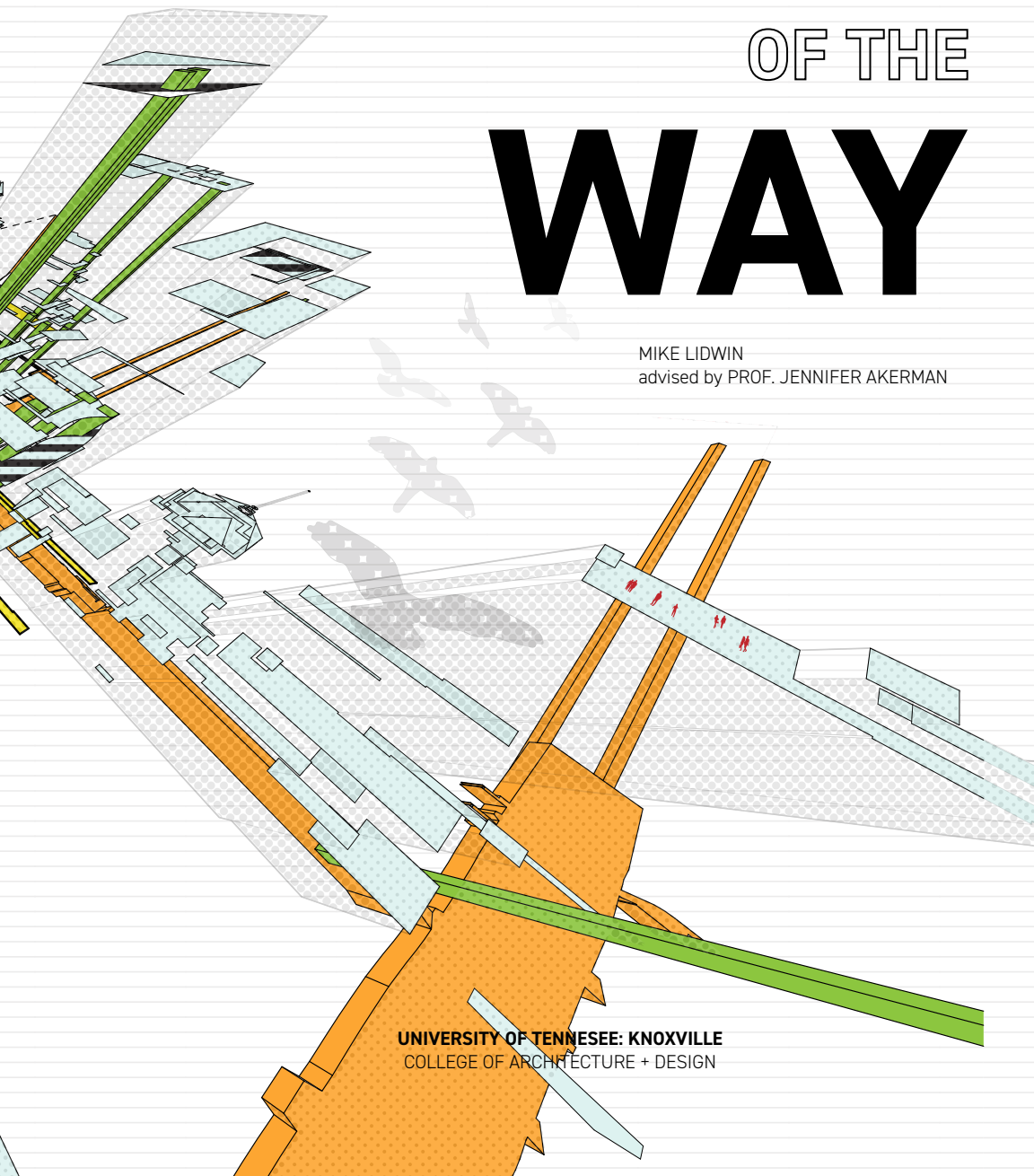


RIGHTS OF THE WAY

MIKE LIDWIN
advised by PROF. JENNIFER AKERMAN

UNIVERSITY OF TENNESSEE: KNOXVILLE
COLLEGE OF ARCHITECTURE + DESIGN



RIGHTS OF THE **WAY**

MIKE LIDWIN
advised by PROF. JENNIFER AKERMAN

STRE ETNE SS

A SELF-DIRECTED DIPLOMA STUDIO PROJECT
EXAMINING PERSONAL RIGHTS TO PUBLIC
SPACE AND THE INHERENT QUALITIES, AGENTS,
AND PROGRAMMATIC TYPOLOGIES THAT
COMPOSE THE STREETScape.

STUDENT: M. LIDWIN
ADVISOR: J. AKERMAN
TERM: SPRING 2020

MLIDWIN@VOLS.UTK.EDU

RIGHTS OF THE WAY

INVESTIGATIONS OF STREETNESS

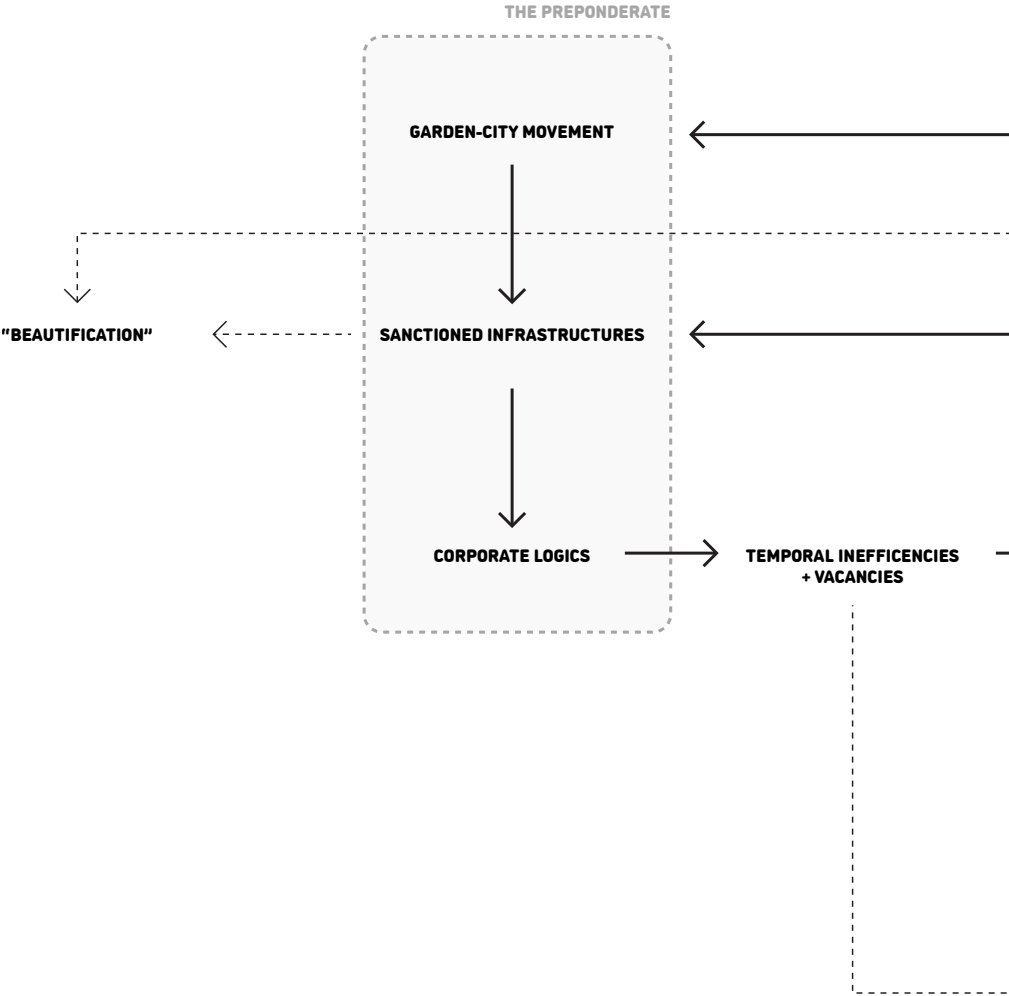
Current urban planning often valorizes large scale interventions in the city, reducing the complexity of the street into a mere element for beautification, redirection, or compartmentalization. In doing so, urban planning glosses over the impact that small-scale interventions can have in affecting larger urban metabolisms. This project explores architecture's capacity to reengage public infrastructure with streetness, which describes the underlying quality and latent situations that occur along the street's contested territory.

Rights of the Way addresses issues of agency. It delights in the possibility that individuals can control access to urban spaces and author public life. It involves corporate space, like Starbucks, WeWork, and AirBnB, and how individuals can leverage normalized conditions for personal advantage.

Hyper-specific case studies provide a counter to the traditional tendencies of urban planning, where user *groups* are often identified at the conception of a project. But, by relying on *individual situations*, the individualized urbanism is able to challenge traditional concepts of access and use of public amenities. These examples begin to inform a set of urban ideals not always fully considered or valued in street planning and serve as prompts for small-scale design interventions in the city. From crosswalk musicals to squatting camper hotels, the life of the city is revealed through the manipulations and exploitations of existing frameworks.

Rights of the Way suspects a future where streetness challenges traditional territories of the street – expanding the streetscape to include elevator shafts in skyscrapers or copy rooms and coffee breaks. It recognizes criticism of failed urbanisms like the Smithsonian's "Street in the Sky" or the Garden City movement, where urbanism decontextualized street life at the detriment of public life. Yet, my research explores how the lack of exactitude in street sites actually provides more opportunities to understand situational relationships between the individual and corporate entities in the city.

10	POSITIONING
	CONDITIONS OF URBAN ENVIRONMENTS
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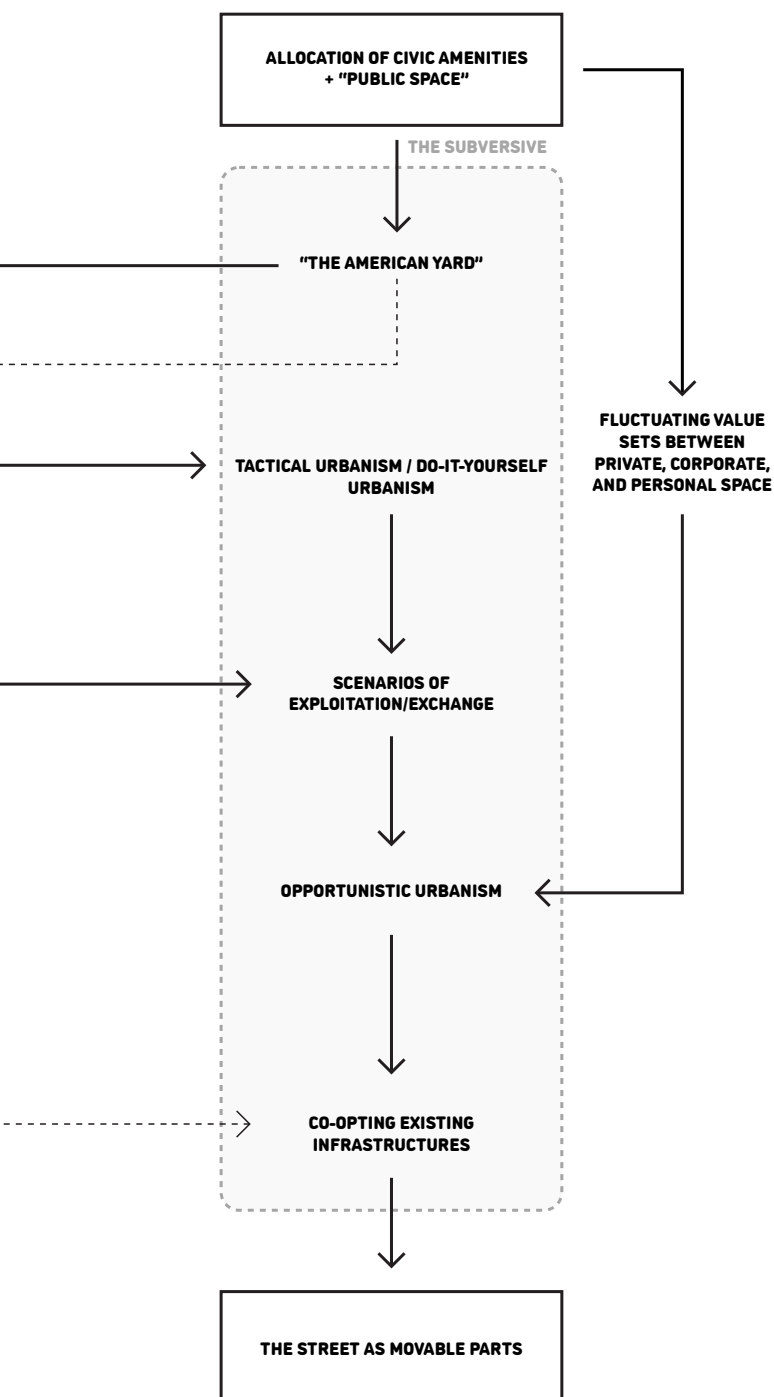


IMAGE 0.01
Flow Diagram Representing
the Project's Development
(IMG: M. Lidwin 2020)

POSITION- TION- ING





IMAGE 1.00: EXAMPLES OF STREETNESS

YOKOHAMA TERMINAL BY FOREIGN OFFICE ARCHITECTS
IMAGE BY MIKE LIDWIN (2019)



POSITIONING

INVESTIGATIONS OF STREETNESS

Streetscapes become the backbone of the city, where the networked transportation allows flow in, between, and among the city. As urban metropolises developed over the world, the street became a way to anchor non-human transportation flows, such as utility lines and sewage systems, complicating the streetscape as an intersection of multiple urban metabolisms.

PARKING-DAY IS JUST A BAND-AID

I am interested in the ability for streetscapes to augment already-present activities, currently overlooked in the standardized, planar form of urban streets. Urban streetscapes provide specific situations to observe, in a standardized framework, the way multiple members of society use, appropriate, and resist traditional notions of ownership. In 2020, there is a trend for the city to re-examine parking spot potentials through various "Parking Days" throughout the country. Current redesigns of the urban street through these "Parking Days" only provide additive remedies to an existing infrastructural system. Therefore, there is a need to reexamine how streets operate and how architects can spatialize a new streetscape architecture.

CONDITIONS OF URBAN ENVIRONMENTS

I believe there are three urban conditions that manifest in the streetscape but are currently neglected by the architectural community:

- 1) There is a slow erosion of institutions in favor of hybridized space. Coffeeshops like Starbucks begin to serve as libraries with access to information through WiFi-availability, while also serving as healthcare facilities that provide public facilities, needle dispensaries, and hygiene products. As a social, infrastructural, and fluid moment in the city, streetscapes provide a setting to speculate new adjacencies that emerge between degraded institutions and those that take their place.
- 2) Architectural practice values projects with definitive scopes and boundaries. This specificity eliminates focus on the streetscape due to its large urban scale. This neglect of focus is problematic, given streetscapes provide a definitive inventory of language (such as streetlights, furniture, bus shelters, etc.) that can be used to compare social activity in, along, between, and outside the street.
- 3) Street activities – such as protest space, delivery routes, and crosswalk musicals – appropriate existing frameworks for temporal use. Design should augment the bizarre more and allow fluid activity to author the streetscape.

KEYWORDS:

tactical urbanism
streetness
urban hacking
transgressive
micro-urbanisms
public interest
accessibility
civic and corporate
space

PART ONE - POSITIONING

IMG_1.01
Sanders Pace Architecture.
"Central Avenue: Loch & Key
Productions", 2019

IMG_1.02
"Plan of Paris, Baron
Haussman's demolitions for
Blvd. St-Michel"
(IMG: Spiro Kostof, Streets:
Critical Perspectives on
Public Space, 1994)
*redrawn by M. Lidwin

IMG_1.03
Drone 10.
"One Loudoun,"
upBootstrapWP-Mater. 2014

IMG_1.04
"The Speed of a City"
(IMG: M. Lidwin 2019)

ARCH498R: SELF DIRECTED-DIPLOMA PROJECT



PERSONAL CONTEXTS + UNDERLYING DESIRES

This project derived from a personal experience in my hometown in Loudoun County, VA, which is nicknamed the "data center and internet capital of the world." ¹ The development of data centers pushed urban sprawl away from Washington, DC - resulting in one of country's most drastic increase in population during the twenty-first century. Since 2000, Northern Virginia has nearly tripled in population size. ¹

With the increased population, urban planning in Northern Virginia became a reactive situation. Due to the rapid growth, city planners rarely reinvented urban planning techniques, but rather kept building roads on top of the infrastructure that preceded this unprecedented growth. Northern Virginia mainly altered the street by only adding lanes or redirecting traffic. I believe these additive interventions missed an opportunity to rethink streets entirely. In this mindset of additive renovations, streets became judged as "beautification checklists" where the mere existence of sidewalks classified streets as good. In fact, in 2019, the Loudoun Chamber of Commerce stated:

The county's investment in infrastructure; schools, public safety, roads, right now they're spending more on roads right now than anything else in their capital improvement.

The image shown (IMAGE 03) represents the product of such urbanisms when streets and road infrastructure are only considered channels for cars. They produce nodal developments built around parking lots and large scaled plots of lands - a symptom facing much of the American landscape.

Enter Central Avenue in Knoxville, TN, which is my new context in college. Central Avenue it is not a tabula rasa like Virginia but is undergoing serious renovation and investment, including architectural firms looking to place their stamp on the city through reactivating this corridor.

In both instances the new architecture doesn't engage the streetscape beyond a checklist. Is the building at the proper set back, is there a sidewalk, maybe we'll be progressive and add a bike lane or some concrete barrels where trees may go before they die due to a lack of root space?

I think this is a huge problem with architecture, because we miss out on a potential urbanism that already exists....logics already being employed but not critically examined.

TEXT

Victoria Sanchez.
"In over 20 years, the Loudoun County population has nearly tripled in growth." *WJLA*. 2019



IMG_1.05

"Yokohama Terminal, FOA."
(IMG: M. Lidwin, 2019)

IMG_1.06

"Arnhem Central Station,
UNStudio."
(IMG: M. Lidwin, 2019)



WHERE THE STREET BLENDS INTO THE LANDSCAPE

In summer 2019, I visited two works of architecture that specifically engaged the streetscape in radical ways - drawing the street inside and making it virtually indistinguishable from the exterior logic of the street. They are Arnhem Central Station in Arnhem, Netherlands (UN Studio, 2015) and Yokohama International Port Terminal in Yokohama, Japan (Foreign Office Architects, 2002). These examples are successful at incorporating the streetscape, not because they relied on existing street infrastructures, but because they redefined streetscapes and transportation flows.

In the case of UNStudio's Arnhem Central Station, this inclusion of the street required a redefinition of the program from a train station to a transportation hub - a result of analysis that trains only made up 40% of the use on the site.

These two precedents challenge traditional notions of the street, specifically street organizations and networks, and rethink zoning policies that often restrict the potential designs on the site.

PART ONE - POSITIONING

IMG_1.07

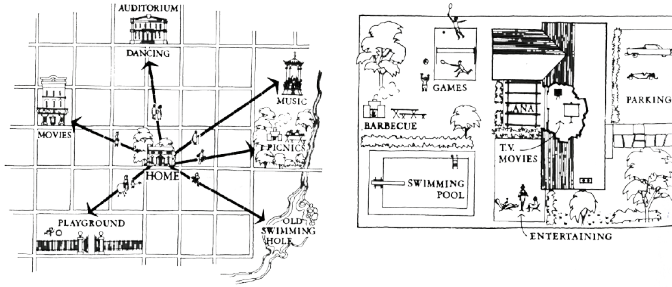
"The American Home Yesterday and Today"
(Source: Avigail Sachs.
"Postwar American Modernism." Spring 2018.
[Lecture], Slide 22.)

IMG_1.08

"Dissecting the Garden City"
(IMG: M. Lidwin, 2020)

IMG_1.09

"The City, the Yard, and Starbucks."
(IMG: M. Lidwin, 2020)



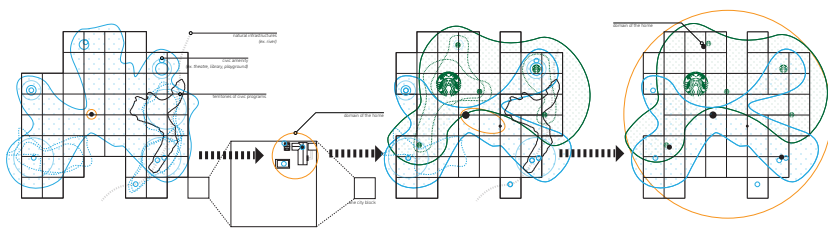
THE CITY, THE YARD, AND STARBUCKS

The streetscape is an important part of the city, because so much urban life happens alongside it. From its conception, this project argues that current streetscape interventions do not capture the complexity of urban life. Thus, the question that fueled the rest of the research asked: **What is urban life?**

Past urban models reflect a set of ideals and urban values. For example, historical models regarding the American Dream (IMAGE 01) demonstrates post-World War II suburbanization, where people sought to consolidate amenities of the city into ownable, consolidated, and manufactured yards. In addition, the Garden City (IMAGE 02) furthered motives to consolidate various civic programs (such as libraries, parks, schools). Yet, together with proposals the the Smithsonian's "Street in the Sky," these urban approaches decontextualized street life at the detriment of public life, ultimately resulting in a failed urban idea.

As the middle of the 21st century approaches, more people are returning to cities. This shift into tighter urban spaces has dismantled the idea of the personal yard and returned to a pre-WW2 ambition, where the amenities and resources an individual needs are provided throughout a city. Yet, my research speculates that this shift is not problem free. In fact, as people redensify cities, there is a complexity in the ownership of public space. The present urbanism is dominated by corporate ownership of space - where Starbucks, Soul Cycle gyms, and WeWork offices have taken hold of civic programs that were once supported by institutions such as libraries.

I believe this shift to corporate public space creates a climate where individuals seek to exploit and benefit off as many resources as possible, from coffeeshop parasites to extreme couponers (IMAGE 03). Saavy individuals are able to join in the same logics, of which corporations have already been hyper aware. By using public resources for personal benefit, a sense of ownership may be able to return to the individual and hopefully therefore embody true public life.



A red brick wall with a blue chalk outline of a mountain. A bicycle wheel is visible on the right side. The ground is dark and littered with trash, including a crumpled newspaper and a small white object.

AL -
LIES



IMAGE 2.00: SITE CAMOUFLAGE

COPENHAGEN, DENMARK

IMAGE BY MIKE LIDWIN (2018)



INFORMING WORKS

INTELLECTUAL ALLIES

In Rem Koolhaas' seminal essay, *Junkspace*, he presents an alarming perception of public space, labeling such places as remnants "of the city once the unpredictable have been removed." Yet, public spaces may be one of the best examples where the public and the architects are on the same page – that, when designed well, public spaces simultaneously serve as both a threshold operating between multiple cultural and temporal conditions, as well as a micro-urbanism with transforming activity and local ownership of space. Karen Franck and Quentin Stevens counter Koolhaas with an alternative reading of the public spaces he criticizes by relabeling them as "loose space." Through the lens of loose space, people get to be the designers of their environment through appropriation, use, and resistance. In fact, Franck and Stevens define public space as a liminal condition where:

In contemporary society, liminal experience is closely associated with everyday leisure...Certain actors and times of life also exemplify liminality: children, teenagers, and elderly people as well as those getting married; rush hour and smoking breaks as well as public holidays, celebratory parades and other special occasions.¹

TEXT

Franck, Karen and Stevens, Quentin, "Loose Space: Possibility and Diversity in Urban Life." *Routledge Publishing*. 2007.

Like Frank and Williams, I believe there is a need for public spaces to serve as outlets for other urban activities to plug into. And at the scale of the city – the need for transitional spaces (both temporally and sequentially) as a way to celebrate and activate new cultural encounters. Yet, in discussions on public space, even architects disagree on topics about the effectiveness for a population to appropriate and use a space. The terms Franck and Stevens use tend to pull the conversations towards particular instances of public space. Public space is too broad a term to discuss. Part of the disagreement among designers over how to mitigate, design, and challenge streetscapes comes from differing vocabulary. As such, there is a particular need to focus on public space in the context of urban *streetscapes*.

As I assembled a team of intellectual allies, relevant projects became those that challenged traditional concepts of the street. This project is informed by works that subvert existing definitions and typologies – whether Dunne & Raby's interpretation of the daily commute, Jennifer Bonner's celebration of the gable, or the social commentary of Diller and Scofidio's facades.

IMG_2.01 (LEFT)

Dunne + Raby
"United Micro
Kingdoms" _2012-2013

PART TWO - INFORMING WORKS

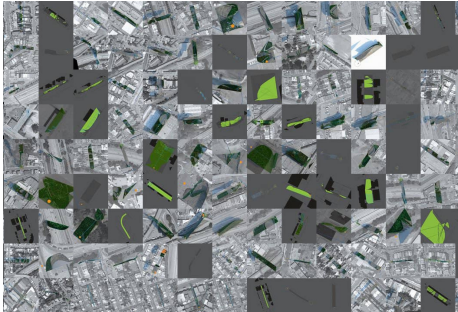
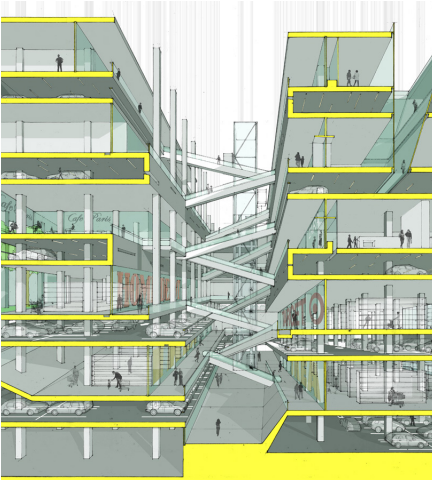
- IMG_2.02**
LTL Architects
"Park Tower." 2004.

IMG_2.03
Nicholas de Monchaux
"Real Estates" *Local Code*.
2009.

IMG_2.04
Liam Young "Where the City
Can't See." 2017
- IMG_2.05**
Jennifer Bonner (Mall)
"Haus Gables." *Atlanta*. 2018

IMG_2.06
Diller + Scofidio "Facsimile."
1996.

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IMG_2.07

RVTR "GLM Gateway,"
Toronto. 2015



Of the projects I gathered, I resonated with the approaches of five designers: LTL Studio, RVTR, Diller + Scofidio, Nicholas de Monchaux, MALL, and Liam Young:

GLM GATEWAY

RVTR presents an analysis of a transportation hub that redefines spatial flows along two major highways near the Toronto Airport. The Gateway celebrates an idea of collective citizenship and open exchange.

FACSIMILE

"Facsimile" creates an urban billboard that advertises events that happen on the interior. It becomes an important understanding in the relationship between the street and the building interior.

REAL ESTATES

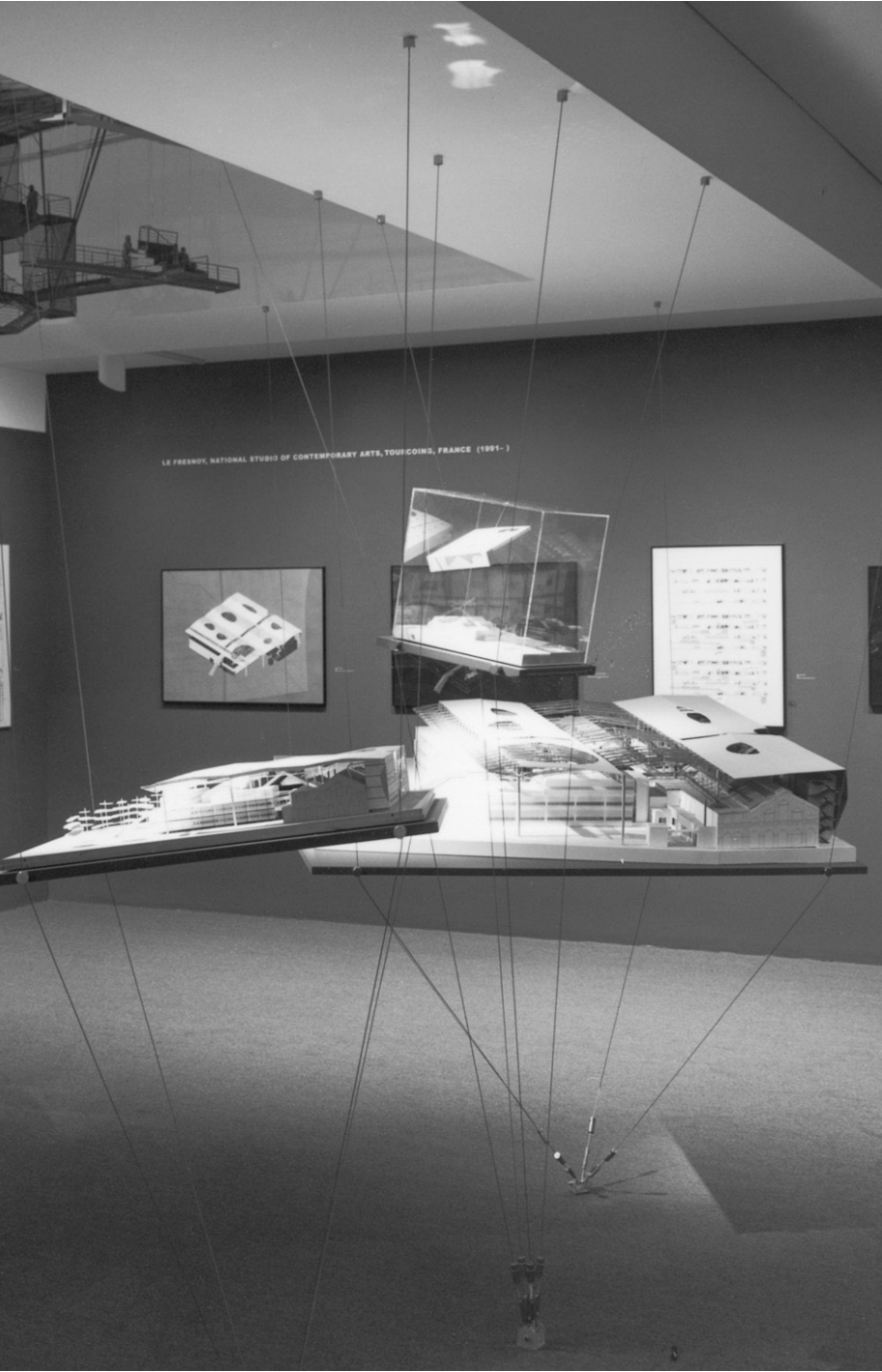
de Monchaux presents alternative uses for neglected areas in Detroit and presents an alternative vision for the city, where it is not in a helpless state, but rather is redefining urban activity and is vibrant in its own definition.

HAUS GABLES

Bonner challenges traditional notions of the house - associating the number of rooflines to wealth in suburban America. I seek to use similar logics of symbolism and pre-established identities for the streetscape.

WHERE THE CITY CAN'T SEE

In this speculative future of AI technology and drone surveillance, alleyways become the true democratic, unsurveilled space. This project presents key insight into streets as a form of power and resistance.



IMG_2.08 (LEFT)

Mali Olatunji
 "Thresholds/Bernard
 Tschumi: Architecture and
 Event" *The Museum of
 Modern Art Archives*. 1994.

Complementary to the design projects, the writings of several academics also formed the foundation for my thoughts. I specifically drew ideas from concepts of loose space, situationism, space flows, and events:

IDEAS OF "LOOSE SPACE"

*"In cities around the world, people use a variety of public spaces to relax, to protest, to buy and sell, to experiment and to celebrate. Loose Space explores the many ways that urban residents, with creativity and determination, appropriate public space to meet their own needs and desires"*¹

¹ Franck, Karen and Stevens, Quentin. "Loose Space: Possibility and Diversity in Urban Life." Routledge Publishing. 2007.

SITUATIONISM

*"Situationism argued that the conditions of contemporary capitalism had rendered people passive subjects whose relationship to their own experience was one of the consumption of daily life as spectacle. Urban life was a particular example of a domain in which they sought to revolutionize the experience of everyday life by encouraging people to become conscious, active participants in the reality that their everyday actions produced."*²

² Williams, Amanda, Erica Robles and Paul Dourish. "Urbane-ing the City: Examining and Refining the Assumptions Behind Urban Informatics." *Handbook of Research on Urban Informatics: The Practice and Promise of the Real-Time City*. IGI Global, 2009. 1-20. Web. 10 Dec. 2019.

SPACE FLOWS

*"Urban sociologist Manuel Castells uses the term "space of flows" to reimagine urban space as a nexus of flows of people, capital, goods, and information. This helps us understand the city as a component in broader social and economic processes, and draws attention to the dynamics of those processes."*²

² Ibid.

SPACES AS EVENT SITUATIONS

*"You eventually become aware that architecture's significance stems from 'real' situations rather than ideal forms...You rapidly deduce that there is no such thing as neutral space. Architecture does not exist without something that happens in it. Our perception of architecture depends on the activities that take place inside it. The space is transformed by events. It's not quite the same as before."*³

³ Tschumi, Bernard. *Architecture Concepts: Red Is Not a Color*. Rizzoli International Publications, 2012. pg. 28-30

TEXT

Bernard Tschumi.
"Architecture + Disjunction."
1996. pg157.

Bernard Tschumi talks about "secret maps and impossible fictions" ¹ to talk about spaces and how programs of spaces like libraries do not become important simply because of their title (ie. Being called a library). Rather, the identity and worth of the space comes from how the space is used and how people understand the space.

As such, public space in the streetscape isn't as important as to whether its labeled as technical "public space," but rather space becomes important when used for public gatherings and when the understood by people as public space. For example, Starbucks, a private corporation, becomes an incubator of public space given the facilities they offer non-paying customers. *Rights of the Way* becomes an intersecting web of various public spaces in the city – understanding how people perceive and use spaces as public, as well as to what degree spaces are activated for them.

Therefore, the concepts of the public space extend any one site.



METH- ODOLOGY



IMAGE 3.00: PEOPLE MOVING

UNDER BRIDGE IN LONDON
IMAGE BY MIKE LIDWIN (2017)



METHODOLOGY

FRAMEWORKS

To start with the project, I collected examples of momentary alterations in the street and how individual ownership is able to hack civic infrastructures such as crossing walks, parking spaces, airport terminal. This was my attempt to understand hidden workings of urban metabolisms that may not be dependent on material flows but rather interactional flows and how these interactions may change when a protest forms or when parade clean-up occurs.

STREET SITUATIONS REVEALED THE COMPLEXITY OF THE AGENTS

One of my first precedents started when I questioned whether my participation in Starbucks, a corporate entity in the city, counted as participation in public life. I drew similar questions Charles Moore associated with Disneyland in 1968. For example, with the 2018 declaration that all Starbucks bathrooms would be open to the public and then 2019 discussions about needle disposal bins being placed in the bathrooms as a response to the opioid crisis, I began to imagine the real possibility that Starbucks could morph into a healthcare provider in a not too dissimilar program adjacency mash-up that is already a reality for home stores like Target that become pharmacies or cafeterias, complete with a banking system dependent on Target cards or Starbucks stars and drive through corona testing in their parking lots. This unconventional program adjacency became the driving force to examine other scenarios.

SITE AS PEOPLE

I expected to gather examples with complex and unusual spatial interventions. In doing so, I gathered examples from popular media, understanding that media has an important role in influencing and normalizing public behavior. Yet, in these stories, the people themselves were more interesting than artifacts they produced, because behind these agents were a series of motives, methods, and ideals about operating in public space.

As such, the methodology transformed into focusing on people and the way they alter space.

IMG_3.01 (LEFT)

Agency-Agency,
"New Public Fire Hydrant"
2018.

PART THREE - METHODOLOGY



ARCH498R: SELF DIRECTED-DIPLOMA PROJECT

IMG_3.02

G. Thibon.
"Red Chairs in Times Square"
Flickr. 2010.

IMG_3.03

Paul Richards
"Dulles Airport" 2016.

IMG_3.04

Kate Taylor.
"Starbucks" *BusinessInsider*
2019.

IMG_3.05

Casey Neistat "Bike Lanes."
YouTube 2011

IMG_3.06

Nancy
"VanLife." *Airbnb*. 2020

IMG_3.07

Amy Marie Leamy "Bird &
Branch Cafe." *BLOG: Simply*
Old Fashioned. 2019.

IMG_3.08

@u/eviktion "Smash Screen
in NY." *Reddit*. 2019.

I've identified seven key suspects in my thesis that each present a mode of operation in streetness. Their existence in this project comes from the situations I studied. The curation of them as a set has become part of the design itself.

The Reverend Jen Miller is an exentric and saavy New Yorker – hyper aware of where to get free beer at local art events or in bypassing gallery rents by hosting the world's largest troll museum in her living room. Tours could be booked through phone calls before The Reverend was displaced in 2019 due to gentrification. The Museum is now in storage.

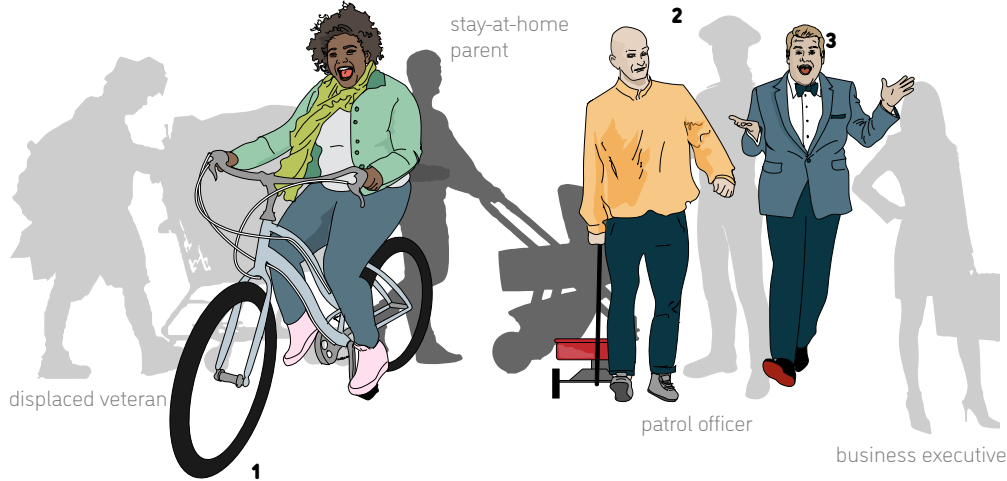
James Corden becomes a latency strategist and foreign invader to the city as he finds uses for the crosswalk when cars have been denied access momentarily.

Simon Weckert becomes a disruptive simulator in his parade of 100 cell phones in a tiny wagon – causing traffic jams throughout the morning as Google attempts to redirect traffic away from this 100 "car" but really cellphone impasse.

Unknown Interviewed Biker becomes an unanticipated traceur of parkour, where she's films herself biking through the obstacles in a bike lane, after being ticketed for not riding her bike in the obstacle course the city has laid. She represents the group of Williamsburg residents who in the middle of the night, repainted their bike lane after a town wanted to reduce the presence of "hipsters" by eliminating the bikelane along a small stretch of Atlantic Ave. – disrupting the flow of bikes along Brooklyn's longest avenue.

Dude with Sign becomes a part-time meme performer as he engages logics of protest and social media visibility to provide critiques on social attitudes in public spaces.

"Nancy" whose alias is difficult to determine as she manipulates the vacancy of parking spots by filling them with Airbnbs. As her listings portray, the van only provides a bed and AC, but the surrounding Starbucks provides your living room and WiFi during the day. The gym down the road – by exploiting their free trial program – becomes a private bathroom.



CHARACTER 01

Unidentified Bike,
Resident of Williamsburg
(

CHARACTER 02

Simon Weckert,
Berlin Artist
(Business Insider, 2020)

CHARACTER 03

James Corden
Host of the Late-Late Show
(CBS, December 2017)

CHARACTER 04

Seth Phillips,
@dudewithsign
(Twitter, 2019)

CHARACTER 05

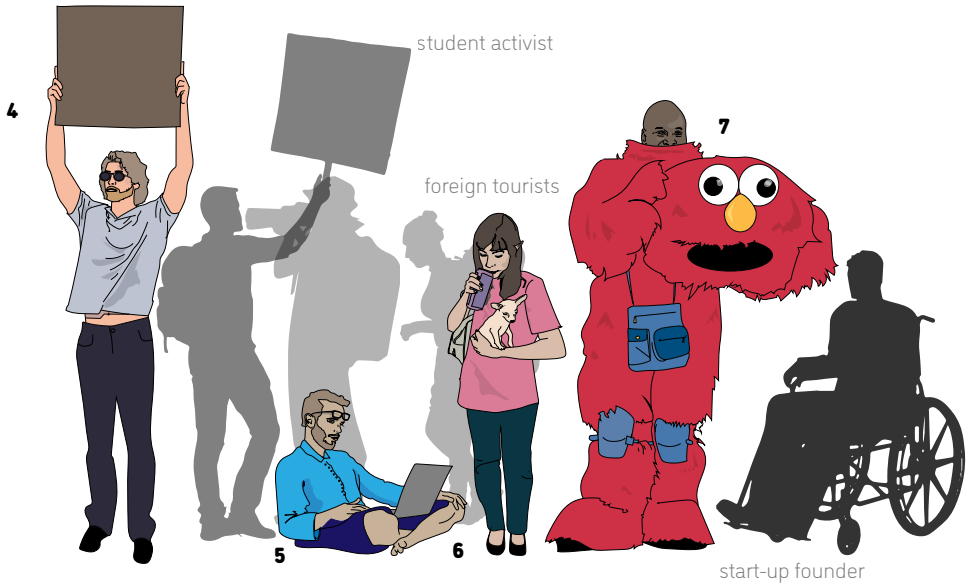
"Nancy"
Airbnb Host
(Airbnb, 2020)

CHARACTER 06

Rev. Jen Miller
Founder of the NYC Troll Museum
(Printed Matter, Inc. 2003)

CHARACTER 07

Titus Andromedon,
Aspiring Actor
(Netflix, March 2015).



RIGHTS OF THE WAY: INVESTIGATIONS OF STREETNESS

*note: these characters are referenced from popular media, whose sources are included in the bibliography. The character themselves are not created by the student and any found images have been cited.

IDENTIFICATION CARD

"USER GROUPS"
PROVOCATEURS

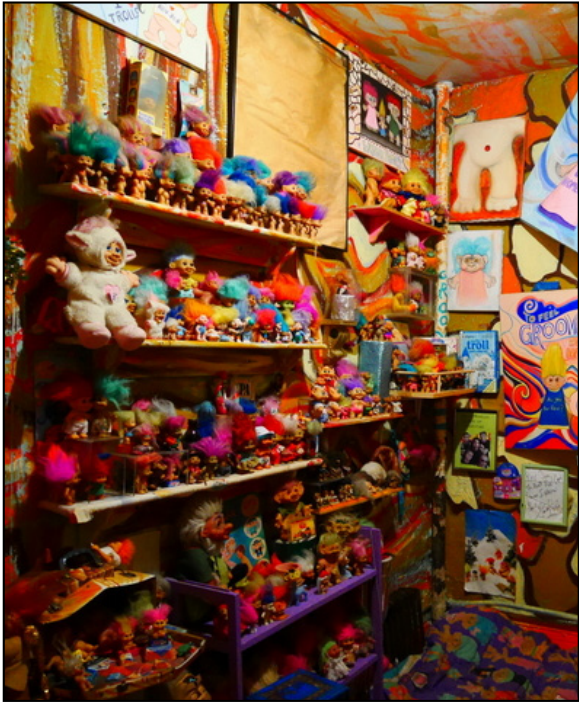
AGE:
47

PLACE OF RESIDENCE:
New York, NY

NOTES:
museum curator for NY's Troll
Museum - the world's largest
of its kind, formerly hosted
in the living room of her LES
apartment until displaced in
2016 due to gentrification
avid budweiser connoisseur,
especially complementary
ones at Wednesday art shows

REV. JEN MILLER

TROLL DOLL
MUSEUM OWNER



(Photo Credit: Corey William Schneider via
<https://untappedcities.com/2015/12/08/10-things-to-know-about-nycs-troll-museum-on-the-lower-east-side/>)



PREFERRED MODE OF HACKING:
ASSEMBLAGE

IDENTIFICATION CARD

"USER GROUPS"
PROVOCATEURS

AGE:

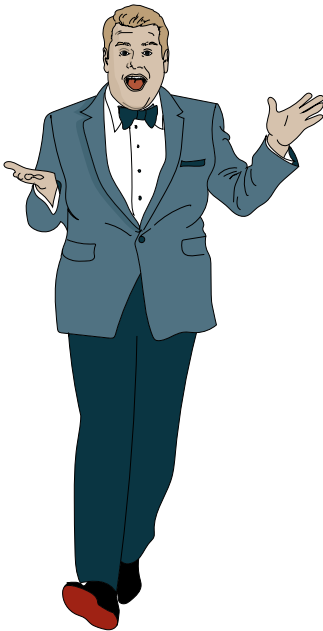
41

PLACE OF RESIDENCE:

Los Angeles, CA
*formerly United Kingdom

NOTES:

visiting Angeleno and late-night host, seeking to disrupt daily activity to bring theatre to unexpected places



JAMES CORDEN

LATENCY STRATEGIST



(Photo Credit: Erica Magrey/Submitted by Jen Miller, via CBC Radio)

PREFERRED MODE OF HACKING:
PERFORMANCE

IDENTIFICATION CARD

"USER GROUPS"
PROVOCATEURS

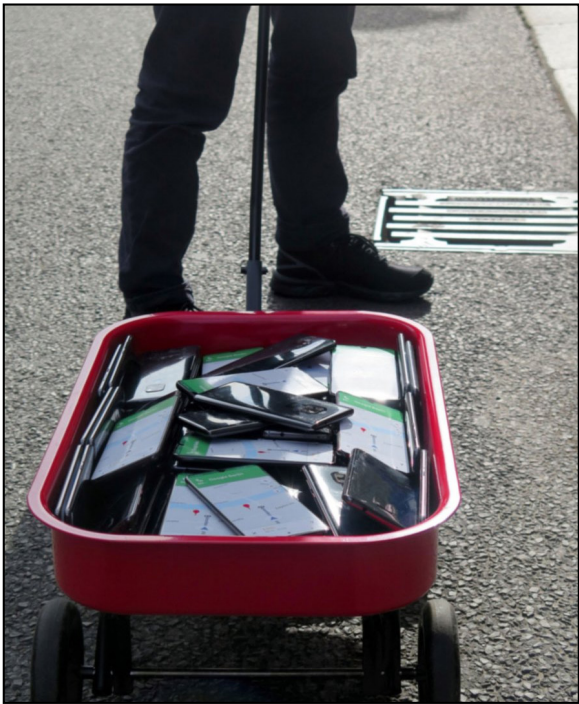
AGE:
Unknown

PLACE OF RESIDENCE:
Berlin, Germany

NOTES:
*creating traffic jams with
100 cellphones and a little
red wagon*

SIMON WECKERT

DISRUPTING
SIMULATOR



(Photo Credit: Simon Weckert via Business Insider)

PREFERRED MODE OF HACKING:
DECEPTION

ARCH498R: SELF DIRECTED-DIPLOMA PROJECT



IDENTIFICATION CARD

"USER GROUPS"
PROVOCATEURS

AGE:
28

PLACE OF RESIDENCE:
Williamsburg, NY

NOTES:
*environmental-commuter-
turned-parkour-performer
as she navigates various
obstructions in the bike lane*



[unknown]

**UNANTICIPATED
TRACEUR**



(Photo Credit: Casey Neistat via YouTube)

PREFERRED MODE OF HACKING:
COLOR-CODING or BULLDOZING

IDENTIFICATION CARD

~~"USER GROUPS"~~
PROVOCATEURS

AGE:
Unknown

PLACE OF RESIDENCE:
New York, NY

NOTES:
*part social-norms protester /
part meme performer*

SETH PHILLIPS

@DUDEWITHSIGN



(Photo Credit: Seth Phillips via Instagram)

PREFERRED MODE OF HACKING:
MEMES



IDENTIFICATION CARD

"USER GROUPS"
PROVOCATEURS

AGE:

33

PLACE OF RESIDENCE:

New York, NY
(spec. East Dogmouth)

NOTES:

*aliases includes Ronald Effin
Wilkerson*

*aspiring actor currently seen
impersonating characters in
Time Square*



TITUS ANDROMEDON

SCENE STEALER



(Photo Credit: Unbreakable Kimmy Schmidt - Netflix via @NetflixLifee)

PREFERRED MODE OF HACKING:
ANTICIPATION

IDENTIFICATION CARD

~~"USER GROUPS"~~
PROVOCATEURS

AGE:
Unknown

PLACE OF RESIDENCE:
Jersey City, NJ
**speculated*

NOTES:
supposed Jersey City resident
with changing aliases. Owns
9 vans with the potential to
make more than \$700 a night
without any vacancies.

ARCH498R: SELF DIRECTED-DIPLOMA PROJECT



"NANCY"	PARKING PARASITE
---------	------------------

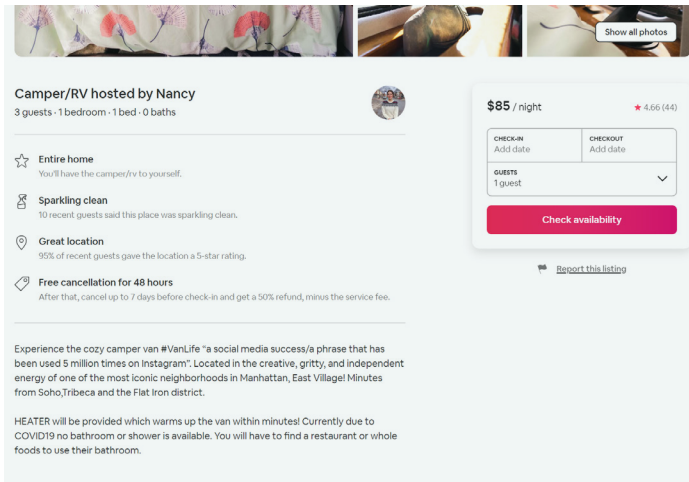


(Photo Credit: Nancy via Airbnb, 2019)

PREFERRED MODE OF HACKING:
ANNEXATION

IMG_3.09

Nancy.
"Experience the cozy
#VanLife in NYC/East
Village!" Airbnb. 2020.



NANCY + HER VANS

Listings on Airbnb cater to the #VanLife as they offer cheap accommodations in the city compared to more formalized dwellings, such as apartments and hotels.

I am interested in Nancy's van, because it presents a moment where the individual city-dweller has exploited city resources for personal benefit. As advertised in the Airbnb listing, "The Gym is located around the block for bathroom/shower. [The] gym [provides a] free trial pass. Starbucks and many cafes/bars are also just a block away where you can use a free bathroom and Free Wi-Fi." Nancy offers not one, but *eight different van AirBnBs* in New York City, with the potential to make more than \$700 in one night depending on the season, should each van be rented out. This excludes Nancy's personal apartment of four bedrooms, providing an additional source of income through a more-traditional listing of AirBnB.

Nancy's business raises questions about private v. public ownership, issues in housing availability, income stability, and temporary visitors to the city and their effect on public resources/spaces.



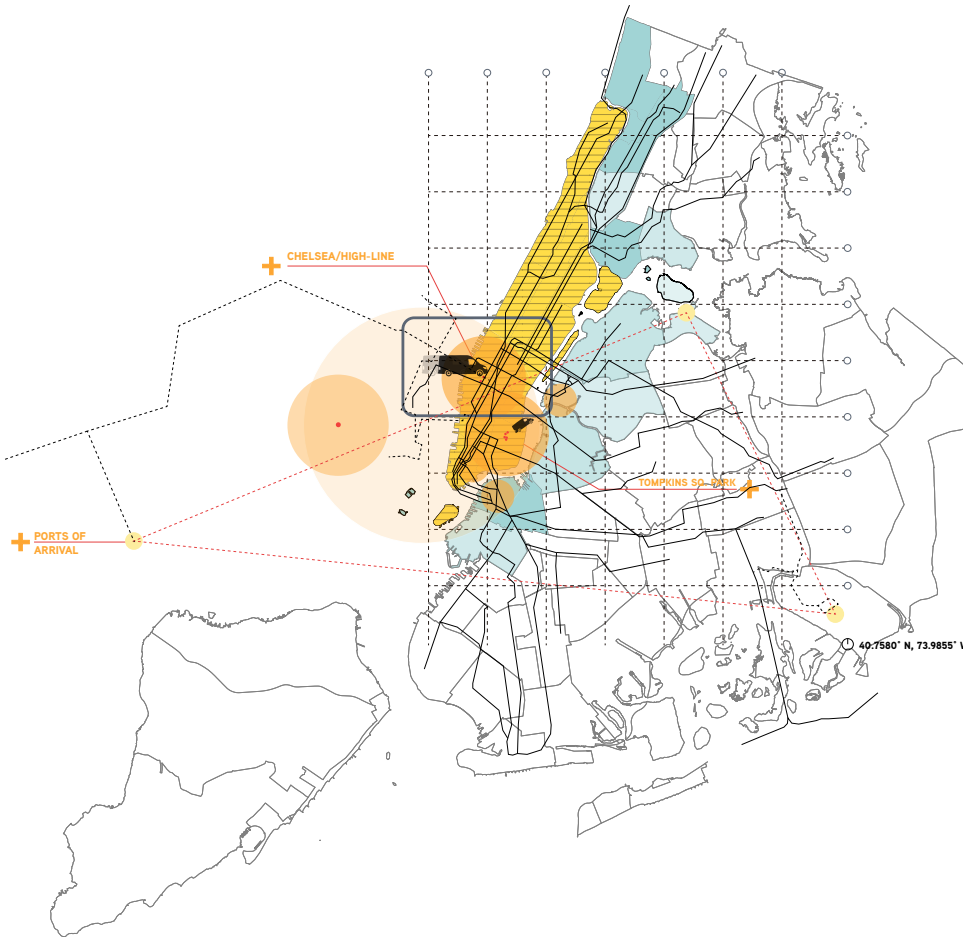
SIT-
ING



IMAGE 4.00: COMPETING FOR SPACE

NEW YORK, NY

IMAGE BY MIKE LIDWIN (2019)



SITING

FRAMEWORKS

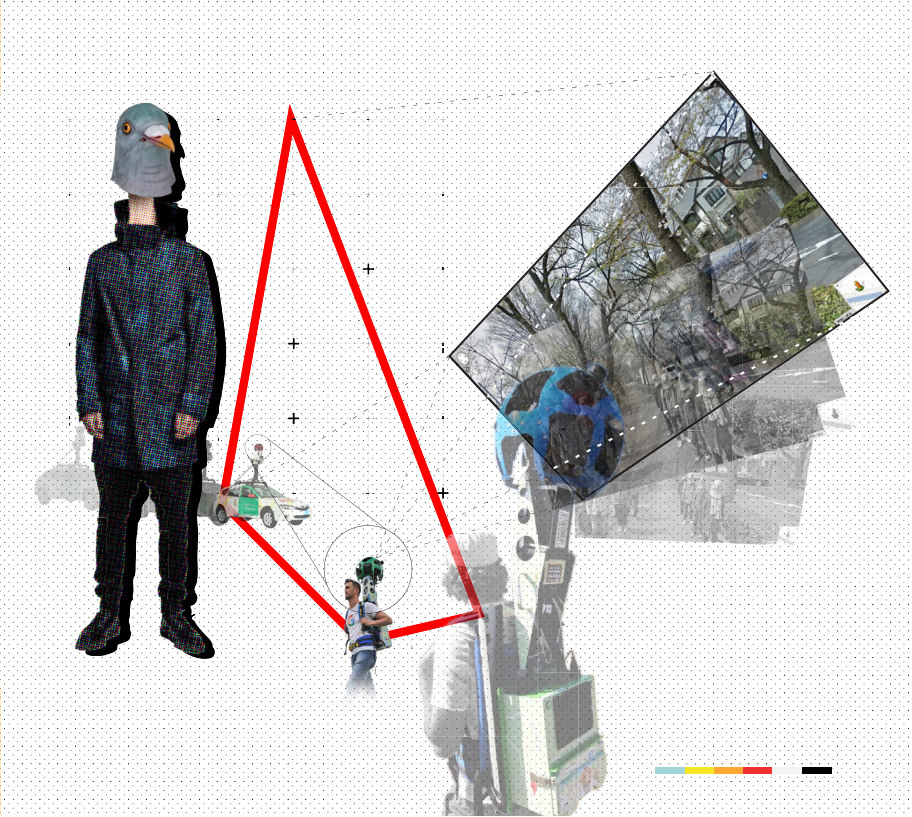
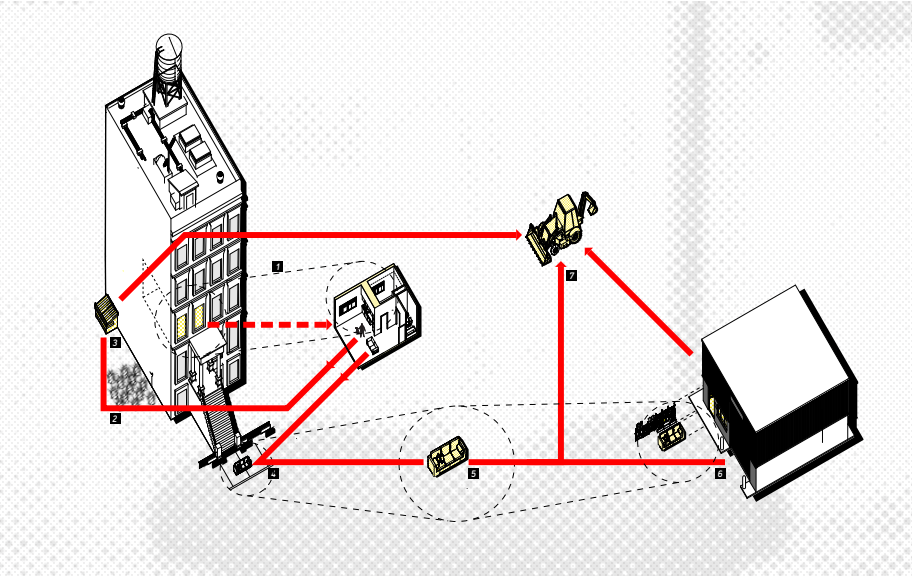
The exact site, while fluid, became a reflection of the daily routines of the cast of characters. When mapping their daily routes throughout the city and the areas and public spaces they would be most likely to share, Times Square became the central focus to play out these urban ideas.

The first "site" in this project is a network of urban metabolisms. As described in the positioning section, I became interested in rethinking the street in terms of its interactional flows versus material objects. For instance, a road could be thought of as an asphalt path for cars or could be reframed as a coordinated waltz of machine-wearing humans moving throughout the city. I think this distinction to focus on the action rather than the object of a space is really important in order to capture urban life activities that have been neglected in urban planning. As such, the following three metabolisms became extremely important in rethinking streetness and formed important sites and realms that the design intervention would address.

1. **Waste Management Routes** that circulate trash throughout the city become rethought of as fluctuating thrift stores. Waste production becomes an untapped, constant displacement of exchanges in the city. For example, the couch on the street holds the same programmatic weight of a thrift store, despite having an actual building anchoring its program.
2. **Parking Spaces** - aside from Parking Day alterations - become squatter hotels when agents like Nancy from Airbnb park their vans in street parking spots. The metabolism of parking spots, when reframed as sockets for public life, activates interiors and gives streetness to their use for daily activities that are anchored by the presence of the van. When the van moves, so does streetness.
3. **Navigational Imagery** like Google Maps, becomes a platform for hacking, where a system that is perceived as highly accurate is an estimated calculation based on anticipated 1-to-1 relationships. When one of the characters, Simon Weckert, walks down a street in Berlin with 100 cell phones in his wagon, he tricks Google Maps into thinking there is a 100-car impasse, challenging the notion that each cell phone represents a human being, let alone a human being in a car. In the case of the pigeon masks, one manipulate the street view when they know the schedule for the Google car that drives by.

REPRESENTATION + SITING

Part of the siting process involved representing the site and using concepts of streetness to challenge traditional conventions for architectural drawings. For example, the ability worm's eye view to capture subterranean movement is more applicable and relevant to streetness than the birds-eye view, which is rarely experienced by a human unless through the lens of an airplane window. In addition, the mappings



IMG_4.02

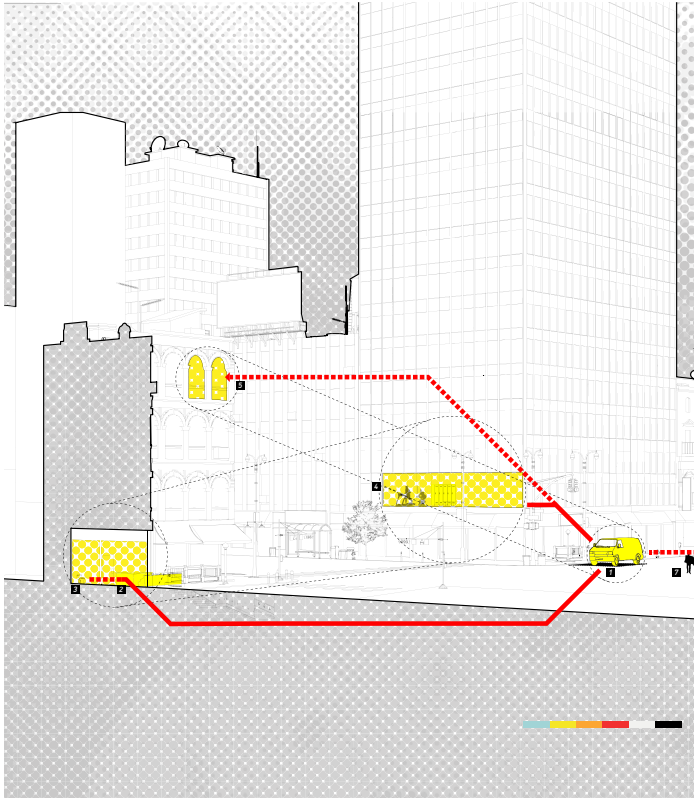
Waste Management as
Displacements of Exchange
(M. Lidwin, 2020)

IMG_4.03

Navigational Imagery as
Platforms of Manipulation
(M. Lidwin, 2020)

IMG_4.04

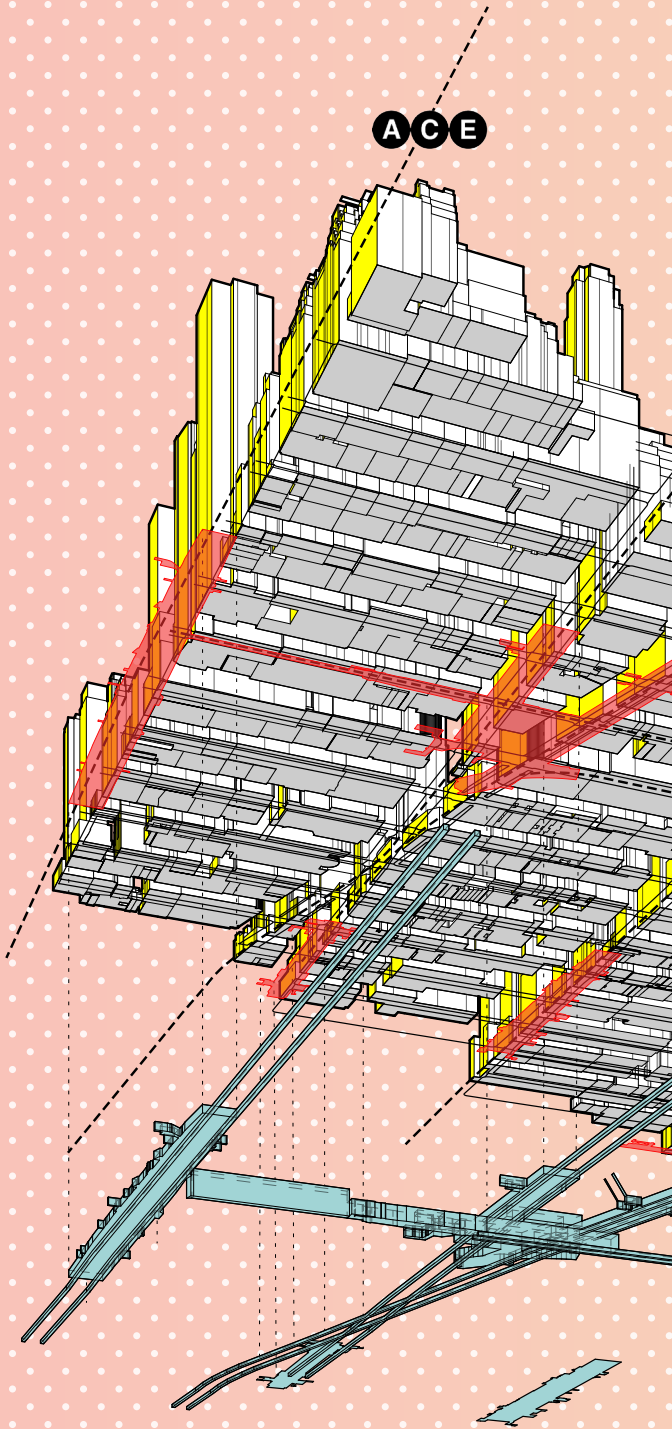
Street Parking as
Squatter Hotels
(M. Lidwin, 2020)



Understanding a site for its system of flows became an understanding from Van Berkel and Bos, who describe the importance as:

"Scanning a site for its flow structure shows up its real problems and potentials. The flows of physical movements of people and goods, which have been defined as the sequences and exchange and interaction in the economic, political, and symbolic structures of society, reveal the realtions between duration and territorial use. " ³

³ Greg Van Berkel and Caroline Bos, *Unfold*, Rotterdam: MAI Publishers, 2002



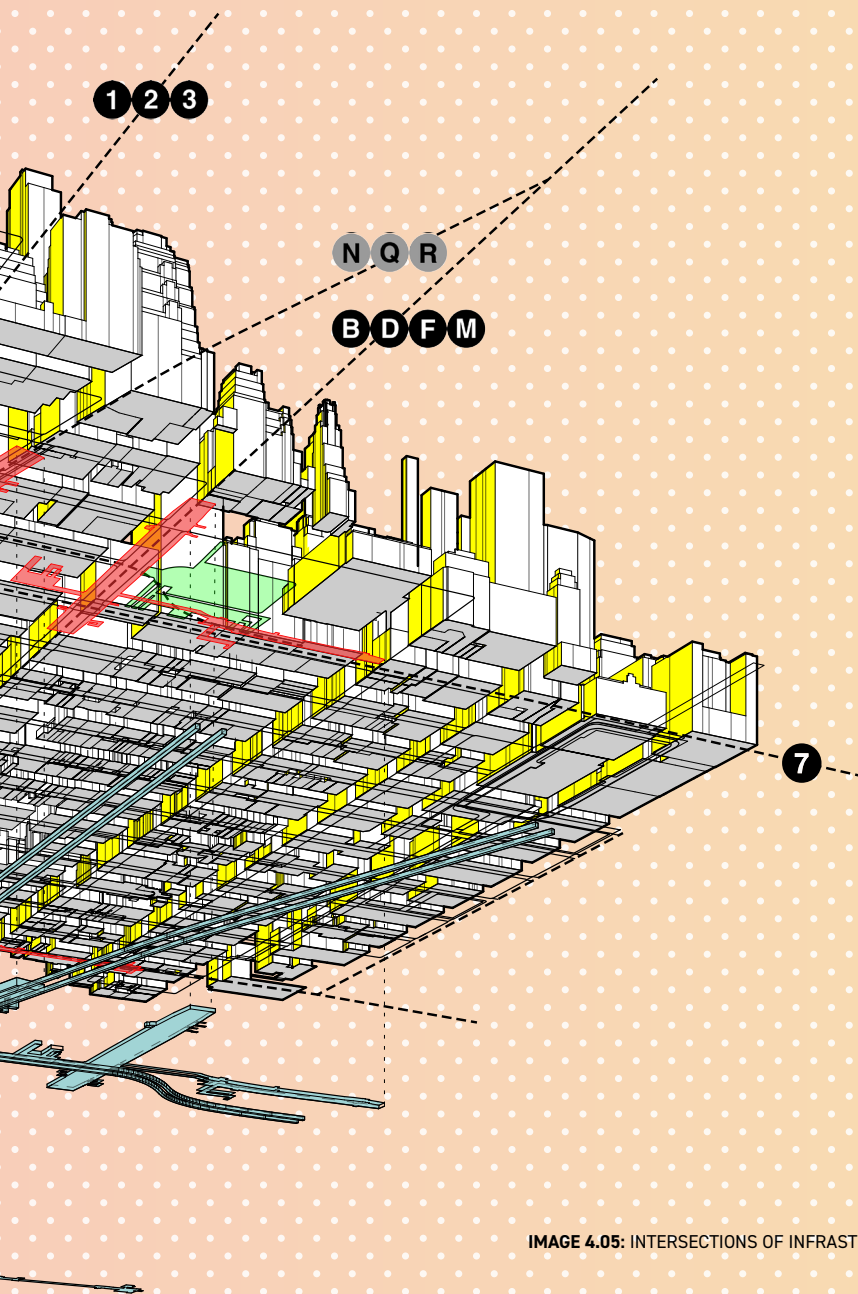


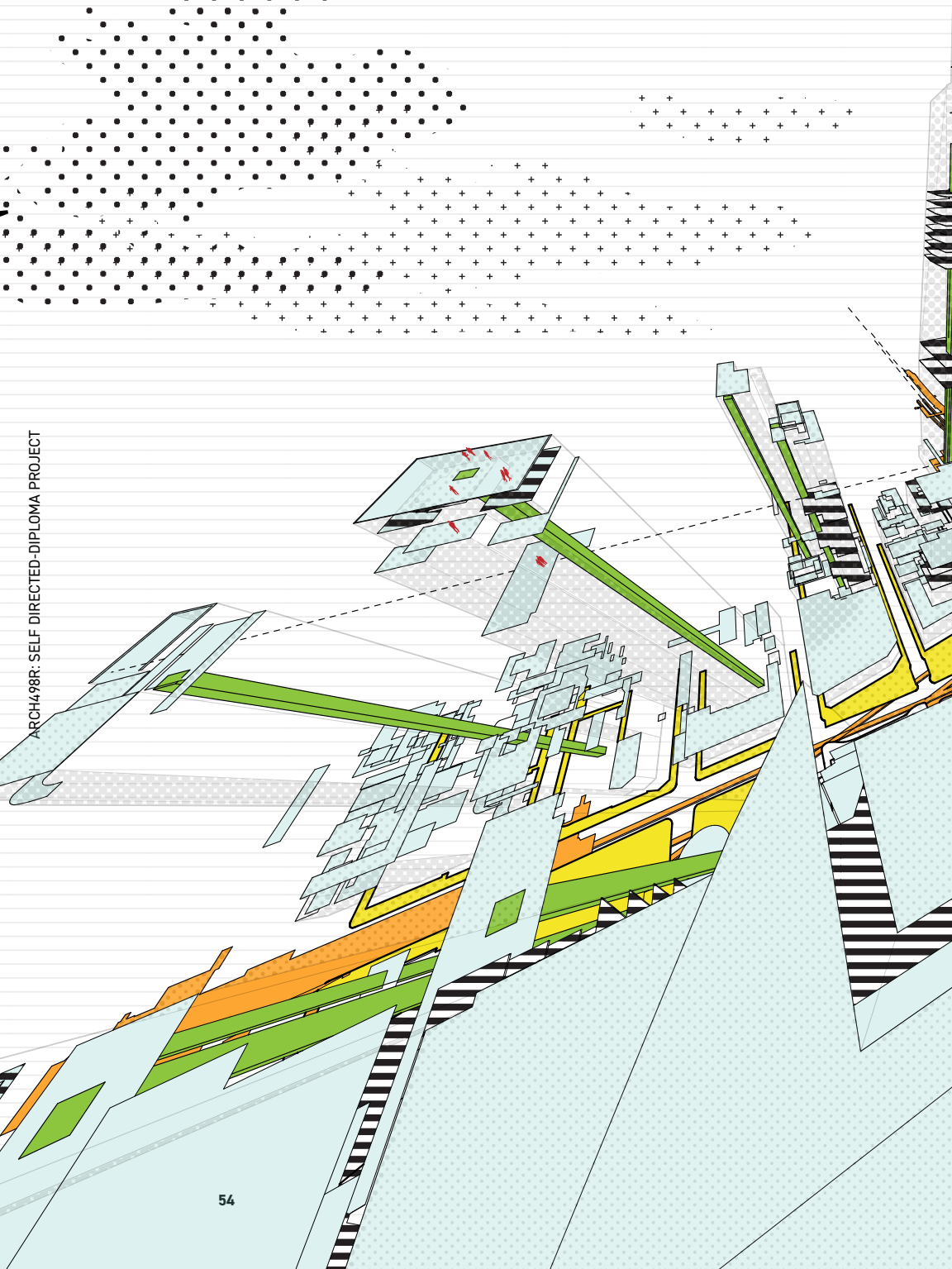
IMAGE 4.05: INTERSECTIONS OF INFRASTRUCTURE

WORM'S EYE VIEW OF TIMES SQUARE

IMAGE BY MIKE LIDWIN (2020)

PART FOUR - SITING

ARCH498R: SELF DIRECTED-DIPLOMA PROJECT



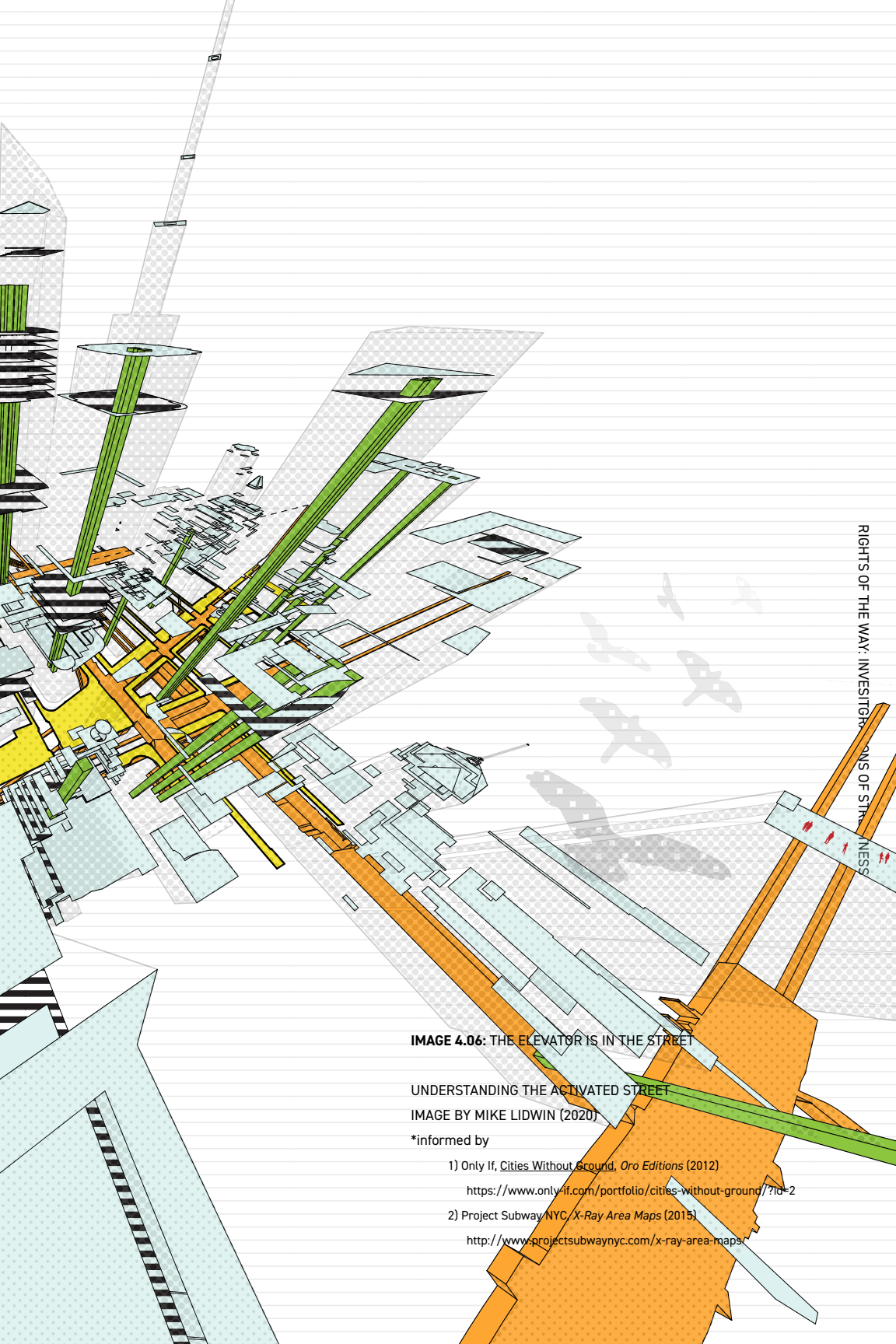


IMAGE 4.06: THE ELEVATOR IS IN THE STREET

UNDERSTANDING THE ACTIVATED STREET

IMAGE BY MIKE LIDWIN (2020)

*informed by

1) Only If, *Cities Without Ground*, Oro Editions (2012)

<https://www.only-if.com/portfolio/cities-without-ground/?id=2>

2) Project Subway NYC, *X-Ray Area Maps* (2015)

<http://www.projectsubwaynyc.com/x-ray-area-maps>

RIGHTS OF THE WAY: INVESTIGATIONS OF STREET BUSINESS

PART FOUR - SITING

ARCH498R: SELF DIRECTED-DIPLOMA PROJECT



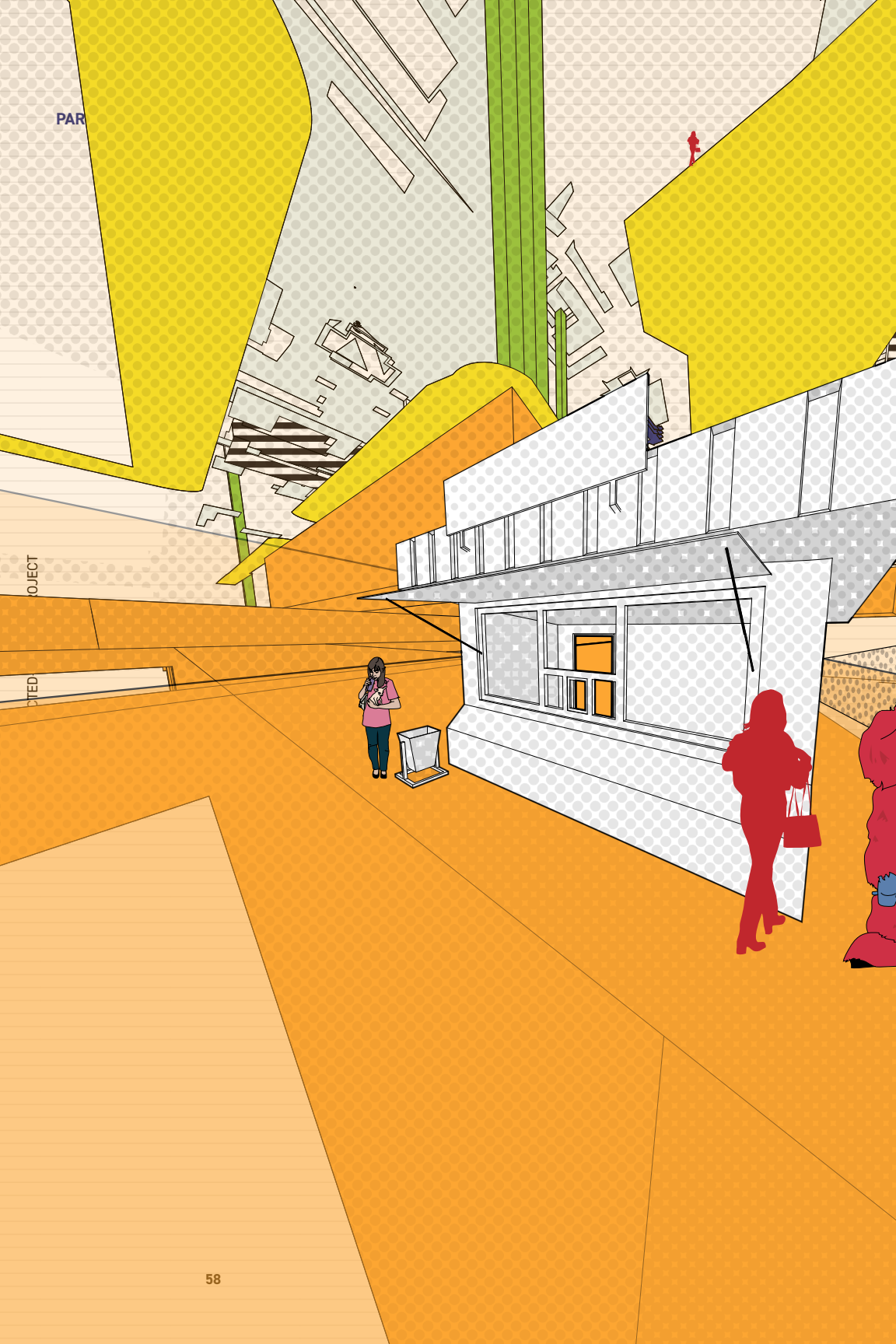
IMG_4.07

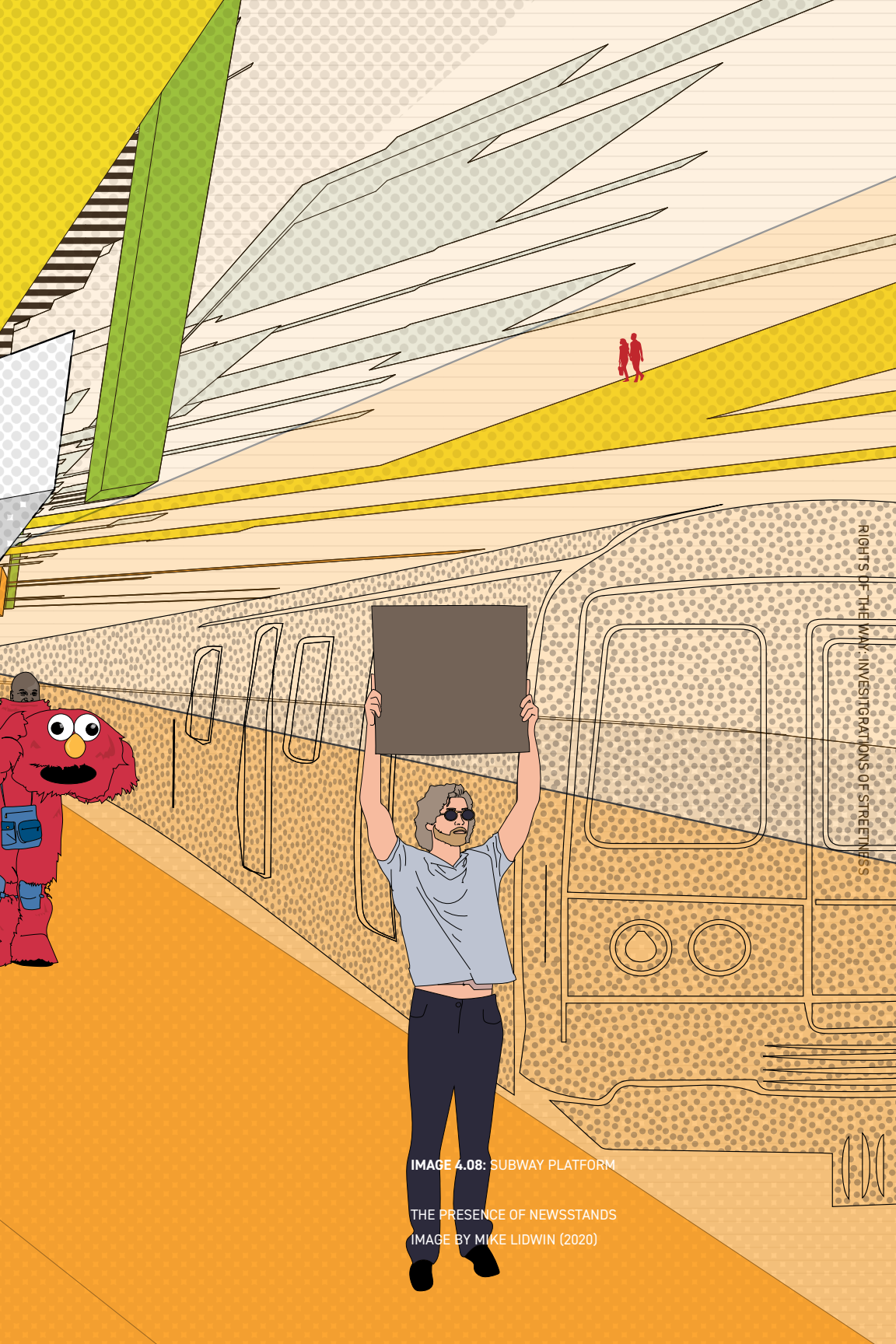
Nei Valente via <https://neivalente.com/nyc-newsstands>

NEWSSTANDS AND STREETNESS

I consider the newsstand as the quintessential steward of streetness in its dissemination of tabloids, overpriced candy, and rain ponchos – catering to the inquisitive resident or the ill-prepared tourist alike. As such, the newsstand becomes the third component of site.

Although it generates a specific site around each booth, the products that are sold in each newsstand become the site logics. It is important for the resulting project to generate out of similar ideas, and become an artifact that could be sold in these newstands.





RIGHTS OF THE WAY: INVESTIGATIONS OF STREETNESS

IMAGE 4.08: SUBWAY PLATFORM

THE PRESENCE OF NEWSSTANDS
(IMAGE BY MIKE LIDWIN (2020))

INTER- VEN- TION





IMAGE 5.00: NEWSSTAND IN THE SUBWAY, 1985

NEW YORK, NEW YORK

IMAGE BY JANET DELANEY (1985)

<http://www.janetdelaney.com/lower-manhattan/>

ARCH498R: SELF DIRECTED-DIPLOMA PROJECT



DESIGN INTERVENTION

SPECULATED REALTIES

WHAT IS THE “STREETScape?” WHERE ARE ITS BOUNDARIES?

Part of this design challenge is what we consider “in scope” for the street. The ultimate proposal for the project is a reframing of the street as a series of various relationships and conflicting urban ideals.

Although the visual component to this proposal is vital in communicating my ideas, this project deconstructs concepts I have traditionally thought as required or normative for the streetscape. For example, questions asked include: What are alternative design interventions to mass planning? How can small-scale interventions have rippling effects on urban life at a larger scale?

DESIGN INTERVENTIONS AS A RESPONSE

The design intervention responds to the triptych of streetscape indexes and curated cast of characters to propose a small design intervention in the city. This project finds itself in the power that small interventions or added objects can have in allowing individuals to alter public space. The purpose of the following intervention is to demonstrate that large scale beautification projects have just as much value to a deployed object. Just like streetness, this project is in flux and the design interventions are meant to trigger more thinking and further studies in the future.

PROMPTS

I generated a series of prompts, combining various values of urban life (from Knoxville’s 2016 Homeless Bill of Rights and plans of the Garden City) with the agents and situations I curated. These prompts begin to imagine the potential for urban planning and ways to rethink design interventions at the scale of a city, while not reducing the project to one design solution.

REFERENCING OTHER LOGICS/PRECEDENTS

In addition to the prompts, the design intervention benefits from the material logic of urban artifacts. That is, there are objects that are already operating at a multifunctional level, providing important understandings for how a new added object may alter public space.

PART FIVE - DESIGN INTERVENTION

IMG_5.02 (RIGHT)

Terence Patrick "James Corden
Performs a Crosswalk 'Beauty
and the Beast' CBS. 2017.

The following design prompts encourage alternative uses for street space in an attempt to design for the streetness I studied. It was an important step in understanding how the precedent examples could generate new RFPs for public spaces. Instead of relying on beautification checklists that establish normative conditions, such as set-backs, designated bike lanes, curb definitions, and tree-lined streets, street renovations could begin an alternative checklist, where the objectives include the prompts below:

- 1. an appendage to urban furniture that allows people to access water**
 - a. ex: fire-hydrant design by agency-agency
 - b. GC: #11: dispersed water systems
 - c. HBR: #12: right to share water in public
- 2. an interruption in traffic that yields to a 45-second art performance**
 - a. ex: crosswalk musicals
 - b. GC: #1: access to art space
 - c. HBR: #1: right to move freely
- 3. movable kit of parts to occupy latent streets:**
 - for shelter**
 - a. ex.: Airbnb van
 - b. GC: #8: access to shelter
 - c. HBR: #2: right to rest in motor vehicle if on public land
 - for commerce**
 - d. ex: thrift store on the street/couch online
 - e. GC: #11: centralized activities juxtaposed in neighborhoods
 - f. HBR: #5: right to sell legal products on the street
- 4. ability to receive quick medical services during a coffee run**
 - a. ex: Starbucks needle disposals
 - b. GC: #3: access to medical care (in vicinity of library services)
 - c. HBR: #3: right to public bathrooms and/or right to privacy to relieve bodily functions
- 5. leveraging mapping data to solicit donations**
 - a. ex: google street view with the wagon and phones
 - b. GC: #5: access to information
 - c. HBR: #6: right to give/solicit donations in public space
- 6. reconfiguring corporate materials to reserve space for 24 hours for duration to recollect it**
 - a. ex: using paint and tape to increase the reinforce bike lanes
 - b. GC: #6: spaces to assemble
 - c. HBR: #10: right to personal property + time to vacate premises
- 7. portable daycare stations**
 - a. ex: play areas in jewelry stores
 - b. GC: #7: education close to home – access to daycare
 - c. HBR: #7: right to medical care



PART FIVE - DESIGN INTERVENTION

FORMALIZING STREETNESS

How does one begin to formalize these street situations and present an alternative to urban planning? It begins with an examination of the artifacts in a city - the abundant material resources that have taken on other purposes when individuals lacked the resources or policies for their needs. In regard to the corporate ownership of public space, these formalizations are often aided by corporations.

IKEA BAGS AND SOGGY NEWSPAPERS

IKEA's signature blue, Frakta bag are marketed as staple supplies for the city-dweller, seen with advertisements describing the various uses of a \$1.49 bag:

"After 30 years in our range, it's one of the most hardworking bags in the world. It's big and strong and carries most things. Be it shopping, doing laundry or going to the beach, it goes wherever you go."

IKEA about the Frakta Bag

<https://www.ikea.com/us/en/p/frakta-shopping-bag-large-blue-17228340/>.

In the case of the project's site in the Time Square subway station, the IKEA bags take on an added meaning in respect to urban hacking - the bags become an satirical loophole in the policies of the Metropolitan Transportation Authority (MTA). In the summer of 2018, several social media hashtags involved the dogs of the subway, where saavy New Yorkers found a loophole in the MTA's pet policy. As per the MTA, "Except as otherwise provided in paragraph (2) of this subdivision, no person may bring any animal on or into a conveyance or facility unless enclosed in a container and carried in a manner which would not annoy other passengers" (<http://web.mta.info/nyct/rules/rules.htm>).

POLICY AS COMEDY SHOW

The loose wording of the policy encouraged residents to interpret the meaning of the container (bag) in their own terms - often cutting out foot-holes for their animals (Image 02) in order to bring dogs on board. Although these dog-owners now carry their pet in accordance to the MTA's policy, the actual activity and movement in the dog is unaltered. It is as if the dog is still just on a leash.

This situation, in addition to the MTA's unprofessional Twitter page, which alarmingly encourages patrons to call the emergency 911 number in case of seeing a dog on board, raises questions about the policing of urban activity in public spaces.

IMG_5.03

RHPS via 20th Century Studios,
"Newspaper Scene." *Rocky*
Horror Picture Show.

IMG_5.04

Lucas Larson, "Dog in IKEA Bag."
Reddit. 2018.

IMG_5.05

Japantimes.co.jp,
"NYE Hats, Sponsored by Plant
Fitness." 2016

IMG_5.06

New York Center for Transit
Authority, "Tweet." *Twitter*. 2018.



RIGHTS OF THE WAY: INVESTIGATIONS OF STREETNESS



NYCT Subway. Stay Home. Stop the Spread. ✓

@NYCTSubway



Replying to @jenchung

Hi, Jen. Sorry for the late response. If you do see a dog on board,
please alert 911 or the nearest train crew member. Thanks again for
the report.

♡ 61 12:31 AM - Jul 18, 2018



💬 328 people are talking about this



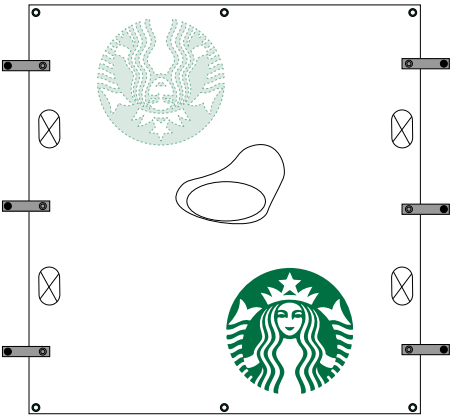
A MATERIAL TO DEPLOY

The eight prompt that I carried out was:

Design a familiar product that could gain corporate sponsorship and act as a free-giveaway. However, this product should be altered or have the ability to be altered, so that - like IKEA bags - individuals could begin to create new spaces for themselves using the product.

As such, the Starbucks poncho becomes a poncho that caters to tourists and residents alike. Too many newstands sell ponchos and at the height of big events (such as New Year's Eve, the Thanksgiving Day Parade, and even protests), the demand for ponchos increases when inclement weather occurs. As such, Starbucks has released a new line of ponchos - one thats durable with military grade nylon, and doubles as a paper carrier for Starbucks drinks - eliminating the need for cardboard carriers.

Like Starbucks' current environmental promotions, the goal of the product is not necessarily to be environmental. Starbucks' lids set a precedent when the company filmed people sitting in their store drinking from Starbucks cups with the lids on. If Starbucks' truly wanted to eliminate plastic, they would have eliminated the lid altogether for those who were not taking their cups to go. Likewise, it isn't important for the poncho to be the most ethically sourced, yet it is important that it can be marketed as such.



PLAN OF PONCHO

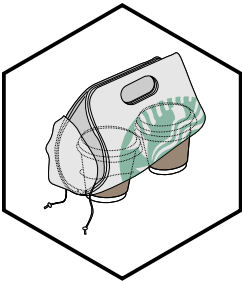
IMG_5.07

The Poncho + Its Features

SUBIMAGE

Starbucks Logo
(Starbucks, 2020)

*in no way is this endorsed
by Starbucks, Inc.



PORTABLE



REUSABLE



WASHABLE

PART FIVE - DESIGN INTERVENTION

Like IKEA bags and like customers co-opting Starbucks tables for work stations, the poncho's purpose gets distorted. It becomes a deployed object given out to the masses - anyone who accumulates a certain amount of Starbucks stars receives one. As a new material abundances in the urban landscape, individuals begin to think of creative modes of hacking the poncho. These hacks correspond to the logics of the 7 characters, sometimes influenced by multiple characters. The most common alterations become:

1. The Aggregated Banner - in the logic of Simon Weckert and Dude with a Sign, the aggregated banner helps create signage during protests, while providing a visual barrier that masks the true amount of people in the protest. Like the 100 cell phones that tricked Google into thinking there were multiple cars, the banners become a way of joining several people together in an effort to unify and make it difficult to perceive how many people are present. Like the wagon of cell phones, the aggravated banner disrupts and slows traffic.

2. The Seat for Three - uses the logic of Airbnb vans to reserve a third seat when one is not available. Those who wish to make Starbucks their living room, as the Airbnb listing suggests, may find themselves wishing there were more seating during peak cafe hours. Luckily, the poncho can act like a hammock when two people sit on each end, a third seat forms between the seats.

3. Partition and Party - activates the fire escape in a Titus Andromedon - scene stealer - mode. It uses the fire escape to create additional space, similar to Andromedon's heavily partitioned studio apartment.

4. The Elevator Bed - becomes Reverend Jen's favorite use of the Starbucks ponchos she's quickly acquired - following in the logic of her frequenting New York art shows to collect the free Bud Lights. Like her troll museum, she combines personal living quarters with public displays and feels no hesitation in turning off the elevator for a quick nap in the poncho-hammock that forms when two ponchos are buttoned together around the hand-rails of an elevator car.

5. The Shaded Enclosure - benefits off of Airbnb Nancy, but not in its takeover of street parking, which it also accomplishes. The normative, expected dimensions of several ponchos and of the street furniture like lampposts encourages the Reddit community to release open source 3D printing file. These print files allow individuals to assemble the ponchos around common street furniture and create temporary accommodations for pop-up markets to sell street couches in the rain or to watch a parade coming by. Like Nancy, individuals have influence on public space remotely and benefit off a logic of internet communication to alter street space.

IMG_5.08

The Seat for Three

IMG_5.09

The Elevator Bed

IMG_5.10

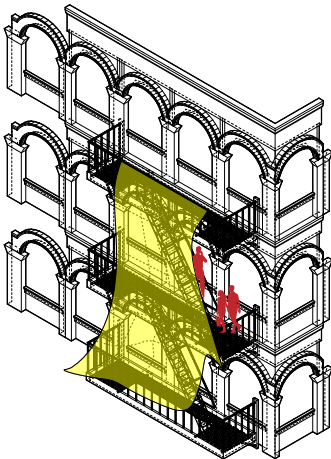
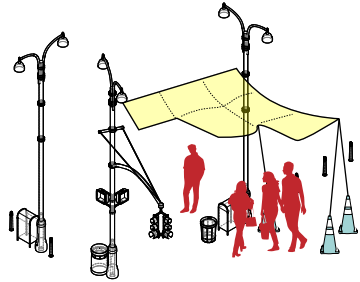
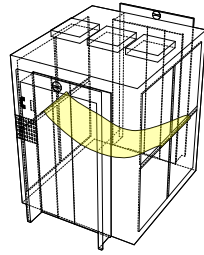
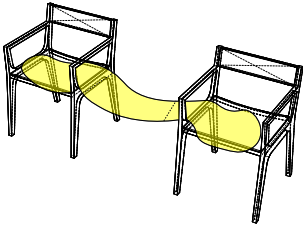
The Aggregated Banner

IMG_5.11

The Shaded Enclosure

IMG_5.12

Partition and Party



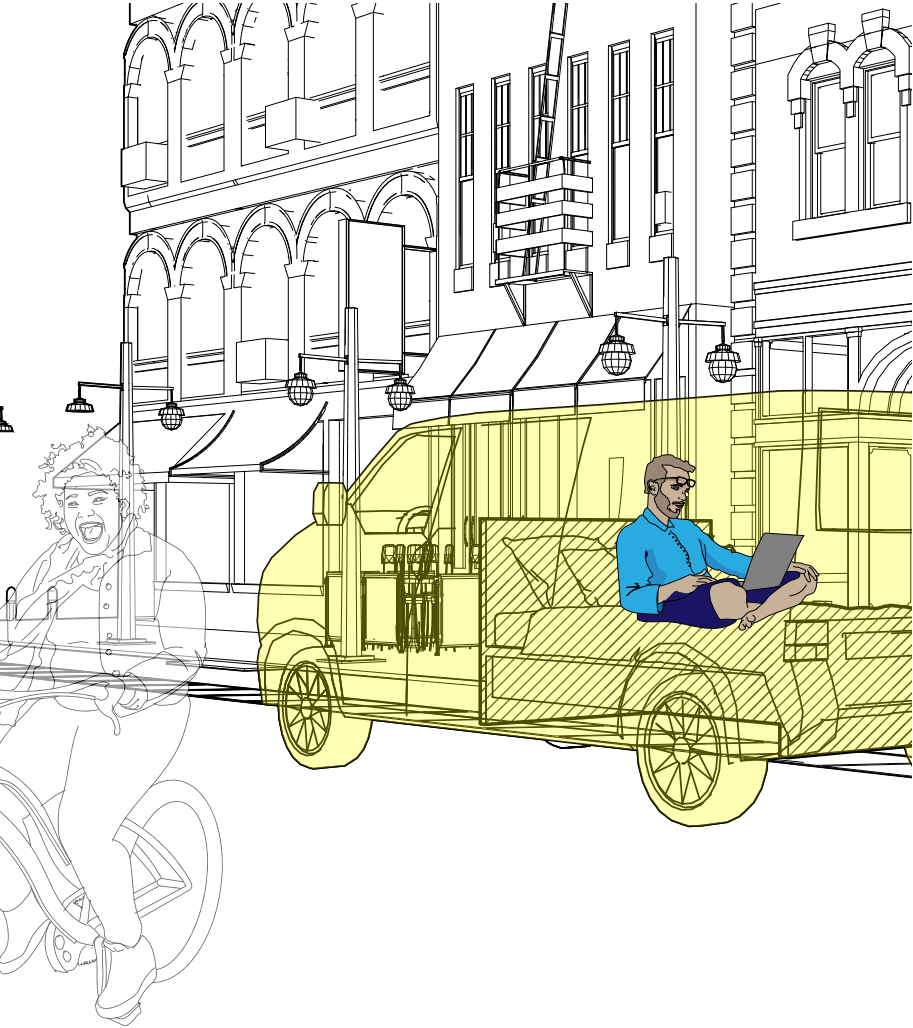
RE- FLEC- TION





IMAGE 6.00: NYC Food Carts

Maxwell Schiano.
"The NYC Food Cart Zine" _2020



REFLECTIONS

+ ANTICIPATION

A letter form the student:

This project was an extremely meaningful pursuit, because it was the first time during my undergraduate career that I could focus on infrastructural systems and large scale master-planning, my main motivation for pursuing architecture. I've found myself fascinated and absorbed by the theory of architecture and look forward to continuing to absorb architectural literature throughout my professional career.

Although the majority of my semester was spent refining my thoughts, curating a set of compelling characters, and reading new books, I think this time was well spent in providing a solid foundation for me to later explore ideas. If given more time, working on the drawings and iterating the design prompts through visuals would be needed to complete this project.

In terms of my actual design proposal, I see it as the first of many other proposals that would respond to the ideas I presented. For example, I've been interested in using corporate materials and benefitting off of the giveaway advertisements of corporations, but the effort could be explored more through more formal design interventions beyond a mere tarp. My personal critique of the project is that the end result was not as spatially complex as the ideas I set forth. I imagined reviewers addressing this aspect more, but was pleasantly surprised to find conversation about the broader ideas set forth in the work.

NEXT STEPS...

Since final review, I've been adjusting my focus back to newstands and food carts themselves. Imagining a series of imaginative prototypes of foodcarts - seven distinct and different models that reflect the behaviors of the characters I collected. For example, the "Nancy Model" would begin have an altered cart that responds to remote influences, just as Nancy is able to control her Airbnb listings remotely. Or the "Corden Model," where shopping carts would aggregate to form a barrier along the street, slowly moving with traffic and could become a shield for protests that legally slow traffic by simply moving in the street, but would then allow people to congregate in front of the carts as they march along their route. The carts themselves, although adopting the specifications and co-opting the existing laws for operating food carts, wouldn't actually be functional food carts as much as disruptive agents.

I'm incredibly grateful for the leadership and guidance of Professor Akerman for helping me through this past year amongst its many trials. None of this work would have been possible without her support.

-Mike Lidwin

IMG_6.01 (LEFT)
X-Ray Urbanisms.
(M. Lidwin, 2020).

A P - PEN - DIX

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