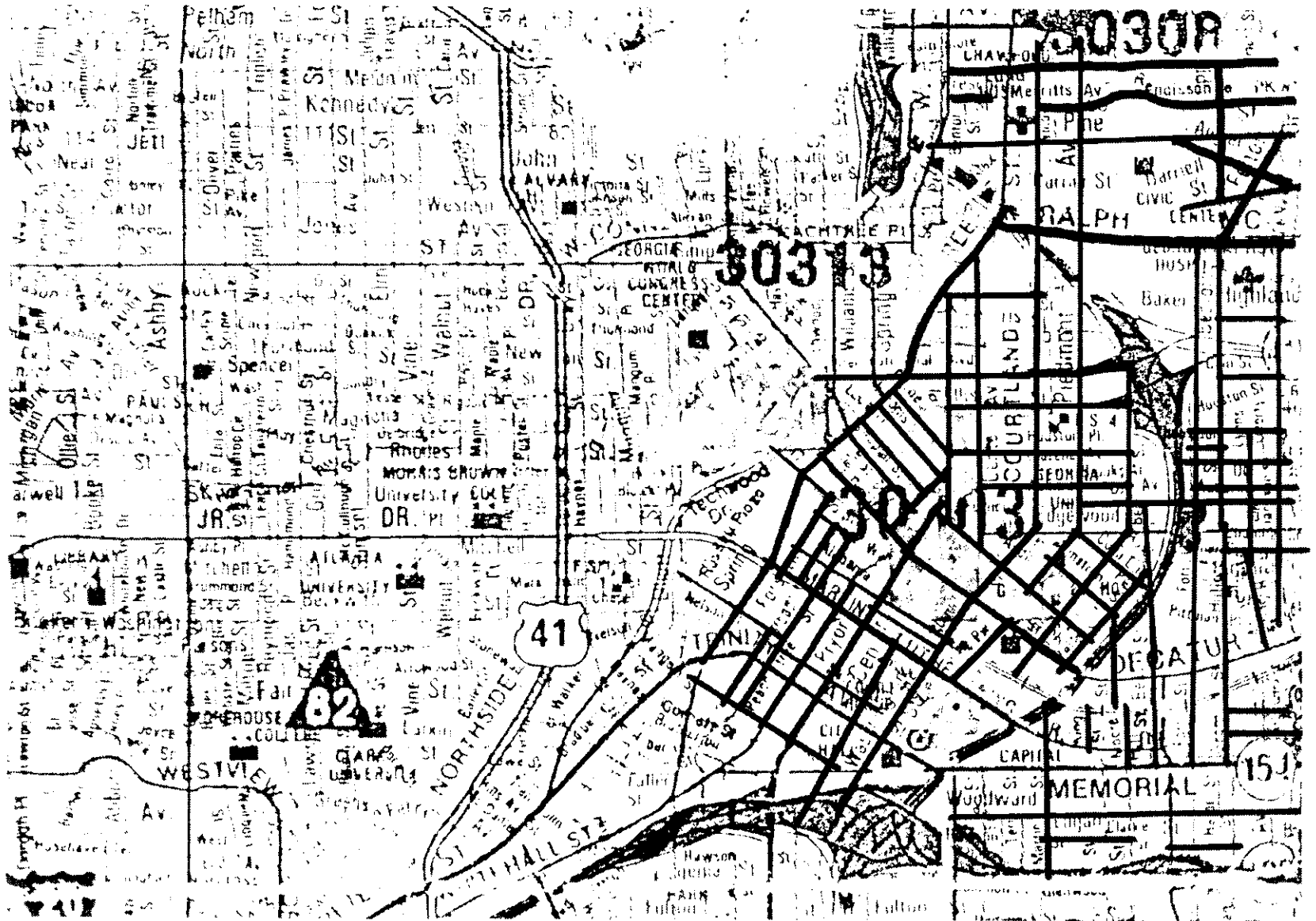


Fig. 3.6 Colliding Grids-Downtown Atlanta

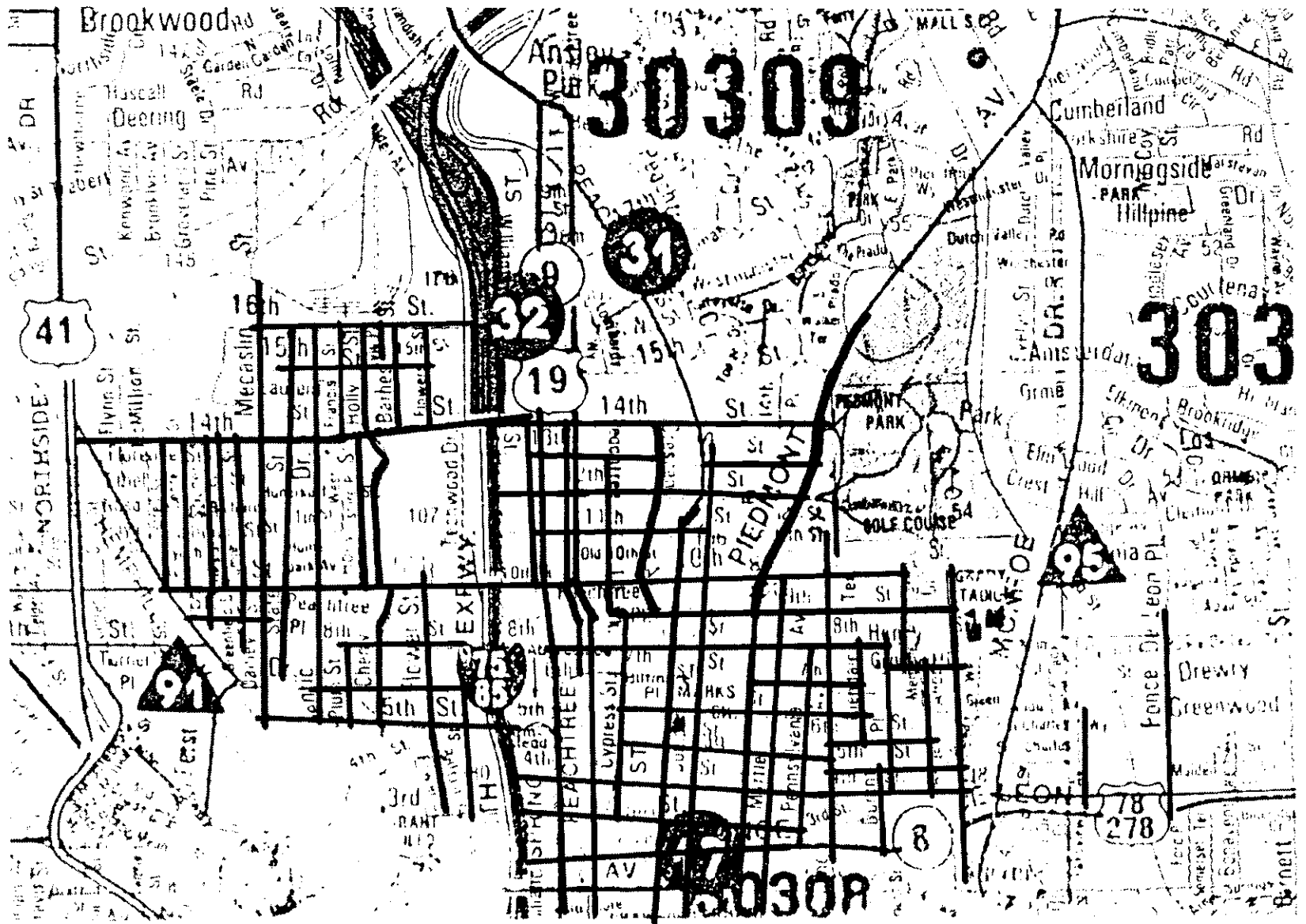


Fig. 3.7 Midtown Stabilizing Grid

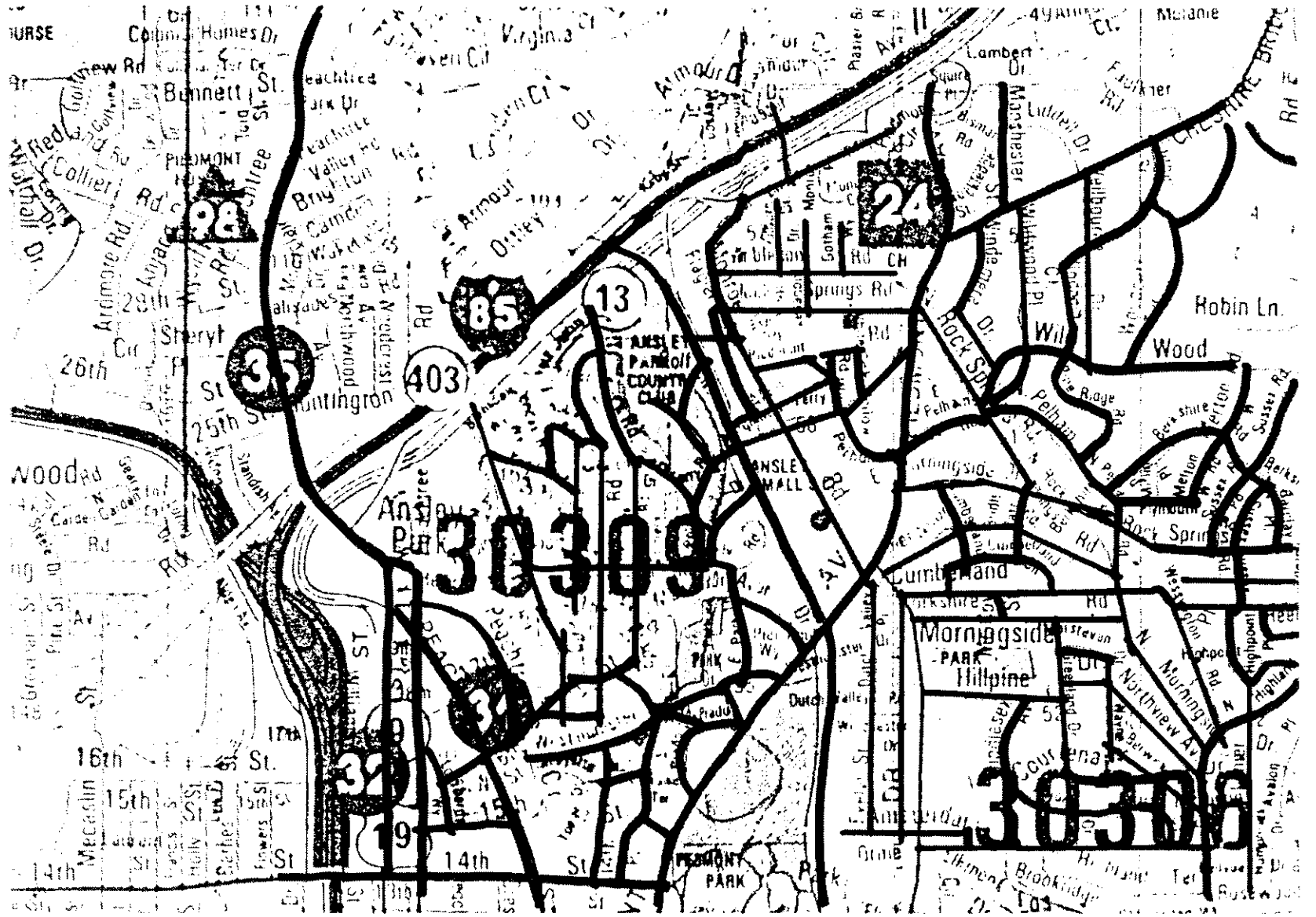


Fig. 3.8 Grids Beyond Midtown

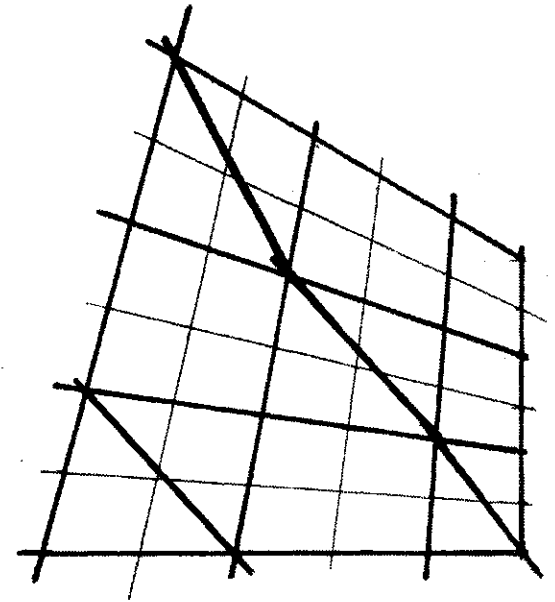
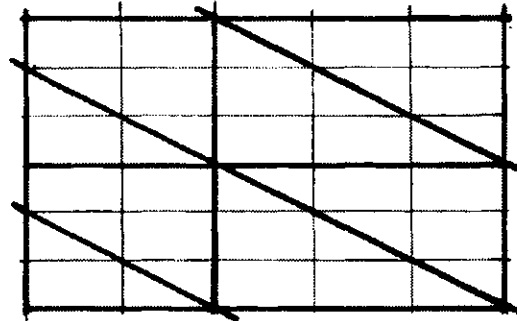
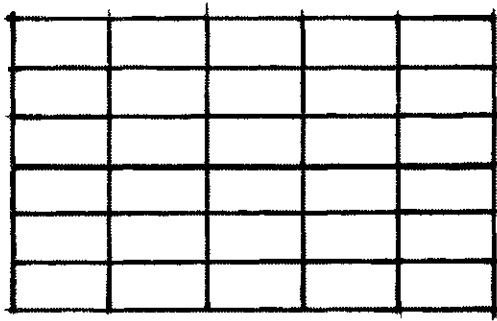


Fig. 3.9 Rectangular Grid

Fig. 3.10 Grid w/Diagonals

Fig. 3.11 Abstracted Grid



the city and the "early suburbs", i.e. Morningside, Druid Hills, etc., now considered "intown" due to their location inside the Perimeter Highway I-285<sup>3</sup>.

The direction and method of movement away from the center of the city is relatively unique in the similarity between the abstract diagrams and the reality found within the city. It is useful then, to "name" the different passages with which one moves about. The naming is a result of the movement itself. The purpose of naming the passages with which people engage the city is to gain an understanding regarding the relationship between spaces created by the pathways themselves and the people who utilize the passages for different interactive reasons.

The three elemental grid identified in fig. 3.10 and transformed in fig. 3.11 and the basic shape of Atlanta as a "circle-thing" are the basis for passage names; "radial", "connector", and "transverse". These three lines, comprising a conception of metro Atlanta, each contain qualities which may be considered as aspects of character.<sup>4</sup>

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<sup>3</sup>A collection of micro environment, including interstitial spaces make the macro environments.

<sup>4</sup>"Character" as discussed in chapter 1 and in the following section of thesis.

"Radial" lines are those roads that radiate from the center of the city, often providing direct lines of sight enabling "outsiders" to orient themselves to the city (fig. 3.12). "Connector" lines are those which connect radial lines to each other at varying distances away from the city, conceptually equivalent to peripheral lines (fig. 3.13). In terms of the conceptual grid in fig. 3.10, connector lines are the second axis providing for movement between different radial lines. "Transverse" lines are lines most deeply embedded within the system, linking different "radial"/"connector" intersections while offering a third, deeply embedded perspective to the area spatial structure (fig. 3.14). Transverse lines may be intuited after a conceptual understanding of this "morphological system" or may be found by chance.<sup>5</sup>

#### Social Impact/Use

The given "character" of an urban area is a function of many variables. Spatial configurations, natural conditions, boundaries, architectural forms and activities within micro environments are usually the elements which permit an identification of a particular quality or "character". People tend to congregate in common areas;

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<sup>5</sup> The identification of spaces as related to users discussed by Hillier is the basis for the morphology descriptions and user types within metro Atlanta.

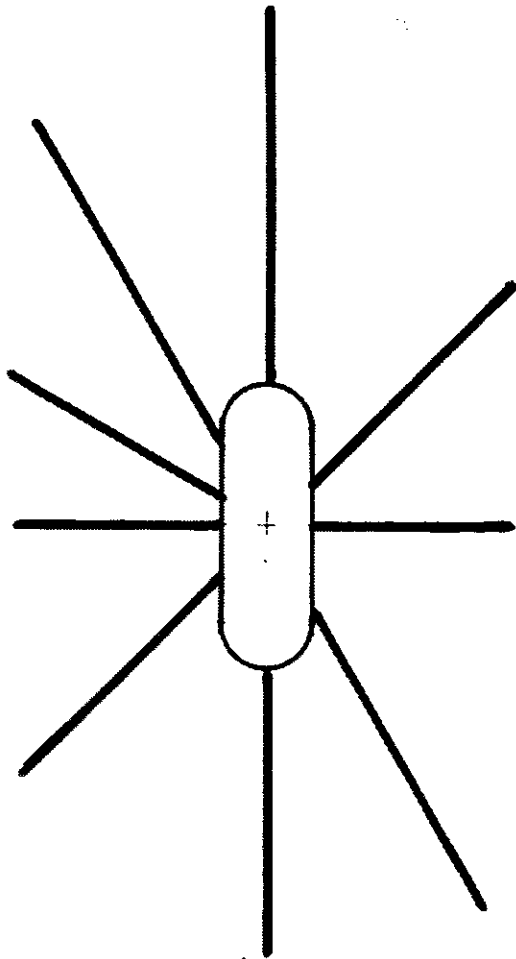


Fig. 3.12 Radial Lines

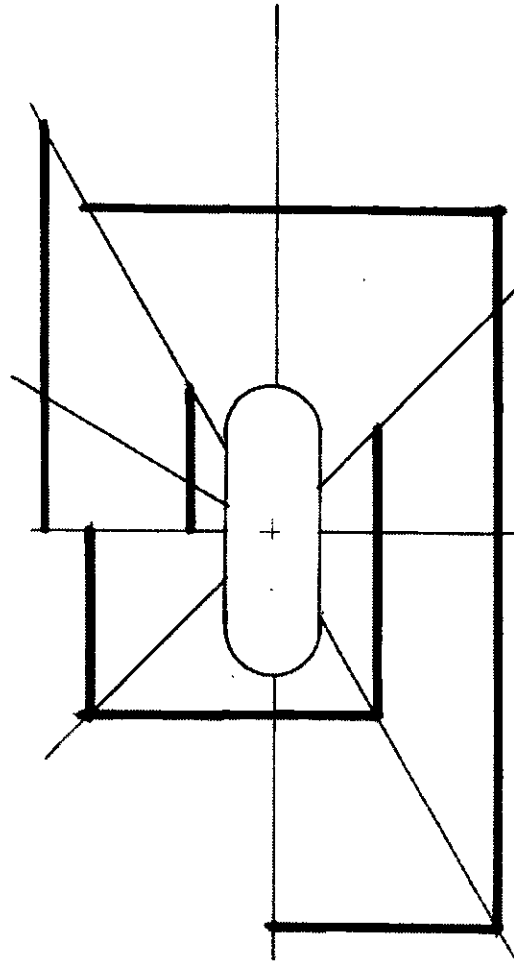


Fig. 3.13 Connector Lines

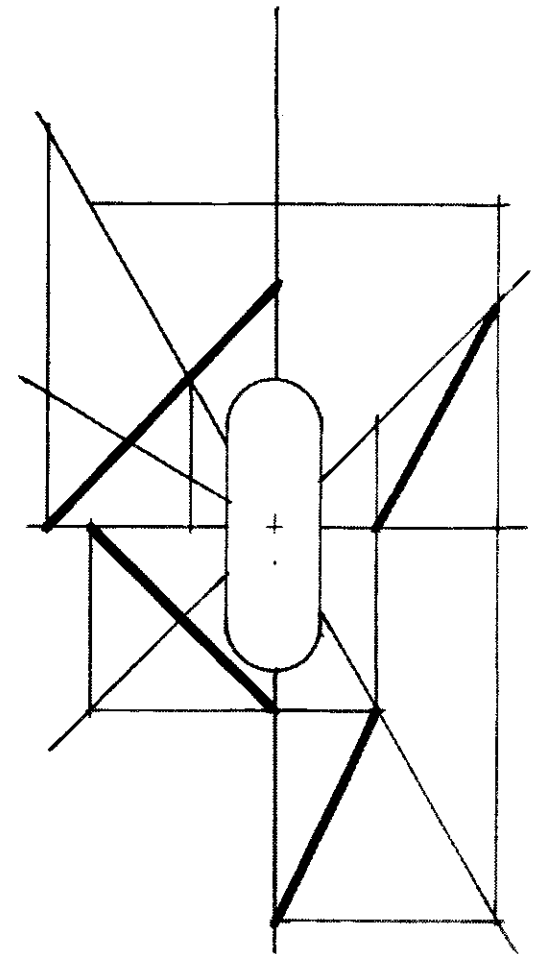


Fig. 3.14 Transverse Lines

...because maneuvering is possible in most environments, people may unconsciously choose positions in the environment that reflect a particular view of self. (Levitas 1986, p.226)

The initiation of a place for congregation is based primarily as a function of location, accessibility and character. The balance between these three qualities provide a certain consistency between the "spectacular" and the "ordinary". In instances where one of the three qualities is of an extremely high caliber, it may overrule the typical balance. For example, if an "object" such as a new club or disco is located in an area which is not a usual area of congregation, the "spectacular" nature of the object has the potential to overcome its location and accessibility deficit.

Also an aspect of the "character" is the connected-ness to the entire macro structure or embeddedness within the micro system. If "character" is a combined result of such factors, the people who use the space affect the understood "consensus character".<sup>6</sup> The "consensus character" is a series of commonly understood notions about

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<sup>6</sup>"Any set of artificial entities which uses syntax [as imperfect mathematics of the artificial] in this way can be called a **morphic language**. A morphic language is any set of entities that are ordered into different arrangements by a syntax so as to constitute social knowables. For example, space is a morphic language." (Hillier 1985, p.48) These types of "social knowables" are equated with a "consensus character" as referred to in this thesis.

particular places frequented by a variety of people. The type of people who typically use a particular area may change more greatly over time than do the natural artifacts and constructed elements in that particular area. This observation of change illustrates the main point of connected-ness; certain micro environments commence as congregation locations due to accessibility of those environments.<sup>7</sup>

Interstitial environments are the combination of macro and micro environments in ways which lead to interesting locations (specific places) for social interaction. It may be inferred that people engaging in social interaction do so through opportunities afforded by connected-ness. This process may then be understood as fostering more

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<sup>7</sup>Connected-ness (integration) within a single micro environment or to the greater macro environment addresses the issue of accessibility of spaces. The "integration" of a space describes the direct accessibility to the remainder of the network from a specific space. If the rank order of integration values from all spaces are examined, an "integration core" (usually the top 10% of the rank ordering) represents a structure of relationships of the urban fabric not readily available to the observer beyond any intuition. Embeddedness refers to the opposite of connected; embedded spaces are those which have limited access from the macro network. The value of expressing spaces in terms of their connected or embeddedness offers a means of comparison. Both of these concepts may be expressed numerically with data from Space Syntax Analysis as developed by Hillier, et. al.

spaces to be connected through the process of "aggregation".<sup>8</sup> The importance of understanding connected-ness and embeddedness is not to consider particular numbers from an analysis, but rather the relationships resulting from macro and micro environments; specifically the interstitial environment.

The most important artifact of the interstitial (as created by macro and micro environments) are opportunities to "mix" different "users" in the same spaces. It is important to note that spaces become much richer (while also approximating an urban setting) when utilized by many different types of people which produces a diverse quality. Successful interstitial environments contain the "right mix" of both. For example, "Little Five Points" (balanced components) contains the "right mix" through Moreland Avenue as the macro environment and Euclid Avenue as the micro environment (fig. 3.15a-b). The result is a pleasantly mixed environment in which nearly all "walks of life" are represented. Virginia-Highlands (stronger micro component) has the potential to be an interstitial environment, but lacks the strength of a direct macro

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<sup>8</sup>Aggregation as defined by Random House College Dictionary: 1) A group or mass of distinct or varied things, persons, etc., 2) Collection into a unorganized whole, 3) the state of being so collected. The structure provided by the macro and micro environments offer some organization beyond the "objects" themselves.

environment; North Highlands Avenue has the potential, but lacks the same "punch" that Moreland Avenue carries in Little Five Points (fig. 3.16). On the other hand, Peachtree Corners in Gwinnett County has the potential to be an interstitial environment, but the strength of macro Peachtree Industrial Boulevard overpowers micro Peachtree Corners Circle (fig. 3.17).

Three categories of users may be defined as those who reside in a particular areas ("natives"), those using the spaces while traveling through during relatively short trips ("guests") and those who commute through on longer trips ("outsiders").<sup>9</sup> The interesting question is how the spatial morphology of the urban environment as described above can mix the three categories of users and create characteristic "interfaces" between them.

For example, the passage network allows native commerce areas within the micro environment to also address and be utilized by the outsider population simply by exposure to a union with the macro environment (i.e. interstitial). These unions, where the space user types are compounded, offer opportunities to create characteristically

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<sup>9</sup>This discussion of the types of people who use the spaces is patterned after Hillier et. al. discussion of locals, visitors and strangers as discussed in The Social Logic of Space.

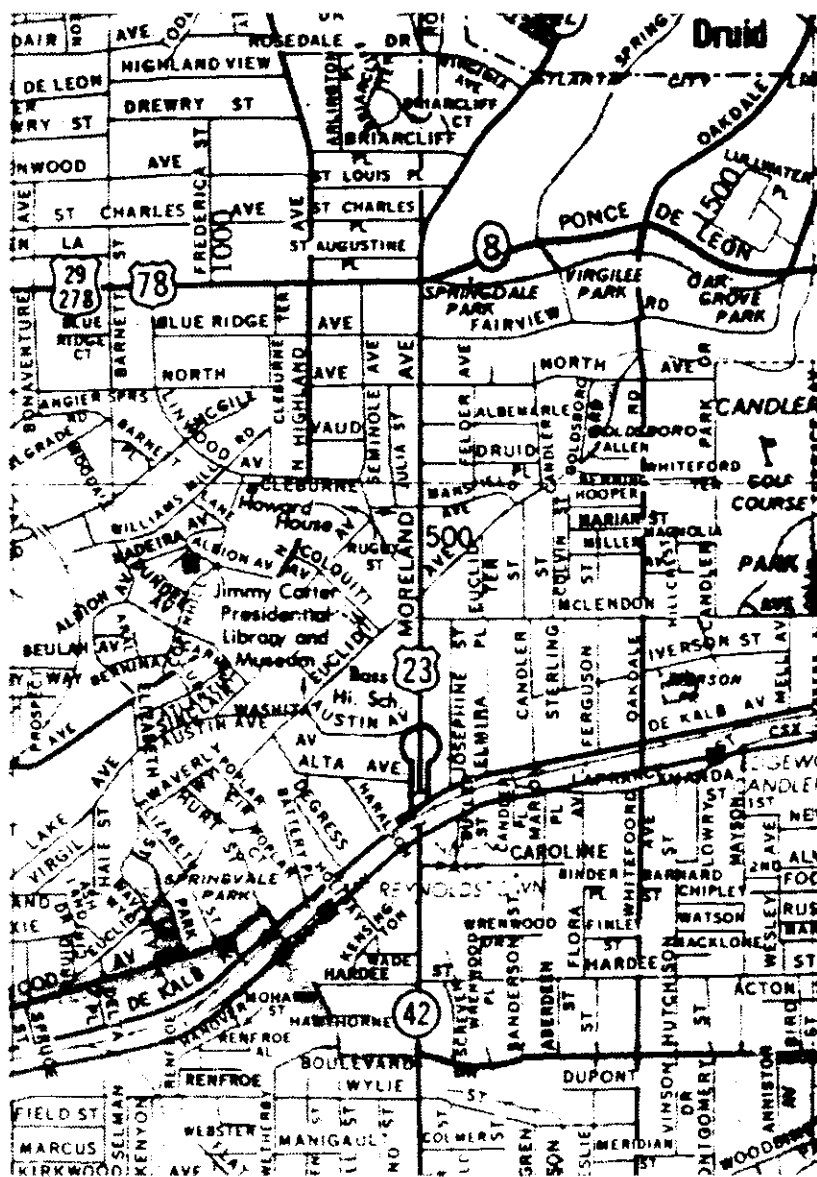


Fig. 3.15a Little Five Points-Map

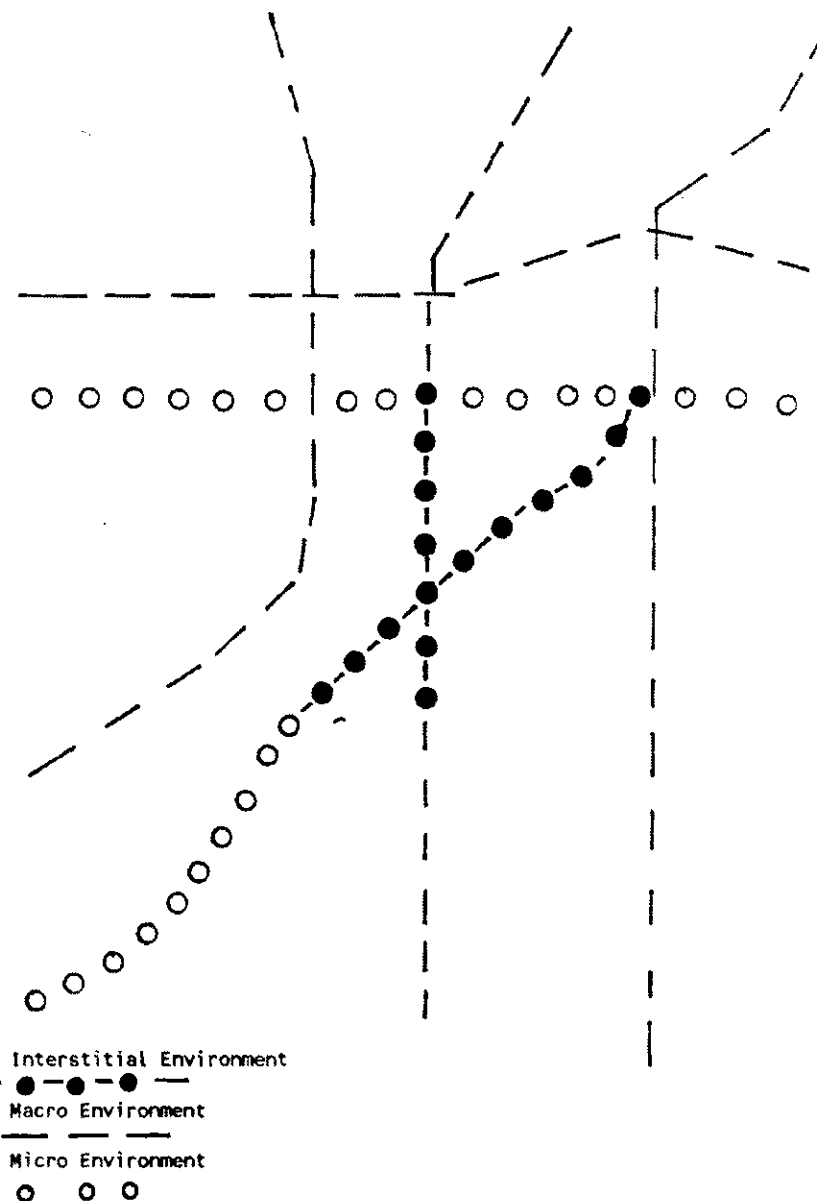


Fig. 3.15b Little Five Points-Diagram



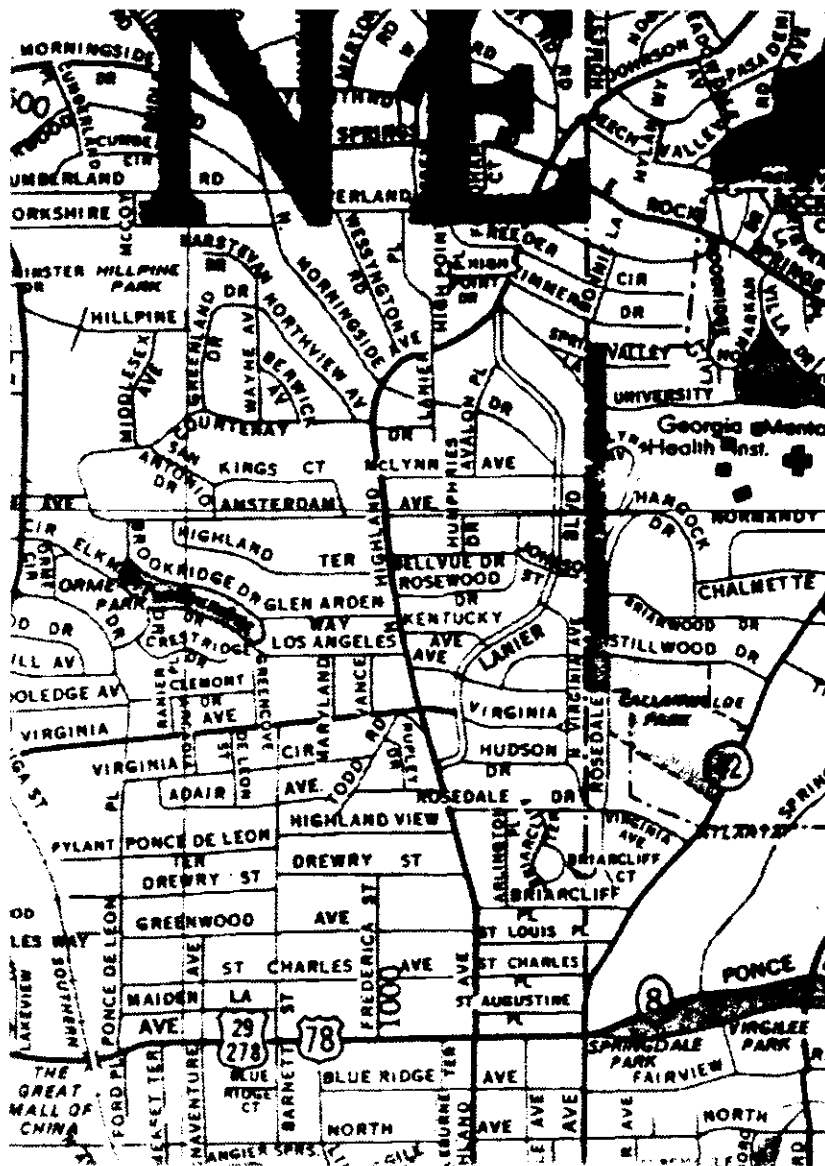


Fig. 3.16a Virginia Highlands-Map

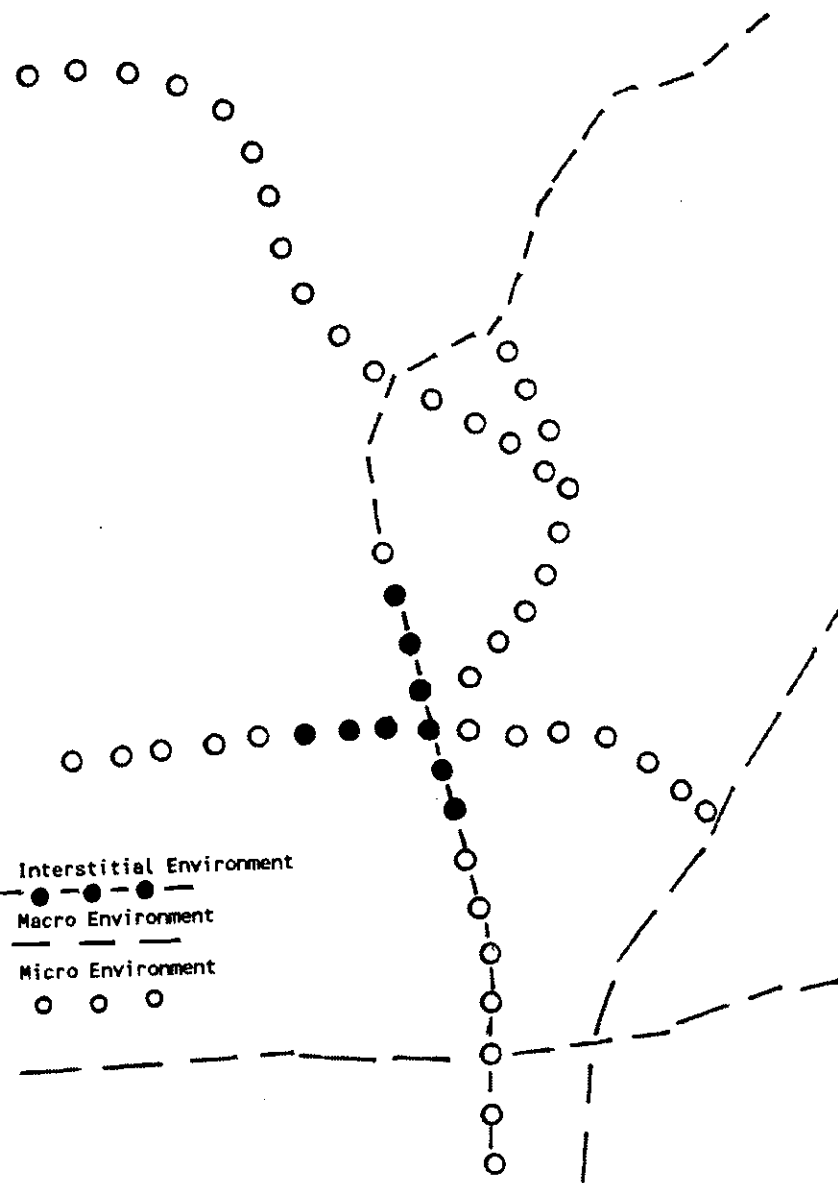


Fig. 3.16b Virginia Highlands-Diagram

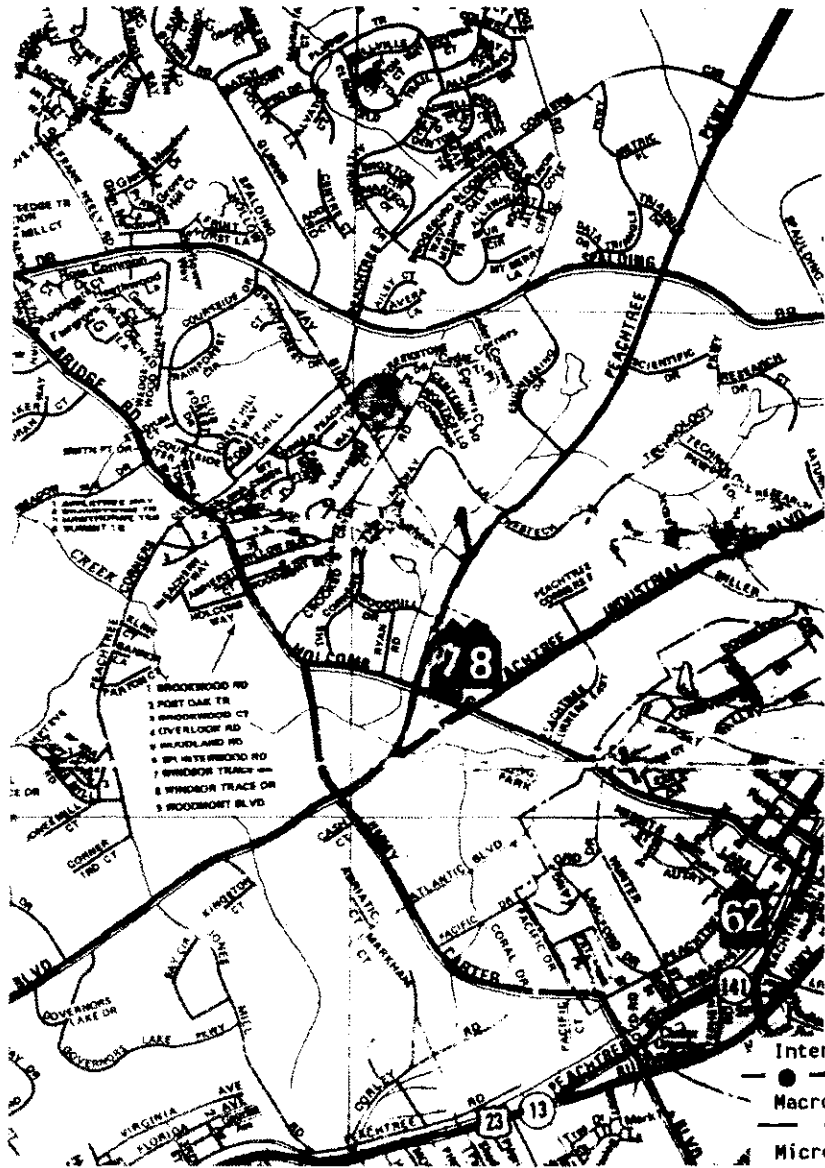


Fig. 3.17a Peachtree Corners-Map

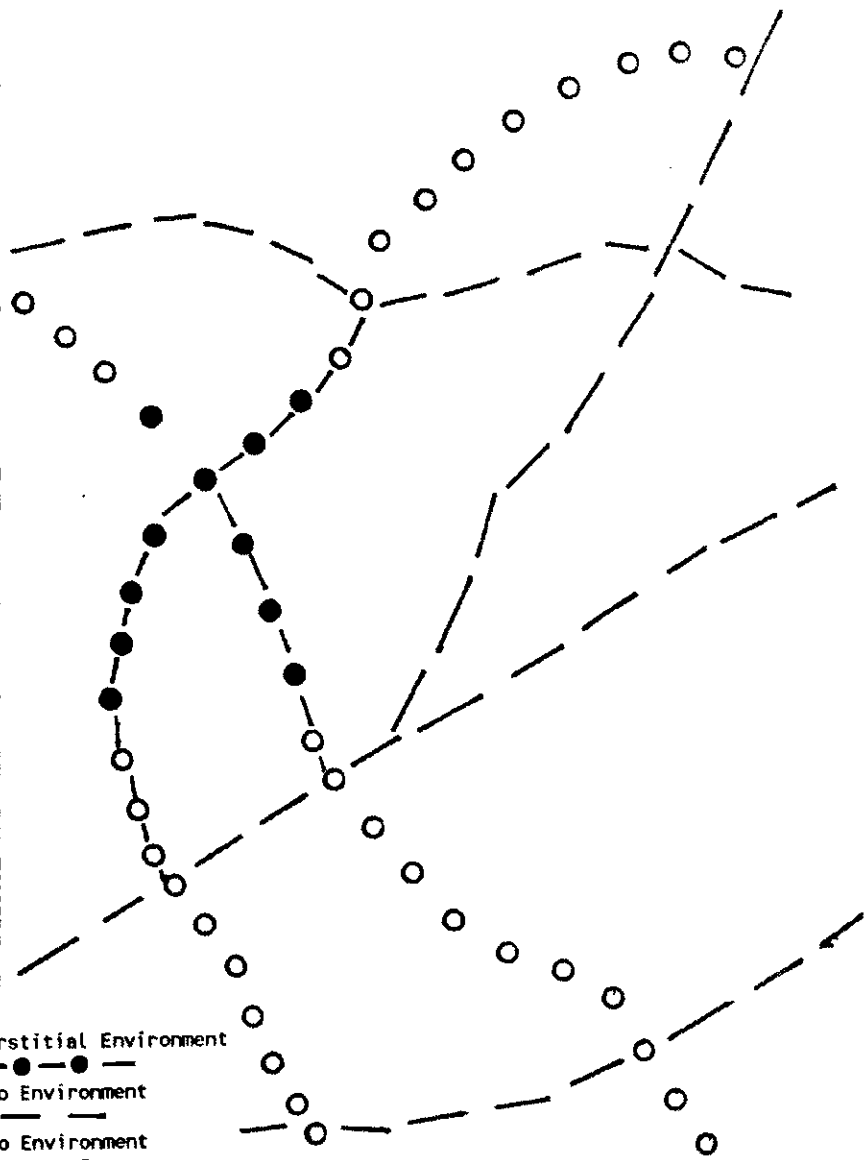


Fig. 3.17b Peachtree Corners-Diagram

"urban" places. Regarding environments of the city, no direct correlation exists between the environments and the user types; it may be implied however, in an abstracted manner that a limited similarity exists between environments and users. For example, macro environments are more like outsiders, micro environments are more like natives. Interstitial spaces are not only the "guest" users, but also include "outsiders" and "natives".

#### Area Investigation

Toco Hills, a northeast neighborhood of Atlanta, is the site location chosen for this project due to; 1) its relationship to Atlanta, 2) its embeddedness in the interstitial environment and 3) the balance between residential and commercial users.<sup>10</sup> This method of first identifying qualities about a large area (macro environment) then projecting and applying that analysis to smaller areas (micro environments) offers insights to the functioning of interstitial environments.

An inherent balance exists between residential and commercial areas. Residential areas are more typically embedded within a system. Commercial areas are more typically

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<sup>10</sup>In Kevin Lynch's terms, the project site is a **node**: "Nodes are points, the strategic spots in a city into which an observer can enter, and which are the intensive foci to and from which he is traveling." (Lynch 1960, p.47).

located on the edges of, or in between residential areas. This site is one such commercial area (fig. 3.18).

A correlation between spatial configuration and space users may be intuited. For example, residential areas seem to imply "native"; those spaces which are most deeply embedded in a micro environment. Commercial areas on the other hand, are spaces which may be known by both "natives" of a specific area as well as "natives" of other nearby residential area; thus "guest" may be inferred regarding use of the commercial area by "natives" of other areas. Areas external to specific residential or commercial areas, are macro environments available to all; and may thus be considered "outsider" spaces expressing no specific affiliation with any particular user group, but relates to all users equally.

Rhythms, such as speed, density, form, etc., established within the system are a reflection of the patterns of movement within spaces. The urban fabric of the city is further expressed through the experiential nature of the spatial quality as one moves from one to another. One such rhythm is the result of straight or curved passages. Consider the radial Buford Highway (straight) as compared with the radial Briarcliff

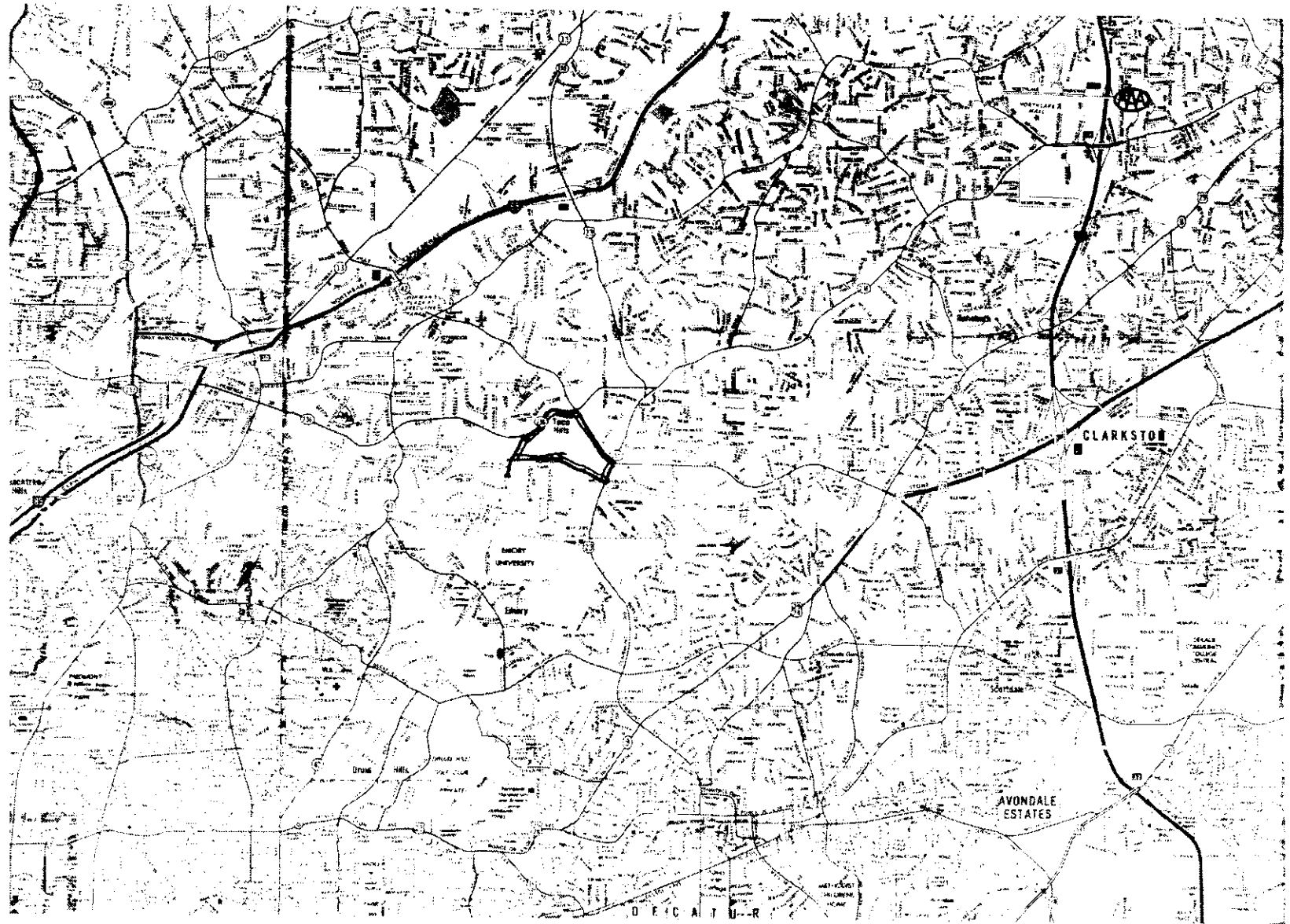


Fig. 3.18 Site Location Map

Road (curved) expressed as axial<sup>11</sup> and actual lines.(fig. 3.19)

Space syntax is an analytical means to evaluate spaces for their interconnectedness in a given system. The theory of syntax places numerical values on spaces as a means of comparing one to another. A higher integration value indicates a more connected space (i.e from a highly integrated space, movement to other parts of the system is more direct). Syntax is discussed to assist in understanding the relationships between different micro environments to the macro environment.

Using the notion of different types of "people spaces" in conjunction with the macro to micro understanding of the city, one can begin to find similarities of spaces in different contexts. It is intended that using information from this multi-level method of describing macro and micro environments and their interface, one may begin predicting who will be in what spaces according to both integration and types of spaces available.

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<sup>11</sup>Axial maps (lines) represent the least set of straight lines that cover the open space of the entire area. (Hillier 1985, p. 74)

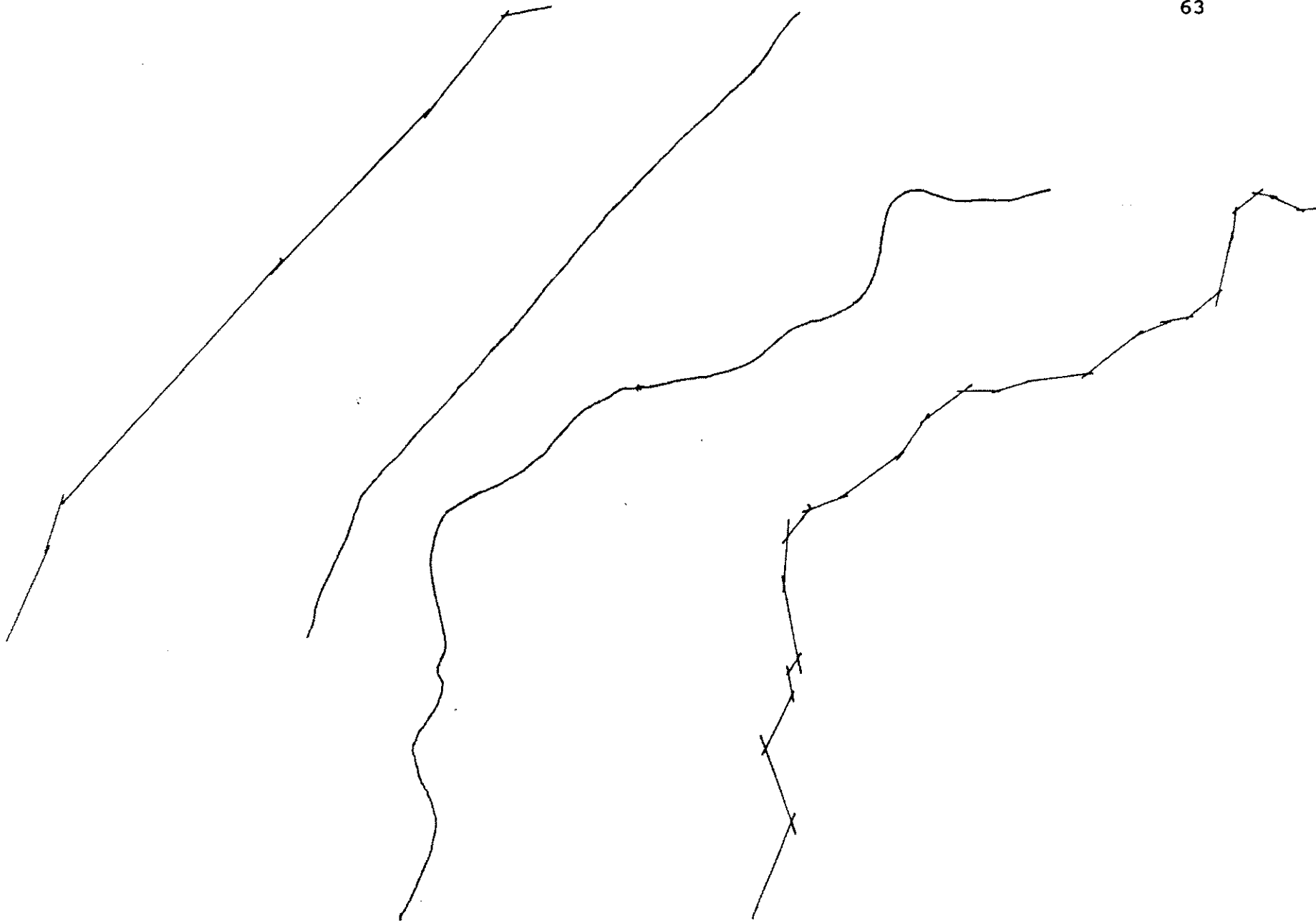


Fig. 3.19 Axial lines-Straight versus Curved Roads

### Site Morphology

Straight and curved passages, as identified and discussed (fig. 3.19) offer an essential duality to the texture to Atlanta's urban environment. Toco Hills, the neighborhood which contains site, is bounded by both straight and curved passages. The experiential quality of curved passages offer variety, visual interest and additional opportunities for architectural expression while experiencing movement. The curved passage itself provides the means with which objects may be both concealed and revealed, depending on a users vantage point. The curved passage which bounds the site is LaVista Road and the straight passage which bounds the site is North Druid Hills Road (fig. 3.18).

Two views of the site are taken; 1) within the context of the macro environment, mainly dependent on connected-ness and density, 2) within the micro environment, mainly dependent on activities and spatial configuration. The three main roads which bound the site are examined; Clairmont Road, LaVista Road and North Druid Hills Road.<sup>12</sup>

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<sup>12</sup>Detailed passage identification located in the appendix; specific passage identification as follows:

	<u>Outsider</u>	<u>Guest</u>	<u>Native</u>
Macro Environment	Clairmont	LaVista	Druid Hills
Micro Environment	Clairmont	Druid Hills	LaVista



Within the macro environment, Clairmont Road is considered representative of the "outsider" space as it operates as a radial line. LaVista Road is considered representative of the "guest" space as it provides connection to Lindbergh Marta station, I-85, I-285, and the Northlake area of Tucker. North Druid Hills Road is considered representative of the "native" as it provides connections between radial lines such as Peachtree, Buford Highway, I-85, Briarcliff, Clairmont and Lawrenceville Highway while also linking several residential areas along its path.

Within the micro environment, Clairmont Road is again considered representative of the "outsider" space as it bounds the site in a tangential fashion. North Druid Hills Road is considered representative of the "guest" space as along the site edge; it is defined by a variety of both residential and commercial structures. LaVista Road is considered representative of the "native" spaces because it primarily contains single family houses and apartment communities.

Thus LaVista Road is locally experienced as "native" while it functions globally as a "guest" space. North Druid Hills Road on the other hand is patterned locally as a guest space while it functions globally as a native space. Only Clairmont Road retains its quality as an "outsider" space at both scales under consideration. At the same time, while North Druid Hills and LaVista Roads share extensive boundaries with the site, Clairmont Road is some how remote and inaccessible.

This reading of the context is much more complex than initial intuitive inspection would suggest. Such inspection would simply encourage that all shops "front" towards North Druid Hills Road and that LaVista Road is preserved as a quiet residential street. This is in fact what happens at present. The argument presented here generates a more complex definition of the design problem. Can the locally residential character of LaVista Road be acknowledged while at the same time drawing from its global potential as a transverse connector? Can the project address the potential of Clairmont Road rather than be limited to fronting towards North Druid Hills Road? These questions are critical if the proposed shopping center is to attract and interface the different categories and scales of use.

## CHAPTER IV

### SHOPPING ENVIRONMENTS

The shops contained in shopping centers are considered as the "glue" which ties the cultural and urban theories set forth. The American landscape may be a result of the desire for a true "melting pot" of Americans. Shopping centers themselves may follow this origin of conception. Language, as previously discussed for its intrinsic relationship with culture, provides a means of communication between people, shopping environments and individual shops. This chapter aims to clarify the interaction between morphology, program, culture and communication in the context of "architecture".

Ask any real estate agent, developer or shopkeeper "what's the most important factor in determining the success of a retail establishment?" they'll respond with three answers- "LOCATION, LOCATION, LOCATION". Although the response "location" x 3 is important, it does little to consider the quality of one location over another. As previously identified in chapter 3, qualities of interstitial environments answer this question of "what location" in a potentially richer fashion. Because interstitial environments have the potential to mix different users, perhaps the proper response to

the first stated question is "accessibility, people, needs" where all three are a direct result of interstitial environments.<sup>1</sup> The combination of these (and other) factors may operate as the "context" of a given area; hence the need for a "contextual" response when designing consumer environments.

Shops, as well as many other aspects of life in America are becoming more standardized and less contextually responsive. This trend may be understood as a result of many factors. Capitalistic corporations across the country, general mobility of Americans, instantaneous communication from coast to coast and national advertizing campaigns to name a few. Consider billboard advertisement for "United Colors of Benneton" or the golden arches of "McDonald's", these types/elements, which proliferate the American landscape, offer very little information about the specific place where they appear; except of course, they are exactly like the other places which they occur (fig. 4.1). Standardization offers a familiarity, but may also destroy uniqueness. Shopping aggregations (malls, strip centers, etc.) are assuming the role of providing places for "ritual" activity in the suburbs. "Ritual" activities are those which

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<sup>1</sup>Demographic research on particular "target areas" may lead to an understanding of how the "3-L's" are so embedded in the response to the success question. See appendix for project area demographics.

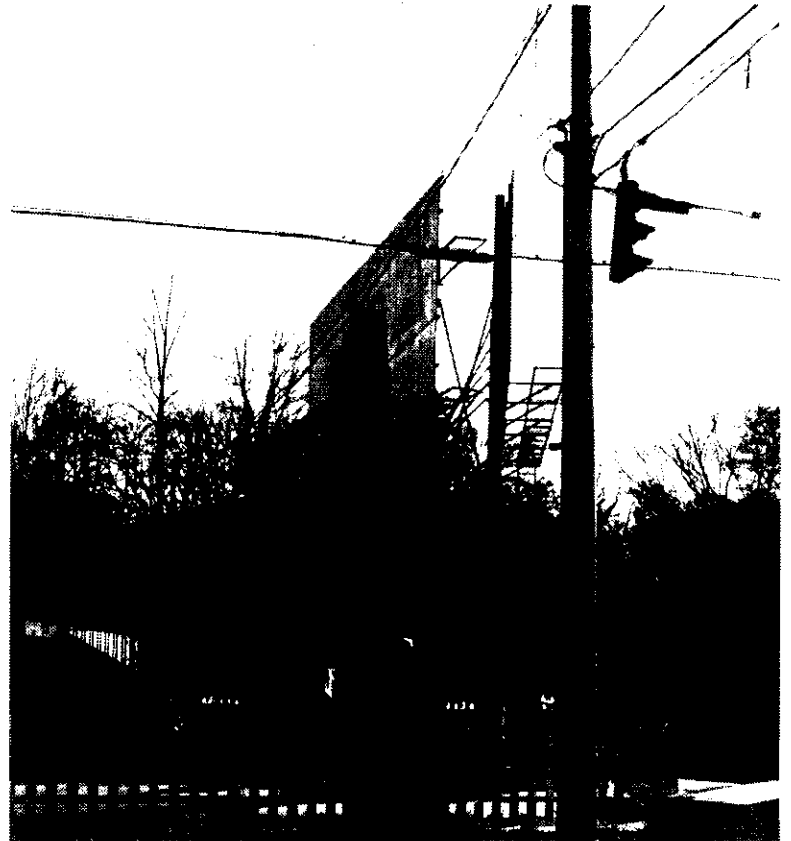
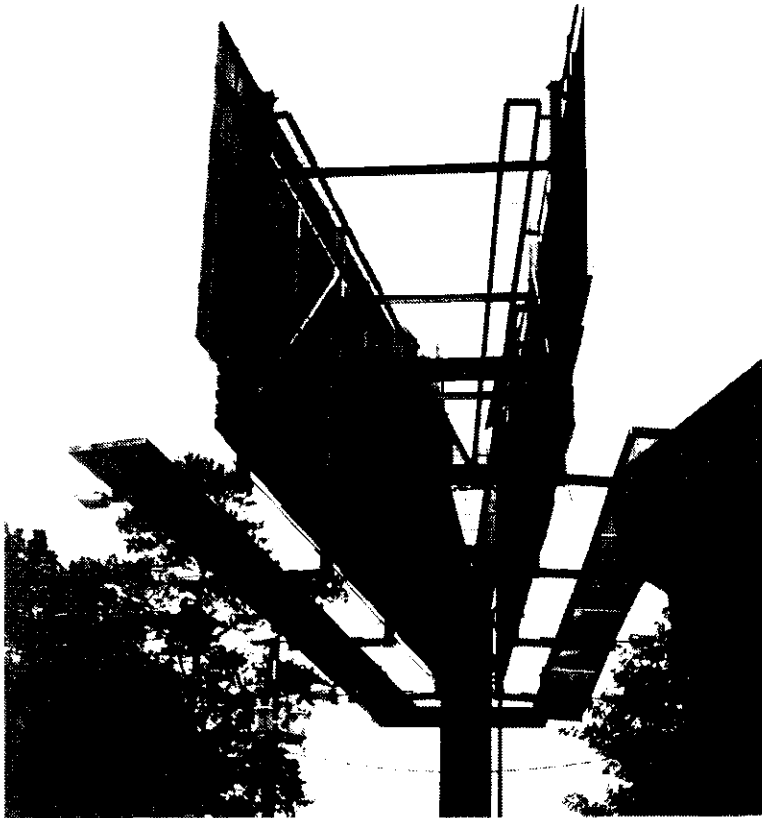
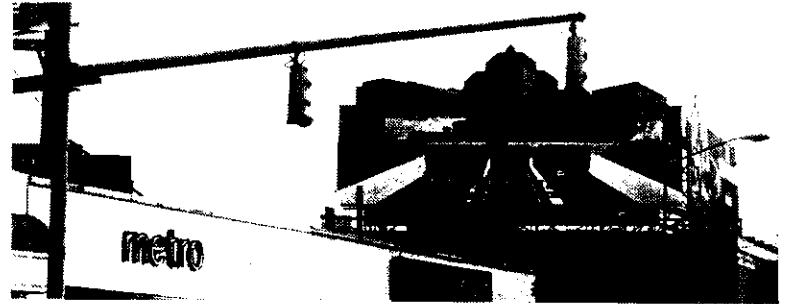
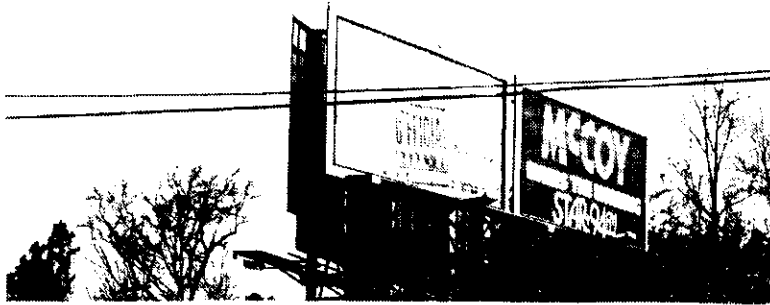


Fig. 4.1 Billboards

encourage social interaction and public gathering within communities.<sup>2</sup> With the increasing flight from the urban centers to the suburbs, identifiable places are lost. This may well arise because the suburbs fail to extend not only the logic of land use but also the morphological principles of older urban centers.

#### Standardization and Contextualization

Regarding standardization, a certain value may be understood as the purpose behind the attempt to similarize/familiarize things. Consider Umberto Eco's discussion in the introduction of Travels in HyperReality. Eco believes in an inherent desire for people to feel comfortable in uncomfortable/unknown situations. This may be why there is a push towards the "homogenization" of internal environments.<sup>3</sup> Consider internal worlds created by John Portman; Renaissance in Detroit, Bonaventura in Los Angeles, Peachtree Center in Atlanta (not to mention other "copy-cat" internally organized atrium hotels) all effectively insulate the user from the external world. According to Jameson,

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<sup>2</sup>Refer to chapter 1, page 3 for a Peter Rowe quote on the additional roles of shopping centers.

<sup>3</sup>Homogenization here is used as representing the idea which refers to "things being made similar" and may also refer the process through which this occurs.

...this latest mutation in space-postmodern hyperspace-has finally succeeded in transcending the capacities of the individual human body to locate itself, to organize its immediate surroundings perceptually, and to cognitively to map its position in a mappable external world (Jameson 1985, p.83).

It is understandable how a "homogenization of spaces" could occur; especially when one considers that the Americans are the most mobile civilized population, going through a major relocation on the average every 7 years. External environments may be a direct result of the homogenization of people which is prompted by the cultural pattern of mobility.

This process of "homogenization" operates in direct contrast to "context".<sup>4</sup> Although context specifically refers to written or spoken statements, it has been appropriated by the discipline of architecture where "written" is equated with the writing of architecture such as the drawings and manifestations of drawings (i.e. buildings). These "writings" then precede or follow the making of architecture, thus

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<sup>4</sup>As defined by Random House College Dictionary:

Context: 1) the parts of a written or spoken statement that precede or follow a specific word or passage, usually influencing its meaning or effect. 2) the set of circumstances or facts that surround a particular event situation, etc. A joining together, to plait, to weave together.

Contextual: of, pertaining to, or depending on the context.

Contexture: 1) the arrangement and union of the constituent parts of anything; constitution, structure, 2) an interwoven structure, fabric, 3) the act of weaving together, 4) the process or manner of being woven together.

by definition influencing meaning or effect. As traditionally understood in architecture, context refers to the "images" contained in a particular environment, epitomized through classifications of style type i.e. Brutal, Modern, Victorian, etc. Another application of the context definition may be considered as dealing with the structure or fabric with which "things" are woven. In this sense, "things" are considered ideas or objects.

Shopping areas displaying an "organic response" are an example of the generation of an area over time in which the area is enhanced by the compounding of different users.<sup>5</sup> Merchants usually consider their potential for success by identifying where the greatest number of consumers will be and then locating in that location. Although these aggregations of merchants and their shops would lack a specific collective identity, the identification of a specific location can work to link otherwise unrelated merchants. Each individual shop gains by the collective only so far as being associated

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<sup>5</sup>Although no specific reference is given for "organic" the notion understood as how over time, certain locations within an accessibility system, begin to collect many commercial enterprises. European cities are considered "organic" as it is possible to comprehend the growth of the city over time. This notion is intuitively understood and is epitomized in real estate sales through the response to the following question; "What are the three most important things to consider when determining a site for a retail establishment?" Answer, "Location, Location, Location!".



with the collective brings exposure to each individual. Organizing "designs" which give order to the seemingly unorganized organically grown center offer a clearer and more obvious expression of the collective.

In direct opposition to the "organically grown" aggregation is the shopping area which is purposefully planned to appeal to a wider population (beyond those who use and foster the growth of the organic model). This situation seeks to have the identity of the collective speak louder than the individual; the risk for the individual is that the potential for identity consumption by the collective is much greater than in the organically grown model. But if the individual gains identity from the collective (beyond the identity of the individual alone), the potential risk may be greatly outweighed. Limitations imposed by the collective center on individual shop communication methods may be mitigated through a distinctive and specialized character from a combination of both the collective center and the individual shops within.

#### Center Types

Regarding the different shopping center types introduced earlier, (internalized mall center, strip center and the specialty center) each has its own area of "proficiency".

For example, the internalized mall consists of the following elements-transition (outside to inside) reorientation from "I/me" in car to another shopper. Entrances are usually signified, but provide little information beyond "point of entry"; they force collectivity by virtue of proximity. The internalized mall center only provides a transition from outside to inside through devices which reorient one from the street. From the parking lot to the entrance, internal understanding or way-finding, is possible only after glancing at the "information kiosks" within the center. An implied collective image assists seemingly unlike shops the potential to achieve a collective identity which is expressed only through internal transitional relationships. Lenox Mall is one such example (fig. 4.2a-b).

While having basically the same transitional device as the internalized mall (leaving the car, walking to shop entrance) the strip center is more "goal" oriented. There is a more direct relationship between the goal and the consumer (direct visual link). Architectural elements then link the shops within the center through color, texture, material, signage, etc (fig. 4.3). The strip center utilizes basically the same transitional devices, with the addition of a direct visual link which is possible by seeing a specific shop as a goal location before leaving a "transitional" area. A direct



Fig. 4.2a Internalized Mall-Lenox Entrance

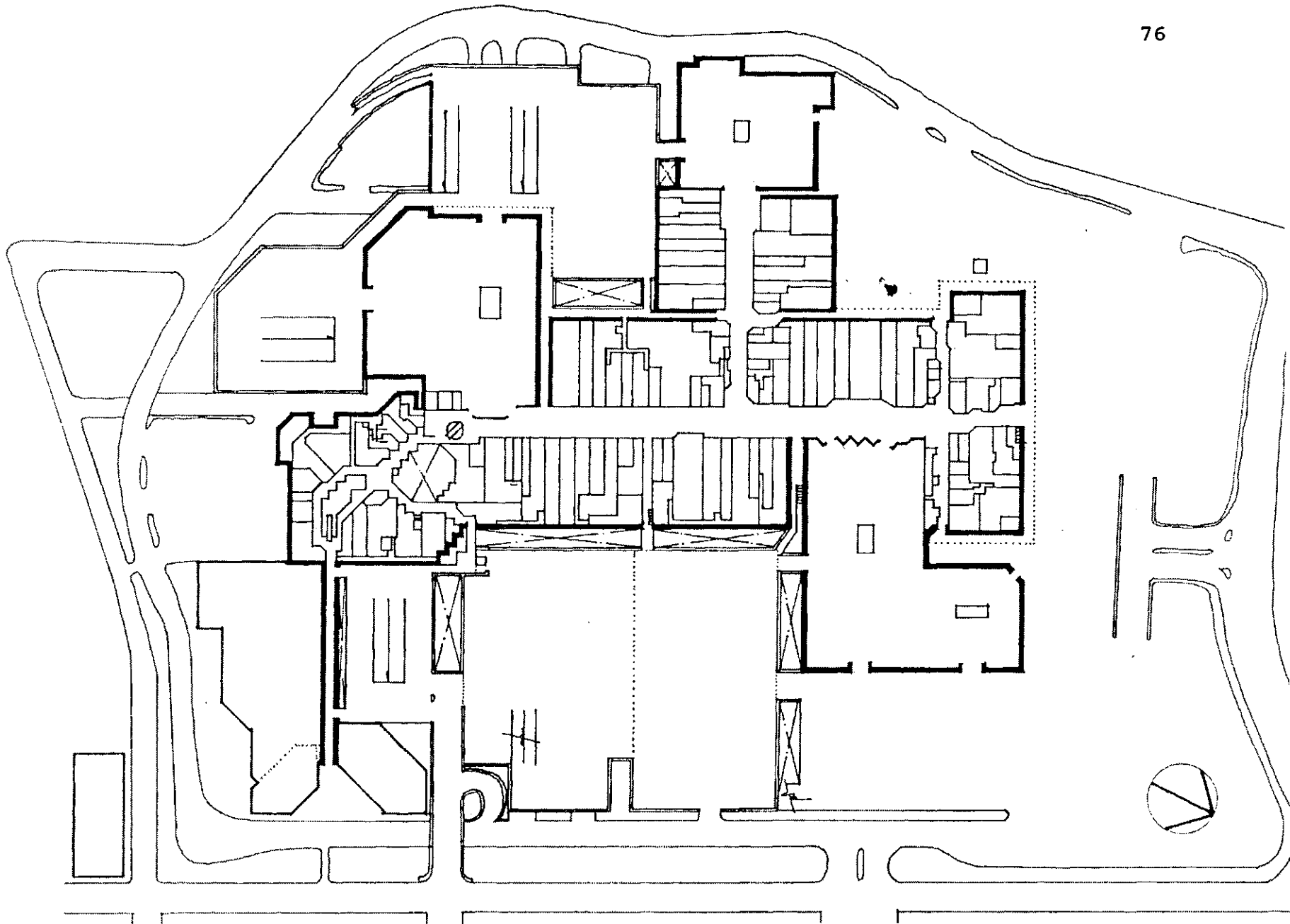


Fig. 4.2b Lenox Mall-Site/Plan (plan courtesy of Sung Hong Kim)



Fig. 4.3 Strip Mall-Signification

relationship exists between a shopper, their car (or other mode of transportation) and the shop itself. Strip centers often utilize architectural elements such as color, texture, signage, etc. to invent a link between all of the individual shops. Buford Highway contains many examples of the strip mall (fig. 4.4a-b).

The specialty center has an identifiable architectural image and shop content homogeneity, in terms of the items and activities contained within (fig. 4.5). The specialty center uses devices from both of the previous examples, with the addition of an overall architectural image, or a individual content theme which informs the user. These specialty centers seek to project a clear architectural image for identifiability (which may or may not be linked to the merchandise or service type, not only to one single provider). Rio Center is an appropriate example in Atlanta (fig. 4.6a-d).

Within the level of the individual shop, the direct language may be represented as the display of merchandise itself according to ordering principles such as symmetry, repetition, color, where the rigor used in determining and displaying the merchandise illustrates degrees of restriction. The elaborate/abstract language may use architectural principles or qualities such as rhythm or repetition to suggest or "signify" the social character of the shop. This language has the potential to be further elaborated through the use and combination of textures, surfaces, etc.

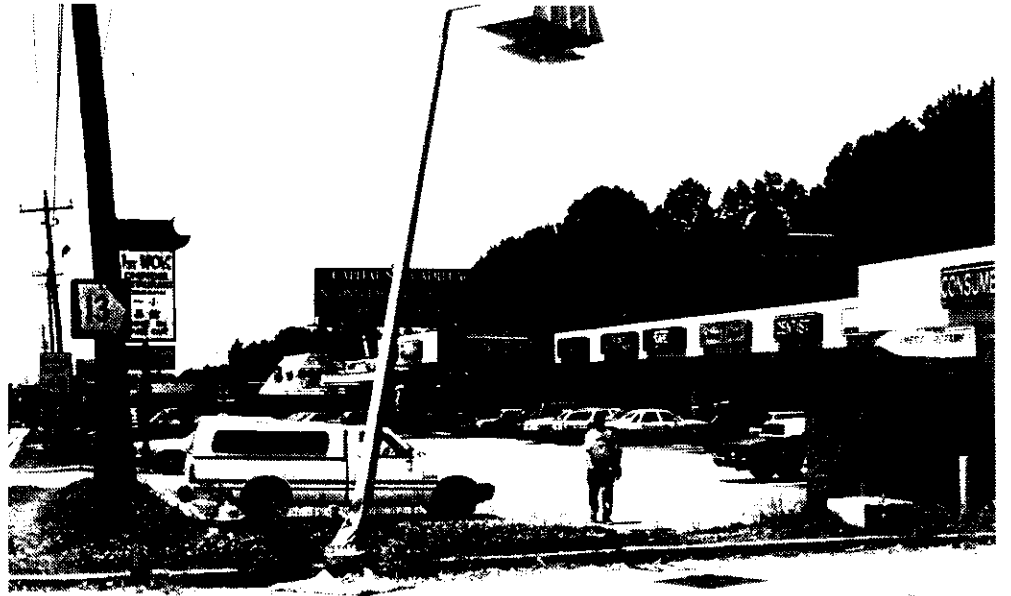
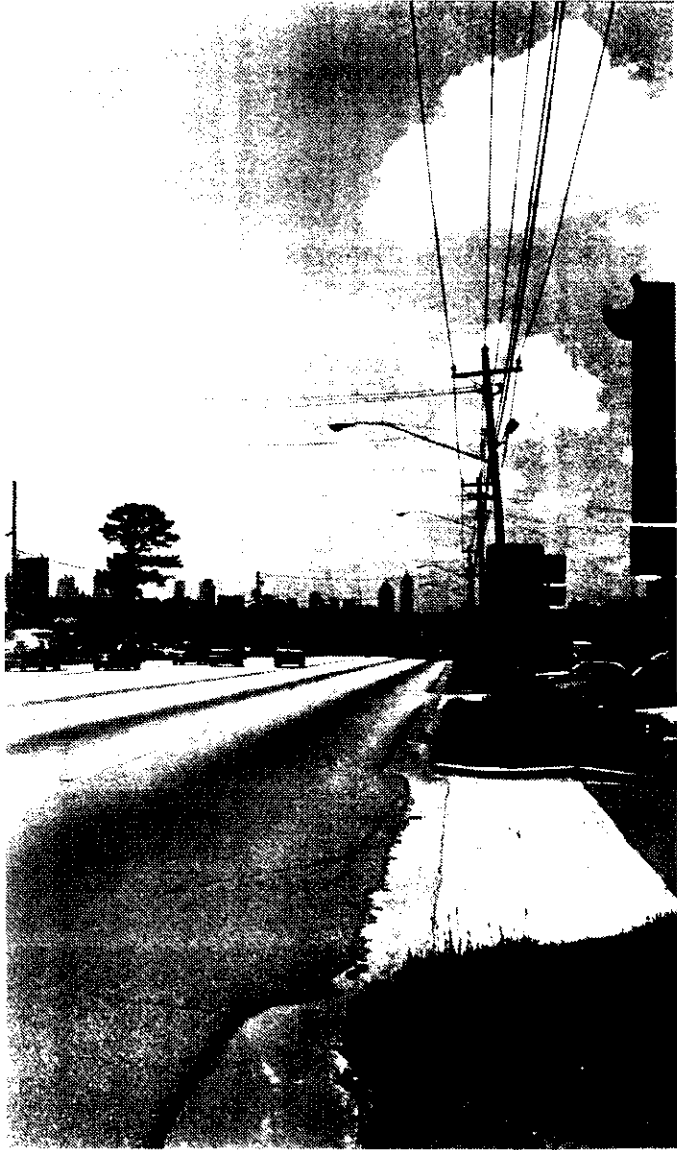


Fig. 4.4a Strip Center-Buford Highway Entrance

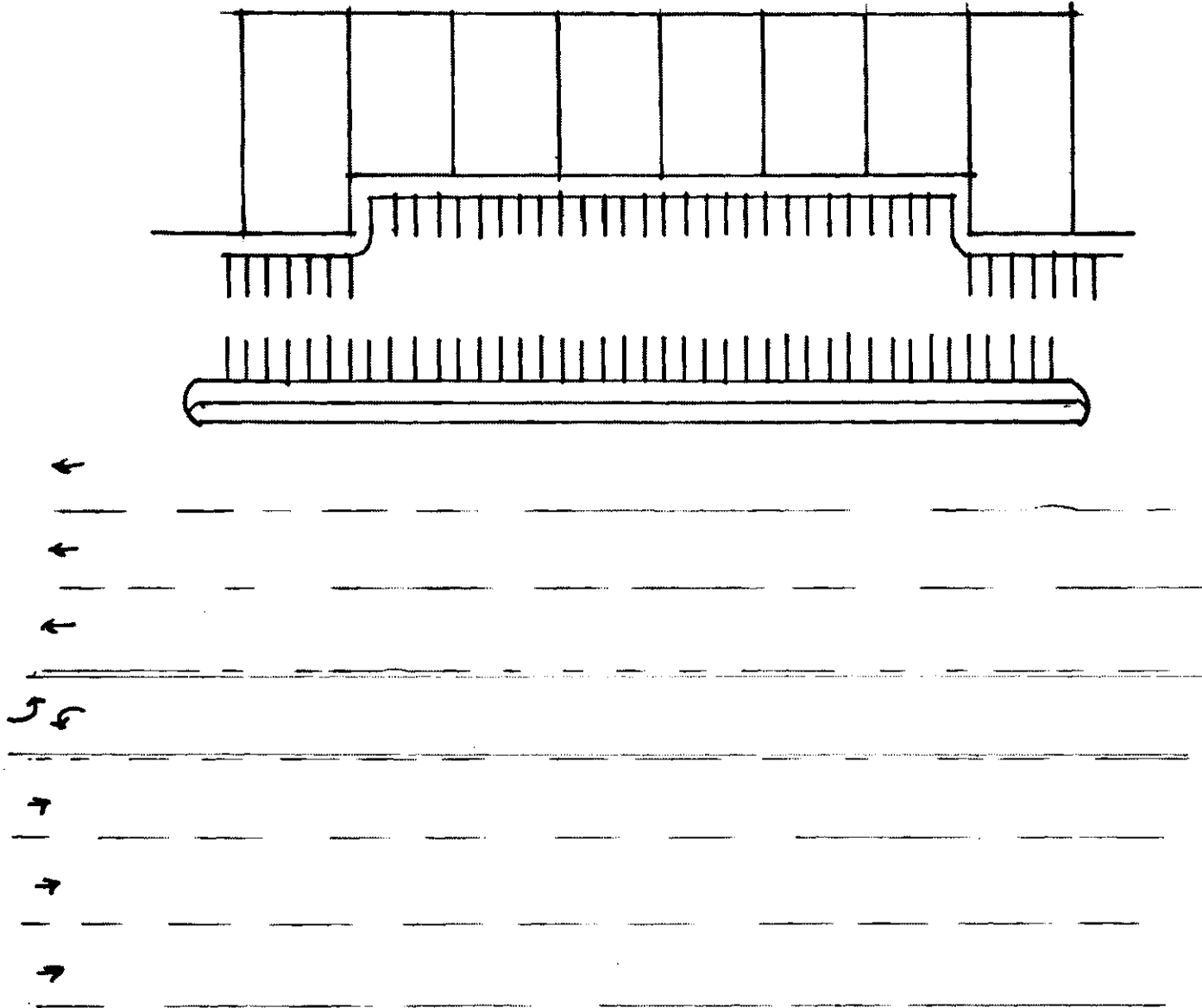


Fig. 4.4b Buford Highway Strip-Site/Plan





Fig. 4.5 Specialty Mall-Signification

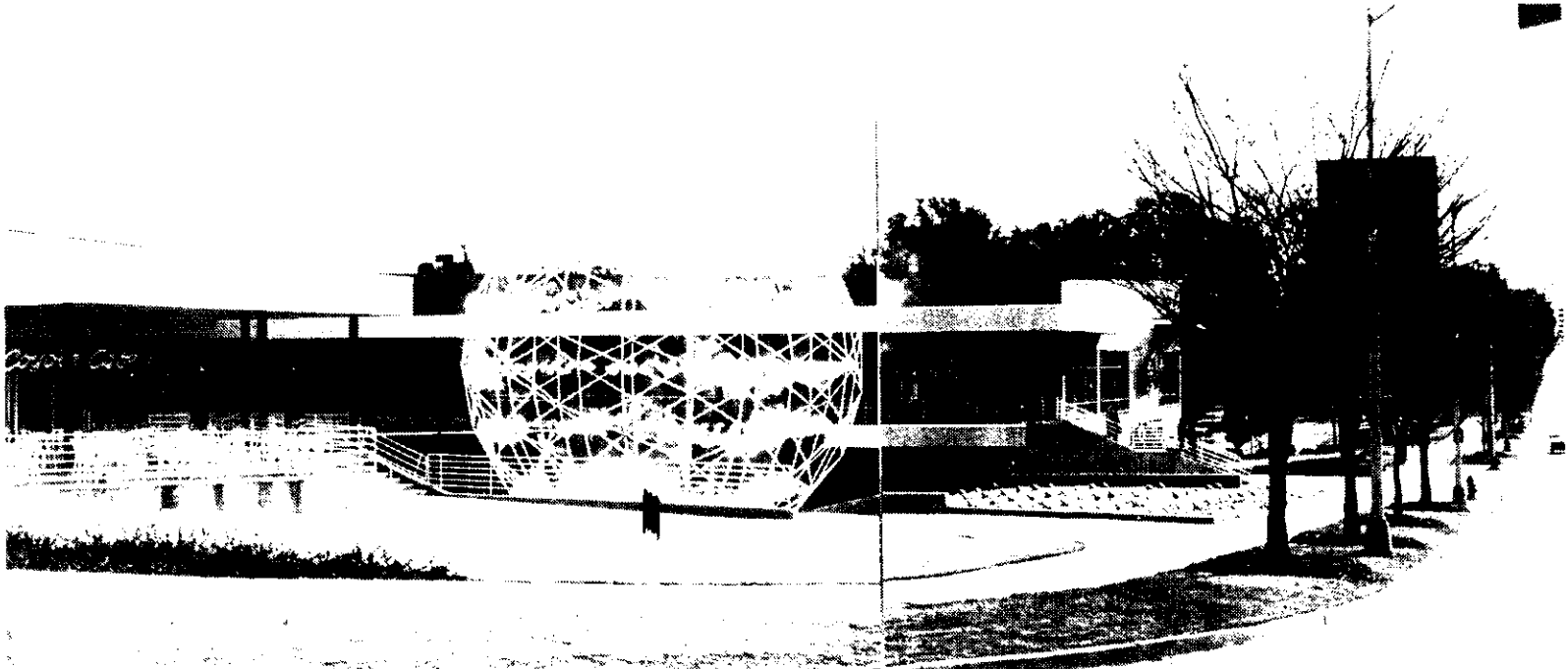


Fig. 4.6a Specialty Center-Rio Mall "exterior"

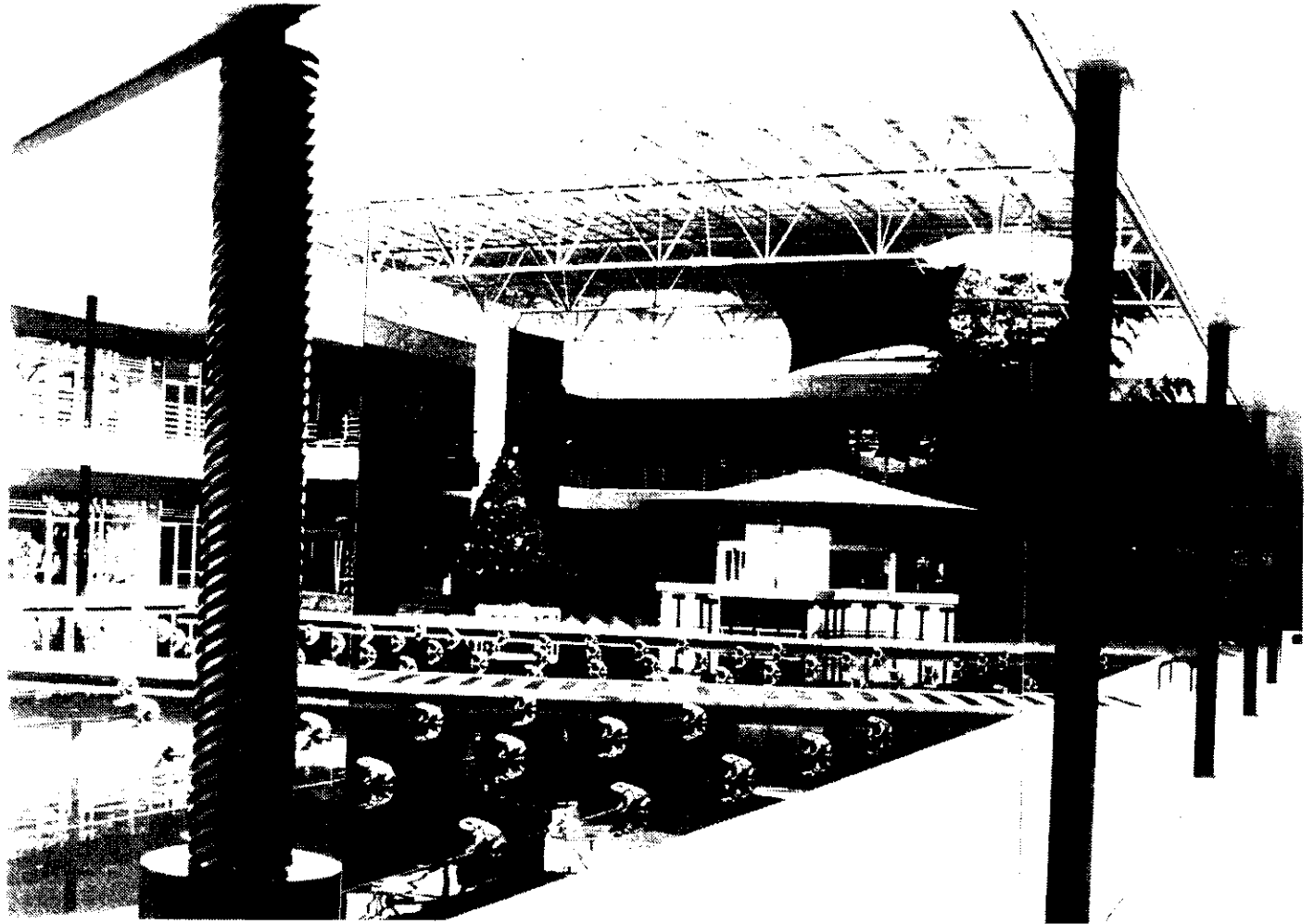


Fig. 4.6b Specialty Center-Rio Mall "interior"

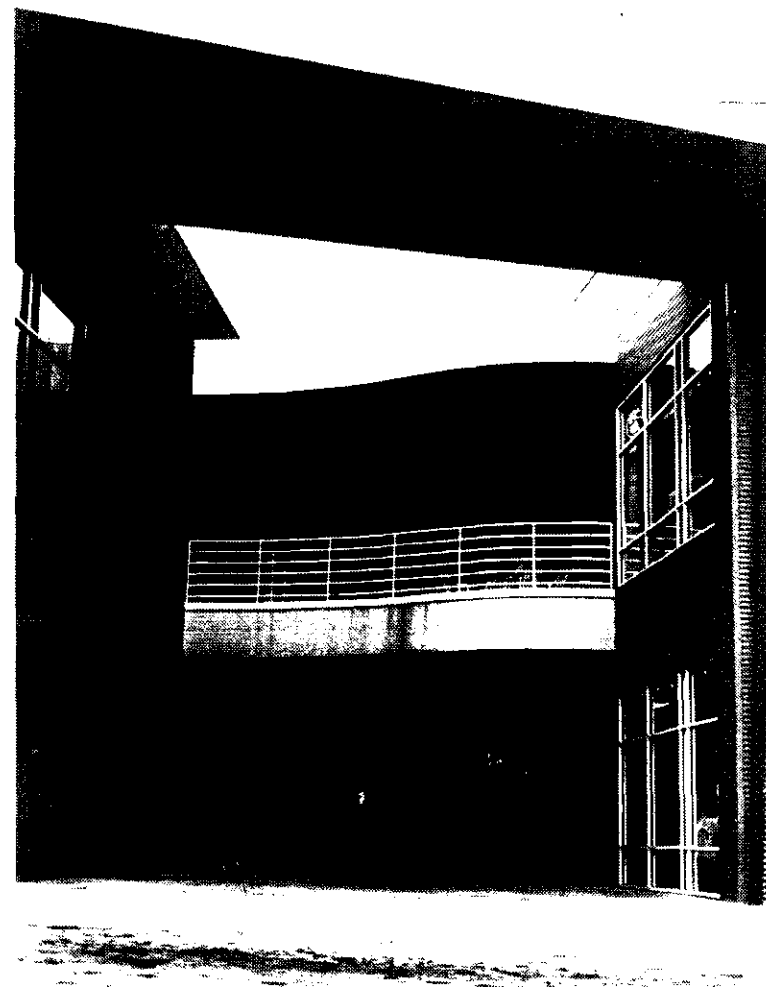


Fig. 4.6c Specialty Center-Rio Mall "entrance"

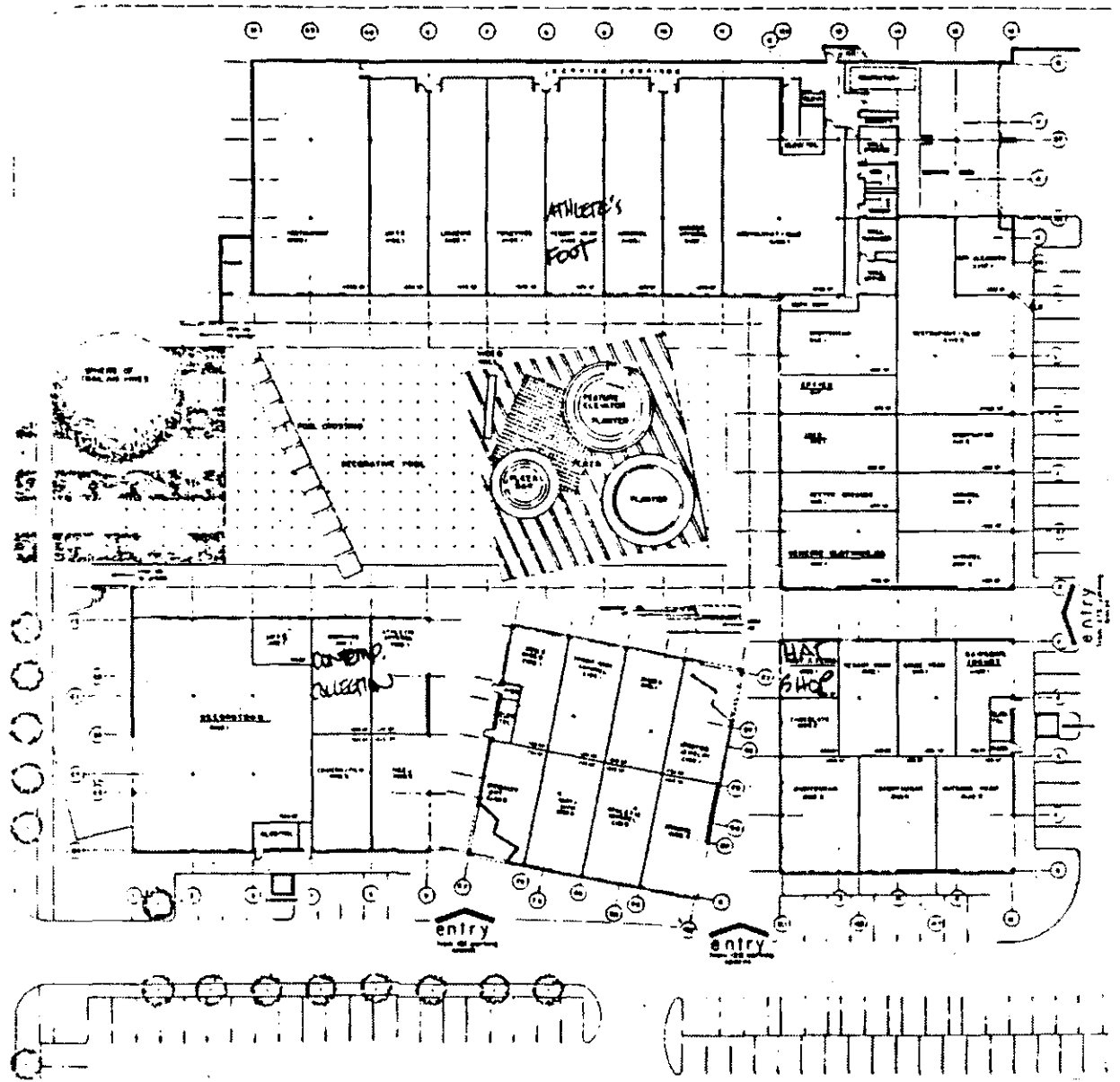


Fig. 4.6d Rio Mall-Site/Plan

Referring back to fig. 2.11 location/identity matrix (included here as fig. 4.7), shopping center types are placed in the matrix according to; 1) location as dependent or independent on a particular set of conditions and 2) identity as actual or mental image clarity. Square A, the strong identity of the architectural one-liner, or the Big Chicken transcends any weakening by location (-,+) (fig. 4.8).

Square B contains the strip mall which are dependant on "street" but rarely on one particular street; they are for the most part, interchangeable with other strip stores provided the goods or services offered are similar. For example, it is unlikely that a "sexy/sleazy" lingerie shop like those on Cheshire Bridge (fig. 4.9) would be placed near the "Church" intersection in Buckhead, although strip stores exist just to the north (fig. 4.10). If however, it was discrete and the only one in that location, it might succeed, as it would not use the identity to its advantage, but would use the clientele in the location.

The specialty Mall is contained in square C (+,+) which combines the presence of a specific location with a clear, recognizable identity. Specialty malls may tend to locate within the macro context such that their success will be greatly enhanced due to the proximity of people which is a result of accessibility and need. Also the conceptually identifiable are considered in this category because they tend to

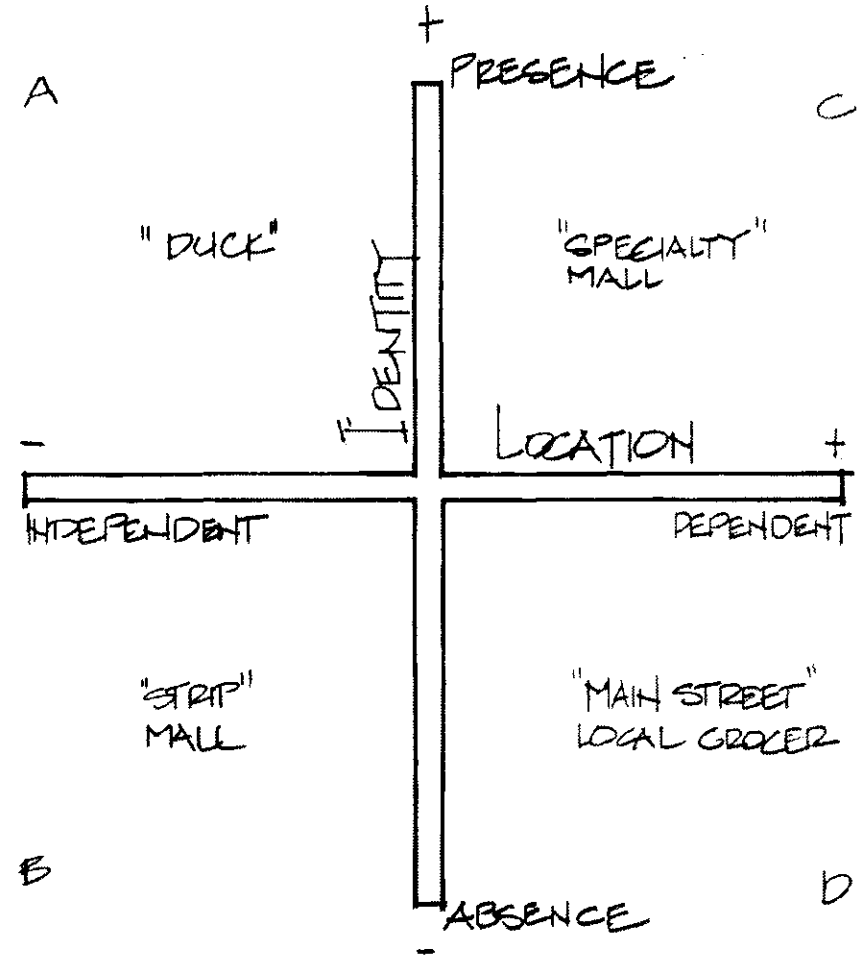


Fig. 4.7 Location/Identity Matrix

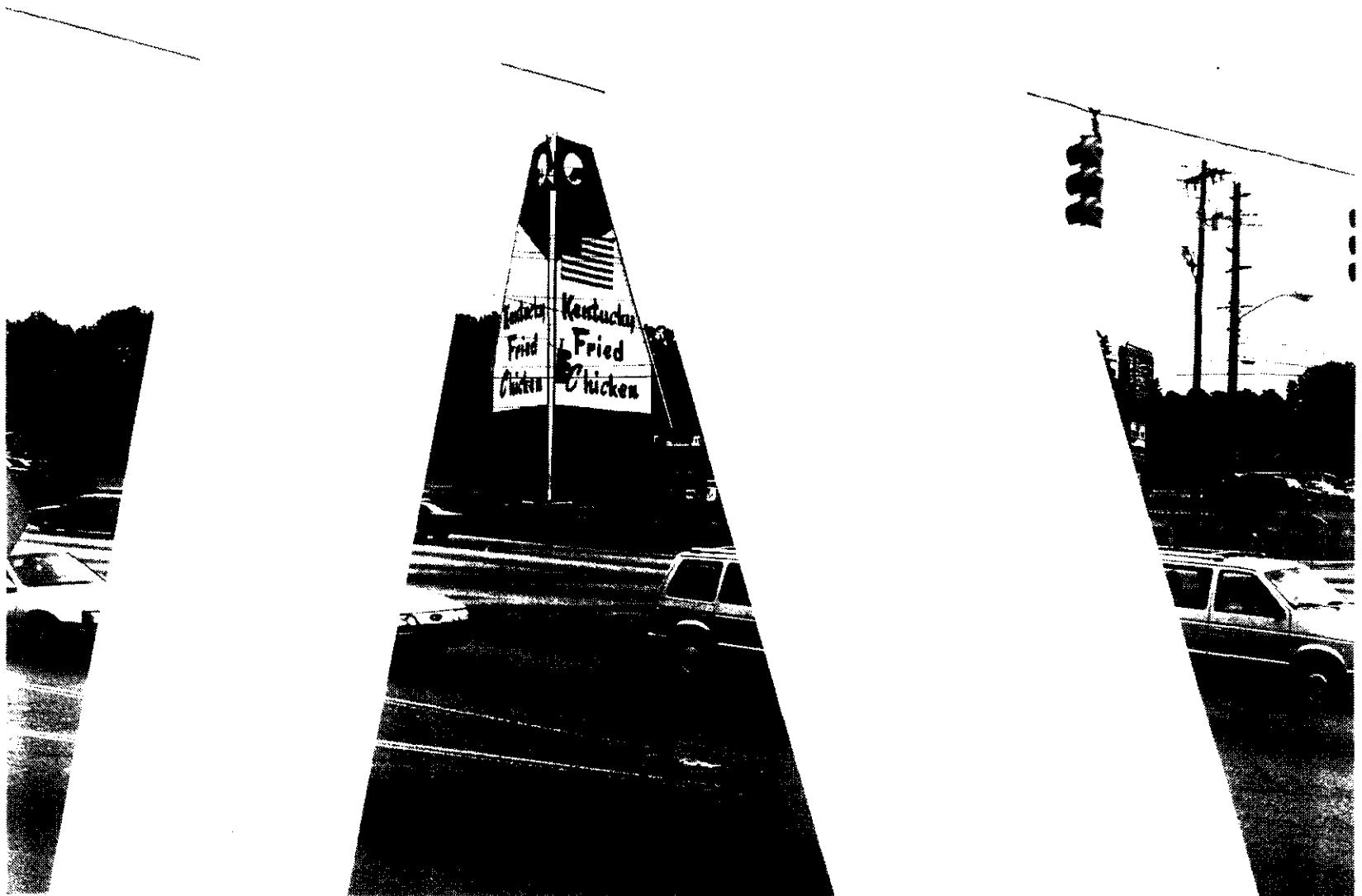


Fig. 4.8 Outrageous Big Chicken



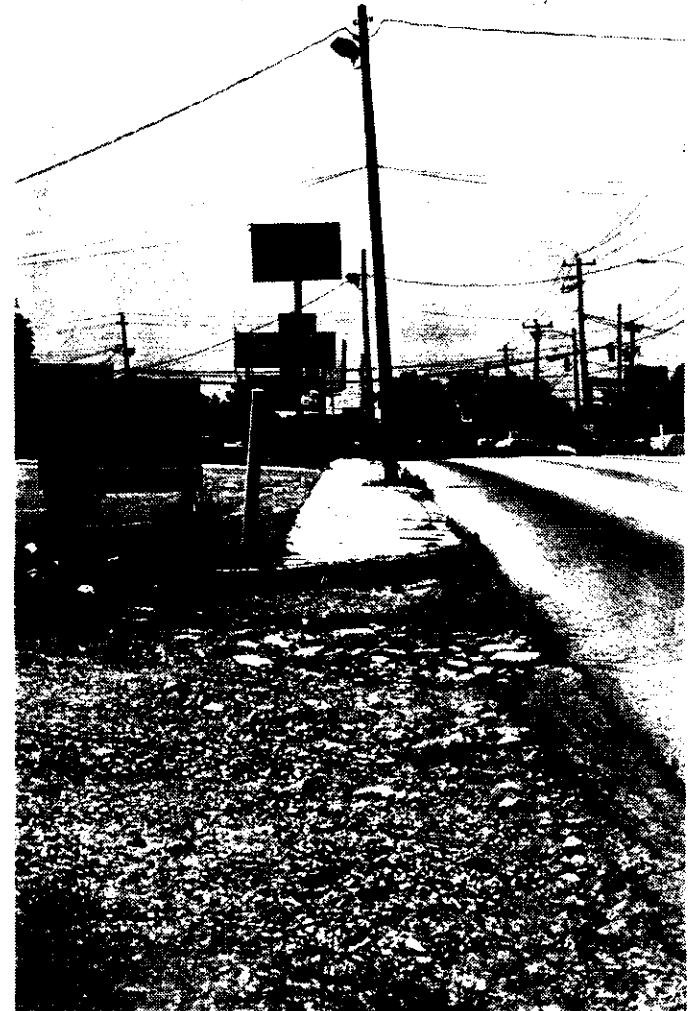


Fig. 4.9 Strip Mall of Cheshire Bridge Road



Fig. 4.10 Strip Mall of Buckhead

be located within the macro context such that their success will be greatly enhanced due to the proximity to people.

Square D consists of "Main Street" and the grocer (+,-). The dependence on location is much greater and the identity not as important. For example, "convenience stores" are situated with a primary concern for location; the specific identity of a convenience store (i.e 7-11, Majik Market, etc.) is less important (fig. 4.11).

#### Shop Types

Shops differ for two main reasons; the method of merchandise display and movement patterns to and within the shop. Service oriented business (i.e. Barbers, Banks, etc.) replicate the notion of merchandise display through the relationship between the employees and the consumers. The different types of merchandise display discussed here use the merchandise in the following ways: 1) as objects set within the field of the shop, 2) used to create and define spatial edges on the interior and sometimes indicate that spatial volume beyond the limits of the shop itself, 3) as and within pseudo-structural elements where the merchandise becomes intrinsic with the architecture of the shop and of the structure itself (fig. 4.12-14).



Fig. 4.11 Convenience Stores



Fig. 4.12 Merchandise as Objects

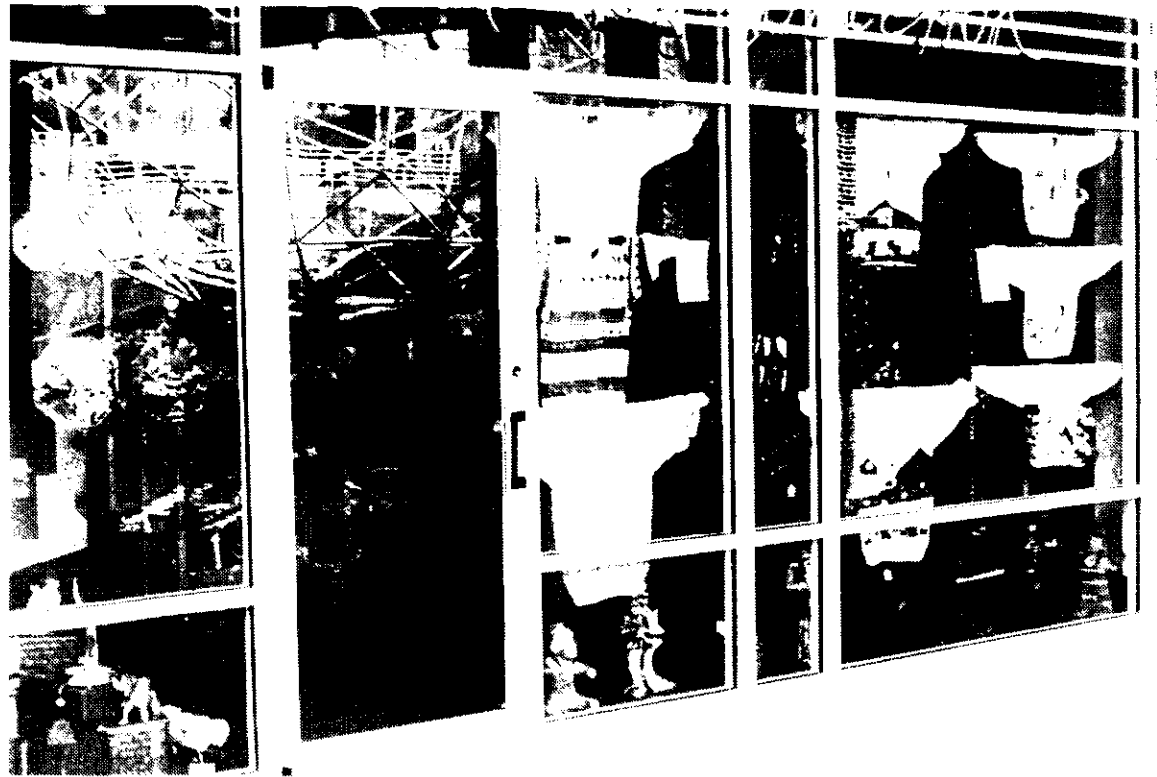


Fig. 4.13 Merchandise as Defining Spatial Quality-Edges

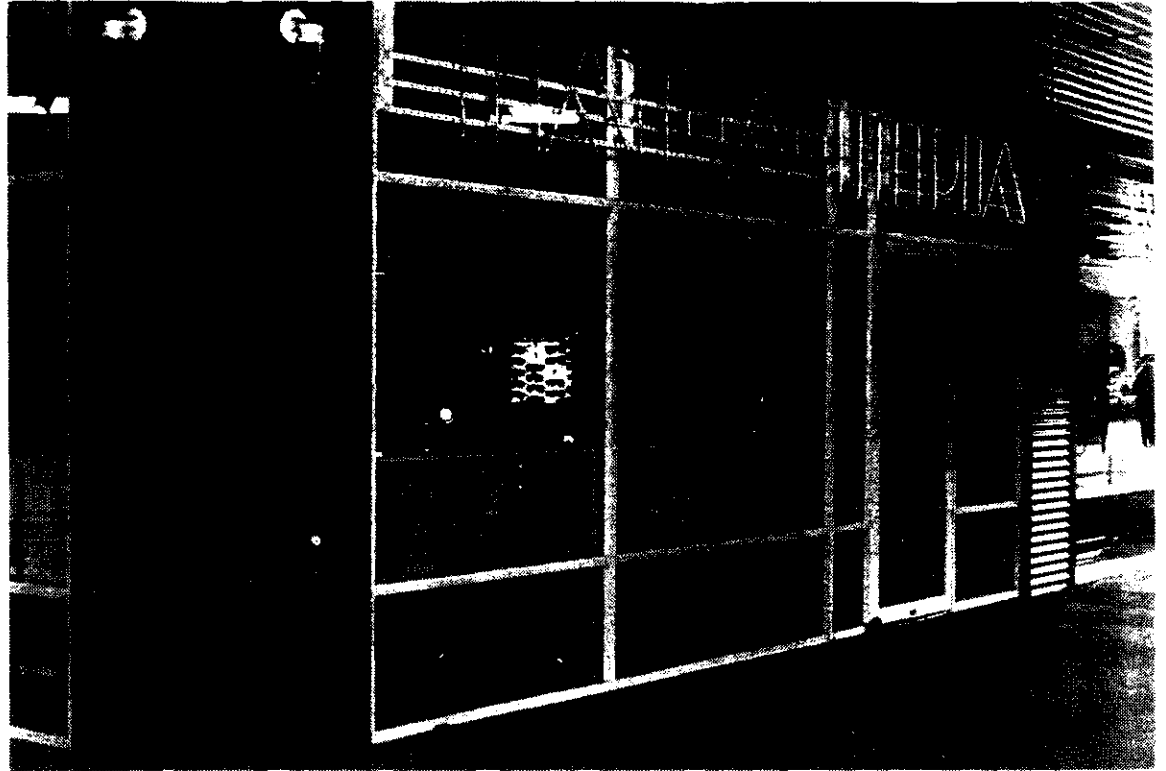


Fig. 4.14 Merchandise as Pseudo Pstructure

In "How is Design Possible", Hillier and Leaman propose that design is possible through simple operations coupled with a complex organization of methods. The link between the simple operation and the resulting complex organization further clarified through the terms genotype and phenotype. Genotypes contain the inherent requirements of the culture and phenotypes are the resulting physical form of a genotype applied to a specific circumstance. In other words, the genotype is the general model which considers requirements of relationships-internal (of the model) and external (of the world) which is the pattern from which physical realities are created.<sup>6</sup>

Concepts of phenotype and genotype are identified in the realities of "Benneton" and "McDonald's" as mentioned earlier. Benneton is considered a genotype because the franchise calls for textures, colors, qualities etc., but the phenotype varies directly with the physical location (and demographics of the target area). McDonald's on the other hand has a genotype which contains several options. Within those options, all possible combinations of types are included and are required to be followed. For

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<sup>6</sup>As discussed in "How is Design Possible", an illustration of these two principles is accomplished through a discussion of an army platoon. Camp requirements, such as relationships between sleeping quarters to the dining tent, location of commanding officers to enlisted men, etc. is the genotype. The physical form of the camp, when the inherent requirements are placed in some location in which physical forms differ between locations (i.e. swamp, mountain), is the phenotype. (Hillier/Leaman 1974).



Benneton, the genotype is purely for generalities, allowing the phenotype the freedom of adaption within the realm of corporate identity and homogeneity) McDonald's uses the genotype to specifically restrict any options, because most options are included in the stated genotypes.

The distinction between "genotype" and "phenotype" is to allow "phenotypical variation" within the shopping center, while ensuring its overall configuration enhances the surrounding urban fabric. Of more interest however, is the relationship between the design intentions and the discussion framework provided by Mary Douglas.

Consistent with the aims identified in chapter three, the purpose of the design is to join elements of both the "specialty center" and "Main Street". This involves mixing both people from the neighborhood and those attracted by a "specialized taste". Architecturally this requires extending and meshing street patterns of the surrounding area with circulation of the shopping center, thus providing the primary structuring principle of the shopping center layout. In terms of Douglas' model, the aim is to superimpose different definitions of "group" on the site by creating both a "spatially open" and "well embedded" design.

The visual quality of the architecture arises from the expression of the spatial principles. Rather than symbolize any single idea, the aim is to provide a framework

for the "staging of events" (i.e. pedestrian and vehicular movement, merchandise display, and sign communication/viewing). More particularly, the "physical" steps involved in the act of shopping (parking, "entering" a shop, choosing merchandise, purchasing goods, etc.) are all subjected to a variety of direct visual connections dependent on varying spatial of the project. The abstract "parte" of the traditional relationship of shop interior to street is "expanded" over the site while maintaining the intimate "conversation" between **seeing** and **being seen**. In terms of Douglas' model, the ambition is not the creation of a specific "grid", but rather providing visual expression to the architecture which constitutes "group".

The notion of genotype and phenotype are considered because they are the specific vehicles allowing a shopping center to operate in a manner which is mutually beneficial to both the collective center and to the individual shop. It is the goal of the design to relate the collective center to the task of addressing the "group" (in Douglas's terms) to permit the individual shops to address their own "grid". This duality between collective and the individual seems plausible due to the site location within the macro environment of Atlanta and within the macro environment of Northeast Atlanta.

The objective of the design is to incorporate the morphological issues previously identified in a manner which goes beyond simple orientation consideration without

relying on only "visual chickens". The goal then, in syntactic terms, is based in the inherent structure of the streets and visual depth permitted by interstitial environments.

If the shopping "district" in Virginia-Highlands is considered the appropriate model of "mix" between people, spaces and functions of the street; then the aim of the design is to separate the "layers" contained in that environment and disperse them over the entire site. The sectional "layers" of the Virginia-Highlands environment (i.e. shop, sidewalk, trees, parked cars, traveling cars, parked cars, trees, sidewalk and shop) may then be perceived as layers of the visual depth, each containing its own "program" of form, movement and interaction with tangential and adjacent layers. Overlapping and interface between public and private realms is the essential issue manifested through combination and simultaneous existence of the "spatial layers". The interaction between these "spatial layers" provides the necessary level of "excitement" to ensure retail success. The "mix" and combination of these elements provides visual depth and excitement activating social intercourse.

## CHAPTER V

### DESIGN

The goal of the design is to demonstrate that the arguments developed with regard to 1) the spatial qualities of the interstitial environment in Atlanta and 2) the visual qualities of an architecture of consumption can be brought together in a consumption environment which encourages a sense of social occasion. Spatial qualities and configuration of the design consider not only the site area itself, but also the relationship to areas beyond the property line (i.e. the "context"). Visual aspects are found in both the collective center and the identity of the individual shop. After discussing the site in its present condition, three generic ideas of the design will be introduced more abstractly prior to the discussion of the drawings.

#### Three Ideas

1) The design addresses both **pragmatic** and **symbolic** considerations. Pragmatic requirements are determined by the Code of DeKalb County, Georgia and provide the guidelines for parking lot design, street layout, building easements, etc. The requirements are specifically obtained from; DeKalb County, Georgia-Ordinance Division

II part 11 chapter 4, Division IV, Land Development Chapter 14, and Chapter 14 article II amendments. Beyond the code requirements, pragmatic considerations also include tenant mix, shop size and configuration as determined by the existing conditions.

The symbolic aspects of the design are essentially build upon the spatial structure and the resolution of pragmatic requirements. For example, a grid used to determine the positioning of trees (in response to purely architectural intentions) is matched with another grid which arises from the dimensions of parking spaces (as will be discussed later).

2) The balance between the architectural identity of the **individual shop** and that of the **center** is the second generic consideration. This is handled by structuring two scales for viewing the shops. The large scale (associated primarily with higher speeds of vehicular movement) is structured in order to provide a "depth" of visual field such that the shops are visible through layers of architectural elements. The aim here is to "expand" the direct interface between shop and street typically found in traditional street environments.

Symbolic aspects of the design essentially consider the spatial qualities as represented through instrumental dimensions. Internal site relationships as well as physical gestures to the "context" beyond the property line embody this notion.

Instrumental dimensions are primarily concerned with balancing pragmatics of shopping center design with potential symbolic aspects of the physical elements. Requirements are determined by the Code of DeKalb County Georgia and are the guidelines for parking lot design, street layout, building easements, etc. The requirements are specifically obtained from; DeKalb County Georgia-Ordinance Division II part 11 chapter 4, Division IV, Land Development Chapter 14, and Chapter 14 article II amendments. Beyond the code requirements, instrumental dimensions also include tenant mix, shop size and configuration as determined by the existing conditions.

3) The re-structuring of the sites relationship to its surroundings is the third generic idea. North Druid Hills Road is the obvious "front" to the project. However, LaVista Road, with its global connections, is divided creating Toco Hills Road which is re-routed through the site providing a second major urban axis. The Old LaVista Road, mostly flanked by houses and apartments is given a more explicitly residential character. At the same time, Clairmont Road is "drawn into the site" by a re-organization of its junction with North Druid Hills Road. Thus, the site brings together three distinct scales and characters of "front". The "back" of the site, with service access, is organized along the west edge of the site which is least connected to the major routes. Actual service access is underground, taking advantage of the site's contour.

### Site

Space Syntax, as introduced in Chapter 3, is applied to the site in order to uncover potential relationships both internal and external to the site. Three analyses are presented; the existing condition, a "novelty" solution and the proposed design. The "existing" syntax identifies "traffic patterns" as delineated by parking space strip painting on the asphalt surface, as well as curb cuts to LaVista and North Druid Hills Roads. The existing syntax of the site was studied in order to gain an understanding of how the site is currently used and to uncover a "use" potential of the site. The "novelty" syntax considers a traditional town planning as applied to the "tabula rassa" site. The purpose of the novelty syntax exercise was two fold; first to grasp the sheer size of the 35+ acre site and two to "in-fill" the site with some "normative" solution seeking to control architectural aspects of density, accessibility and use. The stated goal of the novelty syntax is for the creation of a medieval town without strict regard for conditions beyond the site edge. The "proposed" syntax is a reflection of the design intentions.

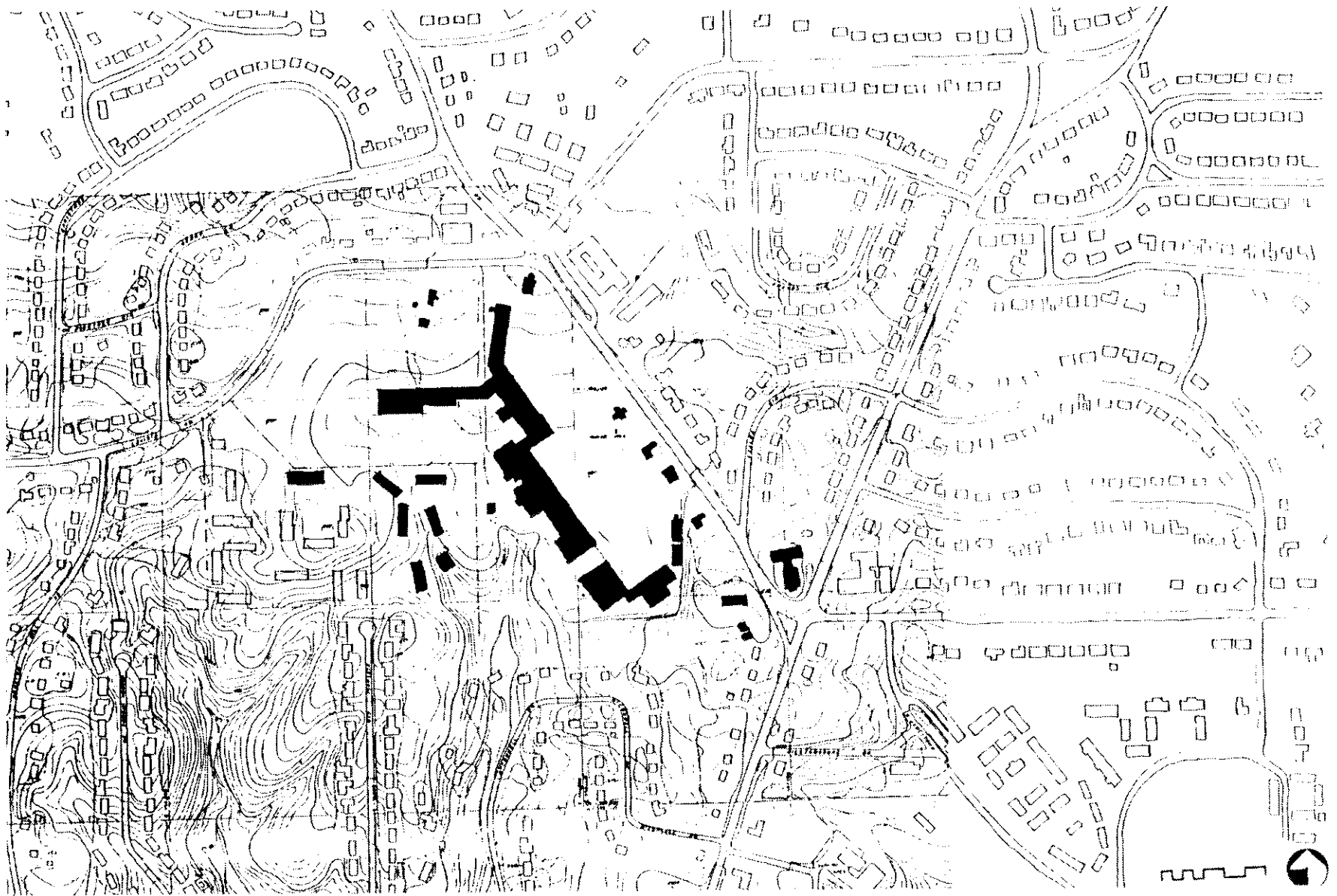


Fig. 5.0 Existing Site Context 1:200 (Indicating Buildings and Roads)





Fig. 5.1 Existing Site-Entry

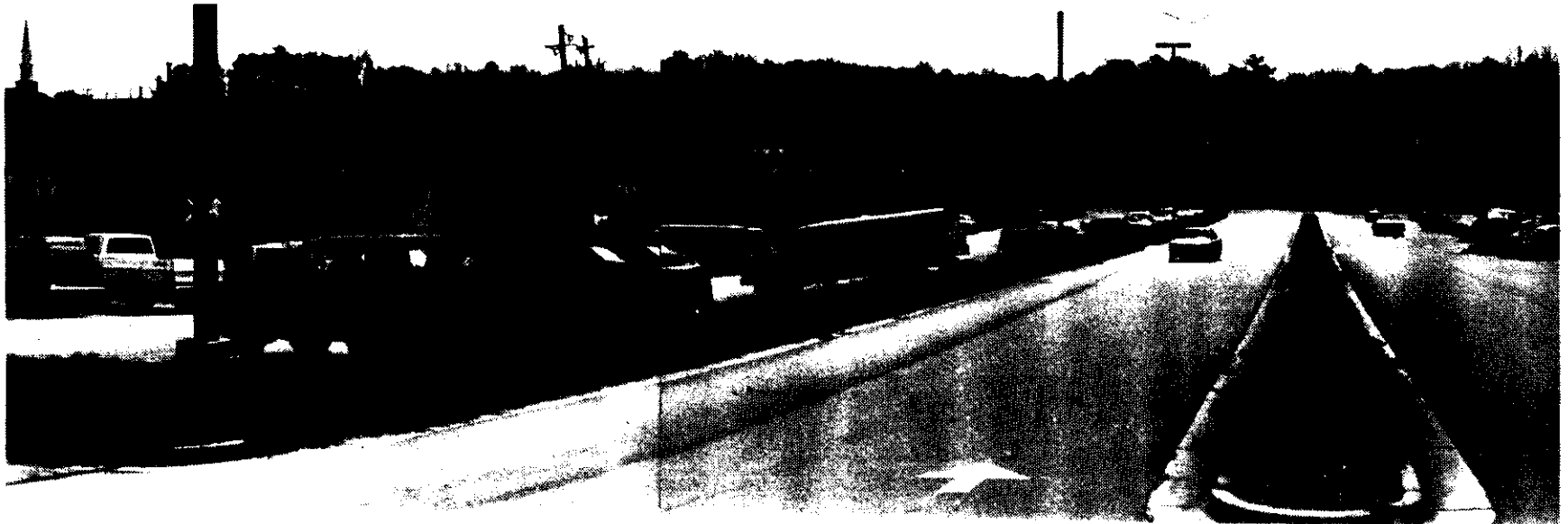


Fig. 5.2 Existing Site-Krogers



Fig. 5.3 Existing Site-Out Parcels

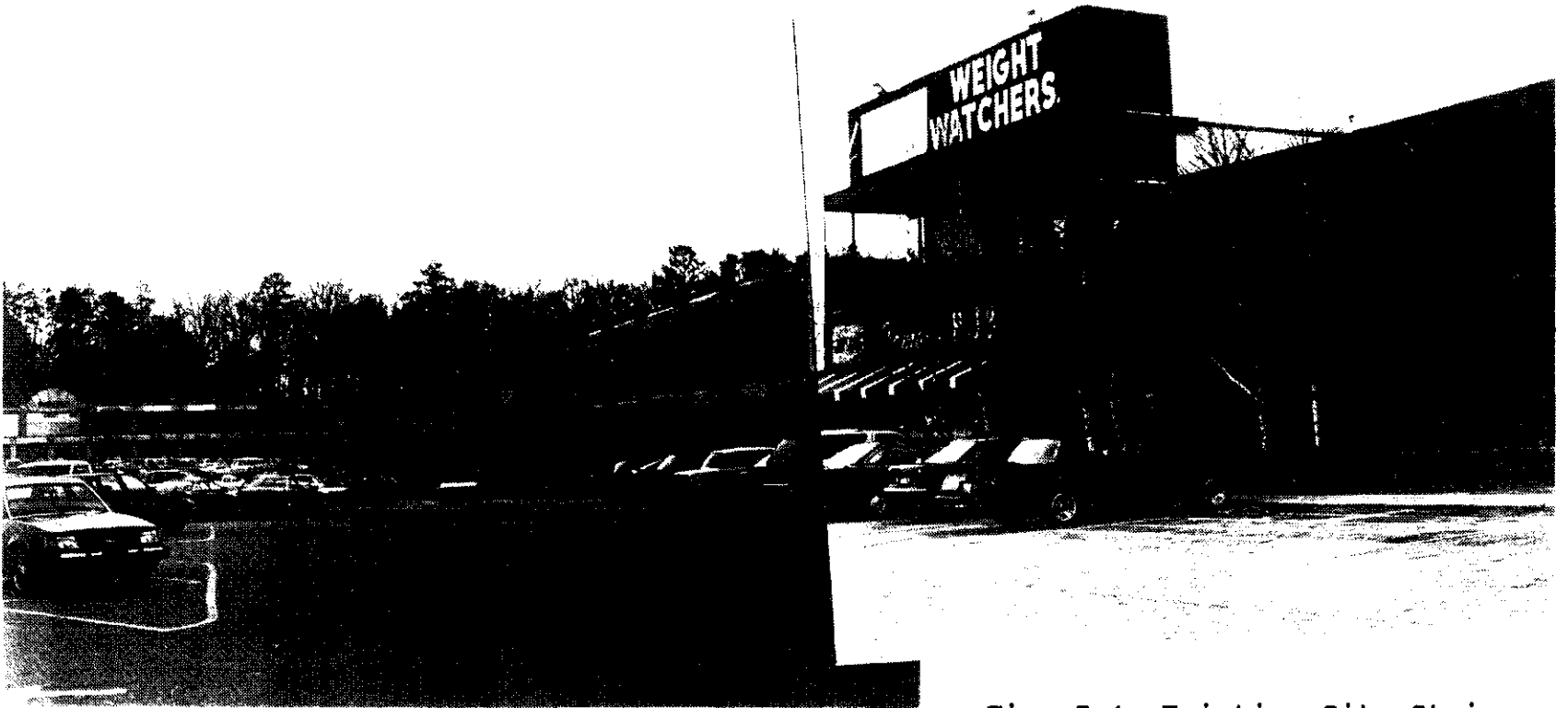


Fig. 5.4 Existing Site-Strip

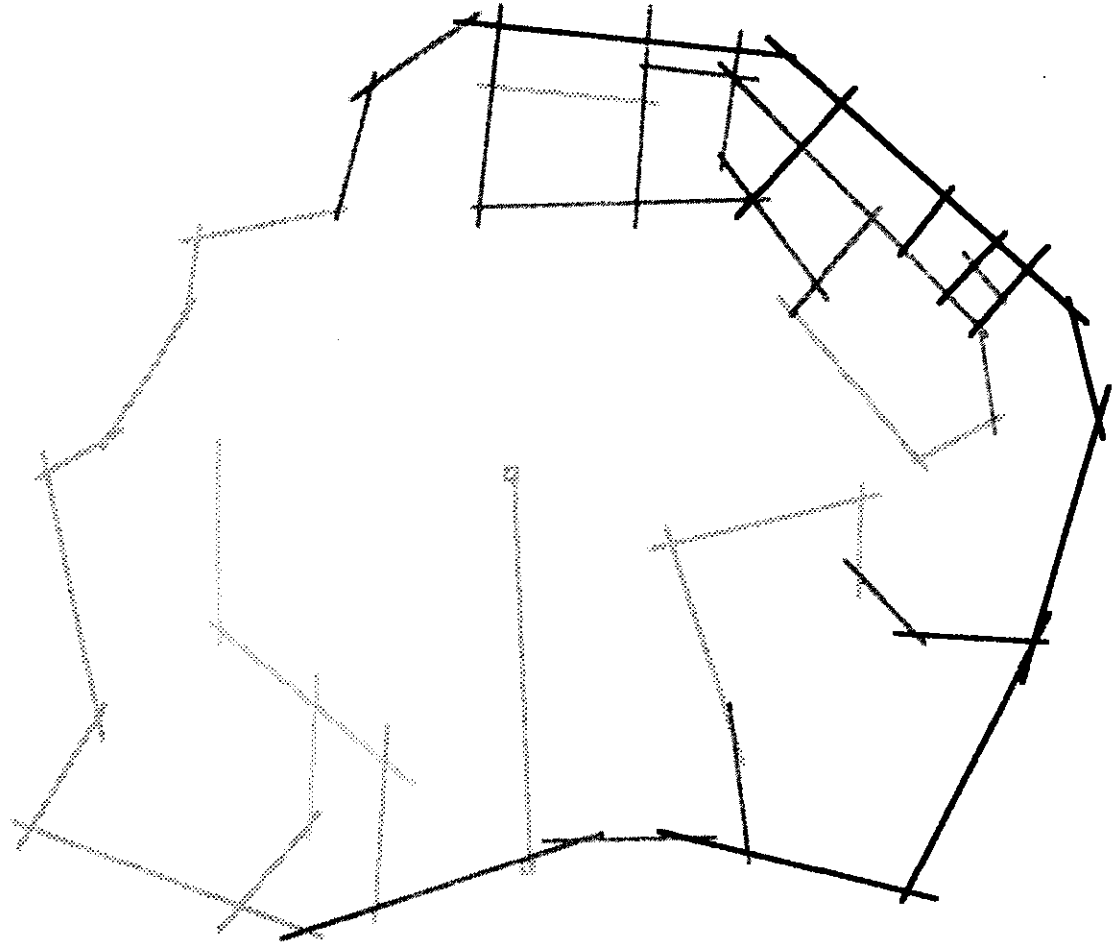


Fig. 5.5 Existing Syntax

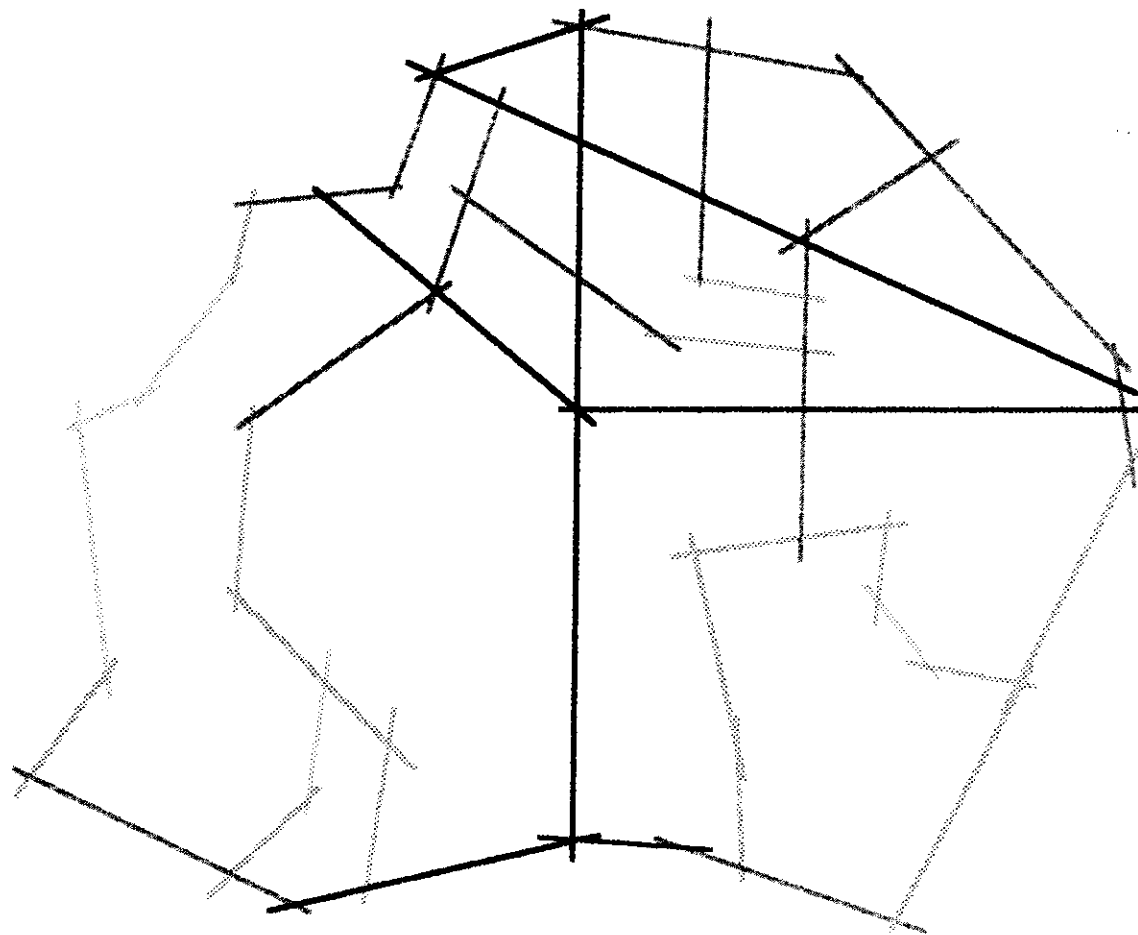


Fig. 5.6 "Novelty" Syntax

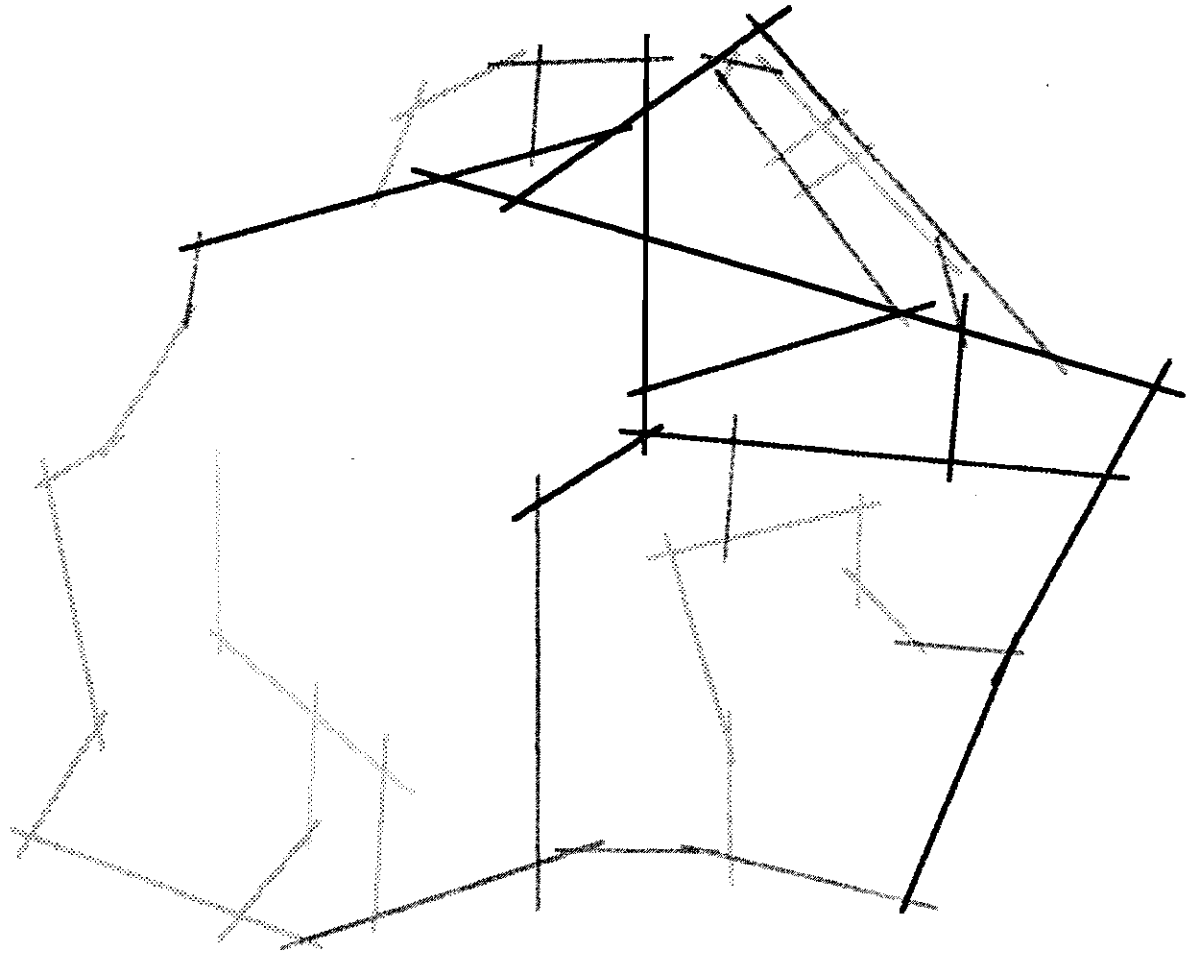


Fig. 5.7 Proposed Syntax

### Program

The program is a basic "item" list indicating a total of 85 tenants. In order to accommodate "change", the program consists of; 1) merchandise oriented businesses offering particular items (objects) for sale where the exchange between consumer and merchant revolves around a tangible good such as "book" or "sweater", and 2) service businesses offer an intangible product such as a hair cut, insurance policy or rental movie. These two business types are considered in terms of generality of specificity. Rankings of same are assigned according to the existence of these businesses in other regions (or lacks thereof). For example, a fast-food establishment (i.e Burger King) would be considered a service oriented business with ranking 1 due to worldwide availability. An establishment that is located solely in the project however receives a rank of 5 due to the specificity of merchandise offered (i.e. Tall Tales Book Shop). A complete tenant list, including programmatic information such as square footage requirements, is presented in Appendix One.

### Intent

The first move on the site creates a "passage" from the north-west to south-east corner of the site, providing a direct line of sight to the church spire. The second

move is the re-organization of the two existing main intersections with North Druid Hills Road, at Clairmont and at LaVista Roads. A conceptual "wall" is constructed parallel to neither LaVista or North Druid Hills Roads to meet the south line of trees at 90°. This conceptual "wall" provides origin for both symbolic and instrumental dimensions of the design. Smaller scale solids and voids result from interactions/relationships with the "wall".

The design may be understood as four primary objectives; 1) to create "front" and "back" on the site, 2) to suggest an interaction between the "intersections" and the shopping center, 3) to direct and orient different views for "outsiders", "guests" and "natives", and 4) to assign and adapt temporal changes in particular site areas providing a contrast between the "forest" and the "woman-made". Architectural elements of Billboard Building, Tensile Structure, and Marked Points all work in conjunction to achieve these objectives.

#### Billboard Building

The conceptual "wall" becomes a "billboard building" which is eroded, permeated and fragmented to initiate the interactive and visual characteristics of the shopping center. References to "billboard" are made through material usage and connection.



### Tensile Structure

The "tensile structures" offer two functions; territory organization and leasable space definition. Territory organization works with the "in-betweens" of "car" and "people" environments. Temporary tenant spaces are accommodated under the tensile structure are related to an existing yearly cycle (e.g. January-auto emission testing, May-houseplants, July-watermelon/produce, October-pumpkins and December-Christmas Trees).

### Point Markers

Point markers also work to organize territory but also provide references to a past once contained on the site as well as a potential future. The marked points are not only "sculptural objects" for indicating place, they also incorporate usable functions such as Federal Express drop boxes or automated post office substations.

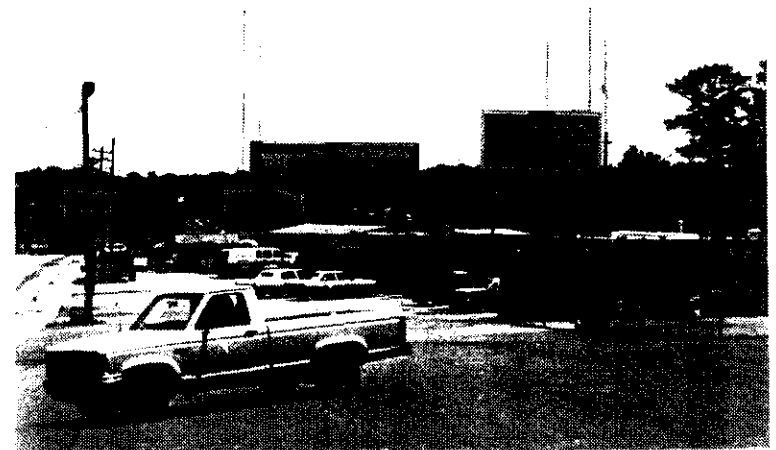
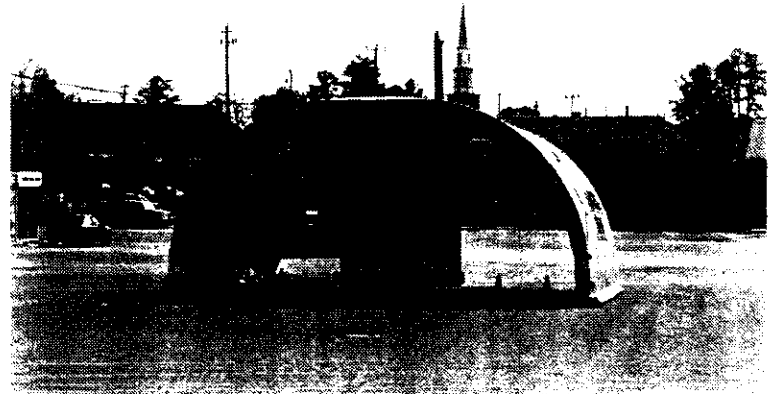
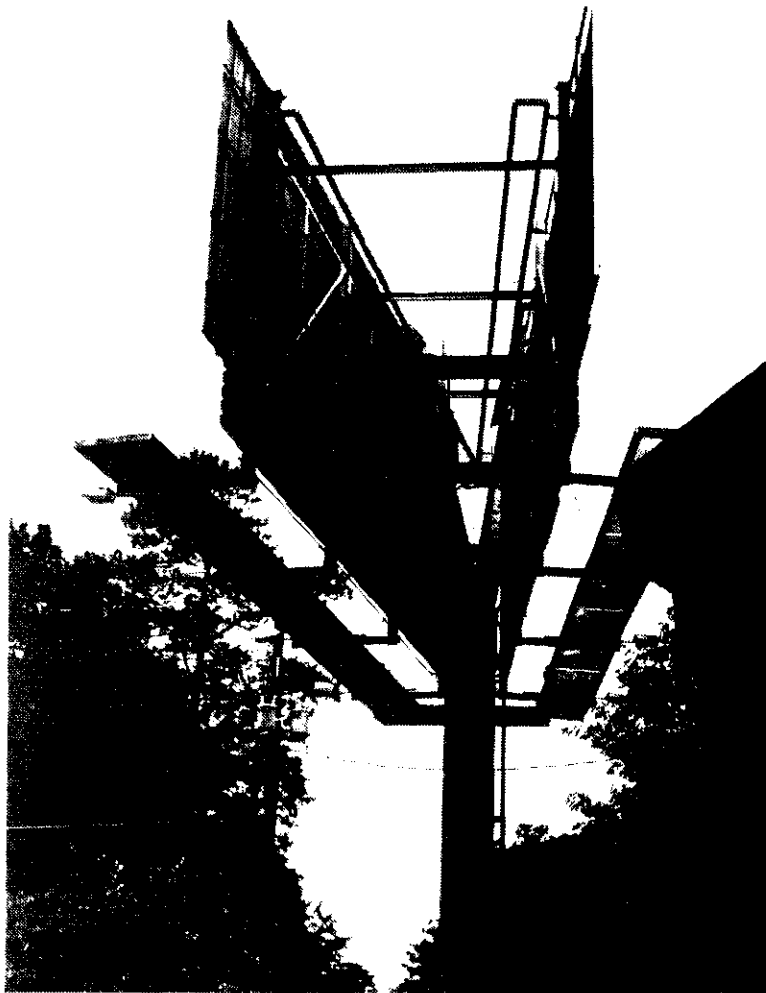


Fig. 5.8 Billboards, Tents & Points

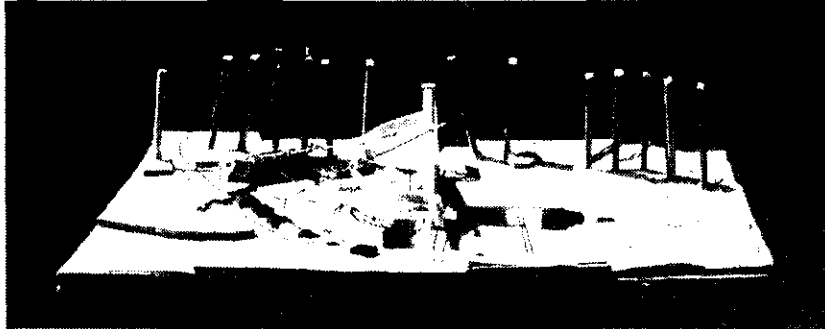
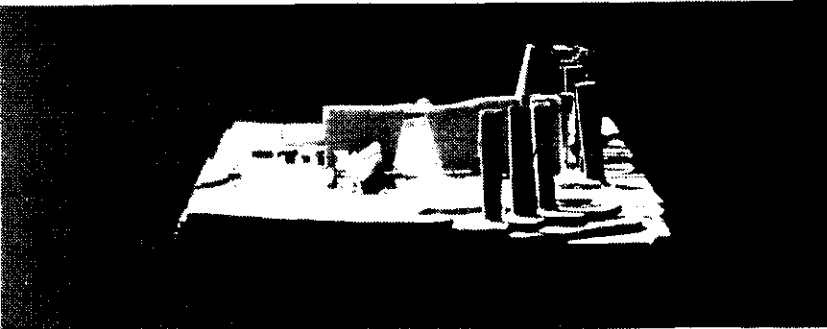
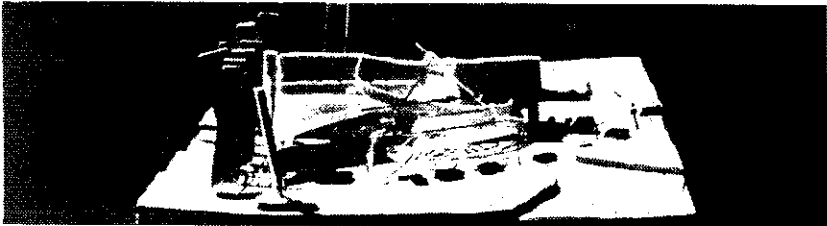
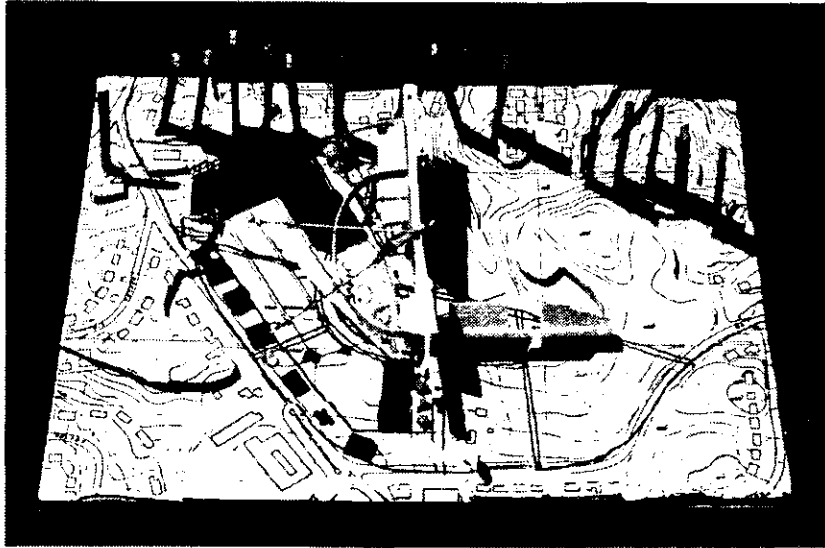


Fig. 5.9 "Ideo-Form" Model

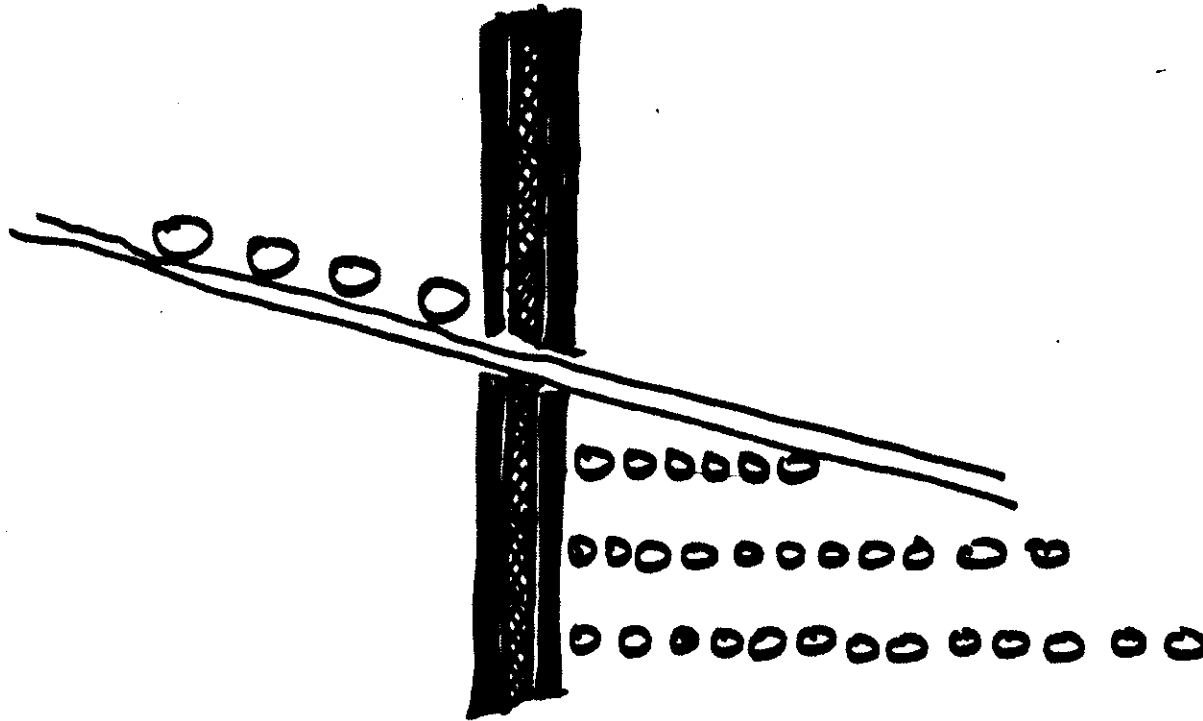


Fig. 5.10 Conceptual Diagram-Solid/Void of Billboard/Road

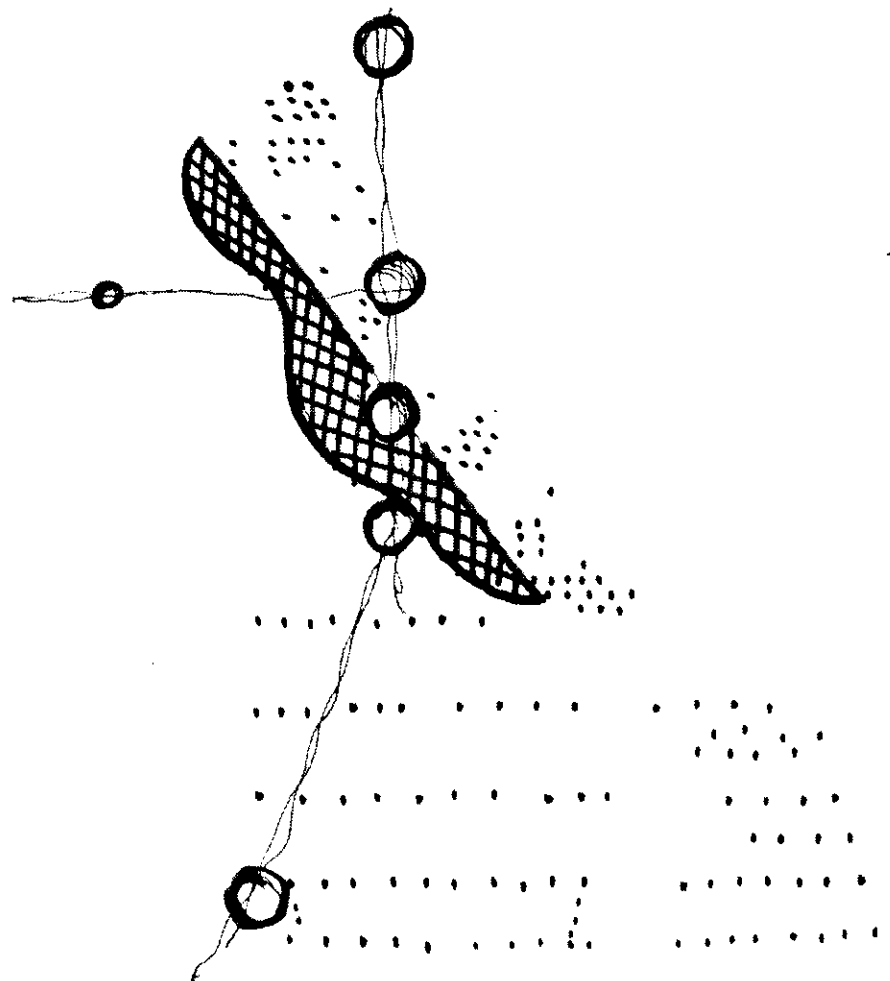


Fig. 5.11 Conceptual Diagram-Tensile Structure/Marked Points

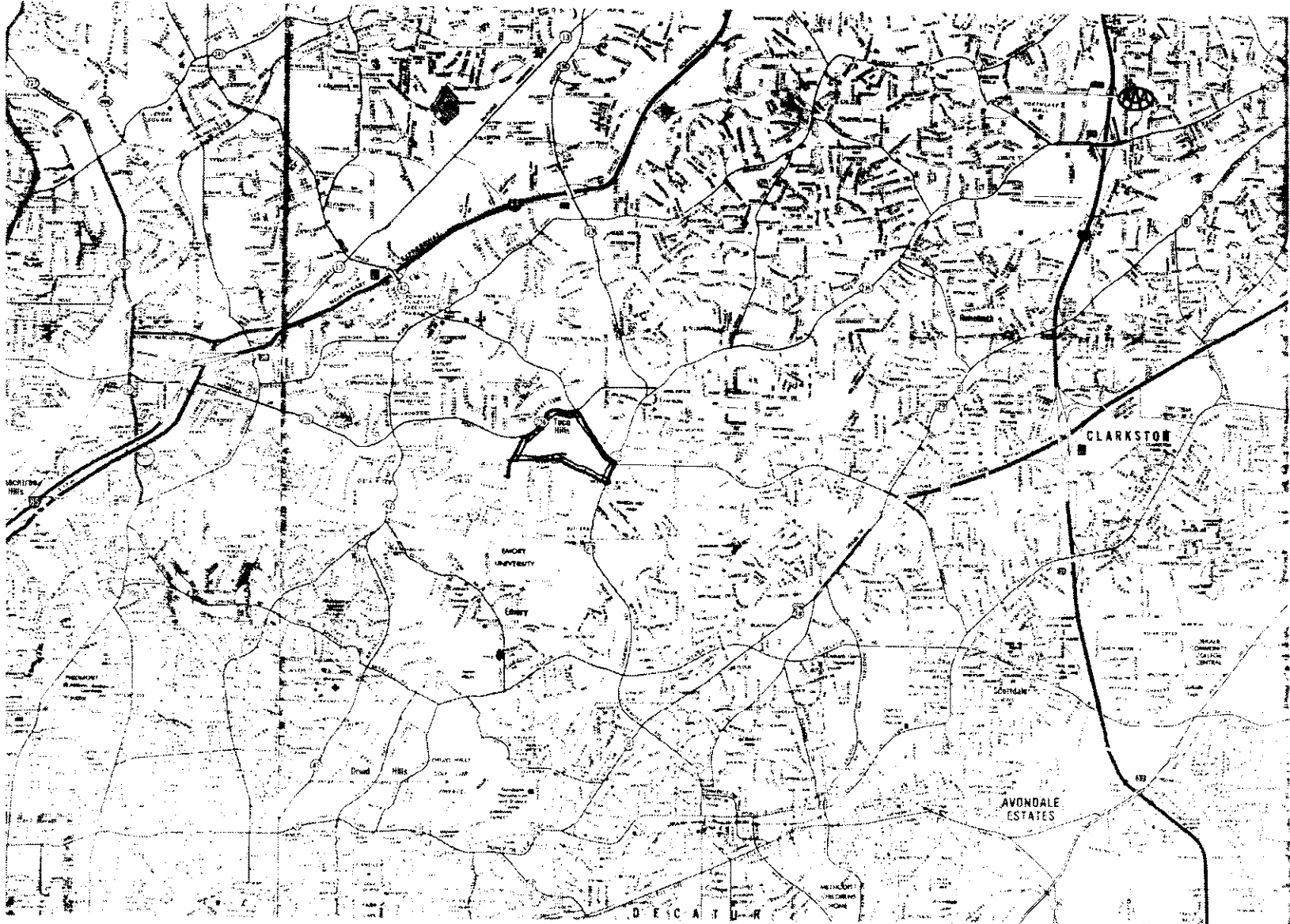


Fig. 5.12 Location Map

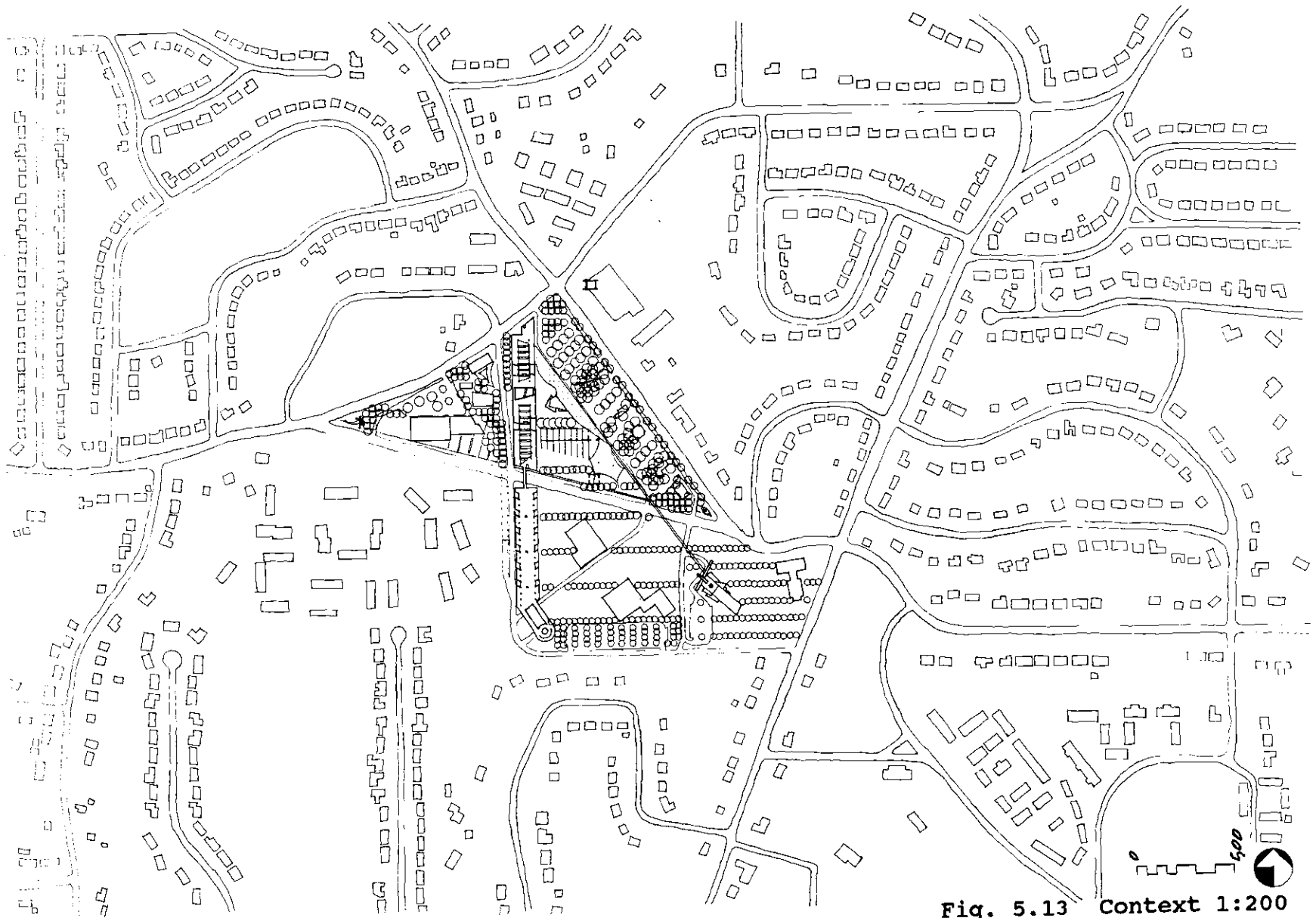


Fig. 5.13 Context 1:200

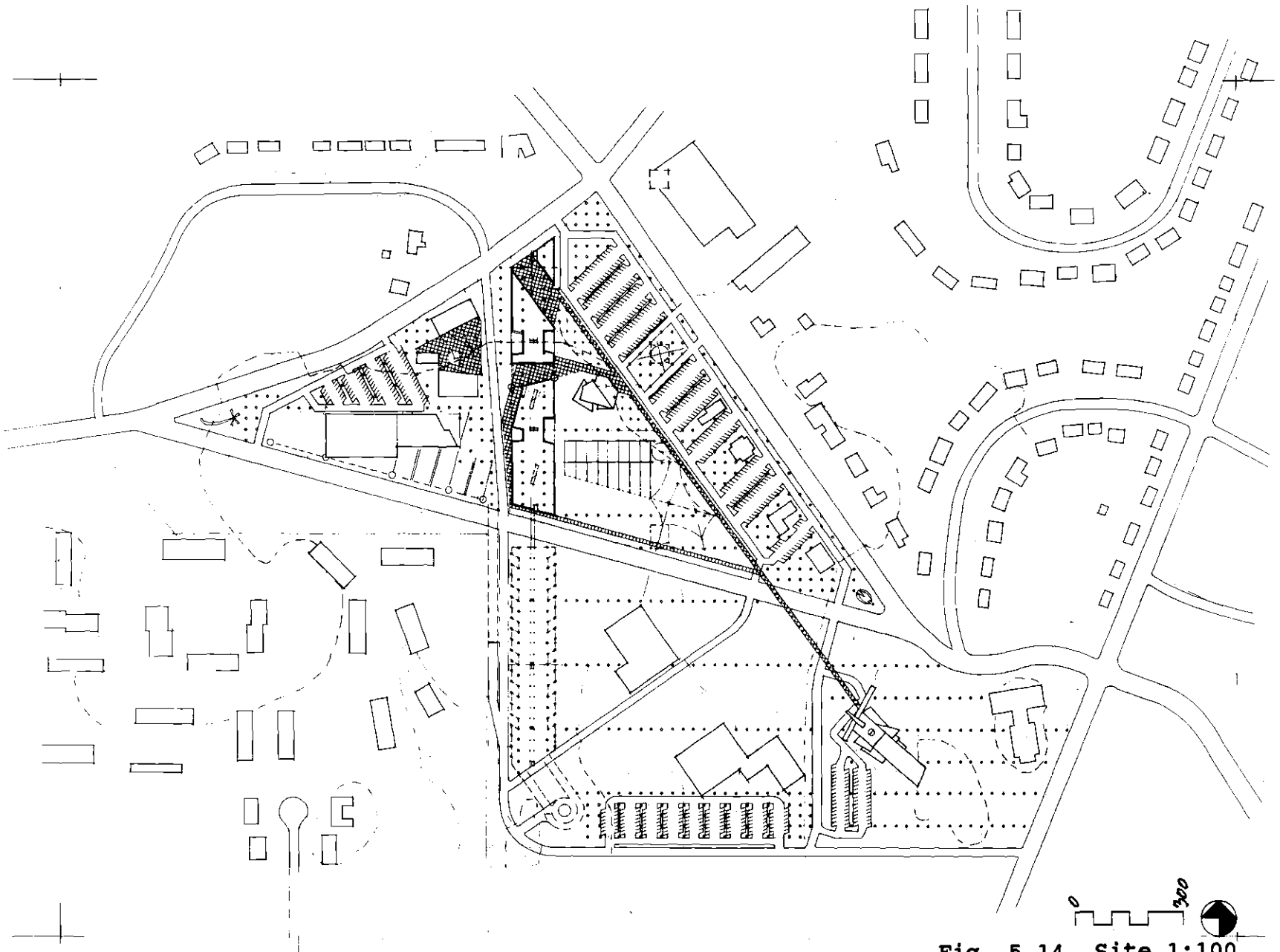


Fig. 5.14 Site 1:100



### Five Concepts

The aim of this section is to concisely present the design with emphasis to the key concepts. The project will be presented according to "zones". These are not merely territorial zones, but rather areas of the project which have been designed according to distinct intentions including implications of specific architectural devices. In other words, this discussion is about the relationship between functional zones and architectural principles.

#### 1) Billboard Shopping Building & Cross Route:

LaVista Road is re-configured into Old LaVista Road and a new road named Toco Hills Road which extends from Old LaVista Road to cut through the site and provide the main circulation spine. A long billboard building, about halfway along this route provides the basic architectural "datum" for the project and something of a "horizon line" oriented north/south and roughly approximates an "arrowhead". The southern half of this building serves as a parking deck, while the northern half accommodates a variety of individual shops on six levels. The envelope of the northern portion contains a mechanism for the display of merchandise and shop signs, is conceptually independent from the bearing structure of the building. The defined enclosure is not a mere extrusion based on the structural system, it is however an attempt at articulating the

"surface layers" of the shopping billboard in ways which are similar to the articulation of the parking structure.

The floor plates along the building are cut at intervals corresponding to vertical circulation, in such a way as to also reveal horizontal movement occurring along clearly defined zones. Thus, the building has two layers of elevation, corresponding to static information such as signs and merchandise and consumer movement respectively. The cuts occur as regular intervals of 6 parking spaces in the deck porting. In the shopping portion however, the cuts are at irregular intervals allowing for different configuration and sizes of shops.

The relation of the billboard to the approach path seeks to simply express the dialectic between direct accessibility and visual information which is essential to consumption. At the same time, it seeks to provide the site with an underlying syntactic structure.

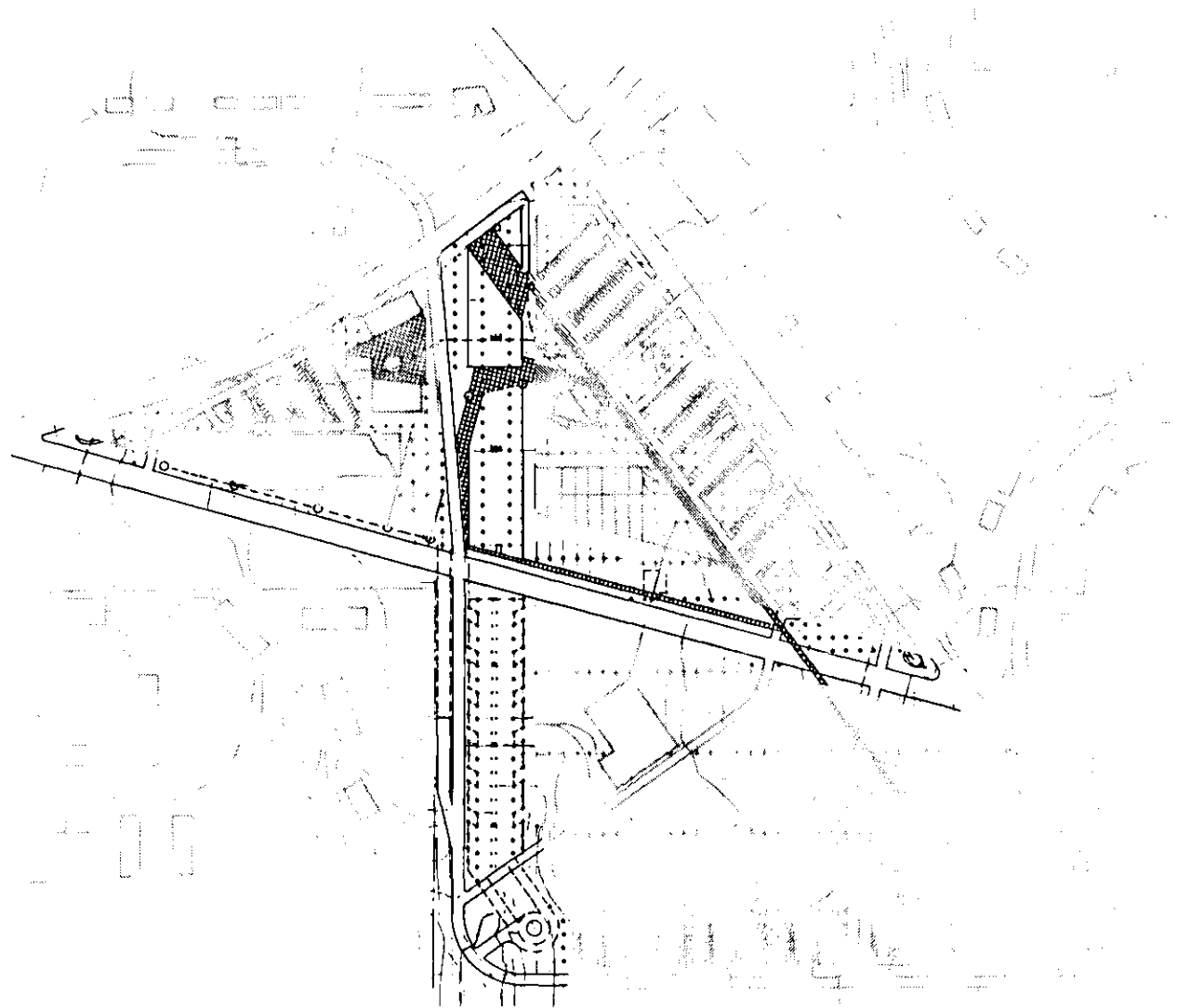


Fig. 5.15 Concept-Billboard Shopping & Cross Route

## 2) Concept-Entry Frame as "Car Check"

North Druid Hills Road is the natural location for surface parking. The intent is to create a zone for "checking the cars" (just as one checks a hat or coat upon entry to a restaurant) prior to moving into the site as a pedestrian, unencumbered by one's car. The structure of this zone is arrived at by reconciling three dimensional and geometric disciplines of a) the "structural frame" of the billboard building extends over the site and is manifested in "points" marked by either deciduous (i.e. Dogwood) or coniferous (i.e. Slash Pines) trees, in order to "design in" temporal changes, b) maintaining present locations of existing out-buildings, and c) dimensional pragmatics of parking lots (i.e. travel lanes, parking stall widths, turning radius, etc.).

The zone, with its "tree rows" and its animation from moving cars, provides a foreground of visual depth against the background of the billboard building.

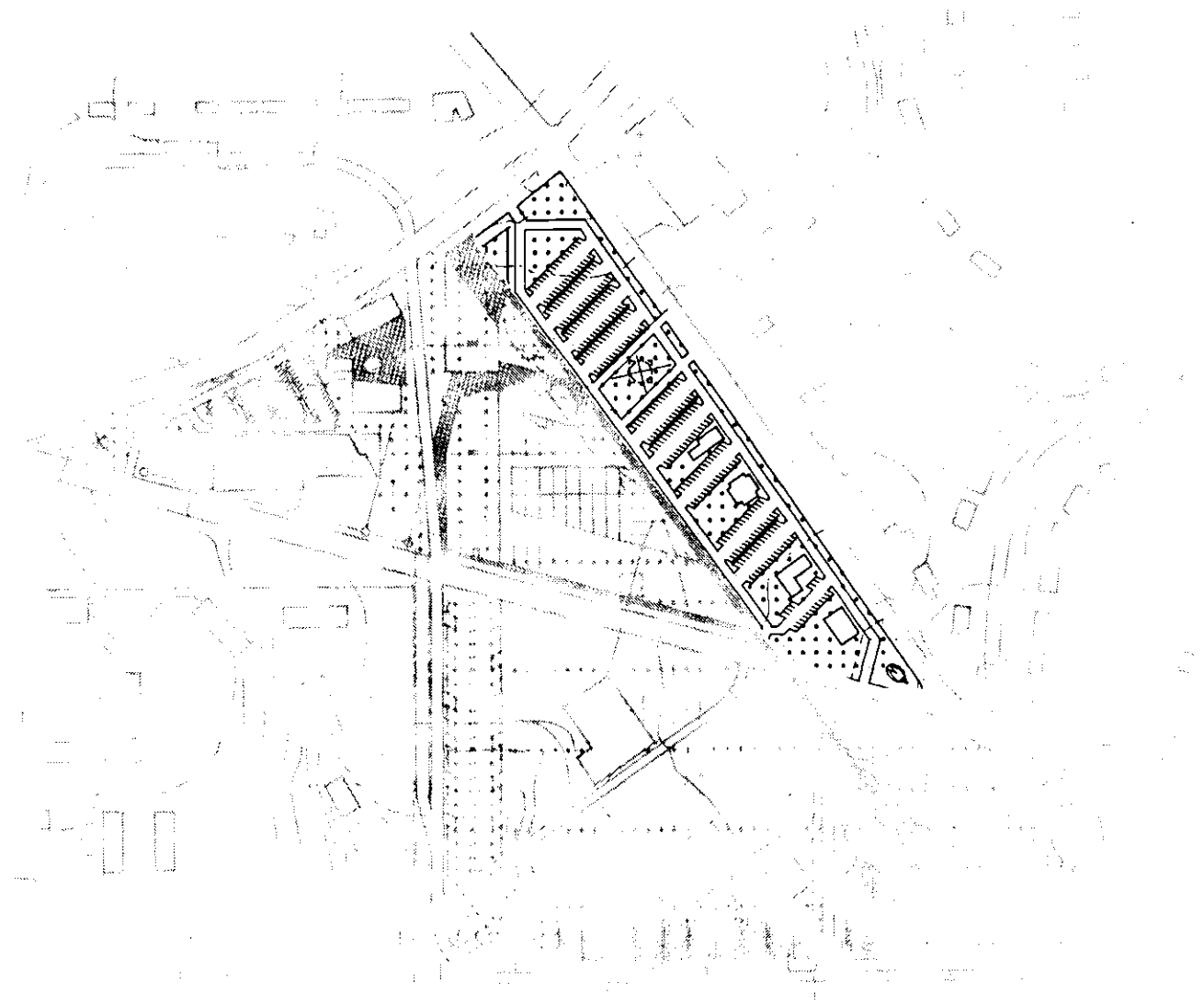


Fig. 5.16 Entry Frame as "Car Check"

### 3) Concept-Roof over Market

Between the parking zone and the shopping billboard, a zone exists for the irregular, changing and smaller scale market activities which even today take place at the front of the site. This zone is seen as more flexible and more "messy" than the shopping billboard. This tensile structure operates in opposition to the billboard building and parallels the parking lot (realm of the car) which undulates with a rhythm similar to that of the spatial canopy provided by the "tree frame" over the parking lot. The tent itself provides for commerce of a temporary nature-those selling plants, produce, tie-dye and velvet Elvis painting vendors. The tensile structure is anchored at the north end "underneath" the billboard and at the south end by a twin peaked volume under which social events such as concerts may occur.

The space between the billboard building and the tensile structure is considered an "contained exterior". Located in this space is an artists cooperative, a gallery and small "cells" for general tenant use. Structural elements resembling "quonset hut" roof over the cells and provide a mechanical means of "covering" the cell's "front yard" with an operable shade cloth system contained in the structural members (each operable independent of its neighbor). The intent of the "adaptable front porch" is to accommodate a temporary tenant expansion due to an event such as a sidewalk sale or other merchandising strategy.

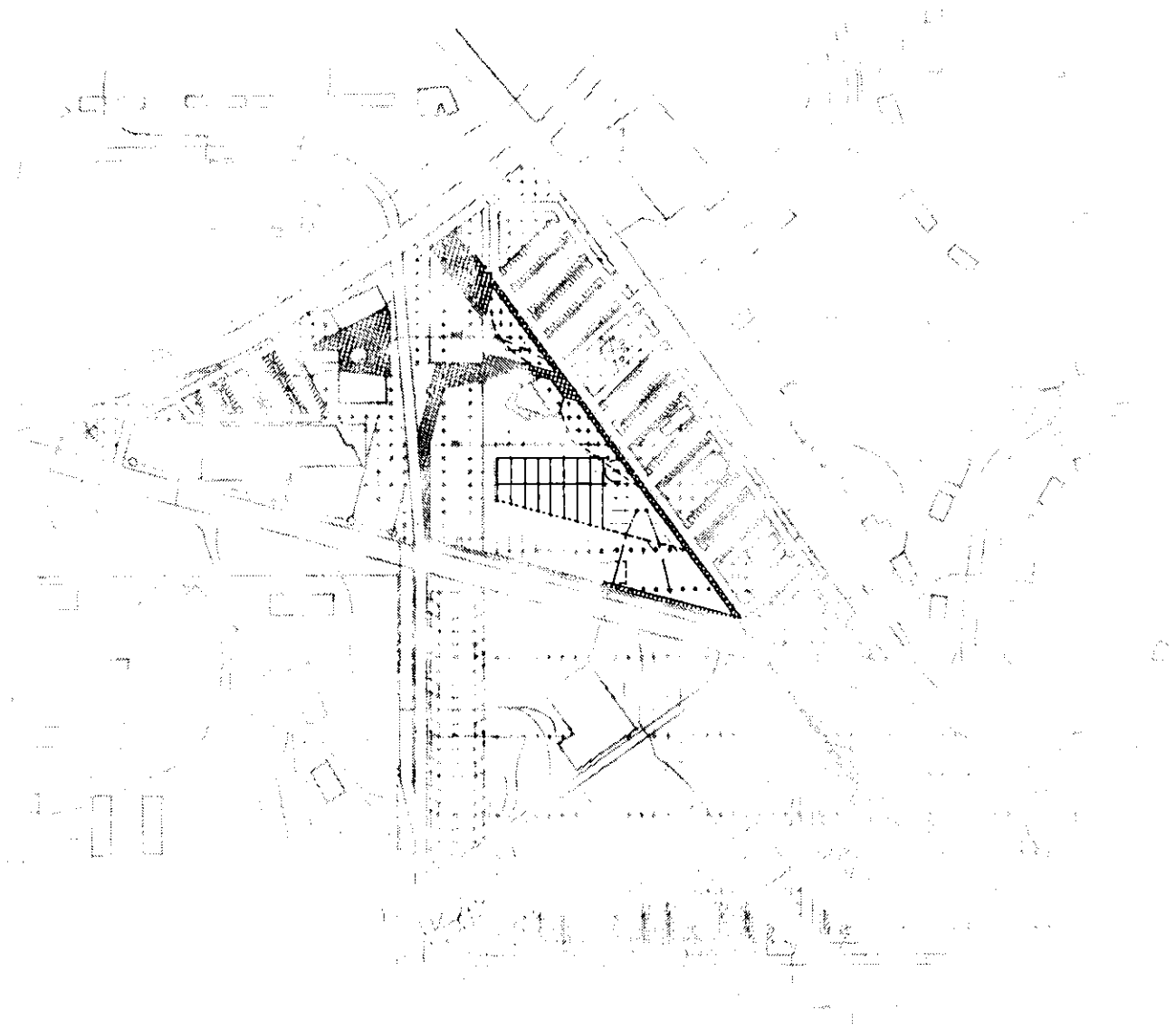


Fig. 5.17 Concept-Roof over Market

#### 4) Concept-Corner GreenGrocer

The existing Kroger Grocer building is retained on the site. The edges of this conceptual zone are delineated by LaVista, Toco Hills and Service/Access Roads on the northwest, south and east edges respectively. Because the Kroger building is presently a "strip" building, surrounded by the usual "asphalt sea", the objective is to create a "false strip" on the new Toco Hills Road. This "false strip" is only as thick as its structure and is used to define a "plaza" outside of the Krogers to be used for charitable event sales (i.e. Girl Scout cookies, Eggleston Hospital weenie roasts, etc.). The buildings which define the "textured plaza" adjacent to the parking lot, but isolated from the Kroger's plaza is configured to offer a variety of views (isovists) to passing cars on both LaVista and the access roads.



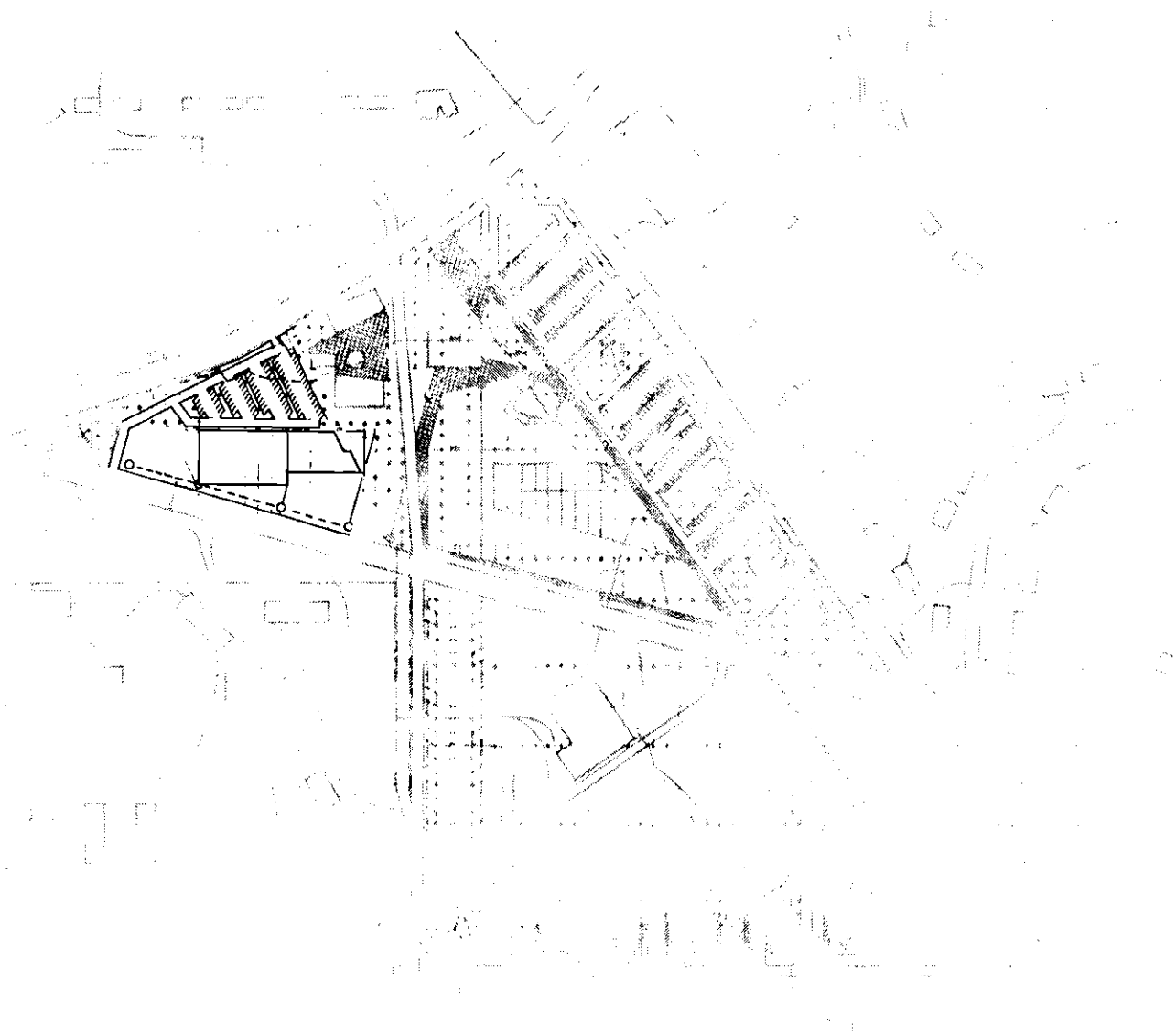


Fig. 5.18 Concept-Corner GreenGrocer

### 5) Sunday in the Park

All the architectural moves described so far essentially operate on the upper side of Toco Hills Road. Only the parking portion of the billboard building crosses to the other side. Toco Hills Road is therefore not only a link but also a boundary. At the two ends of Toco Hills Road, two sculptures seek to "anchor" the road. The sculptures seek to offer an identification of "entry" to the site, while also "imagining" that they are the points, when connected, describe Toco Hills Road itself. It is also intended that the sculptures at Toco Hills/North Druid Hills Roads intersection would be a visible "icon" of the site able to be seen from Clairmont between the library and the church. It may also provide a "temporary goal" or landmark for travelers heading towards I-85 on North Druid Hills or Clairmont Roads.

The southeastern quadrant of the site responds to both the physical form of billboard building as well as its inherent implications for social (read "civic") use. Although it is conceptually presented as the same zone, it may truly be two different zones. One zone may be area which contains the existing church and the new library which the other zone may be the area between the library and the parking deck portion of the billboard building.

The re-configuration of the junction of North Druid Hills and Clairmont Roads soles

problems of circulation and more importantly allows the site to "front" Clairmont Road. However, there is an additional critical consideration. The church which is presently visible from the site but spatially "cut off" now becomes a part of it. If the existing Kroger acts like the greengrocer at the back corner, the Church acts like a formal "front" corner. The library is placed next to it in order to define a view towards the billboard but also to make a "civic" court between the two. This court corresponds to the "bending" of North Druid Hills, which unavoidably slows traffic before the more straight views become available.

The area containing an existing church and a new library is imagined as a slightly more defined and controlled space delineated by a denser "forest" of trees placed on the marked structural grid of the billboard building. Between the library and the billboard, a number of existing building fragments remain to accommodate leisure activities such as roller rink, movie theater, etc. The created "openness" between them is to offer a visual connection between the site entry at Toco Hills/North Druid Hills Roads and the ramp/bridge system of the parking deck. Territorial organization once again refers to the structure of the billboard, with specific emphasis on the vertical circulation cores of the parking portion. Tree "rows" alternate between completely deciduous (Dogwood) and coniferous (Slash Pines). Their purpose here is to provide

"layers" defined by lines through which cars pass when going to the parking portion of the billboard. Together with the church and library, this area defines a "park zone".

Upon comparing this conceptual zone to other zones of the project, it appears to be far more "open" in terms of a density presented by architectural elements. It is intended that this "openness" would provide a needed "release" for the intensity of the remainder of the project. Further, it is intuited that a "grassy field" located in conjunction to an environment of consumption would enhance the interstitial environment experience.

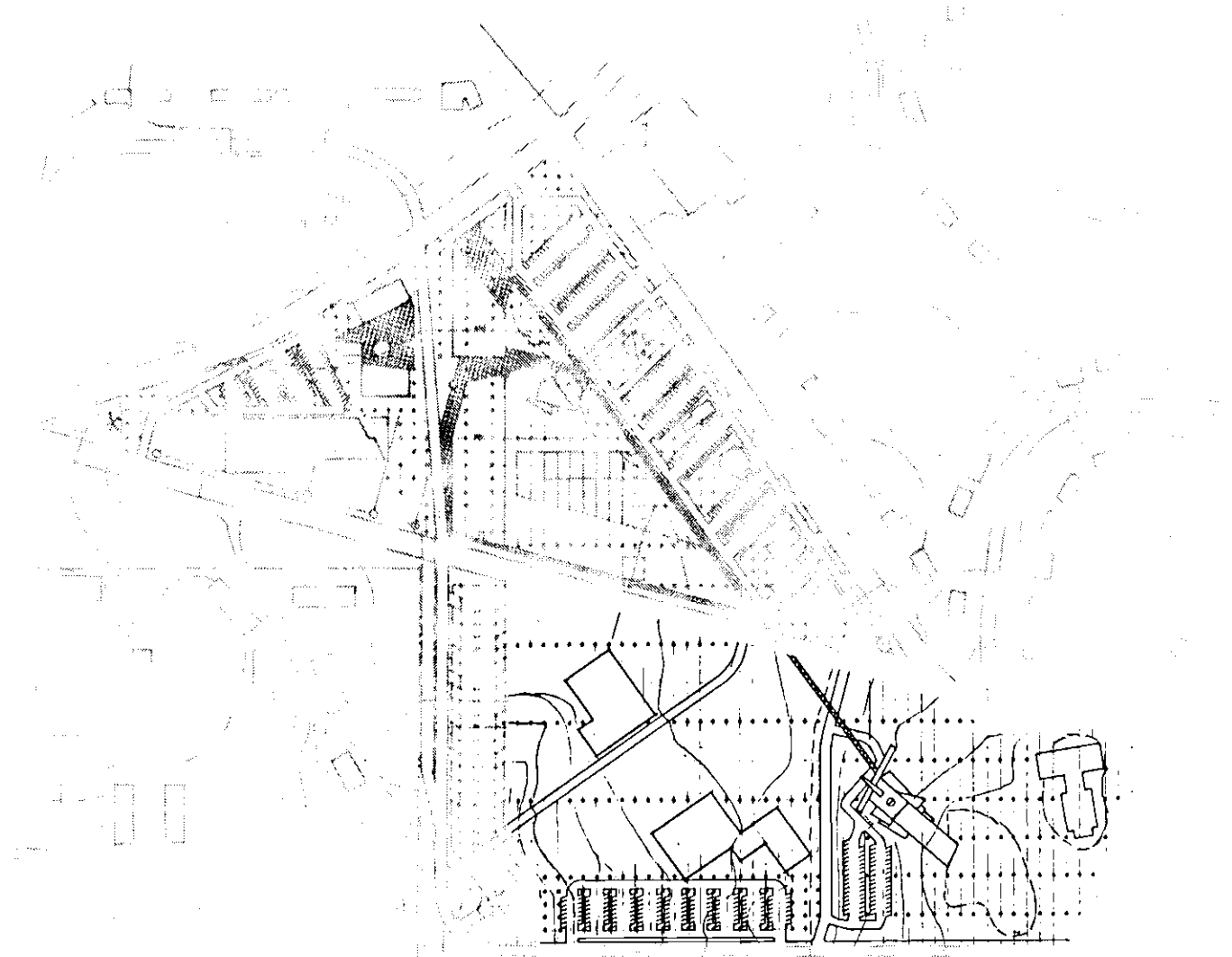


Fig. 5.19 Concept-Sunday in the Park

Project

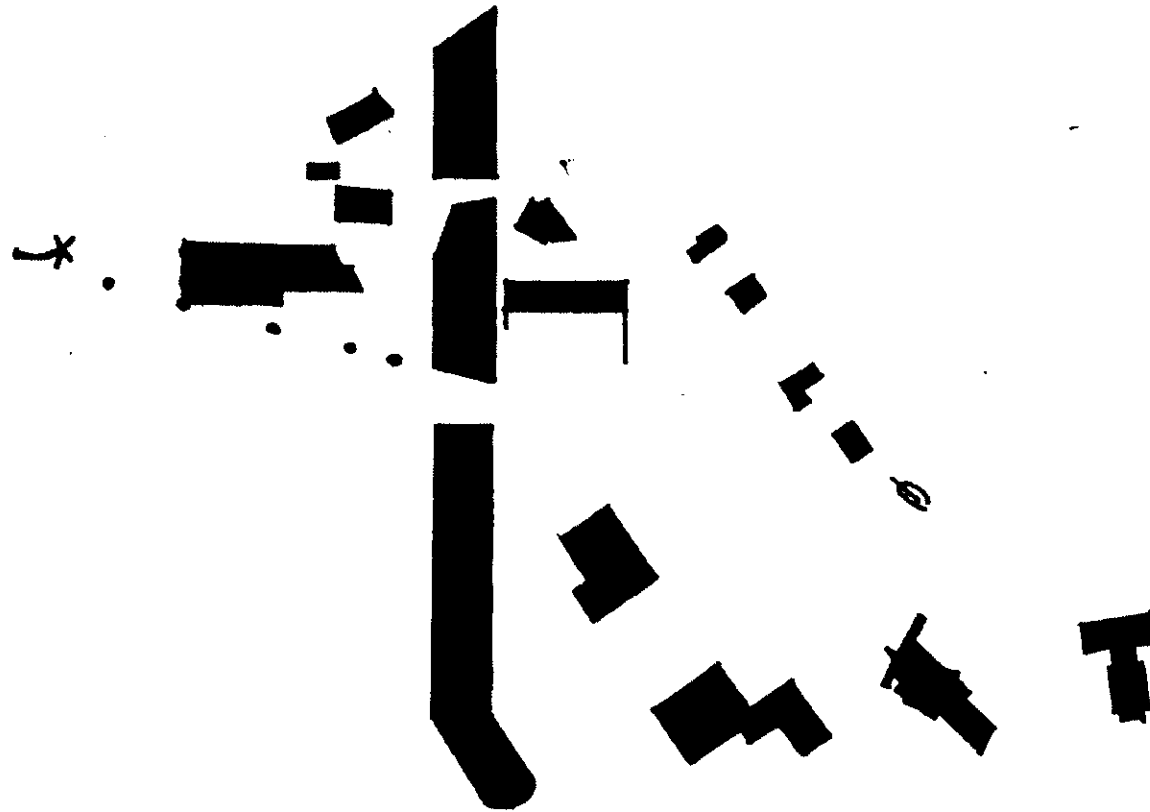


Fig. 5.20a Structure Figure

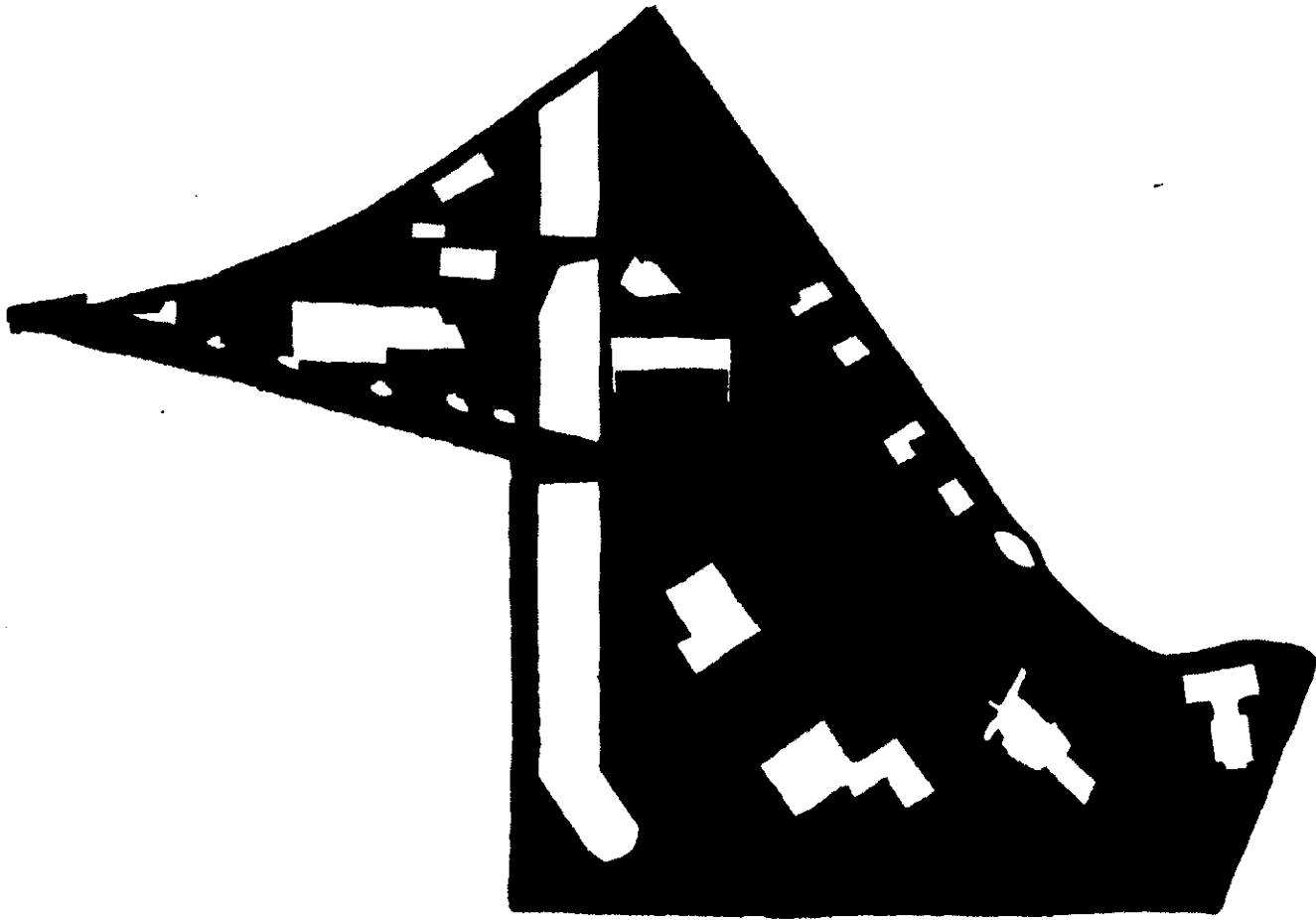


Fig. 5.20b Structure Ground



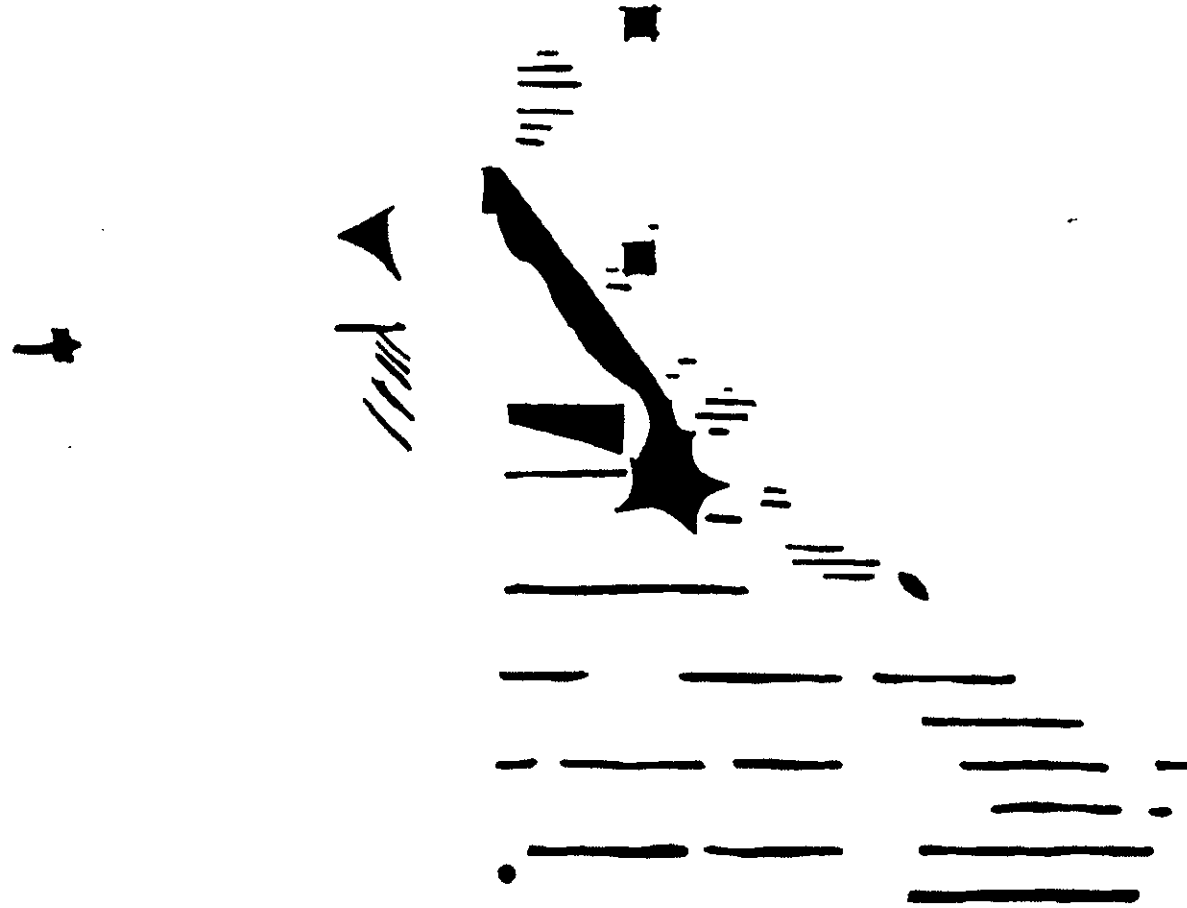


Fig. 5.21a Tents & Marked Points Figure

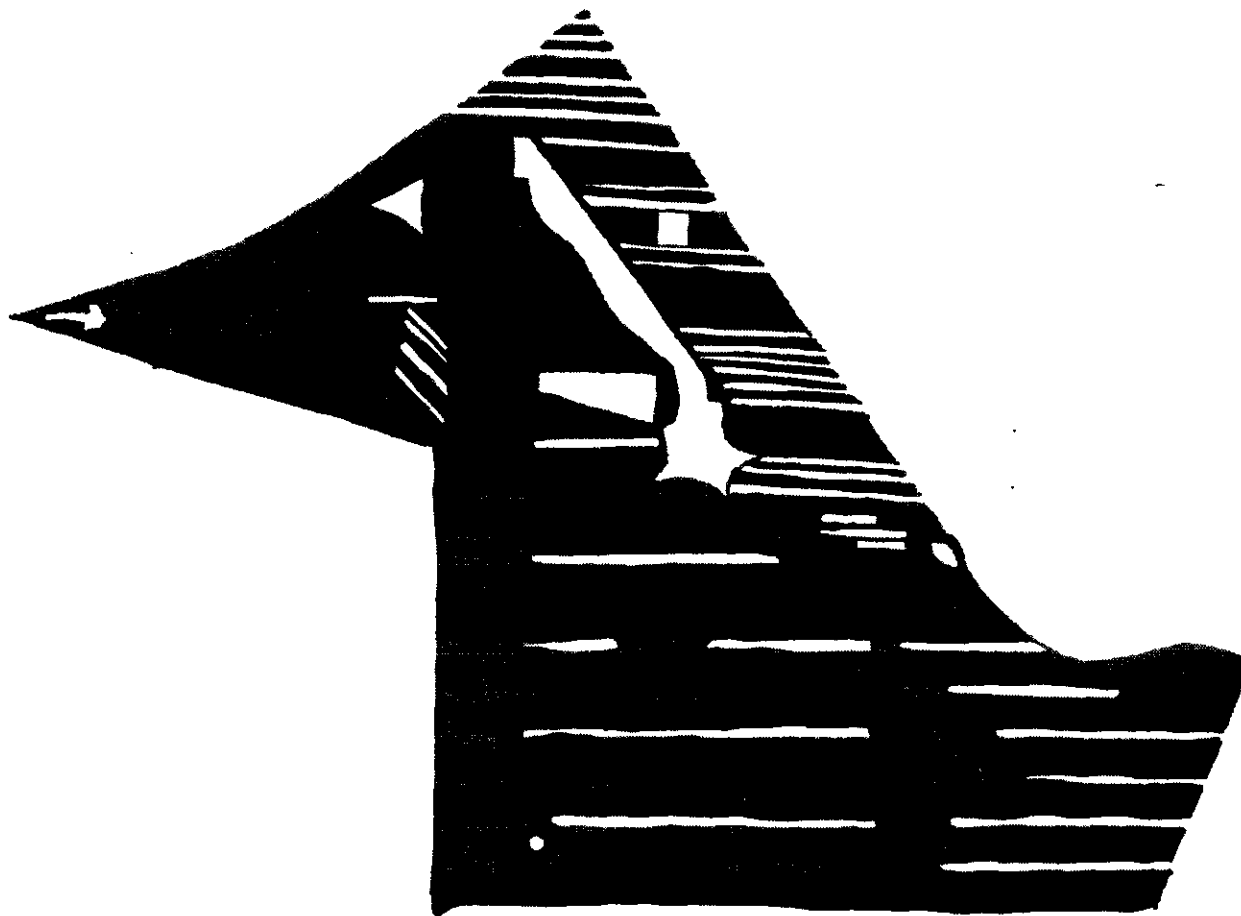


Fig. 5.21b Tents & Marked Points Ground

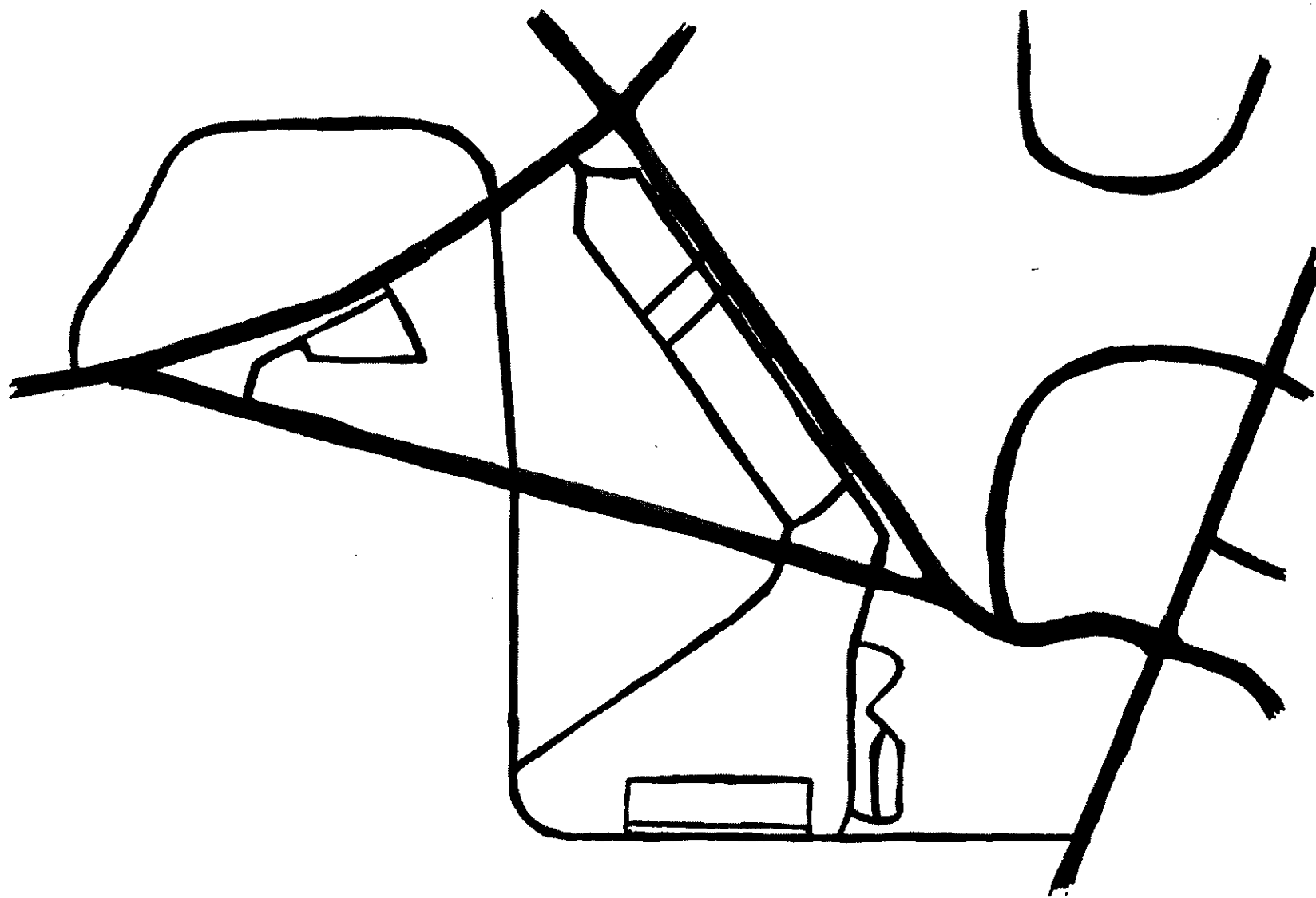


Fig. 5.22a Vehicular Passage Figure

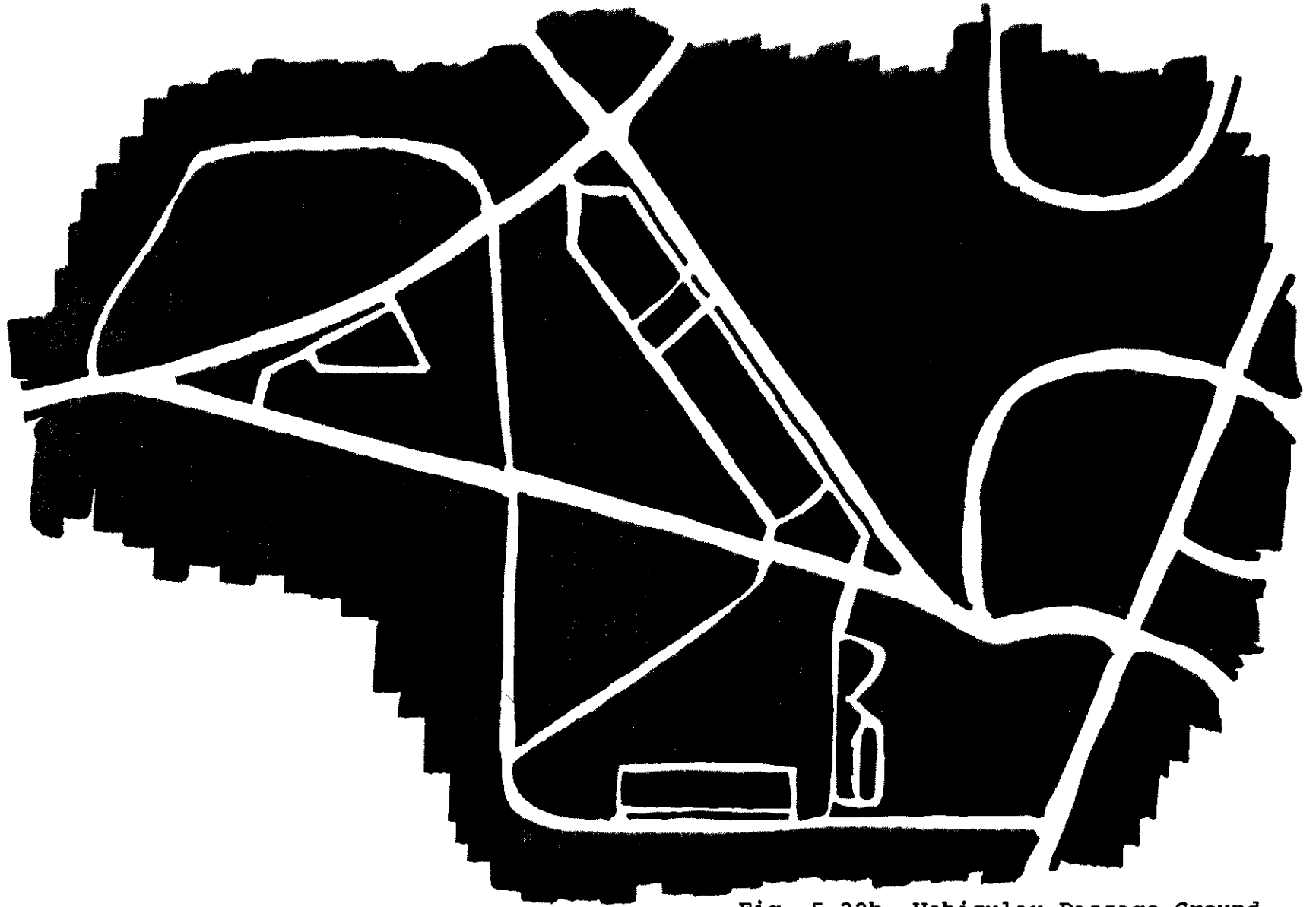


Fig. 5.22b Vehicular Passage Ground

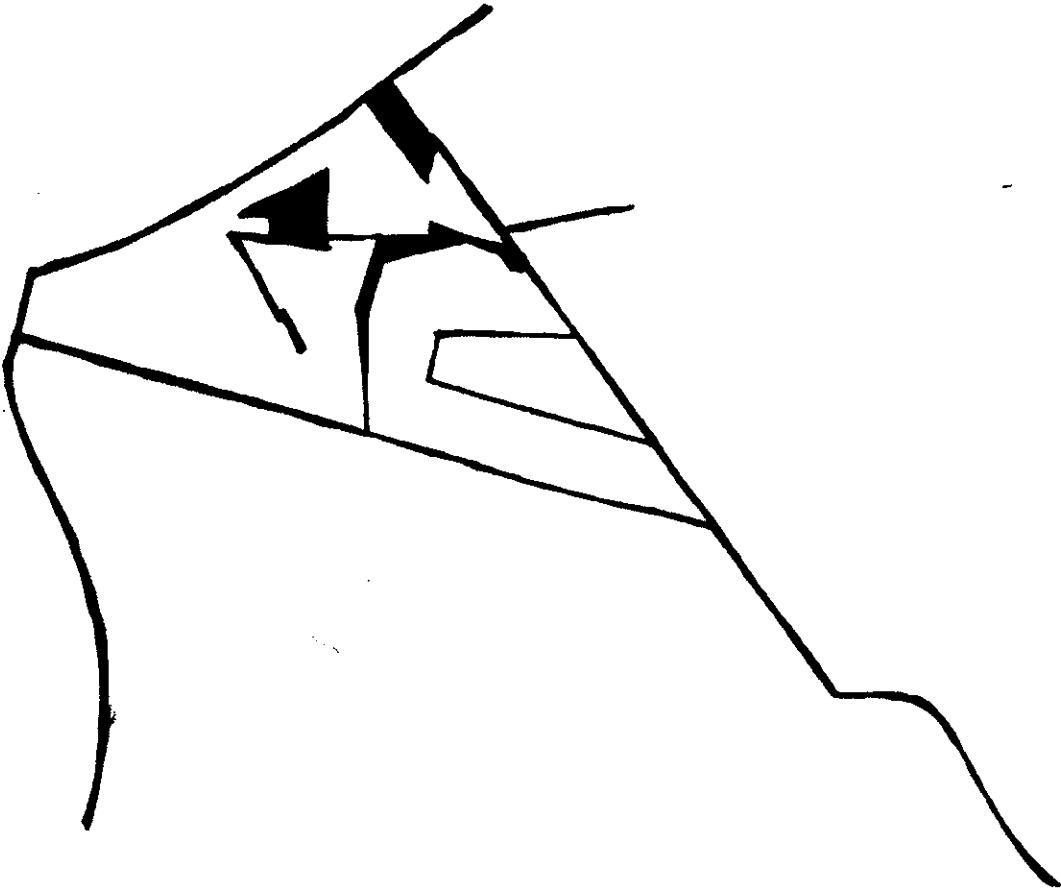


Fig. 5.23a Pedestrian Path Figure



Fig. 5.23b Pedestrian Path Ground

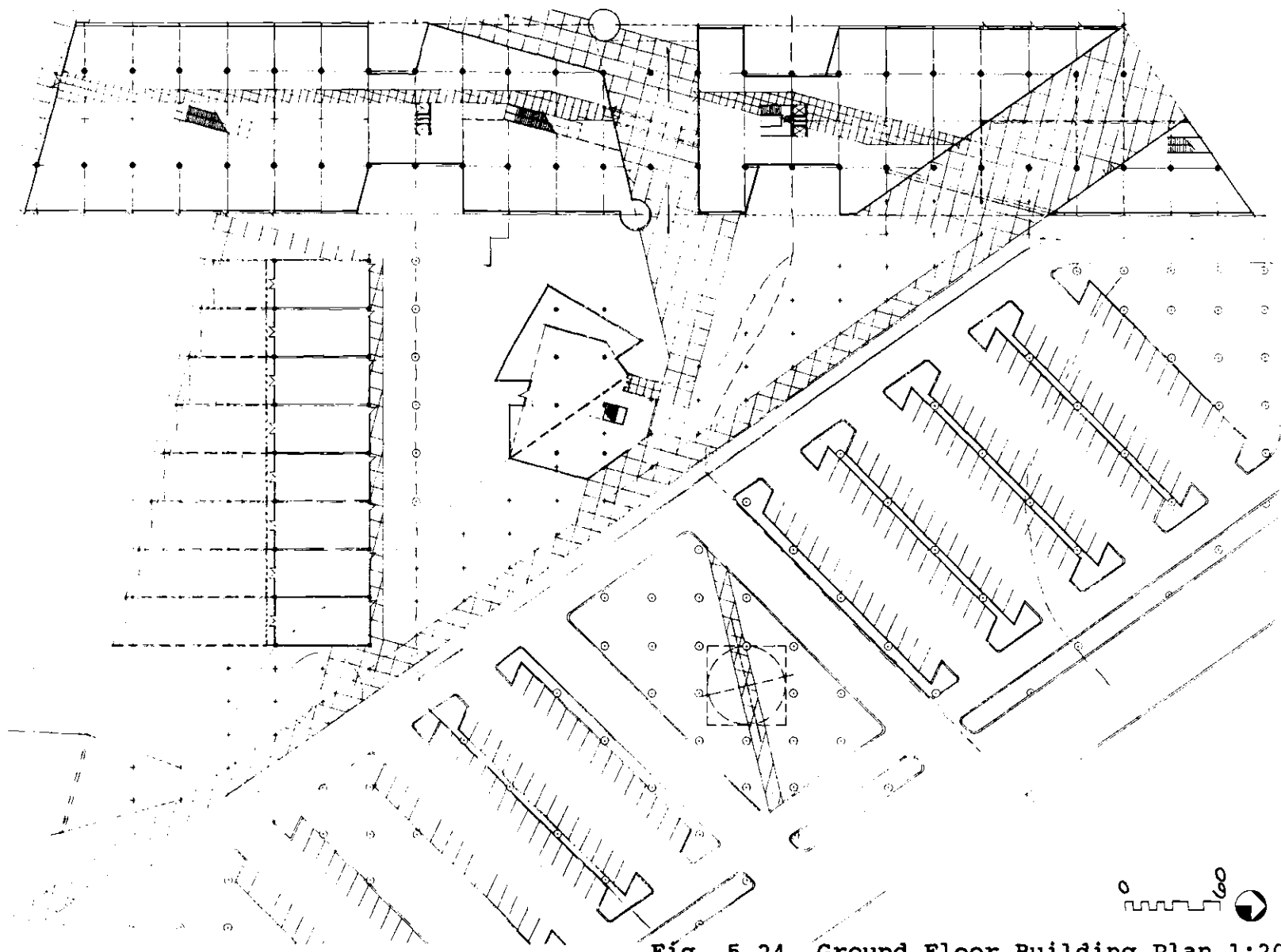


Fig. 5.24 Ground Floor Building Plan 1:20

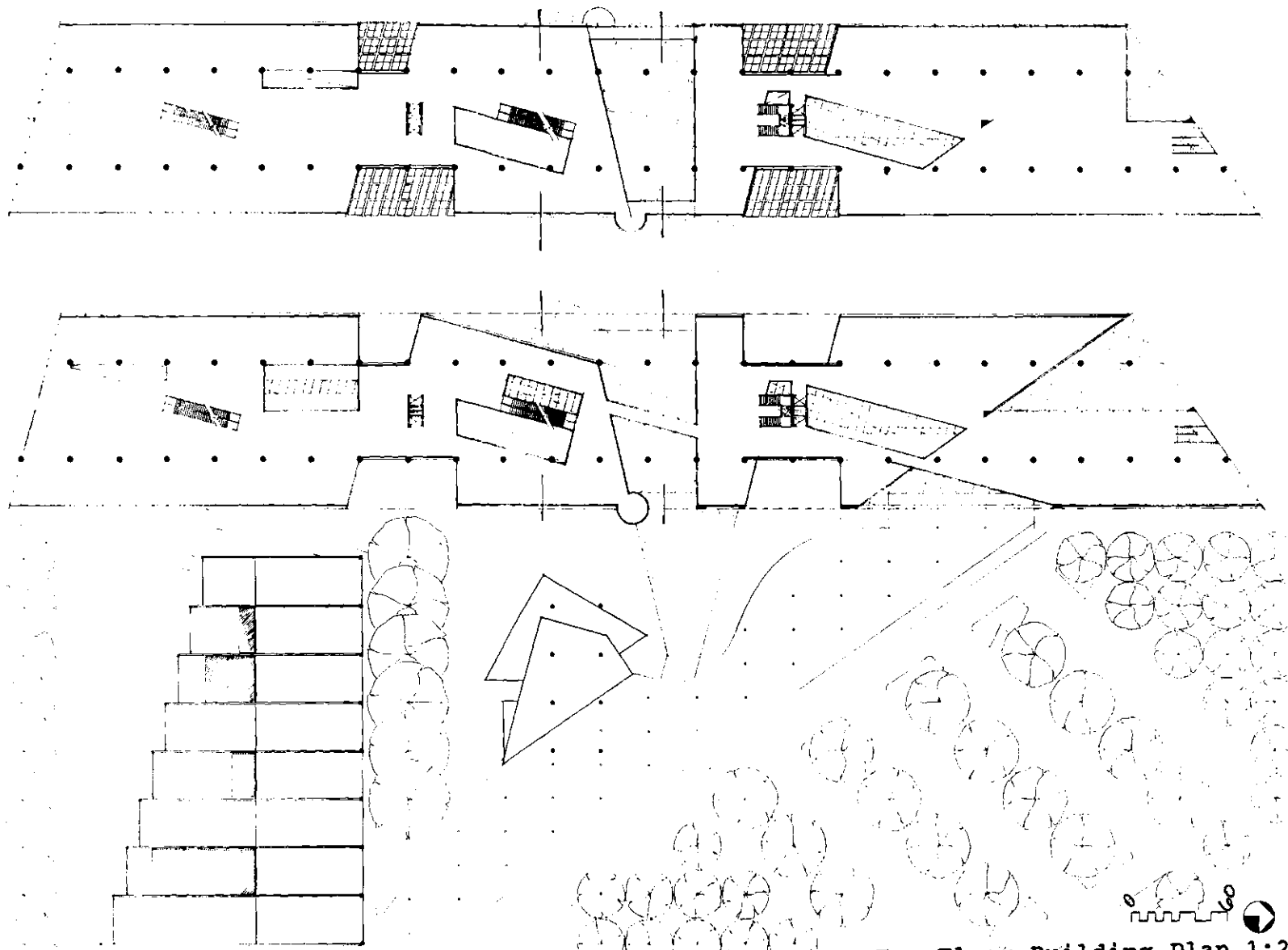


Fig. 5.25 Top Floor Building Plan 1:20



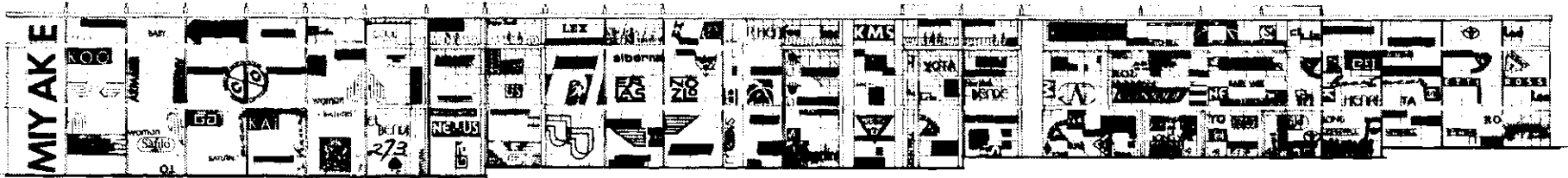


Fig. 5.26 North Elevation Image 1:20

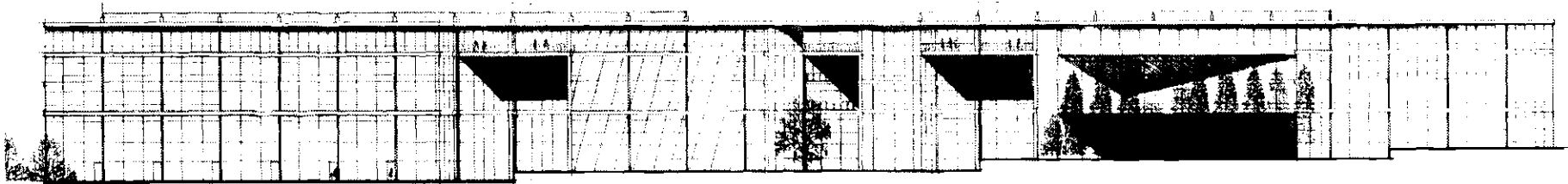


Fig. 5.27 North Elevation Structure 1:20



Fig. 5.28 Site Section Through Bridges 1:20

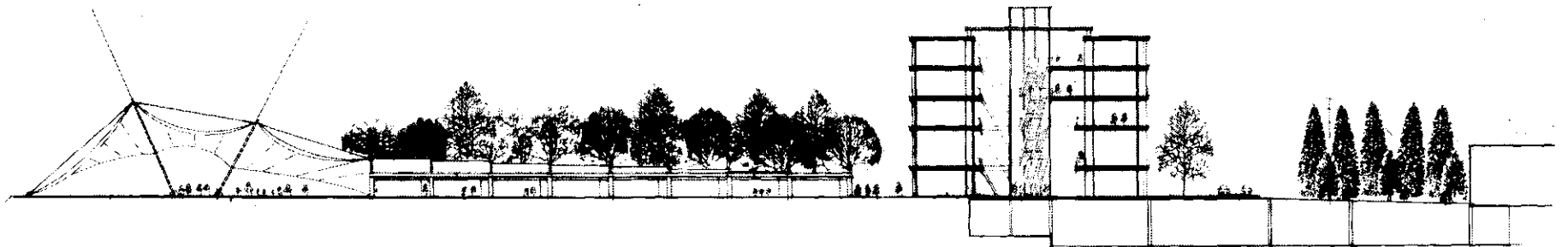


Fig. 5.29 Site Section Through Vertical Circulation 1:20

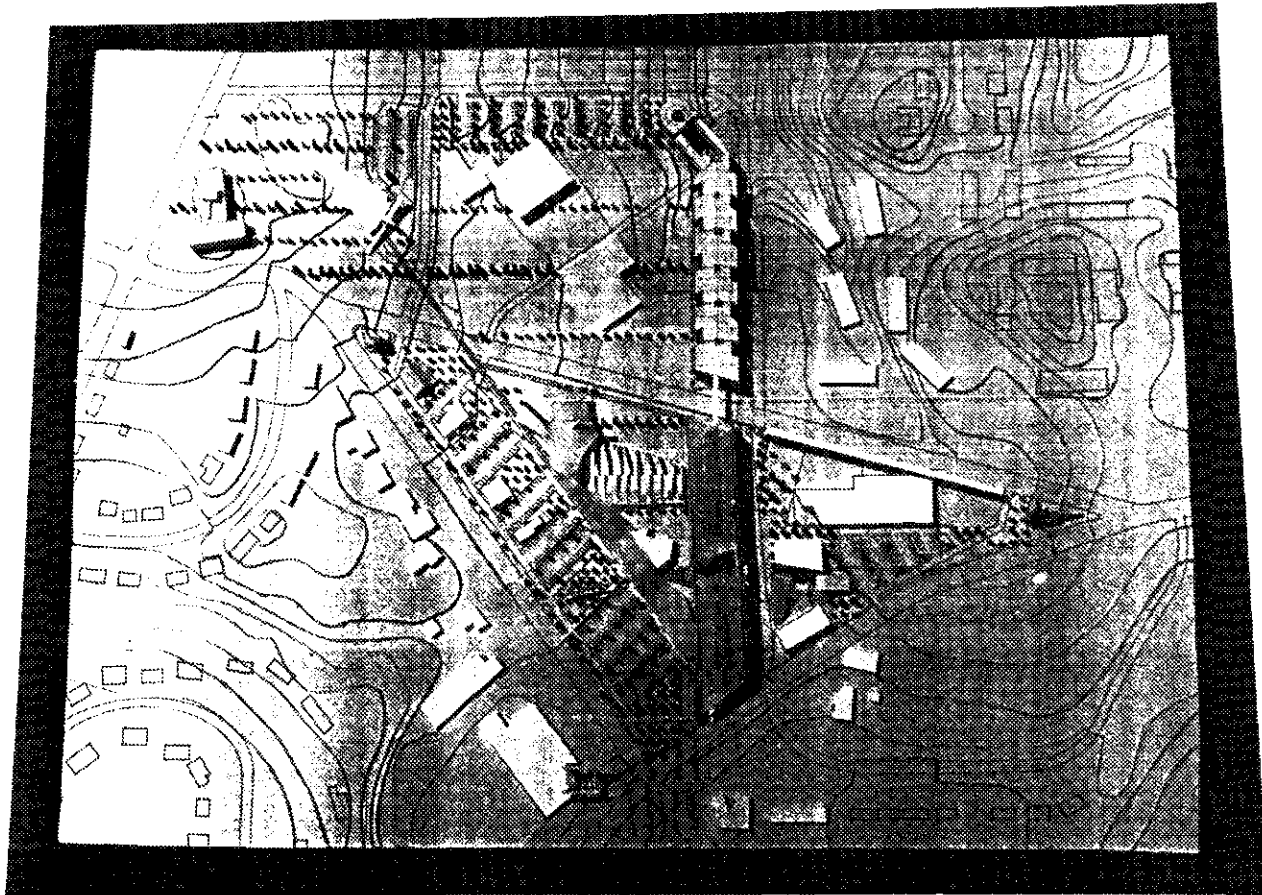


Fig. 5.30 Model-Plan View

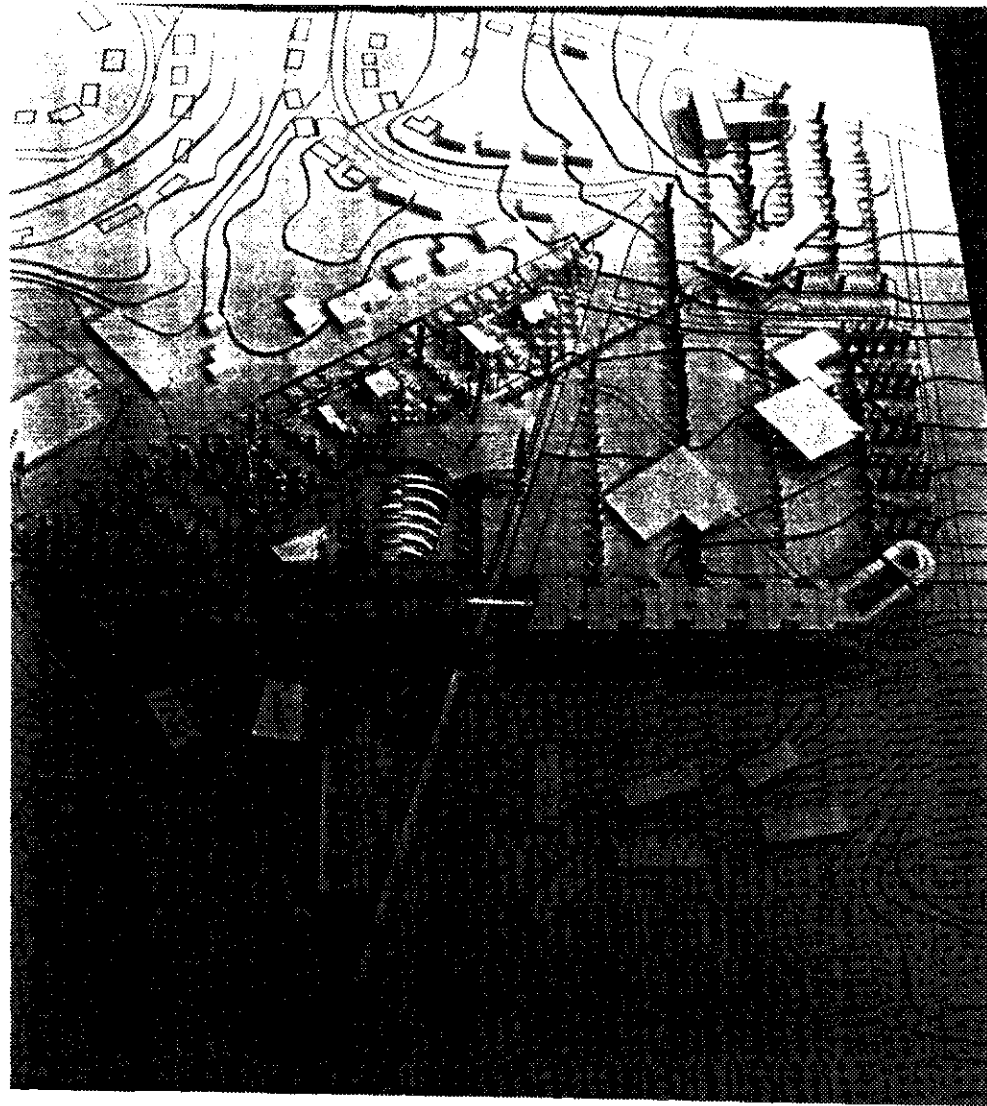


Fig. 5.31 Model-Aerial Towards East

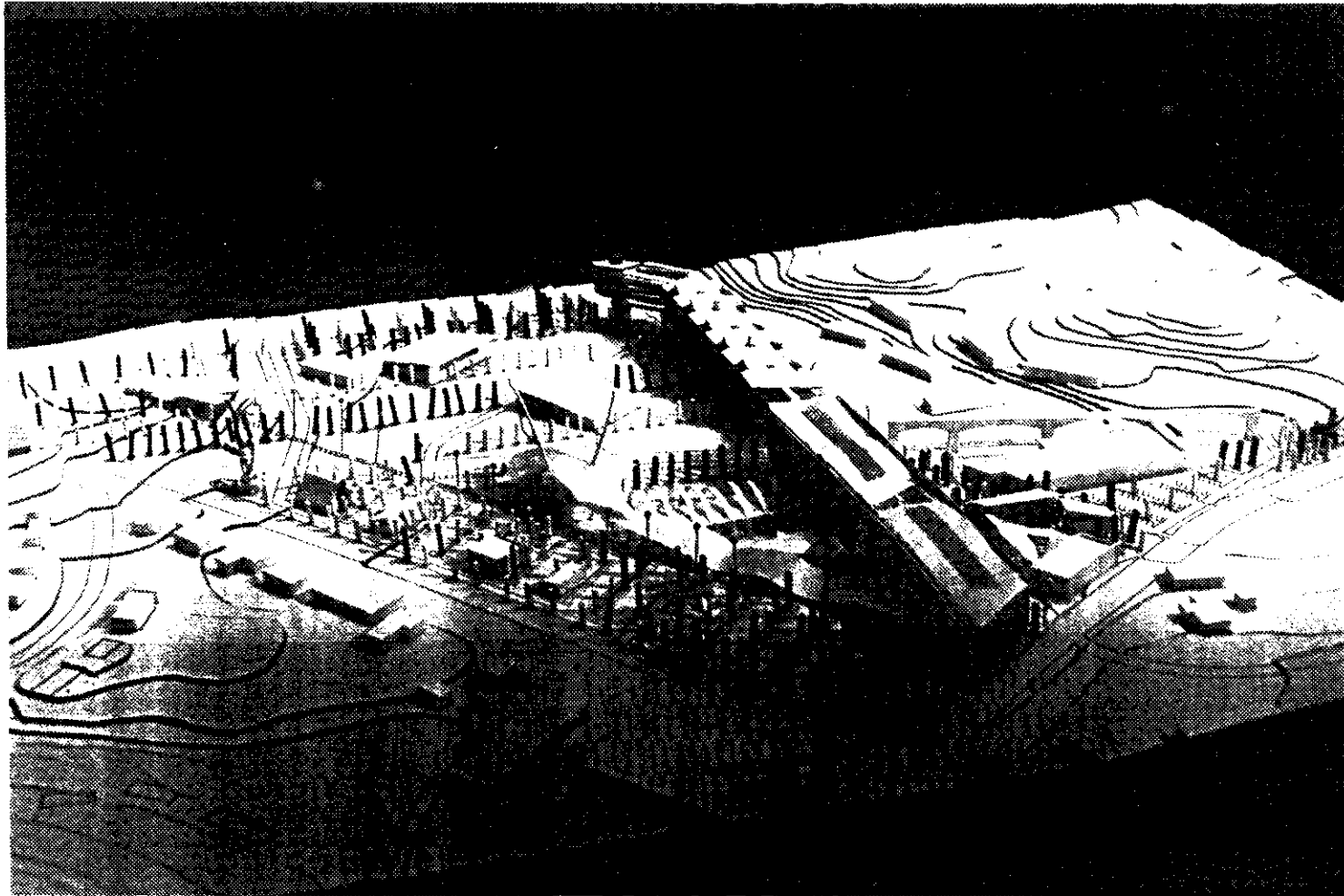


Fig. 5.32 Model-Aerial Towards South

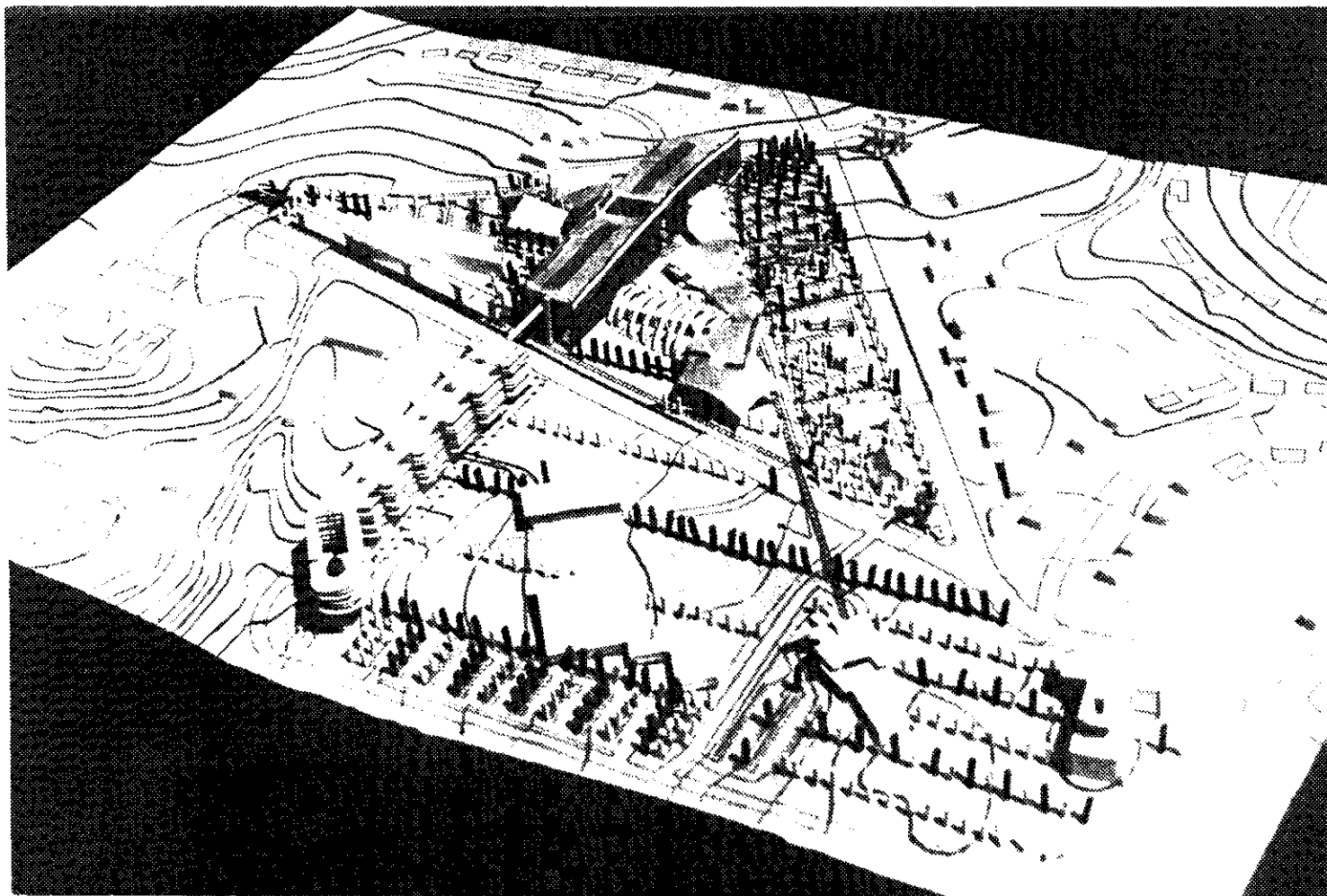


Fig. 5.33 Model-Aerial Towards North

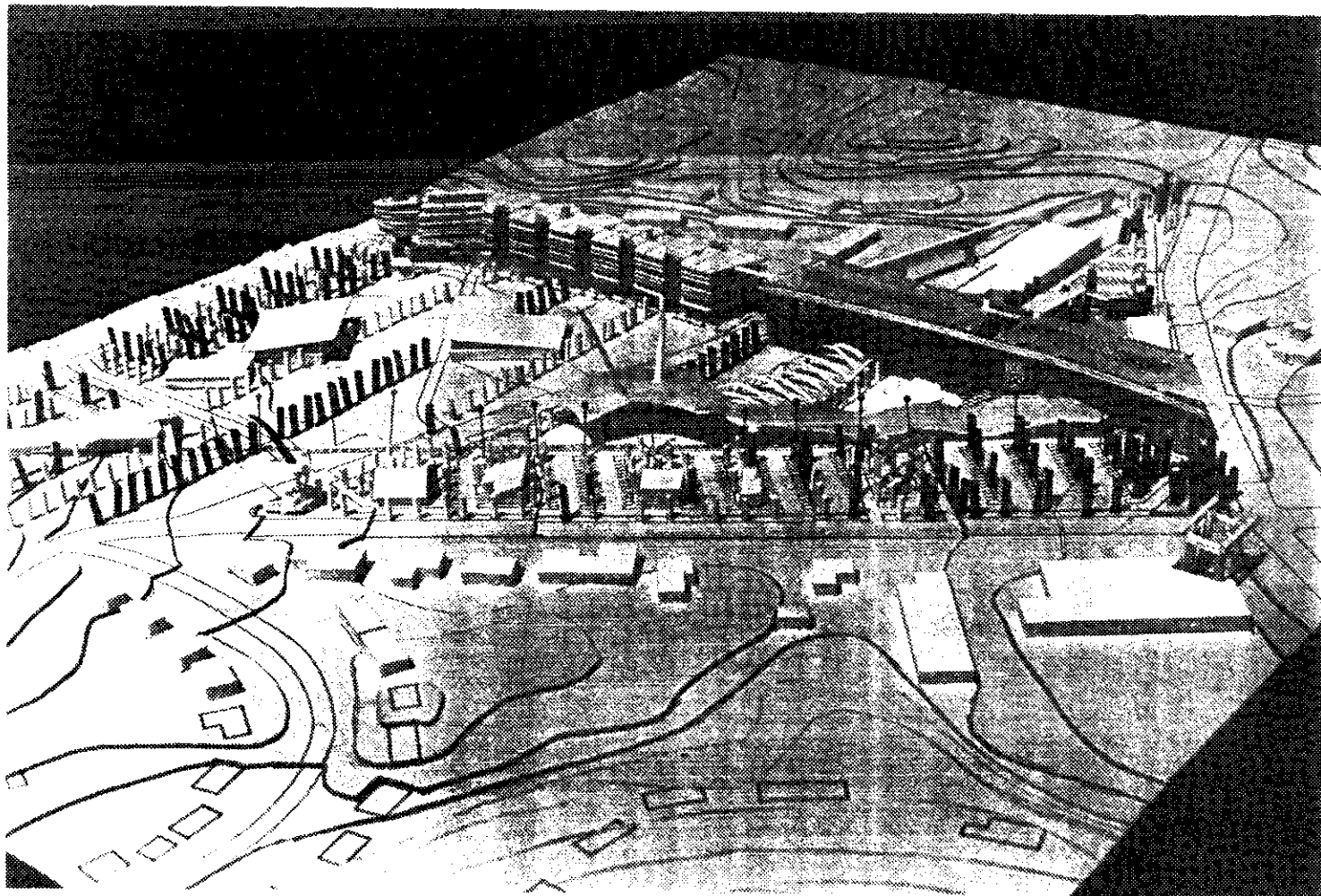


Fig. 5.34 Model-Aerial Towards West

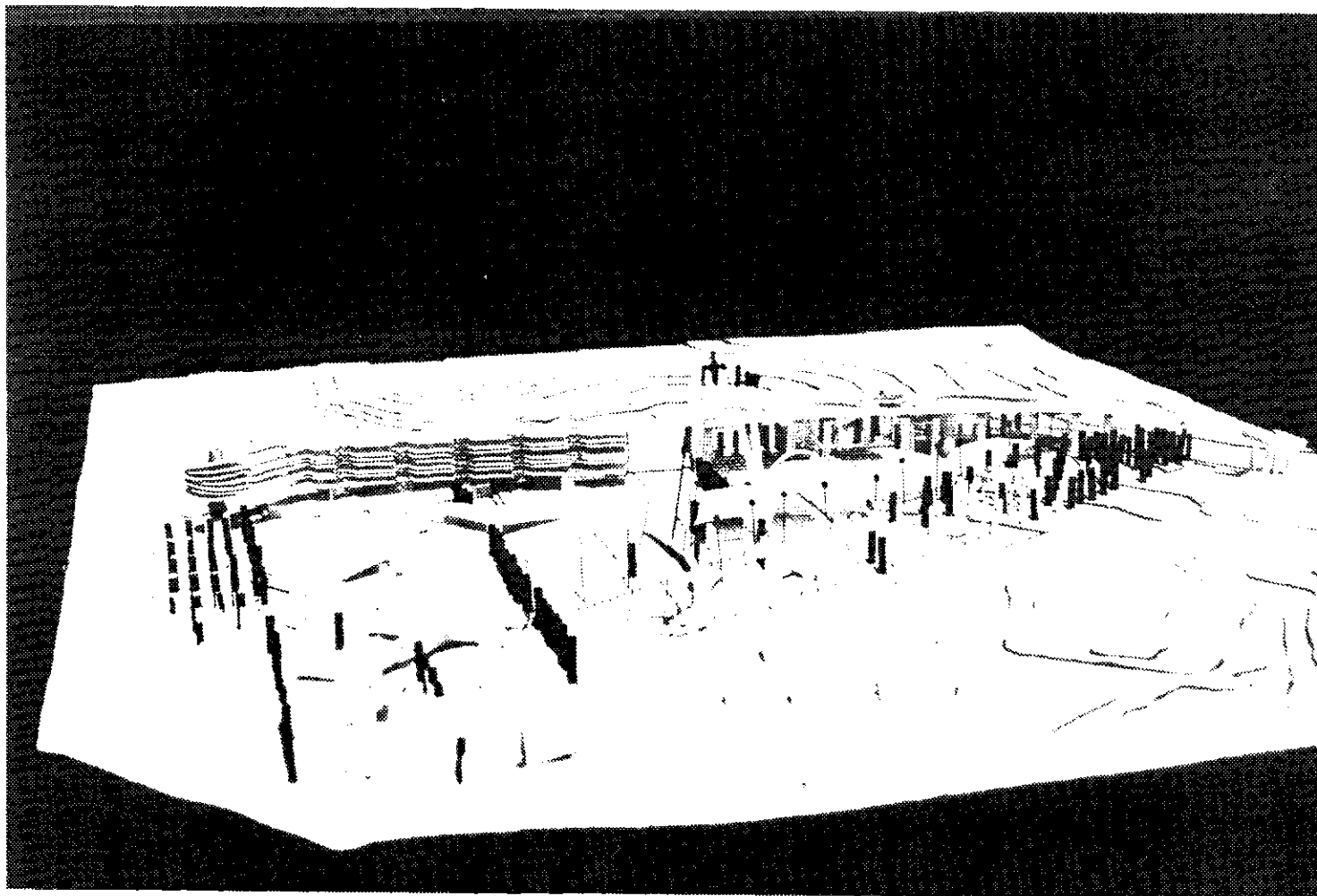


Fig. 5.35 Model-West on Toco Hills Road



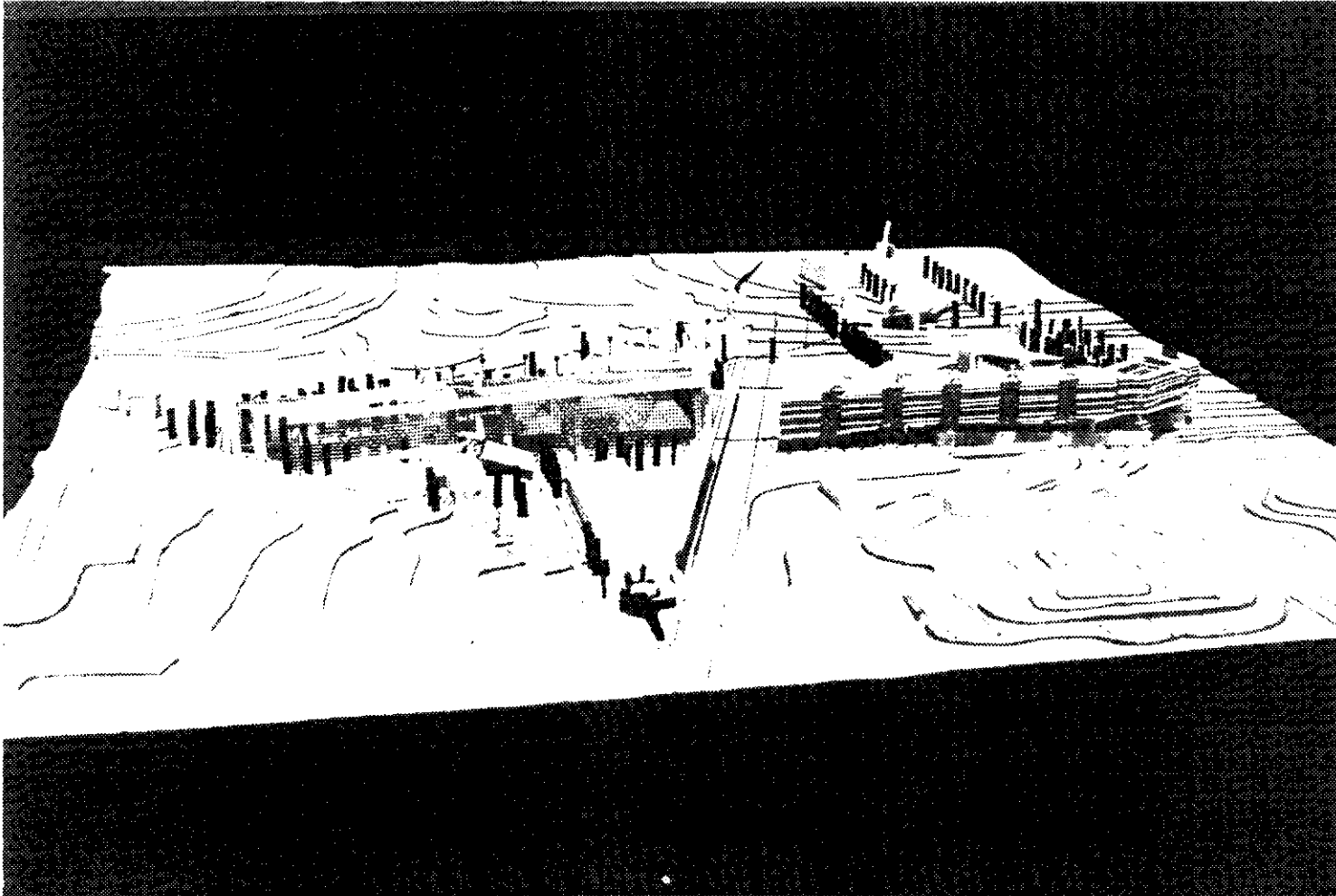


Fig. 5.36 Model-East on Toco Hills Road

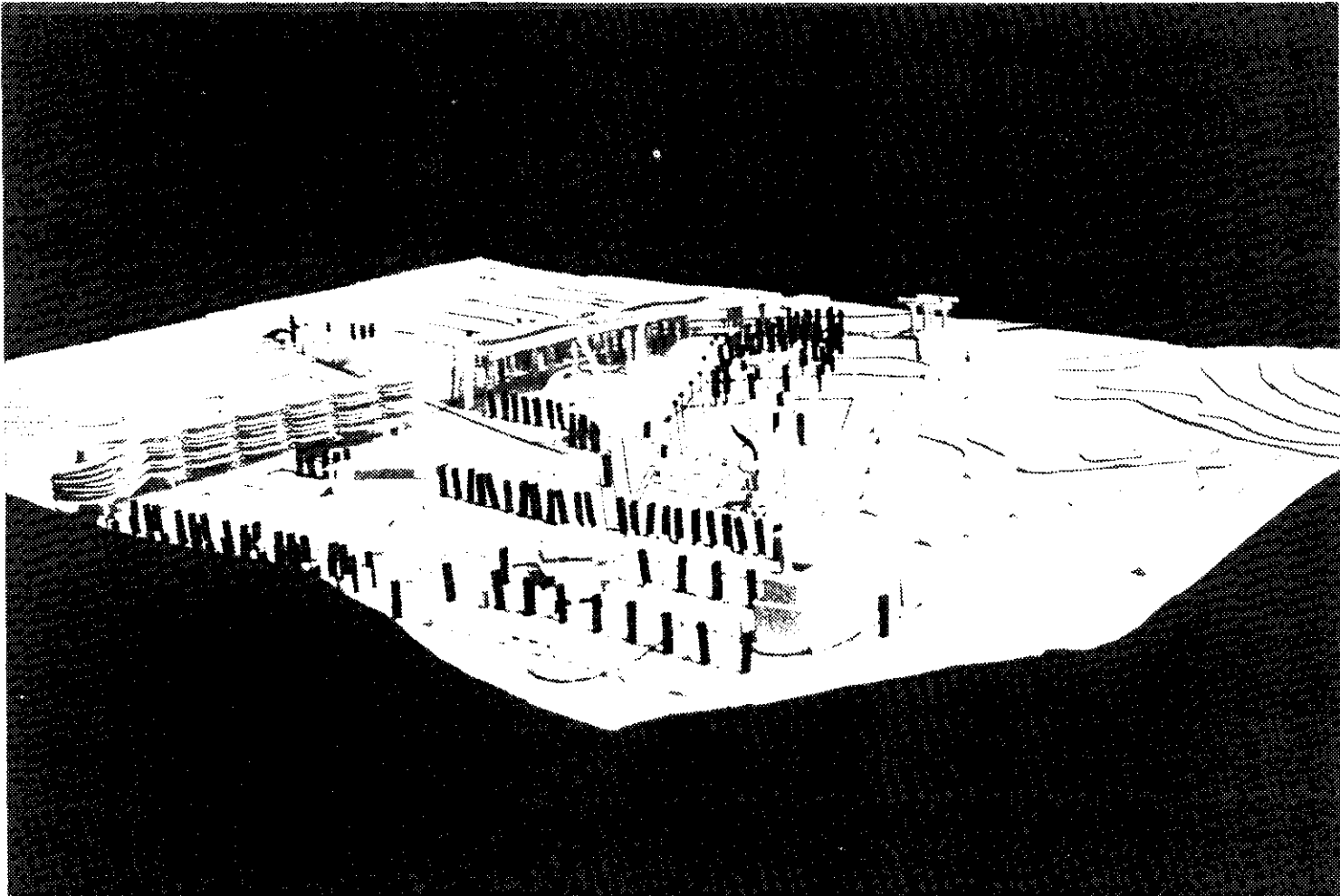


Fig. 5.37 Model-North on North Druid Hills Road

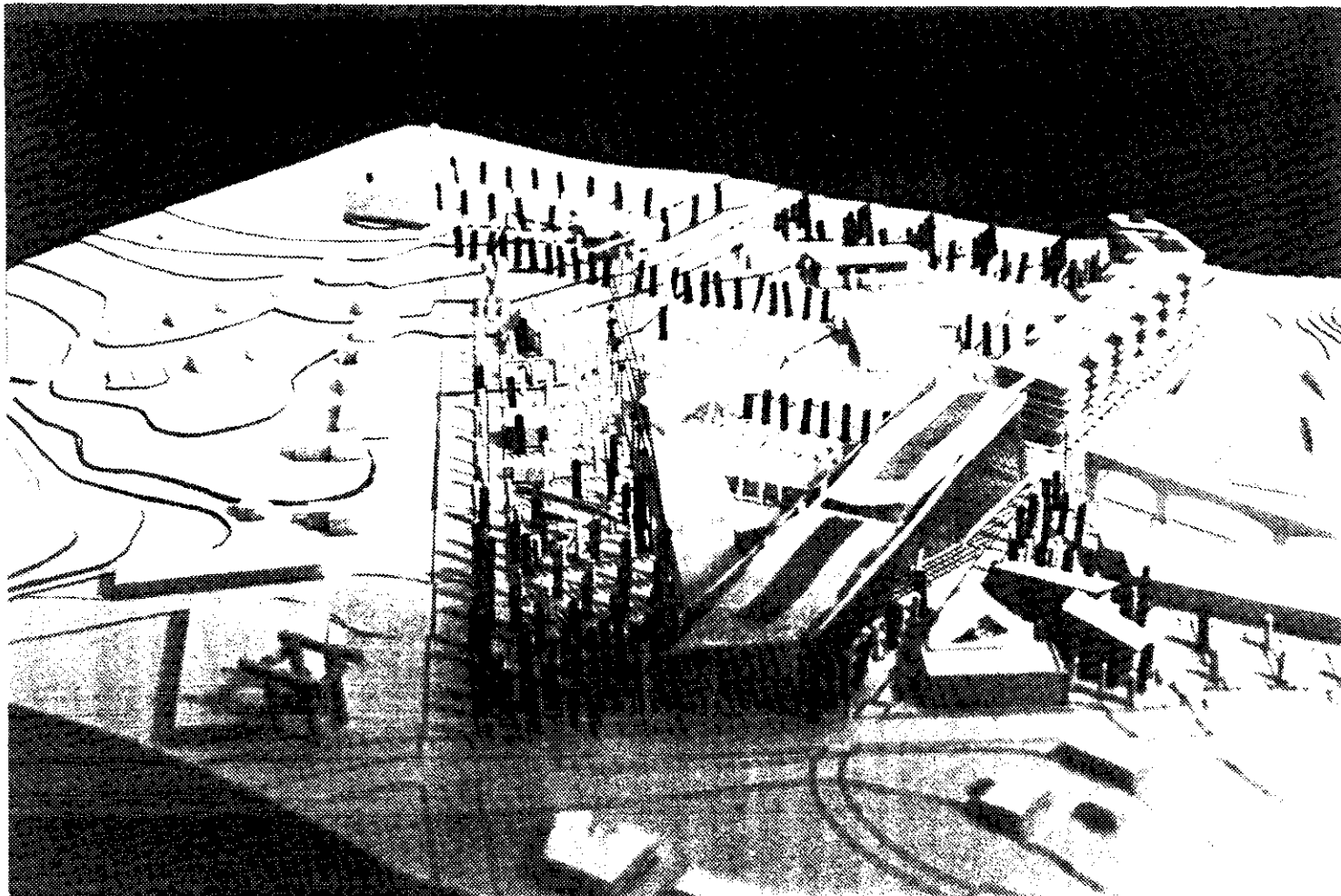


Fig. 5.38 Model-South on North Druid Hills Road

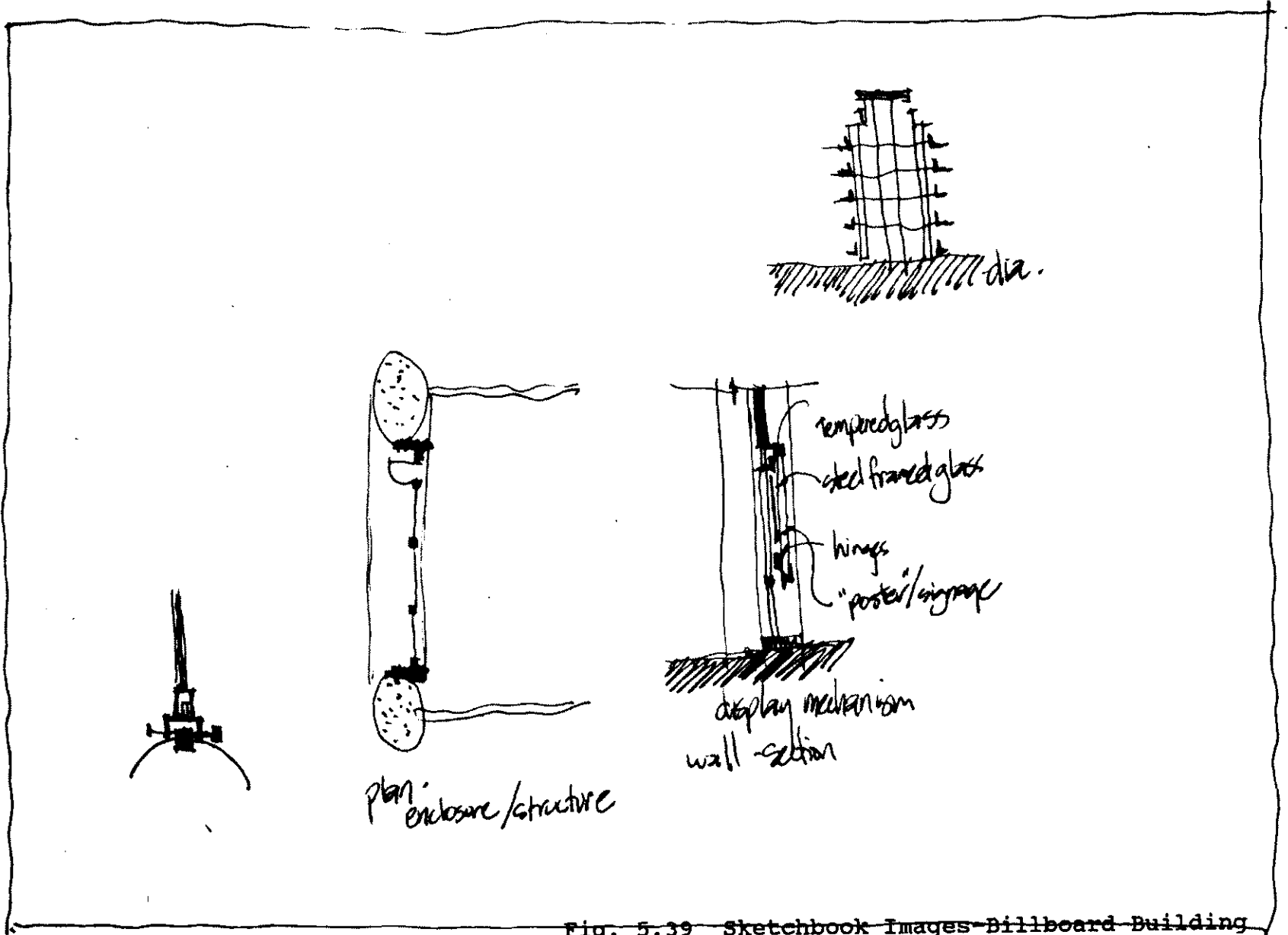


Fig. 5.39 Sketchbook Images Billboard Building

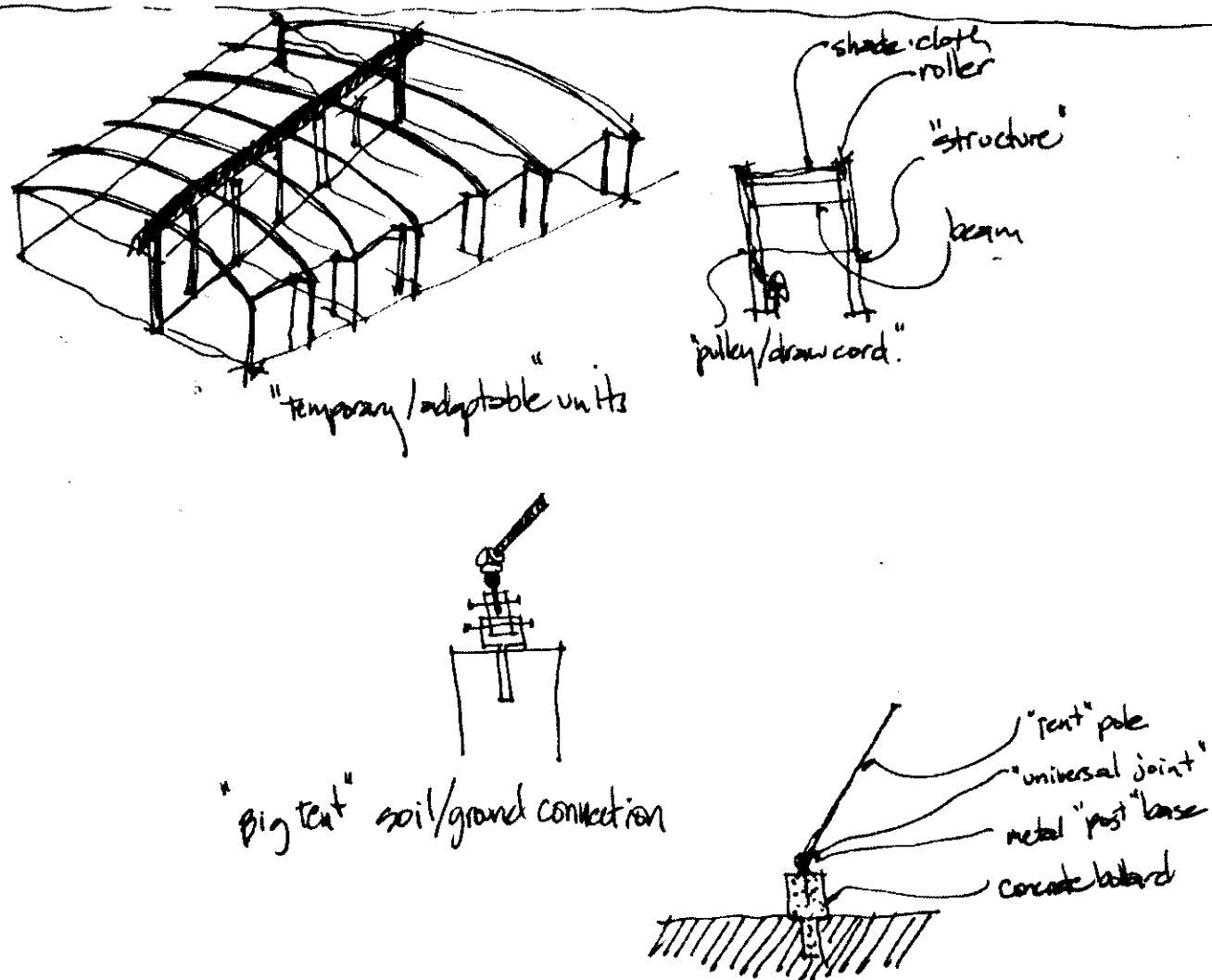


Fig. 5.40 Sketchbook Images-Temporary/Tensile Structures

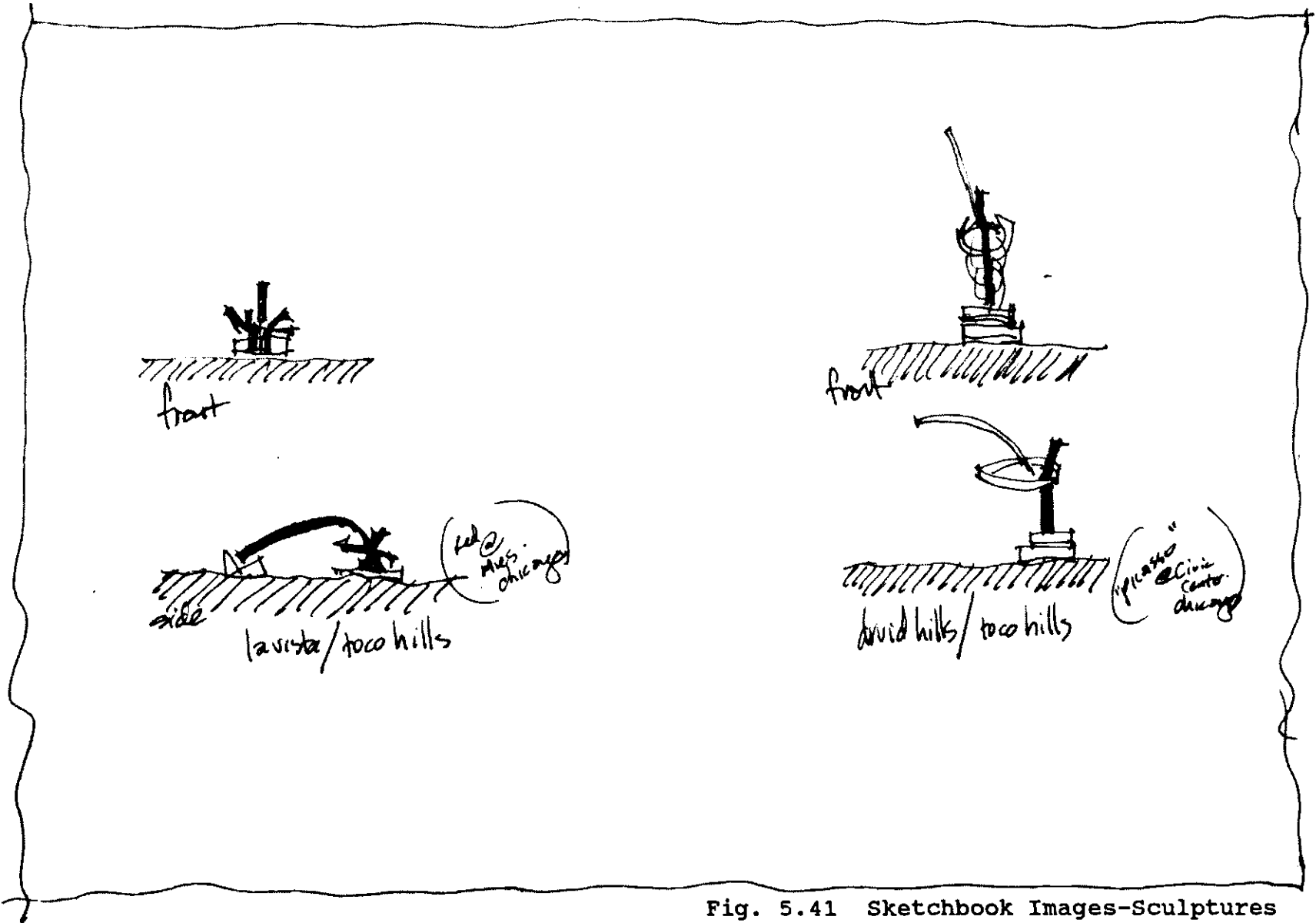


Fig. 5.41 Sketchbook Images-Sculptures

## CHAPTER VI

## CONCLUSION

The proposition presented in the design section of this thesis can be stated quite simply: to bring together "Main Street" and "Shopping Center". Putting the proposition in these terms however, asks an obvious question. How does this thesis differ from other attempts to emulate "urbanity" when designing a consumption environment? The answer is considerably direct and relates to the theoretical framework of "space syntax". In this instance, "urbanity" is not designed according to a stereotypical idea or image, but rather according to the spatial structure of a much wider urban conception of "context". In some sense the project grew "from global to local", (seemingly the opposite of what one might intuit). Seeking to both "learn" and "re-structure" the context while reading it in abstract terms, the thesis avoided any interpretation of past architectural vocabularies, while at the same time working within the same principles which underlie the very same vocabularies.

The elaboration of the architecture has been continuously inspired by the twin concepts of "**identity through abstract form**" and "**identity through location**".

Configuration of the different zones within the site constantly tried to simultaneously answer three questions. What may be placed "naturally" to draw advantage from this particular location? How should "layout" be configured to provide and sustain required patterns of movement? How should "visual" form contribute to the interface between location and activity? Mary Douglas' model of grid and group furnished the underlying principles for dealing with these questions. As she defines it, **grid** refers to "ordering principles" which "individualize" while **group** refers to boundaries responsible for creating collectives. As interpreted in this thesis, the collective is manifested through the syntax of space, while individualization is revealed through both visual form and location within the syntax.

As presented here, the spatial organization of the project is developed enough so as to indicate the viability of "approach" to layout. The design departs from both the "strip center" and the "mall" stereotypes, but does so with reason, according to clearly stated assumptions and aspirations. While the plan is not developed in detail, strategic issues have, for the most part, been addressed and problems, in principle, have been resolved.

Although the visual form of the project has not been developed to an equal extent. The main distinctions between billboard shopping, market tent and parking grids have



been made. However, the precise balance between the visual impact of the individual shop or activity and the visual identity of the whole has not been studied in the detail which would allow its complete resolution. The principles for dealing with these issues have perhaps been stated, but no specific proof that it can be accomplished has been offered.

The main aim of the project, however, was to explore the relevance of a theoretical framework and to test such a framework. As the project developed, the theoretical background came into a clear focus. For example, as the notion of a deep visual field (which may "suggest" the direct relationship of "shop" to "street" on to a much larger area) came into focus, it became equally more obvious that architectural form should not be interpreted iconographically or representationally. Similarly, as the movement passages through the site became re-configured not only to link but also to provide locational identity, the thesis that shopping environments have become inherently "placeless" seemed open to question. The ultimate question addressed in the thesis is whether the architecture of consumption can be a genuine architecture of the modern (suburban) public realm. To this question, the thesis suggests an affirmative answer.

## APPENDICES

APPENDIX ONE-PROGRAM

## EXISTING TENANT RELATIONSHIPS-by site location

TYPE	LOCATION	NAME	SIZE	APPROX. SF
S1	Out Parcels	Burger King	85 x 70	5950
M3	Out Parcels	Liquor Store	55 x 65	4775
S2	Out Parcels	VACANT	40 x 35	1400
S1	Out Parcels	Wendy's	65 x 80	5200
S2	Out Parcels	C&S	70 x 50	5250
S2	Out Parcels	First Atlanta	70 x 50	5250
TOTAL		27825		
AVERAGE		4638		
S2	Strip 1	Gyro Wrap	60 x 40	2400
M3	Strip 1	Toco Printers	60 x 35	2100
M3	Strip 1	Seafood Market	60 x 35	2100
M3	Strip 1	Bakery	60 x 35	2100
S3	Strip 1	VACANT	60 x 80	4800
TOTAL		13500		
AVERAGE		2700		
M3	Strip 2-dn	Dancewear	120 x 40	4800
M3	Strip 2-dn	VACANT	120 x 20	2400
M3	Strip 2-dn	Twin Theater	90 x 75	6750
M3	Strip 2-dn	Optical	120 x 25	3000
M5	Strip 2-dn	Books	120 x 45	5400
S5	Strip 2-dn	Hair	120 x 20	2400
S5	Strip 2-dn	Nail	120 x 20	2400
S3	Strip 2-up	Dance Studio	60 x 80	4800
S3	Strip 2-up	VACANT	60 x 20	1200
M3	Strip 2-up	VACANT	60 x 20	1200
TOTAL		34350		
AVERAGE		3435		

TYPE	LOCATION	NAME	SIZE	APPROX. SF
M1	Strip 3	Radio Shack	60 x 25	1500
M1	Strip 3	Ace Hardware	145 x 115	16675
S2	Strip 3	Shippers	120 x 25	3000
M3	Strip 3	Videos	120 x 25	3000
M4	Strip 3	Athletics	120 x 25	3000
M1	Strip 3	Parent/Teacher	120 x 25	3000
M3	Strip 3	Sports	120 x 25	3000
M3	Strip 3	Drug Store	140 x 90	12600
M4	Strip 3	Wigs	120 x 30	3600
M2	Strip 3	VACANT	120 x 30	3600
M2	Strip 3	VACANT	120 x 30	3600
M2	Strip 3	VACANT	120 x 30	3600
S2	Strip 3	VACANT	120 x 30	3600
S4	Strip 3	Travel Agent	120 x 60	7200
S4	Strip 3	Univ. Clothing	120 x 30	3600
M4	Strip 3	Scout Shop	120 x 30	3600
S4	Strip 3	Tailors	120 x 30	3600
M3	Strip 3	Dance Clothes	120 x 40	4800
S3	Strip 3	Dance center	120 x 40	4800
TOTAL		91375		
AVERAGE		4809		
S4	Strip 4	Pub	100 x 25	2500
S3	Strip 4	Diet	100 x 40	4000
S3	Strip 4	VACANT	145 x 185	26825
M4	Strip 4	Mens Clothing	105 x 30	3150
S4	Strip 4	Bar	105 x 25	2625
S5	Strip 4	Restaurant	105 x 70	7350
S2	Strip 4	AmVet	110 x 40	4400
TOTAL		50850		
AVERAGE		7264		

TYPE	LOCATION	NAME	SIZE	APPROX. SF
S2	Strip 5	Egleston	30 x 60	1800
S2	Strip 5	VACANT	40 x 50	2400
S3	Strip 5	dentist	40 x 40	1600
S3	Strip 5	prof office	40 x 40	1600
S2	Strip 5	VACANT	40 x 40	1600
S2	Strip 5	VACANT	40 x 40	1600
S3	Strip 5	brokers	40 x 40	1600
S3	Strip 5	dentist	40 x 40	1600
TOTAL		13800		
AVERAGE		1725		
M2	Strip 6	Drug Store	175 x 65	11375
M5	Strip 6	Cards/Gifts	110 x 50	5500
M4	Strip 6	Linens/Gifts	160 x 70	18900
S3	Strip 6	Pizza	40 x 120	4400
S3	Strip 6	Optical	60 x 60	6400
TOTAL		46575		
AVERAGE		9315		
S3	Strip 7	Gorins	60 x 25	1500
S1	Strip 7	Anchor Bank	90 x 25	2250
M3	Strip 7	Cards	90 x 25	2250
S4	Strip 7	China Rest.	90 x 25	2250
S3	Strip 7	Dry cleaners	90 x 25	2250
M5	Strip 7	Coffee Shop	90 x 25	2250
S5	Strip 7	Hair	90 x 25	2250
M5	Strip 7	Mom clothes	90 x 25	2250
S4	Strip 7	hair	90 x 25	2250
S2	Strip 7	Liberty Bank	90 x 50	4500
M1	Strip 7	krogers	120 x 210	25200
TOTAL		49200		
AVERAGE		4473		

TYPE	LOCATION	NAME	SIZE	APPROX. SF
M4	Strip 8	pet supplies	80 x 30	2400
S3	Strip 8	attorney	80 x 20	1600
M4	Strip 8	shoes	80 x 60	4800
S4	Strip 8	bagel deli	80 x 40	3200
M4	Strip 8	gifts	80 x 40	3200
S1	Strip 8	photo develop	80 x 35	2800
S3	Strip 8	dentist	80 x 35	2800
M2	Strip 8	yarn store	80 x 35	2800
M4	Strip 8	jewelry	80 x 35	2800
M1	Strip 8	natural foods	80 x 35	2800
S4	Strip 8	tailor	30 x 50	1500
S3	Strip 8	shoe repair	30 x 50	1500
S2	Strip 8	florist	30 x 50	1500
S1	Strip 8	insurance	80 x 30	2400
TOTAL		36100		
AVERAGE		2579		

## PROPOSED TENANT MIX-by UNIT SIZE

TYPE	LOCATION	NAME	SIZE	APPROX. SF.	QTY.
M3	Strip 2-up	LINGERIE	60 x 20	1200	
S3	Strip 2-up	COUNTY ANNEX	60 x 20	1200	
S2	Out Parcels	DISC. BROKERS	40 x 35	1400	
M1	Strip 3	Radio Shack	60 x 25	1500	
S2	Strip 8	florist	30 x 50	1500	
S3	Strip 7	Gorins	60 x 25	1500	
S3	Strip 8	shoe repair	30 x 50	1500	
S4	Strip 8	tailor	30 x 50	1500	
S2	Strip 5	DAYCARE W/S5-5	40 x 40	1600	
S2	Strip 5	DAYCARE W/S5-6	40 x 40	1600	
S3	Strip 5	dentist	40 x 40	1600	
S3	Strip 5	prof office	40 x 40	1600	
S3	Strip 5	brokers	40 x 40	1600	
S3	Strip 5	dentist	40 x 40	1600	
S3	Strip 8	attorney	80 x 20	1600	
S2	Strip 5	Egleston	30 x 60	1800	
					16
M3	Strip 1	Toco Printers	60 x 35	2100	
M3	Strip 1	Seafood Market	60 x 35	2100	
M3	Strip 1	Bakery	60 x 35	2100	
M3	Strip 7	Cards	90 x 25	2250	
M5	Strip 7	Coffee Shop	90 x 25	2250	
M5	Strip 7	Clothes	90 x 25	2250	
S1	Strip 7	Anchor Bank	90 x 25	2250	
S3	Strip 7	Dry cleaners	90 x 25	2250	
S4	Strip 7	China Rest	90 x 25	2250	
S4	Strip 7	hair	90 x 25	2250	
S5	Strip 7	Hair	90 x 25	2250	
M3	Strip-dn	ADOPT PETS	120 x 20	2400	
S1	Strip 8	insurance	80 x 30	2400	
S2	Strip 1	Gyro Wrap	60 x 40	2400	
S2	Strip 5	VIDEO ARCADE	40 x 50	2400	



TYPE	LOCATION	NAME	SIZE	APPROX. SF.	QTY.
S5	Strip 2-dn	Hair	120 x 20	2400	
S5	Strip 2-dn	Nail	120 x 20	2400	
S4	Strip 4	Pub	100 x 25	2500	
S4	Strip 4	Bar	105 x 25	2625	
M1	Strip 8	natural foods	80 x 35	2800	
M2	Strip 8	yarn store	80 x 35	2800	
M4	Strip 8	jewelry	80 x 35	2800	
S1	Strip 8	photo develop	80 x 35	2800	
S3	Strip 8	dentist	80 x 35	2800	
					23
M1	Strip 3	Parent/Teacher	120 x 25	3000	
M3	Strip 2-dn	Optical	120 x 25	3000	
M3	Strip 3	Videos	120 x 25	3000	
M3	Strip 3	Sports	120 x 25	3000	
M4	Strip 3	Athletics	120 x 25	3000	
S2	Strip 3	Shippers	120 x 25	3000	
M4	Strip 4	Mens Clothing	105 x 30	3150	
M4	Strip 8	gifts	80 x 40	3200	
S4	Strip 8	bagel deli	80 x 40	3200	
M2	Strip 3	ARTS STUDIOS	120 x 30	3600	
M2	Strip 3	PHOTO COOP	120 x 30	3600	
M2	Strip 3	GALLERY	120 x 30	3600	
M4	Strip 3	Wigs	120 x 30	3600	
M4	Strip 3	Scout Shop	120 x 30	3600	
S2	Strip 3	DAY SPA	120 x 30	3600	
S4	Strip 3	Univ. Clothing	120 x 30	3600	
S4	Strip 3	Tailors	120 x 30	3600	
					17
S3	Strip 4	Diet	100 x 40	4000	
S2	Strip 4	AmVet	110 x 40	4400	
S3	Strip 6	Pizza	40 x 120	4400	
S2	Strip 7	Liberty Bank	90 x 50	4500	
M3	Out Parcels	Liquor Store	55 x 65	4775	

TYPE	LOCATION	NAME	SIZE	APPROX. SF.	QTY.
M3	Strip 2-dn	Dancewear	120 x 40	4800	
M3	Strip 3	Dance Clothes	120 x 40	4800	
M4	Strip 8	shoes	80 x 60	4800	
S3	Strip 1	CULTURE FLICKS	60 x 80	4800	
S3	Strip 2-up	Dance Studio	60 x 80	4800	
S3	Strip 3	Dance center	120 x 40	4800	
					11
S1	Out Parcels	Wendy's	65 x 80	5200	
S2	Out Parcels	C&S	70 x 50	5250	
S2	Out Parcels	First Atlanta	70 x 50	5250	
M5	Strip 2-dn	Books	120 x 45	5400	
M5	Strip 6	Cards/Gifts	110 x 50	5500	
S1	Out Parcels	Burger King	85 x 70	5950	
					6
S3	Strip 6	Optical	60 x 60	6400	
M3	Strip 2-dn	Twin Theater	90 x 75	6750	
S4	Strip 3	Travel Agent	120 x 60	7200	
S5	Strip 4	Restaurant	105 x 70	7350	
					4
M2	Strip 6	Drug Store	175 x 65	11375	
M3	Strip 3	Drug Store	140 x 90	12600	
M1	Strip 3	Ace Hardware	145 x 115	16675	
M4	Strip 6	Linens/Gifts	160 x 70	18900	
M1	Strip 7	krogers	120 x 210	25200	
S3	Strip 4	ROLLER-ROBICS	145 x 185	26825	
					6

## PROPOSED TENANT MIX-by TYPE RANKING designation

TYPE	LOCATION	NAME	SIZE	APPROX. SF.
M1	Strip 3	Radio Shack	60 x 25	1500
M1	Strip 8	natural foods	80 x 35	2800
M1	Strip 3	Parent/Teacher	120 x 25	3000
M1	Strip 3	Ace Hardware	145 x 115	16675
M1	Strip 7	krogers	120 x 210	25200
M2	Strip 8	yarn store	80 x 35	2800
M2	Strip 3	ARTS STUDIOS	120 x 30	3600
M2	Strip 3	PHOTO COOP	120 x 30	3600
M2	Strip 3	GALLERY	120 x 30	3600
M2	Strip 6	Drug Store	175 x 65	11375
M3	Strip 2-up	LINGERIE	60 x 20	1200
M3	Strip 1	Toco Printers	60 x 35	2100
M3	Strip 1	Seafood Market	60 x 35	2100
M3	Strip 1	Bakery	60 x 35	2100
M3	Strip 7	Cards	90 x 25	2250
M3	Strip 2-dn	ADOPT PETS	120 x 20	2400
M3	Strip 2-dn	Optical	120 x 25	3000
M3	Strip 3	Videos	120 x 25	3000
M3	Strip 3	Sports	120 x 25	3000
M3	Out Parcels	Liquor Store	55 x 65	4775
M3	Strip 2-dn	Dancewear	120 x 40	4800
M3	Strip 3	Dance Clothes	120 x 40	4800
M3	Strip 2-dn	Twin Theater	90 x 75	6750
M3	Strip 3	Drug Store	140 x 90	12600
M4	Strip 8	pet supplies	80 x 30	2400
M4	Strip 8	jewelry	80 x 35	2800
M4	Strip 3	Athletics	120 x 25	3000
M4	Strip 4	Mens Clothing	105 x 30	3150

TYPE	LOCATION	NAME	SIZE	APPROX. SF.
M4	Strip 8	gifts	80 x 40	3200
M4	Strip 3	Wigs	120 x 30	3600
M4	Strip 3	Scout Shop	120 x 30	3600
M4	Strip 8	shoes	80 x 60	4800
M4	Strip 6	Linens/Gifts	160 x 70	18900
M5	Strip 7	Coffee Shop	90 x 25	2250
M5	Strip 7	Clothes	90 x 25	2250
M5	Strip 2-dn	Books	120 x 45	5400
M5	Strip 6	Cards/Gifts	110 x 50	5500
S1	Strip 7	Anchor Bank	90 x 25	2250
S1	Strip 8	insurance	80 x 30	2400
S1	Strip 8	photo develop	80 x 35	2800
S1	Out Parcels	Wendy's	65 x 80	5200
S1	Out Parcels	Burger King	85 x 70	5950
S2	Out Parcels	DISC. BROKERS	40 x 35	1400
S2	Strip 8	florist	30 x 50	1500
S2	Strip 5	DAYCARE W/S5-5	40 x 40	1600
S2	Strip 5	DAYCARE W/S5-6	40 x 40	1600
S2	Strip 5	Egleston	30 x 60	1800
S2	Strip 1	Gyro Wrap	60 x 40	2400
S2	Strip 5	VIDEO ARCADE	40 x 50	2400
S2	Strip 3	Shippers	120 x 25	3000
S2	Strip 3	DAY SPA	120 x 30	3600
S2	Strip 4	AmVet	110 x 40	4400
S2	Strip 7	Liberty Bank	90 x 50	4500
S2	Out Parcels	C&S	70 x 50	5250
S2	Out Parcels	First Atlanta	70 x 50	5250

TYPE	LOCATION	NAME	SIZE	APPROX. SF.
S3	Strip 2-up	COUNTY ANNEX	60 x 20	1200
S3	Strip 7	Gorins	60 x 25	1500
S3	Strip 8	shoe repair	30 x 50	1500
S3	Strip 5	dentist	40 x 40	1600
S3	Strip 5	prof office	40 x 40	1600
S3	Strip 5	brokers	40 x 40	1600
S3	Strip 5	dentist	40 x 40	1600
S3	Strip 8	attorney	80 x 20	1600
S3	Strip 7	Dry cleaners	90 x 25	2250
S3	Strip 8	dentist	80 x 35	2800
S3	Strip 4	Diet	100 x 40	4000
S3	Strip 6	Pizza	40 x 120	4400
S3	Strip 1	CULTURE FLICKS	60 x 80	4800
S3	Strip 2-up	Dance Studio	60 x 80	4800
S3	Strip 3	Dance center	120 x 40	4800
S3	Strip 6	Optical	60 x 60	6400
S3	Strip 4	ROLLER-ROBICS	145 x 185	26825
S4	Strip 8	tailor	30 x 50	1500
S4	Strip 7	China Rest.	90 x 25	2250
S4	Strip 7	hair	90 x 25	2250
S4	Strip 4	Pub	100 x 25	2500
S4	Strip 4	Bar	105 x 25	2625
S4	Strip 8	bagel deli	80 x 40	3200
S4	Strip 3	Univ. Clothing	120 x 30	3600
S4	Strip 3	Tailors	120 x 30	3600
S4	Strip 3	Travel Agent	120 x 60	7200
S5	Strip 7	Hair	90 x 25	2250
S5	Strip 2-dn	Hair	120 x 20	2400
S5	Strip 2-dn	Nail	120 x 20	2400
S5	Strip 4	Restaurant	105 x 70	7350

APPENDIX TWO-PASSAGE IDENTIFICATION

### PASSAGE IDENTIFICATION

The process of removing each street from the local system and then identifying its links through intersections or t-junctions is an attempt to quantify the experiential quality of each street with respect to their categorization of radial, connector or transverse. The following is a listing of each street, which category is functions as, and the specific impact that street has on the study area through links which it provides. The letters following street names indicate specific interactions.

T=t junction-either/or situation-abrupt "choice"

M=merge on to another-no decision permitted-"compulsory"

F=fork-either/or situation-gradual "option"

I=intersection-2 streets cross and both continue

The diagrams are organized into sections which examine like categories. For example, fig. R1-R7 are analysis of each of the radial streets, C1-C4 are the connector streets, and T1-T5 are the transverse streets. The information presented graphically is summarized in a table following the street analysis diagrams.

<u>Fig. Analysis</u> <u>no</u> <u>street</u>	<u>Grid</u> <u>Function</u>	<u># of</u> <u>links</u>	<u>types of linked streets</u>			
			<u>rad.</u>	<u>cont.</u>	<u>transv</u>	
<u>RADIAL STREETS</u>						
R1	Briarcliff	Little 5 Pts ->	4	1	2	1
R2	Buford	N. Midtown ->	5	1	2	2
R3	Cheshire Bridge	Midtown ->	3	2	1	0
R4	Clairmont (rad)	Decatur ->	1	0	1	0
R5	Lawrenceville Hwy	Decatur ->	1	0	1	0
R6	Peachtree	Downtown ->	8	2	5	1
R7	Piedmont (rad)	Downtown ->	1	1	0	0
<u>CONNECTOR STREETS</u>						
<u>"X" Axis</u>						
C1	Chamblee-Tucker	Peachtree to L'ville	4	2	0	2
C2	Lindbergh/LaVista	Peachtree to L'ville	7	5	1	1
C3	Roxboro	Peachtree to L'ville	2	1	1	0
C4	Druid Hills	Peachtree to L'ville	7	5	2	0
<u>TRANSVERSE STREETS</u>						
<u>"Z" Axis</u>						
T1	Clairmont(trans)	Druid to Peachtree	6	3	2	1
T2	Dresden	Peachtree to Chamb/Tcker	5	2	1	2
T3	Lenox Road	Cheshire to Peachtree	2	2	0	0
T4	Piedmont Road(trans)	Cheshire to Peachtree	3	2	1	0
T5	Shallowford	Briarcliff to New Peachtree	6	4	1	1





Fig. A2.1 R1-Briarcliff Road

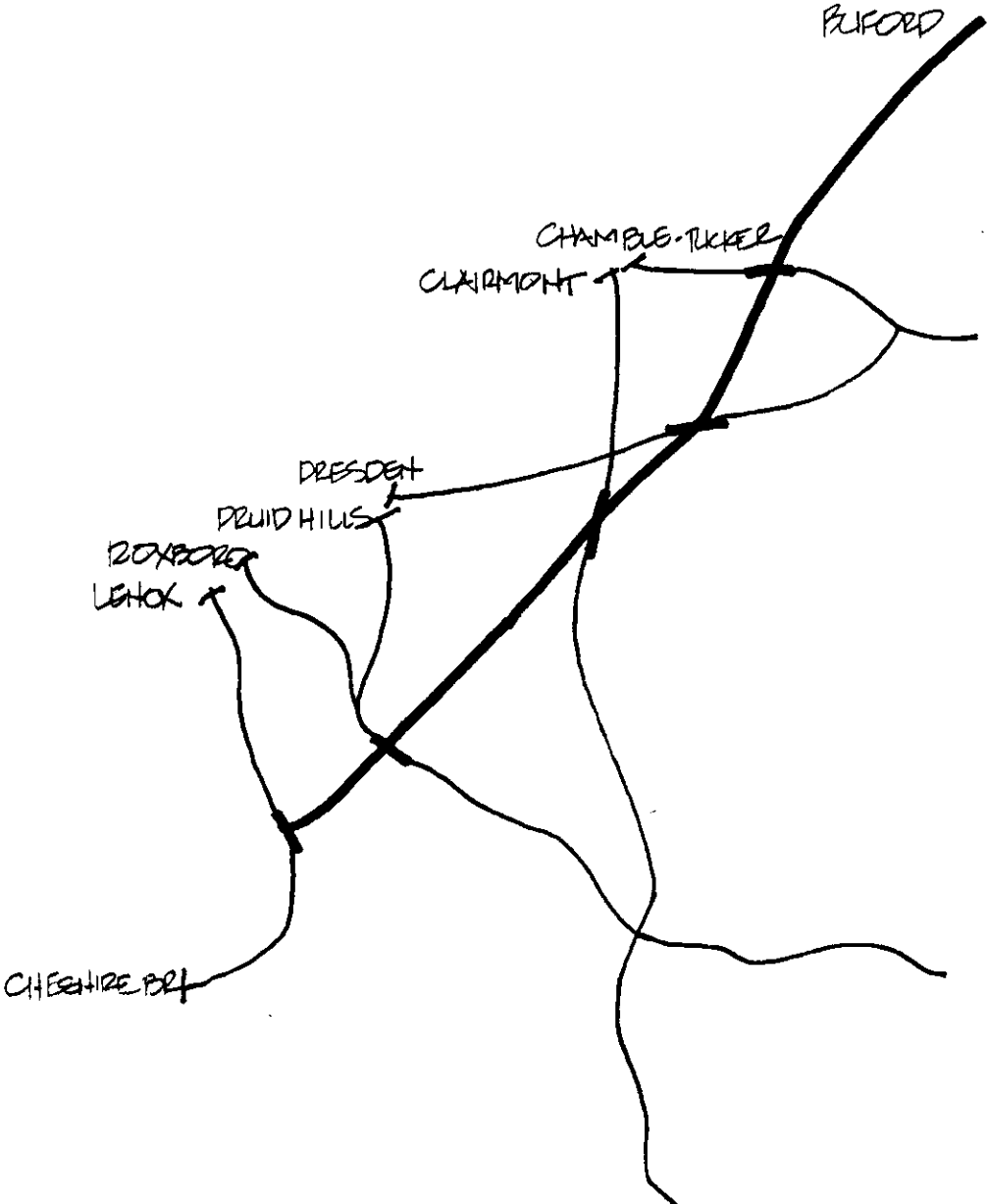


Fig. A2.2 R2-Buford Highway

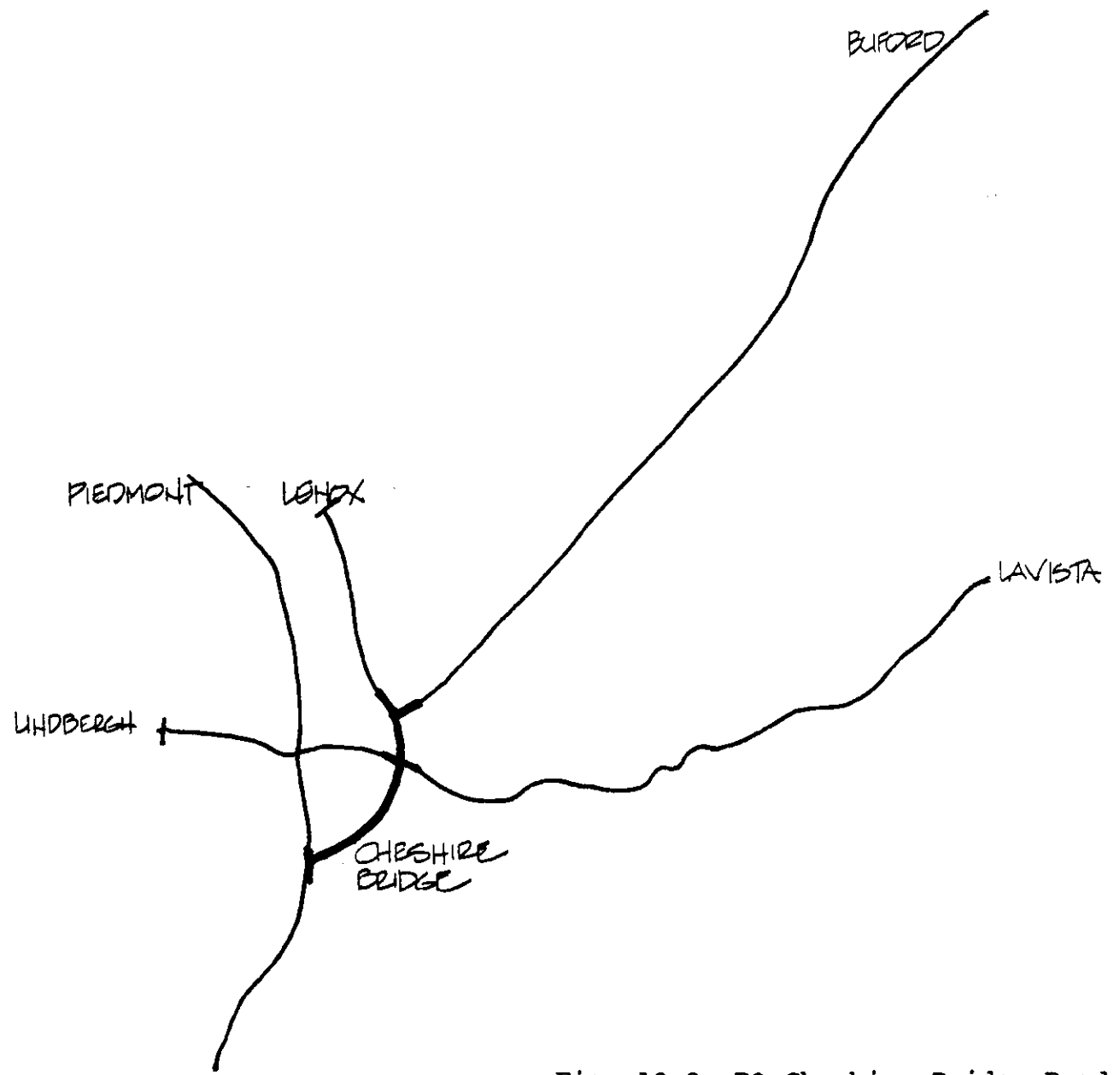


Fig. A2.3 R3-Cheshire Bridge Road

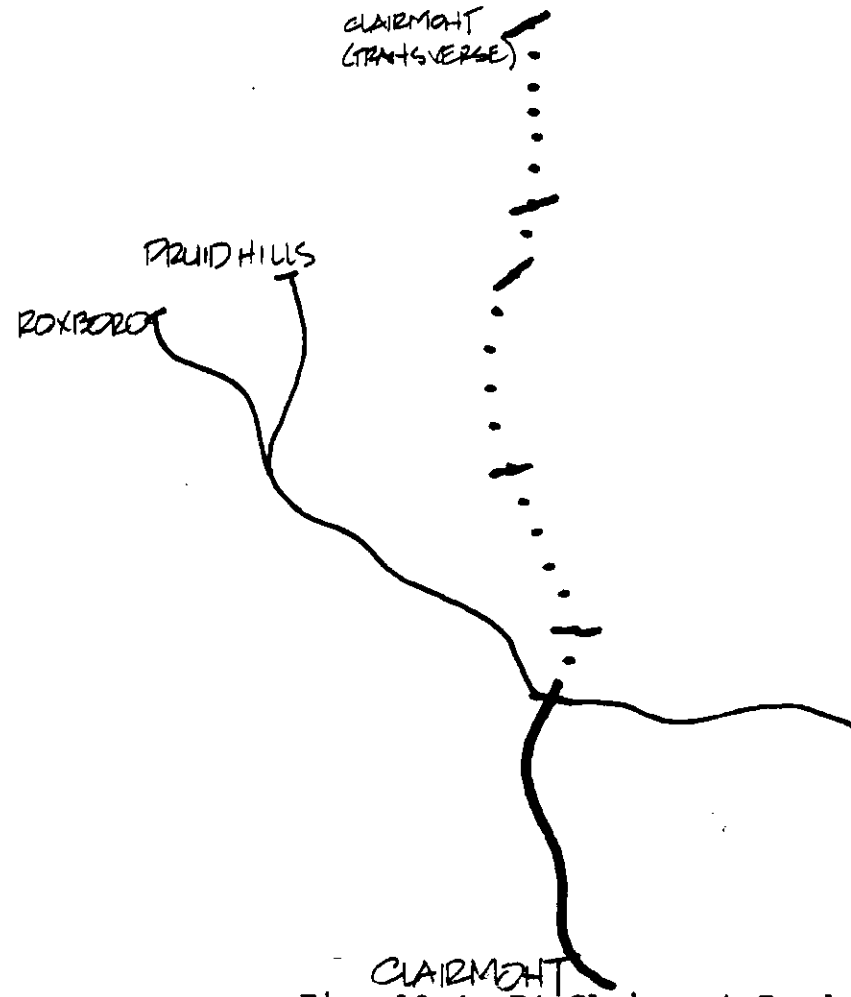


Fig. A2.4 R4-Clairmont Road (radial)

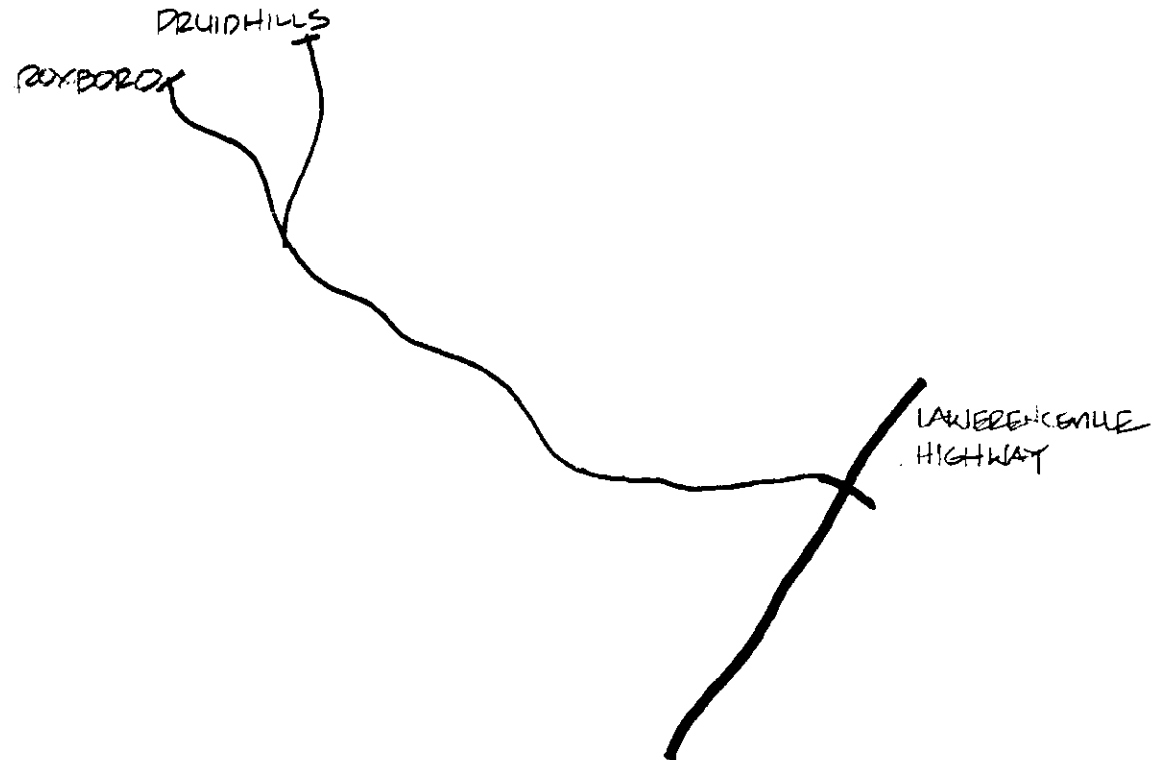


Fig. A2.5 R5-Lawrenceville Highway

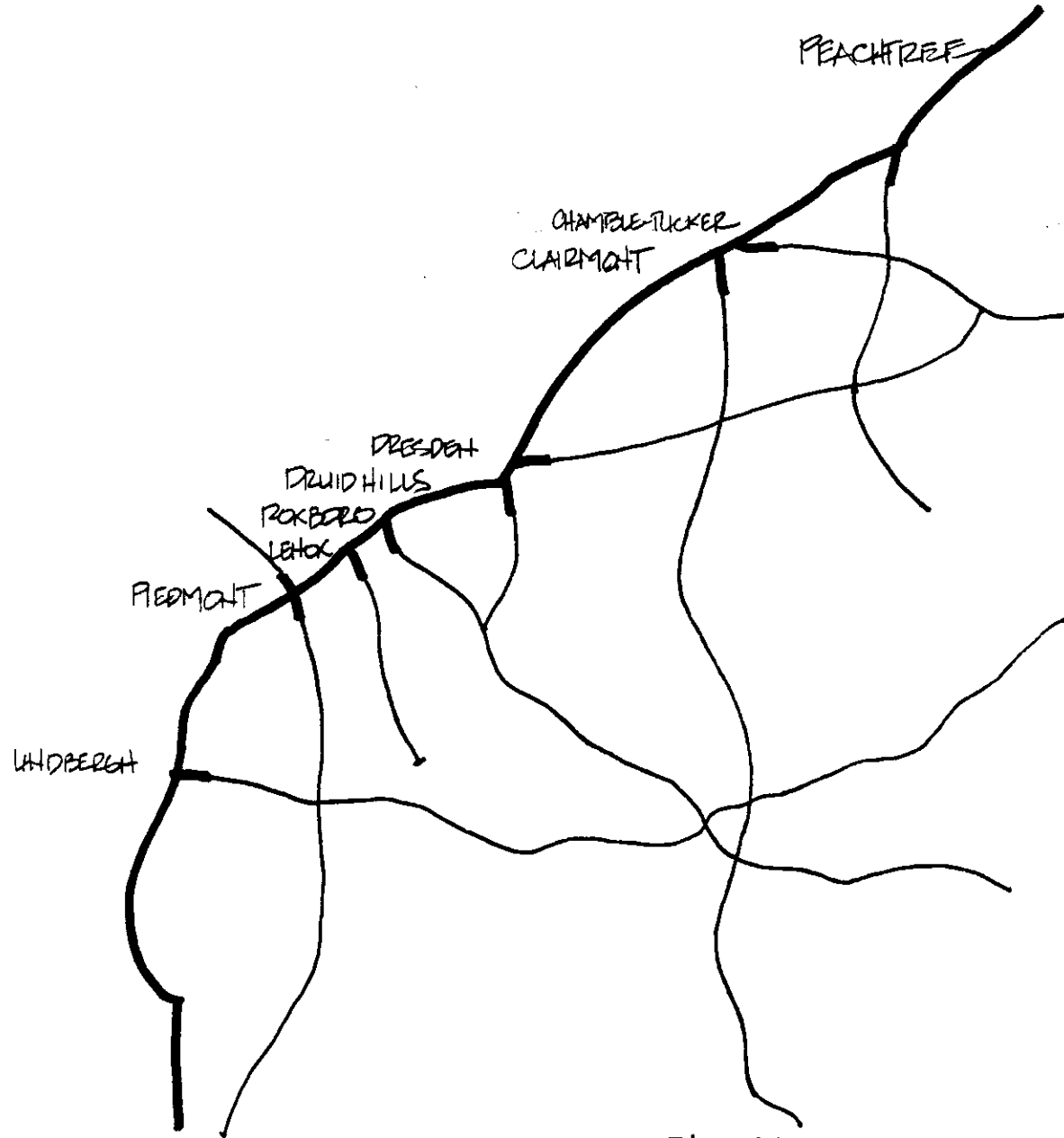


Fig. A2.6 R6-Peachtree Road

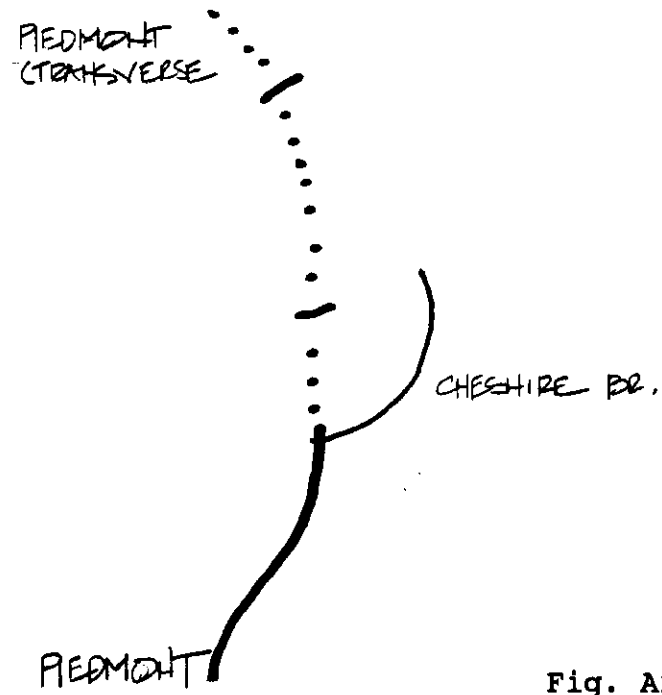


Fig. A2.7 R7-Piedmont Road (radial)

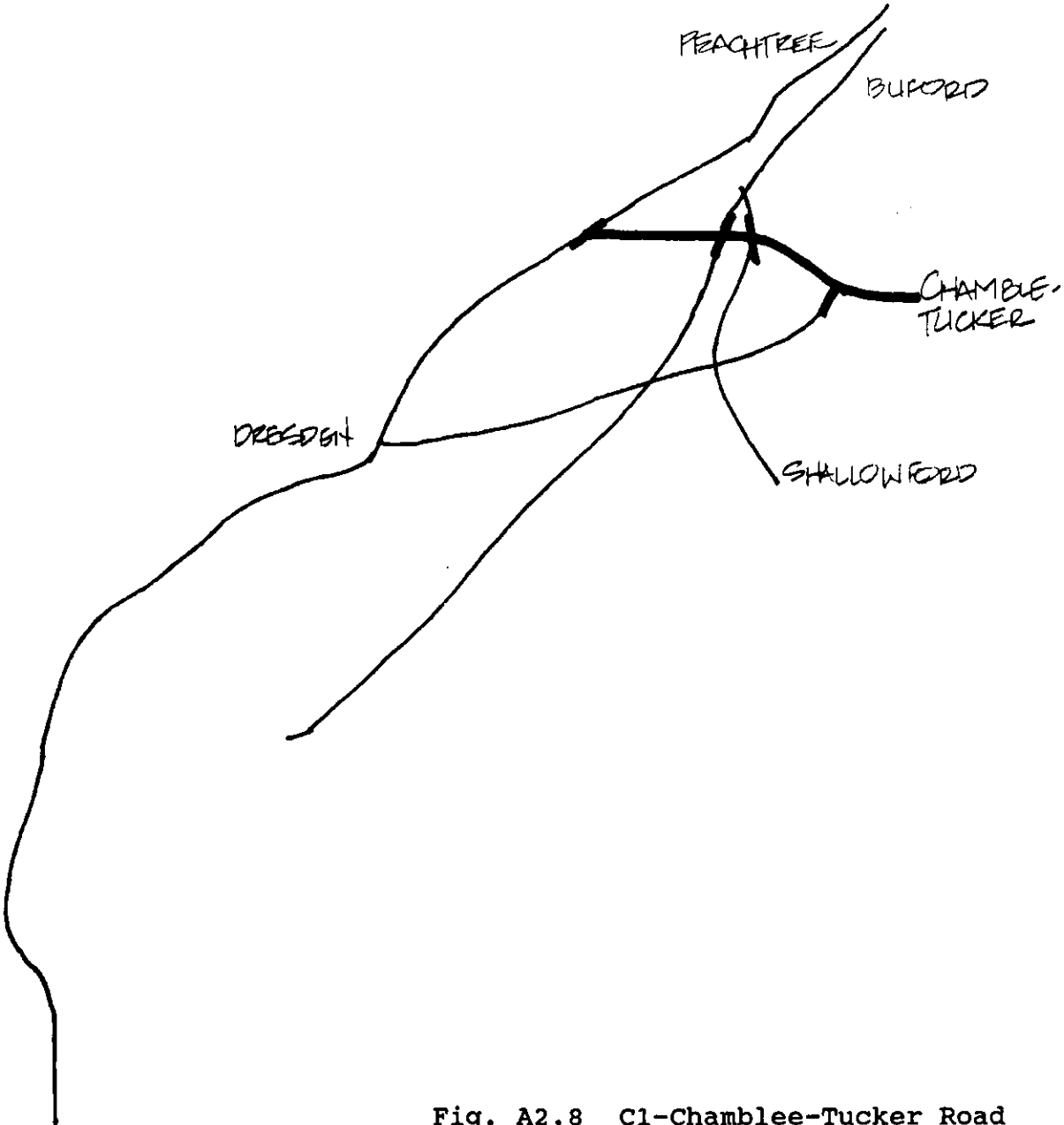


Fig. A2.8 C1-Chamblee-Tucker Road



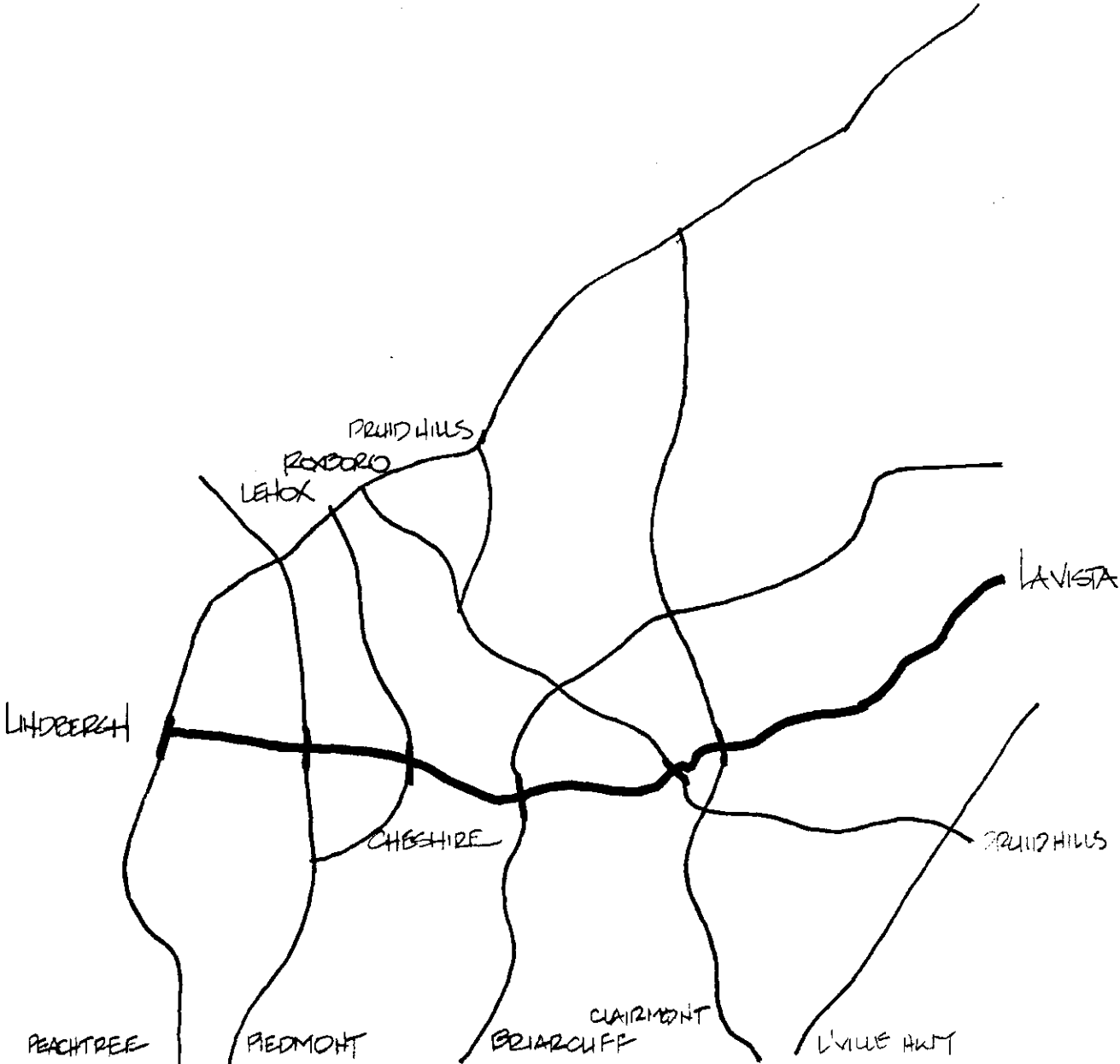


Fig. A2.9 C2-Lindbergh/LaVista Road

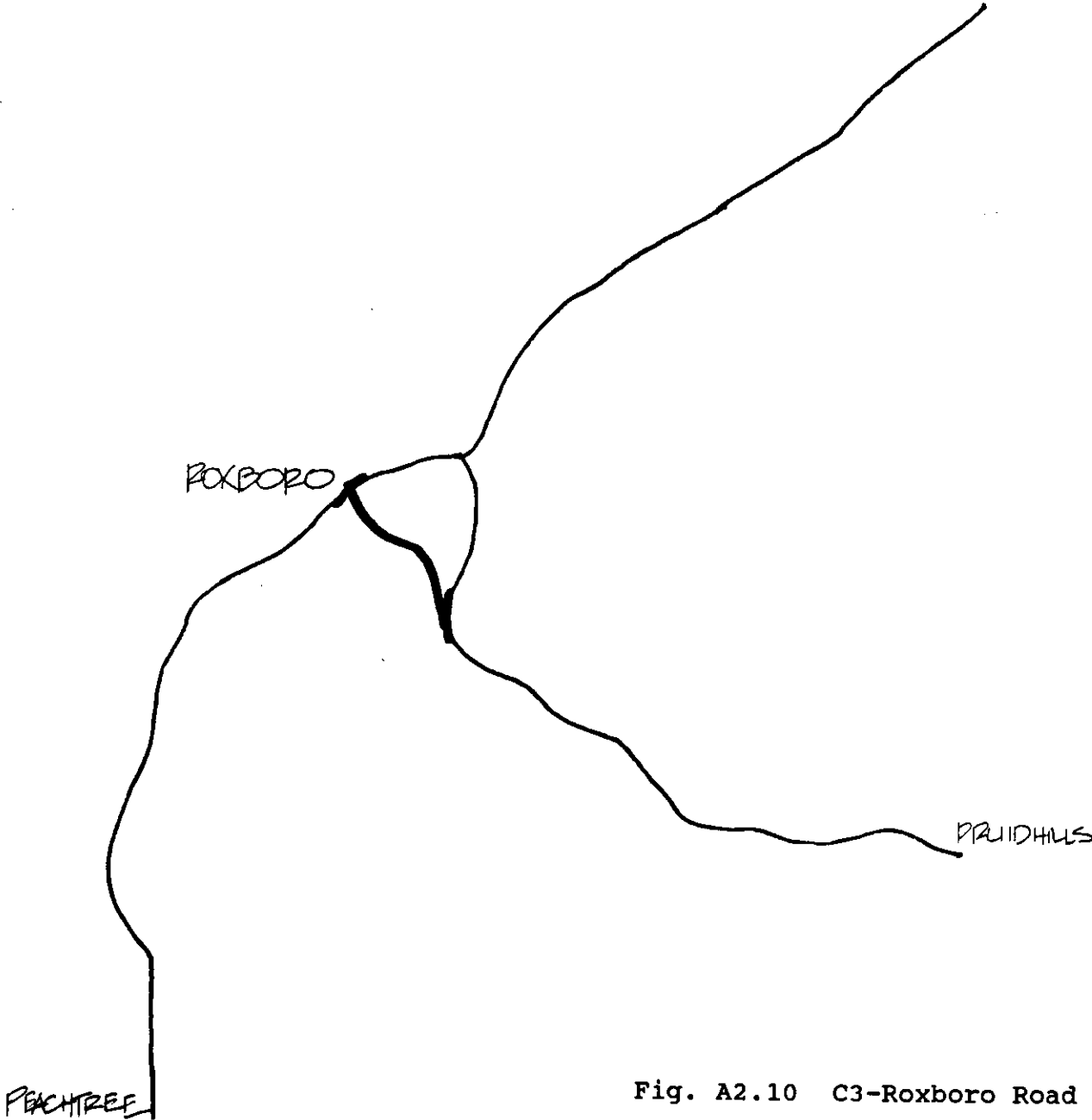


Fig. A2.10 C3-Roxboro Road

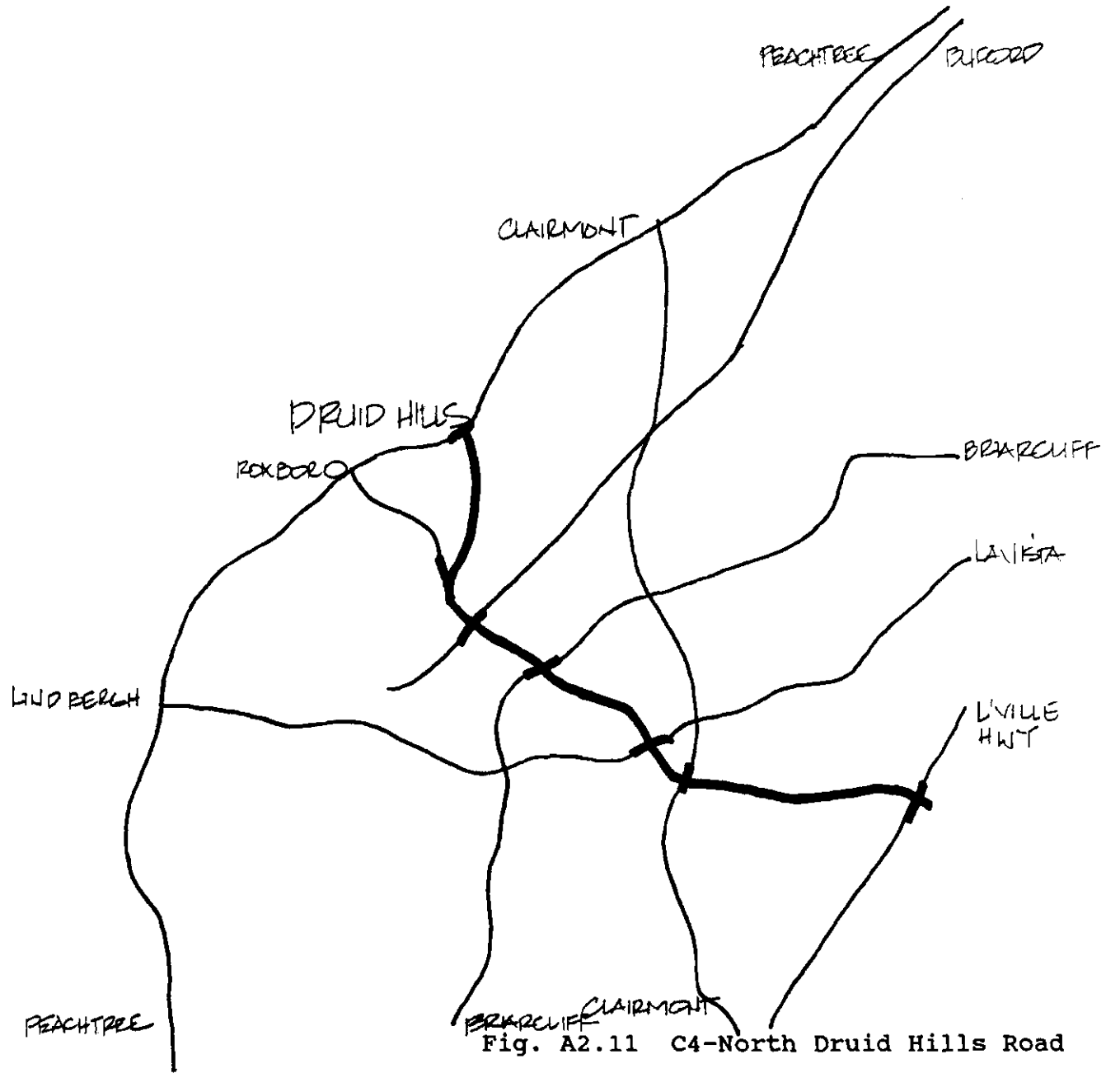


Fig. A2.11 C4-North Druid Hills Road

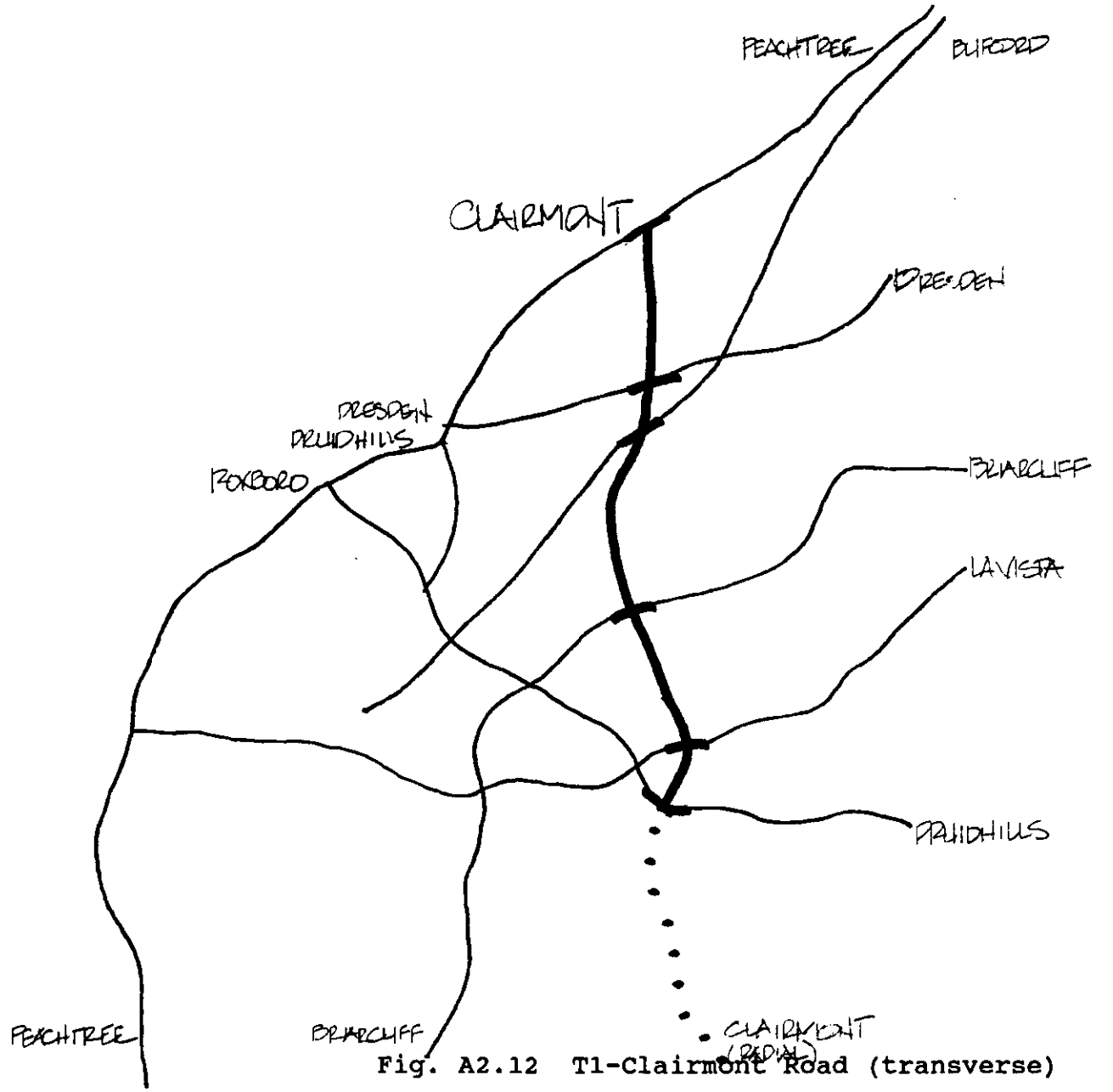


Fig. A2.12 T1-Clairmont Road (transverse)

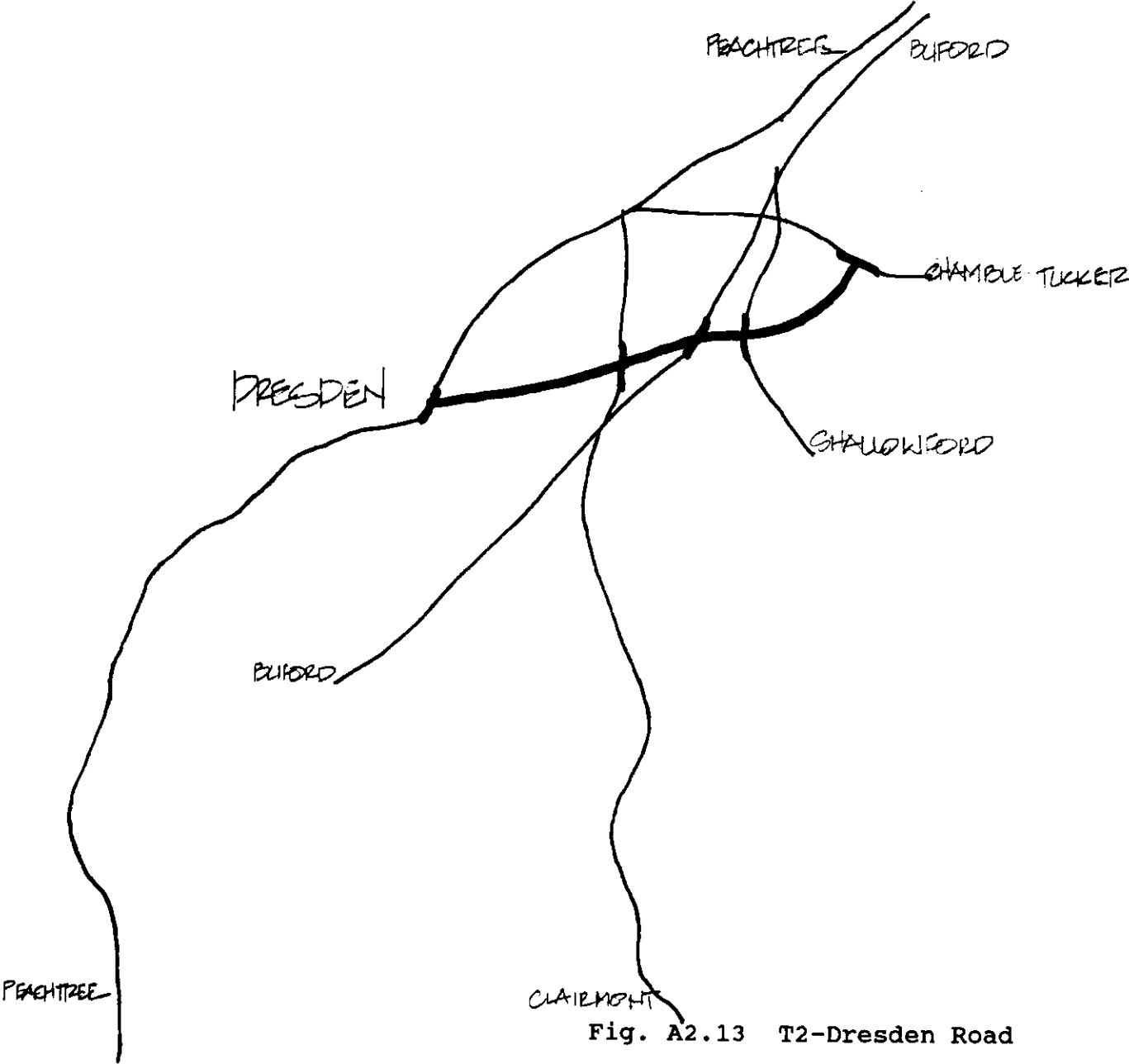


Fig. A2.13 T2-Dresden Road

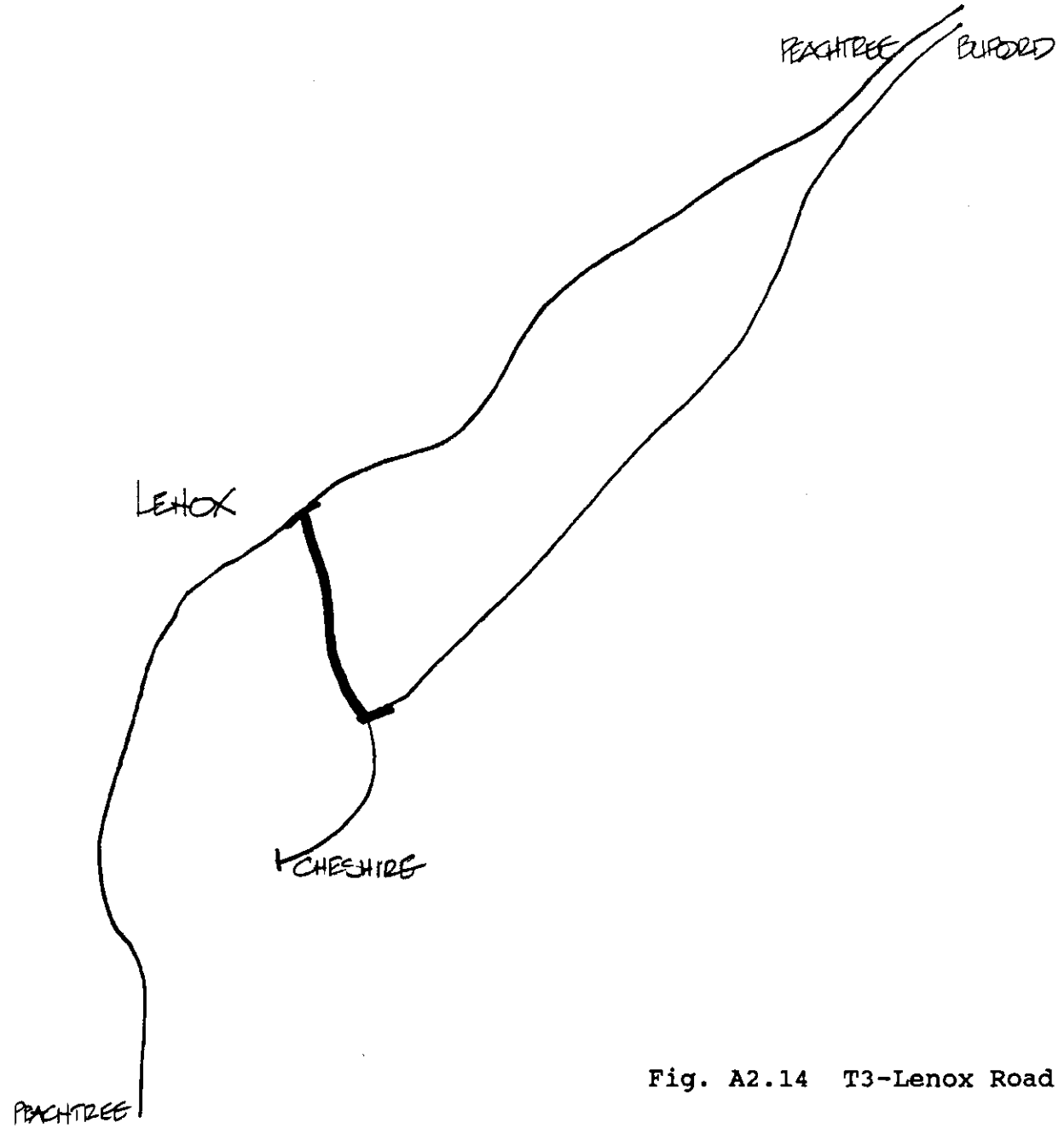


Fig. A2.14 T3-Lenox Road

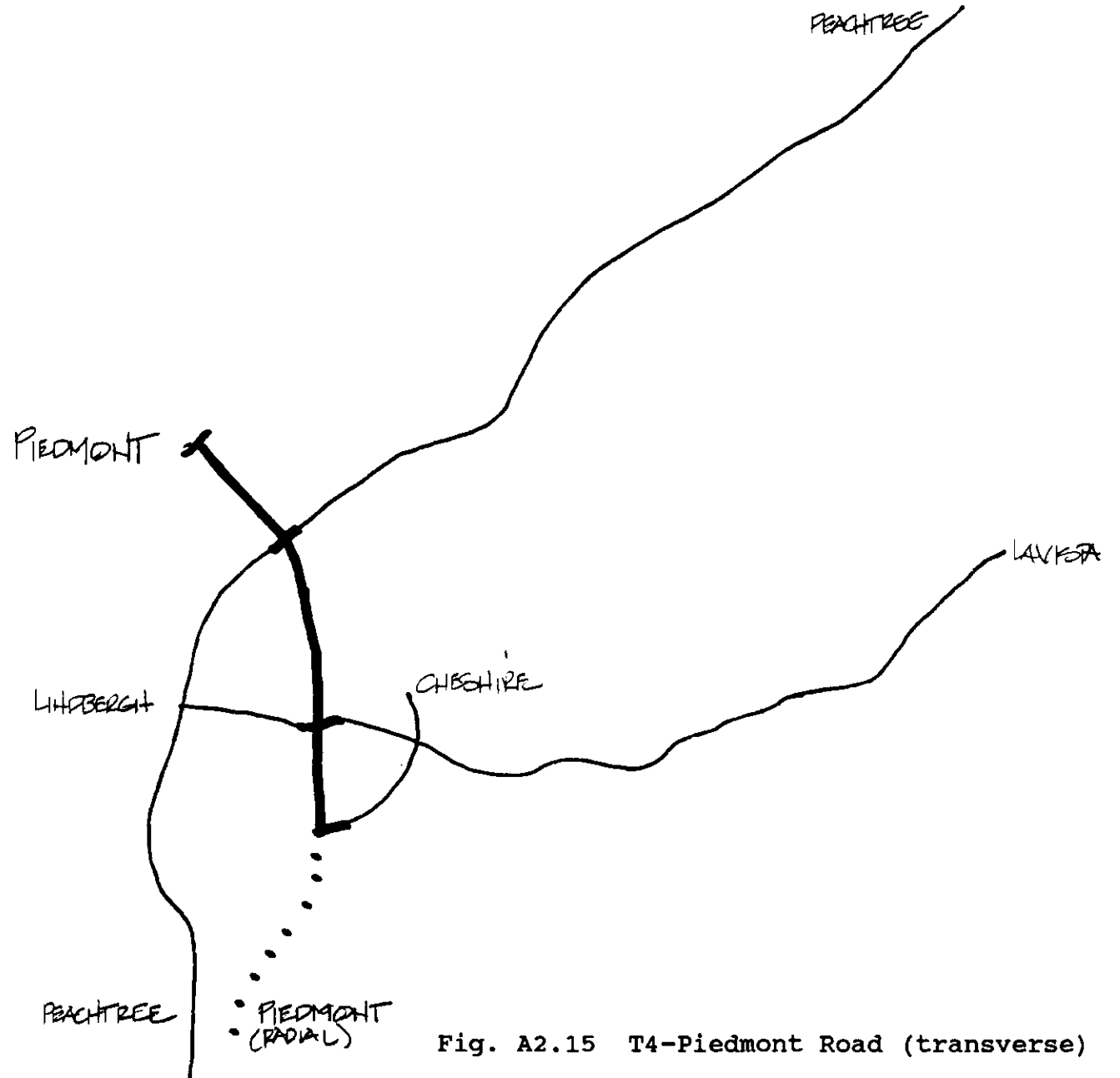


Fig. A2.15 T4-Piedmont Road (transverse)

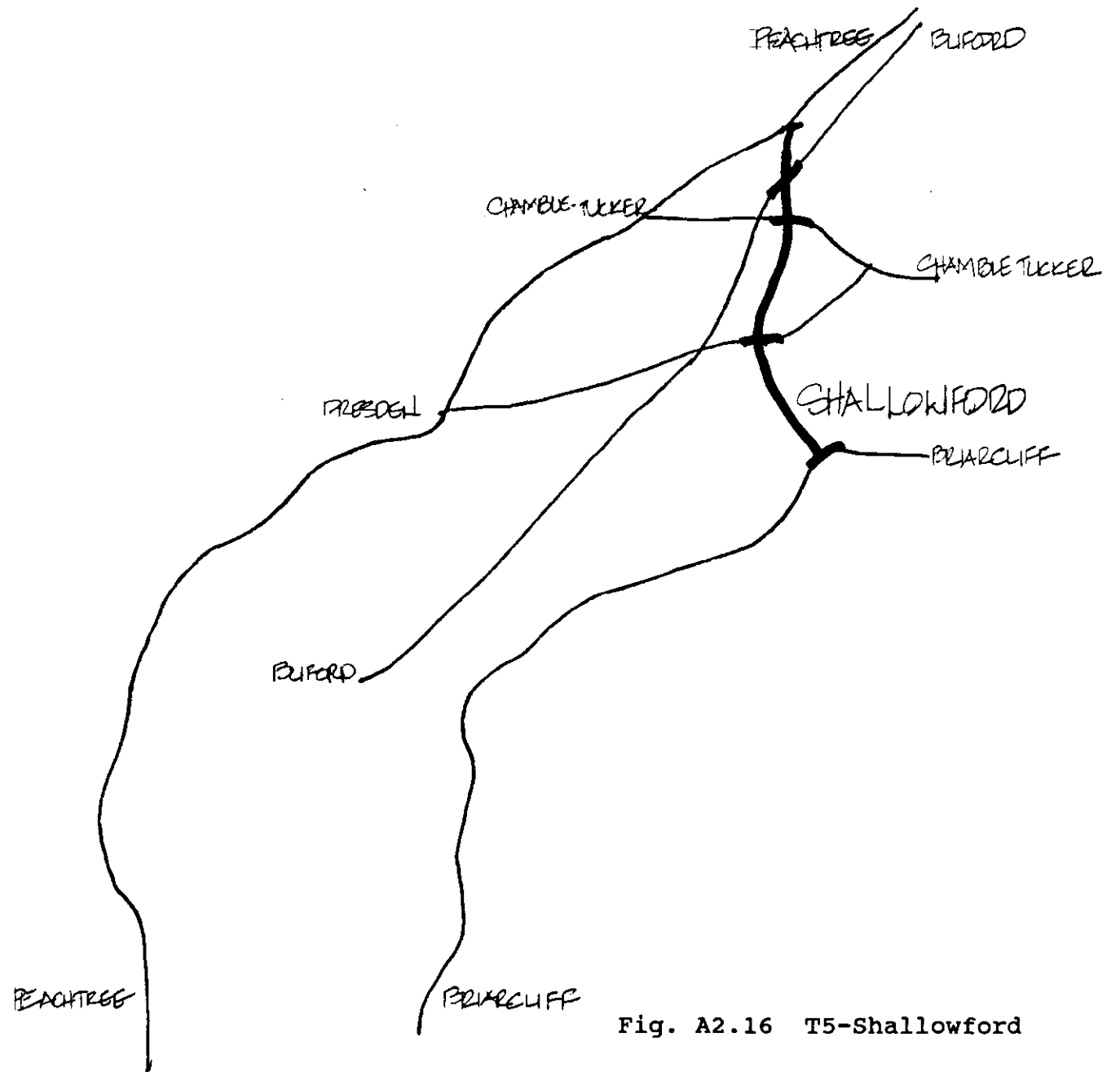


Fig. A2.16 T5-Shallowford



APPENDIX THREE-DEMOGRAPHICS

Study Area Demographics- LaVista and N Druid Hill Roads

Criteria	Mile Radius 1.0	3.0	5.0
*****			
<u>POPULATION</u>			
1994 Projection	12553	100098	266942
1989 Estimate	11769	96579	261173
1980 Census	10203	88899	248759
1970 Census	12356	98033	278311
% change 80-89	15.3	8.6	5.0
% change 70-80	-17.3	-9.2	-10.5
<u>HOUSEHOLDS</u>			
1994 Projection	5796	45012	112548
1989 Estimate	5369	43016	118750
1980 Census	4514	38704	110213
1970 Census	4263	33707	99171
% change 80-89	18.9	11.1	7.7
% change 70-80	5.9	14.8	11.1
<u>AGE 1989 (% mix)</u>			
0-5	2.5	3.3	4.5
6-13	3.3	4.4	5.5
14-17	3.1	2.7	3.2
18-20	3.2	5.8	4.7
21-24	10.6	9.7	9.1
25-34	23.2	24.8	26.7
35-44	10.4	11.5	12.7
45-54	10.5	9.1	8.4
55-64	15.1	11.0	9.1
65+	18.1	17.6	16.0
Median Age, Total	38.9	34.7	33.6
Median Age, Males	34.7	32.6	32.0
Median Age, Females	43.1	38.8	35.5

SEX & MARITAL STATUS 1980 (% mix)

Males	48.1	46.7	46.6
Single	36.1	37.6	38.8
Females	51.9	53.3	53.4
Single	29.1	29.7	30.3

RACE 1989 (% mix)

White	84.1	81.4	69.5
Black	14.2	16.3	28.7
Spanish Origin	4.0	3.7	2.9
American Indian	0.2	0.1	0.1
Asian/Pacific Isl.	1.1	1.7	1.2
Other	0.4	0.5	0.5

HOUSEHOLD SIZE 1989

1 Person (%)	32.2	34.2	37.8
2 Person (%)	38.5	36.3	33.1
3-4 Person (%)	34.6	25.0	23.5
5+ Person (%)	4.7	4.6	5.6
Average Household Size	2.15	2.14	2.13

FAMILIES

With Children (% mix)	35.7	39.6	43.6
Married Couples (% mix)	84.0	81.1	76.2
Married with Children (% mix)	33.4	37.1	39.7
1980 Total	2697	22021	58646
1989 Total	2884	22525	58757
1989 Average Family Size	2.82	2.84	2.96
1989 Non-Family Households (%)	46.3	47.6	50.5

AGGREGATE INCOME 1989

Total (\$Mil)	232.5	1753.8	4692.8
Per Capita \$	19752	18159	17968

HOUSEHOLD INCOME 1989 (% mix)

\$ 0 - 4,999	6.7	5.4	6.6
\$ 5,000 - 9,999	7.1	8.0	9.9
\$ 10,000 - 14,999	7.8	9.0	10.5
\$ 15,000 - 19,999	9.5	9.5	10.4
\$ 20,000 - 24,999	9.0	9.3	9.2
\$ 25,000 - 29,999	7.9	8.2	8.1
\$ 30,000 - 34,999	7.7	7.8	7.2
\$ 35,000 - 39,999	5.7	6.5	5.9
\$ 40,000 - 49,999	10.4	11.0	9.4
\$ 50,000 - 74,999	15.4	14.9	12.6
\$ 75,000+	12.8	10.4	10.2
Median Household Income \$	31299	30427	27113
Average Household Income \$	43297	40771	37519

FAMILY INCOME 1989 (% mix)

\$ 0 - 4,999	1.7	1.8	3.9
\$ 5,000 - 9,999	2.3	3.2	5.1
\$ 10,000 - 14,999	3.6	4.4	6.1
\$ 15,000 - 19,999	7.0	6.6	7.7
\$ 20,000 - 24,999	6.5	7.5	7.8
\$ 25,000 - 29,999	6.5	7.7	7.6
\$ 30,000 - 34,999	7.3	8.0	7.5
\$ 35,000 - 44,999	6.3	7.2	6.3
\$ 40,000 - 49,999	13.2	14.3	12.3
\$ 50,000 - 74,999	24.0	22.2	18.8
\$ 75,000+	21.7	17.1	17.0
Median Family Income \$	46720	42495	38424
Average Family Income \$	59399	53788	52429

VEHICLES AVAILABLE 1989 (% mix)

No Vehicles	4.0	6.6	13.1
1 Vehicle	40.8	43.1	43.7
2+ Vehicles	55.1	50.3	43.2
Total Autos	8945	68148	169800
Avg Vehicles/Household	1.67	1.58	1.43

LABOR FORCE

Males 16+	3191	26884	74262
In Labor Force (%)	75.4	76.6	77.5
Females 16+	2823	24627	65880
In Labor Force (%)	60.7	59.6	58.3
Unemployed	3.2	3.2	4.1

SCHOOLING

Population 25+	7056	59014	163318
High School Only (%)	20.2	22.2	22.4
College 1-3 Years (%)	22.2	22.3	20.8
College 4+ Years (%)	45.0	39.6	35.1
Median School Years	15.32	14.60	13.84

OCCUPATION (% mix)

Managerial/Executive	19.2	16.8	15.2
Professional	25.7	22.0	19.8
Technical	4.3	4.6	4.1
Clerical	18.7	21.9	20.4
Sales	15.5	13.9	12.9
White Collar	83.4	79.2	72.5
Craftsman	5.2	6.4	7.1
Operatives	2.5	3.9	5.6
Services	6.8	8.0	11.4
Laborers	1.7	1.8	2.6
Farm Workers	0.5	0.6	0.7
Blue Collar	16.6	20.8	27.5

HOUSING UNITS

Total Units	4666	40344	117178
Condominium	151	1191	3960
Mobile Homes	2	66	192
Owner-Occupied (%)	52.6	47.0	42.6
Renter-Occupied (%)	44.1	47.0	51.5
Vacant/Year-Round (%)	3.2	4.0	5.9
Stability (5 yr.) (%)	54.3	45.9	46.1
Turnover (1 yr.) (%)	8.1	8.3	10.4
Median Value	61100	57711	53842
Median Rent	268	258	227

UNITS PER STRUCTURE (% mix)

1 Unit	58.0	51.8	46.6
2 Units	1.2	3.2	5.1
3-4 Units	6.0	8.8	8.3
5+ Units	34.8	36.2	40.0

UNITS BY YEAR BUILT (% mix)

1975-80	2.7	4.9	4.3
1970-74	11.0	12.4	11.7
1960-69	38.0	34.0	27.2
1950-59	39.8	28.5	24.1
< -1949	8.5	20.2	32.7

Demographic Data Courtesy of Larry Faulkenberry, Toco Hills Property Management

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