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Temporal Belonging

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Abstract

Temporal Belonging

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This thesis explores the potential relationship between temporary architecture and belonging. It poses the question of whether design can accept the transient nature of humans and their surrounding environment while maintaining a sense of emotional connection to the spaces around them. Starting with the basic definitions of the conditions of temporality and belongingness, this thesis will explore the common ground that they share. Their relationship will be tested through the multi-phased design of a Media Village for the 2024 Los Angeles Summer Olympic bid. The design will look beyond the sports event to consider the potential afterlife of the project. As the environmental and human needs for the site shift, the building will adapt to reflect these fluid changes while seeking to maintain a sense of connection with its users.

acknowledgements

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Your company is where I find home.

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dedication

To my Grandfathers,
for love i cannot express.

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We live in a transient state. Many civilizations historically have taken the stance of resisting this fact through repeated attempts at permanence. The built environment is especially guilty in attempting to transcend time by seeking “permanence”; and by doing so, denying the fleeting nature of the world. However humans are steadily reaching the point of not being able to continue on this path. If civilization is to survive in an ever-changing world, it needs to reevaluate how design is approached to be more responsive. Thus this thesis begins with a curiosity: How can we be more conscientious in design without sacrificing meaning?

beginnings

temporary architecture

Temporary architecture is architecture of the ephemeral. In the words of Brian Chappel, It is largely defined through function and time, rather than form, and is generally distinguished from other architecture by its embrace of impermanence¹. While gaining attention in recent years, historically, this branch of architecture has been a departure from the attempts of permanence that past civilizations have come to adopt as common practice. Architecture by its very definition has typically been valued by its level of permanence; however, this thesis argues that temporary architecture must be equally valued.

Historically two basic archetypes have been identified in architecture, the cave and the tent.² Both are distinct in their form and structure; the former digs into what exists while the latter merely sits atop it. Kenneth Frampton further expanded these archetypes into elaborated architectural types, stereometric and tectonic architecture.³ Stereometric architecture grounds itself into the earth, while tectonic architecture lightly dances upon its surface. Throughout history, many cultures have adopted stereometric architecture as common practice for its perceived permanence and resilience to both natural and manmade forces. Building in this way became a way to mark territory as well as preserve a civilization's legacy far beyond the mark of any single individual. Tectonic architecture, on the other hand, has largely been associated with nomadic cultures; at times,

1 Chappel, Brian. "Ephemeral Architecture: Towards a Definition." (2010).

2 Holliss, Frances. Beyond Live/Work: The Architecture of Home-based Work. Routledge, 2015

3 Frampton, Kenneth. Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture. Edited by John Cava. Chicago, IL: Graham Foundation for Advanced Studies in the Fine Arts, 2007.

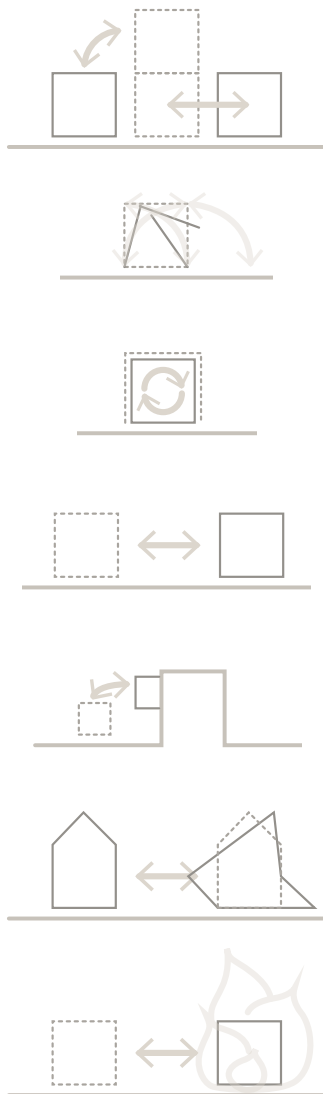


fig 1: categorical functions of temporary structures

condescendingly so. As a result, the current paradigm has developed of evaluating architecture by its level of permanence.

This thesis challenges this mindset. With increasing climatic and humanistic migrations all over the world, the ephemeral approach of temporary architecture has been seen with renewed relevance. Temporary architecture has gained rapid attention in recent years due to the dramatically increased prevalence of climatic shifts and human migration.⁴ With climatic shifts underway, many cities are finding their way of life unsustainable. “Permanent” architecture is losing its viability due to its wastefulness and limitations to adjust to any natural shift. It is time to look beyond denying decay and, instead, embrace it. As Alison Arieff argues, it is time for an architecture that is “fast and fleeting”.⁵

While often overlooked, temporary architecture is a major branch of architecture. It encompasses everything from intimate gallery installations to emergency housing solutions. With varying degrees of impermanence, temporary structures can be categorized according to function, size and relationship to site.

While temporary constructions have many varied functions, they can be categorized into three distinct types (fig 1). The first keeps a static form, but changes location; the second retains a static location, but changes form; and the third may do either of the first two, but is recycled, either in part or in entirety. These

⁴ Arieff, Allison. “It’s time to Rethink ‘Temporary.’” *The New York Times*. December 19, 2011. Accessed June 30, 2016.

⁵ Ibid.

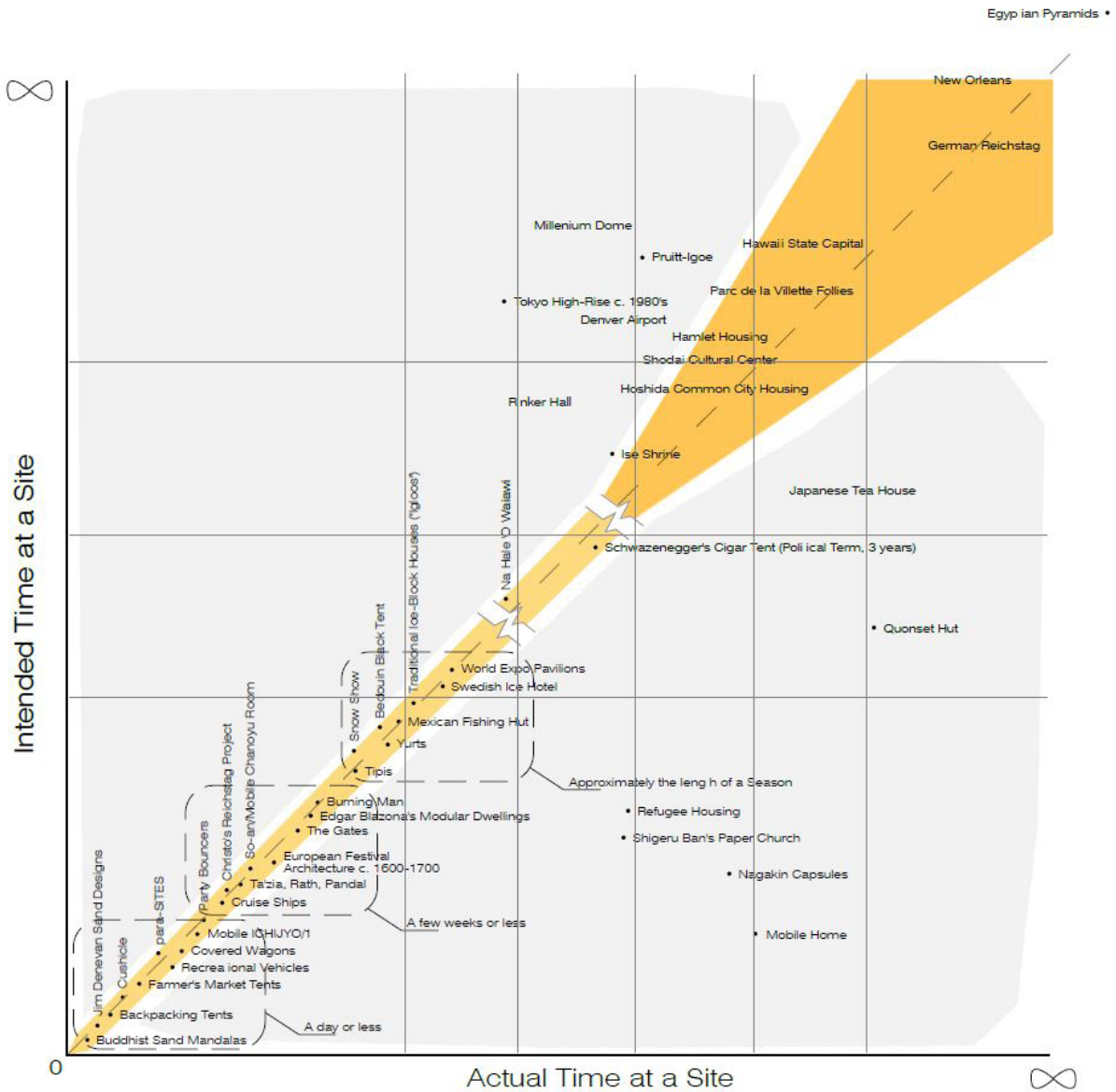


fig 2: graph illustrating levels of impermanence
"Ephemeral Architecture: Towards a Definition"



fig 3: wooden japanese temple
google.com

conditions are primarily by their functionality, but are reflected in their physical qualities.

Temporary structures are typically modest in size and serve a low occupancy given their ephemeral nature. While there are larger temporary complexes, typically these consist of a single unit, duplicated a number of times and spread out over a designated area, such as in some emergency housing developments.⁶ Temporary structures can consist of various configurations from single units to combinations of single units, and from single story installations to stacked.

Along with size and configuration, the life of temporary structures is a major distinguishing characteristic. As Brian Chappel illustrates in "Ephemeral Architecture: Towards a Definition", there is a significant range between different temporary structures when it comes to intended time on site.⁷ Some structures are intended to last less than a day, while others can last for decades. Recycled structures like traditional Japanese temples can live indefinitely on a site (fig 3) Pieces of the structure are incrementally replaced, thus renewing itself every hundred years.⁸

The relationship of the temporary structure to the site is another

6 Doezema, Marie. "Rethinking the Refugee Camp." CityLab. September 22, 2016. Accessed October 23, 2016. <https://www.citylab.com/equity/2016/09/rethinking-the-refugee-camp/500804/>.

7 Chappel, Brian D. "Ephemeral Architecture towards a Definition Ephemeral Architecture: towards a Definition Table of Contents." (2010).

8 Nuwer, Rachel. "This Japanese Shrine Has Been Torn Down And Rebuilt Every 20 Years for the Past Millennium." Smithsonian.com. October 04, 2013. Accessed September 23, 2016. <http://www.smithsonianmag.com/smart-news/this-japanese-shrine-has-been-torn-down-and-rebuilt-every-20-years-for-the-past-millennium-575558/>.

distinguishing factor. Site conditions vary from sitting atop the land, sitting atop foundation that is rooted in the ground, and/or suspended above the ground. Chappel's graphic highlights an interesting relationship between the character of the structure and the expected time on site. While there can be numerous reasons why a temporary structure ends up staying on site "indefinitely", one major factor that can cause a disruption is its relationship to the site. The larger the structure, or the more complicated the assembly, the more involved the structure eventually gets with the site. The most disconnected from site the structure is, the more ephemeral / "impermanent" it is considered. As with qualities that distinguish between temporary structures, there are likewise qualities which unify them. They are structural expression and adaptability.

As Botond Bogнар notes these buildings of "little material substance" often have a very obvious structural expression. In many cases this is because temporary structures have to structurally compensate for their lack of dependence from the ground or another existing mass.⁹ In order to be self-sufficient and transient, the structure must be highly articulated. At times, the structure itself constitutes the architectural form. The more typical structural expression is a skin wrapped around the structure, hung, stretched or carried on the frame (fig 4).

One of the most defining qualities of temporary architecture is its ability to adapt as needed. The ephemeral quality of temporary architecture is not just a means to make it portable, but also

9 Bogнар, Botond. "What Goes Up, Must Come Down." Harvard Design Magazine Fall 1997: 1-8

to allow it to adapt to the changing needs of the users and/or context. Depending on the type, temporary structures can be redefined, reused, or even recycled. Temporary structures aim to leave minimal remnants of their existence once removed from site, if any at all. The residue of its existence often will either weather away with time and /or remains embedded within the ground. Within these distinguishing and unifying qualities, the spectrum of impermanence in temporary architecture becomes clear. With its ephemeral and adaptive qualities, temporary architecture is a fluid accommodation to the states in flux that characterize human life.



fig 4: "Party Wall" installation by
CODA Architects: PS1 MoMa Young
Designers Contest 2013 winner
google.com

belonging

Belonging is a fundamental need. It is the feeling of being accepted for who one is as well as feeling like a part of a large community.¹ Human beings long to feel validated in our existence, thus we strive to find ways that make us feel connected to the systems of life. Though largely subconscious, this need to belong is instinctive throughout all cultures.

Technically speaking, belonging is a psychological term stemming from Abraham Maslow's hierarchy of needs (fig 4).² This psychological theory of 1943 proposed a series of needs that need to be met for one to feel content, ranging from the most basic needs such as shelter, to the most sophisticated, such as self-actualization. The concept behind the hierarchy is that as more needs are met, the closer one gets to internal fulfillment. In order to reach the more sophisticated needs, however, all preceding needs must be fulfilled. Maslow argued that the need for belonging is integral to human happiness.

The sense of belonging manifests in feeling included, acknowledged, and subsequently accepted (fig 5). Meeting this emotional need allows us to not only feel accepted, but to experience the empowerment to express our identity. It is important to note, however, that this need fluctuates as it is vulnerable to our own perceptions. In the words of Neil Leach:

1 Macmillan, D. W., & Chavis, D. M. (1986). Sense of community: A definition and theory. *Journal of Community Psychology*, 14, 6–23.

2 McLeod, Saul. "Maslow's Hierarchy of Needs." *Simply Psychology*. September 16, 2016. Accessed June 23, 2017. <https://www.simplypsychology.org/maslow.html>.

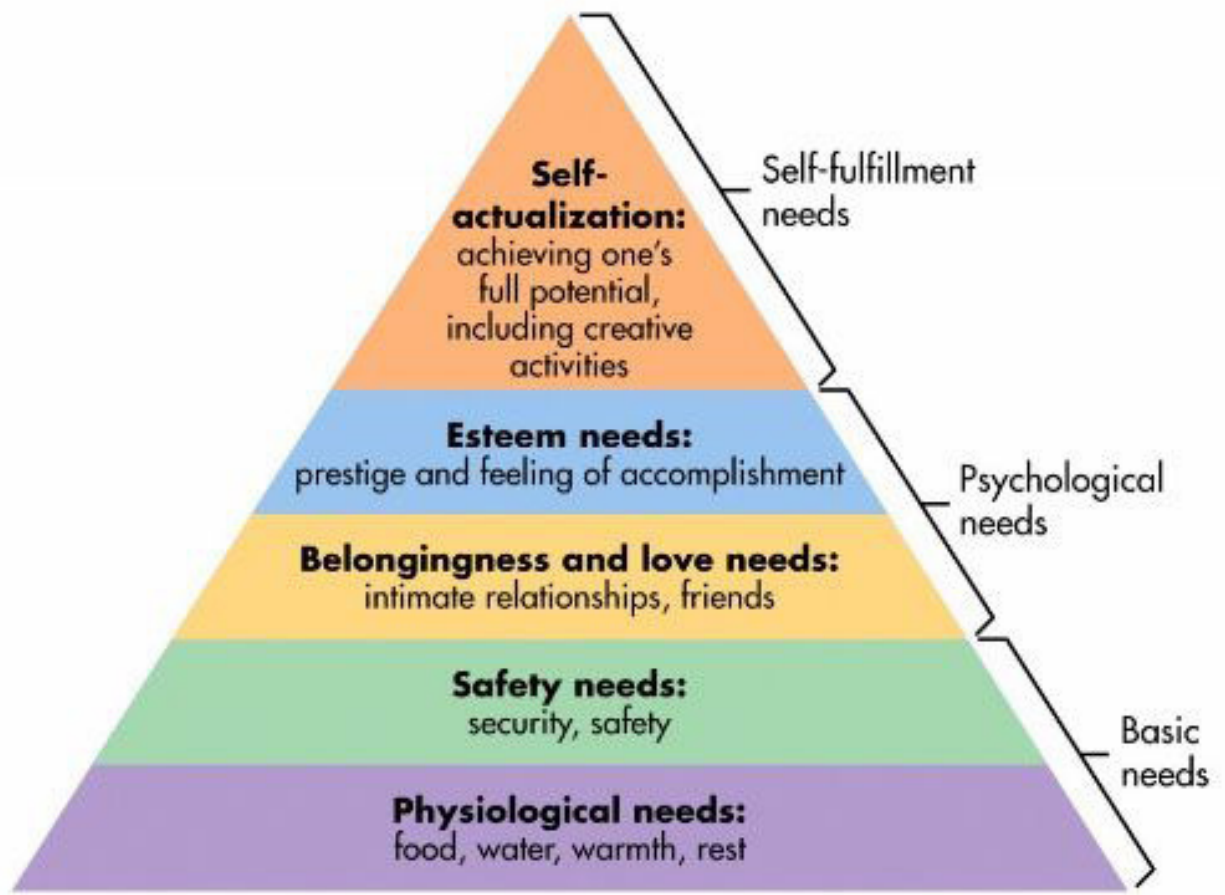


fig 5: Abraham Maslow's hierarchy of needs
McLeod, Saul. "Maslow's Hierarchy of Needs." *Simply Psychology*. September 16, 2016.

Just as territorializations are always shifting, so too identifications remain fleeting and transitory, while all the time leaving behind traces of their passage. ... In this sense, "belonging" ... remains an [active] process, not a given state. ... For just as identity itself is today no longer a fixed condition but an ever-negotiable site of individual expression, so "belonging" offers an equally flexible concept that can accommodate the transitory nature of contemporary existence. (184)³

Belonging is a fluid construct that fluctuates and redefines itself as often as we ourselves do. Thus the ways in which we foster belonging must also reflect this elasticity. Historically people could satisfy their need for belonging through formal institutions, be it religious, political, national, cultural, or societal. Today that framework is being challenged as societies detach from these bonds.⁴ Barriers between societies are increasingly diluted as globalization continues and people migrate to urban concentrations. As a result, cities are comprised of rich environments of strangers looking to find belonging not only within themselves, but within the collective anonymity of their ever-diversifying cultural fabric. Leach echoes this assertion saying

...the increasing homogeneity of space within a world of global capital should not lead us back to old models of "dwelling" as a way of resisting this condition, as though models formulated in the past will necessarily still be relevant in the present. Rather, it encourages us to formulate new paradigms for understanding attachment to place that are in tune with contemporary modes of existence. (182-183)⁵

3 Leach, Neil. *Camouflage*. Cambridge, MA: MIT Press, 2006.

4 Savage, Michael, Brian Longhurst, and Gaynor Bagnall. *Globalization and Belonging*. London: SAGE Publications Ltd., 2005.

5 Leach, Neil. *Camouflage*. Cambridge, MA: MIT Press, 2006.

Instead of being a tool to limit progress, this thesis argues that the emotion of belonging can be used as a way to express our newly fluid identity in our actions and our built environment. The question that remains is to how to foster this sense of belonging in order to adapt to these global, societal, and individual changes. While belonging is largely a social construct it has implications for architecture that can be unearthed by a deeper understanding of the nuances of this emotion.

Belonging can be looked at both experientially as well as physically. Experientially, belonging is typically felt as acceptance, inclusion, and validation. Given its perceptual nature, this emotion is characterized by being both transient and ritualistic. Belonging is felt as a result of an experience at a particular moment. Moments constantly replace themselves with new ones, creating an atmosphere of perpetual reinterpretation. As a result, people reaffirm previous interpretations with repeated encounters, thus creating a ritualistic rhythm by which one can feel familiar with their standing. Leach describes this qualitative phenomenon as such:

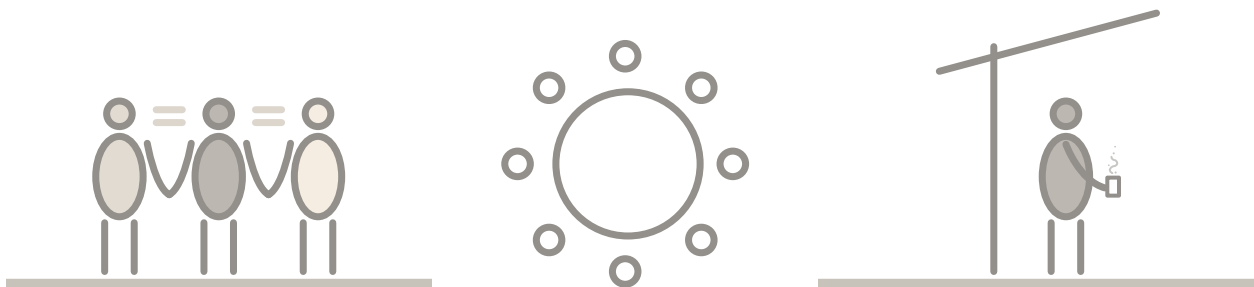


fig 6: fundamental qualities of belonging: acceptance, equality, empowerment

Central to this sense of belonging is the principle of ritualistic repetition. This can be understood within the logic of psychoanalytical theory that posits repetition as a means of miming, and thereby controlling, trauma. Repetition leads to normalization and consequent familiarization. Acted out within a particular context, it may lead to an associative sense of belonging that effectively materializes this process. Through these stylized spatial practices, these spaces are 'demarcated' by certain groups via a kind of spatial reappropriation, a visceral process of identification which depends upon bodily memories. Through the repetition of these rituals, these spaces are 're-membered,' such that those participating reinscribe themselves into the space, revoking corporeal memories of previous enactments.(181-182)⁶

6

Leach, Neil. *Camouflage*. Cambridge, MA: MIT Press, 2006.



fig 7, 8, 9: interior images of Amager Culture House: entry foyer; pop-out niches; main stair and climbing ramp
"Amager Children's Culture House | Dorte Mandrup" <http://www.archdaily.com/388629/ama-r-children-s-culture-house-dorte-mandrup>

These experiential qualities, however, have architectural implications. While not physically prescriptive, these acts of ritual are influential in establishing atmospheric and programmatic features. To foster these feelings of acceptance, inclusion, and validation, a space can provide opportunities to be seen, to establish a sense of equality and enable moments of intimacy. This idea is expressed through the architectural language of prospect and refuge, and can be seen in projects such as Dorte Mandrup's Amager Culture House (fig 7,8,9). Here there are opportunities for children to inhabit a particular area in order to be seen and to participate in the class or to be alone. Programmatically, a space must allow for shared platforms of engagement. From activities to be shared or to experienced privately. This school also provides an inclined climbing ramp along the main stair that kids can embark on simultaneously, or even take on as a group. In either level of interaction, the children are engaged with each other and establish a sense of familiarity and comfort, both essential to a sense of belonging.



fig 10: adjacent plots at the Ise Shrine.
"What Does it Mean to Preserve Originality"
<https://www.theodysseyonline.com/what-does-mean-preserve-originality>

intersection

The physical entity of temporary architecture and the emotional state of belonging share a state of mind. Both entities embrace their perpetual state of transience as a way to be resilient through change. Through their adaptability, both constructs engage the human imagination and evoke participation to the level of ritual. These shared qualities thus begs the question of what can be done with this discovered relationship.

This feeling of belonging is possible in a variety of settings. The symbolic attachment of an experience is cast onto a setting, rather than being the root cause of it.¹ That being said, architecture often acts as merely a supportive framework to belonging. It has qualities that can help foster belonging, but most of that association will happen from the experiences that happen around it. Thus, the question becomes if architecture can enhance the fluidity of belonging by allowing adaptation. This is an inquiry this thesis will explore.

1 Leach, Neil. *Camouflage*. Cambridge, MA: MIT Press, 2006.

There are architectural instances that begin to embody of this relational dynamic, including the Ise Shrine. Its story proceeds:

Located along the southeastern coast of Japan, the Ise Shrine is a temple that is in a constant state of being rebuilt. An identical wooden temple is rebuilt across a recurring twenty year cycle, which is accomplished through the activation of two adjacent plots. As one version of the temple is being built, the other hosts visitors until it falls into decay. This cycle means that visitors who come outside of a twenty year cycle are technically visiting different structures. However the perception is that it is the same temple, and thus, experiences associate with it are viewed as happening in the same place (fig 10).²

The Ise shrine demonstrates how architecture can be conceived of as a temporary framework and at the same time support a sense of belonging. By approaching design in a way that brings together temporality and belonging, this thesis seeks to demonstrate how the built environment can support an adaptable human existence and yet leave lasting and meaningful physical traces.

² Nuwer, Rachel. "This Japanese Shrine Has Been Torn Down And Rebuilt Every 20 Years for the Past Millennium." Smithsonian.com. October 04, 2013. Accessed September 23, 2016. <http://www.smithsonianmag.com/smart-news/this-japanese-shrine-has-been-torn-down-and-rebuilt-every-20-years-for-the-past-millennium-575558/>.



fig 11: Media Village in Sochi during the 2014 Winter Olympics
<https://ladaray.wordpress.com/2014/03/25/best-of-sochi2014-olympics-revisited-reflections-and-closing-ceremony/>

fig 12: Abandoned Media Village in Sochi after the 2014 Winter Olympics.
<http://www.businessinsider.com/sochi-olympics-ghost-city-2014-8>

the olympics

While often beneficial, many Olympics of the recent past have resulted in financial, social, and cultural strains for their host cities.¹ Many host countries construct their Olympic Village as a campus outside the urban center, resulting in the abandonment of the infrastructure loss after the event (fig 11,12). This is a huge detriment to the investments made by these countries and the resources used for what is truly a temporary event. There have been exceptions where the event left more lasting traces, but the growing trend is undeniable.² The Olympics are a rich cultural event, uniting the world for a couple weeks to witness sporting events and experience cultural exchanges. The Games are a tradition worth modifying rather than abandoning. Yet as the financial demand on host cities grows to unattainable levels, we find fewer and fewer countries even being able to contend to host. Thus, this current model is due for adjustment.

In recent years some proposals have been made to adapt the major sporting venues into housing after the Games. However this approach often results in migration to something that is currently built rather than have the built environment be flexible to where the human population is.³ Future Olympic Games hold the opportunity to test a more responsive approach.

The soonest Olympic Games that has yet to select a host city

1 Zimbalist, Andrew S. *Circus Maximus: the Economic Gamble Behind Hosting the Olympics and the World Cup*. Washington: Brookings Institution Press, 2015.

2 McBride, James. "The Economics of Hosting the Olympic Games." Council on Foreign Relations. July 20, 2016. Accessed June 23, 2017. <https://www.cfr.org/backgroundunder/economics-hosting-olympic-games>.

3 Dugan, Emily. "Olympics Legacy: Did The Games Succeed in Rejuvenating East London?" *The Independent*. July 16, 2013. Accessed October 23, 2016. <http://www.independent.co.uk/sport/olympics/olympics-legacy-did-the-games-succeed-in-rejuvenating-east-london-8711691.html>.

is the 2024 Summer Olympic Games. Currently, the short list consists of Budapest, Paris, and Los Angeles.⁴ While all three have strong proposals, the Los Angeles (LA) Olympic bid most closely aligns with the charge of this thesis.

Los Angeles is looking to mix things up. The city has proposed to make use of existing structures across the city rather than build an isolated, purpose-built campus. Los Angeles has already demonstrated its ability to reuse its Olympic venues in its past two roles as host to the event in 1895 and 1982. With a potential third hosting, they intend for this concept to be the future path for the Olympic Movement.⁵

4 Wharton, David. "Budapest to Withdraw Bid for 2024 Olympics, leaving L.A. and Paris as Only Contenders." Los Angeles Times. February 22, 2017. Accessed June 18, 2017. <http://www.latimes.com/sports/sportsnow/la-sp-budapest-2024-olympics-withdraw-20170222-story.html>

5 www.la2024.org

methods

selection of scope

This thesis is a challenge to the common perception of architecture as the monument of permanence. It asserts that temporary architecture can nurture a sense of belonging for its occupants. Offering a symbol of the potential of these concepts, the specific intervention will focus on a structure for the LA Olympic bid for 2024. As a city that is a perceptual state of transience, Los Angeles is a prime candidate to explore this architectural potential. The proposed design of a temporary Media Village for these Olympics will incorporate belonging across three scales of community, while allowing the building to be reappropriated once the main users transition to the local community. Through the exploration of the various life cycles of the Media Village, this thesis will explore the impact of designing to accommodate the uncertainty of future shifts.

LA 2024

A set of criteria for site selection will be developed in relation to the needs of the temporary event and of its long term connection to the city. Then a program for a Media Village will be established based on an analysis of similar facilities for past sports events. The intent is to investigate how the required functions of the Olympic events can be connected to the long term needs of the community.

The future 2024 Summer Olympics is an international sporting event that will be hosted by either Los Angeles or Paris.¹ The decision for the final host city will be announced on September 13, 2017 in the International Olympic Committee Session in Lima, Peru.² As a candidate city, Los Angeles has prepared a bid that incorporates their vision for the physical facilities into their concept for the games (fig 13,14,15).³ As seen in the proposed map, the Olympic facilities are located across the city in five major sites, with satellite venues located along Santa Monica beach and various points of the San Fernando Valley (fig 16). The bid book states, "LA 2024 is about what we have not what we're going to build" [FIG].⁴ Therefore, most of the Olympic events have been accommodated in existing facilities in the city, leaving only a few major design projects to be constructed including the volleyball stands, canoe slalom, and media village. Preliminary design charrettes and analysis have been conducted by the LA Bid Team, providing more information about the feasibility

1 Wharton, David. "Budapest to Withdraw Bid for 2024 Olympics, leaving L.A. and Paris as Only Contenders." Los Angeles Times. February 22, 2017. Accessed June 18, 2017. <http://www.latimes.com/sports/sportsnow/la-sp-budapest-2024-olympics-withdraw-20170222-story.html>

2 www.la2024.org/media

3 www.la2024.org/concept

4 Ibid.

of the re-designated locations. The Media Village, the home of thousands of journalists that cover the games, is the only major design project that is being proposed built for the games. The location of the Media Village will be determined based on its connection to the Olympic infrastructure during the Games, as well as to the larger urban infrastructure of the city.

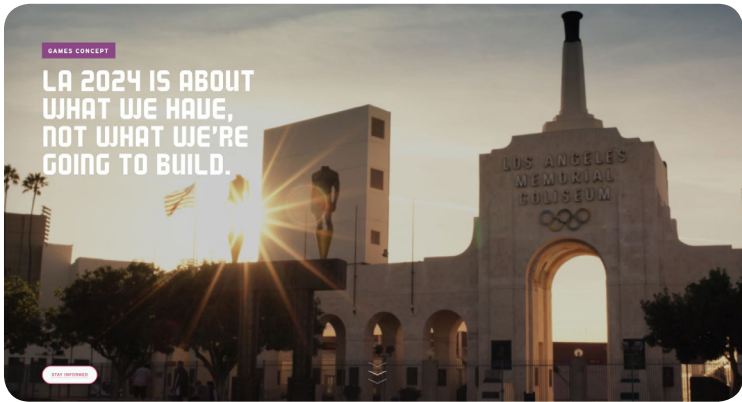


fig 13,14,15: concept images for the LA 2024 bid proposal.
www.la2024.org

site selection

As a major point of reception and communication for the Games, the media village must be located in an easily accessed area for Olympic events as well as the community. The process of site selection begins with an analysis of the sport park locations, proposed in the LA Bid Team.**[FIG]** The focus for site selection begins with narrowing on the primary sports parks. All five major sports parks for the proposed integrated LA Games campus are located within the city grid. However, only one venue located in Downtown LA is not within an existing University campus. The Downtown Sports Park site will primarily incorporate facilities around the Convention Centers as well as Grand Park in northern Downtown, thus incorporating the entire northwest side of the downtown area (fig 17).

Accessibility is also an important factor for the choice of the site of the Media Village. The area provides good connection to public transportation and has high walkability character. The area between the Convention Center and Grand Park is particularly visible, surrounded by open and under-utilized lots and lacking other vertical obstructions (fig 18)

To begin, it is important to understand where new development is being focused and, within those areas, where under-utilized lots currently exist. As illustrated, major development in Downtown is concentrated in the financial district, in the Arts District, and in the SOPA neighborhood. Accessibility is also an important factor for the choice of the site of the Media Village. The area provides good connection to public transportation and has high walkability character. The area between the Convention Center and Grand

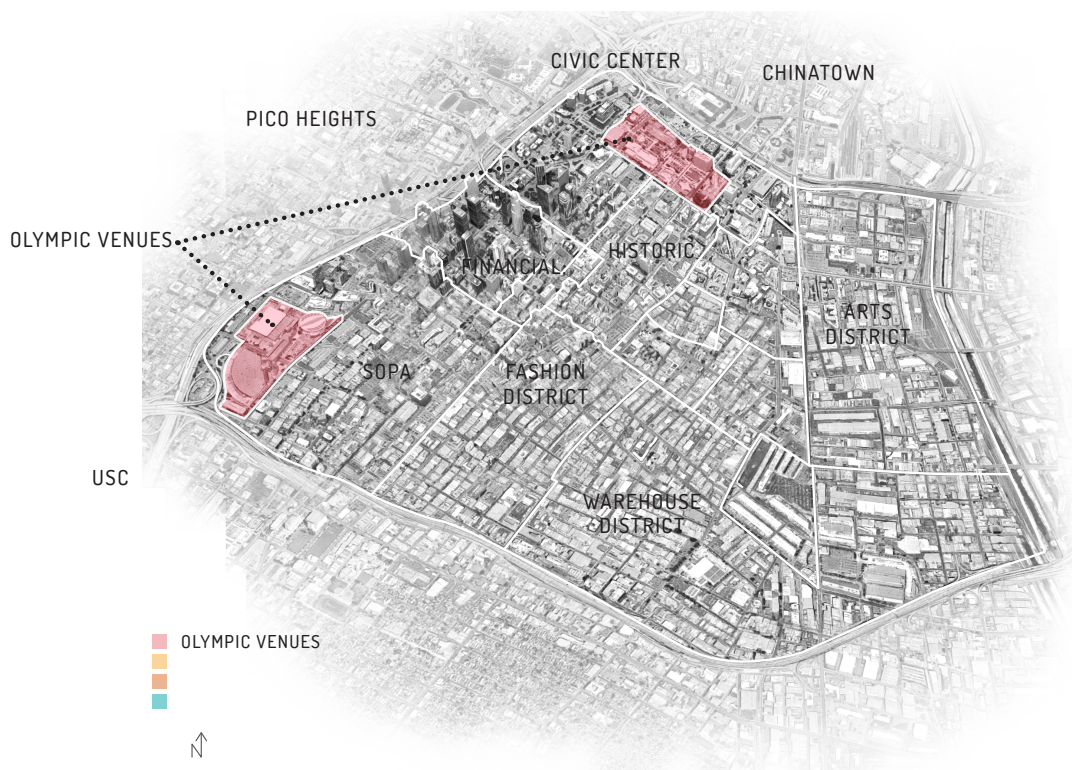


fig 17: neighborhoods of Downtown LA



fig 18: site considerations

Park is particularly visible, surrounded by open and under-utilized lots and lacking other vertical obstructions. Despite the deeply-rooted vehicular nature of LA, with the immense influx of people to downtown during the Olympics, public transportation and walking will have to dominate to keep the city functioning. Thus the location of the media village is best suited along the area in between the Convention Center and Grand Park to ease horizontal accessibility and increasing walkability. Given the iconic nature of the proposed media tower, however, the village must also be situated in an area devoid of vertical obstructions. This spatial openness provides the ability for visual access well beyond the bounds of the adjacent buildings. With these considerations taken into account, the most accommodating option for the media village becomes evident. The chosen site at 1046 S. Figueroa St. takes into account major developments proposed for SOPA mixed with its lack of vertical obstructions, over-abundance of under-utilized lots, and close proximity to the Convention Center.

site documentation

Located across the street from the Staples Center, the site of 1046 S Figueroa Street is currently home to an overflow parking lot for the Staples Center and the Convention Center. Located on the southwest end of a block, this concrete peninsula resides as a transitional point between a highly publicized public arena and an intimate, yet rapidly-developing neighborhood. In order to fully embrace the goals of this thesis, the site needs to be understood in physical, cultural, and environmental terms across various scales. In this way, a site strategy can be developed that embraces the idea of its siting and sense of connection to its neighborhood while serving the temporary needs of the global Olympic event.

The site is physically defined by S Flower Street to the southeast, W 11th Street to the southwest, and S Figueroa Street to the northwest; and is located at an angle of 45 degrees north (fig 19). On the Northeast side are two buildings; one, a luxury hotel that faces towards the LA Live, and the other, a local Mexican restaurant, El Cholo, that faces SE towards the reviving South Park (SOPA) neighborhood. The site is surrounded by a number of proposed and in-progress projects, largely high-rise mixed use buildings with retail/commerce on the ground level and apartments above.

In terms of cultural context, the site should be best understood by considering it at a larger scale (fig18). Once home to storage facilities and entertainment venues, the SOPA neighborhood is undergoing gentrification.¹ While physically close to the dense

¹ Barragan, Bianca. "Los Angeles's Tens of Thousands of Vacant Lots: Mapped." Curbed LA. May 04, 2015. <https://la.curbed.com/2015/5/4/9964284/los-angeles-vacant-lots-map>.



fig 19: top view of site

financial core of downtown, the area is culturally linked to the Fashion District to the east. SOPA is flanked to the North and South with lower-income neighborhoods that might benefit from its proximity to downtown, except for its isolation caused by the bounding highways 405 and 110. Despite its prime location, the area suffers from a lack of socio-economic development, resulting in a substantial homeless population. Coupled with areas of under-utilized land, the area is often victim to high vacancy and crime, making it a rich opportunity for improvement.

Overall, this site for a new Media Village has great potential to be of use during the Games, as well as afterwards. With the anticipated growth of its resident communities, both acknowledged and overlooked, the area will benefit from the insertion of a new venue for this global event both physically and socially. At the same time, with its location between the realm of public and residential neighborhood, the project has the potential to adapt to the post event condition. The design of the Media Village will address the uncertainty of the future in its temporal nature. The integration of live and work program elements along with public spaces will reflect a hybrid engagement with the staffers, locals, and visitors. The organization of the site will provide opportunities for a sense of connection at the scale of the village, the neighborhood and the worldwide event. The character of the massing seeks to express the temporal nature of the Olympics and yet nurture a sense of belonging that will provide opportunities for the neighborhood. With its situational flexibility in mediating between the realm of social arenas and that of residential living, the site strategy is best suited to accommodate this major asset.

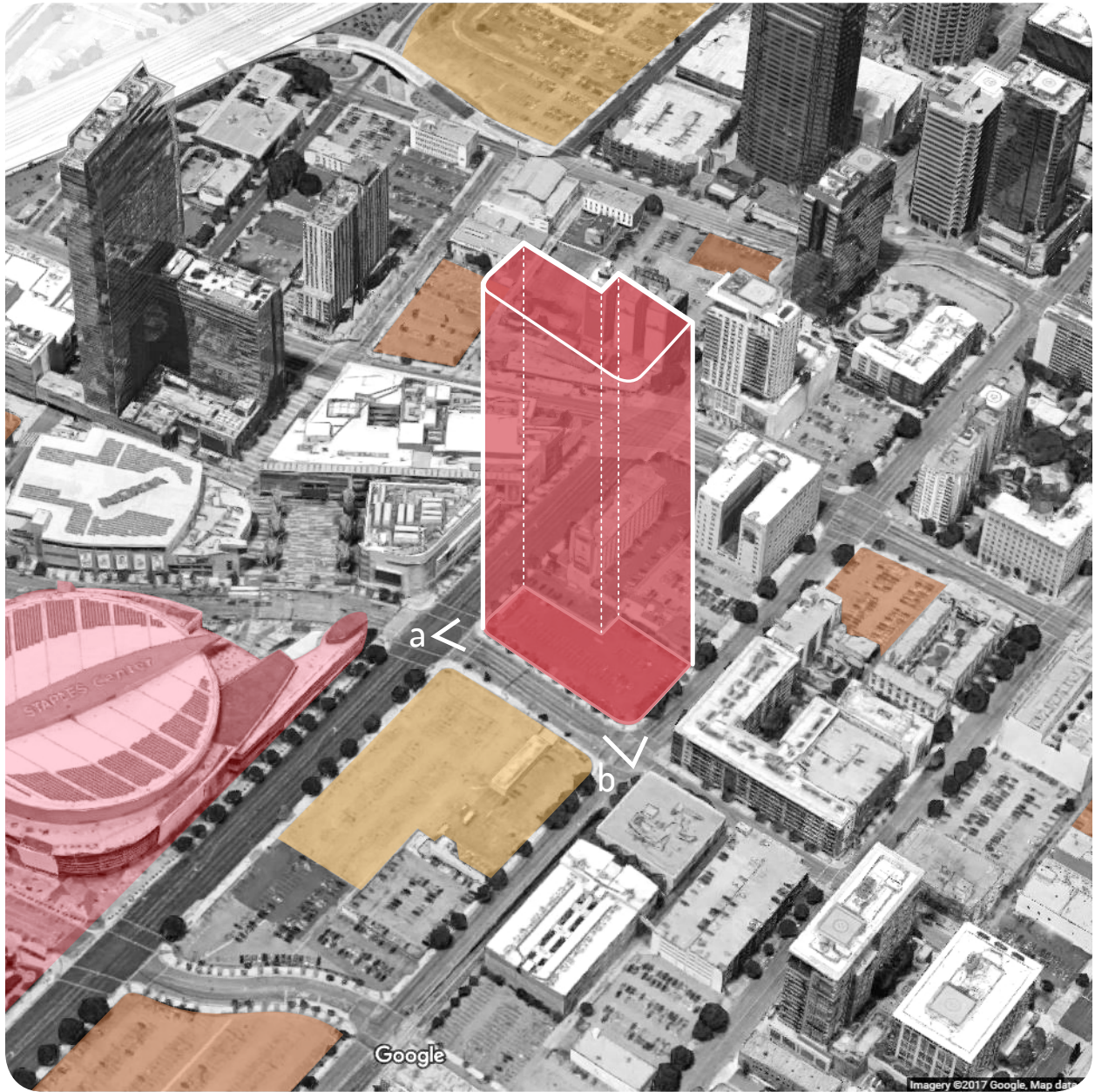


fig 20: aerial view of site with extruded building footprint.
Dark red represents the site, lighter red represents Olympic venues, and orange and yellow represent developing lots.

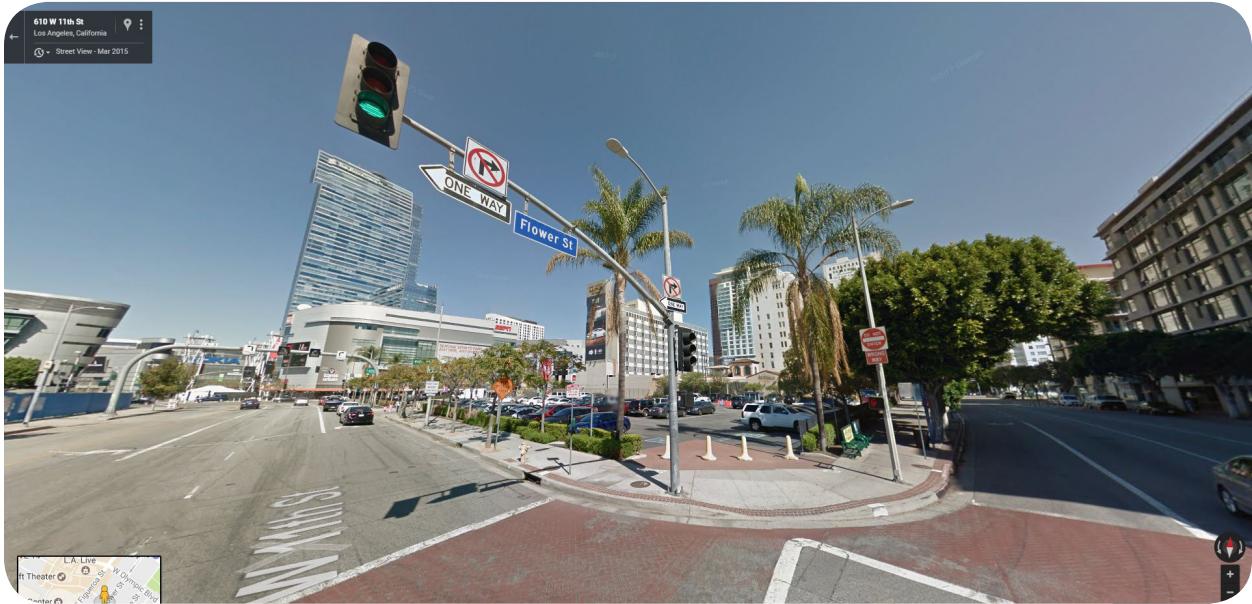


fig 21 : (top) View from north corner of site
fig 22: (above) View from south corner of site
[google.com/maps](https://www.google.com/maps)

program development

An Olympic Media Village is a place for media crews from around the world to work and live during the Games. While athletes from around the world come to compete, hundreds of media crews document the best and worst moments and share them with the global audience experiencing the event from afar. As country participation continues to increase with 206 countries at the last Summer Games,¹ so does media coverage and crew size. Although specific numbers are not publically available, the last publicity report from the Rio Olympics in 2016 noted that 400 channels were present, across TV, web, and mobile platforms.² Most of the reporting is done on-site at Olympic venues; and as technology advances and mobile coverage increases, that number will only grow. Providing housing and support services for this large population of reporters and support crew is integral to the success of the Olympics as a global media event. Thus the proposed design for the Media Village for the 2024 Olympic Games must provide work and living accommodations for this large temporary crew of workers in the city.

According to Forbes and the IOC the estimated total audience for the Rio games was five billion people. The estimated size of the total population of the media crew is approximately 10,000 people. The Media Village will serve the operational needs of the news crews and media staffers. It provides media offices, meeting spaces and assembly spaces for day to day operations.

1 Settimi, Christina. "The 2016 Rio Summer Olympics: By The Numbers." Forbes. August 08, 2016. Accessed February 12, 2017. <https://www.forbes.com/sites/christinasettimi/2016/08/05/the-2016-summer-olympics-in-rio-by-the-numbers/#31dd9b05fa18>

2 Ibid.

These areas provide working spaces and support services for the crews who are in field documenting the games. The building will also include broadcast offices and a central media tower needed for the communication of the event to the larger world audience. The Media Village serves as a symbol of the project, becoming an iconic beacon for the Village and for the Games.

The Media Village will also provide comfortable living accommodations for the news crews and media staffers. These individuals are constantly spread out throughout the city, working at various Olympic sites at all hours of the day. The Media Village provides them with a safe and comfortable (temporary) “home”, with residential units, communal spaces, and amenities like kitchens and changing rooms. The intent is to foster a sense of connection between the workers. The “village” aspect of the project will be emphasized, creating a connection between the workers and the larger community.

The Media Village for LA seeks to balance security and privacy of the residents with openness and visibility. The project will include dedicated spaces that are open to the public including a public market, visitor center, and public plaza. The Market provides a location for local vendors from the city to exchange goods with the workers and visitors. The Visitor Center will make visible the operations of the Broadcast center to the public. The visibility of the Media Village as a symbol of the event, like the building itself, embodying the importance of telecommunications.

The program of the Media Village seeks to accommodate the live-work needs of the workers and the desires of the public into a single entity. Through shared platforms for activities, the project seeks to bridge the local-visitor divide that so often creates a disconnect between the event and its host city. The design will also take into account the life of the Media village after the Olympic Games are over. The program will adapt and adjust along with the physical structure in order to promote a sense of connection to the neighborhood around it. The design for a Media Village seeks to demonstrate how temporary architecture can promote a sense of belonging, both at the scale of the local community and at the larger global scale of the global event.

design

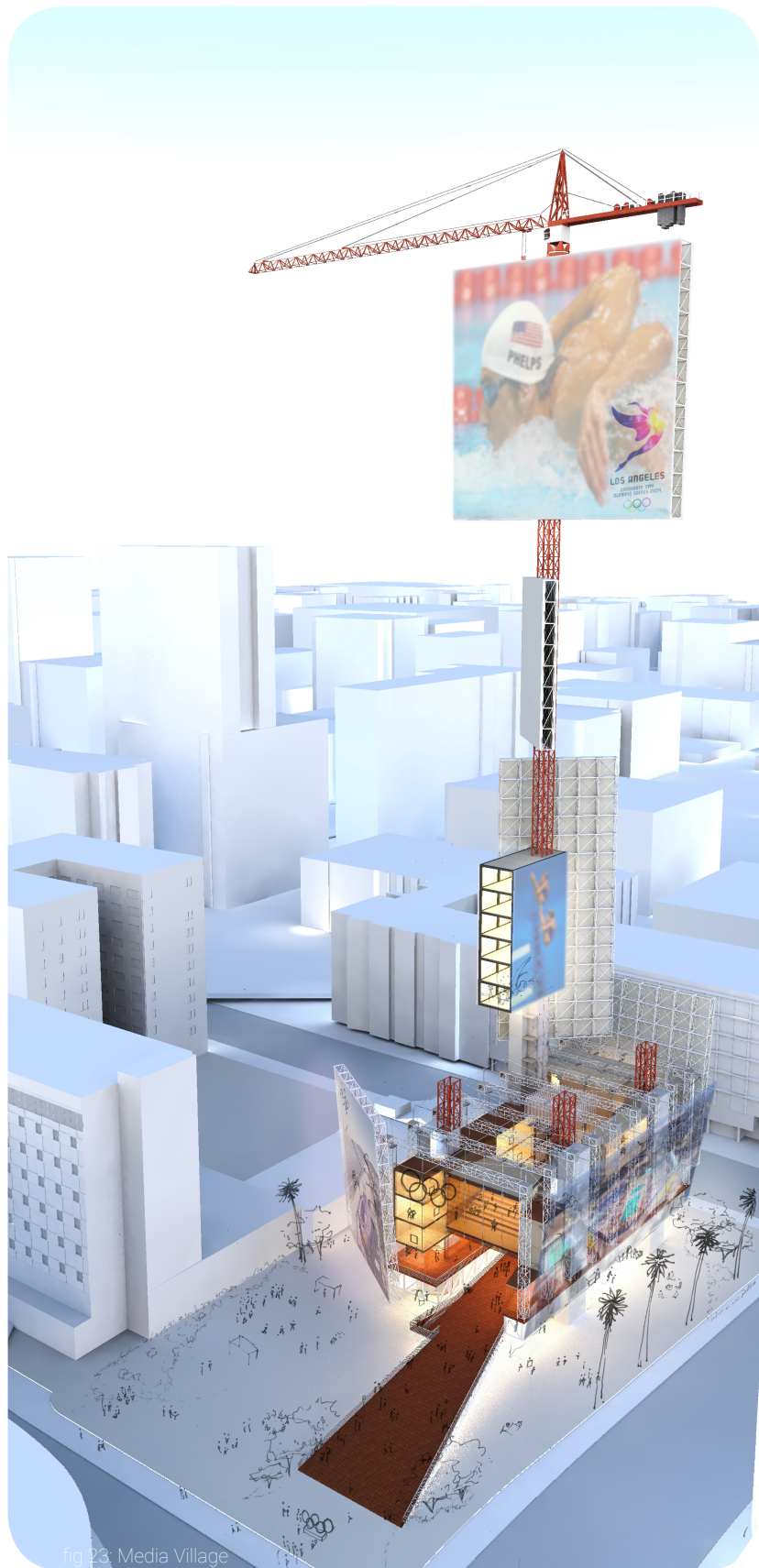
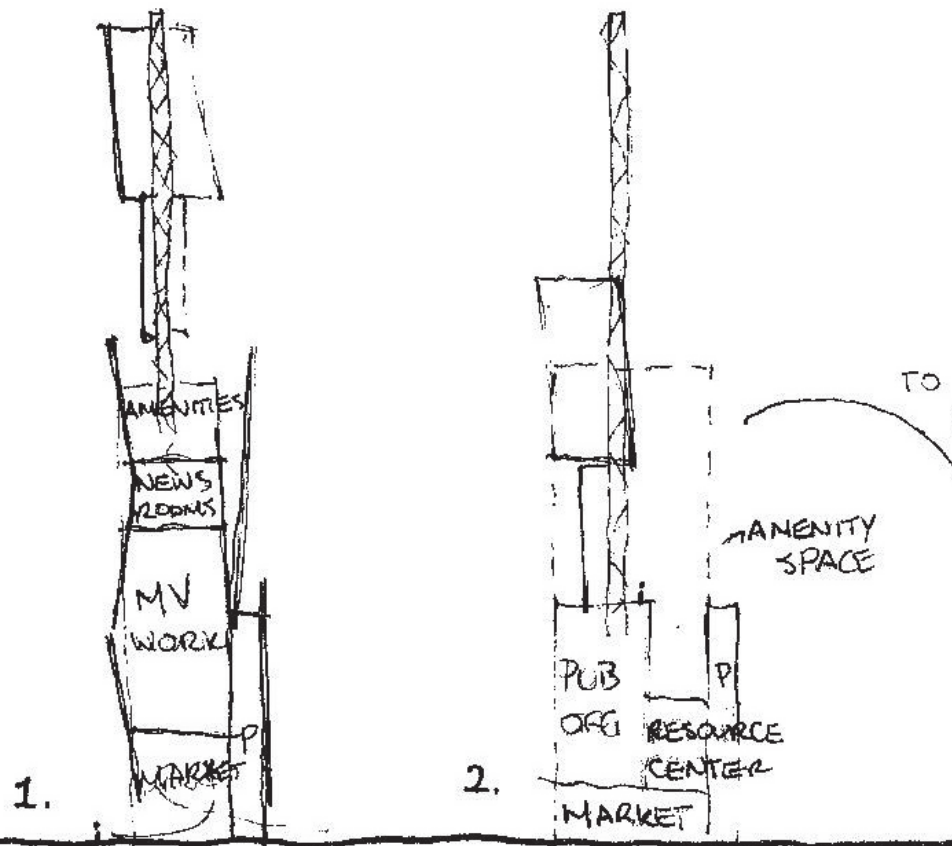


fig 23: Media Village



This thesis investigates how temporary architecture can be used to create flexible structures that respond to shifts in the physical and social environment and yet nurture a sense of belonging in its users. The design for the Media Village for the 2024 Summer Olympics in Los Angeles will respond to the needs of its users as three scales. Most broadly, the project serves as a communication center that is connected with the worldwide audience of this historic event. At a local scale, the building provides spaces for media workers and local Angelinos to interact and connect. Finally at the most intimate level, the building serves as a hub for reporters during the game and a landmark for locals after the games.

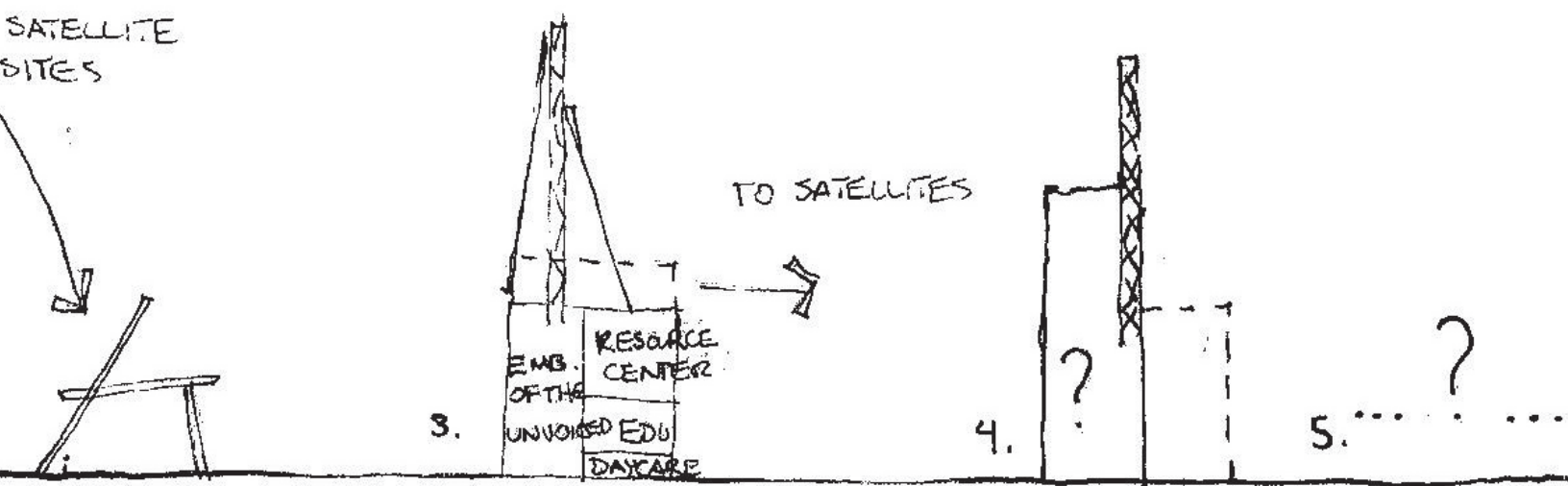


fig 24 : conceptual progression of lifespans of the media village's structure

site design

In its siting, the thesis project seeks to connect to the proposed infrastructure of Olympic venues during the games. At the same time the building is located in a way that will facilitate a sense of connection to the surrounding neighborhood during the event. The resulting site design is a singular, elevated structure surrounded by open land (fig 25-28). The proposed building is located along the south face of the site, aligning with its longitudinal axis. This orientation responds to climatic considerations of evening sun distribution and cross ventilation. The massing takes the form of a rectangular bar to provide maximum flexibility for future use of the site. This massing helps to reinforce the physical connection between the Olympic venues and adjacent neighborhood, to respond to climatic considerations of evening sun distribution and cross ventilation and to allow for optimal freedom in future use of the site.

The building is located to the southeast corner of the site, freeing up space for a public plaza to the west. The public plaza serves as a social connection point between exclusively Olympic venues and the more appropriated Media Village. More informal green space surrounds the remaining areas of the site in response to the quieter atmosphere of surrounding neighborhood. Ramps leading from the east and west directions lead to the second level of the main structure, facilitating equal access from either the downtown sports park or the adjacent neighborhood (fig 29). The ease of access to the site and to the interior of the building helps to encourage its public nature. The rectangular mass of the building is wrapped with translucent electronic billboards that provide updates on sporting events. Along with the Media

Village, the building actively encourages pedestrian viewership and public access.

In both outdoor settings, native groundcover and plant types are used to work with the current climate and remediate the land of its former toxicity. The use of various plant profiles and heights allows for additional natural shading while celebrating the geologic identity of the city. The various landscape approaches help to respond to the different needs of the adjacent buildings. The ease of access helps to bring both communities together, even if initially for varying purposes. By doing this, this site design seeks to bridge the disconnect between these distinct realms while respecting their uniqueness.

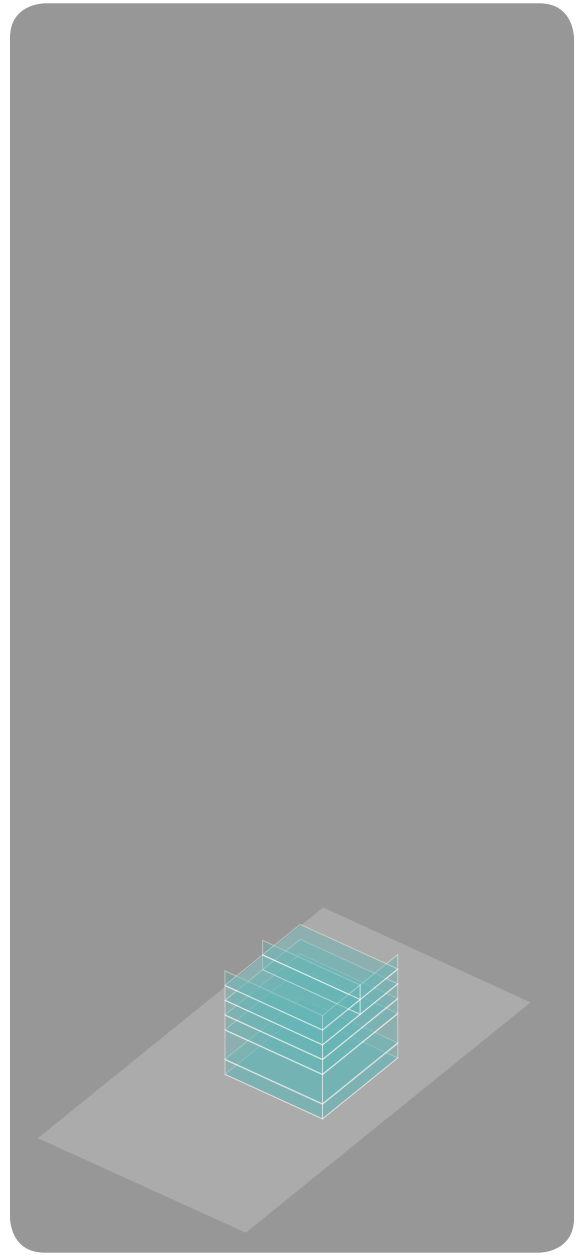
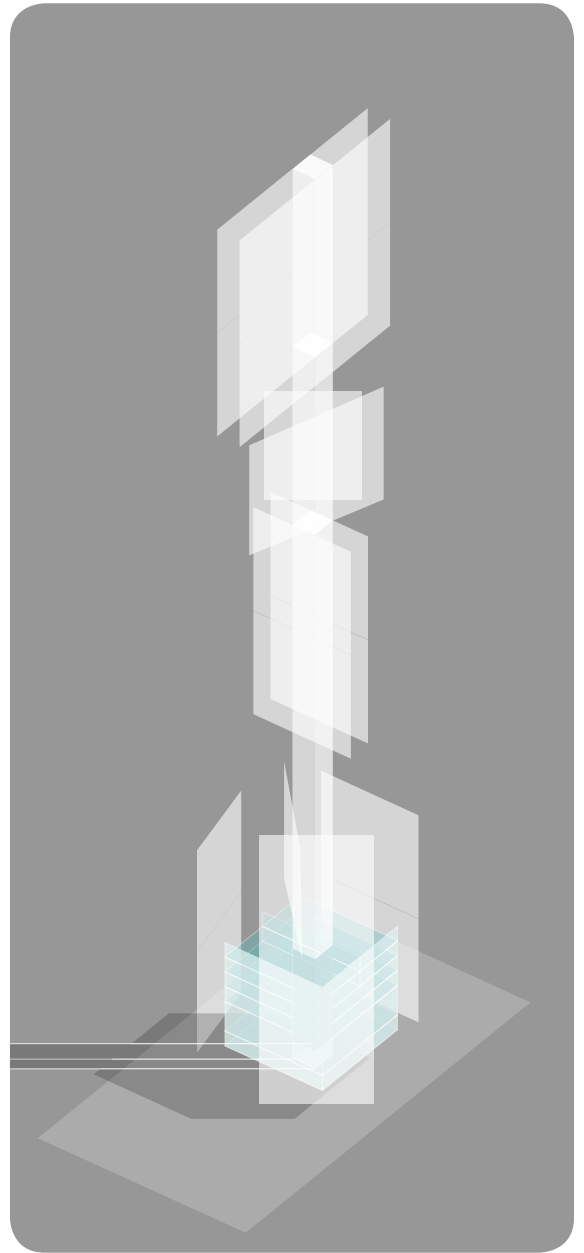
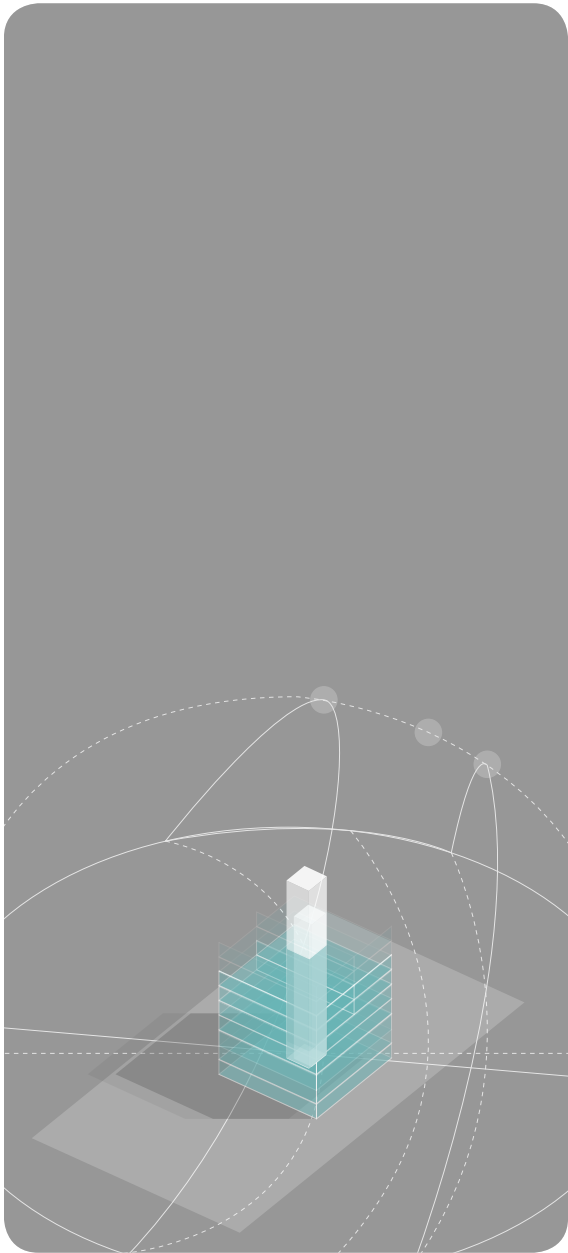


fig 25 - 28: diagrammatic sequence of massing development



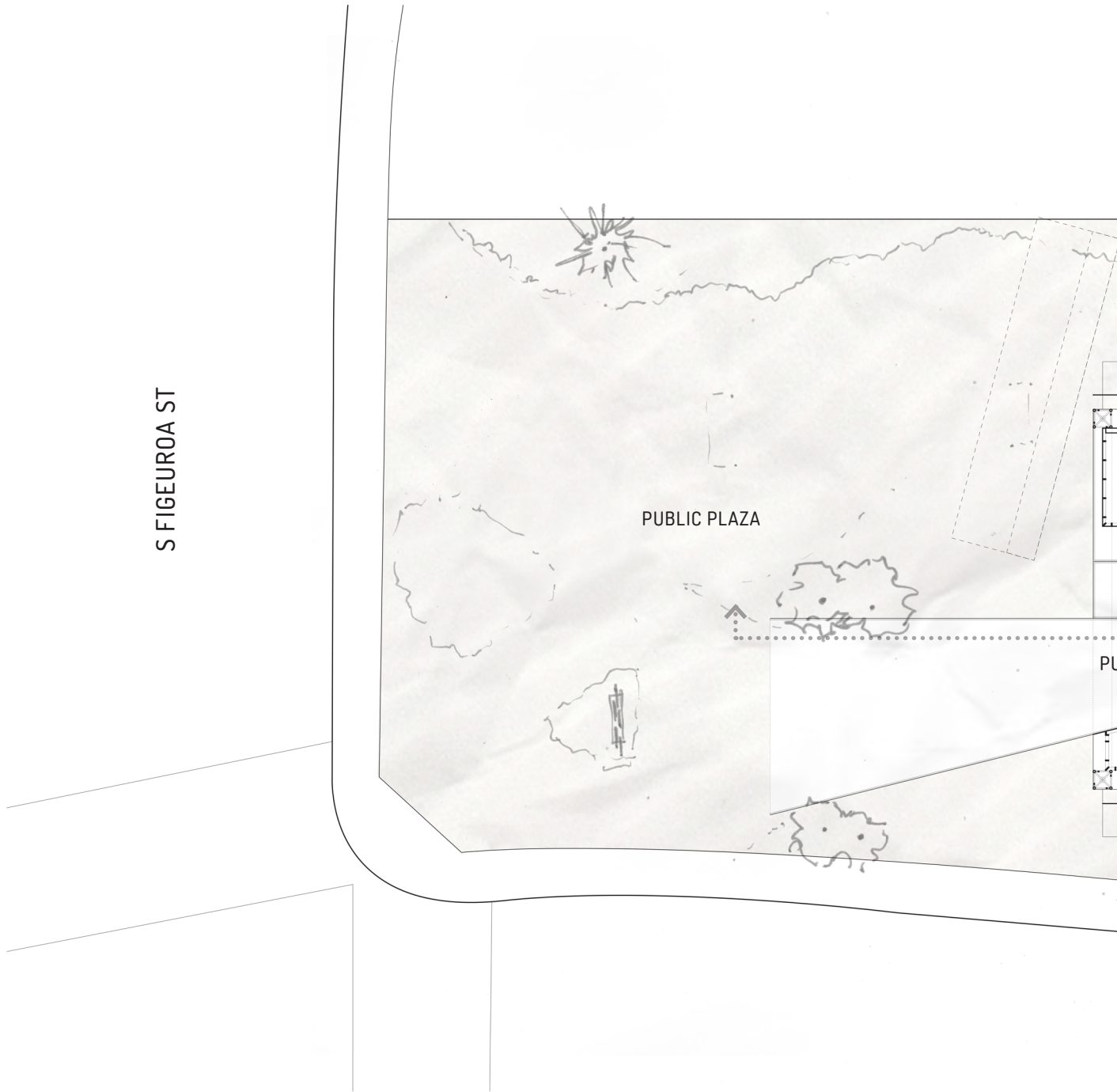
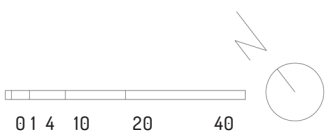
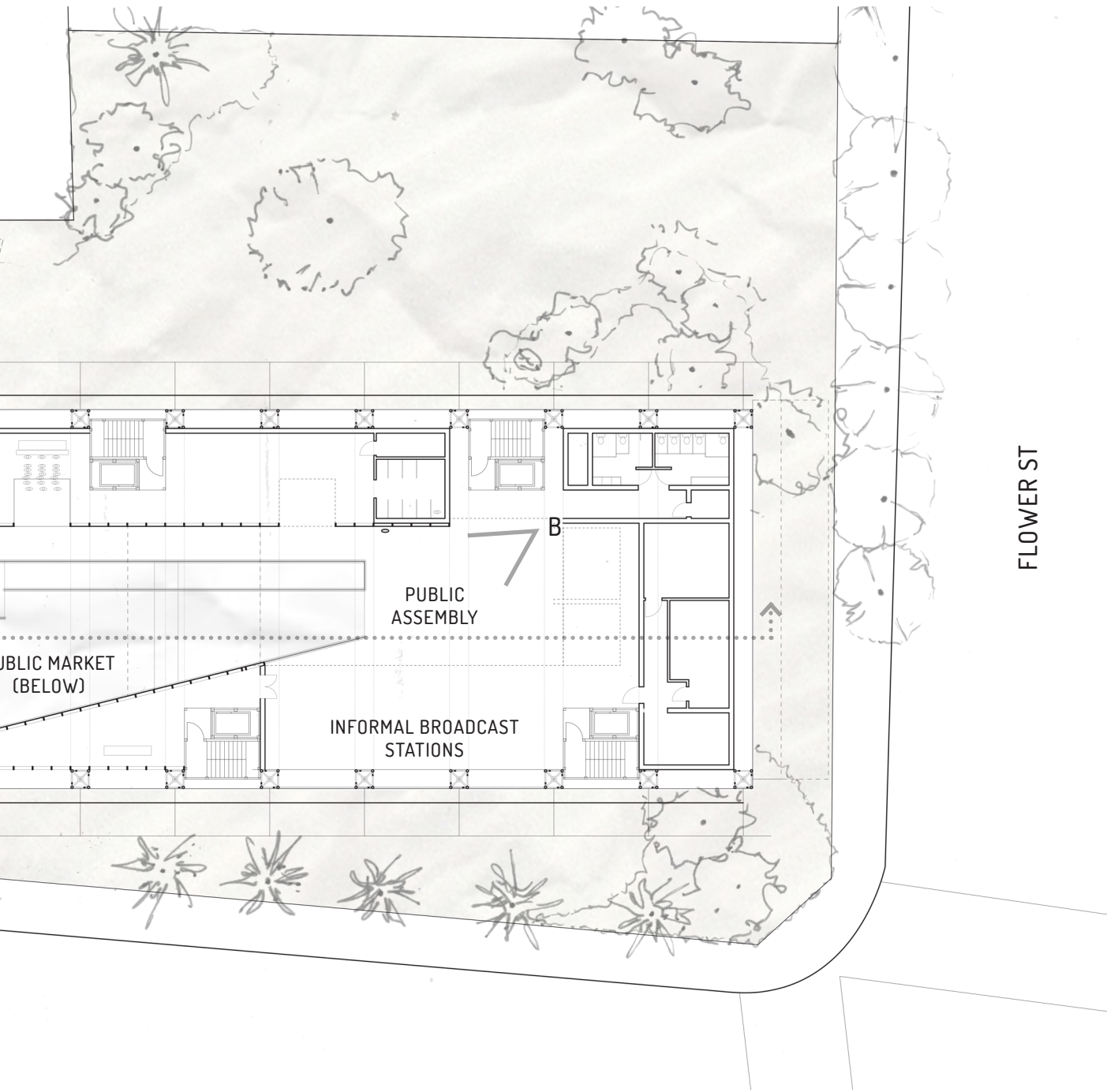


fig 29: plan of second floor: elevated outdoor atrium and public level



program layout

To accommodate both functional and symbolic needs of the media village, the massing consists of a central mass of stacked operational functions wrapped by ephemeral billboards. While the main footprint of the media center is rather modest in scale, the electronic structures extend the building's presence in the city. The hollow forms of the billboard structures enable easy reusability for the majority of the building shell. Once the 2024 Olympic Games pass, the building mass can easily shed to accommodate new function that relate to the more modest neighborhood settings. Thus, the media tower is distinctive enough to serve as an iconic symbol for the Olympic Games, but at the same time, is sufficiently flexible to adapt to future changes in the site.

The Media Village is organized programmatically into three main regions (fig 30). The lower levels, mainly the ground level and second floor, are highly-public programs positioned to foster social engagement across a shared platform for both visitors, staff, and residents. Above that, the main mass of the building is designated to media work space in a more secluded, yet visually engaged relation to the social exchange below. Atop this all is an elevated, habitable billboard which is used both as a tourist look-out point as well as an official broadcasting station/location.

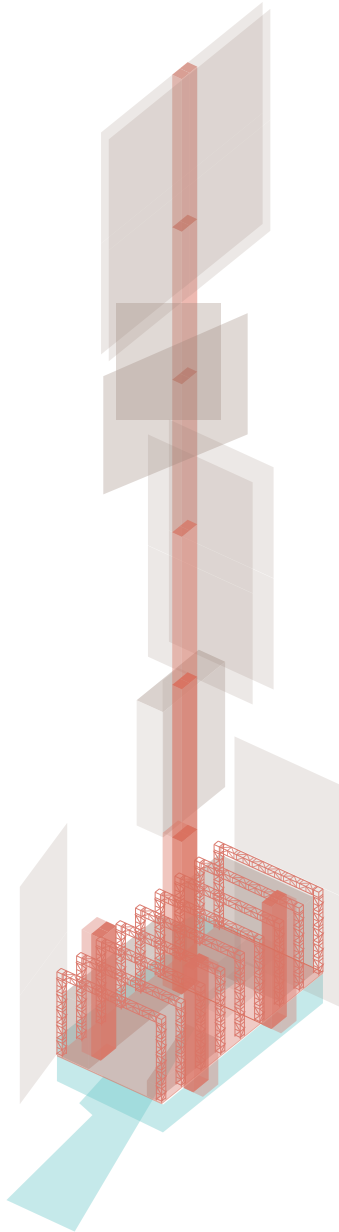
Overall, the facility seeks to combine public uses with the operational functions of the media center. The Media Village combines public uses with the media center functions while in distinct physical realms. The ground floor consists of an informal market facing both S. Figueroa St. and S. Flower St.

with access from any point on the site. The market acts as a nodal point of exchange with direct connection to the formal plaza to the West, an informal green space to the North, and ramp access to an outdoor atrium above. The ramps rise up to an open atrium inside the building that connects the radiating programmatic elements of the visitor center, retail shop, and informal broadcasting rooms. The direct proximity of these programmatic elements aims to further the cultural exchange between various inhabitants in a more intimate spatial setting.

The work spaces on the second level are organized around the elevated, outdoor atrium, positioned in order to group programmatic needs and respond to the need for light and air. The main mass along the southeast face of the building is devoted to more formal office needs. To the north are supportive amenities, such as kitchen space, nursing rooms, locker space, and bathrooms; and to the south are floating meeting rooms. Finally, connecting the north and south wings is a featured conference room, suspended above the ramped entrance to the building.

Rising to a height of thirty-six feet above the main bulk of the building is the main tower. This habitable billboard provides an opportunity for tourists to get an elevated view of the city and for broadcasters to share that view with their respective viewers. While horizontally isolated from any other programmatic feature, this elevated element is directly linked to the main building by a major circulation core that connects the public programs of the lower and upper levels to the central media work space.

The organizational distinction is made to ensure privacy for the media crews yet simultaneously embrace the joint interests between correspondents, visitors, and residents. Through shared opportunities of gathering, shopping, and communicating, the familiarity of walking through a public market or seeing a correspondent from one's local news station / home country will foster the ritual feelings of belonging while in a new place.



PUBLIC BILLBOARD BROADCASTING

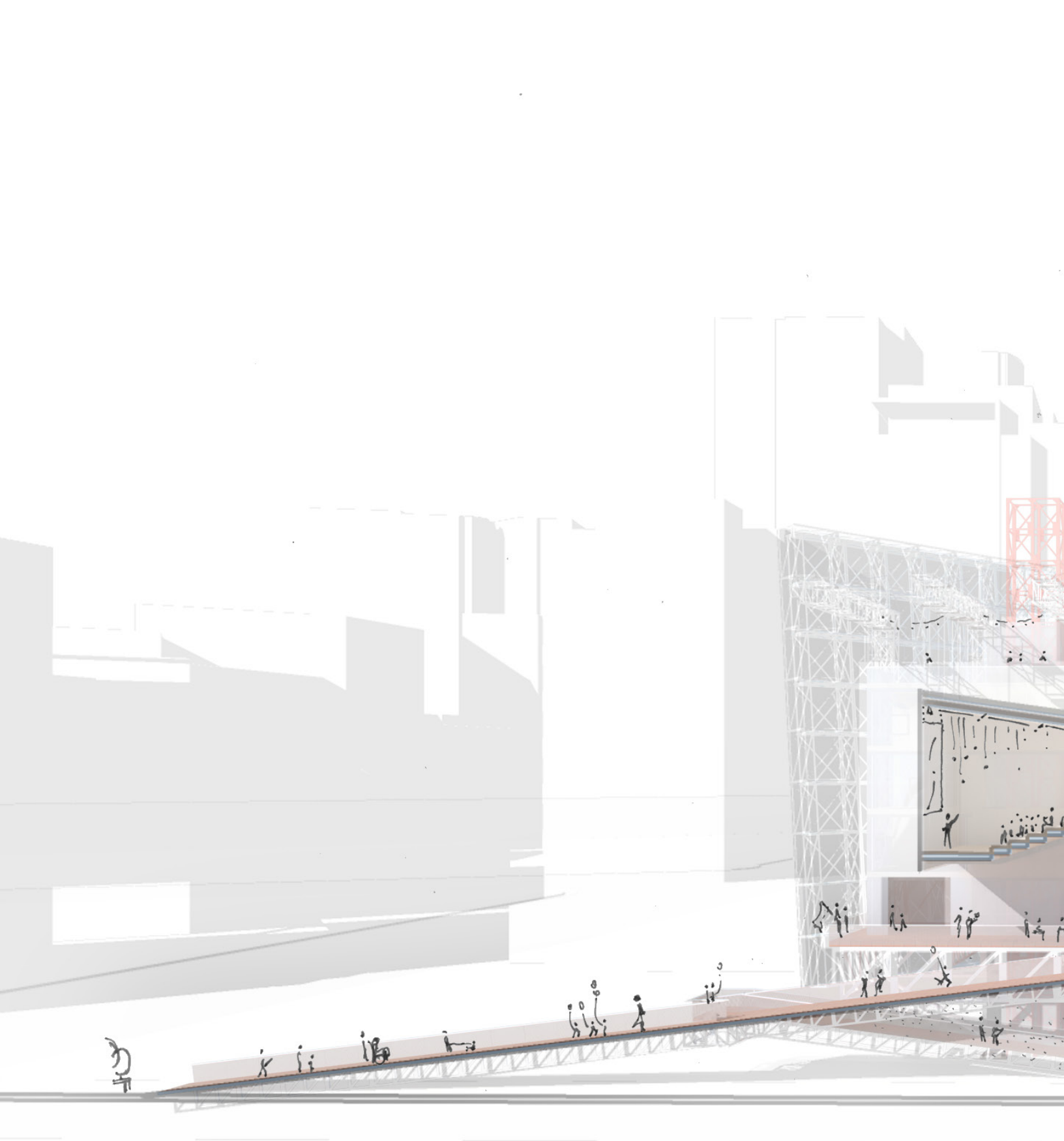
MEDIA BROADCASTING TOWER

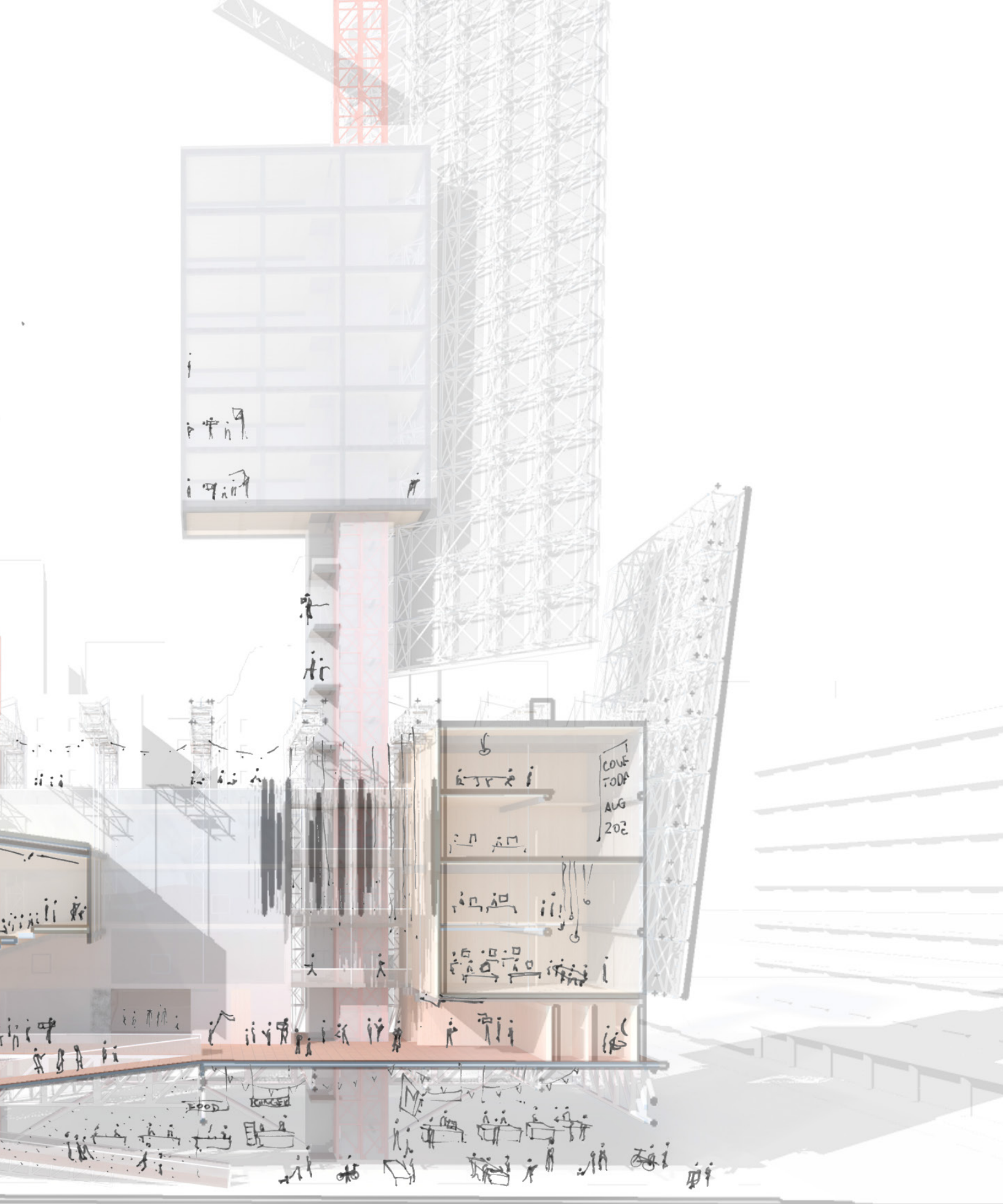
MEDIA OFFICES

INFORMAL MARKET

fig 30: diagram of programmatic organization.

fig 31: section perspective looking northeast into the Media Village





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Handwritten text in a stylized script, possibly Hebrew or Arabic, located in the middle section of the drawing. A date stamp is visible on the right side of this section.

COVE
TODA
AUG
202

FOOD

KITCHEN

experience

Entering from the west or east side, visitors are first confronted with areas of rich public exchange. Next, they ascend up the east and west ramps to the elevated outdoor atrium. The ramps converge along the ascent to offer a joined moment of entry into the public space. The outdoor atrium is accompanied by a hanging installation of the flags of every nation in celebration of this moment of global unity. From the atrium, visitors can divert to multiple spaces shared with the media center. To one side, informal broadcasting centers offer an opportunity to exchange with media correspondents and become part of the collective memory of the Games. To the other side, they can indulge in shopping of the visitor center. For those in seek of an adventure, however, can climb up to the habitable billboard for an elevated, intimate vantage of the city. The journey through the building offers diverse settings for social engagement for all audiences. With this variety in social engagement, the experiential setting nurtures a sense of belonging as a global citizen as well as temporary local resident.



fig 32 (right): west entrance at dusk

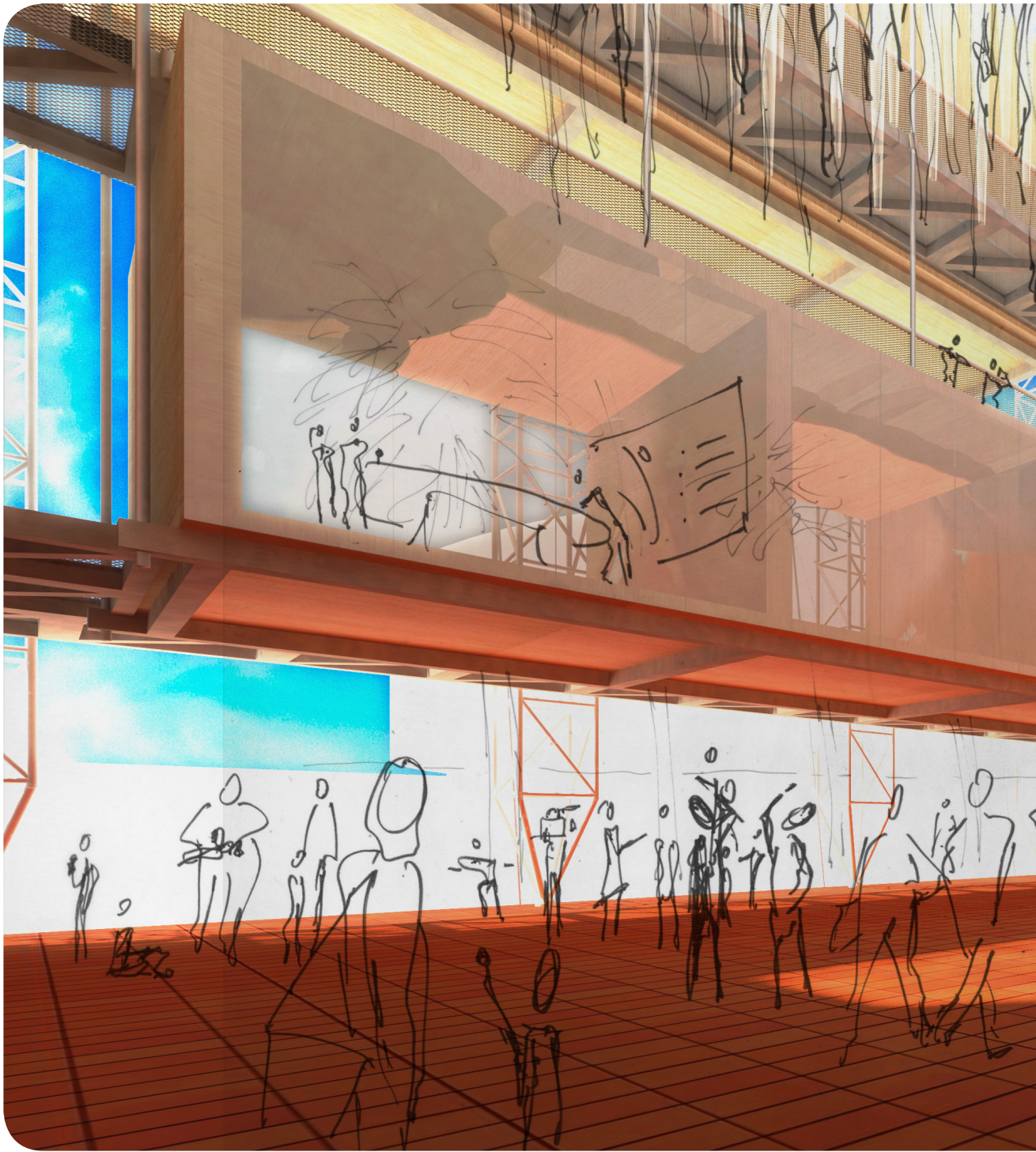
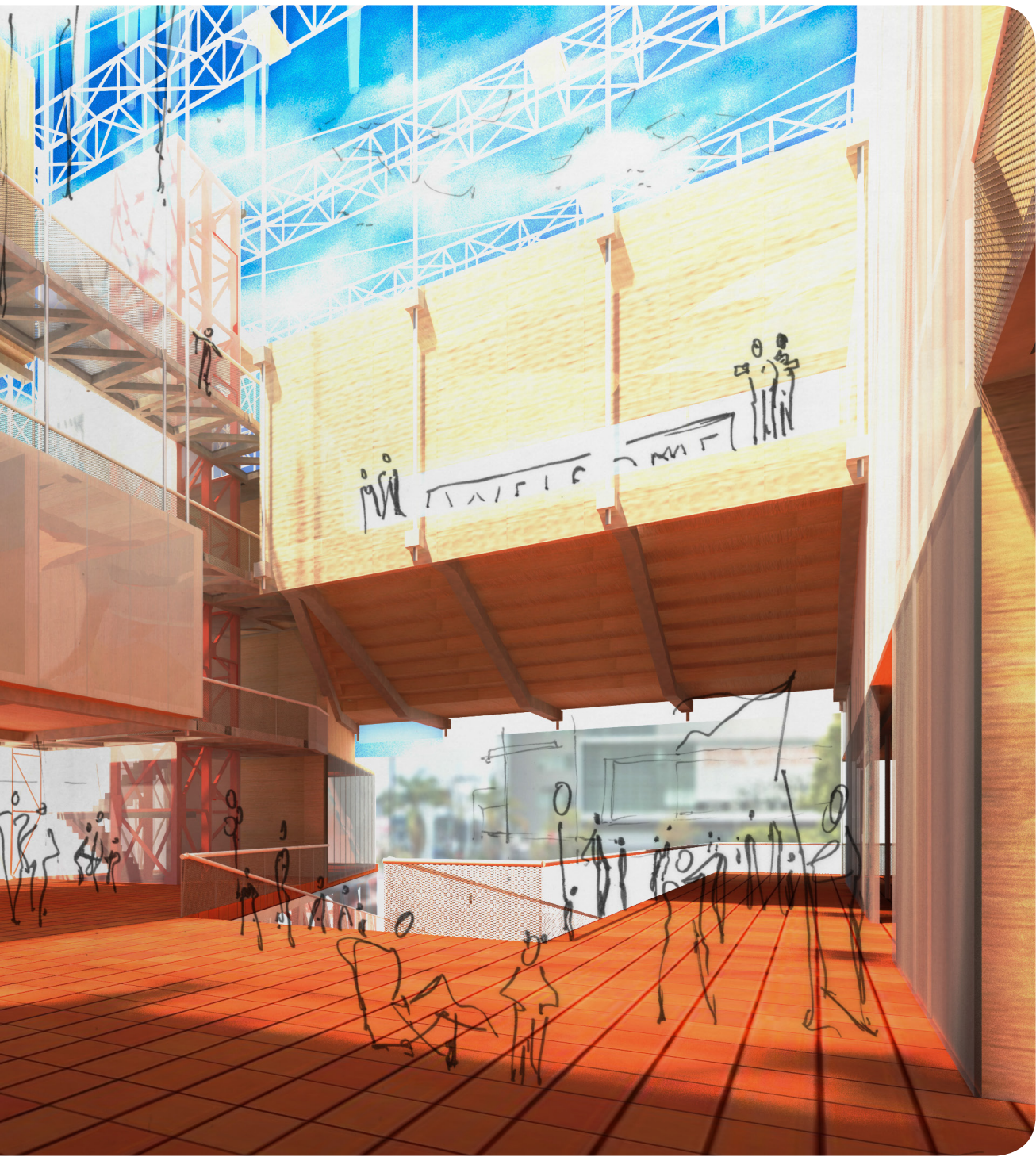


fig 33: elevated outdoor atrium



structural components

The structural approach reinforces the concept of flexibility of design in order to adopt to the future uses of the facility. This is achieved through use of modularized, standard components of varying degrees of ephemerality that are organized according to a regular structural grid. The regular form of the facility makes it more adaptable to future uses. The adaptable rigid shell structure can be broken down into basic 20 foot modules that can be disassembled. The structural form consists of an adaptable, rigid shell with ephemeral infill, suspended from select structural cores (fig 34).

The structural core consists of standard crane tower modules with biodegradable foundations. The central core is extended to its maximum height (520') in order to act as an armature for the billboard skin (fig 35). Suspended from the structural cores is an adaptable shell. At the base of the shell are parallel chord trusses that connect to steel truss frames, creating the main mass of the building. The infill design for the media tower makes use of stacking atop the base as well as hanging structures for the structural frame. Interior spaces are filled with light recyclable materials, such as engineered wood and glass. Finally, projecting broadcasted events around the structural core and adaptable shell are light-gauge, modularized billboard space frames.

These components, when assembled, create a celebrated, yet adaptable structure that can freely evolve with changing demands. The use of bolted connections enable the structure to be easily disassembled. The crane towers serve not only as a main structural core, but also as the initial step in assembly.

By using standard modules and following a grid within most material's nominal sizes, the structure allows flexibility for future use. The design intends to provide a regular system that easily adjusts to any desired use, but at the same time relinquishes control of that feature. In its structural approach, as in its functional layout, the design openly embraces the fluid nature of temporary architecture.

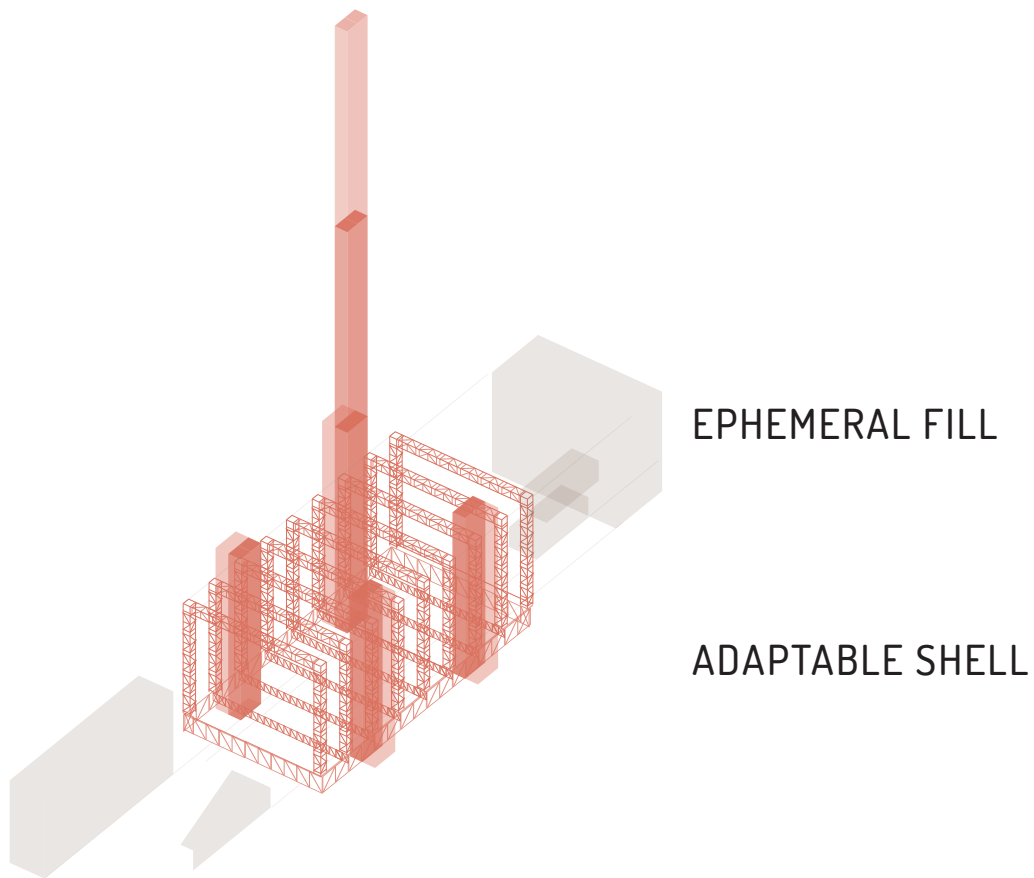


fig 34: structural hierarchy in adaptability: a primary adaptable shell filled with ephemeral materials.

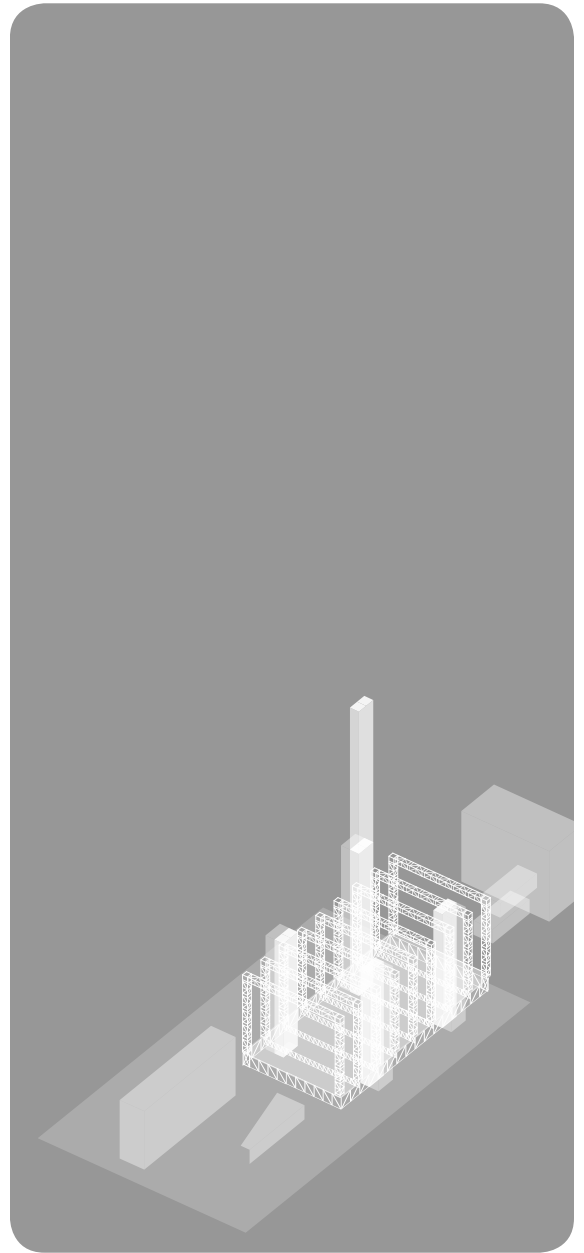
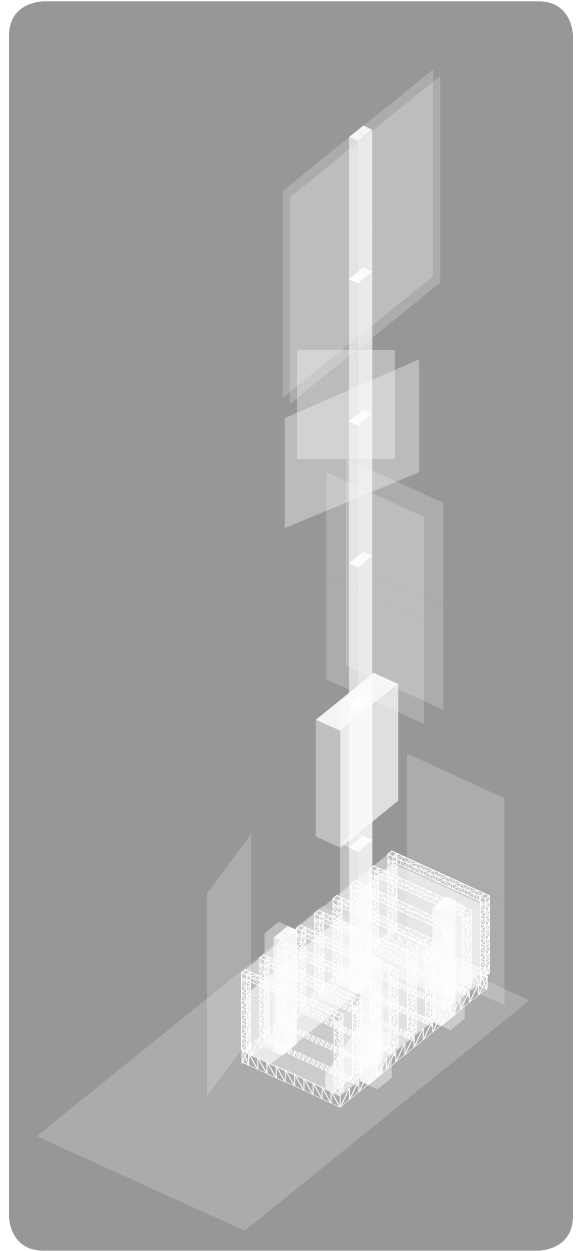
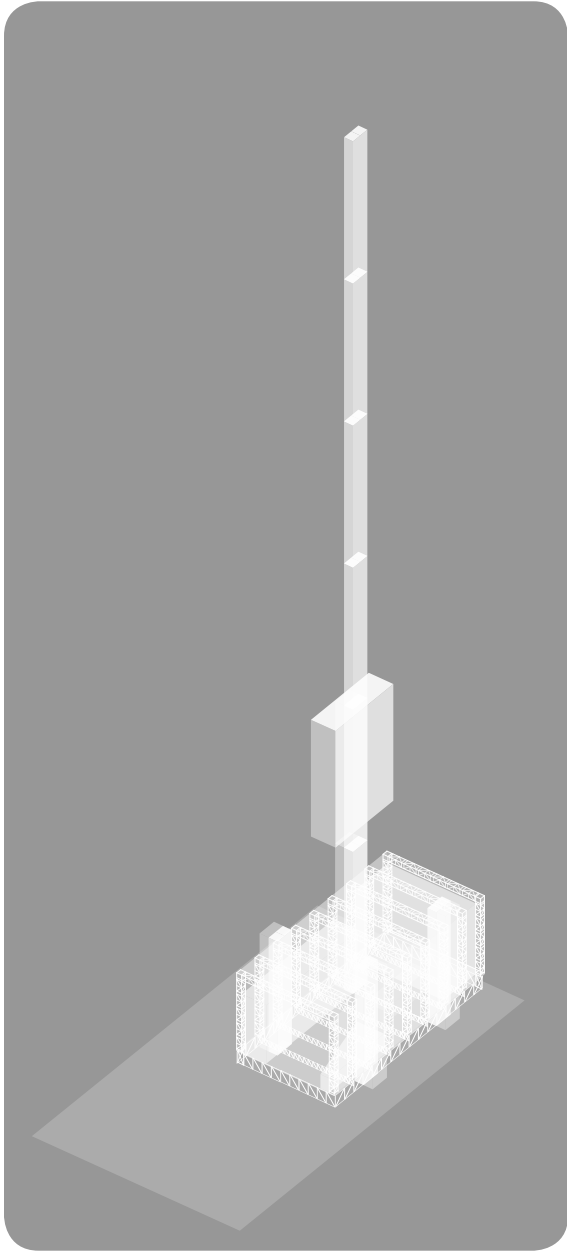


fig 35: structural assembly



the fluid continuum

Once the Olympics are over, the need for a Media Village completely goes away, but what is left is a collection of underutilized materials and equipment. As a temporary structure, what once was the Media Village is now up for use. This design relinquishes all control to whatever needs arise next. There is no dictation about what will come next or what can be done with the components, however this thesis provides options of what might evolve as a departure from the initial design (fig 36).

The next lifecycle of this structure is an embassy for the unheard. It is programmatically comprised of organizations and communities that directly benefit from the residual equipment and space leftover by the Media Village. What is not needed by the new occupants is relocated to the city where it will be used for other communities in developing vacant lots. With a smaller occupancy, the building can be adapted to accommodate a smaller footprint by the removal of a couple structural bays, freeing up the west end of the site for redevelopment. Likewise, the experience of the intimate space will continue to foster belonging at a dramatically different scale. The central atrium is an informal space for local artists and craftsmen to exhibit temporal installations, thus further connecting the occupants and building to the cultural identity of the neighborhood. Through the shared uses of the space and engagement with the local neighborhoods, this building can serve as an active icon of cultural belonging.

Over time, many, if not all the components of the building may shift or be relocated; but the structural crane core serves as an

ephemeral reminder to the events of the past. The remnant of the 2024 Summer Olympic Games will be present until the site is no longer needed.

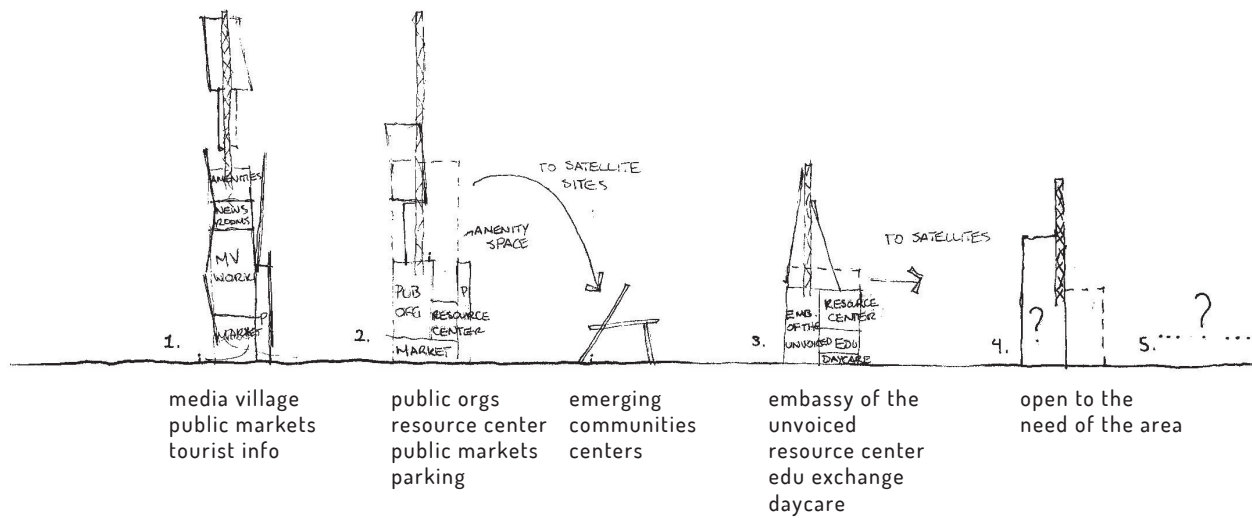


fig 36: possible adaptation of structural as needs change

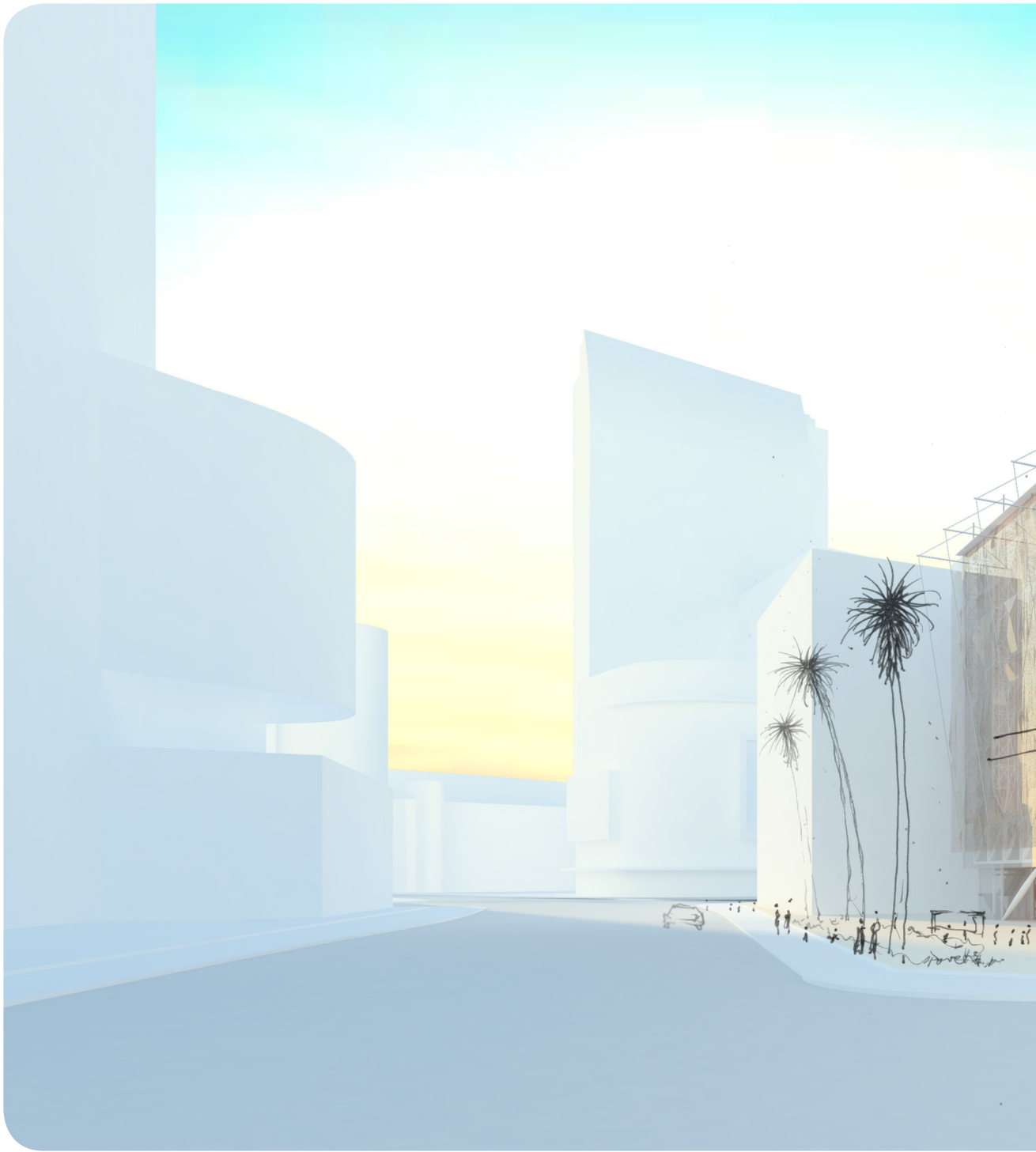
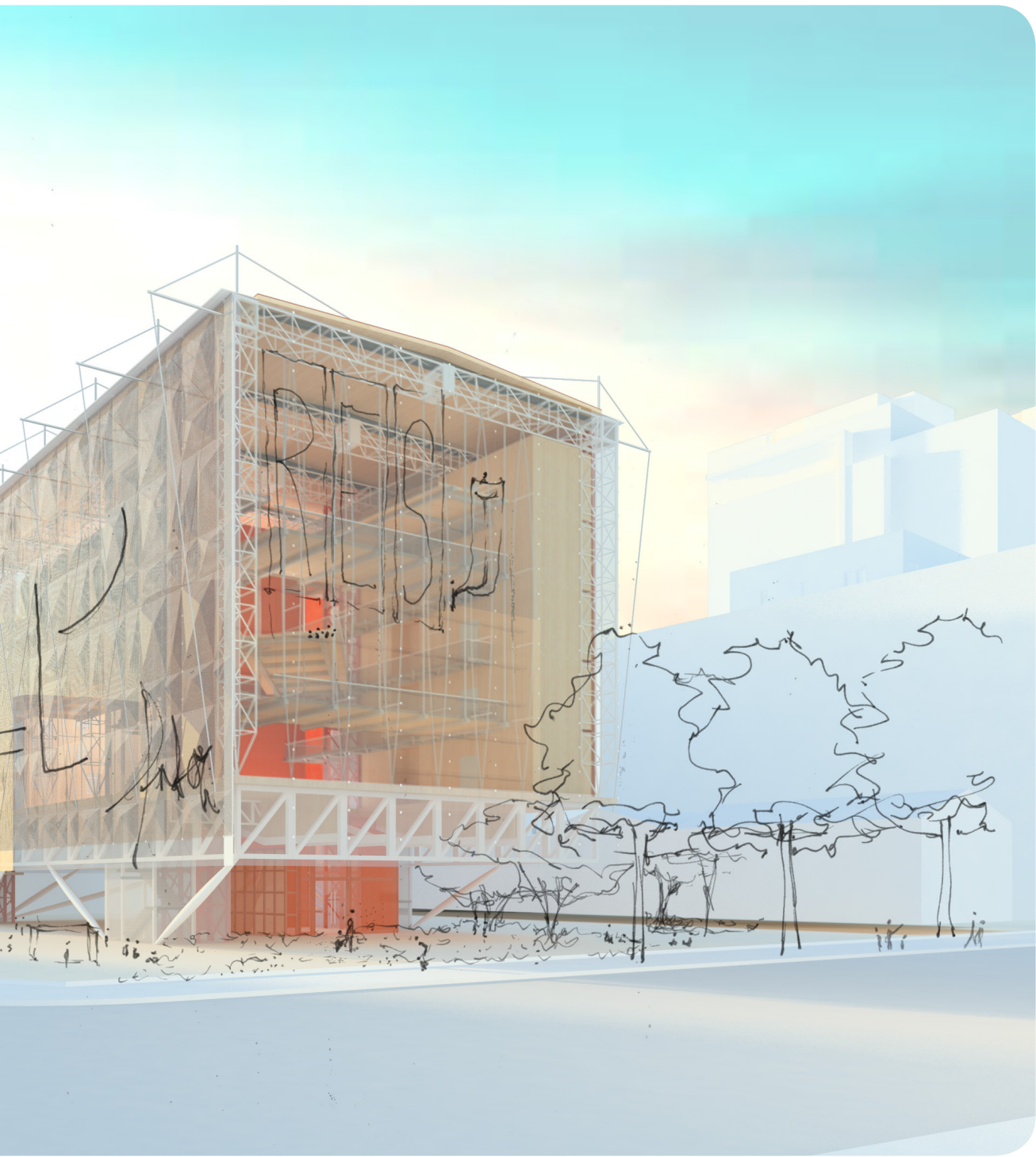


fig 37: embassy of the unheard street presence



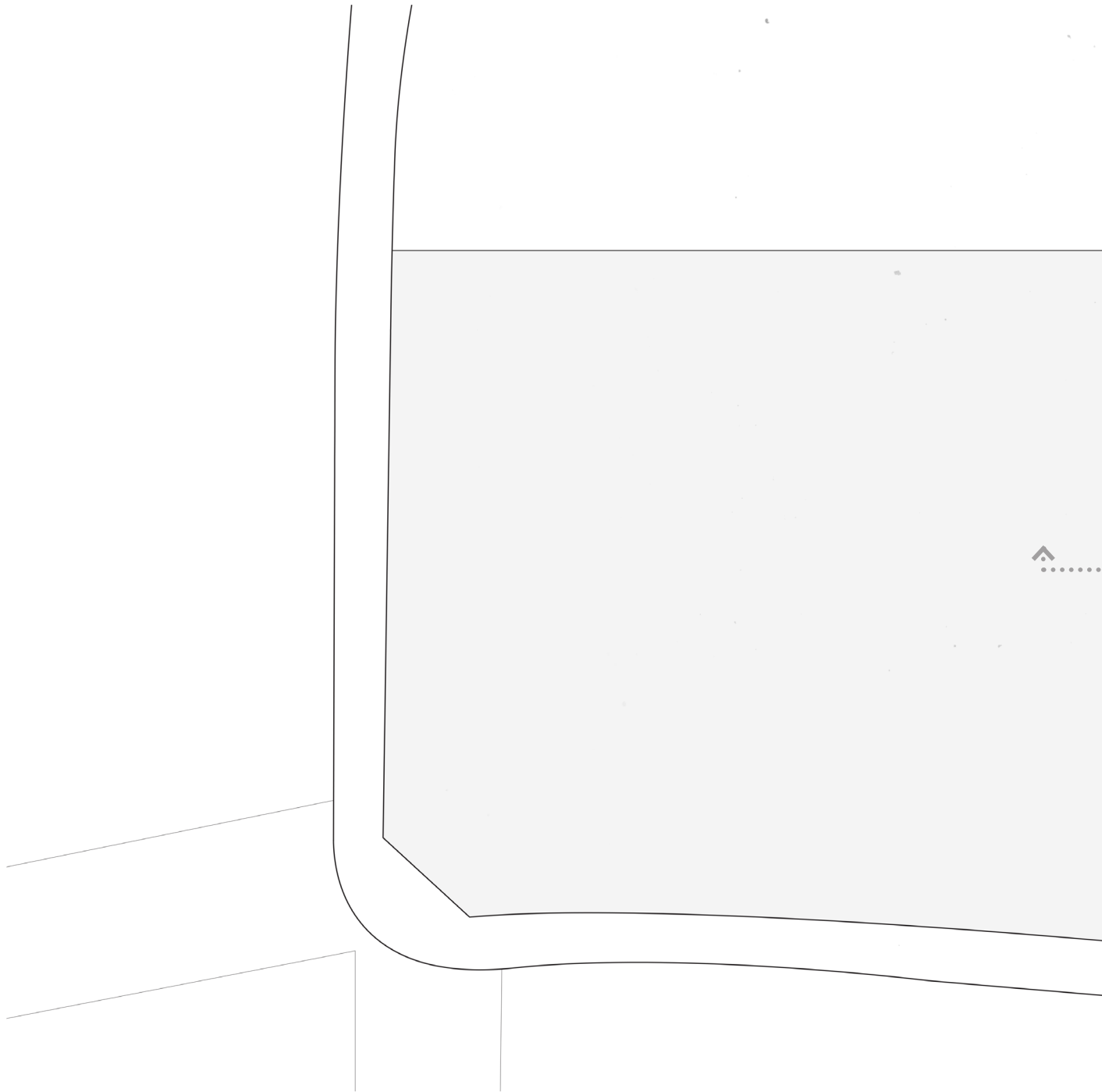
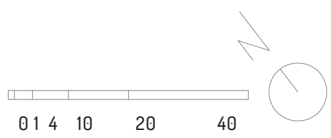
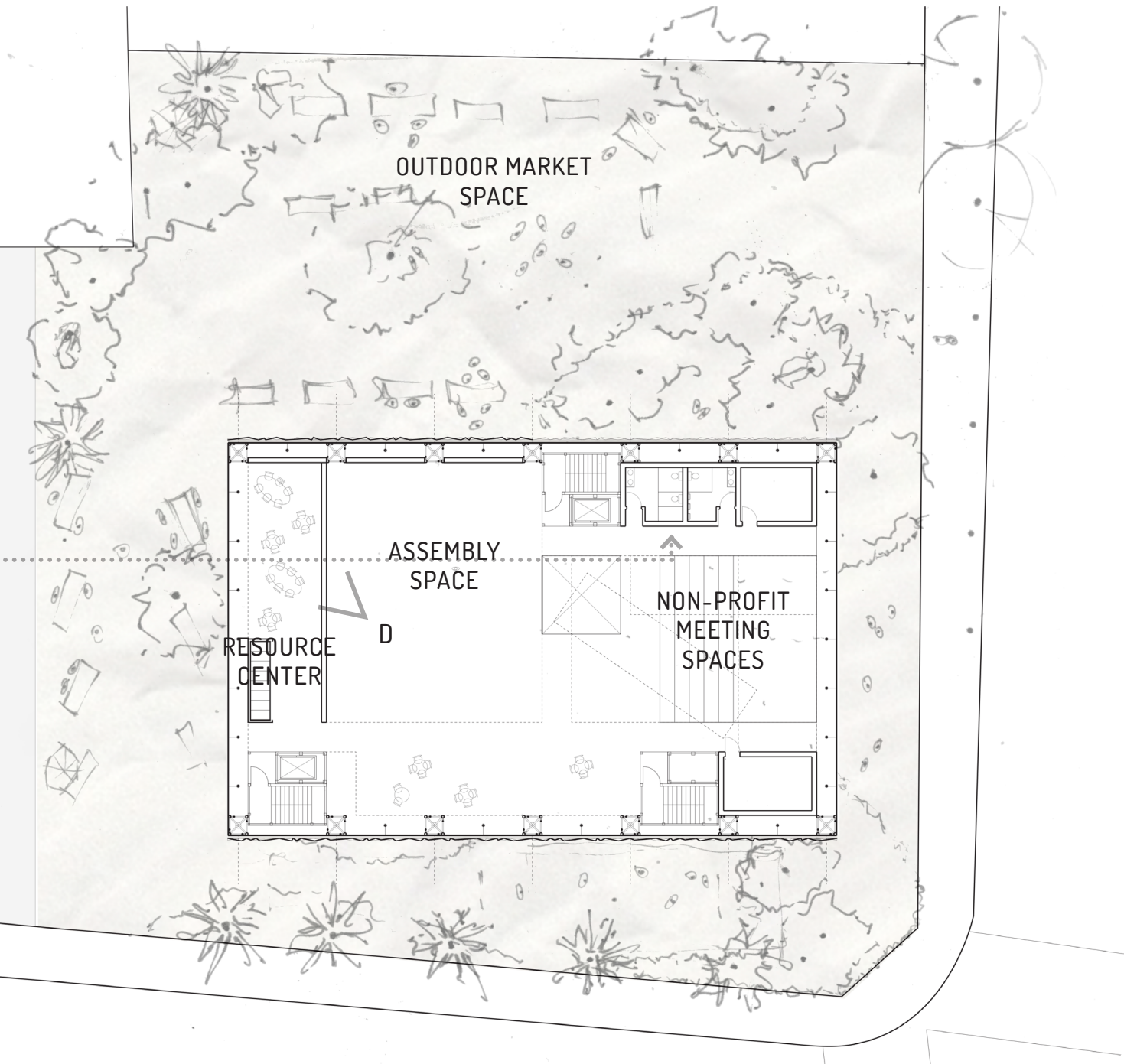


fig 38: plan of second floor: elevated main level



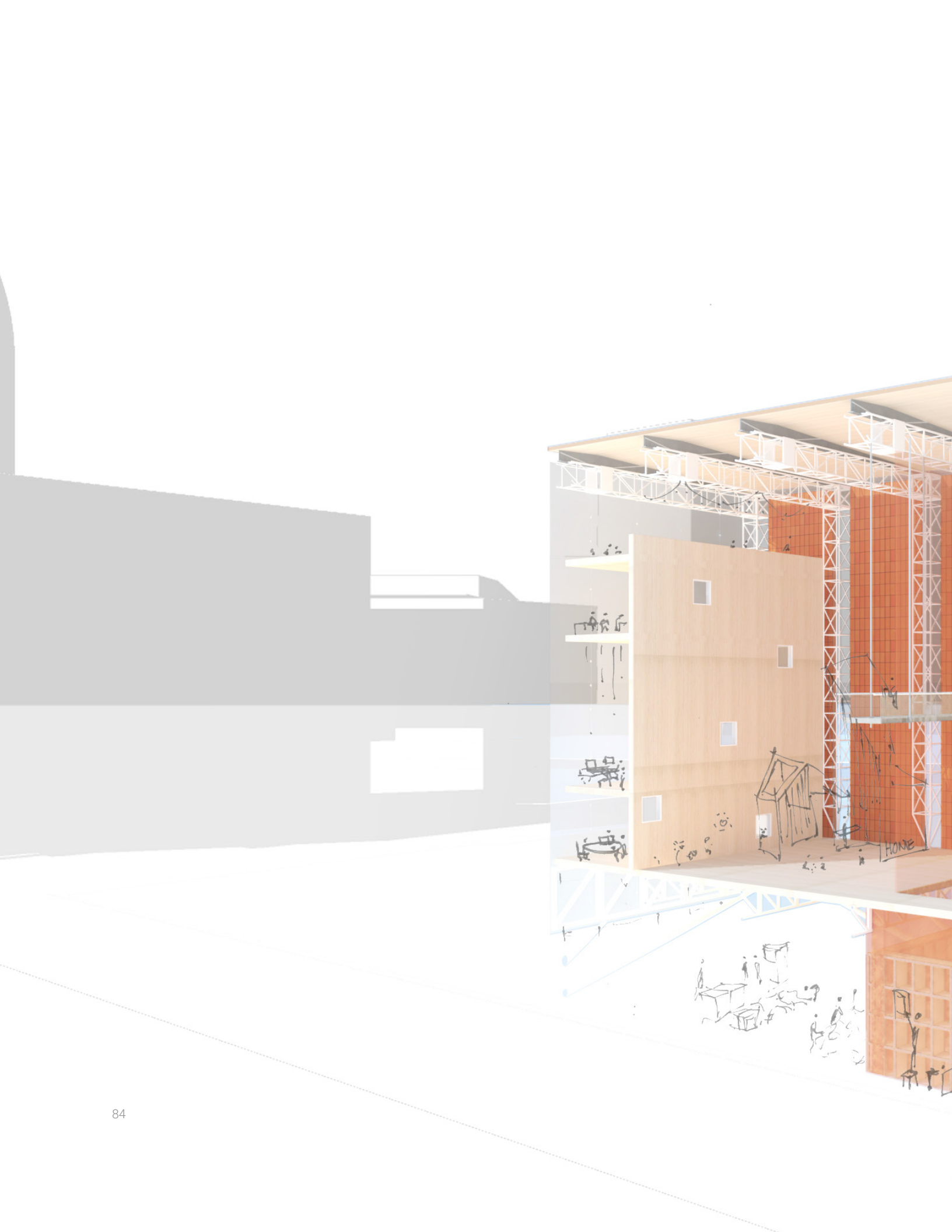
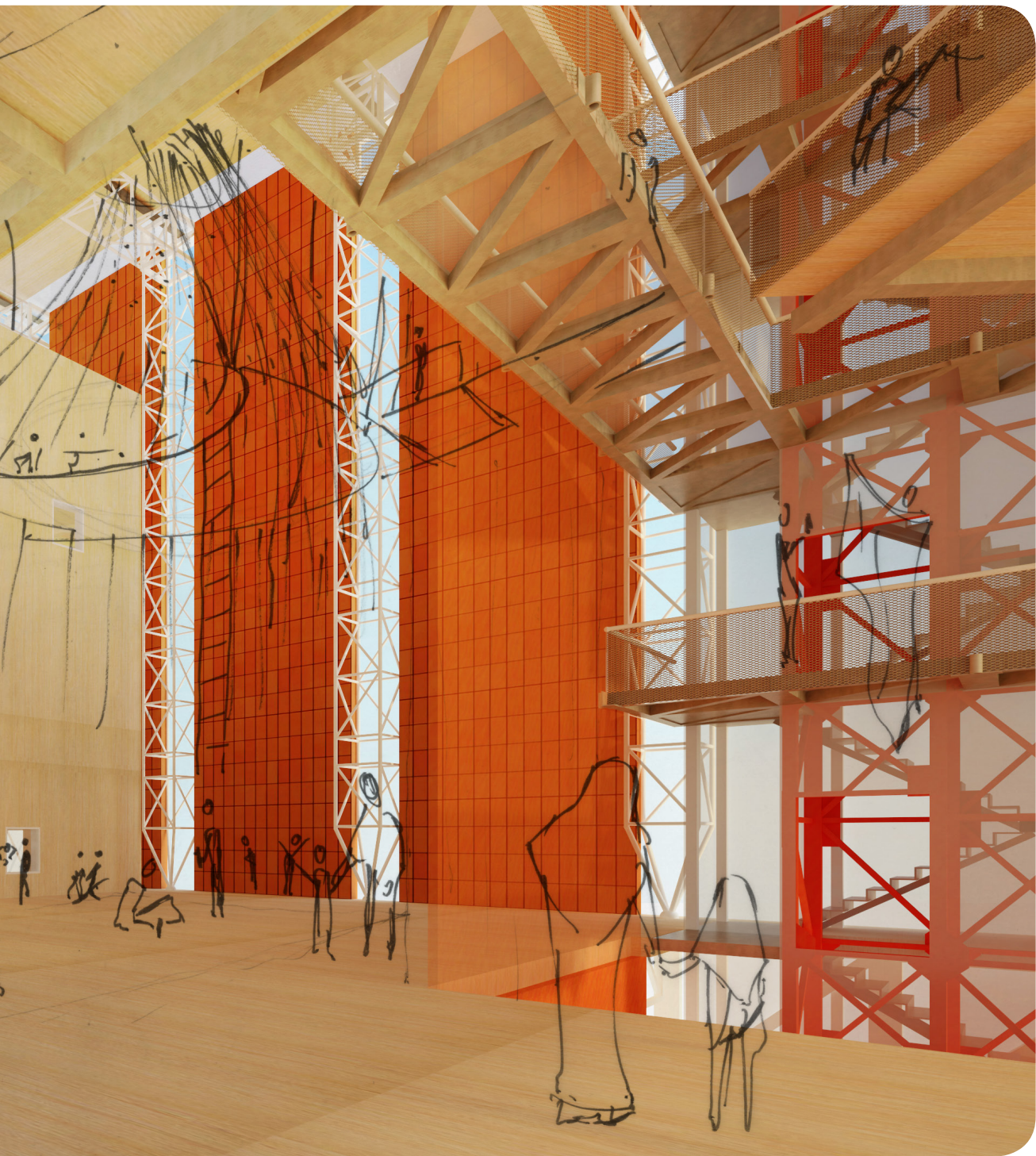




fig 39: section perspective looking north



fig 40: informal installations hosted in the embassy atrium

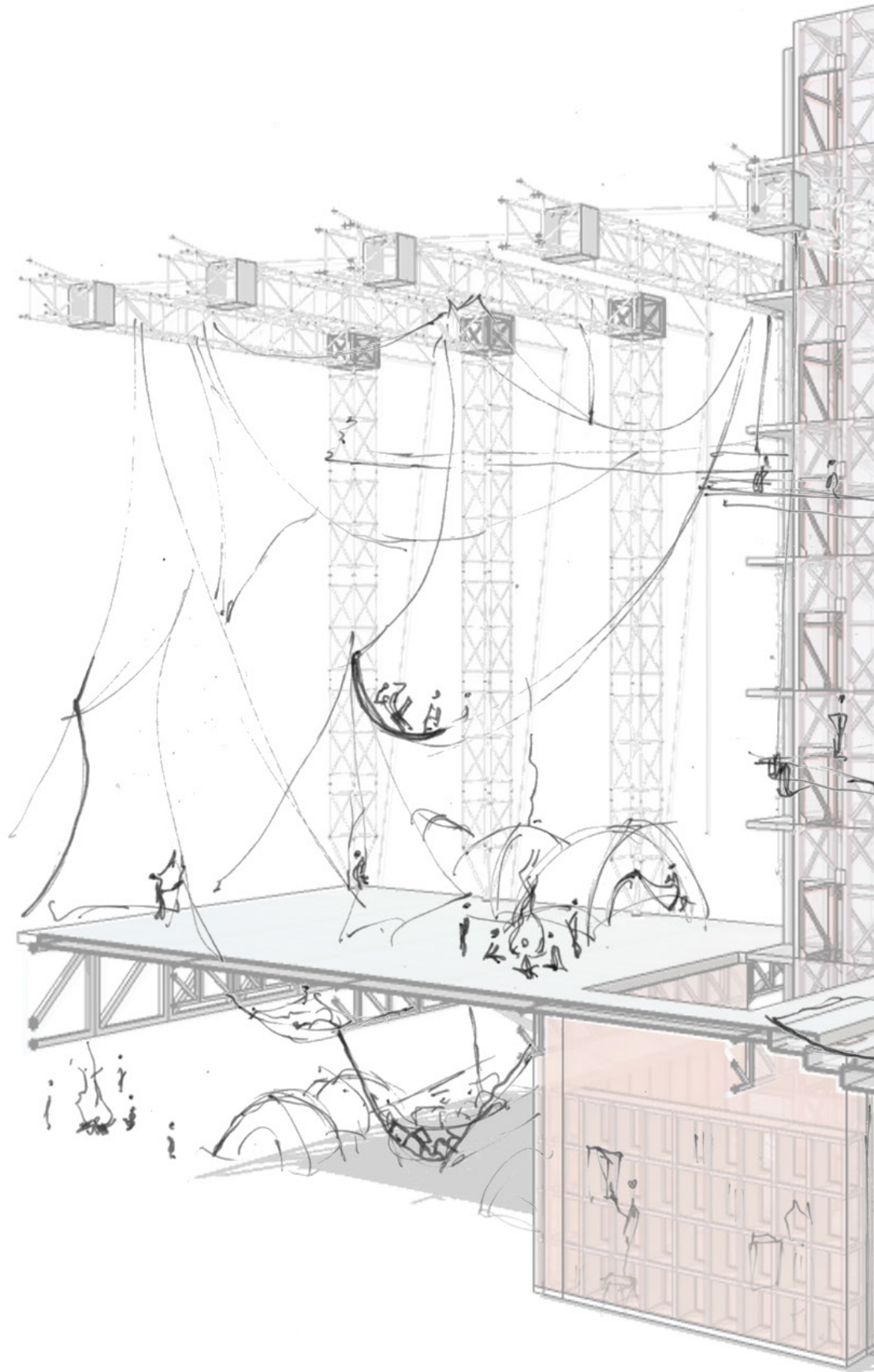




EVOLVING NETWORK OF REAPPROPRIATION



fig 41: evolving network of reappropriation
89



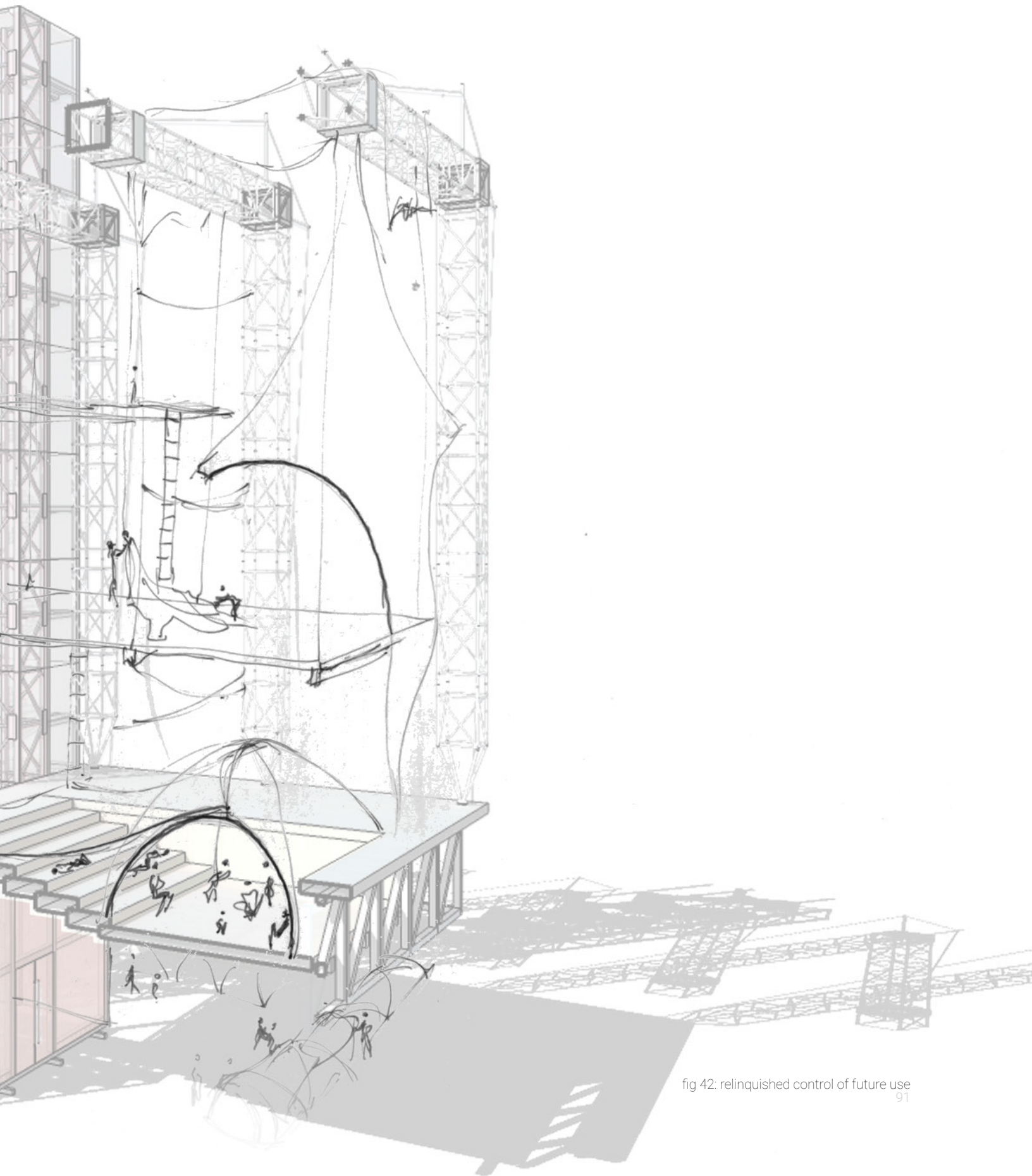
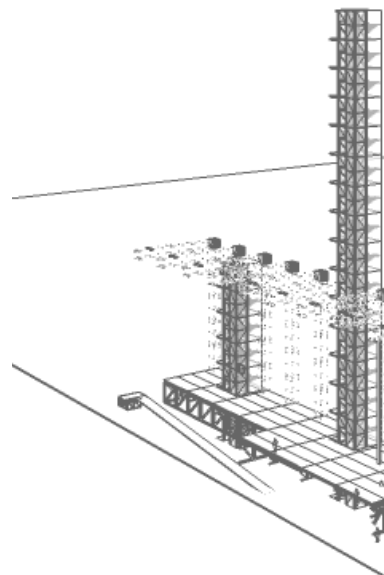
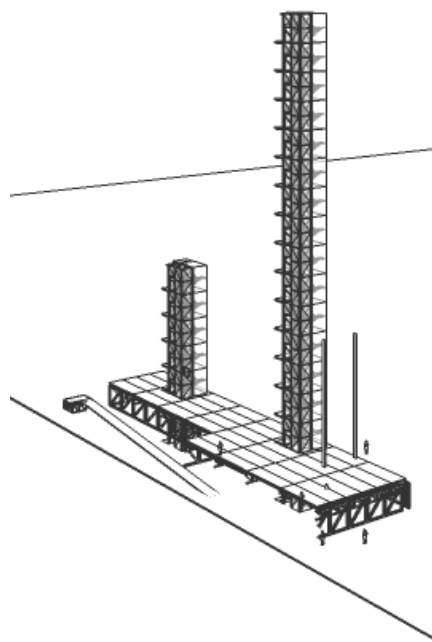
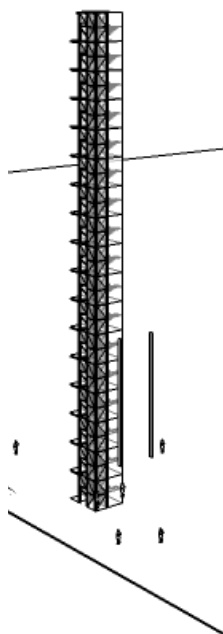


fig 42: relinquished control of future use



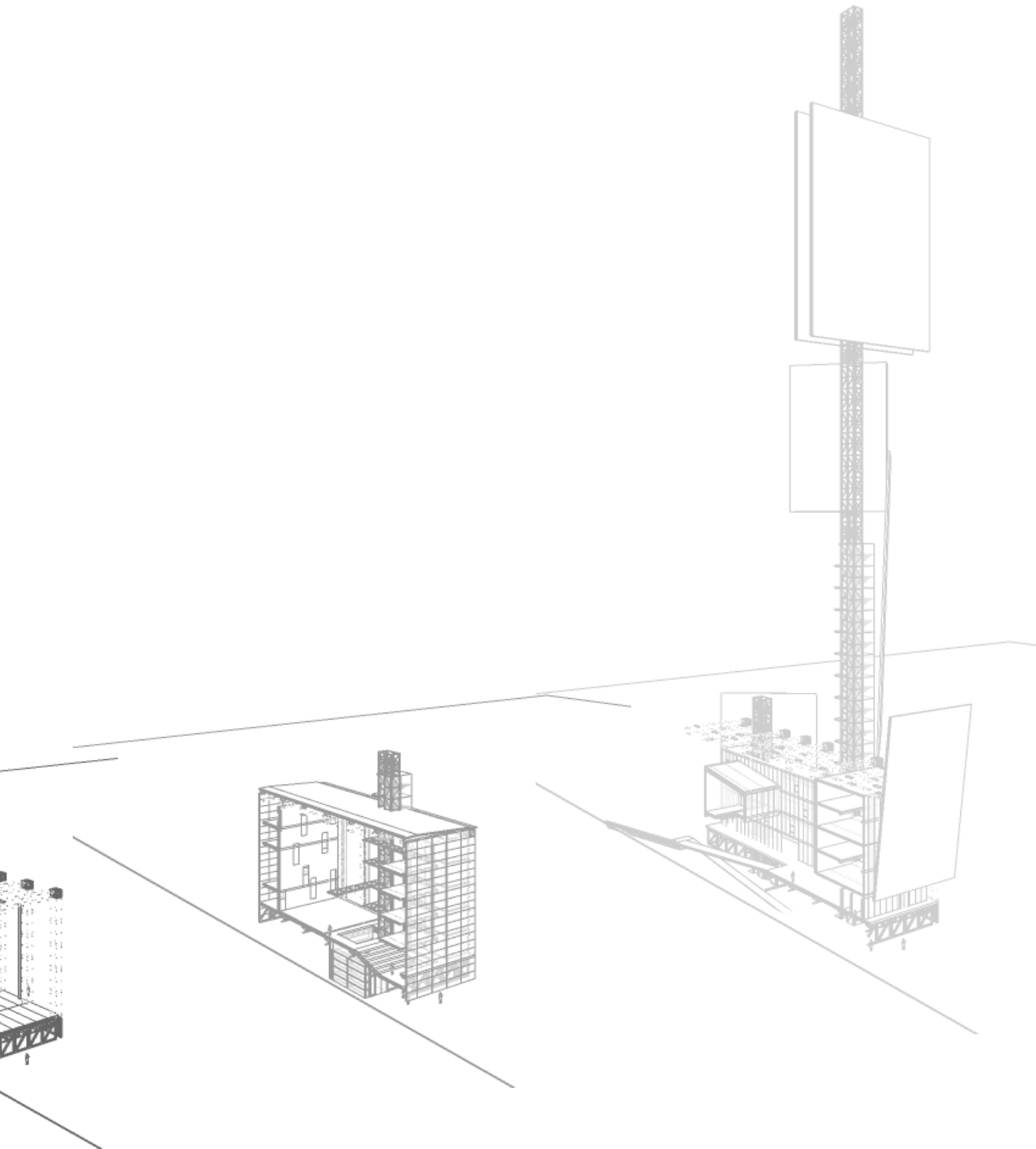


fig 43: potential elapsed evolution of structure
93

reflections

reflections

This thesis was presented in March of 2017, and was received with enthusiastic support. The reviewers expressed excitement over the appropriateness of the spectacled Media Tower and intrigue as to how the temporal nature of the building affected the sense of belonging. Remarkably, however the first suggestions were to make the building larger, bolder, and permanent. This is precisely why this thesis exists. The excitement for temporary structures readily was undertaken, but adopting it as a viable practice for larger-scale development is still wildly beyond conception. In the design itself, there is a notion of a permanent relic with the structural crane tower outlasting all adaptations of the site. The technology to transition into ephemeral design exists, yet the largest hurdle is mankind's own perceptual reluctance to change. The symbol of buildings as monuments to permanence has been well engrained for millennia, so a perceptual shift is going to take time.

In the review, other reflections were subsequently revealed. While the temporal nature of the project was readily understood, there was a level of ambiguity as to what constituted belonging, and where it could be specifically encouraged by the building. At the time, there was mention of facilitated moments at the informal market, the outdoor atrium, and even the outdoor broadcasting areas. However, upon reflection, it seems that the sense of belonging from the building is not necessarily in any one place. Belonging is an emotion that is attached to a setting, thus it can conceivably occur anywhere within the site. A sense of belonging could even be felt from blocks away by a local resident seeing the billboards and briefly mentally engaging with

the global event. This ambiguity serves to be further explored to see if more identifiable solutions exist.

Generally however, the idea and its manifestation were unanimously well-received, and encouraged to be pushed further to see its practical feasibility. With this wholehearted enthusiasm, this thesis comes to its final reflection. There is tangible value in this line of investigation and it is worth exploring further. While this thesis could not cover every potential, it seeks to stand as inspiration for further exploration.

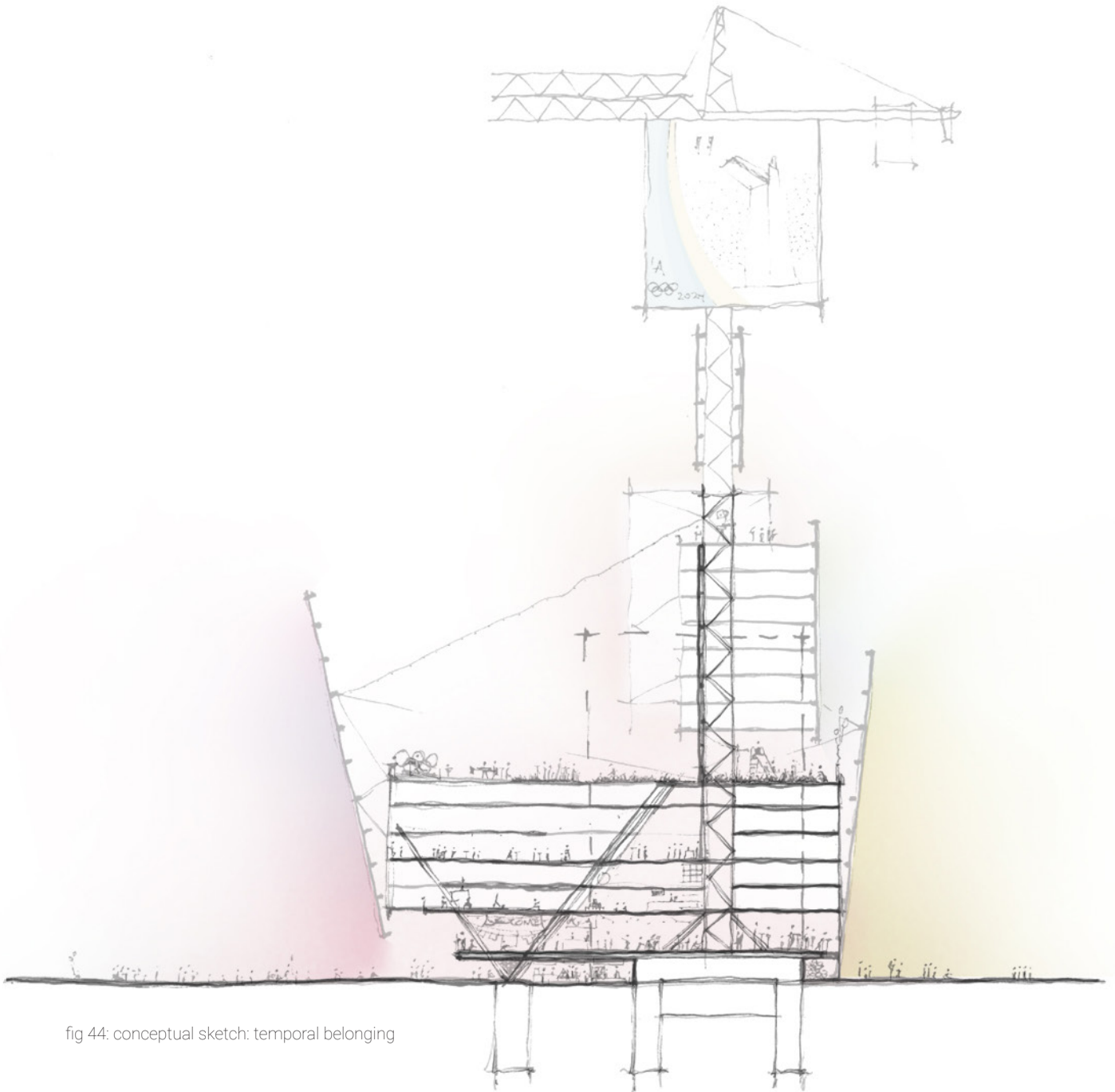


fig 44: conceptual sketch: temporal belonging

conclusion

This thesis has been an incredible journey into unusual combinations. Diving deep into the richness of ephemerality of the environment emotional belonging has been exceptionally enlightening and humbling. The exploration has continued to bring forth questions and connections worth investigating, far more than could ever be included in this single document. It is the hope of this writer that this investigation will be carried on to new hands, evolving with each new perspective. There are discoveries to be uncovered about this fluid world. Through the engagement of curious minds, they can be set free.

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