

Bodies in Parallax: Reframing the Cultural Experience of Miami Beach

by

Amir Azadeh

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Author's Declaration

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

Abstract

Parallax is integral to the conception of movement in modern architectural space. This research examines the role of architectural parallax in creating dynamic spaces that champion the primacy of perception to reinforce a conceptual narrative. The study is contextualized in the cinematic context of Miami Beach to understand the dynamic quality of its public spaces. An analysis of these spaces studies the role of parallax in reinforcing the city's scopophilic meta-narrative of Seeing and being Seen. A final design project is situated within the shifting sociocultural context of Miami Beach today as it strives to reinvent itself into a cultural destination for the high Arts. The chosen site is a historically significant site that has remained as a municipal parking lot for over 70 years, and may not be developed for commercial purposes. The design proposes Collins Cultural Center that draws from the exhibitionist Beach culture of the city and fuses it with the high Arts culture. The aim is to use parallax as an architectural strategy to create a dynamic space for cultural production and exchange. Reframing the cultural imagination of residents and visitors fuels Miami Beach's momentum towards becoming a future cultural destination for the Arts.

Acknowledgements

Supervisor

Dereck Revington

Committee Members:

Marie-Paule Macdonald

Anne Bordeleau

External Reader:

Scott Sorli

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I would also like to extend a sincere thank you to my external reader, *Scott Sorli* for his insight and expertise.

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Dedication

To my dear family, for their unconditional love.

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01 Prologue



[1.1] *Miami Beach*, drawing by Author.

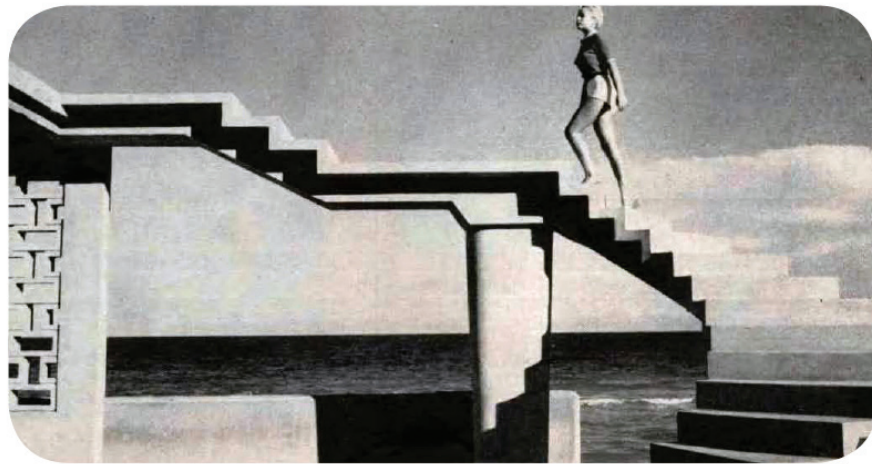
“ ‘Harry,’ said Basil Hallward, looking him straight in the face, ‘every portrait that is painted with feeling is a portrait of the artist, not of the sitter. The sitter is merely the accident, the occasion. It is not he who is revealed by the painter; it is rather the painter who, on the colored canvas, reveals himself. The reason I will not exhibit this picture is that I am afraid that I have shown with it the secret of my own soul.’ ”

Wilde, *The Picture of Dorian Gray*, p. 8.

Prologue: A Personal Journey

Miami Beach has taught me some important architectural lessons in my pursuit to understand my architectural sensibility. What specifically attracted me to this city was the dynamic quality of its contemporary public spaces. This thesis turned into an opportunity to explore and understand, in architectural terms, the forces that have, and continue to define the dynamic quality of this city. Throughout my studies, I returned to this city many times to immerse myself in its contemporary cultural narrative, followed by long periods of distancing myself in order to better reflect on the architectural strategies. What came out of this journey was a personal realization: by studying, analyzing, and comprehending what instinctively attracted me to the architectural landscape of Miami Beach, I ultimately revealed something about my own design instincts and dynamic sensibility as a future architect.

02 Parallax



[2.1.1] A woman weightlessly ascends the cinematic stairs of Fontainebleau Hotel cabanas in Miami Beach, 1955.

“For a building to be motionless is the exception: our pleasure comes from moving about so as to make the building move in turn, while we enjoy all these combinations of its parts. As they vary, the column turns, depths recede, galleries glide: a thousand visions escape.”

Valéry, *The Method of Leonardo* ¹

¹ Originally quoted in Holl, S. (2001). *Parallax*. (p. 22). New York, NY: Princeton Architectural Press.

2.1 Parallaxial Space:

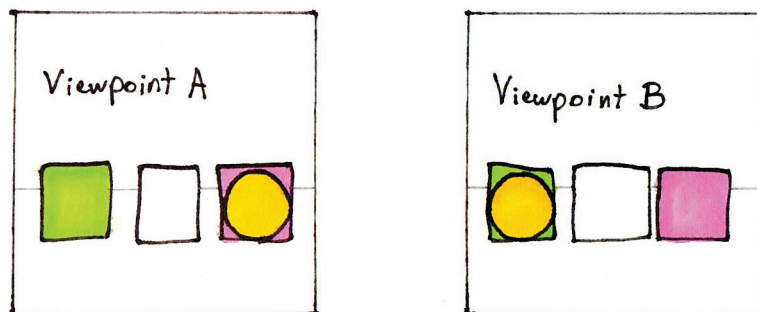
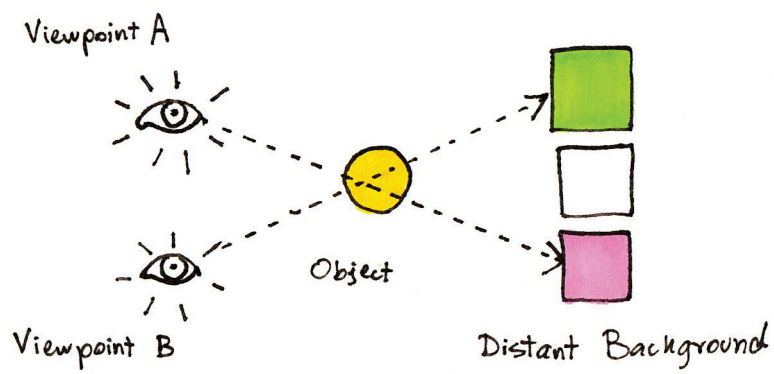
The Importance of Parallax in Creating Dynamic Architectural Spaces

Parallax is integral to the conception of movement in modern architectural space. To gain a deeper understanding of parallax as it relates to contemporary thought in creating dynamic spaces, we must look back at its definition and etymological roots which explain its conceptual origin: Oxford American English dictionary defines *Parallax* as “the effect whereby the position or direction of an object appears to differ when viewed from different positions”.¹ The word as we understand it today was first used in the late 16th Century in France as *parallaxe*, and it has its etymological roots in the Greek *parallaxis*, meaning “a change”. This word relates to *parallassein* which means “to alternate”, based on *allassein* “to exchange” (from *allos*, meaning “other”).² The etymological root of this word clearly embodies the notion of encountering an ‘other’ – something against which perception is formed.

Applied to architectural space, the parallax effect is a visual phenomenon whereby an apparent displacement of objects occurs when the point of observation changes. Thus, parallax implicates a dynamic relationship to something outside the point of observation. This dynamic relationship clearly sets up a subject (source of parallaxial viewing) and an object of parallax (what is viewed). Therefore, parallaxial space achieves its dynamism by enabling an experience where this subject-object relationship can be constantly renewed through motion.

1 Oxford Dictionaries. (2013). *Parallax: Definition of Parallax in Oxford Dictionary (American English)*. Retrieved September 25, 2013, from Oxford Dictionaries Web site: http://www.oxforddictionaries.com/definition/american_english/parallax

2 Ibid.



[2.1.2] Diagram illustrating the Parallax Effect

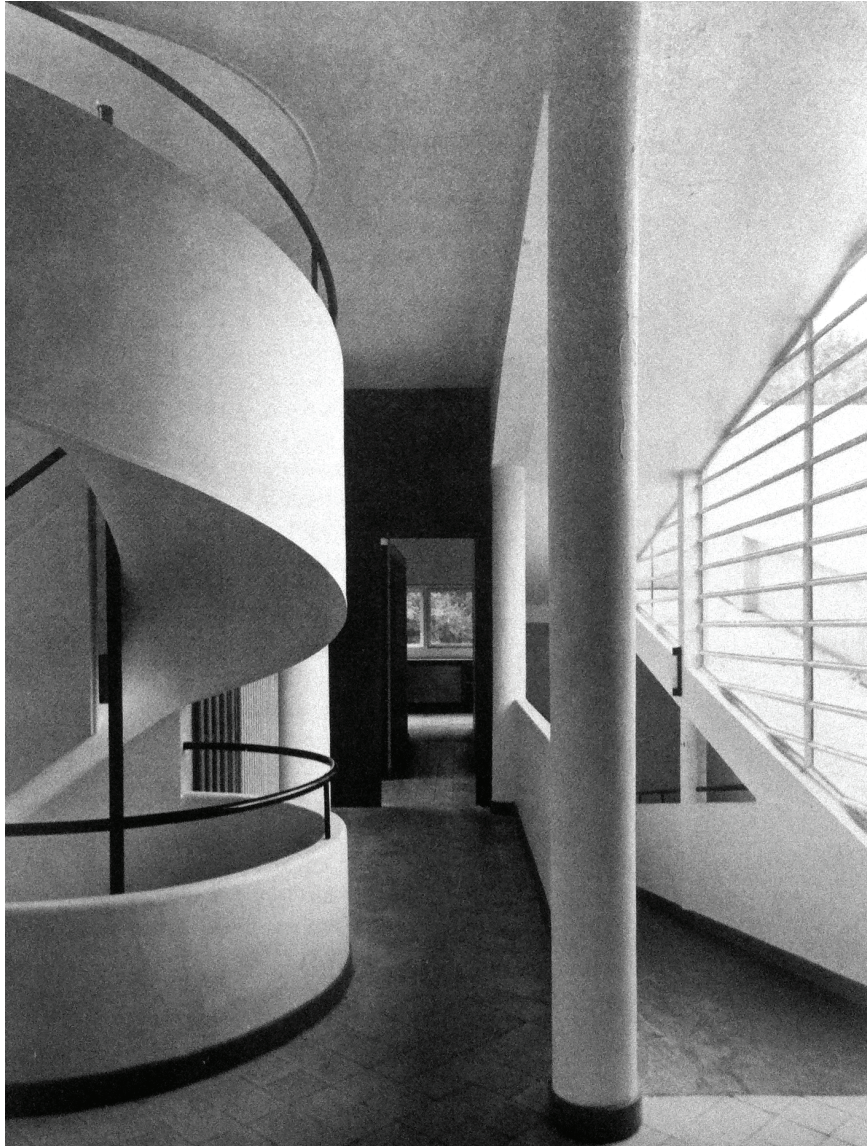
Parallax is important in creating a dynamic architecture that emphasizes perceptual experience. As an architectural strategy, it champions the primacy of perception by placing the centre of perspective on the mobile visitor. Incorporating parallax negates creating static spaces that are designed to be seen from only one specific vantage point. Instead, the experience of parallax space necessitates dynamic movement. Therefore, parallax space implicates the body of the observer into the conceptual narrative.

Ultimately, parallax in architecture recognizes something essential about its consequent user: it is made for inhabitation by a dynamic living being that moves about space. As the body continuously moves about space, it constantly redefines its relationship to its surrounding environment, bringing new views of the same thing from different angles. New ways of looking at something result in new ways of understanding it and relating to it. Thus, the multiplicity of views resulting from the experience of parallax spaces turn architecture into a *machine to see* - both in the physical and metaphorical sense. Parallax enables new ways to see. As the French novelist Marcel Proust puts it so eloquently, “*the real voyage of discovery consists not in seeking new landscapes, but in having new eyes.*”

“It is most exhilarating when we can sense our movement in relation to another person on another path, catching and losing sense of that person, playing curve off straight and step off stride. Then we are acutely aware of our own movement by this periodic relation to that of another participant.”

Yudell, *Body Movement*¹

1 Yudell, R.J. (1978). Body Movement. In Bloomer, K. C. *Body, Memory, and Architecture*. (p. 68). New Haven, CT: Yale University Press.



[2.1.3] Parallax in Villa Savoye: Juxtaposition of the ramp vs. the spiral stairs, with a moment of near tangency at one point



[2.1.2.1] The public ramp in Laban Dance Centre provides voyeuristic views into the building's educational activities.



[2.1.2.2] The public pedestrian ramp cuts through Carpenter Center to connect two sides of the educational campus.



[2.1.2.3] Public ramp in Kunsthall II runs perpendicular to a vehicular street that cuts through the building.

2.1.2 Parallax on the Public Ramp

The ramp allows a slow gradual movement. By placing the ramp along a visually active edge, one can curate the peripatetic experience of the visitors on the ramp. This strategy is used in Le Corbusier's Carpenter Center in United States, Rem Koolhaas' Kunsthal II in the Netherlands, and Herzog and de Meuron's Laban School in England. In all three buildings, the ramp extends the public space into the building by physically penetrating through it, and is used as a voyeuristic device to peek into the interior program of the building.

03 Parallax in Miami Beach

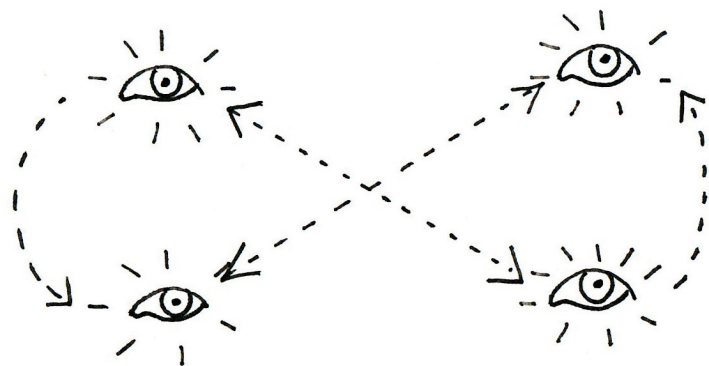


[3.1.1] Upon arrival on the beach, a girl poses for a photograph taken by her friends.

3.1 Scopophilic Paradise: Seeing and being Seen in Miami Beach

Currently, Miami Beach caters to the deepest psychosexual fantasies of a scopophilic culture. The city's meta-narrative of Seeing and being Seen forms its exhibitionist culture today. This visual culture is a direct translation of the process of modern consumption – *seeking, discovering, possessing*¹ – into a game in which anyone can participate. What remains of Miami Beach's past iterations are cinematic stagesets: a varying landscape of architectural fantasies that form the backdrop for these games of visual consumption. Visual spectacle unfolds against architectural landscapes each meant to immerse and glorify the visitor in their own way. In the exhibitionist culture of Miami Beach, architecture has the capacity to magnify the psychosexual pleasures of both voyeuristic and exhibitionist sensibilities. Everyone is looking and everything in the city is on display. The body – *any* body – once in Miami Beach, is implicated into being the object and subject of visual spectacle.

1 Friedman, A. T. (2010). *American Glamour and the Evolution of Modern Architecture*. (p. 159). New Haven, CT:Yale University Press.



[3.1.2] Seeing and being Seen in a Parallaxic encounter

**Seeing and being Seen:
A Transient Encounter of Bodies in Parallax**

Seeing and being Seen is a transient encounter in parallax. To see and be seen, necessarily requires a minimum of two participating bodies. This encounter is intensified when bodies are in motion. By seeing another body in movement, one becomes acutely aware of their own body as the center of their mobile experience. It is in this awareness that one body understands its role within the narrative of seeing and being seen in relation to the other. It is the presence of one body in conjunction with their unique position in architectural space that implicates the other into the narrative. As they pass one another, the two bodies in parallax form a temporary interspatial relationship. The mobile bodies take on temporary identities as spectacle or spectator in relation to one another. This relationship is dynamic and constantly changing as the bodies move about space. Parallax is a temporary encounter: it only persists until the bodies lose sight of one another.



[3.2.1] A map showing the four case study locations in Miami Beach

3.2 Study in Parallax: Analyzing Four Dynamic Public Spaces in Miami Beach

To better understand the role of Parallax in creating dynamic architectural spaces, I studied the circulation patterns and visual connections in four of Miami Beach's currently dynamic public spaces: the *Public Beach*, *Ocean Drive*, *Espanola Way*, and *Lincoln Road Mall*. All four of these public spaces embody the affective quality of Miami Beach. During this investigation, I was interested in understanding the role parallax plays in intensifying the narrative of Seeing and being Seen in a visitor's perceptual experience. In each case study, an area is selected for closer examination to show the rhythm, intensity, adjacency, juxtaposition, and interaction of forces in parallax that contribute to its dynamic quality.



[3.2.1.1] Visual trajectories: The Beach is a playground for the games of visual consumption.



[3.2.1.2] Visual trajectories: Strolling exhibitionists form a spontaneous promenade on the Beach while voyeurist spectators watch the spectacle unfold.

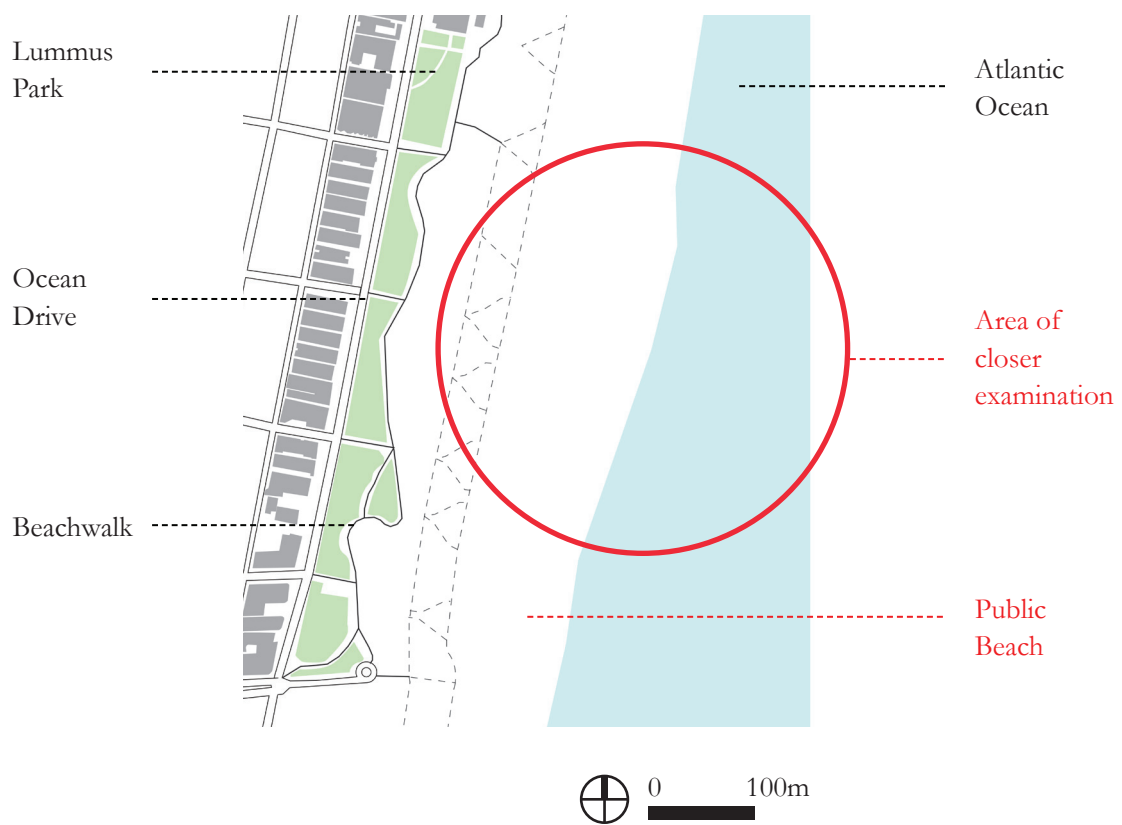
3.2.1 Parallax on the Public Beach

A Stage for the Theatre of Visual Consumption

“At the beach, the body becomes a spectacle, put on display according to elaborate unwritten codes of dress and undress, gesture, and customs.”

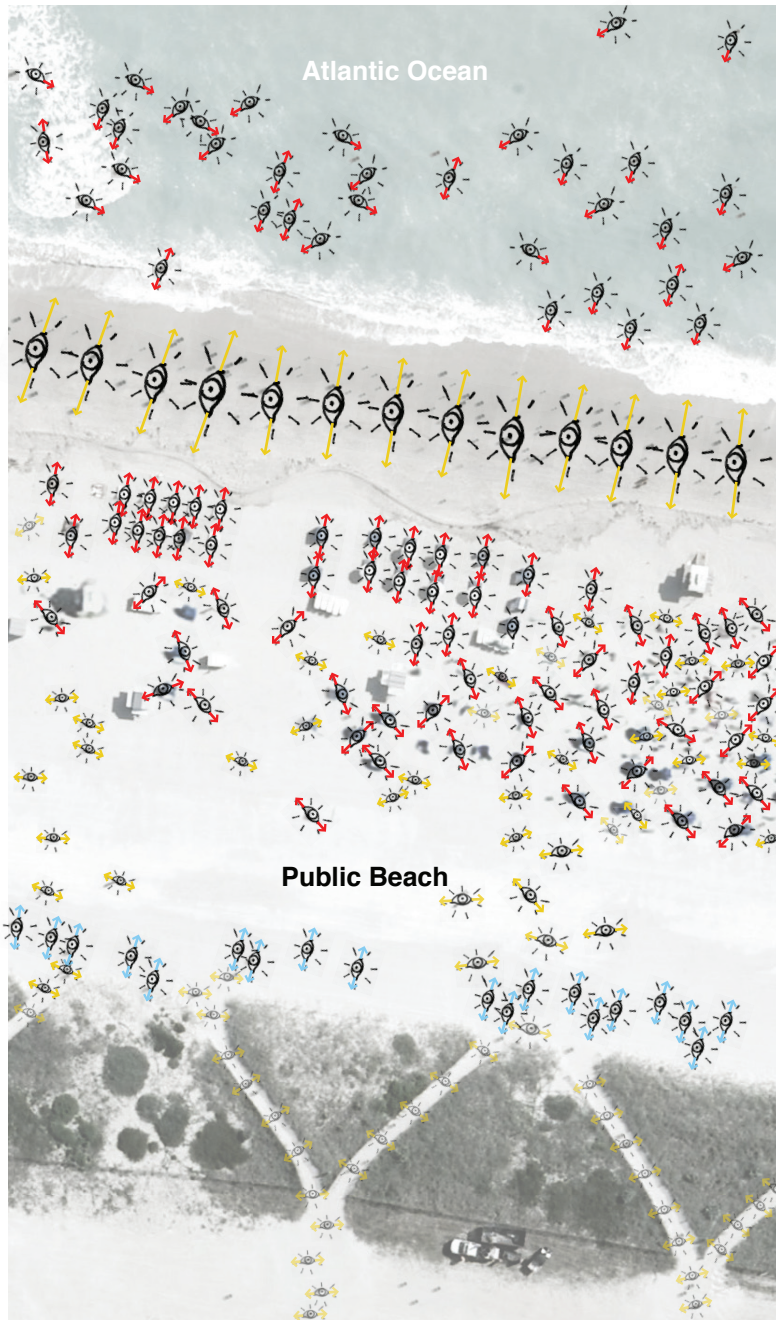
Lencek, *The Beach: The History of Paradise on Earth*, p. 1.




The man-made Public Beach sets up the affective quality of the city. It is Miami Beach’s primary public space. All subsequent spaces in the city feed upon the dynamic energy and vibrant eroticism of the beach. It is on the blank canvas of the beach - essentially an architectural plane - that the exhibitionist culture of Seeing and being Seen is manifested in its purest expression: *Cruising*. Cruising is a unique form of peripatetic movement (seeing-while-moving) that stimulates the psychosexual pleasures of scopophilic sensibility. As voyeurists and exhibitionists cruise the beach they form natural patterns of circulation. Each day a spontaneous promenade forms along the water’s edge: bodies parading endlessly between the Atlantic Ocean and the attentive gaze of reclining bodies on the sand. The natural promenade formed from bodies in motion transforms this zone into a highly charged space of visual spectacle. It is mobility that multiplies the chance to expose and encounter. The parallax effect of bodies in motion intensifies the game of Seeing and being Seen on the beach. The dynamic promenade that occurs here naturally as the physical expression of Miami Beach’s exhibitionist culture, can be seen recurring as an organizational device in the architectural form of the city’s public spaces.



[3.2.1.3] A close-up map of the Public Beach, Miami Beach
(above)

[3.2.1.4] Parallax Analysis Diagram
(opposite page)



-  Viewing while Strolling / Walking
-  Viewing while Sitting / Reclining / Standing
-  Viewing while Jogging / Biking





[3.2.2.1] Visual Trajectories: A parallaxic promenade caused by the simultaneous linear adjacency and juxtaposition of two forms of movement: pedestrian and vehicular.

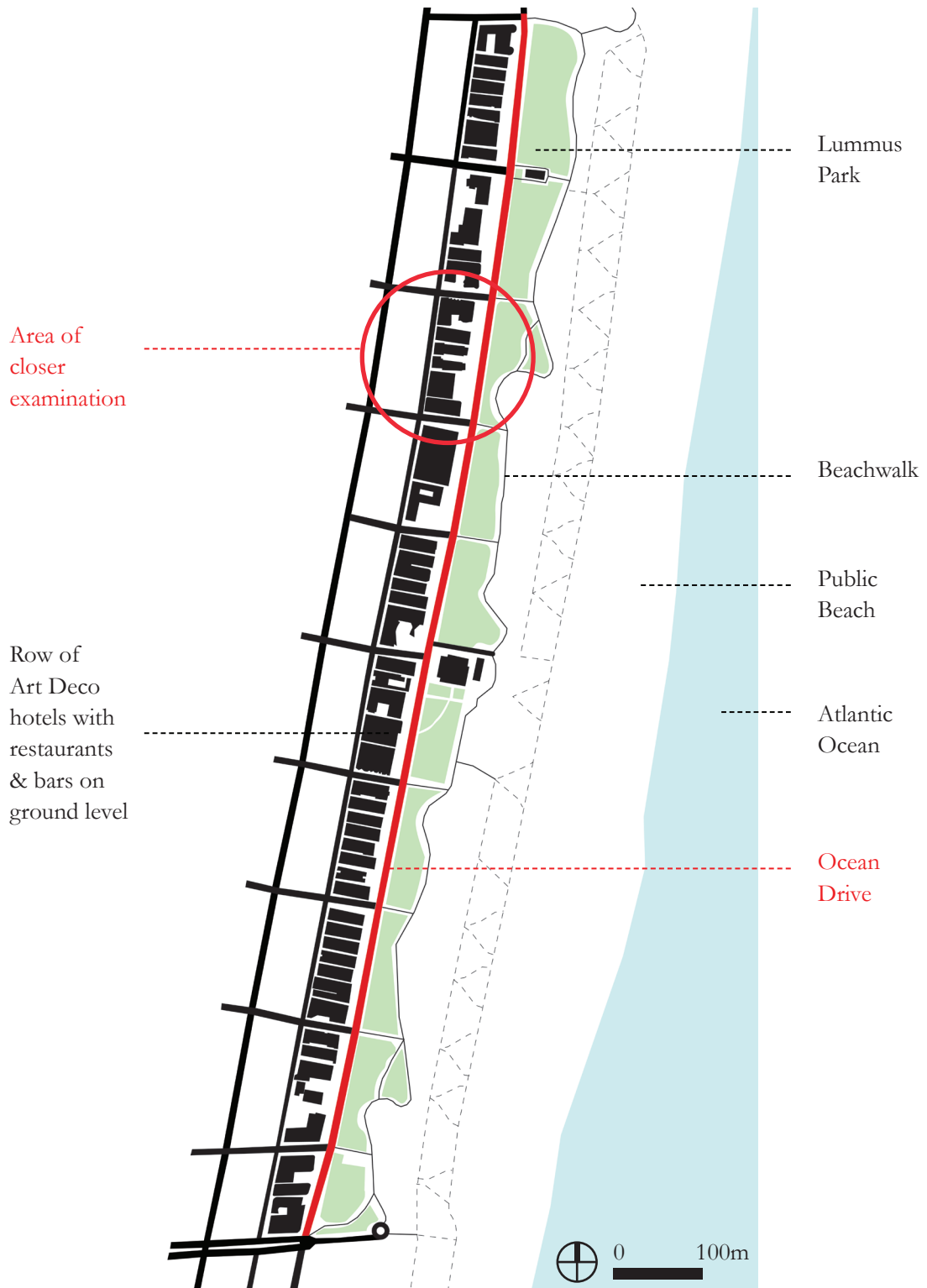


[3.2.2.2] Visual Trajectories: Art Deco hotels provide voyeuristic views into the central promenade

3.2.2 Parallax on Ocean Drive Stratification of Movement

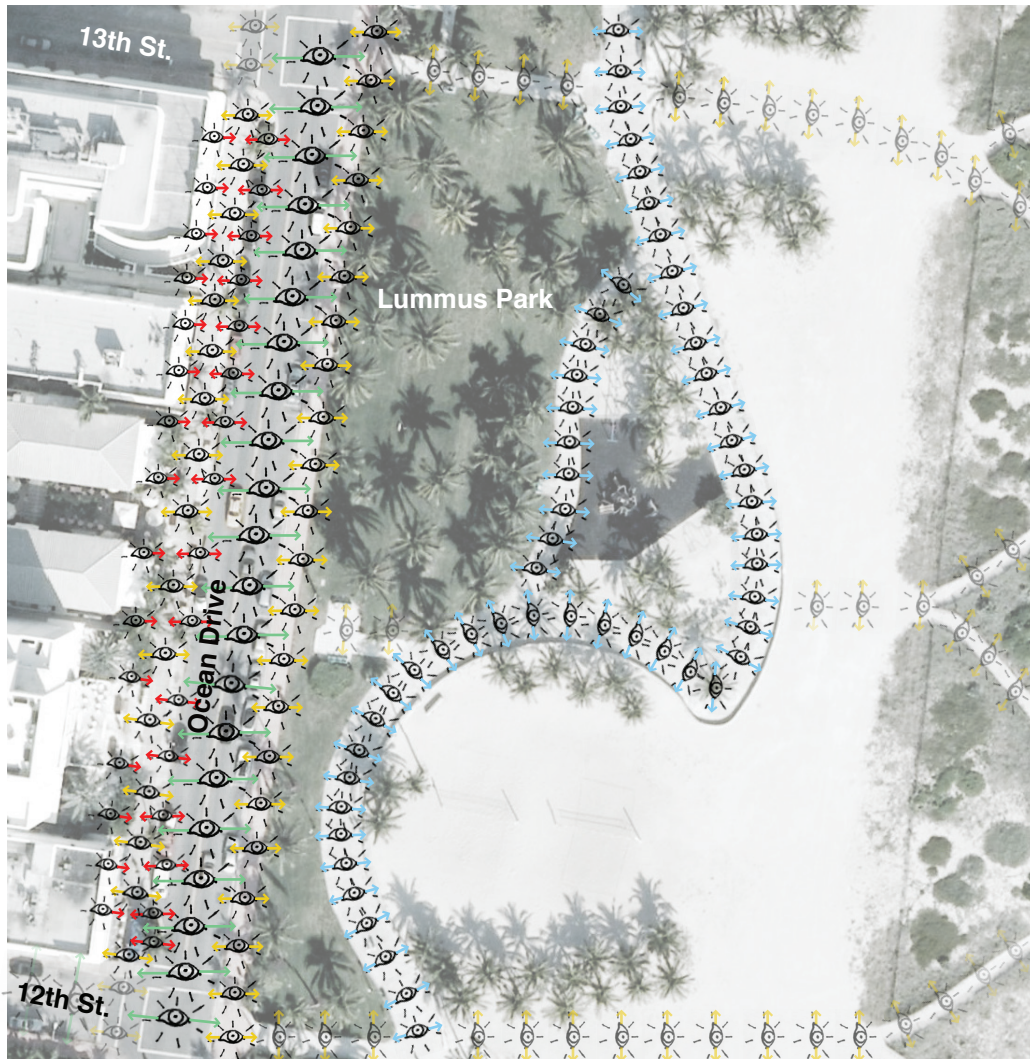
Ocean Drive is the most Easterly street in the South Beach neighbourhood of Miami Beach. This is the first space in the city where the energy of the Public Beach spills over to find architectural form. Ocean Drive was conceived as a public park for the middle class beachgoers,¹ and a vehicular promenade parallel to the beach that celebrates a vehicular fantasy.² On Ocean Drive, the car becomes an extension of the human body in the game of cruising for Seeing and being Seen. Here, parallax is experienced as the lateral juxtaposition between different forms and speeds of movement. The public space is stratified into zones of strolling, driving, rollerblading/biking/jogging, and sitting. It is the adjacency of these zones that carefully choreographs the visual connections in order to create zones of higher (exhibitionist spaces) and lower visual intensity (voyeuristic spaces). The central vehicular promenade has the highest level of visual exposure, as everything looks into this space. It is lined with Art Deco hotels, restaurants, a pedestrian sidewalk, and cafes on the West side, and a pedestrian sidewalk, a winding pedestrian path in Lummus Park, the Beach, and Atlantic Ocean to the East. The central vehicular promenade is linear, along with the two pedestrian sidewalks on its sides. On the West, Art Deco hotels and cafes line the street and provide voyeuristic views into the central spectacle. To the East, a winding path in Lummus Park provides space for a faster form of peripatetic movement: rollerblading, jogging, and biking. The palm trees in Lummus Park are spaced out to provide framed vistas of the Ocean for viewing-while-driving on the vehicular promenade. Furthermore, the foliage creates a visual buffer between viewing-while-driving and the pedestrians viewing-while-moving on the winding path.





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- 1 Kropke, C.K., Goldstein, E., & Davis, J. (2011). *South Beach: Stories of a Renaissance*. (p. 60). Boca Raton, FL: IPLUS II.
 - 2 Lejeune, J., & Shulman, A. T. (2000). *The Making of Miami Beach: 1933-1942 The Architecture of Lawrence Murray Dixon*. (p. 14). New York: Rizzoli International Publications.



[3.2.2.3] A close-up map of Ocean Drive, Miami Beach (*above*)

[3.2.2.4] Parallax Analysis Diagram (*opposite page*)



-  Viewing while Strolling / Walking
-  Viewing while Sitting / Standing
-  Viewing while Driving
-  Viewing while Jogging / Biking / Rollerblading





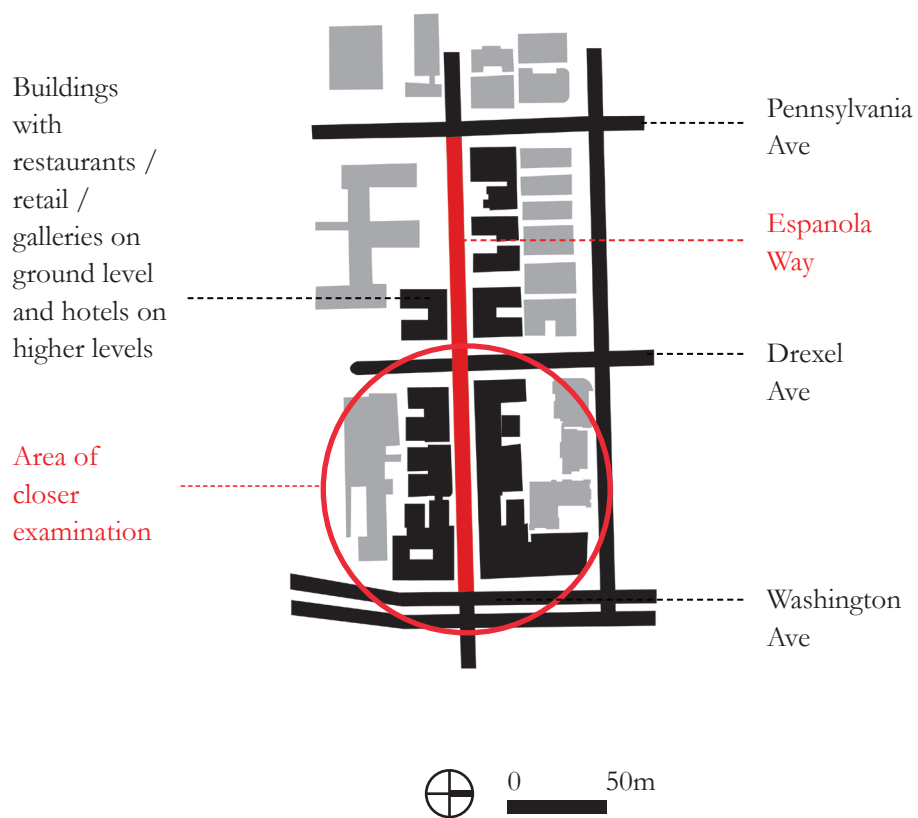
[3.2.3.1] Espanola Way at night

3.2.3 Parallax on Espanola Way Faux Mediterranean Fantasy as Cinematic Backdrop

Espanola Way was originally conceived as a bohemian artists' colony in 1925,¹ staged in a cinematic setting intended to evoke feelings of a Mediterranean fantasy. Eventually, it fell into disrepair as the center for drugs and illegal activity. It was reinvented in 1970s as an urban public space with a central pedestrian promenade, lined with hotels, art galleries, cafes, restaurants, and shops.² Today, Espanola Way is a place for Seeing and being Seen against a cinematic backdrop of a seemingly historic Spanish village. It recreates the exhibitionist promenade found on the Beach and further intensifies the spatial dynamics by placing buildings on either side that provide voyeuristic spaces for people-watching. Thus, on Espanola Way, parallax is experienced as the juxtaposition between static voyeurs and kinetic exhibitionists on the promenade. The central pedestrian promenade spans East-West in a linear fashion, and is surrounded by built form to the North and South sides. Hotel windows and balconies provide voyeuristic views as they look into the pedestrian promenade from a higher vantage point. At the same time, the hotel balconies – visible from the pedestrian promenade – become stages for spontaneous amateur spectacle. Cafes line the two sides of the pedestrian promenade and provide voyeuristic views into the central pedestrian movement. Foliage is used to frame and buffer visual connections. Trees with high canopies frame the central promenade, while short plants provide a visual buffer between the pedestrians viewing-while-strolling and those viewing-while sitting at the sidewalk cafés and restaurants on either side.

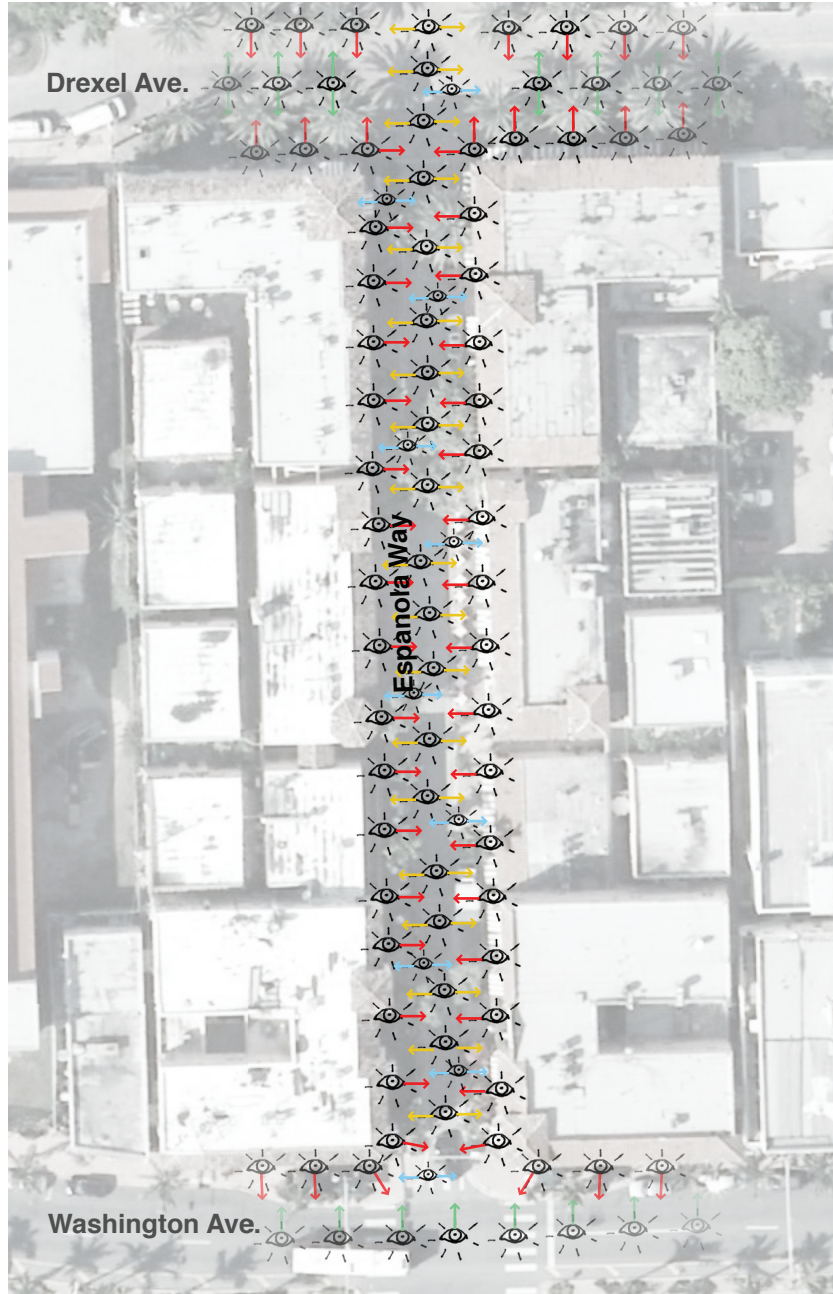
1 Kropke, C.K., Goldstein, E., & Davis, J. (2011). *South Beach: Stories of a Renaissance*. (p. 116). Boca Raton, FL: IPLUS II.





2 Ibid. 117.



[3.2.3.2] A close-up map of Espanola Way, Miami Beach
(above)

[3.2.3.3] Parallax Analysis Diagram *(opposite page)*



-  Viewing while Strolling / Walking
-  Viewing while Sitting / Standing
-  Viewing while Driving
-  Viewing while Jogging / Biking / Rollerblading





[3.2.4.1] Lincoln Road Mall in the evening

3.2.4 Parallax on Lincoln Road Mall

Collective Consumption as Visual Spectacle

Lincoln Road Mall is a pedestrian promenade that orchestrates the performance of consumers and retailers into a visual spectacle of collective consumption. This dynamic public space illustrates complex relationships between architectural form and bodies in parallax. These relationships are carefully staged as a strategy to reinforce the narrative of Seeing and being Seen. Lincoln Road Mall was conceived in 1921 by Carl Fisher, one of the original founders of Miami Beach. It was one of the first open-air shopping malls in America¹, conceived to span the entire island from the East side to the West side. It was redesigned into a pedestrian shopping mall in 1950s by Morris Lapidus, and after falling into a disrepair in the 60s and 70s (along with the rest of Miami Beach), it was adapted by artists in 1985, and eventually revitalized by the City in the 1990s into the dynamic public space that it is today.²

The promenade is linear, surrounded by buildings to the North and South sides. These buildings feature retail, restaurants, and galleries at the ground level while above levels are used as office space. At the ground level, the glass façade of the retail units create a reflective plane that visually multiplies the effect of parallax of bodies in motion. While on the higher levels, windows provide voyeuristic views into the pedestrian promenade below. The promenade is lined with cafes and restaurants where voyeuristic spectators can view-while-sitting and dining, making people-watching one of the main activities that occurs in this public space. Rollerbladers, joggers, and bikers weave through the endless stream of pedestrian strollers.

1 Kropke, C.K., Goldstein, E., & Davis, J. (2011). *South Beach: Stories of a Renaissance*. (p. 138). Boca Raton, FL: IPLUS II.

2 Ibid. 139.

The pedestrian promenade is intercepted by perpendicular vehicular movement at nine intersections, although “automotive overpasses” were originally planned to be constructed¹ at these intersecting avenues to keep the pedestrian experience uninterrupted. At these intersections, the many speeds of the pedestrian (strolling/rollerblading/biking/jogging) and vehicular modes of viewing-while-moving are all juxtaposed against each other. A unique feature of the pedestrian promenade is the “bipartite sidewalk”² that was designed to create two lanes that juxtapose two different speeds of peripatetic movement: one for window-shoppers (voyeurs) and one for promenading strollers (exhibitionists). The two lanes are separated by an “allee of palm trees”.³ What makes Lincoln Road Mall more spatially complex and parallaxic, is the division of the entire promenade into two parts, each having a bi-partite sidewalk. The promenade is divided into two parts in the middle through concrete architectural follies and lush foliage of short exotic plants and tall Royal palm trees with very high canopies



[3.2.4.2]



[3.2.4.3]

[3.2.4.2] & [3.2.4.3] Concrete architectural follies designed by Morris Lapidus

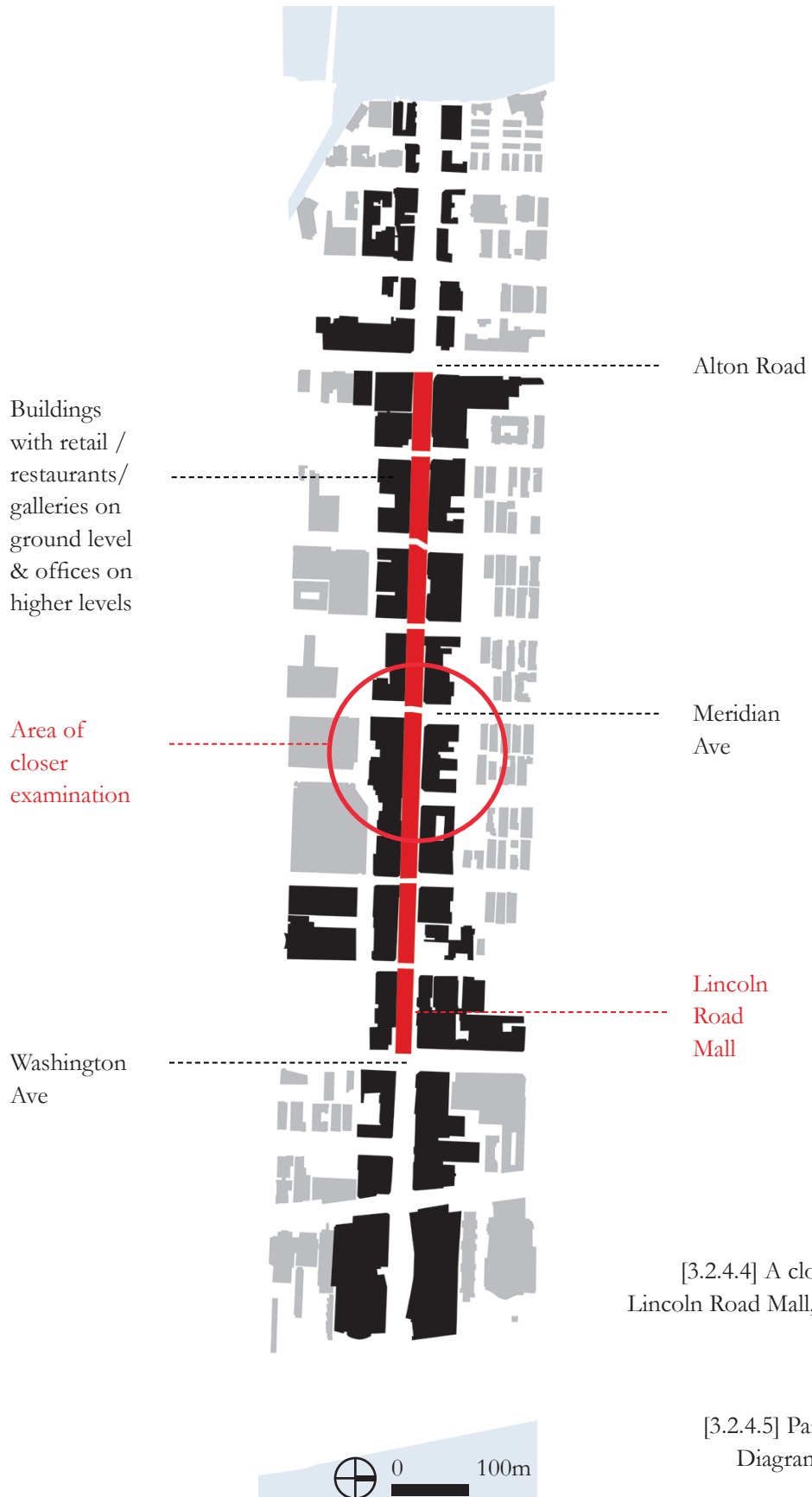
1 Shulman, A. T. (2009). *Miami Modern Metropolis: Paradise and Paradox in Midcentury Architecture and Planning*. (p. 238). Miami Beach: Bass Museum of Art

2 Ibid. p. 233.

3 Kropke, C.K., Goldstein, E., & Davis, J. (2011). *South Beach: Stories of a Renaissance*. (p. 138). Boca Raton, FL: IPLUS II.

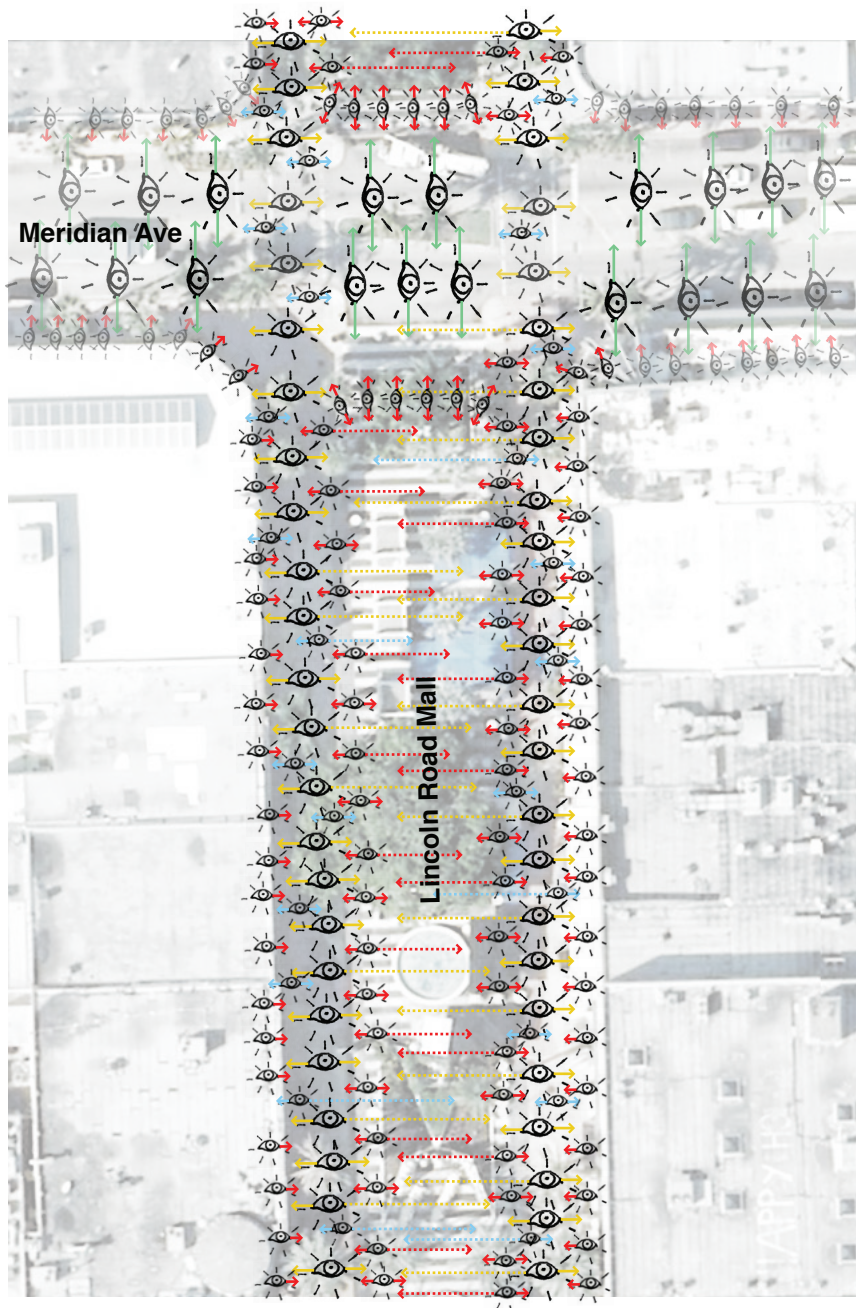
The foliage not only divides the promenade into two parts, it also doubles the promenade's experiential time. The visitor does not have to take the same path twice, instead, they can walk up on one path, and down the other. This effect doubles the duration of perceptual experience and provides two different visual experiences. At the same time, intervening foliage creates mystery and increases the effect of hide and seek between the two parts of the promenade. The visitor catches glimpses of bodies in motion, in cafes, and retail shops through the intervening foliage and architectural follies, stimulating their curiosity to explore what lies on the other side.¹ Therefore, Lincoln Road Mall recreates the natural promenade that occurs on the Public Beach, divides it into two pedestrian promenades that visually interact with each other, and builds up both edges with architecture that can be articulated to reflect and intensify the effect of bodies in parallax.





1 Hildebrand, G. (1999). *Origins of Architectural Pleasure*. (p. 52). Berkeley, CA: University of California Press.



[3.2.4.4] A close-up map of Lincoln Road Mall, Miami Beach (left)

[3.2.4.5] Parallax Analysis Diagram (opposite page)



-  Viewing while Strolling / Walking
-  Viewing while Sitting / Standing
-  Viewing while Driving
-  Viewing while Jogging / Biking / Rollerblading





[3.3.1] A man skates through Espanola Way holding a shopping bag.

3.3 The Commodification of Public Landscape in Miami Beach

The study shows a progression from the flat visual relationships found on the planar Public Beach (where everything is visible and put on display) to the more complex architectural landscape of Lincoln Road Mall, where the architecture mediates between revealing and concealing: Seeing, not seeing, being seen, and not being seen. This hide and seek multiplies the pleasure of the scopophilic sensibility. At the same time, what these contemporary theatrical spaces have in common today is their underlying agenda to promote commercial consumption through the architectural stagecraft. Alan Balfour refers to this as the *commodification* of landscape, which is “formed to enhance themed or trademarked realities.”¹ The contemporary public landscapes of Miami Beach today - an eclectic mix of stagesets from different eras - are collectively commodified as devices to enhance the consumption of goods and services. Consumers are staged in the narrative of Seeing and being Seen. Choreographed visual connections and circulation patterns focus “new attention on individuals, their appearance, and the things with which they surround themselves.”² In the contemporary public spaces of Miami Beach, architectural parallax enhances the game of Seeing and being Seen, intensifying movement and visual connections, which in turn transforms the process of consumption into an embodied spectacle in which anyone can participate.

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- 1 Balfour, A. (1999). Afterword: What Is Public in Landscape?. In Corner, J. *Recovering Landscape: Essays in Contemporary Landscape Architecture*. (p. 278). New York: Princeton Architectural Press.
 - 2 Friedman, A. T. (2010). *American Glamour and the Evolution of Modern Architecture*. (p. 158). New Haven, CT: Yale University Press.



[3.5.1]



[3.5.2]



[3.5.3]



[3.5.4]



[3.5.5]



[3.5.6]



[3.5.7]



[3.5.8]

- [3.5.1] Art Basel Miami Beach at the Miami Beach Convention Center
- [3.5.2] Domestic and international galleries at Art Basel Miami Beach
- [3.5.3] Art Basel Conversations public lecture series
- [3.5.4] Public visitors looking at artworks
- [3.5.5] Free public event in Soundscape Park during Art Basel Miami Beach
- [3.5.6] Temporary public Art on the Beach during Art Basel Miami Beach
- [3.5.7] Public using Art Basel Miami Beach as an opportunity to be seen
- [3.5.8] Corporations using Art Basel Miami Beach to showcase their products

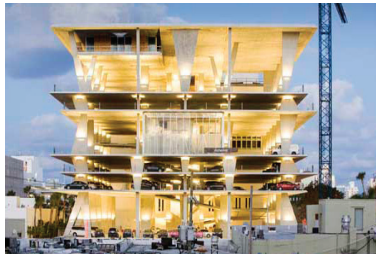
3.4 Contemporary Cultural Shift

Today, Miami Beach is changing once again: the city of sunshine and beaches is now about Art.¹ Initiated by the ever increasing success of Art Basel Miami Beach since 2002, contemporary Miami Beach is experiencing a significant cultural shift. The city aims to reinvent itself as a contemporary cultural destination that serves the dynamic flux of international tourists as well as the members of its growing creative community. This cultural shift is also evident in the rapidly changing trends in the architectural landscape of Miami Beach.

3.5 The Arrival of Art Basel in Miami Beach:

Art Basel Miami Beach has become one of the largest contemporary art fairs in the United States, as it rents space to 250 galleries from 31 different countries. Every December, the five-day event transforms the city into a collective spectacle that gathers members of the international art community in one place. Art Basel attracts wealthy collectors along with the leaders of the creative industry and over 50,000 public visitors. During Art Basel, countless events – public and private - pop up all around the city that extend the energy and dynamism of Art Basel throughout the entire landscape of the city. For the week of Art Basel, the city becomes a temporary cultural destination. Art Basel commissions local and international artists to create public installations which are scattered throughout the city's architectural landscape. It also offers a public lecture series with international thinkers and lecturers. Artists and galleries are increasingly moving to the city enticed by participation in Art Basel Miami Beach. Some artists work all year long as they anticipate this annual one-week event.

1 Alvarez, L., & Melnick, J. (2011). *Miami, City of Sun and Beaches, Is Now About Art*. Retrieved, November 30, 2011 from How Art Basel Is Remaking Miami – NY Times.com
Web site: <http://www.nytimes.com/2011/11/30/arts/design/how-art-basel-is-remaking-miami.html>



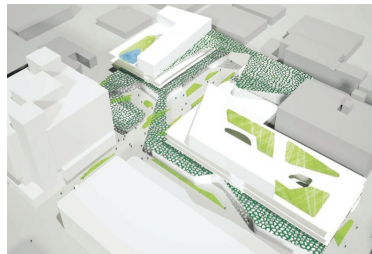
[3.6.1]



[3.6.2]



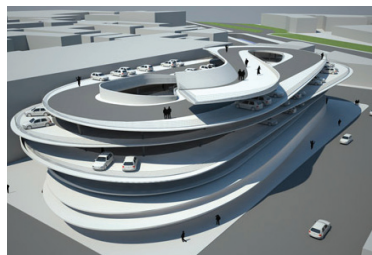
[3.6.3]



[3.6.4]



[3.6.5]



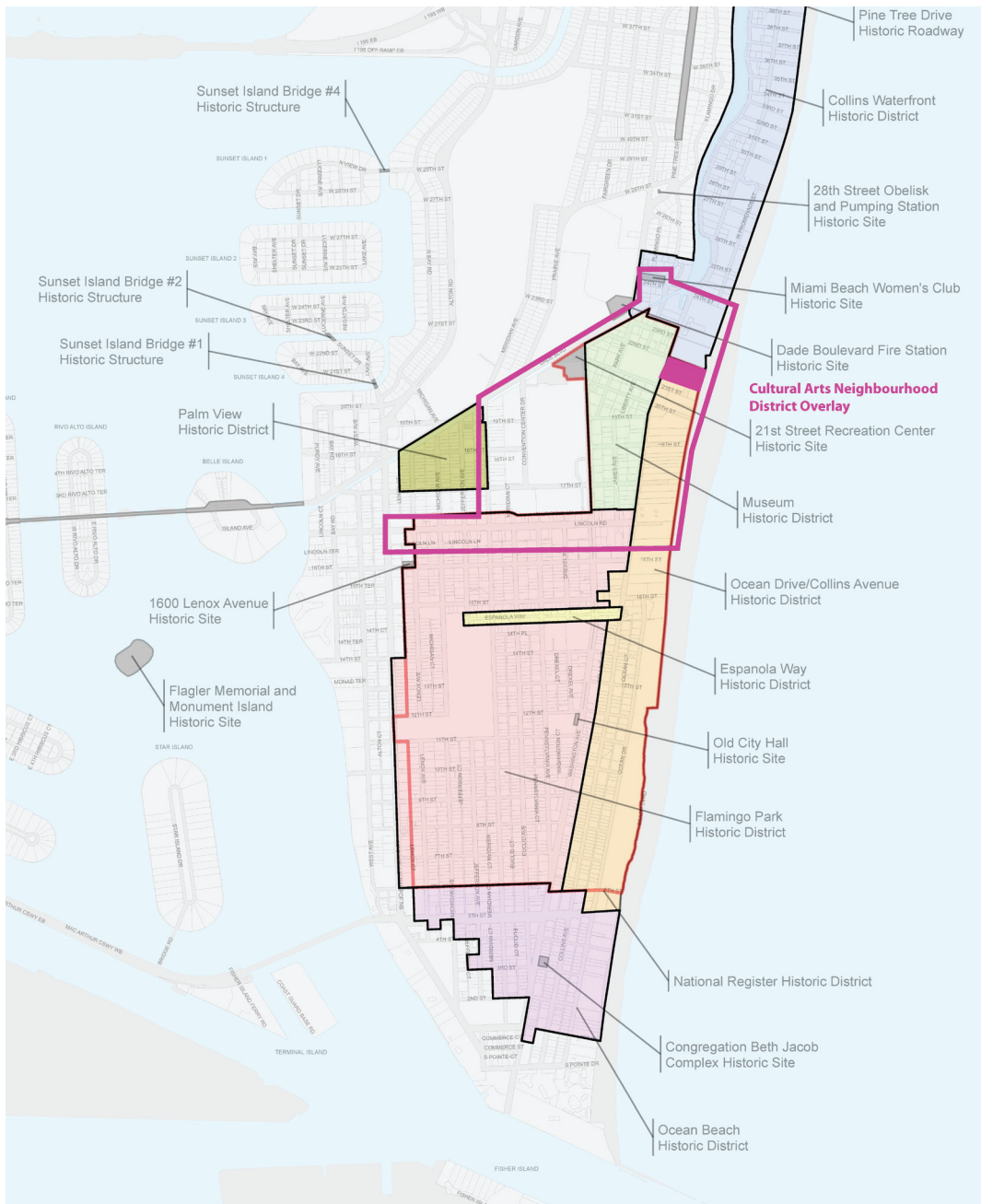
[3.6.6]

- [3.6.1] 1111 Lincoln Garage by Herzog and de Meuron (2010)
- [3.6.2] New World Center (Frank Gehry) and Soundscape Park (West 8) (2011)
- [3.6.3] South Pointe Park (Hargreaves & Associates) (2009)
- [3.6.4] Proposed: Lincon Lane North (Snohetta)
- [3.6.5] Proposed: Miami Beach Convention Center (OMA)
- [3.6.6] Under construction: Collins Parking Garage (Zaha Hadid)

3.6 The Effects of Art Basel on the City and the Resulting Cultural Shift

Art Basel has had significant effects on Miami and Miami Beach, and the city is changing as a result. The short-term economic benefits of Art Basel Miami Beach are substantial for the city. This event transforms “*early December into one of the busiest weeks for hotels*”¹ in Miami Beach, while a large number of local art events and exhibitions pop up around the city to benefit from the increased publicity and international attention during this time. While the event is temporary in nature, Art Basel Miami Beach has initiated a powerful cultural shift since its arrival in 2002 that is reshaping the city’s identity and architectural landscape. New entrepreneurs invest in the city as the city is investing in Starchitects to redefine the cultural experience through the transformative power of architecture. Contemporary architectural projects in Miami Beach are increasing in their civic ambition and focusing on providing a cultural experience that draws on the unique place and time of Miami Beach today. Within the past few years, projects have been accomplished by Herzog and de Meuron, Frank Gehry, West 8, Hargreaves Associates, and Eric Norton, to name a few. Furthermore, new projects by Zaha Hadid, BIG, Rem Koolhaas, Herzog and de Meuron, Snohetta, and John Pawson are currently in the works.

1 Hanks, D. (2012, December 10). Art Basel reports steady (and record) attendance. Retrieved December 20, 2012, from *Miami Herald*
Web site: <http://www.miamiherald.com/2012/12/10/3136158/art-basel-rep>



[3.7.1] A map showing adjacency of historical districts in the South Beach neighbourhood of Miami Beach

3.7 A History of Cultural Invention & Reinvention

Cultural shifts are not unprecedented in Miami Beach. In fact, they are a characteristic quality of the city's identity. A close look at the cultural and architectural evolution of Miami Beach reveals a recurring pattern of reinventions.¹ Historically, the changing cultural visions of Miami Beach have always used architecture as a means to reframe new ways of seeing the world to reinforce new cultural ideals. The architectural landscape of Miami Beach today records this pattern of perpetual reinvention in juxtaposing², yet coherent fragments of architectural expression. Allan Shulman finds "the analogy of layering particularly appropriate to the developmental history of Miami Beach"³:

Miami Beach is a layering of consecutive urban visions, built one on top of the other and compacted in time and space. Each vision left an architectural and urban imprimatur on its structure, influencing the development of an eclectic local vocabulary of buildings and spaces. Most interesting, though, is the intermingling between layers, producing a high degree of urban and stylistic continuity, as well as an urban assemblage between diverse fragments.⁴

The resulting palimpsest of cultural visions suggest a dynamic collision of contrasting sensibilities⁵ that seen altogether reveal a thematic continuity in the city's predilection for perpetual reinvention.⁶

1 Cerwinske, L. (2002). *South Beach Style*. Introduction: The Architectural History and Cultural Evolution of South Beach. (p. 25). New York: Harry N. Abrams.

2 Zyscovich, B. (2002). Sustainable Hedonism: The South Beach Formula for Urban Vitality. In Cerwinske, L. *South Beach Style*. (p. 11). New York: Harry N. Abrams.

3 Lejeune, J., & Shulman, A. T. (2000). *The Making of Miami Beach: 1933-1942 The Architecture of Lawrence Murray Dixon*. (p 12). New York: Rizzoli International Publications.

4 Ibid.

5 Zyscovich, B. (2002). Sustainable Hedonism: The South Beach Formula for Urban Vitality. In Cerwinske, L. *South Beach Style*. (p. 27). New York: Harry N. Abrams.

6 Cerwinske, L. (2002). *South Beach Style*. Introduction: The Architectural History and Cultural Evolution of South Beach. (p. 25). New York: Harry N. Abrams.

3.8 Towards a Cultural Destination: The Need for a Space for Cultural Production

While the city is currently a cinematic stageset for displaying and exhibiting the products of contemporary culture, Miami Beach is in need of more spaces for cultural production so it can become a future cultural destination. These spaces would be vital in encouraging local artists, visitors, and residents to engage in re-shaping the cultural imagination that informs a cultural experience that is unique to Miami Beach.

Robert Wennett - the developer that enlisted Herzog and de Meuron to design the innovative 1111 Lincoln Road Parking Garage in Miami Beach - finds the future of the city in *Cultural Tourism*,¹ and suggests that making architecturally significant projects by world-class architects can help transform the city.² He views architecture as the agent of this change, and strongly advocates for increased investment in architectural projects to transform the city into a cultural destination.

1 Bernard, M. (2011). Case Study: *The Evolution of Miami Architecture*. Retrieved April 10, 2012, from Buildipedia
Web site: <http://buildipedia.com/aec-pros/featured-architecture/case-study>

2 Ibid.

Bernard Zyscovich, one of the prominent architects and master planners in the city finds sustaining “...the social qualities and creative energy that have marked it from its inception while promoting its growth as an urban nexus” the most pressing issue today, and suggests “...bringing arts and culture to the center of life and green to where is now concrete”¹ as the fundamental answer that addresses this issue. With the increase of creative minds in Miami and Miami Beach – both newly relocated residents and frequent part-time visitors – there is a shortage of public spaces and cultural institutions where the creative minds can gather to work in a relaxing environment and to exchange creative ideas. The only spaces in public where world-class thinkers and creative minds can work casually for hours at a time (while being inspired and visually connected to the dynamic public landscapes of Miami Beach) are commercial spaces, such as hotel lobbies on Ocean Drive, restaurant patios, and Starbucks cafés on Lincoln Road Mall. *Cultural production comes at the price of commercial consumption*. A new publicly accessible cultural space – one that is connected to the dynamic vibrancy of the city and does not hide a commercial agenda - is needed to accommodate the exchange of creative energy in Miami Beach.

1 Zyscovich, B. (2002). Sustainable Hedonism: The South Beach Formula for Urban Vitality. In Cerwinske, L. *South Beach Style*. (p. 21). New York: Harry N. Abrams.

04 Site: Collins Park & CANDO District in Miami Beach



[4.1.1] A map showing the location of the site in Miami Beach

4.1 Location & Significance of the Chosen Site of Study

The chosen site for the design proposal is located in the South Beach neighbourhood of Miami Beach. The site is composed of two parking lots and an empty lot of sand, located between 21st Street and 22nd Street. The site is bounded to the East by the *Beach Boardwalk (Beachwalk)*, the *Public Beach* and the *Atlantic Ocean*, while on the West side it is bounded by *Collins Avenue*, *Collins Park*, and the *Bass Museum of Art*.

The site is significant because it lies in the middle of what the City of Miami Beach has designated as the CANDO district since 2007. CANDO is an abbreviation for the *Cultural Arts Neighborhood District Overlay*, which is an area of South Beach that includes most of the city's cultural institutions. To encourage the increase of cultural and mixed-use projects in this area, the City of Miami Beach offers a zoning incentive. The City explains their purpose on their official web site:

The purpose of this overlay district is to provide land-use incentives to property owners, developers and commercial businesses to create affordable housing for cultural workers; to encourage arts-related businesses to locate within the district, and to create mandatory requirements for new construction and rehabilitation of housing units, focusing on expanding cultural opportunities.¹

1 City of Miami Beach. (2011). *CANDO Overlay Zoning Incentive*. Retrieved April 11, 2011, from Economic Development @ City of Miami Beach. Web site: <http://www.miamibeachfl.gov/econdev>



[4.2.1] Map showing the CANDO boundaries (*above*)

[4.2.2] Map showing the cultural institutions near the site (*below*)



- | | | | |
|---|--------------------------|----|-----------------------------|
| 1 | Site | 8 | M.B. Recreation Center |
| 2 | Jackie Gleason Theater | 9 | Carl Fisher Historic Club |
| 3 | Miami Beach City Hall | 10 | Bass Museum of Art |
| 4 | M.B. Chamber of Commerce | 11 | Miami Beach Library |
| 5 | Holocaust memorial | 12 | Miami Beach Ballet School |
| 6 | Botanical Garden | 13 | Miami B. Senior High School |
| 7 | M.B. Convention Center | 14 | New World Symphony |

While the CANDO district was optimistic about becoming the center of Miami Beach's cultural network, the development of this neighbourhood was halted with the Financial Crisis of 2007-2008 in the United States. On the other hand, with the increasing success of Art Basel Miami Beach each year, the number of artists and members of the arts industry moving into Miami and Miami Beach was significantly on the rise. However, due to the high prices of land in South Beach and the unavailability of affordable live/work spaces as were to be provided by the CANDO district originally, many artists and galleries moved to the cheaper areas in Downtown Miami, eventually generating new arts neighbourhoods (Wynwood and Miami Design District). As a result, the CANDO project did not reach its full potential and is seemingly unknown to the general public in Miami Beach today.

4.2 Cultural Arts Neighborhood District Overlay

CANDO district is the first Cultural Arts Neighborhood District Overlay in the history of Miami Beach. It is bounded by Lincoln Road to the South, Meridian Avenue to the West, 23rd Street to the North, and the Atlantic Ocean to the East. CANDO includes cultural institutions such as the New World Symphony, Bass Museum of Art, Miami City Ballet, Miami Beach Botanical Garden, Art Center South Florida, Miami Beach Public Library, some art galleries and studios, as well as hotels and a number of public art installations. The area is home to prestigious annual shows such as Art Basel Miami Beach and Art Miami, as well as international theatre, dance, and film festivals.



[Fig.4.3.1] Site axonometric

4.3 The Chosen Site of Study:

The chosen site of study is currently used in two ways: The municipal parking lots provide ticketed public parking and the sandy area is used during the one week of Art Basel for temporary public art installations. The sandy area is within walking distance to the Miami Beach Convention Center where the main Art Basel Miami Beach event is held each year. The rest of the year, the sandy area is occasionally used for satellite festival tents, but mostly remains as unused empty space. The green space (in the shape of an axis that extends from Collins Park towards the Ocean) is extremely underused by pedestrians, and serves as an occasional shortcut to the Beach and parking lot. Therefore, the parking lots and sandy area remain as underused land in the heart of the Cultural Arts District in Miami Beach.



[4.3.2]



[4.3.3]

[4.3.2] Site photograph of existing municipal parking lots (*above left*)

[4.3.3] Site photograph of existing sandy area (*above right*)



[4.4.1] John Collins gifted Collins Park to the City in 1913.

The real estate herein conveyed shall be used exclusively as a public park and recreation ground and neither the whole nor any part thereof shall be sold, transferred, aliened, conveyed or encumbered by said city or made subject to the private use of any person or persons separate, distinct or different from the use of the public at large.

The grantee hereby covenants with the grantor, its successors and assigns as a part of the consideration for these covenants to cultivate, improve and maintain said real estate in a manner and condition fit and suitable for a public park and recreation purposes and shall from time to time make such improvements thereon as may be necessary to carry out the spirit and to effect the purpose of this conveyance. ~~A failure or neglect on the part of the grantee to carry out and perform the covenants and conditions upon its part to be carried out and performed hereunder shall constitute a breach of this instrument and the said first~~

[4.4.2] Excerpt from the 1920 Deed to Collins Park

4.4 The Historical Significance of the Site: The search for the 1920 Collins Park Deed Document

At the time I started my research, there were no easy ways to find out why an attractive piece of property in the heart of the city was left undeveloped and currently used as municipal parking lots. I consulted with many people who offered different explanations, but none were quite confident about the exact reasons. Thanks to a visit to the Miami Beach City Hall and an appointment with one of the local Town Planning officials, I was made aware that if I find the original Deed document to Collins Park, I would be able to find the details on a unique limitation imposed on this land. Thus, began the search for the said document amongst the libraries and archives of Miami Beach as well as some of the government archives in Tallahassee, the capital of Florida. After countless correspondence and hours of research, I was finally able to find a digital copy of the 1920 Collins Park Deed Document.

Upon further research, I found that the site has been used as a parking lot for at least the past 70 years. This is due to the legal limitation that has been placed on the land by its original donor at the time of its donation. Collins Park was donated to the city as a gift from John Collins, one of the founding fathers of Miami Beach. He donated Collins Park as a gift to the City of Miami, before Miami Beach was incorporated. The deed was later transferred to the City of Miami Beach after its incorporation in 1912. Therefore, the land has significant historical value for Miami Beach. John Collins had a clear vision for Collins Park. In his deed to the city, he states that this land is to be used only for public park and recreation purposes. He lists the uses that are prohibited for the site, which include any private and commercial uses, as well as public swimming pools. This is the main factor that prevented this prime piece of property in the heart of the city from being developed by commercial developers.

**4.4 The Historical Significance of the Site:
The Urban Morphology of Collins Park**



1920



1924-25



1934



1940



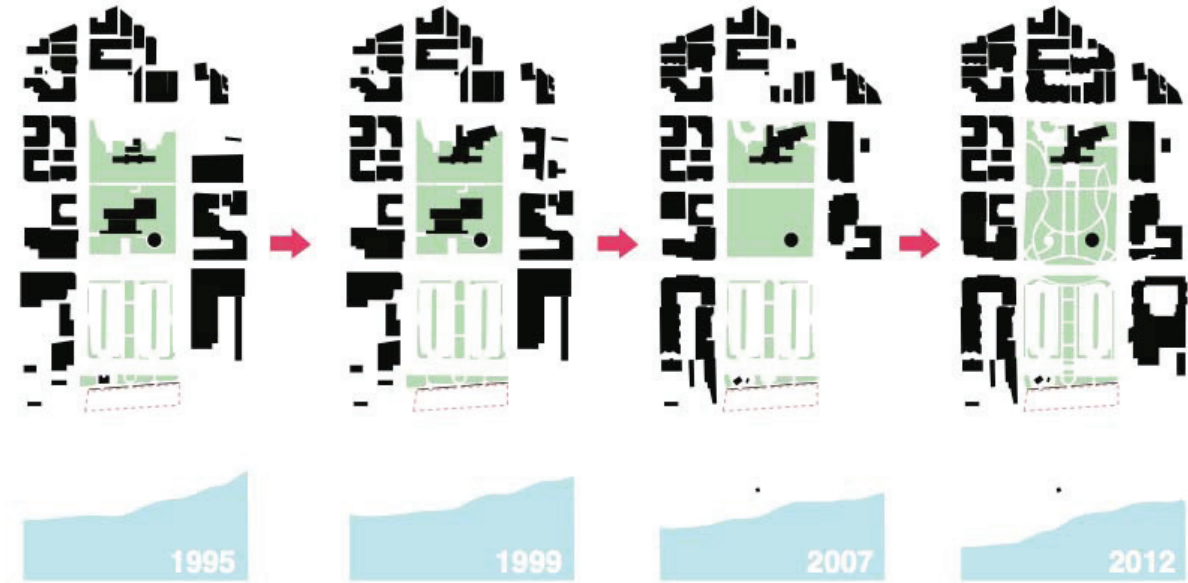
1953



1955

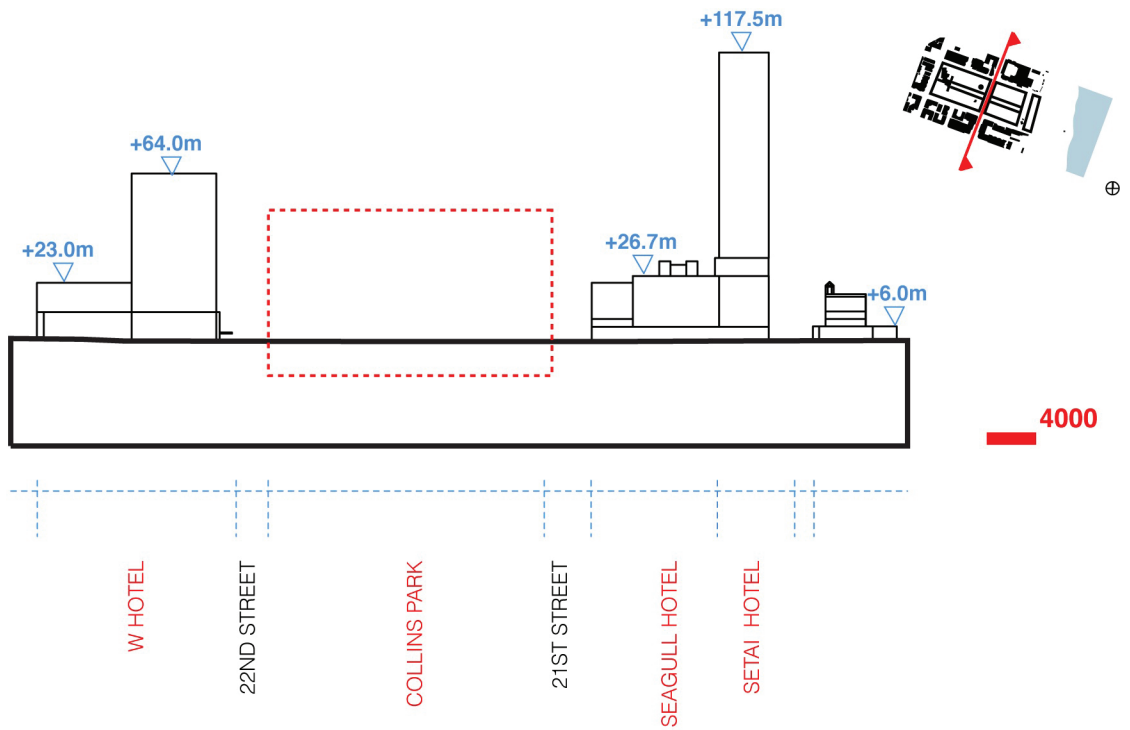
[4.4.3] Photographs showing the early urban morphology of Collins Park

4.4 The Historical Significance of the Site: The Urban Morphology of Collins Park



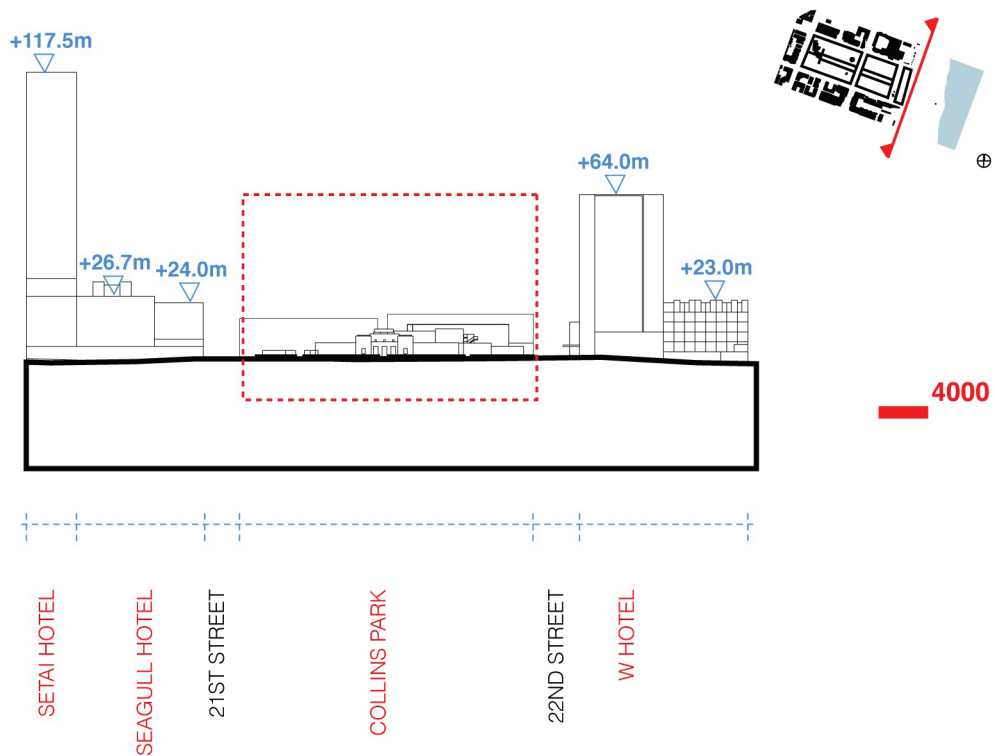
[4.4.4] Illustration showing the more recent urban morphology of Collins Park

4.5 Site Study: Site Elevations

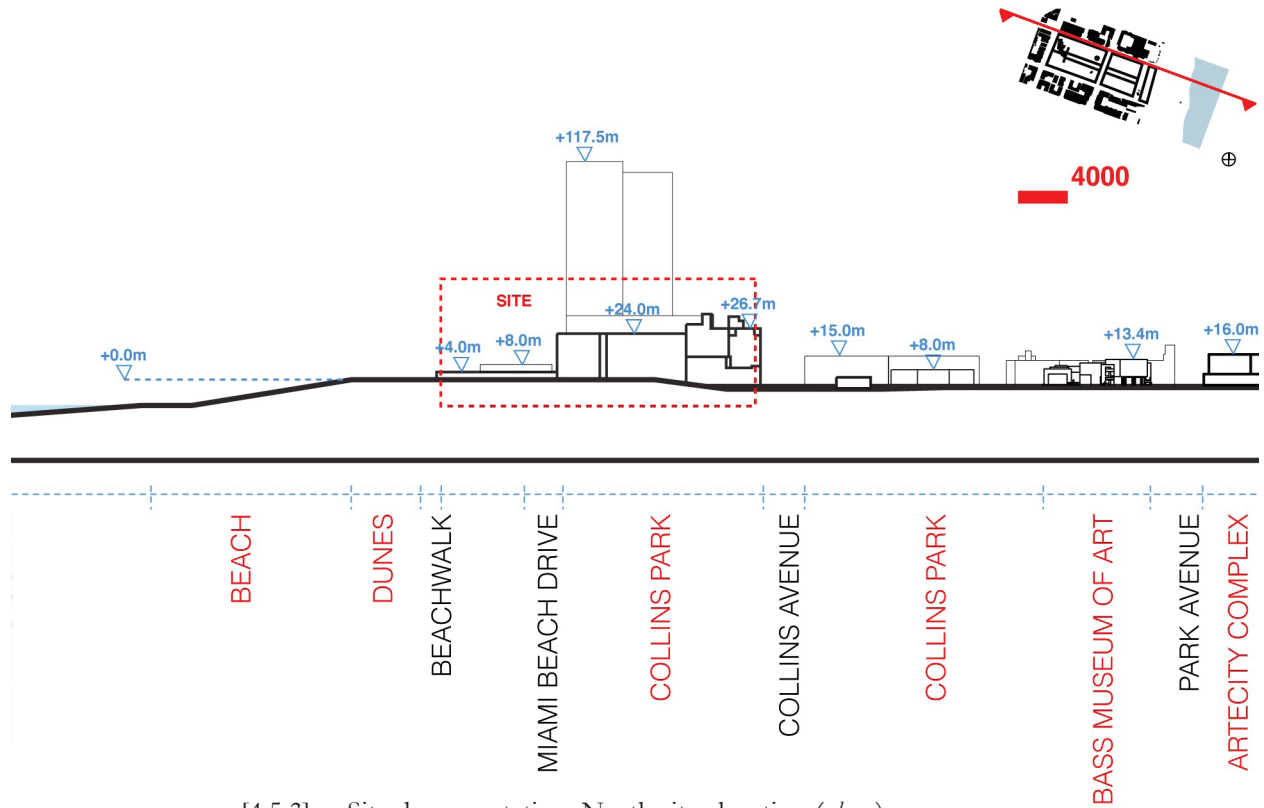


[4.5.1] Site documentation: West site elevation (*above*)

[4.5.2] Site documentation: East site elevation (Beachwalk) (*below*)

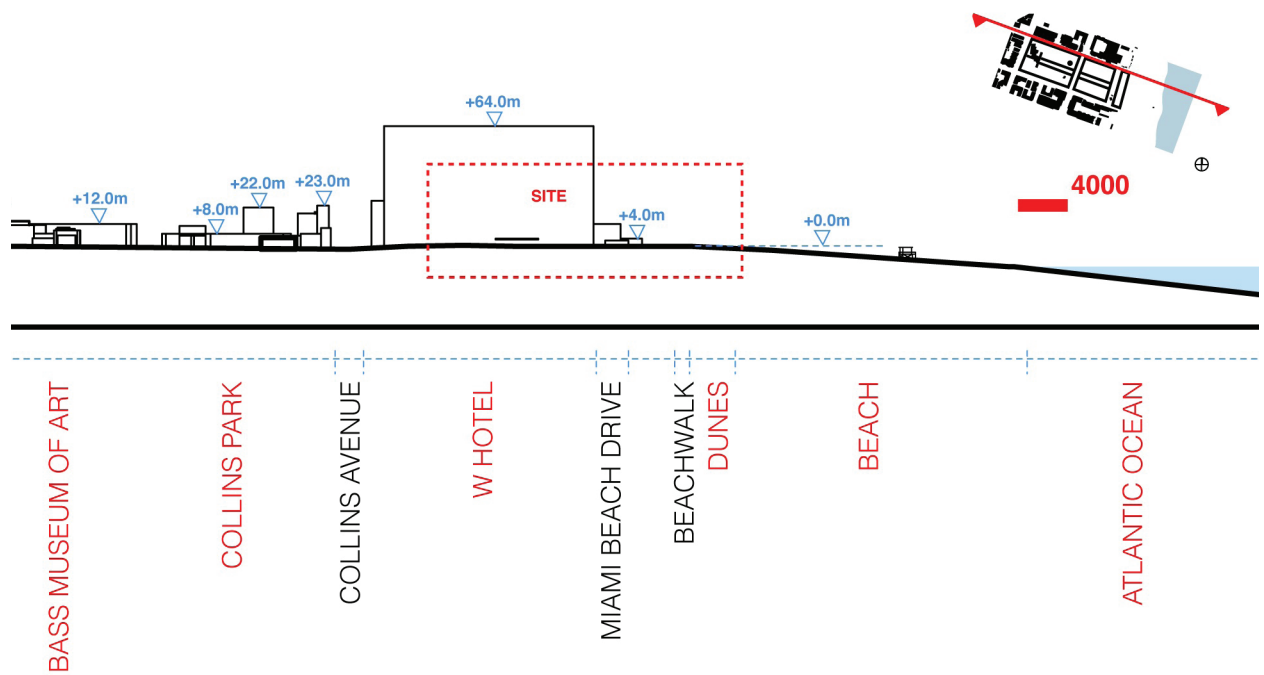


4.5 Site Study: Site Elevations

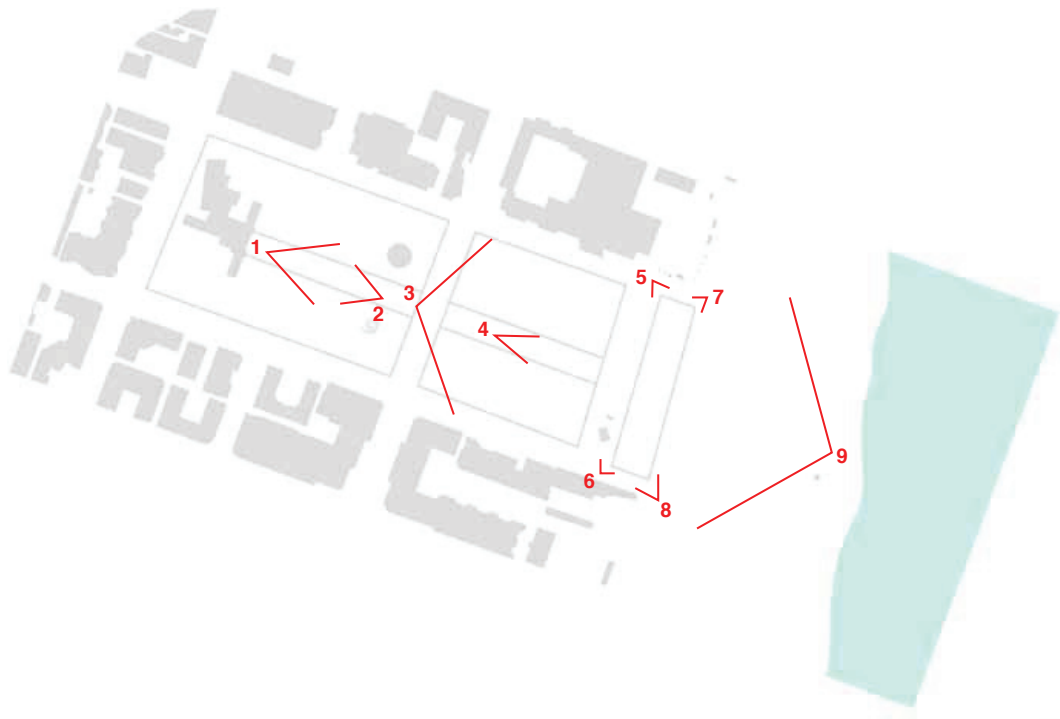


[4.5.3] Site documentation: North site elevation (*above*)

[4.5.4] Site documentation: South site elevation (*below*)



4.6 Site Study: Photo Documentation



[4.6.1] Location of site photo documentation viewpoints



[4.6.2] Plan of Collins Park

4.6 Site Study: Photo Documentation



1



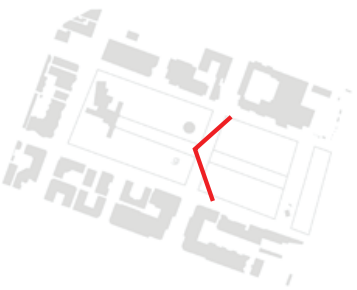
[4.6.3] Photo documentation: Looking from Bass Museum towards the site



2



[4.6.4] Photo documentation: Standing on Collins Avenue looking at Collins Park and the Bass Museum of Art

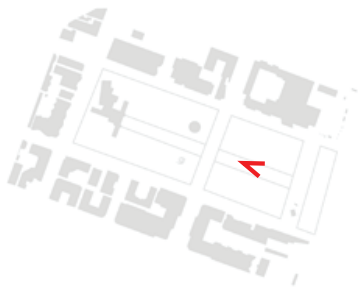


3



[4.6.5] Photo documentation: Standing on Collins Avenue looking towards the site

4.6 Site Study: Photo Documentation



4



[4.6.6] Photo documentation: Looking at the Central Axis (existing green space) between the municipal parking lots



5



[4.6.7] Photo documentation: Standing at the N-W corner looking at the sandy area of the site



6



[4.6.8] Photo documentation: Standing at the S-W corner looking at the sandy area of the site

4.6 Site Study: Photo Documentation



7



[4.6.9] Photo documentation: Standing at the N-E corner of Beachwalk looking at the site



8



[4.6.10] Photo documentation: Standing at the S-E corner of Beachwalk looking at the site

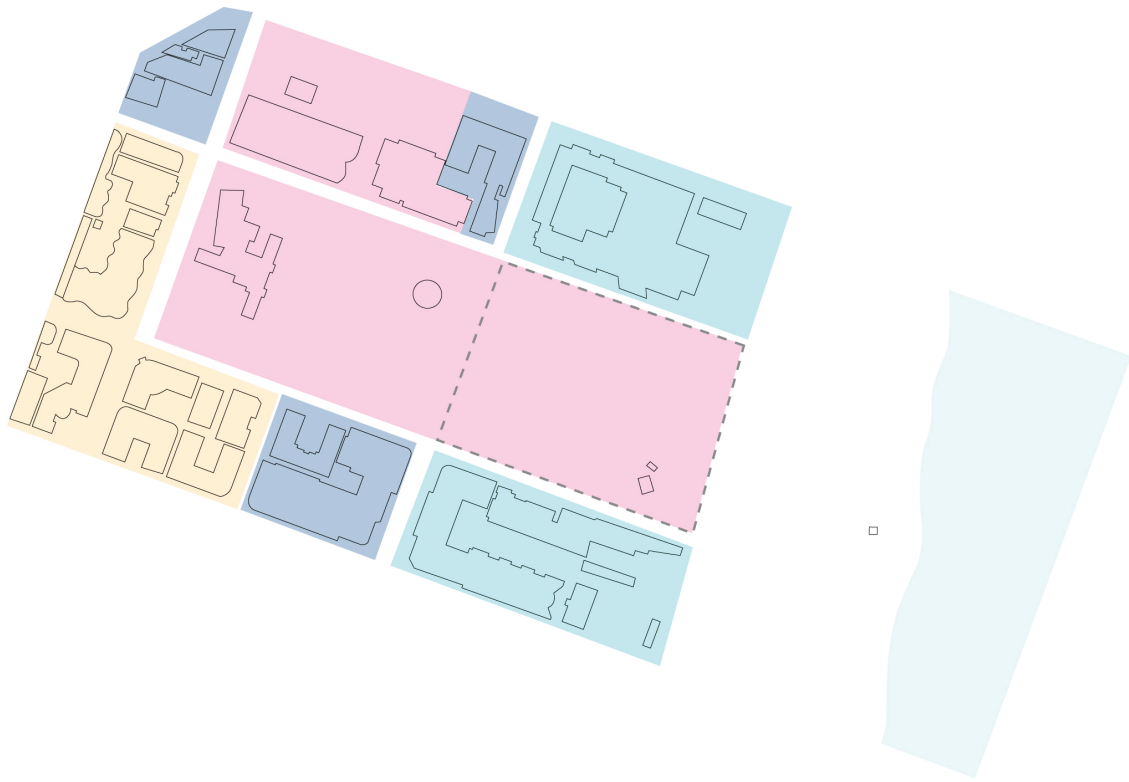


9







[4.6.11] Photo documentation: Standing on the Public Beach looking towards the East elevation of the site

4.7 Site Analysis

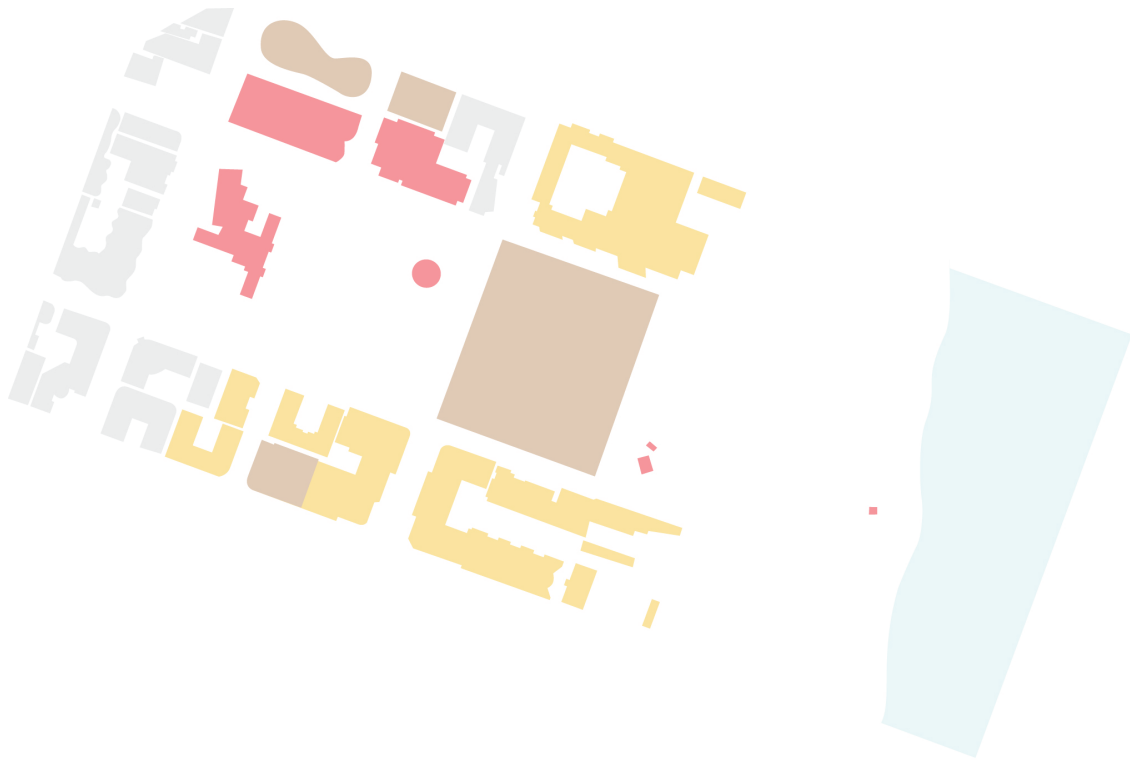


Zoning

-  CD-3: Commercial High Density
-  GU: Civic and Government use
-  RM-2: Residential multifamily medium density
-  RM-3: Residential multifamily high density

[4.7.1] Site analysis: Zoning diagram

4.7 Site Analysis



Building Use

- Cultural Institution
- Hotel / Seasonal Residence
- Residential
- Parking

[4.7.2] Site analysis: Building use diagram

4.7 Site Analysis

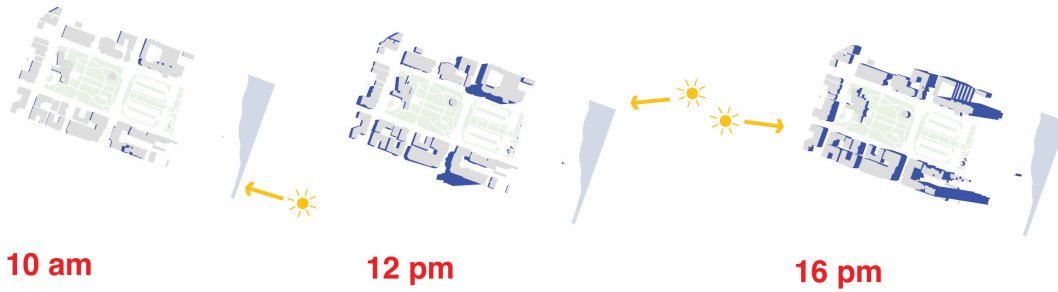


[4.7.3] Site analysis: Existing green space (*top of page*)

[4.7.4] Site analysis: Existing trees (*above*)

4.7 Site Analysis

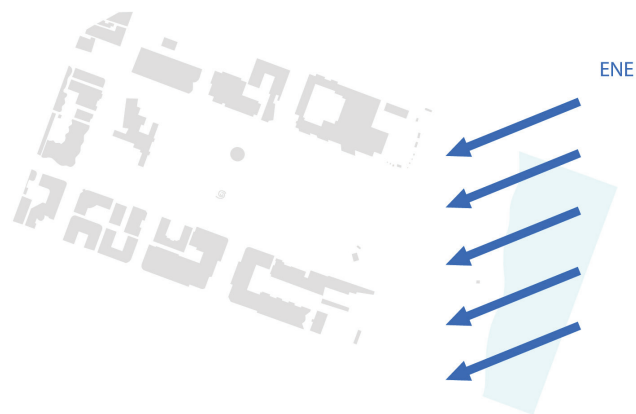
JUNE 21st



DECEMBER 21st

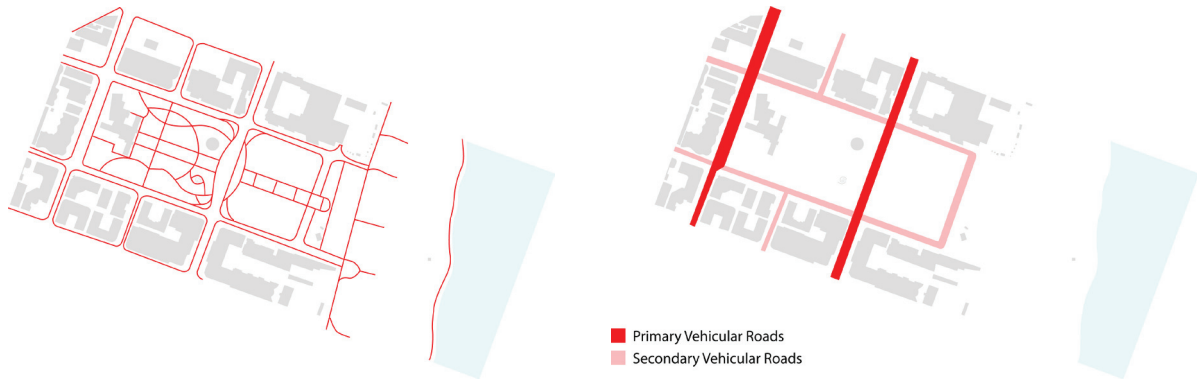


[4.7.5] Site analysis: Shadow studies



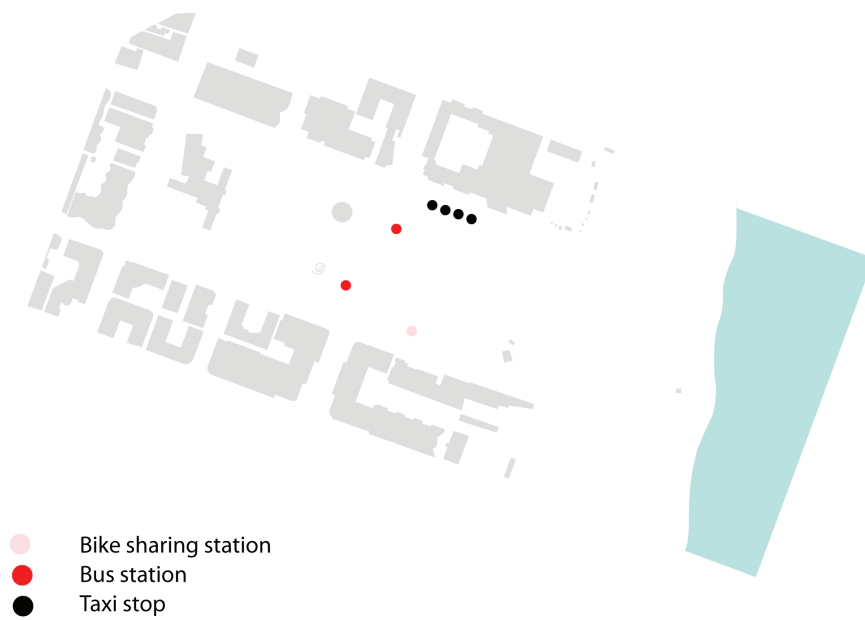
[4.7.6] Site analysis: Prevailing winds

4.7 Site Analysis



[4.7.7] Site analysis: Pedestrian paths

[4.7.8] Site analysis: Vehicular roads



[4.7.9] Site analysis: Transportation options

4.7 Site Analysis

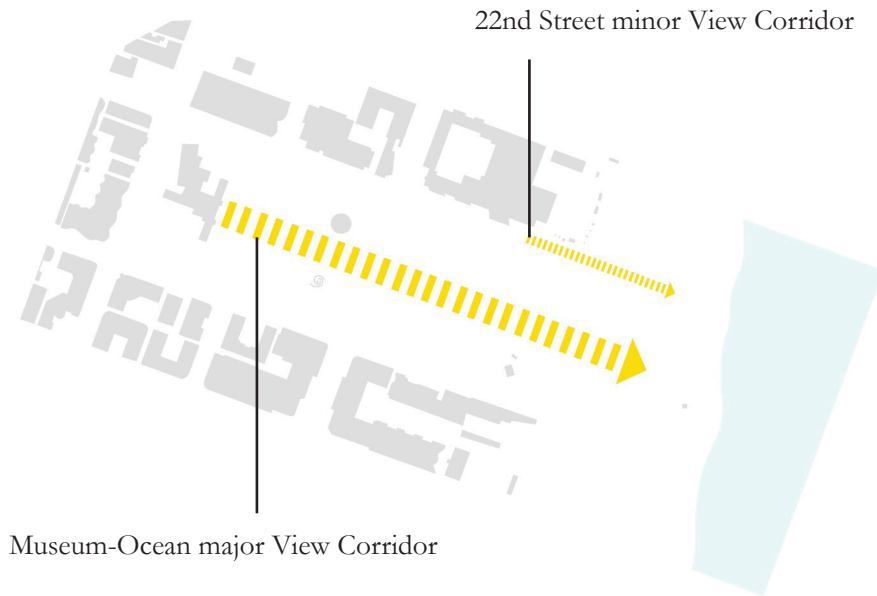


[4.7.10] Site analysis: Intensity of pedestrian movement (*above*)

[4.7.11] Site analysis: Intensity of vehicular movement (*below*)



4.7 Site Analysis



[4.7.12] Site analysis: Diagram showing key views on site (*above*)

[4.7.13] Site analysis: Photograph showing Musuem-Ocean view corridor (*below*)



4.7 Site Analysis

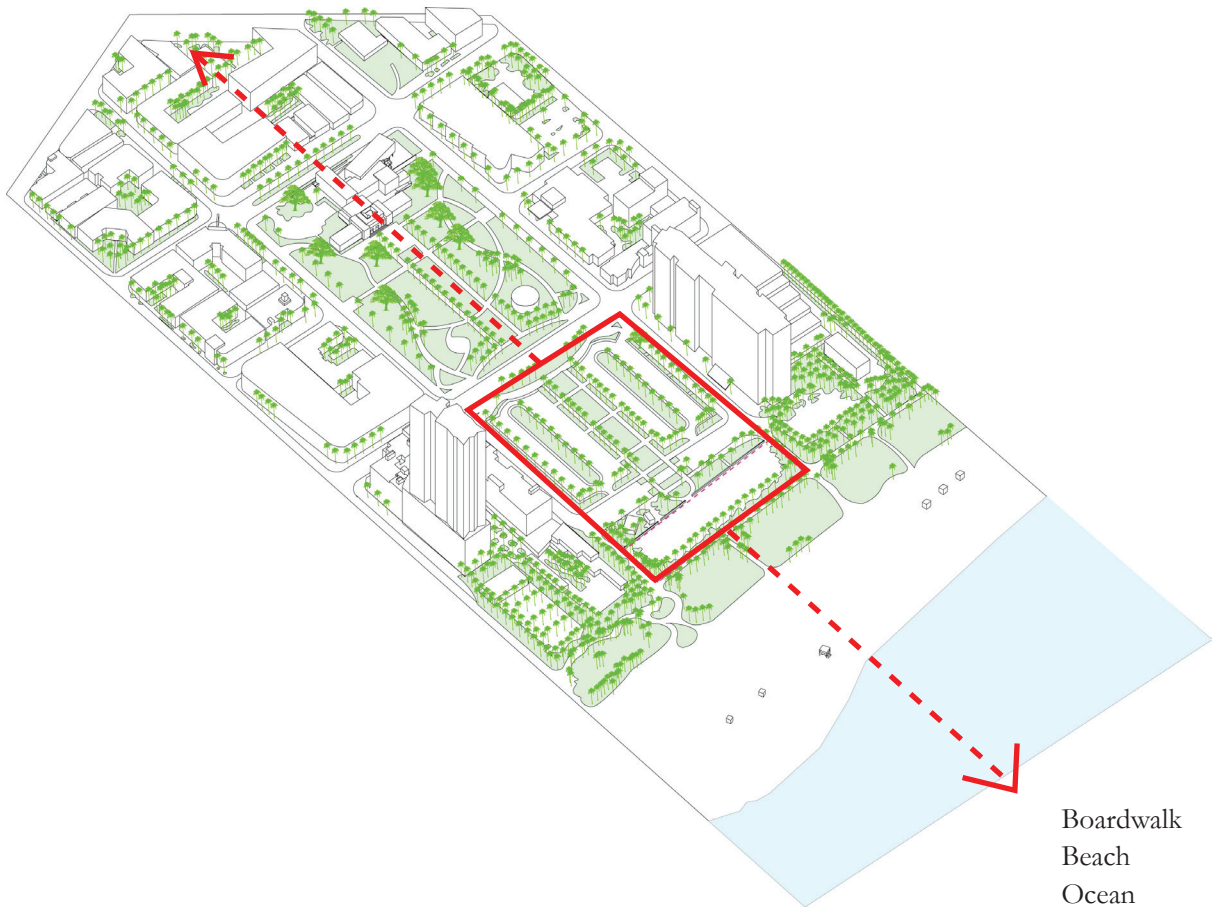


[4.7.14] Site analysis: Diagram showing key views on site

4.8 A Case for Cultural Significance:

The increasing success of Art Basel and the gaining momentum of the cultural shift in Miami Beach strengthens the site's potential for cultural development. This thesis argues for the high significance of the site's cultural value. It is highly recommended that the City of Miami Beach develops this land for cultural purposes. The benefits are, in the long-term, an increase in the quality of life for residents and cultural experience for visitors, which will lead to exponential benefits for the existing nearby cultural institutions as well as the City of Miami Beach at large. Successful public/cultural projects such as the *High Line Park* in New York City have demonstrated the domino effect that a vibrant public space has on increasing the neighbouring land values while generously giving back to the city and increasing the quality of life for the community. Given its unique geographical location, historical significance, and the current cultural shift in Miami Beach, developing this land for cultural purposes will greatly propel the city's agenda forward towards becoming a cultural destination.

City
Museum
Park



Boardwalk
Beach
Ocean

[4.9.1] Diagram showing the site at the center of a Poetic Axis between the City/Museum/Park and Boardwalk/Beach/Ocean.

4.9 Potential for Poetic & Cultural Meaning: The Site as an In-between Space

Physically, the site is located on an axis between the City and the Atlantic Ocean, the Art Museum and the Public Beach. This unique geographic position imbues the site with great potential for poetic and cultural meaning. On a symbolic level, the Museum represents the known - the permanent and the finite collection of artifacts, history, and memory - while the Ocean represents the unknown - the infinite vastness in constant flux. The City embodies the urban character and ambition of a growing neighbourhood, while the Beach represents the cinematic quality and vibrant eroticism of the resort culture as an international playground. As an in-between space, the site has the potential to reflect and fuse both these extremities that embody the essence of Miami Beach. Therefore, this site is an opportunity to create a hybrid space that provides an authentic cultural experience of Miami Beach that is rooted in the specificities of time and space.

05 Design Proposal: Collins Cultural Center



[5.1] Parti diagram

Conceptual Vision:

The design project proposes a new space for cultural production and exhibition without the underlying agenda for commercial consumption. The Collins Cultural Center will be an all-out celebration of contemporary culture that invites creative minds and enthusiasts to gather in one place. Its mission is to bring high Arts culture into Miami Beach, making it accessible to both residents and visitors at all times in order to exhibit, educate, and elevate. It rises from the city's existing sociocultural context while reframing the city towards a new cultural vision. Taking advantage of the unique context of Miami Beach and feeding the current cultural shift towards the Arts, this visionary building captures the stimulation of contemporary culture, fusing it with the existing energy of the exhibitionist Beach culture. Thus, it forms a hybrid space where beach culture meets high art culture. The Collins Cultural Center will become the imaginative centre of Miami Beach, reflecting its diverse and dynamic setting of a transient tourist culture and resident artistic community. Reflecting the transience of its international visitors, the building will have no permanent collections, featuring only temporary exhibitions that change on an accelerated basis. The Collins Cultural Center will provide year-round cultural programming: daily programming invites visitors to participate, presenting a range of different views, voices, and perspectives across the programmes and activities, thus reflecting the shifting demographic flux and international diversity of Miami Beach's dynamic daily population.

The Collins Cultural Center is intended as a home for contemporary art, an incubator for new ideas, as well as an architectural contribution to Miami Beach's urban landscape. Its aim is to share the pleasures of reflection, inspiration, provocation, and imagination that contemporary art offers through public access to art, artists, and the creative process. The centre aims to promote public understanding and develop appreciation of contemporary arts in order to elevate the culture of Miami Beach. To educate the public, it provides innovative experiential learning opportunities for people of all ages through direct encounters and dialogue with artists and the creative process of art making.

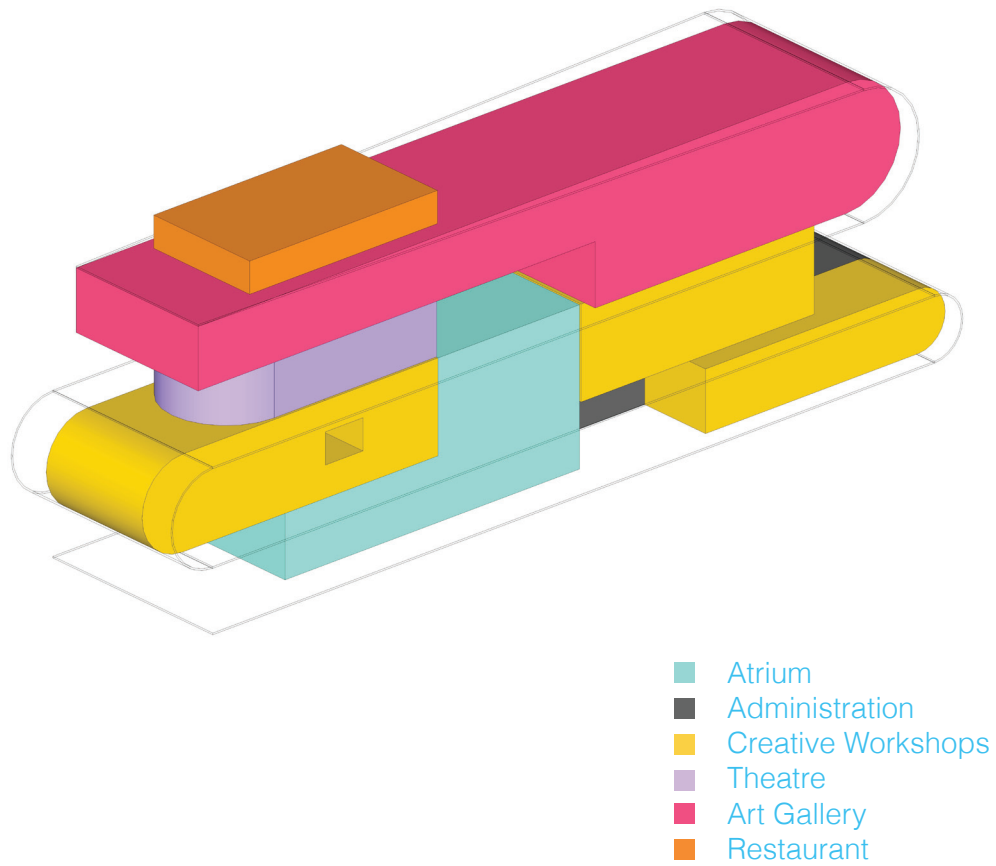
EXHIBIT

CREATE

[5.2] Conceptual diagram: Create/Exhibit - The building is a place of cultural production and is itself a product of contemporary culture.

The Collins Cultural Center is accessible and open to the public, providing a range of free programming, inviting everyone from all parts of society. As part of its dedication to being open, it is also committed to being receptive to new ideas, encouraging debate, exchange, and collaboration within and beyond the building's boundaries. A strong priority and a fundamental part of the center's ethos is to forge strong connections to local communities. The Collins Cultural Center will develop programmes in partnership with local groups and artists. It aims to widen community participation and community access to art through a series of activities run both in and outside the center.

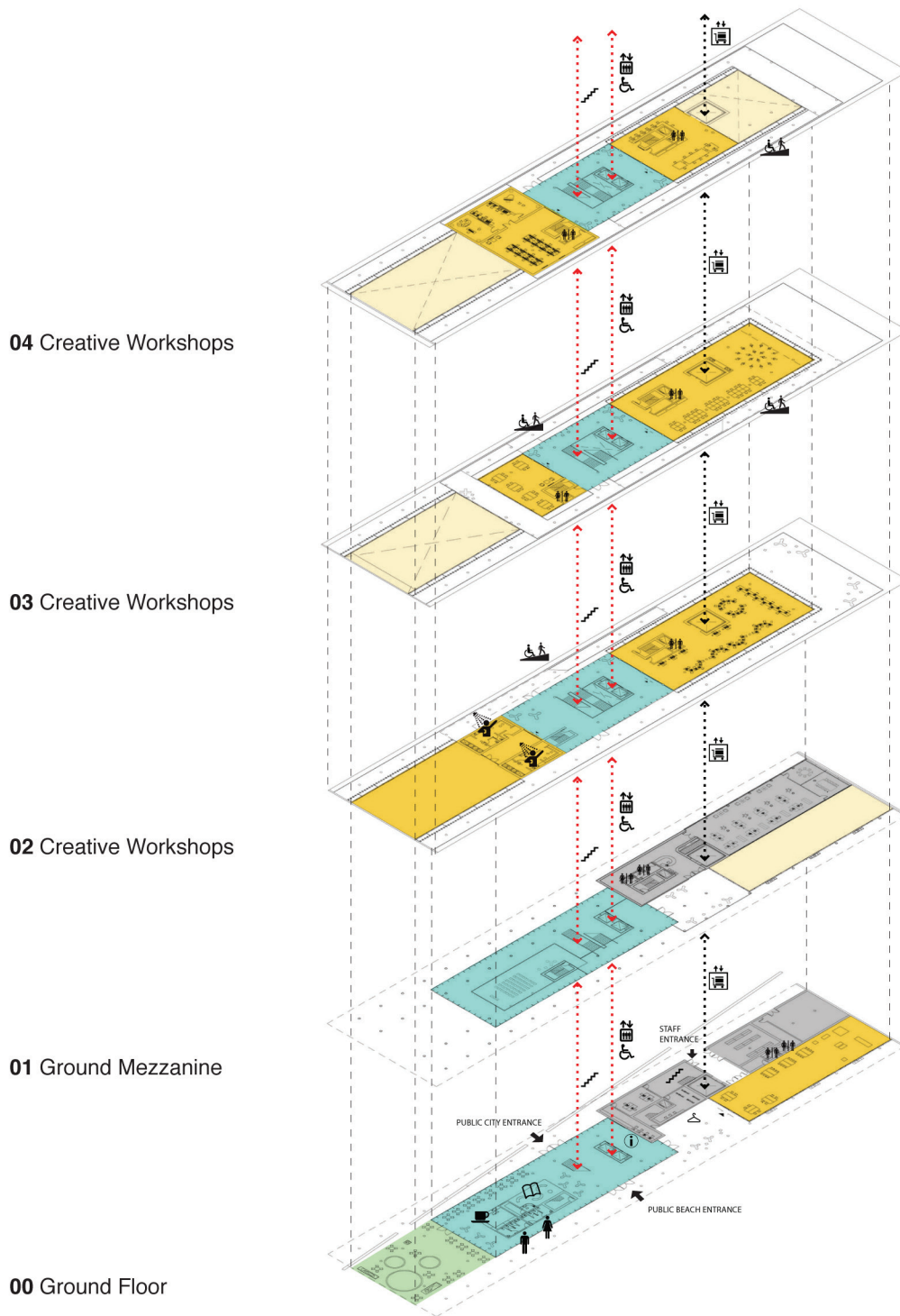
The Collins Cultural Center is committed to providing a forum for emerging artists that show particular promise and to established artists whose works are considered to be groundbreaking or influential. As a forward-thinking institution, it will always champion the innovative and the experimental. The Collins Cultural Center closely follows the world of contemporary design and establishes links with a number of artists, particularly those on the Miami Beach scene. In addition, the Collins Cultural Center includes work by non-American artists, in solo or group exhibitions, in order to foster a global context for Miami Beach's unique cultural voice. The center aims to secure its international presence by connecting Miami Beach to the world, and the world to Miami Beach, through its innovative programmes and temporary exhibitions. Thus, it is Collins Cultural Center's objective to forge a network of contacts and partnerships locally, nationally and internationally as a catalyst for local-to-global connectivity and engagement. Ultimately, the Collins Cultural Center aims to become a leader in the presentation and promotion of contemporary art, an agent of cultural production, and to raise Miami Beach's international profile towards becoming a leading cultural destination.



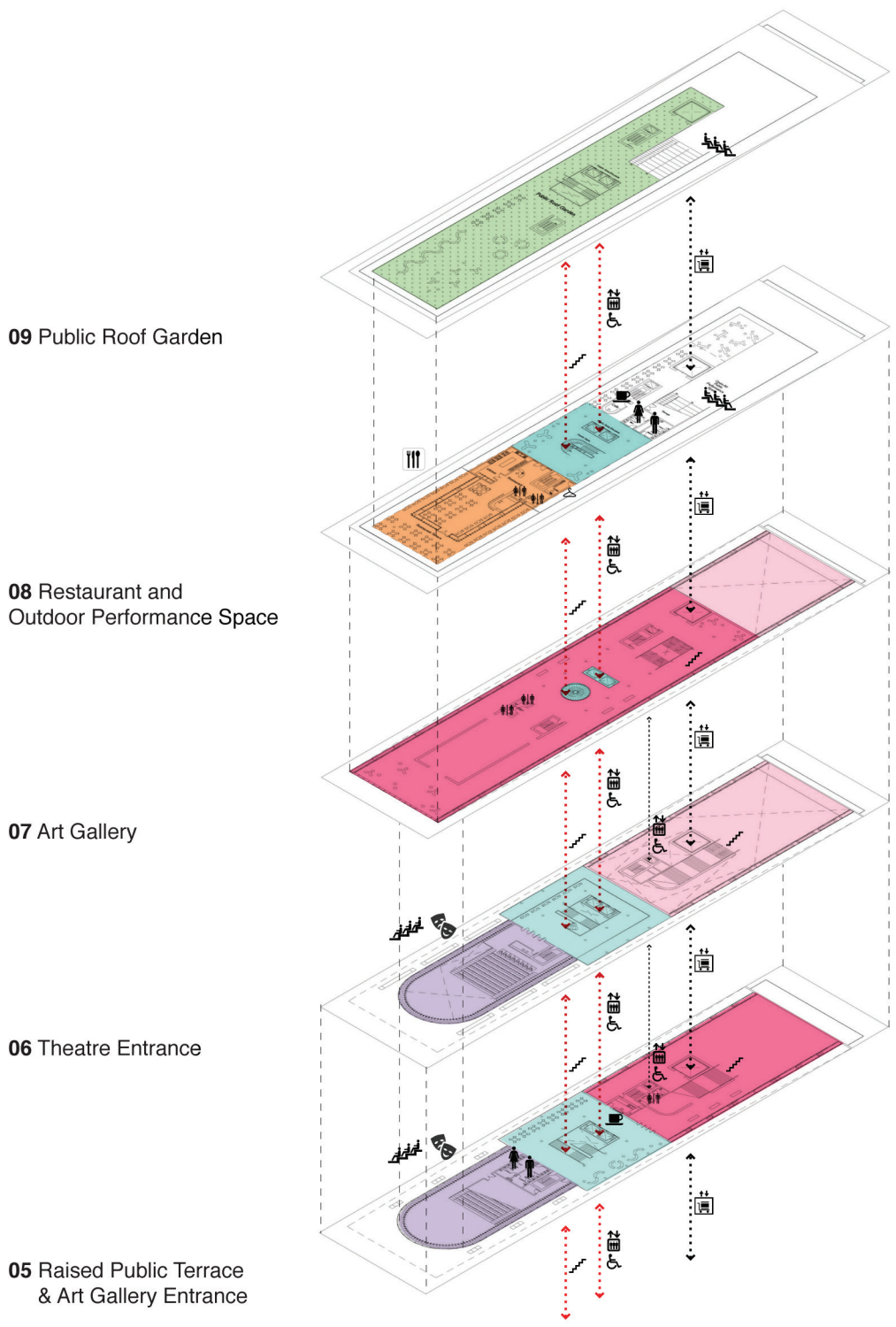
[5.3] Organization of main programmatic volumes axonometric diagram

Programmatic Volumes:

The building includes Creative Workshop facilities, an Art Gallery, a Performance Theatre, a panoramic Restaurant, a Bookstore, and Administrative Offices. This diagram shows the organization and adjacencies of the main programmatic volumes within the building. On the ground level is the Public Atrium with the Bookstore and Café, Outdoor Sculpture Garden, staff-only loading area and Ticketing/Information desk, Coatcheck and the Sculpture & Installations Creative Workshop. The second level includes the Multipurpose Space, the Public Observation Deck looking into the Sculpture Workshop, and the Administration Offices. The third, fourth, and fifth levels are the different Creative Workshops along with the Public Ramp that passes through them. On the sixth level is the entrance to the Art Gallery and Performance Theatre. The Restaurant and Public Roof Garden are located on top of the Art Gallery.



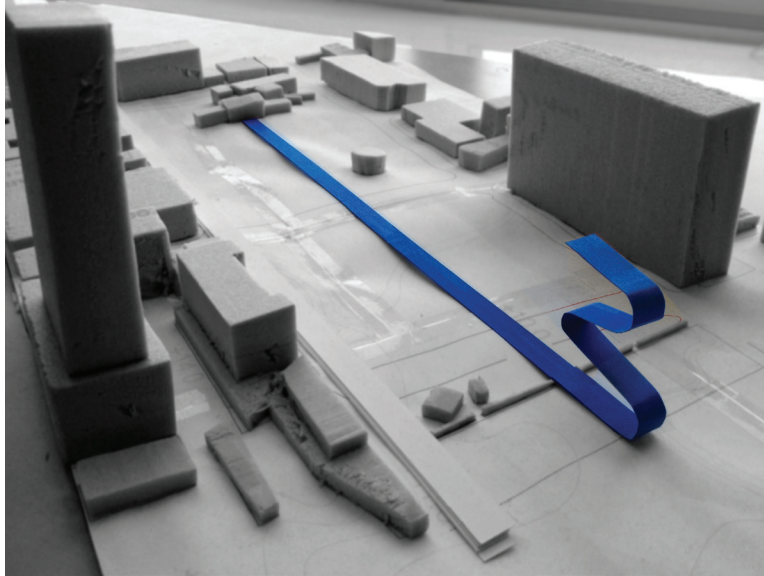
[5.4] Distribution of programmatic areas isometric diagram



PROGRAMMATIC AREAS:

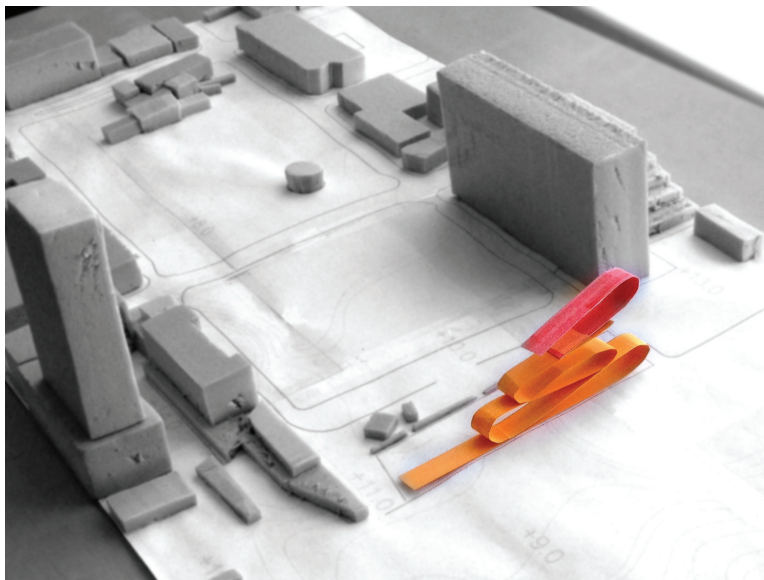
- | | | | |
|---|--|--|---|
| ■ Atrium | ■ Creative Workshops | ■ Art Gallery | ■ Garden |
| ■ Administration | ■ Performance Theatre | ■ Restaurant | |

**Conceptual Movement Strategy:
Extending Existing Movements into the Building**



[5.5] Rise: Extend & fold-in existing movement vector from City/Collins Park/Museum Axis.

+

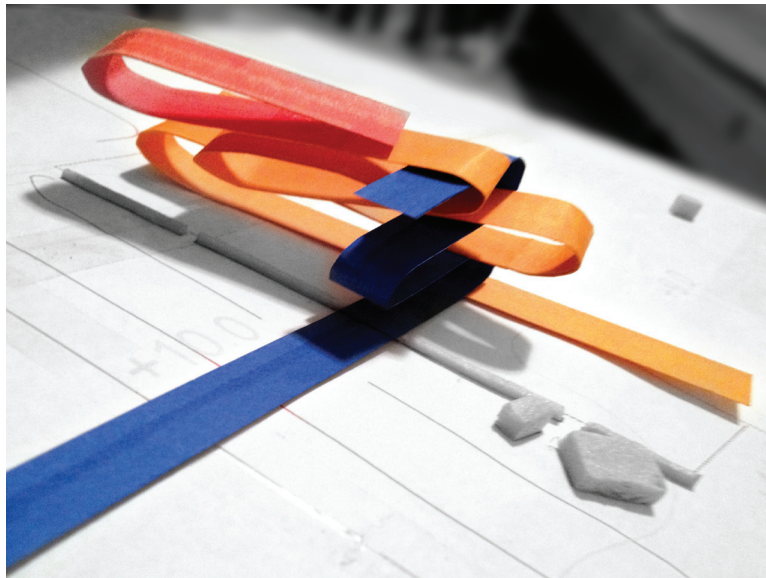


[5.6] Drift: Extend & fold-in existing movement vector from Beach Boardwalk.

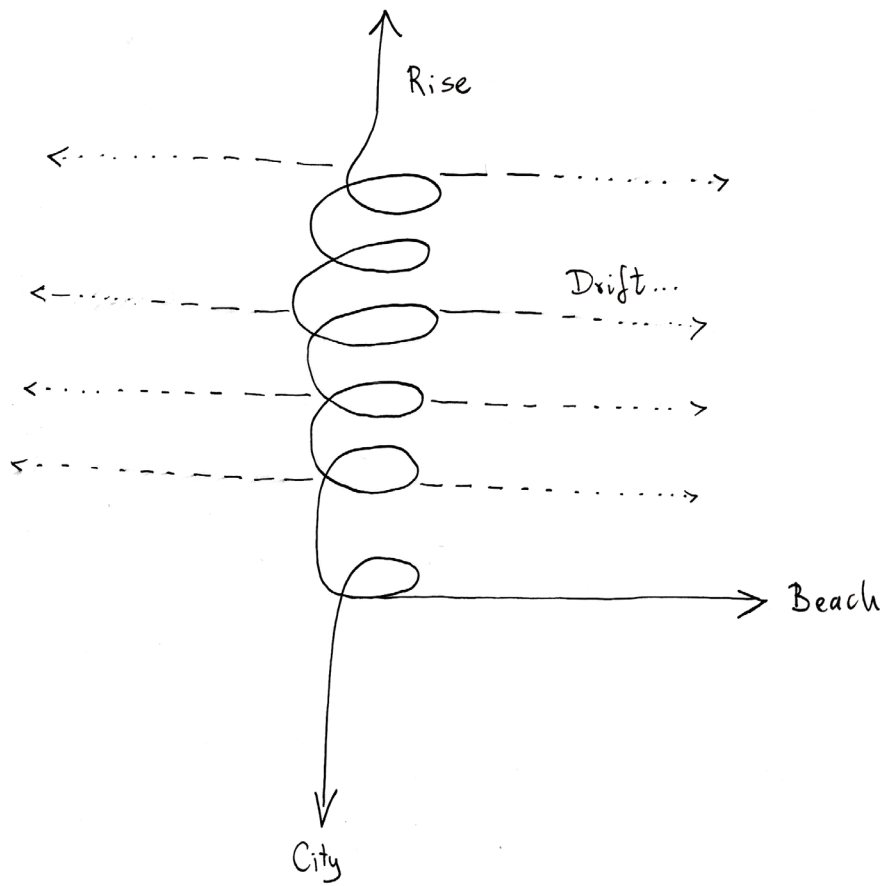
“The outside is not a fixed limit but a moving matter animated by peristaltic movements, folds and foldings that together make up an inside: they are not something other than the outside, but precisely the inside of the outside.”

Deleuze, *Foucault*, p. 96-97.

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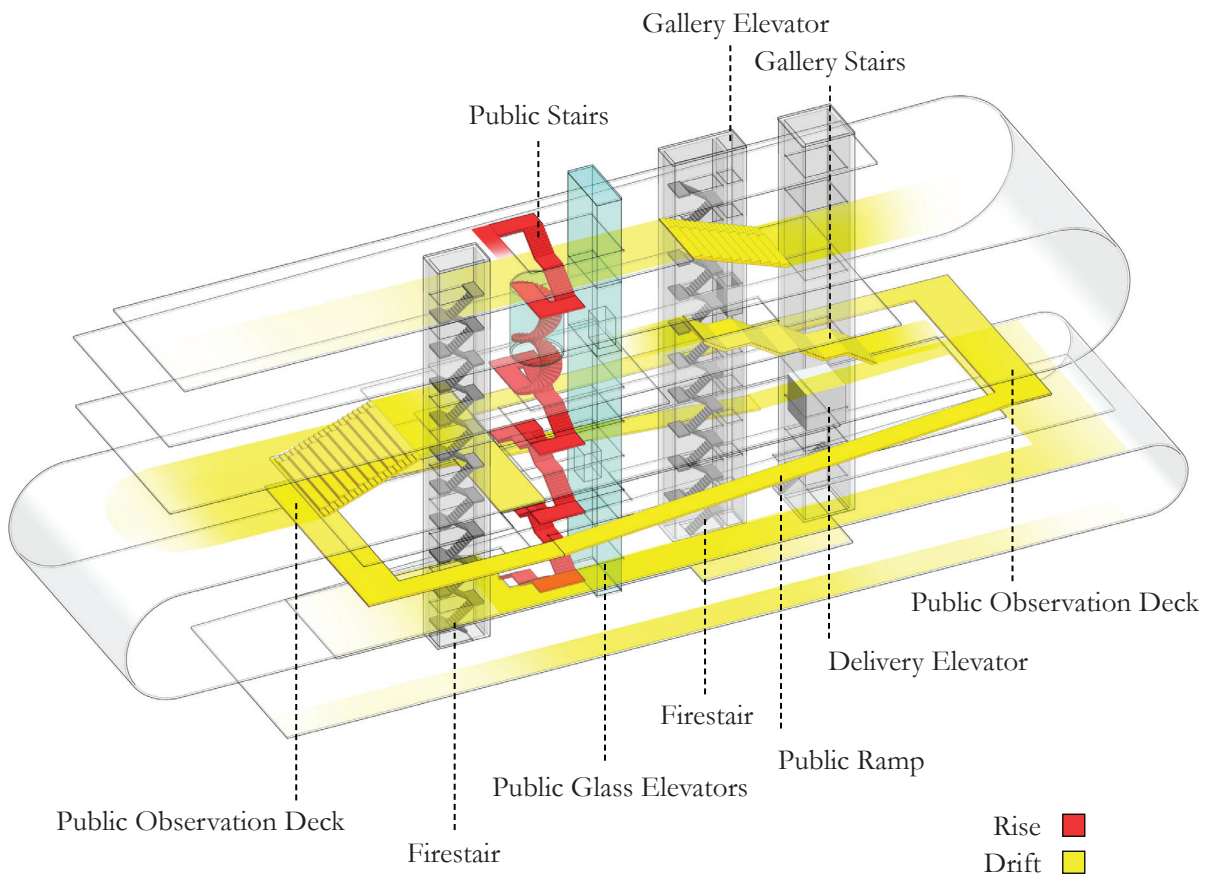
[5.7] Rise + Drift: The final perceptual experience is an intertwined, oscillating movement between rising and drifting.



[5.8] Conceptual movement diagram

**Conceptual Movement Strategy:
Extending Existing Movements into the Building**

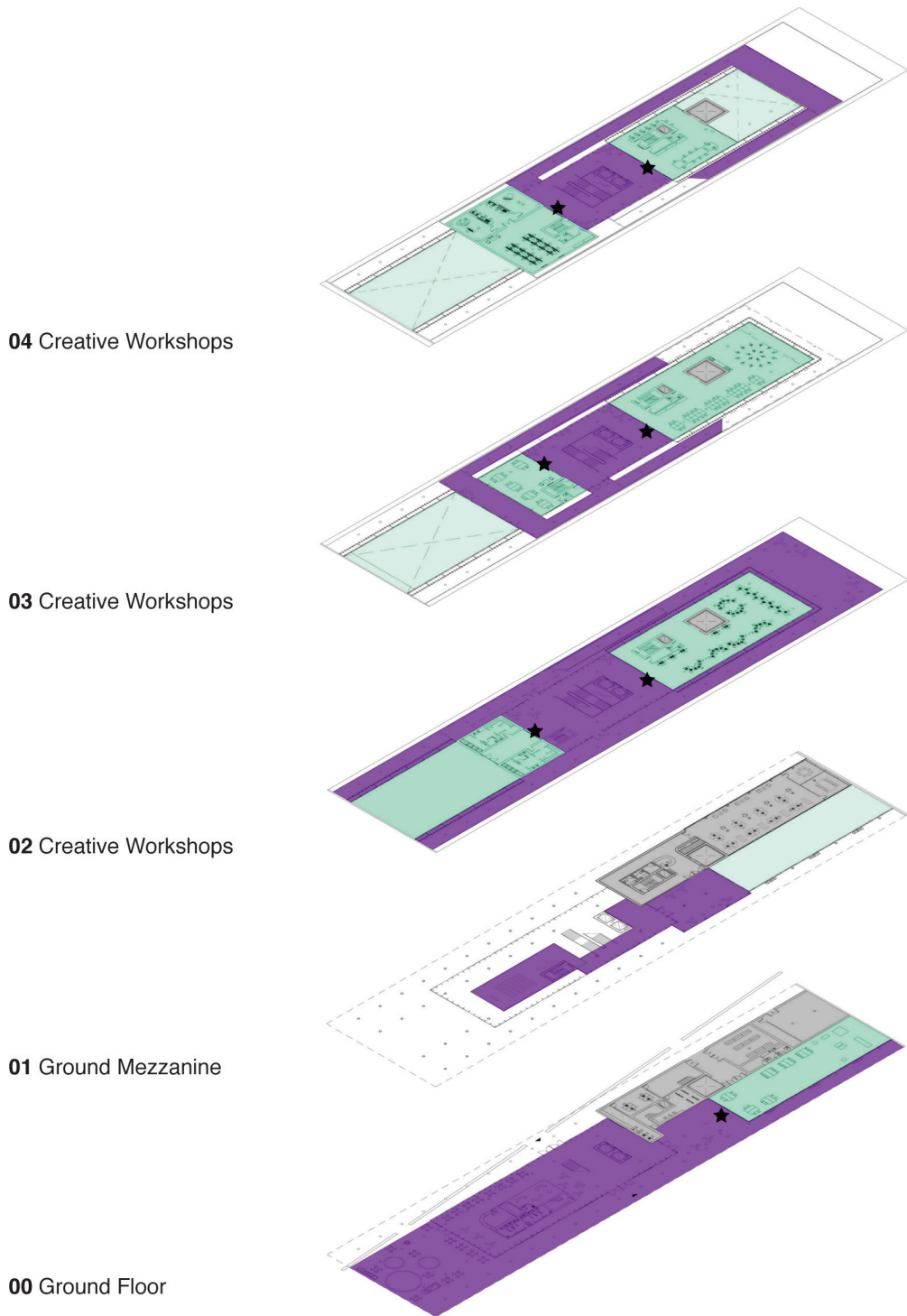
The design intertwines folded movements originating from the Beach and the City. The final movement becomes an oscillation between a centripetal rising movement and a centrifugal drifting movement. The two types of movements are perpendicular to each other and have different speeds of peripatetic movement. As one rises, the narrative unfolds at the faster speed of the urban city. As one drifts, the intended views unfold at a leisurely speed relating to that of the beach and its boardwalk. Together the two forms of movement connect and oscillate between the two existing energies on the site: they draw in the flow of movement from both the city and the beach and alternate views of interior programs with those of the exterior landscape. The exterior landscape is continuously framed and re-framed as the backdrop for interior spaces or presented as framed vistas to be observed.



[5.9] Circulation axonometric diagram

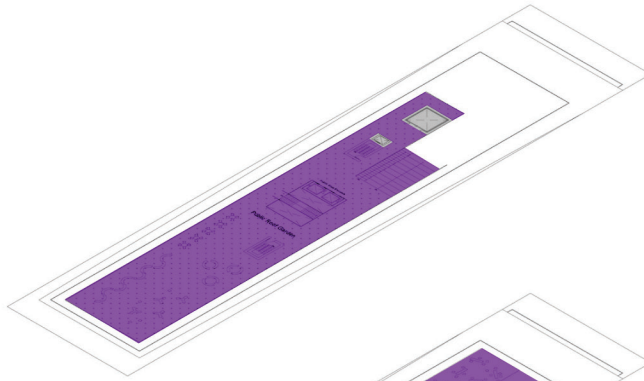
Building Circulation Strategy:

The strategy to curate peripatetic movement is the most important design feature of this building. The public and private circulation areas are placed as to increase the effect of parallax between moving bodies. Through complex spatial adjacencies of public and private programmatic areas, the bodies in parallax temporarily ‘encounter’ one another as they move. The design incorporates two modes of movement: to rise and drift. The rising movement is an extension of the museum axis originating in the city. The drifting movement extends the existing pedestrian movement on the boardwalk that runs parallel to the beach. The two forms of movement are perpendicular to one another. By connecting to the existing flows of traffic on the site, the rising movement extends the energy of the city into the building, while the drifting movement extends the energy and activity of the beach into the building. The rise and drifting movements have different speeds: the rising movement is fast and functional, while the drifting movement is slow and experiential. The rising movement composes of the main Public Stairs and the Public Glass Elevators, as well as the other functional circulation spaces such as the freight elevator and fire stairs. The drifting movement includes the Public Ramp that weaves in and out of the Creative Workshops, and other inhabitation spaces such as the Performance Theatre, Art Gallery, Open-air Public Performance Space, and Public Roof Garden that invite visitors on a psychological journey to drift against the backdrop of the City/Beach/Ocean...

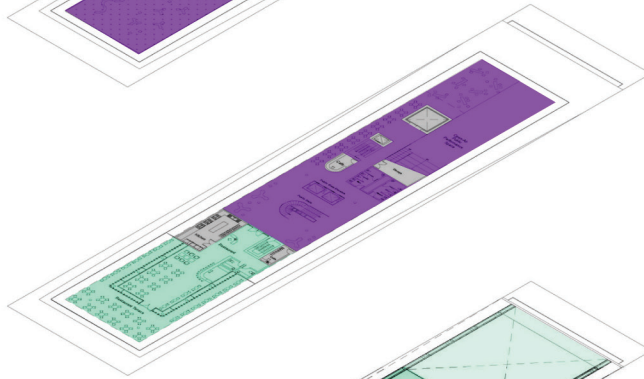


[5.10] **Public accessibility isometric diagram**

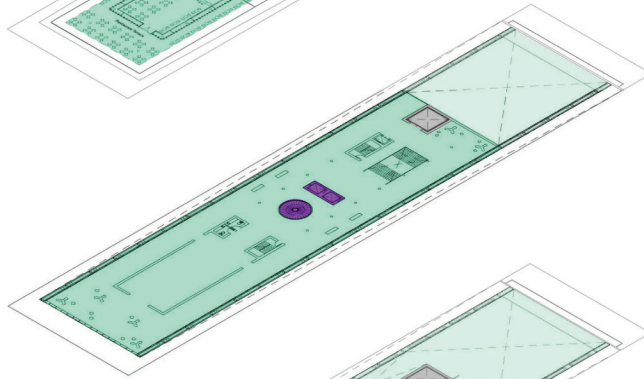
09 Public Roof Garden



08 Restaurant and Outdoor Performance Space



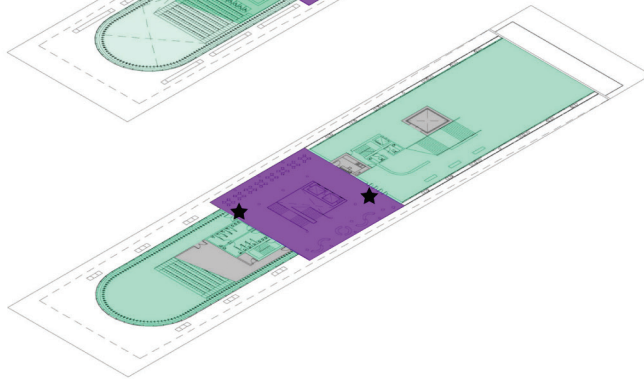
07 Art Gallery



06 Theatre Entrance



05 Raised Public Terrace & Art Gallery Entrance



ACCESSIBILITY:

- Public
- Semi-Private: Ticketed Space

- Staff Access only
- ★ Secured Access Point

Visual Connections Strategy:

Views are an important physical asset of Miami Beach. The site has the potential to provide views of the Collins Park/Museum/Cityscape to the West and views of the Boardwalk/Beach/Atlantic Ocean to the East. It is the unique site and positioning of the building between the two conditions that facilitates its ability to become an optical instrument that simultaneously reframes both the City and the Beach.

Visual connectivity between inside and outside was of paramount importance in the design. The landscape of Miami Beach becomes a cinematic backdrop for the building's main interior spaces. Each space keeps in contact with the exterior landscape in a different way suitable to its programmatic function and intended perceptual experience.

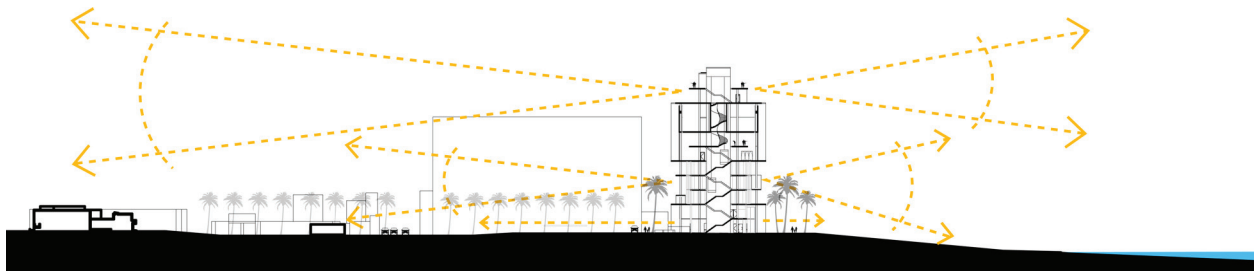
At the ground level, the design's visual strategy preserves and emphasizes the existing Museum-Ocean visual axis on the site. The visual corridor passes through the building's atrium, which is conceived as a transparent thoroughfare that connects the City and the Beach. The transparency of the atrium on both sides enables a visual continuity into the building that connects both physically and visually the pedestrian activity in Collins Park with the dynamic activity on the Beach boardwalk.

[5.11] **Visual strategies diagram on East-West section,**
1:4000
(opposite page)

Vistas on either side of the building expand as one ascends the building. Expanding views unfold successively as sightlines increase. The workshop envelope brings in fragmented views of the Ocean and City through its semi-reflective/semi-transparent envelope. The Performance Theatre features the cityscape/oceanscape horizon as its backdrop when the interior wooden screen louvers are in the open position.

The translucent envelope of the Art Gallery brings in subtle hints of the exterior landscape and atmospheric conditions, terminating in a space that frames the turquoise Ocean and horizon. The Restaurant frames a panoramic view of the ocean and cityscape. The views to the East and West side are ultimately fused together in the 360-degree panoramic Public Roof Garden, which forms the visual apotheosis in this project.

As they move through the inside and outside of the building, the mobile visitors' perceptual experience is formed from a series of visual connections that alternate between views of the City, the interior programmatic spaces, and views of the Beach/Ocean. Strung together these experiences form a visual montage that strengthens the relationship between the Beach, the building's cultural programme, and the City in the mind of the visitor.





[5.12] Site Plan, 1:4000



[5.13] Perspective showing South-West elevation of building



[5.14] Perspective showing East elevation of building facing the Beach and Atlantic Ocean



[5.15] Perspective showing West elevation of building facing Collins Park and Collins Avenue

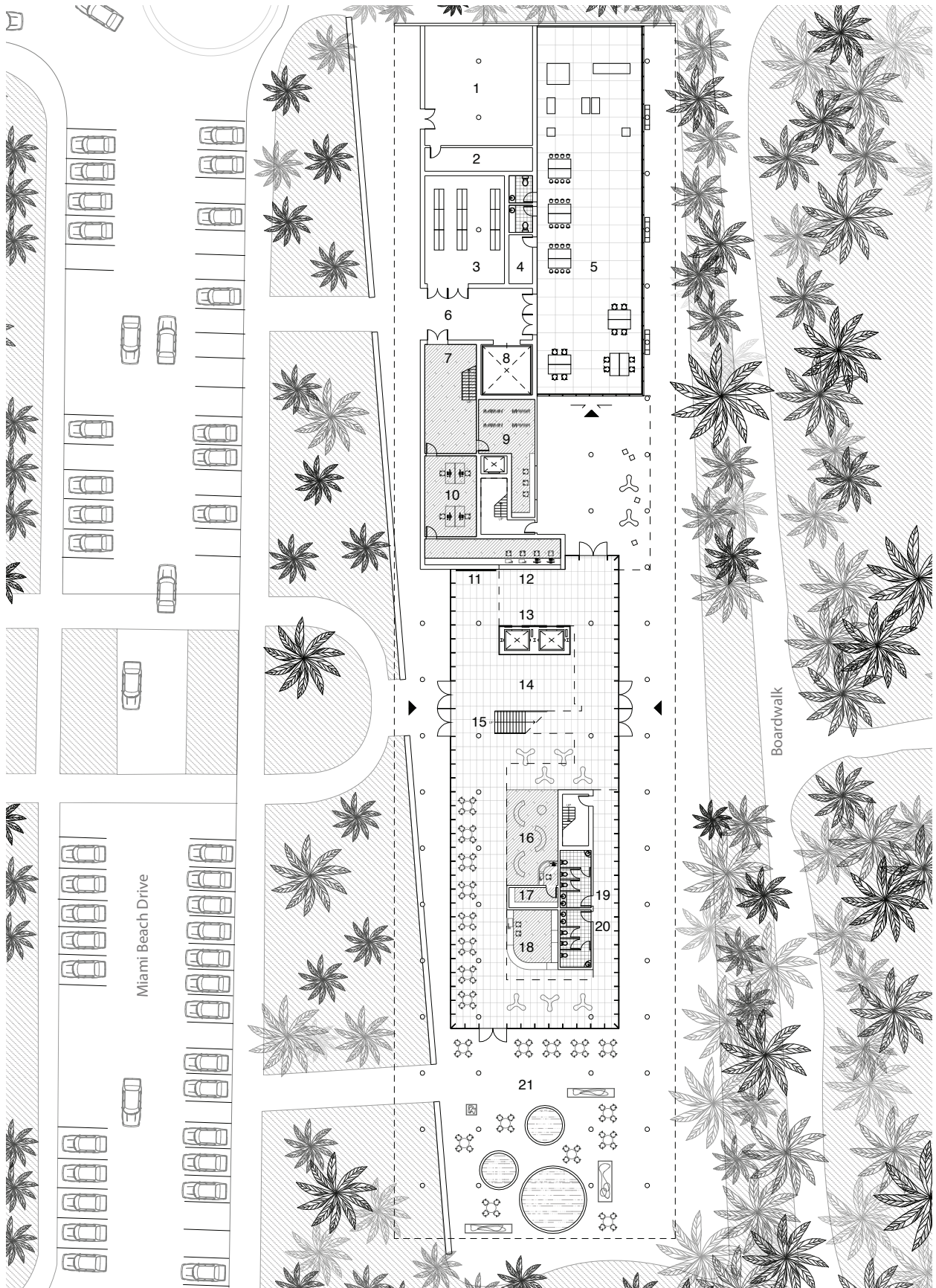


[5.16] Perspective showing the West entrance of the building facing Miami Beach Drive and Collins Park

[5.17] **Ground Floor Plan,**
1:500 (*opposite page*)

- 1 Mechanical
- 2 Electrical
- 3 Climate-controlled Storage
- 4 Storage
- 5 Sculpture & Installations Workshop
- 6 Loading Area
- 7 Staff Entrance
- 8 Service Elevator
- 9 Coatcheck
- 10 Front Office
- 11 Information Screen
- 12 Ticketing / Information
- 13 Public Glass Elevators
- 14 Public Atrium
- 15 Public Stairs
- 16 Bookstore
- 17 Storage
- 18 Café
- 19 Men's Washroom
- 20 Women's Washroom
- 21 Outdoor Sculpture Garden







[5.18] View of Public Atrium at ground level

Entrance Public Atrium:

The Public Atrium is a *thoroughfare*, connecting the energy of the Beach with that of Collins Park. It is accessible from both the Miami Beach Drive traffic (Pedestrian, Vehicular, Taxi stands, Public Transportation, Bikes) as well as the active pedestrian traffic on the Boardwalk. The transparency of the facade on both sides draws in the activity and keeps the two sides visually connected. Upon entrance, visitors will find the Ticketing/Information desk, as well as a large digital Information Screen, which lists the Workshops schedule and public events for the day. The visitors are invited to *rise* into the heart of the building via the Public Glass Elevators or the central Public Stairs. The parallax effect of bodies moving on the stairs, through the thoroughfare, and vertically in the cinematic Glass Elevators animates the entrance Public Atrium into a dynamic parallax space.



[5.19] View into the Sculpture & Installations Workshop from the Boardwalk

Fleeting Glimpses into the Building from the Boardwalk:

As they stroll, cruise, jog/skate/rollerblade/bike along the Boardwalk, the pedestrian passerby has parallax views into the Outdoor Sculpture Garden, Public Atrium, and the Sculpture & Installations Workshops. As they move, they catch fleeting glimpses of the activity inside the building through strategically superimposed layers: the intervening foliage of Sabal and Royal Palm trees in the foreground acts as a visual buffer, in front of the rhythmic colonnade of concrete structural columns of the architecture.



[5.20] View of Sculpture & Installations Workshop



[5.21] View of Outdoor Sculpture Garden

Sculpture & Installations Workshop:

Located on the ground level, the Sculpture & Installations is equipped with the latest technology and industrial equipment to provide public workshops in wood, metal, and stone. The workshop is located on ground level for ease of access to the loading zone. The pedestrians strolling on the boardwalk catch glimpses into the workshop's activity through the palm trees. The Administration Offices look into this space. A Public Observation Deck provides elevated views into this space from the Public Atrium on Level 1.

Bookstore:

The Bookstore offers the latest publications on contemporary art and culture by local and international authors and publishers, as well as a wide range of international art magazines. The bookstore will also carry the past exhibition catalogues published by the Collins Cultural Center.

Café & Outdoor Sculpture Garden:

The ground level Café offers seasonal, locally grown, and organic food. The Café menu is inspired by a fusion of Jewish and Cuban pastries, a nod to the history of bakeries as spaces of community gathering in Miami Beach. An extended menu includes coffees and signature tropical beverages, as well as salads and sandwiches, among other selections. The Café is accessible from both the Boardwalk and Miami Beach Drive, and overlooks the Outdoor Sculpture Garden. The Outdoor Sculpture Garden is conceived as an outdoor space where the public and creative community can gather, relax, exchange ideas, and stay visually connected to the dynamic activity on the Beach Boardwalk and Collins Park. The Outdoor Sculpture Garden features temporary sculptures and interactive installations by local and international artists.

Building Envelope

The continuity of architecture and landscape is an important aspect in this project. The design uses integrative transparency to articulate the indoor-outdoor connection with the cityscape and Beach/Ocean. Dissolving boundaries fuse architecture, landscape, and the body into a spatial continuum. Throughout this design, the transparency of the envelope is carefully articulated in order to dissolve boundaries while responding to the unique functional needs of each space: The ground Public Atrium is completely transparent, the operable workshop facades are semi-transparent, the Art Gallery is translucent, the Performance Theatre façade is operable between transparent and solid, and the staff and service areas are solid for privacy and functional requirements. The wall-assemblies address the quality of light, privacy requirements, and the conceptual narrative of the project. Each skin condition provides a different experience of Seeing and being Seen that is in line with the functionality of the space it envelopes. Ultimately, the visual transparency of edge conditions in the building's programmatic volumes define the relationship between the interior space and the bodies inside, with the exterior space and the bodies outside.



[5.22] Transparent skin



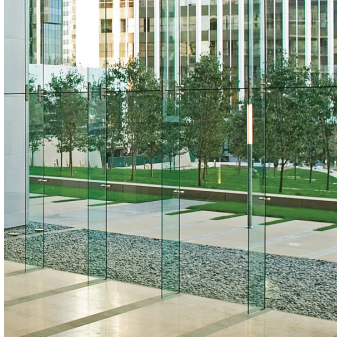
[5.23] Semi-transparent skin



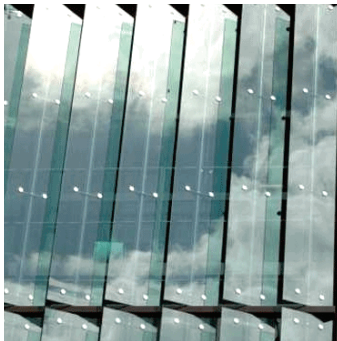
[5.24] Translucent skin



[5.25] Transparent / Solid skin



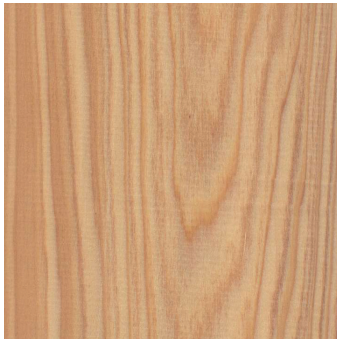
[5.26] Structural glass mullions in the Atrium



[5.27] Lit by sunlight, glass fins reflect the surrounding landscape



[5.28] Diffused daylight on the interior



[5.29] Florida Cypress Wood used in operable Performance Theatre louvers

Public Atrium Envelope

At the ground level, clear glazing with structural glass mullions (*Pilkington Planar™ structural glazing system*) is used to create the utmost transparency that dissolves the boundary between inside and outside. As such, the Public Atrium becomes a thoroughfare that funnels in and connects the activity and the built architectural landscape from the City with the lush natural landscape and dynamic pedestrian movement on the Beach Boardwalk. Structural glass mullions reflect fragmented views of the exterior on their reflective surface.

Workshop Envelope

Operable glass fins/vertical louvers (*Colt Shadoglass™ system*) provide the necessary solar control to reduce glare and overheating of the workshop spaces. They can be digitally controlled and adjusted to respond to the changing light conditions throughout the day. When hit by sunlight, the glass fins become reflective turning the workshop façade into a layered mix of semi-reflective and transparent glass. While moving on the Public Ramp and experiencing views of the City/Museum/Park/Ocean/Beach the public spectator catches glimpses of activities inside the workshop as well as their own reflection caught in the act of looking.

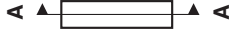
Art Gallery Envelope

The Art Gallery skin uses the Florida hurricane-proof *Pilkington Profilit Translucent Linear Channel Glass System™*. Translucent insulation nanogel inside the glass channels diffuse the incoming light. The translucency of the Art Gallery skin responds to the functional requirements and optimal lighting conditions required within this space. During the day, the double skin façade of the Gallery provides even diffused lighting suitable for displaying artwork. The subtle shifts in atmospheric lighting conditions are registered on the inside. At night the Gallery facade turns into a glowing lantern displaying shadows of bodies in motion on its luminescent surface.

Performance Theatre Envelope

The Performance Theatre skin can transform between transparent and solid. The theatre design features a screen of rotating interior wood fins made from sustainable and locally reclaimed Florida Cypress wood. When opened they bring in the outside oceanscape/cityscape and horizon as the background for performances while simultaneously acting as a solar shading device. When closed, the Performance Theatre interior turns into a wooden “box” that caters to those performances and projections that require controlled lighting conditions. Furthermore, due to their materiality, wood fins enhance the acoustic qualities of this space.

[5.30] **Longitudinal section A-A (North-South), 1:500**
(opposite page)



- | | | | | | |
|----|------------------------------------|----|-----------------------------------|----|--|
| 1 | Sculpture & Installations Workshop | 13 | Digital Arts & Fabrication Studio | 25 | Art Gallery Entrance |
| 2 | Coatcheck | 14 | Changerooms | 26 | Art Gallery |
| 3 | Tickets / Information | 15 | Performance Arts Studio | | (Large Sculptures & Installations Space) |
| 4 | Public Glass Elevators | 16 | Public Observation Deck | 27 | Art Gallery |
| 5 | Public Atrium | 17 | Crafts Studio | 28 | Public Raised Terrace |
| 6 | Public Stairs | 18 | Painting & Drawing Studio | 29 | Theatre Entrance |
| 7 | Bookstore | 19 | Public Observation Deck | 30 | Restaurant Terrace |
| 8 | Café | 20 | Textile Art Studio | 31 | Restaurant |
| 9 | Outdoor Sculpture Garden | 21 | Sound Arts Studio | 32 | Washrooms |
| 10 | Multipurpose Space | 22 | Performance Theatre | 33 | Open-Air Public Performance Space |
| 11 | Public Observation Deck | 23 | Equipment Storage | 34 | Public Panoramic Roof Garden |
| 12 | Public Terrace | 24 | Washrooms | | |



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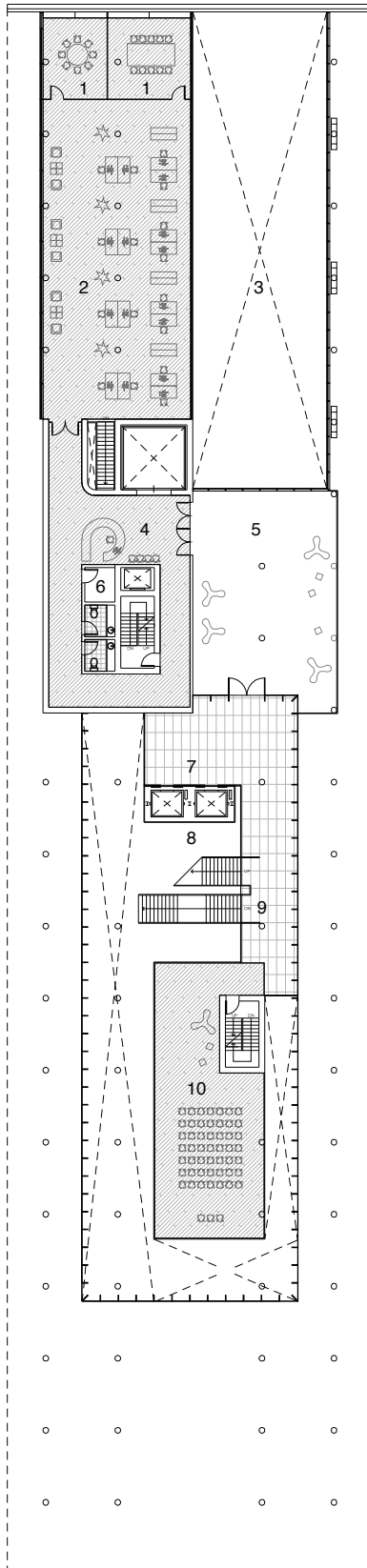
[5.31] View of **Public Observation Deck** looking into the **Sculpture & Installations Workshop** below

Public Observation Deck:

The Public Observation Deck provides an elevated view of the activity inside the Sculpture and Installations Workshop. The public is turned into voyeuristic spectators as they look into this space. Simultaneously, the viewing public is itself put on display as they are fully visible to the pedestrians strolling on the Boardwalk.

Administration Offices:

The Administration spaces are reserved for the employees and are not accessible to the public, with the exception of the Administration Reception office for public relations and the Artist residency application and registration inquiries. The Administration area features open workstations and two meeting rooms separated by acoustic glass partitions. Glazing on the East and West sides bring in natural light during the day and provide views into the Sculpture & Installations Workshop below, as well as the dynamic activity in Collins Park and the Beach Boardwalk.



[5.32] Level 1 Plan:
Ground Mezzanine, 1:500

- 1 Meeting Room
- 2 Administration
- 3 Open to below
(Sculpture & Inst. Workshop)
- 4 Administration Reception
- 5 Public Observation Deck
- 6 Storage
- 7 Public Glass Elevators
- 8 Public Atrium
- 9 Public Stairs
- 10 Multipurpose Space



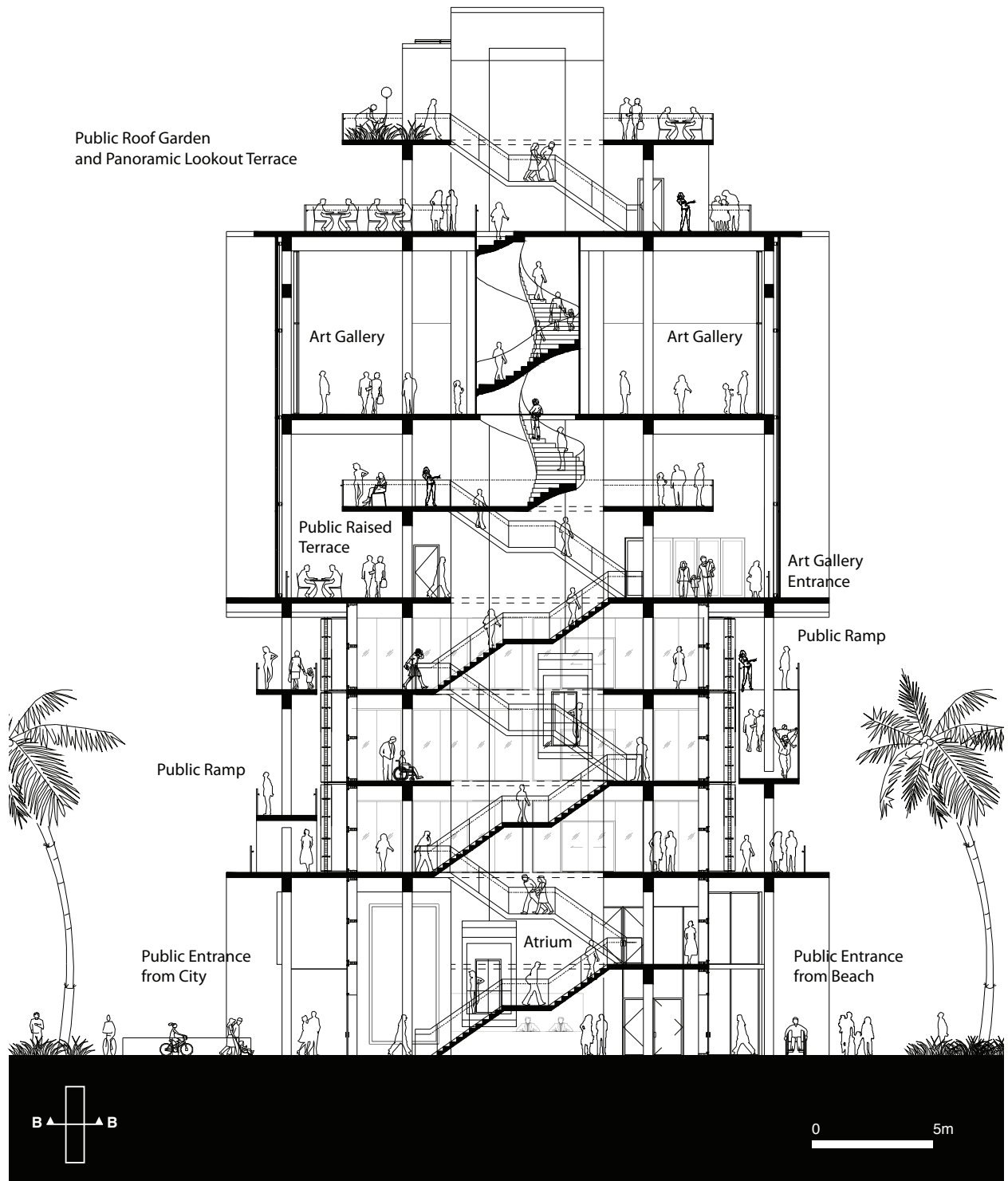


[5.33] View of upper Public Atrium

Parallax in the upper Public Atrium:

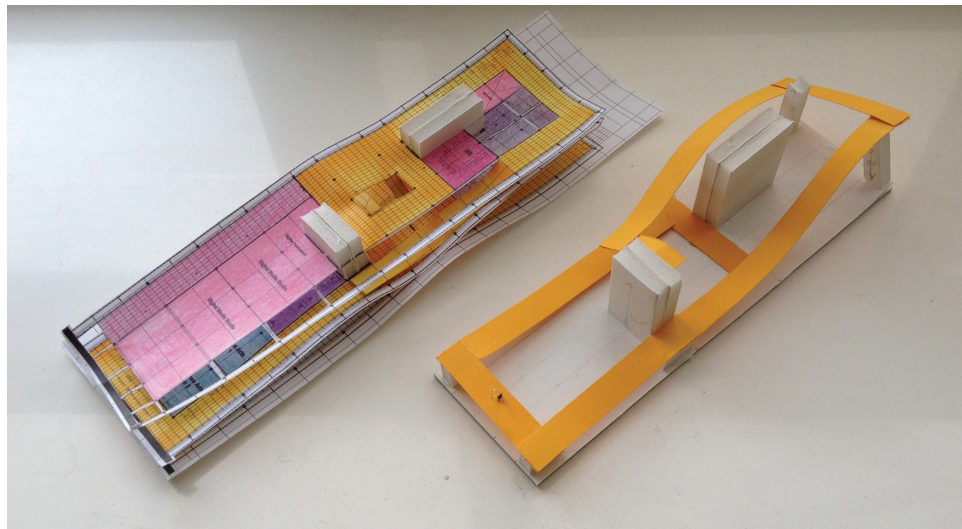
In the upper Public Atrium, the torque of difference between *Rising* and *Drifting* movements is most clearly experienced. The upper Public Atrium at the Creative Workshops level is where three forms of movement pass each other: the linear Public Ramp, the centripetal Public Stair, and the vertical Public Glass Elevators. Each has their own speed and direction and enables a different viewing-while-moving experience for the public visitor. The juxtaposition of these forms of movements against one another creates the dynamism of this parallaxic space.

[5.34] Short section B-B (East-West), 1:250
(*opposite page*)





[5.35] View of the cinematic Public Ramp



[5.36] Physical Models studying the relationship of Public Ramp to Creative Workshop spaces

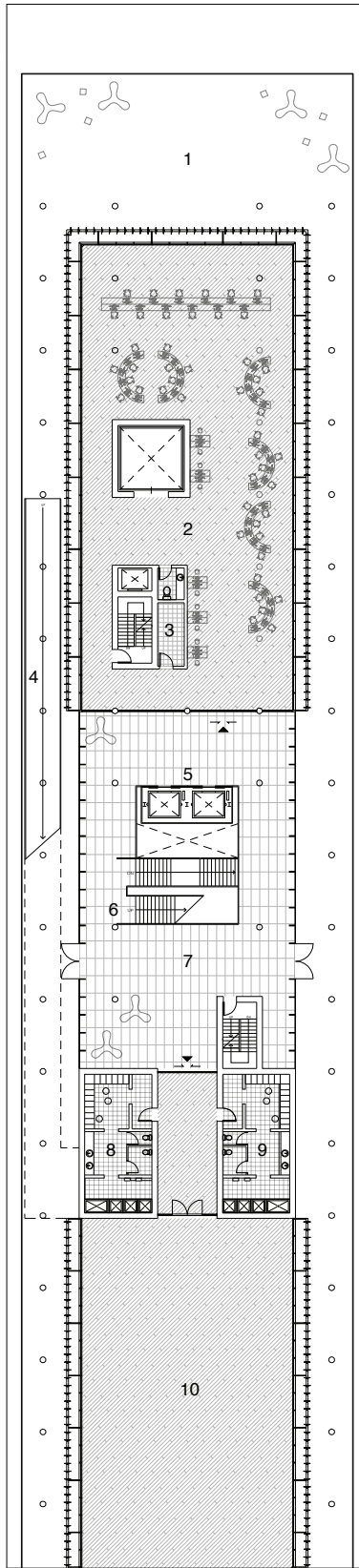
Public Ramp as a Cinematic Device:

In order to understand the relationship between the Public Ramp and the Creative Workshop spaces in the building, I carried out numerous tests in the form of physical and digital models. I was interested in understanding the many ways design strategies can articulate peripatetic movement through different adjacencies of the Public Ramp to the semi-private programmatic spaces.

In this design proposal, the Public Ramp strategically weaves in and out of the building's Creative Workshops. The ramp is not just an optical instrument to peek into the interior of the building, but is itself a cinematic stage that puts dynamic movement on display. This inside-outside movement on the ramp alternates views into the building with those of the cityscape and Beach/Ocean. In this way, the perceptual experience of the public visitor is strung together as a montage of framed views of both Miami Beach and the activities inside the creative workshops. The curation of movement and framing of views to the exterior were just as important to curating views of the interior program. When inside, the visitor on the ramp becomes a voyeuristic spectator as they look into the activity going on in the Creative Workshops. When moving outside on the ramp and experiencing views of the City/Park/Ocean/Beach, the dynamic movement of the visitors becomes the object of spectacle showcased on the building's exterior facade. Visitors moving and viewing on the ramp are themselves put on display, both to the city and to the inhabitants inside the building. Besides visually activating the façade, this design strategy multiplies the visual connections between visitors and inhabitants of the building, ultimately intensifying the conceptual narrative of Seeing and being Seen. Thus, through its weaving in and out of the building, the Public Ramp takes on a cinematic quality as a space where the body is implicated into being both the object and subject of the spectacle.

Creative Workshops:

The Creative Workshops form the heart of the project and embody best its ambition to become a space of creative production, exchange and dialogue between artists, residents, and visiting tourists. Drop-in workshops offer in-depth daily, weekly, and monthly courses that explore the creative process and initiate thoughtful dialogue about contemporary art and culture. Local artists teach workshops inspired by works in the temporary exhibitions, letting participants see for themselves how technique, materials, and ideas all inform the creative process. The workshop programming is designed to stimulate innovation and creativity for all age ranges, hosting Family Art-making workshops on a regular basis.



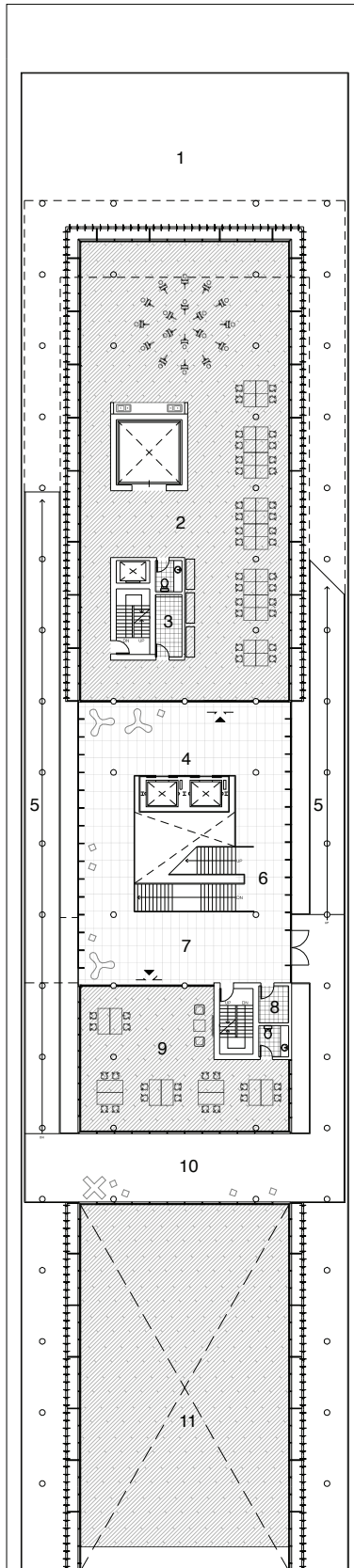
[Fig.5.37] Level 2 Plan:
Creative Workshops, 1:500

- 1 Public Terrace
- 2 Digital Arts & Fabrication Studio
- 3 Storage
- 4 Public Ramp
- 5 Public Glass Elevators
- 6 Public Stairs
- 7 Public Atrium
- 8 Men's Changeroom
- 9 Women's Changeroom
- 10 Performance Arts Studio





[5.38] View inside the Painting & Drawing Studio



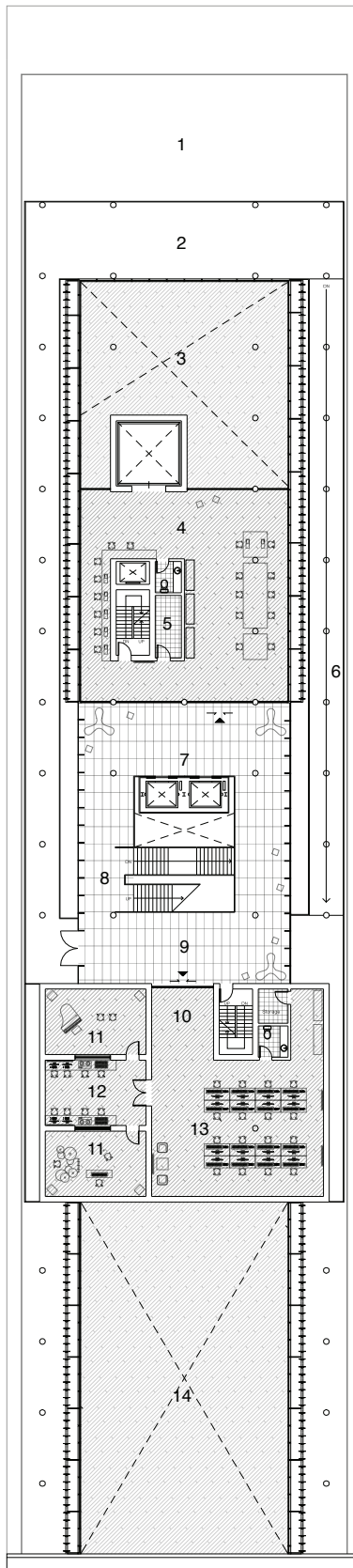
[5.39] Level 3 Plan:
Creative Workshops, 1:500

- 1 Public Terrace below
- 2 Painting & Drawing Studio
- 3 Storage
- 4 Public Glass Elevators
- 5 Public Ramp
- 6 Public Stairs
- 7 Public Atrium
- 8 Storage
- 9 Crafts Studio
- 10 Public Observation Deck
- 11 Open to below
(Performance Arts Studio)





[Fig.5.40] View of Performance Arts Studio



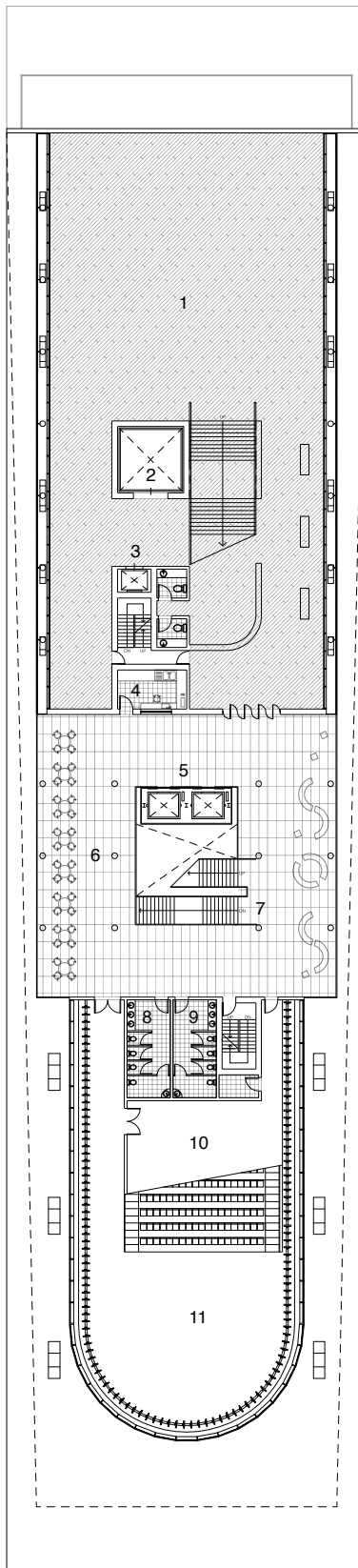
[5.41] Level 4 Plan:
Creative Workshops, 1:500

- 1 Public Terrace below
- 2 Public Observation Deck
- 3 Open to below
(Painting & Drawing Studio)
- 4 Textile Art Studio
- 5 Storage
- 6 Public Ramp
- 7 Public Glass Elevators
- 8 Public Stairs
- 9 Public Atrium
- 10 Sound Art Studio
- 11 Live Room
- 12 Recording Studio
Control Room
- 13 Sound Editing Area
- 14 Open to below
(Performance Arts Studio)





[5.42] View of Raised Public Terrace



[5.43] Level 5 Plan:
 Raised Public Terrace &
 Art Gallery Entrance, 1:500

- 1 Art Gallery - Large Sculptures & Installations)
- 2 Service Elevator
- 3 Gallery Elevator
- 4 Espresso Bar
- 5 Public Glass Elevators
- 6 Public Raised Terrace
- 7 Public Stairs
- 8 Men's Washroom
- 9 Women's Washroom
- 10 Equipment Storage
- 11 Performance Theatre





[5.44] View of Large Sculptures and Installations Space in Art Gallery



[5.45] View of Art Gallery

Art Gallery:

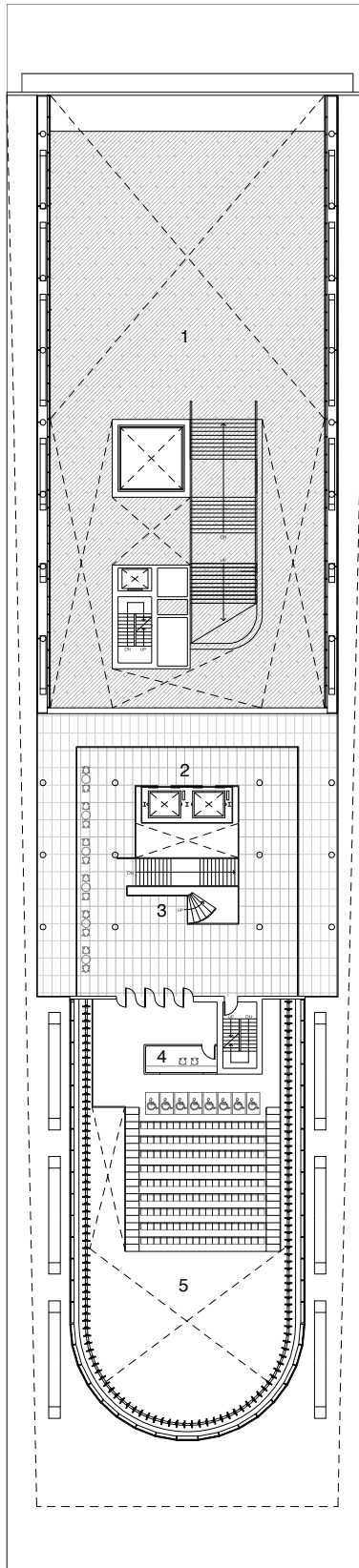
The Art Gallery displays and promotes innovative art by local Miami Beach and international artists, whose works engage and address challenging issues and themes relevant to the times. It will feature the most significant national and international contemporary art that is deserving of public attention and has not been presented in depth to Miami Beach audiences. These spaces are dedicated to presenting outstanding contemporary art in a range of media: Sculpture & Installations, Drawing & Painting, Photography, Sound Art, and Video Art. As part of its dedication to always remain contemporary, Collins Cultural Center will have no permanent collections, featuring only exhibitions that change on an accelerated basis.



[5.46] View of Performance Theatre (Florida Cypress Wood louvers open)

Performance Theatre:

A special architectural feature of the Performance Theatre space is the interior operable shading louvers that rotate open to provide panoramic views of the Atlantic Ocean / City as the backdrop behind performances. The Performance Theatre is the space to see some of the most talented, thought-provoking, and creative performing artists working today. Every night of the year, audiences can see storytellers, choreographers, composers, media artists and musicians from around the world.



**[5.47] Level 6 Plan:
Performance
Theatre Entrance, 1:500**

- 1 Open to below
(Art Gallery - Large
Sculptures & Installations)
- 2 Public Glass Elevators
- 3 Public Stairs
- 4 Control Room
- 5 Performance Theatre

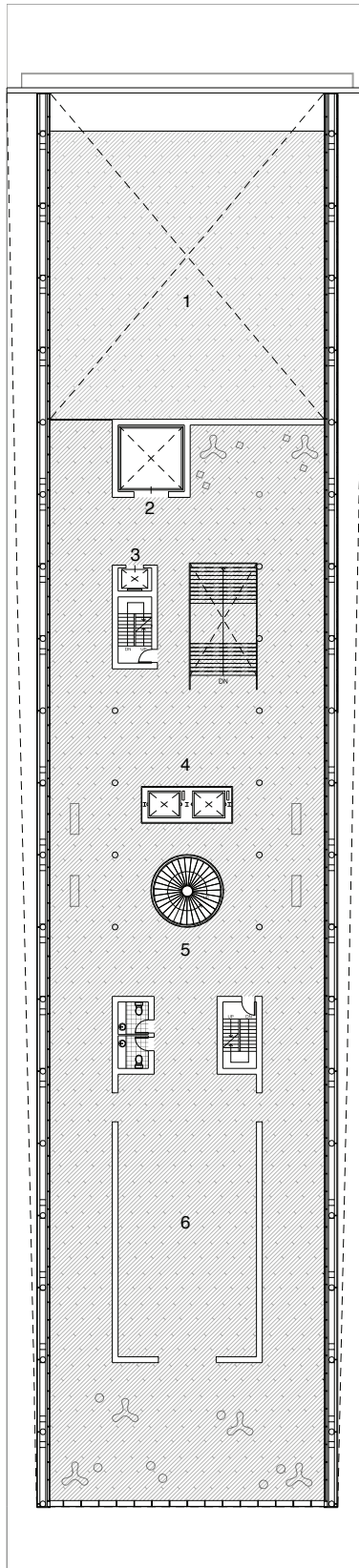




[5.48] View inside the Art Gallery showcasing the public circulation encased in translucent glass

Parallax as Kinetic Art in the Art Gallery:

The two modes of circulation (Public Spiral Stair and Public Glass Elevators) are encased in translucent glass, articulating the boundary between public space and the private programmatic space of the Art Gallery. The two forms and speeds of movement are juxtaposed against each other, and put on display for the visitors in the Art Gallery as live kinetic Art. Looking up or down the Spiral Stairs, the public visitor experiences a sense of vertigo, while the translucent glass encasing the Public Stairs displays shadows of bodies in motion and faint colours of the artwork in the Art Gallery.



[5.49] Level 7 Plan:
Art Gallery, 1:500

- 1 Open to below
(Art Gallery - Large
Sculptures & Installations)
- 2 Service Elevator
- 3 Gallery Elevator
- 4 Public Glass Elevators
(Encased in
Translucent Glass)
- 5 Public Spiral Stairs
(Encased in
Translucent Glass)
- 6 Art Gallery

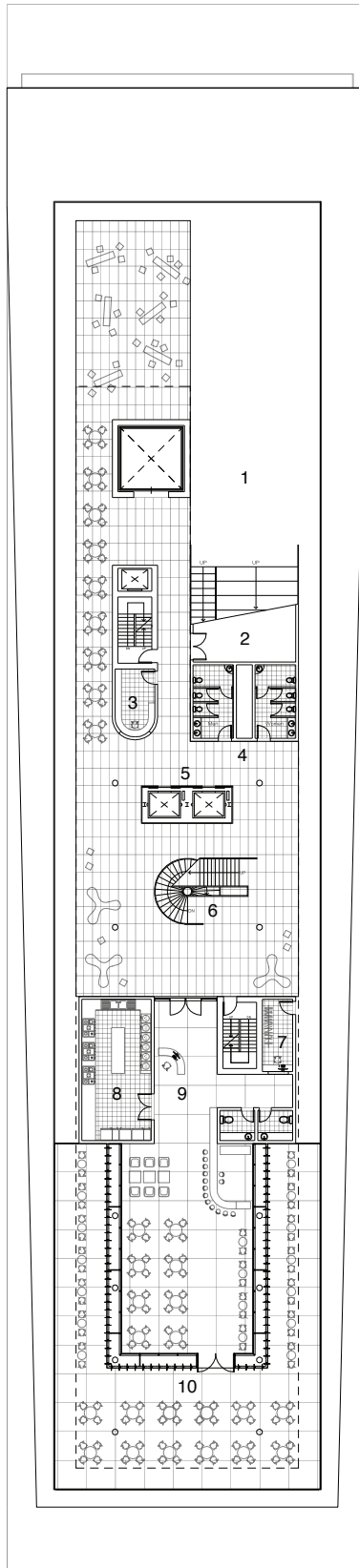




[5.50] Interior view of Panoramic Restaurant

Panoramic Restaurant:

The Restaurant provides guests with panoramic views of Atlantic Ocean and the City as backdrops/main vista for their dining experience. Operable glass fins reduce direct sunlight and overheating by responding to changing lighting conditions throughout the day, while simultaneously retaining the desired panoramic views. White sheer fabric curtains offer an added layer of flexible shading & sensual texture. Avant-garde chefs experiment with innovative palettes, serving gastronomic art and culinary fusions inspired by the temporary exhibitions and the cultural richness of Miami Beach.



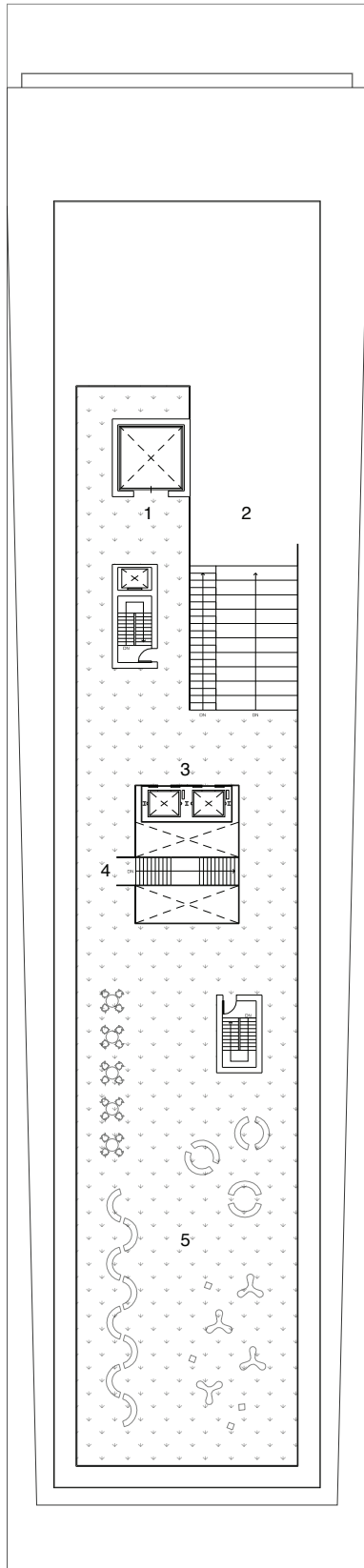
[5.51] Level 8 Plan:
 Panoramic Restaurant
 and Open-Air Public
 Performance Space, 1:500

- 1 Open-Air Public Performance Space
- 2 Storage
- 3 Café
- 4 Washrooms
- 5 Public Glass Elevators
- 6 Public Stairs
- 7 Coats
- 8 Kitchen
- 9 Restaurant
- 10 Restaurant Terrace



Public Panoramic Roof Garden & Open-Air Performance Space:

The Roof Garden is a public plaza in the air. It is completely accessible to the public and provides 360-degree panoramic views of the Atlantic Ocean and the City. The panoramic views become the backdrop of a public Open-Air Performance Space, where live daily performances feature top local musicians and dancers from nearby cultural institutions (Miami Ballet School, New World Symphony, etc.) This space is also used as a projection space at night, providing ongoing free movie nights for the public, while panoramic views of the glittering city at night form the backdrop. The Center's Film Series presents an adventurous selection of the best of regional, national, and international cinema, experimental and independent film, video, and digital media that focus on themes dealing with contemporary issues. In addition to programming works inspired by the temporary exhibitions, the Center collaborates and co-presents with several major film festivals, and presents retrospectives by important contemporary artists. It will also present world, US, and local premieres, including sneak previews of highly anticipated films, along with conversations with filmmakers, film scholars, and critics.



[5.52] Level 9 Plan:
Public Roof Garden, 1:500

- 1 Service Elevator
- 2 Open-Air Public Performance Space below
- 3 Public Glass Elevators
- 4 Public Stairs
- 5 Public Panoramic Roof Garden



05 Epilogue

EPILOGUE:

During the course of my research, a considerable number of contemporary international architects (who had never built in Miami Beach before) were commissioned to build in Miami Beach. This growing list includes, among others, Herzog and de Meuron, Frank Gehry, Zaha Hadid, John Pawson, and most recently Rem Koolhaas from OMA. This new surge of contemporary architecture in Miami Beach has greatly validated my initial interest in the potential of Miami Beach as a future cultural destination during a stagnant time when the city might have appeared to be simply nothing more than a cultural landscape of commercial consumption. However, this research gave me the opportunity to delve below this superficial surface. I quickly came to understand that this surface is one that Miami Beach swiftly sheds and reinvents on a cyclical basis, which has resulted in its palimpsest of cultural visions and architectural expressions.

As the city is maturing and understanding the dynamism that has, and continues to string together its many historical versions, it can finally reflect on its rich history of inventions and reinventions. Today, Miami Beach can confidently provide from its colourful past a cultural experience unique to its contemporary time and place. This is exactly what it needs to once again redefine its identity, and energetically feed its momentum towards becoming a haven for the high arts and cultural experiences. What my architectural investigation allowed me to do was to identify and isolate those architectural strategies that define the dynamic quality of the city's cinematic landscape. I learned that it was through carefully staging and choreographing visual connections and physical movement in parallax spaces that the city enhances its narrative of seeing and being seen.

Finally, the design project focuses on understanding the effects of parallax as an architectural strategy to create a dynamic space situated within the shifting sociocultural context of Miami Beach today. The project became a laboratory for peripatetic movement to direct the perceptual and conceptual narrative. My aim was to apply architectural parallax as a strategy to create a dynamic public space that is rooted in the city's exhibitionist culture while leading the way towards an elevated cultural experience of high Arts in the city. Ultimately, parallax spaces turn Collins Cultural Center into both a cinematic space where the visitors are turned into the object of spectacle, and an optical instrument that strategically re-frames the cultural experience of Miami Beach for bodies in parallax.

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