

ABSTRACT

Title of Thesis:

DISPLACEMENT I *PLACE-MAKING FOR THE UPROOTED*

Dur-e-Nayab Khan, Master of Architecture, 2018

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Abstract

Increasing migration to cities in developed countries is an inevitable part of present day's globalizing society. For those migrating, the process is often a byproduct of war or absence of opportunities in migrants' native homelands. It is a privilege, a manner of freedom, and a chance at a higher quality of life. As waves of migrants enter foreign countries, various problems arise exacerbated by rising impressions of detachment from the loss of everything native. Migrants also experience feelings of displacement both physical and psychological.

This thesis analyzes how architecture can mediate the process of assimilation into a new geography by creating a sense of place. The argument will assert that idiosyncrasies within the population are catalysts for an enlightened culture. This thesis does not intend to solve the problem of migration, but rather open a

conversation about belonging, memory, and hybridity as it applies to the migrant and the built environment. Currently, there is a lack of architectural precedent successfully accommodating migrating populations. To fill this gap, this thesis will propose both a dwelling and a gallery to raise awareness, memorialize the remaining fragments of homelands, and construe immigrants' feelings of deracination to evoke a sense of empathy. The proposal will be situated in Washington D.C. so that it may serve as a model for creating similar forums in this age of mass migration.

DISPLACEMENT | PLACE-MAKING FOR
THE UPROOTED

by

Dur-e-Nayab Khan

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Preface

“Genuine dwelling means not so much being at home but at most a continuous journeying home, a continuous homecoming, haunted by changing dreams of home.”

- Karsten Harries, *The Ethical Function of Architecture*¹

¹ Harries, Karsten. *The Ethical Function of Architecture*. Cambridge, Mass.: MIT

Dedication

I would like to dedicate this to all the displaced people — for those still trying to find a home, and for those whose home only exists in memory.

Acknowledgements

I want to thank all of my professors at Maryland who helped me through this process. Professor Jamie Tilghman who inspired the initial conceptual diagrams that helped me build a great foundation for my theory. Professors Jana VanderGoot and Matthew Geiss for their critiques through the semester. Professor Karl DuPuy for his humor and pep talks, and Professor Peter Noonan whose studio and seminar class were a great inspiration for the theoretical aspects and design product of this thesis.

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Chapter 1: Home

Defining *Home*

“...There is ground for taking for taking the house as a *tool for analysis* of the human soul [...] for our house is our corner of the world. As often has been said, it our first universe, a real cosmos is every sense of the world”. — *The Poetics of Space*, Gaston Bachelard²

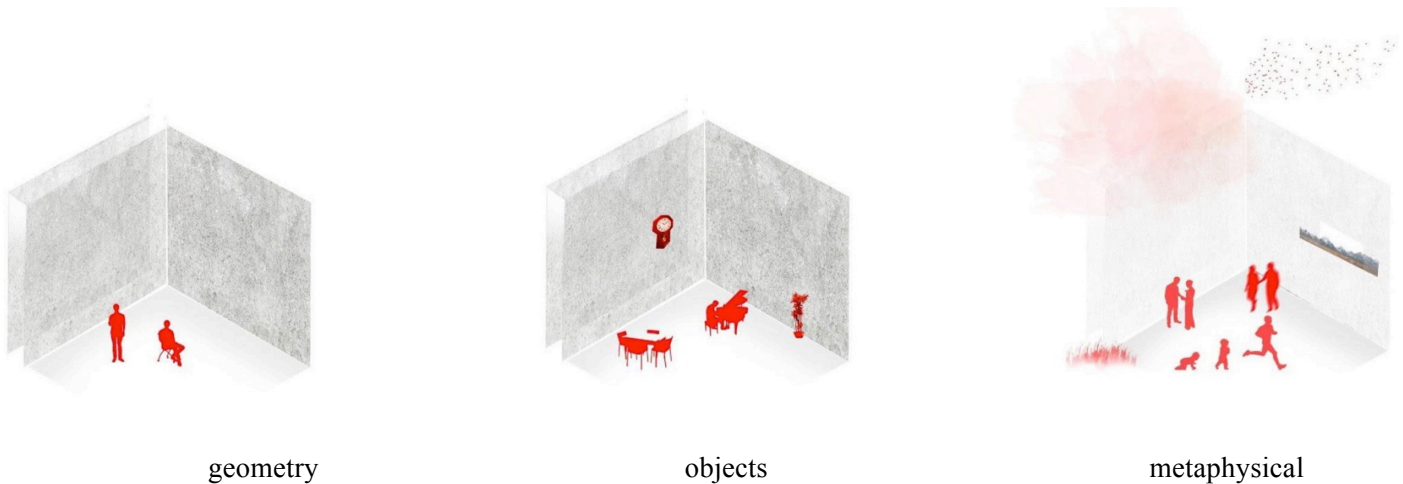


Figure 1: defining home (Source, Author)

“Home” is often defined as the destination at the end of every journey. Dwelling and home will be used interchangeably in this thesis to represent one of the most basic needs of man: shelter. One’s personal dwelling is the point of reference

² Bachelard, Gaston, and John R Stilgoe. 1994. *The Poetics of Space*. Translated by M Jolas. 1994 Edition. Boston, Massachusetts: Beacon Press.

for return for anyone, anywhere in the world. Heidegger describes dwelling as the goal of architecture, the gathering of the fourfold — earth, sky, mortals and divinities. With the creation of a home, people may orient themselves within these four elements.

Through the understanding of dwelling, 19th century French philosopher, Gaston Bachelard argues how the childhood home has shaped each individual's existence by being his or her first universe. Owing to the memories and lifetimes created in them, homes become “inhabited space [that] transcend geometric forms.” Unlike other built structures, “home” is one of the most dynamic as its definition can vary with individuals.

As seen in Figure 1, home may exist outside the geometric box in which it is often spatialized. Travelers establish home through the objects they carry along with them. Other times, home is a product of the memories and experiences which create a rootedness for the environment. Even the etymology of the word *home* suggests it can exist as noun, adjective, verb, illustrating it as something in constant flux.

Usually, home is thought of as a single dwelling: it allows one to have a sense of place in the world. It is the vessel for resting and growing, at times being passed from one generation to the next. Yet as daily routines and habits form around a particular landscape, the definition of home stretches to that of a place. Norwegian architect, Christian Norberg-Schulz further accentuates the ties that place has to a phenomenological approach to architecture. He describes the phenomenon of place as a “qualitative ‘total’ phenomenon which we cannot reduce to any of its properties such as spatial relationships, without losing concrete nature of it. Thus, in defining place, the parts are just as essential as the sum.

Heidegger asserts that all inhabited place bears a presence to dwelling. Dwelling may include the character of the architecture, the smell of the roses lining the park an inhabitant sees, the coarseness of the cobblestones beneath one's feet. All of these with time come together to manifest one's sense of being in the world, a place that comes to mind when one thinks of home.

Perhaps the fluctuating nature of home is best described in Harris's *Learning from Two Houses*, in which he states "genuine dwelling means not so much a being at home but at most a continuous journeying home." Humans are all migrants through time, constantly adapting new spaces as places to reside in. Thus, home is as much a state of mind as it is a physical safe space that one returns to after being in a state of transit.

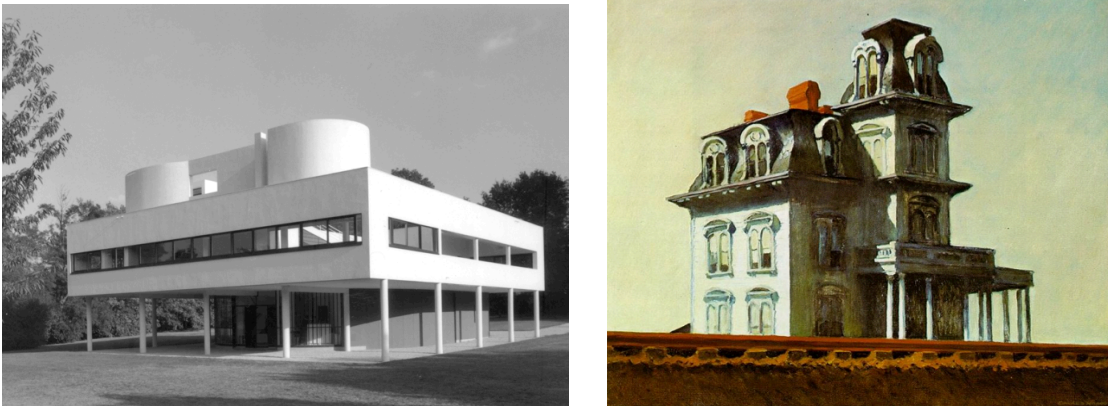


Figure 2: (from left) Villa Savoye by Le Corbusier (1931) and *House by The Railroad* by Edward Hopper (1925)³

Many theories in architecture have redefined the meaning of dwelling and creating a sense of home. Analysing two contrasting approaches is beneficial in creating a hybrid sense of the term. Gaston Bachelard asserted a more poetic method

³ <https://www.edwardhopper.net/house-by-the-railroad.jsp>

to evaluating the value of a home, one that involved the oneiric house complete with the traditional attic and cellar. This definition is in stark contrast to Le Corbusier's famous epitaph of the house "as a machine for living" apparent in his design for the Villa Savoye (figure 2). With the rise of modernism and need for "form to follow function" architecture lost the phenomenological benefits of Bachelard's oneiric house of dreams (Figure 3). Heidegger's critique to Corbusier and the Bauhaus movement in architecture is evident in his rhetorical question posed thirty years afterwards: "today's houses may even be well planned, easy to keep, attractively cheap, open to air, light, and sun, but do the houses in themselves hold any guarantee that dwelling occurs in them?"⁴



Figure 3: painting based on Bachelard Oneiric house, (source: Author)

⁴ Lefas, Pavlos. *Dwelling and Architecture : From Heidegger to Koolhaas*. Berlin, Jovis Verlag GmbH, 2009. Page 65.

This question reflects a major critique of modern architecture: its lack of creating a sense of home, and in turn a sense of place. A specific example of this would be the constant adjustments made to Le Corbusier's houses even though he had already become a critically acclaimed architect⁵. Dwelling in this case will be defined as something that creates a sense of "home" by having a sense of comfort and belonging. With the rise of technology and new forms of building, architecture to some extent, has sacrificed poetry for efficiency. Figure 4 depicts keywords that people associate with home.



Figure 4: Words associated with home (source: Author)

This diagram showcases that home is something that manifests many sensory responses within individuals, often of warmth and comfort. By utilizing a phenomenological approach in new building practices, the built environment may be

⁵ Lefas, Pavlos. *Dwelling and Architecture : From Heidegger to Koolhaas*. Berlin, Jovis Verlag GmbH, 2009.

able to conciliate a solution to create effective dwelling, one in which the inhabitants are able to have a multi-sensory experience.

Home for the displaced

“Home is a notion that only nations of the homeless fully appreciate and only the uprooted comprehend.”

— Wallace Stegner, *Angle of Repose*

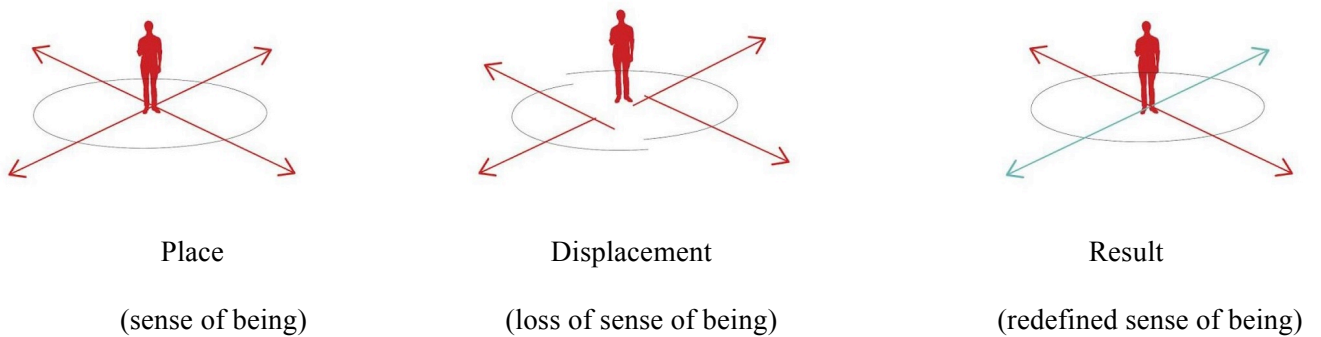


Figure 5: Place and displacement (Source: Author)

It is not the physical characteristics of the built form, but the kinesthetic anchoring that the home provides that allows a sense of *being*. Thus, the concept of home is often related to a sense of belonging. As migratory beings, humans throughout the ages have left “homes” establishing “home” elsewhere without the prospect of return. In the minds of these individuals, the childhood home is embedded in memory, a place that abides in a certain space and time, though presently, out of reach. As depicted in figure 5, migrants lose the sense of *being* with

displacement. Though eventually this may be established, what defines the migrant's sense of being has ultimately changed or evolved as a result of this resiting of boundaries.

The uprooted have a different sense of home, one that is in transition, changing with their assimilation into foreign geographies. Novel landscapes start to bear the sense of home after the migrant inevitably develops familiarity with the once unfamiliar. Following migration, people are both physically and psychologically away from the place they once knew as the true home, one which they, and generations of their family, are natively from.

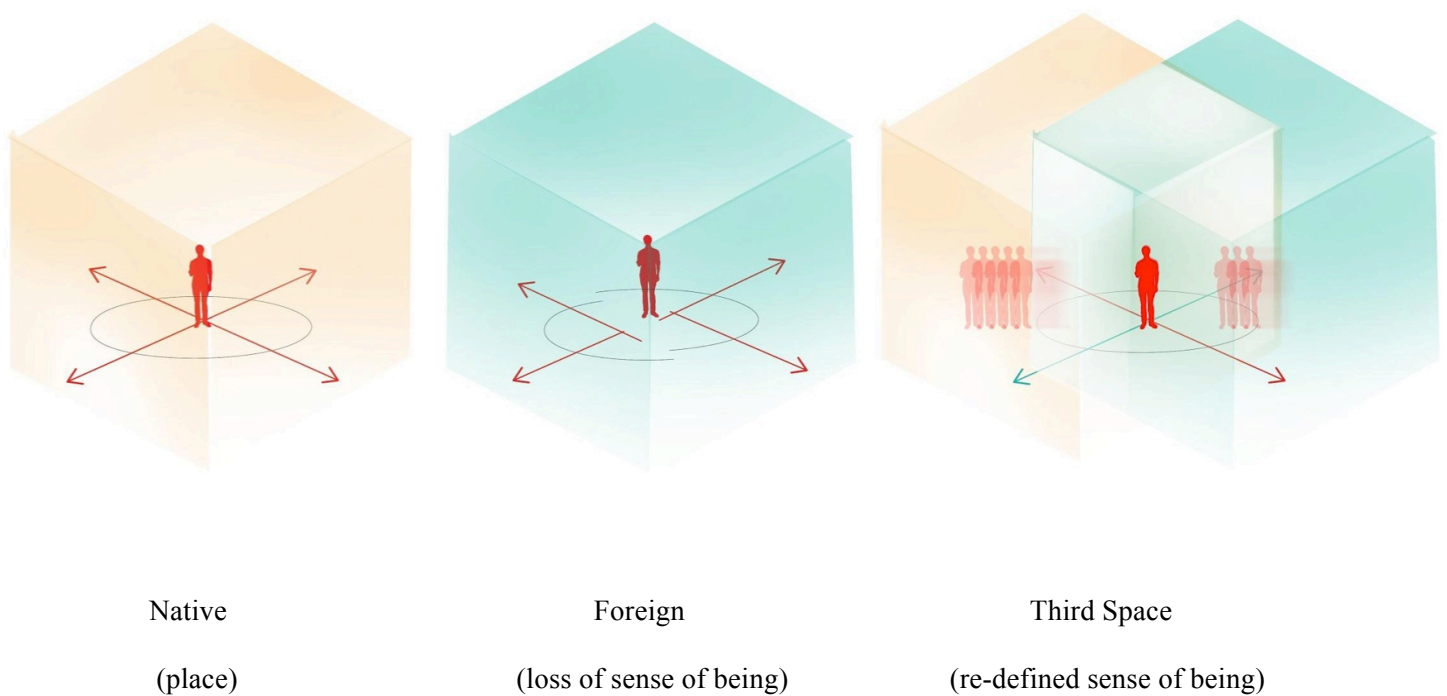


Figure 6: *Home* for the displaced (Source: Author)

Many times, people migrate in order to make a new home elsewhere. Physically, migrants occupy a new geography, but psychologically their sense of

home exists within a third-space between their former home and their new one (figure 6). Thus, there is a hybrid nature to the experience of the migrant. The concept of the third space is defined by editor Maureen Perkins, in a 1998 volume of the journal *Mots Pluriels*:

The 'third-space' is a term which the cultural theorist Homi K. Bhabha takes from Fredric Jameson's *Postmodernism, or, the Cultural Logic of Late Capitalism*. Jameson talks of interstitial, or in-between spaces, and Bhabha expands the concept to signify expressions of hybridity. He urges a recognition of 'in-betweenness' as the means of avoiding 'the politics of polarity'. It is not necessary to choose one or the other pole, he suggests. We have taken Bhabha's designation of hybridity and applied it to situations in which individuals are trying to mark out a new sense of racial or ethnic identity.⁶

The identities of migrants are in flux. A morphing identity is still linked to a sense of home and as Bhabha argues, the migrant manifests an entirely new identity in place of both homes. There is a new identity created for the migrant that is somewhere in between one's original and new. This hybridization is often not emphasized as much since people are expected to choose between one identity and another.

There's a resolute nature of the migrant despite his or her fragmented reality. Vietnamese writer and migrant, Trinh T. Minh-ha describes this concept with the following quote:

"Having grown despite heavy odds in places where it is not meant to survive, this poetry of marginalized people not only thrives on, but also persists in holding its ground (no matter how fragile this ground proves to be) and sometimes

⁶MPEditorial, motspluriels.arts.uwa.edu.au/MP798edito.html.

even succeeds in blooming wildly, remarkable in its strange beauty and fabulous irregularity”.⁷ Thus, the success of migration is rooted in growth despite displacement.

Creating Collective Dwelling

The hybrid is a concept construed by the displacement of people who stray from home and start a life elsewhere. Displaced people have a home in the past and the hope to create one in their present geography. Home is neither here nor there. Thus, migrants live in a thirdspace, with displacement not only have they lost their physical dwellings but also a way of life—often, the only one they knew. Based on the complex nature of this predicament, the problems of immigration and displacement will require a multidisciplinary approach to resolve. Due to the social and moral implications of the built form, architecture is a place to start.

Buildings have a way of gathering people and initiating dialogue. As discussed earlier in the chapter, dwelling may be collective, since the main goal of dwelling is to create a sense of place and belonging. There are many lessons that can be taken from Bachelard's poetic approach to studying the built form. Migrant groups seek to find communities from their own ethnic background but this in turn leads to further seclusion from members of the host society. Larger public institutions such as museums and libraries define boundaries that create an edge to gatherings of a more diverse nature.

Collective dwelling will be manifested through a civic institution that initiates a dialogue about displacement by becoming a vessel to exhibit as well as a

⁷ Robertson, George. *Travellers' Tales : Narratives of Home and Displacement. Futures, New Perspectives for Cultural Analysis*. London: Routledge, 1994.

place to experience. In *Architecture and Migrancy* Carins describes the link between migrancy and dwelling:

"[...] Migrancy threatens to break with its conventional role altogether and become immanent to the condition of dwelling, not so much the unfortunate exception to proper, settled modes of dwelling, as a predicate to the rule of how we dwell now. If contemporary dwelling is constituted with migrancy, then this sets challenges for architecture's traditional investment in statics, foundations, groundedness, and stability⁸."

Conclusively, migration is redefining the dwelling as a concept that is in flux rather than one that is rooted to a place. Creating a place which showcases this sense of movement will be essential in understanding migration as this concept. "Migration discourse shifts the relationship between place and identity for two reasons: first, more places are involved; and second, places are not merely memorialised within a nostalgic past, but re-activated through travel."⁹ Thus, the development of a sequence will be effective within the architectural proposition. One in which the visitor is able to experience place by understanding points of arrival and destination.

Nostalgia

"And so their memories took on potential, which is of course how our greatest nostalgias are born."

— Mohsin Hamid, *Exit West*

⁸ Rugare, Steven. "Home Is Ready-to-Wear." Mocacleveland, <http://www.mocacleveland.org/sites/default/files/files/povbystevenrugare.pdf>

⁹ Lozanovska, Mirjana. *Ethno-Architecture and the Politics of Migration*. Architect. London: Routledge, 2016. Pg 224

"What I want and all my days I pine for is to go back to my house and see my day of homecoming." - Odysseus, from Homer's *Odyssey*¹⁰

The word nostalgia was first coined by Swiss doctor, Johannes Hefner in 1688 for his medical dissertation. The term is derived from the combination of two Greek words: *nostos* meaning 'homecoming' and *algia* - "to return". Although nostalgia is often associated with poetry and humanities, the term was initially used in medicine to name a disease so powerful it had the potential to be fatal.

For the content of this thesis, Nostalgia will be studied as a trauma that many immigrants feel after settling into a foreign country. This sense of uprootedness is prevalent psychologically, unlike the nostalgia for the past, migrants have a nostalgia for place. This spatial nostalgia may be summarized by the German word *Heimat* which has "no direct translation in English, like *schadenfreude*, or *zeitgeist*. It describes the relationship between a person and their built environment, somewhere between the feeling of home and homeland."¹¹

Nostalgia varies on an individual basis, but at the core it is a sense which can evoke empathy even for those who are not nostalgic for a certain thing. As a means for influencing design, nostalgia will be used as an element which aids in the creation of exhibitions through the items and smells that may be memorialized. In turn, the exhibition design will be used to reactivate a sense of place that migrants have lost.¹²

¹⁰ Homer, and William Allan. *The Odyssey*. Translated by Anthony Verity. Oxford, United Kingdom: Oxford University Press, 2016.

¹¹ Zanghi, Alexis. "The Importance of 'Arrival Cities.'" CityLab. Last modified August 18, 2016. <https://www.citylab.com/equity/2016/08/the-importance-of-arrival-cities/494189/>.

¹² Zanghi, Alexis. "The Importance of 'Arrival Cities.'" CityLab. Last modified August 18, 2016. <https://www.citylab.com/equity/2016/08/the-importance-of-arrival-cities/494189/>.

Chapter 2: History

Defining Migration

“Our gradual understanding is that we are not true colonists, with our home elsewhere. Our home is here, and what we build will be its parts. It is worth the effort to try to build well.” - *Replacement*, Clark

“The news in those days was full of war and migrants and nativists, and it was full of fracturing too, of regions pulling away from nations, and cities pulling away from hinterlands, and it seemed that as everyone was coming together everyone was also moving apart. Without borders nations appeared to be becoming somewhat illusory, and people were questioning what role they had to play.”

— Mohsin Hamid, *Exit West*

The study of the history of human migration is a study of survival, civilization, exploration, war, and colonization on a global scale. Spanning as far back as hunter-gatherer societies, migration predates agricultural civilizations. Hence, migration is an examination of human adaptation. Making a home in the world, *anywhere* in the world.

Within this larger encompassing home, each person is able to identify a singular home, a place or geography that he or she is rooted to, one that is familiar. Displacement from these homes as a result of migration has fostered idiosyncrasies

within societal geographies. The present-day density of every population is a result of its past. The history of migration exists in the history of every nation.

The two general migrations discussed within this thesis will include forced and voluntary. The intricacies of identifying the migrant as foreigner and the resident as native is evident in various populations migrating through history, in which the foreigner became the migrant, the migrant became the citizen, and in some cases (such as colonization) where the native became the displaced. Each human either is a migrant or has traces of migration in his or her past. Examining the history of migration, exposes a critique into the lack of architecture as a way of mediating the displacement of large populations. Specifically, the evolving perceptions and policies adhering to migrants entering the United States ironically contradict the nation's past, a geography shaped by some of the greatest Diasporas in world history.

Brief History of Migration

Evidence of human migration, along coastal and tropical areas dates as far back as 60,000 BCE, before the advent of agriculture¹³. Early humans were migratory out of necessity, with hunter gatherer societies moving for the basis of survival. They were “compelled by the game they hunted as well as the climatic change in seasons”¹⁴. From 15,000 BCE the development of agriculture brought rapid change to civilization¹⁵. The constant wandering of the previous civilization finally encountered stasis, as migration was no longer based on survival but of cultivating crops. Human agricultural societies migrated seeking fertile land which generated the world's

¹³ Manning, Patrick, and Tiffany Trimmer. *Migration in World History*. Themes in World History. Abingdon, Oxon: Routledge/Taylor & Francis Group, 2013. 40

¹⁴ Taft, Donald R. *Human Migration: A Study of International Movements*. Sociology Series. New York: Ronald Press, 1936. 50

¹⁵ Manning, Patrick, and Tiffany Trimmer. *Migration in World History*. 58

earliest civilizations. As a result, the agricultural revolution brought with it the first evidence of a population density moving out Africa and into Eurasia.

Beginning as early as the 16th century, European migration expanded the geography of the world creating new urban settlements in the Americas. Although in 1500, Europe was not the most dominant region nor was it the most advanced in terms of science and technology, it had “an extraordinary ability to generate capital from both private individuals and state sources for its overseas ventures, and it contained populations willing to migrate to new overseas lands in their desire for new wealth and power”¹⁶. The great migrations spanning the 16th to the 18th century were allocated in war, colonization, and conquest. Determination to inhabit new and unexplored lands, led Europeans to “re-discover” the “New World” resulting in the displacement of native populations, the ancestors of whom likely migrated to the Americas through a land-bridge during the Ice Age¹⁷.

Following the establishment of the New World colonies, “there began a significant redistribution of the European population to North America, Australia, New Zealand, South Africa, and South America”¹⁸. As world economies continued to change in the 18th century, one of the greatest instances of forced migration resulted in the enslavement and displacement of ten to twelve million slaves¹⁹. Slavery was a global phenomenon, ensuing different populations to intermingle. Identity became interlaced with these involuntary dispersions. It was a time period in

¹⁶ Klein, Herbert S. *A Population History of the United States*. Cambridge, UK: Cambridge University Press, 2004.

²⁵

¹⁷ Manning, Patrick, and Tiffany Trimmer. *Migration in World History*. 47

¹⁸ Clark, W. A. V. *Human Migration*. Scientific Geography Series, V. 7. Beverly Hills: Sage Publications, 1986. 74

¹⁹ Manning, Patrick, and Tiffany Trimmer. *Migration in World History*. Themes in World History. Abingdon, Oxon: Routledge/Taylor & Francis Group, 2013. 135

which “individual redefinitions of of family and group identity for example settler, creole and mestizo propagated to a point where new social strata were created”²⁰.

These identities evolved and became more idiosyncratic through industrialization in the 20th century and urbanization in the 21st century. Forced migration of a different type was prevalent in this century as two great wars forced people to seek refuge in camps or cities²¹. Migrants seeking transnational labor opportunities reached their peak. As technology altered the labor market and urban fabric of cities, the trends in migrations “remained familiar. Diasporas, refugee flows, and urbanization drew on the ancestral habits of humans”²².

The causes and effects of modern day migration can parallel those of the past. Examining the history of migration asserts nomadism as an inherent human characteristic. Technology has enriched the speed and extent of mobility, but problems and negative outlooks of migrations persist, exacerbated by the scarcity of architecture addressing this issue.

The Unique Case of the United States

"Once I thought to write a history of the immigrants in America. Then I discovered that the immigrants *were* American history." - Oscar Handlin²³

The United States is one — if not — the most prominent example of present day population being a product of the creation of the nation. History of migration to

²⁰ Manning, Patrick, and Tiffany Trimmer. *Migration in World History*. Themes in World History. Abingdon, Oxon: Routledge/Taylor & Francis Group, 2013. 138

²¹ Manning, Patrick, and Tiffany Trimmer. *Migration in World History*. Themes in World History. Abingdon, Oxon: Routledge/Taylor & Francis Group, 2013. 157

²² Manning, Patrick, and Tiffany Trimmer. *Migration in World History*. Themes in World History. Abingdon, Oxon: Routledge/Taylor & Francis Group, 2013. 157

²³ Handlin, Oscar. *The Uprooted*. 2D ed. Boston: Little, Brown, 1979.

the Americas has long been a topic of debate and is contested to modern day. Although the establishment of the “New World” is often studied through the dawn of European colonization as being the first great migration, humans initially migrated to the Americas as early as 5000 BCE from Africa²⁴.

Evidence showcases that Vikings were the first Europeans to “re-discover” the New World, but Columbus brought the advent of colonization, forever changing the population concentration. Colonization led to the slave trade, with the African diaspora accentuating racism and questioning identities in relation to migration. The Americas continued to be a major destination for overseas Europeans with the total number of migrants into the Americas until the Great Depression, being greater than 35 million²⁵. Migrants today are more likely to be from the Asian and South American subcontinent and face some of the same issues that their European counterparts encountered in the centuries before. Yet unlike the Europeans that arrived in the 19th century, the nation's attitude towards immigration had changed.

Following the two world wars, the United States government sought to establish a heightened sense of security to its borders. One of the first measures to implement this was changing the responsibility of the INS from the Department of Labor to the Department of Justice²⁶. With a rising sense of nationalism, this move “reflected a shift in thinking that had been long in the making. By the end of the 1930s immigration was no longer seen as a way to primarily [...] fuel economic

²⁴ Manning, Patrick, and Tiffany Trimmer. *Migration in World History*. Second edition. Themes in World History. Abingdon, Oxon: Routledge/Taylor & Francis Group, 2013.

²⁵ Klein, Herbert S. *A Population History of the United States*. Cambridge, UK: Cambridge University Press, 2004.

²⁶ Schneider, Dorothee. *Crossing Borders : Migration and Citizenship in the Twentieth-Century United States*. Cambridge, Mass.: Harvard University Press, 2011. 232.

growth. Immigrants, immigration, and naturalization were increasingly considered a matter of national identity, borders, and national security”²⁷.

Studying the varying history of migration into the U.S., elucidates the patterns of barriers that have inhibited the migrant from entering. Two of the most prominent of these barriers include Ellis Island and the border wall. One, a point upon the landscape, another, a line, both decisive barriers standing before a new way of life for the migrant.

Ports of Arrival

Ellis Island

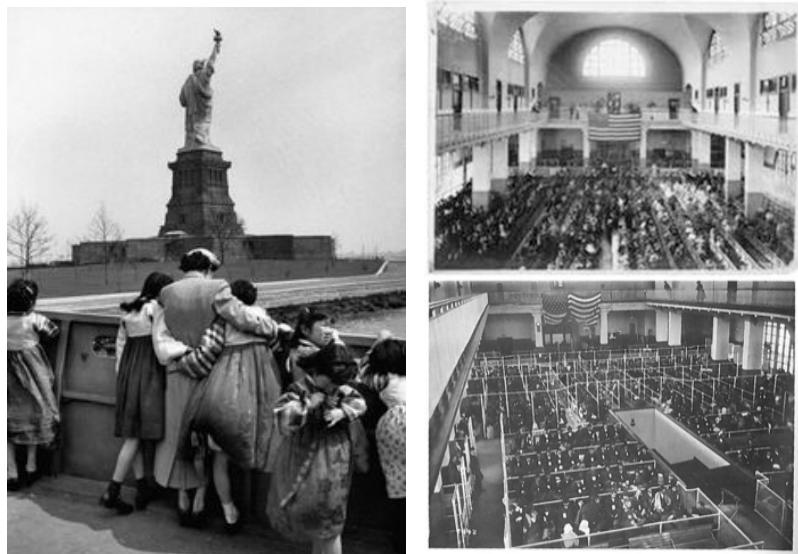


Figure 7: Ellis Island in the early 1900s (Source, NPS.gov)

“Ellis Island is one of the greatest human nature offices in the world; no week passes without its comedies as well as tragedies”

--William Williams, Ellis Island Commissioner 1912²⁸

²⁷ Schneider, Dorothee. *Crossing Borders : Migration and Citizenship in the Twentieth-Century United States*. Cambridge, Mass.: Harvard University Press, 2011. 232.

Ellis Island has historically symbolized the gateway into the new nation. Images of masses of people landing on the island aid in “visualizing the contrast between the reach of government and the helplessness of immigrants”²⁹. The process of migrant interviews and inspection showcases the ways in which the country was attempting to deal with the vast number of European migrants and industrialization. At the peak of its use in the early 1900s, immigrants could be seen filing in line towards a medical officer³⁰. Inspections of the migrants’ health would be a major determining factor in their admittance into the nation.

After the end of world war one, the immigration regulations at Ellis Island slowly died out leading the way to “blunt immigration quotas in the 1920s”³¹. The structure was later utilised for prisoners of war and “noncitizen aliens during the Cold War”³² and abandoned soon afterwards. It was not until the 1980s, upon a new wave of migration that Ellis Island was turned into a museum for immigration. It has now become an emblem of the original gateway into America, a new Plymouth Rock³³. As part of the collective historical memory, Ellis Island contains many lessons for the current immigration crisis grappling the nation, yet it has largely been disassociated with the rise of migrants from non-European countries.

²⁸ Cannato, Vincent J. *American Passage : The History of Ellis Island*. 1St ed. New York: Harper, 2009.

²⁹ Schneider, Dorothee. *Crossing Borders*. 61.

³⁰ Cannato, Vincent J. *American Passage : The History of Ellis Island*. 1St ed. New York: Harper, 2009. 7

³¹ Cannato, Vincent J. *American Passage : The History of Ellis Island*. 1St ed. New York: Harper, 2009. 15

³² Cannato, Vincent J. *American Passage : The History of Ellis Island*. 1St ed. New York: Harper, 2009. 14

³³ Cannato, Vincent J. *American Passage : The History of Ellis Island*. 1St ed. New York: Harper, 2009.

Border Wall

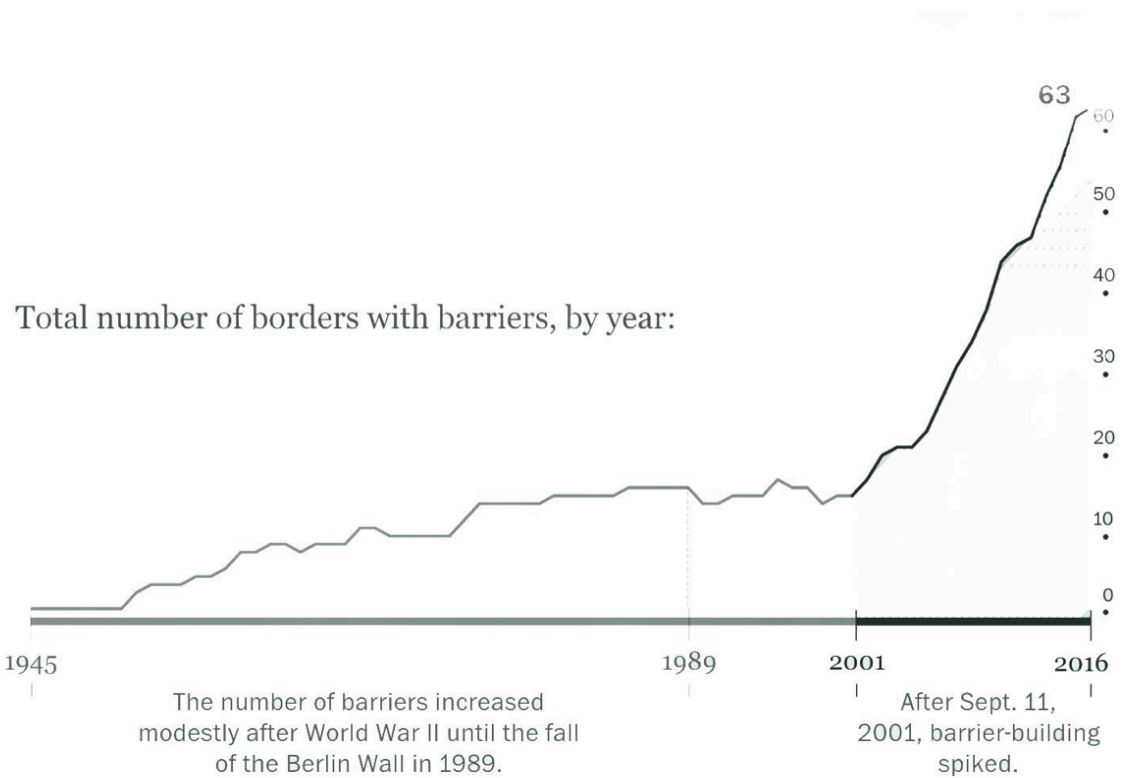


Figure 8: Number of borders in the world (Source, The Washington Post)³⁴

Presently, there is little talk of immigration reform without the mention of the U.S. Mexico border wall. It can be argued that this wall parallels Ellis Island in certain aspects. Inspections and detainment can occur at either end. The border is a physical manifestation of the two dimensional line draw in the maps outlining the

³⁴ Granados, Samuel. "Raising Barriers: A New Age of Walls." The Washington Post. Last modified October 2017. <https://www.washingtonpost.com/graphics/world/border-barriers/global-illegal-immigration-prevention/>. 2017

boundaries of countries. Although the border walls have been established since the end of the twentieth century, figure 8 illustrates how the number of borders increased following major acts of terrorism.

Currently, the U.S. Mexico border “stretches 1,989 miles, but [...] fences line only about 700 miles”³⁵. The wall has been used as rhetoric in politics debating the need for stricter immigration control. The recent presidency of Donald Trump constantly emphasizes the need for a new, stronger wall. Due to his election, it is clear that the idea of a barrier has some amount of support, specifically because of the illegal immigration the current wall seems incapable of stopping. The architecture of the border wall presents several complexities in the migration debate. It raises questions of security and the need for a fitting threshold between two nations.

Implications: Catalyst for Cultural Growth

Early humans migrated from the necessity for survival. The continuing presence of this phenomena may demonstrate migration as necessity for the cultural growth of societies. Former and current Diasporas in populations elucidate the implications of cross cultural intermingling. Contact between various groups of people perpetuates diversification of a city. Throughout history, “it has been outsiders--immigrants who have driven cross-cultural exchange. [...] In ancient Greece, for example, it would be metics, largely foreigners, who would drive the marketplace economy disdained by most wellborn Greeks. In Alexandria, Rome, Venice, and Amsterdam--as well as the Islamic Middle East--this pattern would

³⁵ Granados, Samuel. "Raising Barriers: A New Age of Walls." The Washington Post. Last modified October 2017. <https://www.washingtonpost.com/graphics/world/border-barriers/global-illegal-immigration-prevention/>. 2017

repeat itself, with “the stranger” serving the critical role as the intermediary”³⁶. Many of the empires and urban developments of the past rose to prominence as a result of intermingling populations.

Economic growth of societies through migration stimulates a conversation about the nature of these migrants and their strive to prove themselves. “Large immigrant clusters--as the Armenians, Germans, and the Jews in Renaissance Venice did--help forge critical global economic ties, held together not only by commercial bonds but the equally critical bonds of cultural exchange and kinship networks”³⁷. When the migrant decided to stay in the city, they eschewed a new meaning to the metropolis region. “By their very presence, and their willingness to do hard labor, immigrants also helped turn cities into the dominant geographic centers of manufacturing [...] their presence transformed the geography of industrialization”³⁸. With migrants becoming a key resource in labor as well as catalysts for culture, migration to a city paralleled the glorification of the urban center as a destination.

³⁶ Kotkin, Joel. *The New Geography : How the Digital Revolution Is Reshaping the American Landscape*. 1St ed. Random House Trade Paperback. New York: Random House, 2000.

³⁷ Kotkin, Joel. *The New Geography : How the Digital Revolution Is Reshaping the American Landscape*. New York: Random House, 2000. 91

³⁸ Kotkin, Joel. *The New Geography : How the Digital Revolution Is Reshaping the American Landscape*. New York: Random House, 2000. 96

Increasing migration in the Globalized World

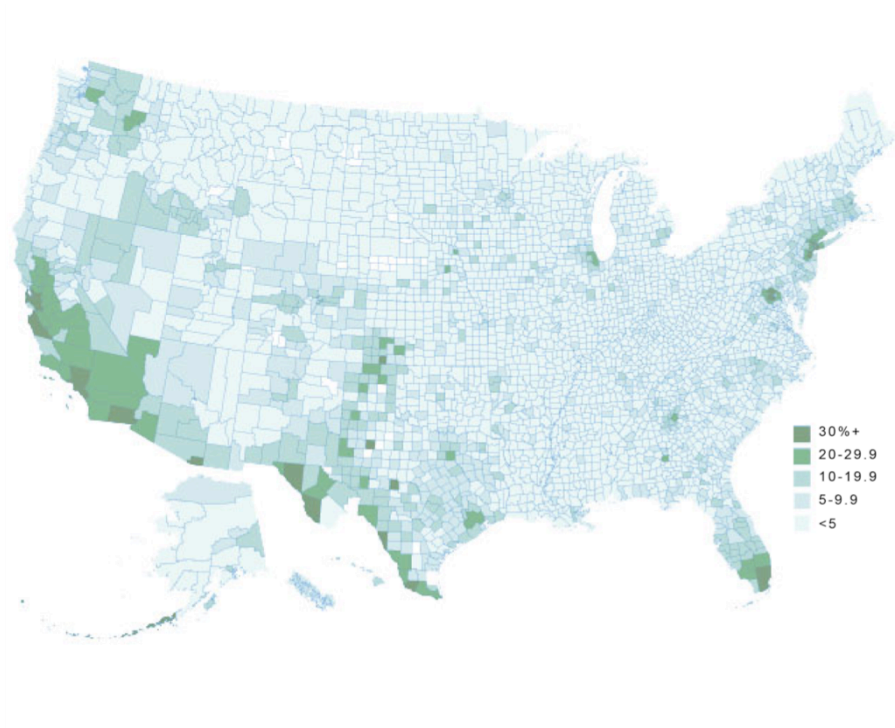


Figure 9: Percent of Foreign-Born by county (Pew Research Center)

Due to increase in transportation and perilous conditions in some countries, migration was and will continue to be an inevitable part of society. There are more people migrating today than in any other time in history³⁹. Cities with a large density of migrant populations are transforming into centers of global trade “accelerated by technological change over the past half-century, which has seen the price of transoceanic calls [and] air travel fall by 80 percent”⁴⁰. “With the rise of the Internet and other communications technologies, such as satellites, global trade-related

³⁹ *Migrants and Cities: New Partnerships to Manage Mobility*. World Migration Report, 2015. Geneva: IOM, 2015.

⁴⁰ Kotkin, Joel. *The New Geography : How the Digital Revolution Is Reshaping the American Landscape*. New York: Random House, 2000.

activities will become more important to a broader range of cities”⁴¹. The first non-native population to settle into America differed significantly in their arrival than the way in which the majority of today’s immigrants come to terms in settling. Thus, as a nation of migrants, the United States is a unique case study in western nations and their history of displacement.

At the turn of the twenty-first century, the world is becoming increasingly urban with large waves of people move to cities. Figure 9 portrays the destinations of incoming immigrants to the United States, as concentrated on metropolitan regions. According to a 2015 United Nations report, “over 54 per cent of people across the globe were living in urban areas in 2014”. Migration is driving much of the increase in urbanization, making cities much more diverse places in which to live. Nearly one in five of the world foreign-born population resides in established global gateway cities⁴².

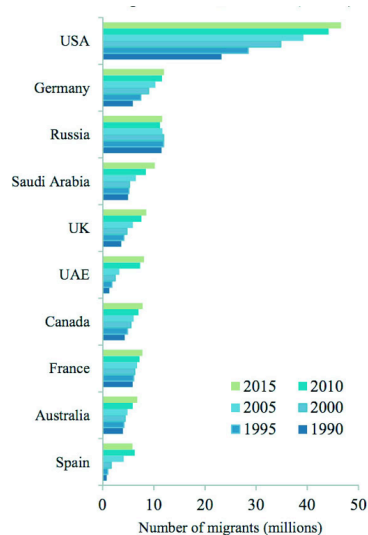


Figure 10: 10 countries hosting the largest number of international migrants
(source, United Nations)

⁴¹ Kotkin, Joel. *The New Geography : How the Digital Revolution Is Reshaping the American Landscape*. New York: Random House, 2000. 92

⁴² *Migrants and Cities: New Partnerships to Manage Mobility*. World Migration Report, 2015. Geneva: IOM, 2015.

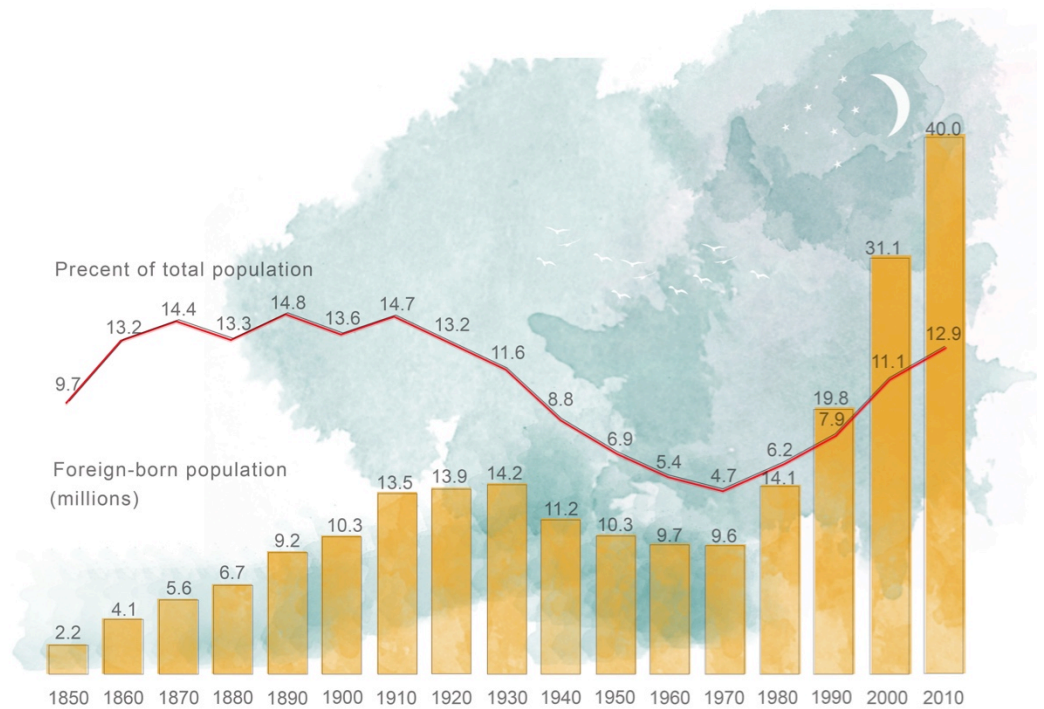


Figure 11: foreign-born population and as result of total population source
(Pew Research Center)

Ongoing conflict and wars have heavily increased forced migrations, making them a major population crisis of the present. Analyzing the history of migration illustrates the extent to which policies have impacted and controlled mobility. Yet, some of the same tendencies and fears of the “outsider” remain. There is a stark lack of historical precedence to successfully accommodate the newcomers. As illustrated by Figure 10 and 11, the United States is the leading host of foreign-born population. A nation where the history of migration is scared by the displacement of native populations, immigrant inspection and detainment, it is crucial to develop an infrastructure that aids in the assimilation process of migration. Studying the past

portals of entry into America, can showcase the parallels which continue to exist, and which may become assets in developing an architecture that can manifest an appropriate gateway.

Chapter 3: Place-making by Migrants

Place-making

The impact of migration is clearly apparent through migrant influenced architecture within the urban fabric. After people from different ethnic groups concentrate in a specific area, the impact in the urban form is evident through the signage and the architecture. According to scholar Mirjana Lozanovska:

“The enduring and physical nature of architecture and buildings that has involved from migrant individuals and communities, provides compelling evidence that these structures are neither temporary nor transient, nor that their migrant inhabitants, adaptors and makers lack belonging. The ethno architecture of migrants defines and articulates a history of agency, making and expression that reframe the question of the politics of migration.”⁴³

Due to the rooted nature of buildings, placemaking by migrants establishes them as a permanent presence. This contrasts the narrative and politics of migration which often depicts the migrant as a transient.

⁴³ Lozanovska, Mirjana. *Ethno-Architecture and the Politics of Migration*. Architekt. London: Routledge, 2016. Pg. 217



Figure 12: Chinatown, D.C. and Little Italy N.Y. (Source, Google Images)

Often seen examples (as seen in Figure 12) include *ethnopolis* such as “Chinatown” or “Little Italy”. Both are smaller scale neighborhoods that cater a certain ethnic group. “These popular contemporary urban sites were originally ‘ethnic enclaves or ghettos’ which evolved as protective concentrations of immigrants in a hostile context (Castles et al. 1988). In anthropology ‘ethno-scape’ has captured new modes of global flows, communications and economies that emerged over the late twentieth century and produced larger and more connected diasporic networks (Appadurai 1996).”⁴⁴

From the homes of Italians on Mulberry street in New York to Chinese in H street in D.C., these types of neighborhoods were originally the result of concentrations of ethnic populations. Their aura of liveliness as a result of commercial activity taking place under Chinese letters, and the red and green of italian flags hints at the nostalgia for homelands. Yet, the identifications of these

⁴⁴ Lozanovska, Mirjana. *Ethno-Architecture and the Politics of Migration*. Architekt. London: Routledge, 2016. Pg. 218

towns “were often applied, in the first instance, by municipal authorities seeking to regulate foreign population, and were repeatedly resisted by migrant inhabitants themselves.”⁴⁵ Furthermore, although these neighborhoods may have once housed authentic goods, they have become more commodified over the years.

Tourism is a major factor in the commodification of these neighborhoods. This change is evident in how New York’s “ Little Italy may always endure as an open-air theme park of nineteenth- and twentieth-century European immigration to the Lower East Side. It’s the city’s last vestige of noble Caucasian poverty, a touchstone of the American rags-to-riches tale. But you’ll spend a long time in the neighborhood before you hear anyone speak Italian, and then the speaker will be a tourist from Milan”⁴⁶. Tourists seeking a specific type of urban portal into the commodified versions of these countries is what keeps these neighborhood thriving.

Thus, the culture of these neighborhoods may be rooted more in commerce than in community. Culture may even be stereotyped to foster commercialization. This leads to the question of authenticity. If these ethnopolis have veered away from sense of place that the migrants who created them aimed to establish, where is place-making by migrants continuing to occur?

Place through adaptation

⁴⁵ Cairns, Stephen. *Drifting : Architecture and Migrancy*. The Architext Series. London: Routledge, 2004. Pg.18

⁴⁶ Tonelli, Bill. “Arrivederci, Little Italy.” NYMag.com, nymag.com/nymetro/urban/features/9904/. 2013



Figure 13: Informal mosque in Athens (Source: Lefas)⁴⁷

One issue of studying place-making by migrants will call into question the nature of scale and ephemerality. Often times, migrants create their sense of place in a domestic sphere by residing with family members or simply by furnishing their homes. Due to the transient nature of migrants, several solutions may at first be ephemeral. One example (shown in figure 13) showcases a makeshift mosque in Athens, Greece made by Muslim migrants. This particular case illustrates how

⁴⁷ Lefas, Pavlos. *Dwelling and Architecture : From Heidegger to Koolhaas*. Berlin, Jovis Verlag GmbH, 2009. Page 122.

culture and religion have simultaneously produced a sense of rootedness by being capable of traveling along with the migrants.

Vittorio Gregotti refers to the “notion of place as the outcome of man’s activity in his *Il territorio dell’ architettura*, published in 1966. [...] The origins of architecture, maintained Gregotti, lie not in the hut - architecture’s sacred cow since Vitruvius - but in putting a stone on the ground to recognise a place in the midst of an uncharted territory and an unknown universe.”⁴⁸ Thus, the sense of place is something that migrants create often by metaphysical elements such as religion which is able to adapt to any built structure. Similar to the concept of home, a sense of place may be a feeling or sense rather than a built structure.

Studying the means of adaptation of migrants showcases how culture, religion, and community often foster this manifestation of place in foreign locations. Though not permanent in their built expressions, the ability for these aspects to travel has led to their permanent nature in the lives of migrants. Therefore, the architectural style of the civic building is not as vital to creating a sense of community. This sense will be built upon the architecture to act as a vessel, one which is flexible and able to accommodate various cultures.

⁴⁸ Lefas, Pavlos. *Dwelling and Architecture : From Heidegger to Koolhaas*. Berlin, Jovis Verlag GmbH, 2009. Page 122.

Chapter 4: Civic Places in Diverse Societies

Contemplative gathering spaces

Typology

Museum (noun) A building in which objects of historical, scientific, artistic, or cultural interest are stored and exhibited.

Origin: Early 17th century (denoting a university building, specifically one erected at Alexandria by Ptolemy Soter): via Latin from Greek mouseion ‘**seat of the Muses**’, based on mousa ‘muse’

One of the oldest cultural institutions, museums have a long and varying history in architectural discourse. Essentially seen as structures to preserve and display the past, “the temples, palaces and libraries of Mesopotamia dating from the third and second millennia BC were the earliest forms of proto-museums; there the preservation and communication of knowledge began.”⁴⁹ Museum typology accentuated the need for studying and analysing the past. It is a typology paralleling the cultural and knowledge growth of a society.

The museum typology was chosen in terms of program analysis for this thesis in particular because of the complex, dynamic nature of migration. In order to bring discourse to the forefront, museums as gathering spaces have the potential to grow into the new town square. Yet based on the typology of the museums, they are often seen as static. In regards to these barriers, Susanna Sirefman describes thresholds to museums as “actual physical barriers - design ingredients that add to the resistance - and other more subtle elements, such as architectural style and its

⁴⁹ Antonello Marotta. “Typology: Museums.” Architectural Review, www.architectural-review.com/rethink/typology/typology-museums/8640202.article. 2012

meaning to the potential visitor, wayfinding language and complicated and unfamiliar entrance sequences.”⁵⁰

“No other building typology represents such intricate complexities or a multiplicity of functions as does that of the museum. Cultural repository, dynamic civic space, popular entertainment center, tool for urban revitalization---much is asked of the contemporary museum architecture. A striking paradox of past achievements and future possibilities, museum architecture, unlike art, or a great collection never stands alone.”⁵¹

Within the urban context, there many places for interaction between people of diverse backgrounds. Often times, these spaces include shopping malls, transit centers such as train stations and airports. The following list includes congregant places as described by Elaine Heumann:

- Transportation hubs: railway stations and airports and transit vehicles themselves
- Religious gathering spaces
- Commercial transaction spaces
- Recreational spaces such as beaches and parks
- Places for organized eating and socializing
- Civic buildings: judicial courts and town halls
- Places that hold information and of present experiences: libraries and archives, theaters and concert halls, schools etc..

⁵⁰ Macleod, Suzanne. 2005. *Reshaping Museum Space : Architecture, Design, Exhibitions*. Museum Meanings. London: Routledge. (203)

⁵¹ Sirefman, Susanna. "Formed and Forming: Contemporary Museum Architecture." *Daedalus* 128, no. 3 (1999): 297. <http://www.jstor.org/stable/20027576>

As Heumann explains, museums fit into the the last category of the following list, there are elements of civic spaces such as libraries and malls that museums can take from. “It is unfortunate that museum personnel have often felt that associating themselves with kinds of congregant spaces on this list is a disservice to their own uniqueness and status”⁵²



Figure 14: places of interaction (source: Author)

Figure 14 illustrates qualities and types of spaces where people believe they have a chance to interact with people from diverse backgrounds. Transit oriented and commerce spaces are some of the most common answers to the question. Thus, museums have the potential to take some the characteristics of these places to become inviting of a diverse audience. Museums have been overlooked as a meeting place due to that various problems that arise, the following list suggests some of the common problems present in museum:

⁵² Macleod, Suzanne. 2005. Reshaping Museum Space : Architecture, Design, Exhibitions. Museum Meanings. London: Routledge. (206)

Issues with Museums

- **Scale**
- **Security**
- **Program diversity**
- **Proximity: engagement with the city and context**
- **Openness**
- **Price**

One of the major issues with museum space is that their presence is physically removed from the public realm. This is often done due to scale as well as through barriers that exist within the transition from interior to exterior. These thresholds accentuate a large, intimidating public building removed from the public through security and scale. Elaine Heumann Gurian explains how “members of our community write often about inclusion and of the ‘new town square’, which they wish museums to become.”⁵³ With these many thresholds, museums are unable to be as open and inviting as a square.

In the case of displacement, this thesis will focus on analysing and building upon the combined typology of the museum, memorial, and theater as a third space. According to Homi Bhabha “museums are unique places to unearth and stimulate the ‘moments or processes...in the articulation of cultural differences.’”

⁵³ Macleod, Suzanne. 2005. *Reshaping Museum Space : Architecture, Design, Exhibitions. Museum Meanings.* London: Routledge. (203)

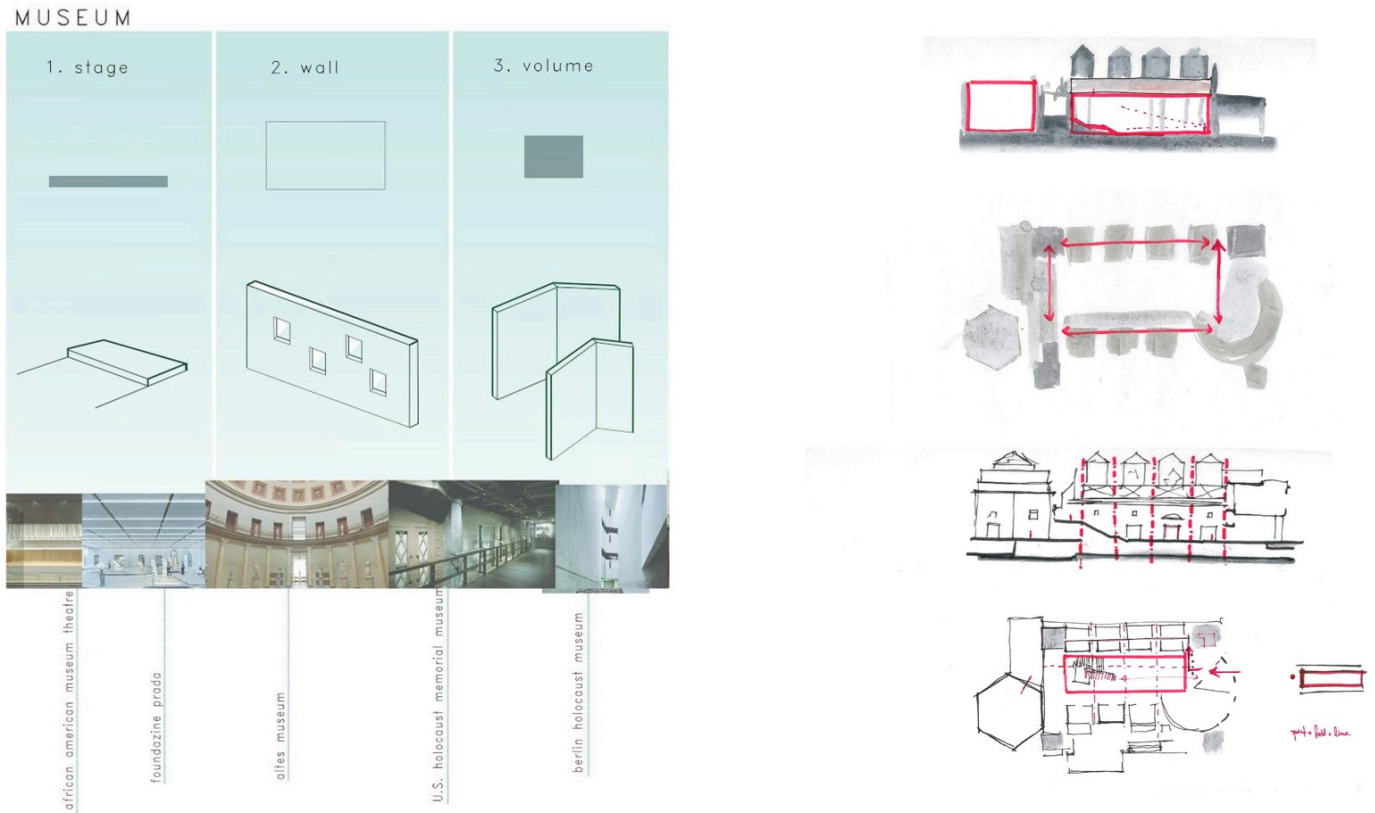


Figure 15: Museum Typology (Source, Author)

After a process of analysis and diagramming the museum typology was divided into 3 basic aspects as seen in figure 15. The museum place may function as a stage for the performance to take place. Secondly, the architecture will showcase art by having openings and windows within the space. And finally, the architecture itself can become the exhibit as seen in analysis of the United States Memorial Museum.

Memorials

Memorial (noun) A statue or structure established to remind people of a person or event.

Origin Late Middle English: from late Latin *memoriale* ‘record, memory, monument’, from Latin *memoralis* ‘**serving as a reminder**’, from *memoria* ‘memory’⁵⁴.

The concept of a memorial dates back as on of the most ancient architectural typology. The art of recollection is important as a means of commemorating important figures as well as tragedies which the public can learn from. As stated by Frances A Yates in *The Art of Memory*, “there is a close connection between architecture and recollection, the use of buildings to prompt memories. Orators of ancient Rome memorized their speeches by identifying them with a building and walking through this space”.⁵⁵ Most often memorials are utilized to commemorate an event from the past and a physical loss of a person or group of people. This foster the question: how can memorial typology be used as a means of showcasing the loss of a homeland?

⁵⁴ Oxford Dictionaries | English, Oxford Dictionaries, en.oxforddictionaries.com/definition/memorial.

⁵⁵ Dannatt, Adrian, and Timothy Hursley. *United States Holocaust Memorial Museum : James Ingo Freed. Architecture in Detail*. London: Phaidon Press, 1995.

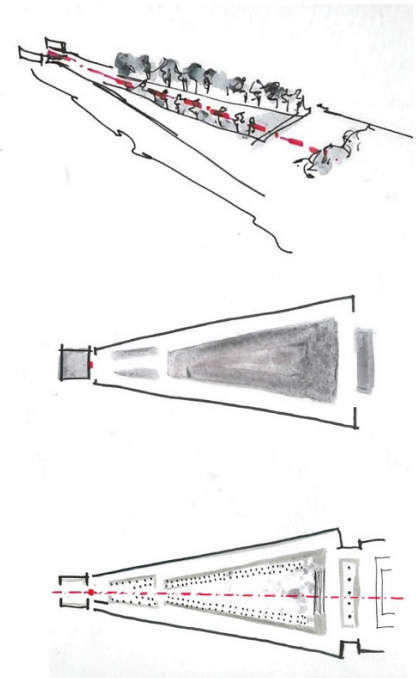
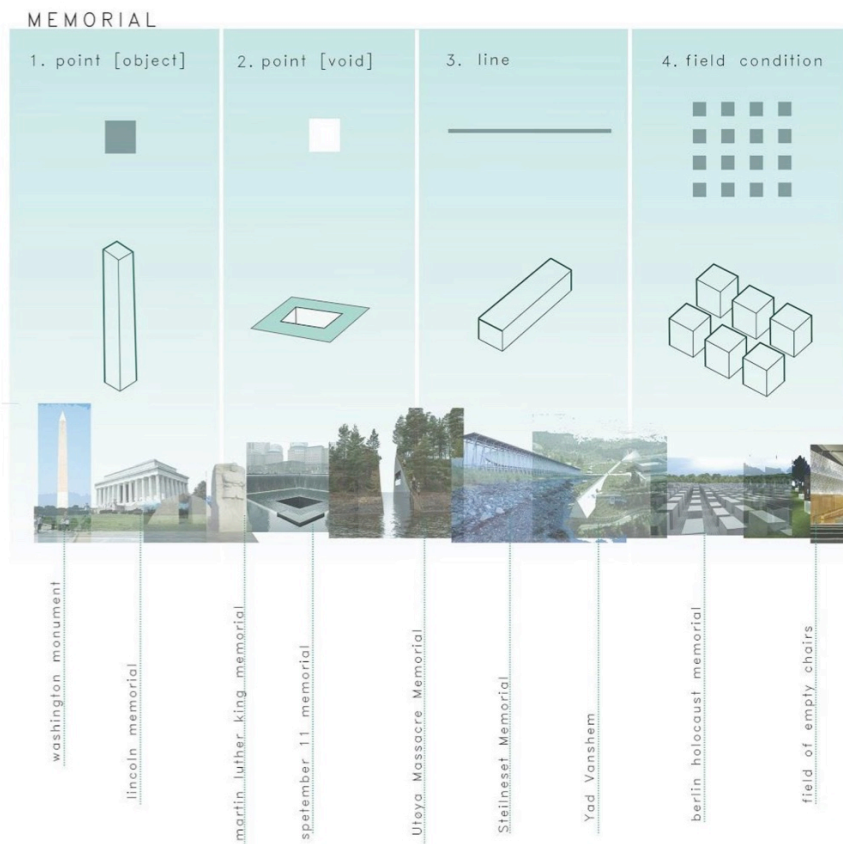


Figure 16: Memorial Typology (Source, Author)

As a result of diagramming the memorial typology it was divided into 4 basic aspects: the point as void and object, the line and field condition. These different 4 types of memorials influence circulation. The field and line control circulation while people tend to circle around the points. The point also becomes more monumental and showcases a sense of loss by becoming a void.

Theaters

Theater (mass noun) A play or other activity or presentation considered in terms of its dramatic quality.

Origin Late Middle English: from Old French, or from Latin theatrum, from Greek theatron, from theasthai ‘**behold**’.

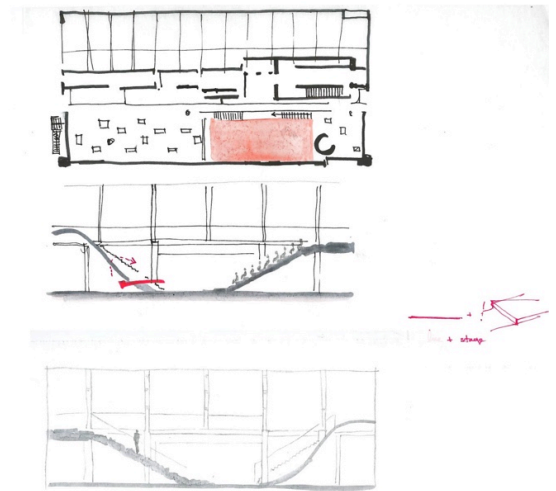
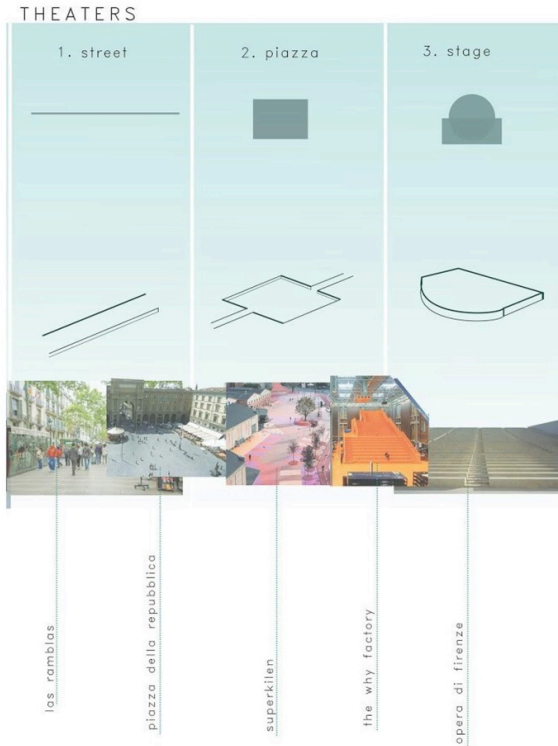


Figure 17: Theatre Typology (Source, Author)

Diagramming of the theatre typology resulted in three basic categories: the street, plaza, and the stage. The first two are places of movement whereas the stage creates an exhibit where only the performer is moving. Each space creates interaction through this lively sense of drama and enactment that defines the theatre typology.

Sequence

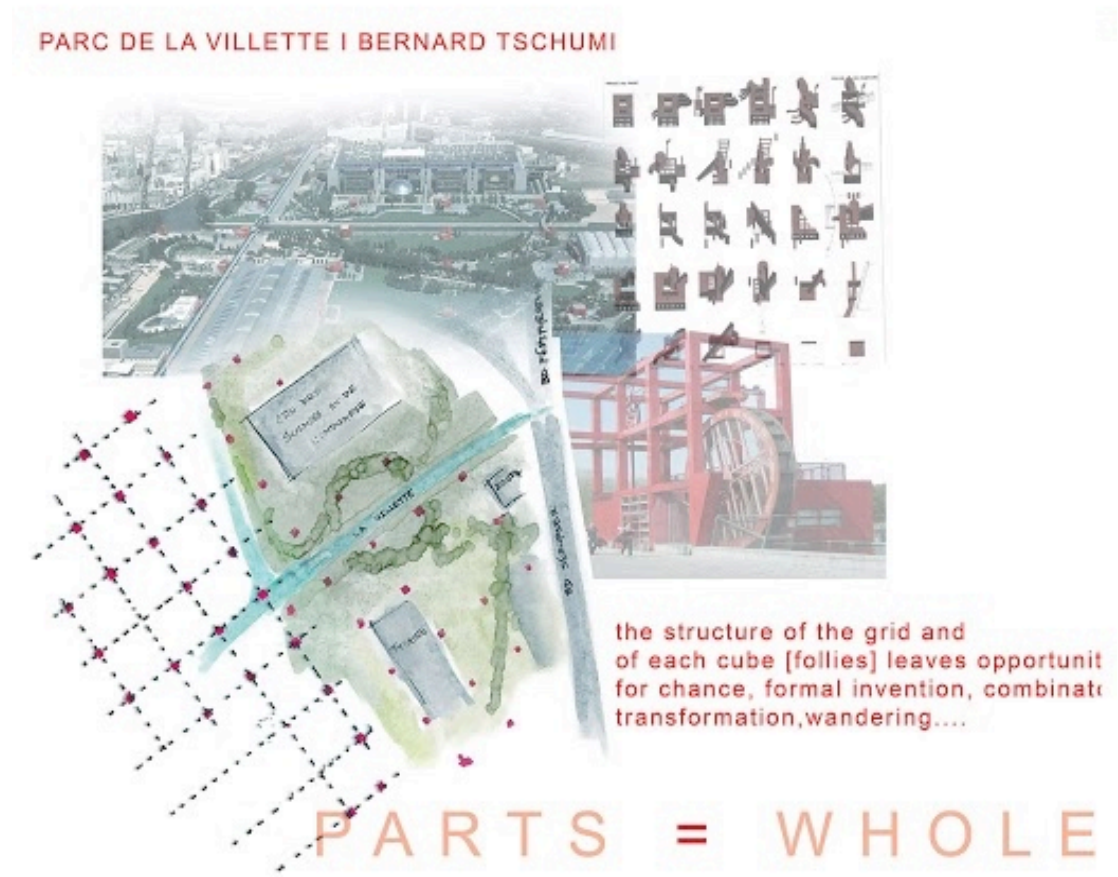


Figure 18: Parc de la Villette Analysis (Source, Author)

Bernard Tschumi's Parc de la Villette, acts as project exemplifying the kit of parts in a primitive manner. The sequence is not designed in terms of architectural boundaries. Rather, it is up to the visitor to designate his or her own path through the park. The follies act as points on a grid determining the overall layout of the place. Hence, structure is not truly rooted to the place or the site, yet the grid establishes its own rules for being. The park is effective in its notion of accentuating wandering

through the follies, here the visitor is encouraged to explore the sequence, unbound of the built.

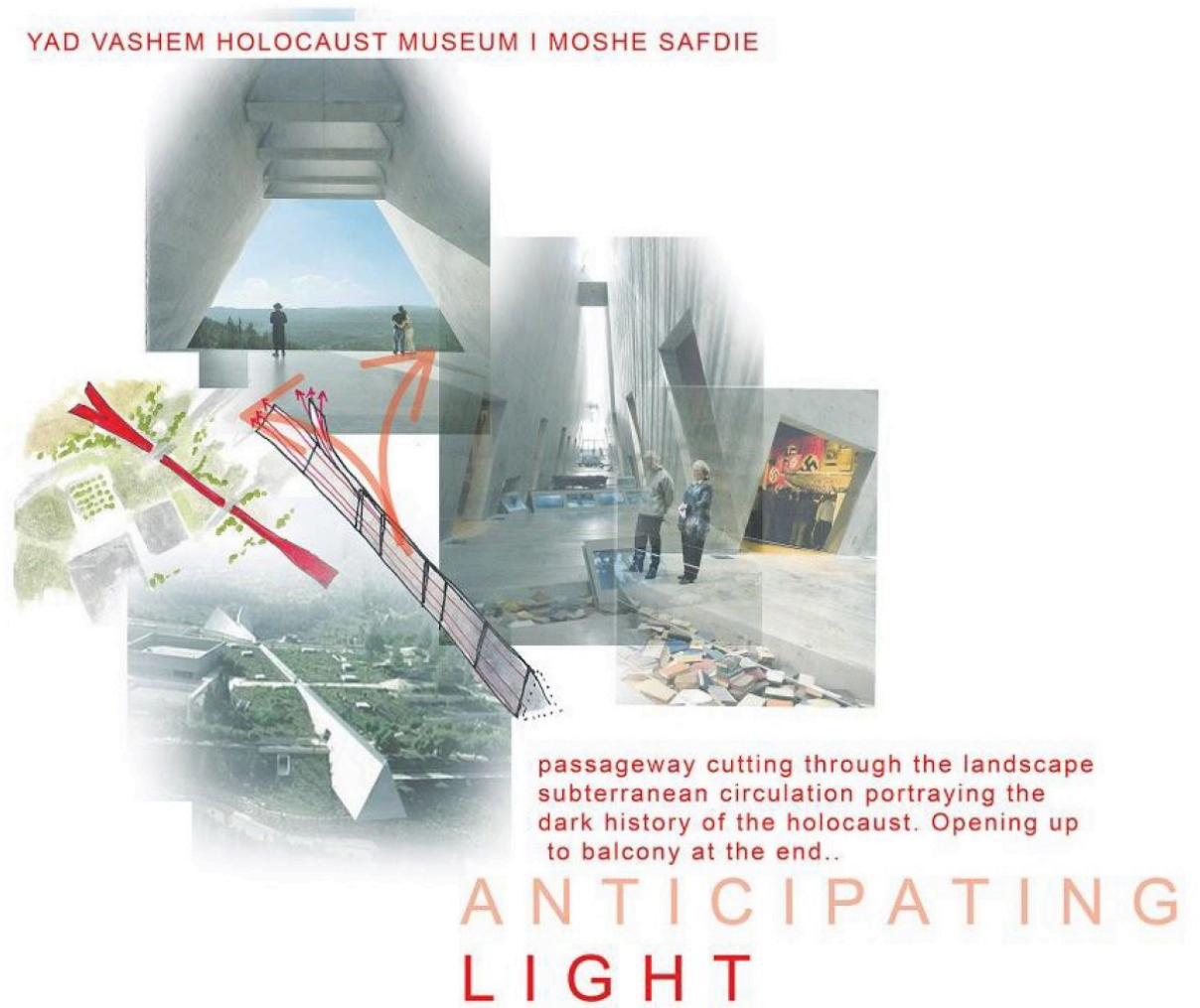


Figure 19: Yad Vashem analysis (Source, Author)

Moshe Safdie's Yad Vashem museum, has a very controlled circulation which contrasts the wandering quality of Tschumi's Parc de la Villette. When one enters the structure, which is essentially a line on the landscape, a beam of light is seen from afar. Yet, the visitor has to weave through the series of exhibitions and galleries on either side before reaching the terrace which gives a view of the landscape in the distance. This circulation tactic forces the visitor to learn about the history of the Holocaust before attaining this sense of hope manifested in the rolling hills of the land framed at the end of the journey.

Thresholds of memory: articulating empathy through architectural sequence

The sequence of the building will be essential in order to evoke the experience of the migrant. Since the journey of the migrant is vital to tell the tale of migration, the architectural solution will attempt to create both a controlled as well as a wandering circulation which caters to discovery as described by Peter Zumthor:

“Wolfgang Rihm and I are in full agreement about this: architecture like music, is a temporal art. [...] It was incredibly important for us to induce a sense of freedom of movement, a milieu for strolling, a mood that had less to do with directing people than seducing them. Hospital corridors are for all about directing people for example, but there is also the gentler art of seduction of getting people to let go, to saunter, and that lies within the powers of an architect. “The feeling that I am not being directed but can stroll at will - just drifting along [...] it's a kind of voyage of discovery” - Peter Zumthor, *Atmospheres*.⁵⁶

⁵⁶ Zumthor, Peter. *Atmospheres : Architectural Environments, Surrounding Objects*. Basel: Birkhäuser, 2006.

The way that elements such as light and materials are used will allow this sense of discovery within the visitor.

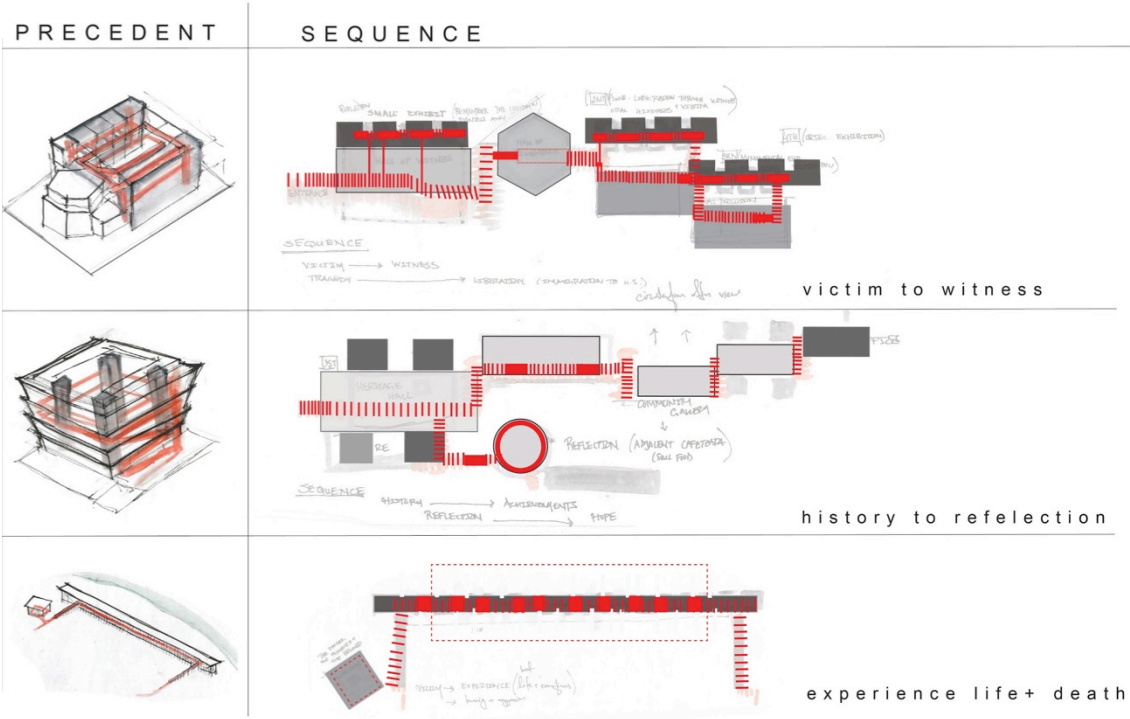


Figure 20 + 21: Analysing sequences in (top to bottom) United States Holocaust Memorial Museum, National Museum of African American History, Steilneset Memorial (Source: Author) 1

One of the primary reasons for choosing a museum typology as a case study for this thesis was the narrative in which museum structures create a sense of sequence. This is often done to evoke a feeling of empathy in the visitor through a spatial promenade. Figures 20 and 21 showcase the primary narrative derived from the study of two museums and one memorial space.

Chapter 5: Site

Washington D.C.

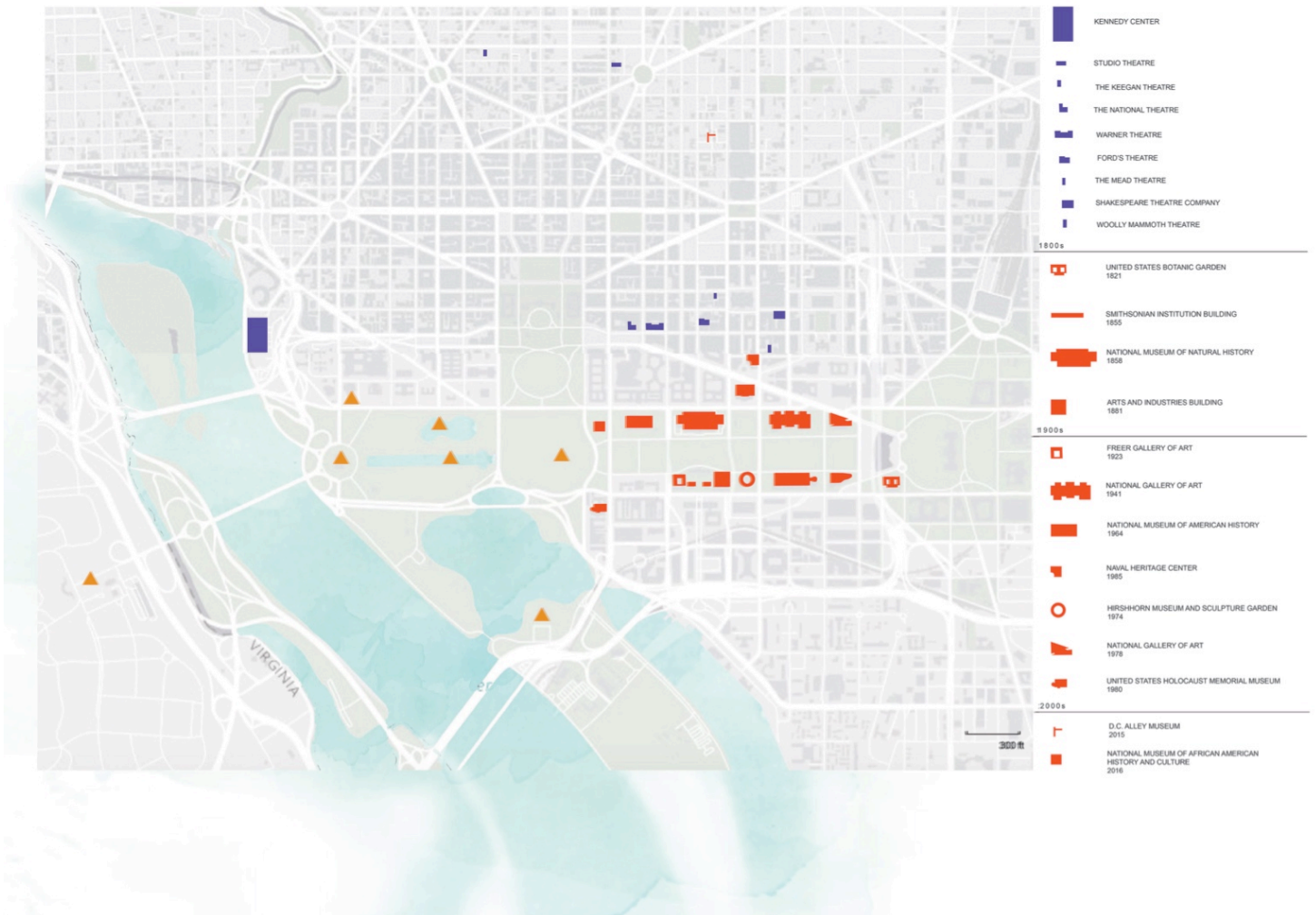


Figure 22: Museums, Memorials and Monuments in Washington D.C.

Washington D.C. is chosen as the site due to its physical and political significance as the capital of the nation and being home to a large number of migrant population. Already having many museums and memorials, a new type of civic institution will have a greater impact within this location and become the appropriate

stage for the dialogue concerning displacement to occur. “Washington DC is a chain of symbols and monuments producing a very American awe segueing into entertainment. Though all monuments are meant to be symbolic they seem oddly more so in Washington.”⁵⁷

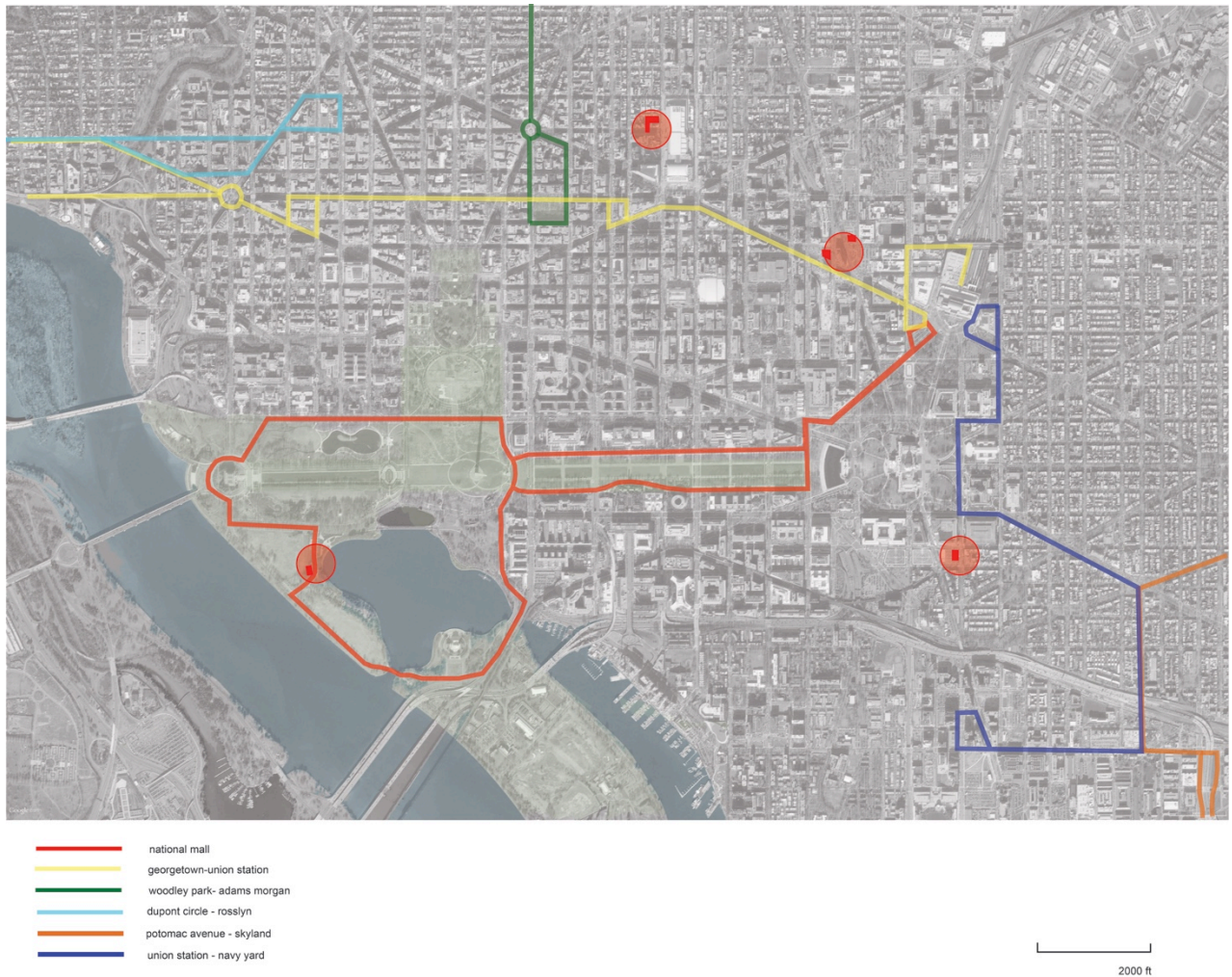


Figure 23: DC Circulator Routes (Source: Author)

⁵⁷ Dannatt, Adrian, and Timothy Hursley. *United States Holocaust Memorial Museum : James Ingo Freed*. Architecture in Detail. London: Phaidon Press, 1995.

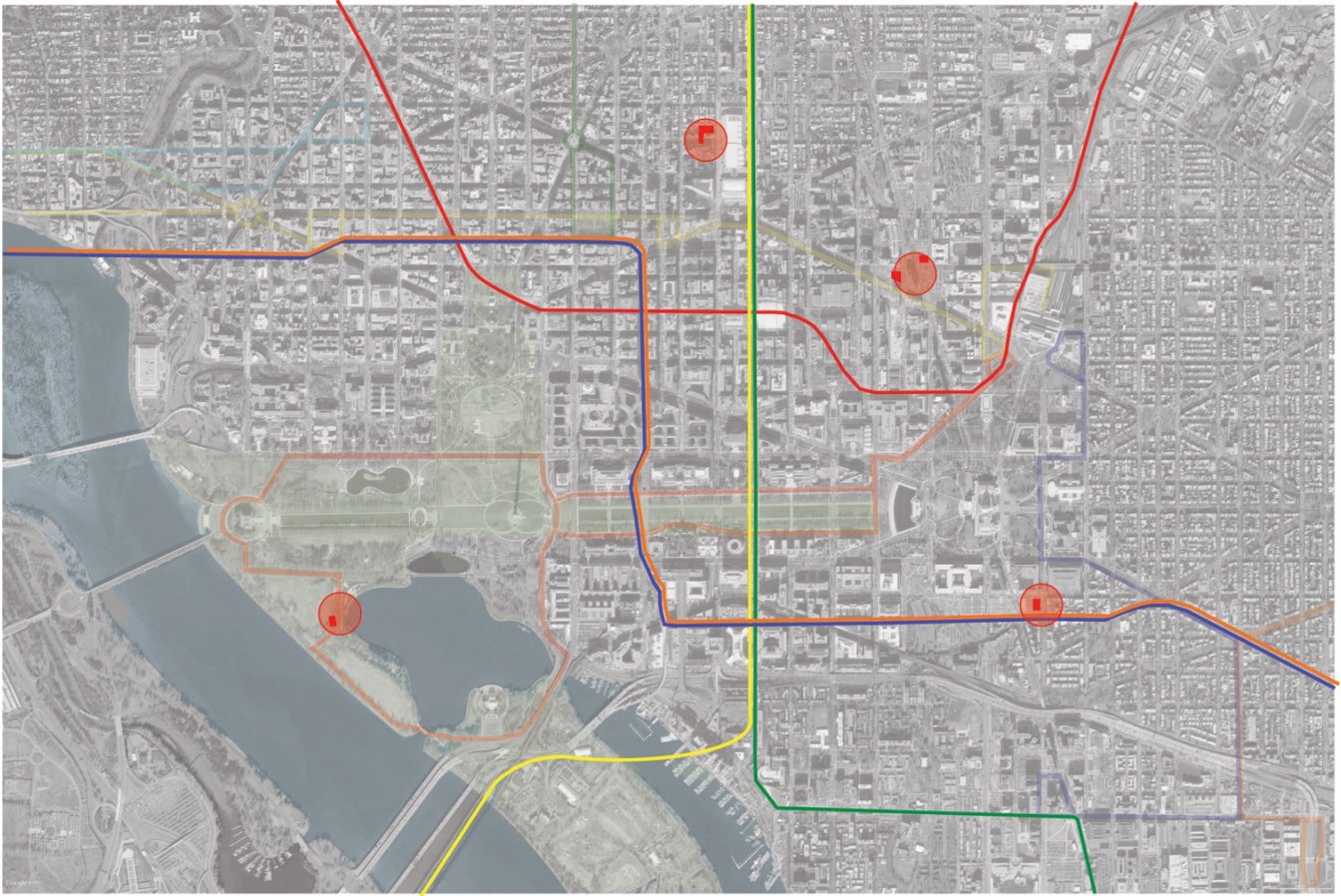


Figure 24: DC Metro lines (Source: Author)

The original sites for this thesis were chosen in relevance to accessibility from public transportation as well as site walkability. It was also essential to factor in the site's capability of drawing in a diverse population. A site close to the embassies was originally considered but later dropped due to its potential to draw in a crowd that is already familiar and understanding of issues of migration. As seen in the map

in figure 22, sites were selected with regards to proximity to other civic institutions such as museums and theaters.



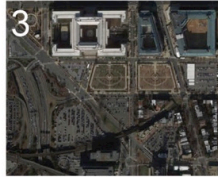

SITE MATRIX				
				
				
				
WALK SCORE	98	73	84	40
ACCESSIBILITY	9	7	8	5
COMMUNITY ENGAGEMENT	7	6	5	6
PROXIMITY TO CITY CENTER	8	8	8	9
UNDEVELOPED SITE	10	10	8	10
HISTORICAL SIGNIFICANCE	9	9	9	9
FOREIGN NATIONALS POPULATION	DC: 3 - 9.99%	DC: 3 - 9.99%	DC: 3 - 9.99%	DC: 3 - 9.99%
PROXIMITY TO OTHER CULTURAL INSTITUTIONS	✓	✓	✓	✓
TOTAL	141	113	122	73

Figure 25: Site Matrix (Source: Author + Google Earth)

With regards to the designated criteria, Blagden alley scored the highest within the site matrix seen in figure 25. The site has a history of a lower income population that resided in the units within the alley (figure 26)⁵⁸. This population was displaced leaving the alley bare until recent interventions reactivated the site through murals creating an outdoor alley museum as well a high end coffee shop.

Consequently, this may be the starting point to site gentrification and another

⁵⁸ "National Trust for Historic Preservation: Return to Home Page." *The Hidden History Inside Washington, D.C.'s Blagden Alley* | National Trust for Historic Preservation, 20 June 2016, savingplaces.org/stories/the-hidden-history-inside-washington-dc-blagden-alley.

wave of displacement occurring with the lower income African American population moving out of the area.



Historical photo showcasing dwellings Blagden Alley
(some less than 700 sqft, about 42 houses total)

Figure 26: Blagden Historic Photos (Source: National Trust for Historic Preservation)

Blagden Alley

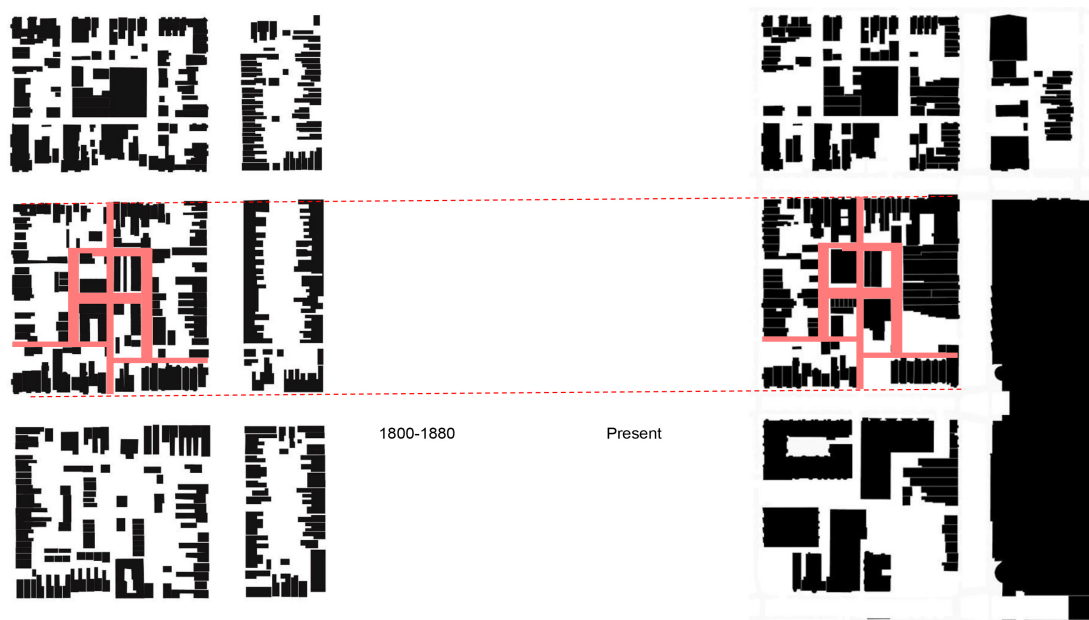


Figure 27: Blagden Alley Figure-Ground past to present comparison (Source, Author)

Blagden alley's rich history of displacement informed both the program and the development of the design. As seen in Figure 27, the area has gone through many major changes, yet Blagden's block is unique in its preservation of the H-shaped alley formation which was a part of D.C.'s historic plan.

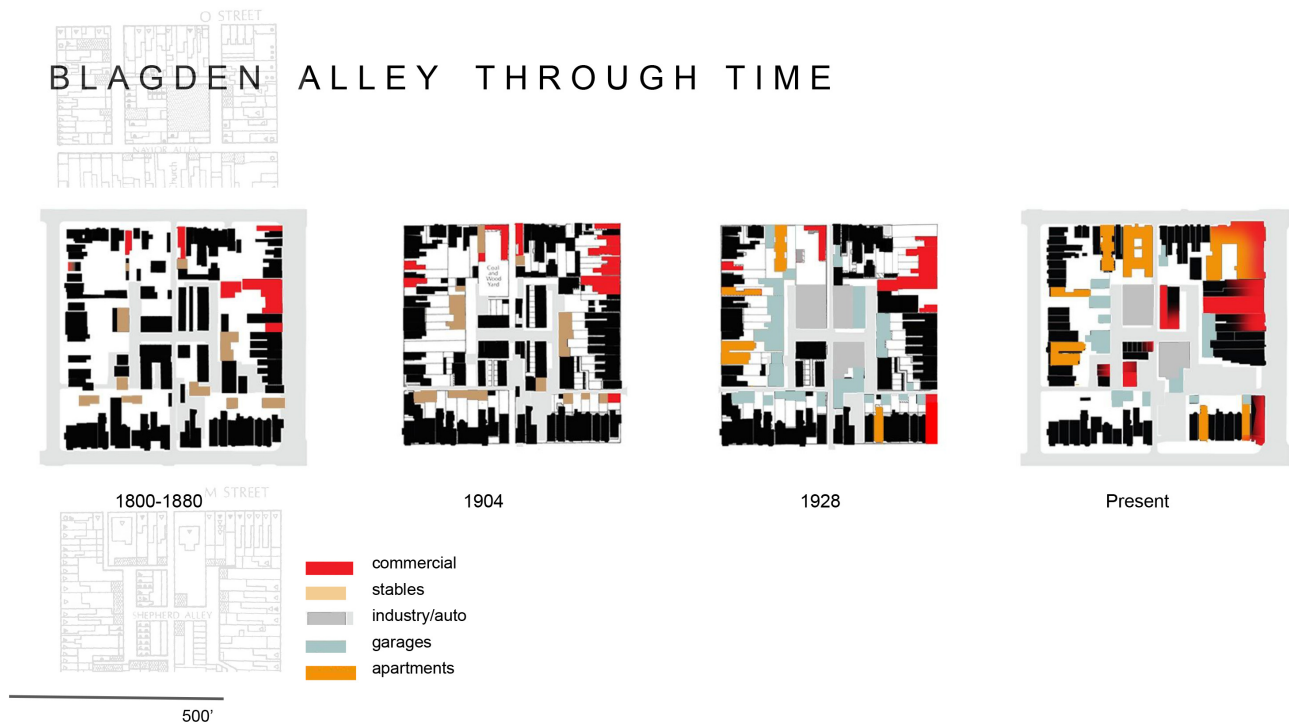


Figure 28: Blagden Land-Use through time (Source: National Trust for Historic Preservation+ Author)

Land use was a major factor in the development of Blagden's block. As illustrated by Figure 28, the block started out as primarily residential with hints of

commercial on the edges, to one that is a conglomeration of residential and commercial even in its interior streets. This move has given rise to a hidden art scene to take place within the alley.

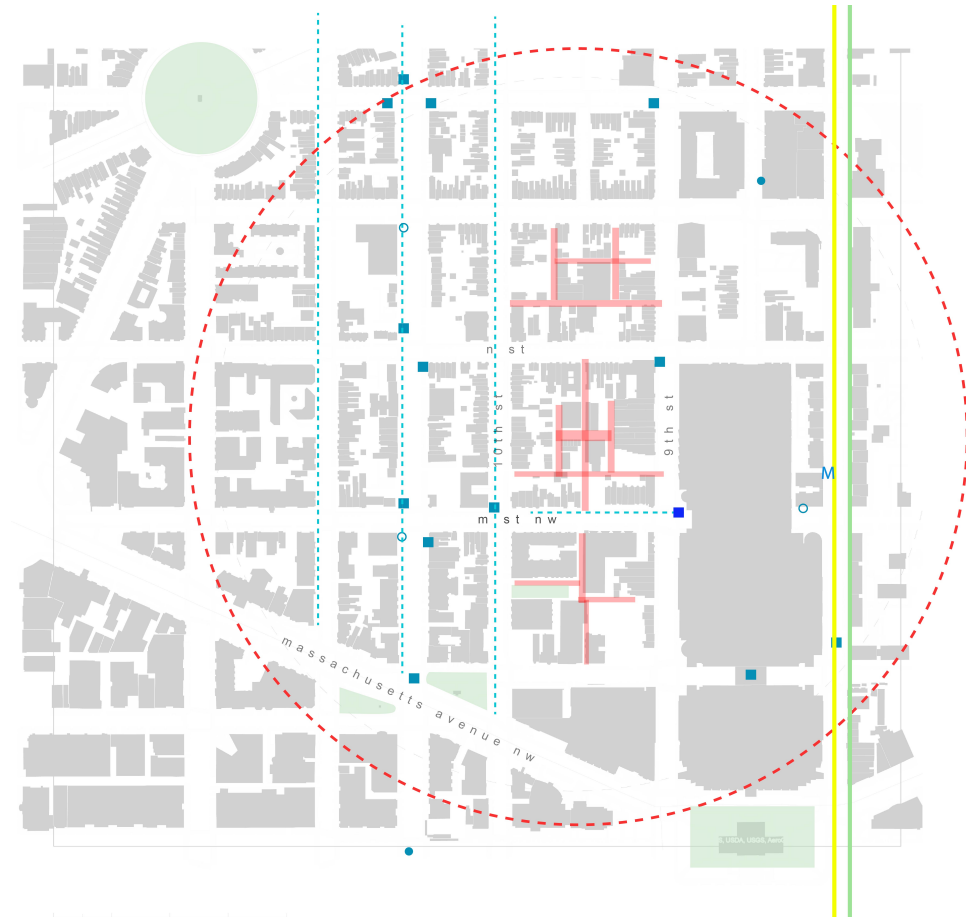


Figure 29: Metro, Bus, Capital Bikeshare in 1/4 mile radius (Source: Author)

Another integral reason that Blagden was chosen as the site was due to its accessibility. The bus stop located underneath the Walter E. Convention center brings in large amounts of people from out-of-state. The idea of coming and going and appealing to a wide range of people would be aided with this easy access to site.



Figure 30: Land-Use (Source: Author)

Current day land use has led to the sectional divide in the site from North/South versus East/West. The quiet, low-rise residential neighborhood surrounding Logan Circle north of the site is met with mid to high rise development south of the side, especially after crossing Massachusetts avenue. As showcased in figure 30, this change is happening even within the scale of the blocks, as the block south of Blagden is drastically different in both character and height to its counterpart on the north.

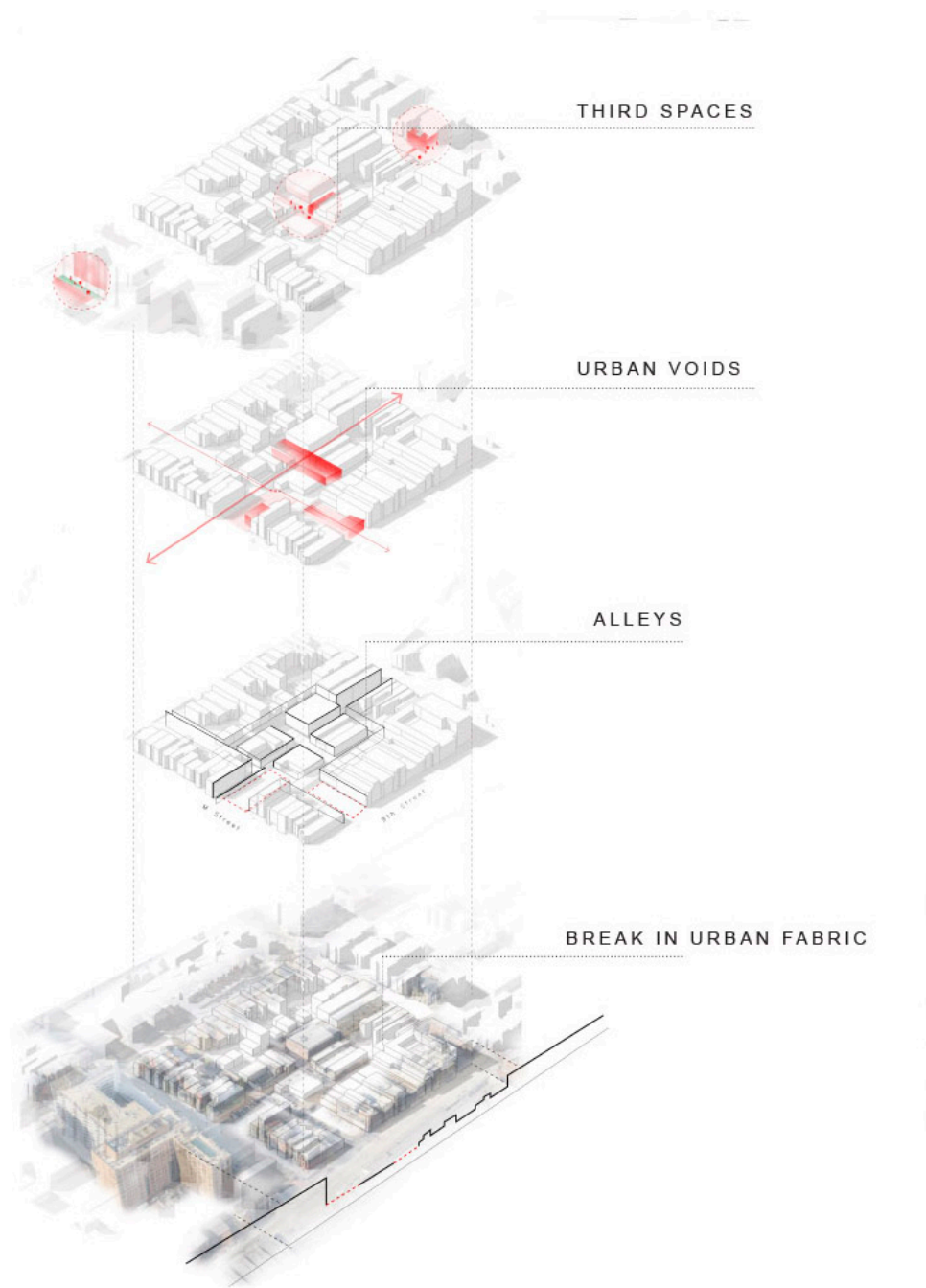


Figure 31: Aerial Diagrams (Source: Author)

This break within the urban fabric from north to south is apparent when analyzing the block aerially. Figure 31 illustrates some of the third spaces occurring

on the site such as the church (north of the site), the cafe (on site) and park (south of site). These thirds paces are starting to create the sense of community that was present within the alley dwellings. Furthermore the two urban “voids”, in this case, parking lots, on site will be utilized for this thesis, as a way to create place from a non-place. The site analysis and the setting of these voids allowed for the theory to be tested out in two different ways as shown in figure 32:

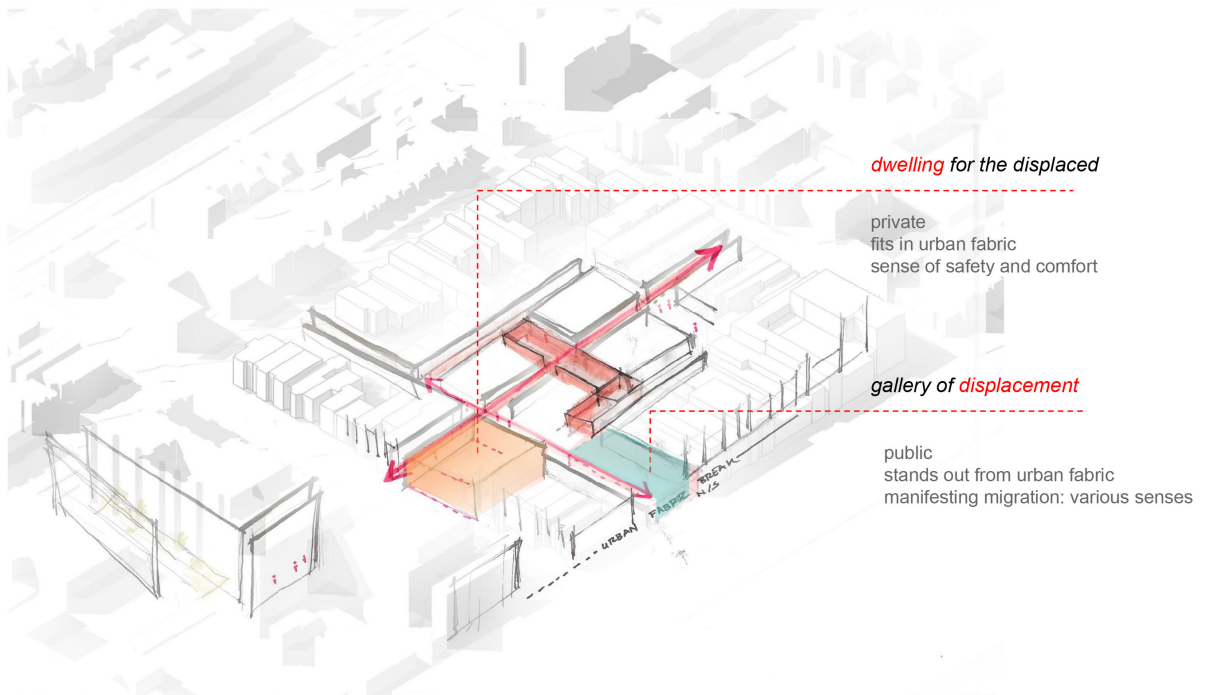


Figure 32: Site Design (Source: Author)

1. The dwelling for the displaced: a residential component that will house displaced people from migrants to refugees. It will attempt to become a home for these people while allowing the site to inform and blend into its design.

2. The gallery of displacement will test out how the timeline of the journey of the migrant can be translated architecturally, it will be cater to the residents of D.C. and become a kind of displacement for the dwellers.

Chapter 6: Stories of the Displaced

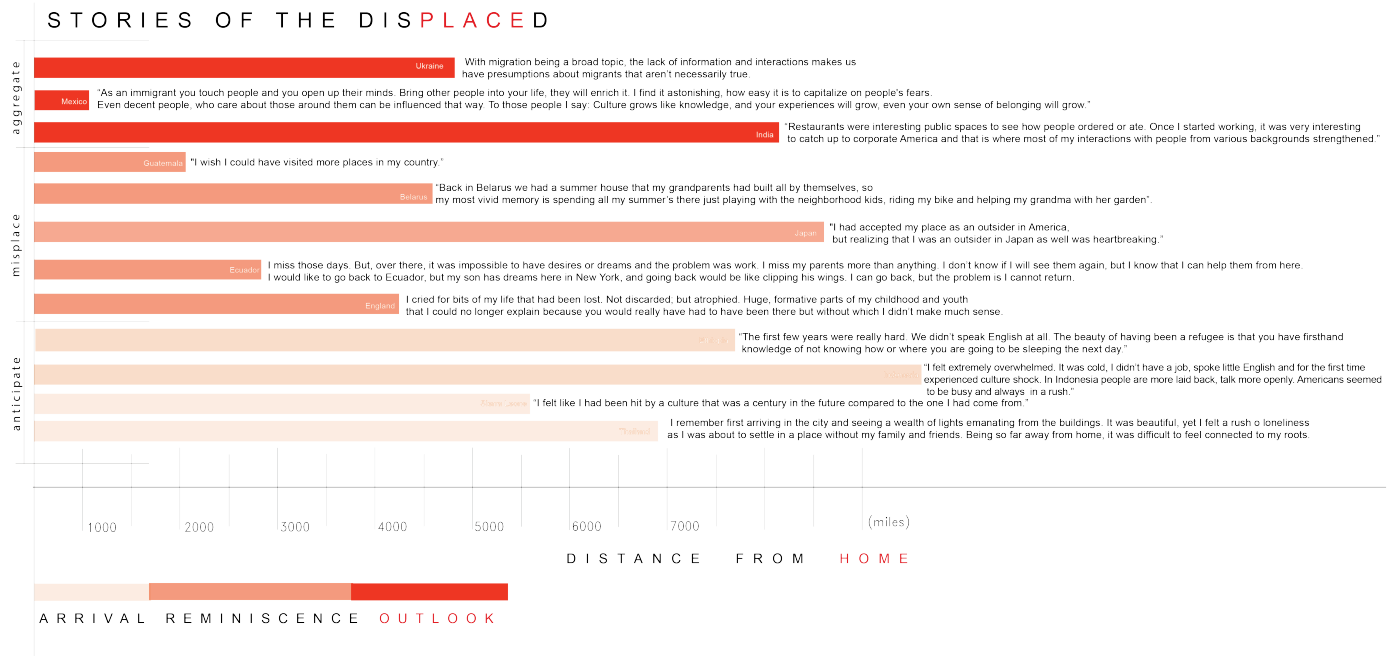


Figure 33: Stories of the Displaced (Source: Author + iamamigrant.org)⁵⁹

One of the most important elements to take into consideration during the design process were the stories of the displaced. These are the people who have first-hand experienced migration and are speaking about their sense of loss, their initial arrival, and how they have started to create a sense of belonging in a foreign geography.

⁵⁹ "I Am a Migrant." *i Am a Migrant*, International Organization for Migration iamamigrant.org/.



Figure 34: The Individual: Kalmonan (Source: Author + iamamigrant.org)⁶⁰

"I remember first arriving in the city and seeing a wealth of lights emanating from the buildings. It was beautiful, yet I felt a rush of loneliness".⁶¹

Kalmonan, 25, moved to the city to work in a computer programming firm in DuPont circle. She often sends money back to her family overseas in Thailand. She is looking for an affordable apartment and is hoping to meet other people her age that may share her experience.

⁶⁰ "I Am a Migrant." *i Am a Migrant*, International Organization for Migration iamamigrant.org/.

⁶¹ *ibid.*



Figure 35: The Pioneers: The Iyengars (Source: Author)

"We decorated our unfamiliar home with the familiar: objects, food, and music."

The Iyengars, moved to DC to start a life for their family after marriage. They are looking for a two bedroom dwelling. Mr. Iyengar is hoping to take English classes while Mrs. Iyengar aspires to open an Indian restaurant to share her love of cooking with the residents of her new home.



Figure 36: The Family: The Kauffmans (Source: Author)

The Kauffamns moved to DC last year, they aspire to send their kids to college and work in the city. They are searching for a three bedroom apartment within the area and are hoping to find a market which may sell some of the ingredients of the food they used to cook in their former home.



Figure 37: The refugee: Drago (Source: Author + iamamigrant.org)⁶²

Due to the war in his home country, Drago moved to D.C. in search of simply a safe place. He wants to work and attain citizenship so he is able to sponsor his family back at home. He is looking for a one bedroom apartment where he can have a sense of privacy but still remain in the city where there are an abundant of opportunities to work.

⁶² "I Am a Migrant." *i Am a Migrant*, International Organization for Migration iamamigrant.org/.

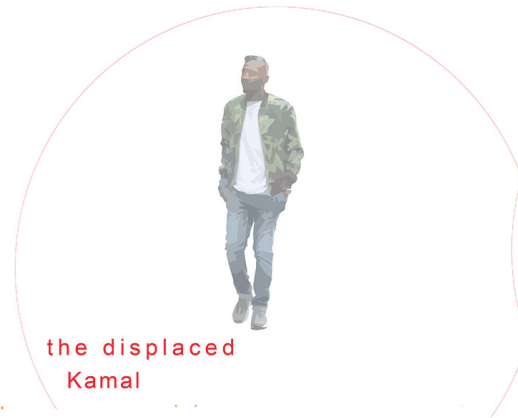


Figure 38: The displaced: Kamal (Source: Author)

Blagden alley was home to Kamal for 15 years until he was forced to move out due to increasing rent prices. His friends and his job were within walking distance. Now he must commute to work and is frustrated to see the incoming apartments becoming increasingly expensive. He is hoping that there might be some new developments which include some affordable units.



Figure 39: The resident: Albert (Source: Author)

Having lived in DC his whole life, Albert is always curious about the new activities happening in the city. He is intrigued by the development of Blagden Alley in Shaw and wonders what new types of places will open up within the coming months.

Chapter 7: Design

Program

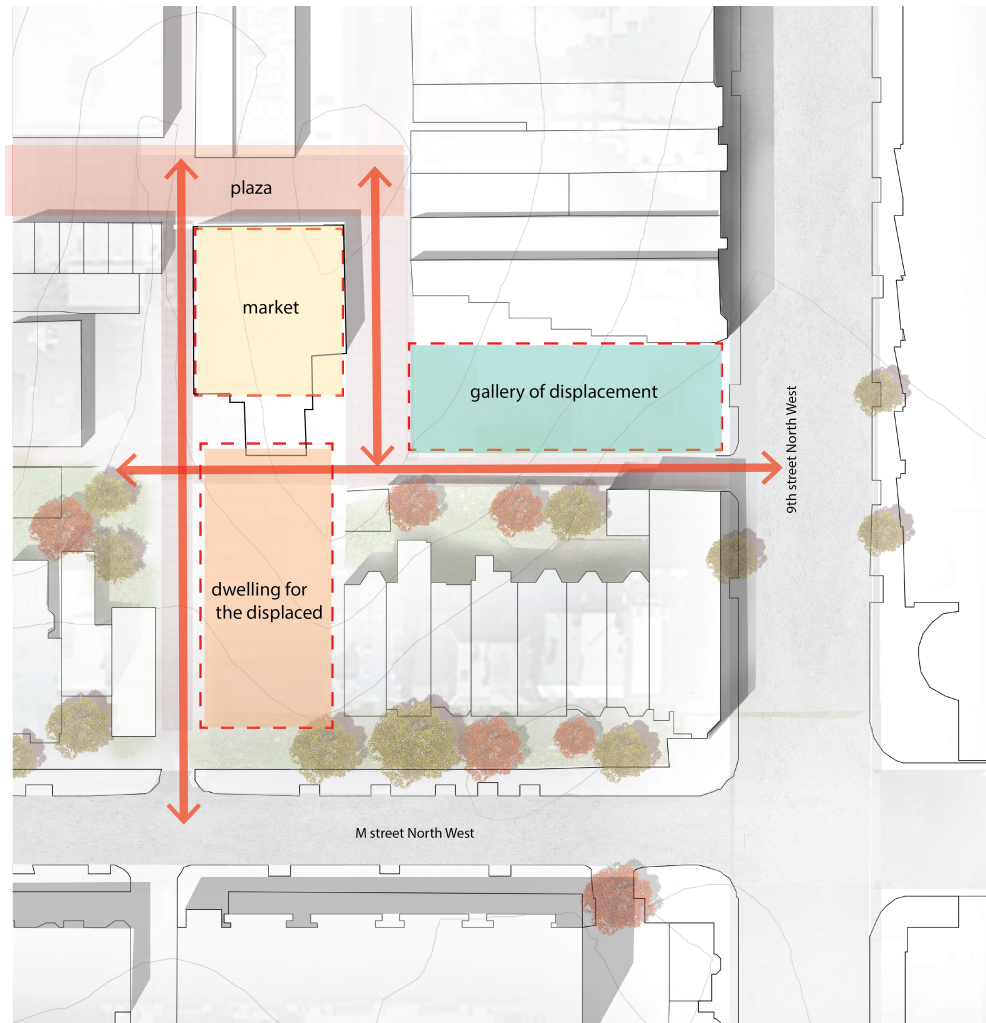


Figure 40: Program on Site (Source, Author)

Although this thesis started out with two programs, based on the narratives, the program of the market was introduced in order to connect the public and private realm. In regards to the site, an old garage building is utilized to create this market.

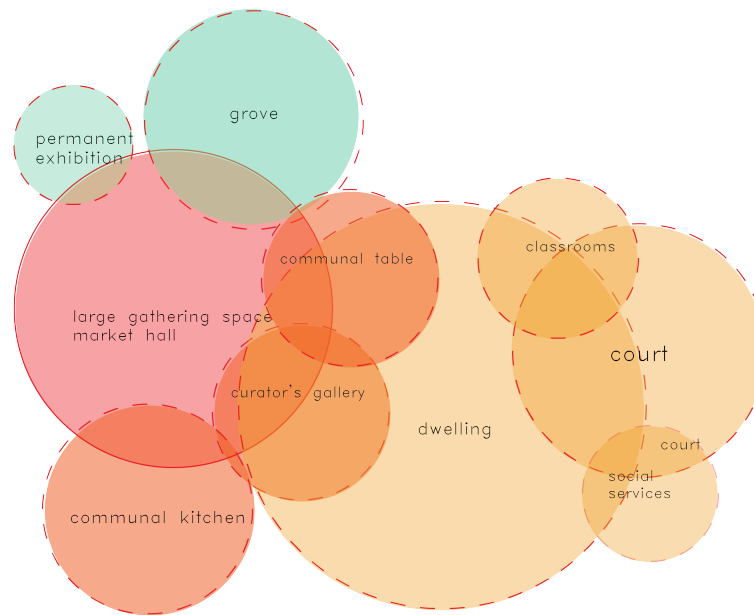


Figure 41: Programmatic Relations (Source, Author)

Program:

- Dwelling
 - Social Services
 - Court
 - Classrooms
 - Lobby
 - 17 total Dwelling Units: (2) 3 bedroom lofts (1,536 sqft), (2) 2 bedroom lofts (768 sqft), (3) 1 bedroom, (10) 3 bedroom
- Gallery of Displacement
 - Conditioned Space
 - Grove
 - Pavilions
- Market
 - Assembly space/market hall
 - Dining/Gallery

Creating Place

Early in the scope of this thesis, a timeline as seen in figure 42 was constructed to spatialize the journey of the migrant. The top half of this journey showcases some the general states of displacement as the migrant leaves his or her homeland. The bottom half of this timeline attempts to create this physical and metaphysical journey into an architectural formwork.

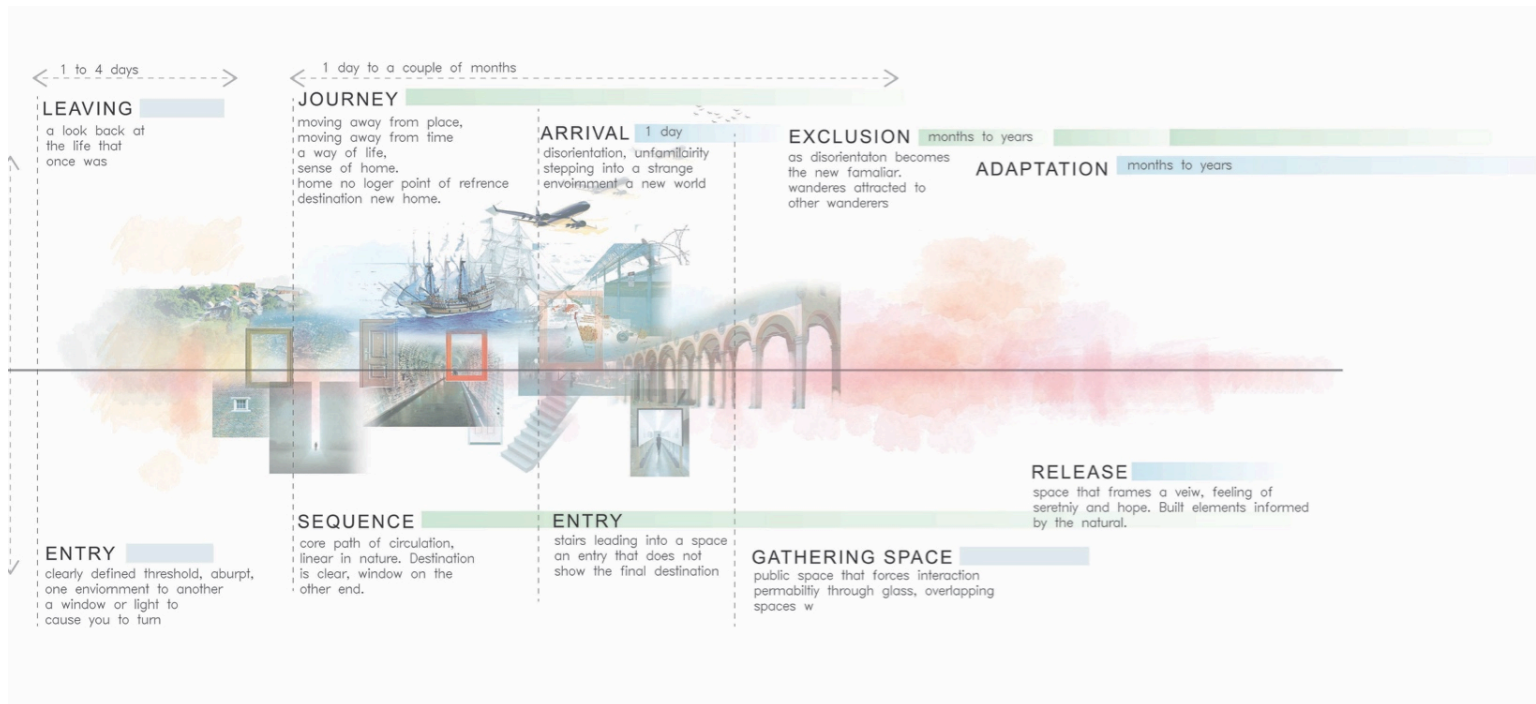


Figure 42: Manifesting Migration (Source, Author)

creating place typology

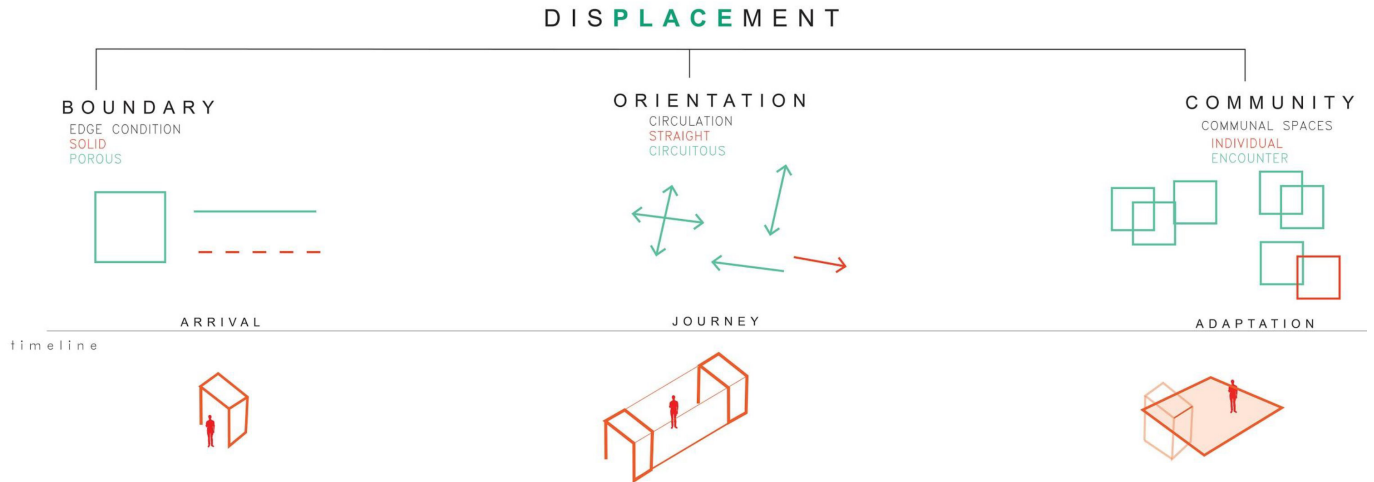


Figure 43: Place Typology (Source, Author)

Based on the interviews and research, composing the formal program to create place was done through three different elements shown in Figure 43. The boundary establishes how the edge greets the visitor, orientation translates to circulation or how one moves through the environment, and finally, the most essential component of community establishes how one starts to adapt to place. These three components link to the timeline of the migrant through arrival, journey, and adaptation.

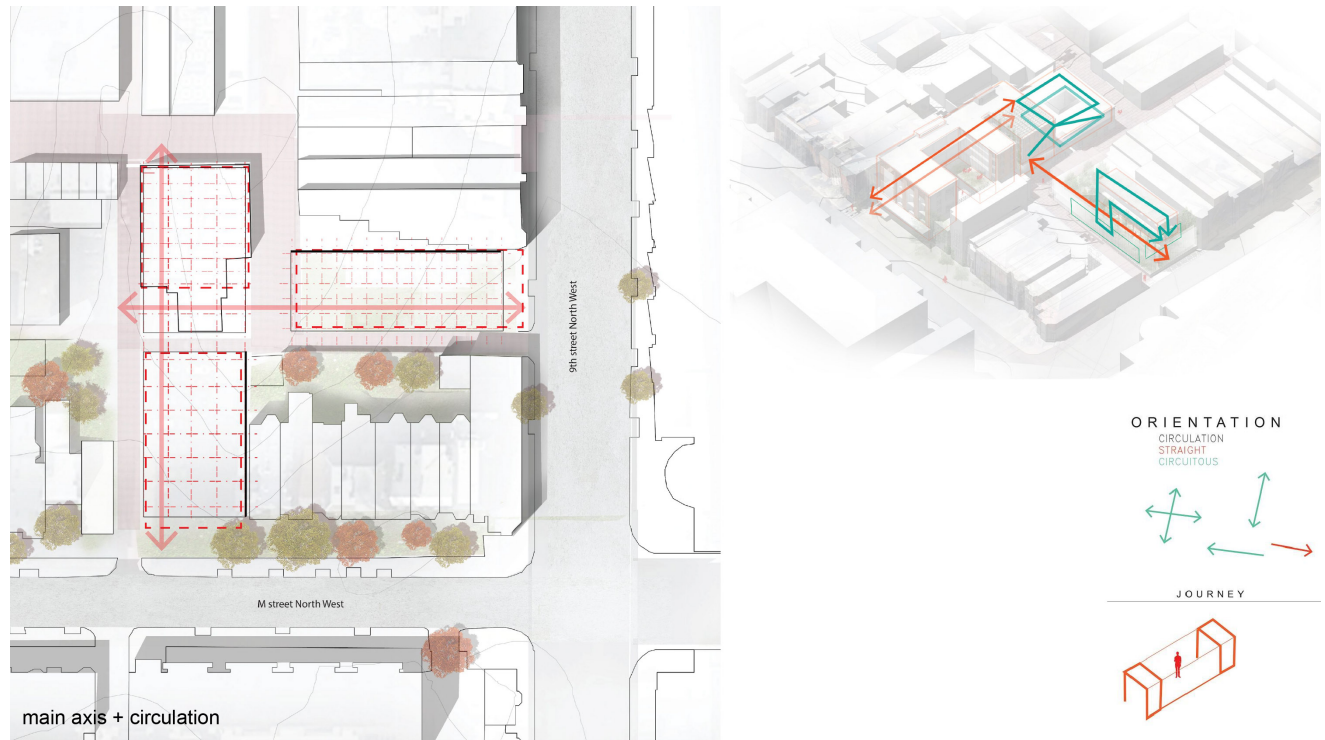


Figure 44: Orientation (Source, Author)

Orientation is established by a clear spatial sequence connecting the dwelling to the marketplace. A visual axis connects the gallery to a curator's gallery. There is a circuitous nature to the circulation within the market and the gallery to create experiences of encounters.

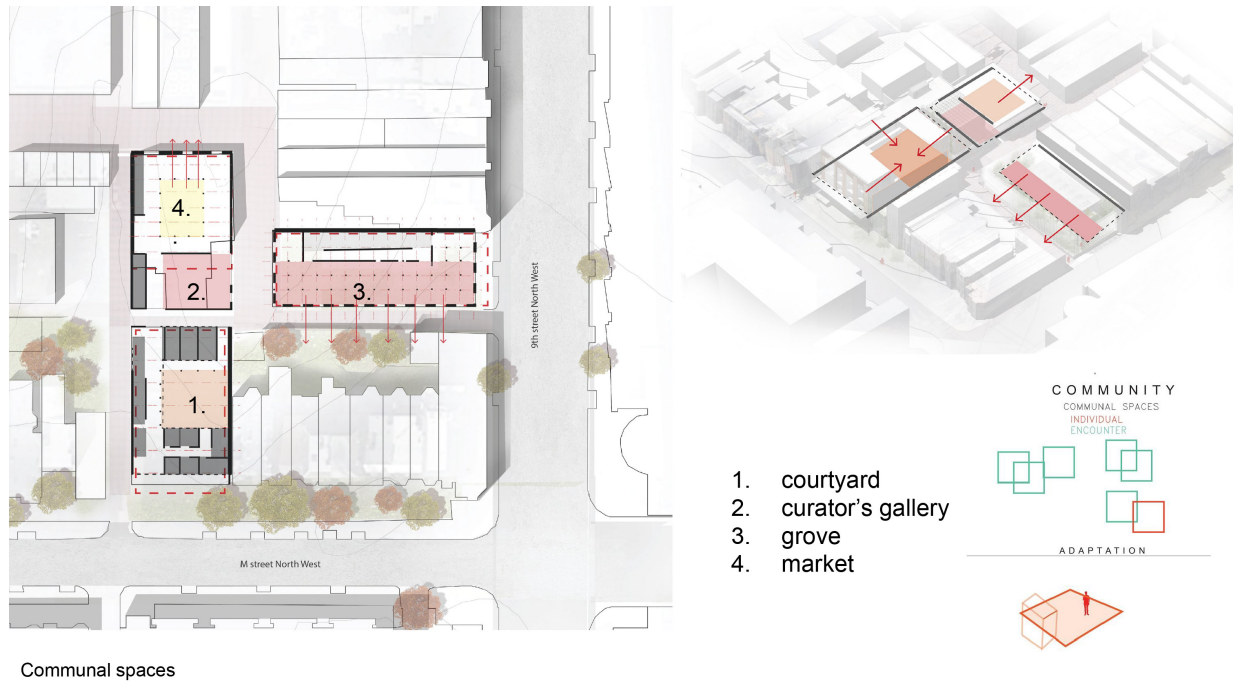


Figure 45: Communal Spaces (Source, Author)

The most essential component in determining the building massing were the communal spaces. For the dwelling, the court is enclosed and private, an oasis and release for the displaced. The gallery's grove opens up to the alley as a place of mediation and prospect. The market's large gathering space flows out to the plaza, creating a seamless threshold from interior to exterior. These design moves also generate the alley as a fourth program. The alley is utilized in three different ways, as an extension of the gallery, as a threshold, and finally as the plaza facing the market.



ground floor plan



first floor plan



third/fourth floor plan

Figure 46: Places Diagram and Plans (Source, Author)

The places diagram embodies the essence of the design, the path to community is shown as a line starting at the dwelling and ending at the market. This path is broken up through the gathering spaces. Dwelling units of various configurations are meant to accommodate the different types of people that were

interviewed. The gallery of displacement is a subtle structure embedded within the environment , and is anchored through vertical circulation.

Sequence

Dwelling for the Displaced



Figure 47: Exterior Dwelling from M Street (Source, Author)

One of the displaced people, Drago, approaches the dwelling and is greeted with a thick masonry facade on M street. This facade emanates light from within but is sheltered in its exterior. Through regulating lines, it blends into the surrounding context.



Figure 48: Dwelling entry: waiting (Source, Author)

A warm space greets Drago as he enters the space. It contrasts the heaviness of the exterior. There is hearth and the hint of the court off to the side. The concept of waiting in displacement is most apparent within this space that leads to the social services, waiting to get a green card, waiting to become a citizen, waiting to feel at home. Yet the space showcases the straight circulation to the market, proclaiming that there is something at the end.

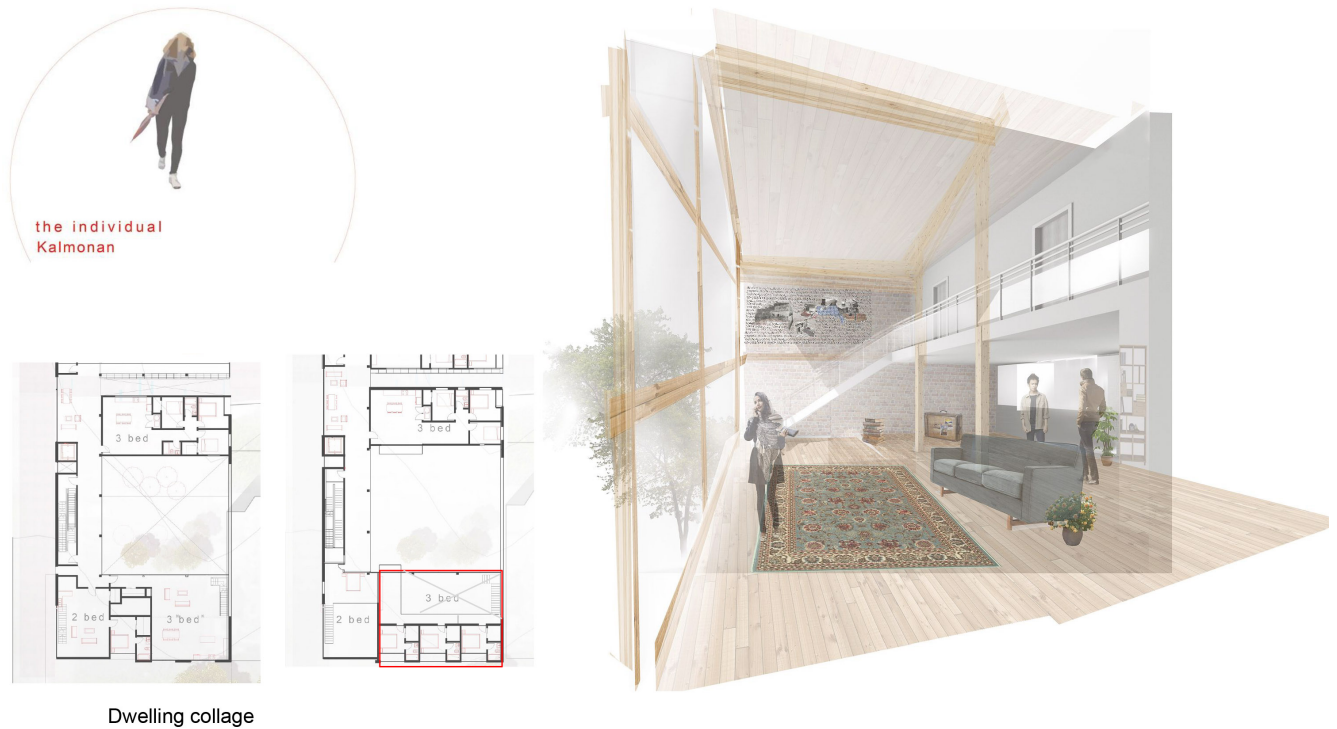


Figure 49: Kalmonan's Dwelling: waiting (Source, Author)

Kalmonan shares her new three bedroom dwelling with two other displaced people. The layout allows for a sense of privacy with a bathroom and closet in each bedroom as well as a sense of community with a double height living space. This space is activated through the objects that the displaced have carried with them.



Figure 50: Market and Dwelling section (Source, Author)

The section further elucidates the importance of these objects in creating a sense of home. The building stands tall against the street edge and falls to a more human scale with the market on the public plaza in Blagden alley. Architecturally, the market ties in with the dwelling through the use of a light wooden cross laminated timber structure infilling a heavy brick exterior. It is place of gathering and exchange: of food, stories, and ideas. Mrs. Iyengar enjoys setting up a booth on the weekend to share her love of cooking with the community.



Figure 51: Market Entry (Source, Author)

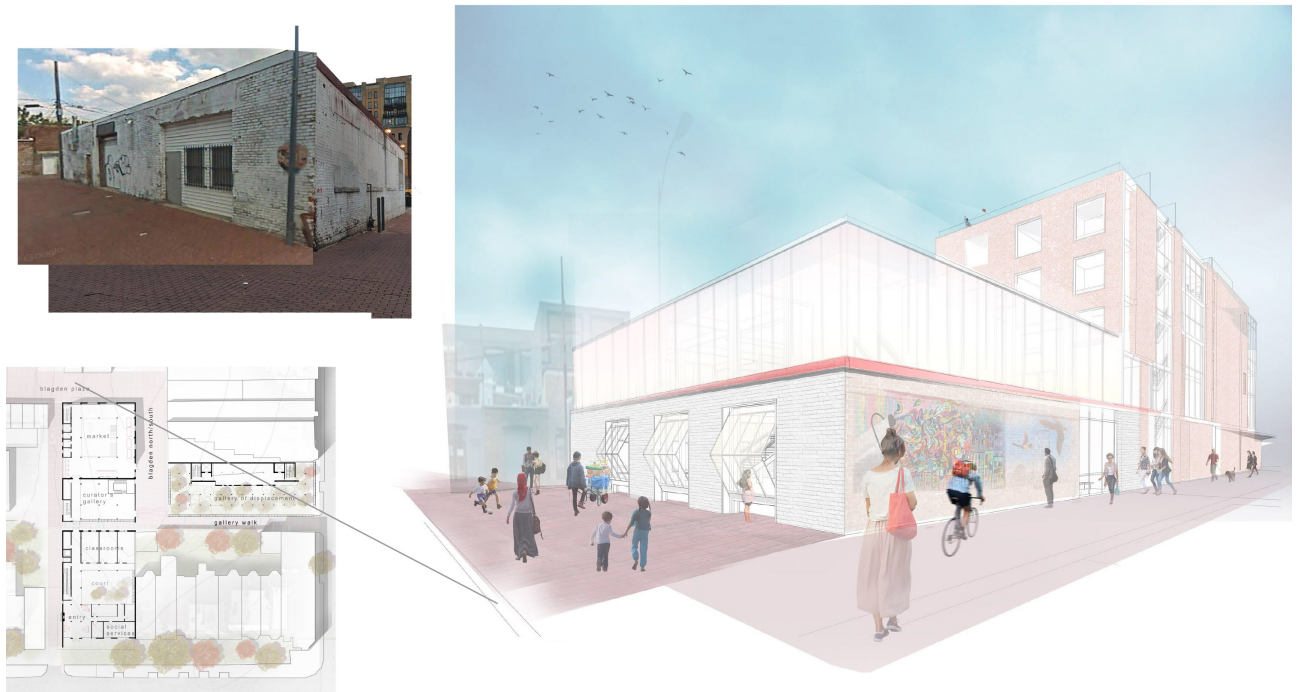


Figure 52: Market Exterior (Source, Author)

Gallery of Displacement

The design of the gallery of displacement was a result of the timeline, figure 53 showcases how each component of the timeline was used to generate an architectural form.

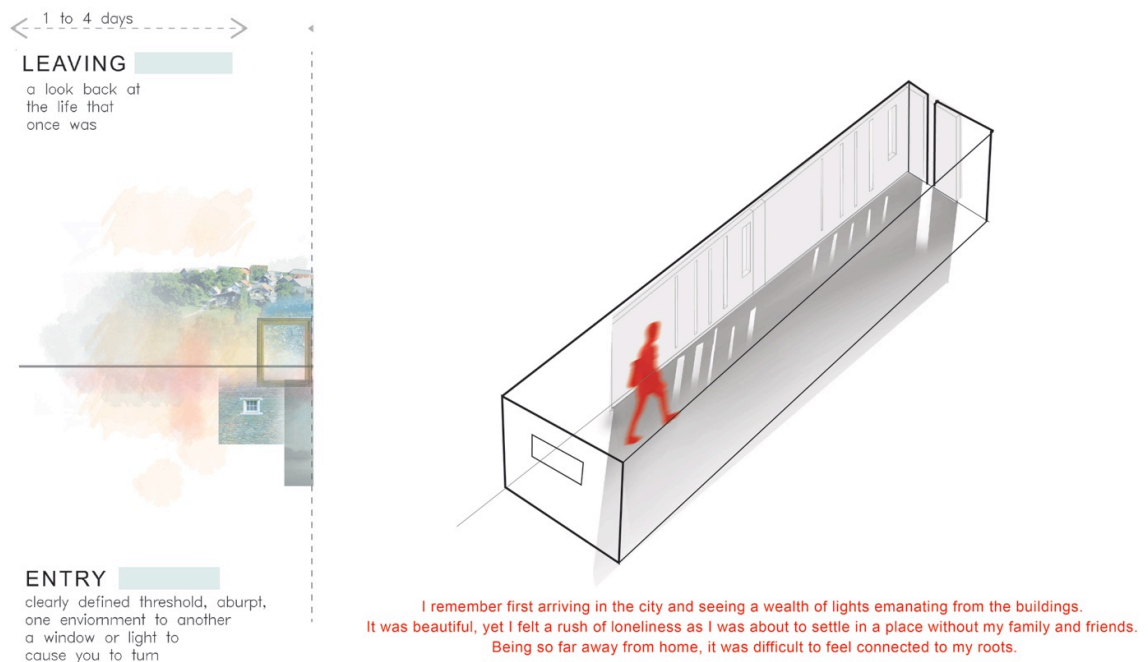


Figure 53: Leaving homeland as entry in built. (Source, Author)

The first stage of the displacement occurs when one leaves his or her homeland. In the larger scope of migration this process is short occurring within one to four days. Leaving home is the first step away into the foreign, it is the last look back at the native.

Based on the interview of a migrant describing her entry into a foreign location as at once beautiful and lonely, the space of leaving and arrival may manifest itself as the entry into

the architectural intervention. This space is a clear threshold from which one enters the built. It is disorienting in the nature of the lights coming from various openings within the surrounding wall. A soft beam of light pulls the visitor towards the beyond. As one walks through the space his or her place of arrival is framed on the opposing wall as it grows further and further away not unlike the homeland of the migrants.



Figure 54: Gallery of Displacement entry on 9th Street (Source, Author)

Albert, the resident of D.C. approaches the gallery of displacement out of curiosity. He sees a glazed scaffolding structure holding objects. These objects have an aura of nostalgia to them. As he walks inside he is greeted by a grove with small pavilions. He decides to step inside a long concrete building lining the edge of the site, almost hidden behind the tree canopy.



Figure 55: Gallery of Displacement (Source, Author)

As he steps inside he is greeted with a light at the end of a corridor. This space emulates the arrival described in the timeline. Albert has left the natural environment of the grove behind and he moves with the light guiding him through a series of exhibits. At the end of the walk, he has the choice to go upstairs or downstairs. Below ground lies the history gallery with exhibits about the history of migration. The second floor gallery features current exhibits about home and displacement and includes a skylight which guides him back downstairs so that he ends his journey where he began.



Figure 56: History and 2nd Floor Gallery (Source, Author)

The gallery of displacement primarily consists of the grove and pavilion galleries. The conditioned gallery is a small concrete mass which utilizes light to guide the visitor. This way, the people and the art are given more importance. As one exits the gallery, there is a visual connection to the curator's gallery which hosts a stair that leads to the second floor of the market.



Figure 57: The Communal Table (Source, Author)

The communal table was an element directly inspired by the interviews. The Kauffman family remarked about a table from Hong Kong in their story about their migration: "We had made so many memories around that table, so we wanted to bring a piece of our Hong Kong life to America through that table." The table, on the mezzanine level of the market is the node between the gallery of displacement and the dwelling. It is where the public meets the private, and the displaced meet the dwellers. It is the center of community as food is a commodity that everyone carries with them.



Figure 58: Site Axon (Source, Author)

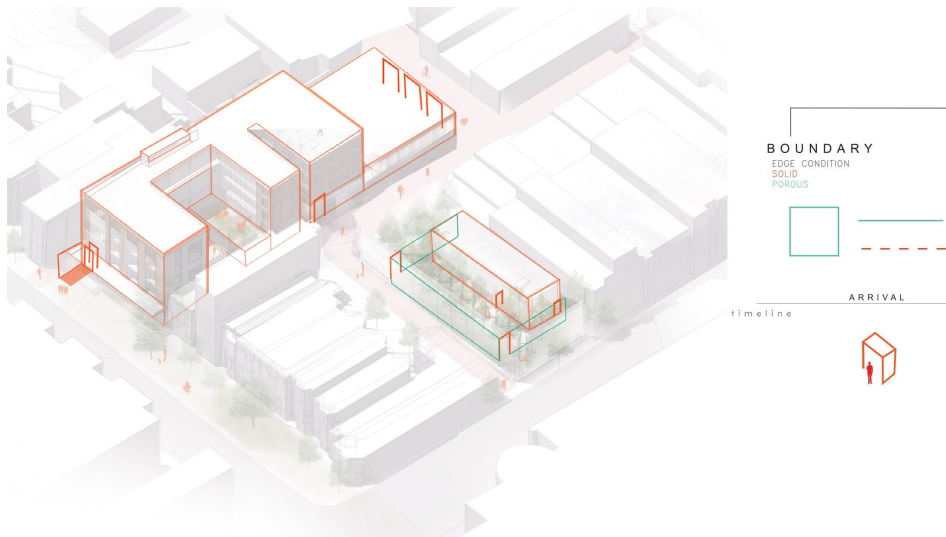


Figure 59: Crafting boundary (Source, Author)

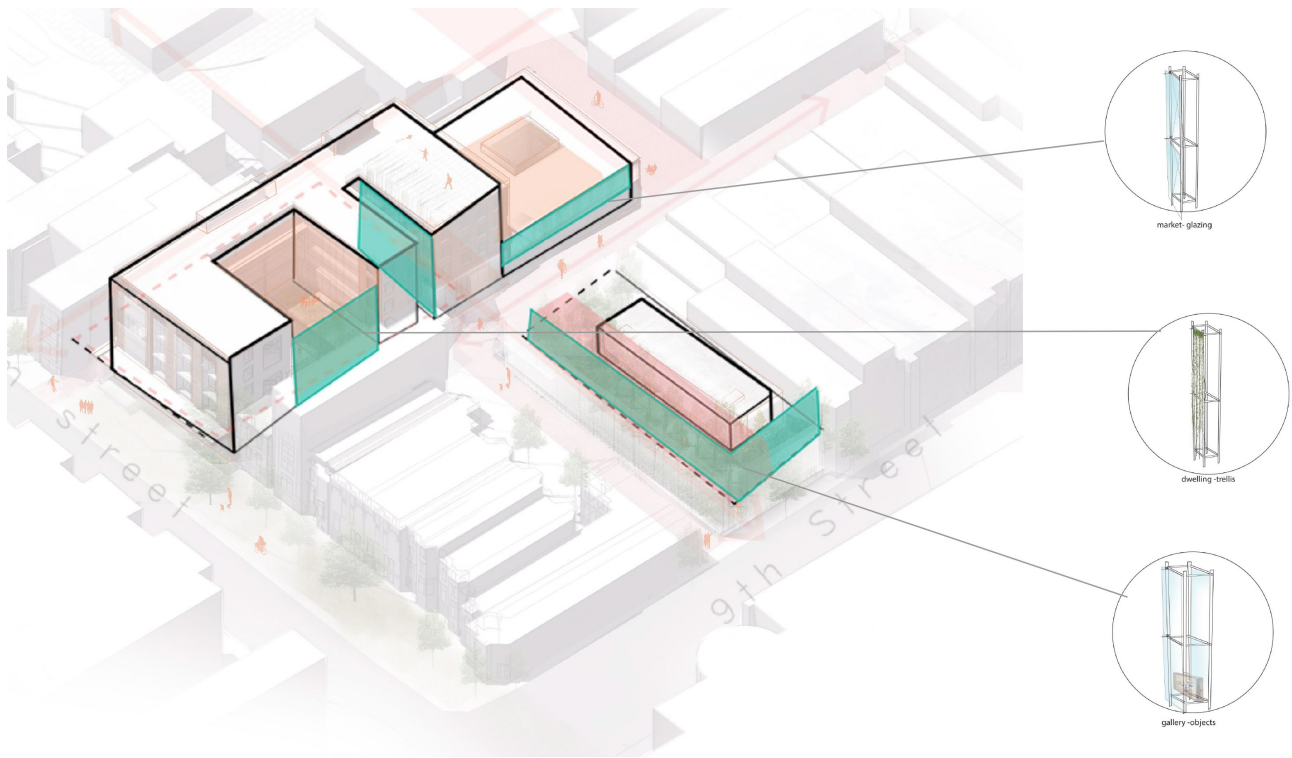


Figure 60: Scaffolding/Screen Details (Source, Author)

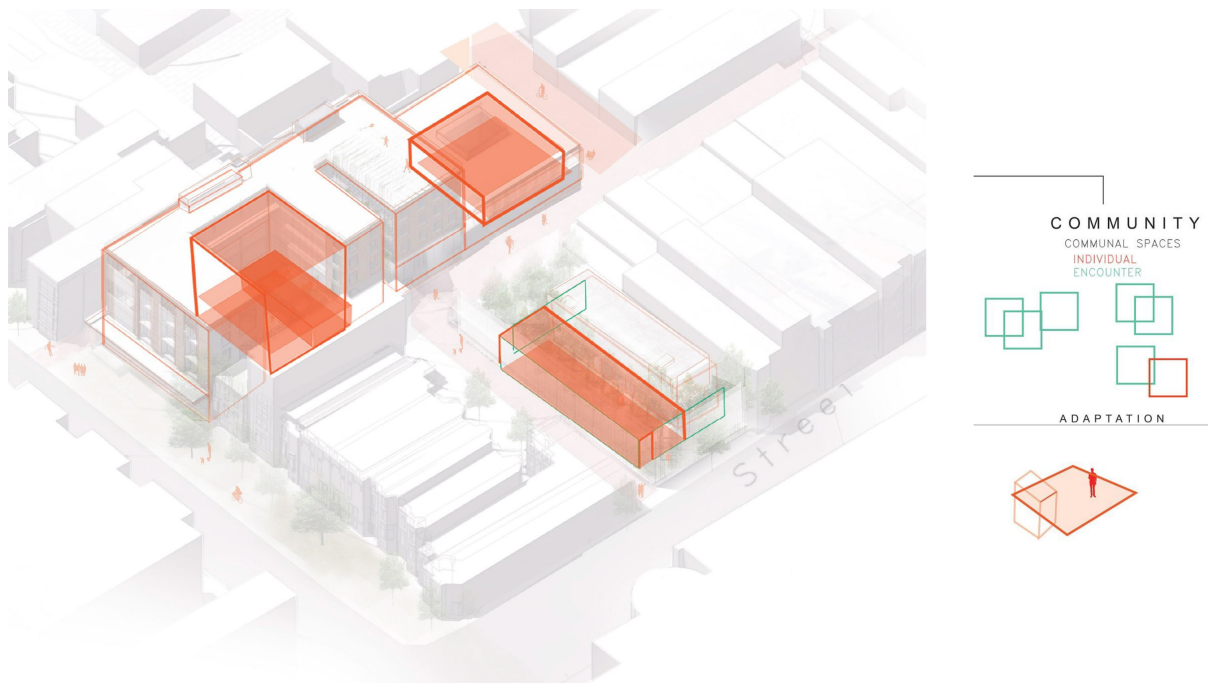


Figure 61: Communal Spaces (Source, Author)

The overall design proposal generates a foundation for a community of the displaced. Boundaries crafted for the built forms create a sense of place. The diversity of program types creates a sense of place. Ultimately, the interactions and encounters within communal spaces create a sense of place but most importantly, they become the starting point to manifest a sense of belonging.

Chapter 8: Conclusion

It was hard to predict the end product of this thesis when it first began. The interviews and stories of the displaced were influential in this uncertainty, as they shifted the design to one that is accommodating through its subtlety and flexibility. The final critiques of this thesis saw this design as a starting point to a larger conversation about belonging and dwelling. The ideas of the scaffolding, objects of nostalgia, and impermanent nature of the design were positively received. Further development of these elements and detailing can start to manifest a real architectural solution to the fluctuating definition and nature of home. The consensus at the final review was that architecture should be political. The challenges of displacement are in many ways spatial, thus the built environment has the responsibility to start addressing this issue.

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