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## **Working Women's Community: A Feminist Perspective on Women in the Urban Condition; Representation in Space and Architecture**

Hilary M. Sample

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## Working Women's Community

*A Feminist Perspective on Women in the Urban Condition:*

*Representation in Space and Architecture*

New York City

HilaryM.Sample

Thesis Final Proposal  
10 December 1993  
Advisor Marlene Davis  
Ted Brown  
Margaret Griffin

### Thesis Statement:

Investigating gender in architecture calls attention to issues of spatial segregation and stratification systems which contribute to human inequalities, such as the distribution of knowledge and power. Spaces are coded according to a male prerogative based on the principals of our patriarchal society. These man-made spaces which are socially constructed reinforce the stratification of *gender, race and class* relations in our society. The principals of these man-made environments express a solipsistic architecture. Women's status in relation to these gendered spaces is often reduced to an object in space, rather than as a subject, projecting individuality. Experiences for women are limited by these male patterns which ultimately fail in meeting women's socio-economic needs. An exploration of gendered spaces through an investigation of male-oriented environments in relation to feminine spatial-socio language of difference that could inform architectural spaces which allow for multiplicity of experience which promotes knowledge and power.

### Project

The vehicle for exploring these issues will be a community center which provides social services and communal living. The project will be developed through patterns of program and the multiplicity of spatial experiences.

### Dichotic versus Holistic Thinking

A fundamental theory and philosophy specific to the position of women in society needs to be identified. Patriarchal society encompasses a dichotomy of principals rather than a holistic approach. Women's senses makes her disposition more holistic than man's and allows for a synchronic thought process rather than a dichotic process. Dichotic versus holistic thinking represents a difference between men and women. The physical differences between men and women has been examined throughout history. According to Luce Irigaray, "But woman has sex organs more or less everywhere. She finds pleasure almost anywhere. Even if we refrain from invoking the hysterization of her entire body,

*the geography of her pleasure is far more diversified, more multiple in its differences, more complex, more subtle, than is commonly imagined-in an imaginary rather too narrowly focused on sameness.* (Irigaray p.28)

Spaces devoid of dichotic structure would allow for a plurality of experiences. The ~~notion~~<sup>N.C.</sup> of plurality of experience corresponds to women's inherent disposition and the multiplicity of female desire and language. Women can never be a central object as man can be due to this inherent quality. Women always must be responsible for themselves and those around them, as our need to be aware of our environment. However, the position in society due to one's sexuality does not allow for experiences which fulfill one's needs and personal goals. A theory of difference will inform patterns of interaction which create a plurality of experience in architectonic forms and thus, ultimately promoting knowledge and power.

### Difference and Its Language

Difference pertains to identity and needs but it is exhibited in a language that comes from within.



*"We are unique, I mean the minority we exemplify. The female struggle, not in generalities, but our specific struggles. To me insurmountable to achieve an ultimate expression, requires the complete dedication seemingly only man can attain. A singleness of purpose no obstructions allowed seems a man's prerogative. His domain. A woman is sidetracked by all her feminine roles from menstrual periods to cleaning the house to remaining pretty and young and having babies... She's at the disadvantage at the start... she lacks the conviction that she has the right to achievement.... She lacks the belief that her achievements are worthy. Therefore she has not the steadfast to necessary to carry ideas to the full developments. There are handfuls that succeeded, but less when one separates the women from the women that assumed the masculine role." (Hesse, p.99)*

Thus women tend to compromise their own identity and take on another to maintain a position in society which allows for survival. This <sup>woman</sup> identity is a second identity: the notion of plurality. A woman must assimilate in order to achieve, and at the same time sacrifice her own identity in maintaining the status quo of equality.

A critique of contemporary culture, John Berger begins his third chapter in "Ways of Seeing", by explaining man and his relation to an inherent promised power. His credibility is assumed because of his position as a man. He goes on to describe the conditions of women's presence, "in expressing her own attitude to herself, and defines what can and cannot be done to her. This presence is manifest in her gestures, voice, opinions, expressions, chosen surroundings all these characteristics contribute to her presence. Which all constitute a woman and thus she is perceived according to her intrinsic and it is seen as a physical emanation, an aura."

Thus women are continually perceived as an entire makeup all at once. She is presented different from man, her status as a body is seen first and then she is recognized for something else; whether it be for her intellect or other she is never identified independently from her body. This presence is of great value to women and something that must be looked upon with pride. Yet "to be born a woman had been to be born, within an allotted and confined space, into the keeping of men. The social presence of woman has developed at cost of splitting her being into two, where she is constantly accompanied by her own image and that others perceive this image." (Berger p.46)

The body as language represents a multitude of fragments intertwined and overlapping in meaning. A system of signs produced in a historical context invokes repetitions and encoding which society gives meaning to consciously or unconsciously. Language serves to mask or to assimilate to uncomfortable truths of difference. This masking occurs in a society dependent on maintaining the status quo.

### An Urban Perspective Urban Issues Redefined as Women's Issues

A new paradigm must be developed that promotes women's urban experiences. The American city in all its diversity is perceived by women through a masculine view finder rather than a "kaleidoscope of options". A feminist perspective on urban experiences would greatly alter the relationship between gendered spaces and women's status. This relationship grows through the study of economic, transportation and social services. Knowledge made available to women in a collective place would provide for the gaining of individual power independent of men.



## Architectural Issues

## Urban Voyeurism:

Beatrix Colomina in her article "The Split Wall, Domestic Voyeurism" talks about a woman's physical position and voyeurism in the home. I feel that this condition of voyeurism is also a major problem in the urban setting. The sport of girl watching "such invasive male behavior violates a woman's self/other boundary, leaving her enraged, startled, humiliated, and unable to control her own privacy." (Weisman, p.68). Women lose their urban privilege of anonymity; as John Berger in Ways of Seeing explains "Men act, and women appear. Men look at women. Women watch themselves being looked at." (Weisman, p.69). Women in the urban condition live in fear.

Women must be constantly on the alert both consciously and unconsciously, in order to protect their vulnerable boundaries from male trespasses in public places. Researchers have demonstrated that women avoid eye contact, stiffen body posture, restrict movements, and move out of the way of pedestrian traffic more than men, a pattern of submissive behavior observed in animal societies. Irwin Altman, a psychologist, maintains that "this behavior requires an enormous amount of energy which places great stress on adrenal and cardiovascular systems, resulting in heightened psychological tension and anxiety [and] psychic damage." (Weisman, p.69).

Women must deal with their vulnerabilities as well as trying to make a living in a society constructed by a patriarchal system. These experiences are portrayed in individual traits of women, but it is a behavior that restricts a collective. An architecture based on the notion of difference would define spaces in which women would feel safe or have a sense of security. — *now, is this absolute or relative*

This sense would happen in an urban interiority. A series of spaces which interact and expand and contract its' boundaries as needed, in response to the needs of the residents. Spaces defined as catalysts for interaction, for involvement in a condition of security, of comfort and balance. The notion of an urban interiority would contradict the system of the urban condition outside, not just contradict but be different. Its' space would provide the nessecary security and promote a daily pattern of experience and heightened emotions.

## Emotive Architecture'

*Burke Burke*  
A language created from emotion would inform an architecture in meeting the synchronic needs of women.

"Light and forms, specific intensities of light, successive spaces—these all act on our sensibility, producing physiological sensations that scholars have recorded, described, classified, and specified. This horizontal and this vertical, this harshly serrated line or this gentle undulation, the closed and centered form of a circle or a square—these all work strongly on us, characterize our creations, and determine our sensations. Rhythm, variety or monotony, coherence or incoherence, a surprise that may enchant or disappoint us, joy of light or chill of darkness, the serenity of a sunny room or the anguish of a room filled with dark corners, elation or depression, these are all consequences of the things I have been drawing and they act on our sensibility through a series of irresistible impressions. Simplicity, which results from judgments and choices, is sign of mastery. It gives, through a clearly perceptible play of forms, the meanings of expressing a state of mind, of revealing a spiritual system. It is like an affirmation, a path leading from confusion to clear geometric statements." Le Corbusier

*see "Lesson of Rome" vs. Wain Plan.*

Architectual Intention

Through analysis of male principals and patterns in achitecture, attempt to define a language which will inform an architecture that meets the needs of women. The feminist movement has influenced architecture in its repositioning of the American suburb, but I ask what about our cities. Not small cities, where the realm of the domesticated suburb still exists and is well within an escapable proxiemty, but mega scale cities? It is here in the dense, overpopulated that people get lost. American culture is in a grave state particularly in the tense environment of the city.

This environment becomes the backdrop for the daily urbanite. Children are growing up in this unsteady place and those who do not have good fortune suffer worse. I am not promoting that architecture can solve social issues but it can shape an experience, alter someones interaction with others and ultimately change daily life on a spatial level.

My intent from this point forward is to study the cultural postion of American women within the urban condition. Within the city defining spaces/places open to women and what readings occur when women no longer fit this image. The image of the woman in the city speaks about her interaction with others and her availability to resources. How is this image transformed to an architecture? Is this possible? In the end I am looking for a study which explores not just architecture in form but pieces which make a whole and define a meaning in a larger conatext that of the city.

### Defining Women's Space

in relation to one's self

in relation to one with a child; stroller notion of being "handicapped"

changing diapers

with other women

one showing personal space

one with woman as central to all her activities

pregnant and fetus

fetus as body in itself with all parts, placenta, cord, water

### Women's Urban Identity

women's typical place in city variety of roles

women position tends to be low whereas men tend to be high

Urban spaces conditions the mind for space, no less than time is artfully reorganized in cities in boundary lines and silhouettes (*women seen in urban context as a silhouette with only appearance of the body as significant*), in the fixing of horizontal planes and vertical peaks in utilizing or denying the site, the city record the attitude of culture and an epoch to the fundamental facts of its experience.

- In defining a female space what spaces are typically restricted to women?

#### Institutions

Church

Men's Clubs

Library

### Archetypal Spaces

Lewis Mumford:

"not just different physical accommodations but essential different conceptions of man's destiny."

### Culture of Cities

Difference between street and square promenade what position do women exist in relation to these places in the city context





have been battered by a partner. Women make up 75 percent of the Americans who live below the poverty line, earning less money for doing the same work as men. Up to 71 percent of working women have experienced sexual harassment at work, and while many struggle to balance jobs and family—caring for aged parents as well as children—few receive much support from spouses or society. "Any normal person would become depressed in response to such crimes," says Phyllis Chesler, author of *Women and Madness* (Avon). "It's a predictable reaction to being tortured, denigrated, and undervalued. Women live under war conditions: in terror of violence and the loss of love."

In their report, the members of the task force did not completely discount the causal link between bodily functions and mental illness. They concurred that a woman's hormonal cycles could trigger mood and behavior changes, and that an individual's family history of depression could predispose her to it. But they focused more closely on socioeconomic factors. The conventional connection between depression and biology, members concluded, has shifted our gaze away from more controllable conditions—in particular, those conditions that society is unwilling to change. Says Dr. Gwendolyn Puryear Keita, one of the editors of the report: "Very few studies help women look at what was theirs and what was societal. We don't want to train women to be more accommodating to society's craziness."

**F**or example, postpartum depression that lasts longer than a week or so is starting to look more like a product of social isolation than of hormonal change. Says Mary Field Beierly, co-author of *Women's Ways of Knowing: The Development of Self, Voice, and Mind* (Basic Books, Inc.): "The way we organize families and household labor puts all the burden on women. Active, engaged women fall into extreme isolation with motherhood and get remarkably little social support. In the sub-

### How Architecture Accommodates Society

The American house is set up in plan form to provide an accommodating environment for all. In the quest for the white picket fence women took their place in the home, as cooks in the kitchen maids in the entire house, role in the bedroom, a multitude of responsibilities. Where men had leisure and more freedom in the house less responsibility of duties. But this mentality of society influenced this type of architecture. Thus is it a fault of architecture? However today roles have changed drastically and is architecture responding? Is there an experience that meets the needs of women? Although women provide nurturing because it is an inherent part of our make up, why should it not be reflected in built form? That spaces accommodate the type of social environment women need to position them selves in society.

Simultaneity is an important part of women's experience. A real expectation of architecture for everybody; comfort, security and a place of self-identification.

### Voyeurism

eyes

women being looked at as an object

montage creates positive images

- How do mother's relate to one another?

- Ritual of space

meeting apartments little communities within

- Public/Private

if one space is invaded by another not of that group a private space becomes public.

C.M. Deasy in his book Design for Human Affairs in Chapter three "How our Surroundings Affect our Actions" talks about basic experiential conditions and its relation to the spaces in which it happens. "Since the form of the spaces we use, both inside and outside of buildings, has direct bearing on our personal competence either supporting or inhibiting our effectiveness as human beings--this view is even more important to the general population than our commendable concern with the physical problem."(p.45) He establishes three principals that either help or hinder us:

they influence the stress we experience in accomplishing our group or personal goals.

They influence the form and nature of our social contacts.

They influence our feelings of identity and self-worth.

- Use of scaling as mediator for contact among people:

\*Myriad informal settings where so much of everyday life occurs: parking lots, bus stops, elevator lobbies, laundry rooms. A better arrangement of these human settings might allow for greater ease in establishing friendships and ultimately in gaining greater happiness in everyday life. Foucault *Heterotopias*

- Certain configurations allow for the possibility of getting to know someone more easily.

A fixed arrangement of seating allows for just that fixed interaction. Whereas an open and unrestricted space allows for freedom of meeting. Spaces that provided fixed positioning promote territorial claim an event not always beneficiary. In common spaces of a large scale the notion of complete freedom must be upheld. This openness allows for maximum interaction with territorial control to occur. Meaning groups form and dissipate according to who is present and who is coming and going in the space. A smaller space possible provided for an event will naturally revolve around those who use the space for this event and territorial use of the space will more likely to occur. For instance in a reading room a woman might need a bit more space than another thus she make claim a table for her own, signaling to another she wants to be left to complete her work. The arrangement of the table may infect inhibit another from approaching her. This arrangement tends to be a standard in everyday life, whereas a communal open space with moveable benches in an in-between zone allows for group gatherings as well as those transient within the space to pass freely by or engage in a conversation. Freedom to choose one's own configuration allows for a multiplicity of experience within one space, possible a synchronic experience. Architecture must allow for informal and self generating configurations to occur but providing a healthy backdrop for this to occur should be promoted.

### Multiplicity of Events in Spaces

- Functions and sub Functions of Spaces

Small scale spatial metaphors like :

body

room is like a womb

dark

confined

restricted

organic

movement

expandable

different stage of uterus



room is like the pieces of the womb fetus, placenta, uterus

a piece inside one another

a piece connected to another

a link

a seashell

organic

grows in layers

directional

multiple in every aspect

womb=uterus like a wall, placentas like a chord, stairs, ramp. fetus object in the space

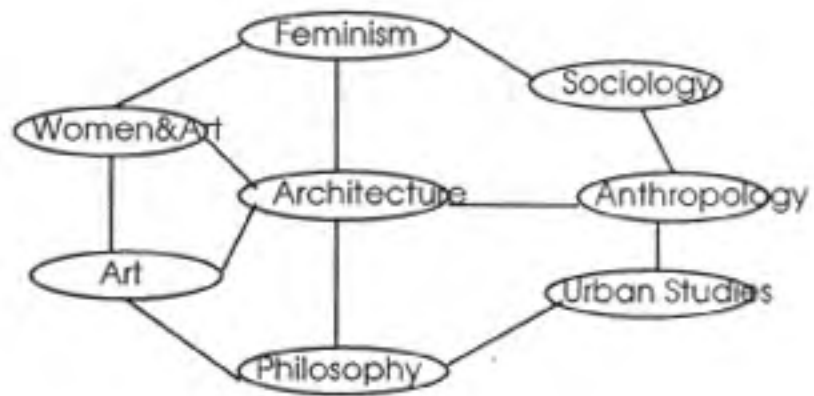
Space is like a film, continuous space, moving from one element to the next, in one frame many events possible, space speaks, people know their space speaks of importance

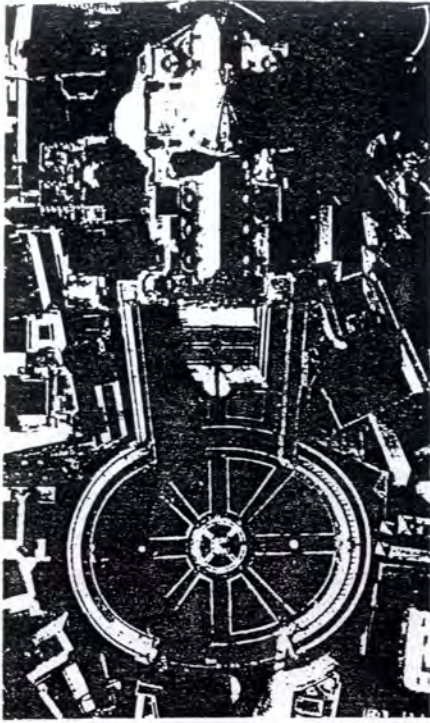
Cumulative interdependence suggests thinking in simultaneous

People define space

*"We consciously locate our bodies inside a three dimensional boundary," The Power of the female body is as important as the power inherent to men, yet it is a different power. This power is affirmed in the presence of the body, the experience another has with the body and the relation of the body to its space.*

TOPIC WEB

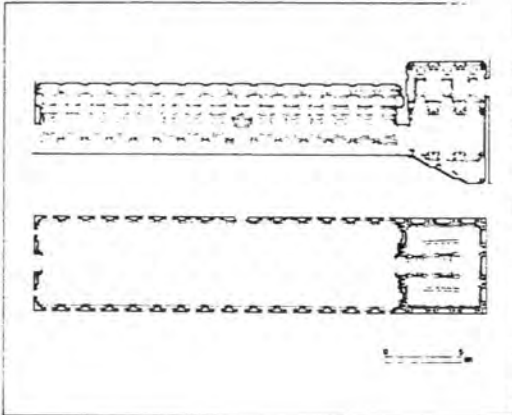
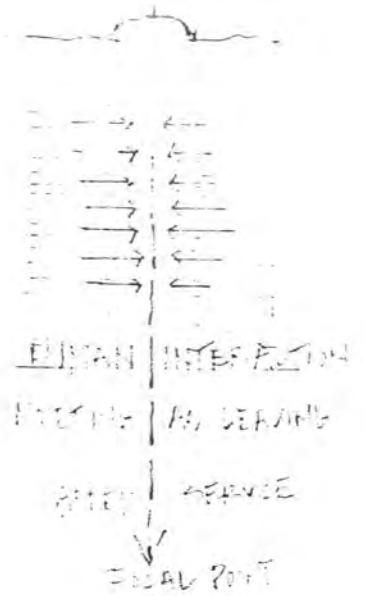




MALE INSTITUTIONS - HIGHLY RIGID PRESENTS

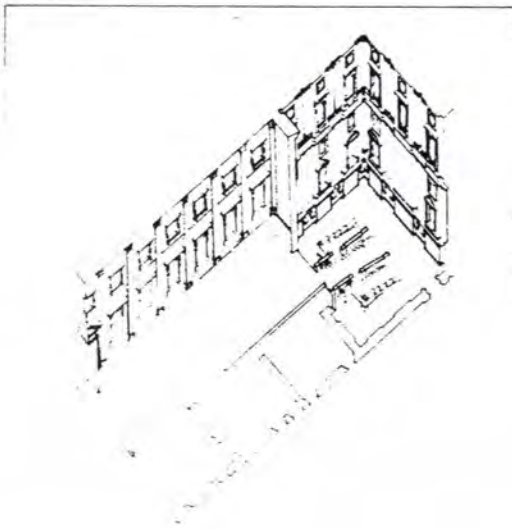
ST. PETER'S - TIME OF SHOULD GO GET / VISIT VISIT FOR SERVICE

FOCAL POINT



LIBRARY FOR SCHOLARSHIP STUDIES MEN ONLY

- GENERAL PROCESSING
- NO INFORMATION
- DIRECTIONAL SEATING
- FOCAL POINT FOR MEN LIBRARIES
- SERVICE POINT BECOMES REGISTERED BY ADMINISTRATION
- SYMMETRICAL



INSTITUTIONS









## The Phallic in Architecture

## Monuments, Towers, and Skyscrapers

The recognition of male presence in architecture can be seen throughout history. It is important to first understand that the sense of phallic does not necessarily have to be a literal representation of the male genitals. However, strong presence is made in urban conditions. Piazza Navona, a dynamic piazza in Rome, with its the Four Rivers Fountain by Bernini the monumental fountain allows space to rotate around it. The center of the piazza is not able to be occupied rather action occurs in the periphery. The Fountain with its rushing waters gives a sensuous quality to the space and the urban dweller is effected by this experience. The Piazza Del Popolo also has the presence of an obelisk denoting an important space. Memory of these monuments links spaces of the city of Rome in a continuous moment. Space flows from one piazza to the next and the piazza characterized by these erect monuments allows for a dynamic experience of space in the periphery.

Towers are another literal form of a phallic architecture. At Kazuyo Sejima's Women's Dormitory in Japan an institution solely for women, is violated by the presence of the bell tower. The campus is composed of fragments, is brought together through the experiences of the users. The courtyard seems to be an intimate space yet the shadow cast by the tower, clearly can not be seen except as an image which violates an intended pure space. The tower functions like a monument in its presence as defining a point within a context. The women of this space live and function in the shadow of this intruder. Towers are important, but I question forms appropriate and representing a positive image.

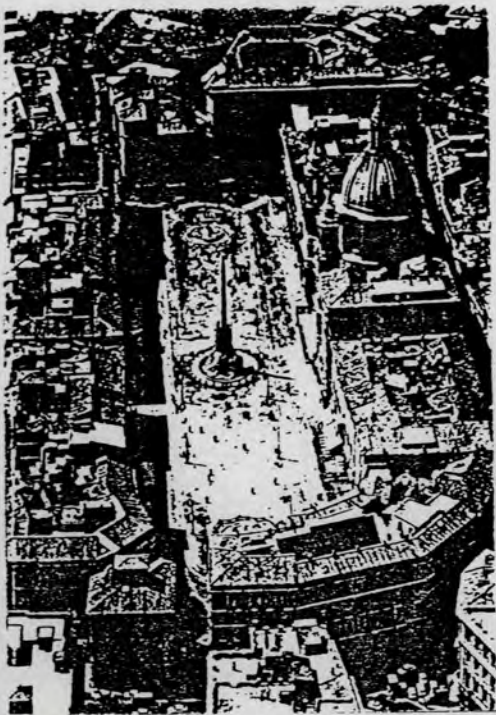
The skyscraper stands as a structural innovation to the world of architecture. A presence of capitalist power and achievement. The skyline of a city, not many Americans say they don't feel moved, it's exciting and energized. The immense presence of these structures is overwhelming. They make up our mega scale cities and each one has it's own distinct profile. Yet it is this quest for power and domination of the patriarchal society that influences the images in our society and the interpretation of these images.

yes  
I would emphasize the capitalist component.  
in this fundamental, gendered, or capitalist



PRESENCE OF MONUMENT - EFFECT VISUAL LANDMARK  
 LESSON OF ROME - ANCHOR SPACE AT THE POINT  
 DYNAMIC SPACE SOUND, MEMORY DEVICE, LONG  
 CLEAR MONUMENTAL VISIONS, CEMENTED IN TIME  
 NEW FORM OF SERVICES AND

PIAZZA NAVONA ADAPT NEW FORM OF VISUAL TO  
 CEMENT  
 PIAZZA DEL POPOLO 2 CHURCHES MARKS CITY - DATE  
 STRONG IDENTITY

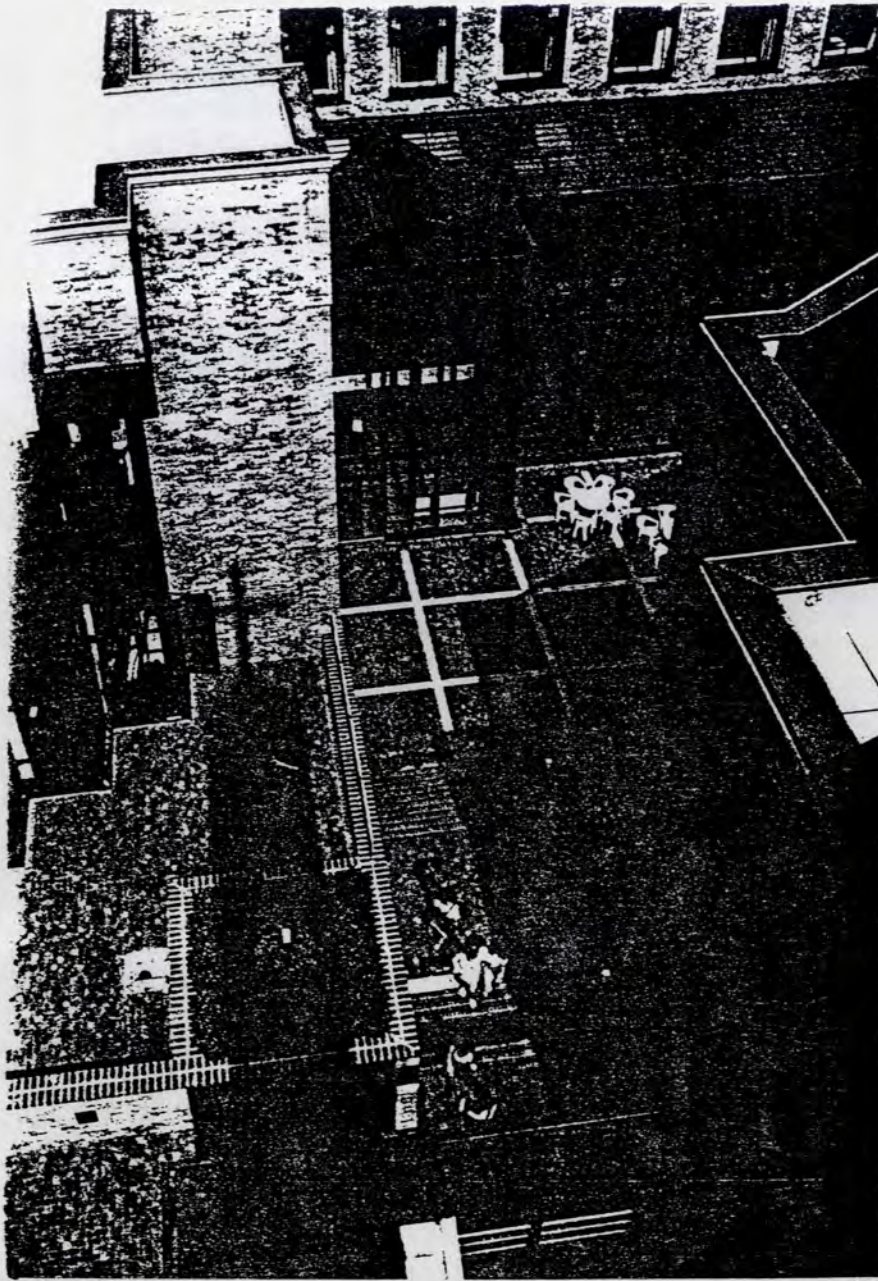


**IMAGERY**

Phallic in Architecture

Bernini's Four River Fountain, Piazza Navona, Rome  
 Piazza del Popolo





WOMEN'S COLLEGE JAPAN

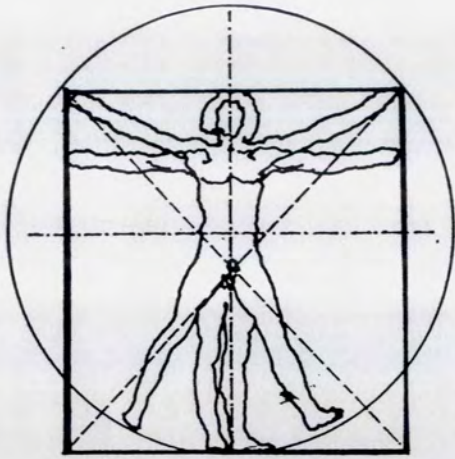
- COURTYARD PLAN
- TOWER ANCHORS
- A CENTER
- SHADOW CASTED
- VISITES SPACE

WHAT DOES COLUMN SUPPORT?  
 WERE THE WALK?  
 FROM HOW MANY?



**IMAGERY**  
 Phallic in Architecture

Women's College Japan  
 Adolf Loos The Chicago Tribune Competiton, 1924



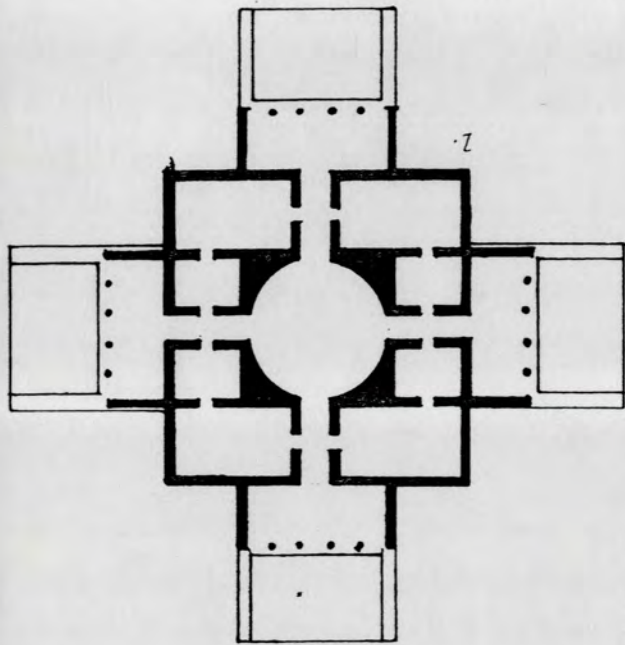
o LEONARDO DEFINED A CENTERED FACIAL  
FORM OF THE BODY. HE ALSO DEFINES  
A CENTRALIZED FORM.

\* SQUARE FIGURES INSIDE  
CIRCLE DEFINES CENTER

\* SYMMETRICAL

\* AXIAL

MAN'S POSITION IS CENTERED TO SPACE



o VILLA ROTUNDA

• MAIN SQUARE TEMPLE - FACADE & TOWER

• CLASSICAL REFERENCES

• VERTICAL CENTER SPACE - HIERARCHICAL

\* AXIAL

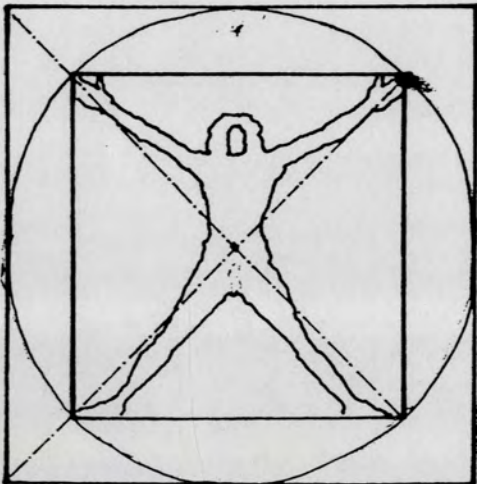
\* BODY'S CENTRALITY BECOMES A  
SPACE FOR RESPONDING TO ARCHITECTURE

\* CENTRAL

o CESARIO

\* CENTER IS UNDEFINITION, CENTER  
TO BE RELATED TO MAN'S CENTER.

\* CENTER TAKES CENTER

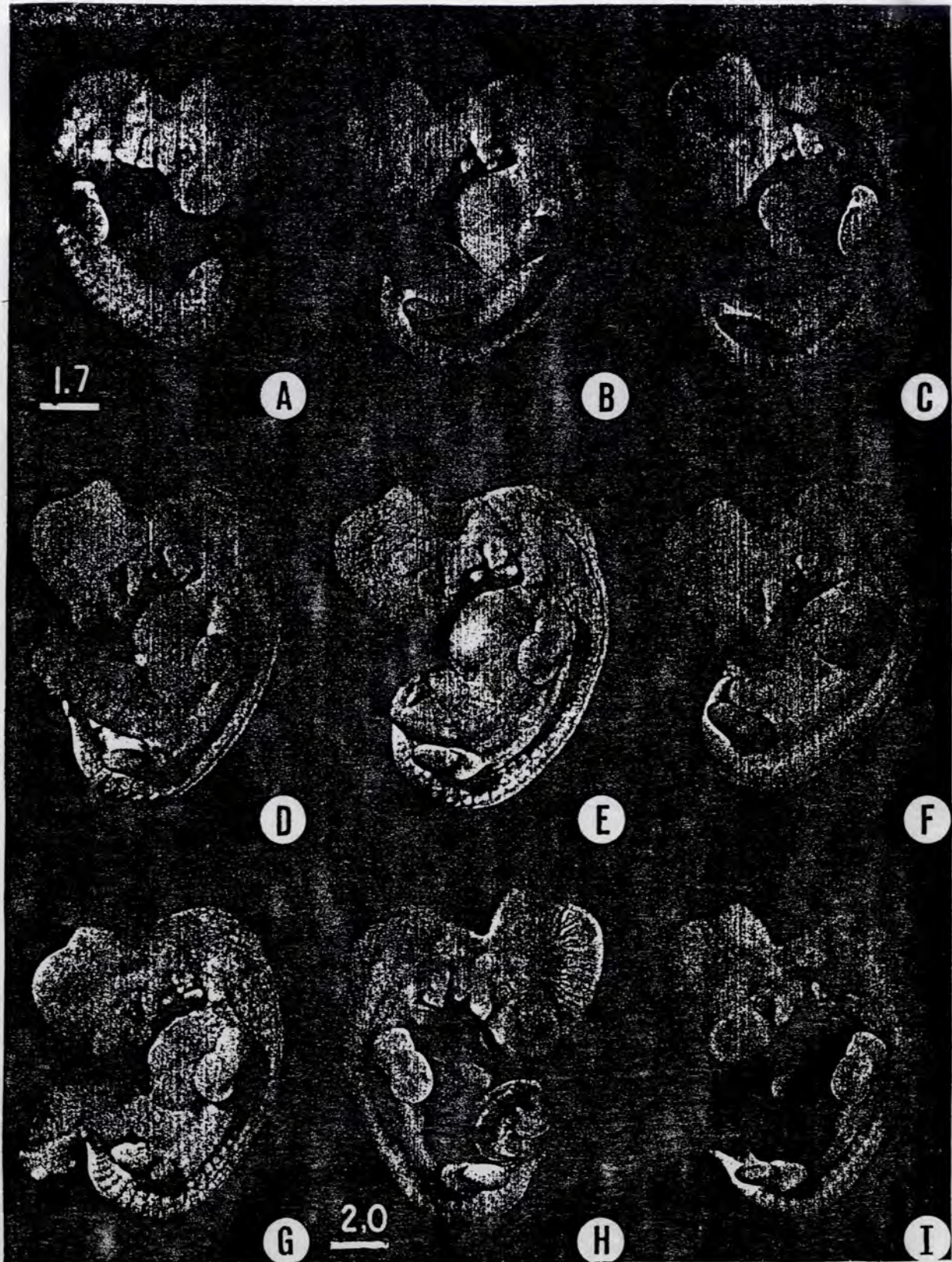


## IMAGERY

CENTRALIZED MAN

Leonardo Da Vinci Vitruvian Man  
Palladio Villa Rotunda, Vincenza, 1565  
Cesario Uomo ad Circulum





UNDEVELOPED HUMAN FETUS / FORMS AND OUT OF SCALE LARGE HEAD

IMAGERY

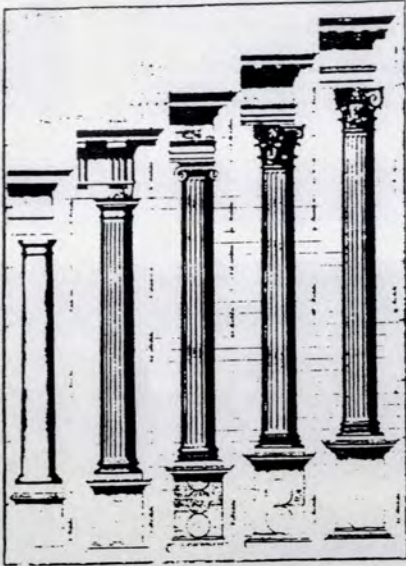
Anthropomorphic



ANTHROPOMORPHIC IN ARCHITECTURE

BEING IN THE FORM OF A MAN OR WOMAN  
 PART OF PROPORTION & MASS OF THE COLUMN

SCULPTURAL ORIGIN OF THE COLUMN  
 PART OF ARCHITECTURE



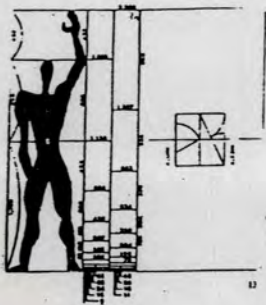
CARYATIDES FROM THE TREASURY OF THE CNIDIANS AT DELPHI



CARYATID NOW IN THE VILLA ALBANI AT ROME



CARYATIDES OF THE ERECHEUM AT ATHENS



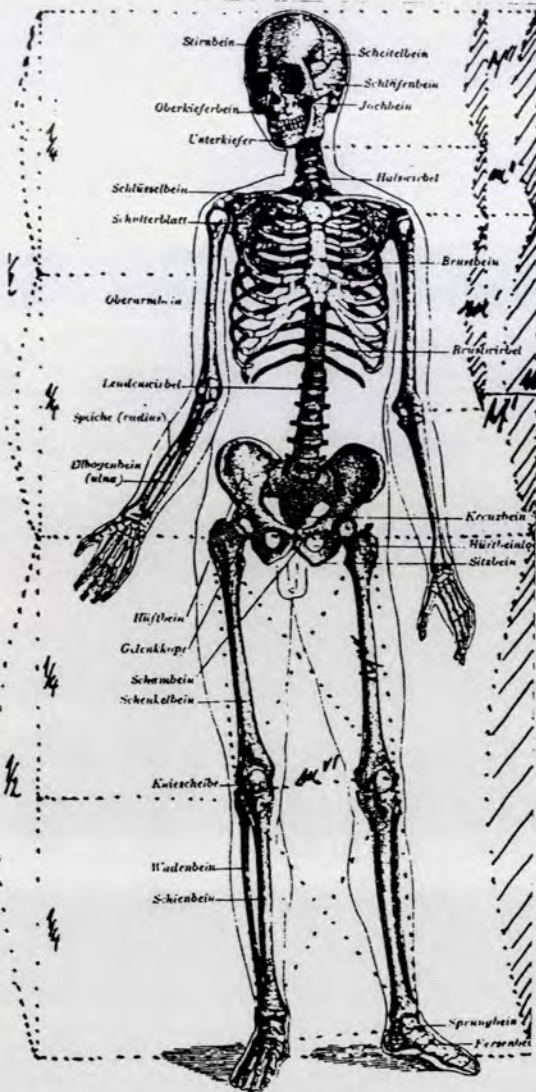
IT REPRESENTS BASIC MAN OR WOMAN  
 PROPORTION OF THE PROPORTIONS  
 GROWTH

PROPORTIONS CENTERED TO MAN

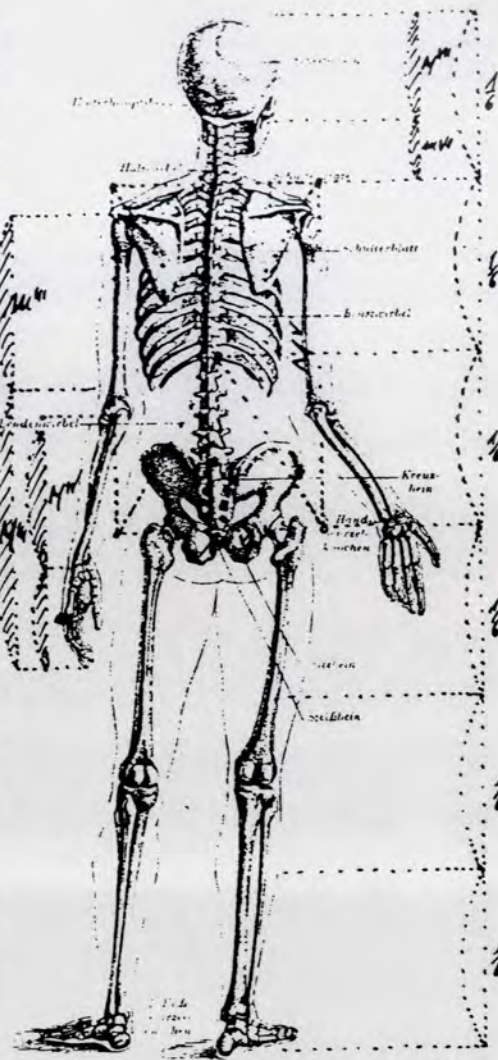
HAND AT LARGER SCALE THAN REST OF BODY

IMAGERY

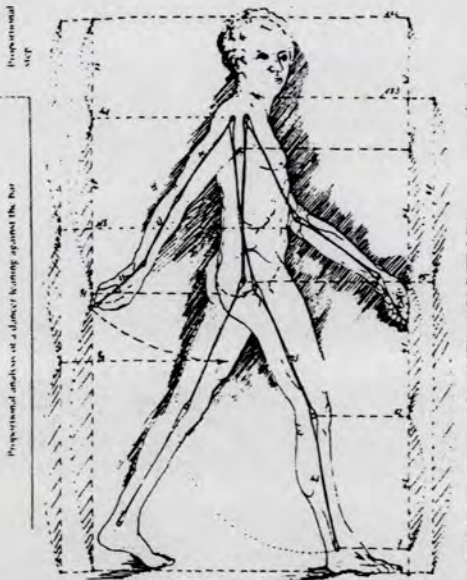




Proportional analysis of the human skeleton, frontal view



Proportional analysis of the human skeleton, dorsal view



body height (182cm) and divide the four:  $182 \div 4 = 45.5$  cm. we meet the on the body related to movement: joint, hip joint and armpt. The divides the distance between the waist and chin according to the Golden Section. A regressive sequence of its proportions, that plays a key role in consists of the distances from crotch to shoulder joint (50cm), to crown. An increasing proportion of the Section is the distance between a finger-tip (71cm) of suspended arm from there to crown (112cm). The latter is also the navel height arm length, measured from shoulder to finger tip, is 78cm. This distance subdivided by the hand (21cm), the arm (27cm) and the upper arm (30). Their interrelationships are:

$21 : 27 = 1 : 1.28$   
 $27 : 30 = 1 : 1.11$   
 $30 : 24.27 = 1 : 1.6 = \text{Golden Section}$   
 $48 : 78 = 1 : 1.62 = \text{Golden Section}$

One can assume that the most important parts of the body also relate to each other according to the Golden Section in their dynamic state of movement.

- leg to waist and head
- hand and lower arm to upper arm

During running, bending, squatting etc. these relationships are important.

*Handwritten notes:*  
 1/3 of body height  
 1/4 of body height  
 - APPLICATION OF GOLDEN SECTION

*Handwritten note:* ZOB KONTAKT, STUDY OF MAN



Dancer leaning against the bar  
(traced photograph)  
Proportions of the Golden Section  
m M = back to foot length  
m M = thigh to calf to toe tip  
m M = M'  
m' M' = upper arm to head

Girl with dancing step  
(traced photograph)  
m M = back to leg relationship  
m M = thigh to calf to toe tip  
m M = M'  
m' M' = upper arm to back  
m' M' = calf to foot length  
All relationships are of the Golden Section



REP. LE. 1.2

OF WOMEN

POSITION FOR DANCE

THE POSITION OF HAND

NOTICE POSITION OF HAND  
NOT UPRIGHT POSITION OF HAND

FEMALE BODY IN MOVEMENT

APPLICATION OF GOLDEN SECTION

The female body in movement  
The following movement studies have been traced off photographs. It is only through bending of the joints and movement that the true proportional properties of the human body come to the fore. The stable proportional skeleton of the upright figure begins to waver as some of its parts move forward whilst others go back.

As expected, the Golden Section now takes second place. The centre of the knee divides the distance between sole and crotch.  
 $m/M' = 74-46/46 = 1/1.168$   
The leg length M, from hip joint to sole, is 86cm. Its relationship to the back m, is the same.

The arm: upper arm = 28cm  
lower arm = 23cm  
hand = 19cm  
arm length = 70cm

23 : 28 = 1 : 1.2  
19 : 28 = 1 : 1.2

The leg: upper leg = 46cm  
lower leg = 38cm  
foot = 19cm

(heel to toe tip)  
leg length = 103cm

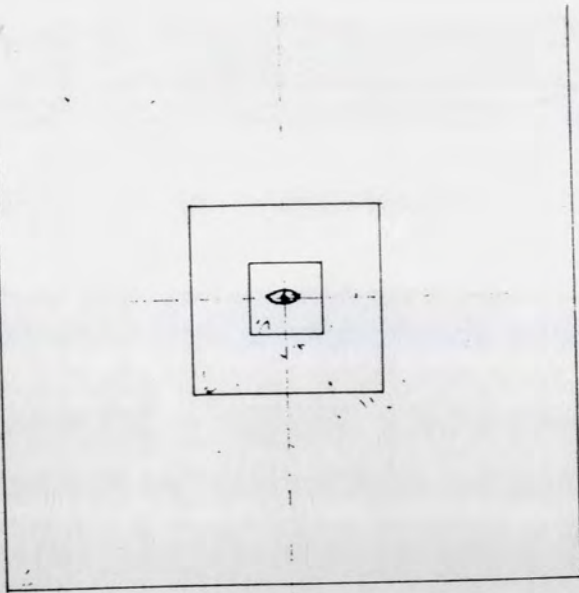
38 : 46 = 1 : 1.2  
19 : 38 = 1 : 2  
38 : 57 = 1 : 1.5  
46 : 74 = 1 : 1.6 = m' : M'

M relates to the leg length with extended foot as:  $86 : 103 = 1 : 1.2$   
The arm relates to the lower leg with extended foot as:  $57 : 70 = 1 : 1.2$   
1 : 1.2 is a relationship derived from the quadri- and octa-section of the circle



IMAGERY

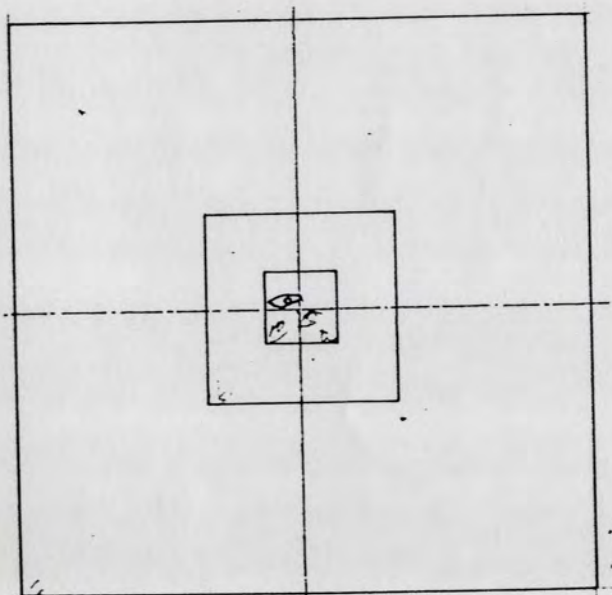




INDIVIDUAL SPACE - MALE 17-18  
INDIVIDUAL SPACE

- SINGLE PERSON
- INDIVIDUAL
- SELF REFERENCE
- BOUNDARIES OF PERSONAL
- CENTER
- INTIMATE SPACE REMAINS UNTOUCHED
- EXPERIENCE ONLY SELF
- BOUNDARIES DO NOT COORDINATE WITH ONE'S ACTIONS

- |             |              |
|-------------|--------------|
| 1. INTIMATE | 0' - 15"     |
| 2. PERSONAL | 15" - 4'0"   |
| 3. SOCIAL   | 4'0" - 12'0" |
| 4. PUBLIC   | 12'0" +      |



MOTHER & CHILDREN SCALE 1/4" = 1'0"  
MOTHER & CHILDREN'S SPACE

- MOTHER WITH CHILDREN
- WHAT BECOMES OF HER INTIMATE SPACE?
- WHAT ARE HER BOUNDARIES?
- DO HER BOUNDARIES BECOME LARGER WHEN SHE TAKES CARE OF ANOTHER PERSON?

PHYSICALLY HER BOUNDARIES BECOME LARGER AND EXTEND TO THE DISTANCE HER CHILD(REN) GO.

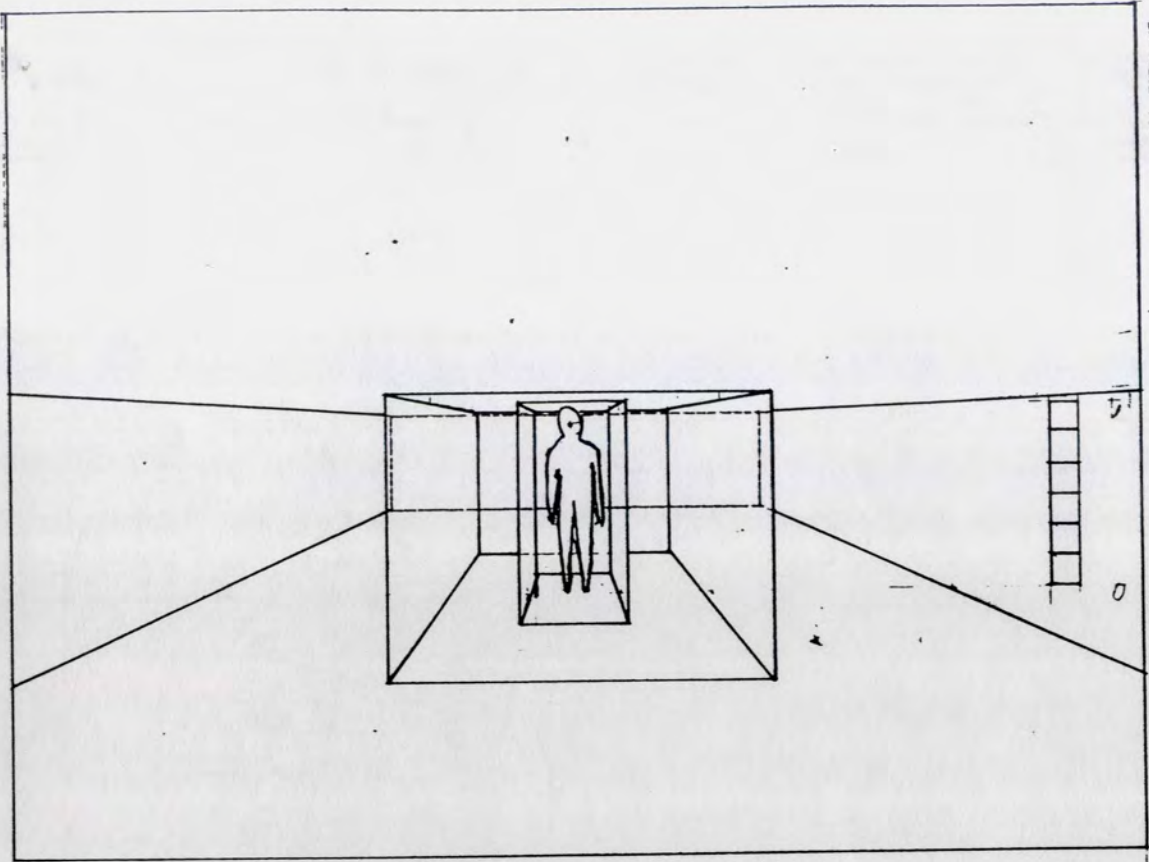
- IS HER SPACE REDUCED?
  - CONVIENCE OF DAILY LIVING BECOMES A STRUGGLE - MUST MANAGE CHILD AND OTHER ACTIVITIES

- PERSONAL SPACE EXPANDS AND CONTRACTS
- SHIFTING OF BOUNDARIES

**DRAWINGS BASED ON PERSONAL SPACE ANALYSIS**

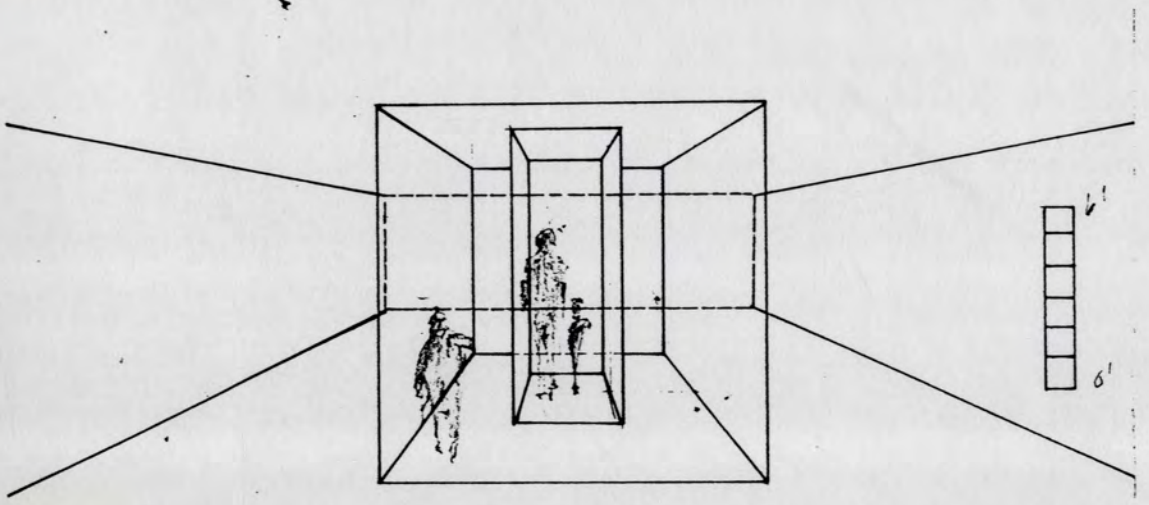
SPACES:

|          |             |
|----------|-------------|
| INTIMATE | 0' - 1 1/2' |
| PERSONAL | 1 1/2' - 4' |
| SOCIAL   | 4' - 12'    |
| PUBLIC   | 12' - 4'    |



PERSONAL SPACE SCALE 1/4" = 1'-0"

MOTHER SHAPES  
PERSONAL & INTIMATE  
SPACE WITH CHILD



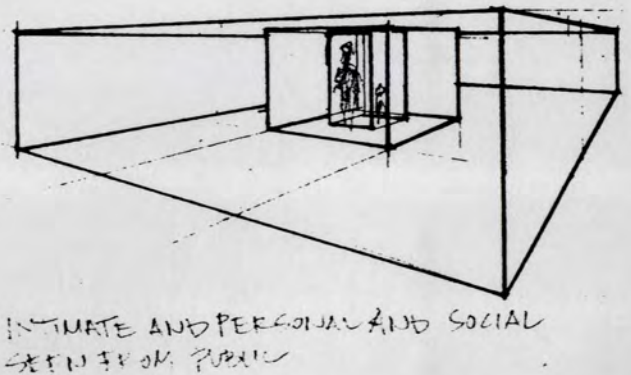
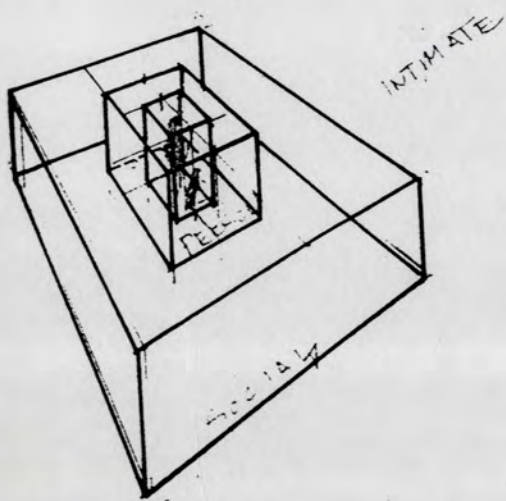
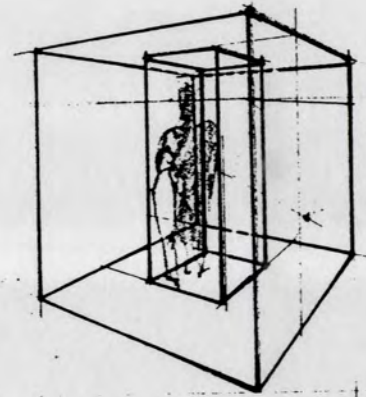
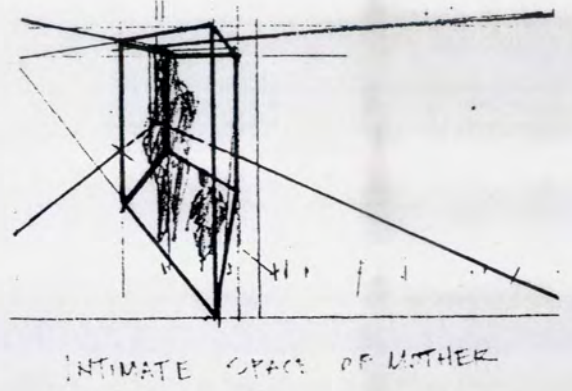
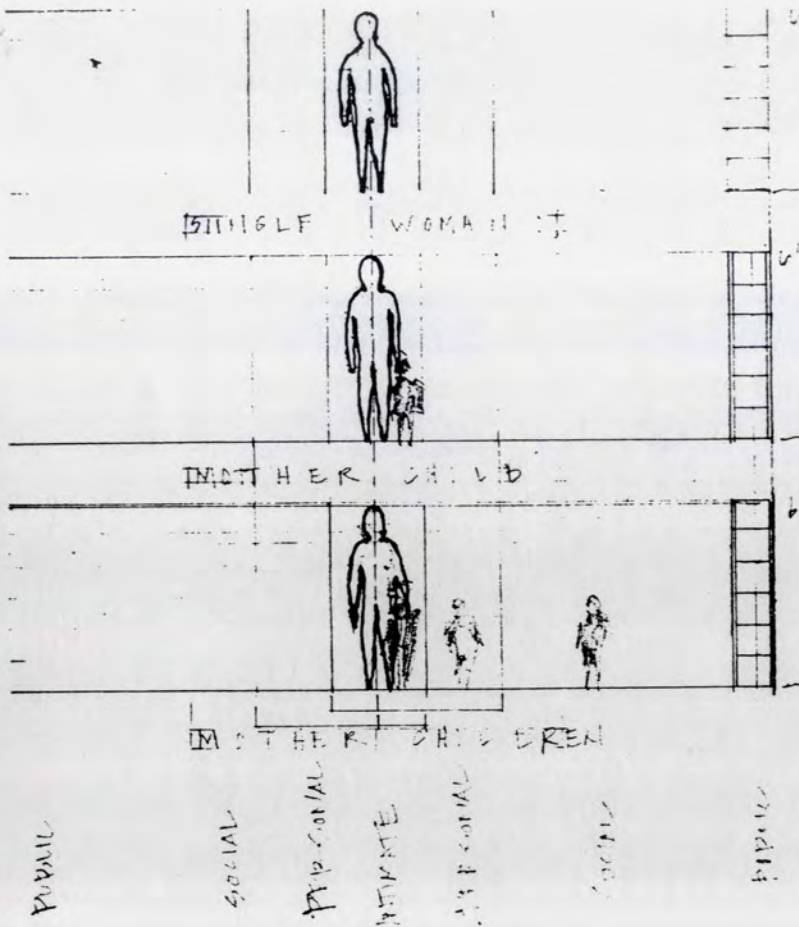
BOUNDARIES EXPAND  
BUT HER SPACE  
IS REDUCED

BOUNDARIES AND  
SPACE CONTINUALLY  
CHANGE

SHIFTING  
NEVER ATTAIN  
POSITION AS  
SINGLE PERSON  
ALWAYS AWARE  
OF SURROUNDINGS

**DRAWINGS BASED ON PERSONAL SPACE ANALYSIS**





**DRAWINGS BASED ON PERSONAL SPACE ANALYSIS**



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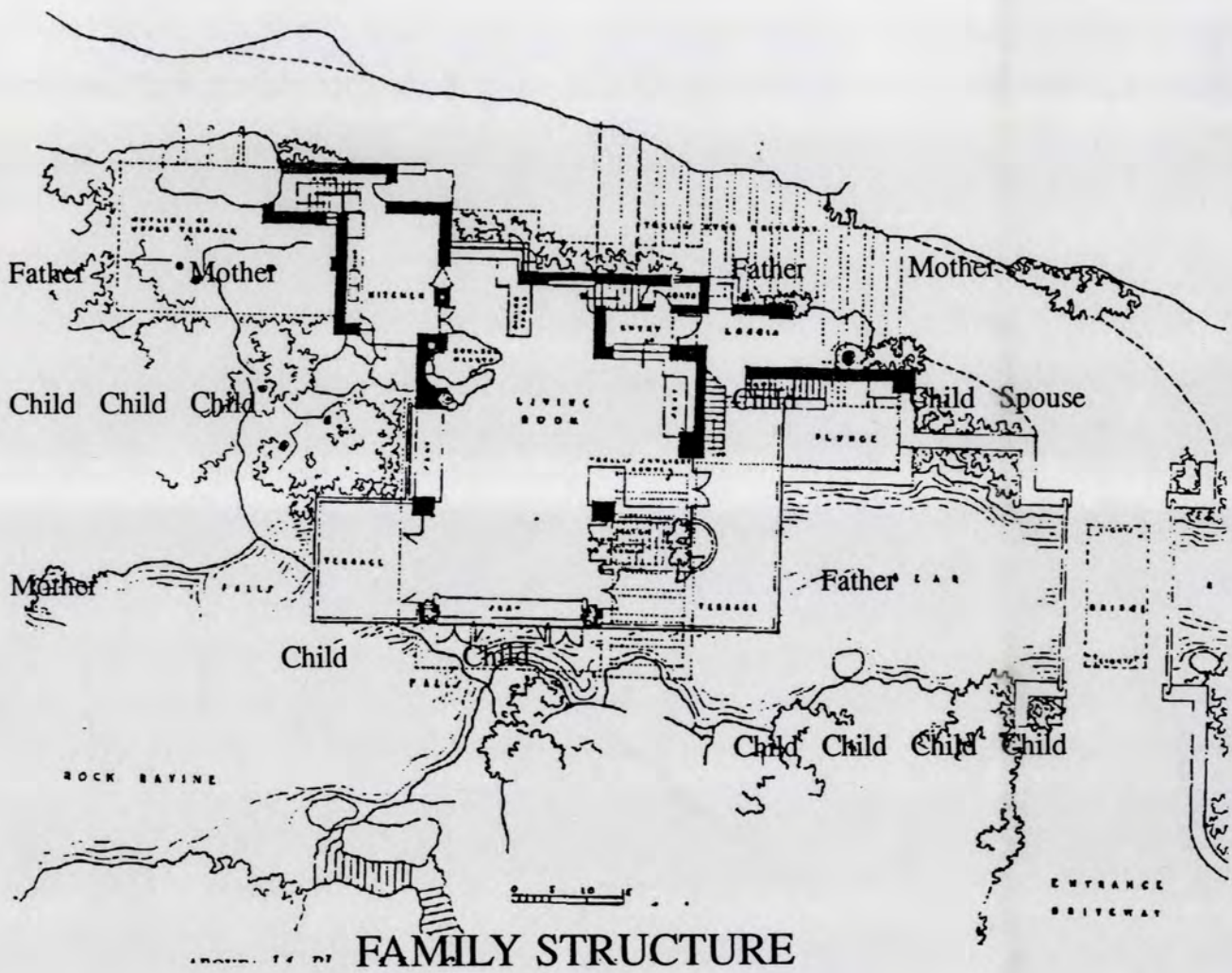
Analysis

*Site A:* 36 Bond St.

*Site B:* W. 12th and W. 13th at 8th Avenue

Statement of Thesis Expectation

Works Cited



# *America Suburbia*





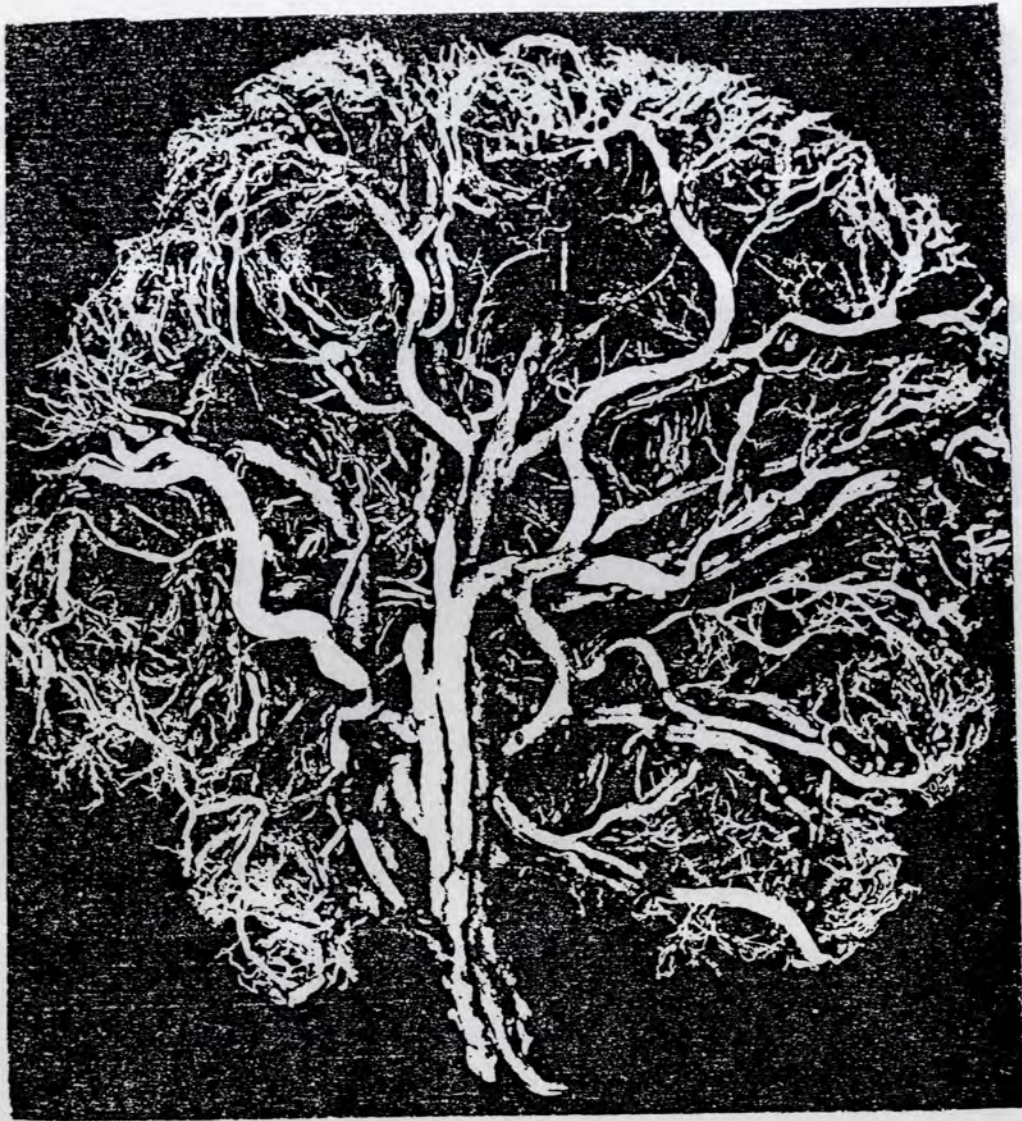
How can one point to this  
instant tangle of household  
mechanisms and instruments  
of modern life

If you work  
houses eight  
some home  
many

IMAGERY

"Mechanical Brides" Cooper-Hewitt Museum New York City

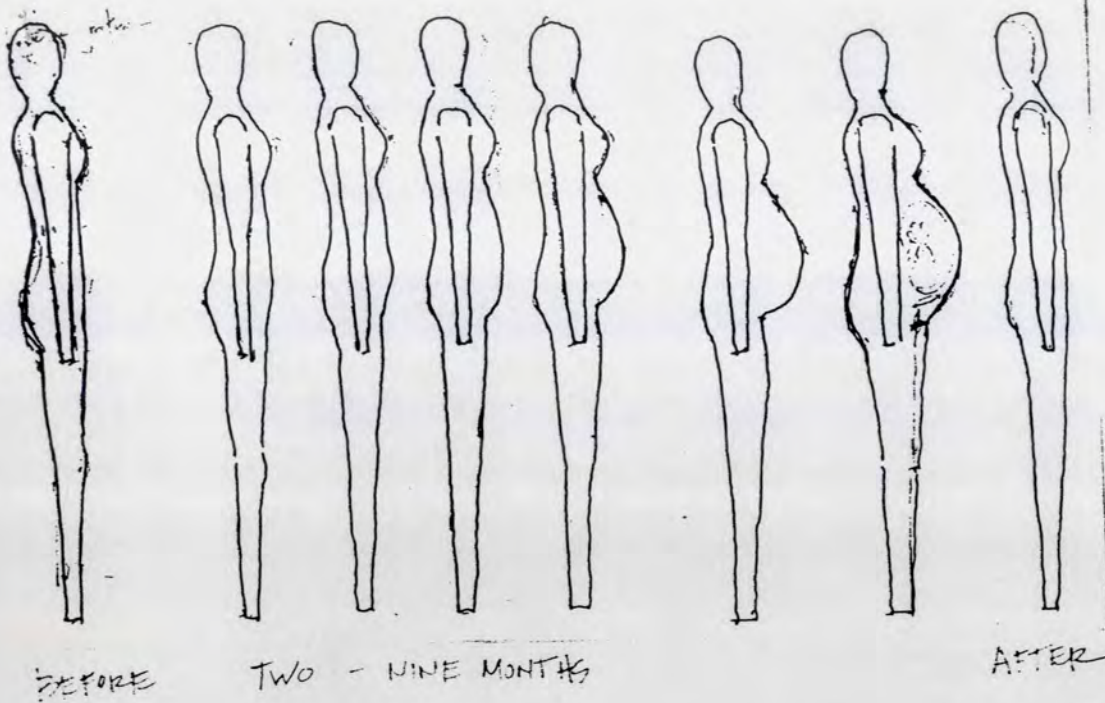




PLACENTA

2000





'CHANGING FORMS OF BODY  
 'ELASTICITY PLASTICITY  
 'CAN THIS NOTION RELATE  
 TO AN ARCHITECTONIC  
 LANGUAGE?

'SPECIAL BIRTHING CLASSES  
 HOW MEET THE NEEDS  
 OF PREGNANT MOTHERS  
 'PRACTICE RHYTHMIC  
 BREATHING EXERCISES



IMAGERY

Female Bodies



1. Location: distance of mother from infant, scored each time it changes.
  - a. Face to face.
  - b. Within 2 feet (within arm's distance). *TRANS INTO "INTIMATE SPACE" E.T. HALL*
  - c. More than 2 feet away.
2. Physical contact.
  - a. Kiss: Mother's lips touch child.
  - b. Hold: Mother supports child's weight—mother carries child, child sits on mother's lap, etc.
  - c. Active physical contact: Mother tickles child, bounces child on lap, throws child in air, etc.
3. Prohibitions: Mother interferes with or stops an act of the child's that has begun.
  - a. Verbal: negative command (e.g., "stop that" or "don't do that").
  - b. Physical: Mother stops child's motor activity or takes object from child.
  - c. Prohibition ratios: (i) To control for possible differences in infants' activity levels, which could result in some infants receiving more prohibitions than others, a ratio was computed in which the total number of maternal prohibitions was divided by the number of 5-second intervals in which the infant was either walking or crawling. (ii) Another possible bias was that infants moving around on the floor would have more opportunities to engage in behaviors that might be prohibited; thus, a second ratio was computed in which the total number of maternal prohibitions was divided by the amount of time that the infant was free to crawl or walk on the floor.
4. Maternal vocalization: Mother says words to child. This category was analyzed separately for each location in category 1.
5. Keeping infant busy: Mother provides activity for child.
  - a. Entertain: Mother holds attention of child by nonverbal sounds, body movements such as peek-a-boo, or the use of a toy—such as shaking a rattle. If words were used with an entertainment behavior, category 4 was also scored.
  - b. Give object: Mother gives child an object and makes no effort to hold child's attention.

STUDY OF HUMAN DEVELOPMENT

MOTHER'S POSITION IN RE. CHILD  
TO CHILD - DIFFERENT STAGES

INTERACTION WITH CHILD

PROHIBITION RATIOS

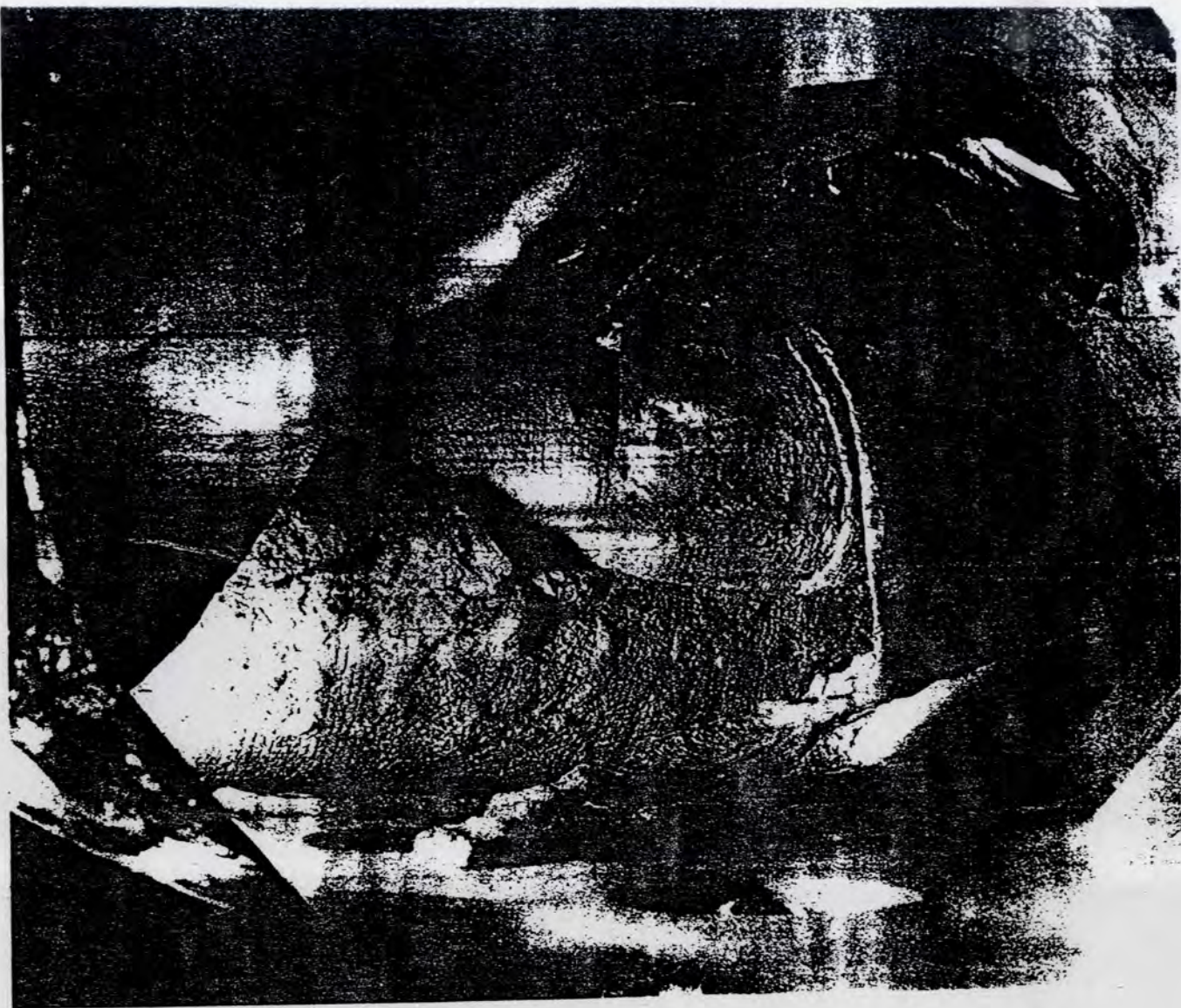
DEFINING BOUNDARIES



IMAGERY

Female Bodies





- ARTISTIC EXPRESSION OF FORM
- USE OF MATERIALS
- ADDITIONAL MATERIALS
- ADDITIONAL MATERIALS
- ADDITIONAL MATERIALS
- MATERIAL FORM
- TEXTURE VARIES TACTILITY, SENSUOUS
- BOUNDARIES SHAPED TO ONE'S NEEDS

## PRECEDENTS

Form

Kriesel, The Never Ending House





FROM THE "SO HELP ME HANNAH" SERIES



BREAST CANCER  
DEFORMATION OF BODY  
LIFE AND DEATH

**IMAGERY**

BODY, FORM, AND FUNCTION

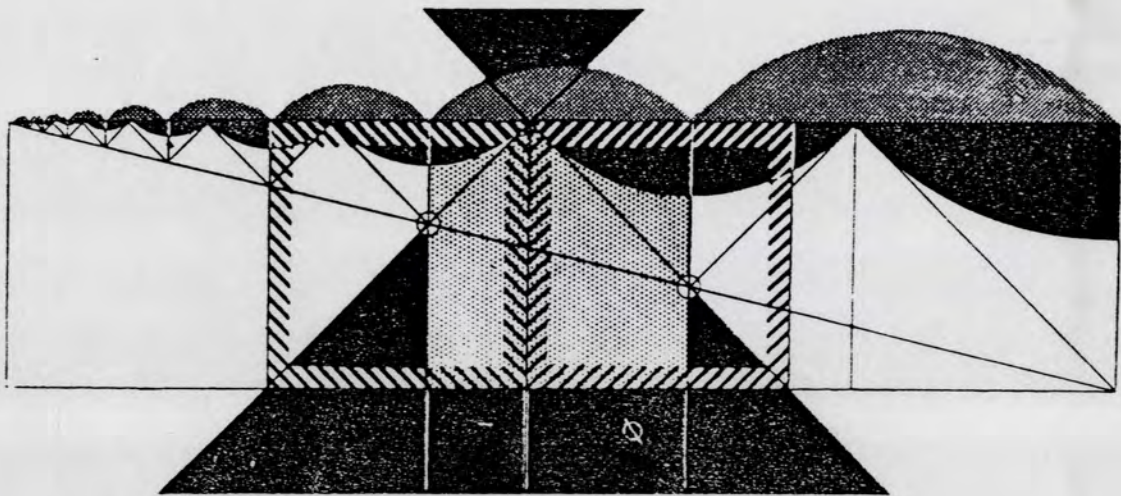
Artesmia Gentilleschi  
Hannah Wilke "So Help Me Hannah Series"





LE CORBUSIER

AWARE OF NATURAL ELEMENTS, GROWTH AND CHANGES RELATING  
 FROM THE IMPORTANT TO HIM. THROUGH GEOMETRY OF GOLDEN SECTION, HE USED  
 A MEASURED SYSTEM BASED RELATED TO THE PROPORTIONS OF MAN. A SYSTEM  
 WHICH GREW UPON ITSELF TO ACHIEVE A FINAL RESULT.



IMAGERY

Le Corbusier Sketch  
 Le Corbusier Golden Section



IMAGERY

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Barbar Kreuger "Keep Us at a Distance"



## The Body

"For Merleau-Ponty, the body is a structure of relationships and therefore not ever separable from the world. They are intertwined and thus the body can make sense long before "we" know it. World and body must affirm one another.

"For Foucault the body is the ultimate object/subject of power. since the modern form of power grows from knowledge and knowledge grows from power, power seeks knowledge.

*Wie ist die fundamentale von Gender.*

Signs and Symbols in modern society assign and reaffirm values. Sign and Symbols have the power for interpretation of meanings. Eighth Avenue in New York City is flooded with signs for peek shows pornography, advertisements for viewing women, cheaply. The signs use photographs and texts, flashing lights, all attention getting devices, reinforcing the image of women, unfortunately it is a negative image, reducing all women who pass under the signs as potential subjects for these billboards. It is the power of the sign that projects an image for speculation and representation.

Other signs and symbols are more subtle or less open for interpretation, i.e. Metropolitan Museum of Art with its grand entry stair and Temple like facade, it appears closed to the public, its colorful banners wave the public in, it is a unique experience in the urban environment. The public library much the same presence as this museum. These building functions as signs. All strong and sturdy they scream power and privilege. The shops on eight Ave. entice lure and want the public to penetrate the flashy facades. The stores along Fifth Avenue allure the public, primarily women, to enter, at almost no restriction, provided one has money, and to have money one must have knowledge hence power. Why is it some spaces are open to all and some are not? It is our urban culture. But what happens when it is every day culture that limits one from functioning or reinterprets one value? What signs influence our daily role in the city? What actions occur? How does space accommodate these actions? How does representation inform an architecture? Can it be possible? Architecture can not solve social problems, but it can shape a social experience.

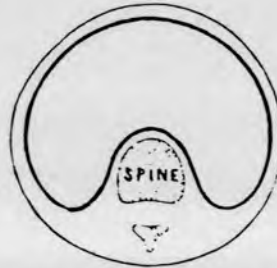
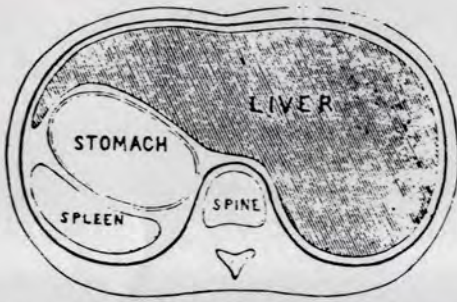
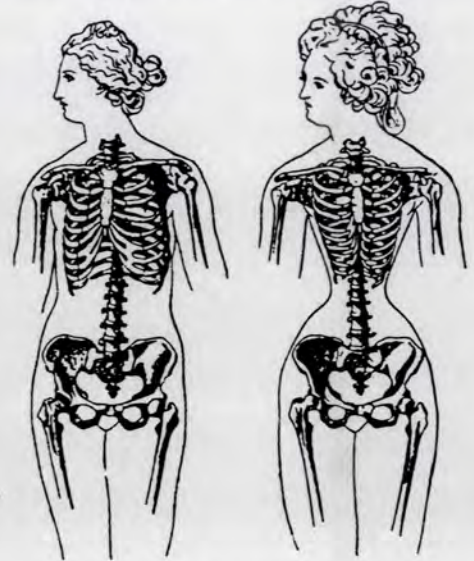
The body intertwined is like the make up of the city. Like a labyrinth woman's body is intertwined with that of a fetus. Its part all distinct yet all connected and intertwined. The female body allows for growth. does architecture allow for growth of the human spirit or experience? The fetus develops only because of nourishment from the mother, yet it develops indecently. It is an event within another event. A growth within a growth. Many functions at once. Two hearts beat, at different rates, different bloods, different people, much like society. This is experience all in one body. A building of growth, of new experience each day. An intertwine of masses of pieces. Each piece distinct and has its own function, placentas nourishes the fetus, it grows like a tree, a growth on the uterus wall, an extension to the fetus the umbilical cord and the mass at the end. Is there a hierarchy in this event? Each piece could not function or grow without the other. Simultaneously they function and grow, each have their own purpose and serve as means to an end.



• WOMEN'S POSITION IN THE CITY  
SHOPPING

• SEE REFLECTION IN STORE WINDOWS

• CONSUMERS IN THE CITY  
OBSESSION OF BODY IN SOCIETY



AFTER SHAPE OF BODY  
MADISON AVE CAFE  
NW 1943.

• MANICUANS ATTRACT  
ATTENTION

• ELEGANTLY DRESSED,  
UPPER-CLASS

• WHAT IS WRONG WITH THIS  
PICTURE?

• WHY ONLY WOMEN?

• WHITE WOMEN

• NOTION OF PLACING THEM  
SITTING ON STREET?



capitalist and/or gendered ←

IMAGERY

Body Image and the Urban Condition





IMAGERY

Body Image and the Urban Condition

Office at Night, 1940, may be read as an expression of the general problem of the organisation of Desire within the Law, couched in terms of the particular problem of the organisation of sexuality within capitalism — symptomatically represented by those idyllic contents tied under 'working late at the office' \*

For Renaissance art theory, Hopper's painting would be both tableau and hieroglyph — both the *mise en scène* of a moment of narrative crisis, and the cryptic inscription of a general truth. Psychoanalytic theory finds this same duality in the formation of the unconscious fantasy.

Freud, in his 1911 essay, 'A child is being beaten', describes a sequence of fantasy identifications in which spectator and participant, aggressor and aggressed, perpetually exchange places in a drama which, like an image, neither changes nor remains the same. A drama whose purpose is to stage the desire it would deny.

In Hopper's painting, 'secretary' and 'boss' are at once the image of a particular bureaucratic dyad, and an iconogram serving to represent all such relations of subordination in the (re)production of wealth. The inscription of the power relation across the gender divide respects a patriarchal polarity.

Constantly threatening the productive order of the workplace is that erotic supplement to the biological reproduction of the workforce which cannot be contained within the family. A state of crisis ensues to which this painting, hieroglyph of patriarchy, offers a solution.

Egyptian sages, observed Plotinus, in a passage translated in the Renaissance by Ficino, "... drew pictures and carved one picture for each thing... each picture was a kind of understanding, and wisdom and substance given all at once, and not discursive reasoning and deliberation".

A body twisted, impossibly, so that both breasts and buttocks are turned towards us. A body ostensibly clad in a modest dress, but a dress which clings and stretches like a costume of latex rubber. She is here for no other reason than to be seen. Her intelligence is not investigative, merely inquisitive. The cabinet she opens is a Pandora's box.

The elaborately constructed alibi pivots on a disavowal of voyeurism: 'I (male spectator) know very well that I am looking at the body of the woman, but nevertheless I (imaged man) am engrossed in my work,' if anything 'happens', it will not be his fault. The painting both offers itself in his defence, like a photograph in a court of law, and functions as the very allegory of Instinct and Reason.

Neurath's ambition for the Isotype (International System Of Typographic Picture Education), 1936, was that it would become a universally unambiguous picture language. Near to the dream of 'pure vision', it expresses the desire to know in a simple act of seeing.

It happens that Neurath's search for the unambiguous image was taking place in Vienna at the same time as Freud's researches into the irresolvable ambivalences of the psychic processes. With the onset of Nazism, both took refuge in England. For a while, both lived in the same London suburb, neither known to the other.

Gail Levin writes that the office equipment and furnishings seen in Hopper's 1940 painting are derived from his catalogue illustrations of around 1910, albeit the dress worn by the woman in the picture clearly belongs to the same period as the painting. (Time, Freud remarked, does not exist in the unconscious.)

Hopper painted *Office at Night* in the same year I was conceived. As a small child I was given a book which contained a picture of a businessman in a suburban street, he is unaware of the brutal and threatening Neanderthals who are shown crouched in a ditch by the road, waiting for night. I understood nothing of this image, and accepted it totally.

The Isotype archive is currently housed at Reading University, which has a Department of Typography and Graphic Communication. One of the legacies of the isotype movement is a problem which successive generations of students have attempted to solve: design a pictogram which says neither 'man' nor 'woman' but simply person.

MANAGEMENT WOMEN AND THE NEW FACTS OF LIFE





MANAGEMENT WOMEN AND THE NEW FACTS OF LIFE

IMAGERY

Body Image and the Urban Condition  
RICHARD PRICE





IMAGERY

A TRANSFORMING IMAGE

Body Image and the Urban Condition



What Constitutes a Feminine Architecture? *a running list of ideas from readings, implicit meaning and polemic reaction*

- choice--experience at one's own leisure
- options/ involvement architecture should provide for options of experience
- participation do space allow for maximum involvement
- selection choice or options in experience
- modify choice in experience, alter one's space or boundary
- order: rich and complex women's sense of multiple alludes to a structure of this type
- balance between stimuli and calm hostile city and urban interior--redefining the urban realm
- provide places for sublimation, contemplation, healing
- emotions senses define experience and architecture enhances
- experiential through emotion truly feel quality of the space
- sense of place urban interiority
- a relationship between gendered spaces and women's status, pattern of daily life
- multipurpose accommodate multiplicity of experience
- plurality more than one, more than one center
- transformable change, growth, choice
- contextual growth, change form, not self referential or solipsistic
- legible not masked
- transparent voyeuristic
- understandable not confused
- symbolic all concave or convex and no right angles often literal for female bodies
- relation not fixed but constantly changing women's sense of environment
- history masked and nebulous
- vernacular contextual
- familiar and comfortable a close personal space
- variety multiplicity, plurality
- security

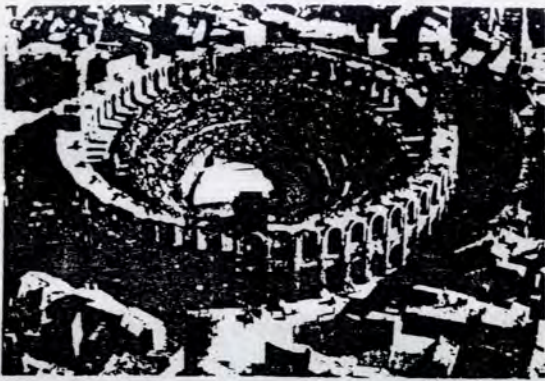


fig. 9 / 9.

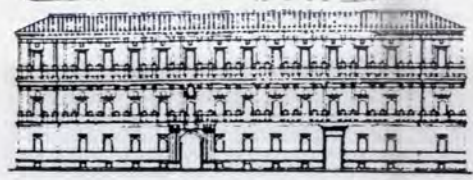
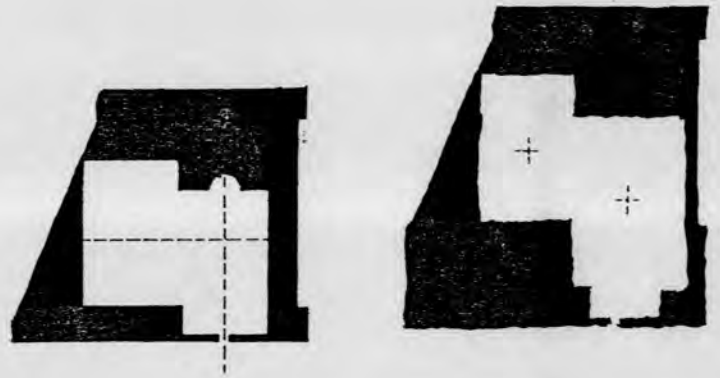
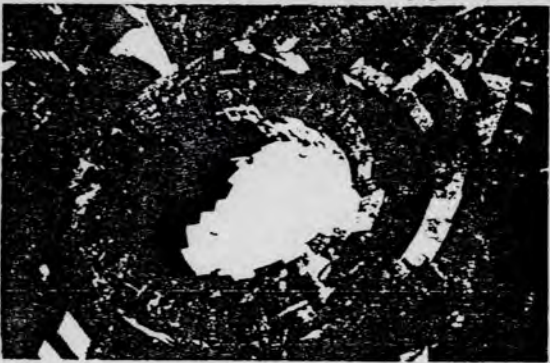
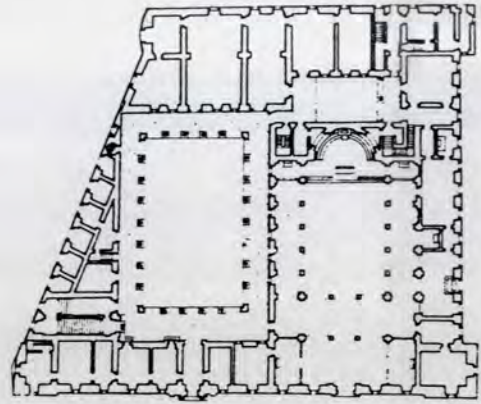
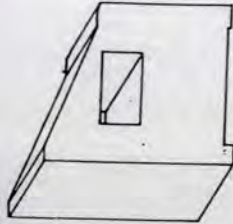
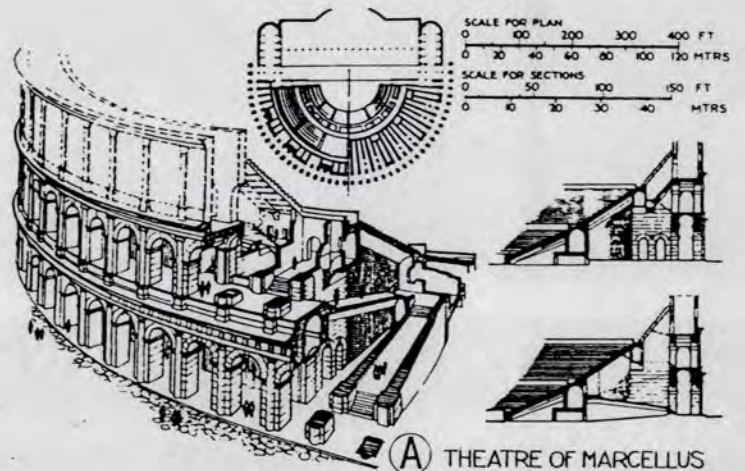


fig. 10 / 10.



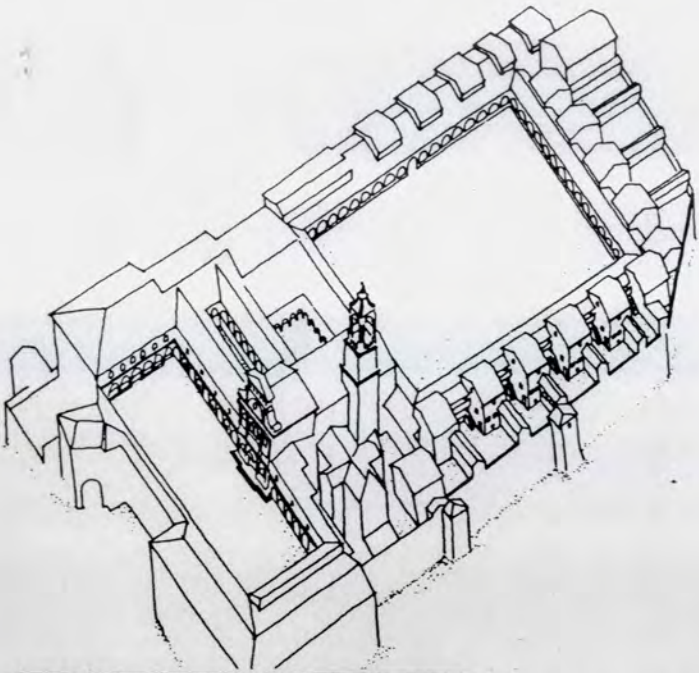
OVER TIME TAKE ON NEW FORM: GROW LEVELS



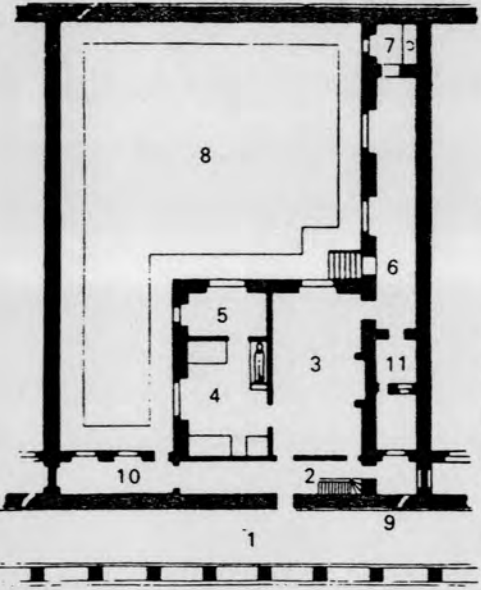
TRANSFORMATION OF TYPE

Theater Marcellus  
Palazzo della Cancelleria Rome

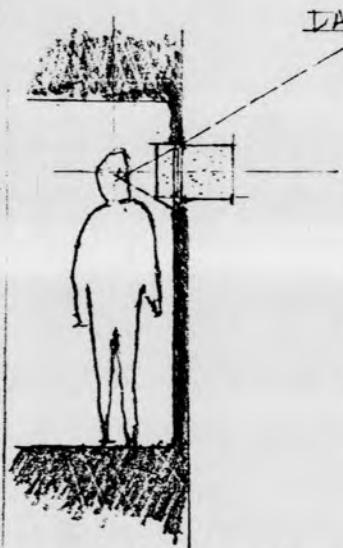




SCALE OF INDIVIDUAL  
 SELF-CONTAINED COMPLEX  
 COMMUNITY SPACES  
 INDIVIDUAL UNITS - PRIVACY  
 HIERARCHICAL  
 AXIAL AND LINEAR  
 LARGE DIFFERENCE OF SCALE SPATIALLY

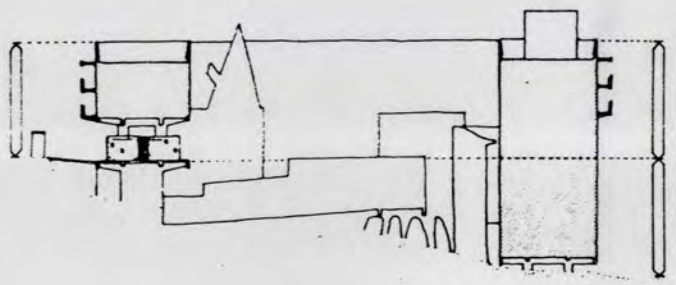


- 128 A typical Carthusian cell - a small self-contained house and garden
- 1 Cloister walk
  - 2 Corridor, isolating the monk from the noise of the cloister
  - 3 Ante-room
  - 4 Main room
  - 5 Second room
  - 6 Corridor to latrine
  - 7 Latrine
  - 8 Garden
  - 9 Aperture in wall, through which food was passed
  - 10 Door to garden
  - 11 Larder



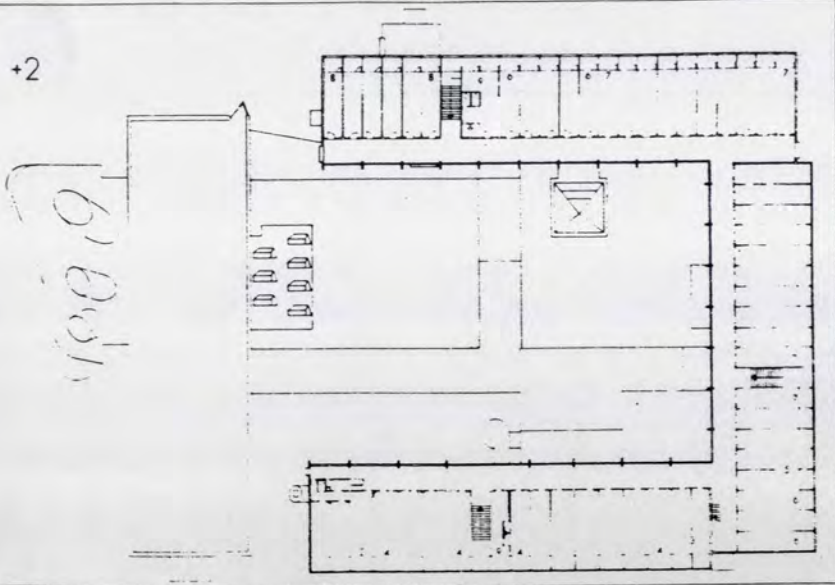
LA TOURETTE BASED ON GALLUZO  
 SCALE OF COMMUNAL SPACE  
 RELATE FROM INSIDE TO OUTSIDE.  
 'NEW FORMS OF SPARED ARTIFACTS  
 'INVENTION OF RULES OF MONKS &  
 ARCHITECTONICS OF THEM.  
 'ORGANIC FORMS AND USE OF  
 NEW STRUCTURE.

SEE ONLY TO SKY-HEAVEN & ACROSS COURT  
 SIGHT RESTRICTED ON SIDES ALSO.



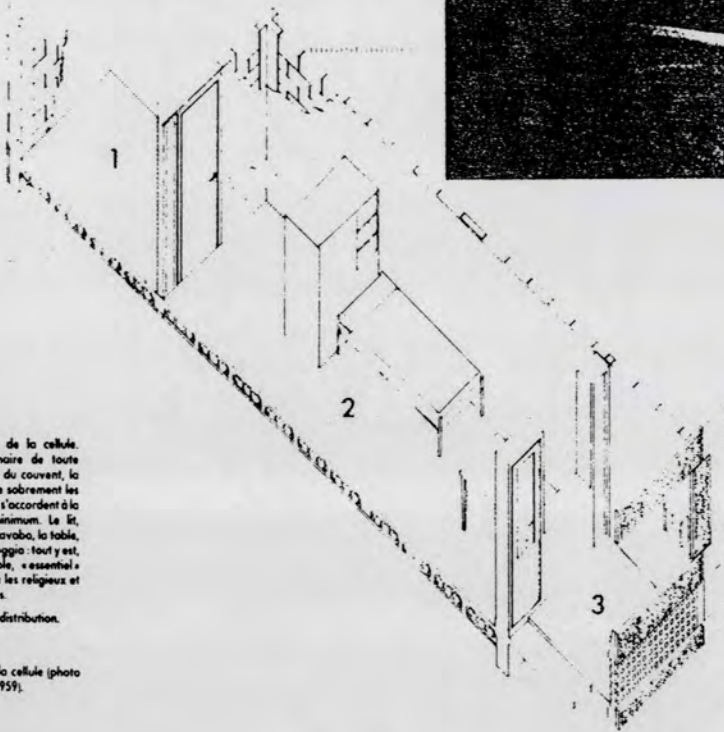
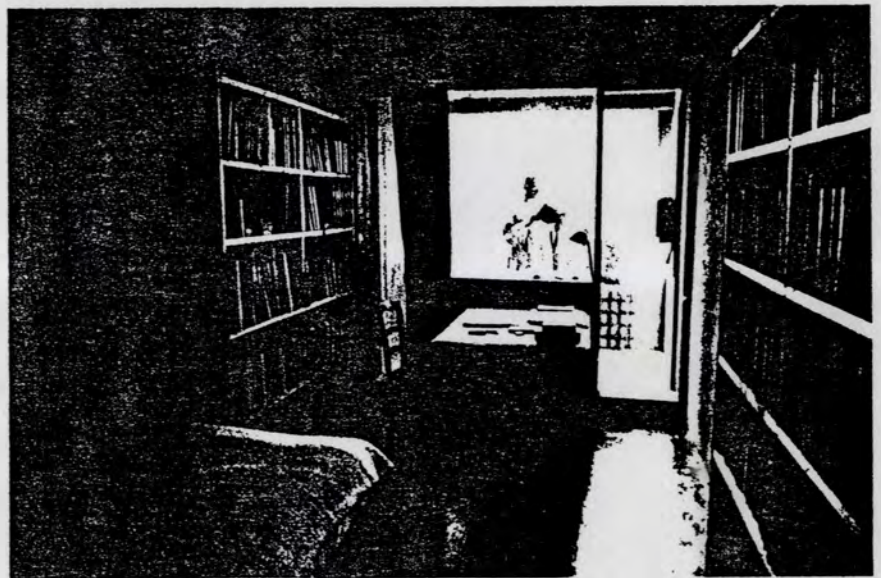
TRANSFORMATION OF TYPE

+2



LOCATION DE L'UNITÉ 100 EST DE DASH

FAÇADE STUDY:



Axonométrie de la cellule.  
Organe primaire de toute  
l'architecture du couvent, la  
cellule décline sobrement les  
nécessités qui s'accordent à la  
notion du minimum. Le lit,  
l'armoire, le lavabo, la table,  
la lampe, la loggia : tout y est,  
mesuré, simple, « essentiel »  
disent encore les religieux et  
les architectes.

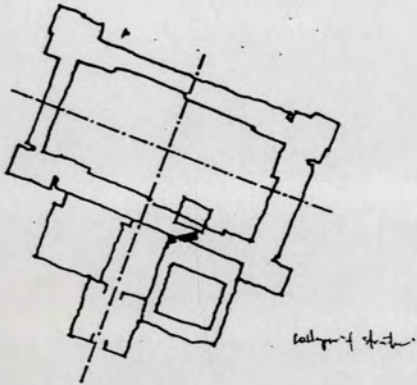
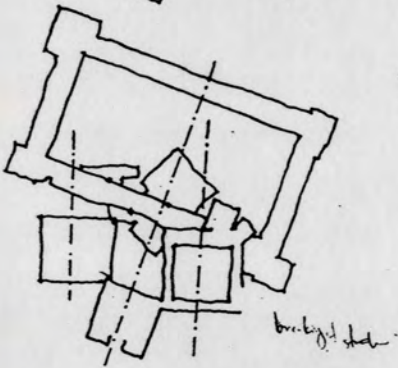
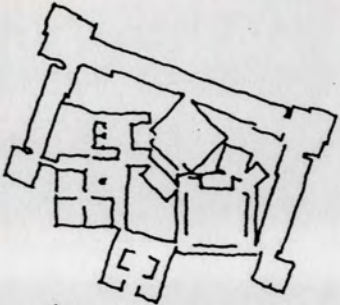
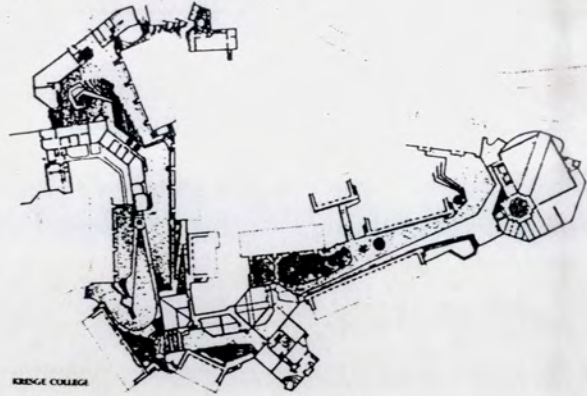
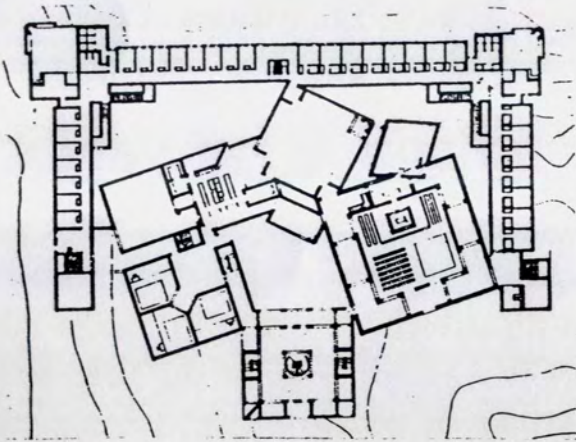
- 1. couloir de distribution.
- 2. cellule.
- 3. loggia.

L'espace de la cellule (photo  
René Burri, 1959).

INDIVIDUAL COMPONENT.

WITHIN COMMUNITY

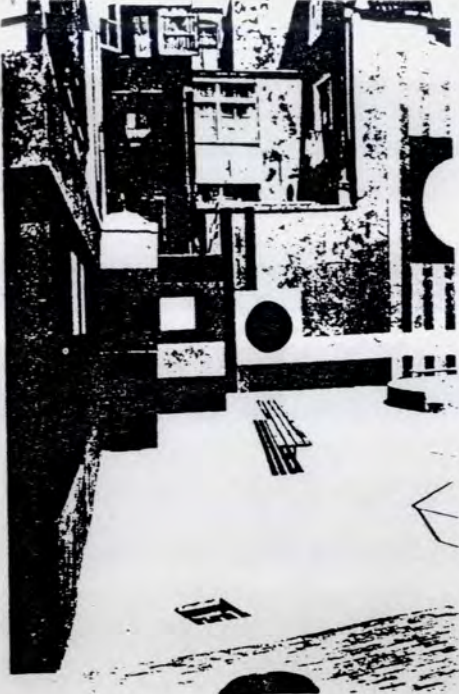




**PRECEDENTS**

Non Hierarchical Forms

Louis I. Kahn Dominican Convent Monastery  
Charles Moore Kresge College



1 Detail des Spielplatzes. Farbige Gestaltung der Brandmauern durch Joost van Rooyen.  
 Détail du terrain de jeux. Les murs environnants ont été colorés par Joost van Rooyen.  
 Playground detail with colourful paintings on fireproof walls by Joost van Rooyen.



Maler Joost van Rooyen. Mittels einer  
 Die Stadt Amsterdam ist unter anderem als eine der schönsten  
 zeitlichste, heute oftmals nur noch geringe Reste davon zu  
 sich finden. In der Mitte des 17. Jahrhunderts wurde die Stadt  
 Kurfürst und seine Welt entworfen. Inzwischen sind Kinder zum  
 Teil zurückgeblieben, aus Spielplätzen, die die Kinder zum  
 Teil und Werke im gemeinsamen haben. Auch die Gestaltung  
 dieser Spielplätze hat der Architekt Aldo van Eyck erstbe-  
 zogen. Anteil gehabt.  
 im Herzen der Altstadt schlingt sich der Zeeburg, Matrosv-  
 kneipenstraße par excellence, zur Wasserfront zum und vor  
 Lärm am Abend und in der Nacht, schall und dröhnend am Tag,  
 kein trübnischer Ort zum Wohnen. Ein großes Lärm in der Hau-  
 serfront im Krieg entstanden durch die Zerstörung einer Reihe  
 von Häusern, wurde zum Spielplatz bestimmt. Das Terrain und  
 die Begrenzungsmauern waren denkbar unregelmäßig. Der  
 Architekt hat mit sehr einfachen Mitteln - Spielgeräten, Sand-  
 becken, Banken, Bodenbelag - dieses Terrain umobiert.  
 der Maler hat den undeutlichen Raum durch eine großartige,  
 großzügige, flächendeckende und komoakte farbige Komposition  
 auf den Begrenzungsmauern zusammengesetzt und zu einer  
 freudigen, leuchtenden Einheit gemacht. Die Zeeburg bekam  
 plötzlich ein strahlendes, lebensfreudiges Zentrum.  
 Hier ist ein gutes Beispiel einer Zusammenarbeit zwischen  
 Architekt und Maler entstanden, besser ist es, von einem Zu-  
 sammenklang von Architektur und Malerei zu sprechen: die  
 gestalterischen Elemente der Architektur - Gerade, Flächen,  
 Kreise - sind widergespiegelt in den Farbelementen der Wand-  
 malerei. H. H.



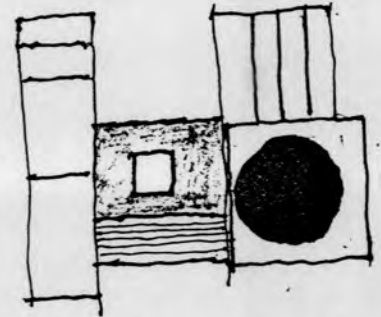
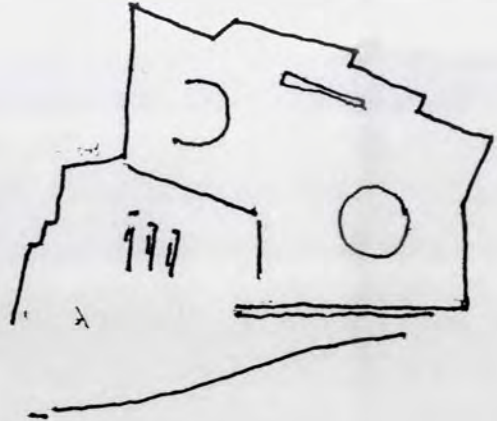
3 Grundriß 1:500  
 Plan  
 Ground plan  
 3  
 2, 4  
 Gesamtansicht nach und von der Gestaltung  
 Vue générale du terrain avant et après sa transformation  
 Assembly views before and after redesigning

Farbplancher 1 aus «Forum», Amsterdam. Photos 2 & 4 Publieke Werken

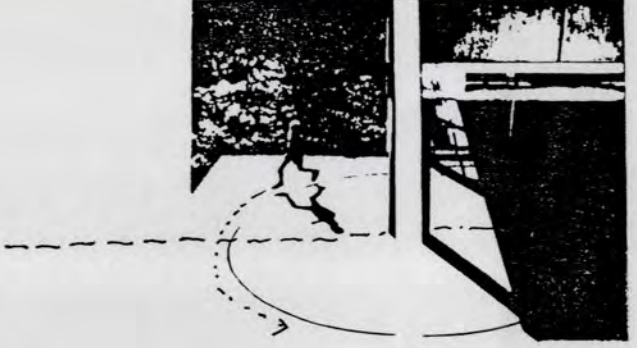
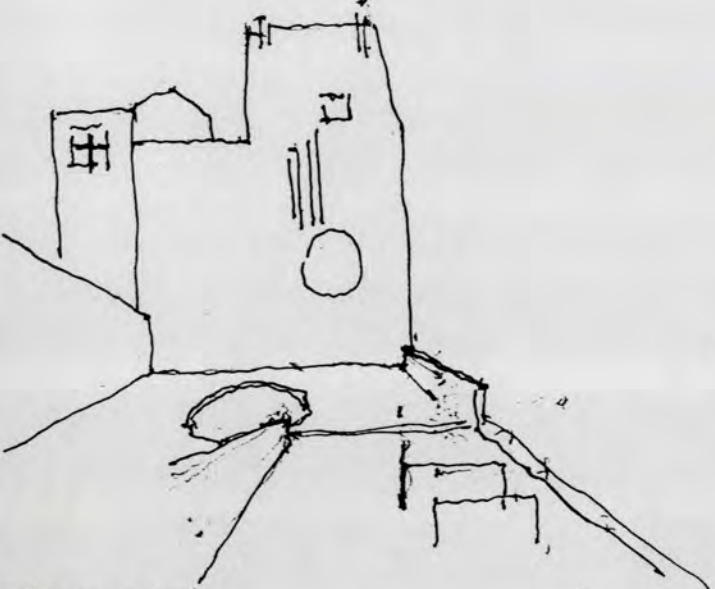


ARCHITECTURE FOR CHILDREN

PLAYPLACES

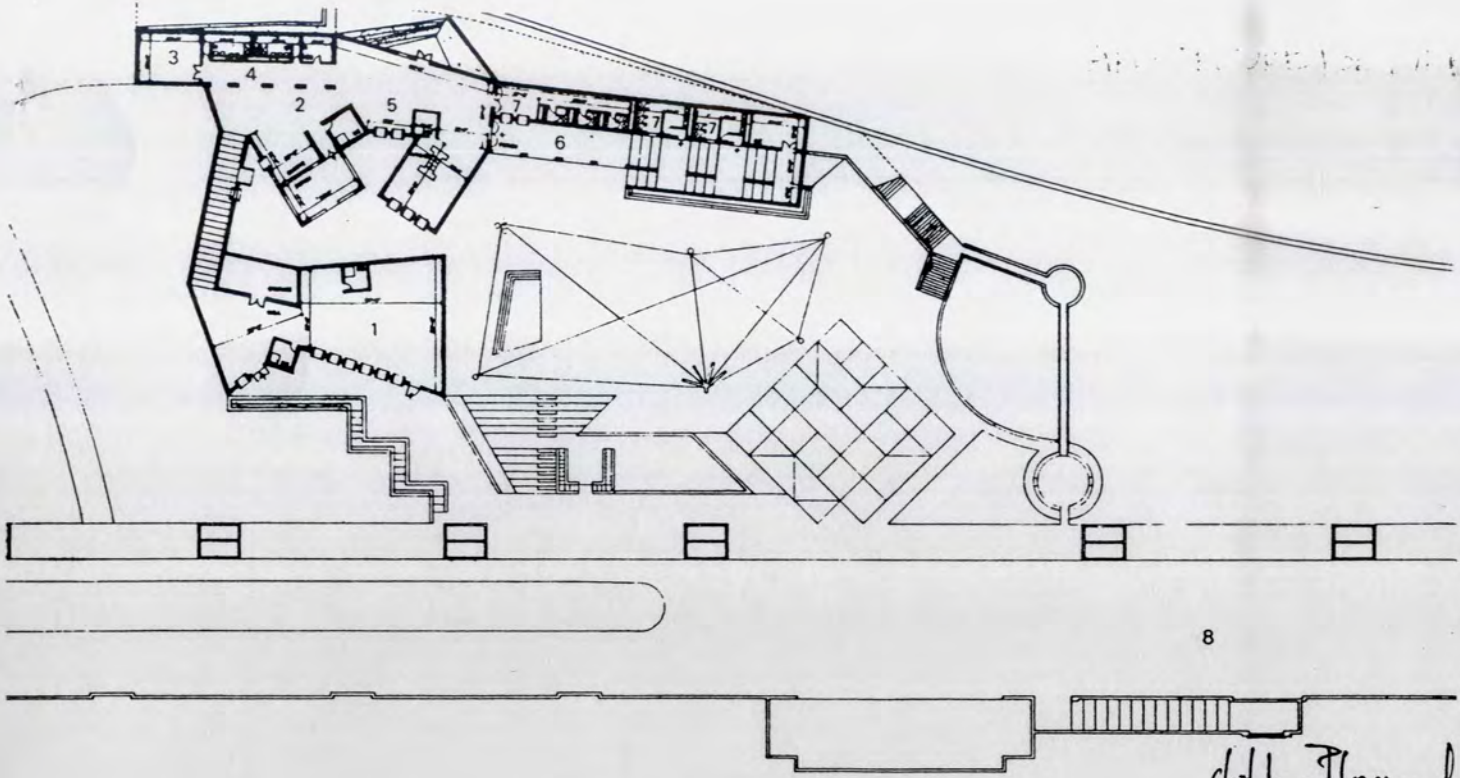


MANY STIMULI, MANY COLORS,  
 VARIETY OF MATERIALS



PRECEDENTS



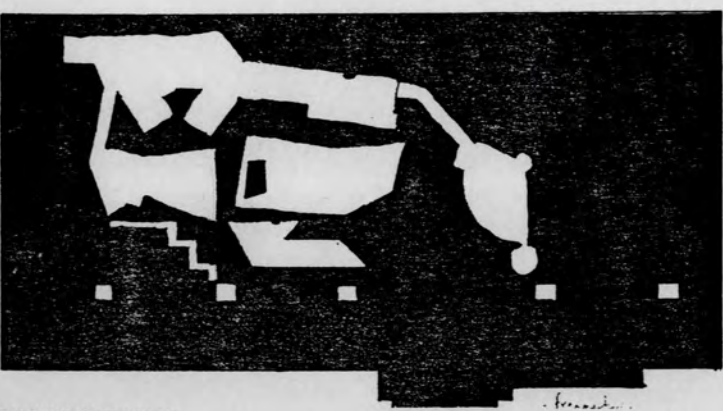
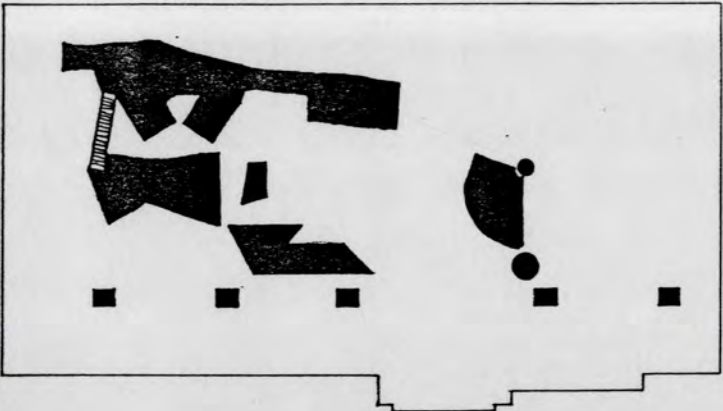


8

children playground

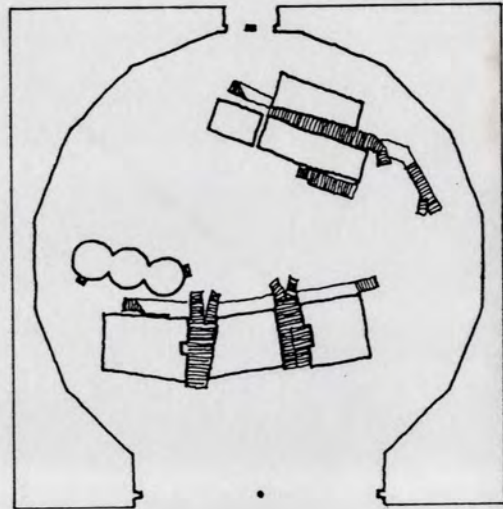
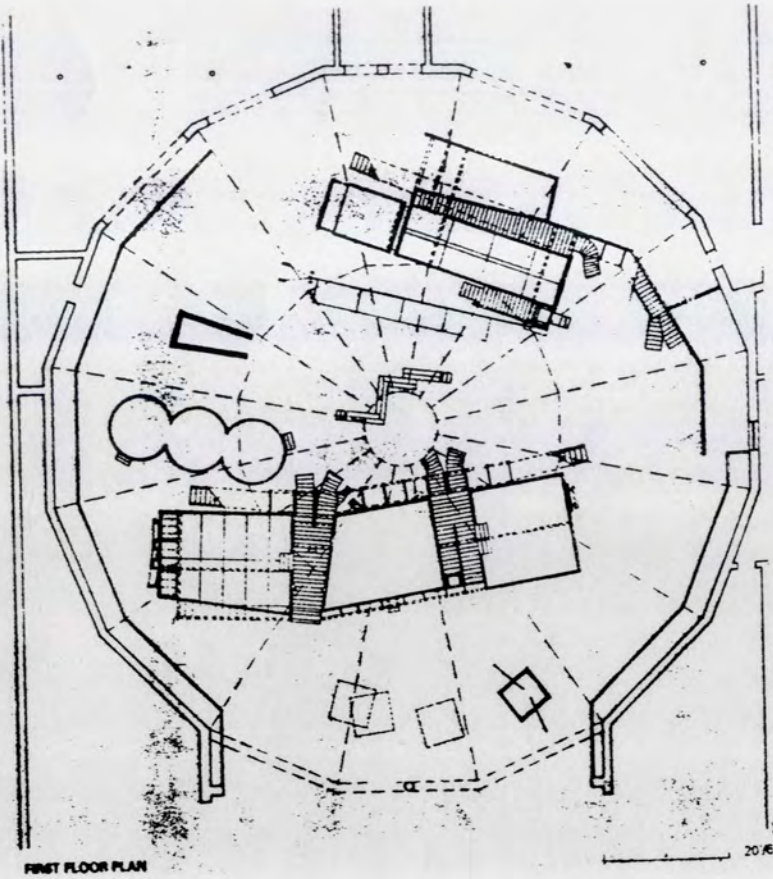
Louis I Kahn

- o form
- o playful
- o children's space



- PLAYFUL FORMS
- NON HIERARCHICAL
- FRAGMENTED SHAPES
- ...

PRECEDENTS



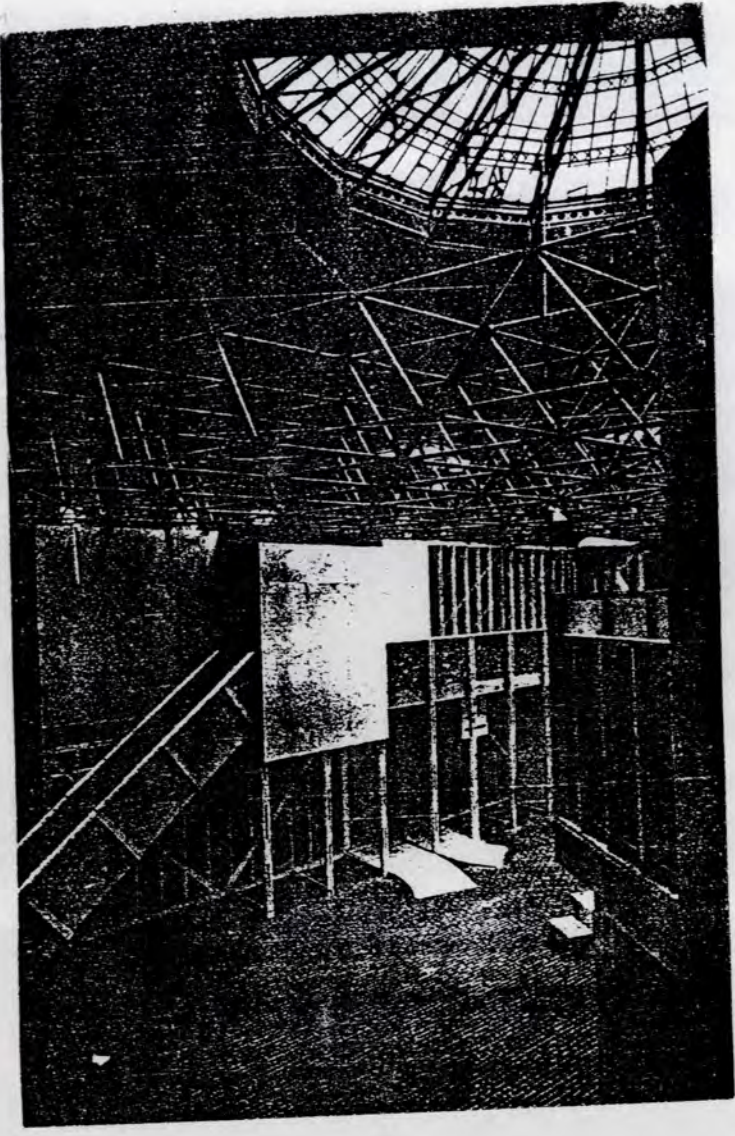
**PRECEDENT ANALYSIS**

Shelia Kennedy Temporary Museum Boston 1980

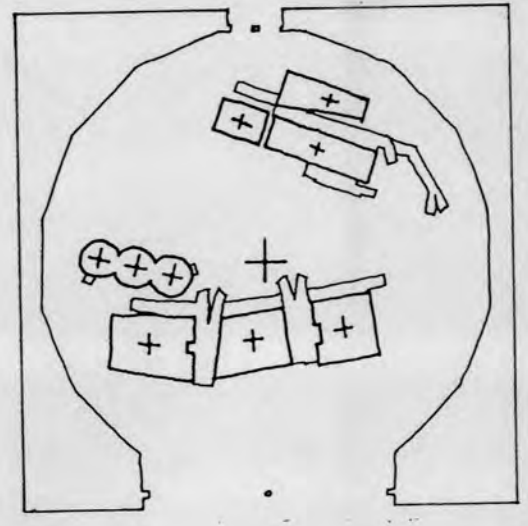
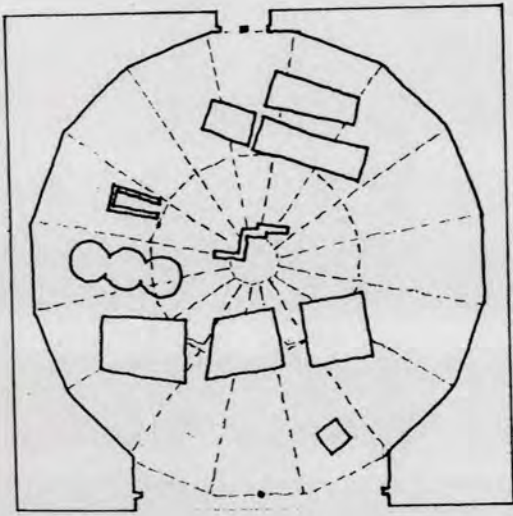
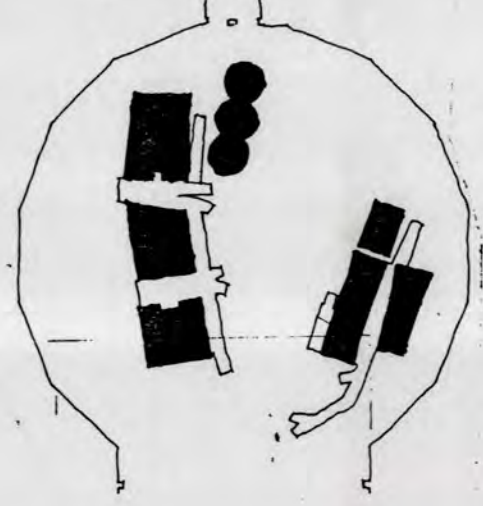
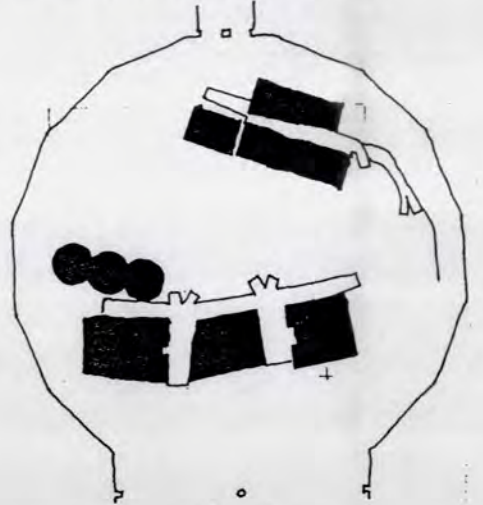








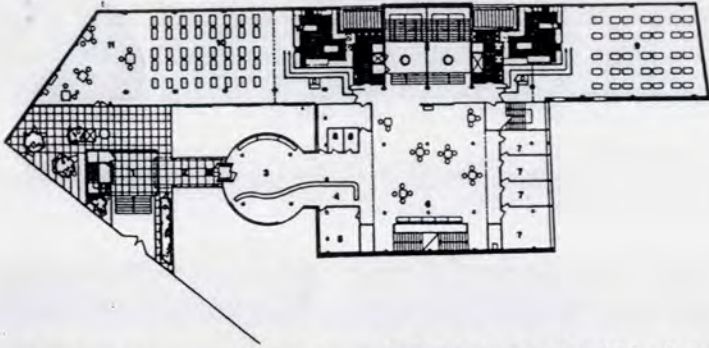
ROTATION AROUND CENTER



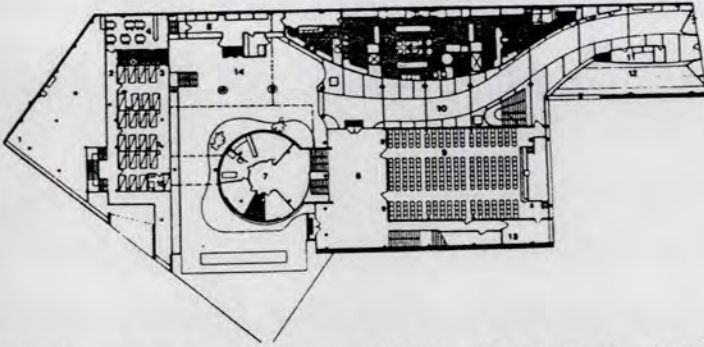
PRECEDENT ANALYSIS

Shelia Kennedy Temporary Museum Boston 1980

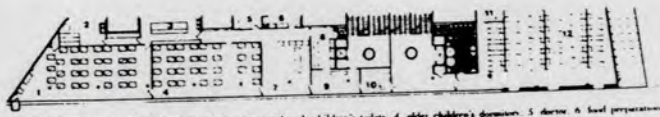
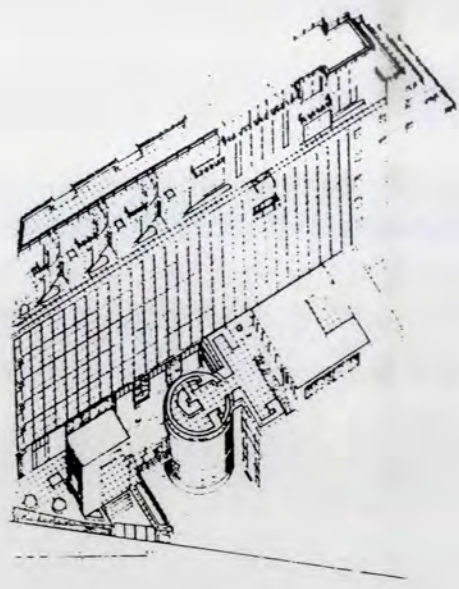




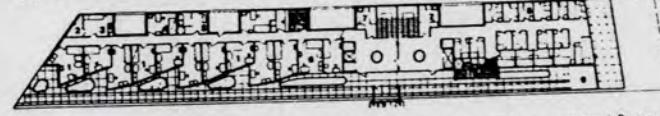
131. Ground floor plan: 1. entrance portion, guard; 2. bridge; 3. orientation desk; 4. cashier; 5. director's office; 6. great hall - mail services; 8. offices; 9. large men's restaurant; 10. women's restaurant; 11. women's lounge; 12. serving area.



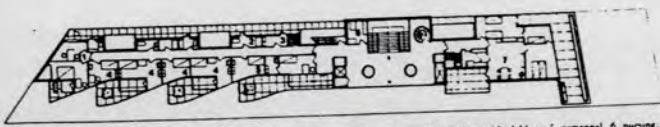
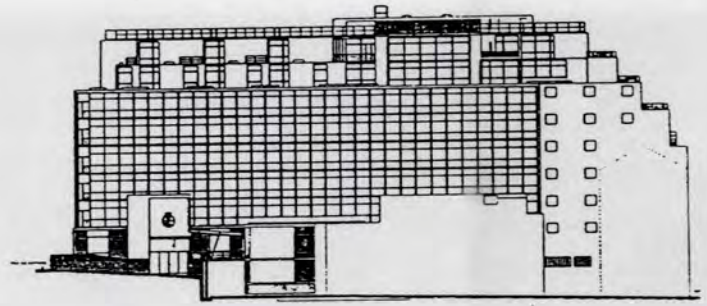
130. Plan of pilotis level: 1. empty space over workshops; 2. mezzanine corridor; 3. elderly women's dormitory; 4. refectory; 5. storage; 6. kitchen; 7. playroom-refectory; 8. hall; 9. conference hall; 10. driveway; 11. guard, control booth; 12. garage ramp; 13. office; 14. covered area; 15. superintendent.



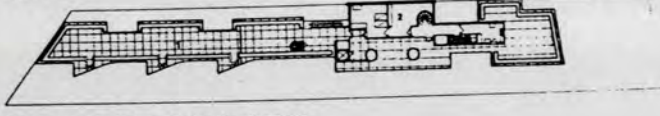
135. Fifth floor plan: 1. infant's dormitory; 2. laundry, canteen; 3. children's toilets; 4. older children's dormitory; 5. dormitory; 6. food preparation; 7. playroom-refectory; 8. reception; 9. hall; 10. director's office; 11. superintendent; 12. men's dormitory.



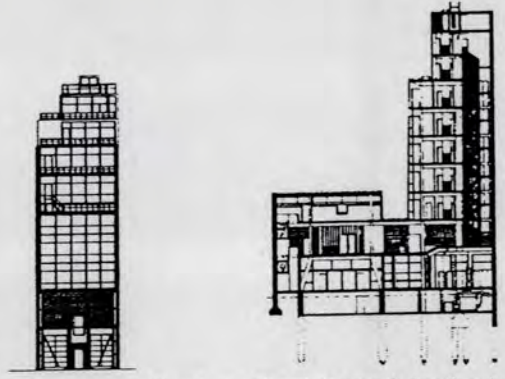
136. Sixth floor plan: 1. roomettes for mothers with a child; 2. drying room; 3. laundry room; 4. milk preparation area; 5. nursing room; 6. Princess de Polignac's room; 7. superintendent; 8. roomettes for men; 9. garage/wind-up washing rig.



137. Seventh floor plan: 1. director's apartment; 2. laundry; 3. milk preparation area; 4. room for mothers with children; 5. personnel; 6. nursing; 7. principal director.

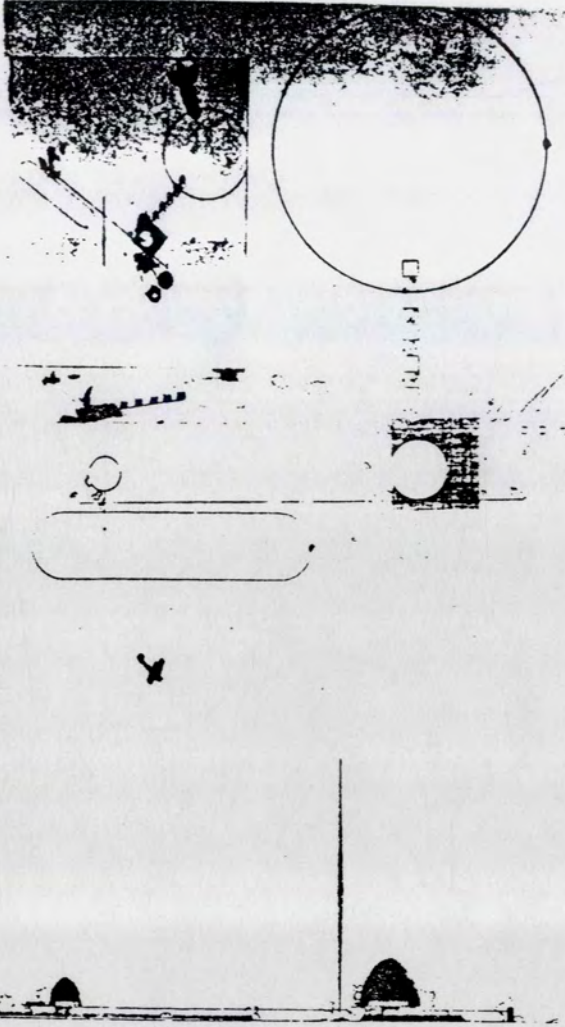


138. Eighth floor plan: 1. solarium; 2. assistant director's apartment.



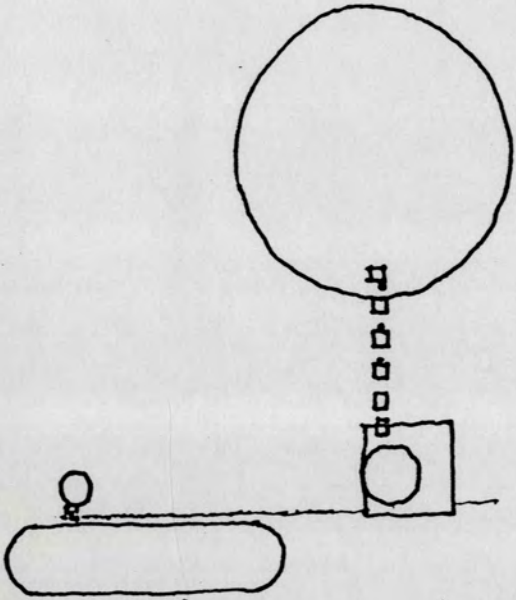
141. Transversal section through the social services building and main building; elevation on the rue de Chevaleret, no. CR 3174.

**PRECEDENTS**  
Program



NEW TYPE

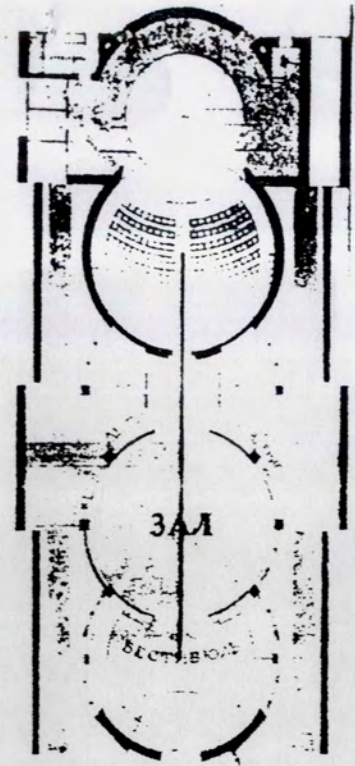
THE NEW TYPE  
 AND THE SITUATION  
 IN THE



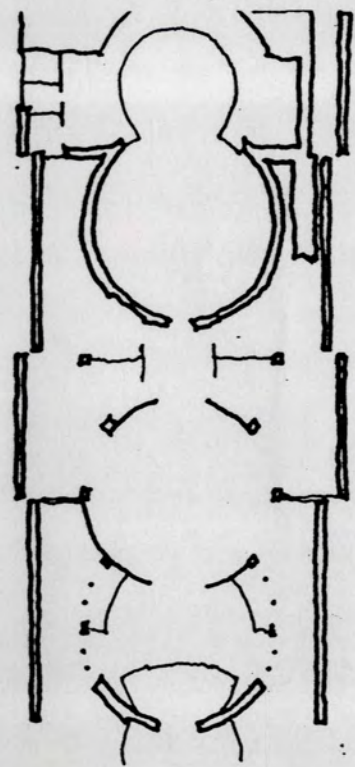
**PRECEDENTS**  
 New Typology

Leonidov "Club of a New Social Type" 1928



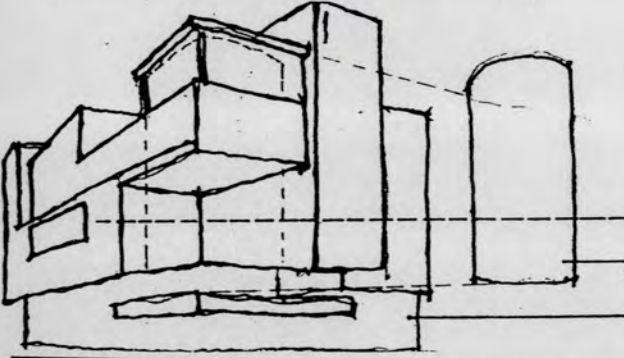
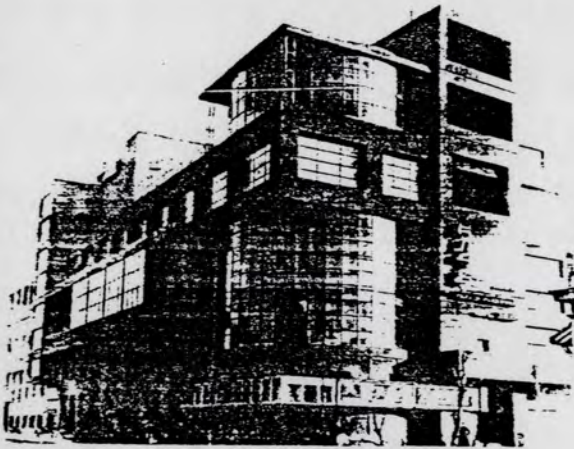
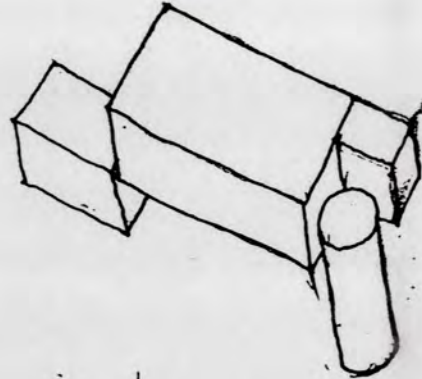
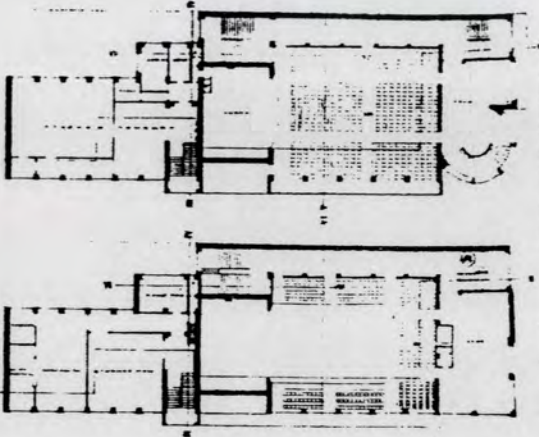
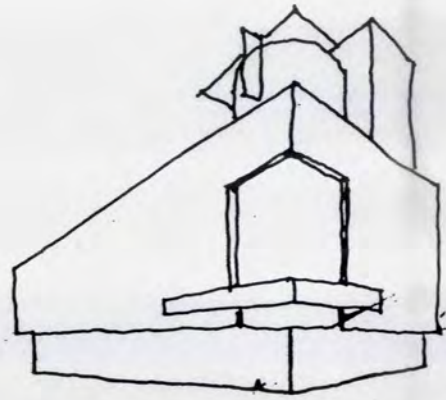
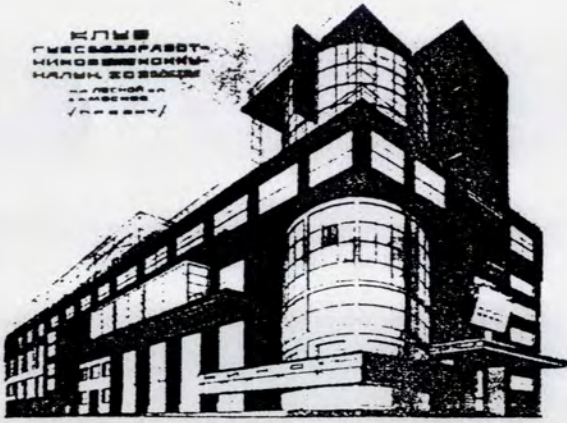


- CENTRAL ROOM
- SOCIAL ARCHITECTURE FOR VENTURE
- BELIEVED TO BE UNUSUAL
- NOT IN SPATIAL TERMS
- MULTIPLE CENTERS
- SPACE FLOWS
- CENTER AND PERIPHERY ARE SEPARABLE
- SYMMETRY



PRECEDENTS  
New Typology

ПЛАН  
 ГИЭС ВЪЛГА РАБОТ-  
 НИКОВ ШКОЛЫ  
 НАДЪМЪ КОЛОДЦА  
 ЛЕВЧЕВЪ  
 (1928)



RESIDENTIAL  
 COMMUNAL  
 COMMERCIAL

New Typology

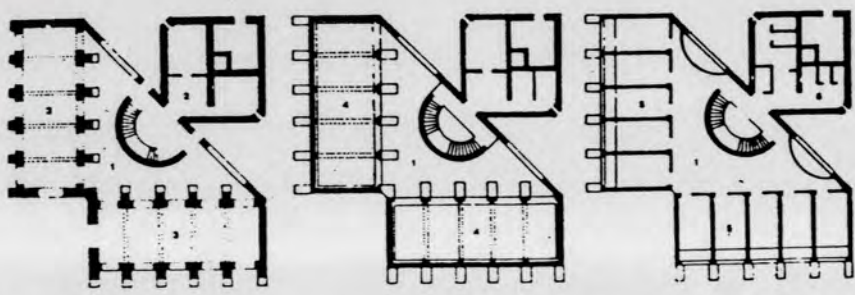




COMPLEX

FACADE MASK

INDIVIDUAL UNIT  
W/IN COMPLEX



part of dining

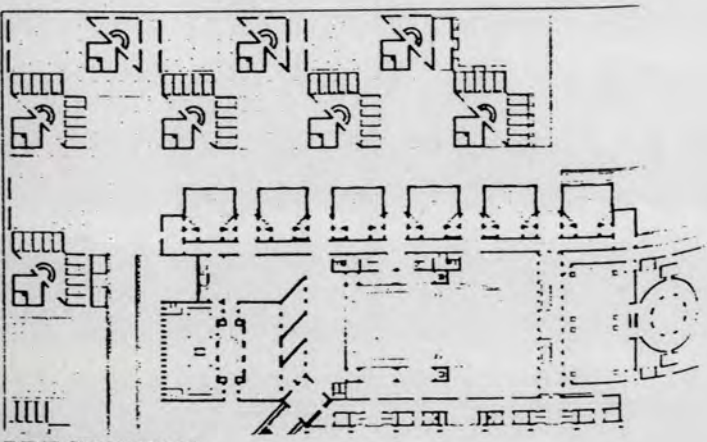
Ground-floor plan

Second-floor plan

Typical upper floor

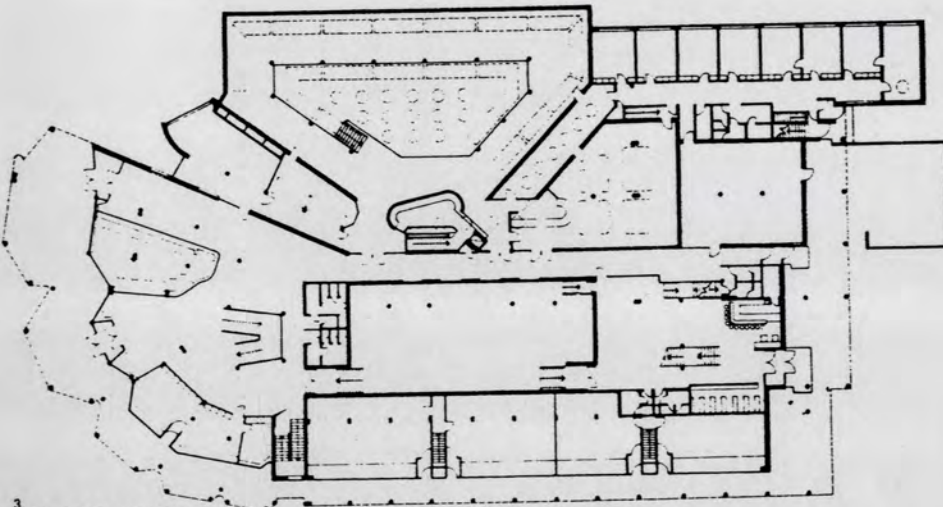
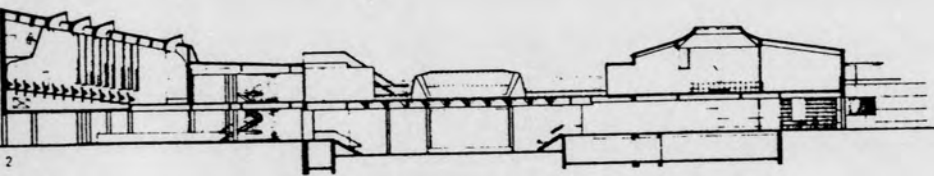
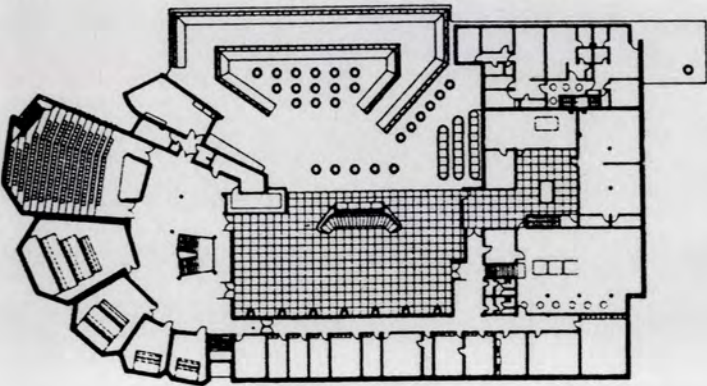
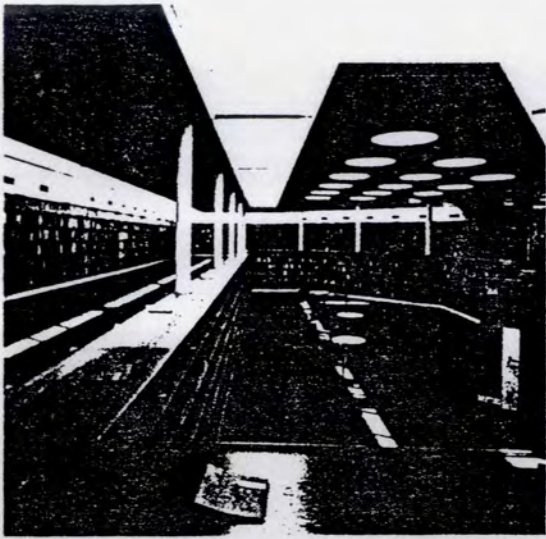


Longitudinal section through school building



**PRECEDENTS**

Non-Hierarchical



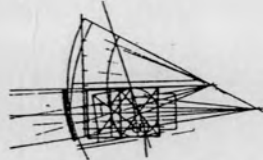
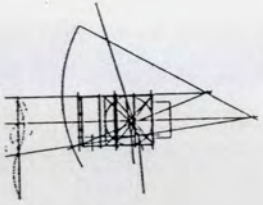
3 PRECEDENTS

PROGRAM

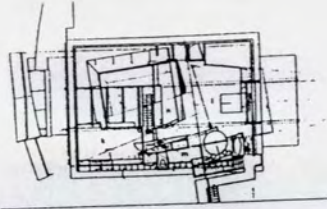
Alvar Aalto



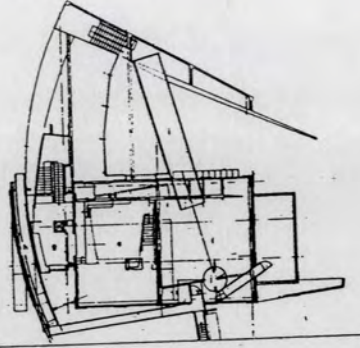
Los Angeles, California  
 Architect  
 ROTO ndi



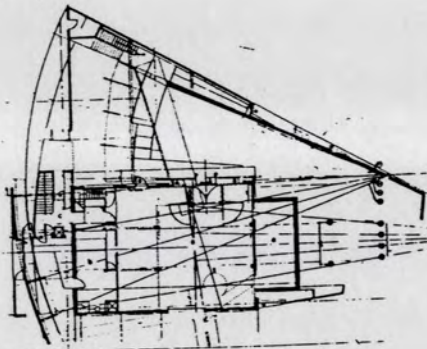
Aspects of existing order and relationships (Step) and proposed new order (shaded)



3rd floor



second floor

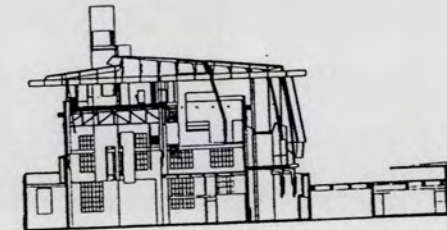


3rd floor scale 1/2000

leafy

30

shaded



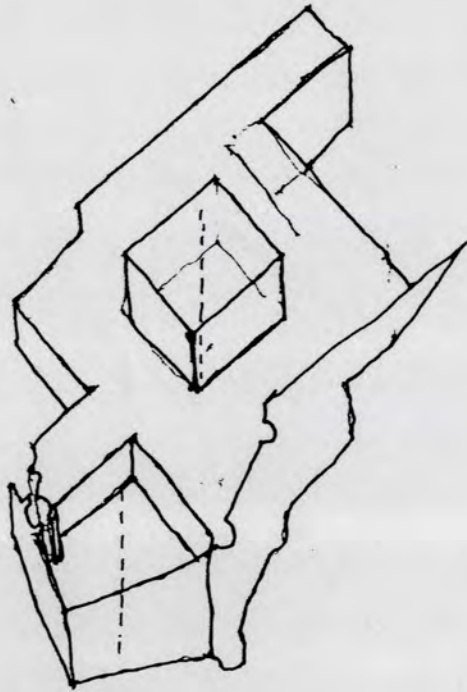
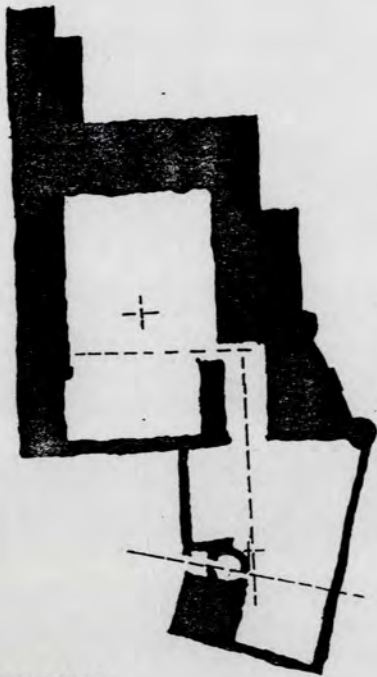
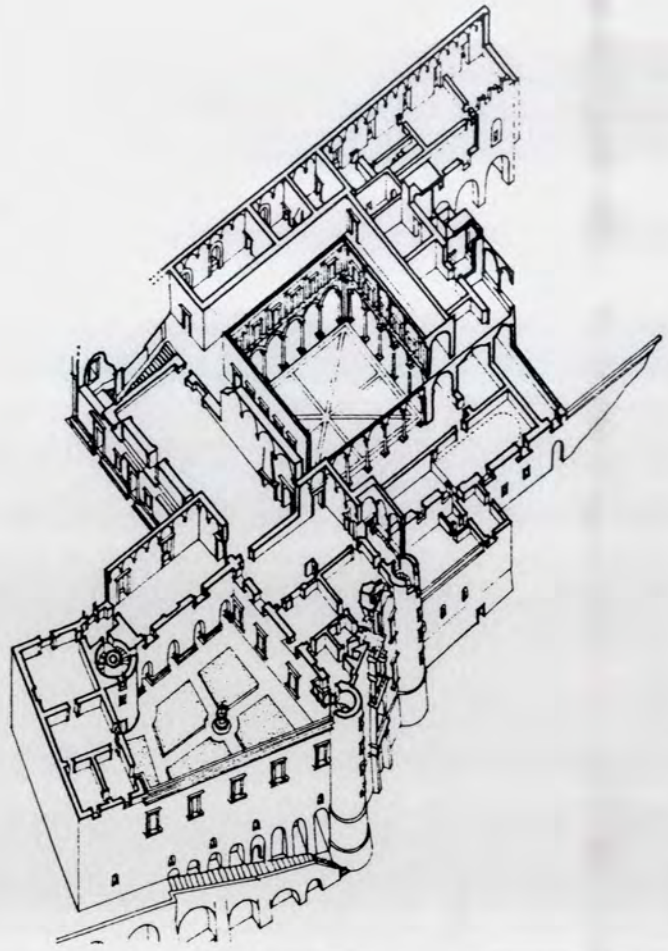
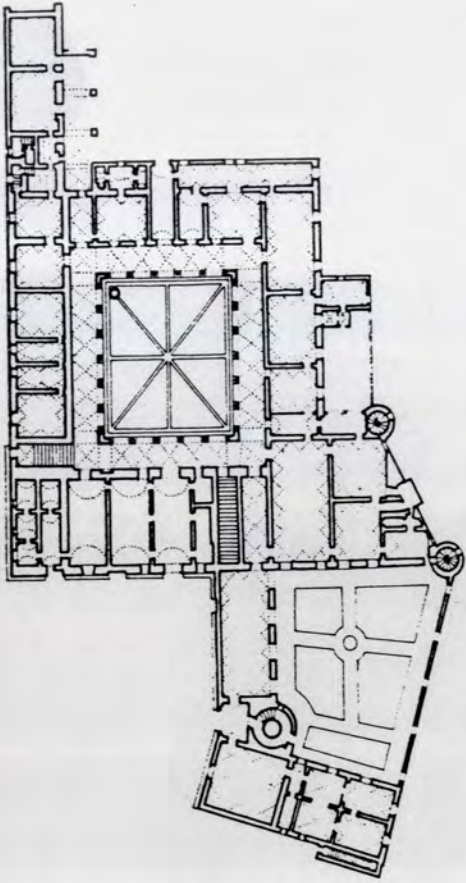
long section

- PROGRAM NEW TYPE
- HOUSE AND GALLERY
- LIKE CALIFORNIA ROME COURT, ETC
- 2 IMPORTANT EVENTS
- 2 CENTERS
  
- DIAGRAM OF PARTI
- USE OF CURVE AND SQUARE
- GROWS OUT OF FORM - GROWTH
- LAYERED
  
- NON HIERARCHICAL IN PLAN
- NO CENTER IN FINAL PROJECT
- STUDIO TAKES OVER LIVING ROOM FUNCTION
- LIVING SHIFTED TO SECOND FLOOR
  
- 1. TYPE ALTERED TO ACCOMMODATE NEED OF DWELLER
- CIRCULATION LOCATED AT SHIFTING POINTS

PRECEDENTS

New Typology

ROTONdi Gallery and House Los Angeles Calif



PRECEDENTS

Palazzo Ducale Urbino, axon and plan

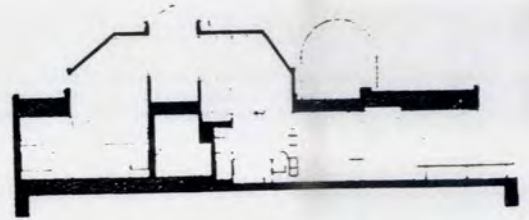


Eerste etage

- 1 hal
- 2 werkkamers
- 3 aris
- 4 dagverblijf kinderen 1-6 jaar
- 5 loggia
- 6 conciërgewoning

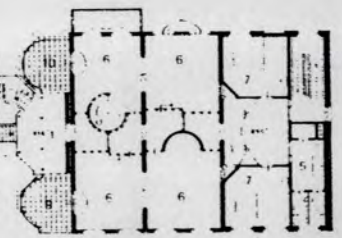
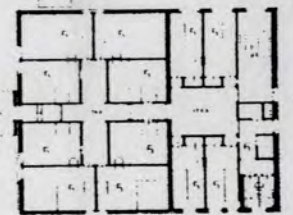
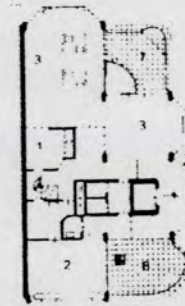
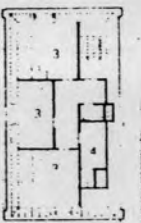
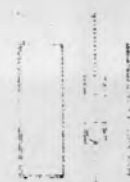
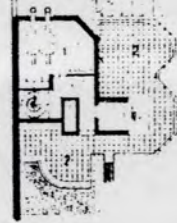
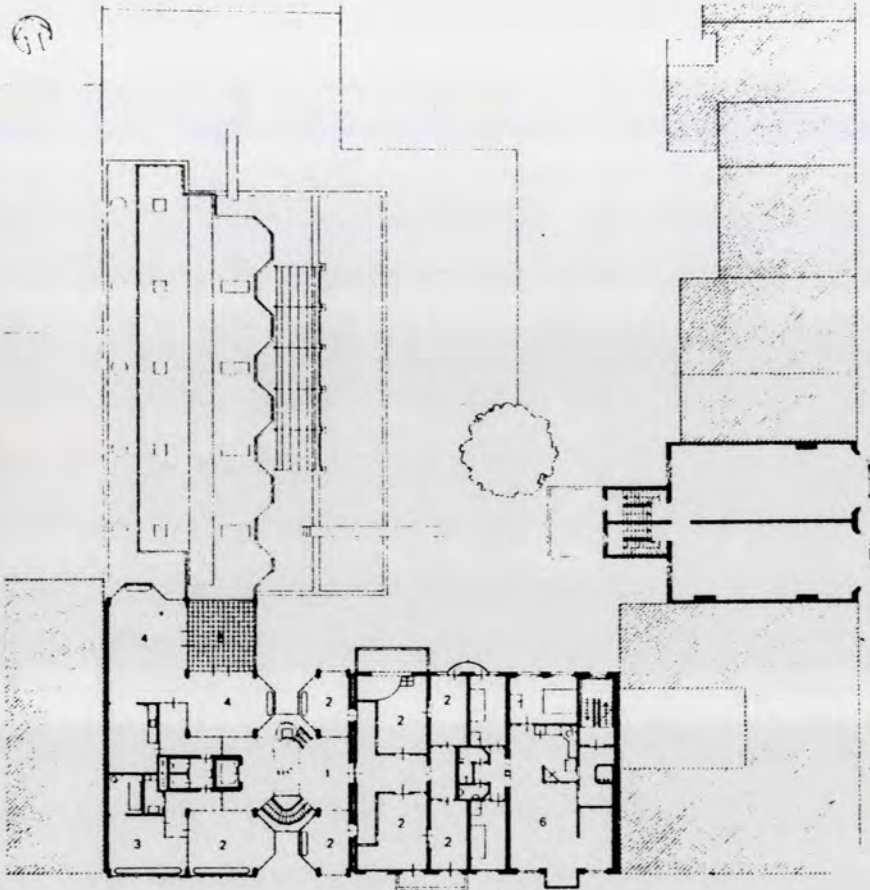
First floor

- 1 hall
- 2 workrooms
- 3 doctor
- 4 children 1 to 6
- 5 loggia
- 6 janitor's lodge



SECTION

- 1 LIVING + DINING
- 2. KITCHEN
- 3 BATHROOM
- 4 ALLEY
- 5 BEDROOM

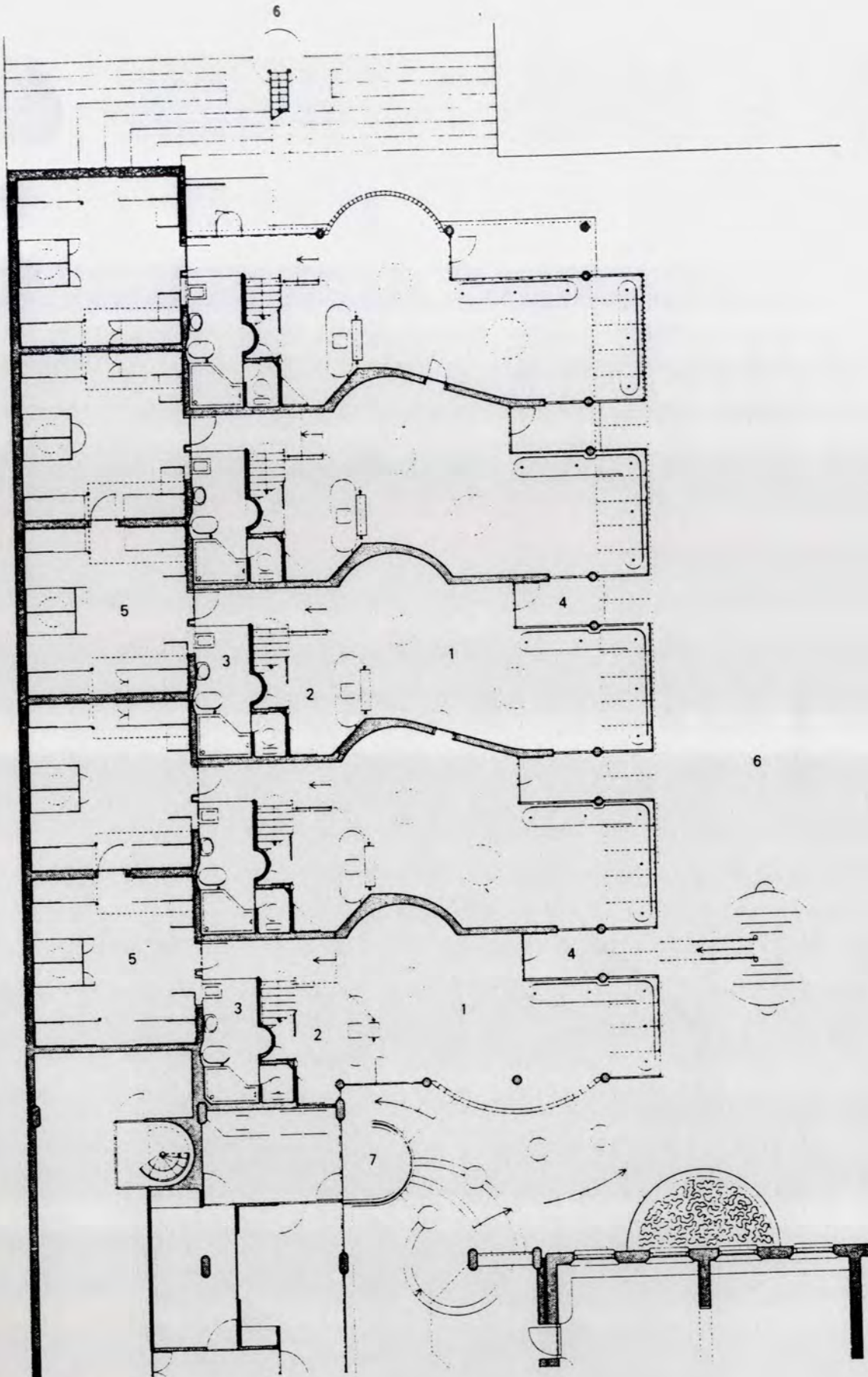


- ✓ KITCHEN BECOMES PART OF SEQUENCE THRU BUILDING
- ✓ COMMUNITY SPACE INCLUDE WORKROOMS, KITCHEN, DAYCARE
- ✓ UNITS FOR MOTHERS

PRECEDENTS

Program

Aldo van Eyck Hubertus House Amsterdam 1980



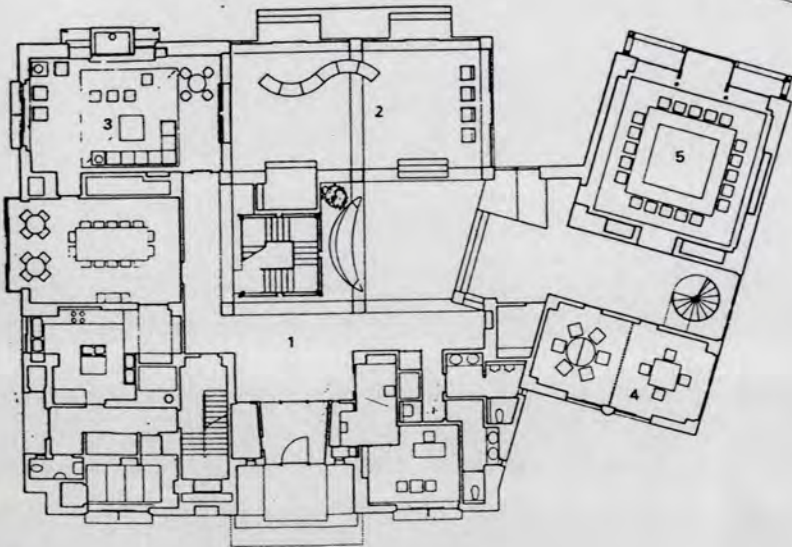
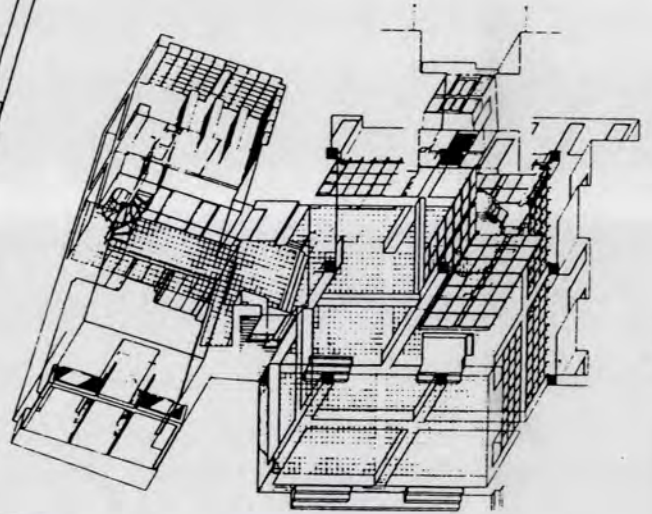
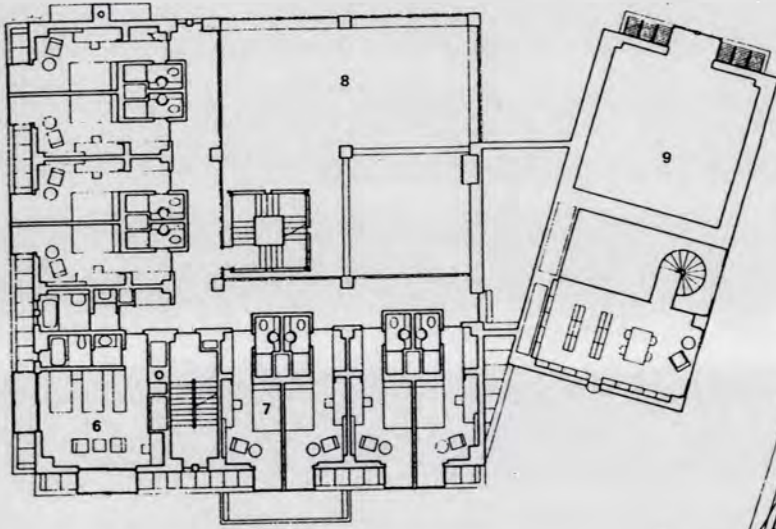
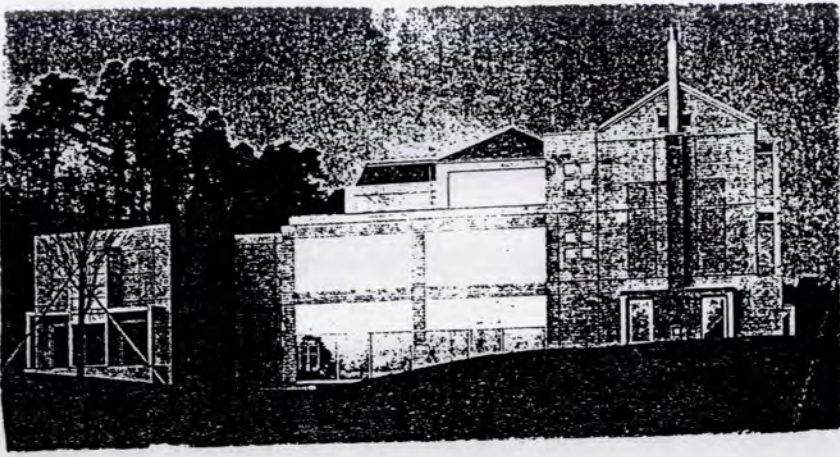
- 1 woon-eetruimte
- 2 keuken
- 3 badkamer w.c.
- 4 steeg
- 5 slaapkamer
- 6 speelplaats
- 7 balkon personeel, lingerie enz.

- 1 living + dining
- 2 kitchen
- 3 bathroom, w. c.
- 4 alley
- 5 bedroom
- 6 play courts
- 7 balcony staff laundry

Zie ook zone schets pag. 77

See also zone sketch page 77

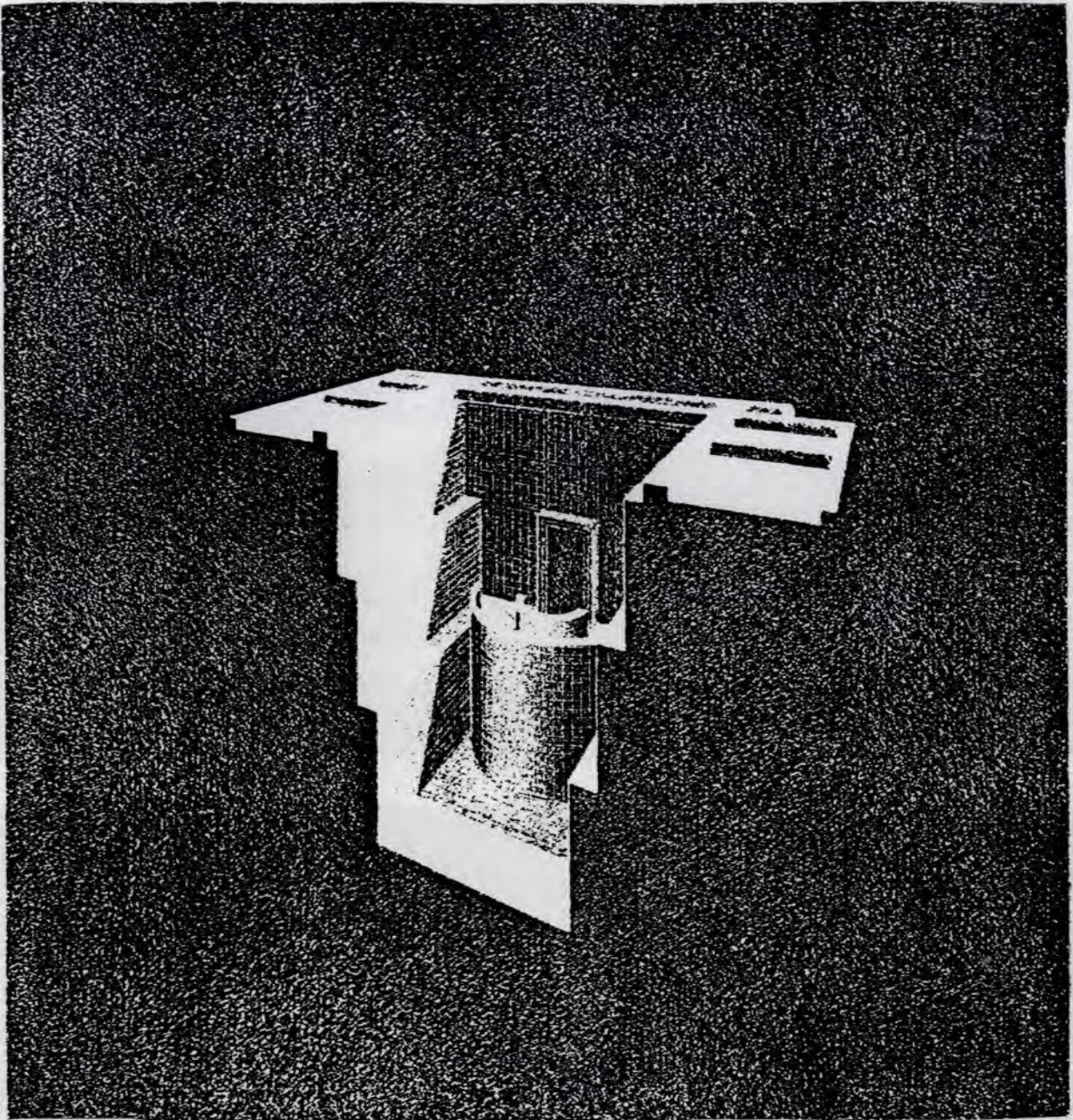




SHIFTING CENTER  
 STAIR MOVE UP  
 NEVER OCCUPY CENTER  
 MORE THAN ONE CENTER

PRECEDENT ANALYSIS

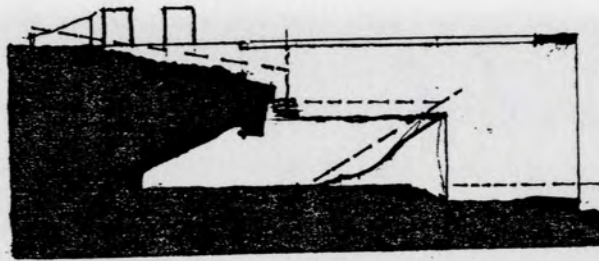
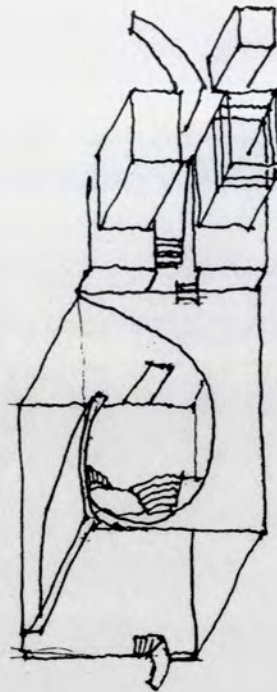
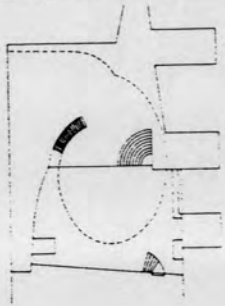




- URBAN INTERIORITY - NO CONTEXT
- POWER OF FORM AND LIGHT COMBO
- SENSE OF INTERIOR
- HIDDEN SPACE "WOMB LIKE"
- AXIAL / SYMMETRICAL
- SENSIT PERCEPTUAL
- SPECIFIC VOCABULARY IN MATERIALITY
- TEXTURE TACTILITY

PRECEDENTS





STEVEN HOLY

DEGRADATION OF SECTION  
CONTINUOUS STAGE

HIDDEN TEXT OF SPACE EXPOSED

THESE MOVES SUGGEST  
MOVEMENT TOWARDS A  
PROGRESSION OF EVENTS

THRESHOLD; SEQUENCE

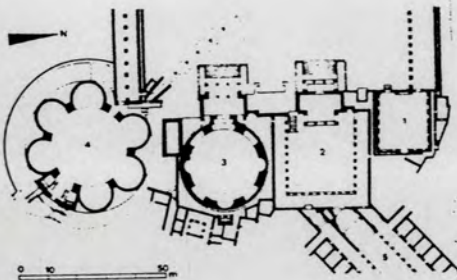
ENTRY ON CENTER

MOVE OFF CENTER

TOP SEQUENCE ON CENTER

SIMILAR TO DELPHI  
MOVING UP - SEE PIECES  
IN THE DELIQUE.

SEQUENCE



PERGAMON

EACH PIECE FUNCTIONS

INDEPENDENTLY IN

MEANING

GROUPING MAKES COMPLEX

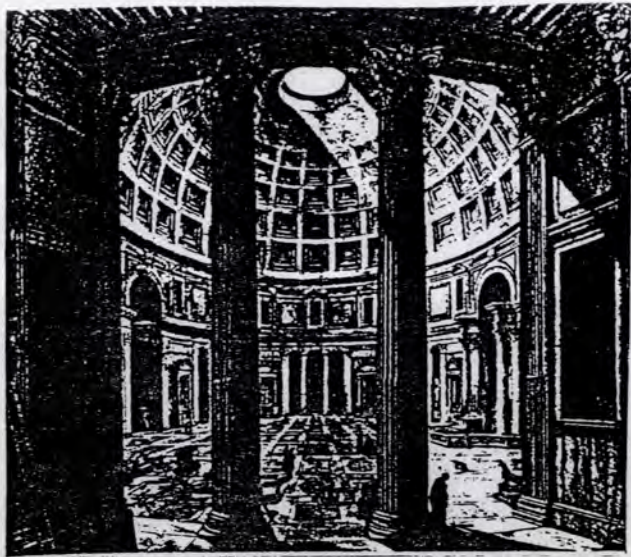
BUILT DURING ROMAN RULE

HADRIAN "PANTHEON"

FRAGMENTS

Steven Holl Porto Vittoria  
Pergamon Sanctuary of Aesculpius

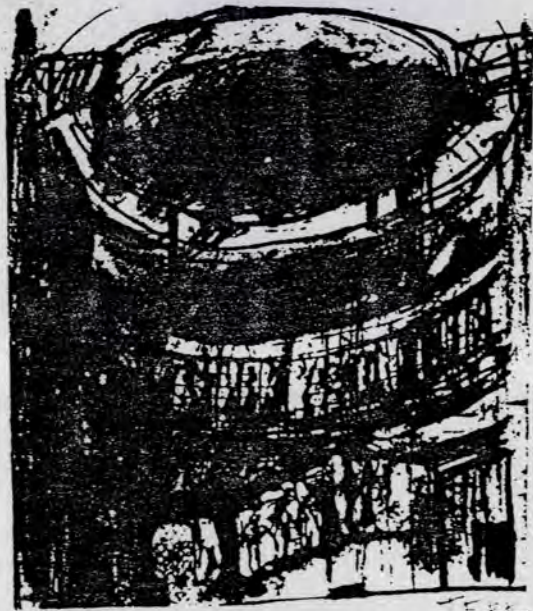




PANTHEON



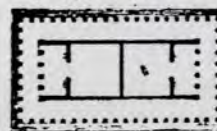
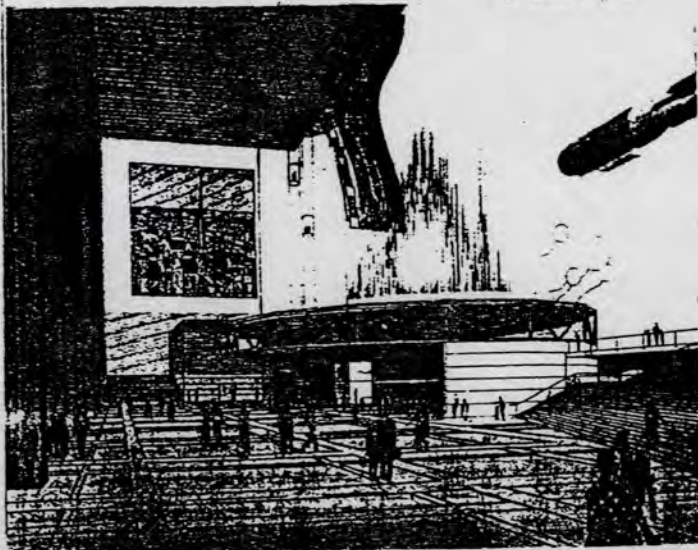
SAN NICOLA DI BARI



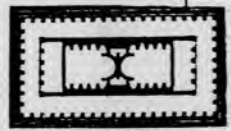
PANTHEON



PANTHEON



SCALE FOR SECTION  
0 30 60 90 FT  
0 10 20 30 MTR  
SCALE FOR PLANS  
0 30 60 90 FT  
0 10 20 30 40 MTR



ALTERNATIVE PLANS



LONGITUDINAL SECTION



BOUNDARIES  
INSIDE/OUTSIDE

FACADE - MASK OF OBJECT

• SUPER-STRUCTURE ENVELOPS  
OBJECT BUILDING

• GRIDED

• CIRCULATION LINK TO  
SMALL GRIDDED ZONES

• LARGE SCALE PUBLIC SPACES

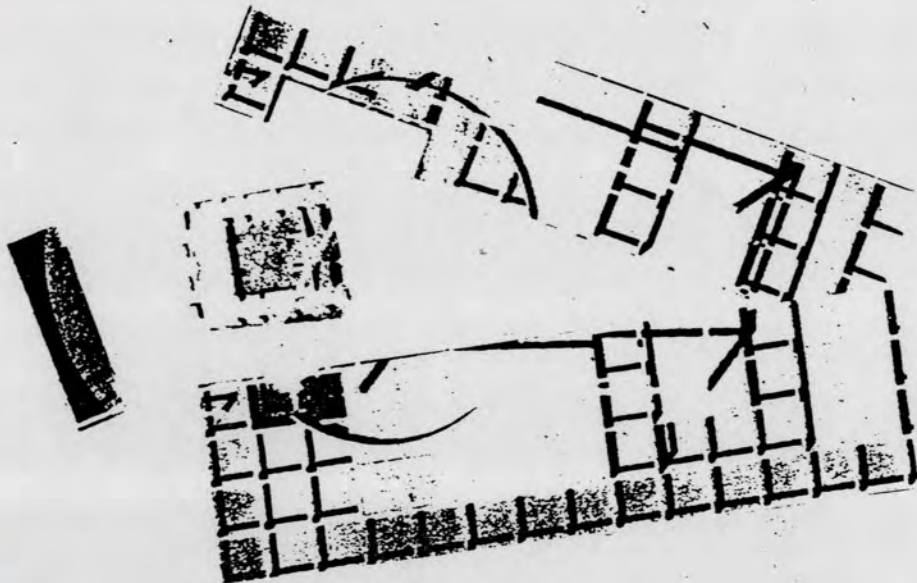
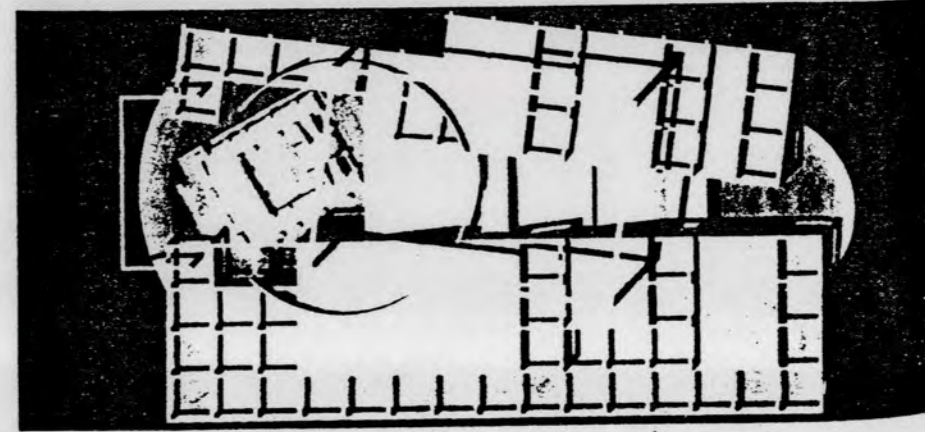
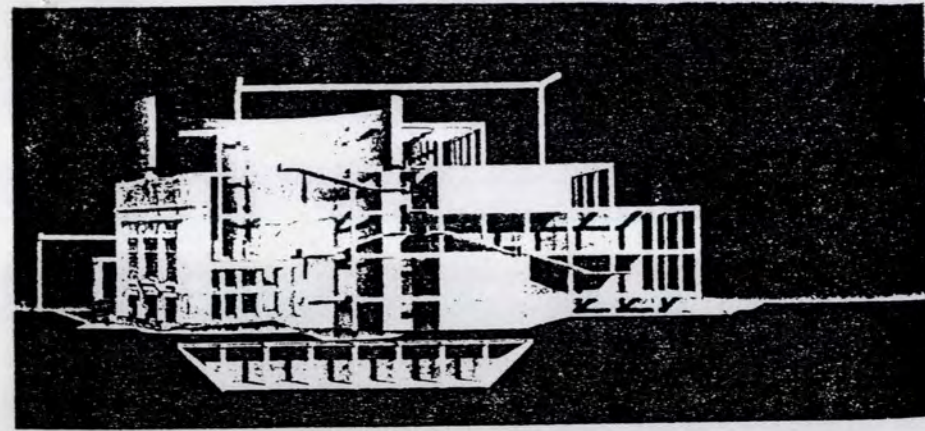
• SPLIT OF SPACE - PRODUCE  
OBJECT BUILDING

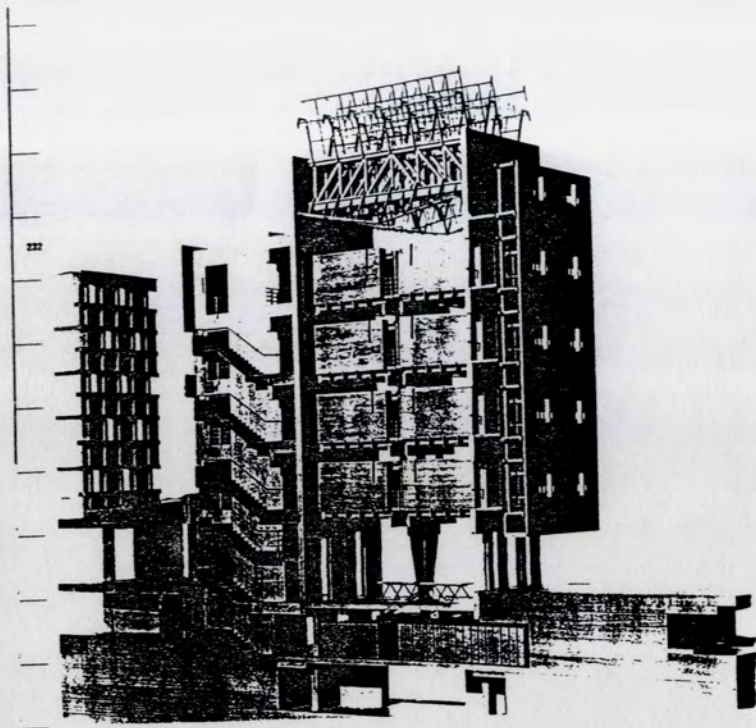
• WHAT COMES FIRST?

• TRANSFORMING STRUCTURE

• CONSTRUCTION

CLASSICAL TO REINFORCED





URBAN INTERIDITY  
INTERNAL COMPONENTS:  
STAIR BECOMES LINK IN SEQUENCE  
AND CHOICE OF MOVEMENT  
URBAN AND INTERNAL CONNECTION



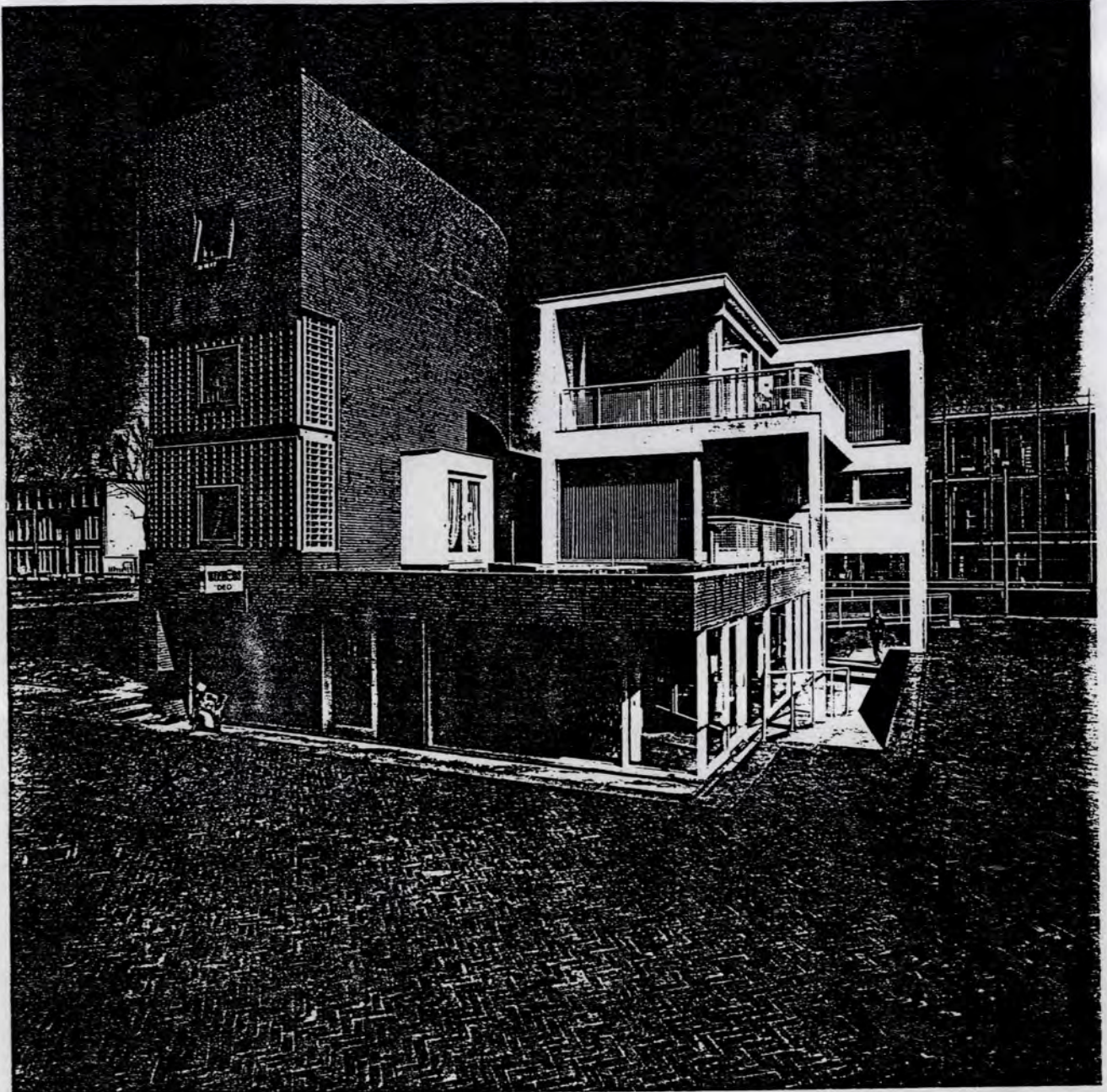


VOYEURISMS

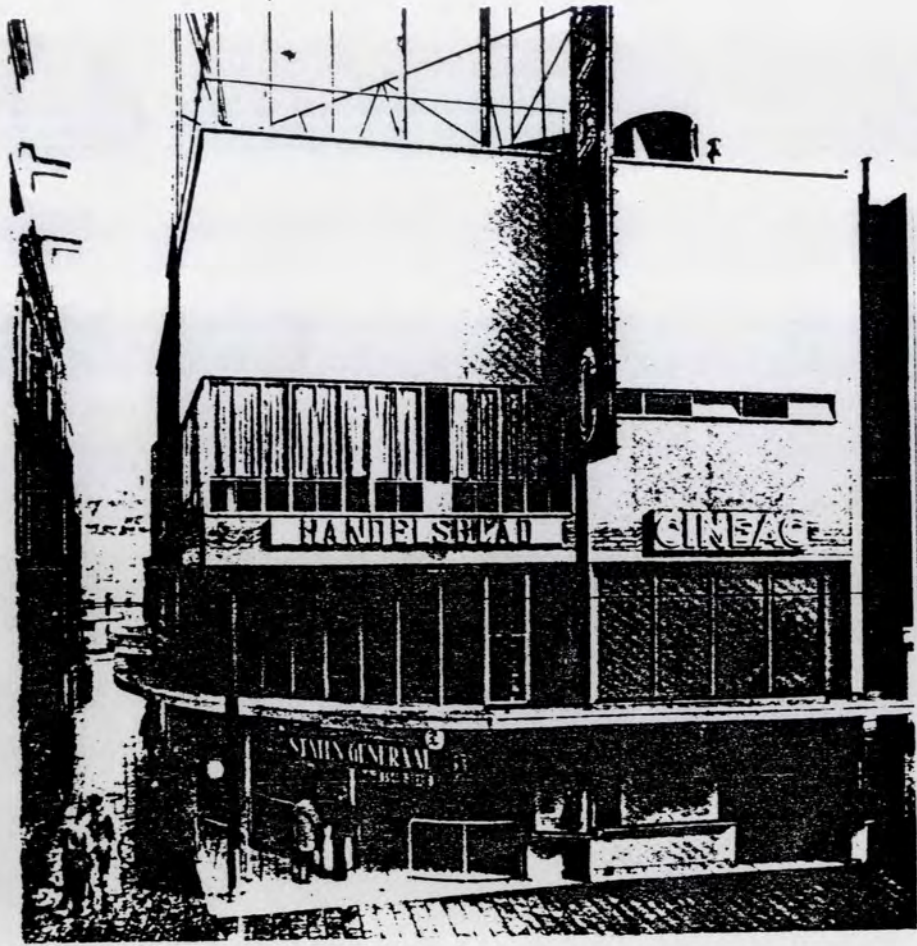
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Barbara Krueger "Your Gaze Hits the Side of My Face"







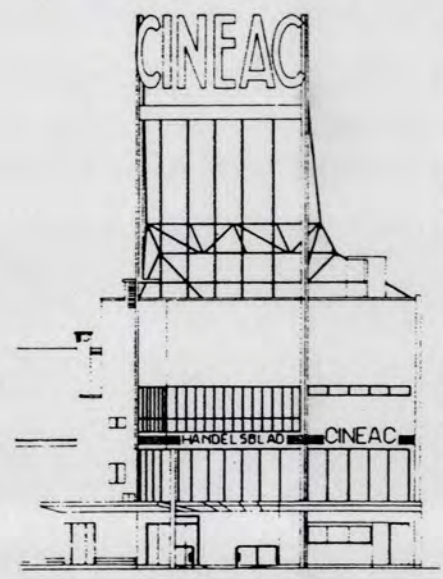
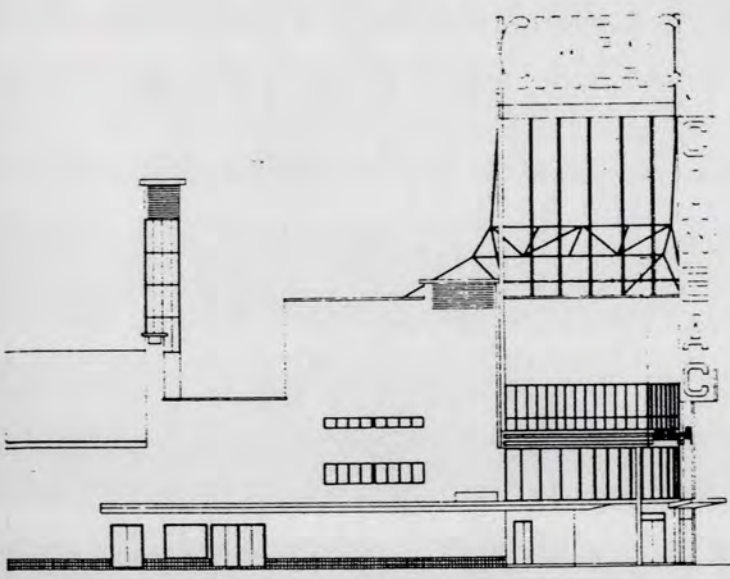


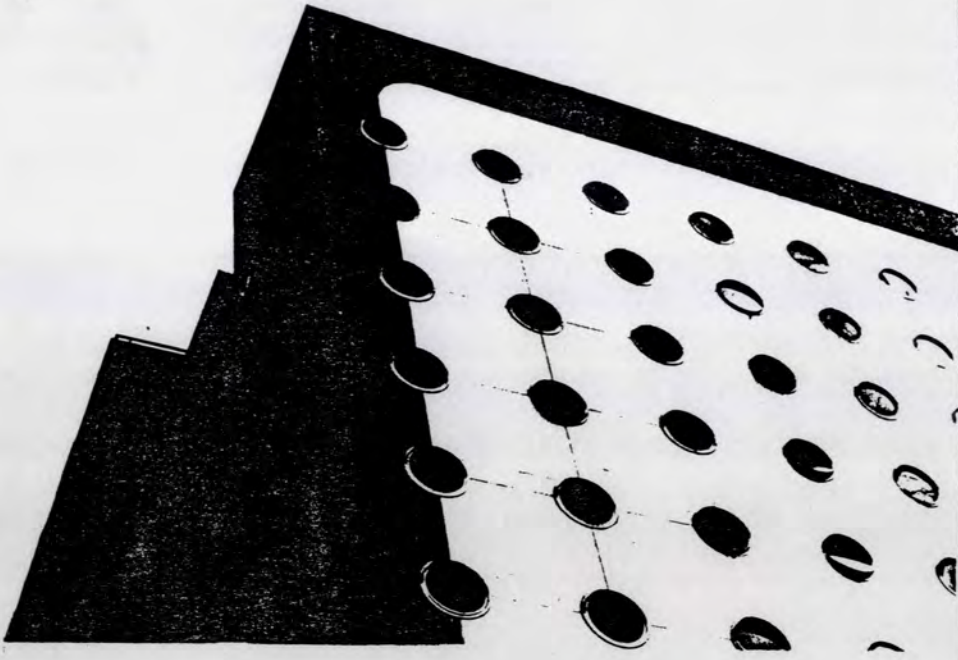
TRANSPARENCY AND SOLID

ABSTRACTION IN CORNER

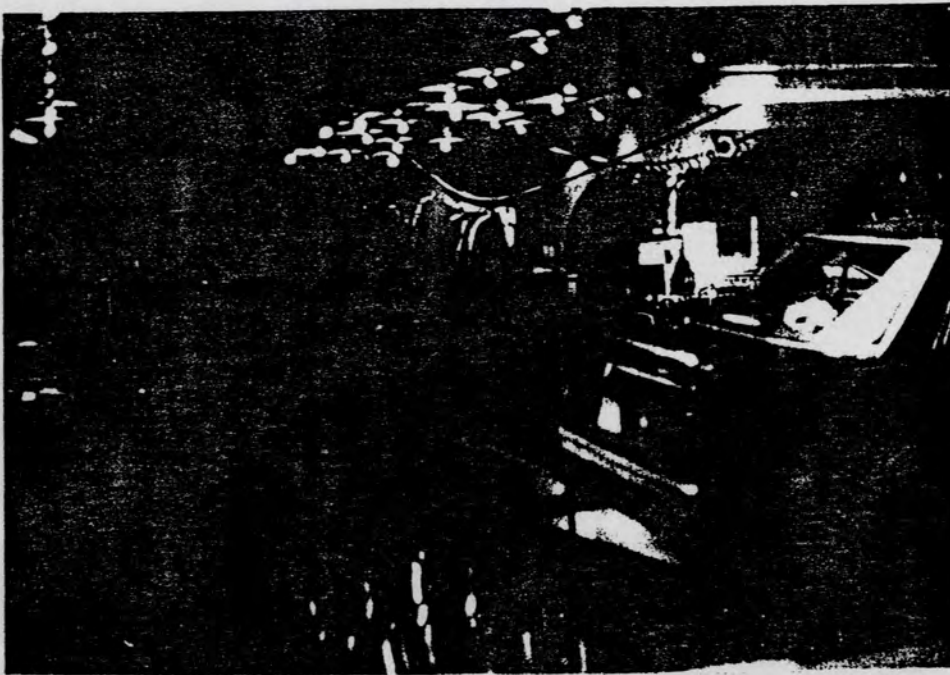
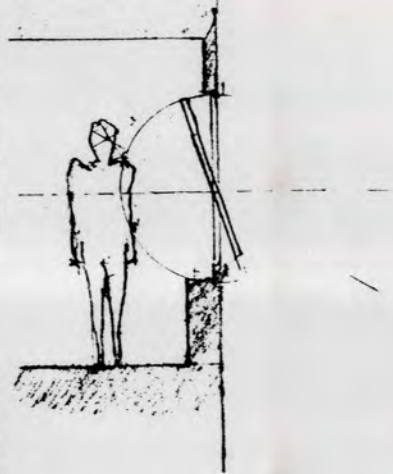
FOCUS TO THE INSIDE

SIGN AND SYMBOL





VOYEURISTIC BUILDING  
 DIFFERENT THAN NYC  
 NEIGHBORHOOD  
 SUBJECT TO GAZE YET  
 ARCHITECTURE ALLOWS  
 FOR PRIVACY



SHOW ROOM  
 ZIT AWAY WITH LOOK  
 HIDDEN SPACE  
 INTERIOR CARVED OUT





BUILDING AS REFLECTION / IMAGE OF CITIZEN

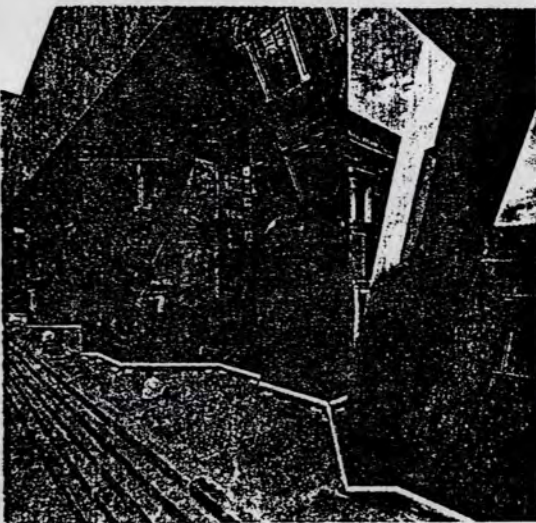
FACE OF BUILDING CHANGES DETAILS

PASSERS NOTICE THEIR IMAGE

USE OF SURFACE

ALLOWS LIGHT

REDUCE TRANSPARENCY AT STREET



HOW TO DETERMINE ENTRY?

BUILDING BECOMES VOYEURISTIC SUBJECT

IS SUBJECT OF GAZE

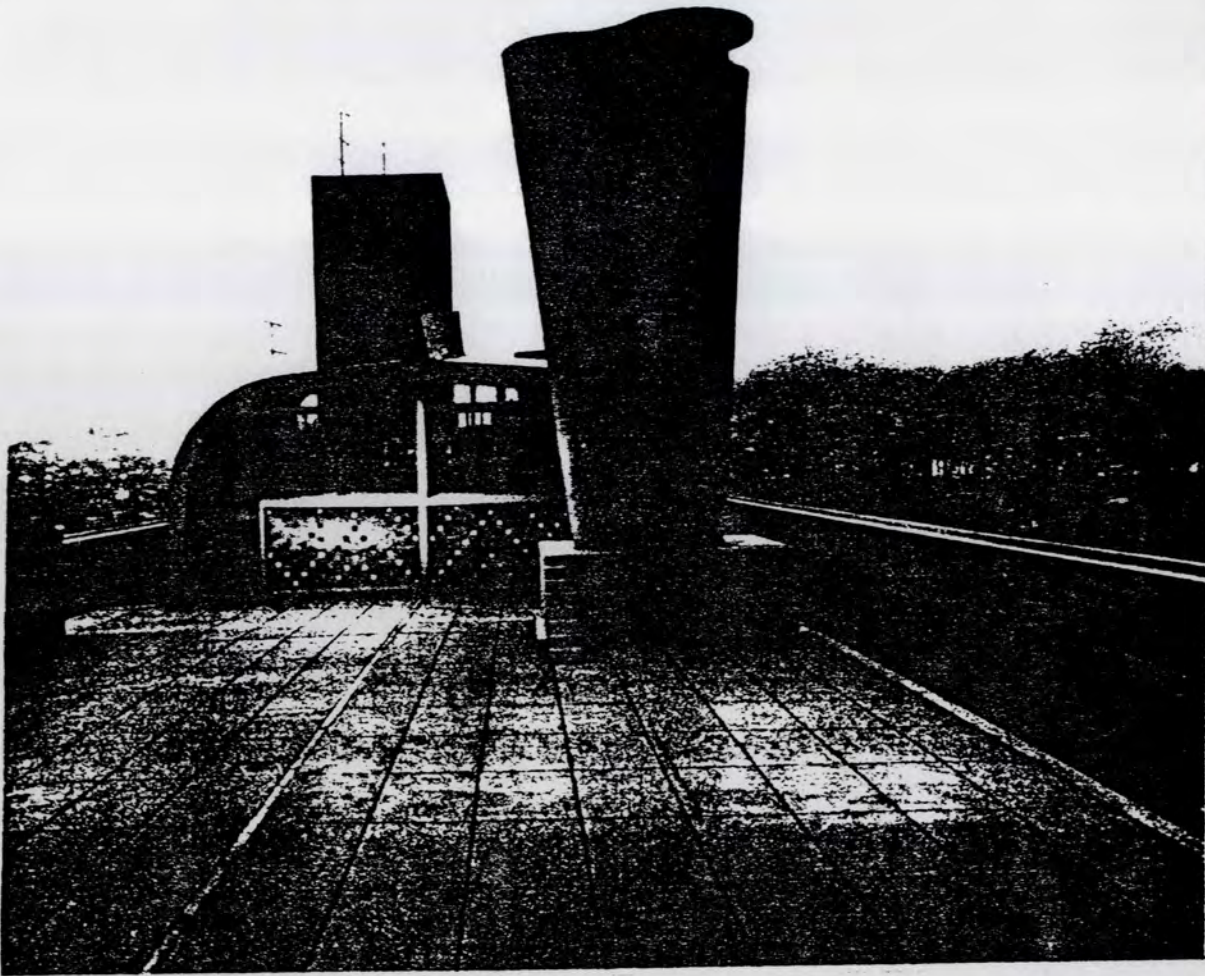


TOTAL TRANSPARENCY

## VOYEURISMS

### Facade Studies

Peter Cook and Christine Hawley Museum for Modern Glass Art, Langen Germany



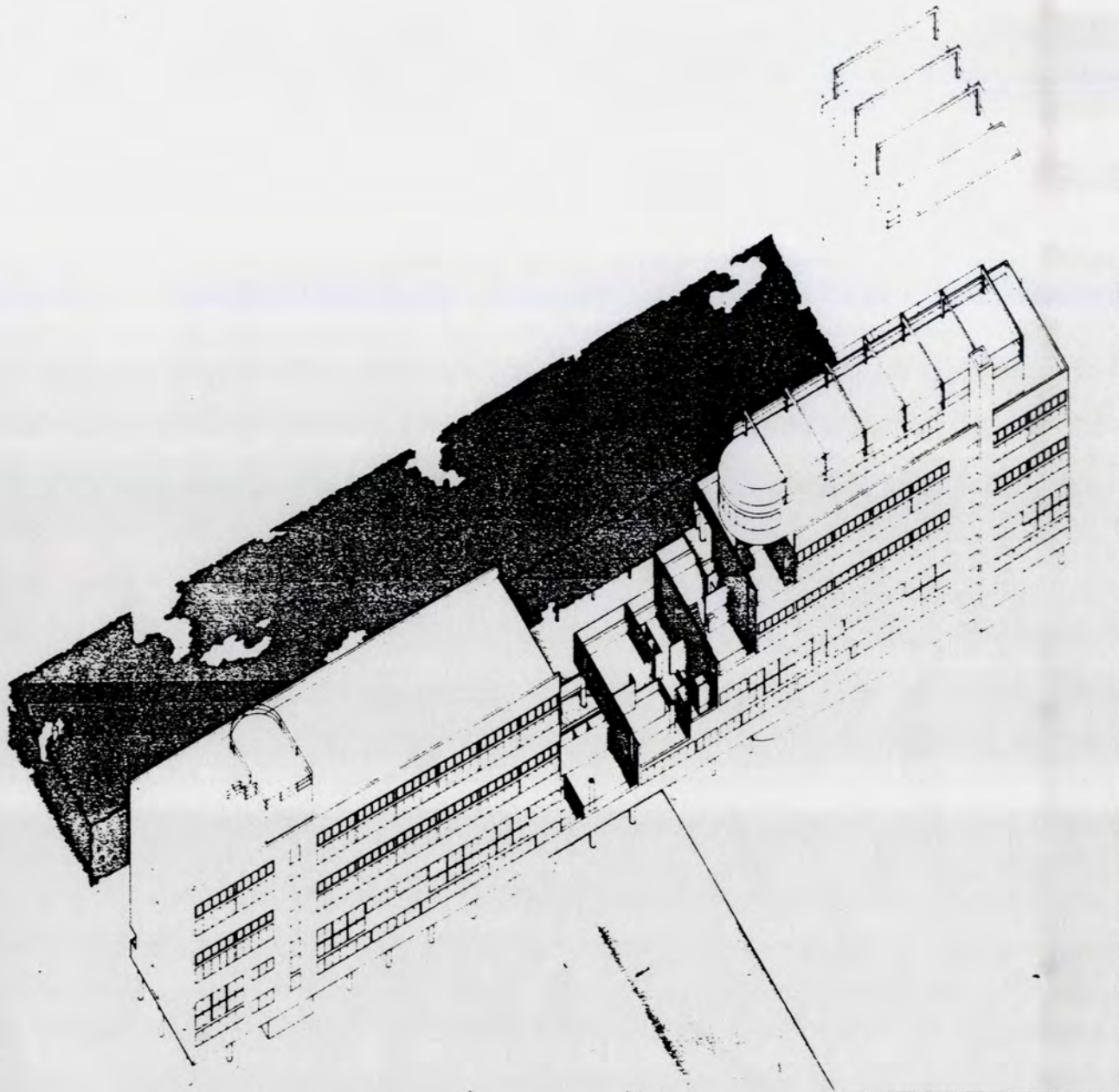
- 'ROOF GARDEN - COMMUNITY SPACE
- BRIDED WITH OBJECTS
- ANTHROPOMORPHIC FORMS
- LANDSCAPED TERRACE AGAINST NEUTRAL BACKGROUND OF VERNACULAR ARCHITECTURE

## PRECEDENTS

Apartment Typology

Le Corbusier Unite de Habitation

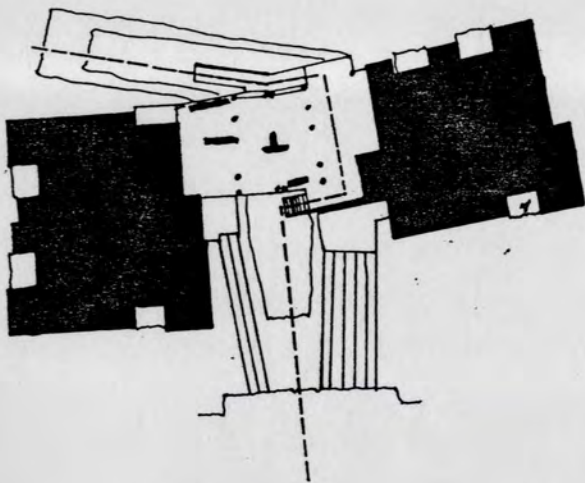
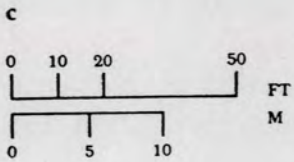
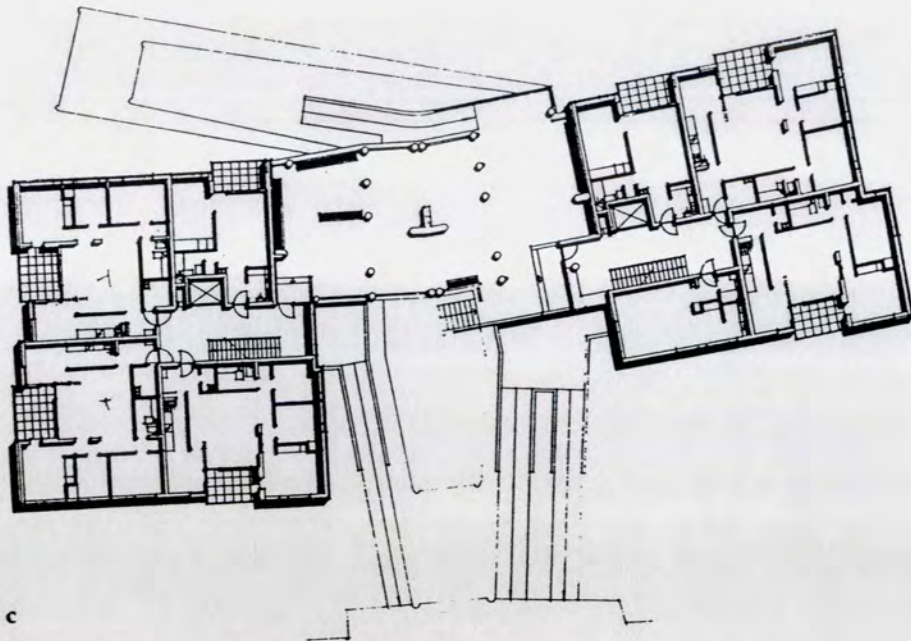




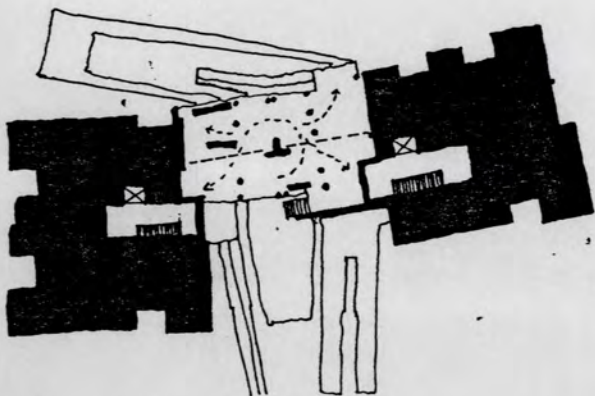
**PRECEDENTS**

Apartment Typology

Narkomfin



03 BEDROOMS PER DWELLING UNIT



CENTRALIZED ENTRY YET  
CAN NOT OCCUPY CENTER

ENTRY TO UNITS OFF CENTER

COMMUNITY SPACE CENTRAL

UNITS 1330 SQ FT. COMPARED  
TO CORB'S IMMEUBLE VILLAS 4000 SQFT.

**PRECEDENTS**

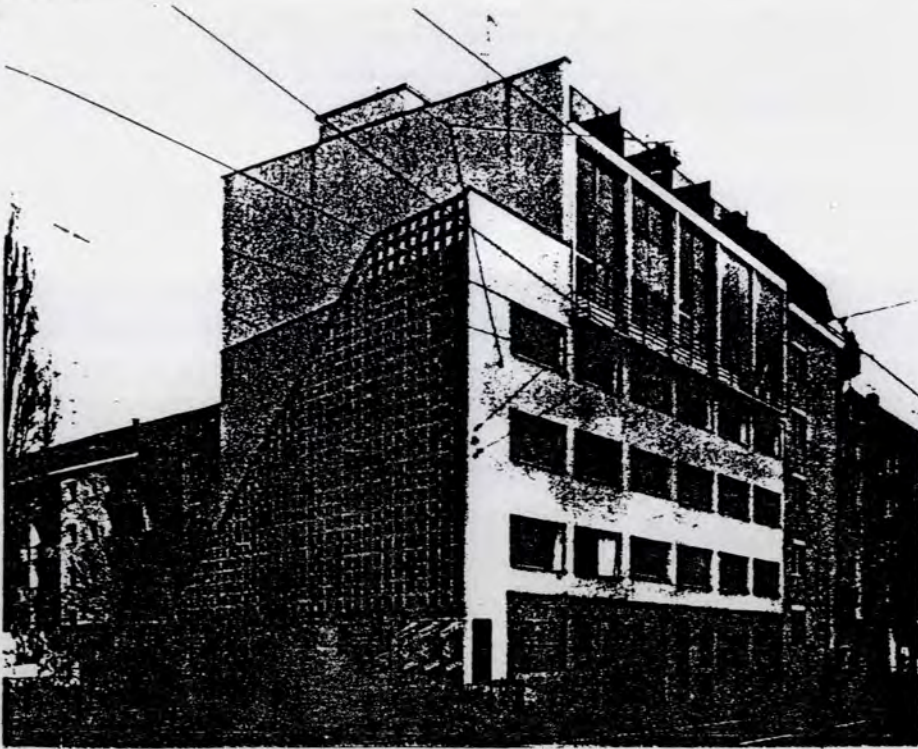
Apartment Typology

Alvaro Aalto Hansaviertel Apartments, Berlin, 1955-1957



Foster Tower

Apartments 1954-56  
11'2" subterranean base

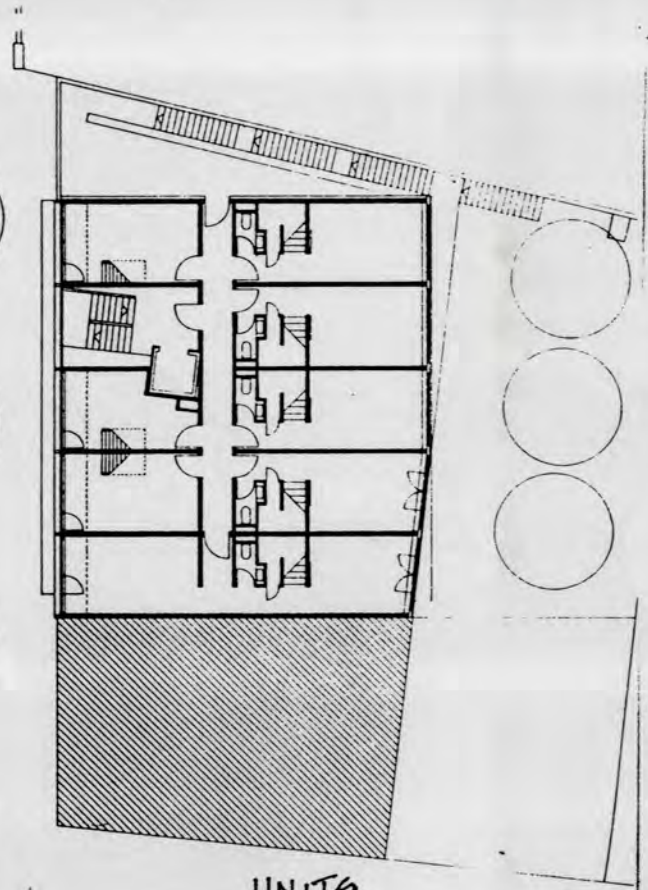
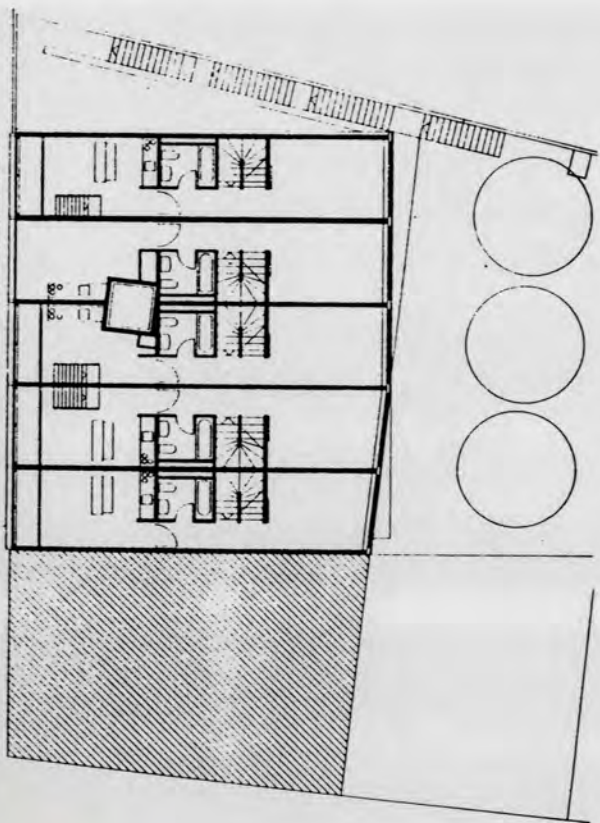


PAVILION EXPRESSION

OF INSIDE UNITS

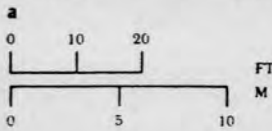
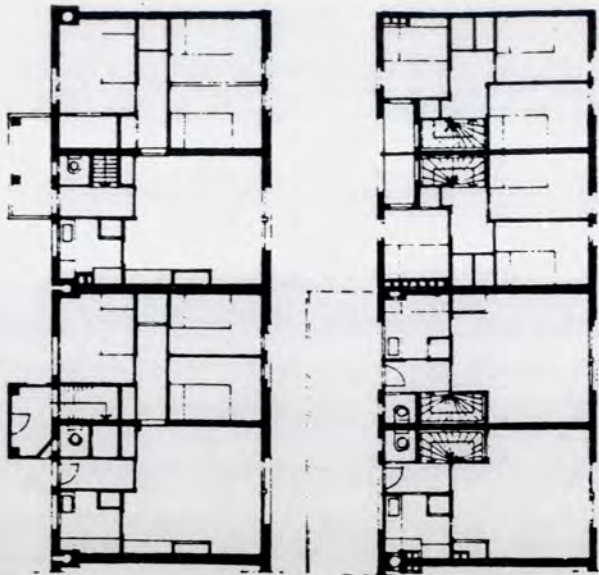
VARIETY OF OPENINGS

STREET VS UPPER



UNITS

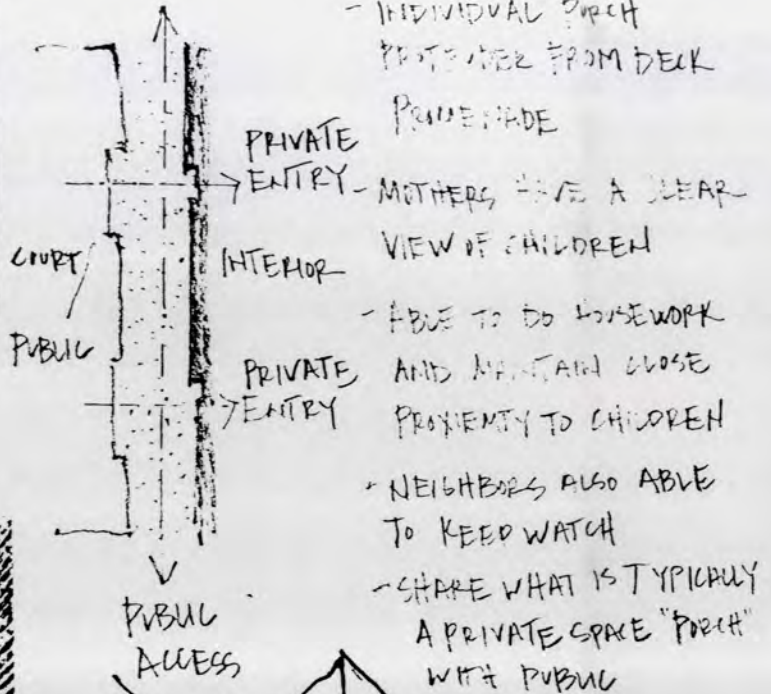




UNITS - 2 STORY

UPPER LEVEL - DECK LIKE WITH CIRCULATION

- INDIVIDUAL PORCH PROTECTOR FROM DECK PROMENADE



- MOTHERS HAVE A CLEAR VIEW OF CHILDREN
- ABLE TO DO HOUSEWORK AND MAINTAIN CLOSE PROXIMITY TO CHILDREN
- NEIGHBORS ALSO ABLE TO KEEP WATCH
- SHARE WHAT IS TYPICALLY A PRIVATE SPACE "PORCH" WITH PUBLIC



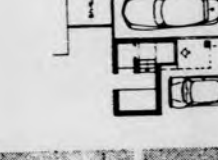
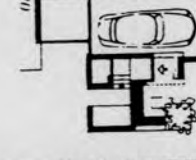
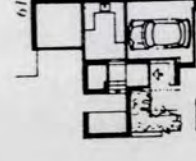
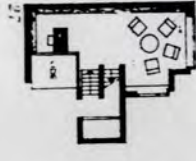
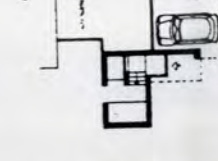
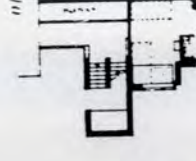
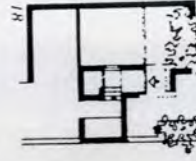
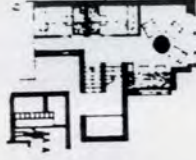
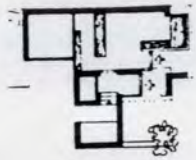
ACCOMMODATES NEEDS IF MOTHER. CLEAN'S TAKE CARE OF CHILDREN

UNIT INTERNAL STAIR TO BEDROOMS

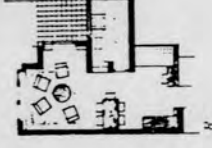
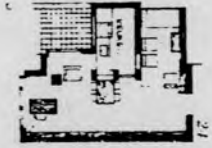
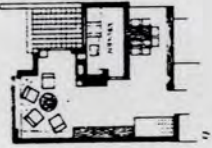
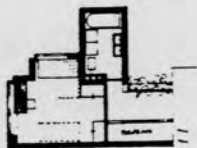
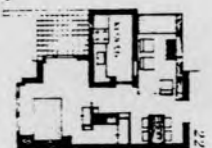
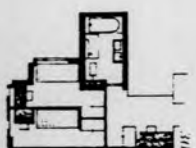
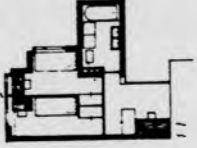
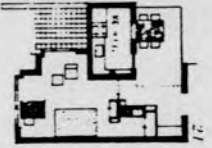
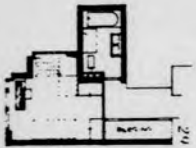
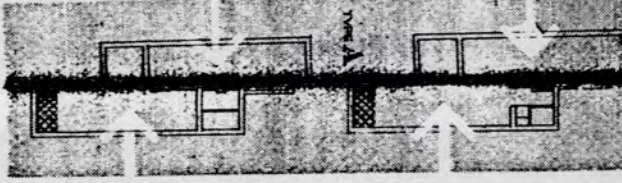
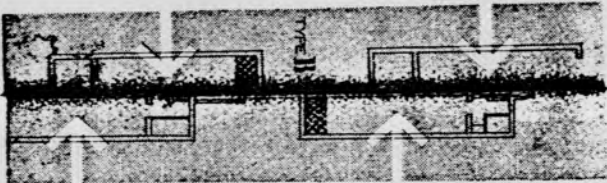
PRECEDENTS

Apartment Typology

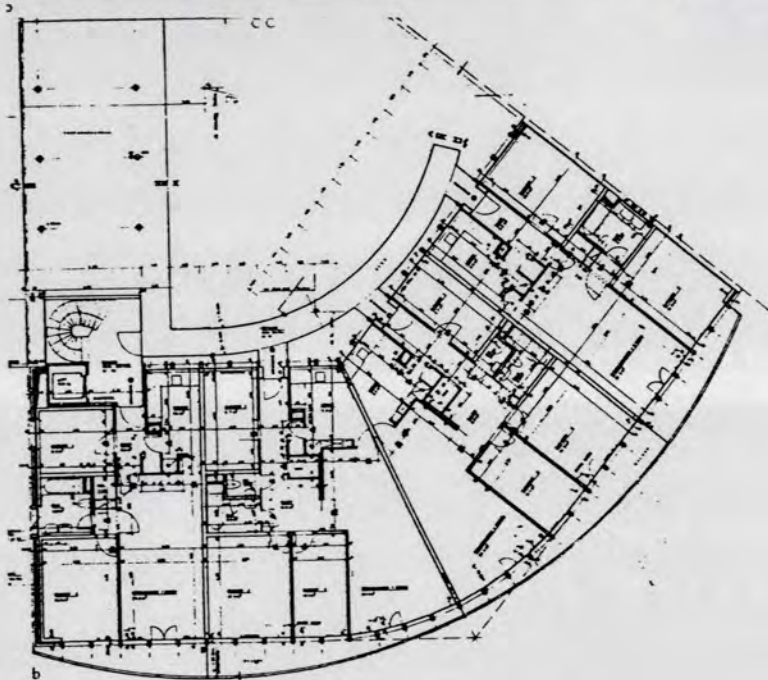
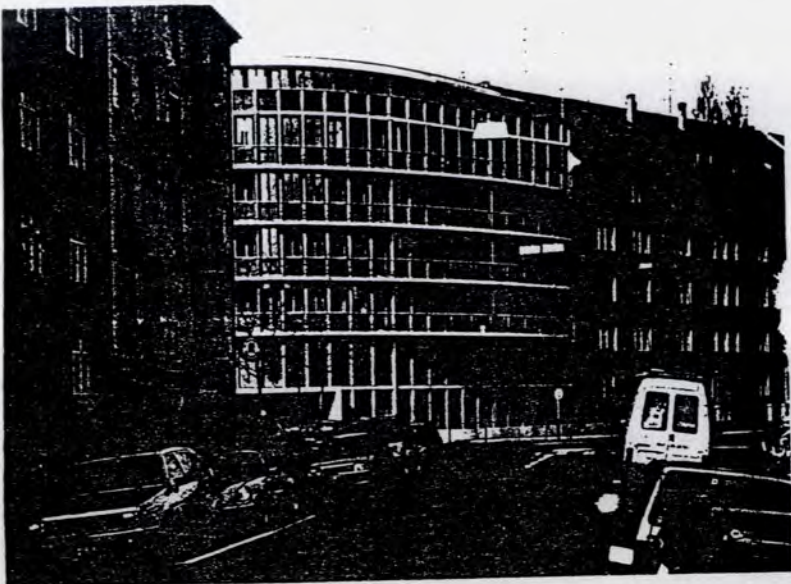




- (right)
- Variations of room units
- 1 Atelier studio
- 2 Carport
- 3, 4 Garage
- 5, 8 Living space
- 9 Children's space
- 10 Bedroom
- 11 Living space
- 12 Parents' room
- 13-16 Bedroom, living space
- 17 Working space
- 18 Multi use space
- 19 Garage
- 20 Carport
- 21-23 Bedroom, living space
- 24-28 Living space
- 29-32 Bedroom



PRECEDENTS



FACADE EXPRESSION  
 COMMERCIAL & RESIDENTIAL  
 PLAN SQUARE & CIRCLE  
 INTERNAL COURT  
 STAIR MAIN LINK TO COURT  
 AN URBAN INTERIORITY



**PRECEDENTS**

Mixed Use Typology

Herzog and De Meuron "Schwitter" Mixed Use Development, Basel, Switzerland 1988





PRECEDENTS

EMOTIVE ARCHITECTURE SENSATIONS AND TACTILITY

SPIRITUAL

Luis Barragan





FORMS / LIGHT AND SHADOW

EXPRESSION

PURE FORMS - POWER  
MANIPULATED WITH CUT OUTS  
CREATE DEPTH

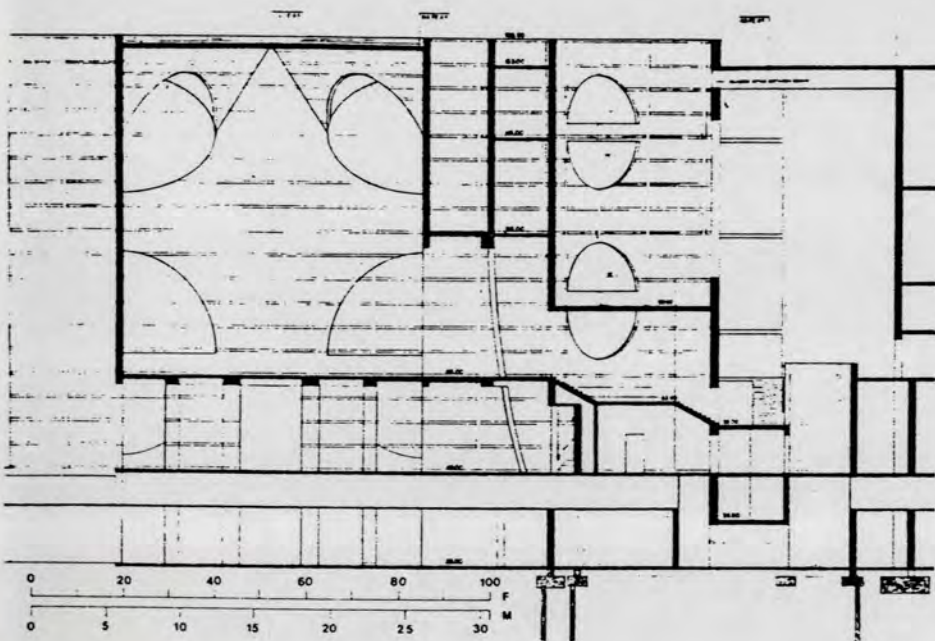
GRAND SPACES

USE OF MATERIAL AND  
SCALE SUPER HUMAN

SENSE OF "AWE"

EMOTIVE ARCHITECTURE

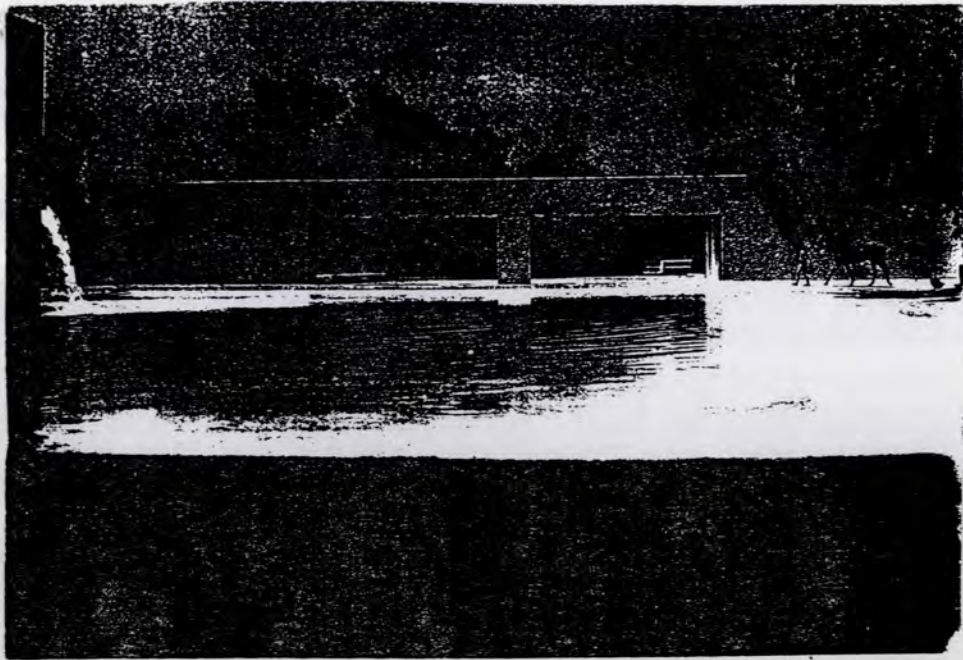
SENSUOUS



PRECEDENTS

Louis I. Kahn





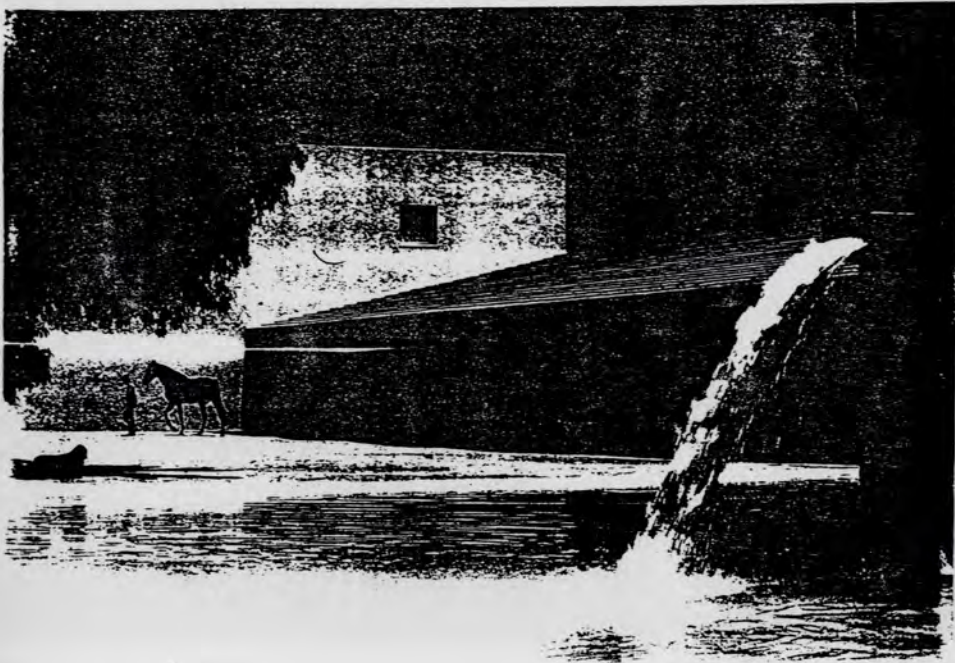
BARRAGAN  
 SPACES & SPACES  
 IN ARCHITECTURE  
 ARCHITECTURE.

VISUALLY HE STIMULATES  
 THROUGH USE OF  
 VIBRANT COLORS AND  
 THEIR INSENSITIVES  
 WITH PRESENCE OF  
 REACTION TO  
 LIGHT.

THE TEXTURES AND  
 MATERIALS ARE  
 RICH AND EARTHY, LIKE  
 WOOD, STUCCO TEXTURES.  
 WHEN HEATED BY SUN  
 THE SURFACES ARE WARM  
 TO THE TOUCH, HIS SURFACES  
 INVITE FACILITY.

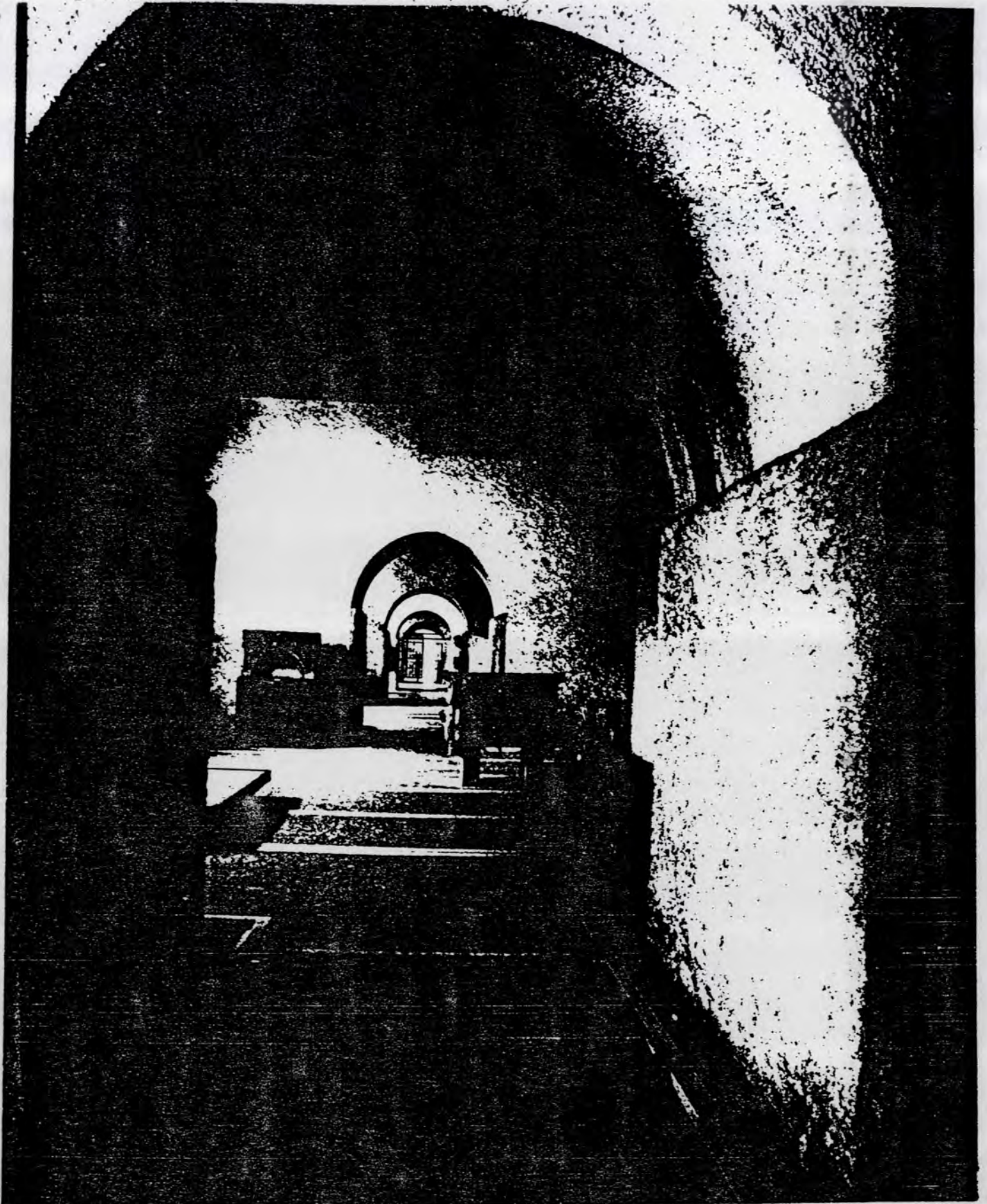
THE SOUND OF WATER  
 RUNNING BRINGS ANOTHER  
 SENSE TO EXPERIENCING  
 THIS ARCHITECTURE.

THROUGH SEEING, TOUCHING  
 AND LISTENING A VARIETY  
 OF EXPERIENCES CAN  
 OCCUR, AND RESPONSES  
 THAT ARE MORE EMOTIONAL  
 THAN EXPERIENCES BASED  
 ON SIGHT ALONE.





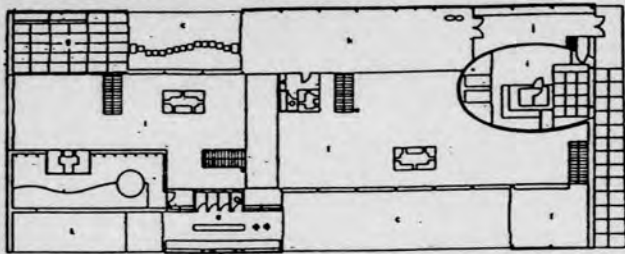
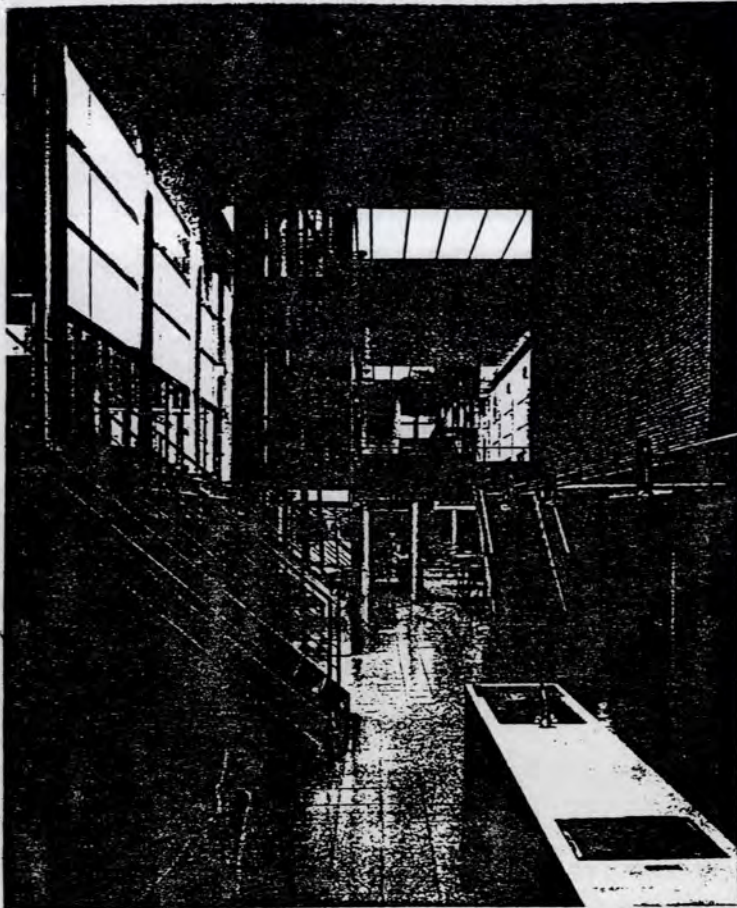
EMOTION IN ARCHITECTURE TACTILITY, SENSING IN REFINEMENT



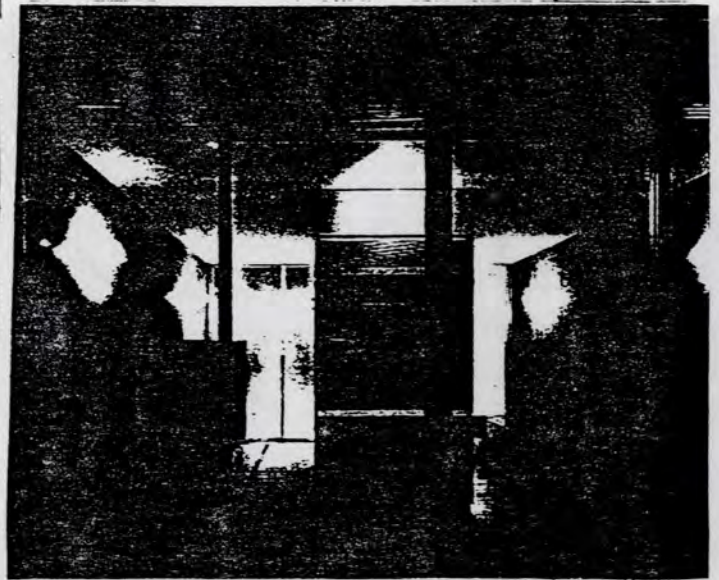
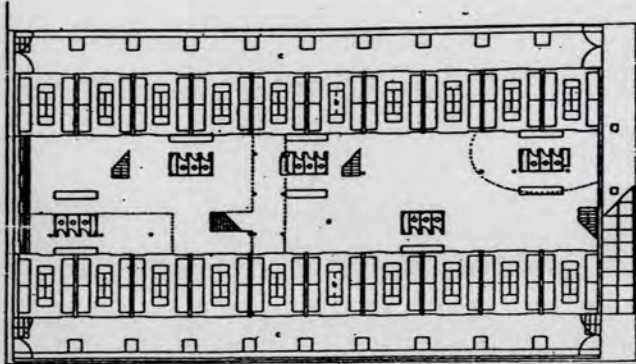
PRECEDENTS HEAR FOOTSTEPS ON THE FLOOR

Carlo Scarpa, Castel Vecchio





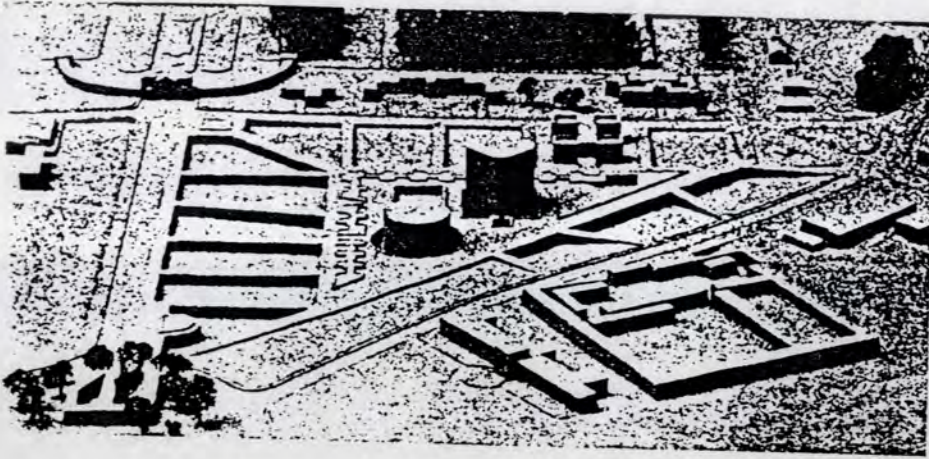
East floor plan



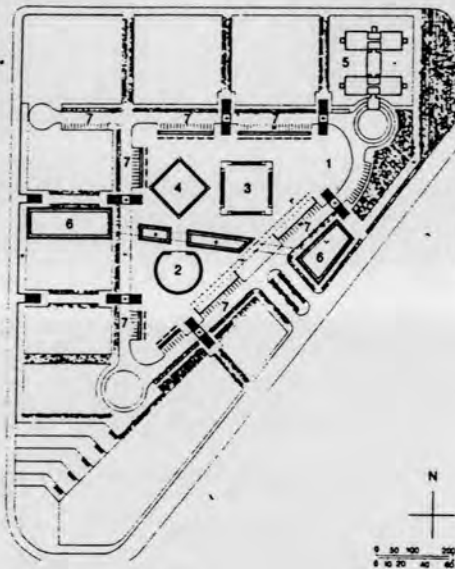
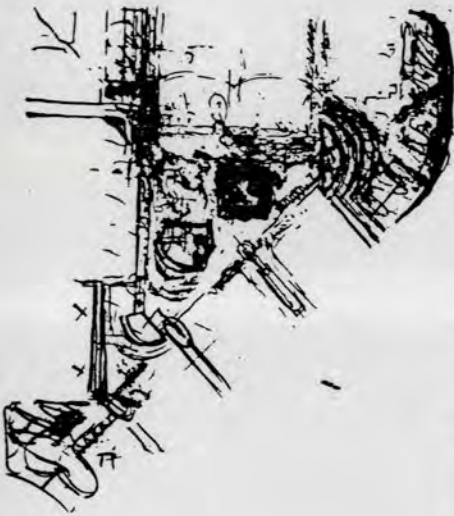
**PRECEDENTS**  
Program

Kazyuyo Sejima Women's Dormitory Kumamoto Japan



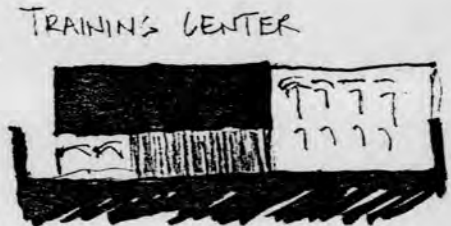
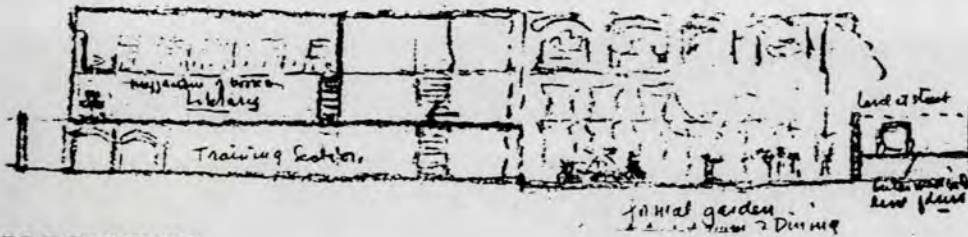
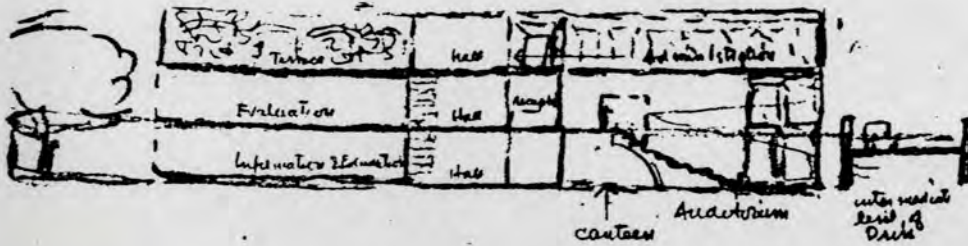


AUDITORIUM 420 SQFT  
 TRAINING CENTER 3200 SQFT.  
 INFORMATION AND EDUCATION



- FPC. 3  
 Site plan.
- 1 Triangular plaza
  - 2 Auditorium
  - 3 Secretariate
  - 4 Plaza garden
  - 5 Central office and training center
  - 6 Connected water basins
  - 7 Parking

- FPC. 4  
 Plan sketch, August 28, 1971, showing the allocations of various parts of the central office and training center complex on the northern perimeter of the triangular site. The notes on the sketch read from left to right:
- "Washing & toilet"
  - "Garden & play"
  - "Servants quarters"
  - "Service court"
  - "2 levels high kitchen area, house keeping & laundry above"
  - "Dormitories on 3 levels"
  - "Garden of the Dormitories"
  - "Wells for cross ventilation"
  - "Dining Room - 2 levels high"
  - "Trainees lounge & study above"
  - "Library"
  - "Books between carrels"
  - "Carrels"
  - "Classroom on gallery above"
  - "Seminar room"
  - "Training section below"
  - "Pool to sit around"
  - "Formal garden of the Auditorium & Dining Activities"
  - "Evaluation section"
  - "Below information & Education"
  - "Auditorium"
  - "Canteen below"
  - "Fiscal section below"
  - "Reception"
  - "Services"
  - "Conference"
  - "Entrance garden"
  - "Parking"
  - "Service entrance"



PRECEDENTS  
 Program



## Statement of Expectation

---

Through the study of patterns of experience in architecture leads to a language which responds to the needs of women and creates experiential spaces. Creating spaces which function in accord with women's multiple needs and experiences. An emotive quality of space results in a heightened and different experiences than in the urban context. These experiences invoke a stimuli against the hostile environment, by experience, that is responsive to its residents and visitors. An architecture, based on spatial boundaries, which acts as buffer to the hostile environment, which speaks metaphorically about the body and its sensitivities.

*what constitutes hostile environment.*

## Methodologies for Design

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I plan to study several topics through methods that will allow for a multiplicity of experience in my process, and yet remain coherent and clear to my thesis statement.

·Studying of principals between male oriented experiential patterns and female patterns of spatial interaction

Analysis of buildings in drawings, plan, axon, section--comparison drawings

·What constitutes a feminine architecture, differentiating types that are feminine in principal drawings--plans, sections, axon diagrams

\* ·Use of collage in expressing women's position in space, movement, scale

·Study of emotion in space

Three dimensional models at the same scale to show an architectonic form and perspectives

·Study of voyeuristic elements in buildings

Perspectives

materials

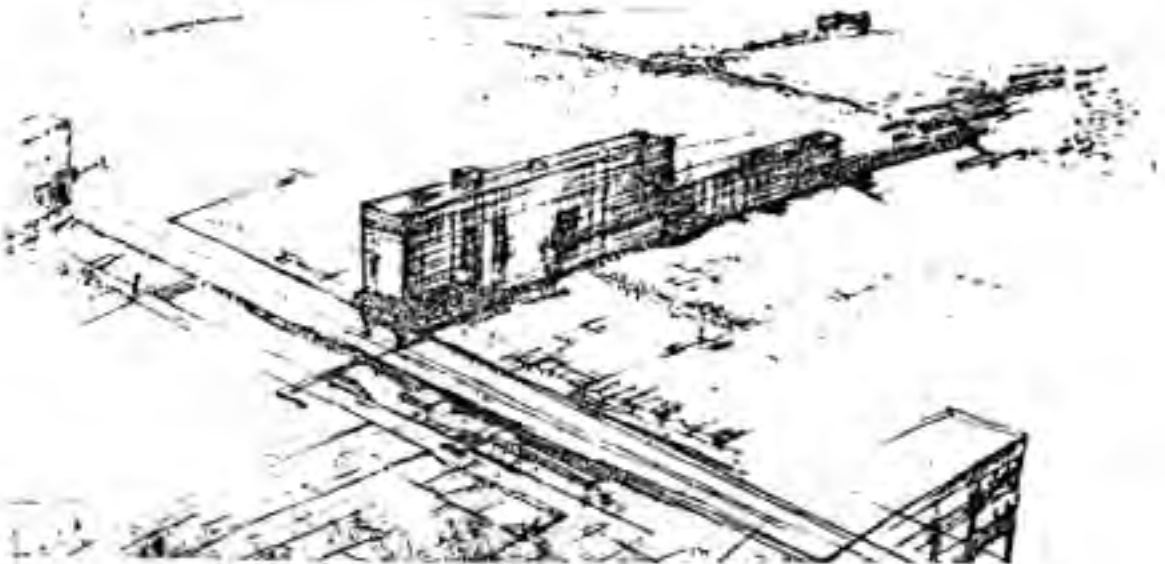
·Figure ground relationships, diagrams, collage

Just as our mental process needs fixed points (fixed in the sense that they are changing over a relatively long period) to enable it to classify and value transient information and thus remain clear and sane, so the city needs 'fixes'—identifying points which have a long cycle of change by means of which things changing on a shorter cycle can be valued and identified. With a few fixed and clear things, the transient—housing, drug stores, advertising, sky signs, shops and at shortest cycle of all, of course, people and their extensions, clothes, cars and so on—are no longer a menace to sanity and sense of structure, but can uninhibitedly reflect short-term mood and need. If this distinction between the changing and the fixed were observed there would be less need for elaborate control over things for which no good case can be made for controlling, and legislative energy could be concentrated on the long-term structure.

At the present time the road system seems an obviously fixed thing, changing on a long-term cycle of up to seventy-five years (even in Los Angeles the cycle is fairly long). The road system deserves therefore to be treated as a fix. But it is a fix that connects, and this makes its implications quite different to those of historical fixes.

The non-building environment is increasingly transient: posters change on a monthly cycle, sky signs on a half-yearly and shop windows, clothing, magazines, and so on, on varying regular and irregular cycles often related obscurely to each other.

The establishment of an aesthetic of change (or transience) is in fact almost as important to the feeling for the structure as the maintenance of the inviolability of the road system.





# America

FC

Chil

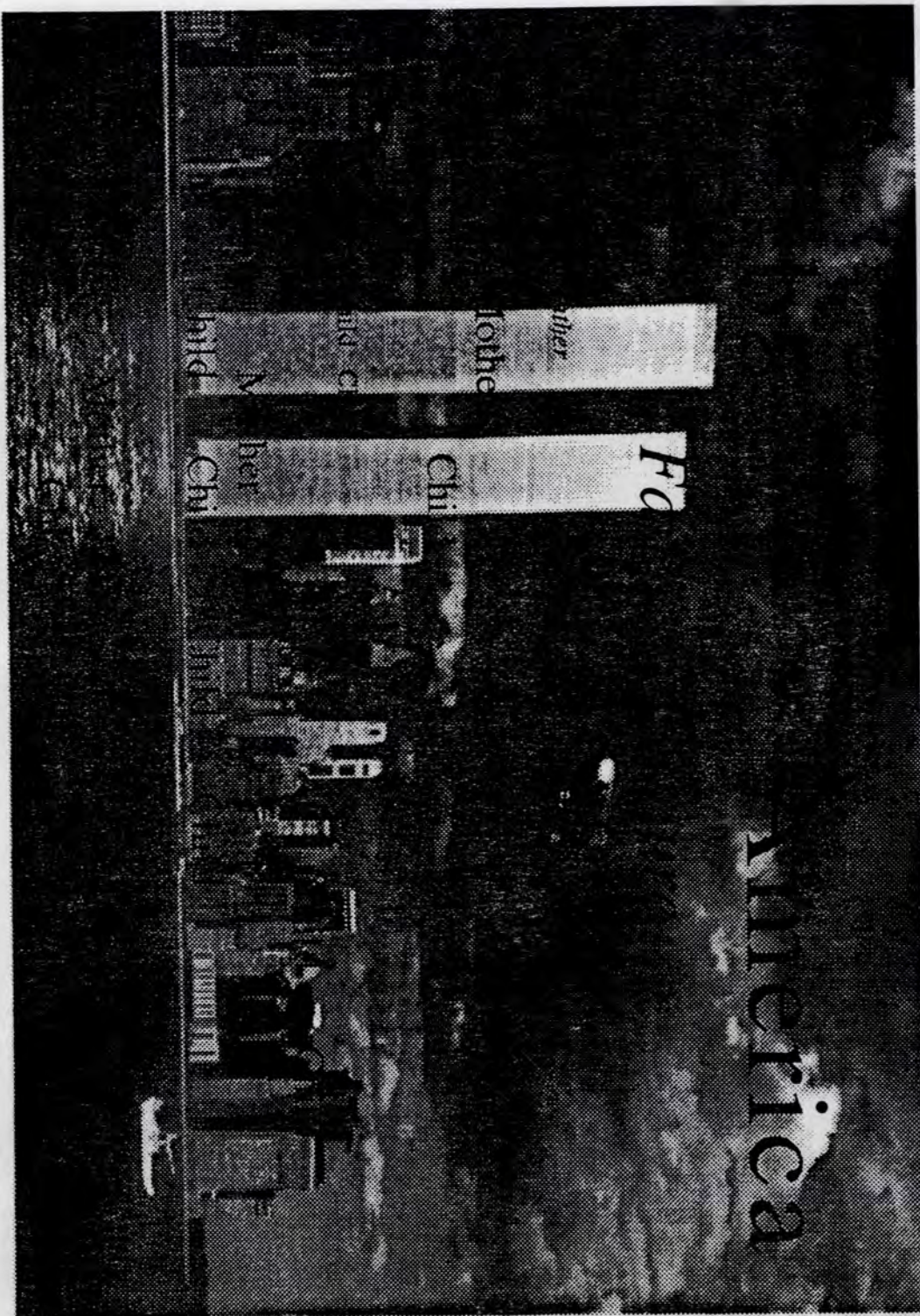
Chil

other

tothe

side

hold





**List of Issues****Program**

Continually changing spaces allow for the multiplicity and synchronous events to take place.

**Public/Private**

Notion of Community .What are the boundaries that define the communal from the non communal. What spaces become independent from community and what spaces reinforce the community environment. The metaphor for an urban interiority as a city of secure environment. The individual and one's own unit

**Notion of Security**

Providing a sense of security, not a fortress, not a concealor, but a place of sensing security and still a part of the urban enviroment. Identity with the city and within the city.

**Urban Context**

Difference of needs than what is provided for in the urban enviroment. Difference of Identity. Difference of position with respect to power and available resources. Difference in spatial existence and movement. Times when this spatial boundary is violated.

**Family Structure in America**

How the suburban structure dissappears in the urban context and a new one has formed. A contemporary structure of family living. The nessecity of women sharing responsibilities in establishing themselves and as mothers who must simultaneously raise their children , become interdependent on each other for support and friendship. This structure develops a new organizing system for living arrangements. Ultimately a new composition for meeting the needs of modern women.

**Interaction of Community in theUrban Context**

What are the boundaries between inside and outside

**Non Hierarchical versus Hierarchical Spaces**

Spaces that function at a larger scale due to program requirements not for importance

**Voyeurism in the city context**

At what point does a gaze become an instance of fear for the subject. How does architecture act in regards to promoting voyeurisms with in the city context. What materials used can alter an image

**Multiple events in one space**

Plurality of experiences



**Urban Issues vs. Building Issues****Urban Issues:**

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**•Primary**

Explore the condition of the urban context in relation to the position of the building

**•Secondary**

Defining an edge of the street and keeping within the planar surface of the city block

Metaphor of Masking

Direct context with neighbors

**Building Issues**

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**•Primary**

Making an urban interiority, events of experience unlike those of the hostile city

Non Hierarchical

Program

**•Secondary**

Boundaries inside/ outside

Voyeurism

Materiality

Circulation as link metaphor for body

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**PROGRAM**

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Women come to cities in search of a better quality of life. Women make up a large part of the consumers in society. Women as consumers must have an advanced model or type which answers the demands and finds suitable production for their position in society. Yet, in a large urban context it is difficult to experience a sense of place and participate as a consumer. I propose a place for a community of women that would offer young women and single young mothers of any race a place to stay while they establish their career in an expensive and unsafe city.

Class is a delicate issue in regards to who might live here, it would require that one is not dependent on the social system for a means of economic support. In return a woman would be able to come to this center and live at an affordable price based on her earned income, if her income increases then so will her rent, but it is thought that this center will be only a temporary living arrangement, probably with a maximum allotted living time of two years. Special arrangements would be made in the event of job loss.

This communal institution is to promote awareness of culture and knowledge in the urban context. It is to provide social services for promoting ease of urban living, educational activities and special needs of women, such as child care. The individual experience occurs within the specific dwelling units which would consist of semi-private to private areas for single women and single mothers and their children. This center would provide a place of mutual support between women and yet also provide for an autonomous living condition in smaller units. A flexible interior plan is needed. Shared child care and emotional support can give women a greater independence from the average apartment complex.

The thesis is generated by spatial interaction pattern language. This language informs programmatic elements and the program becomes a vehicle for generating the final form. The programmatic experience is not a linear one as is typified in male oriented architecture (a physical linear procession of spaces rather than a visual synchronic ) but of a synchronic arrangement of spaces which allows for experiences which meet women's needs. The notion of equal access and synchronic experience of these spaces becomes the issue.



User Activity Chart

Primary: single women and single mothers

Secondary: returning residents and other visitors

Tertiary: staff

Programmatic Elements

lobby/information hall

administration directors office, assistant. director personnel principal director

bookstore

library/ media room/resource room

classrooms

lecture room

Communal spaces

Dining

kitchen

gathering hall

living/gathering spaces

daycare, playroom,

roof garden children's playground

clinic

dwelling units

laundry

storage

**PROGRAM**

Users: Single Women, Single Mothers and their children, Visitors, and Workers.

Total Number of Residents: 200 ?

Experiences in architecture investigated through a program allows for multiplicity and synchronous events to occur. A program that can accommodate many functions and provide for interaction at simultaneous times. The women's needs can be met through a variety of experience and the freedom of choice. In a male architecture, we see the trace of history of the body, primarily as center, a central position, a central focus, one point being the end or final arriving point. The notion that there is a climax to a sequence or pattern of movement through space. We see this climax in the Western Church, in Palladian Villas, the enfilade allows space to flow yet the space remains organized around a central position. In Maki's work we see a shifting of center, in plan a clear may be visible but it is in the three dimensional realm that we see a shift of center, by going up he changes the focus of the center thus allowing for a multiplicity of experience. This work is important for its community space, its non hierarchical space and freedom of choice.

\*  
can you generalize like this  
see Gricolin

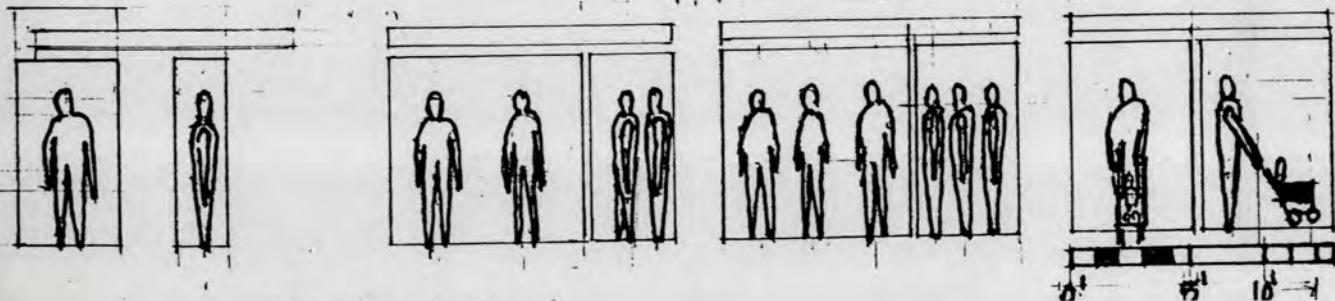
**Entry to the building**

Women in a similar space would be entering the building at this point. Entering the building is typically done through a door, a door based on human proportions, male proportions. This is the point of penetration. A highly explicit event. What is one's experience? What is the condition of moving off of the hostile street and entering into this environment? Into a place of security? Yet it is still part of the city. Like the noli plan in Rome, the spaces flow in engaging the public zones of the building to the street condition. It is true that today sexuality is more open, hence shouldn't there be more of freedom of space, meaning that women are part of the city, part of the street in a new sense than the street walker. It becomes part of the city the place is part of the city it has an identity with the city. The building makes a presence on the street. The entrance should be large to allow for people to enter and leave at the same time. To scale of community.

public buildings

Noli vs. Corb important  
Noli vs. Ligorio  
Noli vs. Piranesi

|            |                     |                        |
|------------|---------------------|------------------------|
| Door size: | one person          | 2'x2' <sup>6</sup> x6' |
|            | two people          | 4'x2'x6'               |
|            | three people        | 6'x2'x6'               |
|            | Mother and stroller | 2'x5'x6'               |



•How do the doors open? Provide ease for the mothers.



|                           |
|---------------------------|
| Working Women's Community |
|---------------------------|

### User Activity

•Users: Single Women, Single Mothers and their children, Visitors, and Workers.

•Total Number of Residents: 200

•day=7 am-5 pm; nite=5 pm-9pm; all=24 hours

### Single Women

| Activity       | Sub Activity  | #of Sq.Ft./Person | # of People | Space/Place    | Time of Day |
|----------------|---------------|-------------------|-------------|----------------|-------------|
| Meeting friend |               | 10                |             | Gathering Hall | all         |
|                | Waiting       | 10                |             | Lobby          | all         |
| Getting Mail   |               | 5                 |             | mail room      | day         |
| Eating         |               | 10-12             |             | Dining room    | day         |
|                | Drinking      | 10                |             | Bar            | day         |
| Sleeping       |               | 10                |             | Units          | day         |
|                | reading       | 10                |             |                |             |
| Relaxing       |               | 15                |             | Garden         | day         |
| Working        |               | 10                |             |                | all         |
| Exercising     |               | 15                |             | Exercise Room  | day         |
| Researching    |               | 10                |             | Library        | day         |
|                | light reading | 8                 |             | Media room     | day         |
| Art            |               | 10                |             | Studio         | day         |
| Watching T.V.  |               | 8                 |             | Common Rm      | day         |
|                | siting        | 8                 |             | Common Rm      | day         |
| Attend Lecture |               | 10                |             | Lecture Hall   | day         |

**User Activity**

- Users: Single Women, Single Mothers and their children, Visitors, and Workers.
- Total Number of Residents: 200

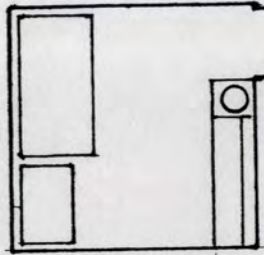
**Diagram of Units and Elements**

Single Women Living Scenario

Single rooms

*Single Woman*

elements: closet, sink, shelving for items, bed, desk, chair, lamp.

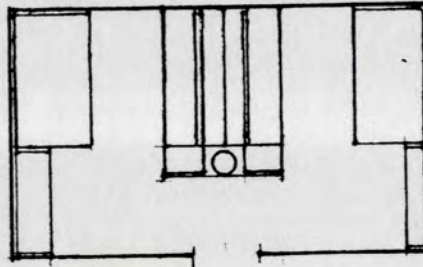


is this the appropriate strategy?  
from unit and how it multiplies.  
is this not make rational procedure.

Double room

*2 Single Women*

elements: 2 bed, double closet, shelves, 2 desks, chairs, lamps.



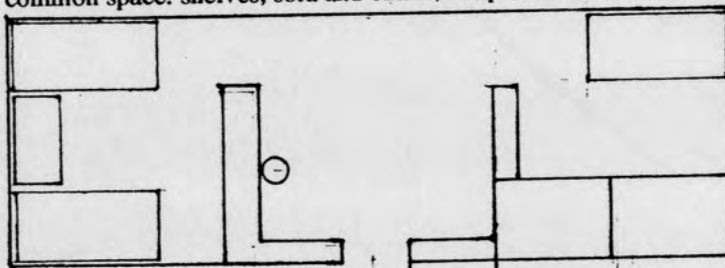
allow your methodology to parallel your critique  
↓  
capitalism or gender

Suites

*3 Single Women with a small common space*

elements: 3 beds, 3 closets, desks, shelves, mirrors

common space: shelves, sofa and chairs, lamps, closet, sink.

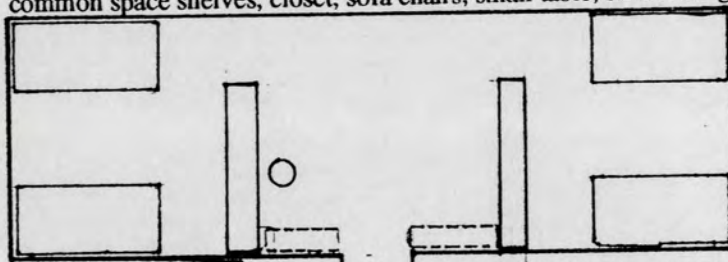


Complex Suite

*4 Single Women*

elements: unit: bed, closet, shelves, desk, chair, mirror

common space shelves, closet, sofa chairs, small table, small refrigerator, and sink and toilet.



•All women must use the communal bathrooms for showering, which provide shelving for bathroom items



**User Activity**

•Users: Single Women, Single Mothers and their children, Visitors, and Workers.

•Total Number of Residents: 200.

**Single Mothers:**

| Activity       | Sub Activity  | #of Sq.Ft./Person | # of People | Space/Place    | Time of Day |
|----------------|---------------|-------------------|-------------|----------------|-------------|
| Meeting friend |               | 10                |             | Lobby/         | day         |
|                | Waiting       | 10                |             | Gathering Hall | day         |
|                | Getting Mail  | 5                 |             | Mail Room      | day         |
| Eating         |               | 10                |             | Dining Room    | day         |
|                | Drinking      | 8                 |             | Bar            | day         |
| Sleeping       |               |                   |             | Units          | day         |
| Seeking Med.   |               | 10                |             | Clinic         | day         |
|                | Waiting       | 8                 |             | Lounge         | day         |
|                | Examined      | 10                |             | Doctor's Off   | day         |
| Counseling     |               |                   |             | Clinic         | day         |
|                | Waiting       | 8                 |             | lounge         | day         |
|                | Talking       | 8                 |             | counsel room   | day         |
| Relaxing       |               | 15                |             | Garden         | day         |
| Exercising     |               | 15                |             | Exercise Room  |             |
|                | Cleaning up   | 8                 |             |                |             |
| Working        |               | 10                |             | Library        | day         |
| Researching    |               | 10                |             | Library/Media  | day         |
|                | Light reading | 5                 |             | Media Room     | day         |
| Creating       |               | 10                |             | Studio/Worksp  | day         |
| Watching T.V.  |               | 8                 |             | Common Rms     | day         |
| Attend Lecture |               | 10                |             | Lecture Hall   | day         |
|                |               |                   |             | Class Rooms    | day         |
| Wash Child     |               | 10                |             | Playground     | day         |
|                |               |                   |             | Garden         |             |
|                |               |                   |             | Playrooms      |             |
|                |               |                   |             | Common Spac    |             |

**User Activity**

- Users: Single Women, Single Mothers and their children, Visitors, and Workers.
- Total Number of Residents: 200

**Children**

| Activity       | Sub Activitiy | #of Sq.Ft/Person | # of People | Space/Place    | Time of Day |
|----------------|---------------|------------------|-------------|----------------|-------------|
| Playing inside |               | 10               |             | Daycare        | day         |
|                | sleeping      | 10               |             | Daycare        | day         |
|                | drawing       | 8                |             | Studio,Daycar  | day         |
|                | building      | 15               |             | Daycar, Studio | day         |
|                | running       | 20               |             | Daycare, Plgrd | day         |
| Playing out    |               | 20               |             | Garden         | day         |
|                |               |                  |             | Playground     | day         |
|                |               |                  |             | Roof garden    | day         |
| Sleeping       |               | 10               |             | Units          | day/nite    |
|                | napping       | 10               |             | Units          | day         |
| Eating         |               | 10-12            |             | Dining Hall    | day         |
| Learning       |               | 10-12            |             | Classroom      | day         |
|                |               |                  |             | Education Gall | day/nite    |
|                | reading       | 8                |             | Library        | day         |
|                | studying      | 5                |             | Reading Room   | day         |
|                | research      | 8                |             | Library        | day         |
|                | use computer  | 5                |             | Media Room     | day/nite    |
|                | writing       | 5                |             | Library        | day/nite    |
|                | xerox         | 8                |             | Media Room     | day/nite    |
| Meeting friend |               | 10-15            |             | Gathering Hall | day         |
|                | waiting       | 10               |             | Lobby          | day         |



# UNITS AND ELEMENTS

Users: Single Women and Single Mothers, infants, children, and teenagers

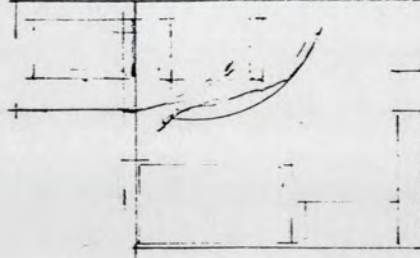
## Single Mother's Living Senarios

### Singles

*Mother and 1 infant*

*Mother and 1 child*

elements: bed for mother, small bed for child with pull up rails for infant, sink, closet changing area for diapers, desk, chair, lamp.



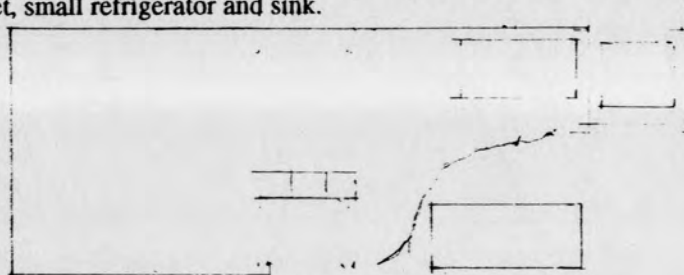
### 2 Bedroom Suite

*Mother and 2 children*

*Mother and 3 children*

*Mother with teenage children*

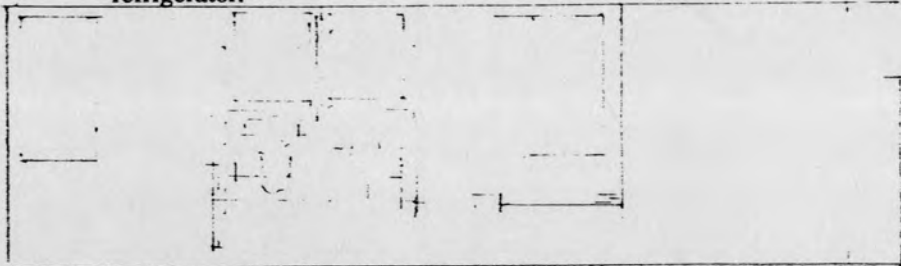
elements: 2 beds for mother, smaller space for child, space allows room for a bed for a teenager or small bed with pull up rails for child, desk, closet, and shelves. Common space small table, sofa, closet, small refrigerator and sink.



### Double Suite with Small Common Space

*Mother/child and Mother/child*

elements: 2 beds for mother, smaller side space for child, lamp, desk, closet, shelves. Common space: small sofa, 2 chairs, small table, shelves, closet, changing table for infant, sink, toilet, small refrigerator.



### Double Suite with 2 SideRooms for infants and Common Space

*Mother/ child/infant and Mother/ child*

elements: 2 beds for mother, 1 small bed for infant in mother's room, 2 beds for child, closets, shelves, desks, chairs, lamps. Common space: small bath with toilet, sink and small tub, closets, shelving, small refrigerator.

**User Activity**

- Users: Single Women, Single Mothers and their children, Visitors, and Workers.
- Total Number of Residents: 200

**UNITS AND ELEMENTS**

Users: Single Women and Single Mothers, infants, children, and teenagers

*Total 700 + 1000 = 1700*

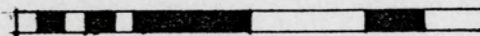
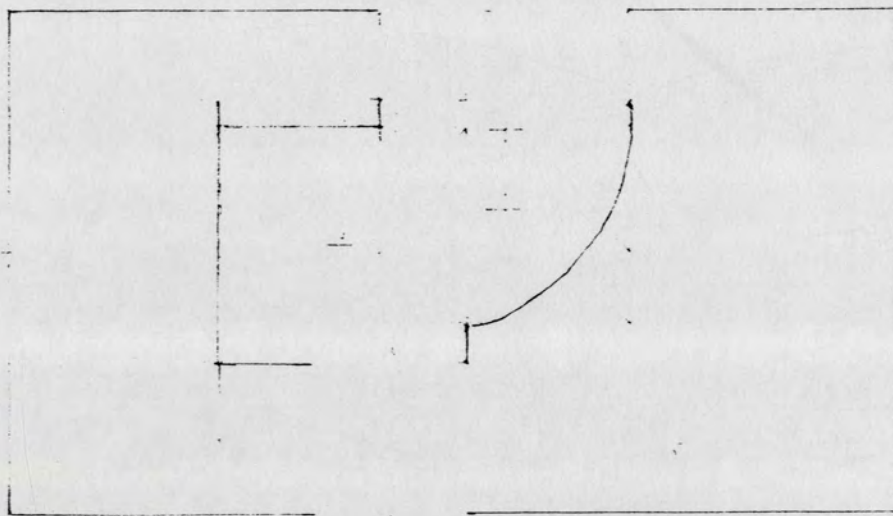
**Complex Suite 4 bed Room Suite with Side Rooms and Common Space**

*Mother/ child/infant and Mother/child/infant*

*Mother/ child/infant and Mother/child/child*

*Mother/ child/ child and Mother/child/child*

elements: 4 beds, a cove or niche for infant, desks, closets, shelves, lamps. Common space: sofa, chairs, table, refrigerator, sink, small bathroom, closet, shelving, sitting area. Larger than 2 Bedroom Suites.





**User Activity**

•Users: Single Women, Single Mothers and their children, Visitors, and Workers.

•Total Number of Residents: 200

•

**Workers:**

Administration, Health Care, Cleaning Staff, Kitchen Staff, Security, Doorman, Teachers, Daycare personel,

**Cook:**

| Activity | Sub Activitiy  | #of Sq.Ft./Person | # of People | Space/Place   | Time of Day |
|----------|----------------|-------------------|-------------|---------------|-------------|
| Cooking  | Serving food   | 10                |             | Kitchen       | day/nite    |
|          | preparing food | 5                 |             | Dining/Cafet. | day         |
|          | cleaning up    | 5                 |             | Prep room     | day         |
|          | storing        |                   |             | Dishwasher    | day         |
|          | refrigerate    |                   |             | Storage       | day         |
|          |                |                   |             | refrigerators | day         |

**Kitchen Staff**

| Activity | Sub Activitiy | #of Sq.Ft./Person | # of People | Space/Place  | Time of Day |
|----------|---------------|-------------------|-------------|--------------|-------------|
| Prep     |               |                   |             | kitchen      | day         |
|          | wash dishes   |                   |             | Kitchen      | day         |
|          | service       |                   |             | wait station | day         |

**Housecleaning Staff**

| Activity   | Sub Activitiy | #of Sq.Ft./Person | # of People | Space/Place  | Time of Day |
|------------|---------------|-------------------|-------------|--------------|-------------|
| Cleaning   |               | 10                |             |              | day         |
| Do Laundry | Washing       | 8                 |             | Laundry Room | day         |
|            | Drying        | 8                 |             | Laundry Room | day         |
|            | Dry Cleaning  | 10                |             | Laundry Room | day         |
|            | Storage       |                   |             |              | day         |

**Door person:**

| Activity | Sub Activitiy | #of Sq.Ft./Person | # of People | Space/Place | Time of Day |
|----------|---------------|-------------------|-------------|-------------|-------------|
| Security |               | 20                |             | Entrance    | all         |

**User Activity**

- Users: Single Women, Single Mothers and their children, Visitors, and Workers.
- Total Number of Residents: 200

**Visitors:**

Guests of Residents, Relatives, Prospective Residents, Out of Town Guests, and Alumni

| Activity       | Sub Activity                      | of Sq.Ft./Person | # of People | Space/Place    | Time of Day |
|----------------|-----------------------------------|------------------|-------------|----------------|-------------|
| Arriving       | register                          | 5                |             | desk           | all         |
|                | waiting                           | 10               |             | lobby          | all         |
|                | getting info.                     | 5                |             | info. board    | all         |
|                | meet friends                      | 10               |             | lobby          | day/nite    |
| Leave Child    |                                   |                  |             | gathering hall | all         |
|                |                                   |                  |             | Daycare        | day/nite    |
| Research       | using resource                    | 5                |             | library        | day         |
|                | viewing media                     | 5                |             | media room     | day/nite    |
| Dining         | Drinking                          | 8                |             | Bar            | nite        |
|                | Eating                            | 8                |             | Cafeteria      | day/nite    |
| Lectures       |                                   | 10               |             | Lecture room   | all         |
| Gallery events |                                   | 10               |             | Large gallery  | all         |
|                |                                   |                  |             | small gallery  | all         |
| Relaxing       |                                   | 10               |             | Garden         | day/nite    |
| Staying over   |                                   | 8                |             | Dormitories    | day/nite    |
| Visiting book  |                                   | 6                |             | Bookstore      | day         |
|                | ordering books<br>paying for book | 5                |             | register       |             |

*private place to work.*



**PROGRAM**

Users: Single Women, Single Mothers and their children, Visitors, and Workers.

Total Number of Residents: 200

| <b>FUNCTIONS</b>                     | <b>SPACES</b>       | <b>No. of Spaces</b> | <b>No. of People</b> | <b>Sq. Ft p/ rm</b> | <b>Total Sq. Ft.</b> |
|--------------------------------------|---------------------|----------------------|----------------------|---------------------|----------------------|
| <b>ENTRY</b>                         |                     |                      |                      |                     |                      |
|                                      | Lobby               | 1                    |                      | 2500                |                      |
|                                      | Reception desk      | 1                    | 200                  | 200                 |                      |
|                                      | Telephone           | 4                    |                      | 50                  |                      |
|                                      | Mail                | 1                    |                      | 50                  |                      |
|                                      | Security station    |                      |                      |                     | 2800                 |
| <b>ADMINISTRATION</b>                |                     |                      |                      |                     |                      |
|                                      | Directors office    | 1                    |                      | 150                 |                      |
|                                      | Assis. Dir. office  | 1                    |                      | 100                 |                      |
|                                      | Office Manager      | 1                    |                      | 100                 |                      |
|                                      | Principal           | 1                    |                      | 100                 |                      |
|                                      | Secretary           | 1                    |                      | 100                 |                      |
|                                      | Act. Coord Off.     |                      |                      | 150                 |                      |
|                                      | Secretary           |                      |                      | 150                 |                      |
|                                      |                     |                      |                      |                     | 850                  |
| <b>CULTURAL AND COMMUNITY EVENTS</b> |                     |                      |                      |                     |                      |
| Bookstore                            |                     | 1                    | 25                   | 1000                |                      |
|                                      | Manager Office      |                      |                      | 150                 |                      |
|                                      | Storage             |                      |                      | 100                 |                      |
| Exhibition Gallery                   |                     |                      |                      | 500                 |                      |
|                                      | Prep Room           |                      |                      | 200                 |                      |
|                                      | Storage             |                      |                      | 100                 |                      |
| Small Gallery                        |                     |                      |                      | 300                 |                      |
|                                      | Storage             |                      |                      | 100                 |                      |
| Lecture                              |                     |                      |                      | 1000                |                      |
|                                      | Projection room     |                      |                      | 50                  |                      |
| Seminar Room                         |                     |                      |                      | 300                 | 4250                 |
| <b>EDUCATION AND TRAINING</b>        |                     |                      |                      |                     |                      |
| Information Hall                     |                     | 1                    | 40                   | 600                 |                      |
|                                      | Media Room          |                      |                      | 400                 |                      |
|                                      | Computer Room       |                      |                      | 200                 |                      |
|                                      | Video Room          |                      |                      | 100                 |                      |
|                                      | Media Storage       |                      |                      | 150                 |                      |
|                                      | Library Stacks      |                      |                      | 3000                |                      |
|                                      | Reading Room        |                      |                      | 2500                |                      |
|                                      | Librarian's Office  |                      |                      | 200                 |                      |
|                                      | Reproducing/Viewing |                      |                      | 100                 | 7350                 |

**PROGRAM**

Users: Single Women, Single Mothers and their children, Visitors, and Workers.

Total Number of Residents: 200

| <b>FUNCTIONS</b>           | <b>SPACES</b>     | <b>No. of Spaces</b> | <b>No. of People</b> | <b>Sq. Ft p/ rm</b> | <b>Total Sq. Ft.</b> |
|----------------------------|-------------------|----------------------|----------------------|---------------------|----------------------|
| <b>TRAINING CENTER</b>     |                   |                      |                      |                     |                      |
| Training Center            |                   |                      |                      | 500                 |                      |
|                            | Training Lounge   |                      |                      | 200                 |                      |
|                            | Study Rooms       |                      |                      | 300                 |                      |
|                            | Employment office | 2                    | 10                   | 500                 |                      |
|                            | Information board | 5                    | 35                   | 100                 |                      |
|                            | Classrooms        |                      | 15                   | 1000                |                      |
|                            | Offices           |                      |                      | 200                 |                      |
|                            | Lounge            |                      |                      | 100                 |                      |
|                            | Restrooms A.R.    |                      |                      |                     | 2900                 |
| <b>RECREATION</b>          |                   |                      |                      |                     |                      |
| Studio                     |                   |                      |                      | 2000                |                      |
|                            | Office            |                      |                      | 100                 |                      |
|                            | Storage           |                      |                      | 75                  |                      |
| Workshop                   |                   |                      |                      | 1600                |                      |
|                            | Office            |                      |                      | 100                 |                      |
|                            | Storage           |                      |                      | 150                 | 4125                 |
| <b>PHYSICAL RECREATION</b> |                   |                      |                      |                     |                      |
| Swimming Pool              |                   |                      |                      | 3000                |                      |
| Exercise Facility          |                   |                      |                      | 500                 |                      |
|                            | Office            |                      |                      | 100                 |                      |
|                            | Lockers           |                      |                      | 300                 |                      |
|                            | A.R. Restrooms    |                      |                      |                     |                      |
| Outdoor Garden             |                   |                      |                      | 2000                |                      |
| Roof Garden                |                   |                      |                      | 1000                |                      |
|                            |                   |                      |                      |                     | 6900                 |
| <b>CHILD CARE</b>          |                   |                      |                      |                     |                      |
| Playground                 |                   |                      |                      | 5000                |                      |
| Daycare                    |                   | 1                    | 45                   | 6000                |                      |
|                            | Storage           |                      |                      | 100                 |                      |
|                            | Playrooms         | 3                    | 8                    | 600                 | 11700                |
| <b>HEALTH SERVICES</b>     |                   |                      |                      |                     |                      |
| Clinic                     |                   |                      |                      |                     |                      |
|                            | Nurses Station    | 1                    | 2                    | 100                 |                      |
|                            | Waiting room      | 1                    | 5                    | 100                 |                      |
|                            | Examining room    | 2                    | 2                    | 100                 |                      |
|                            | Doctor's office   | 2                    | 5                    | 100                 |                      |
|                            | Counseling room   | 1                    | 2                    | 100                 | 700 .                |
|                            | Restroom A.R.     |                      |                      |                     |                      |
| <b>FOOD SERVICES</b>       |                   |                      |                      |                     |                      |
| Bar                        |                   |                      |                      | 300                 |                      |
| Cafeteria                  |                   |                      |                      | 2000                |                      |
| Dining Hall                | 2 story space     | 1                    | 100                  | 1000                |                      |



**PROGRAM**

Users: Single Women, Single Mothers and their children, Visitors, and Workers.

Total Number of Residents: 200

| FUNCTIONS        | SPACES           | No. of Spaces | No. of People | Sq. Ft p/<br>rm | Total Sq.<br>Ft. |
|------------------|------------------|---------------|---------------|-----------------|------------------|
| Food Preparation | Kitchen          |               |               | 500             |                  |
|                  | Storage          |               |               | 200             |                  |
|                  | Trash            |               |               | 150             |                  |
|                  |                  |               |               |                 | 4150             |
| <b>CLEANING</b>  |                  |               |               |                 |                  |
| Housekeeping     | Laundry          |               |               | 850             |                  |
|                  | Dry Cleaning     |               |               | 400             |                  |
|                  | Storage          |               |               | 300             |                  |
|                  | Housekeeping Off |               |               | 1000            |                  |
|                  | Locker Space     |               |               | 100             |                  |
|                  | Lost and Found   |               |               | 200             |                  |
|                  | A.R. Restrooms   |               |               | 50              |                  |
|                  |                  |               |               |                 | 2900             |
| <b>UNITS</b>     |                  |               |               |                 |                  |

| FUNCTIONS                   | SPACES         | No. of Spaces | No. of People | Sq. Ft p/<br>rm | Total Sq.<br>Ft. |
|-----------------------------|----------------|---------------|---------------|-----------------|------------------|
| Dormitories                 |                |               | 20            | 450             | 450              |
| <b>SINGLE WOMEN</b>         |                |               |               |                 |                  |
|                             | Single         | 30            | 1             | 100             |                  |
|                             | Double         | 15            | 2             | 150             |                  |
|                             | Suite          | 12            | 3             | 400             |                  |
|                             | A.R. Bathrooms |               |               |                 |                  |
|                             |                |               |               |                 | 10050            |
| <b>SINGLE MOTHERS</b>       |                |               |               |                 |                  |
|                             | Singles        | 16            | 2             | 150             |                  |
|                             | 2 Bedroom      | 10            | 3-4           | 300             |                  |
|                             | Suite          | 104           | 5             | 400             |                  |
|                             | Complex Suite  |               | 6             | 500             |                  |
|                             | Communal room  |               |               | 300             |                  |
|                             | A.R. Bathrooms |               |               |                 |                  |
|                             |                |               |               |                 | 17900            |
| <b>TOTAL SQUARE FOOTAGE</b> |                |               |               |                 | 66,865           |
| <b>MECHANICAL</b>           |                |               |               |                 | 15%              |
| <b>CIRCULATION</b>          |                |               |               |                 | 25%              |
| <b>TOTAL SQUARE FOOTAGE</b> |                |               |               |                 | 86,800           |

## SITE SELECTION

### Selection of the City

The selection of New York City as site for this project was based on its contemporary urban conditions and its multitude of dwellers. The Women's Community would provide a center for social services and communal living for women in an urban context. As women's issues have been greatly explored in the domestic realm it is important to evaluate their position in our cities. New York's large and diverse population would allow for a number of women, who would need these services in order to survive. The program offers services and living to young single women and single mothers in an environment that is hostile and unsafe. New York's cultural diversity and historical background was also another consideration.

### New York City and Its History of Women

Women have long since had a position in the city as workers in factories and nurses and teachers. In 1879 A Working Women's community was built to provide needed and social services, a communal kitchen. A mega-scale city like New York City coded by culture and history provides a framework for development of a variety of experiences. The dense scale of this city provides the number and broad realm of women who are in need of a center for living of this type. New York City's history represents women as a fragmented group within its man-made context. New York City has a variety of coded neighborhoods, according to ethnic/class/use/stratification. City is seen as potentially a hostile environment towards women and this community provides refuge. *does some of this apply to men? to class? to race?*

### Site Criteria:

- within a close proximity to public transportation, subway and bus
- within an area of social convinces, grocery, shops, specialized doctors, hospitals, etc.
- within an area of cultural events, museums, lectures, libraries, and theaters
- within an area of employment
- sense of a neighborhood, as being a part of the city, a sub-culture *N.Y. is one of the few cities that allows for that*
- a location that is not directly on a large Avenue of high density and commercialism which allows for a balance of stimuli
- small scale, scale of neighborhood

A location accessible to employment, transportation, and cultural events is fundamental in women gaining knowledge.

*"An architectural vernacular develops out of a regional set of factors including living customs, available technologies in a broad sense and natural conditions and industrial vernacular. Resulting in an overlapping construction of the city in shifting between the historical past and the sense of the future."(Maki).*

### Proposed sites:

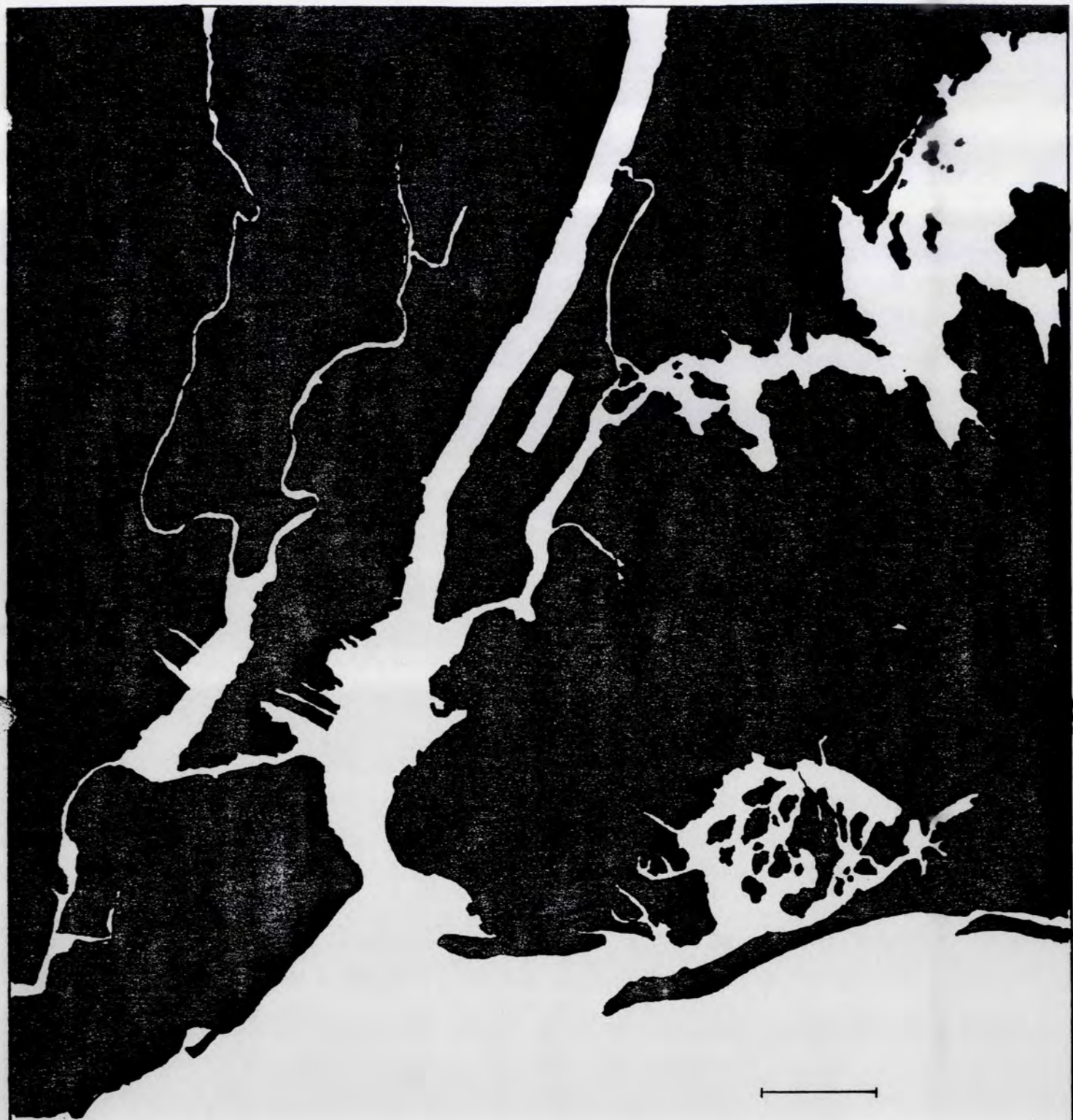
36 Bond St. located one block east on Lafayette St. and off of Bowery. This site is currently a parking lot for rental trucks. Bond street high of an aesthetically typical New York Street. This area is refereed to as Soho. A current history of this site refers to the transformation of the manufacturing area into private residents, a phenomenon of type -lofts. due to the



economic conditions and modern technology the systems of manufacturing have changed greatly and factories do not need as much labor socio economic relations motivate the built form. Some of these factories close or go out of business leaving large building unoccupied. This occurrence has brought about anew speculation in land use. Properties have been sold and converted in to living space, within this still functioning manufacturing district. See Lofts and Manufacturing Map. The lofts are typically owned by affluent or artist who are just scrapping a living together. It is a neighbor hood of a combination, between moderate wealth and contemporary culture. Yet the proposition o the these lofts responses to the needs of the affluent and not the needy. I am proposing the introduction of a place that would take an active or participate in the cultural community and respond to the socio-economic conditions of a larger part of the population. This neighborhoods have become "hierarchically differentiated, dominated by the demands of profit, ghettoized, and exclusionary and composed of pseudo public places, pseudo communities, and pseudo historic districts."(Wallis, p63.) The growth of these lofts increased the land property value and Mayor Ed Koch stated that if you can't afford to live here than move? Those people who were ultimately evicted, they have a greater chance of joining the men on the Bowery or becoming a residents of Tompkins Square park.. The poor and excluded from New York. The physical location and nature of the street are reciprocated. The street is off of the bower where nearly 5000 homeless men live. In the vicinity of Tompkins Square park and Washington Square park both areas that are unsafe after dark. The nature of the manufacturing area are desolate at night . Bond street is located in between New York University and just south of the cooper Union. Its resources are quite abundant.

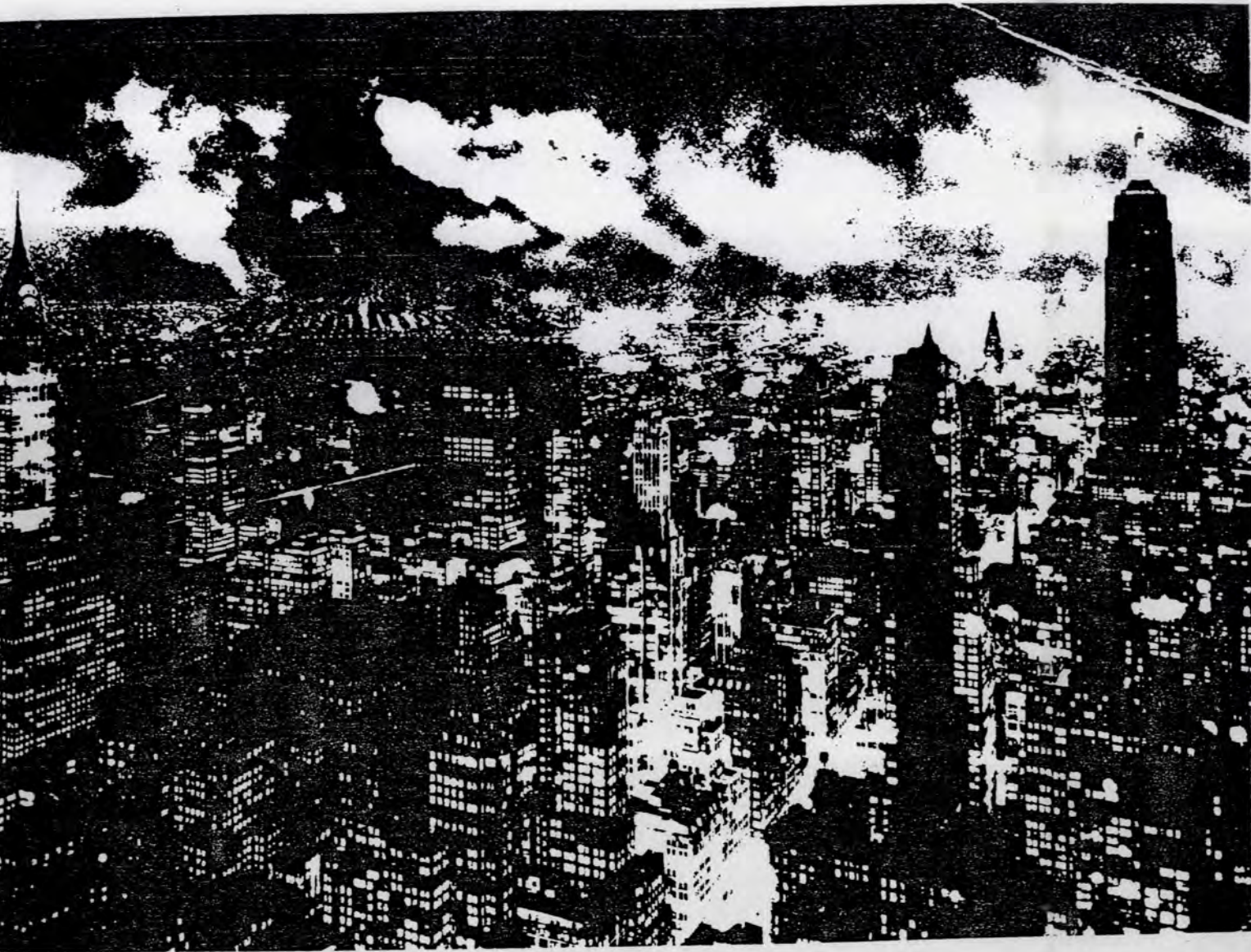
speculative development in  
uncontrolled capitalist exploitation





Manhattan in Context





## **SITE**

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### **VOLUMETRIC STUDIES**

**SITE A:** 36 Bond St.

Dimensions: 136.2' wide x 100.00' long

Square Footage: 13620 Sq. Ft.

Volume:

**SITE B:** W. 12th St. & W. 13th St. between Hudson and Ninth Avenue

Dimensions: 128'x 94'x179'x71.6'

Square Footage: 18440 Sq. Ft.

Volume:







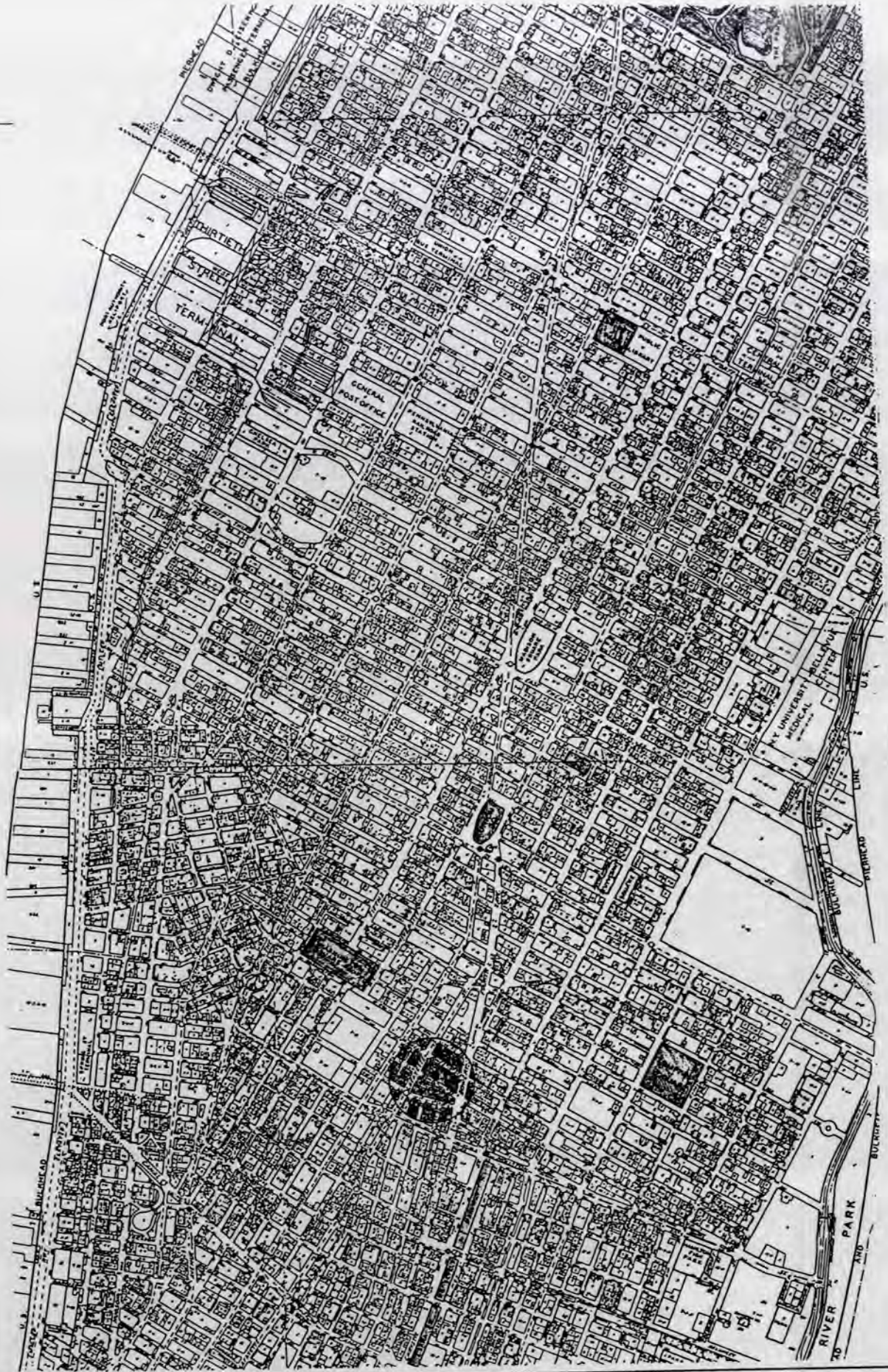


**SITE**

Site A:

36 Bond Street, New York City





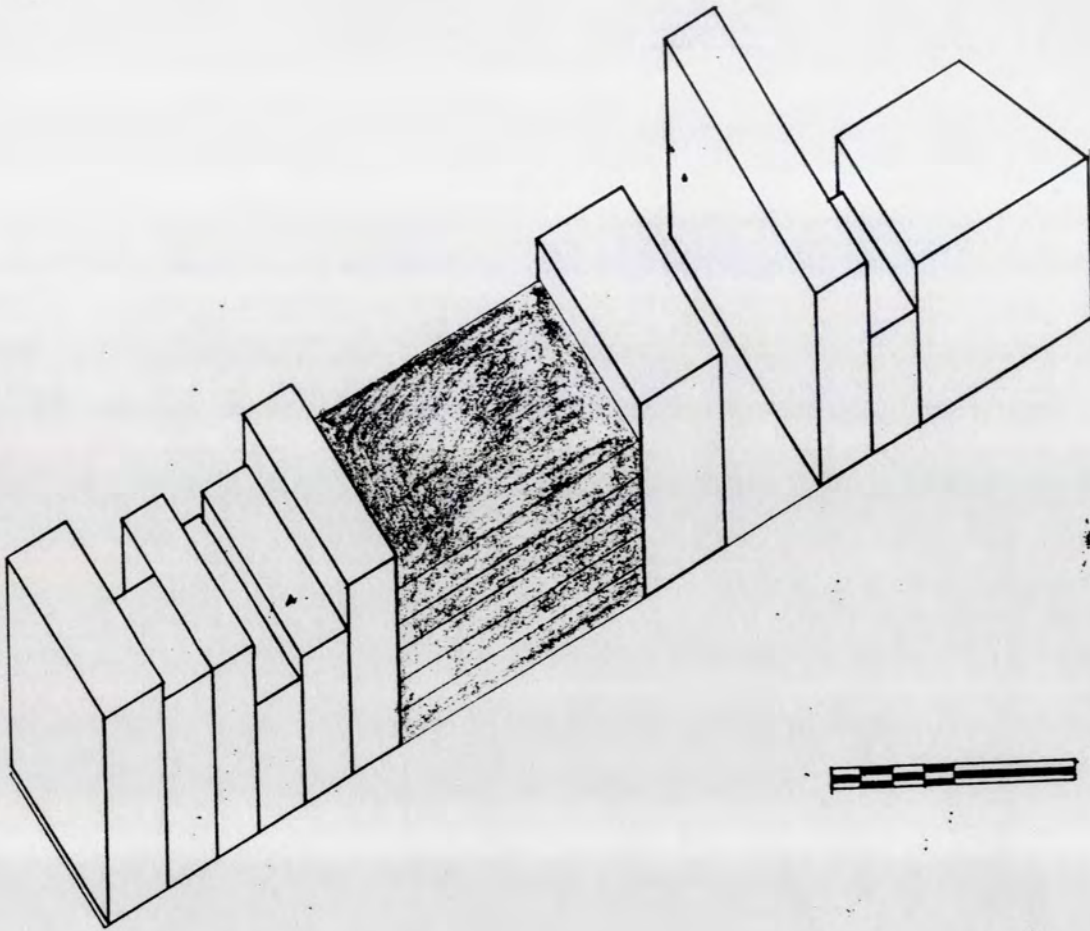
**SITE**

Site A:

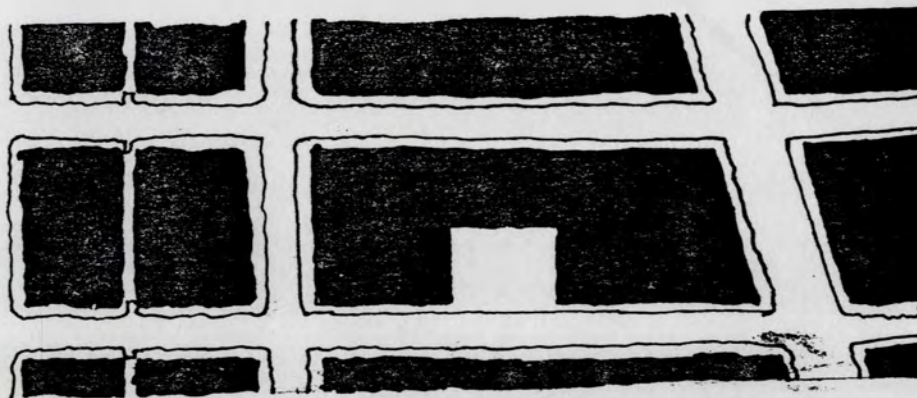
36 Bond Street, New York Cit







VOLUME



BLK SITE: FRAGMENTED

**SITE**

Site A:

36 Bond Street, New York City



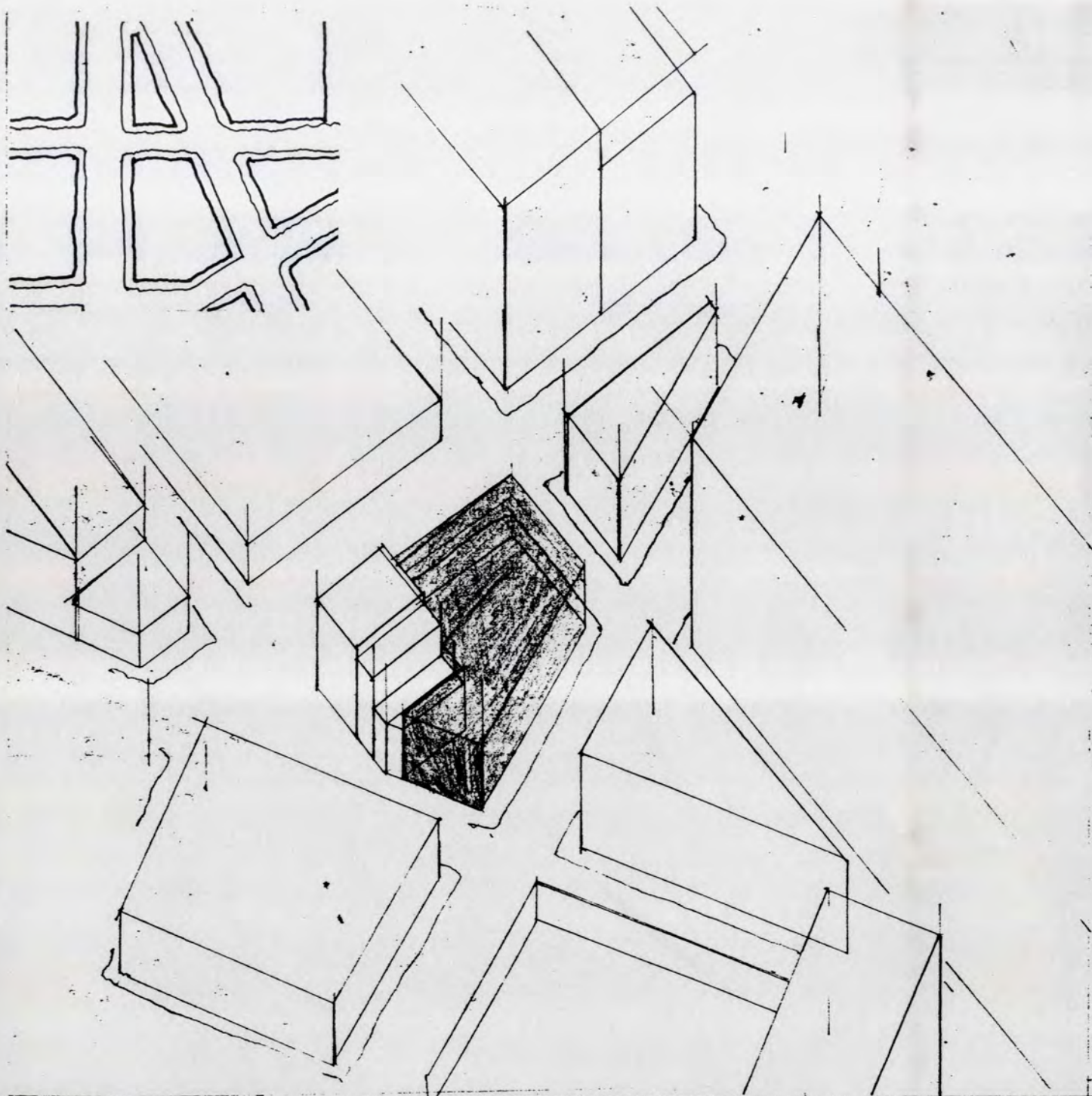


**SITE**

Site B:

W. 12 & W. 13 Hudson St., New York City





VOLUMETRIC STUDY SITE B SQ FT =  
VOL =

SCALE 1/2" = 100'

**SITE**

Site B:

W. 12 & W. 13 Hudson St., New York Cit



Site Documentation

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Site A: 36 Bond Street New York City

Site B: W. 12th St. and W. 13th St. between Hudson Street and Ninth Avenue

Transportation

Subway

Buses

Employment

Social Services

Landuse Issues:

Commerical

Manufacturing

Parking

Residential

Community Facilities

Parking

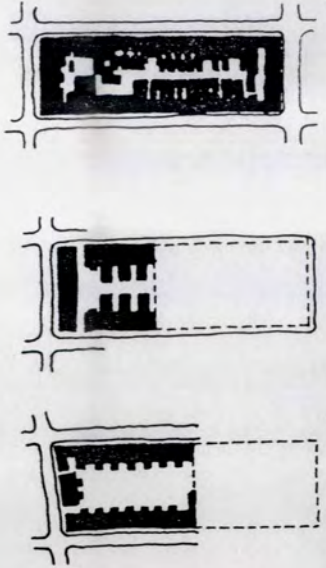
Transportation Patterns

Site Pressures

Views

Sun and Shadow

# Housing Site Plans 1850-1959



1 Tenement Block  
1850  
80% Coverage  
600 P.P.A.

2 Old Law Tenement  
1840-1900  
74% Coverage  
600 P.P.A.

3 Improvement of Model Tenement  
1878, 1881  
60% Coverage  
700 P.P.A.

4 Model Development - Riverside  
1880  
50% Coverage  
700 P.P.A.

5 Typical New Law Block  
After 1900  
77% Coverage  
400 P.P.A.

6 Dunbar Apartments - Harlem  
(private low-income)  
50% Coverage  
680 P.P.A.

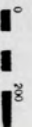
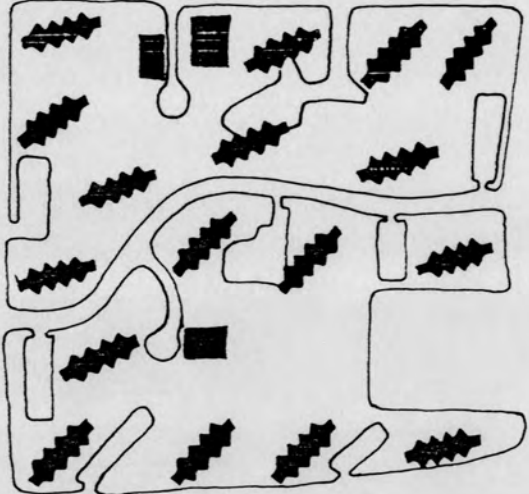
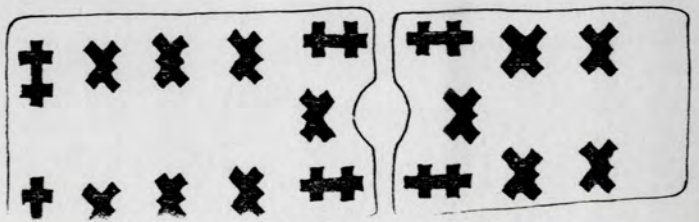
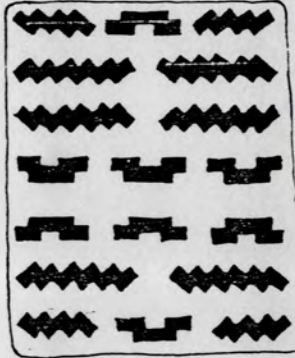
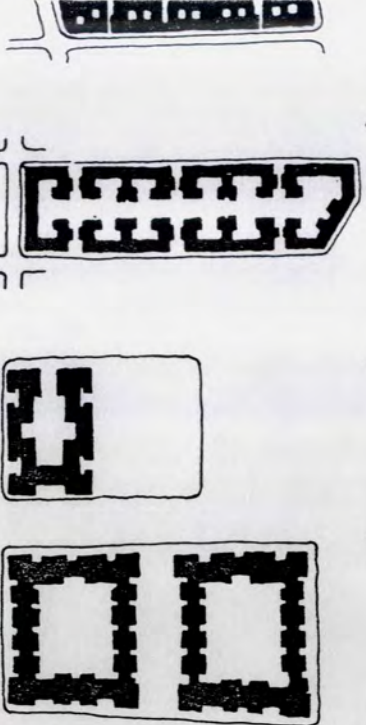
7 Amalgamated Dwellings  
1920  
50% Coverage  
300 P.P.A.

8 Knickerbocker Village  
(13 stories)  
1923  
45% Coverage  
750 P.P.A.

9 Viadock  
1940  
50% Coverage  
550 P.P.A.

10 Jacob Rills  
1948  
20% Coverage  
340 P.P.A.

11 Blauch  
1950  
15% Coverage  
288 P.P.A.





**LIST OF IMAGES**

Le Corbusier Golden Section

Raphael School of Athens

Piero Francesca The Flagellation , Urbino

An Image from "*Mechanical Brides*" Cooper-Hewitt Museum NYC

"How can one point to this constant tangle of household chores errands, and fragments of a relationship as a It is hard to ...

Leonardo's Vitruvian Man

Villa Rotunda Palladio Vincenza 1565

Uomo ad Circulum Cesario, 1611

Artesmia Gentilleschi

Hannah Wilke "So Help Me Hannah Series"

Le Corbusier sketch of changing forms of seashells

Janet Vicario "Blind History" 1989

Barbara Kruegar "Keep Us at a Distance"

Working Woman

Study of Human Development

G. Terragni Casa del Fascio, Como Italy

Le Corbusier Assembly Building 1961

Schinkel Altas Museum

Louis I. Kahn Children's Playground

J. Duier Cineac

Fumihiko Maki Spiral Wacoal Media Center Minato Aoyama Tokyo 1982-85

Shelia Kennedy Temporary Museum, Boston 198?

Roger Diener Apartment House, Allschmilerstrasse, Basel 1984-86

Roger Diener Hammerstrasse, Basel, 1978-1981

Fumihiko Maki Y.K.K. Guest House, Kuroba, Toyana 1980-82

Herzog and De Meuron "Schwitter" Mixed Use Development, Basel Switzerland 1988

Leonidov "Club of a New Social Type" 1928

Melnikov Competition for Zuev Club, Moscow, 1927

Ilya Golosov Competition for Zuev Club, Moscow, 1928

Narokmfin

Michiel Brinkman Spangen Quarter Rotterdam 1919-1921

Galluzzo Monastery

Le Corbusier La Tourette

Roger Diener

Louis Barragan

Barbara Krueger "Your Gaze Hits the Side of My Face"

Alvaro Siza Two Houses and Shops in Van der Venne Park, 1984

Le Corbusier Unite de Habitation

Issay Miakey Madison Avenue New York City

Burke and Burke Madison Avenue New York City

Rem Koolhaas Paris Library, Paris

Piazza Navona Bernini Four River Fountain

Signs of 8th Avenue

Morphosis

Theatre Marseilles

Adolph Loos The Chicago Tribune Competition 1924

Alvaro Aalto Hansaviertel Apartments Berlin, 1955-57

Kazuyo Sejima Women's Dormitory Kumamoto Japan

Charles Moore Kresge College

ROTONdi Gallery and House Los Angeles, Calif.

Louis I. Kahn Khatmandu Nepal Family Planning Center, 1971-1974

New York City 1934

Rockefeller Center New York City 1935

Pergamon plan of Sanctuary Aesculapies

Urbino Palazzo Ducale axon and plan

Aldo van Eyck Hubertus House Amsterdam 1980



Peter Cook, Christine Hawley, Museum for Modern Glass Art, Langen Germany 1986

Michelangelo Florence Biblioteca Laurenziana

Rome Palazzo della Cancelleria

Steven Holl Porta Vittoria Project, Milan Italy 1987

New York City Housing Site Plans 1850-1959  
1800-1901



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