3-30-2004

Additive architecture

Marina Gabriella Giammattei
Florida International University

Follow this and additional works at: <https://digitalcommons.fiu.edu/etd>

Part of the [Architecture Commons](#)

Recommended Citation

Giammattei, Marina Gabriella, "Additive architecture" (2004). *FIU Electronic Theses and Dissertations*. 3990.

<https://digitalcommons.fiu.edu/etd/3990>

This work is brought to you for free and open access by the University Graduate School at FIU Digital Commons. It has been accepted for inclusion in FIU Electronic Theses and Dissertations by an authorized administrator of FIU Digital Commons. For more information, please contact dcc@fiu.edu.

FLORIDA INTERNATIONAL UNIVERSITY

Miami, Florida

ADDITIVE ARCHITECTURE

A thesis submitted in partial fulfillment of the
requirements for the degree of

MASTER OF ARCHITECTURE

by

Marina Gabriella Giammattei

2004

To: Dean Juan Antonio Bueno
School of Architecture

This thesis, written by Marina Gabriella Giammattei, and entitled Additive Architecture, having been approved in respect to style and intellectual content, is referred to you for judgment.

We have read this thesis and recommend that it be approved.

Claudia Busch

Camilo Rosales

Gray Read, Major Professor

Date of Defense: March 30, 2004

The thesis of Marina Gabriella Giammattei is approved.

Dean Juan Antonio Bueno
School of Architecture

Dean Douglas Wartzok
University Graduate School

Florida International University, 2004

DEDICATION

I dedicate this book to my parents, family, and friends, who have shown their support and love, and for their encouragement to finish and accomplish my goals.

ACKNOWLEDGMENTS

I thank the members of my committee for their support and confidence in my project. I wish to thank Claudia Busch and Camilo Rosalles for their ideas and suggestions to improve my project's concept and design. Finally, I would like to thank Gray Read, my major professor, for sharing my interest in this project and for her guidance in helping me bring the project to completion.

ABSTRACT OF THE THESIS

ADDITIVE ARCHITECTURE

by

Marina Gabriella Giammattei

Florida International University, 2004

Miami, Florida

Professor Gray Read, Major Professor

My project addresses additive architecture, a method of adding built elements to an existing fabric designed so they reveal something about a place, either by emphasizing its characteristics, telling a story, or interpreting an existing historic fabric. The built fabric of older areas in North American cities has often become fragmented as old buildings are demolished and new structures inserted. Additive architecture addresses this condition by considering new design not as an insertion on a site but as a modification to a site, where something new is used to reconsider something old. In my project I designed a Museum of Architecture as a series of built elements added to an area of historic buildings in downtown Miami, located along lower Northeast 1st and 2nd Avenues, where archeological sites and historic buildings survive from different periods of construction. In this project I have spent a large part of my thesis analyzing and exploring how each element can establish a connection between old and new, which will enhance the memory image of the city and reweave a fragmentary urban context.

TABLE OF CONTENTS

CHAPTER	PAGE
Introduction.....	1
Existing Conditions + Potential.....	3
Investigation.....	11
Urban Study.....	18
Urban Development.....	27
Two Interventions.....	41
Conclusion.....	54
Bibliography.....	55

LIST OF ILLUSTRATIONS

ILLUSTRATION	PAGE
City Demographics.....	5
City Analysis.....	6
City Locations.....	7
City Diagram.....	8
Groups Map.....	9
Program Plan.....	10
Registered Historic Buildings Map.....	19
Existing Urban Structures Map.....	20
Proposed Path Map.....	21
Proposal Locations Map.....	22
Path Connections Map.....	23
Locations Plan.....	24
Building Studies.....	25
Time Line Diagram.....	26
Path.....	28
Gesture.....	29
Gesture Buildings.....	30
Buildings Top Plan.....	31
Sequential Images.....	32
General Layout and Images (Miami Circle).....	44
General Layout and Images (Auditorium).....	50

INTRODUCTION

My project addresses additive architecture, a method of adding built elements to an existing fabric designed so they reveal something about a place, either by emphasizing its characteristics, telling a story, or interpreting an existing historic fabric. The built fabric of older areas in North American cities has often become fragmented as old buildings are demolished and new structures inserted. Additive architecture addresses this condition by considering new design not as an insertion on a site but as a modification to a site, where something new is used to reconsider something old. Vittorio Gregotti defines additive architecture as "recognizing the importance of what exists as structural material."¹ In my project, I designed a Museum of Architecture as a series of built elements added to an area of historic buildings in downtown Miami, located along lower Northeast 1st and 2nd Avenues, where archeological sites² and historic buildings³ survive from different periods of construction.

I have spent a large part of my thesis analyzing the historic buildings in the area. Based on these studies, I explored how each new element could establish a connection between old and new, which will enhance the memory image of the

¹ Gregotti, Vittorio. *Inside Architecture*. "On Modification". MIT Press, Massachusetts: 1996 page 67.

² The Miami Circle Archeological Zone close to the mouth of the Miami River is where the Tequesta Native American Tribe settled and lived from 50 BC to 900 AD. Tequesta settlements on both sides of the river, took full advantage of the resources available in the Miami River and Biscayne Bay. The archeological circle is composed of surviving carved limestone, a footprint of a structure, and other carvings with ritual significance.

³ In this area several buildings survive from the 1920s and 1930s. During these years northerners came to vacation and live in the warm weather. The architecture of Miami reflected what was thought to be an ideal image of prosperity, European revival styles.

city and reweave a fragmentary urban context. In analyzing the existing fabric, I identified older construction techniques, material, and spatial organizations. I identified colors, textures, materials, design styles, patterns, orders in structures, and groupings that helped me understand and interpret the design context of the project. Each of the new elements is used to reveal existing qualities of the place, narrate stories of the city, and define relationships, continuities, and tensions between buildings.

EXISTING POTENTIALS + CONDITIONS

The historic buildings along these avenues provided the opportunity for an architectural museum to become a new layer in the city fabric and history, and form a new link between the past and present. As an additive composition, my design identifies the area as a coherent place suggesting a narrative path through the city which connects the historic buildings, and allows the visitor to experience the city's history. A walking tour creates a flexible experience of the city addressing a variety of visitors.

Although my project proposes a series of built elements distributed along this path to create a discontinuous building, it is programmatically unified. Each of the various elements of my project is anchored to its site and refers to its most immediate context, while also linking visually with other elements in the series. This dynamic museum is organized by a guided walking tour of downtown Miami's historic architecture and community. In order to achieve this, I have developed a program of spaces to be inserted in the city for use by both the museum and the community:

- 1| optional starting point,
- 2| exhibit (flexible) spaces,
- 3| gift shop,
- 4| restaurant,
- 5| square (open-air public space),
- 6| auditorium,
- 7| book shop and reading space,

8| gate,

9| office spaces, and

10| an optional ending point (conclusion).

These spaces are independent structures in separate locations along the path, yet they are linked visually and programmatically to constitute a complete 'building'. Flexible spaces in the museum can be useful to the community in accommodating meetings, workshops, and other community events, when not used for exhibitions.

CITY OF MIAMI		LOCATION IN FLORIDA	PRESENT MAP	34.36 mi ² SURFACE 00-05 - 11.9% 06-09 - 07.2% 10-19 - 14.4% 20-34 - 18.9% 35-64 - 37.8% 65 + - 09.8% COMPOSITION OF POPULATION	1895 CITY INCORPORATION	25.773 N -80.193 W LATITUDE LONGITUDE	EASTERN STANDARD TIME ZONE
365 127 NUMBER OF INHABITANTS	365 127/mi ² POPULATION DENSITY	148 388 HOUSING UNITS	\$19 725 AVERAGE INCOME				
12' 01 67° 07 83° ALTITUDE AVERAGE TEMPERATURE	56 in PRECIPITATION	76 NUMBER OF CLEAR DAYS	83 AIR POLLUTION AQI INDEX	THE MAGIC CITY CITY SLOGAN	WEATHER BUSINESS ENTERTAINMENT ATTRACTIVENESS		
7.6 % UNEMPLOYMENT	2.5 % JOB GROWTH	89 COST OF LIVING AS INDEX 100	6.5 % SALES TAX	23.8 min COMMUTE TIME	ALEX PENELAS MAYOR	GODFATHER II THE BIRDCAGE BAD BOYS FILMS	
CITY DEMOGRAPHICS. Local information available to the diversity of people visiting Miami.

CITY DIAGRAM

CITY DIAGRAM. Illustrates the fluidity and fluxuations of people at a local and global levels.

Examples of previous architectural projects that have helped me formulate design strategies for my project include: Norman Foster's British Museum (1998-2003), Carlo Scarpa's Querini Stampalia (1962-63), and Bernard Tschumi's Parc de la Villette (1982-98).

In the British Museum, Foster redesigned the courtyard of an existing historic building that originally encircled a public space in London, later filled in with a reading room. The National British Library had eliminated the public access to the square by constructing small buildings around the reading room to house the stacks. Foster reconciled the two previous uses⁴ of the courtyard by redesigning it to contain an open space within an interior space.⁵

Although Foster could not recreate what was originally there, he reveals what existed by emphasizing the city-like spatial organizations, materials, and methods of construction. Foster mixed architecture and urban design⁵ to emphasize the courtyard's role, by making it open space the visitor reaches after a series of compressed spaces. The courtyard became a place of redistribution for the museum and a place of gathering for the city, inviting different speeds of building use, for leisurely walking or passing through quickly.

Foster's design used visual continuities and contrasts between old and new construction to create tensions in the courtyard. He established continuity between the outer skin of the reading room and the floor of the courtyard by

⁴ The original ideas of the old architects were public space and enclosure.

⁵ Foster, Norman. *Norman Foster and the British Museum*. Prestel, New York: 2001. page 17.

using existing stone to reface these surfaces. Although he used the same stone, tensions between layers of time were revealed in the subtle difference between the polished surface of new stone and the worn face of the old.⁶

Foster's dome over the courtyard, built in steel and glass, contrasts the existing stone structure. Foster's design interpreted the tradition of domes that made reference to the sky,⁷ by building a dome in steel and glass to bring the sky into the space. Foster made reference to a Utopian dome city⁸ by designing the British Museum's courtyard as a microclimate, where several activities take place. Foster's use of urban design elements, contrasts, and continuities permitted him to rediscover a versatile public space and a new image for the city.

Carlo Scarpa's Querini Stampalia is another example of an intervention within an existing historic building. Scarpa reorganized and renovated a historic building in Venice as an art museum. The building faces a small square, where an old bridge crosses over the canal Campiello Santa Maria Formosa leading to an alley and side entrance of the building. Scarpa introduced and built a new bridge to cross the canal and meet a new entry on the main façade of the

⁶ This approach of reconstructing the courtyard came from the original method of construction, when the construction was done in phases creating variation in the look of materials. Foster, Norman. *Norman Foster and the British Museum*. Prestel, New York: 2001. page 14.

⁷ Traditional domes of history explored connections with the heavens through paintings or openings framing the view.

⁸ The idea of a dome city is inspired by Buckminster Fuller proposal for a Manhattan dome. Other projects inspired Foster's glass dome, such as exhibition halls, winter gardens, and grand arcades of the 19th Century. Foster, Norman. *Norman Foster and the British Museum*. Prestel, New York: 2001. page 10.

existing building designed in a Venetian tradition.⁹ He designed the new bridge in multiple parts; some structural and others non-structural, which contrasts the old bridge's massive contiguous stone construction.¹⁰ Even in small details such as the handrail, he introduced new elements that comment on the old through contrast. By designing the smaller handrail to fit a person's grasp, he succeeds in making the older bridge's handrail seem more massive. Scarpa's handrail detailing seem like delicate arms with copper end-caps, like bracelets, that extend out from the building to shake the visitor's hand and convey a greeting.

Acting as an introduction to the intervention, the new bridge meets a new doorway where a window was once used for light and air. In constructing the door, Scarpa used a series of frames to order the placement of the screws, thus introducing a new method of assembly. Scarpa's light and transparent door, comments on the older doors in Venice, made of heavy solid wood panels. Placing the door facing the canal, Scarpa recognized the main façade and expressed the importance of Venetian transportation.

The details of Scarpa's water-gate at Querini, recalls the close ties Venice has with Islamic culture. Scarpa included screens to filter light and used other elements from Islamic architecture, to produce a dual experience. During the day the screens filter sun light and produces shadows on the floor of the building, while at night, the interior light casts the silhouette of the gate as its shadows on

⁹ In Venice it is tradition for the main façade and entrance of the building face the main canal. Olsbery, Nicholas. *Carlo Scarpa: Intervening with History*. The Montacelli Press, Canada: 1999. page 102.

¹⁰ Murphey, Richard. *Carlo Scarpa: Querini Stampalia*. Phaidon Press Limited, London: 1993. page 9-10.

the street. Scarpa understood that frequent flooding was common and addressed it by perforating the water-gate. These openings allow water to flow in and out of the building during high tides. By emphasizing the characteristics of Venice, this relationship creates a tension between the water and the architecture.

Scarpa's distinguished his intervention from the old structure. Pulling the plaster walls away from the original wall and framing them, the design emphasizes new layers and new structures. In contrast, the main exhibit hall was refaced with new travertine stone. Although this material is not a local one, it is used in Venetian tradition to exhibit the wealth of the space and owner.¹¹ Ornamentation was also used to display the lavishness of Venetian design; therefore, Scarpa uses highlights, shadows, and glass to reinterpret an ornate wall. A brass slotted strip is used to hang paintings, which create a shiny highlight and a dark shadow effect through its groove. Backlit glass pieces are mounted on the wall to illuminate the space when no exhibits are held. They create a compositional design and suggest window openings in the room.

Layering floor material reveals a contrast between polished stone and the old, worn, coarse concrete floor. Scarpa depicts layering by leaving a small curb around the perimeter of the room. The worn stair at Querini is made of Istrian stone and is overlaid by Scarpa's design with polished marble. Again, he leaves small slivers along the edges and center of the steps so the old can still be seen.

¹¹ Murphey, Richard. *Carlo Scarpa: Querini Stampalia*. Phaidon Press Limited, London: 1993. page 15.

Scarpa's design comments upon external influences in architecture, its context, the floods, and the layers of histories. Having studied old methods of construction, Scarpa reinterpreted them in modern craftsmanship,¹² revealing the old and new through juxtapositions of new independent constructions, materials, and design elements.

Bernard Tschumi's Parc de la Villette is a project that superimposes and juxtaposes a field of programmatic elements.¹³ The project was designed in response to a competition held in 1982 by the French government for a design of an Urban Park for the 21st Century¹³ in Paris. The site¹⁴ originally contained two large structures: a train shed and a slaughterhouse, now used as the Museum of Science, and Technology and Grand Hall. Tschumi's solution was not to add a new large building, but to distribute the program into several smaller buildings arranged as points in a grid, allowing maximum movement around the park and presenting the visitor with a variety of programs and events. "Three systems, point, line, and surface, were superimposed on the existing condition to organize the park and create a complex program of contrasting cultural and natural entertainment facilities."¹⁵ The intersecting of these organizational elements create programmatic alterations, encouraging new attitudes and perspectives.

¹² Sorkin wrote that Scarpa leaves a message to architects: "that the sensualization of architecture is a craft revealed only through the most patient investigation and only by dedication to architecture at its most primary locations." Sorkin, Michael. *Exquisite Corpse: Writing on Buildings*. Verso, New York: 1991. page 85.

¹³ Tschumi, Bernard. *Event Cities 2*. The MIT Press, Massachusetts: 2000. page 53.

¹⁴ This is one of the last remaining largest sites of in Paris, located in the northeast corner of the city between metro station Porte de Pantin and Porte de la Villette.

¹⁵ The organizational systems are similar to the ideas of urban planning found in Paris.

The first method of organization is the point containing specific activities. Tschumi designed the points as red "follies"¹⁶ that create a strong image for the park. They have a common structural core, which suggests the unity of the system and creates coherence in the park while remaining programmatically flexible and inventive.¹² The common structure is a 10 x 10 x 10 meter cube that can be transformed, depending what lies near it on the grid. For example, when the point lands on an existing building, the cube is transformed into a half cube that attaches itself to the existing building. The follies make orientation simple for those unfamiliar with the area.

Tschumi's linear organization relates to a larger coordinate structure; an orthogonal system of high-density pedestrian movement.¹⁷ The coordinate system is composed of two important passageways. One runs in the north-south direction connecting the two Parisian gates and subway stations. The other runs in the east-west direction joining the city to its suburbs. The follies closer to the coordinate system contain the most frequented activities and are activated by the pedestrian bands that encourage access to them. As part of the linear organization at Park de la Villette, a curvilinear path of thematic gardens moves around and links various parts of the park and contrasts the orthogonal paths. An unexpected juxtaposition is created when the gardens and point structures

¹⁶ The follies become like monumental points in Paris.

¹⁷ The coordinate system follows the same ideas found in Paris's urban planning; the system of boulevards that cut across the city connecting important places (monuments), yet Tschumi superimposes a new orthogonal system.

meet, Tschumi calls it "programmed" or cultivated nature.¹⁸ Each surface of the park is programmed, yet once all the program has been filled the "left over" spaces become surfaces open to programmatic freedom.¹⁹ These surfaces in turn are composed of earth and gravel, common park materials in Paris. Through these surfaces, the park makes reference to the other parks in the city and to the tradition of park design.

From these projects and other influences, I have established several principles of additive design that will create a language for my project:

- additive modification of an existing built fabric
- layering: new on top of old to reveal both in contrast
- various poles of contrast (old and new, material, technologies, color, design, space)
- superimpositions, new reveals old beneath it
- continuity vs. contrast
- visual continuity

¹⁸ Tschumi, Bernard. *Event Cities 2*. The MIT Press, Massachusetts: 2000. page 57.

¹⁹ In Paris, the "surfaces" of the city are programmed with living activities for the inhabitants and the "left-over" spaces are used as parks. Tschumi, Bernard. *Event Cities 2*. The MIT Press, Massachusetts: 2000. page 57.

URBAN STUDY

The urban design aspect of my project was crucial in helping me understand how an architectural experience can reveal the historic fabric of Miami. The study was conducted as an investigation of the historic buildings and their surrounding areas.

As I explored the area, I discovered areas in the path where additional architecture was needed to help the visitor follow the path. Through a careful study and analysis of these areas, I was able to choose specific locations for my series of small interventions that will fill in gaps in the urban fabric, help the visitor around the city, and reveal the historic buildings.

I discovered repeating architectural elements that could be enhanced by my project. The details of the historic buildings tell the story of the buildings' structure and construct, as well as giving clues about its spatial organization and geometries. Finding these elements helped me create an architectural vocabulary which adds unity and distinguishes the various pieces of my project.

While studying historic maps of Miami, I pointed out the layers of Miami's history, and noted important structures that once existed in the locations I chose for my project. I was able to use this information to inform the visitor of their existence, and to help me organize the program of the museum within the city.

PROPOSAL LOCATIONS MAP. Locates and indicates relationships between old and new buildings and structures.

LOCATION PLAN MAP. Locates old and new programs, buildings and structures, and metro mover access points.

BUILDING STUDIES

symetry proportion
THREE PART

repetition rhythm geometry
VERTICALITY | HORIZONTALITY

geometry squared void circular
CORNER

light shadow repetition plasticity geometry image
material : stone
concrete-cement
plastic
smooth plastic
qualities : smooth course
light malleable
united
DETAILS

BUILDING STUDIES. Presents images of repetitive elements found in the old architecture and reinterpreted by the new.

URBAN DEVELOPMENT

In the early development stages of the urban design, the path was the defining element of the museum. It was then transformed into a continuous gesture that was juxtaposed to contrast the orthogonal geometry of the city. The fluid form describes the flowing movement of the city, and becomes an identifiable image to the visitor. By trimming the gesture to fit into specific locations, I was able to study each part individually. Each portion of the gesture was then modified to create the programmatic spaces that would re-inform the visitor about the architectural elements found in the historic building.

The segments of each building were conceptually developed in order to direct movement and to position the visitor in strategic locations to see particular views.

PATH. Represents the path, the defining element of the museum, used by the visitors of the building. This path used to create a continuous gesture.

GESTURE. Expresses the movement of city and continuity of the discontinuous building. The gestures role is to connect all of the programmatic elements.

GESTURE BUILDINGS.
Depicts the gesture as individual pieces in their particular sites.

BUILDINGS

BUILDINGS TOP PLAN. Indicates the final placement of the discontinuous building and how they appear from an areal view. Demonstrating the fluidity of movement from one structure to the next and the connection between structures.

SEQUENTIAL IMAGES. The following pages are filled with images of the project. The images follow the sequence that one would follow as a visitor. (The views are labeled accordingly.)

view from park to miami circle tower

viewing platform @ miami circle

TOP IMAGE. Demonstrates framed view created, while connecting to following programmatic element in the sequence.

BOTTOM IMAGE. Presents a superimposed image of the Miami Circle area.

TOP IMAGE. East side of building, presents views to archeological site, river, and bay.
BOTTOM IMAGE. Depicts Miami Circle Tower seen from portion at the Metropolitan.

TOP IMAGE. Exemplifies how the Visitor's Center can become a threshold for the museum.
BOTTOM IMAGE. Reveals how the Auditorium is seen from the Visitor's Center.

auditorium

auditorium to visitor's center

TOP IMAGE. Demonstrates the new structure juxtaposed onto corner.
BOTTOM IMAGE. Exemplifies the view looking south at the visitor's center.

TOP IMAGE. Indicates a portion of the square seen from rooftop terrace.

BOTTOM IMAGE. A full view of square as seen from library.

portion that follows

TOP IMAGE. Illustrates the visual connection from the square to the book shop - library.
BOTTOM IMAGE. Expresses how building embodies a gesture of movement to the portion that follows.

TOP IMAGE. Depicts the canopy that turns the visitor around the corner into the next historic building. The book shop is seen from this corner.
BOTTOM IMAGE. Encloses the station and reinterprets the building it inhabits.

visitor's center to metro mover screen

metro mover to visitor's center

TOP IMAGE. Illustrates how the metro screen can project out to the highway.

BOTTOM IMAGE. Reveals the view through the screen to the Visitor's Center and the city. This image exemplifies how the screen can project to the interior.

TWO INTERVENTIONS

Two of the building interventions were further developed, the Viewing Platform and Restaurant at the Miami Circle, and the Rooftop Auditorium at the corner of Flagler and Second Avenue.

The archeological Miami Circle was intended to identify and locate the center of the Tequesta civilization. Marking the center with a circle, where on the visitor discerns the cardinal coordinates, the x, y, and z axes, was the Tequesta approach to symbolize the point where the heavens meets Earth and observe the rise and fall of the sun. As an ideal site for trading and fishing, the Miami Circle indicated where salt ocean water met the fresh river water.

The importance of being located at waters edge is evident in the historic maps, as well. I found two dock structures; one on the north shore and one on the east shore of the property with probable uses associated with trading and fishing. In the historic maps, the circle was once layered over by a social club, informing me of the changing cultural or social programs that once occurred here.

I began to introduce these historic elements into the structure of the Miami Circle. The gesture that contains the fluid aspect of the project is the restaurant. It allows for potential shifts in program, much like the archeological remains and social club of the past. Allowing for potential fluctuations in program reflects the fluidity of the city and its changing needs.

However, the rigid geometry contains the permanent aspect of the program in strict x and y axes. The ramp structures connect the street and the

neighboring building to the archeological zone becoming viewing ramps that cross the site and cut the gesture spatially. The intersection of the axis and the fluid form create spaces that position the viewer to see framed and unframed views. For example, when the x axis meets the restaurant it creates a space that has windows framing pieces of water, archeology, and sky. It frames and projects the images of the two adjacent interventions giving the visitor clues as to where he or she came from and where to go next.

The vertical axis acts like a pinpoint structure that connects the Miami Circle with the path. It is tall enough to call attention from a distance and allows itself to be seen over the Second Avenue Bridge. Its vertical nature permits it to house the elevator shaft, transporting the visitor to three different levels where views vary.

The second study is located at the intersection of Flagler Street and Second Avenue, where three historic buildings stand. I decided that this intersection created the possibility of filling in the fourth corner, completing the story of layers found in Miami by introducing a new contrasting structure. As time progressed the buildings located at intersections have developed to express the wrapping around of the corner. At this intersection, two different corner conditions were found: two squared corners reflecting the slower pace of the city, and two round corners conveying the faster speed of the Miami. The new addition must address the treatment of the corners of the historic buildings.

The intervention resulted on the Northeast corner, in a round cornered buildings. This was the historic location of a hippodrome, an open air stadium,

thus becoming an appropriate place to place the rooftop auditorium. The auditorium literally places the visitor on top of the historic stage, and informs about the activities that once occurred there. The new auditorium was juxtaposed onto the corner of the building, where the fluid gesture can address and bring the round geometry of the corner to a new level. The geometry of the newest structure reveals the movement of the visitor using the space. The stepping nature of the auditorium permits the new structure to intersect and lock into the older building. The skin of the newest structure is a steel frame with glass panels reinterpreting the screens and light effects found in the construction and details of the historic buildings at this intersection and throughout the path. The transparent skin creates views to the other corner buildings. The stage of the auditorium is placed at the corner, which allows for a double audience; the formal audience inside the building and those walking by, whose attention and interest is captured by this additive architecture. Above the stage a ramp wraps the interior perimeter of the skin, positioning the viewer to see particular framed images of the neighboring historic buildings. The remaining roof area becomes an exterior lobby space, where important views of the city and further interventions can be seen.

GENERAL LAYOUT. Presents the complete image Miami Circle Viewing Platform and Restaurant.

IMAGES. Express the views that the visitor is encouraged to view.

IMAGES. Indicate relationship between restaurant, viewing platform, archeological area.

IMAGES. Indicate relationship between restaurant, viewing platform, archeological area.

IMAGES. Represent different perspectives and views of the intervention.

IMAGES. Depict how the axis crosses through the gesture to create views.

TOP IMAGES. Describes the placement of the auditorium as a corner condition.

BOTTOM IMAGE. Depicts a cross section of the building and demonstrates how the nature of the auditorium interlocks with the existing building.

TOP IMAGE. Portrays the setting and juxtaposition of the new structure onto the old.
BOTTOM IMAGE. Illustrates the access point to the roof top activity.

IMAGES. Reveal different perspectives of the auditorium. The ramp above the stage allows the viewing of the historic buildings.

CONCLUSION

Through this intense study of the city and historic buildings, I was inspired to juxtapose and introduce new contrasting forms into the city enhancing Miami's urban fabric. I found it possible to take historic cues and reinterpret them to inform visitors of the valuable architecture around them. It was also possible to create an identifiable image that ties all the individual interventions into one discontinuous building. In this way my project was able to define our present relationship with Miami's history, and reveal the meaning of existing structures, by adding new architecture.

BIBLIOGRAPHY

- Brand, Stewart. *How Buildings Learn*. Viking Penguin Group USA Inc., New York: 1994.
- Cache, Bernard. *Earth Moves: the furnishing of territories*. The MIT Press, Massachussetts: 1995.
- Dal Co, Francesco and Giuseppe Mazzariol. *Carlo Scarpa: The Complete Works*. Rizzoli International Publications, New York: 1984.
- Foster, Norman. *Norman Foster and the British Museum*. Prestel, New York: 2001.
- Gregotti, Vittorio. *Inside Architecture*. Massachusetts Institute of Technology, Massachussetts: 1996.
- Holl, Steven. *Anchoring*. Princeton Architectural Press, New York: 1989.
- Middleton, Robin, ed. *Architectural Associations | The Idea of a City*. Architectural Association, London: 1996.
- Murphy, Richard. *Querini Stampalia Foundation: Carlo Scarpa*. Phaidon Press Limited, London: 1993.
- Olsberg, Nicholas. *Carlo Scarpa, Architect: Intervening with History*. The Monacelli Press, Inc, New York: 1999.
- Saito, Yutaka. *Carlo Scarpa*. TOTO Shupan, Tokyo: 1997.
- Sorkin, Michael. *Exquisite Corpse: Writings on Buildings*. Verso, New York: 1991.
- Stitching Parasite Foundation, ed. *The City of Small Things*. Artoos, Rijswijk, Rotterdam, The Netherlands: 2000.
- Tschumi, Bernard. *Event Cities – 2*. The MIT Press, Massachussetts: 2000.
- Architecture and Disjunction. The MIT Press, Massachussetts: 1996.