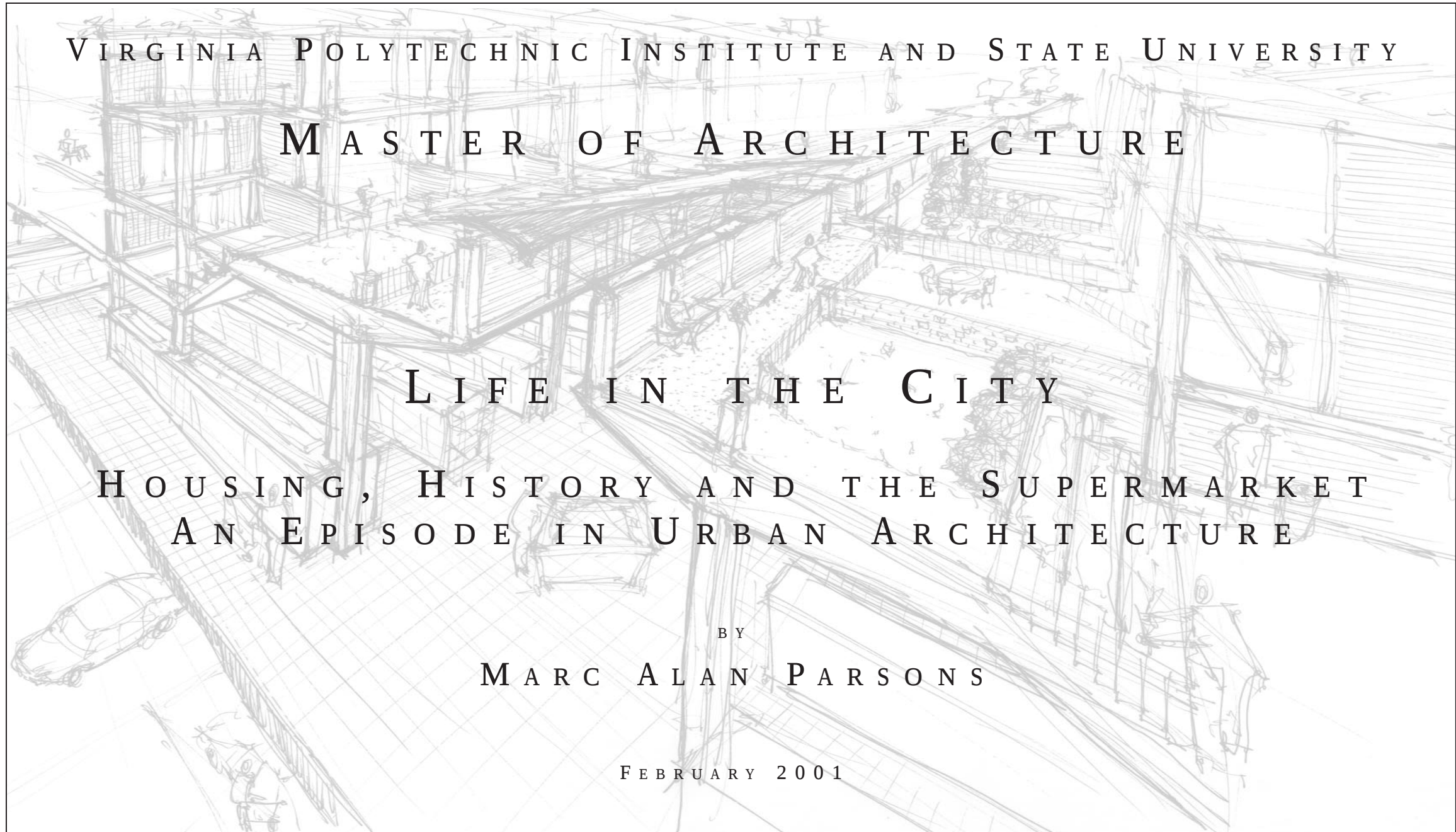




VIRGINIA POLYTECHNIC INSTITUTE AND STATE UNIVERSITY

MASTER OF ARCHITECTURE

LIFE IN THE CITY

HOUSING, HISTORY AND THE SUPERMARKET
AN EPISODE IN URBAN ARCHITECTURE

BY

MARC ALAN PARSONS

FEBRUARY 2001

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Firmitas

Venustas

Utilitas

Tenor

ACKNOWLEDGEMENTS

I would like to thank all of the people who have helped me along the lengthy way to completing this Thesis.
The relationships developed are the real success, and the real reason...

First and foremost I must thank my wife Suzie, for her extraordinary patience and unfailing love all these years, without whom I would never have made it.
Thank you.

To my Parents, Howard and Nina, whose support in every way has made it possible for me to pursue my dreams, thank you!

To the many family and friends who have also supported and encouraged me in every way they could, thank you - yes, it is finally finished!

As for the pages that follow, I must thank the individuals who contributed many long days and late nights of friendship, advice and assistance in completing this Odyssey.

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For the Drawings, thanks to Tom Canning for the site, Gozde Tanieri and Tim Machado for the Tivoli and elevations
For Wisdom, Insight and Instruction - and a great place to be - thanks to Jaan, Susan and Greg.
For countless hours avoiding and discussing our Theses while building a better Center, thanks to Joe Wheeler, Matt Hamblin, Tom Canning and Dave Bailey.
For the Book, the Wall, the Boards and everything else, thank you Matt.

The Center is committed to individual professional growth through the design process as revealed and validated by the produced work. It has faith in the value of architectural elements synthesized through both reason and intuition. It honors research leading to codified objective knowledge in an evolutionary process of reconsideration and representation. This assures the Consortium a polemic ranging from the philosophic through the scientific, without a rigid dogma, and with a sense of individual responsibility. Architecture is inclusive of all human cultures, originating in the common unity of the human condition and, like all endeavors in the realm of art, is the product of desire and reason, of dream and detail.

Jaan Holt

ACKNOWLEDGEMENTS Gratitude

A B S T R A C T

The project began as a response to a proposal to construct a sub-urban style grocery store and surface parking lot in the middle of an existing residential neighborhood, including the substantial demolition and ‘strip-mall’ conversion of a historic theater located on the Washington, DC site.

The Thesis evolved as an exploration of how do we reconcile our contemporary mercantile needs within the urban environment; specifically, how can one incorporate a suburban-scaled, ‘big box’ retail structure in an existing, complex urban context.

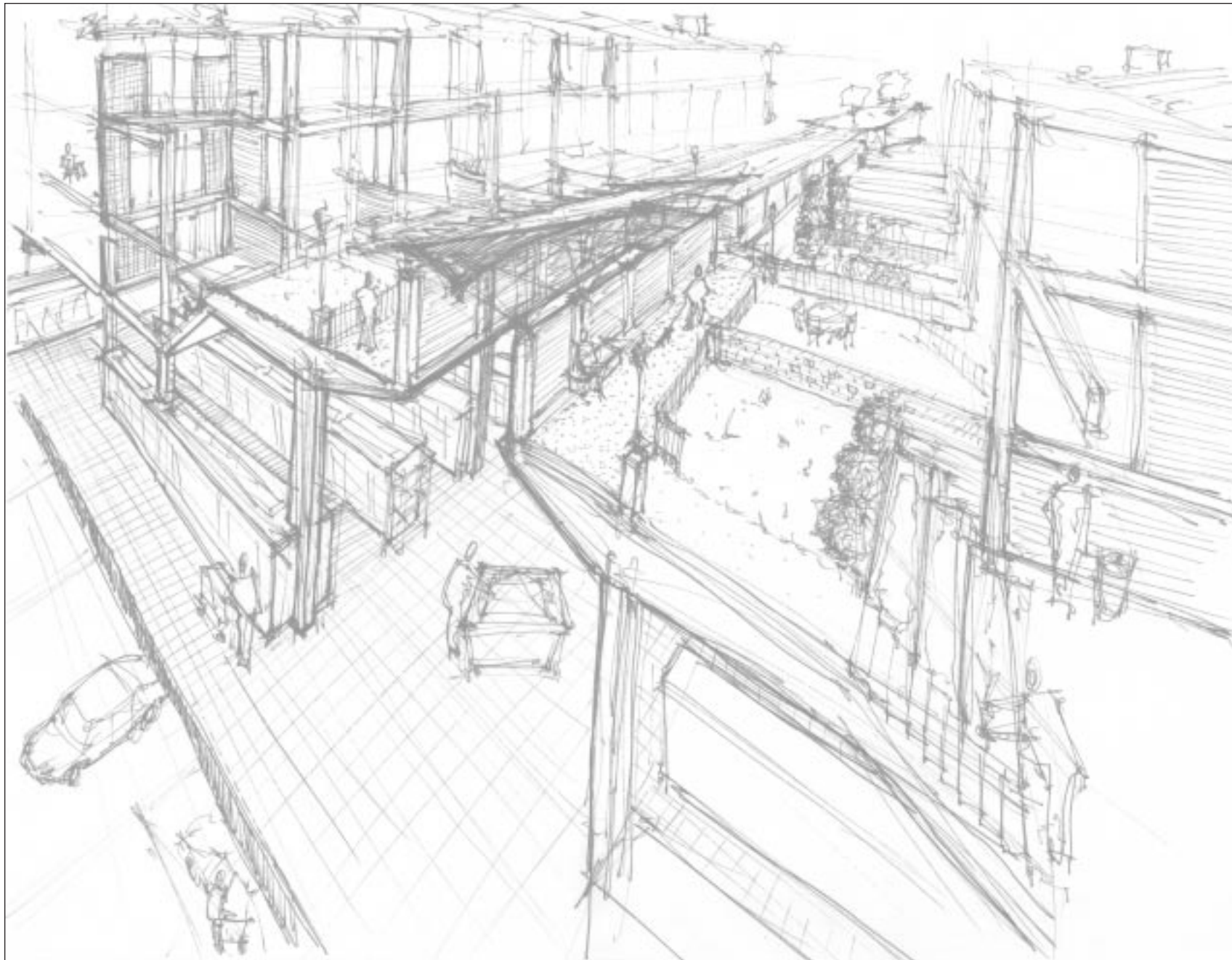
The proposal that follows offers an integrated, mixed-use and contextually sensitive solution, incorporating a full size grocery store (the most fundamental of our consumer needs) with multiple levels of parking below, new residential row-housing and commercial space above - retaining and restoring both the historic theater and the overall neighborhood fabric.

T A B L E O F C O N T E N T S

PRELUDE	i - iv
Acknowledgements	ii
Abstract	iii
Table of Contents	iv
PROCESS	1 - 19
Context / Site	2 - 4
Section / Street	5 - 8
View From Here	9 - 10
Supermarket	11 - 13
Residential	14 - 16
Detailing / Experience	17 - 19
PROPOSAL	20 - 38
Plans	21 - 28
Sections / Supermarket	29 - 31
Residential / Elevations	32 - 35
Model Views	36 - 38
POSTLUDE	39 - 41
Epilogue	39
Bibliography	40
Vita	41

TABLE OF CONTENTS

Latitude



T H E P R O C E S S

This book is divided into two sections, the process and the proposal. The first section documents the context, ideas, influences and studies that both articulated a thesis and developed a solution. The pages that follow document this process in a relatively linear fashion, ending with the drawings and model that represent the final proposal.

The Masters Thesis is as much about the process, trial and error, discovery and evolution of both an idea and a method of working, as it is about the final product. It is the intent of this book to take the reader through this entire journey - that in seeing much of what came before, one might more fully understand and appreciate the proposed resolution.

The secret to creativity is knowing how to hide your sources.

Albert Einstein

I have never let my schooling interfere with my education.

Mark Twain

Genius is one percent inspiration, ninety-nine percent perspiration.

Thomas A. Edison

THE PROCESS

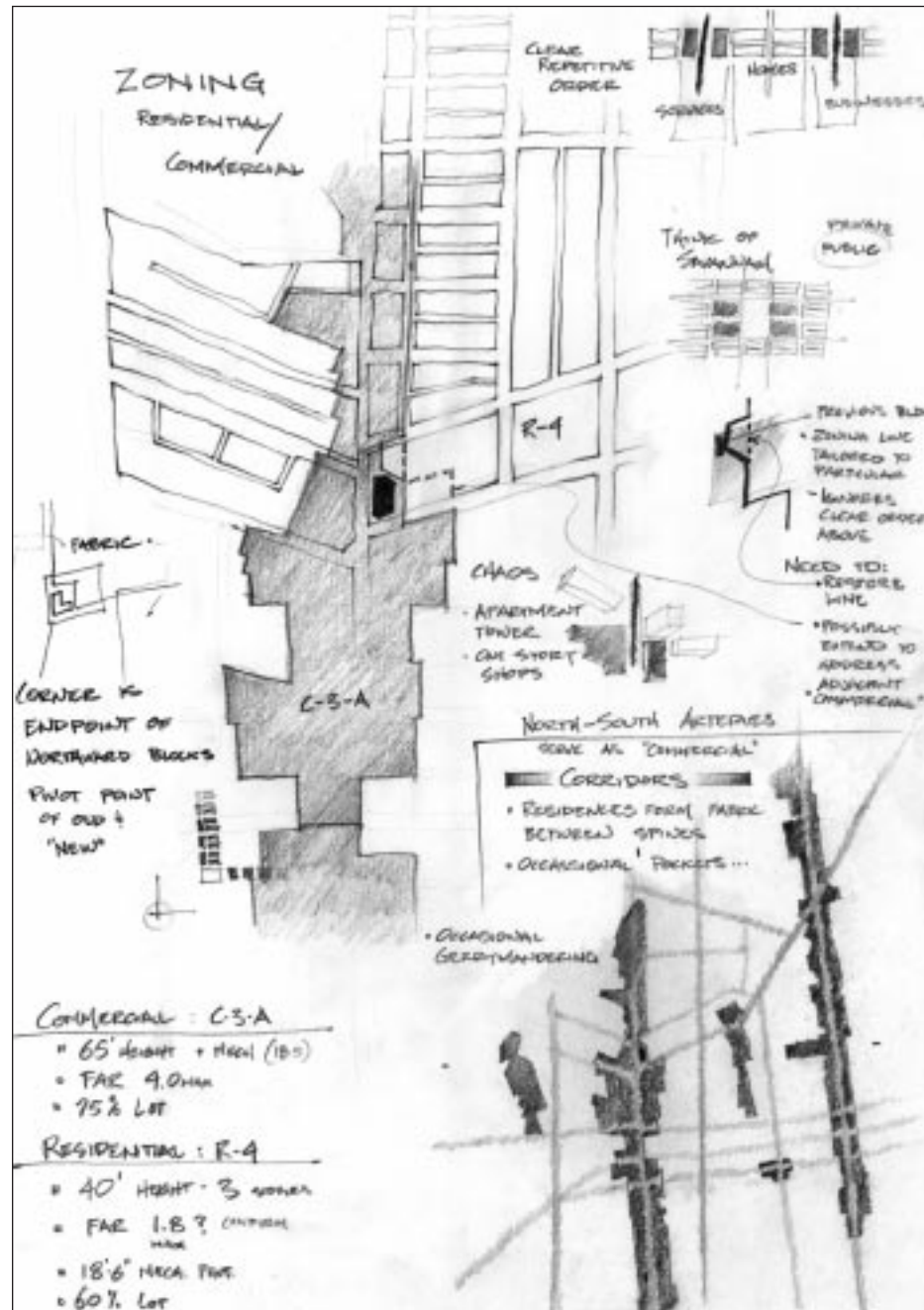
Inspiration

Process

C O N T E X T

The site for this project lies at the intersection of 14th Street and Park Road in Northwest Washington, DC, in a neighborhood known as Columbia Heights. 14th Street has been and remains a major transportation artery between Downtown DC and all parts North - in the City and on into Maryland. While once a thriving commercial and arts corridor, much of 14th Street today is still recovering from years of urban decline, including the destruction done during the riots following the assassination of the Reverend Martin Luther King, Jr. In figure (a), several of these still vacant parcels on 14th Street can be seen in the blank areas south of the site, between Park Road and Irving Street

In recent years, while portions of 14th Street some 10 blocks further south have seen a great deal of improvement, especially following the opening of a Metro Station (the DC subway system) near 14th & U Streets, the blocks immediately to the south and north of Park Road are still at the beginnings of renewal. The recent opening (September 1999) of a Metro Station only two blocks south at 14th and Irving Streets has been the most significant catalyst in generating neighborhood re-development.



CONTEXT

Macro

a

Figure-ground of neighborhood

b

View north at 14th Street and Park Road

c

Zoning regulations and studies

d

Typical Columbia Heights row-houses

e

View north from site, Monroe St. row-houses

Process

2

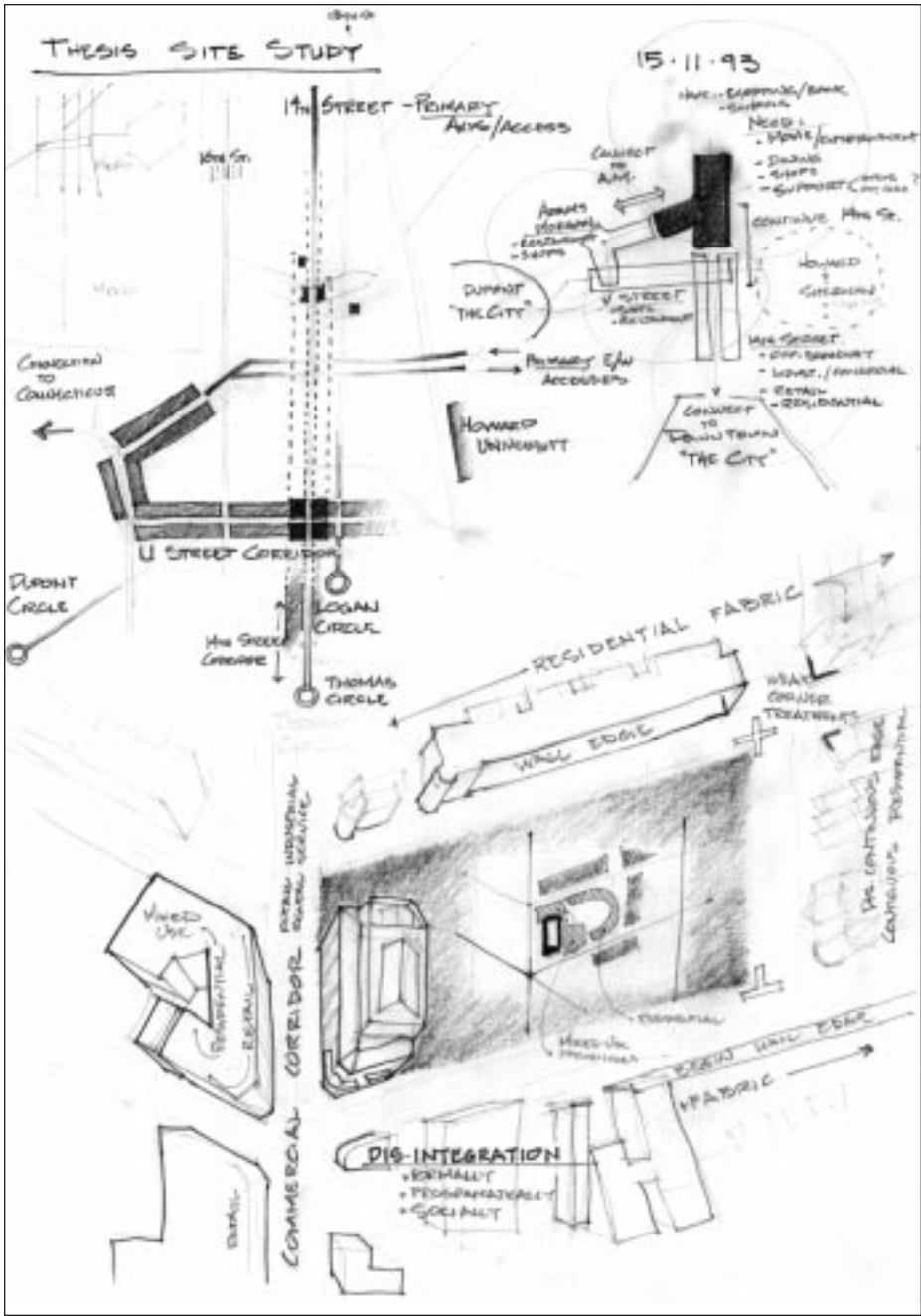
Looking specifically at the zoning regulations, the westernmost portion of the site is commercial while the remainder of the site is residential. Row-housing that had once occupied the majority of the site was razed several years ago in anticipation of new development. This left standing only the historic Tivoli Theater at the corner of 14th Street and Park Road. While much of nearby 14th Street retains little or none of the past urban fabric, this block - including the Tivoli on its east and the re-developed, mixed-use, Riggs National Bank Building on its west - stands as both an intact fragment of the area's original fabric and as a guide for any future street development.

The remaining three sides of the site, Monroe Street to the north, Holmead Place to the east and Park Road to the south, are all lined with existing residential row-houses. Figure (c) is a section that shows the view looking north from a cut along the center of the site. Other examples of row-house developments typical in this neighborhood can be seen on pages 2 and 7.

The site studies in figure (a) show the currently thriving commercial 'corridors' that exist to the south and west, and how this site could help to further tie them together by carrying development northward.



b



a



c

CONTEXT

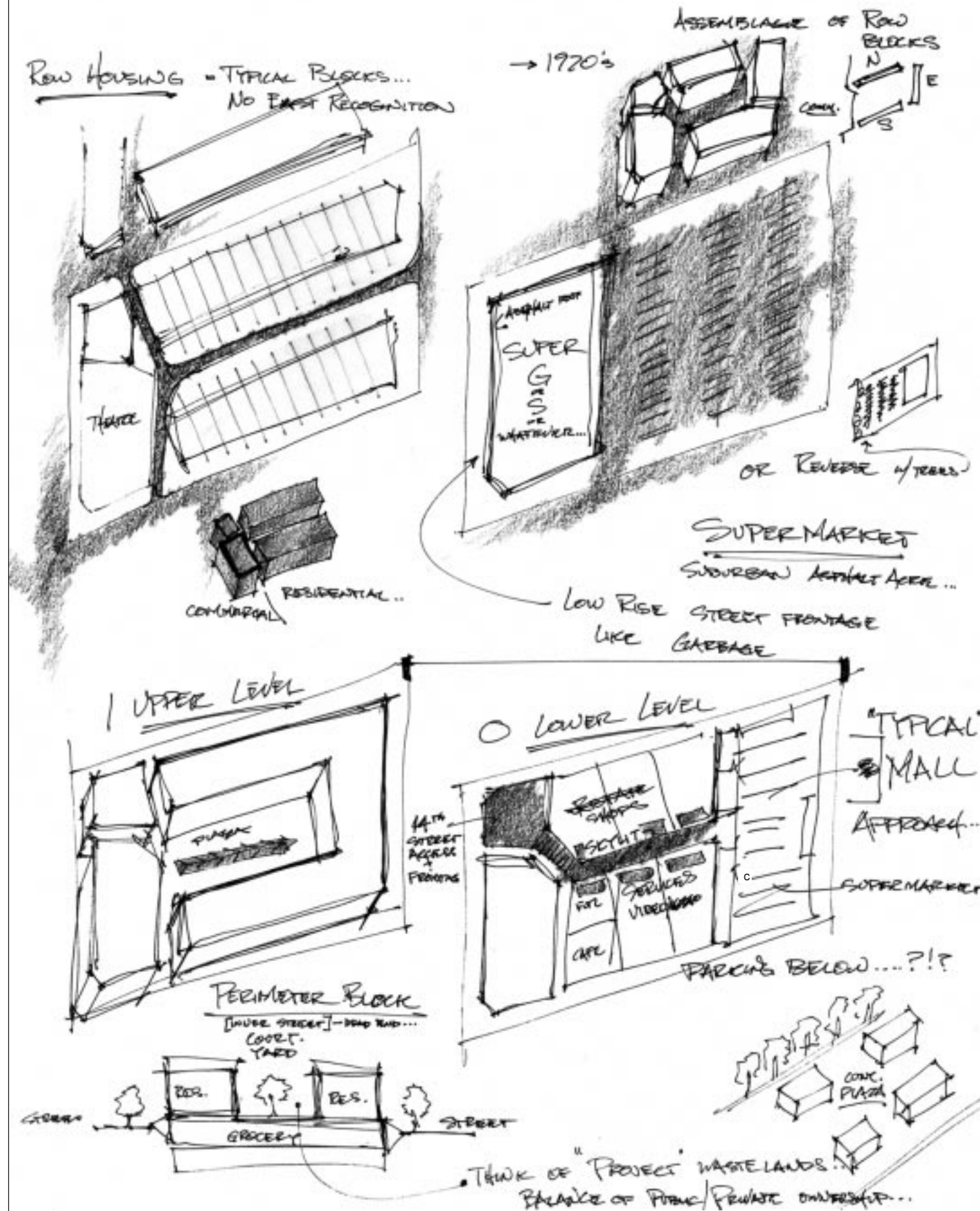
Micro

- a Site studies
- b Tivoli Theater entrance, Park Road
Designed by Thomas W. Lamb, Architect, 1923
- c Site section, cut east-west

22.3.94

THESIS

SITE SCHEMES!



SITE SCHEMES

After considering all of the contextual factors - physical, social, economical and political - the next step was to develop the parameters that would define the project:

- Maintain the commercial corridor along 14th Street: restoring and re-establishing the Tivoli Theater and its retail shops, and in-filling the NE corner of the site with new retail / office / restaurant space.
- Re-establish the residential character of the rest of the site, re-constructing 'row housing' to infill the current gap in the urban fabric.
- Incorporate the primary component of a developer's current proposal for the site - a large scale, suburban style grocery store and its parking.

At the beginning of this thesis, a developer's proposal already existed for this entire site - one that had been tied up in the courts for some time by a citizens group protesting its execution. This proposal consisted of a 50,000sf, one-story grocery store to be located on the eastern portion of the site, a surface parking lot in the center, and the demolition of the theater portion of the Tivoli structure - in order to make 'strip-mall' style shops on the parking lot side while 'keeping' the historic facades on 14th Street and Park Road.

SITE SCHEMES

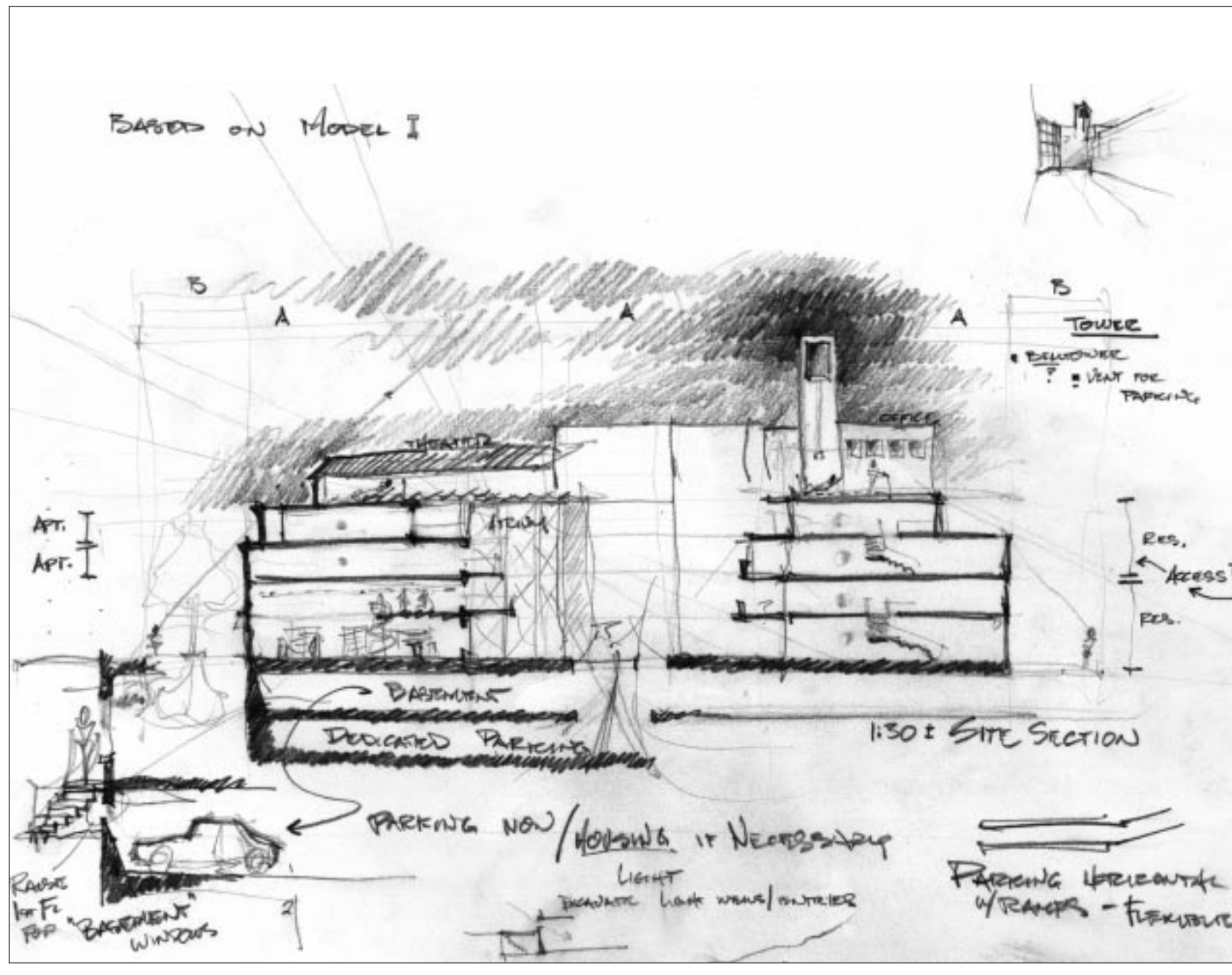
Program

a Alternative site schemes / issues

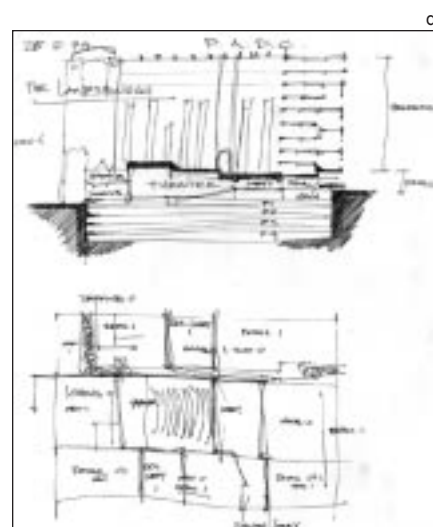
Process

The sketches on this and the previous page, illustrate early studies of site schemes and sectional issues that would need to be addressed in reconciling the residential, grocery and parking requirements. Figure (a) shows a section based on an early massing model, cut south-north, looking west toward the rear of the Tivoli and a new tower/landmark element. Figure (b) is a perspective of the inner 'street' created by the housing units. While initially more of a courtyard in these early closed-city-block schemes, this inner street would evolve into something more analogous to the traditional alley it was replacing.

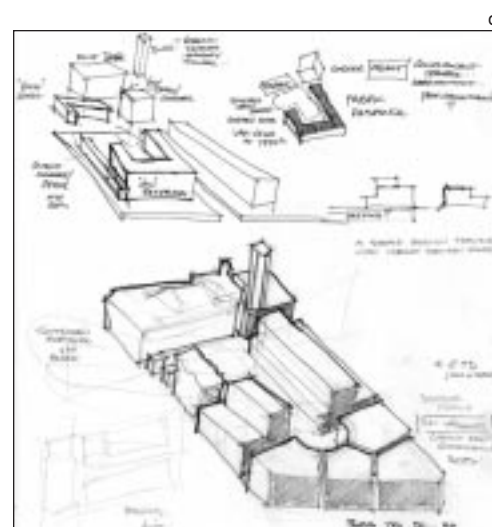
Another means of developing and testing initial partis was through researching examples of similar projects - both in the city and in publications. One example of a complex, mixed-use project that had been recently completed was The Lansburgh in downtown Washington, DC (by Graham Gund Architects, 1991). Here a performing arts theater was the central 'public' component, with condominiums above ground-level retail/restaurant lining the entire city block, creating an interior courtyard above the theater.



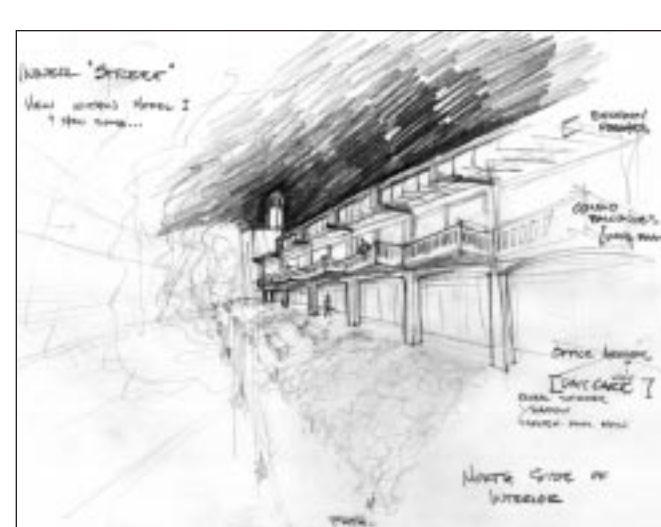
a



d



c



b

THE SECTION

Ideas & Influences

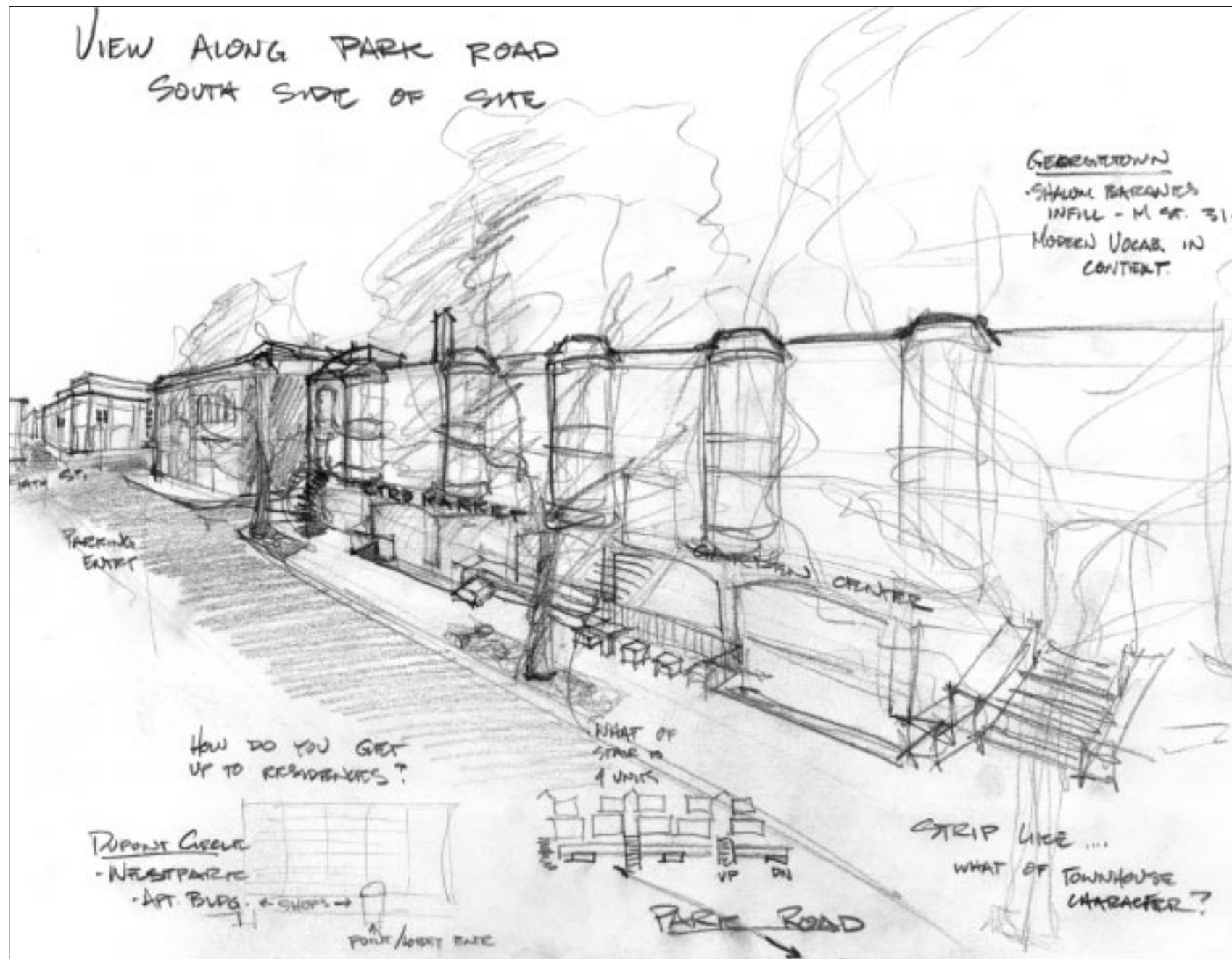
- a Section cut north-south, looking west to Tivoli
- b Perspective looking west, housing balconies
- c Massing studies
- d Section and plan diagram of The Lansburgh, 420-420 7th Street NW

T H E S T R E E T

Another local example of a similar mixed-use project can be seen interpreted in figure (a), showing the southern elevation of the site - along Park road - with the Tivoli in the distance. This early elevation concept was inspired by a local architect's development (Shalom Baranes Associates), located in Georgetown (DC), which combined residential units, street level retail and underground parking. One of the greatest successes of the Baranes project was how the architect created a clearly contemporary, mixed-use development and integrated it beautifully with a historically sensitive, smaller-scale rowhouse lined street front.

Figure (c) shows a similar approach, albeit on a different scale, in a New York project called Washington Court, by the architect James Stuart Polshek. This project consists of apartments above street-level and below grade retail, all above the subway system.

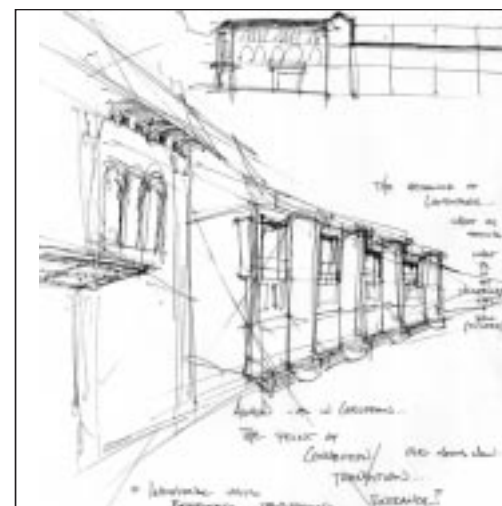
These projects and others by both Baranes and Polshek were an inspiration in how one could construct modern, complex, and large-scale mixed-use developments that responded to the scale, vernacular and overall character of their immediate urban context.



3



C



b

THE STREET

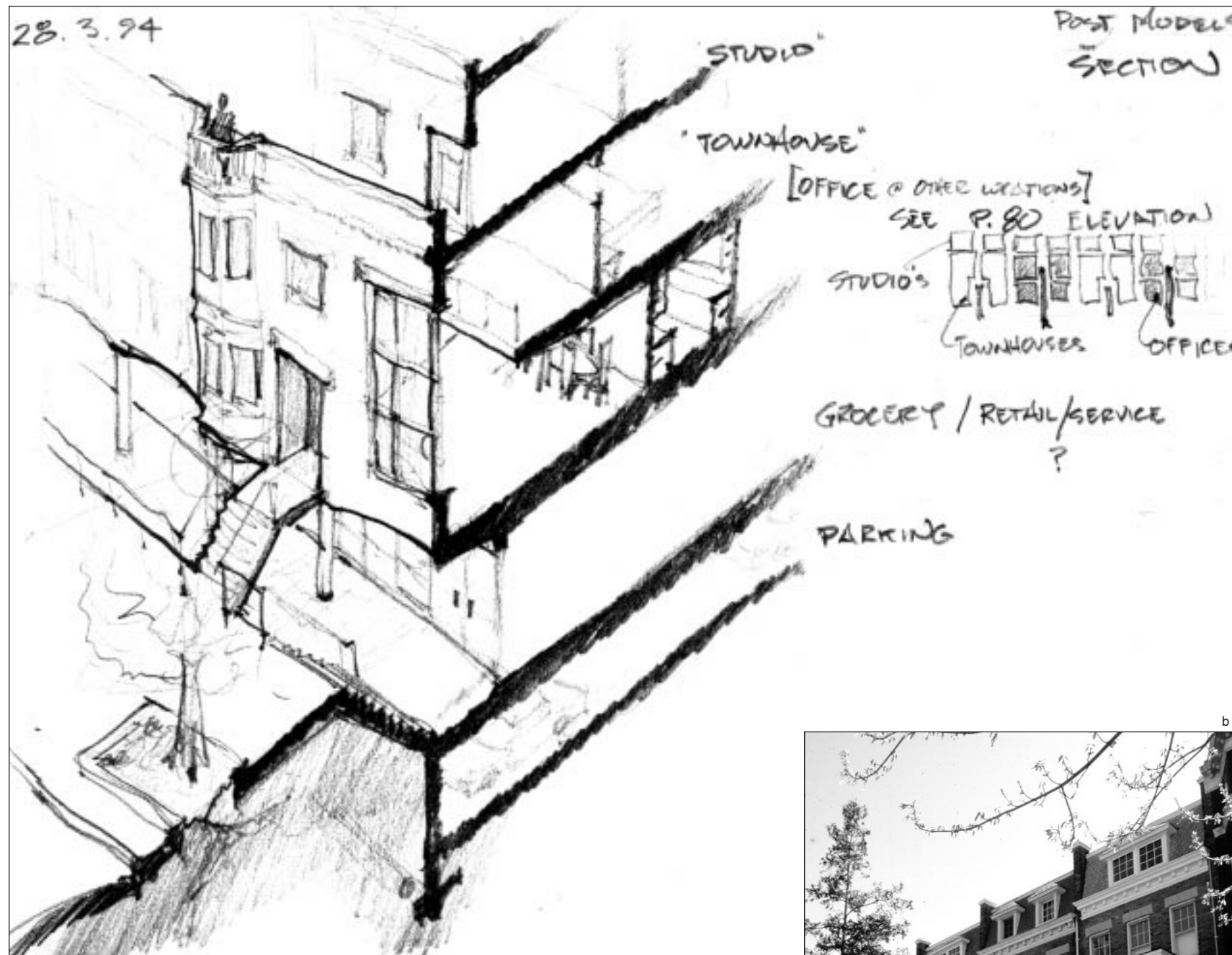
Ideas & Influences

a Perspective of Park Road elevation, view west

b Sketch of Tivoli with new housing adjacent

c Washington Court, NY, NY

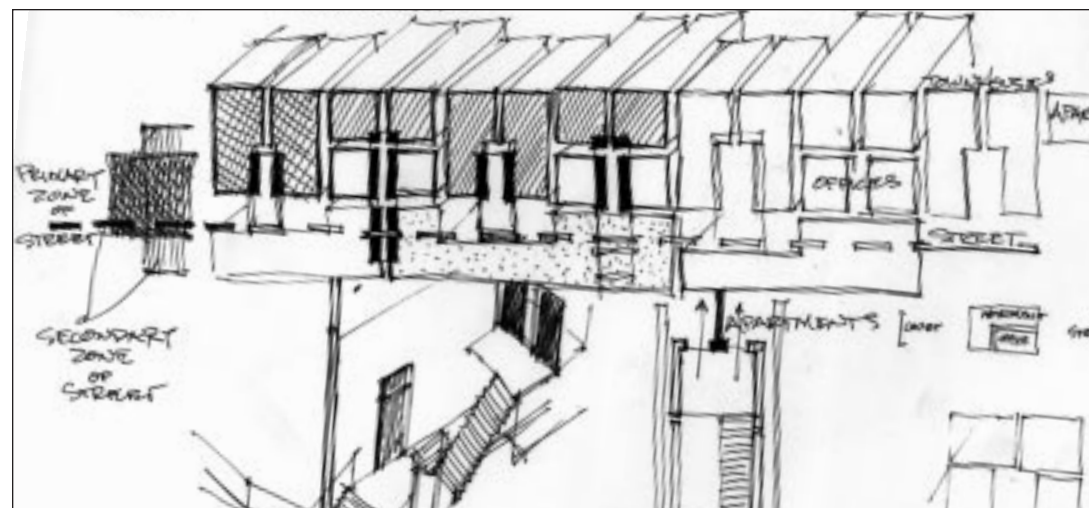
Process



a



b



c

STREET SECTION

Looking specifically at the residential context of the Columbia Heights neighborhood, I began to study the different residential unit types that would be possible. The diagrams and sections in figures (a) and (c) illustrate the potential inter-relationships between different unit types, the retail spaces below, and their combined relationship to the street.

Figure (a) shows an early version of a 2-story townhouse and 1-story flat combination, with shared entrances that would service multiple units. These early schemes tended toward more of a defined, full-block development structure and appearance, as well as a traditional, high-density retail / office / residential vertical zoning. Locally, this degree of mixed-use density, while not uncommon, tended to be limited to only the high traffic north-south corridors. The east-west streets remained primarily residential, with only the occasional office, gallery or corner store.

In addition to the multi-unit concept, two other residential ideas seen in figure (a) that would undergo further development were the use of two-story residential spaces and the location of the 'service core' at the interior of the row-house.

STREET SECTION

Mixed - Use

- a Axonometric section at street entrance
- b Typical Columbia Heights row-houses
- c Diagram of unit organization/access

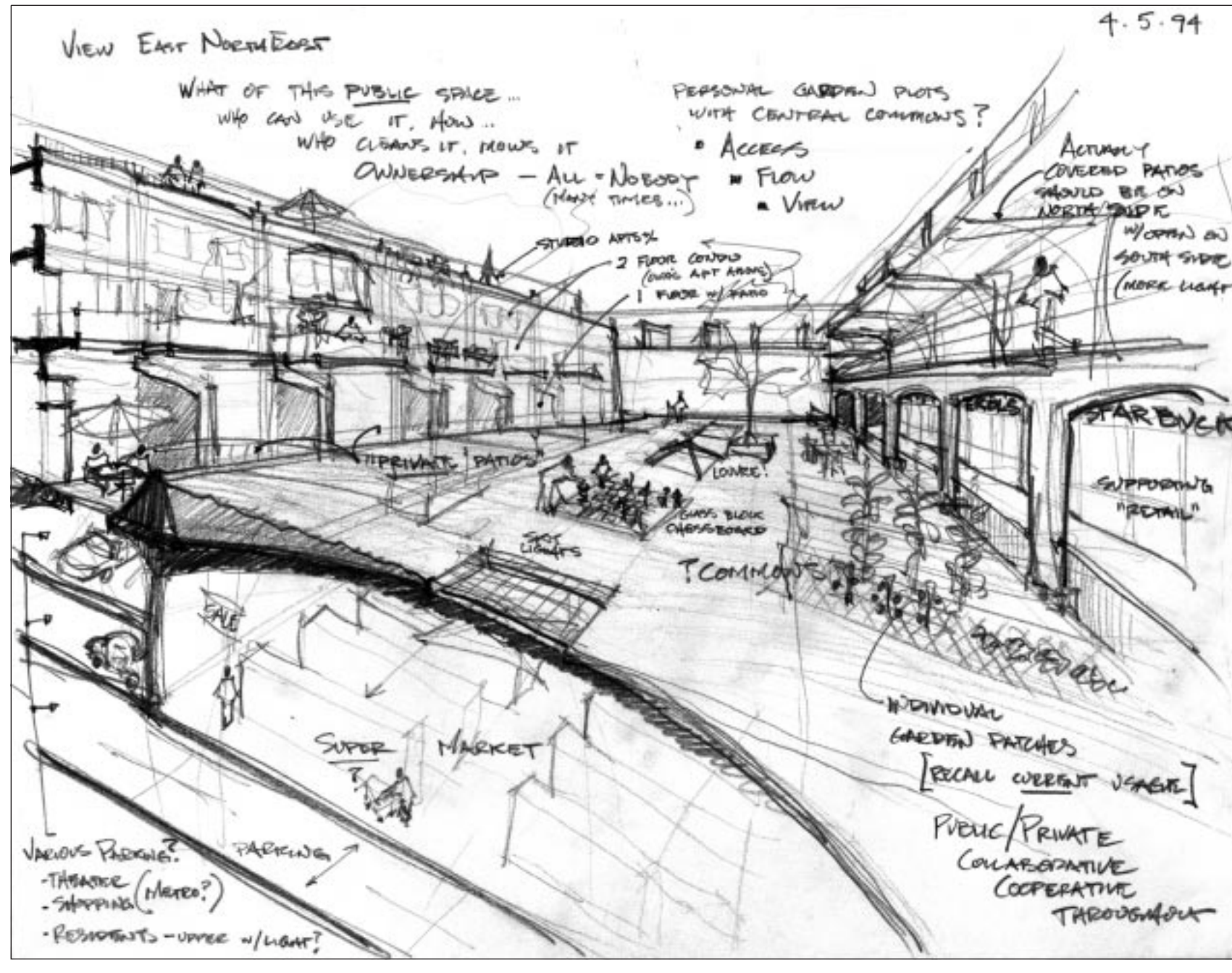
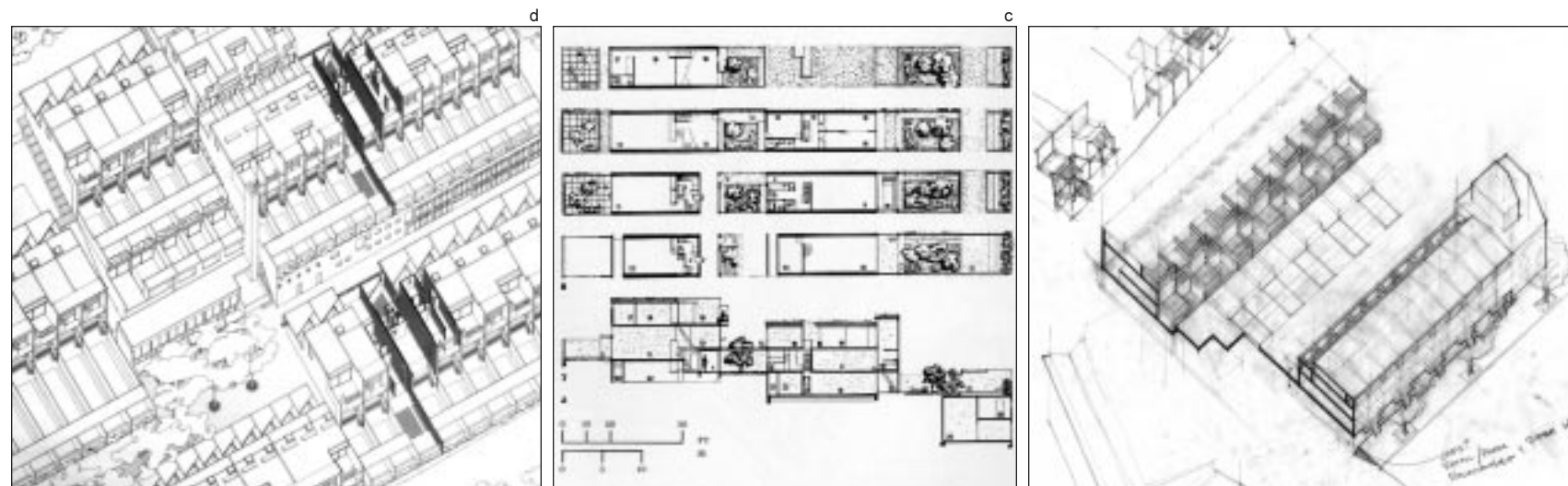


Figure (a) is the first detailed site section-perspective sketch showing all of the previously described program components and their relationships. The section is cut north-south, looking east; the grocery store is located at the center, with parking below and a housing courtyard above. Here, retail spaces front not only the street but the 'public' courtyard as well. Page 9 provides a glimpse from the balcony of one of the residential units, overlooking both the courtyard and a portion of the entrance to the grocery store.

Inspiration for this early approach in creating a multi-family housing complex can be seen below in figures (c) and (d). While appearing as a single, ordered, large-scale construct, the Swiss housing complex Siedlung Halen is composed of distinct units - each with its own private yards - assembled around a shared public space.

A direct interpretation of this model of low-rise, high density housing can be seen in figure (b), showing the eastern half of the site. While the street elevation remains rigid and monolithic, the courtyard interior is beginning to express individual units through the use of the structural frame.



SITE SECTION

Mixed - Use

- a Site section-perspective, view east
- b Axonometric of housing/courtyard
- c Plans of typical unit, Siedlung Halen, Bern, Switzerland
- d Axonometric of Siedlung Halen



a

T H E V I E W F R O M H E R E

Up to this point, the formal character of the project had been evolving as a single, large, dense mixed-use complex. Upon further study it became apparent that both this general character and the inclusion of retail at the ground level of the entire site were not appropriate in this context. Economically, it was doubtful that a primarily residential neighborhood of this current density needed, or even could support this concept. Architecturally, the 'mega-complex' aesthetic was not in keeping with the largely single-family, row-house typology of the neighborhood - and all too reminiscent of the large scale housing projects of earlier urban 'renewals'.

For many of these same reasons, the central 'public' courtyard was also inappropriate. Socially, this concept of a semi-private space shared by all, but owned by none, was questionable in a neighborhood of this type and density. Again, the 'single-family' dwelling comprised of house, small semi-public front yard and larger private rear yard would serve as the benchmark for the type of dwellings in this project.

In struggling to reconcile the truthful expression of a large, contemporary complex with the character and requirements of the individual dwellings, I looked to both Herman Hertzberger and Tadao Ando for the ordering use, and architectural expression, of the structural frame. In the Rokko II Housing project, the structural frame and its direct expression serve not only to give order and identity to the project, but also contribute to defining individual residences and distinct spaces within - "place" making as Michael Benedikt and others refer to it.

Another resource in the search for materiality and expression of the whole while defining individual and private places, Herman Hertzberger was influential not only in his 'structuralism' and 'placemaking' abilities but also in his direct use of concrete block. The Documenta Urbana Dwellings are but one of many projects that showcase his use of exposed concrete masonry units as structure, partition, screen and planter - most often in combination with the exposed concrete structural frame (see rear yard sketch on page 10).

Another concept that was very important was that of longevity - a combination of permanence, order and adaptability that is the hallmark of successful buildings and cities. My intent was to create a building that could not only stand for a hundred years or more, but also be capable of adapting itself over time to accommodate the changes that would naturally occur over such a span. The structural framework for the project would be comprised of a limited number of raw, precast concrete components, allowing for the greatest manufacturing and assembly efficiency possible and creating a standardization that could possibly extend itself to other similar sites in the city.



d



c



b

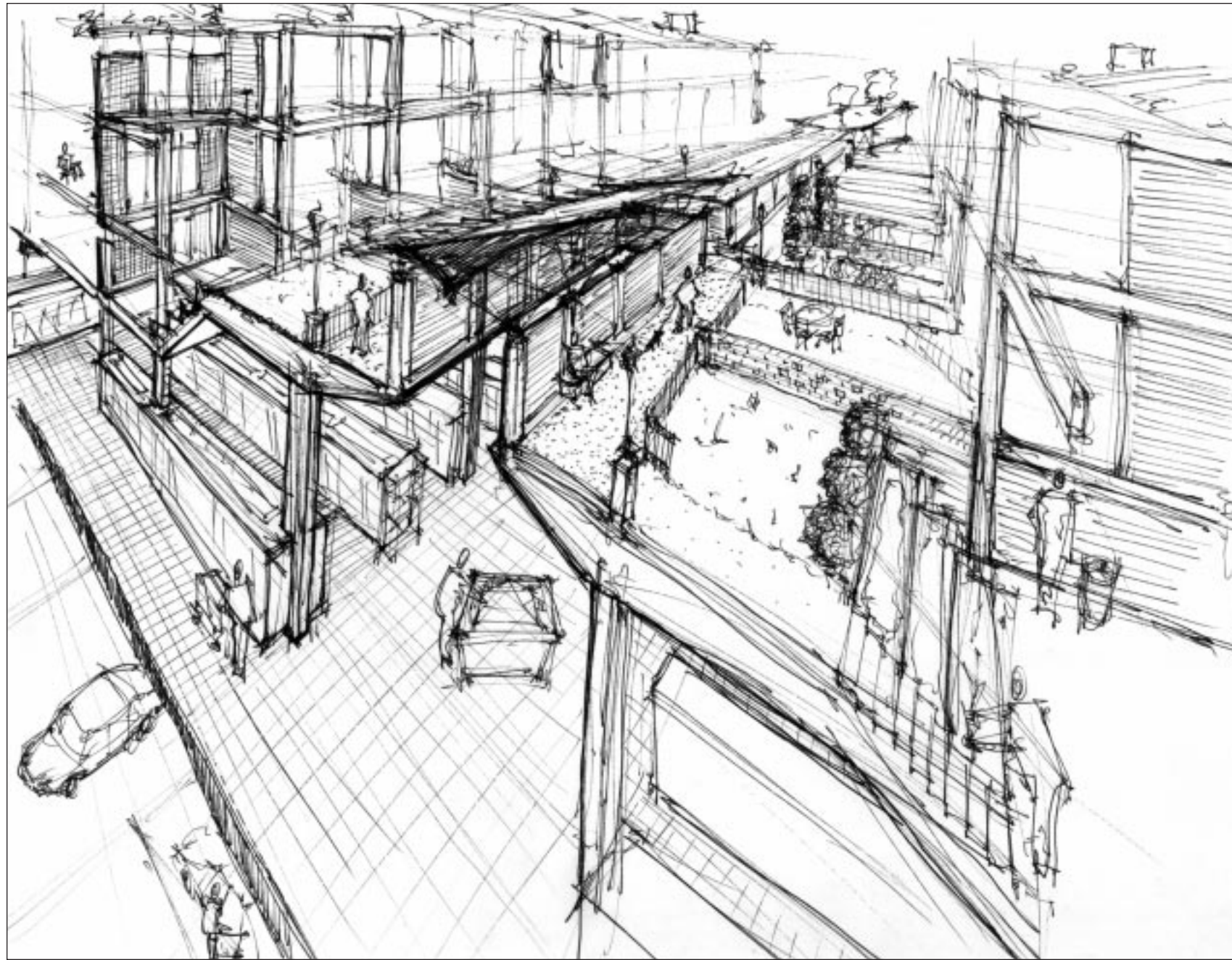
THE VIEW FROM HERE Looking & Seeing

- a Perspective view SE from housing balcony
- b Rokko Housing II, Kobe, Japan
- c Rokko Housing II
- d Documenta Urbana Dwellings, Kassel-Dönche, Germany

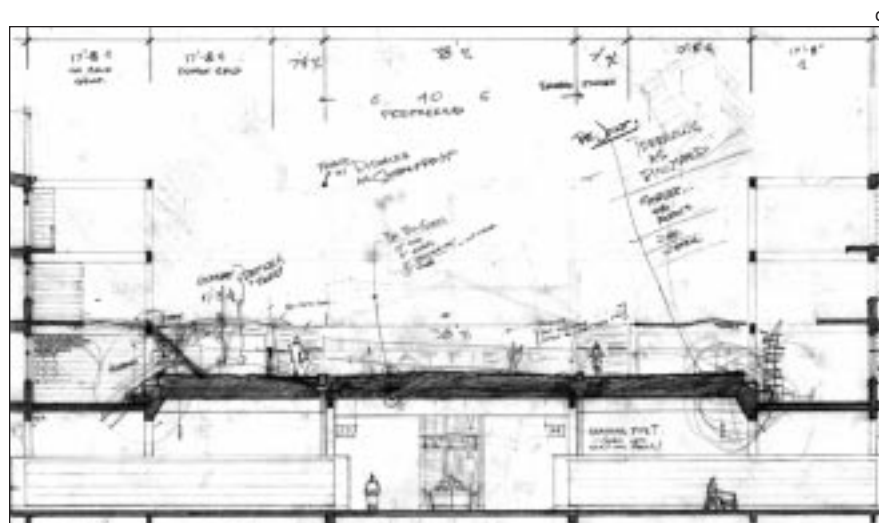
Within the structural frame, the integrally colored concrete masonry units (CMUs) would then serve as non-load bearing infill - giving both fire and sound separation between individual units, grocery and parking, inside and outside. This combination of a fixed structural framework with removable infill panels would be the basis for establishing the longevity previously described. While constructed today as 3-story rowhouses over a large retail and parking space, the entire complex could be converted to multiple levels of retail and/or office space, with individual condominiums or apartments above.

With the evolution of the structure and organization of the site came the re-defining of the 'courtyard'. As the individual units became more like the typical row-house, so too did their rear yards. Figure (a) shows the private rear yards connected by a public 'alley' - a light monitor for the grocery with sidewalks connecting the yards to the vertical circulation for the parking garage. This scheme enables residents to park in the garage and enter the rear of the house as they would in a traditional alley configuration.

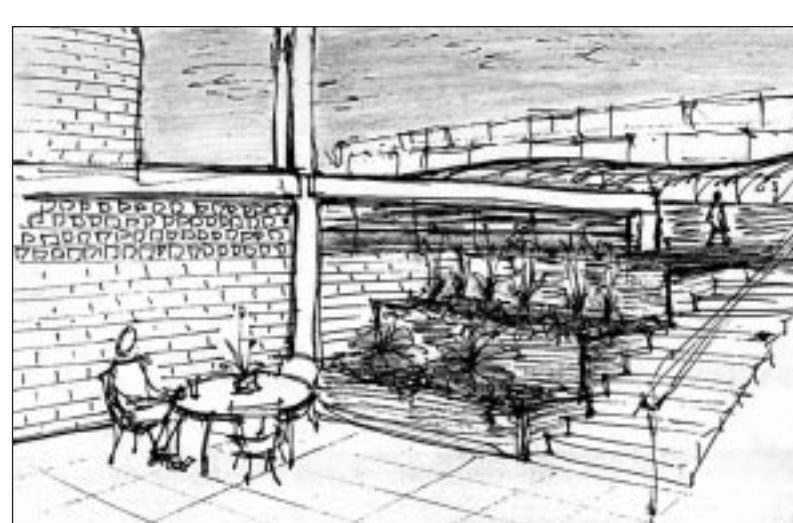
The attempt here was to create outdoor spaces that were private to each dwelling, yet connected in such a way as to encourage - or at least allow - community.



a



c



b

THE VIEW FROM HERE

Living & Dwelling

a Site section perspective, view east

b View of rear yard from unit

c Section thru grocery and rear yards / 'alley'

Process

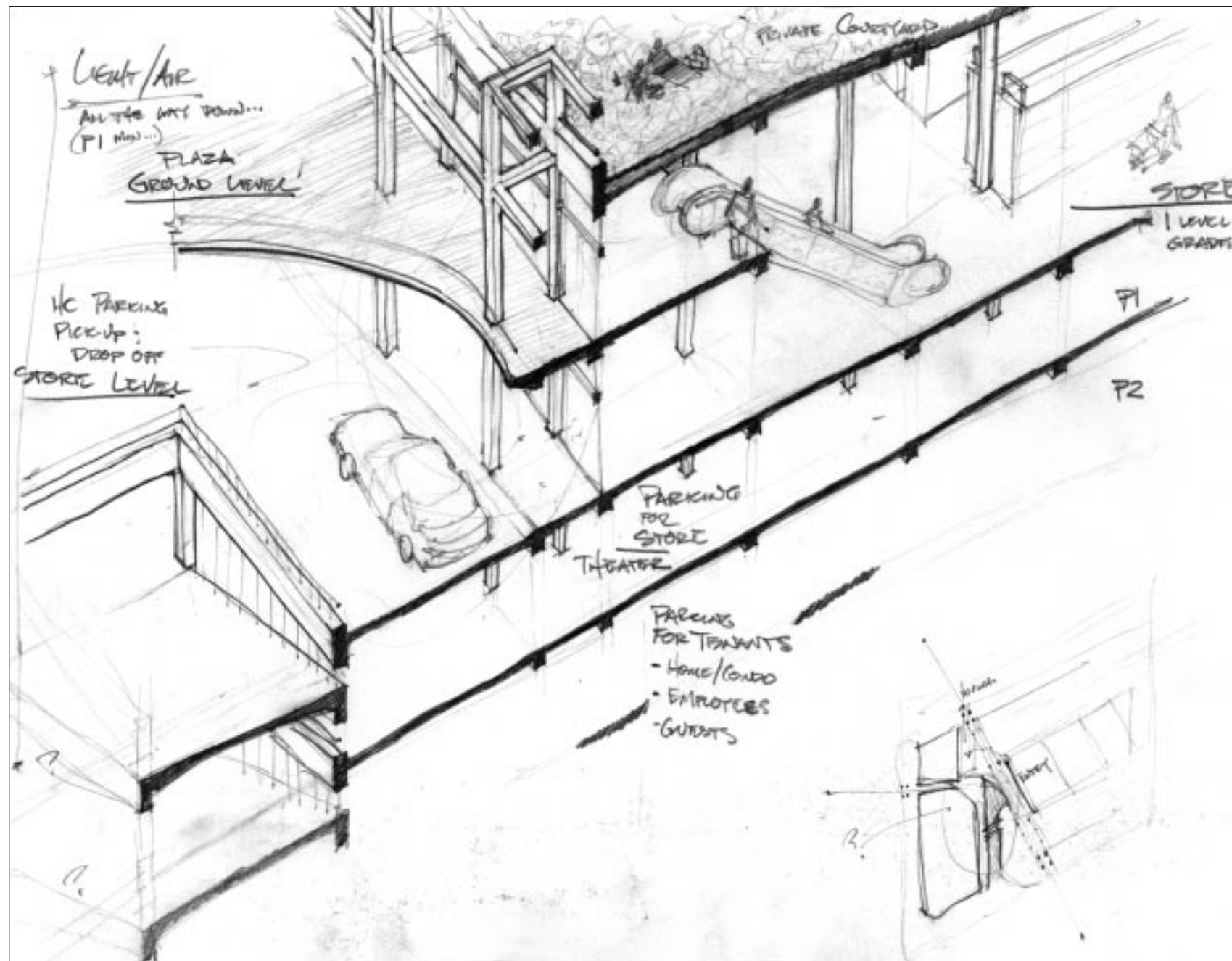
10

CARS, CARTS AND THE CUSTOMER

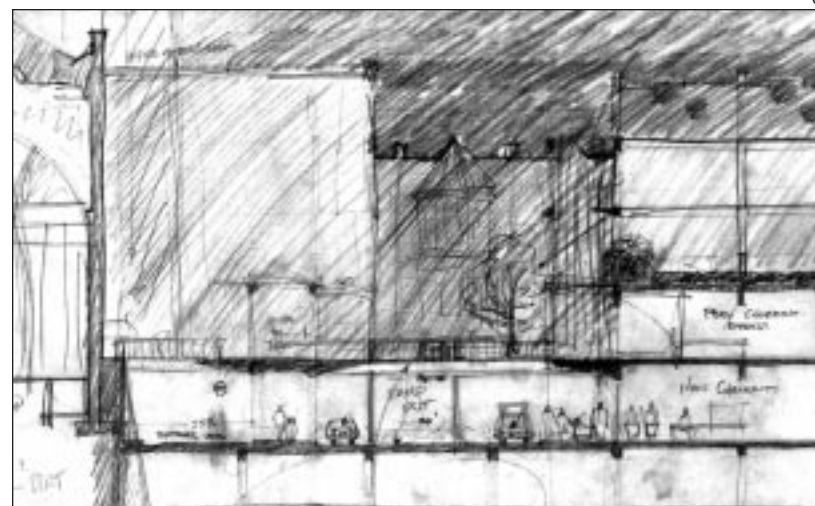
One of the greatest struggles of the project and the central proof of the thesis was the resolution of the grocery store program within the given context. The most difficult component within this problem was the reconciliation between the needs of the pedestrian and the automobile.

Given the residential neighborhood context and the real-estate desirability for roof-top space, it was decided early on that the parking for the entire site had to be underground. Given the grocery's need for natural light, air and street access, the majority of the parking would have to be located below the store. The basic resolution that evolved can be seen in the sections on this page.

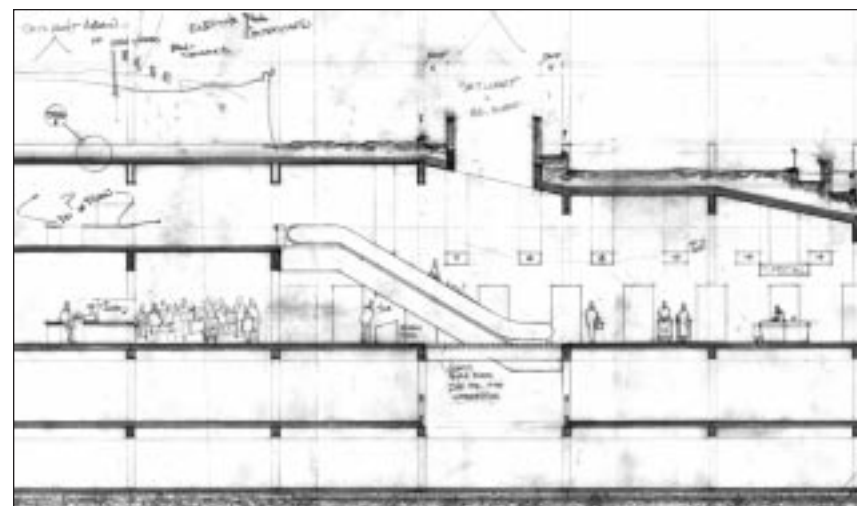
By locating the store one level below grade, creating a mezzanine entrance / checkout at street level, and opening the entire two-story facade to the sky and plaza adjacent, a number of issues were resolved. The mezzanine allows for pedestrian shoppers to walk in from the street level plaza, descend the escalator into the main store and checkout again via the mezzanine. The primary store level includes the traditional automotive drop-off and pick-up area in front of the store and a number of parking spaces surrounding the store.



a



c



b

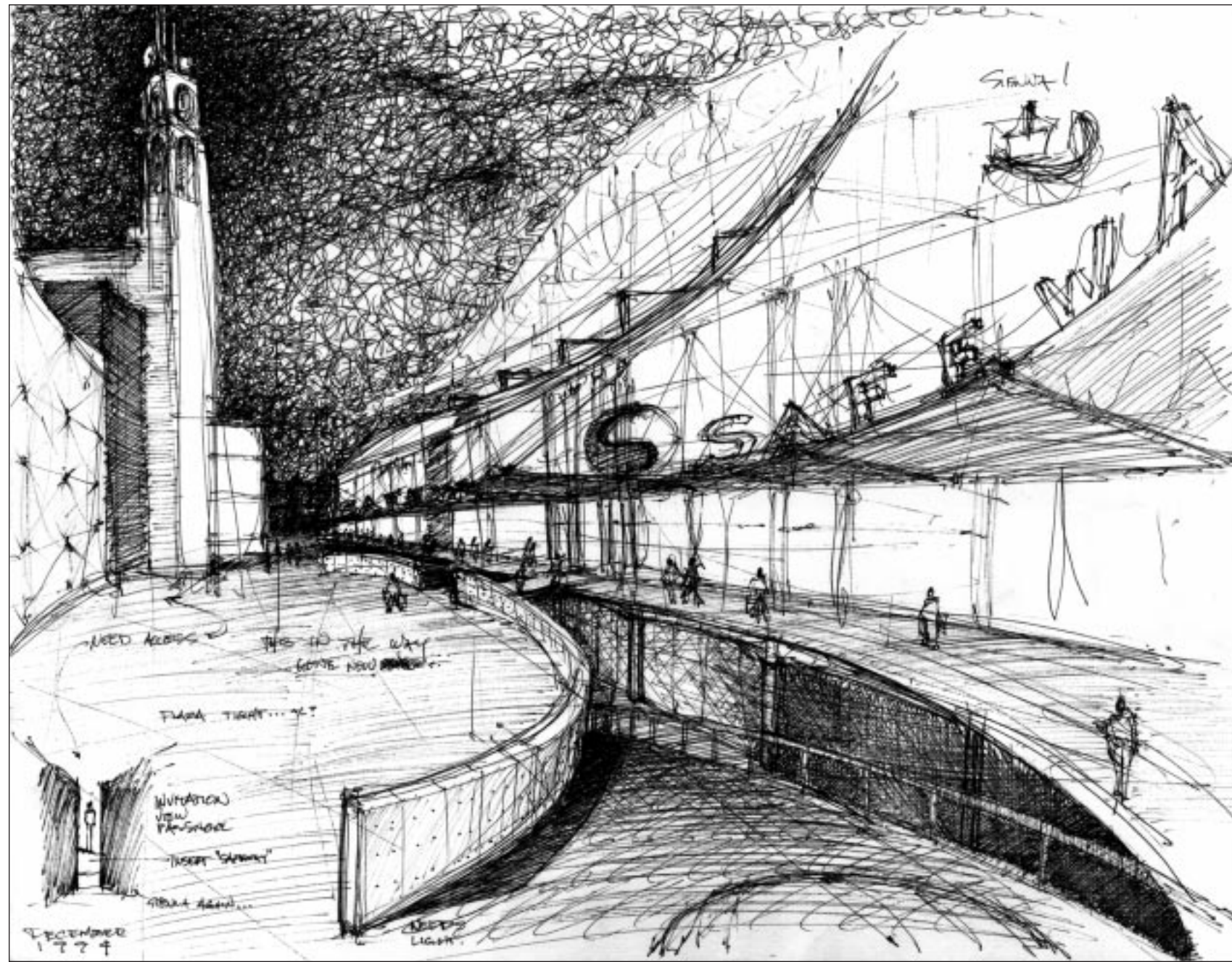
SHOPPING For a Solution

- a Axonometric section at store entry
- b Section of grocery, escalator and checkout
- c Section of plaza at store entry

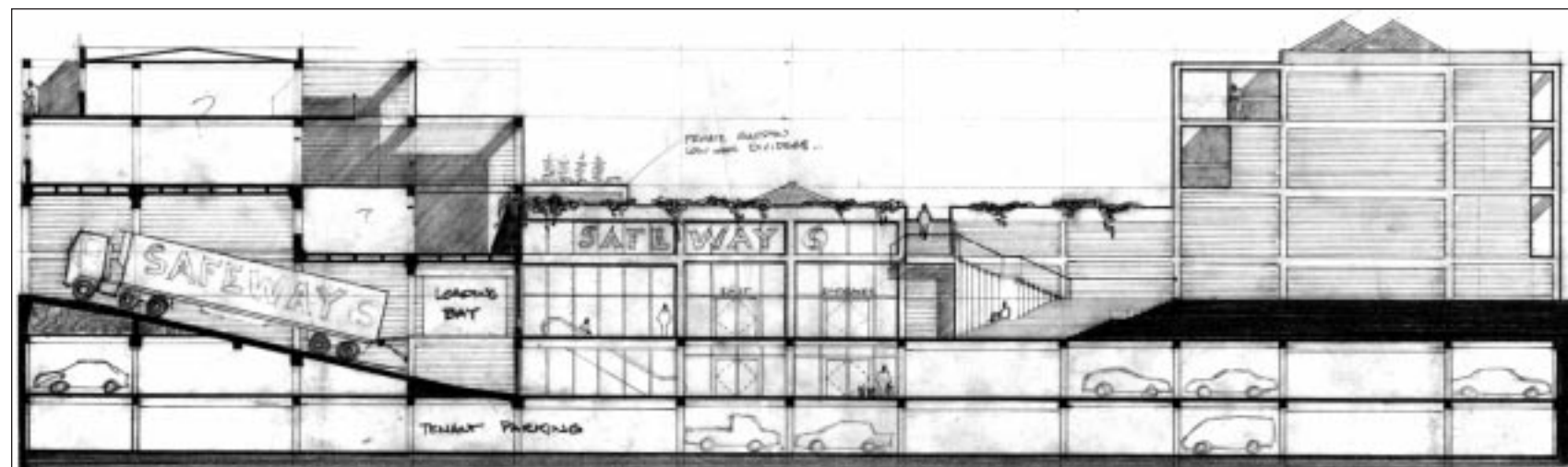
The addition of a mezzanine level at the store entrance created a two-story volume and facade. The opening up of the plaza to reveal this entire two-story facade accomplishes several things:

- Provides a strong, urban scaled facade, giving the store visibility from the primary traffic artery - 14th Street - as commuters drive north.
- Gives the store a commanding presence in the plaza, creating an exterior marketplace and public gathering area with the store as its anchor (and the theater as its historic identity).
- Separates pedestrian and vehicular traffic while allowing both to share the same entrance. By opening the vehicular entrance to the sky, the 'underground' aspect of the store is further mitigated.

Figure (a) shows an early, grand rendering of this concept with a long covered arcade to the mezzanine and a landmark clock-tower component on the new office building. Figure (b) shows an even earlier scheme with a depressed plaza and pedestrian link to the housing courtyards (and an abandoned loading approach).



a

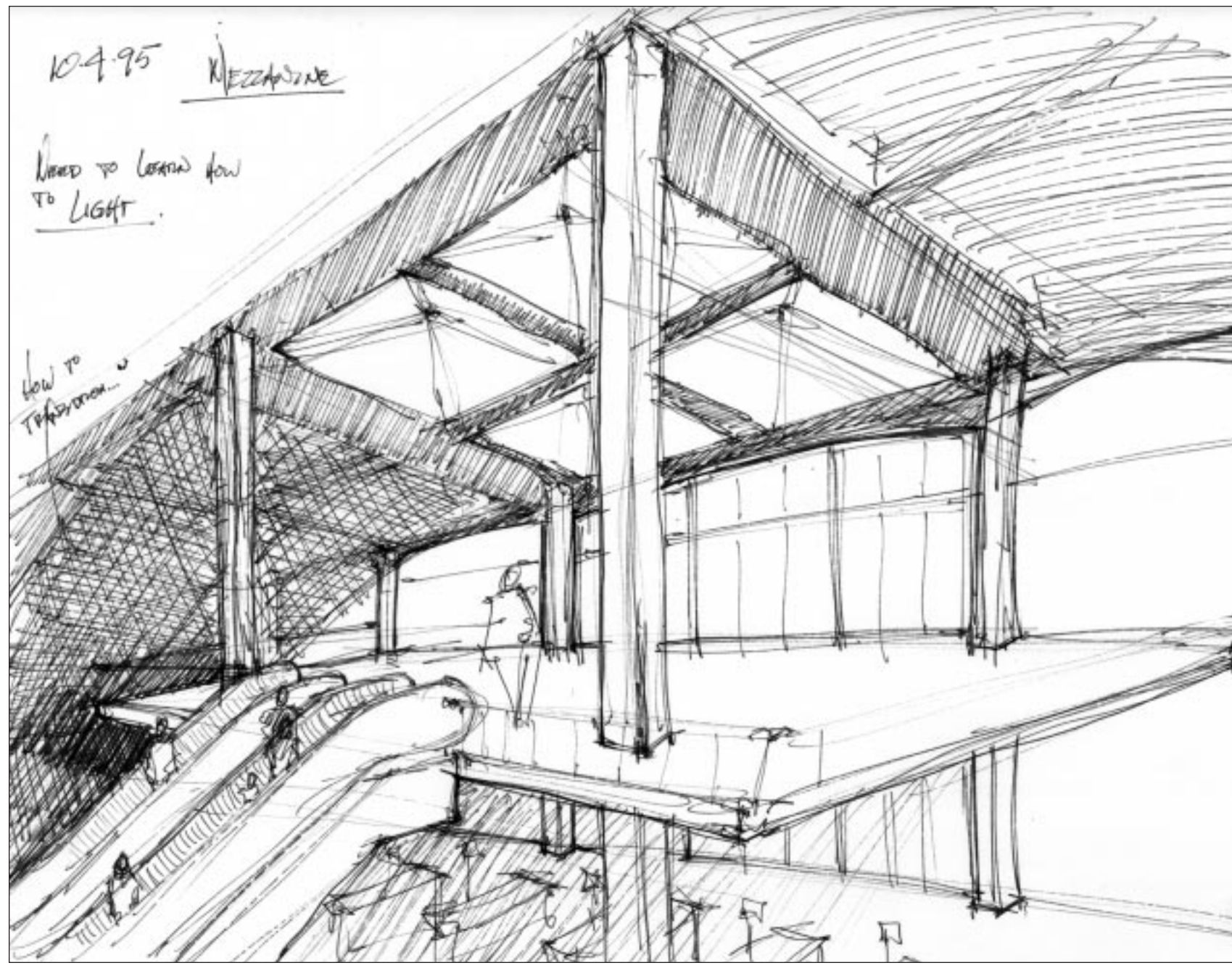


b

THE SUPERMARKET

Selling the Store

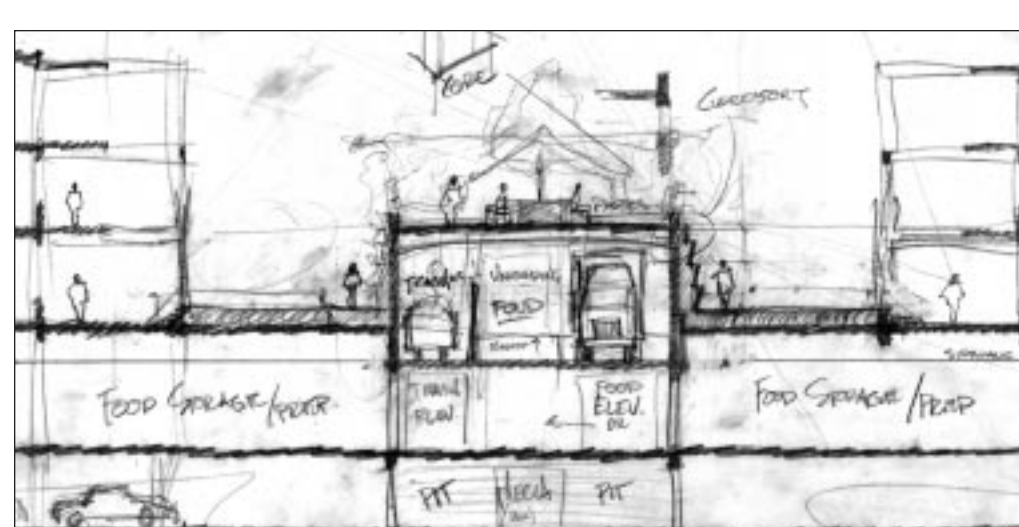
- a Perspective of plaza and store entrance
b Site section, cut through plaza, view of store



Figures (a) and (c) show views of the mezzanine and checkout areas. As described earlier, this two-story volume helps to give the store a grand 'market-hall' entrance while providing a source of natural light and view. Coupled with the light monitor running the length of the store and a glass block light-well at its easternmost interior, these all help to dispel the apprehensions of being underground.

Just as it was a challenge to coordinate how the customers would access the store, the issues surrounding the service needs for an underground grocery were equally problematic. Figure (b) shows a cut through the service bays at the opposite end of the site, with elevator connections to the food storage and preparation areas below. This structure accommodates the primary tractor-trailer deliveries, garbage and recycling, and a secondary smaller truck delivery. While its primary function is to enclose and isolate these activities from the residences, the structure could also provide a potential 'commons' area on its roof.

The Holmead Place entrance to the bays at the eastern end of the site would also allow for daily curbside deliveries -not enclosed by the service structure - without disrupting the more highly trafficked and residential Park Road and Monroe Streets.



THE SUPERMARKET

Ins and Outs

- a Perspective of mezzanine and checkout
- b Section at service bay, cut north-south
- c Early perspective of checkout

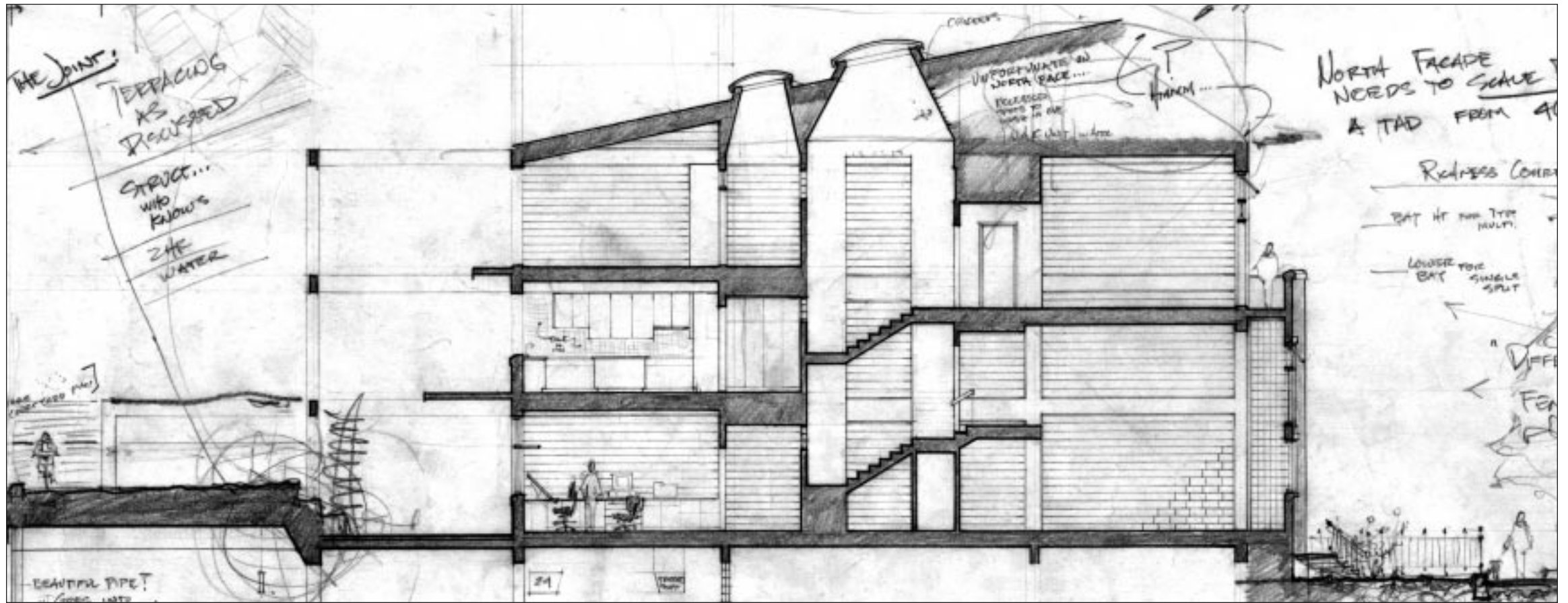
D W E L L I N G I N S E C T I O N

Given that a nearly infinite range of residential types and configurations were possible in the overall framework of the site and the rowhouse typology, I chose to focus on two basic configurations for the purpose of this thesis. Yet even within these two types were a wide range of options, a benefit of the basic structural order and a requirement in allowing individual owners to customize units as their needs warranted. Figure (b) shows a section through the first of these types, a two-level 'townhouse' above a one-level 'flat', figure (a) shows a single-family unit.

The primary organizational intent within the section is the layering of the 'servant and served' (as Louis Kahn would describe them) and the public and private spaces. The primary living

areas are located at the open ends of the rowhouse (adjacent to light & view), with the utility functions toward the interior. An open stair in the center of the unit not only allows daylight from a skylight above but also serves as the primary organizing (and orienting) element for all of the spaces.

The basic structural layout developed first from the needs of the parking two levels below - this established the unit width of 20 feet (two cars). The irregular bay lengths were based on the driveway width and parking space length, these then translated into the service 'core' and living spaces. The plans and sections on pages 30 and 31 show both the structural columns and CMU infill construction, as well as a detailed layout of the spaces.



DWELLING In Section

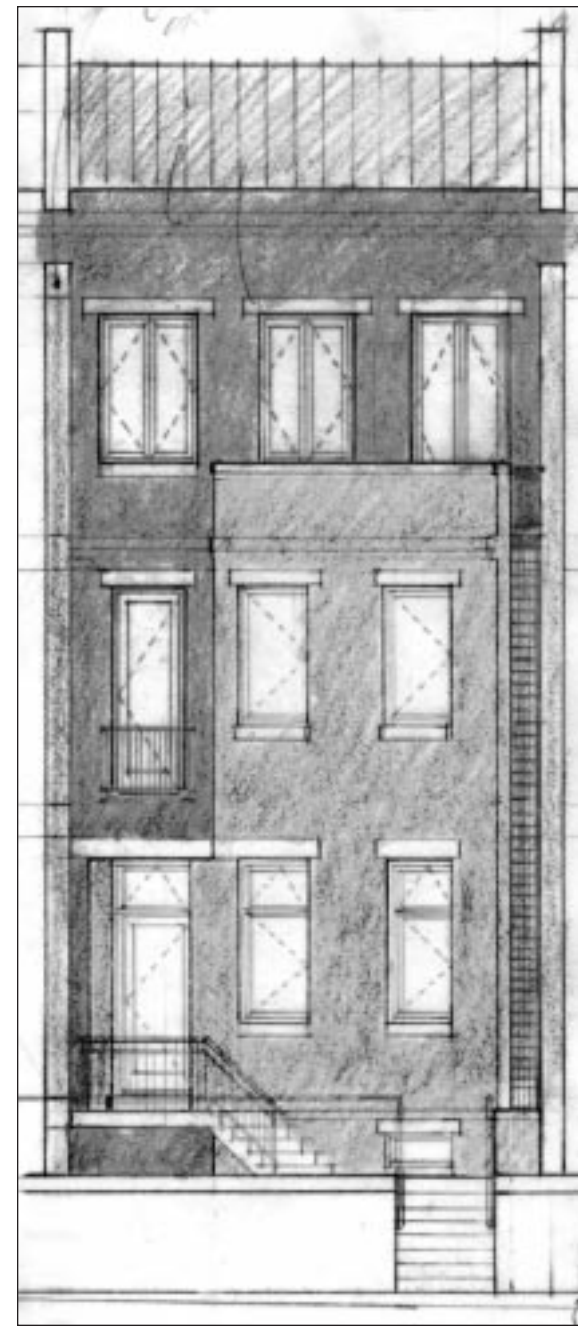
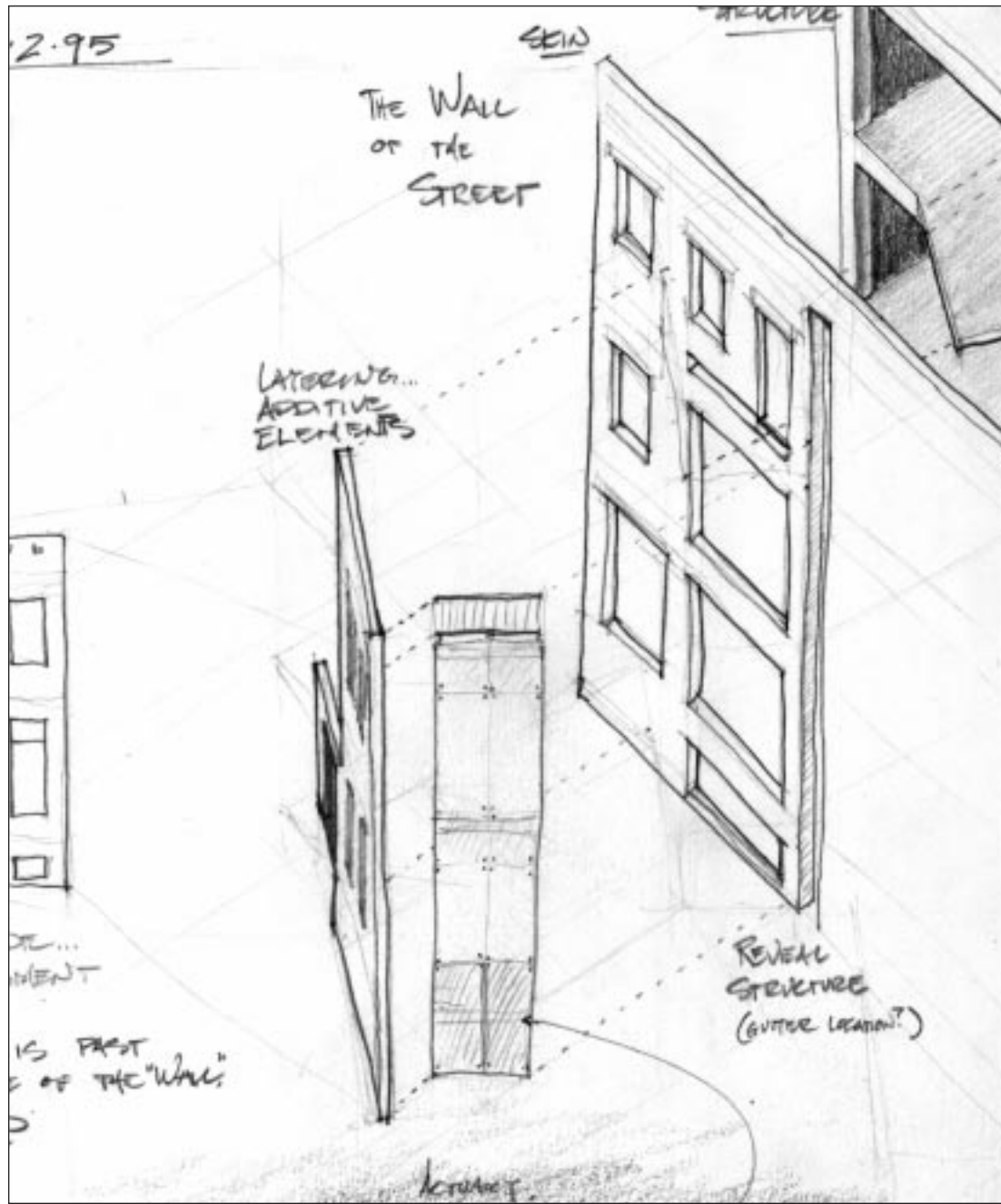
- a Section through single-family unit
- b Section through flat-townhouse unit
- c Photo of Washington Court apartments by Polshek

Figure (b) shows the early concept of the layered facade, articulating the grid shift of the site versus the city through a contemporary expression of the traditional bay front. Expressing/constructing the facade in a series of planes allowed for the use of different materials for each element. This aided in reducing the homogeneity of the city block mass, while allowing for a direct expression of units/parts through color, texture, scale and light.

The goal in all of this was to create facades that are at once contemporary, reflective of their materials and overall project scale, while still expressing the individuality of the unit and specific components within; responding to its historic and residential context, while remaining true to its current construction and urban scale.

Figure (d) is a facade detail of Polshek's Bronxville West project - while its overall scale is different, its proportions, materiality and contextuality are examples of the type of urban aesthetic trying to be achieved here.

Just as the units allow for different plan and sectional configurations, so they are expressed in the different glazing and bay front conditions. Different bay heights are achieved by enclosing the third floor balconies and creating a new balcony from the roof terrace, figure (c).



DWELLING

Facade

- a Elevation of typical unit
- b Sketch of layered facade components
- c Sketch of street elevation
- d Elevation detail of Bronxville West by Polshek

B A Y & W I N D O W

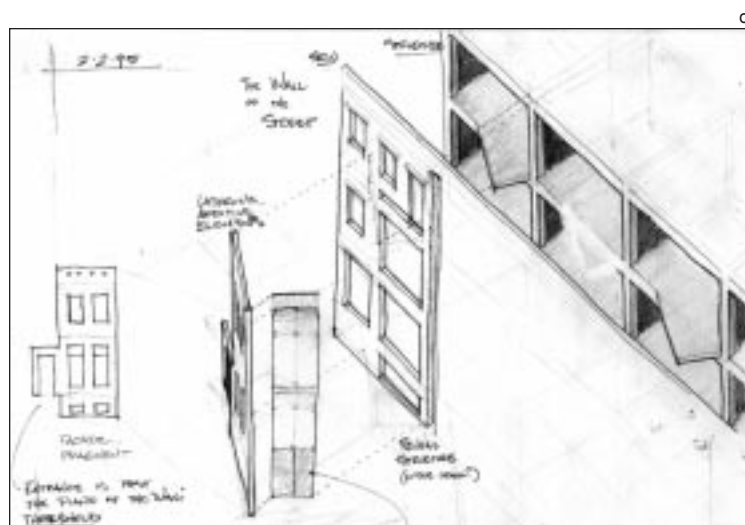
After developing the layered facade concept, the next task was its construction. Once coursing patterns within the concrete frame structure were established, the use of CMUs of different scales, textures and colors could be used to define each of the facade elements and allow a controlled level of individual unit expression within the form of the whole. Open balcony or closed bay options to 3rd floor bedrooms allow for bays of different heights along the street-front.

Glass blocks fill the void left between the 'bay' plane and the base facade - providing light for both the unit (day) and the street (night) while allowing privacy between the room enclosed by the bay and the adjacent neighbor's entrance.

The fenestration provides both light/air and the next layer of detail/scale to the units. The window types are the direct representation of the spaces they contain: for example, triple tier units at the double story volumes, double doors opening onto bedroom porches. Here again, functionality drives the detailing - transoms above casements allow users a wide variety of ventilation and privacy options while adding an additional layer of detail and residential scale to the overall facade.



a



c



b

DWELLING

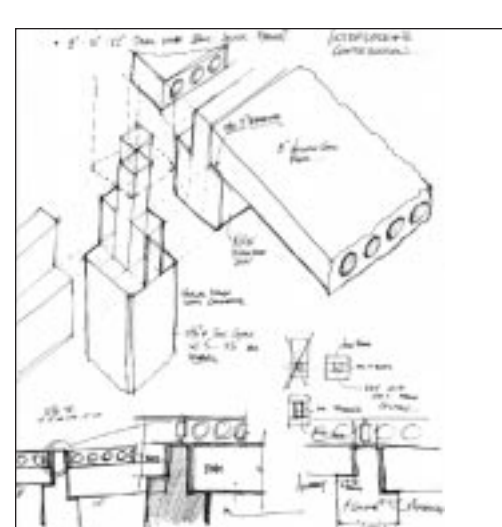
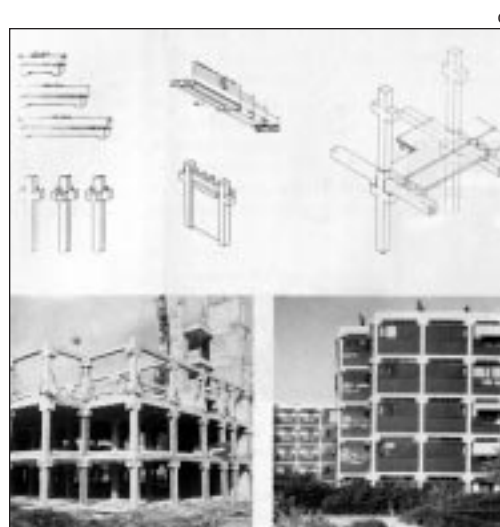
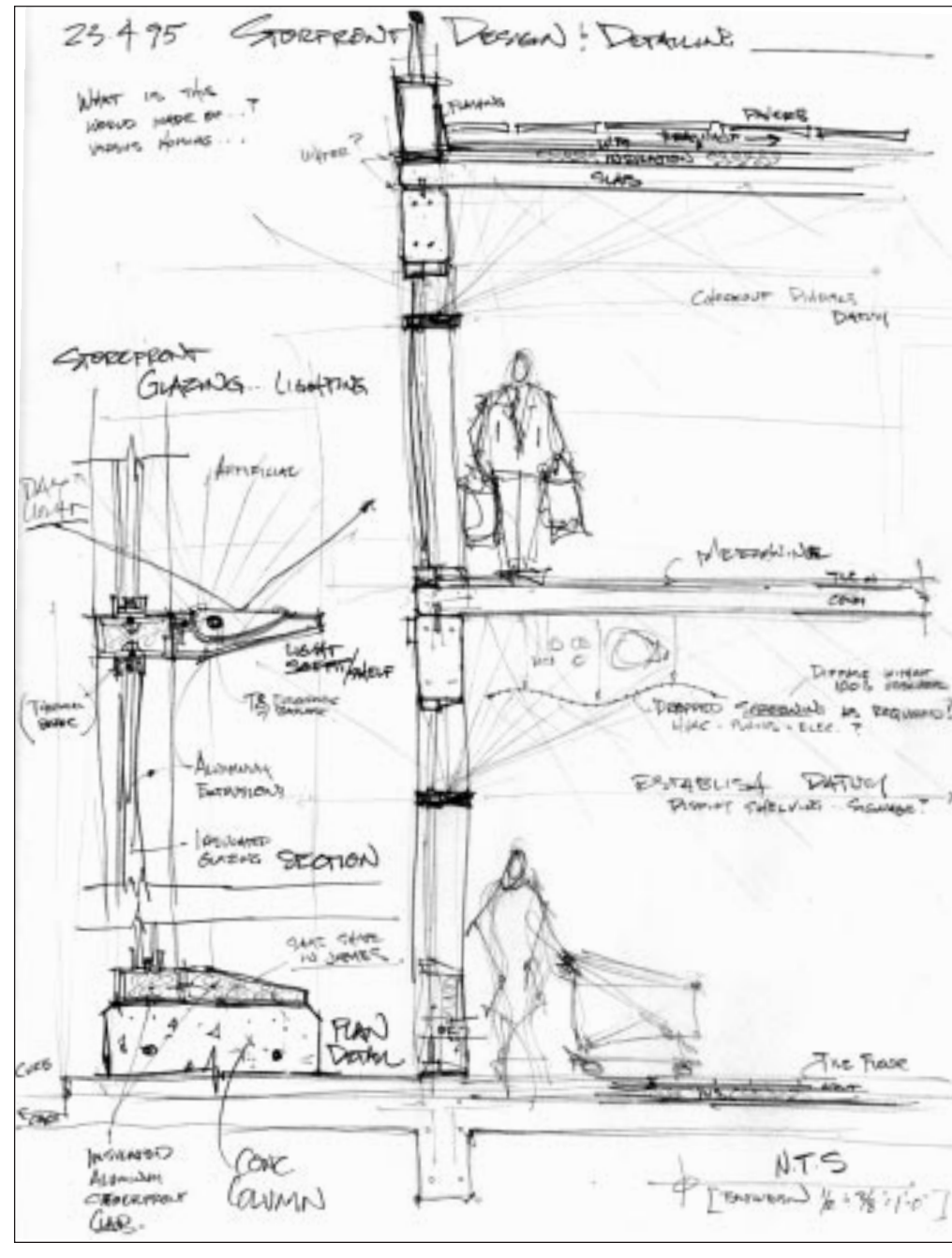
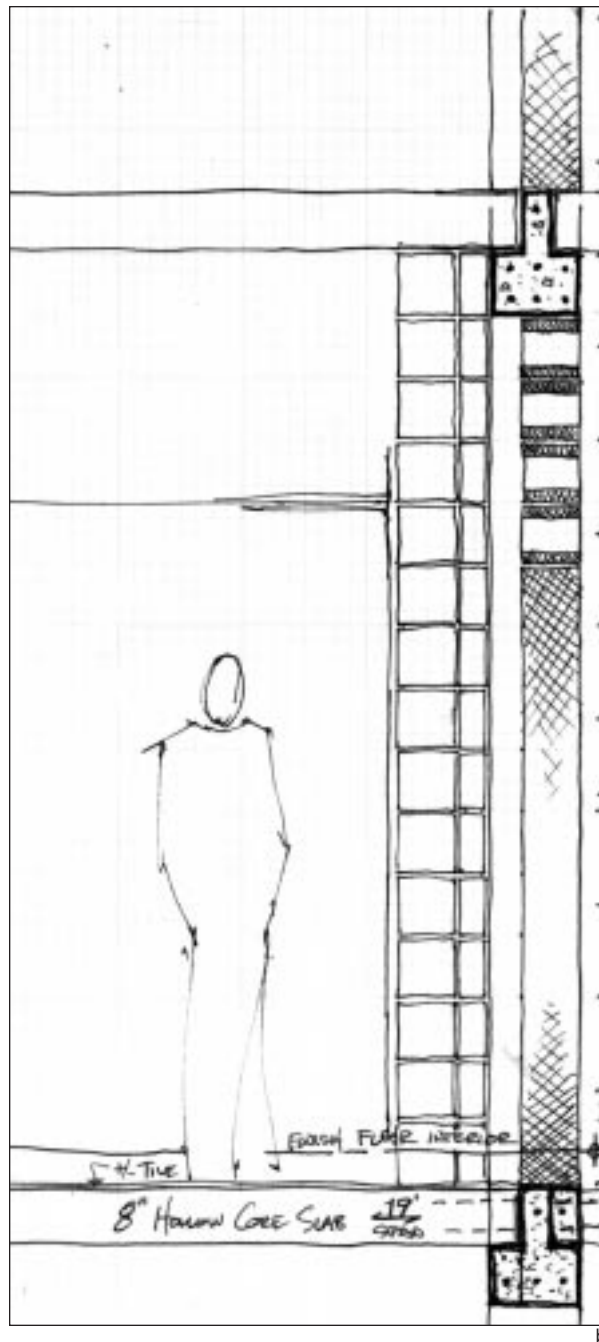
Bay & Window

- a Elevation of multiple unit types
- b Elevation with detail sketches
- c Sketch of layered facade concept/components

Both this and the following page illustrate how understanding and developing the details helped to inform the whole. From the exact dimensioning of the structural columns to allow for the unit masonry infills, to the clear expression of materials and their connections, the detailing was an essential component in making design decisions.

Influences here were numerous, mostly past personal construction and architectural experience. Two architects whose projects were directly influential were Herman Hertzberger and Renzo Piano. Hertzberger's use of CMUs was especially influential: both in the use of exposed block on the interior and exterior of the residential units, and the rotated blocks in the rear balcony party/screen walls - allowing light and air above eye level.

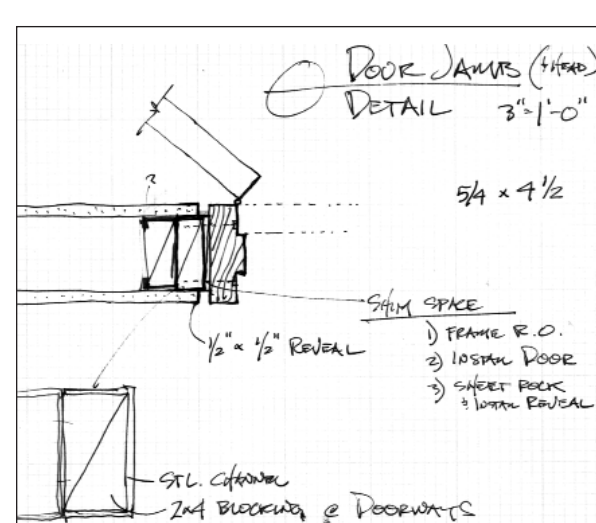
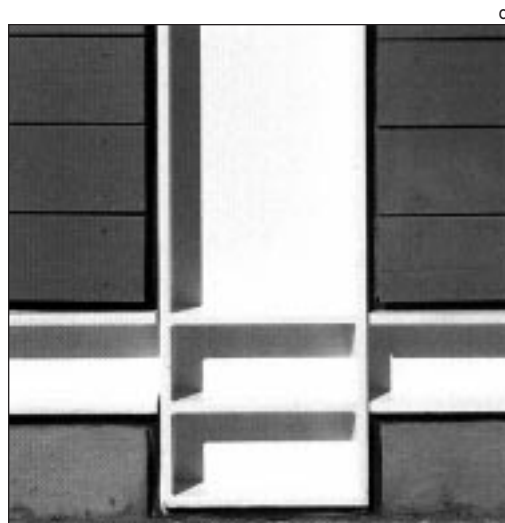
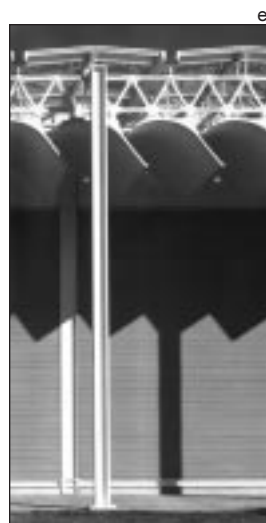
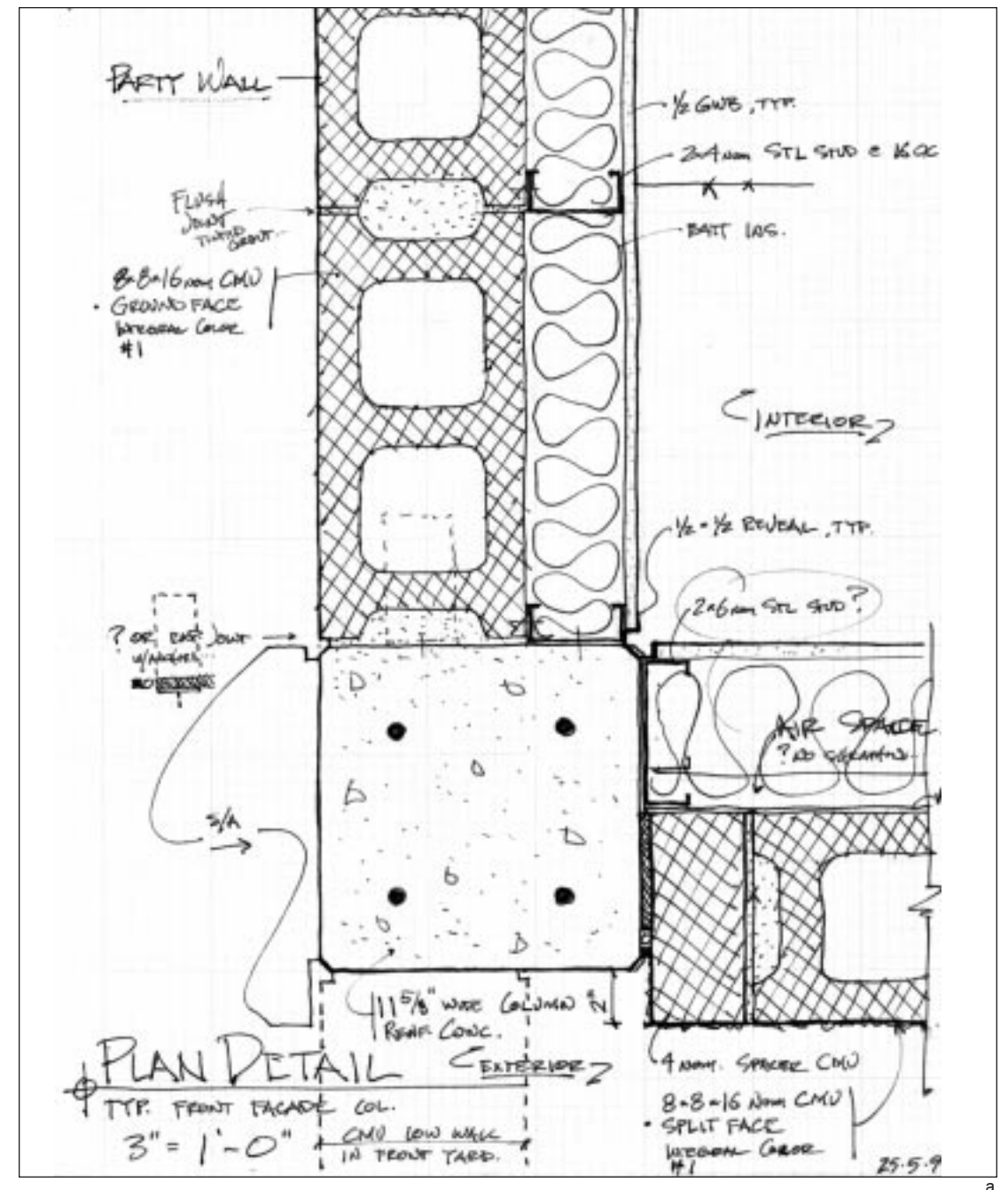
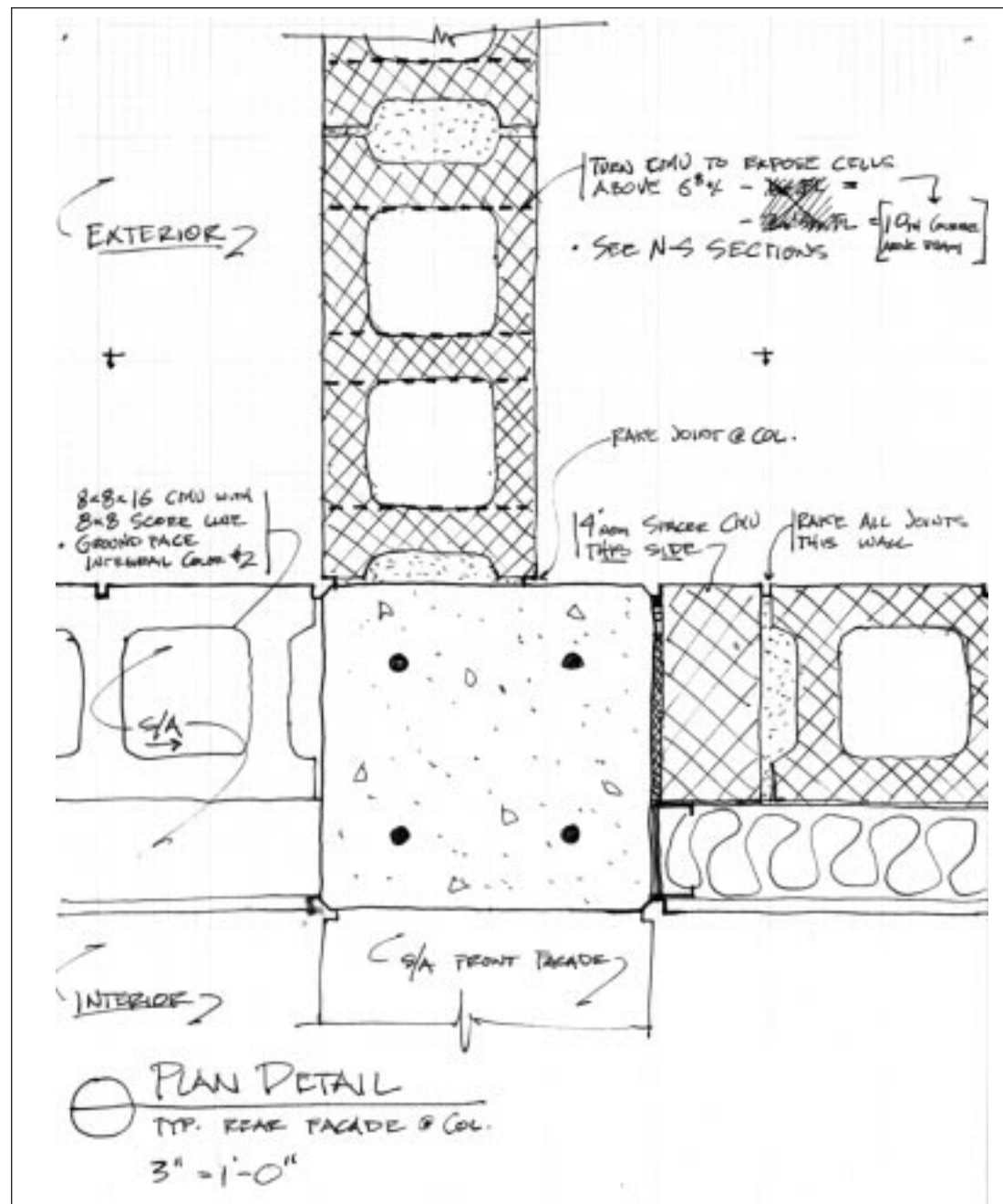
Figure (a) shows a section cut through the 'storefront' of the supermarket. Here considerations range from the insulation and floor finish on the hollow-core slabs to the indirect lighting built into the mullion system. Figure (c) illustrates the structural 'kit-of-parts' system referred to in the early descriptions of the site super-structure: using precast columns and beams, with precast hollow-core concrete floor slabs for the parking and grocery levels.



DETAILING

Slabs to Sconces

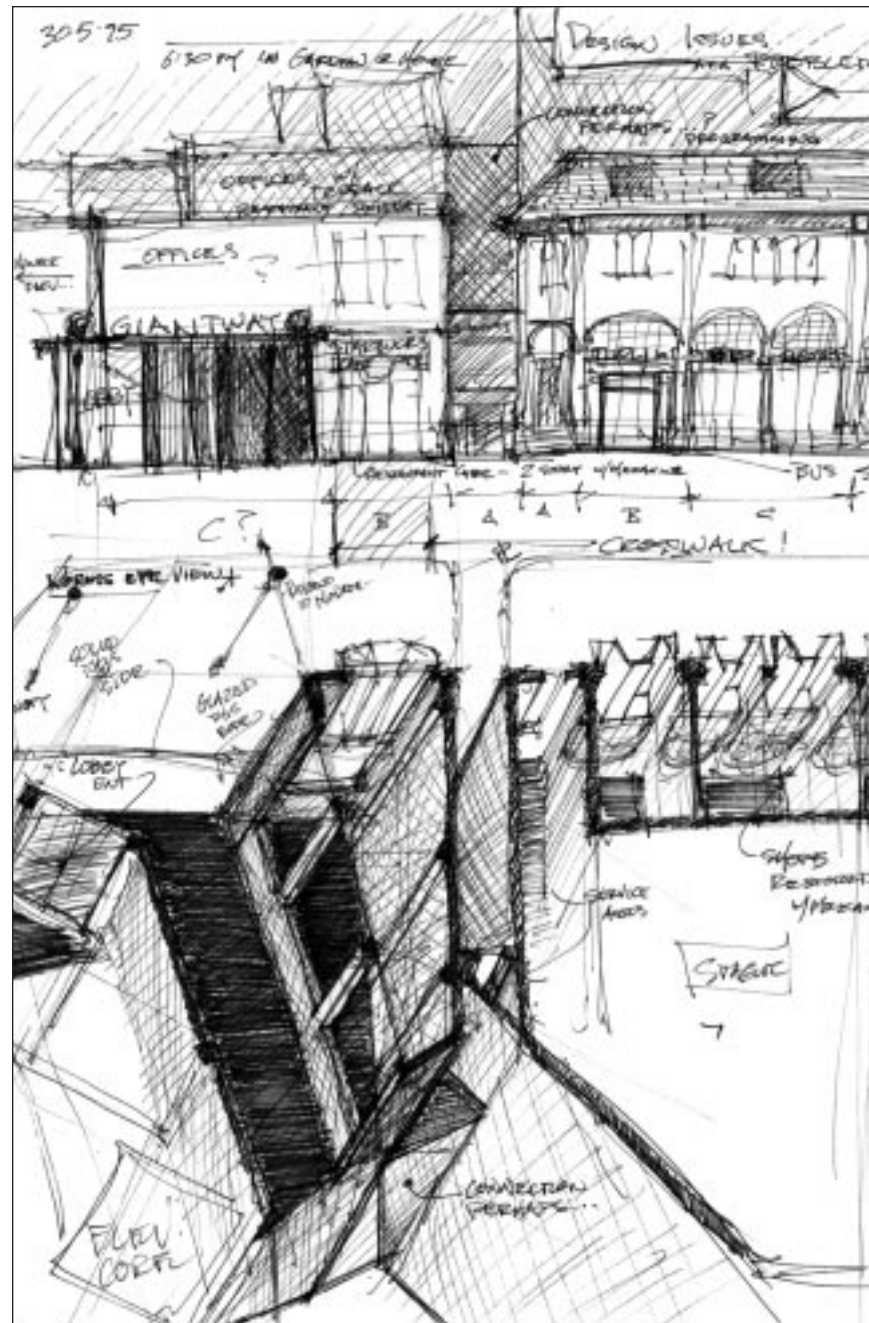
- a Storefront section and fenestration/lighting detail
- b Rear balcony detail, party/screen wall section
- c Sketch details of structural components
- d Structural details - De Drie Hoven, Home for the Elderly, by Hertzberger
- e Photo of Lin Mij, by Hertzberger



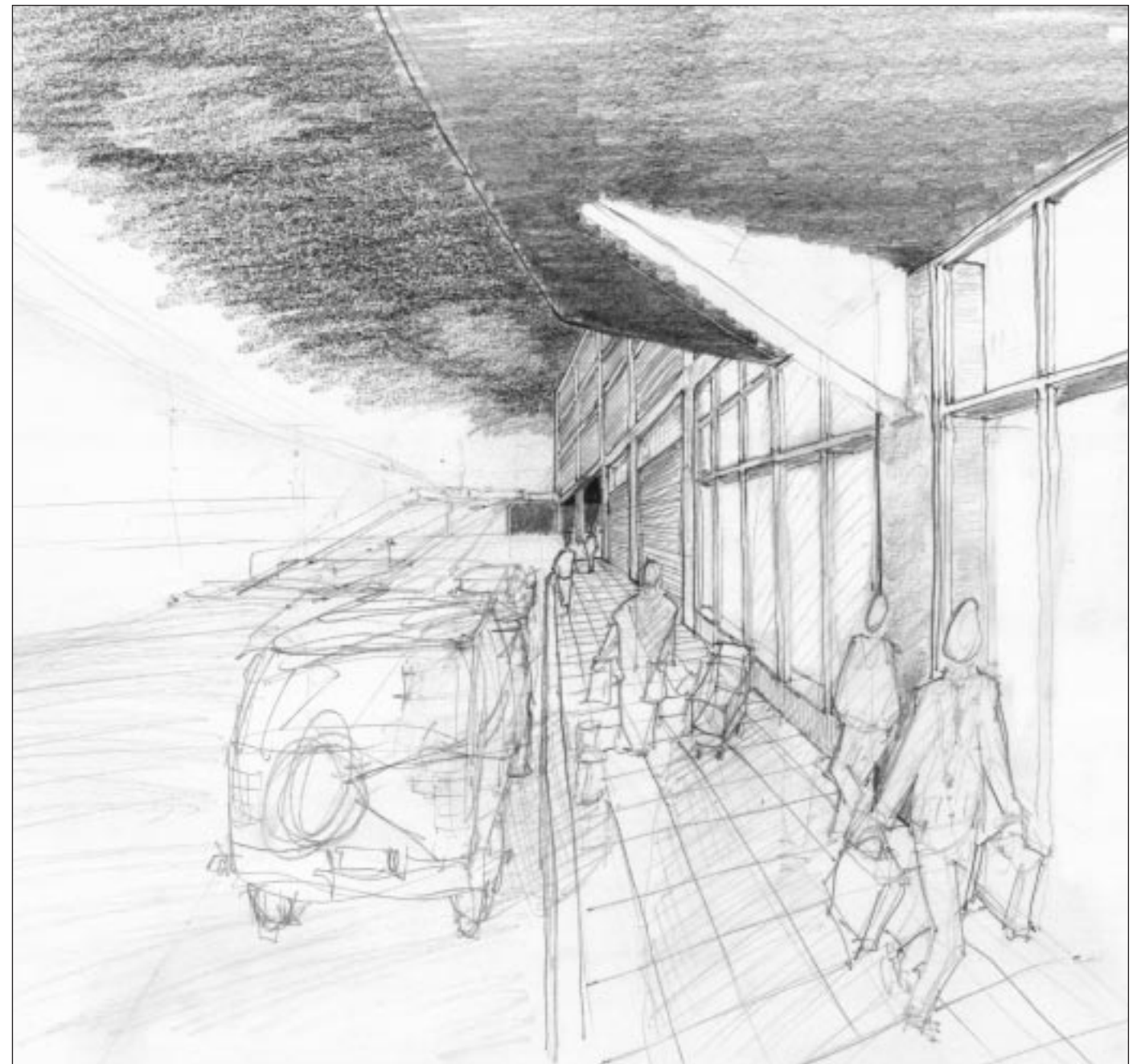
DETAILING

Blocks & Mortar

- a Detailing, column at front facade and party-wall
- b Detailing, column at rear facade and screen wall
- c Detailing, typical door jamb / reveal
- d Facade detail of Menil Collection Museum
- e Elevation of Menil Collection Museum, Houston 1981-1986, by Renzo Piano



b



a



d



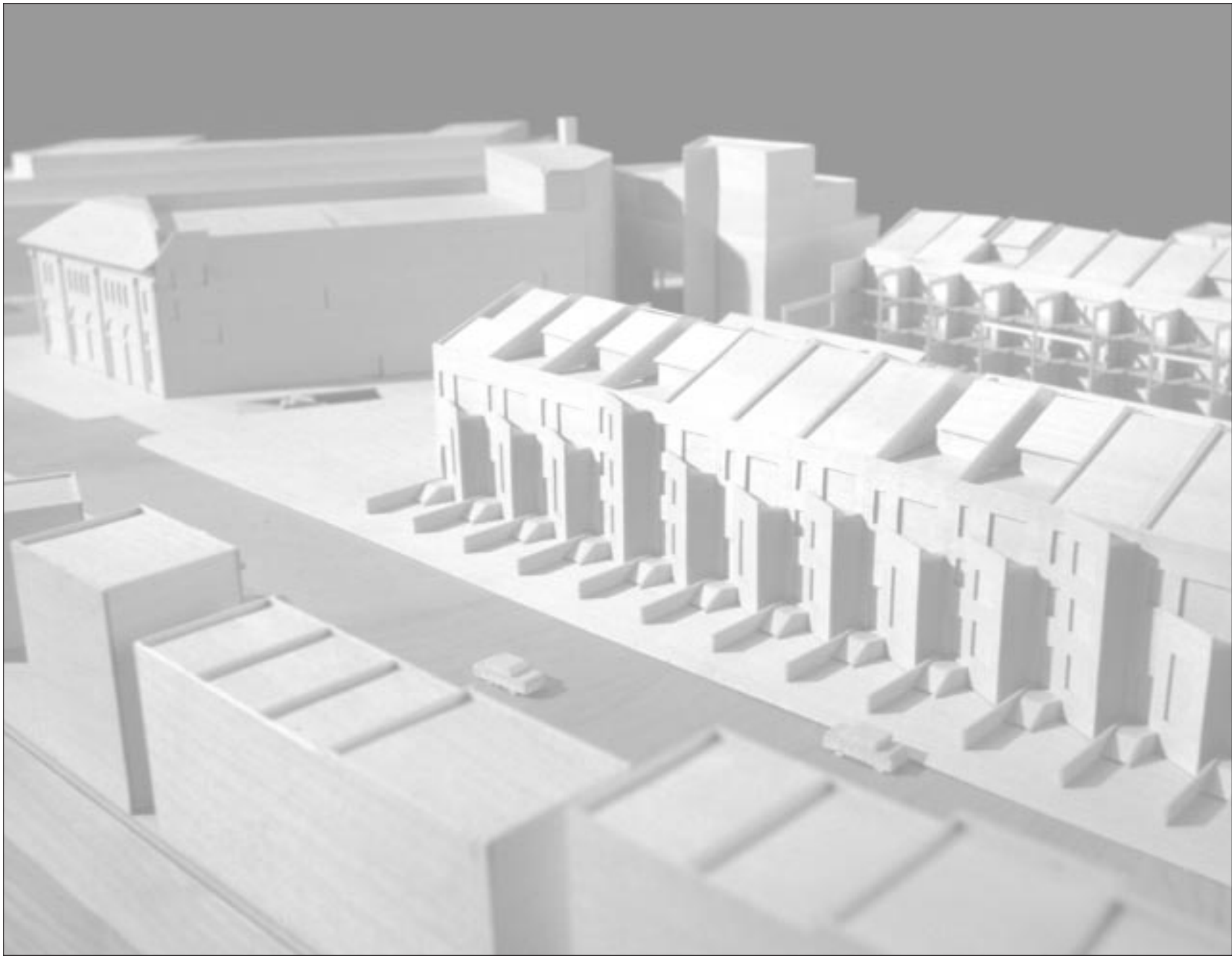
c

EXPERIENCE

"Where Shopping
Is A Pleasure"

- a Perspective of store entrance, view north
- b Elevation and 'worm's-eye view' axonometric of 14th Street elevation / NW corner plaza access
- c Early sketch of corner concept, access to store & plaza below office building
- d Early sketch of corner, access adjacent to Tivoli

Process



T H E P R O P O S A L

The pages that follow document the final drawings and model used in the successful Defense of this Masters Thesis.

The original parameters of the project have been met and many of the goals achieved; respectively, new questions have been raised and some old issues are not fully resolved. The reality of this Thesis is that despite all its design, development and detailing, it is really a beginning - analogous to the end of the Schematic Design Phase in architectural practice.

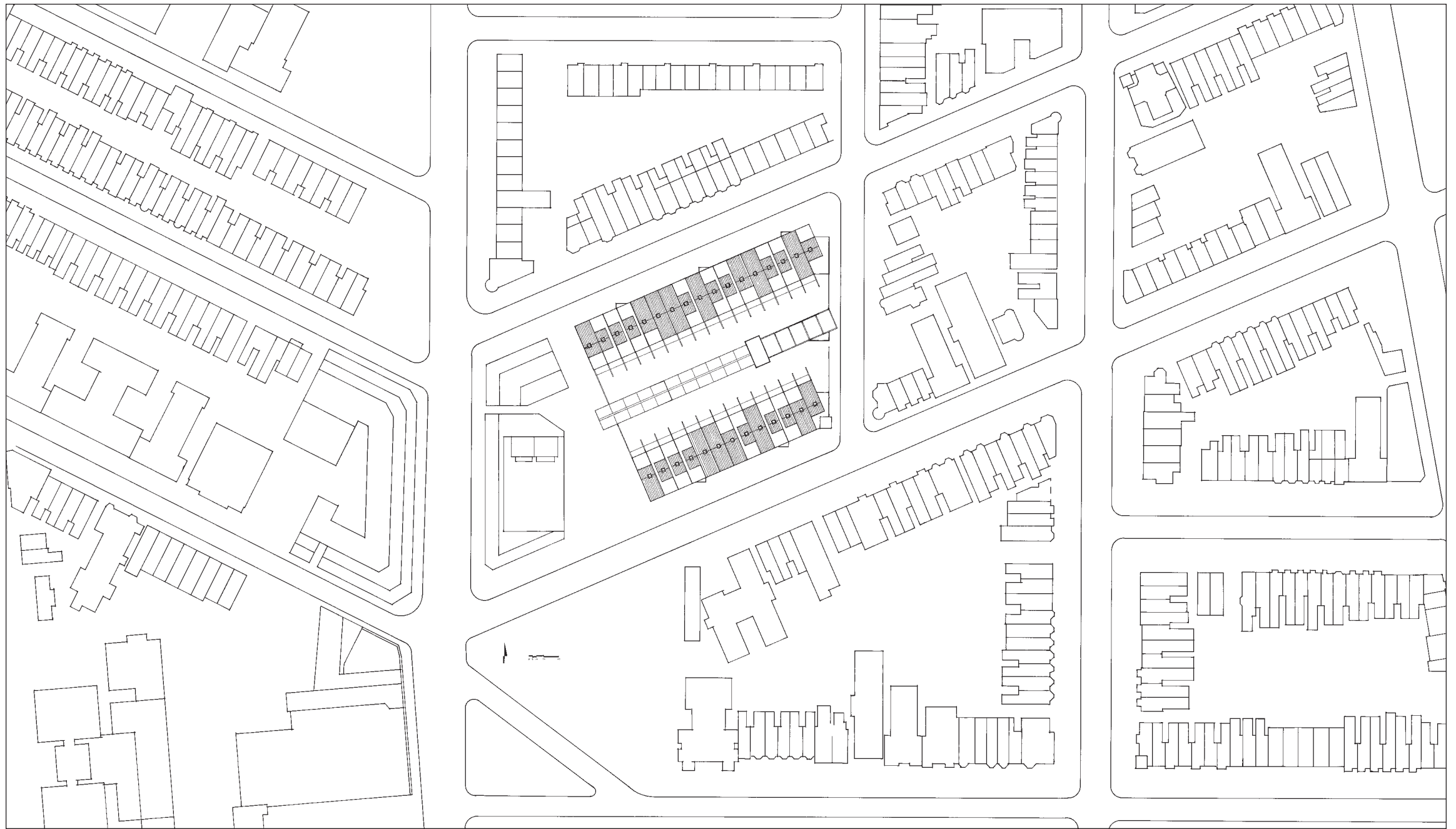
This is where the real process would begin - the teamwork of client, architect, consultants, agencies, constructors and tenants.

The true importance of architecture lies in its ability to solve human problems, not stylistic ones. A building is too permanent and too influential on public life and private comfort to be created primarily as “public art”. Modern abstractions or nostalgic borrowings from the past cannot themselves generate ideas for structures of lasting value. Only buildings that serve broader social, political or cultural purposes can achieve this.

James Stuart Polshek

INTRODUCTION

Perspiration



a



d



c



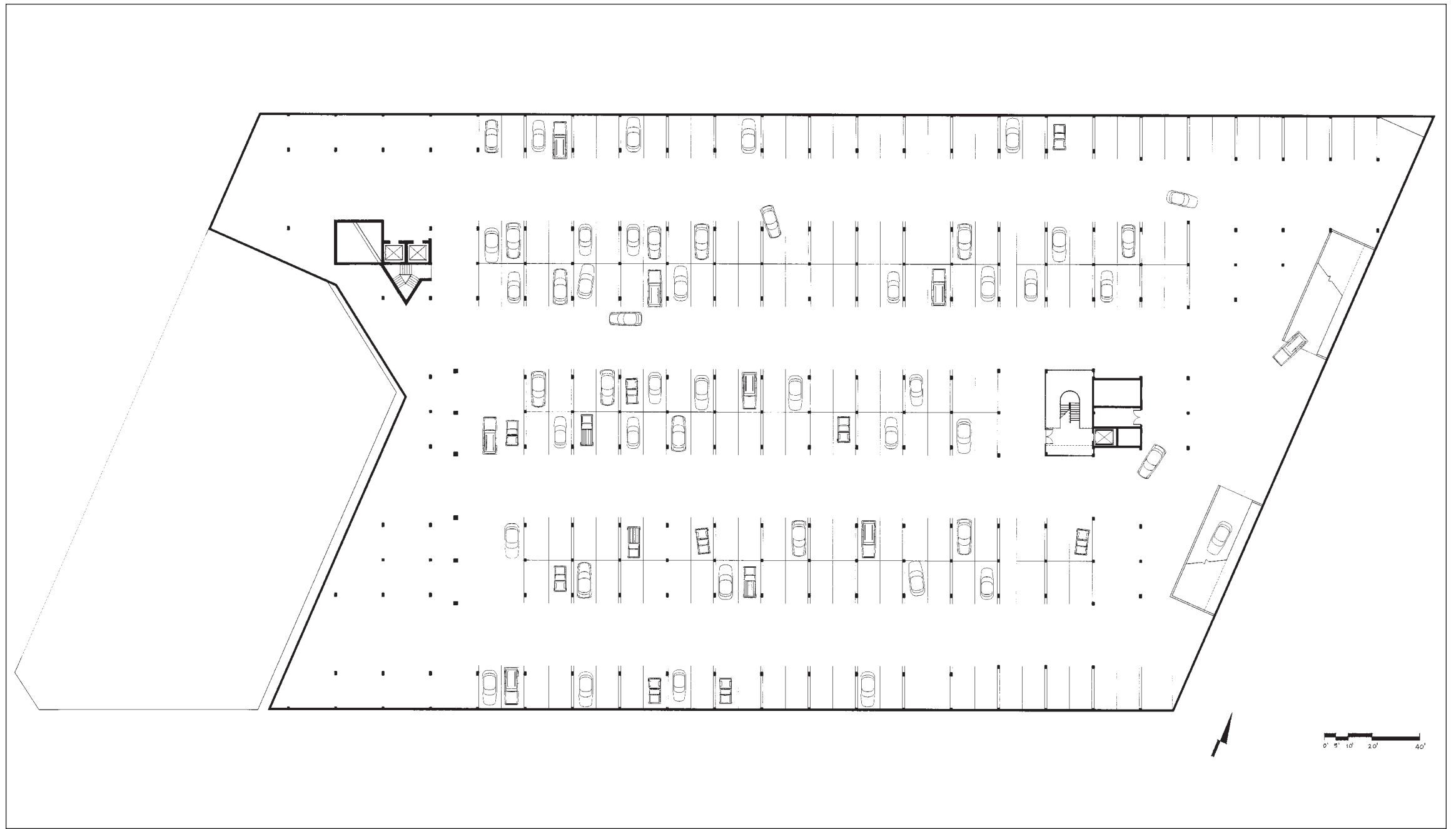
b

SITE PLAN

Urban Context

- a Site Plan
- b Tivoli Theater entrance
- c Row houses north of site
- d Neighborhood row-house

Proposal



a



c



b

PARKING LEVEL P2

Residential Parking

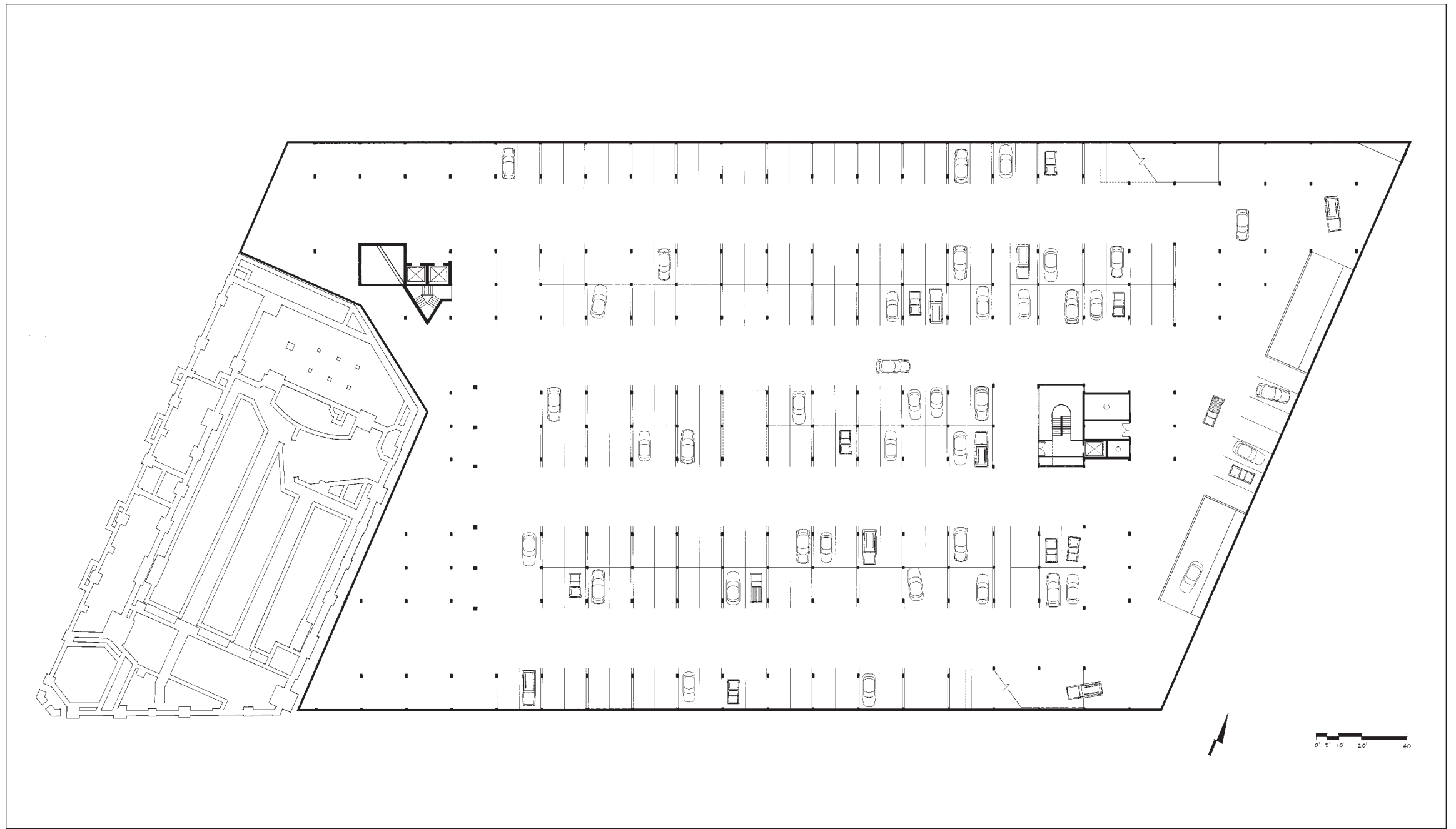
a Level P2 Plan

b Stairwell detail

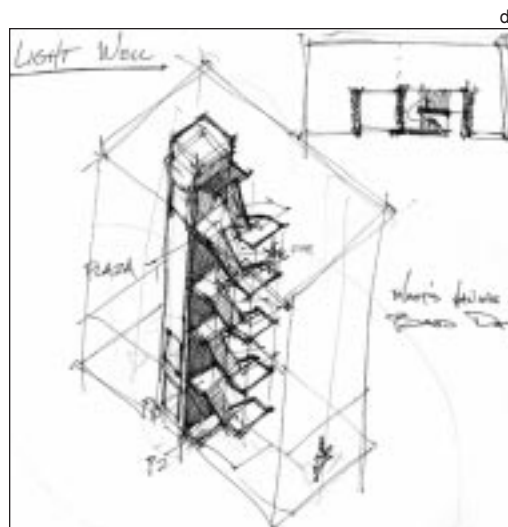
c Stairwell, Washington National Airport Garage

Proposal

22



a



d



c



b

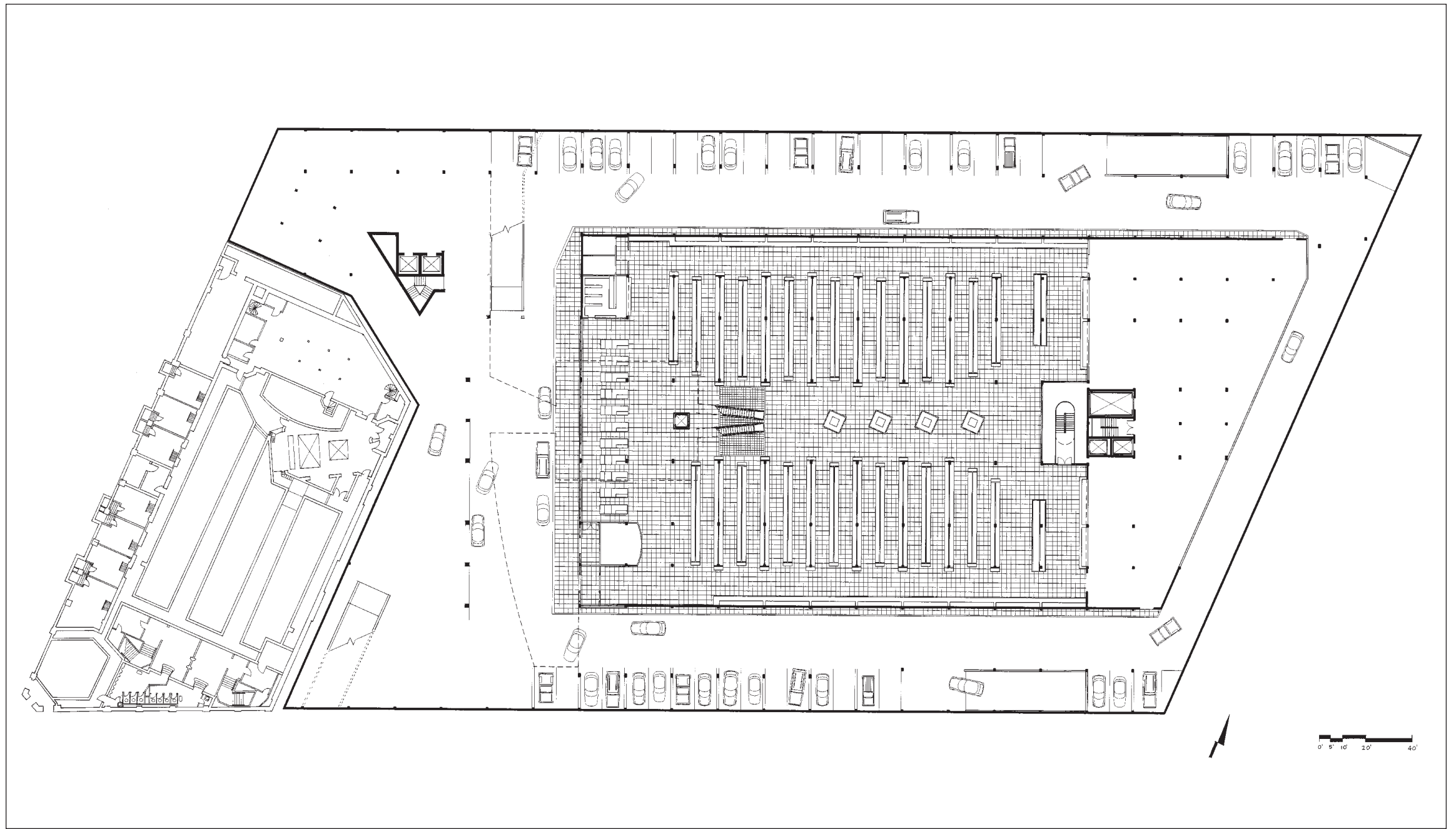
PARKING LEVEL P1

Grocery / Office Parking
Tivoli Foundations

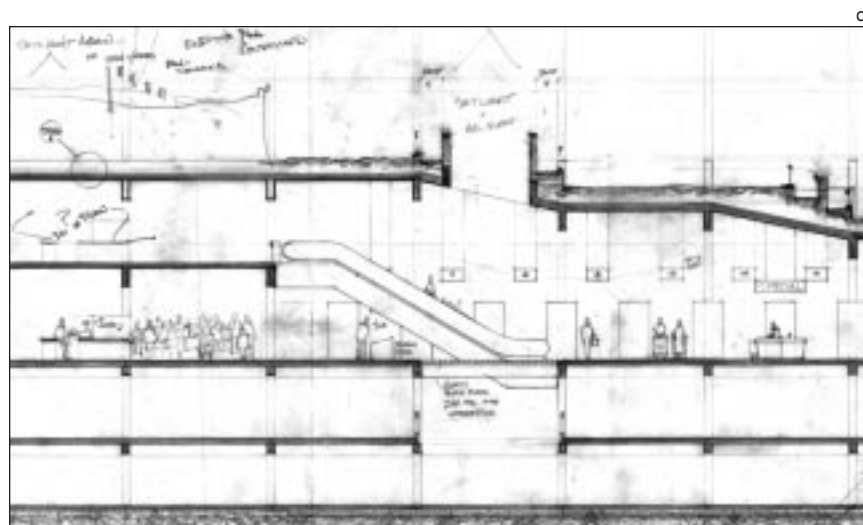
a Level P1 Plan
b Kiosk detail
c Kiosk, Washington National Airport Garage
d Sketch of parking stair / light-well / air-shaft

Proposal

23



a



c



b

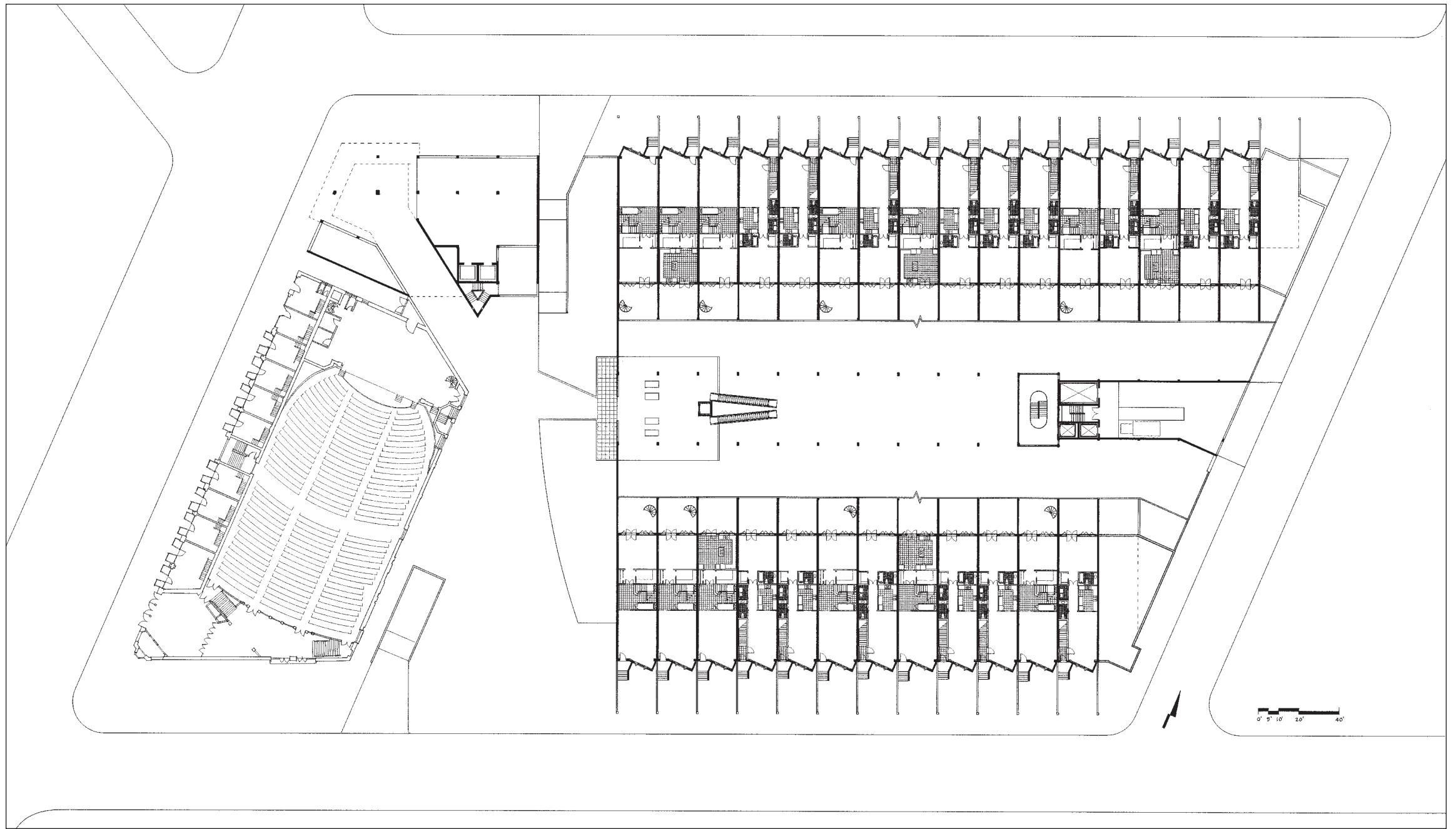
LEVEL G

Grocery Main Level & Short Term Parking

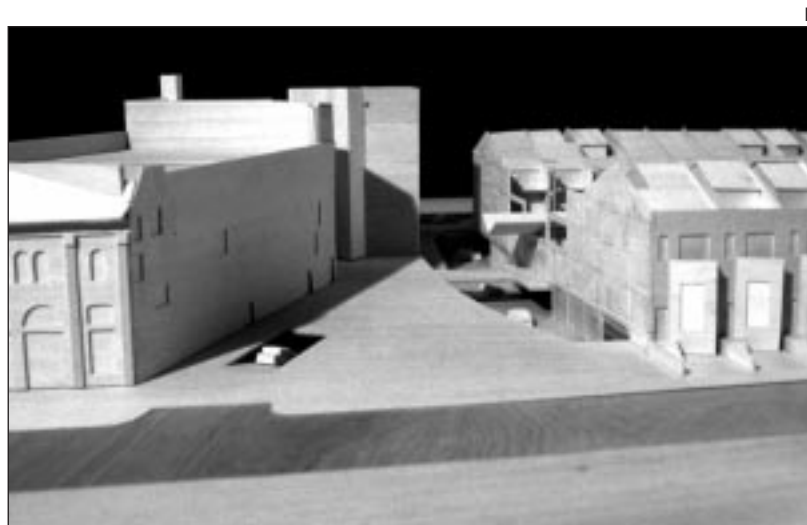
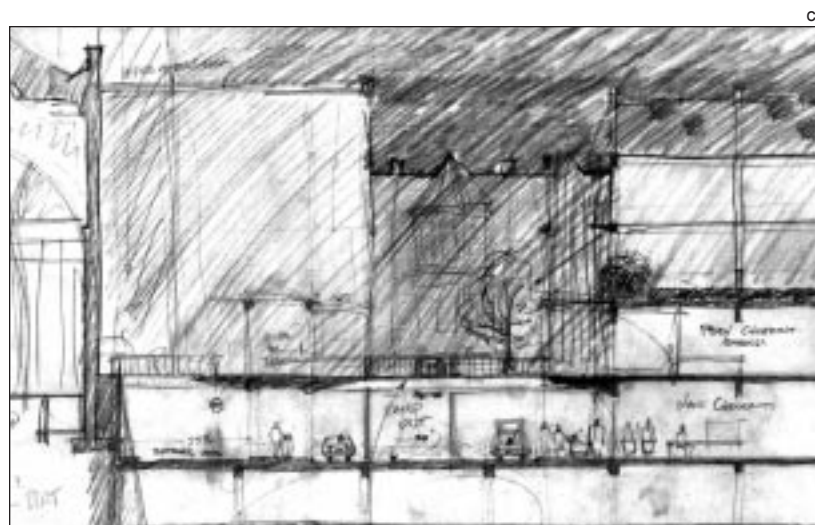
Tivoli Basement

- a Grocery Level Plan
- b Grocery entry, view south
- c Section at escalator / checkout

Proposal



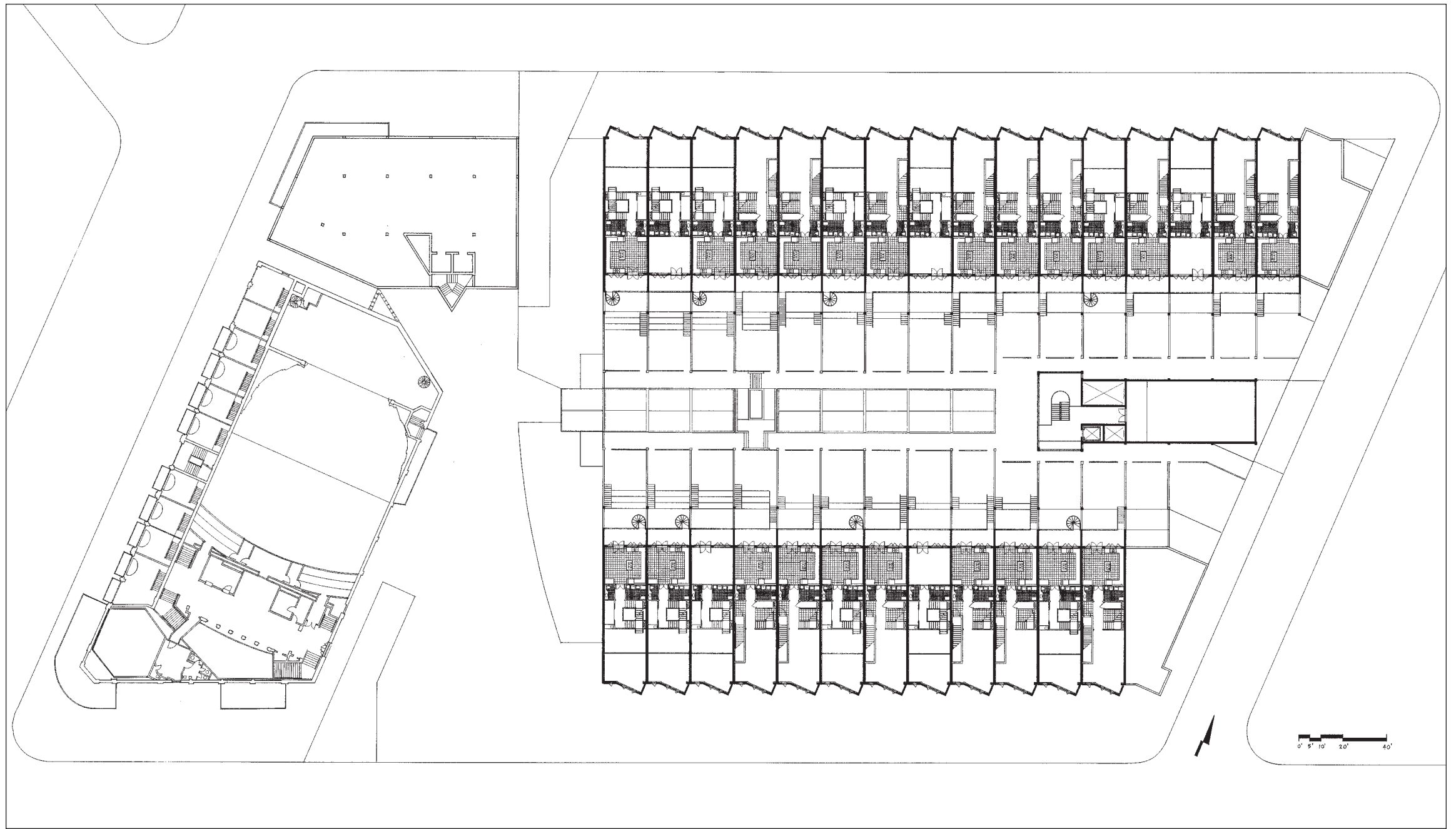
a



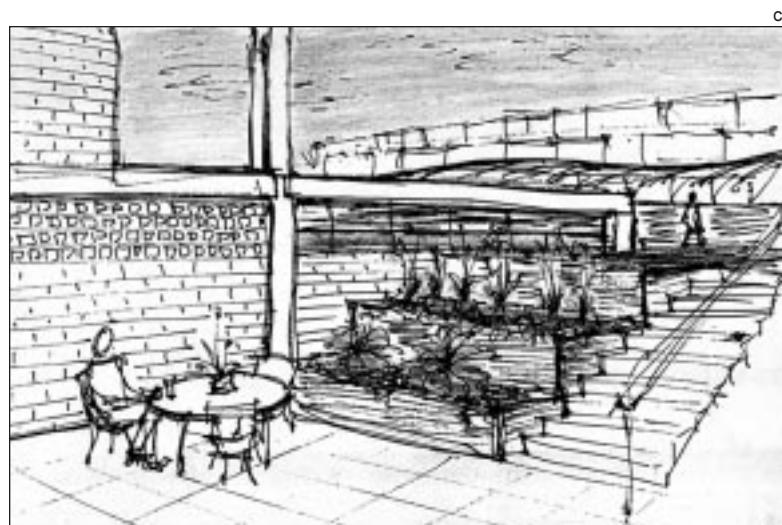
LEVEL 1
Grocery Mezzanine
& Public Plaza
First Floor Housing
Tivoli Theater & Shops

- a Level 1 Plan
- b Plaza, view north
- c Section at Plaza & Grocery entry

Proposal



a



c

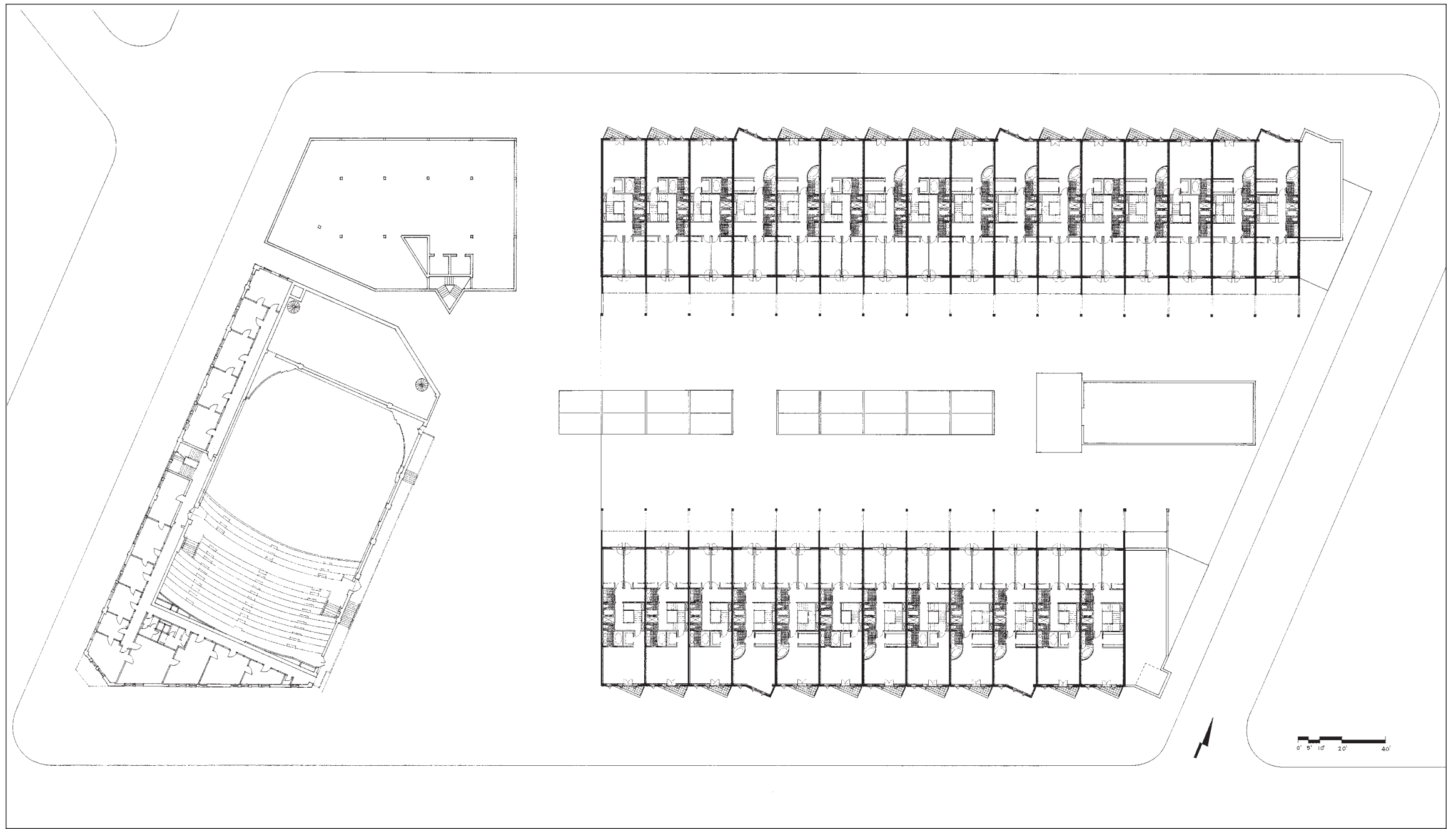


b

LEVEL 2
Backyards & 'Alley'
Second Floor Housing
Tivoli Balcony & Shop
Mezzanines

- a Level 2 Plan
- b Aerial view from south
- c View from backyard

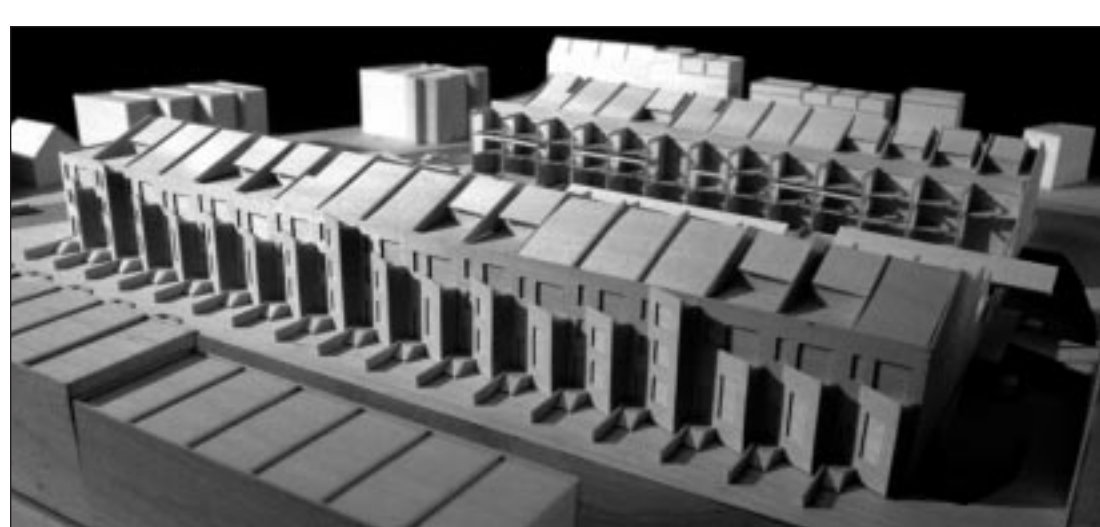
Proposal



a



c

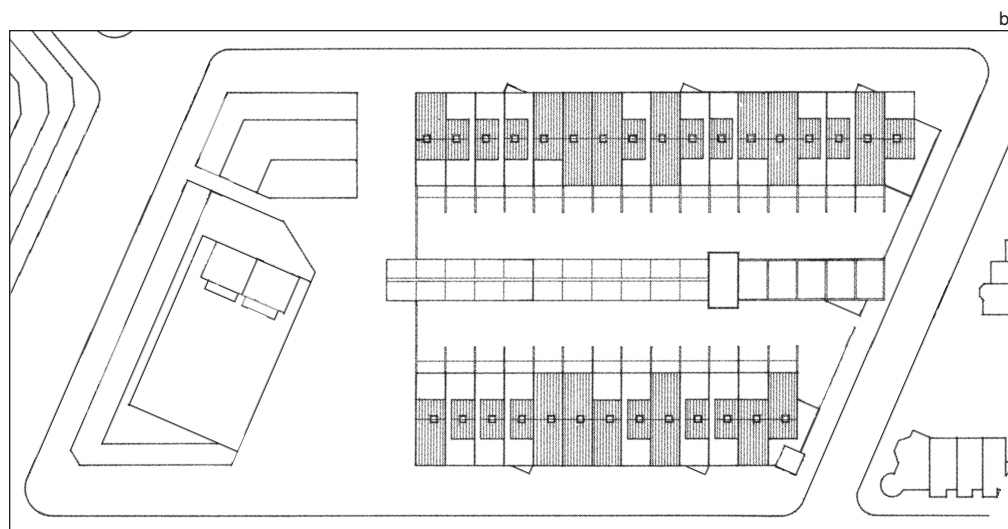
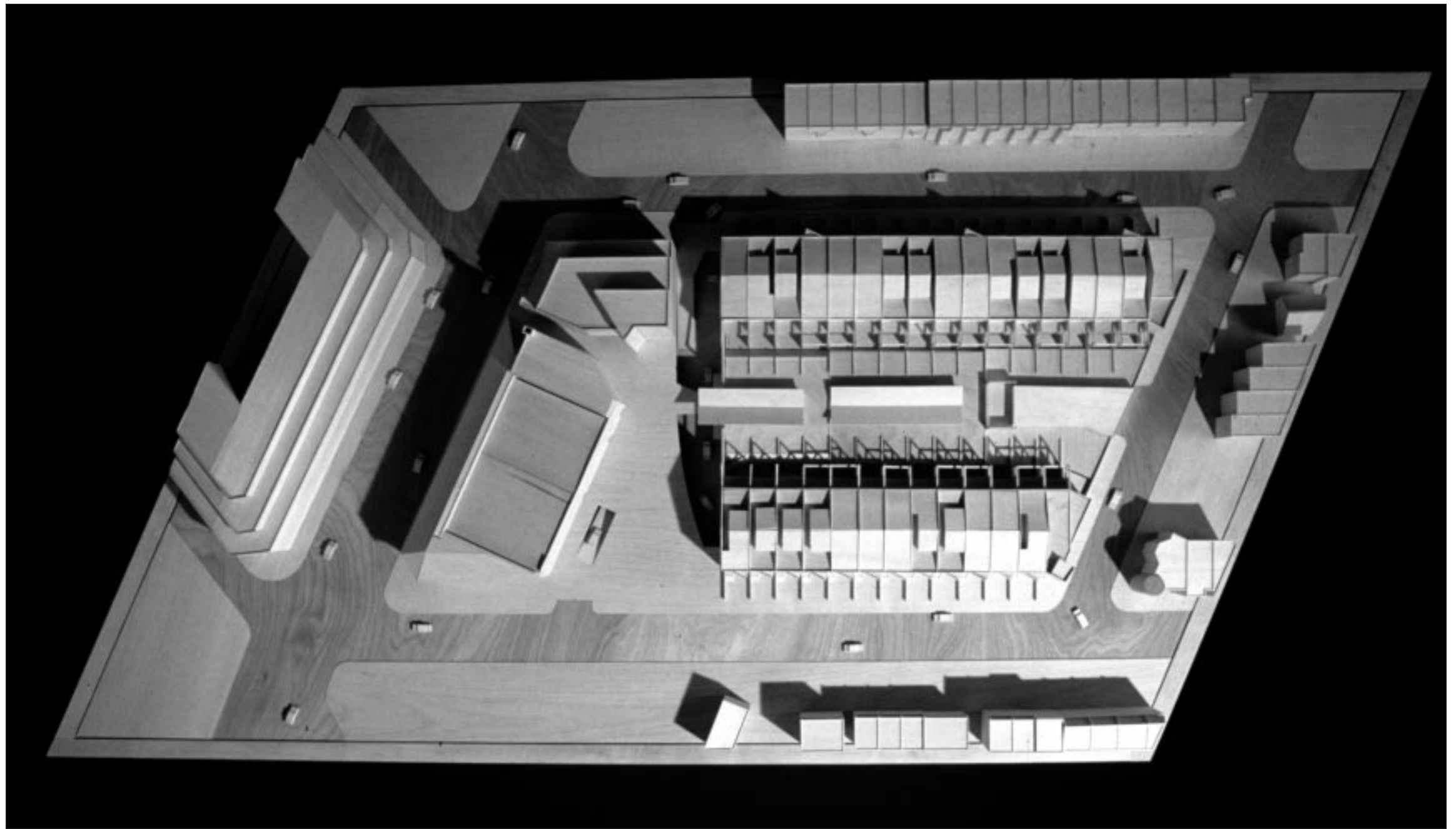


b

LEVEL 3
Third Floor Housing
Tivoli Studio Lofts

- a Level 3 Plan
- b Aerial view from north
- c View from balcony

Proposal



ROOF LEVEL

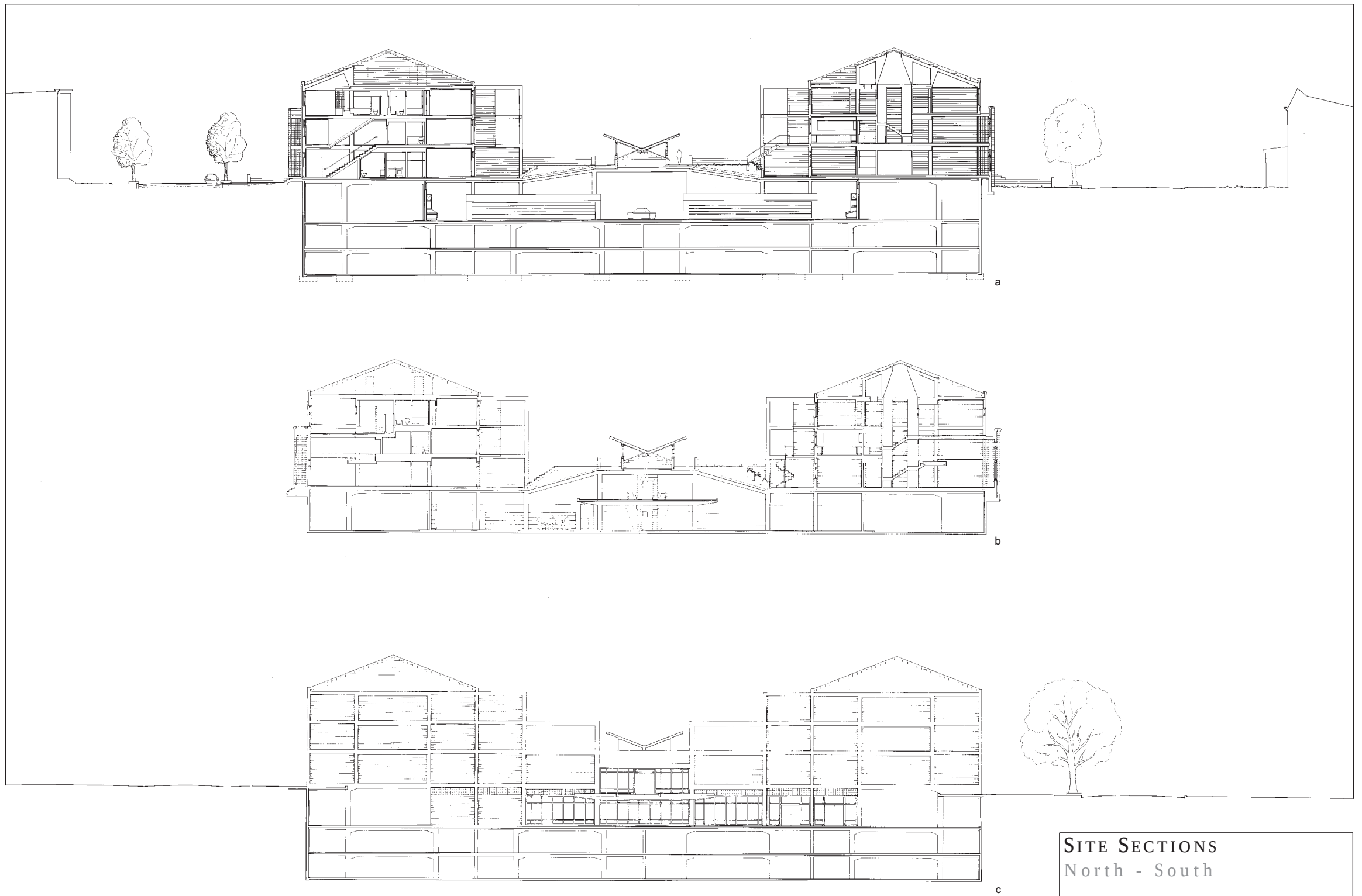
Site & Context

Site & Context

a Plan view of model

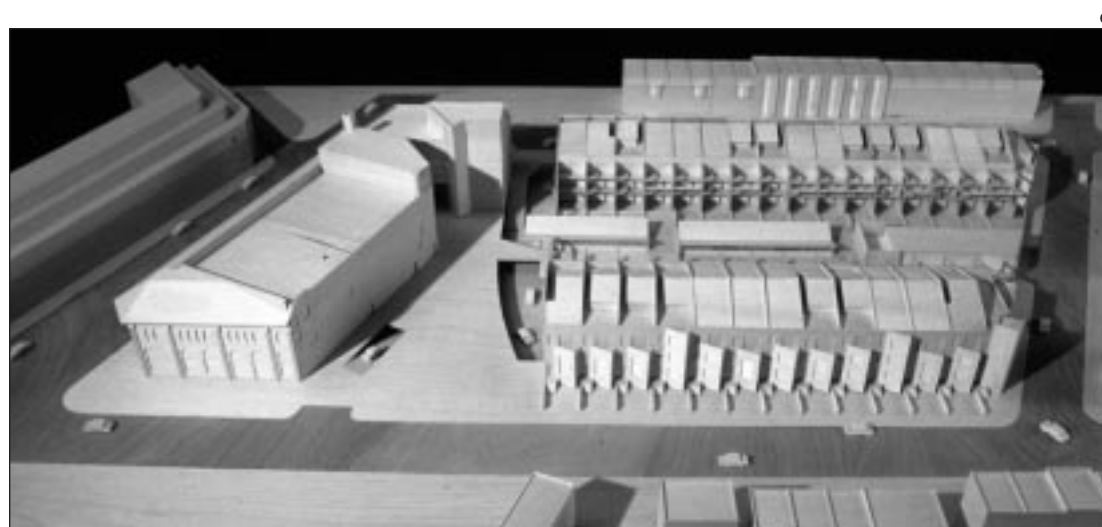
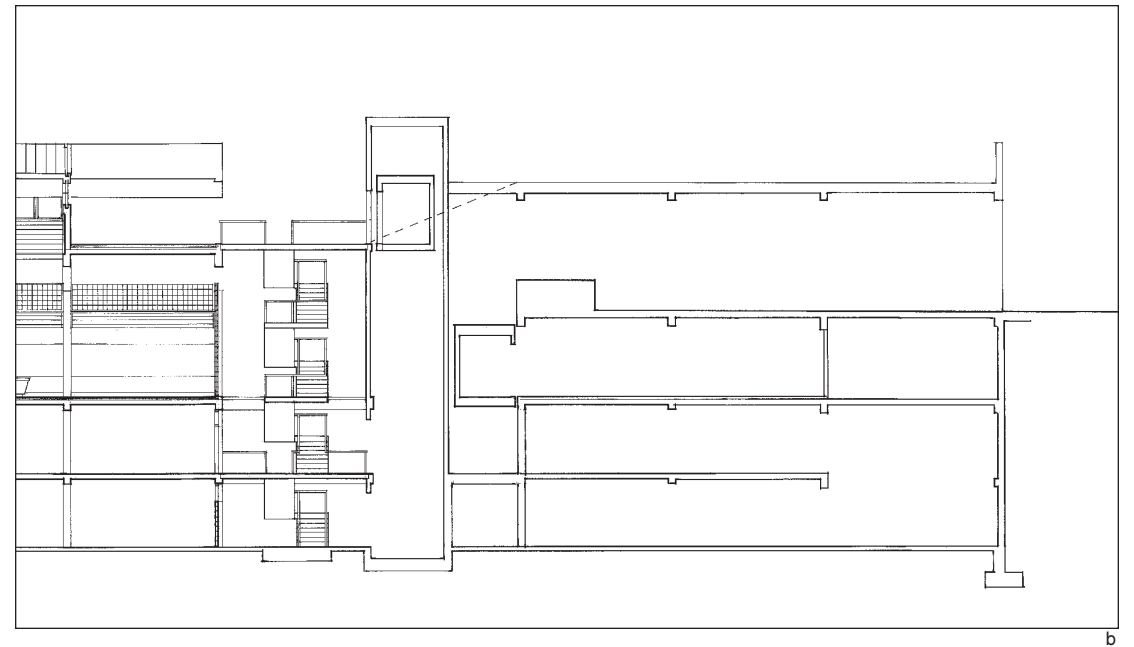
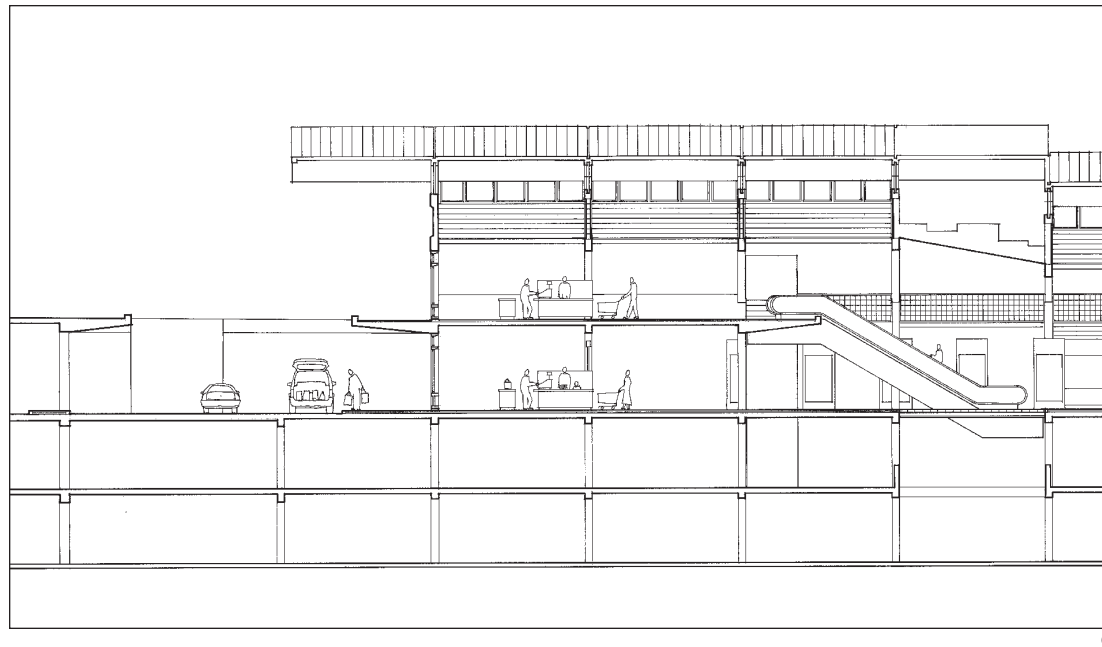
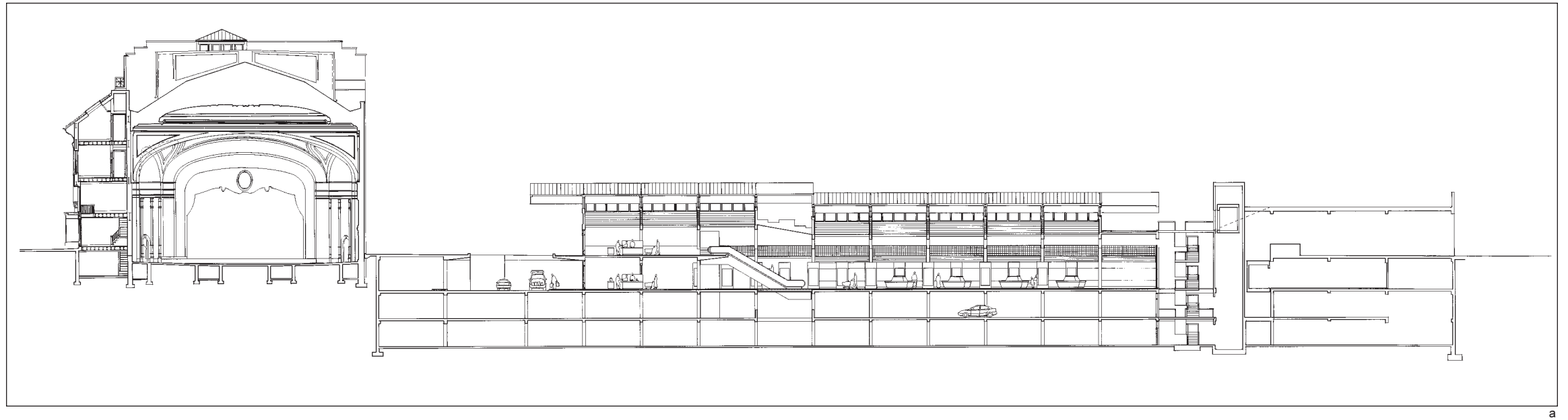
b Site Plan detail

Proposal



SITE SECTIONS
North - South

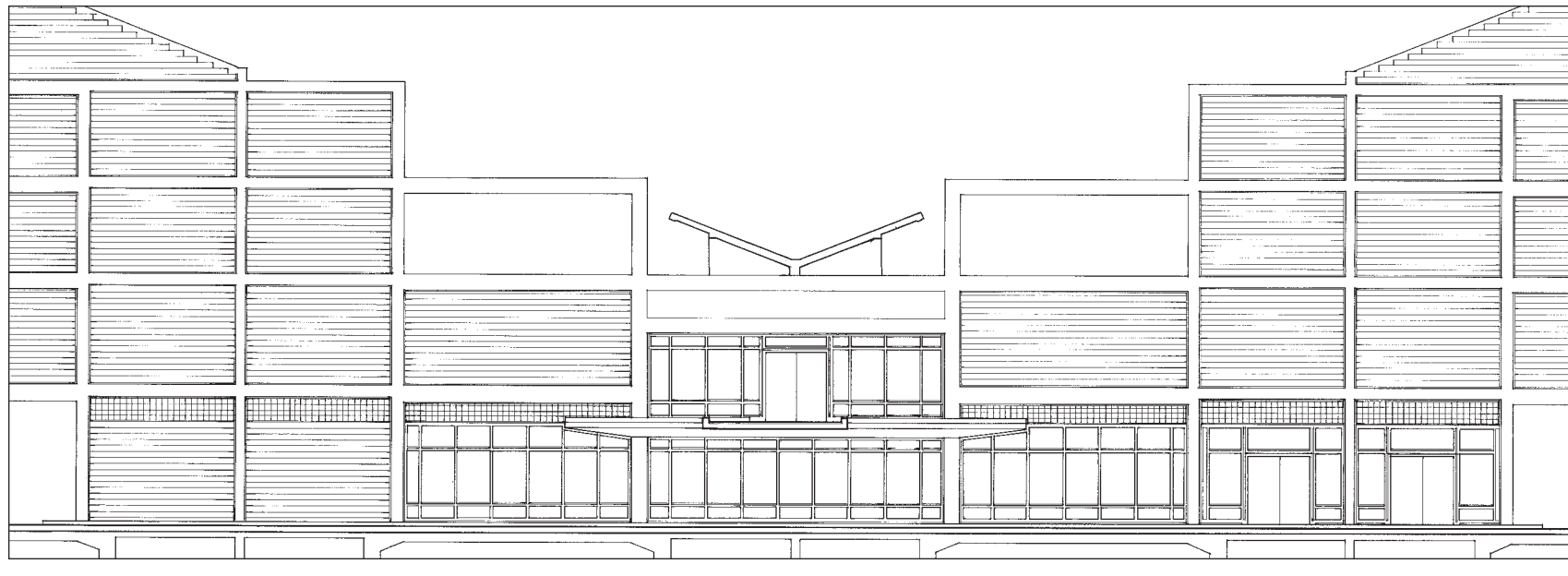
- a Section at midpoint of site & townhouse / flat unit, view east
- b Section detail at grocery entry/mezzanine & single-family unit, view east
- c Section at plaza, view east



SITE SECTION

West - East
Grocery & Parking Details

- a Section at midpoint of site, view north
- b Section detail at parking core, service / loading
- c Section detail at storefront / mezzanine
- d Street view at townhouse & exit ramp
- e Aerial view from south



S U P E R M A R K E T

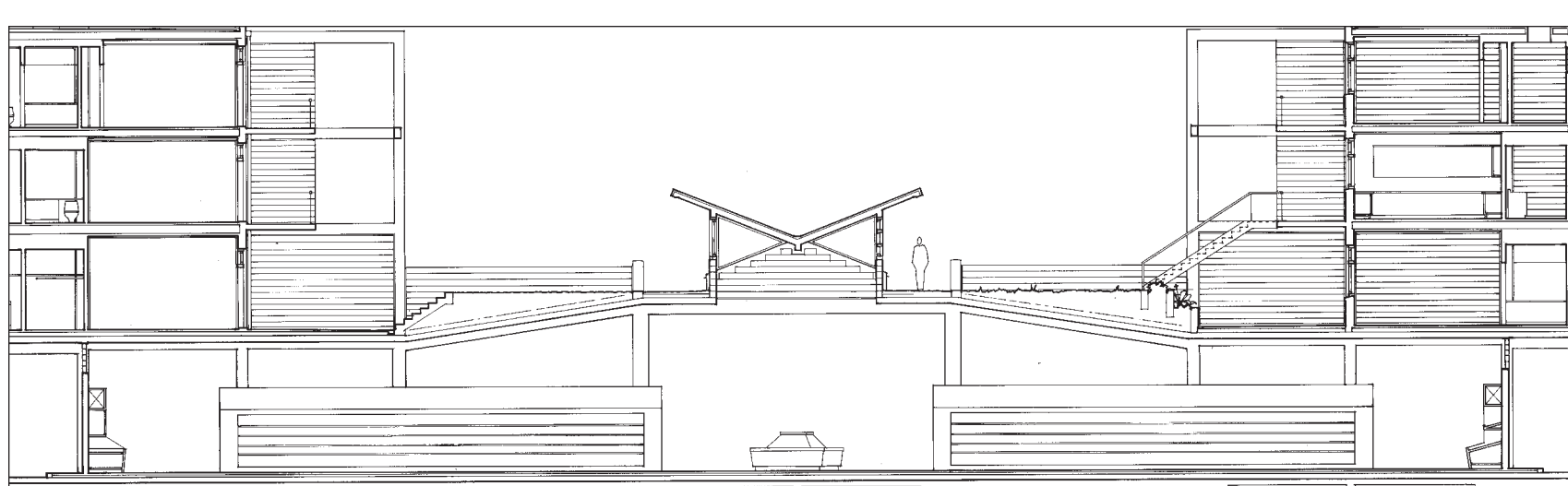
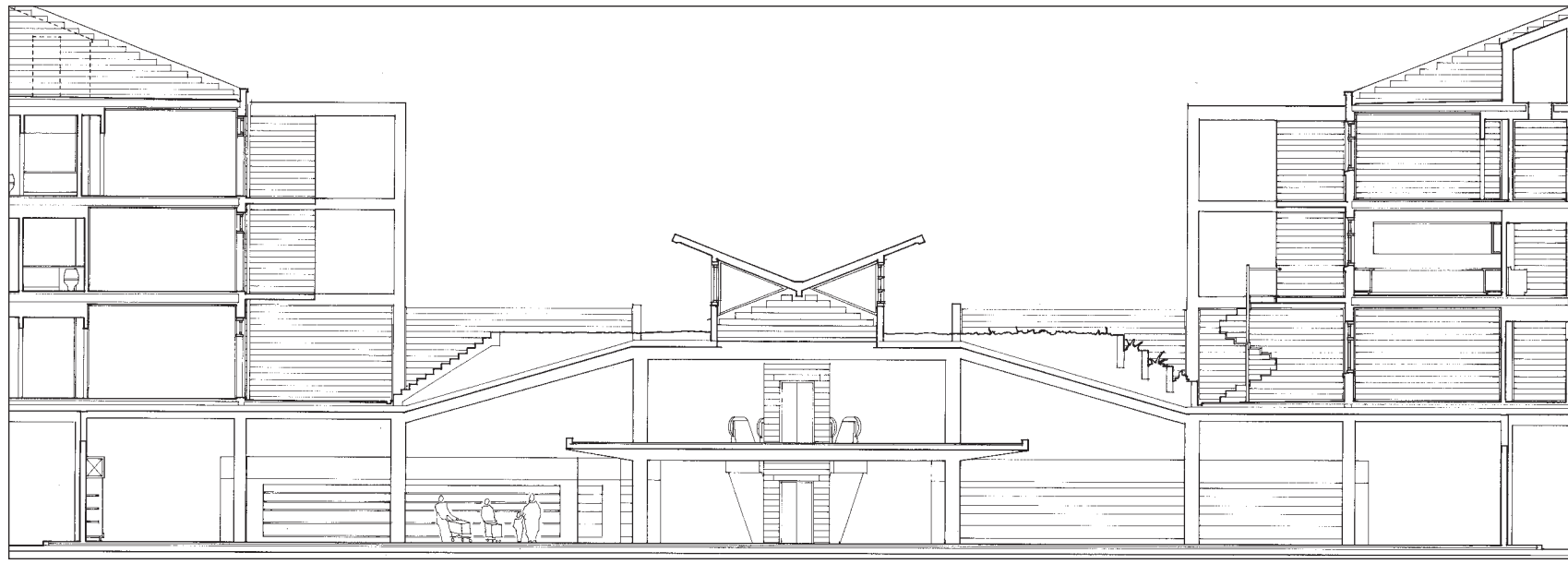
Details:

Traditional glazed storefront with automotive pick-up and drop-off lanes directly in front, pedestrian entrance on mezzanine 'bridge' above.

Glass block clerestories at facade and along north and south walls to parking garage, glass block light well (parking stair core) at east end of store.

'Market-hall' style layout with main central aisle under light monitor and product aisles perpendicular, speciality displays in center aisle.

Refrigerated displays and frozen goods located continuously along 'exterior' walls to conceal utilities. Meats, seafood, deli and bakery counters located at rear of store, connected to service area.



SECTION DETAILS Supermarket

- a Section at plaza opening, elevation of storefront
- b Section at entry / mezzanine
- c Section at midpoint of store

R E S I D E N T I A L

Details:

'Servant' spaces are grouped internally and along party walls, leaving 'served' spaces access to light and view. Exposed concrete frame column locations define interior zone from outermost spaces.

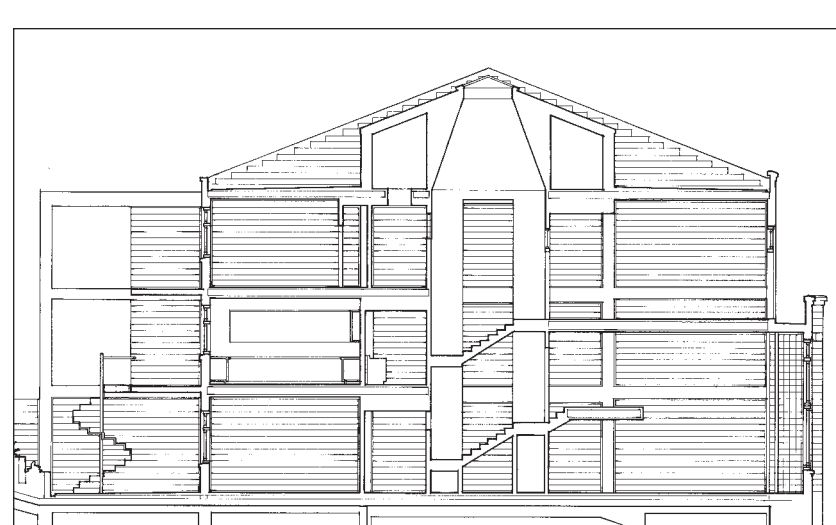
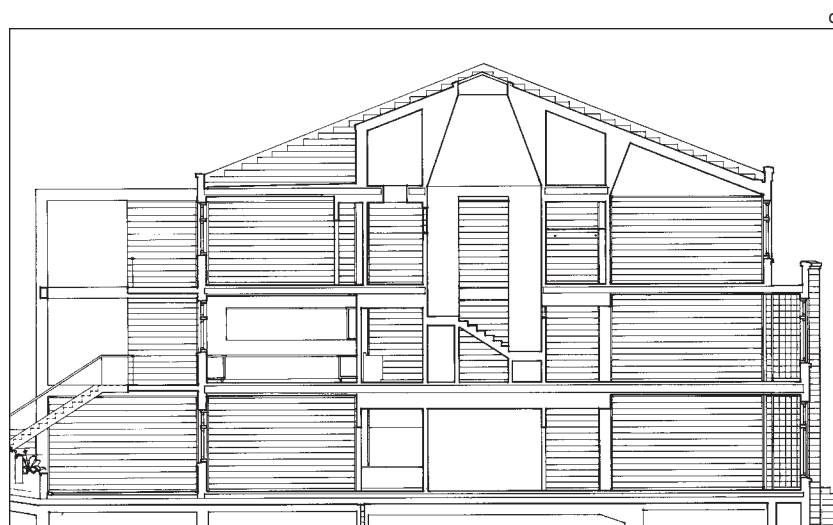
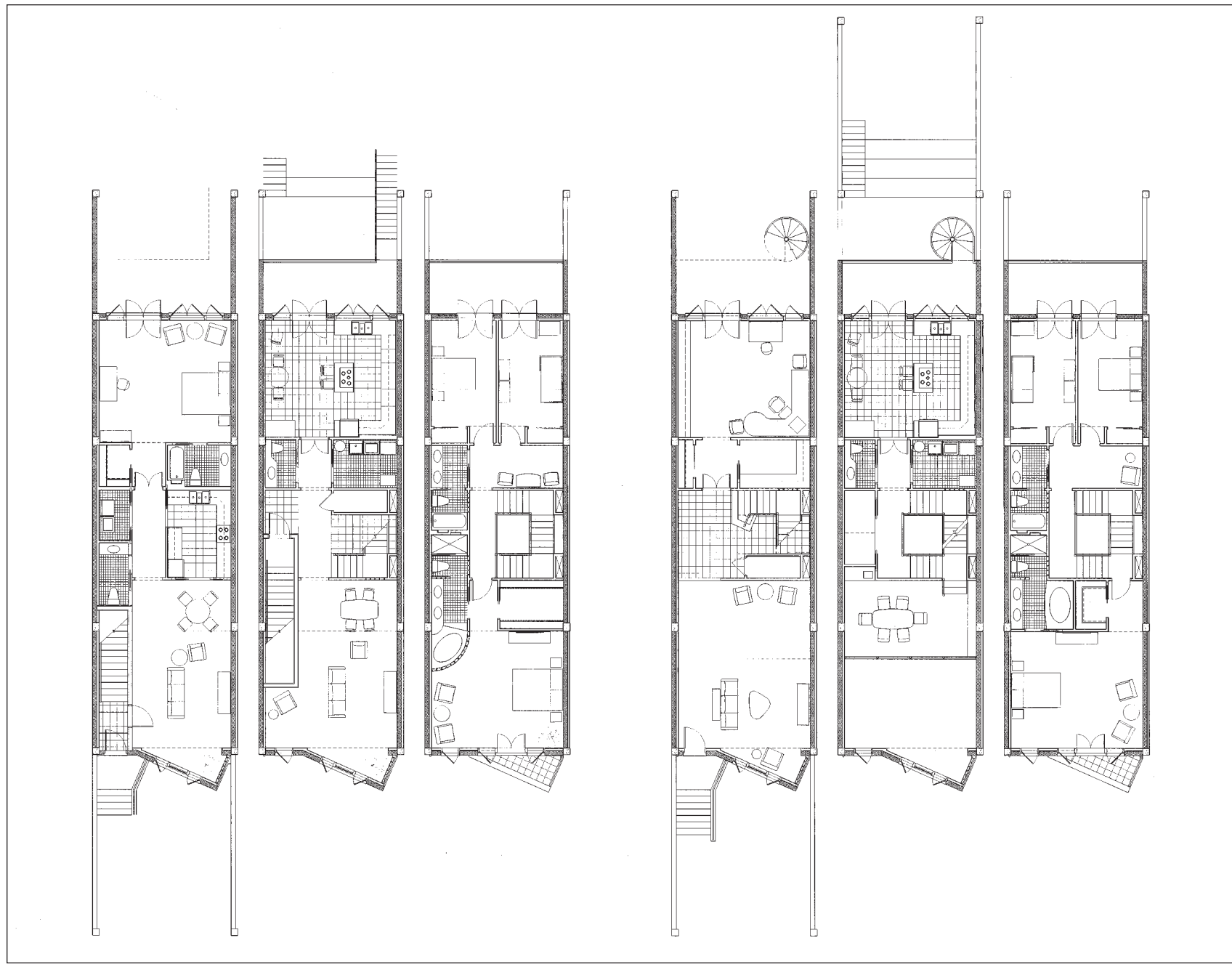
Use of glass block clerestories in interior partitions brings light into bathrooms & stairwells, while maintaining privacy.

Pocket doors used typically at utility and secondary spaces (conserves space), swing doors used at primary entrances / thresholds.

Ceilings lower at interior spaces, enclosing ductwork and other utilities. Spaces compress as you move internally, opening to sky in stair atrium.

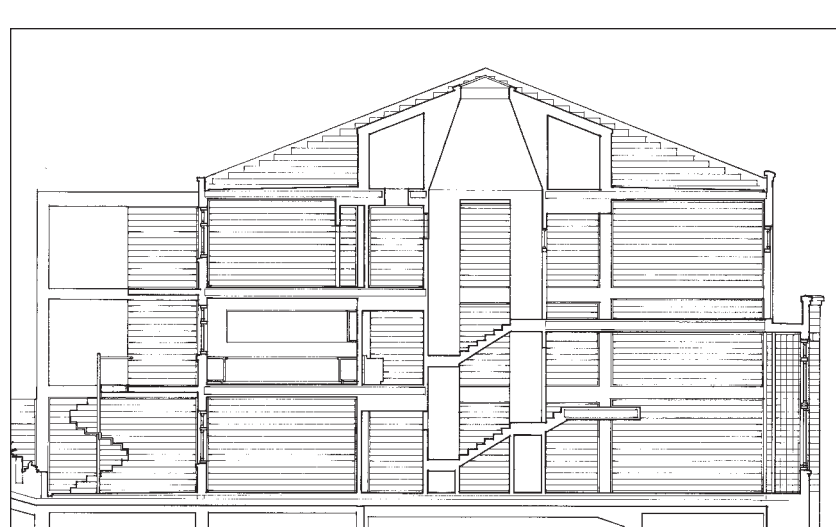
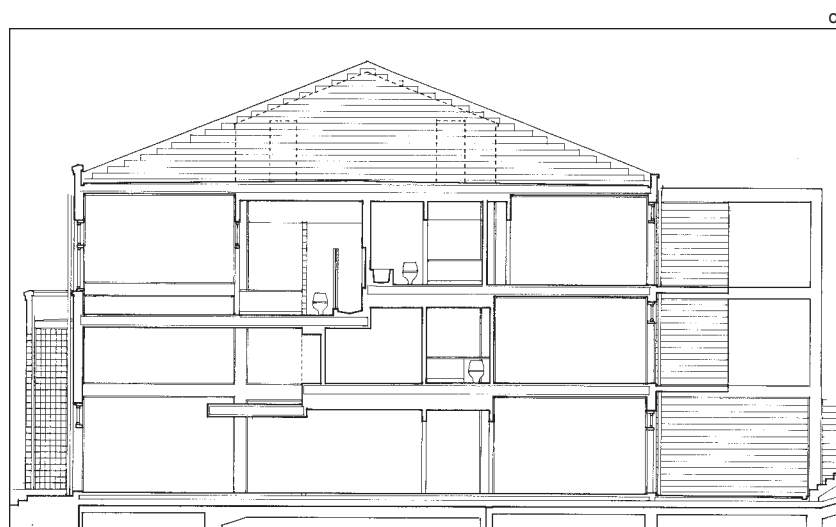
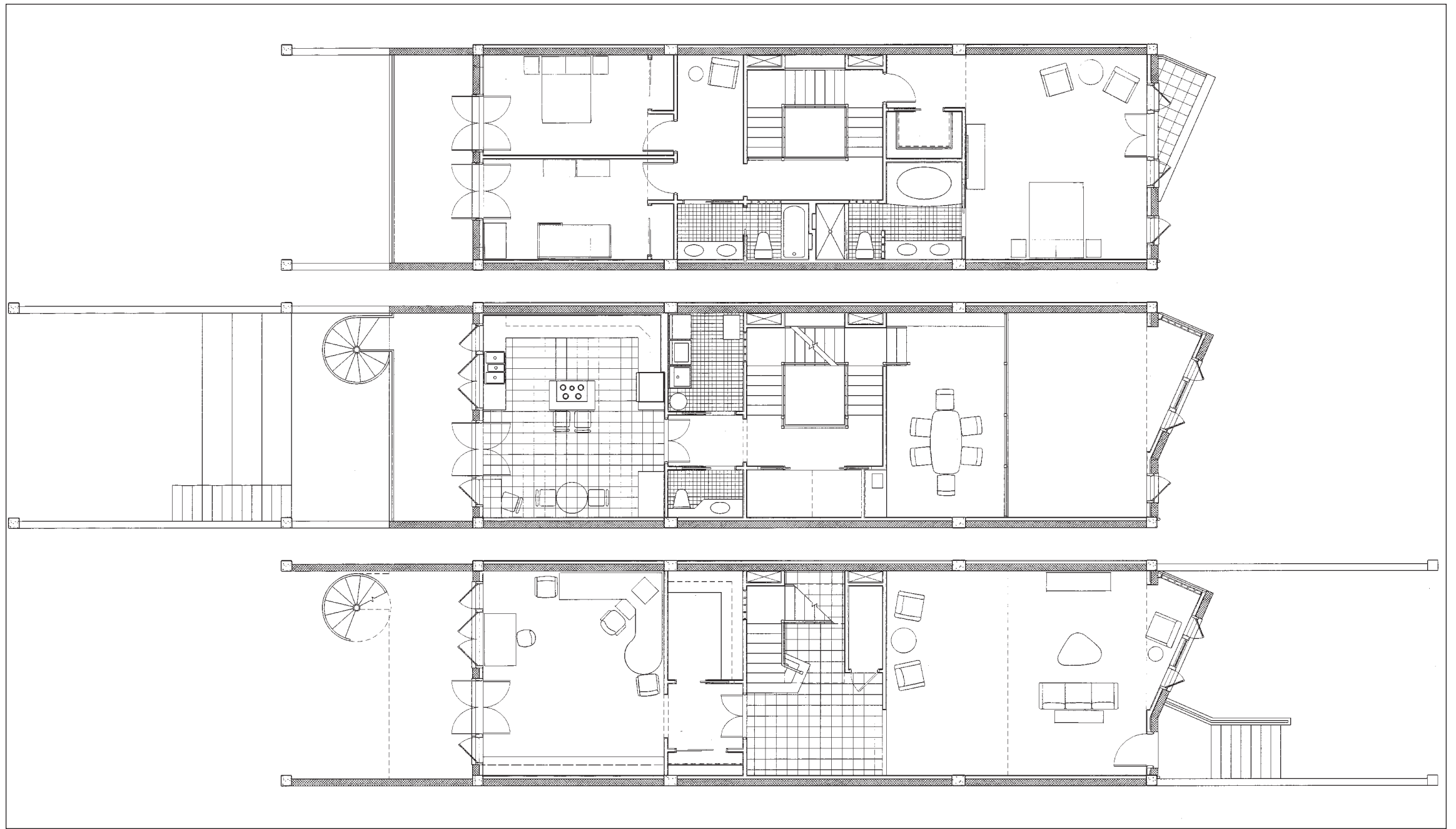
Vertical utility shafts hold landings and stair runs away from party wall, allowing light from skylight to filter down along CMU wall into center of house and under-side of stair.

Single family unit shows Kitchen on 2nd Floor, Home Office (or workroom) on 1st Floor. Kitchen can be located on 1st Floor, leaving 2nd Floor for Office, Den, or other living space. Various other combinations are possible.



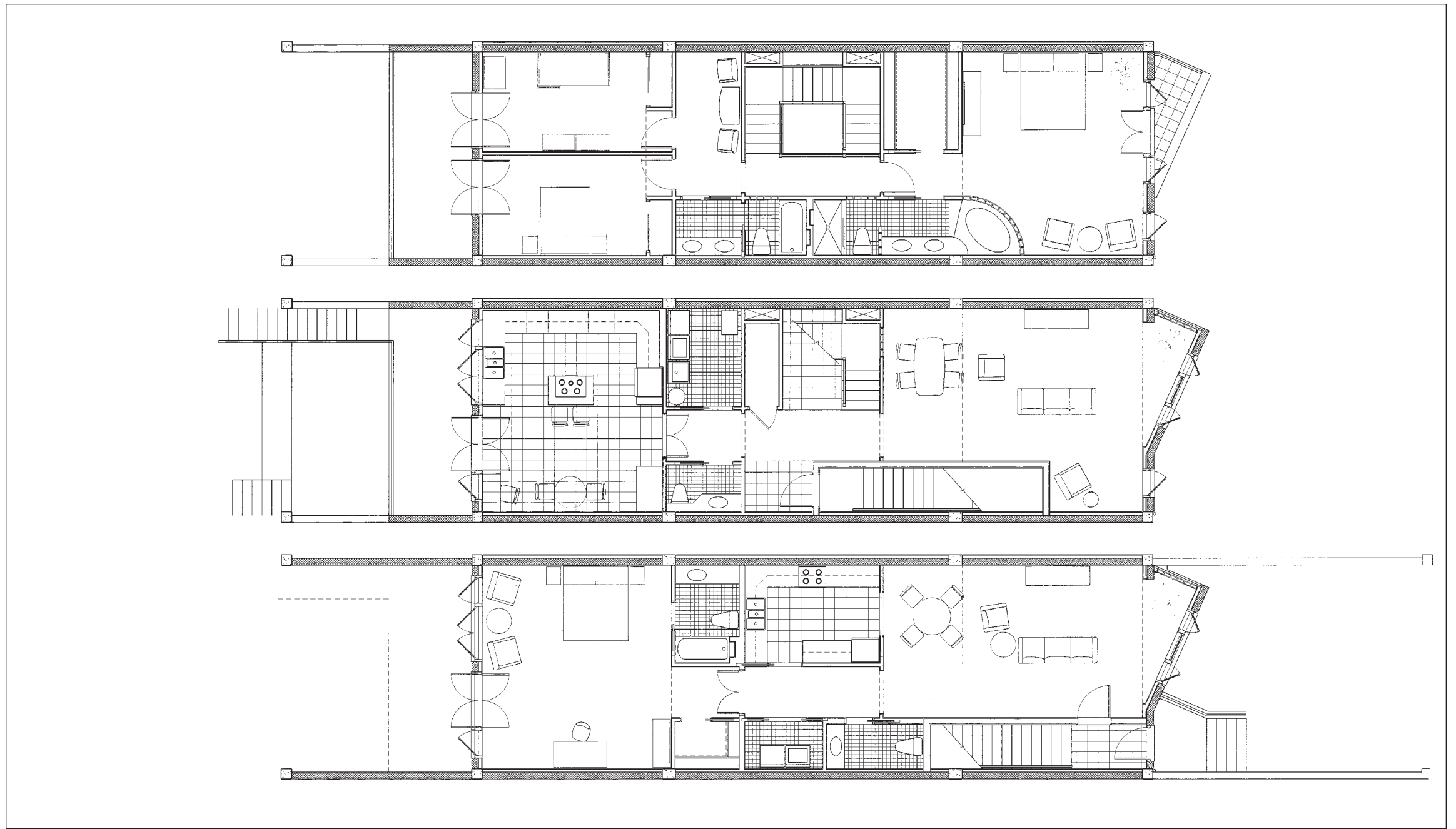
RESIDENTIAL Single - Family & Townhouse / Flat

- a Housing Plans, single-family unit on right
- b Section, single-family
- c Section, townhouse / flat

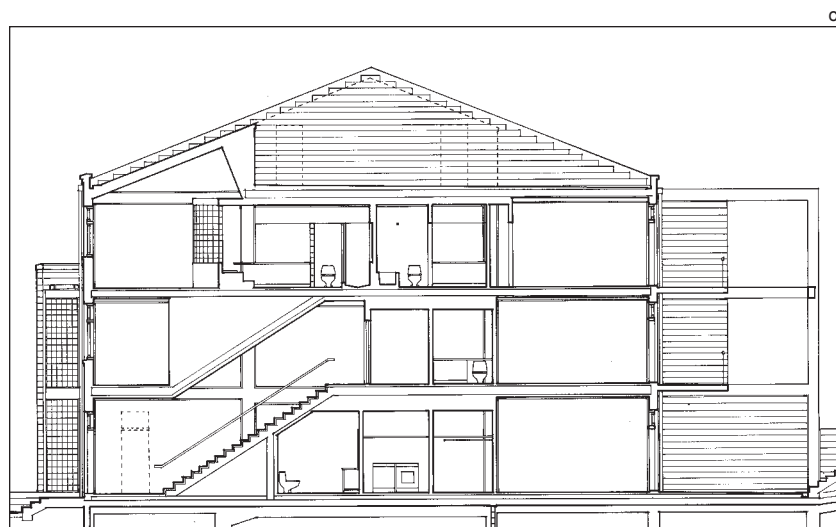


RESIDENTIAL Single Family Unit

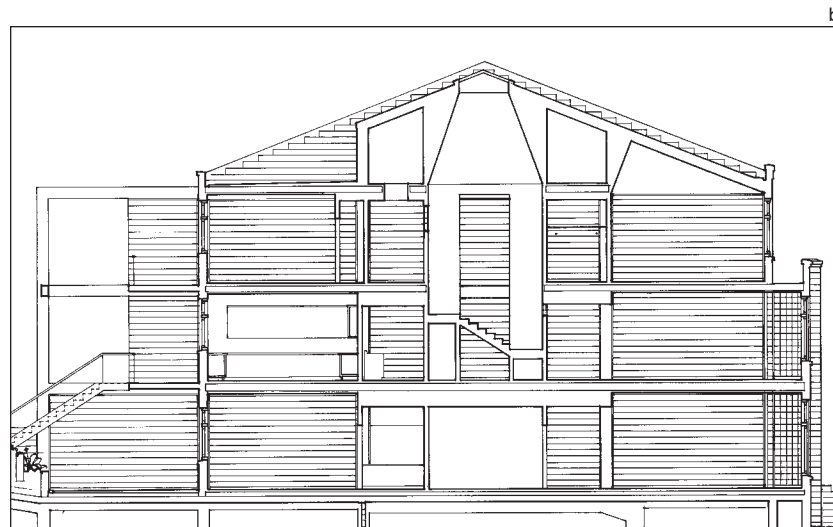
- a Floor plans
- b Section at stair core, view of exposed CMU
- c Section at opposite side of unit



a



c



b

RESIDENTIAL Townhouse / Flat Unit

- a Floor plans
- b Section at stair core, view of exposed CMU
- c Section at opposite side of unit

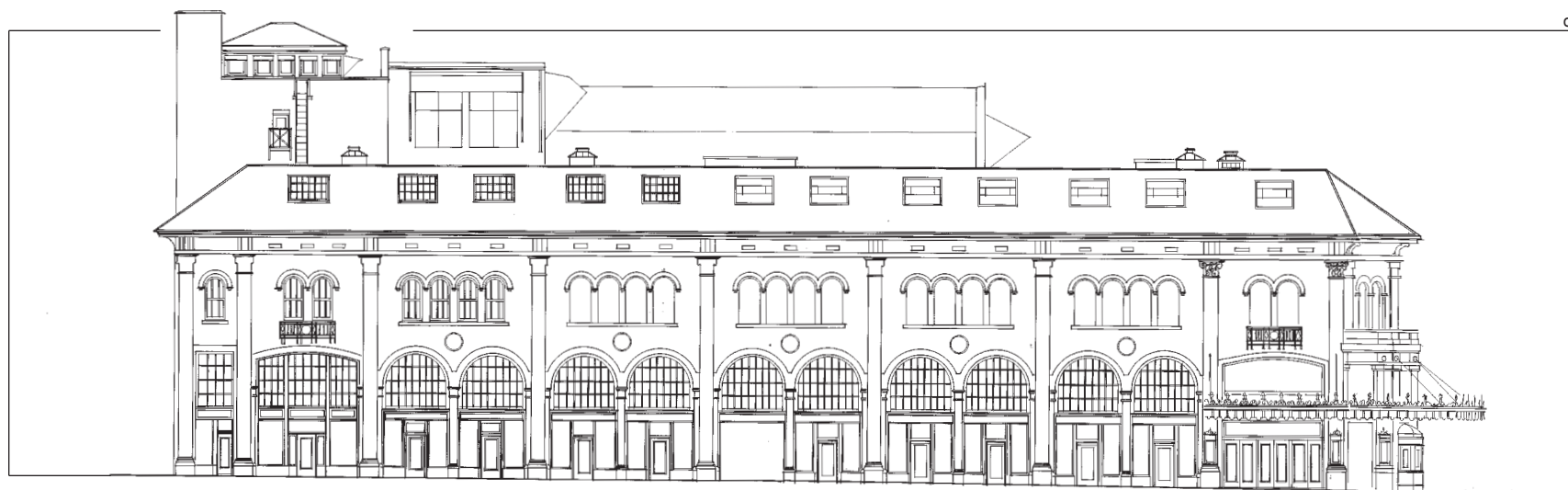
Proposal



a



b



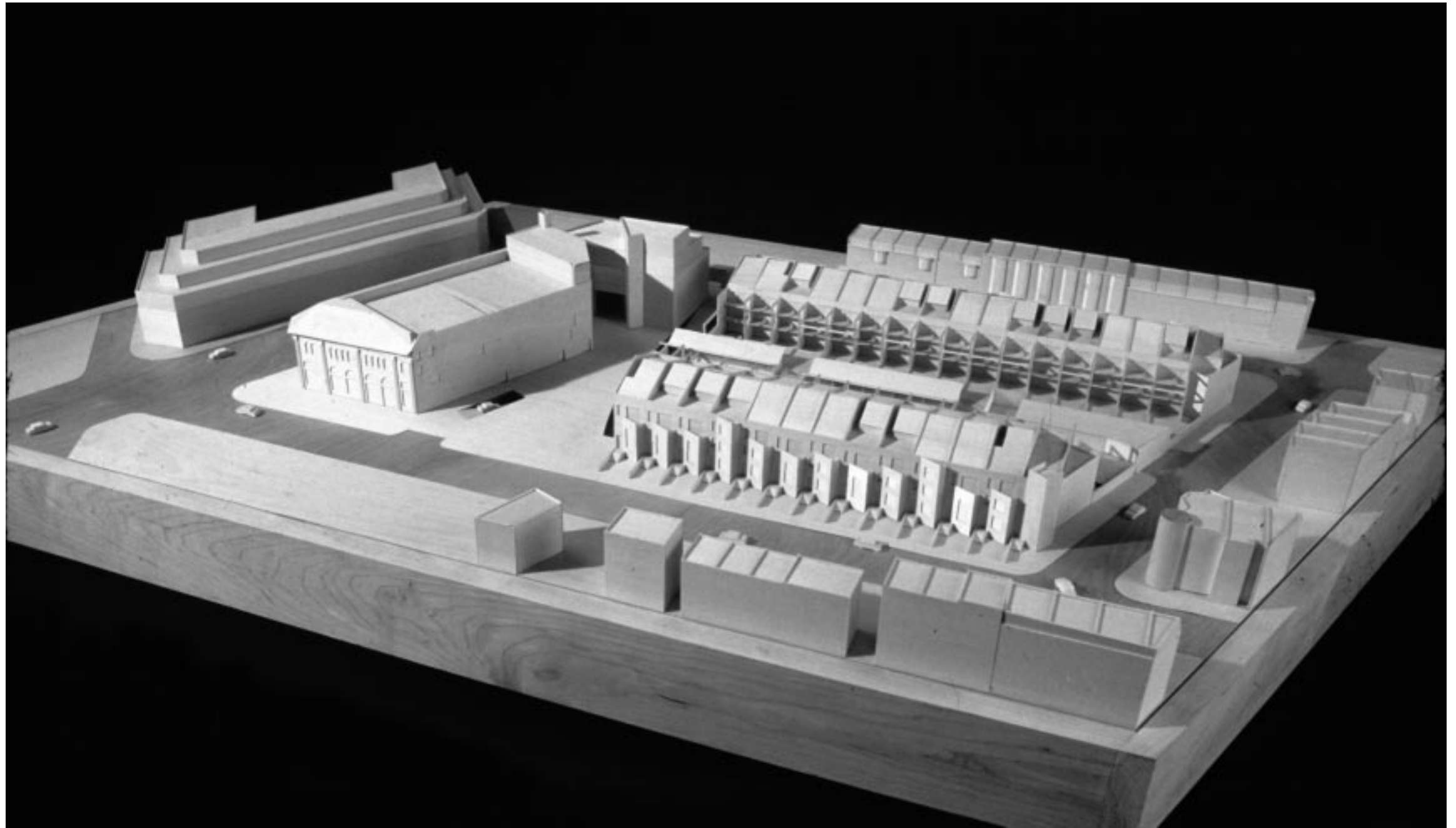
c

ELEVATIONS

Housing & Tivoli

- a South elevation, Park Road
- b Elevation detail of townhouses
- c Elevation detail of Tivoli, 14th Street

Proposal

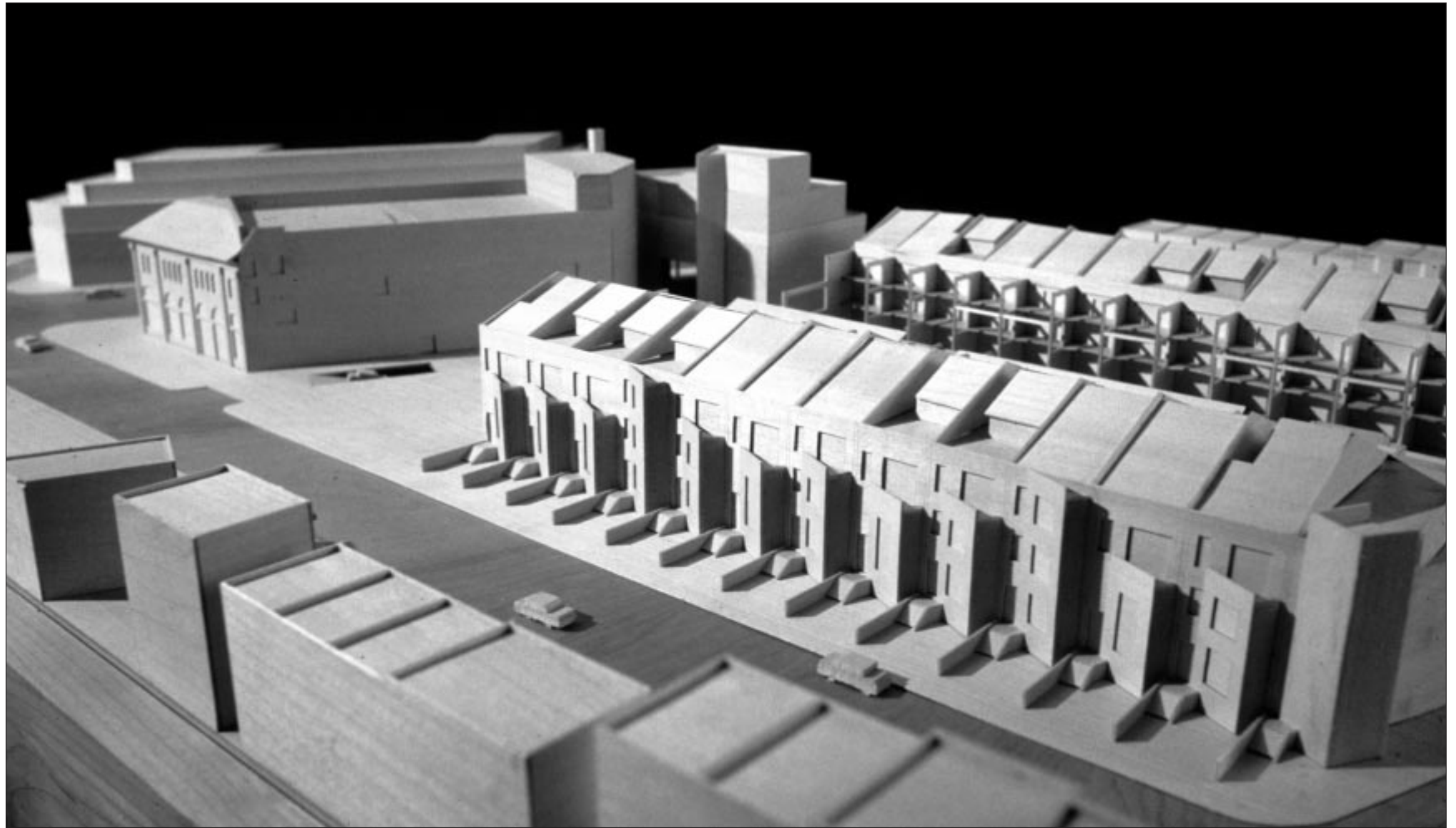


a



b

MODEL VIEWS South Aerial Public Plaza & Entrance Ramp a View from southeast b View of plaza Proposal	36
--	-----------



a



c



b

MODEL VIEWS

Park Road
South Elevation
Plaza Entrance

- a View from south
- b View from southwest
- c Street level view of plaza & storefront

Proposal



a



b

MODEL VIEWS 14th Street New Retail / Office / Restaurant Tivoli Theater
a View from northwest b Street level view of northwest corner
Proposal

EPILOGUE

This thesis began as a project, a response to a real site with a proposed program, longstanding issues and an ongoing history; what evolved was a study in urban design and contemporary culture. How can we live in the city today? How do you reconcile our current mercantile desires with our residential needs, and how do you do so within the physical constraints and historical context of the urban environment?

The project that resulted is one proposed solution to these questions. The Thesis here is how do you incorporate the suburban retail icon - the 'big box' store and its acres of parking - into the urban context. How do we reconcile our desire for the super-store with its prices and selection with our need for dwelling and its proximity to work and play, all with a respect for history and context?

The basic solution finds its roots in the very history of the site - the historic Tivoli Theater. This turn-of-the century, mixed-use, theater/retail/studio complex serves as an anchor to the site and a telling example of successful urban design. It is through the same concept of vertical-zoning and working in section that the project here finds its foundation. It is the reconciliation of the needs of the store and the homes, the residents and customers, the car and the yard, public, private and service requirements - all these disparate, sometimes conflicting, fully interrelated needs - that is the source of this thesis.

In short, life in the city.

B I B L I O G R A P H Y

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Page 19
Registered Trademark of Publix Super Markets, Inc.
(also a favorite quote of my Swiss grandfather, when visiting and shopping with us in Florida)

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Housing, History and the Supermarket, An Episode in Urban Architecture
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Figures b & c, 22; b& c, 23:
Photos of the Parking Garage at Washington National Airport, located in Alexandria, Virginia,

(refer to Acknowledgements for additional credits)

To finish a work? To finish a picture? What nonsense! To finish it means to be through with it, to kill it, to rid it of its soul, to give it its final blow, the coup de Grace for the painter as well as the picture.

Pablo Picasso

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Influences & Inspirations

V I T A

June 1997 to Present

Gensler *Architecture, Design & Planning Worldwide*
Project Architect, Associate

August 1995 to May 1997, Summer 1994, August 1989 to April 1991
Jennings & Murray Architects, PC
Intern Architect

Independent Contract Work: Summers 1993, 1994 & 1995
Pollack + Dickerson; Rust, Orling, & Neale Architects; Hamilton / Snowber Architects

Summer 1992 & 1993
Construction & Development, Inc.
Foreman, Laborer, Draftsman

August 1992 to June 1995
Washington Alexandria Architecture Consortium, Virginia Polytechnic Institute and State University
Masters Thesis Defense June, 30 1995
Kyrus - Wheeler Award 1994 & 1995
Graduate Teaching Assistant - 1993-1994

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University of Florida, College of Architecture
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Vicenza Institute: Architecture, Summer 1988

In order to understand how the practice of architecture can incorporate the ideals of education and political action it is necessary to define the word profession. For this I rely upon the definition that Abraham Flexner gave over sixty years ago in defining the profession of medicine. there are six points, and they are as follows: first, the occupation has to possess and draw upon a store of knowledge that is more than ordinarily complex. Second, the occupation must secure a theoretical grasp of the phenomena with which it deals. A profession, in Flexner's view, is necessarily an intellectual enterprise. Third, the qualifying occupation must apply its theoretical and complex knowledge to the practical solution of human and social problems. Fourth, an occupation, to qualify as a profession, has to strive to add to and improve its stock of knowledge. Fifth, a profession must pass on what it knows to novice generations. Last, an occupation, to qualify as a profession, should be imbued with an altruistic spirit. Its members must perform fiduciary duties for the client and do charitable works for the needy public.

James Stuart Polshek

VITA
Experiences

Postlude