

## ABSTRACT

### DESIGNING FOR AND FROM DIGITAL NARRATIVES

by Brandon D. Dalessandro

What would it look like if architecture more deeply valued the perspectives of the average people whose lives unfold upon it every day? Architecture exists within a public environment and in urban areas, the effect of both the architectural objects and ideas should be understood to be a part of the cultural commons. In doing so, the impact of architecture can be understood by the ways the average individual appropriates spaces. Social media can lend insight into how average groups of people interpret spaces. Documenting urban environments in this way is a method of interpreting these spaces. In this process, individuals are participating in a dialogue about how they see or want to be seen in space. By orienting focus on this narrative, designers can develop spaces that are sensitive to this facet of the public's use of space. The first step is the anchoring of the conversation within the community in a spatial framework. The goal of this thesis is to develop a system that mirrors the process of interpretation that can be deployed throughout a city which can be capable of revealing to individuals how they are implicated in the process of remaking the city.

Oxford, Ohio

2022

Advisor: Patricia Marshall

Reader: Diego Pellegrini

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DESIGNING FOR AND FROM DIGITAL NARRATIVES

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Submitted to the

Faculty of Miami University

in partial fulfillment of

the requirements for the degree of

Master of Architecture

by

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Miami University

Oxford, Ohio

2022

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Reader: Diane Fellows

Reader: Elizabeth Keslacy

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TABLE OF CONTENTS

Table of Contents ..... iv

List of Figures ..... v

Acknowledgements ..... vi

Thesis Abstract ..... 1

Project Description ..... 2

Discussions with Literature Review ..... 3

    The Social Life ..... 3

    The Production of Space ..... 3

    The Practice of Everyday Life ..... 3

    The Commons: Infrastructure for Troubling Times ..... 3

    Signal, Image, Architecture ..... 3

Precedents ..... 4

    On Broadway ..... 4

    Paradise Mosaics and Inter ..... 4

    The Beta Mosaics ..... 4

    Artist's Central Station - UNS ..... 4

    Delirious Popade and Fiction ..... 4

    Burns Spectacular ..... 4

    Glass Form ..... 4

Context and Site Selection ..... 5

    The Hub ..... 5

    Sidewalk ..... 5

    Pocket Lot ..... 5

    Internal Lot ..... 5

    Alleyway ..... 5

Programming ..... 6

    Approach ..... 6

    Program Definition ..... 6

Methodology ..... 7

    Form and Structure ..... 7

    Events ..... 7

    Tectonic Relationship ..... 7

    Projection Mapping ..... 7

Design ..... 8

    Socialspace ..... 8

    Pocket Lot ..... 8

    Internal Lot ..... 8

    Alleyway ..... 8

    The Hub ..... 8

Contribution ..... 9

Reflection ..... 10

Appendix A: Final Presentation Boards ..... 11

Appendix B: Additional Literature Reports ..... 12

    Henry Sault ..... 12

    Hawthorne Park - Medical Design ..... 12

    Privacy and Publicity: Slivers, Interiors, and Views ..... 12

    The Social Media Monitor: Design and Digital ..... 12

Appendix C: Miscellaneous Sketches ..... 13

Bibliography ..... 14

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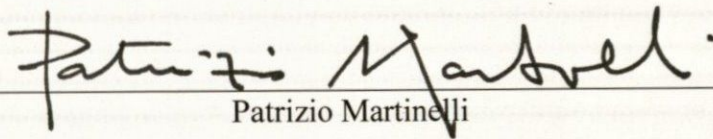
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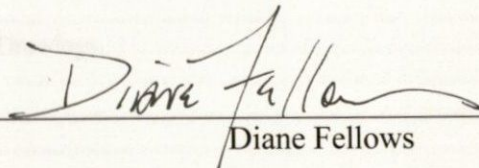
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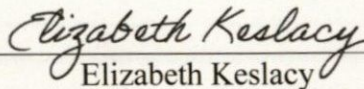
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# TABLE OF CONTENTS

<b>Table of Contents .....</b>	<b>iv</b>
<b>List of Figures.....</b>	<b>v</b>
<b>Acknowledgements .....</b>	<b>vi</b>
<b>Thesis Abstract.....</b>	<b>1</b>
<b>Project Description .....</b>	<b>2</b>
<b>Discussions with Literature Review .....</b>	<b>3</b>
The Social Life of Small Urban Spaces .....	3
The Production of Space .....	3
The Practice of Everyday Life .....	4
The Commons: Infrastructure for Troubling Times .....	5
Signal. Image. Architecture .....	6
<b>Precedents.....</b>	<b>7</b>
On Broadway .....	7
Farshid Moussavi and Instagrammable architecture.....	7
The Beta Movement.....	8
Arnhem’s Central Station – UNStudio.....	9
Delirious Façade and Fictions.....	9
Bureau Spectacular.....	10
Glass Farm .....	10
<b>Context and Site Selection.....</b>	<b>11</b>
The Hub .....	12
Sidewalk .....	13
Pocket Lot.....	14
Internal Lot .....	15
Alleyway.....	16
<b>Programming.....</b>	<b>17</b>
Approach .....	17
Program Definitions .....	17
<b>Methodology .....</b>	<b>19</b>
Form and Structure.....	19
Events .....	19
Tectonic Relationship Drawings.....	26
Projection Mapping.....	28
<b>Design.....</b>	<b>29</b>
Streetscape .....	30
Pocket Lot.....	32
Internal Lot .....	34
Alleyway.....	36
The Hub.....	38
<b>Contribution and Significance.....</b>	<b>40</b>
<b>Reflection .....</b>	<b>41</b>
<b>Appendix A: Final Presentation Boards .....</b>	<b>43</b>
<b>Appendix B: Additional Literature Reviews.....</b>	<b>51</b>
Henry Sanoff.....	51
Hawthorne Park - Medford, Oregon .....	51
Privacy and Publicity: Modern Architecture as Mass Media .....	51
The Social Media Monster: Dangers and Thrills Only Partially Glimpsed .....	52
<b>Appendix C: Miscellaneous Sketches.....</b>	<b>53</b>
<b>Bibliography .....</b>	<b>54</b>

## LIST OF FIGURES

Fig 3.1 – The Social Life of Small Urban Spaces.....	3
Fig 3.2 – Pessac Model Neighborhood by Le Corbusier .....	4
Fig 3.3 – 18 Shades of Gay by Claude Cormier .....	5
Fig 4.1 – Arnhem’s Central Station by UNStudio .....	9
Fig 4.2 – Fictions by Filip Dujardin.....	9
Fig 4.3 – Glass Farm by MVRDV .....	10
Fig. 5.1 – Cincinnati Area Map .....	11
Fig. 5.2 – The Hub Site Axonometric, Plan, and Section.....	12
Fig. 5.3 – Sidewalk Site Axonometric, Plan, and Section .....	13
Fig. 5.4 – Pocket Lot Site Axonometric, Plan, and Section.....	14
Fig. 5.5 - Internal Lot Site Axonometric, Plan, and Section.....	15
Fig. 5.6 – Alleyway Site Axonometric, Plan, and Section .....	16
Fig. 7.1 – Form Studies.....	19
Fig. 7.2 – Event Studies .....	21
Fig. 7.3 – (Top) Event Sketch – Ribbons.....	22
Fig. 7.4 – (Bottom) Event Sketch - Vista.....	22
Fig. 7.5 – Event Sketches - Balloons .....	23
Fig. 7.6 – (Top) Event Vignette - Stage.....	24
Fig. 7.7 – (Bottom) Event Vignette - Vista.....	24
Fig. 7.8 – (Top) Event Vignette - Balloons .....	25
Fig. 7.9 – (Bottom) Event Vignette - Ribbons.....	25
Fig. 7.10 – Tectonic Plan .....	26
Fig. 7.11 – Tectonic Section .....	27
Fig. 7.12 – Tectonic Details.....	27
Fig. 7.13 – Projection Mapping Sequence .....	28
Fig. 8.1 – Streetscape Design.....	30
Fig. 8.2 – Streetscape Vignettes.....	31
Fig. 8.3 – Pocket Lot Design .....	32
Fig. 8.4 – Pocket Lot Vignettes .....	33
Fig. 8.5 – Internal Lot Design.....	34
Fig. 8.6 – Internal Lot Vignettes.....	35
Fig. 8.7 – Alleyway Design .....	36
Fig. 8.8 – Alleyway Vignettes .....	37
Fig. 8.9 – The Hub Design.....	38
Fig. 8.10 – The Hub Vignettes.....	39

## THESIS ABSTRACT

What would it look like if architecture more deeply valued the perspectives of the most subtle stakeholders, the average people whose lives unfold upon it every day? Architecture exists within a public environment and in urban areas, where structures are densely combined, the effect of both the architectural objects and ideas should be understood to be a part of the cultural commons. In doing so, the impact of architecture can be understood by the ways the average individual appropriates and criticizes these spaces.

In documenting their experience within public urban spaces, the medium of social media can lend insight into how average groups of people prioritize and interpret architectural spaces. The act of documenting urban environments, whether including or excluding oneself from the image, is a method of interpreting, prioritizing, and criticizing these spaces and publishing to a social media publicizes this information. In this process, individuals are participating in an active dialogue about how they see or want to be seen in space. Both in participating in and orienting focus on this digital narrative, designers can develop spaces that are sensitive to and influential to this facet of the public's use of space.

## ACKNOWLEDGEMENTS

The first step in such a process is the anchoring of the conversation within the community in a  
I want to thank my committee members, Diane Fellows, Katherine Setser, Elizabeth Keslacy,  
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## THESIS ABSTRACT

What would it look like if architecture more deeply valued the perspectives of the most subtle stakeholders; the average people whose lives unfold upon it every day? Architecture exists within a public environment and in urban areas, where structures are densely combined, the effect of both the architectural objects and ideas should be understood to be a part of the cultural commons. In doing so, the impact of architecture can be understood by the ways the average individual appropriates and criticizes these spaces.

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The first step in such a process is the anchoring of the conversation with the community in a spatial framework. To achieve this understanding of this relationship between an individual's auto-documentation and the spaces that this occurs, the methods of tactical urbanist designers can be adapted in a manner that will leverage the digital narrative. The goal of this thesis is to develop a system that mirrors the process of documentation and interpretation that can be deployed throughout a city which can be capable of revealing to individuals how they are implicated in the process of remaking the city.

Living components to help define form, connection relationships, and the events that will populate these structures. The events will hope to draw individuals through spaces and promote engagement to help these designs act as social machines, contributing to this digital narrative.

This entire system is envisioned as a series of installations that will be deployed throughout the city, interacted with, and then retracted to a central Hub location. The Hub will serve as not only a storage center, but as an exhibit of the components and a representation for the system as a whole. From here, new installations can be determined and redeployed throughout the city.

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<sup>1</sup>Michel de Certeau, *The Practice of Everyday Life* (University of California Press, 1984).

## PROJECT DESCRIPTION NATURE REVIEW

This thesis will look to develop urban installations that leverage the mechanics of sharing on social media platforms to inform and reframe the way that individuals experience the city. De Certeau's philosophy of strategy and tactics<sup>1</sup> defines the mechanics of how city's are intended to be used by a governing body (strategy) and the ways in which individuals appropriate these spaces for their own objectives (tactics). This philosophy led to the work of tactical urbanists to develop site specific installations to create new and unintended installations that change people's relationships to urban sites. Adopting this language, this thesis seeks to create a process for designing installations throughout a city that are capable of reframing individuals' perspectives and interpretations of urban spaces allowing them to reuse underutilized spaces throughout the city.

This project uses the lens of social media to inform this process. Social media, when utilized in public spaces, is a tactical method of expressing one's own interpretation and perspectives of space. While not completely free from the strategies employed on spaces by an architect or an owner, the act of documenting and posting these images has the capacity to usurp the expectations of how these spaces are to be used. Posting then acts as a sharing mechanic for informing a community based dialogue about these spaces.

To match this process of sharing and postings, the installations that are to be designed must also be temporal in nature, meaning that they must be temporary and they must be able to change to evolve as this narrative evolves. For this, the design utilizes a scaffolding system as a skeleton that is to be populated with events that seek to further activate these spaces. The installations will utilize a palette of process driving components to help define form, connection relationships, and the events that will populate these structures. The events will hope to draw individuals through spaces and promote engagement to help these designs act as selfie machines, contributing to this digital narrative.

This entire system is envisioned as a series of installations that will be deployed throughout the city, interacted with, and then retracted to a central Hub location. The Hub will serve as not only a storage center, but as an exhibit of the components and a representation for the system as a whole. From here, new installations can be determined and redeployed throughout the city.

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William H. Whyte, *The Social Life of Small Urban Spaces* (Conservation Foundation, 1980)

1 Lukasz Szustak, *Minor Architecture: Architecture, Urban Research, and the Production of Theory*

1 Michel de Certeau, *The Practice of Everyday Life* (University of California Press, 1988).



## DISCUSSIONS WITH LITERATURE REVIEW

### The Social Life of Small Urban Spaces

The work of William H. Whyte<sup>2</sup> and The Street Life Project, which began in 1971, shows a sample methodology for how social research of public spaces can be conducted. Whyte and his team observed and recorded the way in which people interacted with the public spaces throughout New York City with the goal of better understanding which spaces worked and which did not. The results provided understandings of spaces that was both unexpected and contradictory to what one may expect and changed the way that public spaces are understood. This work supplemented policy reform to aimed to better zoning laws to produce more amenable public spaces.

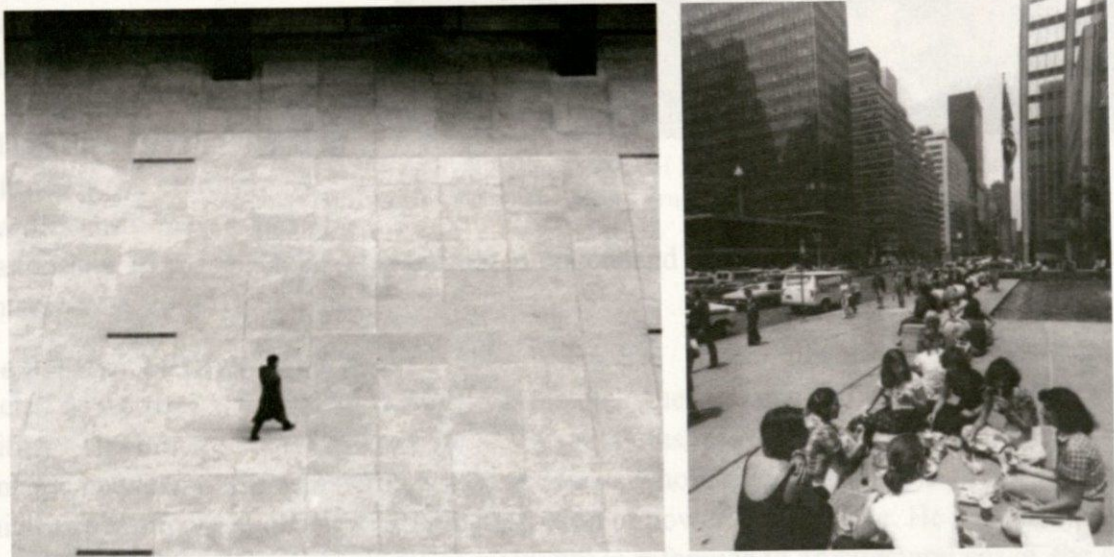


Fig 3.1 – The Social Life of Small Urban Spaces  
Photograph by The Street Life Project

### The Production of Space

Henri Lefebvre discusses this topic further in his book “The Production of Space”<sup>3</sup> written in 1974. In it he discusses the evolution of his theory of “appropriation of space” that he and his students developed. His students conducted a study of the Pessac neighborhood, originally designed and built by Le Corbusier in 1926. In this review, they studied how people adapted to the open concept plans and then exterior space of the buildings. What they came to understand was that in many of the houses people had rearranged the programming of the rooms to better fit their needs. For example, in the instances where the dining room was arranged in the front of the house with the kitchen in the back, people generally kept the original programmed layout. But in the homes where this relationship was flipped, over period that the homes were occupied residents had commonly reversed the arrangement to conceal the kitchen behind the dining

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<sup>2</sup> William Hollingsworth Whyte, *The Social Life of Small Urban Spaces* (Conservation Foundation, 1980).

<sup>3</sup> Lukasz Stanek, *Henri Lefebvre on Space : Architecture, Urban Research, and the Production of Theory* (University of Minnesota Press, 2011).

space. Additionally, many adorned the exteriors of their houses to better fit their own personal expectations for how they want their home to appear.

Lefebvre used this study to support his theory on how people appropriate space. He states that it is a dialectical negotiation between what the space can allow people to do in it and what is culturally critical for individuals lifestyle. In the case of Pessac, individuals valued a different configuration for public and private spaces and adjusted their homes to fit their needs. As cultural priorities shift, these types of relationships to space can be re-examined to understand how people appropriate space in a contemporary context.



Fig 3.2 – Pessac Model Neighborhood by Le Corbusier  
Model by Henry Frugès

### **The Practice of Everyday Life**

Michel de Certeau also touches on this in his dialogue between “strategy” and “tactics” in his writing “The Practice of Everyday Life.”<sup>4</sup> This relationship is how de Certeau defines the power dynamic between those who define space and those who use it. A strategy describes the ways in which a specific organization may hold a position of power over a place. He provides examples for these organizations as a business or a city but in reference to architectural space, the origin of the ideas of how space will be use is expressed in the interpretation of the building through the architect, who originally defines and organizes spaces. These organizations will deploy influence over the space to “distinguish its “own” place, that is, the place of its own power and will, form an “environment.””

This contrast with the “tactics” of those who use space. A space of tactics is defined by those who appropriate one of these spaces that are originally defined by the positions of power and therefor are specifically other to it. Those who are without the power to maintain ownership over a space have the flexibility to reinterpret or creatively misunderstand the limitations imposed on a space. But because they do not maintain permanent ownership over space this interpretation is fleeting and only exists when opportunities allow. What De Certeau says about the difficulty in studying the ways that people reinterpret place is that it is mixed in with a myriad of other influences that people digest over the course of their lives. Understanding where interpretations lead to and tracing the lineage in any individual’s reproduction of ideas is an impossible task.

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<sup>4</sup> Certeau, *The Practice of Everyday Life*.

The utilization of this concept of tactics in contemporary design can be seen in the works of tactical urbanists. These individuals use of low budget, temporary installations to activate underutilized areas or neighborhoods. The areas that these projects tend to be designed for have a dearth of pedestrian activity and frequently have been disinvested from. Individuals study the neighborhood, community, and develop an installation that is specific to a site that also provides a specific program on that site. One of the goals of tactical urbanism is to adjust the narrative of these spaces as active social grounds and a space of intrigue that communities can see themselves investing in. To this end, projects that employ tactical urbanism range widely from installations benches to creating a dance floor. Some tactical urbanist methods are called Guerrilla Urbanism where individuals will do low budget quick manipulations on their own community as they see necessary. An example of this would be spreading wildflower seeds in tree planters.



Fig 3.3 – 18 Shades of Gay by Claude Cormier  
Photograph by Architect

### **The Commons: Infrastructure for Troubling Times**

Lauren Berlant discusses infrastructure but not as a physical element in an environment rather a mechanism that maintains a condition. In her exploration, she examines post industrial towns in the Midwest that were once huge centers of industrial activity but have since lost that production that breathed life into them. Now they are in a state of stagnation which filters the way that citizens of these towns experience life. This is captured further in the Liza Johnsons short film “In the Air”. Berlant discusses further the methods that these infrastructures are diverged off of. She expresses that the idea of “the glitch” provides the ability to not alter an infrastructure but

rather interject new ones that are rooted in exposing and embracing an individual's subjectivity on how they see an environment.<sup>5</sup>

Berlant also talks about the idea of the commons. The commons are public commodities, like air, that are considered to be available to everyone. However, Berlant uses infrastructure as a means of critiquing this idea. There have historically been elements of the commons that were removed from public availability so Berlant sees it necessary to critique what is considered the commons. She uses infrastructure and the glitch to emphasize and reexamine elements that are or could be available in the commons.

### **Signal. Image. Architecture**

John May creates an argument that the way that we experience the world is embedded in the technology that we surround ourselves with. Not only is this relevant to the way that we work as a profession but also impacts on the way that we present architecture to people. The technology of our time is not a problem that we can solve but rather something that needs to be reassessed constantly in order to be utilized both effectively and properly.<sup>6</sup> The new digital medium in which people engage the world around them, such as social medias, is no longer rooted in our cultural understanding and thinking about the world around us. Beatriz Colomina discusses in "Privacy and Publicity: Modern Architecture as Mass Media" that Corbusier knew that properly understanding the medium in which architecture was published was not only an effective method for marketing his business but also an engaging way to convey his ideas in a compelling fashion. Since architecture exists in the public realm, the commons, it is important for architects to be able to create an effective dialogue with the audience of their works. Social media is not only a latest medium for presenting ideas but its also now deeply ingrained with how the architect and the viewer communicate with each other.

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<sup>5</sup> "ON BROADWAY," accessed September 13, 2021, <http://on-broadway.ny/>

<sup>6</sup> Sergio Mazzino, "Council Post: Designing in The Age Of Instagram: A Short Guide For Entrepreneurs And Small Business," *Forbes*, accessed April 25, 2022, <https://www.forbes.com/sites/forbescouncil/2019/10/03/designing-in-instagram-a-short-guide-for-entrepreneurs-and-small-business/>

<sup>5</sup> Lauren Berlant, "The Commons: Infrastructures for Troubling Times\*," *Environment and Planning D: Society and Space* 34, no. 3 (June 1, 2016): 393–419, <https://doi.org/10.1177/0263775816645989>.

<sup>6</sup> John May, *Signal. Image. Architecture* (Columbia Books on Architecture and the City, 2019).

## PRECEDENTS

### On Broadway

The work of Lev Manovich has attempted to capture the relationship between the physical and digital spaces within the urban context of Manhattan. In his project "On Broadway"<sup>7</sup> his team documented what digital interactions people had on Broadway in Manhattan and corresponded it to the location that it was made. They collected a range of social data from Instagram, number of Twitter posts, Google Street Views and crossed it with local economic information such as median household income, and volume of taxi traffic. With this collected data arranged next to each other it creates a composite of how people interact with their environment and which spaces people engage with and where. This observational research method creates a digital reflection of how Broadway changes throughout Manhattan.

The idea of digital reflection on the ways individuals engage with physical urban spaces creates opportunities to understand alternate ways of evaluating these spaces. Different from observing individuals in spaces, such as in the work of The Street Life Project, collecting data from social media has a bias on the environment imposed on it by the viewer. These images are filtered through the perspective of how spaces are being seen and what is catching an individuals attention within an environment.

### Farshid Moussavi and Instagrammable architecture

The social studies of spaces and user generated data is not uncommon in the practice of architecture. But the scale of the data and goals of the project drive the designer's aesthetics when interpreting the data. Within the architectural practice, "instagrammable architecture" is a common discussion point for how designers can tailor their spaces to reach individuals. Many believe that because of our methods of experiencing the world and sharing the world have evolved, our methods of expressing architectural ideas must also. Buildings must now first seek to appeal to individuals on a emotional basis before an intellectual one in order to garner attention from possible visitors.<sup>8</sup> Architects such as Farshid Moussavi believe that providing moments tailored for posting to social medias is now a developing aspect of contemporary programs. In her projects, such as the Museum of Contemporary Arts in Cleveland, she creates view sheds and icons throughout the landscape, utilizing outdoor sculptures, to promote individuals to photograph space.<sup>9</sup> This approach to design has led to opposing viewpoints with some people stating the benefits of communicating with individuals in a digital age while other claiming it is diluting designs to fit into a singular image.<sup>10</sup>

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<sup>7</sup> "ON BROADWAY," accessed September 13, 2021, <http://on-broadway.nyc/>.

<sup>8</sup> Sergio Mannino, "Council Post: Designing In The Age Of Instagram: A Short Guide For Entrepreneurs And Retail Brands," Forbes, accessed April 25, 2022, <https://www.forbes.com/sites/forbesnycouncil/2019/10/03/designing-in-the-age-of-instagram-a-short-guide-for-entrepreneurs-and-retail-brands/>.

<sup>9</sup> "Creating Instagram Moments 'Now Part of Architectural Briefs' Says Farshid Moussavi," Dezeen, June 5, 2018, <https://www.dezeen.com/2018/06/05/instagram-moments-farshid-moussavi-instagram-architecture/>.

<sup>10</sup> "Social Media: Architecture's Double-Edged Sword," Archinect, accessed February 2, 2021, <https://archinect.com/news/article/150166774/social-media-architecture-s-double-edged-sword>.

This approach to architectural design has taken on a greater life in retail design. Retail architecture has historically focused on how the design of the space would impact the customer, their movement through space and how it can promote an individual to spend money. With the Inclusion of Instagrammable spaces into architectural programs, designers are seeking to manipulate the sharing on these sites to get individuals who visit to post and share their experiences, effectively acting as a free means of advertising and turning stores into destinations. This also generates excitement around a brands identity online and help it to stand out against competition. In the past, designing in this method was often seen as kitsch, a building in the shape of food was only to convey the type of food that was being produces. Now this sort of design is being pursued with the goal of creating a more publishable experience.

### **The Beta Movement**

Where this interaction between architecture and social media has been accomplished alternatively is in smaller scale installations rather than in built structures. The Beta Movement installation by Akoaki Architecture and Design created a unique interior space which allowed visitors to occupy a 3-dimensional supergraphic that drew on the aesthetic from the adjacent stars on the Hollywood Walk-of-Fame.<sup>11</sup> This installation transformed a traditional gallery space into an oversized installation that bled out of the building and manipulated the view of the interior. What ended up happening as people occupied this poser-esque space they felt compelled to document their visit in this unique environment.

The difference in the acceptance between “instagrammable architecture” in the works of Moussavi and the Beta Movement installation is paralleled to the difference between De Certeau’s strategy and tactics. Moussavi’s works relies on the architect to incorporate into the permanent conditions of the space elements that could be defined as kitschy and embedding it into the defined space. While the other is a redefinition of the context of the space to alter the preconceived notions on how the gallery is expected to be used. The strength of the Beta Movement exhibit resides in the fact that it is temporary and that it has created an entirely new environment out of place.

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<sup>10</sup> “AMO/OMA and UNSudio on Designing in the Age of Social Media,” accessed April 25, 2021, <https://www.archpaper.com/2015/amo-oma-unsudio-architects-please-sit/>.

<sup>11</sup> “The Beta Movement,” accessed September 13, 2021, <https://www.akoaki.com/the-beta-movement.html>.

<sup>12</sup> “Feature: Filip Dujardin – Web Magazine,” accessed September 13, 2021, <https://www.magazine.com/Feature-12>.

### Arnhem's Central Station – UNStudio

The Arnhem Central Station by UNStudio is a series of different transportation hubs that have been constructed over the past couple decades. Recently, the facility was renovated to include a transfer hall that uses a curvilinear form to maximize sightlines between spaces. These forms, which are functional and sculptural in nature, are shown on social media as being appropriated for alternate uses such as a slide for children, a ramp for skateboarders, and a stage for dancers. Peoples use of space is not limited to the ways that architect and planner desire spaces to be utilized. Arnhem's Central Station and the activities that occur within create new interpretations on how spaces are used. Architecture unfolds in individuals lives in a manner that is unique to them, social media such as in the case of Arnhem shows, can provide a lense into the broad spectrum of unprogrammatic uses of spaces.<sup>12</sup>



Fig 4.1 – Arnhem's Central Station by UNStudio

Photos from Instagram

### Delirious Façade and Fictions

Delirious Façade by LAMAS<sup>13</sup> and the abstracted collage building of Filip Dujardin in his exhibit "Fictions"<sup>14</sup> are two separate examples of how the manipulation and collaging of different architectural elements can be a generator for new architectural representation. Delirious Façade has a computer program take facades of buildings around Toronto and collages them together to create a new façade. The software identifies architecturally similar components, rhythms, patterns between the two and combines them. This façade is could be considered historic and contextual by nature of the data set it is drawn from but also a unique representation. Filip Dujardins work rearranges modernist facades in ways that ignore physics and creates new images of these buildings. These new forms usurp the preexisting expectations for how these buildings are suppose to look and function and and cause us to suspend our believe or reevaluation how to are thinking about these spaces.



Fig 4.2 – Fictions by Filip Dujardin

<sup>12</sup> "AMO/OMA and UNStudio on Designing in the Age of Social Media," accessed April 25, 2022, <https://www.archpaper.com/2019/05/amo-oma-unstudio-architects-plane-site/>.

<sup>13</sup> "LAMAS," accessed September 13, 2021, <https://lamas.us/thinking/delirious-facade>.

<sup>14</sup> "Fictions Filip Dujardin — Wash Magazine," accessed September 13, 2021, <https://washmagazine.com/Fictions-Filip-Dujardin>.

## Bureau Spectacular

The works of Jimenez Lai and Bureau Spectacular<sup>15</sup> also provides additional abstract installation designs. Items such as the White Elephant, a large ambiguous object with a hollow to define space within space, or the Snuggle, “something between a cute stuffed animal and an orthopedic pillow,” provide a sense of familiarity with how one should or could use these objects without clear instructions. The White Elephant is designed with the intention that people can rotate it and tumble it to achieve a use or placement within space without having a “correct” orientation. These types of objects promote individuals to engage with them to impart some degree of expectation of use. The objects conform to how people may want to use them more than how the designer wants them to be used.

## Glass Farm

The translation of these types of collaged interpretations to the built environment can be seen in the work of the post-modern movement but more contemporarily in De Glazen Boerderij<sup>16</sup> project by MVRDV. This project is a multifunctional public building within a market square. The building draws on contextual references of the local farmhouses by using translucent glass panels for the façade with these contextual buildings printed on them. The architectural elements in the images are also edited and manipulated in scale. The result is a stained glass-like interior space that is a composite reflection of its context. By utilizing images from the rural context the building maintains an aesthetic that is sensitive to the context. However, the manipulation of the images, similar to Delirious Façade and Fictions, causes one to rethink or renegotiate with the architectural design as it doesn't conform to expectations experiences on space.

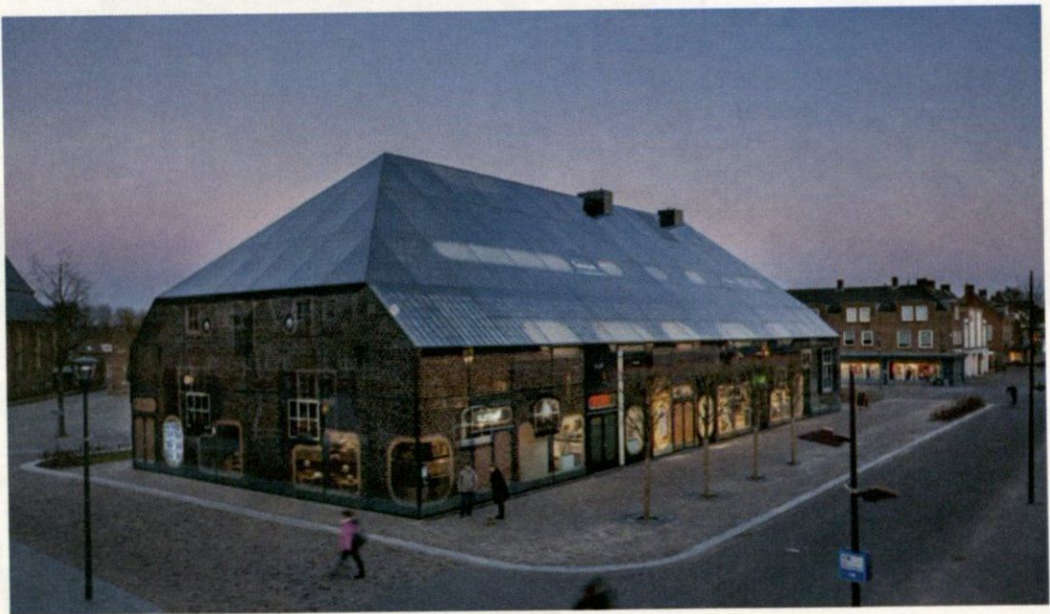


Fig 4.3 – Glass Farm by MVRDV  
Photo by architect

<sup>15</sup> “Bureau Spectacular” accessed April 25, 2022, <http://bureau-spectacular.net>.

<sup>16</sup> “Glass Farm,” accessed March 16, 2022, <https://www.mvrdv.nl/projects/119/glass-farm>.



## CONTEXT AND SITE SELECTION

The context of the installations as described are generally non-specific to this project, however, these types of installations that are designed with the goal of generating a digital narrative in underutilized areas to echo ideas from tactical urbanist design thinking.

My exploration of site begins with narrowing down to a simpler locale. For the installation area of my project I chose to examine downtown Cincinnati for several reasons. As volume social media activity is specific to spaces or events in an area, I believe that having a familiarity with the city and its icons allows me to better identify what is impacting my study. Additionally, downtown Cincinnati suffers from similar issues that many Center Business Districts around the Country have where people flood the area during the work day and leave at nite. This creates a stronger contrast between areas with social media activity and those without. Social media data, specifically from Snapchat, is then overlaid onto an area may of downtown to show hot spots of digital traffic. The areas of denser social media activity are generally concentrated around event centers, such as The Banks or Duke Energy Center, public icons, like Zaha Hadids Contemporary Arts Center, or the retail core of the city.

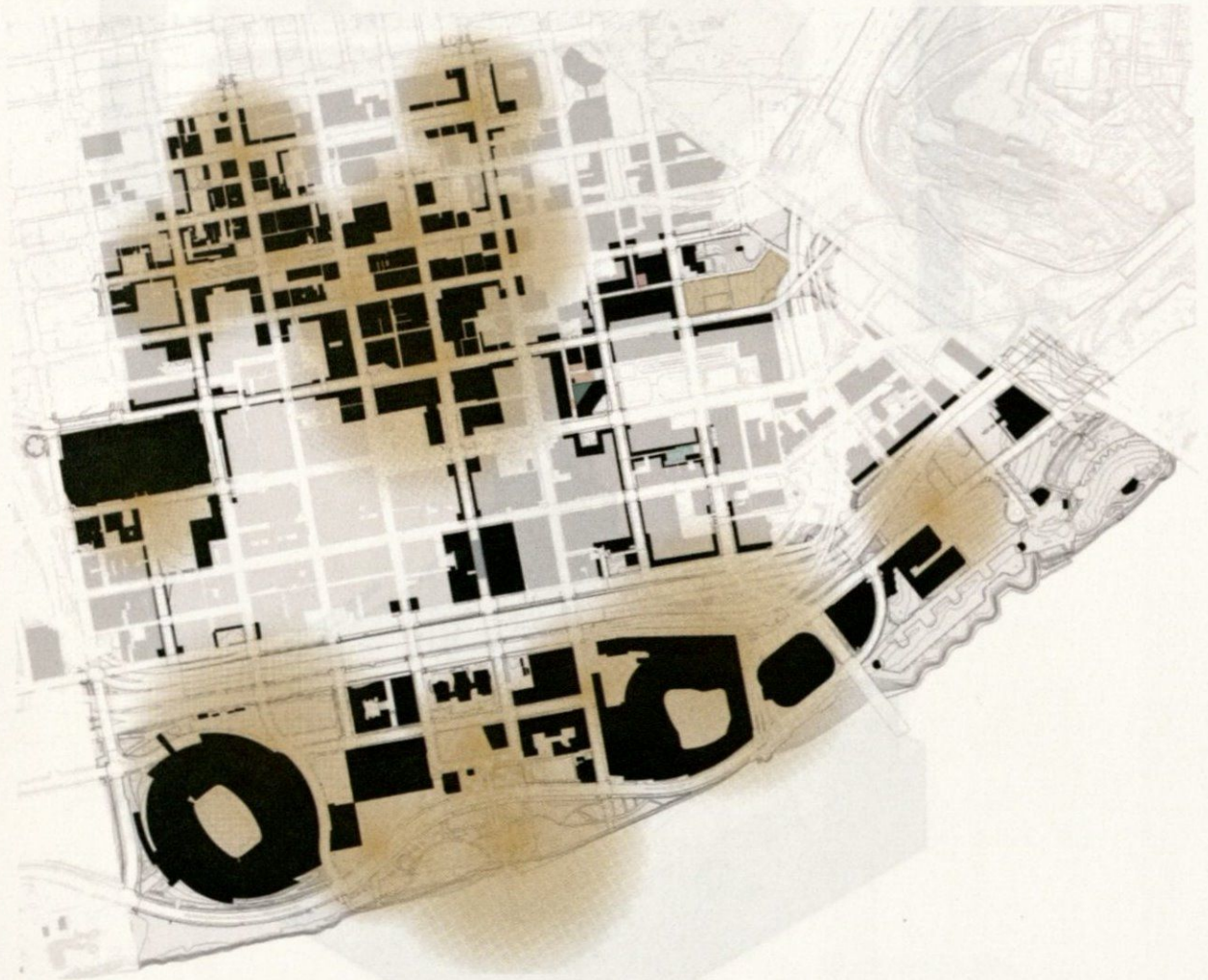


Fig. 5.1 – Cincinnati Area Map

Fig. 5.2 – The Main Site  
Architectural Plan and Section

## The Hub

This map was utilized in the site selection process. There are two types of sites, the Hub and the installation sites. The Hub will be utilized to store and exhibit the components of the installation system, making it utilitarian in nature. The site selected for this is a parking lot on the outskirts of the downtown area, north of the P&G office tower. This provides simple geometrical constraints as well as limited contextual requirements. This site is outside of any area of social media traffics, as it is hoped that it could serve as a new icon. The installation sites are selected throughout the city in the areas of limited or no social media traffic. The location of these sites are expected to bridge between different areas of the city with social media traffic to provide activation in these interstitial city spaces.

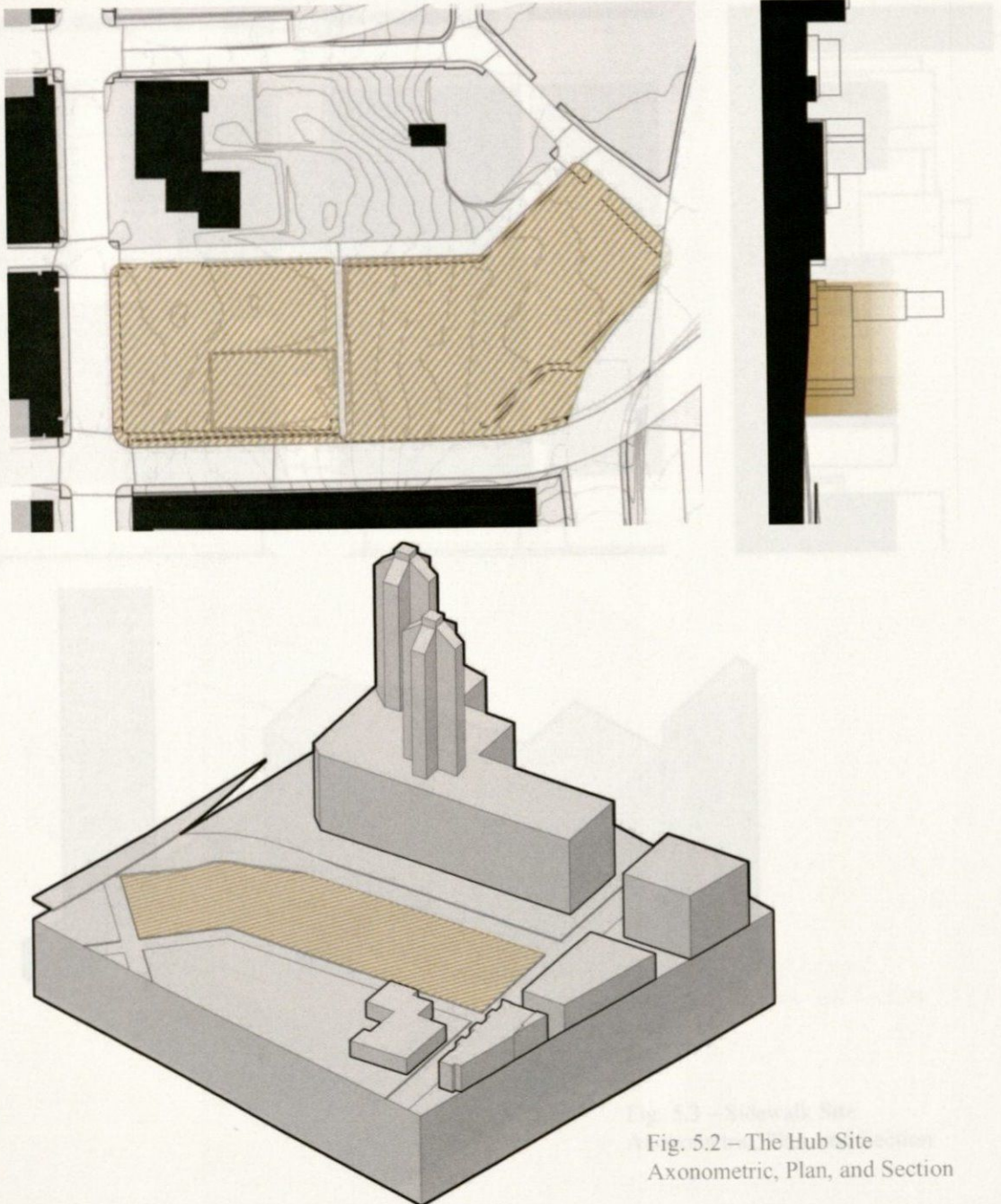


Fig. 5.2 – The Hub Site  
Axonometric, Plan, and Section

Four sites were selected. These sites were chosen to explore different urban contextual constraints that can be imposed on installation sites. These sites serve as typological representation of a breadth of urban relationships that these installations could be installed at. The site typologies are: Sidewalk, Pocket Lot, Internal Lot, and Alleyway.

### Sidewalk

Sidewalk site is the streetscape over a typical downtown street. The site is defined by tall buildings on either side and the road leaving small amounts of buildable space only at the sidewalks. It has a clear direction of circulation through the site along the sidewalks, parallel to the streets. This site attempts to activate the streets between the CAC and the Banks.

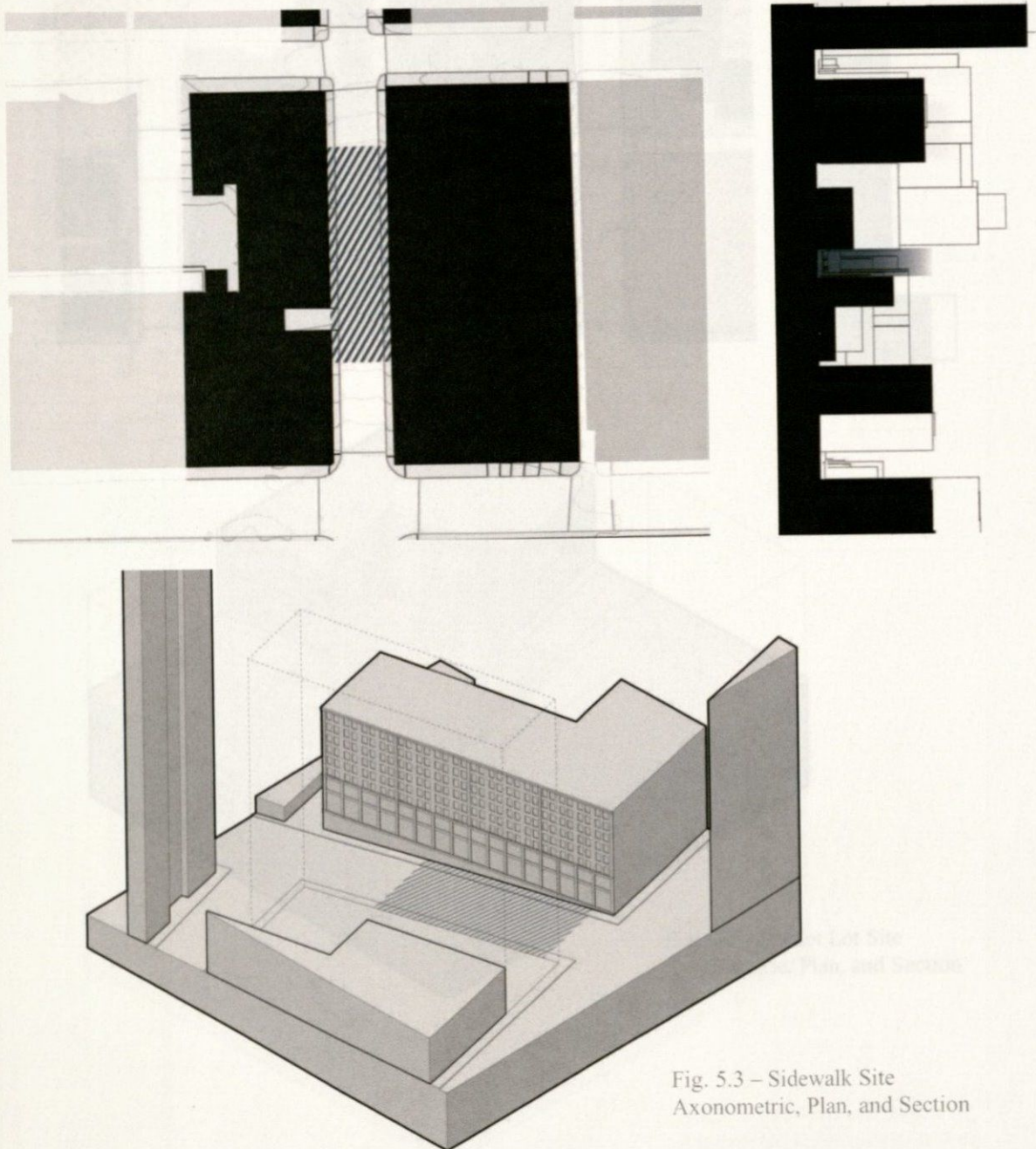


Fig. 5.3 – Sidewalk Site  
Axonometric, Plan, and Section

### Pocket Lot

Pocket Lot is a small parking lot offset from the sidewalk. This site is defined by low rise parking garages on two sides with minimal to no architectural detailing facing the site and small amount of occupiable space. The sidewalk informs directional travel past the site and the parking lot allows for an area of respite.

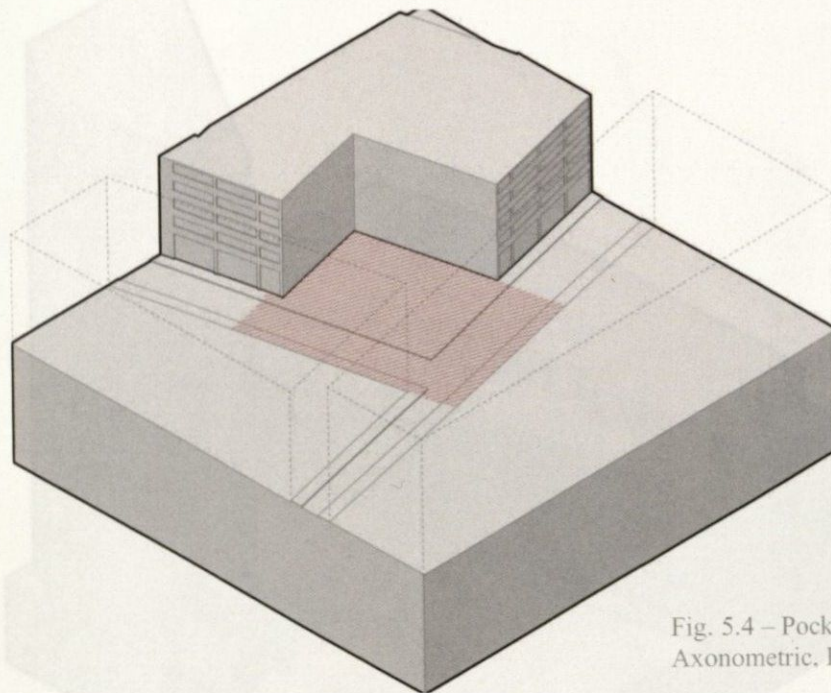
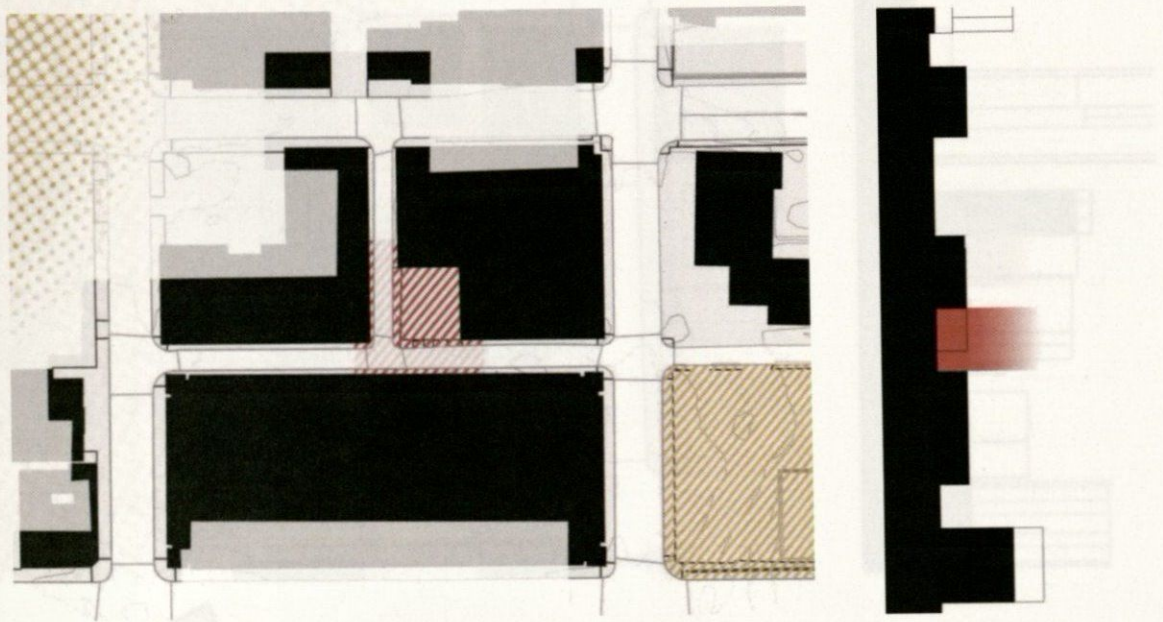


Fig. 5.4 – Pocket Lot Site  
Axonometric, Plan, and Section

Fig. 5.5 – Internal Lot Site  
Axonometric, Plan, and Section

### Internal Lot

Internal lot is an internal plaza for an office block. It is defined by high rise buildings on all sides and almost no clear direction of travel through the lot as it is primarily a congregating space. The site is completely separated from the surrounding streetscape.

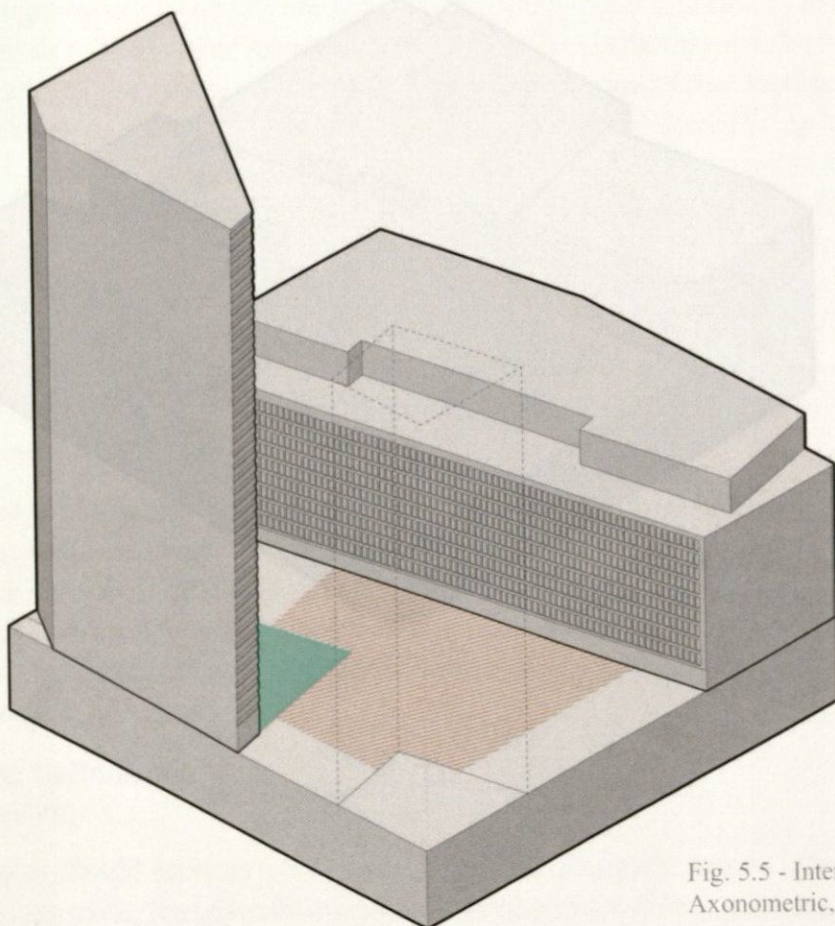
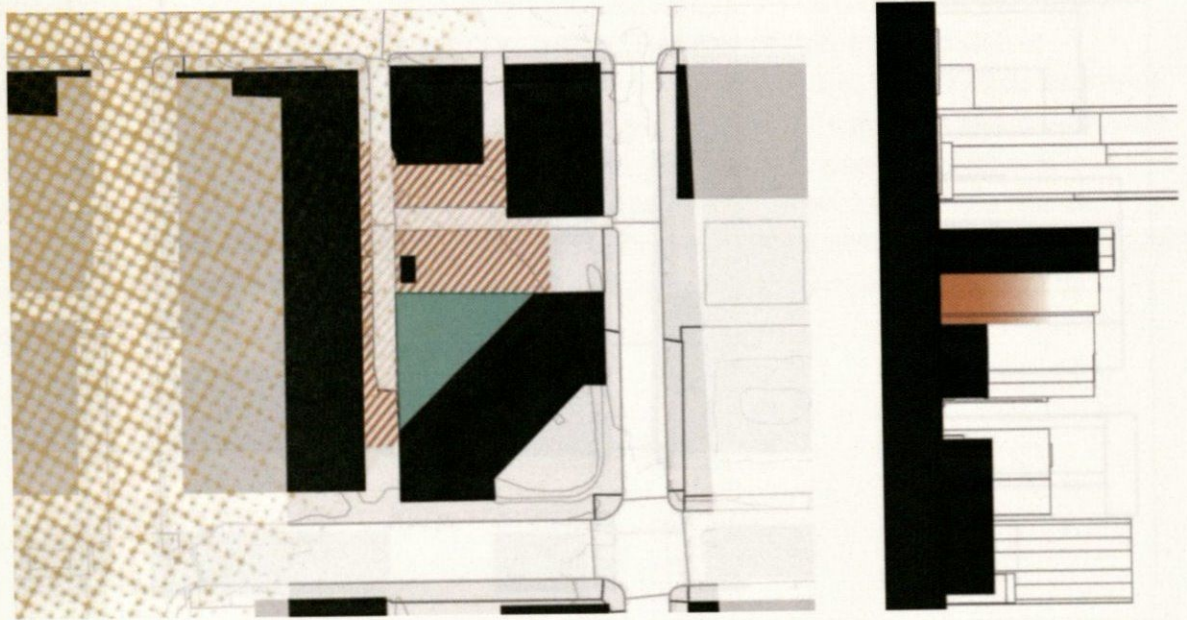


Fig. 5.5 - Internal Lot Site  
Axonometric, Plan, and Section

## Alleyway

Alleyway is similar to Internal lot in that it focused on the internal spaces of a lot and separated from the streetscape. This site, however, is surrounded by low height buildings and there is a clear direction of travel through the lot.

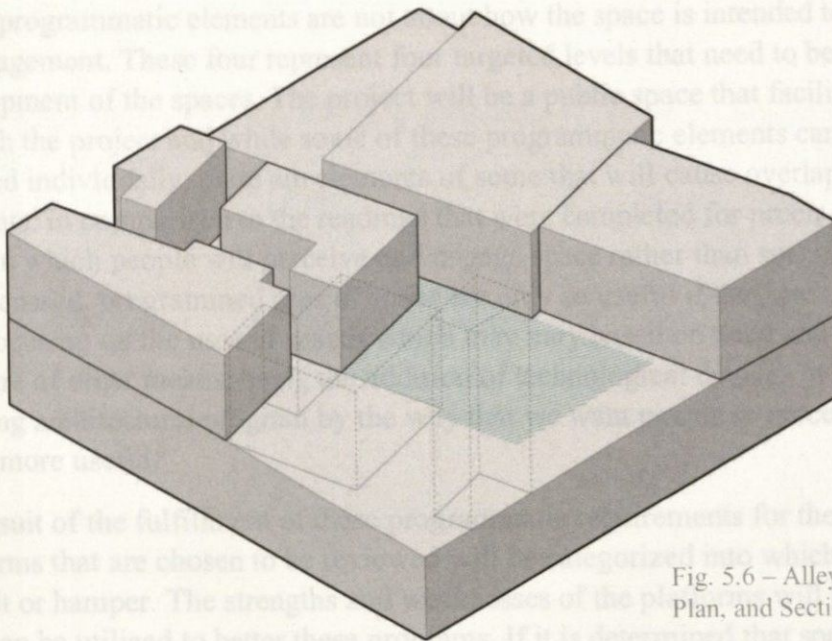
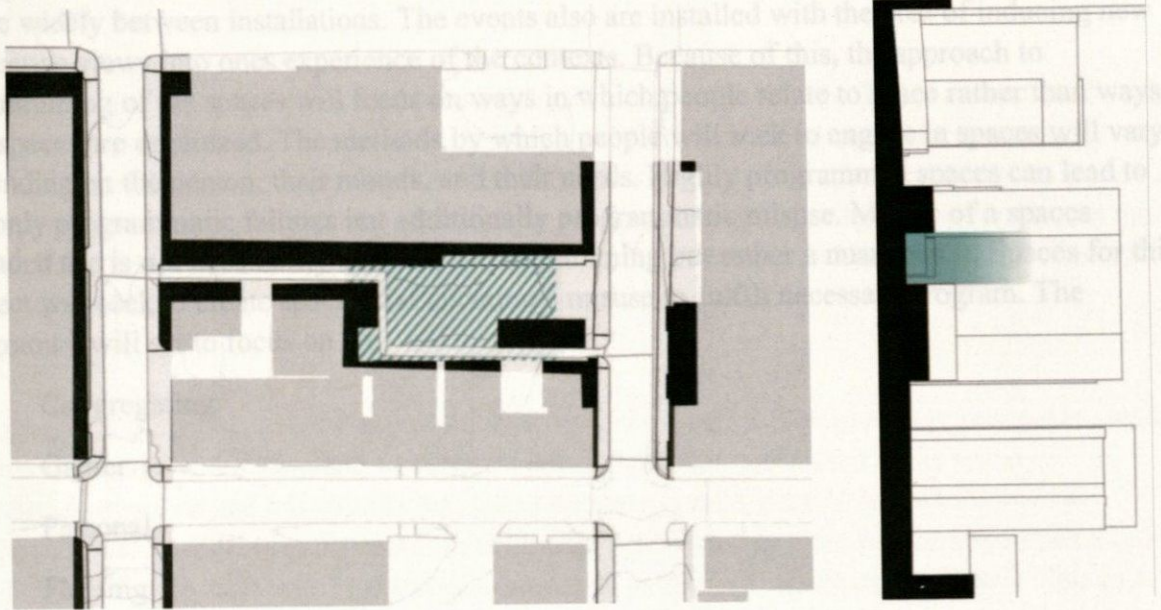


Fig. 5.6 – Alleyway Site Axonometric, Plan, and Section

## Program Definitions Congregation

The project should serve as a hub for large groups to engage around. This can be in the form of large groups using the space or the project serving as a rallying point for people to engage with.

## **PROGRAMMING**

### **Approach**

The program of my project will focus on the application of programmed space as executed rather than planned. The designs of the installations will be populated with a series of events that could range widely between installations. The events also are installed with the goal of inducing new subjective views into ones experience of the contexts. Because of this, the approach to programming of the spaces will focus on ways in which people relate to space rather than ways that spaces are organized. The methods by which people will seek to engage in spaces will vary depending on the person, their moods, and their needs. Highly programmed spaces can lead to not only programmatic failures but additionally programmatic misuse. Misuse of a spaces intended use is not necessarily a failure of programming but rather a nuance to it. Spaces for this project will seek to create spaces that encourage misuse to fulfill necessary program. The programs I will set to focus on are:

- Congregating
- Gather
- Personal
- Fleeting

These programmatic elements are not about how the space is intended to be used but the degree of engagement. These four represent four targeted levels that need to be addressed in the development of the spaces. The project will be a public space that facilitates free flow of people through the project and while some of these programmatic elements can be targeted to be fulfilled individually, there are elements of some that will cause overlap between different elements. In comparison to the readings that were completed for precis #5, this focuses on the ways in which people will perceive and engage space rather than specific use cases of a project. As discussed, programmed uses of space are only so useful if they are used as intended. Rather than focusing on the uses of spaces which may vary based on need and can be fulfilled by a measure of other means, being the addition of technological devices or a retrofit to the space, defining architectural program by the way that we want people to perceive our spaces will be much more useful.

In pursuit of the fulfillment of these programmatic requirements for the project, the social media platforms that are chosen to be reviewed will be categorized into which of these it could best benefit or hamper. The strengths and weaknesses of the platforms will be reviewed based on how they can be utilized to better these programs. If it is determined that some aspects of the listed program are unfulfilled new methods of supplemental engagement will be introduced to meet the requirements.

### **Program Definitions**

#### **Congregation**

The project should serve as a hub for large groups to engage around. This can be in the form of large groups using the space or the project serving as a rallying point for people to engage with.

It should serve as a representation of something meaningful to the community that it is based in and therefore representative of some sort of ideals beyond the project itself. This sort of relationship where the community holds a project in higher importance needs to begin at the start of the design process where they engaged with on a meaningful and personal way.

### Gather

Meeting aspects of the program are like congregation but scaled down. The project should seek to provide a community resources and spaces that are both generated out of the community and seek to derive more community from it. This ranges from providing spaces where people have a public platform to engage with one another to a recognizable location by which people can meet to move on. These spaces need to be flexible to both fulfill the needs of a wide range of people and communities but also be able to still be a recognizable space.

### Personal

The project should seek to engage people on a personal level. It is important to recognize that the prior two aspects of the program, Congregation and Meeting, are rooted in the sense of community however the individuals that make up these groups need to be met in order to understand and facilitate the aspects that will make a project important to them. Additionally, the project should seek to promote personal connections to the built space, recognizable elements that are focused to be activated by individuals.

### Fleeting

Not all those who see a space will feel the need to the desire to engage with it. This may be due to apathy to the architectural environment or disinterest in the design. While distant, there should be elements of the design that seek to reach out to these people. Small elements that may be observed or noticed at a distant that still generate a sense of likening or possibly a tangible passing element of some familiarity. It is those who engage with space on a fleeting level that are mostly likely to misuse the space and create new meaning in the way that elements of a project are engaged.

### Events

The list of events was the most expansive list when generated. Similar to the start of the form studies, a list of methods of activation was generated to describe elements of site that people would engage with. This list included spatial arrangements that imply an intent of activation, such as a stage, as well as objects installed into the scaffolding structures, such as giant balloons or greenhouses. Additionally this list included elements that ranged from the realistic to the spectacular, such as a giant dynamo that may power contraptions.



## METHODOLOGY

This thesis utilizes a palette of components to inform the design process. The goal was to develop a method for evaluating these components so that these lists may be expanded upon and developed further in a rational manner. This allows for a process of developing these installations that may be adaptable to the changing dialogue of these spaces. The three components of to the palette are:

- Form and structure
- Events
- Tectonic relationships.

### Form and Structure

The form and structure explorations seek to create a way of relating the context of where an installation will be and describing how these installations will sit on the sites. To develop this, a series of operative words were identified that seemed to meet these requirements. From this list, axonometric diagrams were sketched out to describe how these will look on a site. These sketches were narrowed down to the ones that best describe the goals of the operative words while providing a wide variety between the words.

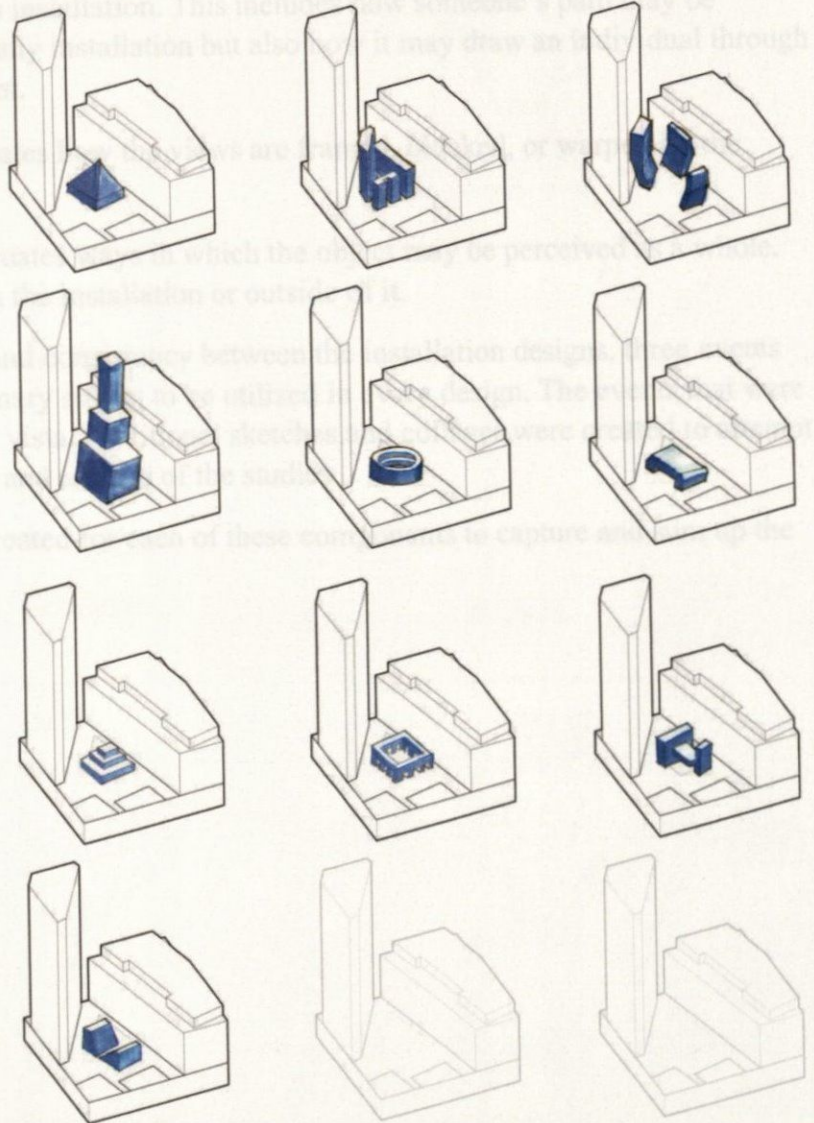


Fig. 7.1 – Form Studies

### Events

The list of events was the most expansive list when generated. Similar to the start of the form studies, a list of methods of activation was generated to describe elements of site that people would engage with. This list included spatial arrangements that imply an intent of activation, such as a stage, as well as objects installed into the scaffolding structures, such as giant balloons or greenhouses. Additionally this list included elements that ranged from the realistic to the spectacular, such as a giant dynamo that may power contraptions.

From this list a series of additional studies were developed to help to narrow down and evaluate what could be installed. Each of these components were evaluated based on three criteria that would focus on how they relate to an individual's experience of installations at a series of scales.

- Movement - This criteria evaluates how people movement through the installations are manipulated by the events installation. This includes how someone's path may be obstructed or directed by any installation but also how it may draw an individual through the installations to an event.
- View - This criteria evaluates how the views are framed, blocked, or warped by the installation.
- Object - This criteria evaluates ways in which the object may be perceived as a whole. This includes from within the installation or outside of it.

To create a sense of modularity and consistency between the installation designs, three events were chosen from this list as primary events to be utilized in every design. The events that were chosen were balloons, stage, and vista. Additional sketches and collages were created to attempt to capture different relationships and aspects of the studies

A final vignette rendering was created for each of these components to capture and sum up the findings of the studies.

# EVENT ANALYSIS


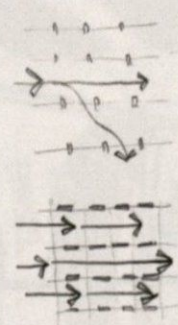

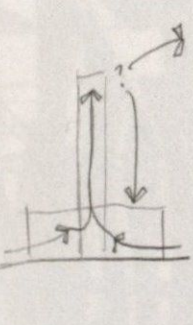

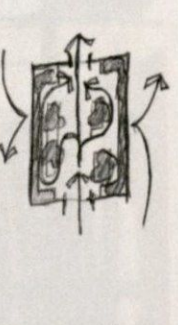




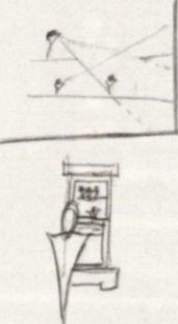


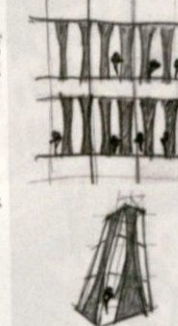

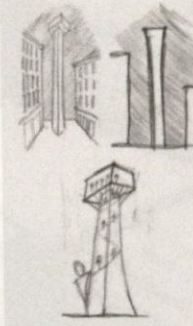
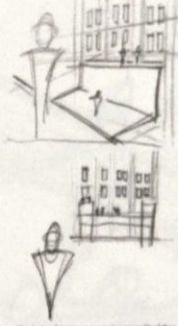
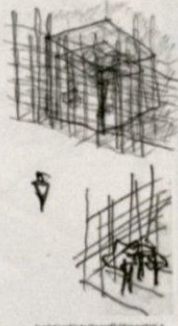
BALLOONS	RIBBONS	PRIVACY	VISTA	STAGE	GREENHOUSE
 <p>Creates gentle curves in paths between far distant and local paths</p>	 <p>Ribbons can create a more like organizational structure. Also possible to create linear path flows.</p>	 <p>Circulation into areas of privacy require the facilitation of circulation leading itself to one way in and out.</p>	 <p>Vista can easily focus on a circulation space if framed in general objective of "vista" is to arrive at the stage. Can consider unique descending experience.</p>	 <p>A stage space circulates around the central viewing area. Additionally the areas of viewing from are isolated from traffic. The stage also has vertical circulation for better seating of event.</p>	 <p>Circulation through a greenhouse would be accessible only through limited points and provide wandering or non- linear movement.</p>
<b>MOVEMENT</b>					
 <p>Obstruct view between boundaries of view frames</p>	 <p>Distortion of architectural surrounding reinforcement of architectural rhythm</p>	 <p>The view from within allows for visibility of context with limited internal view</p>	 <p>Vista allows for a controlled framing of views of the city Uniquely representative view perspective to be above the context and/or closer to it</p>	 <p>The stage view has an internal view There is a central focus. But also serves as a backdrop to the scene.</p>	 <p>The view of a greenhouse if focused on the plants is occupation of the space</p>
<b>VIEW</b>					
 <p>Distortion of objects in perspective allows for surrealistic appearance Object contrasted with background contents Distortion of objects in perspective allows for surrealistic appearance</p>	 <p>Intense ribbon forms can be created with rhythm and distortion Ribbons can allow for program to create a sense form.</p>	 <p>The view of spaces of privacy in smaller structures as they are defined, attempt to facilitate non-external viewing.</p>	 <p>Vertical form of a vista displayed into a wall of the city contrasts and complements other context</p>	 <p>The quality of the stage as event space and backdrop causing a view of the event space and the context Stage also forms site conditions of events and can apply the figure on the stage.</p>	 <p>In relationship to the scaffolding system, a greenhouse would be perceived as an event site space within the overall structure.</p>
<b>OBJECT</b>					

Fig. 7.2 – Event Studies

Fig. 7.3 – (Top) Event Sketch – Ribbons  
Fig. 7.4 – (Bottom) Event Sketch – Vista

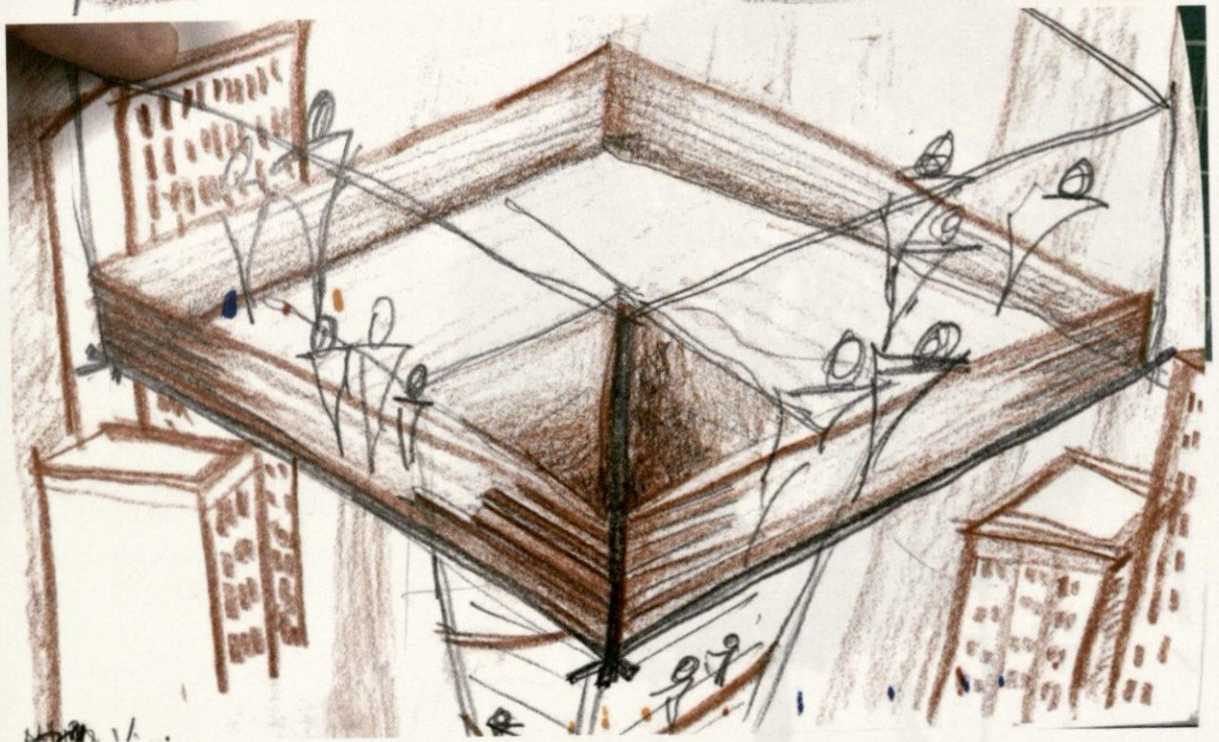


Fig. 7.3 – (Top) Event Sketch – Ribbons  
Fig. 7.4 – (Bottom) Event Sketch - Vista

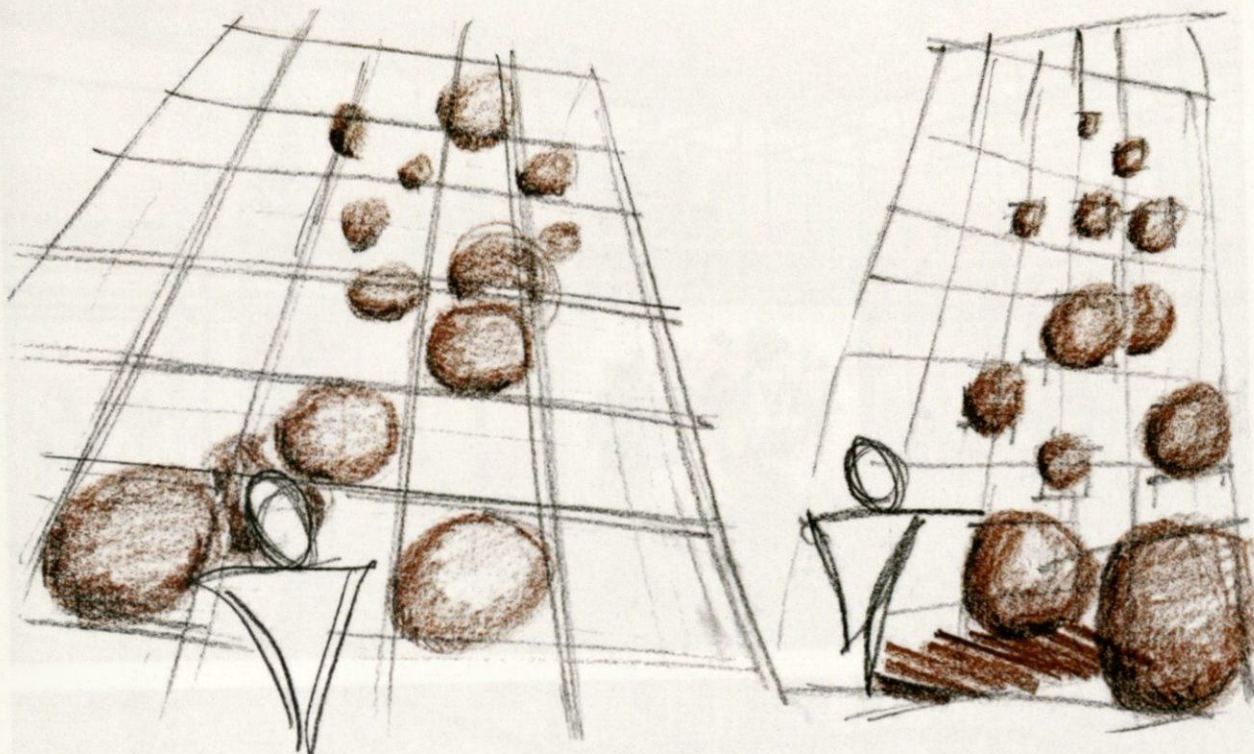


Fig. 7.5 – Event Sketches -  
Balloons



Fig. 7.6 – (Top) Event Vignette - Stage  
Fig. 7.7 – (Bottom) Event Vignette - Wall

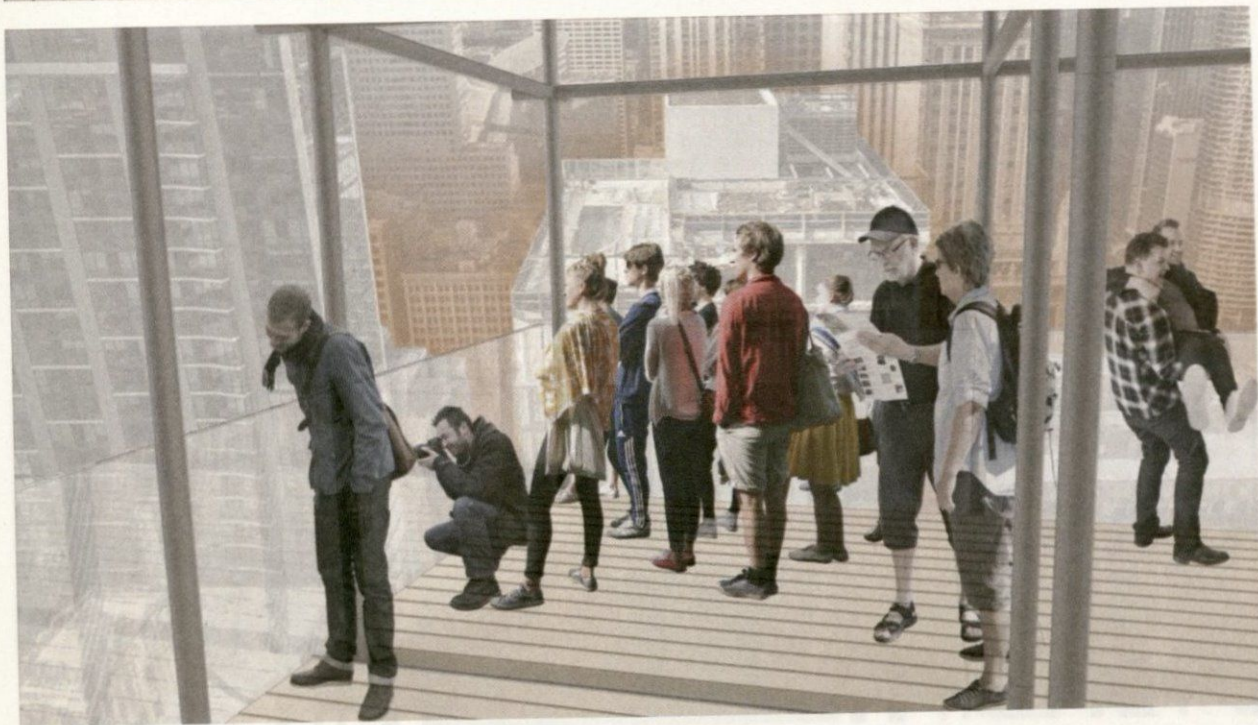


Fig. 7.6 – (Top) Event Vignette - Stage  
Fig. 7.7 – (Bottom) Event Vignette - Vista

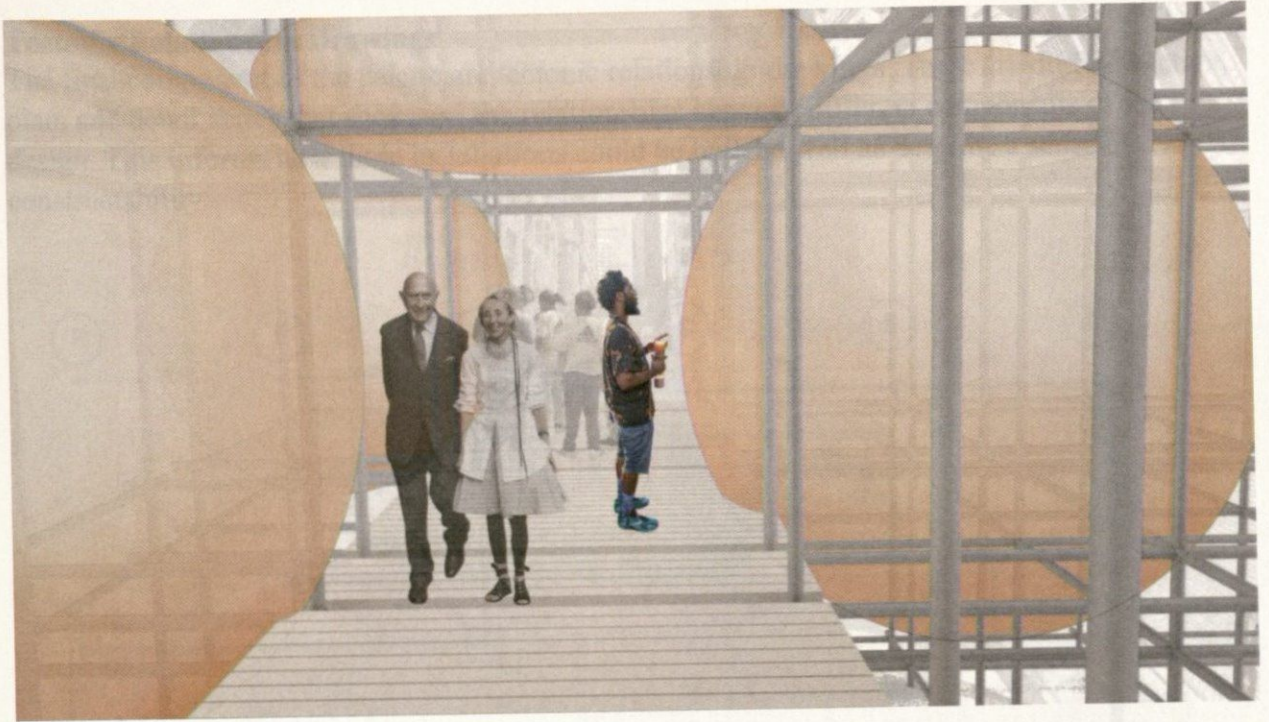


Fig. 7.8 – (Top) Event Vignette - Balloons  
Fig. 7.9 – (Bottom) Event Vignette - Ribbons

### Tectonic Relationship Drawings

The final component of the palette are tectonic relationship drawings. These are drafted section, plan, and detail series that showcase the relationships between different components of the design. This informs how these installations could be built as well as describe a sense of constructability.

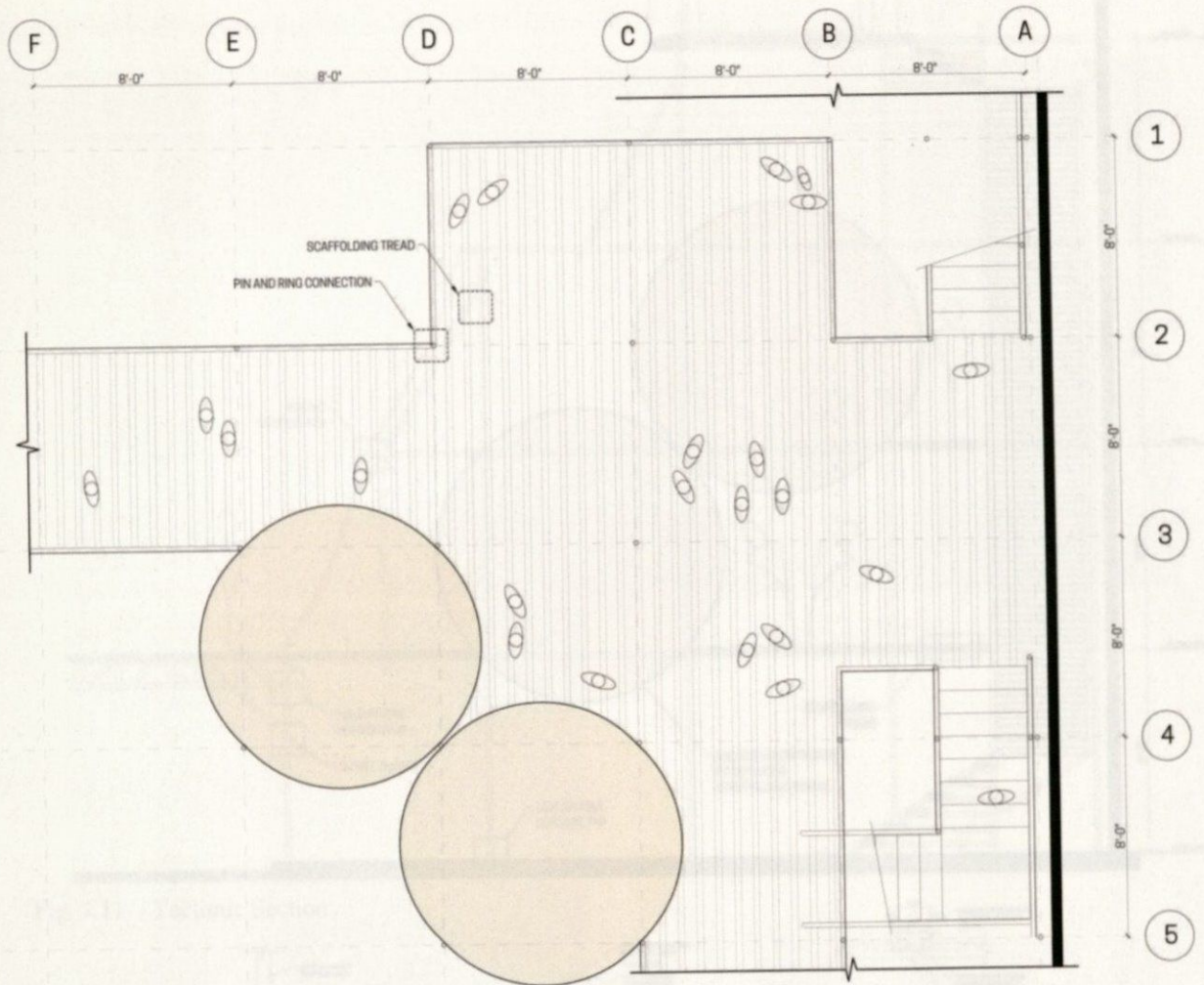


Fig. 7.10 – Tectonic Plan



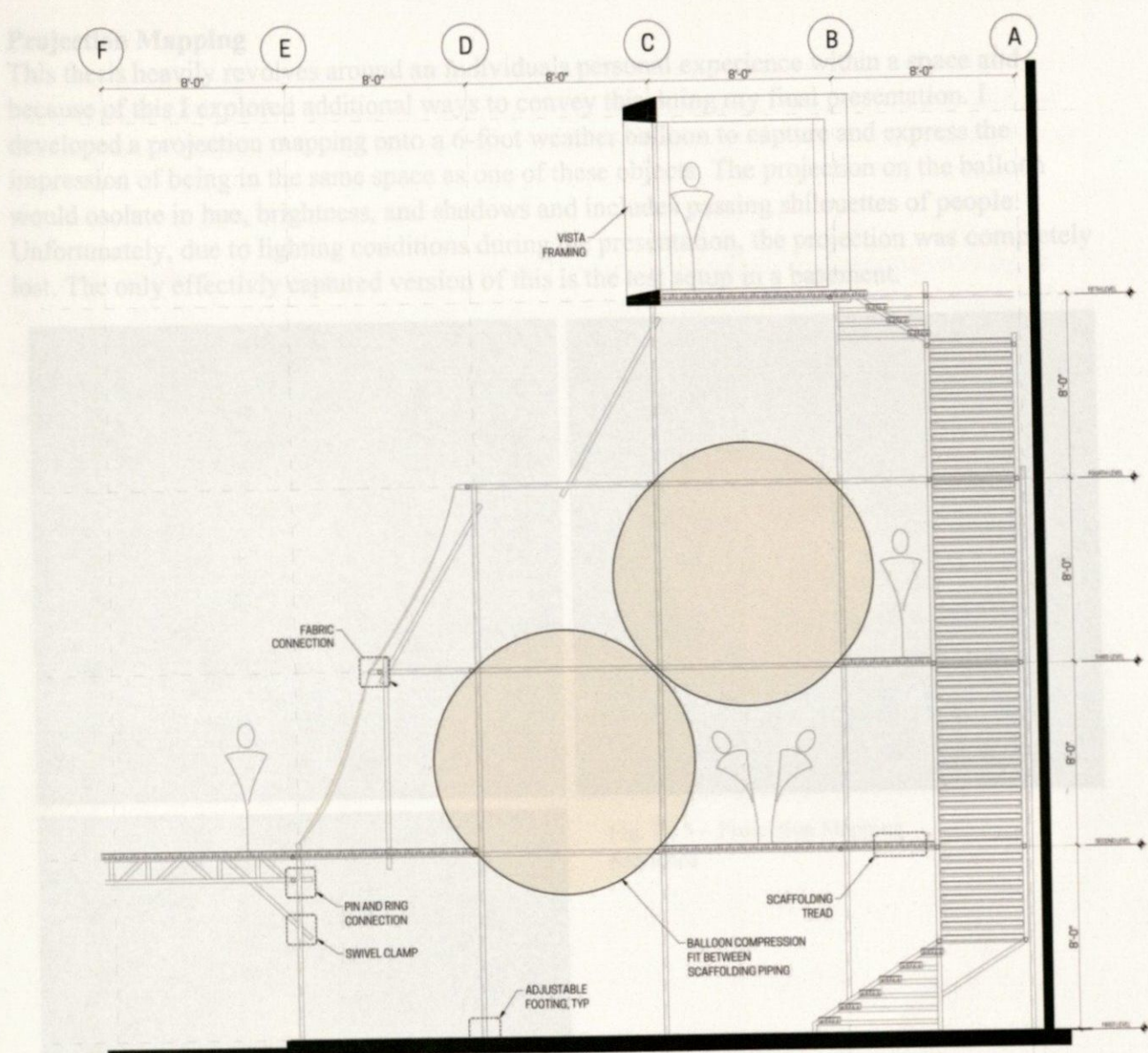


Fig. 7.11 – Tectonic Section

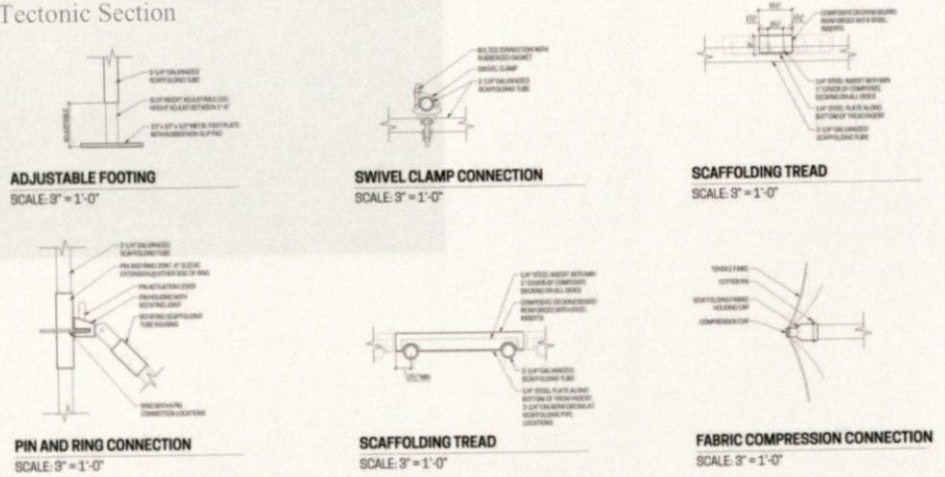


Fig. 7.12 – Tectonic Details

### Projection Mapping

This thesis heavily revolves around an individual's personal experience within a space and because of this I explored additional ways to convey this during my final presentation. I developed a projection mapping onto a 6-foot weather balloon to capture and express the impression of being in the same space as one of these objects. The projection on the balloon would oscillate in hue, brightness, and shadows and includes passing silhouettes of people. Unfortunately, due to lighting conditions during the presentation, the projection was completely lost. The only effectively captured version of this is the test setup in a basement.

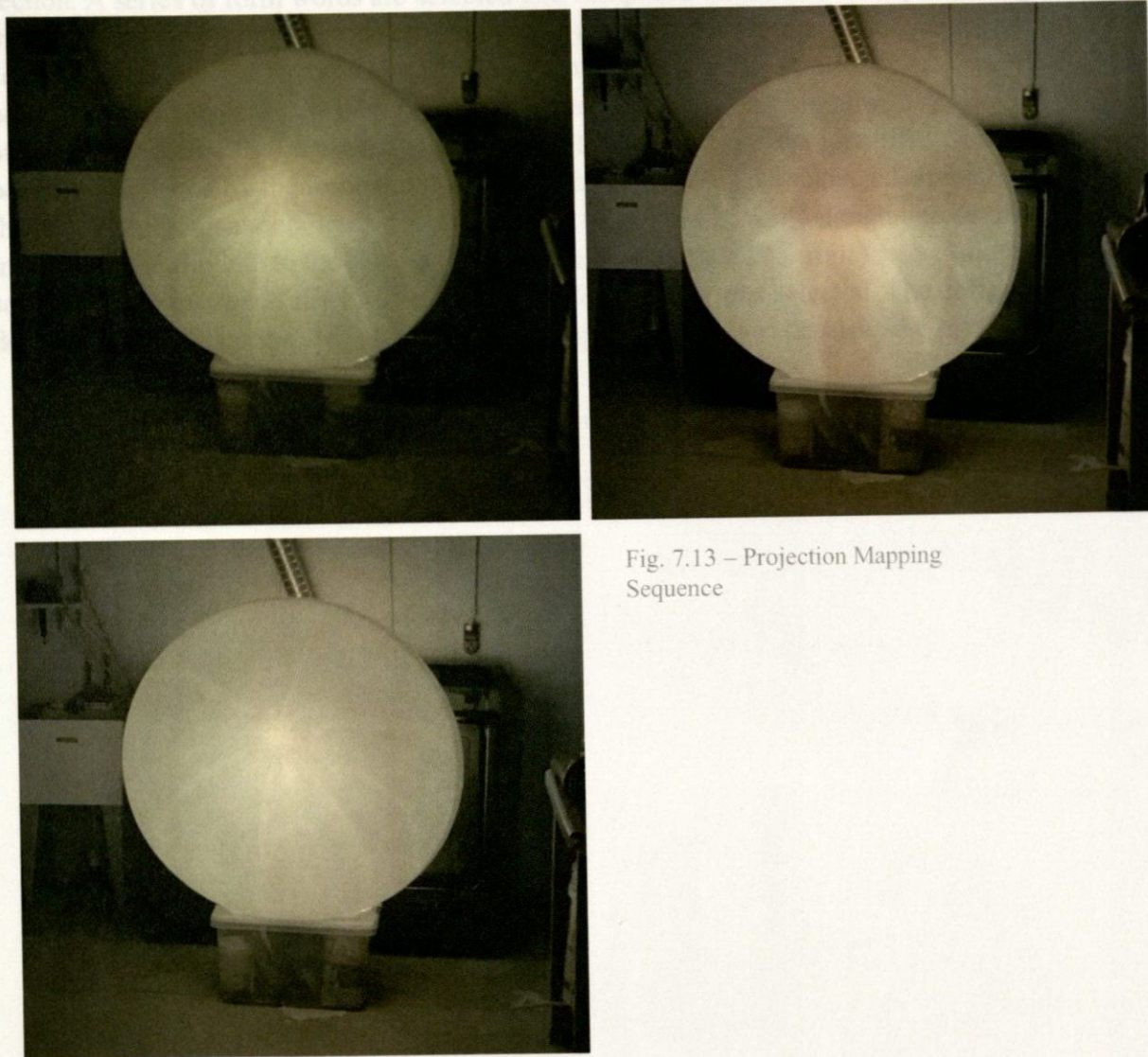


Fig. 7.13 – Projection Mapping Sequence

## DESIGN

To evaluate the designs of the installations I wanted them to fulfill the following criteria: the installations must address the scale of the surrounding architectural context, promote areas of congregation, and integrate with the existing circulation paths on each site. The design process draws from the palette of components developed within the methodology to fulfill these requirements on each installation site.

The process begins with a series of cross studies between the palette components working in section. A series of form words are selected and composed on the site to help the design of the installations relate to the context. This addresses the scale of the surrounding architectural context but also works to solve obstacles on each site such as the streets. These forms are populated with the chosen primary events with the goal of evaluating how they relate to each other, the form, and the context. The surfaces of the installations are identified from the boundaries created by the form and the installations as well as the expected circulation through the site. Finally, an axonometric diagram is used to explore how the integration of these installations will relate to the site's existing circulation pathways. From these explorations, the series that most successfully fulfilled the evaluating criteria was selected. The design was developed off of these as well as a series of collage renderings to describe the installations.

## Streetscape

The Streetscape site is located between blocks and runs parallel to the street and sidewalks. It is defined by the mid-height buildings on both sides, minimal walking surfaces, and the road.

The design creates an interjection into the sidewalk, creating alternate paths that move people up into the structure. This path then circulates into an open space that hovers the street allowing people to occupy the central area between the surrounding buildings. Along one side, a tower ascends near the face of the building. The form displaces people along the facade of the building allowing for enhanced views of the context as well as extends higher than the building on the other side of the site. Balloons populate the between spaces of the tower enhancing the effect as they ascend into the sky.

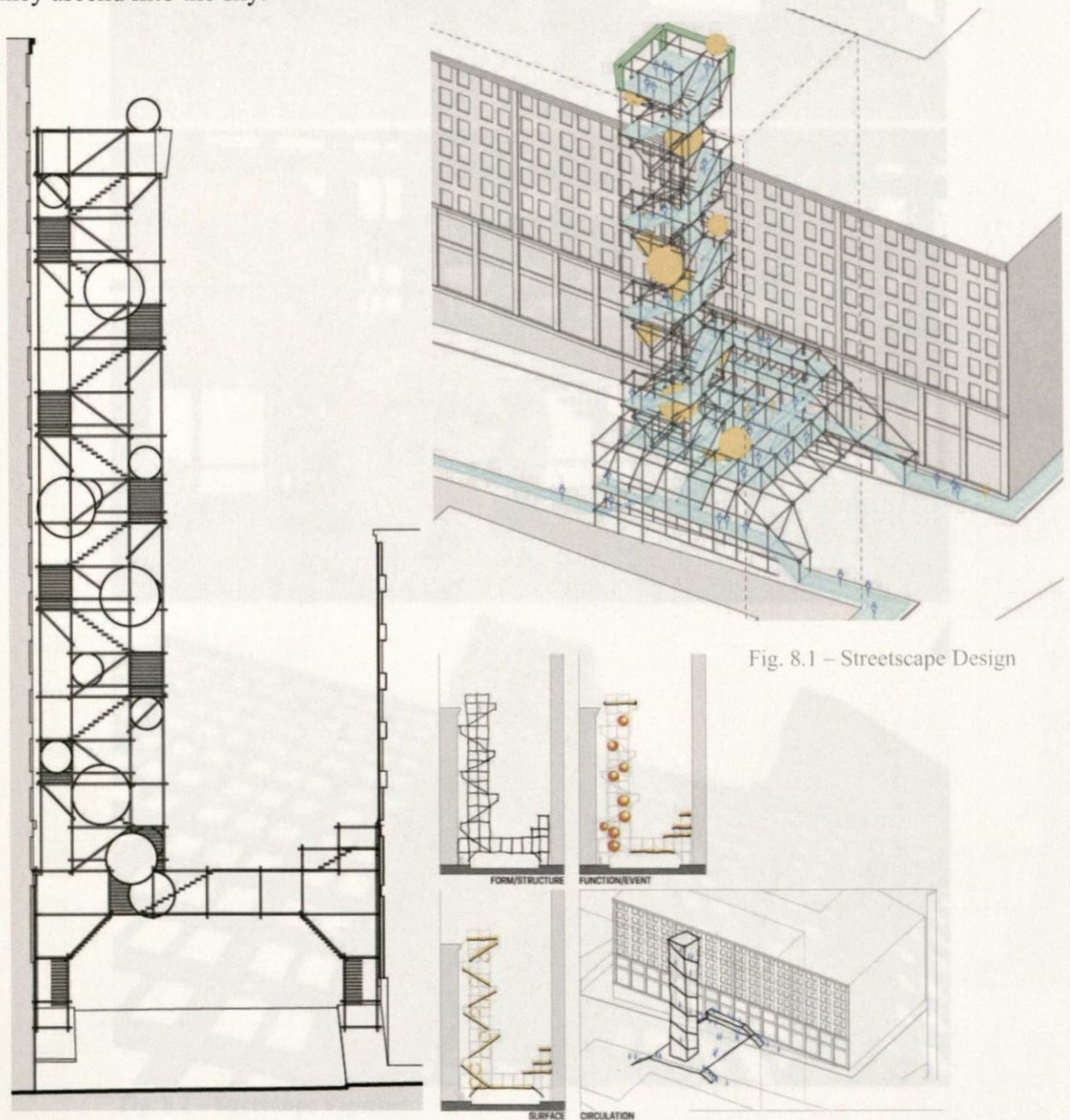


Fig. 8.1 – Streetscape Design

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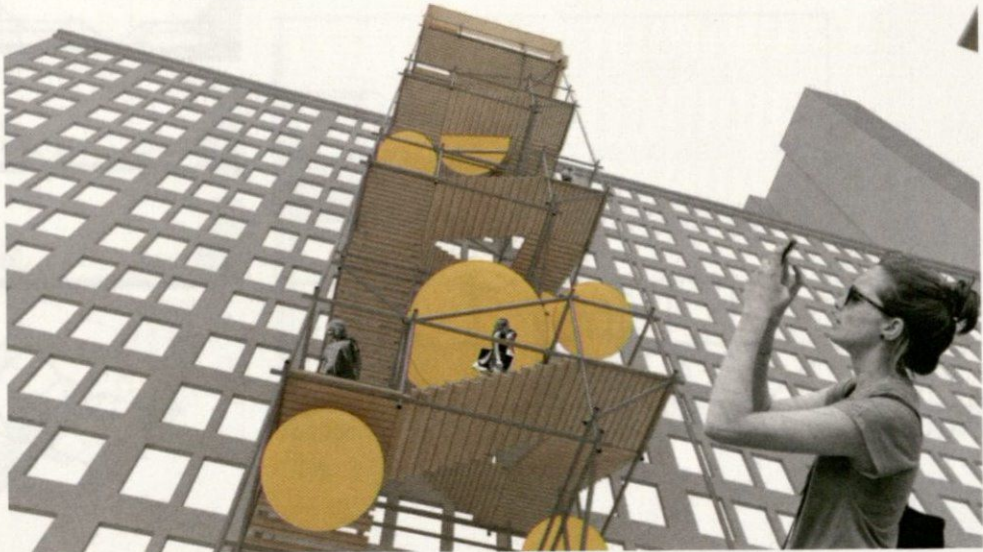


Fig. 8.2 – Streetscape Vignettes

### Pocket Lot

The Pocket Lot site is located at a small parking lot. The site is defined by nominal architectural details on the surrounding buildings, open undefined internal space, and pedestrian circulation on the border of the site.

The design captures the pedestrian traffic by creating an overpass above the road that also serves as the stage event. The form mounds up against the internal corner of the lot forming an inward facing relationship between the vista and the stage. The balloons dapple the mound obscuring view into the internal space from stage side.

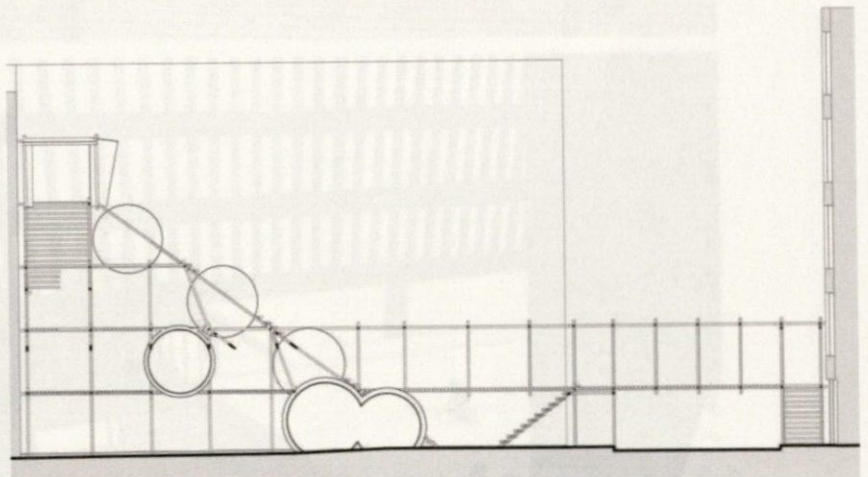
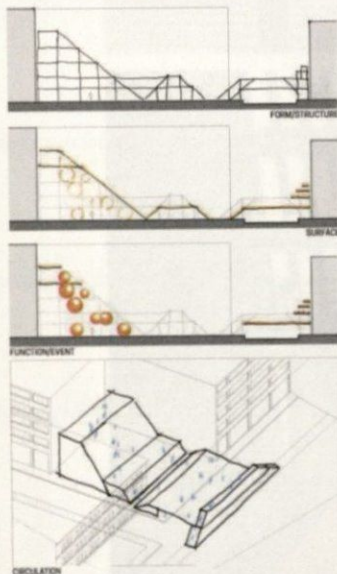
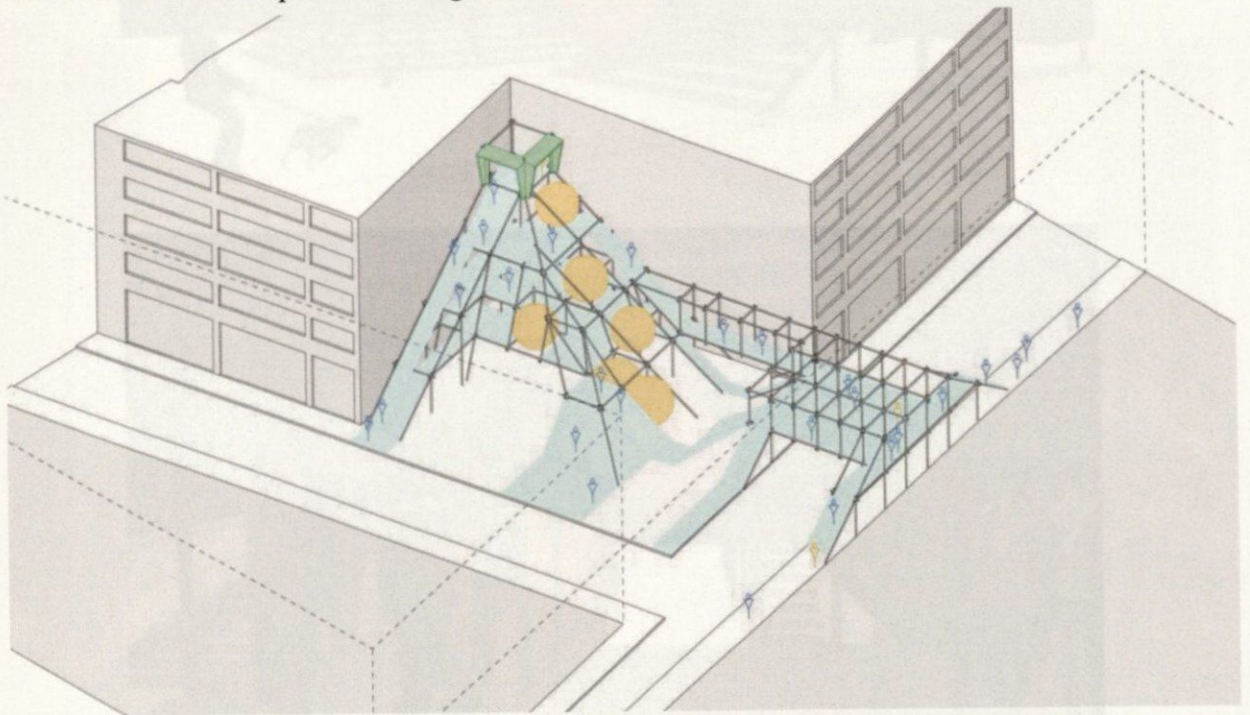
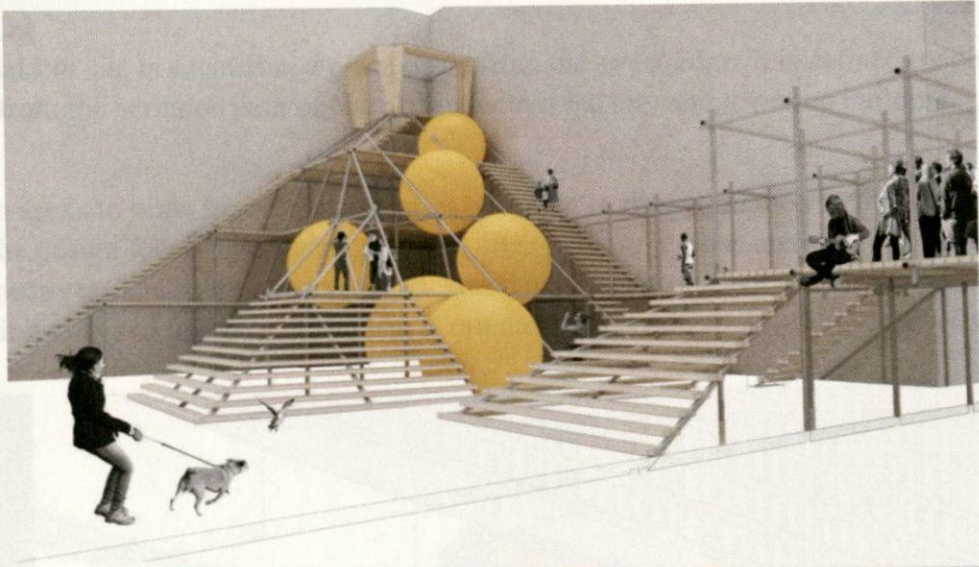


Fig. 8.3 – Pocket Lot Design

Fig. 8.4 – Pocket Lot Vignettes

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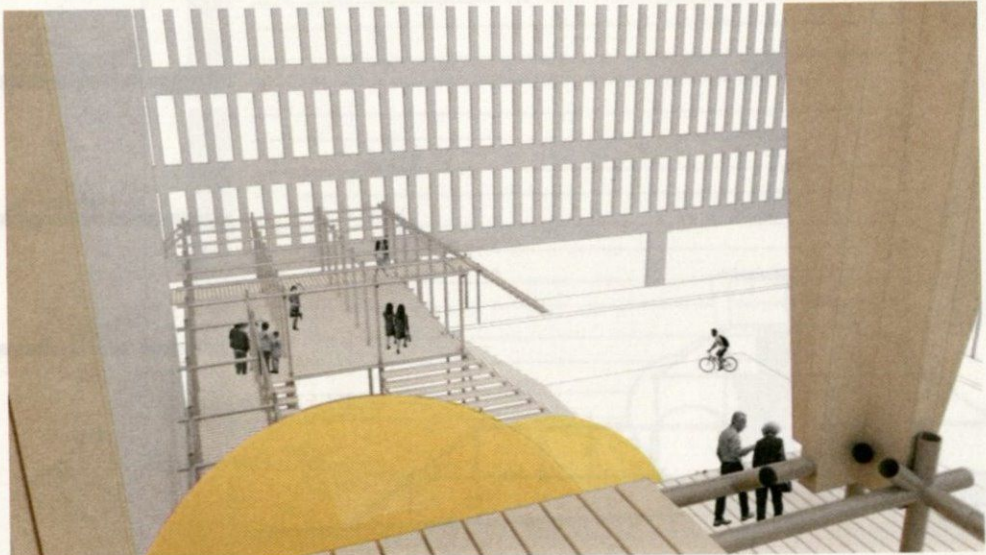
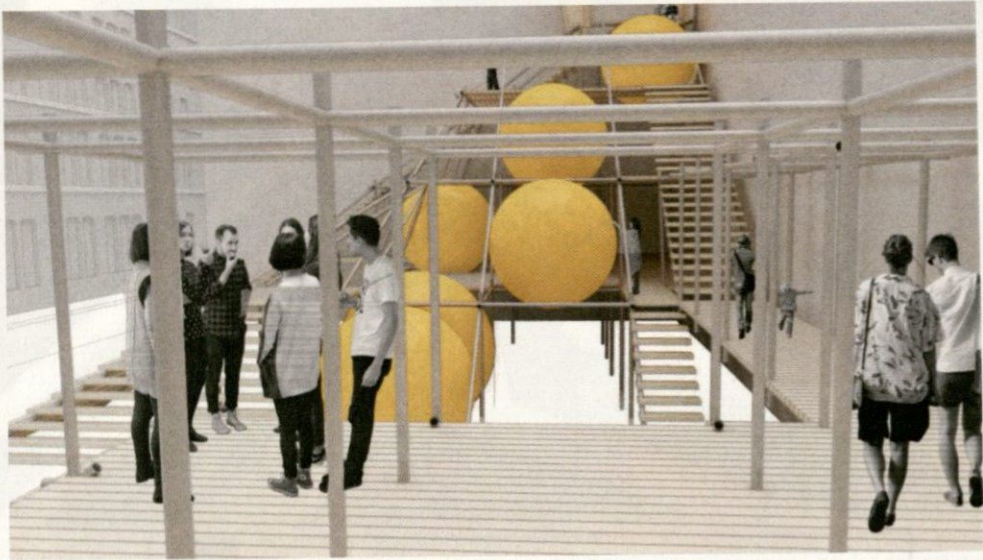


Fig. 8.4 – Pocket Lot Vignettes – Internal Lot Design

### Internal Lot

The Internal Lot site is situated in a plaza away from the street edge. It is defined by being separated from the common path of circulation within the city and towering buildings on all sides.

The design seeks to draw from the boundaries of the lot to the installation located internally on the site. The design focuses on the stage space, creating a large open area that is viewed from most perspectives. The balloons serve as backdrop to the stage as well as framing and manipulating views of the stage. The vista is oriented to provide additional inward views of the stage.

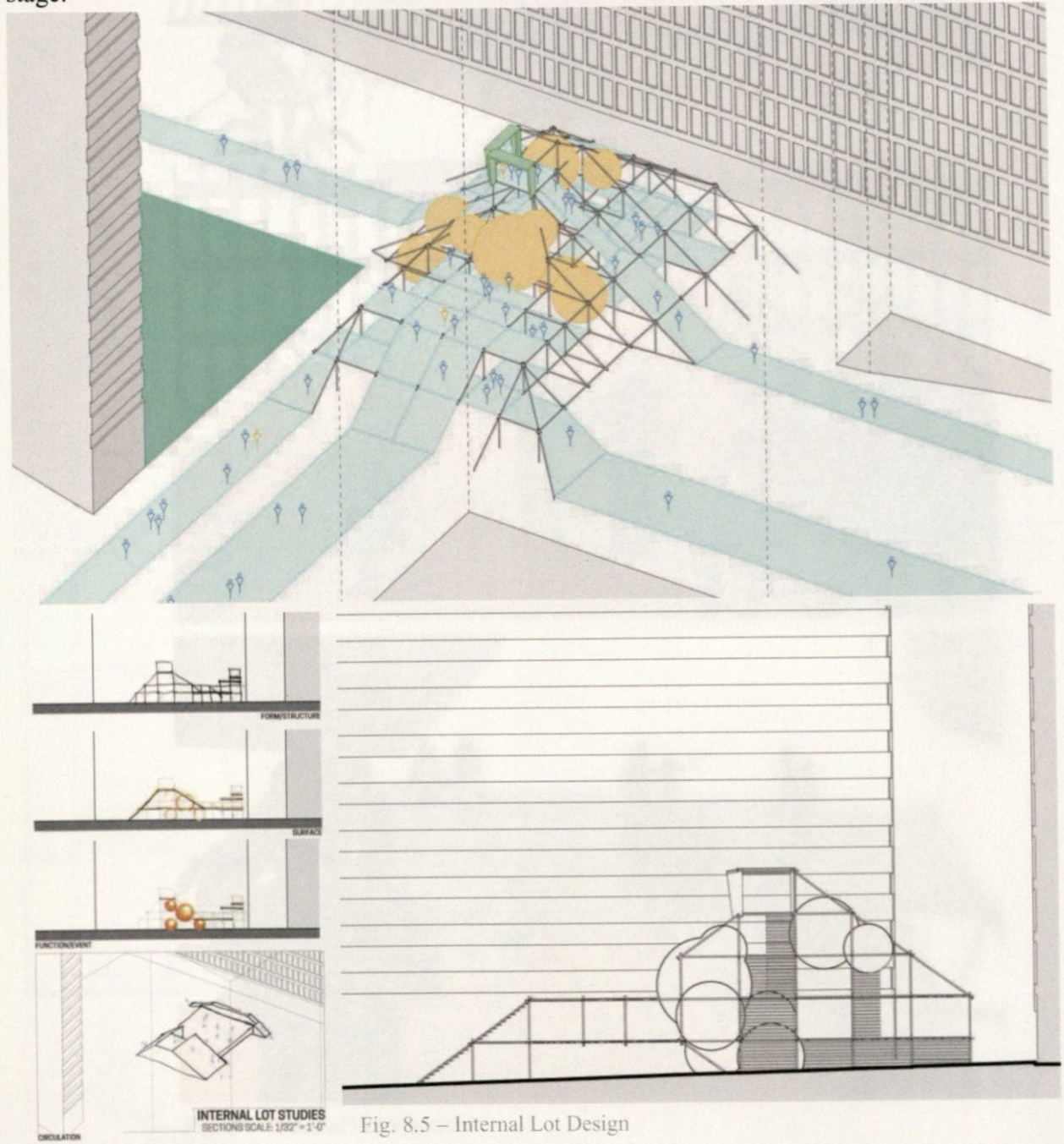


Fig. 8.5 – Internal Lot Design



Alleyway  
The Alleyway  
linear circular  
The design is  
The design is  
Balconies  
points along  
surrounding

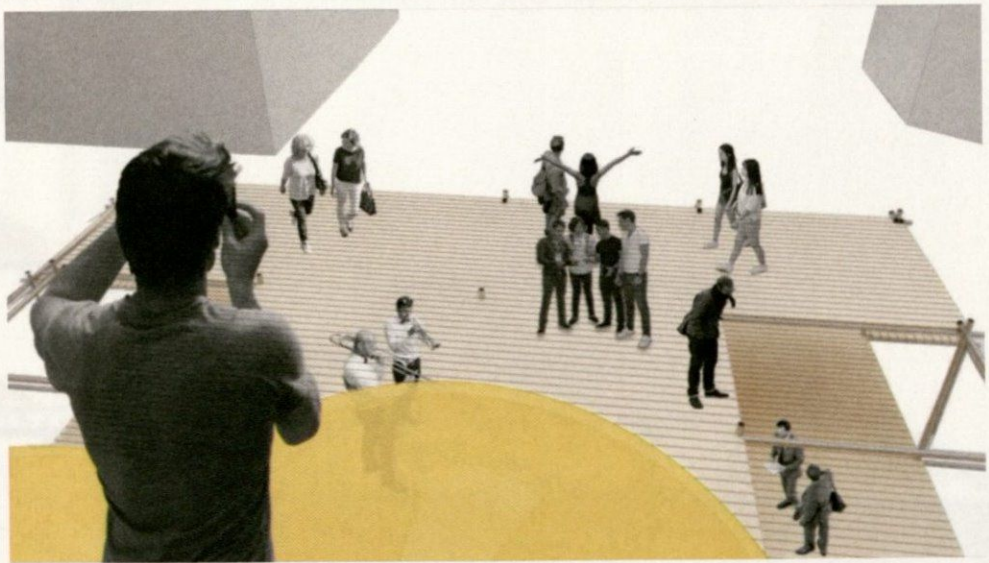


Fig. 8.6 – Internal Lot Vignettes

## Alleyway

The Alleyway site is situated on the internal space of a lot between buildings. It is defined by a linear circulation destination through the site and is separated from the general circulation.

The design is situated in a larger opening internal to the lot where the sidewalk turns a corner. The design creates a stage space tucked into the corner where the existing circulation is with Balloons building up as a surface on one side. The design creates a short cut diagonally between points along the existing path that is also raised to create a vista over the stage and level with the surrounding context.

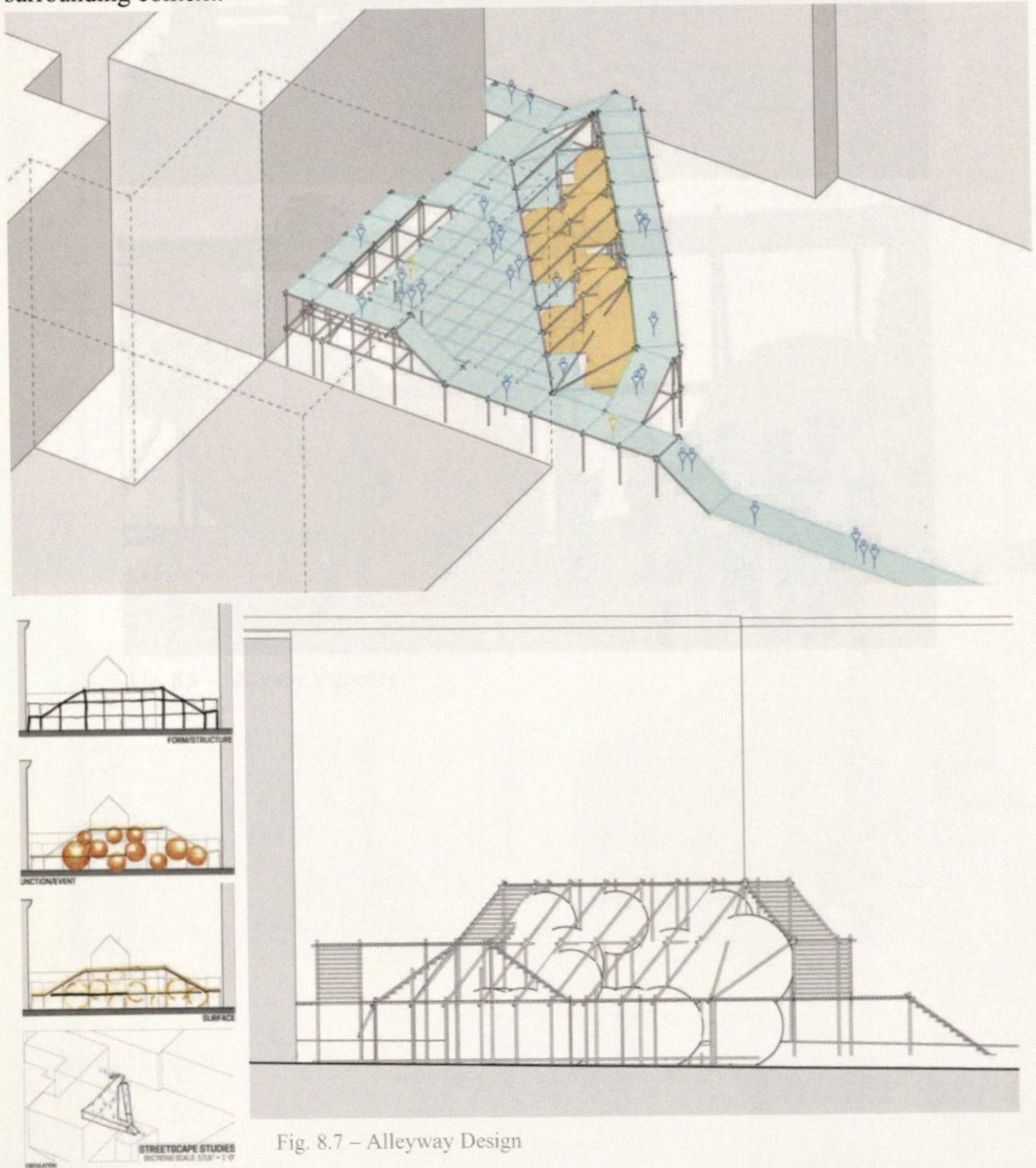


Fig. 8.7 – Alleyway Design

The Hub

Of all the forms for the installations, the Hub is the most site agnostic but the most versatile. It is situated in a parking lot on the edge of the downtown area near a highway entrance. The form is utilitarian, a simple wooden scaffolding platform that displays the components of the system. The Hub, as a new icon that is simple and functional.

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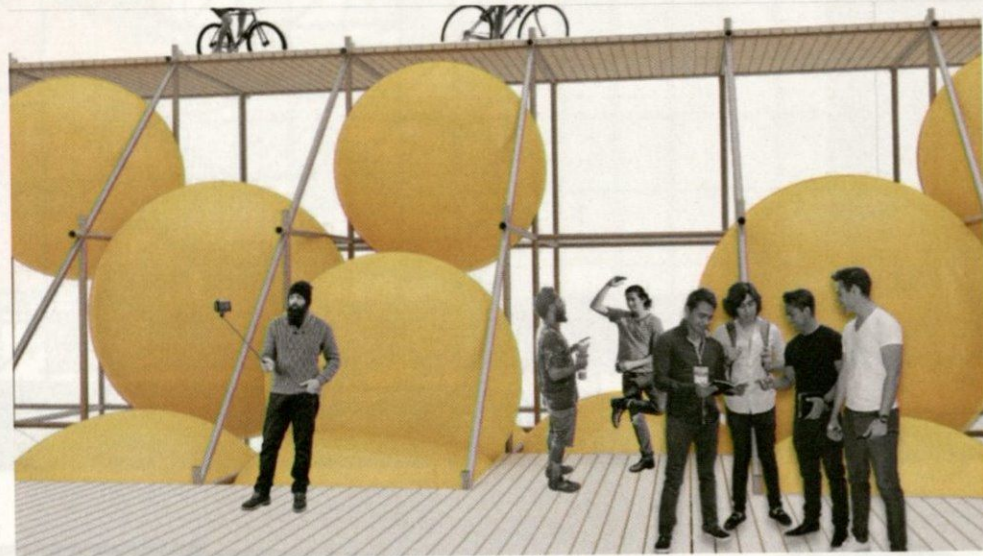
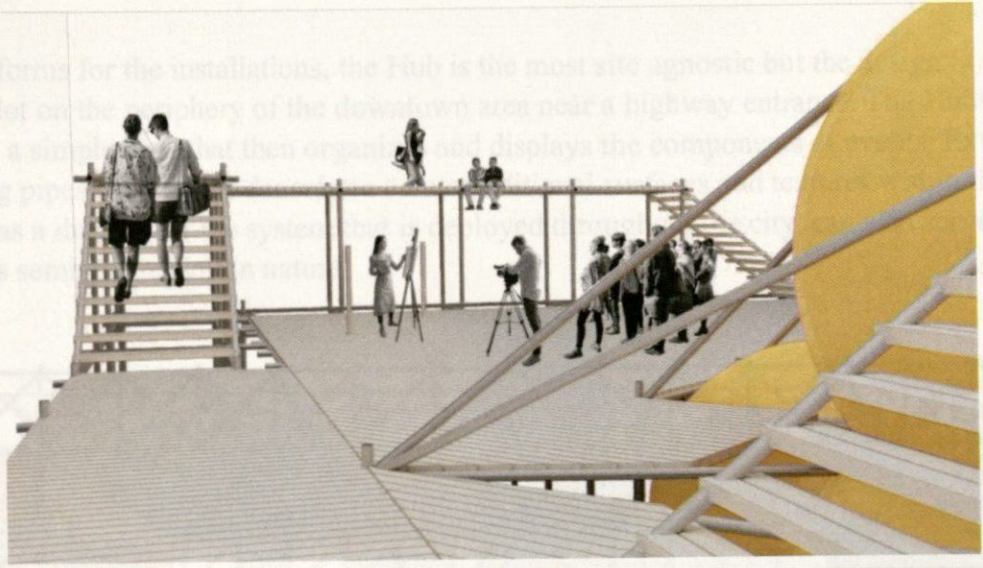


Fig. 8.8 – Alleyway Vignettes

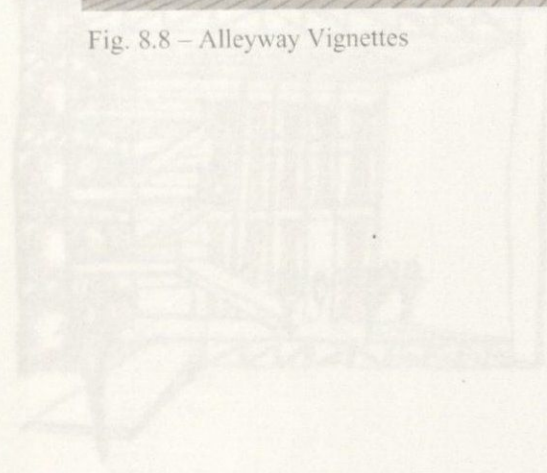


Fig. 8.9 – The Hub Design

## The Hub

Of all the forms for the installations, the Hub is the most site agnostic but the design is situated in a parking lot on the periphery of the downtown area near a highway entrance. The Hubs form is utilitarian, a simple box, that then organizes and displays the components of events. Extra scaffolding pipes are stacked densely to create additional surfaces and textures within the space. The Hub, as a display for the system that is deployed throughout the city, can also serve as a new icon that is semi-permanent in nature.

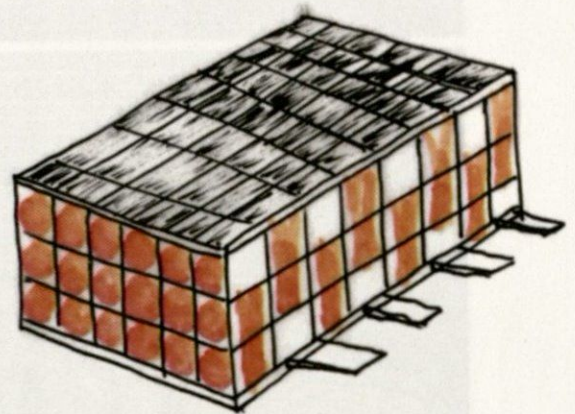
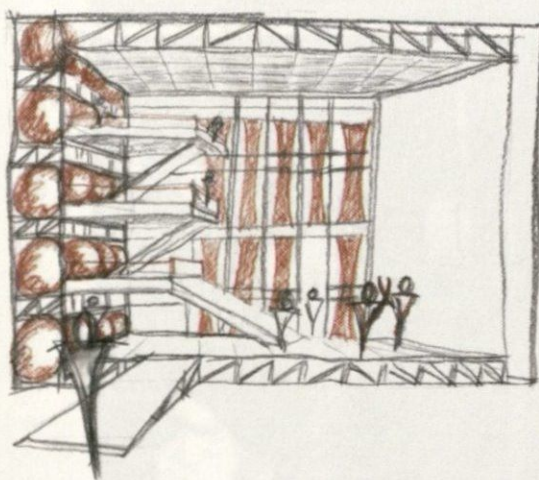
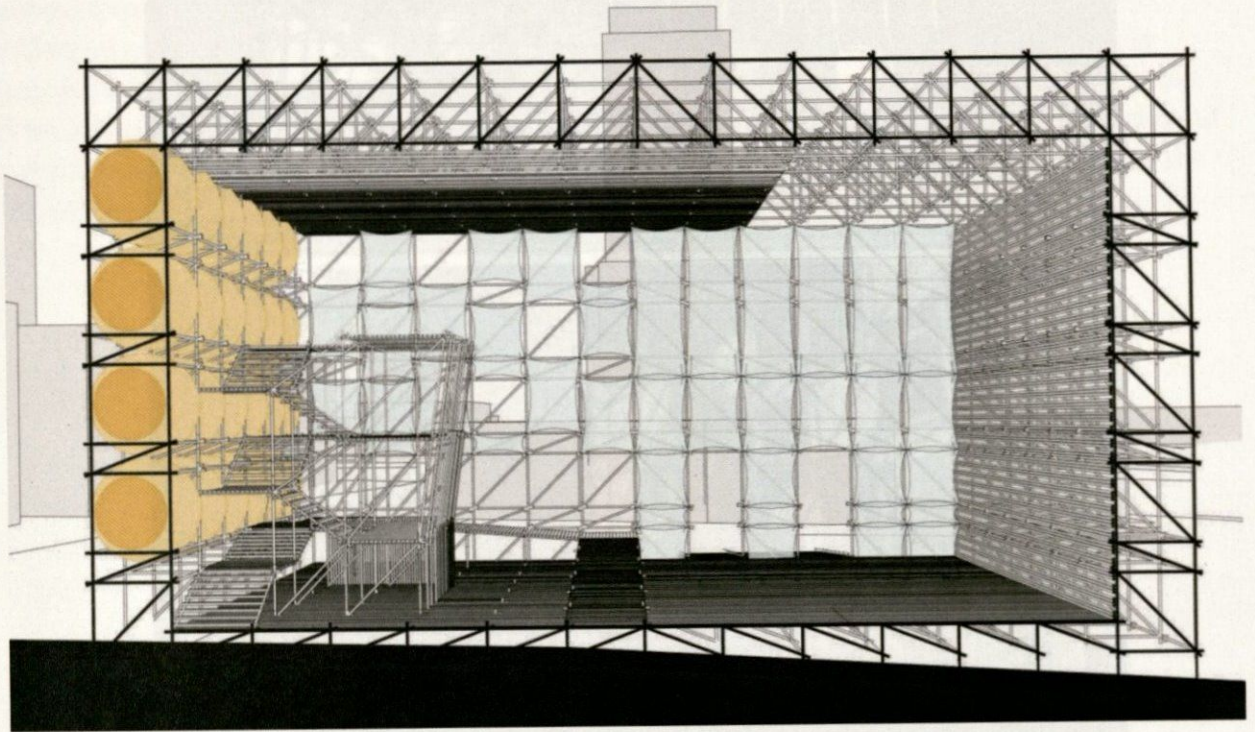


Fig. 8.9 – The Hub Design

Fig. 8.10 – The Hub Vignette



Fig. 8.10 – The Hub Vignettes

## CONTRIBUTION AND SIGNIFICANCE

The goal of my project is to generate alternate methods for looking at the way people interact with the built environment and how it relates to emerging digital spaces. The way that architecture is represented and communicated is always evolving with new technologies. As the world grows increasingly interconnected by social media, evaluating how this relationship relates to architecture can help to better inform the design process. Similar to traditional observational researching methods, such as that done by William H. Whyte, social media provides a perspective into how people interact with space. The primary difference being social media maintains a bias provided by the viewer into how spaces are framed and what is personally important to the individual. By looking at alternative methods for generating ideas and pulling from user generated resources, my project can hopefully contribute to helping better understand the purpose of architecture in the contemporary digital age and how architecture unfolds in the life of the average everyday user.

By framing the use of social media not around a specific platform, such as Instagram, and rather around the mechanics of what it does was more applicable to all facets of digital imaging. I believe this also created an effective counter position to other emerging methods of utilizing social media in design, such as the theories of Farshid Mousavi and "Instagrammable Architecture" and the adoption of De Certeau and Tactical Urbanism provided the mechanics for how something like this would be designed.

I had a lot of theoretical background for what I wanted to explore for my project but found the most difficulty in determining what the built structure would be. Tactical Urbanism as a language provided me the flexibility to approach the project in a less permanent manner and helped to bridge the gap between social media and architecture. This project seeks to be "about architecture," even if it is not completely "of architecture." With the exception of my mixed media projection mapping being washed out during my presentation, I am satisfied with where my project ended up. If I could change something now, I believe I would choose fewer typological sites to allow me to further develop the ones that I did use. I believe that there are components of my primary events studies that were under represented in my final installations and seeking to add more spectacle in each of these sites would enhance this effect. Additionally, I would have liked to better represent the Hub and installation dynamic. Including more or alternate drawings to describe the deployment and attraction mechanic would have made this concept more fleshed out. Also, integrating more representation of the individuals use of the installations into the Hub was a good suggestion during my final review that I believe has a lot of merit. Having imagery that displays how people are using the installations would go a long way in reframing the elements of the Hub, which is its primary goal.

While working on the theoretical aspects of my project there were several threads that I wish I could have explored more to include but in the end either didn't have time, didn't feel it necessary, or the revelation came too late in the process. These are things I believe I would want to explore more on my own personally. The scaffolding-event relationship is an interesting concept that has metaphorical representation to other systems. The one that stands out the most is the evolution of a city. As envisioned, the scaffolding system is set up and then populated with events for individuals with expectations of use informed by social media. After their use, these installations are then reinstalled at future sites and the process starts again. Similarly, the city

## REFLECTION

Over the course of my thesis the topic had evolved quite a lot. I knew from the start that I wanted to explore architecture's relationship to contemporary methods of representation but did not know how to go about this. I began broadly trying to explore the mechanics of image representation and the idea of social media. The writings of Beatriz Colomina and John May were very informative in establishing a background. I knew that social media was to have a big role in this as I viewed it as an opportunity to reach individuals. Adam Nathaniel Furman's "Social Media Monster" solidified my hopes that social media would play a major role in the project. I explored methods of a community engagement based design process that may utilize a feedback loop with social media to inform the design process and the idea of a type of digital collage of images based in a locale that would generate a new representation of architecture for that area. In the end, I found my project back at the beginning. I chose to focus on the dialogue created by individuals sharing images on social media. Framing the use of social media not around a specific platform, such as Instagram, and rather around the mechanics of what it does was more applicable to all forms of digital imaging. I believe this also created an effective counter position to other emerging methods of utilizing social media in design, such as the theories of Farshid Moussavi and "Instagrammable Architecture" and the adoption of De Certeau and Tactical Urbanists provided the mechanics for how something like this would be designed.

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grid acts as a sort of framework (scaffolding) that is then populated with buildings or plazas (events) based on expected or speculated use. The major difference between the two being scale and time. This relationship could have an interesting impact of the placement and decision process of developing these installations.

Throughout my thesis there is also a latent narrative about icons within the city. The social media factors that impact my site selection are themselves influenced by the proximity to icons. Through my research I did a couple readings on the relationship to icons in the city but playing up this relationship in the evolution of this installation process could have added more value to my thesis. The installations could have served as new icons, or maybe they already do, that draw people to them. These installations also could have the opposite effect, by installing them near or next to an icon they have the power to reframe how they are viewed and de-iconify these spaces, challenging icons relationships to the city.

The final thread that I see exploring but on a much longer timescale is trying to understand how this process integrates into my future practice. I see the method of developing installations with the objective of reframing individuals' perspective on a city an exciting opportunity and achievable in small urban installations. I hope to be able to pursue these throughout my career. But integrating this process into building design may be more difficult as a large goal is challenging architectural intent in the eye of the viewer. It is exciting to me to be able to seek a perspective on architecture that may be able to balance these.



# APPENDIX A: FINAL PRESENTATION BOARDS

## DESIGNING FROM AND FOR DIGITAL NARRATIVES

Brandon Dalessandro

### The Cultural Commons and Social Media

What would it look like if architecture more deeply valued the perspectives of the most subtle stakeholders; the average people whose lives unfold upon it every day? Architecture exists within a public environment and in urban areas, where structures are densely combined, the effect of both the architectural objects and ideas should be understood to be a part of a cultural commons. In doing so, the impact of architecture can be understood by the ways the average individual appropriates and criticizes these spaces.

In documenting their experience within public urban spaces, the medium of social media can lend insight into how average groups of people prioritize and interpret architectural spaces. The act of documenting urban environments, whether including or excluding oneself from the image, is a method of interpreting, prioritizing, and criticizing these spaces and publishing to a social media publicizes this information. In this process, individuals are participating in an active dialogue about how they see or want to be seen in space. Both in participating in and orienting focus on the digital narrative, designers can develop spaces that are sensitive to and influential to the facet of the public's use of space.



### Goal

The goal of this thesis is to develop a system to mirror the process of documentation and interpretation that can be deployed throughout a city which can be capable of revealing to individuals how they are implicated in the process of remaking the city.

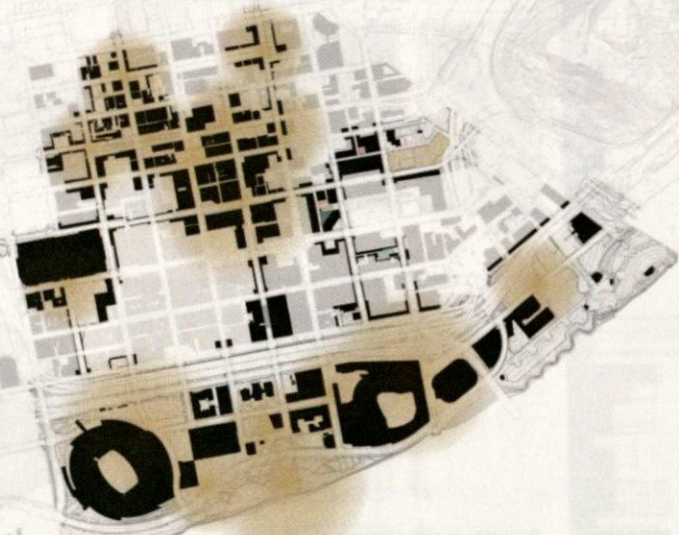


### METHODOLOGY

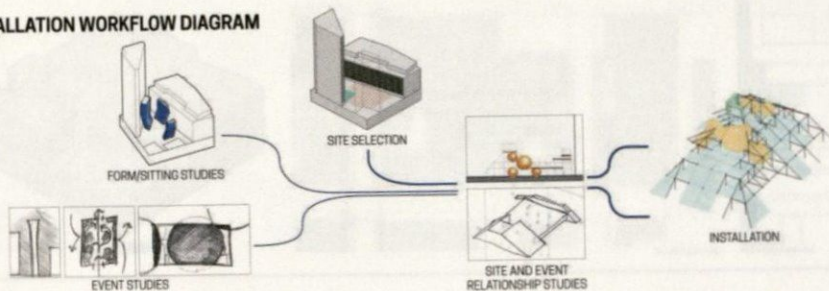
To develop a system that can actively engage individuals and conform to different spaces within the city, a scaffolding structure will be used as the general framework. It will then be populated with events that will provide nodes of engagement. These installations will serve as a "selfie machines" to interpret and influence digital narratives.

These installations will be designed at four sites that will serve as typological representations of different configurations of urban fabric.

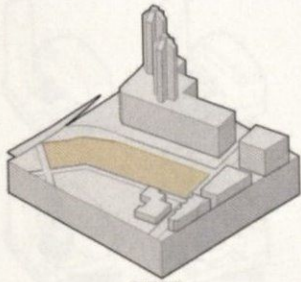
The fifth site will be a Hub that will serve as the semipermanent housing location for the installations between deployment. This location can be considered a "Wunderkammer" for the events and components of the installations.



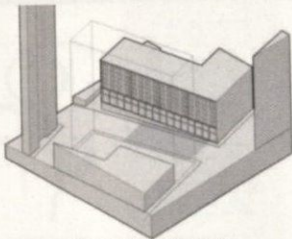
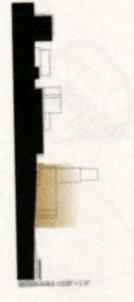
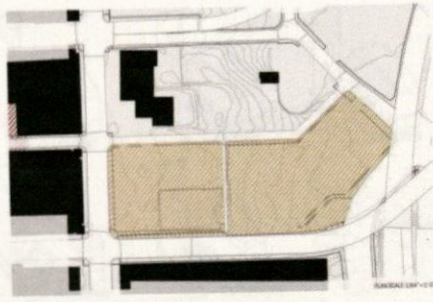
### INSTALLATION WORKFLOW DIAGRAM



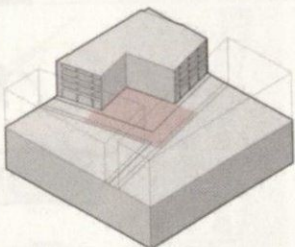
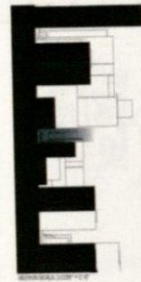
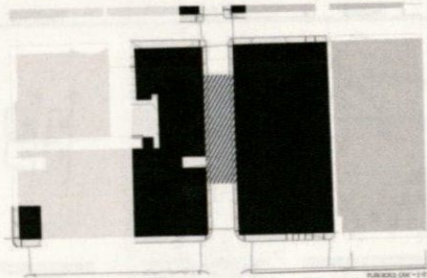
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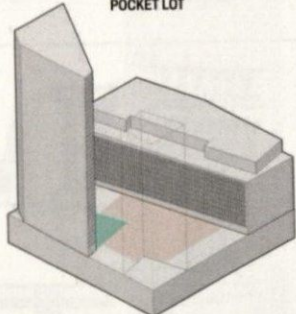
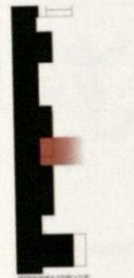
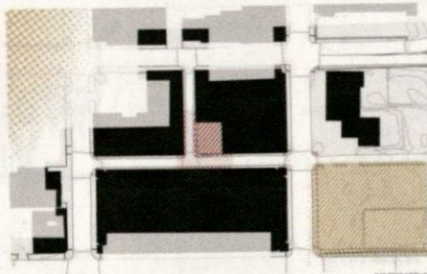
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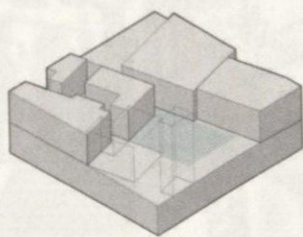
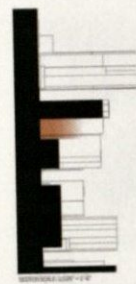
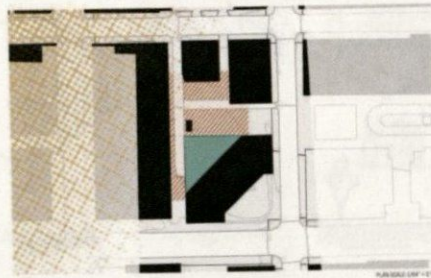
**SIDEWALK/STREETSCAPE**



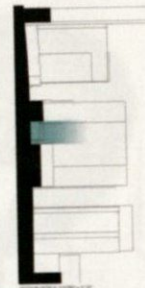
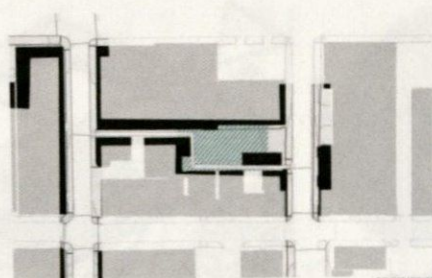
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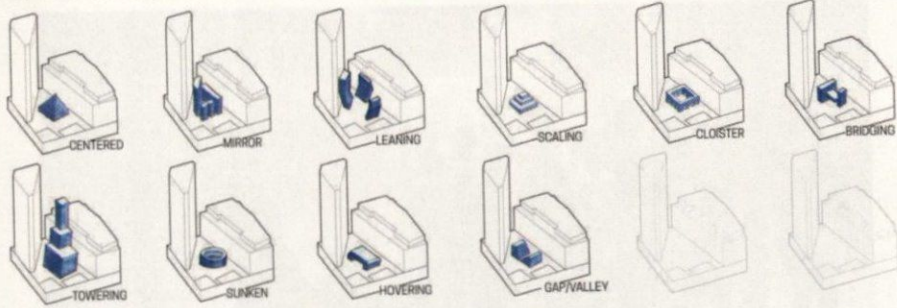
**INTERNAL LOT**



**ALLEYWAY**



**FORM AND SITTING DIAGRAMS**

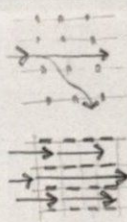


**EVENT ANALYSIS**

**BALLOONS**



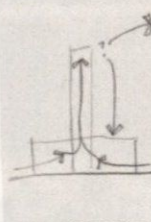
**RIBBONS**



**PRIVACY**



**VISTA**



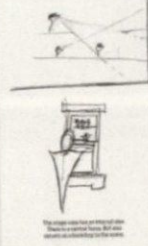
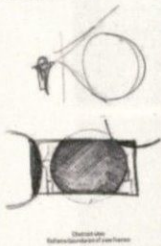
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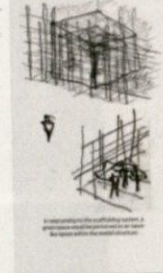
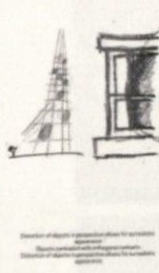
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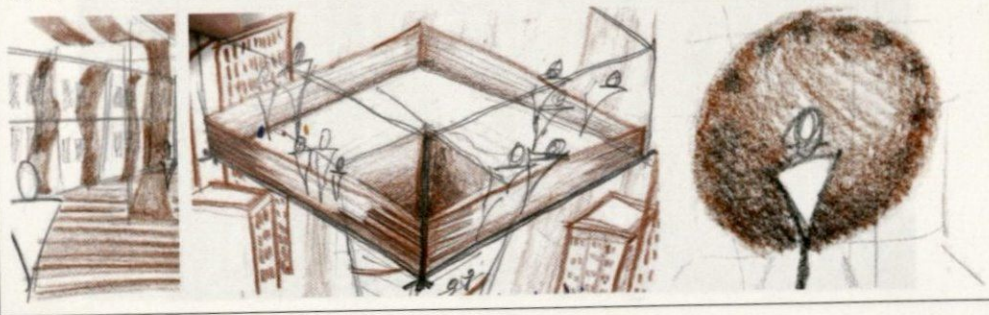
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**VIEW**



**OBJECT**



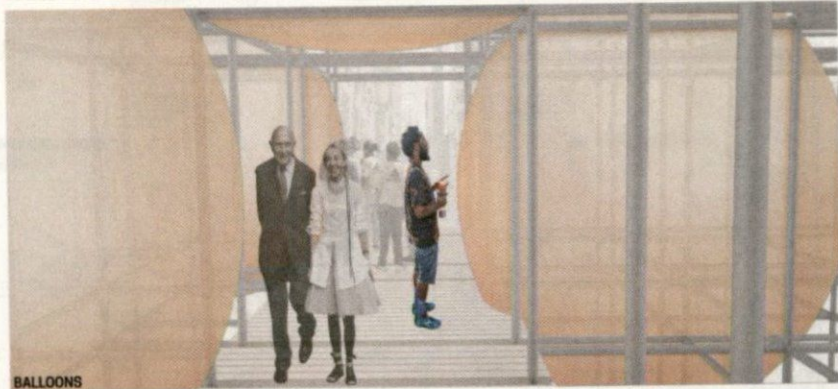
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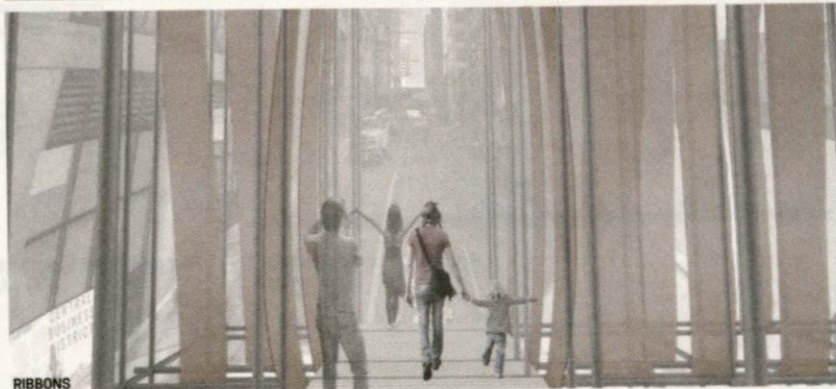
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STAGE

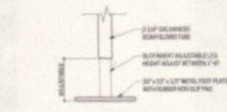


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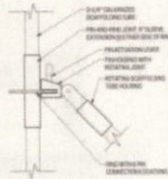


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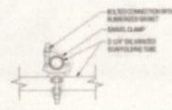
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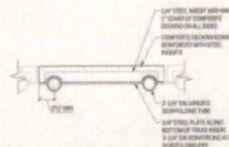
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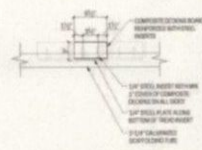
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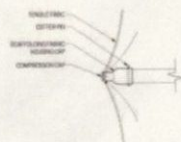
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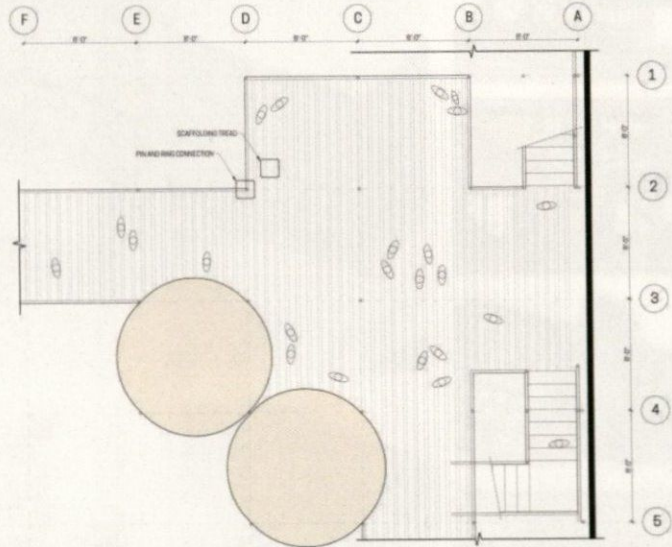
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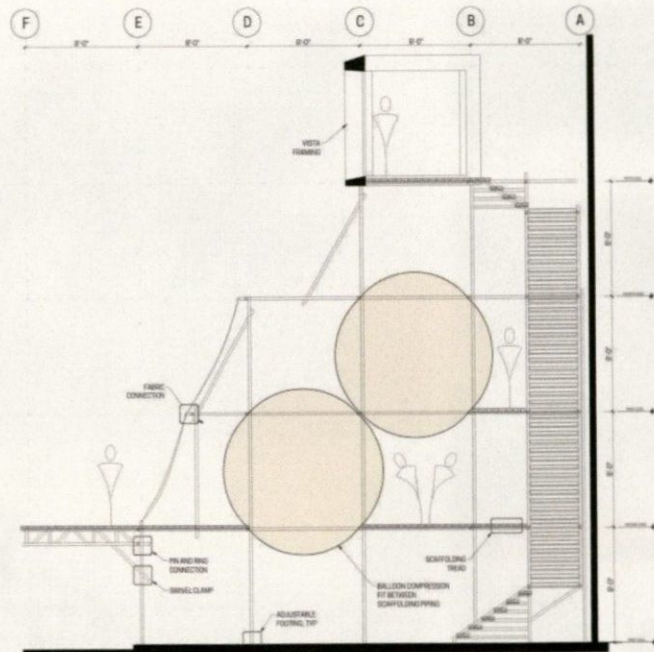
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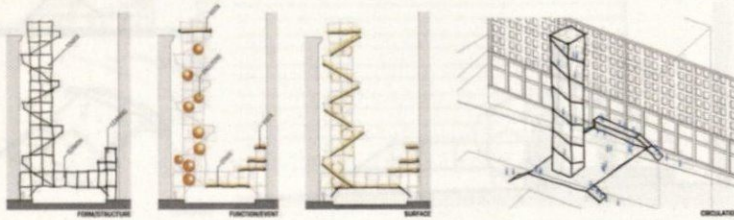
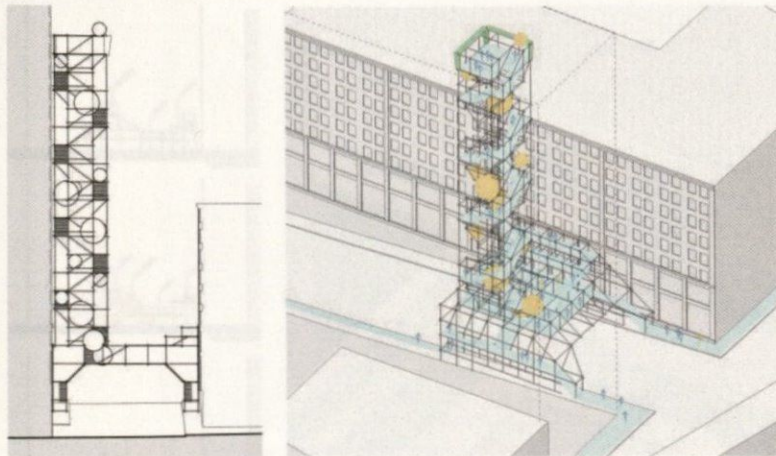
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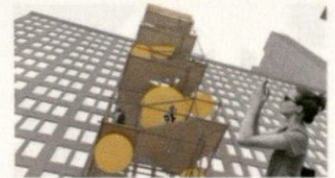
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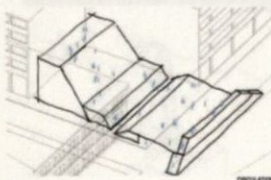
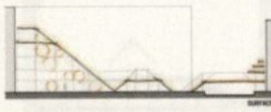
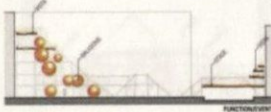
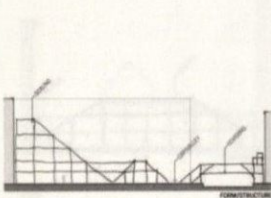
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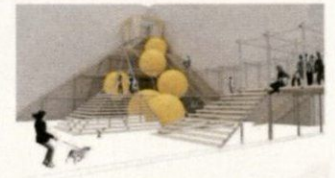
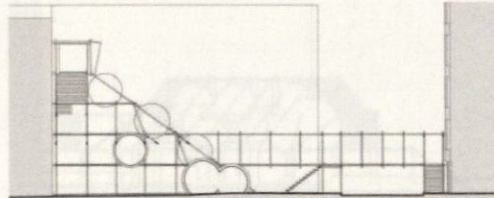
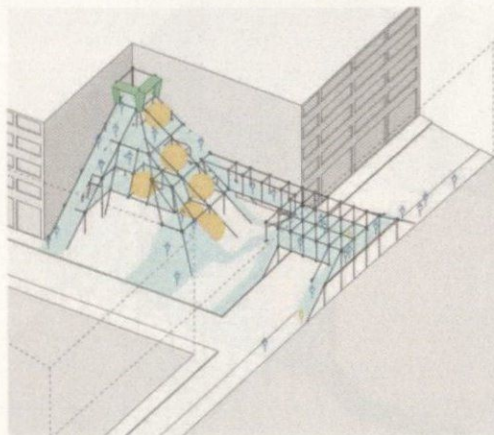
## SIDEWALK



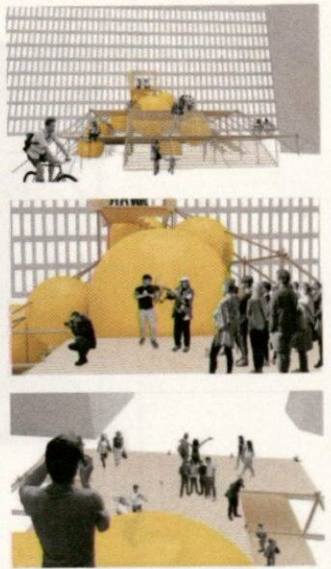
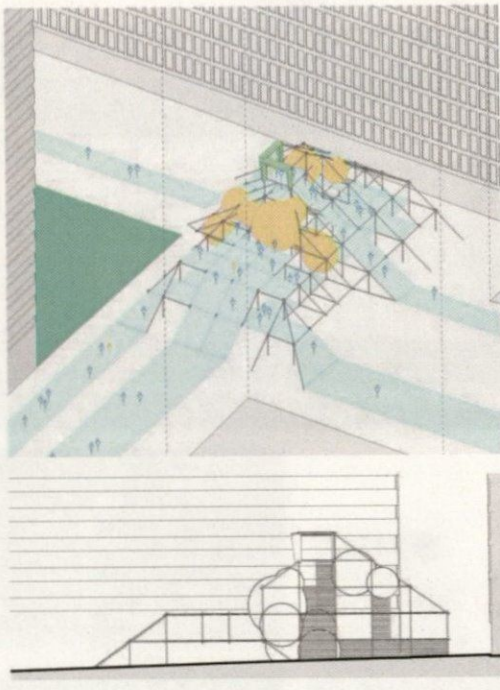
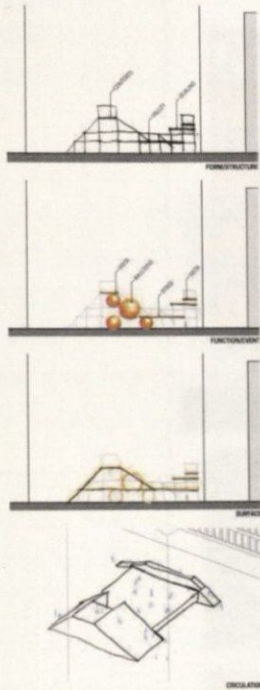
The Streetscape site is located between blocks and runs parallel to the street and sidewalks. It is defined by the mid height buildings on both sides, minimal walking surfaces, and the road. The design creates an intersection into the sidewalk, creating an alternate path that moves people up into the structure. This path then circulates into a open space that hovers the street allowing people to occupy the central area between the surrounding buildings. Along one side, a tower ascends near the face of the building. The form displaces people along the facade of the building allowing for enhanced views of the context as well as extends higher than the building on the other side of the site. Balloons populate the between spaces of the tower enhancing the effect as they ascend into the sky.



## POCKET LOT

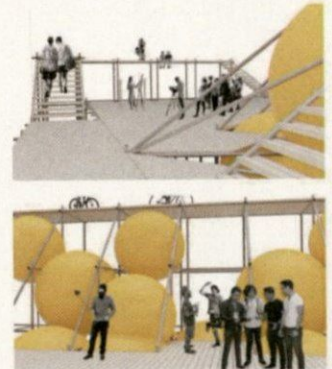
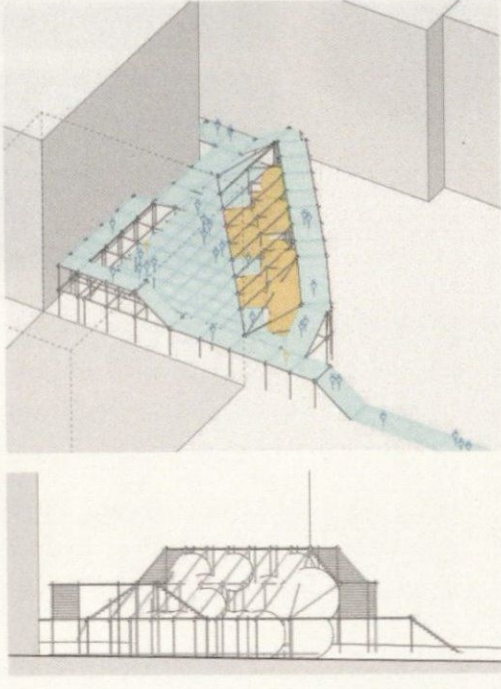
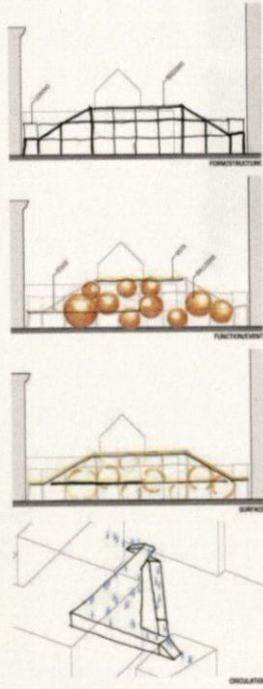


The Pocket Lot site is located at a small parking lot. The site is defined by normal architectural details on the surrounding buildings, open undefined internal space, and pedestrian circulation on the border of the site. The design captures the pedestrian traffic by creating an overpass above the road that also serves as the stage event. The form rounds up against the internal corner of the lot forming an inward facing relationship between the vista and the stage. The balloons dapple the mound obscuring view into the internal space from stage side.



The Internal Lot site is situated in a plaza away from the street edge. It is defined by being separated from the common path of circulation within the city and towering buildings on all sides. The design seeks to create draw from the boundaries of the lot to the installation located internally on the site. The design focuses on the stage space, creating a large open area that is viewed from most perspectives. The balloons serve as backdrop to the stage as well as framing and manipulating views of the stage. The vista is oriented to provide additional inward views of the stage.

## INTERNAL LOT



The Alleyway site is situated on the internal space of a lot between buildings. It is defined by a linear circulation destination through the site and is separated from the general circulation. The design is situated in a larger opening internal to the lot where the sidewalk turns a corner. The design creates a stage space tucked into the corner where the existing circulation is with Balloons building up as a surface on one side. The design creates a short cut diagonally between points along the existing path that is also raised to create a vista over the stage and level with the surrounding context.

## ALLEYWAY

## APPENDIX B ADDITIONAL LITERATURE REVIEWS

The following is a list of additional literature reviews that I consulted during the course of this thesis but not included in the main body of the text.

Henry Sanoff  
Henry Sanoff in *Community Participatory Methods in Design and Planning* (Wiley, 2000) is a well-known and helpful text that covers a variety of topics. One of the main themes in a priority is the use of participatory methods differently. Another was simply the use of participatory methods in the design process.

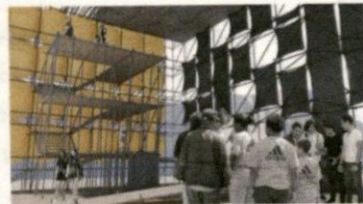
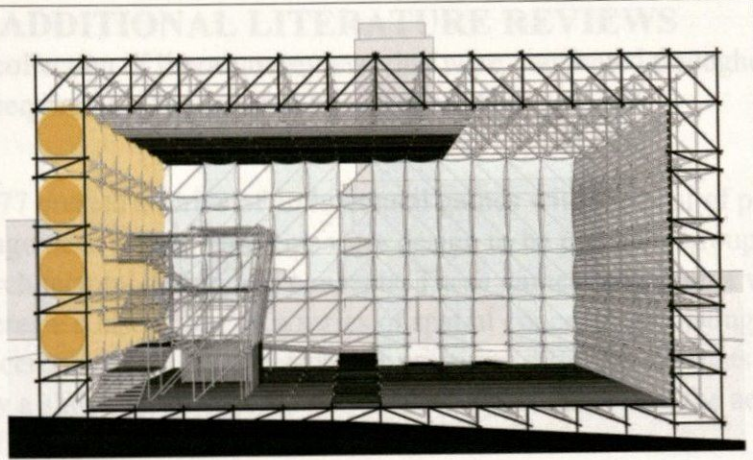
This project as well as the other projects that I reviewed represent two different methods of community engagement. The Hawthorne Park project used much more contemporary methods to a specific end. The other projects were more traditional with the goal of creating a public space.

Hawthorne Park  
The development of Hawthorne Park was a process of community engagement with the public. The design of the park was a result of a kit of parts was used to create a design for the park. The design of the park was a result of the engagement of people and the collection of metadata about the park.

While I don't believe that this project will help to inform the theoretical side of my thesis development, it represents the application of internet tools to communicate with a target community and invite them into the design process. The project, while successful, still had issues with communication citing that there was substantially less interaction with the project through the digital methods than the in-person charrettes.

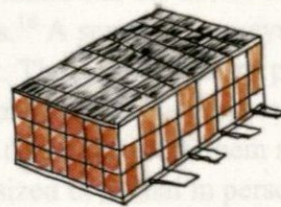
### Privacy and Publicity: Modern Architecture as Mass Media

In "Privacy and Publicity: Modern Architecture as Mass Media,"<sup>119</sup> Beatriz Colomina outlines the connections between the works of Corbusier and Adolf Loos and how they relate to the



### THE HUB

Of all the forms for the installations, the Hub is the most site agnostic but the design is situated in a parking lot on the periphery of the downtown area near a highway entrance. The Hub form is utilitarian, a simple box, that then organizes and displays the components of events. Extra scaffolding pipes are stacked densely to create additional surfaces and textures within the space. The Hub, as a display for the system that is deployed throughout the city, can also serve as a new form that is semipermanent in nature.



<sup>119</sup> Henry Sanoff, *Community Participatory Methods in Design and Planning* (Wiley, 2000).

<sup>120</sup> Greg Suggs and Devon Young, "Community in the Information Age: Exploring the Social Potential of Web-Based Technologies in Landscape Architecture and Community Design," *Frontiers of Architectural Research* 5, no. 1 (March 1, 2016): 15–26, <https://doi.org/10.1016/j.far.2015.12.001>.

<sup>121</sup> Beatriz Colomina, *Privacy and Publicity: Modern Architecture as Mass Media*, 1994.



## APPENDIX B: ADDITIONAL LITERATURE REVIEWS

The following is a collection of literature reviews that were conducted throughout the course of this thesis but not required in my narrative regarding my final project

### Henry Sanoff

Henry Sanoff in 1977 created a series of architectural games with the goal of promoting design awareness and engagement.<sup>17</sup> These projects were design to be played in groups and helped people to discuss architectural design and concepts. These games ranged on a variety of topics. One's goal was to create a discussion on a series of spatial concepts and listing them in a priority order to show how certain people may interpret or prioritize different elements differently. Another was simply a slider that you could play with to understand what the aesthetic impacts of a certain type of infill may be on a city block.

This project as well as the Hawthorne Park project represent two different methods of community engagement with very similar goals. While the Hawthorne Park project used much more contemporary tools, the goal was similar to create engagement in the architectural process to a specific end. The work of Henry Sanoff shows a much broader level of engagement but also with the goal of public education into the design process.

### Hawthorne Park - Medford, Oregon

The development of Hawthorne Park is an experimentation in the use of the internet to attempt to engage with the public to assist in the design process.<sup>18</sup> A series of surveys were distributed to the community as to what people wanted in the park. Then a preliminary public meeting was held in person where a series of design options and elements were prepared as a kit of parts. This kit of parts was uploaded to a website where people could compose them as they desire into a design for the park. These options were then synthesized in a final in person charrette where the design of the park was further refined into something close to its final form. By surveying the engagement of people who both use the website and those who attend the in-person meetings, metadata about the quantity and quality of engagement was gathered.

While I don't believe that this project will help to inform the theoretical side of my thesis development, it represents the application of internet tools to communicate with a target community and invite them into the design process. The project, while successful, still had issues with communication citing that there was substantially less interaction with the project through the digital methods than the in person charettes.

### Privacy and Publicity: Modern Architecture as Mass Media

In "Privacy and Publicity: Modern Architecture as Mass Media,"<sup>19</sup> Beatriz Colomina outlines the connections between the works of Corbusier and Adolf Loos and how they relate to the

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<sup>17</sup> Henry Sanoff, *Community Participation Methods in Design and Planning* (Wiley, 2000).

<sup>18</sup> Deni Ruggeri and Deven Young, "Community in the Information Age: Exploring the Social Potential of Web-Based Technologies in Landscape Architecture and Community Design," *Frontiers of Architectural Research* 5, no. 1 (March 1, 2016): 15–26, <https://doi.org/10.1016/j.foar.2015.12.001>.

<sup>19</sup> Colomina Beatriz, *Privacy and Publicity: Modern Architecture as Mass Media*, 1994.

representation of architecture in their time. In the earlier chapters, she focuses on how Corbusier uses publication, specifically the works in *L'Esprit nouveau* and photography. Corbusier understood that photography is an abstract representation of the subject in the photograph. This semiotic approach illustrates that photography only draws its meaning from its context. This context could either be implied by the image itself, a photograph of a dog evokes the idea of dog, but also draw from adjacencies of the page itself, such as what other photographs and texts are juxtaposed to the photograph. He also uses this sort of implied relationship in a broader sense. Using advertisement of steam engines and industrial products, Corbusier implies that he and his work is connected to the advertisements shown. Corbusier utilizes advertisements from industrialists of the time as both a method to generate revenue for the magazine but also to create the connection between himself and industrial revolution to his readers. By understanding how these relationships are interpreted by his audience he is able build a connection between him and this market.

### **The Social Media Monster: Dangers and Thrills Only Partially Glimpsed**

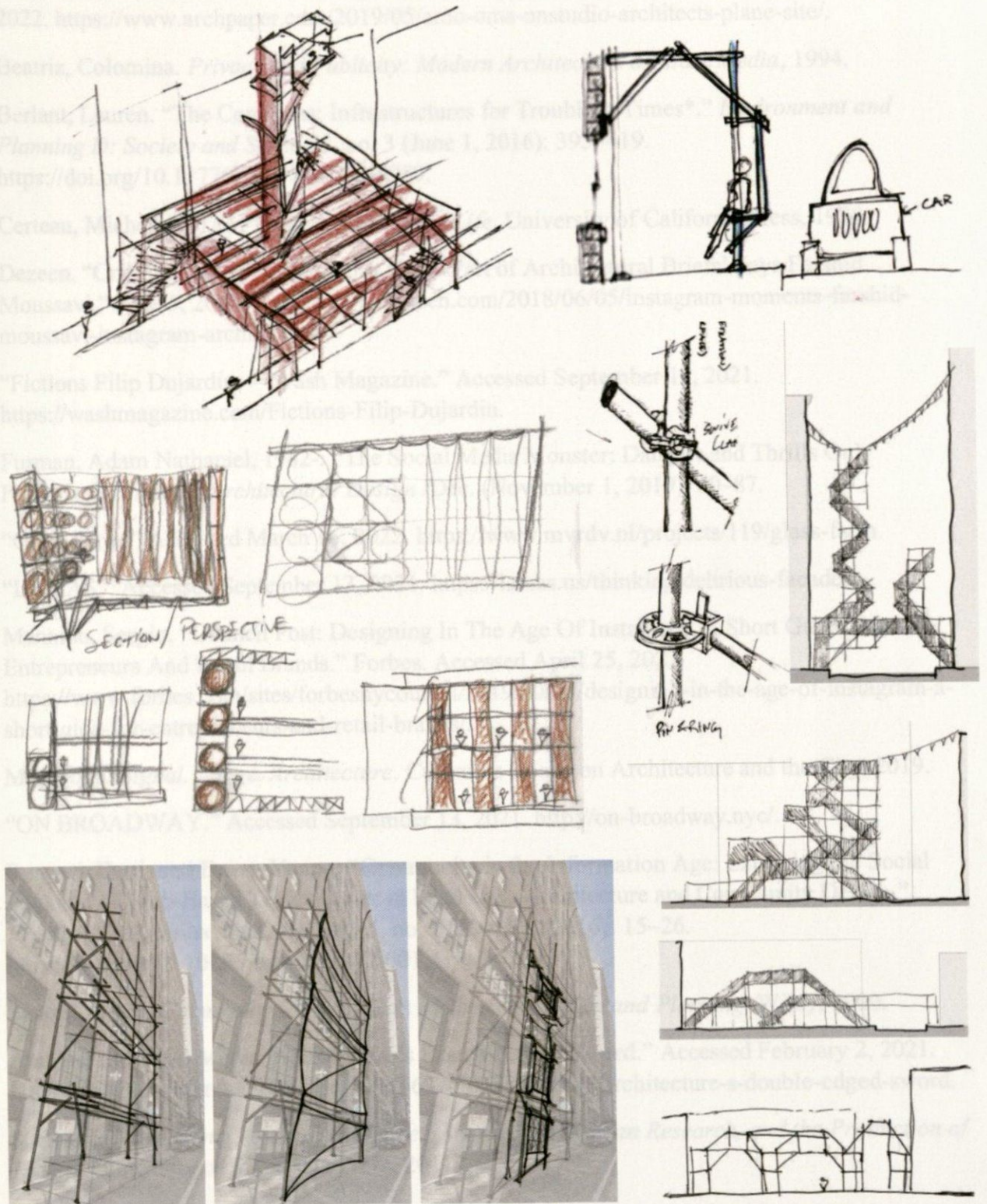
In this article, Adam Nathaniel Furman discusses architecture's ability as a profession to utilize emerging methods of communication as a tool for design.<sup>20</sup> He claims that the last time architecture was successful in communicating in an emerging medium was 60 years ago when Archigram utilized comics in their design. In modern times, social media is the major trend for sharing ideas in a digital medium. While it has some setback, the rapid communication and feedback that is made possible by social media can serve an exciting role in the engagement of communities in new architectural methods. But all architecture has been able to do on this front is to use social media as an advertising platform for completed project. Furman encourages the reader to open up to new ideas about how social media may more greatly impact architecture.

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<sup>20</sup> Adam Nathaniel Furman 1982-, "The Social Media Monster: Dangers and Thrills Only Partially Glimpsed," *Architectural Design* /Dec. (November 1, 2019): 80–87.

## APPENDIX C: MISCELLANEOUS SKETCHES

As sketching is critical to my process in any design project, I wanted to include a short collection of sketches and explorations produced for this thesis.



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