

Transnational Identity within the Global Culture of Consumerism: Rescuing Liminal Space

As the alarm sounds, we step out of our comfortable beds to get ready for the day. We move from the bedroom to the bathroom, and then to the kitchen, where we can take a couple of minutes to enjoy a nice cup of coffee. We look at the clock and realize those minutes have already expired, and we need to get out of the door so we can make it to work on time. Upon arrival to the office building, we enter the lobby. You step into that lobby, and very little of the environment has changed from the workday before. The lobby space that you move through does not offer any novelty or uniqueness for your eyes and senses to engage. Outside, cars are moving, people are walking, billboards are being replaced; yet the lobby you inhabit, in spite of the sunlight and the seasons, is usually unchanged. My discussion is not about a lobby, but about most spaces that we inhabit. Spaces often lack opportunities for changeability and transformations. They engender a certain loss of spatial awareness and lead people to find other ways of experiencing spatial spontaneity and uniqueness. For instance, when one travels to other countries, one tries to experience a new space and a new culture. While traveling, we are willing to be displaced from what we are accustomed; we are searching for - and consuming - displacement. My displacement occurred when I moved from my homeland of Brazil to the United States. Not sharing the same

territory with which I identify my cultural ethnicity, allowed me to truly understand my culture. Indeed, my own transmigration and sense of dislocation is what prompted my interest in liminal spaces.

Liminal spaces, or spaces of in-between, are defined as places of transitions and transformation, in-between cultures, states of mind and built entities; wherein, one would be temporarily confiscated from their "comfort zone", or displaced. Is it possible to consider the dislocation from a comfort level with respect to architectural space making? Architecture is a noun usually bound to structure and control, I will explore the constructive aspects of displacement, of the spaces in-between. Displacement is usually tied to a political matter, such as Diaspora, which the consequence can be the marginalization of individuals and communities. However, displacement can also generate great prospects to both a person and a group of people. Although it is more comforting to be in control and to follow a routine, it is by enduring new rituals that we evolve and activate creative ramifications. Furthermore, through this temporary "removal" offered by displacement, there are prospects for a spatial desire to be more aware of transitional points and active experiences.

The rescue of liminal spaces is an exploration of proactive displacement. Through the lens of liminality and its significance in the field of anthropology, geography and architecture, and its social-psychological panorama with respect to transmigration, individual and collective identity, I will address liminality as it relates to the macro culture of consumerism. To understand liminal space I reference the work of Victor Turner, Edward W. Soja and Catherine Smith, and explore two case studies within the environment where the culture of consumerism transpires: the marketplace.

Liminal Space

Transmigration, or the act of passing from one country to another, or one culture to another has allowed me, in moving from Brazil to the United States, to obtain consciousness of my inner culture, my identity. In *The Ritual Process*, cultural

anthropologist Victor Turner defines the negotiation of identity in three stages: separation, liminality, and reintegration¹. Liminality, the temporal phase, is the transition from the former state to the upcoming condition. Globalization has faded cultural boundaries – not political ones – therefore, fading the presence of liminal space. In this circumstance, we should consider architecture as a medium to pronounce the existence of liminal spaces within locality through proactive displacement.

The common definition regarding the term liminality is: "in-between" – in between boundaries; geographical or psychological. However, when translating the concept of liminality to architecture, solely considering the "in-between" might be too broad of a concept. For example, in-between buildings, streets, sidewalks, passageways, or in between rooms, and circulations? The reference to the 'in-betweenness' implies a certainty in the presence of an absence, suggesting a defined and somehow constant condition. However, when Turner describes liminality, "in-between" does not seem to be a constant or linear state, there is a negotiation of space and place, a process of assimilation that is everything but linear. As described by Turner, the linear process may be defined as "liminoid", a process that is very similar to the "liminal"; however, there is an absence of a crisis, which I refer to as displacement, change and transformation. For example, passageways could be considered a form of liminal space, as they connect the participants from one point to another. Even though a passageway's temporal nature is explicit, I would argue that the temporality is more pertinent to the user, than to the physical attributes of the space itself. Similarly, consider again the office lobby and the sense of predictability in that space. My inquiry explores liminal

space as a combination of the temporal qualities of a physical space and the participant's interaction with that space based on his/her background, perception, and context. I refer to context as the boundaries of place, subject to the demands of the participant based on political, socio-economic and/or personal need. This combination of physical space and the participants involvement and experience, which is in constant flux, suggests, as architect Catherine Smith explains is a "transitional space, neither one place nor another; rather a *Thirdspace*"².

Postmodern political geographer, Dr. Edward Soja, also explores *Thirdspace*. His analysis goes beyond Smith's definition, as an exploration of human geography. Similar to Henri Lefebvre's ideas on Lived space, and prior to Smith's definition, Soja tries to break the simplified dichotomy of the real versus imagined geographies by introducing a third category of space: *Thirdspace*. This third category is a supplement to *Firstspace* and *Secondspace*. *Firstspace* is defined as the real and objective space, the primary text of the geographer, the "directly-experienced world of empirically measurable and mappable phenomena"³. While *Secondspace* is the imagined and subjective, the geographer's major ideation and ideological discourse, "it concentrates on and explores more cognitive, conceptual, and symbolic worlds"⁴. By suggesting this spatial trialectics, Soja defines "*Thirdspace*" as being "a starting point for new and different explorations that can move beyond the "third term" in a constant search for other spaces; and still more to come"⁵. Soja defines these three elements as interdependent, which emphasizes my following hypothesis: if the sense of spatial monotony in *Firstspace* weakens or eliminates the existence of *Secondspace*, and vice-versa, there will be no *Thirdspace*.

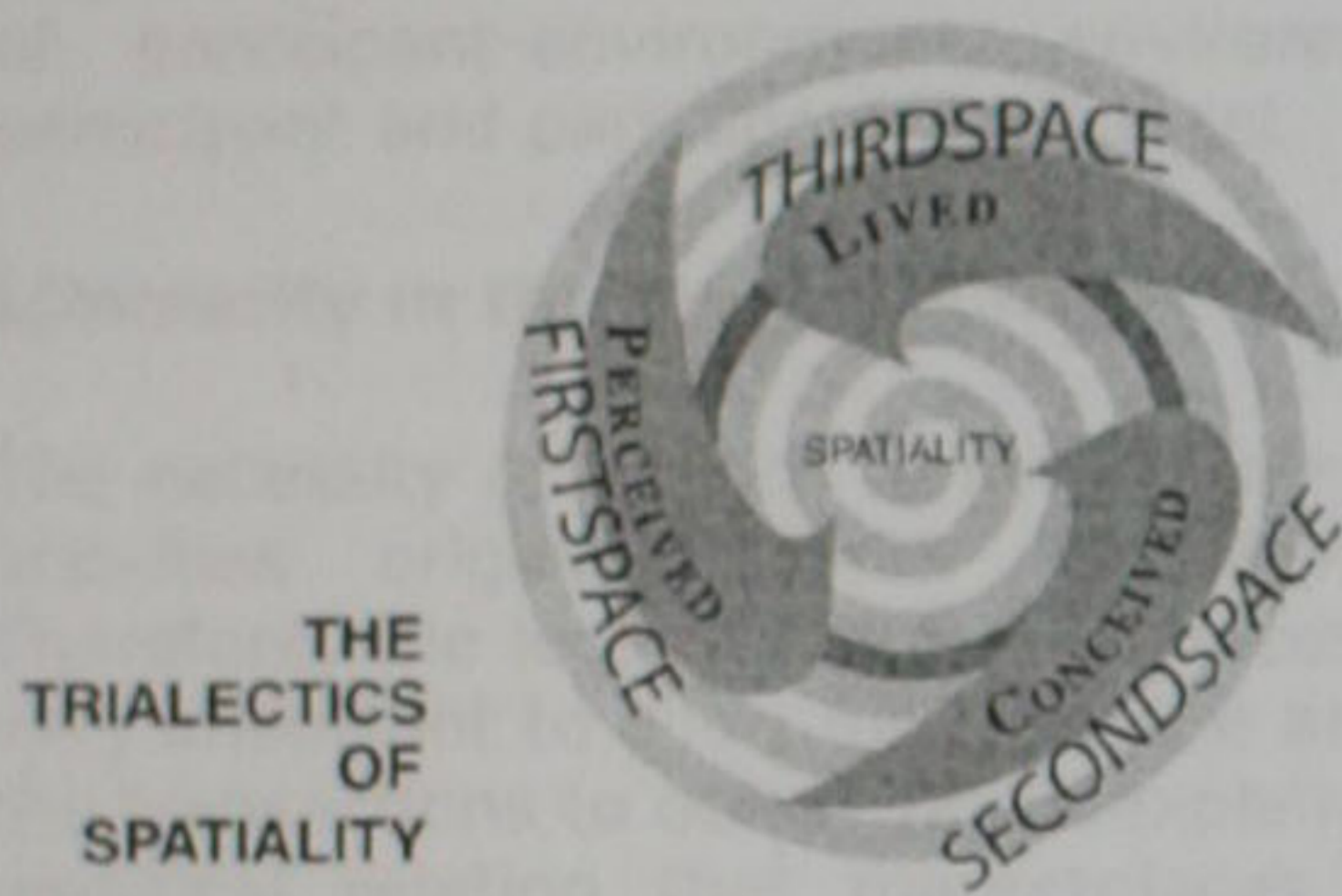


Figure 1. The Trialectics of Spatiality. A hybrid of Lefebvre and Soja's ideas of space. Source: Read, p.18 2000 (image hybrid by author).

In our everyday experiences, we do not consciously define spaces – those real (tangible space) and imagined (intangible) geographies we inhabit as *Firstspace* and *Secondspace*. However, while physically inhabiting space (*Firstspace*), our background will allow us to interpret that space (*Secondspace*) and *Thirdspace* would be the pinnacle of inhabiting and interpreting a space, the site where both real and imaginary geographies are fully experienced. Predictability of *Firstspace* might cause a numbing of *Secondspace*. Consequently, there would be no prospects of development of *Thirdspace*. The rescue of liminal spaces, through displacement, would allow for a rupture in the dullness of *Firstspace* and an activation of *Secondspace*. Therefore, by taking people out of their spatial routine and letting them experience liminal spaces, their senses would be motivated to be cognizant of their spatial drifting.

This sense of displacement, based on the crisis of experiencing liminal space would create a proactive tension between participant-environment, environment-participant, participant-participant. In Hilde Heynen and Andre Loeckx's article, "Scenes of Ambivalence: Concluding Remarks on Architectural Patterns of Displacement", they classify opportunities for displacement in the architectural realm in three categories: as a receptacle, an instrument, and a staging for displacement.⁶ Architecture as a receptacle falls into the participant-environment negotiation, becoming a "medium that represents and manifests social and cultural changes that occur in conditions of displacement".⁷ As an instrument, relating to the relationship environment-participant, it is "a spatial tool

for the regulation of behavior and the disciplining of the body".⁸ Finally, as staging, there is an interaction between the participants and also a connection of the participant with himself or herself. In staging, there is "a theatrical space of negotiation, where patterns of behavior lose their self-evidence, enhancing modes of self-reflection and self-awareness".⁹ These three categories can exist simultaneously or independently. In all categories, whether working simultaneously or not, there is a strong sense of connection with space and identity (collective and individual), therefore culture.

Globalization has not only faded boundaries, but also due to its economic nature, it has produced a new culture: consumerism – the excess of consumption. The macro culture of consumerism triggers a mystification of the ethnic meaning of culture. People experience culture through commodities – in part, because they are in their "comfort zone". Yet, consumers buy products because there is a necessity to please their alter egos¹⁰, ascribing the label of a product to the power of identity. However, the power of identity is experienced through human interaction and cultural exchange that is emphasized with the transition between geographic, interpersonal, and cultural boundaries. In the global market, there seems to be a shift from experiencing boundaries to experiencing commodities (or products). People are constantly searching for novelty through products, which is a major symptom of consumerism and the global capitalist economy. There is always a new product launched, or a new trend that consumers want to follow. Consumers obtain new products not only to please their alter egos, but also to break their routines and nourish their imaginary geographies (*Secondspace*). There is a psychological replacement that follows the acquisition of a product and the act of pleasing the ego. The consumer's post purchase experience is classified as "liminoid" (absence of a crisis). This demand for novelty and change suggest opportunities for liminal space, a more pronounced displacement for the participant in areas of commerce, particularly the marketplace.

Liminal spaces in the marketplace are a device to revive imaginary geographies that goes beyond the liminoid experience of consumption and acquisition of a product. This revival, by means of proactive

however, the contrast of the bright colors to the deteriorated context allows for the heavy masonry townhouses to lighten up the environment by changing the rhythm on the color palette of the neighborhood. Even though shopping might be an ordinary experience, marketplaces that depict these contrasts might be able to bring participants an out of the ordinary experience and create the sense of awareness and cultural exchange for all market participants. The storefronts can be characterized as the private elements, market house as the semi-public and the alleys and the temporary structures of the farmers markets as public spaces.

Jungle Jim`s

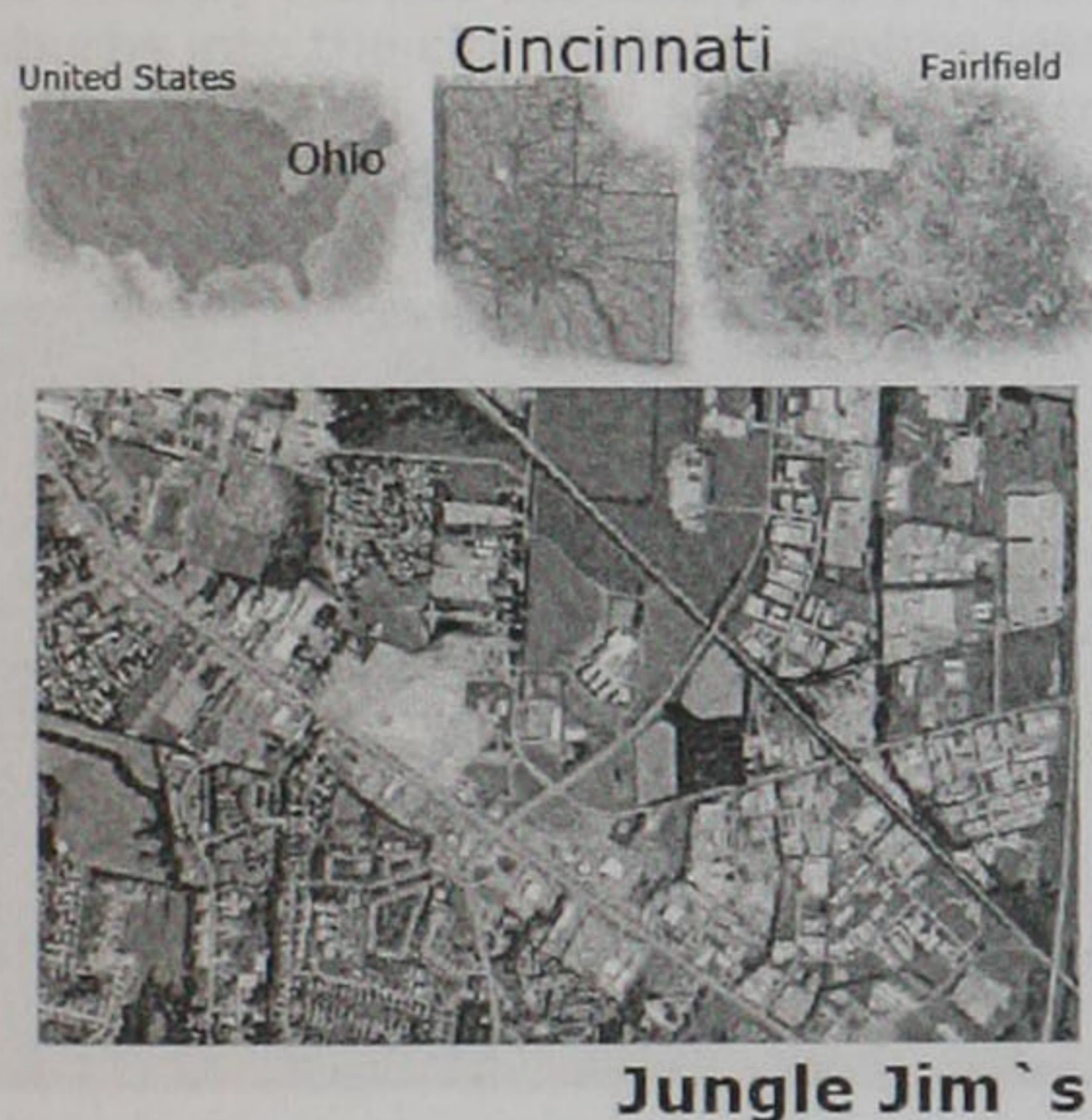


Figure 3. Jungle Jim's location, Greater Cincinnati. Source: Google Maps (image overlay by author).

Located in the greater Cincinnati area in the suburb of Fairfield, Jungle Jim's is a great attraction as it is considered one of the largest international markets in the region – meaning retailer of imported goods. Jungle Jim's is a grocery store similar to many other grocery stores in the United States; however, Jungle Jim's not only imports goods from global distributors, but also attempts to bring a theme park scenery to the store, what they call "attractions". The store is basically a big box with many departments inside, but I would address it as a solely private space. Adjacent to the international market extraordinaire, there is a strip mall offering the consumers more opportunities of retailing and dining.

Interestingly enough, they are also extra private spaces; however, Jungle Jim's is trying to recreate an "urban façade" that sells a public identity.

Now, I would like to compare these two environments based on transitions, temporality and spontaneity. Given that they are characteristics that enhance possibilities of the development of liminal space. Also, these features could be translated to the environment considering architecture as a receptacle, as an instrument and also as a stage for displacement.

Transitions

Spatial sequences and transitions are great contributors to the experiencing of a space. Findlay Market and its range of structures and its diverse natures (public, semi public and private) allow for more transitions. Navigating through Findlay market allows you to experience a sequence of open and enclosed spaces, a different set of scales from the more monumental scale present in the entrance portals and access roads to the human scale of the booths in the market and the pedestrian alley. On the other hand, Jungle Jim's does not offer many, if any transitions for its users – the transitions in Jungle Jim's are superficial. As soon as you start to navigate the space, its lack of transitions turns it into a predictable and ordinary environment. You park in an expansive hard-surface parking lot. You enter the store through glass front entrances. There is no mystery and no sense of discovery, as you relocate from your car, which defines a private space, you are thrown in the sea of asphalt of a parking lot, and enter another private (controlled) space. By contrast, while in Findlay Market you get a chance to navigate for a block in Over the Rhine until you reach the market. In Jungle Jim's, you are in a sea of asphalt, not being encouraged to engage with others. The experience you get from walking from the parking lots of Findlay to the Market House already makes a significant difference on the mindset of the participant. Architecture as an instrument of displacement (environment-participant) in this case, has a strong impact on the participants in the procession from the parking lot to Findlay Market. Through the contrasts, there is a rupture in the monotony of the surroundings; therefore, with an increase and strengthen of

transitions, the participant becomes aware of his/her environment. By awakening his/her awareness, the participant starts to temporally belong to that environment. According to Australian architect Catherine Smith, the concept of liminality is present in many art installations, involving user participation that tries to explore different patterns for a daily life.¹¹ In other words, the concept brings to the user an out of the ordinary experience. The concept of liminality is perhaps more likely to be found or more visibly pronounced in art installations due to its scale. It becomes more manageable to deal with transitions and user participation when you are dealing with a smaller scale. Findlay Market is not only smaller in scale than Jungle Jim's but it is also an urban public market. The fact that the Findlay Market attracts people from the suburbs into the city, support Smiths idea of people trying to explore a different pattern for their daily activities.



Figure 4. Findlay Market, Over The Rhine, Cincinnati. Source: Author.



Figure 5. Jungle Jim's, Fairfield, Cincinnati. Source: Author.

Spanish architecture historian Beatriz Colomina states that "the way we talk about architecture is always organized by the way

we think about boundaries" and "throughout this century, this disturbance of boundaries has often been understood as a threat to identity, a loss of self".¹² When disturbance and blur are not allowed by the organized and controlled environment, a theft of liminal space occurs. The triumph of reason has left no space for imagination or expression.¹³ Disturbed and blurred boundaries might enrich identities rather than risk it.

Temporality and Spontaneity

Catherine Smith also proposes that the temporality suggested in liminal spaces can be achieved in architecture by not letting the user have a singular view of the space.¹⁴ However, it is a real challenge in architecture to create more than one view of an object that requires structure, which already implies stability and unit. Smith continues her discussion regarding the preliminary exploration in liminal praxis of how human interactions are defined by commenting that such interactions are a response to the framework established by the architect.¹⁵ How do we, architects, challenge structures without compromising safety, constructability, and scale? Considering architecture as a stage for displacement, and the possibility of maneuvering the sense of reference of the participant in a space, and occasionally shifting this reference, may be a suitable device.

An additional option is to consider a combination of a primary and secondary architectural structure. The primary would provide the safety, while the secondary would be flexible and be activated by participants. This would allow a space to be a receptacle of displacement (participant-environment), to be constantly changing, allowing participants to express their identity, therefore altering perceptions of *Secondspace*, while editing *Firstspace* and encouraging others to have a new spatial perception (environment-participant).

Similar to the art installations discussed by Smith, the Situationists were an art movement circa 1960 that wanted to break the patterns of daily life (Situationist International). Architectural historian Simon Sadler writes, "Situationists promised that their architecture would one day revolutionize everyday life and release the ordinary citizen into a world of experiment,

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anarchy, and play.”¹⁶ The Situationists were reacting against the rationality and predictability of Modernism by creating interventions in the city and mapping those through psychographic maps – subjective and objective analysis. They were reacting against not only the rational ideas of modernism but also capitalism. They expected that “constructed situations would be ephemeral, without a future, passageways, synthesis of those sublime moments when a combination of environment and people produces a transcendent and revolutionary consciousness”.¹⁷ However, the Situationists did not address boundaries with respect to their psychographic maps. They were sensitive to great spaces for cultural exchange: “The transition zone of Paris”, a place not only of commercial exchange, but also of “social deterioration, acculturation, (and a) mixing of populations which is the favorable environment for cultural exchange”.¹⁸

Marketplaces, by their very nature, blend different cultures. If they are not continuously adapting, they will prohibit interaction between participants. The concept of a marketplace fulfills the possibility for spontaneity that characterizes liminality. Looking again at the two examples, Findlay Market presents a much richer experience because of its location, spatial sequence and range of activities than Jungle Jim’s. The private nature of Jungle Jim’s and its excessive control limits the user to have an “out of the ordinary” experience through a scenery that is static and superficial. As we focus on both of these places, we try to take the user to an out of the ordinary experience, but neither of them truly blurs boundaries on a constant basis by proportioning a sense of dislocation. In other words, while both of these places offer some hints of liminal space, their nature is liminoid. There is no presence of a crisis, therefore, the lack of local transformations prevents the “activation” of *Secondspace*, and the development of liminal space.

Considering the meaning of liminality per se, and the temporality of the concept it would translate to architecture as ever changing spaces. We do know that spaces are constantly changing over time, however, the time frame is usually extensive, not letting the participants experience dramatic changes as well as be active in these spatial alterations. Dramatic changes in ones

environment would cause a sense of spatial awareness.

There will always be a necessity of structure to provide stability, therefore safety. As architects, we have to search for creative ways to break singular views of space, without compromising the participant’s safety and well-being. Considering proactive displacement as a medium of removing participants from their routines and engaging them to their environment (*Firstspace*) would awake their perceptions (*Secondspace*), and finally inaugurate possibilities in *Thirdspace*, therefore, liminal spaces.

Precisely, liminality should be the concept for creating true culturally diverse spaces, where people are in fact involved with the space, participating in activities and socializing, and experiencing the space by transitions and spontaneity rather than by a pre-determined set of architectural controls. Liminal spaces are beneficial for enhancing interaction between a diverse group of people, contributing not only for opportunities of true acculturation, but also in the development of more critical consumers. The alliance of liminality and architecture, or the rescue of liminal spaces, may be a device of conscious activation in the design process.

¹ Victor Turner, *The Ritual Process, The Structure and Anti-Structure*, Aldine Transaction, 1995.

² Catherine Smith, “Looking for Liminality in Architectural Space”. *Limen: Journal for Theory and Practice of Liminal Phenomena* 2/2001. No.1 http://limen.mi2.hr/limen1-2001/catherine_smith.html (accessed January 30, 2009).

³ Edward W. Soja. “Thirdspace: Expanding the Scope of Geographical Imagination,” in *Architecturally Speaking*, ed. Alan Read. (London: Routledge, 2000), 17.

⁴ Ibid, 18.

⁵ Ibid, 22.

⁶ Hilde Heynen and Andre Loeckx, “Scenes of Ambivalence: Concluding Remarks on Architectural Patterns of Displacement”, *Journal of Architectural Education* (1984-), Vol. 52, No. 2 (Nov., 1998), 103.

⁷ Ibid.

⁸ Ibid.

⁹ Ibid, 104.

¹⁰ John Chase, “The role of consumerism in American Architecture”, *Journal of Architectural*

Education (1984-), Vol.44, No.4 (Aug.,1991),
212.

¹¹ Catherine Smith.

¹² Beatriz Colomina, "Battle lines: E1027".

*Interstices a Journal of Architecture and Related
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L/keynotes/colomina/front.htm](http://www.interstices.auckland.ac.nz/i4/THEHTM
L/keynotes/colomina/front.htm)

(accessed April 14, 2009), 1.

¹³ Simon Sadler, *The Situationist City*
(Cambridge: MIT Press, 1998), 7.

¹⁴ Catherine Smith

¹⁵ Catherine Smith

¹⁶ Simon Sadler, 69.

¹⁷ Ibid, 105.

¹⁸ Ibid, 89.

ARC 701

ARC 701

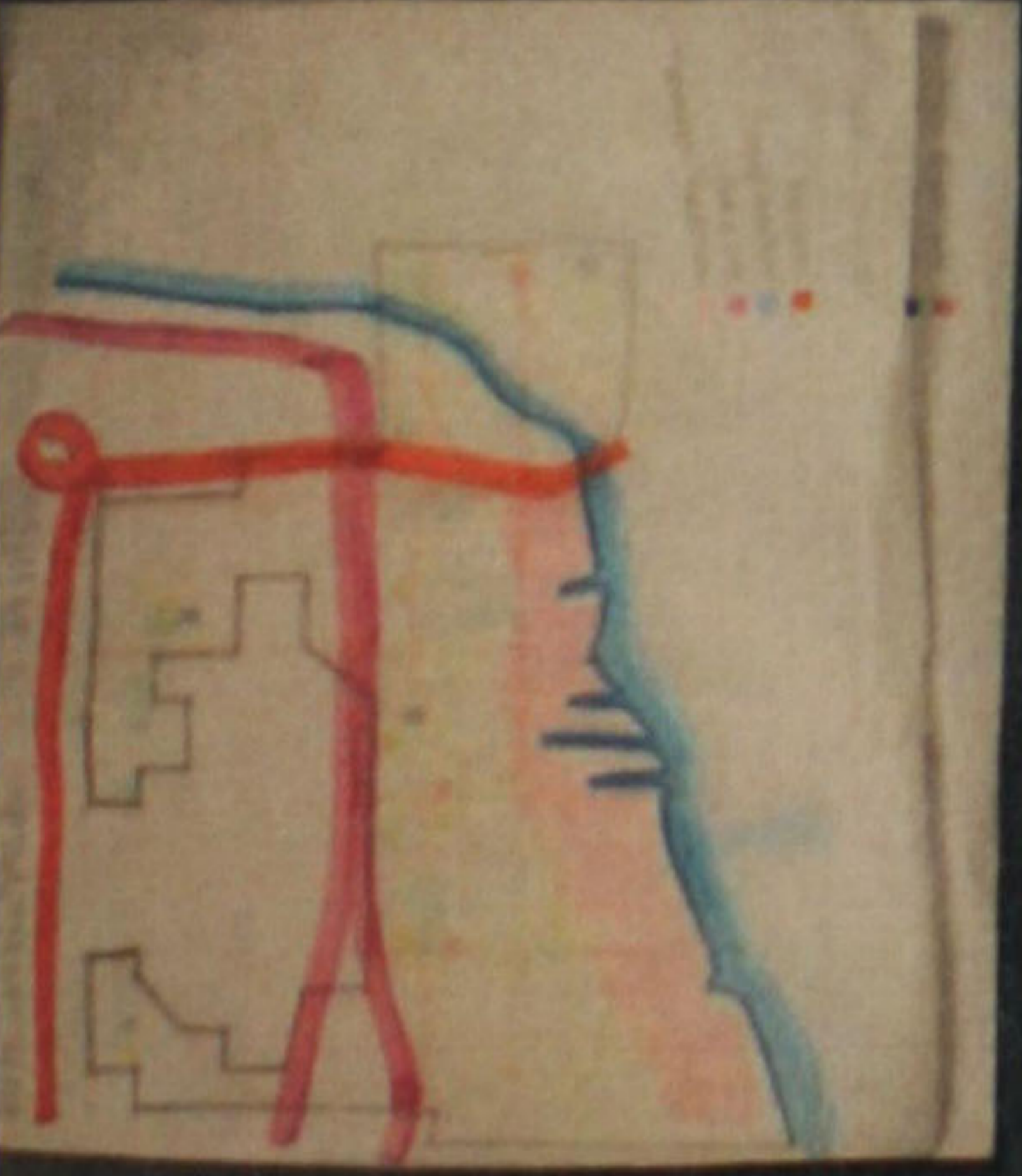
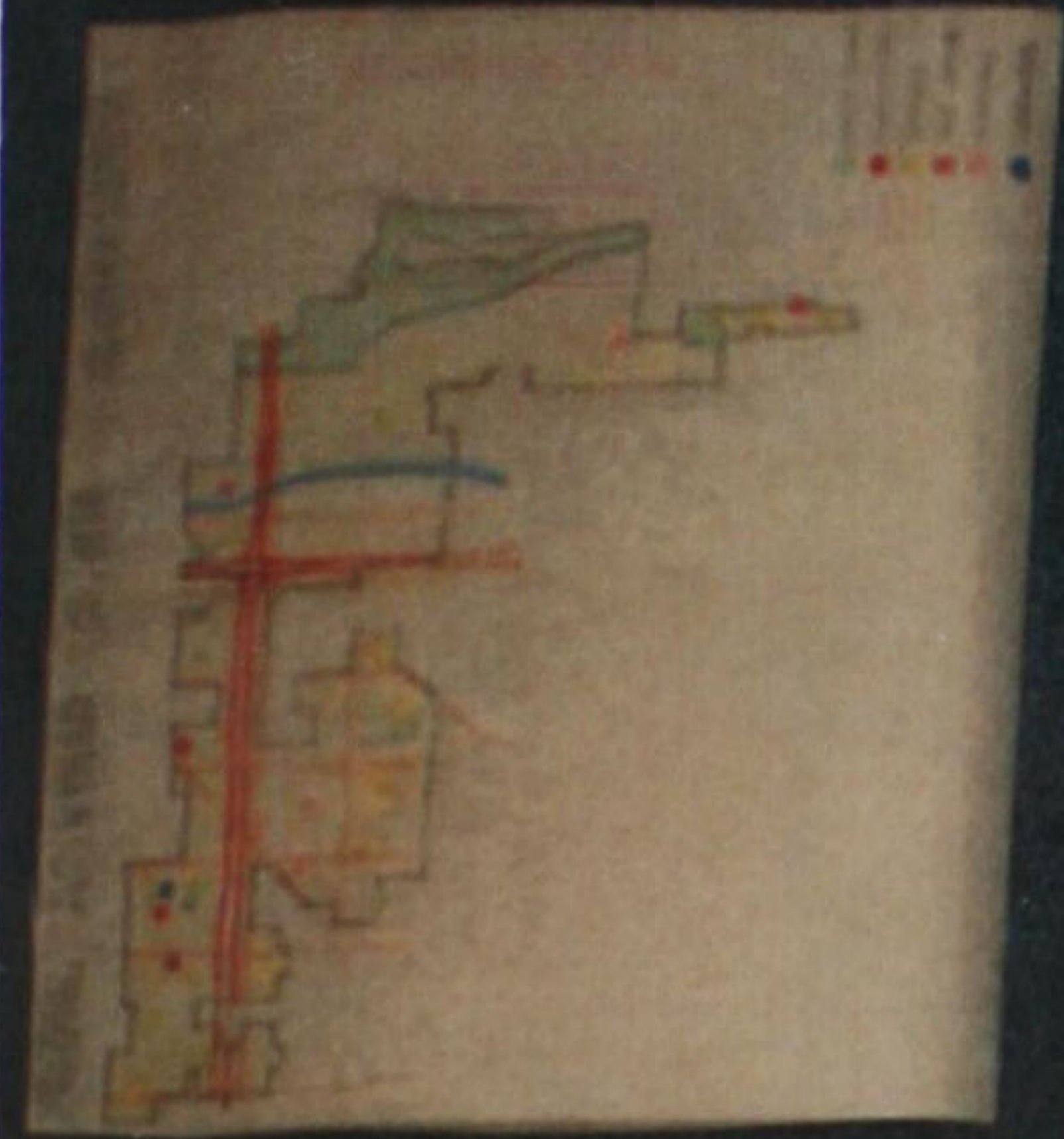




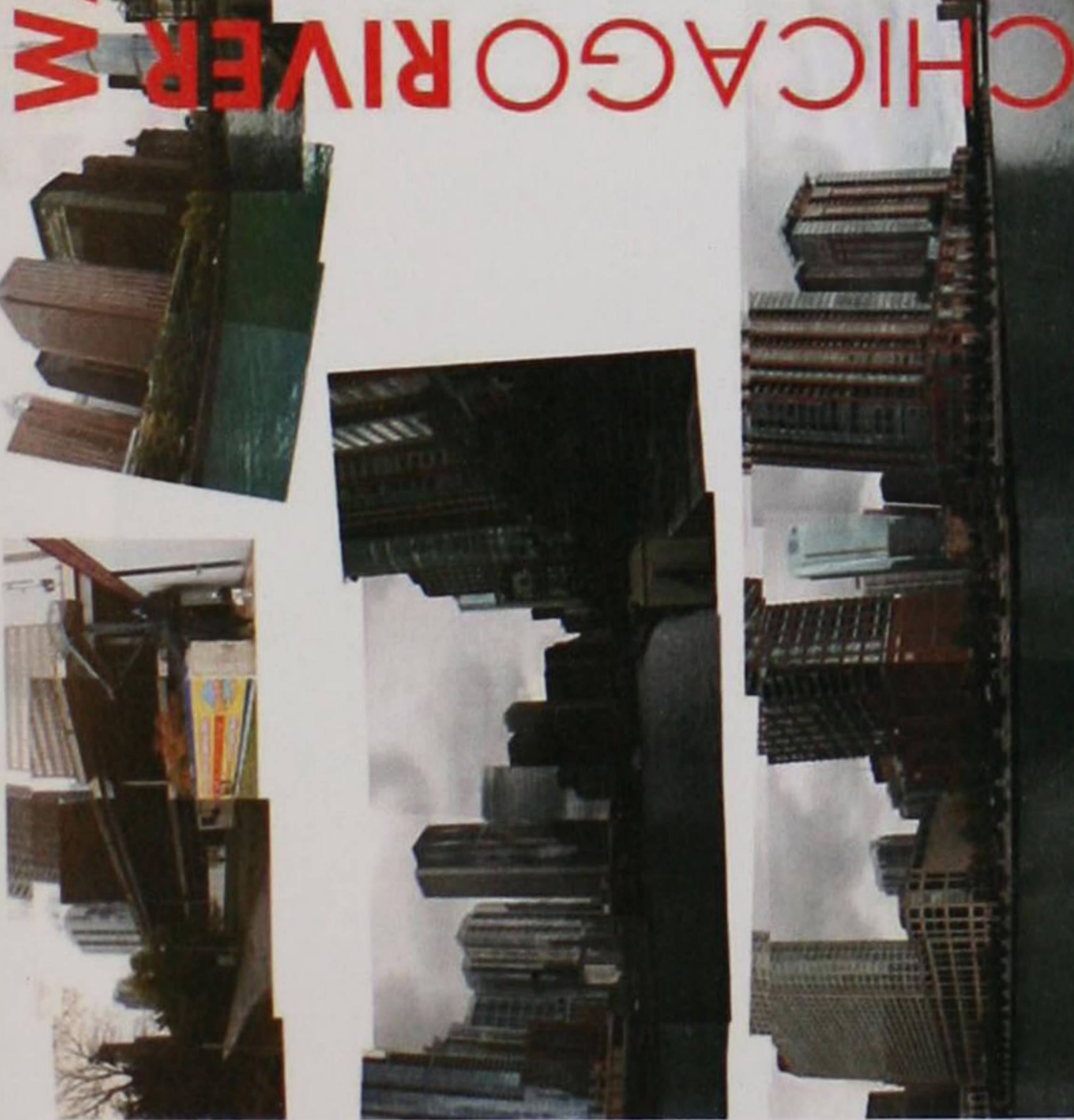
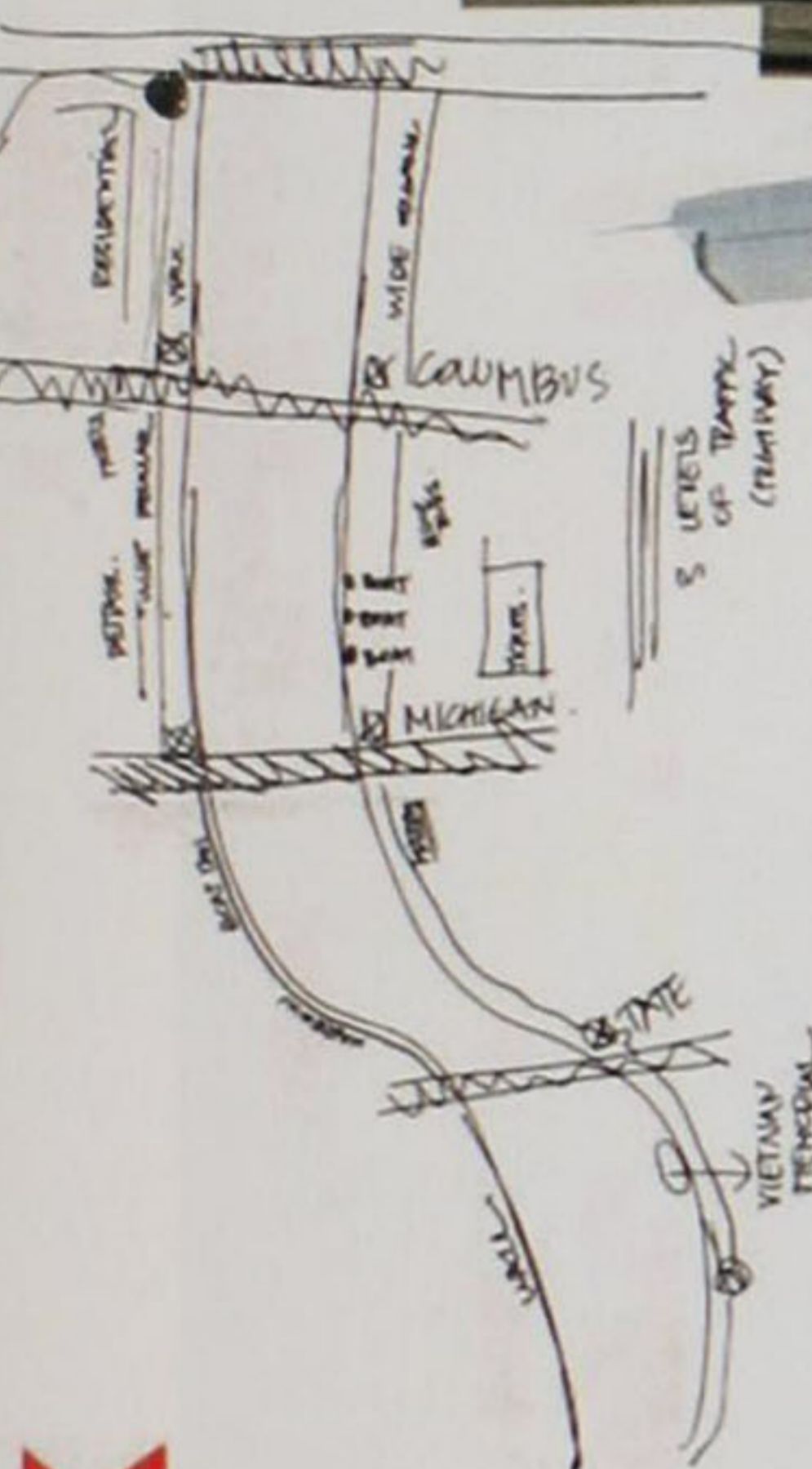
ORING SITES
CHICAGO

SITE 1+2+3 ANALYSIS

WARD 42: LOOP
WARD 25: ARTS DISTRICT
WARD 2: PILSEN

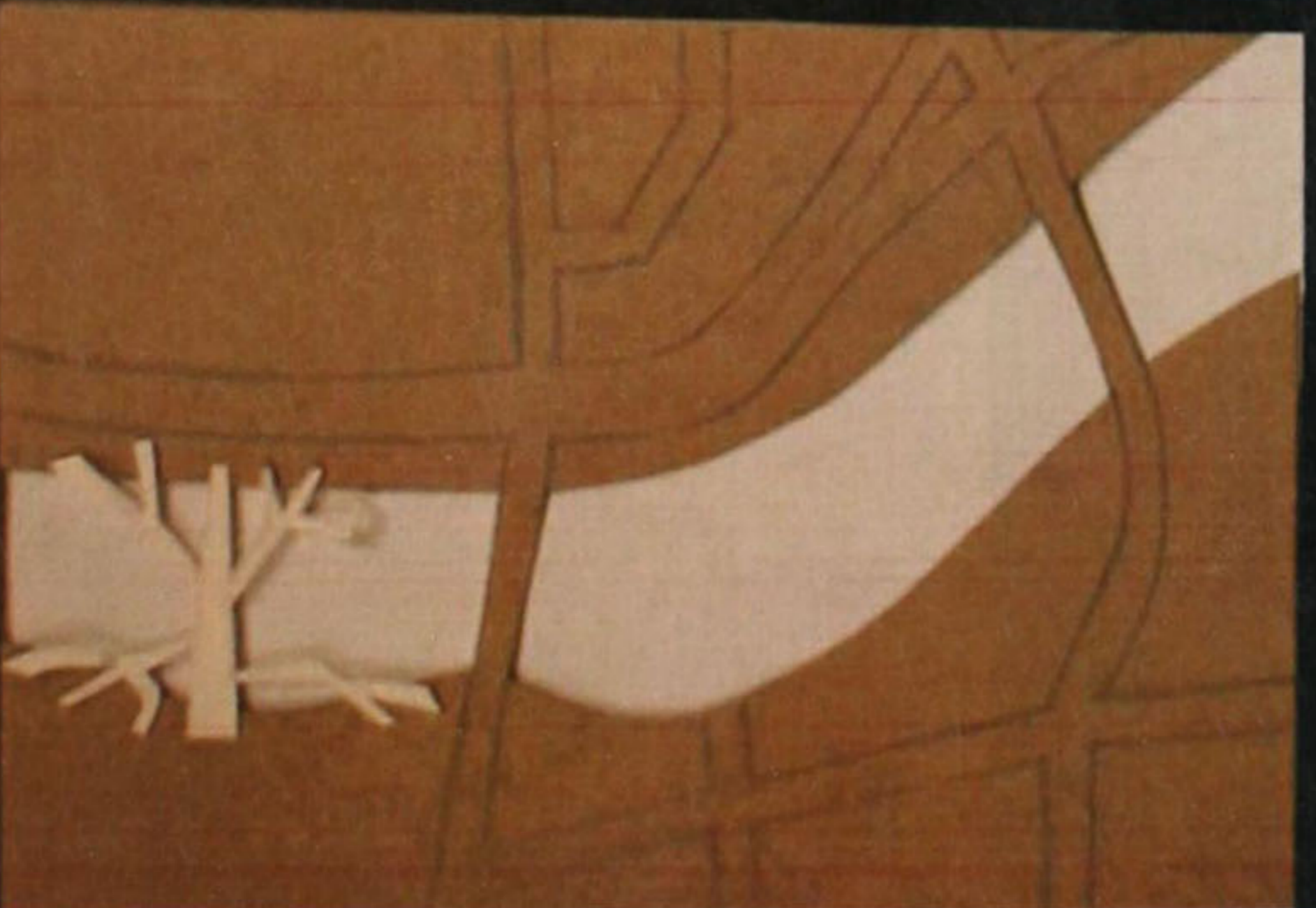
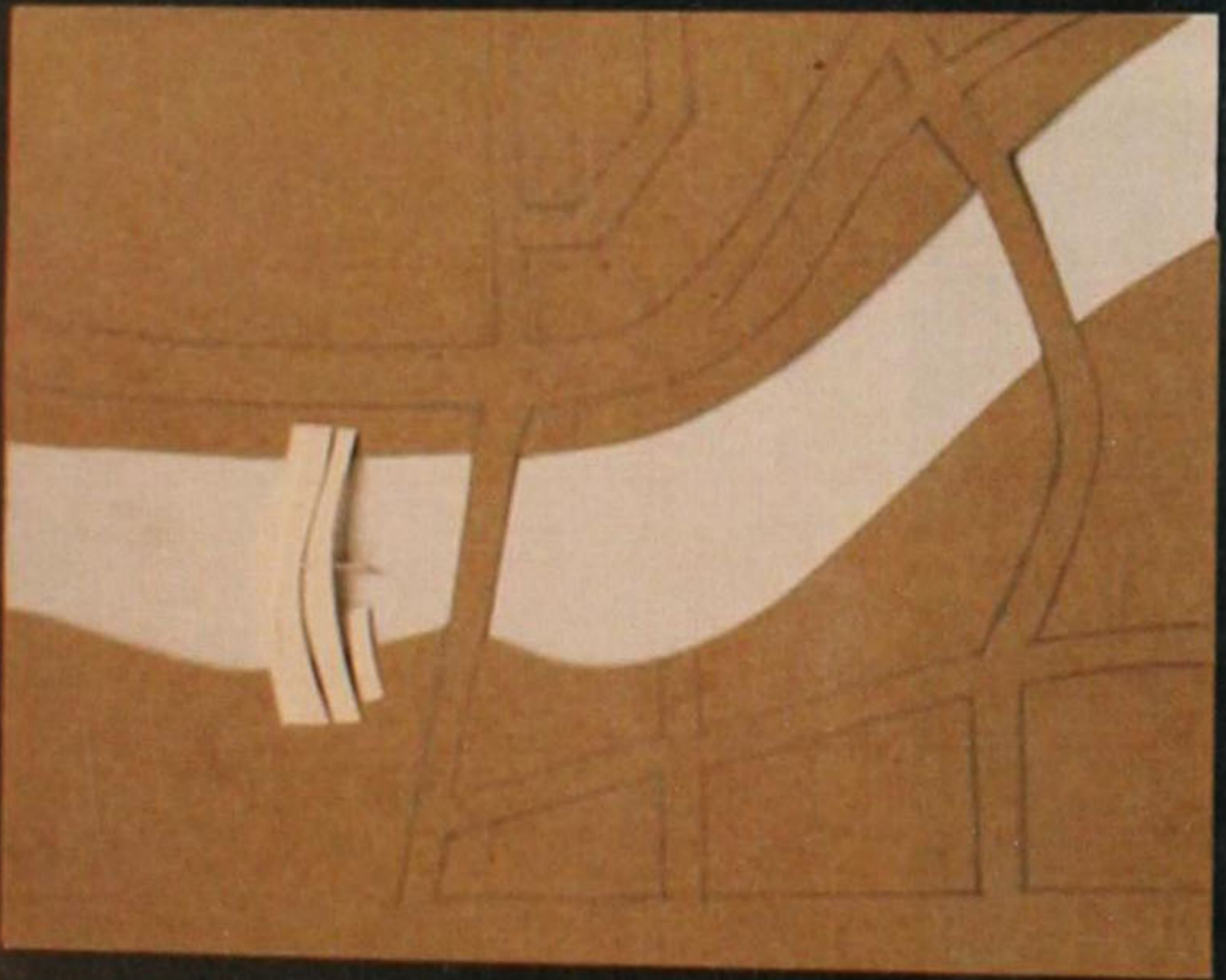
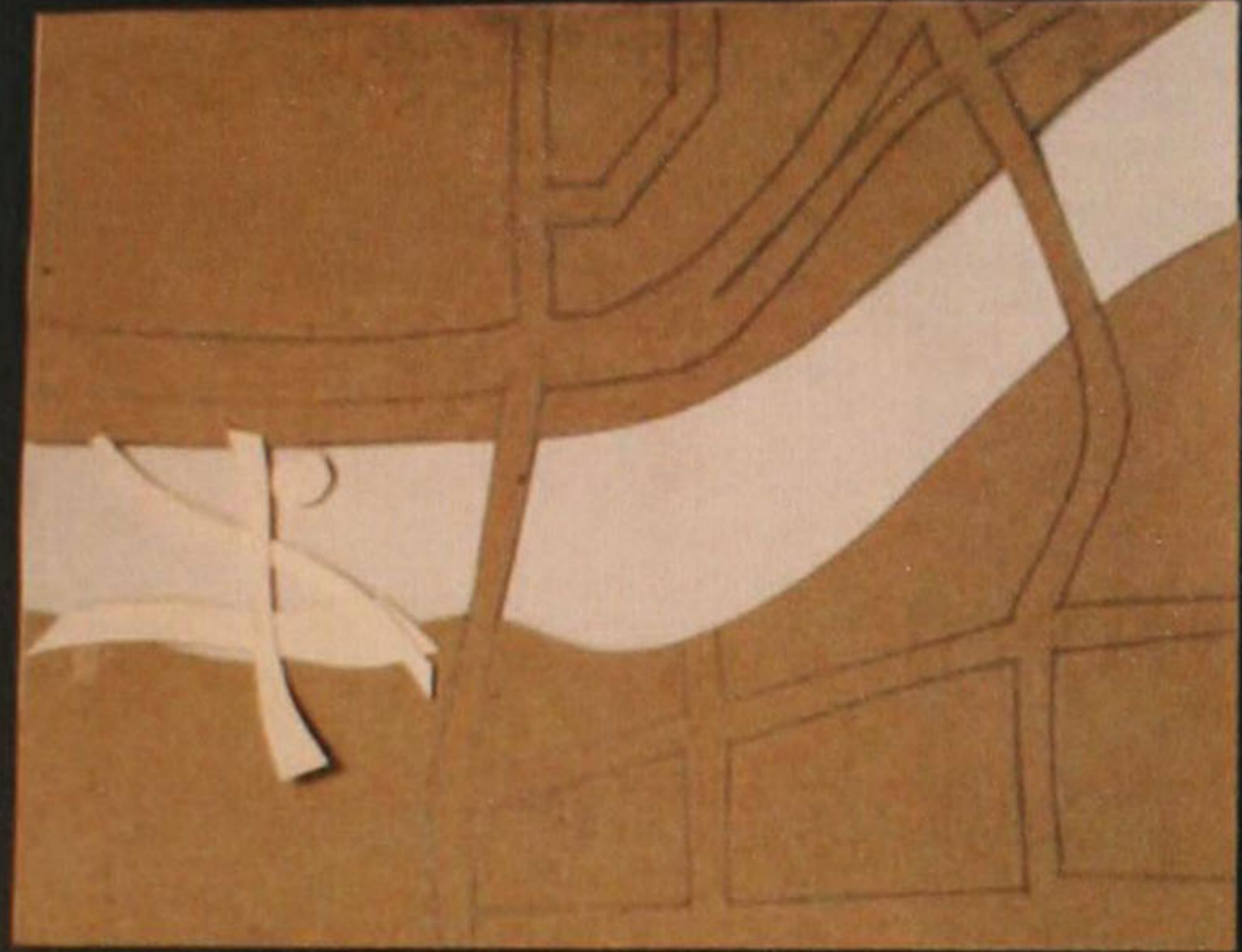


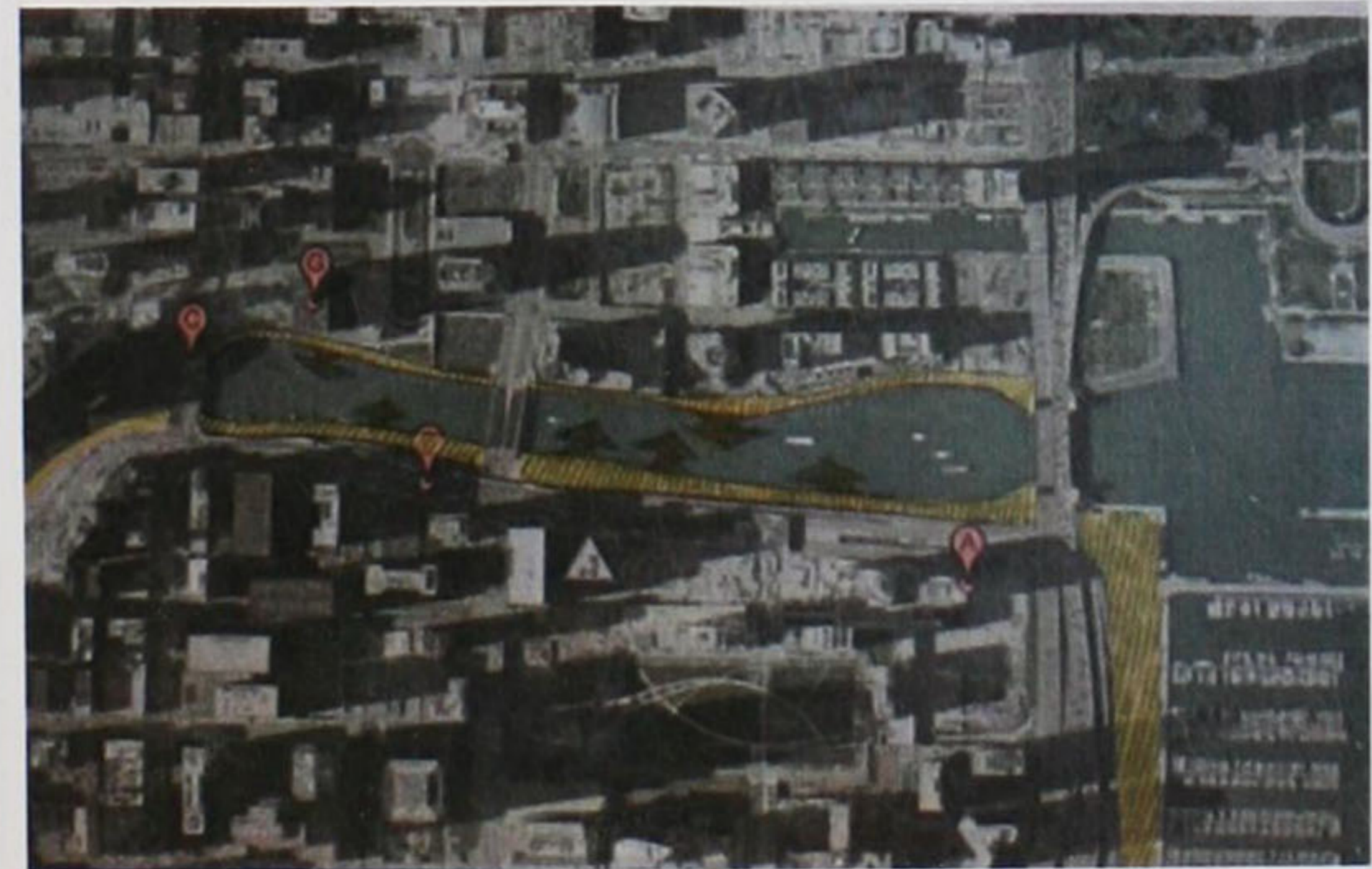
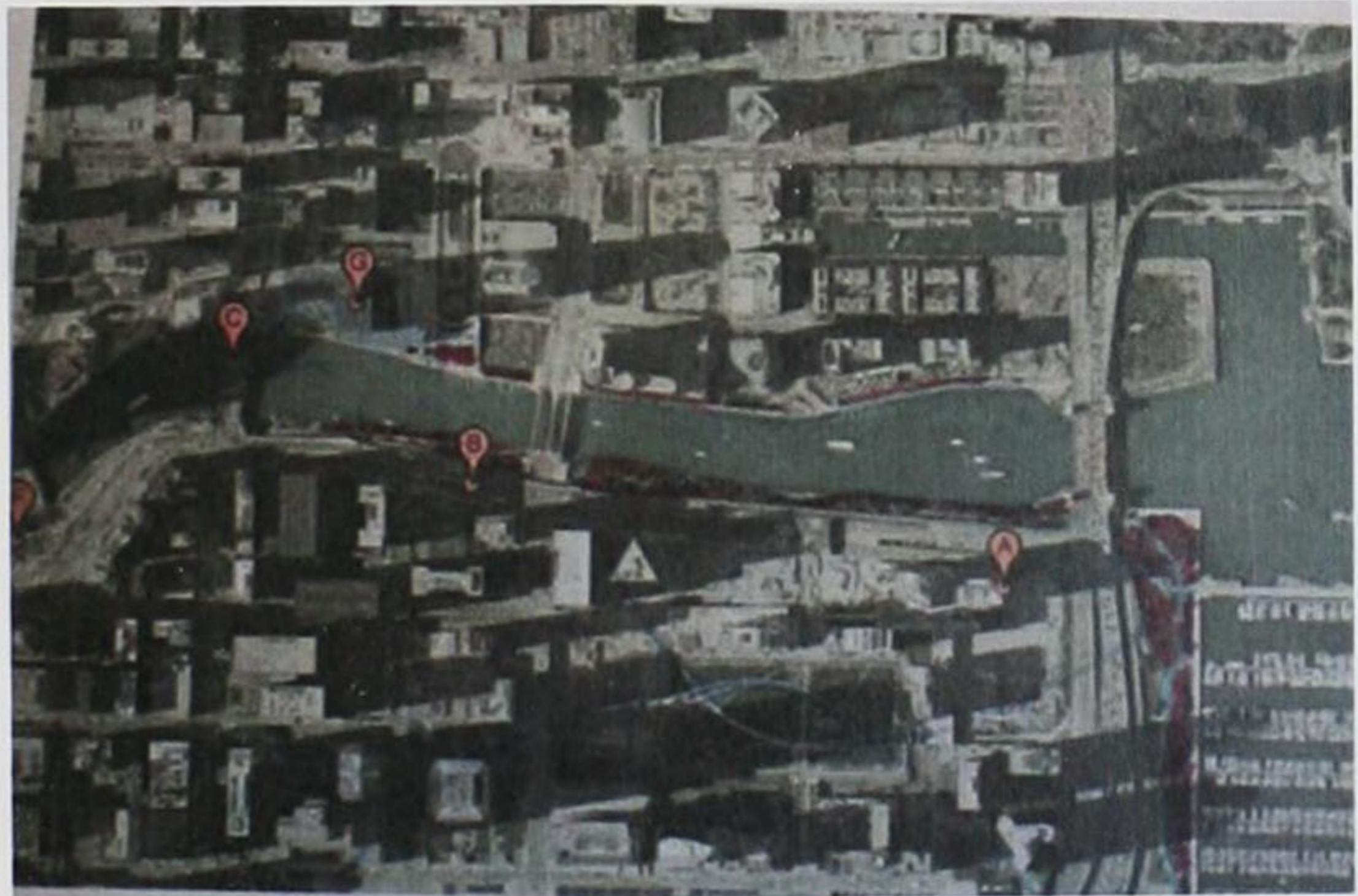
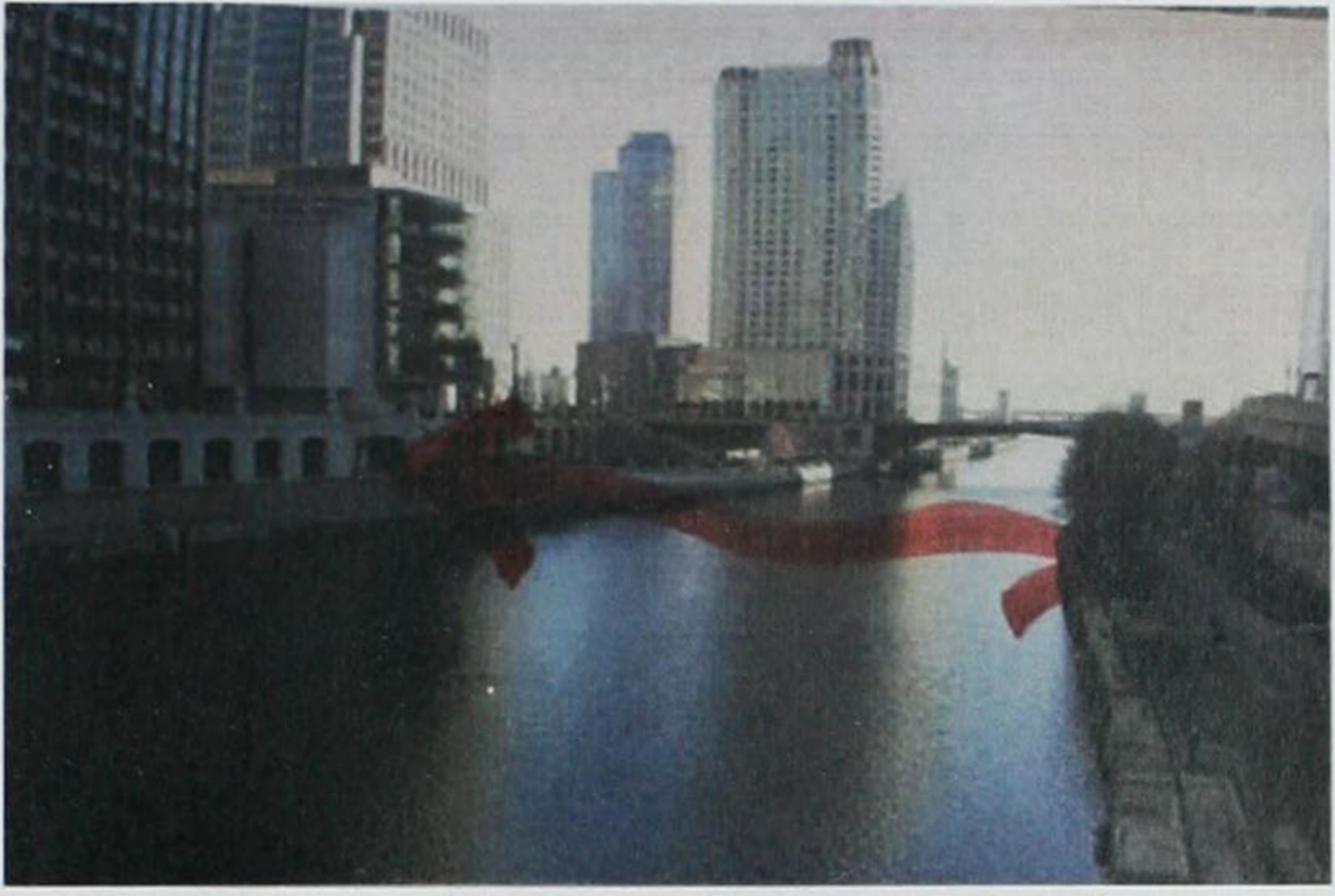
WALK



- COMMERCIAL [SOME RESIDENTIAL]
- RESIDENTIAL

SITE 1





SITE 1

about

Arts District reaches back to the early 1960s when Jencks started to revitalize the Pilsen East through urban planning. They converted dilapidated buildings into artists' lofts and studios and ways into lush gardens. These distinctive spaces and arts have provided inspiration to the thousands of workers here over the past four decades.

Now encompasses several contiguous blocks of lofts, galleries and other creative retailers, and if events and performances.

As activities continued to grow, the Podmajersky app Arts District organization to assist with provide overall support to the numerous creative artists in the neighborhood. The small staff, under the provides administrative support in the form of the site, hosting the monthly 2nd Fridays gallery relations and marketing for the neighborhood, PilsenEast Artists' Open House.

Arts' Open House is the neighborhood's most loved event. It began in 1970 when a small group of artists opened their studio doors and invited friends and family to explore. The event proved to be a great success story year after year to explore the studios and gardens.

1 SOURCE

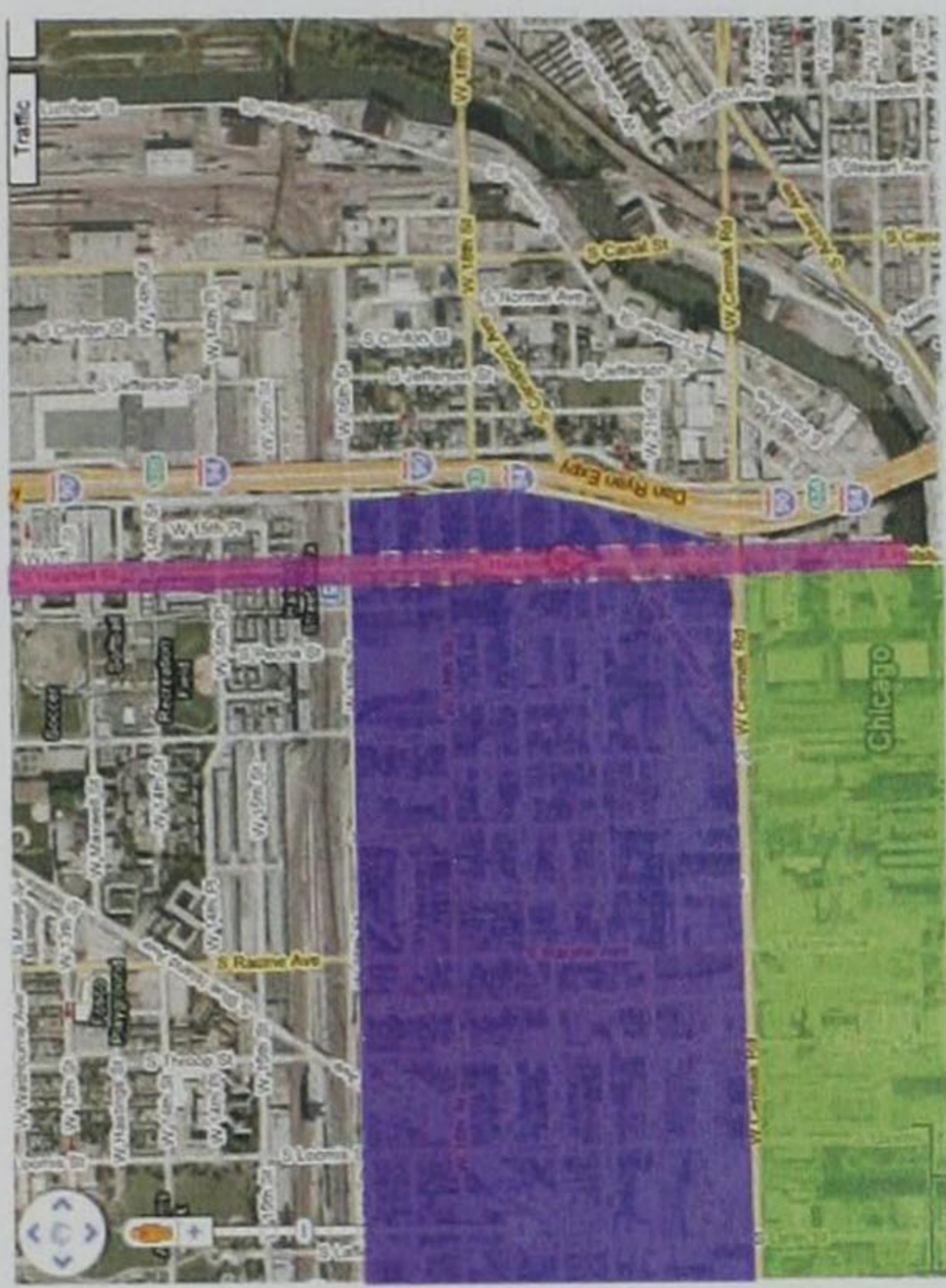


2ndFRIDAYS

2ndFRIDAYS is a monthly art event held on the second Friday of each month. It features a variety of art activities, including gallery openings, performances, and workshops. The event is held in the Pilsen neighborhood, which is known for its vibrant arts and culture scene.

DISTRICT

CHICAGO ARTS



- COMMERCIAL [SOME RESIDENTIAL]
- RESIDENTIAL
- INDUSTRIAL

SITE 2



SITE 2



SITE-2

PILZEN PILSEN

GERMAN AND IRISH IMMIGRANTS 1940
SETTLED IN THE NEIGHBORHOOD.
CONSTRUCTION OF SOUTHWESTERN PLANK ROAD.

BOHEMIAN IMMIGRANTS 1871
SETTLED IN THE NEIGHBORHOOD.
CONSTRUCTION OF SOUTHWESTERN PLANK ROAD.

STRIKE 1875
SPREADS TO INDUSTRIAL WORKERS IN PILSEN.
THE 22ND US INFANTRY MARCHED INTO PILSEN KILLING 30 RESIDENTS AND INJURING HUNDREDS MORE.

WWI- LABOR SHORTAGE 1914
IN AREA INDUSTRIES INDUCED OVER 12 DIFFERENT IMMIGRANT GROUPS TO SETTLE IN PILSEN.

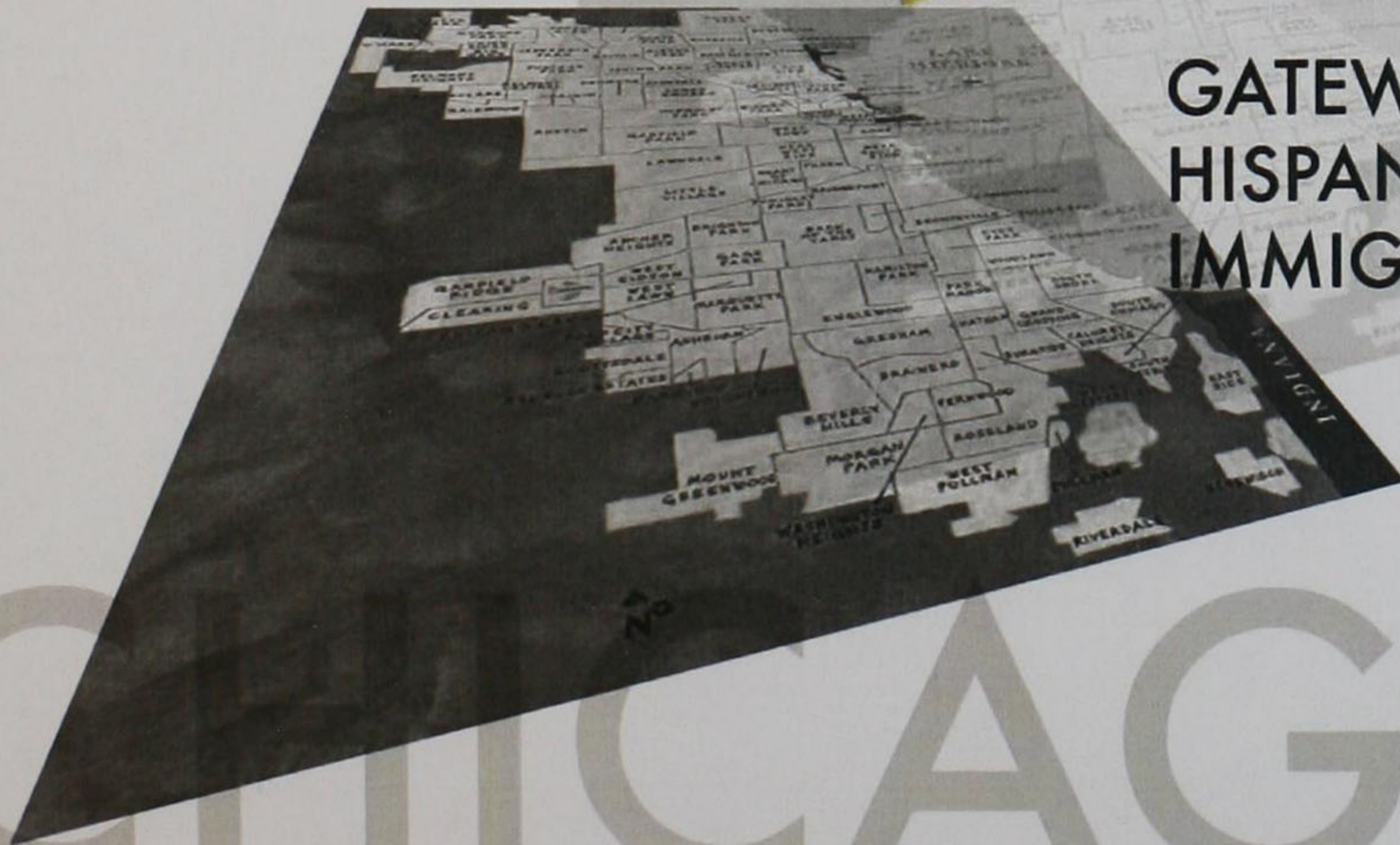
REMOVAL OF MEXICANS 1950-60
FROM THE NEAR WEST SIDE TO EXPAND UIC.
ETHNIC SHIFT SPURRED CULTURAL CHANGES.
MEXICAN ARTISTS DECORATED THE NEIGHBORHOOD WITH COLOFUL MURALS AND MOSAICS.

1950-60

21st C.

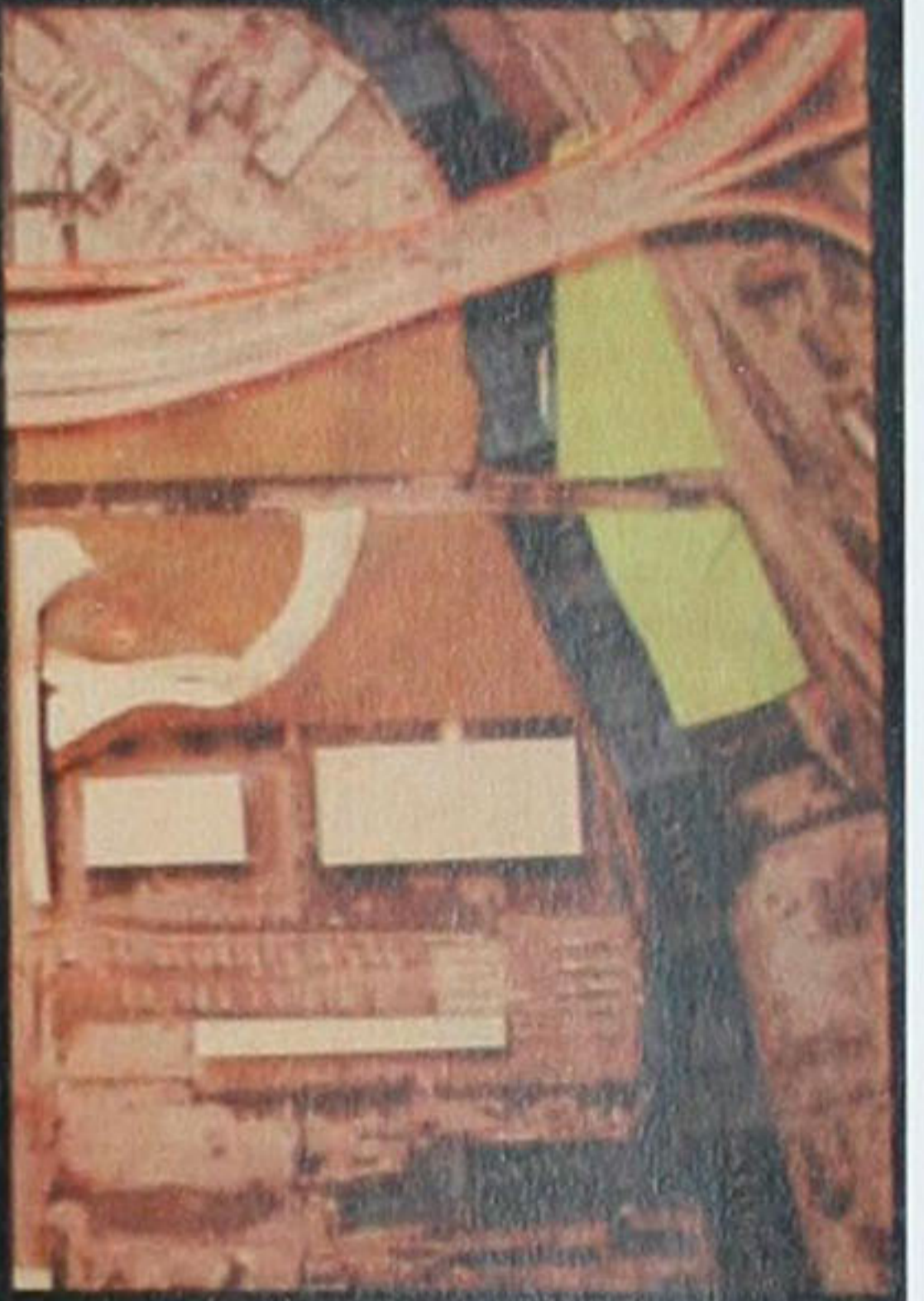
GATEWAY FOR
HISPANIC
IMMIGRANTS

COMMUNITY
RESISTING
GENTRIFICATION



CHICAGO

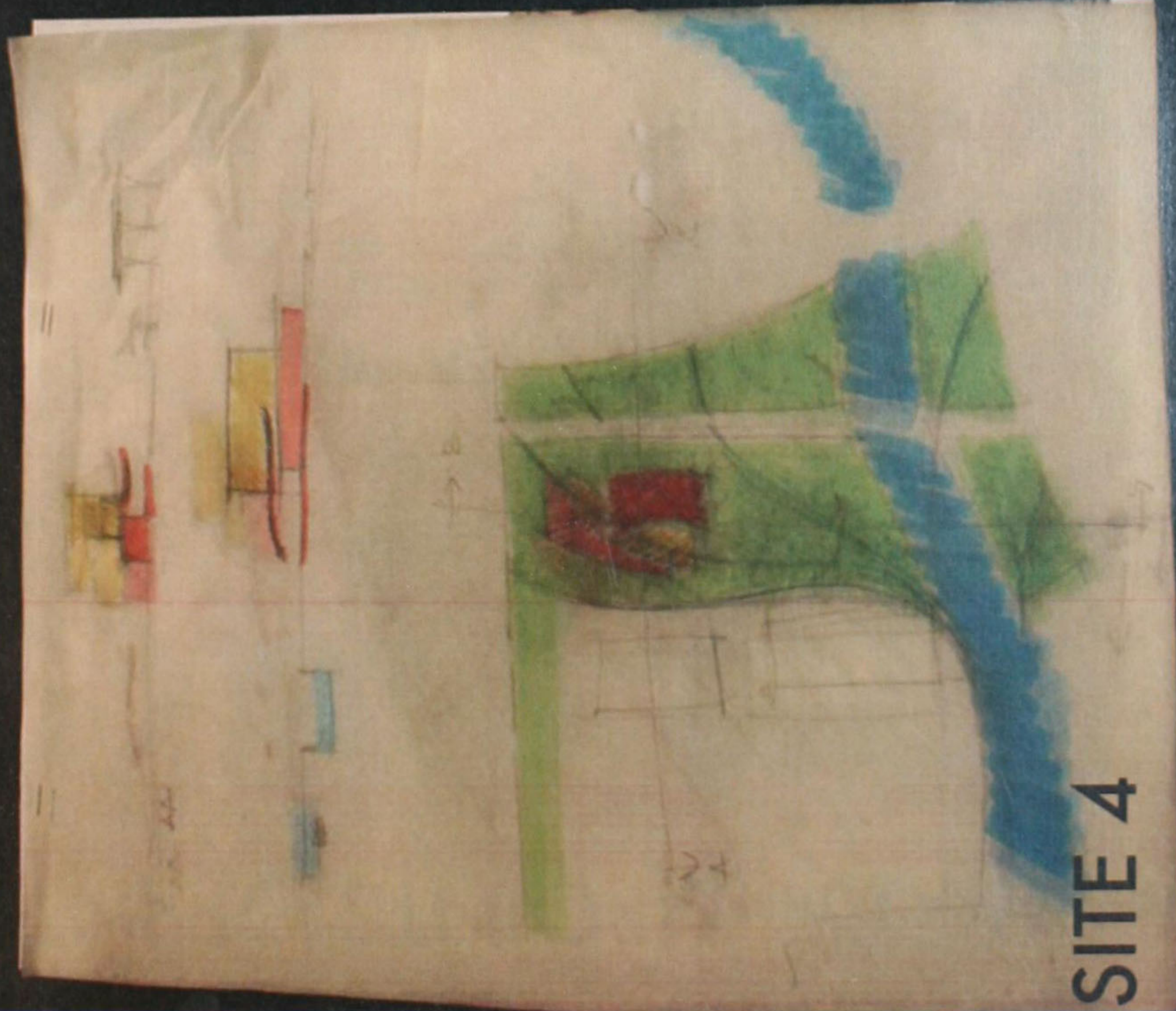
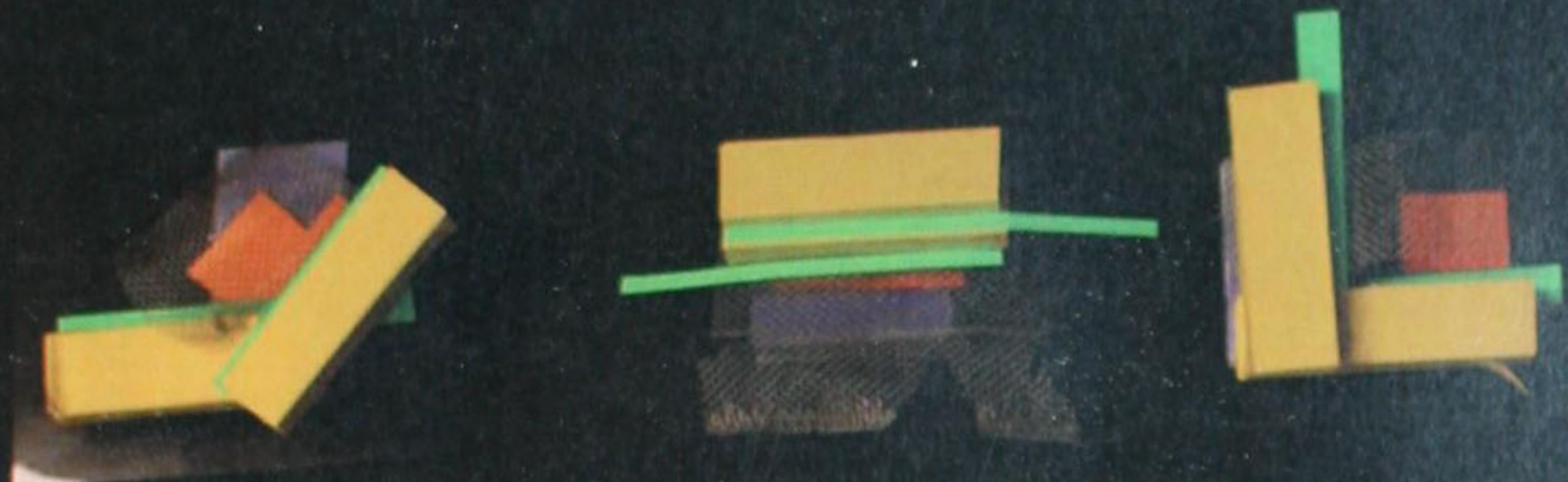
PROCESS
PROGRAM + MORPHOLOGY



SITE 4



PROCESS
PROGRAM + MORPHOLOGY



SITE 4

CURRENT SITUATION [POINTS OF INTEREST]



UIC VILLAGE

ARTS DISTRICT

Cermak-Chinatown

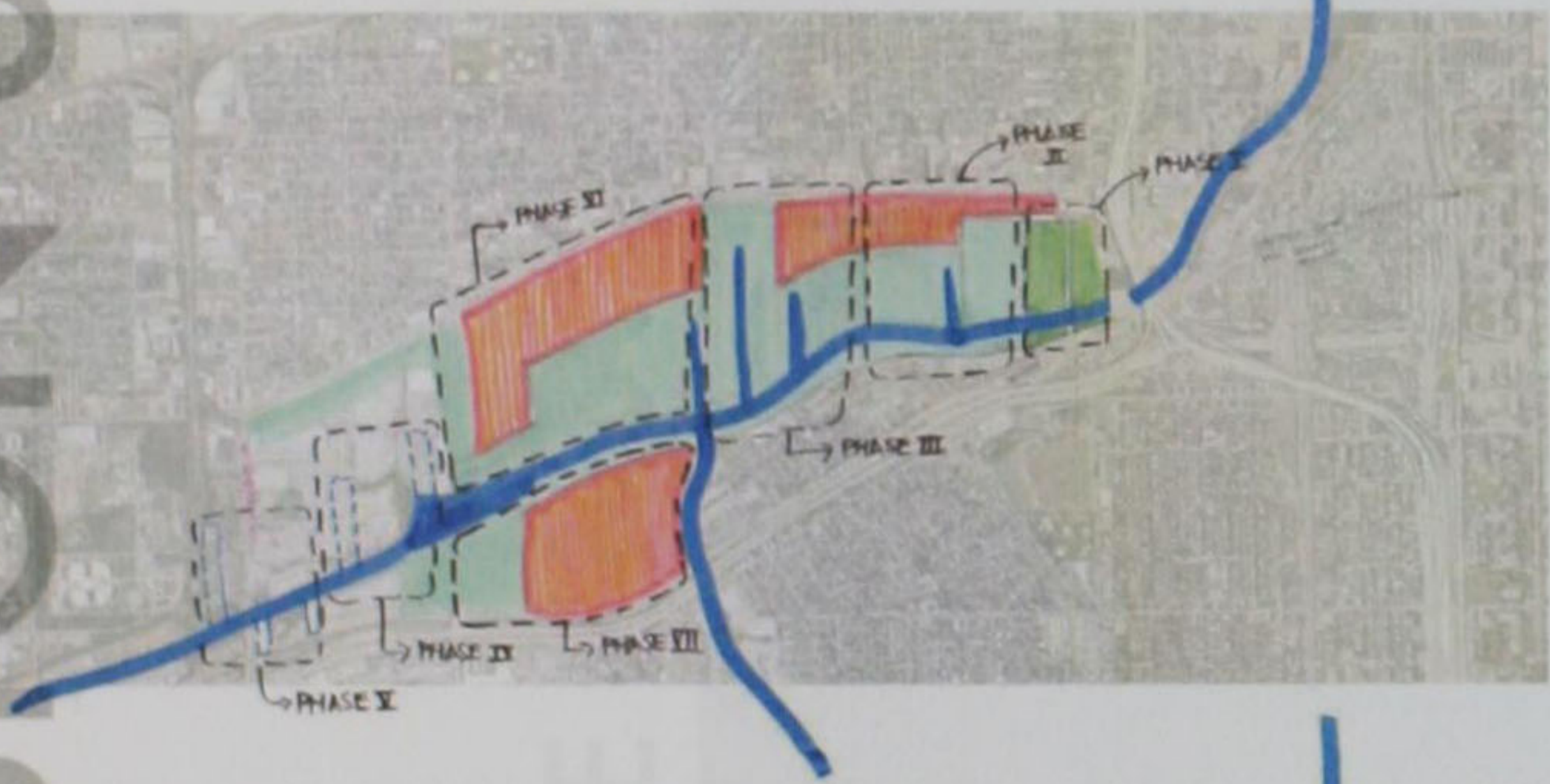
Halsted

芝城華商會

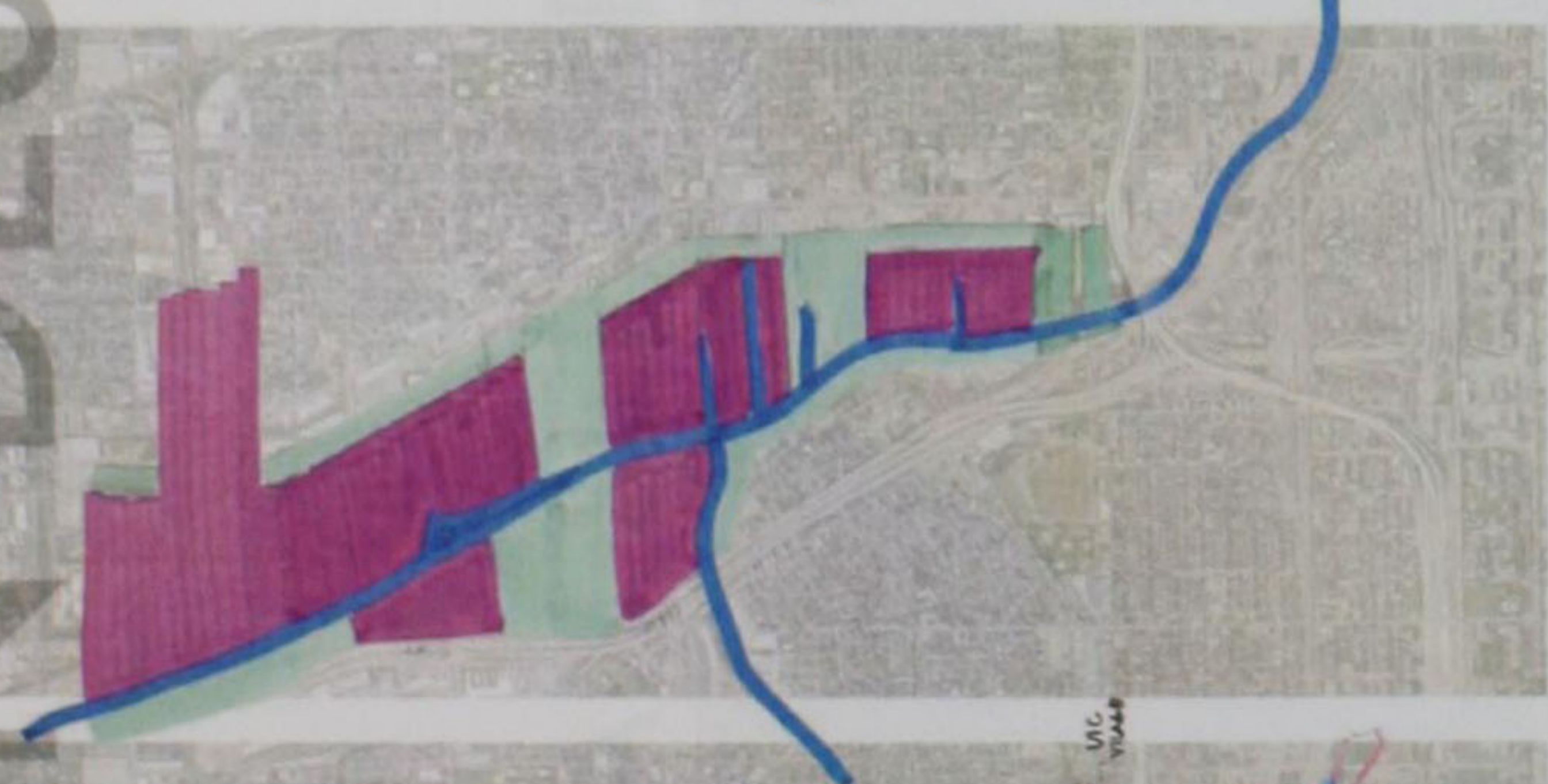
PILSEN COMMUNITY MARKET



CURRENT CONDITION
 RESIDENTIAL ZONE ADJACENT TO INDUSTRIAL ZONE, UNDERDEVELOPED COMMERCIAL ZONE.



SCHEME A
 REZONING THE AREA BY INTRODUCING A PARK THAT WOULD "PROTECT" THE SOUTH BRANCH OF THE CHICAGO RIVER. COMMERCIAL ZONE WOULD BE INTRODUCED IN BETWEEN PARK AND RESIDENTIAL ZONE.



SCHEME B
 KEEPING 70% OF THE INDUSTRIAL CORRIDOR AND INTRODUCING THE PARK AS A TRANSITIONAL SPACE BETWEEN RESIDENTIAL AND INDUSTRIAL ZONES.



HEAVY INDUSTRY
LIGHT INDUSTRY

MASTER PLAN SCHEME



INDUSTRIAL CORRIDOR + SURROUNDINGS DIAGRAMS



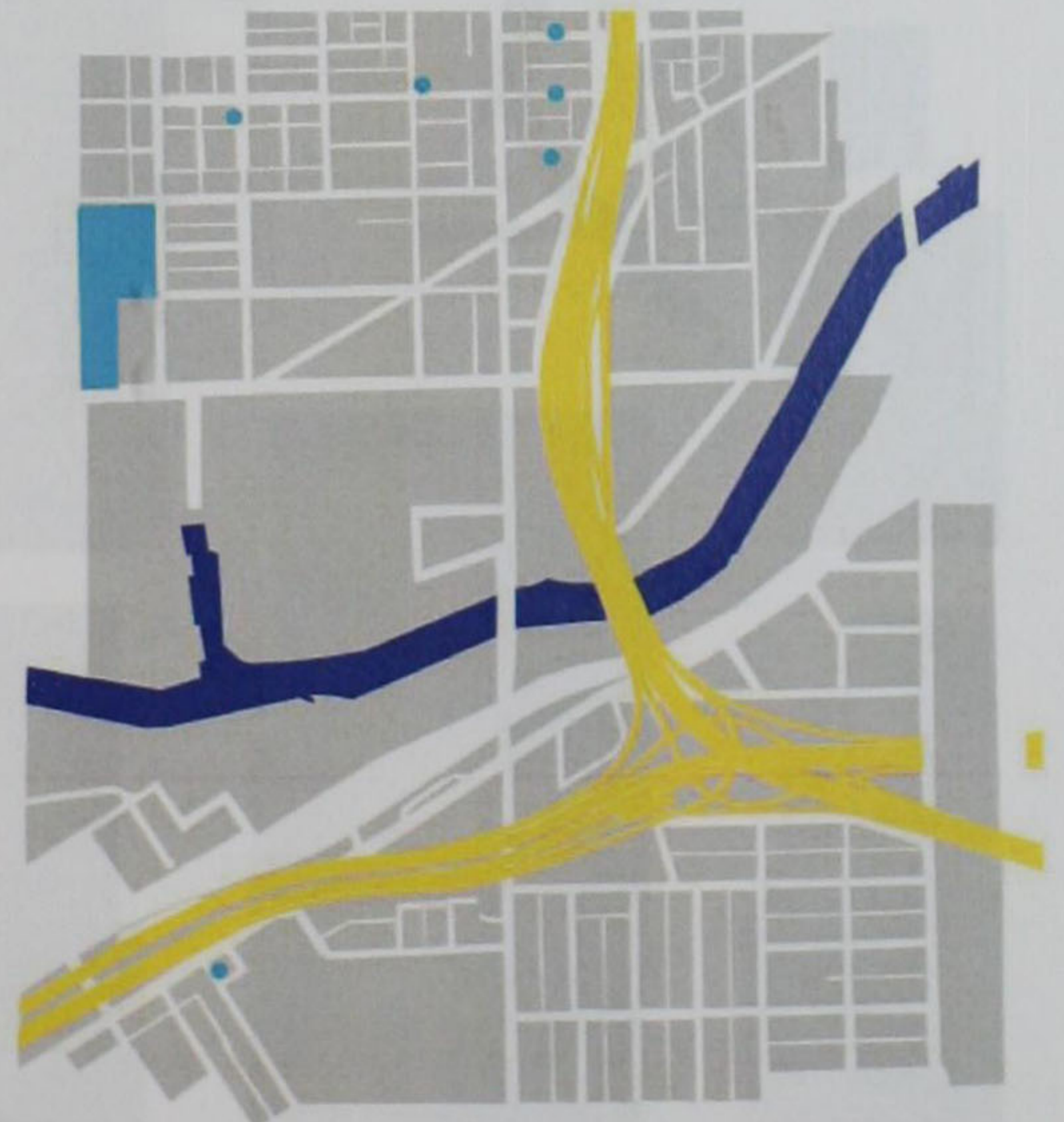
CITY BLOCKS- FIGURE GROUND



PRIVATE GREEN SPACES
 LEFT OVER
 DEAD SPACE (PARKING)
 SEMI-PRIVATE GREEN
 PUBLIC GREEN PLAYGROUND



ARTERIAL ROADS
 COLLECTOR ROADS
 HIGHWAY
 TRAIN TRACKS



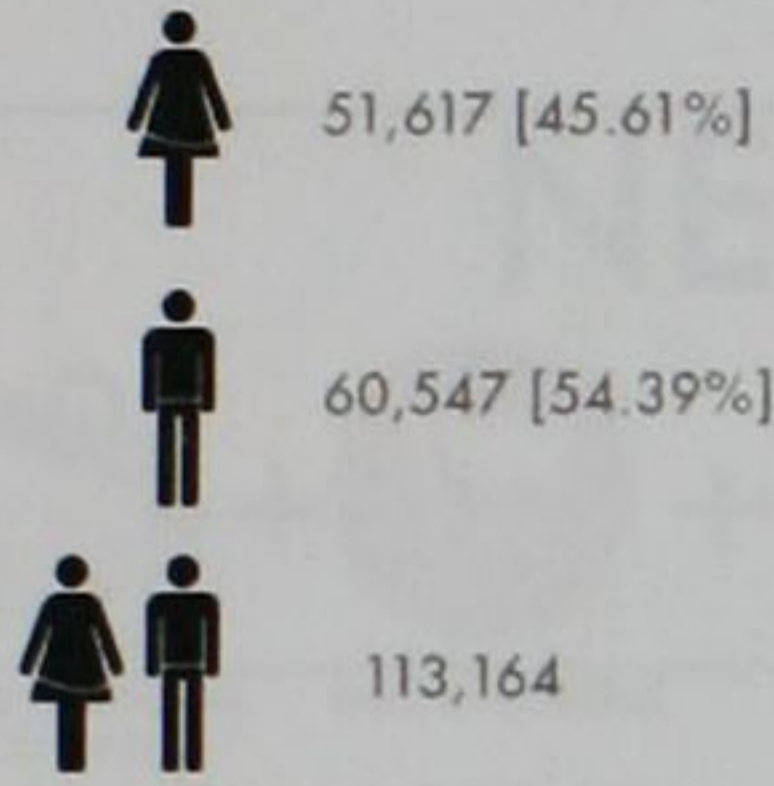
GATHERING SPACES (PARKS+ CHURCHES)

[60/09] industrial corridor

Site Visit



CHINATOWN 60608



TOTAL FAMILY	26,045
NON-FAMILY	20,834
W/ CHILDREN	5,211
W/O CHILDREN	15,069
AVG. PER HOUSEHOLD	3.90

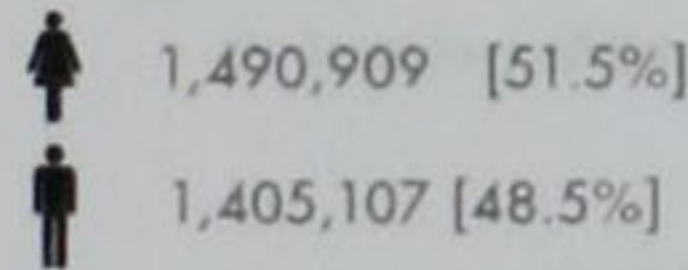
NO HIGH SCHOOL	12,985
SOME HIGH SCHOOL	7,943
SOME COLLEGE	10,193
ASSOC. DEGREE	3,286
BACH. DEGREE	6,435
GRAD. DEGREE	3,824

AVG. INCOME	US 36,787
MEDIAN INCOME	US 33,518

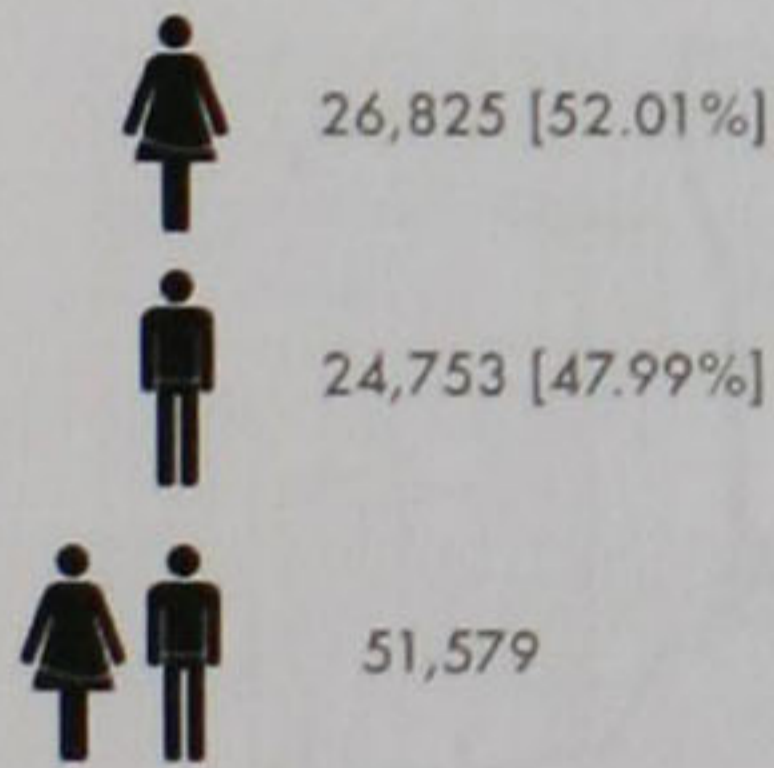


Lifestyle	
The following values are represented as an index, where the value 100 represents the national average.	
Below Average	Above Average
Total Household Expenditure	69
Contributions	59
Insurance	63
Clothing	71
Education	65
Entertainment	68
Food	73
Health Care	72
Household Furnishings	65
Shelter	69
Household Operations	64
Other	71
Personal Care	71
Reading	68
Tobacco	81
Transportation	70
Utilities	75
Gifts	61

Crime	
The following values are represented as an index, where the value 100 represents the national average.	
Below Average	Above Average
Total Crime Risk	190
Personal Crime Risk	321
Murder Risk	457
Rape Risk	228
Robbery Risk	529
Assault Risk	109
Property Crime Risk	93
Burglary Risk	52
Larceny Risk	61
Automotive Theft Risk	145



PILSEN 60616



TOTAL FAMILY	21,506
NON-FAMILY	10,748
W/ CHILDREN	5,726
W/O CHILDREN	15,779
AVG. PER HOUSEHOLD	2.26

NO HIGH SCHOOL	3,639
SOME HIGH SCHOOL	3,104
SOME COLLEGE	6,135
ASSOC. DEGREE	2,216
BACH. DEGREE	6,672
GRAD. DEGREE	5,278

AVG. INCOME	US 52,849
MEDIAN INCOME	US 41,099

Lifestyle	
The following values are represented as an index, where the value 100 represents the national average.	
Below Average	Above Average
Total Household Expenditure	69
Contributions	59
Insurance	63
Clothing	71
Education	65
Entertainment	68
Food	73
Health Care	72
Household Furnishings	65
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Automotive Theft Risk	145



PROGRAM



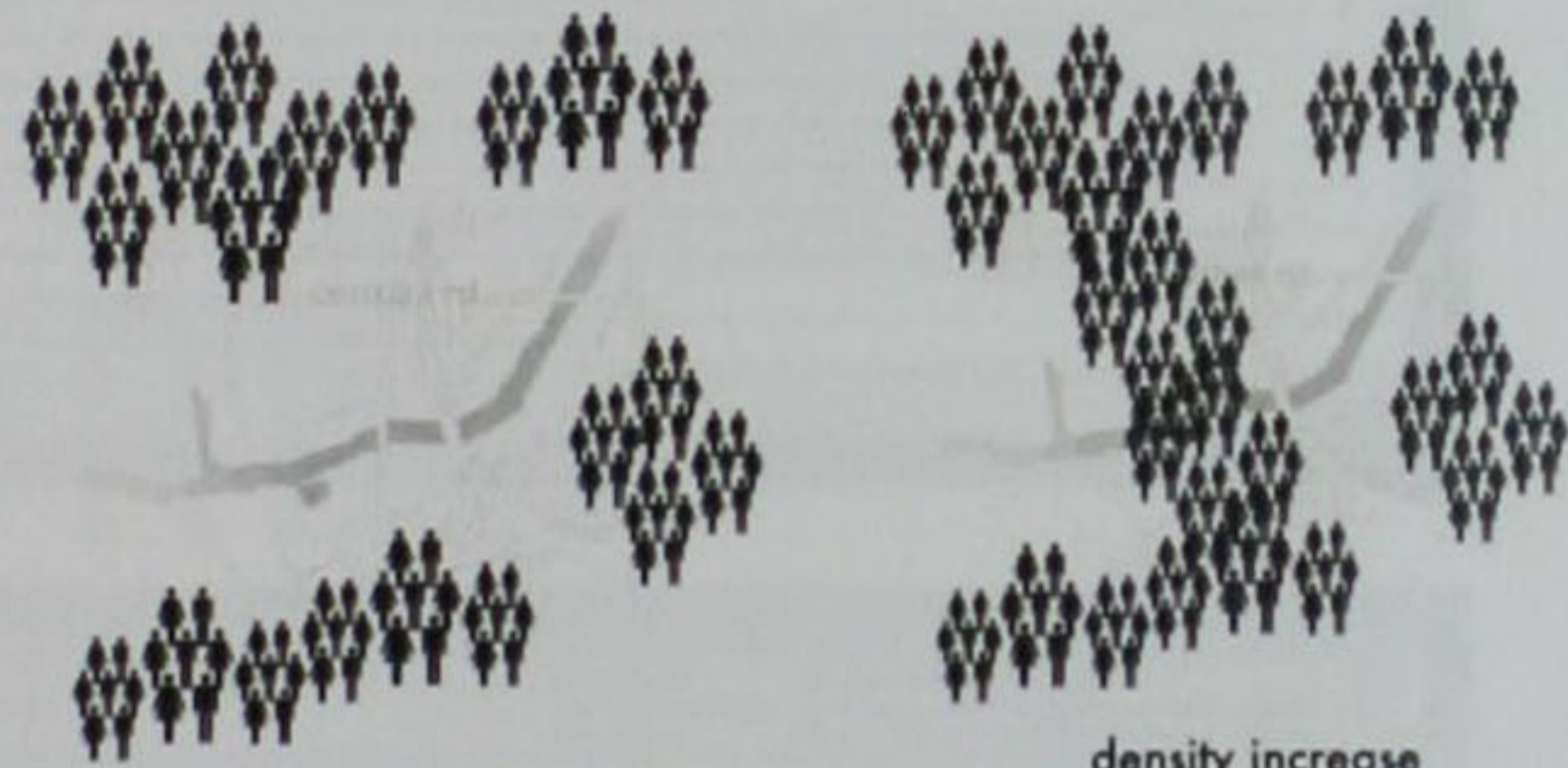
LIMINALITY:

SITE SELECTION: SITE IN CRISIS, A PLACE OF OPPORTUNITIES.
 TENSION: INDUSTRIAL X RESIDENTIAL, TRANSITIONAL SPACE
 CONTRAST: NEED OF AN IN-BETWEEN AREA,

WHY?
 NEED OF TRANSITIONAL SPACE



LIMINAL SPACE
 PROGRAM: MIXED USED, OPPORTUNITIES FOR ACTIVE CIRCULATION, OVERLAP. USERS+FUNCTION

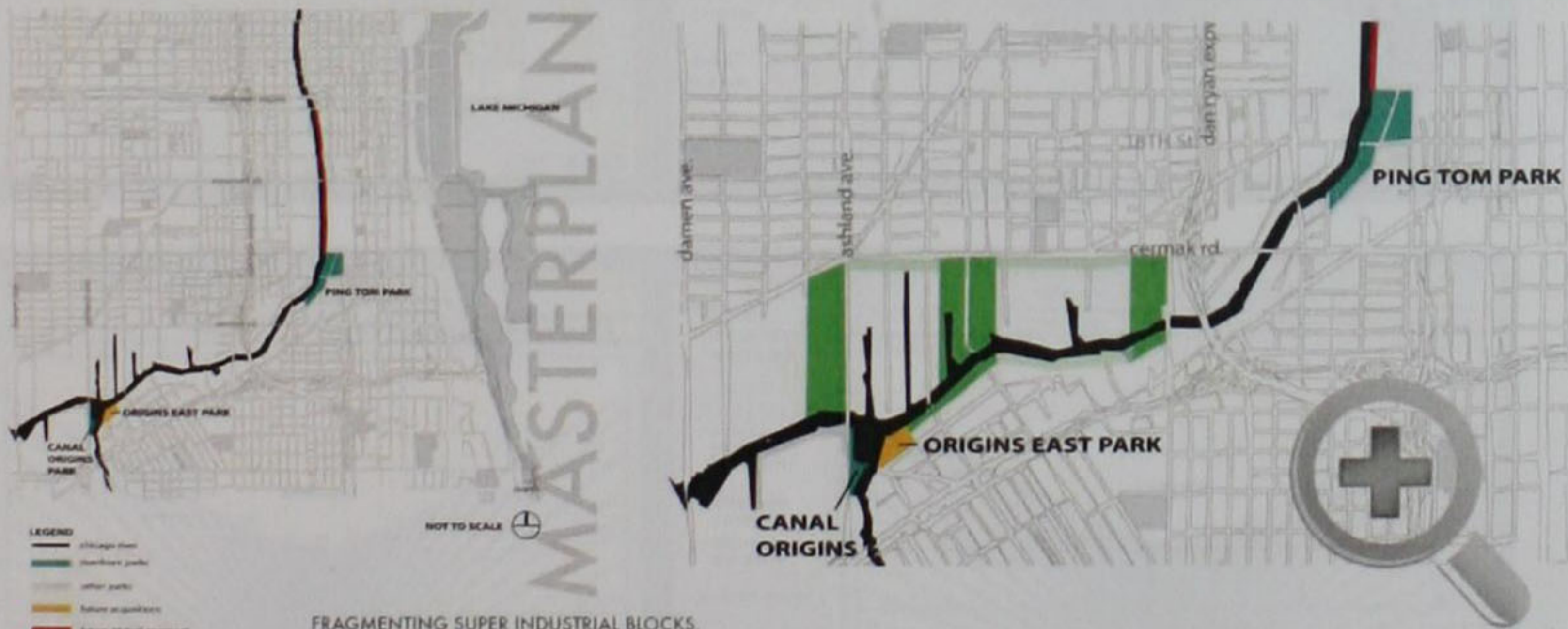


uniting neighborhoods
 mixing uses
 experiencing transitions

HOW?



SUSTAINABLE LIVING



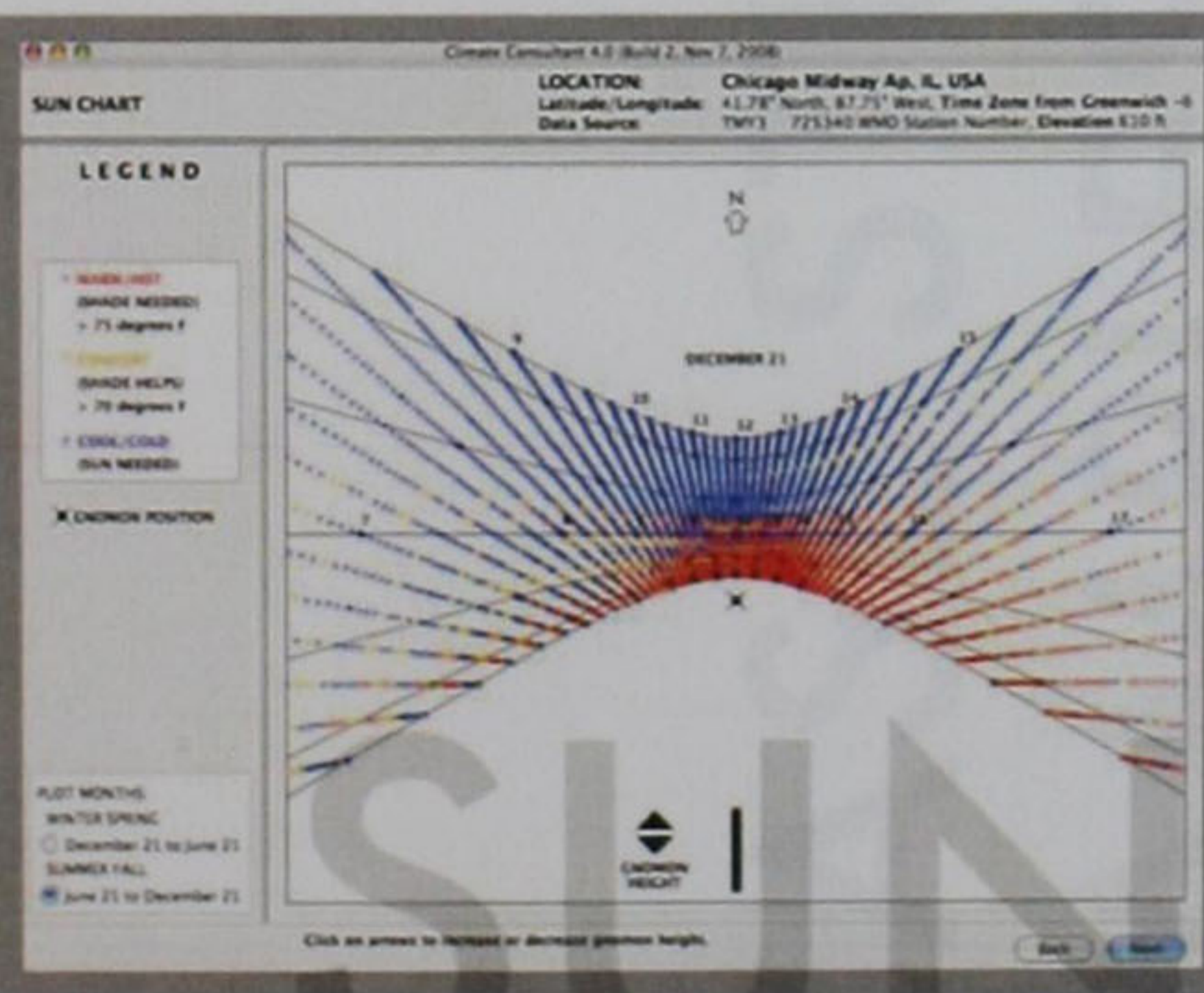
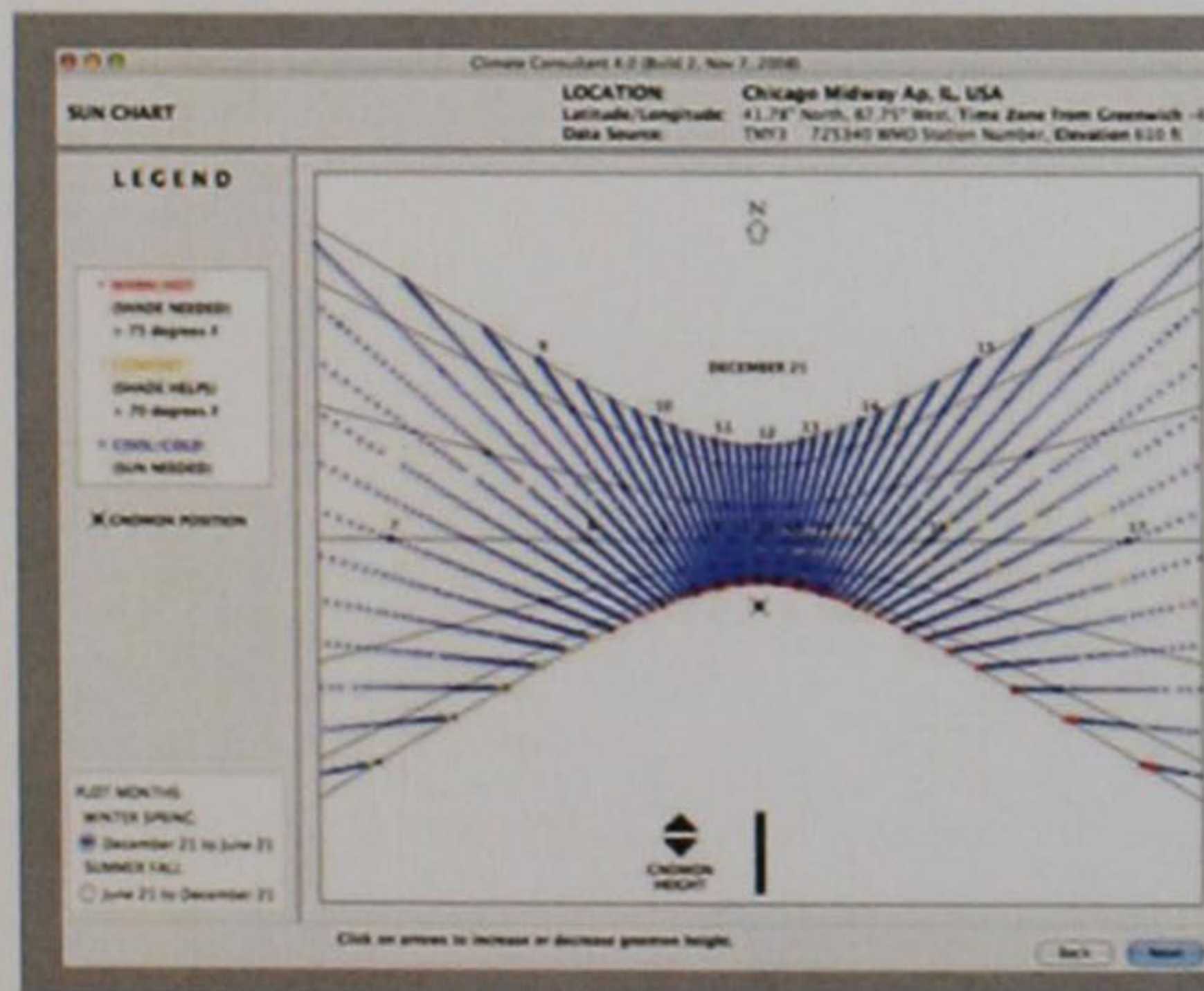
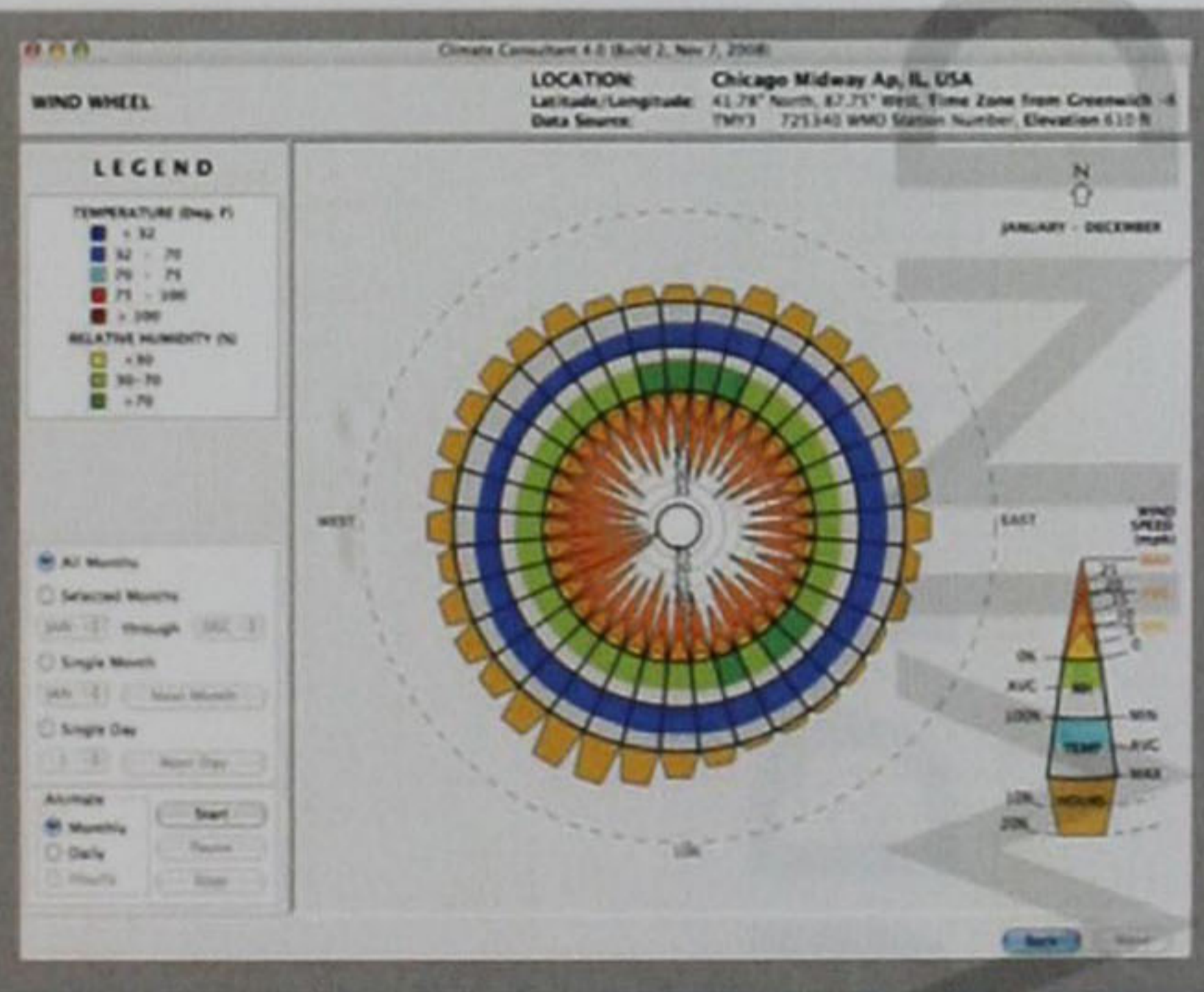
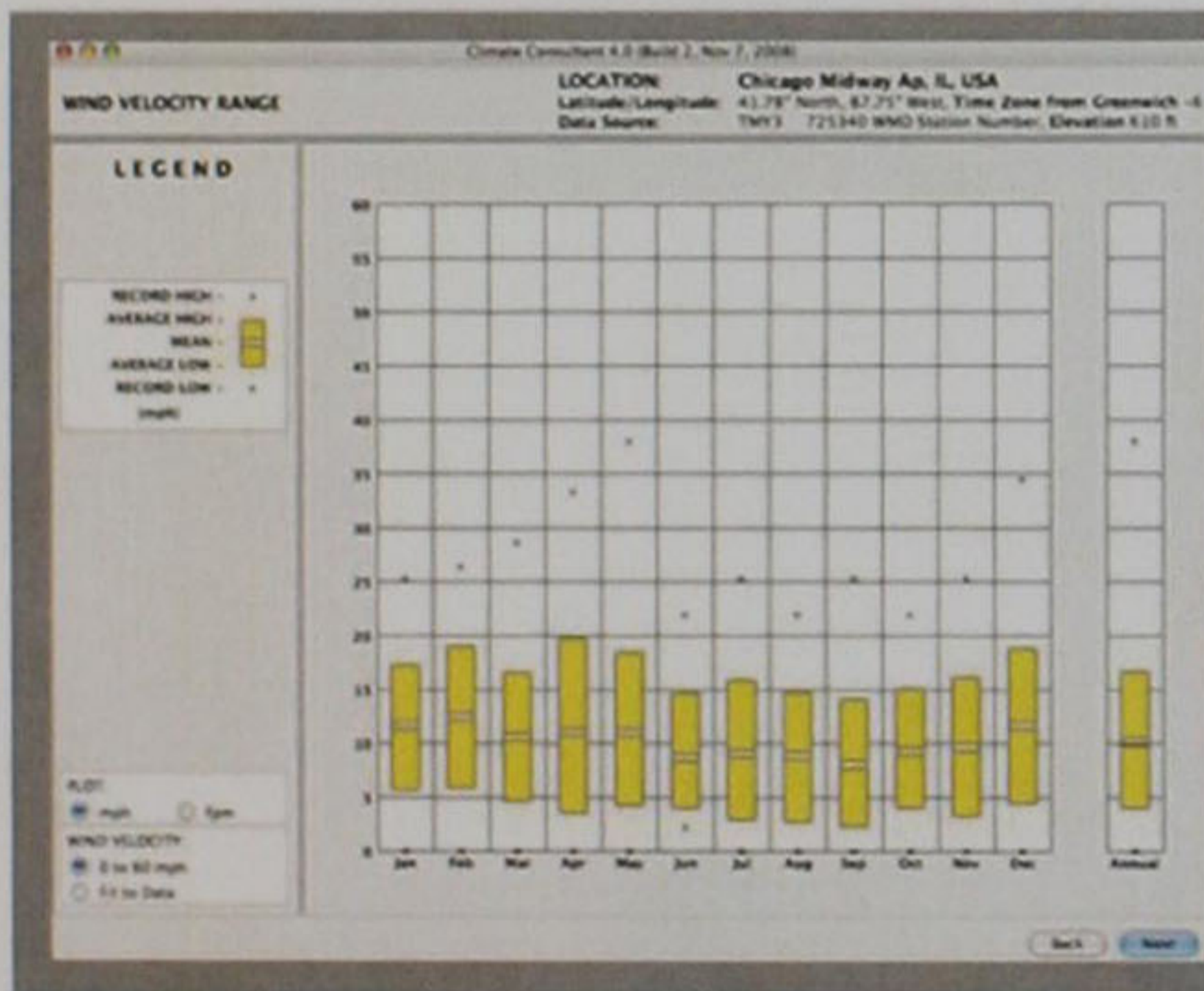
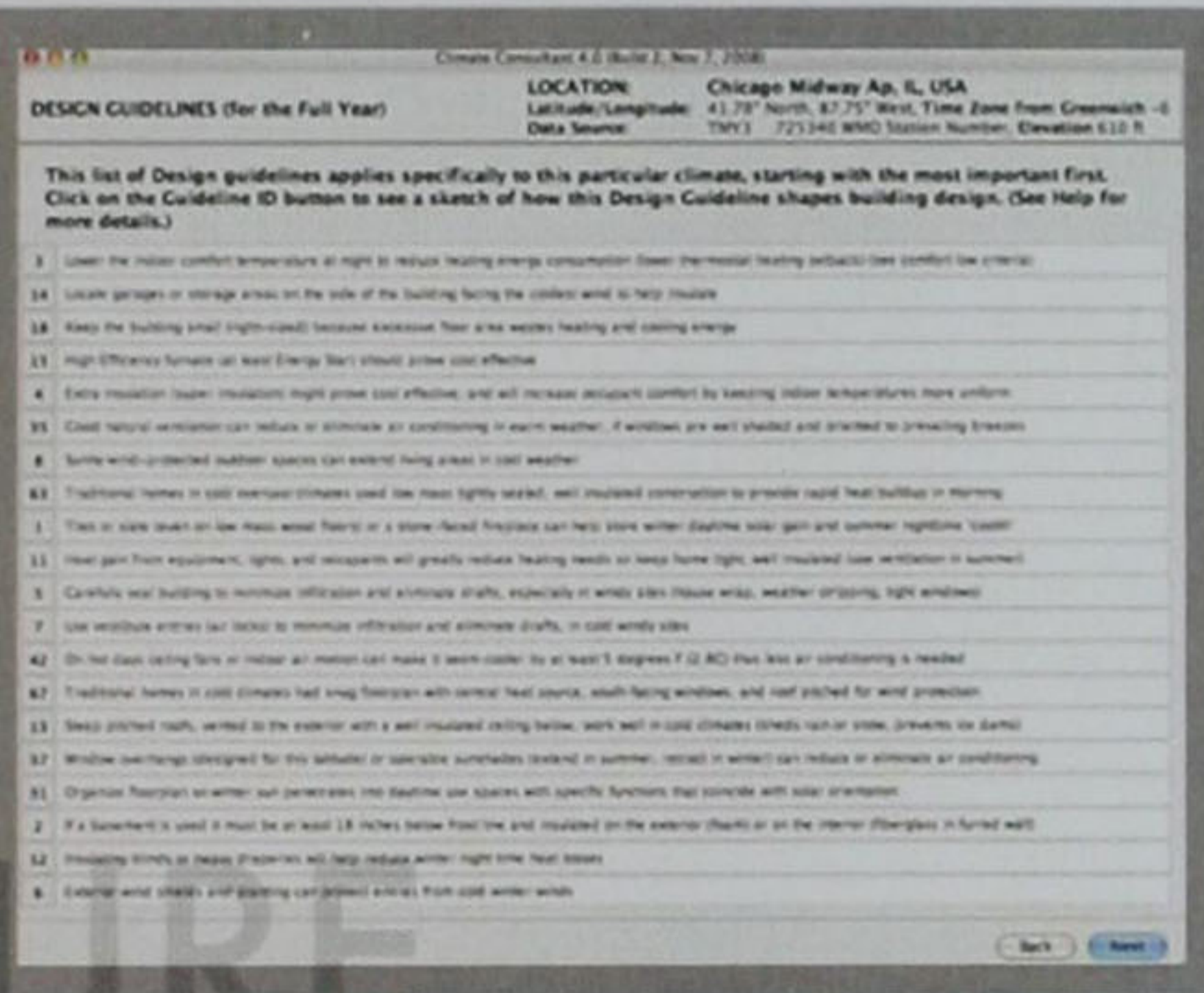
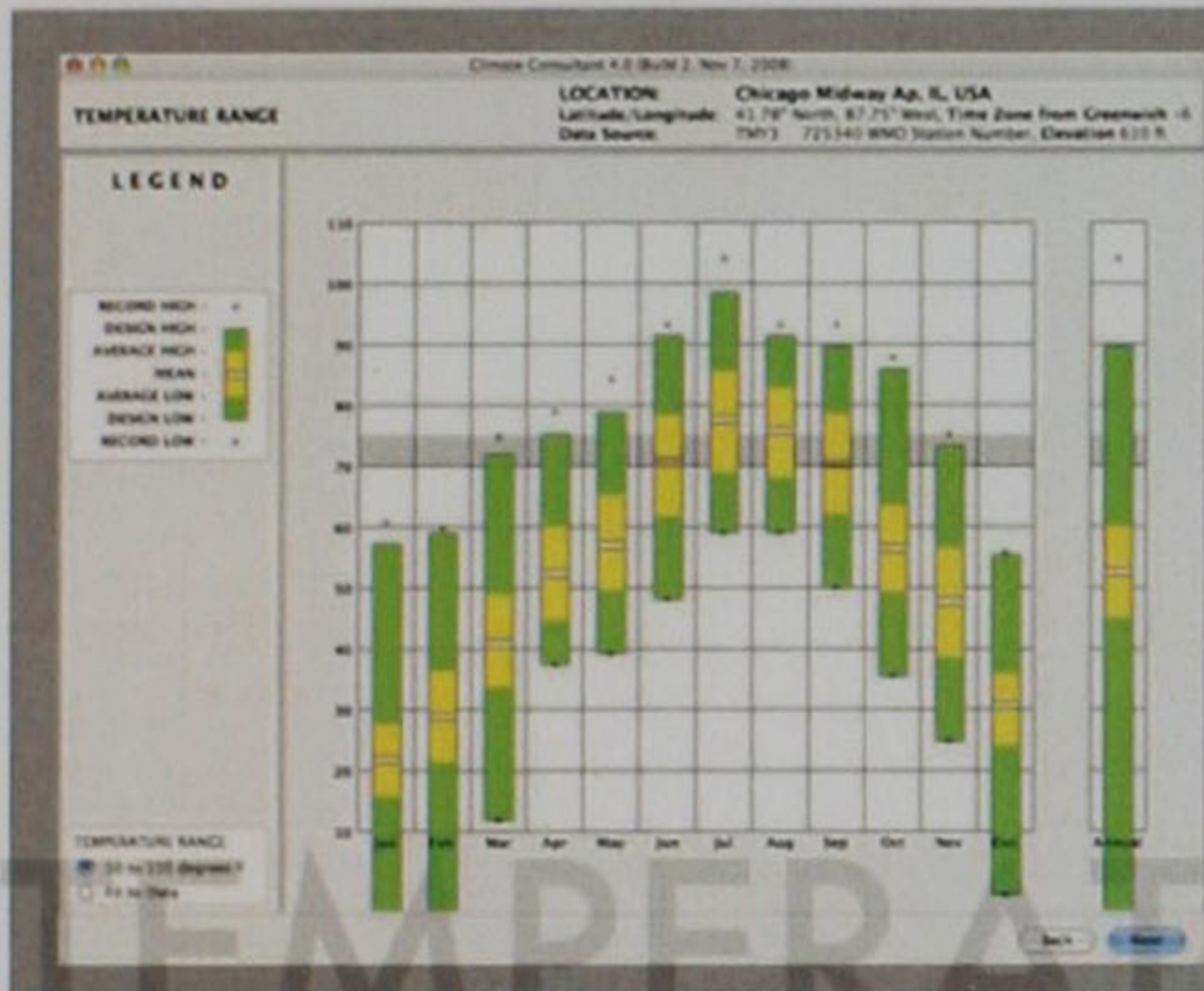
FRAGMENTING SUPER INDUSTRIAL BLOCKS, ALLOWING FOR A BUFFER ZONE, UNITING THE NEIGHBORHOODS OF PILSEN AND CHINATOWN.

- DIVERSITY OF STAKEOLDERS:
- HOUSING: MICRO
- EDUCATIONAL: MICRO
- MARKET: MICRO+MACRO
- PARK: MICRO+MACRO

CHICAGO RIVER SOUTH BRANCH

CLIMATE

41.78N 87.75W



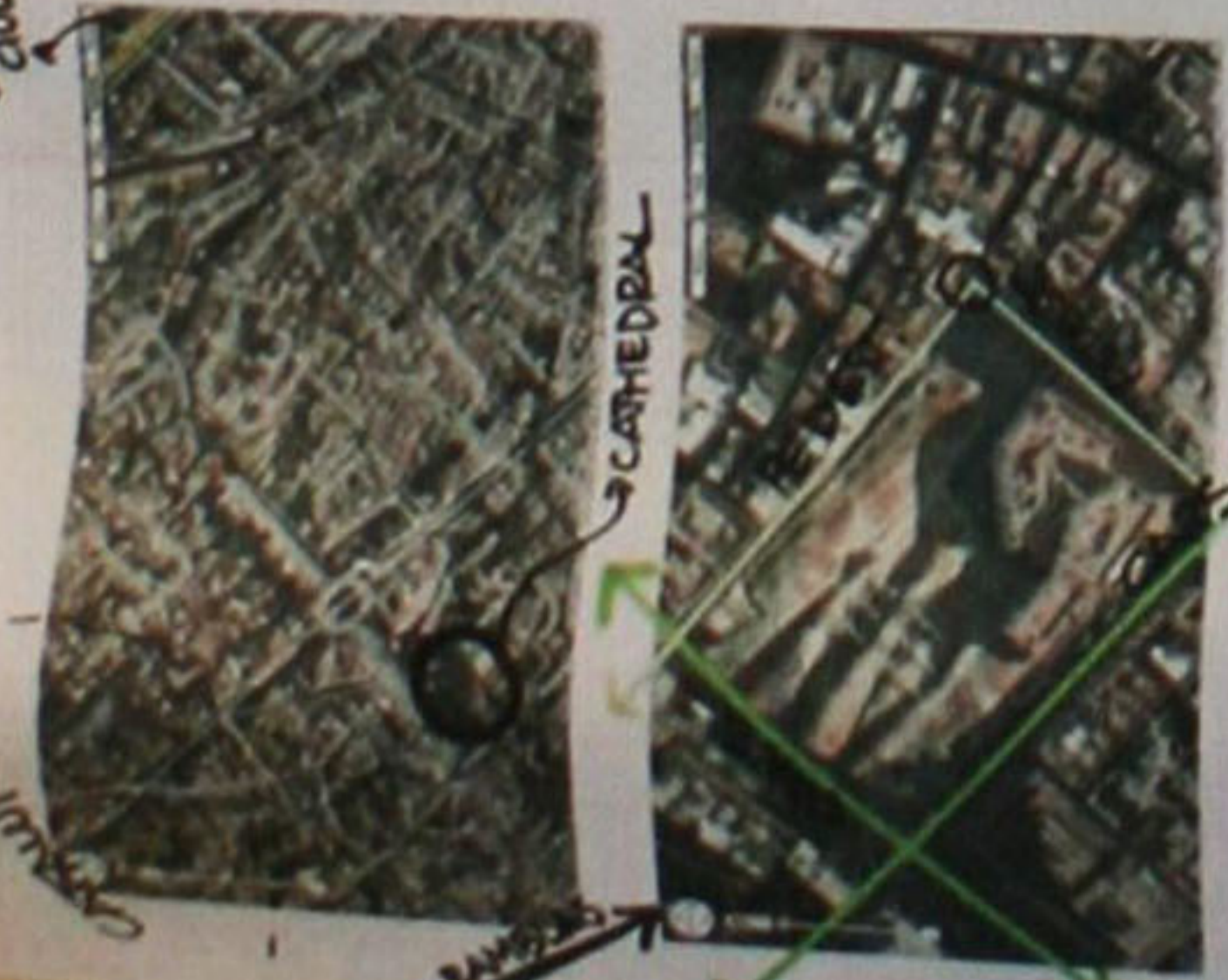
CASE STUDY SAMPLES

CASE STUDIES

MERCADO DE SANTA CATERINA

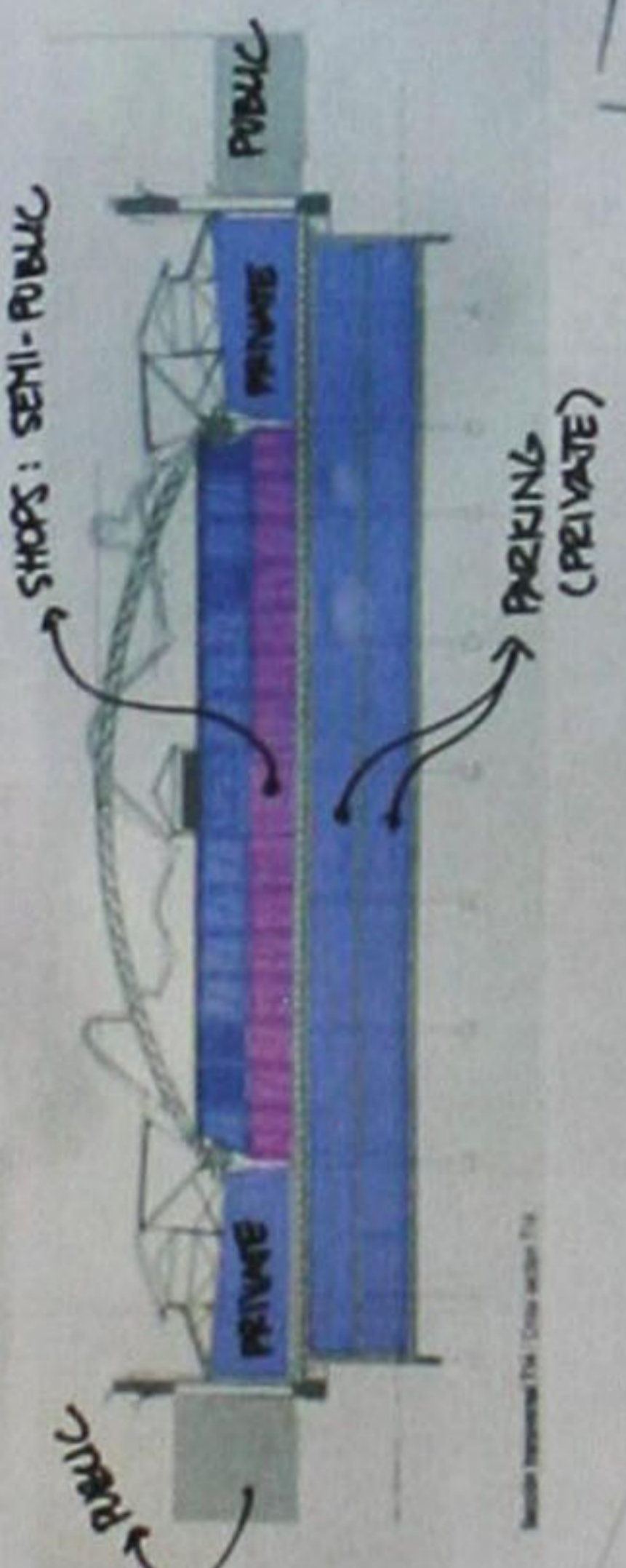
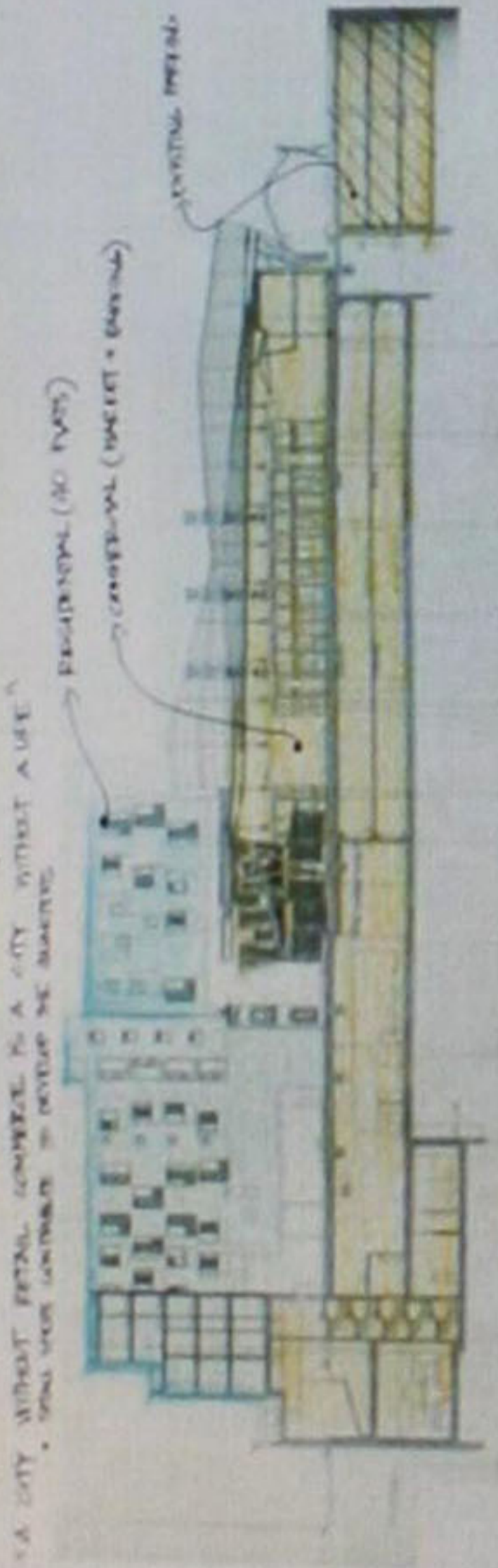
BARCELONA, SPAIN

CREATIVITY
JARDINES DE LA CIUDADELLA



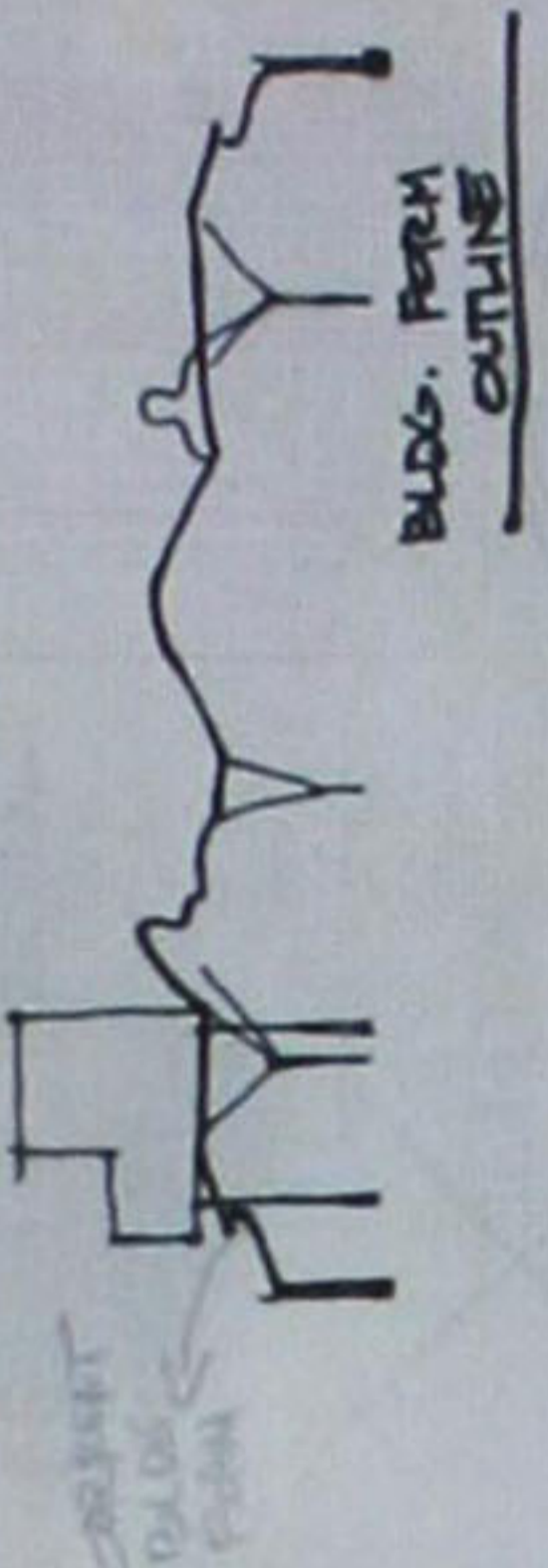
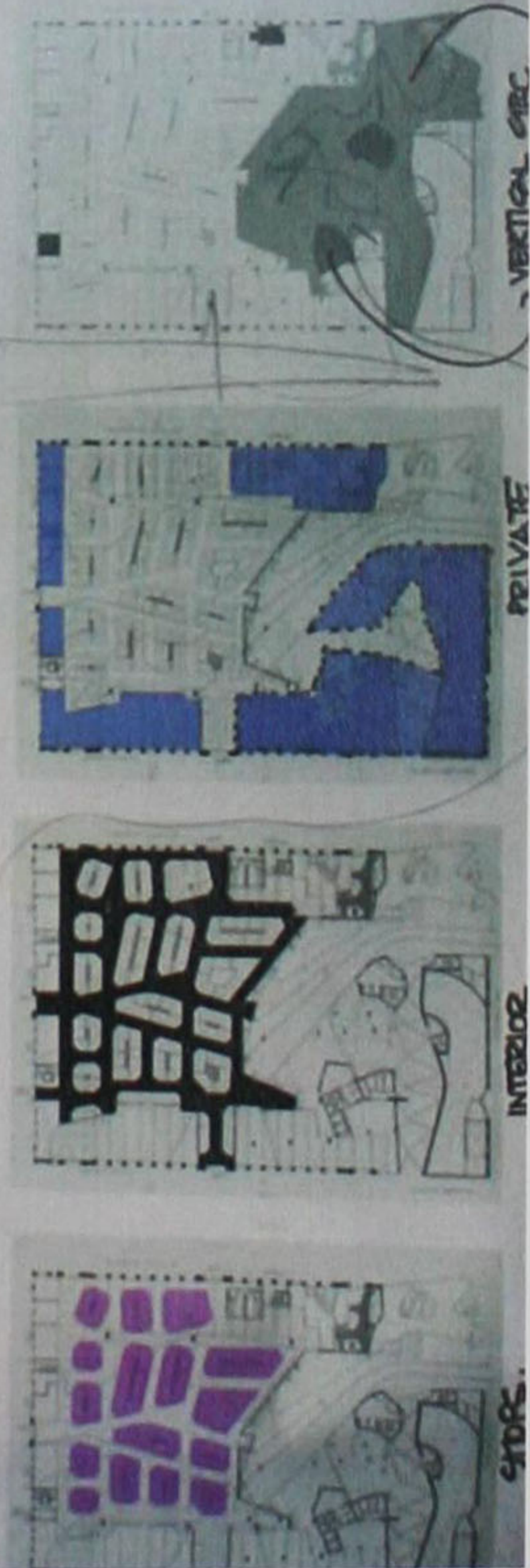
1835 — 1844 — 1848 — 1897 — 2005

1835 — GOVERNMENT FINANCED MARKET BUILDINGS
1844 — CONSTRUCTION OF MARKET BUILT BY PRIVATE INVESTORS
1848 — MARKET BUILT BY PRIVATE INVESTORS
1897 — MARKET BUILT BY PRIVATE INVESTORS
2005 — MARKET BUILT BY PRIVATE INVESTORS

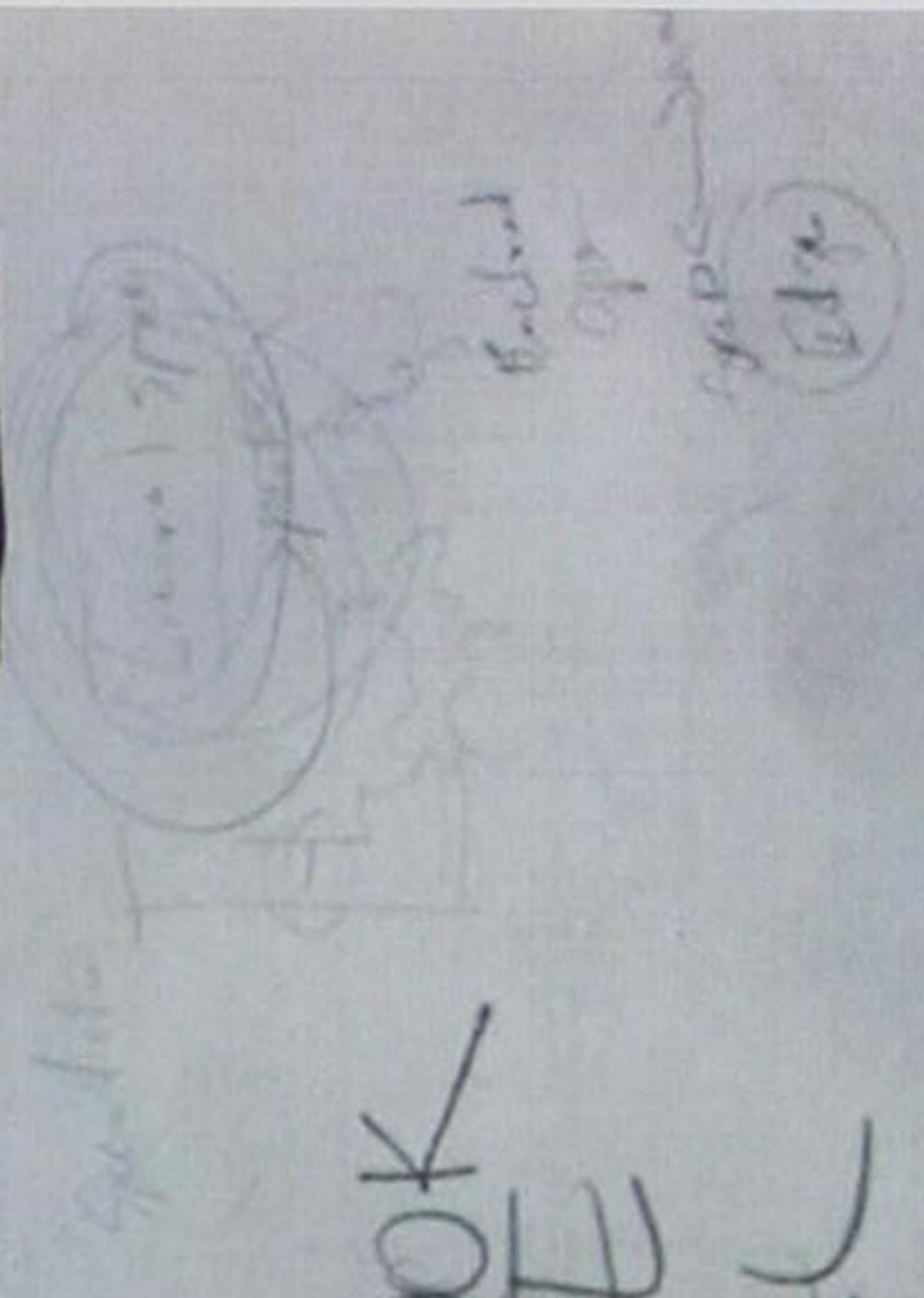


PROGRAM

- RECONSTRUCTION OF ADMINISTRATIVE BUILDING
- BUILDING HOUSING FOR ELDERLY
- EXISTING MARKET COLLECTING CENTRAL FOR THE WHOLE MARKET
- MARKET + SUPERMARKET (DELICIOUS ORGANIC)
- OPEN SPACES, OPEN DECKING
- FREE PARKING FOR 250 CARS
- UNDERGROUND PARKING PLACE FOR 250 CARS
- CHANGING LANDSCAPE THROUGHOUT OF SHOPS
- REORGANIZATION OF THE UNDERGROUND



LET'S LOOK @ THE LIMINAL SPACES



CASE STUDIES

PONTE VECCHIO

FLORENCE, ITALY

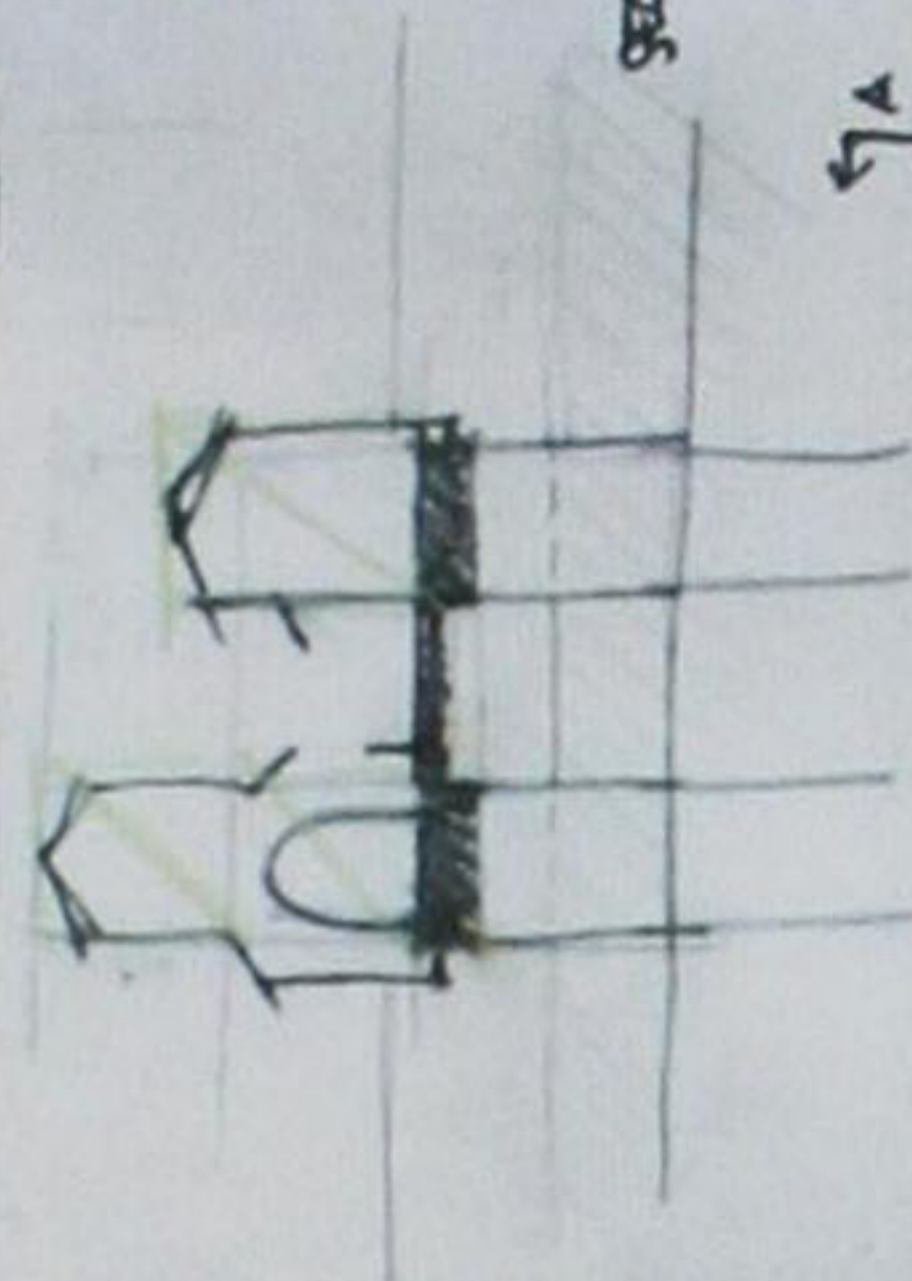


- 1333 — 1442 — 1565 — XVC. 1996
- GREAT FLOOD DEFEAT. WORKS REPAID BY SOME BRIDGE.
- BRIDGE'S ACQUADUCT REPAIRED.
- CRISTOFORO BATTALINI IS ASKED TO REPAIR BRIDGE (1565-1572) IN HIS OWN HANDS WITH BRICKS.
- LITTLE WAS CHANGED, BUT BRIDGE WAS REPAIRED.
- BRIDGE REPAIRED IN 1996 (RENOVED BRIDGE).

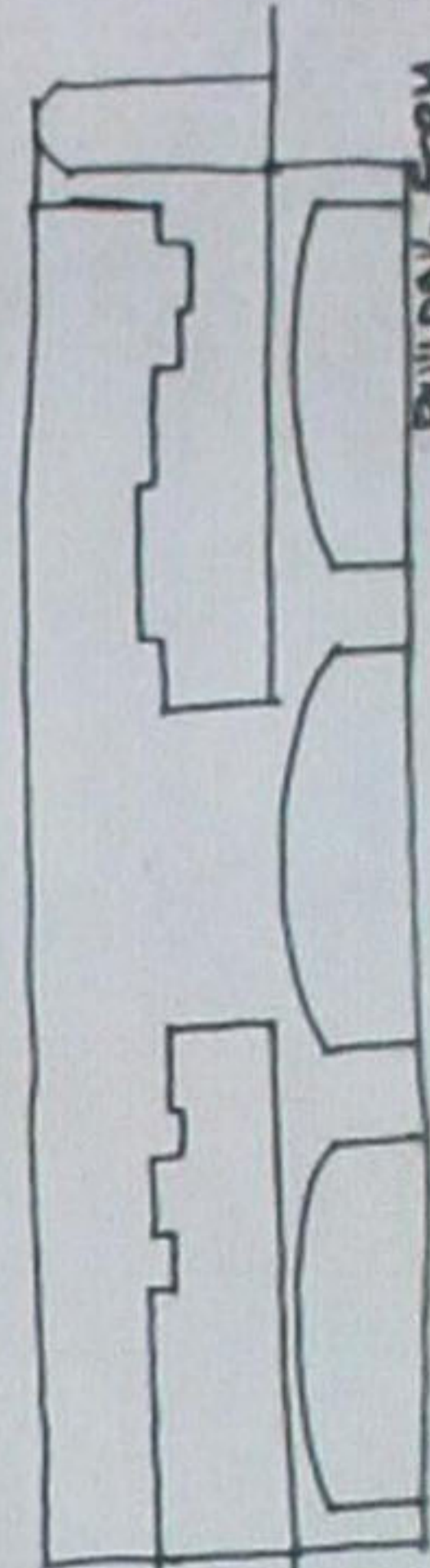
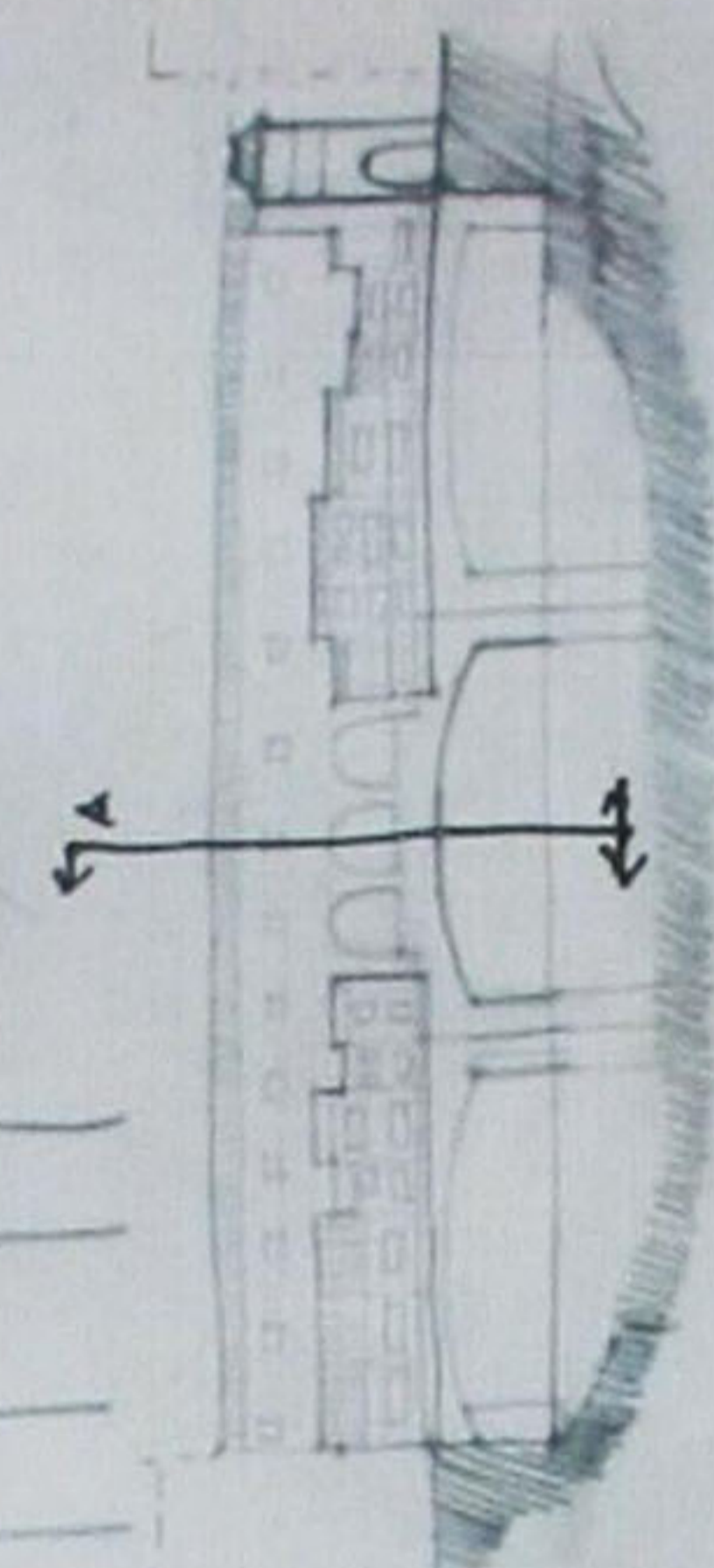
- ALWAYS BEHIND IN FLORENCE BEHIND THE ARNO RIVER.
- ALWAYS USED THE COMMERCIAL FUNCTIONS.
- ENTREPRENEURS CARRYING ON TRADING SELLERS.
- RENOVATIONS WERE ACCORDING TO THE BRIDGE THAT WAS DESTROYED.



Pub. Market
Bldg. Market



SECTION A



BUILDING FORM
CUTLINE



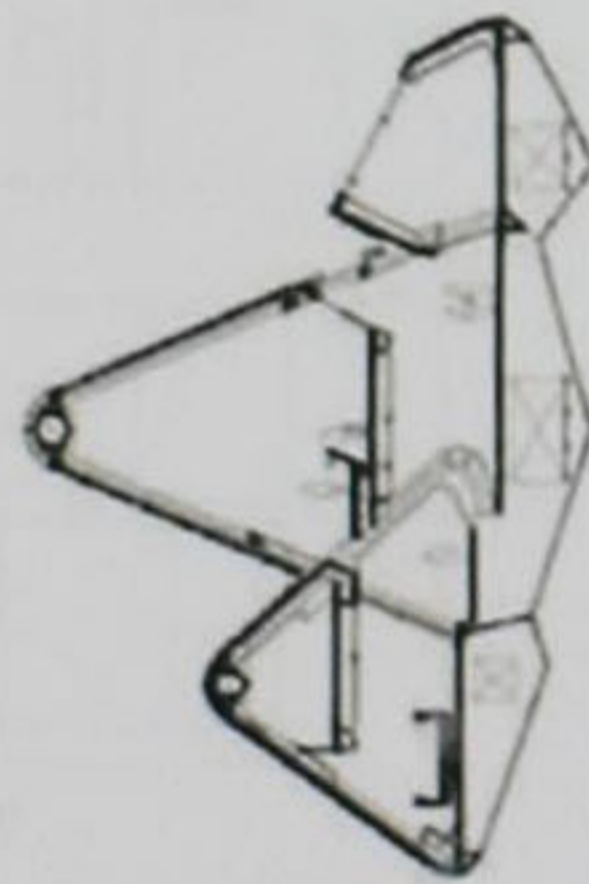
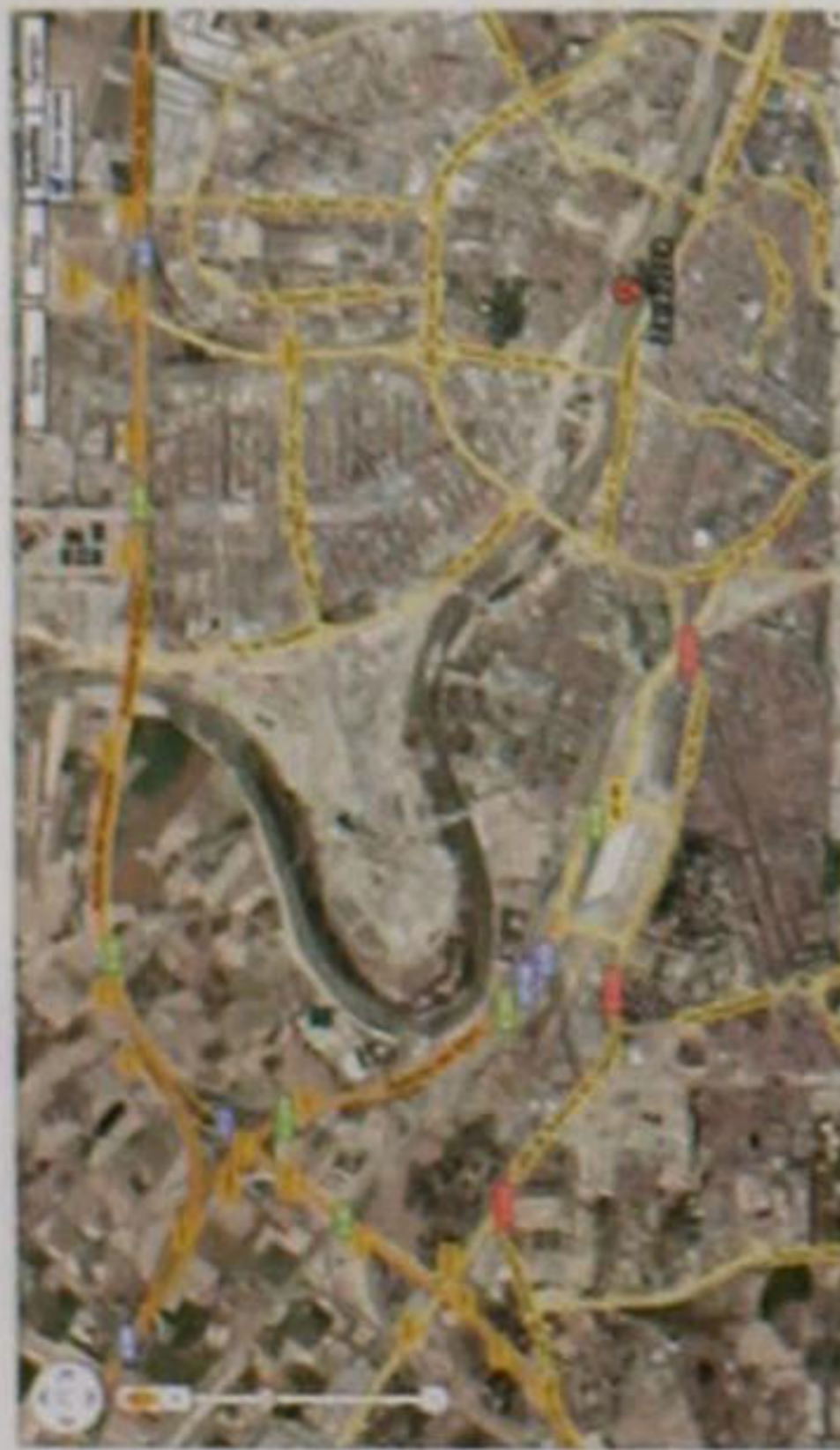
RESTAURANTS + USES



PONTE ACCURATION



CASE STUDIES BRIDGE PAVILION EXPO 2008 ZARAGOZA, SPAIN



"THE ZARAGOZA BRIDGE PAVILION IS ORGANIZED AROUND 3 MAIN OBJECTS, OR 'PODS' THAT PERFORM BOTH AS STRUCTURAL ELEMENTS AND AS SPATIAL ENCLOSURES. THE BRIDGE PAVILION DESIGN STEMS FROM THE DETAILED EXAMINATION AND RESEARCH INTO THE POTENTIAL OF A DIAMOND SHAPED SECTION - WHICH OFFERS BOTH STRUCTURAL AND PROGRAMMING PROPERTIES. AS IN THE CASE OF SPACE FRAME STRUCTURES, A DIAMOND SECTION REPRESENTS A RATIONAL WAY OF DISTRIBUTING FORCES ALONG A SURFACE.

UNDERNEATH THE FLOOR PLATE, A RESULTING TRIANGULAR POCKET SPACE CAN BE USED TO RUN UTILITIES. FLOORS INSIDE EACH POD ARE LOCATED AT THE EXPO PRINCIPAL LEVELS: -201.5M (THE LEVEL OF THE BRIDGE IS AT -200M, FLOOD PROTECTION MINIMUM LEVEL OF THE EBRO RIVER AT THE LOCATION OF THE BRIDGE PAVILION) -203M, -206M AND -207.5M FOR THE UPPER LEVEL.

BY INTERSECTING THE TROUSERS/PODS, THEY BRACE EACH OTHER AND LOADS ARE DISTRIBUTED ACROSS THE FOUR TROUSERS INSTEAD OF A SINGLE MAIN ELEMENT, RESULTING IN A REDUCED SIZE OF LOAD BEARING MEMBERS. THE PODS ARE STACKED ACCORDING TO PRECISE CRITERIA - AIMED AT REDUCING THE SECTION OF THE BRIDGE AS MUCH AS POSSIBLE WHERE THE SPAN IS LONGER (APPROXIMATELY 185M FROM THE ISLAND IN THE MIDDLE OF THE RIVER TO THE RIGHT BANK), AND ENLARGING IT WHERE THE SPAN IS SHORTER (85M FROM THE ISLAND TO THE EXPO RIVERBANK). THE LONG POD SPANS FROM THE RIGHT RIVERBANK TO THE ISLAND, WHERE THE OTHER THREE ARE SRAFTED INTO IT, SPANNING FROM ISLAND TO LEFT BANK. THIS INTERLOCKING OF THE PODS HAS GIVEN THE DESIGN MANY EXCITING POSSIBILITIES. INTERIORS BECOME COMPLEX SPACES, WHERE VISITORS MOVE FROM POD TO POD THROUGH SMALL IN-BETWEEN SPACES THAT ACT AS FILTERS - OR BUFFER ZONES. THESE ZONES DIFFUSE THE SOUND AND VISUAL EXPERIENCE FROM ONE EXHIBITION SPACE TO THE NEXT, ALLOWING FOR A CLEARER UNDERSTANDING OF THE INSTALLATION CONTENT WITHIN EACH POD. THE IDENTITY OF EACH POD REMAINS THOROUGHLY READABLE INSIDE THE PAVILION, ALMOST PERFORMING AS A THREE-DIMENSIONAL ORIENTATION DEVICE.

SPATIAL CONCERN IS ONE OF THE MAIN DRIVERS OF THIS PROJECT. EACH ZONE WITHIN THE BUILDING HAS ITS OWN SPATIAL IDENTITY; THEIR NATURE VARIES FROM COMPLETE INTERIOR SPACES FOCUSED ON THE EXHIBITION, TO OPEN SPACES WITH STRONG VISUAL CONNECTIONS TO THE EBRO RIVER AND THE EXPO. MATERIAL SURFACES HAVE BEEN INVESTIGATED WHEN DESIGNING THE PAVILION'S EXTERIOR SURFACES. SHARP SCALES ARE FASCINATING PARADOXES BOTH FOR THEIR VISUAL APPEARANCE AND FOR THEIR PERFORMANCE. THEIR PATTERN CAN EASILY WRAP AROUND COMPLEX CURVATURES WITH A SIMPLE SYSTEM OF RECTILINEAR RIDGES. FOR THE BRIDGE PAVILION, THIS PROVES TO BE FUNCTIONAL, VISUALLY APPEALING AND ECONOMICALLY CONVENIENT.

THE BUILDING'S ENVELOPE PLAYS AN ESSENTIAL ROLE IN DEFINING ITS RELATION TO THE SURROUNDING ENVIRONMENT AND ATMOSPHERIC VARIATIONS. THE PROJECT HAS BEEN DESIGNED TO ALLOW ITS INTERIOR TO BE THOROUGHLY ENLIVENED BY THE EFFECT OF ATMOSPHERIC AGENTS, SUCH AS THE TRANSMITTANCE WIND BLASTING ALONG THE EBRO AND, THE STRENGTH OF ZARAGOZA'S SUNSHINE.



HIGH LINE MAP/INFO

The High Line is located on Manhattan's West Side. It runs from Gansevoort Street in the Meatpacking District to 34th Street, between 10th and 11th Avenues. Section 1 of the High Line, which opened to the public on June 9, 2009, runs from Gansevoort Street to 20th Street.

For park information, please call the High Line Information Line: (212) 500-6035

HOURS

The High Line is open from 7:00 AM to 10:00 PM daily.

ACCESS

Access to the High Line is possible via any of the following access points:

- Gansevoort Street
- 14th Street (Elevator access late summer 2009)
- 16th Street (Elevator access)
- 18th Street
- 20th Street

The High Line is fully wheelchair accessible. Elevators are located at 14th Street and 16th Street.

In the event the High Line reaches capacity, you may be asked to enter via the Gansevoort Street stairs (or 16th Street elevator if you need elevator service) only, to ensure public safety and the safety of the park itself.

GETTING TO THE HIGH LINE

The High Line can be reached via the following methods of public transportation:

SUBWAY

L to 8th Avenue;
A/C/E to 14th Street; C/E to 23rd Street;
1/2/3 to 14th Street; 1 to 18th Street or 23rd Street

BUS

M11 to Washington Street or 9th Avenue;
M14 to 9th Avenue; M23 to 10th Avenue;
M34 to 10th Avenue

PARK RULES PROHIBIT

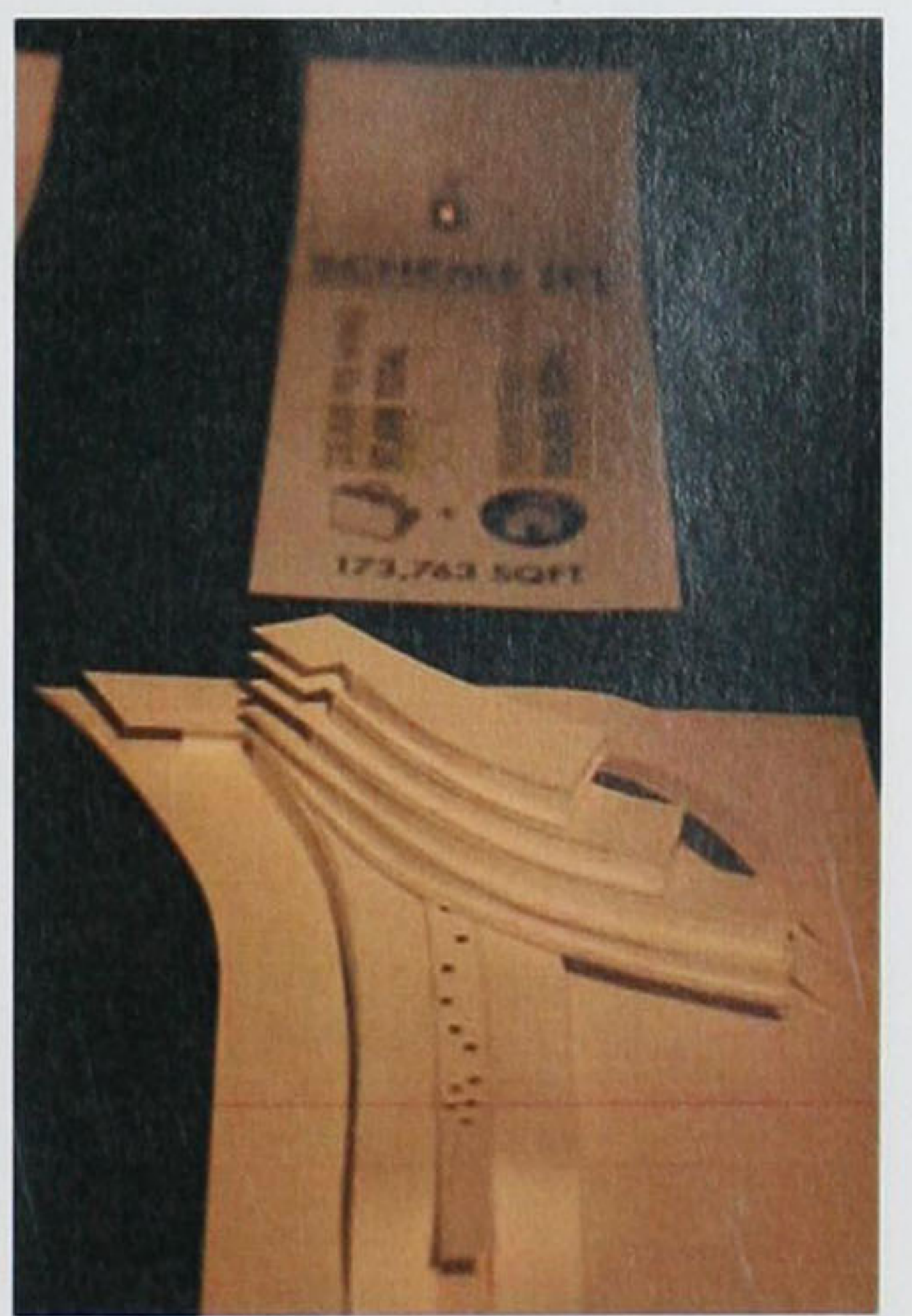
- Walking on rail tracks, gravel, or plants
- Picking flowers or plants
- Throwing objects
- Sitting on railings or climbing on any part of the High Line
- Bicycles, skateboarding, skating, and recreational scooters (wheelchairs, mobility scooters, and strollers are permitted).
- Performances or amplified sound, except by permit
- Solicitation
- Commercial activity, except by permit
- Littering
- Obstructing entrances or paths
- Drinking alcohol
- Feeding birds or squirrels

DOGS NOT PERMITTED

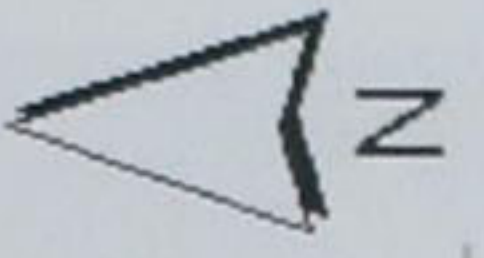
Dogs are currently not allowed on the High Line due to the limited area of the pathways and the fragility of the new plantings.

ARC 702

MORPHOLOGY + TYPOLOGY



MORPHOLOGY+ TYPOLOGY STUDIES



PING TOM PARK

UIC

WALSH ELEMENTARY

RECREATIONAL BAND

Google

Apr 4, 2010
9:12am

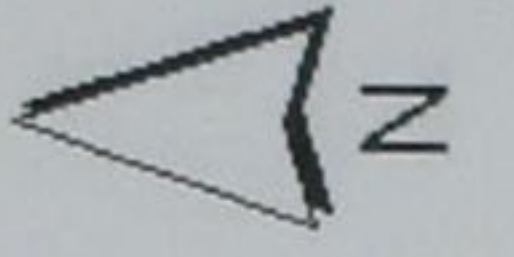
gray buildings © 2008, zoomtown
gray buildings © 2009 CyberCity

805 m

805 m

82° 16' 10" W





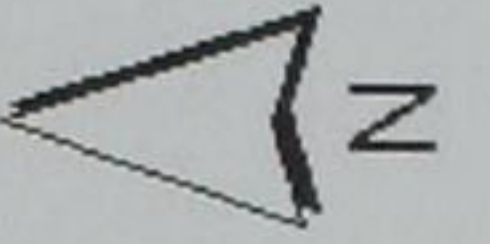
W. CERMAK ROAD



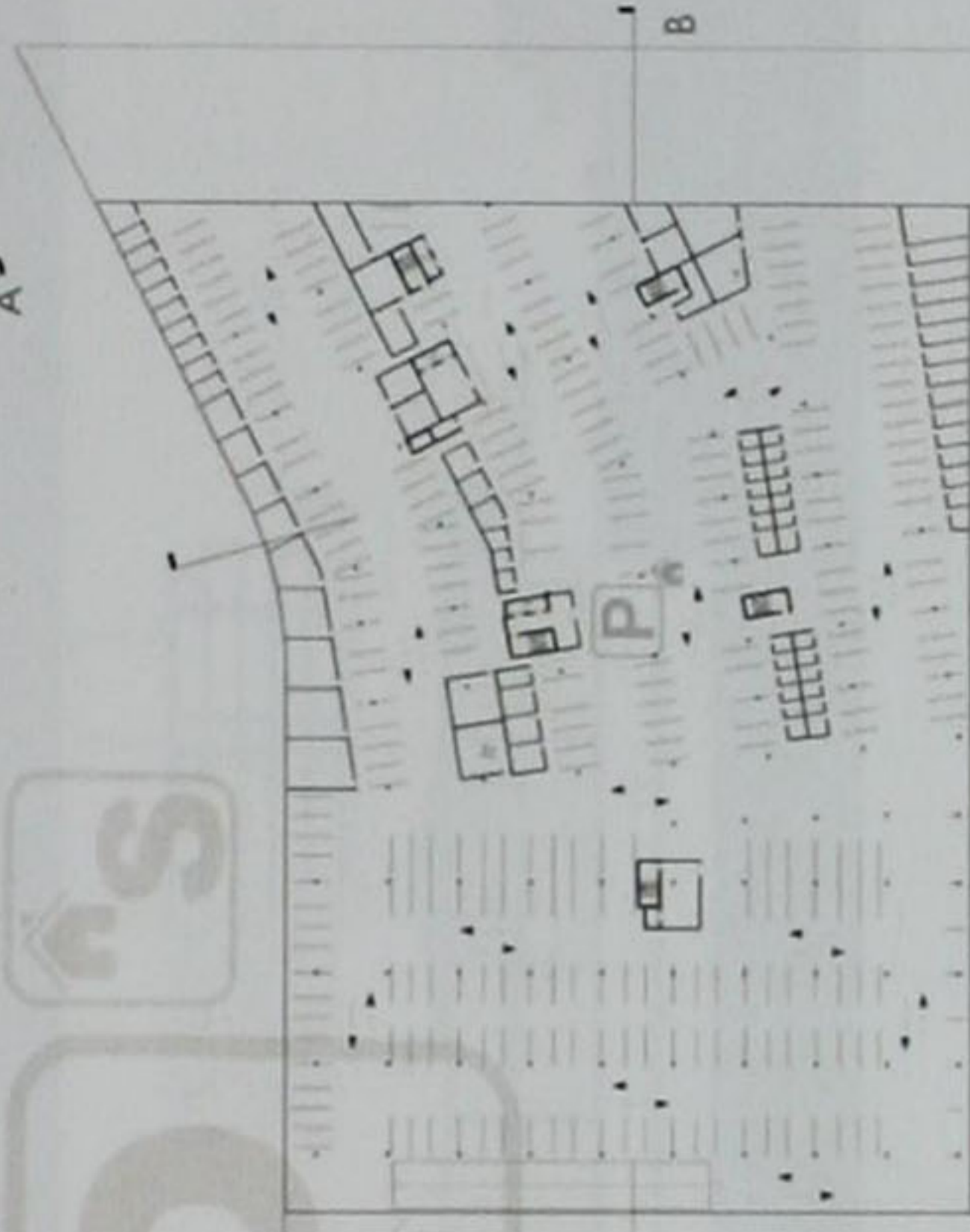
GROUND FLOOR
1/16" = 1'-0"

S. HALSTED STREET

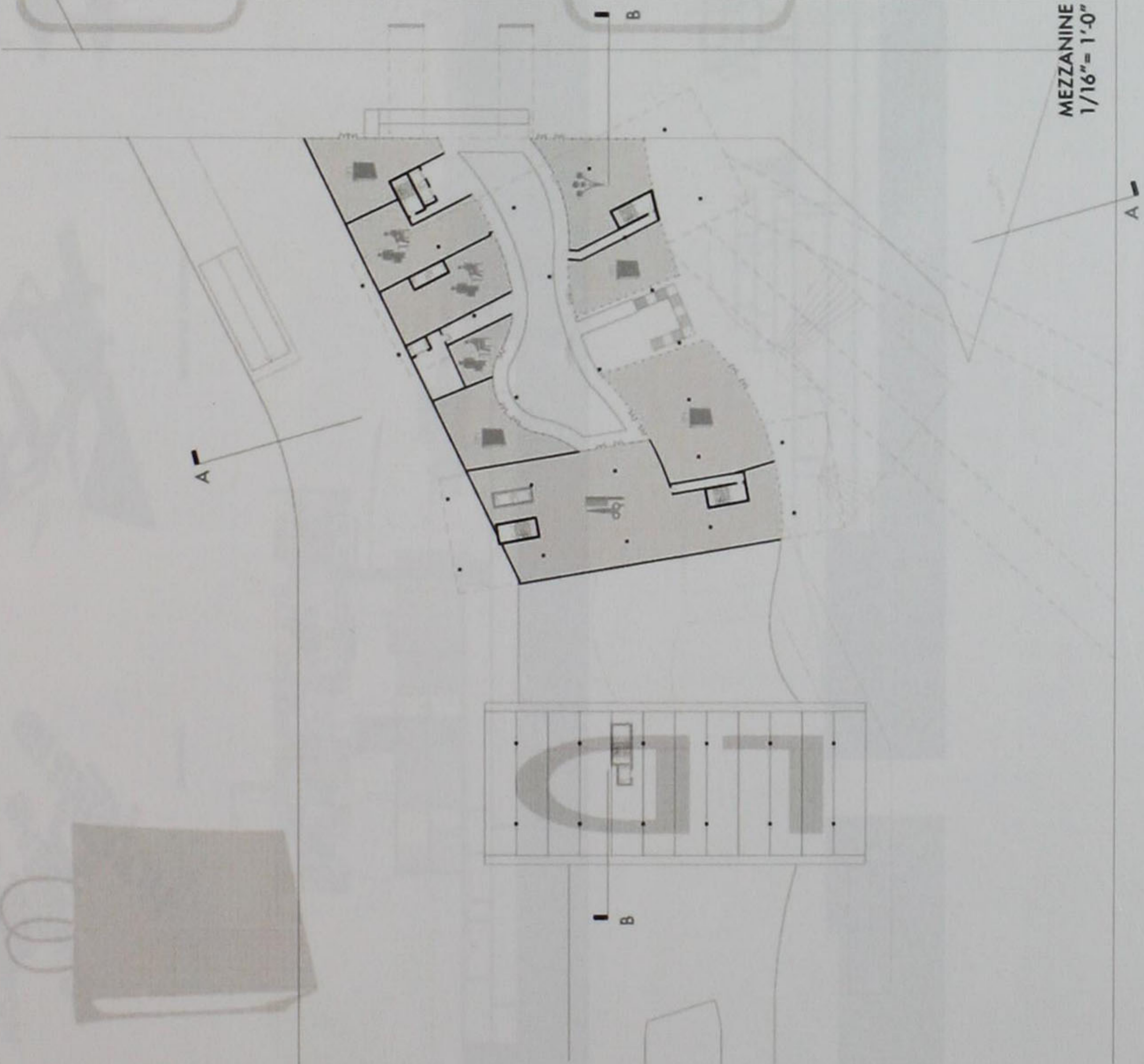
FLORIDA
STA.



LOWER LEVEL 1
1/16" = 1'-0"

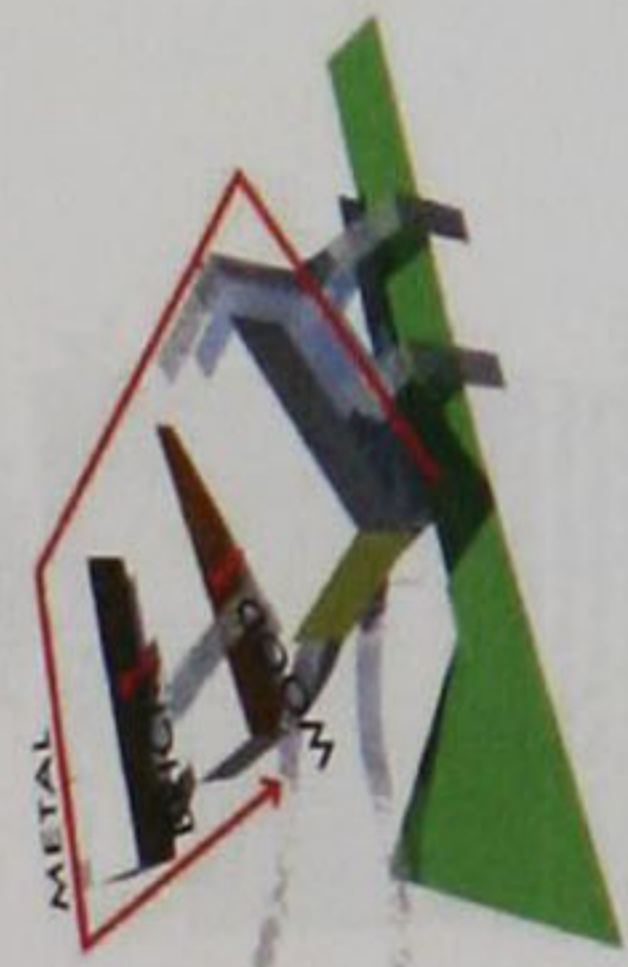


LOWER LEVEL 1
1/16" = 1'-0"

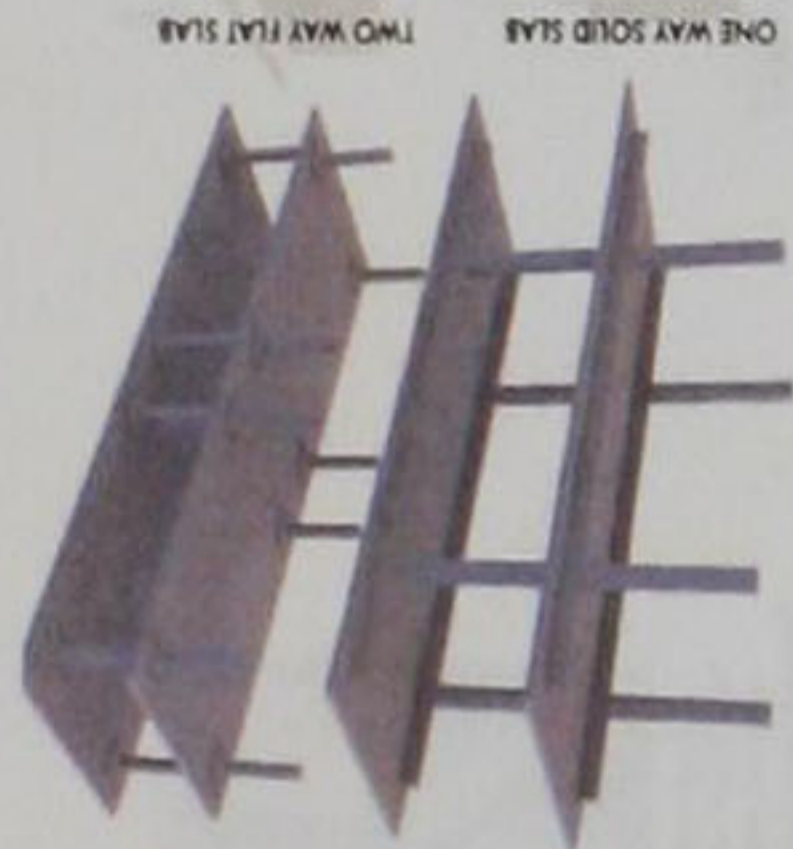


MEZZANINE
1/16" = 1'-0"

HOUSING FOR
HOUSING FOR
HOUSING FOR
HOUSING FOR



HOUSING CLADDING



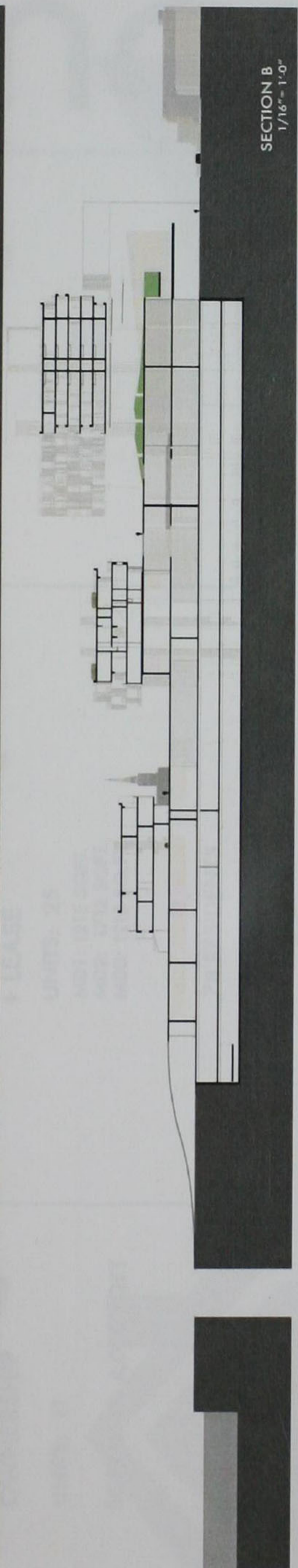
STRUCTURE



CANOPY DETAIL



SECTION A
1/16" = 1'-0"



SECTION B
1/16" = 1'-0"

The Giminez



Maria and Pablo have 2 kids, Gerardo and Jose. They have been living in Pilsan for the last 10 years. Pablo is a chef and is opening his first restaurant at suburban_ross_ave. Maria is an accountant and works downtown. Pablo will be able to take the kids to Wally's Elementary and keep a very close eye on his first venture. Equiano Market. Pablo can't wait to watch soccer matches from his balcony.

The Smiths



Lucy and Steve recently moved to Chicago. They are both doctors. Lucy works at Jesse Brown VA Medical center while Steve works at Johns H. Stroger Jr. Hospital (Cook County). They found at Park DenCidudad a great home. Close to work, with a lot of activities and they are about to give their kids (Josh and Omi) a puppy. "Now that we live by the old park, we can finally give our kids the so desired puppy!"

Angie + Michael



Angie and Michael have been married for 3 years. She is an architect and he is a chef. They are both in DenCidudad since Angie is architect in downtown and Michael has a studio in the Arts District. Michael walks to work everyday and Angie is only a block from Habitat center. They love their city, they love to entertain their friends and on the weekends they enjoy taking acting classes at the Creative Industry District.

Grisel [Juliana Mariana]



Grisel has been a Pilsan resident for the last 15 years. She is excited to "have drive" to work at Park DenCidudad before she buys her first place. "The water gardens on the road are a great place for the neighbors to get together during in the cold weather."

Lisa M.



Lisa M. [senior @ UIC] she chose to leave at ParkDenCidudad because she wants to live "off the grid".

Noemi L. + Ricardo



This is Noemi's and Ricardo's first home together. He is a systems analyst and she is a school teacher.



LOW DENSITY

OWNERSHIP

UNITS: 11

SQFT UNIT: 4,000 SQFT

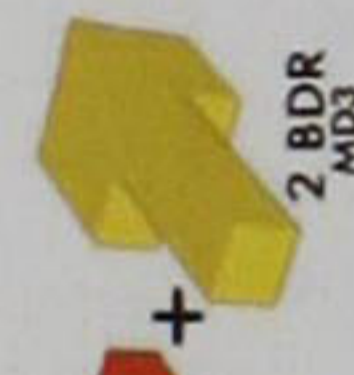
66 RESIDENTS



2 BDR MD1



2 BDR MD2



2 BDR MD3

OWNERSHIP + LEASE

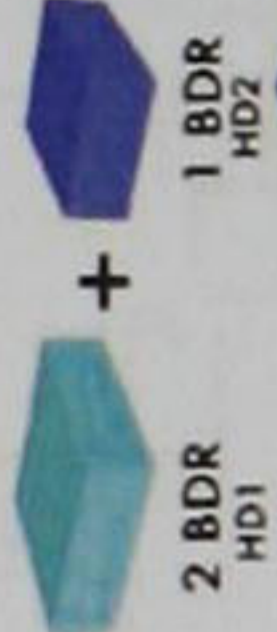
UNITS: 25

MD1: 1215 SQFT.

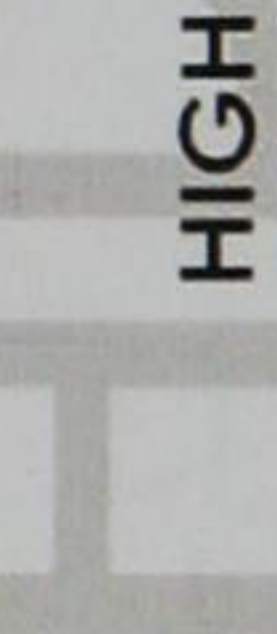
MD2: 1712 SQFT.

MD3: 1215 SQ.FT.

78 RESIDENTS



2 BDR HD1



1 BDR HD2

HIGH DENSITY

LEASE

UNITS: 75

HD1: 766 SQFT

HD2: 1130 SQFT

130 RESIDENTS

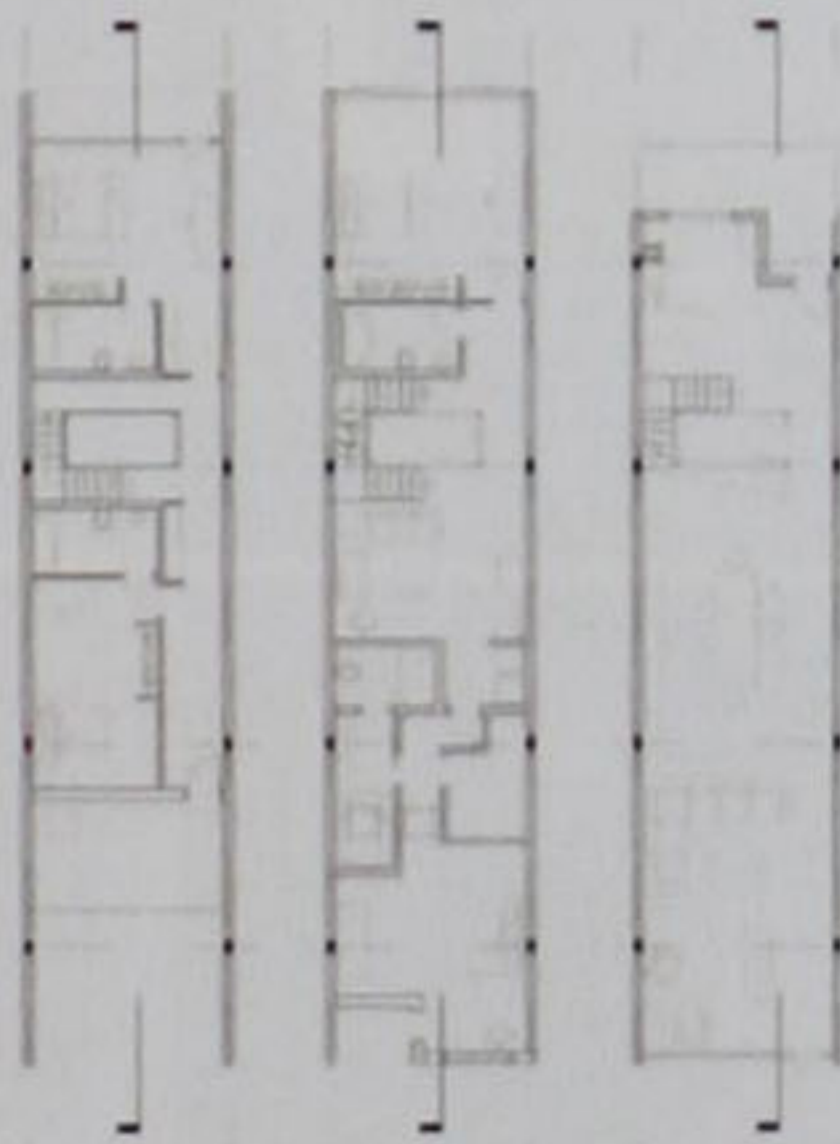
USNOH

automaton.com.dwell

DenCidudad park



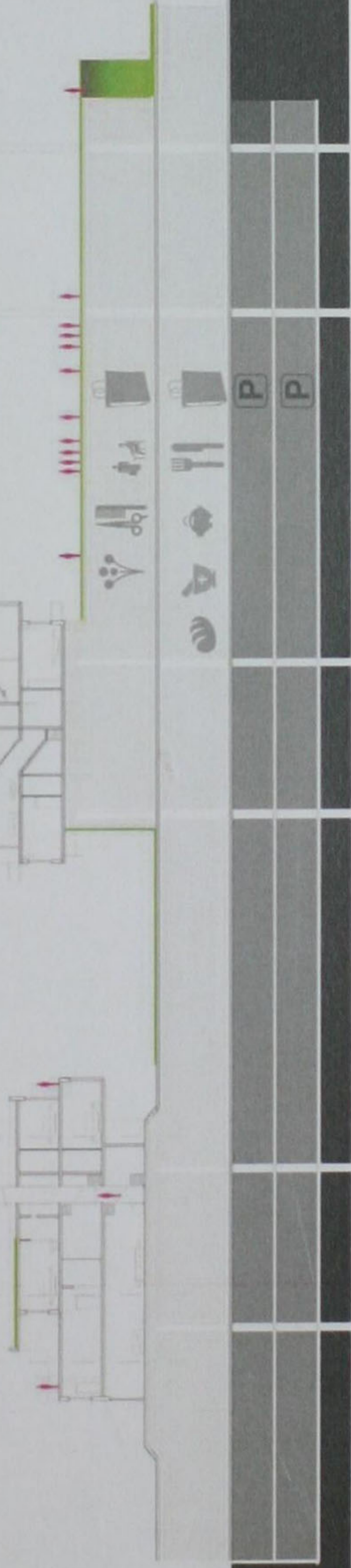
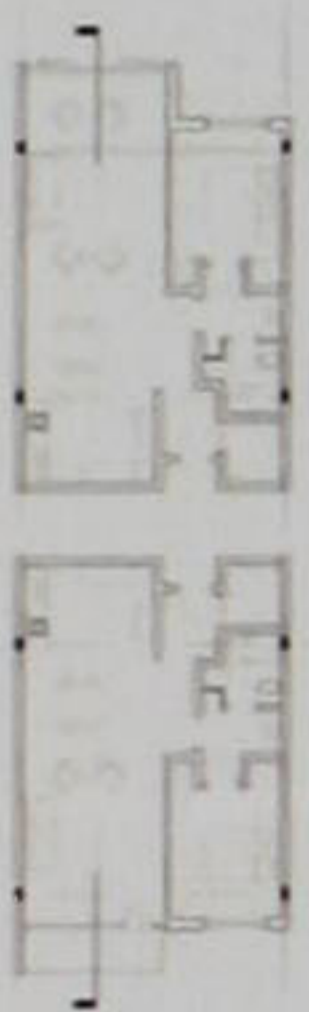
LD



MD



HD



HOUSING
1/8" = 1'-0"

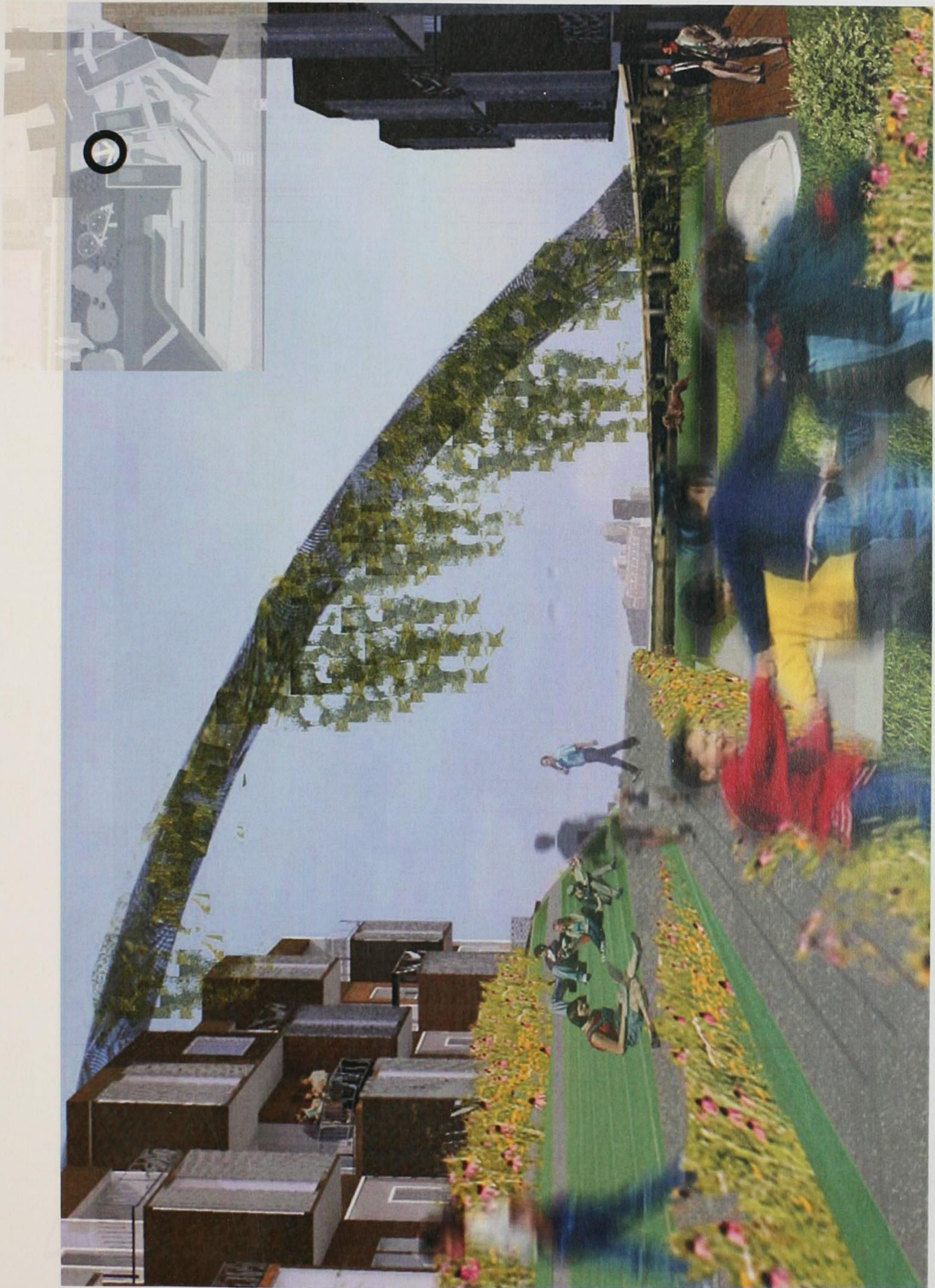
















Encompassing the South Branch Chicago River Through Liminal Space

[automaton_com.dwell
design addendum]

INTRODUCTION

The written portion of my thesis explored liminal space focusing on issues of transnational identity, displacement and thirdspace. The paper explored ways to activate liminal space mostly in commercial buildings and environments [in the Cincinnati area]. Following comments from Paul Lukez, the guest reviewer, I decided to explore liminal space as a transitional space. Also, I decided that I wouldn't be "rescuing" liminal space, but rather, "highlighting" liminal space.

My question at the end of the written portion was: How does liminality translate to the built environment?

SITE SELECTION

I was looking for a city close in proximity to Cincinnati that was diverse in culture and comprised a good collection of ethnic neighborhoods. As a result, I started to look for sites in Chicago, Illinois.

After a visit to Chicago, and experiencing the ethnic neighborhoods, I chose to explore three sites in more depth.

1- The Loop

Encompassing the South Branch Chicago River
Trough Liminal Space

- 2- Medical District [North-West Pilsen]
- 3- The Arts District [East Pilsen]

The Loop

Specifically, my focus was on the surroundings of N. Michigan Avenue and Columbus Drive.

Downtown Chicago is diverse by nature and presents great opportunities by the Chicago River.

Medical District

A mix of Hispanic and African American neighborhood, with a lot of deteriorated housing complexes and Big Box stores. In addition, this area contains the main hospitals that serve the city. This location presented cultural possibilities and also assorted uses.

Arts District

Concentrated and more pronounced on Halsted Street, a model for the working and living. This neighborhood is adjacent to a Hispanic neighborhood and contains many art galleries, lofts, and alleys that were converted into private gardens.

The Loop was a very interesting site, and my intent was to create a pedestrian oriented transitional space. More specific, my initial thought was to create a pedestrian bridge with commercial activities, similar to Ponte Vecchio in Florence. However, the more I analyzed the Pilsen area, the more involved and interested I was, not only because of its rich cultural nature, but also because of its need for redevelopment.

After analyzing the three selected locations, I decided to pursue a fourth one. In fact, this location is still in Pilsen; however, it is located in the south of Pilsen: The Industrial Corridor [South Branch of the Chicago River].

This area is being used on the edge of the river, but there are many buildings [mostly warehouses] available on the edge parallel to Cermak Road.

I understand that the industry is located by the River for transportation matters. In fact a large portion of the River, also known as the South Branch, was artificially built circa 1900 to create a diversion of the Chicago River, changing its flow. This portion of the River is also known as Chicago Sanitary and Ship Canal [only treated sewage reaches the river]. The River is still used for transportation, but traffic is not as intense.

The railroad system serves as the major distribution, but the South Branch of the Chicago River is still important, since it is a great connection to the Mississippi River. Yet, without forgetting its importance in transportation and history of the city, I still believe that in the 21st century we should revisit the concept of the Industrial corridor, and try to enrich its use while encouraging sustainable industries to take it over. Moreover, the portion of the industrial corridor on which I started to focus, was in between Pilsen, Chinatown and Bridgeport. However, the massive presence of the industrial corridor was not allowing these neighborhoods to connect and engage. All these traits led me to choose my fourth location; the Industrial Corridor along the South Branch Chicago River [More specific, the parcels along the intersection of Halsted Street and Cermak Road.]

The city has clearly been trying to encourage the development of this area by categorizing it as an Empowerment Zone and also let it be a part of the Tax Increment Financing [TIF] neighborhoods.

SELECTED SITE DIAGNOSIS

The SBCR site [South Branch Chicago River] was a big void in the city, segregating neighborhoods. This "void" isn't a friendly space that encourages pedestrian use. There are two vast and dense residential neighborhoods in each side of the River, currently separated by the Industrial corridor. This scenario is a great example of the lack of transitional space.

In addition, the city of Chicago has attempted to be sustainable. Is it really sustainable to be using the River solely for transportation?

Can the River be further explored? How can we diminish the "void" currently imposed by the Industrial Corridor?

Exploring answers for these questions were the first step in the design process and the starting point of developing a program.

PROGRAM

Developing the right program was one of the first important strategies on mitigating the void imposed by the Industrial Corridor. The need to create a transitional zone in-between the industrial and the residential zone was the first piece to be addressed. A commercial use would be appropriate for creating a transitional space.

Secondly, the need to diminish the "void" could be fulfilled by the implementation of mixed use focal points. Mixed use would allow a density increase through housing, and would also allow for a bond with the new suggested commercial zone. This density increase would allow for permeability in the industrial corridor. As a result, a more pronounced connection in between the neighborhoods of Pilsen, Bridgeport and Chinatown. Finally, it is integral to create public space [recreational and commercial] that would attract people outside of the Pilsen radius.

In summary:

- Linear Transitional Commercial
- Mixed use focal points
- Recreational

Also, it is important to reinforce that in my very first study, I analyzed relocating the entire industrial corridor. However, regarding the historic aspect of the Ship and Sanitary Canal, and its current activities, I opted to keep the industrial use. The program would entail a decrease in the area of industrial use, but not deny it. The different land uses has a great potential on enhancing the experience of transitional spaces.

With this program in mind automaton_com.dwell was born. This master plan would be implemented in many phases. The first phase of automaton_com.dwell, which I explore further on the thesis design, is called Park DenCiudad [and analogy of Park+Density and City in Spanish language].

Park DenCiudad

As the first mixed use project to be implemented, Park DenCiudad's program had to be meticulously developed, specially the housing portion. My intent was to have several housing densities in the complex, which would diversify the residents. The different densities would also allow for inviting current residents of the Pilsen neighborhood to move in [lower-income,] but also attract new residents to the area. Along with the different densities, I suggest the development to offer both ownership and lease.

Fixed commercial: should offer enough square footage to create a lively space that would offer convenience to the three surrounding neighborhoods.

Flexible commercial: should offer a space that would allow the farmers market to take place in all seasons, performance space, and also a place that would hold civic activities.

Recreational activities such as: barbecue area, playground, dog park, soccer fields urban agriculture, skate park, bike parking. In addition, support program such as restrooms and lockerooms.

For a more detailed description of the program and square footage, please see illustrations attached to this document.

DESIGN

The placement of the building on the site was carefully planned and intended to break the "wall" feel created by the townhouses on Halsted's spatial sequence. By offsetting the building closer to the neighbor parcels, instead of Halsted Street, it allowed for an opening and a change in the rhythm of the Halsted spatial sequence, highlighting the transitional space of my intervention.

The ground level hosts 75% of the commercial area of the development [ParkDenCiudad]. The Commercial space is comprised in a pedestrian street [Galeria typology] that is an extension of Peoria Street. Sinuous lines are supposed to slowly reveal the space, creating a sense of spatial awareness, and an experience similar to an "Egyptian Bazaar". The commercial space extends to a mezzanine that counts for the remaining 25% of commercial activities. This commercial "Gallery" has several voids to create a visual connection to the housing above, creating a "spontaneous urban theater."

The iteration I chose to pursue with the housing was the three separate blocks. This allowed me to clarify the different densities and also have more sun light exposure on the south facade. Beyond sun exposure, I was able to increase the cinematic views of downtown Chicago [a major real estate seller] by raising the high density block on pilotis.

By changing the angles of the housing blocks, I was able to get more direct sunlight in the spaces in between. The spaces in between are extremely important because they enhance the interaction on the residents from different blocks and they also highlight liminal [transitional] spaces.

Park DenCiudad would connect to the macro master plan of automaton_com.dwell

through the green band [transitional space in between industrial and residential].

GREEN BAND

The Green Band runs parallel to the industrial corridor [along Cermak Road], sustaining leasable commercial space on the bottom, and a linear park on top [22' above ground level]. The commercial space would still permit access to the industrial parcels, while the park on top would allow for a continuous walk. This walk would have a nice rhythm throughout, increasing its activities when reaching density focal points [mix use developments].

The green band would disintegrate into a canopy system that embraces the site of Park DenCiudad creating weather protection and also a buffer system to reduce the noise from Dan Ryan Expressway, which is adjacent to the East portion site.

STRUCTURE and CLADDING

I opted to use concrete as my main structure. The main reason for this choice was to facilitate issues with building codes in mixed use projects and, also, because of its great capacity in compression, durability and longevity.

The cladding of the commercial space is a transparent curtain wall system. This would allow for more visibility of the commercial displays from not only pedestrians, but also vehicular traffic of Halsted Street.

The cladding of the housing blocks is a very interesting feature. The East and West facades of the blocks are covered by a metals skin, representing the identity of the industrial corridor, and abstraction of a container. The north and south facades are frame the space in between, rather than defining the solid volume.

COMMENTS FROM FINAL PRESENTATION

- The sunk flex space should have a canopy of its own, providing full protection for the public from the aggressive Chicagoan winters.
- Implement more soft surfaces on the extension of the Flexible space on ground level.
- Canopy could be a walkable surface.
- Redesigning the existing bridge with the same design language of my project, or create additional pedestrian bridges.

CONCLUSION

Liminality is such an intangible event that triggered a big challenge to me as a designer in order to make it "tangible". My site selection and analysis played a crucial role in the translation of such an abstract concept into the built environment. In my paper, I relate liminality to a stage of crisis. Based on this concept, I made my site selection in a place that was screaming for help and redevelopment [empowerment zone and TIF]. Spaces of crisis are full of opportunities.

Beyond mitigating the lack of transitions on an urban scale, I wanted to address the transition between two ethnic neighborhoods: Pilsen and Chinatown, by creating a place that flows, an inviting place that would encourage people to navigate through connecting the neighborhoods. In the architectural scale, a place where people would interact, observe and be observed. In addition, liminal space was pronounced on a sequence of transitional spaces in between different housing densities and different uses.