



a community center for the north end.

Within Boston's North End, public buildings are seen as anchors or strongholds which represent interlocking spheres of activity and resource. Pub-

lic and private spaces begin to happen between these buildings and together form a binding community fabric that is rich with life and unique to the region. The North End is already victim to the endemic urban trend of gentrification. The falling of the "central artery" promises an expanding downtown center which will further threaten this fragile community. A community center in the North End offers another sphere of influence and should reinforce the neighborhood fabric as well as a continued sense of place.

The center is organized as a microcosm of this urban structure. Streets and passageways begin to define and create space. Visual and spatial connectivity are employed to orient the individual. A physical framework - drawing from

iron escapes and lattice work throughout the historic area - emerges symbolic of the neighborhood binding fabric and accepts both public and private spaces while governing circulation through the center: A meandering path offers a journey. A playground is woven to an internal courtyard.

texture anchors fabric private journey public interior framework interlocking community neighbor-



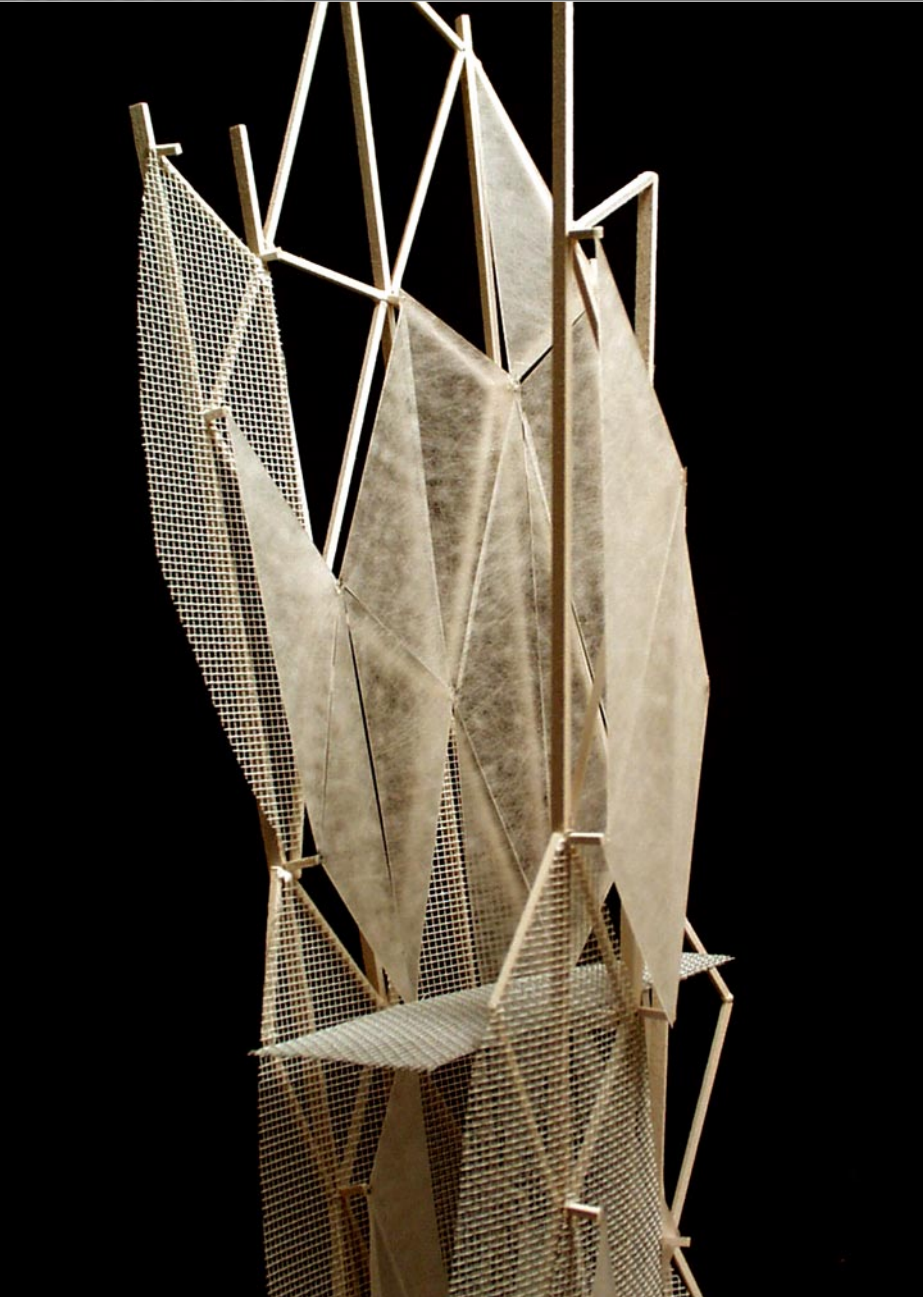
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The main public spaces include a cafe, a large meeting hall, and several retail shells. An intimate community theater attracts residents young and old. These elements are placed at street level and skewed to accentuate the intersection of convergent paths. Successive layers of increasingly more private spaces such as housing occur above. The residential block completes the urban prerequisite while exhibiting signs of an internal struggle. The sky zone defies the necessary density and explodes to capture available light.

A strong connection is maintained between the public interior courtyard and exterior spaces. The courtyard begins to peel back revealing a finer grain of public/semi-public spaces while allowing light to penetrate its depths. The center's large meeting hall is cast into the center of a plot deemed virtually unusable by the adjacent ventilation shaft.



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The parasitic relationship is exploited to bind several outdoor plazas. The circulation framework stretches to catch sunlight and maintains an openness that allows space to breathe. The North End waits.



massachusetts institute of technology,
fall semester 1998.
design...mark jewell + laurie griffith.
critic...andrew scott.

a sensible offering.

inhabit sensibilities infrastructure receptacle organism revealing metamorphic belly dichotomy technology exhibi-

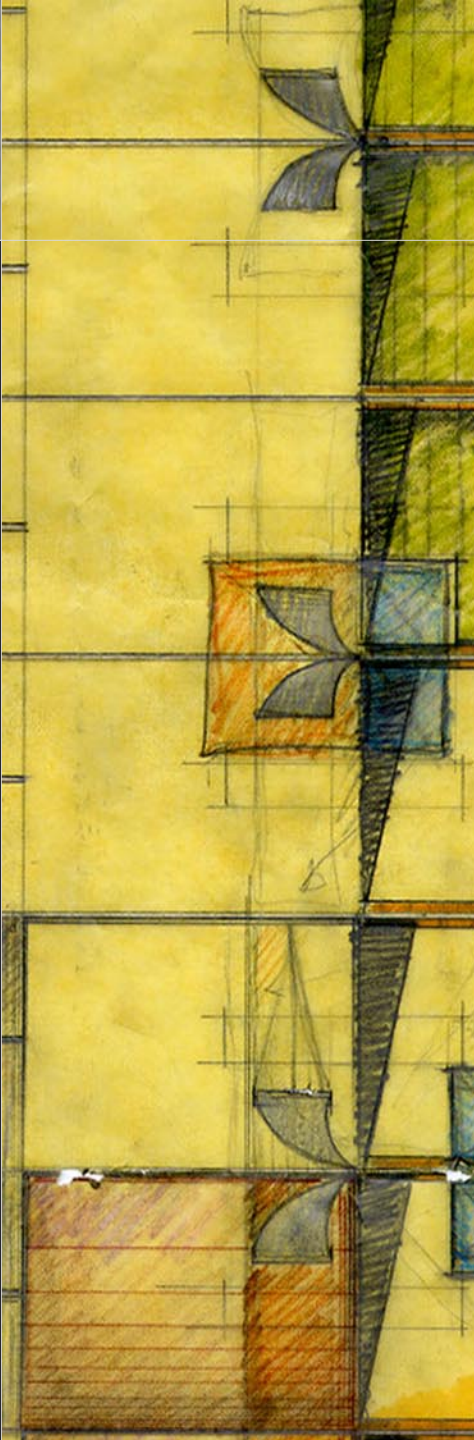
A new museum/exhibition center for Daimler-Chrysler is proposed to inhabit the belly of Boston's Dry-dock #4. In an era marked by run-away consumerism and rapidly depleting resources, the project demonstrates the importance of globally collective sensibilities. The site is chosen for its potential as an adaptive re-use receptacle that will exploit mismanaged and neglected industrial infrastructure. Forgotten buildings and dormant components are collected and redistributed. The center is seen as an educational tool and manifests itself as a functioning organism. The workshop becomes a central element about which all else is organized and referenced. Furthermore, as a resource, one uses the center to seek out a better understanding of our technologically biased world and must make choices in its navigation. Organization is further governed by the premise of revealing that which is not normally seen. The building and its interior are turned inside out. Its parts are celebrated in contrast to a finished whole. Activities such as shipping and receiving coupled with auto repair and restoration all become part of the experience.

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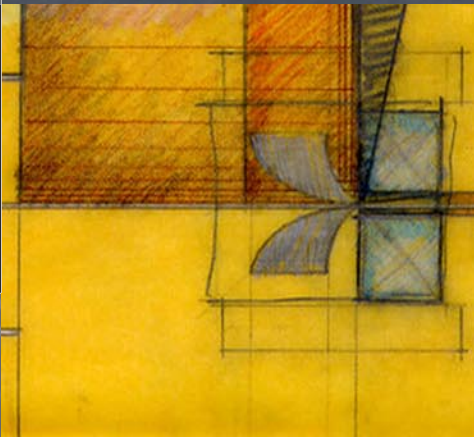
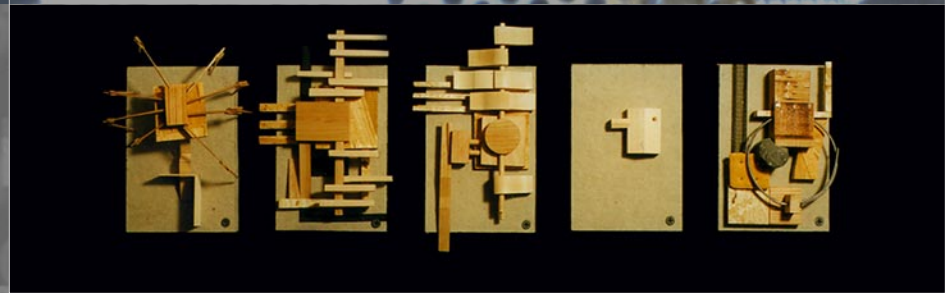
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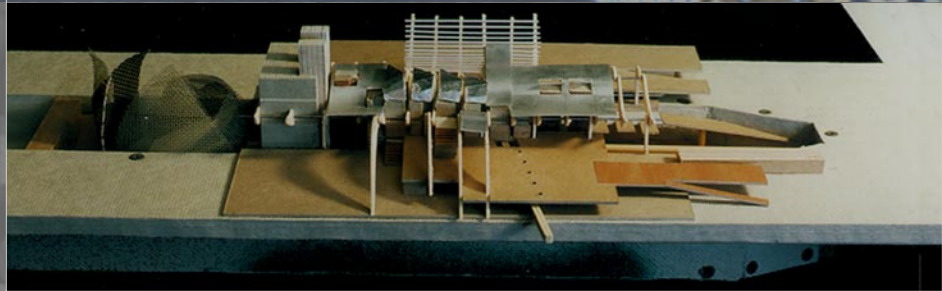
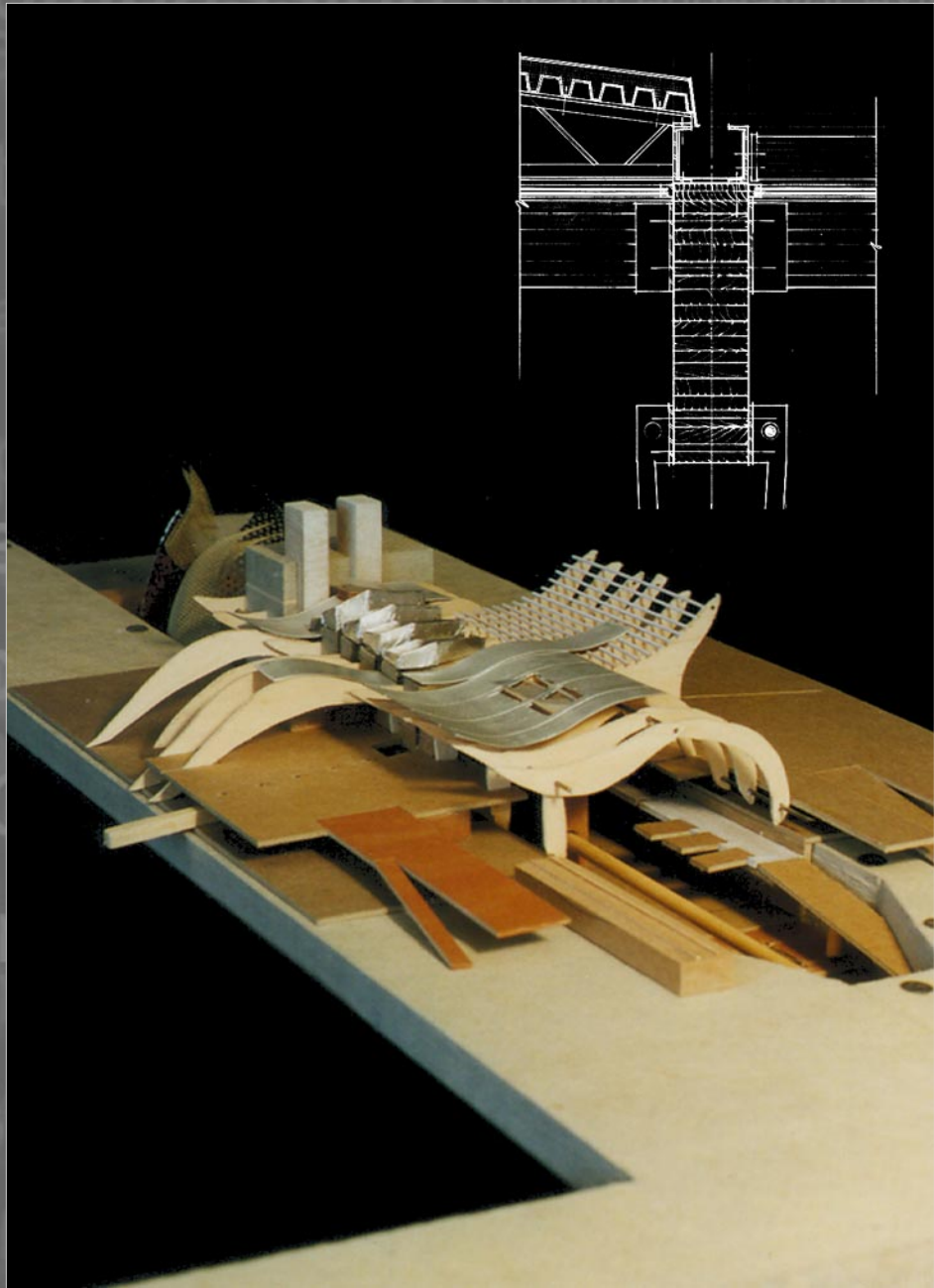
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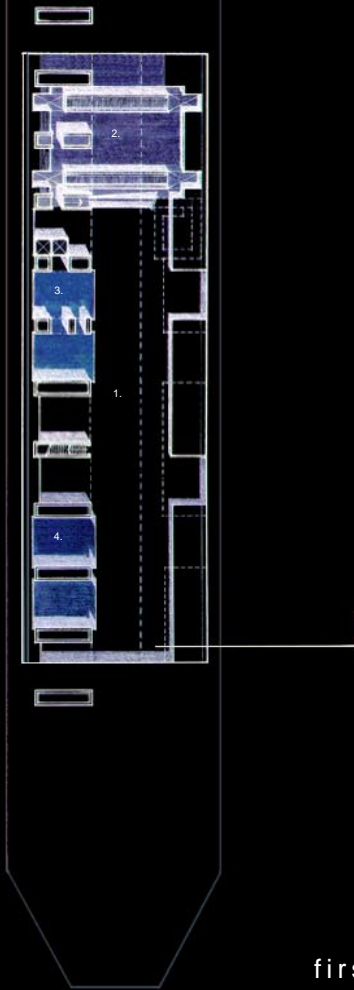
inhabit sensibilities infrastructure receptacle organism revealing metamorphic belly dichotomy technology exhibi-



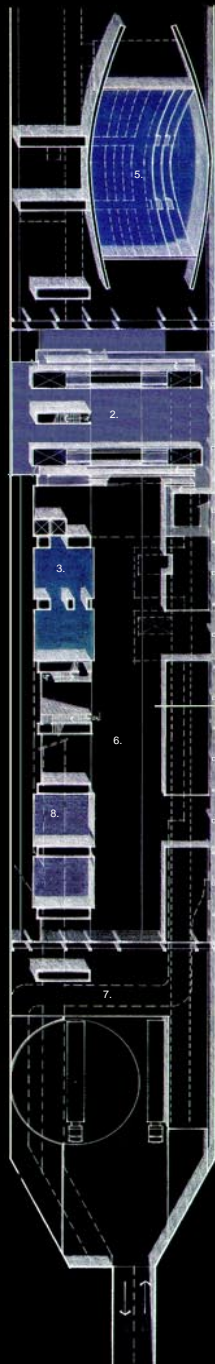
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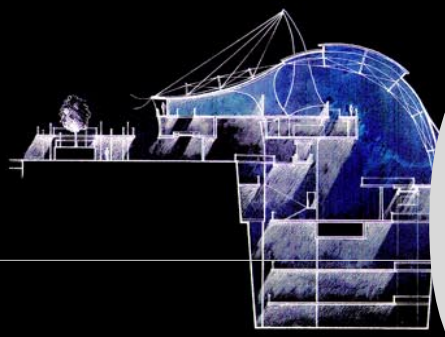
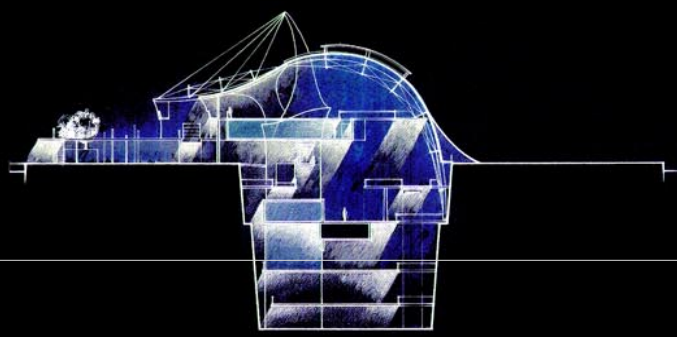


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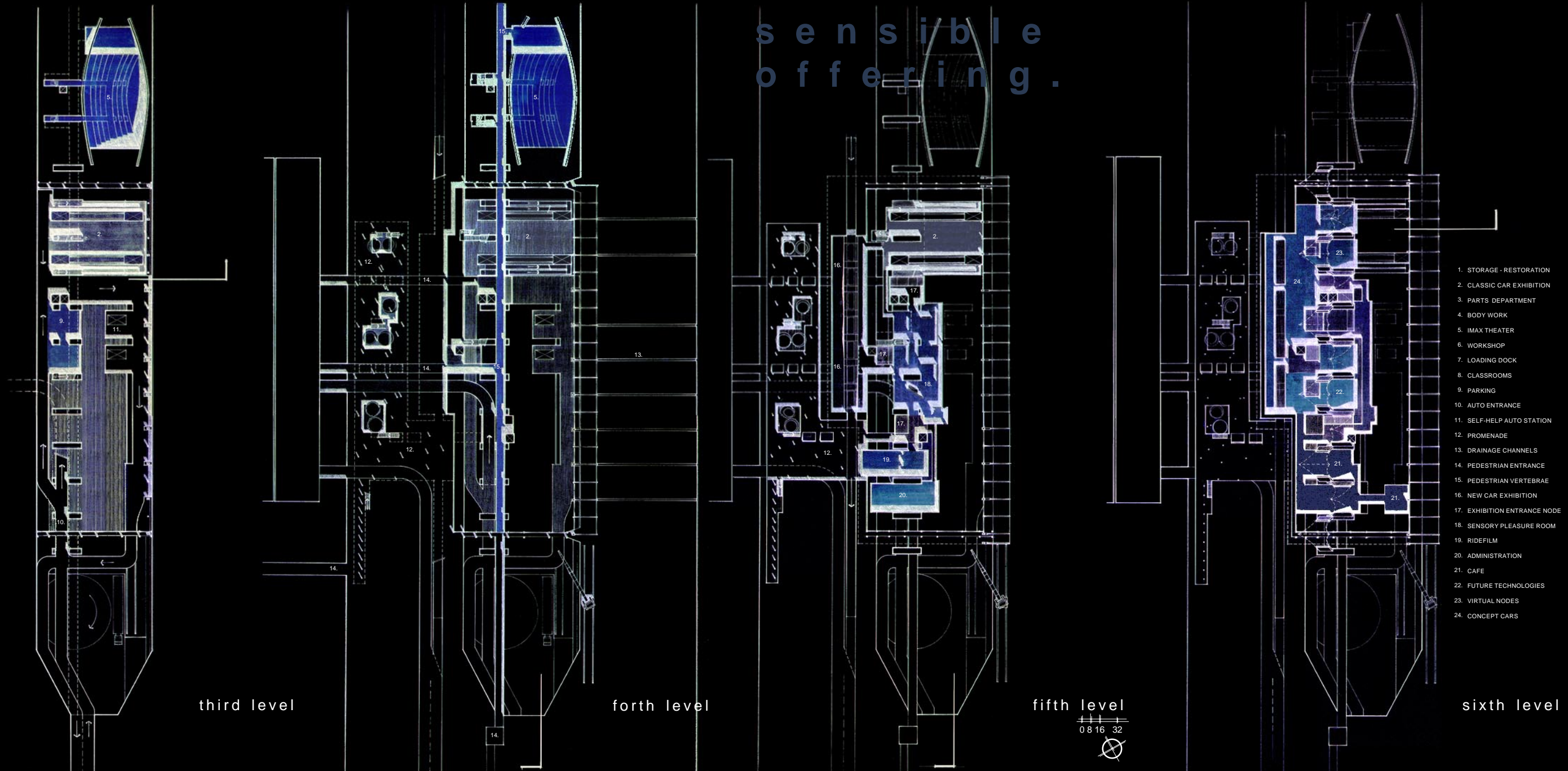


- 1. STORAGE - RESTORATION
- 2. CLASSIC CAR EXHIBITION
- 3. PARTS DEPARTMENT
- 4. BODY WORK
- 5. IMAX THEATER
- 6. WORKSHOP
- 7. LOADING DOCK
- 8. CLASSROOMS
- 9. PARKING
- 10. AUTO ENTRANCE
- 11. SELF-HELP AUTO STATION
- 12. PROMENADE
- 13. DRAINAGE CHANNELS
- 14. PEDESTRIAN ENTRANCE
- 15. PEDESTRIAN VERTEBRAE
- 16. NEW CAR EXHIBITION
- 17. EXHIBITION ENTRANCE NODE
- 18. SENSORY PLEASURE ROOM
- 19. RIDEFILM
- 20. ADMINISTRATION
- 21. CAFE
- 22. FUTURE TECHNOLOGIES
- 23. VIRTUAL NODES
- 24. CONCEPT CARS

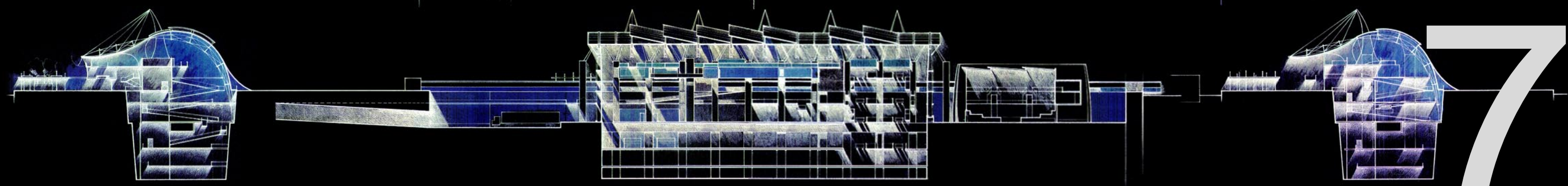
second level



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inhabit sensibilities infrastructure receptacle organism revealing metamorphic belly dichotomy technology exhibi-

The center is seen as a light organism hovering above the dock's edge, yet very much grounded in the belly of the dock (similar to a ship displaced from water...propped up on concrete and timber blocks). Conceptually, the clustering of program pieces is displaced from the dry-dock...revealing the "workshop world." The project's skeleton responds to existing and climatic conditions. The shell's simple lines shift to deflect prevailing winds. Its photovoltaic metamorphic cladding allows sunlight to penetrate the cavity's depths and exhaust to escape. Visitors are drawn by boat, train, car and foot into the center's nervous system: Circulation becomes the spectacle. An enormous vending machine cycles pristine classic carcasses to and from the catacombs. The latest models roll directly from trucks through the showroom into the checkout aisle. The uppermost level is dedicated to convincing consumers that smart technology is greener than high technology. Within the center, the dichotomy between the interactive workshop world and the clustering of exhibition spaces attempts to evoke a deeper understanding of our constructed world.

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their empty landscape.

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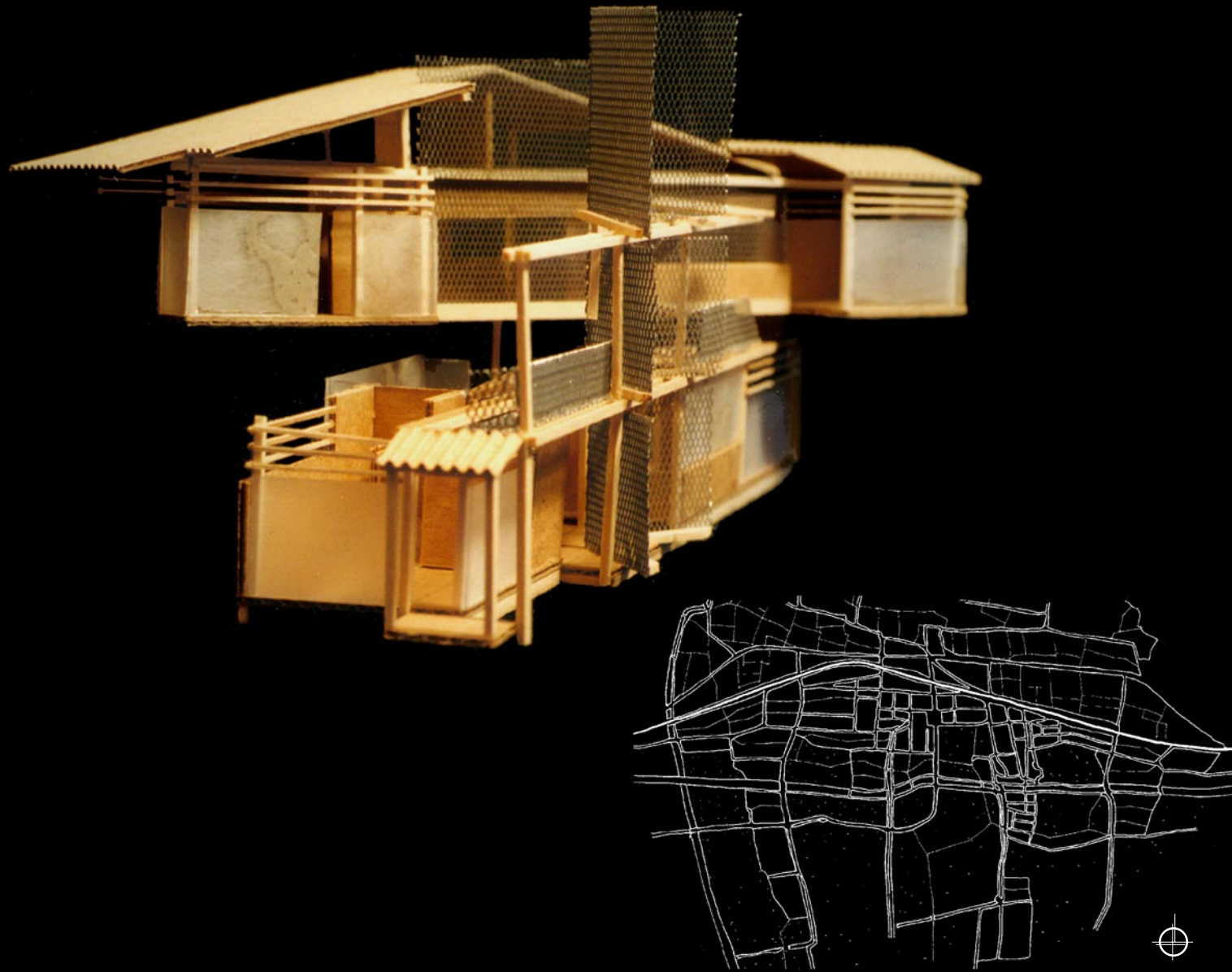
“More than ever, I feel and see the struggle between the history and the rising tides of modernization and progress. As a spine of life cuts across Oshio and houses - homes - cling to it as if they may fall into the ocean. The deliberate density of the neighborhood and geographical divisions are telling of a simple life once concerned only with family, sustenance, and happiness. To the south is a vast empty landscape inviting neglect and mismanagement. “Bumps” on the landscape are already visible in the form of a golf course, high rise, or a lost and misguided pumping station. I feel that there has been some recent gross international transplanting legislation imposed. I have always loved the ocean, but here I only smell the presence of industry perched patiently nearby. The people are more real to me than ever before. My evenings are spent in laborious episodes of fragmented exchange with my host family. I found nothing more rewarding than spending time with the Yutanis. Their compassion and sincerity has shown me something that we can only attempt to emulate. I feel the changes and I see the people. I am worried for this place in our future.”

A strategy of sensible development is employed for Oshio-



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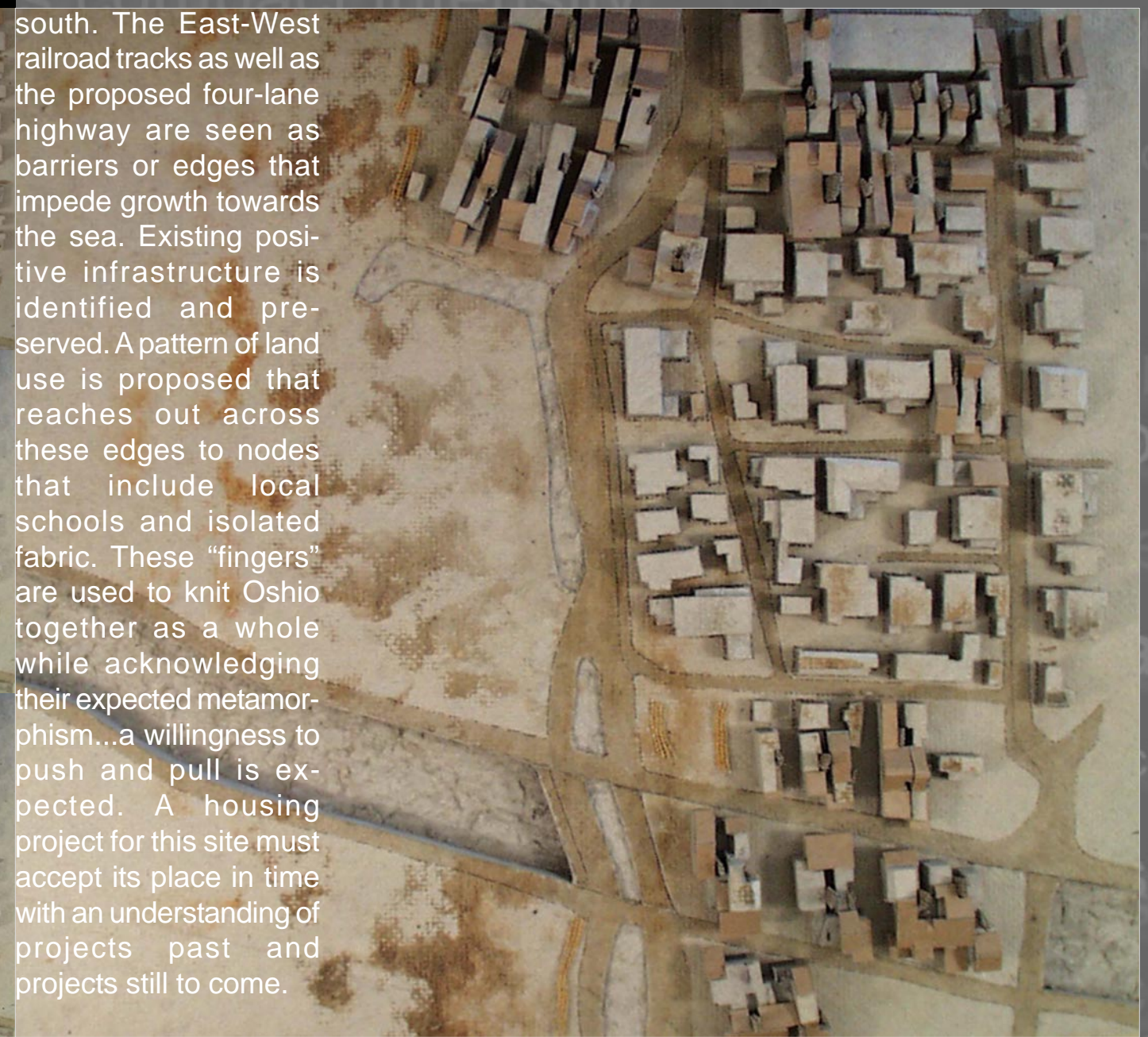
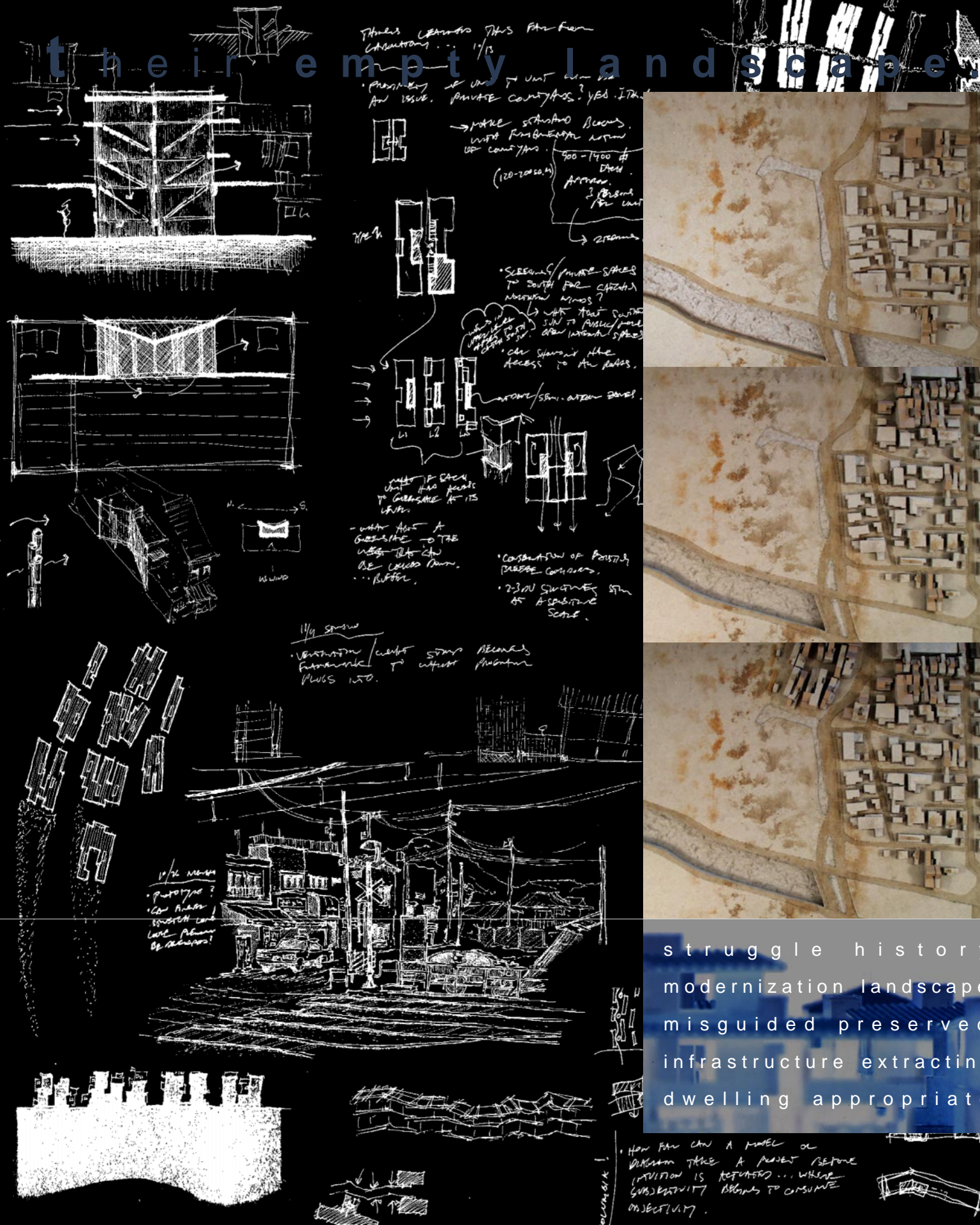
t h e i r e m p t y l a n d s c a p e .



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south. The East-West railroad tracks as well as the proposed four-lane highway are seen as barriers or edges that impede growth towards the sea. Existing positive infrastructure is identified and preserved. A pattern of land use is proposed that reaches out across these edges to nodes that include local schools and isolated fabric. These "fingers" are used to knit Oshio together as a whole while acknowledging their expected metamorphism...a willingness to push and pull is expected. A housing project for this site must accept its place in time with an understanding of projects past and projects still to come.

struggle history
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Western notions of sub-

their empty landscape.



urban design are inappropriate and strictly avoided. An existing neighborhood on the south side is chosen and exploited as a laboratory in an exercise aimed at extracting rules that will govern design. The in-fill study reveals the importance of a human scale, natural light, and seasonal north-south breeze corridors. The apparent density of a new building is concealed as its massing begins to emulate fingers that are spread apart towards the south. Each digit is anchored at its middle by a ventilation stack that respects adjacent breeze corridors while achieving the necessary density. The ventilation stacks are conceived as infrastructure: their bases are of the earth and act as armatures that in time receive dwellers. Each dwelling unit strip contains either one or two families. A building gathers two or three unit strips. Some digits accommodate single car garages while others are host to entry courts. The information is abstracted and applied in the form of a new medium density multi-family housing prototype. The proposed scheme does nothing more than plant the seeds of a more appropriate growth.



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a museum for barbara kruger.



public political museum curiosity pristine aesthetic cheap equality monument substrate temporal media

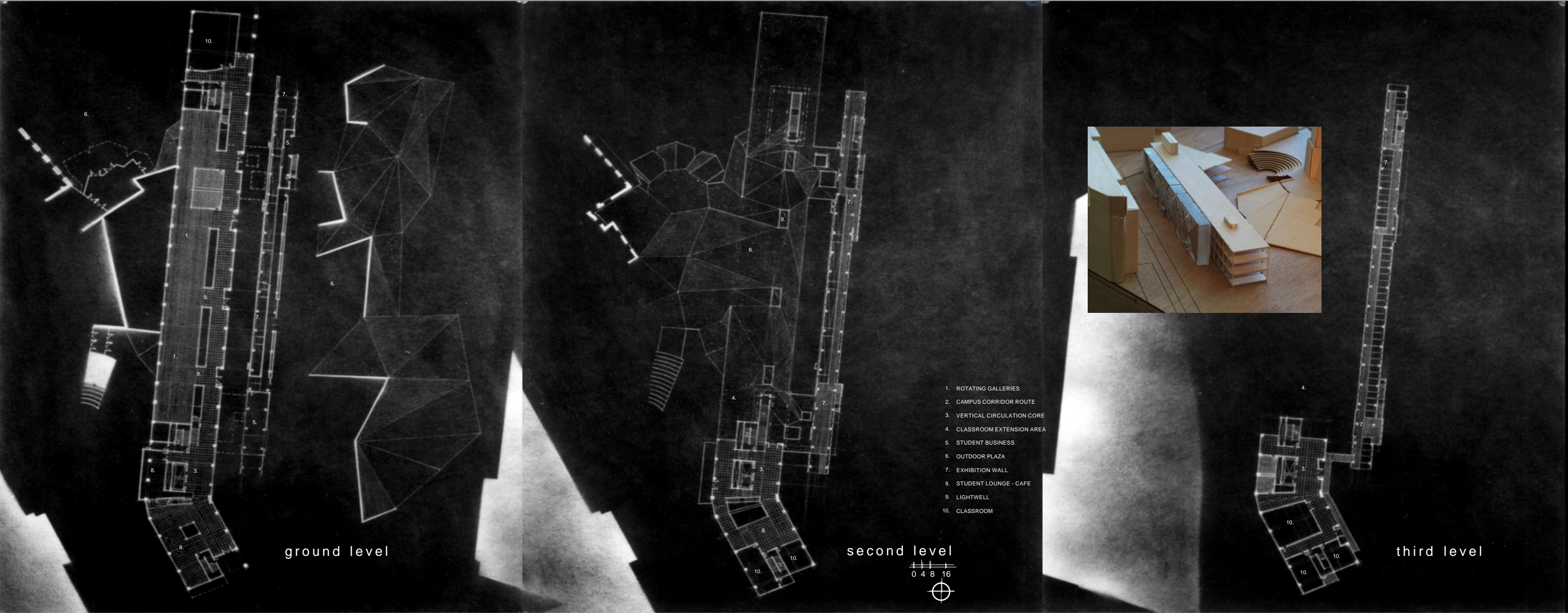
The directive to create a museum for an artist of interest is potentially a text-book design exercise. Furthermore, one may stumble into discourse charged with defining 'art'. This project avoids the first and aggressively confronts the later. What does it mean to make a museum for a contemporary artist? What does it mean to propose public museum space on a university campus? And finally, what are the complications manifested by the artist's own distaste for object art? Barbara Kruger is best known for her politically charged work during the 60's and 70's. She has been referred to as both a social commentator and a political agitator. Her work directly and aggressively confronts the issues of equality, consumerism, big-brother, and feminism. Her in-your-face style exploits the juxtaposition of simple and provocative imagery with unexpected text. Through this combination, a new message that questions our socially accepted and constructed existence emerges.

massachusetts institute of technology,
spring semester 2000.
design...mark jewell. critic...michael mckinnel.

9

city plan subtract appease architectural urban intervention operation design strategy
e p i s o d e adaptive stitching density city plan subtract appease architect
compassion sprawl endeavor existance phase crisis compact intensify
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a museum for barbara kruger.

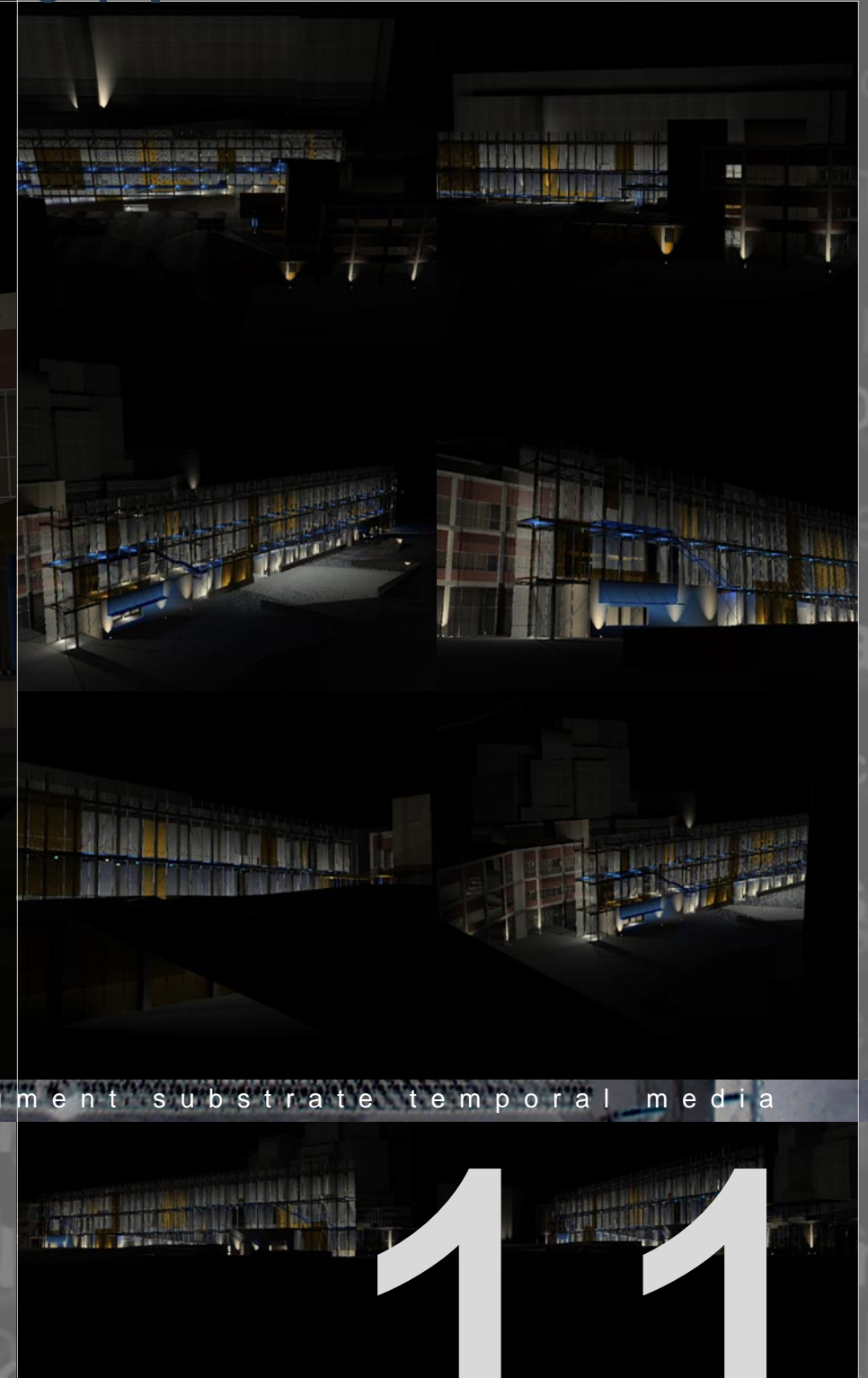
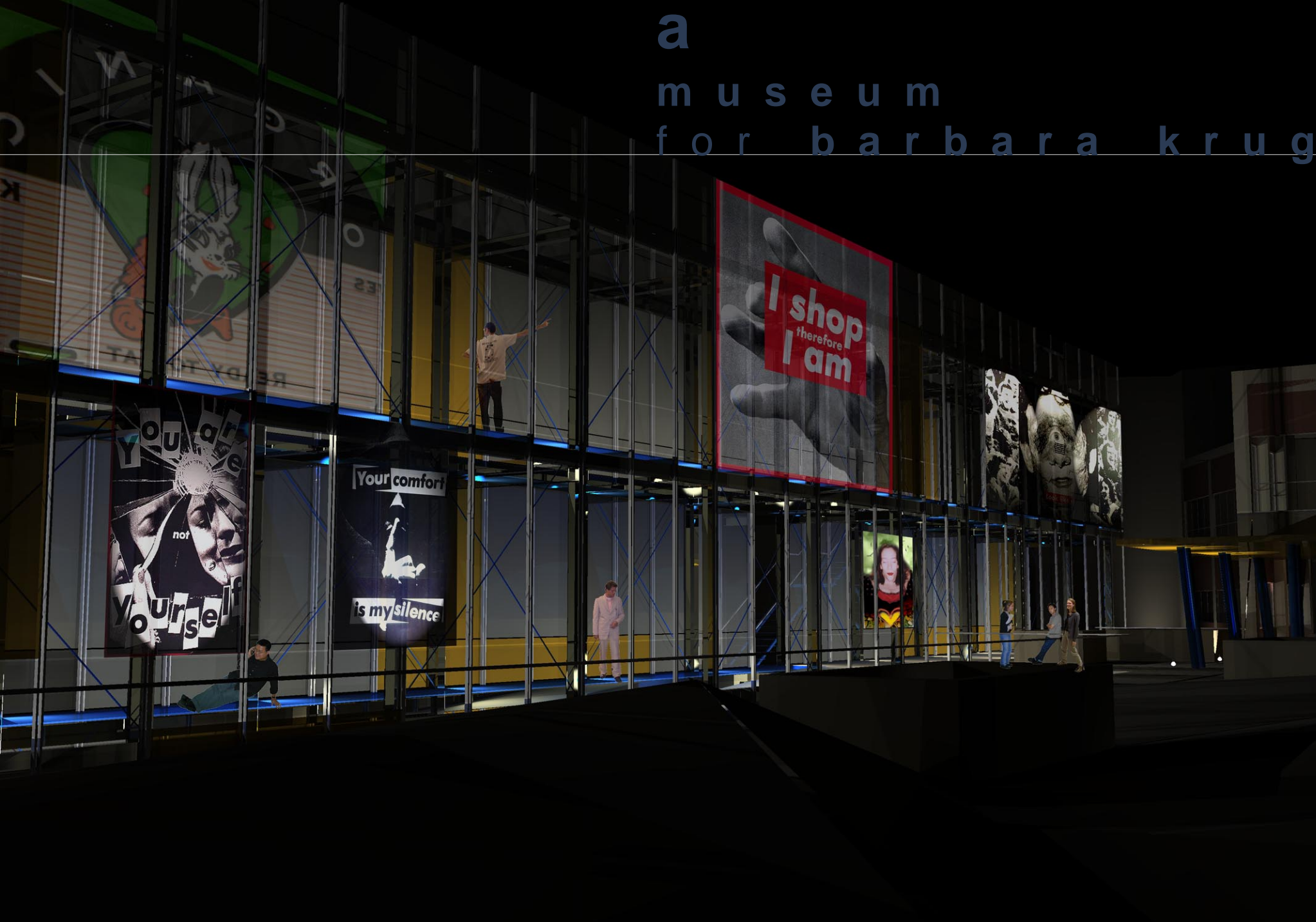


public political museum curiosity pristine aesthetic cheap equality monument substrate temporal media

The museum begins as a series of containers that are strung together by the extension of a campus corridor. The shiny packaging of these containers pokes fun at the excessive nature of an adjacent architectural icon as well as stimulates curiosity about its contents. The pristine exterior suggests the holding of precious objects within. Inside the 'vault' one discovers an urban alleyway aesthetic plastered with cheap posters. These battered spaces are host to Barbara Kruger's work.

The project ends in a reevaluation and rapid departure from the pho-character of the constructed ruins. The museum's reliance on irony as its stimulus begins to compete with Kruger's work and is thus abandoned. Any project nested within a campus environment must foremost serve its students and faculty. Consequently, any museum for a single artist necessarily limits the growth

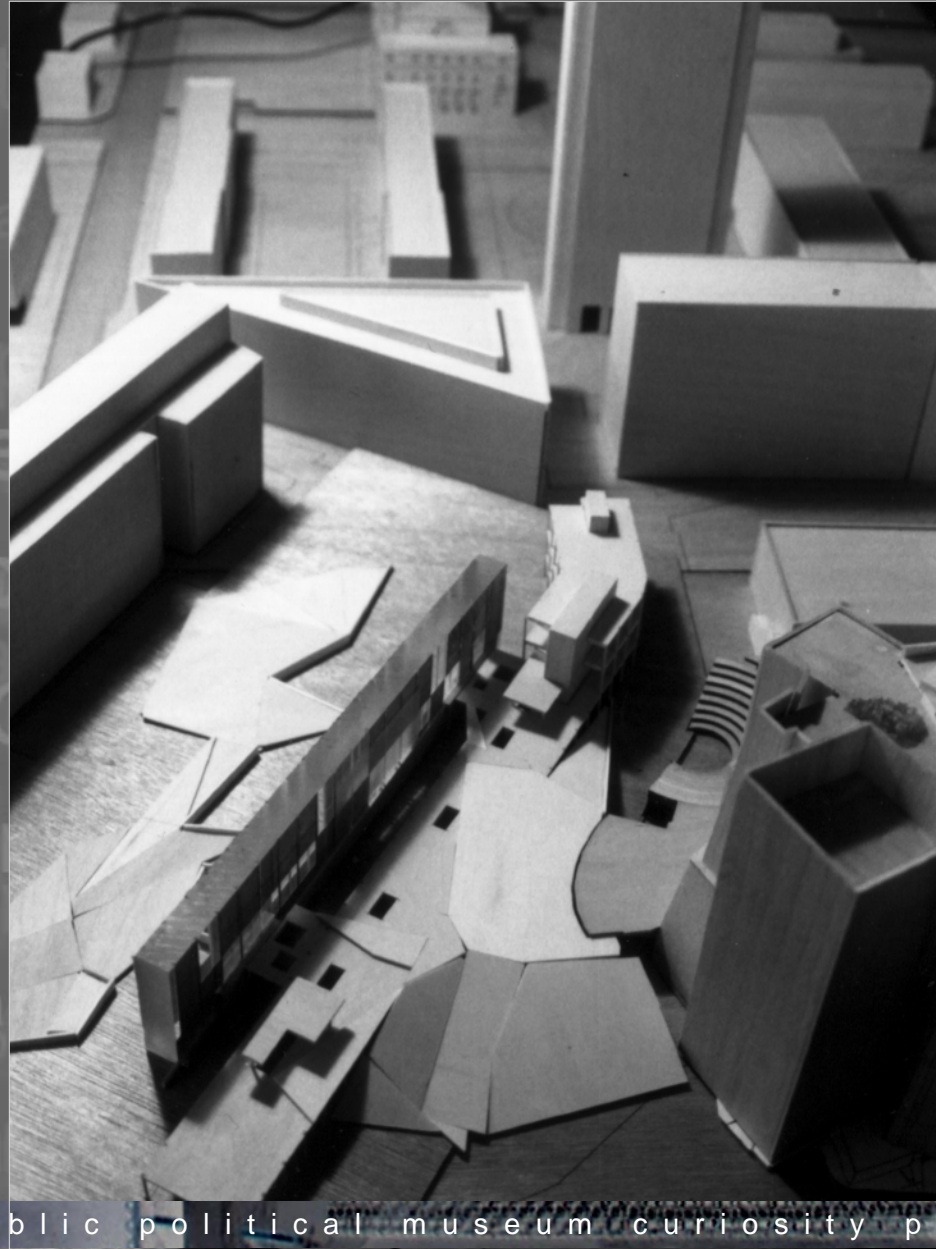
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public political museum curiosity pristine aesthetic cheap equality monument substrate temporal media

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a museum for barbara kruger.



public political museum curiosity pristine aesthetic cheap equality monument substrate temporal media
of cultural capital. The museum directive is at odds with the designer's ideology. Compromise demands that this museum give directly to the student body. A large student lounge is proposed while setting provisions for the future addition of a dozen classrooms. A giant wall-like scaffold is erected along the corridor's length. The structure is both an offering and a monument to political and social activism. The use and abuse of the wall is free to all. Barbara Kruger's work serves as its initial substrate suggesting the temporal nature of her work. It is expected that much of her work will vanish in time, much like the passing of an antiquated value system. The scaffold skin panels pivot about their centers to provide unfettered access for postings. Some areas are more difficult to access, which ensures the gradual transformation of the wall. The information wall is activated by its inhabitants and hinges on their participation. The proposed wall serves as both public and institutional media device. A museum for Barbara Kruger is little more than a wall.

massachusetts institute of technology
fall semester 2000
thesis...mark jewell. advisor...paul lukez

a proposal for the inhabitation of space.

This thesis is based on the premise that a need exists for the densification of our existing urban centers. The investigation then becomes how to put more stuff in less space. The objective, however, is not a technical optimization exercise, but rather the pursuit of a palatable set of ideas that enable densification. This presupposes an essential net gain from the trading of personal space for 'architectural value.' Consequently, the thesis is a quest for alternate processes that will lead to unconventional built form. The project outlines a set of episodes that attempt to abstract or develop criteria that can then be executed in the creation of more compact and rewarding environments. Each episode has its own focus and a limited dependency on the criteria of the others.

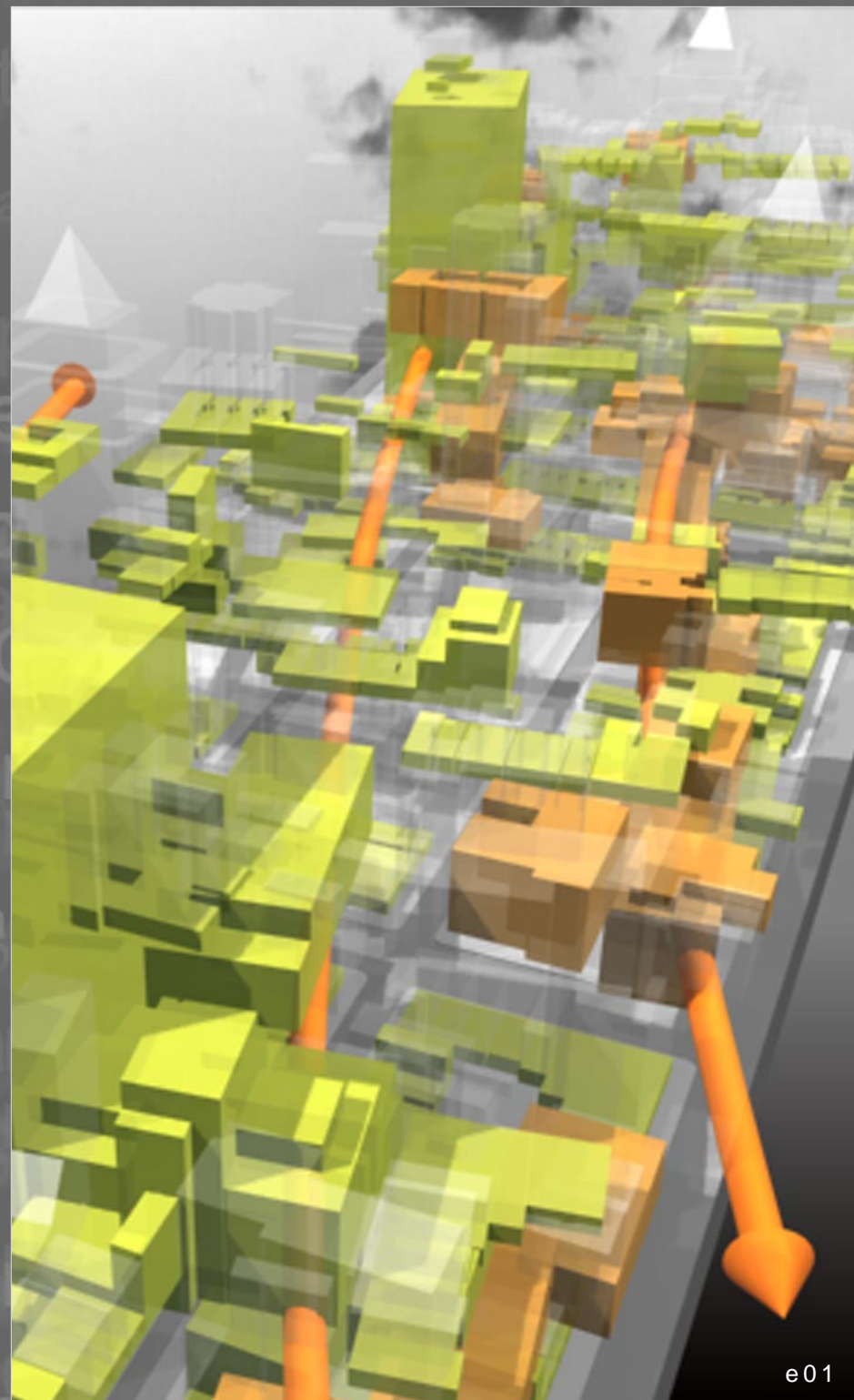
Episode01 proposes a redistribution of 'already claimed space.' What formal language will emerge from a simple exercise in displacement? *Episode02* is an attack on object-architecture as a means to diversify our formal palette. This exercise attempts to avoid our inclinations towards a disposable built environment by generating new form that is conscious of its context. Must the city be composed of architecturally preconceived extru-

or, how to put more stuff
in less space.

17

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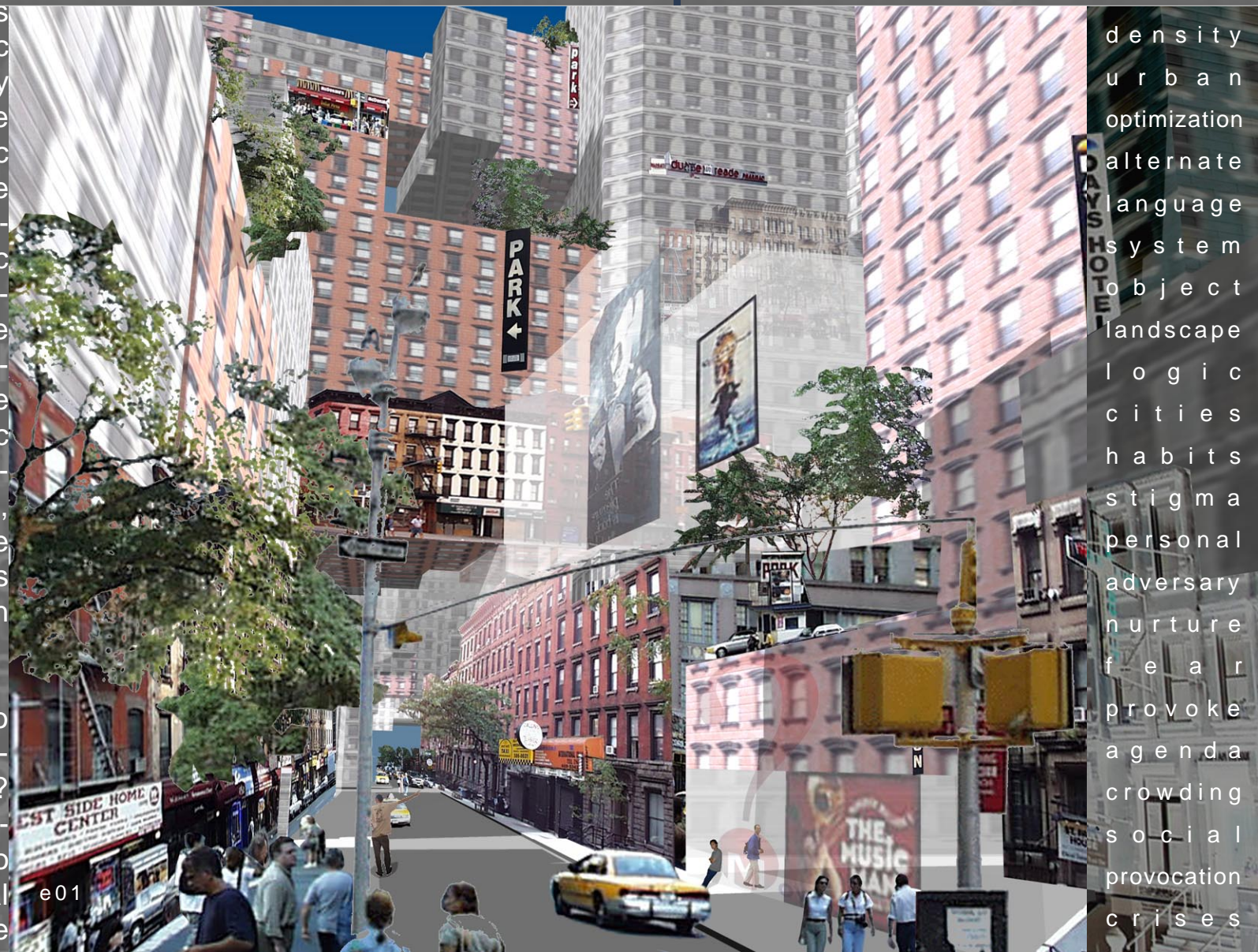
a proposal for the inhabitation of space...



e01

sions? *Episode03* assumes the existing urban ground plane to be near its capacity. Therefore, a new 'constructed landscape' is offered within existing environs as a means to liberate a burdened fabric while nurturing an eventually more dense system. What are the formal qualities of a public network needed to support the landscape? How does this armature receive programmatic bits over time? *Episode_n* attempts to explore directly the interaction of the ideas abstracted from the first three episodes. What is the logic that binds these tools together? Furthermore, *episode_n* is interested in the interaction of these new tools with a more traditional design sensibility.

How do we actually begin to densify our cities if that becomes part of our agenda? What are the rules that govern our actions and where do they come from? What formal language will emerge from the compaction of existing urban fabric? How do we appease the stigma associated with density and over-crowding? The questions provoked by each episode lead to formal strategies that have very real architectural implications. How can these begin to work together to create value that outweighs the reduction of

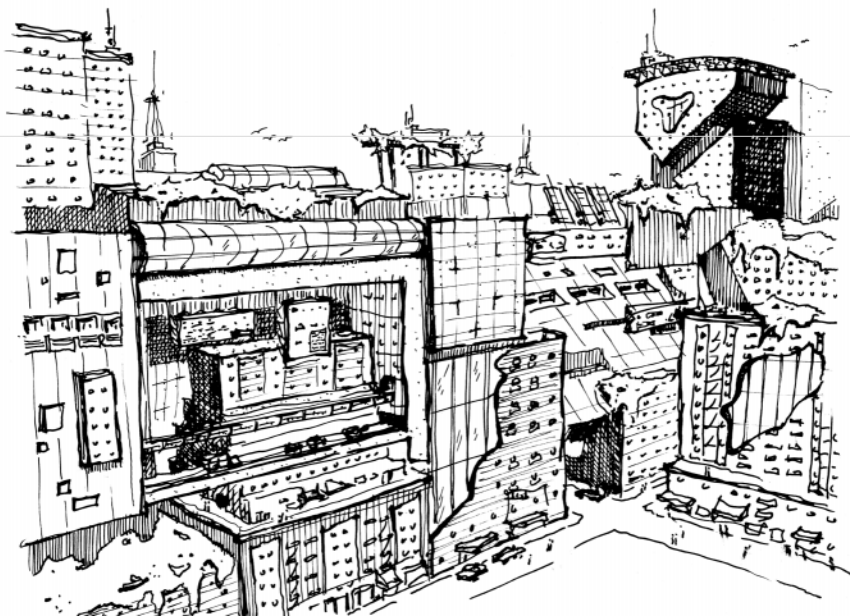
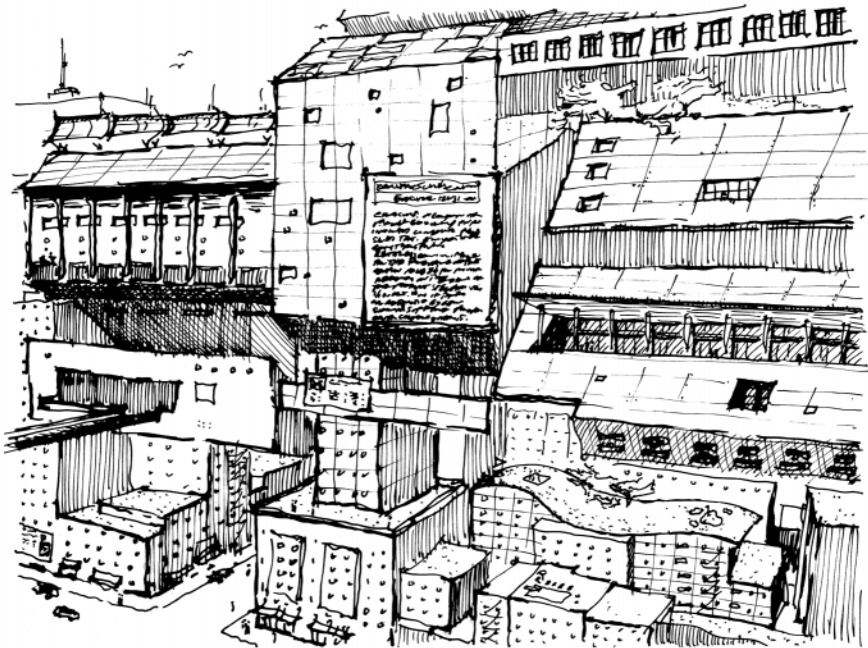
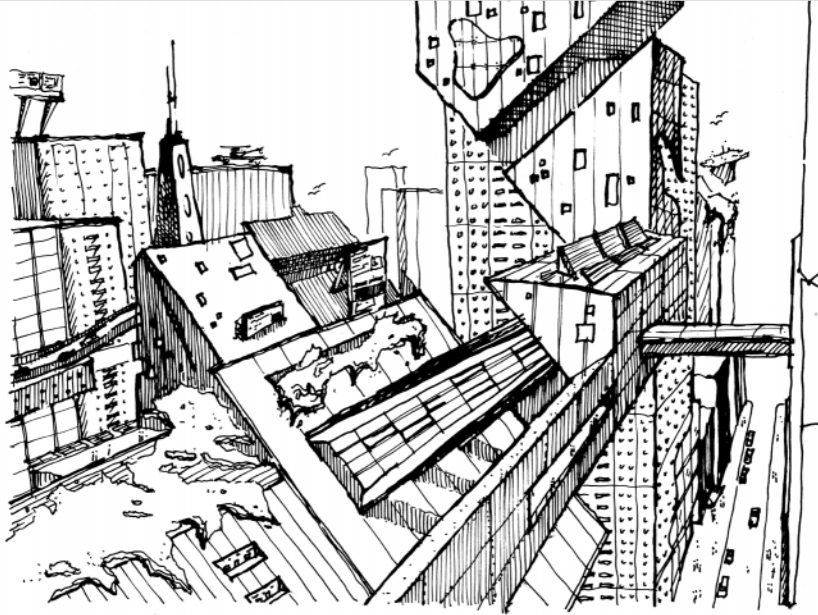


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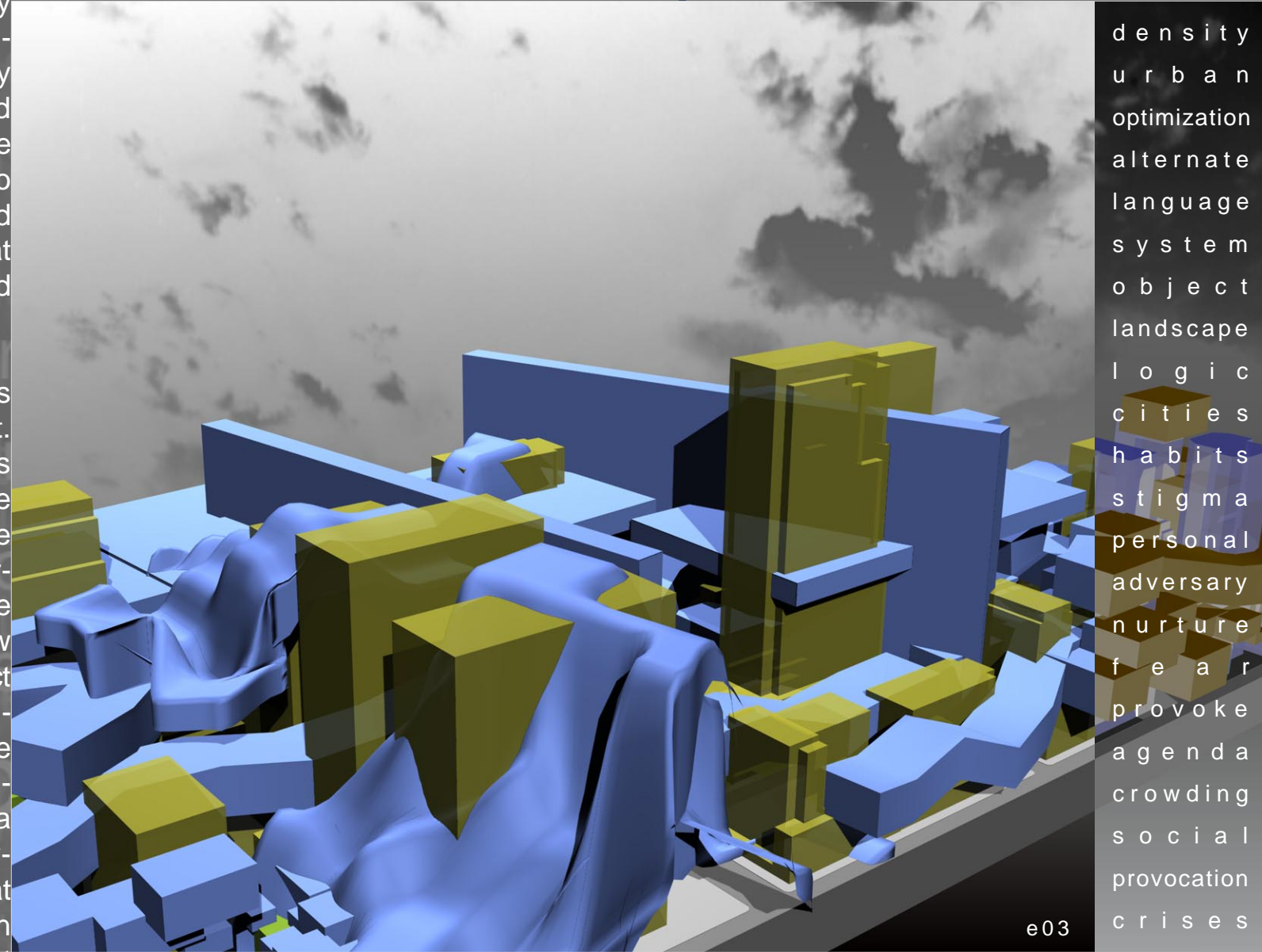
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personal space? This thesis has been met with a range of response. Most query why we would want to make cities more dense. While this thesis is not directly interested in 'the why' of densification, it is not completely free of such reasoning and accountability. Therefore, the [omitted] sections attempt to encapsulate the thoughts and frustrations of a process that became much more absorbed in 'the how' of densification.

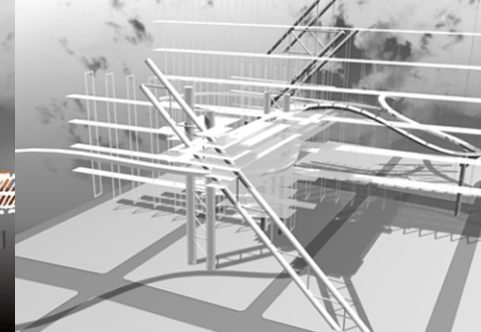
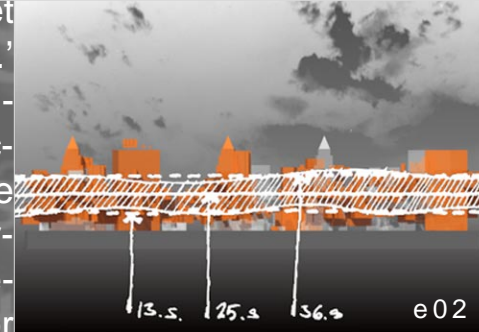
Two existing preconditions need to be noted at this point. The first is that this thesis is reactionary towards the american tendency to 'wipe the slate clean' within our current economic model. It is the author's intention to seek new ways of negotiating the conflict between the old and the new - one does not preclude the other. The second is to reinforce that this thesis is not a technical optimization exercise. Necessity demands that an exercise in densification yield environments with a net gain in 'architectural value.' That is, a trade must be realized that supplements the sacrifice of less personal space with a rewarding urban enterprise. Consequently, this thesis has become a search for alternate modes of creation and their subsequent form. A suspension of conventional

a proposal for the inhabitation of space...



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e03



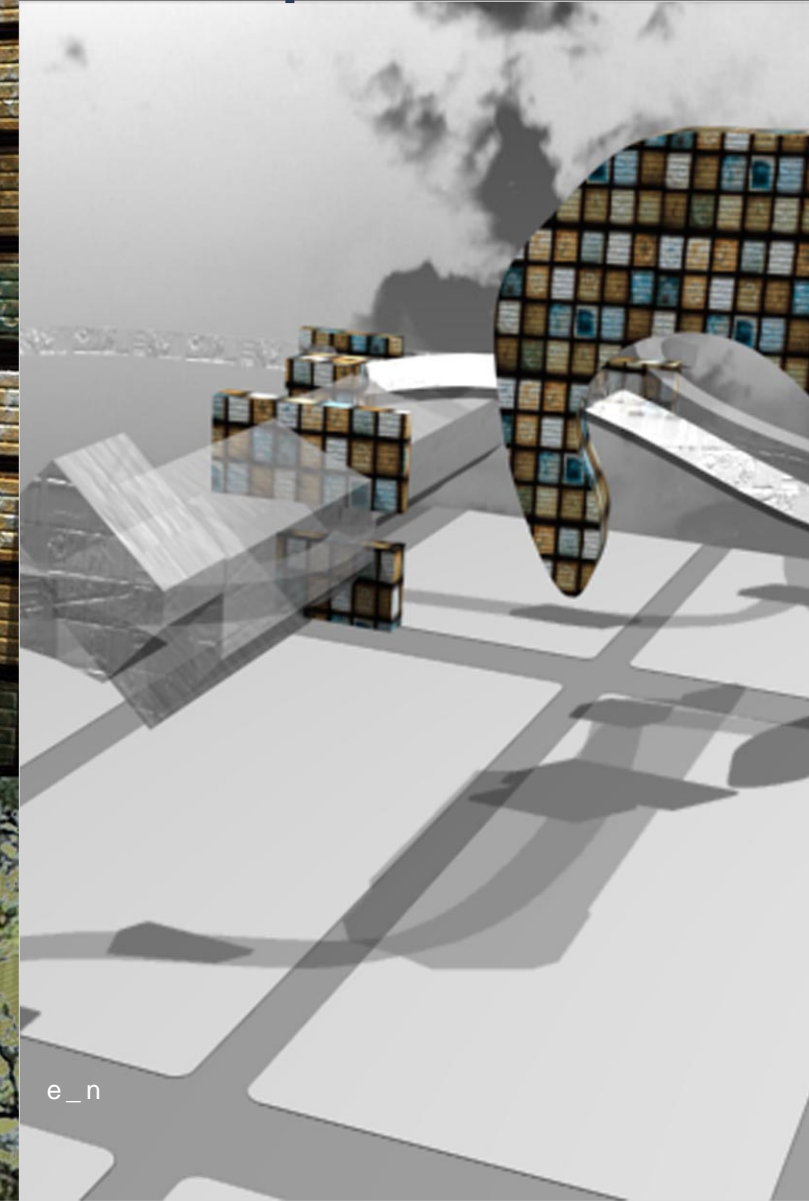
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design technique allows ideas to look beyond their current limitations.

This thesis does not present a comprehensive exploration into the concept of density - nor does it try to. Fears of overcrowding are still linked to imagery of the industrial revolution and will not fade in the immediate future. It is only through constant provocation and testing that more dense urban environments will become a reality. The formal strategies presented in this thesis are necessarily radical and controversial. Taken together with conventional processes, it is hoped that these alternate modes of creation can inspire an expanded vision of our cities and their future. We must continue to work towards the creation of convincing environments that trade the reduction of personal space for exciting and rewarding opportunities. An overwhelming social preference for suburban and single family living is a daunting adversary. However, in the face of a potential environmental crises, this thesis urges each of us to reconsider our spatial habits and tendencies by demanding a better inhabitation of that space which we have already claimed. The complete text and presentation can be found at <http://www.mjewell.com>.

a proposal for the inhabitation of space...



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