



# MOMENTS OF MOVEMENT

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**INT-402-06**

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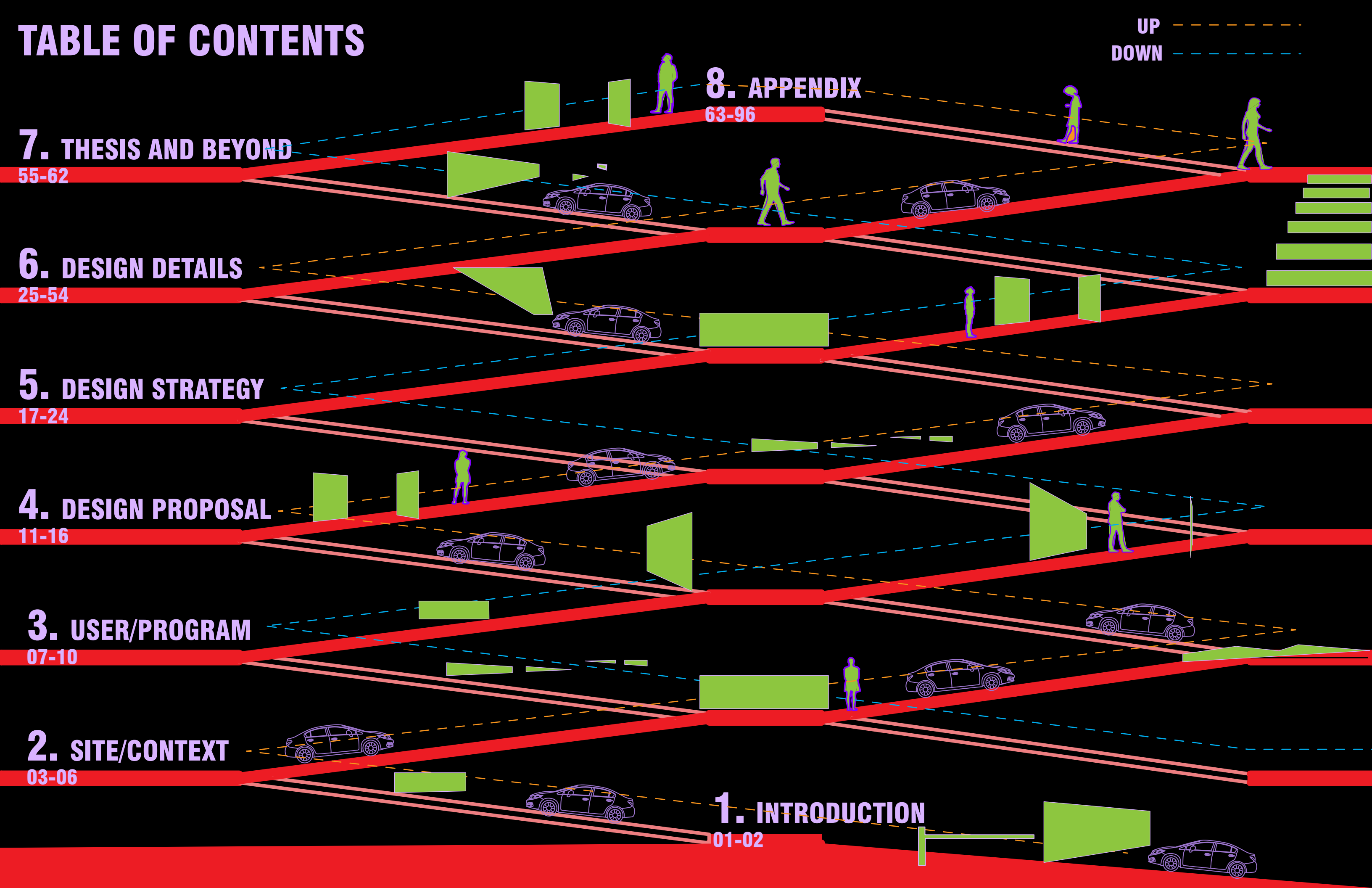
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## 1. INTRODUCTION

01-02



## THESIS QUESTION:

How can a space directly respond to the users' interactions and **MOVEMENTS** through **THRESHOLDS** to bring more bodily awareness to one's everyday encounters with environments?

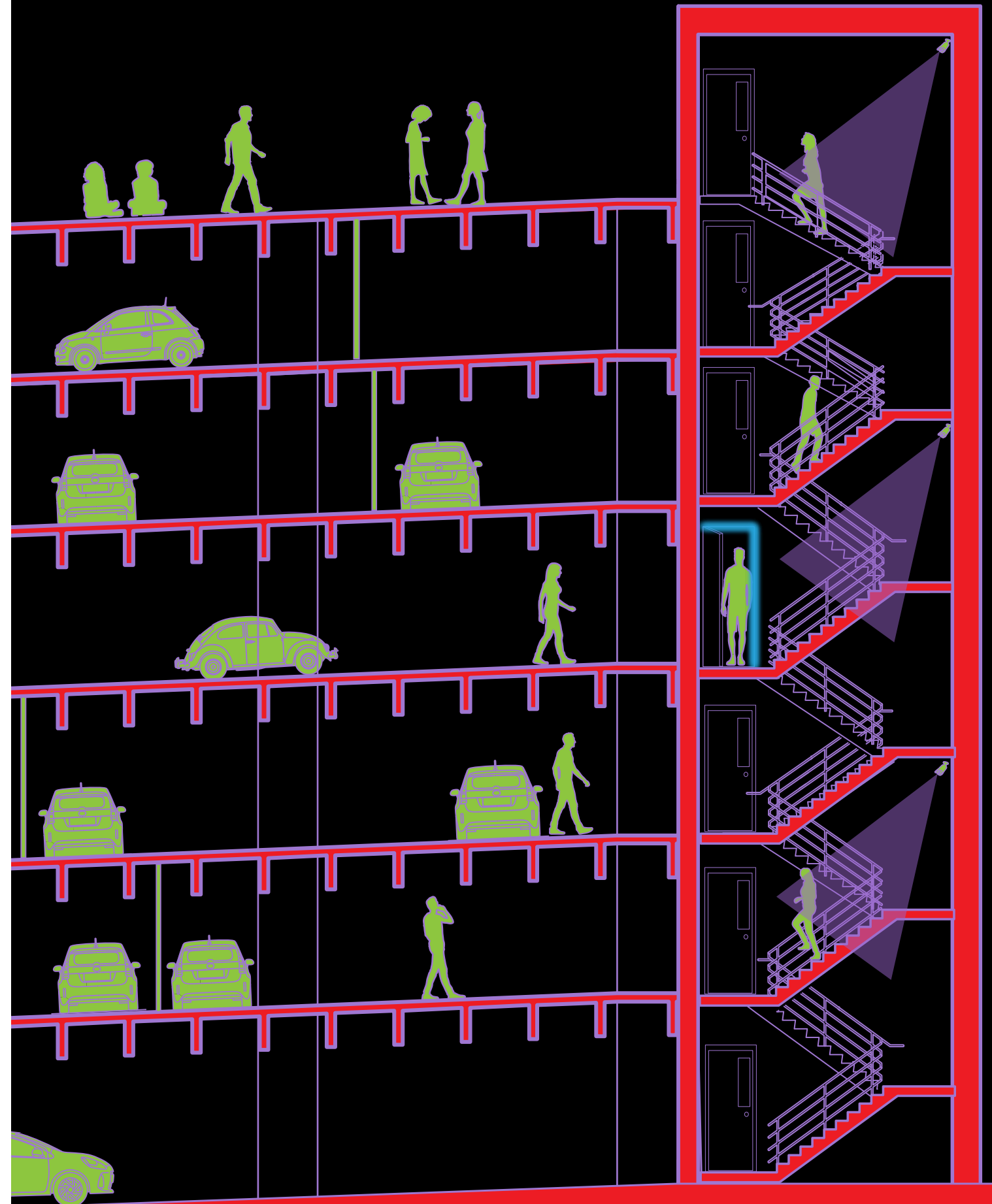
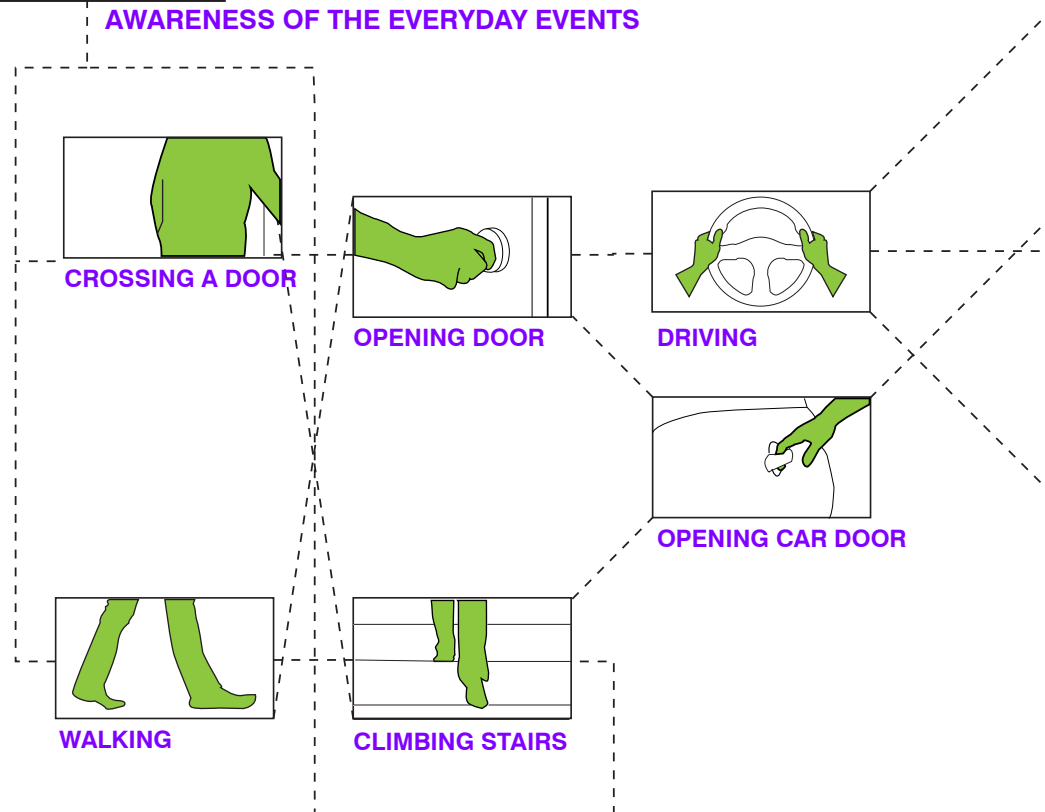
## DESIGN CONCEPT:

The importance of my thesis is to understand how interior space can directly affect one's **BODILY AWARENESS** and the life around us through our interactions with our environments. **Rather than habitually moving through space, space can be designed to heighten our awareness of our body** and its relationship to the **SURFACES** and material world.

My intention is to bring more awareness and appreciation to those small, everyday events that we often perform in auto-pilot. **Although we tend to seek out the spectacular events, life often happens in those EVERYDAY MOMENTS IN BETWEEN** and rather than rushing past them, I would like the users to slow down and experience those moments.



AWARENESS OF THE EVERYDAY EVENTS



# SITE: GENERIC PARKING GARAGE WITH SPECIFIC INSERTIONS

Generic parking garage near a high-foot-traffic Main Street and the Morristown Train Station that connects to Penn Station, NYC.

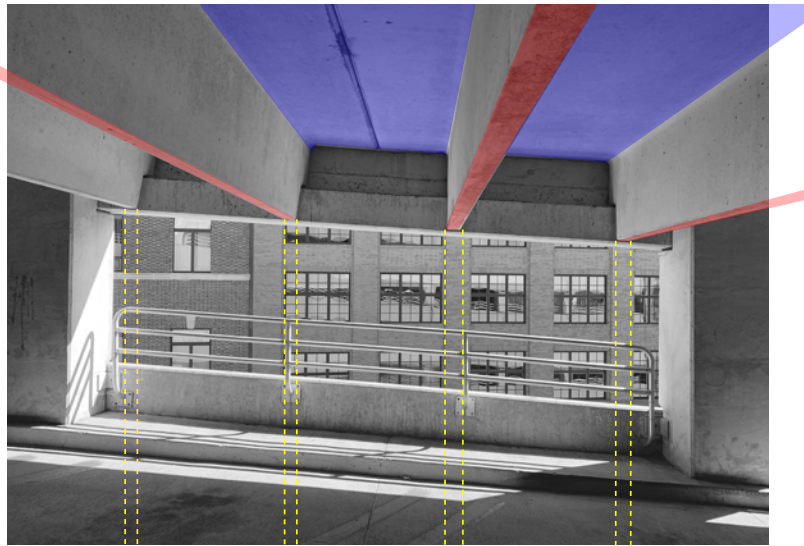
**ADDRESS/LOCATION:** 41 Bank St, Morristown, NJ 07960

**NET BUILDING AREA (SF):** 212,359 sq.ft.

**AREA (SF) PER FLOOR:** 30,337 sq. ft

**EXISTING USE:** Parking Garage

**PROPOSED USE:** Augmented Parking Garage and Observation Deck



Existing structure diagram



Site from sidewalk

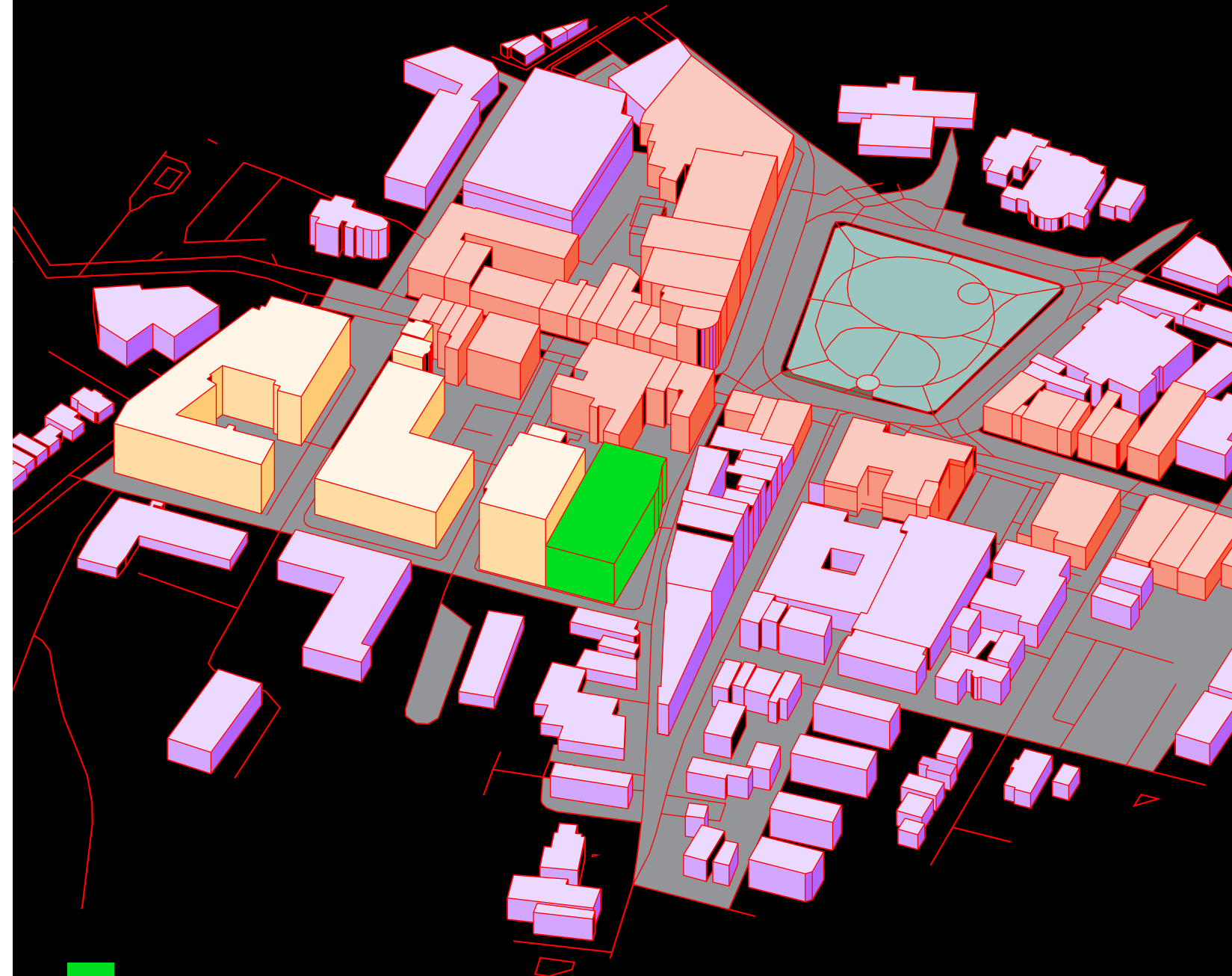


Rooftop of parking garage



Interior of parking garage

# SITE CONTEXT : MORRISTOWN, NJ



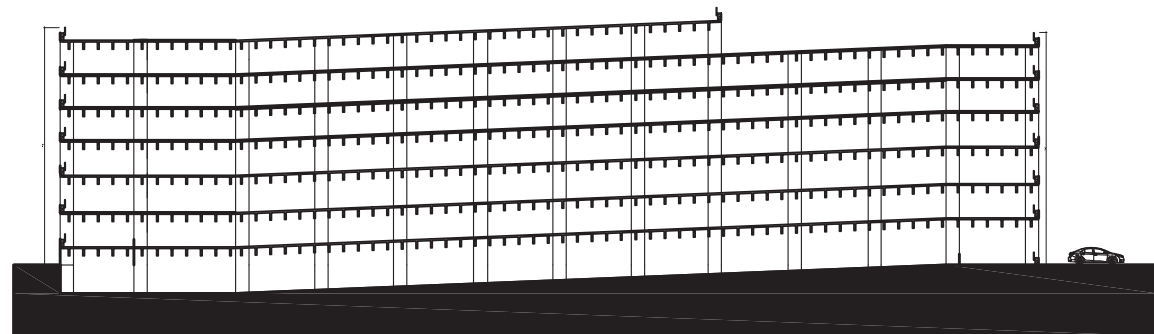
-  **SITE**
-  **HIGH STREET - RETAIL/RESTURANTS**
-  **THE MORRISTOWN GREEN**
-  **COURTHOUSE, GOVERNMENT OFFICES**
-  **OTHER - APARTMENTS, HOUSES, CHURCHES**

## GENERIC SITE SELECTION RATIONALE

The existing parking garage is a **underutilized infrastructure** for me to work and test my thesis ideas within. Because it is a **GENERIC FORM**, my thesis can have its own language without competing with the design of the existing. The **“EVERYDAYNESS”** of the site relates to how the thesis is trying to augment the everyday events that occur as we move through space.

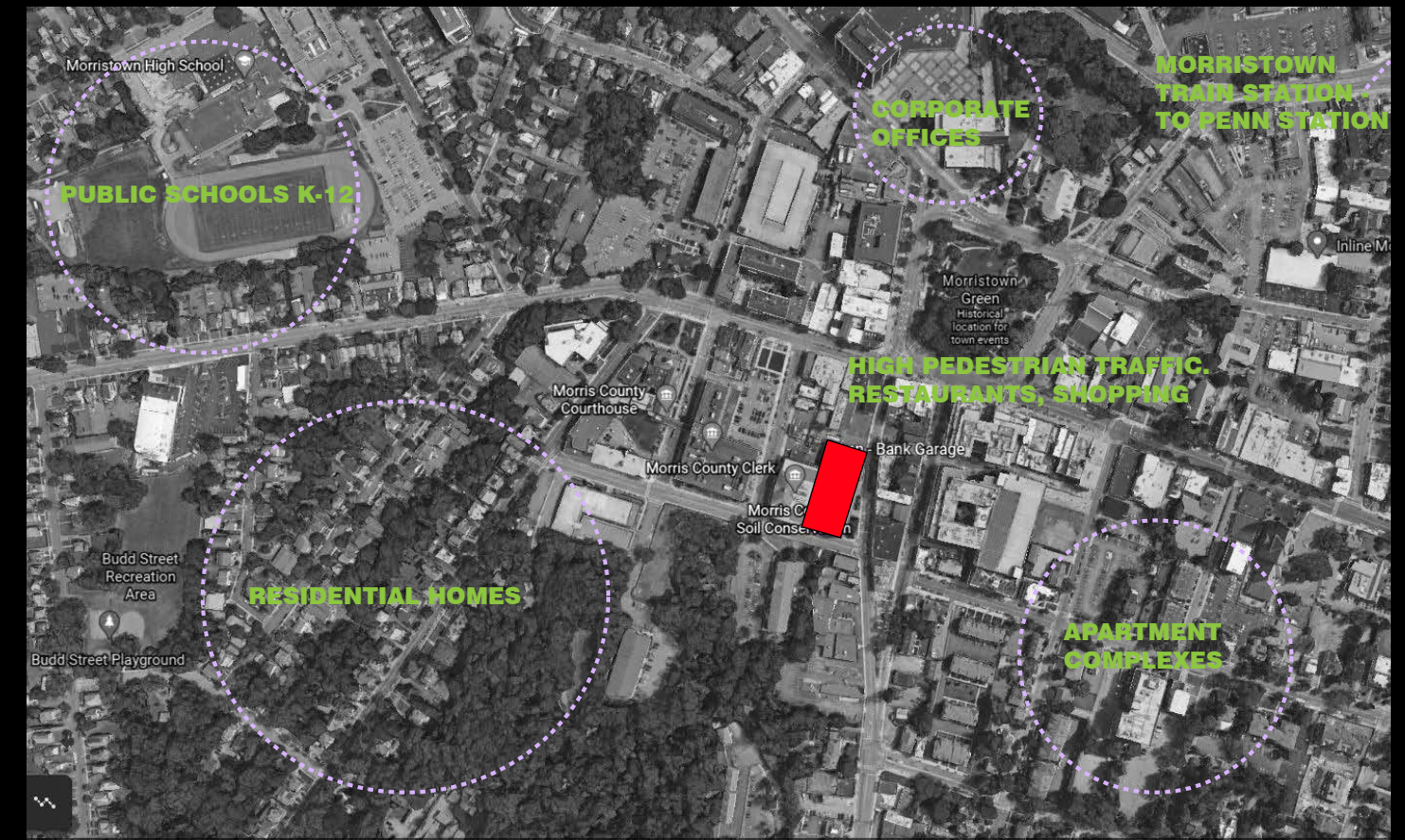
The garage is designed around the car, not the body. Thus, often the user feels disconnected from the space. **By augmenting the garage, it can be designed not only for the car, but the body.** There are specific **ZONES** to augment and design around. It also has an open-air rooftop that can serve as a observation deck to observe how bodies, environments, technology and cities are networked together.

In terms of the surrounding context, the site is just off of the main downtown street, busy with restaurants and shopping but also near corporate offices, public schools and residential homes and apartment complexes. There is also a **train station near by the connects to Penn Station, NYC** which further relates to the idea of **NETWORKS**. Thus, **networks can work at various scales, at the scale of the zone in the garage, at the scale of the parking garage, and at the scale of Morristown and NYC.**

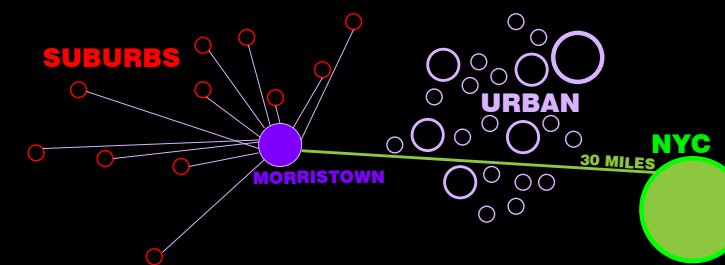


Base Longitudinal Section

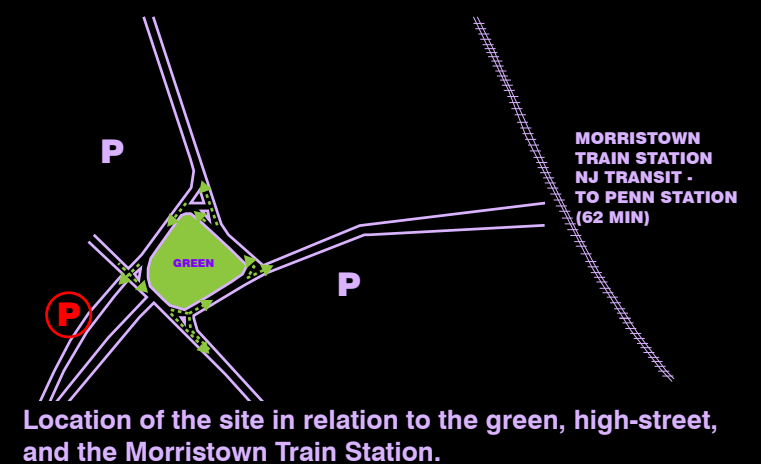
## SITE CONTEXT : MORRISTOWN, NJ CONNECTS PENN STATION, NYC



Morristown is in the center of suburbs and urban neighborhoods with a direct train to Penn Station, NYC. Allowing for a broad range of users to visit by train, bus, or car.



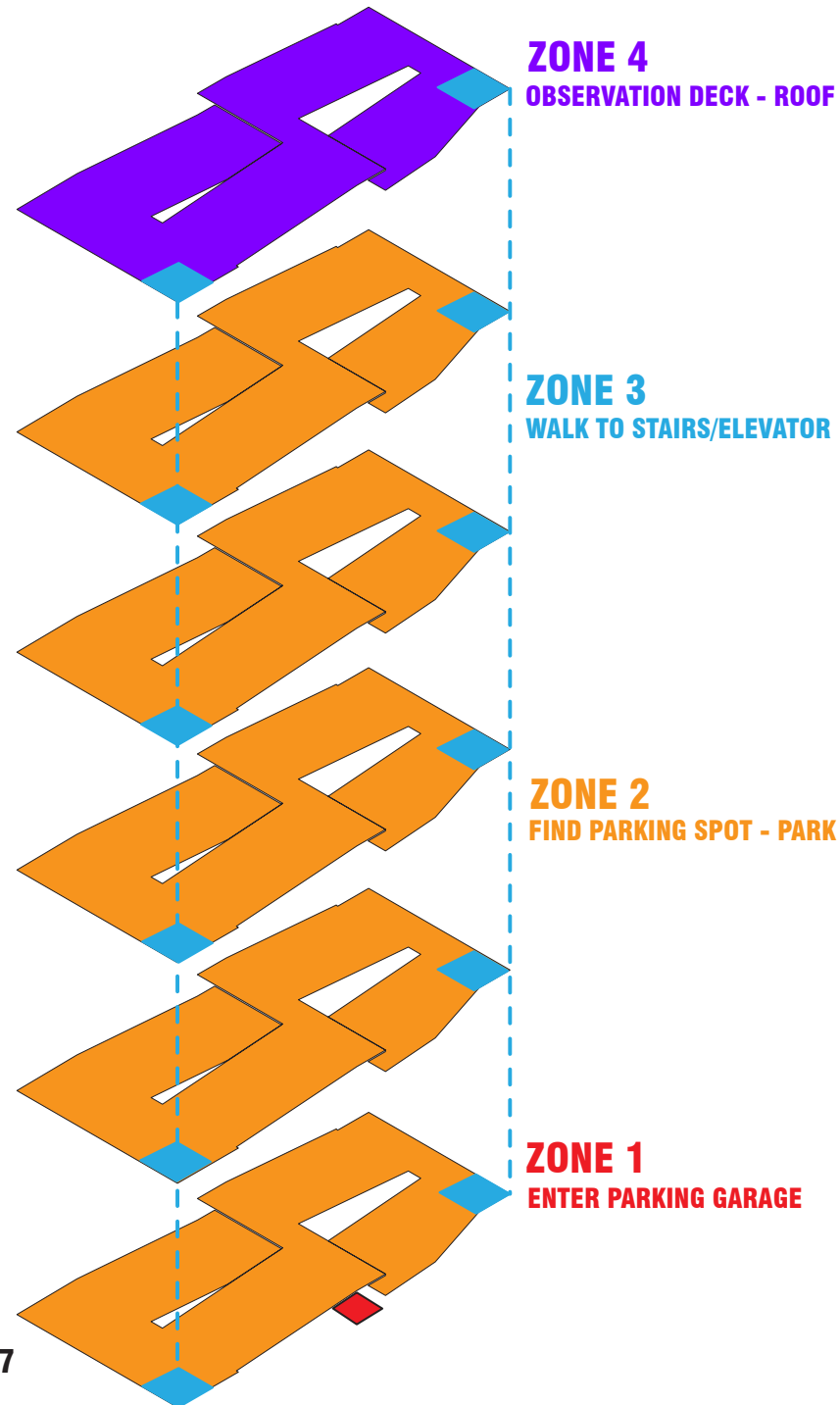
Morristown as connection point between the suburbs and NYC (30 miles away).



Location of the site in relation to the green, high-street, and the Morristown Train Station.

# PROGRAM AUGMENTED PARKING GARAGE AND OBSERVATION DECK

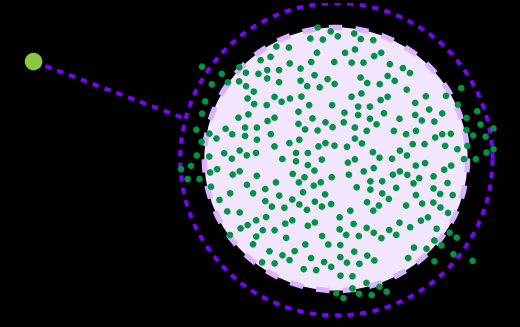
The parking garage will remain entirely **PUBLIC**. The cars are allowed to park everywhere except the roof. The roof will be transformed into an **OBSERVATION DECK** with a variety of possible programs and events or as a place to bring food and relax with friends and for chance encounters. Below, **the parking garage will be AUGMENTED with screens, mirrors, monitors, neon light, and scrim walls to attempt to bring more awareness to the body** as the user enters, parks, and takes the stair/elevator up to the roof or down to the exit.



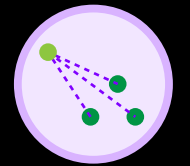
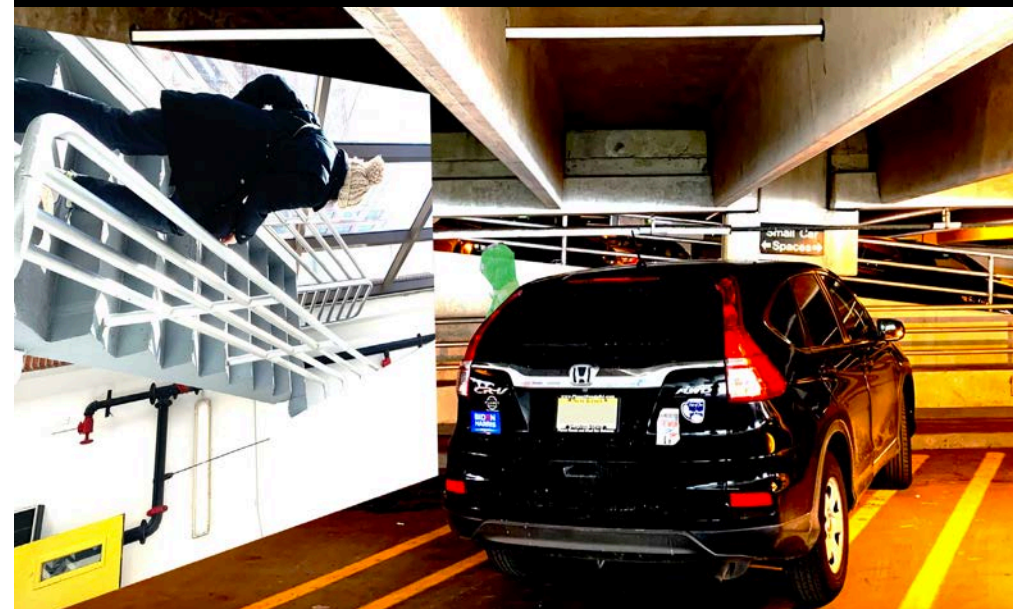
## SCALES OF OBSERVATION IN THE PARKING GARAGE



## BODY IN RELATION TO THE METROPOLIS PENN STATION, MORRISTOWN



## BODY IN RELATION TO OTHER BODIES IN THE PARKING GARAGE



## BODY IN RELATION TO ITSELF INTERACTING WITH THE SURFACES AND THRESHOLDS OF THE PARKING GARAGE



- THE OBSERVING BODY
- OTHER BODIES
- - - WHAT IS BEING OBSERVED
- THE SCALE OF OBSERVATION

## EVERYDAY INTERACTION IN EVERYDAY SPACES

By augmenting the parking garage and adding an observation deck and events on the roof, my intention is to **bring more of a variety of people to the site** and to add a **DYNAMIC** quality to the existing neighborhood context.

The users are meant to experience their **EVERYDAY** spaces and actions in a new way. **Currently, the parking garage is under-utilized.** With the additional program on the roof and the addition of screens, mirrors, monitors, etc. hopefully it will draw people to use the site more often for other reasons than just to park.

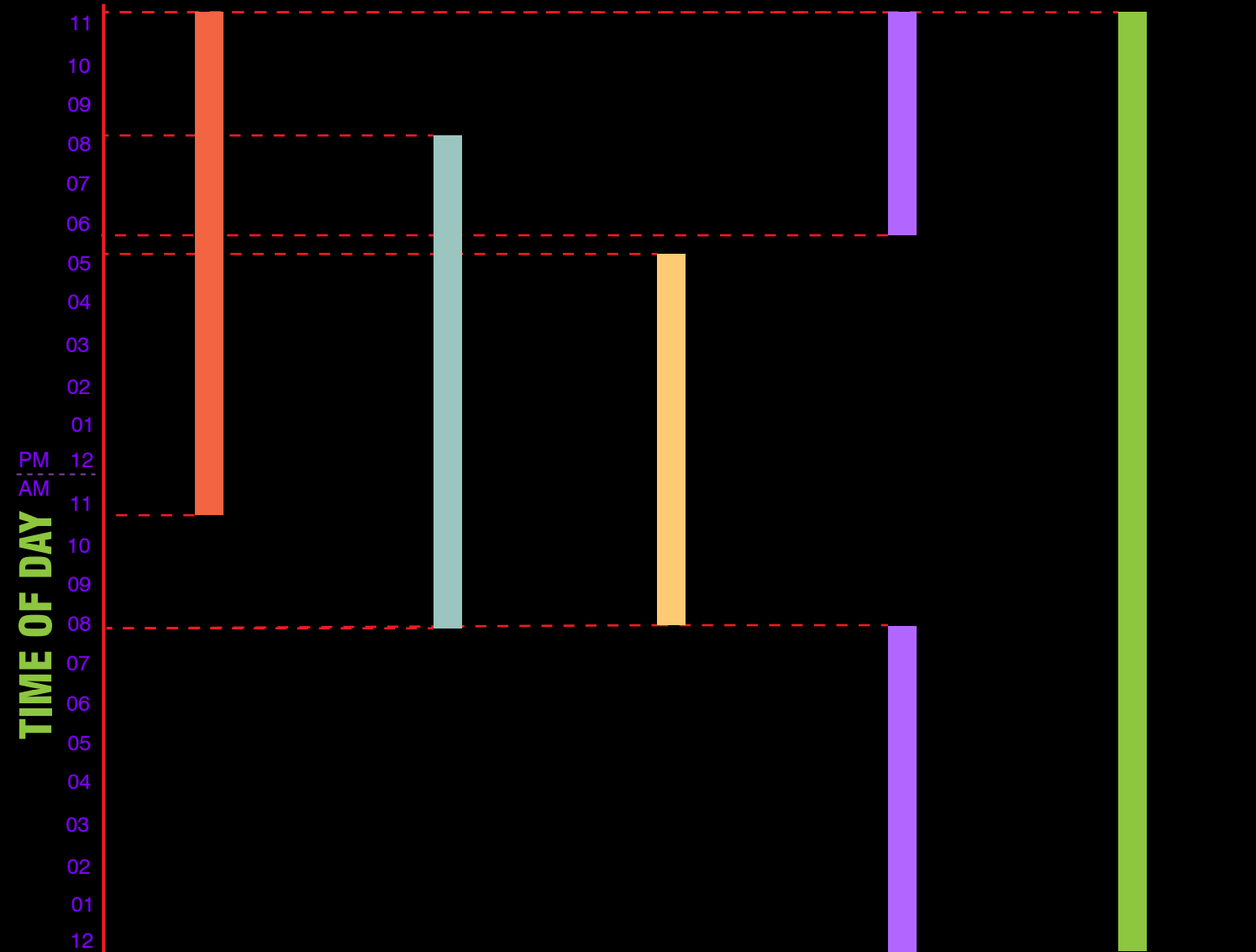


The observation deck will promote a wide range of diverse community members to visit. The roof can turn into an event space holding, for example, a flea market on the weekends, or a DJ music festival at night. When not used for an event, the event will be to observe. Observe the other bodies, the network they are part of with Morristown and Penn Station, etc.



The augmented parking garage will add a dynamic quality to the neighborhood context for the existing and new users.

## USER'S AT THE VARIOUS TIMES OF DAY



## USERS OF PARKING GARAGE



### HIGH-STREET RETAIL / RESTURANTS

The site is located directly off of the Main Street. Many users park at the garage to then walk around town, dine, shop, etc.



### THE MORRISTOWN GREEN

The site is also next to the Morristown Park. Many gather there for holiday events, to talk with friends, to skateboard, etc.



### THE COURTHOUSE

The Courthouse is located one street away from the garage. It attracts many employees as well as those attending court.



### APARTMENTS

There are many apartments across from the grage. Many park there cars there permanently.



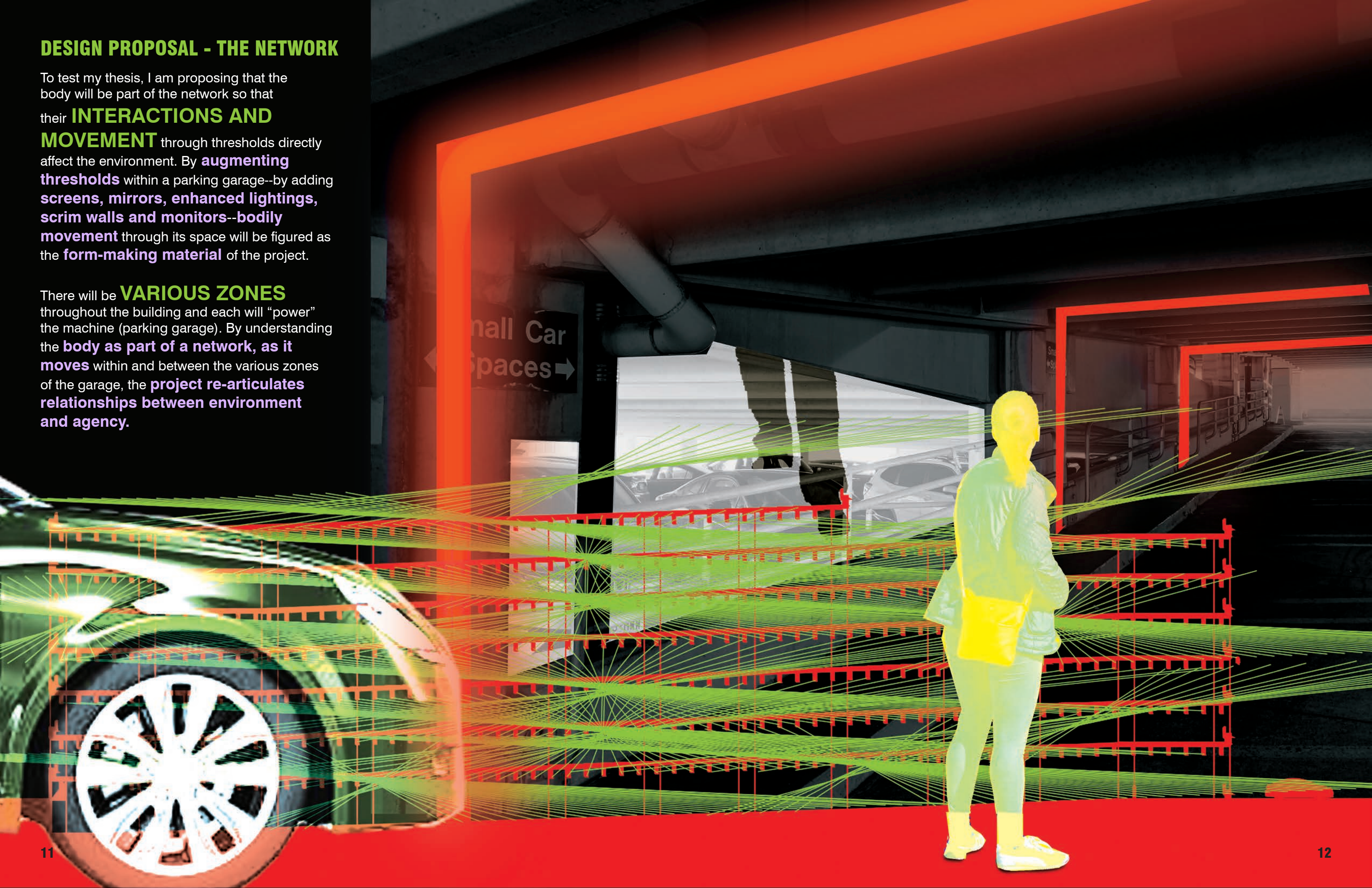
### AUGMENTED GARAGE/OBSERVATION DECK

The additional program - the Observation Deck - on the roof will attract more users and the augmented parking levels provides more dynamism for the users and the neighborhood context.

## DESIGN PROPOSAL - THE NETWORK

To test my thesis, I am proposing that the body will be part of the network so that their **INTERACTIONS AND MOVEMENT** through thresholds directly affect the environment. By **augmenting thresholds** within a parking garage--by adding **screens, mirrors, enhanced lightings, scrim walls and monitors**--bodily **movement** through its space will be figured as the **form-making material** of the project.

There will be **VARIOUS ZONES** throughout the building and each will "power" the machine (parking garage). By understanding the **body as part of a network, as it moves** within and between the various zones of the garage, the **project re-articulates relationships between environment and agency.**

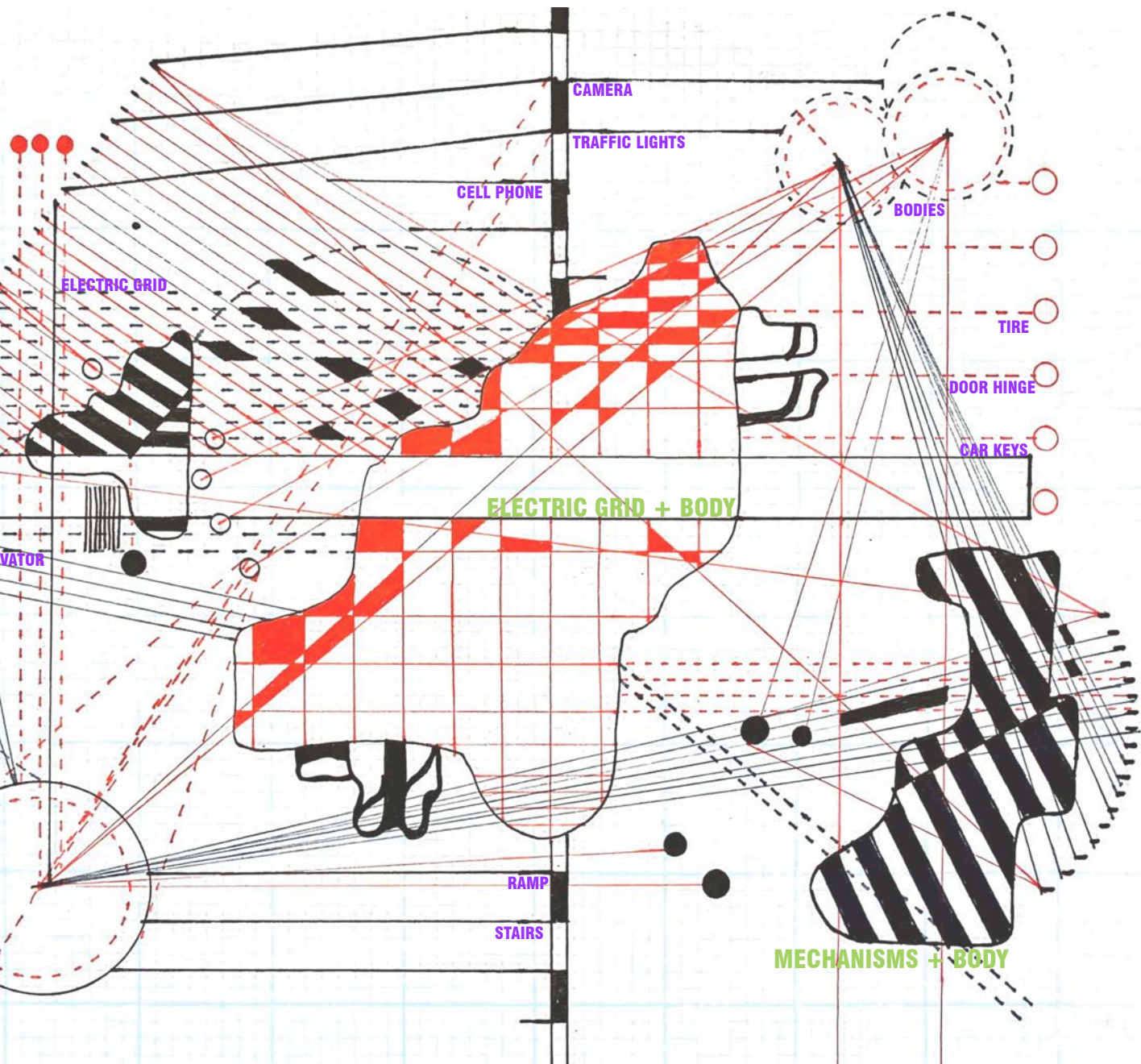




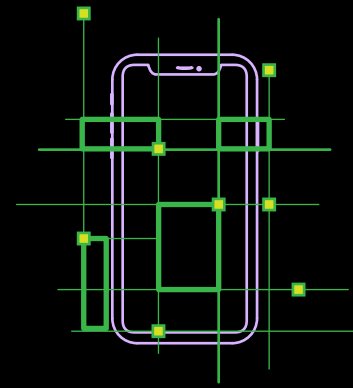
## TECHNOLOGY IS...

The way I am defining **TECHNOLOGY** in my thesis is a **hybrid between the modern technology connected to the electric grid and the everyday mechanisms** that bodies operate in and around our spaces to allow us to move through them. Examples include car keys, door hinges, tires, shoes, etc.

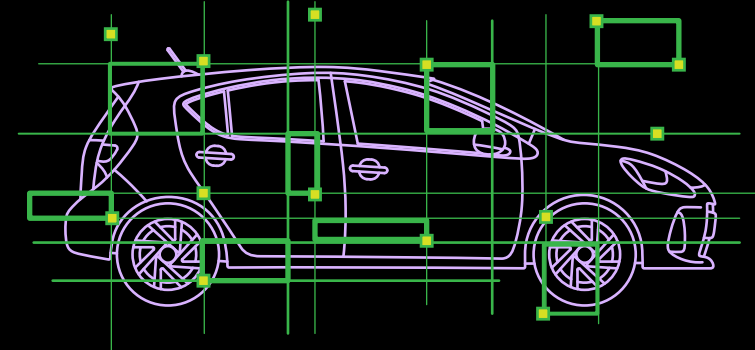
The **technology around us is expanding and breaking the boundaries** of our smart-phones and computers and **filling the spaces we inhabit**. Bodies are part of a **NETWORK** filled with technology, surfaces, other bodies, etc.



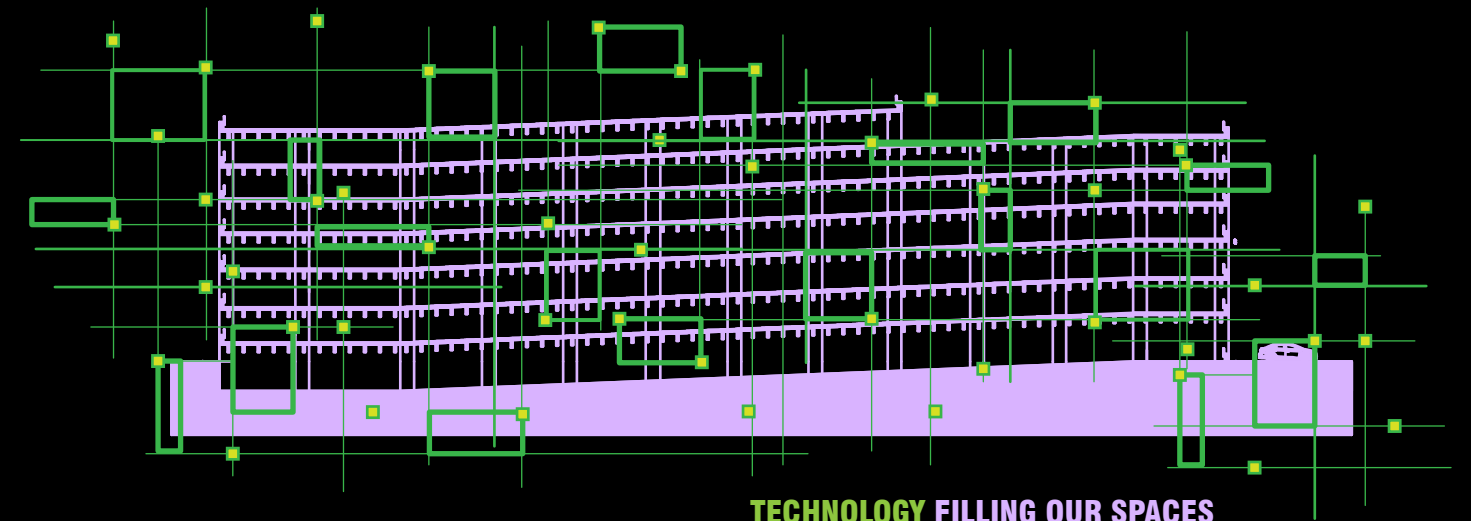
## CAR AND HUMAN BODY CONNECTION - TECHNOLOGY



**TECHNOLOGY BREAKING THE BOUNDARY OF THE DEVICE**



**TECHNOLOGY FILLING OUR CARS**

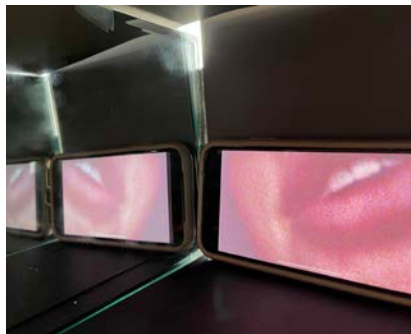


**TECHNOLOGY FILLING OUR SPACES**

## THE CYBORG BODY

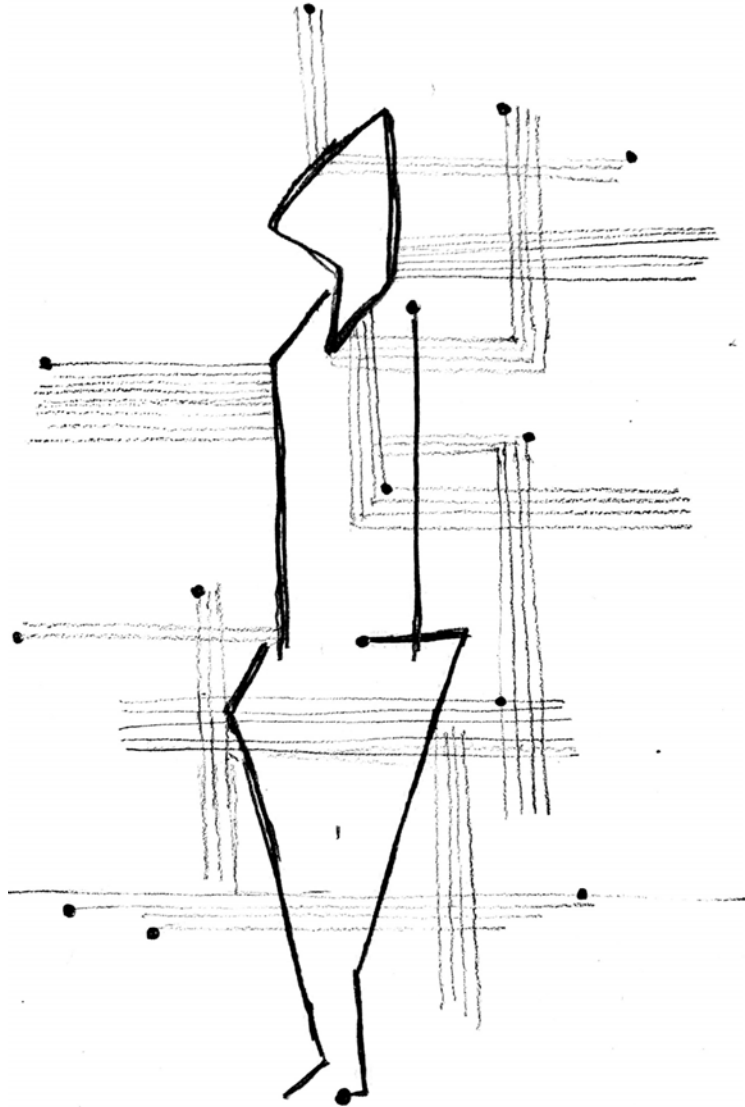
The body is always in flux, and by interacting within space, the body is able to reconstruct itself in relation to technology and the surfaces around their environment.

To use Donna Haraway's term from her Cyborg Manifesto, we can start to see the body as a **"CYBORG IDENTITY"**, a social feminist utopia imagining of the body that is freed from the need to ground ones identity to the "privileged positions" of race, gender, sex, class, etc. Haraway suggests that **we are a collection of networks**, constantly feeding information back and forth the other networks that make up our world. **By moving and performing through the world, we are creating relationships with each other and other objects in our environment, creating a network.** All the actors in the space will be cyborgs, participating in a networked interior as they move through space.

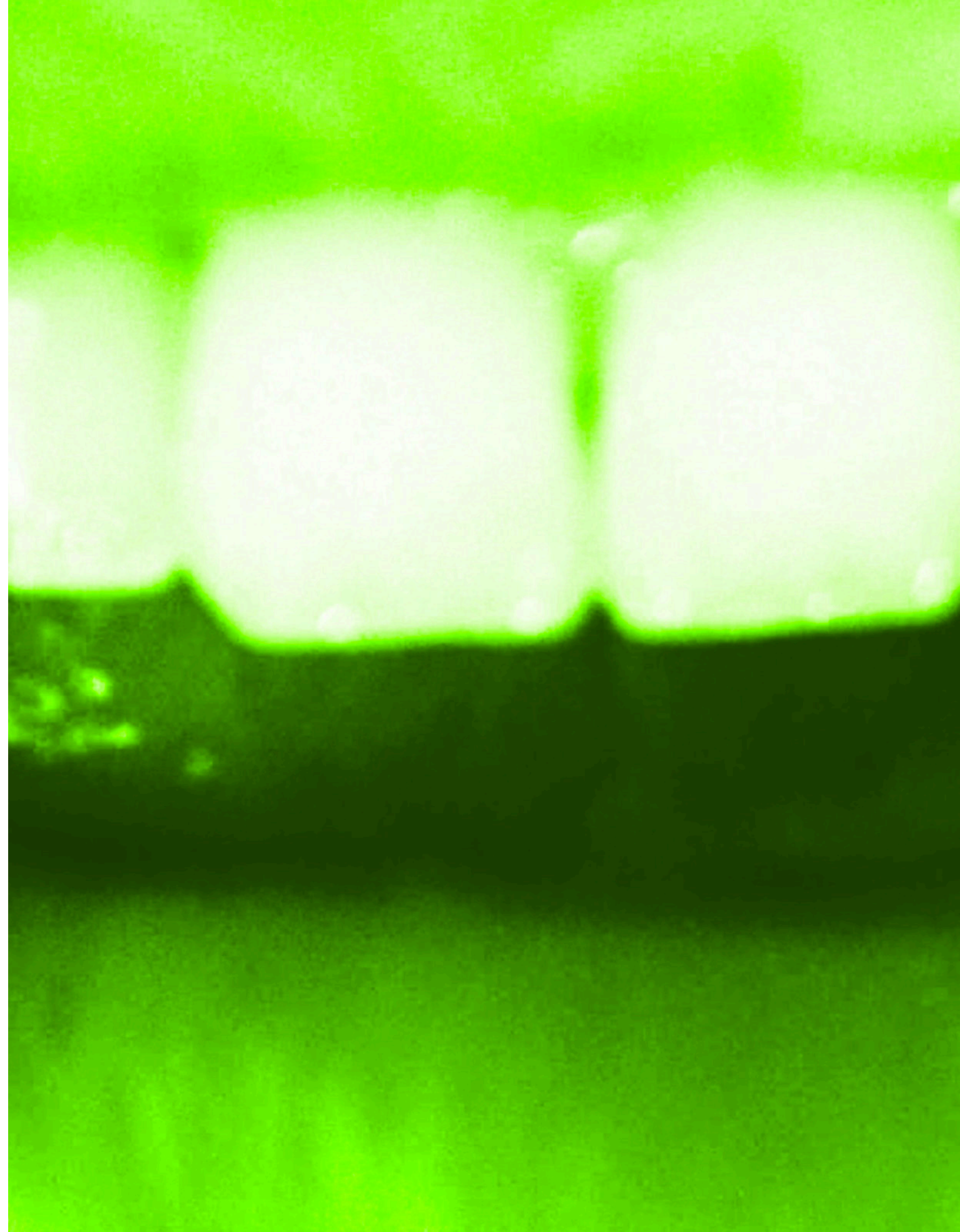


Conceptual Object:  
Mirror box studies

15

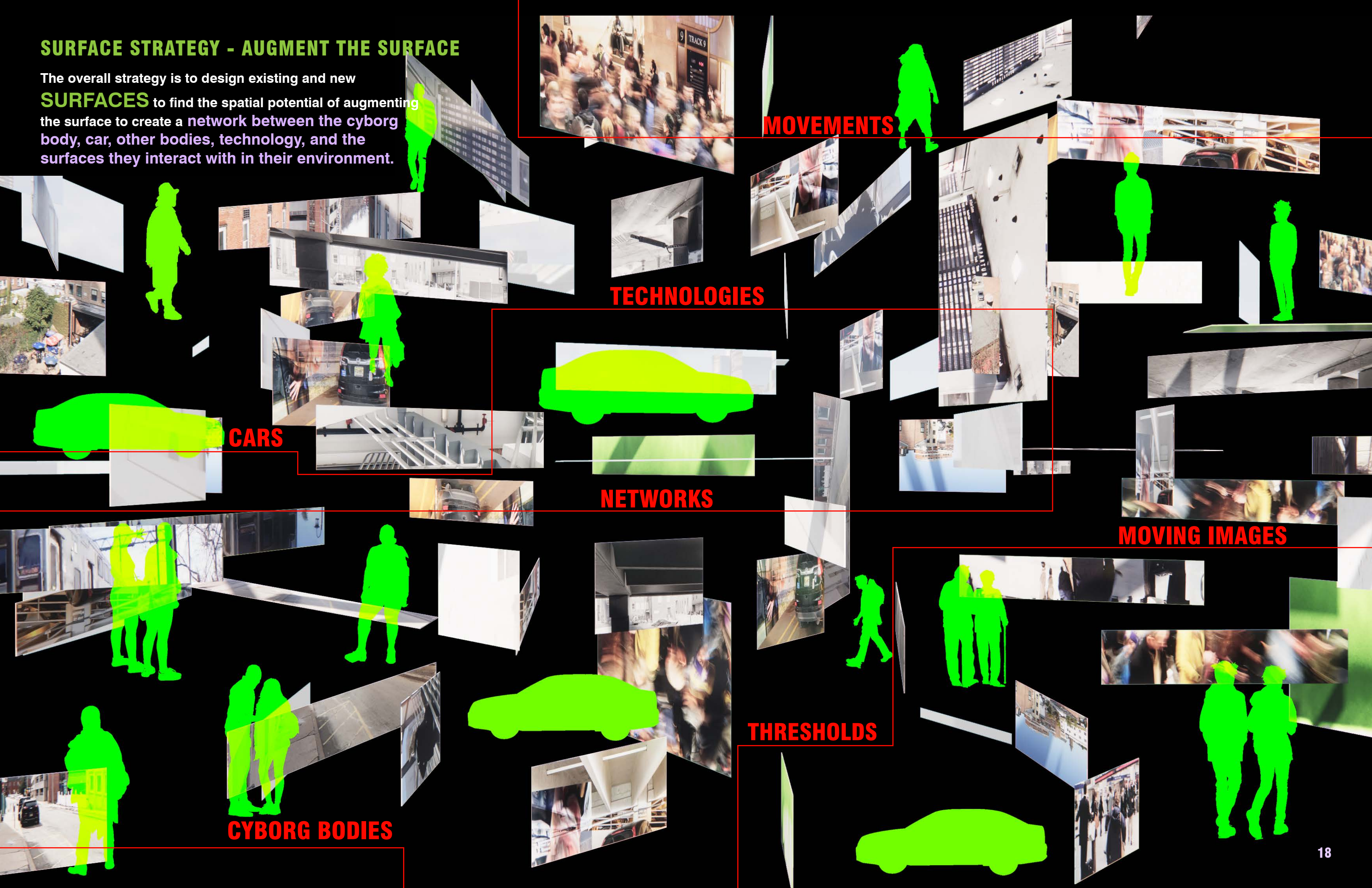


Cyborg Identity: The relationship between Human and Machine is blurred.



# SURFACE STRATEGY - AUGMENT THE SURFACE

The overall strategy is to design existing and new **SURFACES** to find the spatial potential of augmenting the surface to create a network between the cyborg body, car, other bodies, technology, and the surfaces they interact with in their environment.



**MOVEMENTS**

**TECHNOLOGIES**

**NETWORKS**

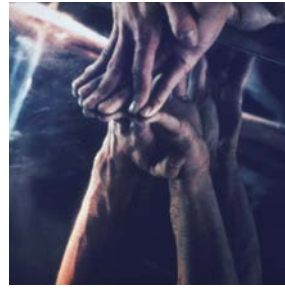
**CARS**

**MOVING IMAGES**

**THRESHOLDS**

**CYBORG BODIES**

## MATERIAL CATALOGUE - INTENDED EFFECTS



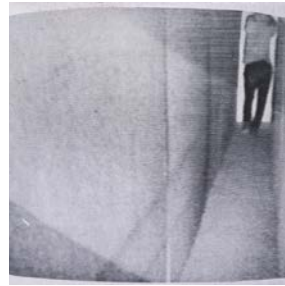
### MIRROR

Used in unexpected places to allow the users to **observe their everyday actions as they perform them**. Less about the entire body and more about fragments, **MOMENTS** between your body and the surfaces.



### SCRIM WALLS

The surface can filter and showcase light from car headlights while also **BLURRING BODIES** so they lose their identity of sex, race, class and become a cyborg body connected to the surfaces and technology around them. The scrims will also have **projections of everyday events being performed to suggest to the user what they should be paying attention to**.



### MONITOR

Record the body as it approaches the screen but the camera is positioned behind them so **the body will appear smaller on the monitor as the cyborg walks towards the screen**. Plays with perception and expectation to provide distance to see the body's connection to **TECHNOLOGY AND SPACE**.



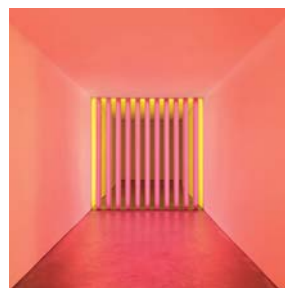
### SCREEN

Projects your body from a **DIFFERENT ANGLE**, allows you to **see space and your body from a new perspective as you perform your everyday events** in the parking garage.



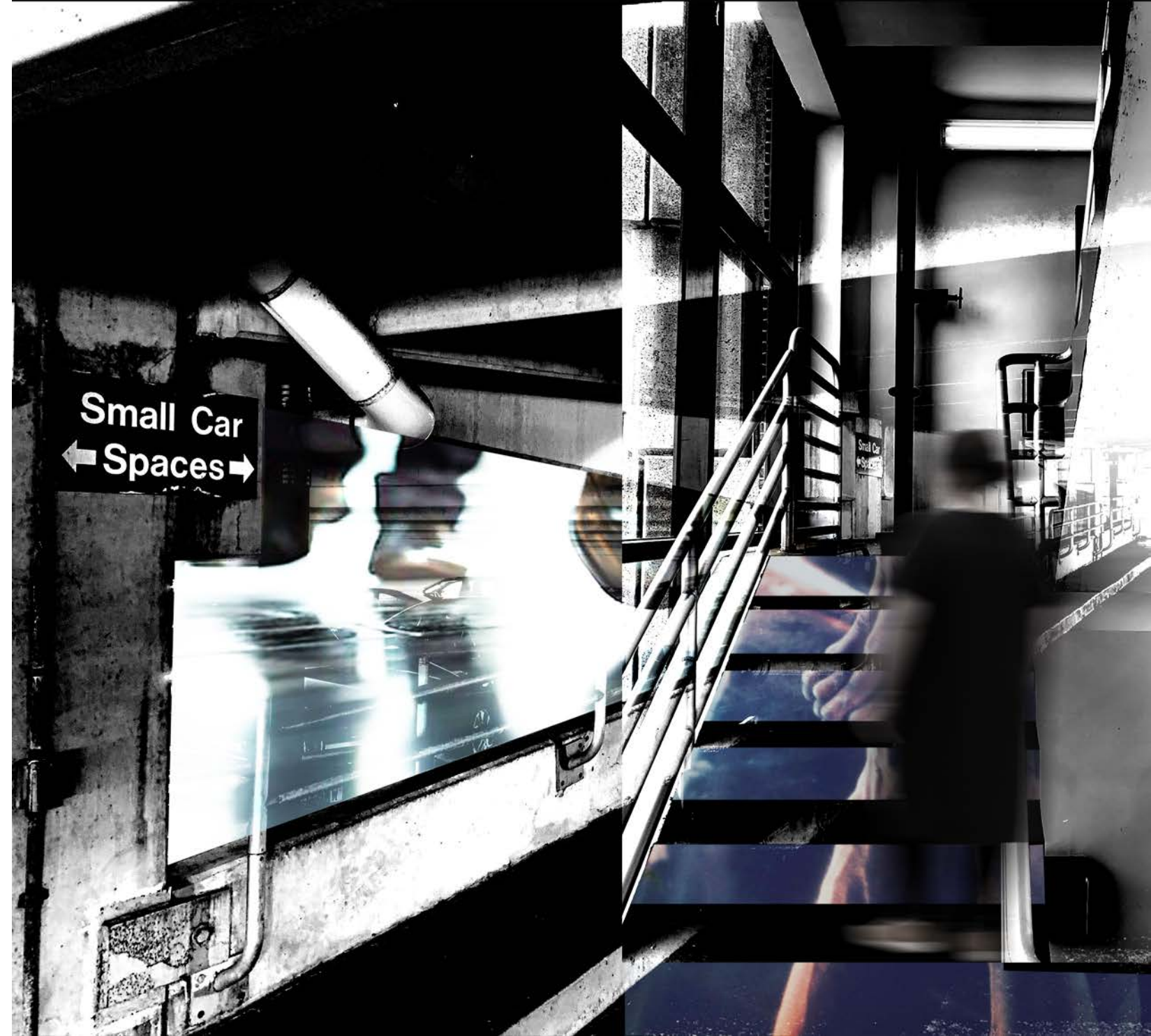
### WINDOW

Some windows will be covered with a **LAYER OF "SKIN"** that provides the user with a zoomed-in perspective of their body through a digital screen. It is intended to make the user more **aware that our body extends past the skin and onto surfaces that we interact with**.



### FLUORESCENT LIGHT

**Acknowledges the body crossing a threshold by going off or changing color**. Can be added to surfaces in unexpected places to bring more **AWARENESS TO THE THRESHOLDS** they interact with rather than habitually crossing them. Also used on the facade as a way too display the car and body as information on a surface. One light turns green for one car that enters.



# CATALOGUE OF THE PLACEMENT OF INSERTIONS

SCREEN

LIGHT

MIRROR

MONITOR

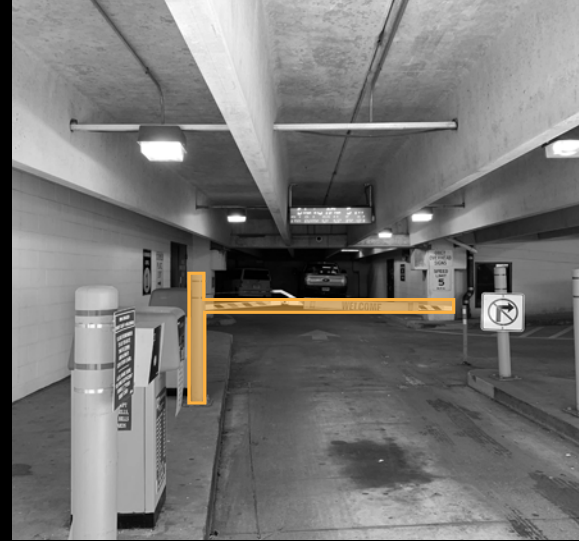
SCRIM WALL



Entrance - Human



Entrance - Car



Ticket



The spaces that you cannot park



In between levels - Blocked to cars



Stair and Elevator Door



In between floors going down



Blocked space before stair/elevator



In between beams



In between parking spaces



In between the ramps of floors



Windows



Stair Risers



Doors at the bottom of steps

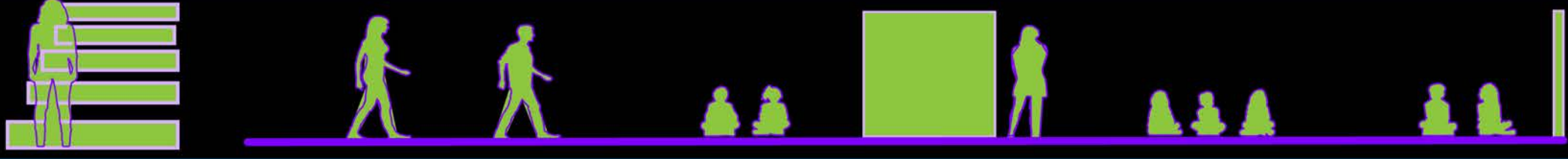
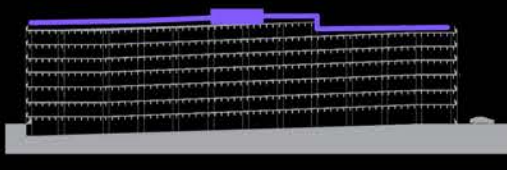


Exit on foot and ticket stand

# THE AUGMENTED ZONES AND THE MOVEMENT BETWEEN THEM - ACTION AS A FORM-MAKING MATERIAL

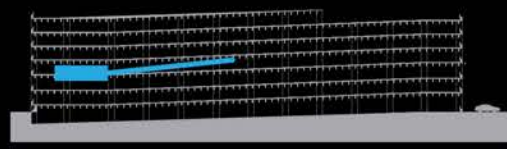
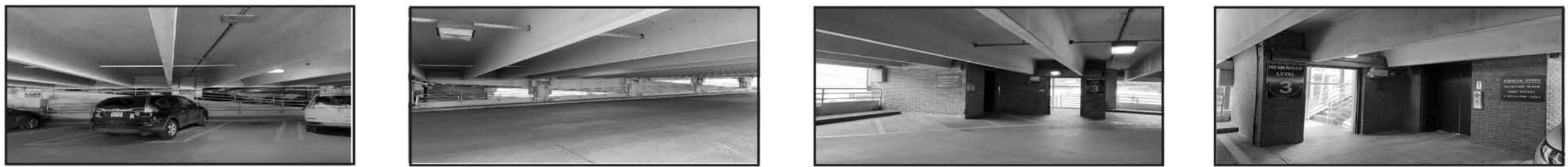
## 4. OBSERVATION DECK - ROOF

The roof opens up to a large viewing platform. The body is now presented in front of screens displaying Morristown and Penn Station to change the scale of the context of the body.



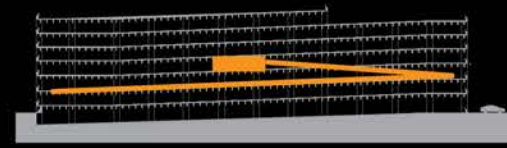
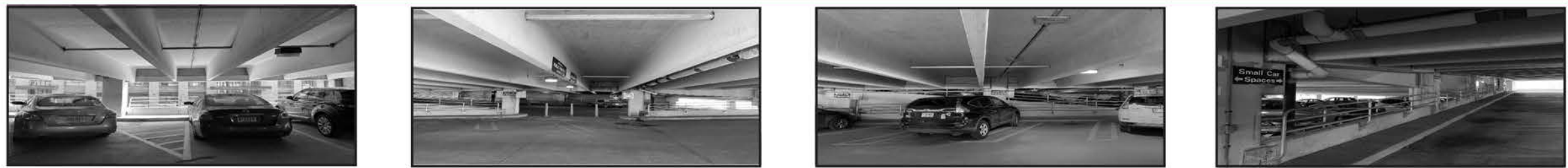
## 3. WALK TO STAIRS/ELEVATOR

As one walks through a door a colored light will go off to make one more aware of their movement through the threshold.



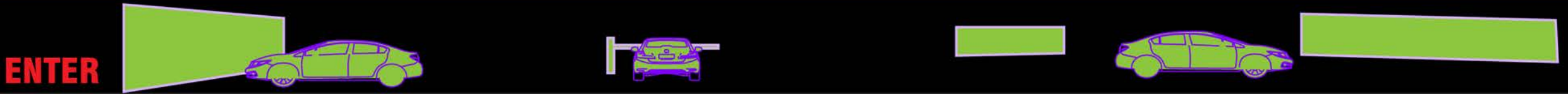
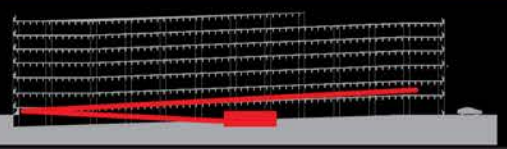
## 2. FIND PARKING SPOT

The orange diagrams indicate the thresholds within the parking garage where the screens, mirrors, and other surfaces will be placed.

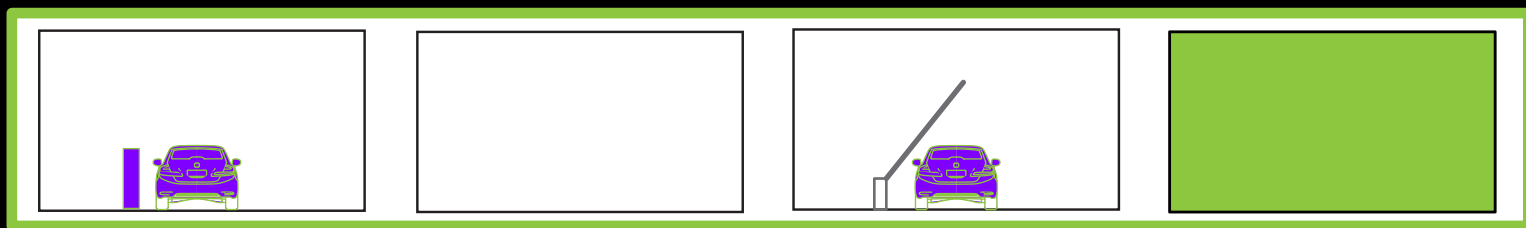


## 1. ENTER PARKING GARAGE

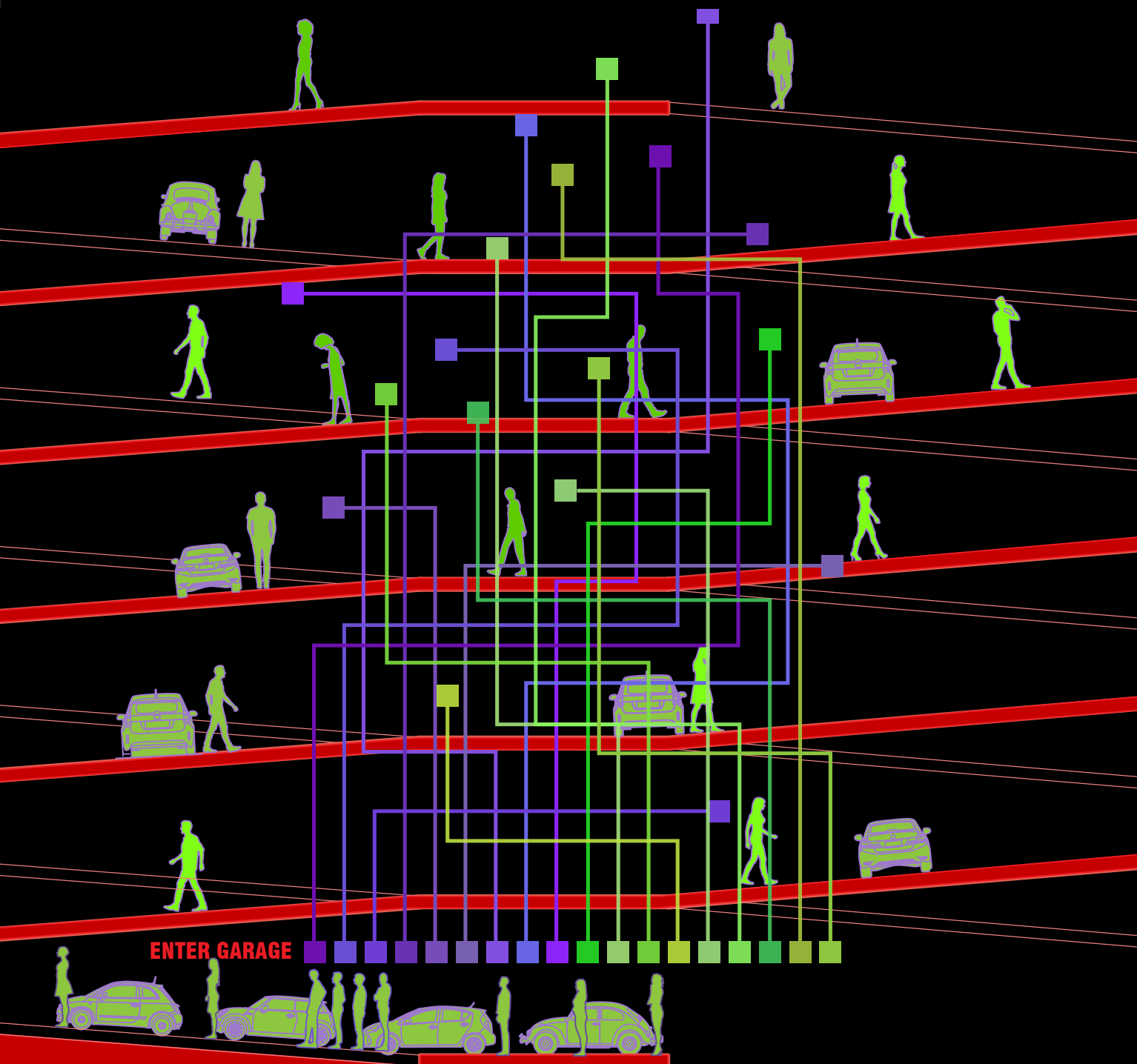
Anytime a car or person enters it triggers something to change in the interior of the parking garage, like neon lights changing color.



# ZONE 1: ENTER PARKING GARAGE: GETTING TICKET AND CROSSING THE PARKING ARM



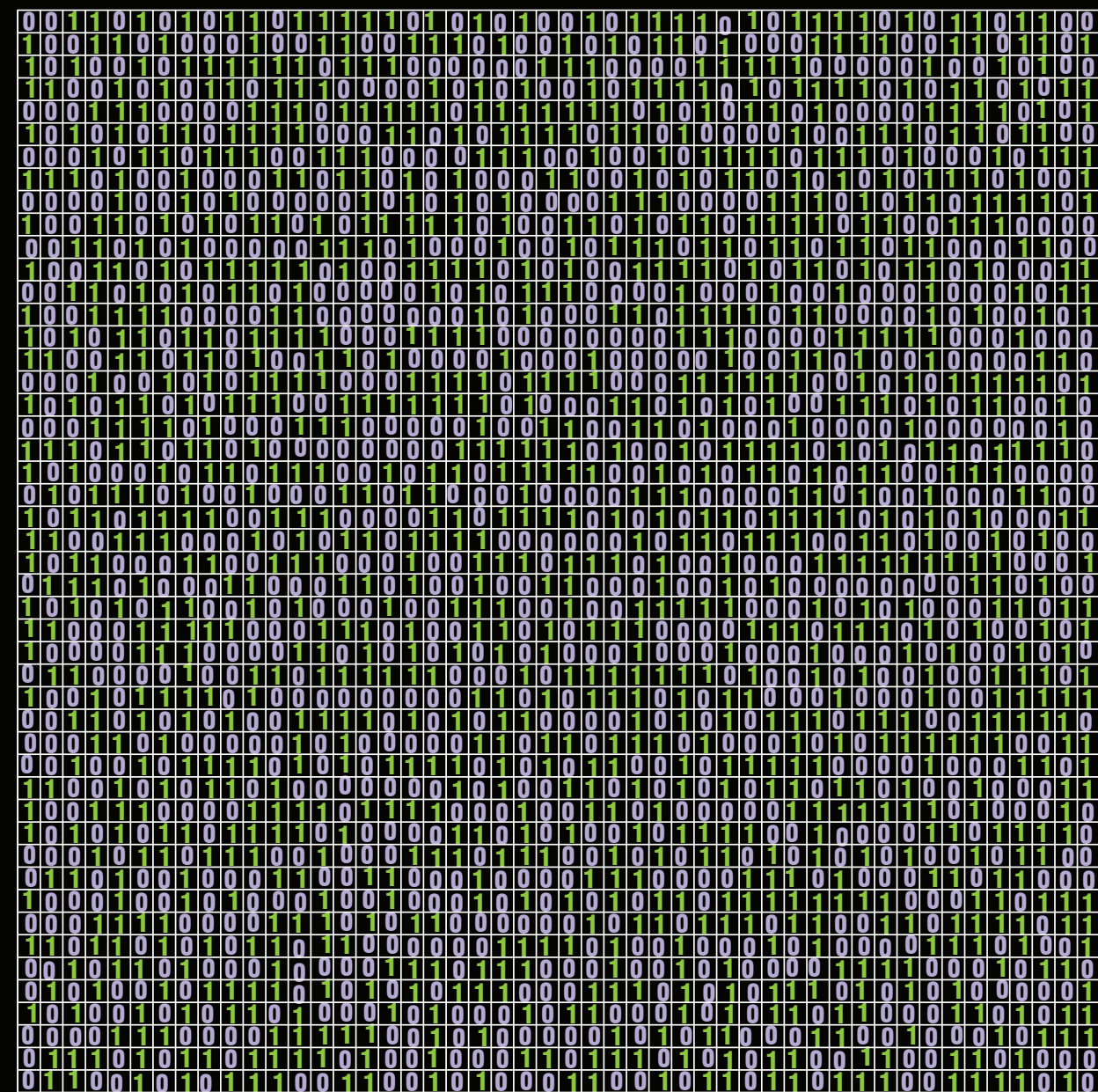
TAKE TICKET      LIGHT BEFORE ENTERING : OFF      PASS PARKING ARM      LIGHT AFTER ENTERING: ON



## BODY AND CAR AS INFORMATION - REPRESENTED LIKE A SURFACE

1=CAR ENTER

0=CAR EXIT



By entering the parking garage, the body and car become part of a network. They become part of the technological surface that creates spatial events through the various zones of the garage.

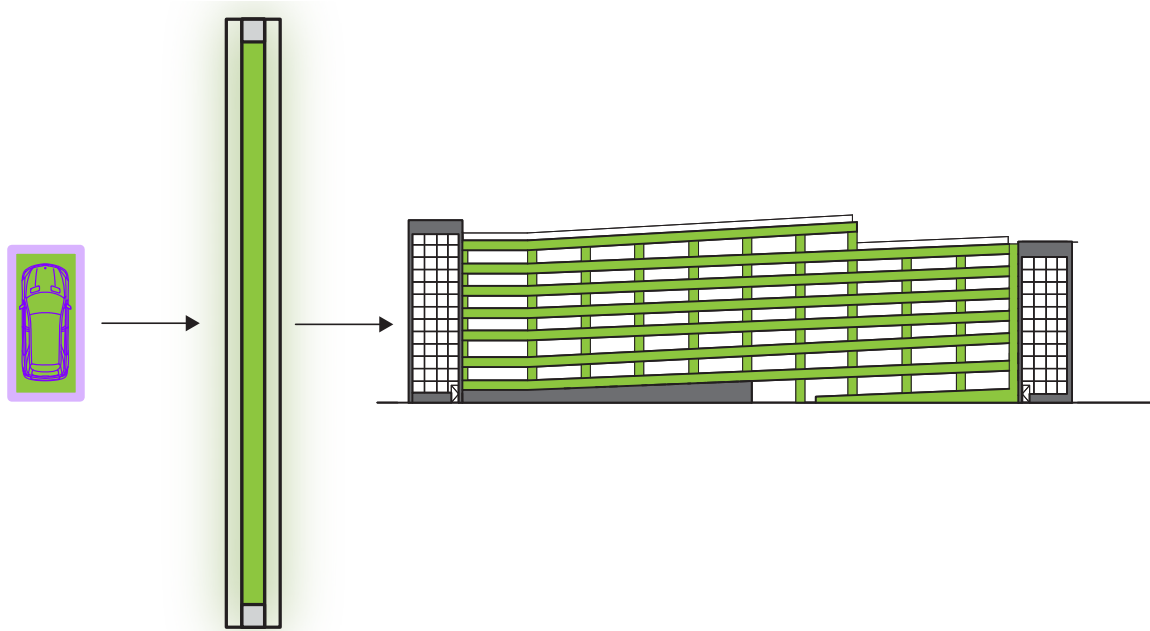
By entering the parking garage, there is a registration that the bodies and cars become part of a network with the environment as their actions and performance in the space act as information that become the form-making material that shape space and effect the surfaces of the interior.

## ZONE 1 - ENTER PARKING GARAGE

### WIRE MESH SCREEN THAT ILLUMINATES BASED ON THE NUMBER OF CARS THAT ARE PARKED

The relationship between the cyborg body and technology will be addressed on the **FACADE** as well. From the street and sidewalk approaching the site, users will be aware of **screens projecting human skin** (tinted green to relate to the cyborg identity, not one specific race or gender).

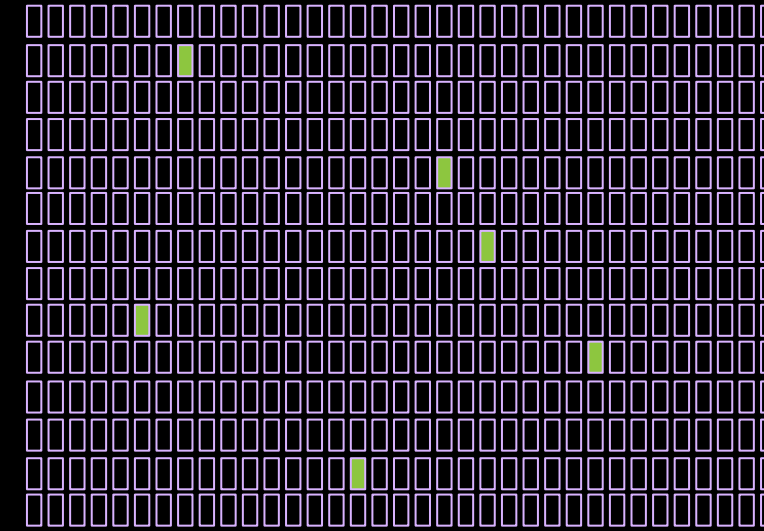
The boundaries where body and technology end is no longer clear, we are constantly in flux depending on our context, environment, day-to-day events. The screens are meant to extend the cyborg body to, and past, the projected skin. The intention is to use technology to make the user aware that their **body extends past the skin and to the environment around them as they interact and engage with space.**



1 CAR ENTERS = 1 LIGHT TURNS ON ON THE FACADE

## BY ENTERING INSIDE THE GARAGE, IT TRIGGERS ONE FLUORESCENT LIGHT ON THE FACADE TO ILLUMINATE

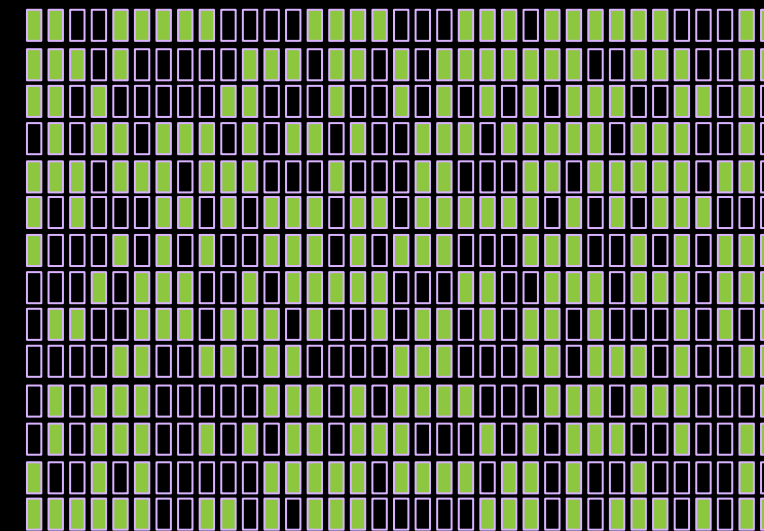
□ = ONE EMPTY PARKING SPOT      ■ = ONE TAKEN PARKING SPOT



Empty Parking Garage



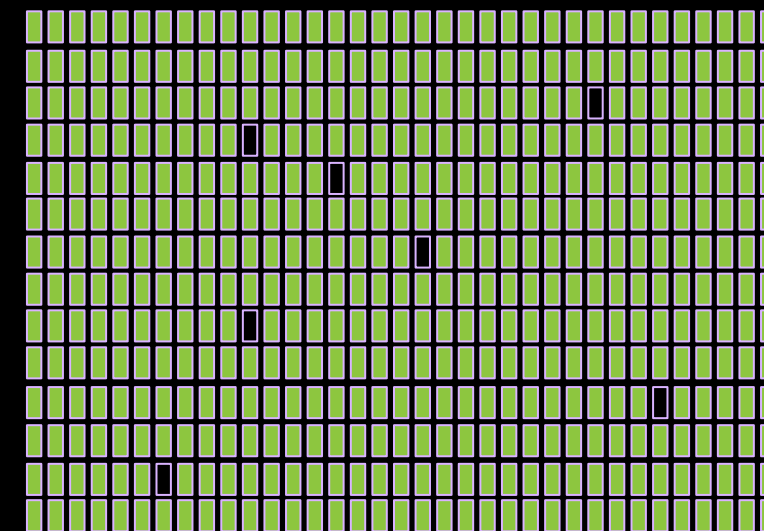
Facade when Empty



In-between empty and full Parking Garage



Facade when In-Between empty and full



Full Parking Garage



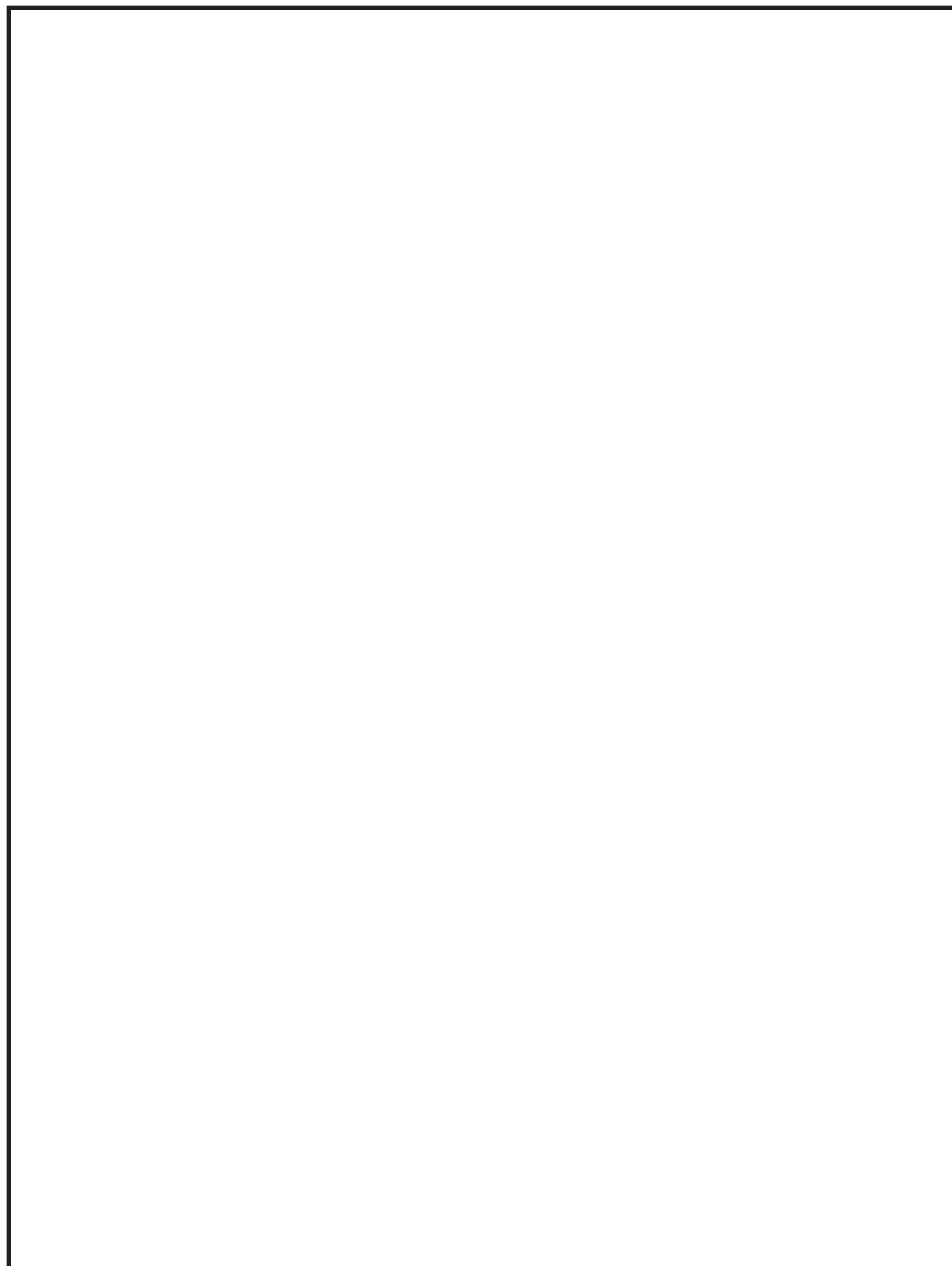
Facade when Full



## **ZONE 1 - ENTER PARKING GARAGE**

### **AFTER-IMAGE : OVER SIMULATION OF THE COLOR GREEN**

The color **GREEN** is used for all of the fluorescent light to **over stimulate the eye** so that an **AFTER-IMAGE** of the color **PINK** appears when the user looks away. Try testing the effect on this spread.



**STARE AT THE GREEN ON THIS PAGE FOR 30 SECONDS AND THEN LOOK TO THE WHITE BOX ON THE LEFT TO EXPERIENCE THE AFTER-IMAGE**



## ZONE 1 - ENTER PARKING GARAGE

### FACADE: WIRE MESH SCREEN/ SURFACE LIGHT DESIGN

There are **492 fluorescent lights, one for each parking spot**. Every time a car enters, a green light will go off. The facade uses light to represent the number of **cars in the garage like information in the computer, flat, on a SURFACE**.

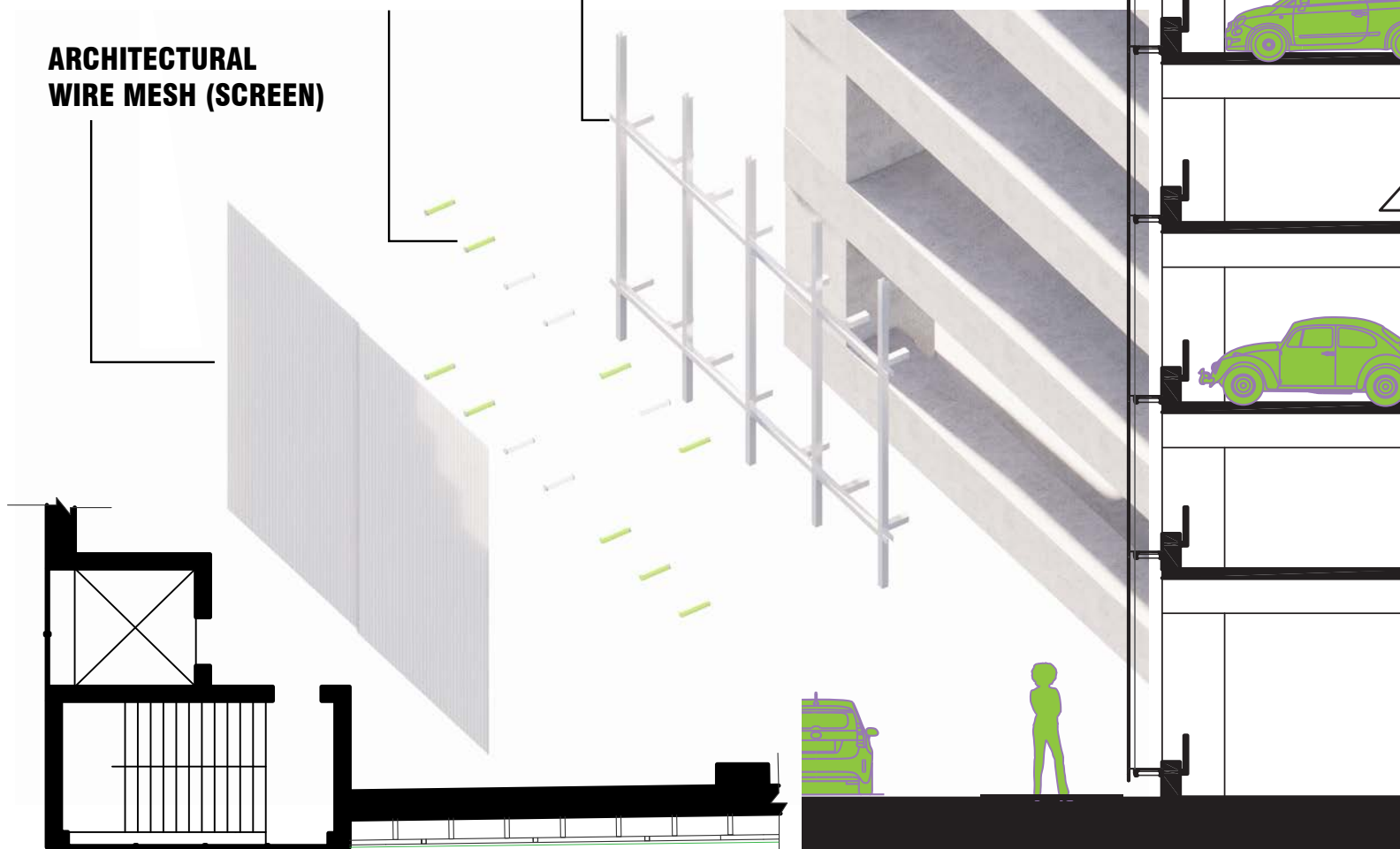
The **light is embedded under the supports for the wire-mesh facade**. The **mesh acts as a SCREEN, a new skin**, to the outside of the existing building that blurs car and body movement from the interior, filters light and illuminates with color. The intensity of the color depends on how many cars are in the building.

CONCRETE EXISTING  
PARKING GARAGE

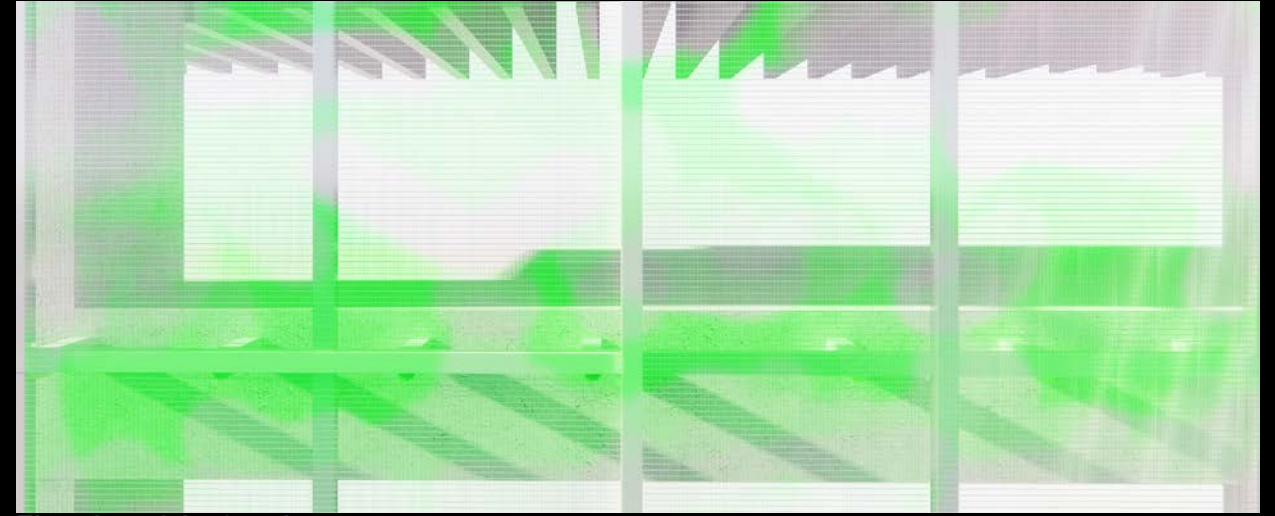
ALUMINUM FRAMING

FLUORESENT LIGHT  
GREEN - CAR ENTERS  
WHITE - CAR LEAVES

ARCHITECTURAL  
WIRE MESH (SCREEN)



## THE FACADE AS INFORMATION - DETAIL OF CONSTRUCTION



Elevation of the facade

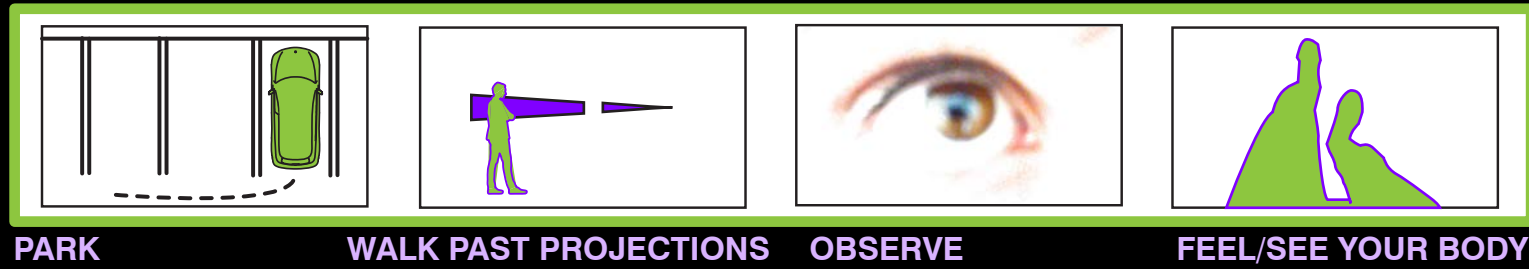


In between the screen and existing building detail.

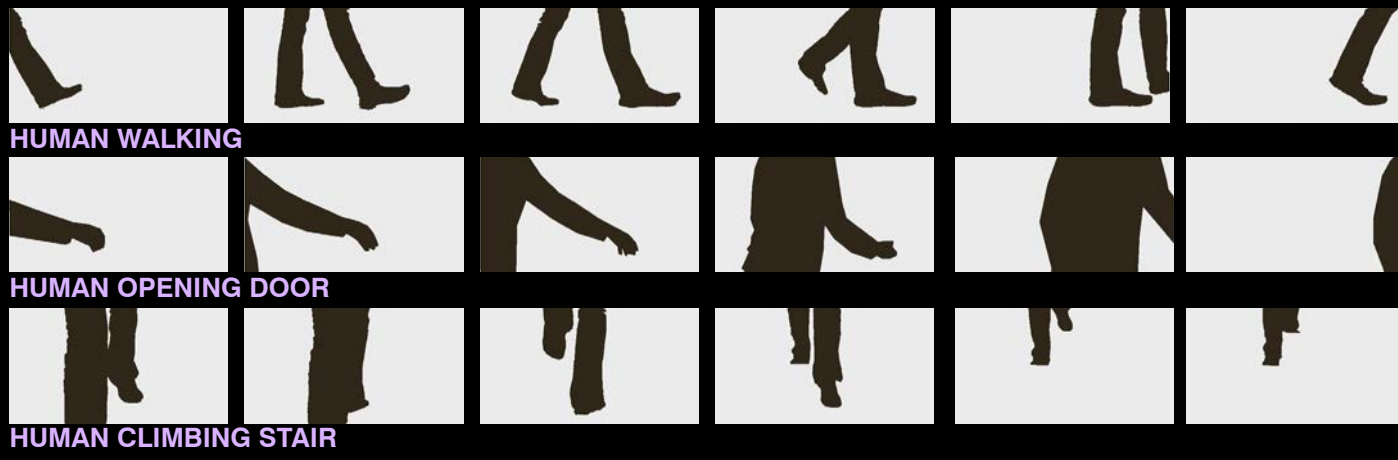


The facade from the inside of the parking garage

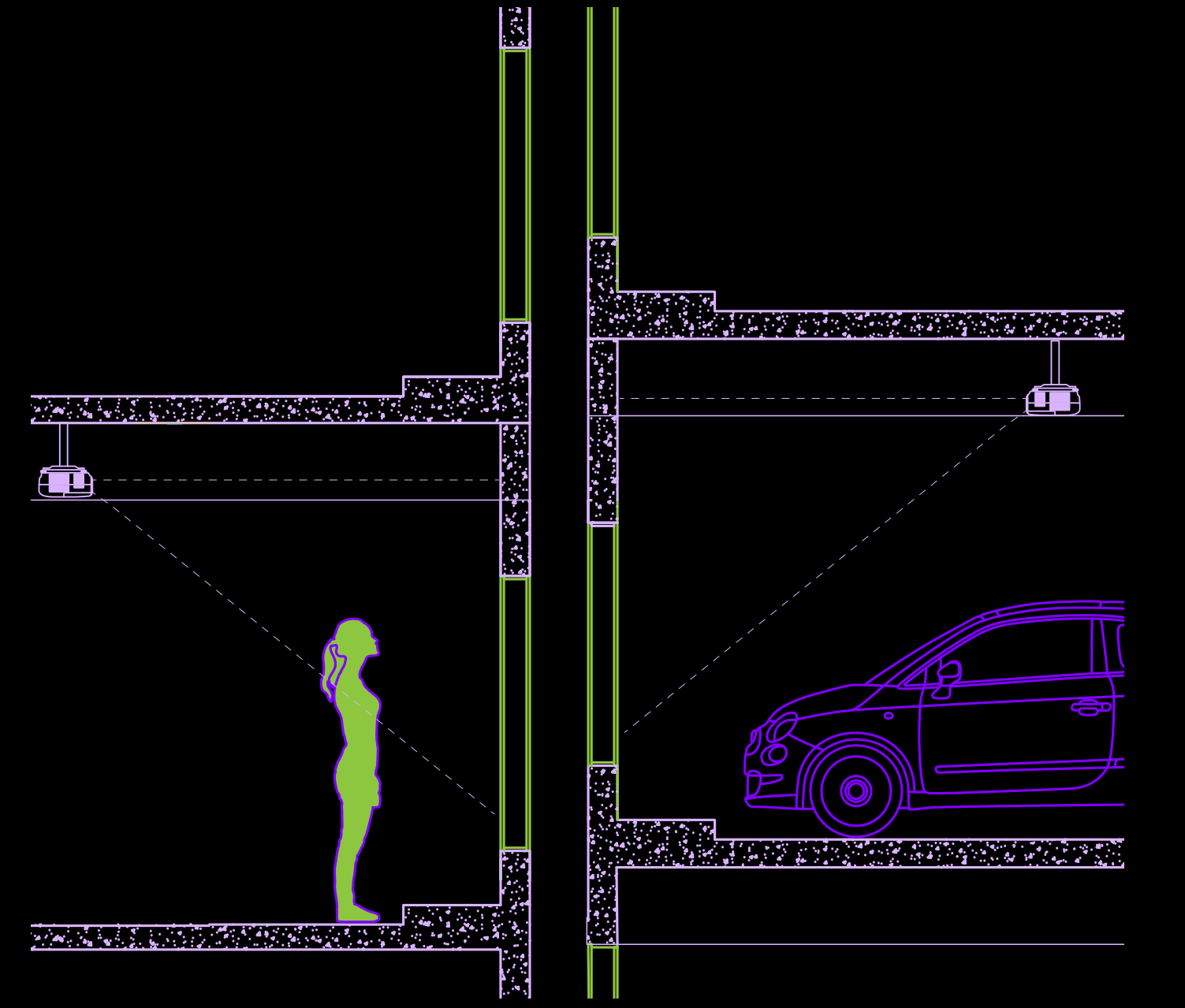
## ZONE 2 : FIND PARKING SPOT - PARK PASS PROJECTIONS OF HUMAN MOVEMENT



The scrim walls will project films of human **MOVEMENTS** to hint at what the user should be paying attention to themselves as they walk, pass through a door, climb the steps, etc.



The scrim walls are placed in the spaces between the ramps in the middle of the floor plan. They are also placed where the cars are blocked from entering (with a doorway for a person to walk through).

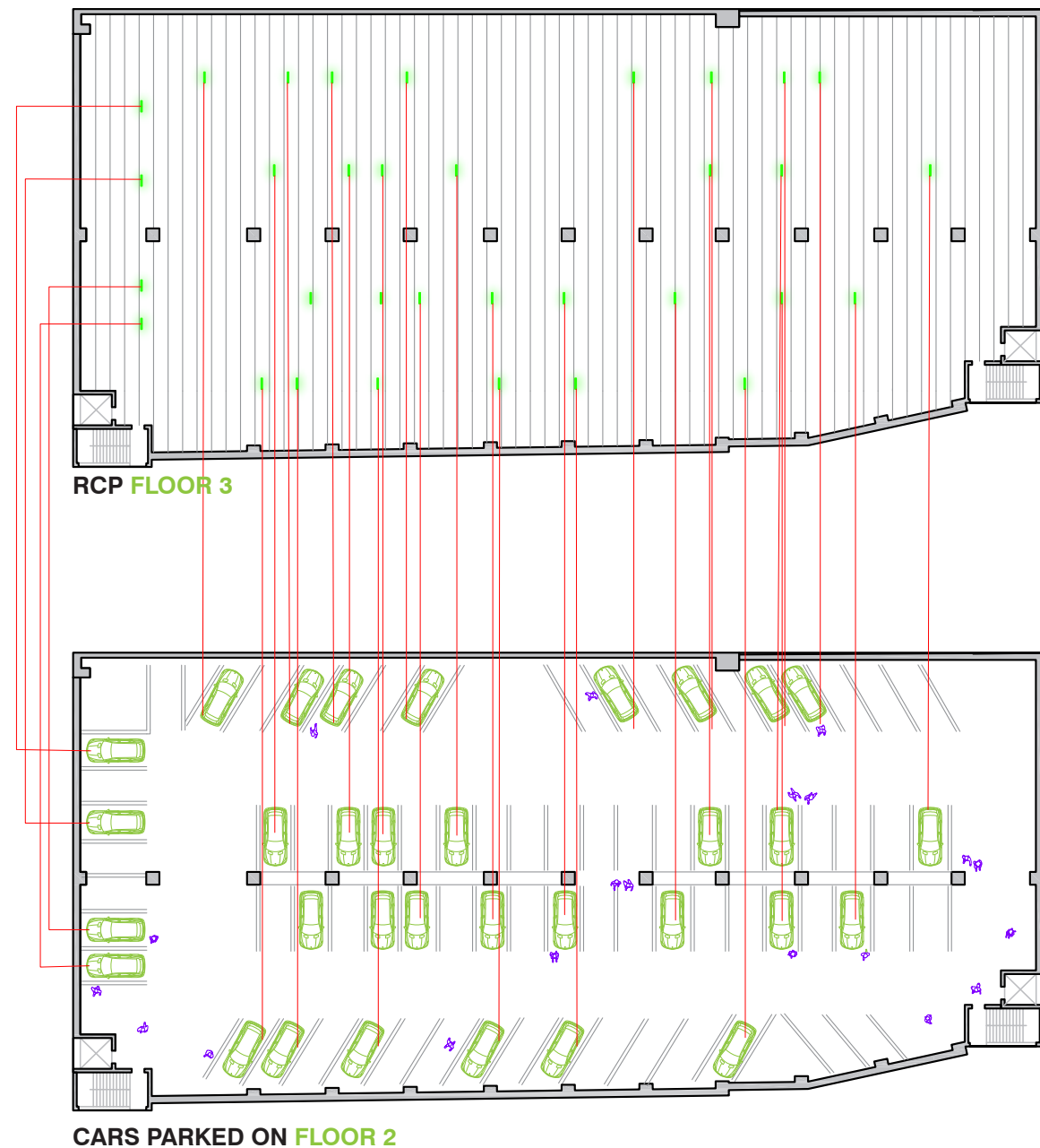


The green in this detailed section are the scrim walls in between the ramps.

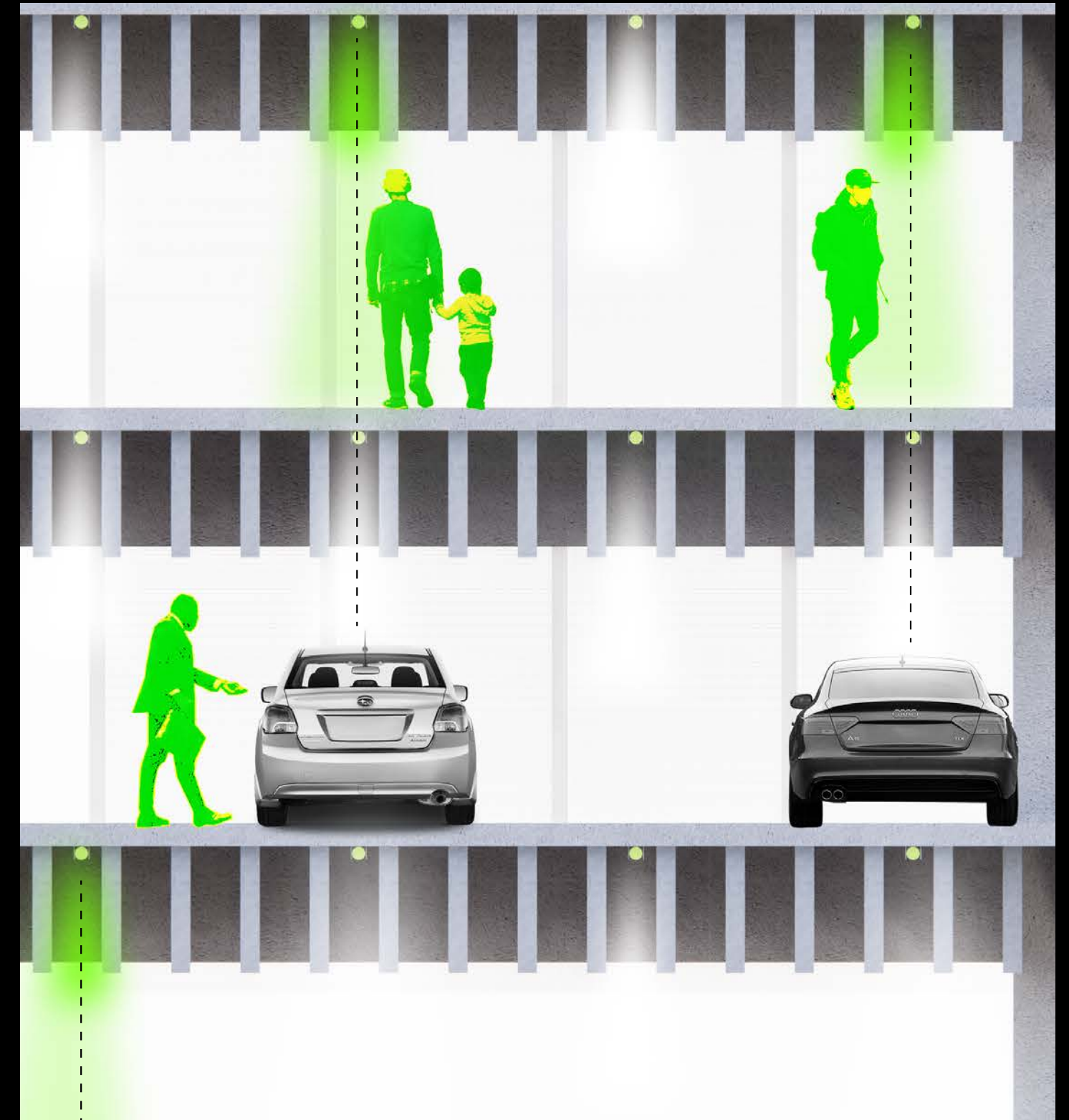
## ZONE 2 - FINDING PARKING SPOT INTERIOR LIGHT - SPATIAL DESIGN

A light will turn on over a parking spot when someone parks. But not the parking spot they are parked in... **the one directly above them. By parking, it will TRIGGER a light to turn green in the interior as well but more SPATIALLY than the facade (which acted as a surface of information).**

The **light in the interior relates the different floors to one another.** Although the person walking by the light cannot see the parked car directly, they can know it is happening by the light turning on above their head. It also may appear random to some people but over time coming back to the garage or walking by it, they may become aware of the network at hand.



## RELATIONSHIP BETWEEN THE FLOORS - THROUGH LIGHT

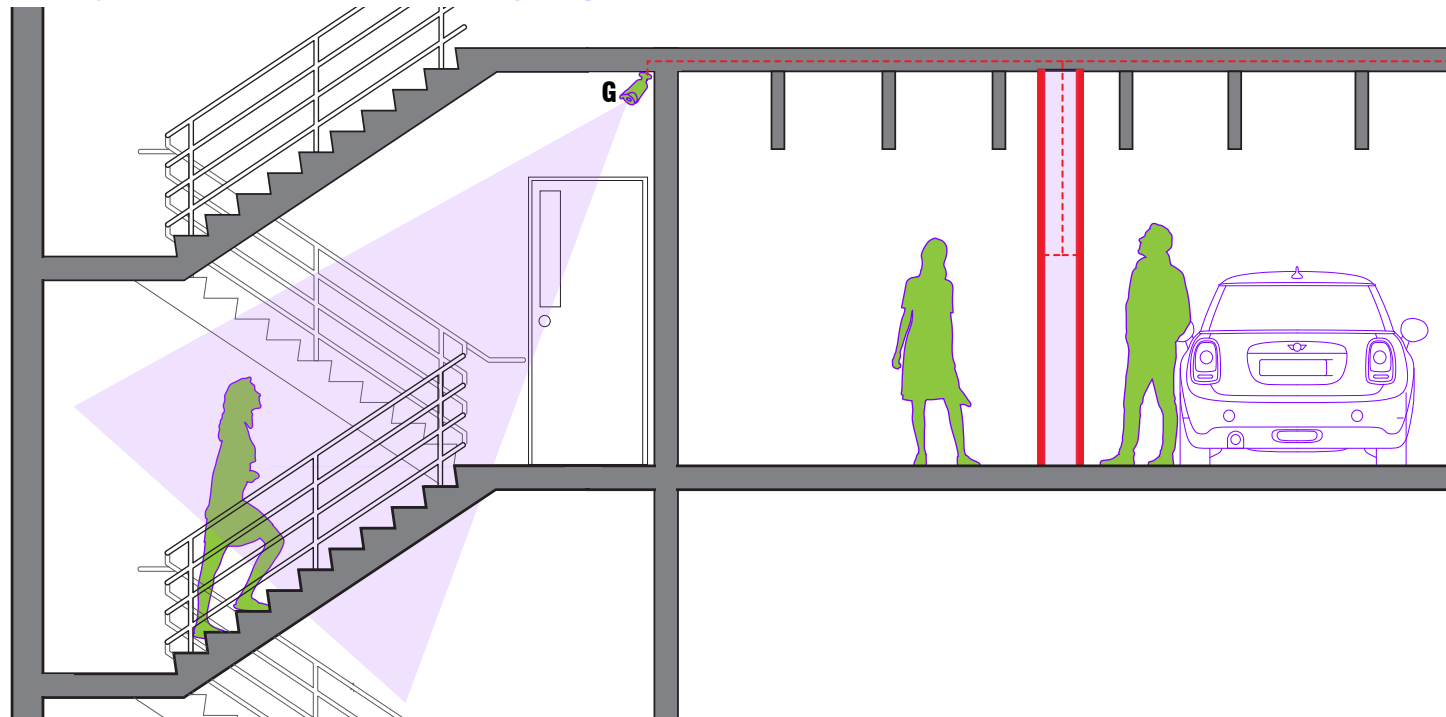


Elevation of how the various floors relate to one another. By parking, the light above turns from green to white. The person walking above may notice the color change but may or may not know that the car parking below them caused the change.

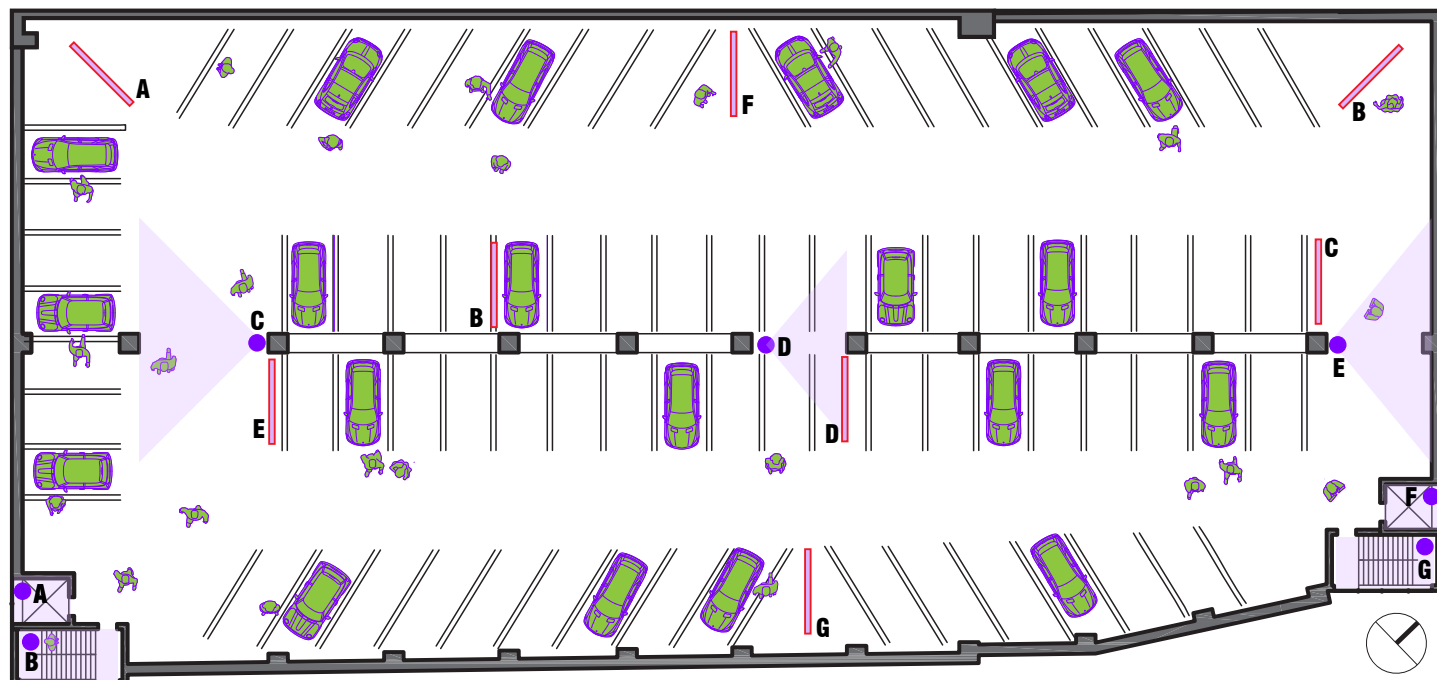
## ZONE 2 - FINDING PARKING SPOT

### SCREEN INSERTION IN BETWEEN PARKING SPACES

Surveillance is not the intention, the idea is to see how the body relates to the **EVERYDAY EVENTS** in public spaces and the interactions with surfaces in the garage through the use of **cameras and screens** and **reflecting on your lived experience through someone else's bodily MOVEMENT** through space.



Elevation of where the cameras will be placed. The purple indicates what will be recorded on the screens adjacent to it.

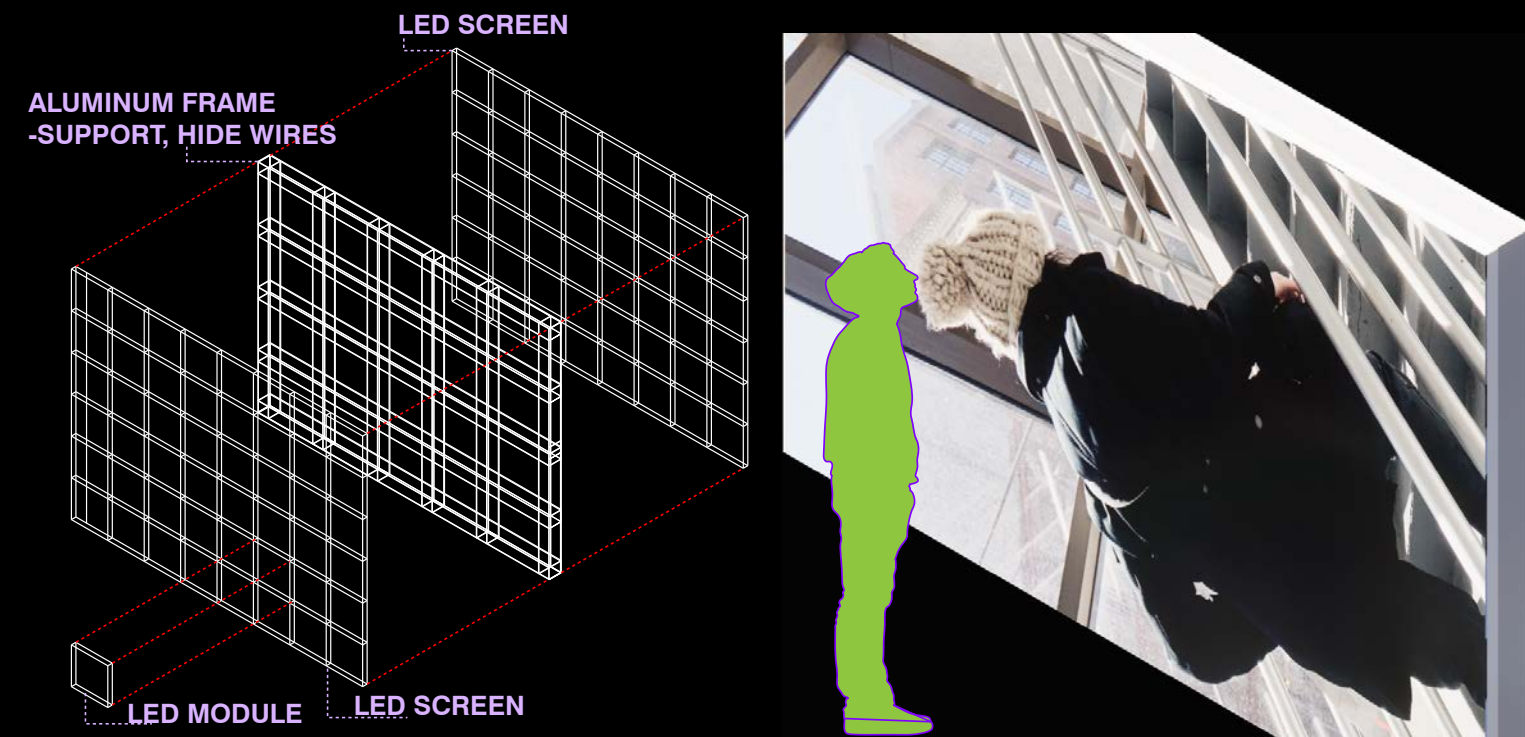


Plan of where the cameras and screen walls will be placed. The light purple indicates what is captured by the camera and what will be projected to the screen adjacent to it.

## PUBLIC SPACE IS PROJECTED ON A SCREEN NEXT TO PRIVATE SPACES



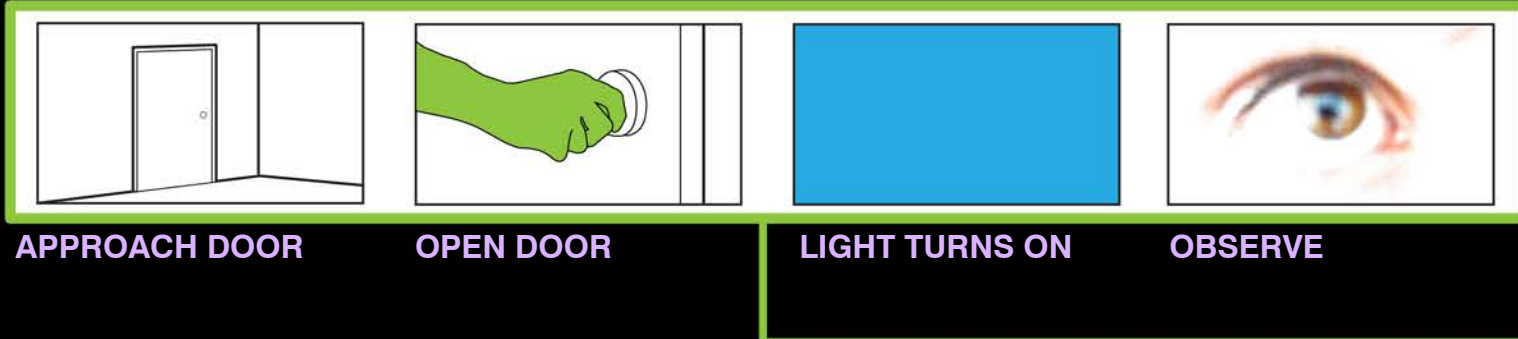
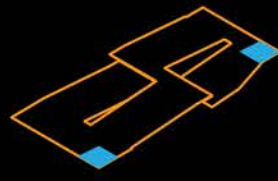
Camera G - The user will see public spaces projected on the screen next to them as they park, walk around the floor.



Component parts of the screen - double layered

Axon showing the screen assembled.

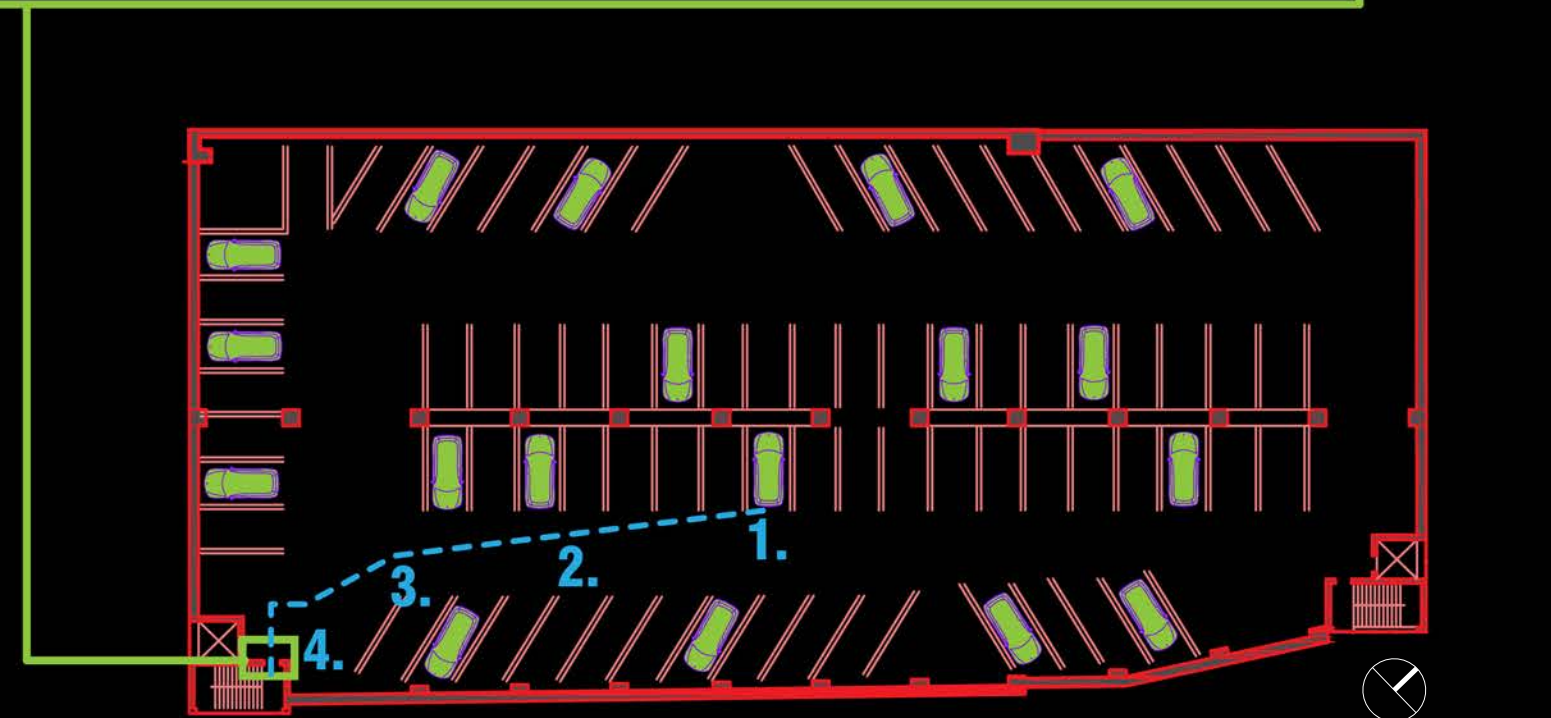
# ZONE 3: WALK TO STAIR/ELEVATOR: CROSSING THROUGH STAIR DOOR THRESHOLD



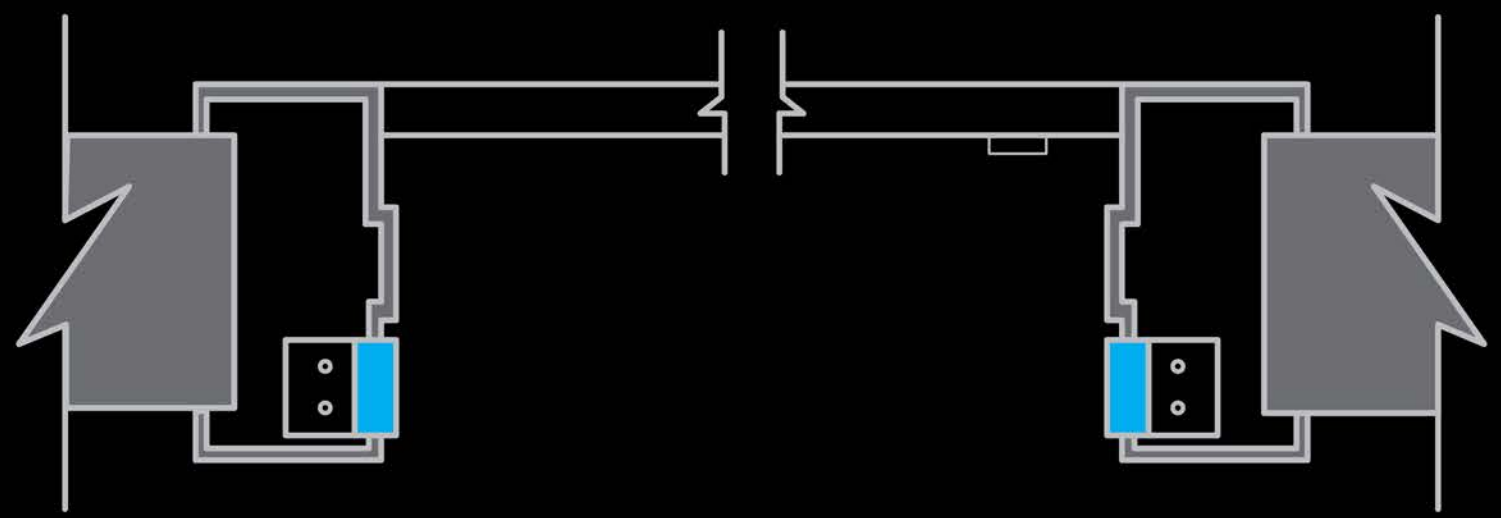
As the user crosses the **DOOR THRESHOLD** to the stairs, a color illuminates from the borders. The color acts to bring awareness to the act of crossing a door threshold, something we do countless times a day but are likely rarely aware of performing the action.



Perspective of user crossing the threshold of the door.



Plan showing the location of the door and the user's sequence leading up to it.



Detail drawing of the door frame with embedded lighting around the perimeter.

## ZONE 3 - WALK TO STAIR/ ELEVATOR

### MIRROR INSERTION ON STAIR RISERS

The mirrors will allow for the **user climbing the stair to see their body as they climb each step**. The mirrors will give the user a new perspective and view of the **ACTION OF CLIMBING STAIRS** and will hopefully bring more **AWARENESS to ones body as they cross each stair riser**. The body is fragmented in the mirrors. As one rises, they see only parts of their body interacting with the surfaces and moving through space allowing them to focus in on specific movements.

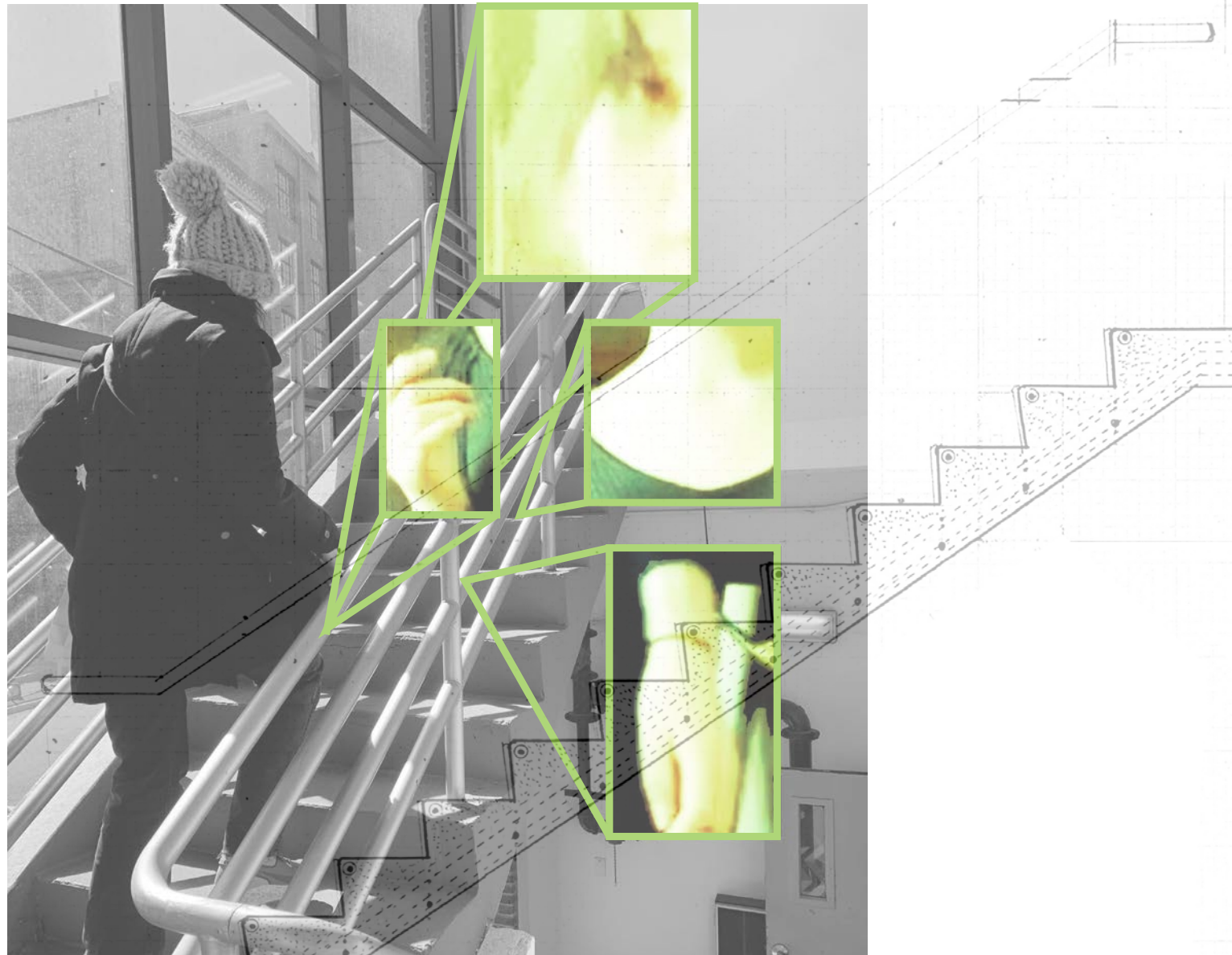
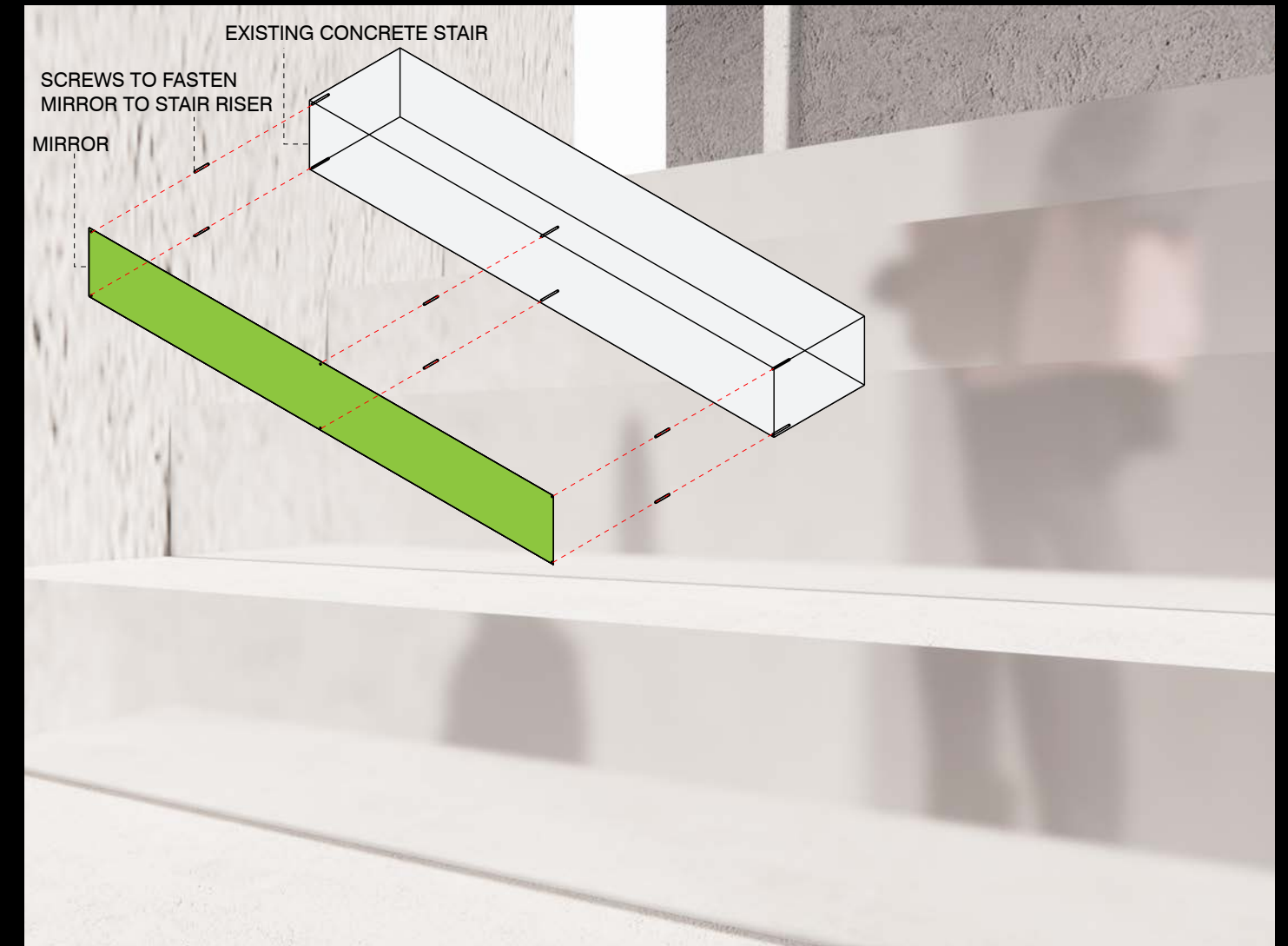


Diagram illustrating that as a person walks up the stairs, they will see themselves perform the action in the mirrors on the stair risers.

## MIRRORED STAIR RISER DETAIL



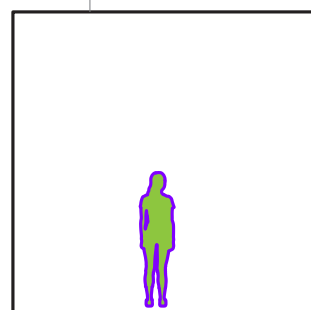
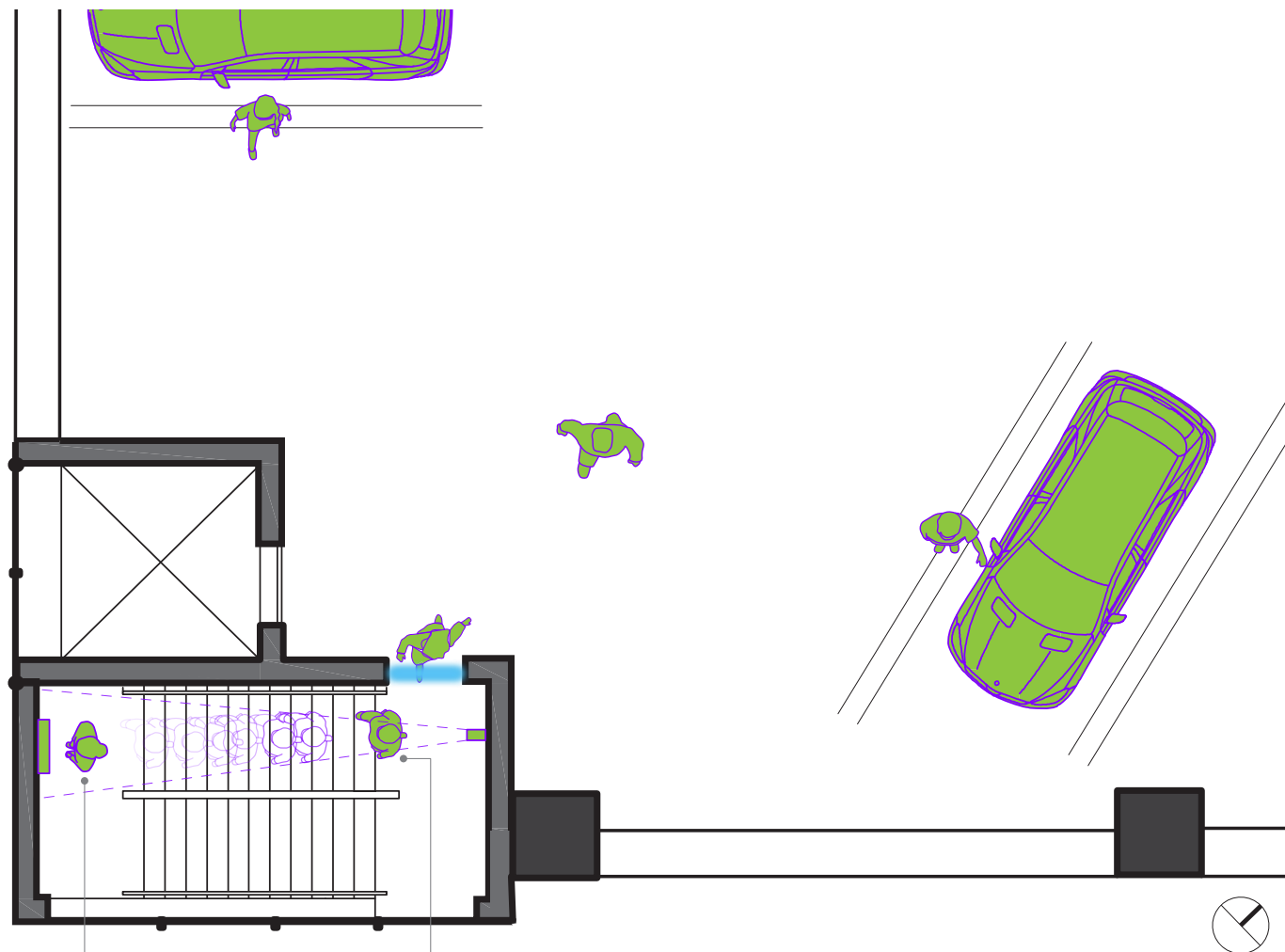
Stair detail of how the mirror is applied to the stair riser as well as a perspective of the mirrored risers in the stairwell.



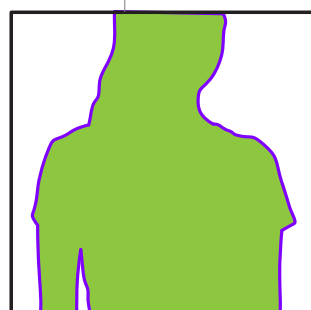
Stills testing mirror insertions.

## ZONE 3 - WALK TO STAIR/ ELEVATOR MONITOR ON STAIRWELL DISPLAYING USER GETTING SMALLER AS THEY GET CLOSER TO THE SCREEN

As one's body approves the monitor, they will look like they are getting smaller in the display. My intention is to make one be aware of their body from a **DIFFERENT PERSPECTIVE**. It may cause some unease in the user, who may want to see their body close but the technology is limiting them. Rather, the distance between them from the camera allows the viewer a chance to see their **CYBORG BODY** because the body on display is more about the virtual body on screen rather than the unique identity of the person being displayed.



Close to monitor

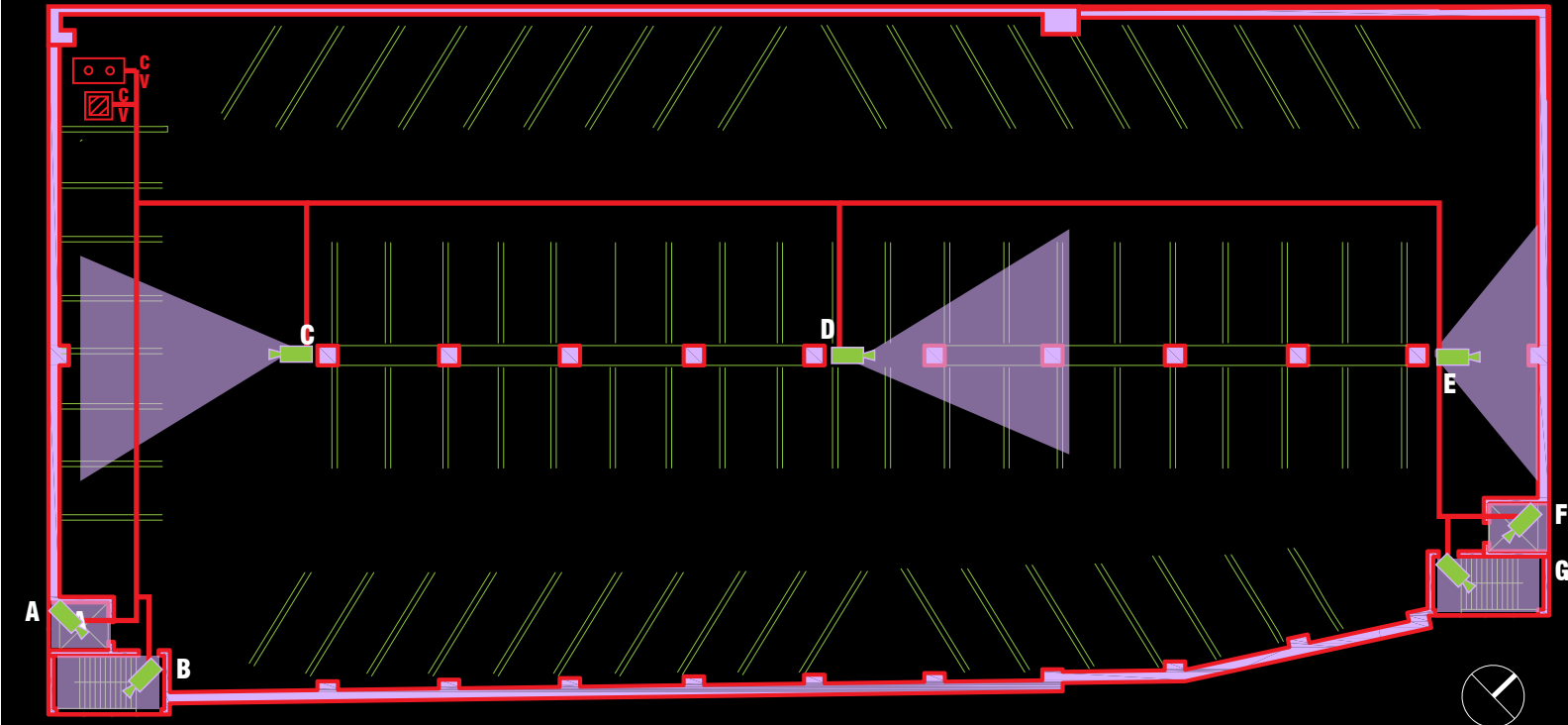


Far from monitor

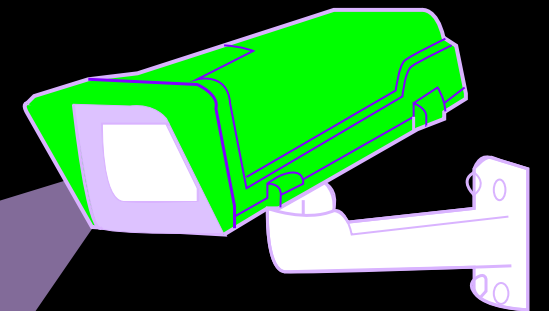


The body is close to the monitor on the wall but the image of them is distant, giving a new vantage point of the body in space.

## PLACEMENT OF VIDEO CAMERAS IN HIGH-TRAFFIC AREAS OF THE GARAGE - CCTV NETWORK DIAGRAM



The video cameras are placed in high traffic areas. The green color of the camera makes it stand out so that the user is aware of them. Rather than the fear of "when am I being watched/recorded" that is often associated with surveillance, the cameras are meant to provoke the idea of recording the body to be seen from a new perspective. The intention is not to display private nooks, but to display the everyday movement in the garage.

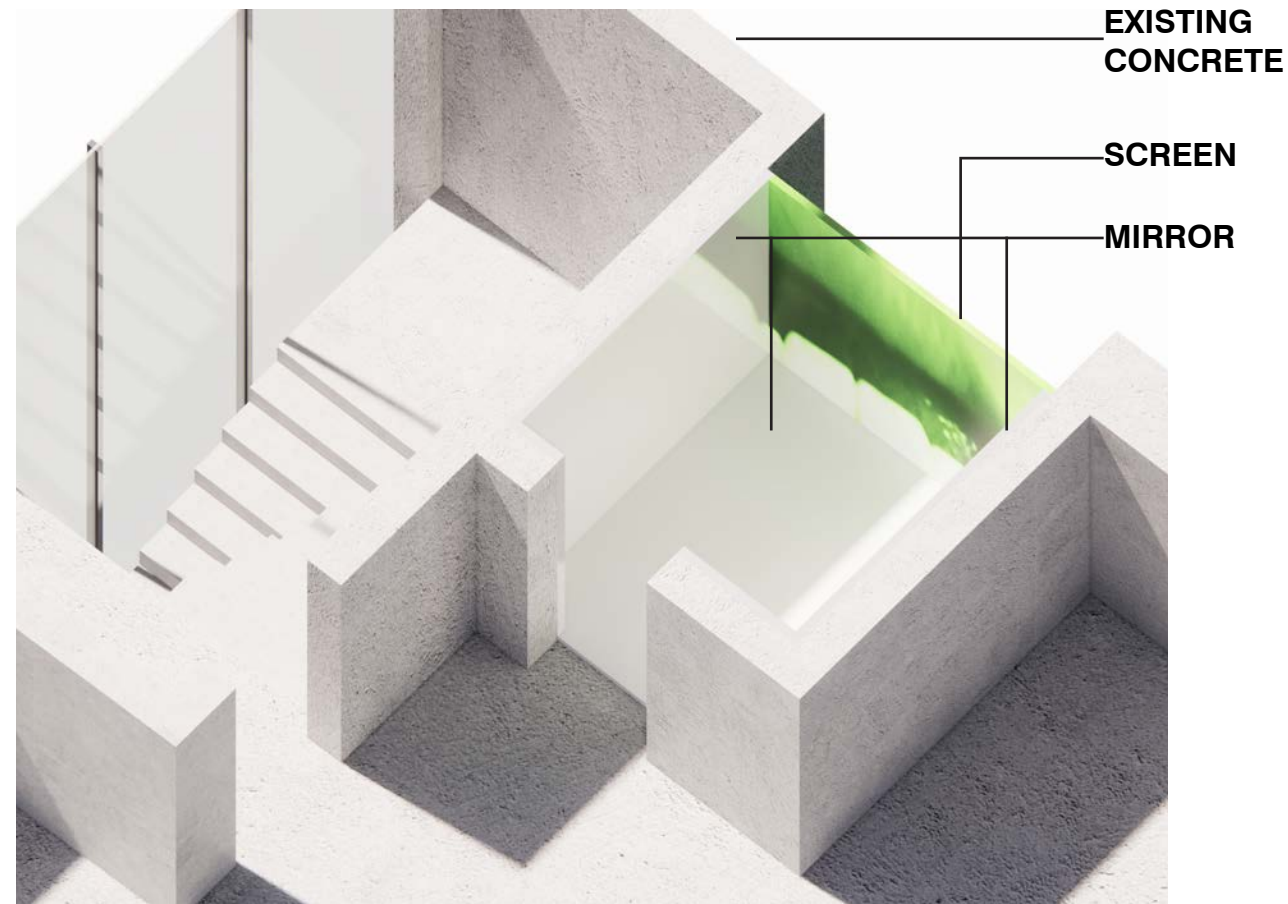


While the garage's networks are supposed to be hidden, to allow the user to infer their connection to the various networks as they move through the garage, the visible, green, cameras hint at the systems at work in the garage.



## ZONE 3 - WALK TO STAIR/ ELEVATOR ELEVATOR - MIRROR BOX + SCREEN

As the cyborg rides the elevator, they will be asked to see their body in close proximity to their reflection, a zoomed-in **CYBORG MOUTH** in a mirror box. My intention is to provide an encounter with a projected cyborg body to allow the user to see their body through the video projection. By having mirrors on the other wall surfaces, it causes the body to see themselves where ever their eye wanders. This effect will hopefully allow the body to tune into the body and it's position in space through the **virtual space** the **SCREEN AND MIRRORS** provide.



Axon of augmented elevator - SCREEN AND MIRRORS



Mirror + Body



Mirror + Screen + Body



Mirror + Object



Body crossing the threshold into the elevator (mirror box).



The user riding the elevator, getting to experience the sensation of seeing her body within the context of a large screen projecting a zoomed-in recording of a human mouth surrounded by mirrors.

## ZONE 4 : ROOF PROGRAM POSSIBILITIES - DAY



Bring food from local restaurants to eat with friends.. Sit, rest, observe



Flea Market / Farmer's Market on the weekends

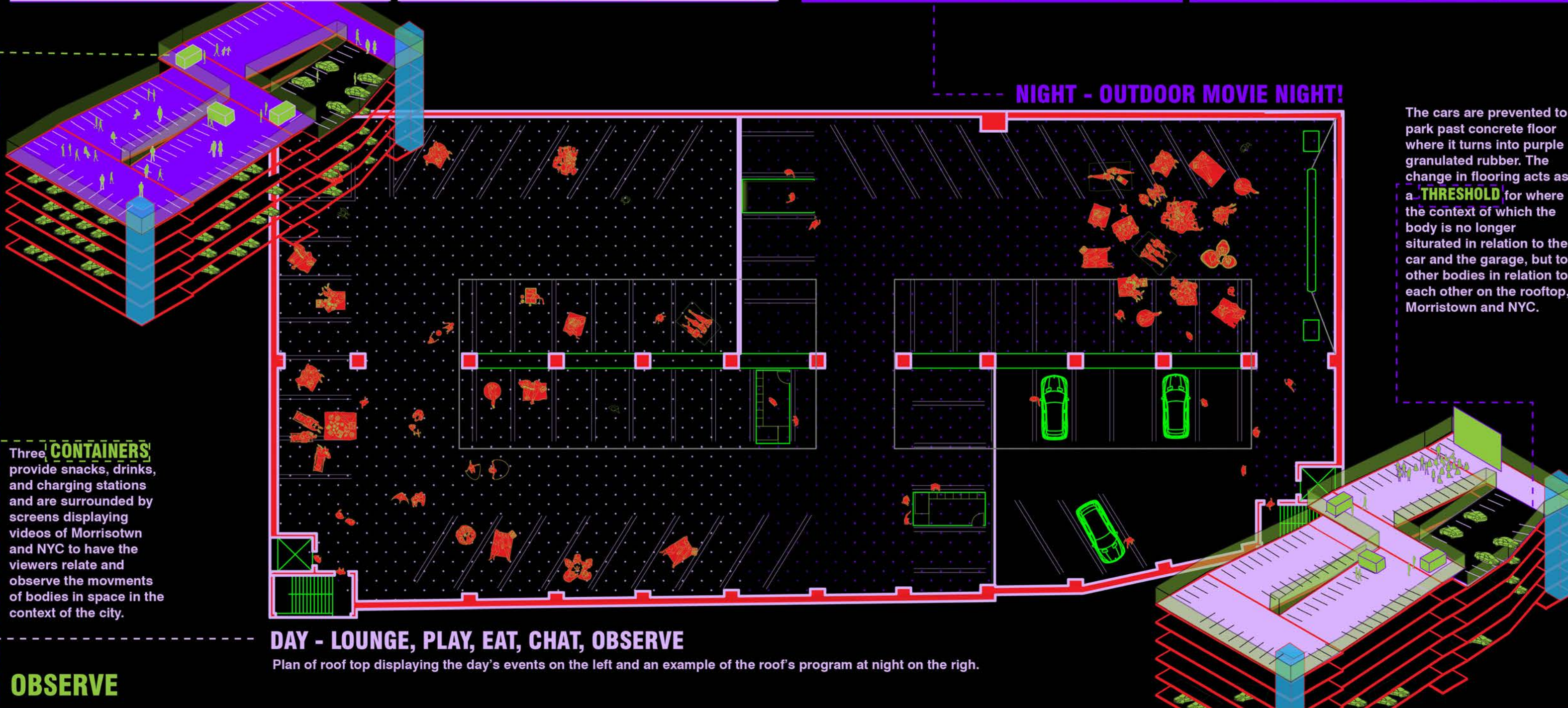
## ZONE 4: ROOF PROGRAM POSSIBILITIES - NIGHT



Outdoor Movie



Concert, DJ



### NIGHT - OUTDOOR MOVIE NIGHT!

The cars are prevented to park past concrete floor where it turns into purple granulated rubber. The change in flooring acts as a **THRESHOLD** for where the context of which the body is no longer situated in relation to the car and the garage, but to other bodies in relation to each other on the rooftop, Morristown and NYC.

Three **CONTAINERS** provide snacks, drinks, and charging stations and are surrounded by screens displaying videos of Morristown and NYC to have the viewers relate and observe the movements of bodies in space in the context of the city.

### DAY - LOUNGE, PLAY, EAT, CHAT, OBSERVE

Plan of roof top displaying the day's events on the left and an example of the roof's program at night on the right.

### OBSERVE



Morristown, NJ

Penn Station, NY

PENNSYLVANIA STATION

## ZONE 4 - OBSERVATION DECK - ROOF THRESHOLD FROM PARKING GARAGE TO OBSERVATION DECK

The **THRESHOLD** between the parking garage and observation deck is soft. **The purple granulated rubber and mirrored SURFACE act to bring diverse communities together** to observe, sit, lounge, eat, and participate in nightly or weekend events that may be held on the roof.

Meanwhile, they will be immersed in a **NETWORK of other bodies, surfaces, Morristown and Penn Station.**

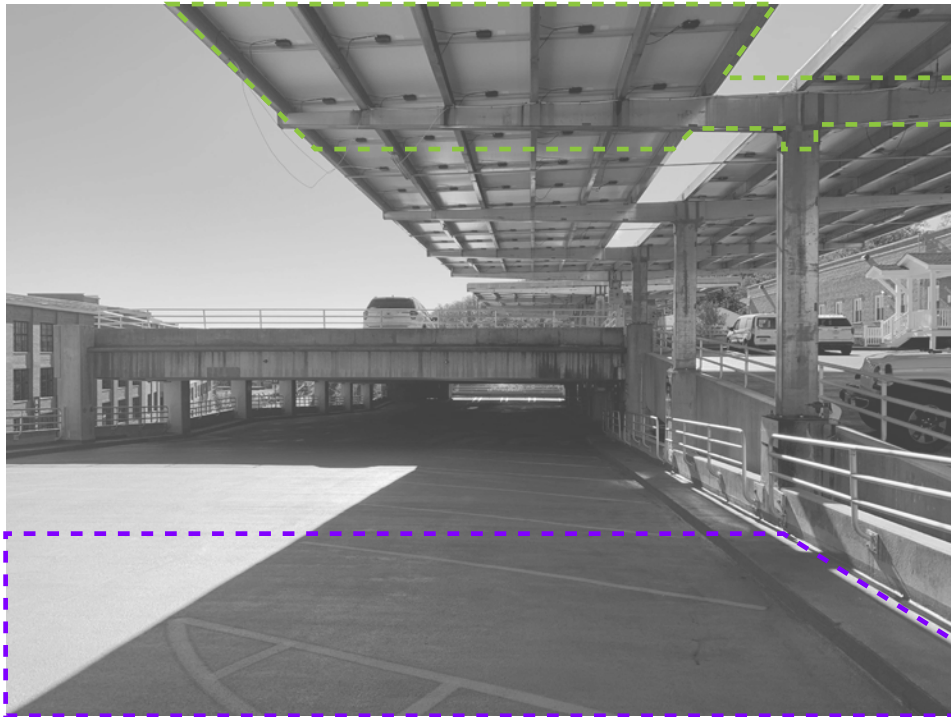
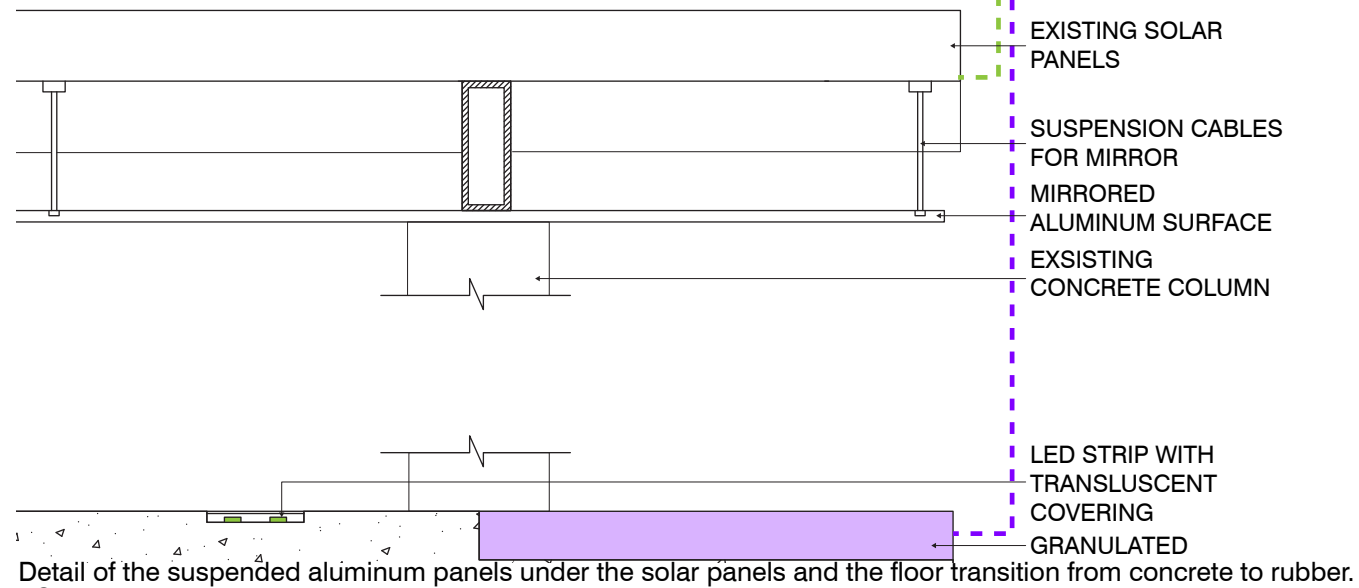
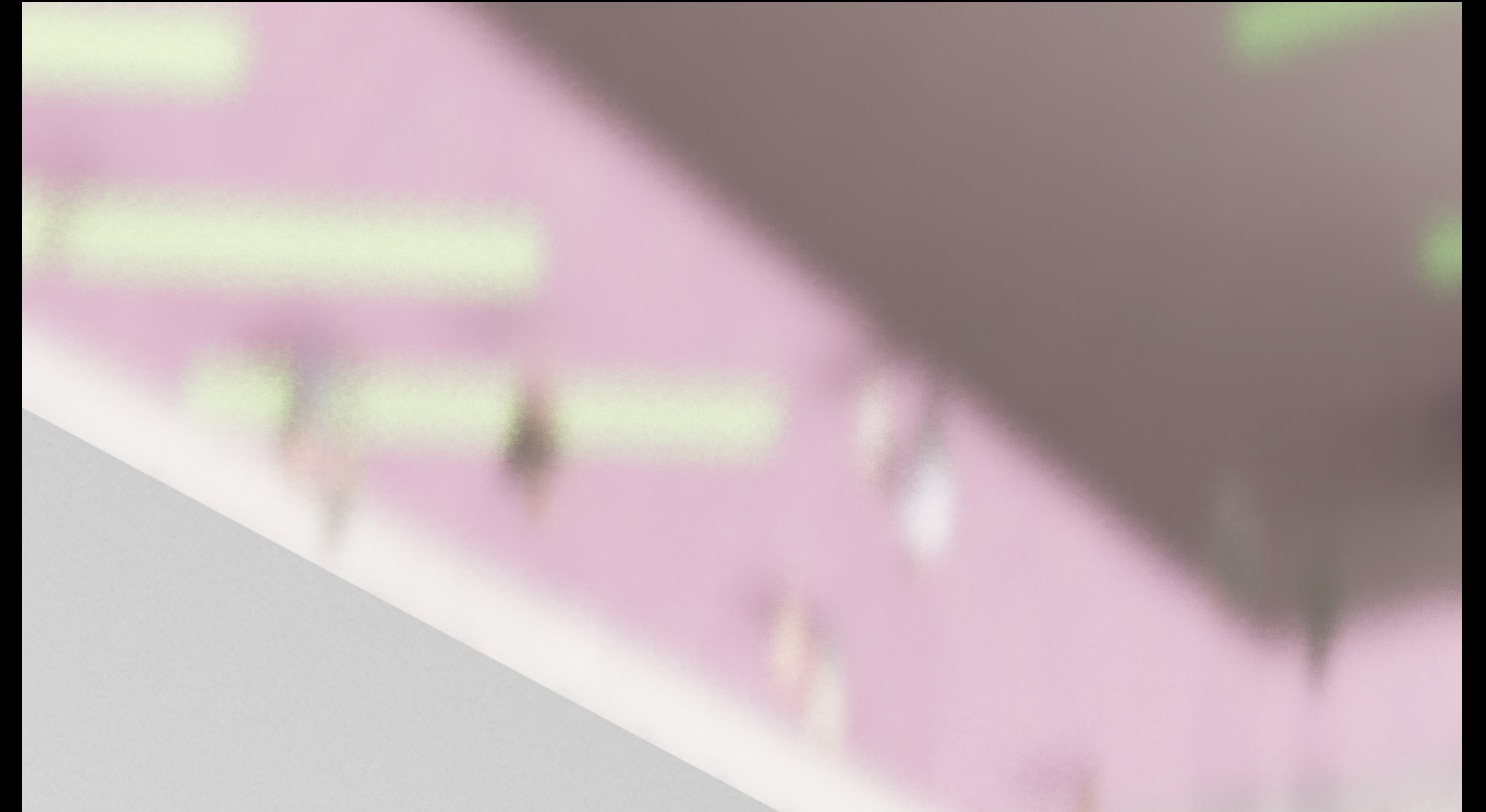


Image of the existing roof



## ROOFTOP MATERIALITY



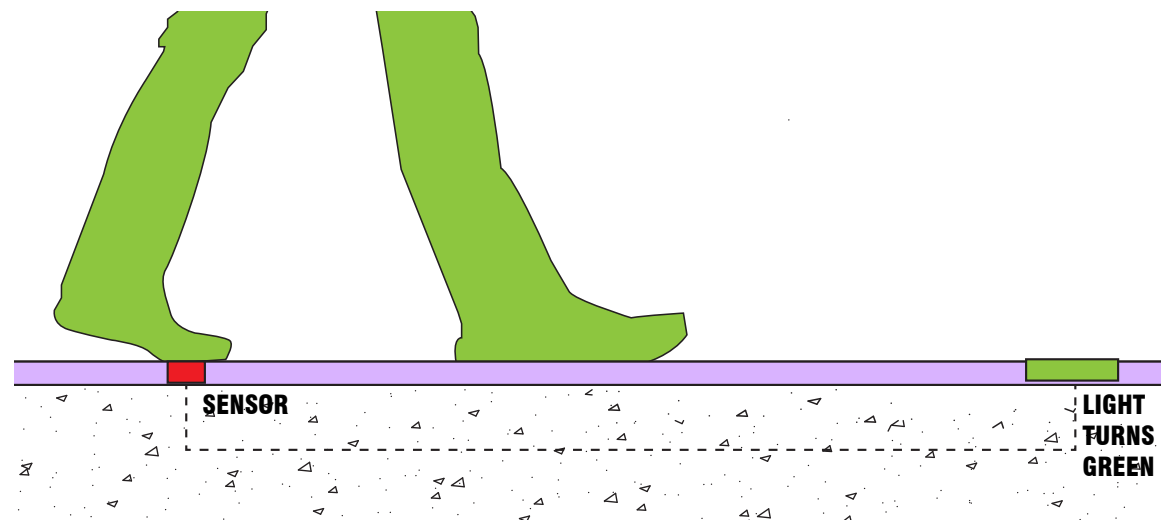
The underside of the existing solar panels are clad in a reflective mirrored surface to act as a way to observe the other bodies and parts of the surrounding neighborhood on a single surface.



The cars are allowed to park up to where the concrete stops. The transition to no cars is by a soft boundary, that of a purple granulated rubber. The parking spots on the roof are embedded with LED strips to provide light and maintaining the gridded structure it provides the expansive observation deck.

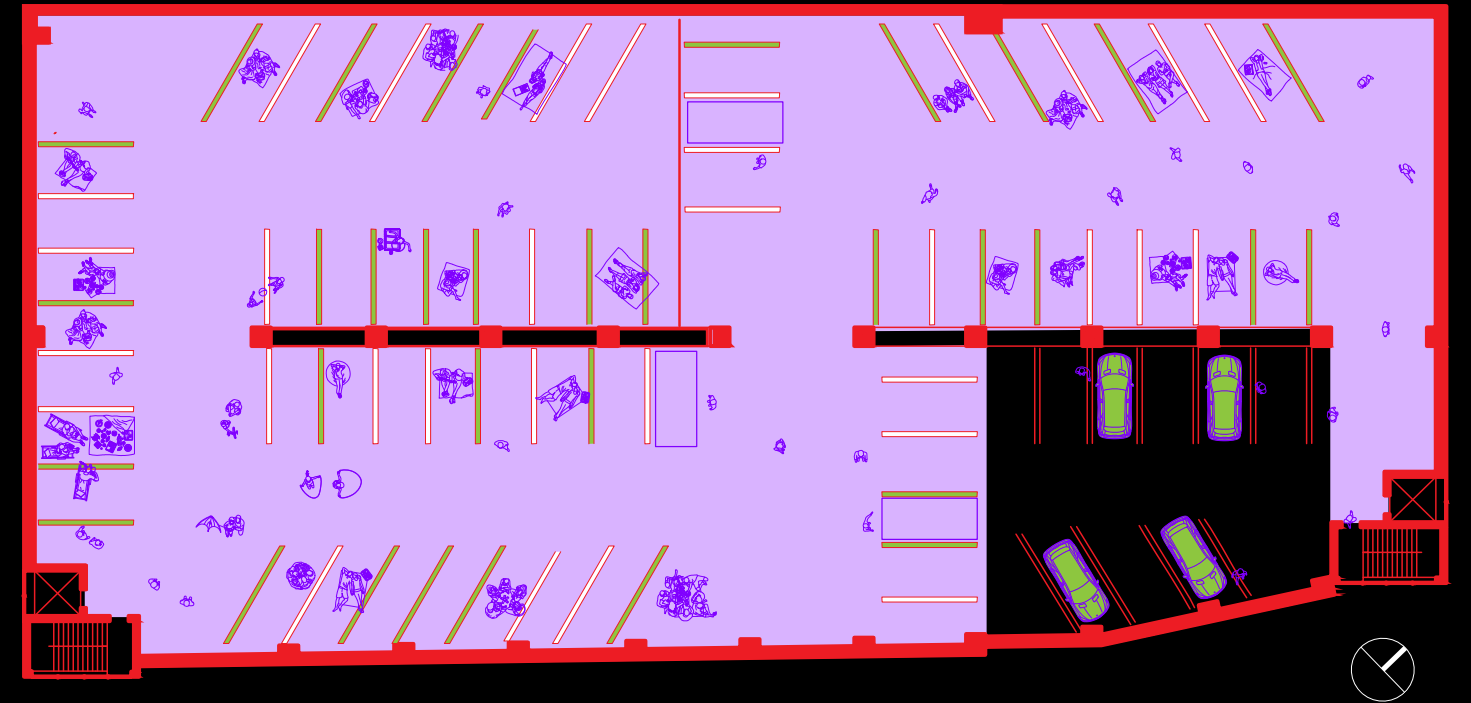
## ZONE 4 - OBSERVATION DECK - ROOF LINES OF LIGHT RESPOND TO HUMAN MOVEMENT

Similar to how the light responds to cars entering and parking within the parking garage and on the facade, on the roof-top, **the light responds to the HUMAN MOVEMENT**. By walking, stepping, or standing on a sensor below the rubber, it will **trigger one of the strips of light to turn from white to green**. The strips of light replace the existing painted lines that delineate parking spots. They will act as a display of human movement, provide light to the rooftop, and maintain the gridded rhythm present in the rest of the garage with the parking spots.



By walking/standing/sitting on a sensor, the human movement triggers the strip of light to turn from white to green.

## HUMAN MOVEMENT CAUSES THE LIGHTS TO GO FROM GREEN TO WHITE



To create a gridded system on the roof, the lines that used to be for parking spots, are now led light strips. They turn green when human movement triggers them to turn on when they walk/sit/stand on a sensor below the rubber.



A perspective showcasing the green and white light strips, which change depending on human movement.

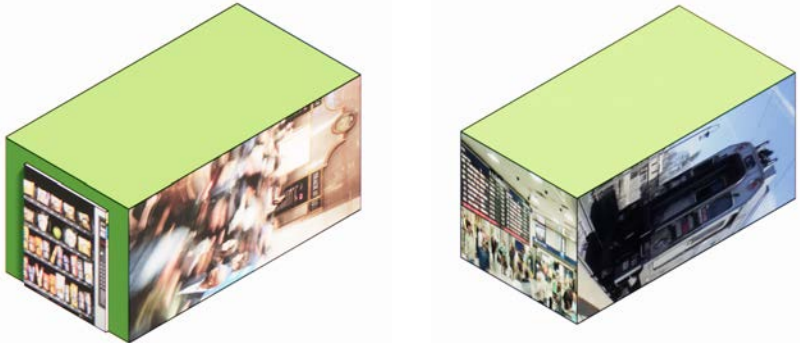
## ZONE 4 - OBSERVATION DECK - ROOF PROGRAMED CONTAINERS

### 1. CHARGING STATION/OBSERVATION ROOM



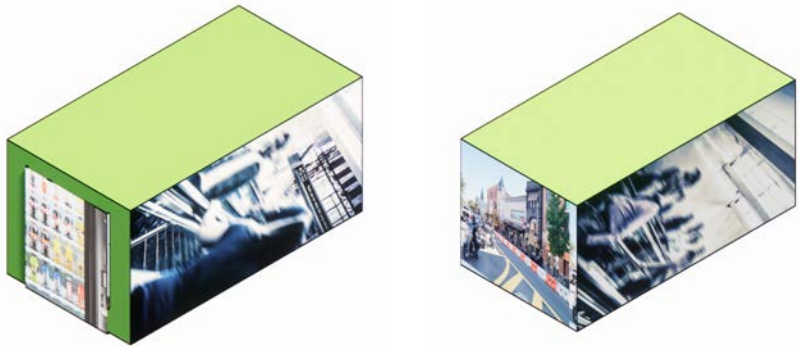
Screens around the exterior of the containers depict Morristown and Penn Station to show the body at the scale of the city.

### 2. SNACKS / STORAGE FOR EVENTS

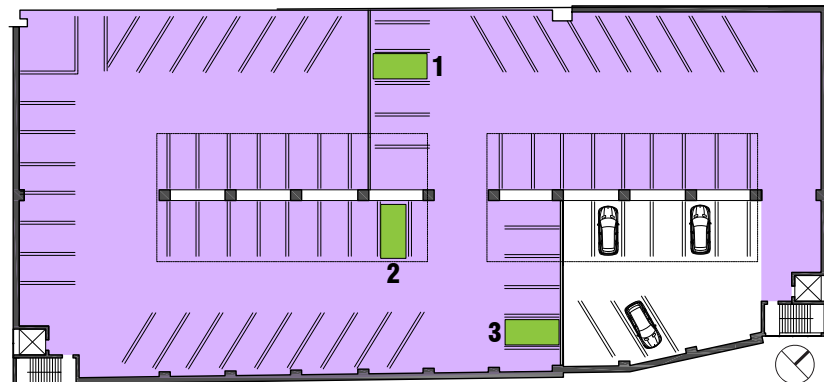


While it is intended that the users bring food from local restaurants, snacks and drinks are provided for convenience.

### 3. DRINKS / STORAGE FOR EVENTS



A door in container 2 and 3 remains locked except for those who set up events like movie night. What is stored is flexible while most of the other events require the set up to come from external sources.



Location of the containers (size of a parking spot - 17'L x 9'W x 8'6"H)

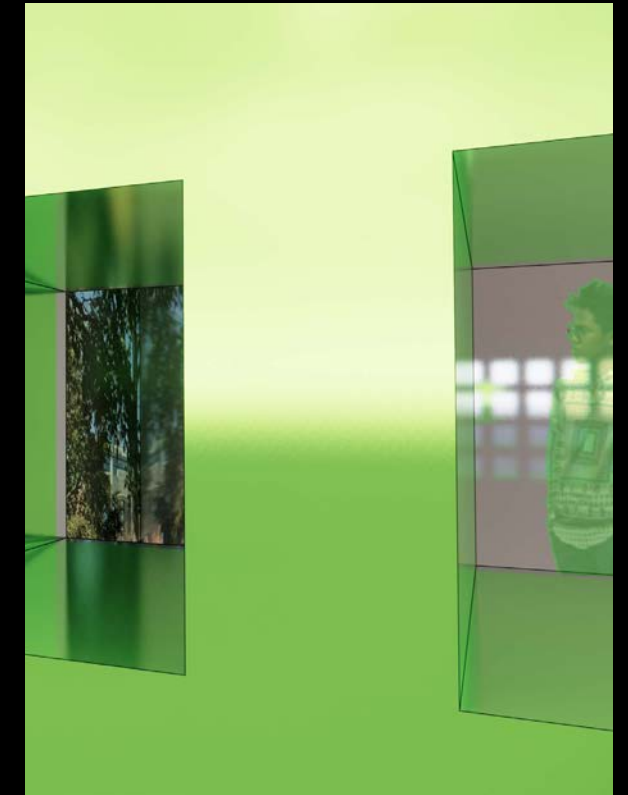
## CHARGING STATION CONTAINER



Each red square represents a charging "box" that stores your phone while charging. The user can take the key with them to lock the box and use the observation deck while their phone is charging. The outside also has screens projecting Penn Station as one way they can observe their body in relation to other bodies in the city.



The interior of the charging station has a video of the Morristown Green with mirrors.



The outside of the container has "peep holes" that allow the user to peer into the box as another way of observation.

**ALL ZONES:  
HOW THE EXPERIENCE IS DIFFERENT FROM DAY TO DAY  
FOR THE USER WHO USE THE PARKING GARAGE DAILY.**

For those that will be using the garage **EVERY DAY** to park their car, the experience needs to be **continually changing so that the experience does not become “everyday” to them.** Thus, various strategies have been considered as ways to alter what the screens and scrimms project, the fps of the video, etc.



**ONE DAY**



**THE NEXT DAY**

The kiosks on the roof will change the views of the surrounding context of Morristown and Penn Station daily.

**CHANGES FROM DAY TO DAY**



The scrimms in between the ramps can display different everyday bodily movements each day. The movements can range from climbing stairs, to opening a door, walking, or more.



In the elevator, the image of the body can change hourly, daily, weekly, etc.



On the roof, the screens can display different views of the surrounding context. The video can also be “real-time speed” one day and “fast motion” or “slow-motion” other days to change the way the bodies in space are perceived.

## WHAT IT MEANS TO MAKE VISIBLE THE INVISIBLE NETWORKS

The body is linked to the various other bodies, environments, and invisible forces around them. We can begin to make connections

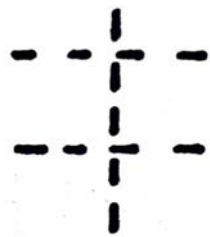
with humans and a life that has always involved these **NETWORKS** outside of ourselves that we are constantly interacting with. Rather than dissecting the body by looking within it, the thesis is examining the body by **making visible the connections humans have with the visible and invisible forces around them.** The interactions with the environment and invisible forces are what makes up our lives and it is important to understand how we are connected to them and each other through them. By the end of the thesis, a larger question is raised of **what do we do with this knowledge and ability to make the systems visible?**



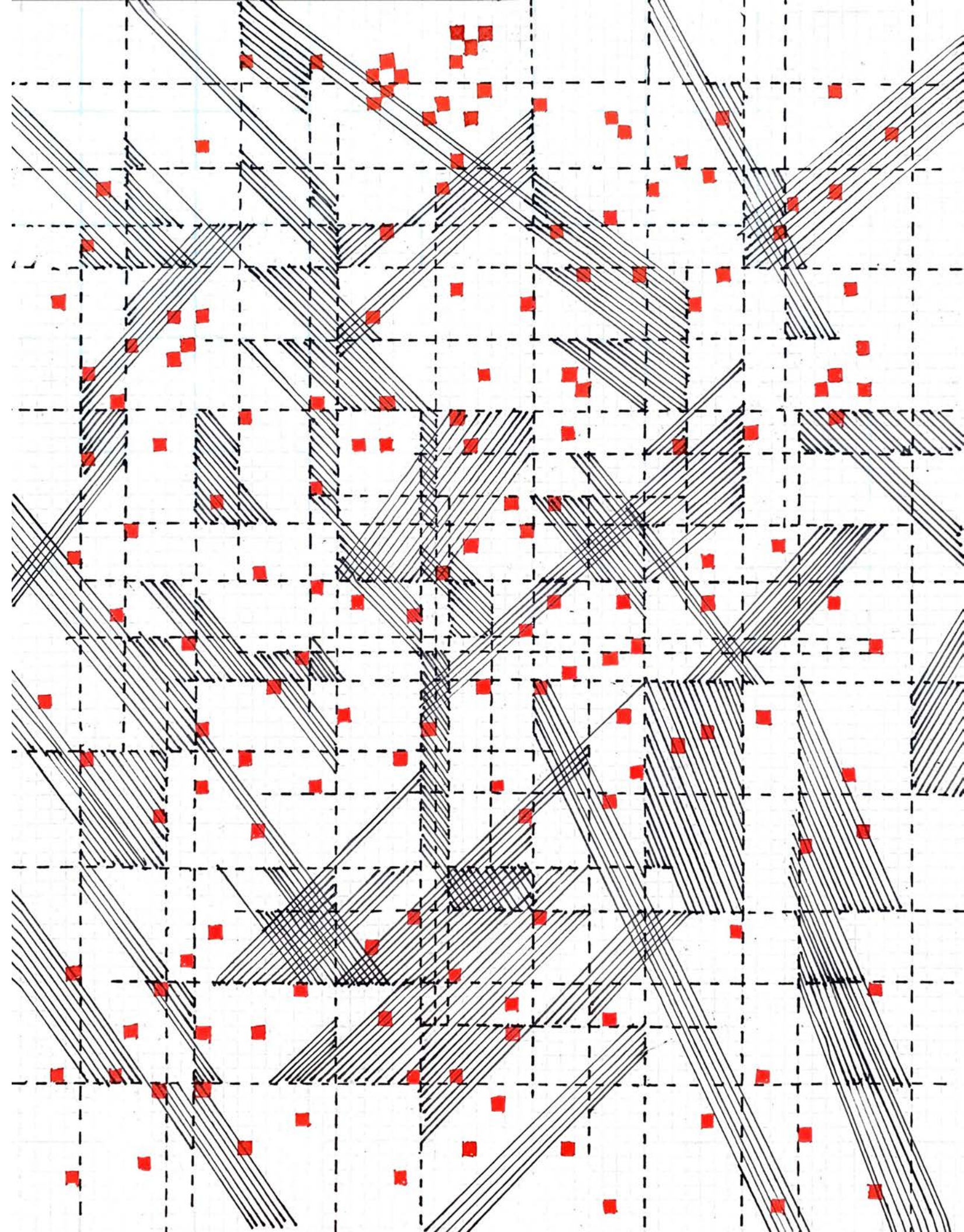
**BODIES IN SPACE**



**INFRASTRUCTURE / THE BUILT ENVIRONMENT**



**INVISIBLE FORCES - TECHNOLOGY, ELECTRIC GRID, POWER SYSTEM, ETC.**



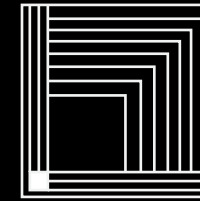
## MONUMENT TO GENERICNESS THAT PROMPTS THE QUESTION ABOUT WHAT DOES SOMETHING MEAN TO US

A parking garage is often used without any consideration of using it. We often ignore that we are using the **GENERIC** objects, systems and environments while we are using them. The thesis argues that these **EVERYDAY spaces, events, movements, etc, should be made less invisible.** By the end of the thesis, a larger question was raised. The site becomes a monument not in the sense of memorializing something but a monument in the sense of asking the question about **what does something mean to us?** Why do we often ignore the things we use in our everyday life? What meaning does it hold for us? The question can go beyond the parking garage and to the other everyday **SYSTEMS** we often use while simultaneously ignoring that we use them.



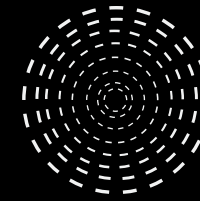
Image of the interior of the site. We park without any consideration of using the parking garage.

## EVERYDAY SYSTEMS AND OUR DAILY INTERACTION WITH THEM



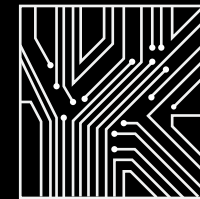
### ELECTRICITY LINES

WHERE DOES OUR POWER COME FROM?



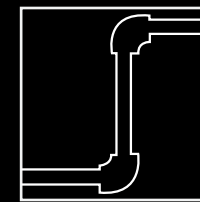
### FREQUENCIES - RADIO / CELL PHONE / VISIBLE LIGHT / WIFI / ETC.

HOW DO WE GET CELL PHONE SERVICE?



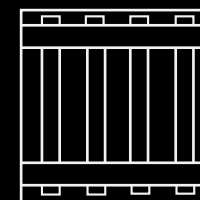
### COMPUTER PROCESSING

HOW DOES OUR COMPUTER RESPOND TO OUR CLICKS?



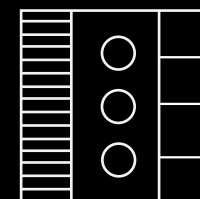
### WATER DISTRIBUTION

HOW DOES WATER GET INTO OUR BUILDINGS?



### RAIL INFRASTRUCTURE

HOW ARE THE TRAINS COORDINATED WITH ONE ANOTHER?



### AUTOMOBILE INFRASTRUCTURE

HOW DO TRAFFIC LIGHTS WORK? WHO/WHAT CONTROLS THEM?

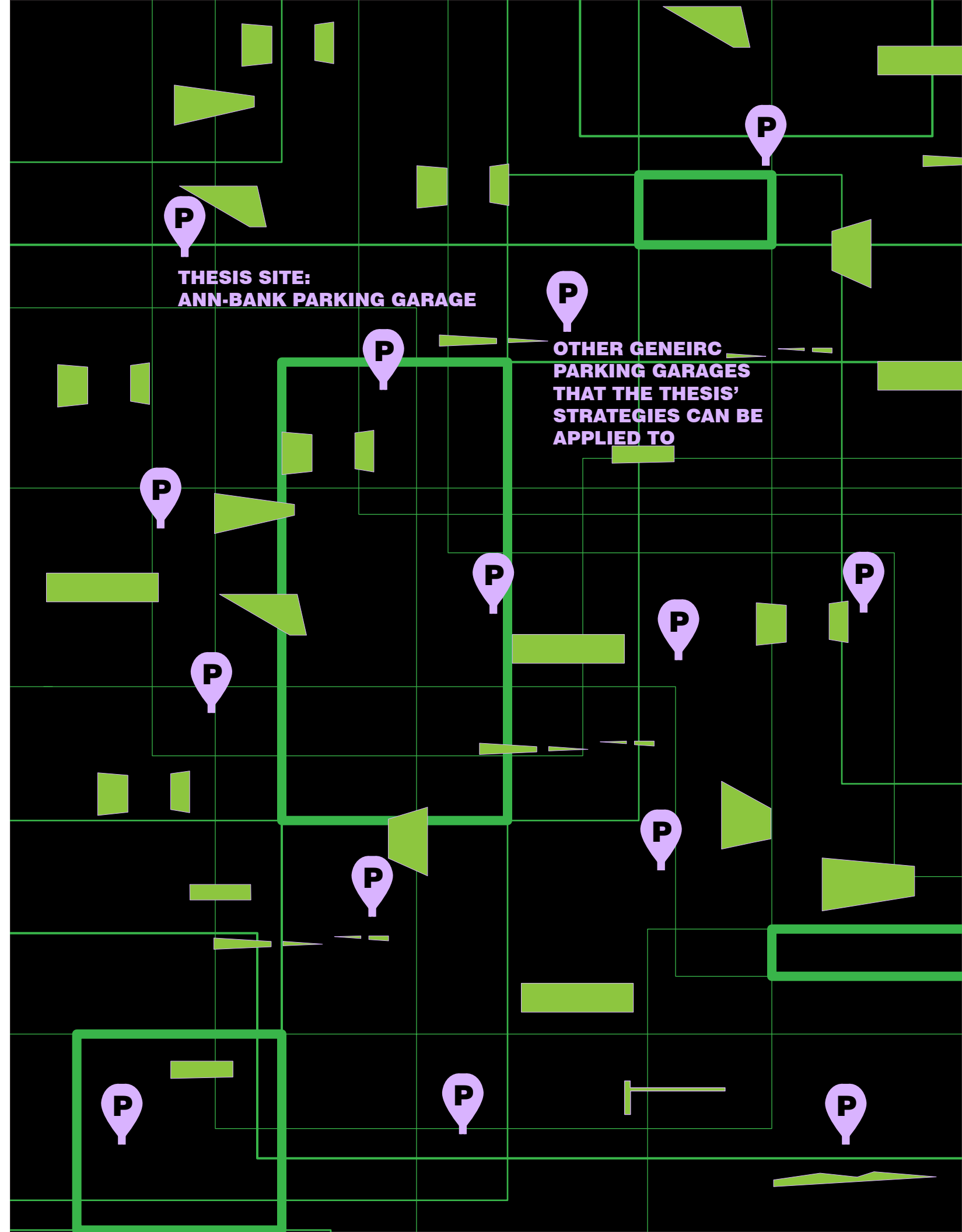


## ANN-BANK PARKING GARAGE AND BEYOND

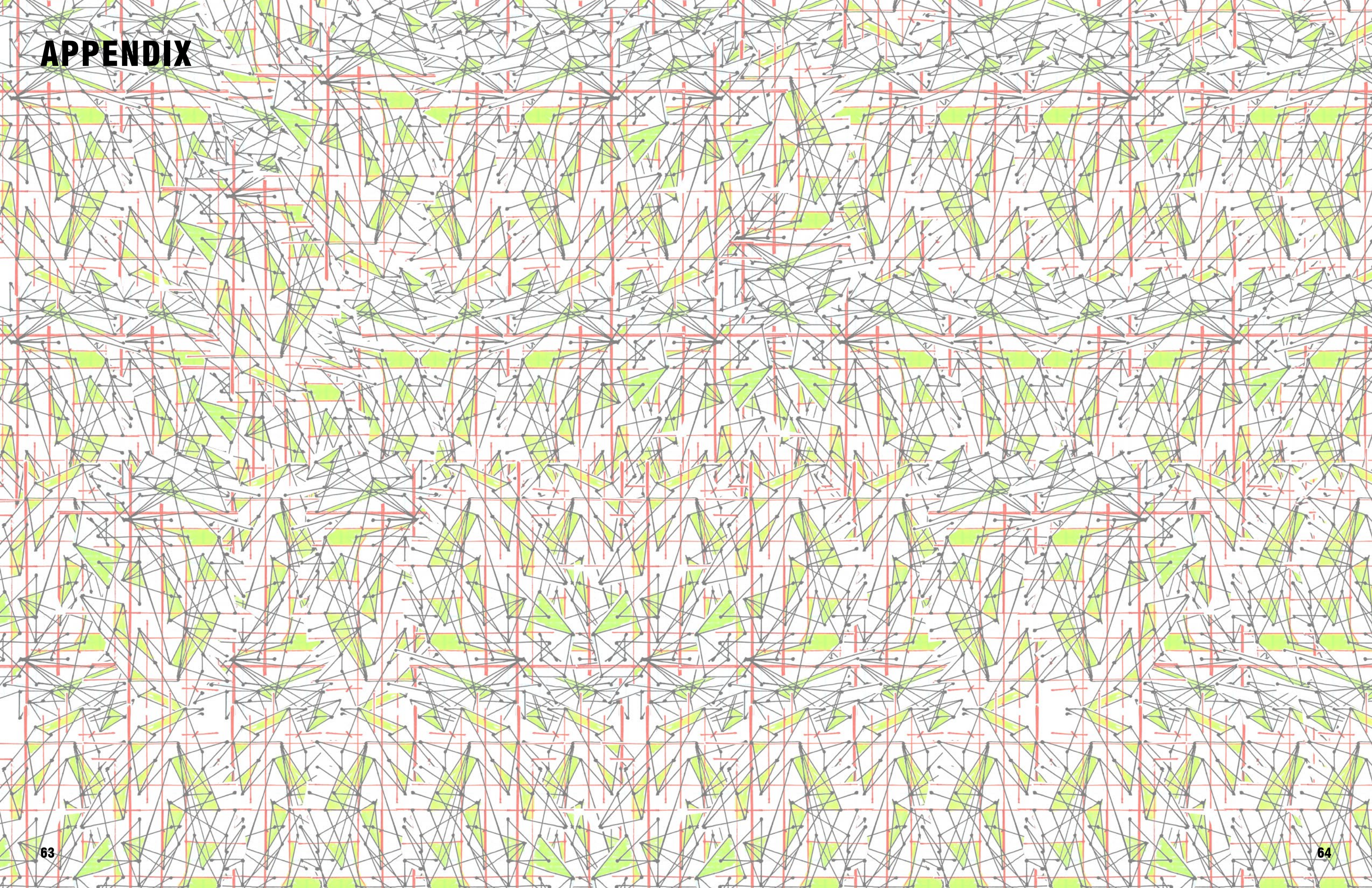
The strategies applied to the chosen site for the thesis can be **applied to other GENERIC parking garages around the world**. Not only will more augmented parking garages act to make users more **AWARE** of their body in space, but it also will **prompt the larger question of what does it mean to use something?**



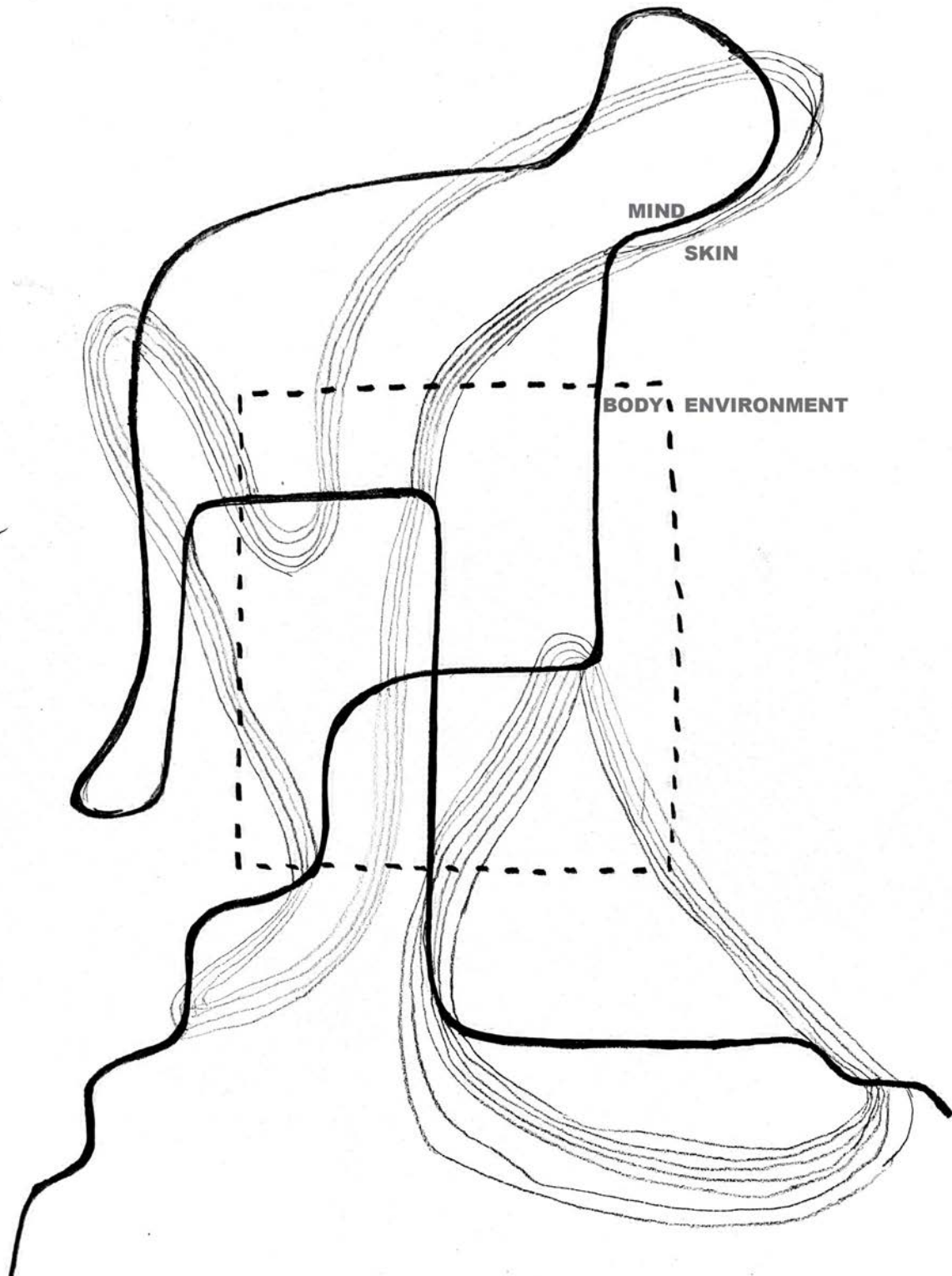
Examples of other generic parking garages that the thesis' strategies can be employed within.  
(Top Left: Atlantic City Parking Garage NJ, Top Right: Knightley's Parking Garage NJ  
Bottom Left: Patterson Street Parking Garage NJ, Bottom Right: Water-Street Parking Garage NJ)



# APPENDIX



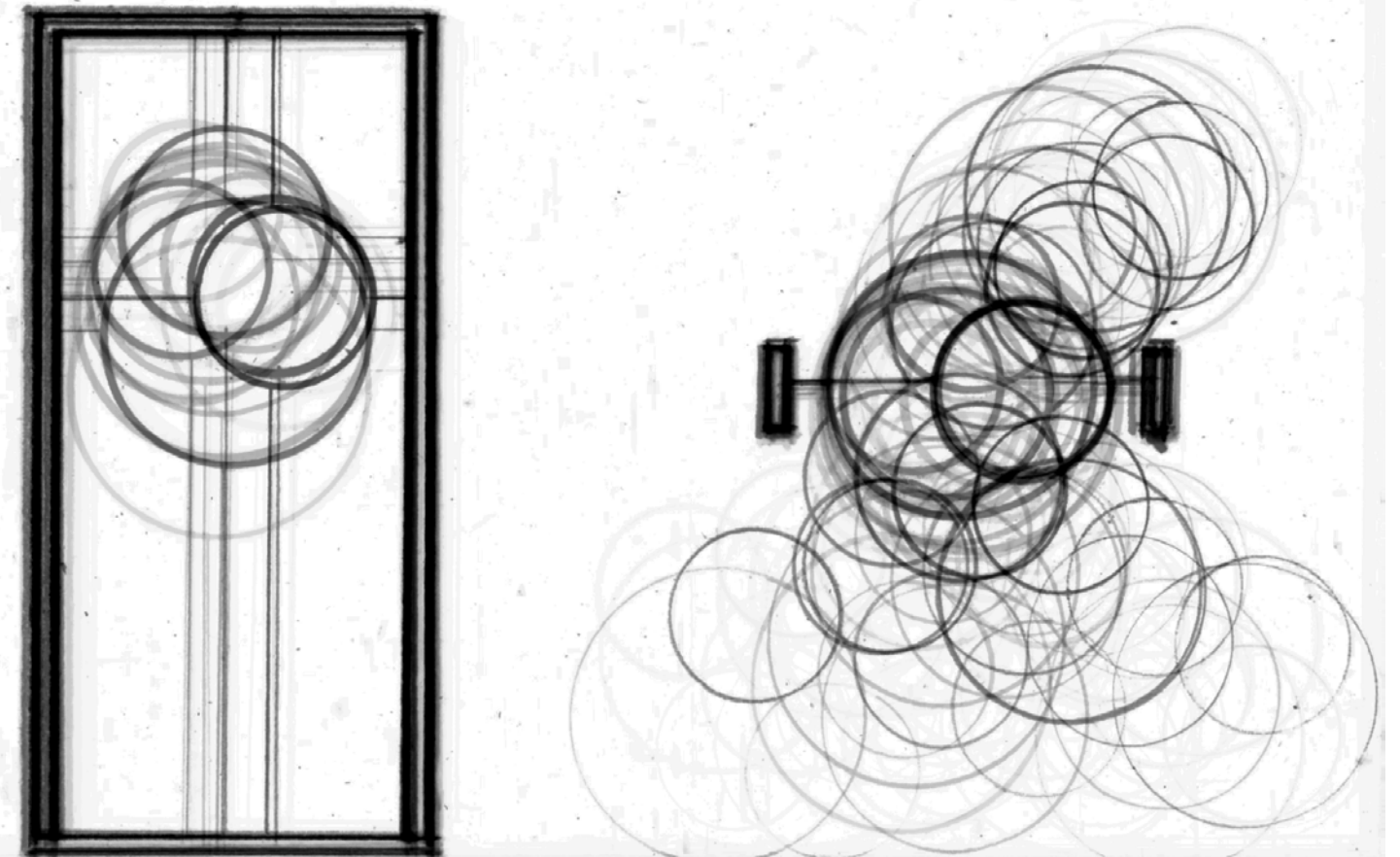
**THRESHOLD BETWEEN BODY AND ENVIRONMENT:  
MIND/BODY/ENVIRONMENT CONNECTION**



The diagram/drawing to the left is a conceptual way of understanding the mind/body/skin connection with the environment. The inside of the dashed line represents the body and the exterior of the boundary represents the environment. The dark line represents the mind. Like the reading suggests, the mind is not centralized in the body, but extends beyond the confines of the body and interacts with the environment. The lighter lines represent the tentacle-like quality of the skin and how it connects the mind/body/environment through its sensing abilities. The diagram represents embodiment. Being aware of your body and your environment is about using more than your brain, it is about sensing the environment and extending your mind outside of the body to connect with the world around you.

**THRESHOLD BETWEEN A DOOR:  
DIAGRAM OF THE BODY MOVING THROUGH A DOOR**

**Space** = The door  
**Event** = Crossing the threshold  
**Movement** = Passing through the door



Kelli McGrath  
 12/3/20  
 Concept of sequences, SEM, frame was derived from:  
 Bernard Tschumi. "Sequences". Architecture Disjunction. MIT Press. 1996.

The threshold of the door becomes a space in an expanded sequence where a small event is studied and changes scale. The door is a frame. Each movement through space is a moment to understand the body more. Interior designers can design the threshold as a zone. The window, mirror, and screen are combined so that the public space becomes a threshold itself and allows for access to the virtual by allowing the user to cross between interior/exterior, virtual and real in order to understand itself in relationship between the self and other.

## PRECEDENT : SCREENS & USE OF LIGHT

NAME: *Excursus : Homage to the Square*

DATE: 1998

MEDIUM : Synthetic fabric, paint, wood, fluorescent light, polyester gels, and natural light

ARTIST: Robert Irwin

SITE: third-floor Dia Center of Arts

### IMPORTANCE:

*Excursus: Homage to the Square* is important to my thesis because Irwin uses the interface of the screen as a medium (in the form of scrim walls) to partition spaces and veil architecture. I would like to employ similar scrim partitions that highlight the surface of the threshold between two spaces and fill the space with ambient light.

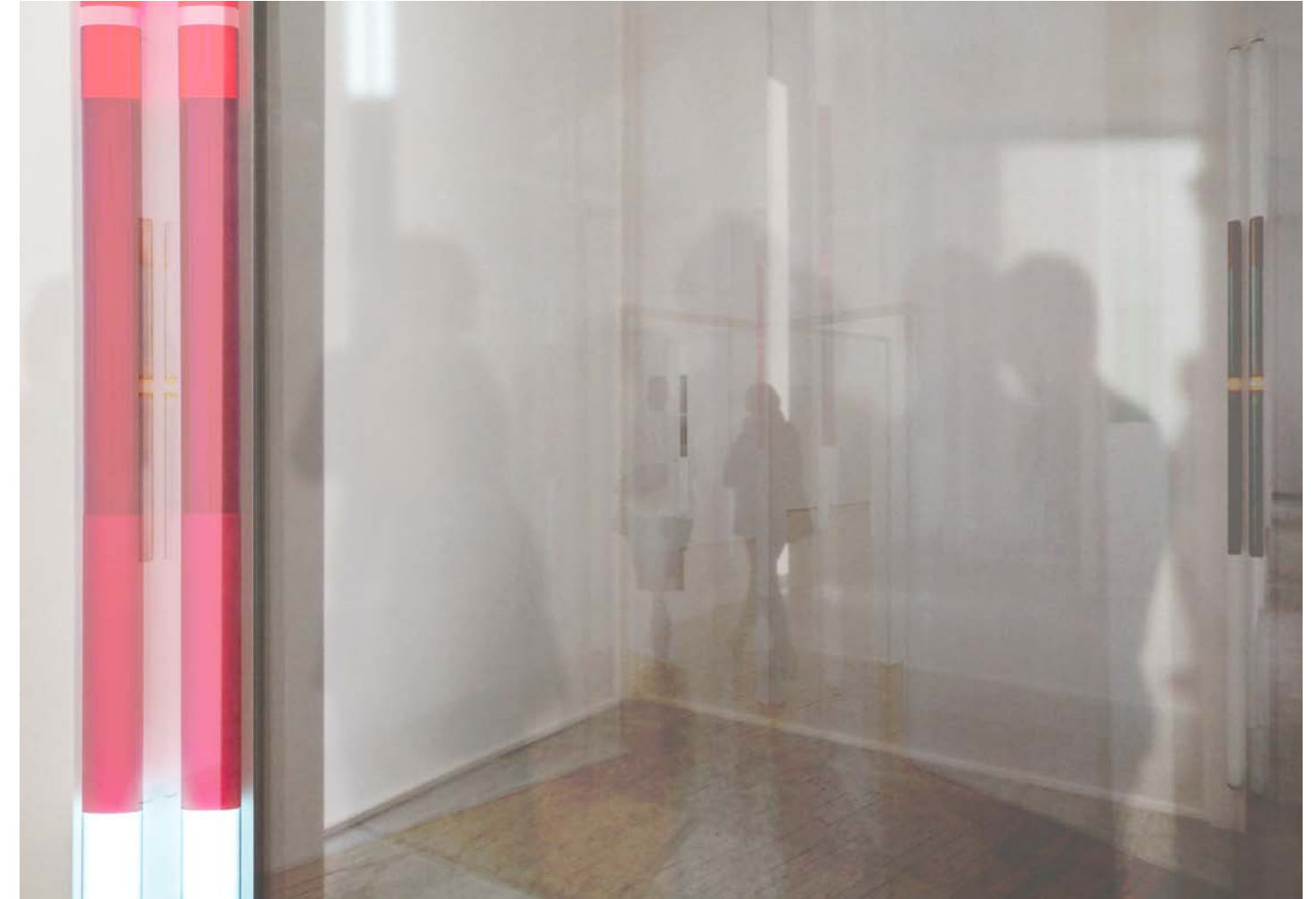
Scrim walls have a unique character. They dematerialize the tectonics of a wall and are both translucent, transparent, and luminous. It reflects and absorbs natural and artificial light, acting as a skin that provides illumination. The scrims have openings that act as a door, but the threshold is as thin as the surface.

The installation also covers the existing windows with a gel that filters, rather than frames light so that the windows also act as screens.

The installation also is further illuminated from florescent lights that are gel-covered which enhance the atmospheric effects of the installation by providing a glow.

The viewers also become part of the installation as they move past the scrims because their bodies will enter into the play of light and shadow and their body becomes abstracted and veiled as well.

## ATMOSPHERIC QUALITY OF THE SCRIM WALL



Collage of the atmospheric quality that the use of scrim walls and fluorescent light produces in the installation. The body is blurred through the translucent and transparent scrim walls so that they become part of the installation as their shadow is projected on the "screen"/ scrim wall.



Diagram representing the difference between a wall and a scrim-wall. The scrim wall responds to light, is thin, it is a surface rather than a three-dimensional form. The scrim wall is a threshold, a screen, rather than a wall.

## PRECEDENT : BODY PROJECTIONS

NAME: "Poke in the Eye/Nose/Ear"

DATE: 1994

MEDIUM : video projection (color, silent)

ARTIST: Bruce Nauman

### IMPORTANCE:

Nauman appreciated the "Thrill of being alive" and the everyday gestures and ordinary actions are caught on camera. **The techniques he used to film and photograph his body inspired the way I thought about screens and how to frame the body. His films impacted how I used slow motion, looping, zoomed in body parts to make it abstract in certain zones of the parking garage, such as the roof and elevator.**

Site : Meseums, the body

Program: Installations with spatial configurations, wall projections, films, audio, etc.

User : museum goer

Materials : film, screens, video projected on walls, plywood to create spatial configurations for body

## BRUCE NAUMAN COLLAGE

RECORDING AND PRESENTING THE PHENOMENA OF THE BODY UNDER UNUSUAL SITUATIONS

Withdrawal as an Art Form

activities

phenomena

Sensory Manipulation

amplification

deprivation

Examination of physical and psychological response to simple or even over-simplified situations

which can yield clearly experienceable phenomena

Recording Phenomena

Presentation of recordings of phenomena

Text: Please Pay Attention Please: Bruce Nauman's Words. pg. 60



# THE MIRROR BOX

## VIDEO LINK:

[https://youtu.be/\\_W0e9VRBfDk](https://youtu.be/_W0e9VRBfDk)



Double Mirror Effect



Mirror + Object



Mirror + Other



Mirror + Color



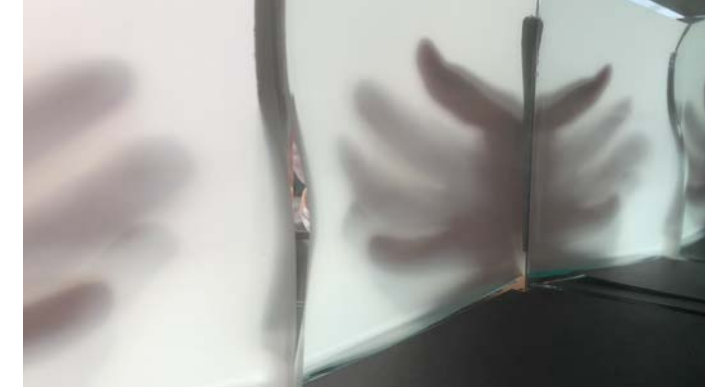
Mirror + Body

A video was made to understand the effect of a mirrored box in relation to various subjects. The above images are stills from the video.



Mirror + Environment

# THE MIRROR BOX + BLACK WALLS AND FILM WINDOWS



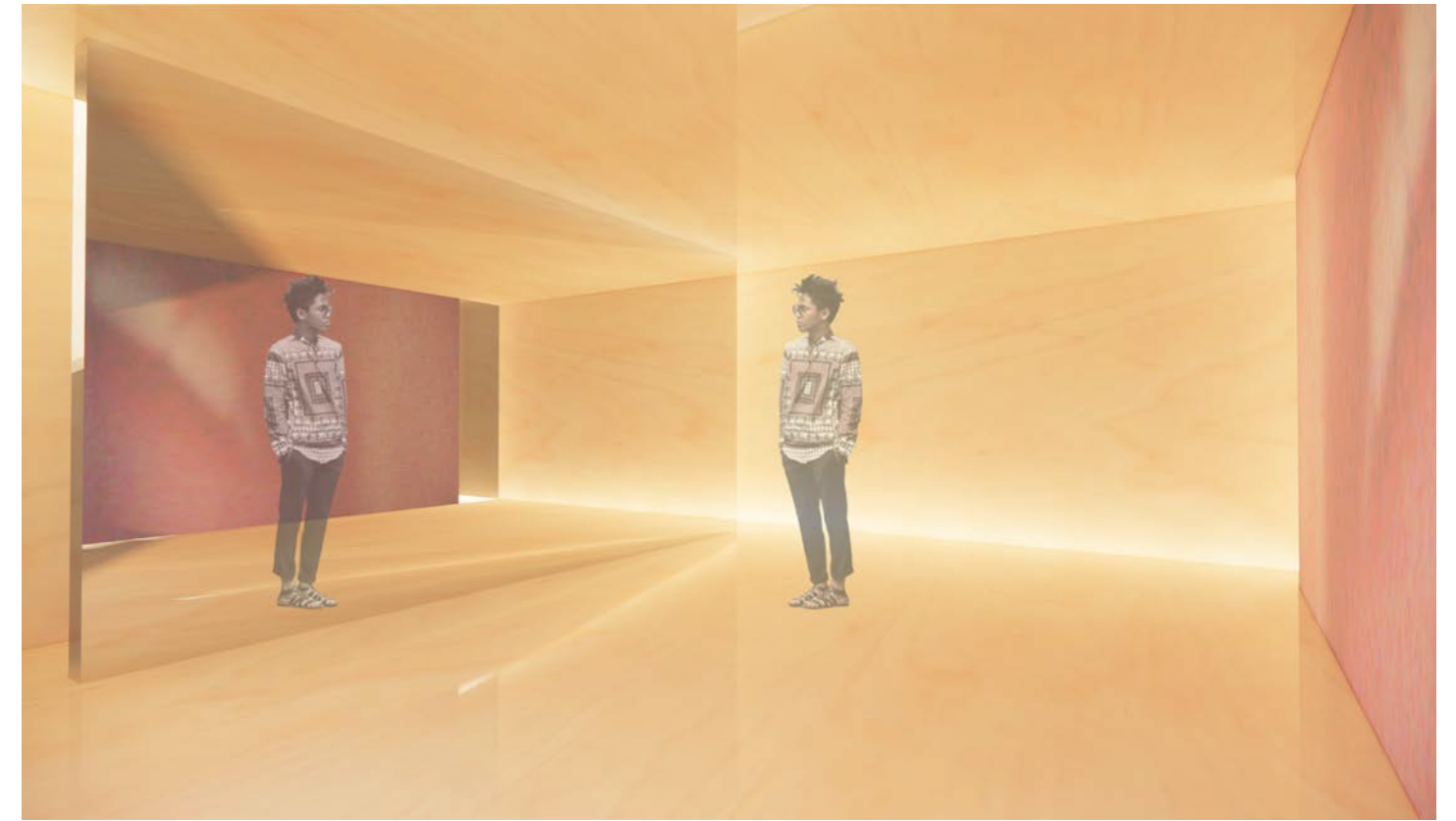
I liked the effect of the different level of blur that is created with the distance from the box. So if a wall were to be made with a lot of windows covered with a scrim wall (as this mimics) then it would depict people close by more than those near which is interesting. I think the entire wall made of this is fun and is a nice contrast to the black interior. But I also like strategically placing apertures, like to the left where only people's feet would be able to be seen. This would emphasize a particular body part... maybe the body part that is visible on the screens inside of the boxes.

## THE MIRROR BOX + SCREENS



For my thesis, it is helpful for me to understand the relationship between the screens of body parts and the doubling mirror effect. The effect repeats the body part in such a way that I intend to make the viewer more aware of their own body or that others can be looking at their body parts in the same way.

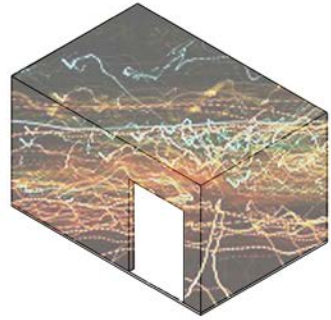
## MIRROR + SCREEN EFFECT



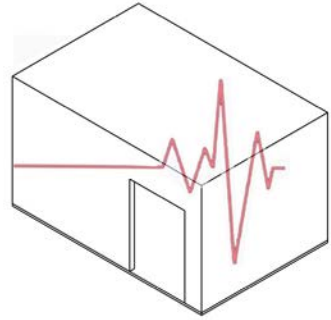
In this space I was wanted to start with simple combinations to test the effect of facing a screen and mirror. A sliver of light comes through the crack in the floor which acts as window letting in light. The double image of the screen forces the viewer to look into the mirror and see themselves while also watching the screen looming over them, watching its every move.

## AUGMENTED BOX CATALOGUE

### EXTERIOR OF THE BOX CATALOGUE



CARS IN MORRISTOWN



HEART BEAT



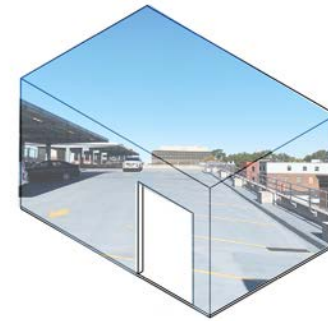
PARKING GARAGE ENTRANCE



PARKING GARAGE EXTERIOR

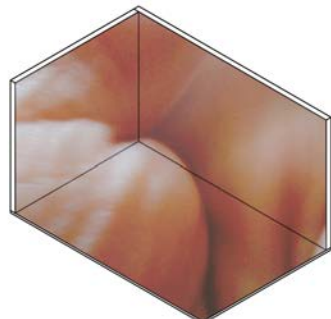


5TH FLOOR ON THE ROOF'S BOXES

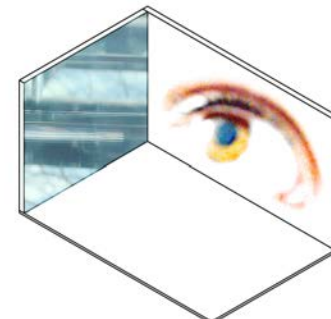


ROOF TOP ON THE 5TH FLOOR BOXES

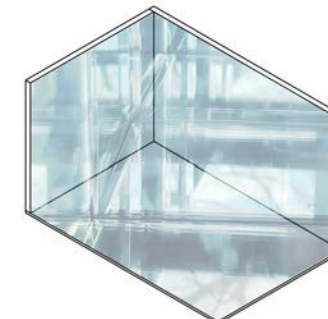
### INTERIOR OF THE BOX CATALOGUE



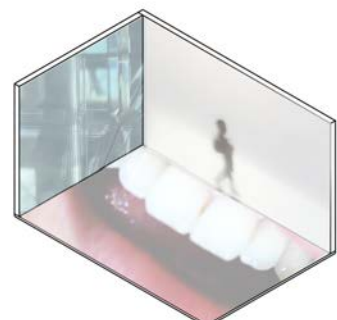
SCREENS WITH BODY PARTS



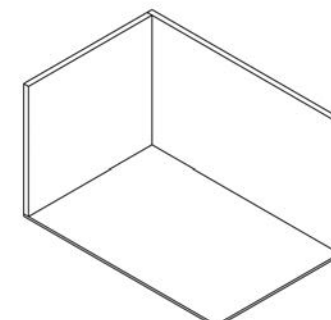
MIRRORS + SCREENS



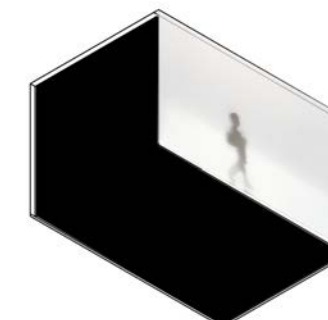
MIRROR BOX



SCREENS+ WINDOW (SCRIM WALL) + MIRROR

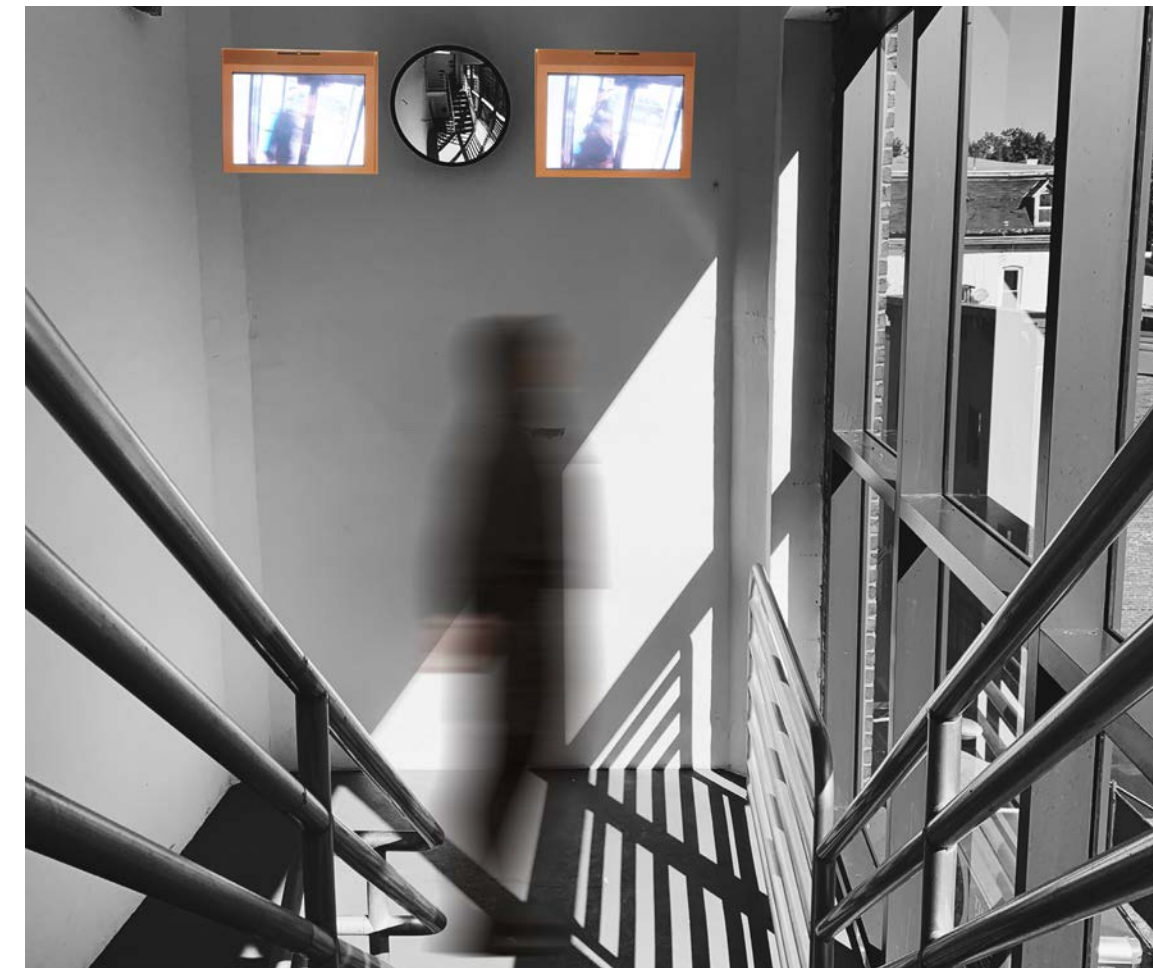


"BLANK" ROOM



REFLECTIVE BLACK + WINDOW (SCRIM WALL)

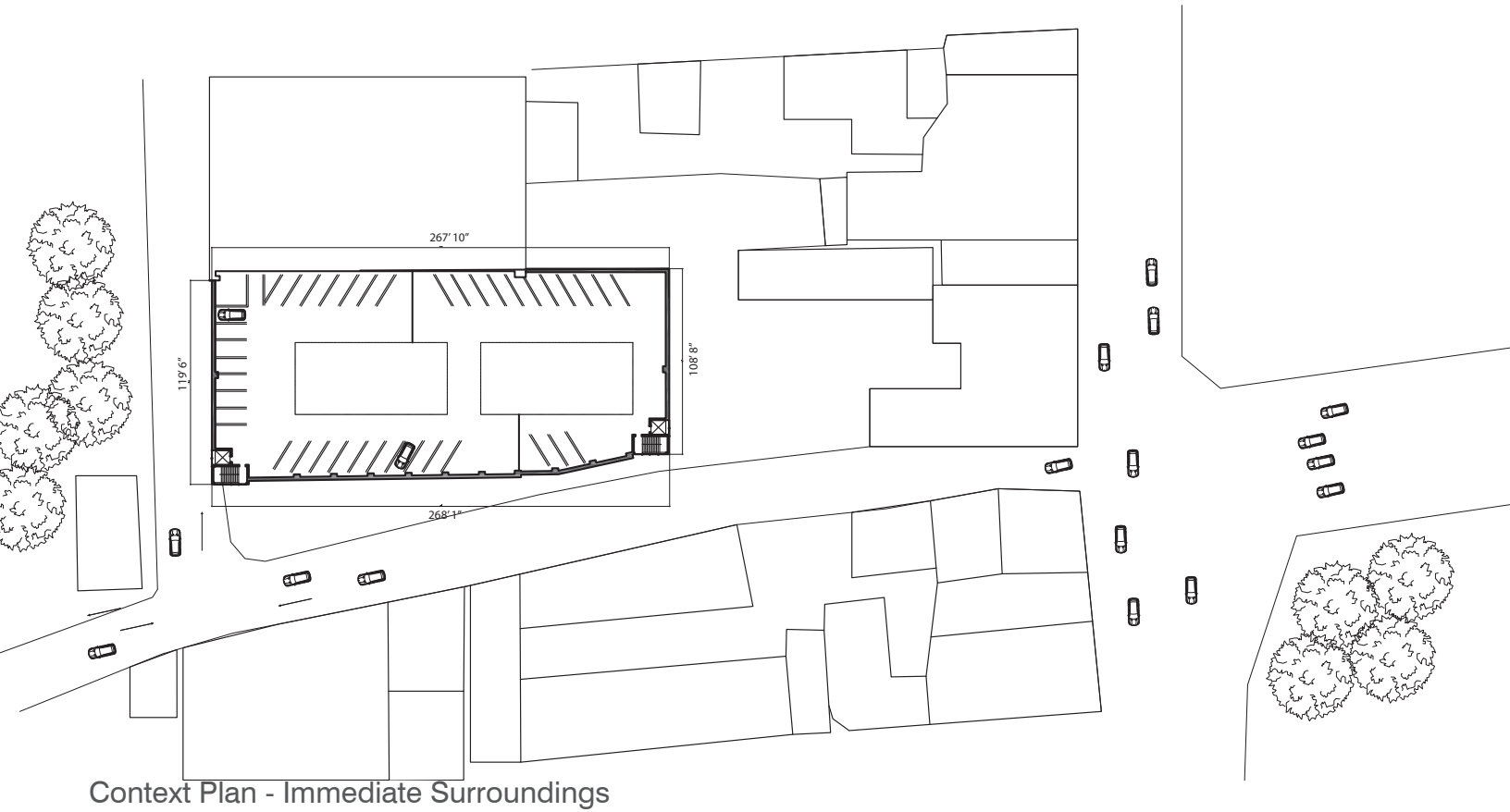
## DESIGN STRATEGY : ACTIVE SURVEILLANCE



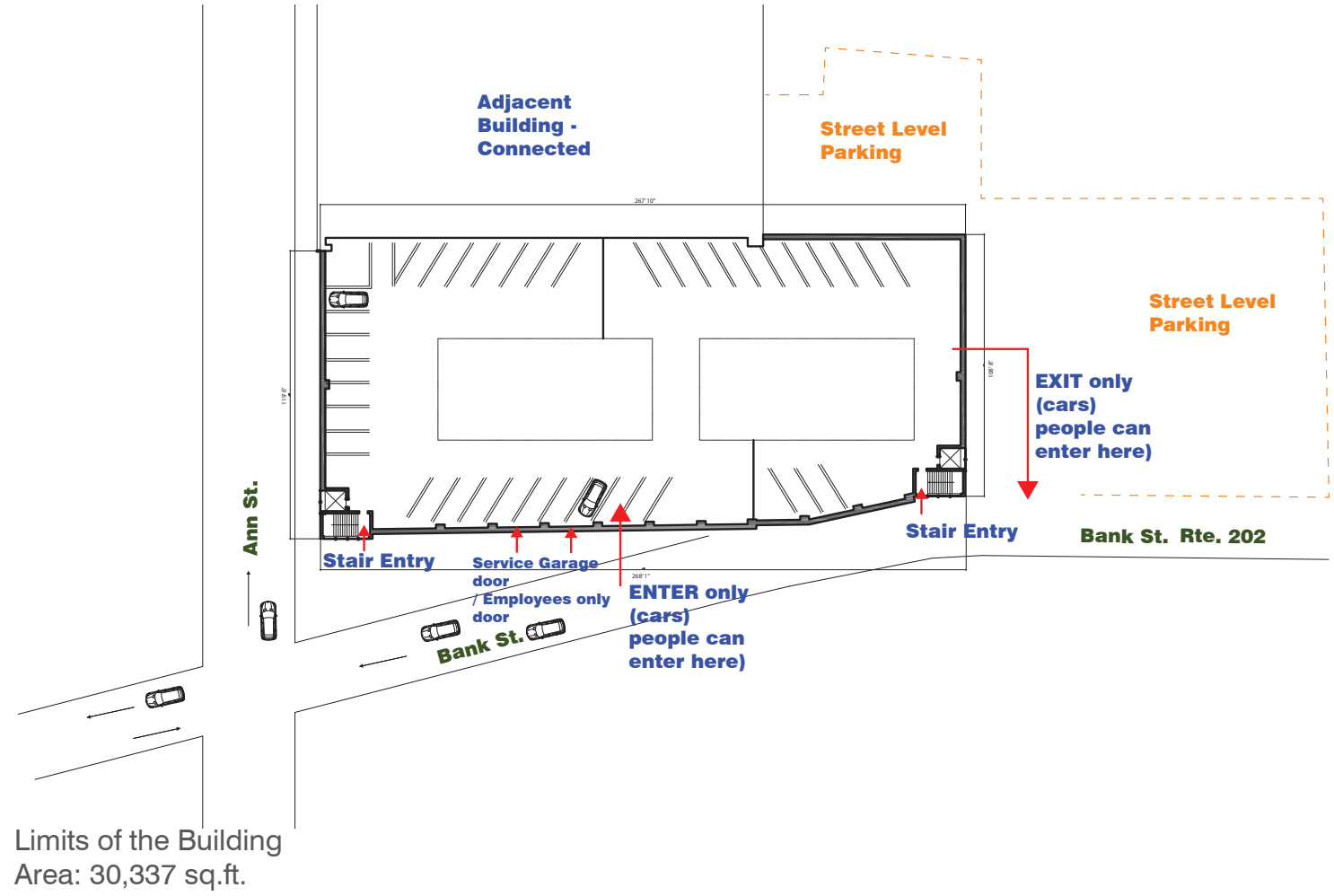
I can also take footage from the Morristown street cameras, Secacus Train Station and Penn Station, where the Morristown train station goes to, imaging that users may park at my site on their way to the train and will be familiar with the other interiors on the screen. Monitors throughout the interior, especially in the vertical circulation and the first floors before they arrive at the augmented spaces. The screens can display events in the programmed upper levels before they get there. The user will know they may be watched as well by someone else looking at the screen when they are moving through the augmented spaces.



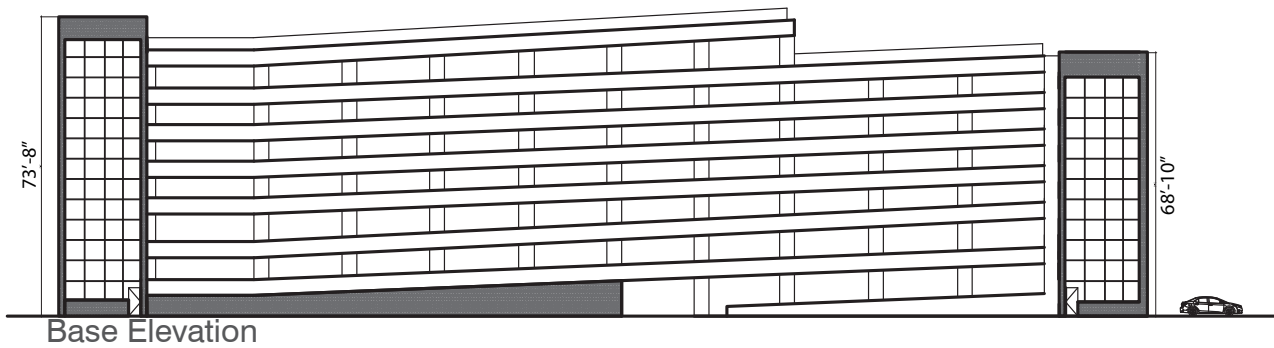
# SITE DRAWINGS



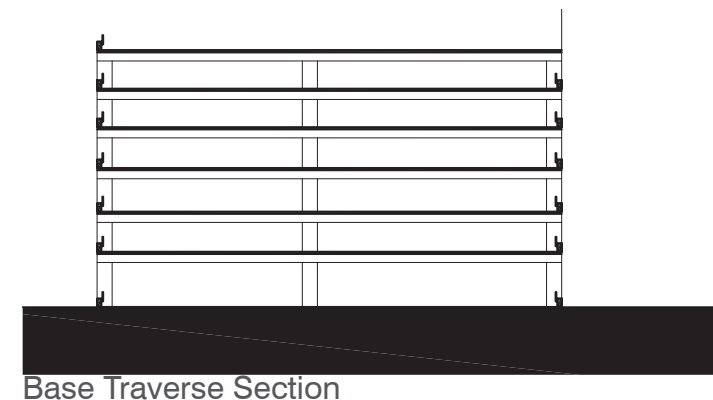
Context Plan - Immediate Surroundings



Limits of the Building Area: 30,337 sq.ft.

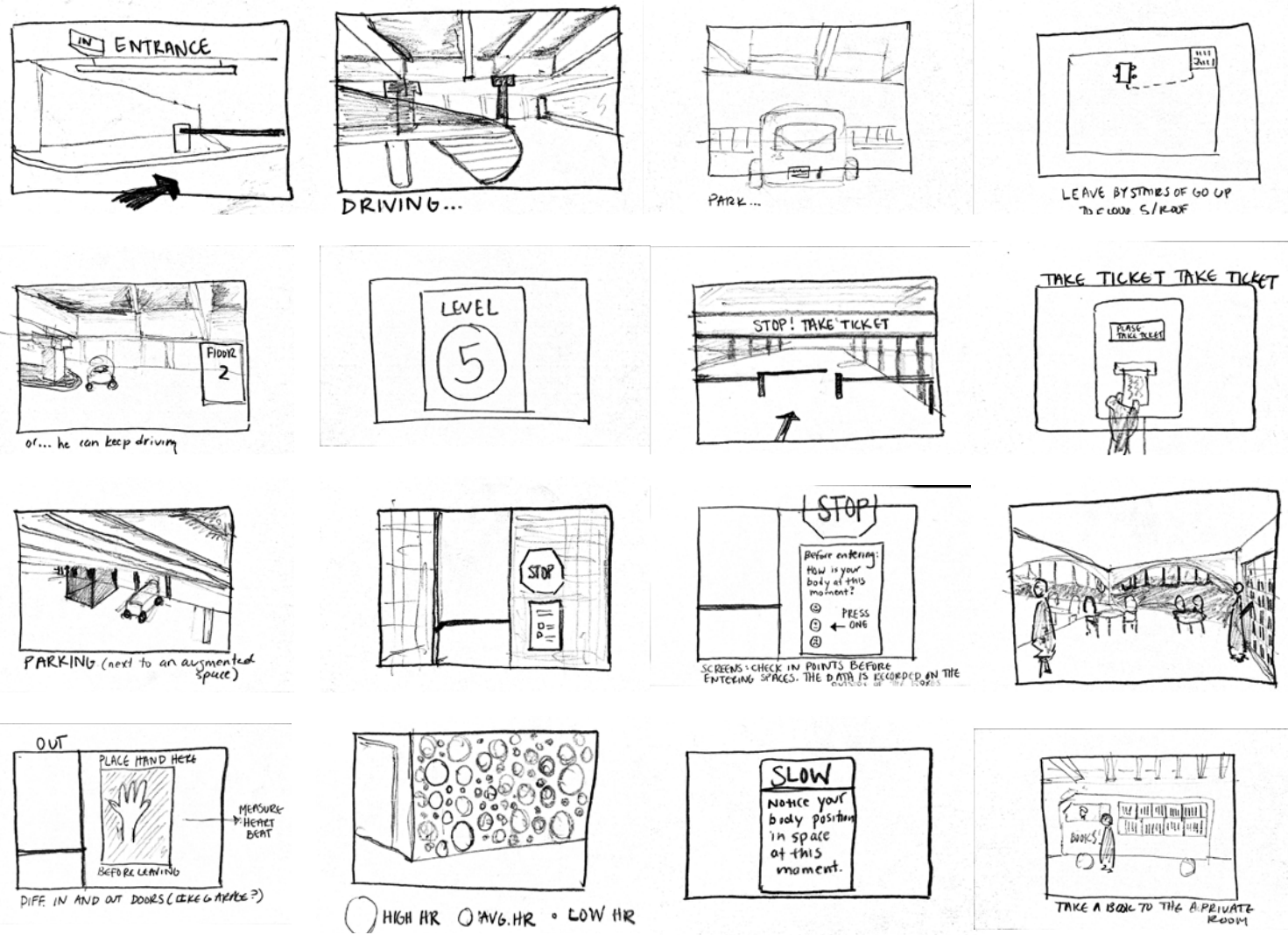


Base Elevation

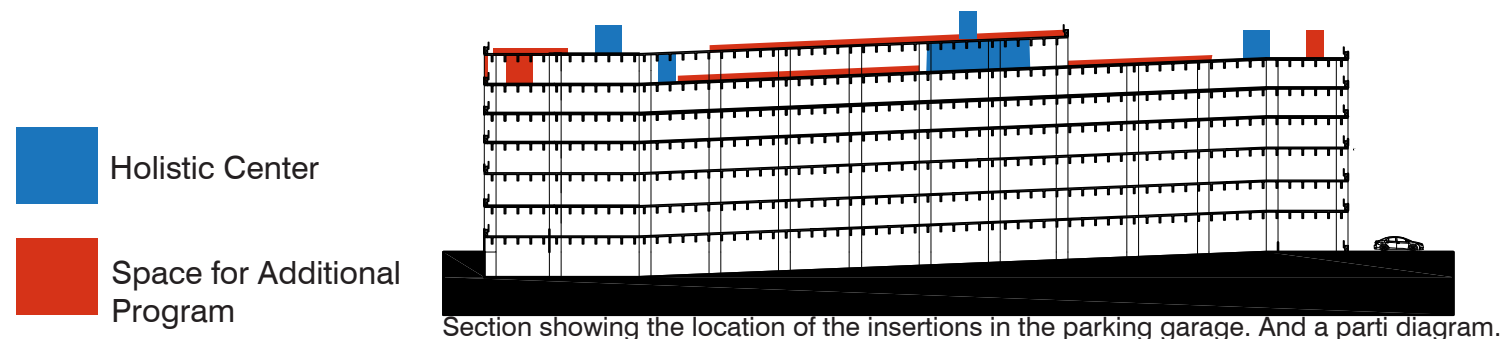


Base Traverse Section

# SCHEME 1 : CONDENSED PROGRAM WITH FIXED AUGMENTED ROOMS



A storyboard through the parking garage leading up the top two floors. There is less interaction with the building until you get to the top two levels.



Section showing the location of the insertions in the parking garage. And a parti diagram.

# SCHEME 1 : SEQUENCE FROM THE ROOF TO THE FLOOR BELOW

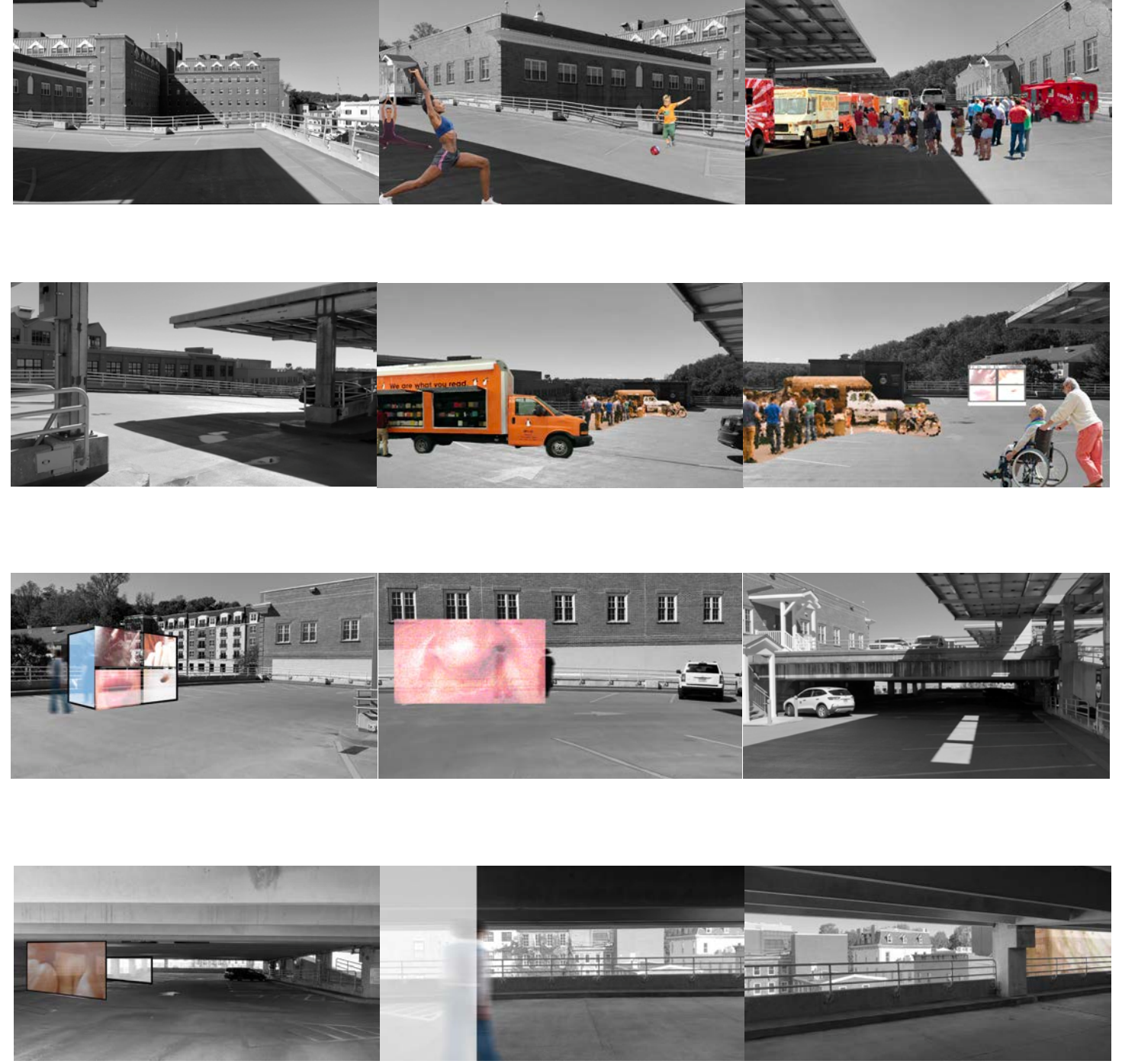
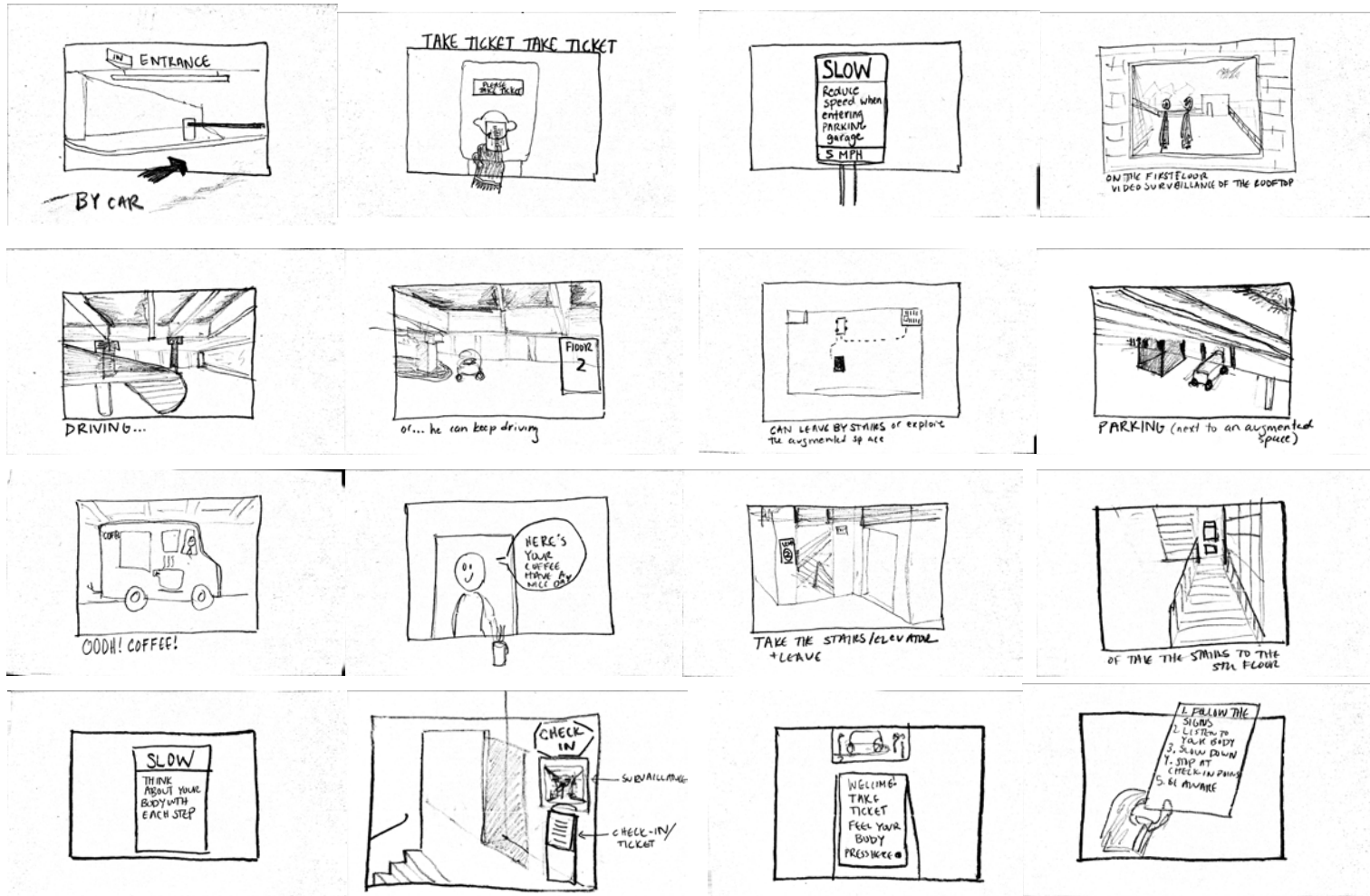
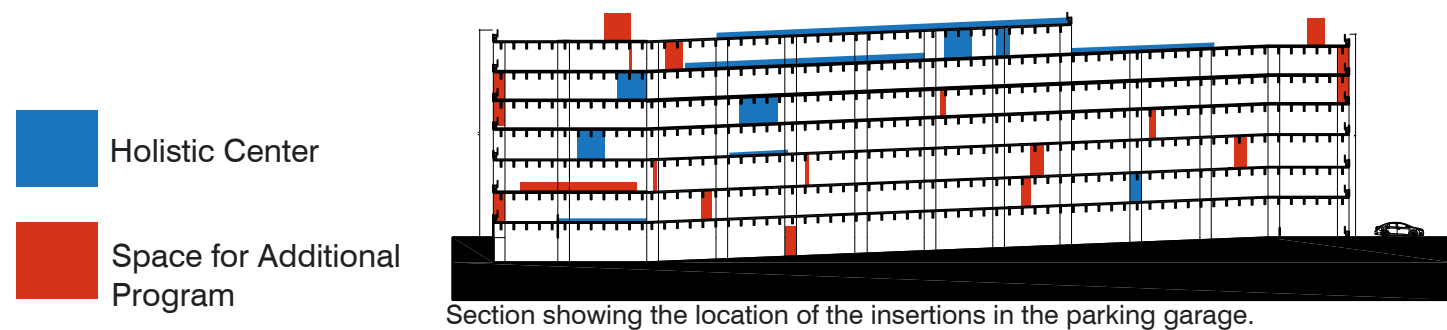


Photo-montages of the roof leading down into the floor below with the intended program laid out to think about how condensed the program would be in the space.

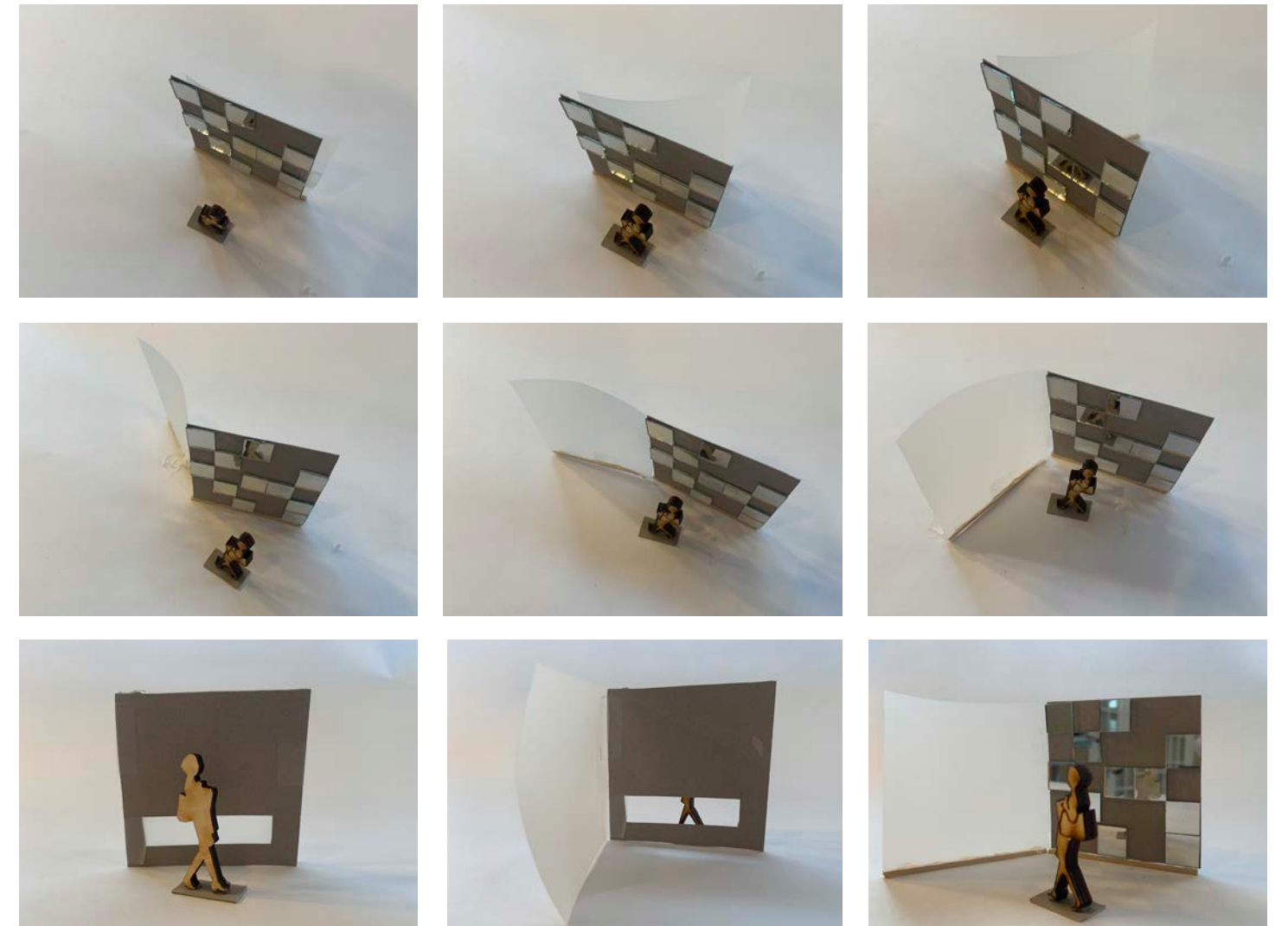
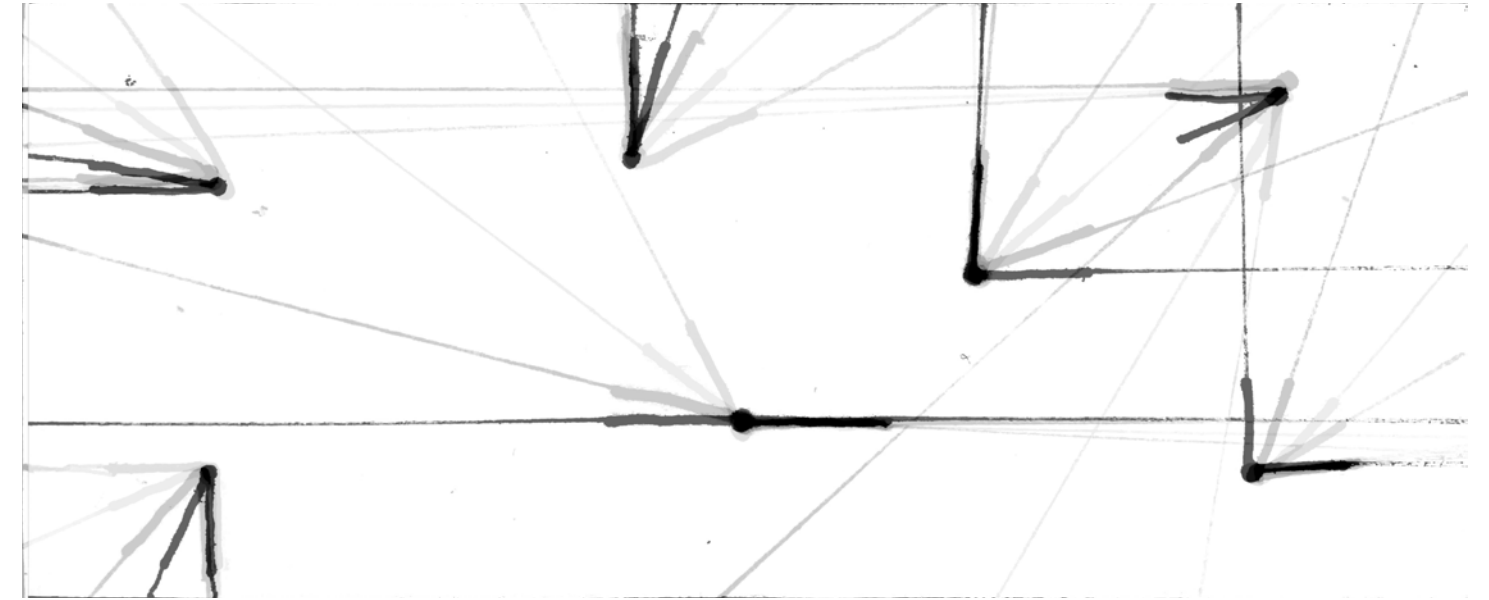
## SCHEME 2 : SPREAD-OUT PROGRAM WITH FLEXIBLE AUGMENTED ROOMS



A story board through the parking garage and how the user is presented with encounters with the insertions throughout the floors. Even the program is circulating through the building (like the food trucks and library) to allow chance encounters with people parking on any floor.

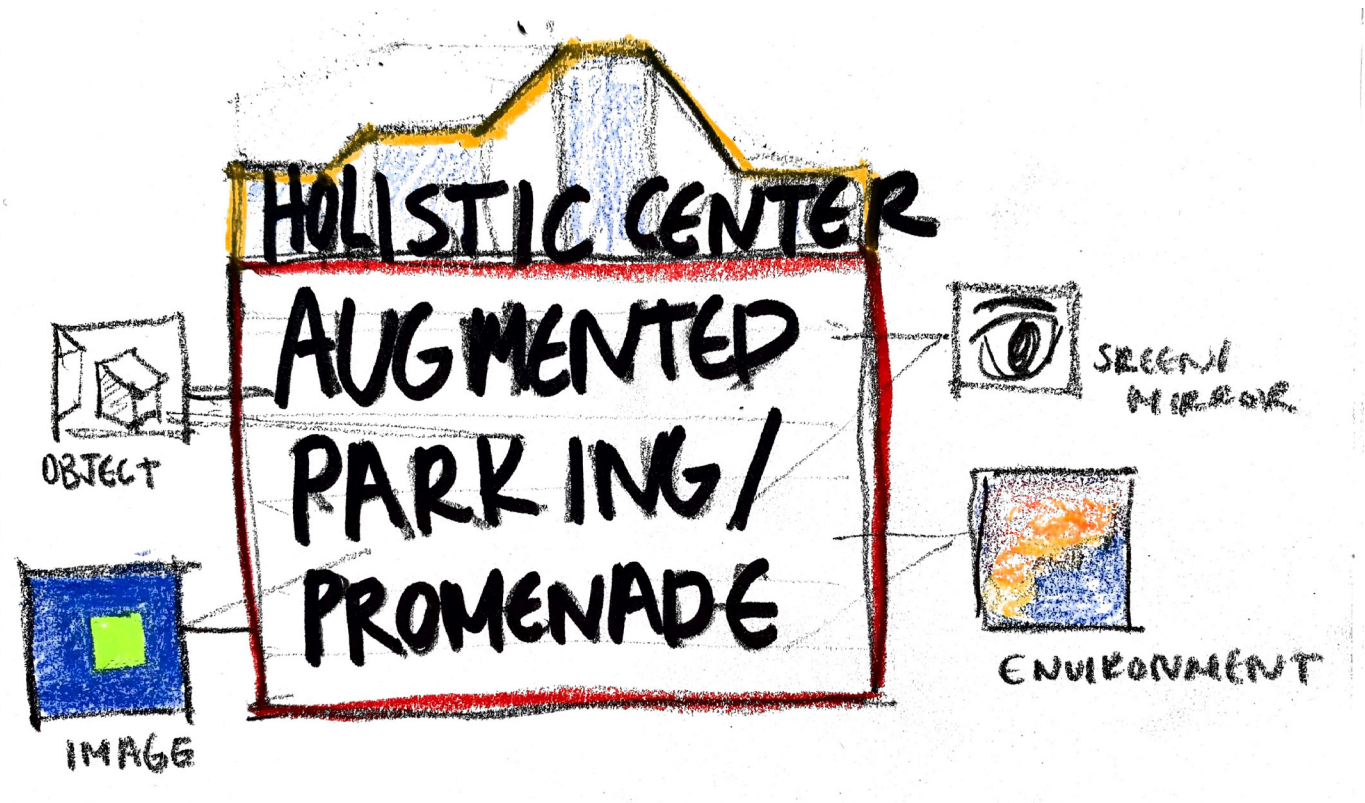


## SCHEME 2 : SPREAD-OUT PROGRAM WITH FLEXIBLE AUGMENTED WALLS



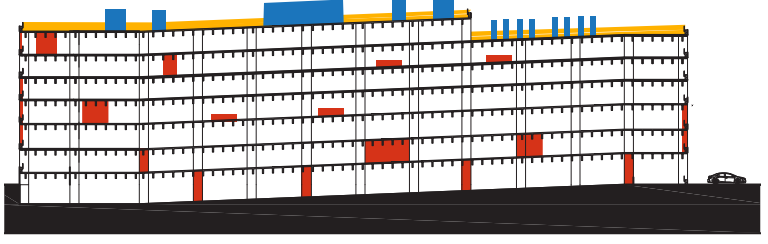
Model studies of how the augmented walls in the space can function and pivot with time and the requirements of the program around it. 82

**SCHEME 3 : CONDENSED ROOF WITH SPREAD OUT AUGMENTED SPACES**

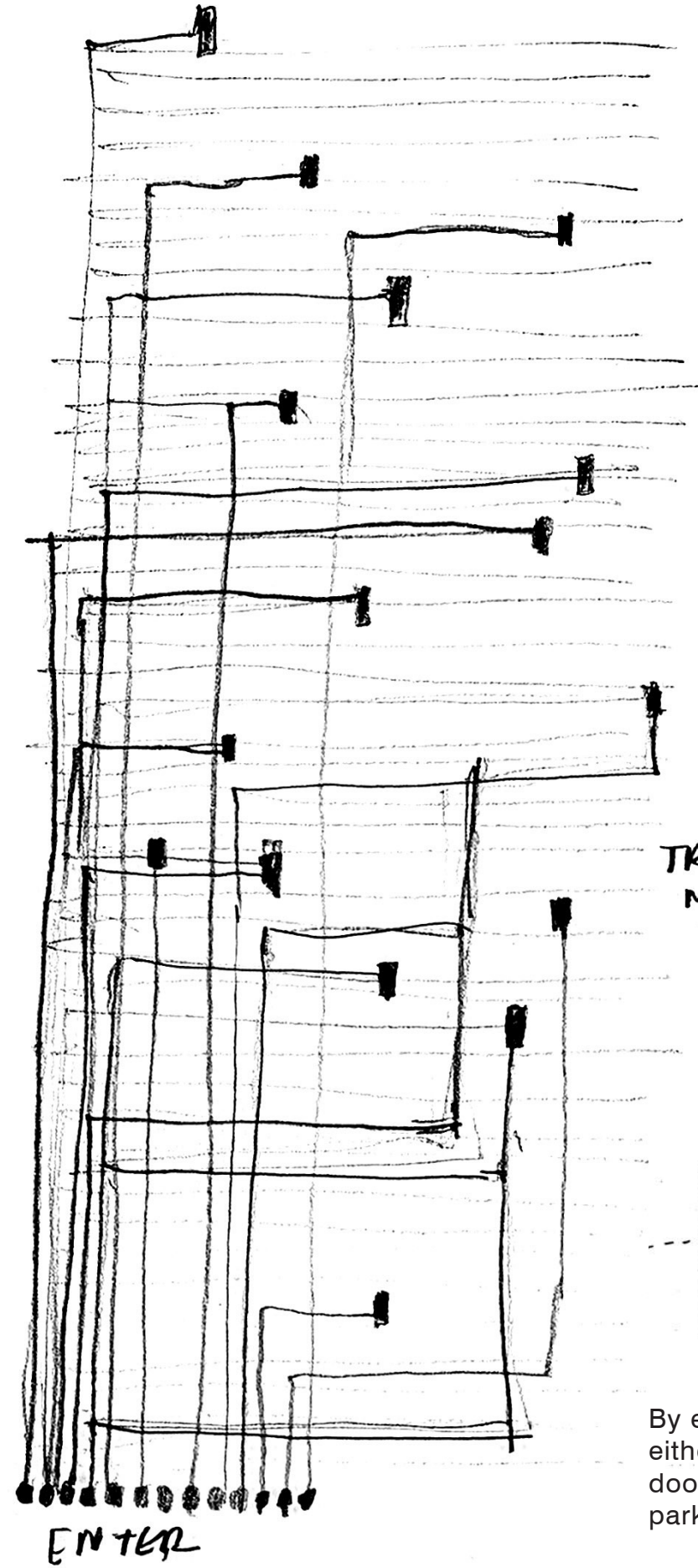


	ROOF	5th	4th	3rd	2nd	ENTRANCE
SPACE						
EVENT						
MOVEMENT						

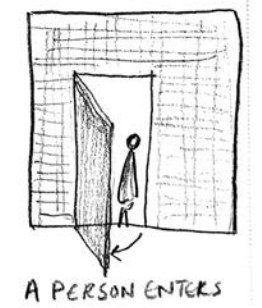
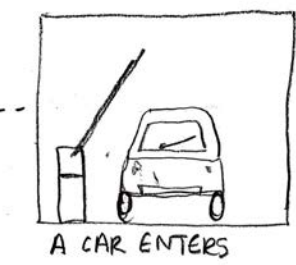
- Holistic Center
- Space for Additional Program
- Roof Top Plaza (NO cars)



**SCHEME 3 : ENTERING PARKING GARAGE TRIGGERS MOVEMENT IN THE UPPER LEVELS**



TRIGGER  
MOVEMENT  
ABOVE.



By entering the parking garage, either through the car entrance or the doors, it triggers other elements in the parking garage to change.

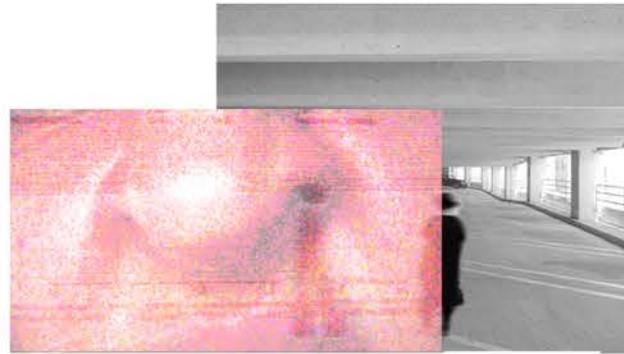
**1**  
MONITOR



**2**  
ENVIRONMENT



**3**  
FILMED  
BODY PARTS



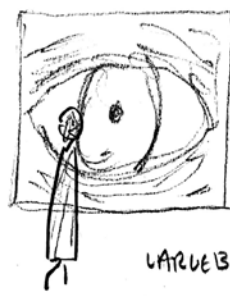
**4**  
IMAGE/COLOR



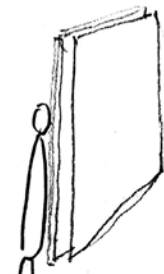
**5**  
OBJECTS



**ROOF**  
HOLISTIC CENTER



Psychological - Filmed Body parts, tight spaces, monitors



Feel like you are getting closer but see yourself

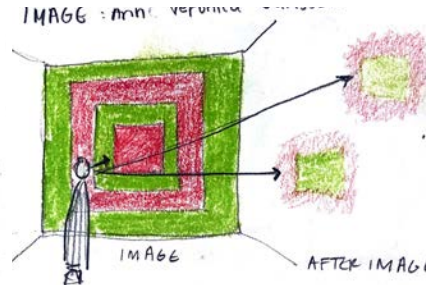
ROBERT MOERIS.  
OBJECT: PERCEPTUAL



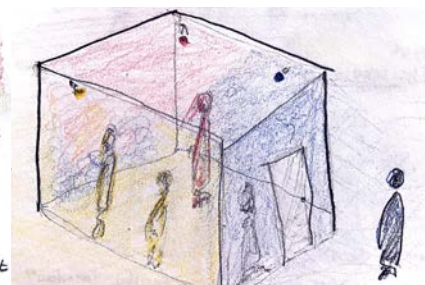
viewer walking around his work is the art.



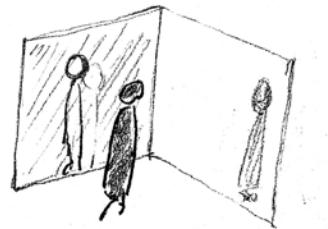
Perception - Object



Perception - Image



Perception - Environment



Perception - Mirror

## ANSWERS TO KEY QUESTIONS

**What kind of impact (creative, intellectual, communal, civic, social, etc.) do you hope your project will have? What strategies will you employ to achieve the desired impact?**

The intention is for the project to have an intellectual, creative and social impact. Intellectually, users will have a space to see and understand their body in relation to their immediate surroundings, other bodies in the parking garage, and the body at the scale of the city. Augmenting the garage with screens, mirrors, scrim, light, monitors. These surfaces will also have a creative impact by taking an underutilized parking garage and augmenting it to bring a sense of dynamism to the community. The intended social impact of the project is to attract a diverse group of people to the site, drawing them through the various zones of the parking garage up to the observation deck where they can participate in events with the community. By using the space, the users play an active role in the “network” of events that occur in the garage as they move through the various zones of the garage.

**What are the main influences on your thesis work?**

The main influences for my thesis are Diller Scofidio + Renfro for how they blend art and architecture to reexamine the body in the context of their spaces. Dana Haraway has been an inspiration for her “Cyborg Manifesto” in which the thesis defines the body in terms of her “cyborg identity”. By defining the body in relation to technology, the project gets away from the notion of dualistic groups and divisions and rather focuses on the idea that, as cyborgs, we are all connected through the cybernetic spaces we live and participate in. Georges Perec’s Essay Approaches to What and the questions he raised about “Where is our life, Where is our body? Where is our space?” made me speculate about how can the body become more aware of their body in the everyday moments in between the “spectacular events” they rush to. Designing the “ordinary” events will bring us closer to the questions Perec had raised.

Dan Flavin’s use of fluorescent light has also inspired the lighting systems, both on the facade and in the interior. Bruce Naumen’s representations of the body in his artwork influenced how I wanted to represent and key in on the body interacting with space from a new perspective to give the user more insight on how we are connected to each other and the spaces around us.

## ANSWERS TO KEY QUESTIONS

**How might your proposed thesis act as a catalyst for your creative and professional growth? How might your thesis require changes to the way interior design is practiced professionally?**

Moments of Movement re-articulates the relationship between environment and agency. Boldly moment through thresholds throughout the various zones of the garage create changes within the environment. This concept can apply to how we define Interior Design. By focusing on designing thresholds, by augmenting surfaces, a spatial effect can be produced that connects the body directly to the space they interact with.

**Who are the specific audiences/communities that you hope to engage through this exploration? How are you hoping to reach them?**

I hope to engage with the everyday person, especially those caught up in the motions of life without ever stopping to contemplate who they are and why they are performing the action they are in the present moment. By taking place in a parking garage, the thesis will engage those parking there but also invite those passing by or who live or are visiting the area to enter. The observation deck, with various events happening throughout the week will attract people to participate together while they also have a chance to examine themselves in relation to Morristown and Penn Station.

**Speculate: will your project take an original and imaginative approach to content and form?**

The thesis will take an imaginative approach to content and form by creating spatial environments by augmenting surfaces with technology. The form is also what is hidden, the network of how the bodily movement and the various zones connect with one another. Although it may not be apparent to some users that their movement through the space is causing events to happen, screens to change, lights to turn on, etc., they are directly impacting their environment through their actions.

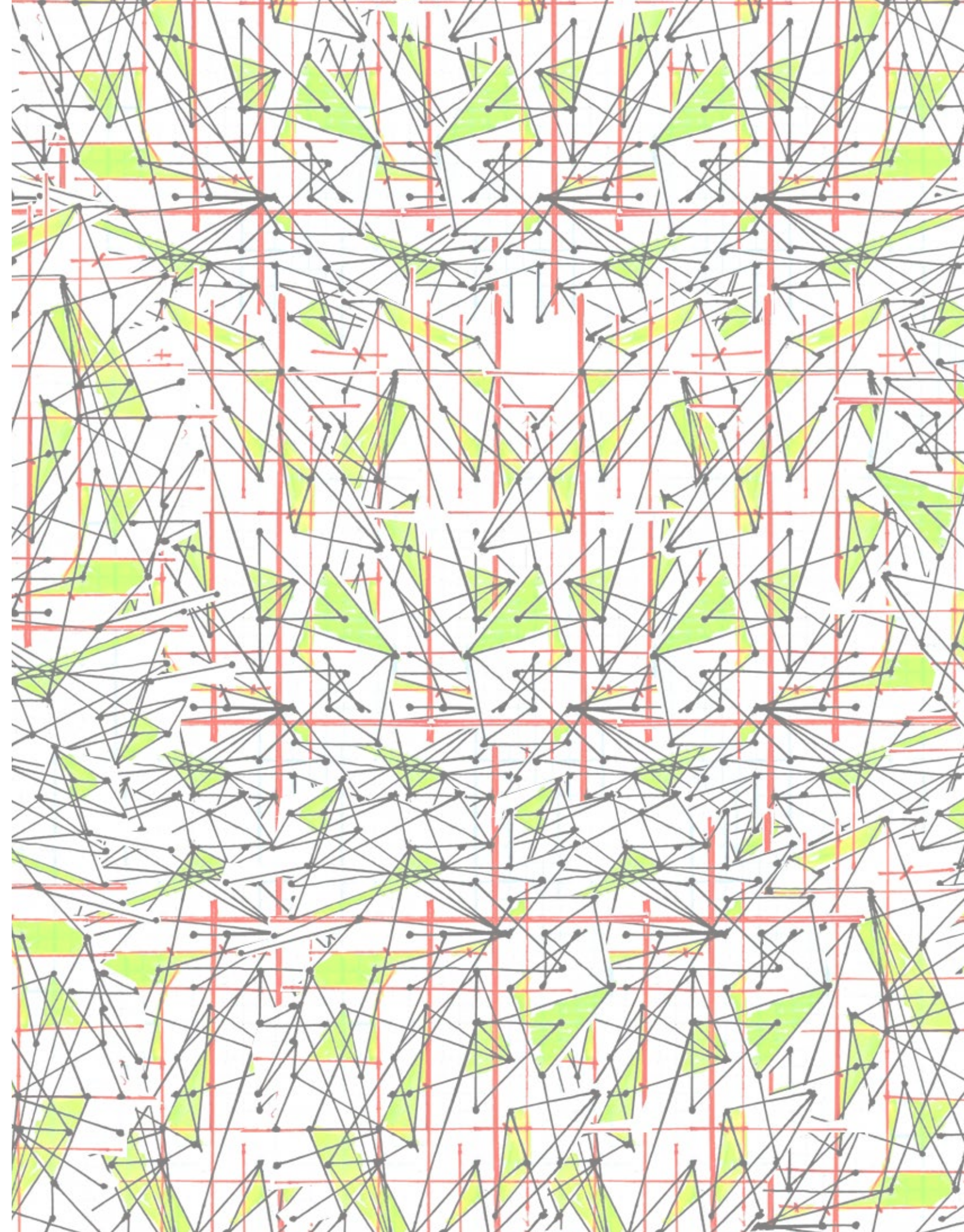
## ANSWERS TO KEY QUESTIONS

**How do your thesis ideas (or project) contribute to the wellbeing of your proposed users or inhabitants? Do they contribute to the wellbeing of the community?**

The thesis idea contributes to the wellbeing of the users by making them aware of their bodies, something that is often ignored in our fast-paced world. Our bodies are constantly moving through space but how often do we notice that we are? Technology is used to connect, rather than distract, the body from its surroundings. Each movement the body takes, such as passing through a door frame, is a moment to reflect on how the body, agency and environment are connected within this cybernetic space. This moment of reflection can be taken with them when they leave the parking garage and will be able to consider their relationship even without the presence of augmented surfaces to help guide their understanding.

**Describe the processes and materials you would be using to realize your design as a built work. How do they represent an invention within the field of interior design?**

The main strategy is to augment the parking garage with surfaces. Surfaces become the driving force of the design. The surfaces act as thresholds that users pass through that connect to the overall cybernetic network that the parking garage is part of. The materials used are screens, scrim walls, mirrors, windows, monitors and fluorescent light. They represent an invention within the field of interior design by inserting within the context of the built environment so that the existing program (parking) is augmented by the surfaces to enhance the movement through the space rather than alter its function.



## ANNOTATED BIBLIOGRAPHY

**GREEN : MOST IMPORTANT TO THE THESIS RESEARCH**

**BLACK: SECONDARY, BUT STILL USEFUL**

**Baker, Nicholson. *The Mezzanine*. New York, NY. Grove Press. 2010.**

A fiction novel celebrating the everyday. Simply following a man's thoughts on a mezzanine. The novel exposes us to the everyday... A man questioning his actions and body awareness.

**Berger, John. "Chapter 1." *Ways of Seeing*. London, England : British Broadcasting Corporation / Penguin Books. 1973.**

The body is under surveillance of the camera, bringing attention to seeing the body from a different perspective. Each user may experience the same screens but what they interpret and feel will be based on their unique perspective (which may change as they return to the site again and again).

**Brooker, Graeme. "Interior Architecture: The Unfixed and the Becoming." *INNER: The Interior Architecture Magazine*. N.I Dec. 21, 2015.**

Prompts the reader to question and challenge the existing site and its use. Brooker states the interior is unfixed, there is freedom to test ideas within the context of an already built environment. The reading led me to question the car park interior and its use. To take the generic site and test my thesis in an existing infrastructure.

**Bruno, Guliana . "Chapter 4: The Surface Tension of Media". *Surface: Matters of Aesthetics, Materiality, and Media*. University of Chicago Press. Chicago, Illinois. 2014.**

The reading helped me to develop an understanding the **transformative quality of the SURFACE in architecture**. Used to understand materiality in the space, how to incorporate textile and projections, canvas, media, digital art, light, reflective surfaces etc. to enhance the user's connection to the space and their environment. Provided techniques to enhance space/ time, interior/exterior dynamics in space with use of film/screen.

**Bruno, Giuliana. "Collection and Recollection: On Film Itineraries and Museum Walks". *Public Intimacy: Architecture and the Visual Arts*. London, England. MIT Press. 2016. Pp.3-42.**

Led me to think about the path one would take through my site. How to augment the existing zones and paths one takes with the insertions to cause bodily movement to interact with the editing and new surfaces.

## ANNOTATED BIBLIOGRAPHY

**GREEN : MOST IMPORTANT TO THE THESIS RESEARCH**

**BLACK: SECONDARY, BUT STILL USEFUL**

**Easterling, Keller. "An Internet of Things." *The Internet Does Not Exist*. E-flux Journal Sternberg Press (April 2015) : 27-39.**

Easterling's essay was very important to how I considered **MOVEMENT** and **ACTION** through space as a **form-making material within the cybernetic space of the parking garage**. As the cars and bodies move through the various zones of the garage, their encounters and performances have **agency over the environment**. **Information is carried in activity**, thus, architecture has become information, creating cybernetic space outside of the confines of the computer box. Her attention on action as a material to shape space was very inspiring and led to the **NETWORKED SPACE** of the thesis.

**Haraway, Donna J.. *A Cyborg Manifesto: Science, technology, and Socialist-Feminism in the Late Twentieth Century*. University of Minnesota Press, 2016. ProQuest Ebook Central. 5-90.**

Haraway's definition of the **BODY** in her manifesto is the framework for how I defined the body in my thesis. The term **"CYBORG IDENTITY"** is how I imagined the body. The cyborg identity uses high-tech systems to challenge the dualisms of race, gender, sex, class, etc. The cyborg image, in its social feminist utopia imagining, makes way for a political unity that concerns affinity rather than identity. **By interacting within the space, the body is able to reconstruct itself in relation to the technology and surfaces in the parking garage**. Haraway suggests that **we are a collection of networks**, constantly feeding information back and forth the other networks that make up our world. We are immersed in the world, creating relationships with each other and other objects in our environment, creating a network. **We can begin to understand ourselves as networked together and I am trying to design a network from this cyborg perspective**.

**Grosz, Elizabeth. "Cyberspace, Virtuality and the Real: Some Architectural Reflections". *Architecture from the Outside: Essays on Virtual and Real Space*. Massachusetts Institute of technology Press, 2001. Pp. 74-89.**

Prompted the question: how to use **TECHNOLOGY** in my space? How to augment the parking garage with the material world to allow people to perceive their bodies and relationships with themselves and others? The terms actual and virtual helped define the body in relation to the materials, such as mirrors which act to create a virtual space.



## ANNOTATED BIBLIOGRAPHY

**GREEN : MOST IMPORTANT TO THE THESIS RESEARCH**

**BLACK: SECONDARY, BUT STILL USEFUL**

**Koolhaas, Rem. *Elements of Architecture*. Köln, Germany : Taschen gmbh, 2018.**

I would call this an encyclopedia but for architecture... over 2000 pages. Each page is filled with rich images, collages, diagrams and text. Each explain the building detail of the window, facade, balcony, corridor, fireplace, stair, escalator, elevator. The sections describe the history and important details about the threshold, such as the door, that I am trying to design for.

**Merleau-Ponty, Maurice. "The Intertwining—the Chiasm." *The Visible and the Invisible*. Translated by Alphonso Lingis. Northwestern UP, 1968. Pp. 130-155**

Initial ideas on embodiment which then led me to Elizabeth Grosz and Dana Haraway, two female philosophers with a more feminist point of view that is more relevant to today's culture and society.

**Naumen, Bruce. *Please Pay Attention Please: Bruce Nauman's Words : Writings and Interviews*. London, England. MIT Press, 2015.**

A series of interviews with Bruce Naumen. Gave me more insight on the film and spatial techniques he uses to create bodily experiences.

**Pais, Ana Paula and Strauss, Carolyn F. *Slow Reader: A Resource for Design Thinking and Practice*. Valiz, Amsterdam. 2016.**

I would like people to slow down and think about their body and lived experience when they are in space. This book has a series of essays by professionals from various fields that discuss how they employ slow in their everyday practice.

**Pallasmaa, Juhani. "The Mysterious Hand". *The Thinking Hand: Existential and Embodied Wisdom in Architecture*. Chichester, U.K: Wiley, 2010. Print. Pp. 25-45.**

Question "where" body parts are located, perceptions, who, what is feeling, who is seeing? What is feeling? What shivers when we get goosebumps? The body and its parts have become so commonplace but the movement through the garage and its zones will hopefully provide bodily awareness as they interact with the augmented surfaces.

## ANNOTATED BIBLIOGRAPHY

**GREEN : MOST IMPORTANT TO THE THESIS RESEARCH**

**BLACK: SECONDARY, BUT STILL USEFUL**

**Pallasmaa, Juhani. "Body, Self, and Mind". *The Thinking Hand: Existential and Embodied Wisdom in Architecture*. Chichester, U.K: Wiley, 2010. Print. Pp. 123-129.**

This chapter is helpful in understanding how the body/mind works in conjunction with the environment and the material world. When art and architecture is designed in a humane way, it has the power to reflect and make visual what it means to exist in the world.

**Perec, Georges. "Approaches to What." *Species of Spaces and Other Pieces*. London ; New York : Penguin Books. 2008. 209-211.**

Perec, in his writing, focuses on the **EVERYDAY**, and what can be learned from studying the **physical phenomena of being in the world**. His awareness of the body in everyday space and the questions he raised of **"But what is our life? Where is our body? Where is our space?"** led me to want to question the habitual by designing at the small scale of human activity, such as crossing a door threshold. By doing so, I hope that the user is able to **experience their body in relationship to their environment in a new way**.

**Teyssot, Georges. "Mapping the Threshold: 'A Theory of Design and Interface.'" *AA Files*, no. 57, 2008, pp. 3-12.**

The way Teyssot describes the **THRESHOLD AS A ZONE** is very important. The main idea is to augment and create program in a public space, **to activate the in between (such as the stairs, elevator, parking spaces, etc.**

**Teyssot, Georges. "Windows and Screens : A typology of the Intimate and the Extimate." *Log*. Winter 2010, No. 18 (Winter 2010). pp.77-88**

The reading was important for how to understand the Gaze. The Onlooker's gaze is asymmetrical because he looks without being seen. He defines the window, in-between, door frame, and screen... all important aspects to the thesis.

**Scheiderman, Deborah and Campos, Amy. *Interiors Beyond Architecture*. London; New York: Routledge. 2018 : 104-105, 145-146.**

The book was a wonderful resource is re-defining what an interior space. Two projects, the **SCADpad** and **STADTLounge** were the main takeaways. In the SCADpad, I was inspired to **reprogram an underutilized parking garage**. The Stadtlounge's "red carpet" inspired the **roof-top's materiality and program**.

## ANNOTATED BIBLIOGRAPHY

**GREEN : MOST IMPORTANT TO THE THESIS RESEARCH**

**BLACK: SECONDARY, BUT STILL USEFUL**

**Tschumi, Bernard . "Sequences". Architecture Disjunction. MIT Press. 1996.**

### FRAME

The way Tschumi describes the frame is useful. Frames derive significance from juxtaposition (establish memory of preceding frame). "Frame: the moments of the sequence. Examining architecture "frame by frame," as through a film-editing machine." (166).

The thesis thinks about framing views in the parking garage to the user from one zone to the next while considering their relationship to the space and surfaces within the environment.

**DOCUMENTING MOVEMENT** of users body as they move through space:

**MOVEMENT NOTATION-** the movement of bodies in space, mapping of the observer/body, "eliminate the preconceived meaning given to a particular action in order to concentrate on their spatial effects.

**How can the space document and make visible the user's movement through it?** This led me to think about how **the surface can make visible the vehicle and bodily movement though space** and how movement can effect an environment.

**Wall, Alex; "Programming the Urban Surface," 234-249. James Corner, ed. Recovering Landscape, Essays in Contemporary Landscape Architecture. New York: Princeton Architectural Press, 1999, 233-249.**

Designing the **SURFACE:** Strategies.

The two that I feel could be useful for me are:

1. Folding. Cutting, wrapping, and folding the surface.

Joins the interior and exterior into one continuous surface

Flows of people and goods combine in newly visible ways, traditional zonal separations become more fluid and interactive.

2. Non programmed use: "allow users to invent and claim space for themselves"

**Weinthal, Lois. Toward a New Interior : An Anthology of Interior Design Theory. New York, NY : Princeton Architectural Press, 2011.**

Series of Essays that started my initial research on the definition of exposure. The main takeaway was the essay on Rear Window, which stated my thesis in relation to the gaze on bodily movement.

