

# THESIS BOOK 2022

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## PIER OF GRIEF

Spatial Exploration of Cinematic Techniques  
Through The Lens Of Loss



Dedicated to everyone that has lost someone...



# PREFACE

I have always been fascinated by CINEMA and the mystique around it. My family and I watched films almost every weekend when I was a child. I vividly remember the rush I experienced as I sat in the dark theater, eyes fully dilated, trying to not miss a beat of what was about to unfold on that screen. I could not fan the fire in me to become a filmmaker.. (yet). However, through my thesis project, I got to indulge in the world of cinema briefly, and for that, I am extremely grateful.

I must also thank a few people that are very dear to me, without who's guidance, encouragement, and love, I could not have reached this place today where I feel immense pride looking at my thesis. I'd like to thank Sarah Lippmann, my advisor, for challenging me to get out of my comfort zone and for being generous with her time, energy and enthusiasm from the first day to the last. William Mangold for his unwavering belief in me for being a wonderful mentor not just through my thesis but throughout my time at Drexel. I am also thankful to all my professors for their valuable insights and for being more than available everytime I needed their support.

I am eternally grateful for my family -Mom, Dad and Brother for their unconditional love and support and for having my back everytime things got tougher. For my cousins for being my instant distresses, my friends who are my biggest cheerleaders Archit, Sasha and Vaishali. With my thesis coming to fruition, the last leg of it being this book, I move on to the next chapter of my life with a full heart and a reignited passion for storytelling . I sit here today with eyes dialated with curiosity awaiting to see how my future unfolds..

Presented as here to a panel of Jurors, On the 6th of June 2022 at URBN building...



Link: [https://youtu.be/dT8Jx9Q\\_Fes](https://youtu.be/dT8Jx9Q_Fes)

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This thesis , essentially distills down to spatial exploration of the cathartic feeling that all of us at least once must have experienced while watching a film. To deconstruct a heightened experience that is a film, the plot of my spatial narrative had to be a heightened human experience. And what can be more intense and universal than grieving a loss of a loved one.

# FILM

# LOSS



# LITERATURE REVIEW





# ABSTRACT

Martin Heidegger thought of art, architecture, and films as thresholds that bear witness to and eternalize the fragmented epochs of humanity. In their variable modes of enacting visibility, these avenues bring forth for us, the invisible. With the inception of cinema at the turn of the 20th century, led by architecture becoming a profession 40 years earlier, film and architecture began to converge, taking many novel forms theatrically, visually, spatially, and temporally. The collision of these two cultural phenomena that take a predominant role in people's lives naturally insinuates a phenomenological approach to design as phenomenology studies the structures of experience. This literature review investigates and outlines a set of the characteristics of Film, Architecture, Phenomenology, and their conjoined ability to weave an evocative and cathartic spatial journey. The Covid 19 pandemic claimed millions of lives, where people are struggling to come to terms with the vacuum left behind. The monumental loss that we collectively experienced during this period ignited the inspiration of using "Loss" as the basis for the spatial narrative and aim to deconstruct it through a cinematic and phenomenological lens.

**Key Words:** Loss, Grief, Absence, Memory, Monument, Phenomenology, Experience, Sensation, Meaning, Journey, Filmic space

## THE MEDIUM: FILM

Film as an art form can operate in an interpretative manner, to illuminate how we experience, inhabit, and understand our environments. The medium of film uses certain techniques that render visible layers of spatiality and temporality. These techniques open up the potential for meaning that would otherwise remain latent under the immediacy of lived experience. Koeck in his book 'Cine-scapes' declares that moving image, just like architecture, is a medium that skillfully and proficiently engages with spatial and temporal matters. Adopting cinematic strategies and tactics would challenge established perceptions and force one to view architecture through the lens of a camera or through the eyes of a filmmaker.

The term cinematic is derived from the Greek term kinema, meaning 'to move' or 'movement', The term cinema signifies an architectural space in which we become part of a visual system that allows us to perceive a sensation of movement and in which we are moved. Early signs of filmic architectural spaces can be traced way back to John Soane's house that was designed in a theatrical- build-up and reveal

manner, where one is bombarded with elements of surprise at every nook and corner. One sequentially unravels every element of the house by walking through the narrow, dim-lit, and lofty corridors opening to relatively spacious rooms. Here, the interest and amusement primarily are through drama and illusions generated using the cinematic technique of spatial montaging.

Other aspects of film language - such as the most basic film editing strategies of 'continuity and 'montage' as well as editing techniques like those of 'cut' and 'dissolve' – could be used to interpret architectural settings. 'Sequential space' in architecture is more than functional expressions. Mitchell notes that architects tend to 'organize space along circulation routes to present sequences of views, or to create staged transitions from public to private space, or perhaps from profane to sacred'

Filmmakers and architects have been navigating similar circles for a while. Sergi Eisenstein looked at the phenomena of sequentially and spatial montage in paintings and classical architecture. Pallasmaa in his theoretical work on architectural

spaces points out the need to liberate the eye from its 'Perspectival' fixation enabling the conception of multi-perspectival and 'simultaneous space'. Perspectival space leaves us as outside observers, whereas simultaneous space encloses and enfolds us in its embrace. Bernard Tschumi, Jean Nouvel, and Rem Koolhaas are other prominent transdisciplinary designers whose theoretical and creative design work shows a clear affinity toward the discourse of film and cinema. They examine the ways that properties and methods traditionally situated in the sphere of the film have influenced spatial practices in contemporary architecture. They stylistically employ spatial montaging techniques such as editing, screenplay, storyboarding; and cinematographic techniques such as framing, pan, tilt, track shots, etc to choreograph a journey, manipulate the emotions and generate meaning into architectural spaces.

## THE STORY: LOSS

The task of telling an evocative story, demands that the subject at hand be emotionally charged. Hence, the primary subject matter here is loss— a phenomenon that occurs either suddenly and violently, causing a dramatic trauma or gradually, leaving one in a state of chronic somberness. But in all cases, no less surely the recipient is left with an unfathomable duty of processing their emotions. Architectural phenomenologist Robert Mugerauer notes that people irrespective of their standing in the socio-economic structures are defenseless to the phenomena of loss, violence, witnessing, and responsibility. Loss can be classified as primary or secondary based on the closeness of the relationship and as exclusive or collective based on the magnitude. Loss transfigures from a death of a loved one to the annihilation of massive numbers due to natural calamities or war. To elaborate, the horrific events of 9/11 claimed several thousand lives, whereas the Holocaust was an attempt at the erasure of an entire culture, amounting to loss at a colossal scale.

Grappling with loss of any scale is a long winding process. In laying out the process of comprehending the finality of it, Psychiatrist Elizabeth Kübler-Ross theorizes five stages of grieving a loved one's death as denial, anger, bargaining, depression, and acceptance. She insists that each person's encounter with loss and its repercussions is a solitary experience, whereas the prominent scholar and educator, George Dickson argues that communing is humanity's primal way of healing. Addressing the conjunction of loss and trauma, Mugerauer says witnessing the occurrence though important, is just one dimension of the experience of loss. At the threshold of "seeing for yourself" and "bearing witness to what can't be seen" is where one unfolds the significance and meaning of this phenomenon.

He believed that in the face of what is irrevocably taken away as well as of what continues to exist, the onus of interpretation is solely on us and is inevitable. Kubler-Ross corroborates this idea. She says encounters with death must make one appreciate the potentiality of life.

## MEMORIALIZING LOSS

Appreciating life is a part of the journey of coping with loss. Within the imminent failure to rationalize the absurdity of loss, there is an organic evolution that invites sanctitude. Many people believe that the place of death is where the soul left the body and, thus is a sacred site to memorialize. To return to the scene, therefore, becomes a ritual to reconnect with the departed. According to Sigmund Giedion, a pioneering swiss art historian, "every period has the impulse to create symbols in the form of monuments" which in Latin means "things that remind," - things handed over to later generations. Mugerauer notes that these structures that chronicle a zeitgeist, also hold meaning and memory because they themselves sustain it. He compares it to a series of Russian dolls, where museums and memorials are "large things that hold smaller things that hold meaning." However, it is critical to observe that this meaning in an archaic understanding of how a memorial is singular and monolithic. As put succinctly by Sert, Leger, and Giedion, "Monuments are only possible in periods in which a unifying consciousness and unifying culture exist." In an increasingly democratic age, where societies are becoming more fragmented and heterogenous,<sup>16</sup>

the imposition of a unifying symbol onto a host of diverse and conflicting experiences - to enforce a singular view of history – is more often being rejected.

In distinguished scholar, James E Young's words, the narrative of a memorial is shifting from "collective memory" to "collected memory." Designer researcher, Sue- Anne Ware in her paper discusses her idea of progressive memorial design that prompts multiple reactions on political, social, and psychological levels. She calls these 'Anti-memorials'. This idea is exemplified in Maya Lin's 'Vietnam Veterans' Memorial'. It critiques traditional war memorials primarily through their inversion into the ground plane. Visitors interact with the wall as they take rubbings of the names or leave personal artifacts of remembrance. The wall's highly reflective surface forces the visitor to see themselves within the names of the dead as they become part of the memory. Ware asserts that Anti-memorials formalize impermanence and question the rigidity of eternal tactile, venerable, and immersive as opposed to merely being spaces on display. The weight of responsibility of the issues should be experienced or felt in the Anti-memorial's spatial qualities and operational logic.

## THE EXPERIENCE

Divorcing us from experience Juhani Pallasmaa in 'Architecture of seven senses' laments that contemporary architecture is turning into the 'retinal art of the eye' conveying a 'distancing rejection of sensuous curiosity and sensory intimacy' Until recently, architectural theory and criticism have been almost exclusively concerned with the mechanisms of visual expression. Perception and experience of architectural forms have been removed from personal experience to the point where they are often analyzed through gestalt laws of visual perception. Ware's 'Anti memorial' rejects this idea, compelling designers to conceive spaces through the phenomenological as well as an experiential lens. Edmund Husserl, the founder of phenomenology defines it as "a way of seeing."

However, the common conception of phenomenology is thought of more as "back to the things themselves." Heidegger, believes it to be "the essence of perception," whereas Pallasmaa defines it as a "multisensory experience. Phenomenology in architecture is ascribed to the experience, sensation, and meaning of space. Heidegger goes on to say, it focuses on the perceptual

dimensions of our spatial experiences and mirrors the lifeworld of humans. The Experience mandates embodiment and immersion. For example, the act of entering through a doorway, as opposed to viewing the design of a door; declares that the ultimate Meaning of any building is beyond architecture according to Mugerauer. It directs our consciousness back to the world and towards our sense of self and being.

Sensation infuses emotion into space. Pallasmaa remarks that sight makes us solitary whereas touch introduces intimacy and affection, and hearing creates a sense of connection and solidarity. “The axis of the Holocaust” in Libeskind’s Jewish memorial leads to the Holocaust room with a metal door that is unusually heavy and hard to move. On entering, there is nothing to see. The door closes behind with a disconcerting thump, coercing one to feel the finality and horror of entering a gas chamber. Similarly, the Garden of Exile is tilted to such a degree that it throws people off balance. The instability and disorientation emulate the feeling of Jewish people having to leave their roots behind.

In Michael Arad’s Reflecting Absence, the inexplicable image of two voids tearing open the ground into an insatiable bottomless pit, water failing to fill it up conveys a sense of rupture and continued absence. In both examples, the sense of sound was used to choreograph compelling but emotionally contradicting experiences. In the former, the jarring sound of metal faces clanking against each other in the Void of Memory is haunting. The continuous sound of water falling through the voids induces a feeling of hopeful melancholy in the latter. This is to show that the transfusing and layering of experience with meaning and sensation can result in highly evocative, poignant, and powerful moments.

## FUTURE DIRECTIONS

Although the Jewish museum can be considered a successful spatial amalgamation of Cinematic narrative, and experiential design. It failed to deliver functionally. The museum was a curator’s nightmare. The architecture was so powerful and intrusive that it remained an empty museum for 2 years. This structure fits well with Juhanni Pallasmaa’s description of cold, distance, and de-sensualized architecture that he vehemently rejected. He laments that the intellectual and conceptual dimensions of architecture are contributing to the disappearance of the physical, sensual, and embodied essence. These questions mandate the need for deeper investigation into the role of interiors in infusing emotion, feeling, and intimacy into monumental architecture.



# PERECEEDENTS



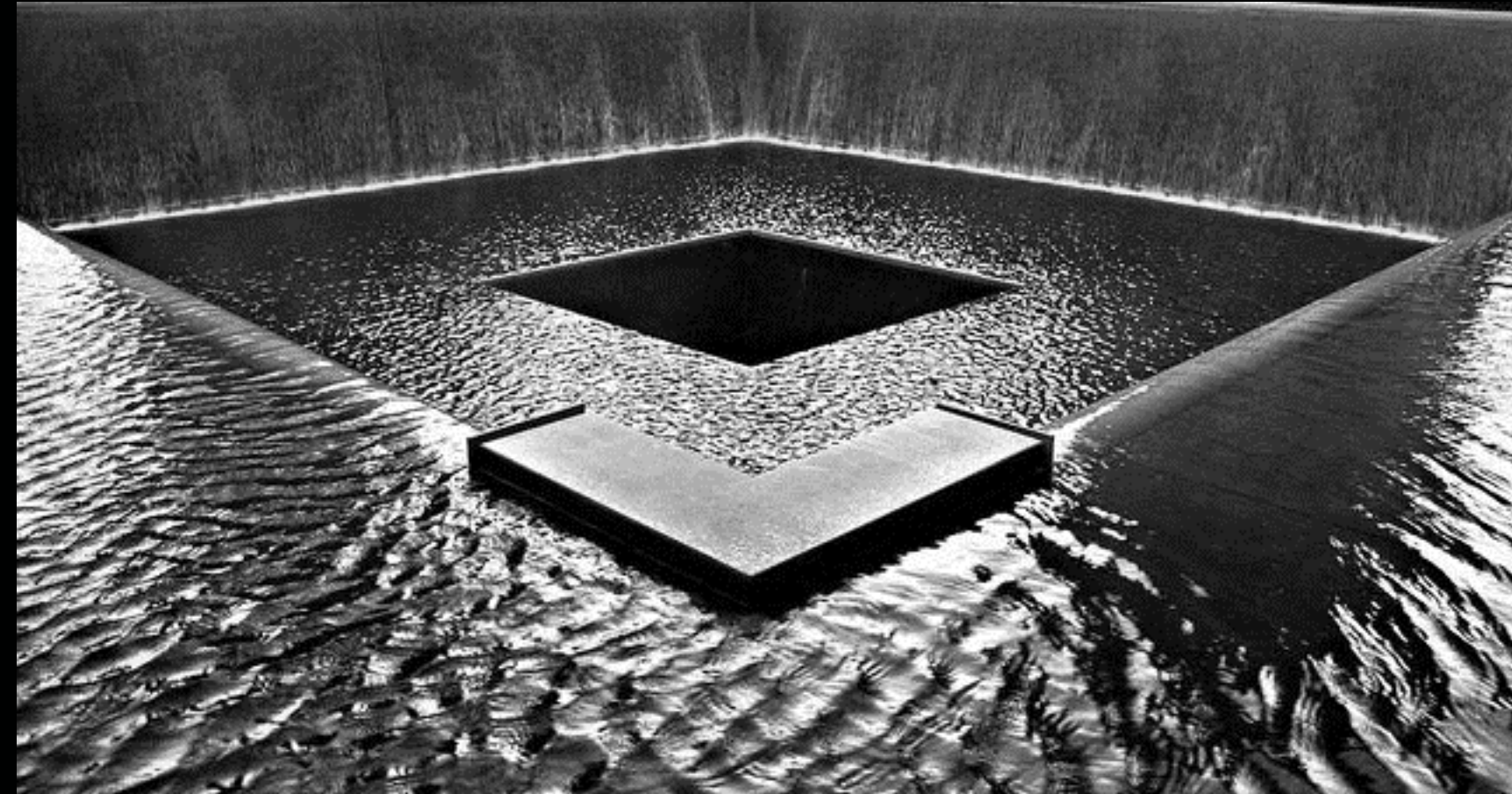
## REFLECTING ABSENCE, 9/11 MEMORIAL

ARCHITECT: MICHAEL ARAD

YEAR: 2004

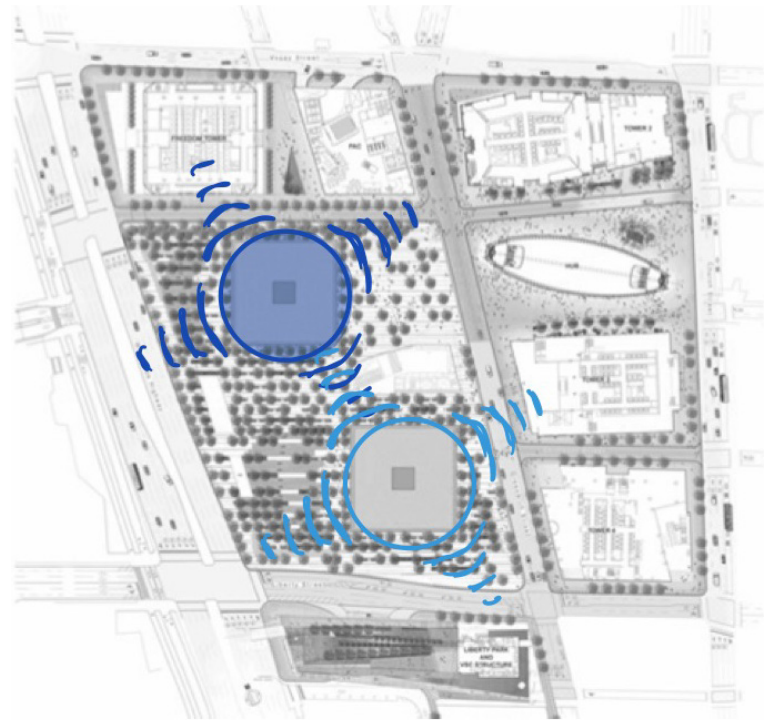
*"The task of designing a memorial is a kind of negotiation between familiarity and estrangement. It's a tenuous relationship. How are you simultaneously in a place and away from it."*

The design submitted by architect Michael Arad and landscape architect Peter Walker, Reflecting Absence, was chosen as the winning entry. Their design features twin waterfall pools surrounded by bronze parapets that list the names of the victims of the 9/11 attacks and the 1993 World Trade Center bombing. The pools are set within a plaza where more than 400 swamp white oak trees grow. The focal points of the Memorial are two pools, each nearly an acre in size, that sit in the footprints of the former North and South Towers. The pools contain the largest manmade waterfalls in North America, each descending 30 feet into a square basin. From there, the water in each pool drops another 20 feet and disappears into a smaller, central void.



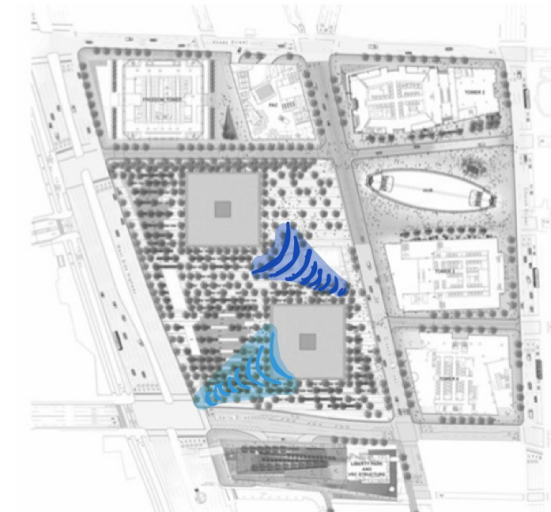
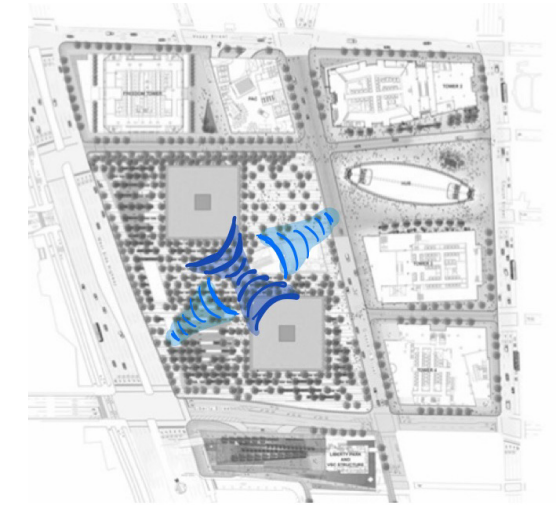
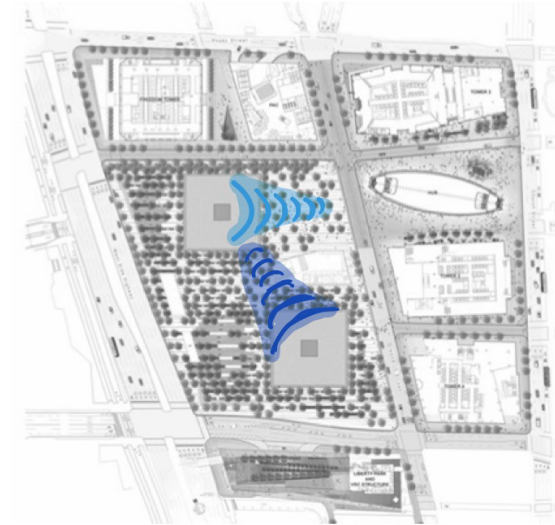
*"The absence of the towers has spoken more loudly, and with more resonance than their presence ever could have."*

# EXPERIENCE MAPPING



1. DRAMATIC MOMENTS
2. SENSORY EXPERIENCE
3. JOURNEY
4. BUILD UP
5. POINTS OF ENTRY

The maps depict the amplification of the sound of water falling into the void from different points of entry into the site.



## JEWISH MUSEUM, BERLIN

ARCHITECT: DANIEL LIBESKIND

YEAR: 1999

In 1987, the Berlin government organized an anonymous competition for an expansion to the original Jewish Museum in Berlin. Daniel Libeskind was chosen as the winner among several other internationally renowned architects. The program wished to bring a Jewish presence back to Berlin after WWII. His design was a spectacular instance of deconstruction and the only project that implemented a radical, formal design as a conceptually expressive tool to represent the Jewish lifestyle before, during, and after the Holocaust.

This museum is exceptional in that it not only commemorates the radical exclusion and deaths of the Jews in and from Berlin but provides a site for action since the qualitatively charged spaces and things within evoke a direct experience that disturbs us out of the everyday and calls for a responsible ethical and political trajectory.



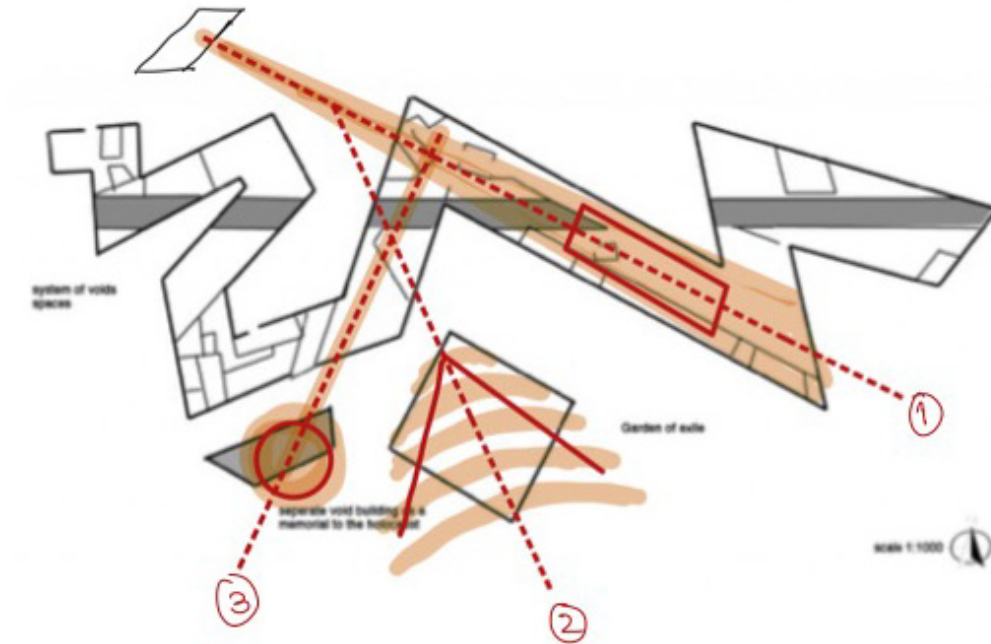
*"The tangle of the visible and the invisible, of what is present and absent, of what we might experience or not, of what might be known or not"*





Conceptually, Libeskind wanted to express feelings of absence, emptiness, and invisibility – expressions of the disappearance of the Jewish Culture. It was the act of using architecture as a means of narrative and emotion providing visitors with an experience of the effects of the Holocaust on both the Jewish culture and the city of Berlin.

“You create two lines: the one line that is continuous and yet tortured, twisted, and angular, and the other line that is straight, orthogonal and yet disjointed, fractured, and ruptured. But at the heart of the project is a discontinuous VOID”



## SCALE: MAPPING

1. AXIS OF HOLOCAUST
2. AXIS OF CONTINUITY
3. AXIS OF EXILE



LOSS



## MEMORIALIZING EVERYDAY LOSS

When you visit a memorial, although powerful and evocative, there is an evident sense of detachment unless you are directly impacted by the cause they are built for. It could be sometimes because of the cold and desensitized architecture that lacks belonging and intimacy or because it's unrelatable as the circumstances are extraordinary. You still are experiencing it from an empathetic and humanizing lens, but there is a thought that this has not happened to me. But in reality, it does. In ordinary ways but it happens to all of us. But Ironically, speaking about death makes people uncomfortable.

Pier of Grief is the space to celebrate, revere, and memorialize ordinary everyday losses. Losses that all of us experience in our lifetimes and that are seminal in shaping us.



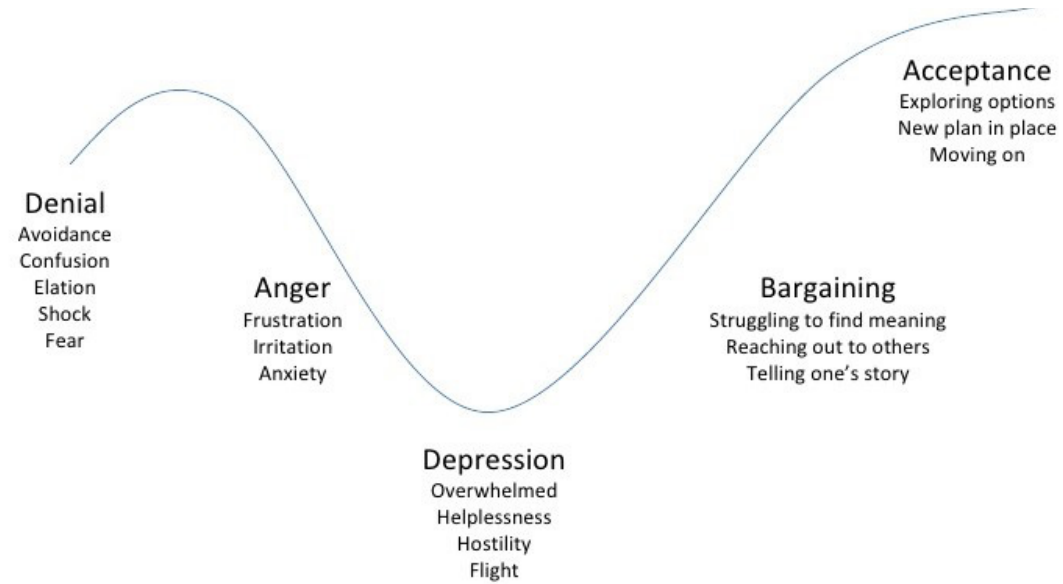


# DESIGN AGENDA

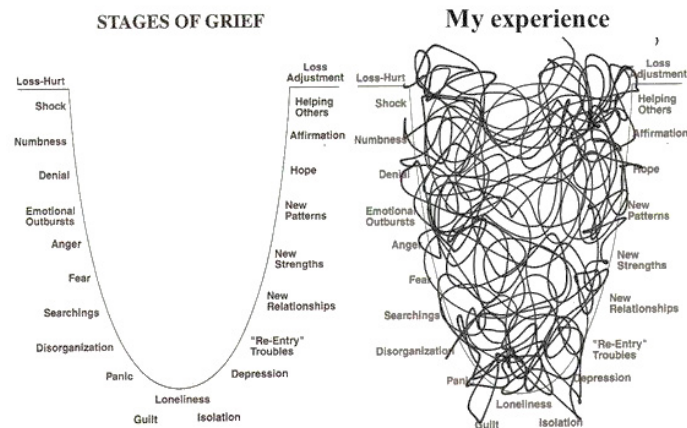
1. SENSORY
2. INVITING & INTERACTIVE
3. TRACES & IMPRESSIONS
4. HEAL | REFLECT
5. VISIBLE | INVISIBLE
6. PERMANENCE | IMPERMANENCE
7. TANGIBLE | INTANGIBLE

# 5 STAGES OF GRIEF

## KUBLER-ROSS'S GRIEF CYCLE



Kubler – Ross breaks down a typical grief cycle into these 5 stages. In reality, however, grief isn't a linear process. Through my research and interviews, I have understood that grief flows in waves and is sometimes cyclical. This particular chart synthesizes this idea and is the programmatic basis for my spatial flow.



## Denial:

When we lose someone or something important to us, it is natural to reject the idea that it could be true. In turn, we may isolate ourselves to avoid reminders of the truth. Others who wish to comfort us may only make us hurt more while we are still coming to terms with the loss.

## Anger:

When it is no longer possible to live in denial, it is common to become frustrated and angry. We might feel like something extremely unfair has happened to us and wonder what we did to deserve it.

## Bargaining:

In this stage, we might somehow seek to change the circumstances of the situation causing their grief. For example, a religious person who's loved one is dying might seek to negotiate with God to keep the person alive. Bargaining may help the grieving person cope by allowing them a sense of control in the face of helplessness.

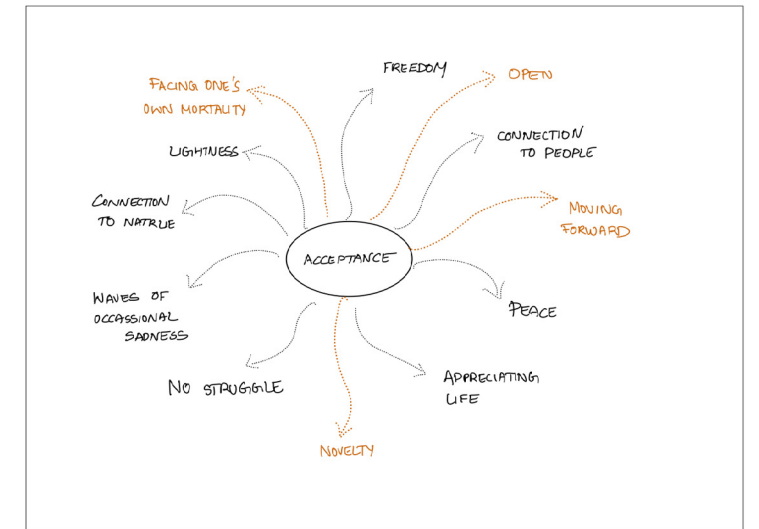
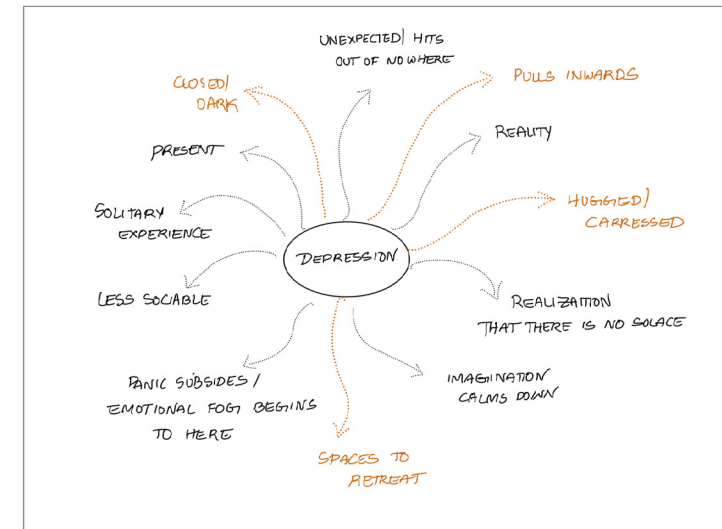
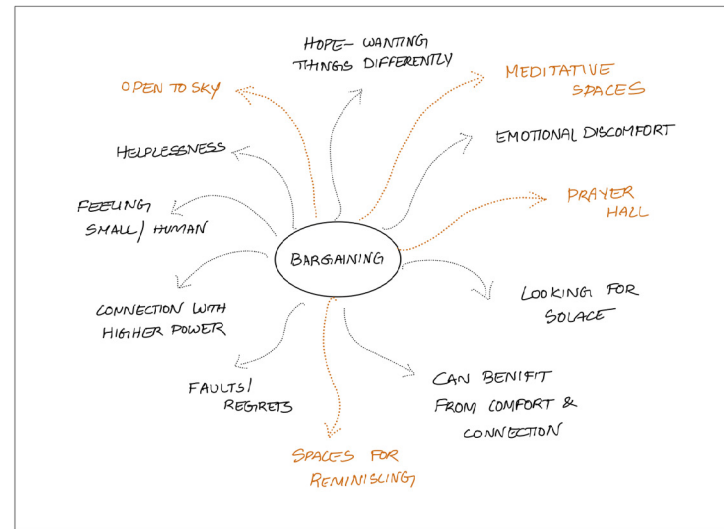
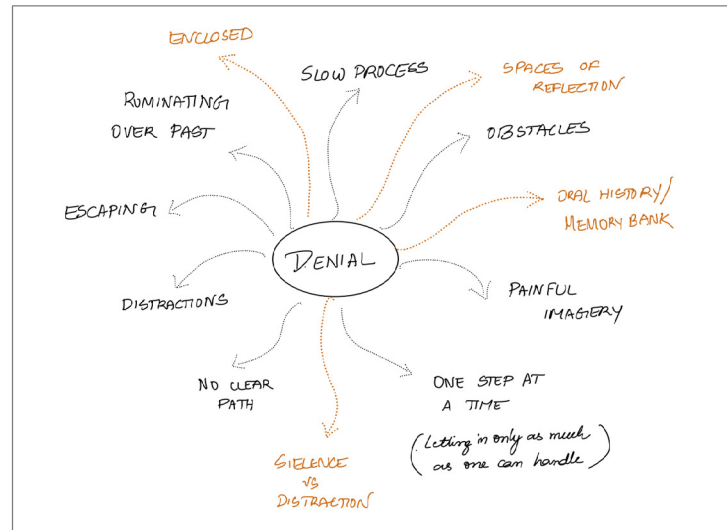
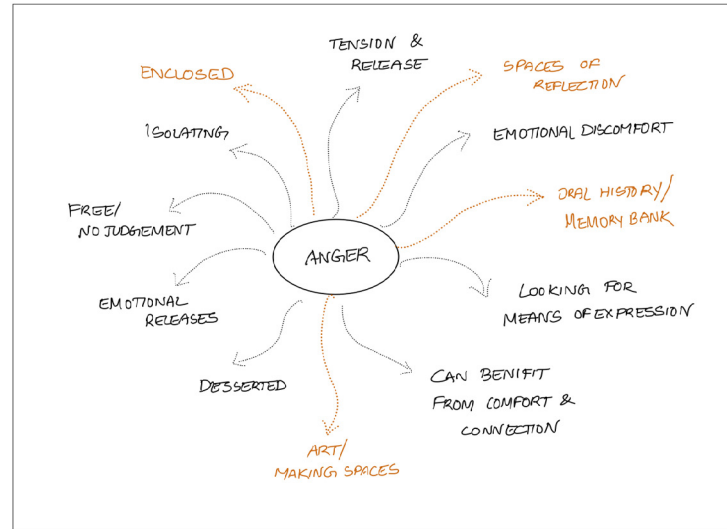
## Depression:

In this stage, we feel the full weight of our sadness over the loss. Feeling extremely down in the wake of a loss is normal

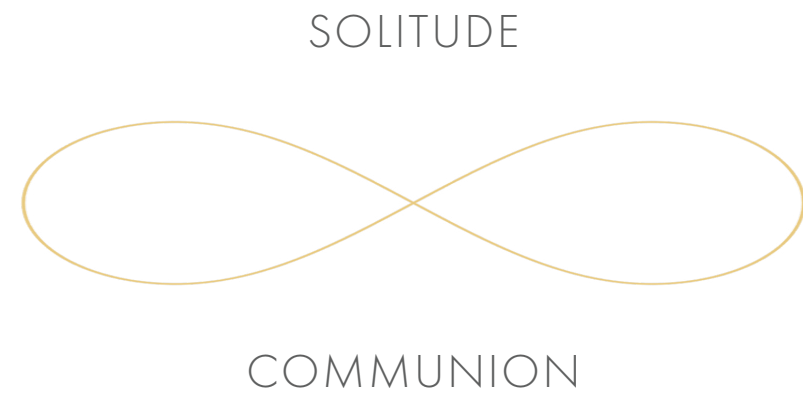
## Acceptance:

Eventually, the grieving person may come to terms with their loss. Accepting a loss does not necessarily mean the person is no longer grieving. Waves of grief can be triggered by reminders of the loss long after it has happened and long after the person has "accepted" it. These waves may also trigger a crossover into any of the other four stages of grief.

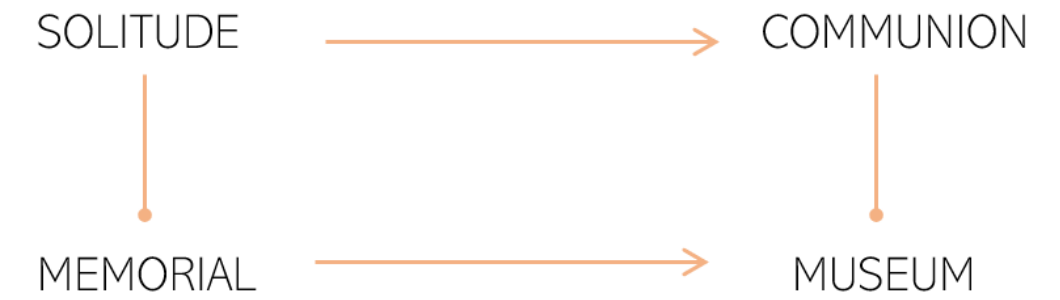
# 5 STAGES OF GRIEF - MIND MAPS



These diagrams are the mind maps for each stage depicting the predominant behavioral patterns and emotions one undergoes throughout the process of grieving



The journey also reflects the mental oscillations one goes through while grieving ,  
in seeking solitude at times and communion during others.



Level 1 is the memorial space that encourages a solitary journey.  
Level 2 houses museum and dining hall to encourage communing through art and connecting with others.



FILM





Moving image, just like architecture, is a medium that skillfully and proficiently engages with spatial and temporal matters. By studying and illustrating a few cinematic practices and tactics, I attempt to challenge the established perceptions and to view spaces through the lens of a camera, or through the eyes a filmmaker.

I hope to demonstrate that film and cinema, either as mental or physical constructs, can provide a meaningful context and frame of reference for spatial phenomena.



The way a camera moves can be categorized into a point, line, and circle.



1. CAMERA MOVEMENTS

2. LIGHTING

3. SOUND

4. EDITING

Point

Line

Circle

Stationary camera

Dolly

Tracking-sideways

Pedestal

Pan

Arc

Tilt

### 1. Zoom

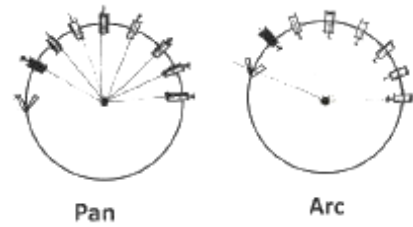
Without a doubt, zooming is the most used (and therefore, most overused) camera movement there is. It is often used as a clutch when the videographer is not sure what else to do to add interest to a shot. If you are going to use zoom, try to use it creatively. Zoom in or out from an unexpected, yet important, object or person in your shot. Use a quick zoom to add energy to a fast-paced piece. Don't get stuck with your zoom as your default move!

### 2. Pan

Panning is when you move your camera horizontally; either left to right or right to left, while its base is fixated on a certain point. You are not moving the position of the camera itself, just the direction it faces. These types of shots are great for establishing a sense of location within your story.

### 3. Tilt

Tilting is when you move the camera vertically, up to down or down to up, while its base is fixated to a certain point. Again, like panning, this move typically involves the use of a tripod where the camera is stationary but you move the angle it points to. These shots are popular when introducing a character, especially one of grandeur, in a movie.



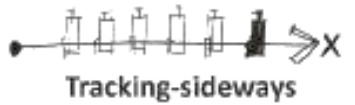
### 4. Dolly

A dolly is when you move the entire camera forwards and backwards, typically on some sort of track or motorized vehicle. This type of movement can create beautiful, flowing effects when done correctly. If you want to attempt a dolly, make sure your track is stable and will allow for fluid movement.



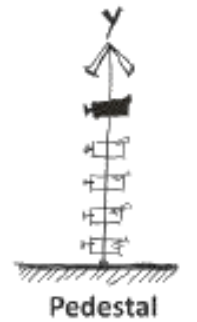
### 5. Track/ Truck

Trucking is the same as dollying, only you are moving the camera from left to right instead of in and out. Again, it is best to do this using a fluid motion track that will eliminate any jerking or friction.



### 6. Pedestal

A pedestal is when you move the camera vertically up or down while it is fixated in one location. This term came from the use of studio cameras when the operators would have to adjust the pedestal the camera sat on to compensate for the height of the subject. A pedestal move is easy to do when the camera is fixated to an adjustable tripod.



## CAMERA RIGS

1. Handheld Camera Rig
2. Camera Tripod
3. Film Crane and Camera Jib
4. Overhead Camera Mount
5. Camera Dolly and Slider Rig
6. Camera Stabilizer
7. Snorricam
8. Vehicle Mount
9. Drone Camera

## EDITING

1. Jump Cut
2. Match on Action
3. Slow Paced Editing
4. Fast-Paced Editing
5. Colour Grading
6. Transitions

## LIGHTING

1. High Key Lighting
2. Three-Point Lighting
3. Key Light
4. Fill Light
5. Edge Light/Rim Light
6. Low Key Lighting
7. Reflector
8. Gels

## SOUND

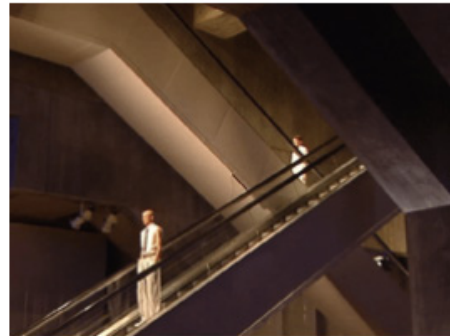
1. Tone
2. Mood
3. Tempo
4. Emotion
5. Atmosphere

# EVERYDAY CINEMATIC TECHNIQUES

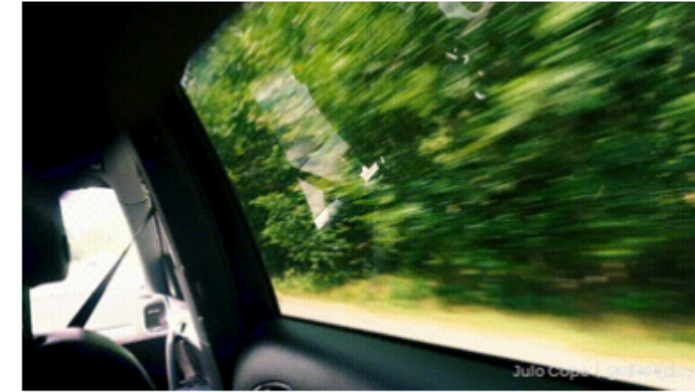
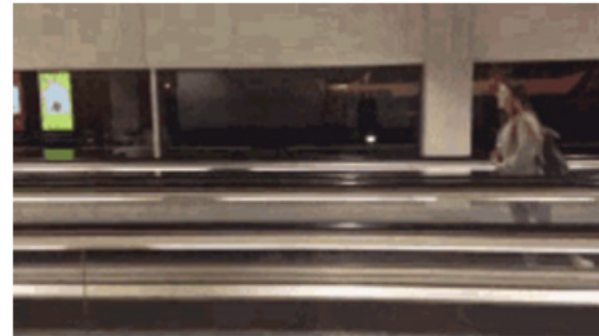
of the activities we engage in our daily lives that often seem mundane, offer a myriad of cinematic experiences with us being the eye of a camera.



Elevators: Pedestal



Escalators and Moving Walkways: Tracking and Trucking



Window of a moving car: Trucking



Wind shield of a moving car: Tracking



Roller coaster: Crane shot



View from the airplane: Drone shot



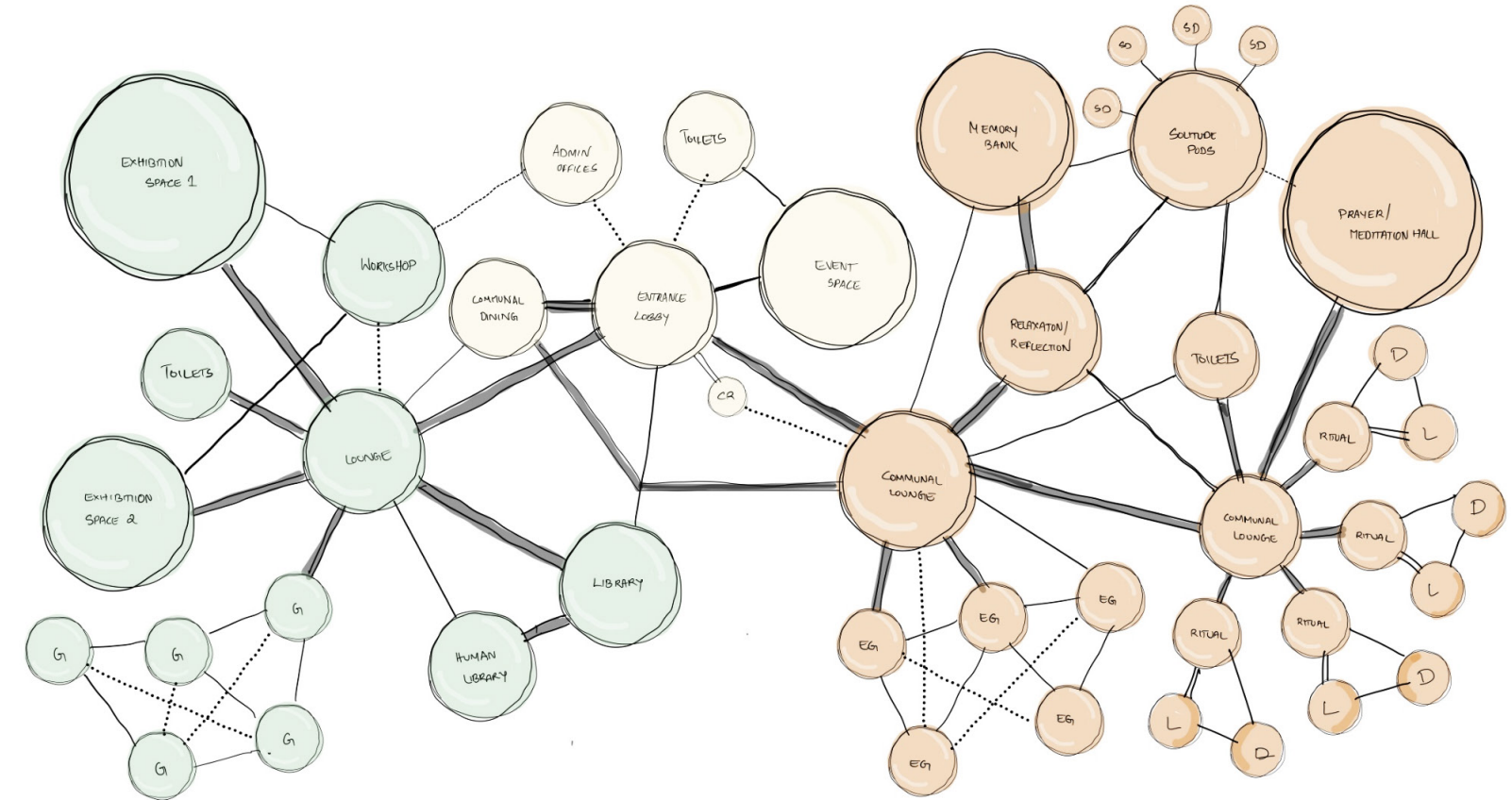
# PROGRAM



# AREA PROGRAMMING

S.no	Name	No	sft	Total	Adjacencies	Criteria	Plumbing	Special Equipment
1	Entrance Lobby	1	1000	1400	2,3,4,5   3,6		No	No
2	Coat room	1	150	150	1		No	No
3	Event space (150)	1	2000	2000	1,2   4		No	Yes
4	Communal Dining	1	1000	1000	1,2		Yes	No
5	Admin offices	1	800	800	4,1		No	No
<b>MUSEUM</b>								
6	Exhibition space 1	1	3000	3000	1, 9,10		Yes	Yes
7	Exhibition space 2	1	1500	1500	1, 8,10		Yes	Yes
8	Human Library	1	1000	1000	1,12   2		No	No
9	Library	1	900	900	1,11		No	No
10	Workshop +storage	1	1000	1000	6		Yes	Yes
<b>MEMORIAL</b>								
11	Prayer/Meditation hall	1	3000	3000	15   16		Yes	No
12	Relaxation / Reflection	1	1000	1000	14,16		Yes	No
13	Spaces for rituals (Rented)	5	450	2200	16		Yes	No
14	Private lounges	5	800	2400	15,17,18   14		No	No
15	Private Dining	5	500	2500	16		Yes	No
16	Solitude pods	25	60	1300	15		No	No
17	Experiential galleries	5	400	2000	16, 19		Yes	Yes
18	Sensory deprivation rooms	5	100	500	16, 19		Yes	Yes
19	Memory bank	1	2000	2000	16,15		No	Yes
( Oral and visual History)								
<b>Total</b>				<b>30,000</b>	<b>Occupancy Type: Assembly (A3)   OF- 30 net</b>			
<b>Services + Circulation</b>			<b>25%</b>	<b>37,500</b>	<b>Occupants = 1000</b>			
<b>Estimated site area</b>				<b>60,000</b>				

# SPATIAL ADJACENCIES



	Public Access	Privacy	Daylight/views
V.Low			
Low			
Medium			
High			

- Memorial Spaces
- Museum Spaces
- Ancillary Spaces



SITE





# CHERRY STREET PIER, PHILADELPHIA

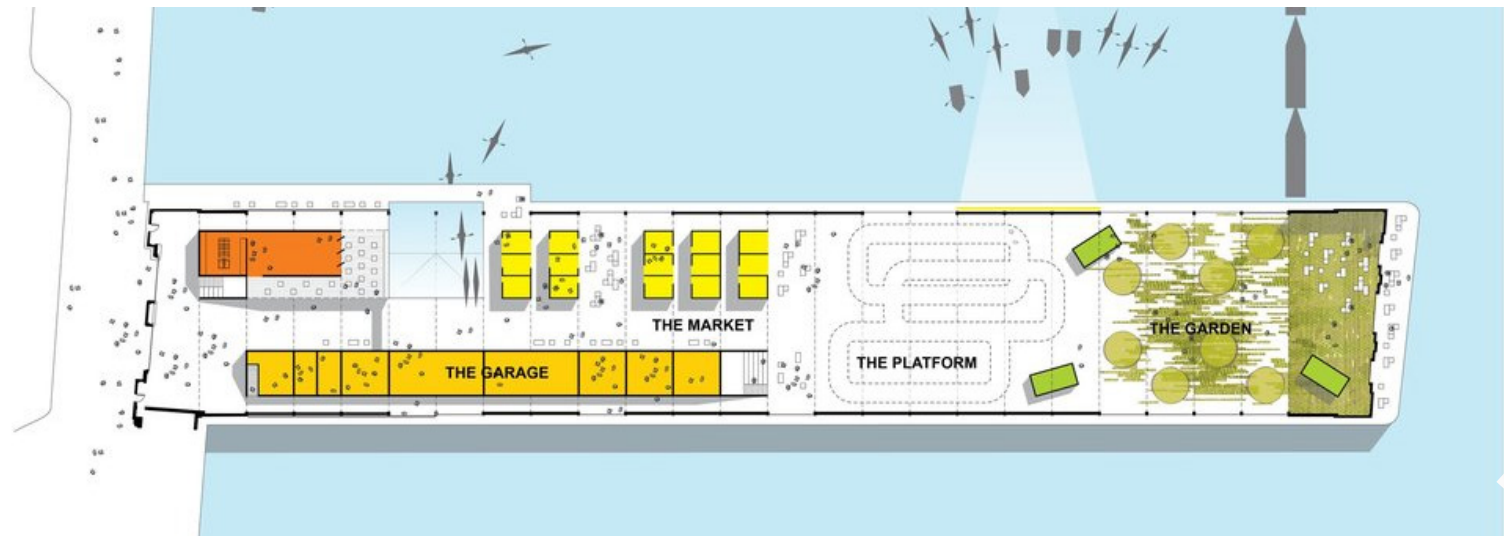
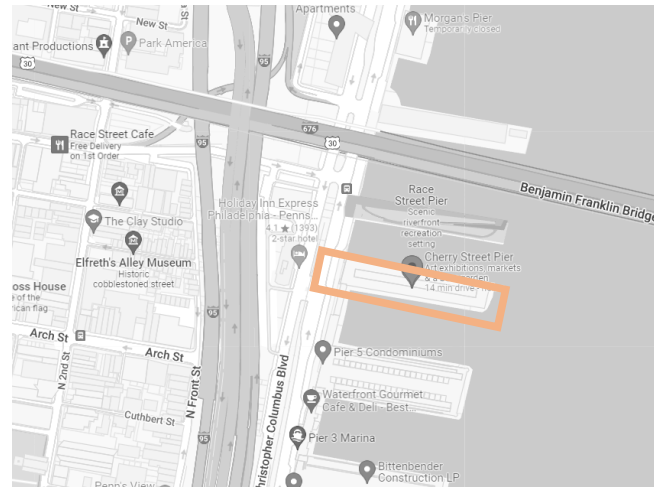
LOCATION : 121 N. COLUMBUS BLVD,  
PHILADELPHIA, PA 19106

CONSTRUCTION : 1919. REPURPOSED IN 2012

SIZE : 100FT X 535FT

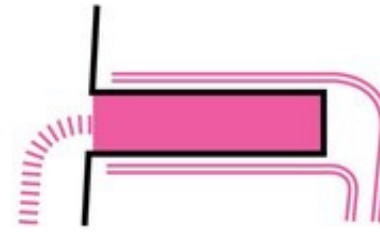
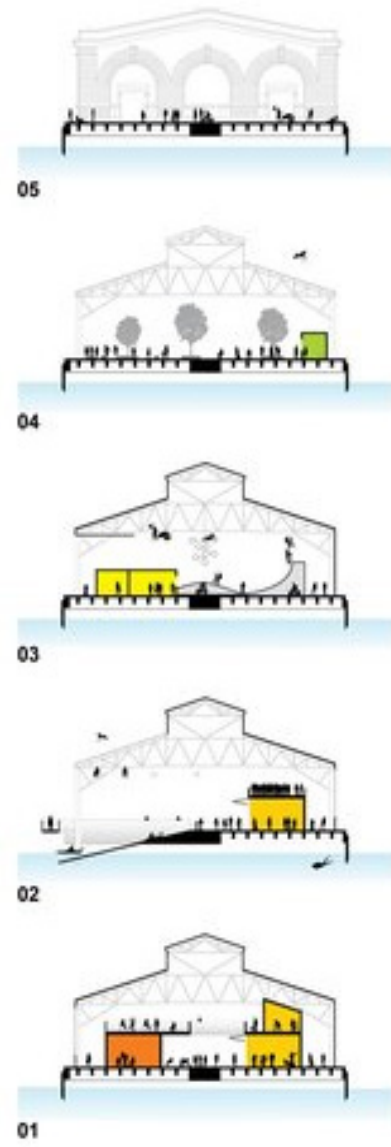
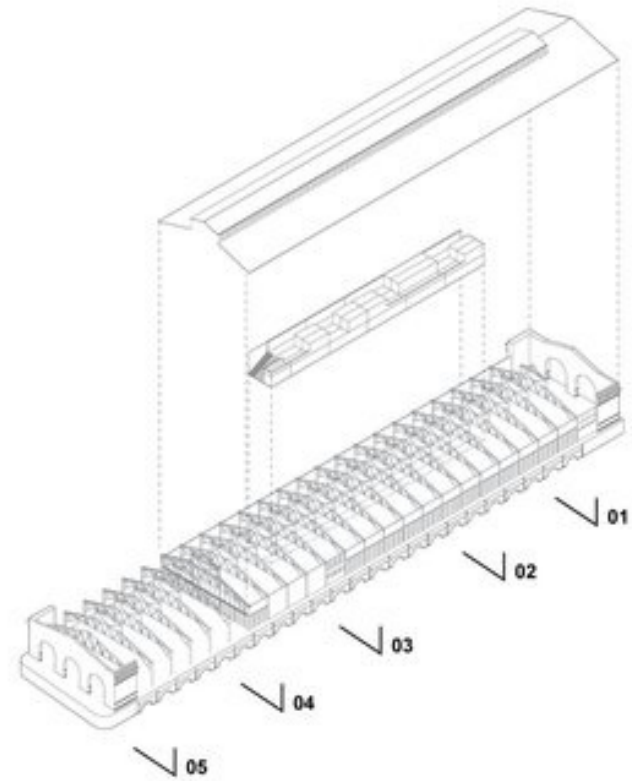
DEPTH OF WATER : 35 FT

OWNED BY : DELAWARE WATERFRONT  
DEPARTMENT

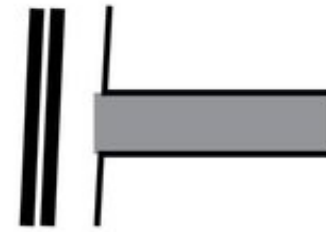


# EXISTING CONDITIONS

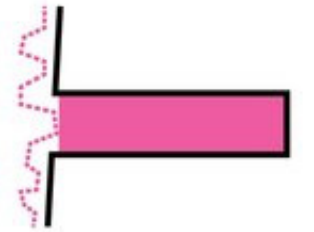
Cherry Street Pier reclaims a piece of the city's industrial infrastructure as a cultural and commercial anchor along the Delaware River, returning it to the public realm. The design maximizes the Pier's public presence, with a series of programmed clusters of shipping containers inserted into the existing warehouse. These structures create a series of permanent and temporary environments for food, drink, work, shopping, recreation, art, and events. At the end of the pier, the roof of the existing structure was removed, creating a garden open to the sky with framed views of the Ben Franklin Bridge and the river.



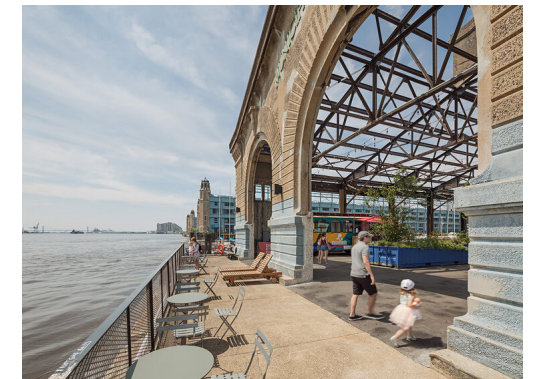
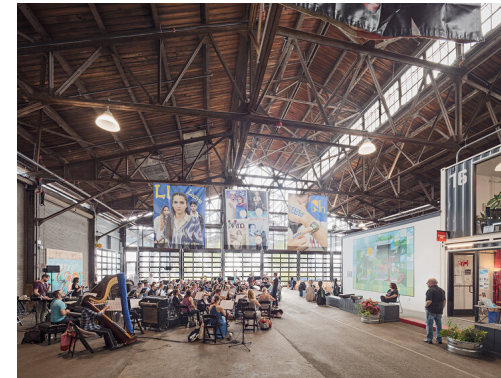
1920  
BOAT + RAIL



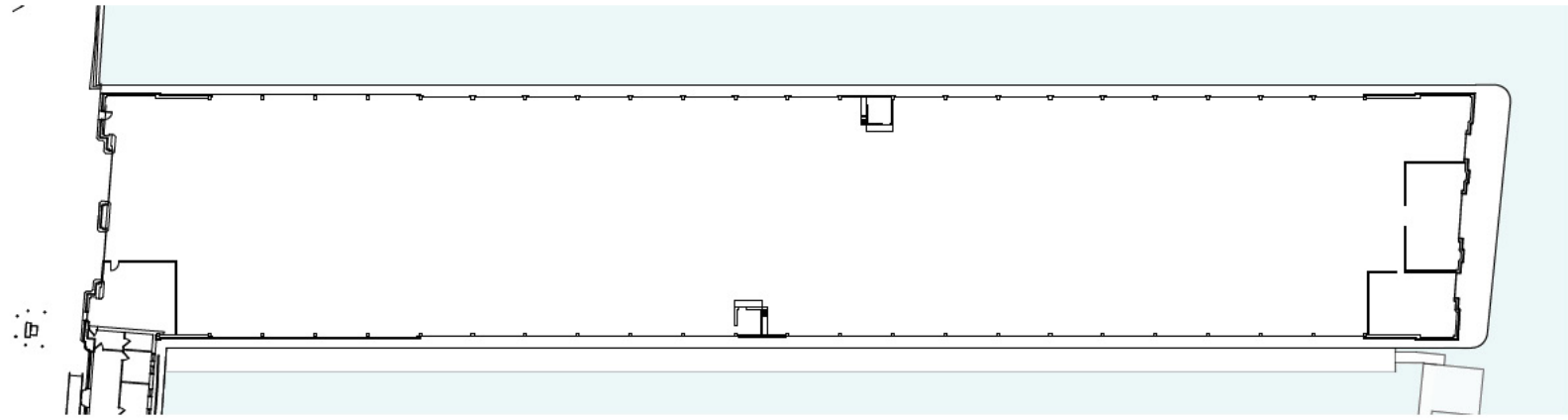
1970  
CAR



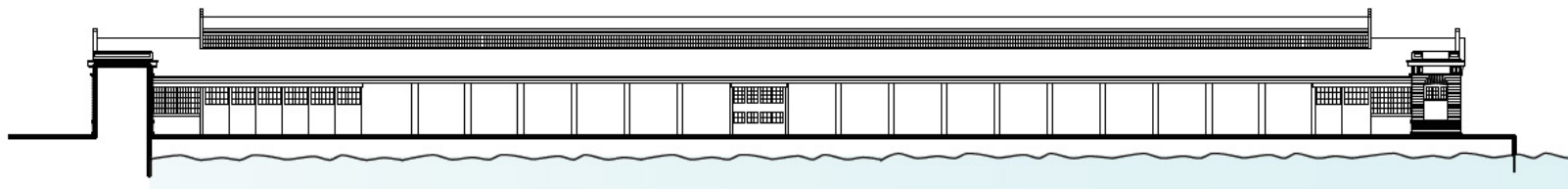
2018  
PEOPLE



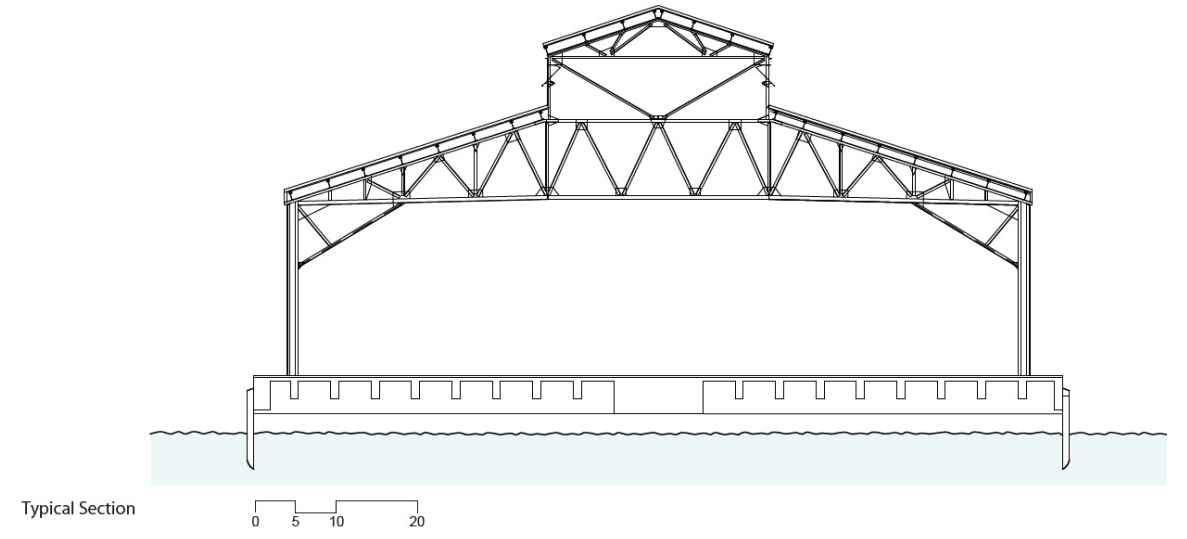
SITE DRAWINGS



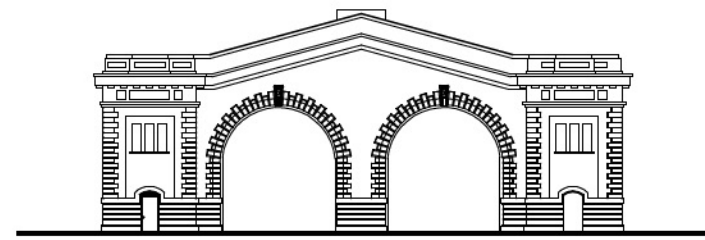
Existing Plan



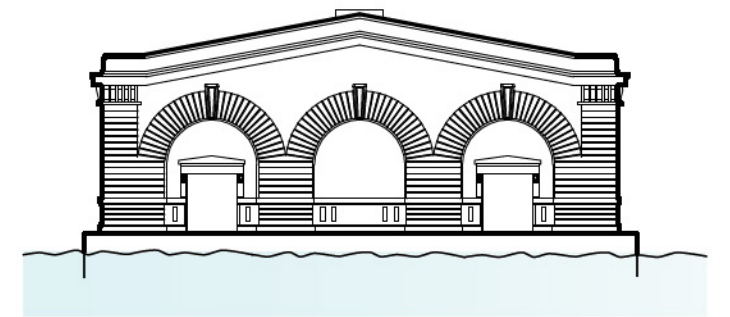
South Elevation



Typical Section

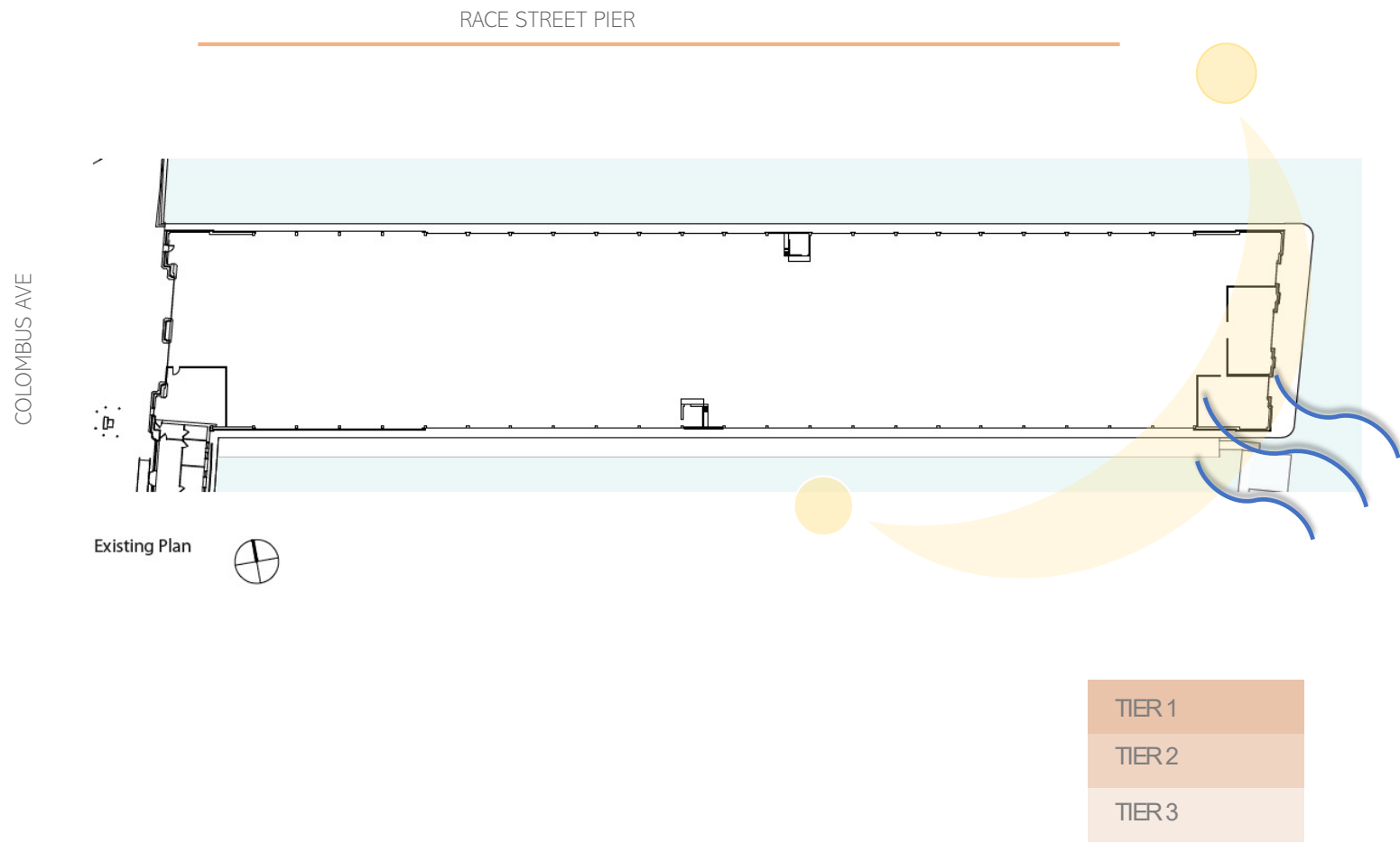


West Elevation

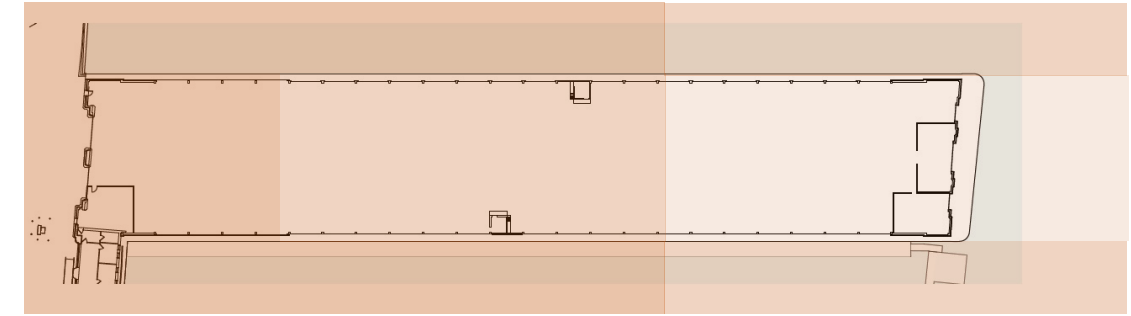


East Elevation

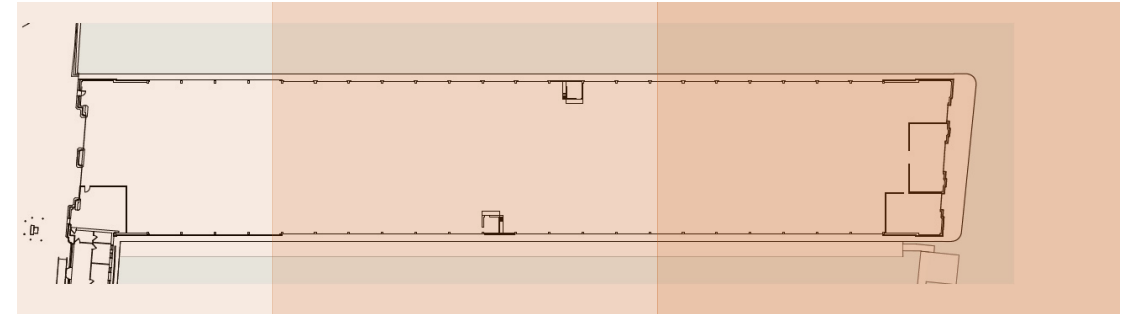
# SITE ANALYSIS



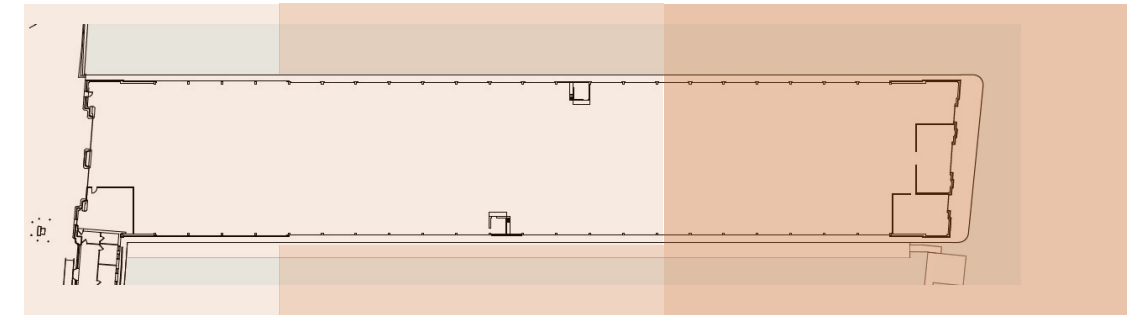
NOISE



PRIVACY



VIEWS

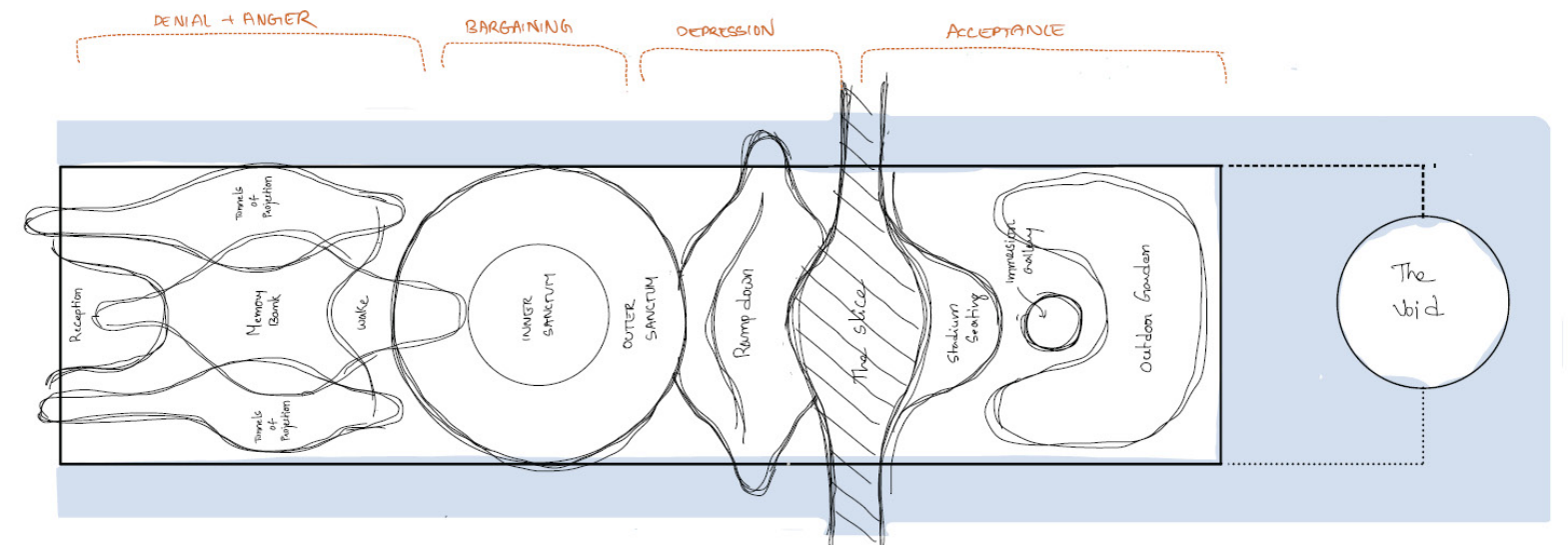




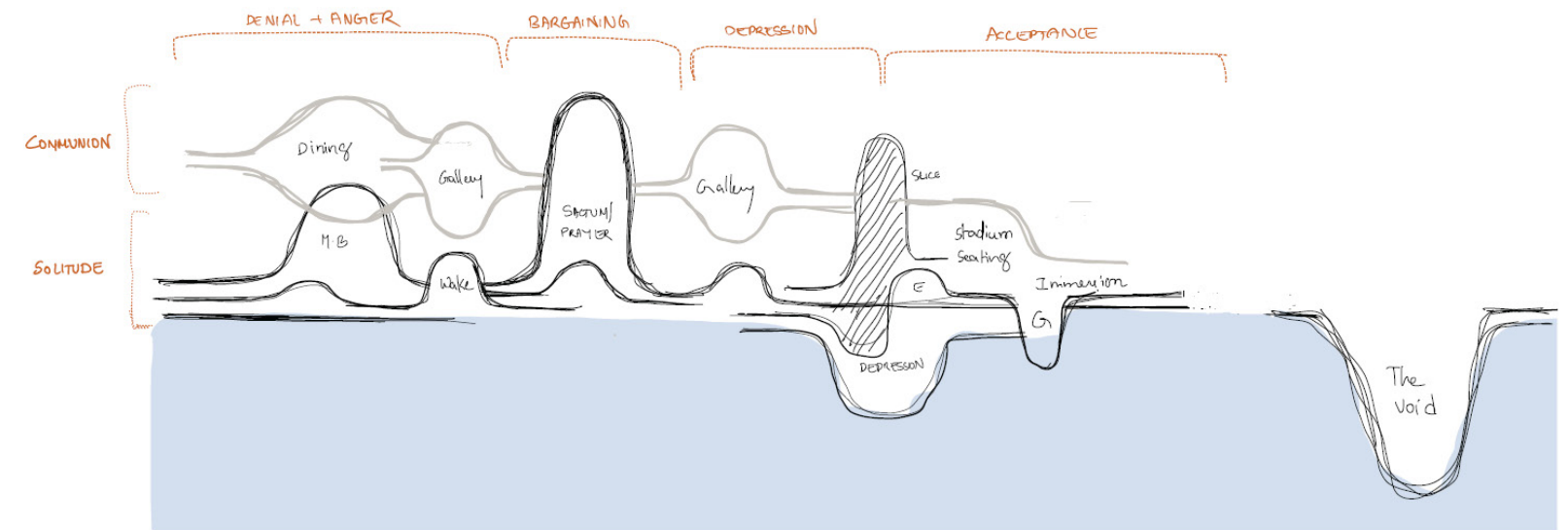
# PROGRAM + SITE



These diagrams show the spatial flow in both plan and section. It also shows the hierarchy in defining the focal elements across the pier and in terms of massing and volumes. The important transitions between different zones have also been highlighted through overlaps.

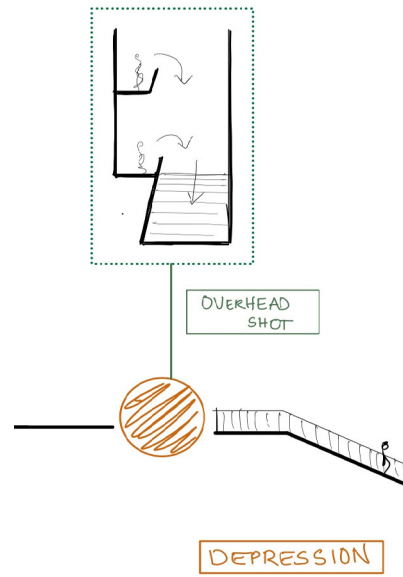
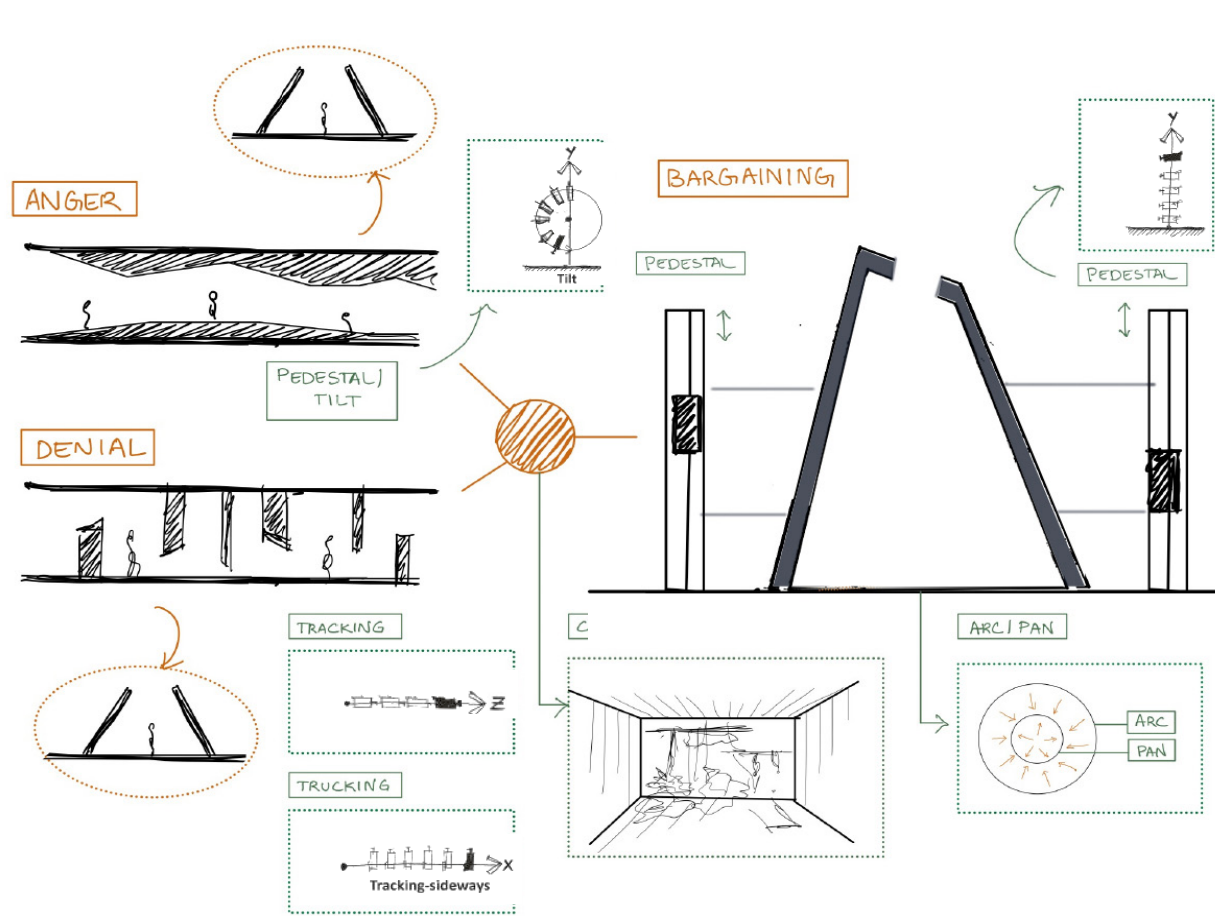


ADJACENCIES - PLAN

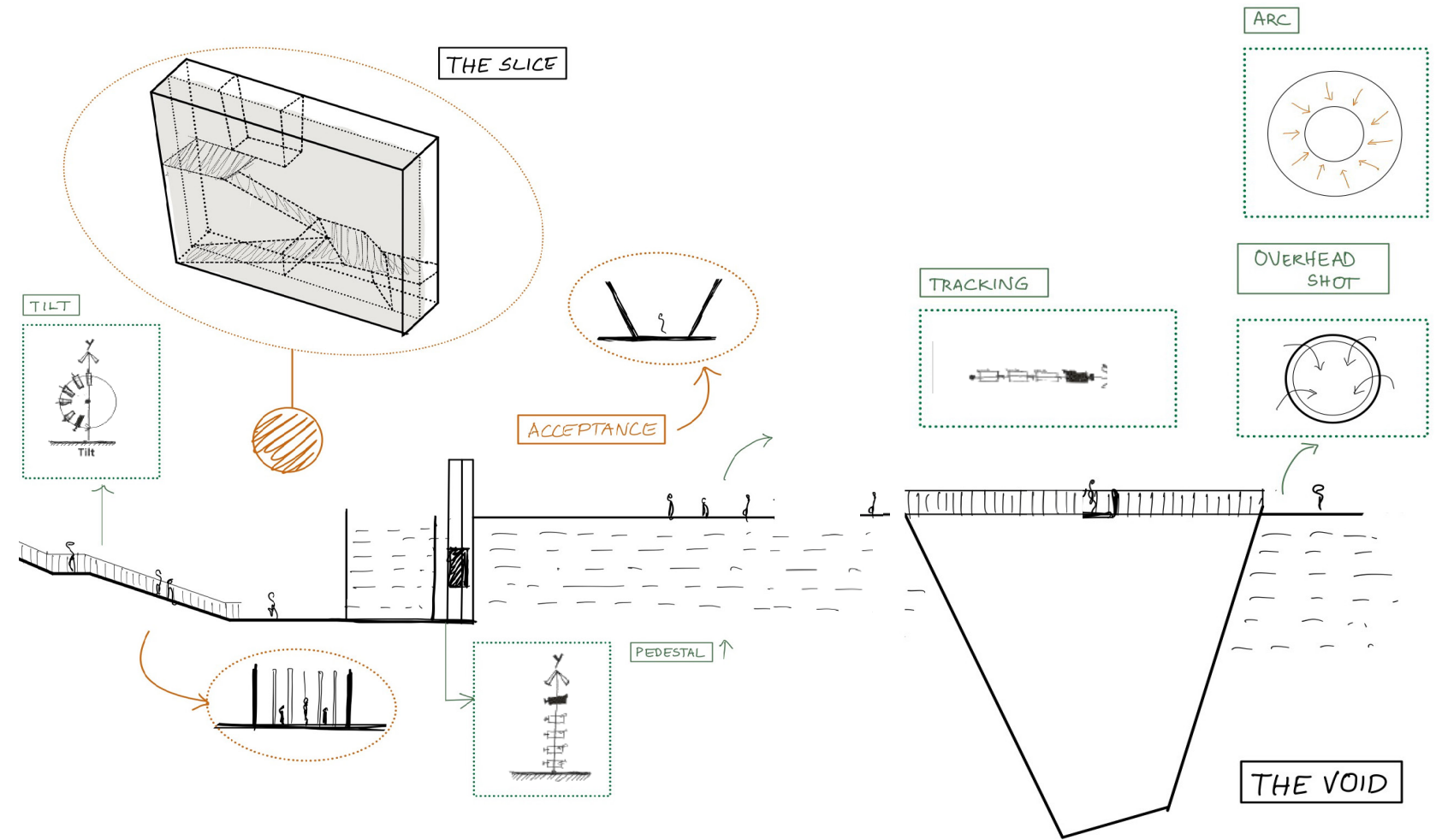


ADJACENCIES - SECTION

# MASTER DIAGRAM



STAGES OF GRIEF  
 SIGNIFICANT THRESHOLDS  
 CINEMATIC MOMENTS





# FINAL DESIGN

PLANS

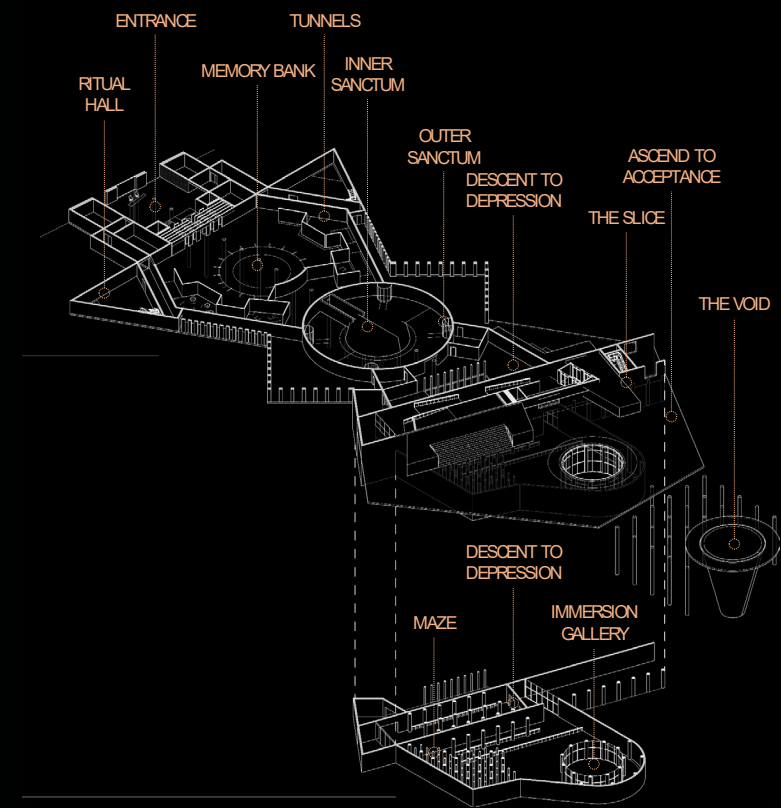
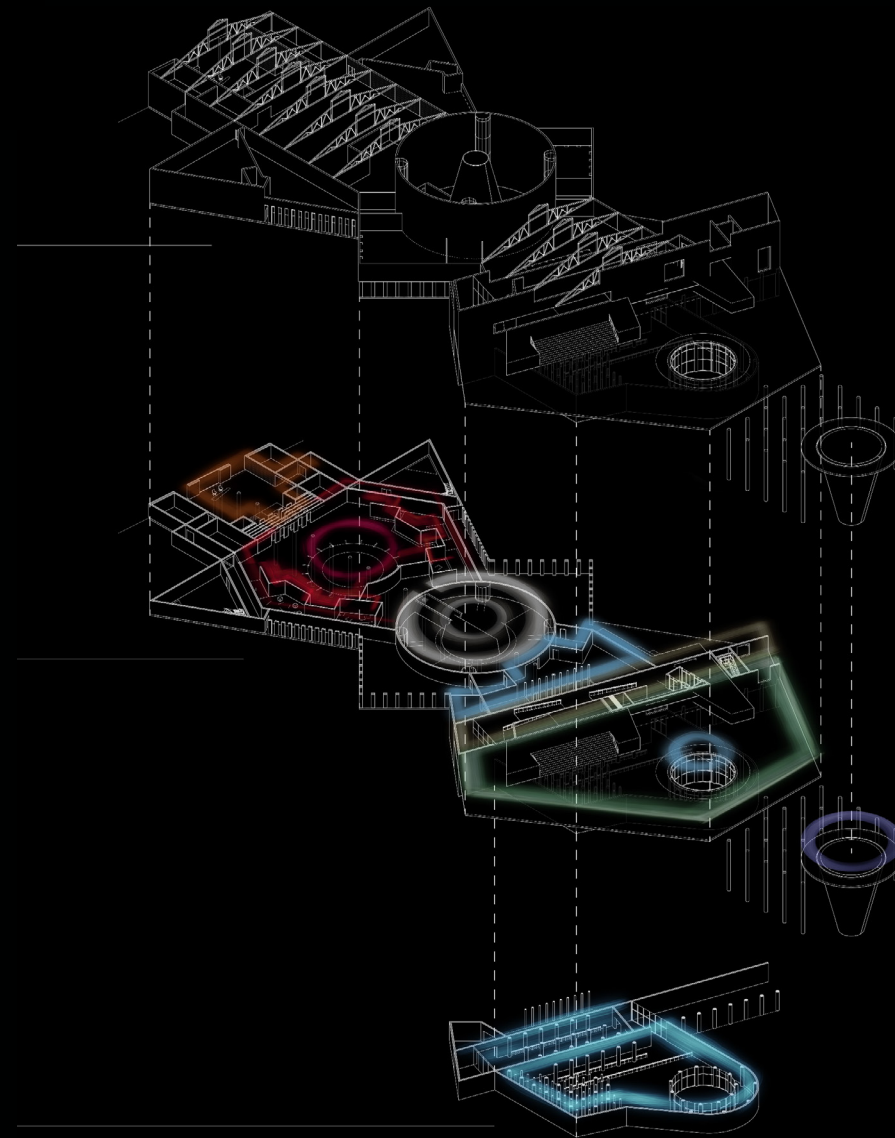
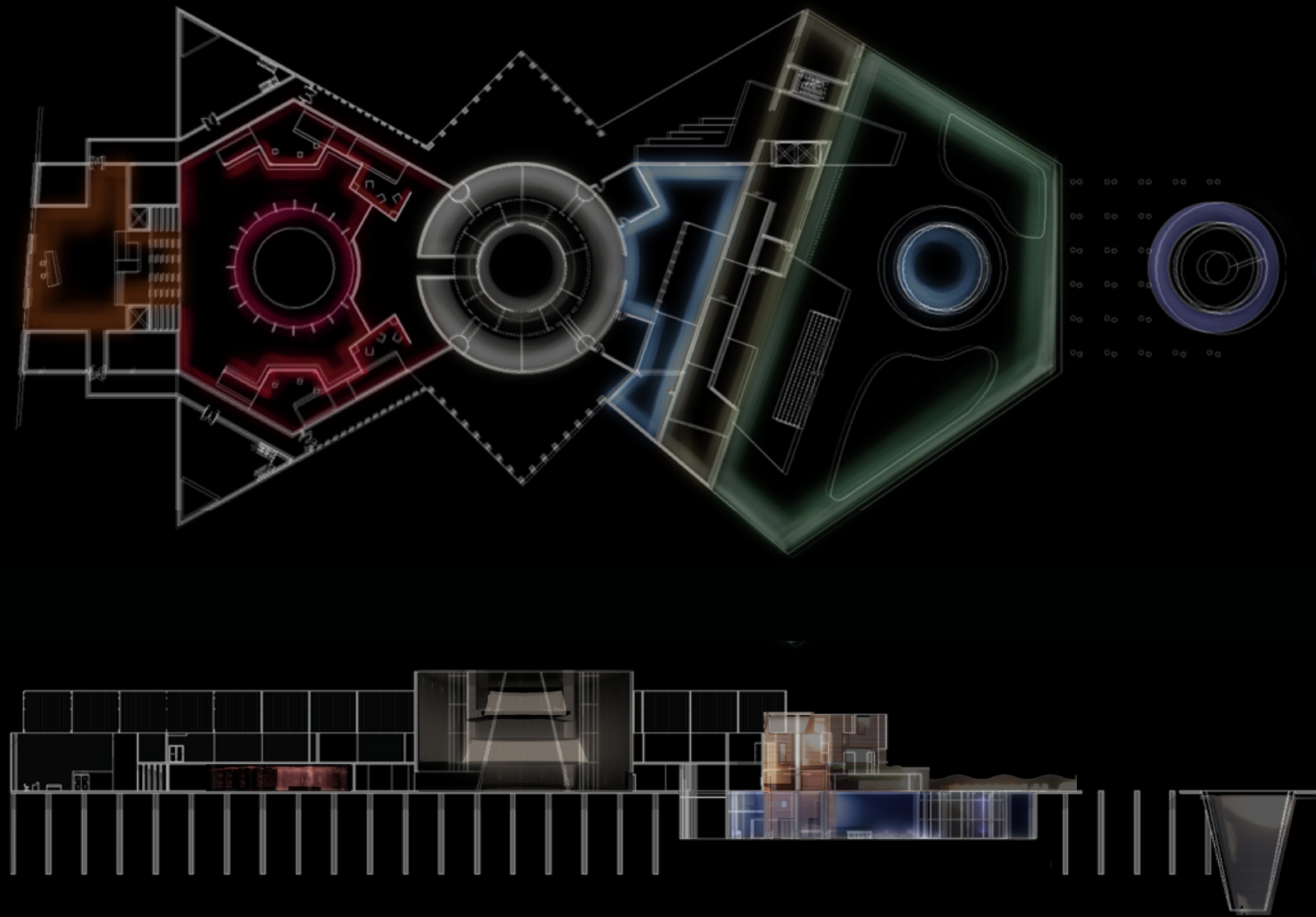
SECTIONS

AXONOMETRIC VIEWS

PERESPECTIVES

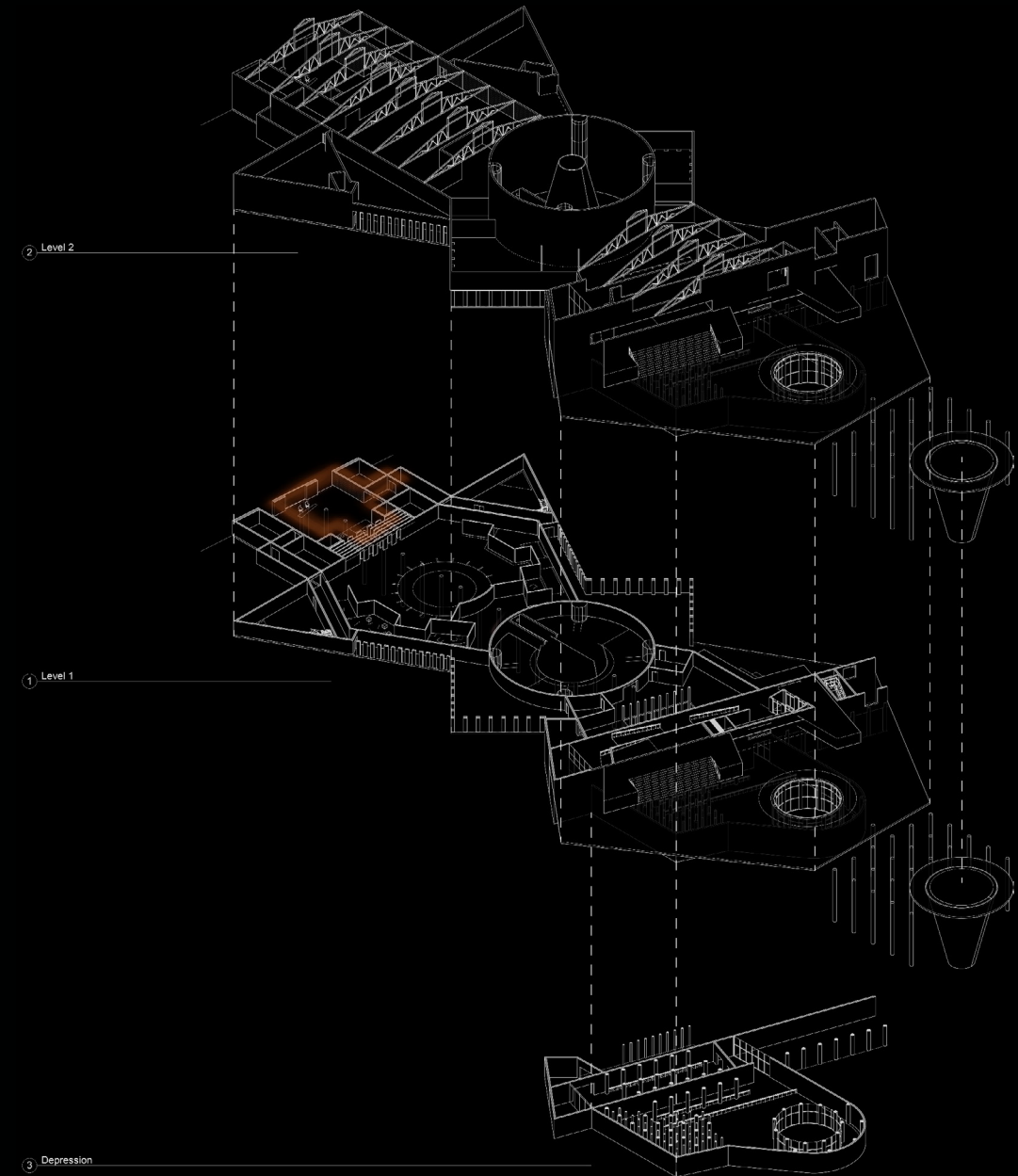
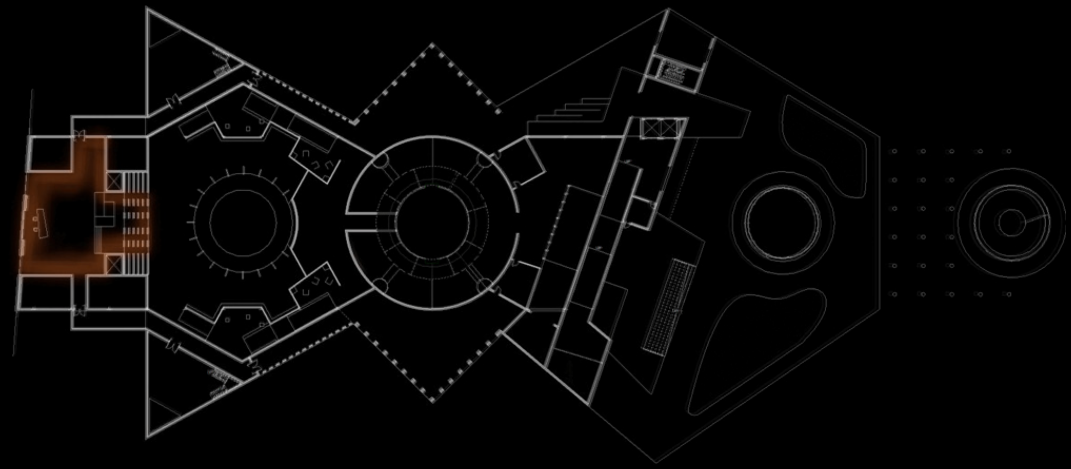


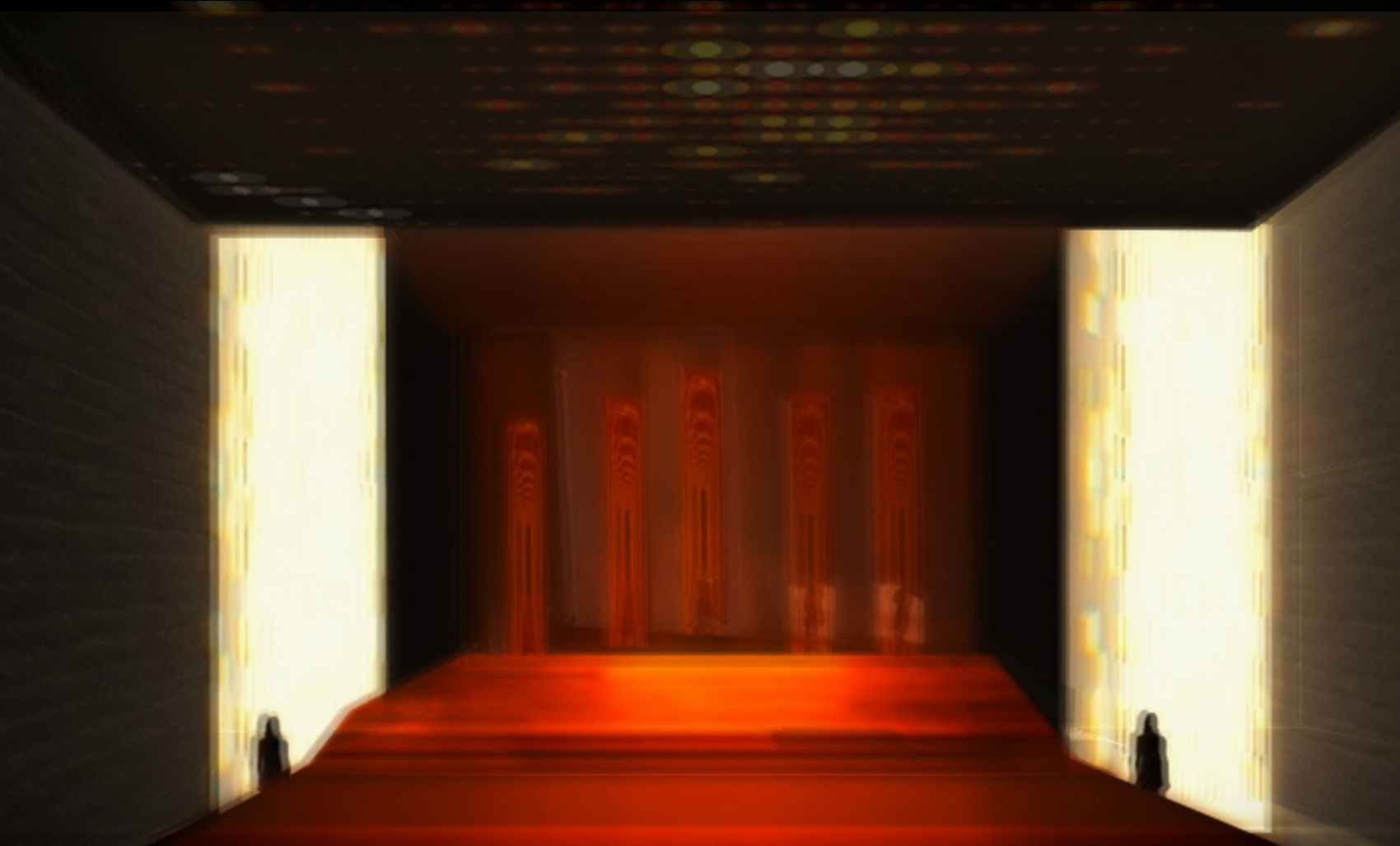




# ENTRANCE

The double-height entrance with a waiting lounge and a reception desk to from where the journey begins. A series of 5 grand arched tunnels lead you first destination which is the Memory bank in the Anger and Denial zone .

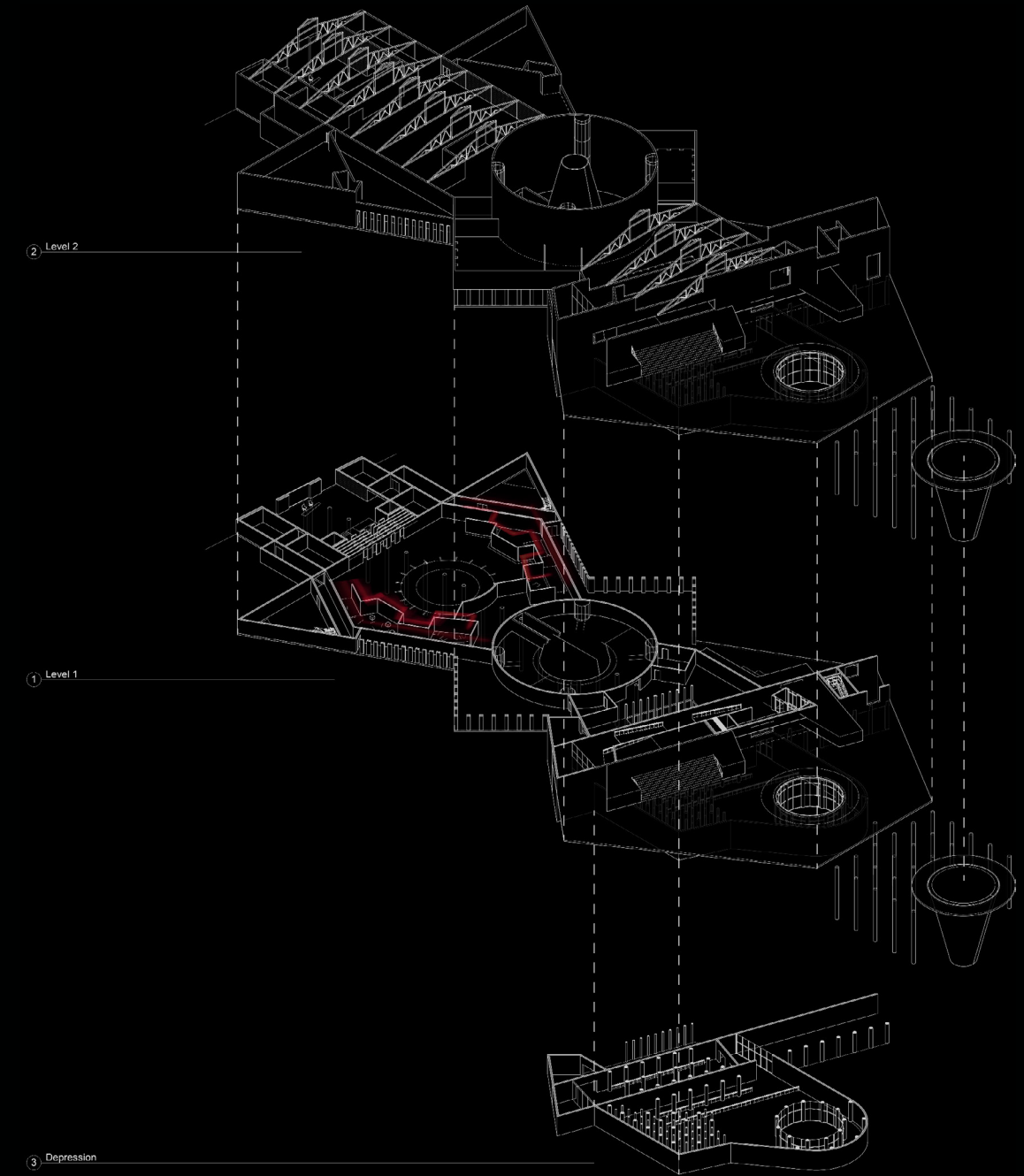
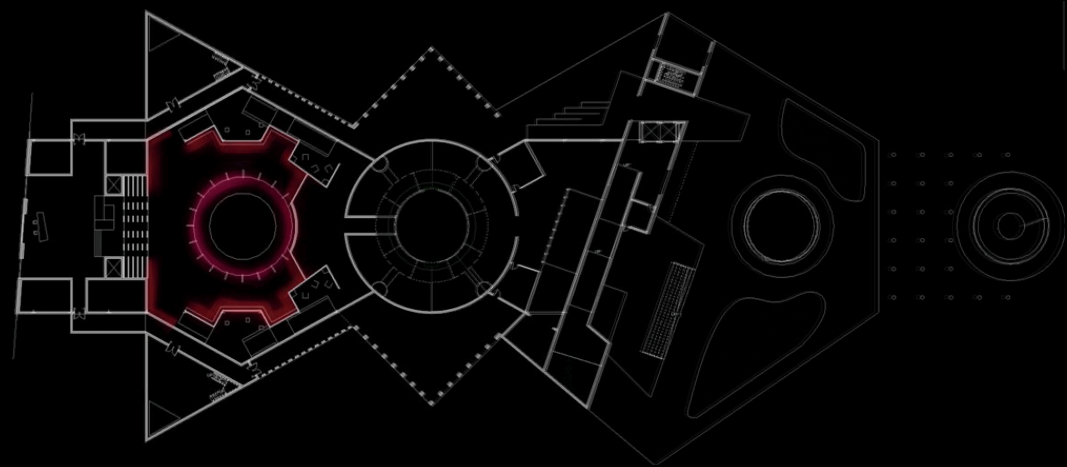


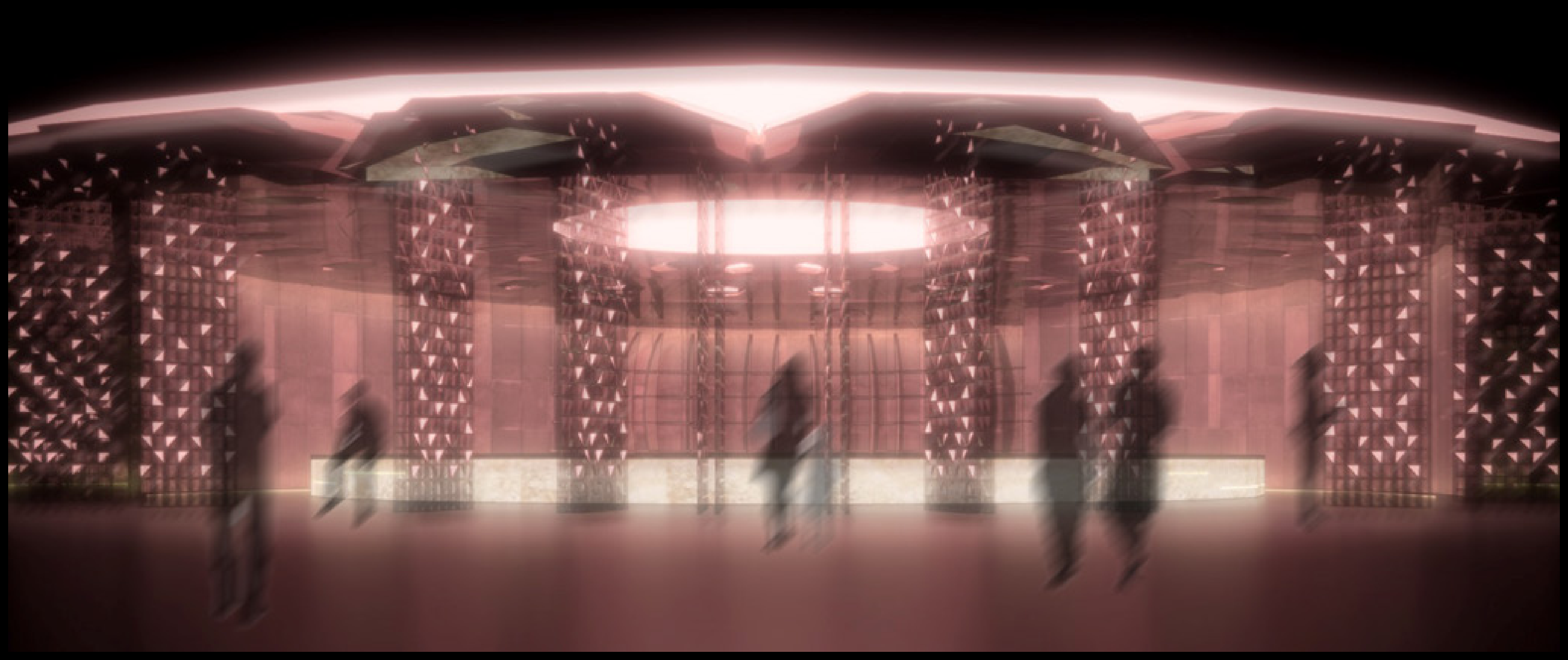


# MEMORY BANK

ANGER | DENIAL

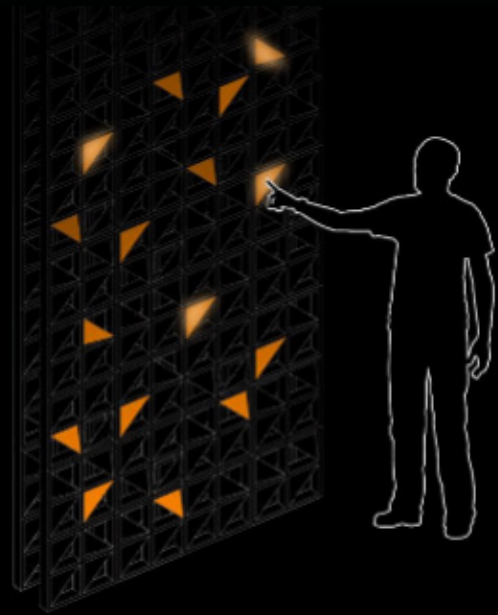
The memory bank is the first space one walks into in the anger denial zone. The ones grieving through this stage often shift between wanting to share their pain or seeking comfort in listening to the stories of others. Memory bank facilitates these connections between strangers across time and space through shared grief.





## MEMORY COLLECTORS

People can either access archived stories by pressing the buttons and connecting to their audio devices or can record their own stories into it.



## WALL OF EXCHANGE

There are storage lockers for memorabilia and shelves for people to offer flowers, and candles and even share care packages with others in the name of their lost loved ones.



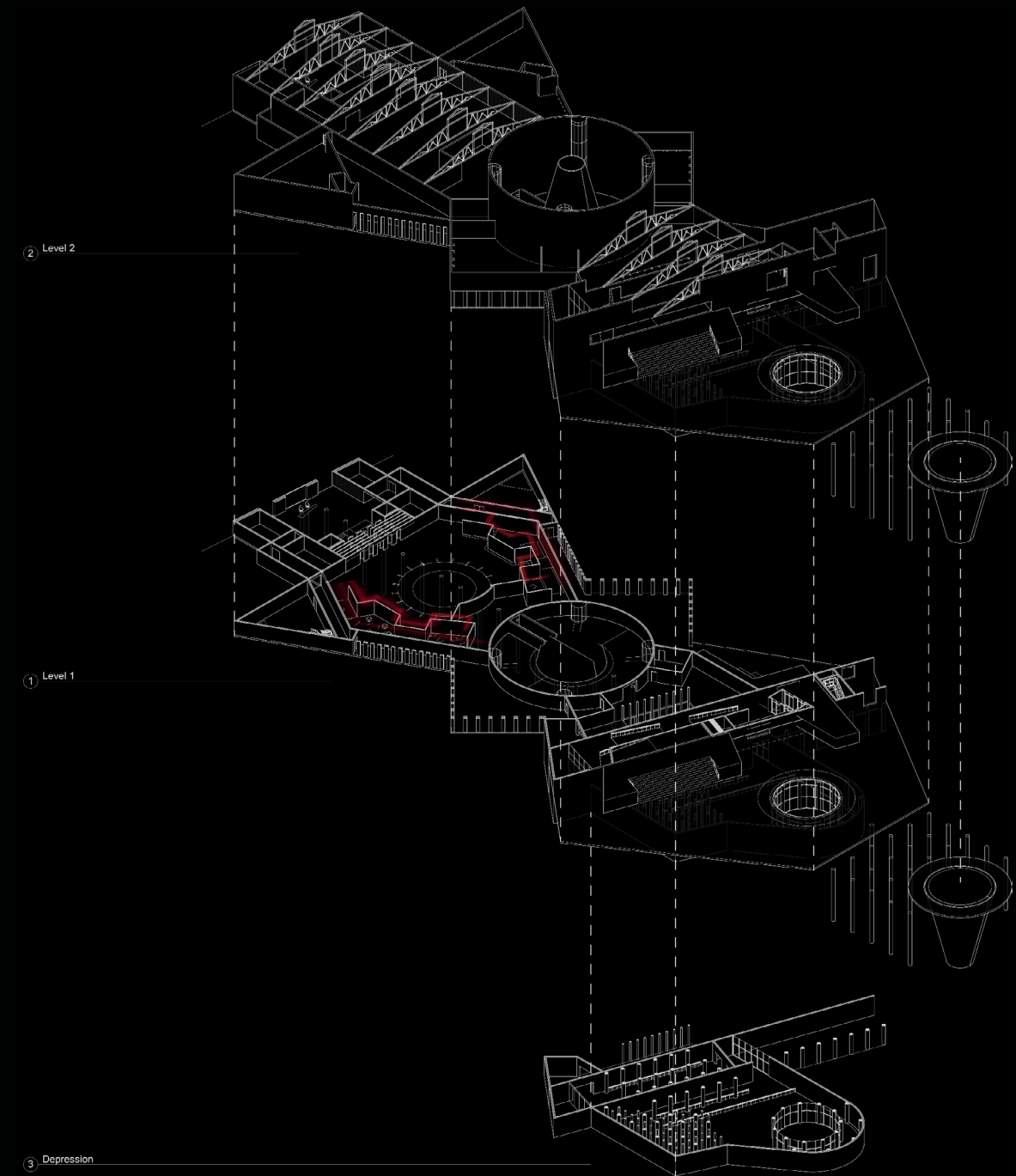
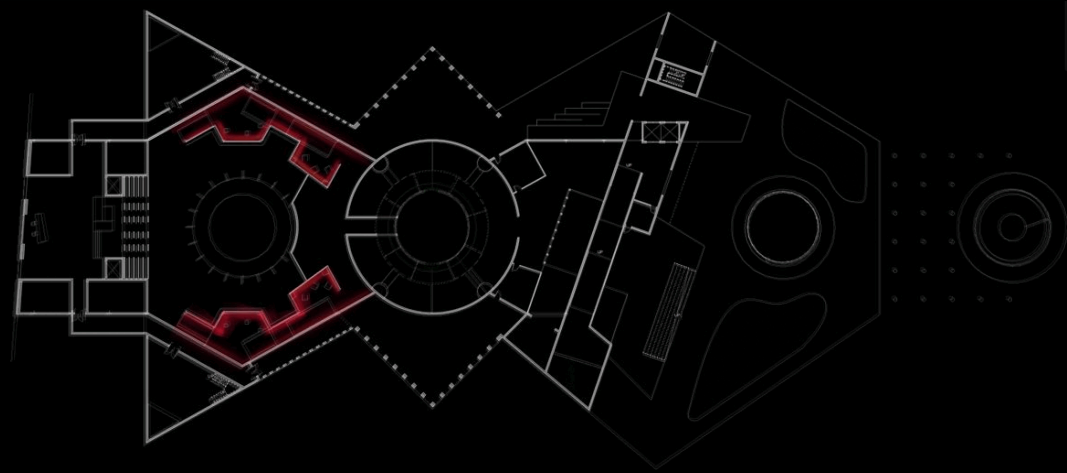




# TUNNELS

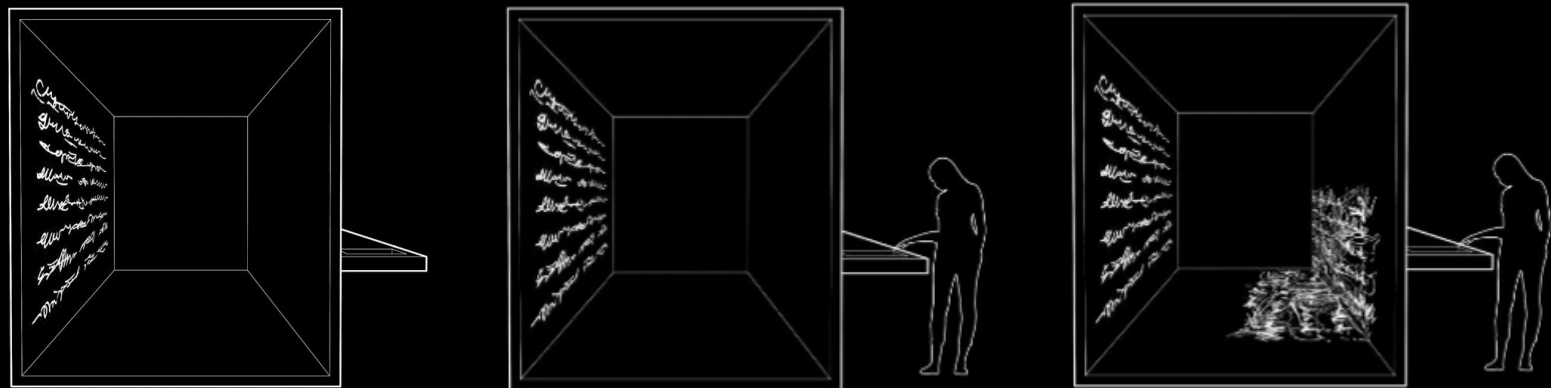
ANGER | DENIAL

The tunnels are narrow passageways designed to isolate people as they proceed to the next zone. The cinematic movement emphasized here are tracking and trucking shots with the ramps adding a slight tilt.



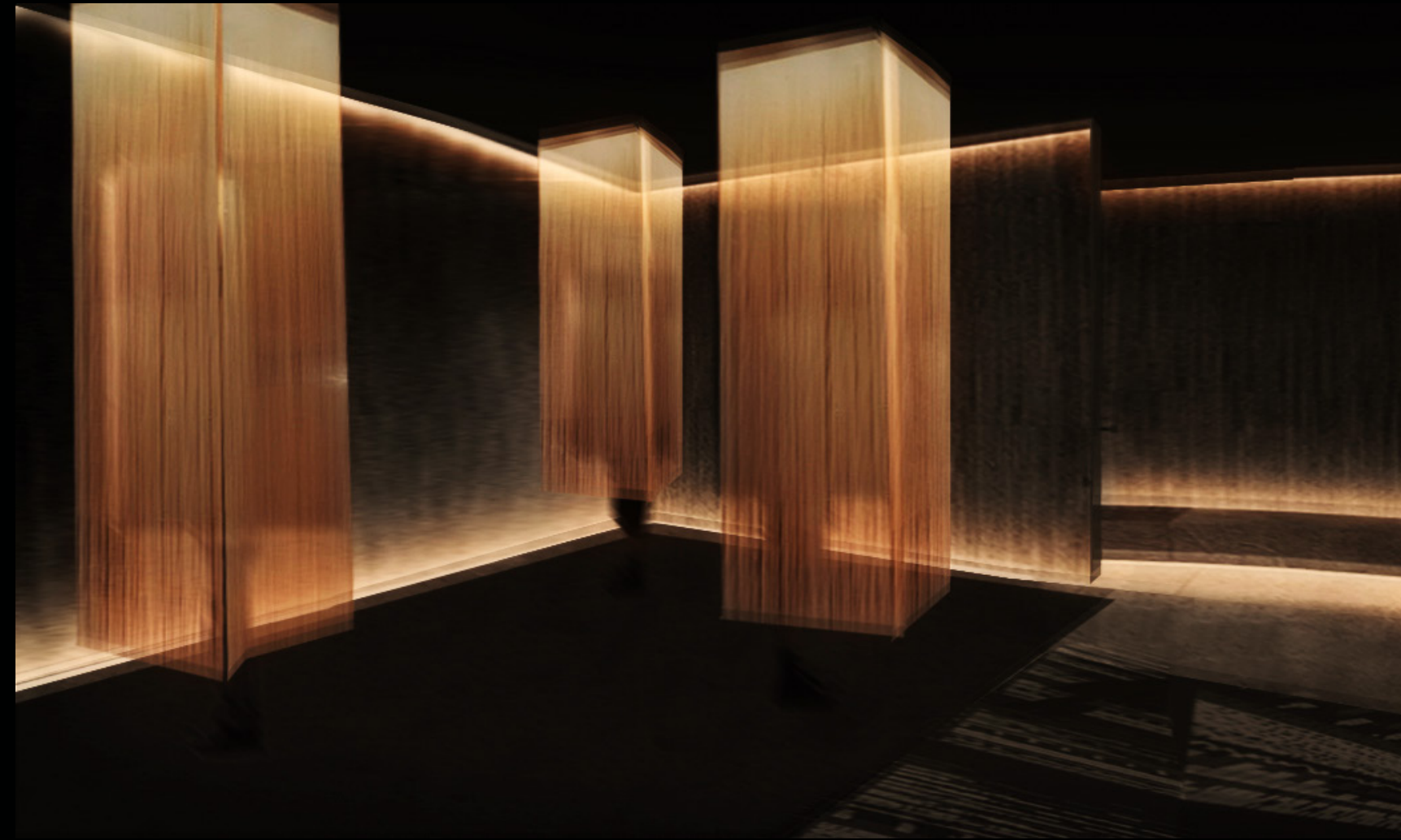
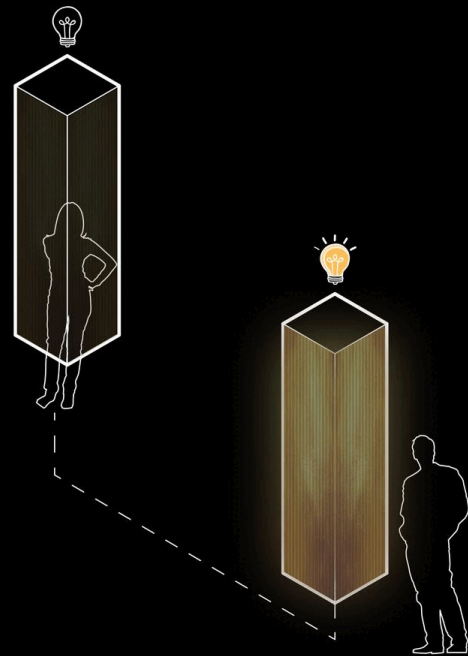
## TUNNEL OF PROJECTIONS

The tunnels are projected with messages written on the digital screens embedded in their outer periphery.



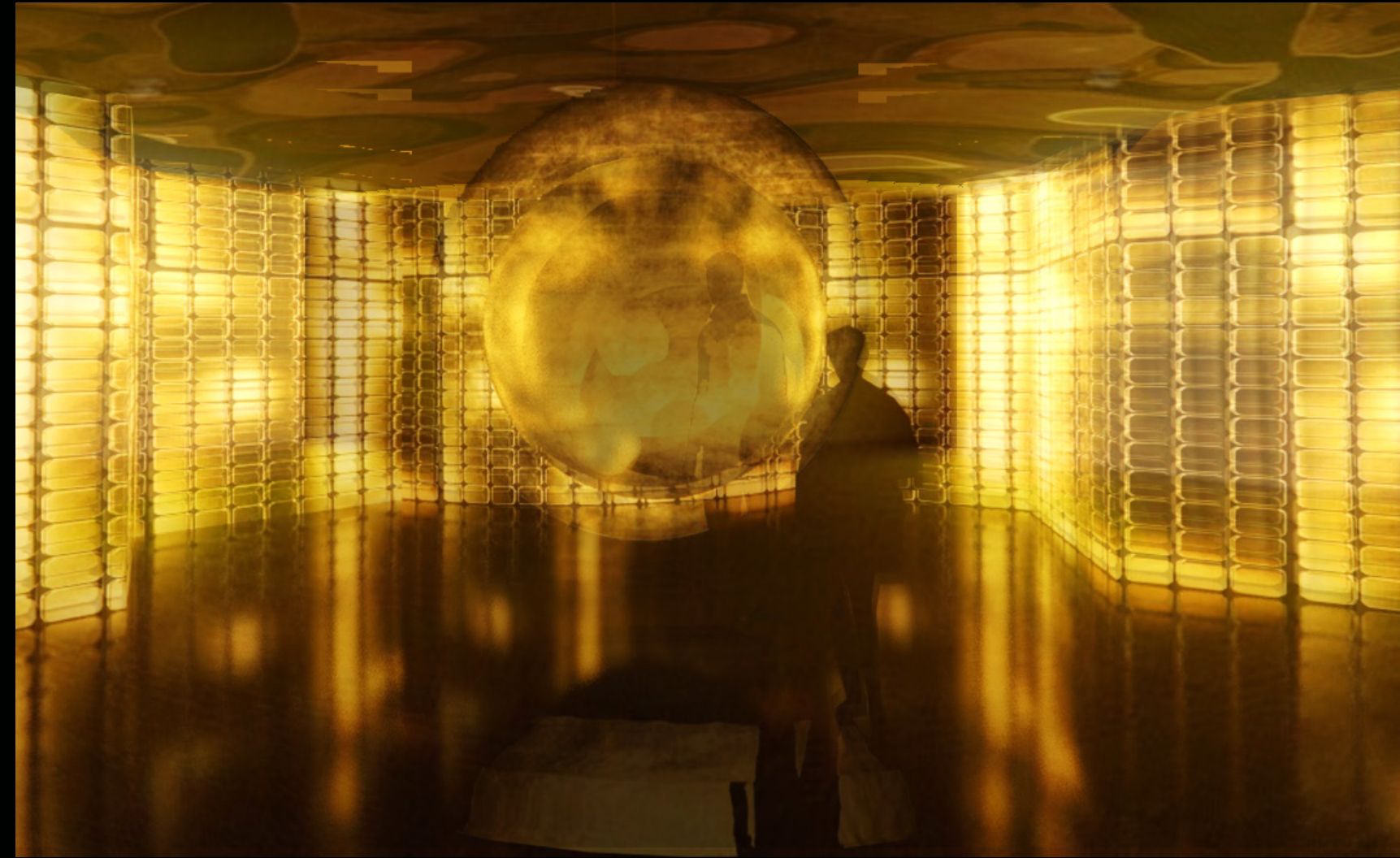
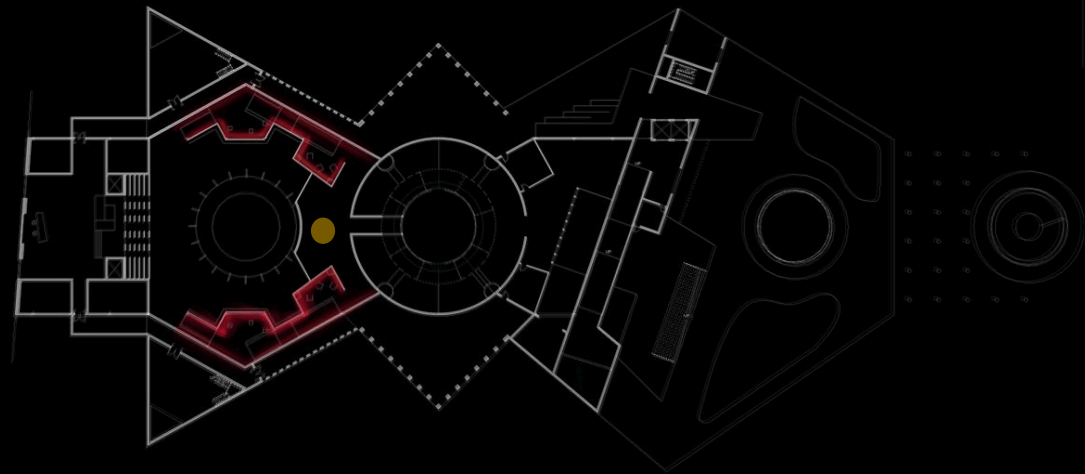
## CONFESSION BOOTHS

The optic fiber curtain booths facilitate stranger conversations between both the tunnels. When a person gets into a booth on one end, a booth on the opposite end lights up inviting someone passing by for a conversation.



# WAKE

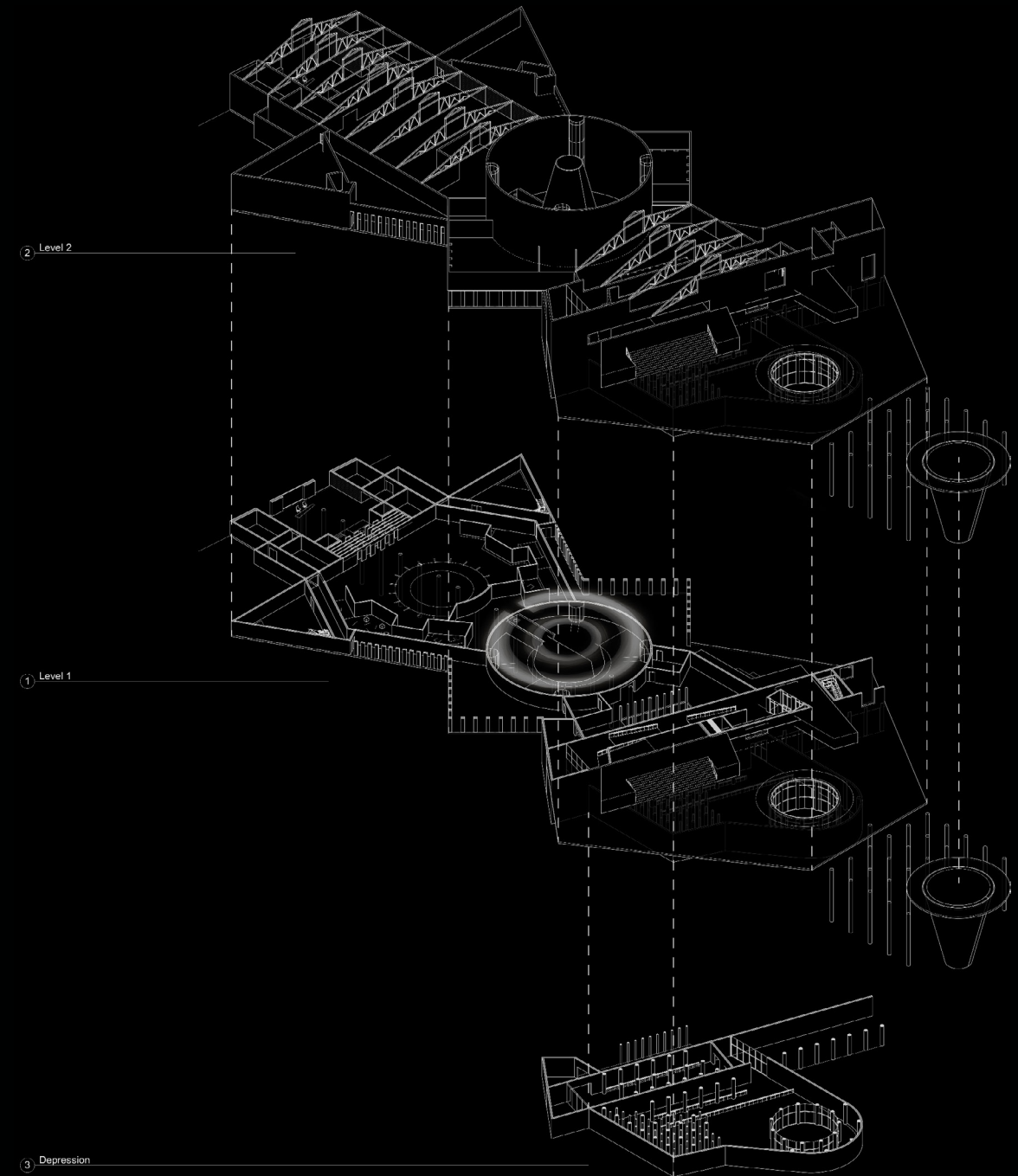
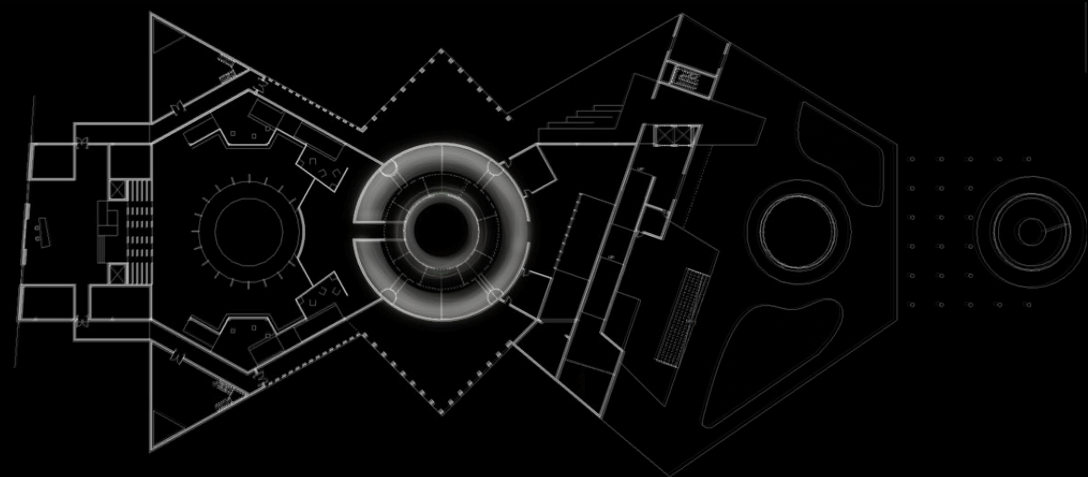
Wake is a transitory threshold between Anger denial and the Bargaining stage. It is where one becomes fully aware of the magnitude of the loss that they endured. This zone is flooded with Monochromatic lighting where one is stripped away of color almost reflecting a scene from a funeral. The reflective surfaces allow for the them to percive themsleves and their surroundings in a unfamiliar and an unsettling way. The cinematic movement here is an arc



# SANCTUM

## BARGAINING

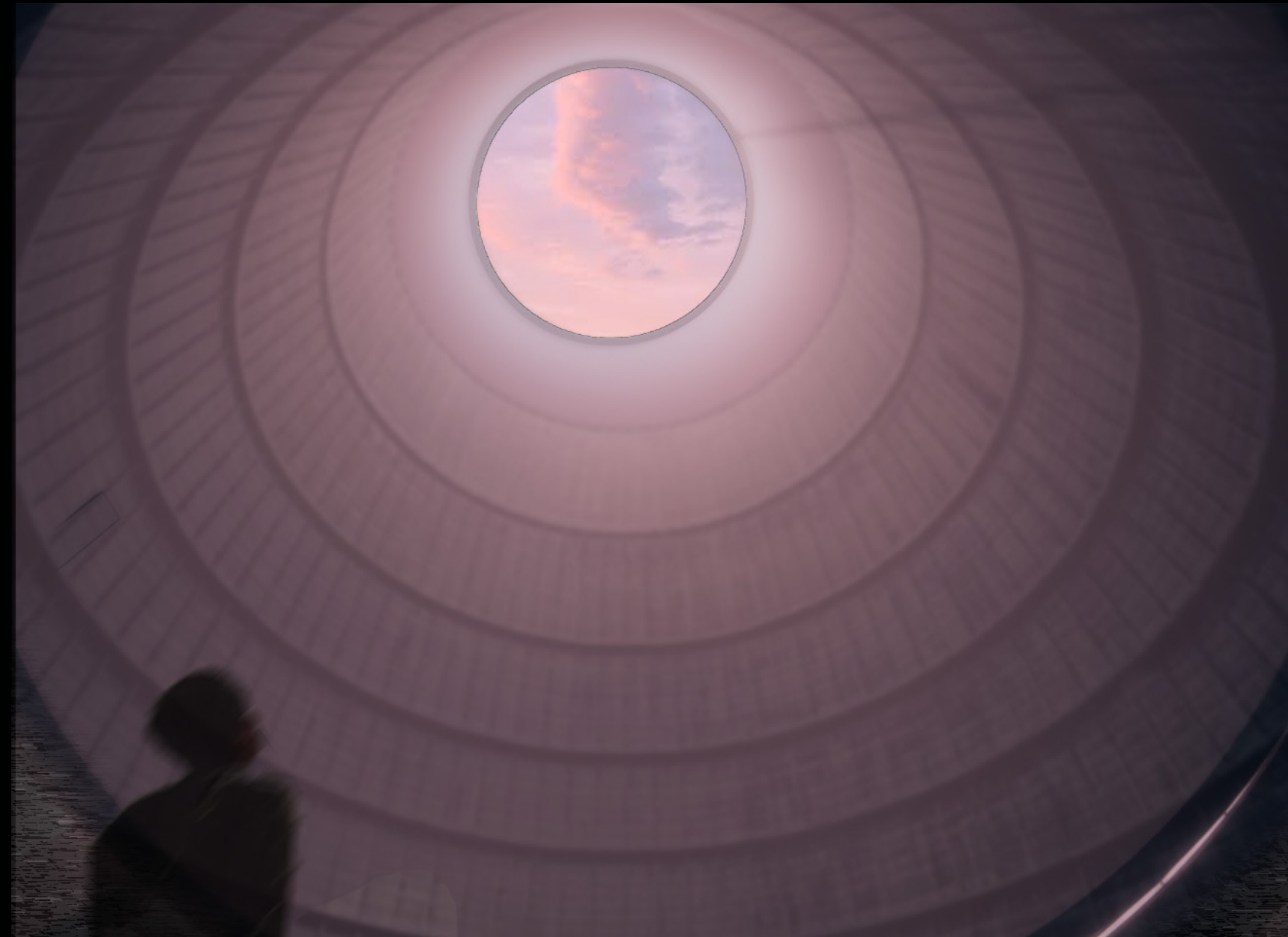
The bargaining stage is where one is in a state of flux. The design of the sanctum emulates the oscillations one goes through while grieving- between wanting to take control of the situation and reason with the absurdity and giving up and surrendering to a higher power.

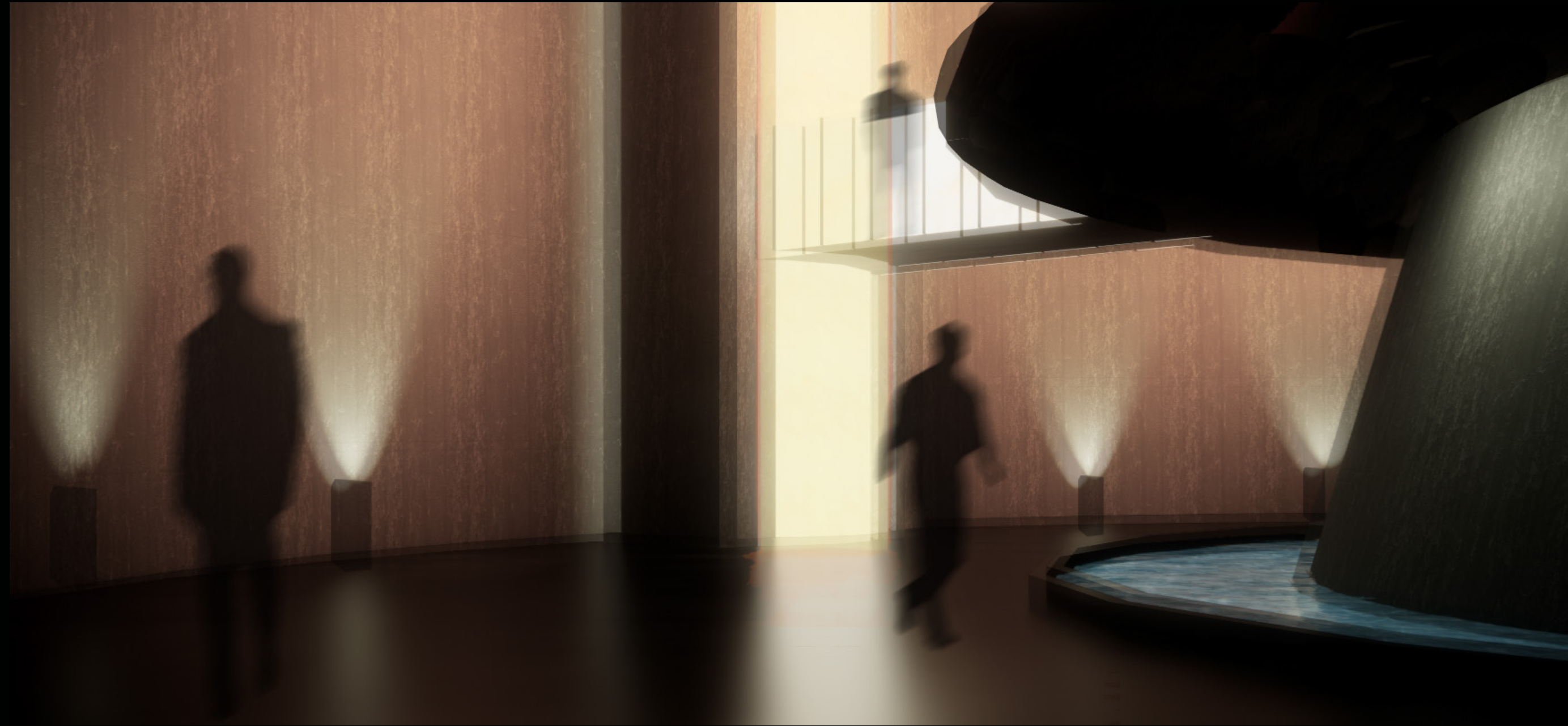




The procession to the inner sanctum is through a heavy metal door.

The scale of the massive Reinforced concrete volume of the inner sanctum forces one to tilt upwards to look at the sky. With natural light as a spotlight you come into the focus emulating a cinematic pan.



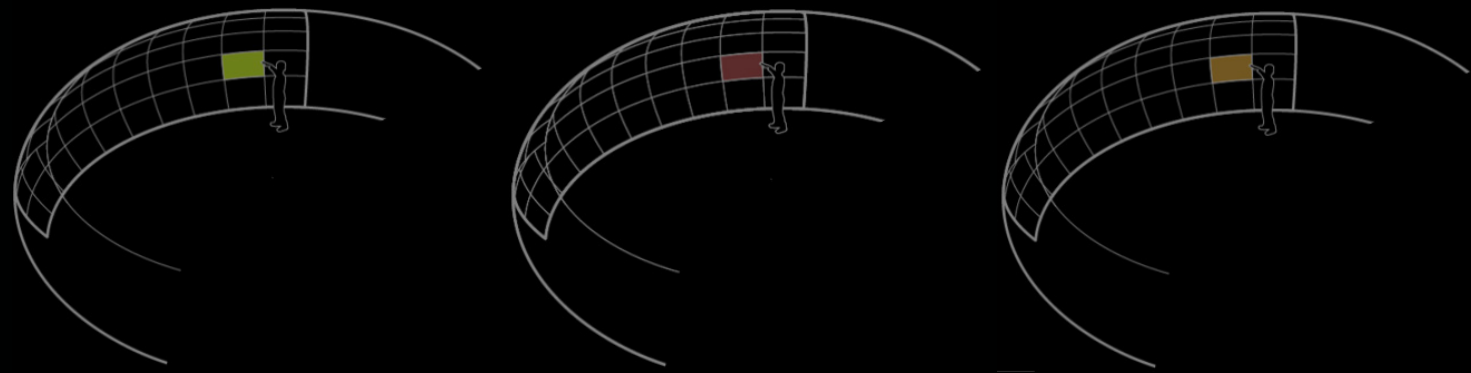


## OUTER SANCTUM

The inner sanctum is scaled down on the outside by the interactive platforms accessed by the elevators.

## CONFESSION BOOTHS

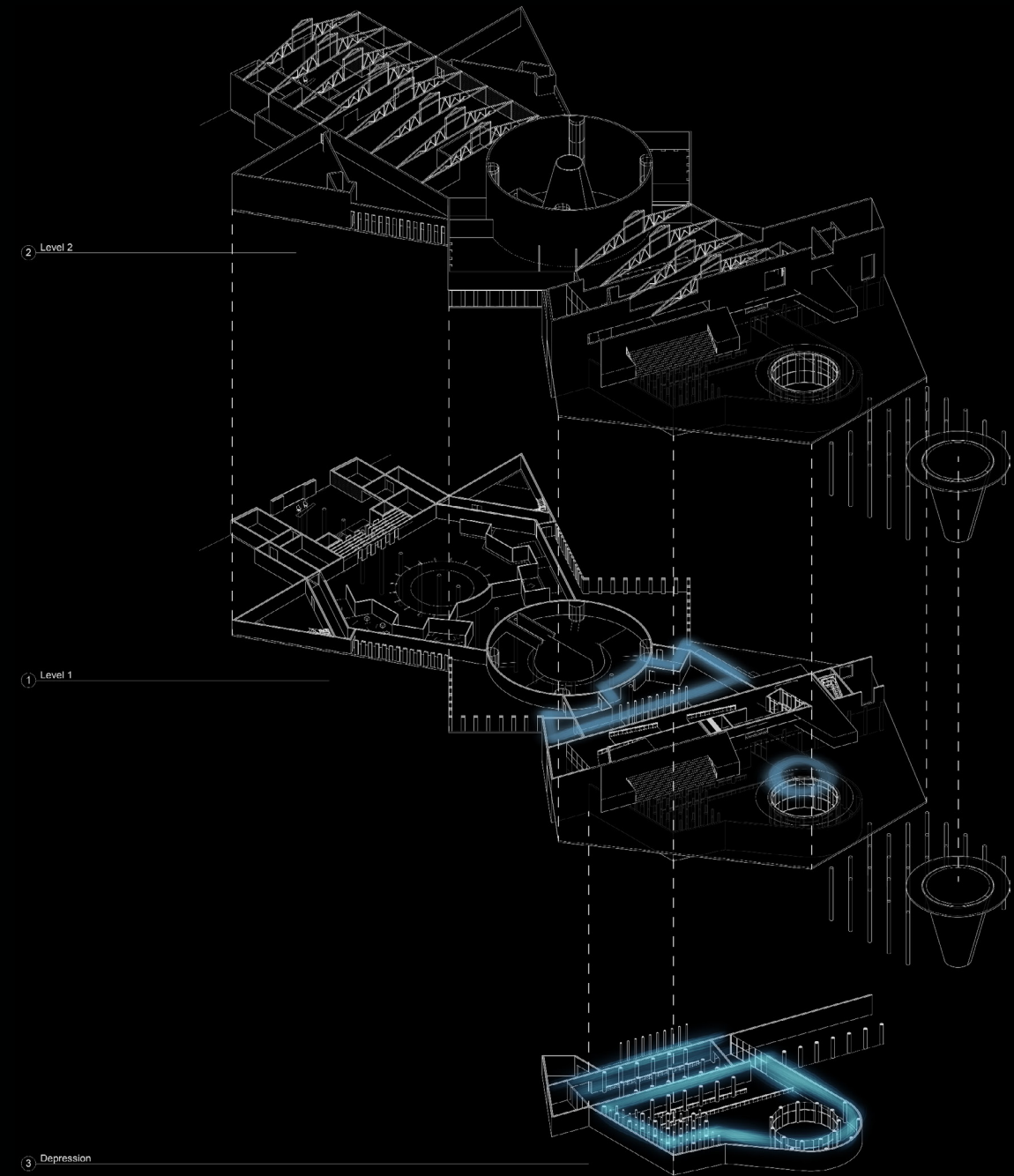
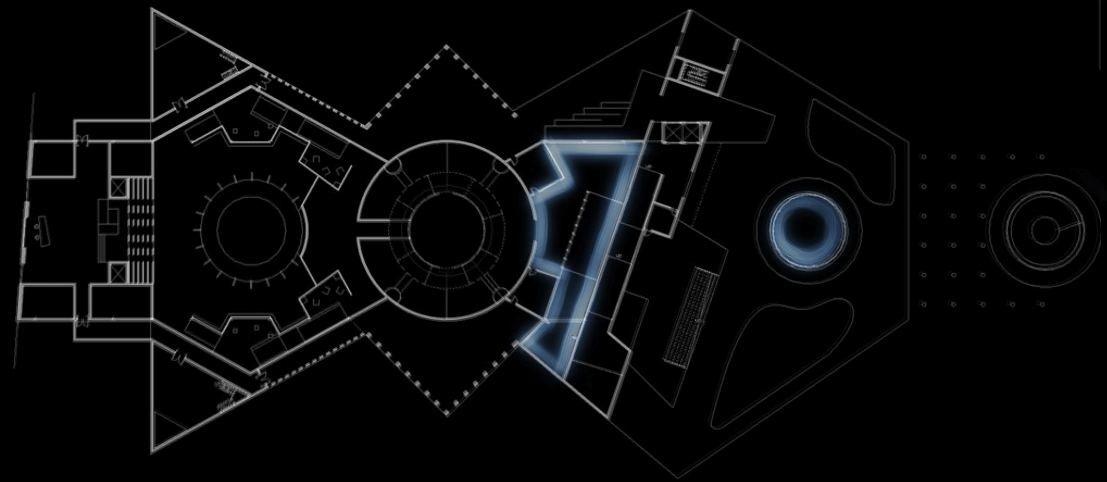
The led panels with tactile sensors change color depending on the duration of contact. The longer you touch the panel, the deeper the hues become. This ritual encourages reminiscence and contemplation.



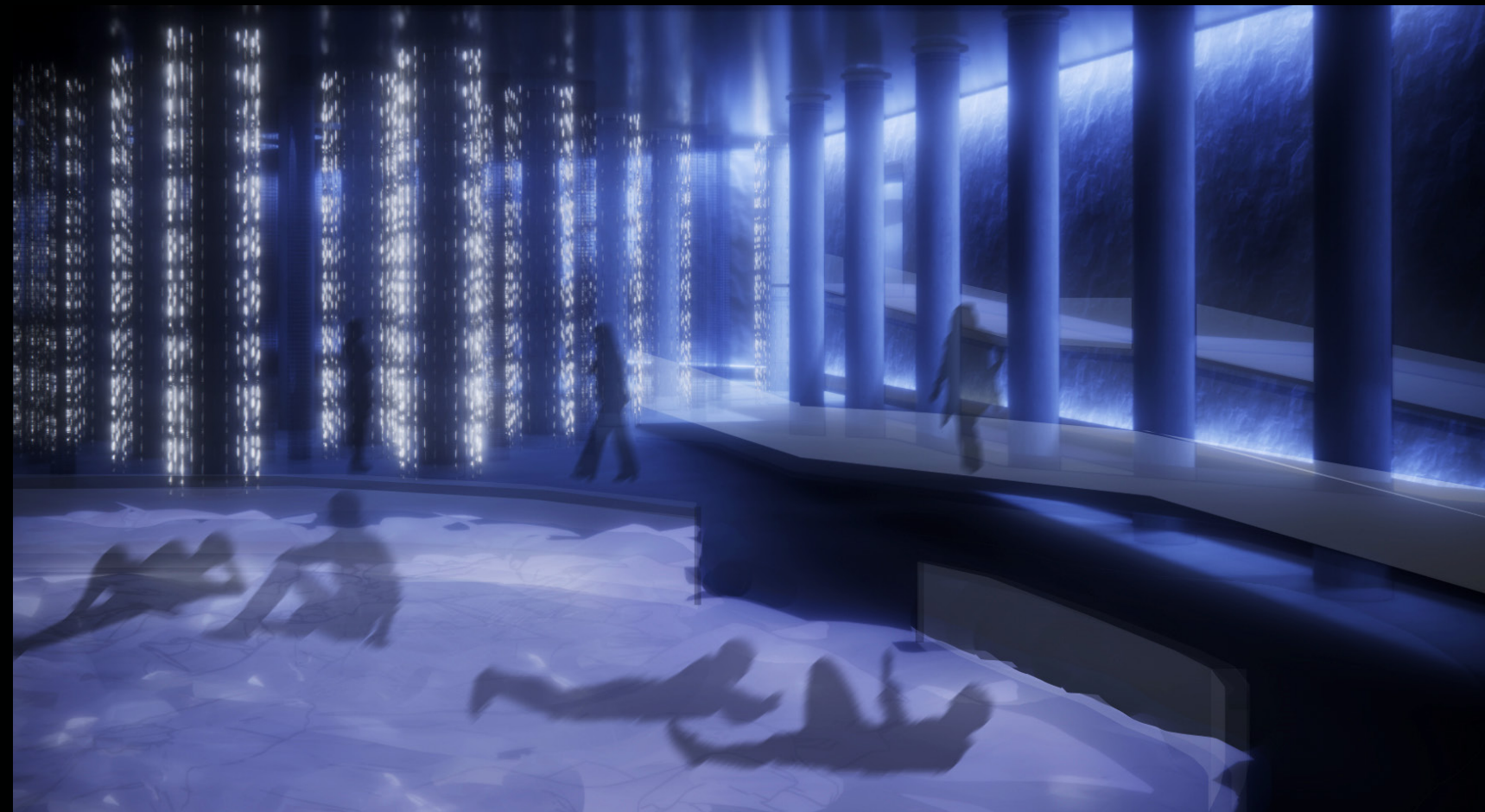
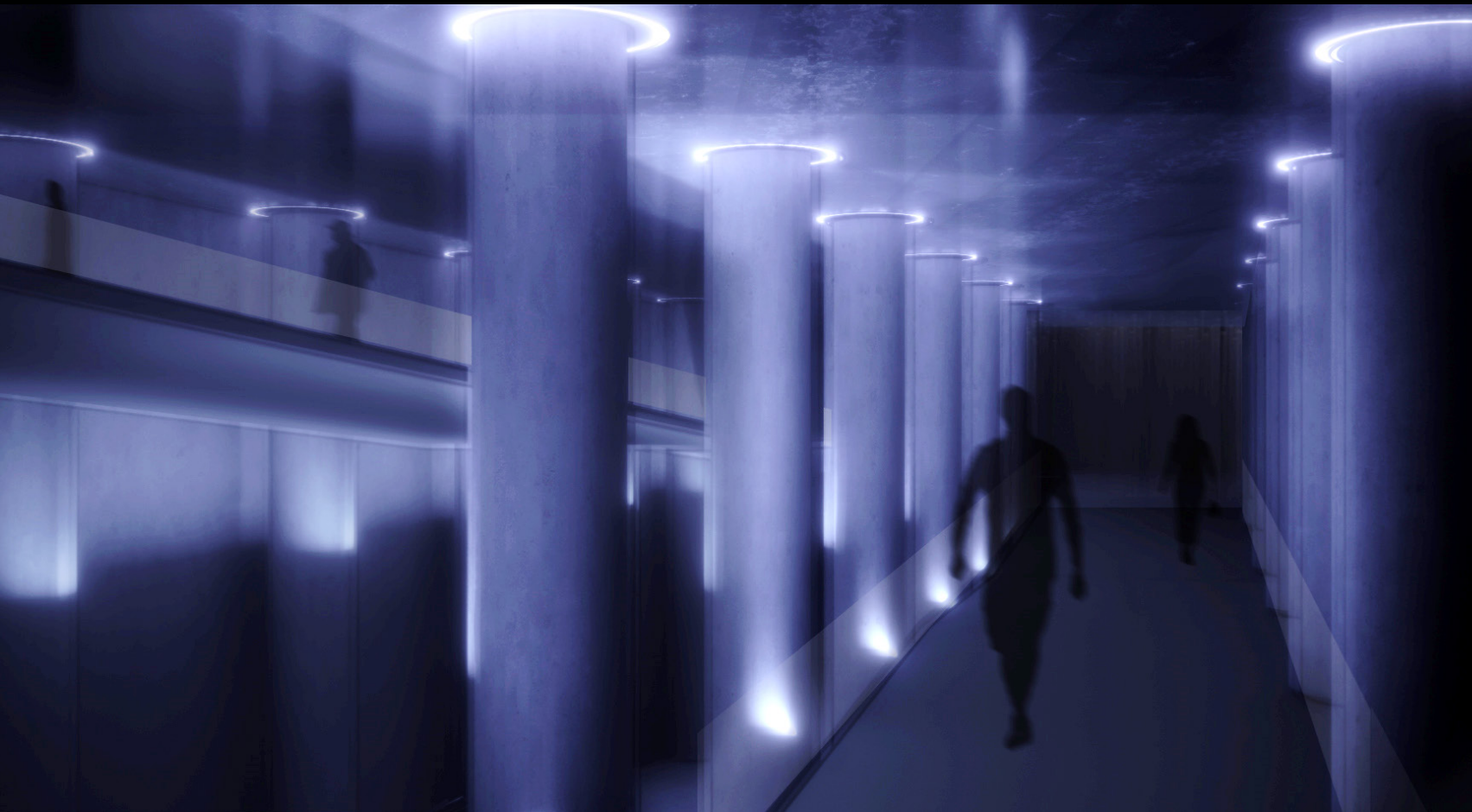


# DEPRESSION

From an upward tilt which was the sanctum we now tilt towards and descend a long winding ramp down to the underwater depression zone. This zone emphasizes verticality and reflects the depressive mental state of feeling weighed down and withdrawing from usual activities. This zone is languid and inactive. It encourages aimless meandering and rest. It leverages the water and foundation piles of the pier to create a looming atmosphere encouraging a brief pause in the journey before heading into the acceptance zone.



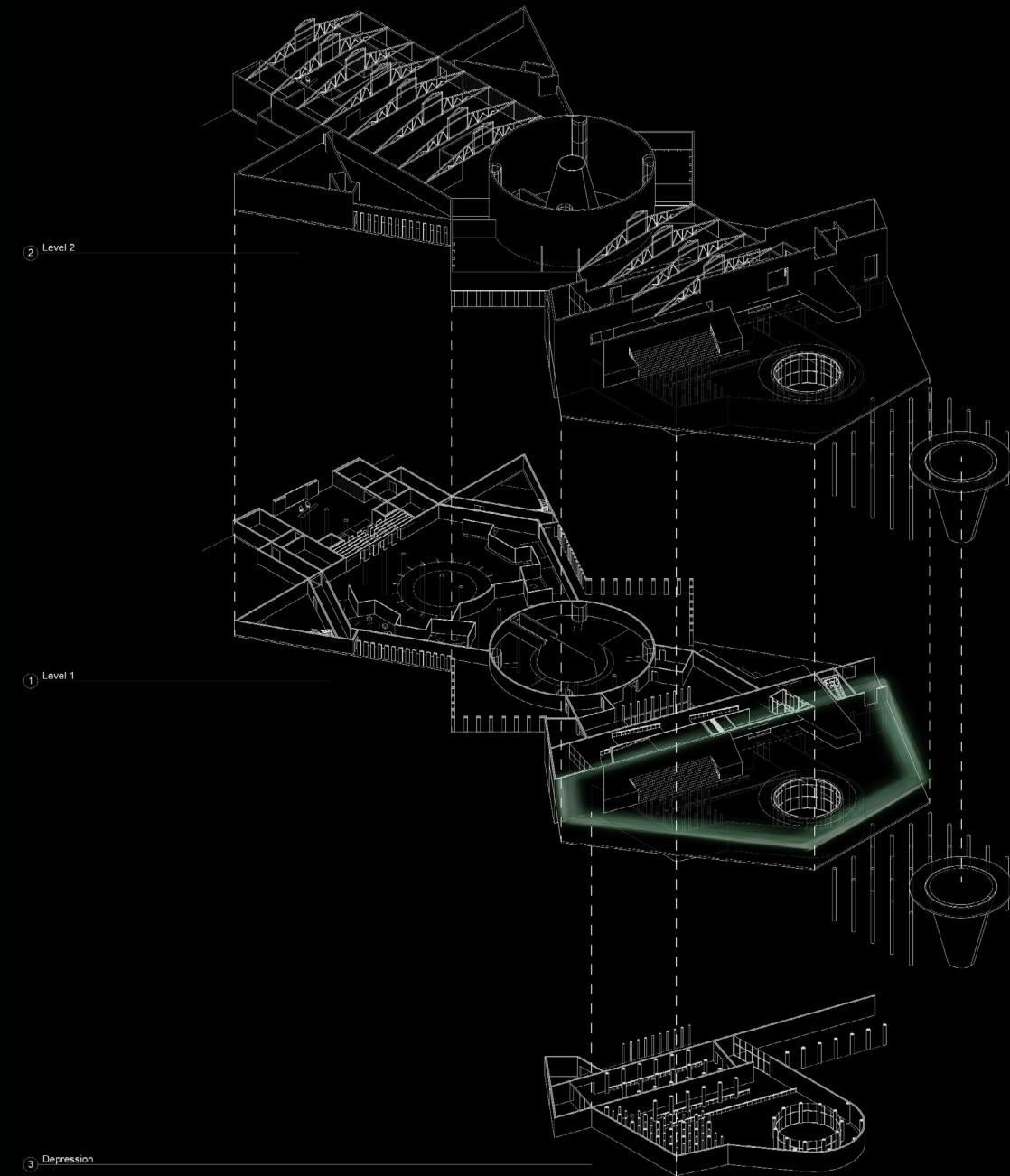
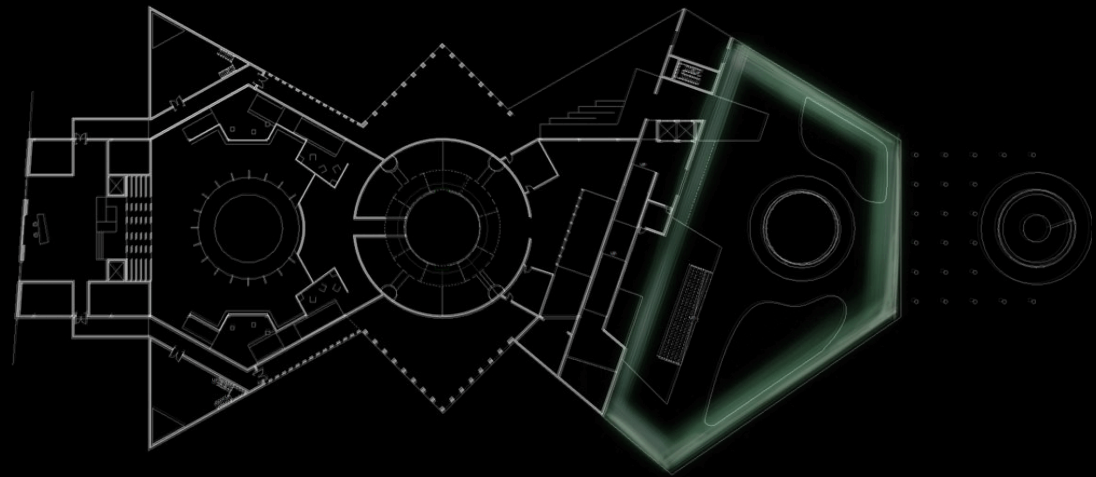


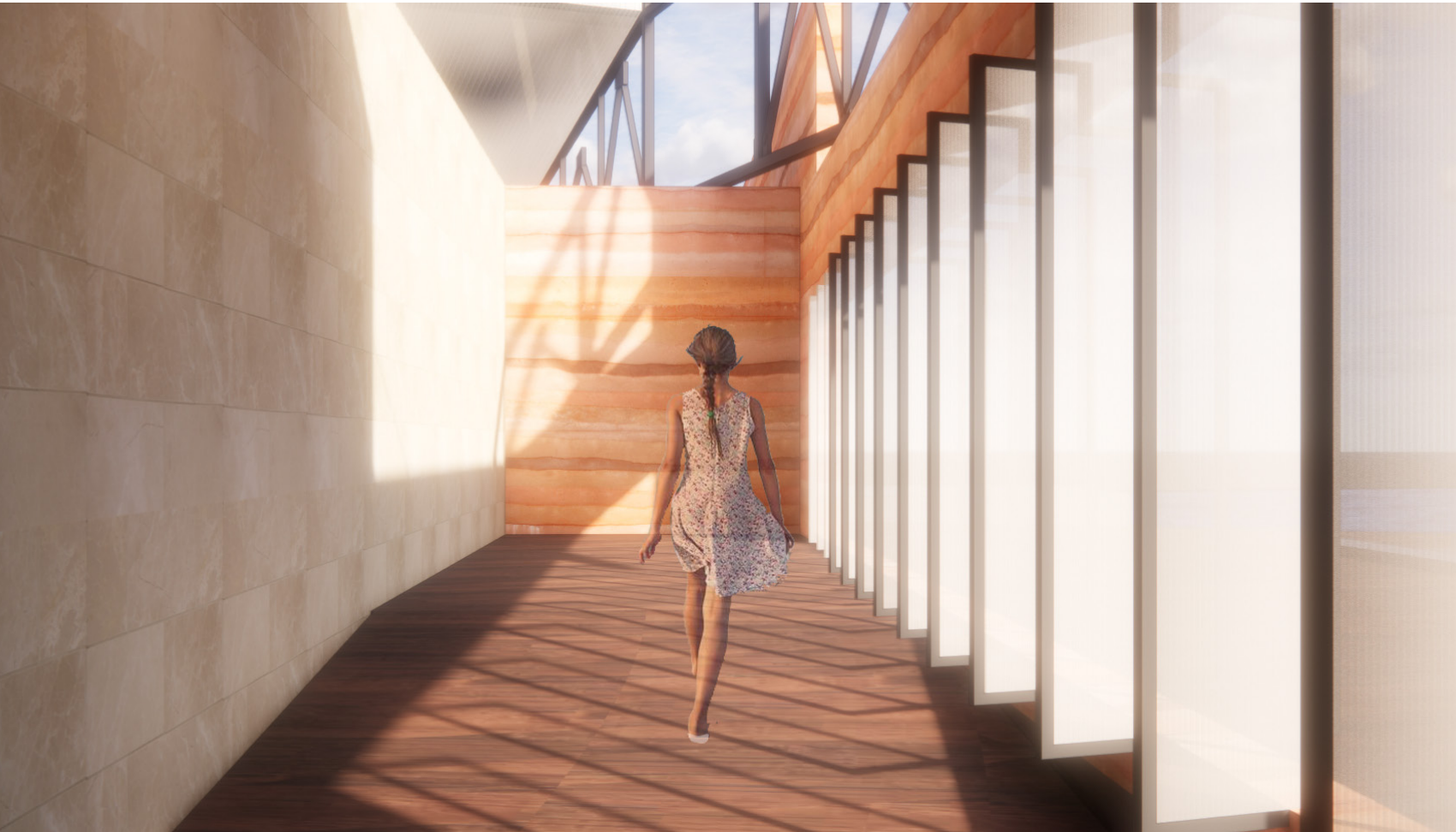




# ACCEPTANCE

From depression zone one takes the elevator and comes to the surface in a jolt in contrast to the meandering ramp. The Journey up until Acceptance is in controlled, atmospheric interior environments. Acceptance is the stage where one is finally reconnected with the outdoors where the view reveals itself slowly and progressively. It offers a variety of opportunities for connection with nature, with each other, and with oneself.











Good films do a fantastic job of building a world that gives us enough information to connect with while allowing us to fill in the gaps with our individual world views, making it a highly personal and fulfilling experience.

Pier of grief is a spatial equivalent of that. It is a safe haven for grieving individuals and a symbol of resilience for individuals who have overcome their testing times. With the inundation of violence, insensitivity, and hostility it is crucial more now than ever to encourage people to get in touch with their feelings and foster connections through shared vulnerabilities, and more importantly to take a pause and reflect upon what has gone by and what we have left.

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