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What Are You Thinking.... Allowing Publics to Engage the Surfaces of the City

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collecting narrative + expression from everyday life

SUSQA THESIS
FALL 03

JULIA CZERNIAK
+
NICOLE ROBERTSON

MATTHEW 'MICK' McNUTT

COMMUNITY EXCHANGE CE
information communicatio

demonstrating urban revolution in the architecture of the city

SYRACUSE UNIVERSITY
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RESTRICTED
McNutt,
Mick

What are you thinking.

allowing publics to engage the surfaces of the city

GARFIELD EAST LIBERTY **PENN AVENUE CORRIDOR**
BLOOMFIELD FRIENDSHIP pittsburgh pennsylvania

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At the Aesthetics Meeting

We invented shape after shape,
color moving to and fro;
then outside where the plain world lives
it began to snow.

--William Stafford, *Passwords*

Wherever in this city, screens flicker
with pornography, with science-fiction vampires,
victimized hirelings bending to the lash,
we also have to walk . . . if simply as we walk
through the rainsoaked garbage, the tabloid cruelties
of our own neighborhoods.
We need to grasp our lives inseparable
from those rancid dreams, that blurt of metal,
those disgraces,
and the red begonia perilously flashing
from a tenement sill six stories high,
or the long-legged young girls playing ball
in the junior highschool playground.
No one has imagined us. We want to live like trees,
sycamores blazing through the sulfuric air,
dappled with scars, still exuberantly budding,
our animal passion rooted in the city.

-- Adrienne Rich, *The Dream of a Common Language* [my emphasis]

MANIFESTO FOR URBAN REVOLUTION

1. All unclaimed surfaces hereby appropriated for collective creation and individualized expression. All surfaces of the city are seen as canvas upon which each individual can leave their trace and contribute to the making of the city.

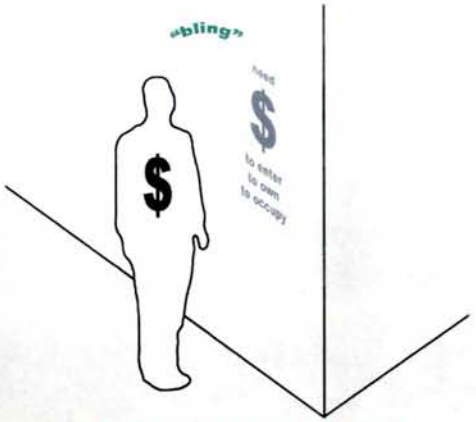
2. In response to the rise of global corporatism, the everyday activity of individuals is incorporated directly into the construction of the urban phenomenon, establishing information, communication and imagination as the fundamental units of exchange and developing expression and narrative as the primary activities of the urban collective.

3. The object is now removed from the practice of architecture in order to replace form with activity, creating a situation of participation from the entire public in the making of the built urban experience.

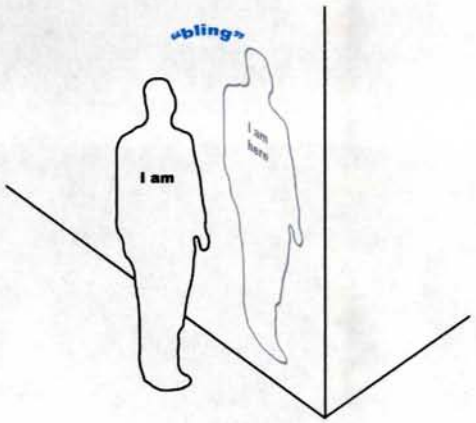
4. ¥ € $ ≠ POWER of the people. The equation: underutilized SPACE + SURFACE = POWER in the hands of the public. gentrification ≠ success. **g**entrification = **a**lienation + **s**egregation + **h**omogenization.

5. The dependence upon commercial businesses to revitalize "blighted" urban areas is now replaced with a dependence upon the strength and the empowerment of the collective, constructing the city according to their fundamental desires in the necessities of life as opposed to the niceties of consumer culture..

The call is for a project in which all participate, activity is recorded and continued into the future which is controlled by the inhabitants of the city, each of them defined as an artist, each of them as an architect, planner, professional, each of them making the space, the culture, the social interaction of the urban phenomenon out on the street exposed on the walls of the city. And it is at this point that the urban revolution is realized where each citizen is an artist and no institution disguises or cages the creative activity found in the daily lives of the individual. We shall forever collect the memory and trace of everyone on the city through their existence and their ability to express themselves in our incessant desire to retain the importance of the lives of each and every inhabitant in the structuring of the city.



exchange of money in making of the city
those without $ cannot participate



exchange of self in making of the city
everyone can participate... bling

THESIS STATEMENT

How can architecture build urban environments that allow for public participation in and control over the space of the city? Encouraging and encompassing the play element in culture,[1] architecture can represent a society constructed with systems of exchange based upon information, communication and imagination among varying publics in order to counterbalance the existing system of capital enterprise. The typical interaction of the public with the city relies upon the exchange of money, whether through shopping or working, and in between these time-consuming practices it is a struggle to find moments in which to share experiences with other cohabitants of the city. Public space is usually controlled by institutions that enforce strict guidelines to the activities and behaviors of bodies in their (begrudgingly public/essentially private) space, prohibiting difference, change, noise and disturbance to the "civilized" space.[2] Architecture can demonstrate an alternative to this situation providing a space for the collection and dispersion of the memory and narrative of the city one inhabitant at a time. Through interactive surfaces and performative sections, the traditionally static boundary of wall and object of building can abandon its aspects of formal division in favor of a permeable and active face and space that gathers the information and expression of each member of the public in order to record and broadcast public life as a fundamental unit in the construction of the urban experience. As a result, the existence of the urban phenomenon is dependent upon the commodity of collective creation and self-expression, allowing all members of the public an equal stake in the making of the city.

[1] Phrase borrowed from *Homo Ludens* by Johan Huizinga.

[2] Don Mitchell + Richard Van Deusen discuss the intentional *policing* of public space in "Downsview Park: Open Space or Public Space?" from *Case: Downsview Park Toronto*, ed. Julia Czerniak.

What is the role of architecture?

To provide isolated and disparate publics a space that demonstrates interactivity through built form, encouraging the users to change the surfaces and to adapt the spaces of the building according to their own desires. Promoting activities that put architecture into play and into the control of the individual allowing for the creation of identity within the hands of the people will help to undermine the traditionally segregating and alienating effects of the relationship between institutions and the public. With a space

allowing creative play and instructing self-expression, while recording and displaying these activities throughout the community, the activity of the city, the interaction of individuals and the importance of everyday life become the centerpieces of the making of the city.

remnant of the past… looking towards the future

making of th ecity

the city	space and surface
inhabitants	engage space and surface affect space and surface control space and surface
making	the shift from the (noun) state of being in space to the (verb) being in order to realize space

the shift from "IT" to "IS"
noun to verb
object to activity

REVOLUTION

The development of the city from political to mercantile to industrial [see diagram 1] not only represents the change from pure nature to pure urbanity, but also describes the gradual displacement of the narrative of everyday (human) life with the development of the machine as living entity.[3] Inspired by its own systematization, the industrial city influenced the making of the final rationalized representation of the city that neglected "wild" ecological and biological processes in favor of ordered planning of city space (urbanism). As Lefebvre states in *The Urban Revolution*, we face a critical zone as the industrial field dissipates and the urban field develops.[4] The tradition of rationalized city planning and preconceived design compositions (*tabula rasa*, assumed grids, tower-in-the-park housing, etc.) spread the aesthetic of the machine, and in the end, destroy the aesthetic of individual human life. The admiration of the industrial world becoming the great liberator of human existence was never realized as the complexity and speed of life compounded exponentially into the typically stressful and work-filled environments many Americans live in today.

In order to overthrow systematic paradigms, rationalized strategies need to be replaced with rationalized thought acting upon the activities of self-managed territories within the city. In the end, a complex interaction of poly(multi-)centric concentrations of publics will create the processes and activities that compose the space of the urban field.[5] An analysis of the typical post-industrial city in its present state finds many public spaces that are controlled either by the government (federal, state, local, city) or by institutions (corporate, cultural, social, religious, etc.)

> So to whom should we delegate power and the representation of practical and social life? To experts and those with skills. They in turn can confer with one another and rule on everything that concerns a functionalized "habitat." Habiting and the inhabitant play no role in their decisions.

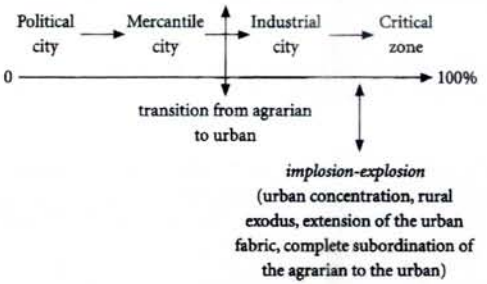


Diagram 1: Space-time diagram from *The Urban Revolution* (p.15) where "0" represents "pure nature" and 100% is pure urbanity (+/-).

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[3] Lefebvre, Henri. *The Urban Revolution.* Trans. Robert Bononno. Minneapolis and London: University of Minnesota Press, 2003, "Chapter 1. From the City to Urban Society."

[4] Ibid., "Chapter 2: Blind Field." Lefebvre describes the *blind field* as the condition between major fields. In other words this is where we reside today between the industrial and urban. "What does our blindness look like? We focus attentively on the new field, the urban, but we see it with eyes, with concepts, that were shaped by the practices and theories of industrialization, with a fragmentary analytic tool that was designed during the industrial period and is therefore *reductive* of the emerging reality. We no longer see that reality; we resist it, turn away from it, struggle against it, prevent its birth and development." (p. 29)

[5] Ibid., "Chapter 7: Toward an Urban Strategy" (p.150).

[6] Ibid., p.188.

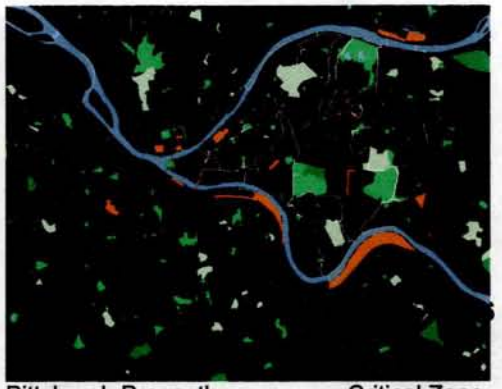
> Decisions are placed in the hands of decision makers. Activity withdraws to the everyday, to static space, to the reification that is initially endured, then accepted.[6]

Power is never in the hands of the individual user of the city; power is left to the professionals, the specialists. The changes and developments of city and neighborhoods are left to architects, planners, developers and politicians. It is time to allow the inhabitants of the city to control the processes of development and change by initiating designs that encourage the public to engage the structure of the city. The Community Exchange Center departs from this principle, enacting a program that utilizes the everyday existence and routine of individuals in the making of the surfaces and spaces of the city. Through built form, interactive sections can demonstrate how one can participate in the surfaces of a building not only through its image but also through reconfiguring and reconstituting such a surface with their activity. Automated telling machines collect stories from the individual to collect in the archive and later dispense the material as part of the face of the city. Studios are set up to bring people together and provide the skills one needs to communicate, whether through computer technology or basic literacy. The Community Exchange Center becomes a place for varying publics to communicate their ideas and experiences so that there can be a greater amount of understanding and cooperation among the typically segregated and isolated publics.

At its present state, the urban phenomenon in Pittsburgh is dependent upon the economic framework established by corporate institutions resulting in many large commercial based projects funded by government subsidies (taxes from the people). These projects support and extend the consumptive practices of the public celebrating the success of the city while continuing to displace the narrative of the individual and of ecological processes. If there is a place for someone to shop and watch sports and host conferences from all over the nation we will be successful because there will be jobs to clean up these monuments after visitors leave. The primary activity of the inhabitants of the city is to maintain the city rather than become involved in its making. As corporate institutions expand beyond the confines of the

Pittsburgh 1872 Agrarian City

Pittsburgh 1907 Industrial City



Pittsburgh Presently Critical Zone

marketplace into the public space, the commercial development of cities threatens to genericize urban centers through the proliferation of sponsorships and logos infecting and replacing social and political systems. An example of this is the dependency of city governments on the gentrification of neighborhoods as records of successful areas solely based upon the revenue it provides themselves.* This is why many of the budgets for community-based initiatives were slashed in the recent financial troubles of the city resulting in the closings of recreation centers and pools, the amenities which allow for the public to participate and activate their surroundings.[7] The dependency of the state upon economic success persuades the government institution to rely upon capital enterprise. The loss of identity within the community reflects the loss of the urban phenomenon to privatized consolidation based upon the industrial field as opposed to traditionally public realms such as street, façade, park, etc. In order to counterbalance the large commercial based programs rising in Pittsburgh, this projects proposes a new territory aimed at building systems of exchange based upon communication, information and imagination amongst the collective, gathering narrative for the archive and broadcasting for the purposes of open communication. The urban revolution intends to define a new territory based upon the urban field controlled by the public as opposed to the blind field presently controlled by capital enterprise.

* *Examples of major projects in Pittsburgh over the past few years:*

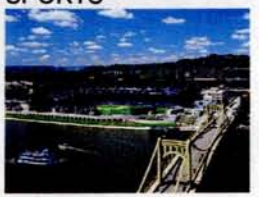
RETAIL

North Shore

SPORTS

Heinz Field

SPORTS



PNC Park

RETAIL

SouthSide Works

Marina Boulevard

2600 East Carson Street

TOURISM/COMMERCIAL

Convention Center

[7] McNulty, Timothy. "City Budget Keeps Many Rec Centers, Pools Shut." *Pittsburgh Post-Gazette* (Tuesday, December 02, 2003.) Available from http://www.post-gazette.com/pg/pp/03336/24261.stm.

NARRATIVE

In the film *Smoke*, Auggie Wren [Harvey Kietel] conducts a project that collects image in a methodical way to record his Brooklyn neighborhood. As the owner of a smoke shop, Auggie starts each day by setting up a tripod and camera in front of his store. At precisely 8:30, he snaps a picture of the intersection in front of his store. He shares with Paul Benjamin [William Hurt] the photograph collection assembled into endless volumes of photo albums chronologically arranged and stored in boxes in his apartment. At first glance, Paul says all the pictures are the same, flipping quickly through the pages, saying, "I don't get it." Auggie explains to him that he must slow down and look at each picture individually and he will understand. Slowly turning the pages and looking closely at each image, Paul realizes each day contains its own personality based upon the light, the amount of people, the weather, the aura contained in each image. The city is recorded at the level of the image, but through its method establishes the essential details and the fragmentary nuances which comprise the urban phenomenon. A carbon copy of this project would fulfill the intentions of the Community Exchange Center.

In Jane Jacobs' *The Death and Life of Great American Cities*, she describes the choreography of street life as the fundamental building block of a living city.

> This [complex] order [of the old city] is all composed of movement and change, and although it is life, not art, we may fancifully call it the art form of the city and liken it to the dance – not to a simple-minded precision dance with everyone kicking up at the same time, twirling in unison and bowing en masse, but to an intricate ballet in which the individual dancers and ensembles all have distinctive parts which miraculously reinforce each other and compose an orderly whole.[8]

This description suggests that architecture takes as its organizational device the individual activities associated with the everyday lives of the inhabitants of the city. The narrative described above uses film

[8] Jacobs, Jane. *The Death and Life of Great American Cities.* New York: Random House, Inc., 1993. [orig. 1961]

Please Note: For additional examples of filmic narratives please see appendix "Additional Narrative Examples" p. 30.

the last supper.

let's eat...art.

the last profession.

let's learn how we can eat by living off of collective creation, experimental behavior, permanent play and the creation of situations.

SIAB

situationist international accreditation board

painting game **10.07.03**

join us for a resume seminar

Sunday 11.02.03 2PM in front of Slocum Hall (rain or shine)

to tell the story of the interconnectivity of life, desire, art, place, space, memory, etc. through the interweaving of multiple characters and how their lives and experiences overlap in and around Auggie's smoke shop.

The primary means of communication between the characters in *Smoke* occurs at the level of narrative. There are multiple devices employed including metaphor, foreshadowing and flashbacks, but at the surface, each character lives a plot line and they all intersect and overlap through the course of the movie. [See Diagrams 2a + 2b] Therefore the film's plot line becomes a poly(multi-)centric mix of narratives specific to the individual, but comprising the whole. This is an essential aspect of the Community Exchange Center, where the experiences of the inhabitants of the city become primary through narrative expression. Those who have difficulty telling a story will be taught how to express themselves through whatever medium they are most comfortable with and be able to access records of other individuals to refer to for inspiration. The Community Exchange Center will provide the space for the collection and interaction of the lives of the inhabitants of the city in order to foster understanding between varying publics.

In a sense this project is already underway in the public art project *Faces of Pittsburgh*. Alexi Morrisey and Rob Long set up a studio at various locations throughout the city (libraries, festivals, etc.) in order to take photos of individuals including their name and neighborhood. They have collected thousands of citizens and use them in various exhibitions that project the catalog of photos in a rolling format. In a very direct way, the object of the art shares an essential relationship and dependence upon the images of the people, attempting to represent the city starting at the level of the individual, as subject of art and structure of the city. The Community Exchange Center will expand upon this project by adding narrative and expression to the image, allowing words and stories to infuse another dimension to the inhabitants as essential components in the construction of the urban environment.

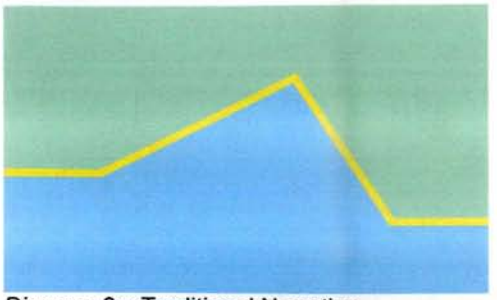


Diagram 2a: Traditional Narrative
plot line divides the process and product
intro/rising action/climax/falling action/resolution

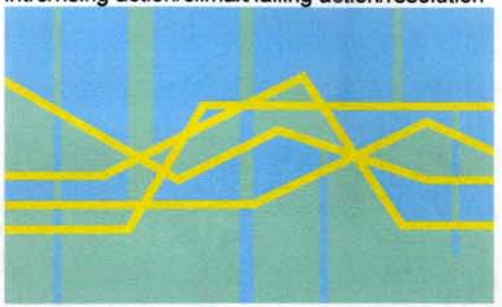
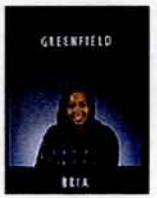


Diagram 2b: Smoke
multiple plot lines blur division between process and product allowing for full participation of fiction with reality



EXISTING ORGANIZATIONS

ARTS

Edge Studio
East Liberty Arts Council
Dance Alloy (Showroom Building)
Studio 5013
Penn Avenue Music Festival
Penn Avenue Theatre
Visual Voices
The Friendship Development Association
1877
Penn Avenue Arts Initiative
Garfield Artworks
Unblurred (First Fridays Festival)
Quiet Storm
Attack Theatre
The Clay Pen
Pittsburgh Glass Center

COMMUNITY

Bloomfield-Garfield Corporation
East Liberty Development Corporation
Action Housing
Community Builders, Inc.
Weed to Seed Program
East End Main Street
East Liberty Concerned Citizens, Inc.
East Liberty Quarter
Youth Works
Youth Places
Pittsburgh Coalition Against Substance Abuse
Garfield Jubilee Association
The Friendship Development Association
The Sprout Fund

Other participating artists, arts organizations, in Pittsburgh:

Element 5
Ground Zero
Bridgespotters
Shadow Lounge
Busk Pittsburgh
BL4CK H4M
MOOK
7th Movement

An abundance of community-based initiatives are active within the Penn Avenue Corridor, interacting with one another and helping to build community. Presently the street lacks much visible activity during the day, but festivals and events do attract the public to intermingle with one another. The Penn Avenue Corridor traditionally marks division where businesses and families did not find value in the property, but the economic standing of artists took advantage of the low cost property to acquire a foothold in the community. Much creative energy is focused on the area as it stands at a critical point awaiting decisions to be made for its future development.

PROGRAM

As a place for varying publics to gather, the program supports the specific needs of the immediately local community while providing the city with a location that fosters social interaction and transcribes cultural memory. Taking spatial and programmatic clues from other typologies (museum, gallery, library, school) along with city infrastructures (mass transit, bus stop, park, playground), the Community Exchange Center serves the needs of the local community while acting as visible symbols to the memory of the city's cultures, allowing for a new infrastructure imbued with public activity and learning manifest in the collection of everyday life narratives. While the functions of day care and classroom learning occur within the building, its primary function is to collect stories and events of citizens as part of the memory of the city. The public space of the Community Exchange Center therefore focuses on social responsibility as opposed to the economic situation of the individual. Narrative and the collection of memory become the foundation for the production of place and participation among the individuals of the community.

Bloomfield Recreation Center

With the closings of the YMCA in Garfield and the Bloomfield Recreation Center, two important gathering places are abandoned as a result of the city's financial crisis. By appropriating these programs and mixing them with the new concept of exchange and the fundamental creative spirit of the surrounding arts organizations, the possibility for a space in which each of the constituents can thrive as they all exorcise control over their space within the city. With the three contingents (arts and 2 community centers) collected in one building, communication among the groups is inevitable and essential to learning and understanding among the varying publics. In addition, the activities will generate the material for the archive which will be disseminated along the Penn Avenue Corridor organizing and exhibiting the specific nature of the district based upon local involvement while simultaneously attracting others to come participate in the project. The architecture will describe activity through its making.

Archive Activities – *information*			
Archivist office		150 sf	
Staff Offices (2)		200 sf	
Staff Lounge		150 sf	
Work Area		150 sf	
Archive (primarily digital)		2500 sf	
Gallery		+	
ATMs (Automated Telling Machines)		+	
Classrooms (verbal + writing skills)	(2 @ 15 pers @ 25 sf each)	750 sf	3900 sf
Community Activities – *communication*			
Coordinator Office		150 sf	
Classroom (open to local residents to share knowledge)	(1)	375 sf	
Computer Lab		375 sf	
Computer Technician/Storage		200 sf	
Conference Room		320 sf	
Warm-up Kitchen		400 sf	
Multi-purpose room	(74 pers @ 25 sf each)	1850 sf	3670 sf
Recreational Activities – *play*			
Coordinator Office		150 sf	
Weight Room		500 sf	
Game Room		400 sf	
Basketball Court		+	
Communal Gardens		+	
Storage		50 sf	1100 sf

"+" denotes adjacent and/or along Penn Avenue Corridor. Square footages to be determined by amount of available space.

Arts Activities – *imagination*			
Coordinator Office		150 sf	
Curator Office		150 sf	
Studios (4 @ 15 pers @ 30 sf each)		1800 sf	
Storage		50 sf	2150 sf

Services – *practical*			
Entrance vestibule		200 sf	subtotal = 11020 sf
Restrooms / Janitor / Storage	(15% of subtotal)	1653 sf	
Mechanical	(15% of subtotal)	1653 sf	total = 13630 sf
Circulation	(25% of total)	3582 sf	

Grand total = 17212 sf

Additional Requirements

Parking + Garage

- Car fleet (as part of film project gathering and broadcasting narrative throughout the city)
- Maintenance/Storage
- Parking spaces (as required to replace on site and provide for # of users)

Temporary Shelter

Performance Stage

WI-FI hot-points

Swimming Pool

Program intended to develop and adapt to needs of the community, change with the growth of the community and assimilate adjacent activities into the body (and/or appendage) of the structure. Always in the back of the architecture's head "exciting situations rather than exciting forms."[9]

[9] "Situationist International Manifesto." In *Programs and Manifestoes on 20th-century Architecture.* Ed. Conrads, Ulrich. Cambridge, Massachusetts: The MIT Press, 1970, p.172.

OPERATIONAL STRATEGIES

Important architectural issues depend upon the creation of a fully interactive and adaptable building that welcomes alteration and change within the whole. Developing interactive wall sections is important while also incorporating security issues and protection of equipment inside the building. Otherwise each vertical surface will be dynamic either in its expression of archive material or its encouragement of playful activity enacted across its surface. A low-tech, simple (banal) construction is necessary since the aesthetics are rooted in the activity separated from the formal composition.[10] A superstructure can be developed as the basic form and layout of the building on the site with simplified linear frame between, able to be reconfigured at any time. These matters of construction will develop through the design process.

The sequence through the building is important as program overlaps and interlocks, forcing the inhabitants to slow down and observe their neighbors while bringing them all together in spaces of transition and moments of observation. The ability to draw light into the building while addressing landscape issues (primarily the making of gardens to produce an additional activity adjacent to the surfaces – possibly roof) will remain in focus at the same level of importance as bringing marginalized and localized publics together. The result will be an open building attempting to bring all aspects of the context into itself sectionally, demonstrating in static form the performative principles of the expected activity associated with the built structure.

[10] Burke, Deborah. "Thoughts on the Everyday." In *Architecture of the Everyday*. Ed. Steven Harris and Deborah Berke. New York: Princeton Architectural Press, 1997, pp.223+.

PRECEDENTS

Exodus, or the Voluntary Prisoners of Architecture *Rem Koolhaas*

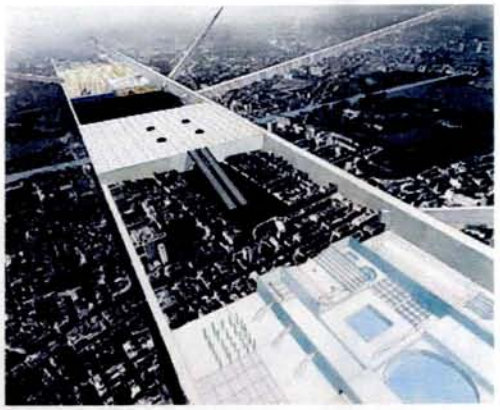
> Contrary to modern architecture and its desperate afterbirths, this new architecture is neither authoritarian nor hysterical: it is the hedonistic science of designing collective facilities that fully accommodate individual desires.[12]

Though the wall typically describes division, this project expands the section of the boundary into an inhabitable space for voluntary prisoners of architecture. Contained liberty is celebrated, dancing on the division, riding the desires in-between good and bad, reality and fiction, freedom and imprisonment. The Penn Avenue Corridor marks a similar division between the "good half" and "bad half."[11] The Community Exchange Center is a place for each side to gather and enact their desires.

New Babylon *Constant*

> New Babylon in its present form may be construed as a proposal, as an attempt to give material shape to the theory of unitary town planning, to maintain a creative game with an imaginary environment that is set in place of the inadequate, unsatisfying environment of contemporary life.... New Babylon is the object of a mass creativity; it reckons with the activation of the enormous creative potential which, now unused, is present in the masses."[13]

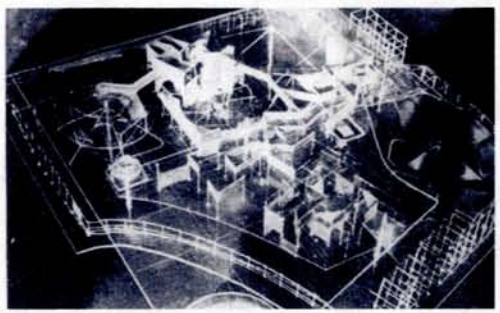
The massive work representing the most comprehensive model of situationist theory and unitary urbanism also signifies the inclusion of inhabitants in the making of the city. The Community Exchange Center attempts to engage the public by developing and employing their skills and creativity to enact control over the spaces and surfaces of the urban field.



[11] *S, M, L, XL*. Ed. Jennifer Sigler. New York: Monacelli Press, 1995, pp. 5+.

[12] Ibid., p. 7.

[13] Constant. "New Babylon." In *Programs and Manifestoes on 20th-century Architecture*. Ed. Conrads, Ulrich. Cambridge, Massachusetts: The MIT Press, 1970, p.177.

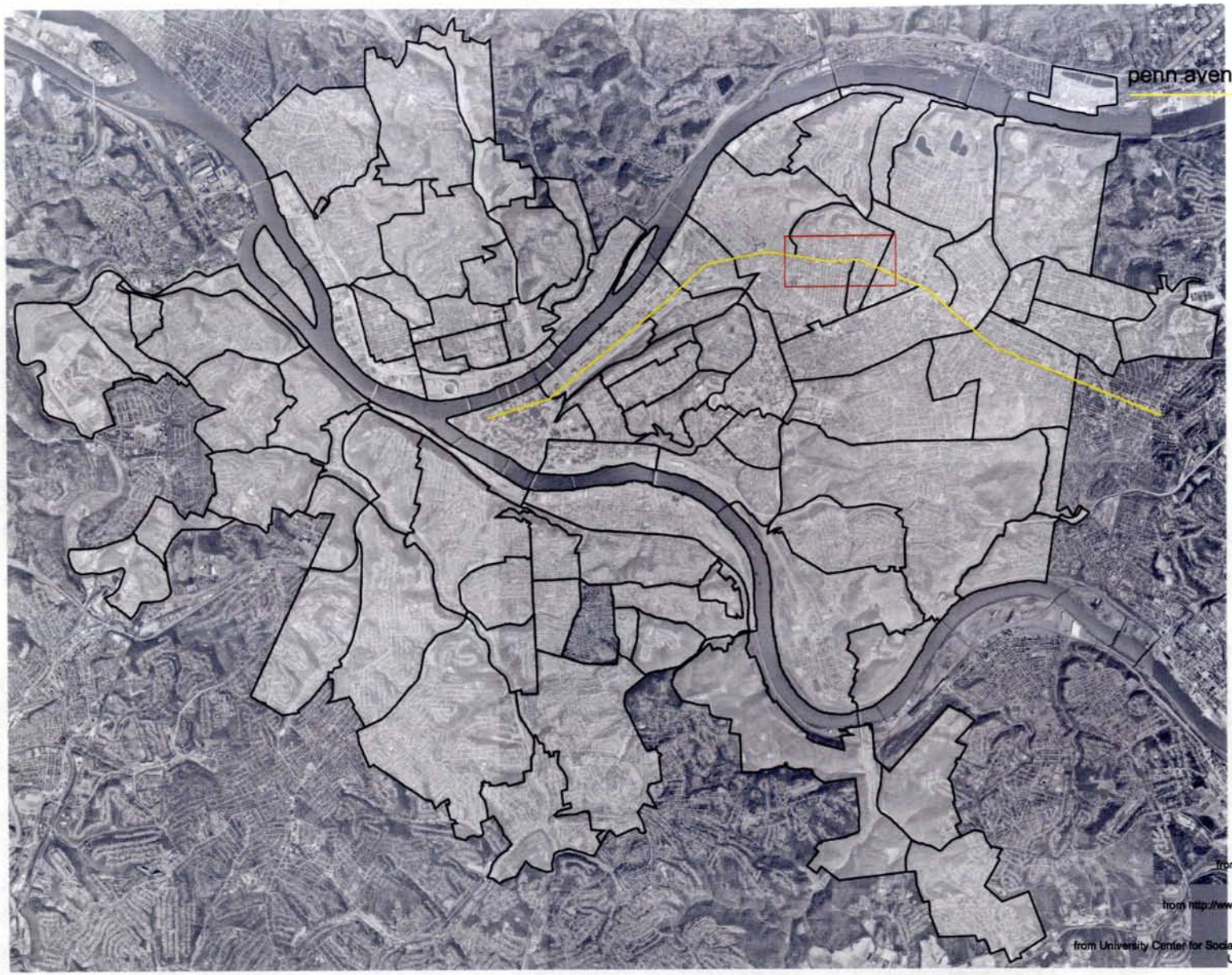


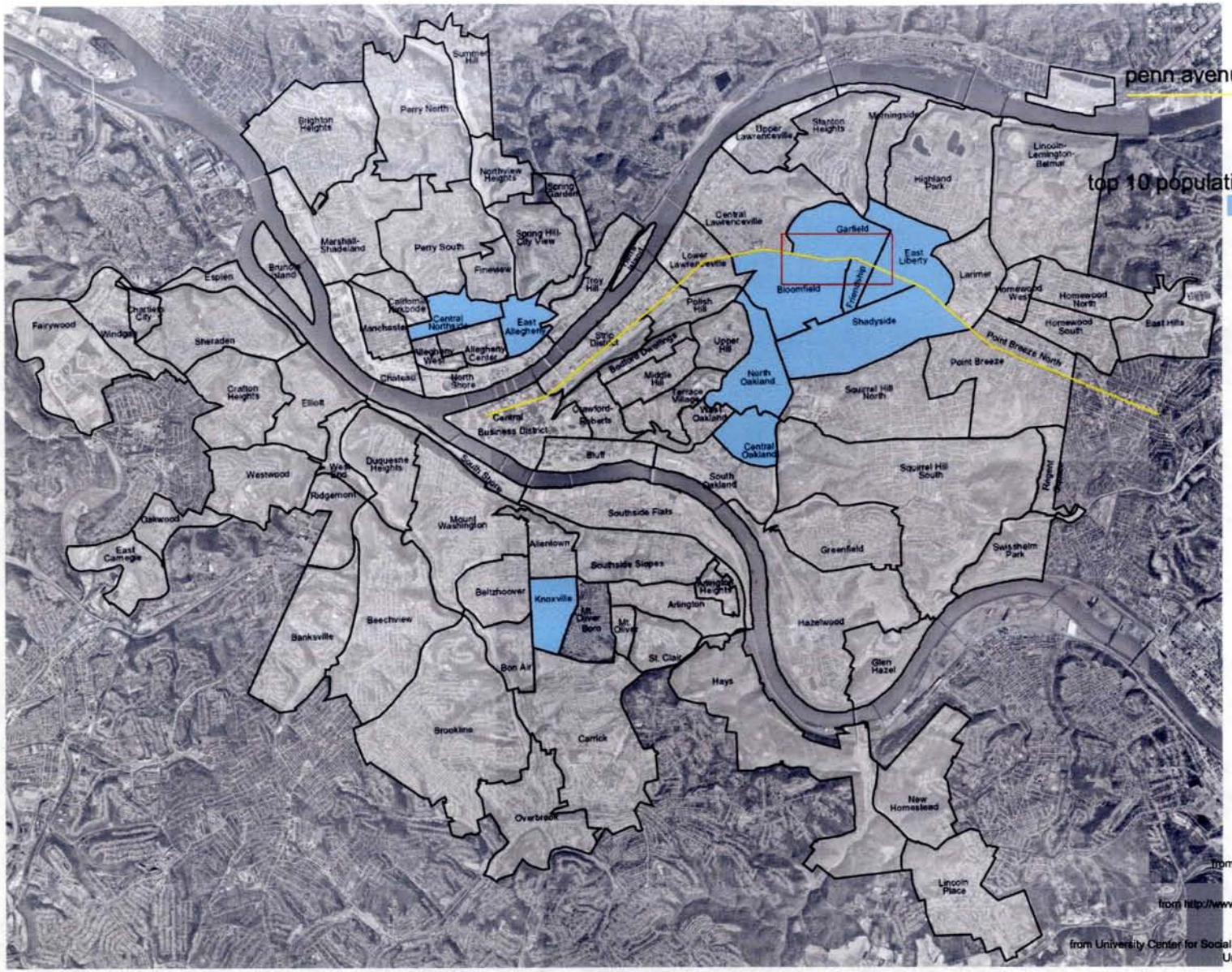
Blur Building *Diller + Scofidio*

> Unlike previous EXPO architecture this is not about spectacle. On the contrary the visual is suppressed in favor of the visceral. The structure of the Blur Pavilion, shrouded in fog, is de-emphasizes in favour of a sublime experience of this immersive environment.[14]

This project acts as a psychological experience. With perception blurred within the microenvironment, the users must employ all capacities in order to negotiate the "form." In the end, the experience and memory of the place is derived from a dynamic temporal cloud-space experience as opposed to a static sculptural object in the field. The space of the project occurs primarily in the minds and bodies of the users.

[14] Carroll, Michael. "Ironic Blur: Towards a Modernism of Distortion." From ACSA Northeast Regional Meeting, McGill University, Montréal, October 2002. From http://upload.mcgill.ca/architecture/ACSA-Session3.pdf.


pittsburgh
penn avenue corridor
site
aerial photo 1995
from www.pasda.psu.edu
city of pittsburgh
from http://www.city.pittsburgh.pa.us
census data
from University Center for Social and Urban Research
University of Pittsburgh



pittsburgh

penn avenue corridor

site

top 10 population density

Total population
334,563

Friendship
17,125

Shadyside
14,960

Bloomfield
13,103

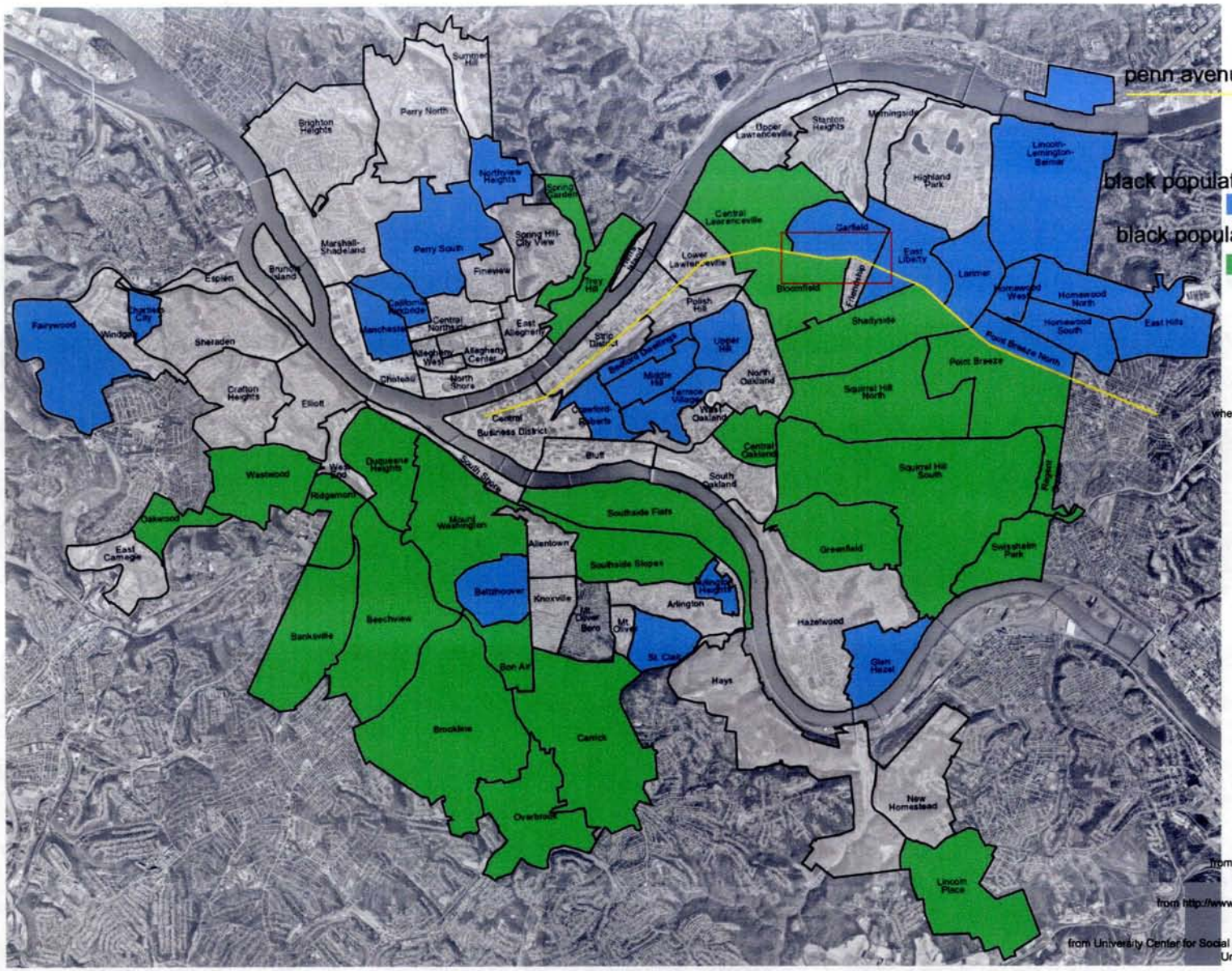
Garfield
12,256

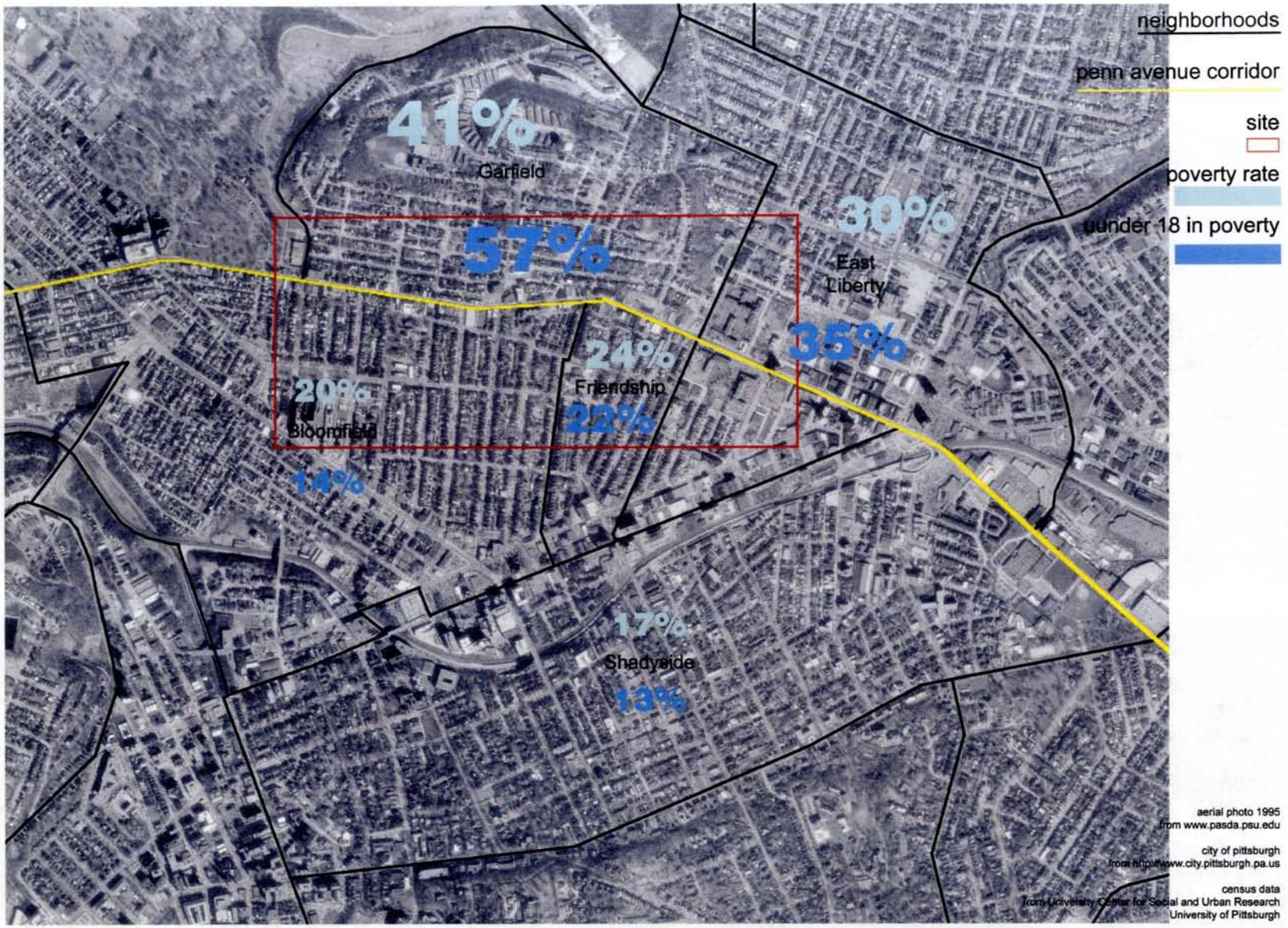
East Liberty
12,223

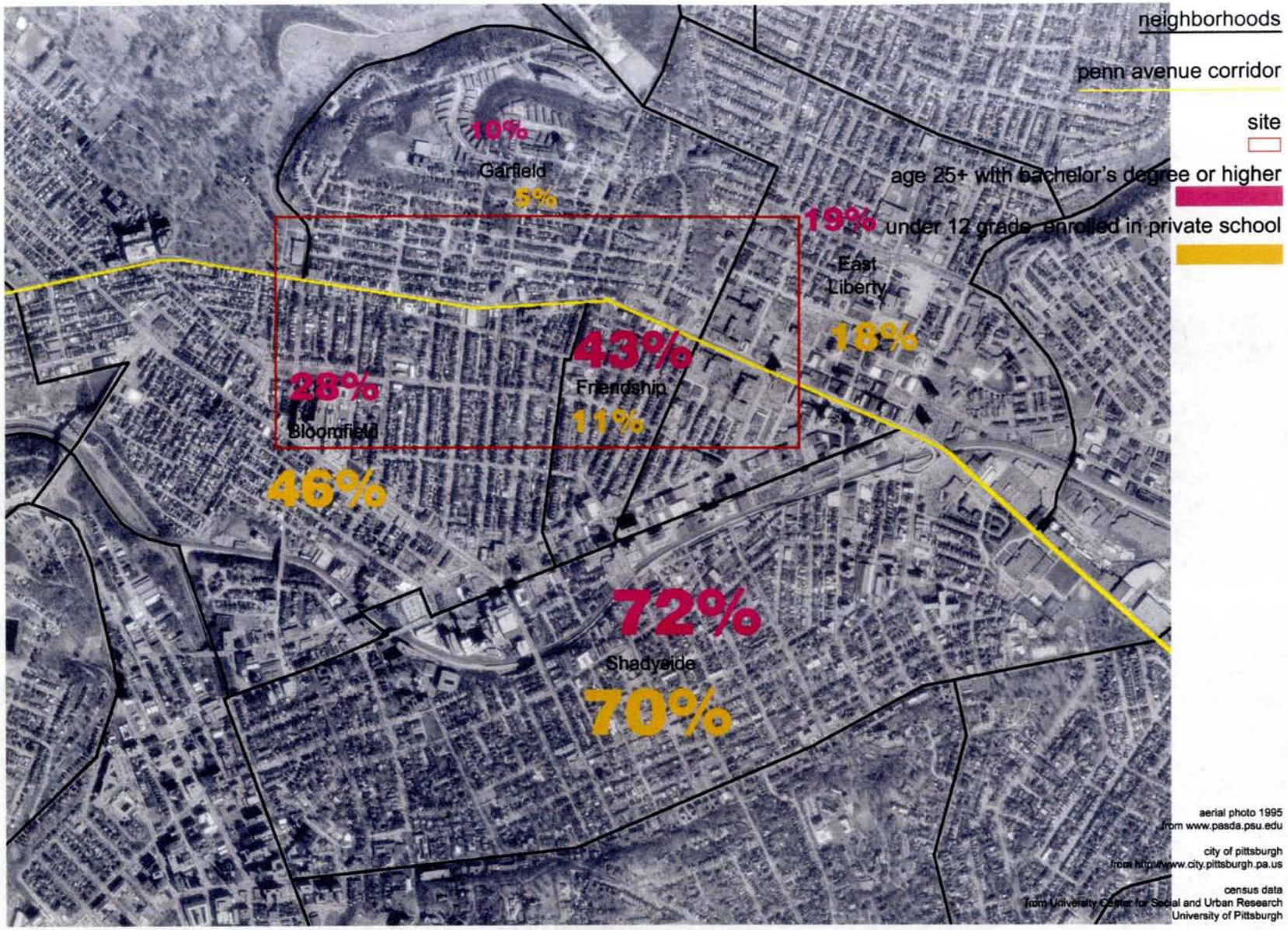
aerial photo 1995
from www.pasda.psu.edu

city of pittsburgh
from http://www.city.pittsburgh.pa.us

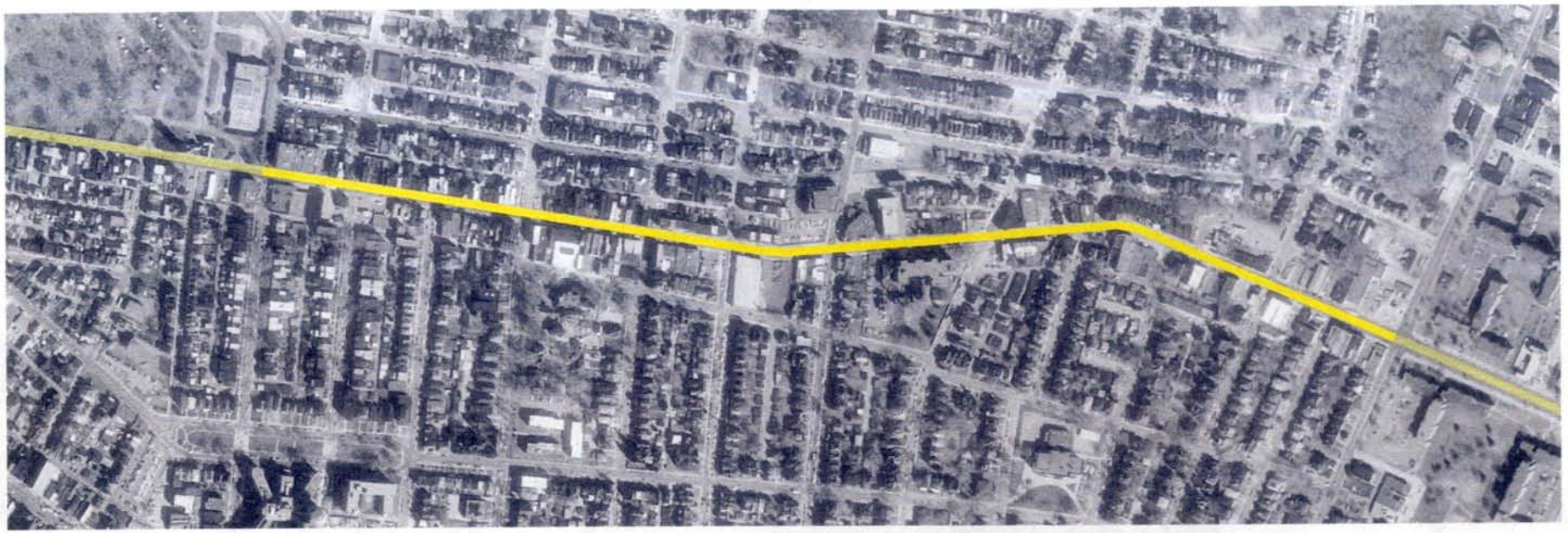
census data
from University Center for Social and Urban Research
University of Pittsburgh

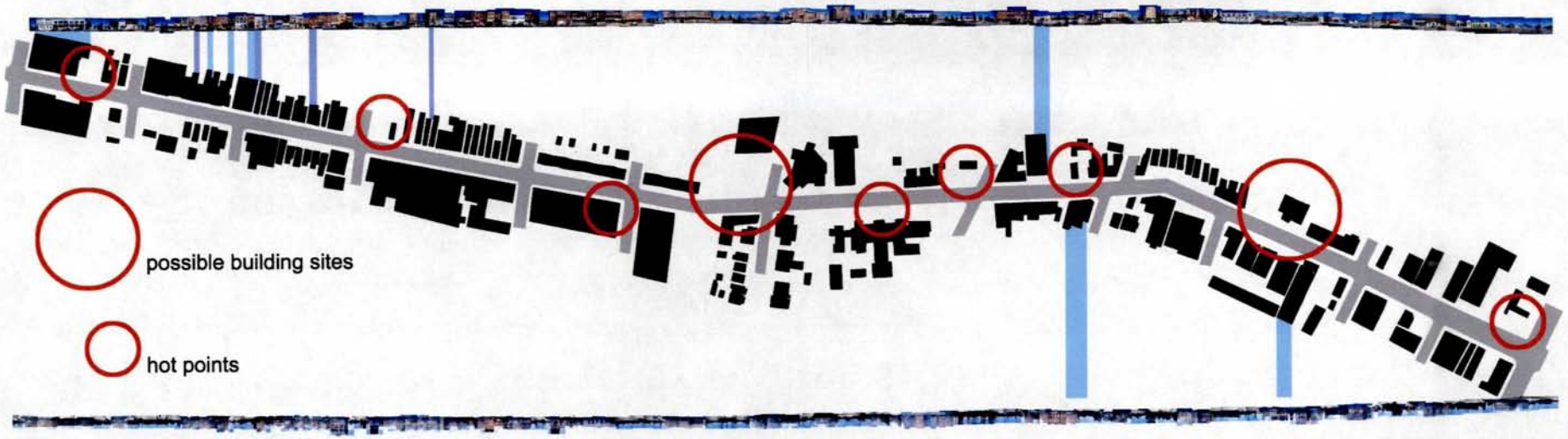

pittsburgh
penn avenue corridor
site
black population > 65%
black population < 9%
Summer Hill
Perry North
Brighton Heights
Northview Heights
Spring Garden
Perry South
Spring Hill-City View
Marshall-Shadeland
Fineview
Troy Hill
Allegheny River
Brunot Island
Esplen
Fairywood
Chartiers City
Windgap
Sheraden
California-Kirkbride
Manchester
Central Northside
East Allegheny
Allegheny West
Allegheny Center
Chateau
North Shore
Crafton Heights
Elliott
Carnegie Mellon
Bedford Dwellings
Middle Hill
Terrace Village
Crawford-Roberts
Central Business District
Bluff
Duquesne Heights
West End
Ridgemont
Oakwood
East Carnegie
Westwood
South Side
Mount Washington
Allentown
Southside Flats
Southside Slopes
Beltzhoover
Knoxville
Mt. Oliver Boro
Mt. Oliver
Arlington
St. Clair
Bon Air
Beechview
Banksville
Brookline
Carrick
Overbrook
Hays
Hazelwood
Glen Hazel
New Homestead
Lincoln Place
Upper Lawrenceville
Stanton Heights
Morningside
Central Lawrenceville
Lower Lawrenceville
Polish Hill
Upper Hill
North Oakland
West Oakland
Central Oakland
South Oakland
Squirrel Hill North
Squirrel Hill South
Greenfield
Swisshelm Park
Regent
Point Breeze
Point Breeze North
Shadyside
Bloomfield
Garfield
Friendship
East Liberty
Highland Park
Lincoln-Lemington-Belmar
Larimer
Homewood West
Homewood North
Homewood South
East Hills
where population density > 1000/sq.mi.
blacks 27% total population
whites 68% total population
aerial photo 1995 from www.pasda.psu.edu
city of pittsburgh from http://www.city.pittsburgh.pa.us
census data from University Center for Social and Urban Research University of Pittsburgh


41%
Garfield
57%
60%
East
Liberty
35%
24%
Friendship
22%
20%
Bloomfield
14%
17%
Shadyside
13%
neighborhoods
penn avenue corridor
site
poverty rate
under 18 in poverty
aerial photo 1995
from www.pasda.psu.edu
city of pittsburgh
from http://www.city.pittsburgh.pa.us
census data
from University Center for Social and Urban Research
University of Pittsburgh


neighborhoods
penn avenue corridor
site
age 25+ with bachelor's degree or higher
under 12 grade enrolled in private school
10%
Garfield
5%
19%
East
Liberty
18%
43%
Friendship
11%
28%
Bloomfield
46%
72%
Shadyside
70%
aerial photo 1995
from www.pasda.psu.edu
city of pittsburgh
from http://www.city.pittsburgh.pa.us
census data
from University Center for Social and Urban Research
University of Pittsburgh

1104
2nd most in city
Garfield
24%
903
East
Liberty
14%
319
3rd in city
Bloomfield
11%
79
Friendship
9%
219
4th in city
Shadyside
6%
neighborhoods
penn avenue corridor
site
total female householders
% housing vacant
aerial photo 1995
from www.pasda.psu.edu
city of pittsburgh
from http://www.city.pittsburgh.pa.us
census data
from University Center for Social and Urban Research
University of Pittsburgh




possible building sites
hot points

SURFACE

blank/party walls

advertisement

sign

fence

mural

installation

window

interior

object

adhesive

tag

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University of Pittsburgh's Digital Research Library and Historical Society of Western Pennsylvania at the Heinz History Center, http://digital.library.pitt.edu/pittsburgh, 22 April 2003.

City of Pittsburgh website, http://www.city.pittsburgh.pa.us/cp/maps.

Pennsylvania Spatial Data at Pennsylvania State University, http://www.pasda.psu.edu.

APPLICABLE CODES

Note: All information from *City of Pittsburgh Zoning Code* (Amended 01 February 03). Download from City of Pittsburgh website, "http://www.city.pittsburgh.pa.us/cp/html/land_use_control_and_zoning.html#zoning_code"

Chapter 904: Mixed Use Zoning Districts

904.02 LNC, Local Neighborhood Commercial District

Chapter 908: Public Realm Districts

908.01 General [possible proposed designation]

Chapter 911: Primary Uses

911.01 General

911.02 Use Table

Chapter 914: Parking, Loading and Access Standards

Chapter 920: Child Care Regulations

Chapter 925: Measurements

ADDITIONAL NARRATIVE EXAMPLES

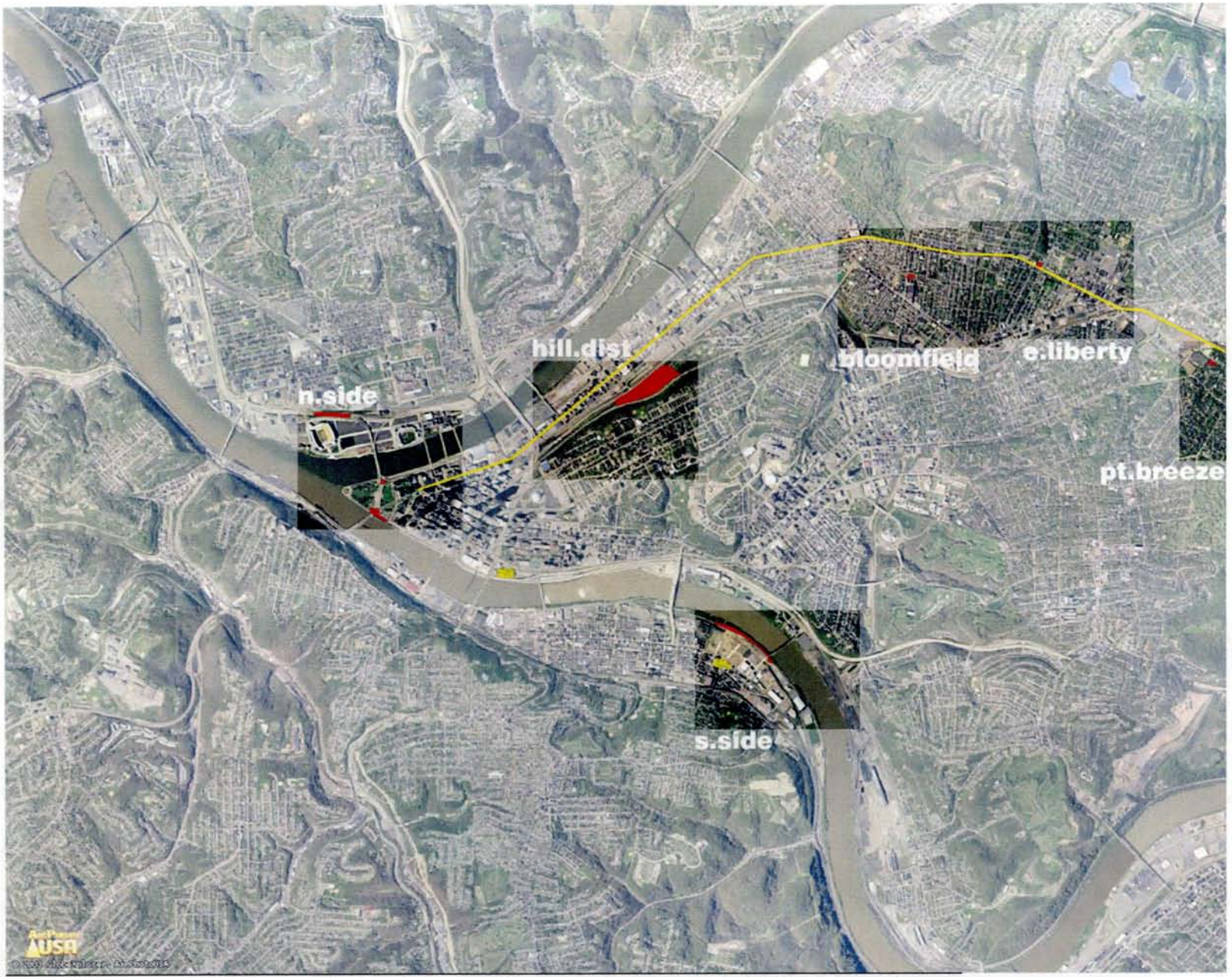
In the film *Adaptation*, as a screenwriter, Charlie Kaufmann [Nicholas Cage], struggles to transform the written word into filmic narrative. This becomes very problematic within the existential complexities of his psyche: issues of satisfying the requirements of the Hollywood model along with his own admiration of the original work. A complex narrative arises in the film as the plot lines of the writers' lives (of both screenplay and novel) intermix with their creations resulting in a blurring of fact in order to arrive at a new fiction. Reality may be displaced, but the reality within the narrative becomes the beauty of the piece. The work and the creative genius that results in the artifact is what is important. The move from abstraction of the object (explored in art since the turn of the century) has now become such an abstraction that the object is life's own existence acted out within the fictive enterprise of the work of art.

In the film *Waking Life*, writer director Richard Linklater produces a work that questions the line between consciousness and dreams. The narrative acts more like a trajectory through events instead of a continuous momentum abstracting time of daily life. The central character finds himself in different scenes trying to figure out if he is awake or dreaming. The overpowering illusion of the film is credited to the team of artists who took the live film footage of real people made by Linklater and applied illustration upon the media. Within the narrative of the film, the viewer is asked to question the reality of their own consciousness as the narrative reflects the separation between conscious and dream states, non-fiction and fiction. In the end, the object of the film attempts to occur within the mind: at the level of the narrative, the state of the viewer and the imaginations of the artists and actors playing themselves.

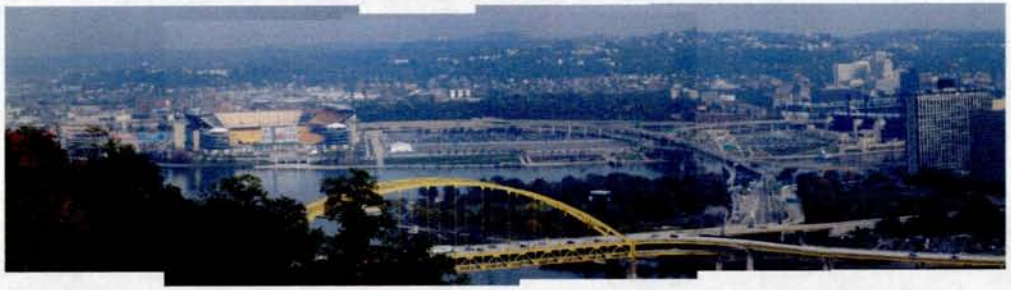
In these cases the subject of the art forms is human existence and how within a world filled with image and contradiction we can find truth and reality. Through the creation of new narratives, art is created in order to be viewed and participated in by the masses -- internalized in the sense of becoming another way to observe one's surroundings. The epic tales of narrative proscribing a story to the one who

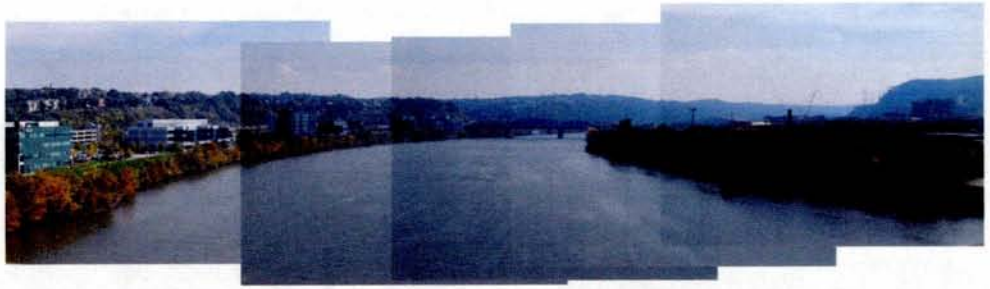
experiences it is replaced by an inclusion of the writer/creator within the fiction itself, reducing one's own life to another fiction/object of art. Truth is harder to discover, but through the participation of narratives/objects of art and imagination, a new life is formed dependent upon the communication between art as object and life as subject.

site search



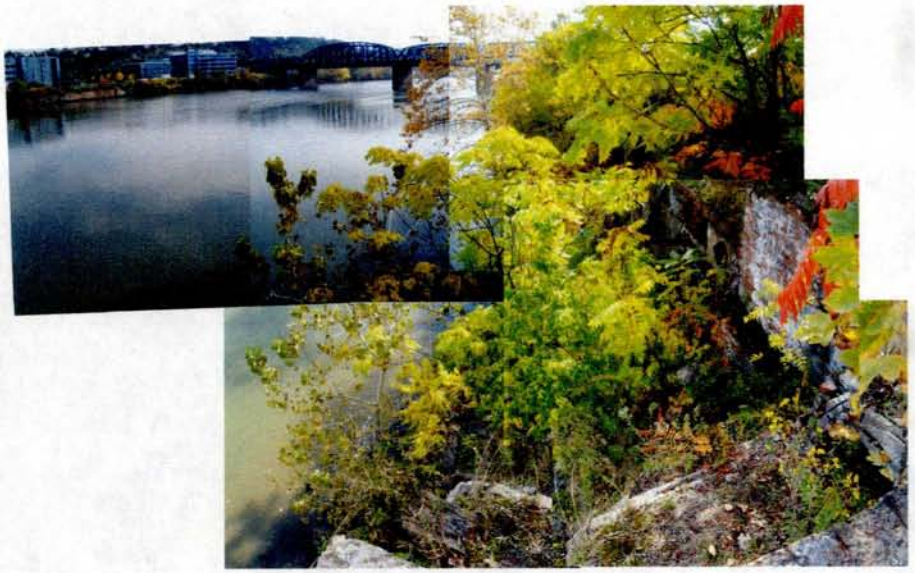
N.SIDE





Residential Out For RFQ
SSW Venture Development Mixed Use, Retail and Flex Office
Life Sciences Center
UPMC Distribution Center

S.SIDE



HILL.DIST

BLOOMFIELD

E.LIBERTY

PT.BREEZE