

**Finding Home: Opportunities for Placemaking in Albuquerque,
New Mexico**

A Thesis

Submitted to the

Faculty of Miami University

In partial fulfillment of

The requirements for the degree of

Master of Architecture

Department of Architecture and Interior Design

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2013

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Abstract

This paper examines the process of placemaking. It examines the differences between placemaking strategies in single family detached houses and multiple residential buildings, i.e. apartments, condominiums, townhomes, etc. The transient nature of rental properties makes the process of placemaking more difficult. After considering these differences and the difficulties they create in the residents' placemaking ability, considerations are offered to aid in designing spaces that nurture a resident's placemaking process. These design considerations are context, memory, and pause. The issue of context includes addressing communal spaces within the building on one scale as well as the area immediately surrounding the building and the larger neighborhood on another scale. Memory is addressed in the personal and collective sense. Memory is considered in the objects and cultural biases and traditions that a resident will bring with them to a new space. Memory is also considered from the view of the cultural/historical memory of area in which a building is located. Pause is described as a place to be still and is an important consideration when designing spaces that may become places. An area of respite where a resident can be at peace is critical for them to develop a relationship with a space. The paper concludes with suggestions as to how these factors should be considered when designing spaces that other people may eventually call home, for however brief a time.

Finding Home: Placemaking Strategies in Multifamily Residences

As I have gone from living with my parents, to being in college, and now finishing graduate school an opportunity is beginning to present itself. I have the chance to decide what type of residence I am going to live in, and where. The types of residences I have known have been varied. When I left my parent's home for college, I lived in dorm rooms for the first three years, changing dorms every year. My senior year of college I moved into a house with three other friends. After that I began my graduate studies and moved into a one bedroom apartment by myself for a year and then moved into a shared town home the next year. Each residence I held had a different degree of feeling like 'home.' Many people, students especially, tend to have living experiences similar to mine, living with family first, then maybe with friends or maybe alone.¹

Americans in my generation have become increasingly nomadic. Many of us are giving up the American Dream of having our own detached house sitting on a half-acre lot surrounded by a white picket fence. Our nomadic nature combined with an increasingly unaffordable housing market is causing us to look for different housing opportunities. Our changing attitude toward the automobile and global energy conservation is another contributing factor in our changing attitude toward housing. As Sally Augustin points out in her book, *Place Advantage: Applied Psychology for Interior Architecture*, "as the world push toward environmentally responsible living takes hold, there will be a greater demand for spaces that acknowledge that man lives in harmony with nature."² The single-family unit by its very nature does not acknowledge this fact. For these reasons, people of my generation are opting for higher density residences such as apartment complexes, condominiums, and townhomes that are tied more closely within the urban fabric. However, these kinds of residences are typically not permanent and usually make no attempt to seem so. To some degree this suits my generation's more nomadic lifestyle. Our proclivity for moving from one location to another makes the transient nature of higher density residences seem ideal. However, as Yi-Fu Tuan expresses in his book, *Space and Place*, "modern man is so mobile that he has not the time to establish roots; his experience and appreciation of place is superficial."³ It would appear that something is lacking. That thing that is lacking is a real sense of *place*.

The word *place* holds many meanings to many different people. As it gains popularity as a topic of discussion, it sometimes becomes unclear what people mean when they speak of place. When place is used in this paper it refers to spaces of special value that feel familiar to us. Places are spaces that we inhabit that hold meaning to us and to which we feel tied geographically, physically, and emotionally. So the question becomes, if our generation is likely to move frequently and settle in impermanent residences, how do we discover a sense of place? Fortunately, being in a location or residence for a short period of time does not preclude us from becoming attached to it.⁴ The process of placemaking is intensely personal and can be helped or hindered by the design of a space.

Placemaking is the process through which we turn everyday space into the places where we live.⁵ This definition with the inclusion of the word 'living,' immediately calls to mind the house; more

specifically the detached, single-family house from which many young college graduates are straying. Thinking about the differences between a permanent site on its own land and an apartment that is part of a larger complex, one realizes that they are numerous and vast; the biggest of which being the feeling of ownership.

The tendency in this country is for people living in detached houses to own them. This is rarely the case with apartments. Although ownership is not necessary to establish a sense of place, with ownership comes the ability to personalize space. Personalization is an important factor in developing a sense of place. The ability to personalize a home makes the house an extension of the owner. The owner's personality is expressed through the home and people can tell the house is their place. Personalization of space aids in affirming self-identity and aligning place-identity.⁶ This gives the sense that our place is an extension of ourselves and to some extent vice versa. "By choice of house and areas to live in, and personalization of these in terms of facade, decor, furnishings, etc. the house may psychologically be transformed into a home," writes Judith Sixsmith. The opportunity to personalize a space, turning it into a place, is one which many residents of apartments are not afforded. Residents are typically not allowed to alter the physical appearance of their apartments to the extent that those in detached houses are, thus stifling not only their sense of place, but also their sense of self.

This factor along with others, make a resident feel as if they cannot fully inhabit the space. Being able to experience the space as an inhabitant is paramount.⁷ Kent Bloomer and Charles Moore explain that, "a house is the most personal possession of the family it serves, and that family expects to be able to occupy all its parts."⁸ This is difficult, if not impossible for people living in multifamily residences. There are naturally parts of the building that residents cannot go. Even the public spaces often go unused due to poor design or a failure to express for whom the space is intended. Poor delineation of this sort leaves the residents wondering who can use the space and further more who is responsible for it. "The great blank horrors of our public environment are the spaces that belong to no one, that are neither private nor public, neither comfortable nor inspiring nor even safe, the no-places that erode the public realm," express Bloomer and Moore.⁹

These challenges can be overcome; however, the onus falls to the architects and designers. People have been living happily in apartments and other types of rental property for as long as they have existed. Although it is ultimately up to the resident to decide whether they feel a sense of place in a space, the architect must provide opportunities for placemaking. There is a stigma toward apartment complexes that they are built quickly and cheaply to house as many people as possible, and the owners of the complexes don't care about poor craftsmanship or bland spaces, because they are not the ones who have to inhabit them. J. D. Sime states, "architects should, by definition, be concerned as much with the physical, as the experiential and behavioral characteristics of place patterns,"¹⁰ and I am inclined to agree. There are certain factors the designers can consider when designing a space that will help provide a positive experience for residents, giving them more opportunities to develop a sense of place. Those factors are: context, memory, and pause. They are not listed in order of importance because in many ways they overlap one another, and in fact, the more they overlap, the more successful the final product is likely to be.

The first factor of designing potential places is an attention to context. Tuan states that, "facts require context to have meaning."¹¹ Spaces also require context to have meaning and become place.¹² The field of architecture is currently experiencing a lack of attention to context. Even when projects are presented in the media, they are often presented in almost complete isolation, without people or adjacent buildings. Context in this paper refers to the area surrounding a residence. This includes spaces on all scales. It includes spaces outside of an apartment that are within the complex, such as lobbies and public spaces, as well as spaces outside the complex in the immediate vicinity. The idea of context also extends to the neighborhood, town, state, etc.

Culture is a major part of the context of a building. Cultures vary widely across the country and across the globe. As our generation moves into a global economy and a global lifestyle, the idea of attention to cultural details becomes more imperative. It is common for a design firm from one country to design buildings in other countries. The success of these projects often depends on to what extent the culture of the host country was considered and designed for, just as the success of an apartment complex depends on the attention to the context of the neighborhood around it. Augustin states, "[spaces] that thoughtfully recognize the cultural system(s) in which they are embedded are [spaces] where people are physically and psychologically comfortable and can thrive."¹³ The activities that designers intend their buildings to house are sometimes not socially compatible with the locations in which they are built. There must be a connection between the place's suitability to an activity and the expectation of that activity occurring. For example, you are physically able to smoke just about anywhere, but it is not expected that you will. Although an activity may be possible in a space it is not always a welcome or acceptable activity to perform in that space.¹⁴ Context, especially in the cultural sense, is important for determining what activities are appropriate in a given space, especially shared or communal spaces. The fact that apartment buildings house many different people, often from different backgrounds who bring different ideas about dwelling with them to a space, makes this an especially important consideration.

The neighborhood in which the building is located is also part of its context. The neighborhood is a place on a larger scale.¹⁵ One of the first things a resident must do when moving to a new location is become acquainted with the neighborhood. The area around the home is extremely important in creating feelings of place. Tuan states that, "attachment to homeland of a deep though subconscious sort may come simply with familiarity and ease, with the assurance of nurture and security, with the memory of sounds and smells, of communal activities and homely pleasures accumulated over time."¹⁶ Just being in a location for long enough, a resident begins to gain intimate knowledge of it. The paths that are walked, stores and restaurants that are frequented, and interpersonal relationships that are made just in the act of living increase a sense of place at a larger scale than that of just the home. However, deeper connection to context at this scale requires a personal investment. If the space on the residential scale doesn't feel like home, it is more difficult to invest oneself in the surrounding area.

Context has much to do with culture, personality, and familiarity with a physical location. The concept of memory is a part of each of these. Memory is the second consideration for attempting to design places. Memory refers both to the personal memory of the space's inhabitant and also to the memory of the community at large. It can refer to the traditions and habits that a person brings with

them to a new location as well as to the traditions of the people already inhabiting that area. As Esther da Costa Meye says, "it is memory, whether that of a single person or a social group, that invests a particular location with singularity and significance, and thus separates place from the undifferentiated sameness of space."¹⁷

The ability to remember a space means we can hold onto and inhabit that space longer in our minds. This memory of a space gives us the opportunity to assign it deeper meaning based on the quality and intensity of the memory created there. Although we may not be able to recall the exact form of a space as time passes, we continue to remember the experience of it. Campbell asks the question, "isn't architecture a collaboration between the physical shapes and space on the one hand, and the memory of their inhabitations on the other?"¹⁸ Many scholars writing on the subject of memory agree that it is. The relationship of space and memory questioned by Campbell could even be turned the other way. The experiences we have in a space are often more likely to be remembered than the physical characteristics of the space itself.¹⁹

Single-family residences are sometimes handed down from one generation to the next. This passing down through the years illustrates the permanence of the single-family residence as well as its ability to adapt to the changing needs of the owners.²⁰ As the house changes and as generations inhabit the space, memories are made and stored within. The memories held within a house create a strong sense of place within the owners. Since multifamily residences see many different inhabitants, the spaces they contain can often hold more memories than those of the single-family residence. This is especially evident if the residents are allowed to personalize the space. A new tenant moving in is able to see how the previous tenant lived in the space and may either choose to live in a similar manner or choose to live entirely differently. However, the more evident the change between multiple tenants is, the stronger the sense of place can be. A friend of mine lived in a rental house in which previous tenants had written their names on the ceiling. The ceiling sloped in a particular room and each tenant had put a line and their name on the spot where their head hit. This created a strong sense of place because it placed the tenant on a single and permanent spot in the architectural history of the building. While each resident was there they were at once a part of the whole history of the space and the single time in which they inhabited it. "You can't separate your memory of a specific inhabitation from the objective [space] you inhabited," states Campbell.²¹

The next part of memory deals with memory stored in objects. The memory of objects is important to people who move often. Students who have moved into dorm rooms or apartments multiple times become quite adept at choosing which items to bring with them and which to not. The more we move the more aware we become of the objects we bring from one place to the next and our memories of our old residence often greatly influences how we arrange them in our new space. We gain an increased awareness of our own inhabitation of spaces; we refine and pare down to what is essential for our own happiness and to what adequately expresses ourselves. With each new residence we either continue living as we had before if it suited us, or we try to improve areas of our inhabitation that we previously found unsatisfactory.²² The bringing of objects from one place to another gives meaning to a space. The memory and meaning stored within the objects projects meaning onto the

space, and thus creates place. "You're bringing a part of yourself into the place - in your things. You feel like you're accepted in it because you can be yourself in it, you created it," explains Sixsmith.²³

These objects hold special places in the hearts of their owners. The spaces in which they live must provide equally special spaces in which the objects can be displayed. The spaces to house these special objects become spaces of pause; spaces where the inhabitant can forget the pressures and worries of the world and be mentally and physically still for even just a moment.²⁴ Tuan argues that, "if time is conceived as flow or movement then place is pause."²⁵ He further describes the relationship of pause and place saying, "Place is a pause in movement. We pause at a locality because it satisfies certain biological needs. Pause makes it possible for a locality to become a center of felt value."²⁶ This is not to say that a space must necessarily be a sacred sanctuary meant only for prayer and reflection, it should merely provide a space for one to clear his head.²⁷ A space for pause can be described as comforting, as a respite from the demands of the world.²⁸ Places require meaningful sub-spaces, the whole of which create the feeling of place. These important sub-spaces include spaces for escaping, spaces for respite, spaces to pause, and spaces for secrecy.²⁹ Anyone who is familiar with the discussion on placemaking and the idea of home or dwelling is no doubt familiar with the symbolism of the attic and the cellar. The sub-spaces that this paper previously mentioned are the kinds of spaces that are contained within the attic and the cellar according to Gaston Bachelard in his work, *The Poetics of Space*.³⁰ Many multifamily residences do not have attics or cellars. It then becomes imperative that sub-spaces, like ones for pause especially, are provided in another way or else the residents will become dissatisfied.³¹

This paper has discussed context, memory, and pause as separate aspects of the practice of placemaking, but for designed spaces to be even more successful in their potential to become places the three must be considered together. Architects are designing their buildings to be inhabited by individuals, and to a great extent individuals need to feel as though they are rooted in a place. To illustrate this point Tuan uses the example of sailors:

"They had a craving for headquarters somewhere along the shore, a place where they could leave their trunk, if they had one; a place to which they could project their minds, wherever they might wander, and visualize the position of the furniture, and imagine just what the inmates of the place were doing at the different hours of the day; a place to which they could send a picture postcard or bring back a curio; a place to which they could always return and be sure of a welcome."³²

This example perfectly illustrates the connection between context, memory, and pause and the human longing for place. The sailor is looking for a place in which to store his objects and memories, a place in which to pause and let his mind wander, and a place where he can think of the other people around him. The sailor is not even looking for a space in which to stay permanently, merely a space where he can feel rooted once in awhile, a place. We must never forget that as architects we design for the individual. Sime warns that, "the danger in being preoccupied with a grand architectural or planning

scheme is in forgetting the life and history of a locale and a myriad of past physically situated life events its local inhabitants have experience of."³³

So, how can we design places for such a diverse group of people in one context and in one location, as is the case with an apartment complex? Unfortunately, it is widely agreed that designers cannot create *places* for other people. The personality that each person brings into a space and their individual perception of that space means that we cannot predict with any degree of accuracy how an inhabitant will respond to the space in which he finds himself trying to live. However, knowing that we cannot create a place for someone does not mean that we cannot create a space that an inhabitant is more likely to turn into a place for himself. This paper has examined three main characteristics of placemaking. Knowing these characteristics, the architect can manipulate them to maximize the number and variety of residents who might be able to call his building their place instead of just their space. Sime gives architects hope stating, "the mass production of houses does not rule out the likelihood that people are able to form strong emotional attachments to a particular house, which cannot readily be distinguished in design detail from rows of other identical suburban houses,"³⁴ or in this case apartments in a complex.

Knowing that memory and inhabitation are highly personal and individual experiences, gives the designer a clue as to how to accommodate as many people as possible. An adaptable environment is crucial to the potential for a space to become a place. If an inhabitant is not able to personalize his environment, he becomes trapped in someone else's memory and way of life. It does not matter to what extent context and pause are addressed; without the ability to bring his own memories into the space in a way that is meaningful, the space will seem alien and uncomfortable. Creating sub-spaces is another way to make an inhabitant feel a sense of place. Since apartments are often devoid of traditional sub-spaces such as attics and cellars, the needs typically met by these spaces need to be addressed in other sub-spaces. Strategies for creating these sub-spaces include adding private rooms where inhabitants can be separated from the public and shared living spaces of the rest of the apartment, nooks where a special object or possession can be displayed or viewed in quiet contemplation or conversation with a close friend creating a pause where the inhabitant can focus on the object instead of everything else in his life, or a special framed view where the inhabitant can feel connected with nature in a meaningful way. The differentiation of the space as a whole into sub-spaces gives a special meaning to each of them, turning the overall space into a place.³⁵

Another useful strategy for designing spaces that can become places is to design, as much as possible, space in which interpersonal experiences can occur. These spaces are spaces as simple as lobbies or shared public space that often go overlooked in apartment buildings. The danger of public spaces that are not expressly public and sharable has already been discussed. How then can architects avoid this? By holding activities in larger communal spaces, residents understand their purpose as social areas and are more likely to use them when activities are not taking place. By appealing to a human being's need for interpersonal experience, architects can create spaces in which inhabitants can be emotionally invested. Also, by addressing the hallways and circulation as more than just "interior streets,"³⁶ architects have yet another opportunity to create space where interpersonal experiences can occur. By creating nodes or places of pause, be it elevator lobbies or places of the like, architects can

give inhabitants chances, however brief, to interact. These brief interactions can often be more important to a person than a longer one. According to Tuan, "the importance of events in any life is more directly proportionate to their intensity than to their extensity."³⁷

Human beings need a space in which they can feel rooted; they need a place. Unfortunately the way apartments and other multifamily residences are designed, it is often difficult to find this sense of place in these environments. Living in apartments, I would often have friends over who would say my space felt very empty. The spaces I was living in did not compel me to create a sense of place within them. I knew I would only be there for a year or two, and the space itself did not encourage any customization or personalization. These pitfalls of apartments can be avoided if the architect takes care to acknowledge context, personal and collective memory, and pause in their designs. Careful consideration and implementation of the strategies suggested in this paper give the inhabitant of a transient residence every opportunity to create a place for himself even if his inhabitation will be short. Sime summarizes this sentiment beautifully saying that, "'designing spaces' is a process ascribed to architects who, in concentrating on the properties of geometric space, may pay insufficient attention to the activities and experiences those spaces are likely to engender for other people. 'Creating places' is what in contrast, all of the 'best' architecture should aspire to, even if this is difficult to achieve."³⁸

¹ Groat, Linda N. *Giving Places Meaning*. London: Academic Press, 1995. p 280.

² Augustin, Sally. *Place Advantage: Applied Psychology for Interior Architecture*. Hoboken, N.J.: John Wiley & Sons, Inc, 2009. p 118.

³ Tuan, Yi-fu. *Space and Place: The Perspective of Experience*. Minneapolis: University of Minnesota Press, 1977. p 183.

⁴ Tuan, Yi-fu. *Space and Place: The Perspective of Experience*. Minneapolis: University of Minnesota Press, 1977. p 156.

⁵ Schneekloth, Lynda H., and Robert G. Shibley. *Placemaking: The Art and Practice of Building Communities*. New York: Wiley, 1995. p 1.

⁶ Groat, Linda N. *Giving Places Meaning*. London: Academic Press, 1995. p 99.

⁷ Campbell, Robert. "Far from the madding crowd: architecture, memory, and place." *Architectural Record* 193, no. 7 (July 2005): 51. *Avery Index to Architectural Periodicals*, EBSCOhost (accessed August 10, 2012).

⁸ Bloomer, Kent C., and Charles Willard Moore. *Body, Memory, and Architecture*. New Haven: Yale University Press, 1977. p 47.

⁹ Bloomer, Kent C., and Charles Willard Moore. *Body, Memory, and Architecture*. New Haven: Yale University Press, 1977. p 84.

¹⁰ Groat, Linda N. *Giving Places Meaning*. London: Academic Press, 1995. p 39.

¹¹ Tuan, Yi-fu. *Space and Place: The Perspective of Experience*. Minneapolis: University of Minnesota Press, 1977. p 88.

¹² Tuan, Yi-fu. *Space and Place: The Perspective of Experience*. Minneapolis: University of Minnesota Press, 1977. p 136.

¹³ Augustin, Sally. *Place Advantage: Applied Psychology for Interior Architecture*. Hoboken, N.J.: John Wiley & Sons, Inc, 2009. p 114.

¹⁴ Groat, Linda N. *Giving Places Meaning*. London: Academic Press, 1995. p 45.

¹⁵ Tuan, Yi-fu. *Space and Place: The Perspective of Experience*. Minneapolis: University of Minnesota Press, 1977. p 149.

- ¹⁶ Tuan, Yi-fu. *Space and Place: The Perspective of Experience*. Minneapolis: University of Minnesota Press, 1977. p 159.
- ¹⁷ Treib, Marc. *Spatial Recall: Memory in Architecture and Landscape*. New York: Routledge, 2009. p 179.
- ¹⁸ Campbell, Robert. "Far from the madding crowd: architecture, memory, and place." *Architectural Record* 193, no. 7 (July 2005): 51. *Avery Index to Architectural Periodicals*, EBSCOhost (accessed August 10, 2012).
- ¹⁹ Groat, Linda N. *Giving Places Meaning*. London: Academic Press, 1995. p 43.
- ²⁰ Groat, Linda N. *Giving Places Meaning*. London: Academic Press, 1995. p 242.
- ²¹ Campbell, Robert. "Far from the madding crowd: architecture, memory, and place." *Architectural Record* 193, no. 7 (July 2005): 51. *Avery Index to Architectural Periodicals*, EBSCOhost (accessed August 10, 2012).
- ²² Groat, Linda N. *Giving Places Meaning*. London: Academic Press, 1995. p 252.
- ²³ Groat, Linda N. *Giving Places Meaning*. London: Academic Press, 1995. p 286.
- ²⁴ Augustin, Sally. *Place Advantage: Applied Psychology for Interior Architecture*. Hoboken, N.J.: John Wiley & Sons, Inc, 2009. p 31.
- ²⁵ Tuan, Yi-fu. *Space and Place: The Perspective of Experience*. Minneapolis: University of Minnesota Press, 1977. p 198.
- ²⁶ Tuan, Yi-fu. *Space and Place: The Perspective of Experience*. Minneapolis: University of Minnesota Press, 1977. p 138.
- ²⁷ Pawson, John. *John Pawson, 1995-2005: pausa para pensar = pause for thought*. Madrid, España: Croquis Editorial, 2005. p 7.
- ²⁸ Augustin, Sally. *Place Advantage: Applied Psychology for Interior Architecture*. Hoboken, N.J.: John Wiley & Sons, Inc, 2009. p 21.
- ²⁹ Groat, Linda N. *Giving Places Meaning*. London: Academic Press, 1995. p 265.
- ³⁰ Leach, Neil. *Rethinking Architecture: A Reader in Cultural Theory*. New York: Routledge, 1997.
- ³¹ Groat, Linda N. *Giving Places Meaning*. London: Academic Press, 1995. p 272.
- ³² Tuan, Yi-fu. *Space and Place: The Perspective of Experience*. Minneapolis: University of Minnesota Press, 1977. p 158.
- ³³ Groat, Linda N. *Giving Places Meaning*. London: Academic Press, 1995. p 32.
- ³⁴ Groat, Linda N. *Giving Places Meaning*. London: Academic Press, 1995. p 35.
- ³⁵ Tuan, Yi-fu. *Space and Place: The Perspective of Experience*. Minneapolis: University of Minnesota Press, 1977. p 166.
- ³⁶ Bloomer, Kent C., and Charles Willard Moore. *Body, Memory, and Architecture*. New Haven: Yale University Press, 1977. p 136.
- ³⁷ Tuan, Yi-fu. *Space and Place: The Perspective of Experience*. Minneapolis: University of Minnesota Press, 1977. p 184.
- ³⁸ Groat, Linda N. *Giving Places Meaning*. London: Academic Press, 1995. p 28.

Reflection

The thesis process for me was one of exploration. At the beginning of the paper writing process, I had an entirely different idea of what my project would be. I began by looking at cities and how they grow and develop over time. I looked at “ideal” cities that people had proposed over time such as Frank Lloyd Wright’s Broadacre City and Walt Disney’s original intention for EPCOT. I thought my design project would be something more akin to a master plan. As I got more into the research and the paper, and after discussing possible design options with my thesis committee, I decided to change topics.

I began to look at something that had always interested me, and that is the way people inhabit spaces, specifically residences. I examined my own current living situation, and also that way in which I had lived in the past. Suspecting that many people had living experiences similar to my own, I began researching the topic. After reading books and articles on subjects such as placemaking, environmental psychology, memory, and context in architecture, I had a solid foundation on which to base my thesis. Through reading and analyzing my own way of living, I decided that placemaking in short-term residences, i.e. apartments, condos, etc., would be the topic of my new paper.

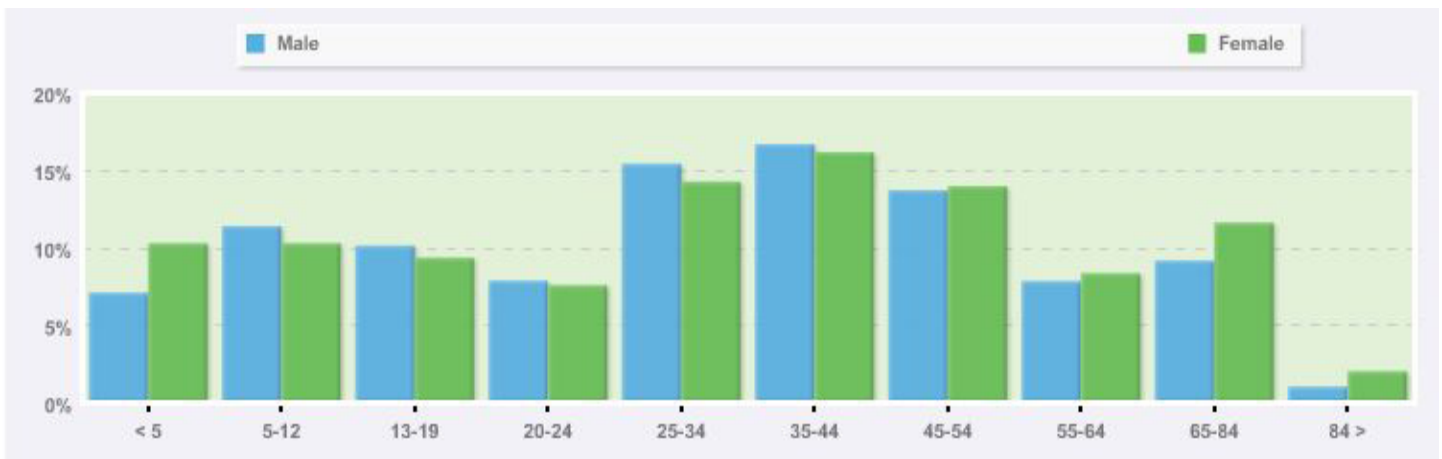
This new topic left me with a more focused approach to my paper and my final design project. My paper discussed the possibility for architects to create places for the people who would inhabit them. I ultimately concluded that it was impossible for one person to create a place for another person since the processes of inhabitation and placemaking are highly personal. However, architects can design in such a way that people are more likely to feel at home and feel that a space is their place.

Taking what I had learned from the research for my paper, I then began designing. I picked my site in Albuquerque for two main reasons. First, I was able to visit, walk around, take pictures, and really begin to try to understand how someone coming to Albuquerque for the first time would make a place and root themselves in the city. Second, the specific site I chose was downtown in an area that is being redeveloped. As a result of the redevelopment effort, there is a strong sense of community and connection in the area which is good for placemaking. Those two factors, along with the fact that it is in an area with surroundings like the University of New Mexico and Old Town Albuquerque, made it the perfect site to begin to design.

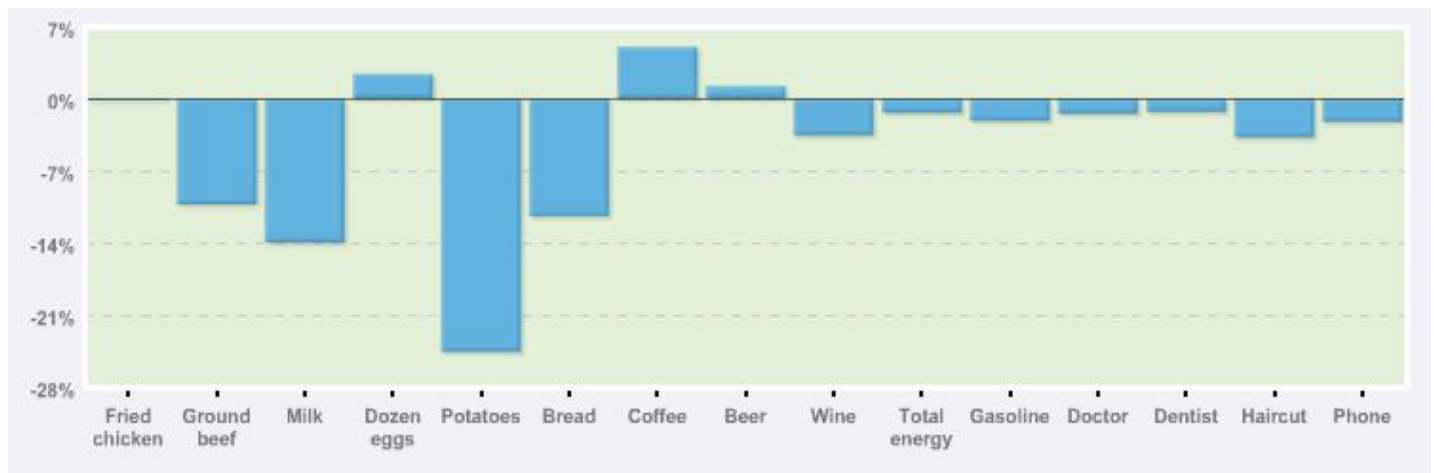
Once I had my site selected, I started looking at the context of the surrounding area. There were buildings of all kinds of styles. I wanted to bring in some of the American Southwest vocabulary without making it kitschy. Santa Fe and Old Town embrace more of the historic design style while Albuquerque mixes in Modern and contemporary design language. To go fully with the Southwest style would be a mistake in the area and take the building entirely out of its local context. However, to go fully contemporary would make the building seem siteless, like it could be picked up and placed anywhere, again lessening the possibility of placemaking. In my design, I attempted to use a mixed language, borrowing arches and colors from the local traditional vocabulary and curtain walls and overall form from more contemporary vocabularies.

Design Thesis

Demographic
&
Weather
Analysis



Index	Albuquerque	New Mexico	National
Cost of living index	95	99	100
Goods & Services index	104	100	100
Groceries index	96	100	100
Health care index	99	98	100
Housing index	80	99	100
Transportation index	95	99	100
Utilities index	102	98	100



Race	Albuquerque	New Mexico	National
Caucasian	71.55%	59.44%	82.77%
African American	3.08%	1.22%	8.40%
Asian	2.06%	0.59%	1.86%
American Indian	3.91%	17.70%	1.31%
Native Hawaiian	0.10%	0.07%	0.14%
Mixed race	4.74%	3.41%	2.06%
Other race	14.56%	17.57%	3.47%

Statistic	Albuquerque	New Mexico	National
Population (2000)	448,627	1,819,046	281,421,906
Population (2010)	528,497	2,059,179	311,173,000
Population growth	17.8%	13.2%	10.6%
Male/Female ratio	0.9:1	1.0:1	1.0:1
Married (15yrs & older)	50%	55%	58%
Speak English	72%	56%	88%
Speak Spanish	23%	31%	7%

Index	Albuquerque	New Mexico	National
Income per capita	\$29,655	\$20,790	\$26,505
Median household income	\$54,346	\$44,584	\$54,595
Median household income owner occupied	\$71,589	\$49,557	\$63,664
Median household income renter occupied	\$34,681	\$30,906	\$35,685
Median earnings male	\$36,444	\$31,453	\$38,921
Median earnings female	\$25,422	\$20,114	\$23,115
Unemployment rate (2000)	5.7%	5.0%	4.0%
Unemployment rate (2010)	8.9%	8.2%	9.5%
Unemployment rate (2012)	6.8%	6.6%	8.3%
Poverty level	13.5%	21.8%	12.3%



SUN SHADING CHART

LOCATION: ALBUQUERQUE, NM, USA
 Latitude/Longitude: 35.06° North, 106.62° West, Time Zone from Greenwich -7
 Data Source: TMY2-23050 723650 WMO Station Number, Elevation 5311 ft

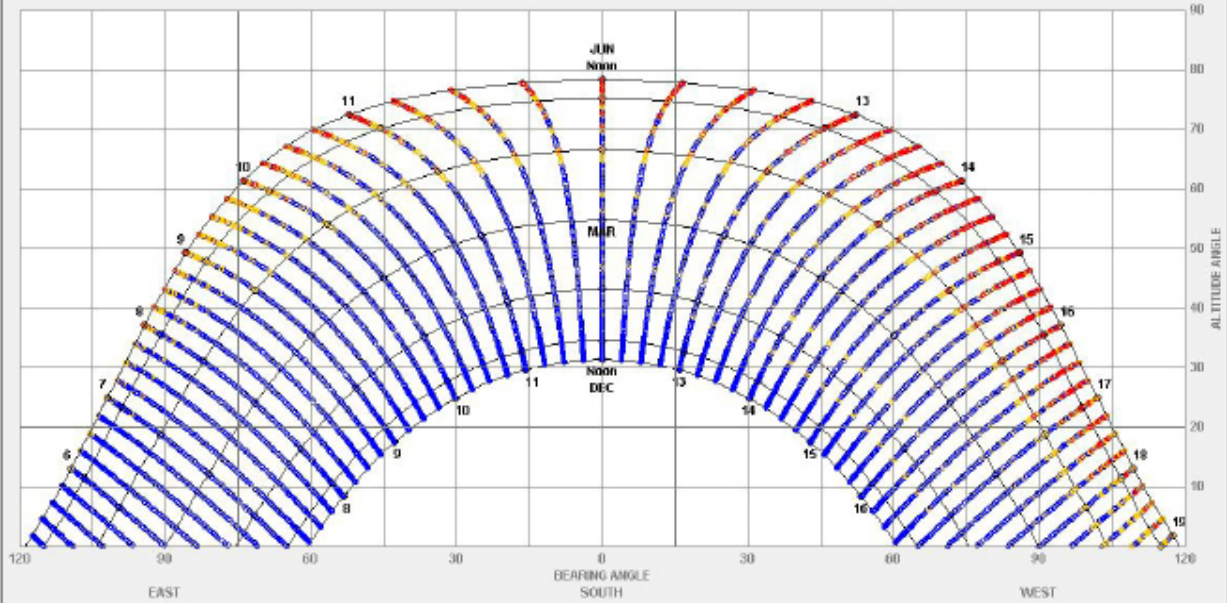
LEGEND

- **WARMHOT > 79°F**
 (SHADE NEEDED)
 355 Hours Exposed
 0 Hours Shaded
- **COMFORT > 68°F**
 (SHADE HELPS)
 396 Hours Exposed
 0 Hours Shaded
- **COOL/COLD < 68°F**
 (SUN NEEDED)
 1761 Hours Exposed
 0 Hours Shaded

PLOT MONTHS:

- WINTER SPRING
 December 21 to June 21
- SUMMER FALL
 June 21 to December 21

- Display Grid
- Display Shading Calculator
- Display Obstruction Elevation
- Input Obstructions



SUN SHADING CHART

LOCATION: ALBUQUERQUE, NM, USA
 Latitude/Longitude: 35.05° North, 106.62° West, Time Zone from Greenwich -7
 Data Source: TMY2-23050 723650 WMO Station Number, Elevation 5311 ft

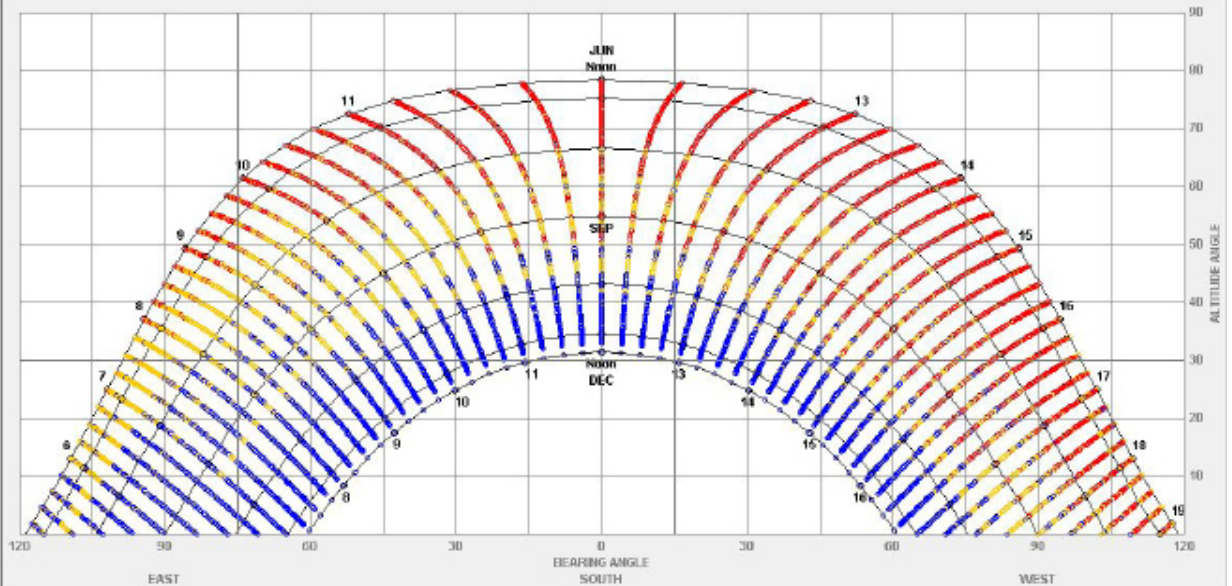
LEGEND

- **WARMHOT > 79°F**
 (SHADE NEEDED)
 355 Hours Exposed
 0 Hours Shaded
- **COMFORT > 68°F**
 (SHADE HELPS)
 396 Hours Exposed
 0 Hours Shaded
- **COOL/COLD < 68°F**
 (SUN NEEDED)
 1761 Hours Exposed
 0 Hours Shaded

PLOT MONTHS:

- WINTER SPRING
 December 21 to June 21
- SUMMER FALL
 June 21 to December 21

- Display Grid
- Display Shading Calculator
- Display Obstruction Elevation
- Input Obstructions



WIND WHEEL

LOCATION: ALBUQUERQUE, NM, USA
Latitude/Longitude: 35.06° North, 106.62° West, **Time Zone from Greenwich -7**
Data Source: TMY2-23050 723650 WMO Station Number, **Elevation 5311 ft**

LEGEND

- TEMPERATURE (Deg. F)**
- < 32
 - 32 - 60
 - 60 - 79
 - 79 - 100
 - > 100
- RELATIVE HUMIDITY (%)**
- < 30
 - 30-70
 - > 70

All Hours Selected Hours
 1 a.m. through midnight

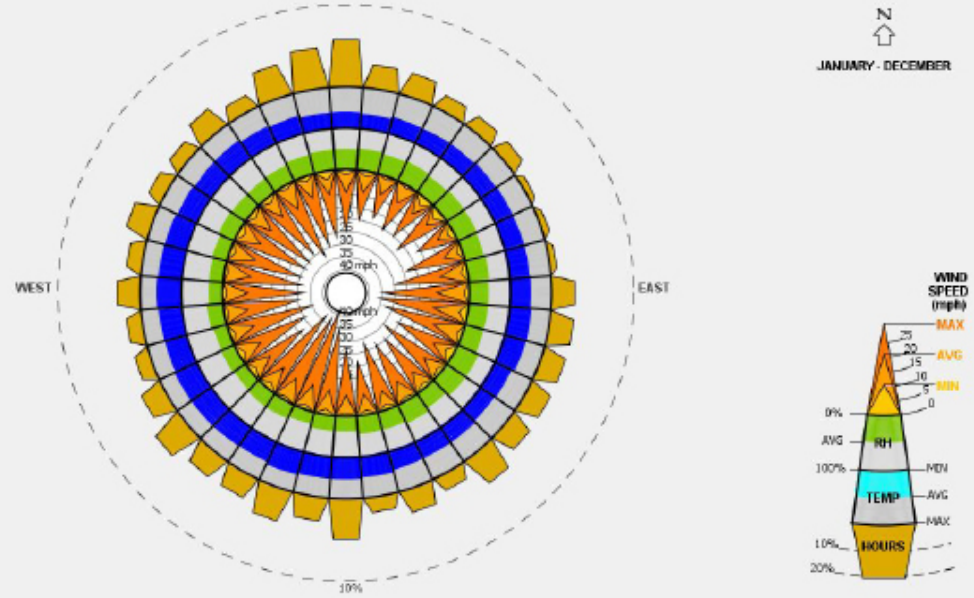
All Months Selected Months
 JAN through DEC

One Month JAN Next Month

One Day 1 Next Day

Animate
 Monthly Daily Hourly

Start Pause Stop

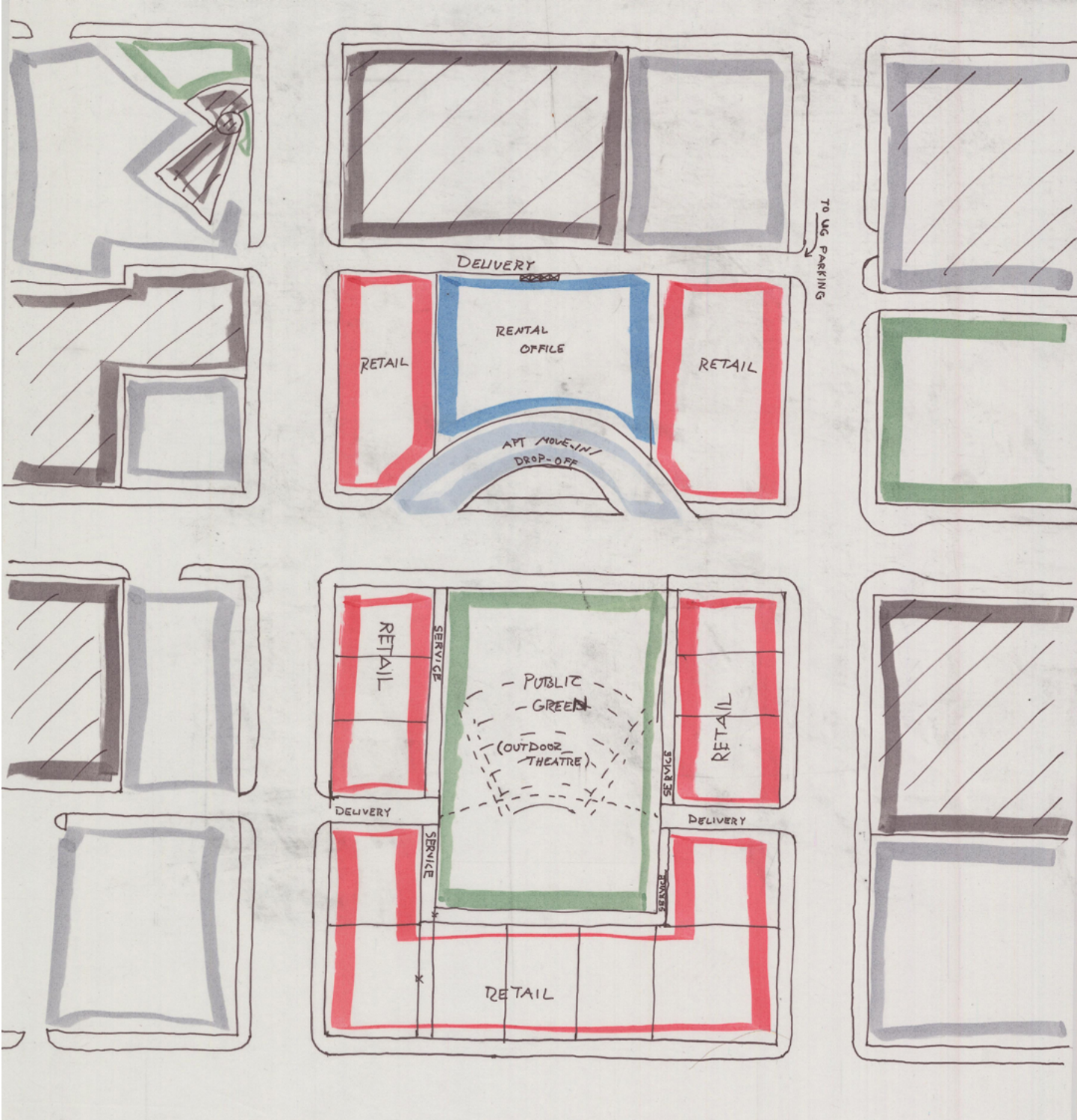


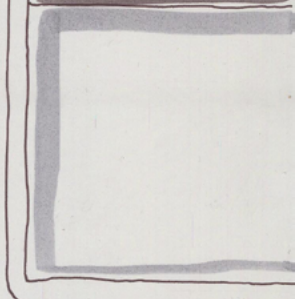
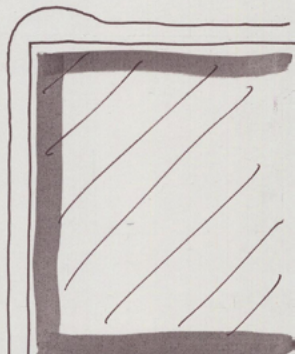
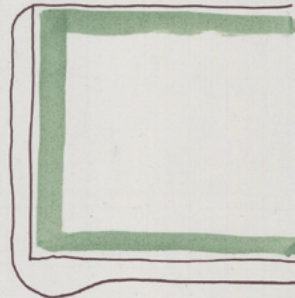
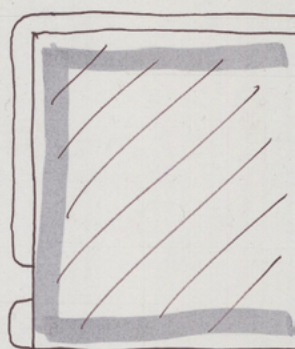
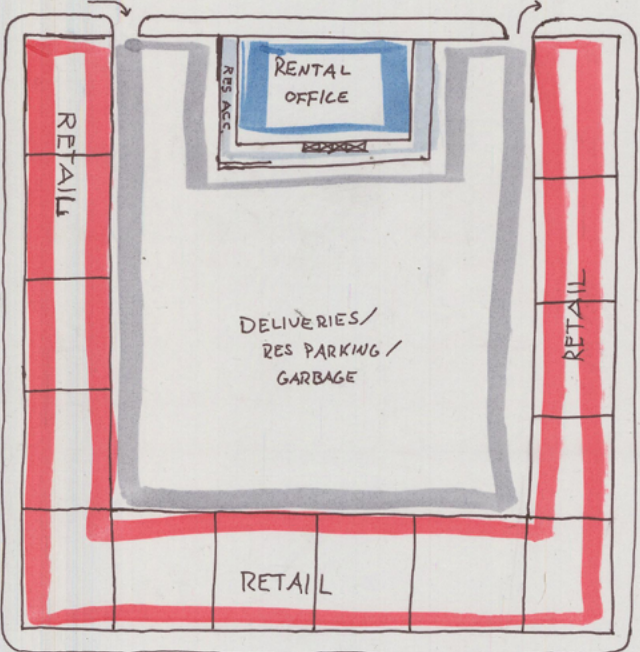
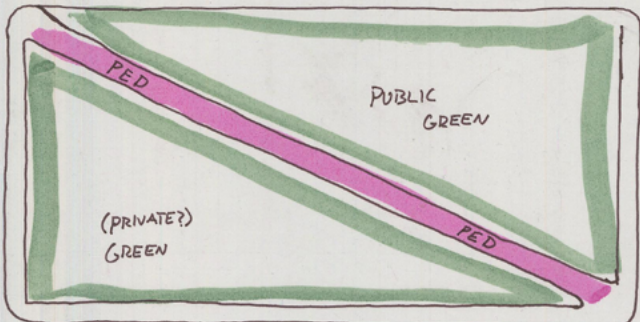
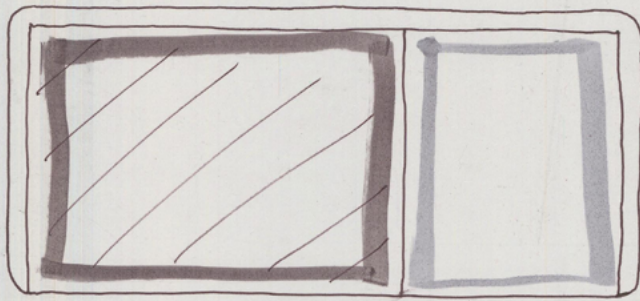
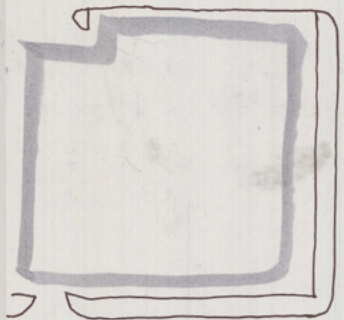
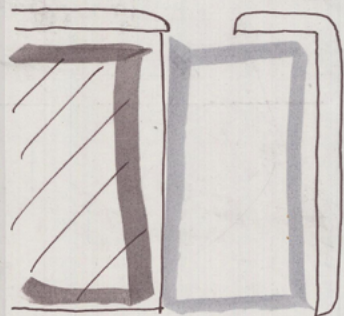
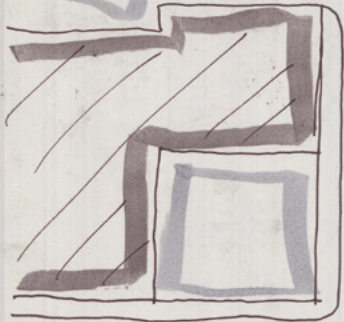
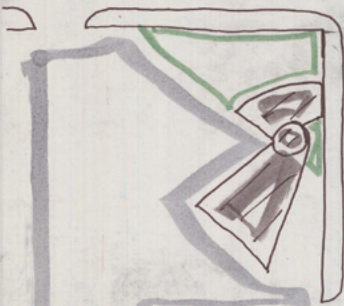
WEATHER DATA SUMMARY

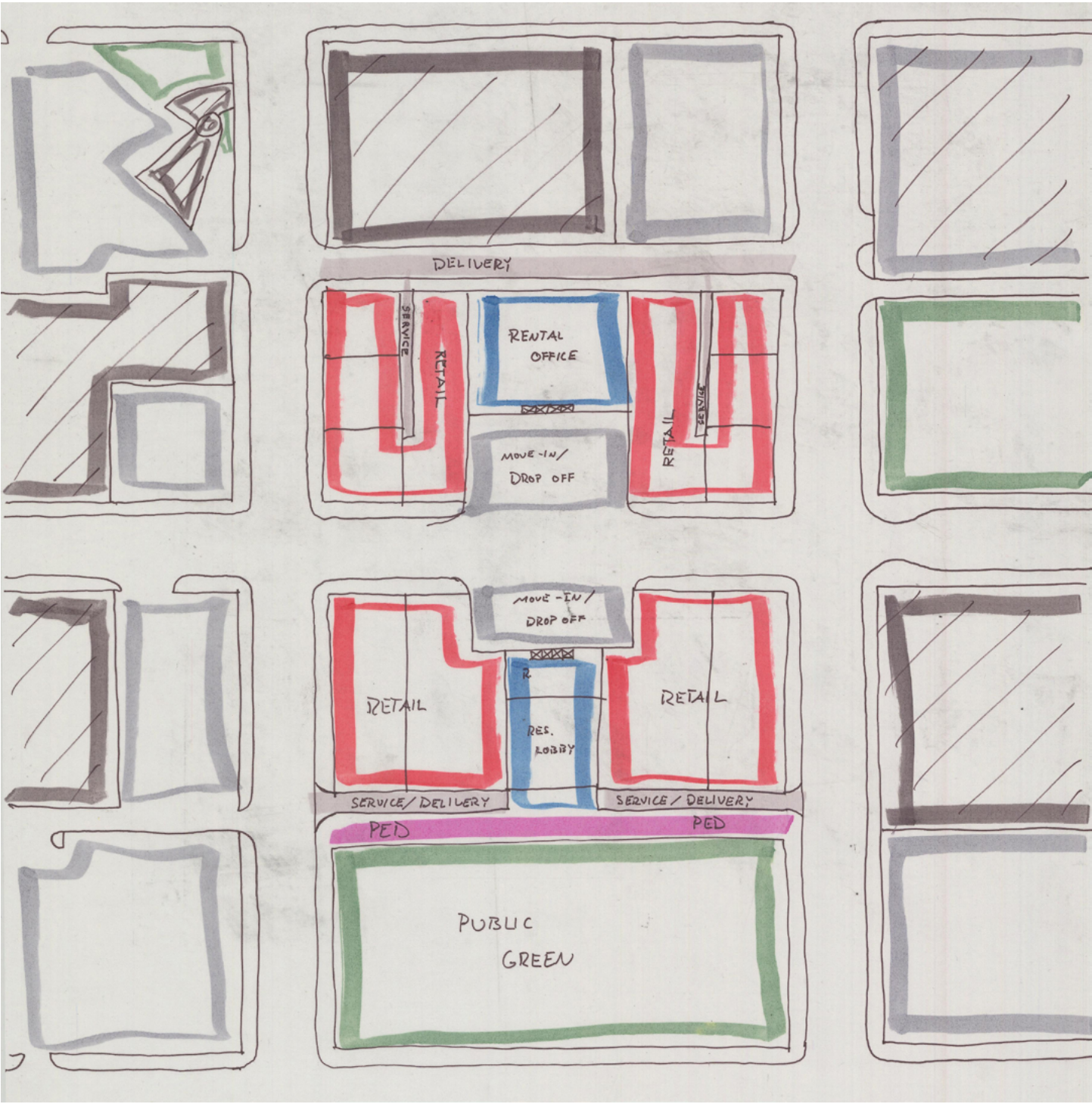
LOCATION: ALBUQUERQUE, NM, USA
Latitude/Longitude: 35.06° North, 106.62° West, **Time Zone from Greenwich -7**
Data Source: TMY2-23050 723650 WMO Station Number, **Elevation 5311 ft**

MONTHLY MEANS	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC	
Global Horiz Radiation (Avg Hourly)	122	142	167	193	208	195	156	195	171	158	127	120	Btu/sq.ft
Direct Normal Radiation (Avg Hourly)	136	200	181	199	209	200	186	188	188	213	190	197	Btu/sq.ft
Diffuse Radiation (Avg Hourly)	24	38	54	53	54	48	53	58	47	38	33	33	Btu/sq.ft
Global Horiz Radiation (Max Hourly)	235	258	325	342	347	365	343	328	311	276	219	185	Btu/sq.ft
Direct Normal Radiation (Max Hourly)	331	333	339	338	332	329	300	317	318	329	322	328	Btu/sq.ft
Diffuse Radiation (Max Hourly)	125	122	165	188	180	178	179	180	174	137	108	87	Btu/sq.ft
Global Horiz Radiation (Avg Daily Total)	3003	4320	4687	5181	5293	5264	4461	5206	4836	4905	4123	427	Btu/sq.ft
Direct Normal Radiation (Avg Daily Total)	1757	1902	1951	2364	2650	2698	2399	2231	2101	2170	1850	1703	Btu/sq.ft
Diffuse Radiation (Avg Daily Total)	290	370	560	615	660	644	687	672	512	374	302	268	Btu/sq.ft
Global Horiz Illumination (Avg Hourly)	3872	4464	5228	5995	6489	6096	6172	6178	5415	4915	3658	3732	footcandles
Direct Normal Illumination (Avg Hourly)	5572	5685	5238	5796	6106	5800	5438	5467	5462	6084	5566	5537	footcandles
Dry Bulb Temperature (Avg Monthly)	35	40	45	55	66	73	78	74	69	56	43	34	degrees F
Dew Point Temperature (Avg Monthly)	18	21	21	23	26	39	50	52	46	31	23	20	degrees F
Relative Humidity (Avg Monthly)	54	52	44	34	26	35	41	40	47	44	48	50	percent
Wind Direction (Monthly Mode)	0	350	280	180	180	280	160	100	120	0	0	0	degrees
Wind Speed (Avg Monthly)	9	8	11	8	10	9	10	9	7	8	6	7	mph
Ground Temperature (Avg Monthly of 3 Depths)	43	41	41	44	53	60	65	69	68	64	57	49	degrees F

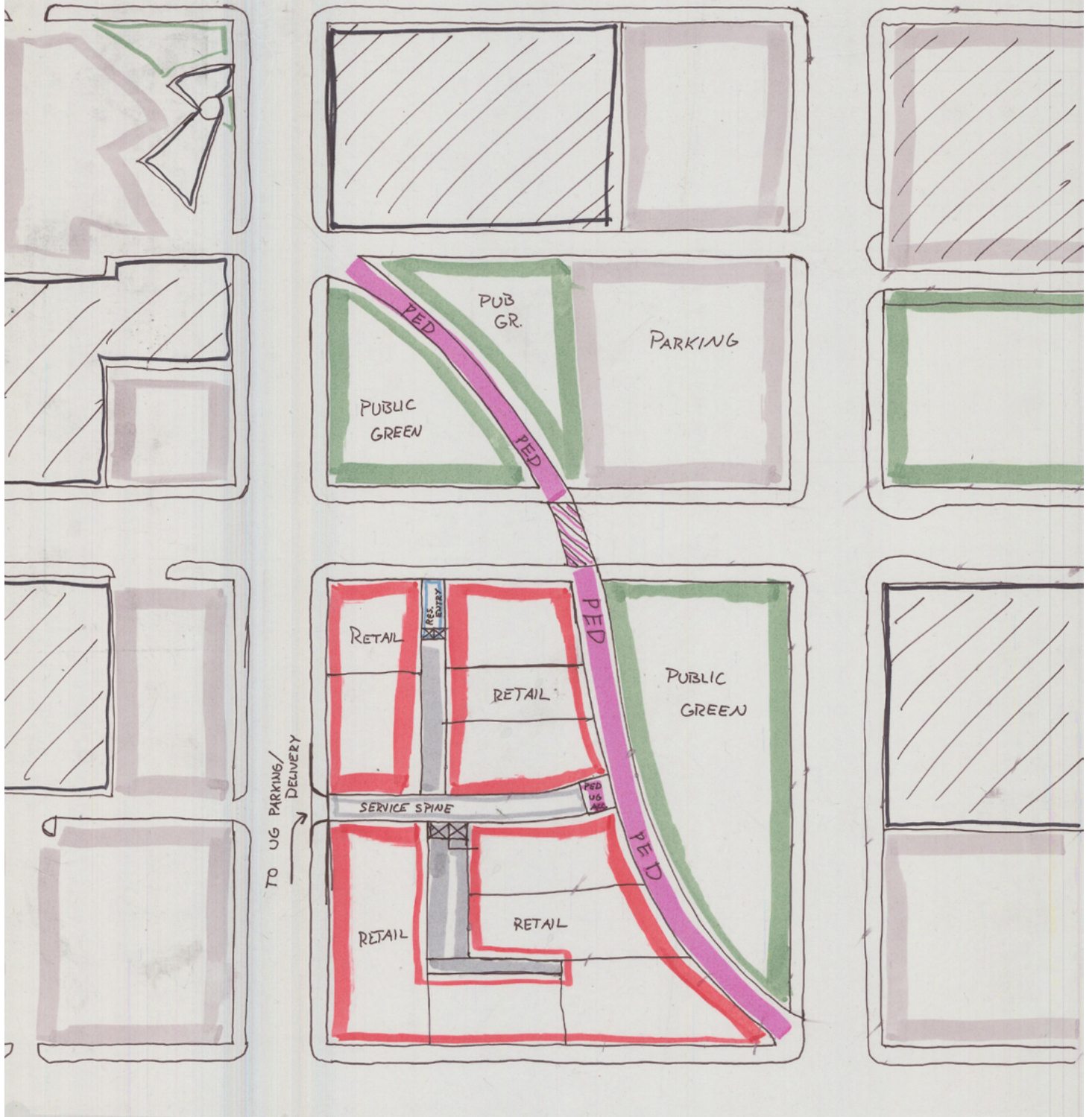
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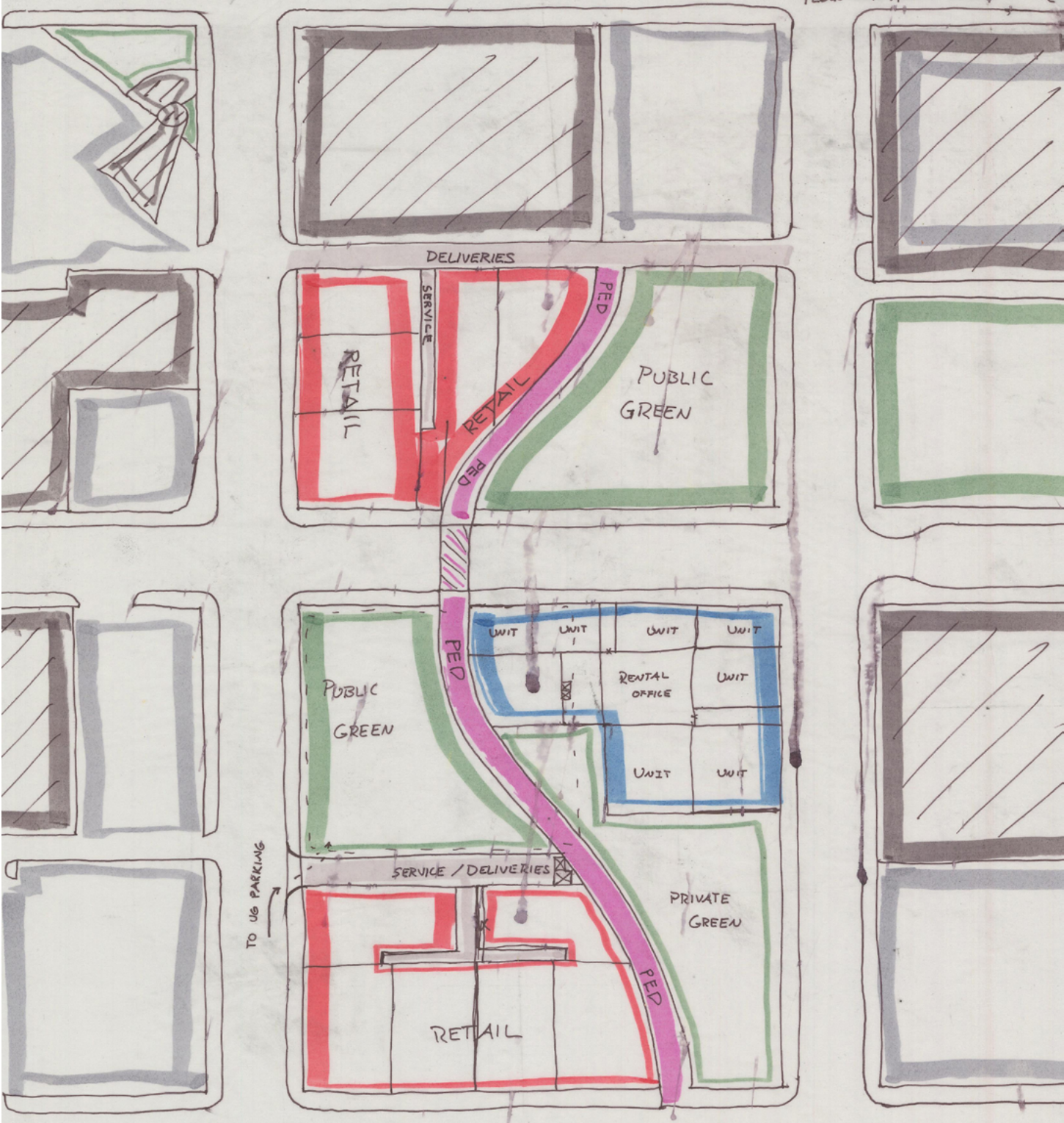


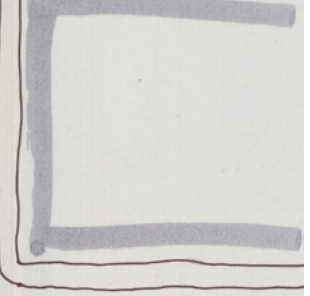
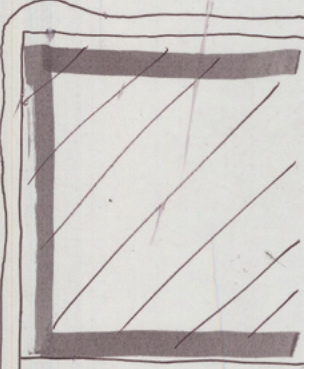
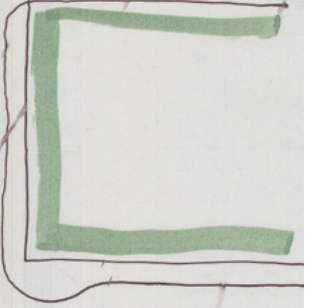
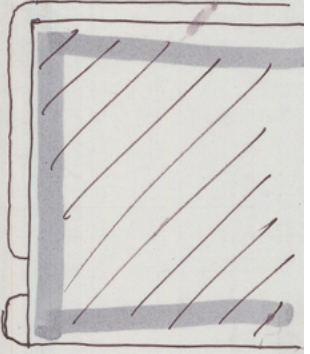
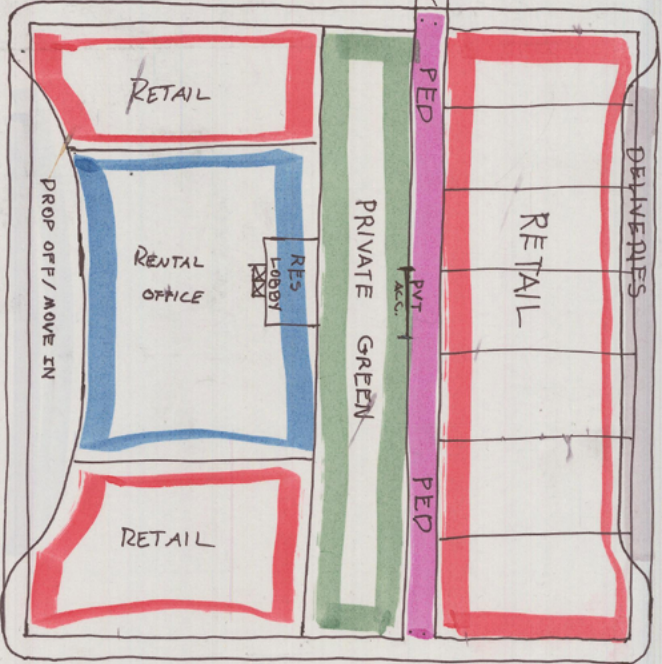
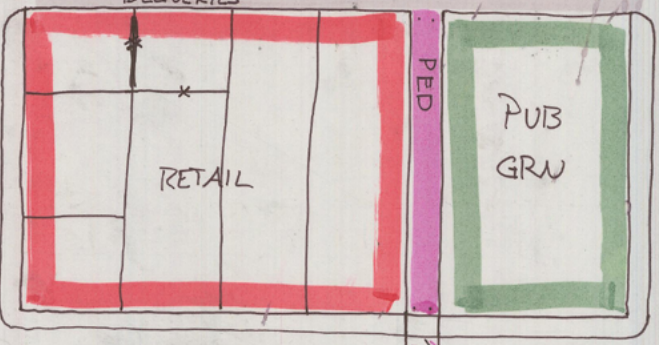
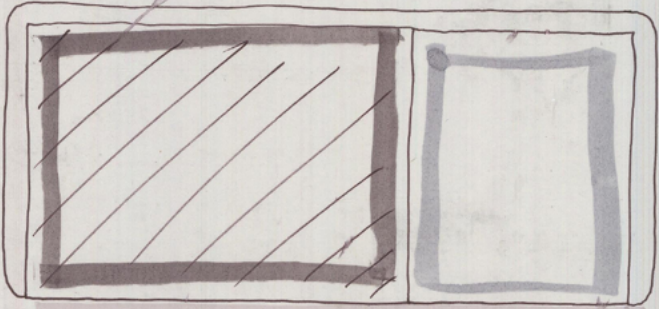
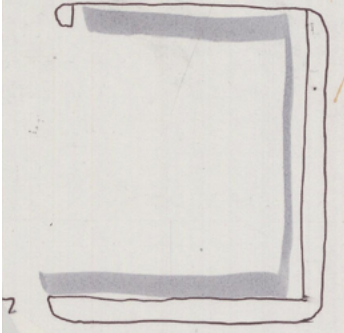
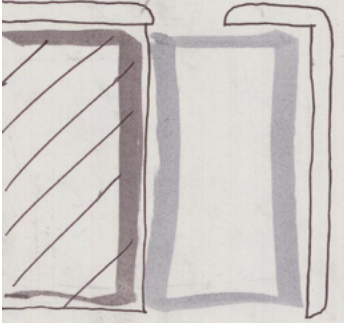
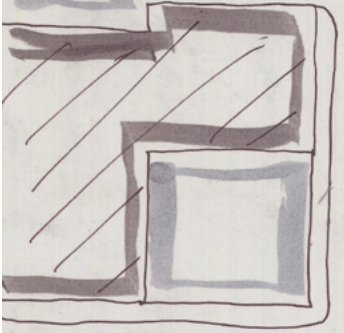
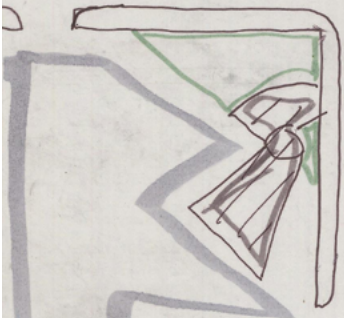


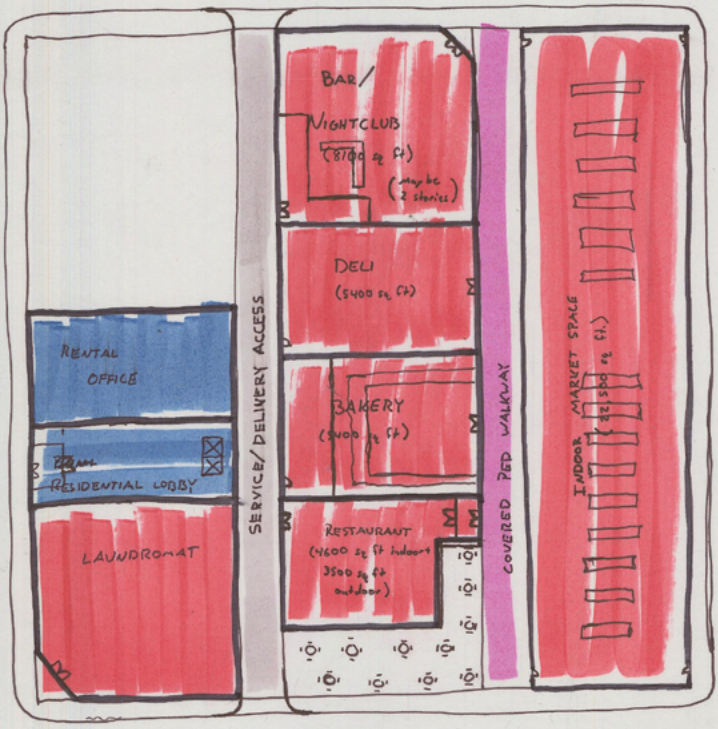
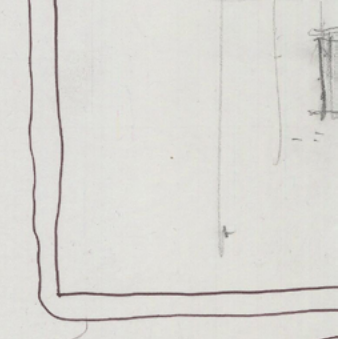
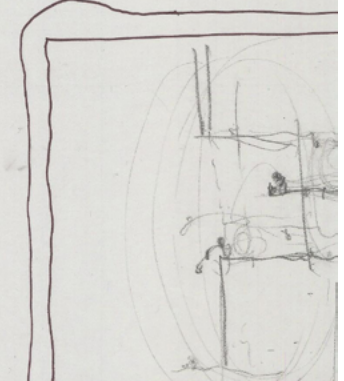
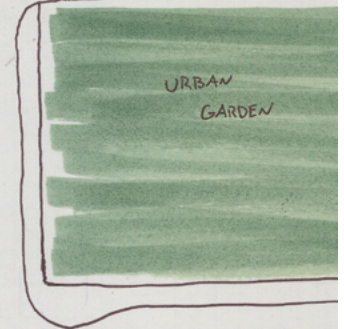
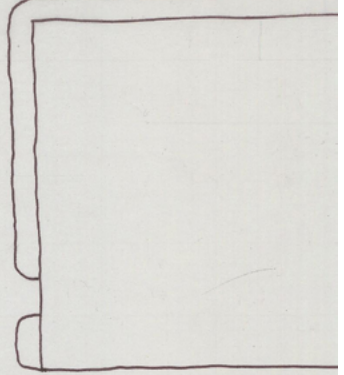
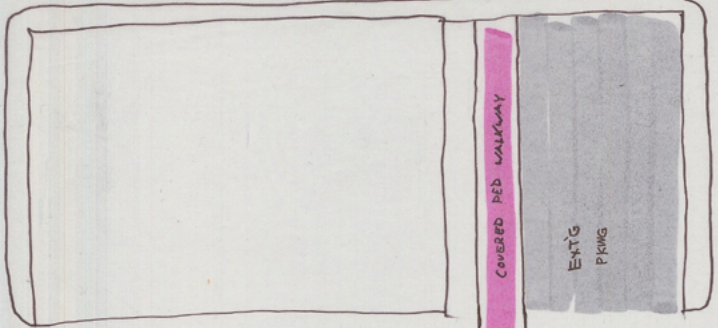
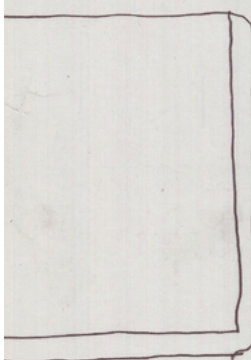
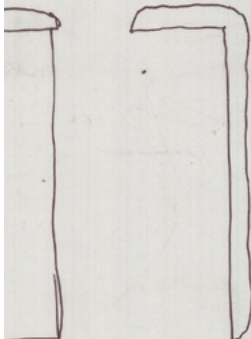
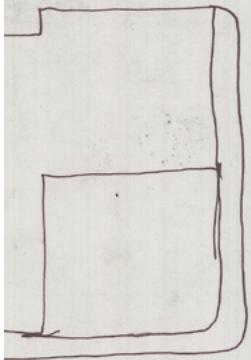
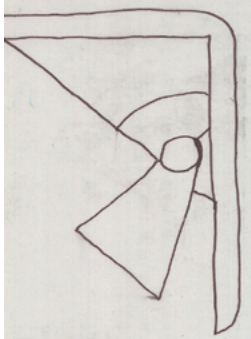


PEDESTRIAN ACCESS SCHEME A

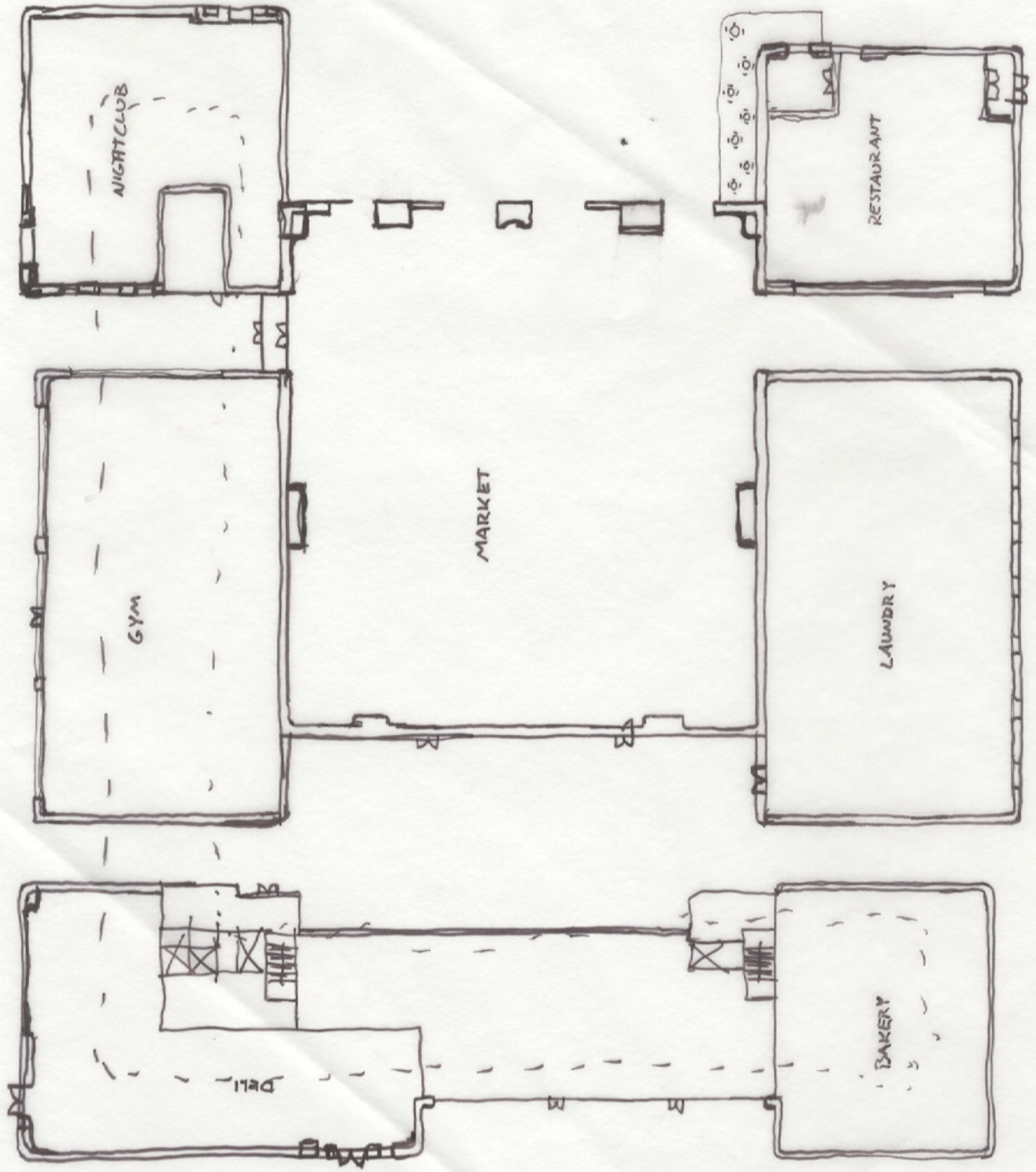




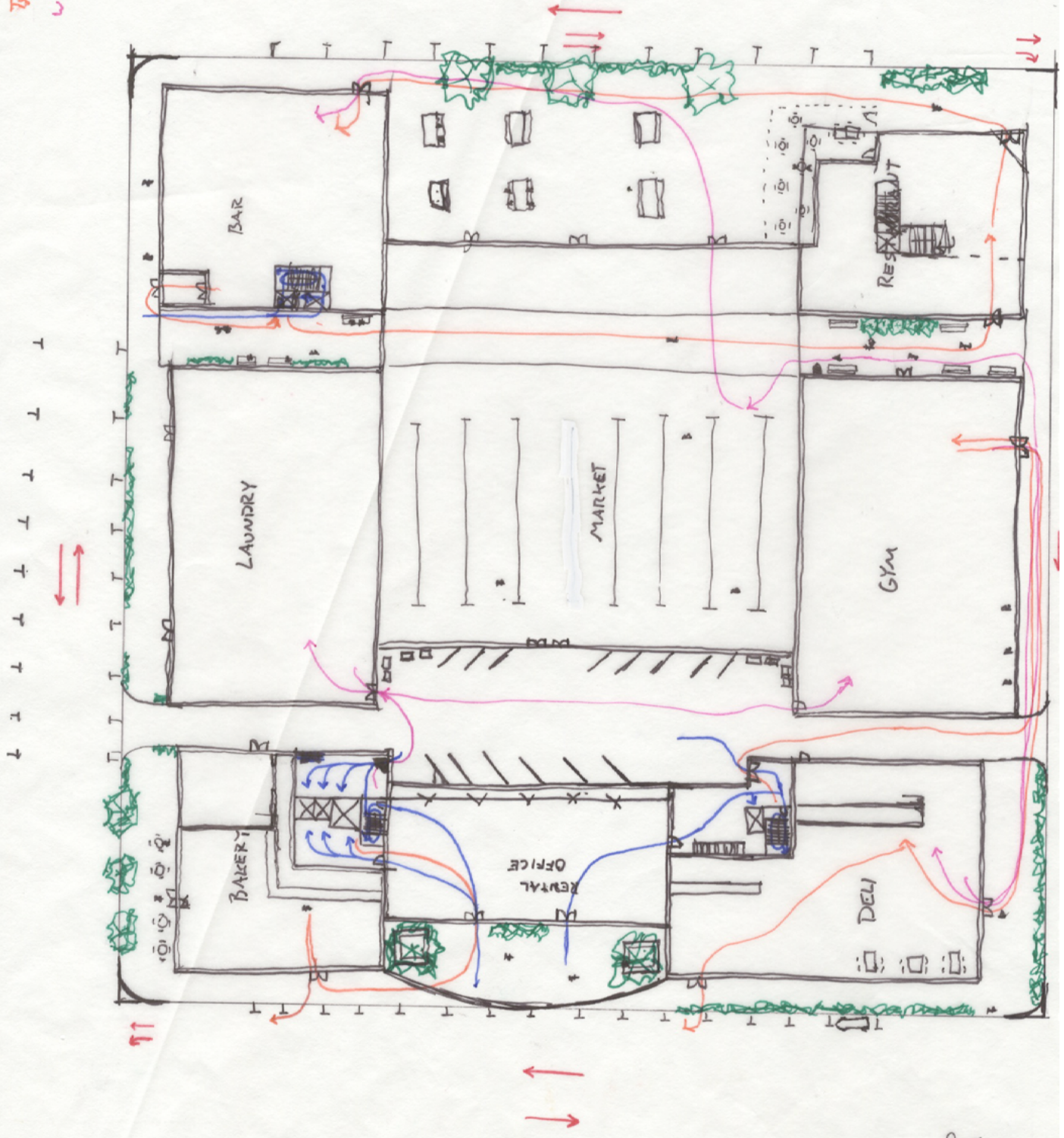




GROUND FLOOR

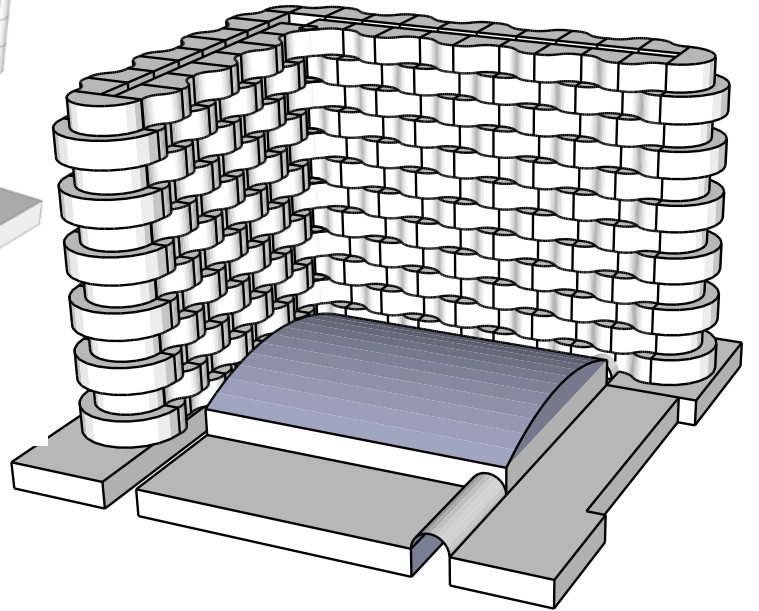
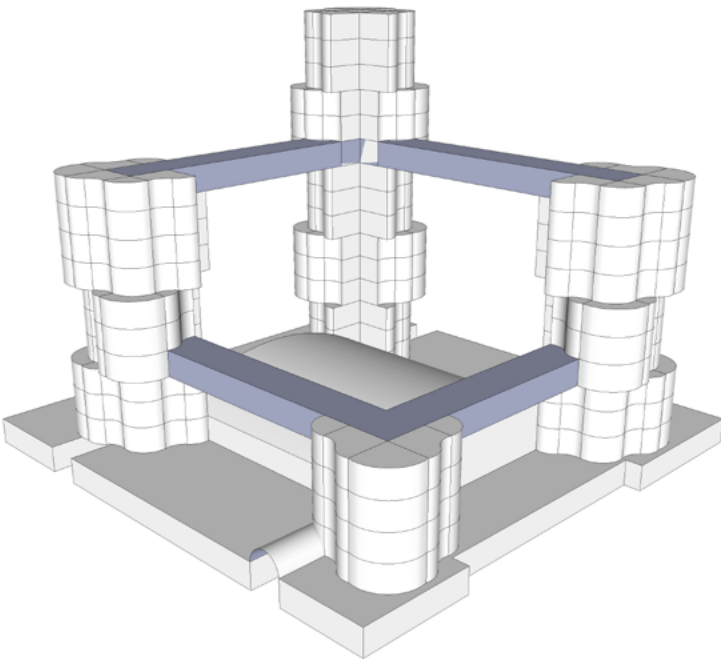
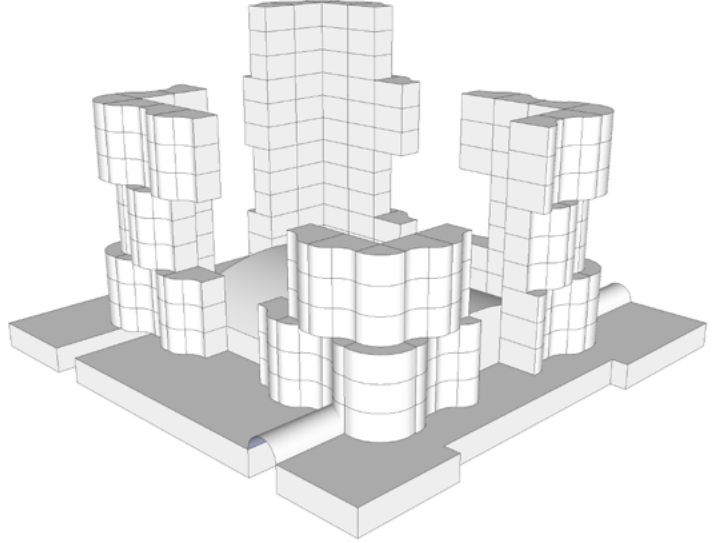
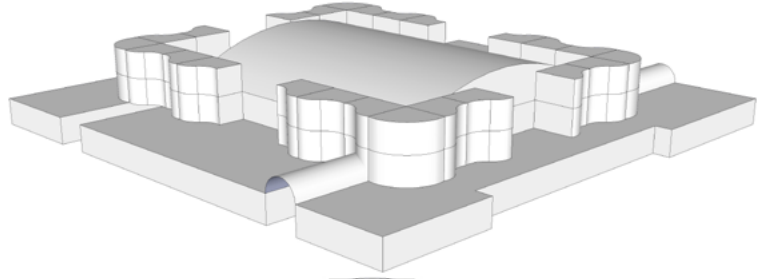
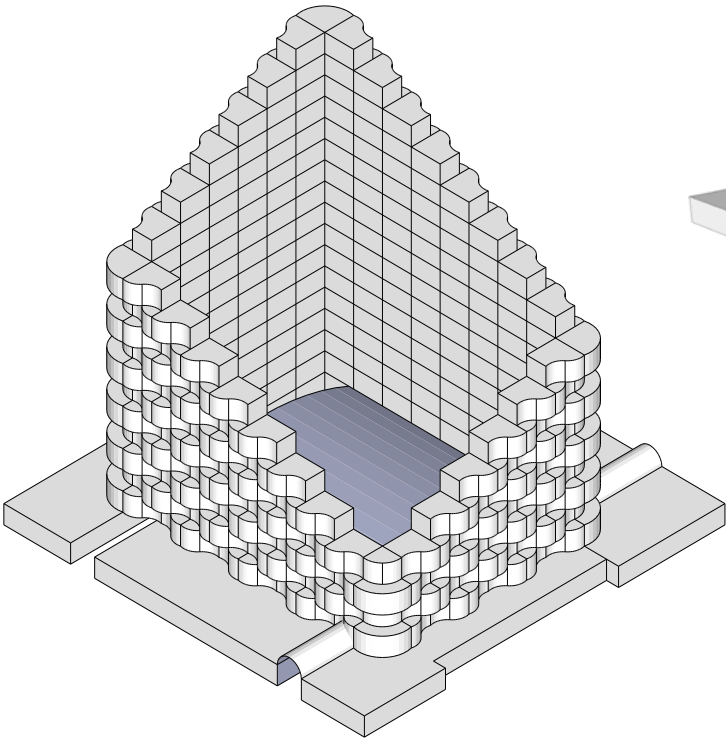


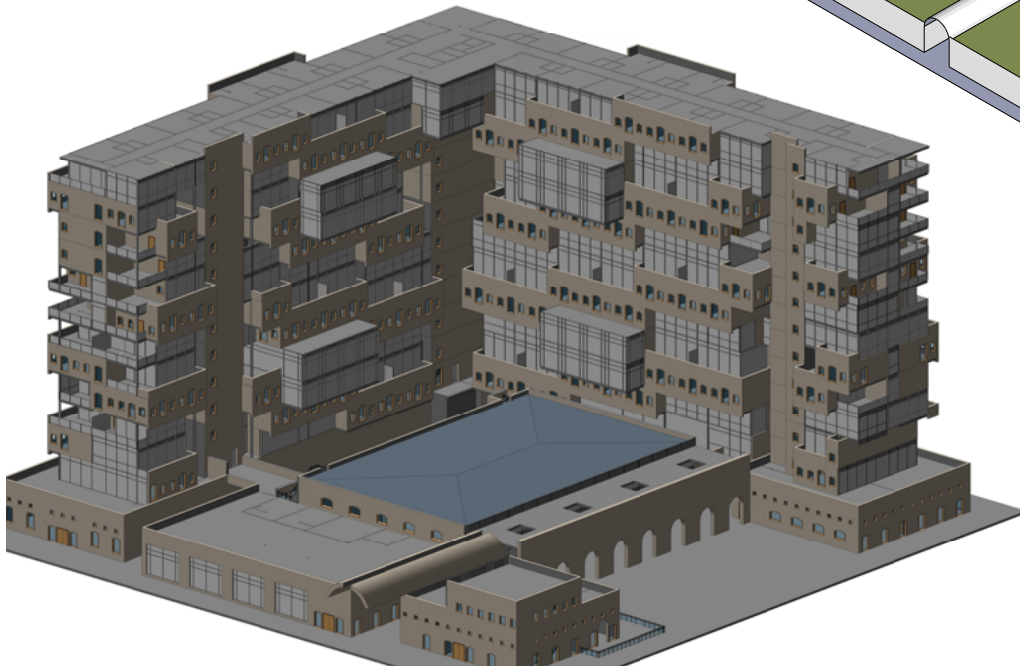
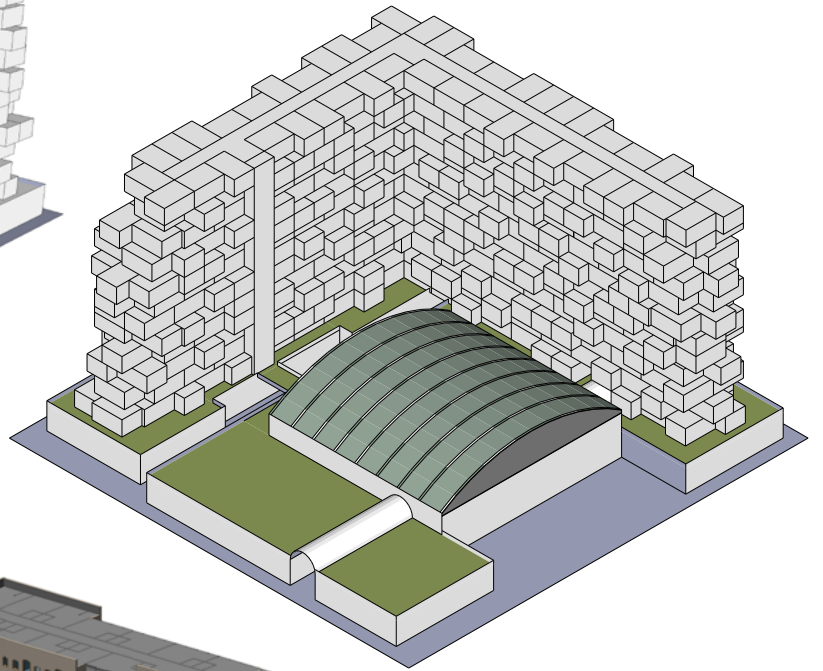
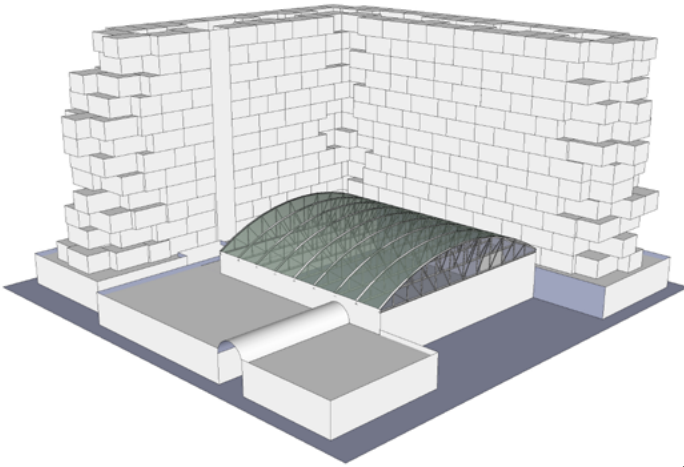
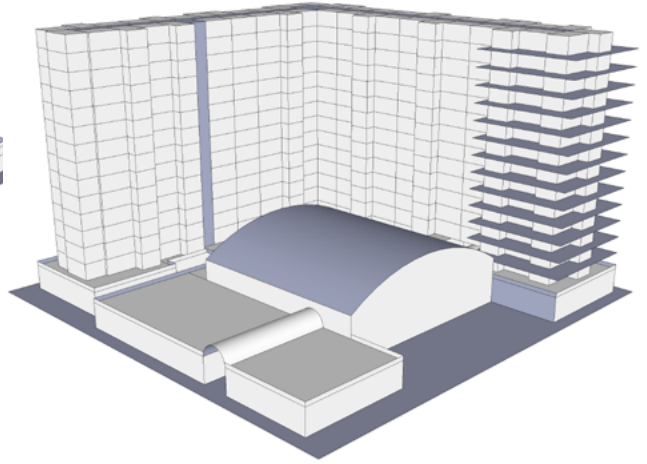
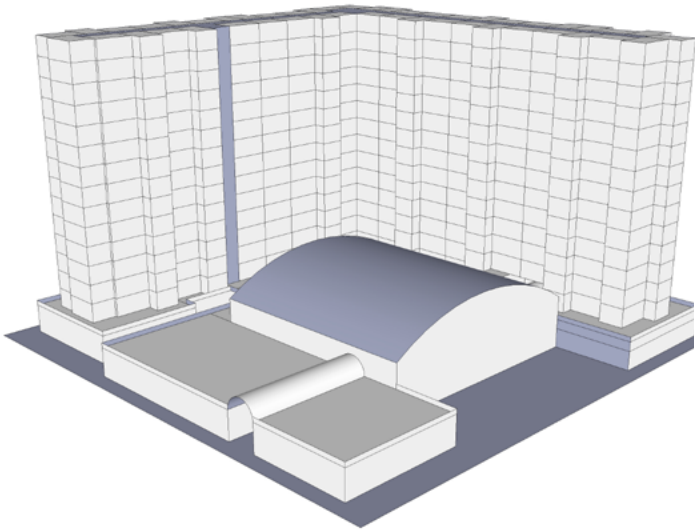
Typical Day
WEEKENDS



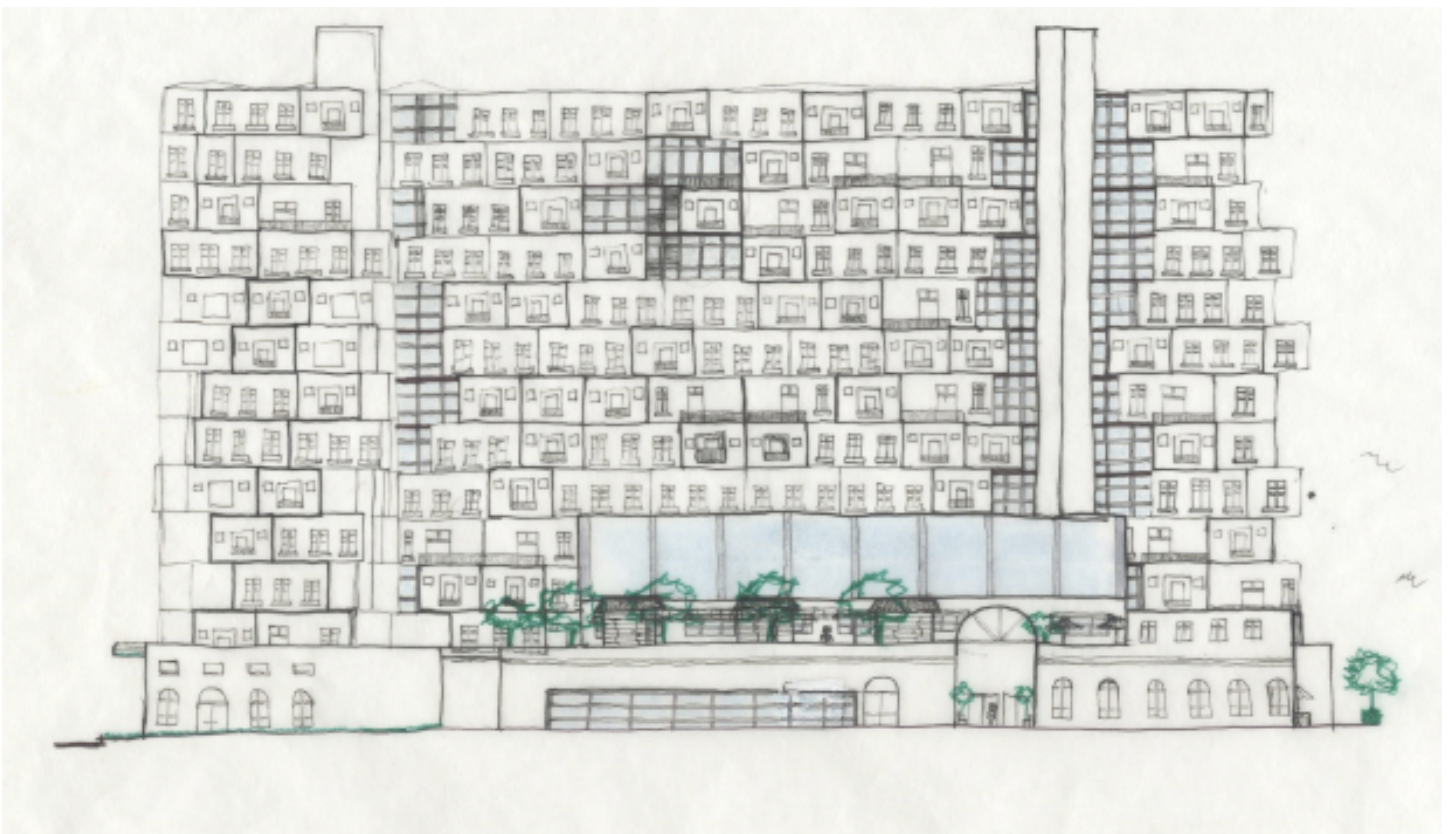
GROUND
FLOOR
PLAN

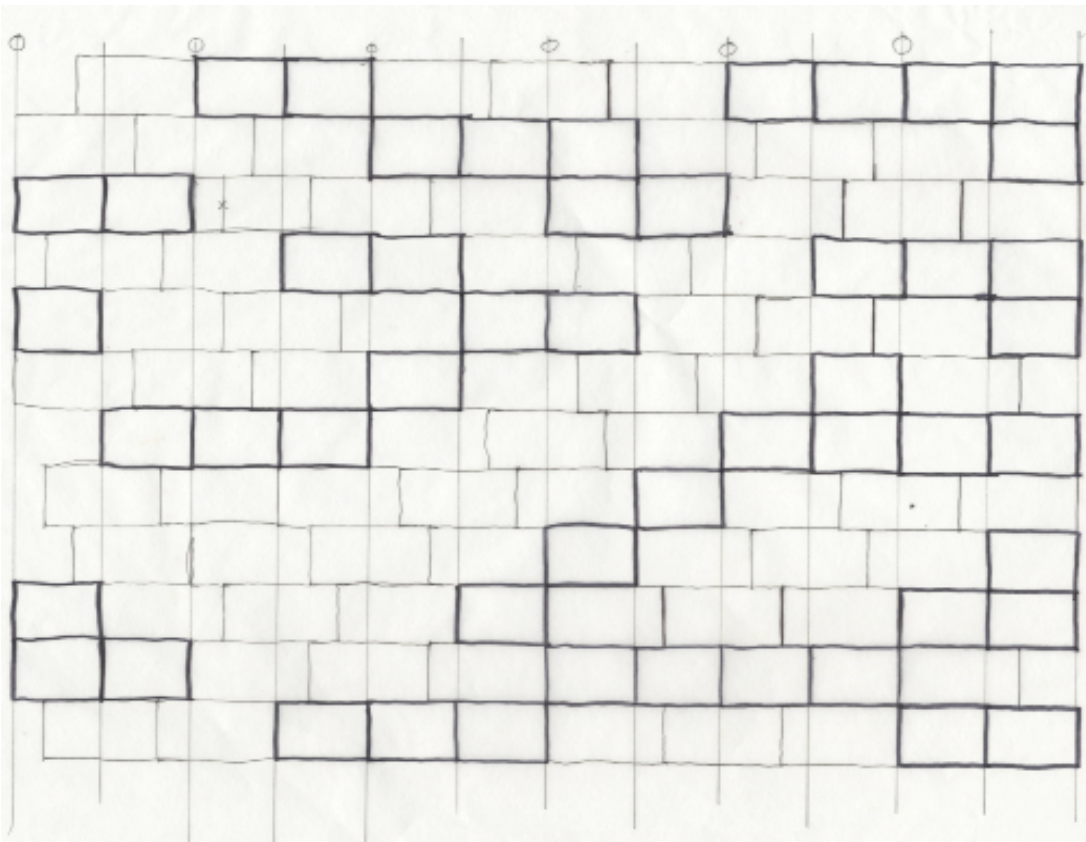
Form Progression

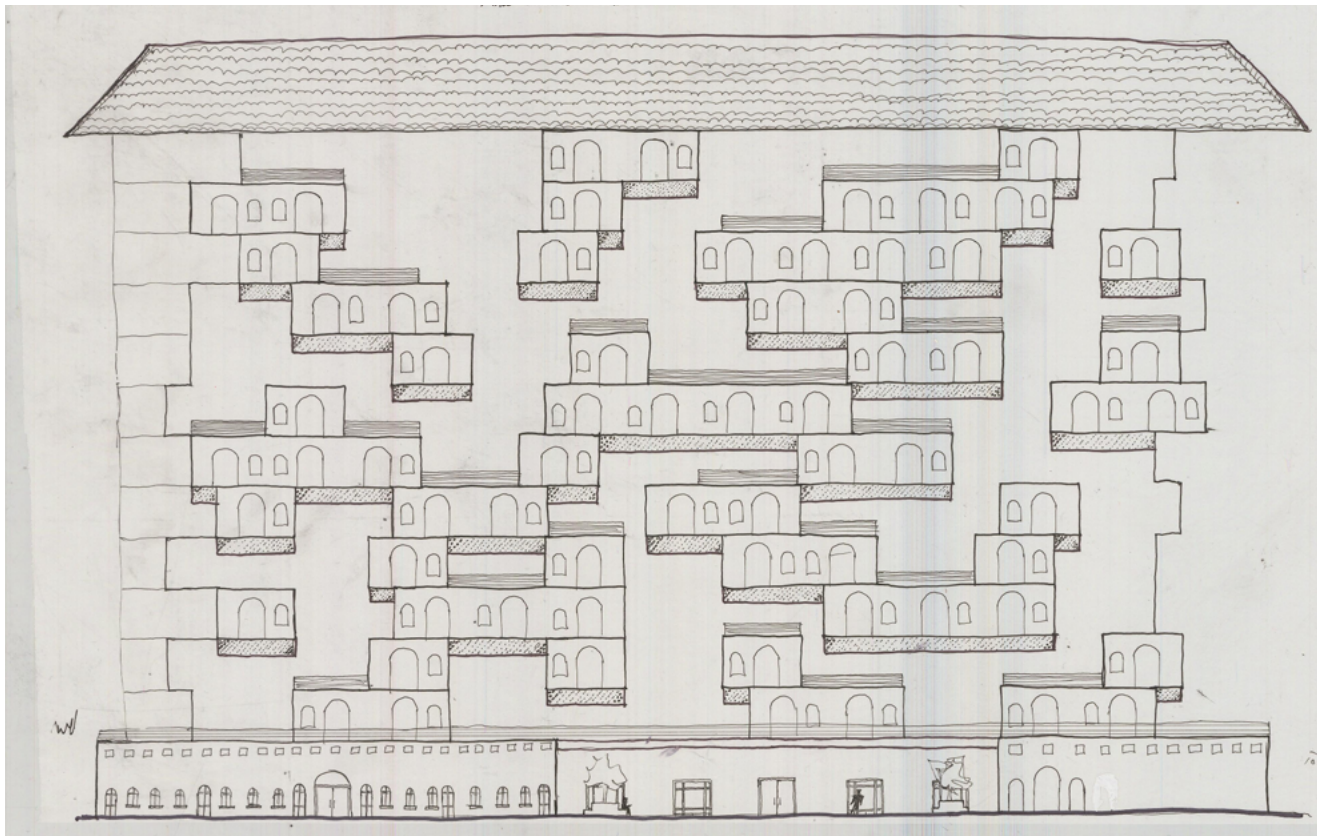
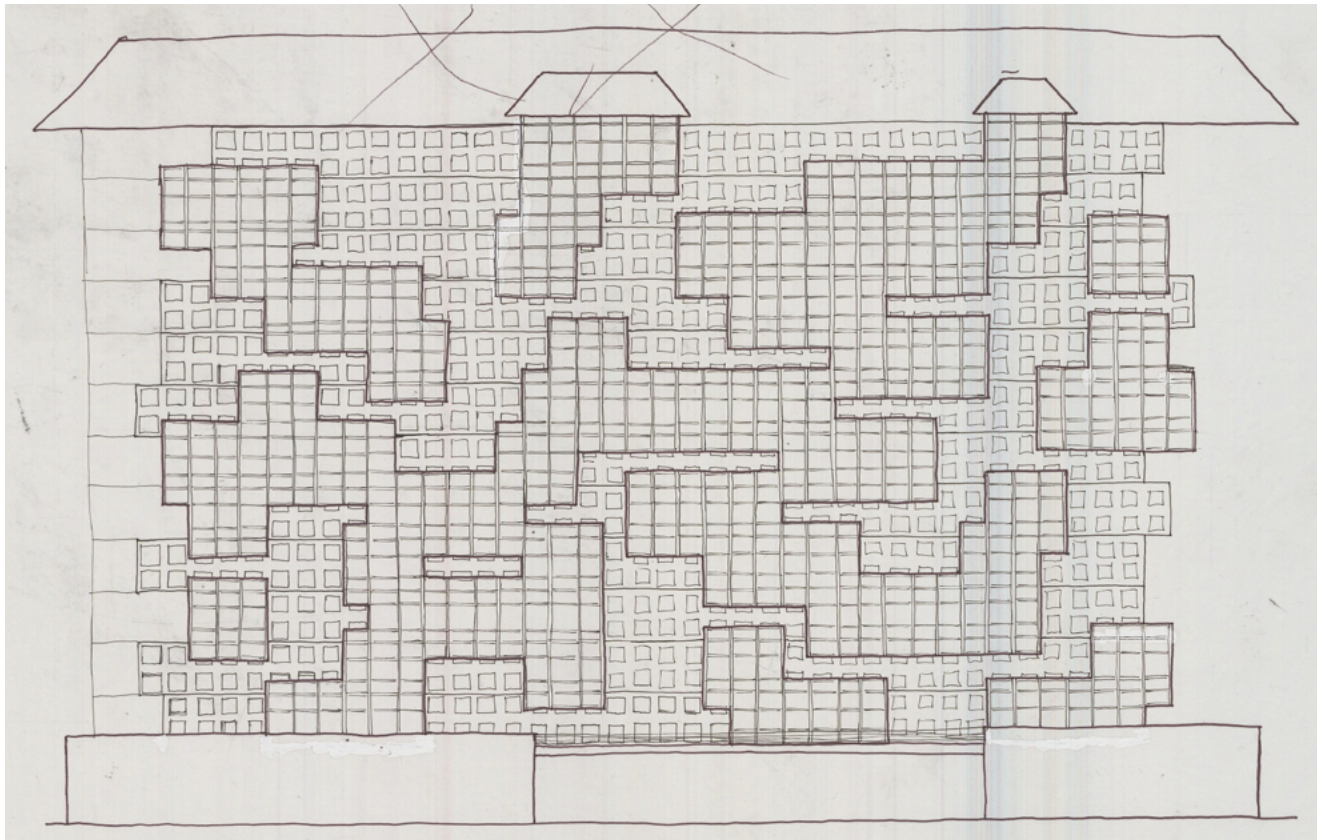


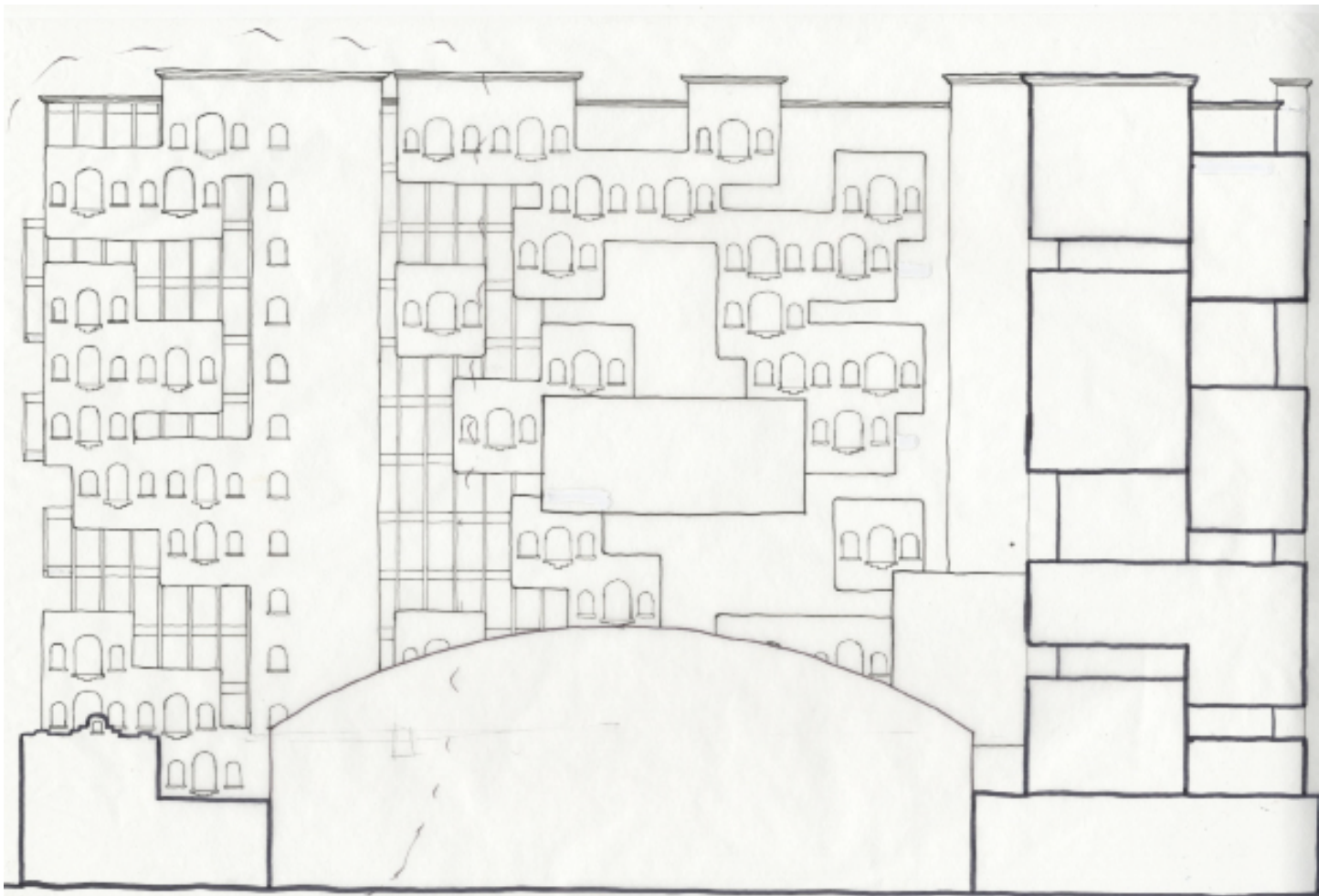


Elevation Studies





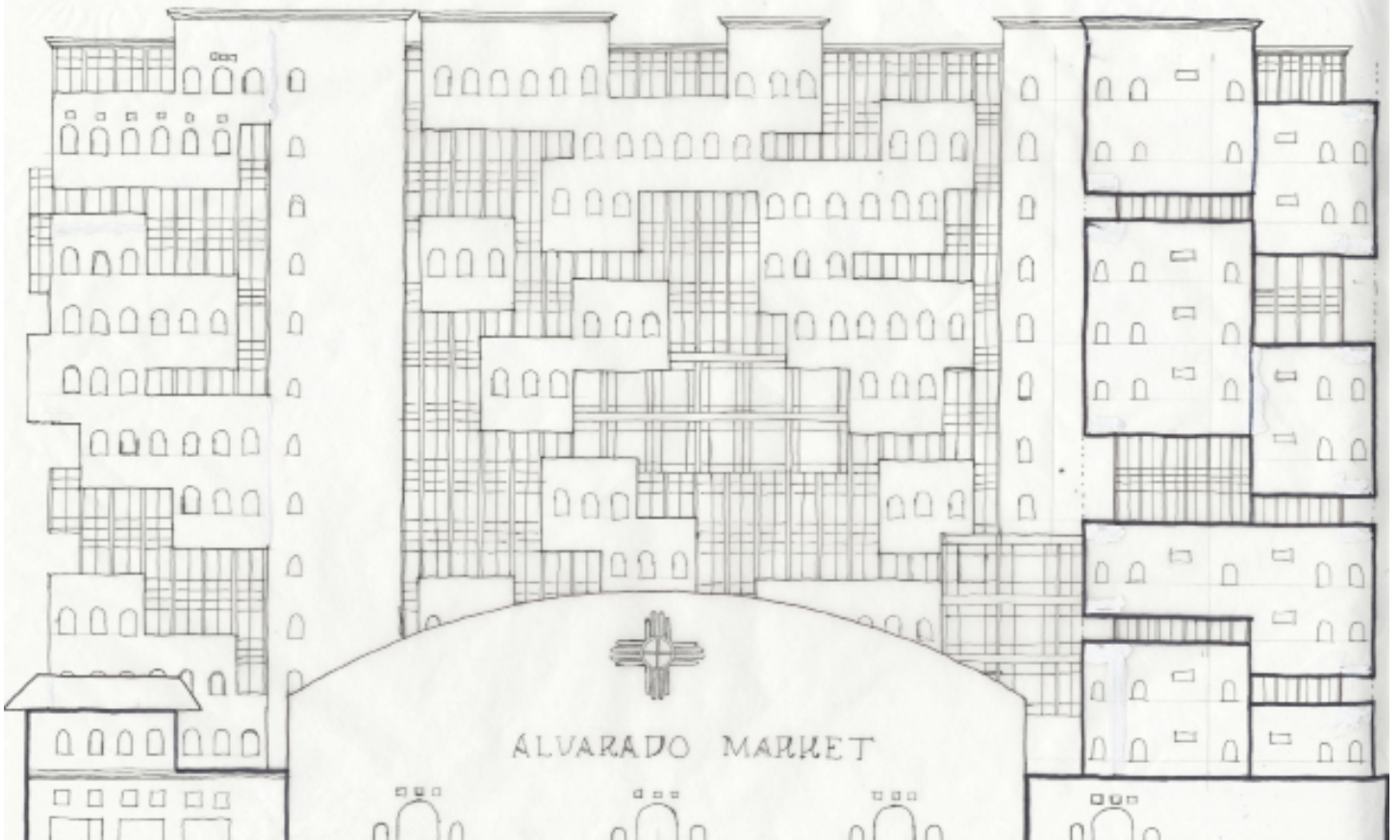


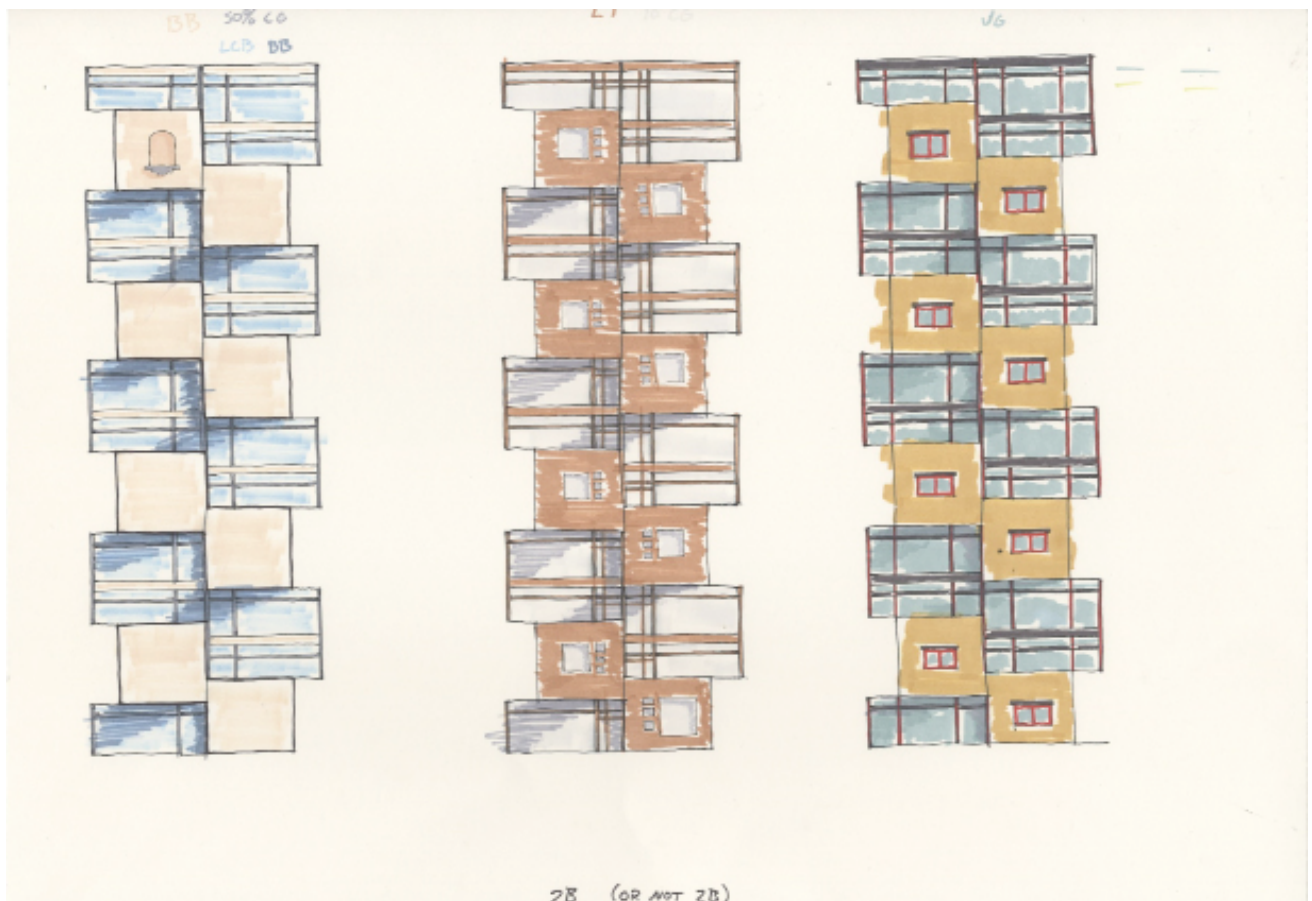


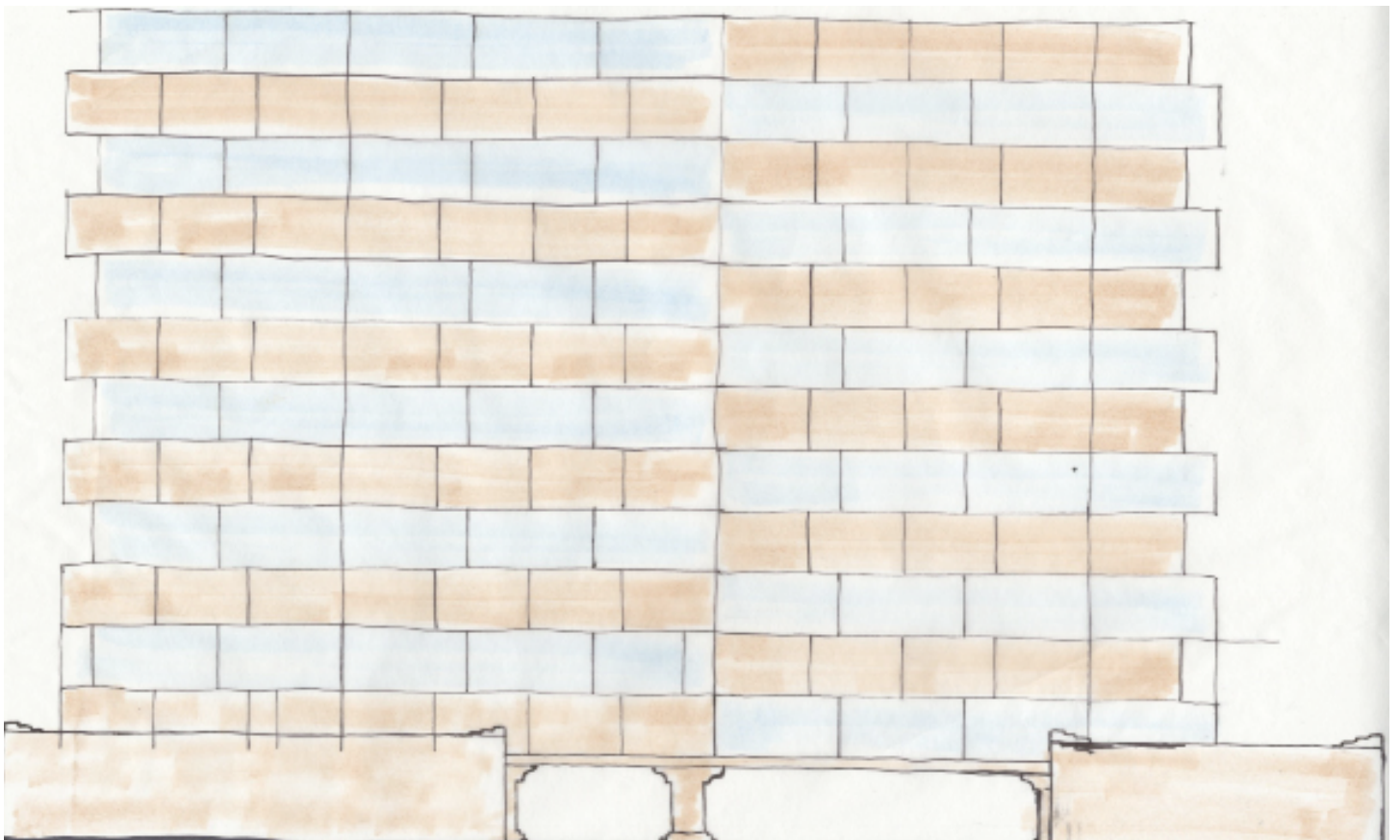
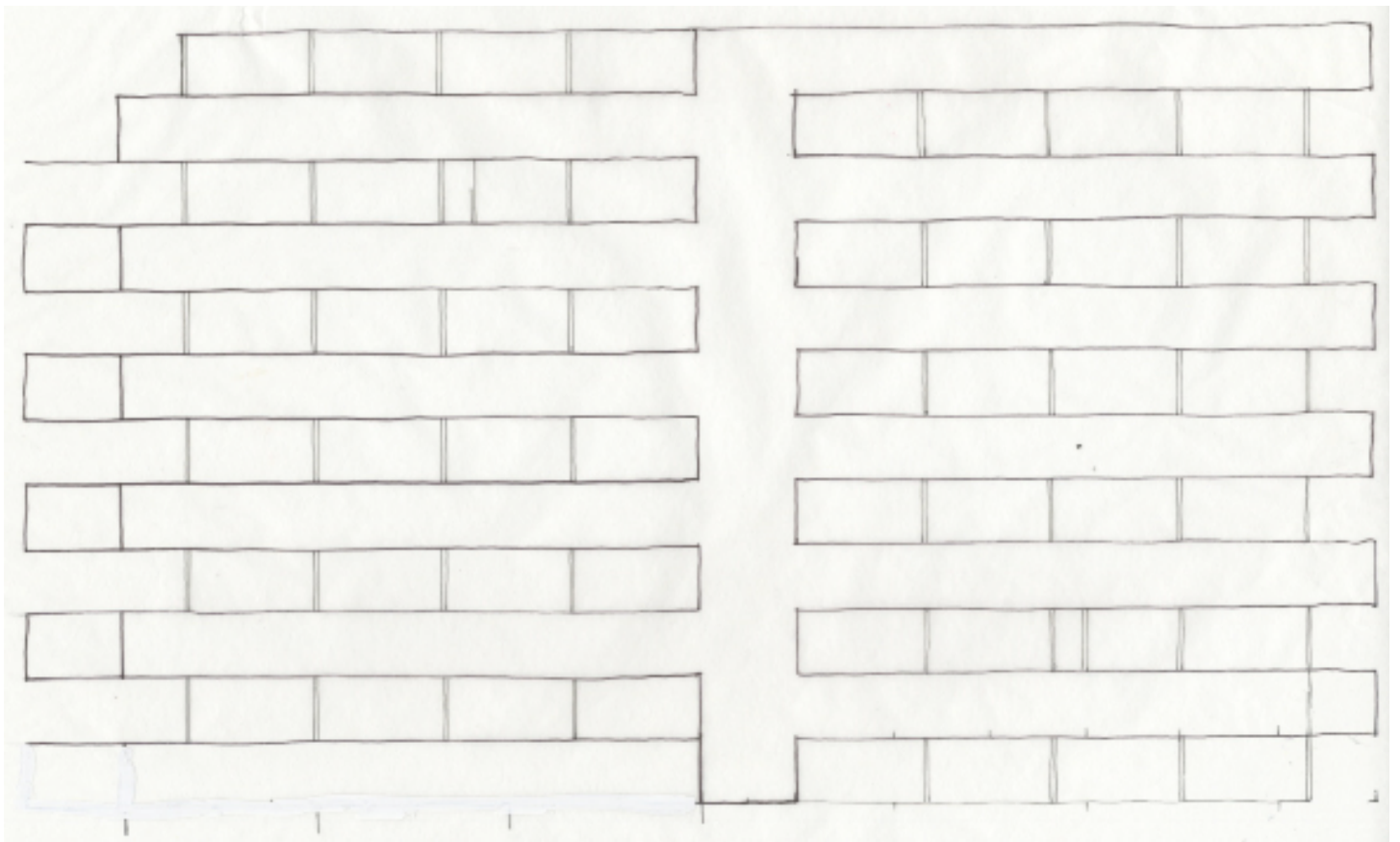
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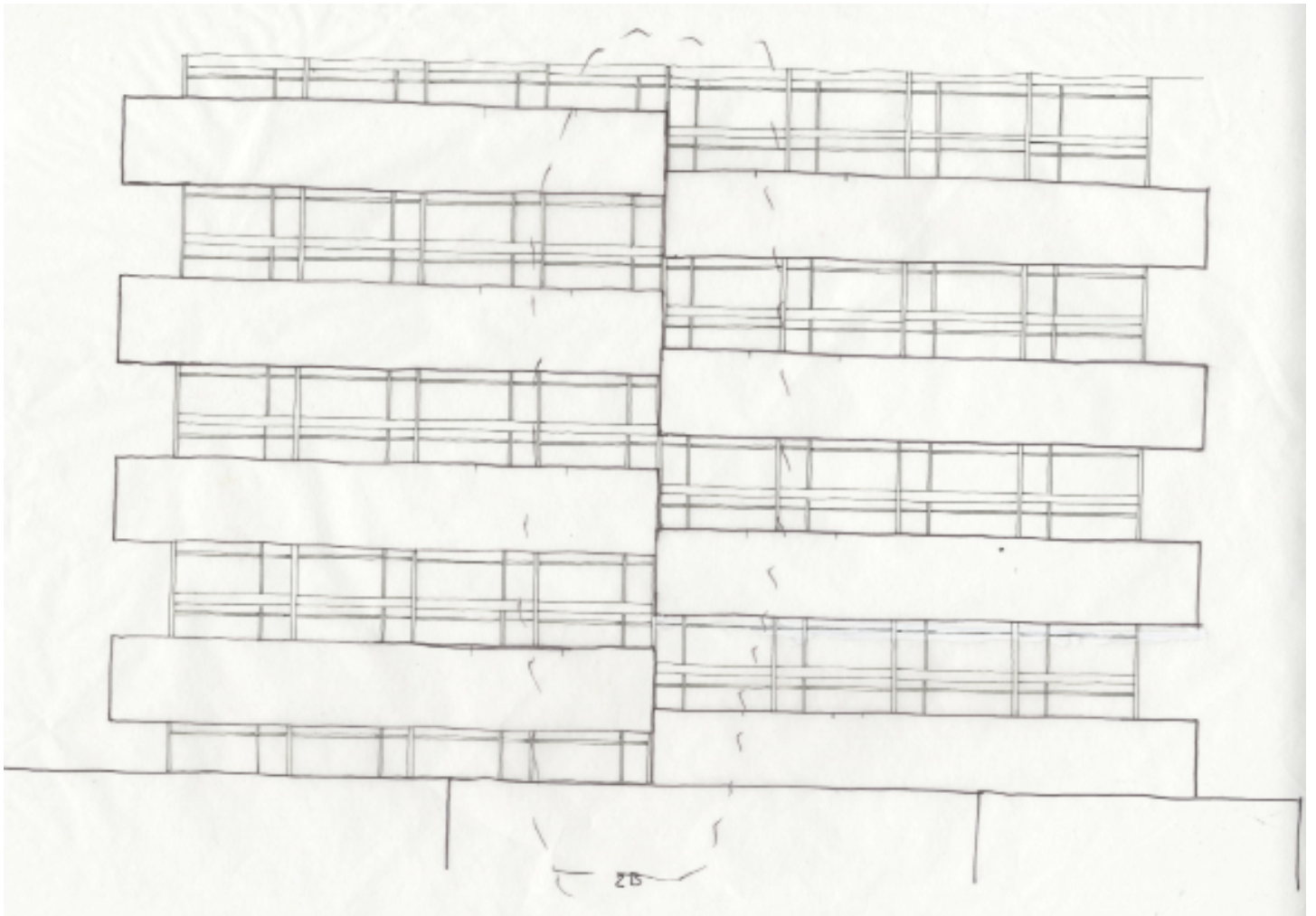
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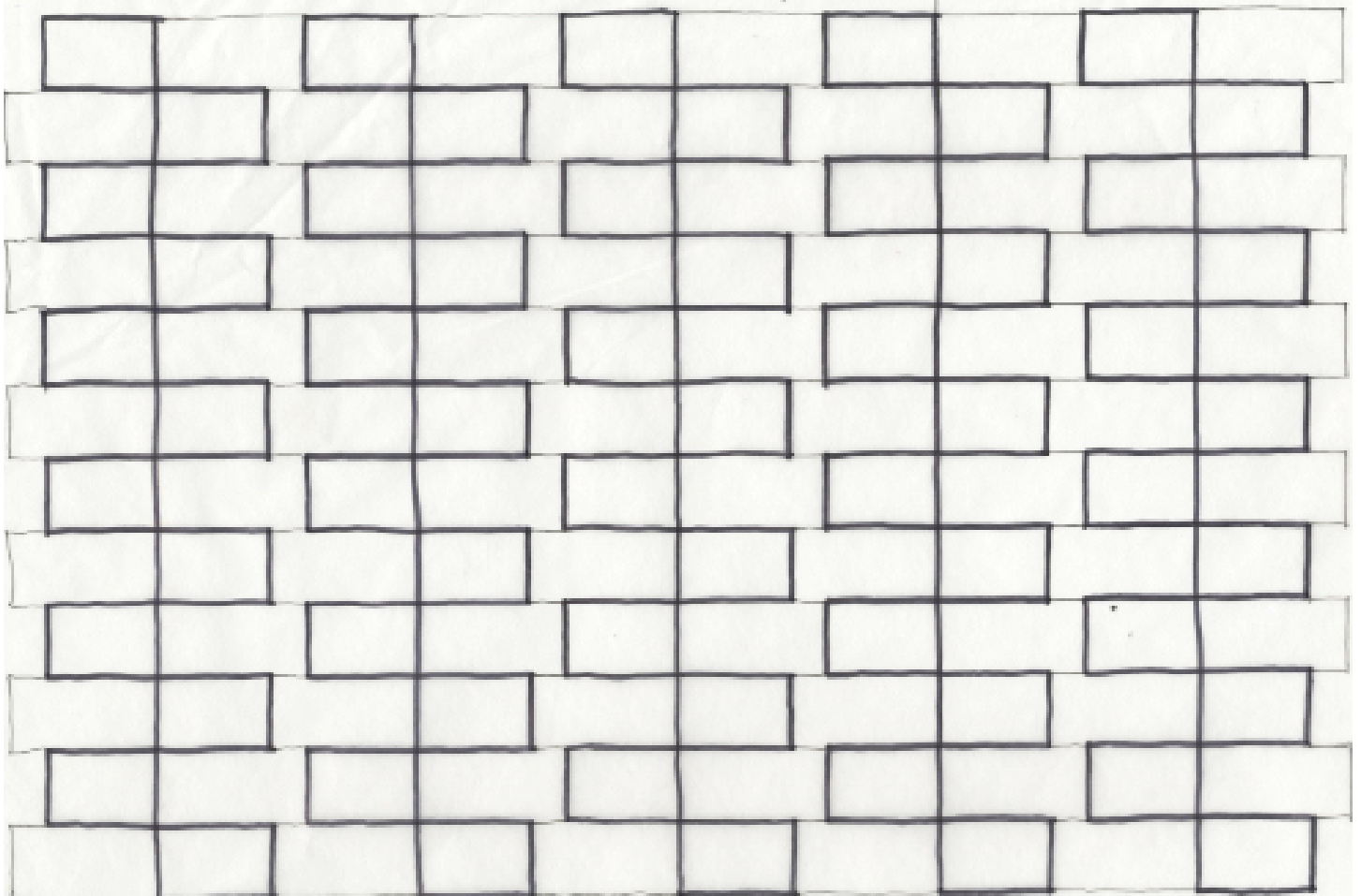
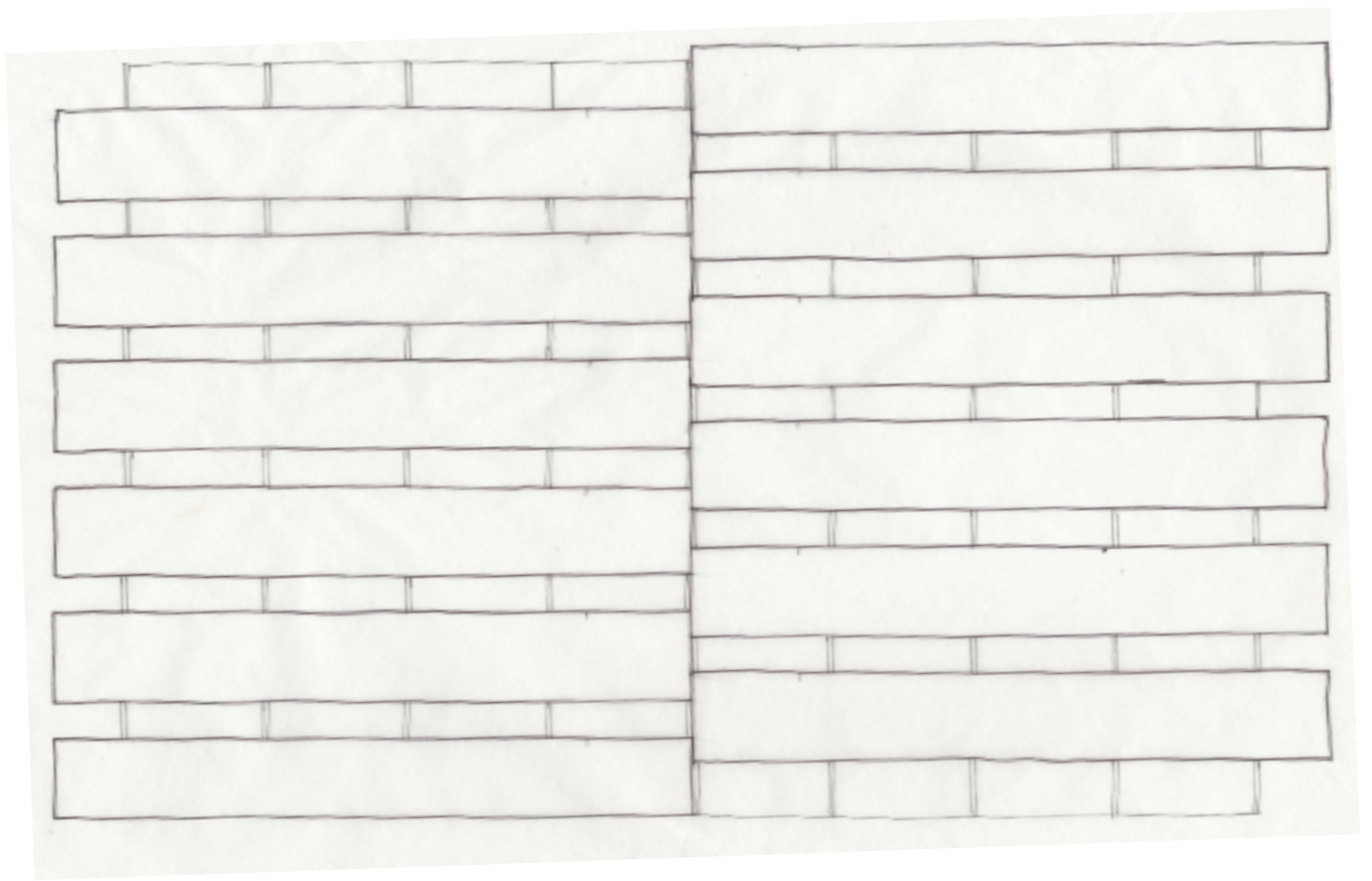
EAST



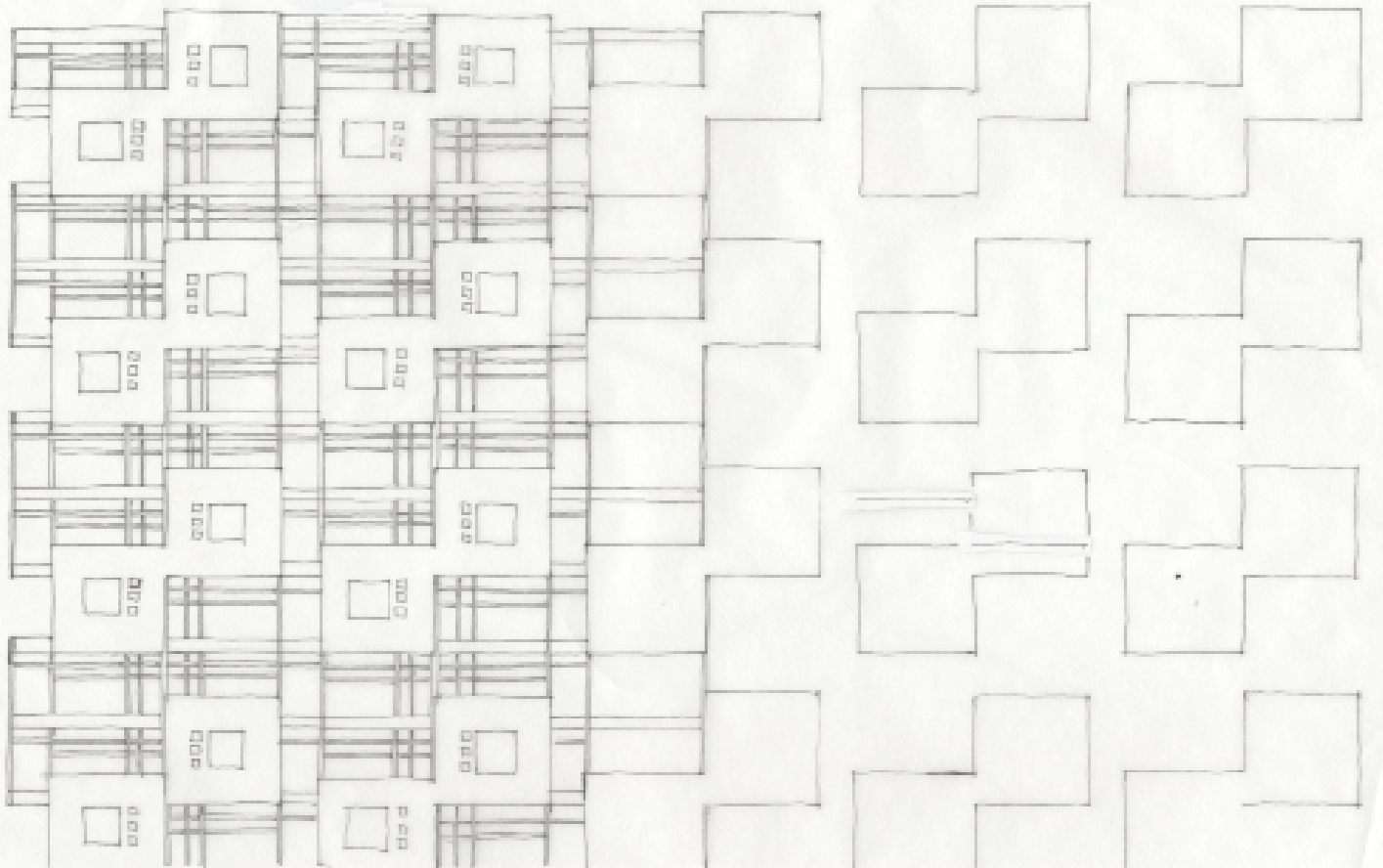
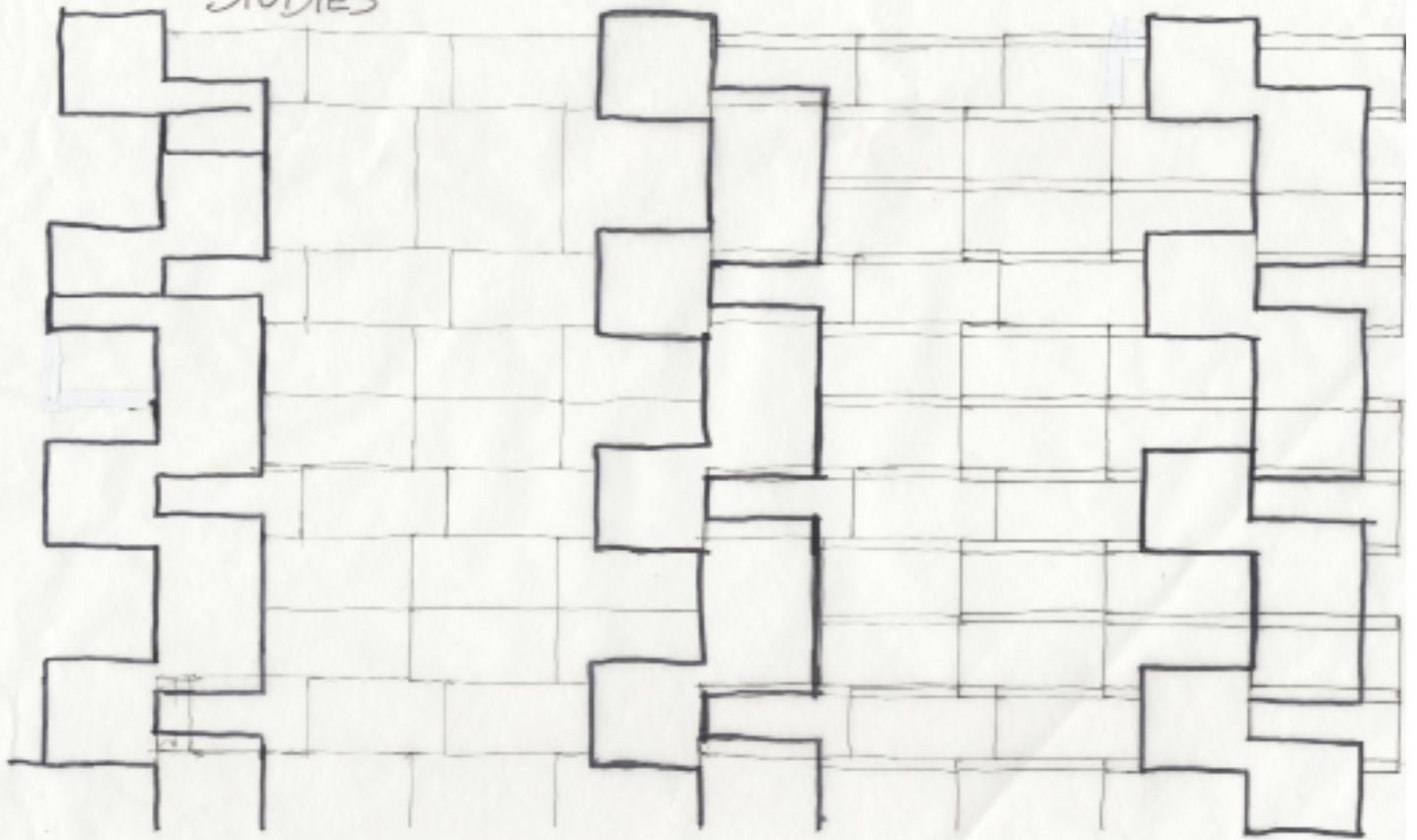


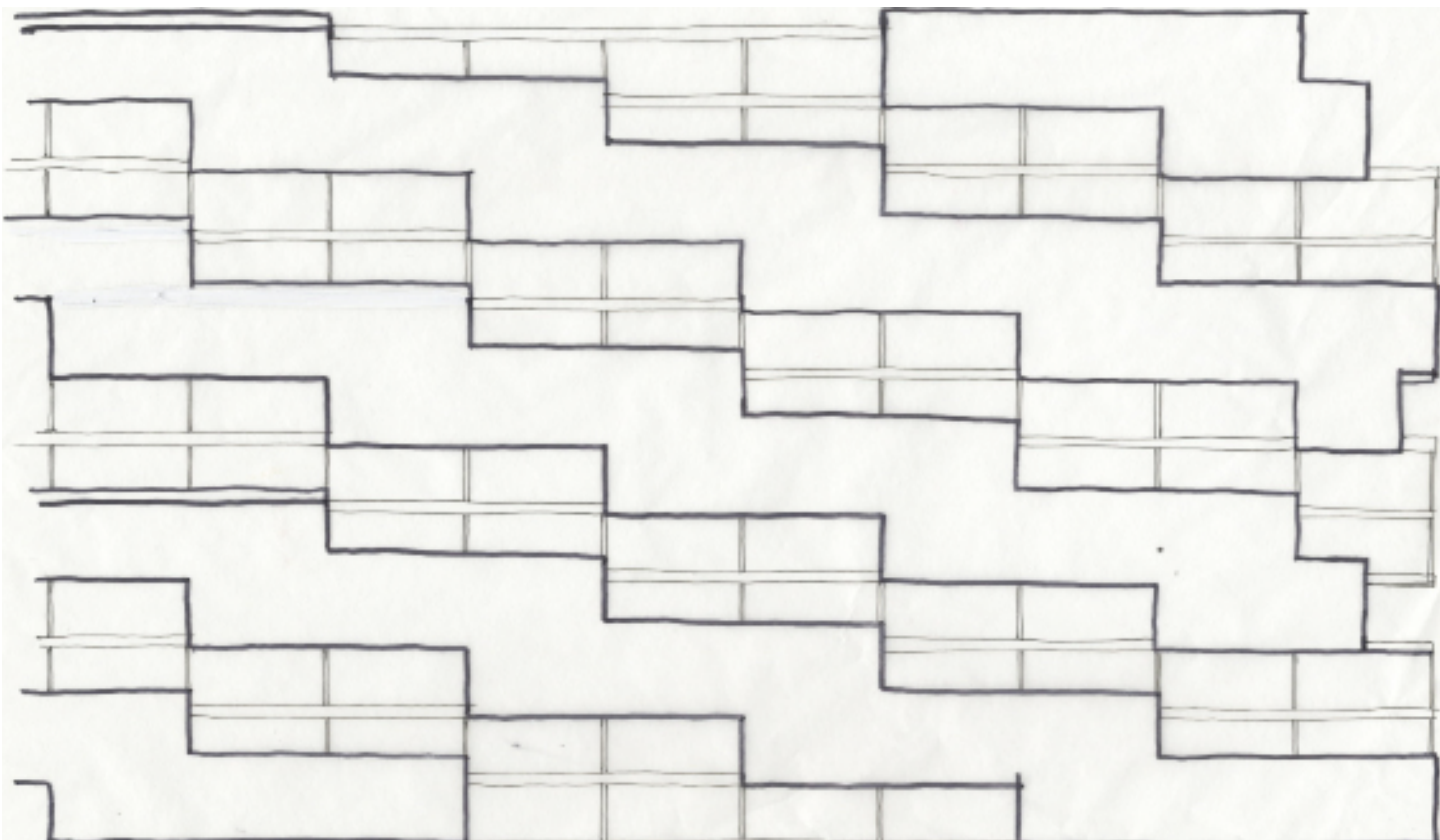
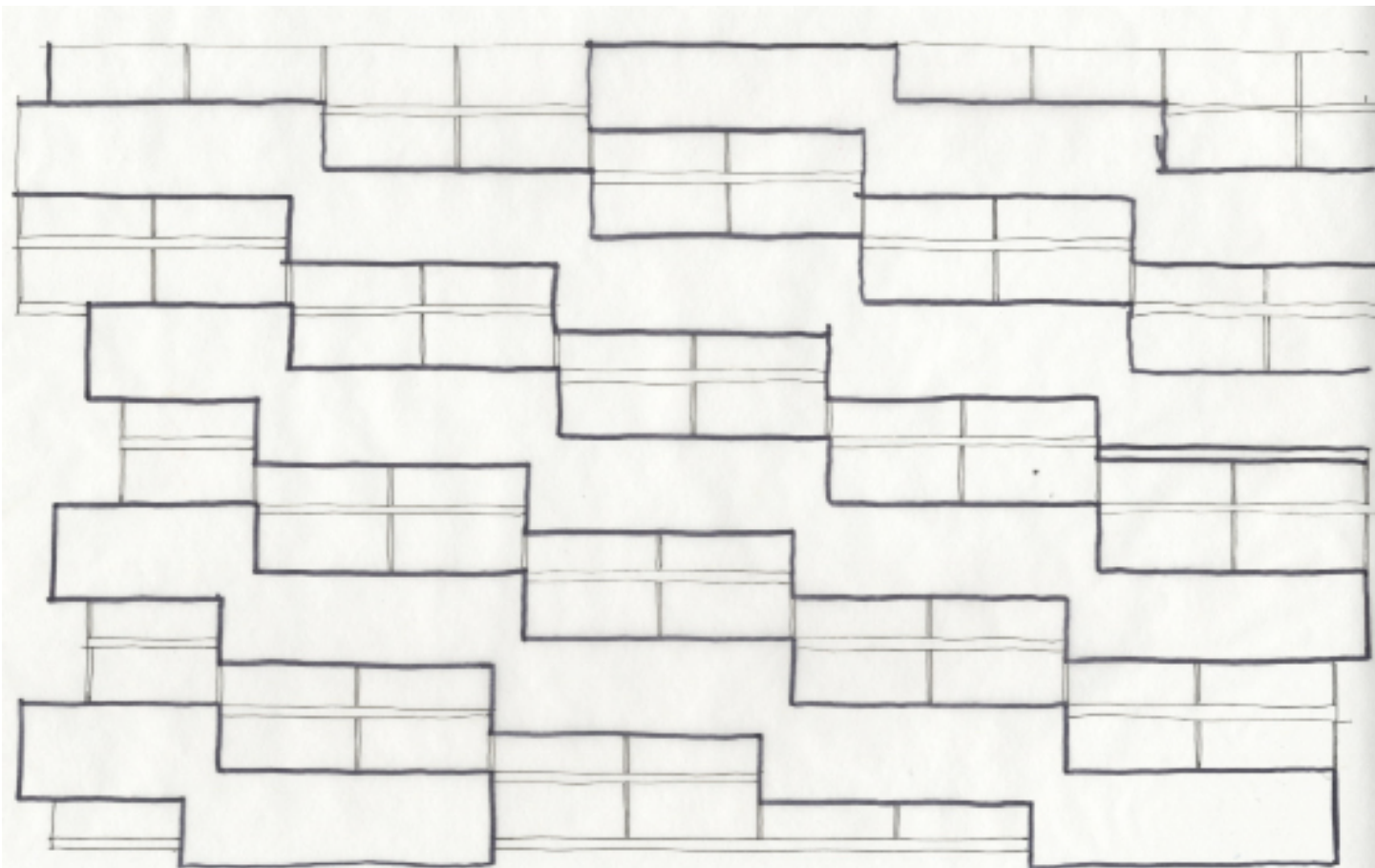


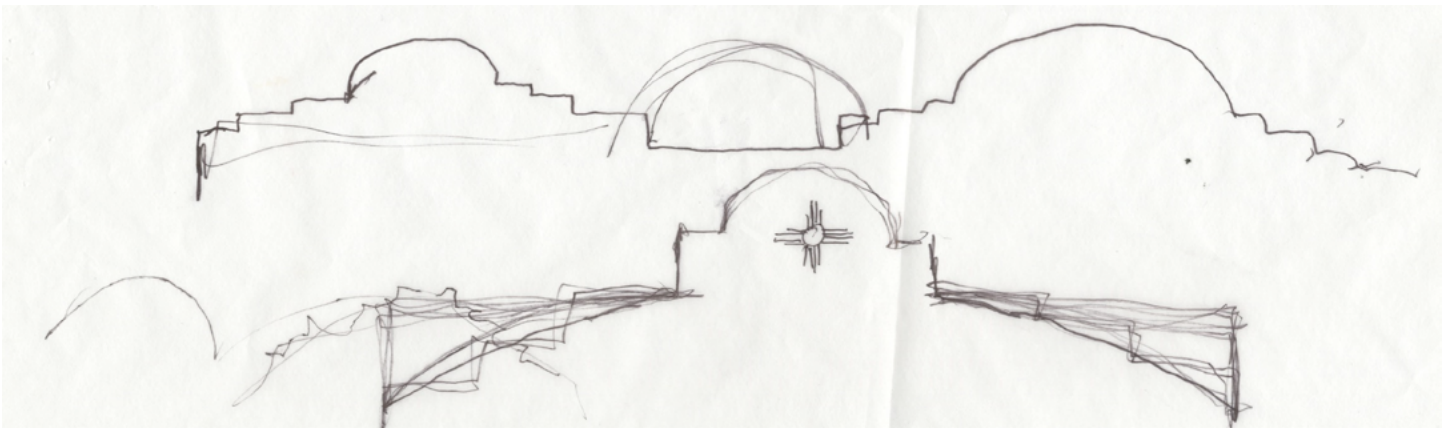
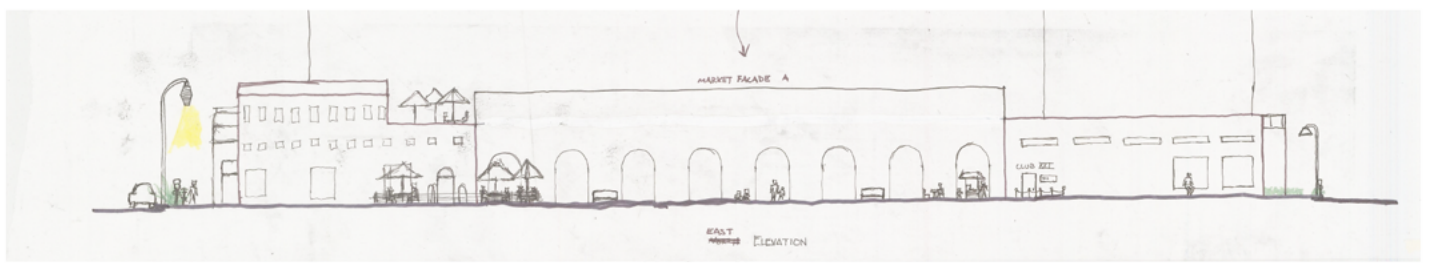
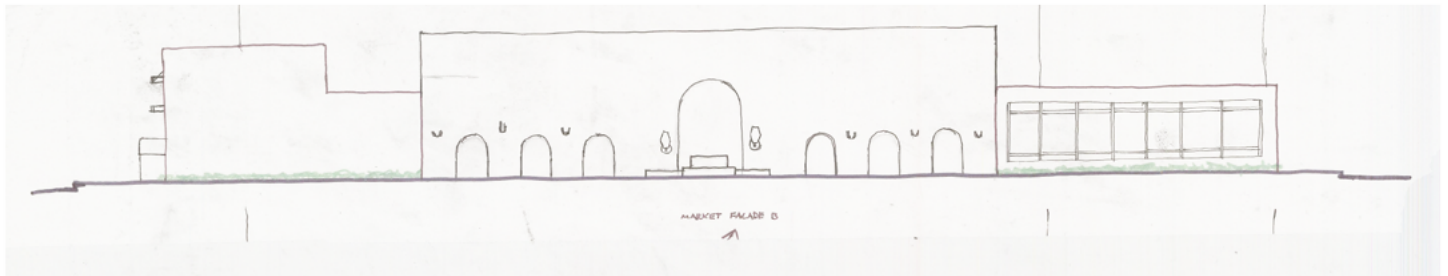
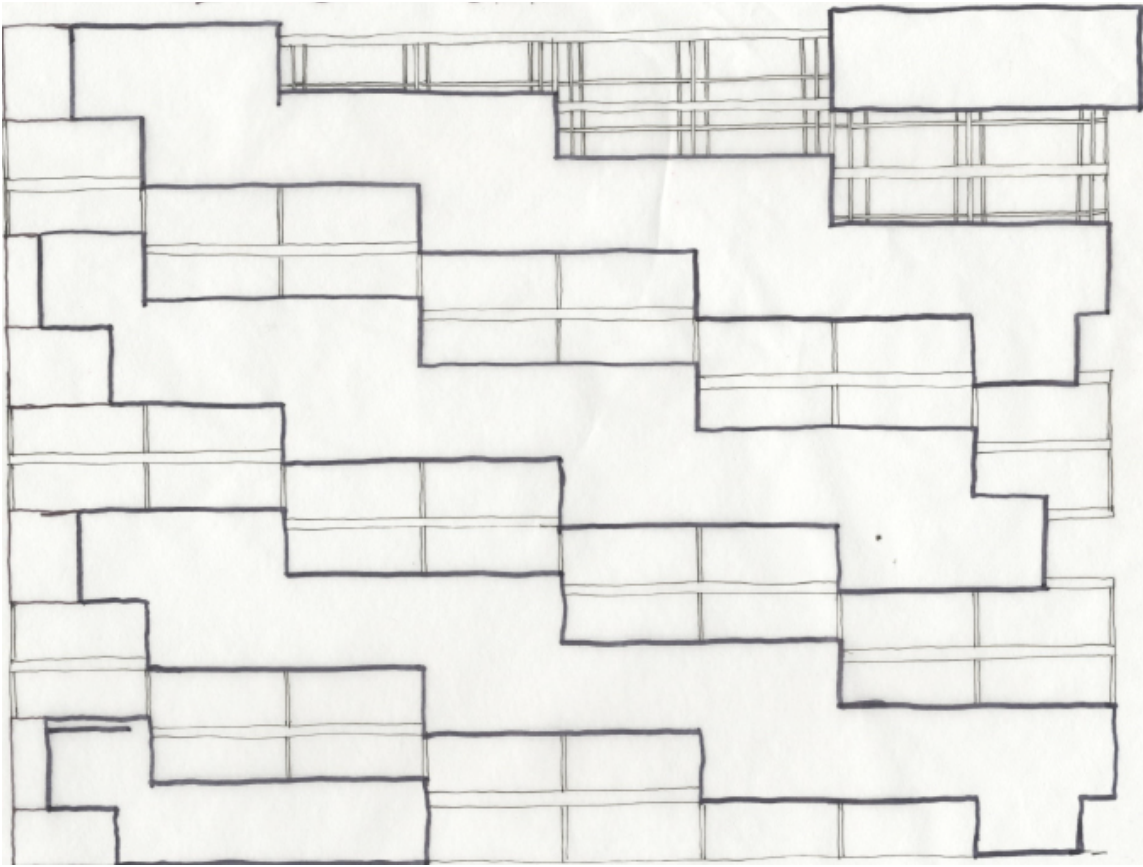




STUDIES



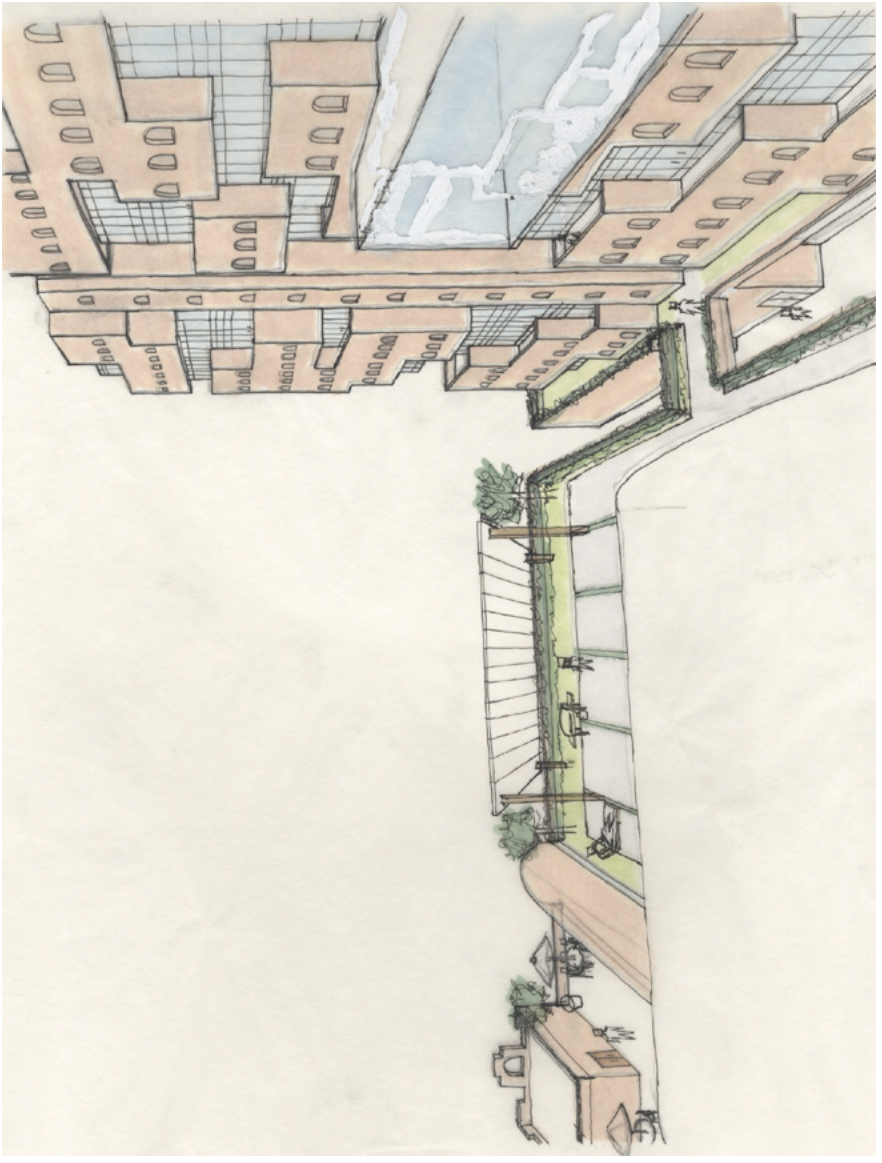


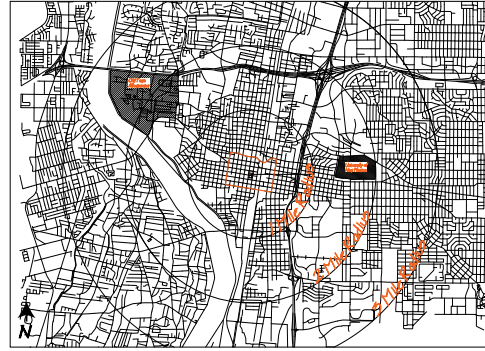
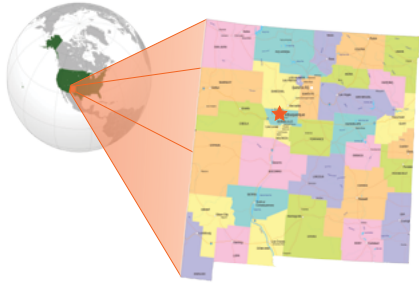


Final Presentation



NORTH MARKET ENTRANCE





Expanded Area Plan

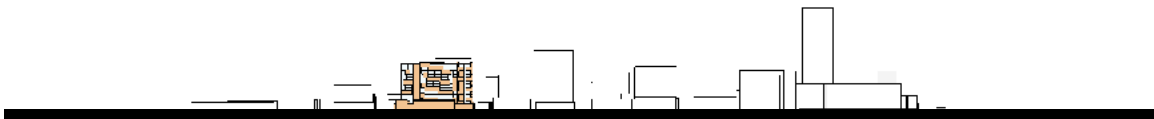


Site Plan

- H Hotel
- Restaurant
- Nightlife
- ▲ Arts & Culture
- ⊛ Retail

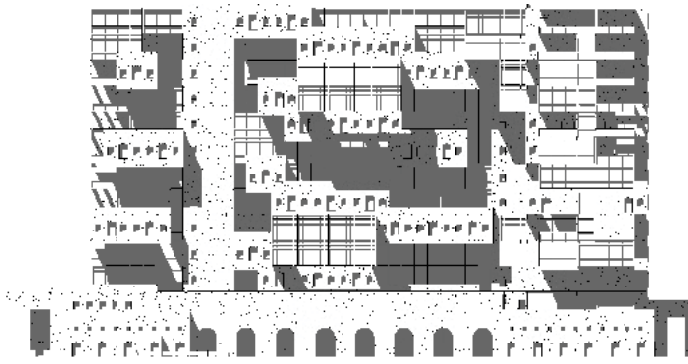


East/West Site Section - Looking North

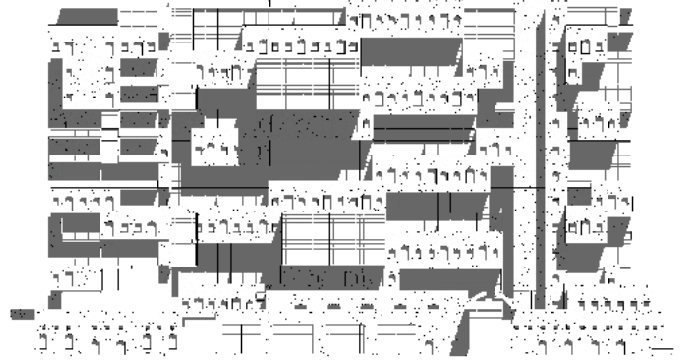


North/South Site Section - Looking West

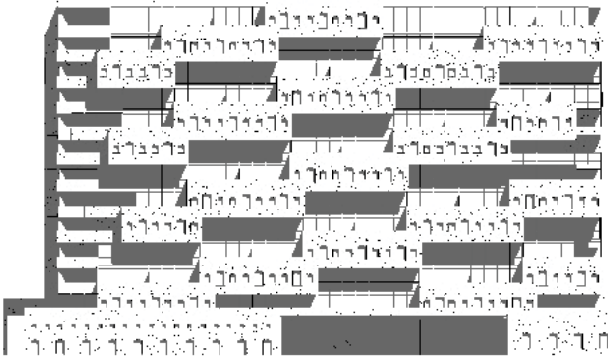




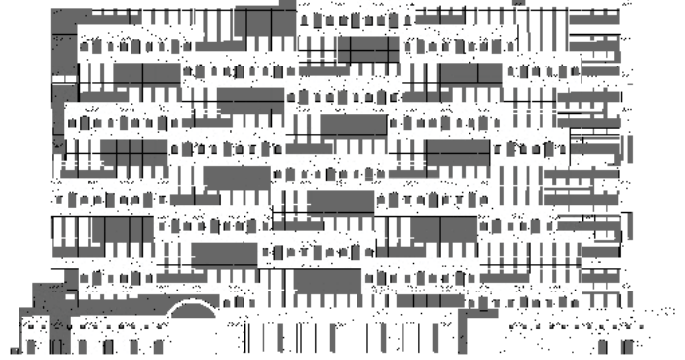
East Building Elevation



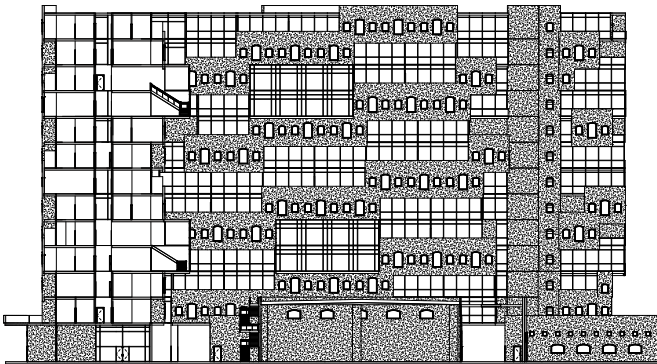
South Building Elevation



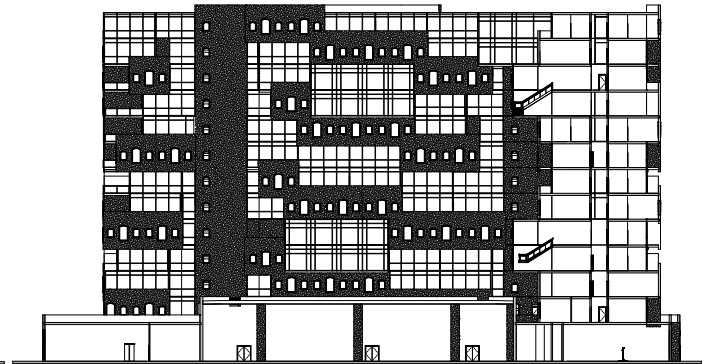
West Building Elevation



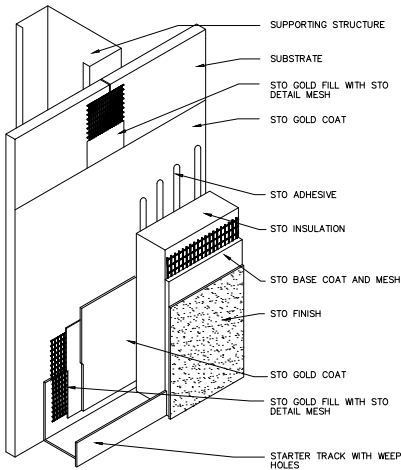
North Building Elevation



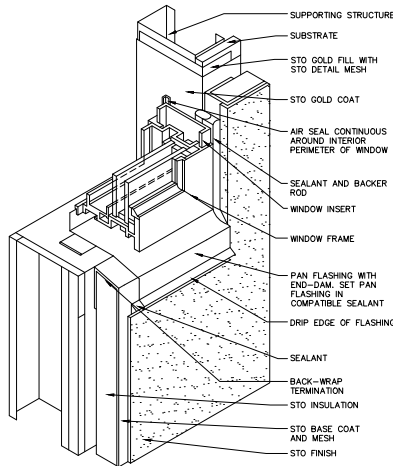
Building Section AA



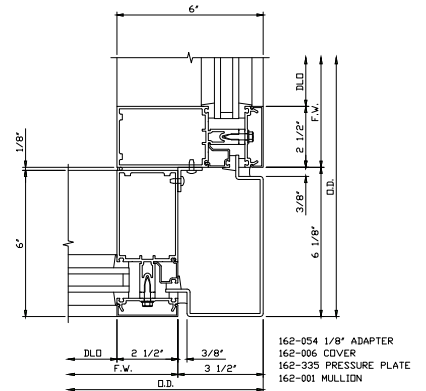
Building Section BB



Wall System Component Detail



Mass Wall Window Detail



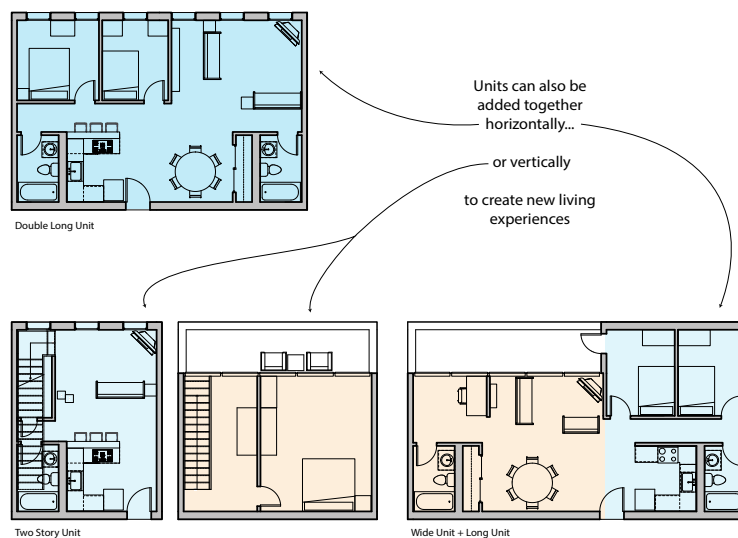
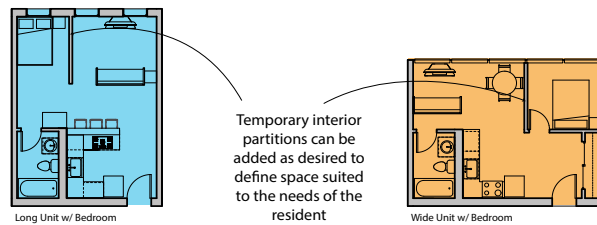
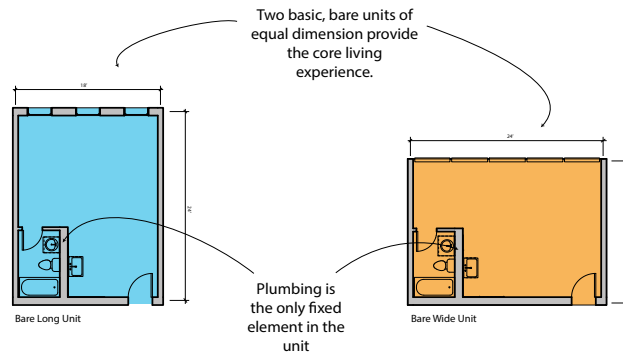
90° OUTSIDE CORNER
1" INFILL

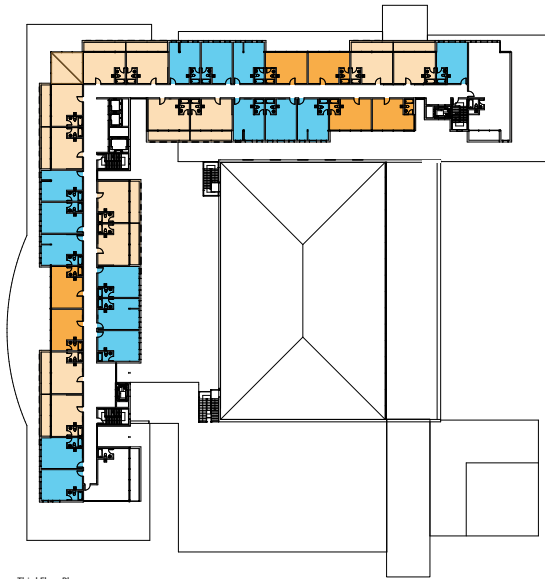
Curtain Wall Corner Detail

Finding Home:

Creating Opportunities for Placemaking in Albuquerque, New Mexico

Thesis Question: Since it is ultimately up to the individual to establish their place, what can designers do to create OPPORTUNITIES for placemaking?

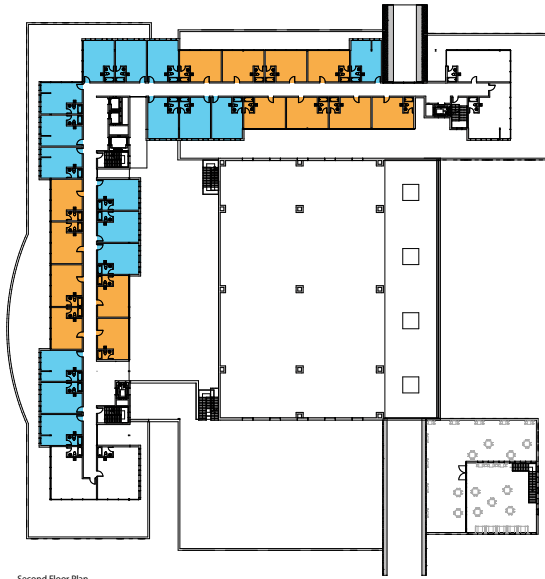




Third Floor Plan



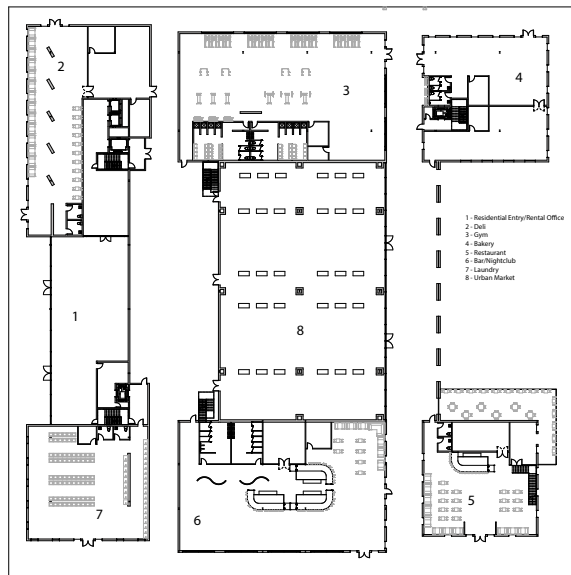
Twelfth Floor Plan



Second Floor Plan



Fifth Floor Plan

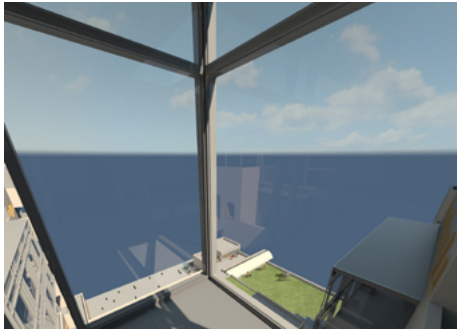


Ground Floor Plan

- 1. Residential Entry/Rental Office
- 2. Club
- 3. Gym
- 4. Bakery
- 5. Restaurant
- 6. Bar/Nightclub
- 7. Laundry
- 8. Urban Market



Fourth Floor Plan



View Down from Corner Common Space
(12th + 13th Floor)



Market Colonnade Rendering



Interior Common Space Rendering
(4th + 10th Floors)



North Market Entry Rendering



Interior Market Rendering

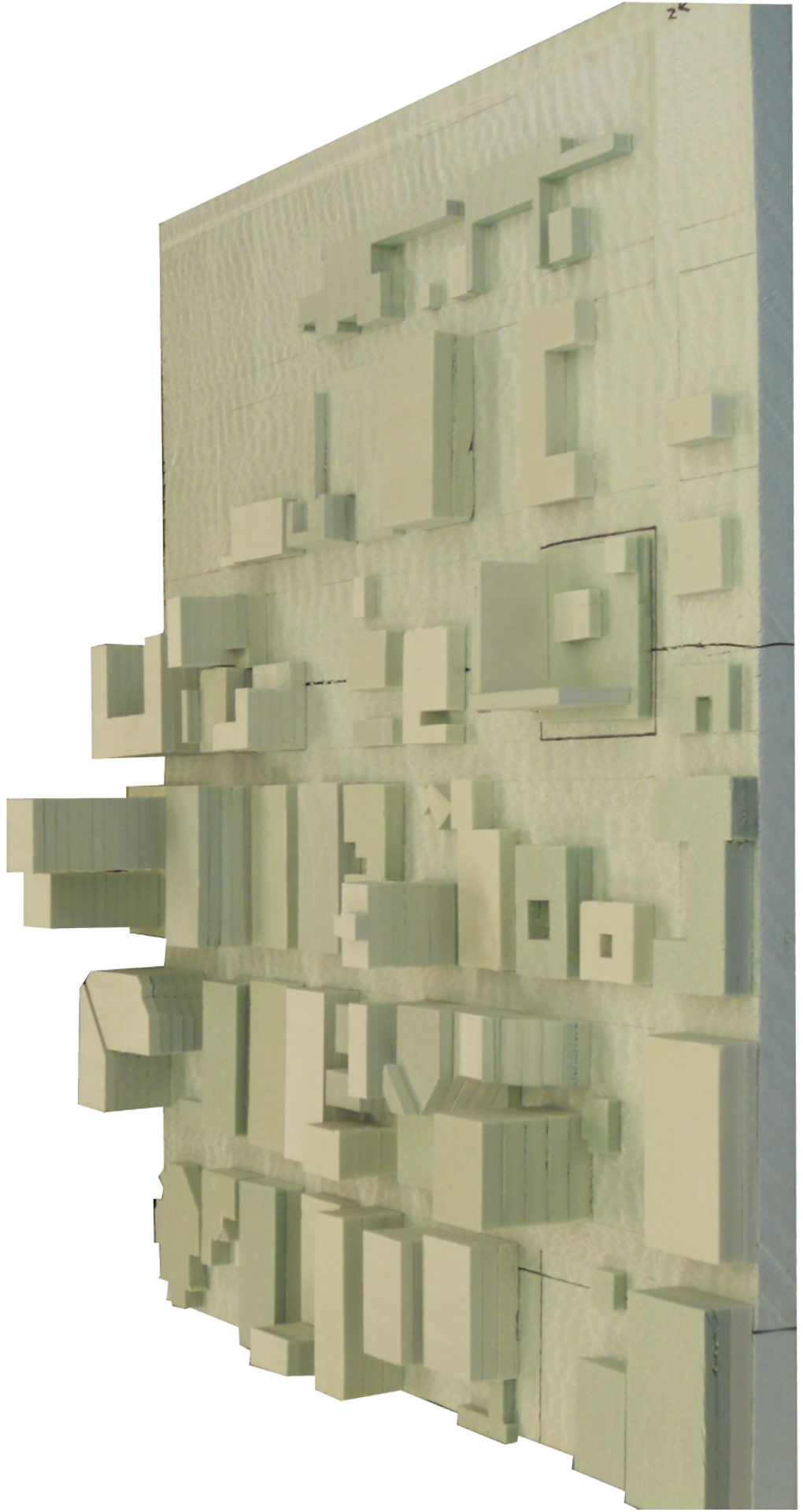


East Market/Restaurant Rendering



NW Corner Rendering w/ Site Context

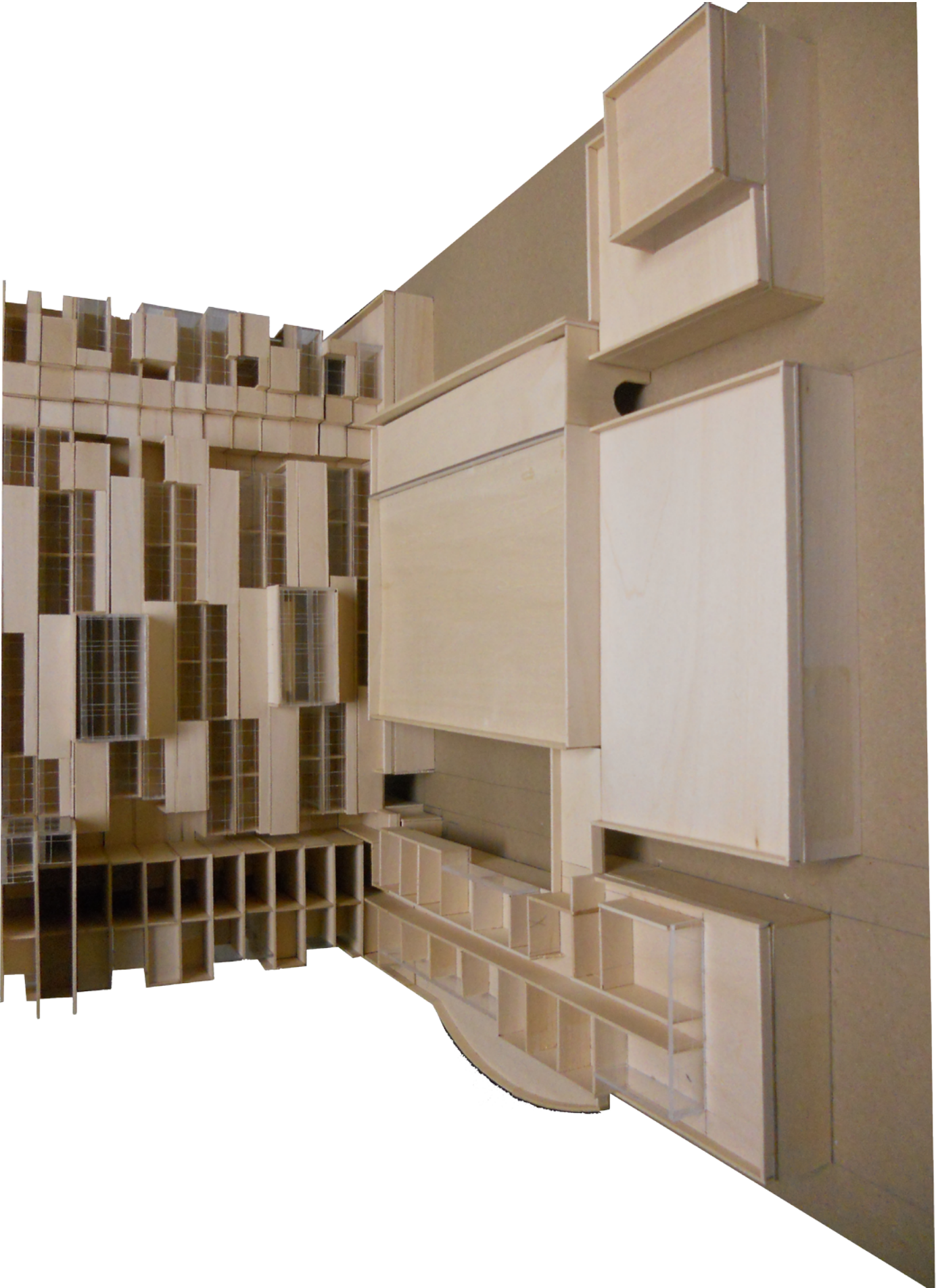
Models



Site Model



Building Sectional Model



Building Sectional Model