DANCE/MOVEMENT THERAPY AND ARCHITECTURE

AN INVESTIGATION OF MODERN DANCE AS AN INFORMATIVE DISCIPLINE AND THEORIES OF THE BODY IN ARCHITECTURAL DESIGN

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DEDICATION

I dedicate this thesis to my husband, Mark Jones. Your understanding, patience and impatience made this possible.

To ask the hard question is simple
The simple act of the confused will
But the answer is hard
And hard to remember.

W.H. Auden

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SUMMARY

The 1995 Graduate Thesis Studio analyzed the city of Atlanta for its unique conditions and architectural design implications. As a result of this analysis, the studio produced a summary of its "reading" of the city entitled the "Urban Meta-Framework" within which members of the studio situated their individual projects and investigations according to agreed upon criteria. This thesis is one of those projects to be viewed within the context of the group study as well as within its own parameters.

The individual investigation expounds upon the Urban Meta-Framework by exploring the potential contributions of another discipline to the process of design. The art of dance, and in particular the field of dance/movement therapy offer a lens through which to view the psychosocial aspects of bodily engagement and motility in the design of cities and buildings. This project explores the role of "lower order" perceptual stimuli toward the formation of ego and concepts of Self, and the role of elements in the built environment toward the creation of "situations" on the practical, perceptual, and affective dimensions.

Fig. i
"View from a car window"

INTRODUCTION

Analysis of the urban condition in Atlanta undertaken by the 1995 Graduate Thesis Studio produced a reading of the city "shaped over time by the forces of topography, transportation, and transaction. Lacking a singular identity, the resultant city is one of fragmented, largely isolated physical parts, loosely linked by diffuse transportation systems" (Urban Meta-Framework), in which the relationship between the individual body and the physical space of the city is increasingly inert.

As Atlanta embraces the information age, manufacturing and industry have lost importance to service and the distribution of information, and the corporeal has lost ground to the representational and the simulated. This cultural shift has been well noted in recent discourse by such authors as David Harvey, Jean Baudrillard, and Paul Virilio, among many others. The present day city of Atlanta exemplifies in many ways the physical and morphological manifestations of this shift. The surge toward 'aphysical' networks of cultural and economic production (virtual communities and organizations), however, corresponds with a fascination with the body: with health, beauty, exercise, and an explosion in such 'extreme' physical sports as rock climbing and bungee jumping. It also corresponds with an emergence of attempts to reify these networks in "club-like," activity dense developments such as mega-church activity campuses, corporate resort destinations/conference centers, and in the arts-oriented enclave loft conversions recently opened along the Marietta Street Corridor.

The space of the city, however, has become alienating. It is mediated by views from the car window, icons of the skyline, and the mental image of the wheel and spoke inscription of the highway system. Whether this is just the face of progress, an environmental reality to which the citizen (and the architect) must simply adapt and seek to find purely new forms of expressions and experiences, or whether the present situation truly represents a crisis of existence is debated. The assessment of and the predicted implications for the well-being of the inhabitants of the city vary, but most point to at least a decided unease - a rupture between the changing modalities of life and the needs of the individual inhabiting a human body.

Paul Virilio laments the loss of the real, the physical and the temporal in his dire analysis:

> The shift is ultimately felt in the very body of every city dweller, as a terminal citizen who will soon be equipped with interactive prostheses whose pathological model is that of the "motorized handicapped," equipped so that he or she can control the domestic environment without undergoing any physical displacement. We have before us the catastrophic figure of an individual who has lost, along with his or her natural mobility, any immediate means of intervening in the environment. [1]

Jean Baudrillard, rather, deplores the loss of the body's ability to protect the individual from the bombardment of communication, and likens the current condition to the pathology of schizophrenia:

> What characterizes [the schizophrenic] is less the loss of the real, the light years of estrangement from the real, the pathos of distance and radical separation, as is commonly said: but very much to the contrary, the absolute proximity, the total instaneity of things, the feeling of no defense, no retreat....He can no longer produce the limits of his own being, can no longer play nor stage himself, can no longer produce himself as mirror. [2]

Either interpretation paints an impotence of the body in relation to the environment, one which calls into question the individual's capacity to define Self.

Recognizing that architecture is at least partly a *lived* experience, an interaction of space and Self, this project proposes that the dis-engagement observed in analysis of the city is debilitating to its inhabitants, inhibiting in subtle ways the ability to define Self and relationships. Bodily sense-perception (the soma) and the "lower-level feedback" it provides, is an essential part of prominent theories of Identity. (Freud, Lacan, Piaget, Hartmann, Whitehead, Merleau-Ponty). The built environment plays an important role in the definition of *situations,* or *modes of being-in-the-world* (Merleau-Ponty), the experience of which allow the individual to experience *himself.* Regardless of the current digital paradigm, Architecture (especially on an urban level) has an obligation to concern itself with the very real situations it helps to create.

> I experience myself only to the extent that I experience other things or others. This bodily movement through space then is the very condition for coming into being (the "I") and the constituting of a meaningful world.[3]

The architectural investigation proposes to use as a lens the art of Dance and its offspring, the field of Dance/Movement Therapy. Movement Therapy was born of modern dance, and is rooted in Freudian ego psychology. Fundamental to its practice are the concepts of *body ego* (in relation to the environment) and *motility as an ego apparatus.* Its translation into concerns of the built environment will be to examine ways in which architectural design elements can contribute to 'situations', and be consciously manipulated in positive ways to foster engagement between user and environment.

The program is for a quasi-public Center for Creative Movement Studies, within the emerging Marietta Street Arts and Heritage Corridor, to offer a physical environment for a variety of users to exploit the cognitive and experiential potential of dance and movement as a creative and healing art.

Critical Propositions

The body is today frequently disengaged from architecture and city.

This is a detrimental condition to the extent that it furthers a notion of a split between mind and body, and widens the rift between "culture" and "experience".

In defining architecture's role in that culture, "Form" as a vehicle for representational statements about current culture is not as immediate a concern as the considerations of the activities of the user (program and event) and issues of human scale accommodation and opportunities for user appropriation.

There can be an architectural approach which acknowledges current life-style and cultural trends without negating the role of physical and the somatic.

To situate (locate) the investigation on a site that is emblematic of a cultural shift (in this case a site which has been largely abandoned due to the decline of industry in the area) is an appropriate point of departure.

Critical Path

Outline history, theory, and practice of Dance/Movement Therapy and identification of key elements that can be amplified by design of the environment.

Explore programming, and design distribution of program as opportunity for relational networking, or the design of spaces that encourage activities and connections.

Build a collection of tactile cues in the environment (concerning proximity, mobility, weight, containment, surface, texture, microclimatic changes) as building materials to be used as tools to activate the relationship between user and environment.

Ongoing integration with the collective propositions of the studio's Urban Meta-Framework (follows below):

Background: Thesis Studio 1995 Urban Meta-Framework

A critical analysis of the urban condition in Atlanta reveals a city shaped over time by the forces of topography, transportation, and transaction. Rather than creating a cohesive whole with a singular identity, the interaction of this complex system of forces results in a city of parts – fragmented neighborhoods and discrete areas loosely linked by diffuse transportation systems. The absence of physical boundaries allows Atlanta's pattern of growth to spread further and further away from the downtown core in a process determined largely by private initiative rather than public intervention. Since expansive, often rapid, growth has been a constant element in Atlanta's development, the city suffers from a lack of historical constancy. Flux and change characterize Atlanta's image and, consequently, the city finds it necessary to continually reinvent itself without connection to the past.

Accepting these given conditions of the city, it is the aim of this studio to enhance and build upon the existing fabric as a means of strengthening the link between parts and heightening the awareness of Atlanta's natural order. While the locus of operation occurs at the neighborhood level and is framed within the context of individual projects, the following issues will be addressed comprehensively as part of a meta-framework for the city as a whole:

Topography

Unique topographical conditions (high spots – such as the 1000 ft. ridge that extends from the northeast to the southwest along Peachtree Street, and low spots – such as the sunken channel of Interstate Highway 75/85) will be addressed through methods of extrusion – i.e. heightening their perception as significant determinants of the city's form and patterns of movement.

Nature

One of the strongest contextual givens of Atlanta is the lush vegetation that surrounds the city and winds through the urban fabric. Atlanta's vegetation is both natural (a city within a forest) and artificial (the man-made "natural" environments of corporate entities). Though the distinction between these two natures is often blurred, the simultaneous existence of both should be addressed.

Transportation

Atlanta is fundamentally resistant to the implementation of a classical order. However, the inscription of the "spoke and wheel" highway system on the surface of the city strongly impacts the way in which the city is accessed and experienced. The Interstate Highway 75/85 privileges north/south movement through the city and presents a physical barrier to extended transverse patterns of flow. East/West connections are limited both by the path of the highway and rail bed that runs north/south along the Marietta Corridor. The spaces claimed by Atlanta's dominant transportation systems (MARTA and the highways) must assume a more public presence. This can be achieved by allowing significant moments within the transportation systems to amplify an awareness of directional orientation within the city as well as providing a threshold between individual neighborhood parts and the city as a whole. The notion of "flow", both as a fact of city life and as a metaphor for urban experiences should be addressed as it relates to the character of movement and the perception of Atlanta's image.

Public Space

The existing infrastructure within the city of Atlanta does not support traditional public behavior. Great international cities are measured in large part by the accessibility of their streets, parks, and other public spaces. In addressing the issue of public space in Atlanta, the studio seeks to commemorate the city's unique heritage and to bind the public together as citizens of a city that values its public environment. Attention to the public realm should include public enhancements or special treatment of the unique, often neglected, residual spaces of the urban landscape (freeway ramps and bridges, traffic islands, etc.) These "leftover" spaces present challenges of new definitions for urban public open spaces and offer the opportunity to enhance Atlanta's civic identity.

History and Memory

The city presents a series of 'temporal zones' which move or change at different rates. These 'temporal zones' are at times juxtaposed as one moves through them, or when something remains in an area which has changed around it at a different rate, i.e. the house on 15th street next to AT&T. Atlanta is also dominated by the image of the Phoenix. The city does not have a historical constancy, but is always re-inventing itself (burning its bridges) and experiences time mainly as a constant present with very little connection to the past (memory). In an abstract way, the city's mindset is optimistic and forward-looking much more than it is nostalgic. Certain images of the past are cherished and fought for, while at the same time much of the text of real history is torn down or overlooked, i.e. the Margaret Mitchell house.

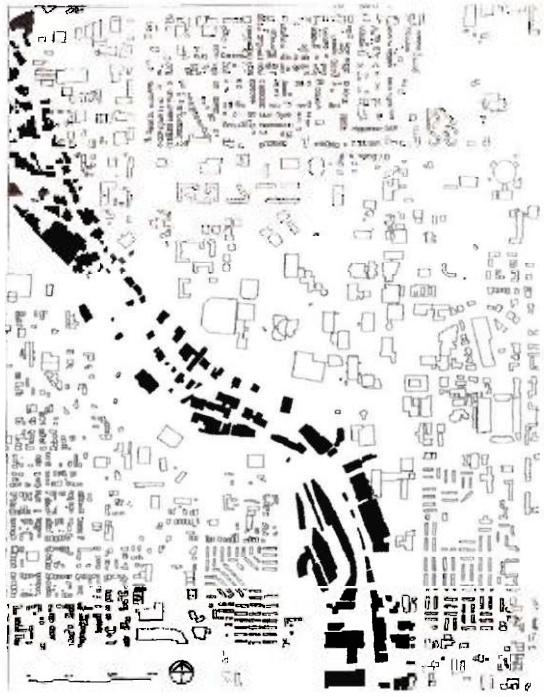


Fig. 2
Marietta Street Corridor Figure/Ground

MARIETTA STREET CORRIDOR

The Marietta Street Corridor is one of the four "neighborhoods" chosen for development identified by the studio. Marietta Street is a historically industrial corridor that parallels the railroad, along a natural ridge. It is comprised of largely abandoned brick warehouses, industrial buildings and stockyards. With Atlanta's economic emphasis shifting from industry tied to rail transportation, many of these spaces within the urban fabric once made vibrant by the rail lines no longer have prescribed function or civic importance.

In recent years, redevelopment of the corridor has begun with an emphasis on art organizations and loft living. Old buildings have been converted to new uses, and the area is beginning to take on the identity of an Arts district. Mixed use rezoning has enabled pockets within the area to develop a mixed program (live/work/performance/retail/event), and become destinations (King Plow Arts Center and Nexxus Contemporary Arts Center). Following the studio's Urban Meta-Framework, the following general improvements to the Corridor will be pursued:

Fig. 3
Nexus Contemporary Arts Center, view from Bankhead Avenue

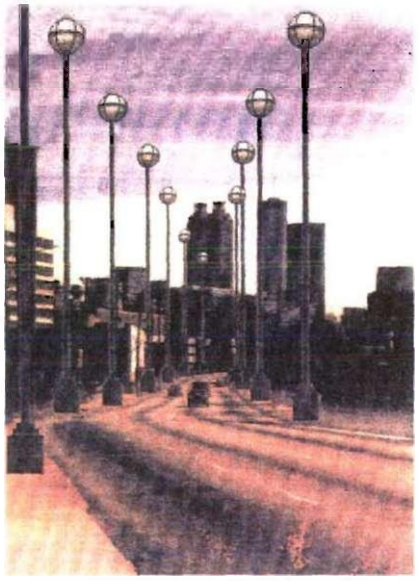


Fig. 4
Illustration of Corridor lighting

MARIETTA STREET CORRIDOR

Topography

Reinforce unique conditions through methods of extrusion

The Marietta Street Corridor extends along the western edge of downtown Atlanta from Simpson Street, northwest to Ashby Street. Located along a broad, natural ridgeline, the corridor is the second highest elevation within the city limits, affording valuable vantage points for unique views of the downtown skyline. We will attempt to emphasize this local topography through "extrusion". Artificial lighting elevated to a significant height will provide a continuous band of illumination, weaving through existing buildings. It will amplify the reading of the ridge within the city, and will also include lighting at a pedestrian level, enhancing the theatrical quality of this emerging arts district.

Fig. 5
Topography

Nature

Both the natural and the man-made vegetative environment should be addressed.

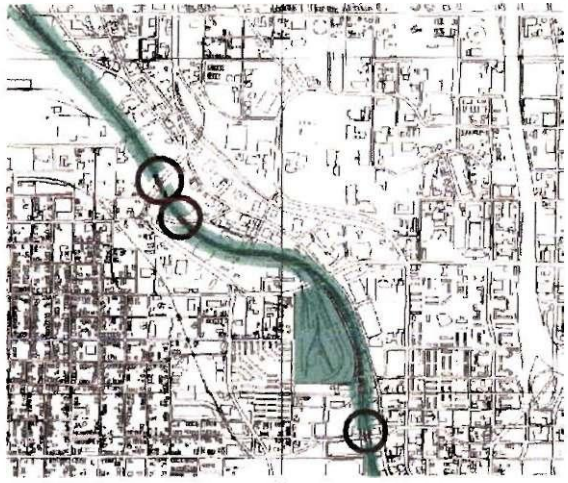


Fig. 6
North Yards "urban forest" and "green wall" of the rail bed, with permeable points identified

While vegetation is lush overall in Atlanta, it is absent in the industrial Corridor. With the dense concentration of toxic elements in some areas, bio-remediation is suggested by introducing natural orders. In addition to providing the unique experience of an intensely natural setting within extreme urban conditions, the North Yards site presents the opportunity for enhanced public space. The programming of elements at the North Yards site will address the relationship between the natural versus man-made landscapes.

The existence of the rail bed as an edge condition will be enhanced by applying natural vegetation, which will visually link the nodal areas within the Corridor and provide a physical barrier for enhanced safety. It will still be permeable at points such as bridge connections between adjacent neighborhoods, providing thresholds for framing unique views between them.

Transportation

The spaces claimed by Atlanta's dominant transportation systems (MARTA and the highways) assume a more public presence by allowing significant moments within the transportation system to amplify an awareness of directional orientation within the city, as well as providing a threshold between individual neighborhood parts and the city as a whole.

Access will be provided at edge conditions. Transit stations, which will be located at significant points of adjacency between the Corridor and its neighbors, will be treated as important thresholds. These transit stations will tie into a larger network of both pedestrian and vehicular movement through the city with a proposed circuit of bike paths. Our short-term proposal suggests that transit stations serve as local hubs for express bus routes to existing MARTA rail lines. These have been located along the Corridor with an eye to the possibility of future rail service to the areas. (Fig. 7)

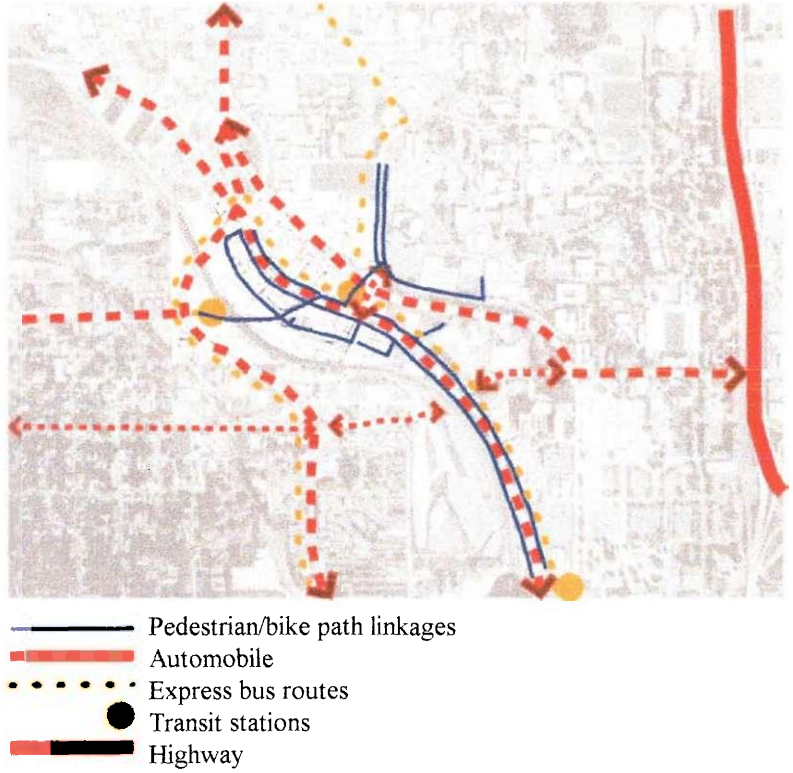


Fig. 7
Existing and proposed transportation systems

Public Space

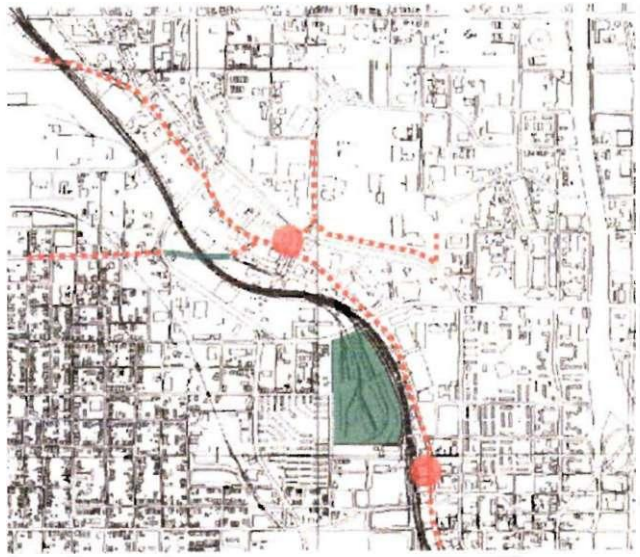
Atlanta does not support traditional public behavior. Emphasis will be placed on the accessibility of streets, parts, and other public spaces, commemorating Atlanta's unique heritage and binding the public together as citizens who value their public environment. Public enhancements or special treatments of the unique, often neglected, residual spaces of the urban landscape are encouraged.

Recommended public space enhancements within the Marietta Street Corridor are of three types (Fig. 8):

(1) Infrastructure improvements will include sidewalks along Marietta Street to strengthen pedestrian linkage between existing nodal areas and adjacent Georgia Tech campus.

(2) The threshold condition at transit stations will be enhanced as public space with the adjacent residual spaces being better developed.

(3) The North Yards rail yard will be treated as an urban forest, providing bioremediation as well as heightening the public awareness of distinctive local urban conditions such as the relationship between art and industry, industry and nature, the natural versus the man-made landscape.



Infrastructure improvements along Marietta Street

Public space at proposed transit stations

"Nature" as public space:
North Yards Urban Forest
Bankhead Avenue Bridge Greenbelt Trail

Fig. 8
Public Space Improvements

MARIETTA STREET CORRIDOR

History and Memory

Enhance the public's awareness of the series of "temporal zones" occurring throughout the city, with particular emphasis on the moments or areas where they are juxtaposed.

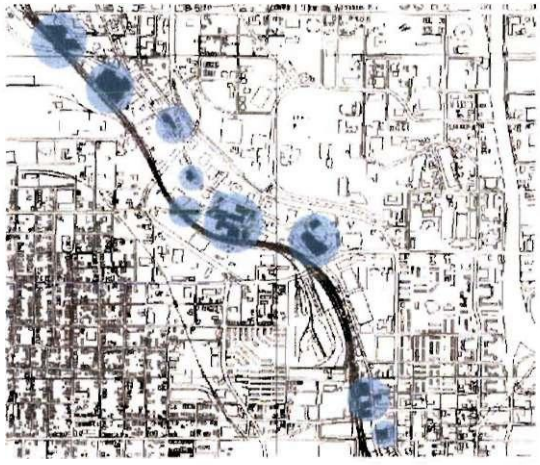


Fig. 9
Locations of historic structures along the corridor

The issues of history and memory are addressed in the Corridor by the recent rehabilitation of existing historic structures on the west side. (Fig. 9) Previously used as factory and warehouse spaces, the buildings have been converted into housing and retail/commercial space with attention paid to preserving their facades and maintaining their pedestrian-scale street qualities. Future redevelopment will support these efforts by encouraging continued re-use of existing structures. Also along the ridge is the site of the Civil War surrender of Atlanta (on a triangular piece of residual property). Reclaiming this would be an opportunity to heighten awareness of this neighborhood's significance.

Respecting and reinterpreting the corridor's historic identity as a transportation route and an industrial district is to be thematic in proposals for the area. Taking into account current developments which aim to characterize the corridor as the emerging Arts district of Atlanta, emphasis is placed on exploring the relationship between *Industry* and *Art*.

Fig. 10
Bankhead Avenue Bridge

Fig. 11
Site of the Surrender of Atlanta

For dancing is the loftiest, the most moving, the most beautiful of the arts, because it is no mere translation or abstraction from life; it is life itself. It is the only art ... of which we ourselves are the stuff.

Even if we are not ourselves dancers, but merely spectators of the dance we are still -- according to that Lippsian doctrine of Einfuhlung or 'empathy' by Groos termed 'the play of inner intimation' -- which here, at all events we may accept as true -- feeling ourselves in the dancer who is manifesting and expressing the latent impulse of our own being. [4]

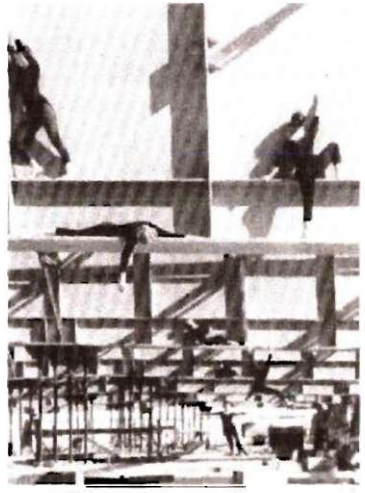


Fig. 12

CHAPTER I
The Investigation - Modern Dance as an Informative Discipline

In this civic era of rapidly shifting paradigms architects frequently turn to other arts or disciplines to inform their own. This investigation proposes that there may be something to be learned about the human condition from studying the art of dance, and particularly the discipline of dance therapy, that is of use to the practice of architecture. The urge to dance has been defined by anthropologists and philosophers as a primitive human impulse, cross-cultural and pre-historical. It has been used throughout civilizations expressively, ritualistically, and symbolically to initiate, confirm, and define material existence, religion, and love. It is also intimately connected with human traditions of war, labor, pleasure, and education. To be indifferent to dance is to fail to comprehend the scope of the definitive implications of this most essential manifestation of physical and spiritual human existence.[5]

Contemporary dance as an art has, since its evolution beginning with the early Modernists, sought to cast off the representational, narrative mode of "classical" dance forms to commune with an underlying "life order". It has explored the fundamentals of kinesiology, the body's relation to gravity, and the emotional states engendered by motility. It has also been the tool for explorations of social differences and relations, and examination of the human body's relationship to the larger environment. The middle part of this century saw the beginnings of its use as a treatment of psychosis.

Certain branches of applied psychology, drawing from recent experimental psychology and prominent Identity theories, have embraced and validated dance and movement as a therapy for a wide range of physical, cognitive, social, and emotional conditions. Dance, it seems, has the power to inform the perception of self, soul, and the body in relation to reality.

History of Dance/Movement Therapy

The concept of modern dance or movement as therapy began in the 1930s, when psychiatric hospital staffs began to recognize that modern dance classes taught there seemed to have some therapeutic effect on patients. Dance Therapy as a psychotherapeutic practice began in the 1940s at St. Elizabeth's Hospital in Washington, D.C. under the direction of Marian Chance.[6] The practice is rooted in psychoanalytic egopsychology, and pulls heavily from the works of Freud, who saw ego evolving out of the undifferentiated potentialities given at birth through the medium of object relations. The basic premise is that the *body ego* and its mental representation, the *body image*, are a fundamental basis for human relationships and they play a central role in determining our perceptions of reality.[7]

Today, dance/movement therapy has evolved to become an accredited field of study. The American Dance Therapy Association was founded in 1966, and defines dance/movement therapy as "the psychotheraputic use of movement as a process which furthers the emotional, cognitive, social and physical integration of the individual."[8] Actual techniques vary, though most practitioners focus on the patients' movement patterns as they exist at the moment of their encounter, while also incorporating verbal interpretations of the movements and situations.

Fig. 13

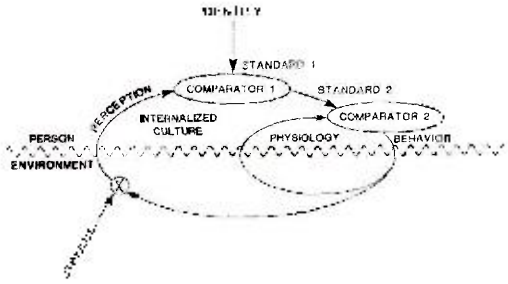


Fig. 14
Diagram of Perceptual Feedback Loop

This use of both kinesic experience and mental representation (situation/object encounter and naming) is intended to integrate body and mind in the construction of an understanding of the self in relation to the environment.

Theoretical Background of Dance/Movement Therapy

Freud, like many theorists, believed that behavior controls perception, and both are fundamental to ego formation. Perceptual psychologist Norman N. Holland writes of Freud's definition of 'ego':

> one could say ego is the repository of consciousness, judgement, memory, intelligence, affects, perception, motor control, defense mechanisms, self-preservation, instinct control, one's sense of time, identifications with early objects, but most particularly *perception, motility, and consciousness...*[9] (emphasis added)

The emergence of dance therapy in the 1930s and 40s was coincident with the development of Freud's theories of identity and psychoses. The influence of Frued is evident in both the theories and the methods of various practitioners. However, throughout the years since Freud, methods have embraced wider notions of mind/body integration, creativity and conflict resolution, many of which appear have been influenced by later developments in perceptual psychology, phenomenology, and feminist theory. Perceptual psychology, in particular, seems to have a strong relationship to the practices of therapists and artists analyzed.

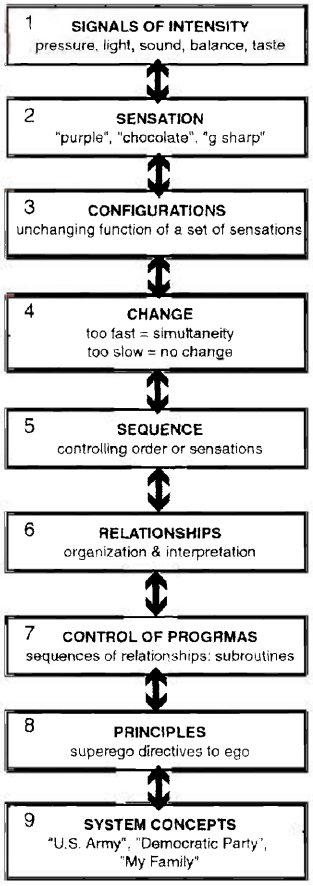


Fig. 15
Power's hierachical orders of perception

Holland proposes that three conclusions can be drawn about 'perception' as it relates to activities in the physical environment:

1) We see and hear actively, we construe the world.

2) We mingle culture, personality and physiology when we actively perceive

3) The act of construction through which we perceive involves many *nested feedback loops* that link self and not-self, and work up and down a hierarchy from sensory details to global aspects of personality, physiology, and culture.[10] (Fig. 14, 15)

Human life is a perpetual series of these feedback loops, leading to a continuous ongoing development and definition of self and relation to the environment that is not linear, but recursive. It has been theorized by many psychologists that pathologies can present themselves as an interrupt in this sensorial/analytical feedback loop, manifesting as physical 'tics', awkward gait or posture, or impaired relationships with objects or other people.

Dance/Movement Therapy Practice

Dance/movement therapists typically work with individuals who have social, emotional, cognitive and/or physical problems, and practice in a variety of arenas including psychiatric hospitals, clinics, day care, community mental health centers, developmental centers, correctional facilities, special schools, and rehabilitation facilities.[11] The practice seeks to treat the "interrupts" in the feedback loop generally through focus on the lower five orders of Powers' perceptual hierarchy. Therapists have patients explore through their bodies and movements a variety of intensities, sensations, rates of change, and sequences depending on the particular circumstances of the individual. Recurring themes and theories are evident in the practices of various therapists.

Sample Session:

1. Theme (a malfunction): The passive body

a. Physical representations of the malfunction: loose tension, slow breathing, inward focus, minimum movement, sluggish reactions

b. Phychological representations of the malfunction:

apathy, indifference, depression, exhaustion, despair, detachment

c. Physical & psychological representations of the opposite extreme (the overactive body): hyperactive movements, dynamic energy, outward focus, highly animated expressions, intense overinvolvement

d. Working device: activating the passive body through selective exposure to overactivity

Fig. 16
Trudi Schoop, sample session

Body Ego Technique

This technique, when used with the culturally deprived, is used to help the individual:[12]

1. To discover his bodily boundaries
2. To help establish a body image
3. To establish a recognition of self as related to others
4. To focus the eyes, the body, the thought or idea, as well as the whole intention
5. To experience change, change of physical posture and movement, and consequently change of emotional experience, and
6. To see, hear, feel, and control one's own rhythm and to establish a clear boundary between make-believe and reality.

Trudi Schoop

Schoop forms four basic questions to be evaluated for function or malfunction, which are then related to mental processes:

- Does a body know where it stands in space? (Point of view)
- Can a body maintain a directional course? (Conviction)
- Is the whole body unified in the effort to change direction in space? (Decisions)
- Can the body confront the other bodies that share his space? (Reality)

Upon identification of a "malfunction" in an individual, Schoop then employs one of a variety of "working devices" focused on movement and external stimuli for that individual to experience. Afterwards, discussion of mental images of the body as well as emotions felt help the individual to re-link the impressions of mind and body.[13]

Anna Halprin

Fig. 17
Anna Halprin, ritual: "Lunch"

Halprin was educated as a dancer at the University of Wisconsin-Madison in a curriculum which stressed personal creativity and the scientific study of anatomy and kinesiology over the values of dance as an art form in performance. She turned her back on the modern dance establishment in the 1950s, not satisfied with the stylized movements of artists such as Martha Graham and Doris Humphries to choose an artistic path that many in the dance establishment have 'criticized' as being more therapy than art. Halprin believes that the body, and the purposeful movements of the body are a source of knowledge.[14]

Halprin's interest in community and the *rituals* and *myths* that create and sustain it eventually led her away from dance as a theatrical art and toward dance (or simply movement) as an art which is also healing. Both her art and the practice of therapy are often concerned with the reclamation of stories ("myths") and the integration of the past, present and future ("ritual").[15] Central to Halprin's dance workshops is the confrontation of differences. She sees this as the first step toward a negotiation of boundaries. Only by acknowledging and expressing differences are the dancers are able to move forward to explore fully the areas of mutual inclusion through rituals and myths. Dancers are presented with a 'score' for the work, which is a permeable framework within which individual expression emerges. The final performance piece is only achieved after the confrontations -- new boundaries are created which form the essence of the piece.[16]

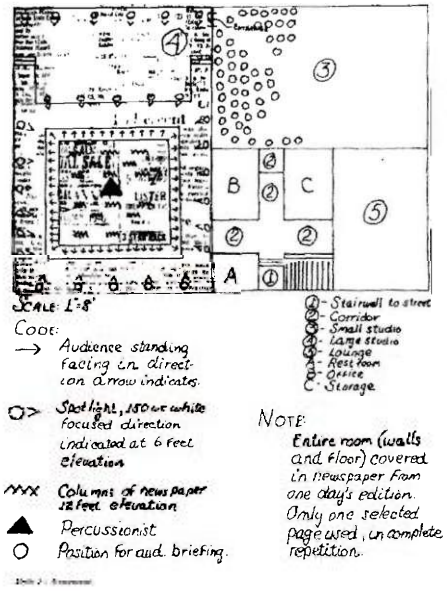


Fig. 18
Anna Halprin, myth: "Atonement" (score)

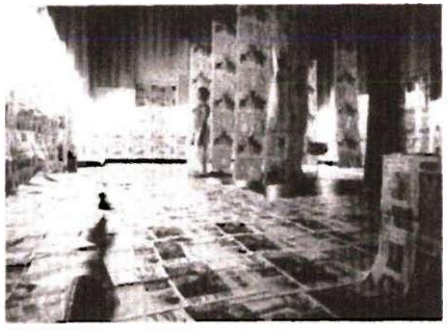


Fig. 19
Anna Halprin, myth: "Atonement" (performance)

The early part of Halprin's work was improvisational. She looked inward to the self, guiding those in her workshops to penetrate the interior of the body/mind and scrutinize with voice and movement both minute anatomical workings and unconscious needs and desires. Later, however, like Merce Cunningham, she sought to introduce external stimuli and frameworks. One of the most important fruits of this exploration was the use of "scores", which allow for individual input within an ordered collective whole. Both her commitment to community and the influence of landscape architect husband Lawrence Halprin steered her to the creation of environmental performances. Her outdoor pieces in both urban and pastoral settings pre-dated the environmental pieces that swept New York in the 1970s.[17] Her view of the "creative process" tends to work up and down a hierarchy in the sort of "nested feedback loops" described by Holland. Workshops and performances involve among other things: props, task-oriented movements, spectators and bystanders, drawing, singing, and speaking.

Halprin offers the following structure of a basic range of human movement and sensations to be used as an approach to body consciousness:[18]

1. Explore the five senses: sight, sound, smell, touch, taste
2. Discover the kinesthetic sense - the special sense for being aware of movements and empathizing with others
3. Develop kinaestheic sense by awareness of Space, Time, and Force
4. Further refine kinesthetic sense by exploring issues of Gravity, Inertia, and Momentum

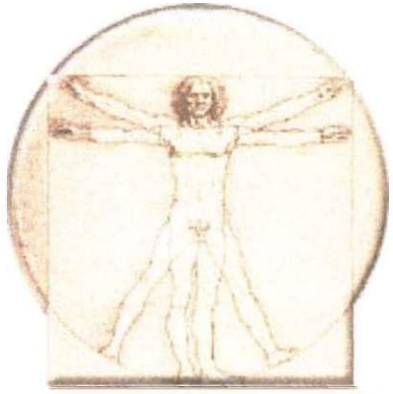


Fig. 20
Leonardo da Vinci

CHAPTER II
The Body in Architecture and Critical Theory

The theoretical foundations of Dance Therapy as well as the practices of therapist Trudi Schoop and artist Anna Halprin coincide with some post-modern theories of the fundamental unity of the 'I', the body, and the world, and the social construction of space. What the dance therapists and artists have noted in practical application seems to lend credence to theories of phenomenologists such as Merleau-Ponty and de Certeau as well as certain aspects of feminist theory. Further, the practices of these therapists and artists may point to possibilities for the practical application of these theories to the practice of architecture.

As Anthony Vidler notes in his essay, The Building in Pain, the history of the body in architecture, from Vitruvius to the present, might in one sense be described as the progressive distancing of the body from the building.[19] Vidler describes three important stages in this transformation: the building as body; the building epitomizing states of the mind (of the body); and the environment as a whole as possessing organic characteristics.

In the first stage (from Vitruvius to the Renaissance), the body is 'literally' projected onto the building - the building is a physical body analogy, deriving its proportions from, and indeed standing in for, the body itself. "The body, its balance, standards of proportion, symmetry, and functioning mingling elegance and strength, was the foundation myth of building."[20] This type of embodiment, where the object is invested with organic properties that allow

it to become a function of the body, corresponds with Freud's description of object-surrogates - although projection in Freud's case tends to describe objects in terms of body parts, rather than the sense of unity espoused by Vitruvius and Alberti.[21] These notions of the body survived through the eighteenth century, and even longer within the Ecole des Beaux-Arts. However, during the modern period, a bodily projection emerged that was characterized by the projection of attributes or interior states rather than parts, such as 'severe strictness', 'taut self-discipline', or 'uncontrolled heavy relaxation'.[22] The process of making and evaluating was no longer direct and physical, but placed in the service of perception, only to be understood by a notion of empathy. Beginning with the Baroque era, Vidler notes that "(architecture) moves away from the point at which it can even be seen in terms of the human body....Image, non-corporeal and atmospheric, has replaced defined plastic form." [23]

The third extension of the body according to Vidler is that of animism. Quoting Elaine Scarry , he defines this "in terms of the need to diminish the inanimateness of the external world, by projecting a generalized sense of 'aliveness', or 'awareness of aliveness', on to objects. It can be interpreted as an attempt to endow the "insentient and unresponsive external reality" with feeling, responsive human attributes.[24] Along with this, the sense of 'loss' of the body, which began under the influence of Kant and the German Romantics, intensifies. The body becomes an object of nostalgia, and an image emerges of the body irreconcilably fragmented, morsellated, and fetishized. Examples of this concept in art and architecture include the 'monstrous' assemblage of parts in Mary Shelley's Frankenstein, and more recently in the tortured forms of the architecture of Coop Himmelblau.[25]

Other recent theorists would argue toward moving beyond Vidler's third conception of the body as fragmented and 'lost'.

Hillel Schwartz - 'Torque': The New Kinaesthetic

Hillel Schwartz approaches the subject from the perspective of a dancer in her article *Torque: The New Kinaesthetic* in Zone. She argues that despite the perceived 'prevailing' attitude toward the body as fragmented and somehow mechanized, that the world is actually taking on a new aspect through the incorporation of a poetry of movement. She describes this through an analysis of dance, physical education, penmanship, and typing, among other activities, and finds that rather than a fragmentation, there has been an attention toward the fluidity of movements -- more like phrases, which underscore that person's bodily relationship to the task at hand.[26] The notion of the body as a collection of disjointed parts which perform isolated movements or functions is one that is neither valid nor operational, in her view.

Phenomenologists also would disagree with a fundamental notion of a detached, alienated, or fragmented body, and outline yet another reading of the body:

Maurice Merleau-Ponty - the 'body-subject'

Anna Halprin's concept of rituals is similar to phenomenologist Merleau-Ponty's notion of 'schemas', or scripts which form the basis of the body-subject's knowledge of the world. For Merleau-Ponty, bodies *are* lived experiences. This conception of the body undermines the dichotomies of Western philosophies of reason/emotion and mind/body which lead to the illusion of the fragmented body. For Merleau-Ponty, 'reality' is the life-world of immediate (embodied) experience.

The body-subject's lived experience is necessarily one of location because its language is that of gestures, movements, and actions. "Body-subjects are always in an important sense "place construed" in the same way that all knowledges and everything in the world is so construed."[27] All existence arises from the specificities of place and all environments have body-subjects who are at different times, in different cultures, related to them. This notion of place as 'lived space', then is one that necessarily implies a narrative.

Michel de Certeau - marking out boundaries

Michel de Certeau in The Practice of Everyday Life, comments further on the social construction of space and rituals in his section on 'Marking out boundaries'. In it he illustrates by example of the Roman fas ritual:

> "The fas ritual is a foundation. It 'provides space' for the actions that will be undertaken; it 'creates a field' which serves as their 'base' and their 'theater'. This founding is precisely the primary role of the story. It opens a legitimate *theater* for practical *actions*."[28]

He further says that "a 'region' is thus the space created by an interaction. It follows that in the same place there are as many 'regions' as there are interactions or intersections of programs."[29] He discusses limits, or boundaries, as being manifest by the "points at which the progressive appropriations...and the successive displacements of the acting subjects meet."[30] These appropriations and displacements "result from the operation of *distinctions* resulting from *encounters*."[31] (emphasis added)

Sally Ann Ness

Dancer and sociologist Sally Ann Ness in her book Body, Movement, and Culture is more explicit in the correlation she draws between the built environment and the qualitative nature of the movements of the people within it. In her study, she examines the notion that cities seem to reflect the local movement patterns of their inhabitants. Within the culture of a Phillipine island she observed of the movements of the inhabitants and the physical environment they created, and notes that

> The two socially constructed worlds (things and activities) were, of course, interrelated, continually acting on each other, and it was in the rapport established between them that the distinctive character of the city enunciated itself.[32]

In her observation, the culture possessed an "ingenious intermediary between inner and outer environments", and a "very positive valuing of surfaces, edges and borders" that characterized both their buildings and their patterns of movement and interactions.

> The two most distinctive aspects of this interaction were the patterning and manipulation of surfaces and the expression of plurality, or duplication in both spatial and temporal organizations of activity and materials.[33]

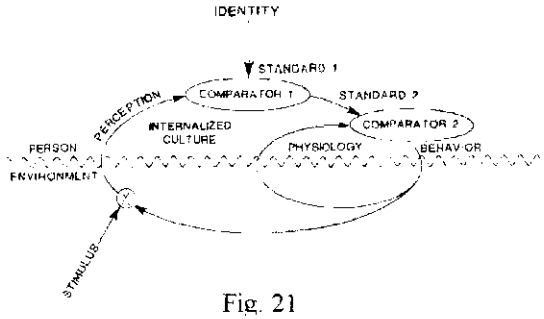


Fig. 21

situation: n. 7. sociol. the aggregate of biological, psychologicsl, and sociocultural factors acting on an individual or group to condition behavioral patterns

perceive: v. 1. To become aware of directly by the senses.

practical: adj. 1. Serving a purpose: useful

affect[1]: v. 2. To move emotionally

cognition: n. 1. The mental process or faculty of knowing

'Encounter', 'Perception', and 'Situations'

Dance Therapy terminology relies heavily on the use of the term 'encounter'. A therapy session is typically called an 'encounter', and observations are made regarding the nature and quality of the body's 'confrontations' or 'encounters' with other bodies (human or otherwise) to asses that individual's adjustment to reality. From another theoretical perspective, feminist educational theorist Marjorie O'Loughlin implores that "we need ... to examine (differently) embodied subjects' 'first-hand' involvements with "place"[34].... and concludes that, similar to deCerteau, "'*encounter*' (rather than perception) is the notion we need to recover in order to do justice to our fundamental relationship with the world."[35] It also seems that Holland's diagram of the "perceptual feedback loop", though from a different disciplinary origin, could stand in nicely for this notion of 'encounter'.

> Further discussing the 'lived-world', Merleau-Ponty proposes that :
> "The primordial constituents of the lived world are not objective properties, but situations. Situations are as much part of the subject as they are of the world; they always have both a subject side and an object side which are inextricably linked to each other."[36]

He defines situations as having four dimensions: the perceptual dimension, the practical dimension, the affective dimension and the cognitive dimension.[37] To the extent that the built environment ions, architects must examine that role. What role can design play in enhancing embodied subjects' encounters, or "first-hand involvements with place"? Can there be a taxonomy of situational constructs that would help define the obligation of various building elements within a given context? On what situational dimension does a building element or act operate?

Architectural Implications

The architectural project will explore design as the provision of equipment in the environment for *encounters* among body-subjects related to that environment, or *creating a theater of actions* (de Certeau), a foundation upon which narratives may unfold. The architect only partially supplies a narrative - a spatial 'score' based on program requirements of the client and the surrounding context. Special attention will be given to the analysis of desired situations which might give rise to encounters, and particular obligations of architectural elements which contribute to those situations, in particular Program, Boundary, Surfaces, and Circulation. The design of the Center for Creative Movement Studies will seek to meet the program needs with special emphasis placed on the "lower orders" of the perceptual process as building blocks to reinsert sensory engagement on a bodily scale:

Signals of intensity: light, texture, heat, -- issues of surfaces
Sensation: containment, weight, balance, steepness
Configuration: distance, size, orientation, proximity
Change: control of movements -- circulation
Sequence: choice of movements -- program, activity intensification, user appropriation

As such, the locus of operation is not in the form, or the symbolic, cognitive dimension, but rather in the intersections of trajectories, or the contribution of the built environment to situations on the practical, perceptual, and affective dimensions. The goal is to supply a field for encounters - encounters between artists and students, between guests, between passers-by, between program elements, between people and buildings, between citizens and City - according to the goals enumerated by the "client" groups and the Thesis Studio's Urban Meta-Framework.

CHAPTER III
The Project

To further reinforce the Means Street node of the Marietta Street Arts and Heritage Corridor, a Center for Creative Movement Studies is proposed. This center would serve as a creative and therapeutic outlet for dance expression and performance, as well as a center for the scientific computer study of biomechanics. It is proposed as a joint venture between the Atlanta Ballet's community outreach program and the Fulton County Arts Council's Community through Arts program, and would provide a studio for the Georgia Tech motion capture program and creative outlet for the collaborative DanceTechnology Project.

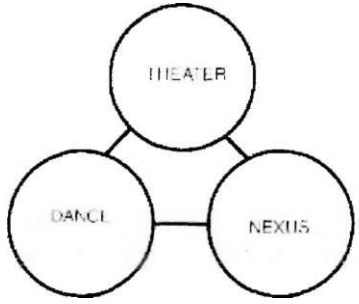
The design seeks physical and programmatic ties to the adjacent Nexus Contemporary Arts Center and the Theater of History and Memory (another thesis studio project) to nurture a public and community gathering place for the visual and performing arts by providing an outdoor festival space shared by those entities, as well as a cafe which could operate separately and in concert with festival or gallery events and performances. The facility also includes a suite for short-term stays of guest artists and professionals.

The architecture would have many "body-subjects" according to the program (score) created, each bringing their own stories to the place: Children from the adjacent communities of Herndon Homes and Techwood participating in the classes and therapy sessions; students from Georgia Tech; joggers, bikers, and passers-by along the greenway trail of the bridge; visiting artists; Georgia Tech researchers; workers from nearby loft offices having lunch; theater and performance goers; festival patrons; professional and recreational dancers.

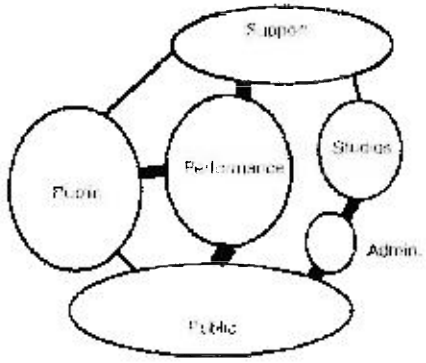
Program goals and space requirements were gathered from interviews with Karen Brown, Community Outreach Director of the Atlanta Ballet, and Ayanna Hudson of the Fulton County Arts Council. Additional space data was obtained from Graphic Standards, Time Saver Standards, and consultation with Sizemore Floyd, LLC. In addition to the objectives of this investigation and the Studio's Urban Meta-Framework, the following goals were articulated by the proposed user/clients:

- Assume a communicative role for the dance organization, unifying community through non-threatening physical interaction and environment
- The facility should be accessible and inviting
- The facility should be easy to use, a tool to be taken advantage of
- The program and architecture should provide a datum for freedom of artistic expression

PROGRAM

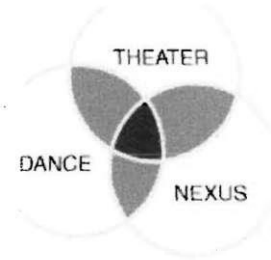


Urban Context

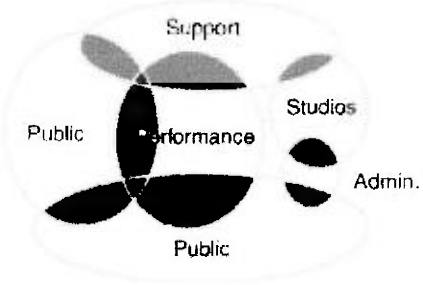


Building Context

PROGRAM



Urban Context



Building Context

Fig. 22
Comparative locus of design

Program

Center for Creative Movement Studies

Space Requirements

Space	Quantity	NSF	Total NSF	Comments
Performance space			21,315	
250 Seat Performance Area				
Auditorium				
Seating Area/audience chairs	250	9	2,250	Flexible seating; doubles as large rehearsal studio
Sound and Light Locks	8	75	600	At entry points, all levels
Control Booth (Sound and lighting)	1	500	500	Operable windows, subdivided facility/ADA accessible. Data lines, intercom
House Mix/Audio Control	1	250	250	In auditorium, w/security cover/ADA accessible. Data lines. Intercom
Stage Areas				
Stage area 50 'x45'	1	2,250	2,250	Resiliently-mounted floor; limited stage rigging
Stage Wings (20'x45')	2	900	1,800	Extension of stage floor; outermost 8' may be concrete
Cross-over (6'x90')	1	540	540	
Chair Storage	1	800	800	
House Technician Office	1	150	150	Data lines, intercom
Indoor Loading Area	1	750	750	At loading dock
Prop Storage/Shop	1	3,000	3,000	Sealed concrete floor, mop sink, subdivide as nec.
Tool Room	1	150	150	Casework included
Drapery Storage	1	150	150	
Electrics Shop/Storage	1	500	500	Storage and repair area with racks, casework
Dimmer Room	1	150	150	In upper cheekwall stair tower
Costume Construction	1	500	500	Washers, dryers, h/c water hookups, floor drain. Data lines. intercom
Principal Dressing Rooms	2	175	350	2 person max, w/full toilet facilities, makeup counters/(2) ADA accessible Intercom
Men's Dressing/ Locker Room	2	300	600	12 people each, w/lavatories, makeup counters. Intercom
Men's Toilet & Shower Room	3	100	300	ADA Accessible
Women's Dressing/ Locker Room	2	300	600	12 people each, w/lavatories, makeup counters Intercom
Women's Toilet & Shower Room	4	100	400	ADA Accessible
Stage Door/Security	1	200	200	Performer and loading entry
Lounge	1	300	300	15 people
Catering/Warming Kitchen/Lounge	1	350	350	Ref, oven, micro, dishwashing capabilities
Storage	1	100	100	
Janitor's Closet	1	50	50	
Instructional Areas				
Multipurpose / Rehearsal	1	1,500	1,500	can be divided, seats 120 conference, 240 auditorium, 342 standing
Multipurpose / Rehearsal	1	900	900	
Multipurpose / Rehearsal	1	875	875	
Physical Therapy	1	200	200	
Storage	1	250	250	

Cont.

Fig. 23
Program space requirements
(continued following page)

Program, cont.

Public			**3,220**	
Lobby / Pre-Function/Gallery	1	2,250	2,250	250 People (includes second floor lobby)
Men's Lounge	6	30	180	quantity reflects number of fixtures
Ladies Lounge	8	30	240	quantity reflects number of fixtures
Box Office	1	150	150	Counter & Roll-down screen
Concessions	1	300	300	
Concessions Storage	1	100	100	
Café/Restaurant	1	1,000	1,000	
Restaurant Office	1	150	150	
House Manager/First Aid	1	250	250	Intercom, security
Administration			**2,975**	
Director's Office	1	150	150	Intercom, surveillance
Community Outreach Office	1	150	150	
Instructors' Office	1	250	250	
Ga Tech Motion Capture Studio	1	900	900	
Visiting Artist's Suite	1	900	900	
Business Office/Work Room	1	500	500	By Director's office. Open plan with secretarial, work area, storage, xerox, etc.
Reception	1	125	125	
Total NSF			**27,510**	
Net to Gross Ratio			65%	
Grossing			**14,813**	
Total GSF			**42,323**	
Outdoor Areas			40,800	
Sitework (per acre)	10			
Parking	100		40,000	one per 3 fixed seats
Buses & vans	2			
Dumpster	1			
Landscaping	1			
Covered entry walkway/plaza	1	800	800	
TOTAL CONSTRUCTION				

EFFICIENCY CALCULATIONS FOR THIS BUILDING TYPE			Reasonable Net/Gross Ratio for
Circulation (int, not incl. lobby; exterior covered, phantom corridors)	22.0%	9,311	
Mechanical	7.5%	3,174	
Walls, partitions, structures	8.0%	3,386	
Toilets (unassigned)	1.5%	635	Public lounges contained as programmed areas
Janitor closets (unassigned)	0.5%	212	
Unassigned Storage	0.5%	212	Contained as programmed areas
Total Net / Gross Ratio	**40.0%**	16,929	

Fig. 23
Program space requirements
(continued from previous page)

Project Site Strategy

The project site is the Means Street node of the Marietta Street Corridor, adjacent to Nexus Contemporary Arts Center and another studio project, an Environmental Theater of History and Memory (see Jakes, Thesis, The Theater as an Instrument of Memory, 1995).

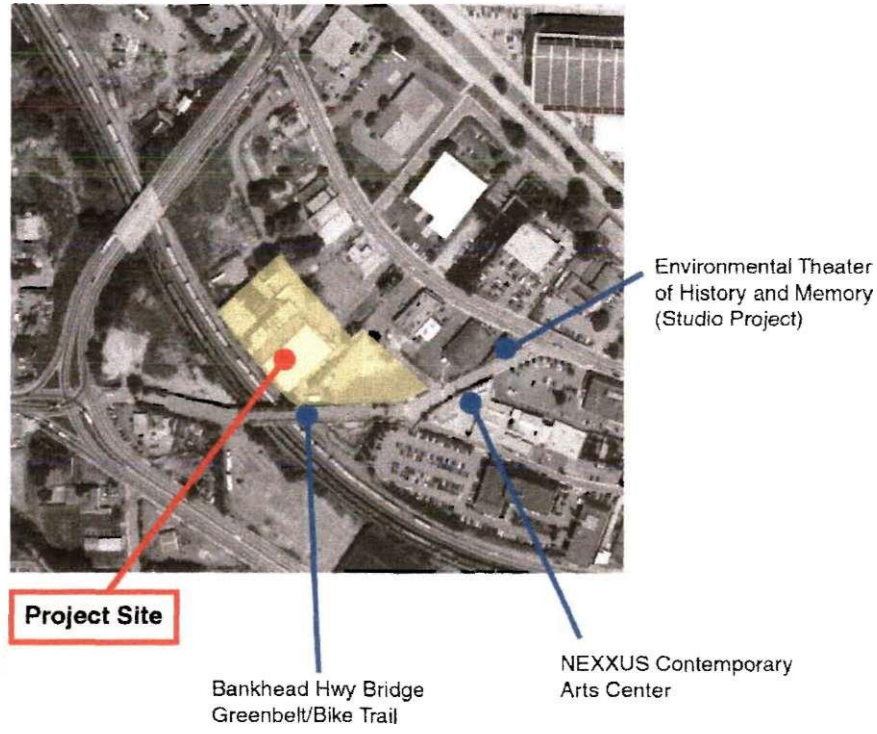


Fig. 24
Project site context

Fig. 25
Figure/ground - existing buildings

Site Strategy - Topography

The site slopes away from Marietta Street toward the railroad tracks. Existing warehouses have a second story component at the lower elevation. The proposed public festival space and the new construction should mediate this difference in elevation.

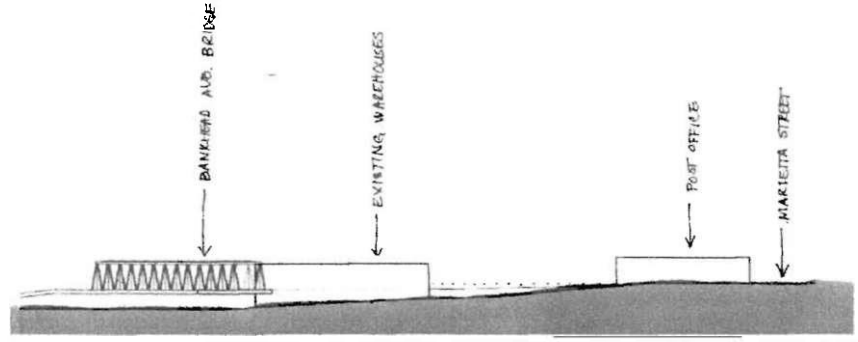


Fig. 26
Site topography - existing

Site Strategy - Views

The site's position on the topographic ridge affords stunning views of the downtown skyline. The elevation can be exploited to both emphasize the vantage of height as well as forge a perceptual inclusion within the City via the visual connection.

Fig. 27
View to southeast from largest warehouse

Fig. 28
New and existing construction

Site Strategy - Existing Buildings on Site

The site is currently occupied by four contiguous brick warehouses. Three of the warehouses date to the early 1900s and consist of brick loadbearing walls with articulated facades in good repair, needing updated roofing systems. One of the warehouses is a later addition in questionable condition.

The project goals and program needs do not dictate a specific formal configuration which would prevent the reuse and adaptation of these structures. Therefore, in accordance with the Meta-Framework goals of reuse of structures in the corridor when possible, the three in good repair will be incorporated into the design. In addition, new construction will occur in closer proximity to the proposed Bankhead Avenue public space.

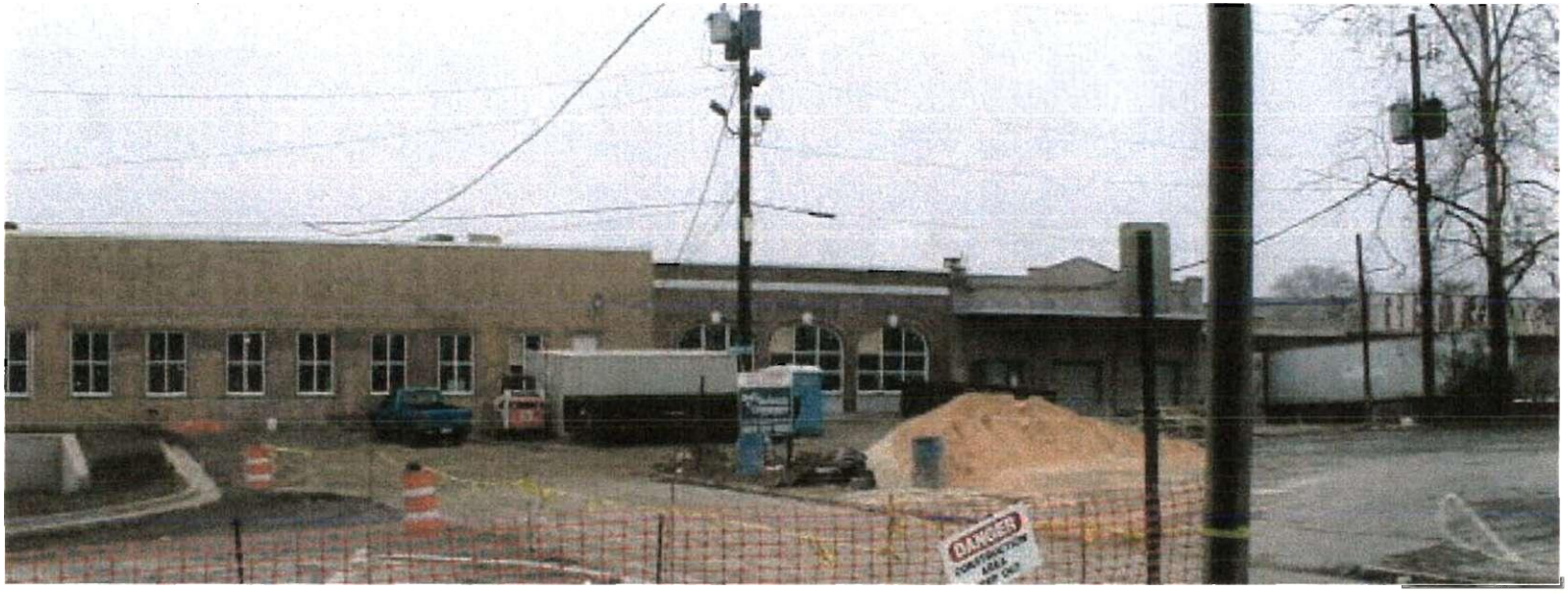


Fig. 29
Existing buildings on site-
Means Street facade

Site Strategy - Linkages

The intent is to link the adjacent arts functions with a shared public space, and to use circulation systems through that public space to link the area to adjacent neighborhoods - Georgia Tech and across the tracks to Herndon Homes. This space would be constructed to support arts events and promote circulation and interaction through the node. The goal is to achieve programmatic and social linkages through shared physical space, and not merely through relative proximity.

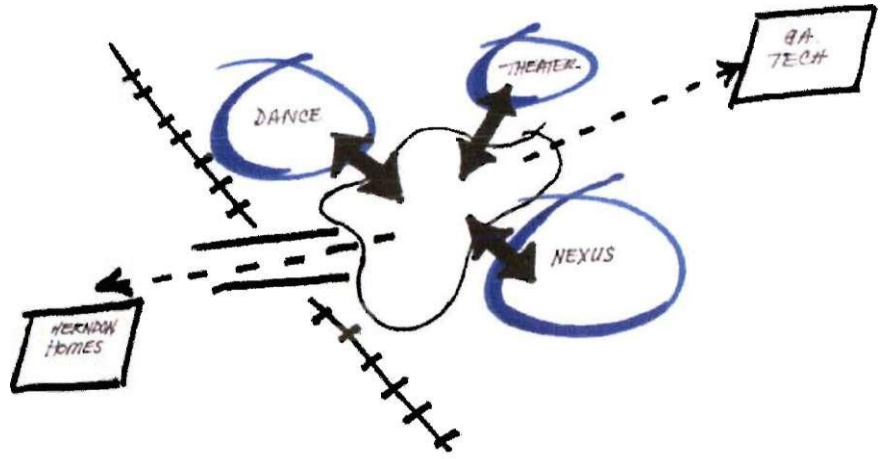


Fig. 30
Proposed linkages

Site Strategy - Circulation and Activities

A public festival space is proposed at the intersection of the circulation patterns between the existing and proposed elements on site. New construction to house the more public functions of the program such as the cafe and entry to the performance space will occur adjacent to the festival space. The performance space will primarily occupy the largest of the three existing warehouses, between the new construction and the dance studios and administration activities. Parking is provided adjacent to the studios, with performance and overflow parking served by expanding and sharing the current Nexus parking lot.

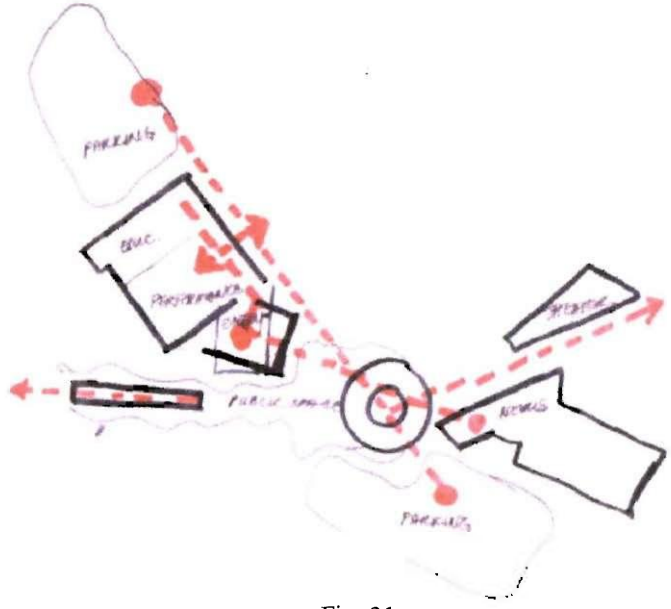


Fig. 31
Site circulation & activities diagram

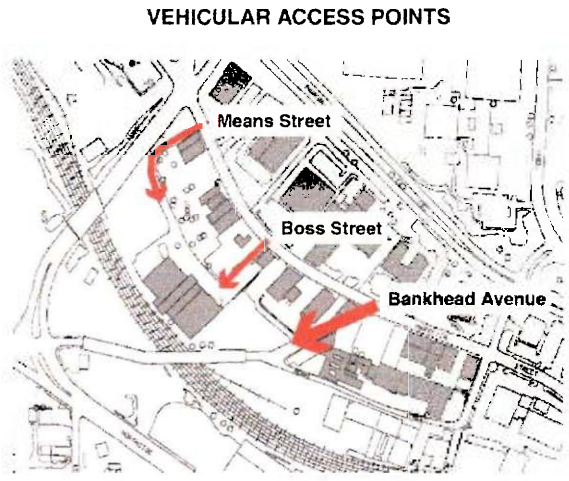


Fig. 32
Vehicular access points

The site has no direct vehicular access from Marietta Street, instead being accessed by the remnants of Means Street and Boss Street. Both the existing Means Street connection to Marietta Street and Boss Street are in effect narrow access drives hemmed in by private property.

Reopening Means Street with primary access point at Bankhead Avenue and secondary access from Boss Street provides functional vehicular circulation, and also serves to divide the deep block into more human scale distances. Infrastructure improvements such as sidewalks and the continuation of the theatrical corridor street lighting and the introduction of nature will continue into the site. Locating the required new construction adjacent to Bankhead Avenue offers the opportunity for the facility to have more public visibility upon approach, as well as the potential for more activity generated by interaction between the adjacent theater and art gallery.

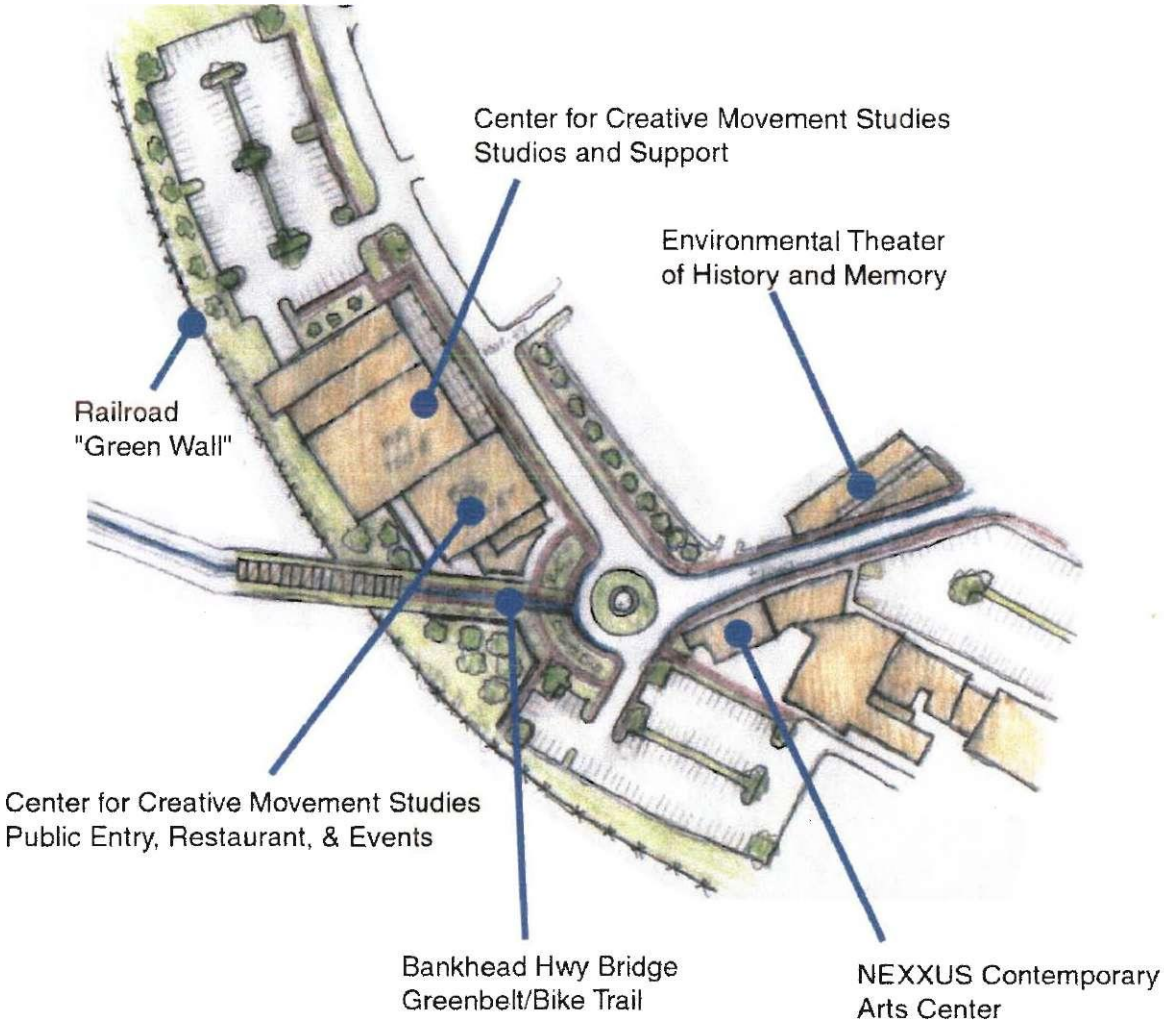


Fig. 33
Site plan

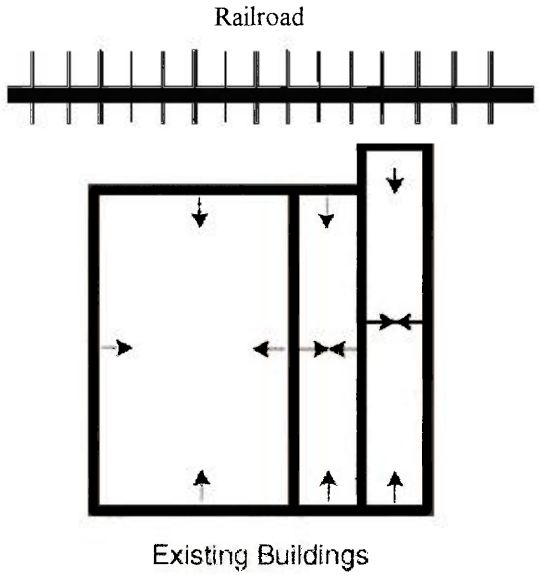


Fig. 34
Diagram of boundaries and orientation

Existing buildings

The existing warehouses on site consist of loadbearing masonry walls with brick facades and structural steel columns and roof joists. Structural bays and fenestrations generally observe a five foot module. The largest building is two stories, with a concrete floor. The smaller adjacent structures have a lower level component at the side of the railroad.
Front facades have large openings for the loading of goods, and have a level of detail articulated for public presence. This facade, as an instrument of interface, will be maintained as a central component of the design.

The warehouses are comprised of party walls with large open spaces between, giving the structures a decidedly interior focus dedicated to the objects and activities within rather than the interface with the larger context. The central strategy with regard to the existing buildings will be to counter the interiority by performing interventions on these boundaries, transforming them in part from *limits* to *frontiers*.

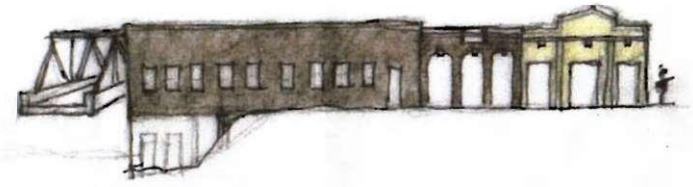


Fig. 35
Existing buildings on site - elevation study

Founding - Setting the Stage

The program selection and site strategy partially answer the macro questions of *who?* , *what?*, *where?,* and *why?* according to the Urban Meta-Framework guidelines and the project guidelines at the urban level, addressing issues of purpose, context, and linkages. The following five operations continue the "founding", or setting the stage, on the scale of the building, and address issues of boundaries, the interaction of spaces, directionality, and tectonics as they relate to the program, the users, and the existing buildings. These are the "major moves", within which the "lower order" obligations of some of the tectonic elements will be highlighted.

Transformation of Boundaries

The existing building are transformed through programmatic and architectural operations which transgress set boundaries and mark out new ones. Thus, the locus of the 'architecture' is no longer in the symbolic nature of the wall or facade itself which defines the form, but rather in particular ways in which the limits are acknowledged and allowed to be transgressed. This transgression occurs both through tectonic operations and the introduction of spaces and inter-faces which allow the user to modify the function and nature of the place. The latter operation addresses the intersubjectivity of place creation and seeks a communicative architectural body which acknowledges the social construction of space.

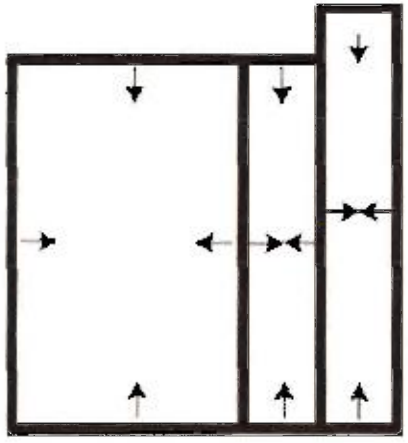


Fig. 36

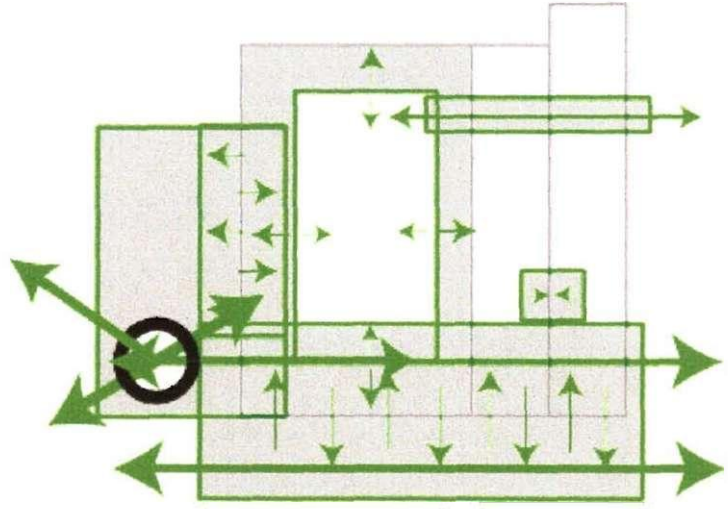


Fig. 37
Boundary transgression and re-orientation

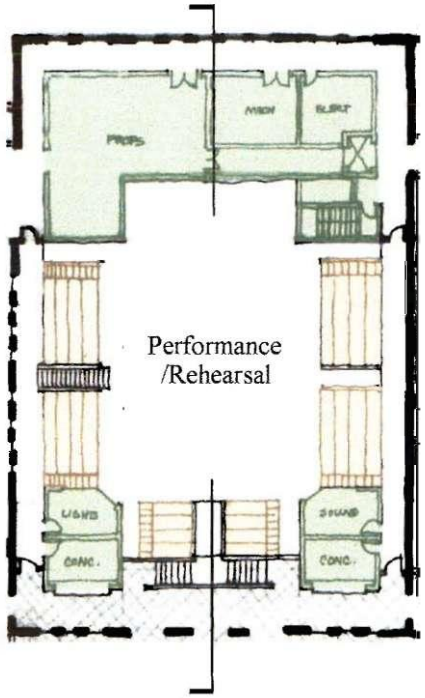


Fig. 38
Plan - Operation 1

Fig. 40

Operation 1

The interiority of the warehouse space is the site of the first operation. Primary programmatic function for the space is designated as performance and rehearsal. The floor is removed in the central portion of the building to enlarge the volume of the space for performances, and a new enclosure is defined by seating and staging elements which are partial height, with circulation around the perimeter of the existing building. By creating a new 'facade' within the limits of the building, the directionality is reversed onto the interior facade of the existing warehouse itself. The architecture within the space is one of furnishings - devices of a more prosthetic nature than merely dividing walls.

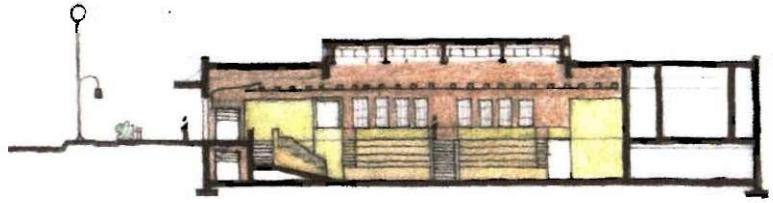


Fig. 39
Section - Operation 1

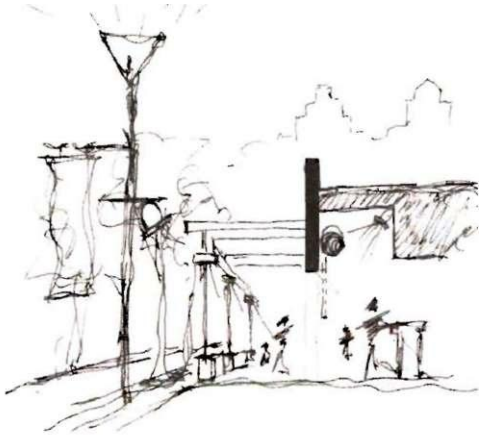


Fig. 41
Conceptual sketch - Operation 2

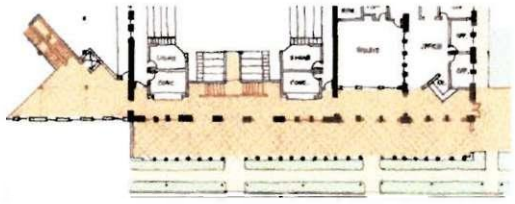


Fig. 42
Plan - Operation 2

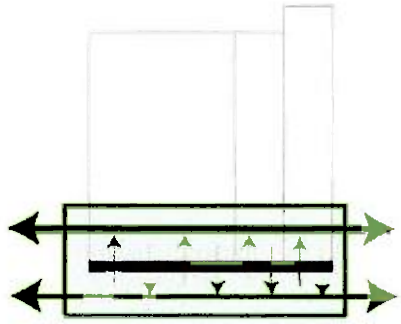


Fig. 43

Operation 2

The boundary of the front facade is the site of the second operation. A public zone is created by straddling both sides of the wall with circulation/function space defined by additional boundary conditions: the new 'facade' of the first operation and a canopy and light bollards and the continuation of the Marietta Street Corridor lighting on the street side. This space is activated by the user by opening large overhead doors, and could serve as a continuation of, or a secondary, festival space. The opacity of the original facade is weakened, and its function as a boundary can vary according to the activities of the user. The exterior paving material continues into the 'inside', further emphasizing the operation.

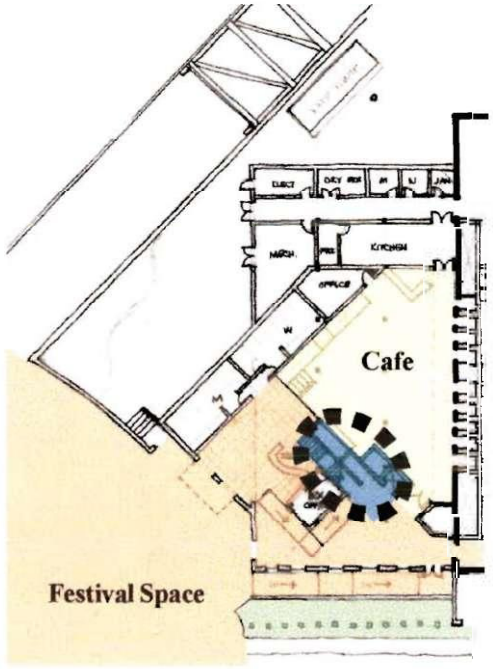


Fig. 44
Operation 3 Plan

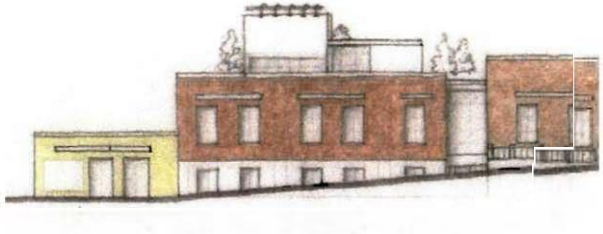


Fig. 45
Operation 3 Elevation

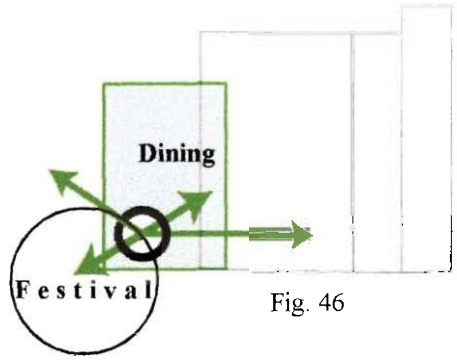


Fig. 46

Operation 3

The third operation is an addition to the existing structures. Its program functions include entry, box office, and circulation for the performance space; entry for the cafe, restroom facilities for these and the festival space, and a stair/elevator tower to the roof deck overlooking the downtown skyline. The facade of this addition does not differ from the aesthetics and geometric orientation of the existing buildings. However, the entry and circulation sequence has a directional orientation to the public festival space, and is disconnected from the orthogonal envelope.

The stair to the roof deck culminates in a dual-sided projection screen. This screen will work in conjunction with the Motion Capture studio and Georgia Tech's DanceTechnology project collaboration with the Atlanta Ballet. The screen can both project images, advertisements, and performances from this facility, and receive real-time transmissions of digitized motion or video from virtually any location in the world for inclusion in performances.

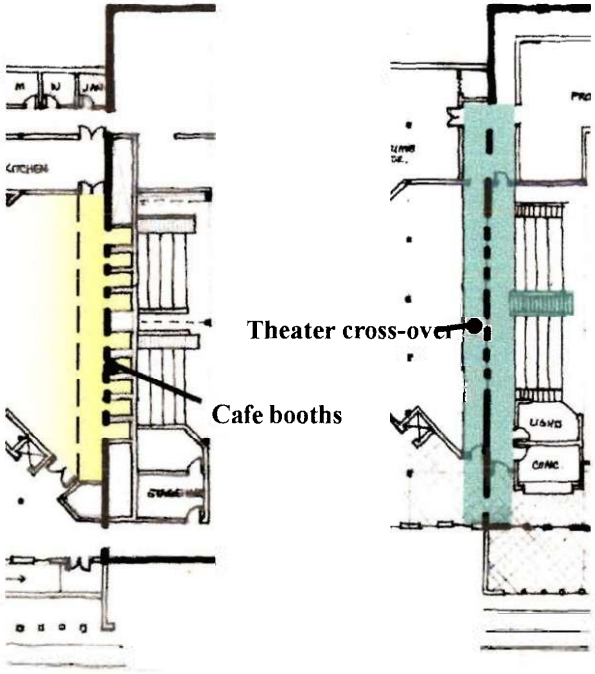


Fig. 47
Operation 4
First floor

Fig. 48
Operation 4
Second floor

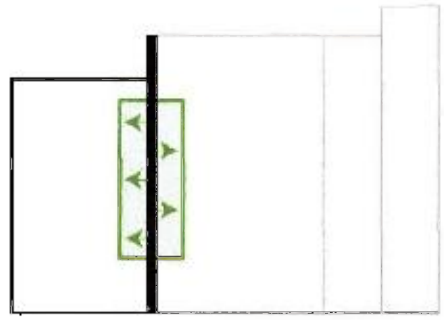


Fig. 49

Operation 4

The fourth operation concerns the wall which separates the old from the new construction. On the first floor, the booths are created within holes cut into the existing wall, allowing the cafe patrons to occupy the wall. On the second floor, a bridge is constructed against the wall to provide a crossover for the performers. At times during a performance, the cafe space could be briefly occupied by performers moving from one end of the performance envelope to the other.

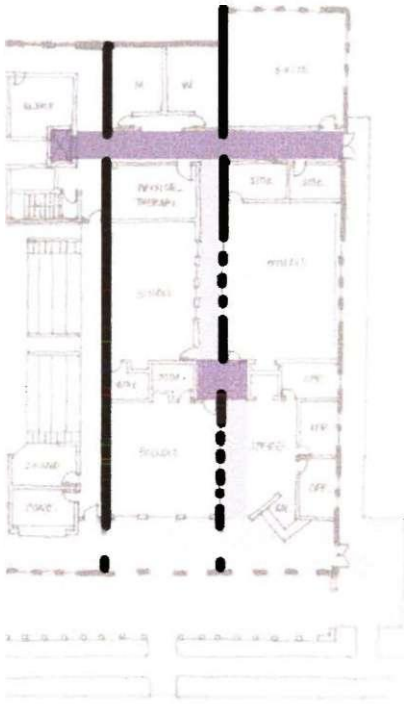


Fig. 50
Operation 5 Plan

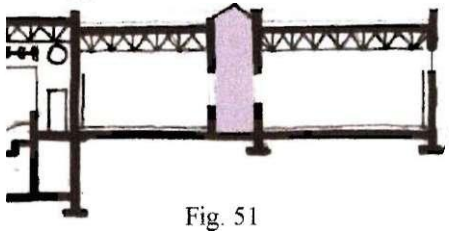


Fig. 51
Operation 5 Section

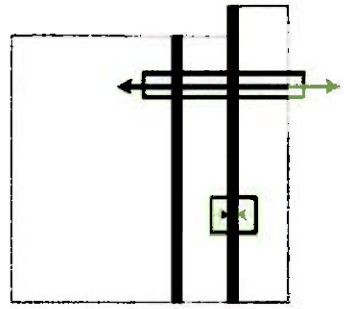


Fig. 52

Operation 5

The fifth operation creates a transverse corridor through the party walls to serve the rear portion of the building. The two smaller existing buildings are made into one larger space by having the circulation pattern cross the dividing wall with a foyer. The corridor along this party wall is skylit, with windows cut into the walls to provide light and visibility into the dance studios.

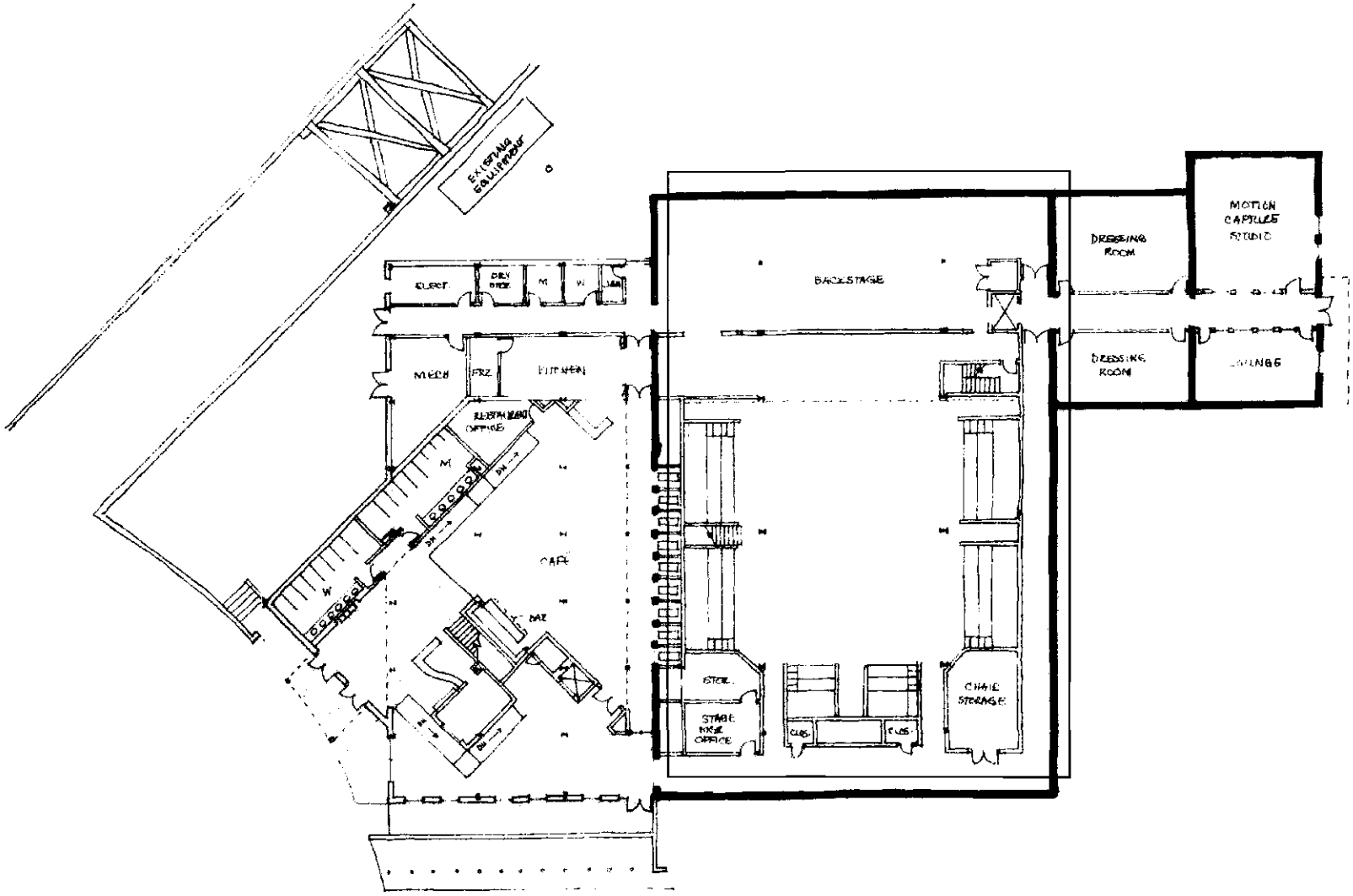


Fig. 53
First Floor Plan

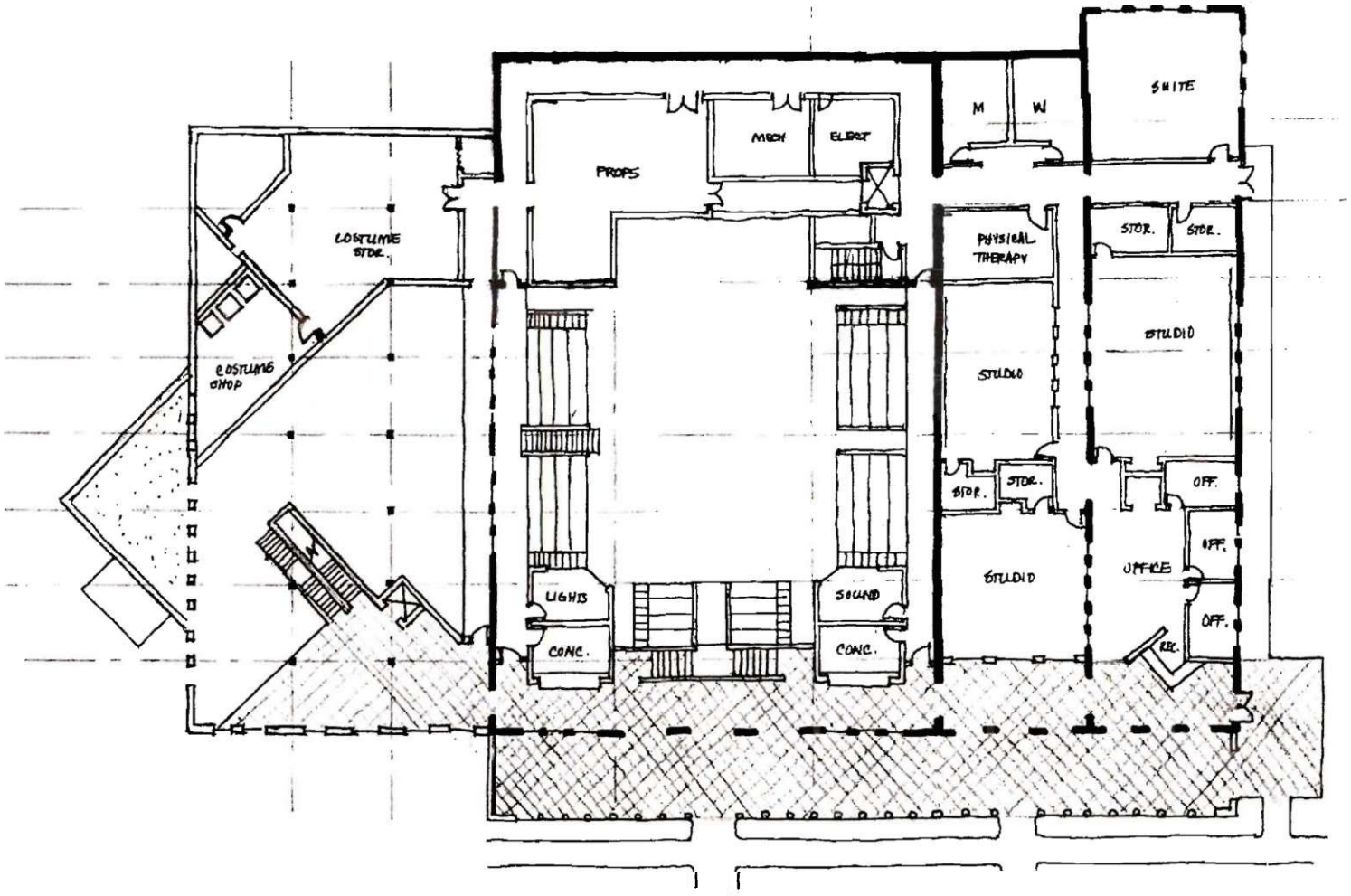


Fig. 54
Second Floor Plan

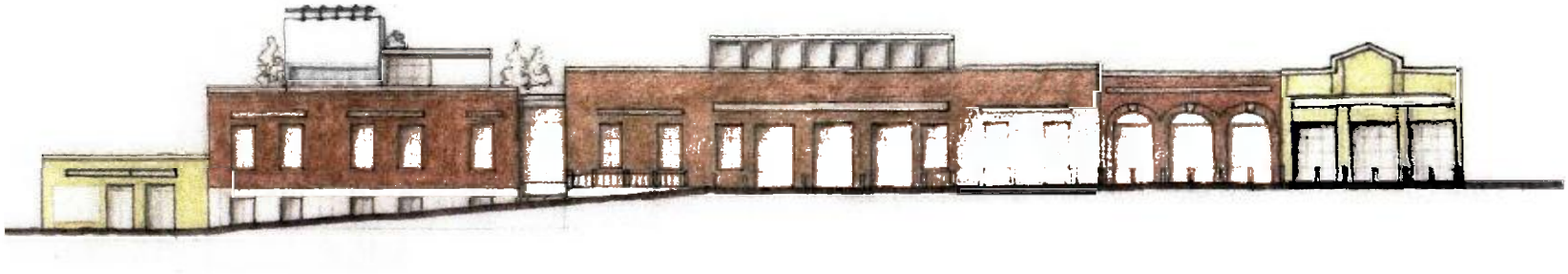


Fig. 55
Means Street Elevation

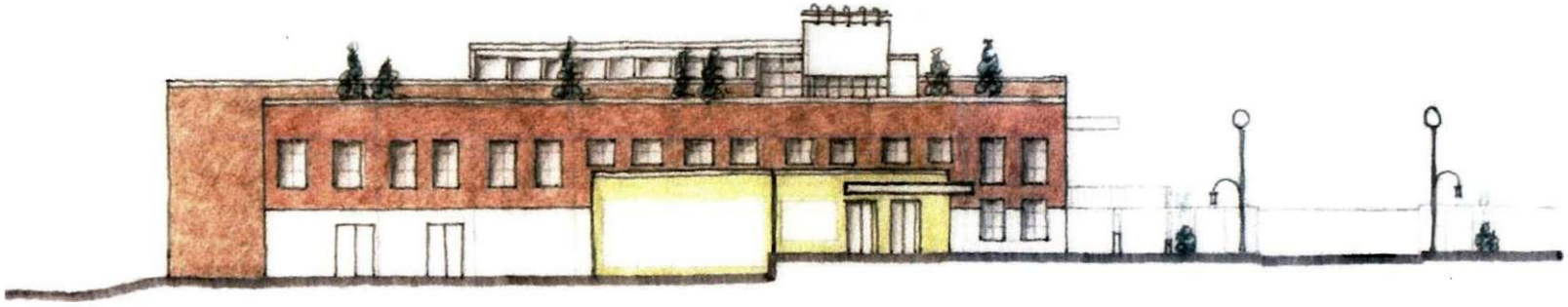


Fig. 56
Bankhead Avenue Elevation

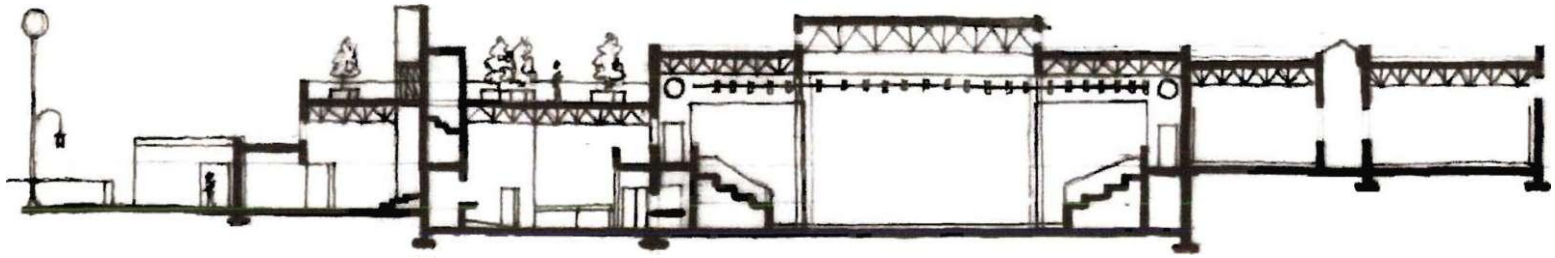


Fig. 57
Longitudinal Building Section

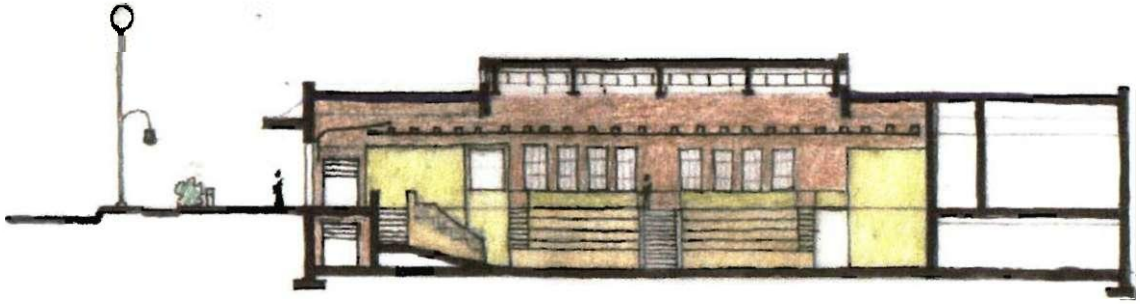


Fig. 58
Transverse Building Section

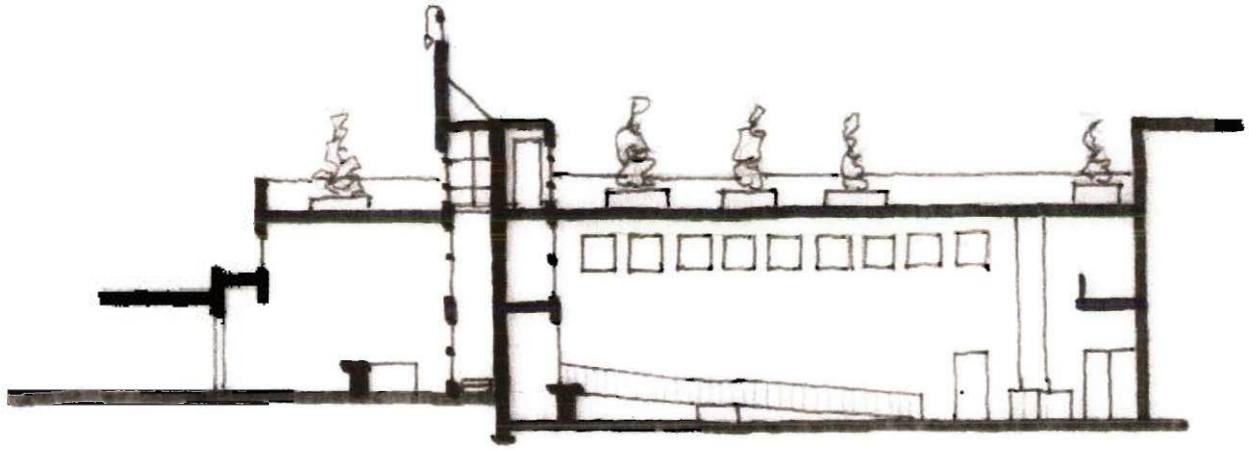


Fig. 59
Section through cafe and stair to roof deck

Situational Constructs and Architectural Elements

To analyze the design objectives more deeply, the following represent four "situational matrices". The matrix loosely groups the lower five orders of the perception hierarchy within the "lower" three of Merleau-Ponty's four dimensions of situations: the Perceptual, the Practical, and the Affective. (While the Cognitive is integral to any analysis of a situation or analysis of design, this investigation has sought to diminish the relative importance of the symbolic or cognitive in the apprehension of design). Desired 'situations' have been gleaned from goals enunciated by the 'users' interviewed for the project, as well as the aims and intentions of the architectural investigation. This taxonomy identifies the body-subjects (who?), the locus (where?), and the goals of the situation (why?), and then enumerates the obligation and proposed design of four key architectural elements (program, boundary, surfaces, and circulation) toward that goal.

GOAL: Artistic Exchange
SITUATION: Limited, invited public interaction
LOCUS: Means Street promenade
WHO: Dancers, students, vendors, invited public

	PERCEPTUAL		PRACTICAL	AFFECTIVE
ARCHITECTURAL ELEMENT	**Signals of Intensity:** light, texture, heat	**Sensation:** containment, weight, balance, steepness	**Configuration**: distance, size, orientation	**Change:** control of position	**Sequence:** choice of movements
Program					Temporally variable; use of the space can range from dining terrace, to street market, to extended performing space
Boundary	Multiple, layered; Large operable overhead doors, terrace sheltered from light by awning, "Arts Corridor lighting defines street/sidewalk edge; linear series of individually designed light bollards define terrace/sidewalk edge				
Surfaces			Continuation of exterior paving material into interior promenade orients the space to the outside, partially increasing the size of the space experientially		
Circulation					Temporally variable: at times fixed (if doors are closed and terrace is gated), at times multiple (if interior promenade is open for access to café, roof deck

Fig. 60
Situational matrix: Means Street Promenade

GOAL: Flexibility of arrangement, use
SITUATION: Maximum opportunity for variety in kinaesthetic experience
LOCUS: Performance space
WHO: Dancers, Students, Motion Capture, Invited Public

	PERCEPTUAL		PRACTICAL	AFFECTIVE	
ARCHITECTURAL ELEMENT	**Signals of Intensity:** light, texture, heat	**Sensation:** containment, weight, balance, steepness	**Configuration**: distance, size, orientation	**Change:** control of position	**Sequence:** choice of movements
Program			Variable: space and furnishings may be modified for a wide variety of programmatic functions (performances, rehearsals, therapy sessions, exhibits, exercise/dance classes, etc. determined by the users)		Indeterminate within the performance space itself: performers and/or spectators may alter the physical layout to allow or disallow movement within the space during a performance, rehearsal, or session
Boundary	Clerestory lit from outside during night performances to emphasize permeability of the building envelope		Variable, manipulatable: overhead trusses support operable space dividers and ceiling systems; furnishings may be altered to differing configurations for more open or more confining spaces with differing degrees of opacity		
Surfaces	Variety of textures and surfaces: rough masonry of existing warehouse envelope, engineered flooring system with differing configurations of flooring materials (sprung wood floor, trampoline, pillows, carpet)	Flooring system can tilt			
Circulation		Circulation through main space may be reconfigured into an unfolding system of narrow, raised drawbridges	Main circulation along the perimeter of the existing walls objectifies the "box" from the inside		

Fig. 61
Situational matrix: Performance space

GOAL: Inclusion of separates
SITUATION: Gathering of groups of people for performances with the intention of including outside participants, such as distant performers or the city skyline
LOCUS: Rooftop terrace
WHO: Performers, spectators/participants, geographically distant entities

	PERCEPTUAL		PRACTICAL	AFFECTIVE
ARCHITECTURAL ELEMENT	**Signals of Intensity:** light, texture, heat	**Sensation:** containment, weight, balance, steepness	**Configuration**: distance, size, orientation	**Change:** control of position	**Sequence:** choice of movements
Program			Performances or gatherings on the rooftop capitalize on the skyline view to collapse the distance.		
Boundary		Finite, yet permeable: the sheer height of the open air roof platform and vertical drop provide finite containment			
Surfaces		Highly resilient walking surfaces which "give" under foot emphasize height and weight			
Circulation				Circulation is around and among the trees and other vegetation planted on the roof	

Fig. 62
Situational matrix: Ascension and the inclusion of separates

GOAL: Artistic Exchange
SITUATION: Gathering of many people who may not know each other
LOCUS: Festival space
WHO: Dancers, NEXXUS, Invited Public

	PERCEPTUAL		PRACTICAL	AFFECTIVE
ARCHITECTURAL ELEMENT	**Signals of Intensity:** light, texture, heat	**Sensation:** containment, weight, balance, steepness	**Configuration**: distance, size, orientation	**Change:** control of position	**Sequence:** choice of movements
Program			Similarity; shared space: Situated between NEXXUS and new dance center; central orientation; pedestrian-friendly distances to encourage interaction		Temporally variable: at times may function as passive recreation for many unrelated subjects including walkers, bikers, restaurant-goers, etc.
Boundary	Subtle, rather than hard boundary: Change in paving material from asphalt to brick pavers define entry	Containing elements should help define nature of the place: Surrounding building facades provide sense of containment			
Surfaces	Variety of surfaces and textures: concrete walks, brick pavers, grass, water			Concrete bike paths, grass, brick pavers, and water loosely control types of movement	
Circulation					Removable bollards to close drive to automobile access during festivals

Fig. 63
Situational matrix: Festival and Exchange

CONCLUSION

There is much to be learned from the physical and psychological implications of dance and motility with regard to perception and apprehension of the physical environment of our culture. Inasmuch as cities reflect the movement patterns of their inhabitants, as noticed by Ness, we are left to ask whether the symbiotic nature of their interaction is healthy or unhealthy in a given circumstance. This question calls for judgement based on many factors: professional and personal assessment as well as pertinent research in the fields of psychology and sociology, among others. Therefore, a concrete framework for design could not be methodized from the principles outlined herein to the absolute exclusion of value judgement.

Success or failure of design decisions within an approach outlined in this investigation would rely heavily upon post-occupancy evaluation and observation of the built condition, and again, would be measured against value judgements made by the observer. Therefore, this project represents the beginning of an ongoing investigation, rather than a definitive answer to a question posed. Other fields and disciplines, including dance and movement therapy, can and should be mined for substantive contributions to the discourse of architecture.

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3 Maurice Merleau-Ponty, Phenomenology of Perception, New York: Humanities Press, p. 123.

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15 Ibid., p. 3.

16 Anna Halprin in Moving Toward Life: Five Decades of Transformational Dance, p. 19.

17 Rachel Kaplan, p. 4.

18 Anna Halprin, p. 31-33.

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20 Ibid., p. 4.

21 Ibid.

22 Ibid., p. 5.

23 Ibid.

24 Ibid., p. 7.

25 Ibid., p. 8.

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31 Ibid., p. 127.

32 Sally Ann Ness, Body, Movement, and Culture: a kinesthetic and visual symbolism in a Phillippine community, Philadelphia: University of Pennsylvania Press, 1992, p. 43.

33 Ibid., p. 44.

34 Marjorie O'Loughlin, "Intelligent Bodies and Ecological Subjectivities: Merleau-Ponty's Correctives to Postmodernism's "Subjects" of Education," *Philosophy of Education Society Yearbook 1995*, http://www.ed.uiuc.edu/EPS/PES-Yearbook/95_docs/popen.html, 2000, p. 4.

35 Ibid., p. 8.

36 Maurice Merleau-Ponty, p. 137.

37 Ibid., p. 142.

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