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Graffiti Gallery

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GRAFFITI GALLERY



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SCHOOL OF ART, ARCHITECTURE, & HISTORIC PRESERVATION

ROGER WILLIAMS UNIVERSITY

JANUARY 23, 2011

ABSTRACT

This project is an architectural exploration of the ability of architecture to enhance the lives of those belonging to stigmatized subcultures, in this case graffiti artists, Skateboarders, BMXers, and Rollerbladers. To do this there is a focus on achieving a spatial justice for these social groups by creating public space that is in fact public, uninhibited by the processes of inclusion and exclusion that plague nearly every public space. More importantly than achieving spatial justice, however, is creating a societal awareness of the positive attributes of these subcultures. After all, it is society that has control over how public spaces are allocated. Therefore, this project first and foremost focuses on the interaction of this building with the general public, establishing an appreciation for the enriching qualities of these subcultures.

AUTHOR MIKE DELVALLE

ADVISOR ANDREW COHEN

DEAN STEPHEN WHITE

MANIFESTO social reform through architecture

Life is a state of flux, continuously changing. Rules get manipulated, adapted, abandoned, or transformed according to the needs of people today. Such social reform is evident throughout history. For example, certain rights in the United States, which had once been unobtainable for certain members of society, are now available to everyone. Such changes not only affect the people to whom they are directed but also the entire society as a whole. In spite of this, the world is far from achieving equality and such transformations of society are still occurring as a result. With the assumption that the world will never be equal follows the idea that social reform will continue indefinitely.

Architecture is and always has been at the forefront of changing and transforming society. Buildings are built by societies to serve specific purposes, pertaining to the religious, political, and scientific beliefs of the time. Architecture is so important to societies that it can be interpreted as cultural and political symbols, both in the past and in the present day. The Pyramids represent the ancient Egyptians, the Acropolis the ancient Greeks, and the White House the Americans today. The reasons why these architectural works are such powerful symbols is not because of their architectural greatness, but because they embody the aspirations and ideals of these societies.

The pyramids, being elaborate stone tombs at an unimaginable scale, are a demonstration of the importance of the afterlife in Egyptian culture. They are also, however, a demonstration of the oppression and slavery that were involved in their creation. It is believed that the great pyramid took a total of 20 years to build by the backbreaking work of an estimated 100,000 men. The acropolis of the ancient Greeks, specifically looking at the Parthenon, represents the importance of religion in everyday life. The strategic proportional systems and visual tricks that were used in its design embody the importance of beauty in ancient Greek culture. The White House, being model after Grecian architecture, is a demonstration of the importance of democracy in the United States of America. It also embodies the struggle by the American colonies to achieve freedom from the monarchy of England. These three works show the importance of architecture as a means of embodying a people's ideals and history.

With this monumental role relative to representation, architecture should both respond to social reform and be a catalyst for its motivation as well. To be able to respond to, or to encourage the reformation of society architecture should have a transformable quality. This would require architecture to be far less rigid, allowing social change to take place with the passing of time. To motivate social reform architects must look at injustices within society and try to effect a change, increasing the quality of life through architectural form. No societal advancement is too small.

PROBLEM

“Struggles for spatial justice have given new meaning to terms such as citizenship—the rights of all city residents to have access to everything of public value available in cities.”

-Edward Soja

“...processes of inclusion and exclusion, stereotyping and stigmatization. These processes occur almost everywhere but mainly in public spaces...”

-Maartje van Lieshout

Graffiti, although a form of artwork worthy of being displayed in galleries, is considered by most to be vandalism. Similarly, skateboarding and bmxing (stunt biking), although often shown and celebrated in television sports and other media, are also associated with the destruction of property. Such stigmatization leads to the exclusion of such groups from the occupancy of “public” space. Why should graffiti artists be denied the right to effectively enliven the “public” realm with their art? Why are skateboarders and bmxers not able to bring new and more active life to “public” spaces? If the term “public” can be used to define our spaces then we, as the “public,” should be able to actively utilize these spaces in positive ways.

“Loiterers, homeless, teenage skateboarders, vendors, street musicians and others threaten the required tranquility and control. Control is commonly exercised by discouraging loiterers by avoiding comfortable seating, by having the police dump the homeless in “their” part of the city, by assigning skateboarders to skateboarding parks, and allowing vendors and musicians by license only.”

-from “Is the Public Space a Public Good?”

Assigning skateboarders to skate parks is an act of segregation that, although seemingly benevolent, is only heightening the stigma. By assigning such spaces it is being established that it is not acceptable for skateboarding to take place anywhere else.

It could be said that this proposal is doing just this. And it is. However, this project is only meant to act as a subcultural heart to the body that is the city. The Harborwalk, being the major artery that carries these subcultures away from the heart, will allow them to bleed into the rest of the city. When these subcultures need refreshing they will return to the heart, soaking up new ideas and once again bringing them to the extremities of Boston. So this project is a designated place for these activities to occur, but it is also only a starting point for the complete integration of them into society.

BANKSY

Banksy hails from Bristol, England, a small city with a rich graffiti tradition. Bristol was a graffiti breeding ground as a result of its immense number of abandoned buildings, large advertising billboards, and planning for cars rather than people. This resulted in a lack of human scale, creating an environment of alienation. By introducing graffiti to their environment people were reclaiming the importance of the individual over the car, over conglomerate corporations, and over an unsympathetic government. Growing up in such an environment caused Banksy to not only perfect his art, but also his political voice. The combination of these two characteristics is undoubtedly the reason for his widespread acclaim, creating an appreciation for not only graffiti, but also the voice of the people.



"Imagine a city where graffiti wasn't illegal, a city where everybody could draw wherever they liked. Where every street was awash with a million colours and little phrases. Where standing at a bus stop was never boring. A city that felt like a party where everyone was invited, not just the estate agents and barons of big business. Imagine a city like that and stop leaning against the wall—it's wet."

-Banksy



"The people who truly deface our neighborhoods are the companies that scrawl giant slogans across buildings and buses trying to make us feel inadequate unless we buy their stuff. They expect to be able to shout their message in your face from every available surface but you're never allowed to answer back. Well, they started the fight and the wall is the weapon of choice to hit them back."

-Banksy



"A wall has always been the best place to publish your work."
-Banksy



"Some people become cops because they want to make the world a better place. Some people become vandals because they want to make the world a better looking place."
-Banksy



"It's always easier to get forgiveness than permission."
-Banksy



"Nothing in the world is more common than unsuccessful people with talent, leave the house before you find something worth staying in for."
-Banksy

EXTREME SPORTS

An extreme sport is a popular term for certain activities perceived as having a high level of inherent danger. These activities often involve speed, height, a high level of physical exertion, and highly specialized gear or spectacular stunts. The definition of an extreme sport is not exact — for example, although studies show that (road) cycling ranks as the sport with the highest rate of injury, it is not considered an extreme sport because it is not **counter-cultural**. The term's origin is also unclear, but it gained popularity in the 1990s when it was picked up by marketing companies to promote the X Games.

This project will play host to those extreme sports that can take place in the urban environment, such as skateboarding, BMX, and rollerblading.



Skateboarding involves using skateboards, which were originally developed to emulate surfing when waves were lacking, to perform stunts on obstacles such as stairs, handrails, ledges, walls, banks, unusually formed architectural elements, etc. Today skateboarding is a large industry as well as media sensation.



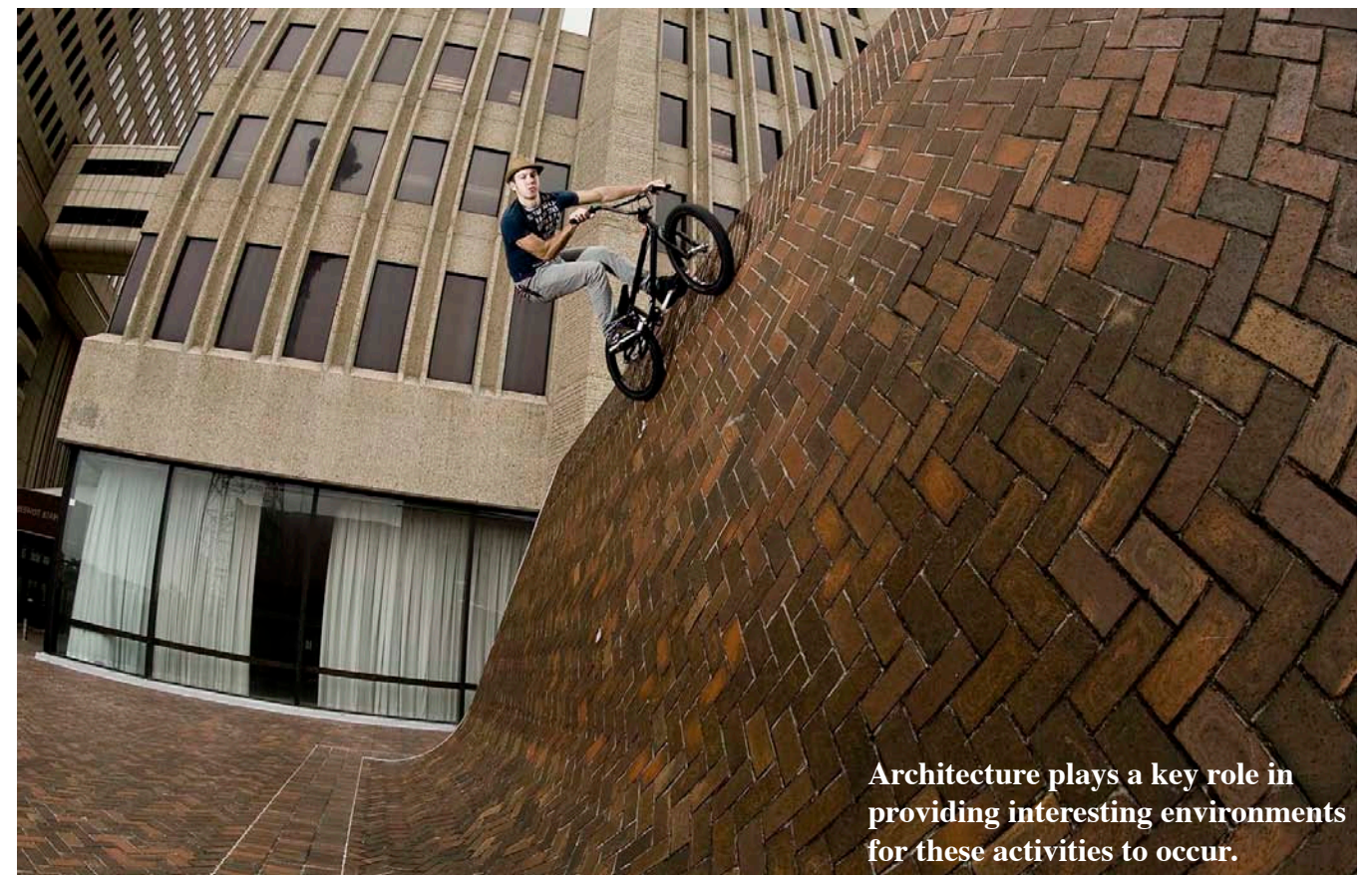
BMX involves using low profile bikes, which were originally developed for racing on dirt tracks, for performing stunts on the same obstacles used by skateboarders as well as unskateable obstacles such as dirt jumps. There are 5 disciplines: dirt, street, park, flatland, and half pipe. The trend in BMX street today is riding "brakeless," requiring riders to develop greater control over their bicycles without the aid of brakes. To stop they either drag their foot on the ground or stick it between the bike frame and the rear tire.



Freestyle skating is described as using rollerblades, also known as inline skates, for doing stunts on obstacles also used by skateboarders and BMXers. Similar to skateboarding and BMXing freestyle skating has created a large industry as well as media attraction, being included in widely publicized events such as the X-games.



Extreme Sports are not just for people either.



Architecture plays a key role in providing interesting environments for these activities to occur.

PROJECT

As a means of heightening public awareness of the positive aspects of graffiti and extreme sports, I propose to design a graffiti gallery with a skate park component. The graffiti galleries will take the graffiti out of context, showing it in a new way. This new way of displaying is not meant to go against the main purpose of graffiti, but to allow people to view it in an environment that allows them to stop and comfortably admire it. The skate park component has a connection with graffiti because skate parks are often covered in it. Giving skaters a place in the urban environment will not only allow them to practice without prosecution but will also allow society to see the talent that is involved. To avoid being seen as a skate park this component will be made to blend with its urban context, having no apparent boundaries. This will hopefully create an acceptance of such activities outside of the constraints of the actual site.

Putting these two subcultures together will not only heighten public awareness of their positive qualities, but will also help to achieve spatial justice by providing places for these activities to occur.

THESIS INTENTIONS

I wish to examine the ability of architecture to enhance the lives of graffiti artists, skateboarders, bmxers, skaters, etc. Being stigmatized on a day-to-day basis, the people of these ever-growing cultures deserve an architectural environment that caters to their needs. Such needs not only involve areas for them to perfect their art, but rather, areas that allow for their integration into today's society. This does not only involve the cooperation of architecture, but also that of society.

ARCHITECTURAL INTENTIONS

1. The architecture associated with these activities, which are contemporary means of self-expression, should be a catalyst for creativity. Creativity is the ability to transcend normative means of expressing not only new, but meaningful ideas. An architecture that stimulates such imagination should be flexible in nature, allowing its users to manipulate it in new ways to fulfill creative needs. In this way a minimal environment is first provided, but, through the continual influence of its users, a variably complex environment is achieved.

2. The activities that this architecture is providing for are seen as vigorous, destructive enemies to the built environment. The resulting architecture should therefore be robust, allowing these activities to reach their full potential without causing harm. This requires the use of strong, heavy materials such as concrete and brick. Furthermore, this strength should be emphasized by the architecture, expressing a heavy quality, so as to encourage maximum use.

3. The most important aspect to these activities is surface. Graffiti artists need surfaces to paint on while skateboarders need continuous surfaces that allow them to move from horizontal to vertical positions without interruption. This translates to an architecture that is continuous. This means that the distinction between walls, floors, benches, and other architectural elements becomes blurred, each running into and becoming the next.

PROGRAM OUTLINE & AREAS

Skate/bmx workshop	600
Entrance/Hall	2000
Checkroom	400
Galleries	28500
Theater & Foyer	4000
Café/Lounge	1325
Graffiti Workshop	600
Retail	600
Guest Wall	1000
Restrooms	350
Offices	300
Meeting Room	200
Storage	500
Mechanical Room	600
House Keeping	300
TOTAL	41275 ft²

PROGRAM DESCRIPTIONS

Skate/BMX/pedestrian path (unlimited)

This path will be an extension of the Harborwalk, allowing all users to see firsthand how graffiti and skateboarding positively affect space, making it more dynamic. The limits of this part of the program are undefined as a hope that it will grow, rapidly taking over the path and the city.

Skate/BMX workshop (600 ft²)

While providing space for skateboarding to occur it would also be convenient to provide a facility that has the tools to help them maintain their bikes and boards. It is also important to have a place for them to purchase new parts as their old ones break, as a result of the rigorous activities that they put them through.

Entrance/Hall (2000 ft²)

The entry is perhaps one of the most important parts of the program. Its purpose is not simply to allow people to enter, but rather, to entice people to enter who have absolutely no interest in graffiti or skateboarding. In fact, it would be even better if it encouraged people who despise these activities, encouraging their entrance and perhaps changing their outlook.

Checkroom (400 ft²)

The checkroom will require a larger size than normal because it will not only be holding coats but larger objects as well. Attempting to collect all people from the Harborwalk involves providing checkroom space for whatever they might be doing. Perhaps a family is going for a Sunday bike ride. Providing them with a bike rack is not enough because they might not have locks for all of their bikes. By providing a checkroom where they can leave their bikes solves this problem and does not deter them from entering the building.

Galleries (28500 ft²)

There will be four different types of galleries that have specific ways of displaying graffiti. The first type will utilize photographs of graffiti, giving descriptions of the graffiti in writing or audio. The descriptions will give the viewer a sense of the context and therefore help them to understand its significance. The second type will utilize projection, showing loops of still images or video. Some graffiti artists, Blu Blu is an example, have created graffiti animations that would need to be projected. Also, there is a correlation between this gallery type and graffiti artists that have put down the spray can, resorting to actual projection of their work on buildings. The third type will involve walls that will actually be graffitied on. This type will require special ventilation that rids the room of harmful spray can odors. The last type, the outdoor gallery, will be integrated into the harborwalk/skate path so as to bring graffiti to the forefront of society.

Traditional Gallery (6000 ft²)

Projection Gallery (4500 ft²)

Spray Gallery (6000 ft²)

Outdoor Gallery (12000 ft²)

Theater & Foyer (4000 ft²)

The theater will be used for showing films that relate to these new subcultures, developing an appreciation for them by glorifying them on the big screen.

Retail (600 ft²)

The retail component of the building will provide visitors a chance to purchase books, movies, clothing, etc, that are related to these new subcultures. They will take these items to their homes or give them as gifts, spreading an awareness of their positive qualities.

Café/Lounge (1325 ft²)

The café will be another attempt to bring people in from the Harborwalk. If they are not interested in the actual gallery then maybe their stomachs will be interested in a meal. Perhaps during their meal they will acquire such an interest. This requires the café to have a view to the activities that are involved within the galleries. Perhaps they will have a view of graffiti artists working in real time, or perhaps there will be monitors located all around that show this. Or maybe they just have a view of skateboarders riding on graffiti covered surfaces. This café will also provide a place for skateboarders or graffiti artists to take a break from their energy draining activities.

Seating (1000 ft²)

Kitchen (250 ft²)

Food Storage (75 ft²)

Graffiti Workshop (600 ft²)

If people are still unconvinced about the skills involved with creating graffiti they can take a stab at it. Perhaps here they will realize how difficult it is to produce graffiti art, developing a level of respect for it. Maybe this will inspire them to acquire graffiti as a new hobby. If they are already into graffiti this workshop will be where they come to learn new techniques.

Guest Wall (1000 ft²)

Upon leaving guests will be given the opportunity to sign the guest wall. Instead of using a pen, however, they will choose from an assortment of spray cans, individualizing their signature accordingly.

Restrooms (350 ft²)

Having people to stay for extended lengths of time requires certain facilities that allow them to do so comfortably.

Offices (300 ft²)

Such spaces will be needed for the people that are running the building. Perhaps the barriers between these spaces will be omitted, emphasizing the idea of community that this building is fostering.

Meeting Room (200 ft²)

Further emphasizing the idea of community will be this space, which will be integrated into the office space.

Storage (500 ft²)

It is necessary to provide space for the storing of art before and after it is exhibited.

Mechanical Room (600 ft²)

The mechanical room will be what allows the building to function, bringing in fresh air and electricity while removing the building's waste.

House Keeping (300 ft²)

This building will require cleaning and an area to store the supplies to do so.



SITE

This project will be located in the Fort Point Channel Historic District along Boston's beautiful Harborwalk. Fort Point, being home to the Fort Point Arts Community, the Institute of Contemporary Art, the Boston Convention and Exhibition Center, the World Trade Exhibition Center, and the Children's Museum, is an ideal location for such a project. Furthermore, the Harborwalk will bring many pedestrians to the project, whether they are jogging, biking, or simply going for a leisurely walk. The cultural animation of the project, created by graffiti artists, skateboarders, bmxers, etc., will hopefully entice these pedestrians to make a stop along their path. Here they will be made aware of the positive aspects of these activities, no longer perceiving them as negative contributors to society.







1
Directly north of the site is this entrance to the Harborwalk, which goes underneath a building.

2
Upon entering you will find cmu walls with a fresh coat of blue paint, perhaps covering up some "unsightly" graffiti.



3
After crossing Summer Street you go down a flight of stairs that leads you to another underbuilding pass.

4
After crossing Congress Street you run into a giant Hood milk bottle, the icon of the Boston's Children Museum.



As you continue across the wood planked boardwalk a gateway, created by Seaport Boulevard passing overhead, leads you to the Barking Crab, Boston's picturesque clam shack.



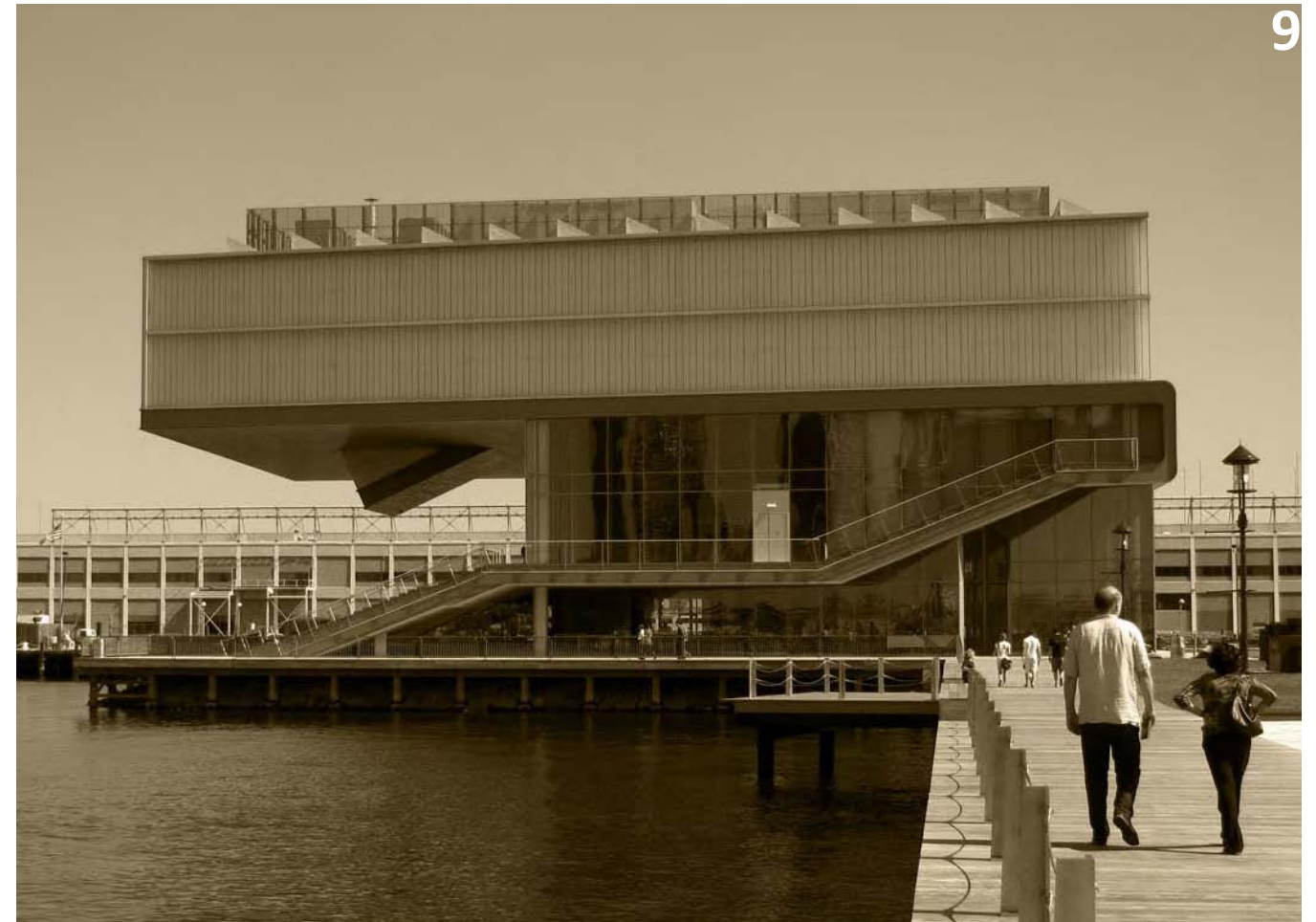
Underneath Seaport Boulevard is an embankment next to a wall, creating a wall-ride for BMX bikes.



After crossing Northern Avenue you pass through the brick archway of the Federal Courthouse, which protects brilliantly viewed restaurant seating.



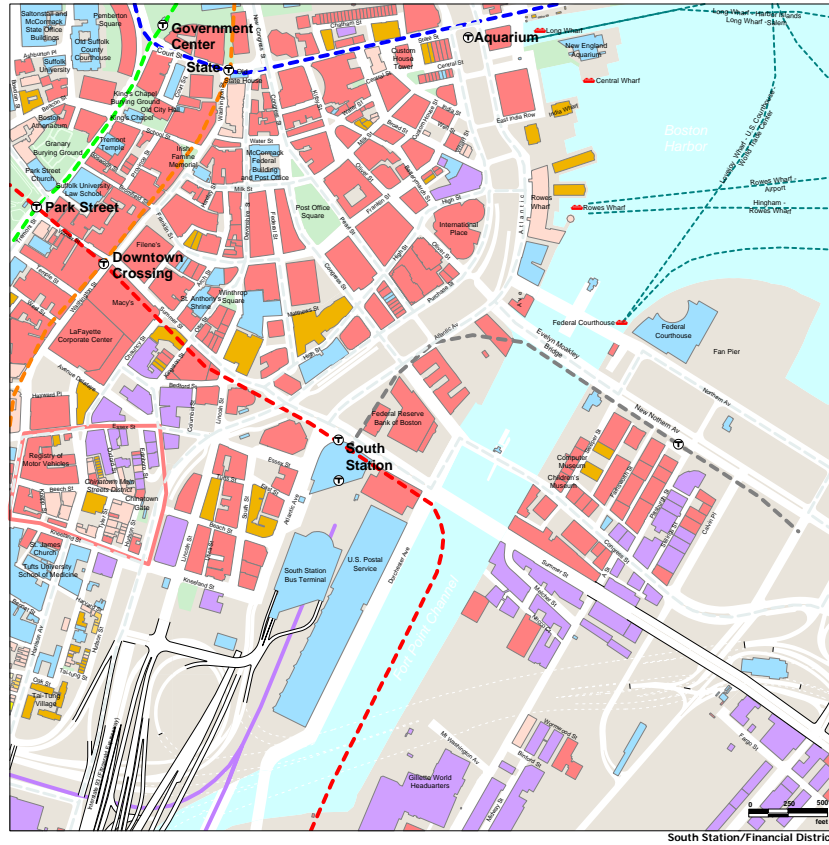
Upon exiting the archway the path turns into cobblestone, creating a euphoria for Boston's shipping history.



The bold cantiliver of the Institute of Contemporary Art (ICA) reveals itself as one completes traveling around the semi-circular fan pier.

The Harborwalk, which contains museums, restaurants, beautiful views, and an overall atmosphere of leisure, will play a key role in the success of the Graffiti Gallery.

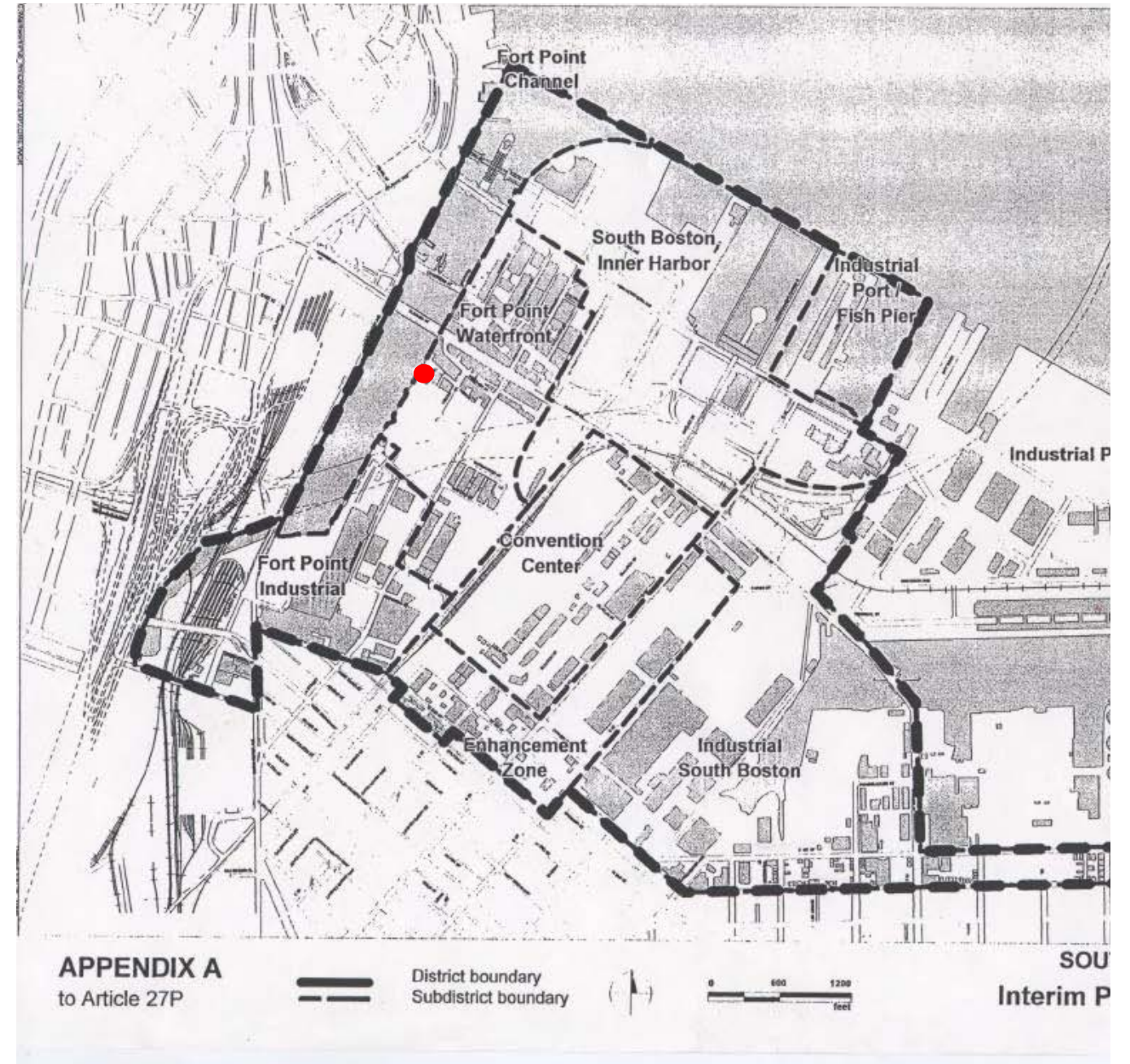
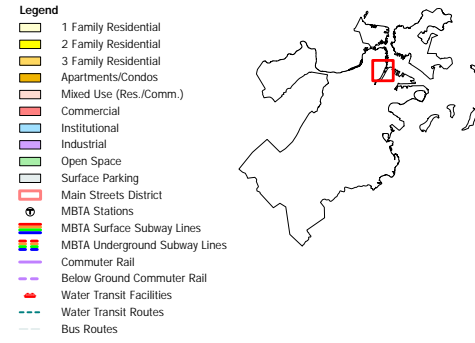
ZONING

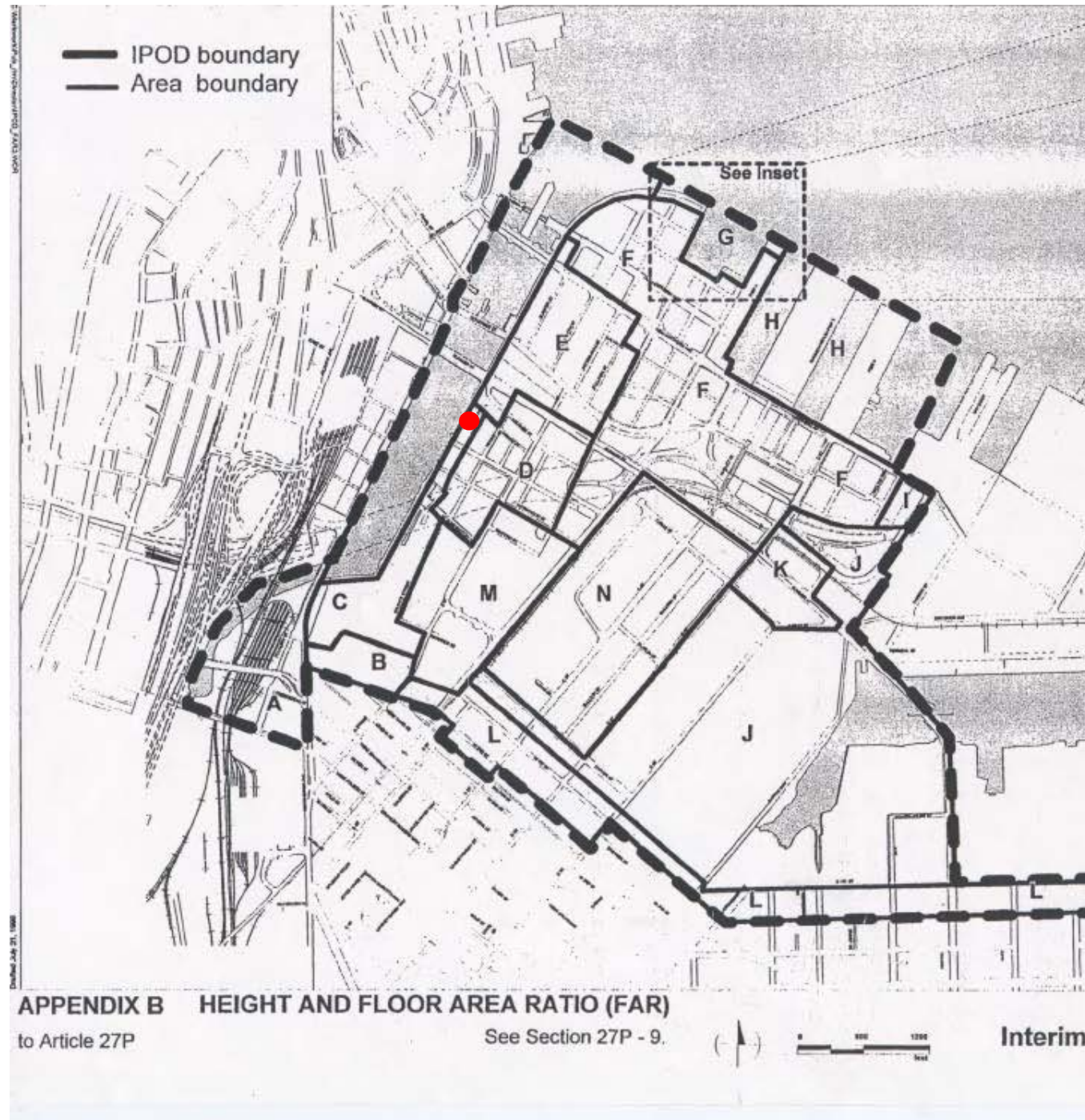


Fort Point Waterfront Subdistrict:

The Fort Point Waterfront is an unusual urban enclave where small businesses, residences and artists' studios, light manufacturing concerns, and offices coexist in a now seldom-seen blend of urban activity. This subdistrict is characterized by its large, ornamental brick warehouses constructed in the late 19th and early 20th centuries, which have been refurbished over time and now house an eclectic mix of uses. Planning and rezoning shall promote the preservation of the scale and character of this subdistrict.

South Station/Financial District





AREA C

Maximum height: 55ft

Amount of open space: 50 % of lot area

Minimum width of Harborwalk path: 12ft

ARTICLE 27P – SOUTH BOSTON WATERFRONT INTERIM PLANNING OVERLAY DISTRICT

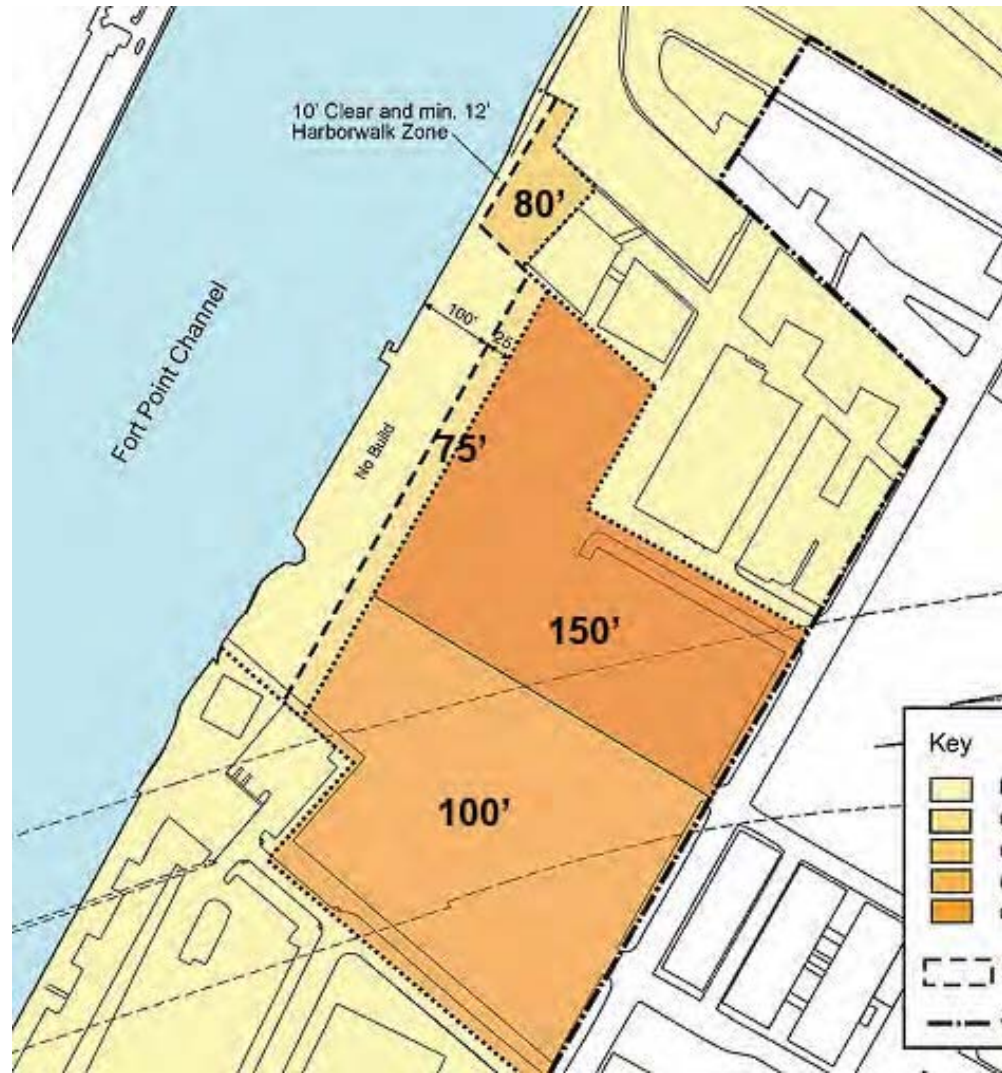
- Extend the Harborwalk along the water’s edge to provide public access and serve as the principal public framework for organizing the district’s open space;
- Protect and create significant view corridors to the Harbor and to important features of the district;
- Preserve and protect public open spaces within the Waterfront areas;
- Promote the development of public waterborne transportation; and
- Protect the working waterfront and preserve areas for water-dependent and water-related industrial and commercial uses.
- Provide adequately for a continuous path along the waterfront.

Setback Requirements. No portion of any building or structure (including, without limitation, mechanical facilities associated with a building) shall be located in any Waterfront Yard Area, except walkways, landscape furniture, guardrails, cleats, bollards, pilings, boat ramps, and other structures that do not materially interfere with pedestrian use of the Waterfront Yard Area or that are required for operational or safety reasons to be located at the water’s edge, provided that any resulting interference with pedestrian use of the Waterfront Yard Area is minimized to the extent economically practicable.

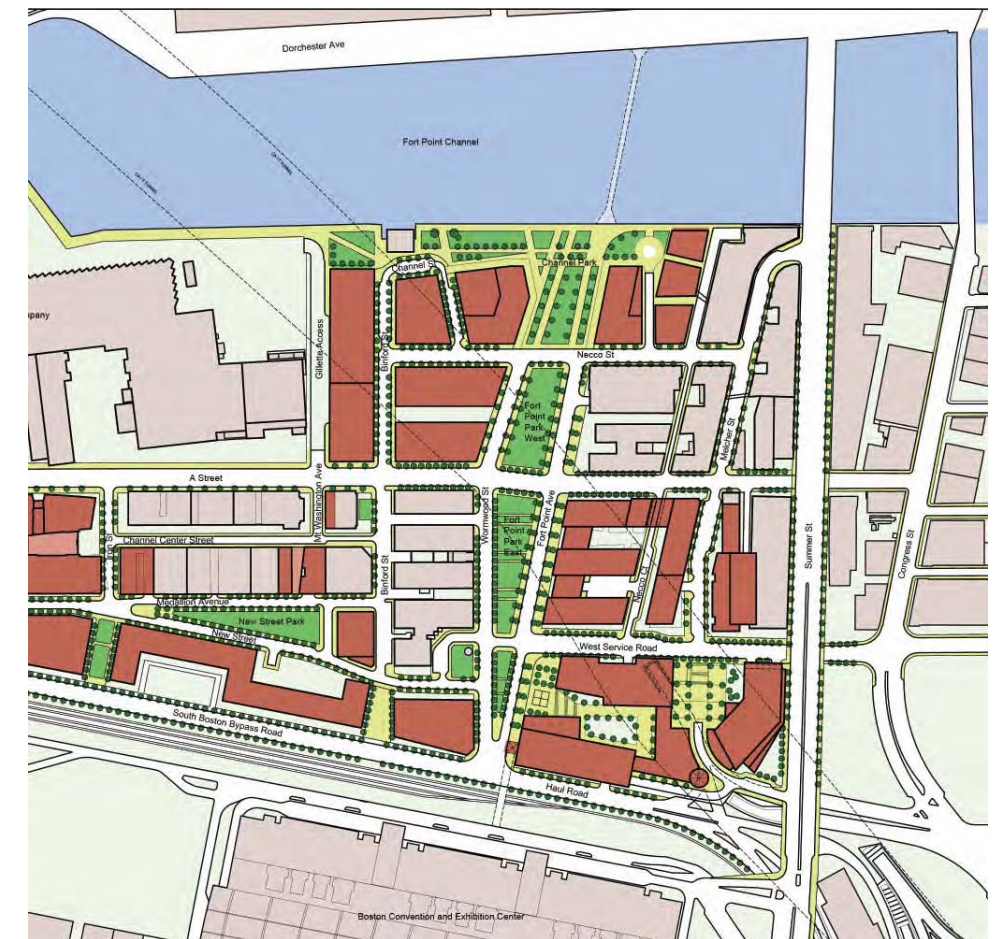
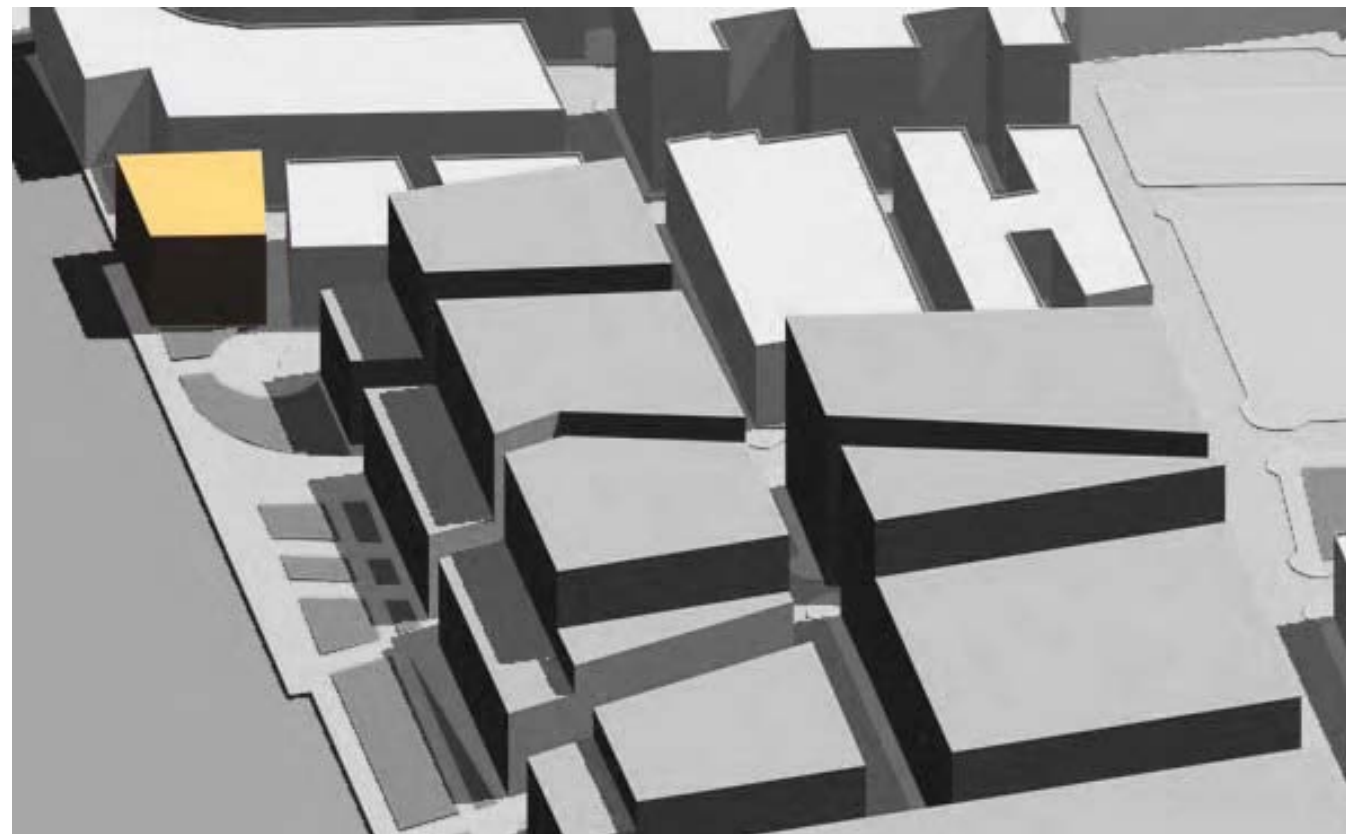
Any Proposed Project to which Open Space requirements of this Section 27P-12 apply shall devote to Open Space at least fifty percent (50%) of the Lot Area of such Proposed Project

SECTION 27P-11. Interim Waterfront Yard Area Requirements. Except as otherwise expressly provided in this Article, the Waterfront Yard Area requirements of this Section 27P-11 apply to any Lot in the South Boston Waterfront IPOD Study Area that: (a) is located on Tidelands subject to M.G.L. Chapter 91 (Waterways), or (b) is adjacent to, or includes, the High Tide Line. Any Lot to which this Section 27P-11 applies shall include a Waterfront Yard Area adjacent to and landward of the High Tide Line, excluding portions of the High Tide Line occupied by Piers. A Waterfront Yard Area also shall be required along the edges of any Pier. The required Waterfront Yard Area landward of the High Tide Line and the required Waterfront Yard Area on Piers shall be connected so as to provide a continuous path along the waterfront, with a minimum width at the places of connection no less than twelve (12) feet. The dimensions of the required Waterfront Yard Areas shall be as set forth in Table 1, below, unless the Boston Redevelopment Authority determines, pursuant to the Urban Design Component of Large Project Review or, if Large Project Review does not apply, pursuant to the Design component of Small Project Review, that a setback of less than fifty feet is necessary to accommodate existing buildings or other conditions on the Lot and will provide adequately for a continuous path along the waterfront.

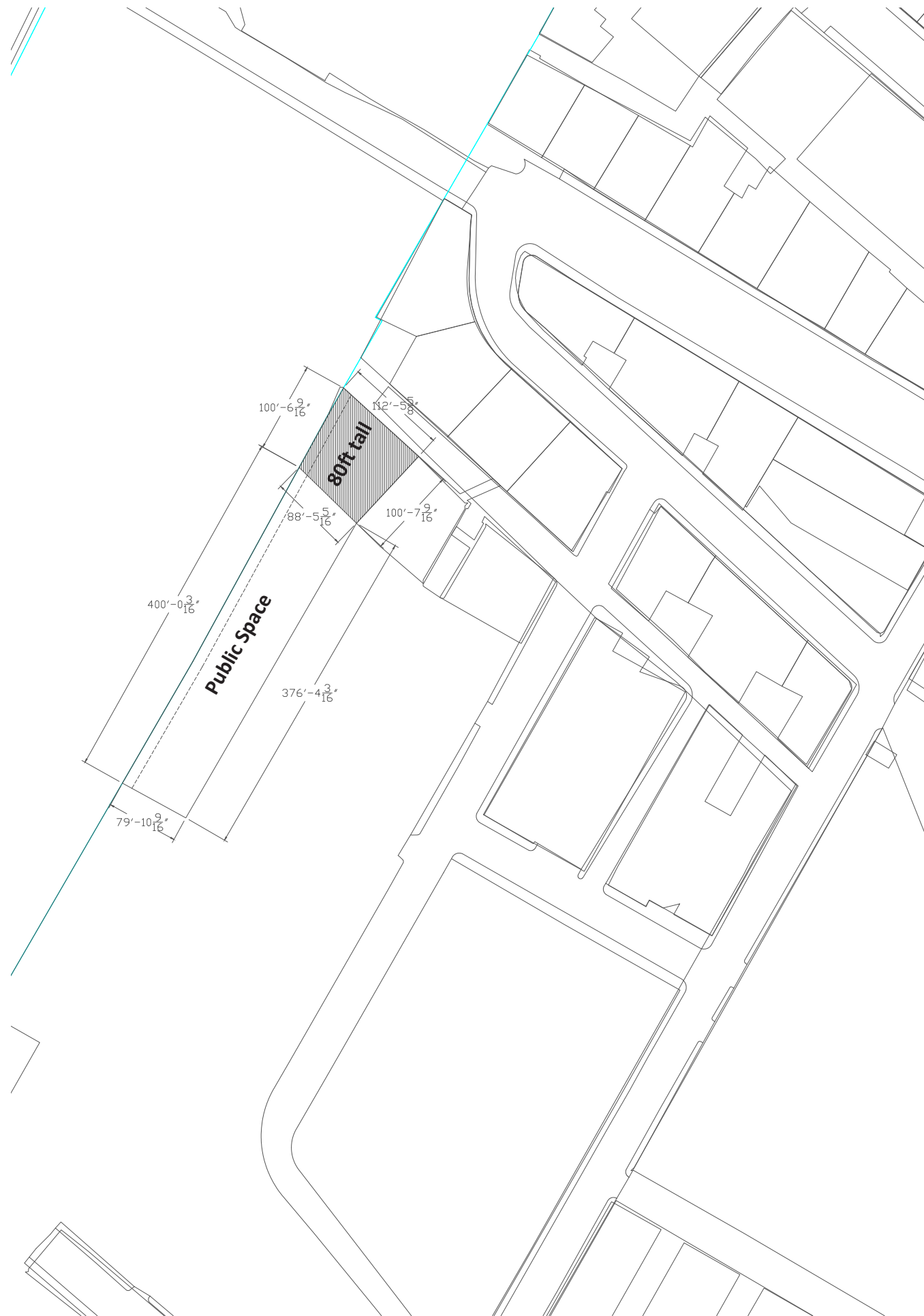
It would appear that the emphasis of the area is on public activity. This will involve a great development in the project’s public aspect, purposefully contributing to the richness of the Harborwalk. Also, it is stipulated in the zoning codes that the Harborwalk be made continuous. This will provide a unique condition in which the path is allowed to pass through the site uninterrupted. The effect on the building could, if done properly, be an extremely interesting event. Lessons can be taken from Boston’s Contemporary Art Museum, the cantilever of which stretches over the Harborwalk so as not to disturb it. Le Corbusier’s Carpenter Center at Harvard, with a similar situation, allows people to pass through its center on an elevated walkway while putting on display its artists hard at work.



According to the master plan for the development of the area, however, the maximum height for a building on this particular site is **80ft.**

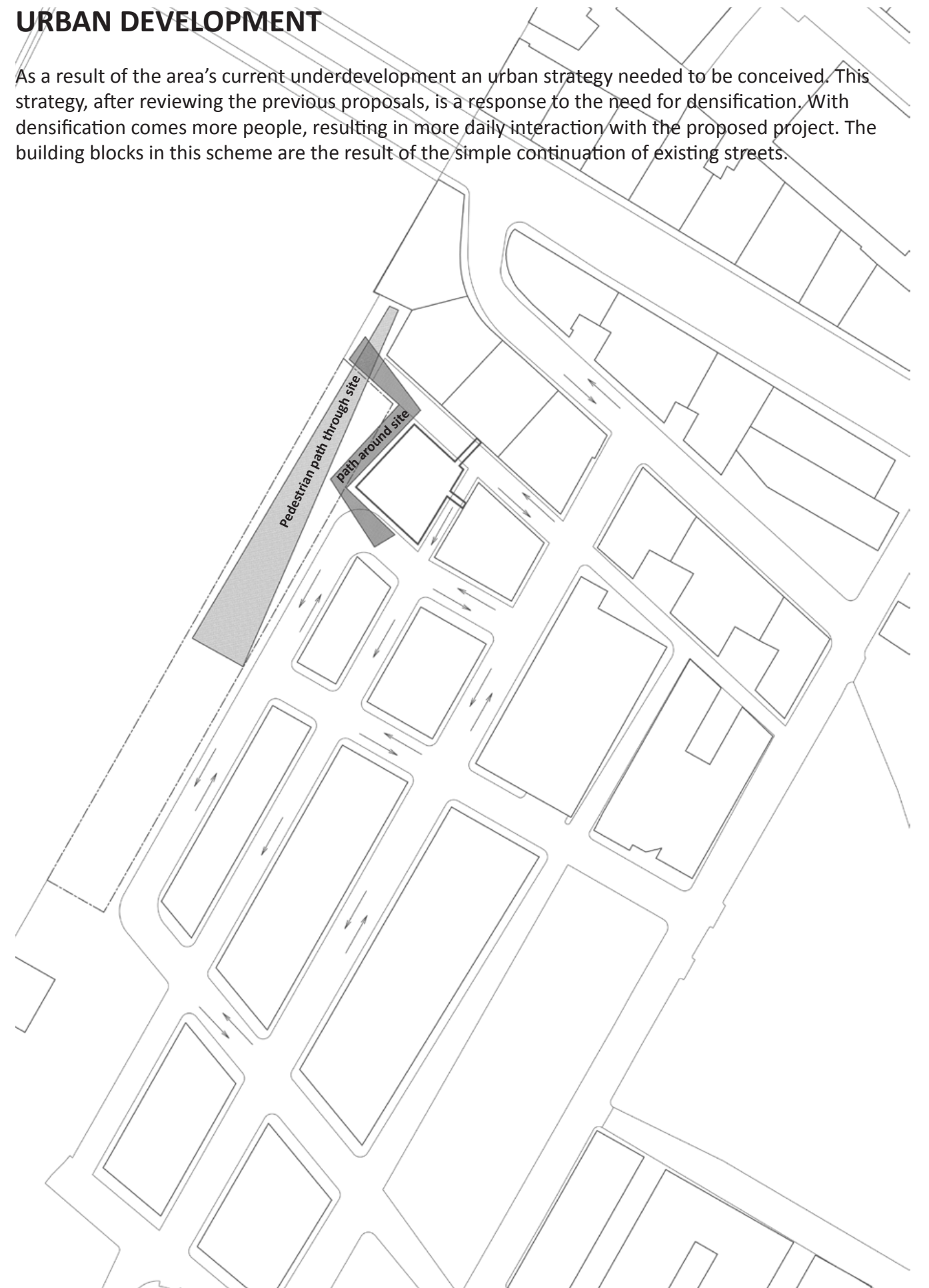


There is also a significantly large green space that is being planned for the area. This will be important to consider in the development of this project as the project's site actually lies partially on this proposed park.

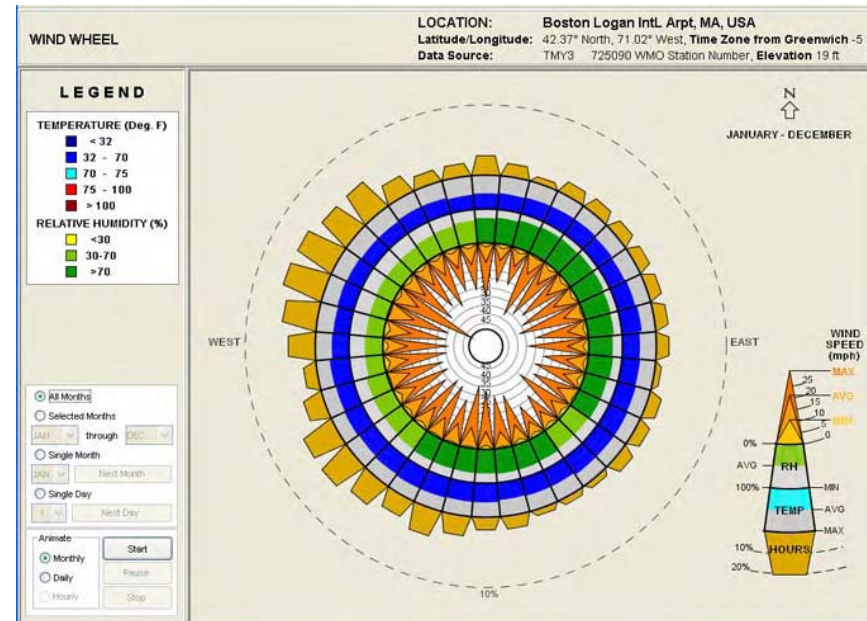


URBAN DEVELOPMENT

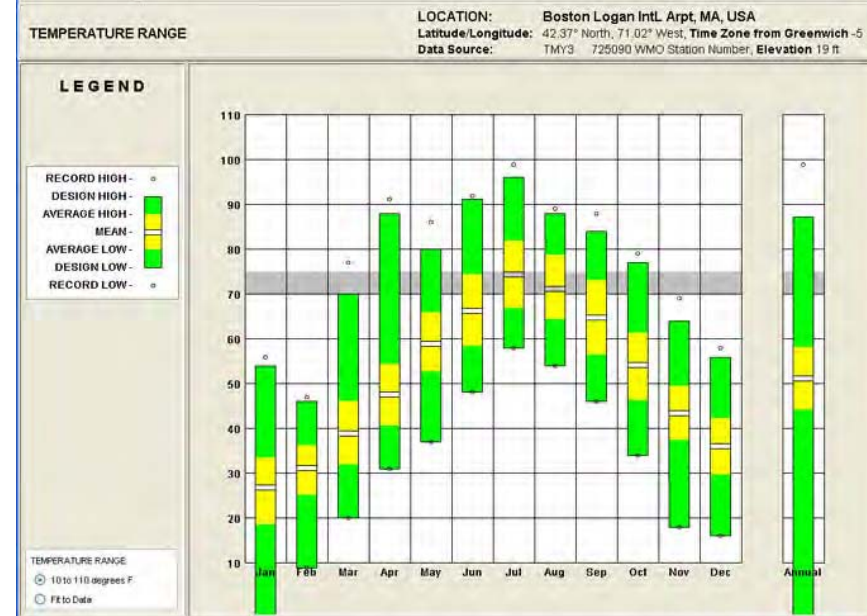
As a result of the area's current underdevelopment an urban strategy needed to be conceived. This strategy, after reviewing the previous proposals, is a response to the need for densification. With densification comes more people, resulting in more daily interaction with the proposed project. The building blocks in this scheme are the result of the simple continuation of existing streets.



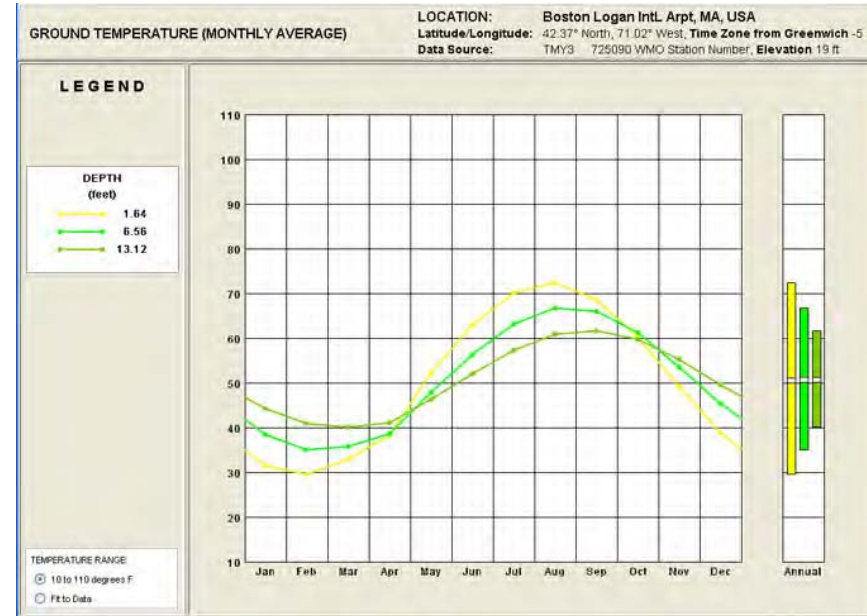
CLIMATE



The wind wheel demonstrates that the strongest and longest lasting winds come from the Northwest.



The average temperature is in the comfort zone between June and September. Annually, however, the temperature is well below the comfort zone.



This chart demonstrates that the annual ground temperature becomes more consistent as the depth increases. 50 degrees is the average temperature, and the deeper into the ground one goes the more consistently the ground stays at 50 degrees. This could be a valuable way to acquire sustainable heating and cooling for the proposed building.

PRECEDENT ANALYSIS

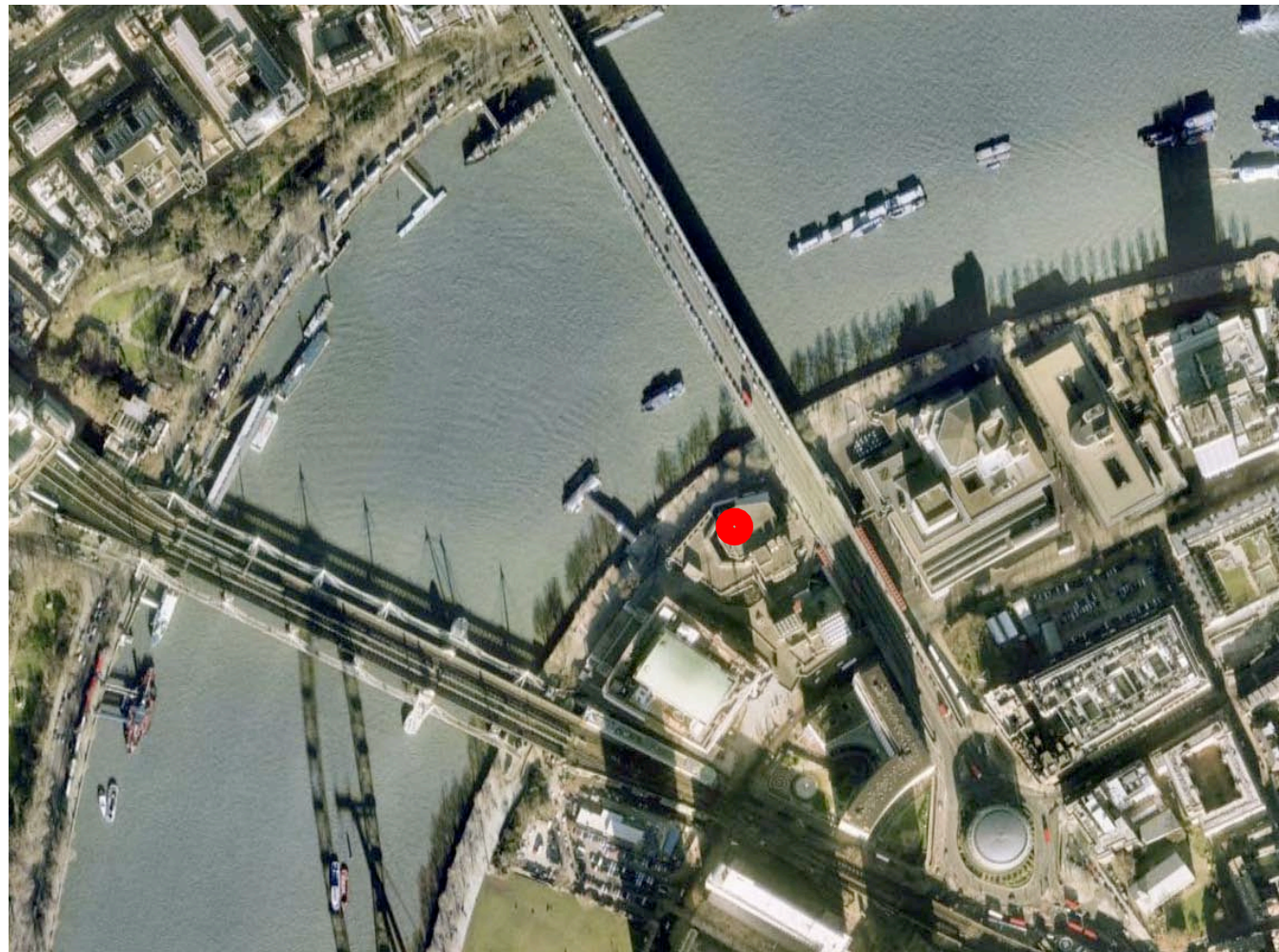
The projects studied are not necessarily of the same programmatic intent. However, they all relate to the theme of the project, which is the accommodation of a new, contemporary way of life.

South Bank Park

London England

1976

Located under Queen Elizabeth Hall adjacent to the Thames River, South Bank Park has been home to skateboarders, bmxers, and graffiti artists for the last 30 years. Originally perceived as invaluable space, it was taken over by these subcultures without much resistance. As tourism and leisure activities increased along the river, this spot has become far more valuable. In result the park has been reduced in size, making room for shops that overlook the river. Rumors of this legendary park meeting its complete demise are circulating. As a means of resisting London's skating community has started a petition accompanied by a film entitled "Save South Bank." The future of the park is still uncertain.



This skate park in London sets the tone for this thesis proposal. This tone is that of a dynamic, ever-changing cultural location where anything and everything is possible. Graffiti in this area is constantly being created, added to, and revised. Visiting this place twice, with a year between each visit, would make one feel as if he/she had visited two different places. It changes that much. Not to mention the dynamic motion that this space plays host when bmxers and skateboarders are present. South Bank has also been animated by live concerts, bringing even more animation to the space while strengthening the idea that it is a culturally rich space.



7 December 2009, Schrank Sunny said:

“This changes all of the time...I walked past it again before a show at the National Theatre and saw a bunch of kids skating and biking. After the show I walked past once again and there were at least 15 new works of art that had gone up, just that evening! It is one of my favorite places in the world, it’s super cool.”

Without graffiti this place becomes static, losing its charm.



A8ernA

Koog aan de Zaan, Netherlands

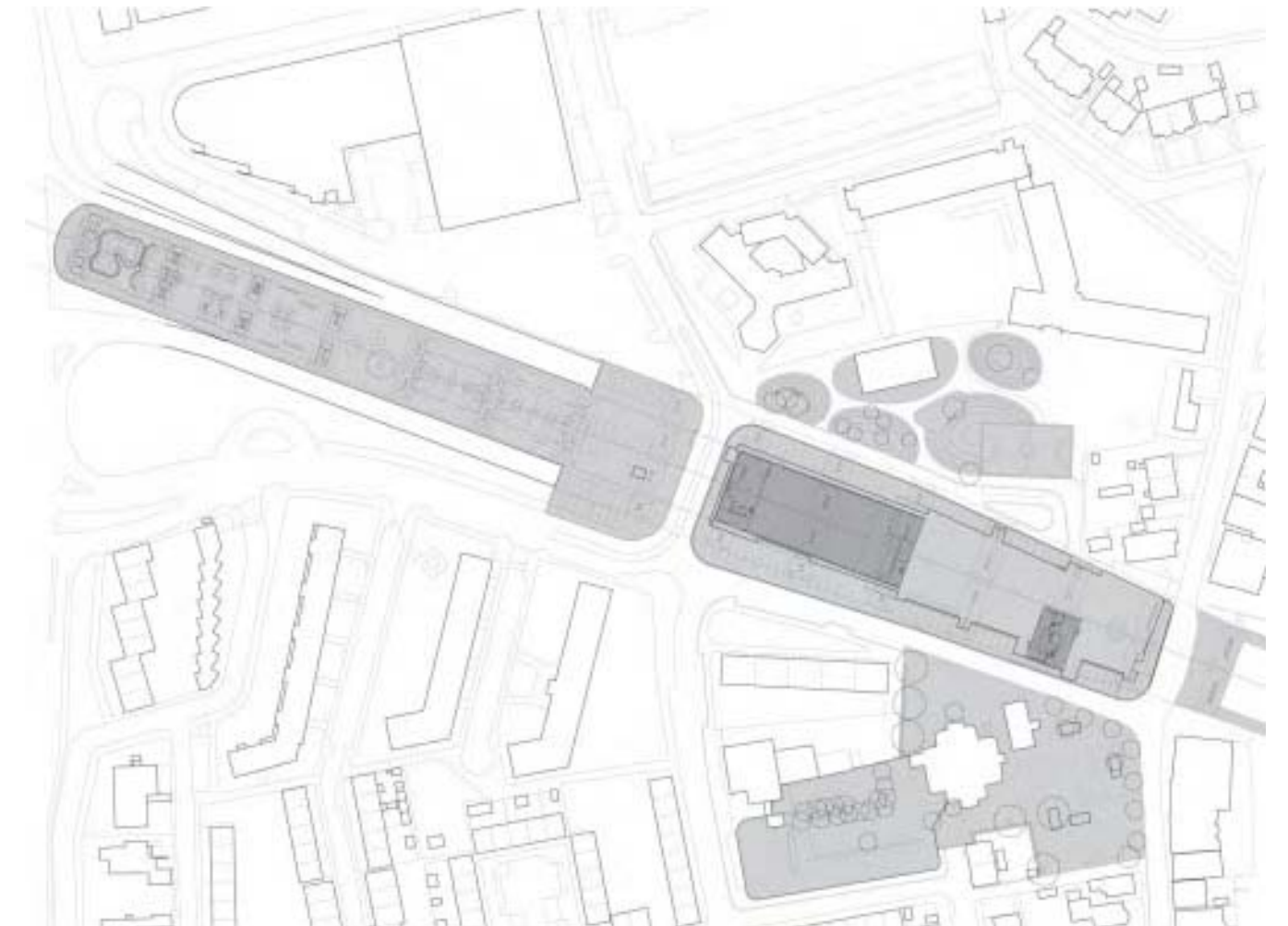
NL Architects

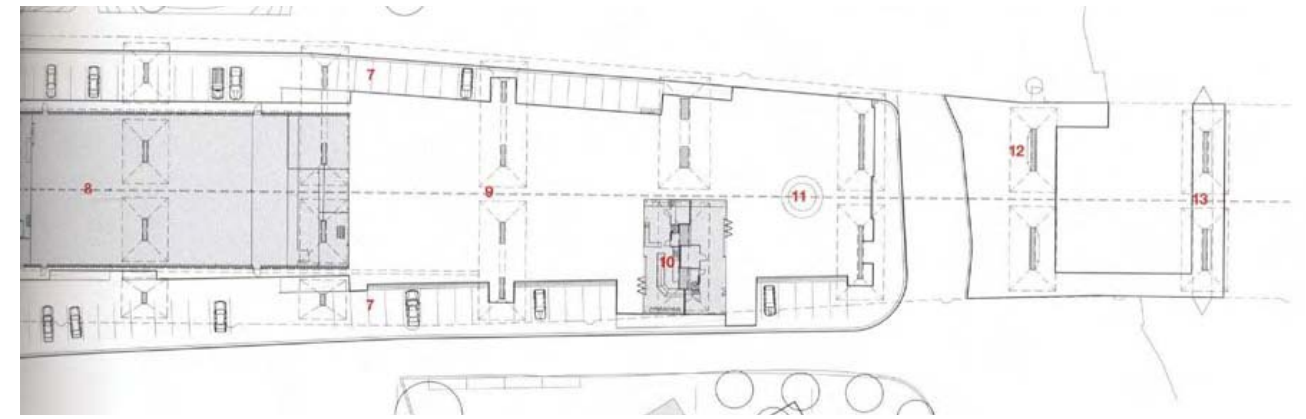
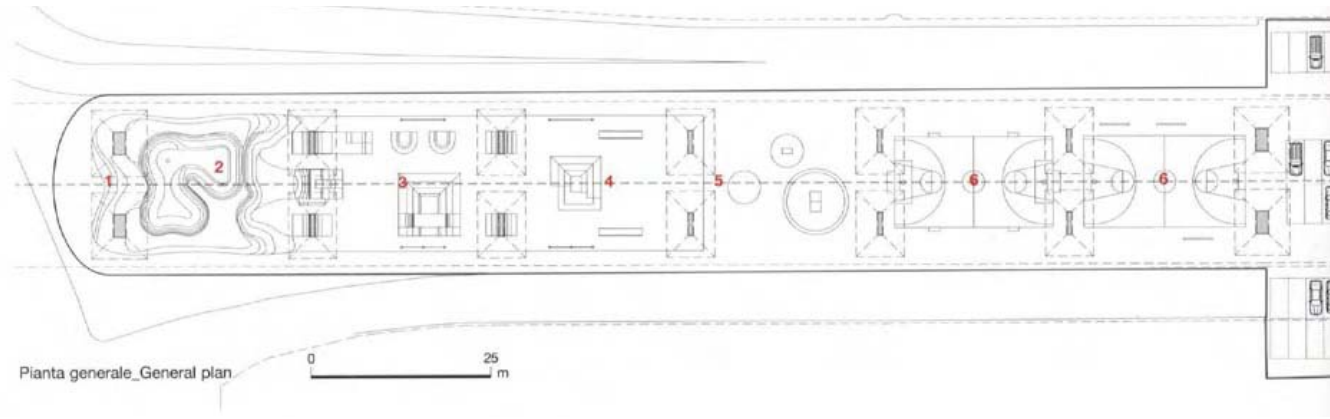
2006

In 1970 the small town known as Koog aan de Zaan, located near Amsterdam, was sliced in half by an elevated highway. Under this highway was an abandoned parking lot, emphasizing this disconnect between the two halves of the town. Interestingly enough the underside of this highway, which caused the separation of the town in the first place, would be used as a means to reconnect it. This would be done by creating public space beneath the highway structure, activating the previously vacant land and therefore acting as the social glue to bind the town together.



With the collaboration of NL Architects, local government, and the citizens of this small town came a plan for programming this reconnection. With all of this input the resulting program is both expansive and rich with variety. Involving both leisure and commercial activities, this vast program is composed of a graffiti wall, soccer fields, basketball courts, table tennis, skate park, supermarket, fish shop, flower shop, parking, fountains, bus stops, barbecue area, and mini harbor. This mini harbor, which reflects a moving pattern of light on the underneath of the highway structure, provides a connection to the river next to the town. It also provides a safe and interesting place to launch kayaks and paddle boats.





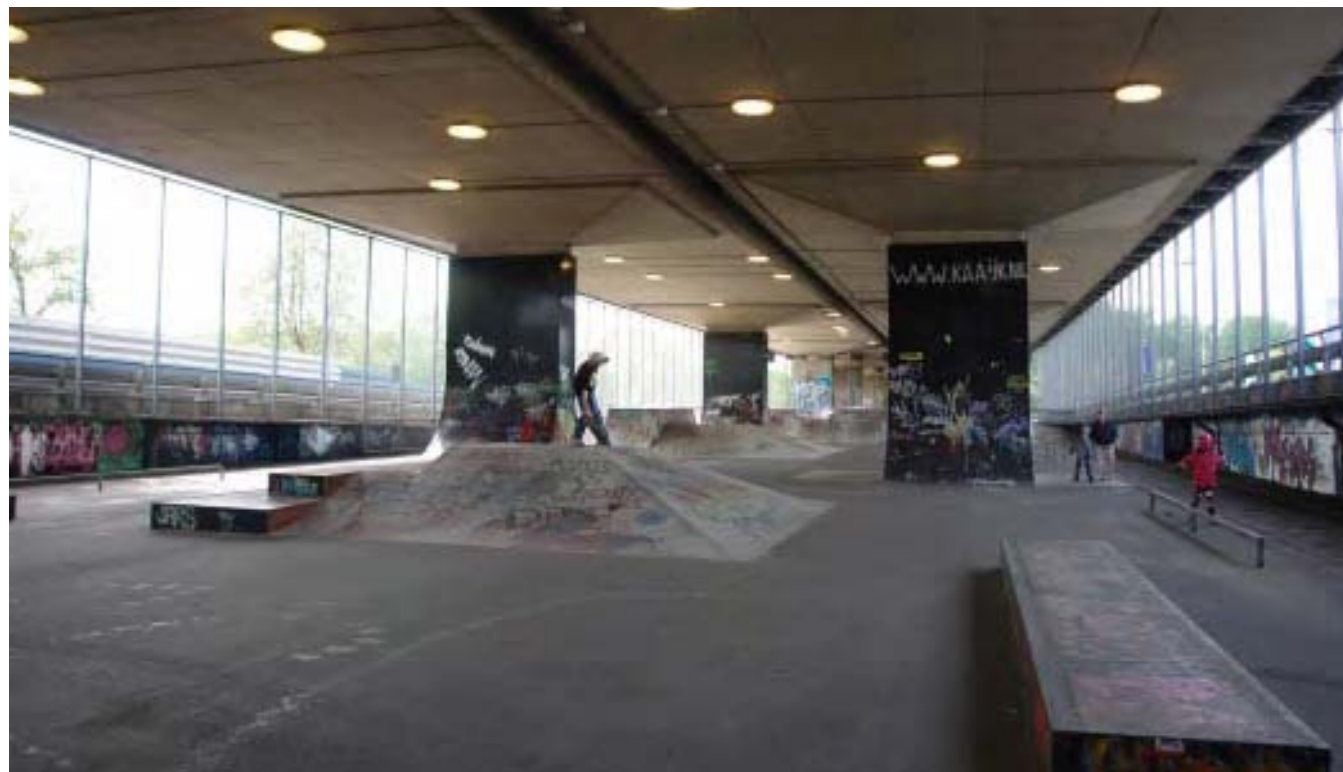
- 1. Graffiti Wall
- 2. Skate Pool
- 3. Ramp Scape
- 4. Toy Area
- 5. Table Tennis
- 6. Soccer/Basketball



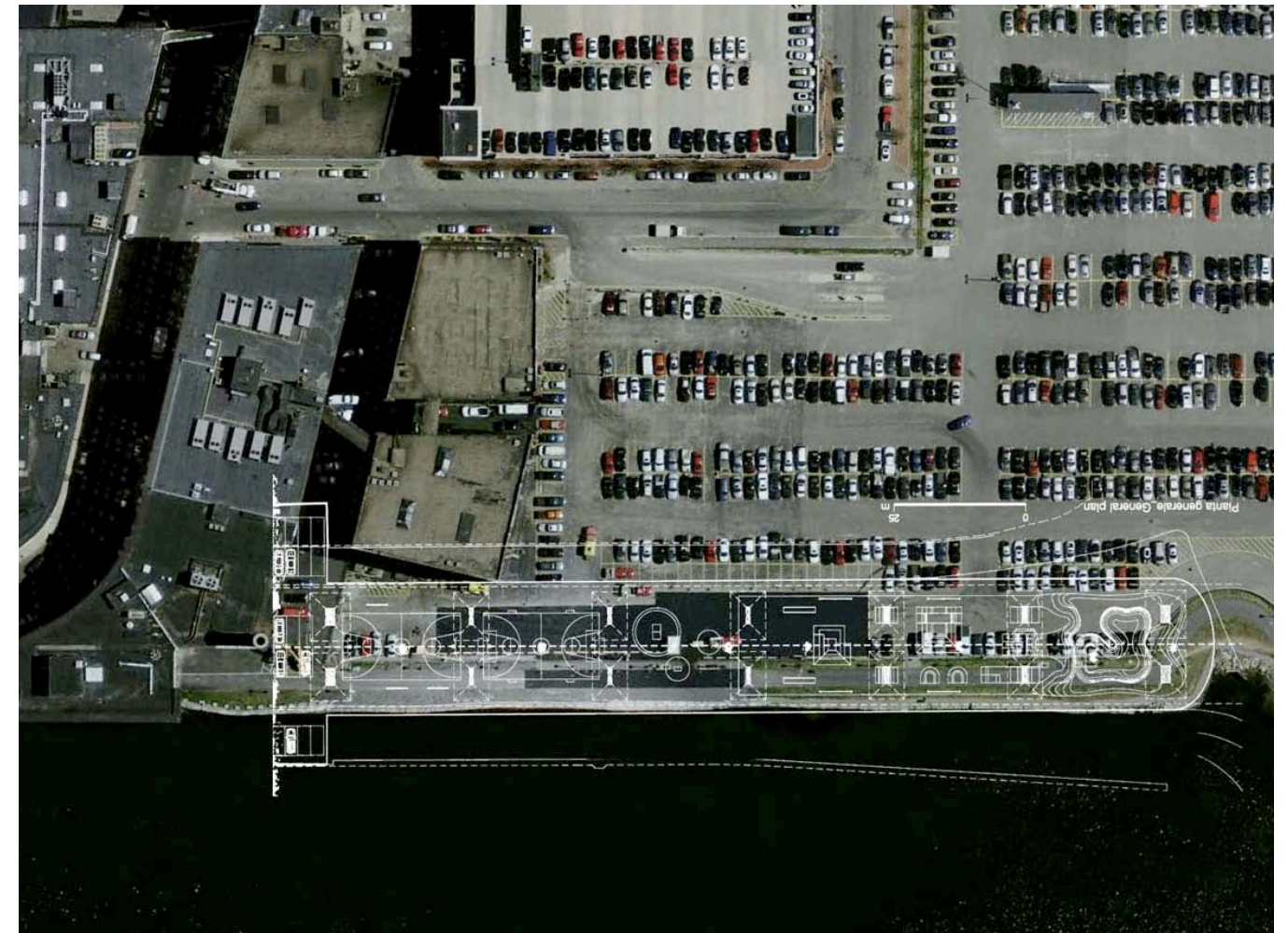
- 7. Car Park
- 8. Supermarket
- 9. Letter Columns
- 10. Fish/Flower Shop
- 11. Light Fountain
- 12. Bus Stop
- 13. Panorama Deck



This project is a valuable precedent because it includes areas allocated for both skateboarding and graffiti together. However, its greatest value comes from its accommodation of a new urban life. This new urban life is the inclusion of skateboarding and graffiti within society, casting a new light on these rather controversial activities. Even though these activities are placed “under the same roof” with all of the other programmatic elements, there is still a slight disconnect between them. This is seen by the allocation of skateboarding and graffiti at the end of the project, distancing itself from the more “normative” activities. However, this project moves one step closer to creating a harmonious environment where these controversial subcultures take place within everyday society.



A8erna, being around the same size as the intended public area of this project in Boston, can provide the project with a sense of scale on its site.



Ramp House

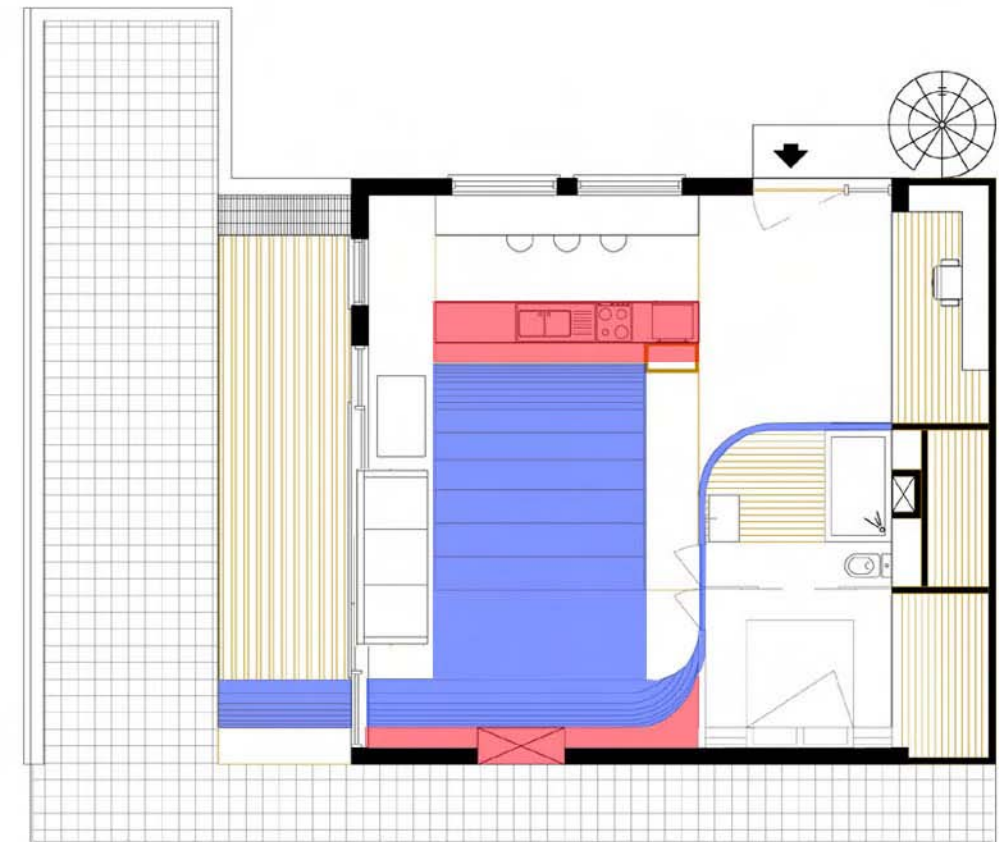
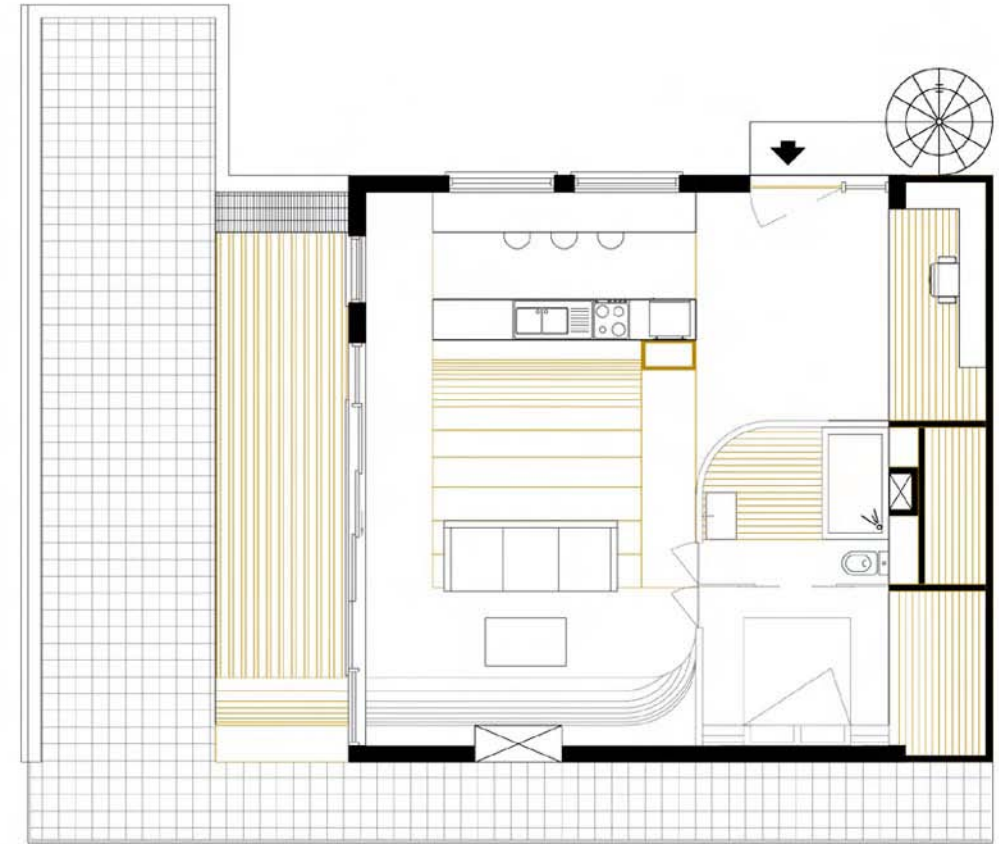
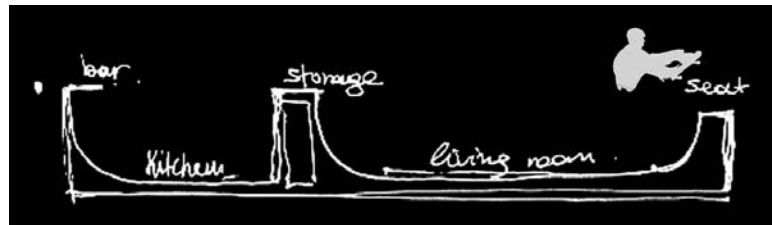
Athens, Greece

Archivirus

2007

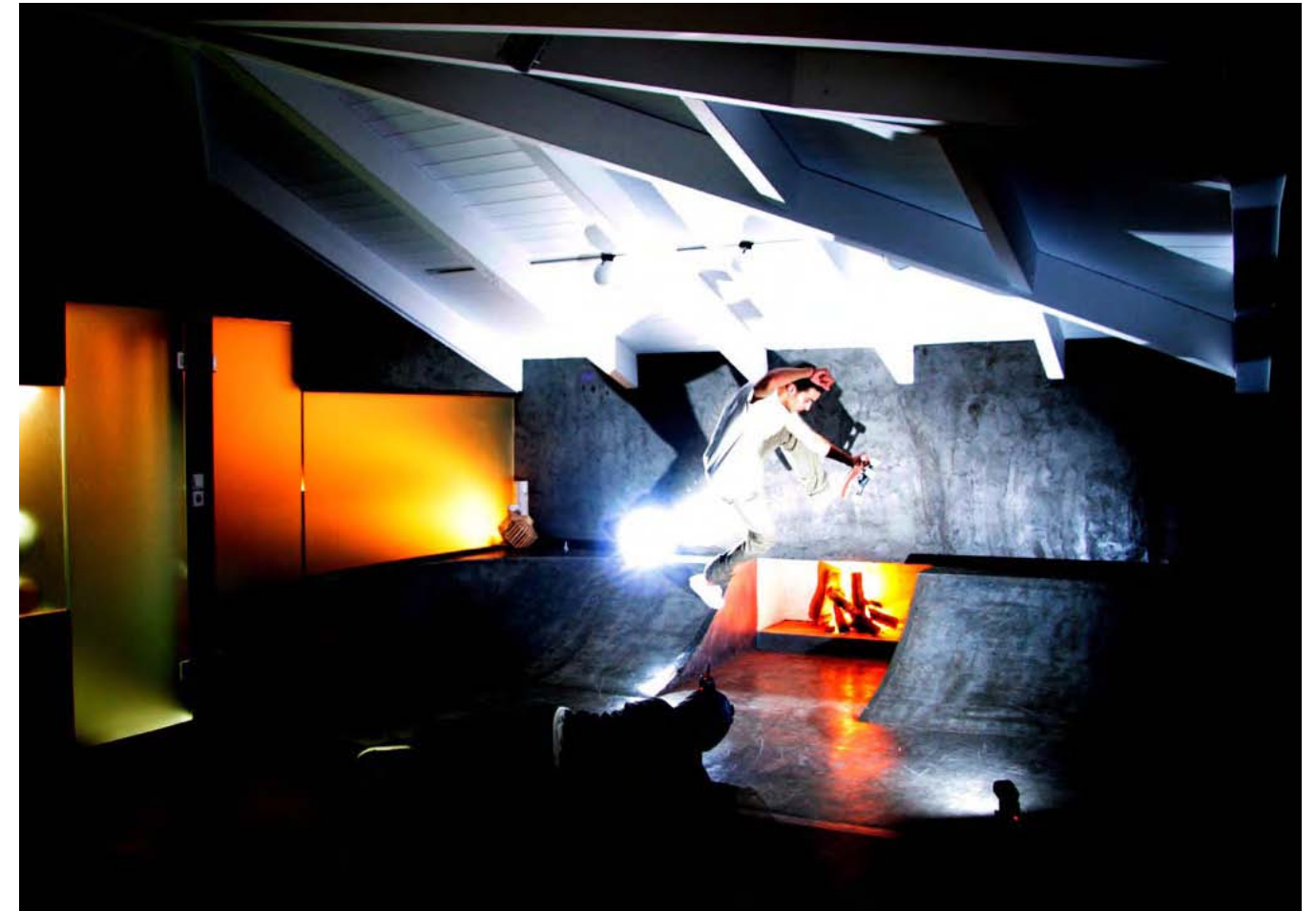
With the request by the client for a “skatable habitat,” the architect began to formulate a mindset to forming this unique house. Rather than just making a “house with a ramp,” the architect chose to make a “ramp house.” The making of a “house with a ramp” involves merely placing a mini ramp in the living room, leaving little connection between the ramp and the architectural forms. Designing a “ramp house” involves using the skateboarding obstacles as building elements, informing the architecture.

To do this Athanasia Psaraki, founder of Archivirus, utilized the ramps as definers of space. In the home one such ramp creates a separation between the living room and the kitchen. It also provides cabinet space for the kitchen. On the opposite wall the ramp is split into two halves, creating an opening for the fireplace as well as providing an interesting gap for the client to leap over with her skateboard. This ramp then turns, creating a skatable bowl corner while marking the separation between the living room and the private areas of the house (i.e. bedroom & bathroom). Outside is yet another ramp, which lines up with the interior ramp on the fireplace side, creating a visual continuation between the interior and exterior. Psaraki used concrete because it relates to skateboarding and wood because it relates to the home. These two materials are interspersed throughout the home, representing the harmonious existence of the two.





The Ramp House is a great precedent for this thesis because of its emphasis on defining space through skate obstacles. Also, this seamless transition between skateboarding and architecture demonstrates that each can exist harmoniously with the other. No longer should skateboarding be seen as an enemy to architecture, but rather, a contributor to its form. Furthermore, when looking at photographs of it in use, this house exemplifies the activating presence that skateboarding has on space.



NARRATIVE

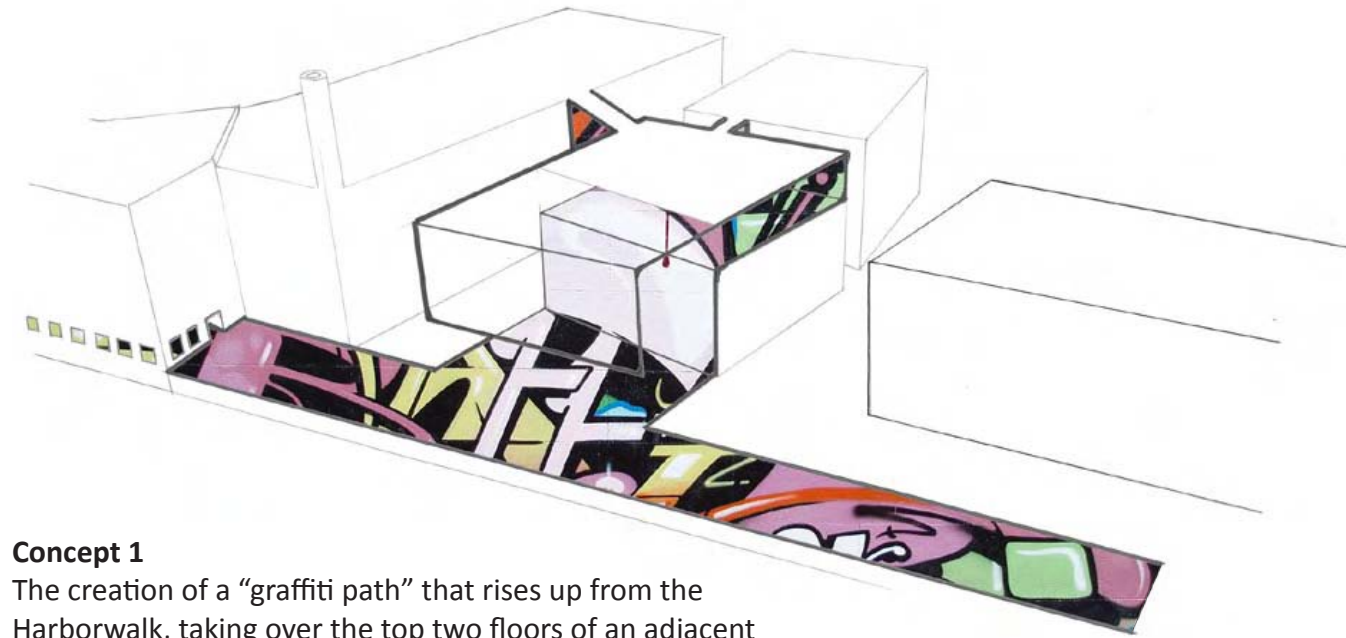
6/02/13

My Saturday morning entertainment, which usually involves walking along Boston's Harborwalk, became far more entertaining than I ever could have imagined. Passing through a recently completed museum grounds I encountered a group of city youths engaging in highly unusual activities. The first of these activities, skateboarding, would not have been so unusual if it had been taking place in a skate park. However, this was a museum grounds and these kids were sporadically jumping, sliding, scraping, and falling on everything in sight. I looked around half hopeful that the police were around the corner, ready to strike at any moment. There were no police. I got out my phone so as to inform them of these goings on when I saw something even more horrific. A person wearing a gas mask was spraying a wall of the museum with yellow paint, out in the open for all to see. It was as if the city became a free for all, full of disorder and chaos. I had had enough. I began my purposeful stride over toward the individual when I began to make out the details of what he had been painting. It was a portrait, a portrait of a woman I did not recognize. But that did not seem to matter. She gazed calmly at me, and I back. A great ease overtook me as I slowly crouched down in the grass, as if any sudden movement would make the painter flee. And I did not want him to flee, for that would mean his work would go unfinished. And I wanted him to finish. As I sat there watching this modern day Michelangelo the sound of laughter entered my ears. I looked back at the skaters seeing no longer their mischievous smiles, but smiles of happiness. I couldn't help but feel privileged to be witness to all of this commotion, all of this life.



DESIGN PROCESS

Translating all of this raw material into a building of substance requires the guidance of a basic concept or design approach that embodies the thesis: **to not only achieve spatial justice for graffiti and skate subcultures but to first and foremost forge a public awareness of their positive qualities.**



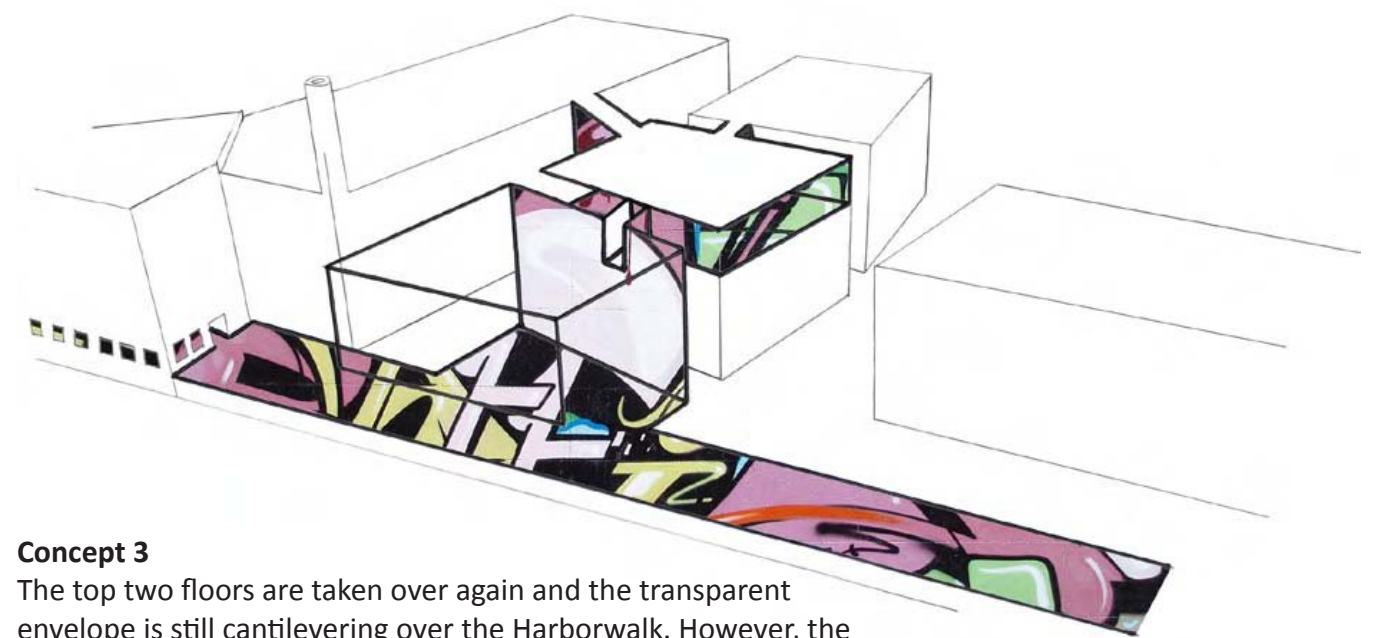
Concept 1

The creation of a “graffiti path” that rises up from the Harborwalk, taking over the top two floors of an adjacent warehouse building. The vertical continuation of the path will be visible to pedestrians as a result of a transparent building envelope that will be attached like a parasite to the side of the currently unused warehouse.



Concept 2

The “graffiti path” again rises up from the Harborwalk, now taking over the middle two floors of the adjacent warehouse building. The path will be visible to pedestrians but this time the transparent building envelope cantilevers over the path, alluding to the cantilever of the Institute of Contemporary Art.



Concept 3

The top two floors are taken over again and the transparent envelope is still cantilevering over the Harborwalk. However, the building is pulled away from the old brick warehouse, achieving its parasitic connection, if it can still be considered that, through a bridge that creates a dialogue with the already existing bridges.



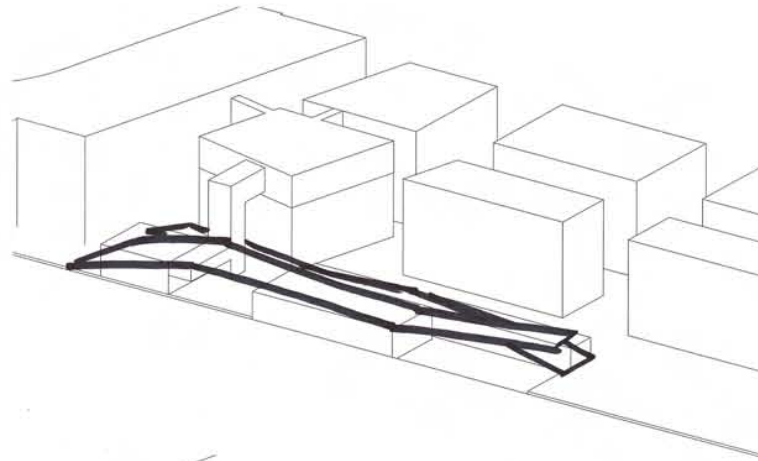
Concept 4 (Final Selection)

The building volume will be stretched along the Harborwalk, requiring pedestrians to interact with it at different points along its length, greatly heightening public awareness. The top two floors of the warehouse will still be utilized, creating a location for a downward viewing of the building’s graffiti covered roof.

The next phase of the design process is creating the building's shape, emphasizing the form of the roof as a result of it not only being looked at from above but also being occupied by the public. The roof form would have to be one of fluidity, blurring any distinction between it and the actual earth. Connecting to the top two floors of the warehouse building would be achieved with a vertical shaft of elevators and stairs.

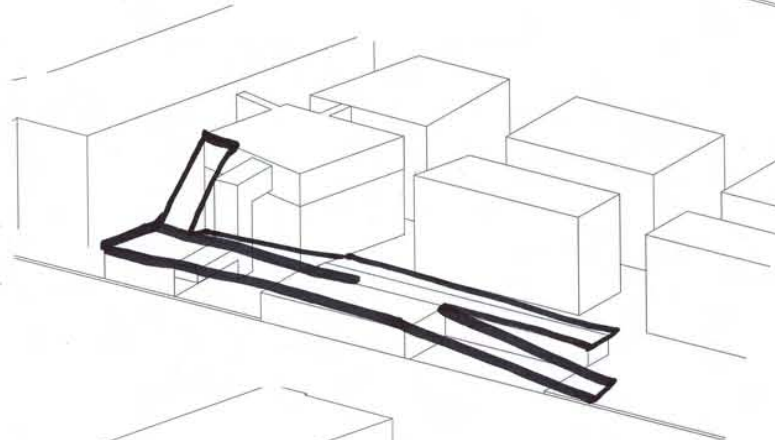
Roof 1

Two parallel, undulating planes that meet in their middle, allowing pedestrians to pass up and across the roof.



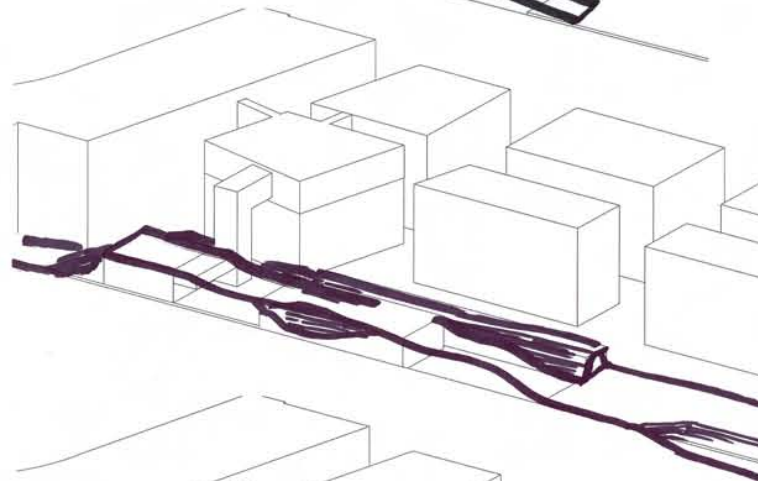
Roof 2

Two parallel, undulating planes with a slanted connection to the top floor of the warehouse.



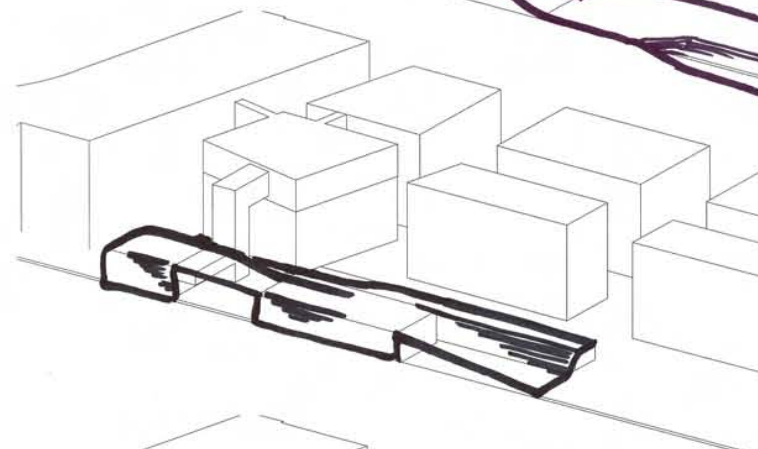
Roof 3

Single undulating plane, achieving its form through the integration of stairs and ramps.



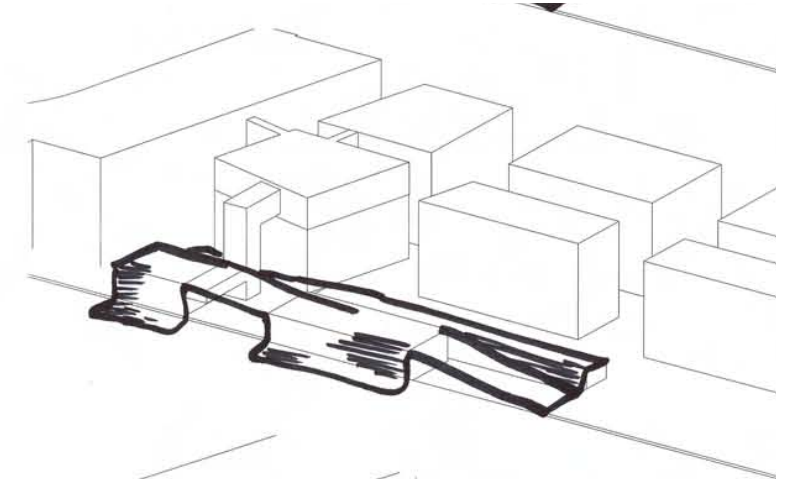
Roof 4

Single undulating plane, draped in such a way that it becomes the building's west façade.



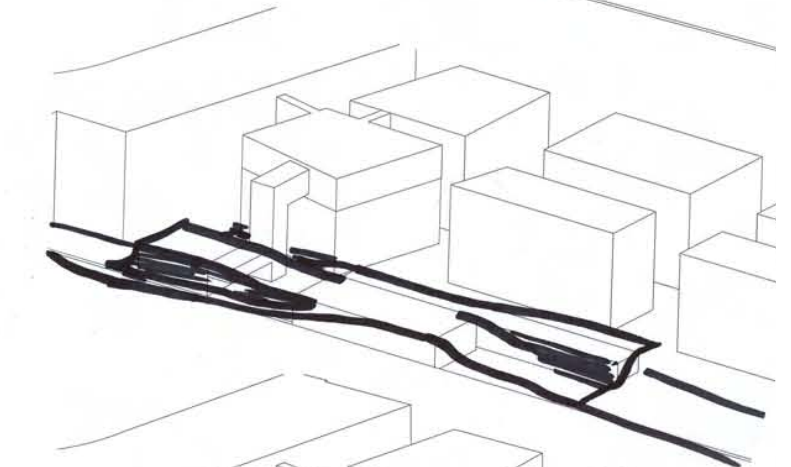
Roof 5

Single undulating plane that not only becomes the building's west façade but also reaches out into the water.



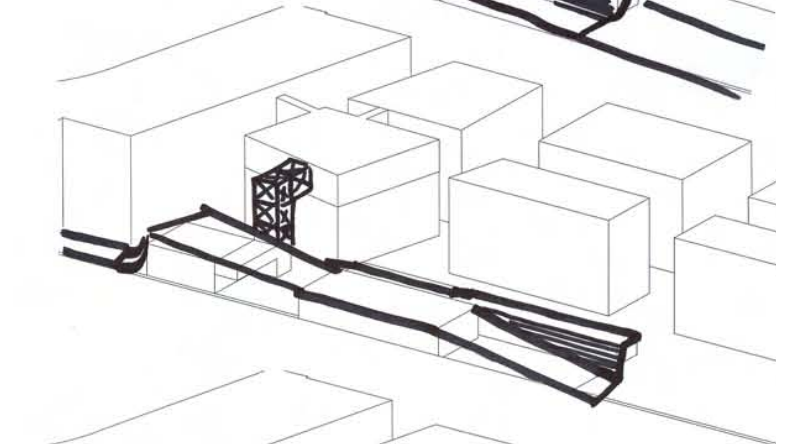
Roof 6

Single undulating plane that allows two ways onto the roof from the north side, one along the brick warehouse and the other along the water.



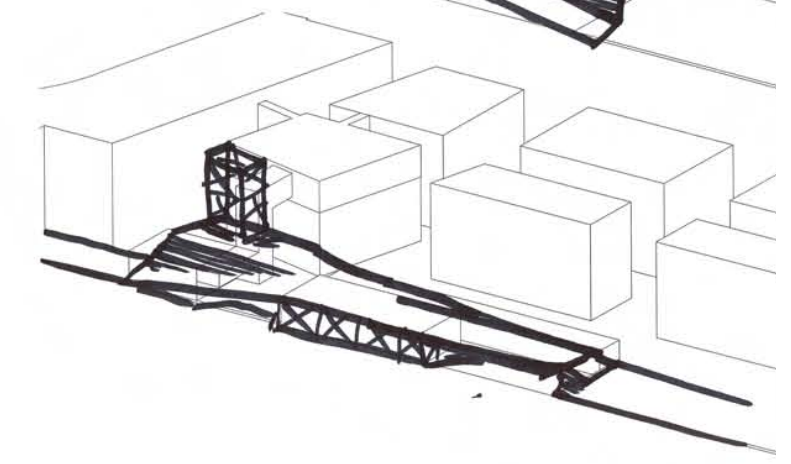
Roof 7 (Final Selection)

Single plane with large quarter-pipe on its north end, connected to top floors in warehouse through a snorkel like vertical shaft.



Roof 8

Single undulating plane with water inlet at its end, as well as a vertical circulation shaft attached to side of brick warehouse.



Using roof form #7 as a guide, the next step in the design process is to begin locating programmatic elements beneath it.

Scheme 1 (Final Selection)

The theater, with offices above it, is located in the middle of the project, physically separating the spray gallery and the traditional gallery. A stair on the west side of the building leads pedestrians to the roof while an elevator core on the east side allows for wheelchair accessibility to the roof. Located on the roof is the outdoor graffiti gallery and café. On the south side there is a ramp/bridge leading up to the roof by crossing over the boat launch. Located beneath this is the graffiti/skate workshop and kayak rental area. The top two levels in the warehouse building contain the projection gallery.



Scheme 2

The theater, offices, mechanical, and café are relocated on the north side of the building, leaving a large open space for the galleries, foyer, and entrance hall. The Graffiti/Skate Workshop, Kayak rental, and southern ramp are flipped to create area along water's edge. Projection gallery is still located at the top of the warehouse building, but is displayed as having the projection screens in a circular configuration.



Producing collages of the projection gallery provides me with an opportunity to see my design 3-dimensionally, aiding me in future design decisions. The first collage shows the screens in a scattered orientation, creating a space of full graffiti immersion. The second shows the screens oriented in a drum, creating a graffiti object that can be viewed from both outside and in. In both instances the top most floor has been removed to create a double-height space. The columns have also been removed, requiring a series of trusses spanning from east to west to support the roof.

Considering that the removal of columns is not only costly but also architecturally insensitive, the next design proposal will attempt to incorporate the columns with the projection gallery seamlessly.

Vancouver Graffiti Projection

Vancouver, Canada

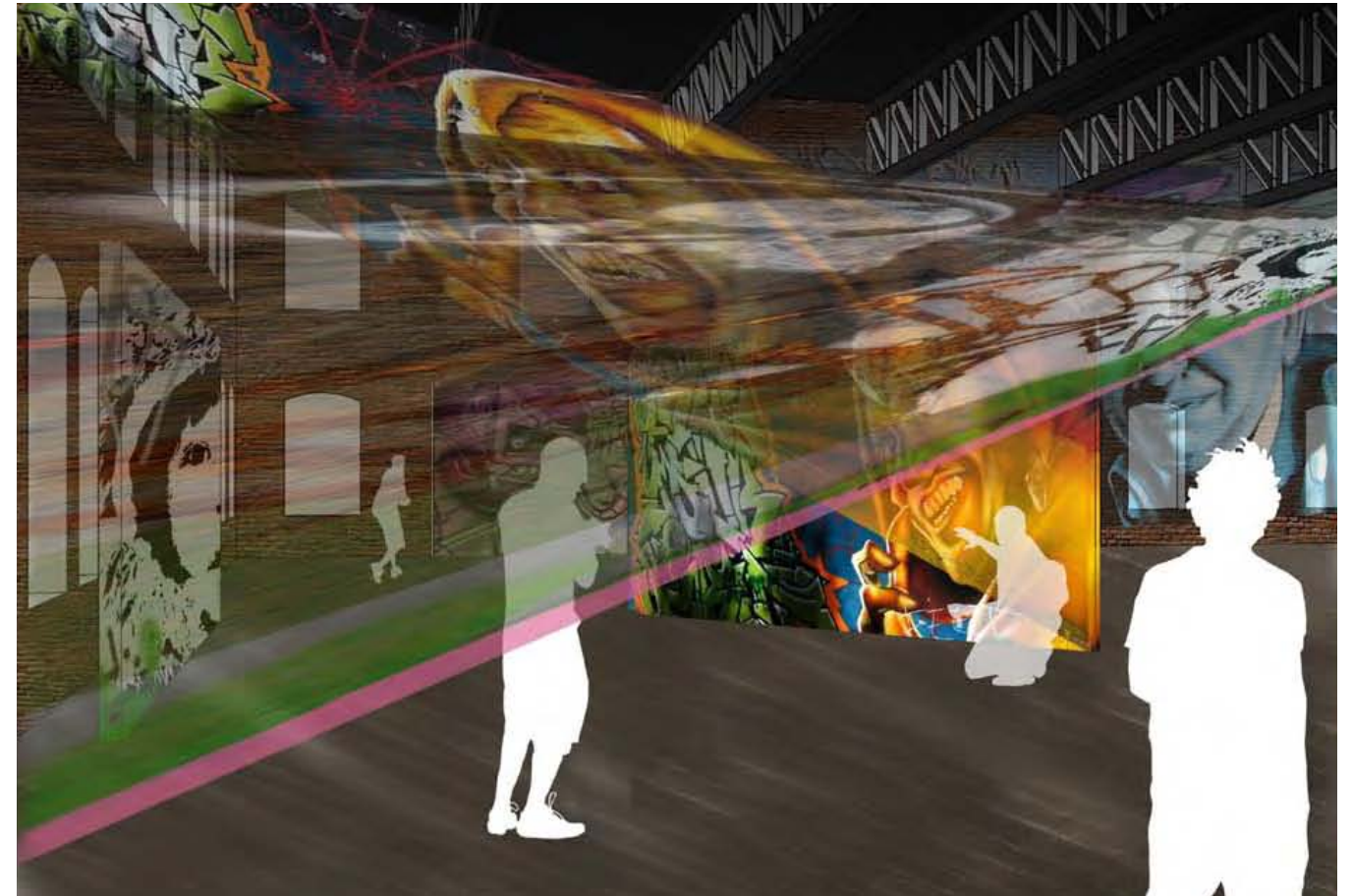
Meak-one

2010

For the closing ceremony at the Vancouver Winter Olympics an artist by the name of Meak-one was commissioned to animate a piece of graffiti to be projected in the center of the stadium. The first image is the actual artwork and the second is the animated projection at the ceremony.



Scattered Orientation



Circular Orientation



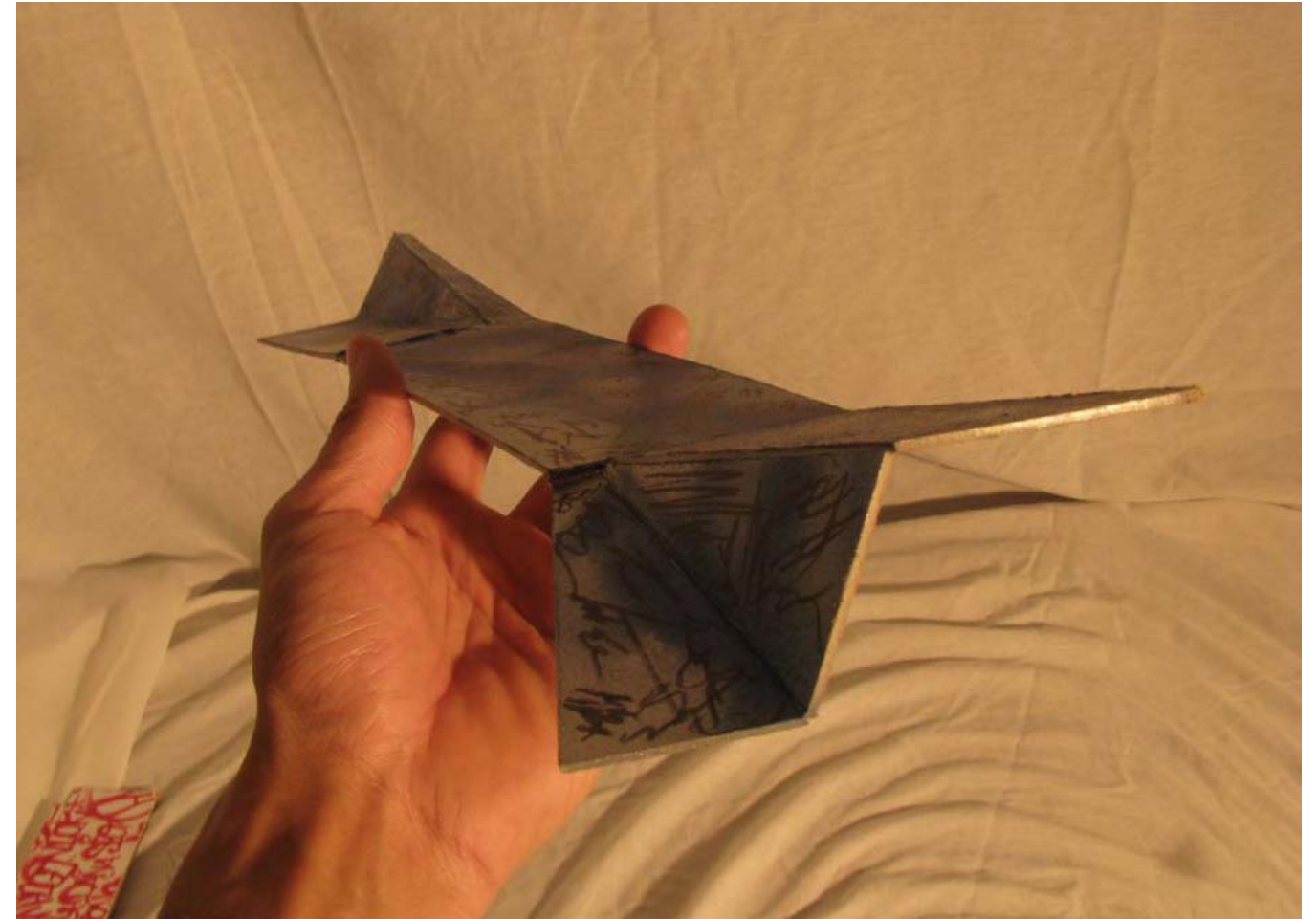
Looking back at the issue of accessibility requires a change in roof design. Originally access to the roof from the north was provided by either a staircase along the water's edge or an elevator on the warehouse side. Access from the south was provided by a ramp. Creating greater accessibility would involve creating ramp access from both the north and south ends.

North Entrance



The new roof design does just that by the use of folding plates. To eliminate the need for railings on the ramps, which would detract from the form of the roof, a slope of 1:25 will be used.

North Entrance



View From West



View From West

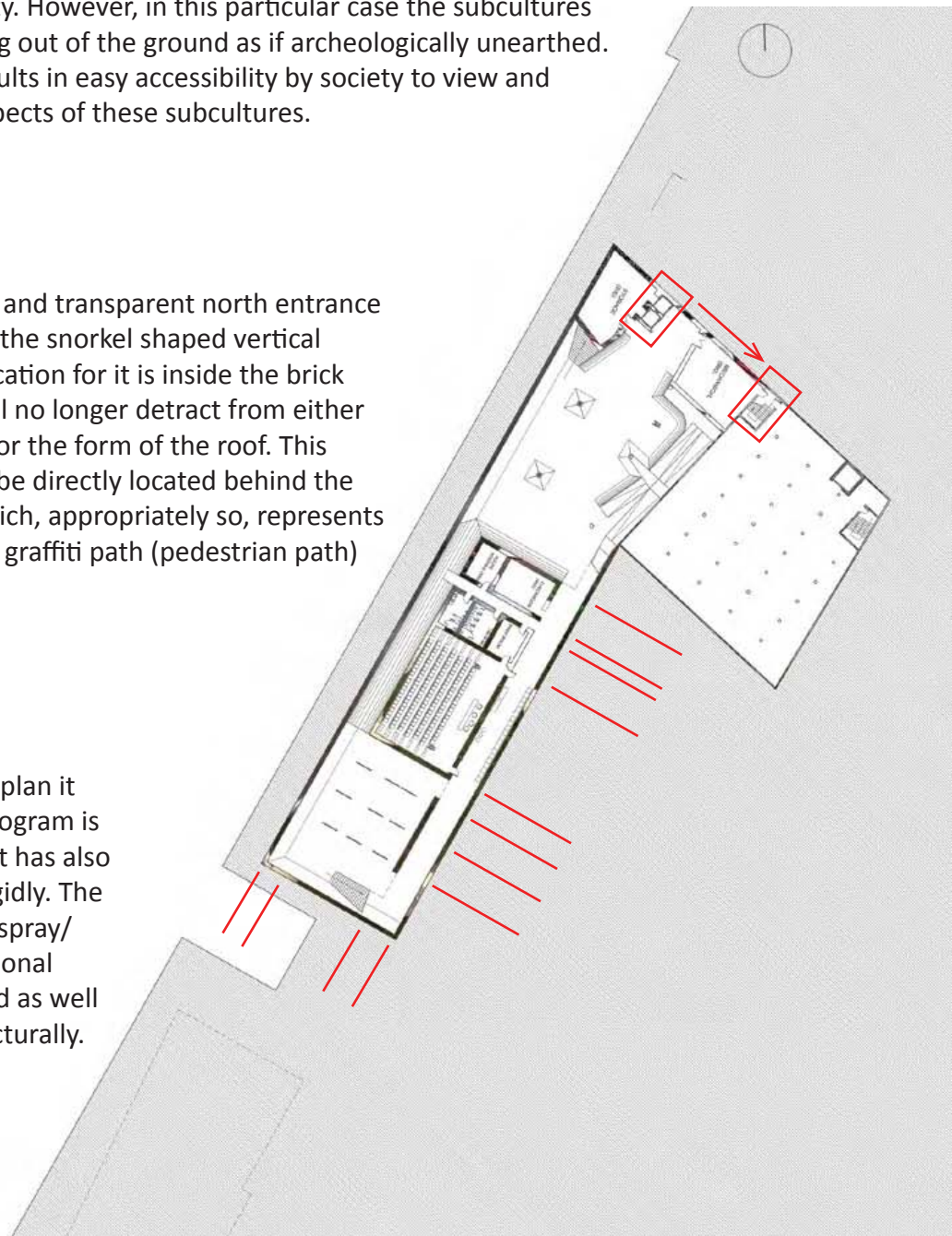


To accompany the shallow slope of the ramps the program beneath the roof will need to be lowered into the ground accordingly, creating an emphasis on the idea of subcultures being kept underground as a result of their lack of acceptance by society. However, in this particular case the subcultures in question will be rising out of the ground as if archeologically unearthed. Such an unearthing results in easy accessibility by society to view and analyze the positive aspects of these subcultures.

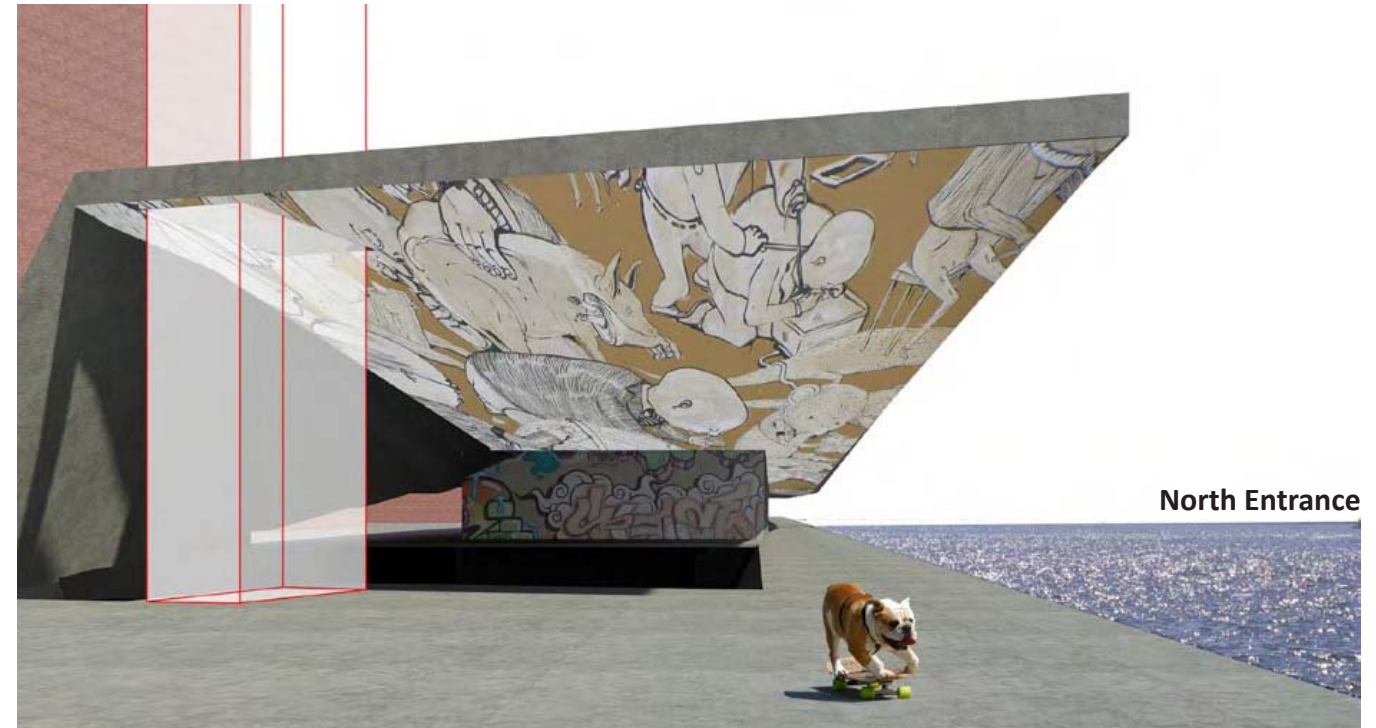
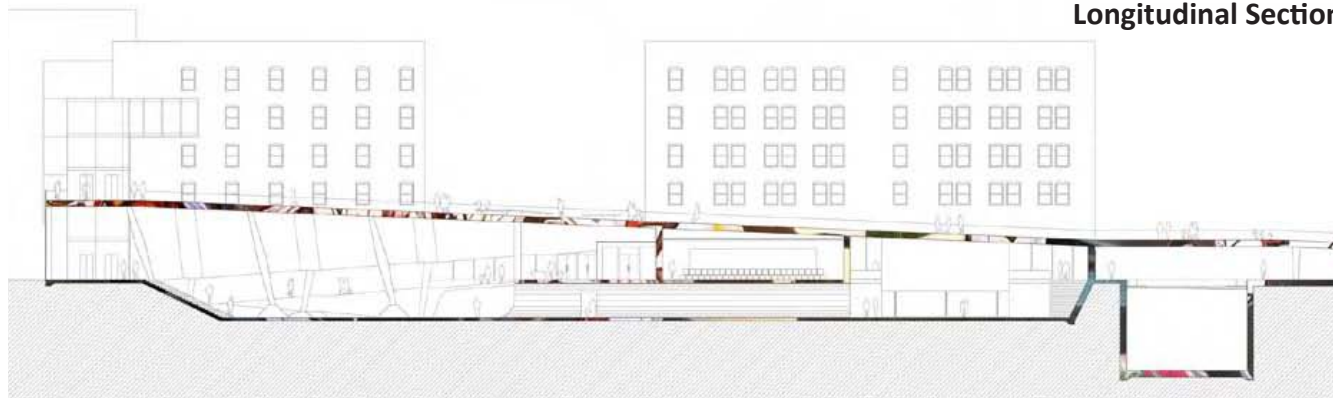
Below Grade

Achieving a more open and transparent north entrance requires the moving of the snorkel shaped vertical circulation. The best location for it is inside the brick warehouse where it will no longer detract from either the northern entrance or the form of the roof. This vertical circulation will be directly located behind the vertical graffiti wall, which, appropriately so, represents the continuation of the graffiti path (pedestrian path) up into the warehouse.

After inspection of this plan it can be seen that the program is not only too tight, but it has also been laid out far too rigidly. The square footages of the spray/skate gallery and traditional gallery will be expanded as well as loosened up architecturally.



Longitudinal Section

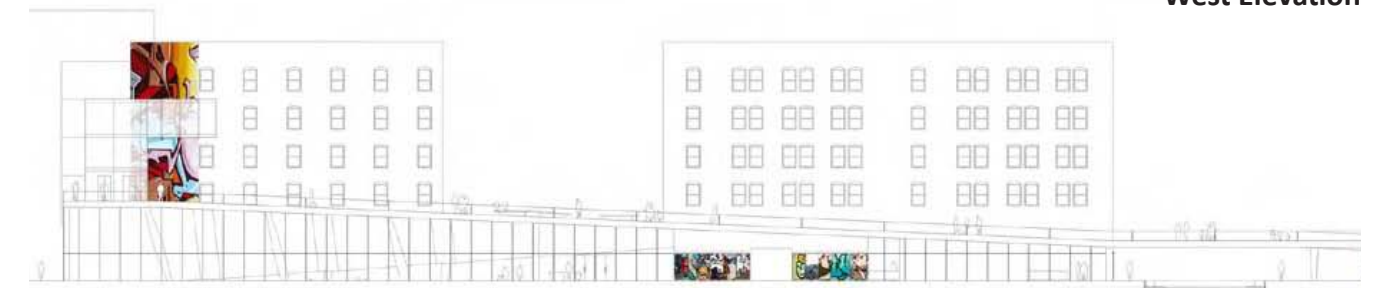


North Entrance



Without Vertical Circulation

West Elevation



Graffiti is normally considered temporary as a result of its ease of being covered, either with cover up paint or more graffiti. Placing moving panels on a graffiti wall increases its temporal quality, allowing the entire wall to change at a moments notice. The simple act of sliding a panel or two can reveal the layers of past graffiti, turning the entire wall into a catalyst of interaction not only for graffiti artists but for any curious passerby as well.

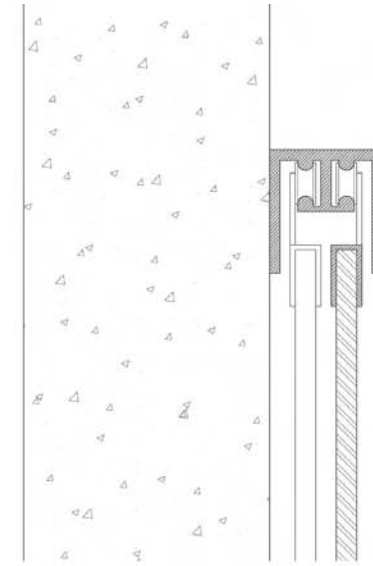
Placing one's graffiti over another's is often seen as disrespectful and can end up in deadly altercations. Creating such a fickle surface for graffiti could potentially eliminate such danger, emphasizing the excitement of constant change as well as the ability for anyone to manipulate public space.

The current location of the paneled graffiti wall, however, can be considered dangerous as a result of it becoming a long tunnel cutoff from the rest of the city. To fix this the wall will be moved to the street side, making the wall not only safer but much more accessible.

Ground Level



Wall Detail



Panel Wall



Panel Wall Altered



West Elevation



The projection gallery, still located at the top of the brick warehouse, now incorporates the columns into its system of screens. The screens are stretched from column to column and affixed to tracks, allowing them to move up and down along the columns heights. This gives the gallery a level of malleability, allowing it to be adjusted specifically to the graffiti being projected.

Roof Level & Level 5

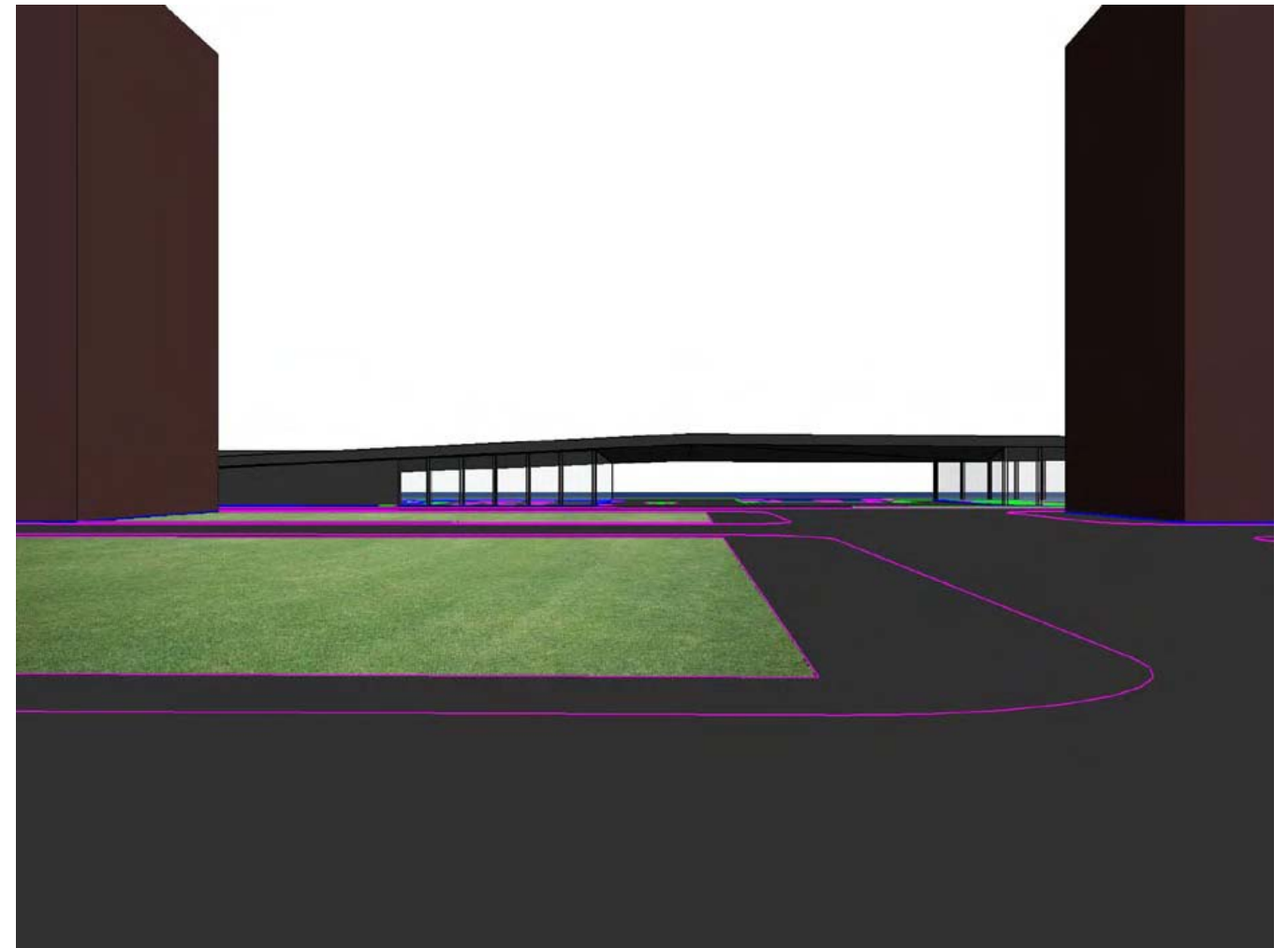


The urban scheme has changed slightly, locating green spaces on specific building blocks to create a vista toward the project's open center. With the addition of these green spaces the entire roof will become a graffiti surface (unlike the perspective to the upper right) juxtaposing hardscape and landscape.

View from South (with grass on graffiti roof)



View Toward Center



Currently the café seating is located on the west side of the old building. Although allowing a nice view of Boston's skyscrapers, such an orientation provides a rather limited view of the entire graffiti roof. Moving the café seating to the southern part of the brick warehouse allows an all-encompassing view of the graffiti roof along its length.

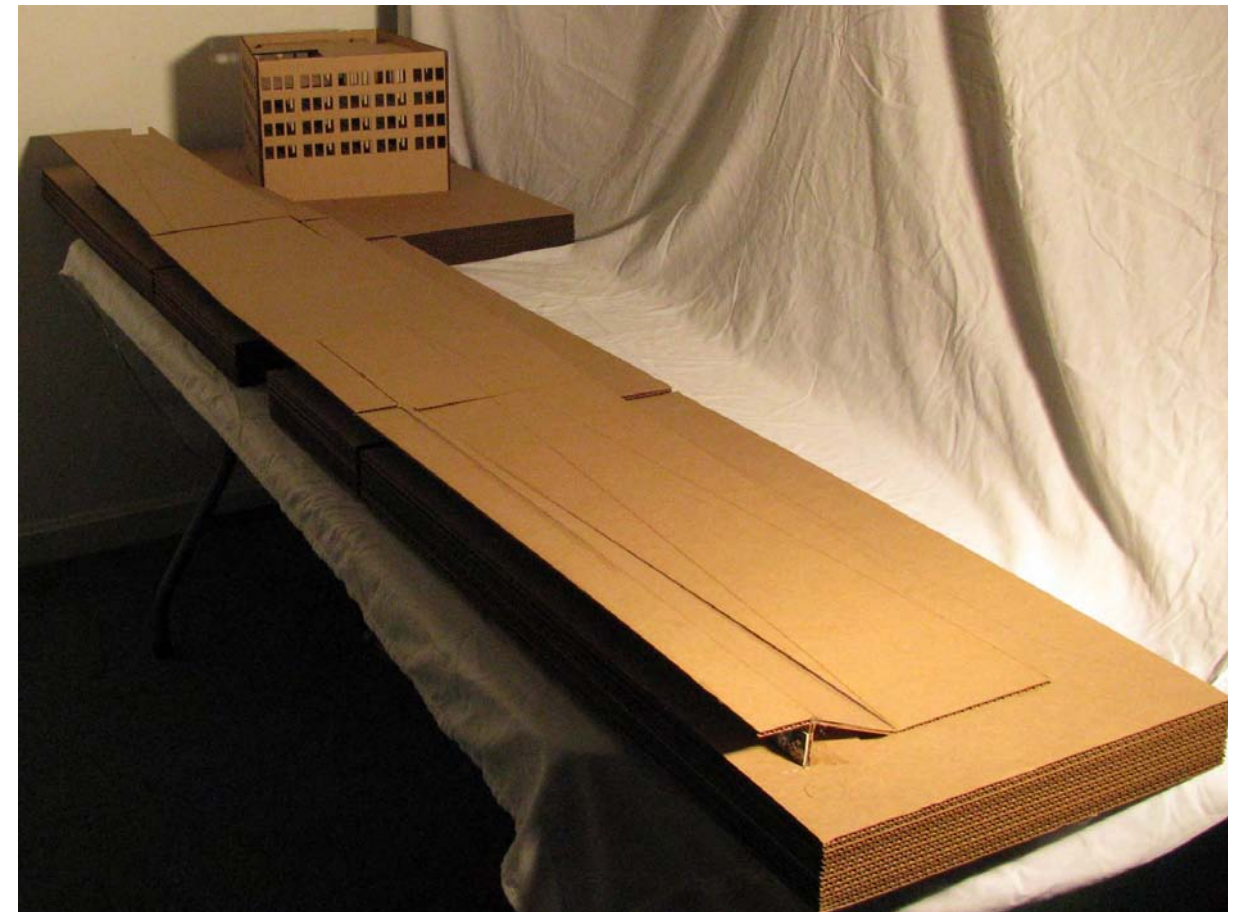
Level 5

Accompanying the relocation of the café seating will be the removal of the building adjacent to the southern side of the warehouse. Since this building does not actually exist this will be easily done. In its place will be another green space, creating an L-shape of linked landscape.

The moving of the graffiti panel wall requires a mirroring of the southern end of the roof, which results in the relocation of program underneath the southern end of the roof to the water's edge.



Southern Roof



Southern Roof Mirrored



FINAL DESIGN

The final design has seen a radical expansion in program as the design process attempts to achieve a level of both reality and clarity within the project. The final program is broken up into four parts: Northern Half, Southern Half, Warehouse, & the Graffiti Roof which unifies them.

OLD PROGRAM AREAS

Skate/bmx workshop	600
Entrance/Hall	2000
Checkroom	400
Galleries	28500
Theater & Foyer	4000
Café/Lounge	1325
Graffiti Workshop	600
Retail	600
Guest Wall	1000
Restrooms	350
Offices	300
Meeting Room	200
Storage	500
Mechanical Room	600
House Keeping	300

TOTAL 41275 ft²

FINAL PROGRAM AREAS

(N) NORTHERN HALF	31086 ft²
Spray/Skate Gallery	15832
Entrance/Hall	2066
Graffiti Workshop	822
Skate/BMX Workshop	890
Information	60
Snack Bar	282
Snack Storage	66
Snack Lounge	978
Tag Shadow Hall	700
Female Restroom/Locker	275
Male Restroom/Locker	314
House Keeping	116
Mech/Storage	3496
Circulation	5189

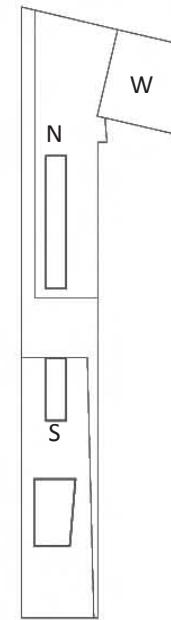
(S) SOUTHERN HALF	24660 ft²
Traditional Gallery	13355
Entrance/Hall	1054
Theater & Foyer	4452
Gift Shop	1328
Office/Meeting	506
Coat Check	306
House Keeping	124
Female Restroom	166
Male Restroom	158
Circulation	3211

(W) WAREHOUSE	14546 ft²
Projection Gallery/Club	4894
Projector Catwalk	1064
Information/Bar	286
Cafe	2092
Kitchen	280
Kitchen Storage	74
Female Restroom	168
Male Restroom	108
Pro Shop	2128
Storage	208
Restroom	42
Circulation	3202

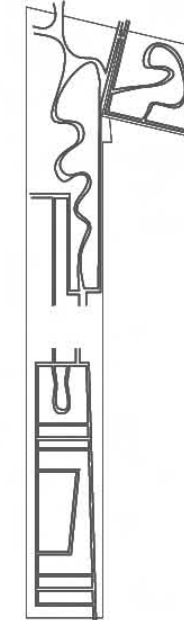
GRAFFITI ROOF 60912 ft²

TOTAL 131204 ft²

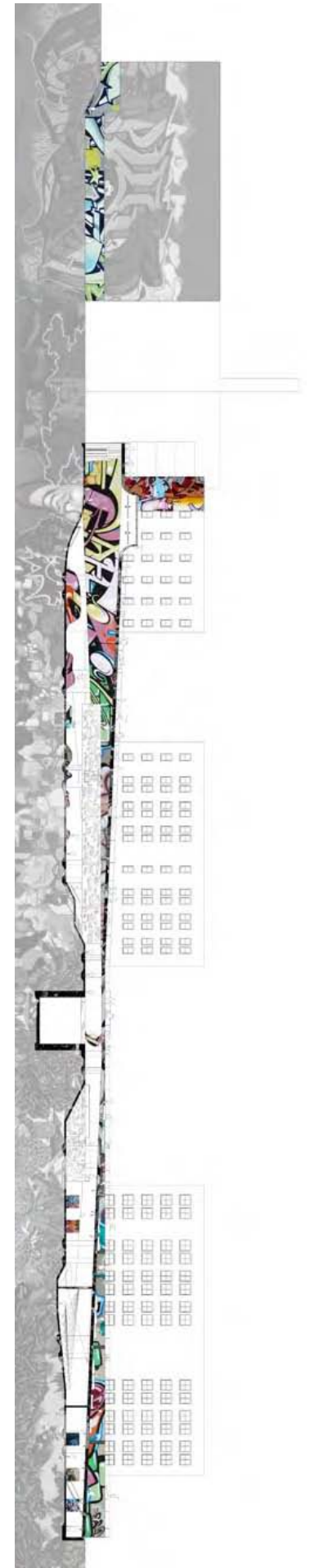
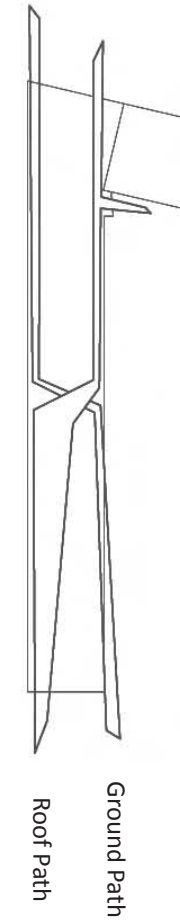
Program Divisions



Interior Circulation



Exterior Circulation



BELOW GRADE

NORTHERN HALF 31086 ft²

- 1. Spray/Skate Gallery 15832
- 2. Entrance/Hall 2066
- 3. Graffiti Workshop 822
- 4. Skate/BMX Workshop 890
- 5. Information 60
- 6. Snack Bar 282
- 7. Snack Storage 66
- 8. Snack Lounge 978
- 9. Tag Shadow Hall 700
- 10. Female Restroom/Locker 275
- 11. Male Restroom/Locker 314
- 12. House Keeping 116
- 13. Mech/Storage 3496
- Circulation 5189

SOUTHERN HALF 24660 ft²

- 14. Traditional Gallery 13355
- 15. Entrance/Hall 1054
- 16. Theater & Foyer 4452
- 17. Gift Shop 1328
- 18. Office/Meeting 506
- 19. Coat Check 306
- 20. House Keeping 124
- 21. Female Restroom 166
- 22. Male Restroom 158
- Circulation 3211

WAREHOUSE 14546 ft²

- 23. Projection Gallery/Club 4894
- 24. Projector Catwalk 1064
- 25. Information/Bar 286
- 26. Cafe 2092
- 27. Kitchen 280
- 28. Kitchen Storage 74
- 29. Female Restroom 168
- 30. Male Restroom 108
- 31. Pro Shop 2128
- 32. Storage 208
- 33. Restroom 42
- Circulation 3202

GRAFFITI ROOF 60912 ft²

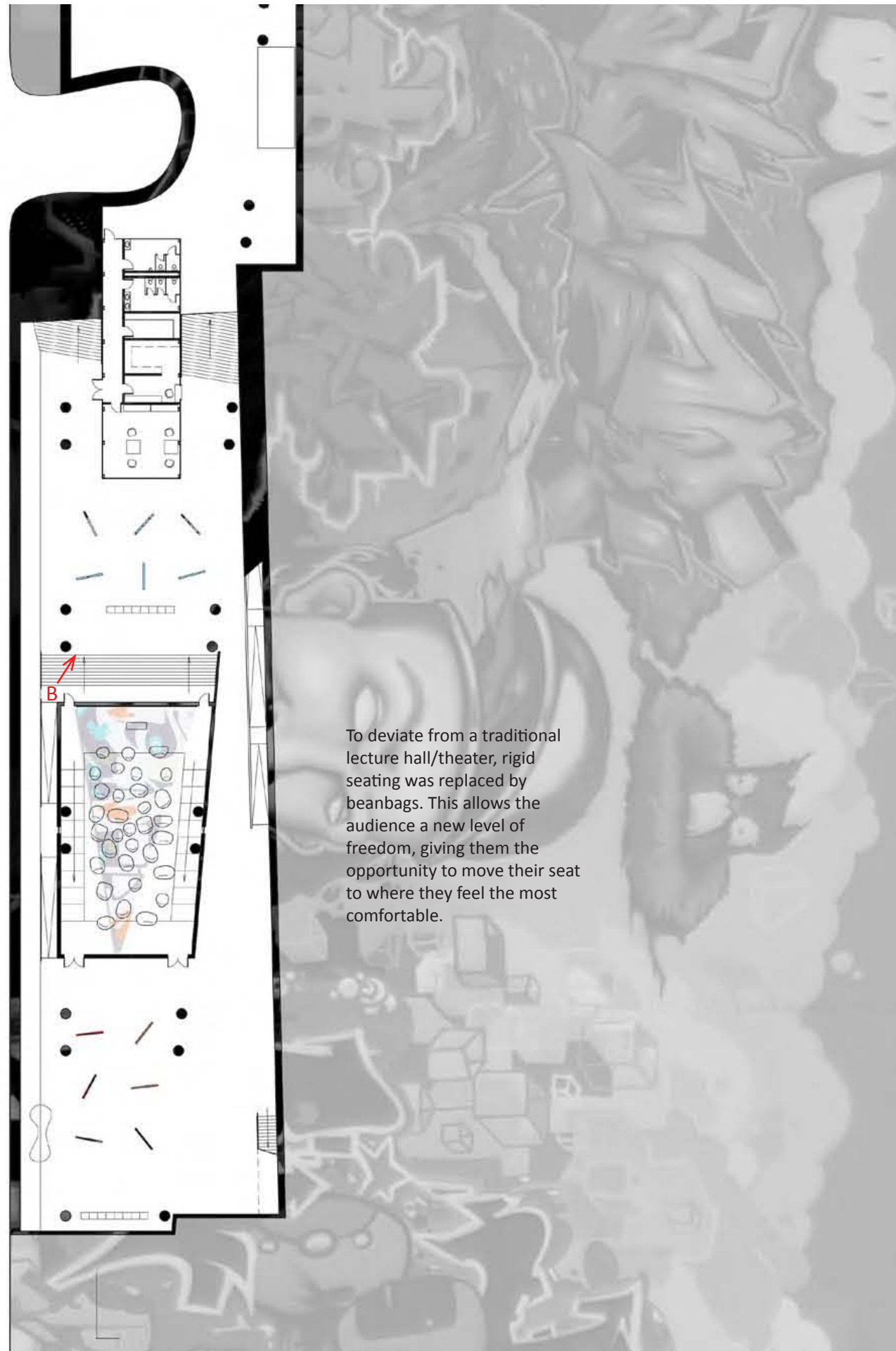
TOTAL 131204 ft²



A. Traditional Gallery



The traditional gallery is split into two halves by a metal clad theater, referencing the corrugated metal bridges that link the old brick buildings. The reason for this material choice is to distinguish the theater from the concrete surrounding the traditional gallery. Further distinction is made by hiding the large concrete columns, the theater being the only programmatic element that does so. The theater and traditional gallery are strategically located under the lowest part of the graffiti roof in response to the need for artificially controlled light.



To deviate from a traditional lecture hall/theater, rigid seating was replaced by beanbags. This allows the audience a new level of freedom, giving them the opportunity to move their seat to where they feel the most comfortable.



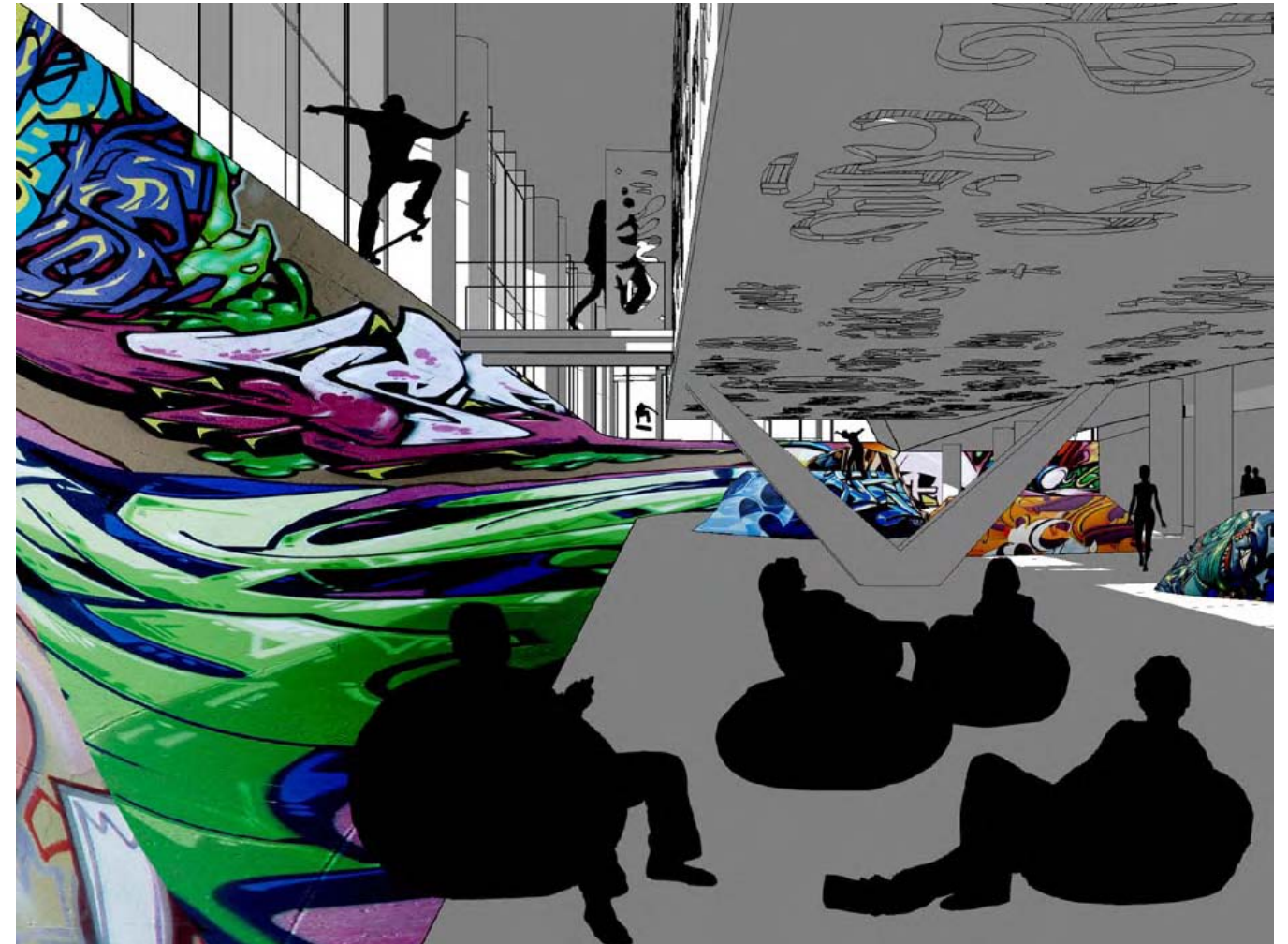
B. Traditional Gallery from Theater Stairs



The level changes in the traditional gallery allow for a variety of vantage points, producing a dynamic environment for viewing art.



The beanbags are brought into the graffiti workshop as well, giving artists a comfortable place to exchange ideas or draw in their sketchbooks.



C. Graffiti Workshop



The beanbags are also easy to move, providing the skaters with more space to roam as well as allowing spectators to move their locations depending on the view they want.

GROUND LEVEL

NORTHERN HALF 31086 ft²

- 1. Spray/Skate Gallery 15832
- 2. Entrance/Hall 2066
- 3. Graffiti Workshop 822
- 4. Skate/BMX Workshop 890
- 5. Information 60
- 6. Snack Bar 282
- 7. Snack Storage 66
- 8. Snack Lounge 978
- 9. Tag Shadow Hall 700
- 10. Female Restroom/Locker 275
- 11. Male Restroom/Locker 314
- 12. House Keeping 116
- 13. Mech/Storage 3496
- Circulation 5189

SOUTHERN HALF 24660 ft²

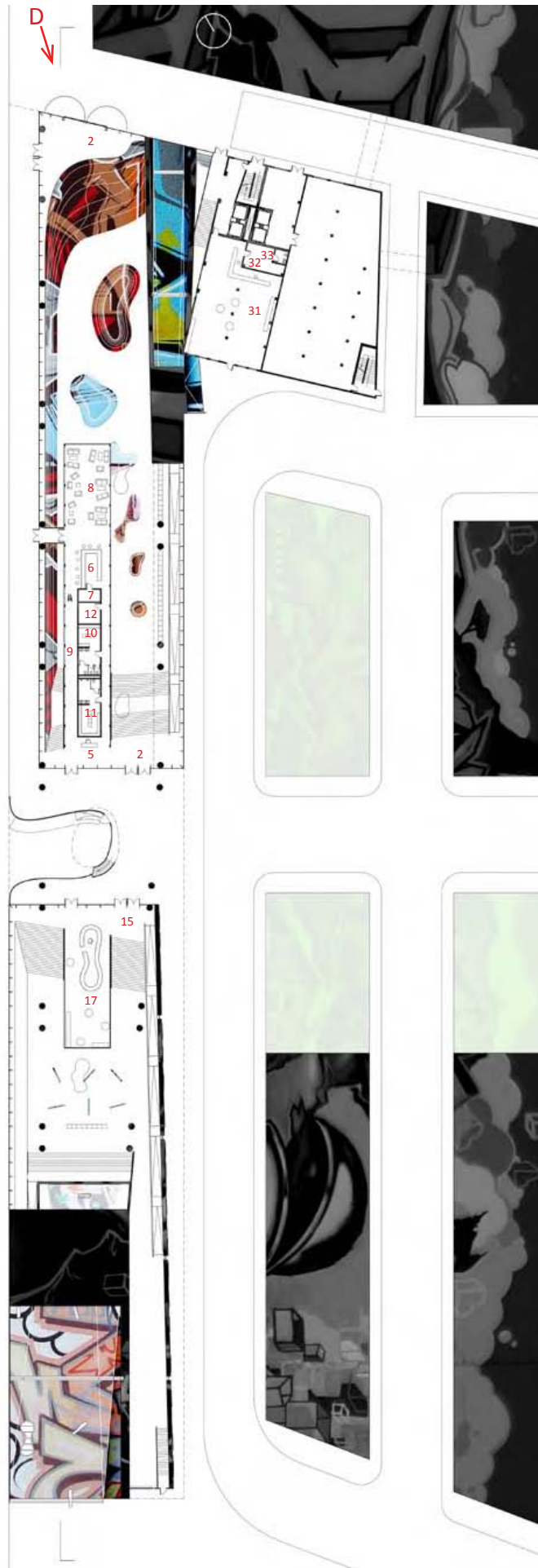
- 14. Traditional Gallery 13355
- 15. Entrance/Hall 1054
- 16. Theater & Foyer 4452
- 17. Gift Shop 1328
- 18. Office/Meeting 506
- 19. Coat Check 306
- 20. House Keeping 124
- 21. Female Restroom 166
- 22. Male Restroom 158
- Circulation 3211

WAREHOUSE 14546 ft²

- 23. Projection Gallery/Club 4894
- 24. Projector Catwalk 1064
- 25. Information/Bar 286
- 26. Cafe 2092
- 27. Kitchen 280
- 28. Kitchen Storage 74
- 29. Female Restroom 168
- 30. Male Restroom 108
- 31. Pro Shop 2128
- 32. Storage 208
- 33. Restroom 42
- Circulation 3202

GRAFFITI ROOF 60912 ft²

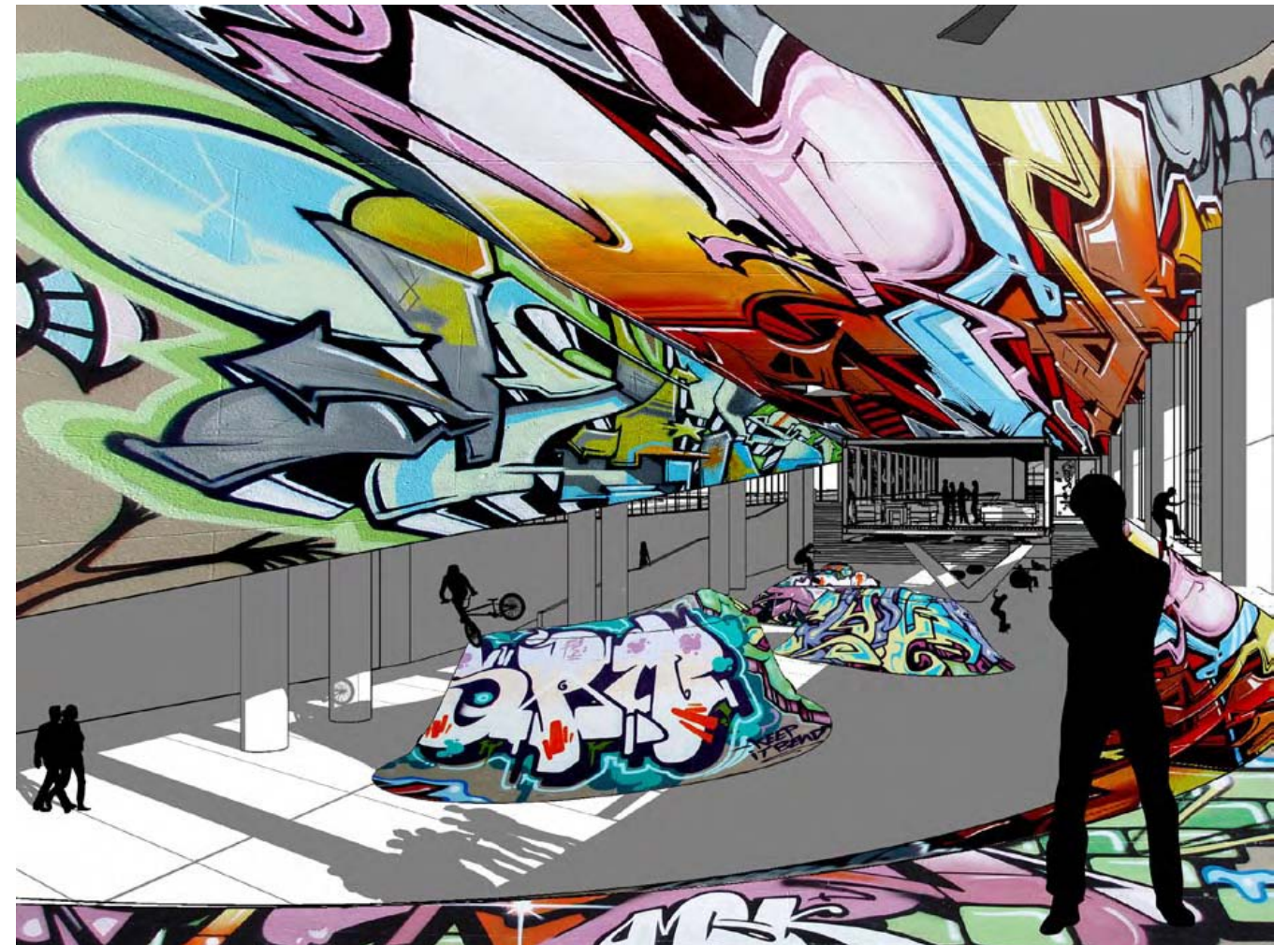
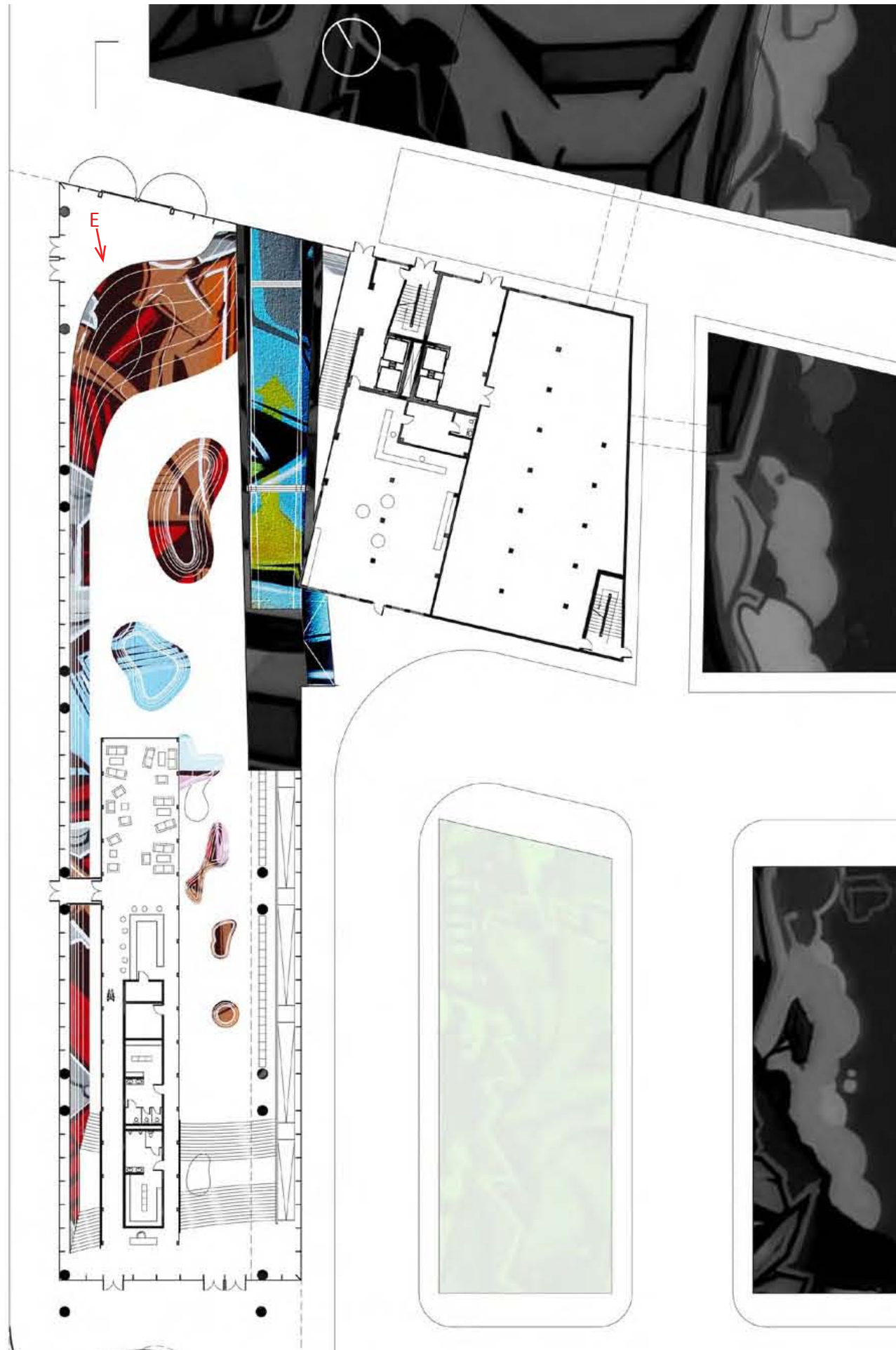
TOTAL 131204 ft²



D. Northern Approach



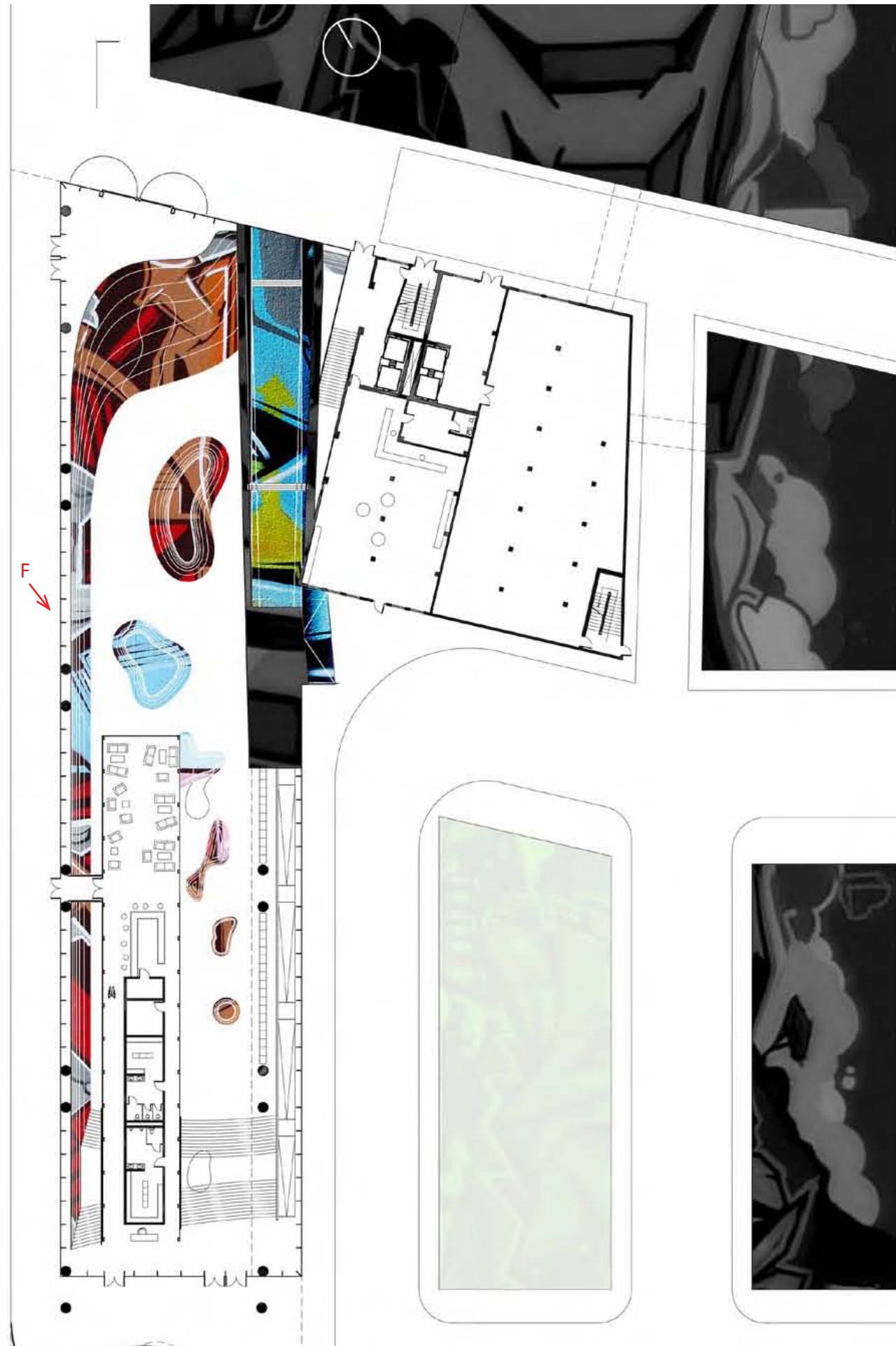
The northern entrance is as open as possible, giving Harborwalkers a proper understanding of the paths that they can take. They can decide to enter into the building through the large inviting doors, rise up the ramp onto the graffiti roof, enter into the brick building underneath the folding plane, or continue walking along the water under a graffiti canopy.



E. North Entrance



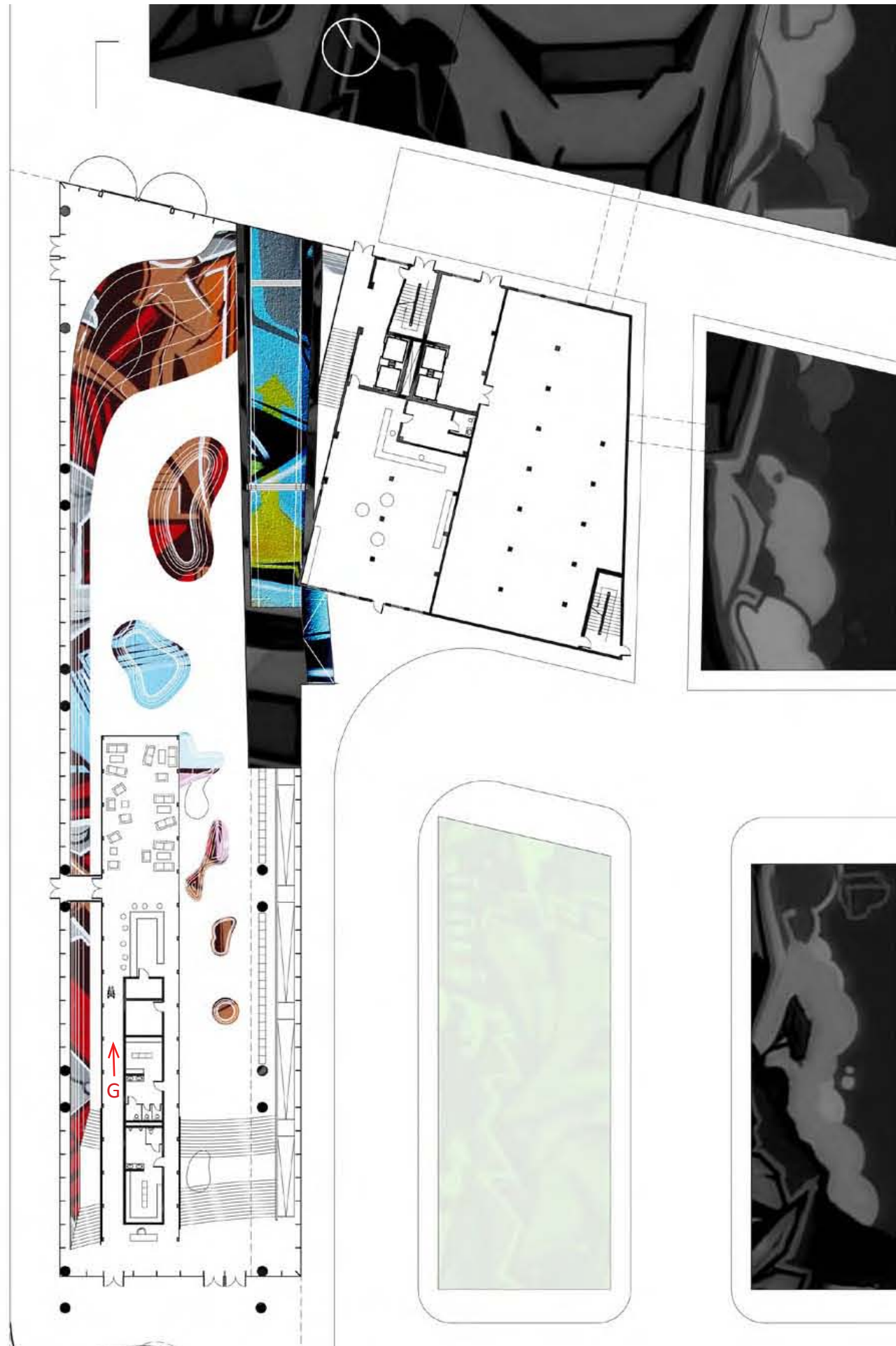
As a remedy to the rigidity of previous schemes, the spray/skate gallery is as open as possible, interrupted only by amoeba like forms. These forms, much more dynamic than the flat surfaces artists are used to, add a new dimension to graffiti.



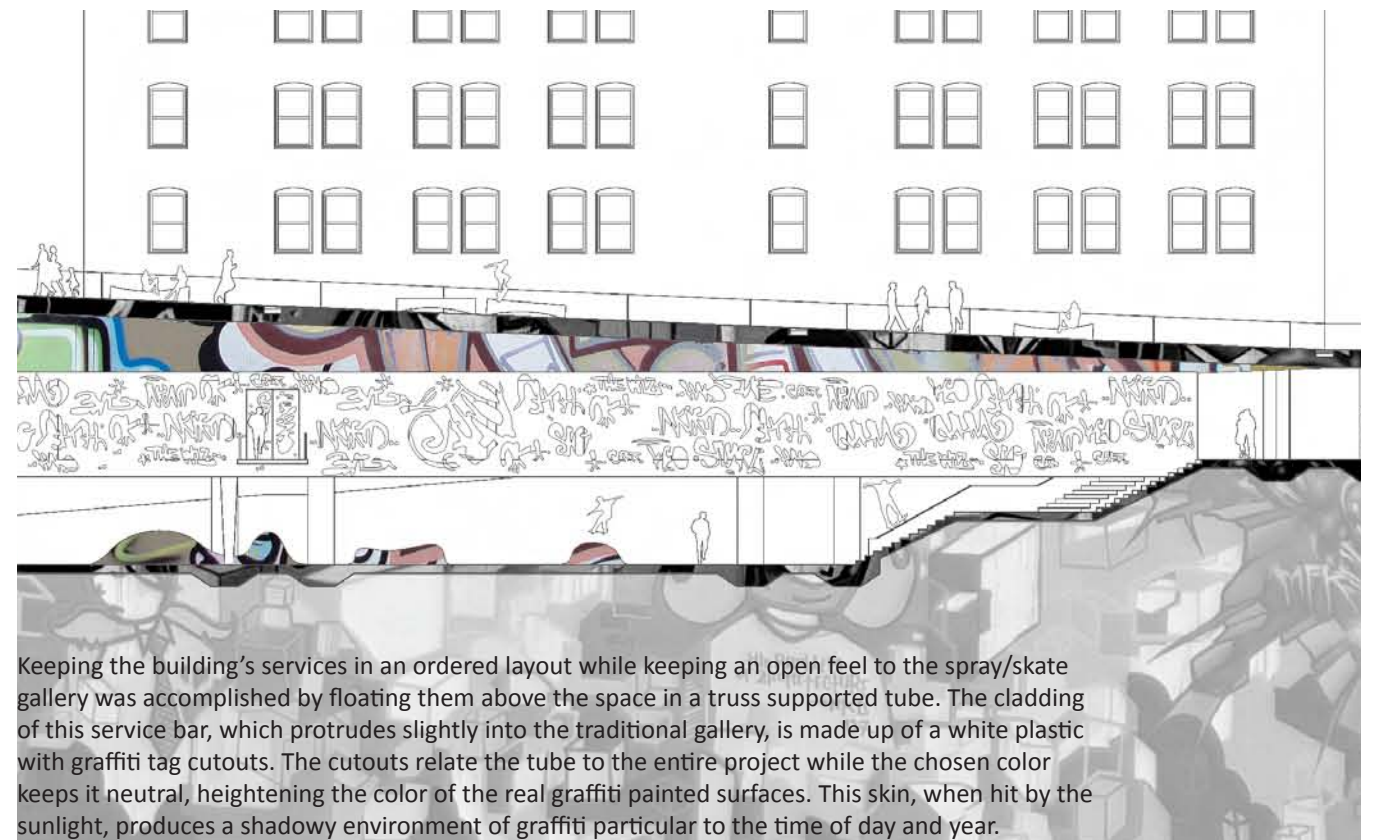
F. Harborwalk Continued Below Graffiti Roof



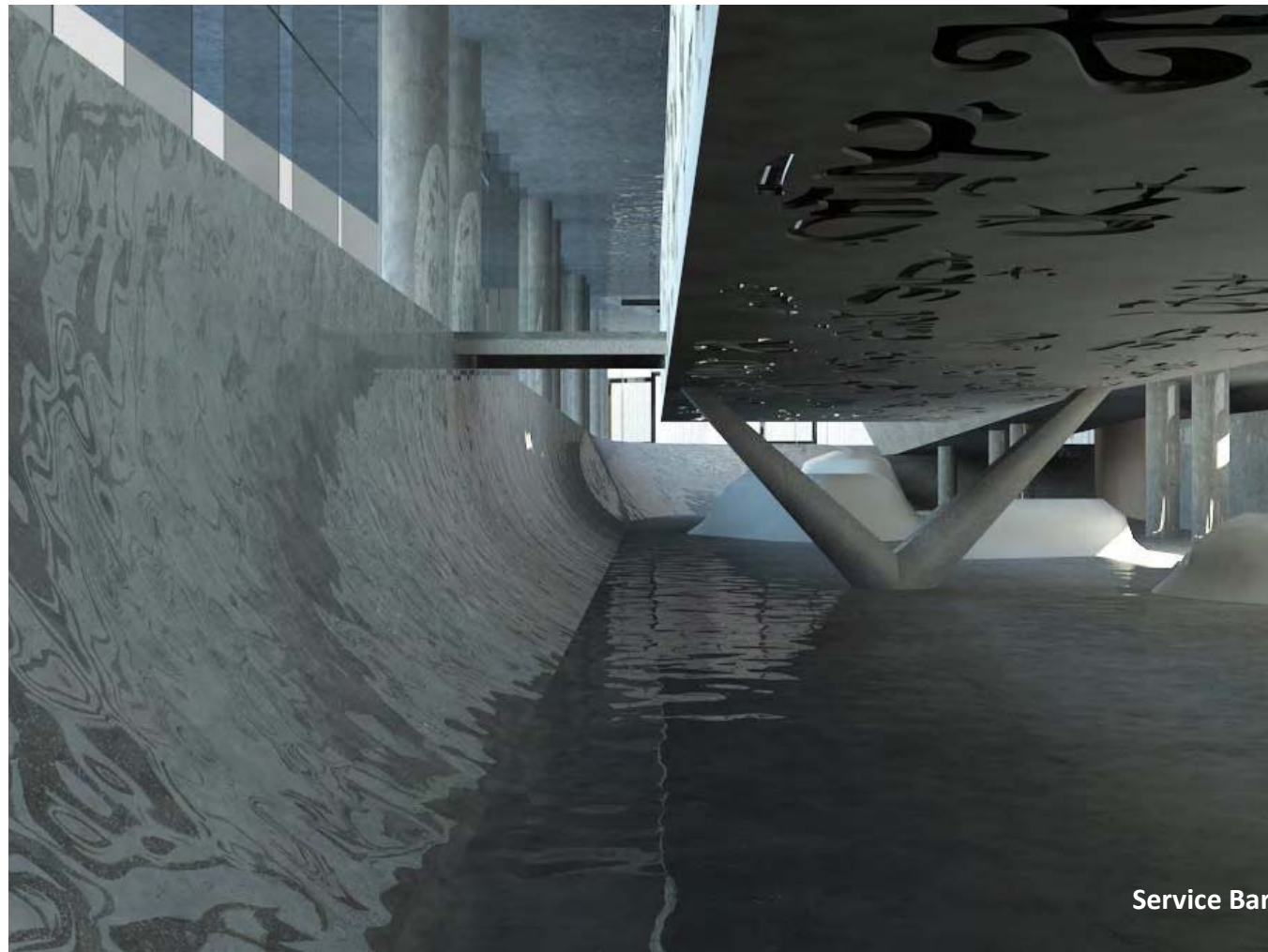
A great view of these forms, as well as the activity occurring on and around them, is provided by the continuation of the Harborwalk along the water's edge. Curiosity is sure to stop the fastest walker for a minute or two. If food is on the walker's mind he/she will be tempted to enter the snack bar, easily seen from the path.



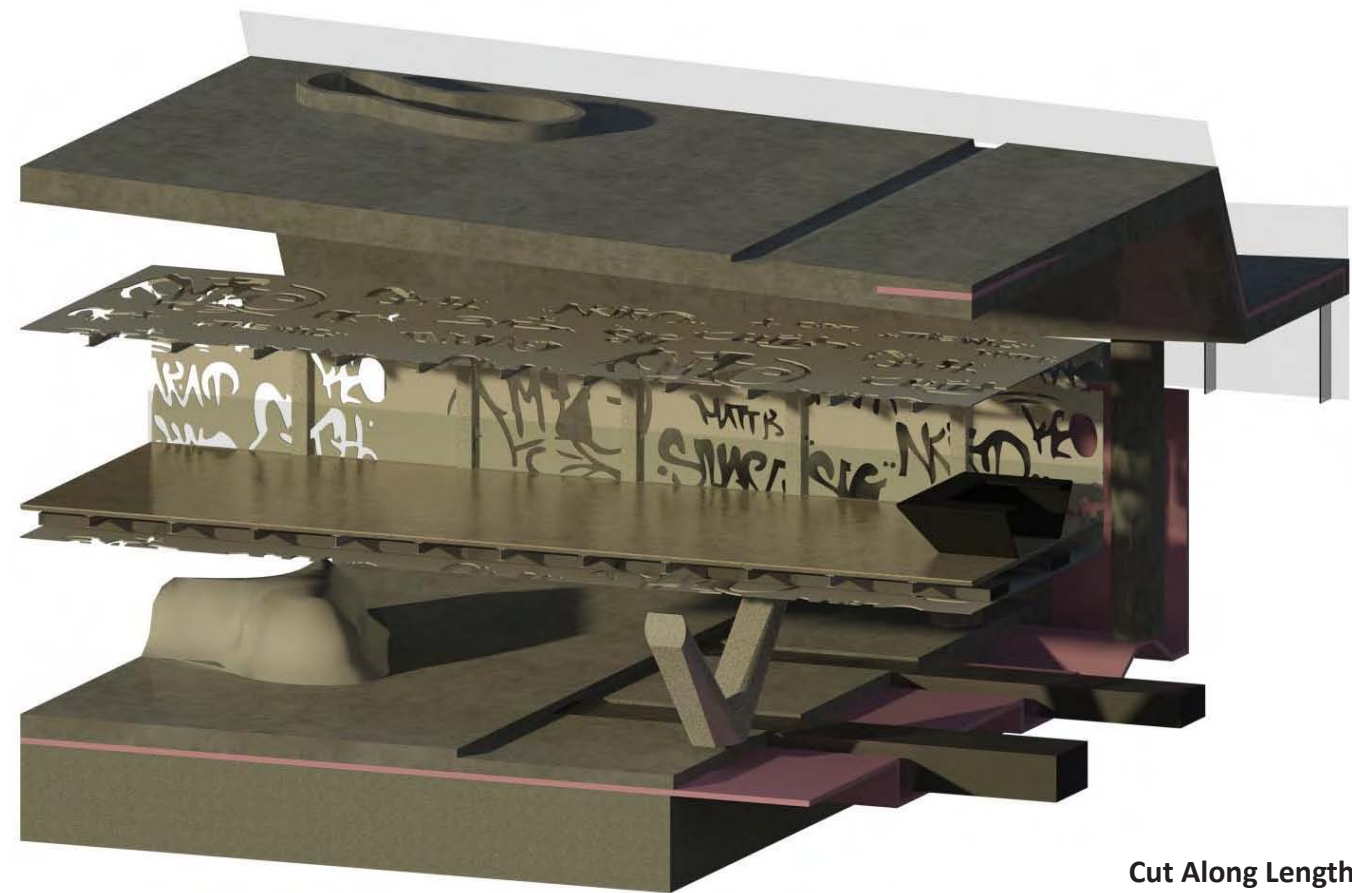
G. Tag Shadow Hall



Keeping the building's services in an ordered layout while keeping an open feel to the spray/skate gallery was accomplished by floating them above the space in a truss supported tube. The cladding of this service bar, which protrudes slightly into the traditional gallery, is made up of a white plastic with graffiti tag cutouts. The cutouts relate the tube to the entire project while the chosen color keeps it neutral, heightening the color of the real graffiti painted surfaces. This skin, when hit by the sunlight, produces a shadowy environment of graffiti particular to the time of day and year.



Service Bar

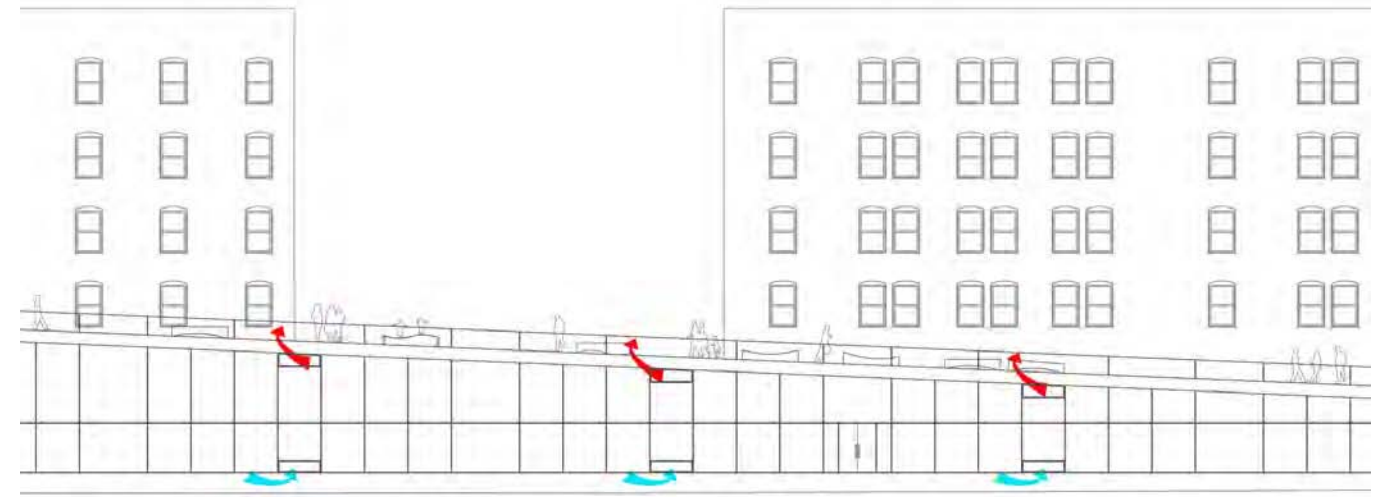


Cut Along Length

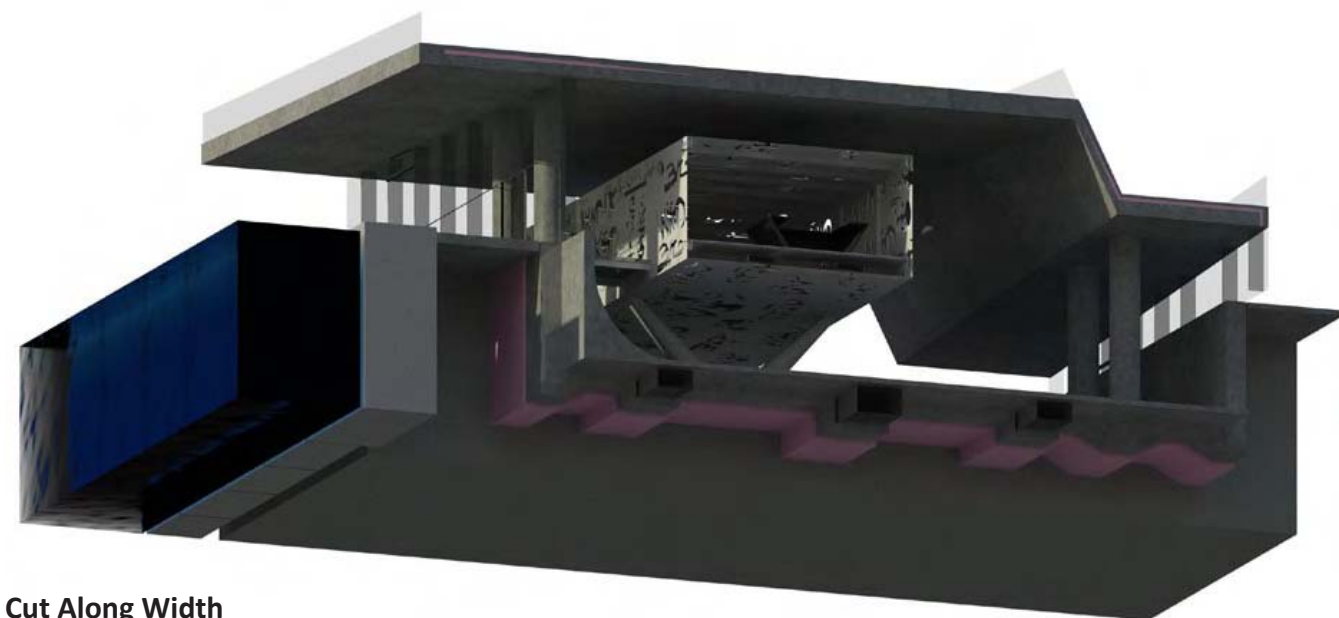




Located at the end of this tube is a snack bar/lounge, cantilevered over the spray/skate gallery while still maintaining a great view of all its action.

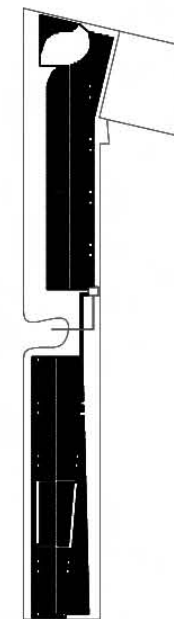


Natural Ventilation in Facade

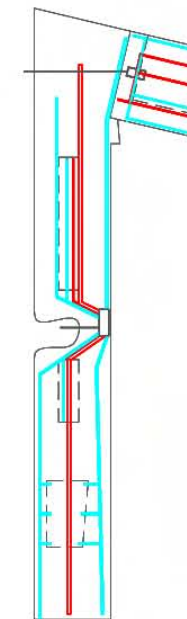


Cut Along Width

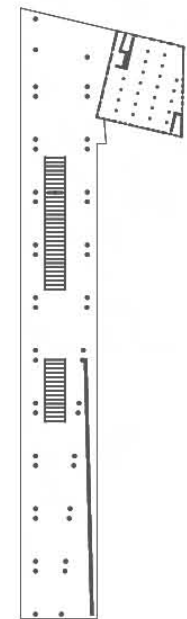
Radiant Heating

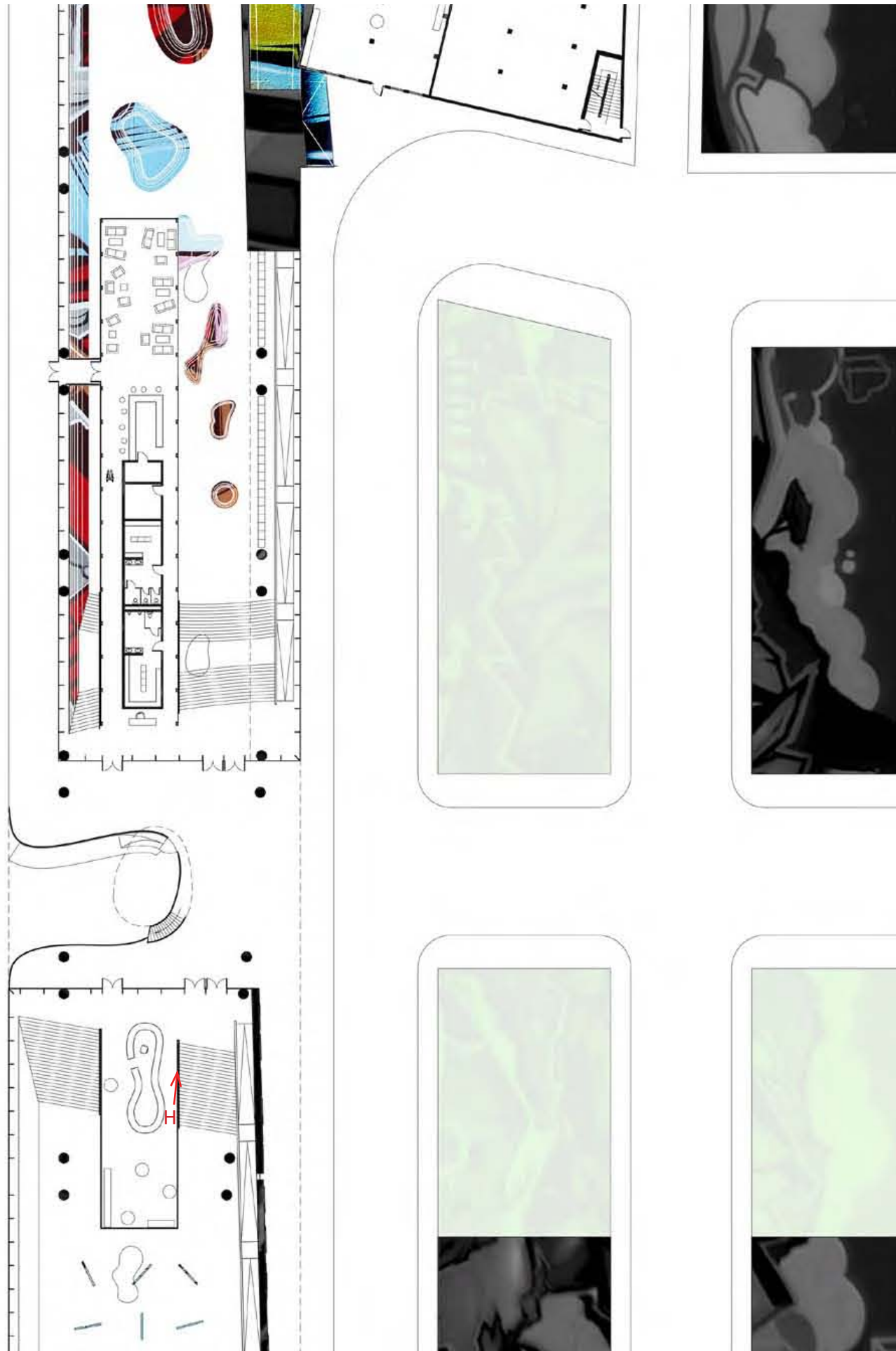


HVAC

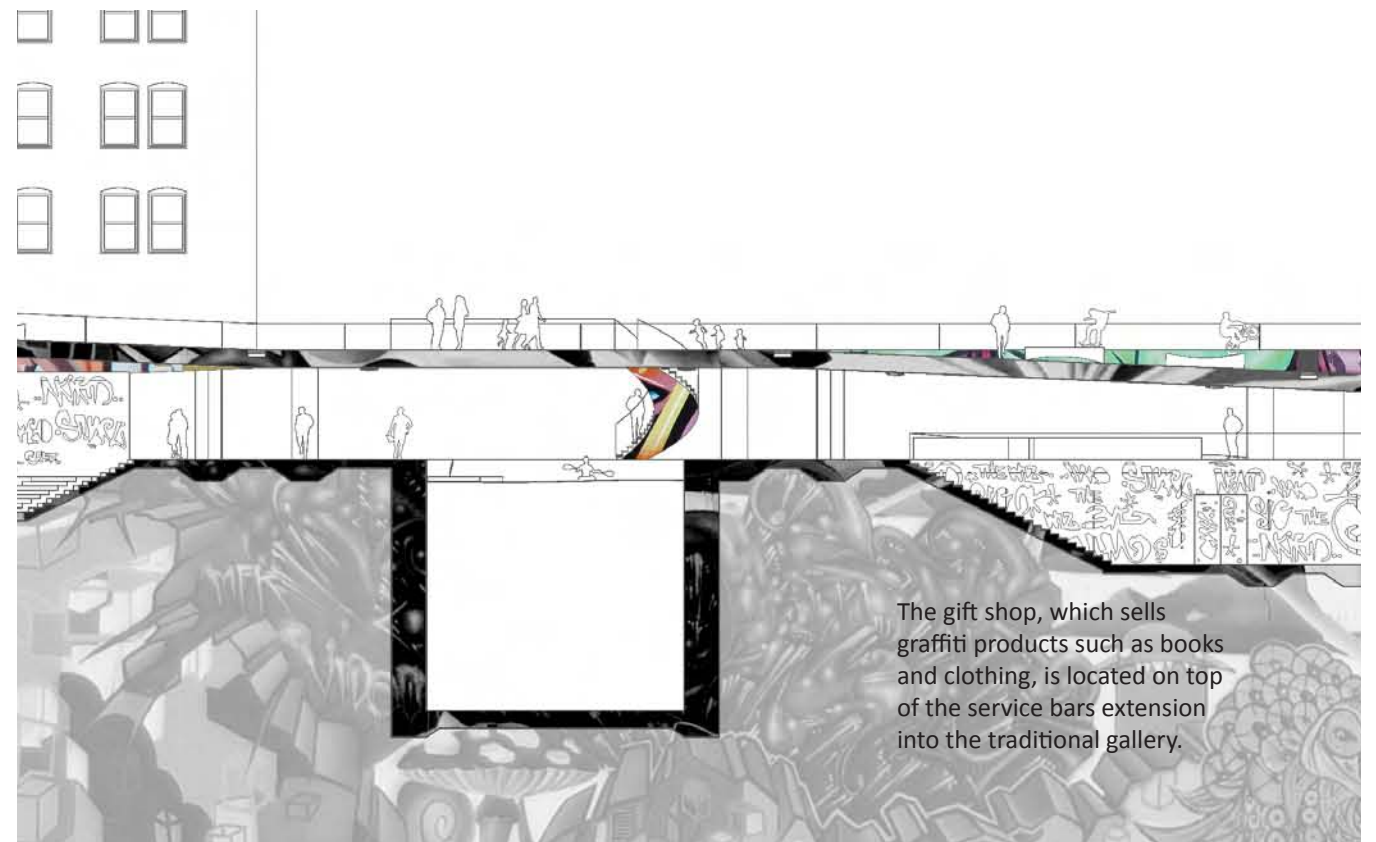


Structure

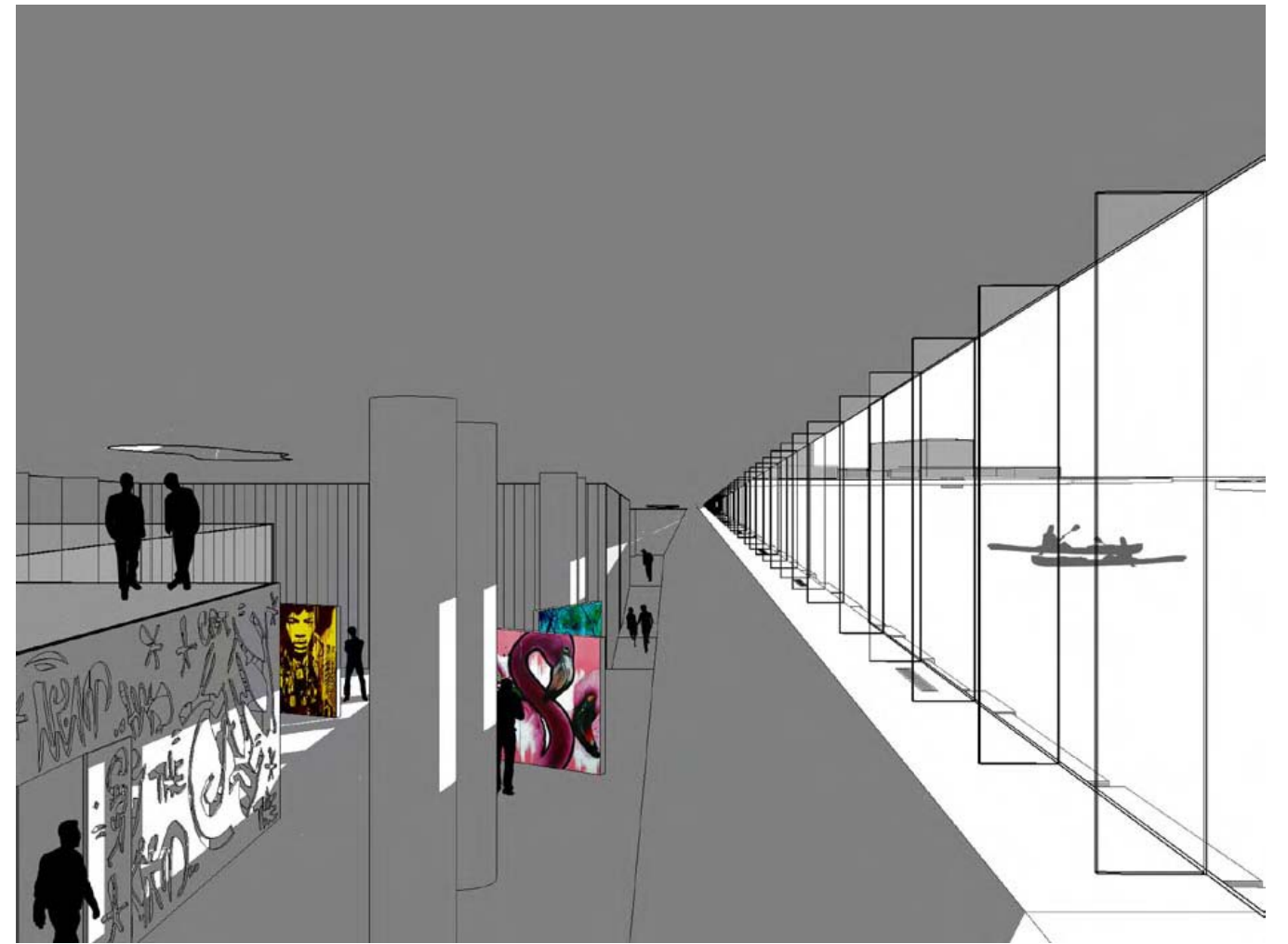
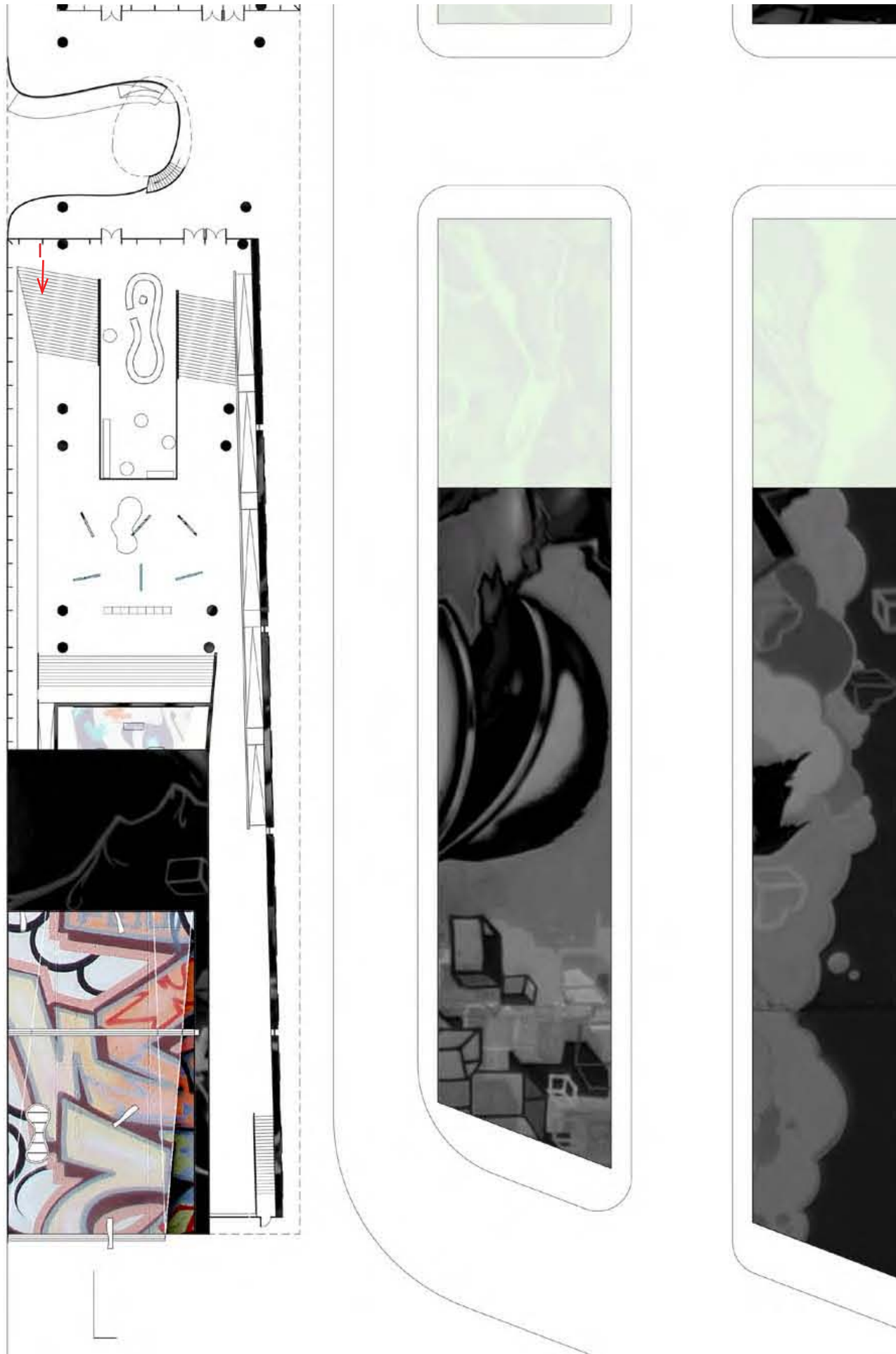




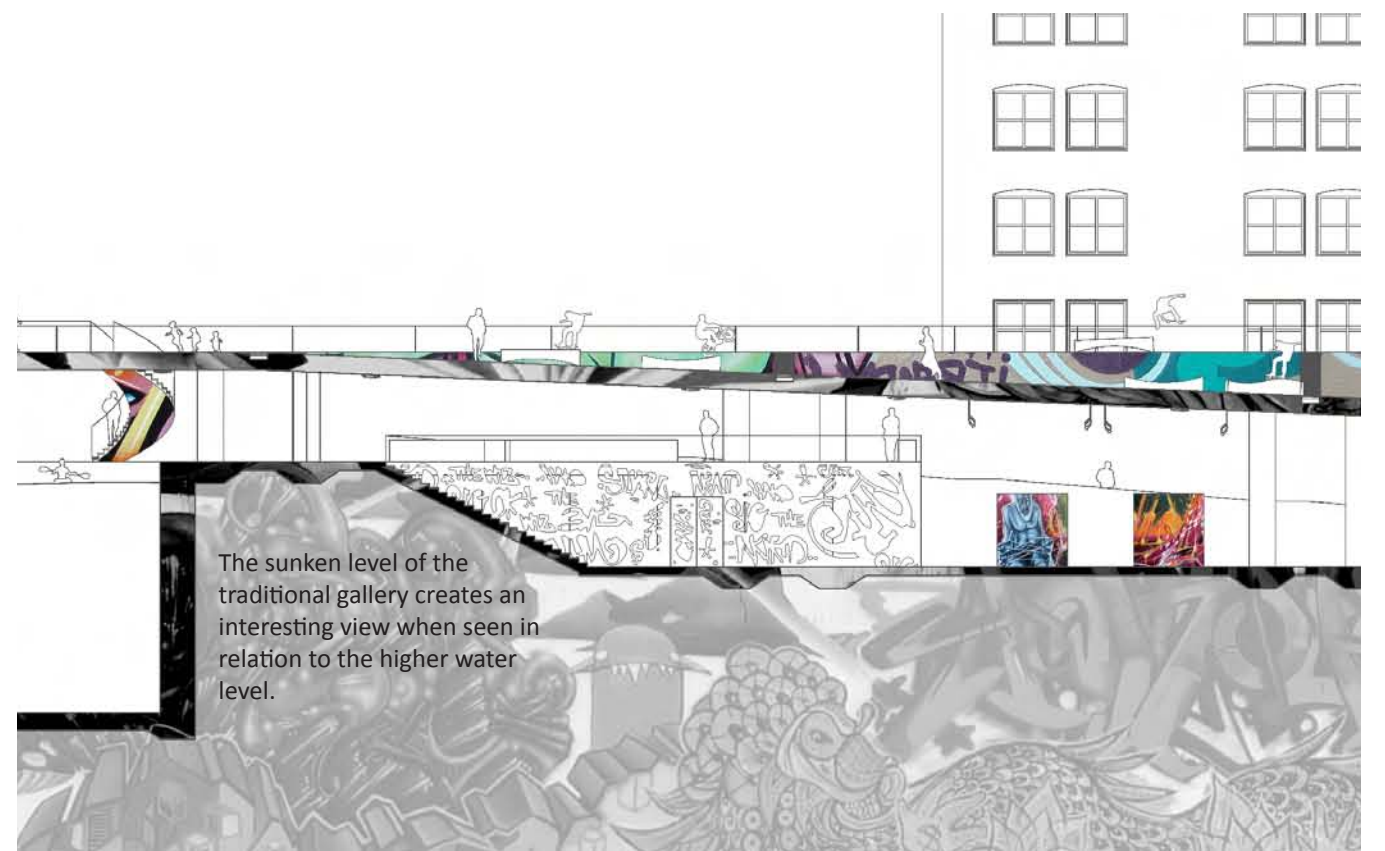
H. Gift Shop



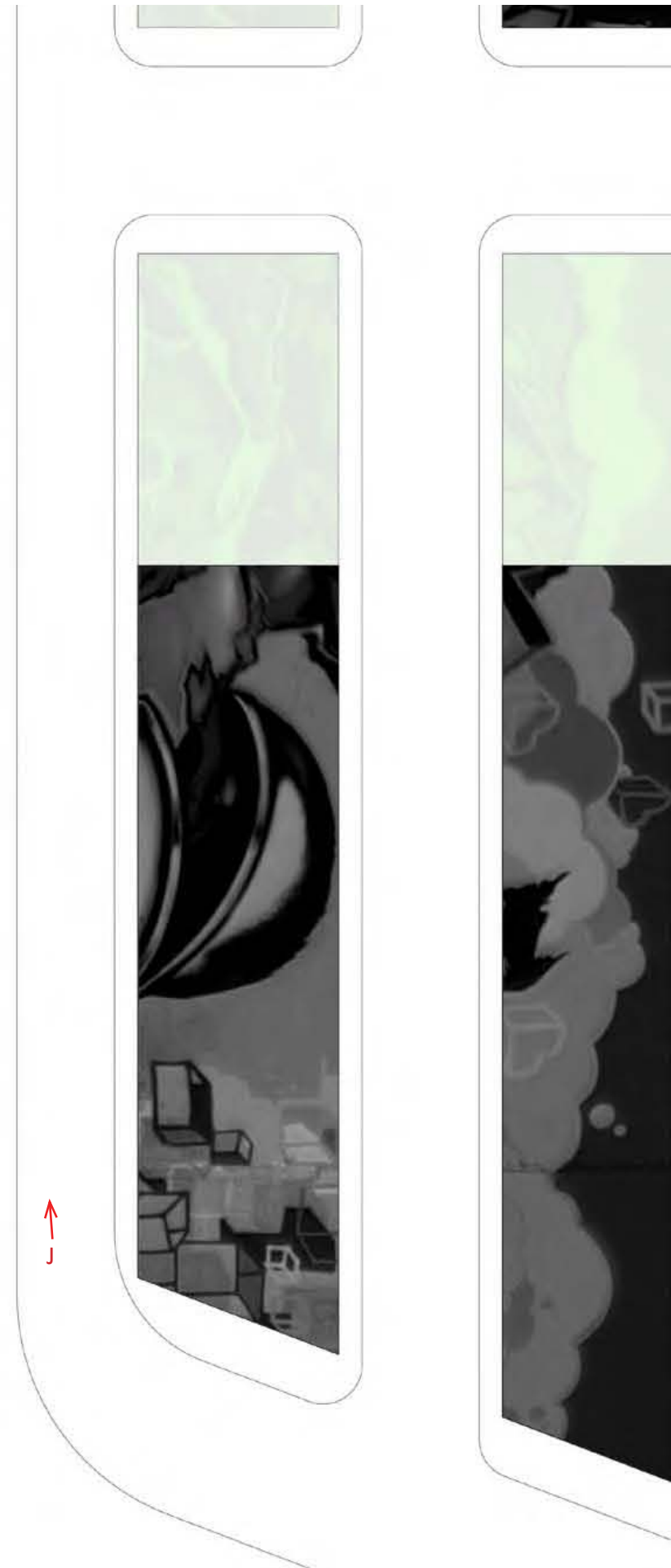
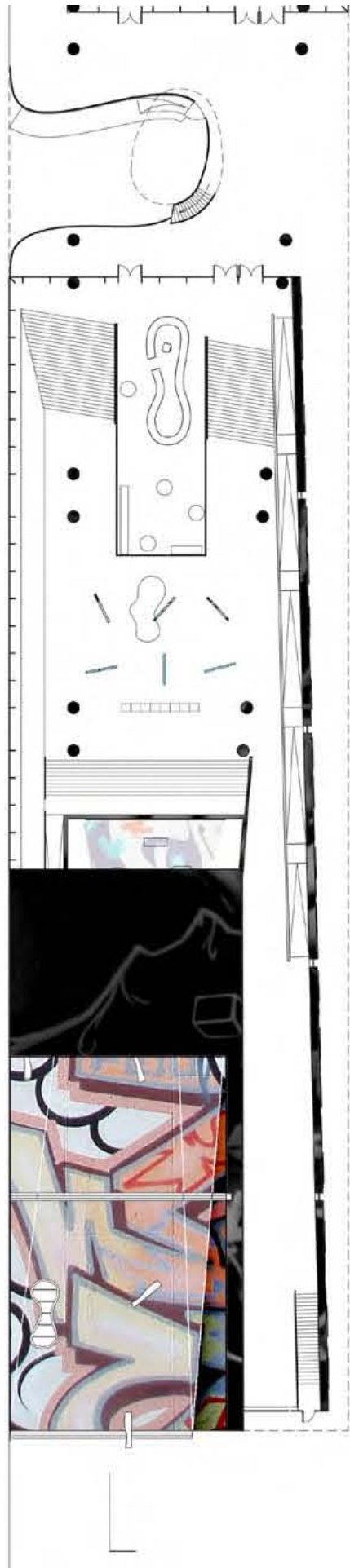
The gift shop, which sells graffiti products such as books and clothing, is located on top of the service bars extension into the traditional gallery.



I. View Down into Traditional Gallery



The sunken level of the traditional gallery creates an interesting view when seen in relation to the higher water level.

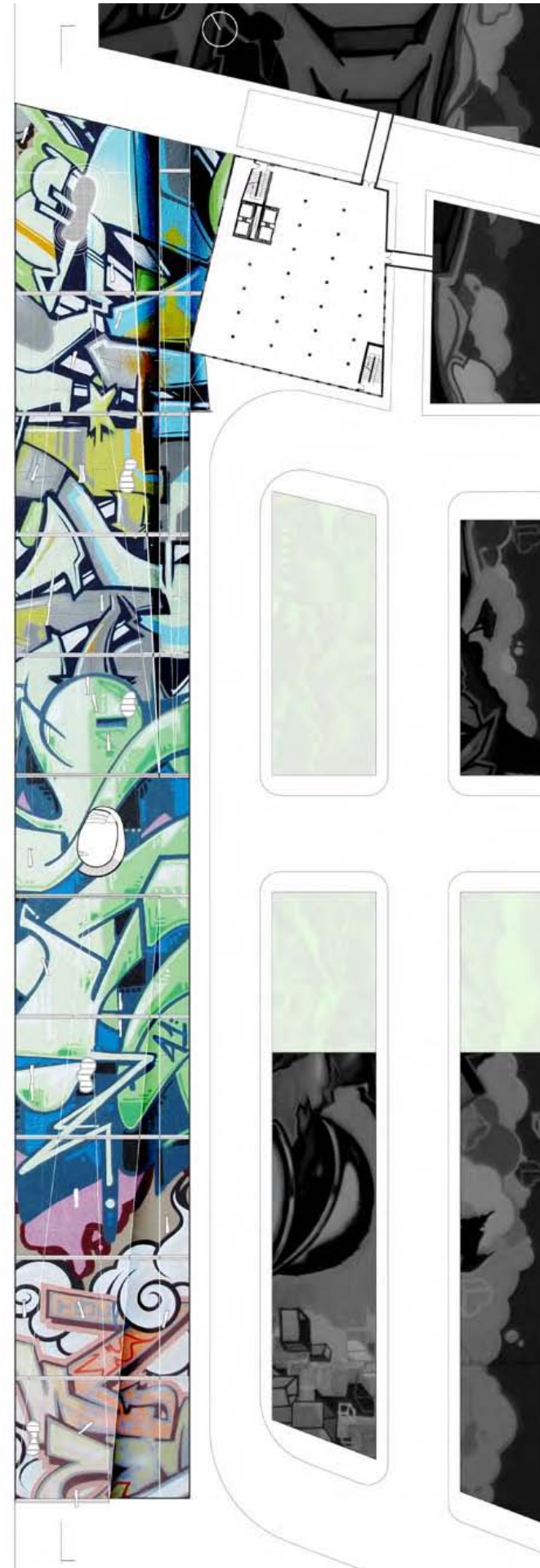


J. Graffiti Panel Wall



GRAFFITI ROOF & LEVEL 2/3

Note: levels 2 & 3 in the old brick warehouse are rentable spaces



NORTHERN HALF 31086 ft²

1. Spray/Skate Gallery	15832
2. Entrance/Hall	2066
3. Graffiti Workshop	822
4. Skate/BMX Workshop	890
5. Information	60
6. Snack Bar	282
7. Snack Storage	66
8. Snack Lounge	978
9. Tag Shadow Hall	700
10. Female Restroom/Locker	275
11. Male Restroom/Locker	314
12. House Keeping	116
13. Mech/Storage	3496
Circulation	5189

SOUTHERN HALF 24660 ft²

14. Traditional Gallery	13355
15. Entrance/Hall	1054
16. Theater & Foyer	4452
17. Gift Shop	1328
18. Office/Meeting	506
19. Coat Check	306
20. House Keeping	124
21. Female Restroom	166
22. Male Restroom	158
Circulation	3211

WAREHOUSE 14546 ft²

23. Projection Gallery/Club	4894
24. Projector Catwalk	1064
25. Information/Bar	286
26. Cafe	2092
27. Kitchen	280
28. Kitchen Storage	74
29. Female Restroom	168
30. Male Restroom	108
31. Pro Shop	2128
32. Storage	208
33. Restroom	42
Circulation	3202

GRAFFITI ROOF 60912 ft²

TOTAL 131204 ft²

The graffiti roof bench has 1 shape with 4 unique sides. Each side can accommodate either skating or sitting. Because these benches will be on a slope it was important to make sure that sitting could be done comfortably. To do this several sides curving, always having a flat spot to sit comfortably despite the slope. The skateboarders also benefit from these curves, utilizing the curves as jumps or grinding surfaces.



Bench: side 1



Bench: side 2



Bench: side 3

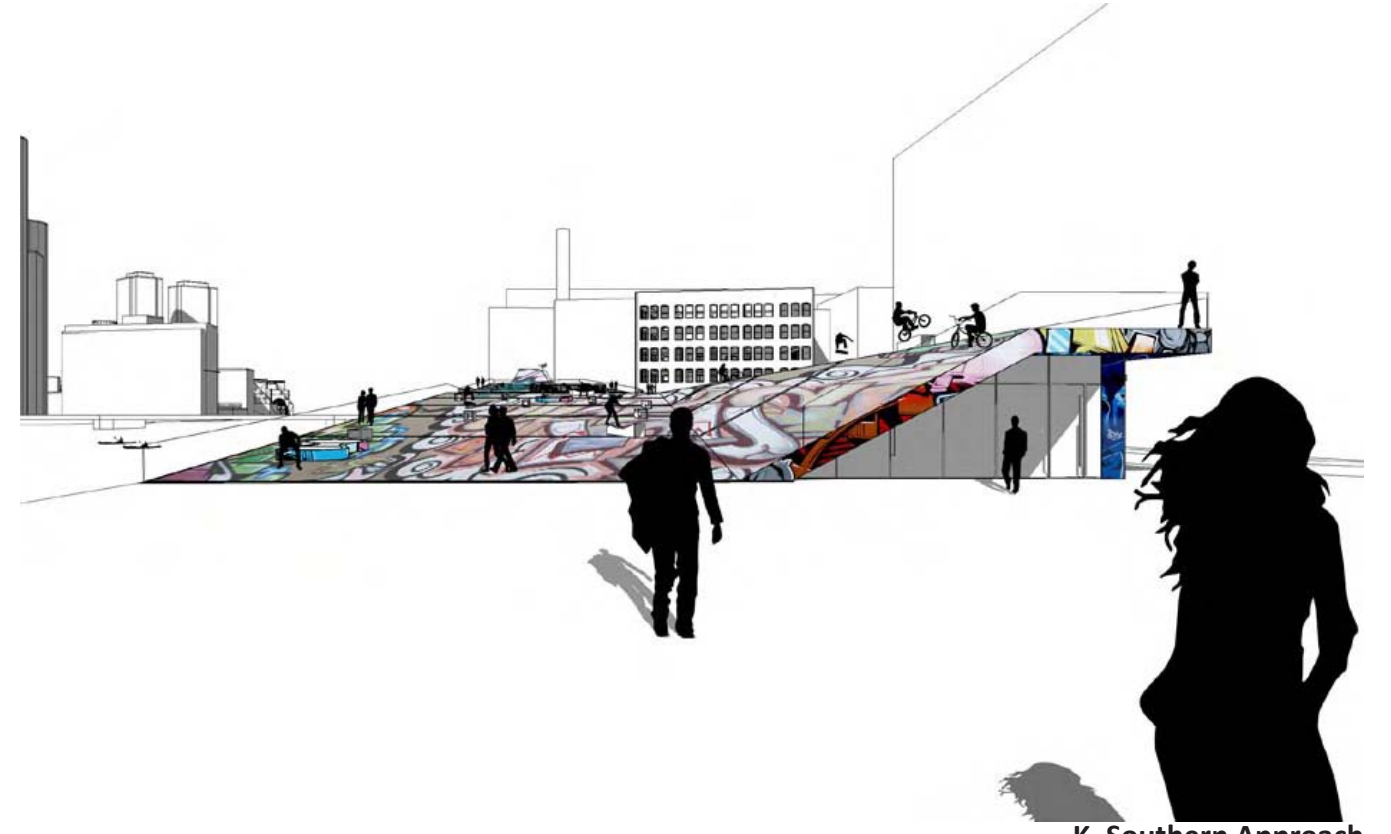
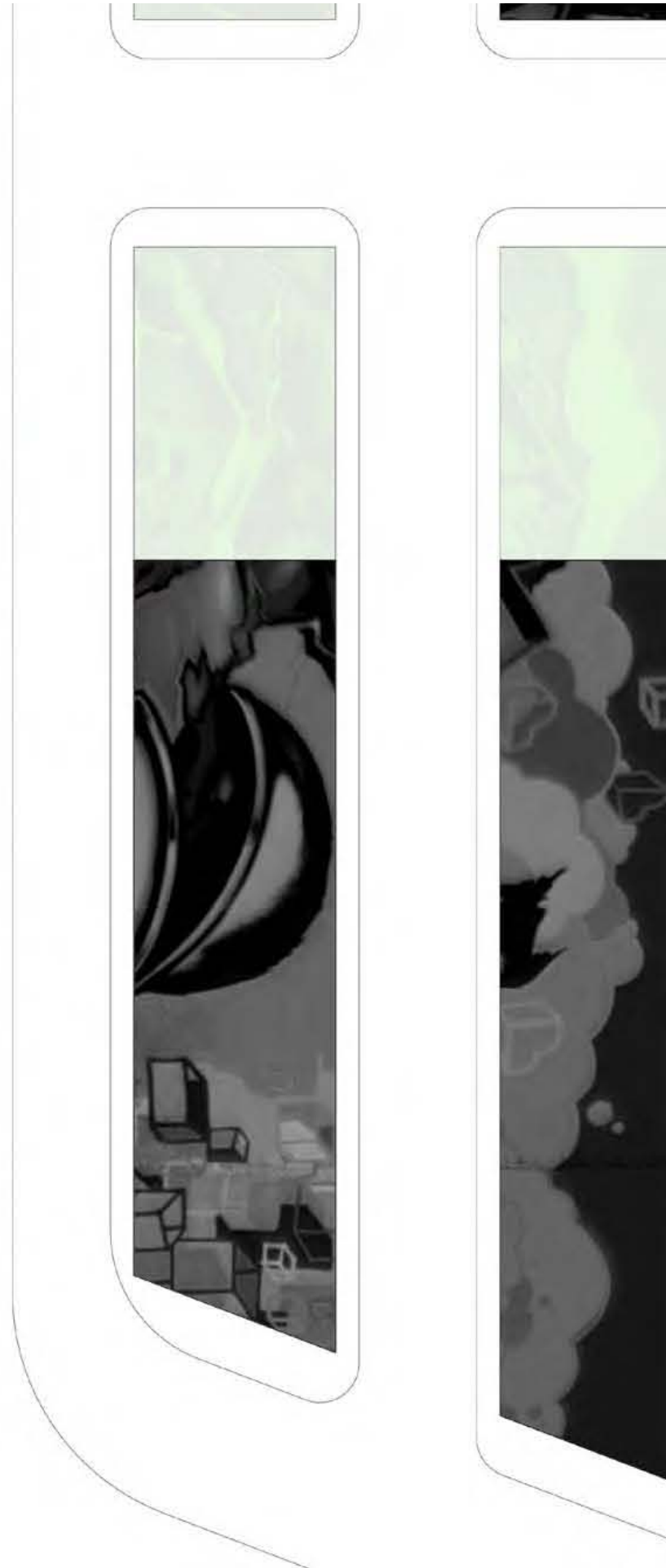


Bench: side 4

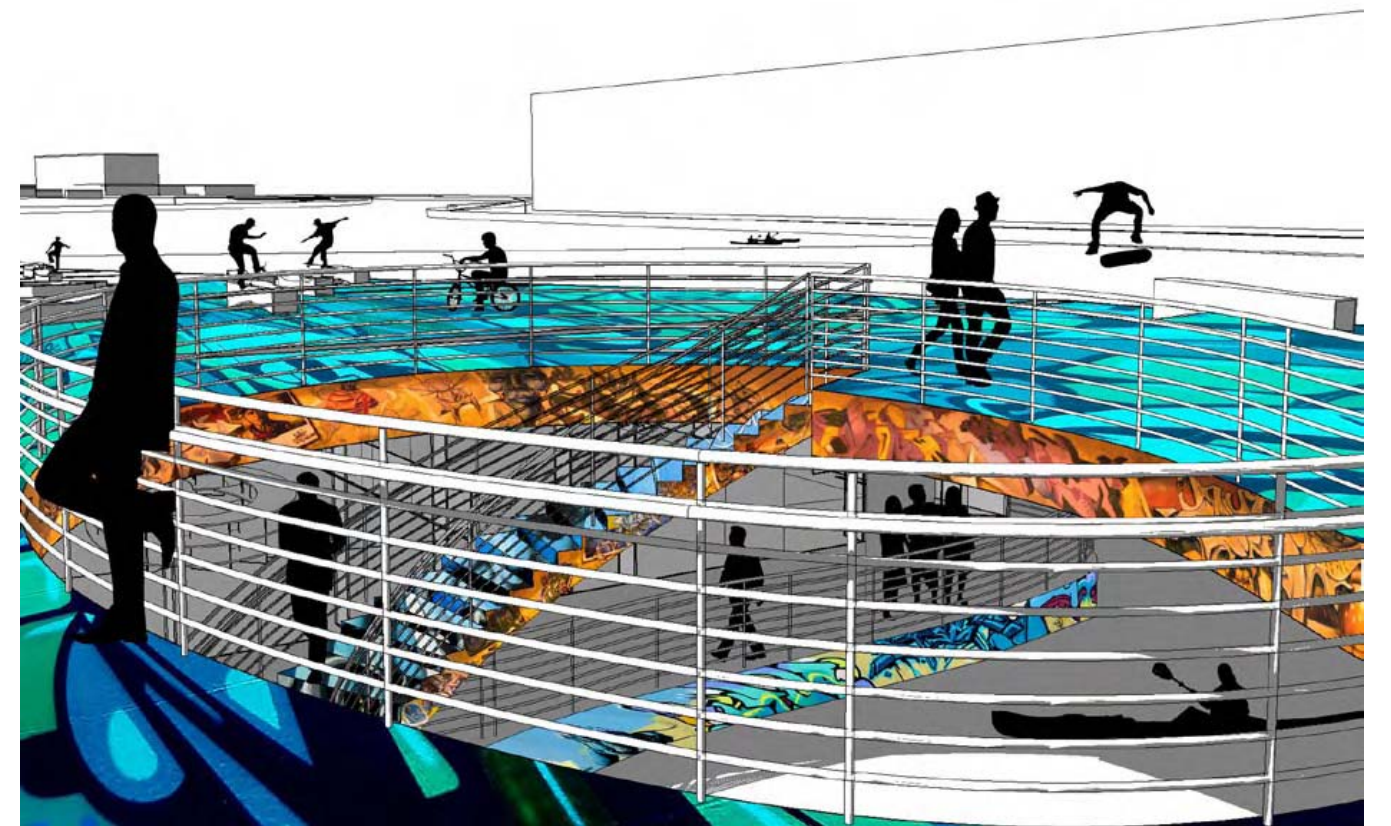




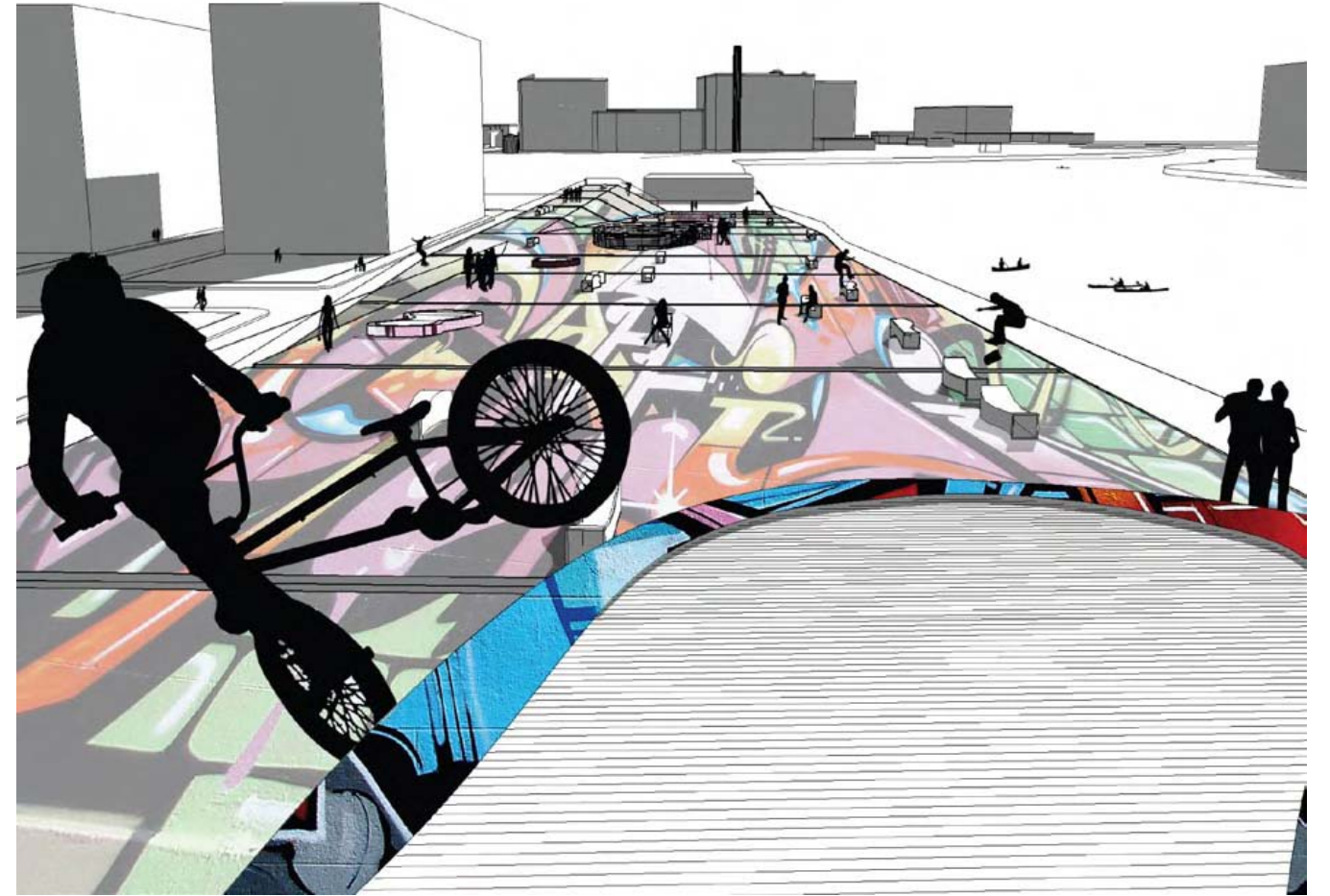
↑
K



K. Southern Approach

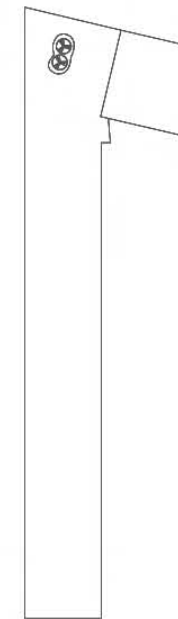


L. Graffiti Roof Middle

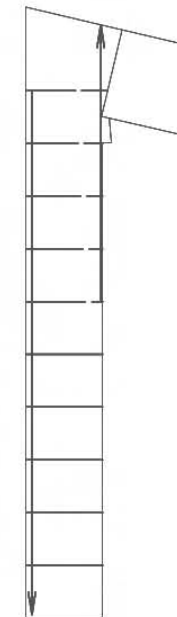


M. Spray Gallery Vent

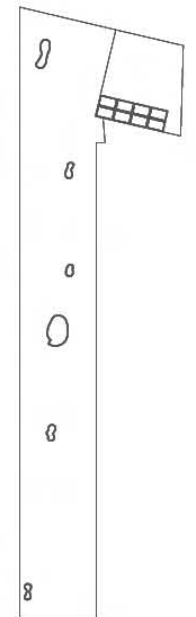
Spray Gallery Vent



Roof Drainage



Skylights

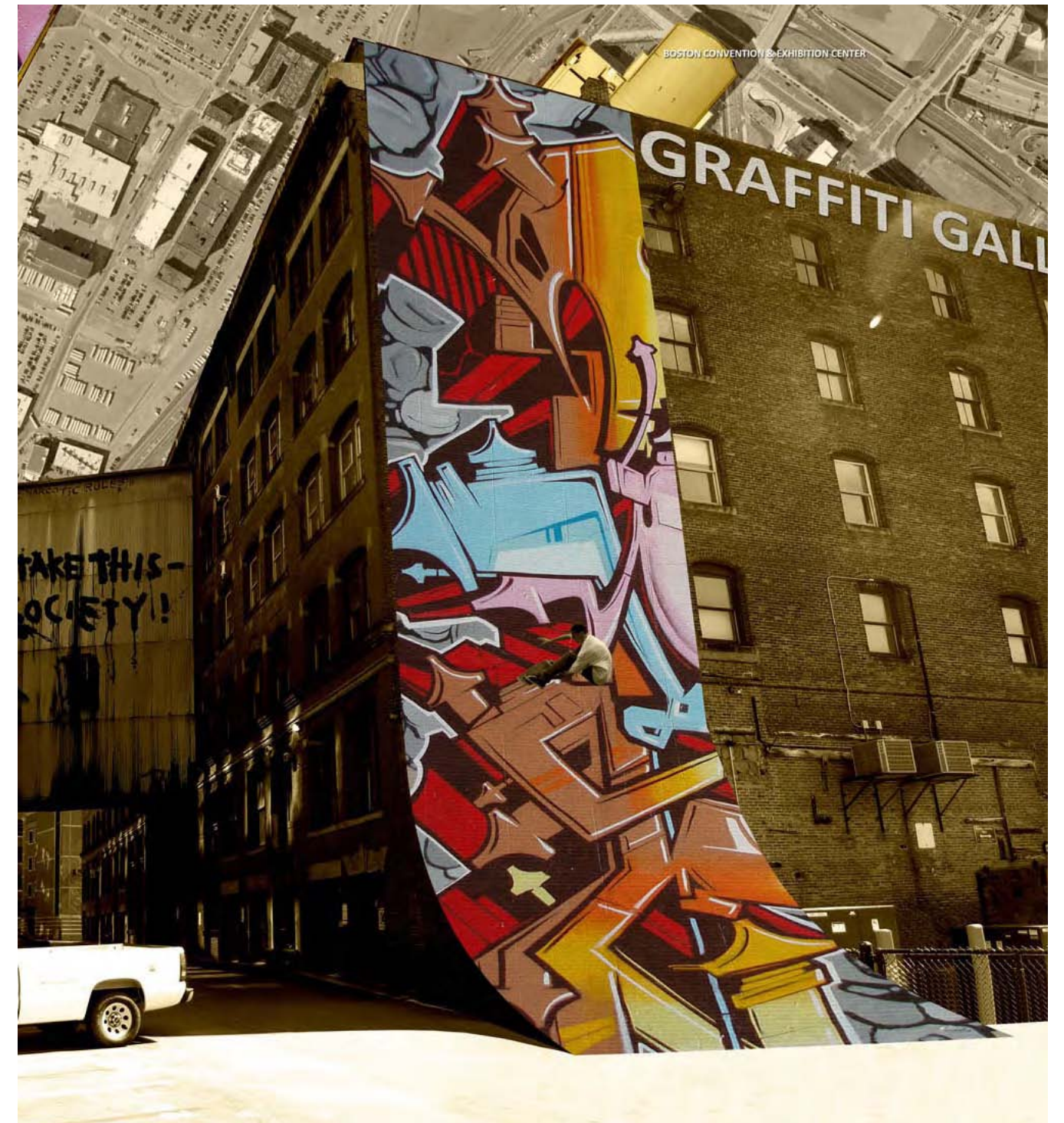




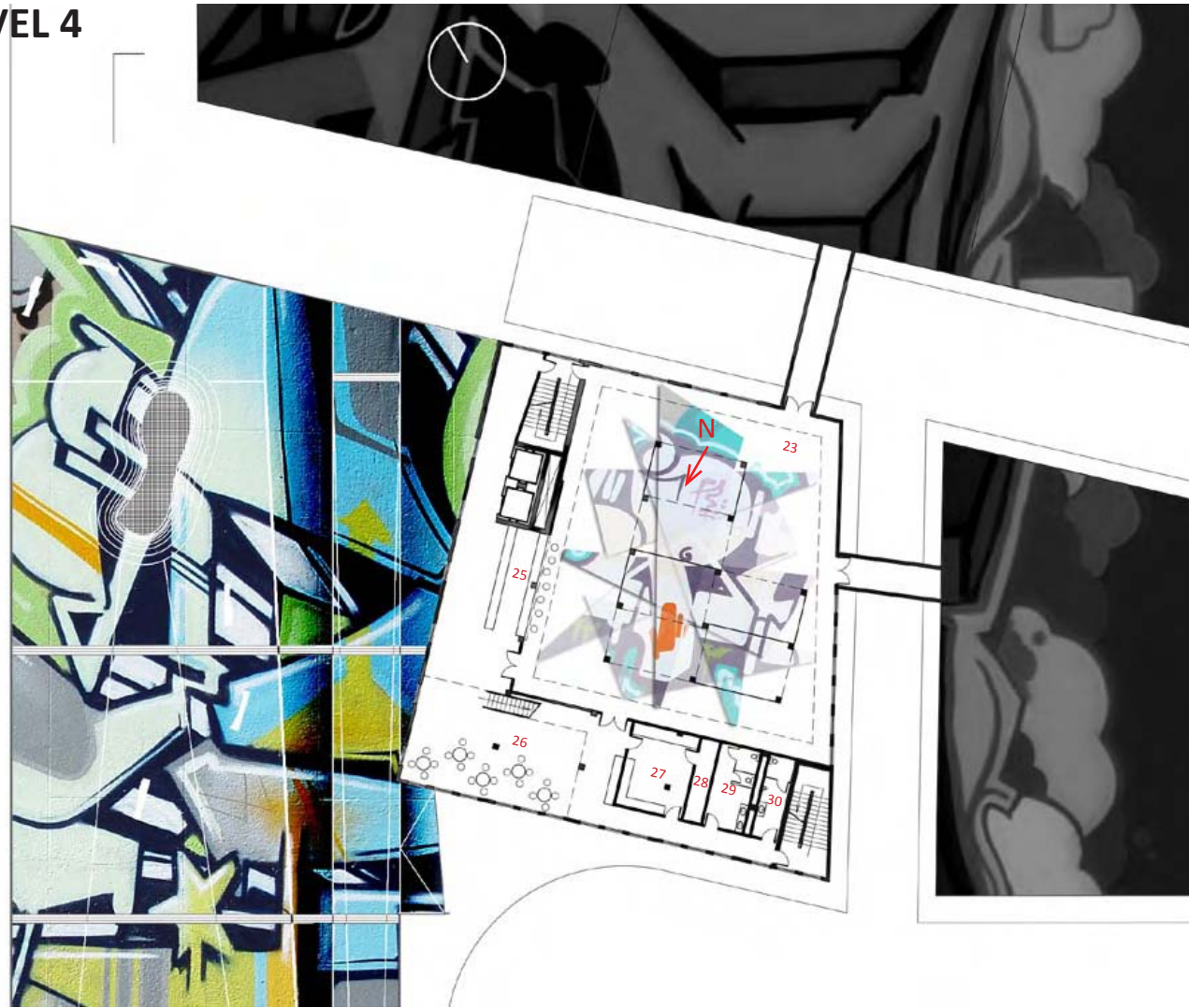
From the outset the vertical circulation was meant to be external, turning the stationary graffiti wall into a 20 second motion picture. The elevator, often a place of anticipatory boredom, is an ideal place to supply such an event. This event would hopefully spark an interest in graffiti if one was not already there. Trying to hold onto this idea, however, became a hindrance on the most important of the project, the continuation of the Harborwalk.

Finally letting go of this idea created another problem. The connection between the project and the brick warehouse, although evident by the continuation of graffiti, could not help but feel weak. The solution would be to create another fold in the graffiti roof, lurching it up onto the old brick wall to allow for a parasite/host union. This union is strengthened further by the creation of a secondary entrance, beneath the concrete fold, which is shared between the warehouse and the horizontal project.

This final manipulation of the graffiti roof coincidentally brings the design process full circle; achieving a rather uncanny resemblance to the project's very first collage, the likes of which was created before such a roof even existed.

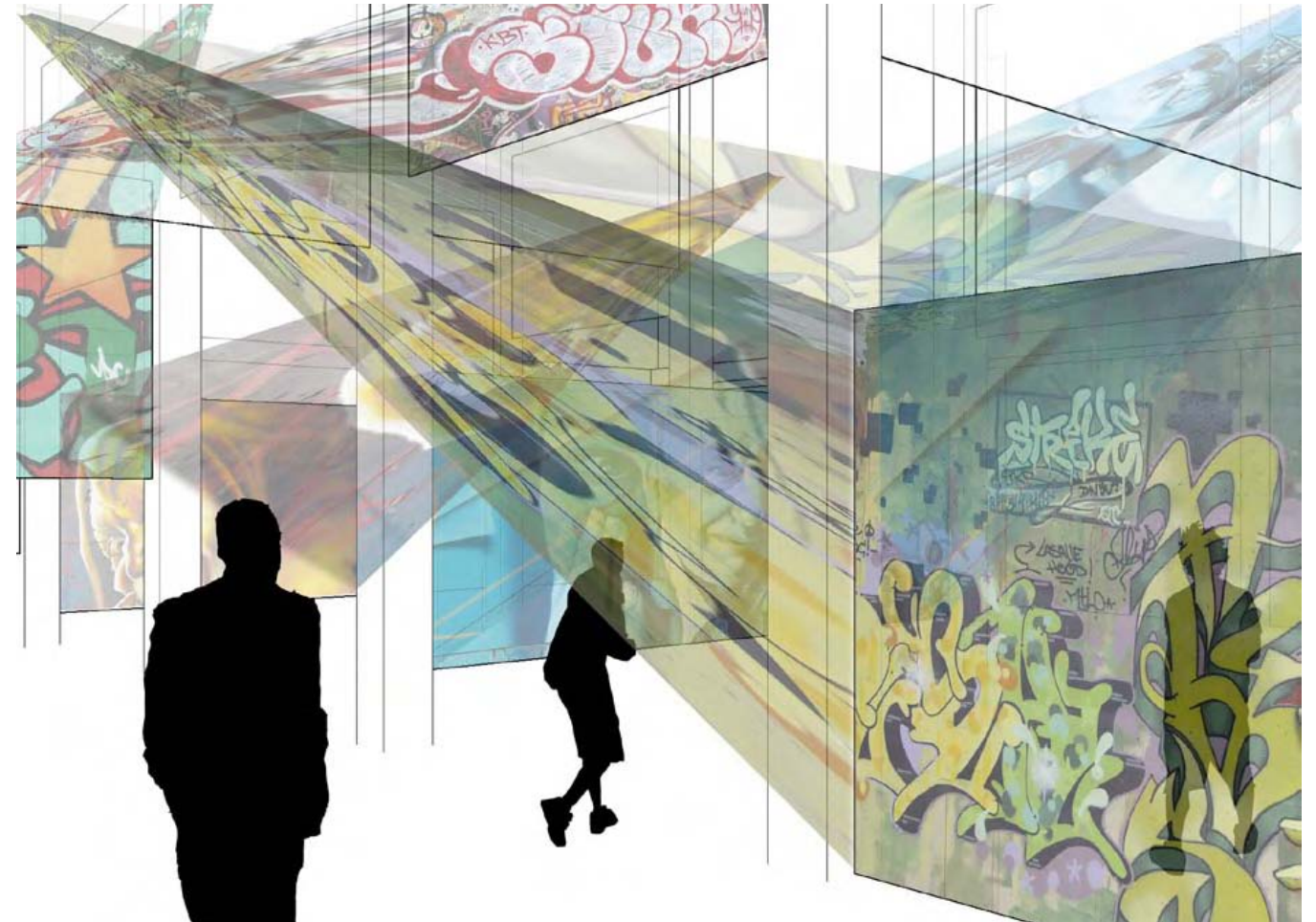


LEVEL 4



NORTHERN HALF	31086 ft²
SOUTHERN HALF	24660 ft²
WAREHOUSE	14546 ft²
23. Projection Gallery/Club	4894
24. Projector Catwalk	1064
25. Information/Bar	286
26. Cafe	2092
27. Kitchen	280
28. Kitchen Storage	74
29. Female Restroom	168
30. Male Restroom	108
31. Pro Shop	2128
32. Storage	208
33. Restroom	42
Circulation	3202
GRAFFITI ROOF	60912 ft²
TOTAL	131204 ft²

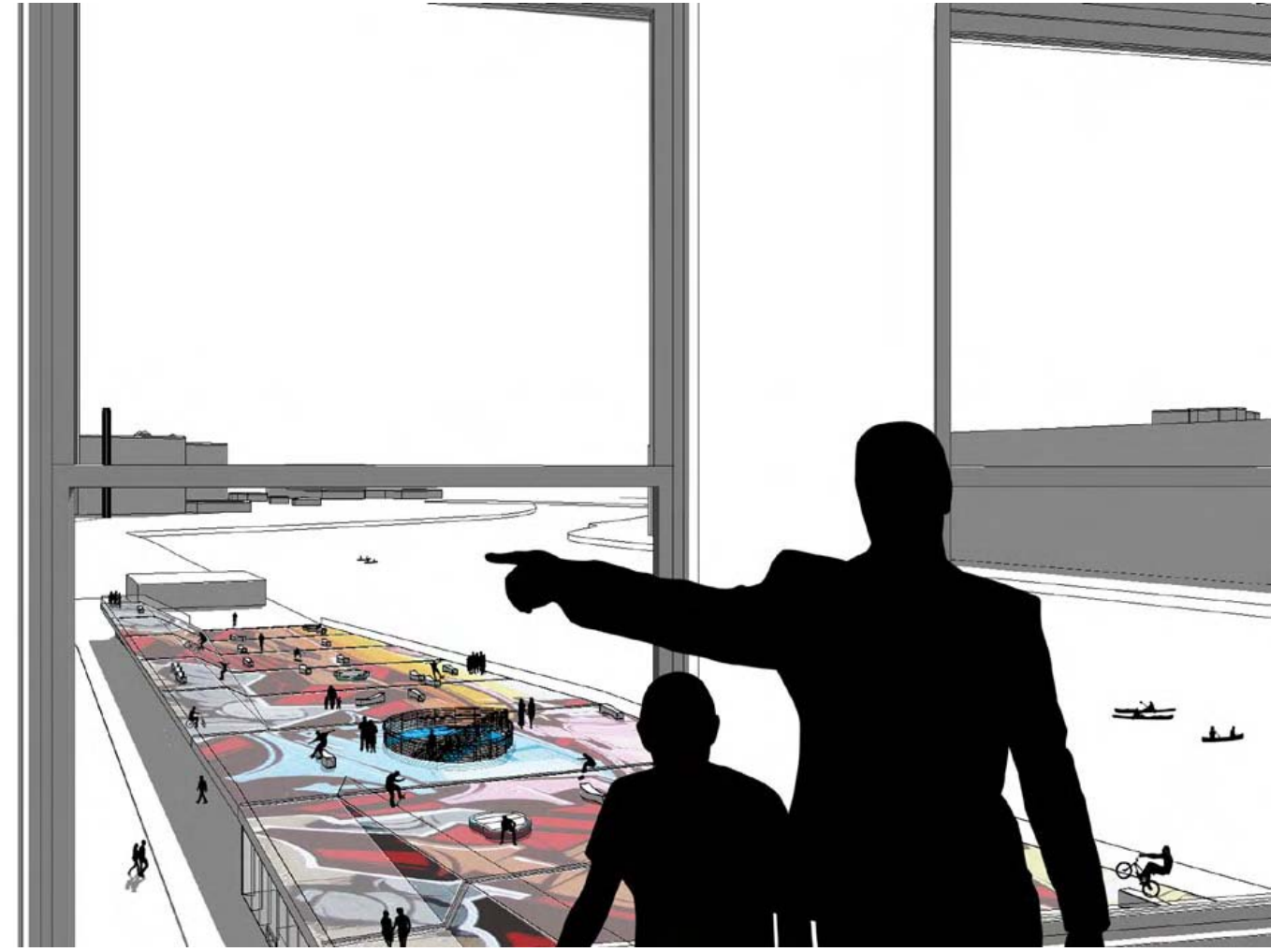
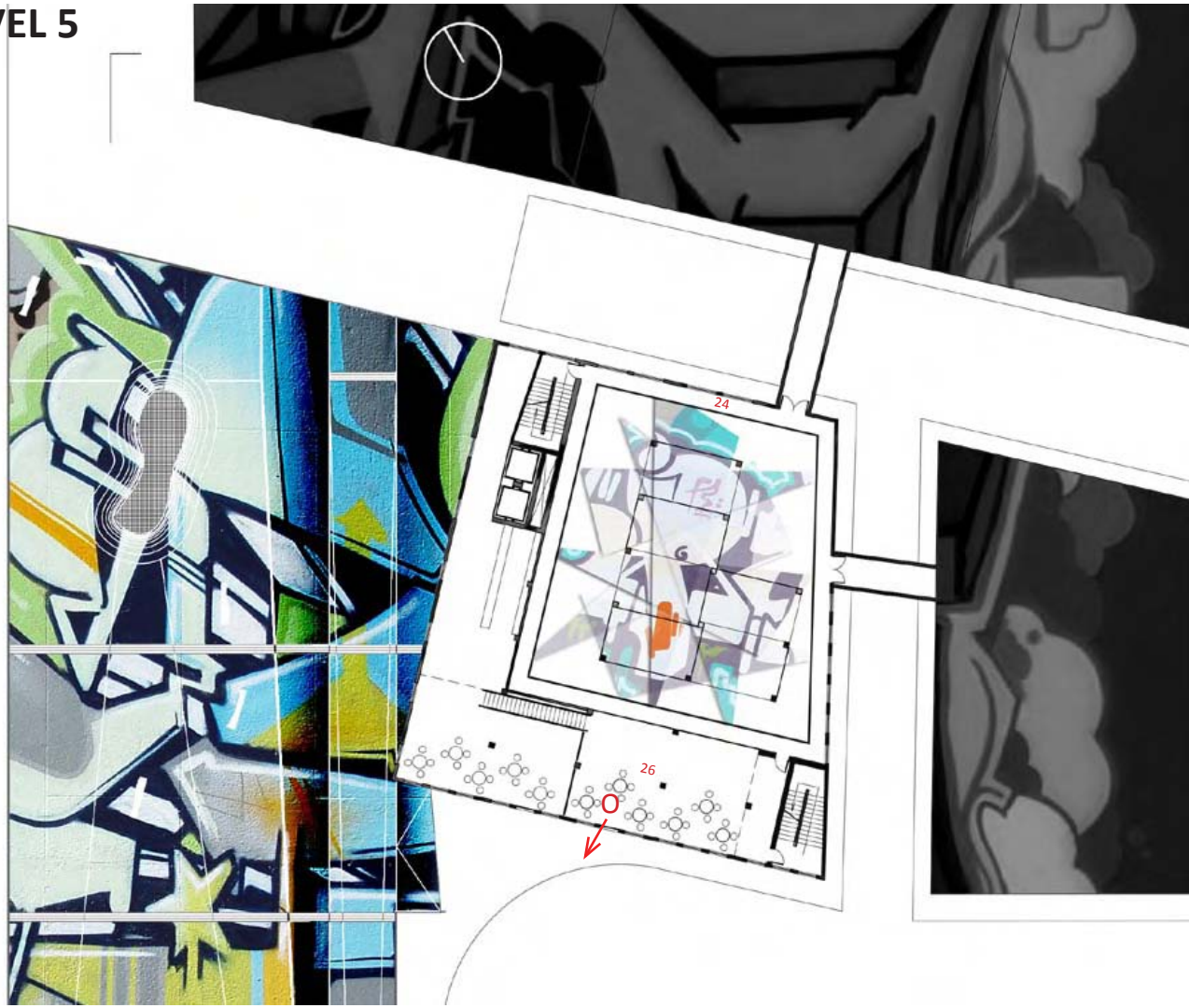
By day the fourth and fifth floor of the old warehouse function as a café and projection gallery. By night these two floors become a nightclub enlivened by the same projectors that power the projection gallery. The projection screen track system, which allows for a variety of projection gallery layouts, also allows for the entire space to be opened up into a dance floor.



N. Projection Gallery/Club



LEVEL 5



The café, now located on the south side of the warehouse, provides a panoptic view of the entire graffiti roof. From this view it is not merely a roof, but a leviathan of art, continuing to evolve as long as it exists. The existence of which demonstrates that the duty of architecture is not only to respond to social reform, but to motivate it as well.

NORTHERN HALF	31086 ft ²
SOUTHERN HALF	24660 ft ²
WAREHOUSE	14546 ft²
23. Projection Gallery/Club	4894
24. Projector Catwalk	1064
25. Information/Bar	286
26. Cafe	2092
27. Kitchen	280
28. Kitchen Storage	74
29. Female Restroom	168
30. Male Restroom	108
31. Pro Shop	2128
32. Storage	208
33. Restroom	42
Circulation	3202
GRAFFITI ROOF	60912 ft²
TOTAL	131204 ft²

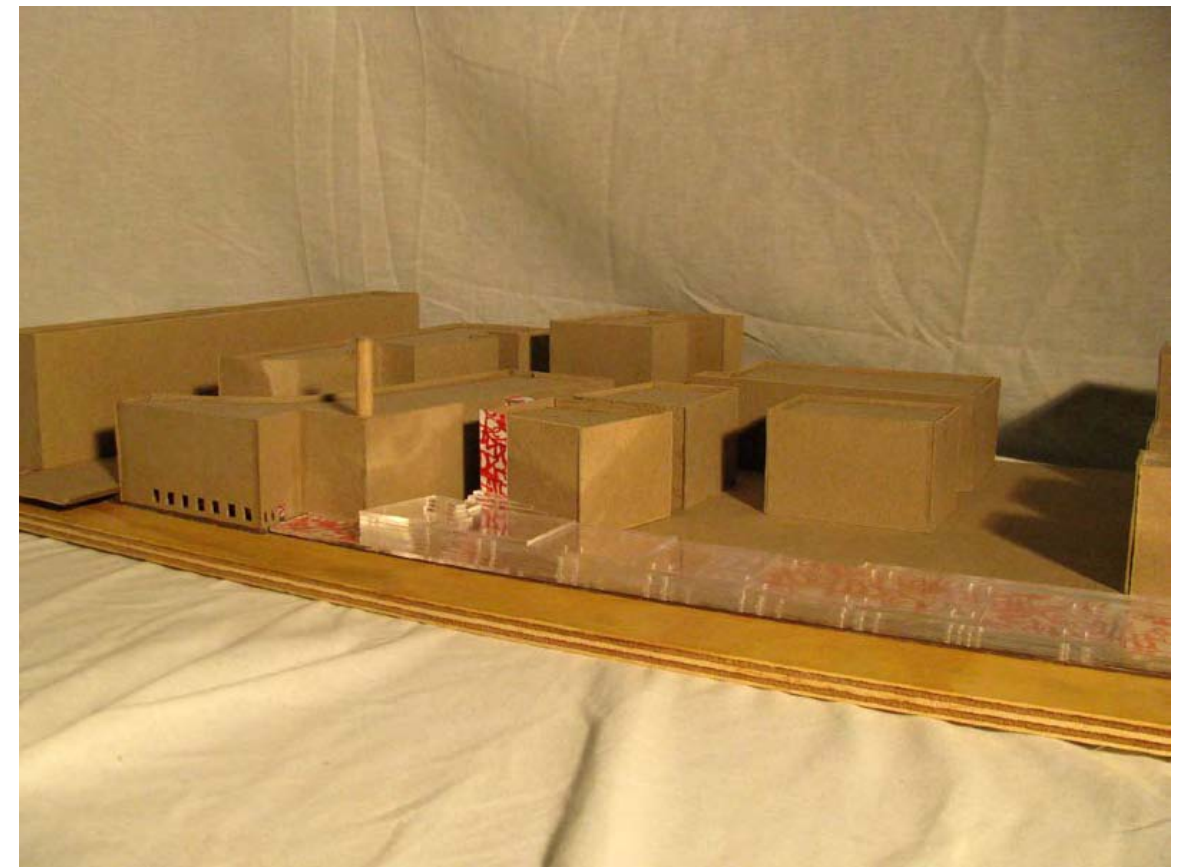
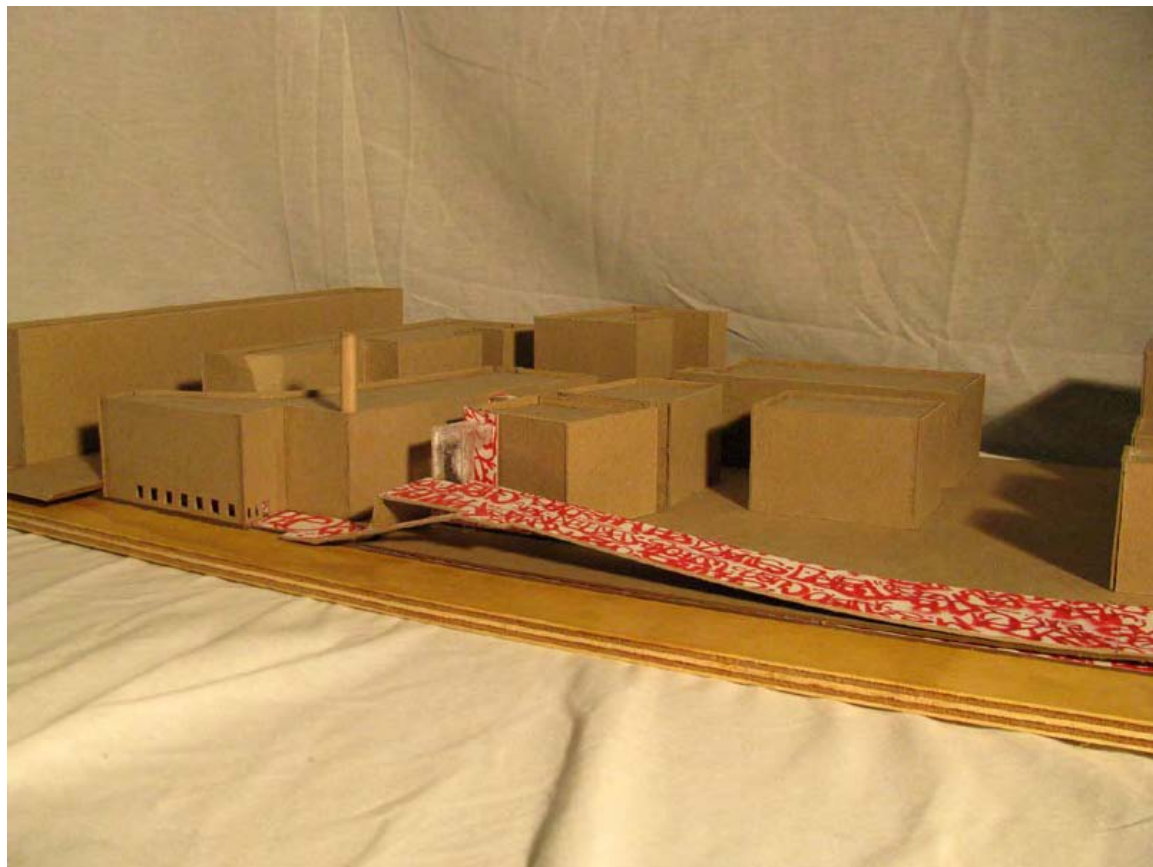
APPENDIX A: models

1/32" Model

First Concept



Second Concept and Final



APPENDIX A: models

1/32" Model

Final

Final

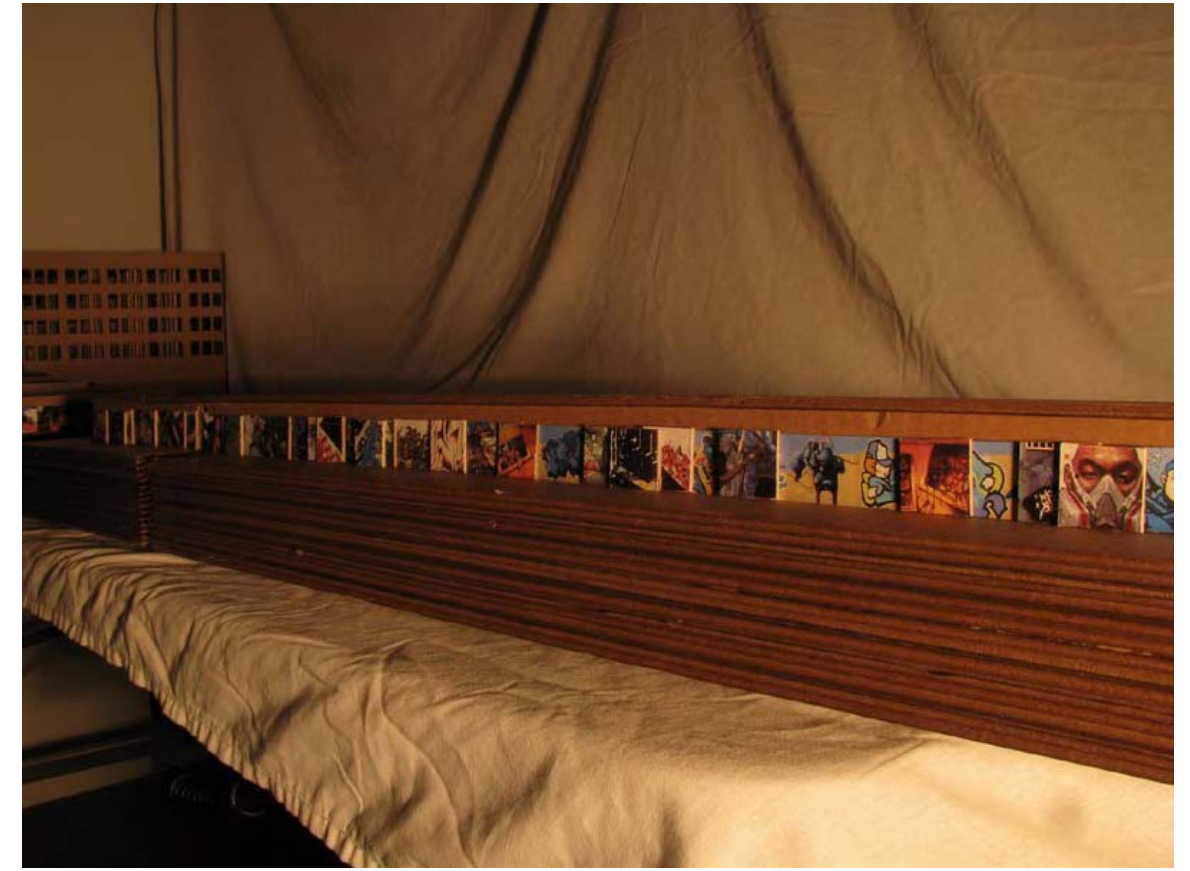
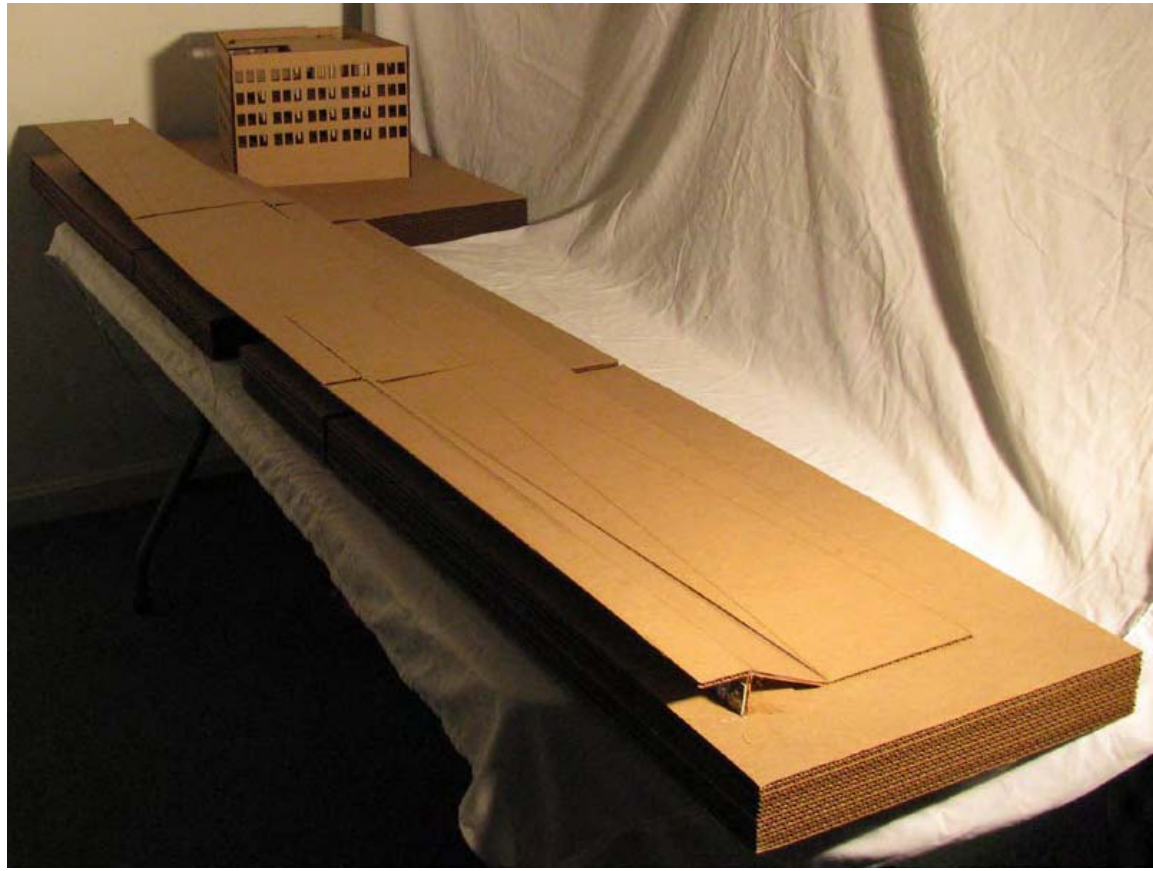


APPENDIX A: models

1/8" Study Model

Aerial & Spray/Skate Gallery

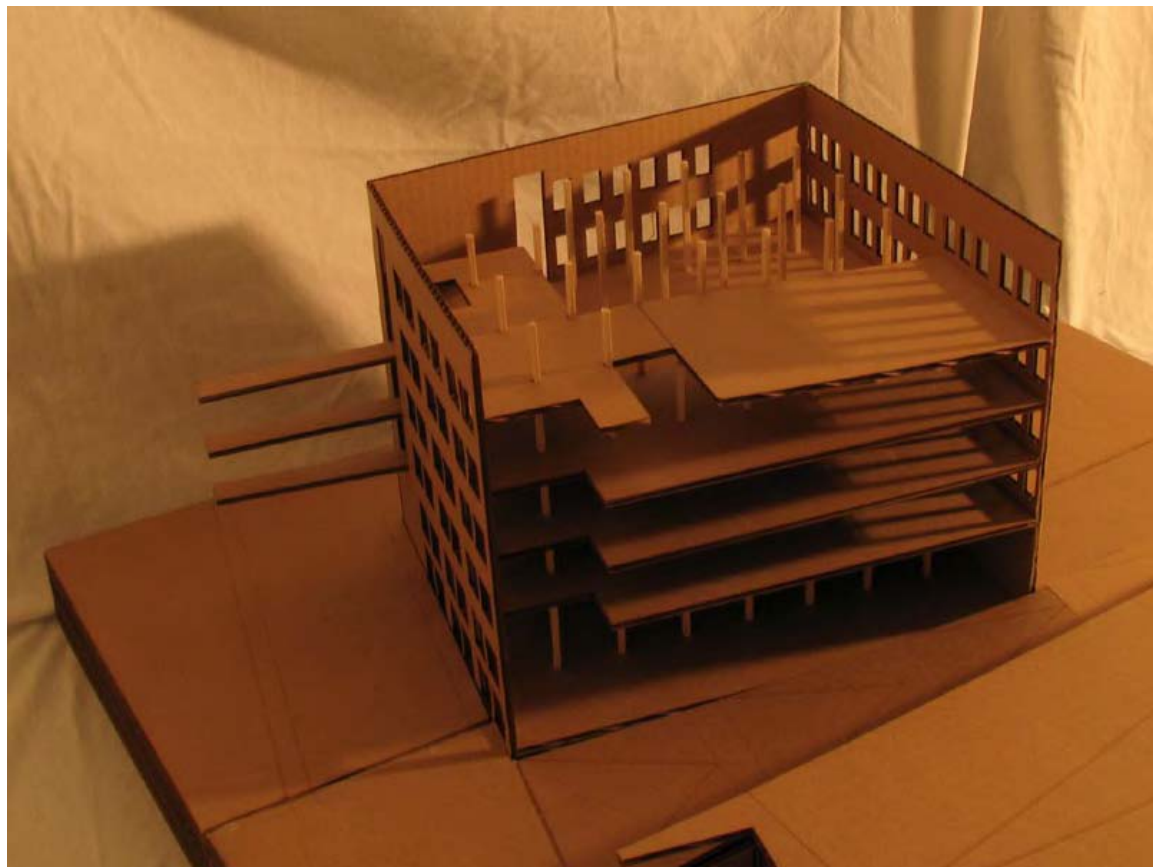
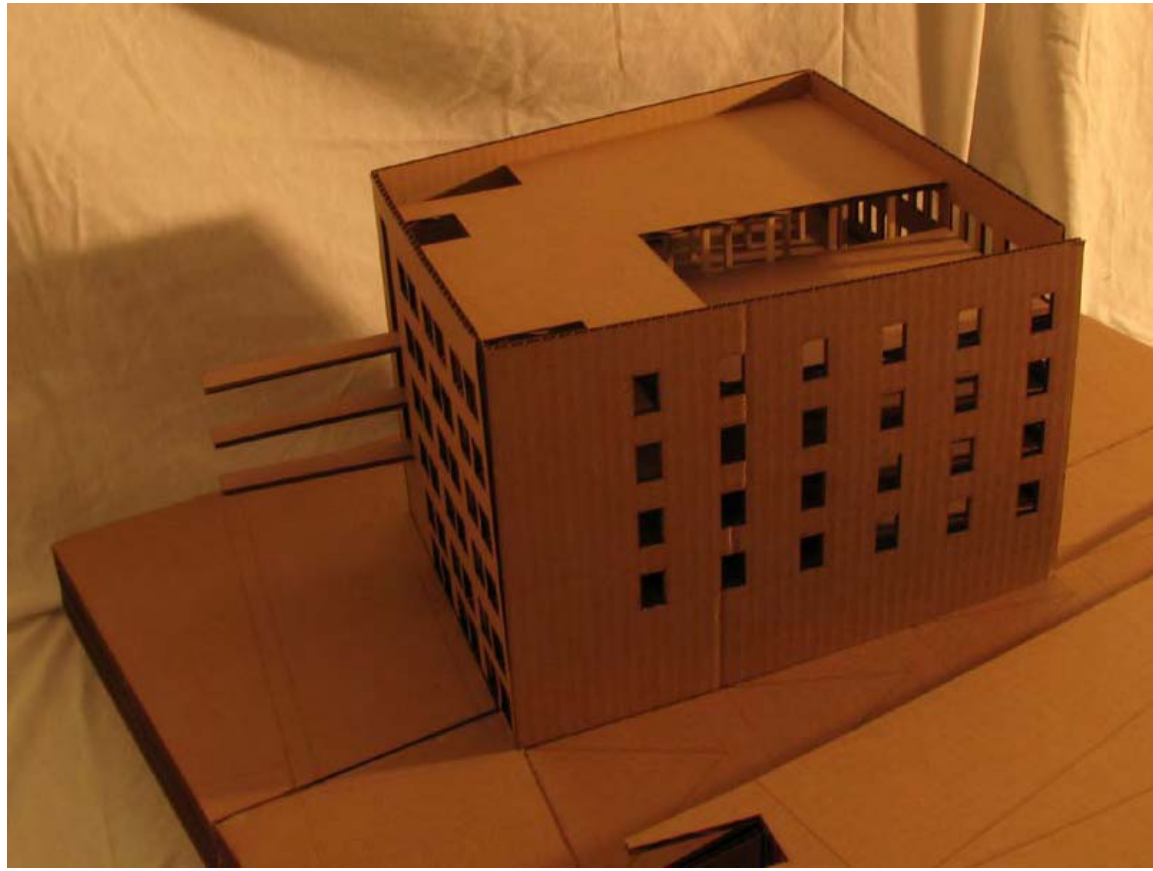
Panel Wall (located along water's edge)



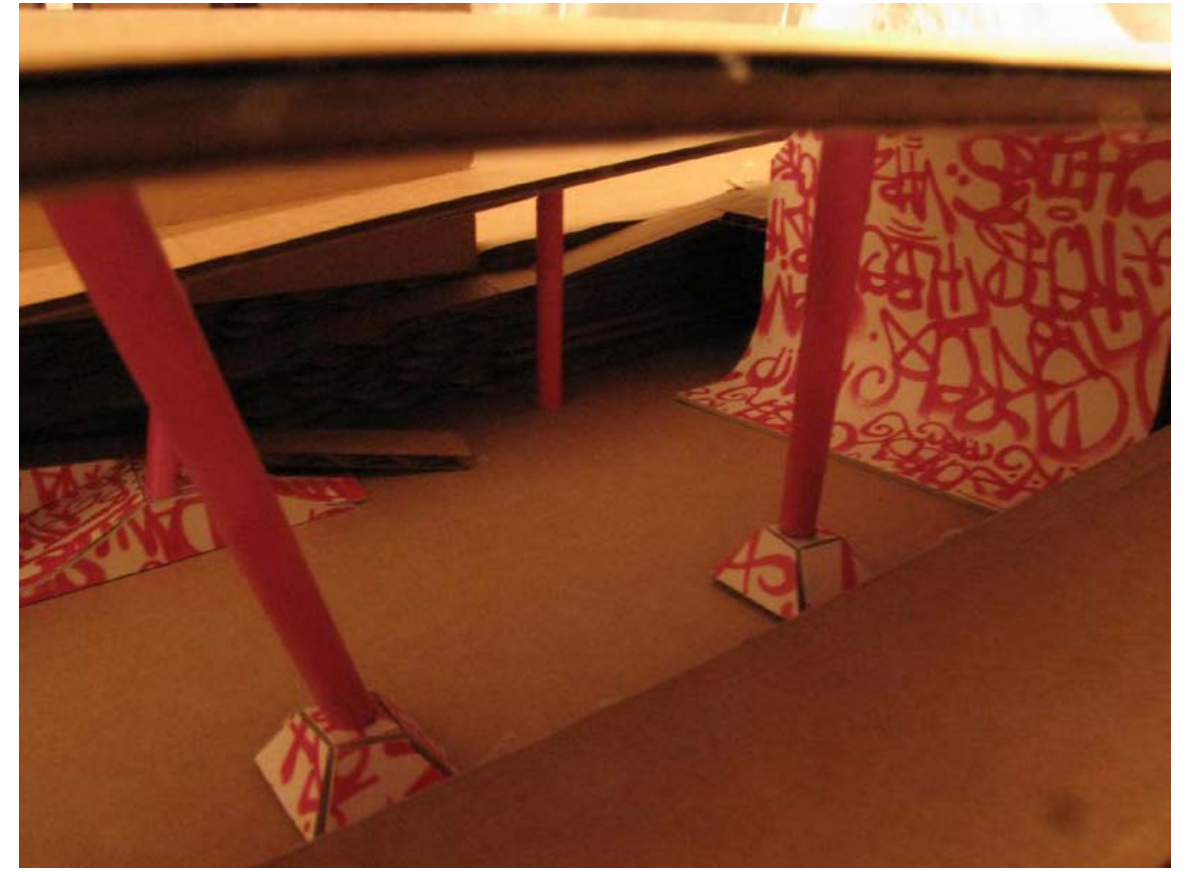
APPENDIX A: models

1/8" Study Model

Warehouse Building



Spray/Skate Gallery & Traditional Gallery



APPENDIX A: models

1/8" Final Model

Aerials from North



Aerials from South

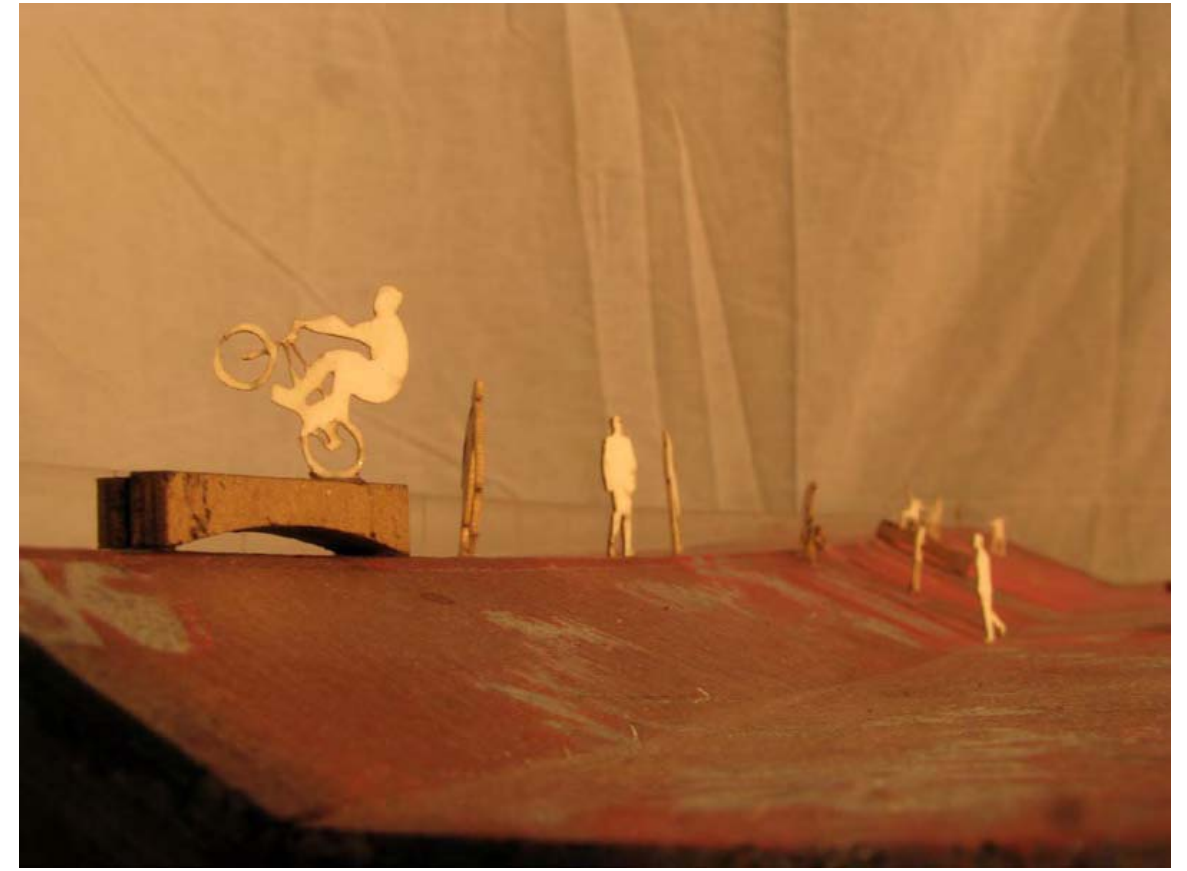


APPENDIX A: models

1/8" Final Model

Spray/Skate Gallery Vent

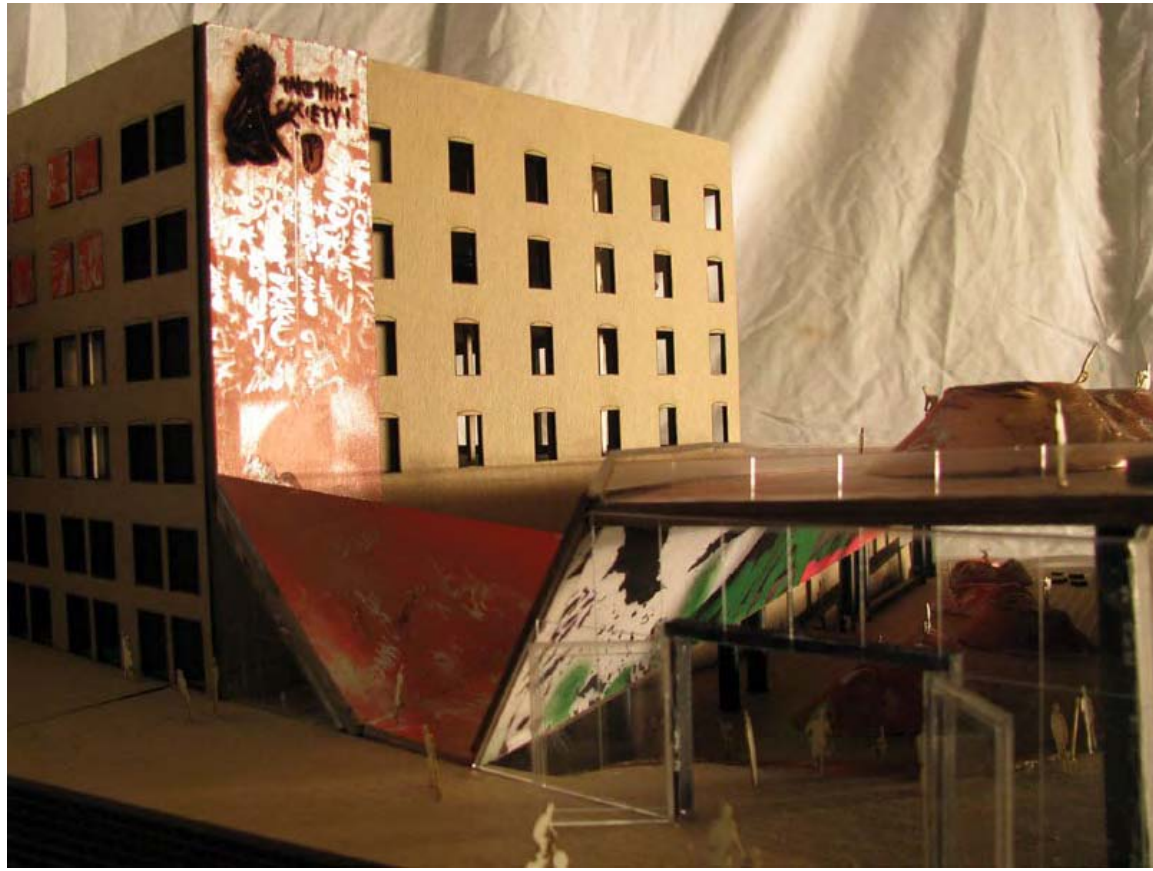
Roof End & Middle



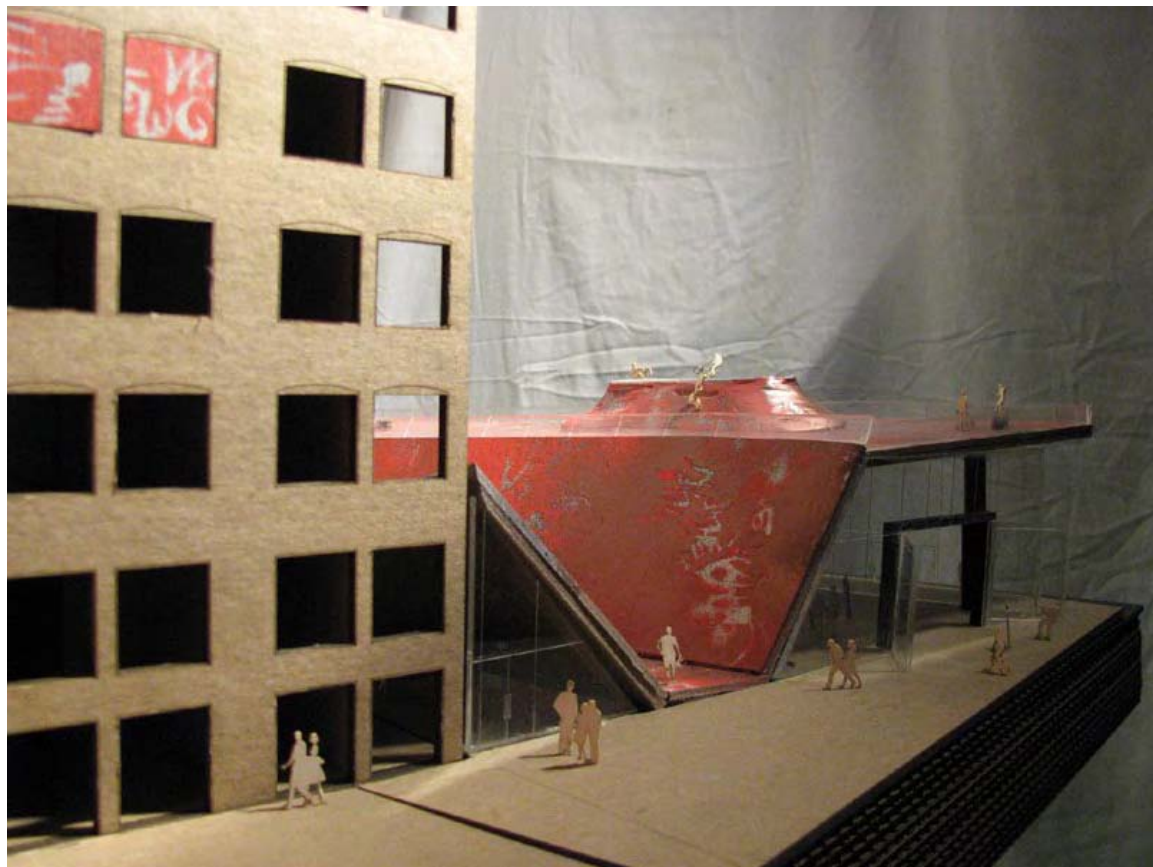
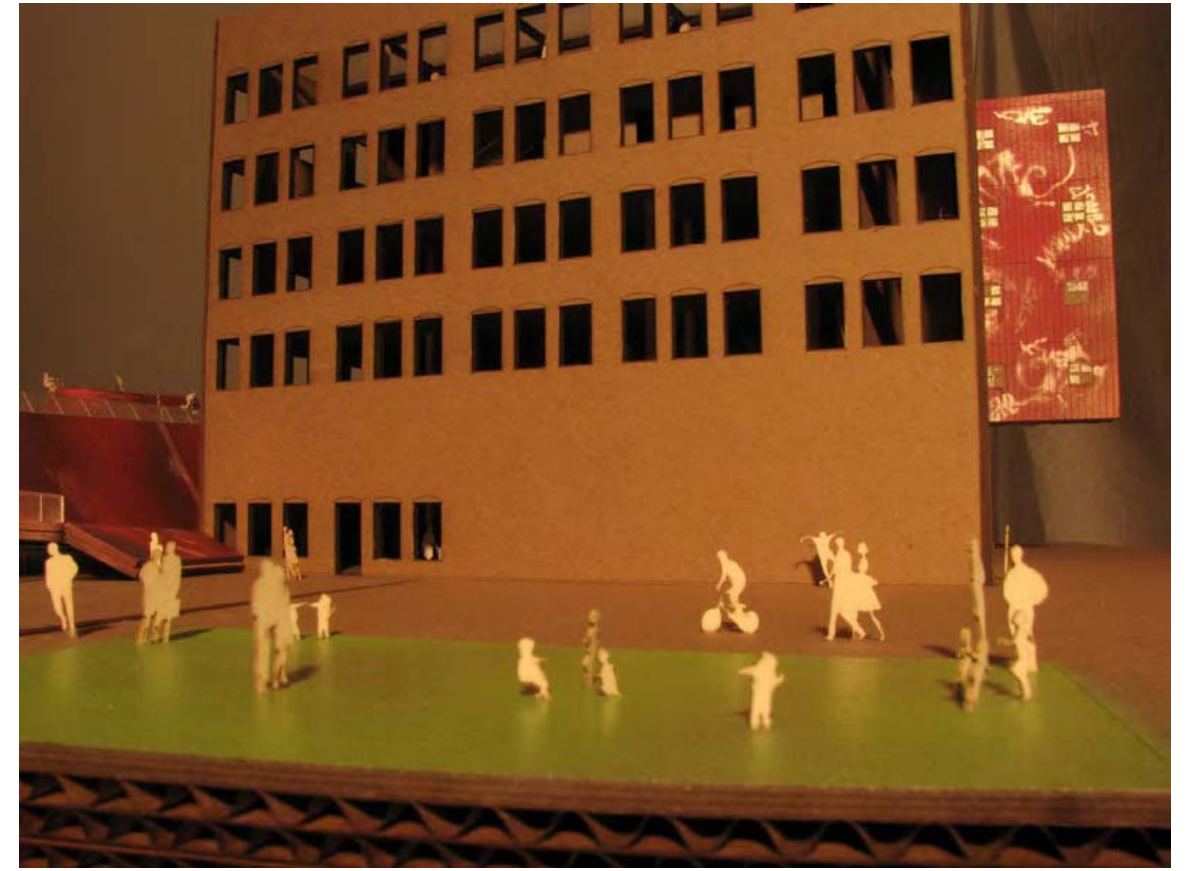
APPENDIX A: models

1/8" Final Model

North Facade



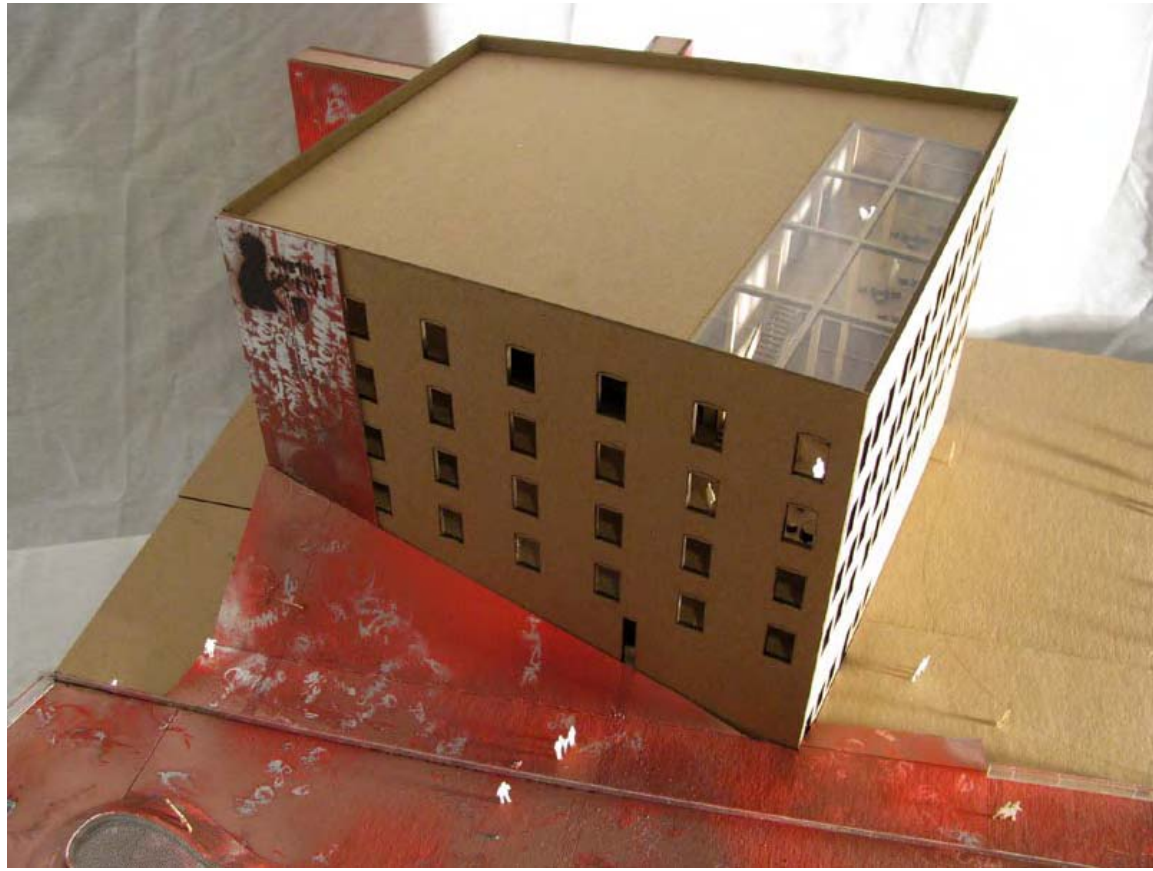
Green Space & Warehouse Bridge



APPENDIX A: models

1/8" Final Model

Warehouse Aerial & Pro Shop



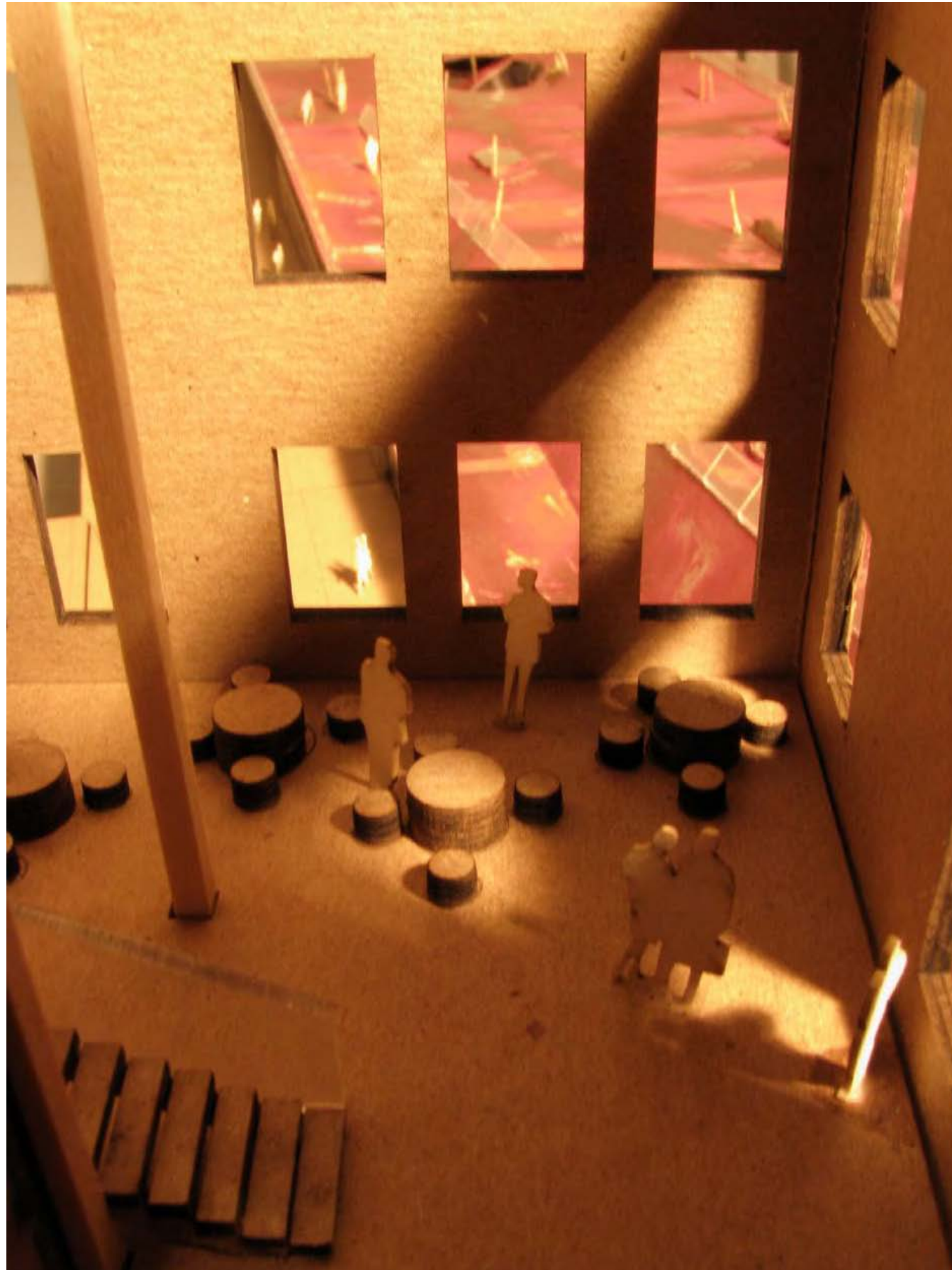
Projection Gallery through Facade & Cafe



APPENDIX A: models

1/8" Final Model

Roof View from Cafe



Projection Gallery



APPENDIX A: models

1/8" Final Model

North Entrance



Spray/Skate Gallery & Snack Lounge



APPENDIX A: models

1/8" Final Model

Spray/Skate Gallery

Spray/Skate Gallery



APPENDIX A: models

1/8" Final Model

Kayak Launch & Panel Wall



Traditional Gallery and Small Service Bar



APPENDIX A: models

1/8" Final Model

Model Dynamics

Model Dynamics



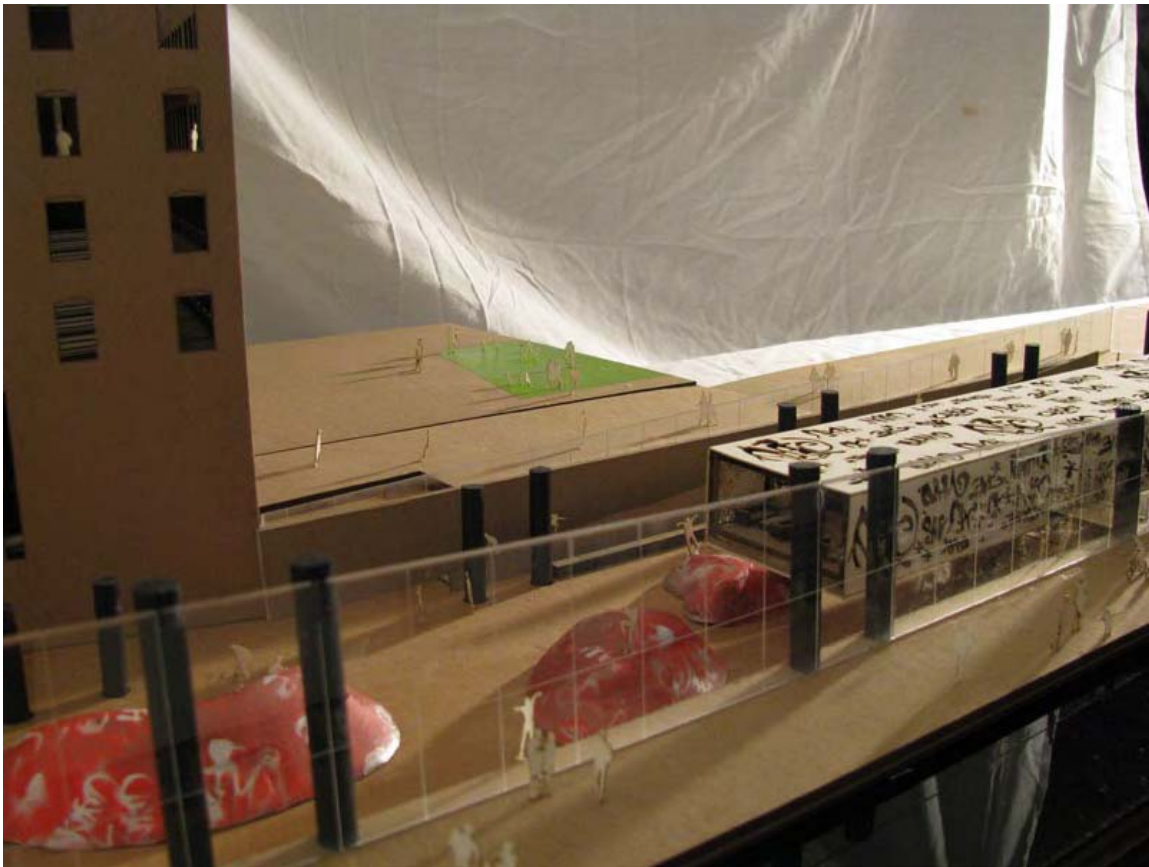
APPENDIX A: models

1/8" Final Model

Aerial from South & Spray/Skate Gallery



Spray/Skate Gallery & Projection Gallery



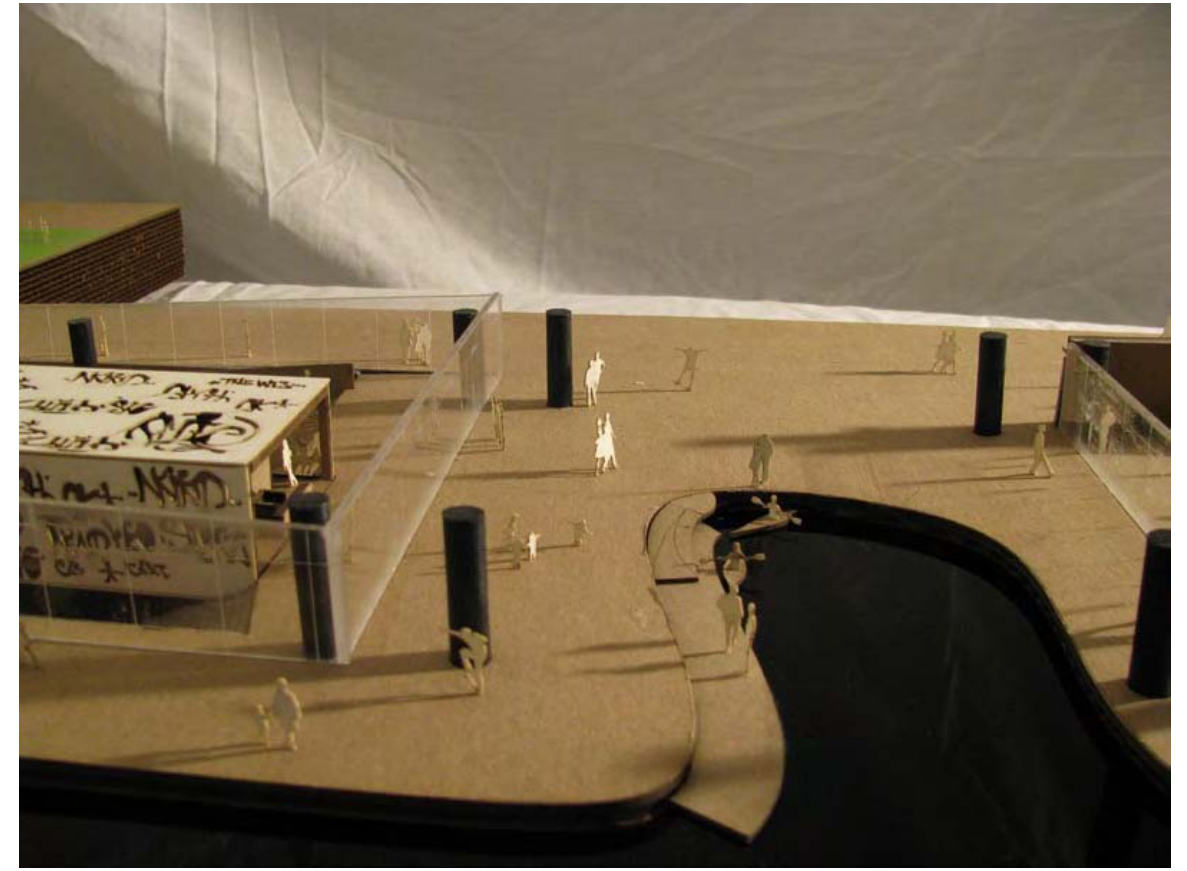
APPENDIX A: models

1/8" Final Model

Traditional Gallery



Boat Launch & Service Bar

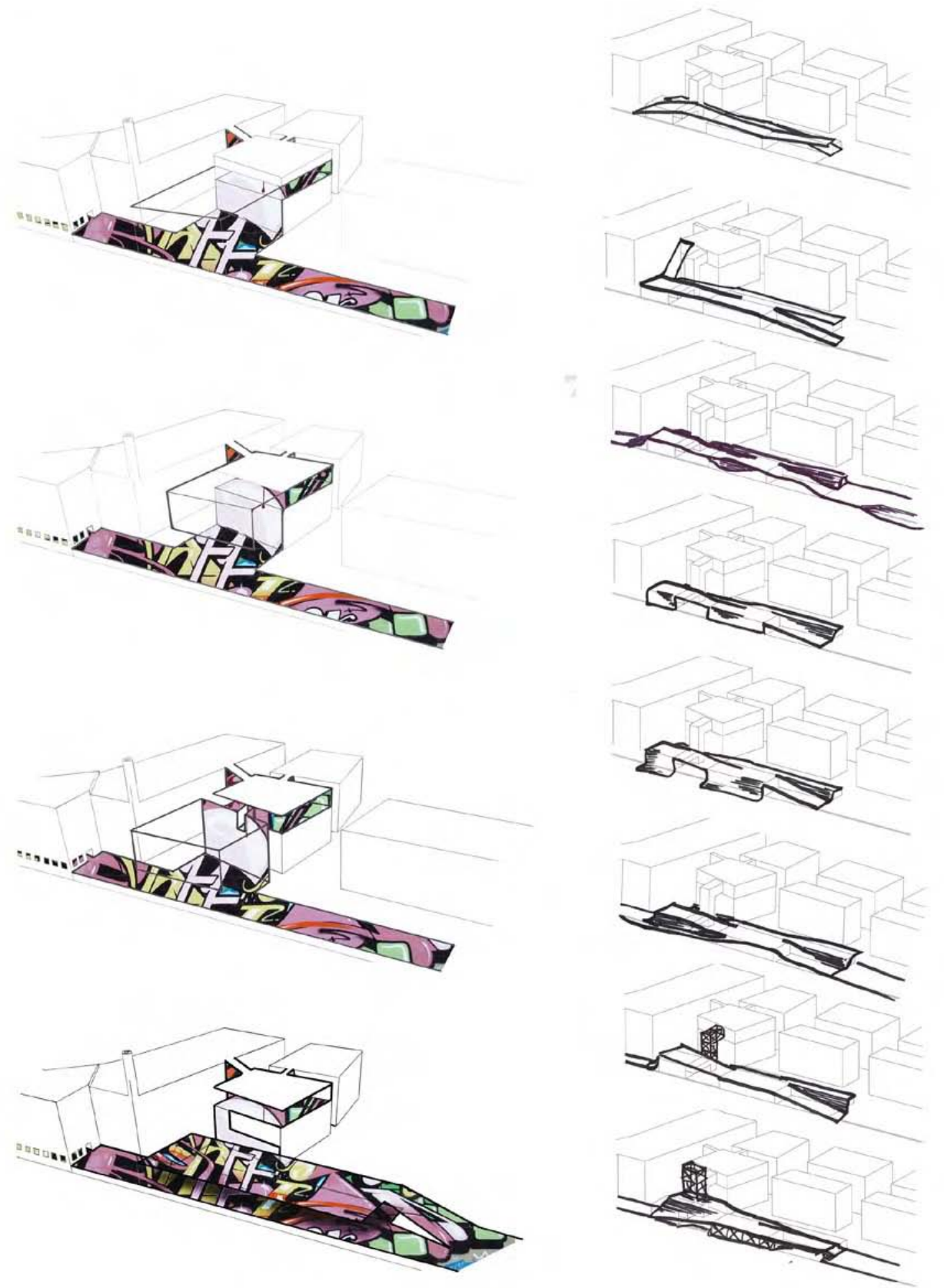
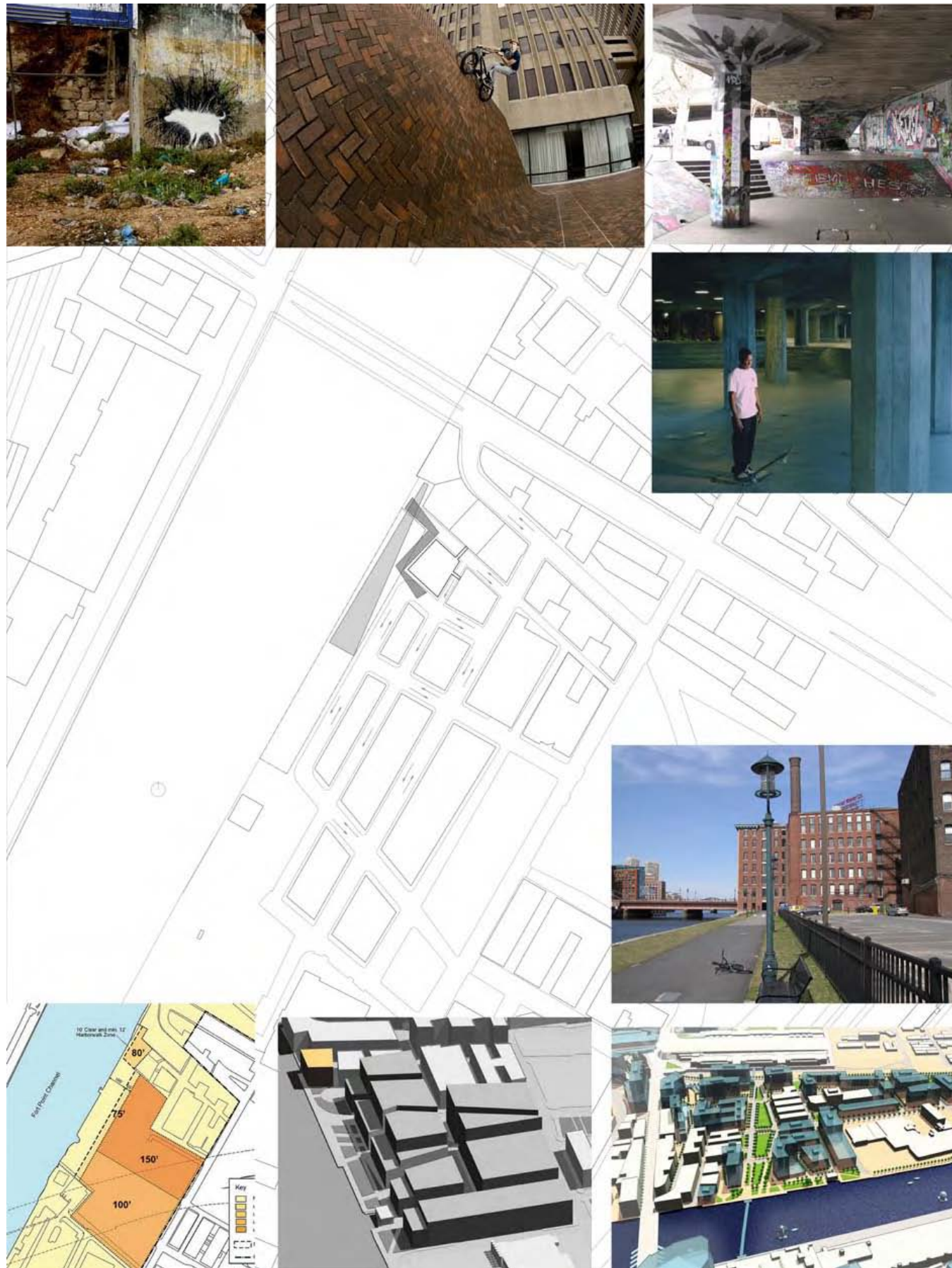


APPENDIX B: reviews

1st review

Site & Precedents (36" x 48")

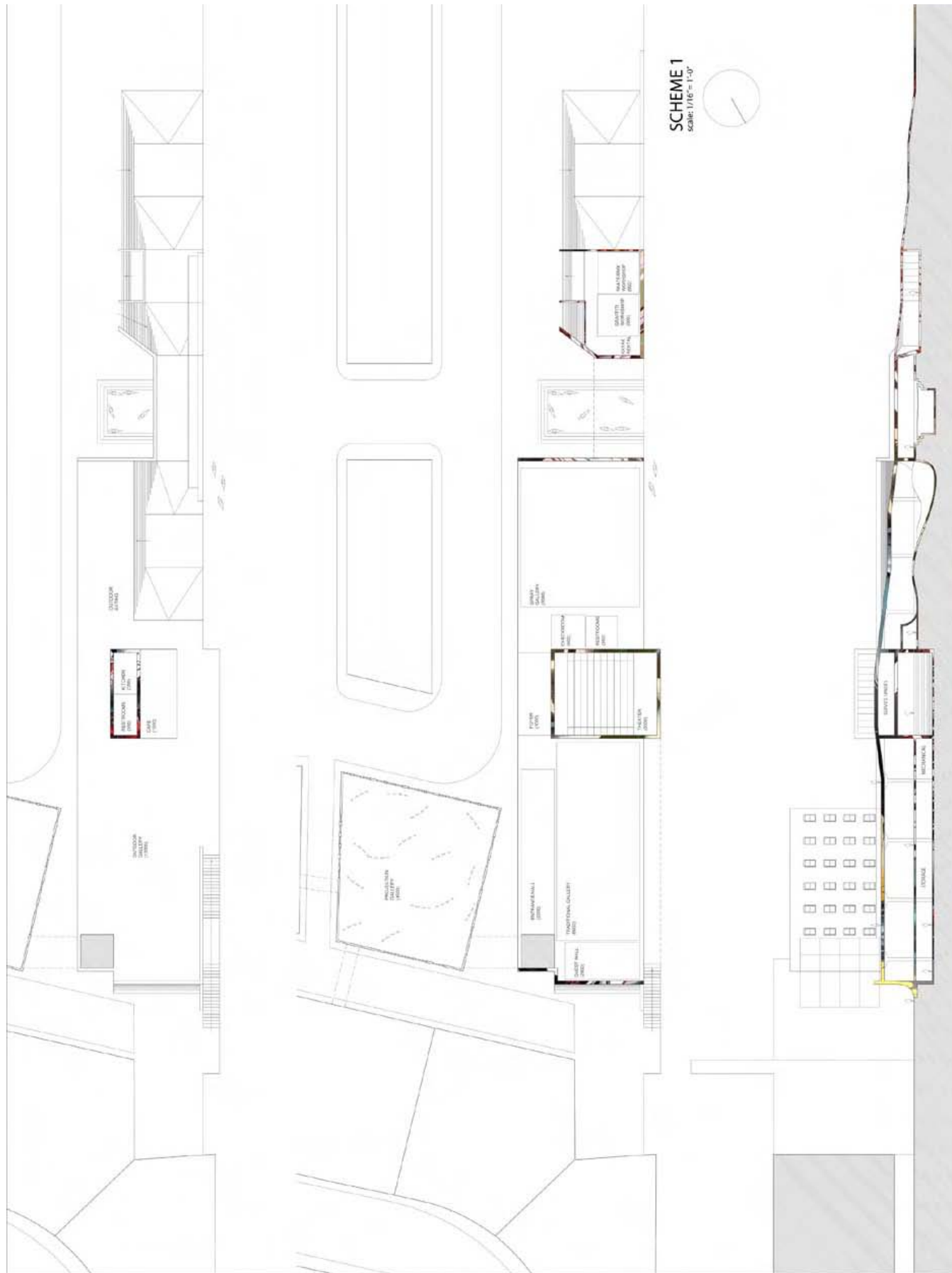
Process (36" x 48")



APPENDIX B: reviews

1st review

Scheme 1 (36" x 48")



Scheme 2 (36" x 48")

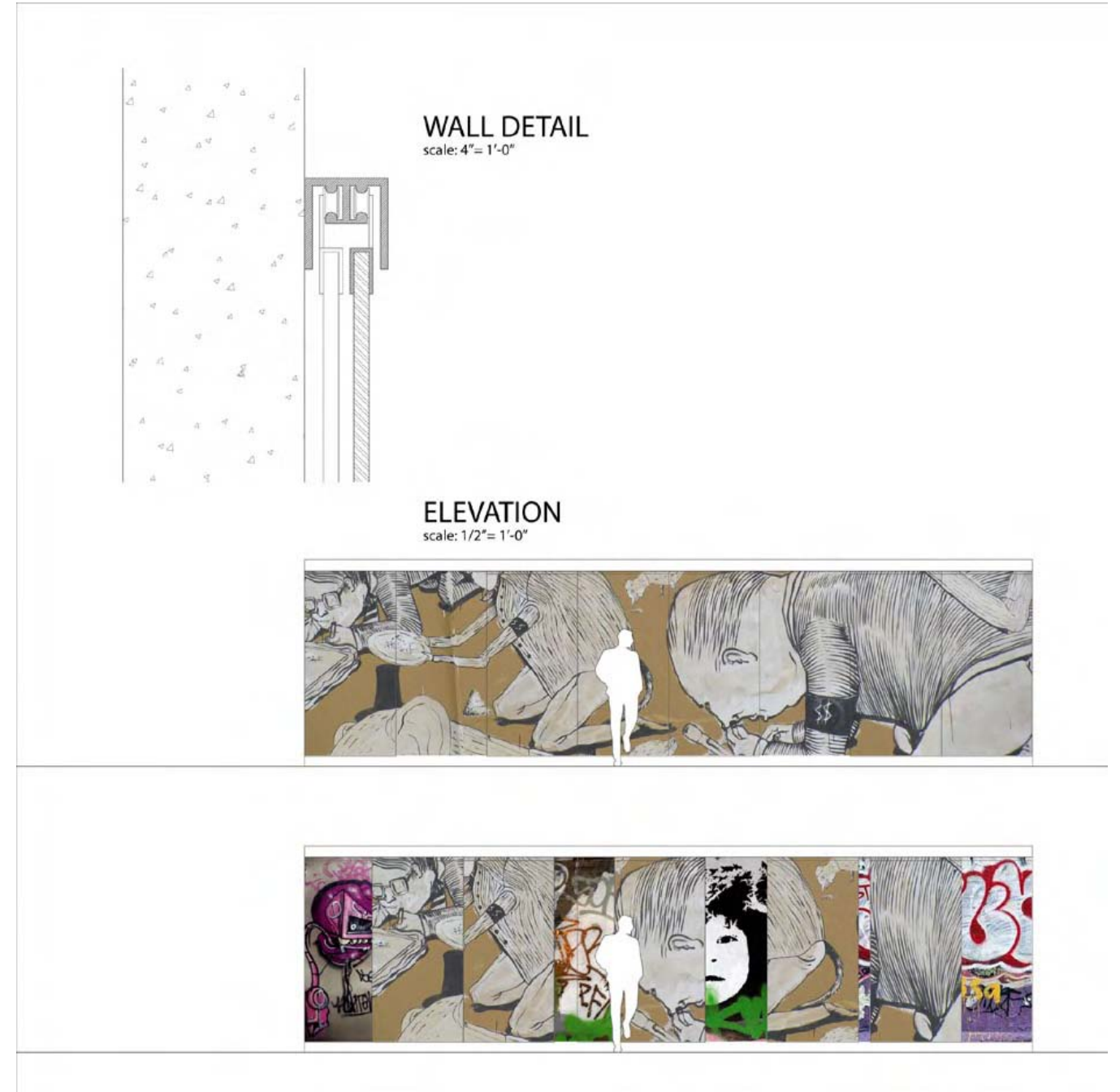


APPENDIX B: reviews

1st review

Projection gallery perspectives (24" x 36")

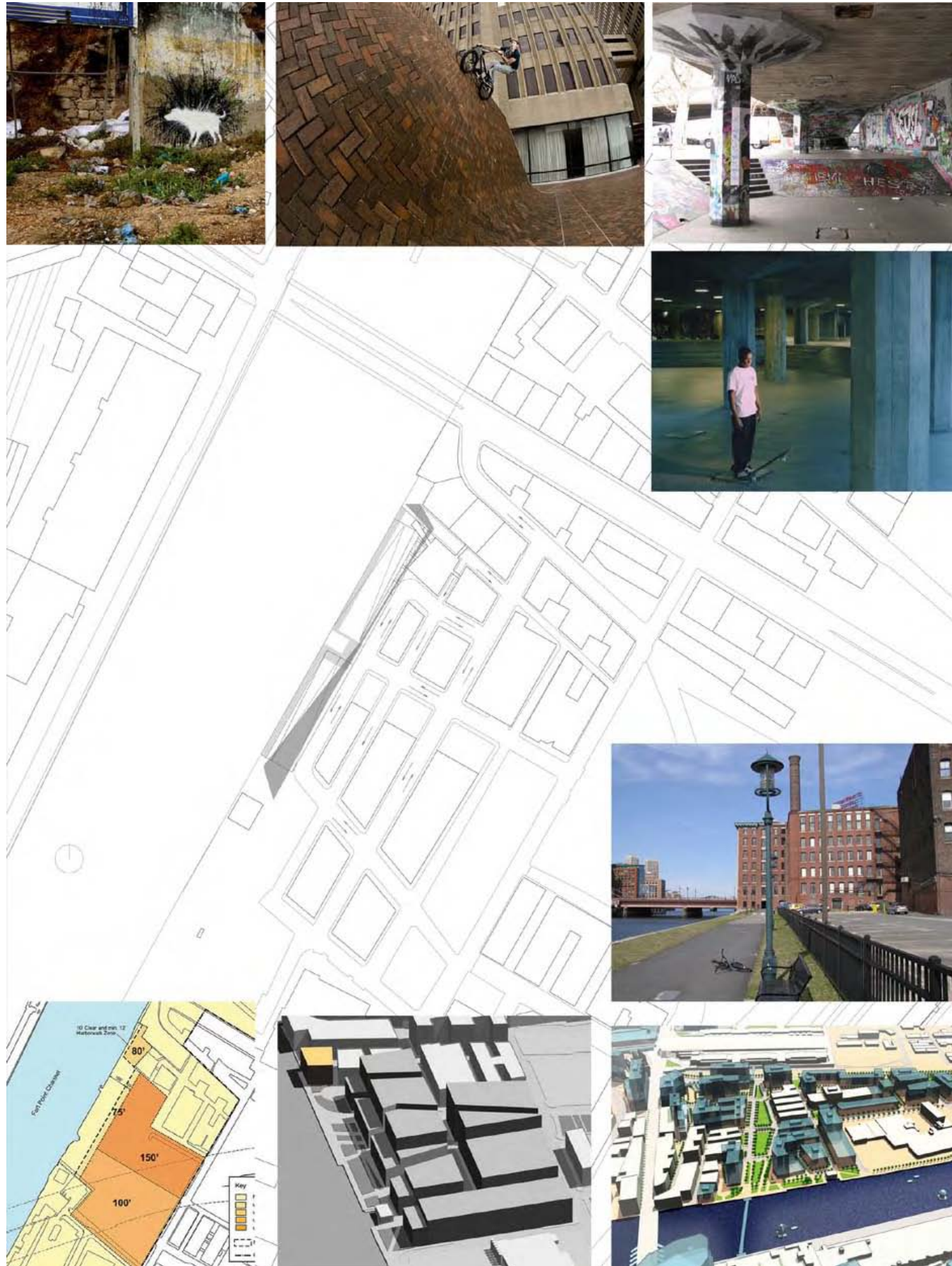
Detail (24" x 24")



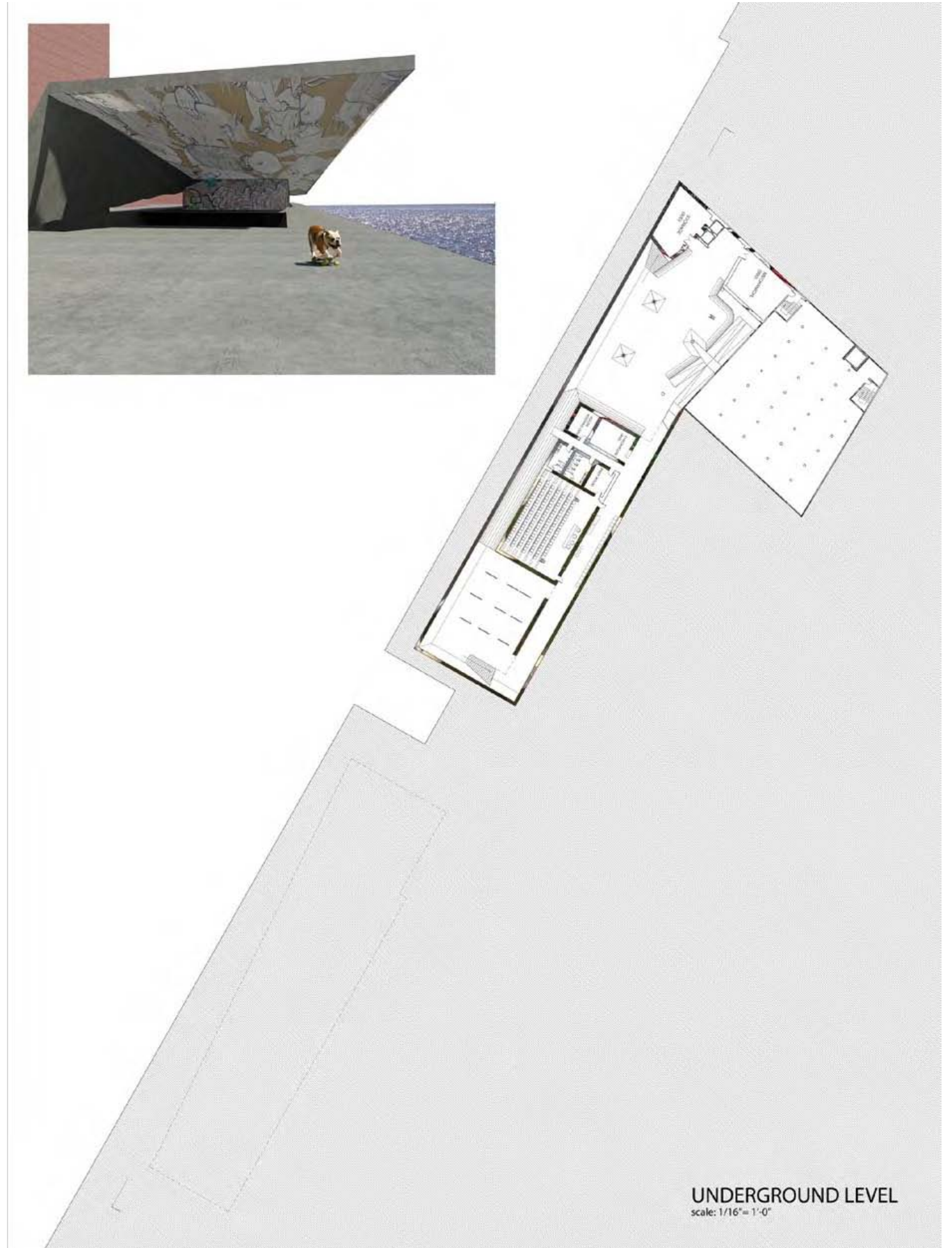
APPENDIX B: reviews

Mid review

Site & Precedents (36" x 48")



Plan 1 & North entrance perspective (36" x 48")



UNDERGROUND LEVEL
scale: 1/16" = 1'-0"

APPENDIX B: reviews

Mid review

Plan 2 & Details (36" x 48")

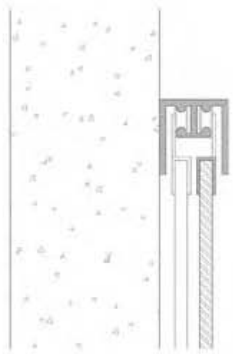
WALL ELEVATION

scale: 1/2" = 1'-0"



WALL DETAIL

scale: 4" = 1'-0"



GROUND LEVEL
scale: 1/16" = 1'-0"

Roof Plan, Plan 4, & South perspective (36" x 48")

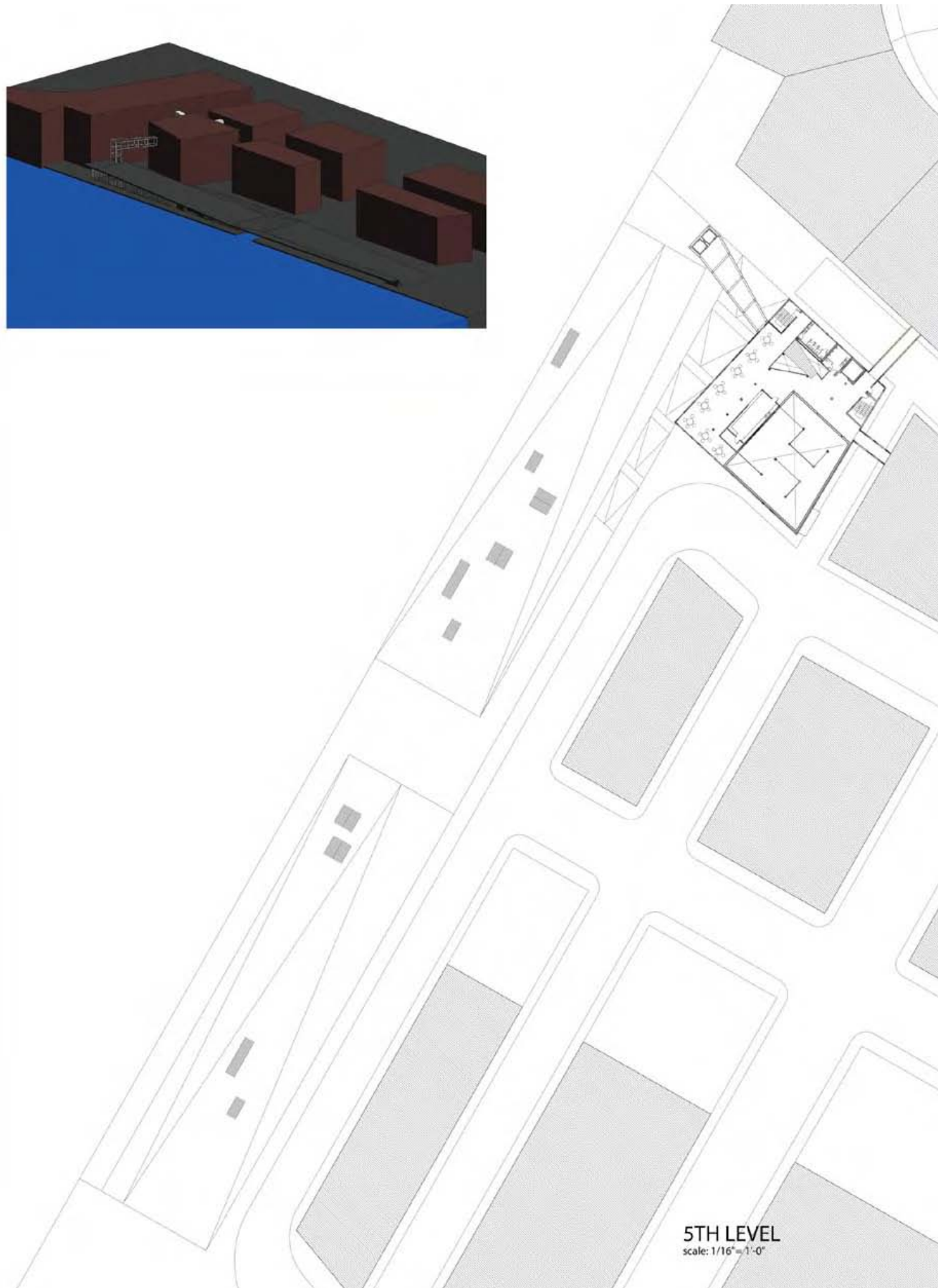


ROOF/4TH LEVEL
scale: 1/16" = 1'-0"

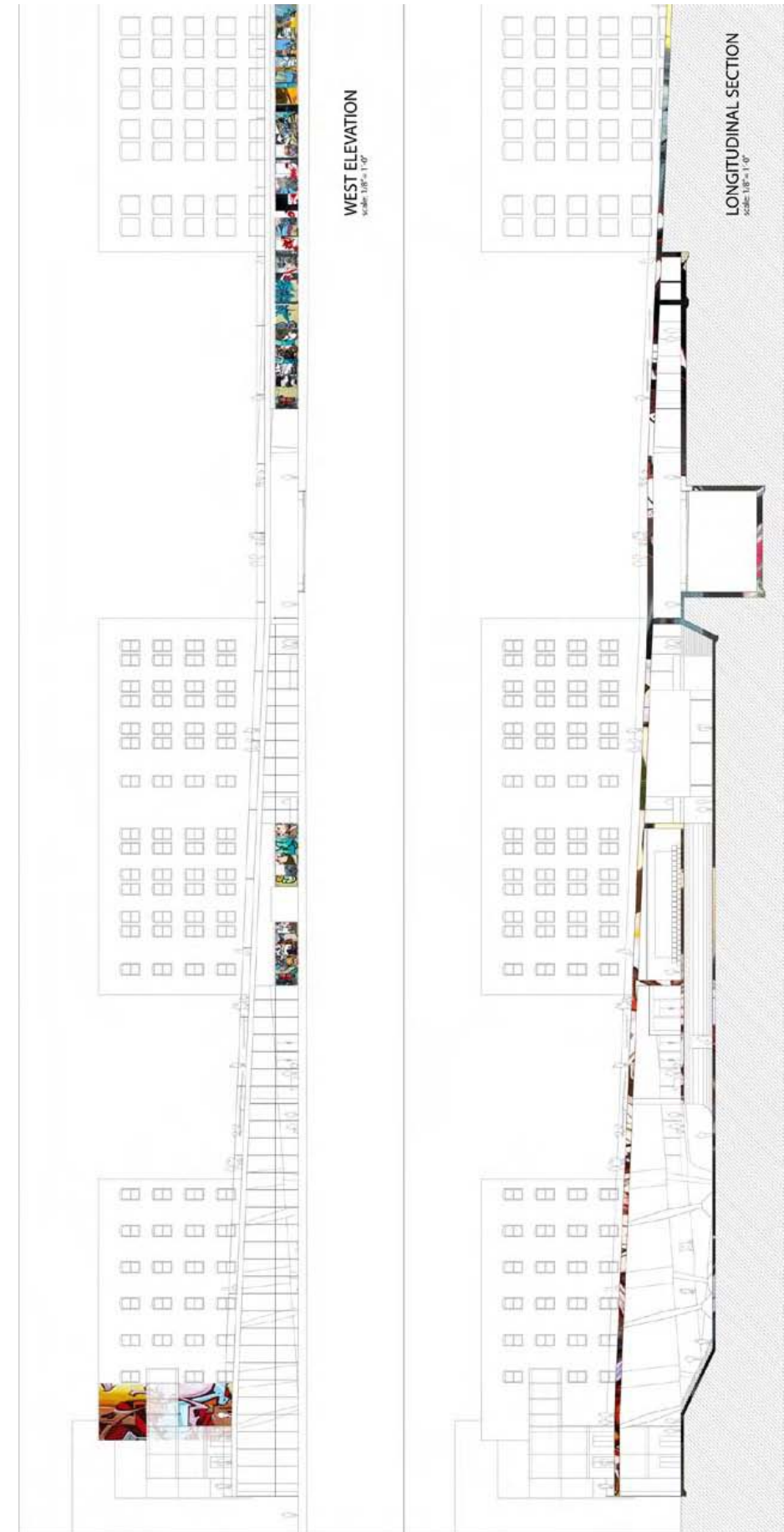
APPENDIX B: reviews

Mid review

Plan 5 & Aerial (36" x 48")



Elevation & Section (36" x 72")

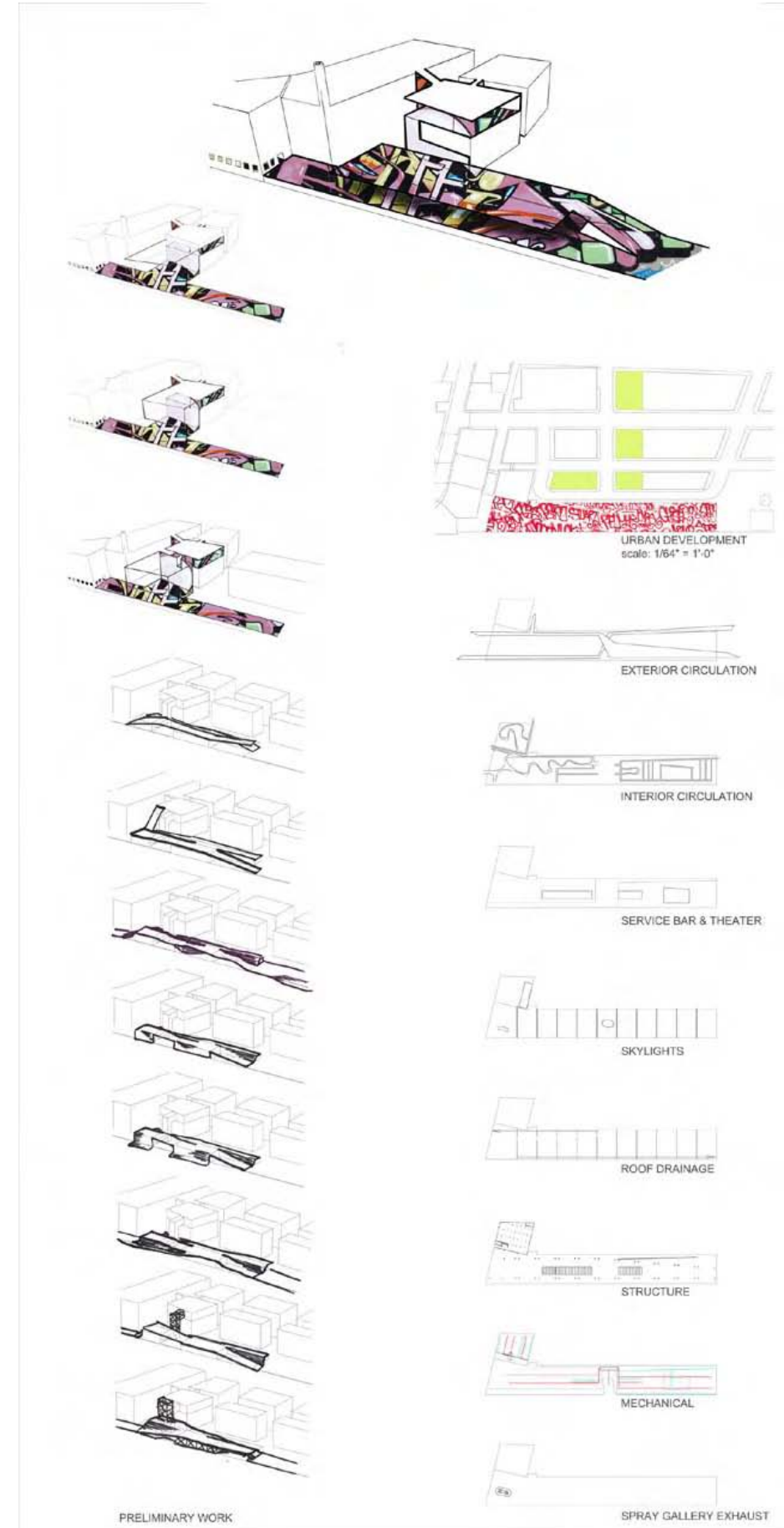
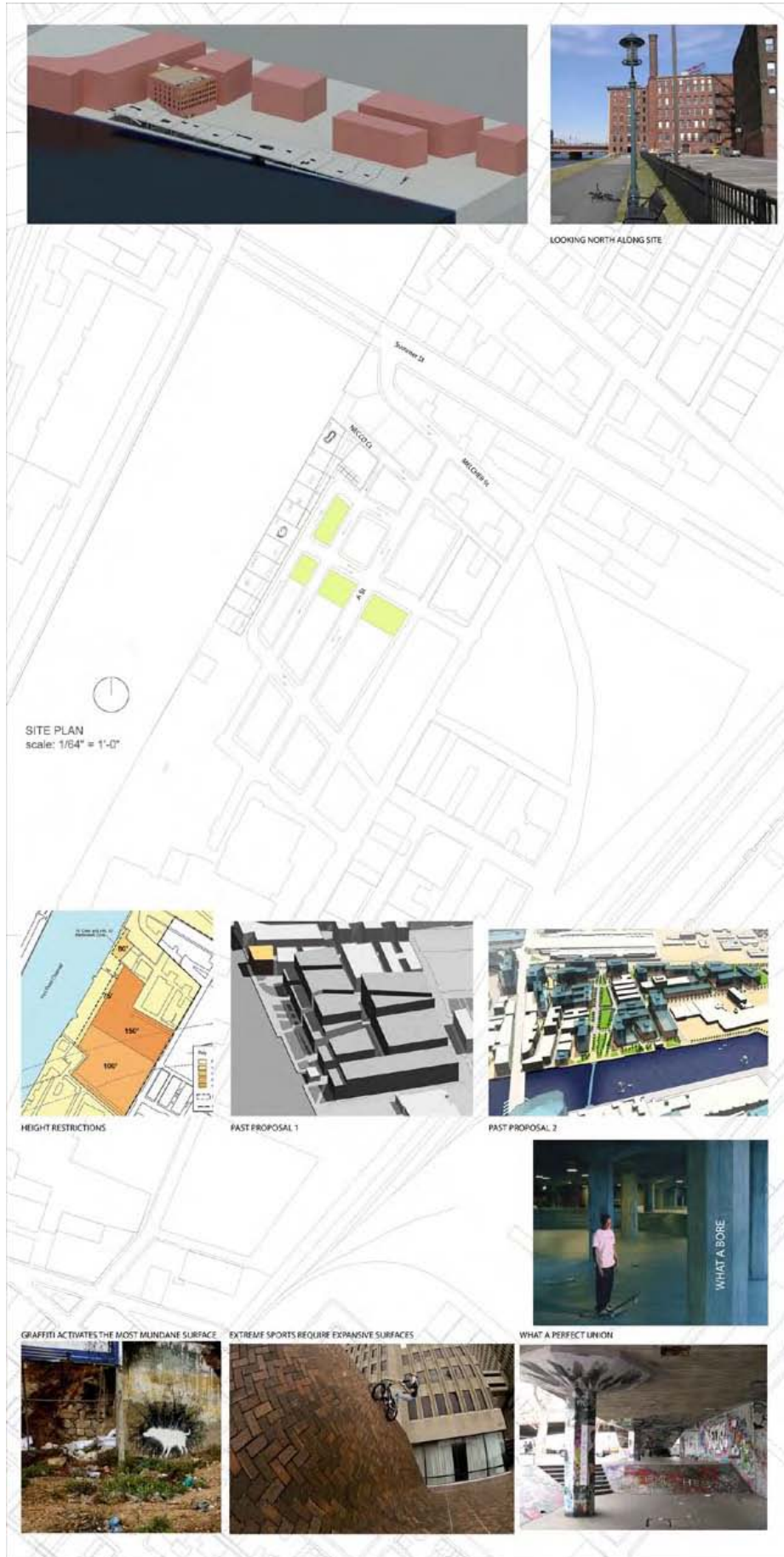


APPENDIX B: reviews

Gate review

Site Plan, Precedents, & Aerial (36" x 72")

Process & Diagrams (36" x 72")

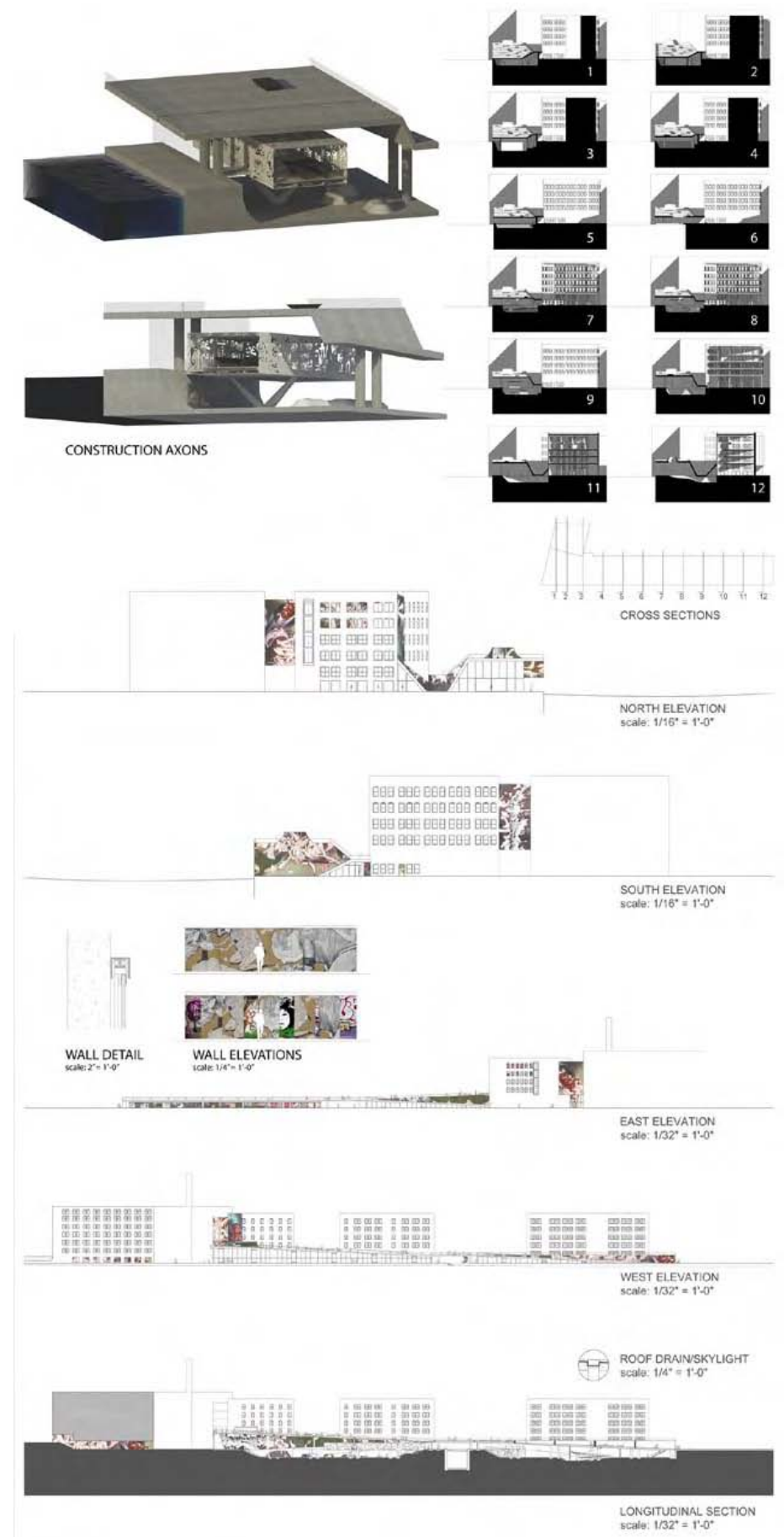
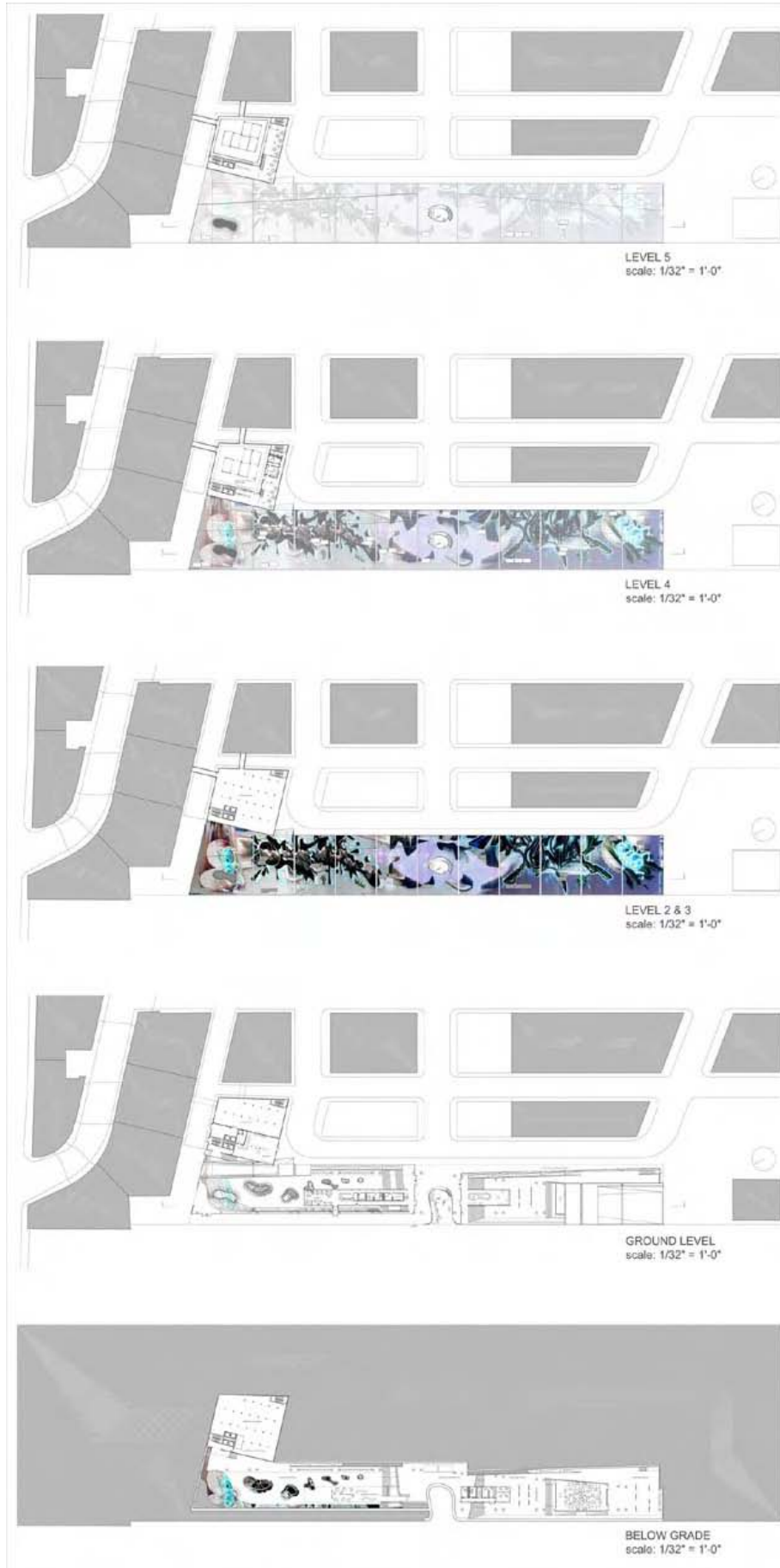


APPENDIX B: reviews

Gate review

Plans (36" x 72")

Sections, Elevations, & Construction Axons (36" x 72")



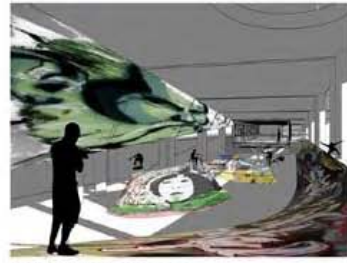
APPENDIX B: reviews

Gate review

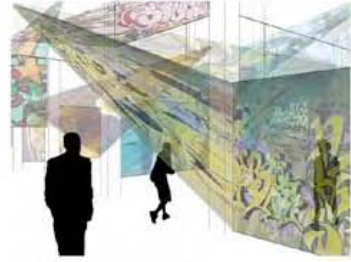
Perspectives (36" x 72")



a. NORTH ENTRANCE



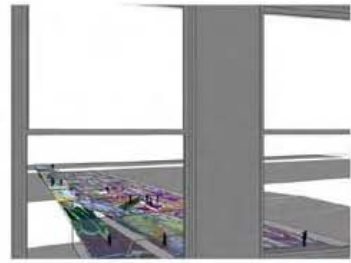
b. SPRAY/SKATE GALLERY



c. PROJECTION GALLERY



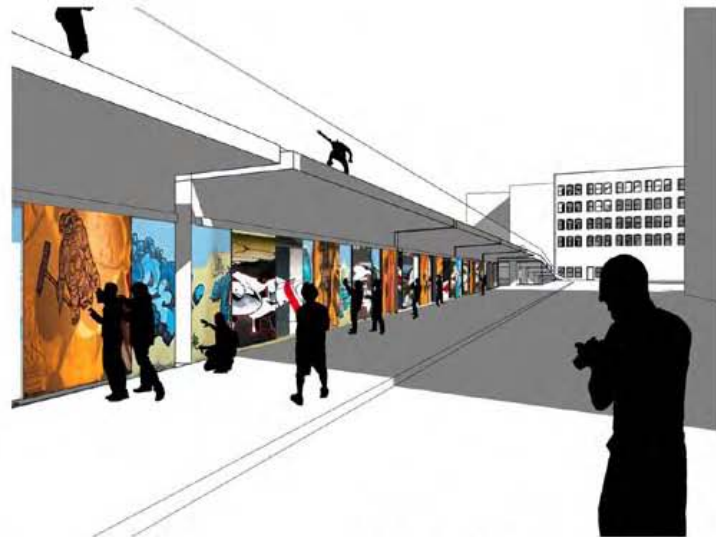
c. NIGHTCLUB



d. VIEW FROM CAFE



e. INSIDE SERVICE BAR



f. MOVABLE GRAFFITI WALL



g. VIEW FROM SOUTH



PERSPECTIVES

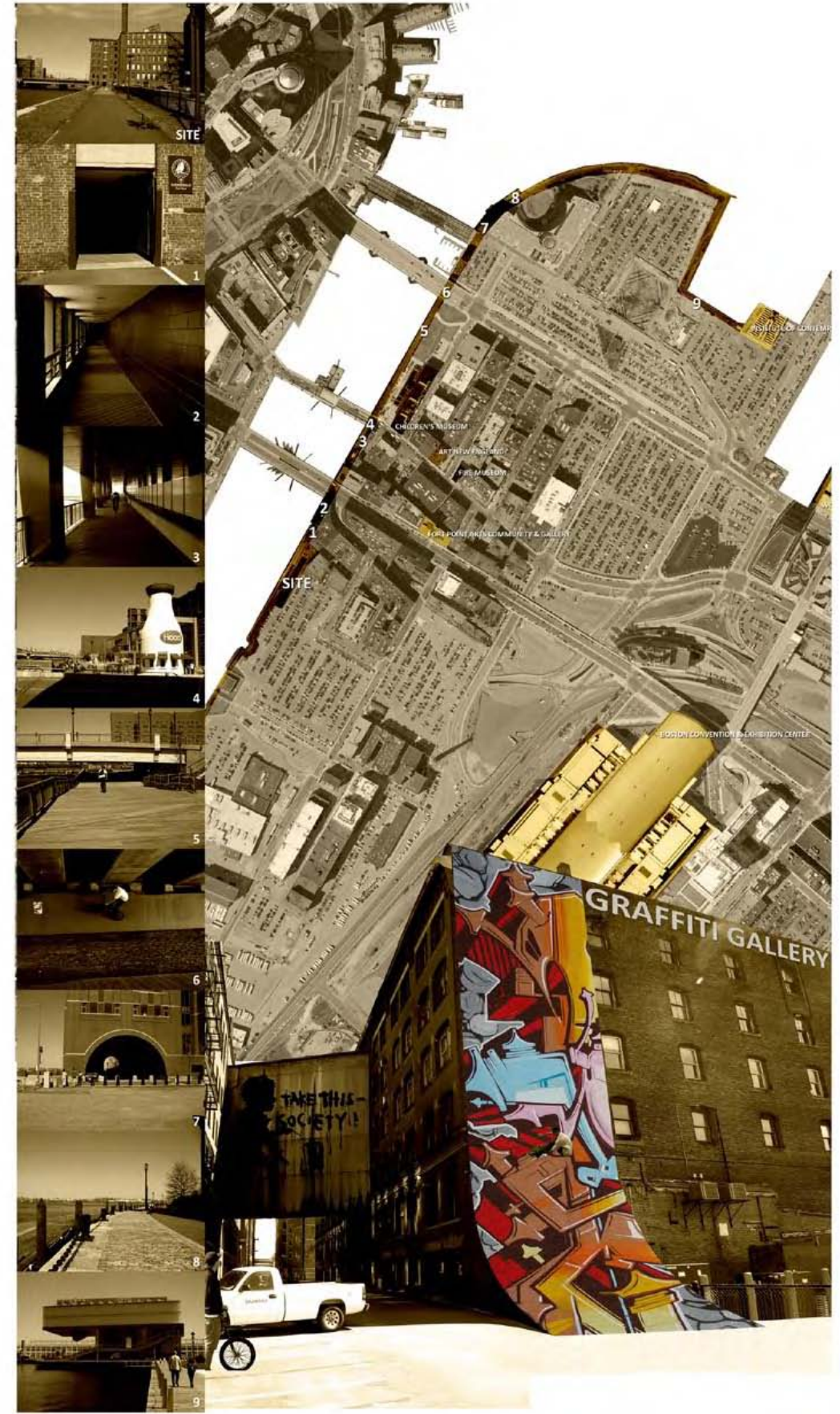
APPENDIX B: reviews

Final review



Entire Presentation (17'-6" x 6'-0")

Site, Harborwalk, & Original Collage (42" x 72")

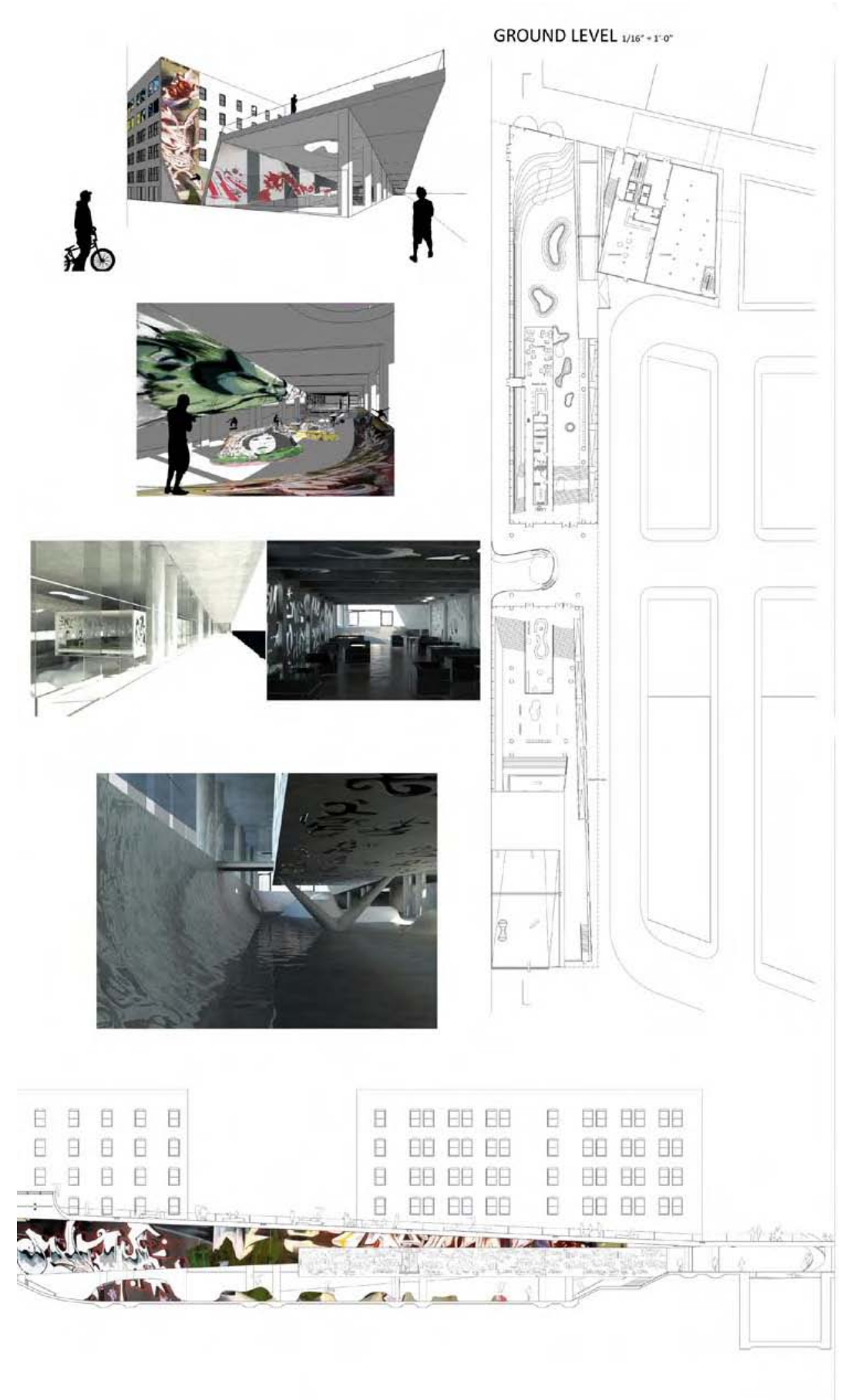
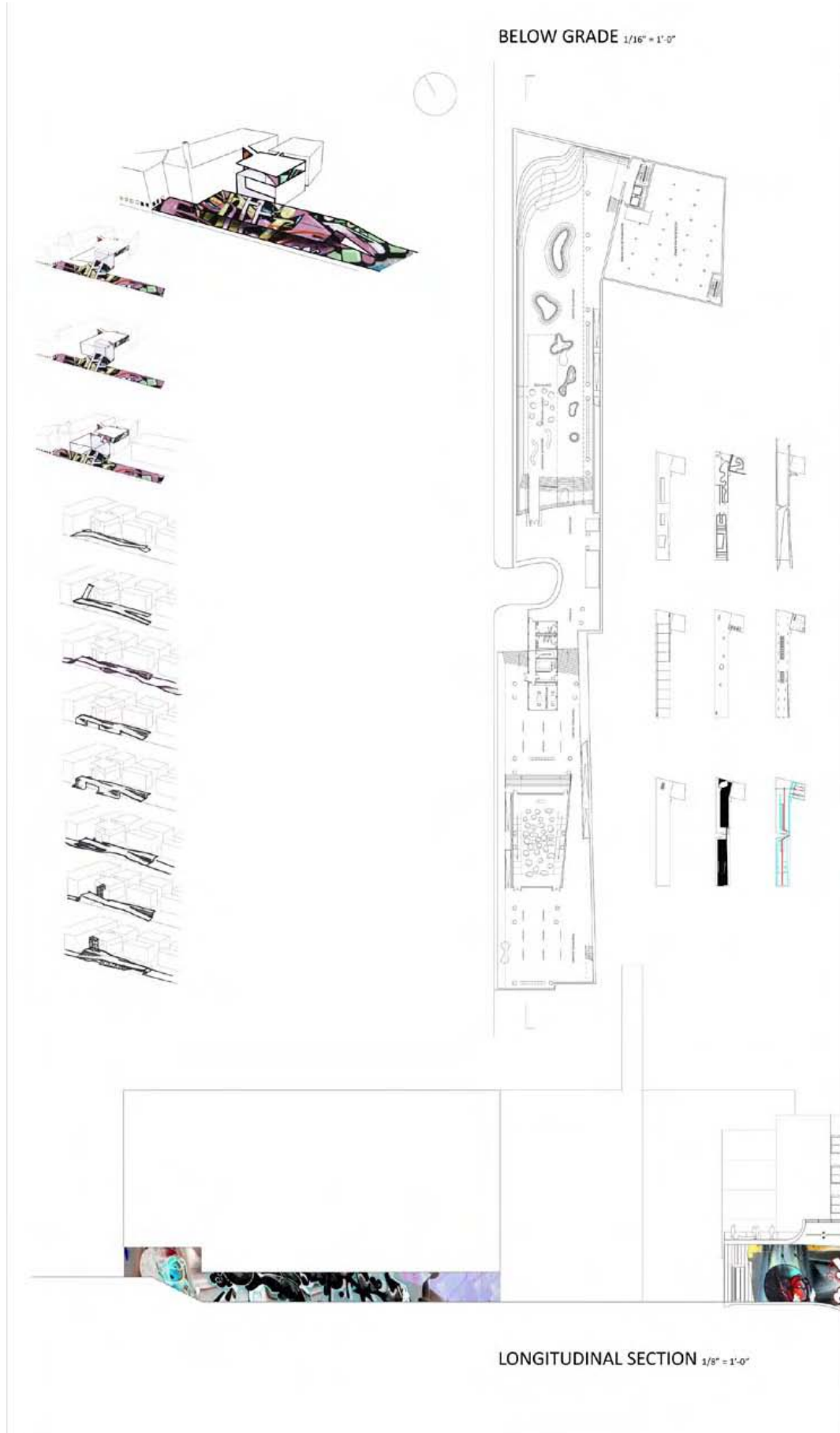


APPENDIX B: reviews

Final review

Plan 1, Process, Diagrams, & Section (42" x 72")

Plan 2, Perspectives, & Section (42" x 72")

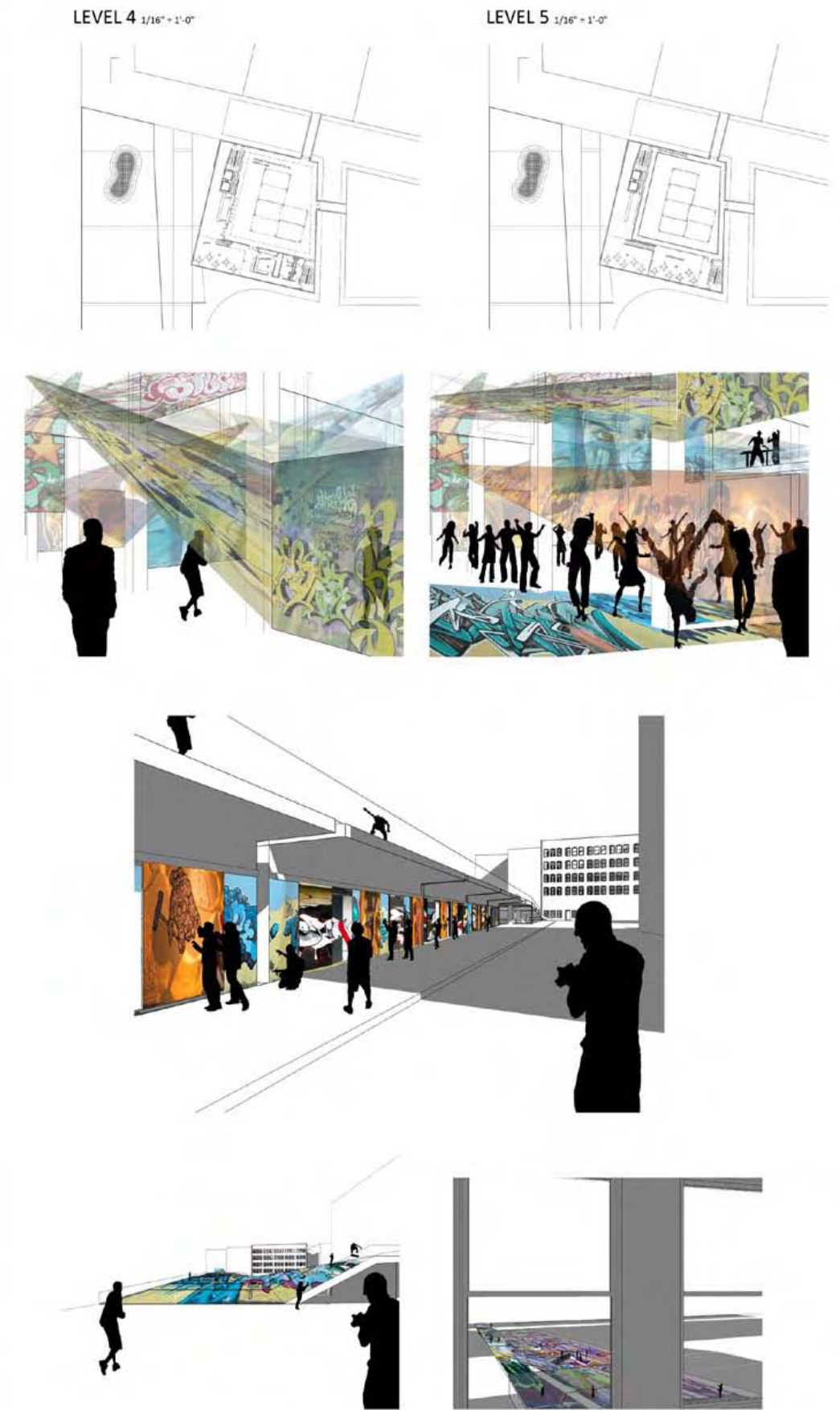


APPENDIX B: reviews

Final review

Plan 3, Details, & Section (42" x 72")

Plan 4, 5, & Perspectives (42" x 72")



ANNOTATED BIBLIOGRAPHY

Banksy. *Wall and Piece*. London: Century, 2006.

This piece covers the works of Banksy, London's notorious graffiti artist. Banksy does not just limit his work to London. Wherever there is social unrest Banksy's graffiti is likely to show. His socially motivated work has brought an appreciation for graffiti in not only London, but all over the world.

***Bomb It*. Dir. Jon Reiss. Docurama Films, 2007.**

This film, covering artists from all over the world, documents global graffiti culture.

Borden, Iain. *Skateboarding, Space and the City Architecture and the Body*. New York: Berg Publishers, 2001.

This book establishes the relationship between architecture and skateboarding. Iain Borden looks at skateboarding not as a sport but as a way of life, arguing that skateboarders look at the city as "a site for perpetual change." As the first academic study of skateboarding this is a valuable read for what I am considering for my thesis.

Boston Redevelopment Authority. Web. 2 May 2010 <<http://www.bostonredevelopmentauthority.org>>.

This website contains information about Boston's current and future land use. This includes current maps, master plans for future development, zoning codes, topography, etc.

Cache, Bernard, Manuel De Landa, Sandra Knapp, Sanford Kwinter, Detlef Mertins, and Mark Wigley. *Phylogenesis foa's ark foreign office architects*. Barcelona: Actar, 2004.

This literary work shows the architectural undertakings of Foreign Office Architects, an architecture firm that is interested in how buildings can become topography. One such piece of architecture is their park in Barcelona, which extends paving stones up the sides of hills to provide terrain for skaters.

Davis, James. *Skateboarding is Not a Crime 50 Years of Street Culture*. New York: Firefly Books, 2004.

In *Skateboarding is Not a Crime* James Davis looks at the history of skateboarding, which emerged in the 1950s. With more than 600 skateparks built in 2001, skateboarding has become the sixth largest sport in the world. This book is valuable because it not only looks at the history of skateboarding but also the subculture that surrounds it.

***Infamy*. Dir. Doug Pray. Image Entertainment, 2005.**

This Graffiti Documentary follows the artists Claw, Earsnot, Enem, Jase, Joe Connolly, Saber, & Toomer.

NL Architects. "Under the Motorway." Domus (October 2007): 44-49.

This article covers NL architects A8ernA project in Koog aan de Zaan, Netherlands. This project is a valuable precedent because it includes areas allocated for both skateboarding and graffiti together. However, its greatest value comes from its accommodation of a new urban life. This new urban life is the inclusion of skateboarding and graffiti within society, casting a new light on these rather controversial activities.

Raume, Montaq. *Riverscapes: Designing Urban Embankments*. Boston: Birkhäuser, 2008.

Montaq Raume covers city-planning in respects to the rehabilitation of river landscapes in large and medium-size cities in Europe and America. This rehabilitation includes the creation of new urban living environments provided to the public. One such project is the Phaeno Science Center by Zaha Hadid, which provides alternative spaces for skateboarders.

Saieh, Nico. "The Ramp House/Archivirus." ArchDaily | Broadcasting Architecture Worldwide. 26 Apr. 2009. Web. 12 April 2010. <<http://www.archdaily.com/20394/the-ramp-house-archivirus/>>.

The Ramp House is a great precedent because of its emphasis on defining space through skate obstacles. Also, this seamless transition between skateboarding and architecture demonstrates that each can exist harmoniously with the other. No longer should skateboarding be seen as an enemy to architecture, but rather, a contributor to its form. Furthermore, when looking at photographs of it in use, this house exemplifies the activating quality that skateboarding has on space.

Soja, Edward. "Lessons in Spatial Justice." Hunch: The Berlage Institute Report no. 1 (1999): 98-107.

Edward Soja expresses the struggles of spatial justice, which is the right of all to access everything of public value. The lack of this right to many city residents makes Soja question the meaning of citizenship.

"Southbank Skate Park Set to Close." Cooler – Surf, Snow, Street & Style. 31 Jan. 2008. Web. 10 April 2010. <<http://cooler.mpora.com/news/-/europe/southbank-skate-park-set-to-close.html>>.

This skate park in London sets the tone for this thesis proposal. This tone is that of a dynamic, ever-changing cultural location where anything and everything is possible. Graffiti in this area is constantly being created, added to, and revised. Visiting this place twice, with a year between each visit, would make one feel as if he/she had visited two different places.

***Style Wars*. Dir. Tony Silver. Public Art Films, 1983. DVD.**

Broadcast on PBS in 1983, this film gave society its first look into the underground world of graffiti, the likes of which had completely transformed New York City's urban landscape.

"Vancouver Graffiti Projection by ~meak-one on DeviantART." Meak-one on DeviantART. Web. 19 Jan. 2011. <<http://meak-one.deviantart.com/art/Vancouver-Graffiti-Projection-172871474?q=gallery:meak-one/23591288&qo=7>>.

This source contains two images of the animated graffiti projection at the Vancouver Winter Olympics, created by Meak-one. The first image is that of the actual 2D artwork while the second is it projected on screens hanging in the center of the stadium.

Van Lieshout, Maartje "Youth and Immigrants' Perspectives on Public Spaces." *Space and Culture*, vol. 11, no. 4 (2008): 497-513.

This article represents how youth and immigrants perceive and use public space in the Netherlands. With decreasing public space and increasing virtual space, via the Internet, it is becoming even tougher for these groups to find spaces within society to interact with each other. Their objections to this lack of such a social need are voiced in this piece of literature.

Wright, Steve. *Banksy's Bristol: Home Sweet Home : the Unofficial Guide*. San Francisco: Last Gasp, 2007.

This book encompasses Banksy's earlier works, which were created in his hometown of Bristol, England. Steve Wright provides the reader with a historical background of Banksy through interviewing people that grew up around him and even worked alongside him. This book is believed to be the most complete photographic collection of Banksy's Bristol work.