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Experience of the Ordinary through the Senses**

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EXPERIENCING THE EVERYDAY
EXPERIENCE OF THE ORDINARY THROUGH THE SENSES

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Masters of Architecture
The University of Detroit Mercy
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THESIS
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I would like to dedicate the efforts of this work and the many sleepless nights to my family, especially my parents...without them this would not have been possible. Thank you for this opportunity.



"Looking, touching, material, place and form are all inseparable from the resulting work. It is difficult to say where one stops and another begins. The energy and space around a material are as important as the energy and space within. The weather - rain, sun, snow, hail, mist, calm - is that external space made visible. When I touch a rock, I am touching and working the space around it. It is not independent of its surroundings, and the way it sits tells how it came to be there."

-Andy Goldsworthy

TABLE OF CONTENTS

ABSTRACT 1

THESIS PAPER 3

PRECEDENT ANALYSIS 9

SKETCH PROBLEM 21

SITE ANALYSIS 23

PROJECT PROGRAM 29

QUANTITATIVE PROGRAM 33

SPACE DETAIL SUMMARY 37

SPRINGBOARD 47

SCHEMATIC DESIGN 53

FINAL PROJECT 67

CONCLUSION 79

ENDNOTES 83

ANNOTATED BIBLIOGRAPHY 84

ABSTRACT



Any landscape is composed not only of what lies before our eyes but what lies within our heads.

-The Beholding Eye,
Ten Versions of the Same Scene

Architecture is not meant to only shelter and encompass functions, but to also inspire and ignite experiences. The form and function lend itself to the overall experience of the individual, experiences that would otherwise be lost on the busy lifestyles and daily numbness of today's society. A structure that could embrace the essence and functionalism of contemporary product and furniture design would certainly contribute to the appreciation and knowledge of designs. A contemporary design gallery showcasing contemporary product and furniture design allows the individual to experience unique designs of ordinary products in a new light, offering a canvas for one to appreciate thoughtful and innovative design.

THESIS



It becomes an opportunity for the individual to become familiar with the design and challenge the way that they think, view, and interact with it.

-Josep Maria Montaner

How often could someone say that they really experience all the components of objects that surround them everyday? Everyday objects that are ever-present around our environments that help ease our lives are often overlooked. How often could someone say that they truly experience all there is to brewing a pot of coffee? Have you ever gone through the entire process of making coffee, savoring and experiencing each step? Preparing a pot of coffee is a perfect example of experiencing everyday design through the five senses. The texture of the grounds, the smell of them as they are poured into the filter; the smooth rounded edges of the coffee maker, the coolness of the glass as the water is poured in; the sound of the water heating up and the steam escaping; the sight of the freshly brewed coffee streaming down into the awaiting pot; the sound of the coffee collecting in the pot and the fresh aroma; and finally the familiar fresh taste of a good cup of coffee. A taste more appreciated as a result of fully experiencing a product that otherwise would have been overlooked as an elemental design piece. But who really, in today's society, has the time and wonderment to really experience all there is to brewing a pot of coffee?

In today's day and age, individuals are left with little time to really enjoy life's little moments. The fast pace of work, family, school, and various responsibilities leave a person exhausted and numb. To counteract this numbness society has created many solutions. Movie theaters, coffee shops, concert halls, television, bowling alleys, museums, sports arenas, etc.-the list goes on. But where can an individual really challenge their thoughts and views of everyday occurrences and interactions with product and furniture design. Where would it be possible to find an area, a community, which lacks the refinement and appreciation for all functional everyday works of design? Actually, it wouldn't be difficult at all; there is a general lack of time and money to really experience such designs first hand. Areas that are particularly lacking the resources and opportunities for such an idea of bringing functional everyday product and furniture design to the individual are those of downtown business districts with a lacking downtown life. A particular downtown business district that has little to counteract the daily numbness of life would be that of Toledo, Ohio. Aside from the Toledo art museum and the COSI science museum, there really isn't a lot offered culturally to that area. Individuals in those areas need to have the opportunity to be exposed to culture, art, and design; all the while experiencing these works to the fullest through their

senses. Individuals can easily fall into to daily routines which can ultimately become ruts in which the individual becomes numb and familiar with their routines and subconsciously forget or ignore the feelings that are formed when something is experienced through the senses. Things are quickly taken for granted and passed off as everyday occurrences.

A structure that an individual could appreciate through their experiences could be a pivotal focal point in a community. A place that combines and incorporates creative ventures can be a positive impact on the surrounding individuals and their environments. The main components to these ideas would be allowing the individual to experience the structure through the five senses and to create a conscience awareness and appreciation of contemporary product and furniture design that surrounds our daily lives. No matter how a design is experienced, whether it is viewed, interacted with, or observed; the concept of contemporary design can be experienced in a new light, creating awareness and appreciation to the individual. The idea of fusing gallery, resource, and performing areas can provide the individual with a collective experience and a new found awareness of otherwise everyday interactions. This structure can be achieved through the use of different materials, elements, and spatial layouts. An area that design and cultural elements could be displayed along with other areas of resources and performance could come together to form an interactive contemporary design showcase that would impact and counteract the numbness of Toledo's business district.

To counteract numbness, one must understand that it is not only the experience that shapes their knowledge, but also the quality of the experience. An experience is a strong emotion that develops in every single individual. It involves all five senses and the reasoning power to put it all together. Experiences are generally referred back to as an afterthought about an event or situation. The fact that those experiences are thought about supports the idea that experiences shape our lives and provide us with the knowledge we possess. Imperialism is the belief that we are born with the innate knowledge of all experiences and that everyday experiences are a reminder and refresher of that knowledge. Although imperialism allows the individual to still experience, it is only a refresher of previously known knowledge. On the other more appropriate hand, there is empiricism. Empiricism is the belief that knowledge is not innate upon birth, but that it is acquired through everyday experiences, in other words; all human knowledge comes from the senses and everyday experiences. Empiricism denies that humans have innate ideas or that anything is knowable without reference to experience.¹ To acquire knowledge the human being must encounter experiences, which are ubiquitous. Whether planned or not, an individual experiences every single part of their day, yet when an opportunity presents itself to further an experience, there is ultimately a chance to further develop and understand life. Although each individual experiences things differently, the designer of the structure, product, furniture, etc, can still try to design with overall experiences in mind.

An architect that is familiar with designing for experiences is Antoine Predock. An example of his that speaks volumes about the idea of experiential design would be the Nelson Fine Arts Center on the campus of Arizona State University. He once stated that the building defines

a journey, a procession; it defines options and potentials rather than particular paths or itineraries. It is an open matrix of possibilities for engagement both vertically and horizontally.² He does not think that the building is just a structure that houses various functions. He believes that the building is the design element that lends itself to the overall experience of an individual. A building that not only encompasses explorative and experiential features within but also incorporates those aspects through the interior and exterior of the building creates a whirlwind of opportunities for an individual to fully experience the structure and its functions. Not only does an interactive structure involve the individual but can be newly engaging each time that the visitor passes through the building, the building then becomes a procession that has to do with adventure. There is a sense of exploration, of making spatial choices.³ This then contributes to the idea that the architect has to consciously make spatial choices in design, but also think ahead of how the individual would choose to navigate through those choices.

THESIS 6

Conscious decisions on the architect's behalf are based on previous experiences that they encountered. These previous experiences contribute to the design features and spatial layouts of future designs. Architects can decide on and orient their designs based on what they've felt to be successful and positive works of design. In terms of creating a structure and facility to house a contemporary design gallery, location has a lot to do with what you can introduce to an area. An area that lacks the cultural resources to provide the surrounding public awareness and reintroduction to everyday contemporary design is a key location for such an endeavor. Not only does a lacking cultural area benefit from this idea, but so would an area of constant work, much like that of a downtown business district. These areas house thousands of daily workers that swarm around everyday without time to slow down. The fact that the individual barely has time in their daily busy lifestyle to notice what they are doing or experiencing. The downtown business district of Detroit has a lot of art, design, and cultural offerings provided for its surrounding individuals. So to offer another one would seem redundant and wasted. After a thoughtful look at surrounding areas that fit the requirements, Toledo, Ohio stood out as a busy downtown business district that lacked a cultural, night, and weekend life.

Toledo also provided a perfect area that could introduce the idea of re-evaluating, re-introducing, and the re-awareness of everyday contemporary product and furniture design. No matter how little an individual has to accomplish within their days, the ways of society still prevent them from experiencing products that they come into contact with everyday. Regretfully, society has driven individuals to a constant finish line that can never be reached without constant work, endless appointments and massive over scheduling. Yet, at the same time that society evolved into this monster of a race, the design world has exploded with functional everyday product and furniture design. As a result of today's society, individuals are left to neglect and take for granted what eases and improves their everyday lives. An individual may realize that they are cooking a meal in a microwave, but do they realize each time they use it that it saves their time and eases a part of their day; do they notice and experience the design and progression of the machine? No, what happens

is that we have been so accustomed to having one in our kitchens for years we almost see it as a permanent fixture that is mindlessly used daily. Familiarity produces and results in neglect of everything worth experiencing years we almost see it as a permanent fixture that is mindlessly used daily. Familiarity produces and results in neglect of everything worth experiencing.

To counteract society's numbness and general neglect from familiarity, this structure provides a respite from the everyday hustle. It is a place where not only can the individual experience the overall design of the building, but also that of the product and furniture design. Providing a unique function of reinterpreting and rediscovering those everyday products and furniture that individuals either lack the resources for or lack the time to really reflect upon and experience how they interact with it. In terms of the types of different museums or galleries out there, such as anti-museums or unconventional museums; "They appear at the margins of official culture, they demand new interpretations of art and they recapture the forgotten memories..."⁴ It becomes an opportunity for the individual to become familiar with the design and challenge the way that they think, view, and interact with it. Museums or galleries that offer work on display that are not the usual norm can sometimes be harder for society to accept. The kind of galleries like this one being proposed that offer the actual product to interact with along with various resource areas to learn about the design, are often looked at very differently than those of paintings lined up on a wall. "...they demand conscious choice, desire, and effort on the part of those who wish to visit them."⁵ The intention of this structure is not only to offer the individual a place to rediscover what they encounter everyday, but to also provide culture, resources, and a respite from the daily numbness.

To successfully offer a respite of culture and experiential knowledge, housing only gallery spaces can not suffice all of the aspects needed to experience all there is. Various other functions are needed to become a fully experiential structure from the inside and outside. Aside from a large gallery that can be broken up into smaller galleries if the occasion arises with a flexible wall system, there will also be two more small side galleries. Although the galleries are the main aspect of the structure, resource areas are incorporated to create awareness in the individual. Resource areas can be found in the form of a lecture hall and a resource bookstore/gift shop. The lecture area can provide anything from formal presentations from/about designers and their designs to films relating to the world of design. Other areas designated in/around various locations of the structure are the performance areas. There will be three general performance areas that can provide a relaxed and casual way to experience ways of performing such as various bands or music for special occasions, short design films, and other ways that things can be performed to enhance the overall experience. These areas are intended to be relaxed by not holding the viewer to be present at all times, more like something that occurs in the background. If the viewer wishes to stay, they may either grab a seat or stand and observe, or are free to pay attention while passing by or observing other work in the area. These areas are not intended to be utilized at the same times and at all times. There will be one designer demonstra-

tion area that will be at a stationary area that straddles the interior and exterior. It will provide an area that the designer can perform their designs for the visitors to observe. It will be more of a raw working area that not only showcases how the design comes together, but also how all the pieces in the design physically come together. In addition to galleries, resources, and performances, there will also be a café that the visitors can visit to get something to eat or drink, and also a place that they can meet, relax, discuss, and contemplate their experiences. "In its interior spaces, the museum has become a place for the massive influx of an active public, for stimulus and interaction, and also for consumption in its broadest sense."⁶ This then becomes a place of cultural resources and gathering area for many to meet at.

To accept that there can be a structure that accommodates individual's needs to experience and learn leads to an individual's experience. Whether offering paintings on a wall or, in this case, product and furniture design; the human individual experiences everything through the senses. A structure that an individual could appreciate through their experiences could be a pivotal focal point in a community. A place that combines and incorporates creative ventures can be a positive impact on the surrounding individuals and their environments. By combining a proper site, experiential elements around and within the structure, and accessible resources; the structure can become successful in providing a cultural hub to the community while allowing the individual to experience and contribute to their knowledge. To provide a structure that offers a place where individuals can experience the structure and design within while also interacting and rediscovering everyday product and furniture design, creates an area that adds to the cities culture. "Museums and collections have become the most failsafe magnet for tourists, but they have also been consolidated as a basic, element in making citizens feel part of a city that has a cultural life and a creative capability."⁷ The proposed gallery of contemporary product and furniture design will create a new found area of resource, knowledge, and experience. Maybe as architects, we have overlooked important aspects when designing. The experience is overlooked and the focus of the building is now on the form and the planning of the form instead of individual spaces and the feelings that they evoke. We are forgetting about the interaction and experience of the person, not only functionally, but spatially and emotionally.

PRECEDENT ANALYSIS



The procession has to do with adventure. There is a sense of exploration, of making spatial choices.

-Antoine Predock

NELSON FINE ARTS CENTER

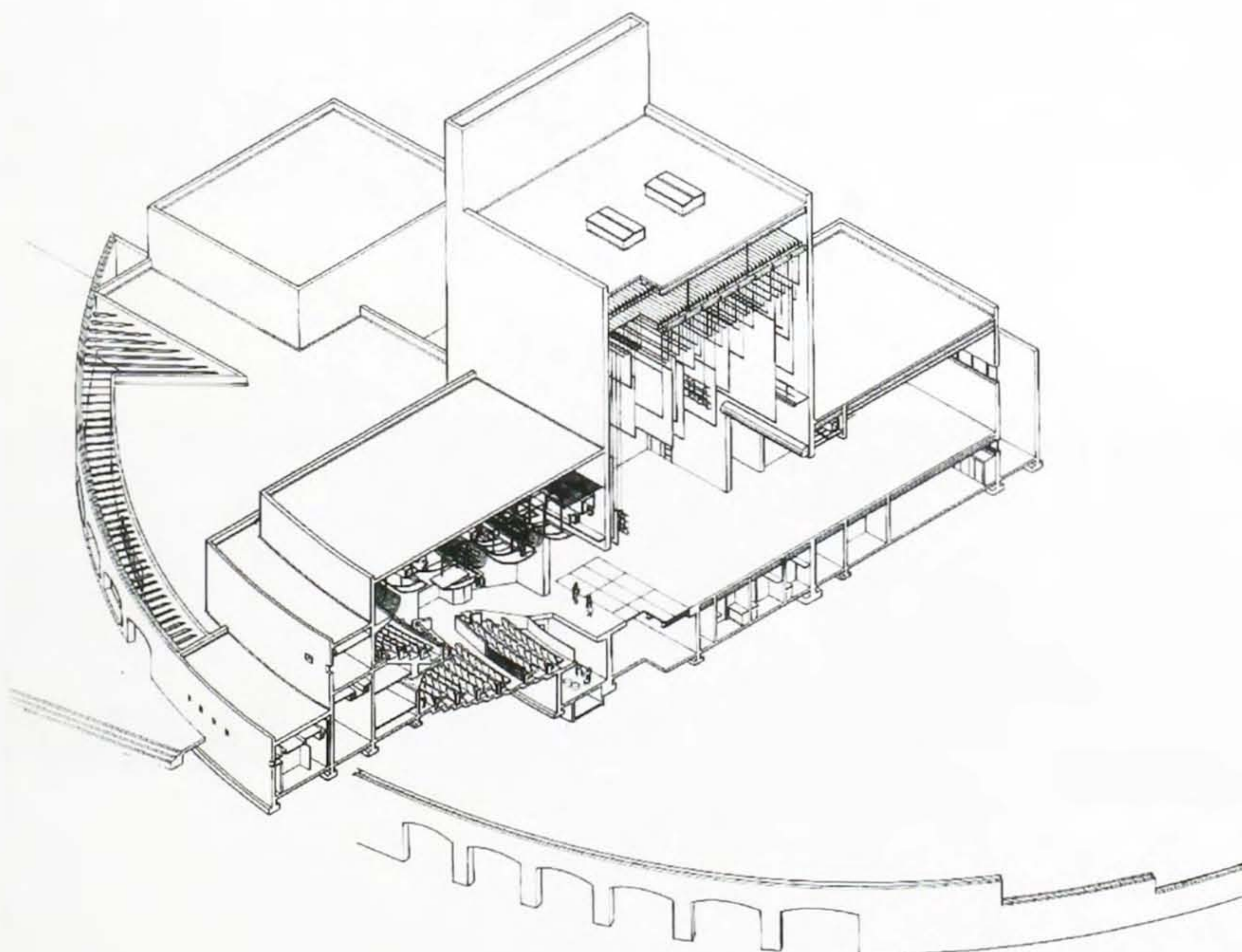
1985-1989

TEMPE, AZ

ANTOINE PREDOCK

PRECEDENT ANALYSIS ▽ 10

Nelson fine arts center is an important work for me to consider as I explore my thesis. It is a respite amongst the desert that encompasses creativity and sensorial experiences. It is a structure that holds a museum, theater, dance studio, and classrooms. It also creates many spaces of exploration and experience through its architecture. The site of the structure plays a large role in the success of the center. The ways that this structure incorporates the site, senses, and functions makes it important in my endeavor of creating a series of spaces within my structure that incorporate different cultural and creative areas along with sensuous experiences guiding the individual through the structure.



I can honestly say that I have a personal connection when I talk about the Nelson Fine Arts center for the sheer fact that I had interaction with the structure on a relatively regular basis. From what I've personally experienced, there are a lot of strengths and weaknesses that I have established. Strengths that correlate with my ideas are many. The spatial qualities created with the way it was designed inhabit explorative aspects that allow an individual to really experience the structure as a whole.

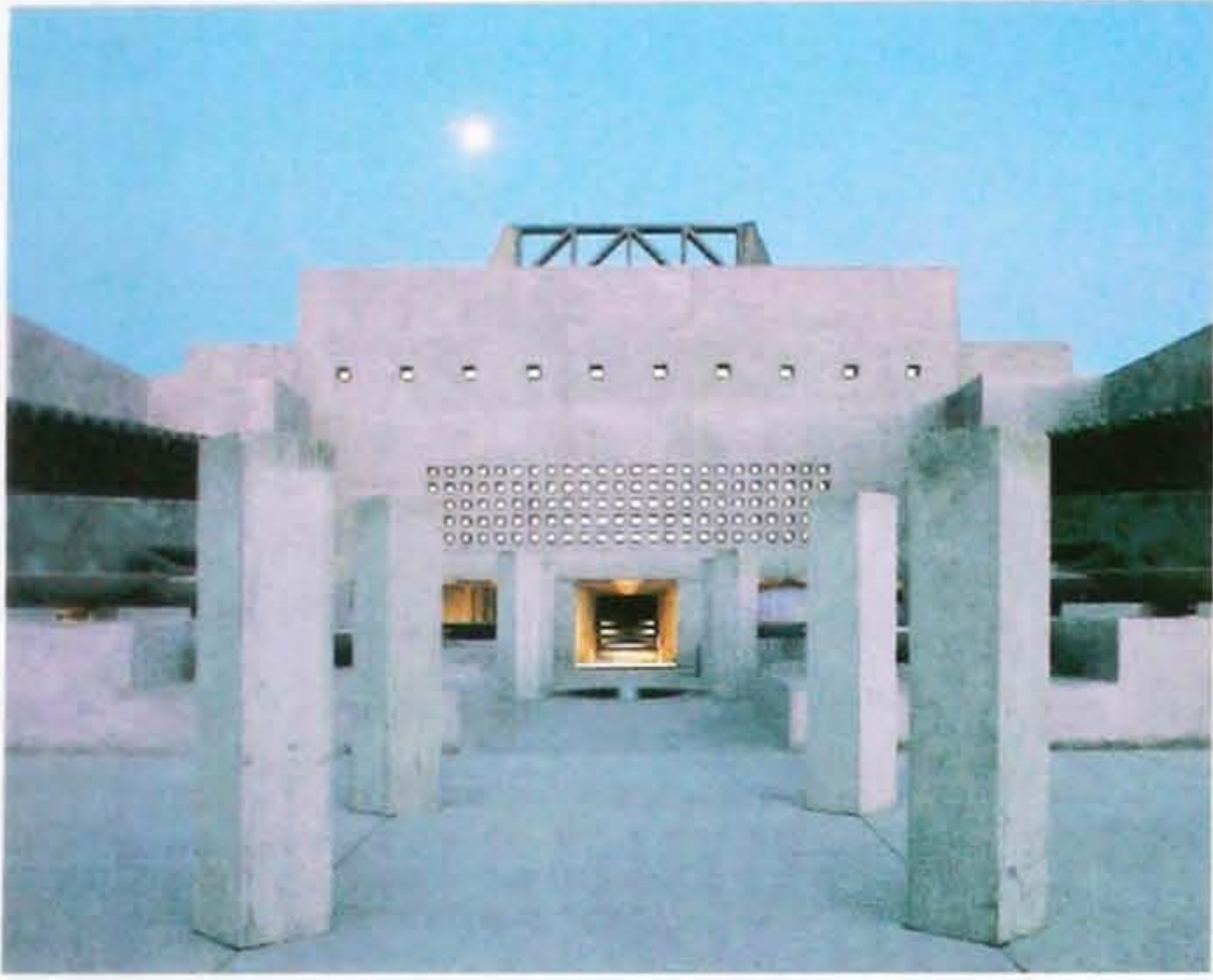
There are dips, jabs, nooks, crannies, plateaus, valleys, terraces, steps...an assortment of various aspects that relate the structure to a mountain. Intuitively set amongst the surrounding mountains in the area, the center emerges out of the ground much like a mountain would. In a true sense of the mountain theme, just as if a mountain invites one to climb and explore its formation, so does the Nelson.

11 PRECEDENT ANALYSIS

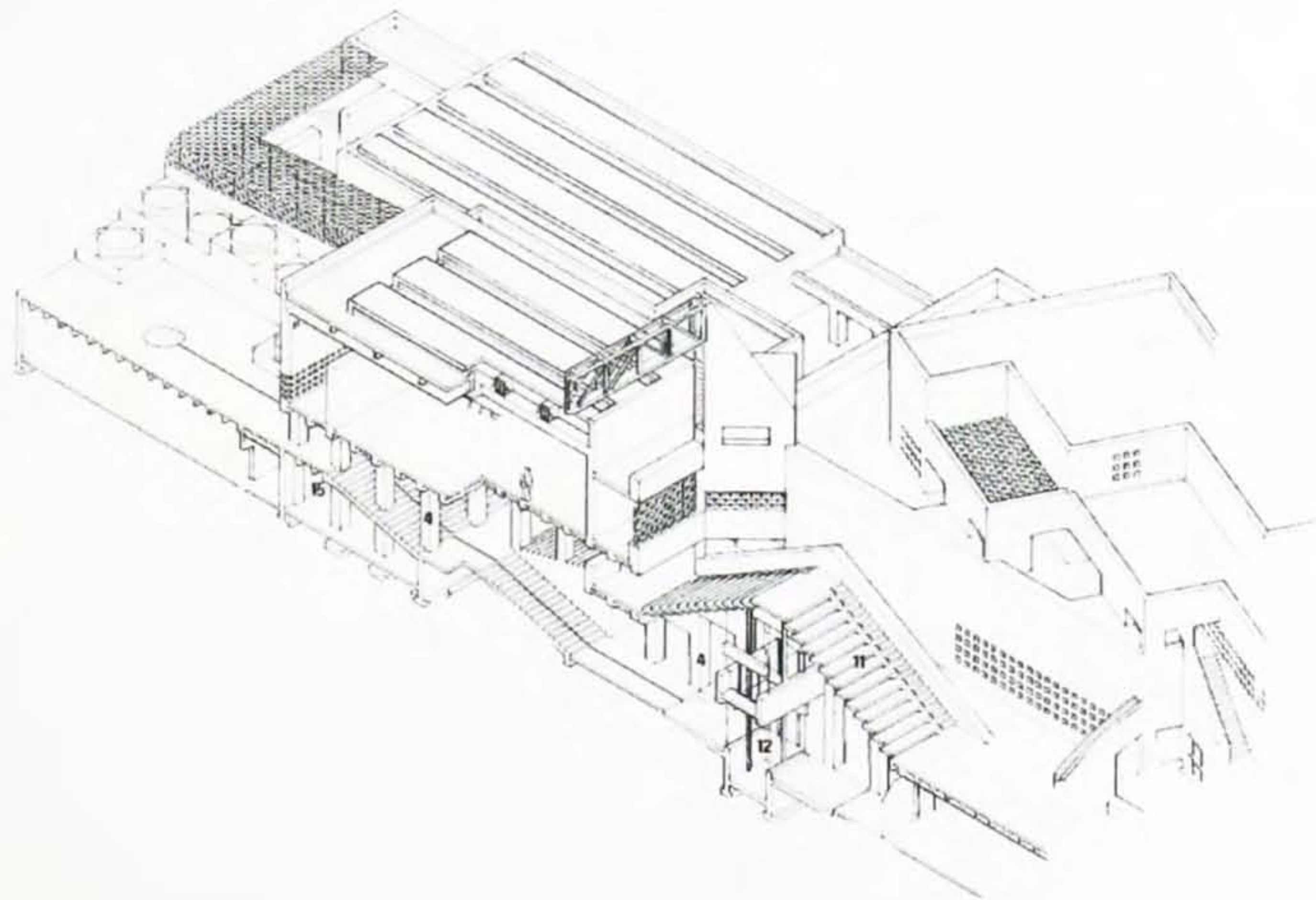
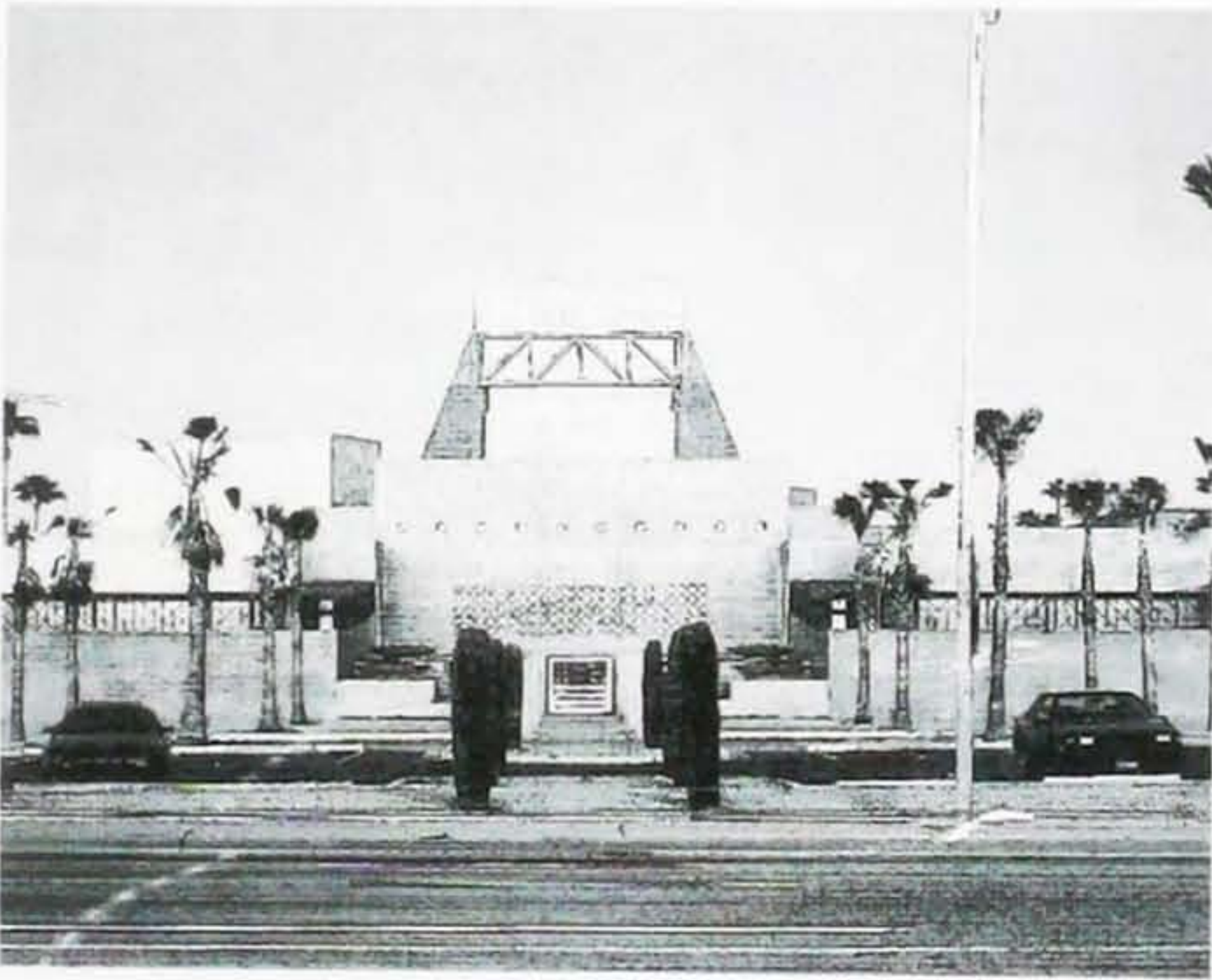
Its greatest strength is the fact that much of the experience and exploring occurs before you actually enter the building. As one approaches the structure they are drawn to the curiosity that takes over them to "climb" the structure. Even if they are not compelled to climb, they are compelled to explore the unknown below the surface. The great thing about the attraction to entering below is the fact that an individual is drawn there by their senses. All five senses are awakened as one traverses the new area. The use of water has a lot to do with that. Water is a peculiar element that sparks all the senses to be experienced either together or individually.

One thing that could expand on the experience and further the affect of the water would be to let it guide the individual throughout the various spaces of the center. As it stands today, the water is a feature that is incorporated into the underground entrances to the museum. One thing that may be seen negatively by others would be the fact that an individuals roaming and exploring may not lead them to a space that is functional, in other words it may not lead them to a space within the structure that they are expecting to hold a particular function. The beauty of the various spaces is the fact that by "climbing" and exploring all there is to the structure, each individual finds a space that they enjoy and create their own personal function within that area, whether it is for reading, lounging, talking, reflecting, observing...or whatever it may be.

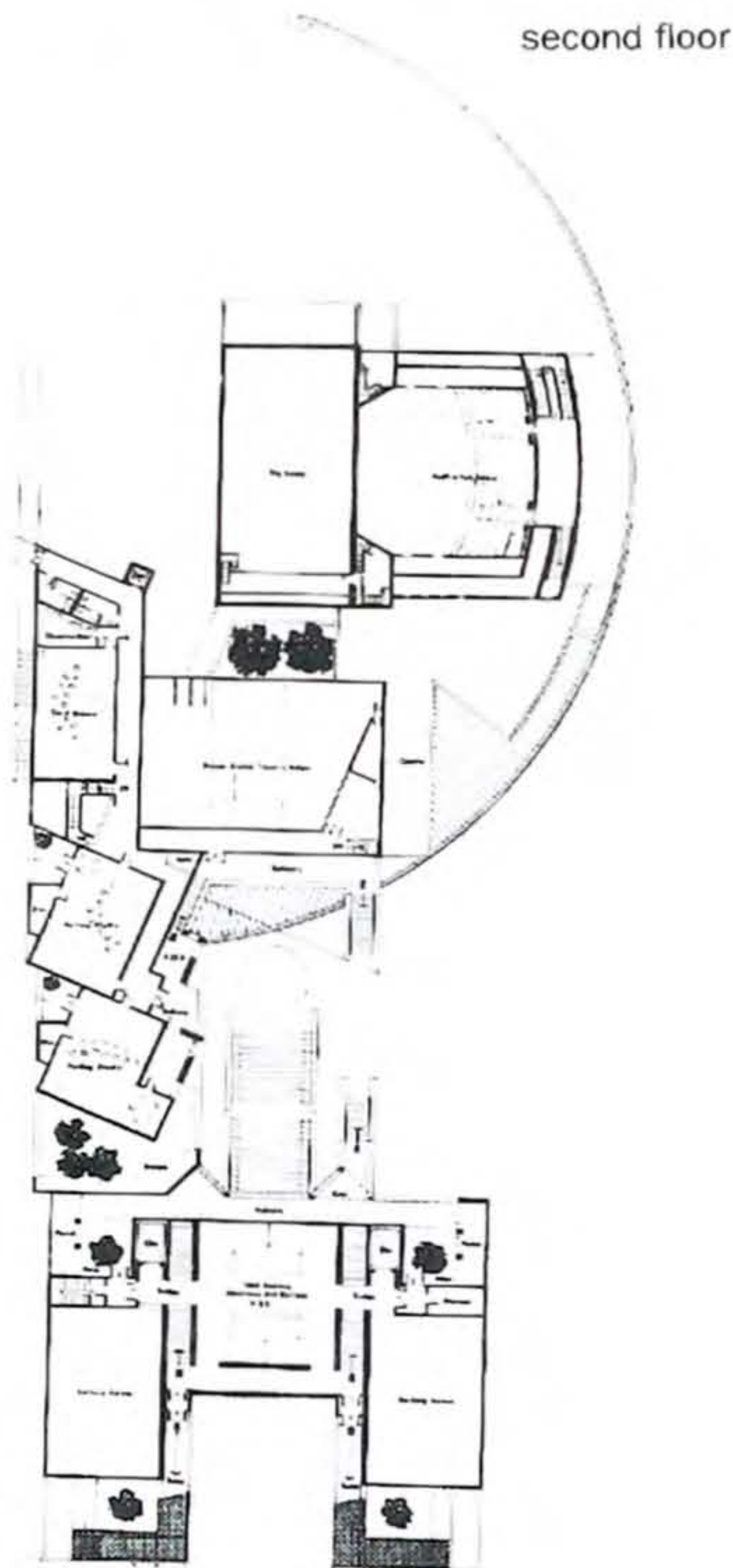
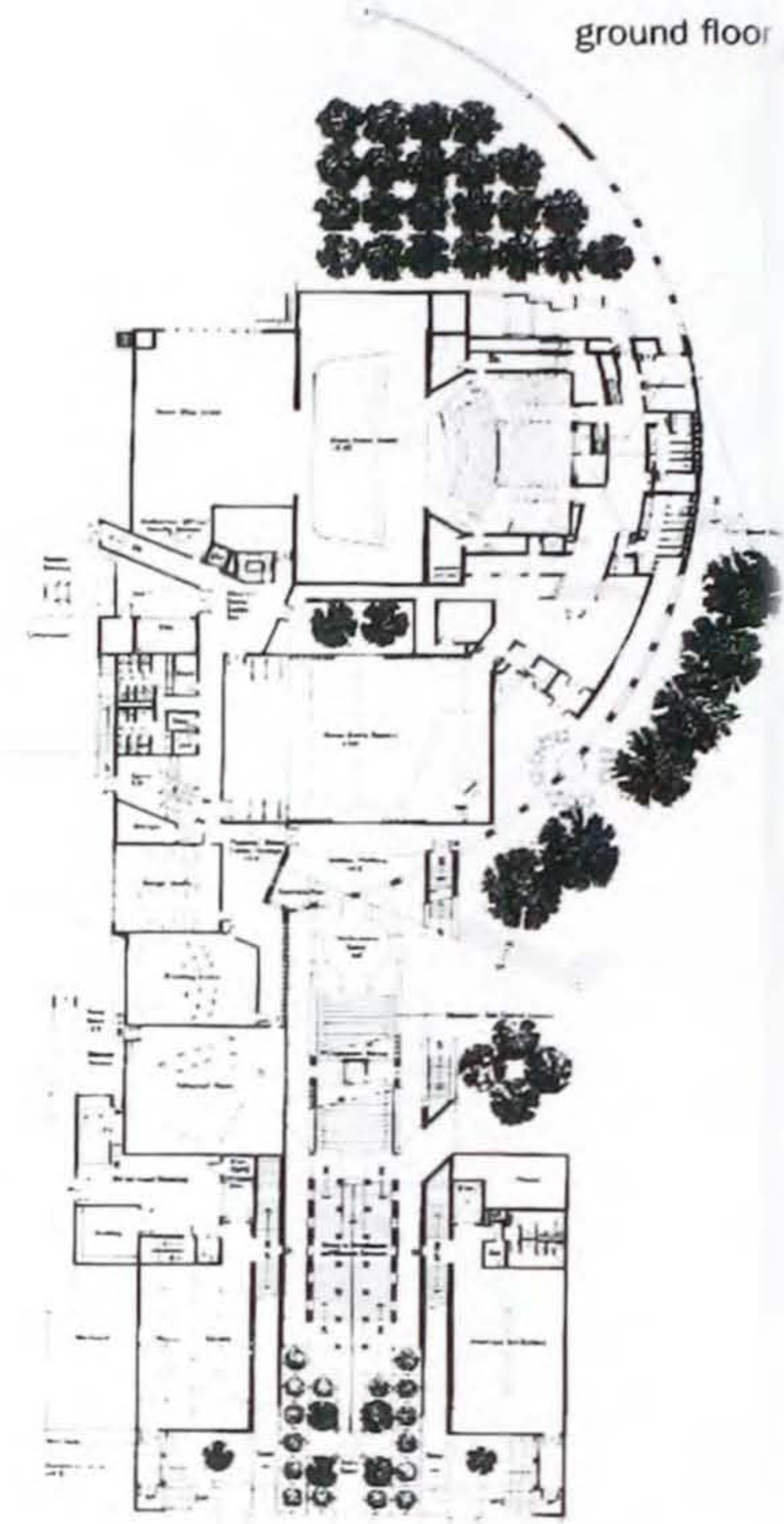
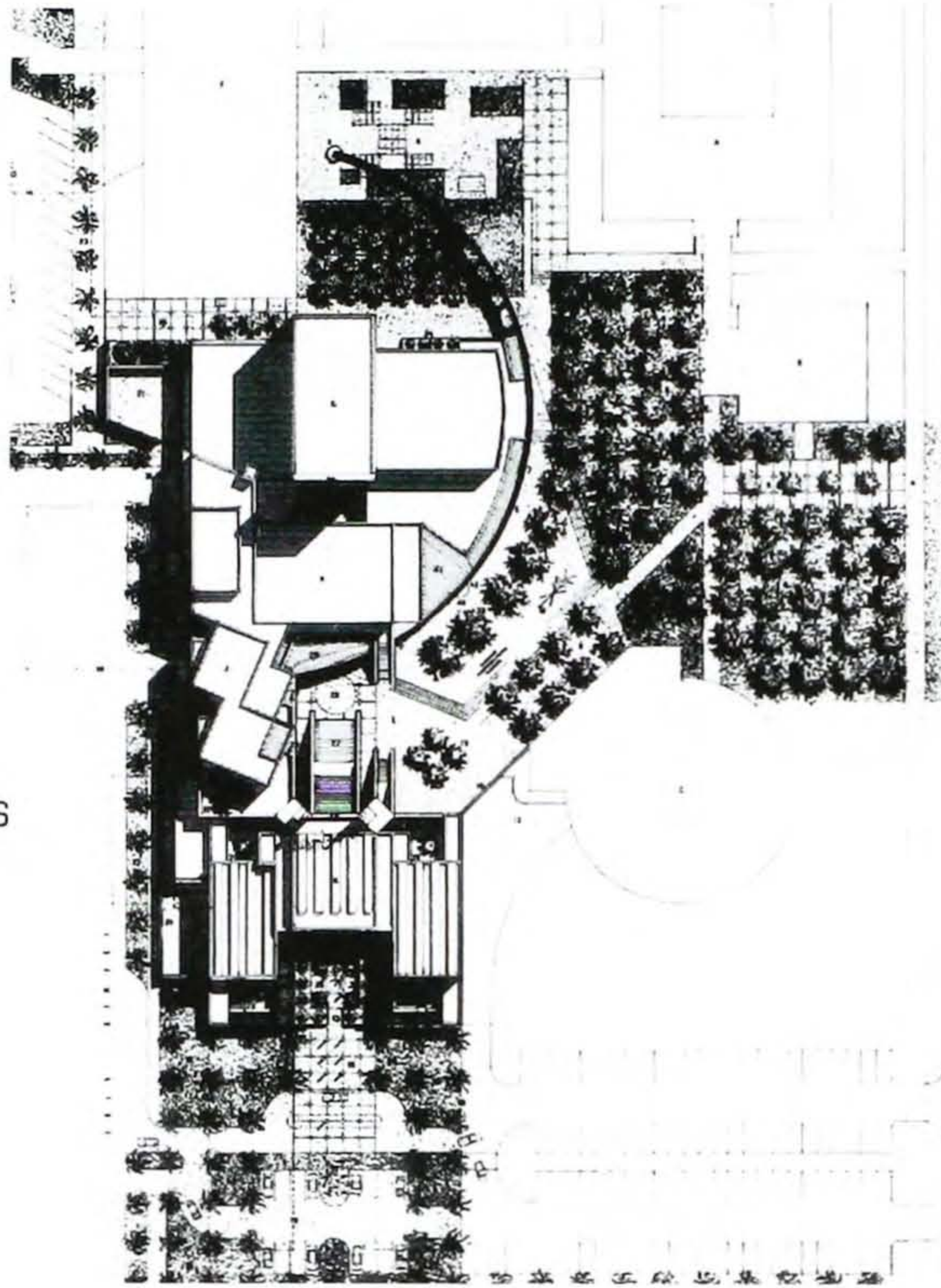




PRECEDENT ANALYSIS 12



13 PRECEDENT ANALYSIS

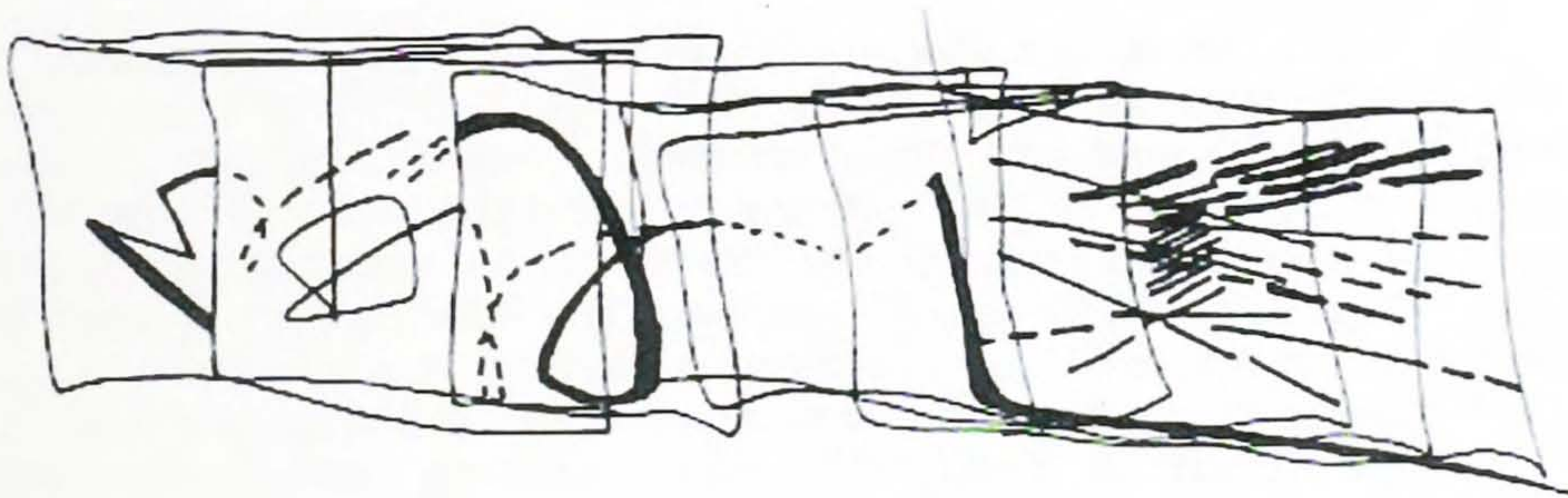


The floor plans allow an individual to explore and wander on their own through the structure. It draws the curiosity out of the individual. The site plan allows a sense of exploration throughout the various areas and creates many paths of experiences.

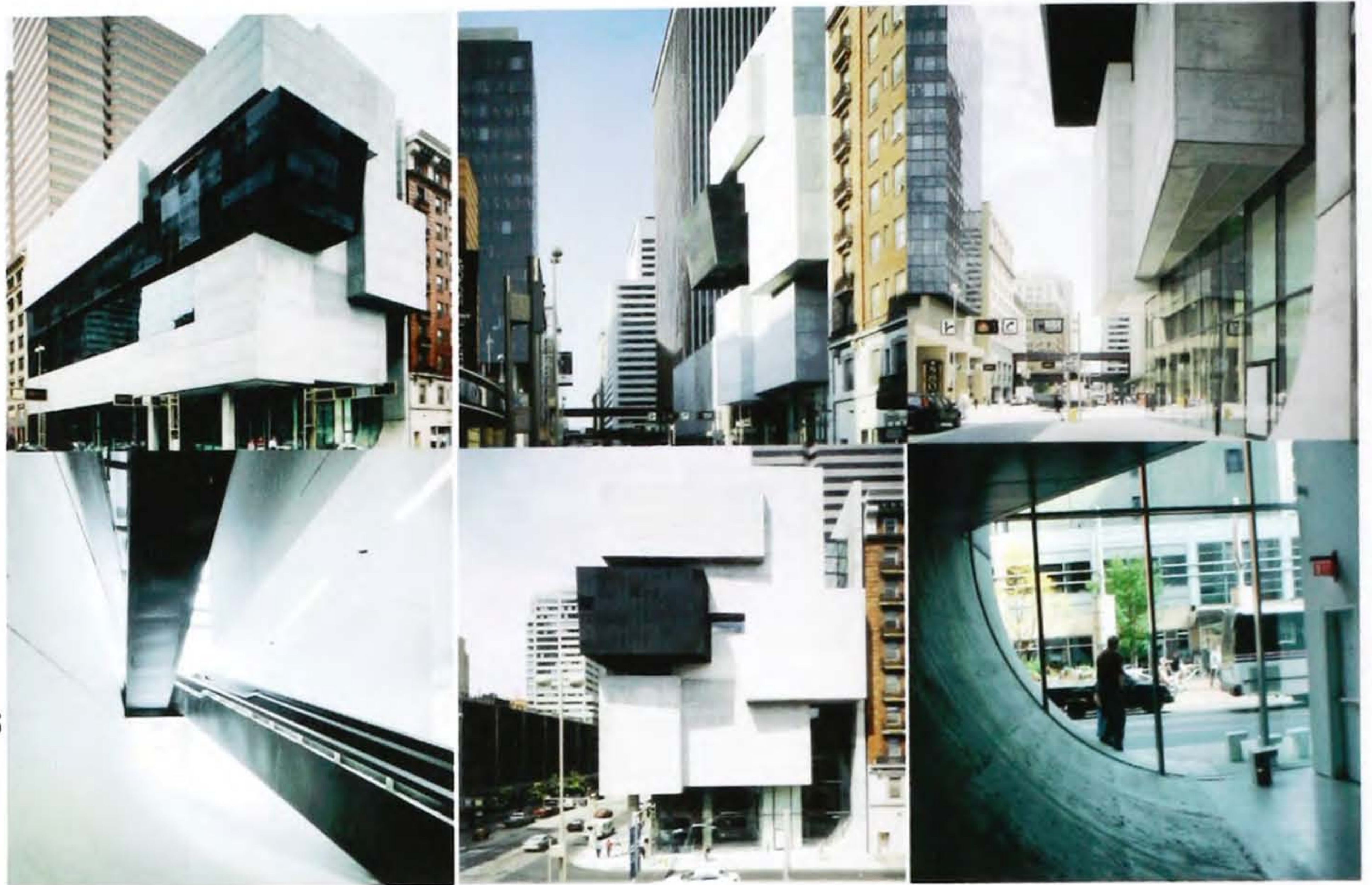
CONTEMPORARY ARTS CENTER

1999-2003
CINCINNATI, OH

ZAHA HADID



The contemporary arts center is an important piece of architecture for me to study because of its curious and creative nature. It is not your typical museum of set exhibits; the center's intentions are ever-changing. The structure was not designed with permanence in mind. Different exhibits changing ever so often allow new expressive forms of art to permeate the urban corner it sits on. The way that the spaces were formed architecturally allow for this constant change while also allowing an individual to feel a sense of consistency. My evaluation and experience of this center was not based entirely off of readings and books, but by also having the opportunity to previously visit the center.



I don't believe that this building would have been this successful if it were set in a different type of site. The street corner that it is on created its creative existence. Upon entering, the first thing that actually sneaks up on you is the fact that the floor and the back wall meet at a curve. The first impression of the interior of the center occurs in the lobby. It is a good impression that leads the mind to wonder what is beyond the space, yet there is a lingering feeling that there is maybe too much open space between the admission counter, gift shop, and cafe.

The circulation through the spaces progresses by floor yet allows the individual choices of that which they prefer to see. Some of the spaces and exhibits are prominent while others are stumbled upon. There are times that feel as if you have to back track through one space to get to the next. Overall the circulation is good in the macro sense, but can get slightly difficult in the micro. The questions would come up of "did I come through here yet?" or "where was that area you were talking about, I didn't see it?" A positive side to this is that the structure is not that large compared to conventional museums, so an individual would stumble upon all the areas in a matter of a short time.

The flow of the different spaces and the exhibits that they held was at a good pace. Spaces and exhibits both flowed smoothly together to create positive transitions, while allowing the individual to appreciate both the space and the exhibit. One of its greatest strengths was how, as a whole, all the spaces and exhibits came together to work as a whole. Wandering through the spaces, one could always find a space that made them comfortable or one that they enjoyed. On the flip side, there were certainly spaces and exhibits that left some uncomfortable or uneasy. The balance between both kinds of spaces and exhibits created a good bond and flow between everything.

The center did a fairly good job in accommodating for visitors of all ages. I felt that there was a slight gap in the teen years, although there were some good areas that facilitated historical and educational material. I felt that what the space or exhibit lacked in was made up in the general architecture of the center. The overall architecture of the structure was that of a positive nature. It created new and explorative areas for those individuals that had not had the opportunity to explore different kinds of architecture around the world.

177 PRECEDENT ANALYSIS **WILLIAM J. CLINTON PRESIDENTIAL CENTER**
OPENED NOVEMBER 18, 2004
LITTLE ROCK, AR

POLSHEK PARTNERSHIP ARCHITECTS
Tectonic Precedent

The physical components of the library are essential to the ideas and focuses of my proposed showcase. Besides the fact that the structure sits on the edge of the Arkansas River, its physicality is more common to what I envision my structure to encompass. The main components of the center that I would like to incorporate are the glazing elements, mechanical system, and radiant heating and cooling elements. These aspects work together to create a successful working system that enables the building to perform innovatively.



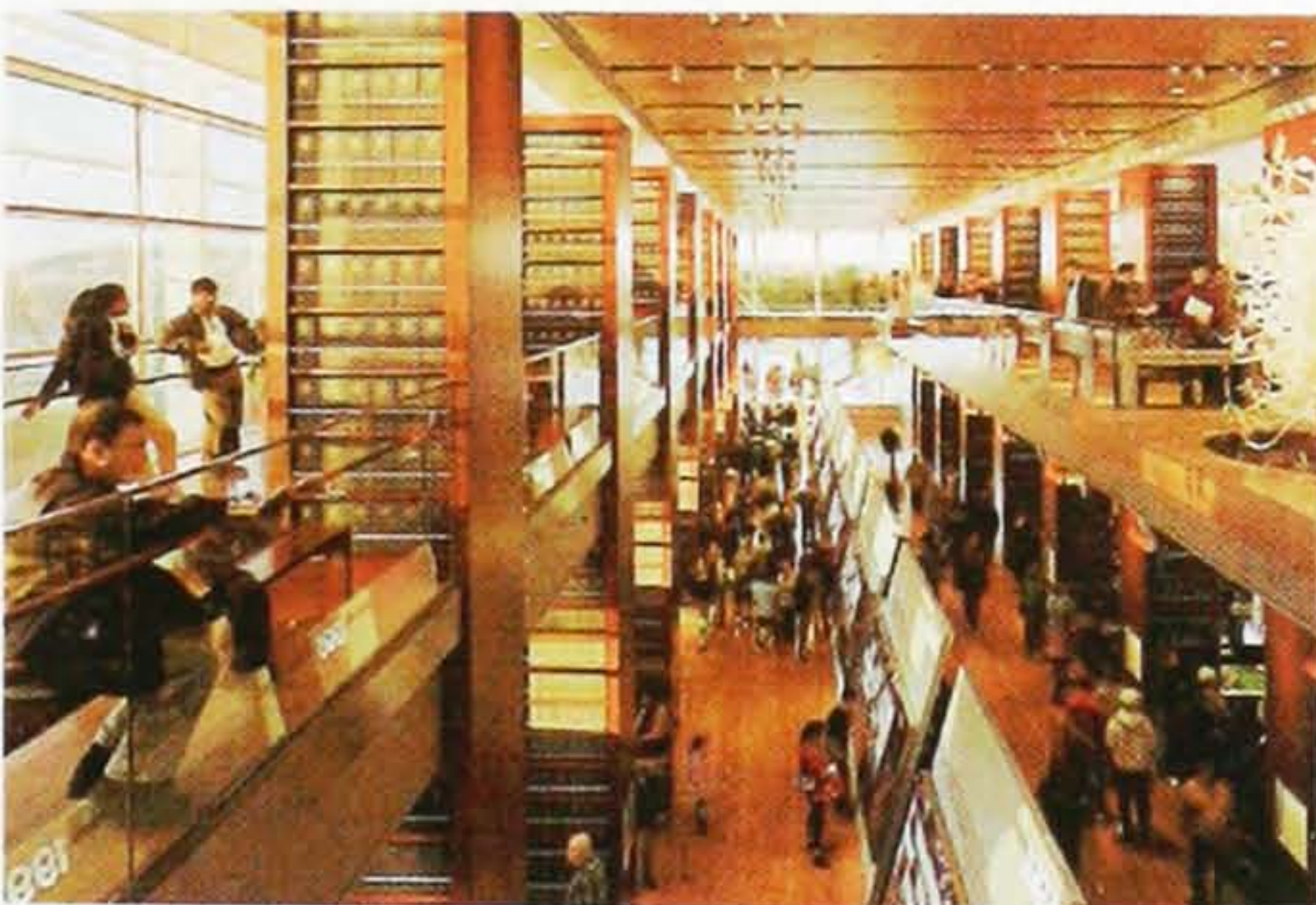


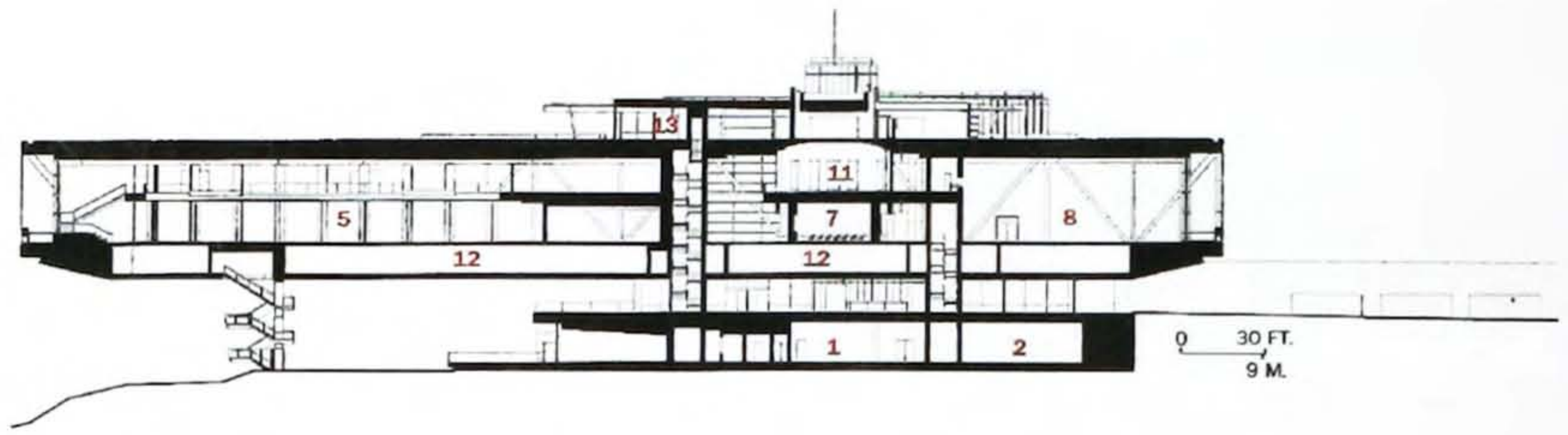
The glazing system is unique in the fact that as well as allowing natural light to bath the interior, it also serves as a skin that acts as a sunscreen. The subtle patterns that are contained in the glass that reduces exterior heat gain while blocking ultraviolet rays. They also create a night lighting scheme that showcases the center at night. The mechanical system allows the ductwork to be hidden from the exhibition areas. This was accomplished by the use of a seven foot high story under the gallery floors that hold the mechanical system. The hidden ductwork also allows for a lighting system that is able to penetrate the ceiling in unique ways.

PRECEDENT ANALYSIS 18

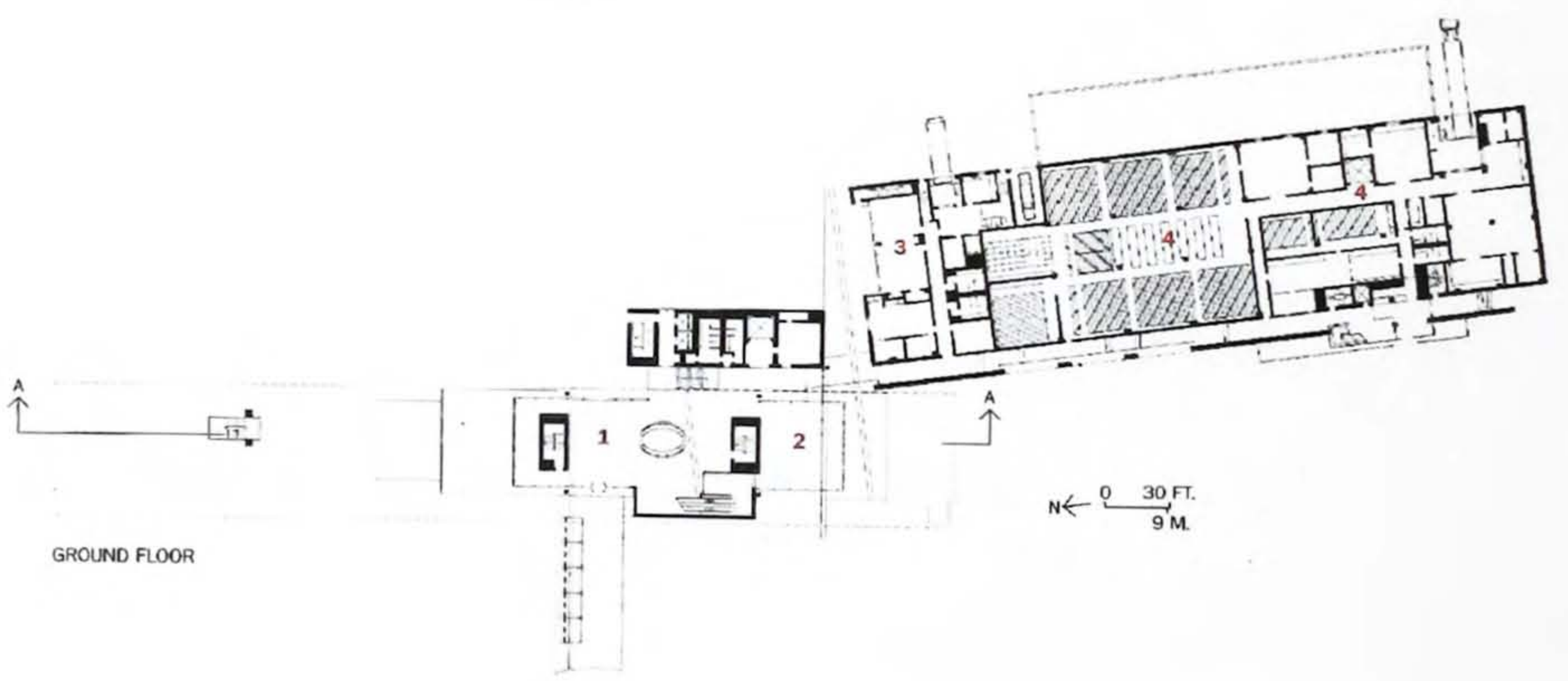
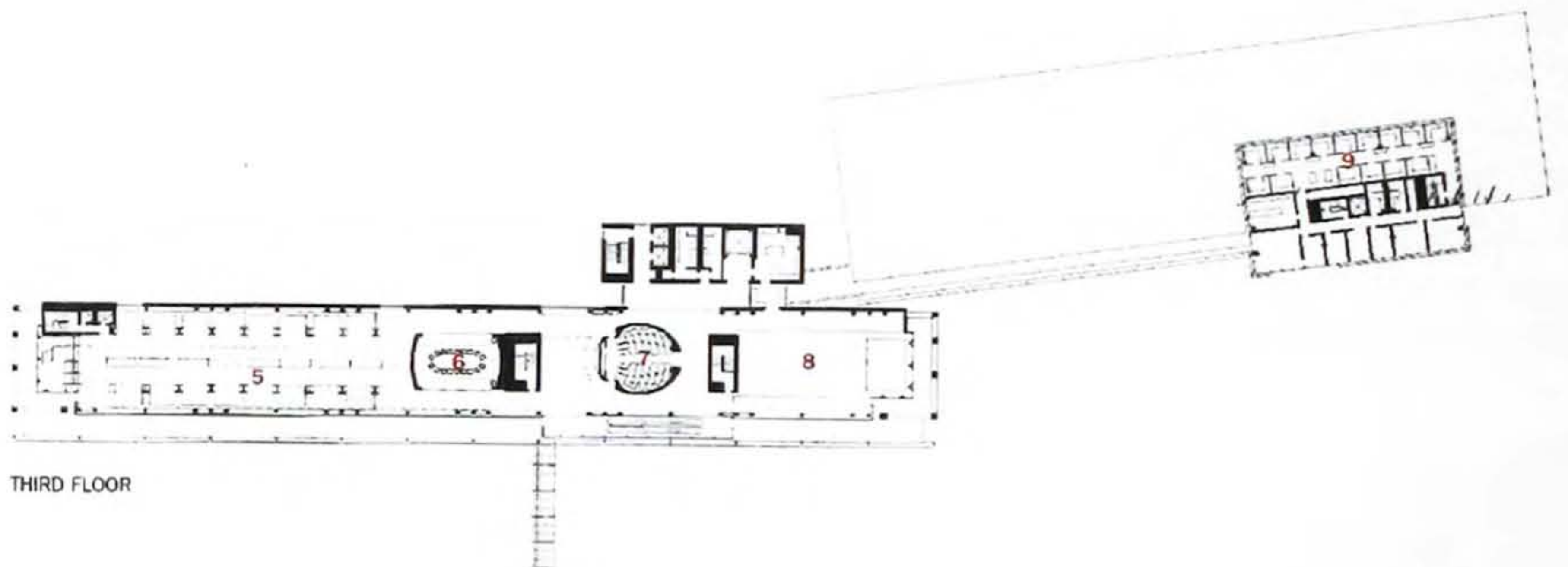
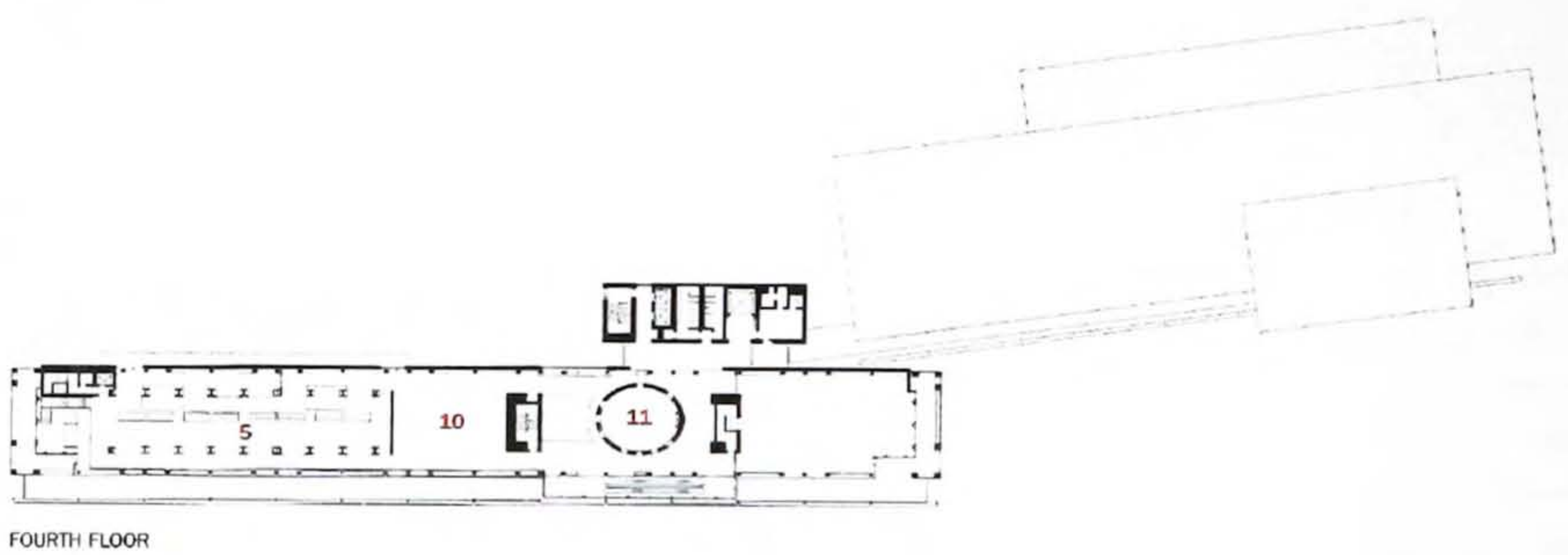
In the Clinton center the documents are protected not only by the glazing, but also by the radiant heating and cooling system. In order to protect the work on display, the use of radiant heating and cooling tubing that are incorporated in the concrete is used to keep the temperatures constant. The use of this system could further my structure by giving the overall spaces more freedom to create their own characteristic element.

The overall construction of this structure is made up of glass, steel, and concrete. The form is cantilevered over an outdoor area that invites the pedestrian population. The structure of the building helps create a feel of a light and airy structure that floats above the ground. This helps minimize the area of ground coverage and allows for plenty of area to create inviting green spaces and gathering areas. The use of glass in my structure will be utilized to provide as much natural light as possible and to also create an interesting experience of night lighting.





19 PRECEDENT ANALYSIS





PRECEDENT ANALYSIS 20



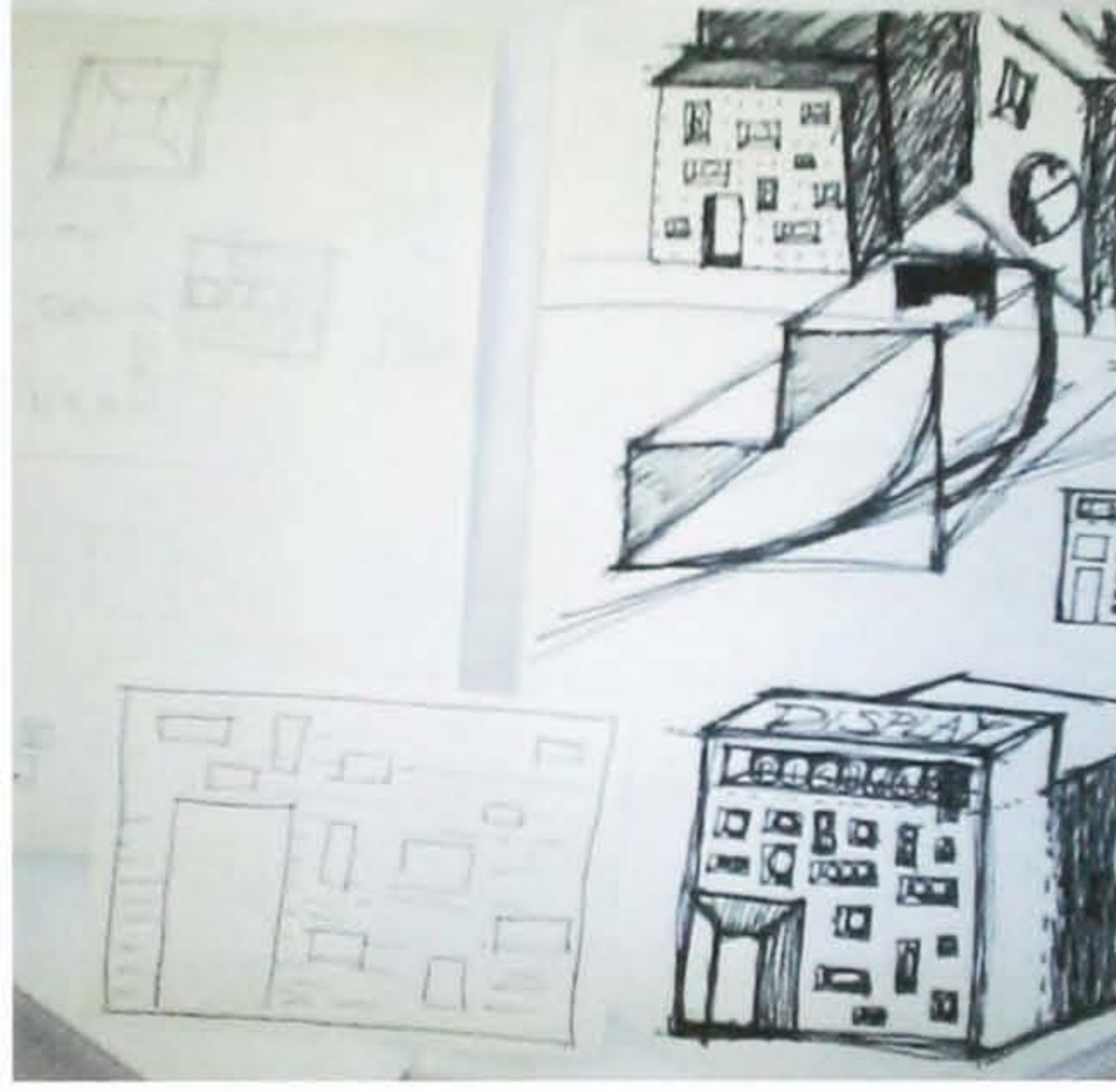
SKETCH PROBLEM



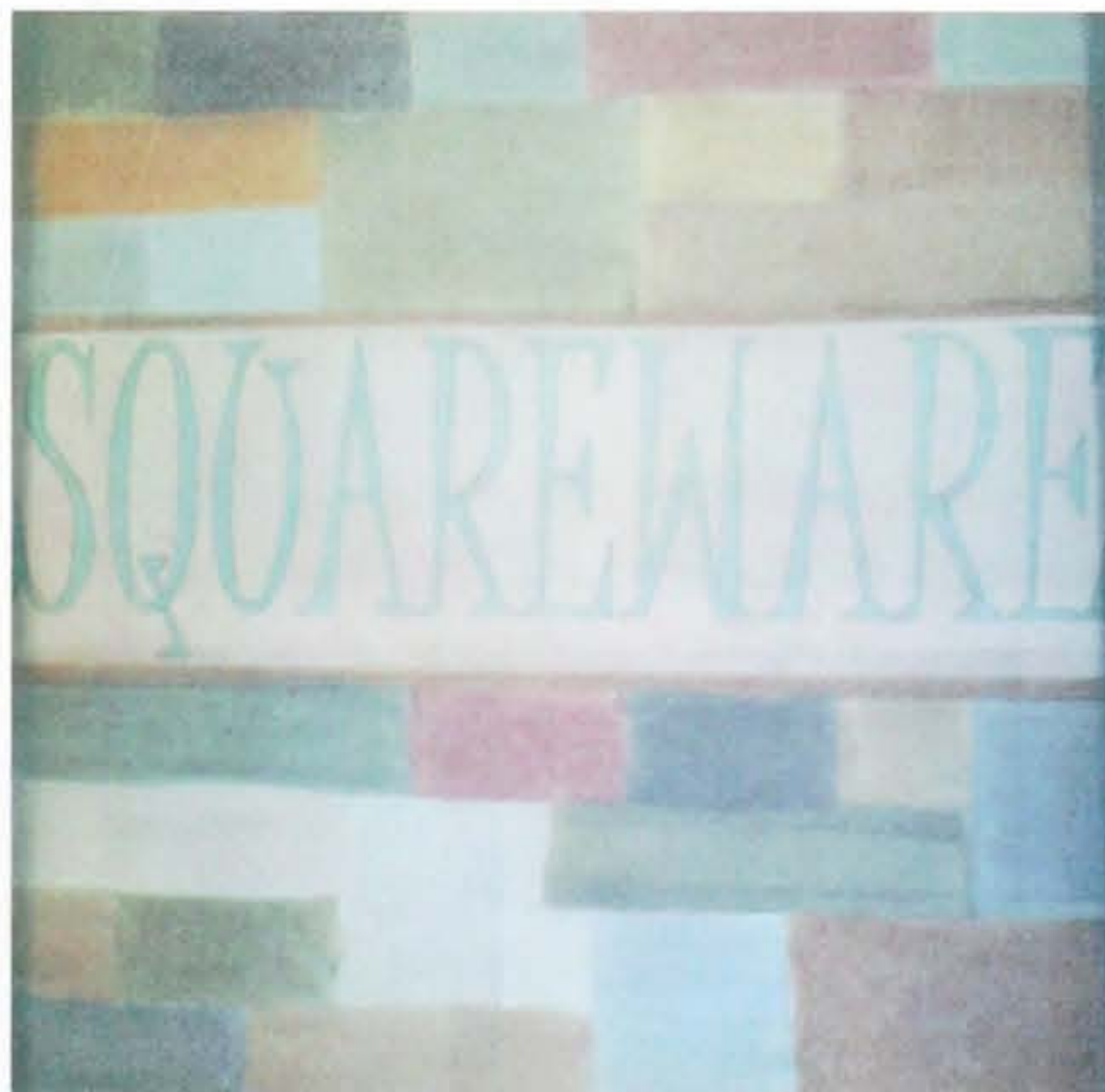
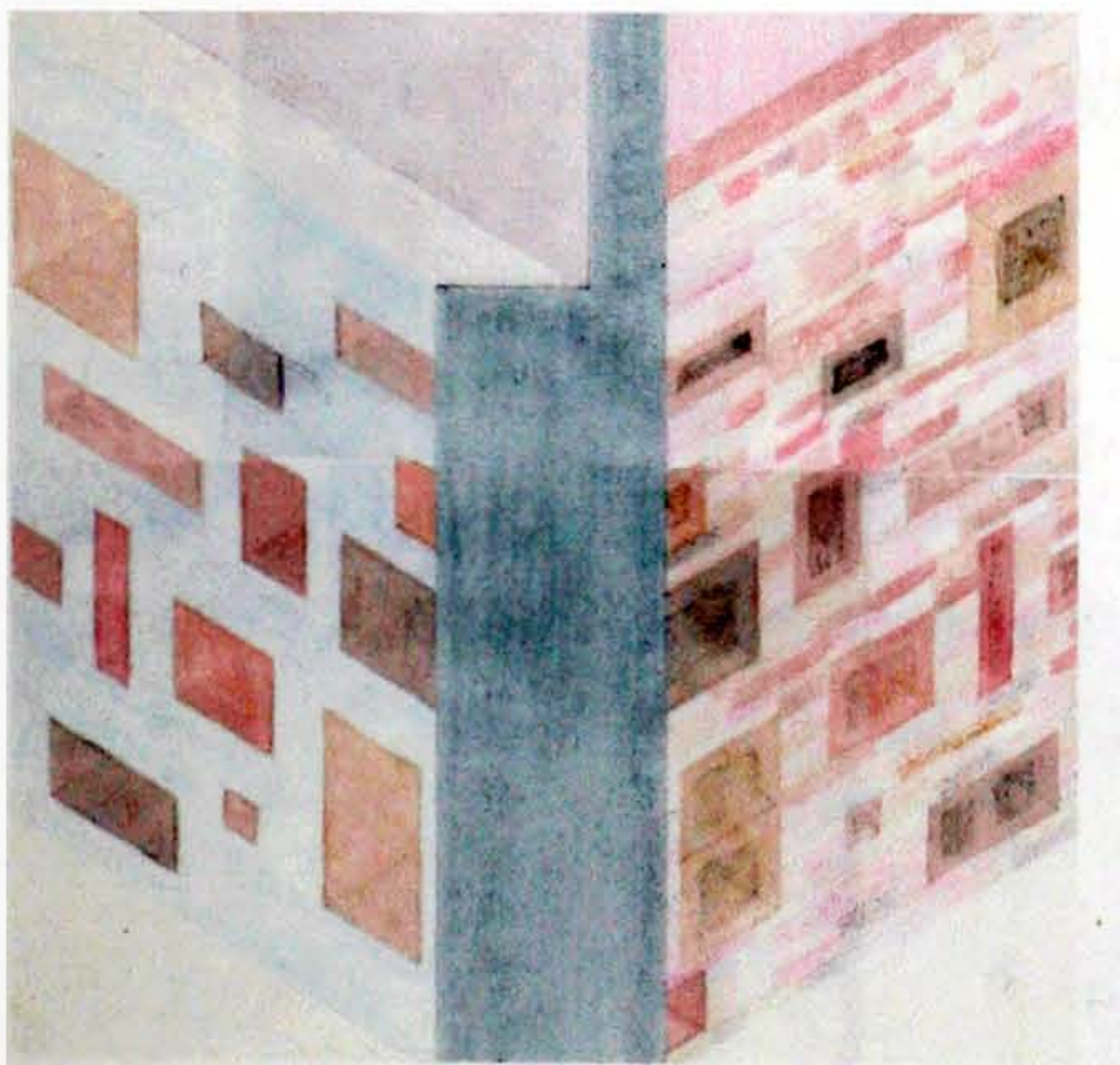
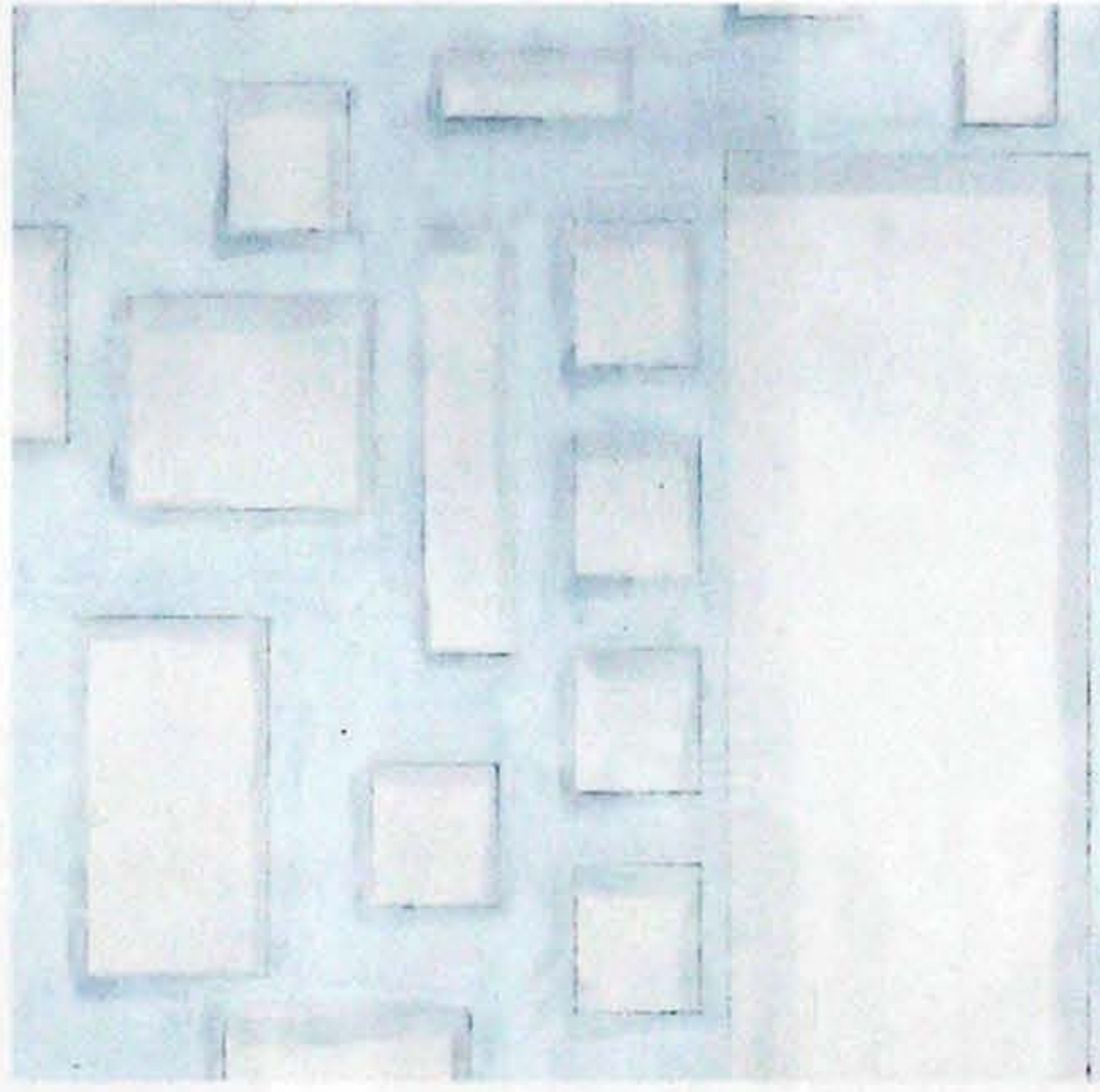
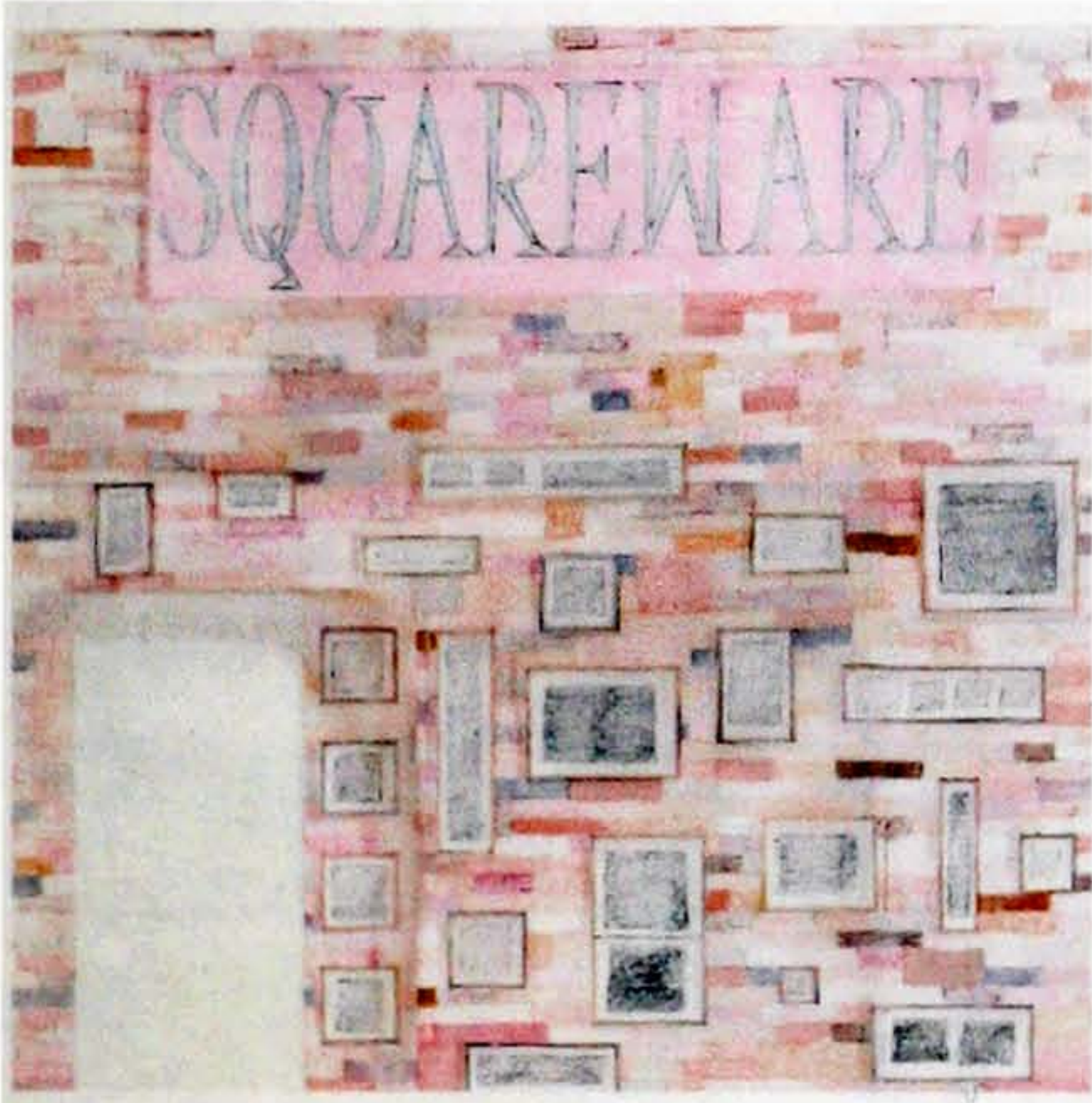
Environmental graphic design often makes the difference between experiencing a place as bland and forgettable or as stimulating and memorable.

-Wayne Hunt

Store Fronts:
Design on Display



SKETCH PROBLEM 22



SITE ANALYSIS



Inevitably, human settlement alters the landscape.

-Antoine Predock

CINCINNATI:
Downtown Area



The downtown area of Cincinnati seemed to be more vibrant than many downtown business districts. The already established art and culture areas deferred my selection of Cincinnati.

SITE ANALYSIS ▾ 24

DETROIT:
Eastern Market Area

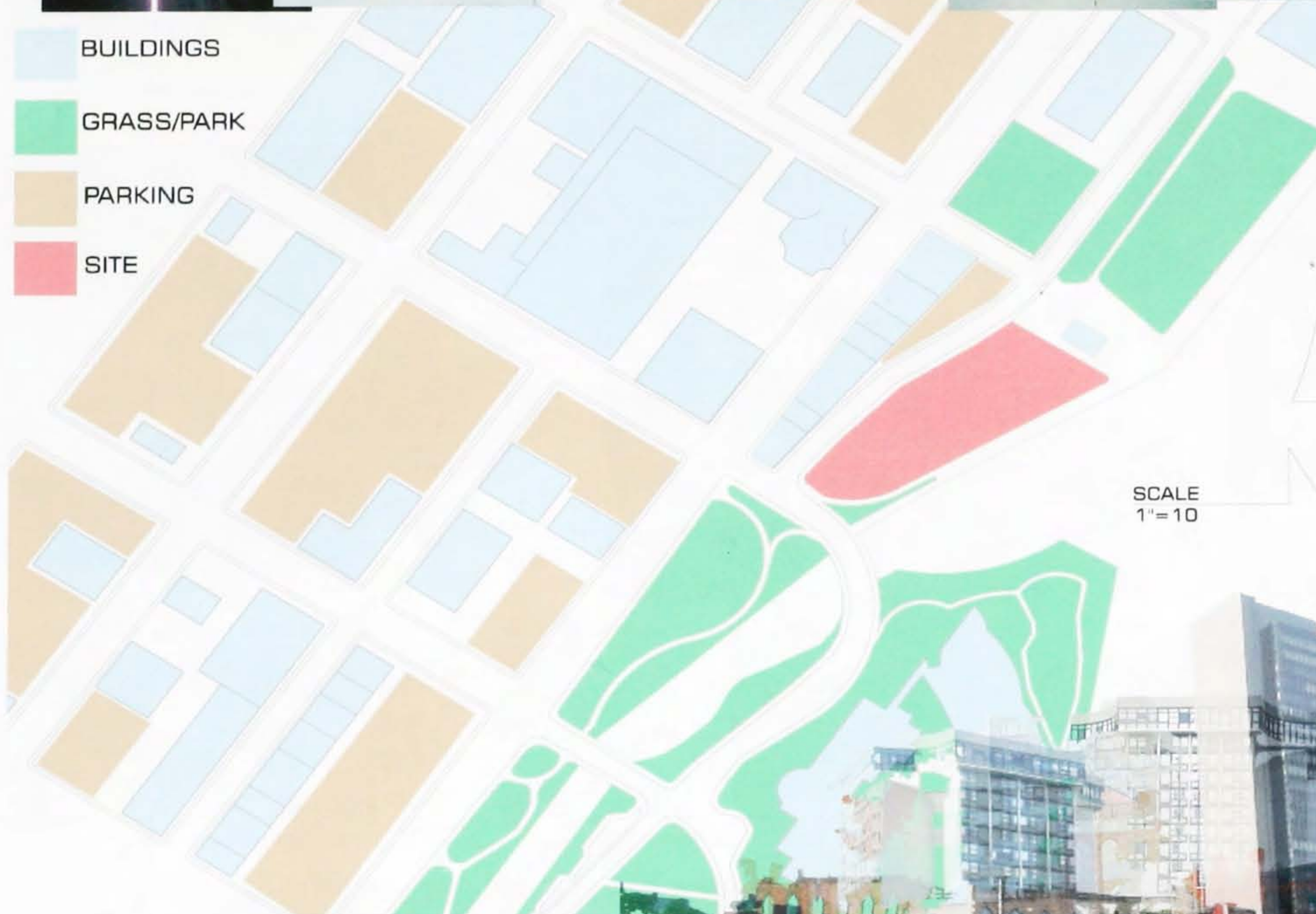


Some of Detroit's great history is rooted into the Eastern Market. The bustle of crowds on the weekends was appealing, but the weekday vacancy deferred my selection of Detroit.



25 SITE ANALYSIS





- BUILDINGS
- GRASS/PARK
- PARKING
- SITE

OHIO POPULATION: 11,459,011
 TOLEDO POPULATION: 313,619
 POPULATION PER SQ. MI.
 (TOLEDO): 3,890

ELEVATION: 615 FT.
 LAND AREA: 80.6 SQ. MI.

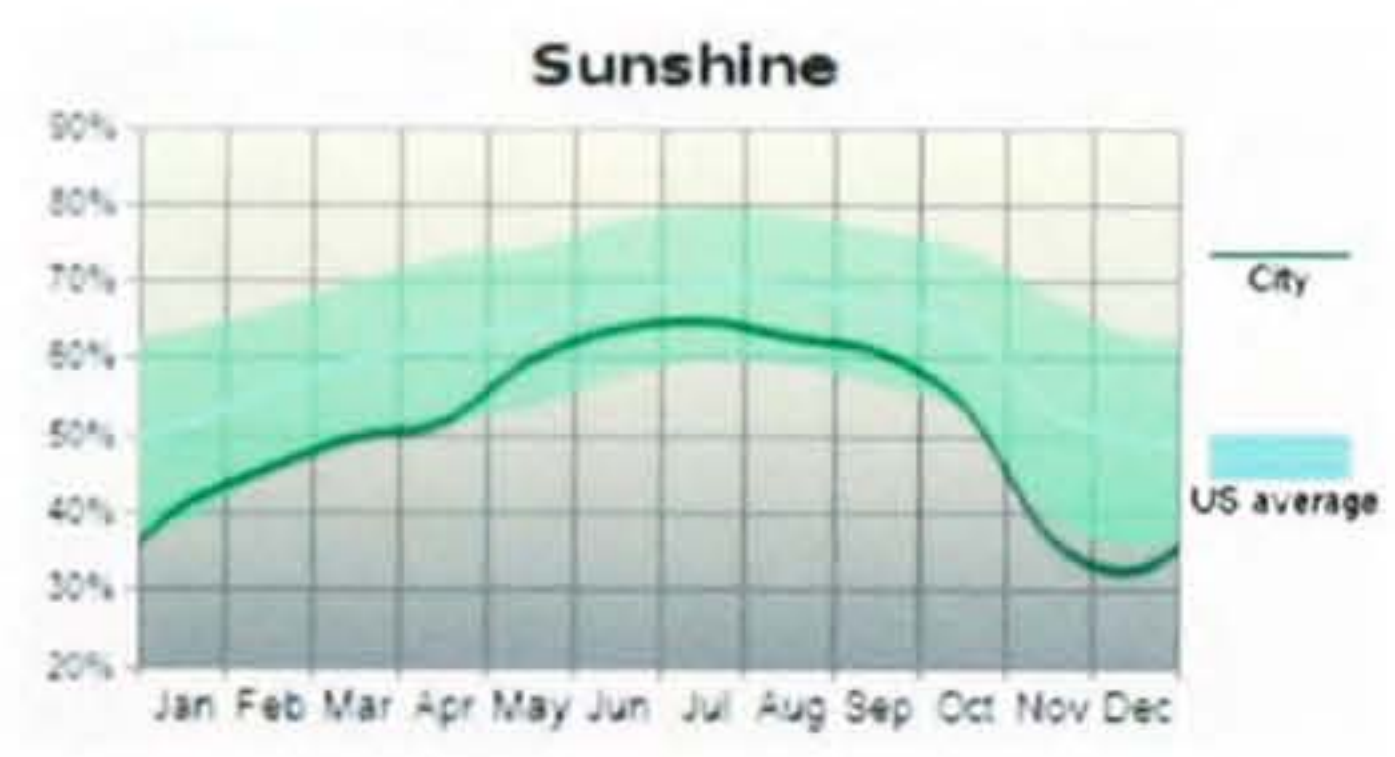
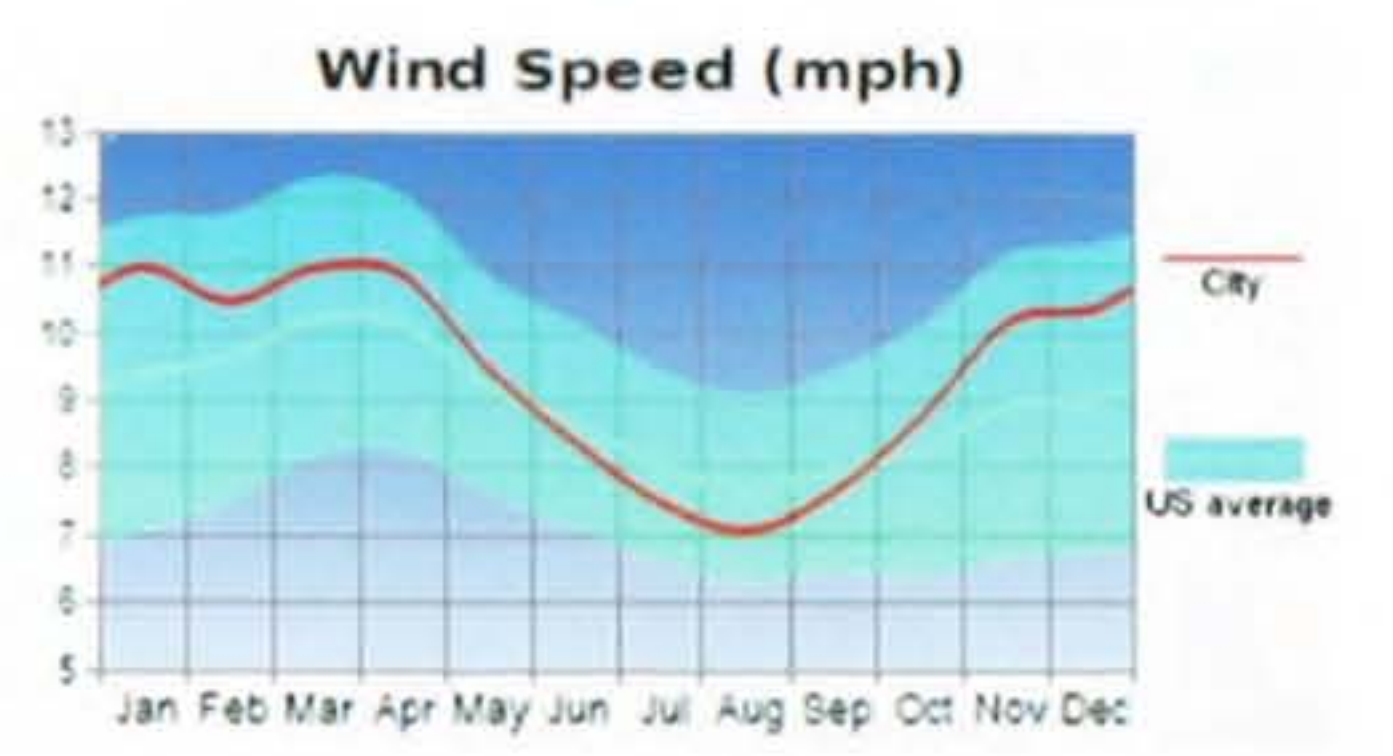
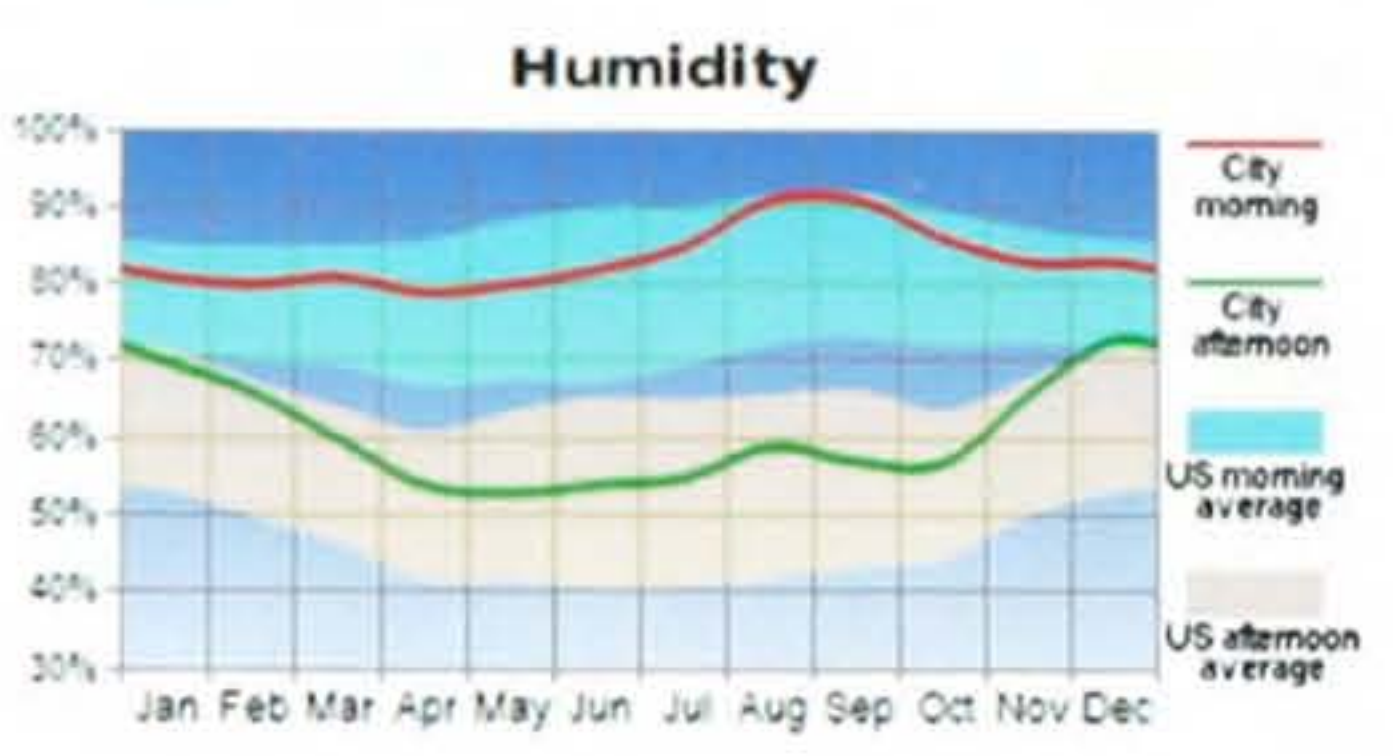
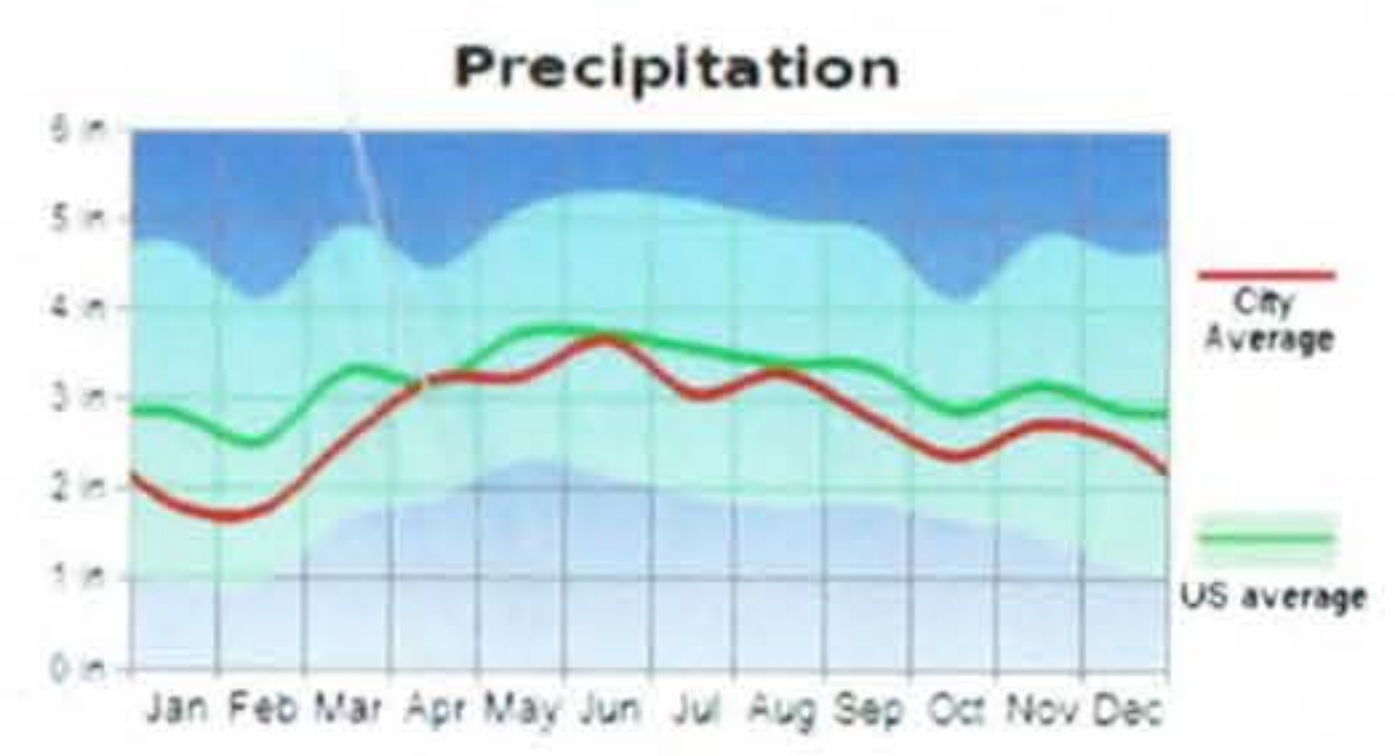
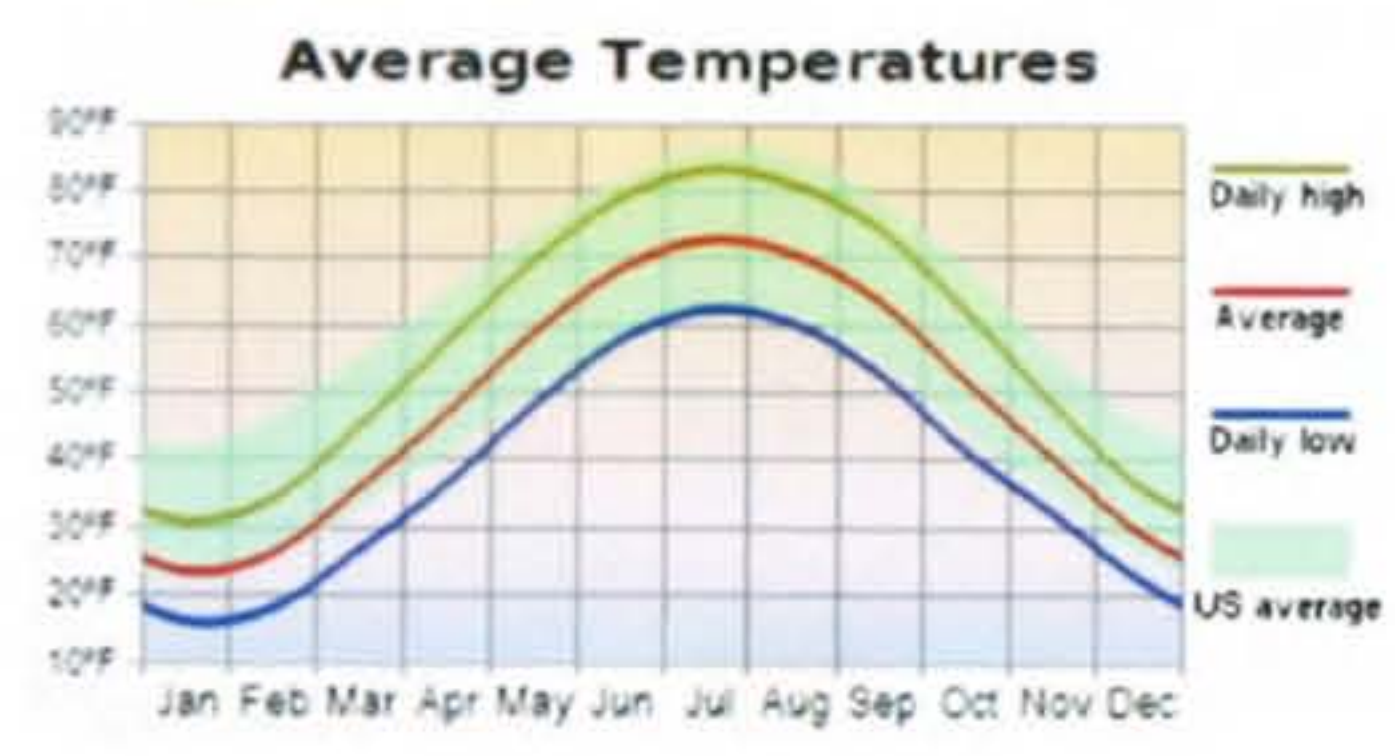
POPULATION MALE: 150,204 (47.9%)
 FEMALE: 163,415 (52.1%)

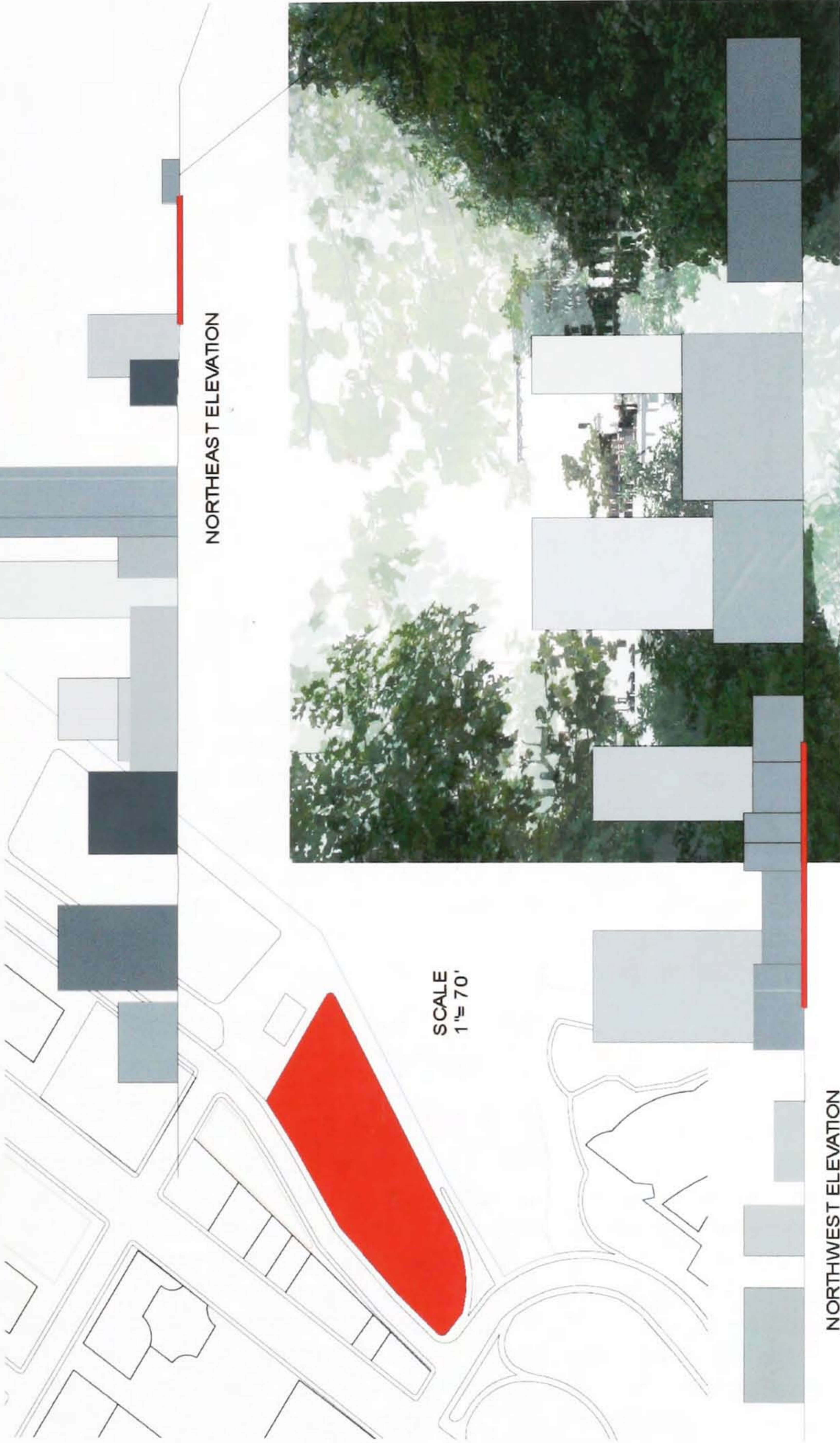
WHITE NON-HISPANIC: 67.8%
 BLACK: 23.5%
 HISPANIC: 5.5%
 MULTI RACIAL: 2.6%
 AMERICAN INDIAN: .9%
 OTHER: 2.3%

SCALE
1" = 10'

TOLEDO, OH
 WATER ST. BETWEEN
 JEFFERSON AND MADISON
 ON THE MAUMEE RIVER







PROJECT PROGRAM



Building is the deliberate organization of the processes of life

-Programs and Manifestoes on the 20th Century Architecture

The overall program of this structure will be a collection and collaboration of creative and explorative spaces. I am proposing a structure that holds a series of spaces that influence each other. The primary activities will consist of design collections of contemporary product and furniture design. A secondary activity space will consist of performance areas that will accommodate anything from bands, lectures, readings, presentations, videos etc. along with a larger demonstration/performance area that will accommodate the designer and their presentation of their product. Other activities will include a lecture hall, bookstore/gift shop, and café.

The design exhibition areas will be done in such a way that their arrangement can be flexible and not confined to any permanence. The type of design can include, but not limited to, cultural, contemporary, graphic, industrial, etc. The design area will be related to the performance area whether it is by placement, function, or experience. An individual will be able to traverse through the spaces while creating their own paths and exploring the various spaces. There will be various elements that trigger certain senses and play a part in an individual's experience.

The performance area will not be defined as a formal theater, but rather an area that will allow creative expression. As in any case there can be certain times where performances require an individual's full attention. The performances could be held in multiple areas to avoid permanence and predictability. The individual will not have to attend and sit through the entire performance if they choose not to; they will have the choice of movement and exploration. In one case someone can

treat the performance as a background attraction, while others may choose to look at it as a performance they'd like to pay all their attention to.

The more specific designer demonstration area will be one of many focal points. It will be an area that would allow a visiting designer whose work may be on display to come in and demonstrate anything from process to production. Not only do the visiting individuals have the opportunity to observe the designer build their product but also have the opportunity to interact with and engage the designer.

The bookstore/gift shop will serve as a space of resources for those who wish to learn more about design and culture. Areas may evolve to allow one to relax and peruse through the material. The café may be related and associated with the bookstore/gift shop. It could serve as a gathering space that individuals could frequent to eat, drink, converse, or experience a performance. These spaces, especially the café, can be personalized in terms of flexible seating.

The structure will be incorporated into the surrounding landscape. The landscape could serve as an extension of design displays, particularly sculpture, design that incorporates nature, and performance arts. Other areas of the landscape could be different types of gardens. It will not be uncommon for the interior functions of the structure to spill over to the exterior of the structure. The actions of displaying, observing, performing, and indulging will all add to the experience of the individual.

The site would be able to be in a number of places that provide the following qualities. An area that would provide green space and maybe a sloping terrain to accommodate the various exterior spaces and functions would be ideal. This could be found in an urban area or an area of high traffic, like a downtown of some sort. Site conditions that accommodate foot traffic and organized vehicular traffic could be beneficial. The quantitative value of this structure could vary depending on the way the functions are integrated into each other and how the spaces are organized. In any case, the structure should sit on an area of land that could be enough to accommodate the exterior functions and involvements.

A. Project Identification

- The overall program of this structure will be a collection and collaboration of creative and explorative spaces. I am proposing a structure that holds a series of spaces that influence each other. The primary activities will consist of design collections. A secondary activity space will consist of a performance area that will accommodate anything from bands, lectures, readings, presentations, etc. Other activities will include a lecture hall, bookstore/gift shop, and café.
- The major components of this structure will be design exhibition areas, performance areas, lecture hall, bookstore/gift shop, and cafe; along with exterior space and landscape utilized as an extension of the interior areas.

B. Articulation of Intent

- The design exhibition areas will be done in such a way that their arrangement can be flexible and not confined to any permanence. The type of design can include, but not limited to, cultural, contemporary, graphic, industrial, etc. The design area will be related to the performance area whether it is by placement, function, or experience.
- The performance area will not be defined as a formal theater, but rather an area that will allow creative expression. As in any case there can be certain times where performances require an individual's full attention. The performances could be held in multiple areas to avoid permanence and predictability.
- The bookstore/gift shop will serve as a space of resources for those who wish to learn more about design and culture. Areas may evolve to allow one to relax and peruse through the material. The café may be related and associated with the bookstore /gift shop.
- The overall intention that the individual would experience the various spaces within the structure through their five senses would be achieved mainly through materials and elements. The way that they are used either conventionally or unconventionally. Textural, spatial, light, sound, and temperature qualities will play a major role in shaping the way that the activity spaces will function efficiently to provide the individual total experience.

C. Enumeration of Actions

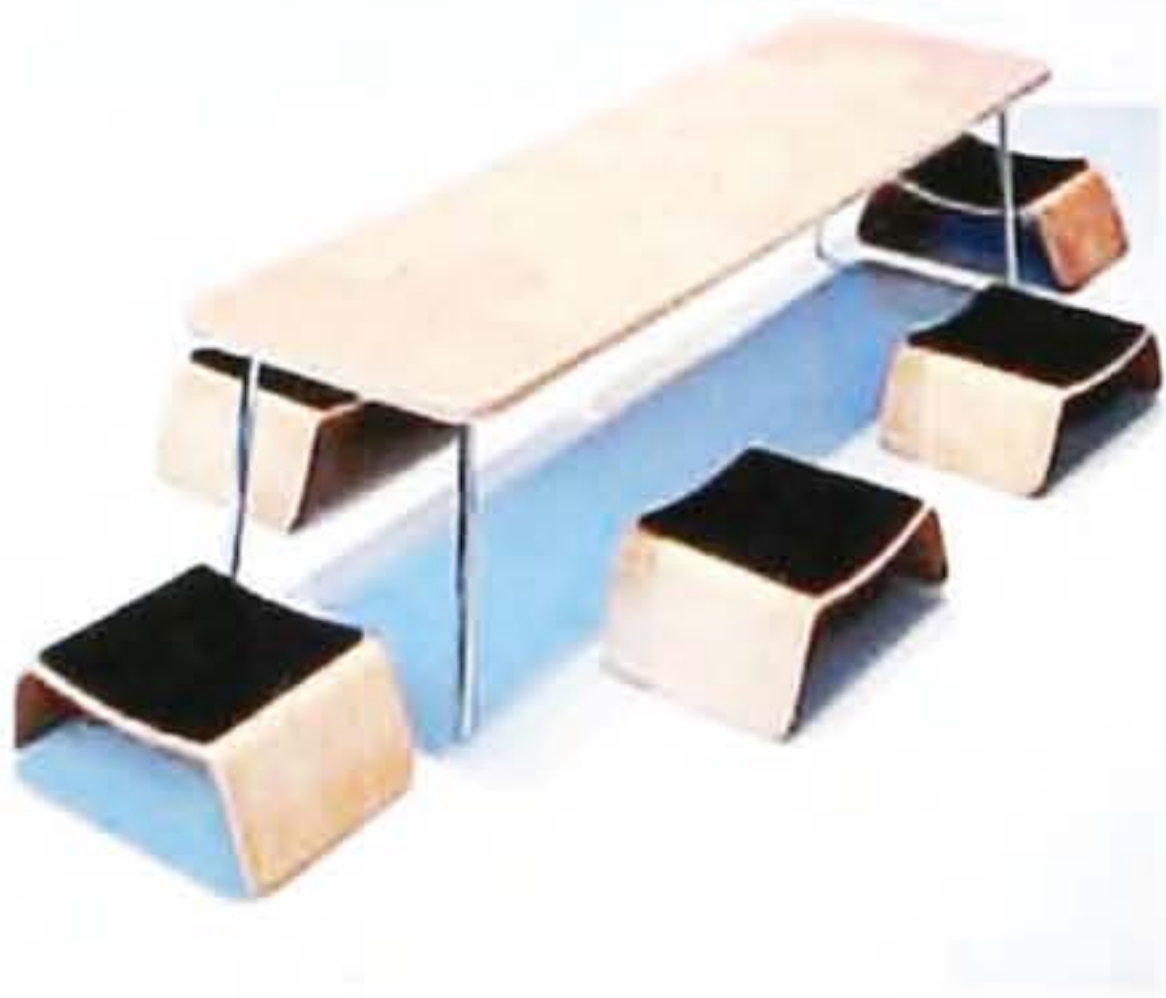
- An individual will be able to traverse through the spaces while creating their own paths and exploring the various spaces. There will be various elements that trigger certain senses and play a part in an individual's experience.
- The individual will not have to attend and sit through the entire performance if they choose not to; they will have the choice of movement and exploration. In one case someone can treat the performance as a background attraction, while others may choose to look at it as a performance they'd like to pay all their attention to.
- It could serve as a gathering space that individuals could frequent to eat, drink, converse, or experience a performance. These spaces, especially the café, can be personalized in terms of flexible seating.
- Each area will also be a place where the individual can interact, explore, and engage in what they are experiencing.

PROJECT PROGRAM 32

D. Site Criteria

- The site would be able to be in a number of places that provide the following qualities. An area that would provide green space and maybe a sloping terrain to accommodate the various exterior spaces and functions would be ideal.
- This could be found in an urban area or an area of high traffic, like a downtown of some sort.
- Site conditions that accommodate foot traffic and organized vehicular traffic could be beneficial.

QUANTITATIVE PROGRAM



Building is nothing but organization: social, technical, economic, psychological organization.

-Programs and Manifestoes on the 20th Century Architecture

Design Galleries

Design Gallery (Can be separated into at least 4 smaller spaces)	7000 sf
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Side Gallery: 2@1000 sf	2000 sf
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Set-Up Room	1000 sf
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Workroom/Storage	1000 sf
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Office	<u>250 sf</u>
	11250sf

Cafe

Cafe	2000 sf
------	---------

Kitchen	500 sf
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Receiving/Storage	800 sf
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Trash	<u>100 sf</u>
	2400 sf

Resources

Bookstore/Gift shop	1500 sf
Office/Storage	500 sf
Lecture Hall	1000 sf
Office/Storage	500 sf
Receiving	500 sf
Lobby/Entry	<u>1000 sf</u> 5000 sf

Services

Mechanical	2000 sf
Restrooms: 4@225 sf	900 sf
General Storage	<u>1000 sf</u> 3900 sf

Miscellaneous

Offices: 3@200 sf	600 sf
Reception	500 sf
General Performance: 3@750 sf	2250 sf
Designer Demonstration	<u>1000 sf</u> 3100 sf

35 ▾ QUANTITATIVE PROGRAM

TOTAL NET: INDOOR 25650 sf

TOTAL GROSS: INDOOR 30780 sf

Outdoor Areas

Outdoor Exhibition: 2@1000 sf	2000 sf
Outdoor Eating Area	500 sf
Landscaped Gardens	<u>1500 sf</u>
	4000 sf
TOTAL NET: OUTDOOR	4000 sf
TOTAL GROSS: OUTDOOR	4800 sf
TOTAL NET: INDOOR/OUTDOOR	29650 sf
TOTAL GROSS: INDOOR/OUTDOOR	35580 sf
TOTAL SITE AREA	85000 sf

SPACE DETAIL SUMMARY



The building defines a journey, a procession; it defines options and potentials rather than particular paths or itineraries. It is an open matrix of possibilities for engagement both vertically and horizontally.

-Antoine Predock

Design Gallery

A. Quantities Required

1. 500-1000 people at any one time
2. (3): (1) at 7000 s.f. that can be divided into 1-4 spaces, (2) at 1000 s.f. each
3. 7000 s.f., 1000 s.f., 1000 s.f.
4. 9000 s.f.

B. Purpose/Function

- The galleries can be looked at as the main independent aspect of the structure. They are the main focal point.
- The space itself will function as a display area for the product and furniture designs with the use of movable or adjustable wall systems that will be individually unique.
- These spaces will serve as public, served, and collective.

C. Activities

- Showcases, displays, and allows one to interact with the product and furniture designs.

- Individuals could take the opportunity to experience product and furniture design in a new way by observing it.
- Individuals could operate product designs and get a first hand feel of the furniture designs.

D. Spatial Relationships

- Key adjacencies to the gallery spaces are the storage, receiving, set-up rooms, and offices.
- All galleries should be adjacent to all vertical circulation.
- Galleries could be separated by floors:
 1. If two story building, larger gallery space and components to cover entire second floor with smaller galleries dispersed among first floor.
 2. If three floors, larger gallery space and components to be placed on second or first floor, first floor and remaining space on either second or third floor to be occupied by remaining functions and smaller galleries.

E. Special Considerations

- In the gallery spaces there should be an adequate and creative amount of natural sunlight.
- All accessible entrances and delivery systems should be large enough to accommodate larger pieces.

F. Equipment/Furnishings

- Shelving systems (custom made) to line exterior walls of the gallery
 - a. (4) systems for larger gallery to be lined on each of its exterior walls
 - b. (2) systems in each of the two smaller galleries to line two of the four exterior walls
 - c. custom designed and built not to exceed 8 feet in height or 20 feet in length with a maximum width of three feet
- Wall systems (custom made) to close of areas of larger gallery
 - a. (4) walls in larger gallery that can either be condensed, adjustable, or movable to create combinations of 1-4 separate spaces
 - b. not to exceed 10 feet in height or 2 feet in width

G. Behavioral Considerations

- Open floor plan
 - a. as little intrusion to the gallery floor to achieve maximum flexibility

H. Structural Systems

- Load bearing exterior walls to create the open floor plan
- Or
- Piloti style columns to create pivot points for adjustable wall systems

I. Mechanical/Electrical Systems

- Lighting to be strategically placed to create a dramatic effect on certain pieces while other lighting would create illuminating effects on other pieces

J. Site/Environment Conditions

- Galleries to have glazing to open towards river and parks
- Direct views of surrounding buildings, parks, and water

Lecture Hall

A. Quantities Required

1. 100 people at any one time
2. (1) lecture hall
3. 1000 s.f.
4. 1000 s.f.

B. Purpose/Function

- Area that provides visitors with lectures, presentations, etc.
- Organized seating for proper attention of audience
- Allows further exploration of exhibits
- These spaces will serve as public, served, and collective

C. Activities

- Visitors can observe design related lectures, presentations, films, etc.
- Area that visitors can get to know the designer

D. Spatial Relationships

- Could be near the café and a performance area
- Can be directly related to gallery areas

E. Special Considerations

- Proper lighting for presentations and the such
- Sufficient controllable lighting at front of hall for presenter
- ADA accessible seating, aisles, and walkways
- Aisle and wall lights

F. Equipment/Furnishings

- Sound system
- Front podium
- Auditorium seating
- Sufficient electronic/media system

G. Behavioral Considerations

- Possible open to second floor
- Individuals in gallery area above may look down upon ongoing lecture- example of how visitors of above can look down below to lecture area

H. Structural Systems

- To be determined at a later date

I. Mechanical/Electrical Systems

- Well supplied amount of electrical outlets for additional lighting and equipment

J. Site/Environment Conditions



Performance

A. Quantities Required

1. 25-50 people at any one time
2. (3) general performance areas, (1) designer demonstration area
3. (3) @ 750 s.f. each, (1) @ 1000 s.f.
4. 3250 s.f.

B. Purpose/Function

- General performance areas to provide a really, relaxed, and loose area that provides band performances on occasion, short, design films, and various other actions
- Not all general performance areas to be occupied at all times
- Designer performance area to provide the visitors an area where they can watch, learn, participate, and involve themselves with in the design process
- Allows further exploration of exhibits
- These spaces will serve as public, served, and collective

C. Activities

- Individuals to have a choice of whether sitting down and watching performance, stand, or walk by
- Area that visitors can get to know the designer
- Designer to work on design piece

D. Spatial Relationships

- Could be near the café and bookstore/gift shop
- A general performance area could be located near or within a gallery area
- Designer performance area to be located either outdoor or at the perimeter of the building and can be opened up to the outdoors

SPACE DETAIL SUMMARY ▾ 42

E. Special Considerations

- Proper lighting for performances and the such
- Sound system
- Designer performance area to have direct access to exterior

F. Equipment/Furnishings

- Sound system
- Flexible and removable seating
- Sufficient electronic/media system

G. Behavioral Considerations

- Area around performance area to have clear space in order to transport equipment to area
- Clear outdoor areas to provide space for the outdoor performance areas

I. Mechanical/Electrical Systems

- Well supplied amount of electrical outlets for additional lighting and equipment

J. Site/Environment Conditions

- Outdoor general performance area to have views out to river, parks, and courtyards
- Indoor/outdoor designer performance area can be lined up to view service/fire-escaped view of back of site

Bookstore / Gift shop

A. Quantities Required

1. 50-100 people at any one time
2. (1) bookstore and gift shop integrated
3. 1500 s.f.
4. 1500 s.f.

B. Purpose/Function

- Provide resources and gifts for visitors to purchase
- Visible aspect of structure
- Allows further exploration of exhibits
- These spaces will serve as public, served, and collective

C. Activities

- Visitors can observe gifts, souvenirs, books, and other types of resources
- Individuals could find information from either material or worker
- Selling of books and gifts
- Individuals can peruse at their own leisure

D. Spatial Relationships

- Key adjacency would be the café and a performance area
- Could also be located near lecture hall
- Could provide seating area

E. Special Considerations

- Well lit for reading
- Unrestricted entrance for ease of patronage

F. Equipment/Furnishings

- Shelving system (custom made)
- Display tables
- Check out counter
- Chairs/lounges

SPACE DETAIL SUMMARY ▾ 44

G. Behavioral Considerations

- Clear order of organization of equipment for easy and convenient circulation
- Display cases, tables and shelves to be easily viewed depending on arrangement

H. Structural Systems

- To be determined at a later date

I. Mechanical/Electrical Systems

- Well supplied amount of electrical outlets for additional lighting, equipment, or patron use

J. Site/Environment Conditions

- Perhaps a view of the river and parks

Kitchen / Café serving area

A. Quantities Required

1. 5-10 people at any one time
2. (1) kitchen
3. 500 s.f.
4. 500 s.f

B. Purpose/Function

- Food preparation
- Invisible program element hidden from patrons view
- Provide smooth operation for preparing food and beverages
- These spaces will serve as private, servant, and individual

C. Activities

- Workers to prepare food and beverages
- Food is prepared, cooked, and served
- Cleaning of dishware and cookware
- Cleaning of counters, worktops, and floors

D. Spatial Relationships

- Key adjacency would be the café seating area, storage, and trash
- Separate entrance for loading and receiving

E. Special Considerations

- Separate entrance for receiving
- Opening/entrance large enough for equipment to be transported through

F. Equipment/Furnishings

- Three compartment sink, (1) @ 2'x8'
- Hand sink, (1) @ 17"x15"
- Convection oven
- Oven/stove
- Toaster oven
- Single door refrigerator
- Single door freezer
- Stainless steel work counter, (3) @ 30"x72"
- Wire shelving, (2) @ 18"x48"
- Slicer, (1) @ 18"x24"

G. Behavioral Considerations

- Clear order of organization of equipment for easy and convenient circulation

H. Structural Systems

- Fire rated doors and walls

I. Mechanical/Electrical Systems

- Exhaust hood and fan above stove/oven
- Sprinkler system

J. Site/Environment Conditions

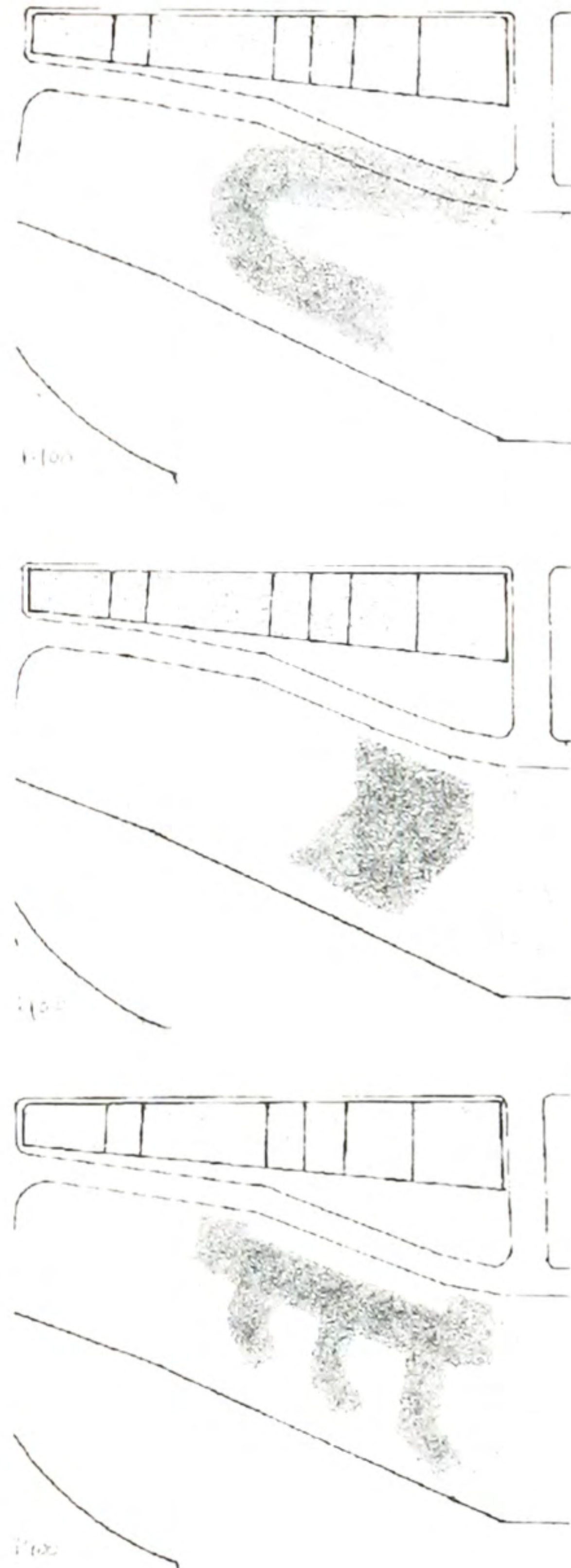
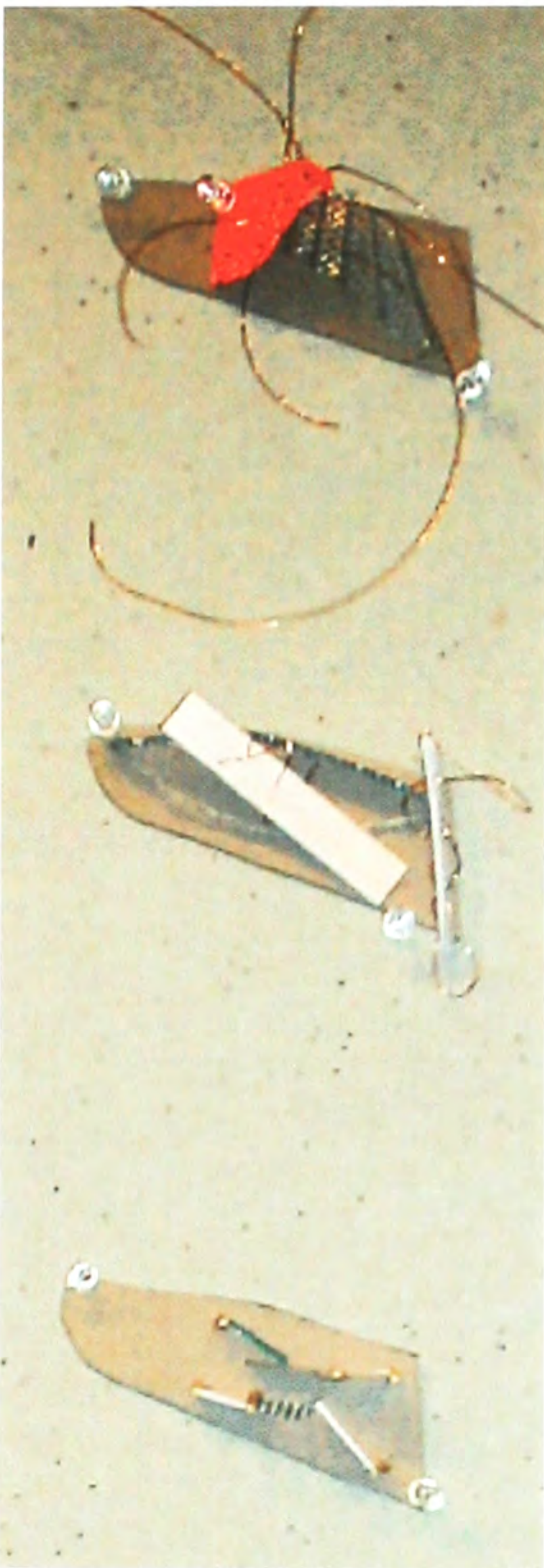
- Separate exterior entry for service, receiving, and trash

SPRINGBOARD



When you have all the answers about a building before you start building it, your answers are not true. The building gives you answers as it grows and becomes itself.

-Louis Kahn



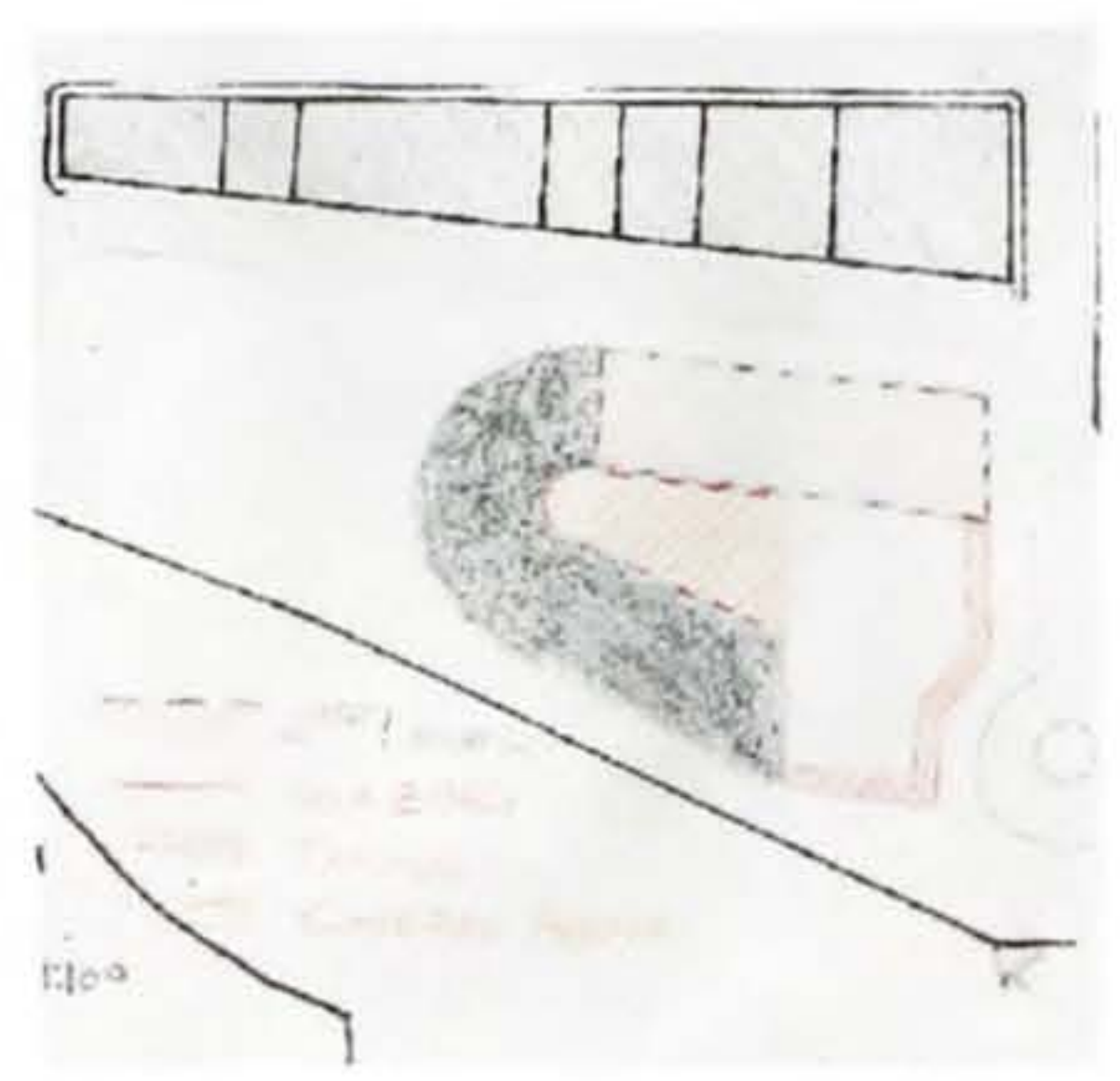
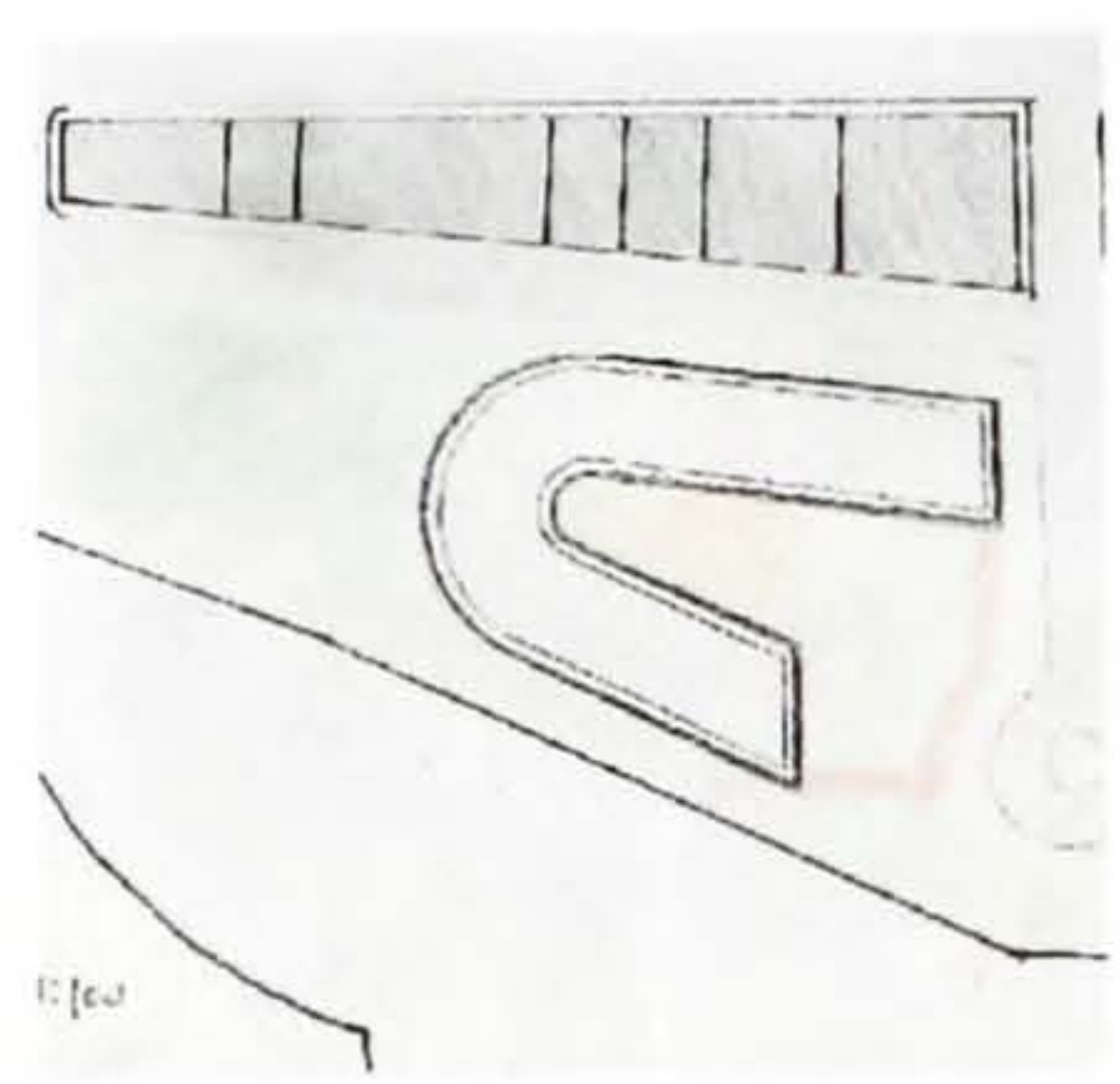
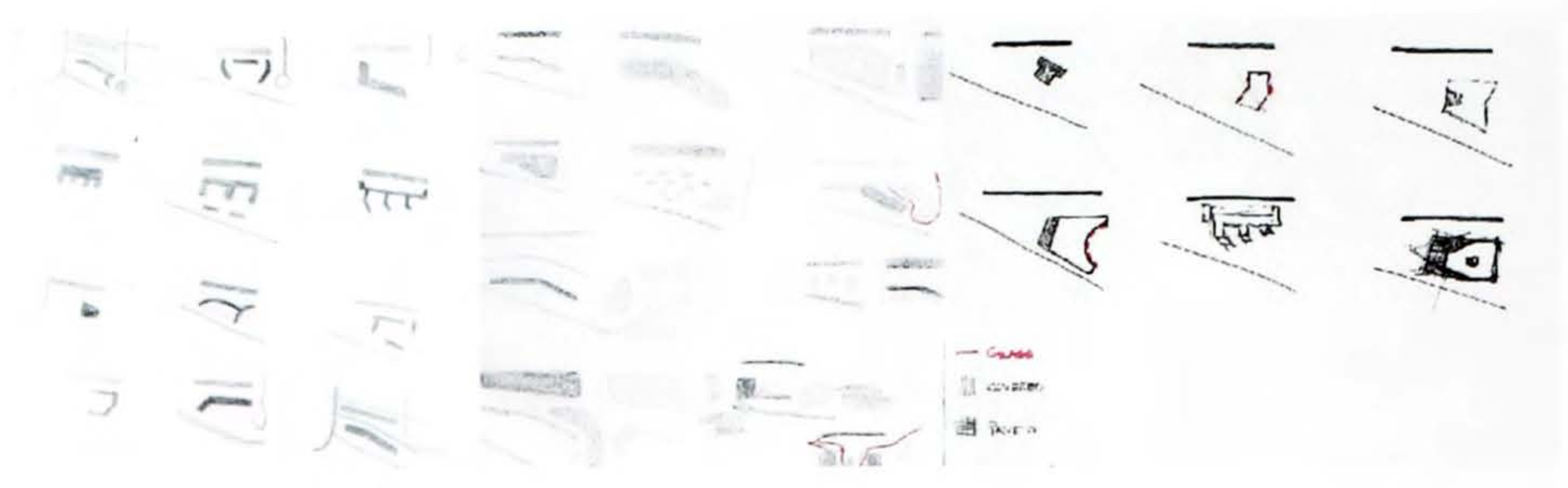
Series of form studies and gestural models in relation to the site orientation and general spatial layout. Possible forms leading into schematic design.



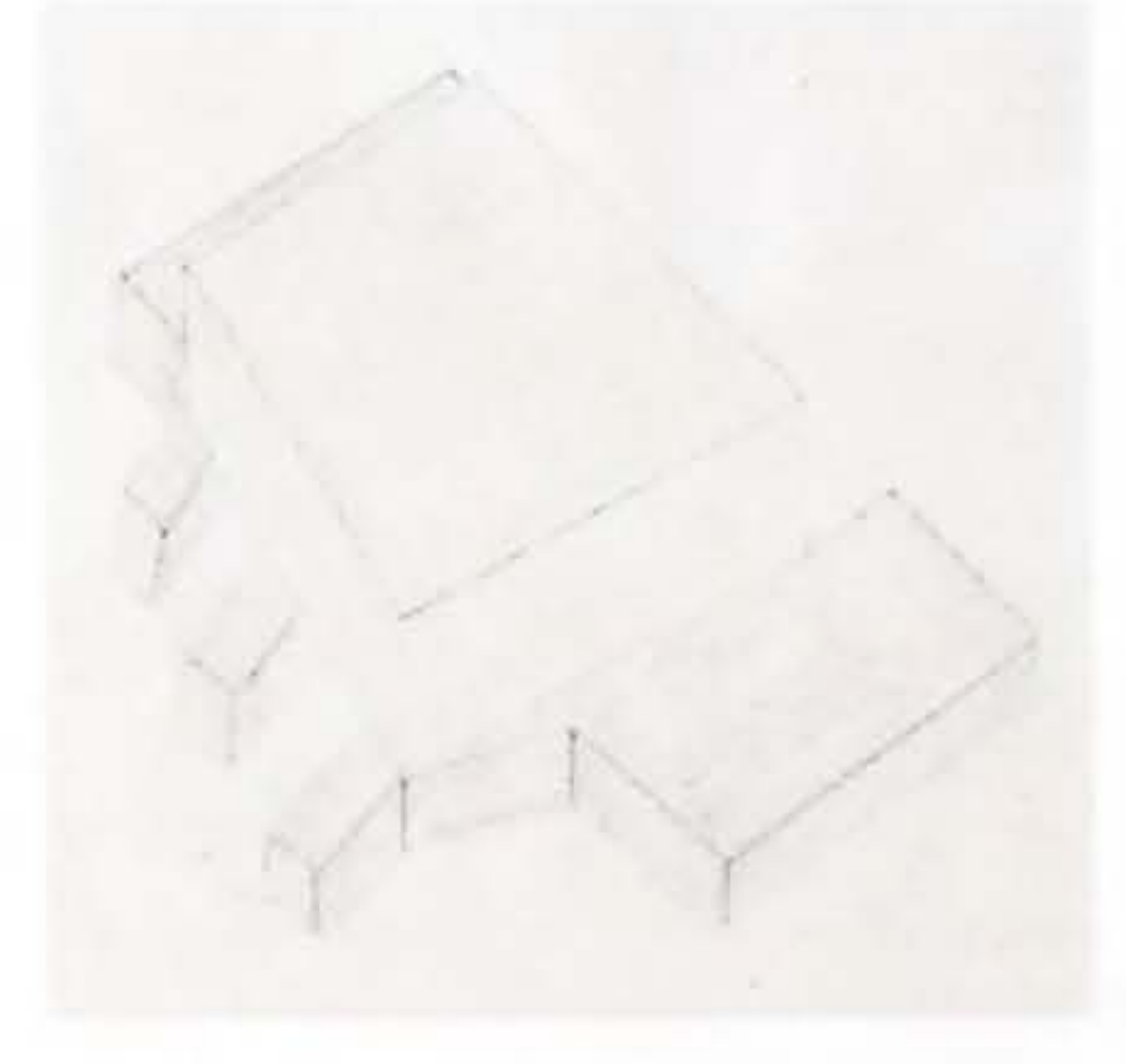
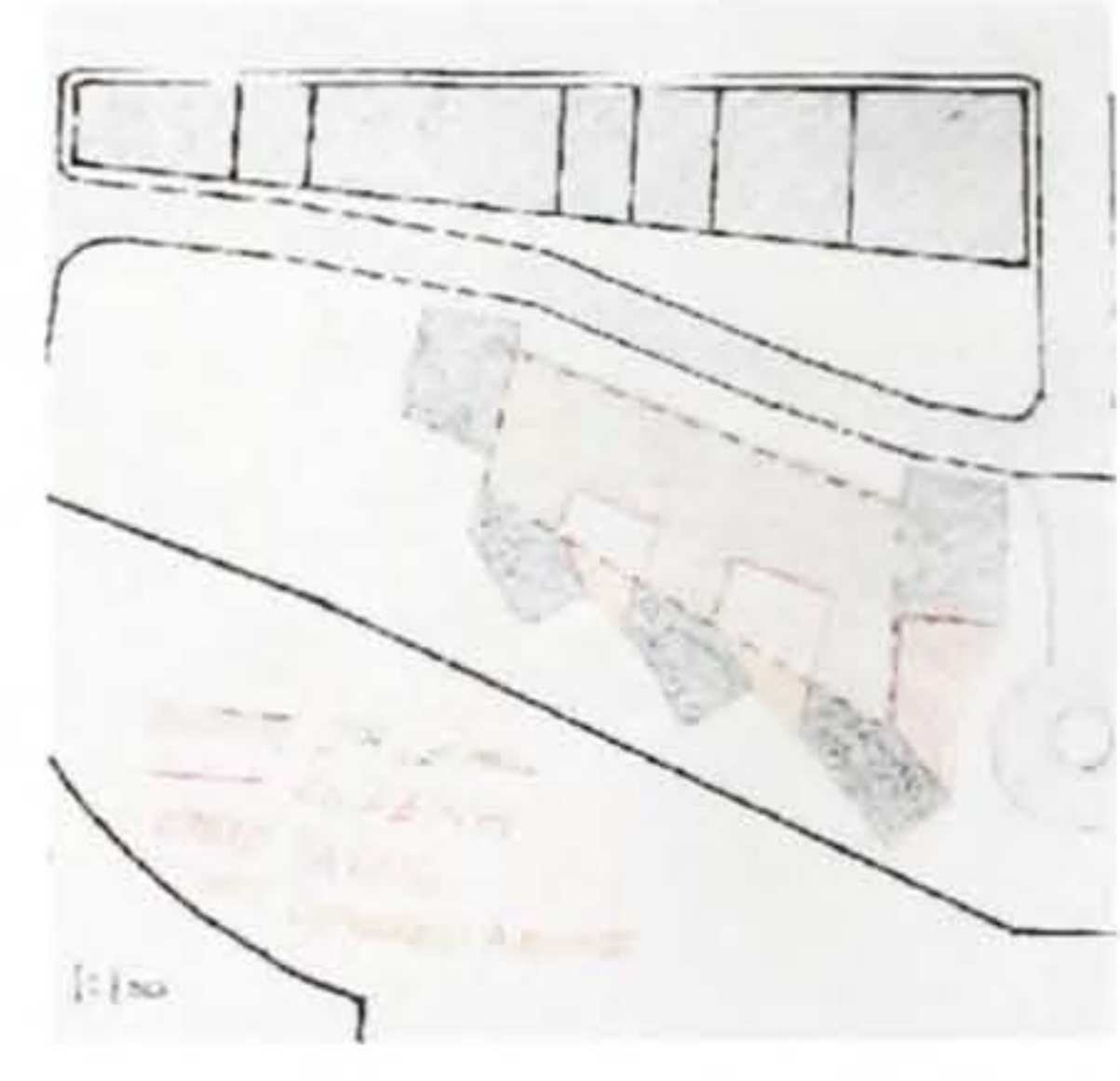
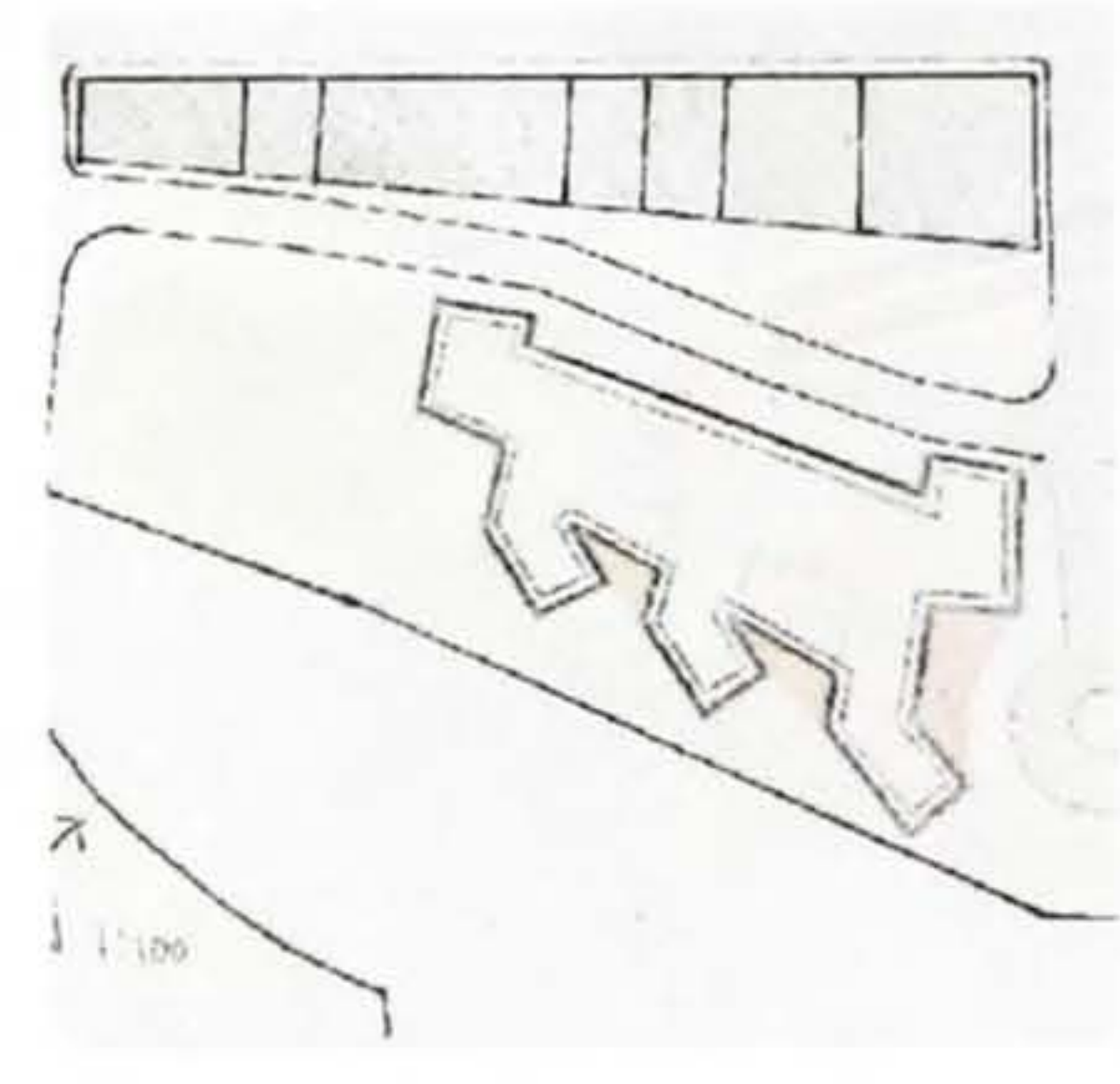
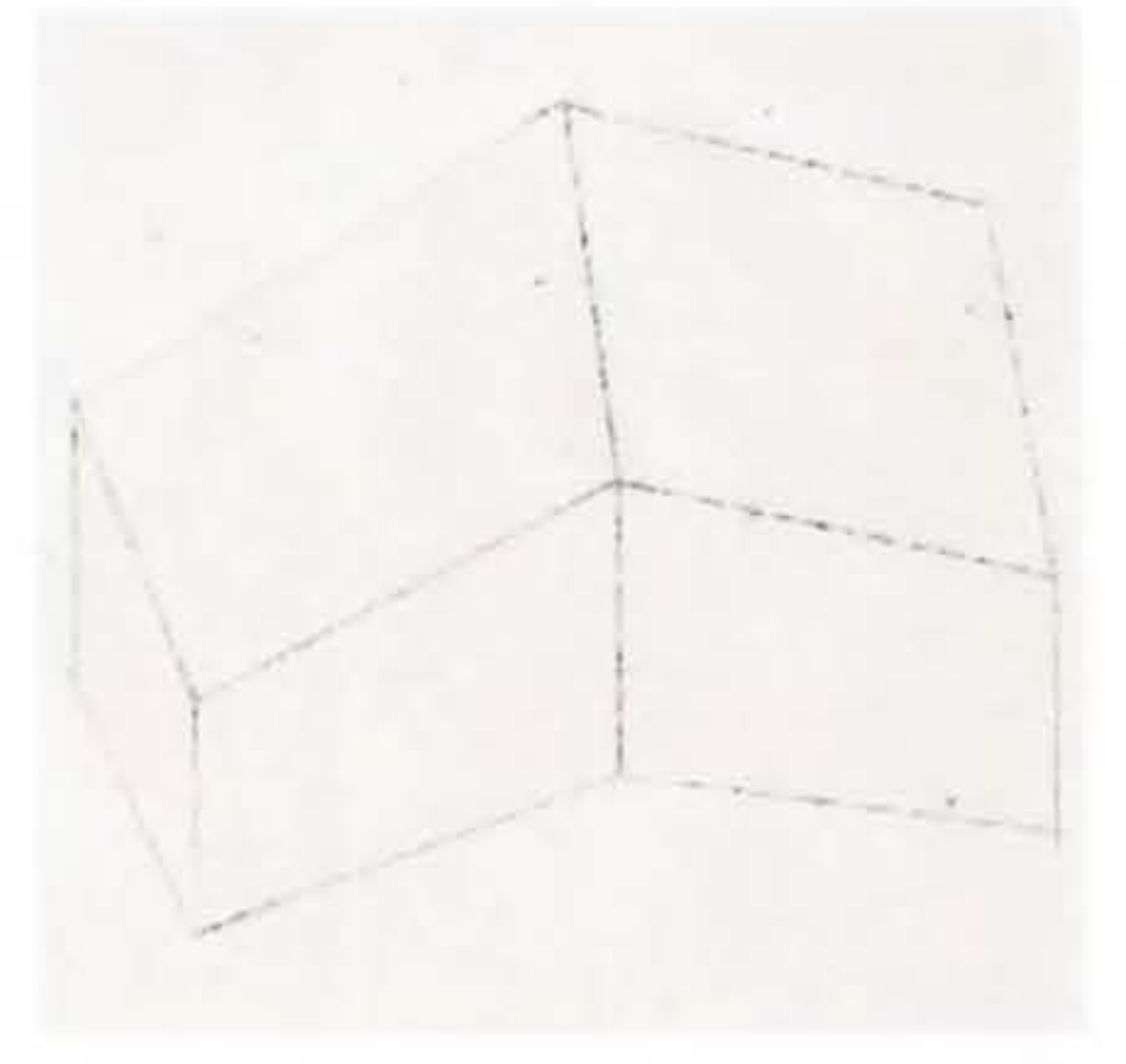
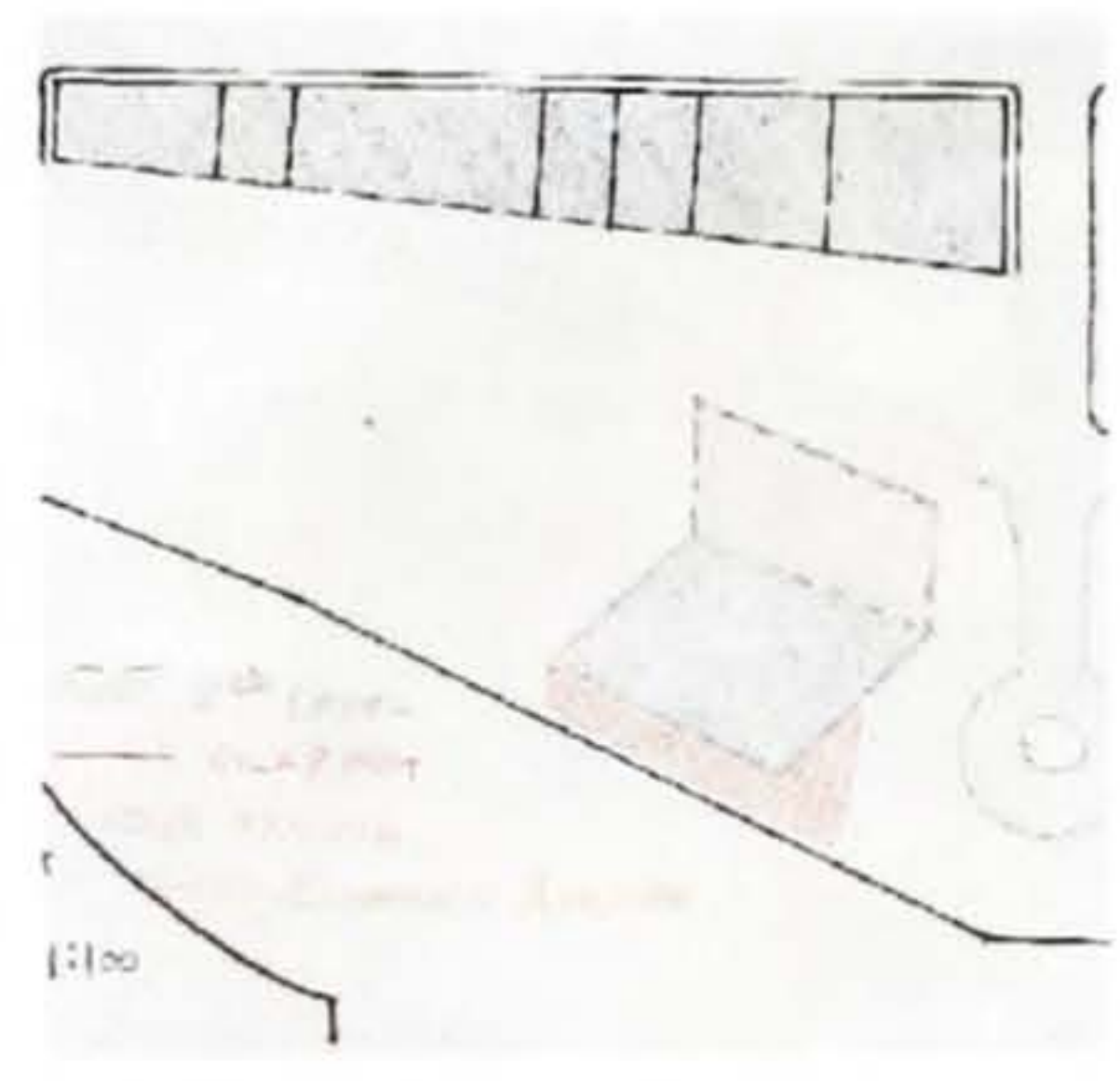
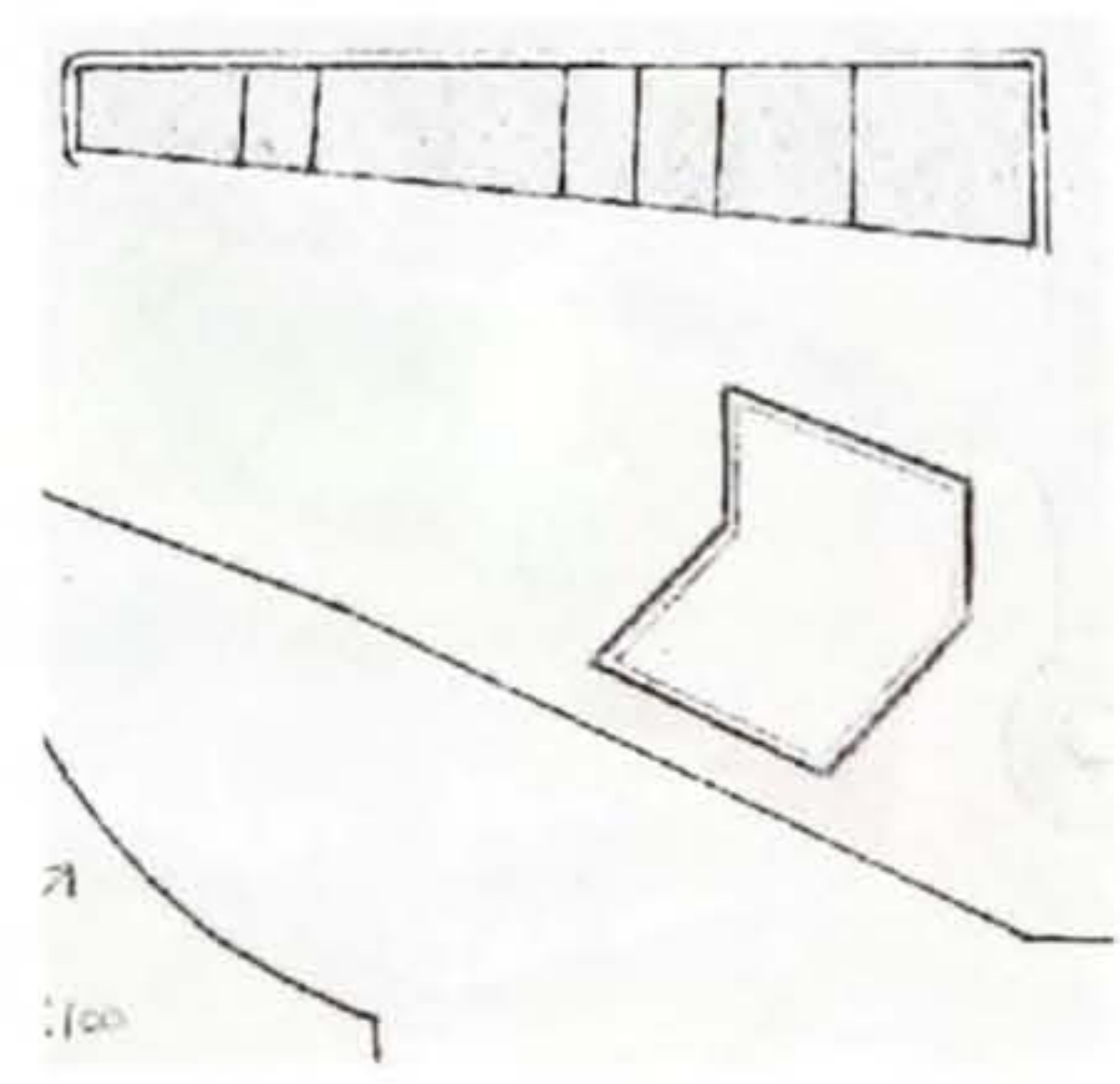
SPRINGBOARD ▽ 48



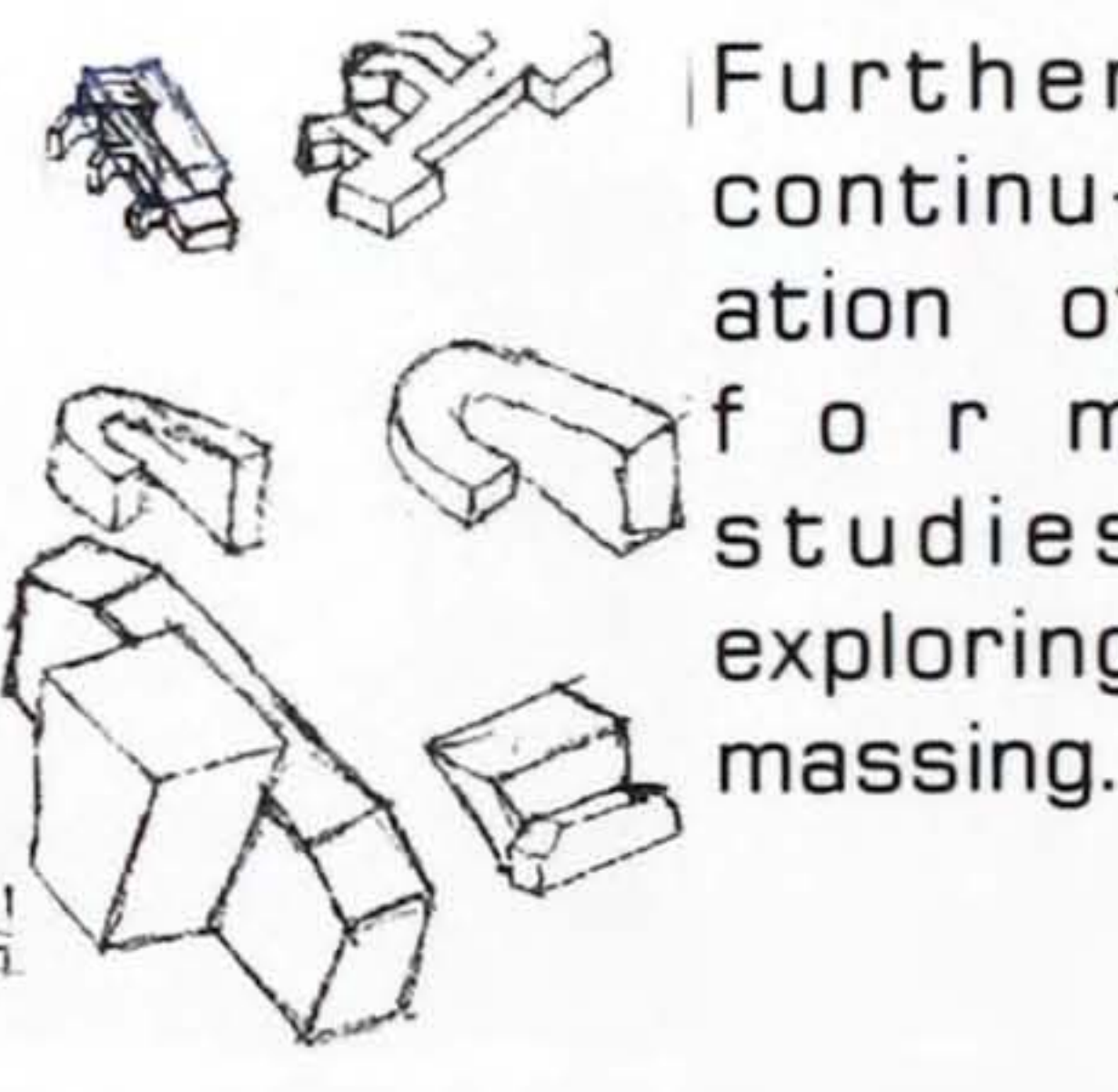
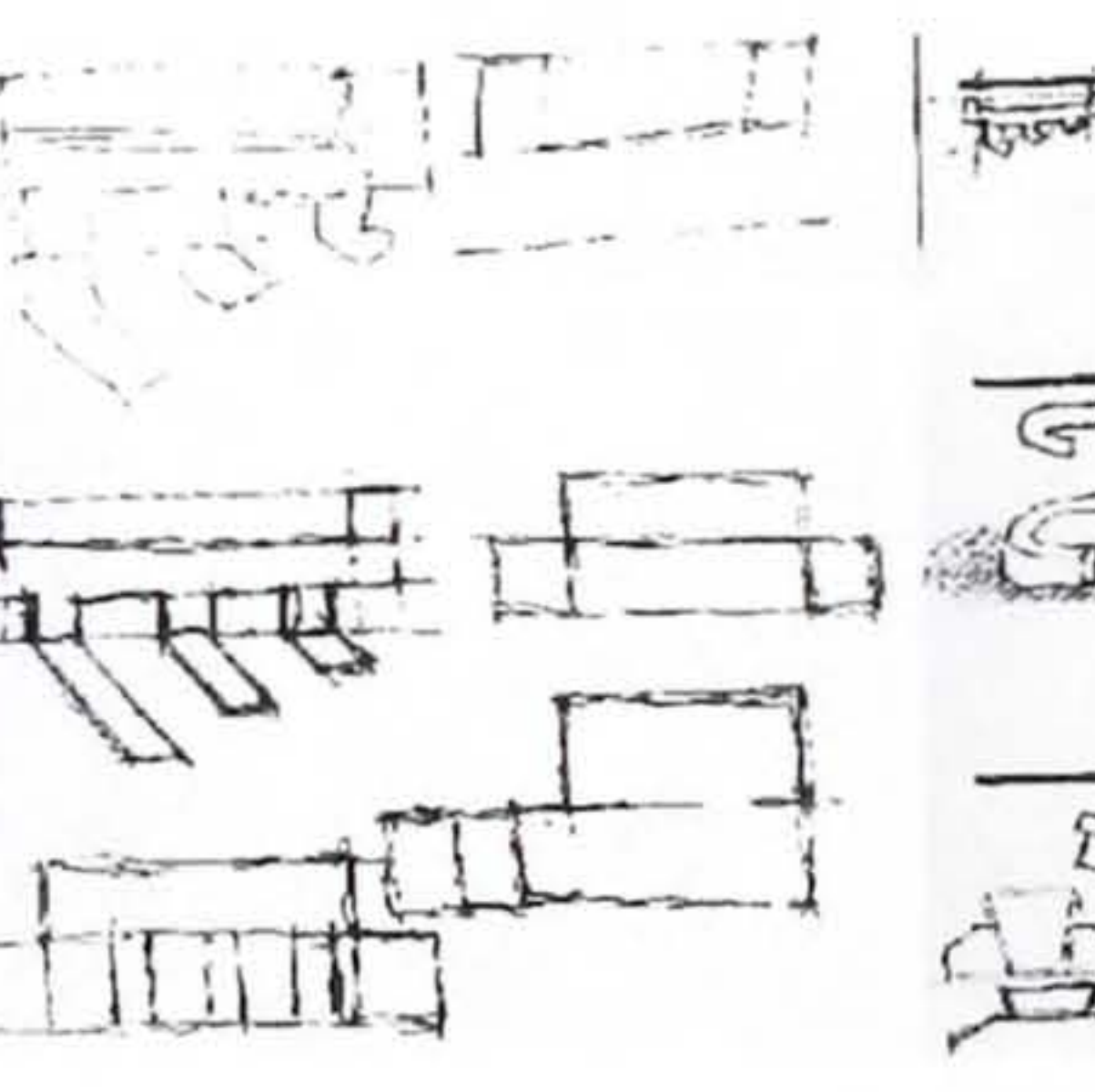
Form study series in relation to site



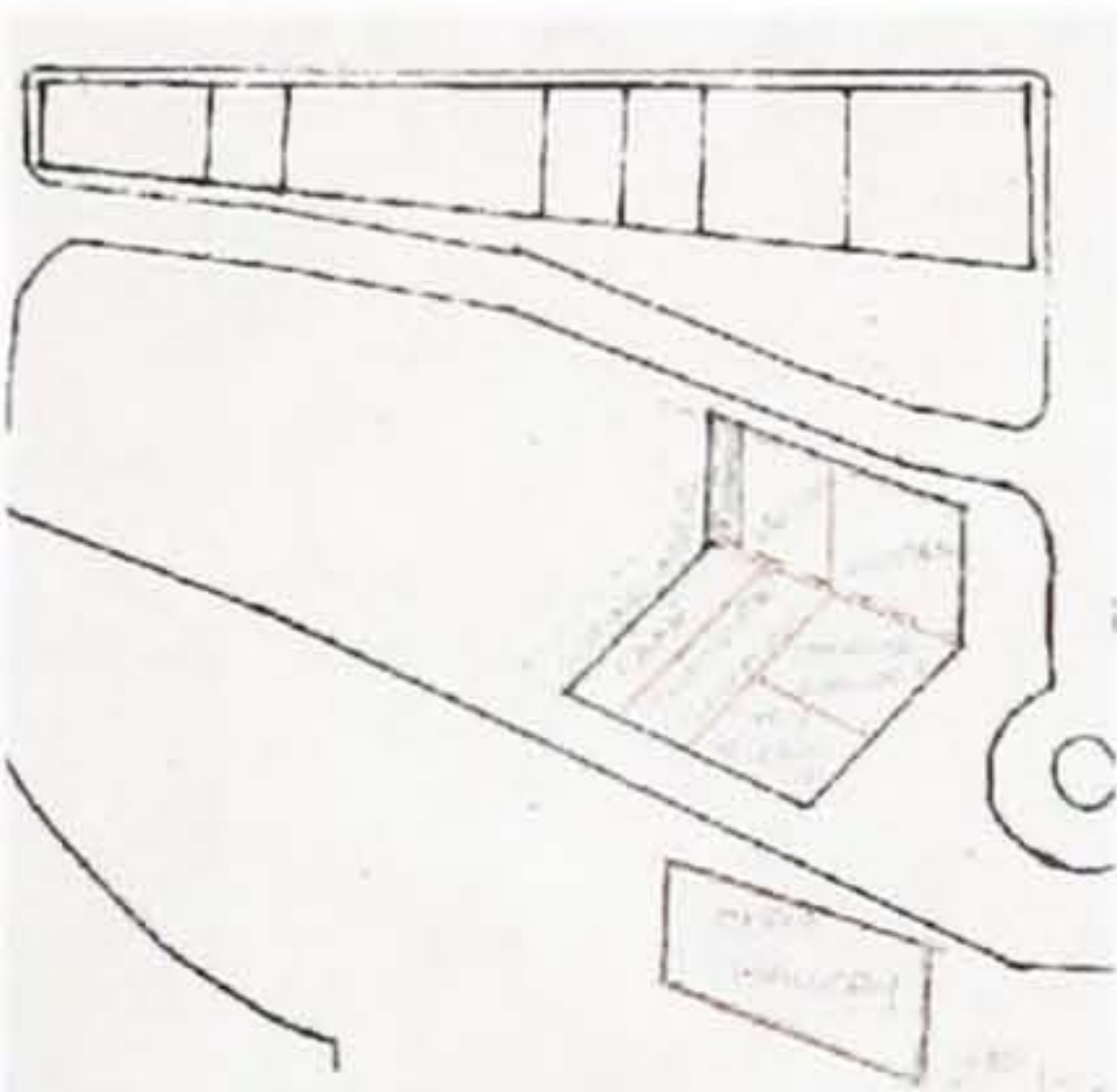
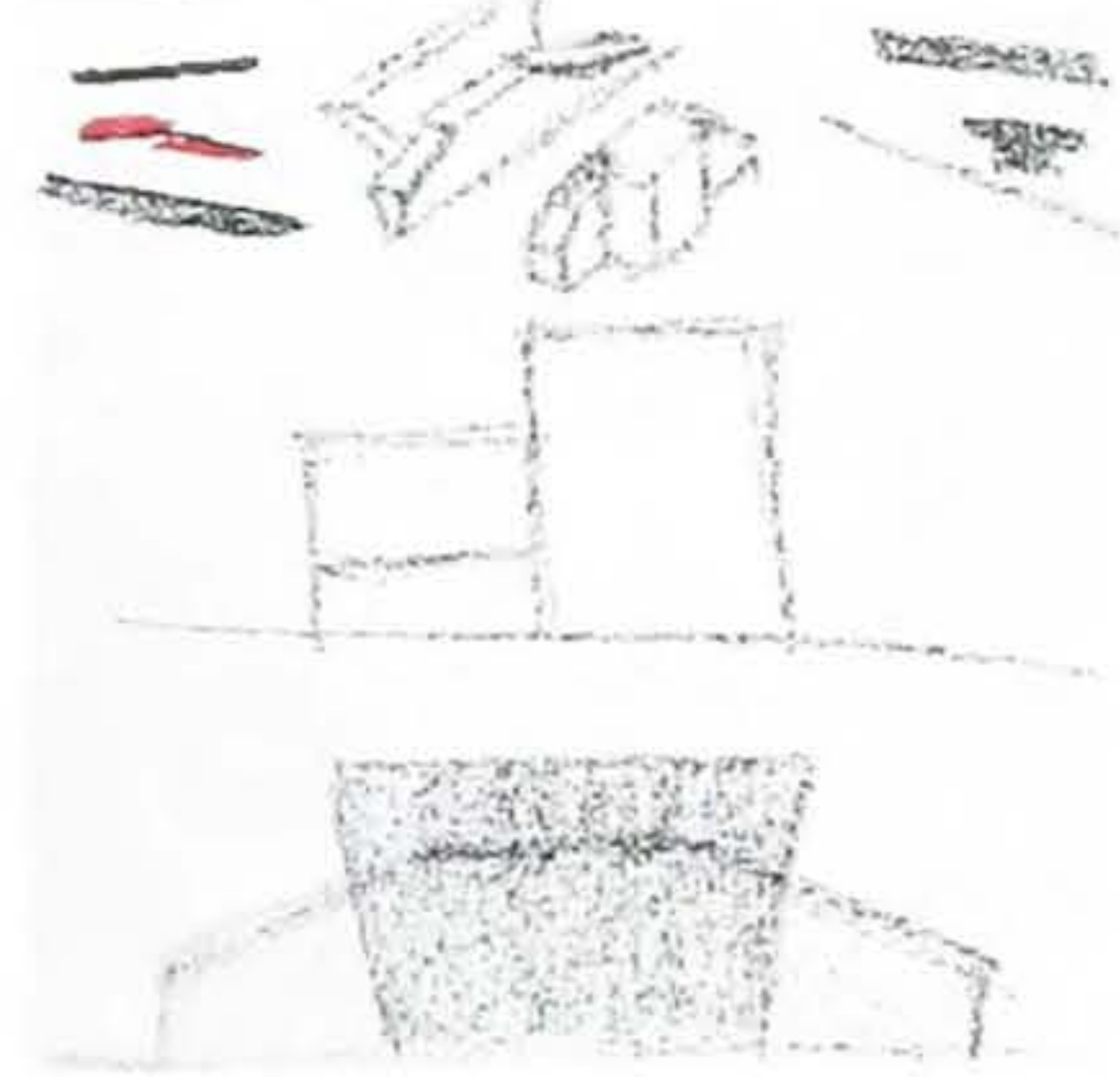
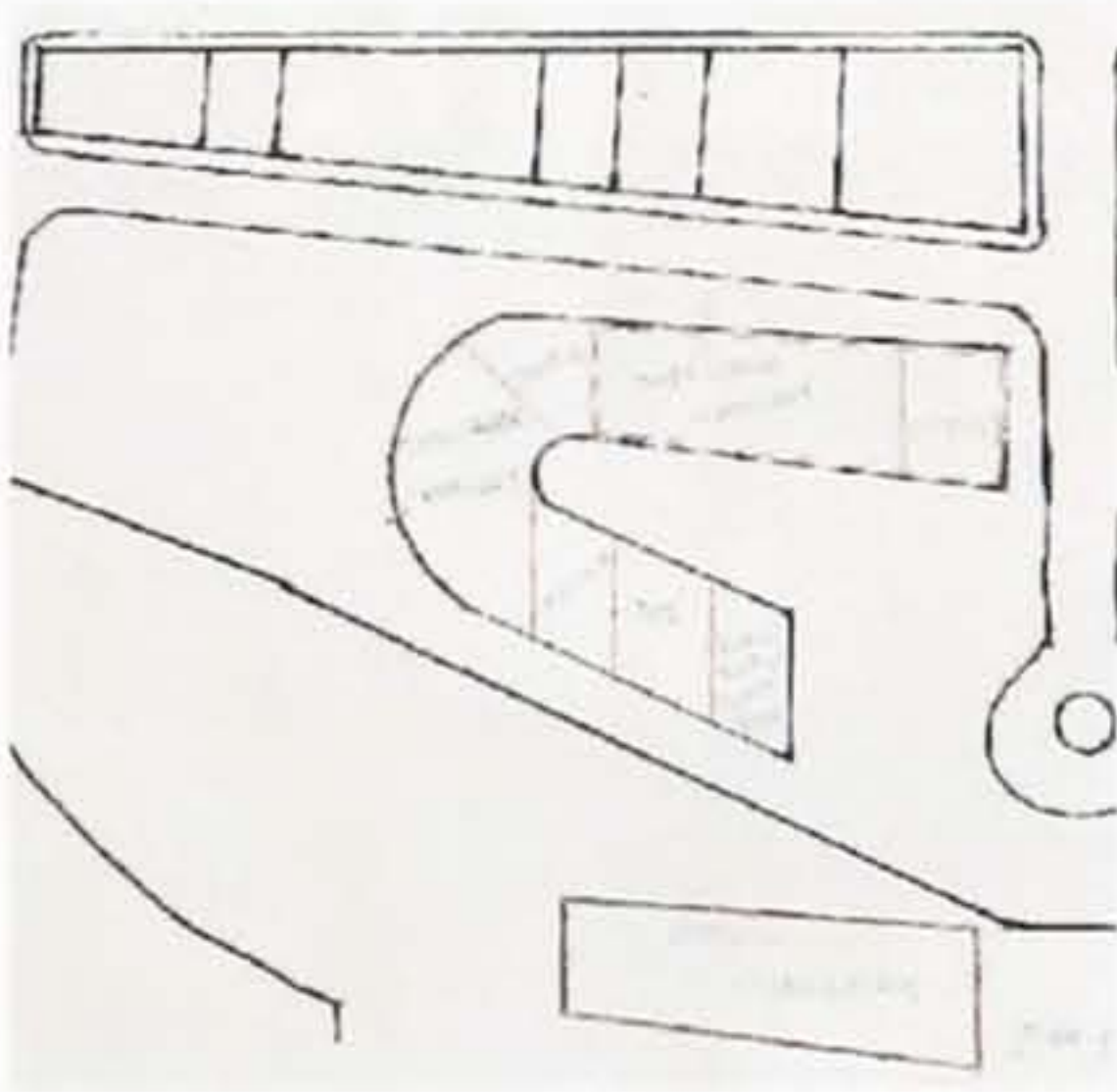
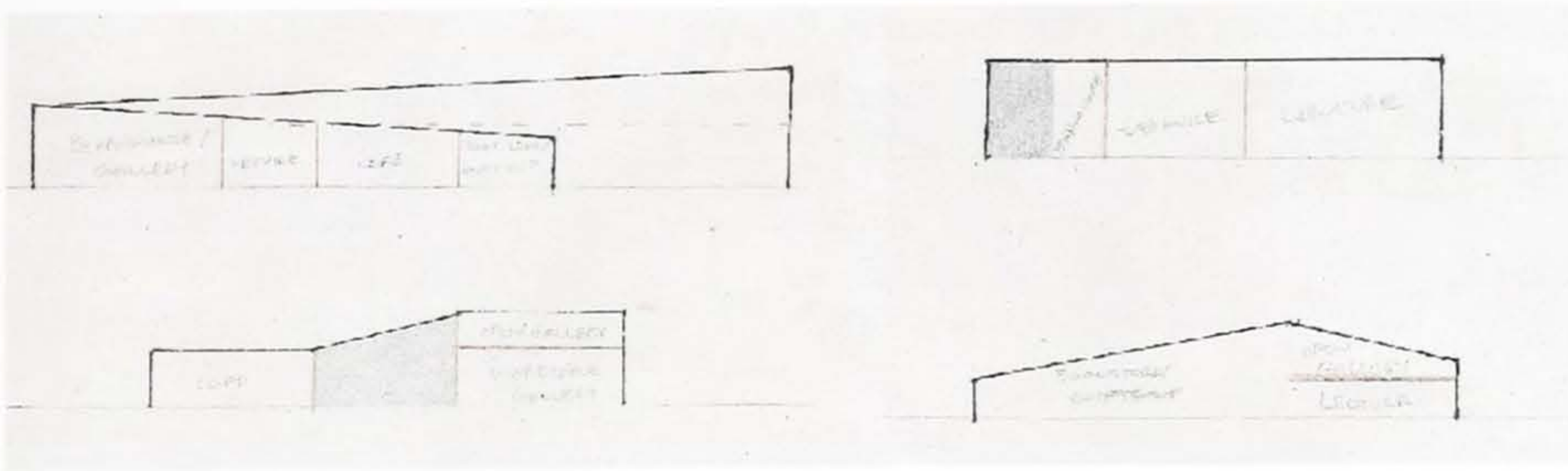
Exploration of general material usage and landscaping element possibilities. Further look at glazing, paving, and possible upper level overhangs.



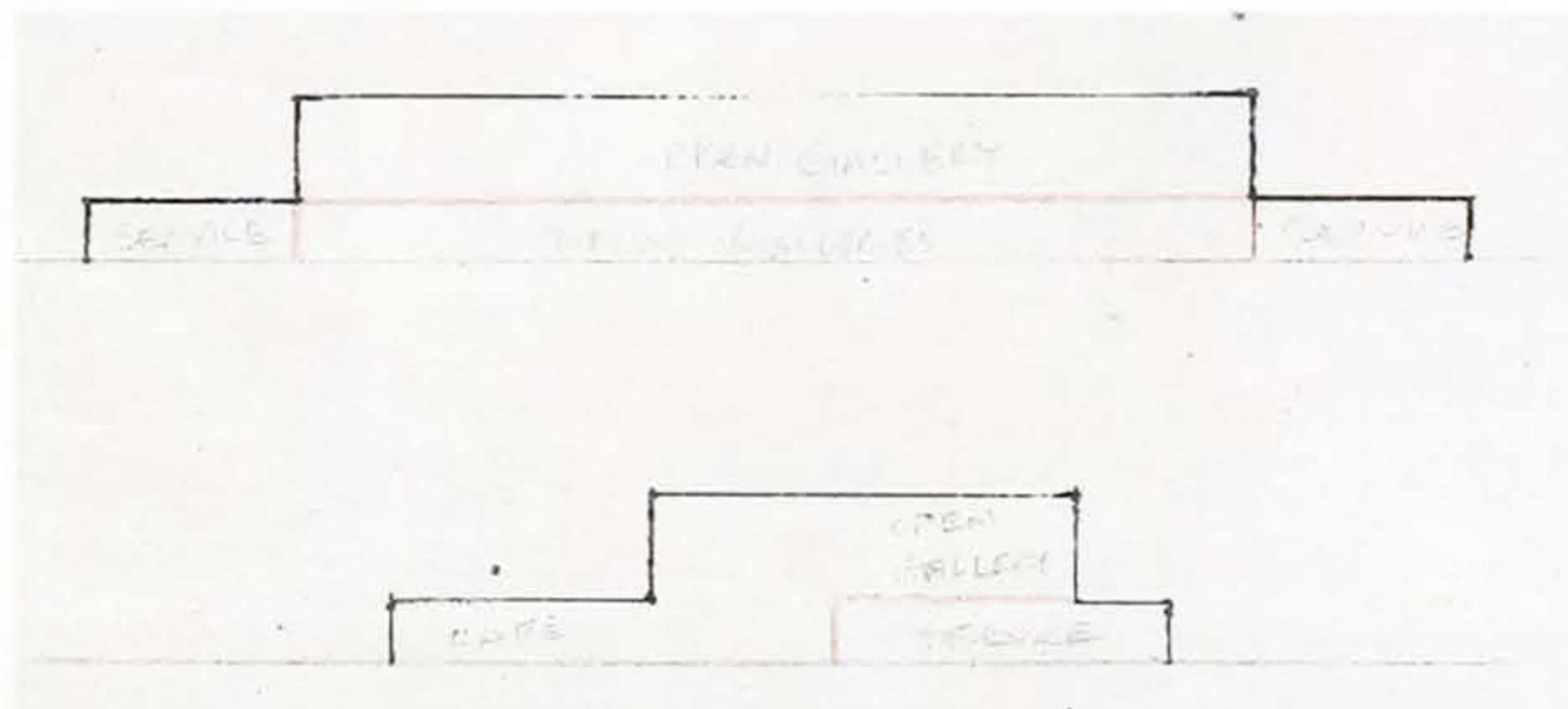
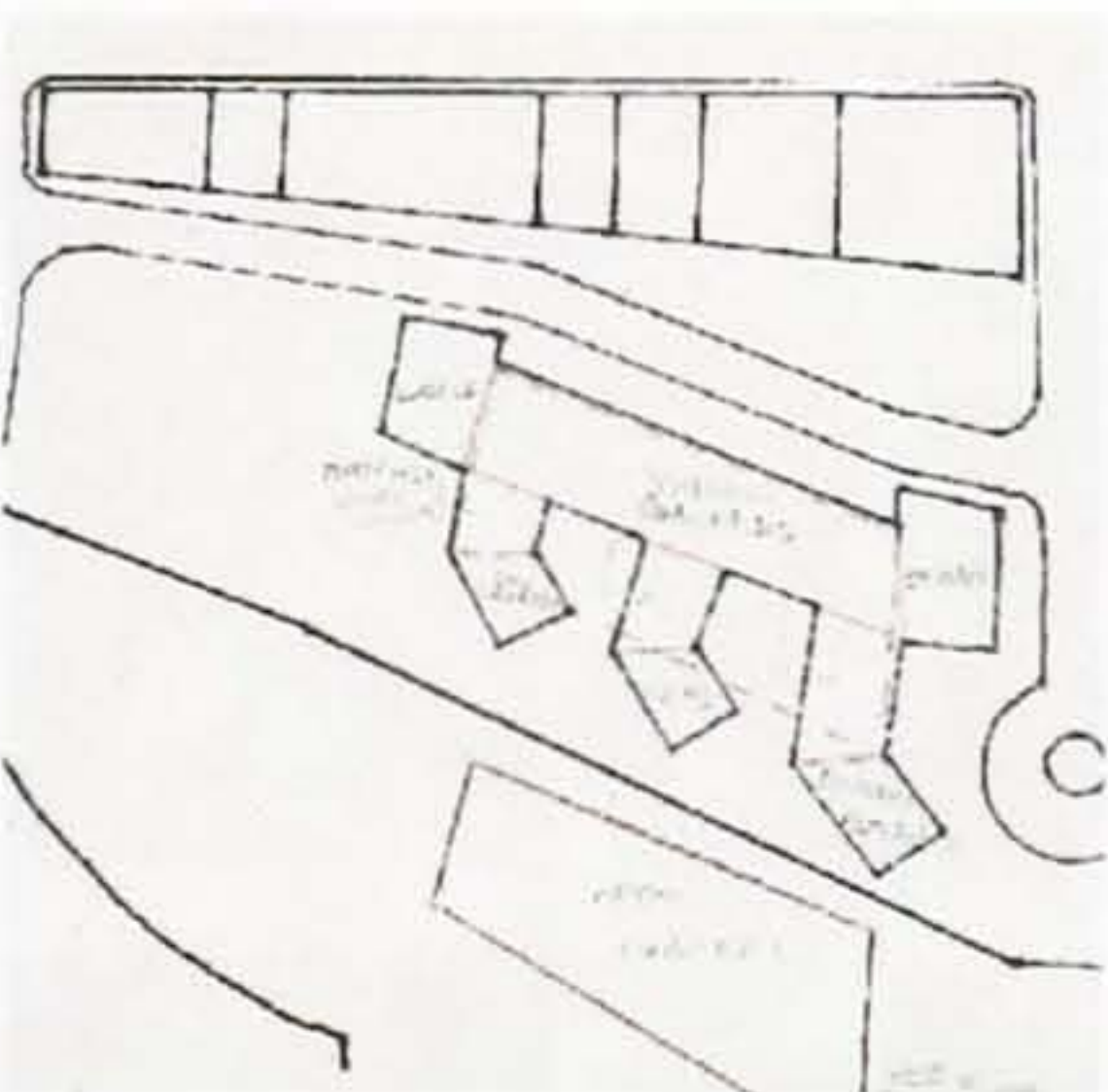
49 ▽ SPRINGBOARD



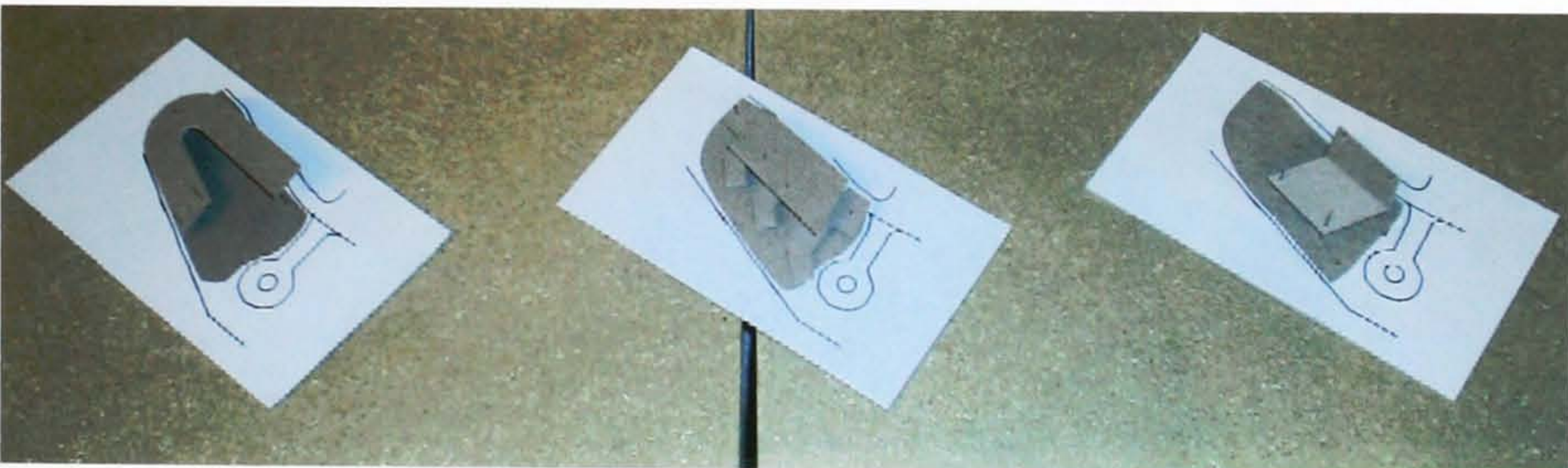
Further continuation of form studies exploring massing.



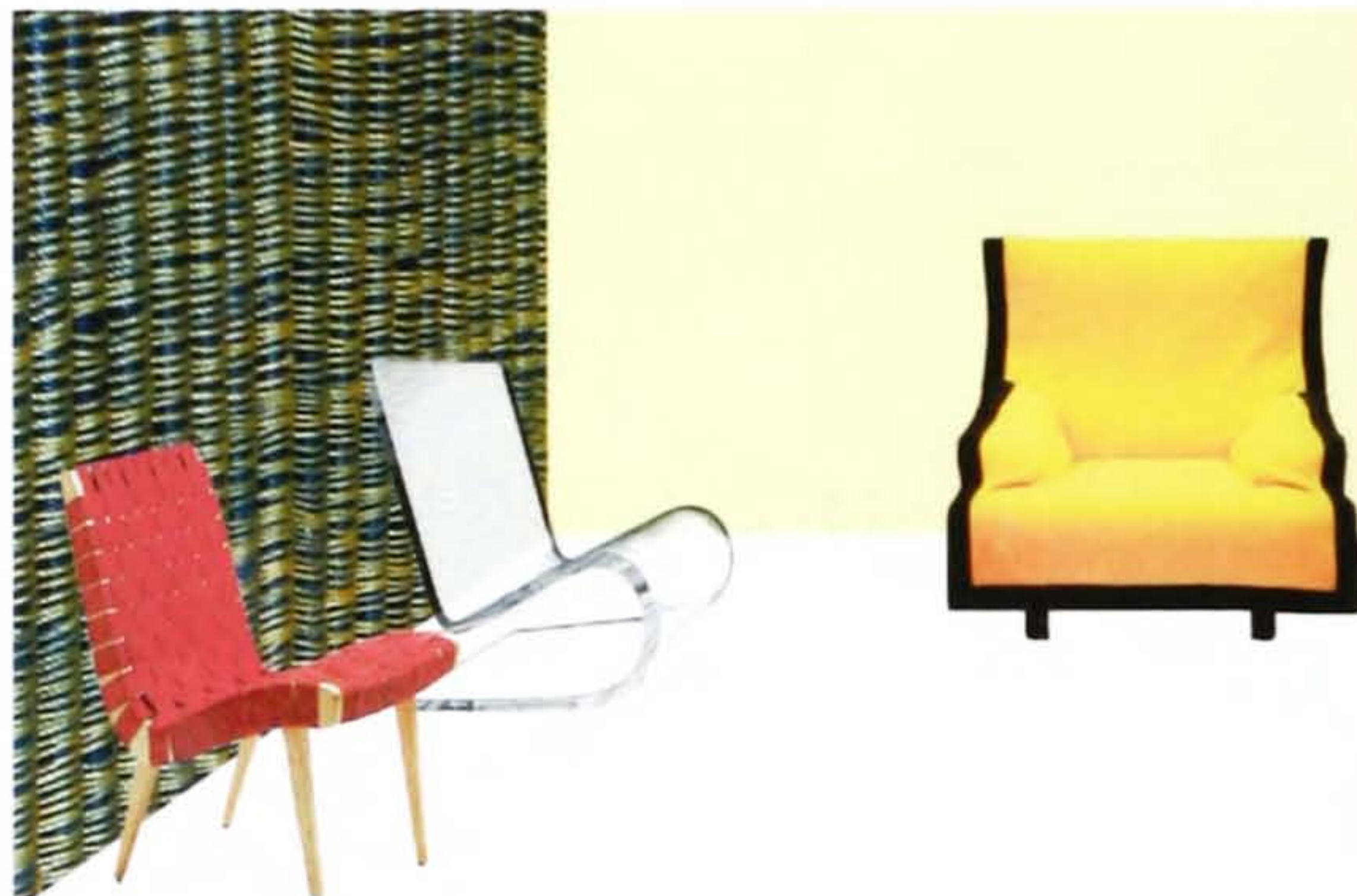
To set in motion a process of speculation that will begin to translate the ideas that have been developing through the work towards an architectural intervention. Process is a natural phenomenon marked by gradual changes that lead toward a particular result. A series of actions or operations conducting to an end: a continuous operation or treatment.



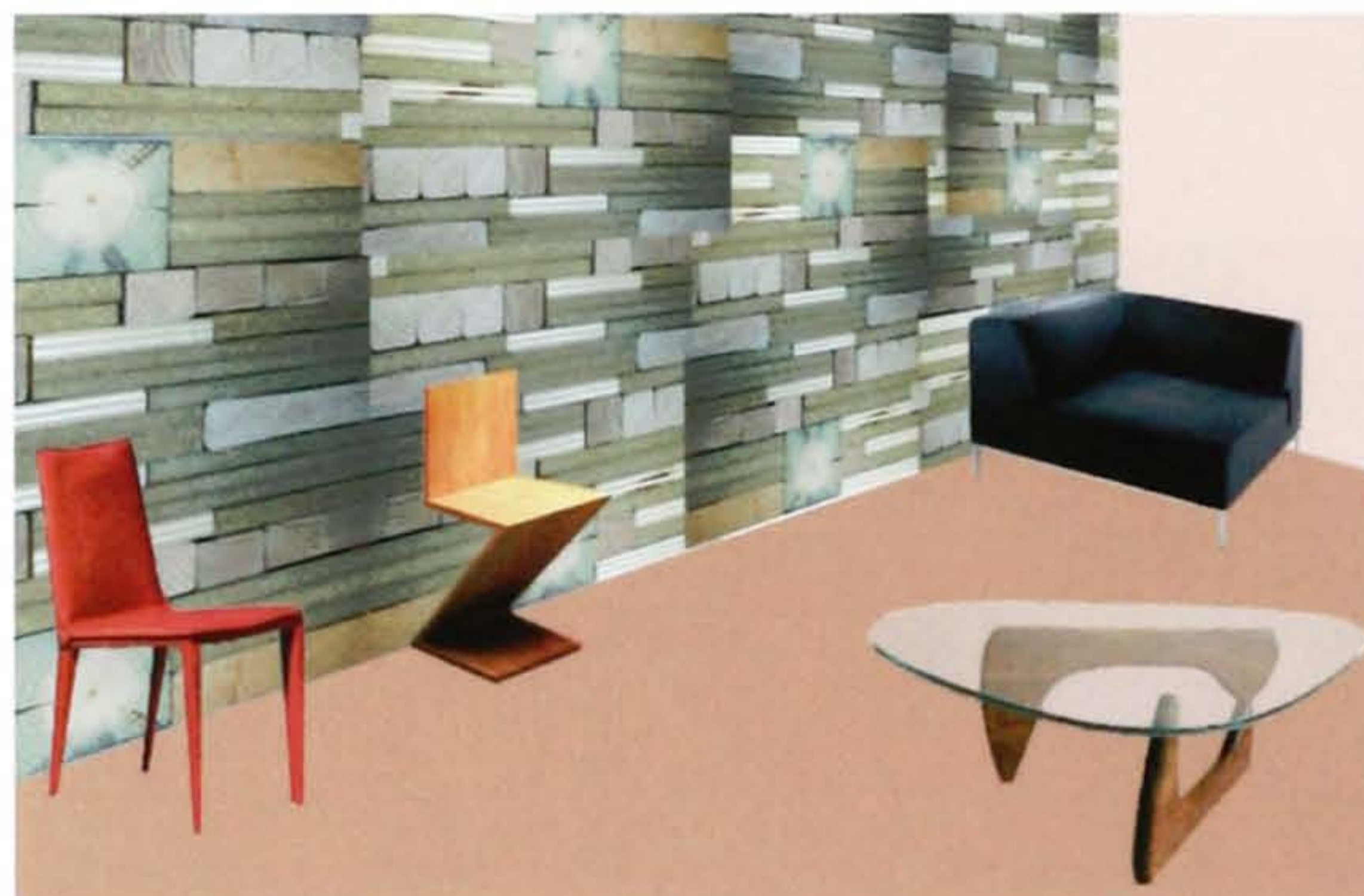
SPRINGBOARD 50

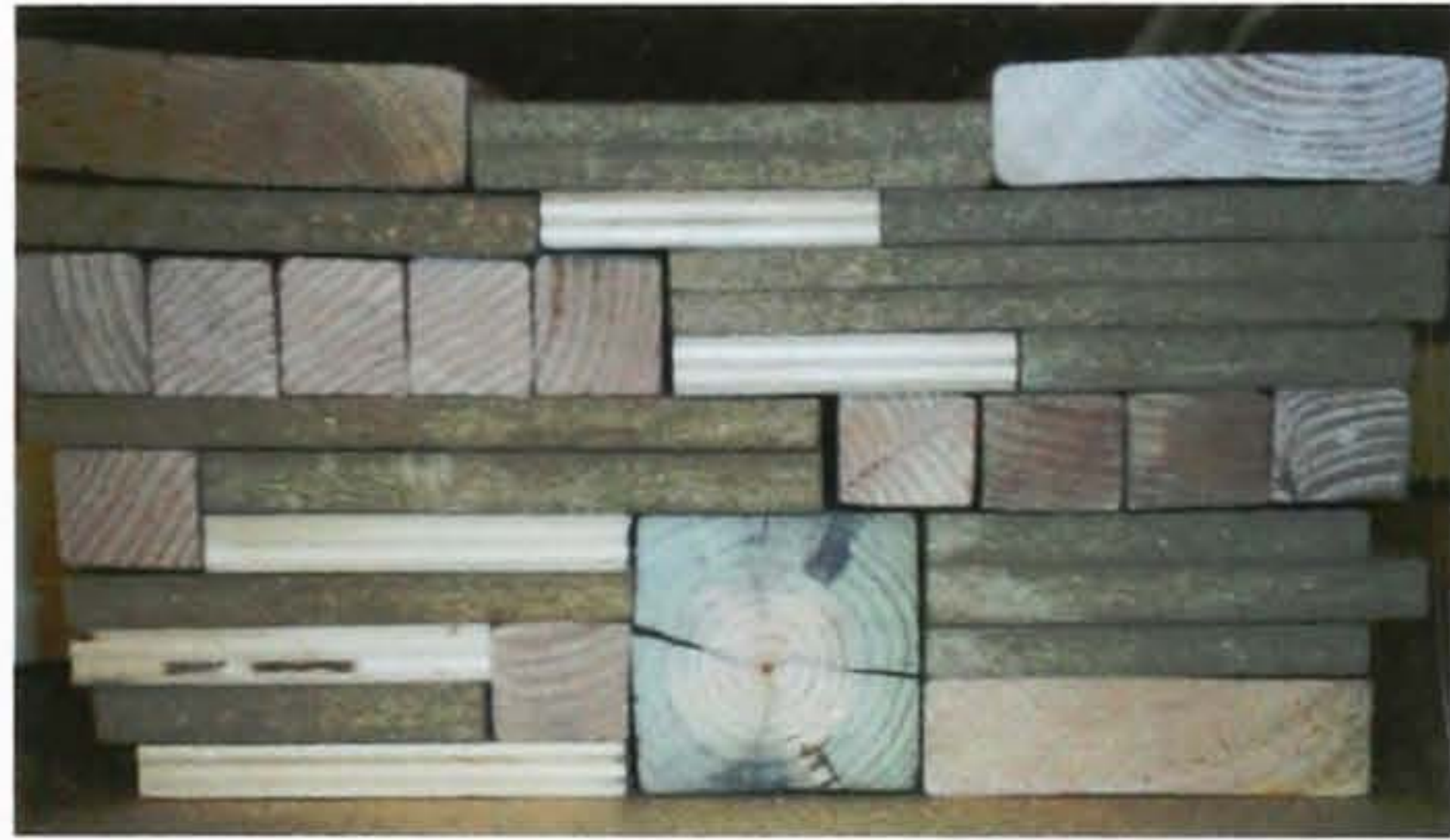
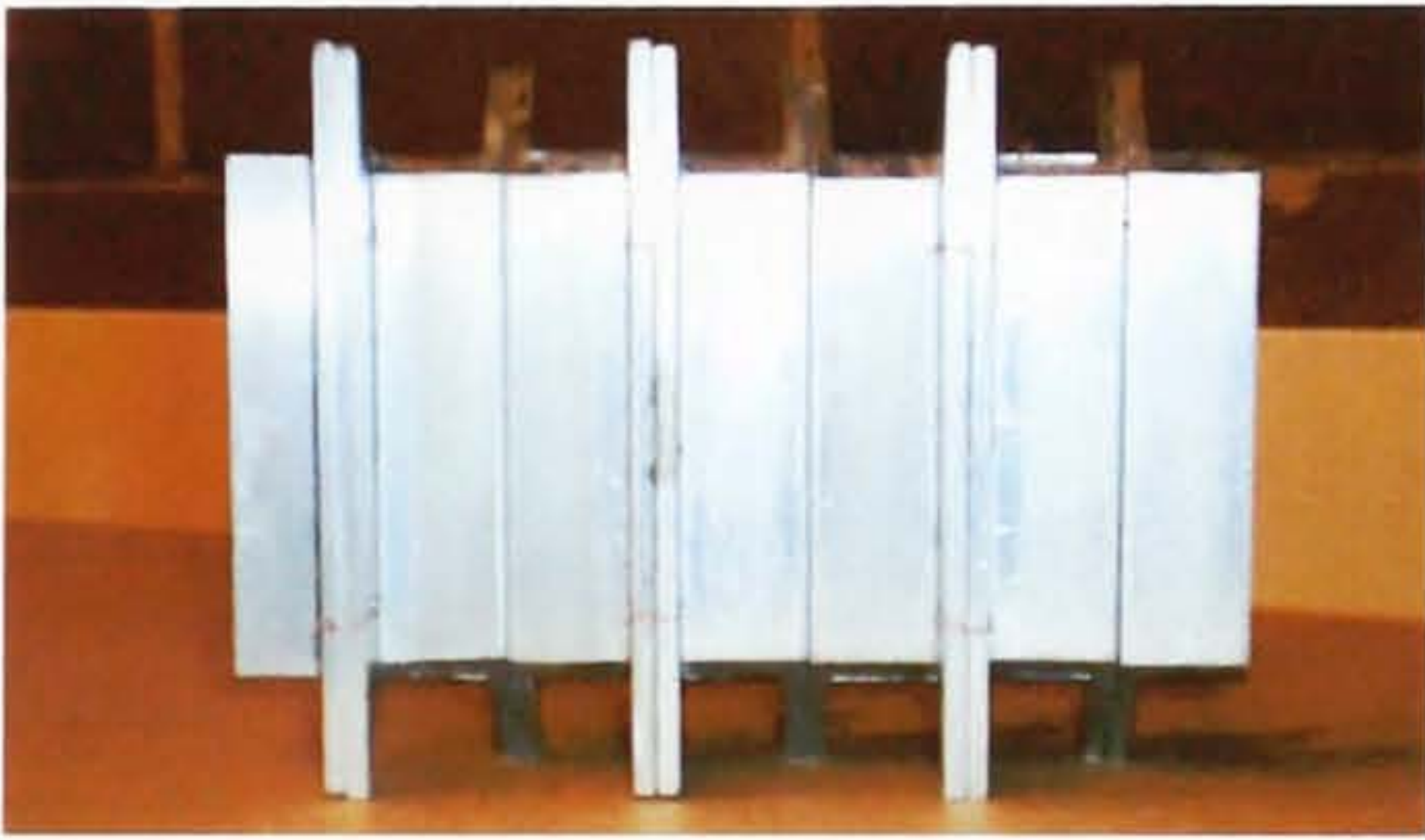
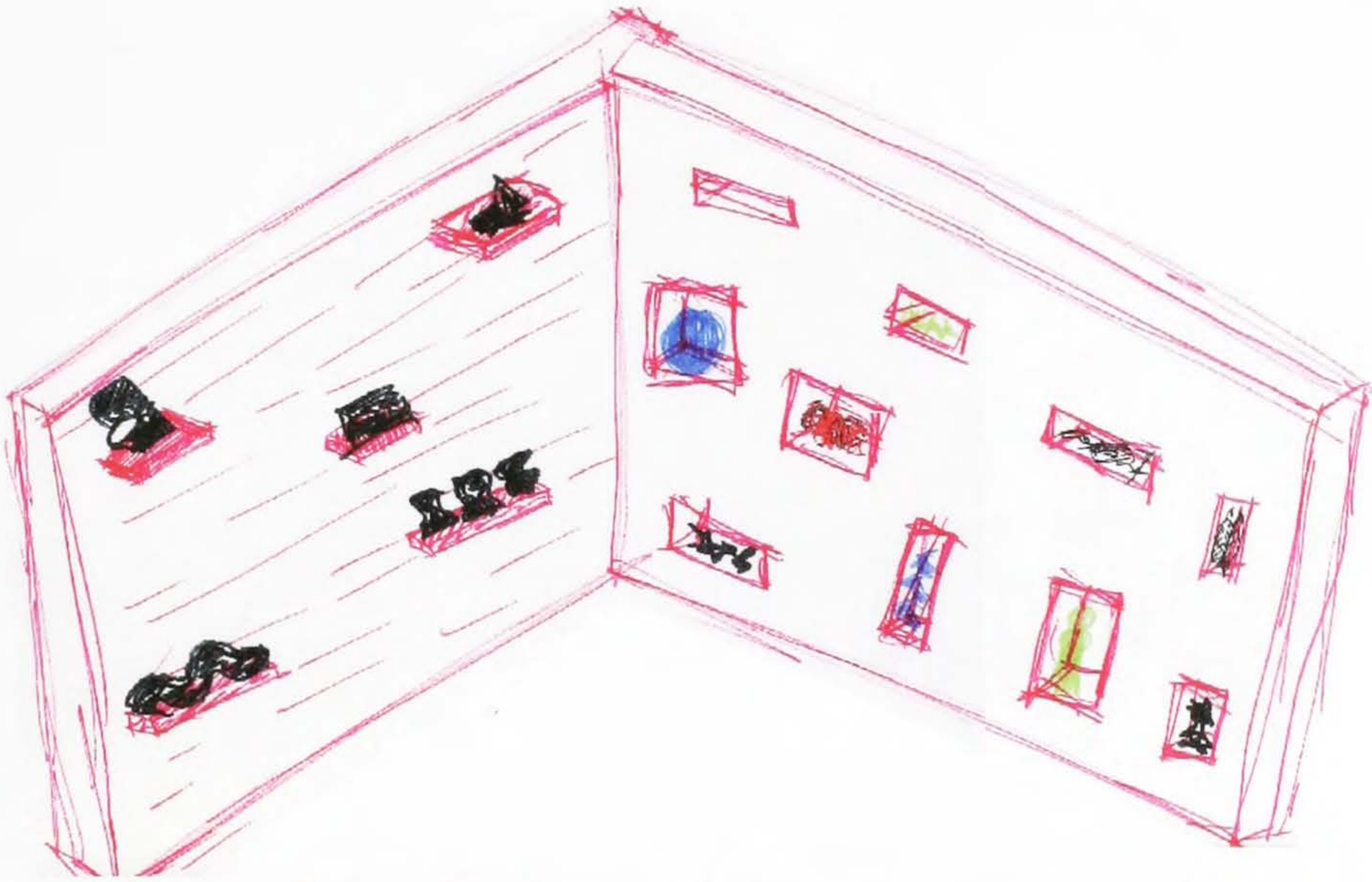


Material Studies and Wall System Analysis



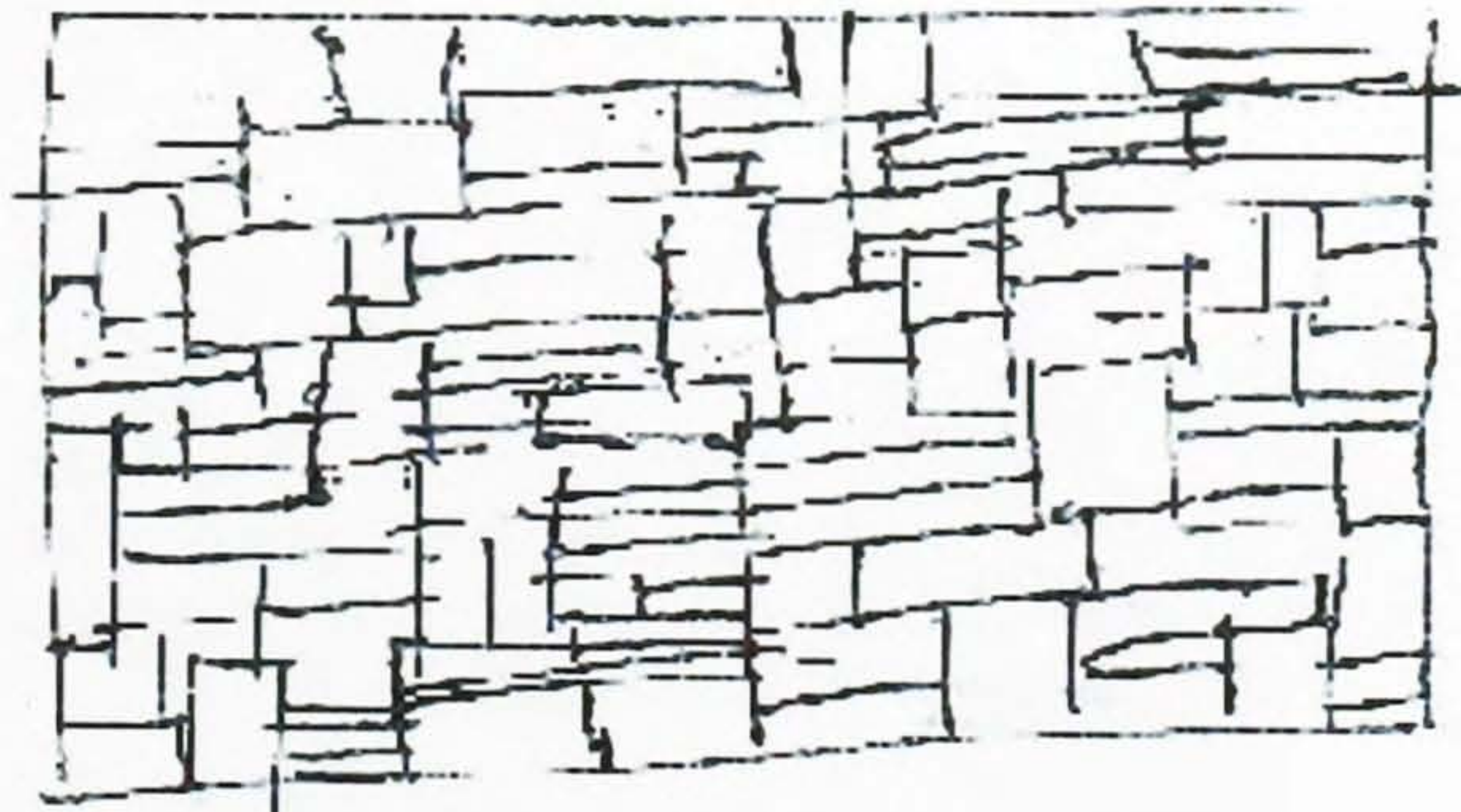
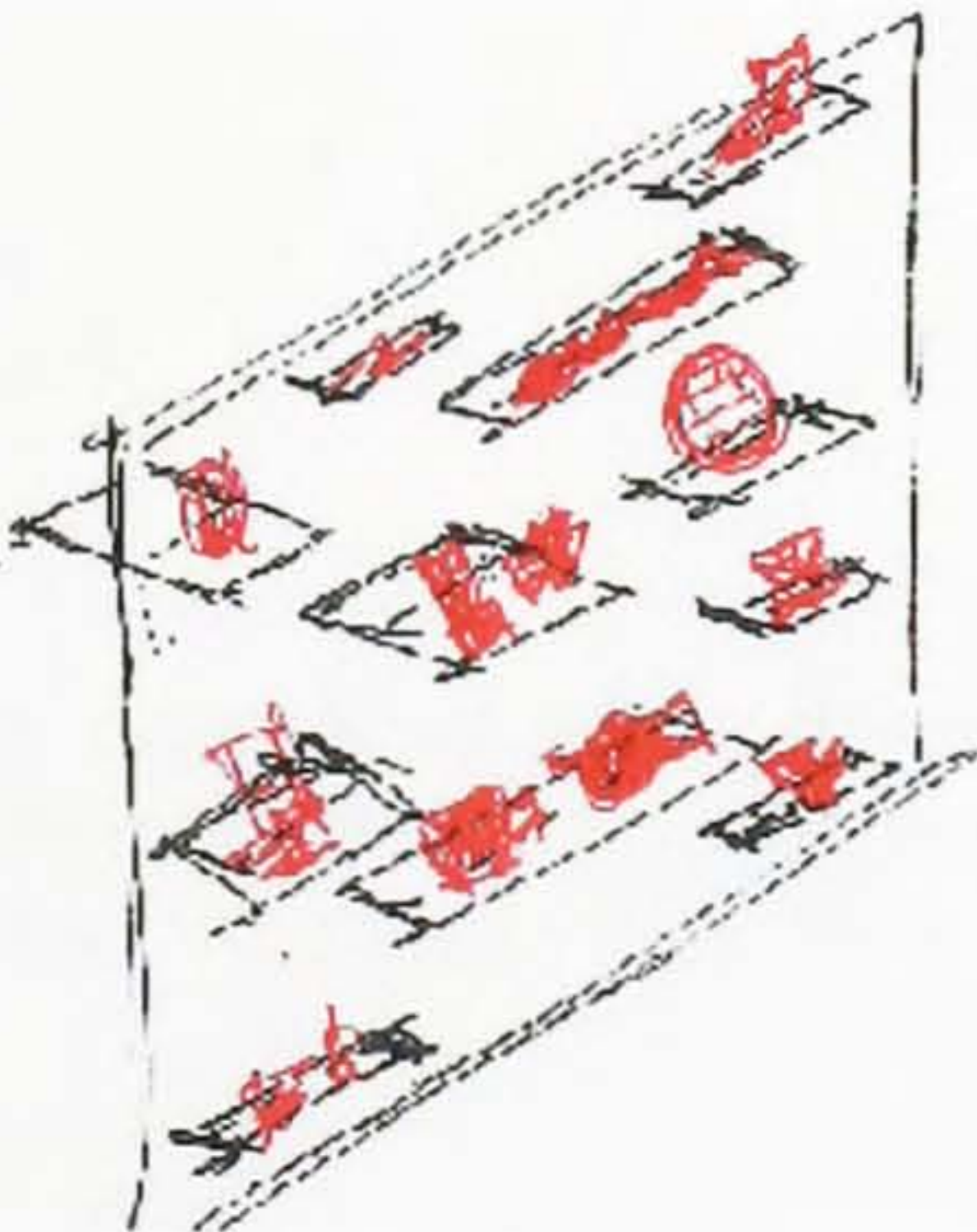
51 ▾ SPRINGBOARD





A series of models were constructed to explore the materiality experience, construction methods, and display systems. The sketches indicate the initial idea of the wall as a display system within itself. Individuals not only experience the work on display, but also the architecture of the display itself.

SPRINGBOARD 52

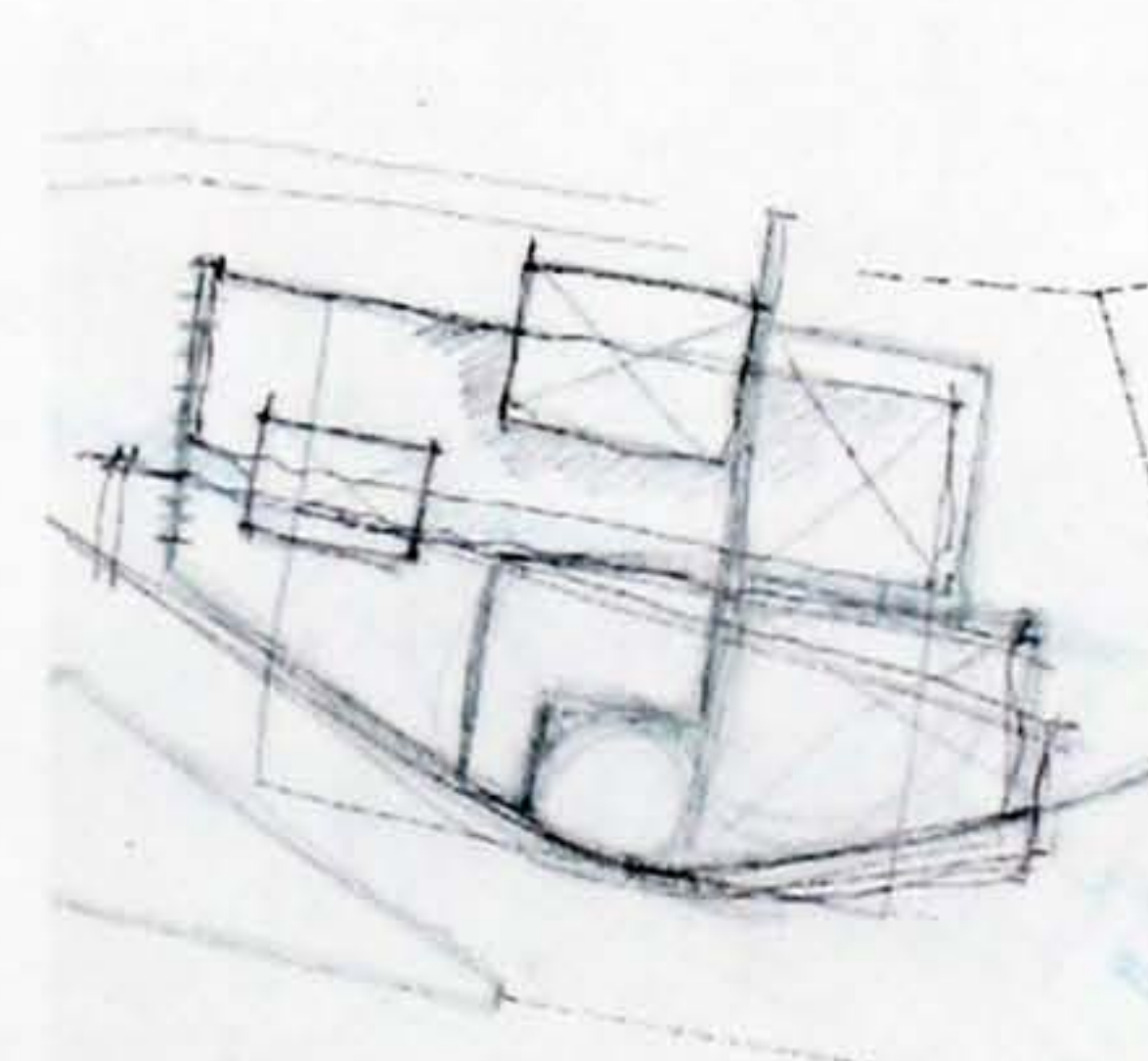
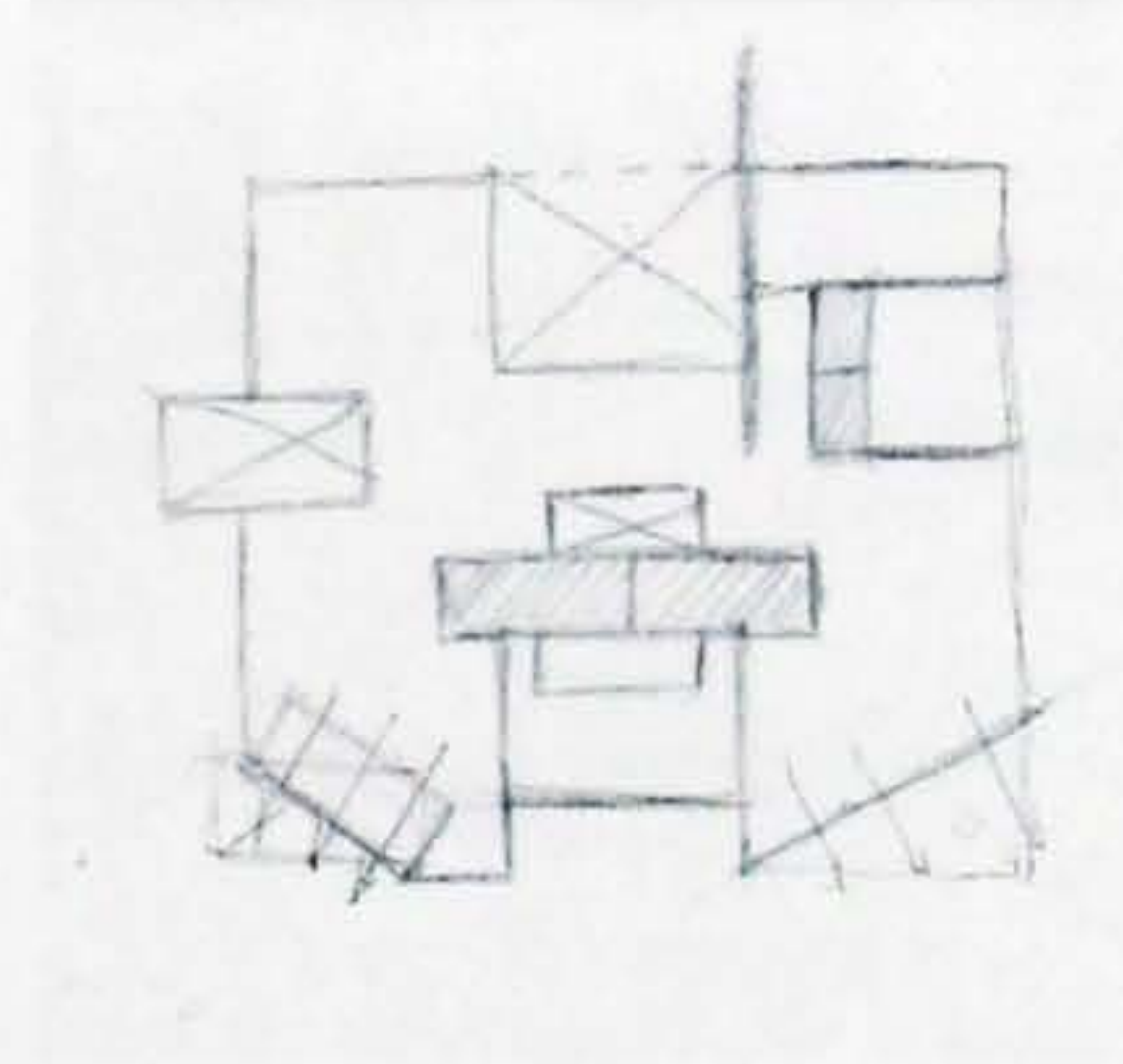
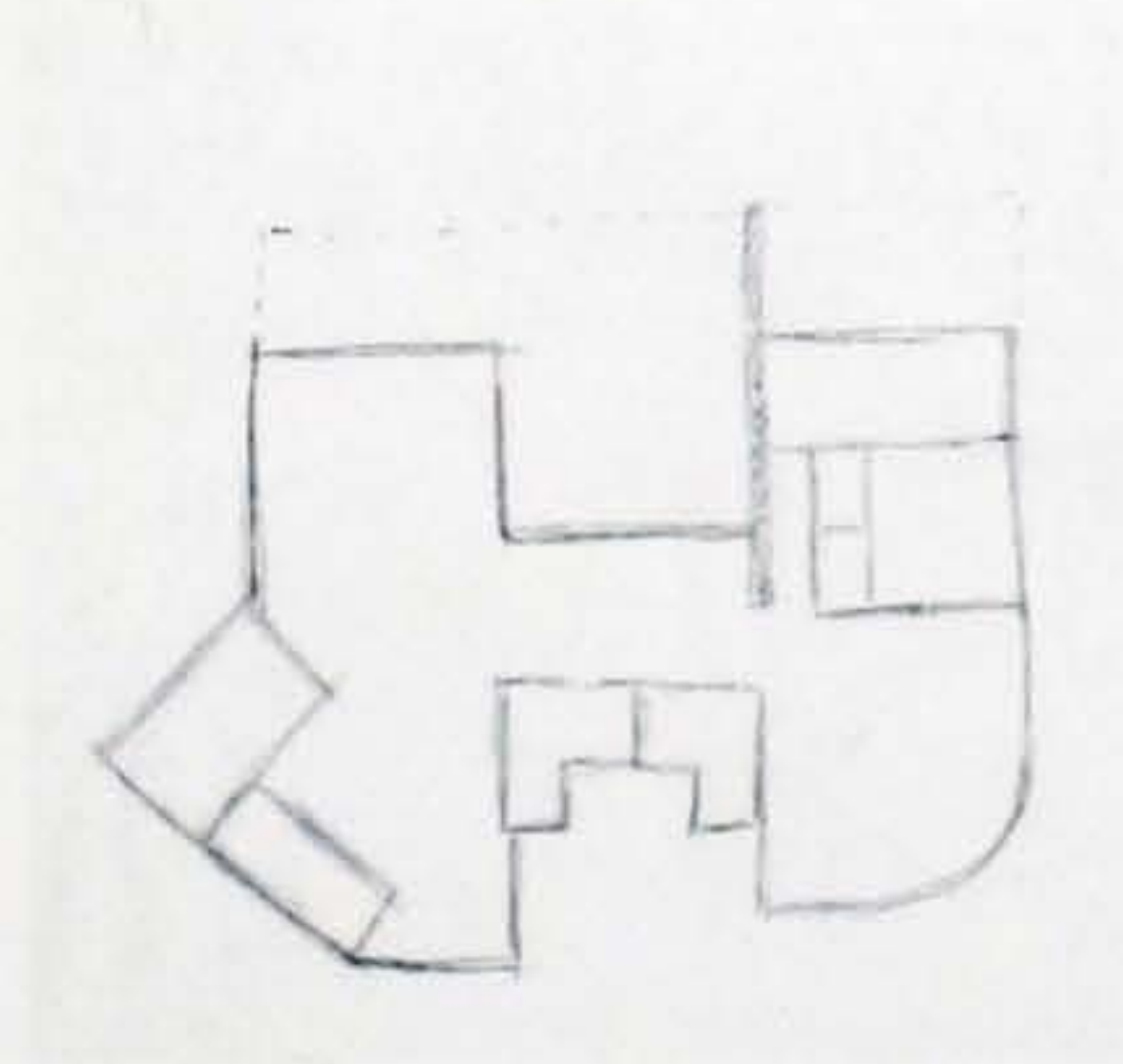
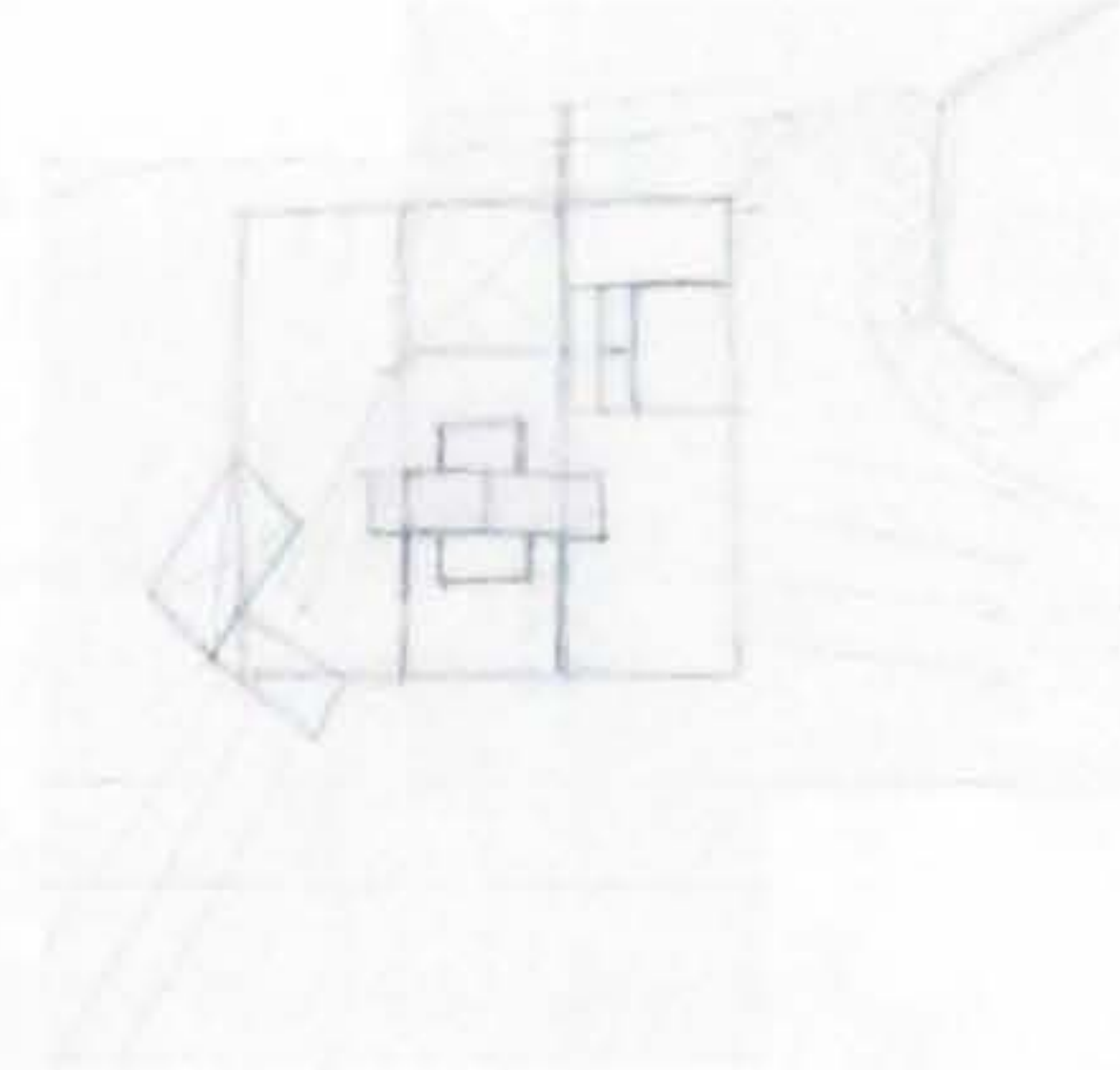
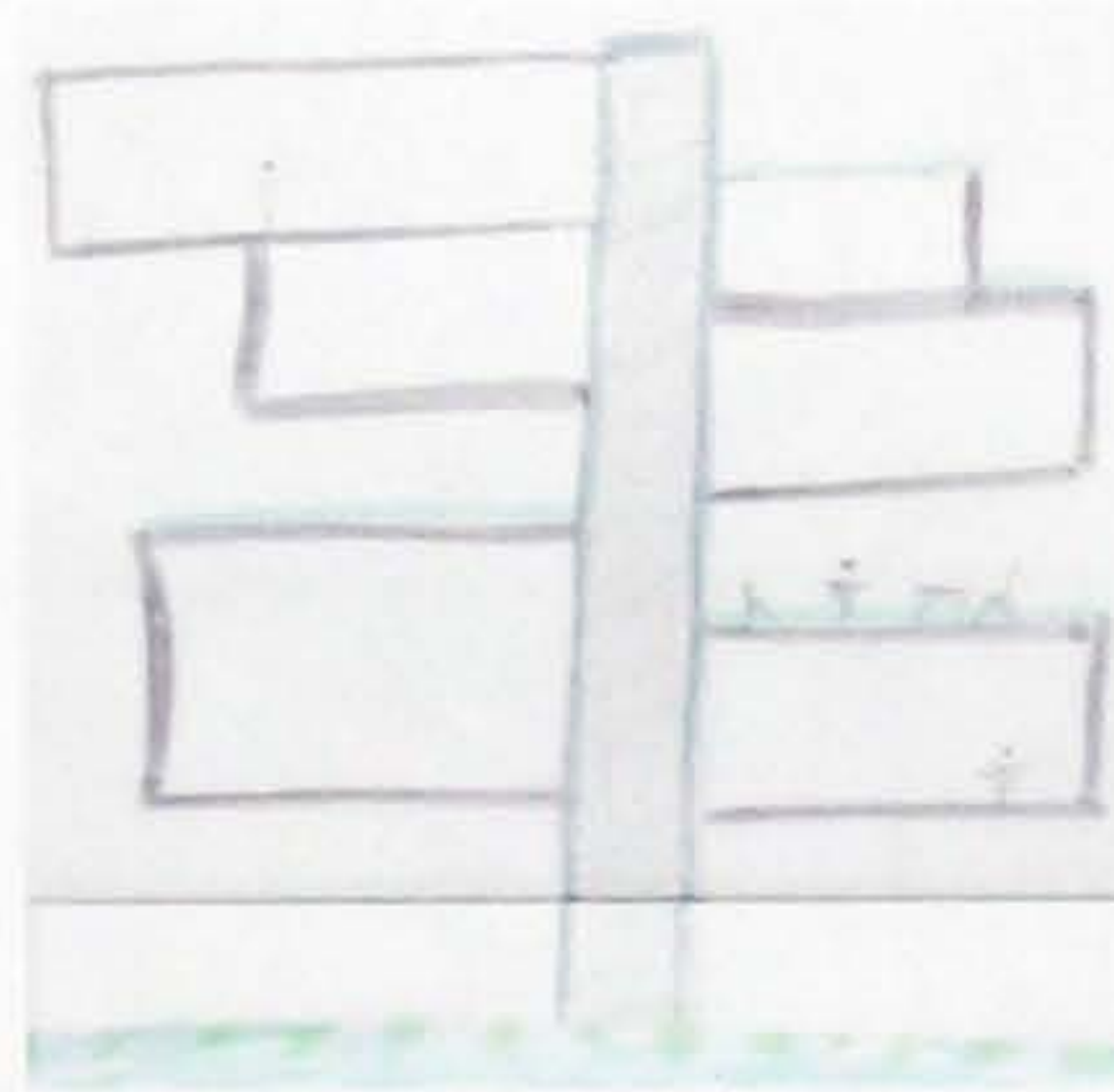
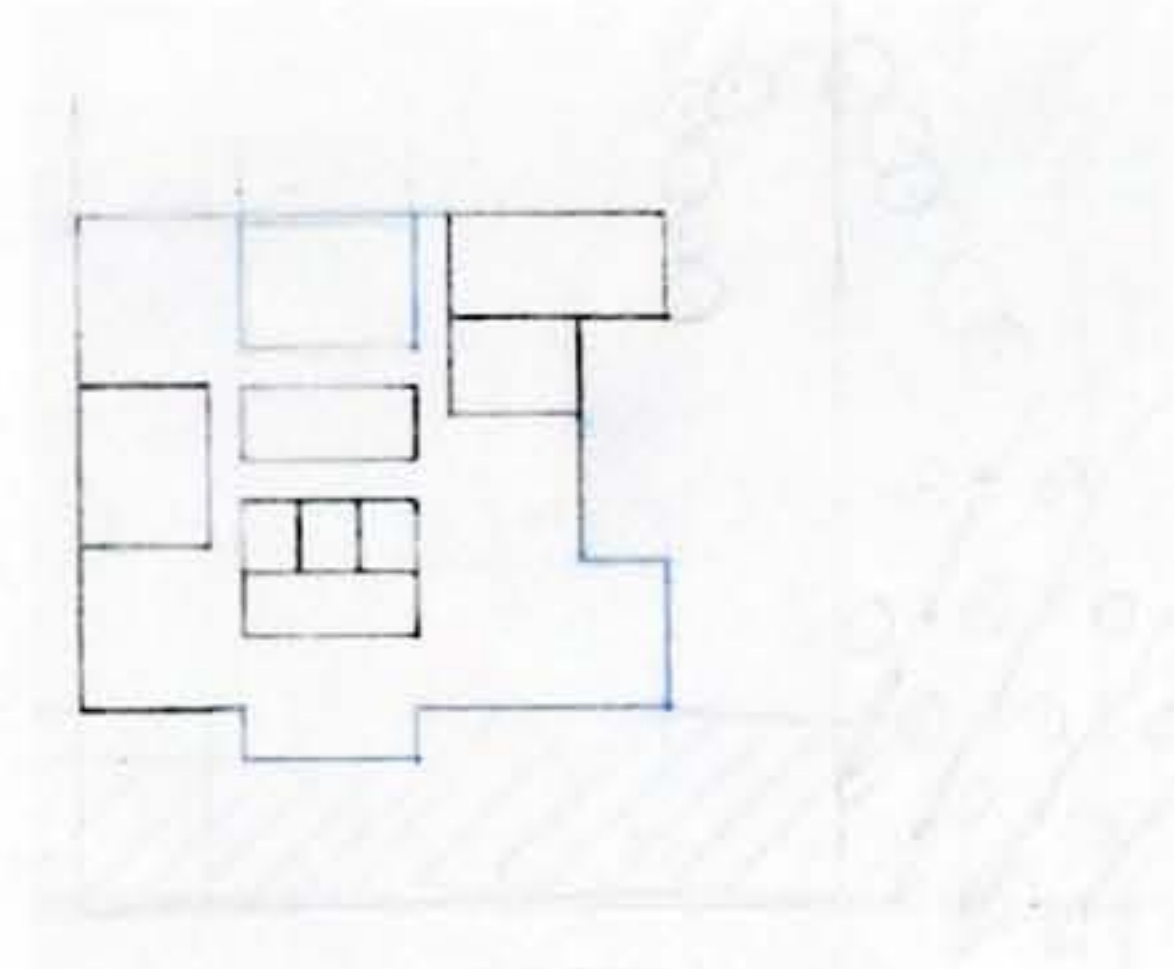
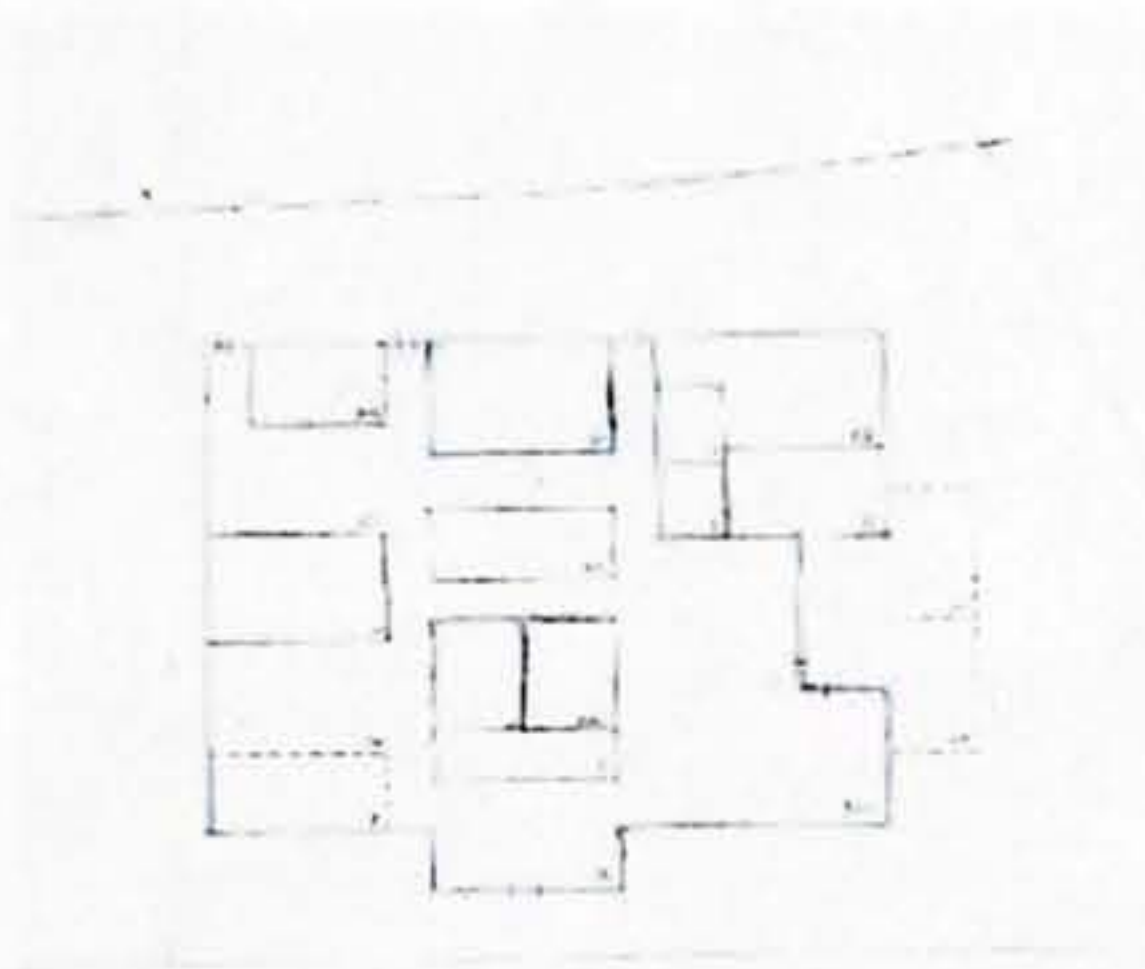
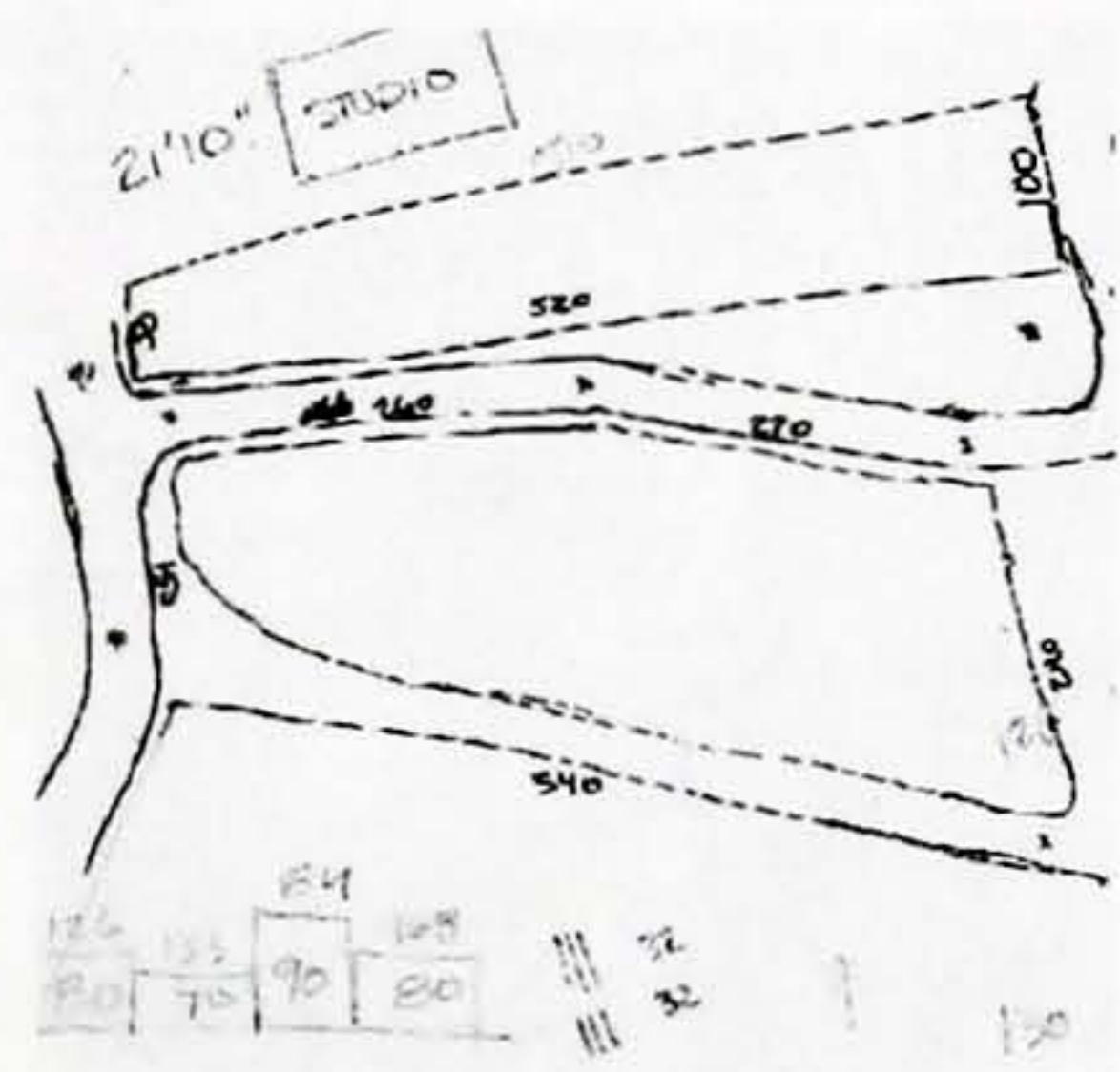
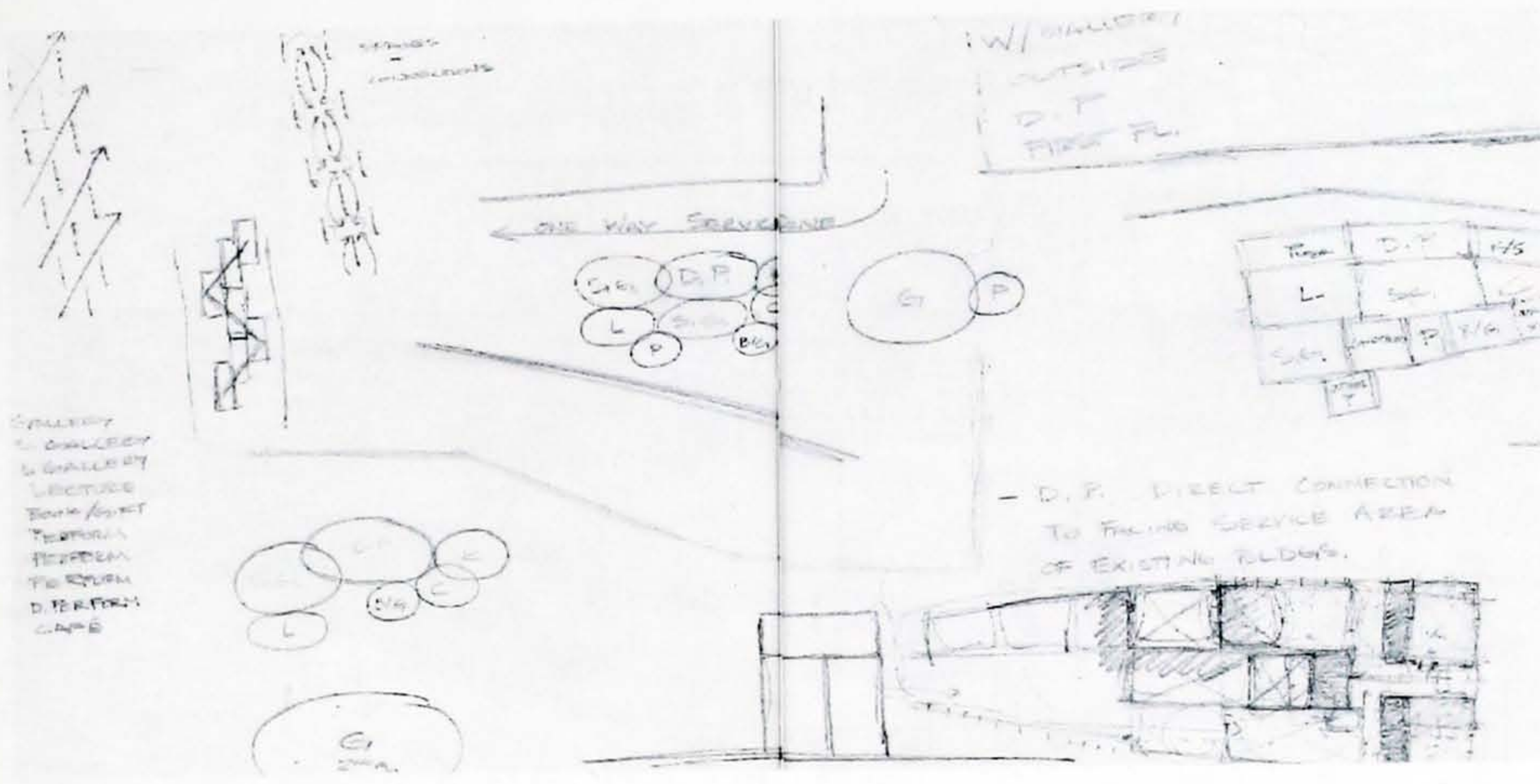


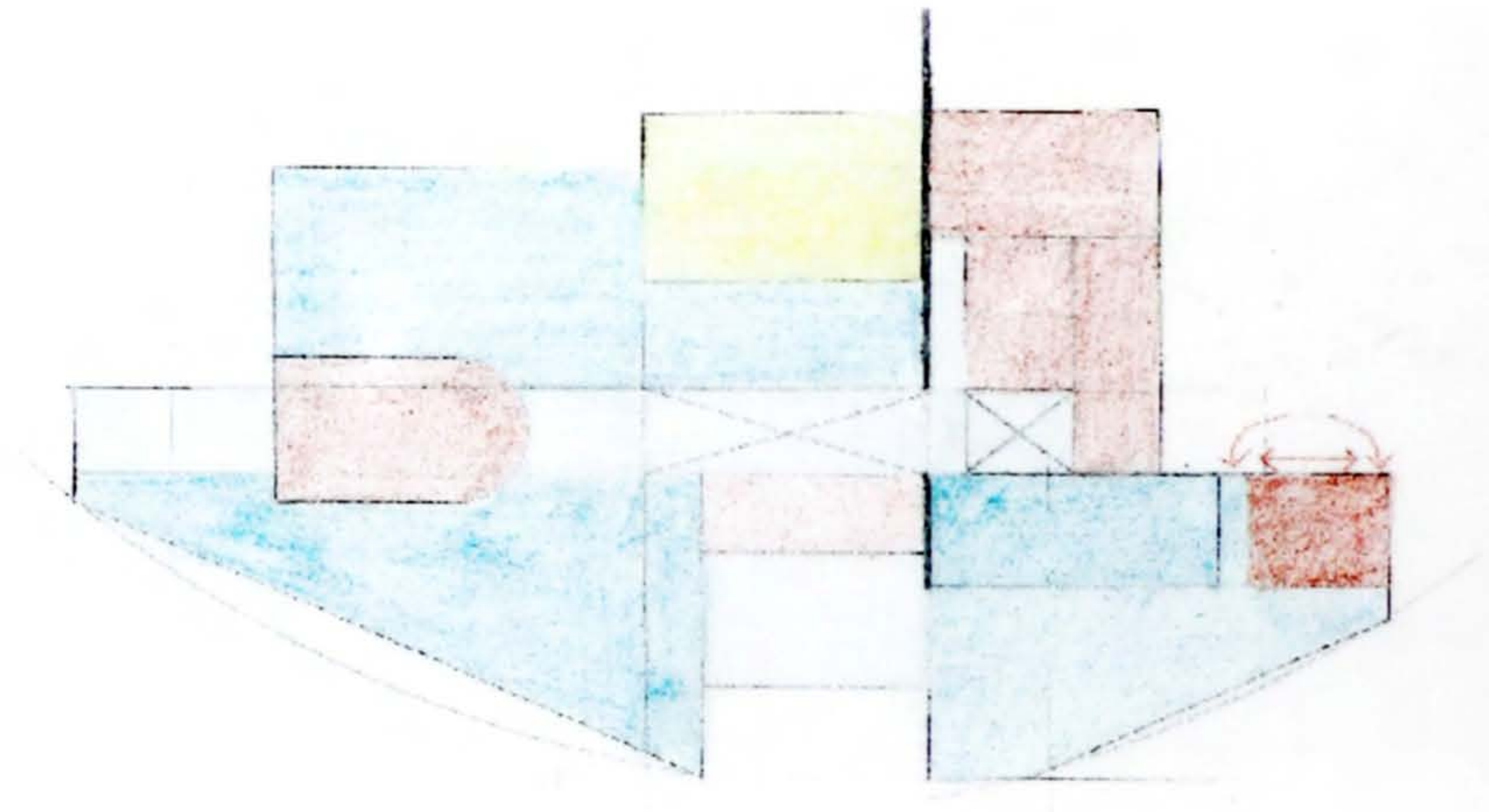
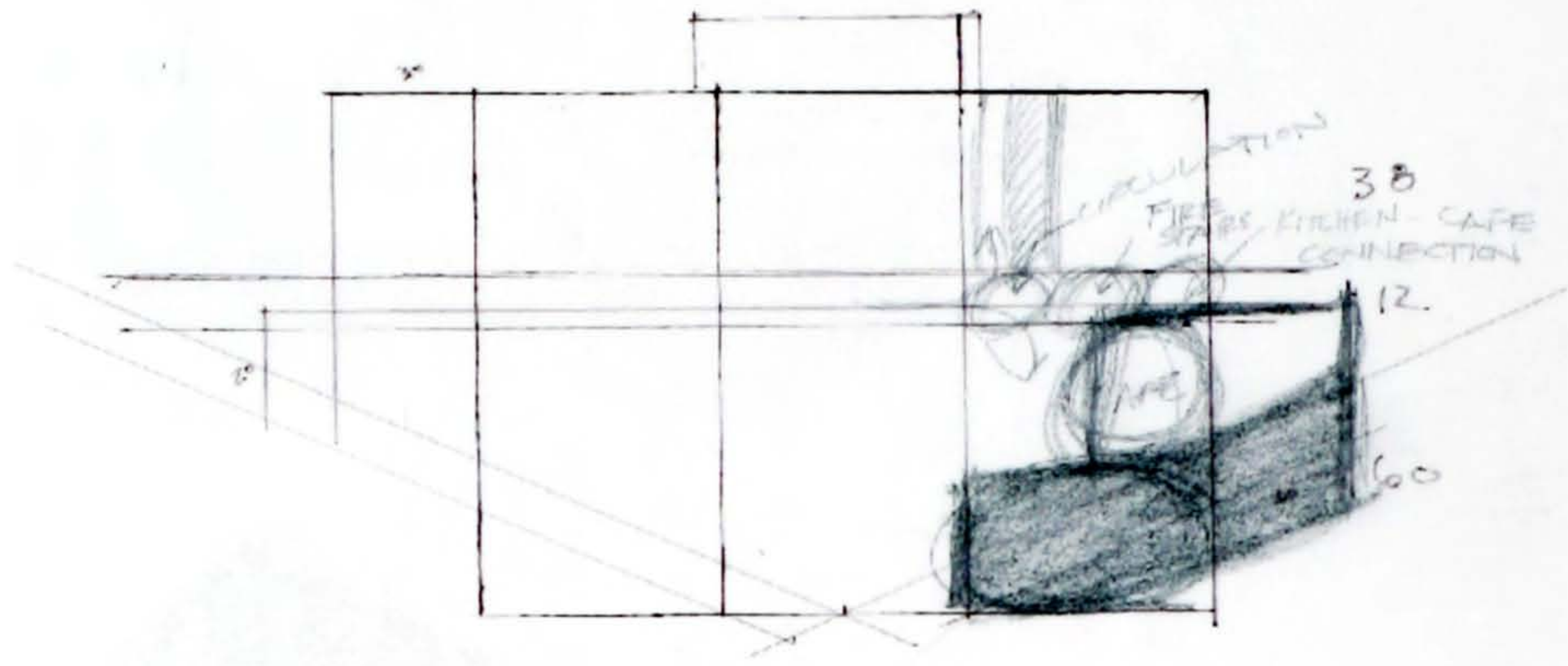
SCHEMATIC DESIGN



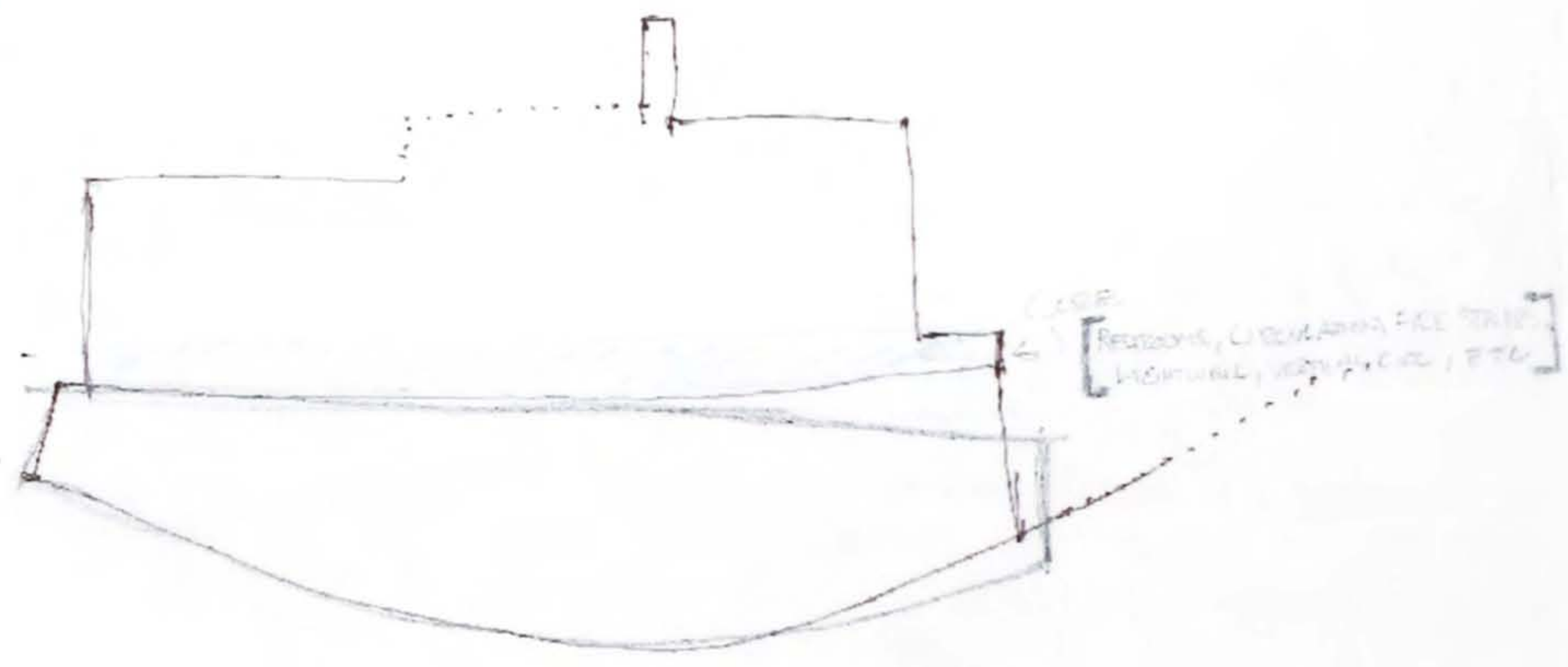
Architecture is the interpretation of a happening in history, the genuine consummation of its inner movement, the fulfillment and expression of its essential nature.

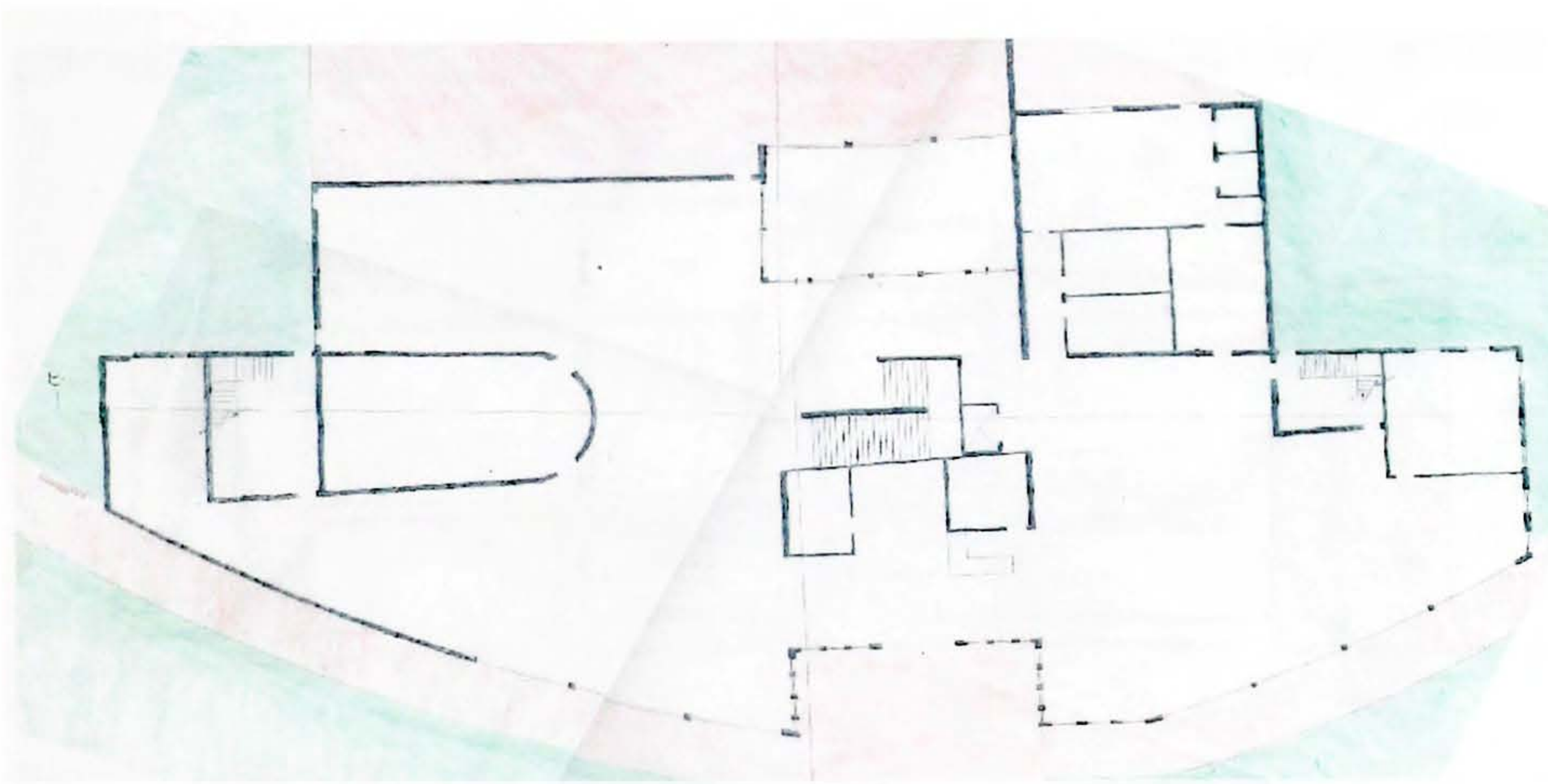
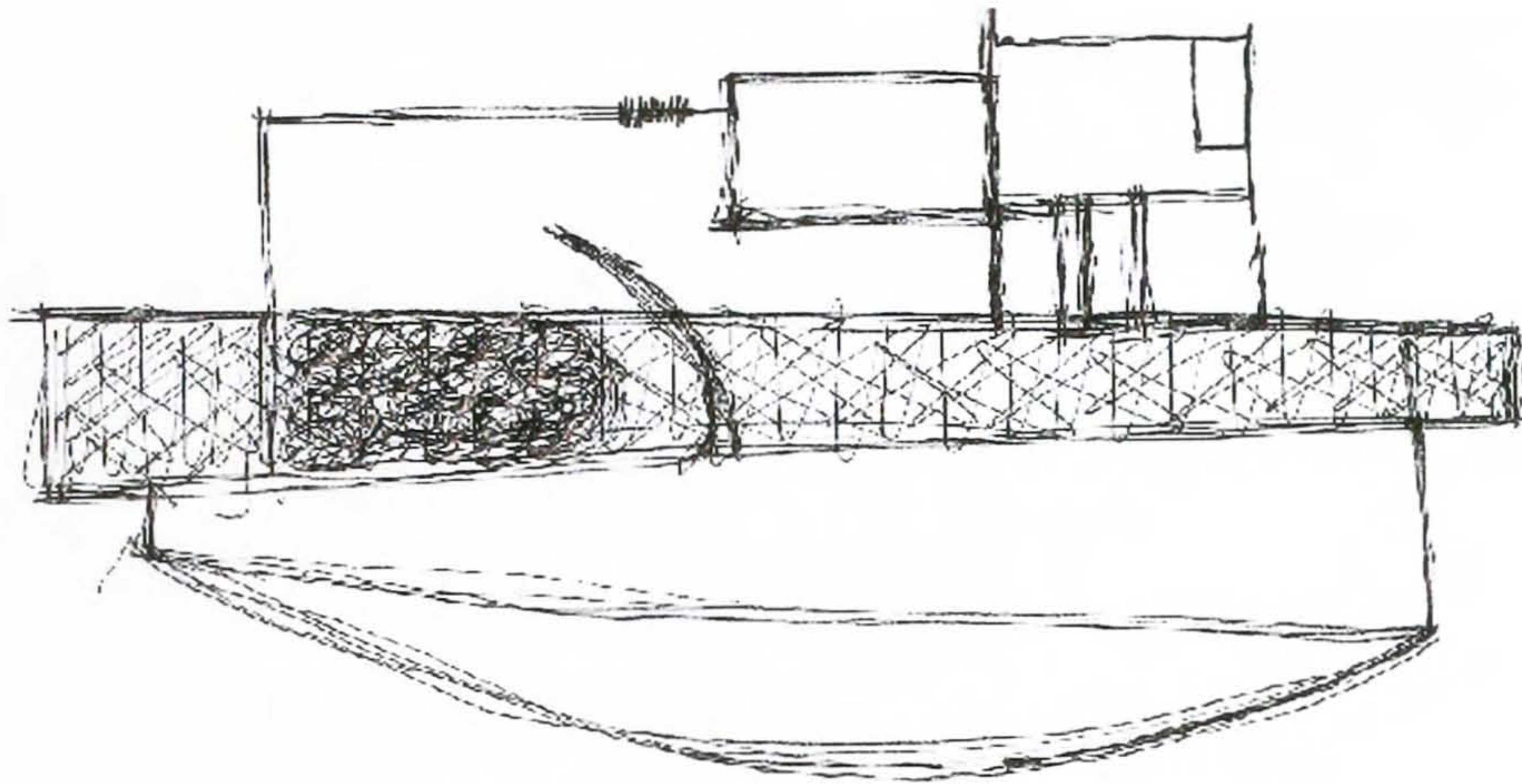
-Mies Van der Rohe



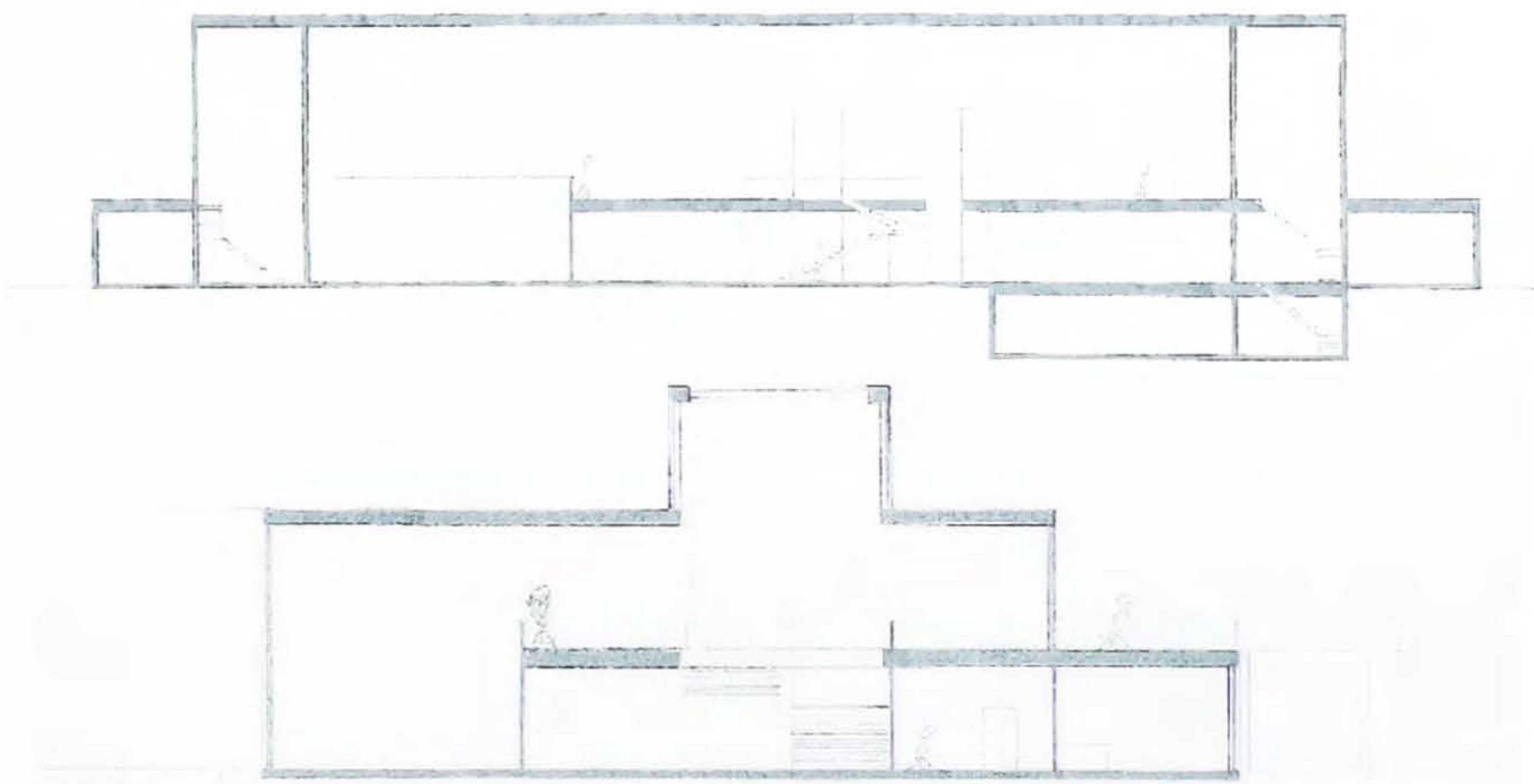


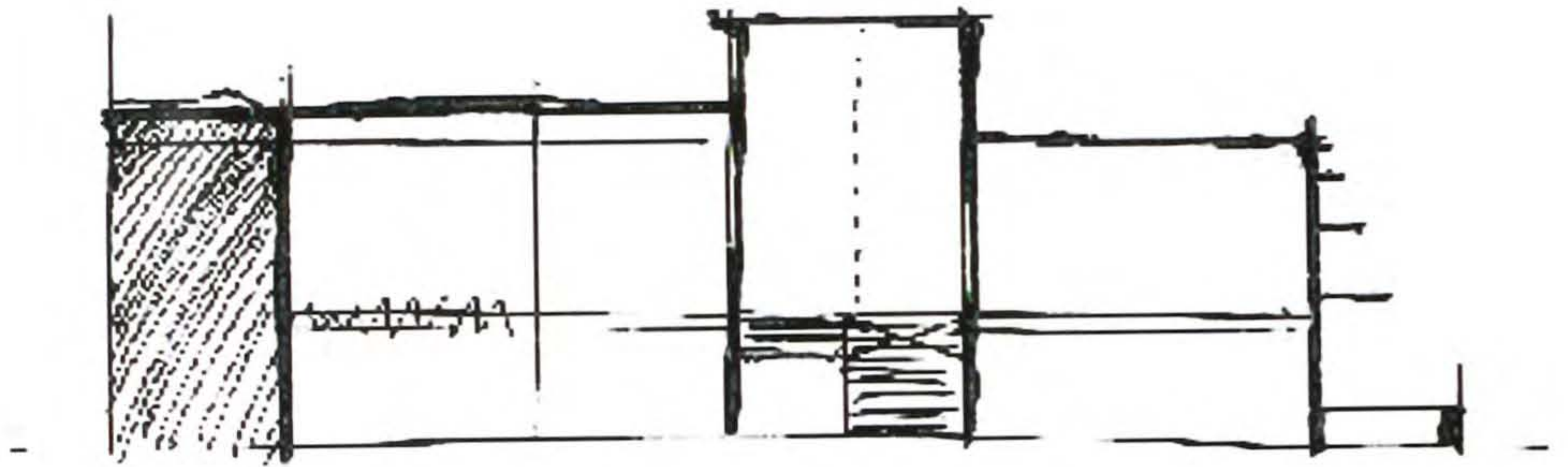
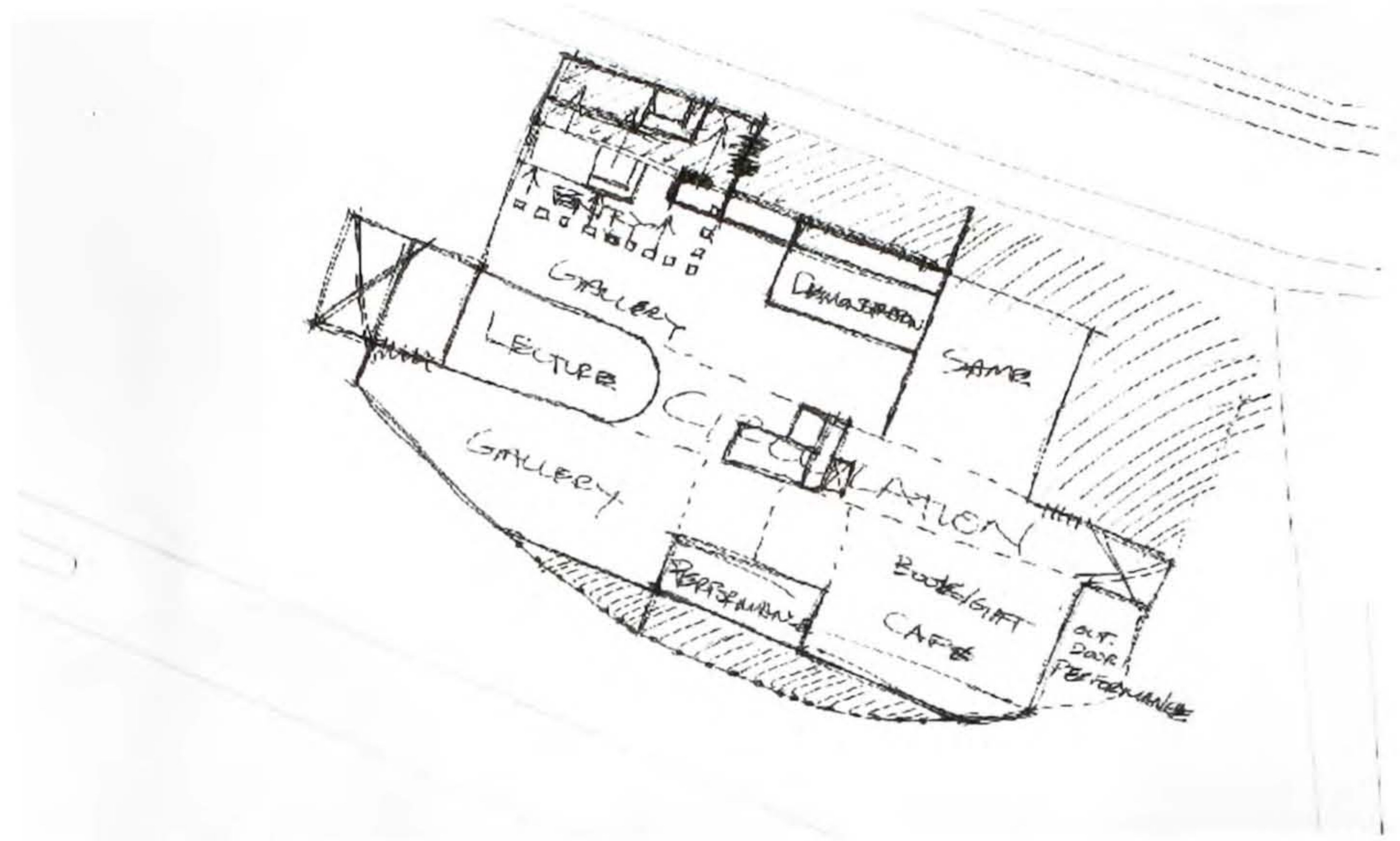
55 SCHEMATIC DESIGN



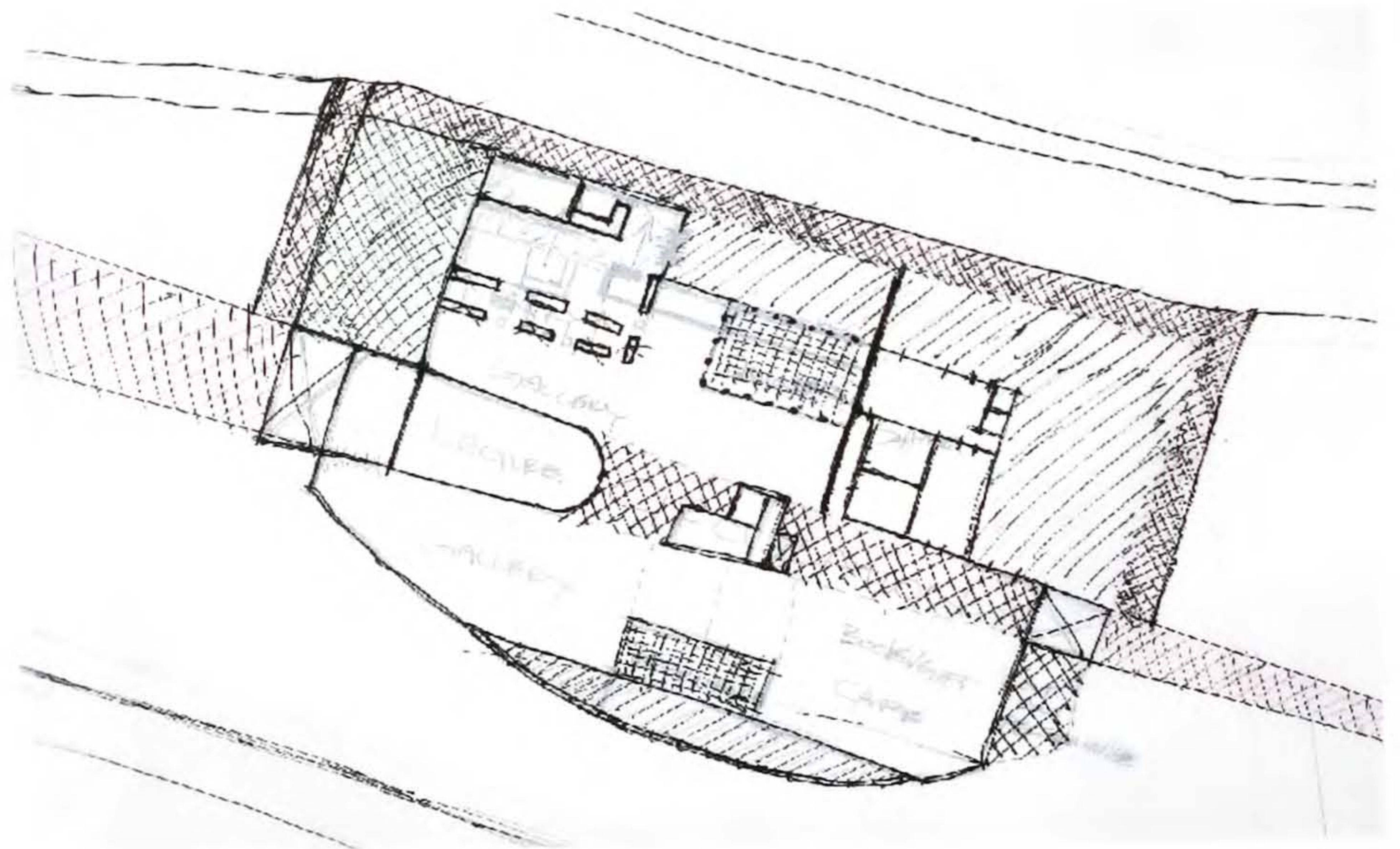


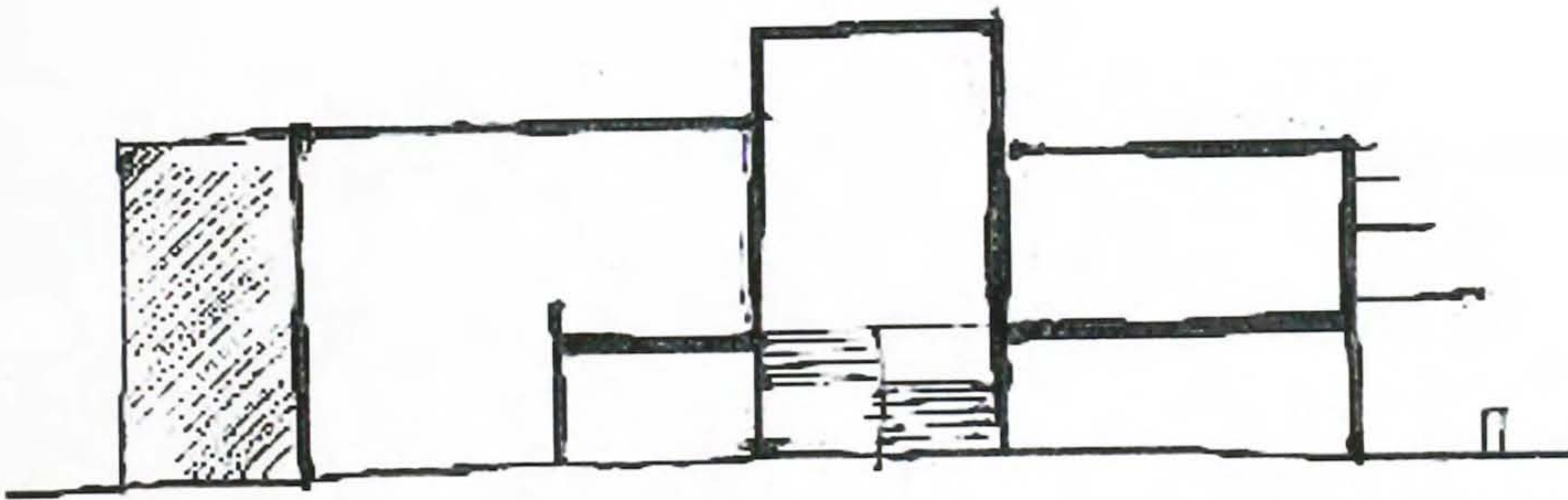
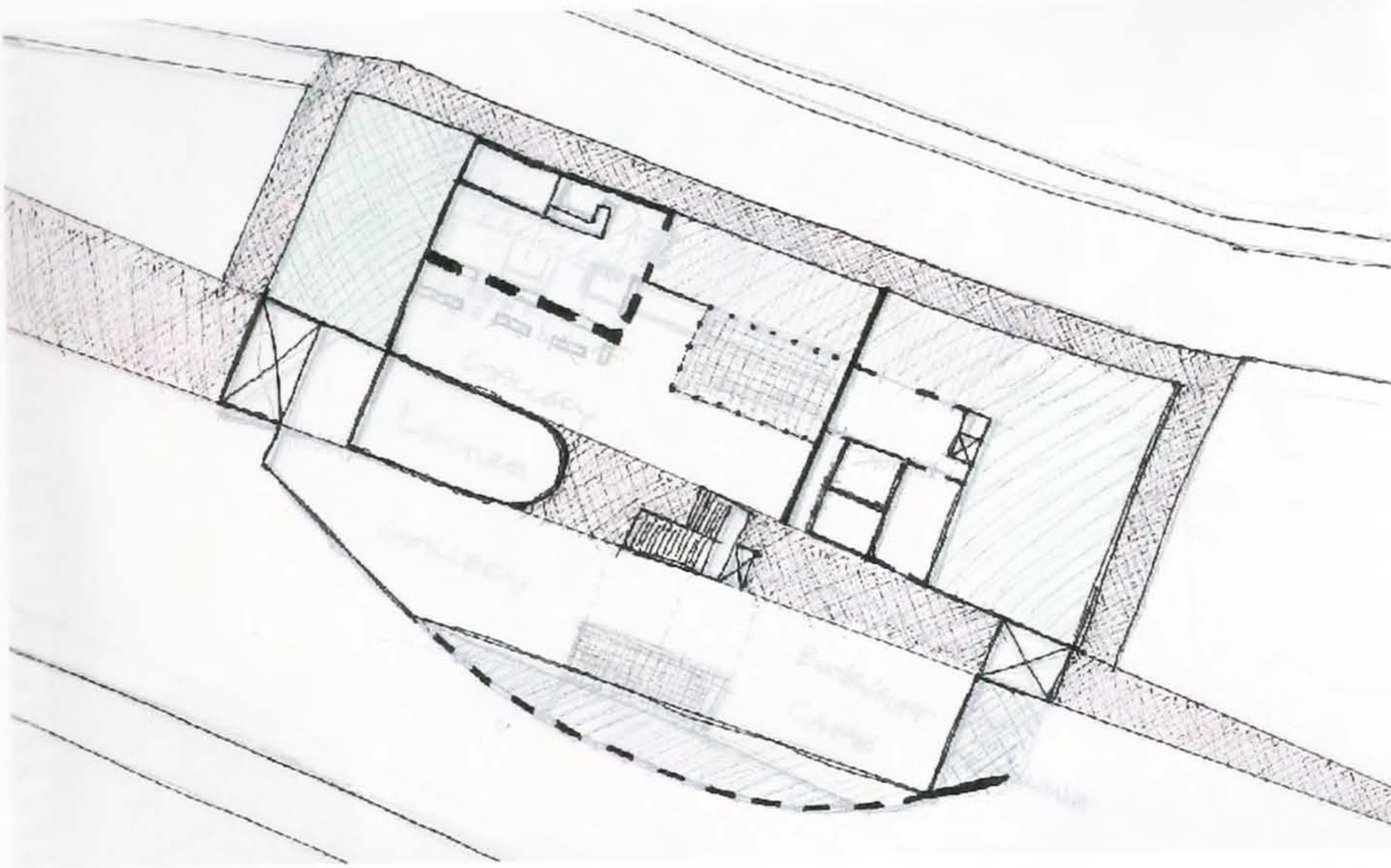
First Floor Plan



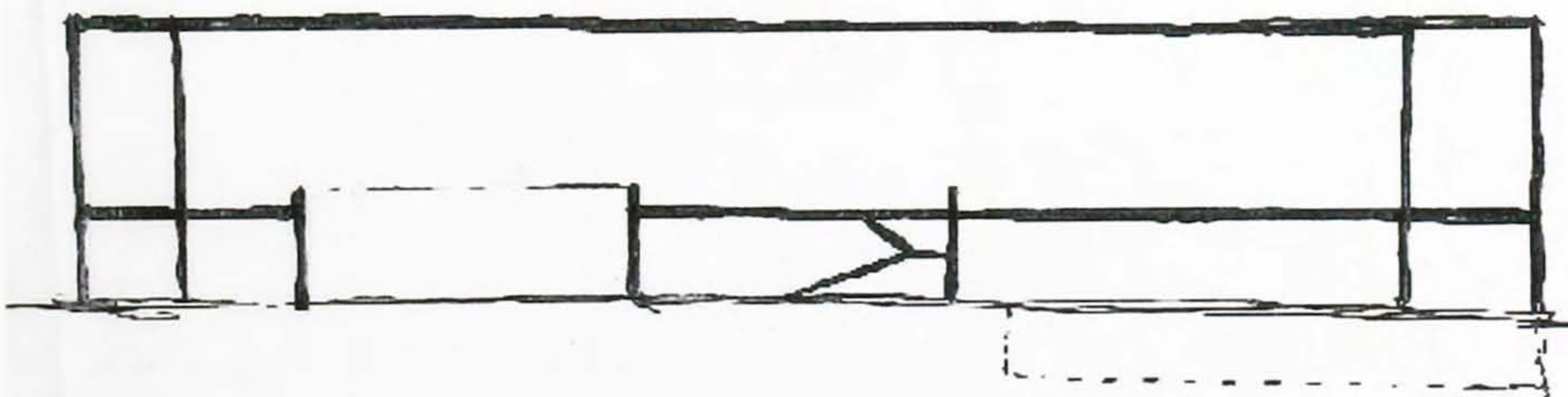


57 ▾ SCHEMATIC DESIGN

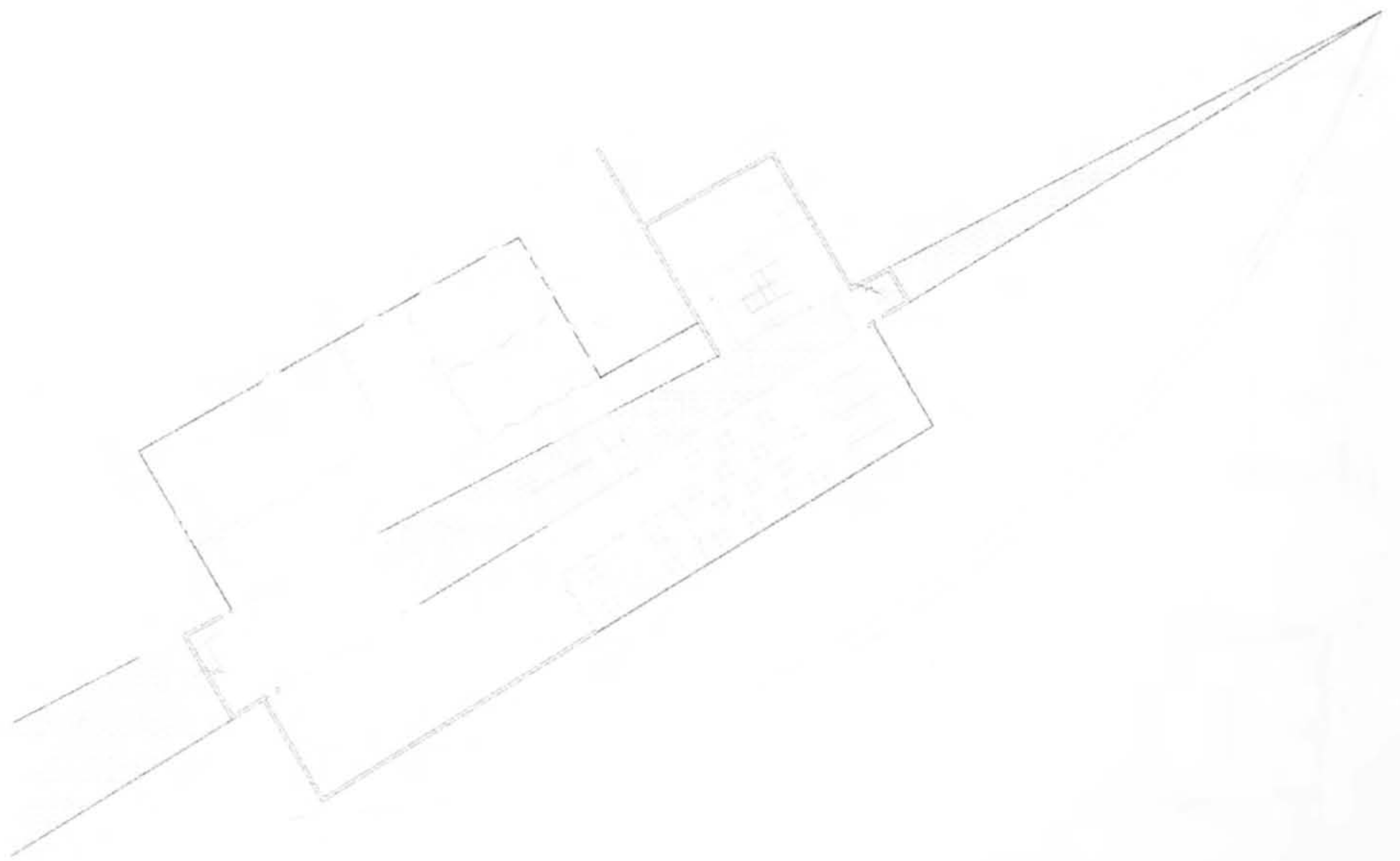




SCHEMATIC DESIGN 58



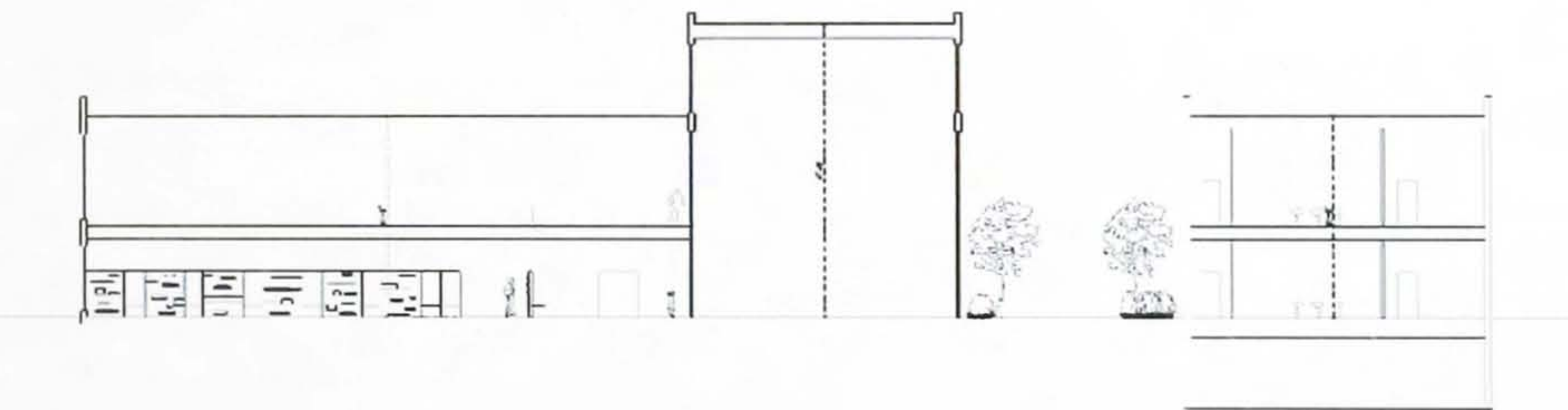
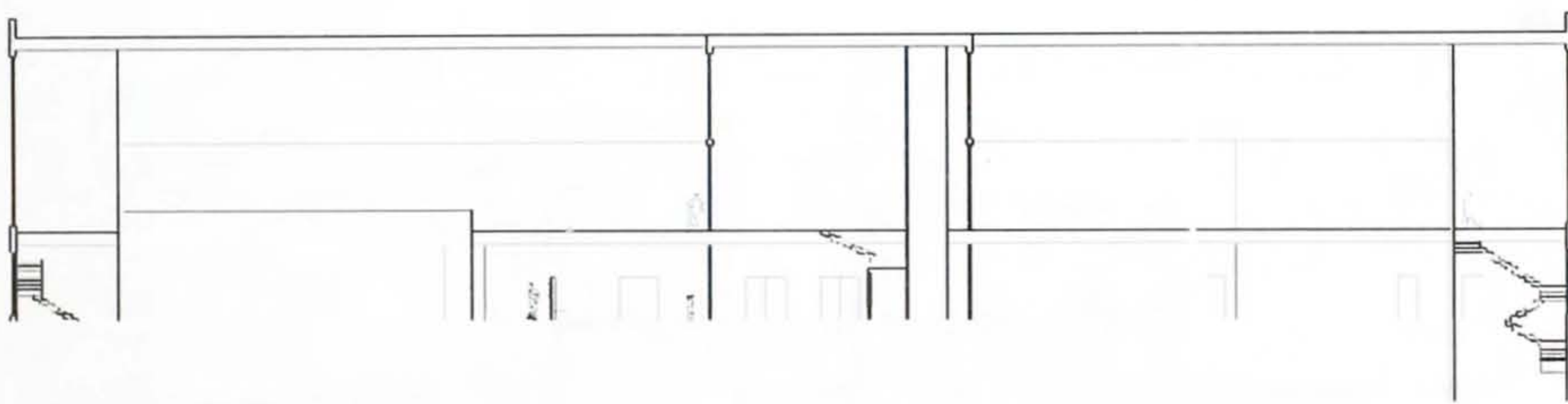
59 ▽ SCHEMATIC DESIGN



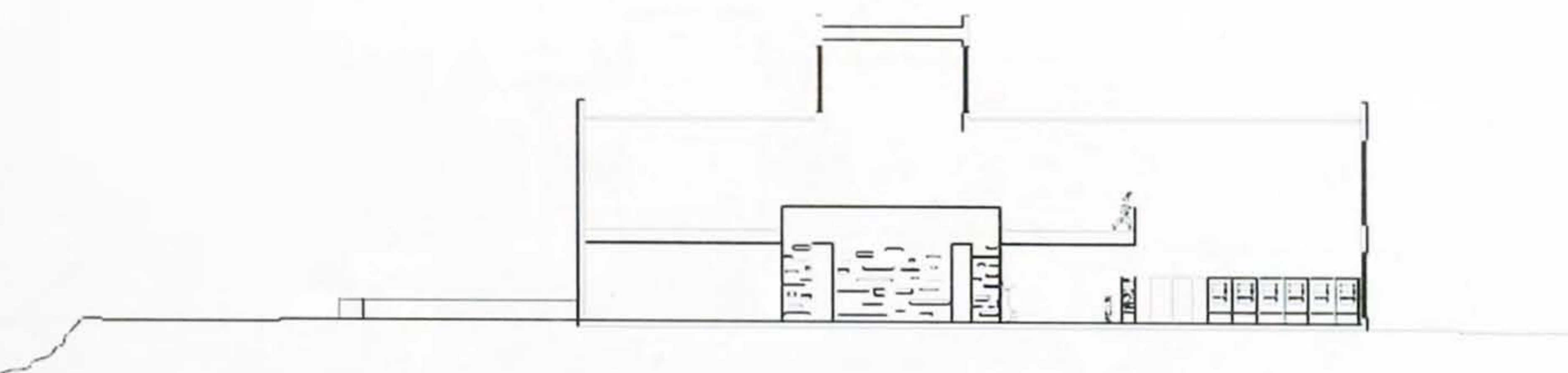
First Floor Plan

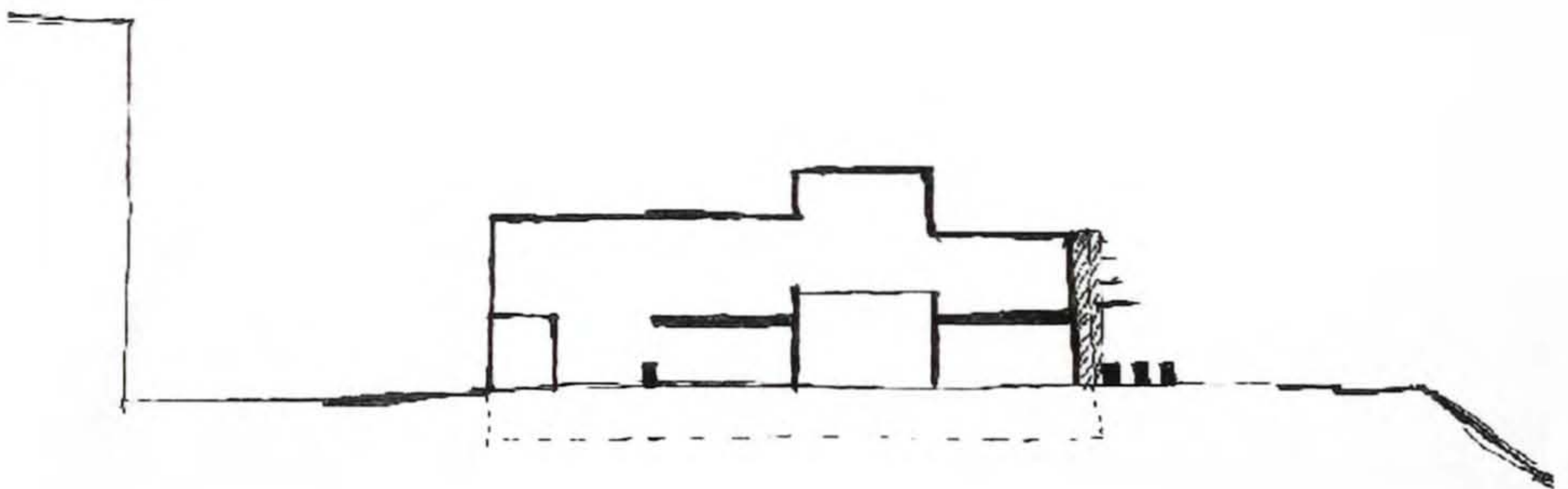
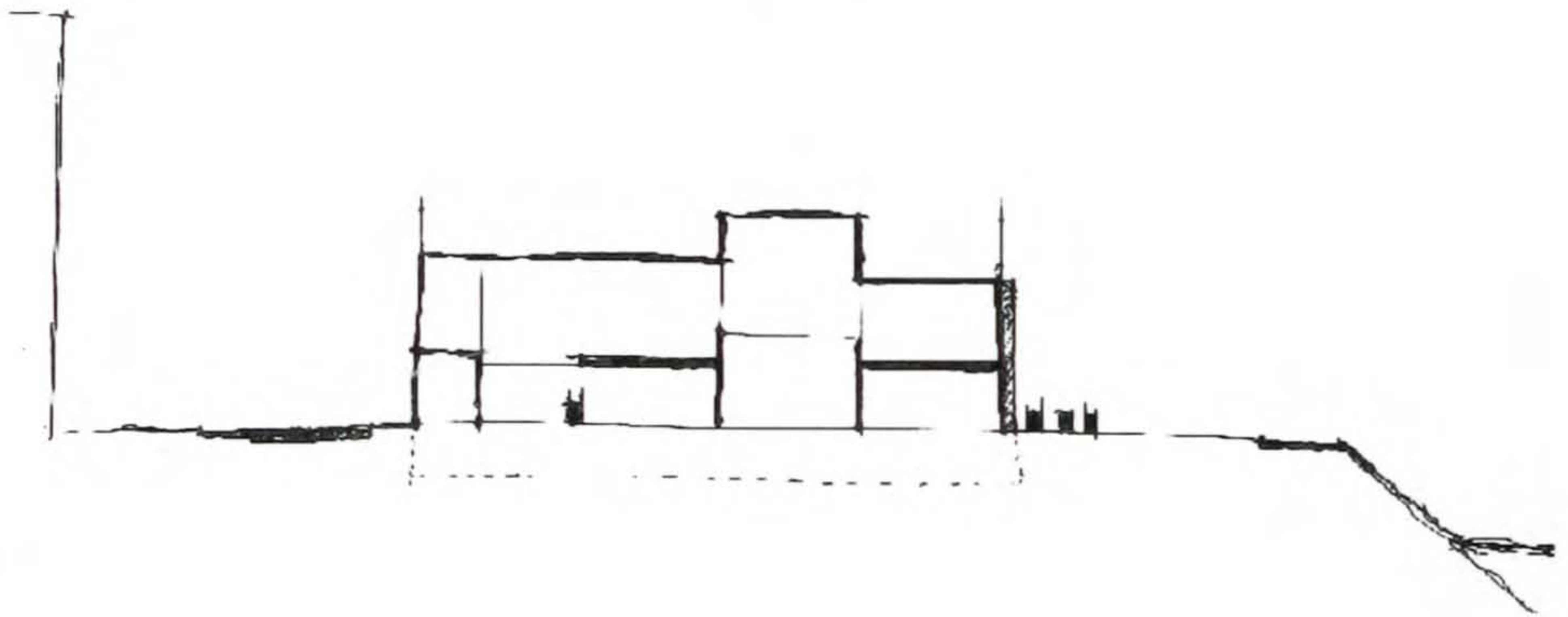
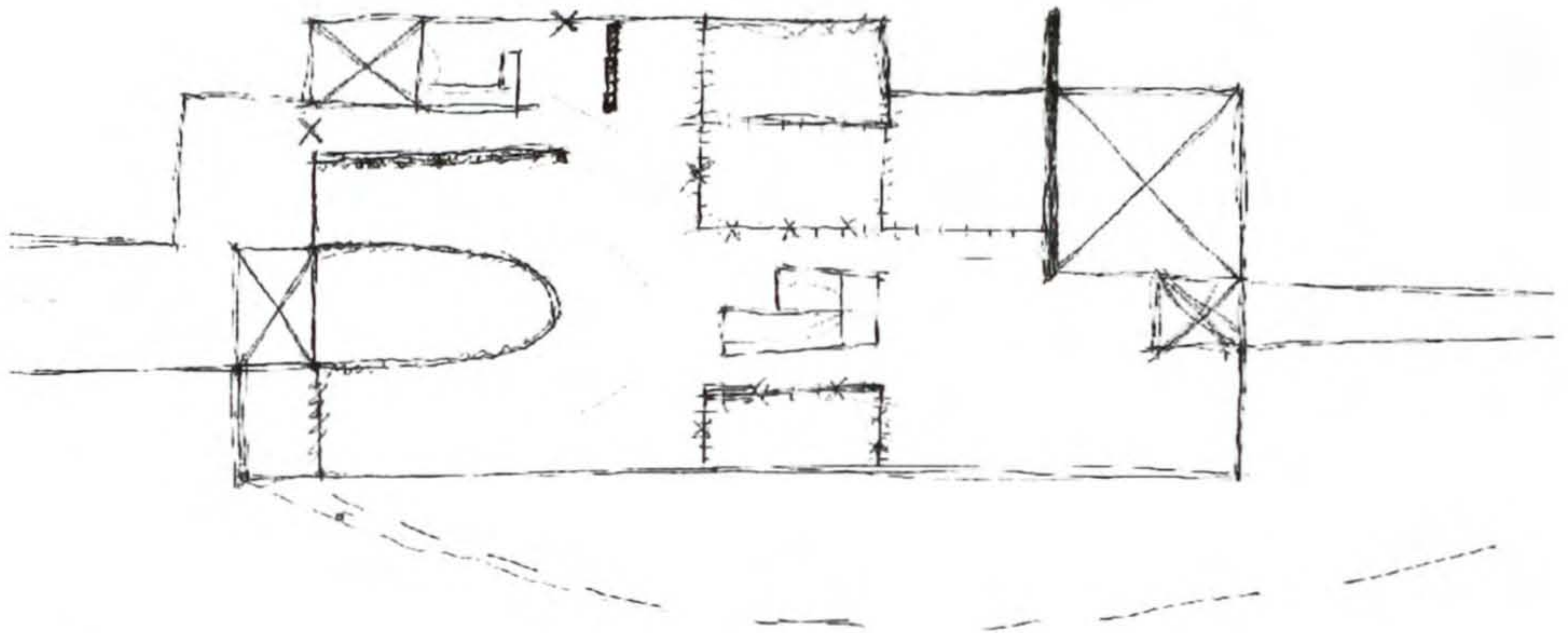
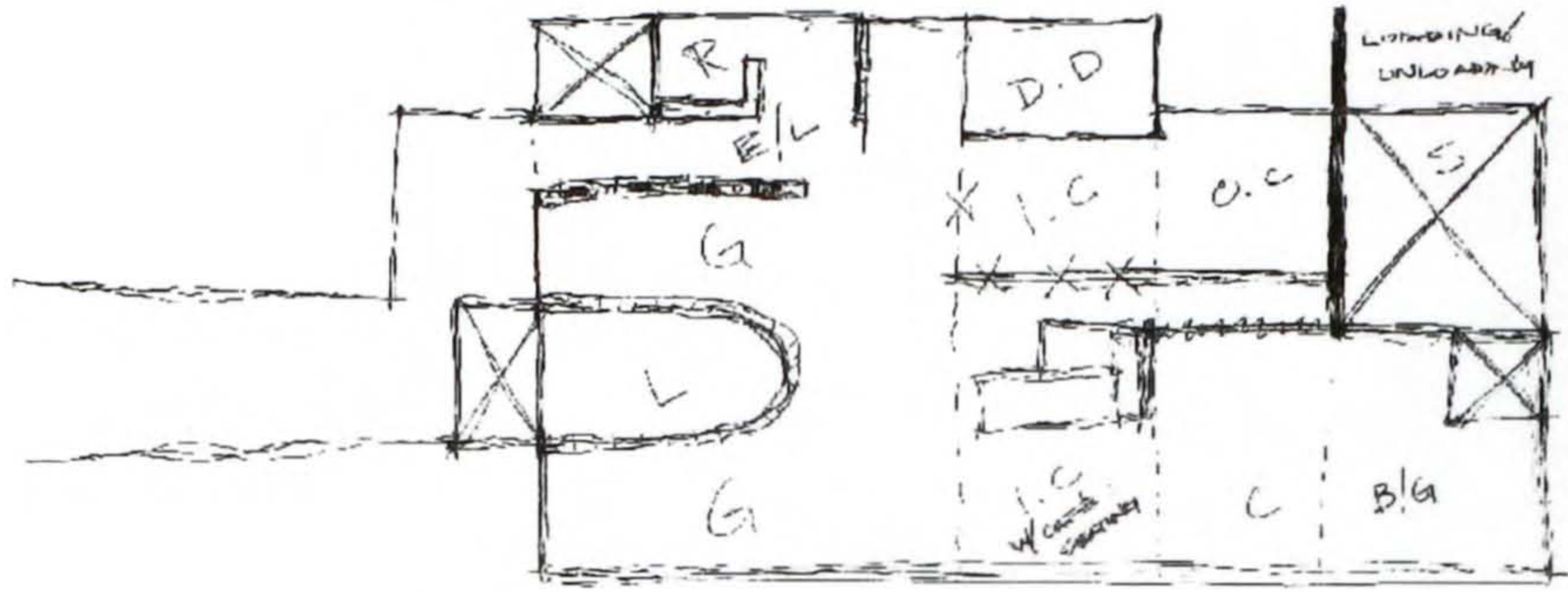


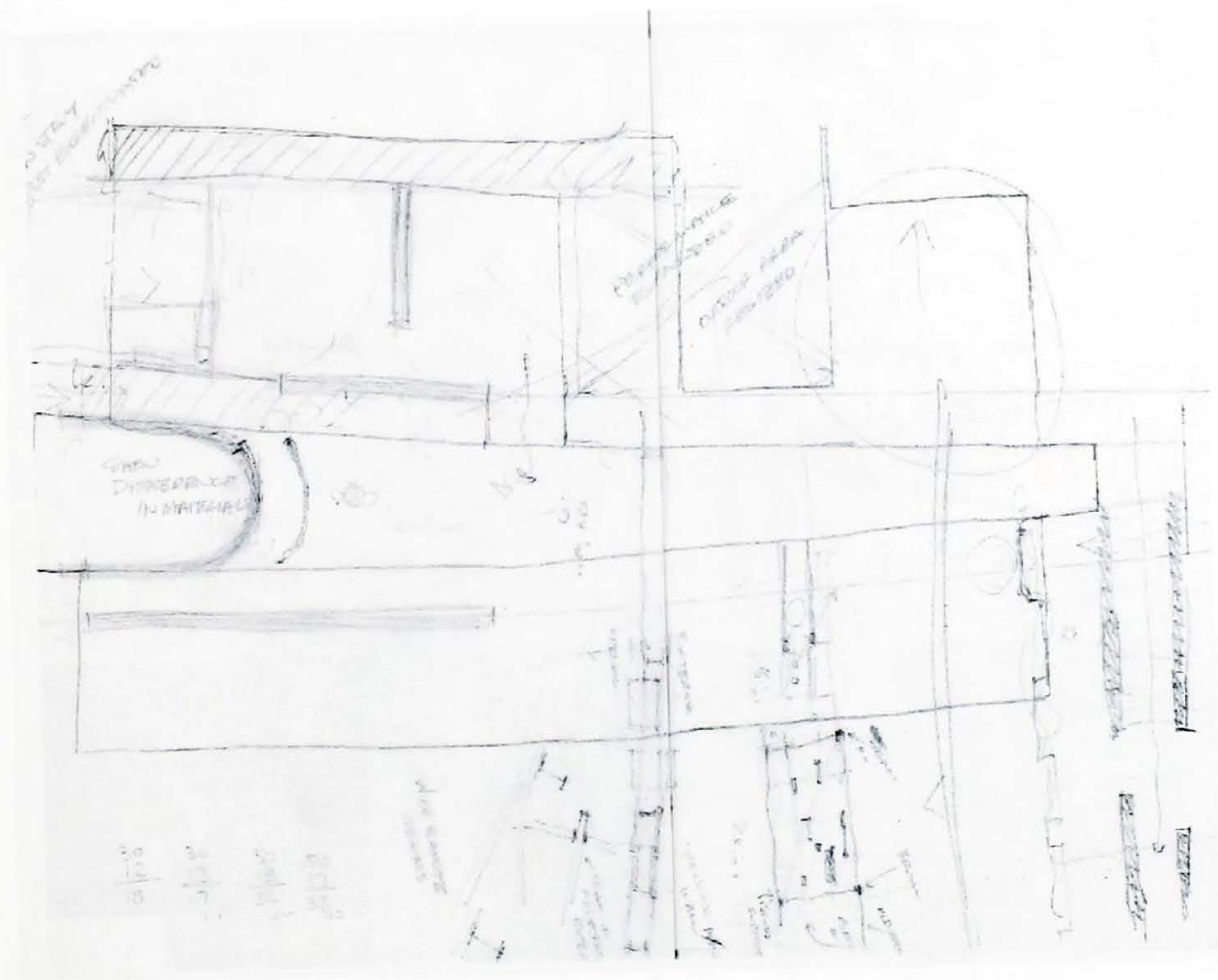
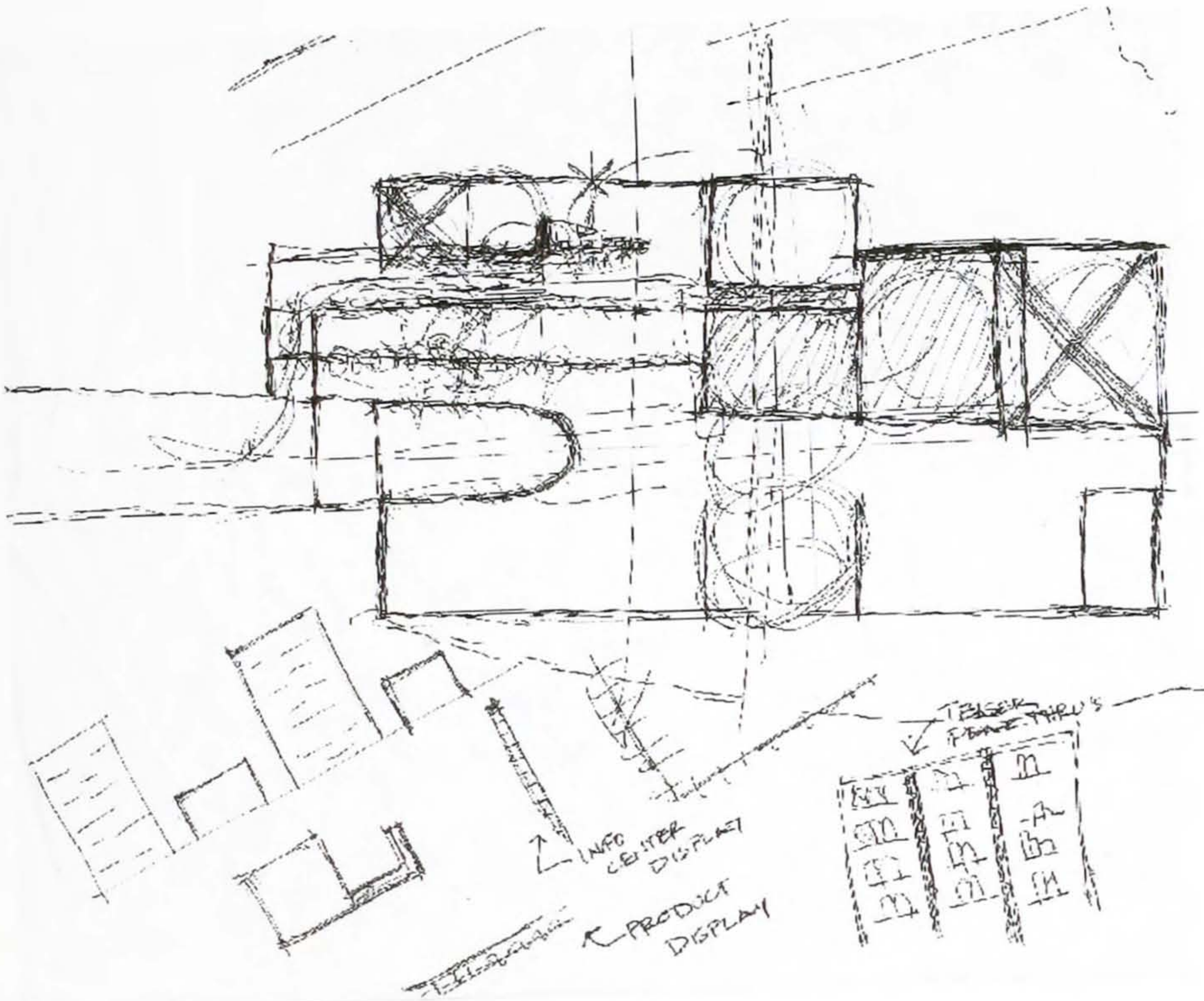
Second Floor Plan

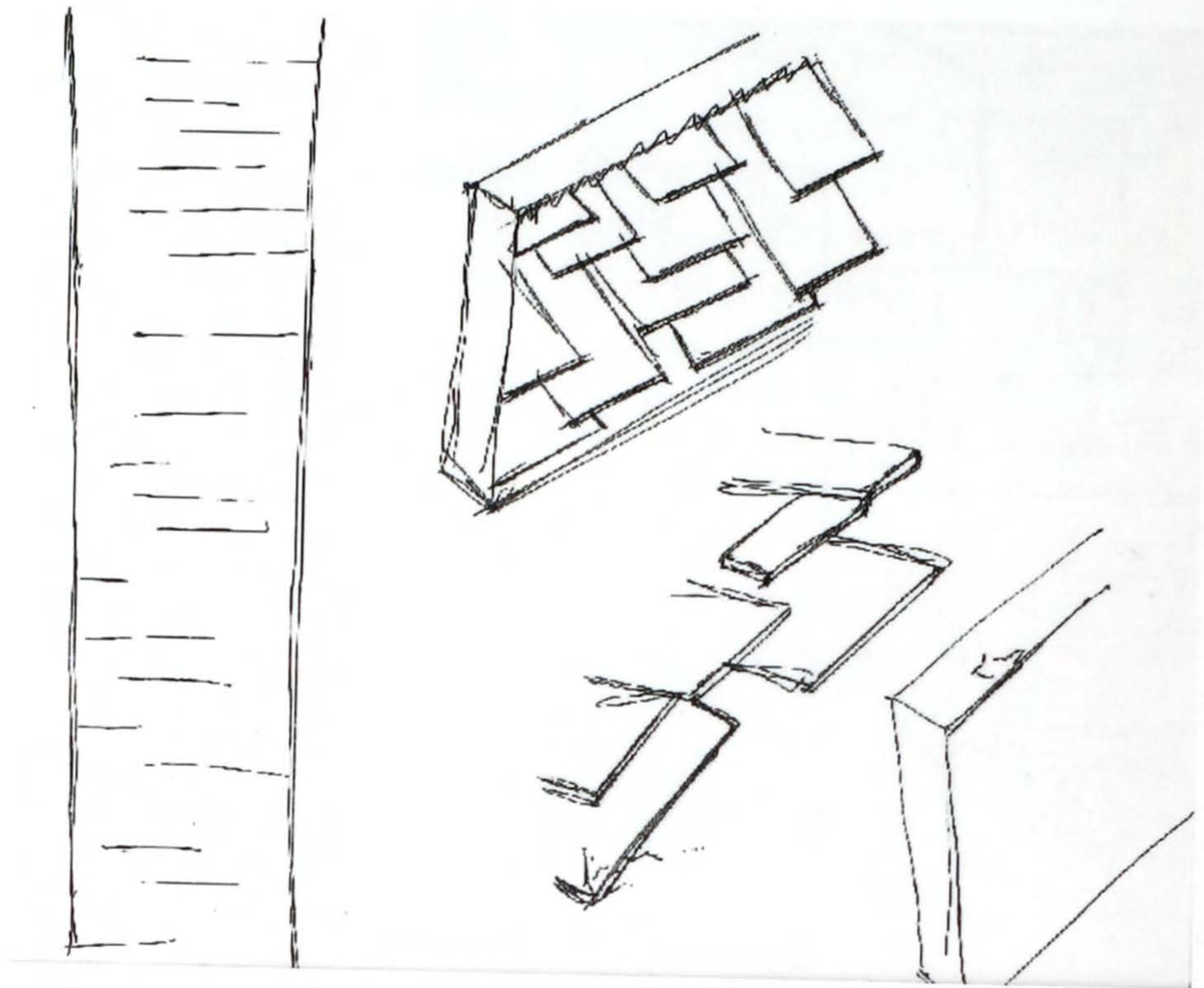


SCHEMATIC DESIGN 60









GALLERY VIEW

SOFT TRANSPARENT SKIN

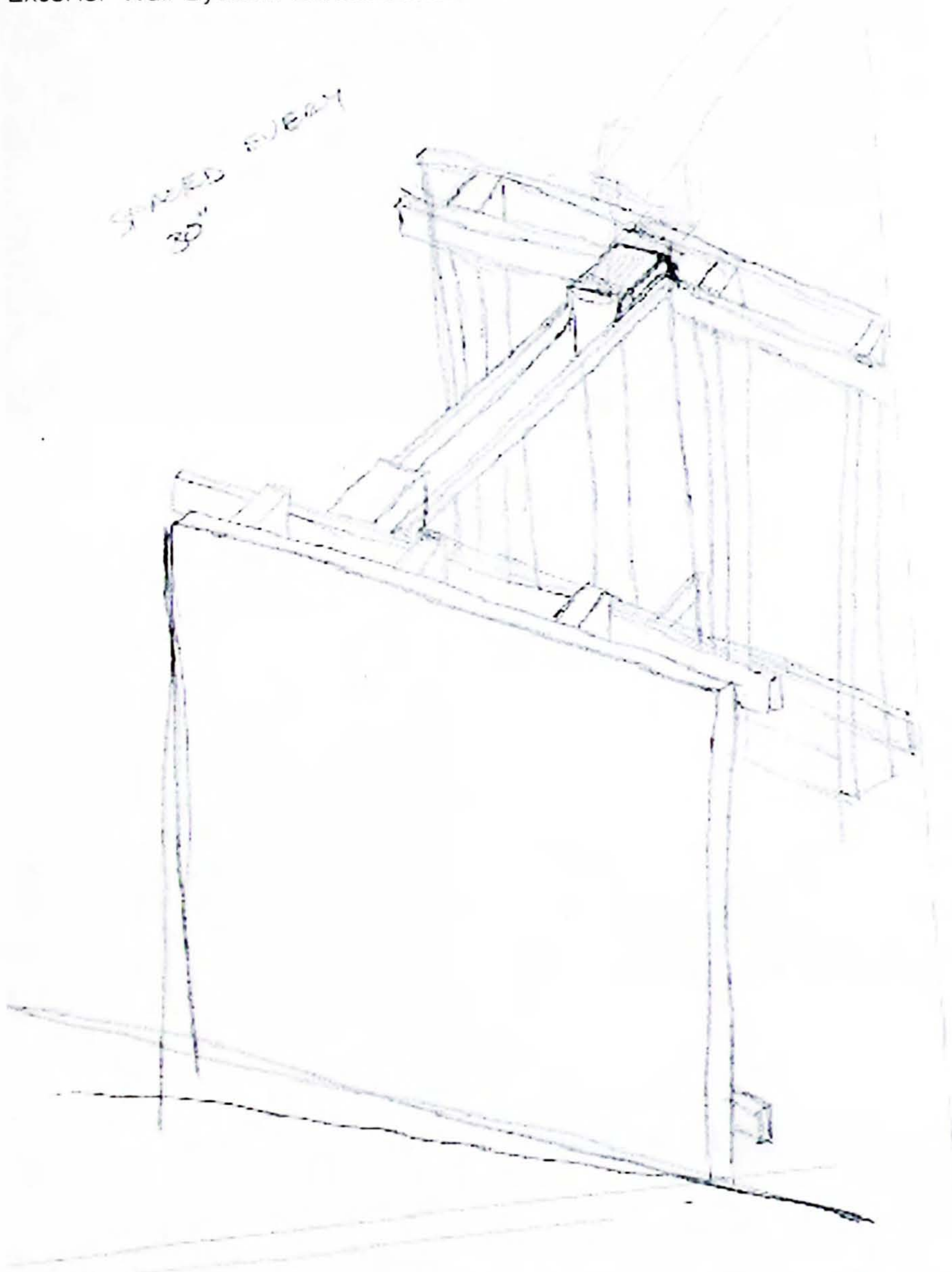


HARD
SOLID
TEXTURED
DISPLAY
AREA

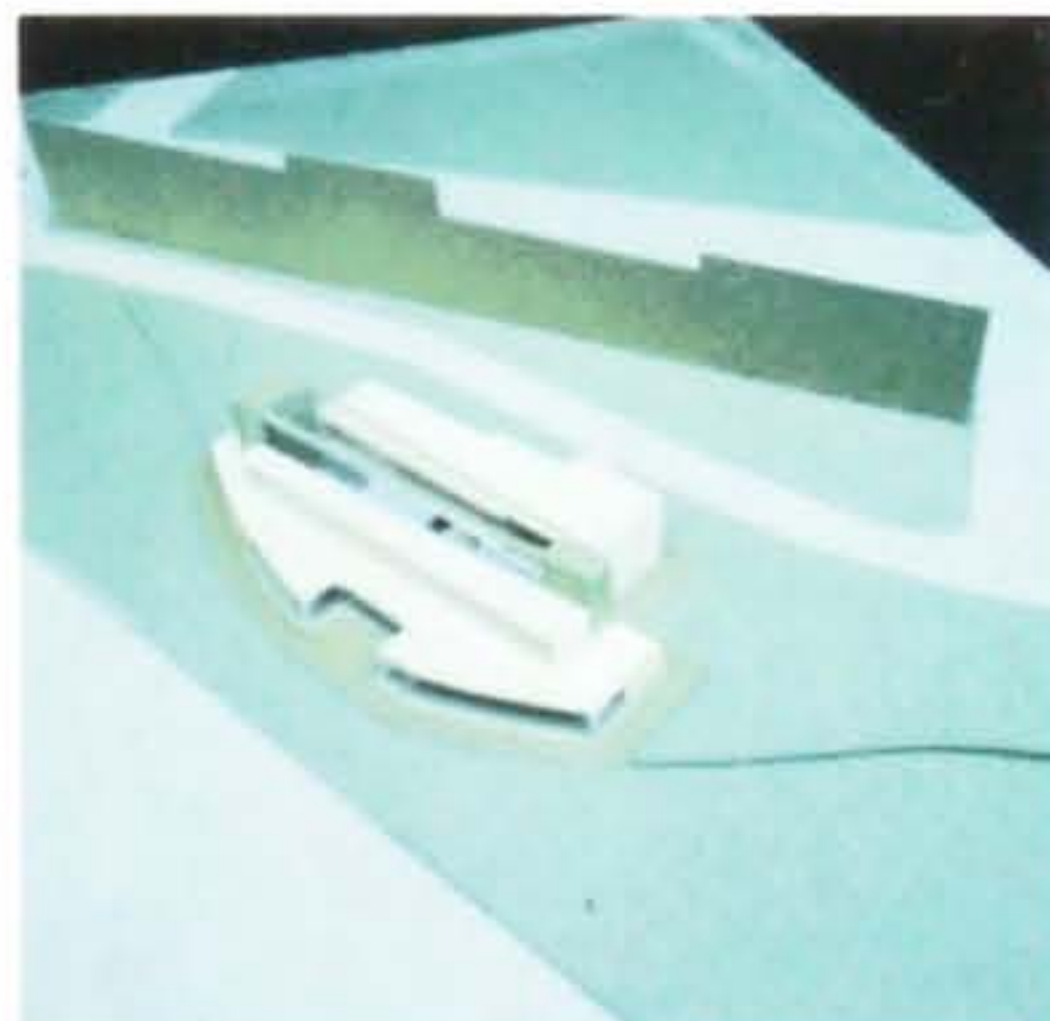
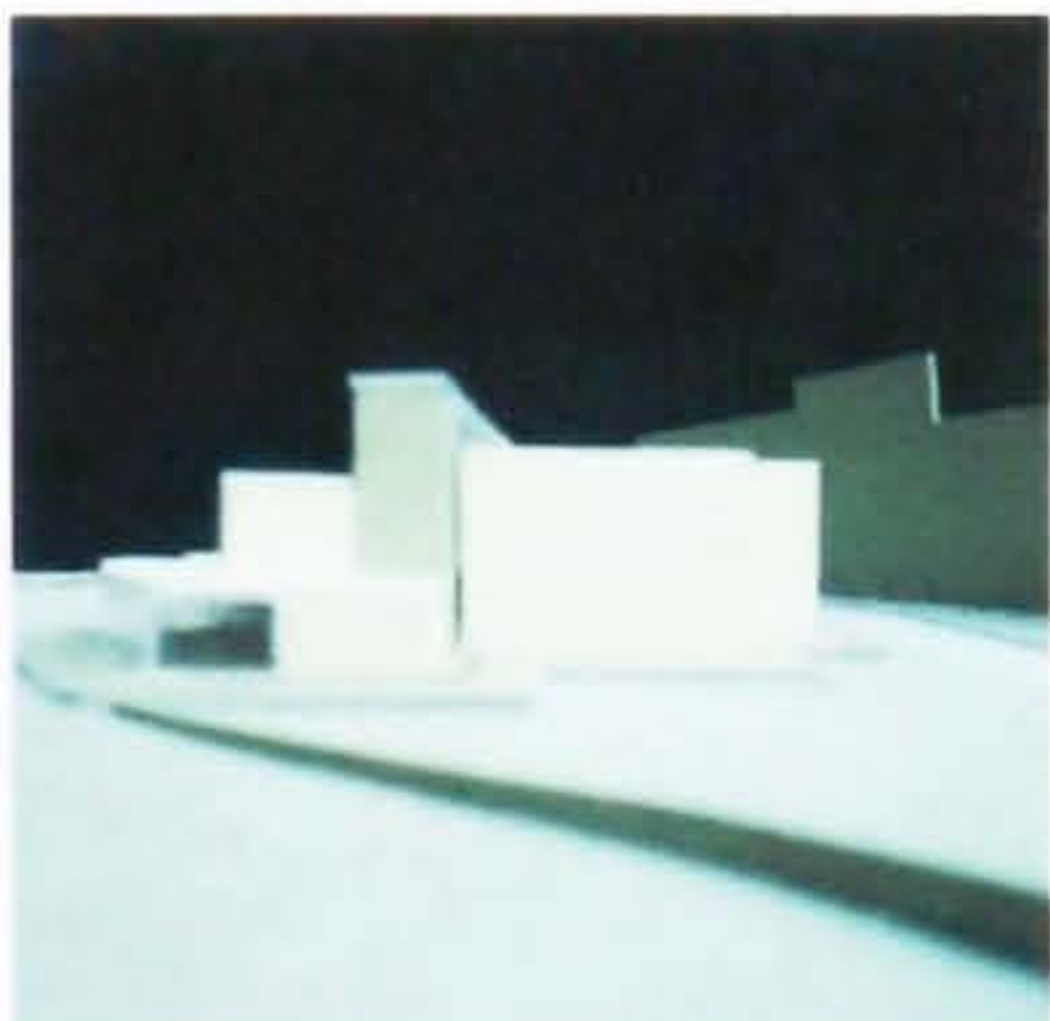


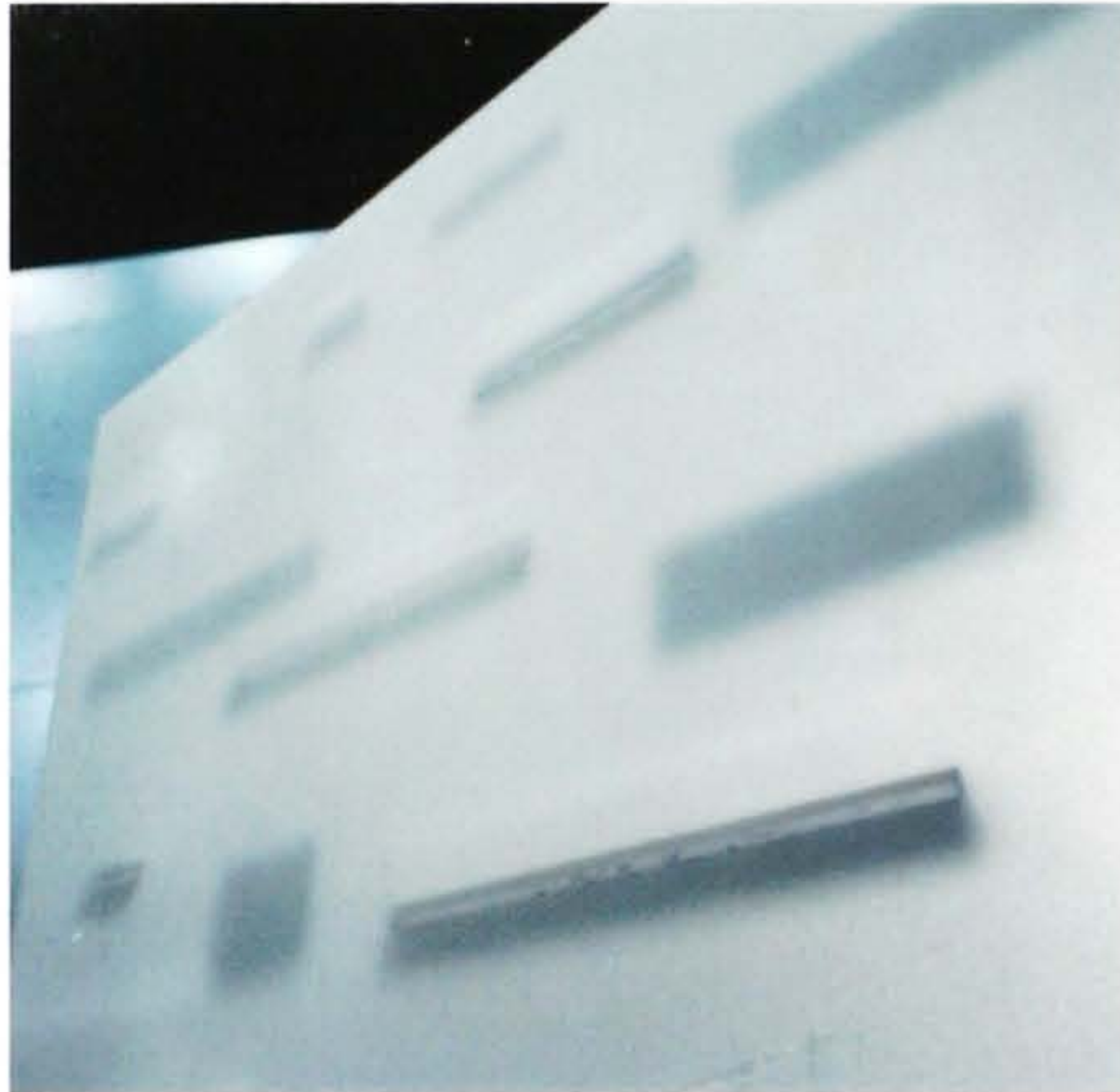
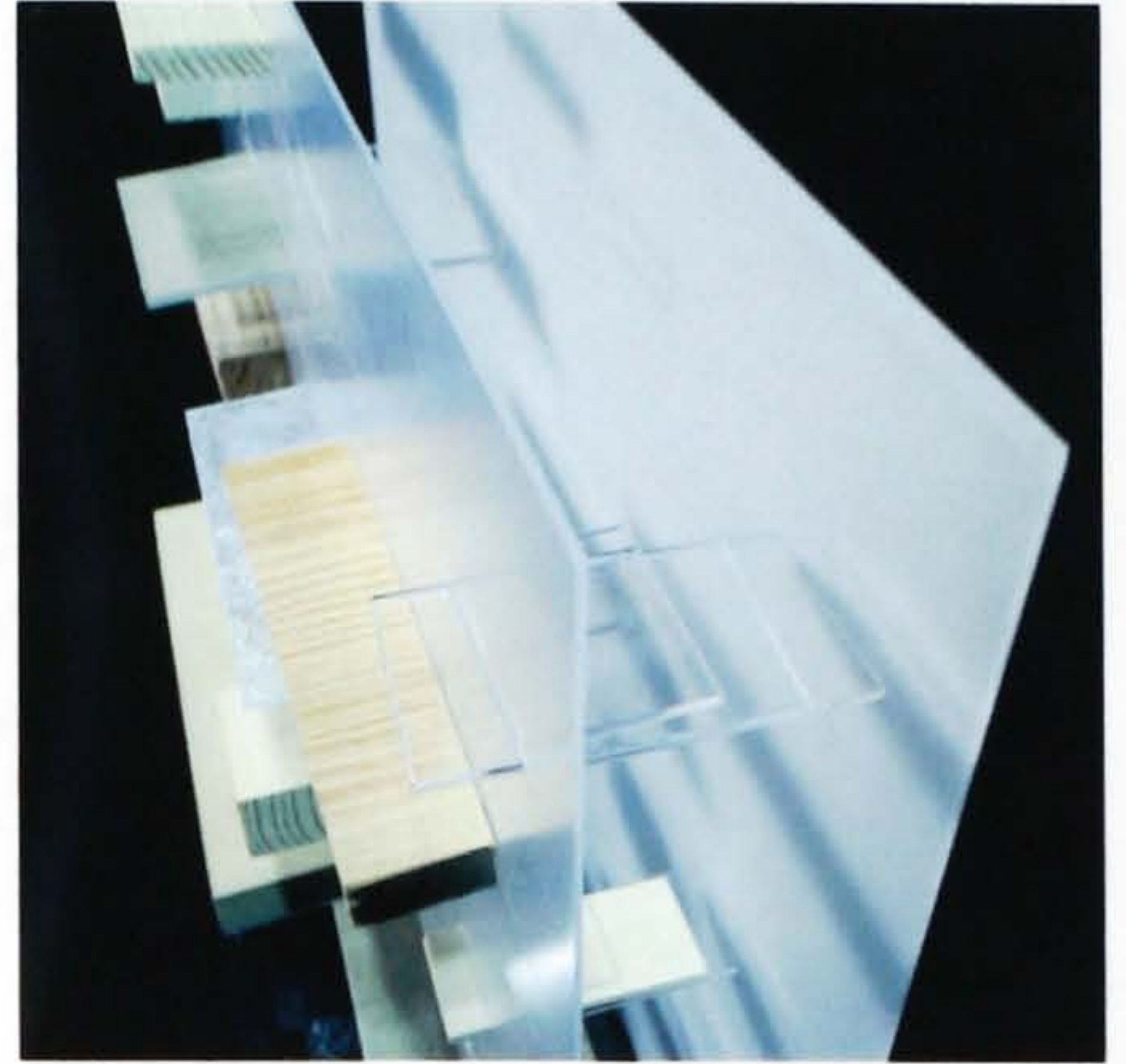
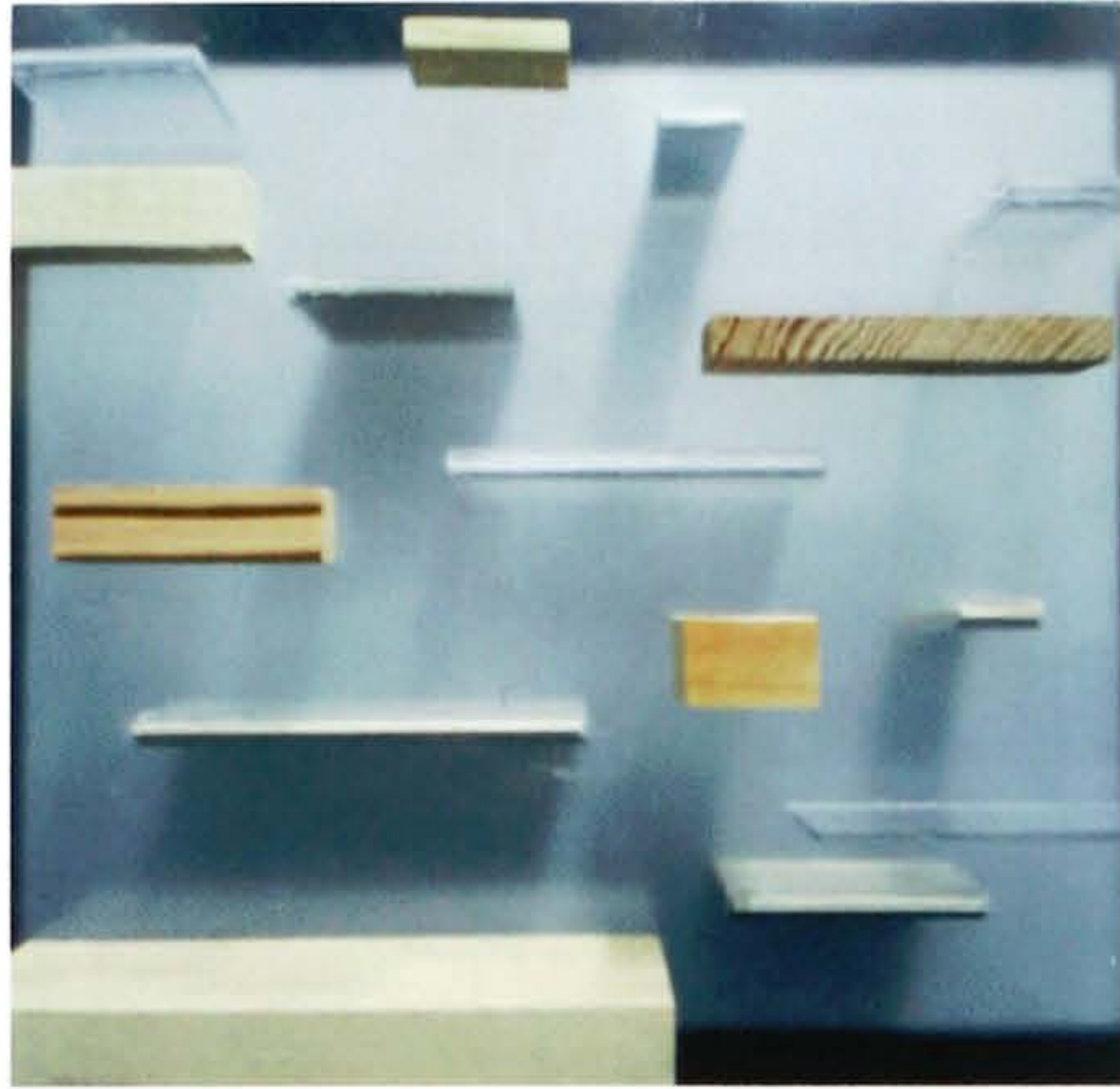
LECTURE VIEW

Exterior Wall System Construction



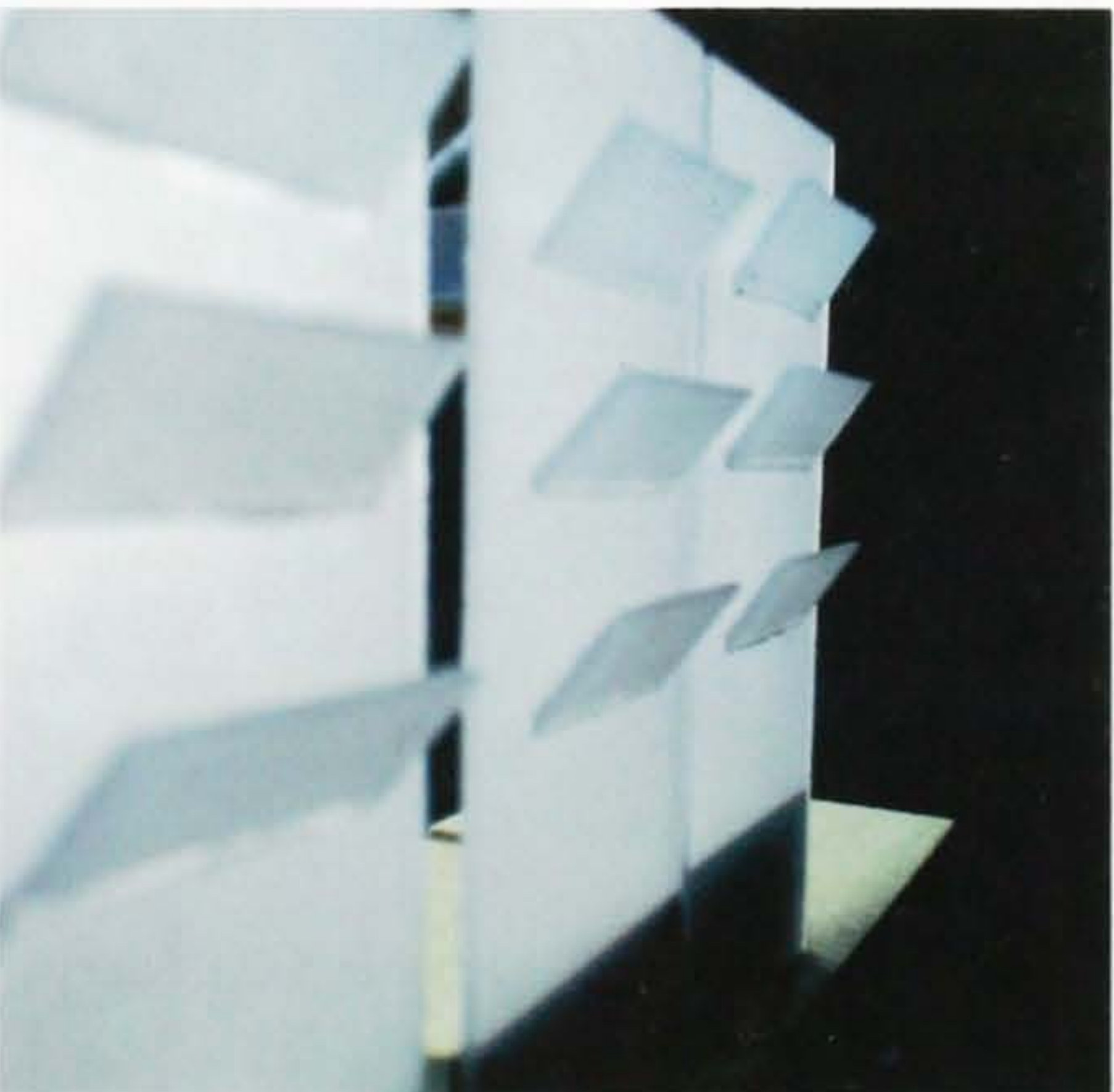
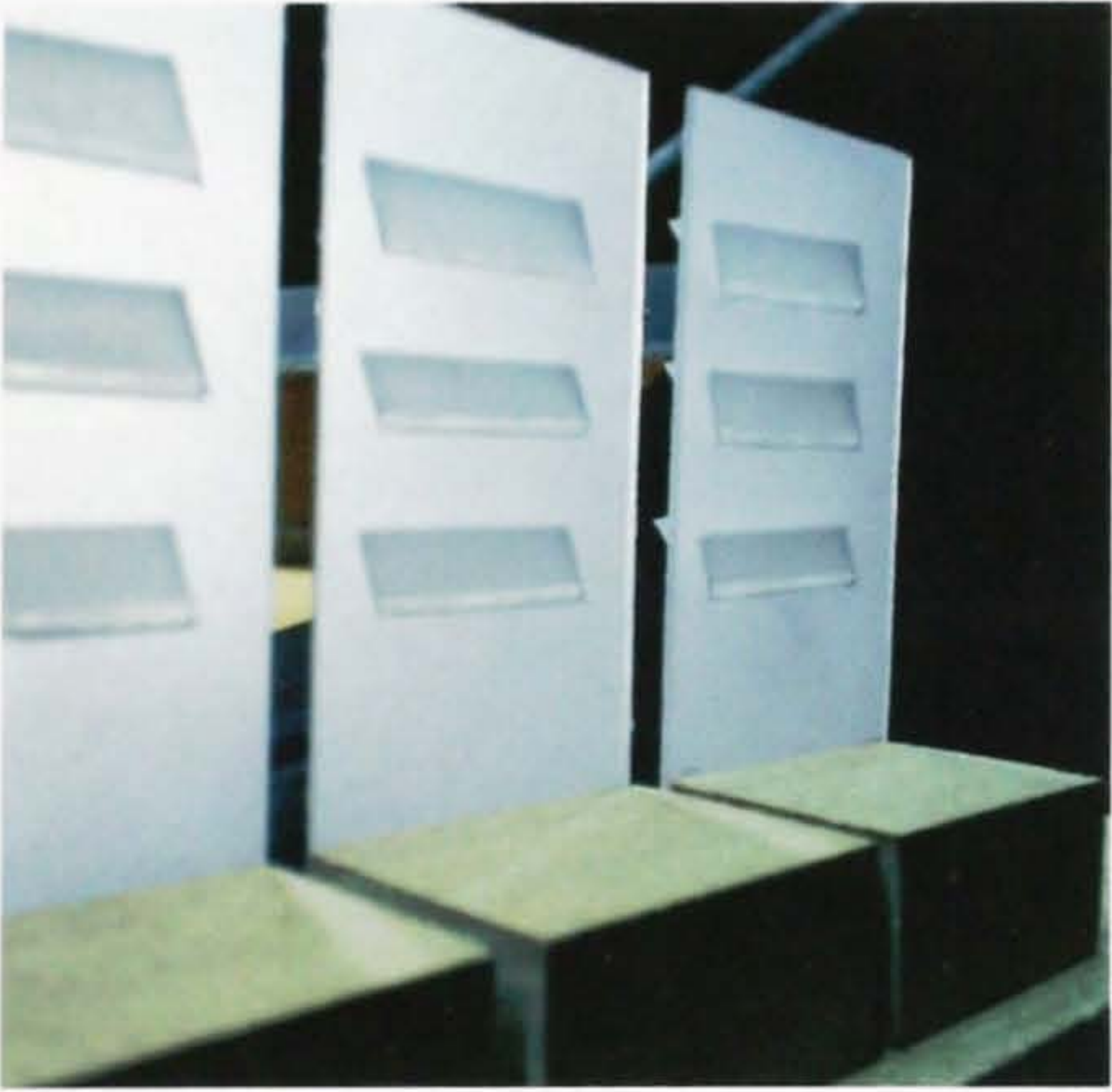
SCHEMATIC DESIGN ▾ 64





65 ▽ SCHEMATIC DESIGN



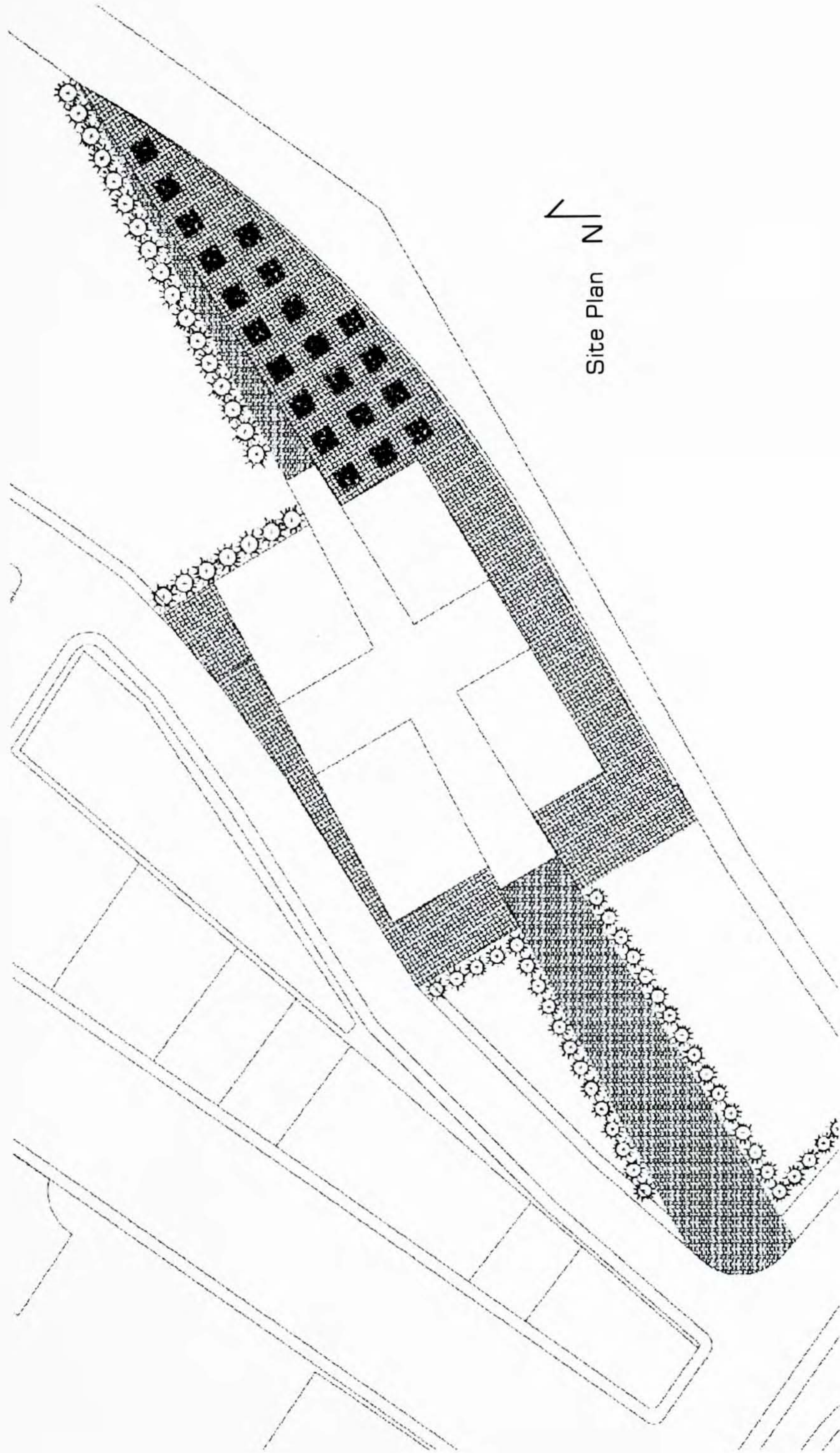


FINAL PROJECT



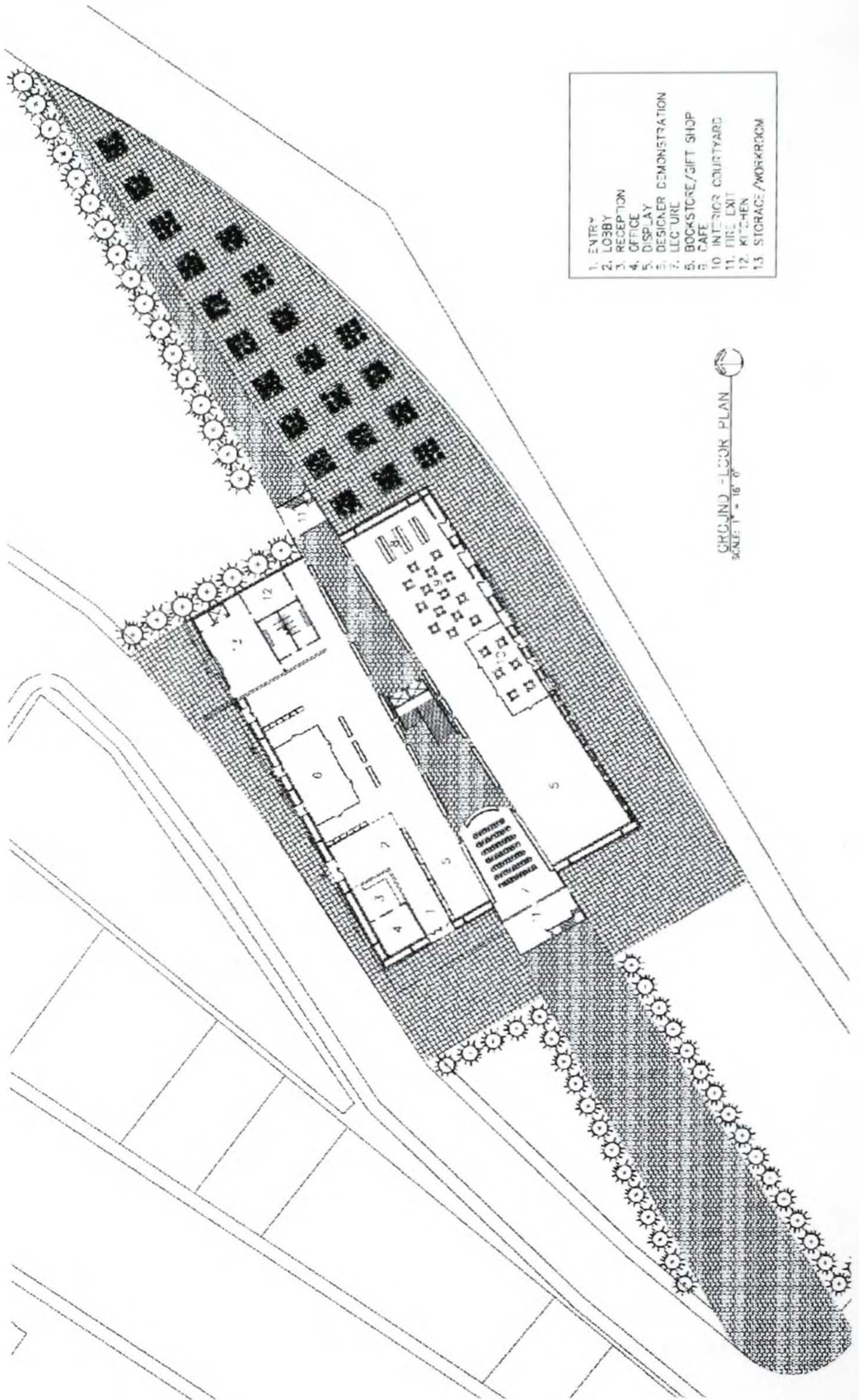
Buildings shelter mankind...architecture shelters
the spirit of mankind.

-Louis Kahn



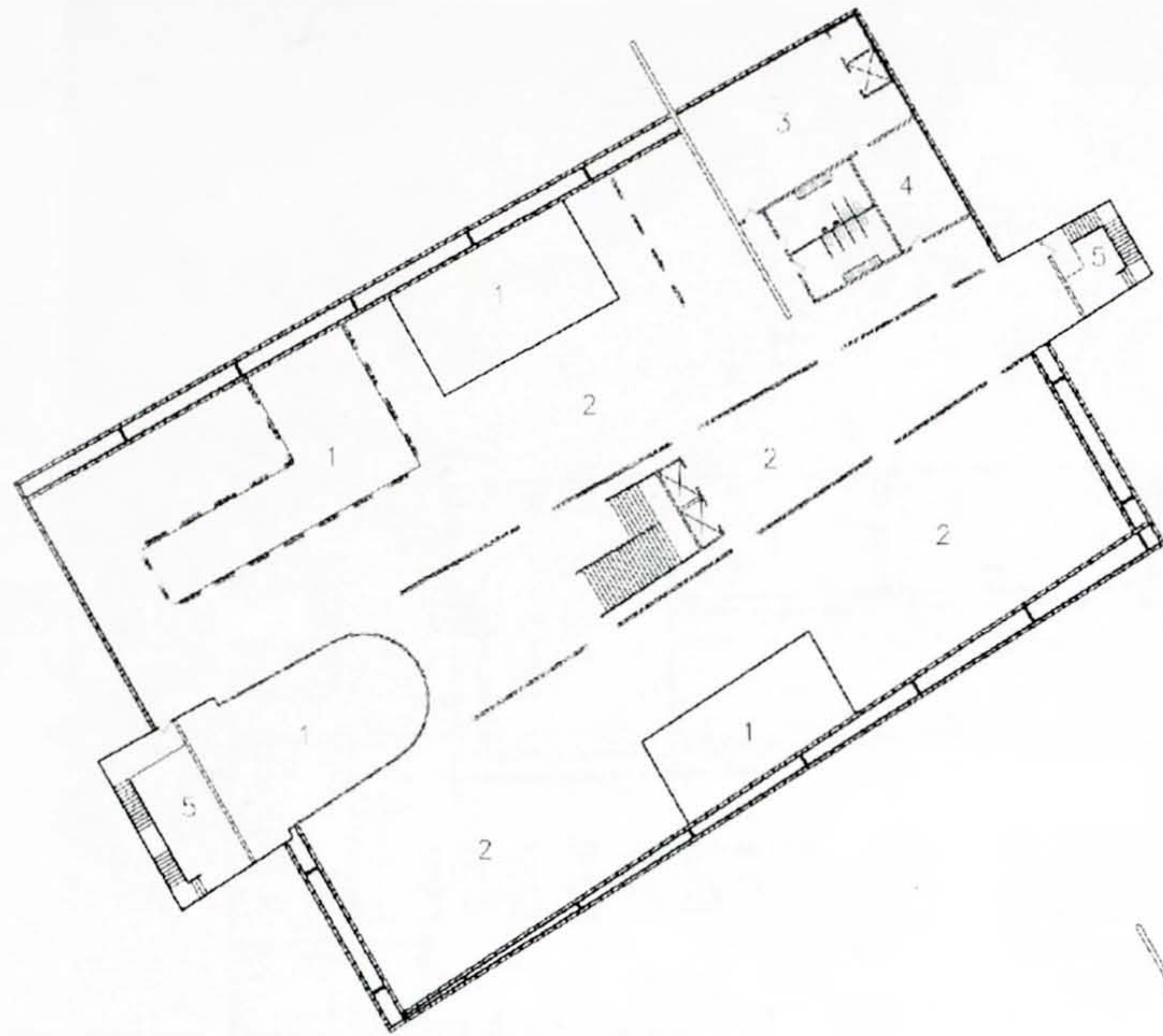
Site Plan N

FINAL PROJECT 68



- 1. ENTRY
- 2. LOBBY
- 3. RECEPTION
- 4. OFFICE
- 5. DISPLAY
- 6. DESIGNER DEMONSTRATION
- 7. LECTURE
- 8. BOOKSTORE/GIFT SHOP
- 9. CAFE
- 10. INTERIOR COURTYARD
- 11. FIRE EXIT
- 12. KITCHEN
- 13. STORAGE/WORKROOM

GROUND FLOOR PLAN
SCALE: 1" = 16' 0"

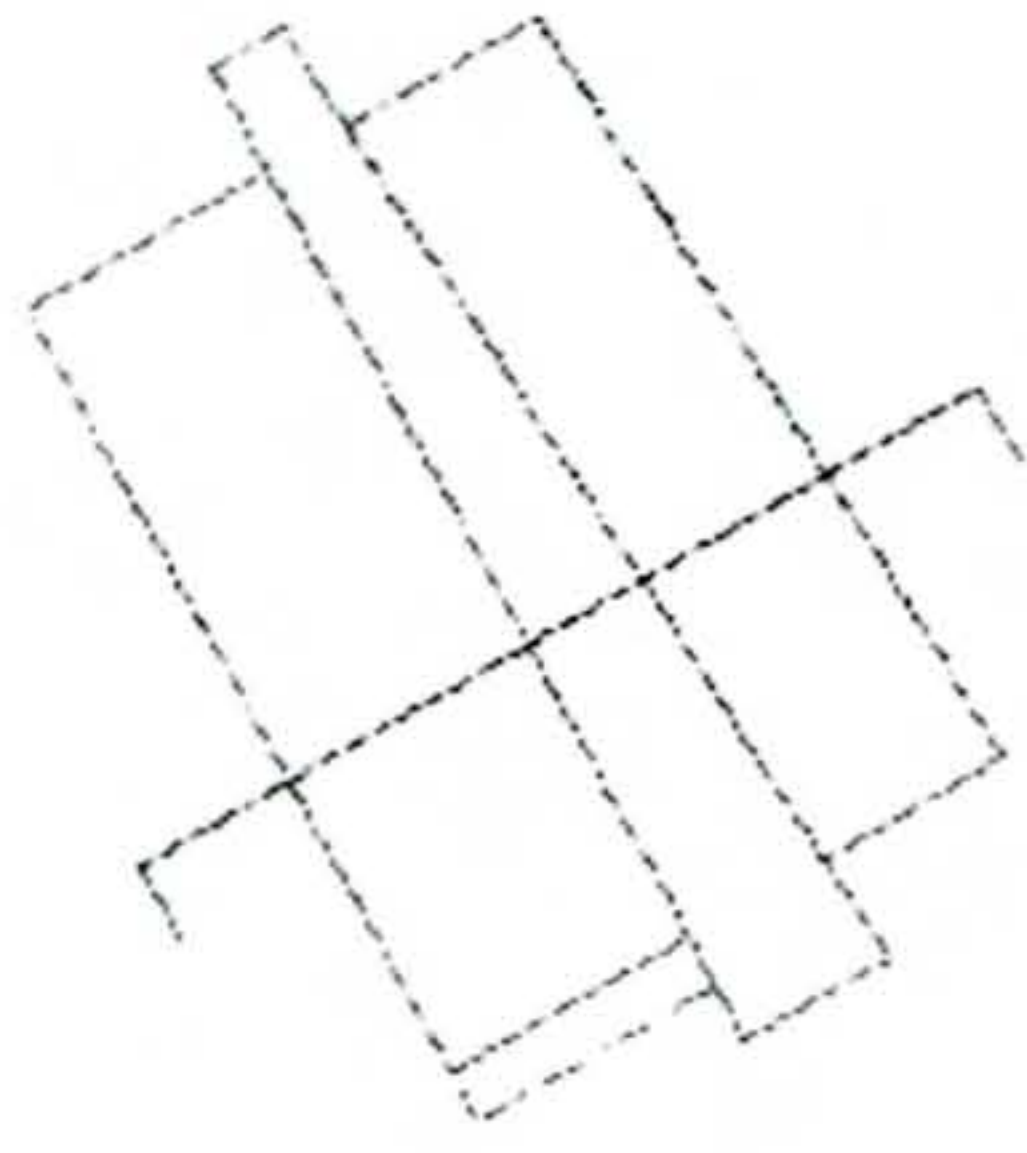


SECOND FLOOR PLAN 

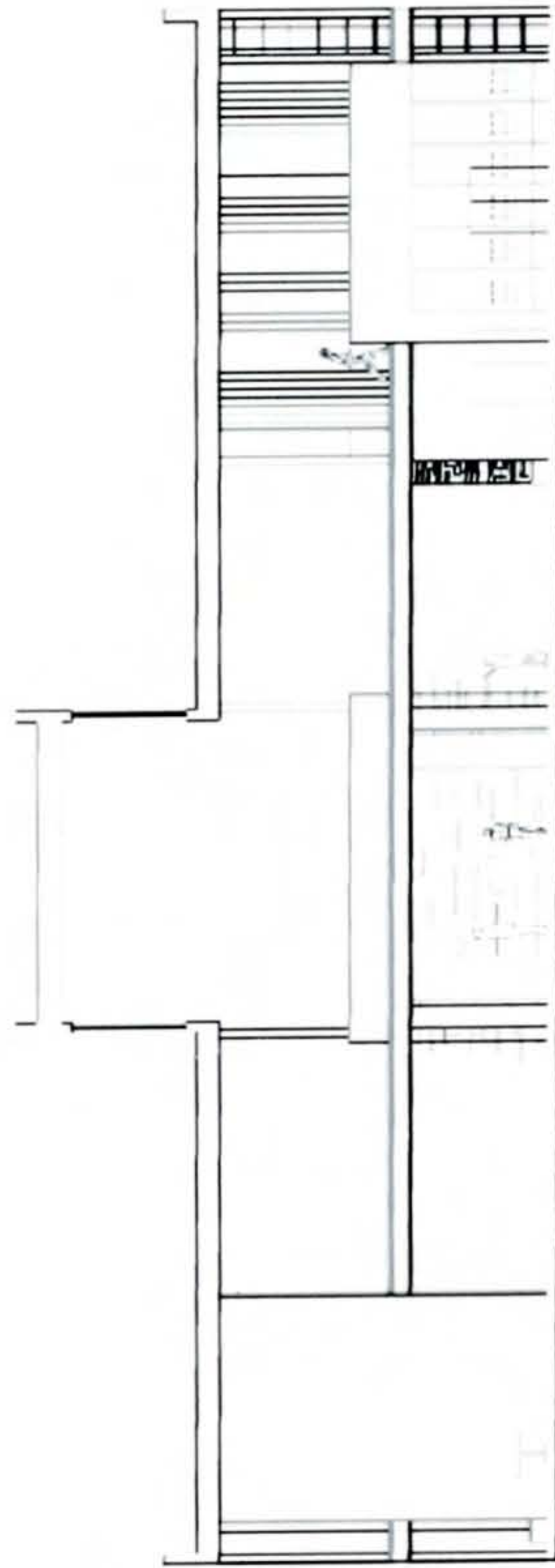
- 1. OPEN TO BELOW
- 2. DISPLAY
- 3. STORAGE/WORKROOM
- 4. OFFICE
- 5. FIRE EXIT
- 6. MECHANICAL
- 7. STORAGE

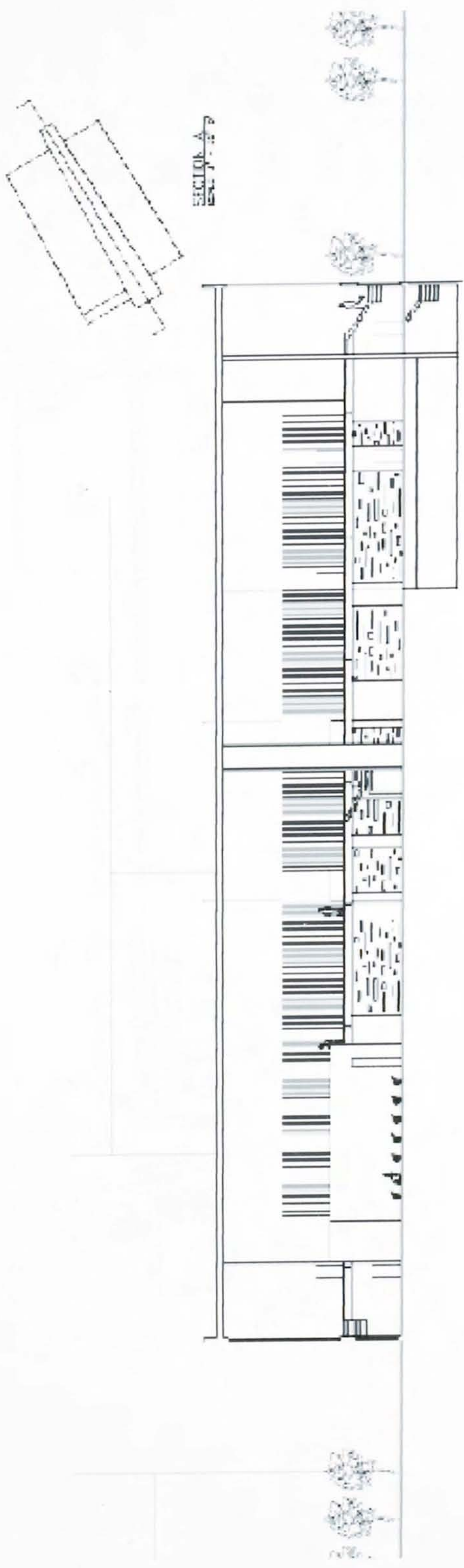


BASEMENT PLAN 



SECTION A
SCALE: 1/8" = 1'-0"

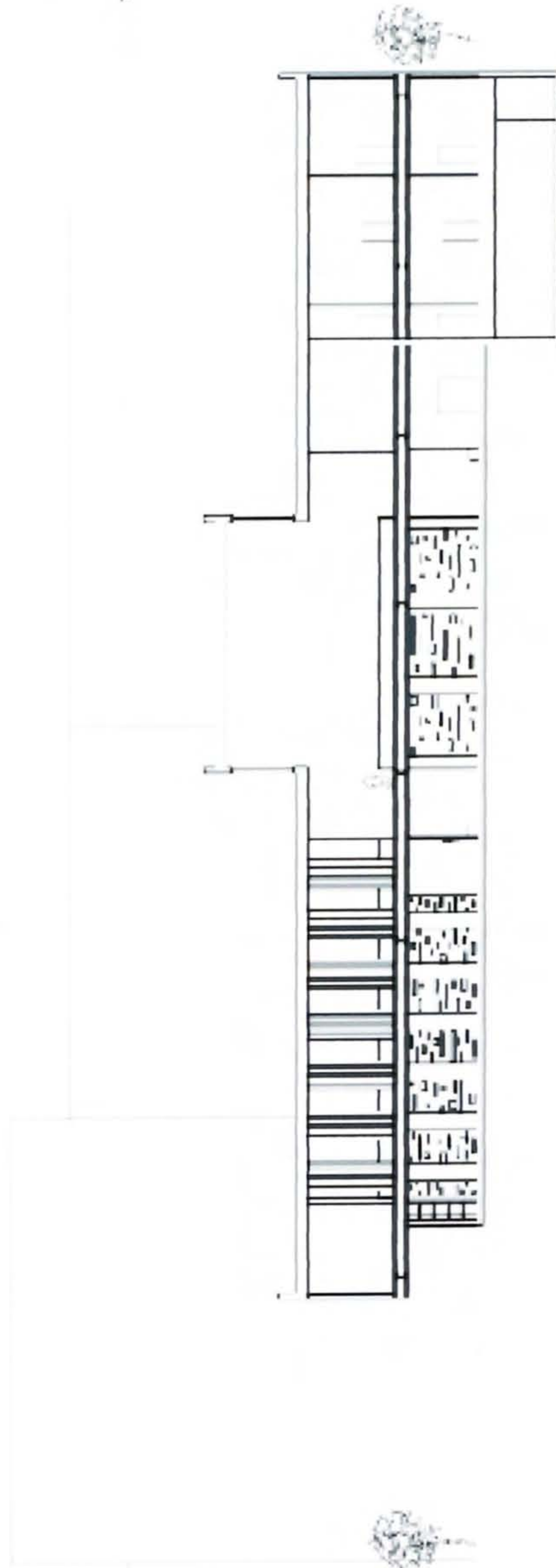


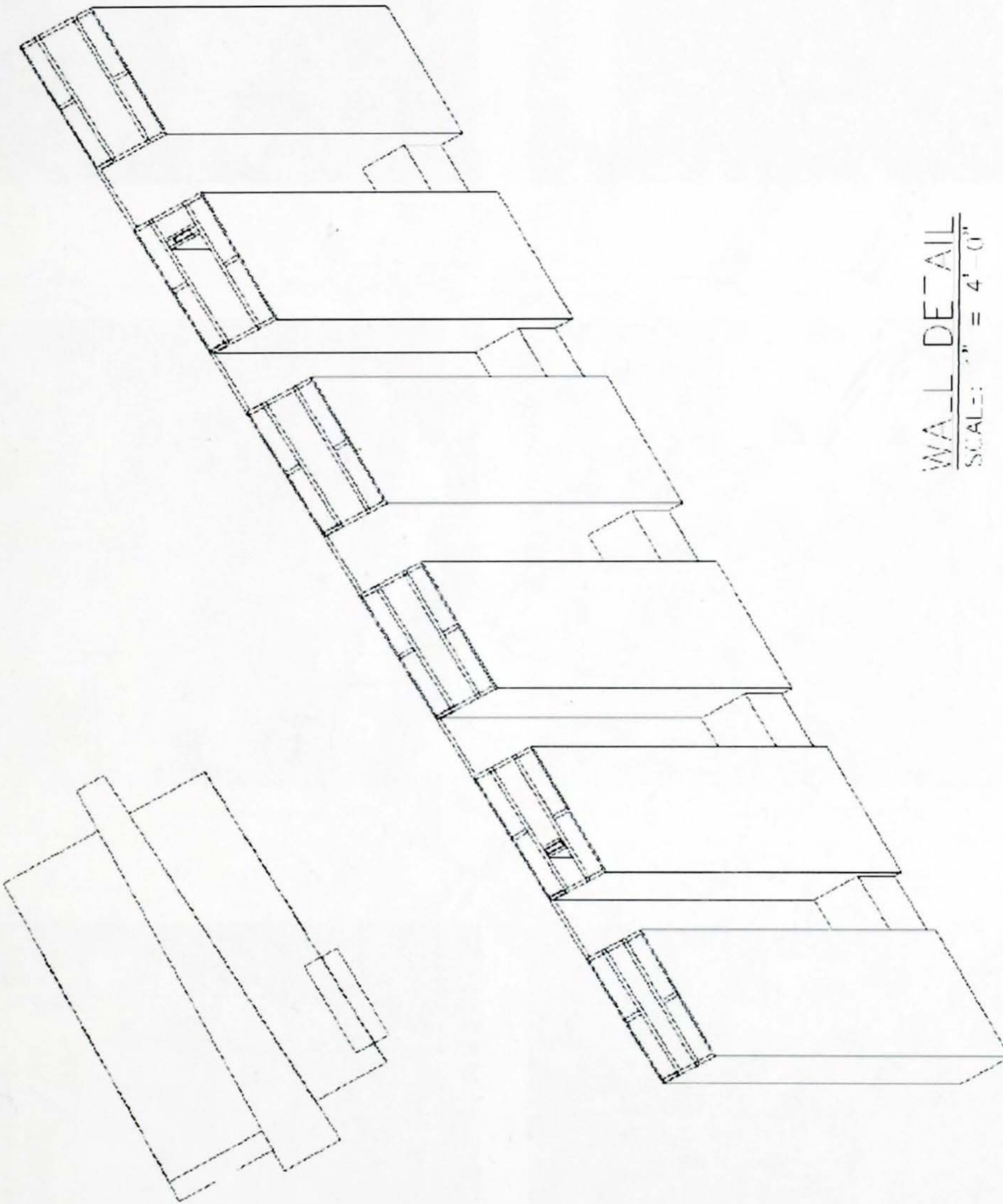


SECTION A

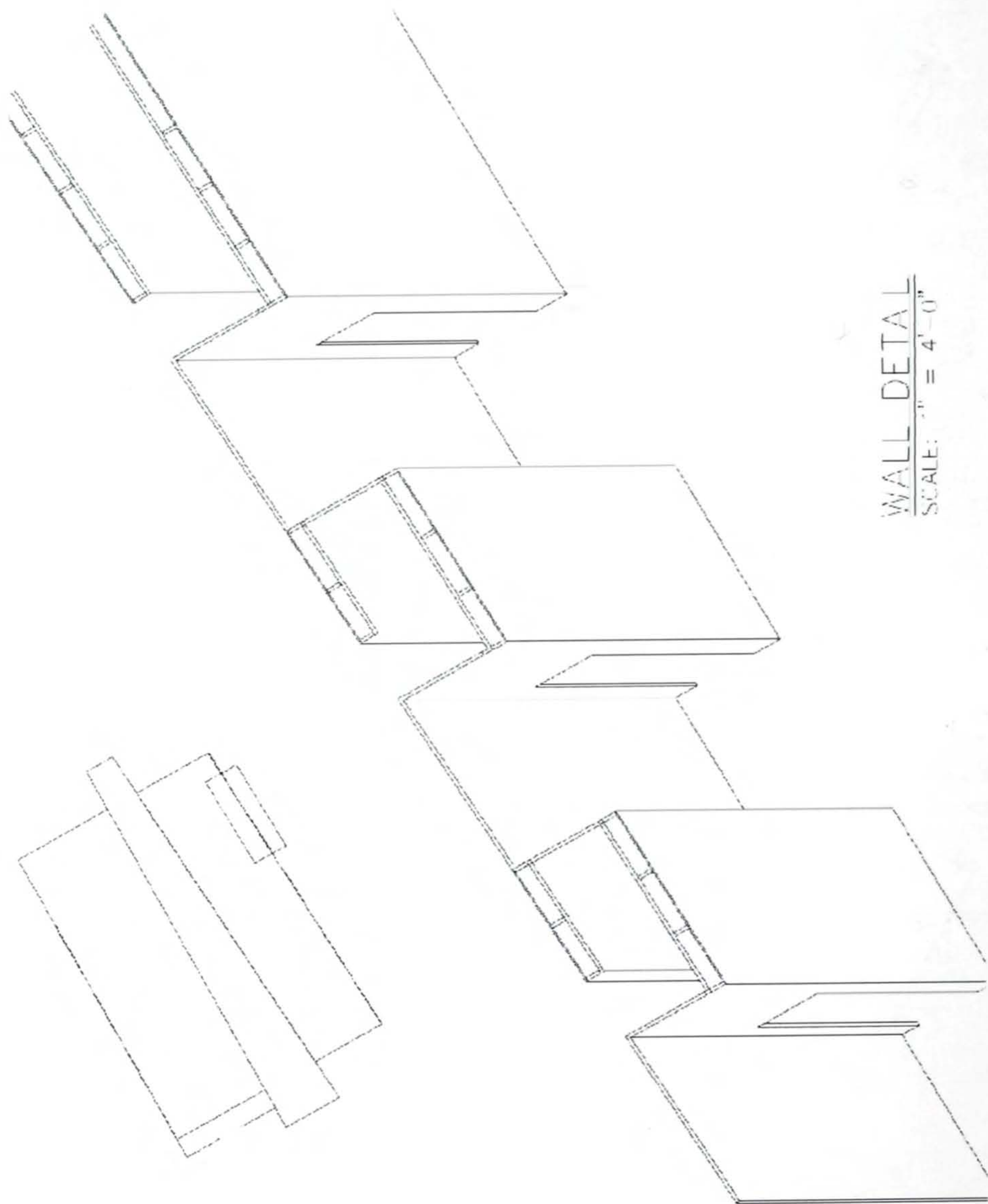


SECTION B
1-2-20

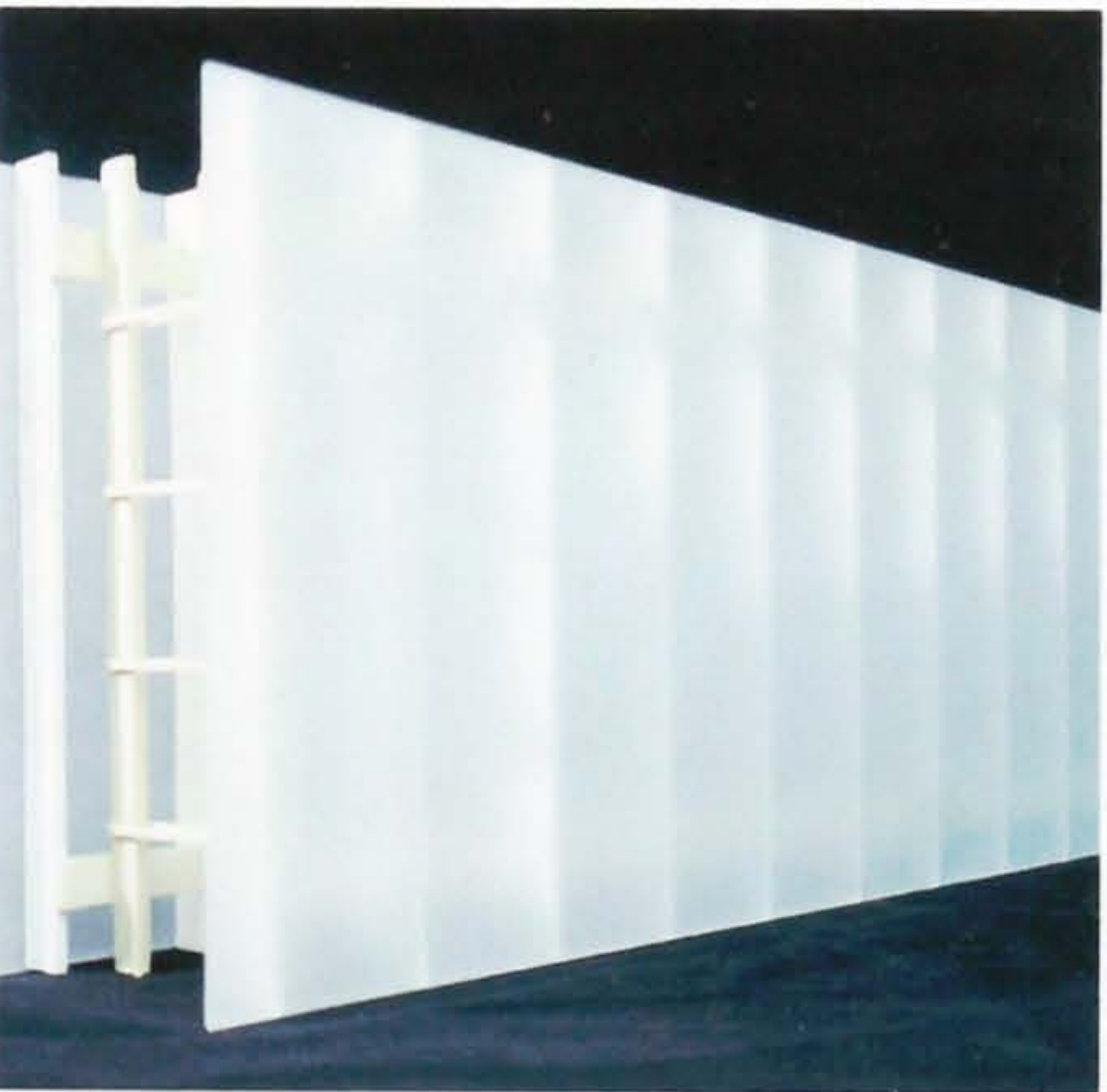


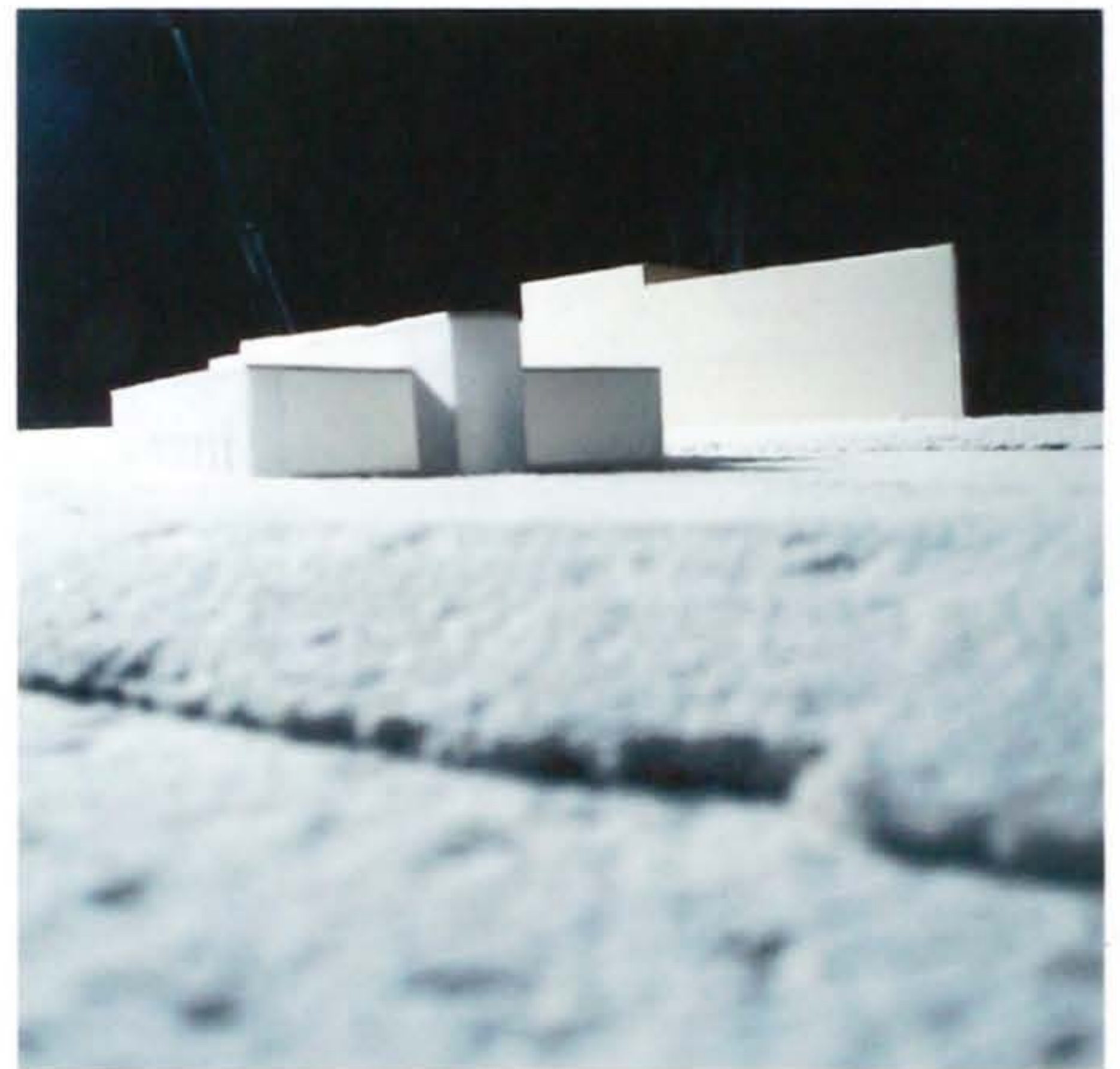
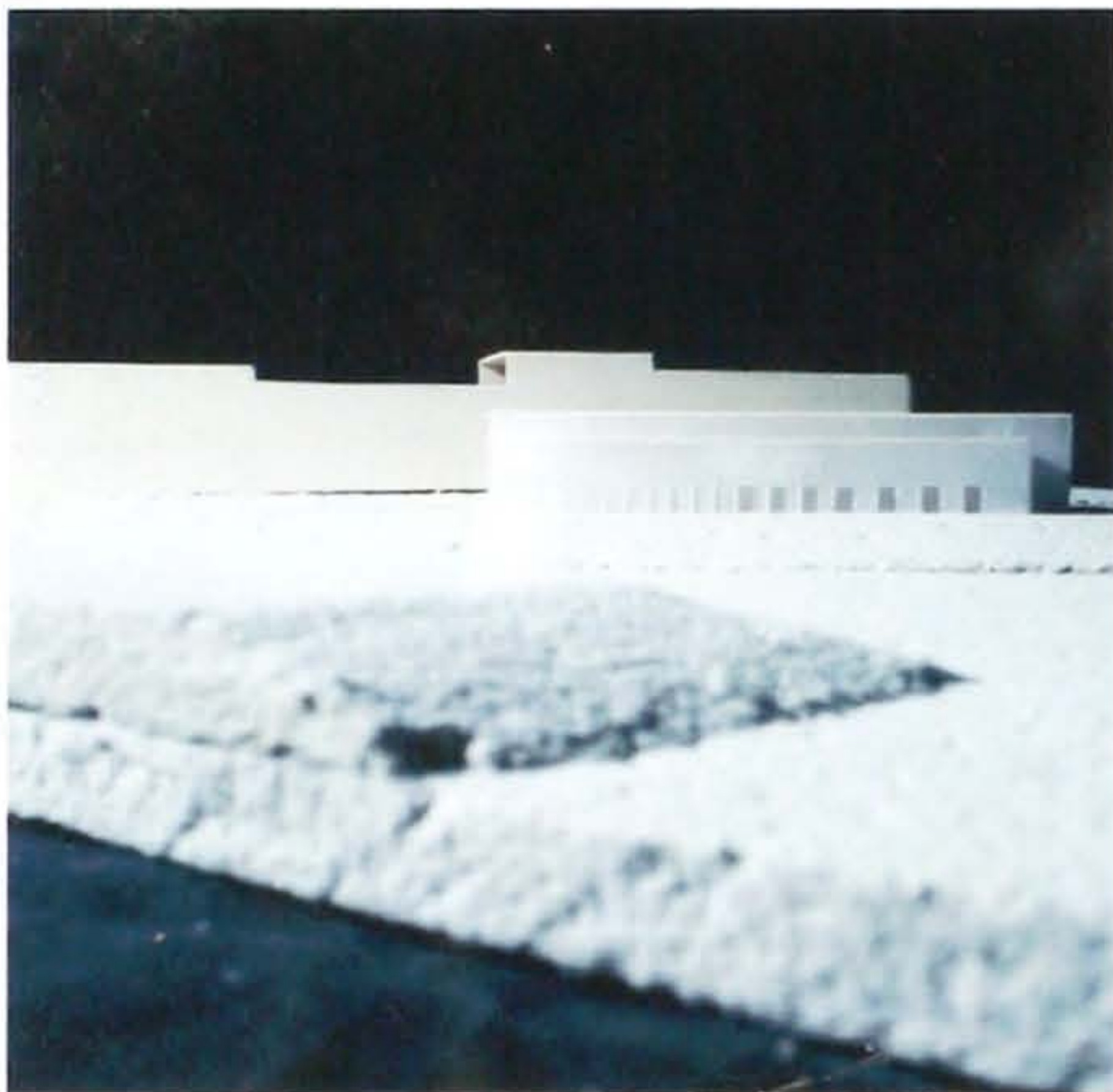
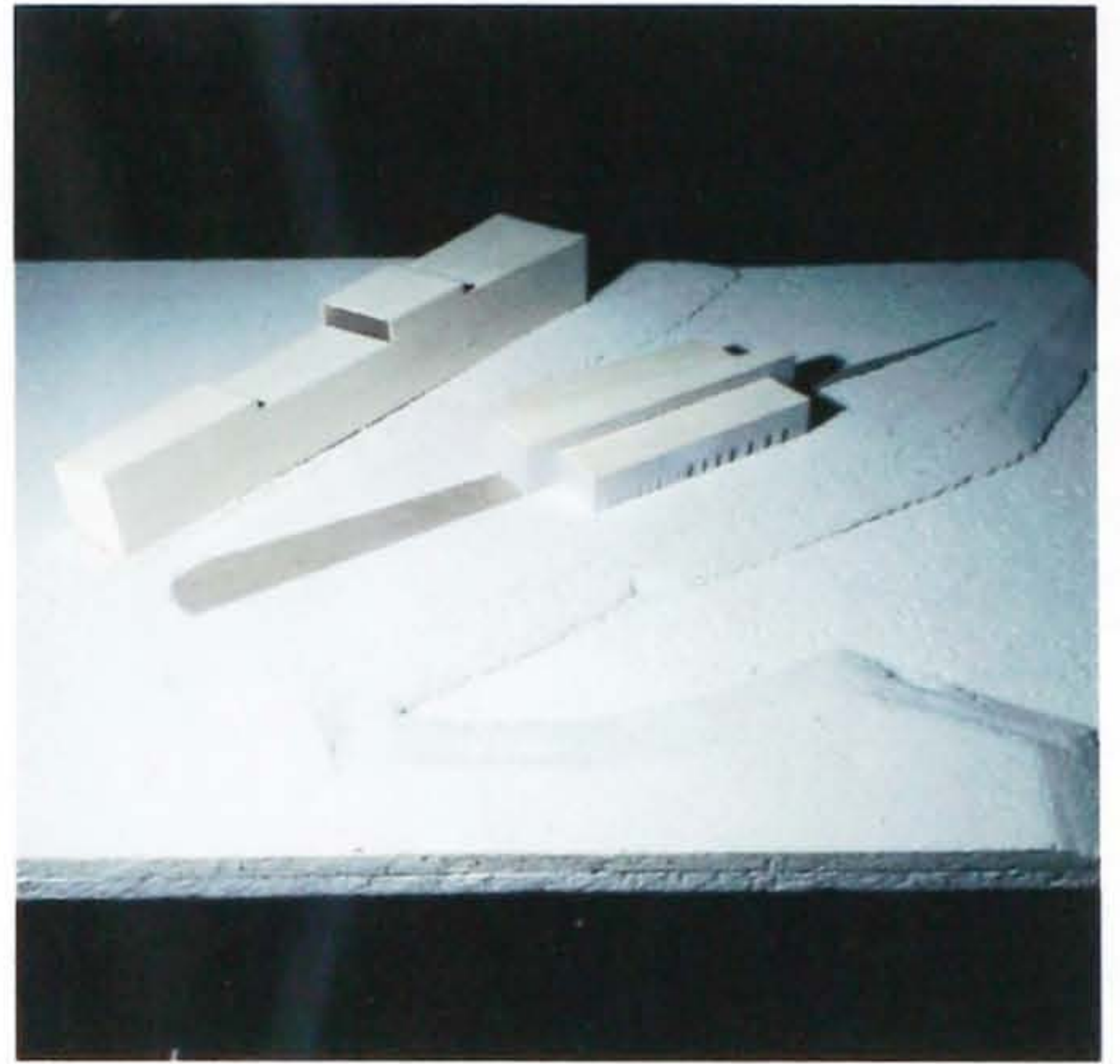


WALL DETAIL
SCALE: 1" = 4'-0"

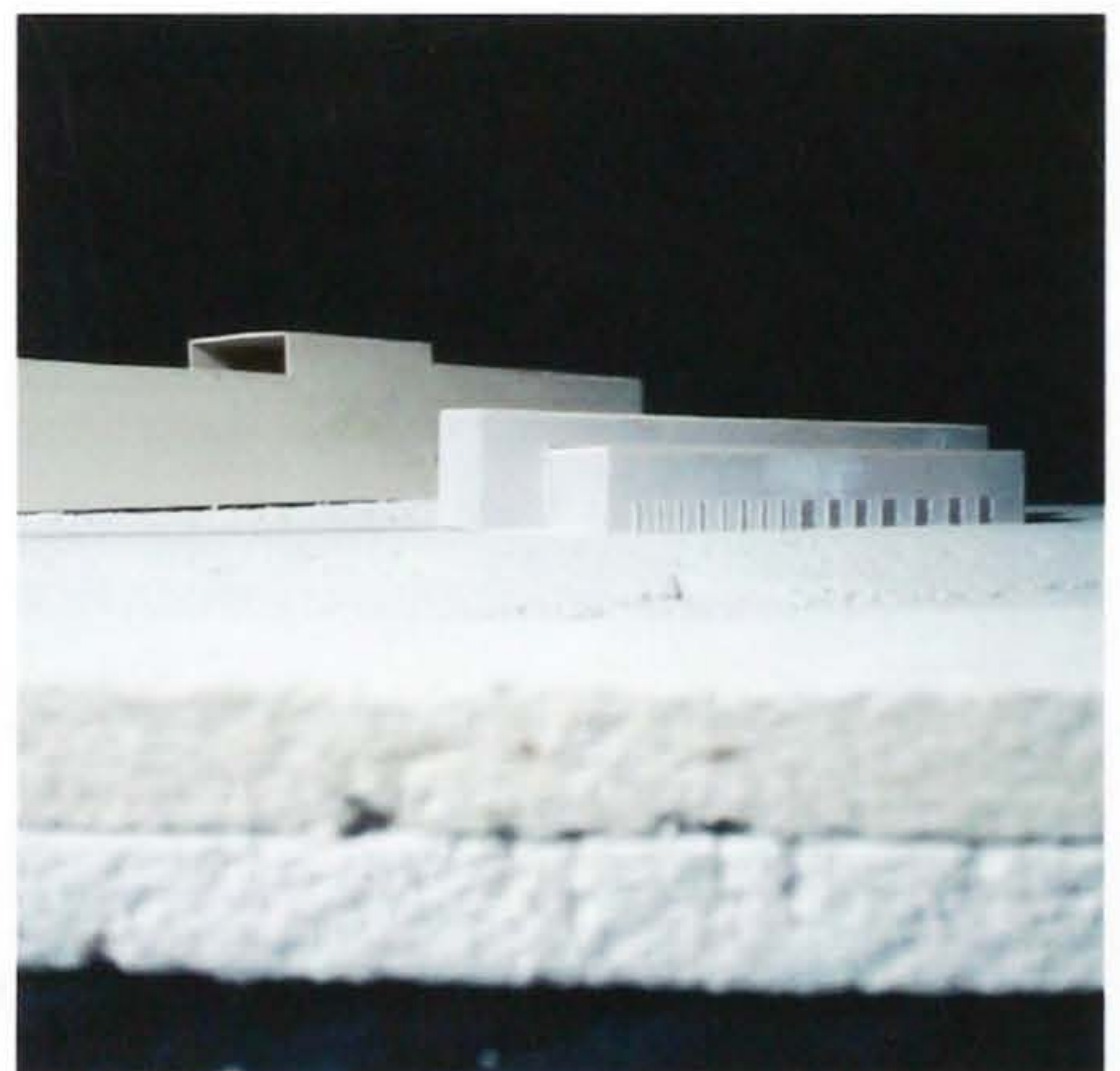
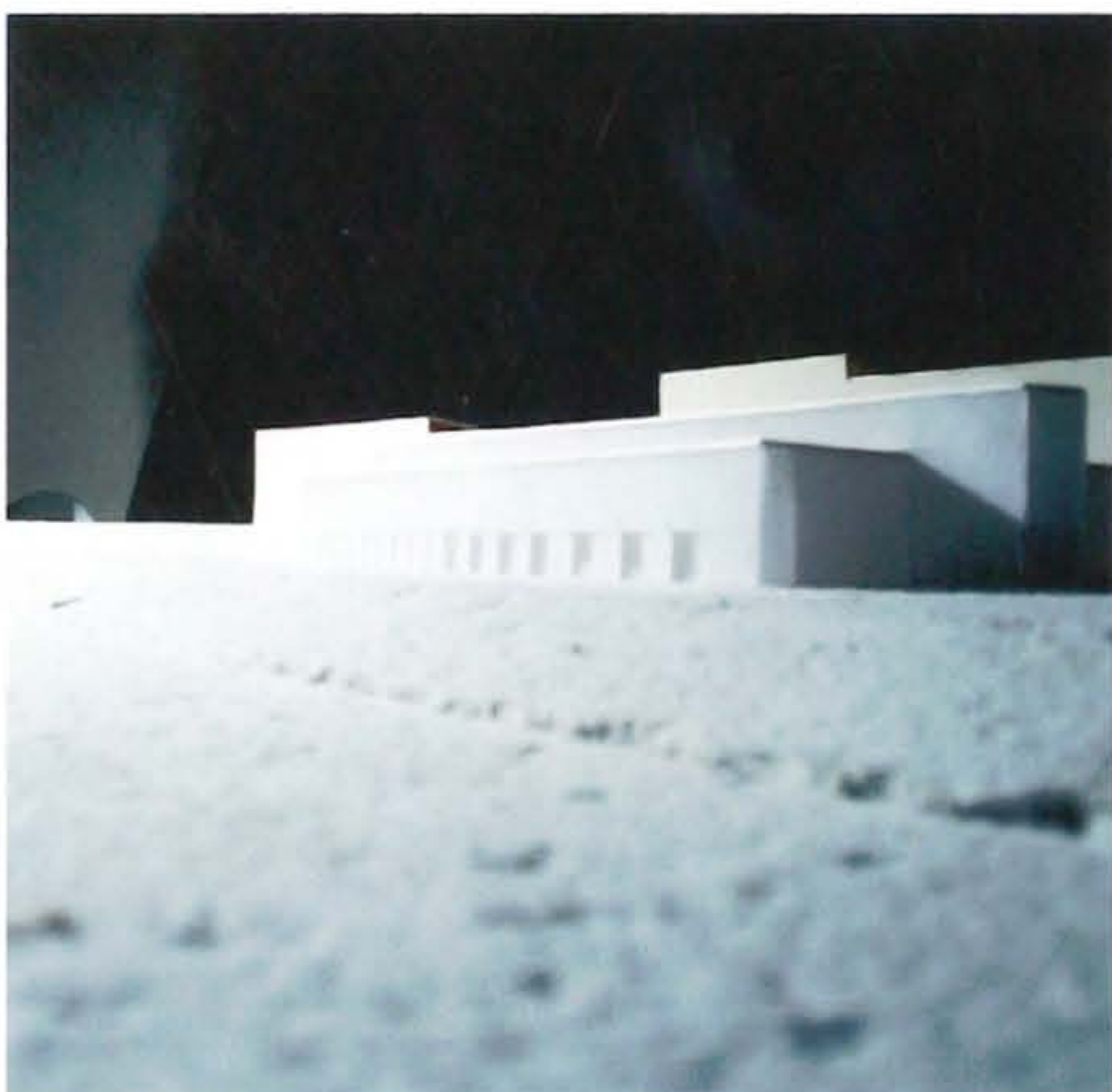


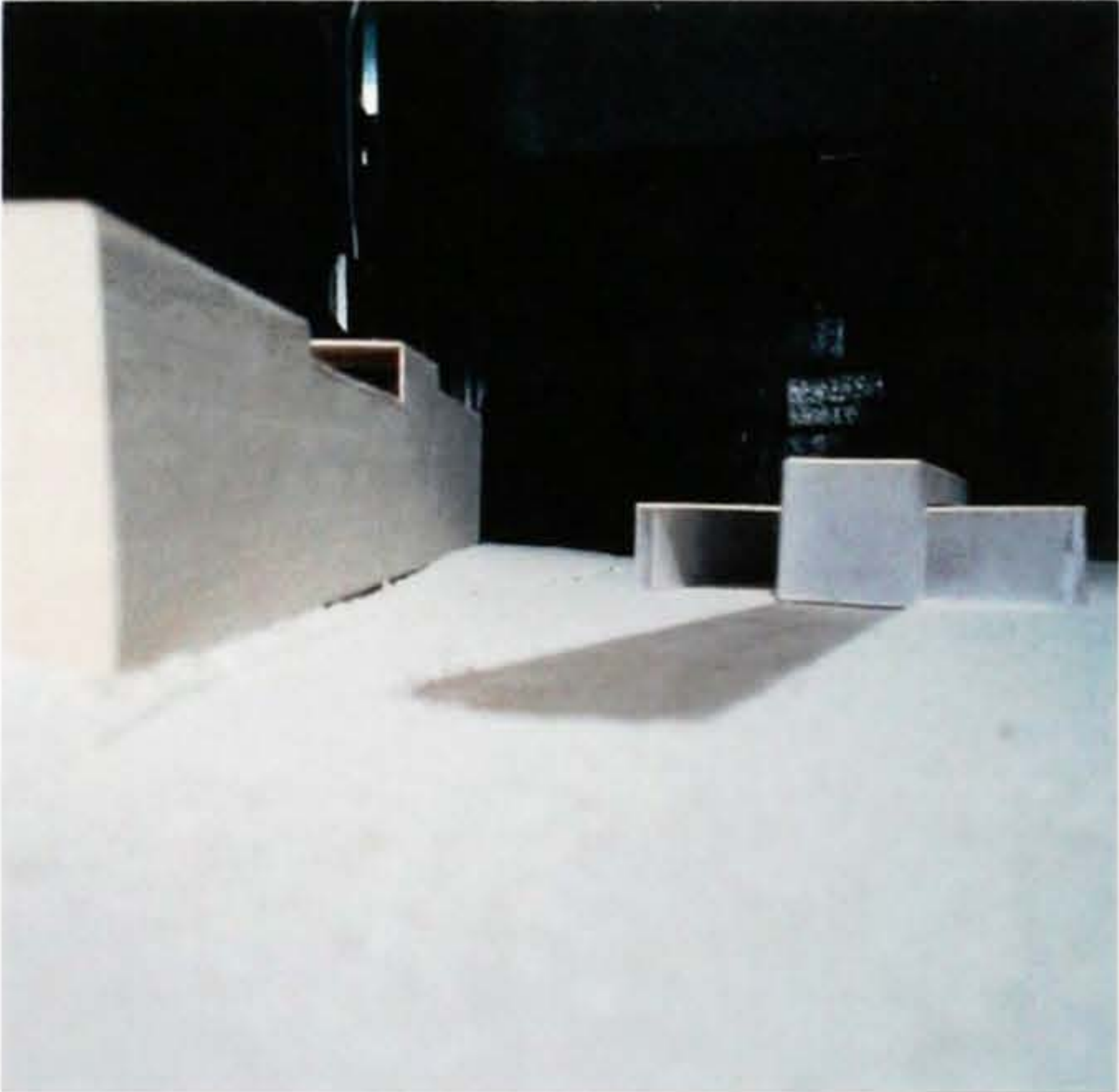
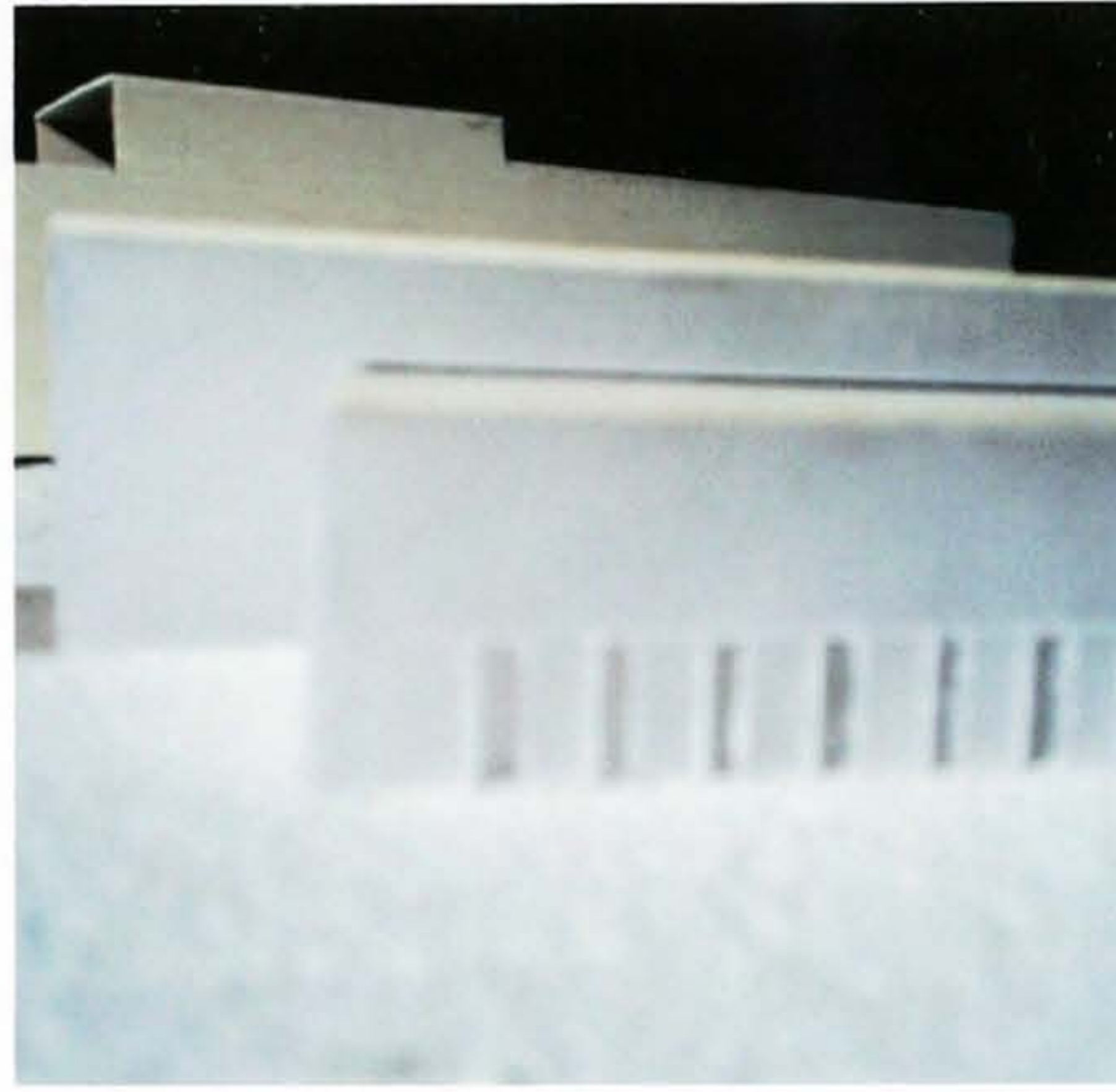
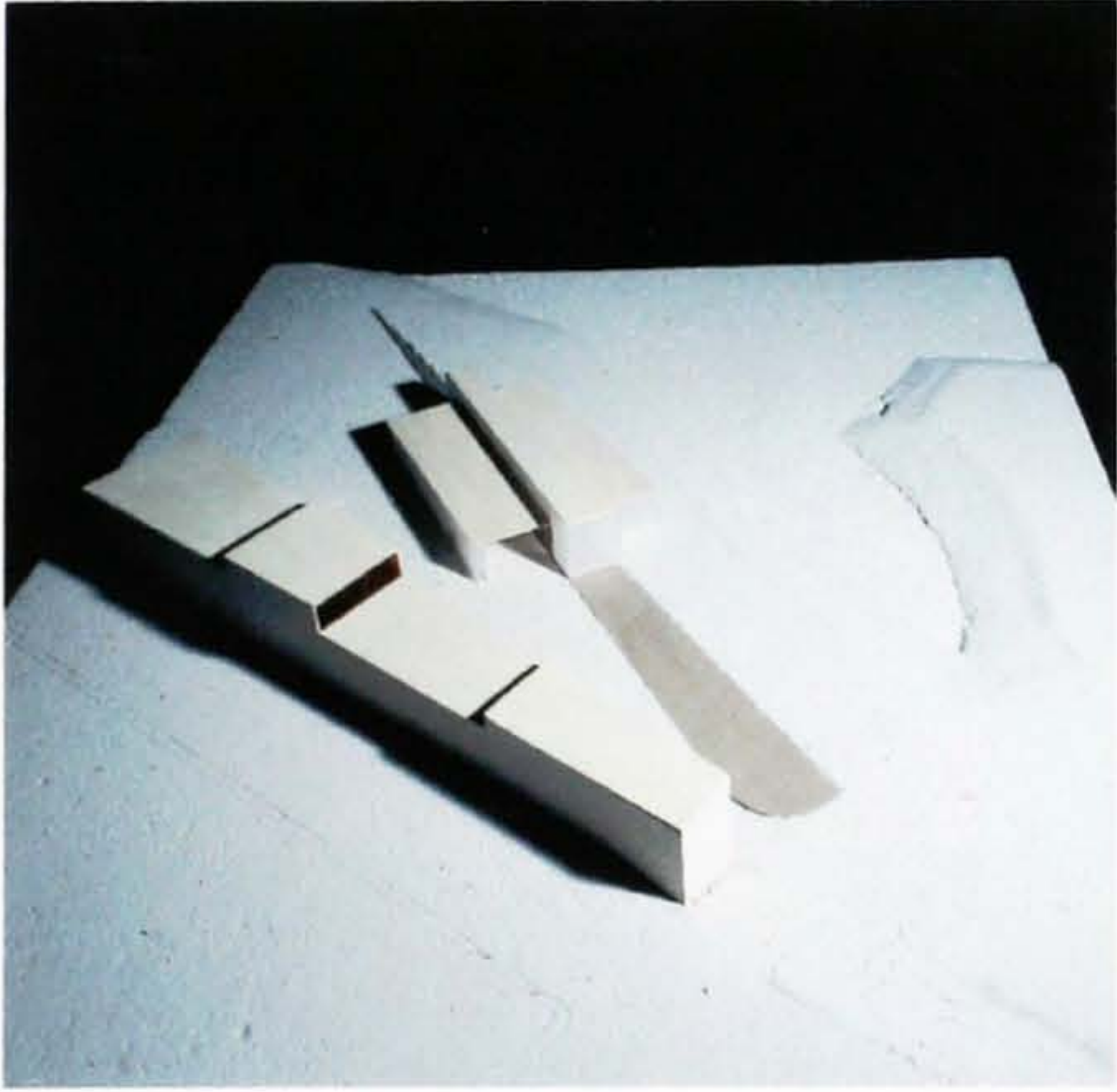
WALL DETAIL
SCALE: 1/4" = 4'-0"





77 FINAL PROJECT





CONCLUSION



As human beings we are blessed with the powers of thinking, reasoning, analyzing, and solving our problems.

-The Druze Faith

Design is the method of putting form and content together.
Design, just as art, has multiple definitions; there is no single definition.
Design can be art.
Design can be aesthetics.
Design is so simple, that's why it is so complicated.

-Paul Rand

CONCLUSION ▼ 80

As this part of the process comes to an end, I can't help but ask myself if any type of design is ever finished. The opportunity to continue the exploration of architectural experience would be something that I would be very interested in pursuing. I can honestly say that these designs and ideas that have been produced in the past year do not amass to a completed design process.

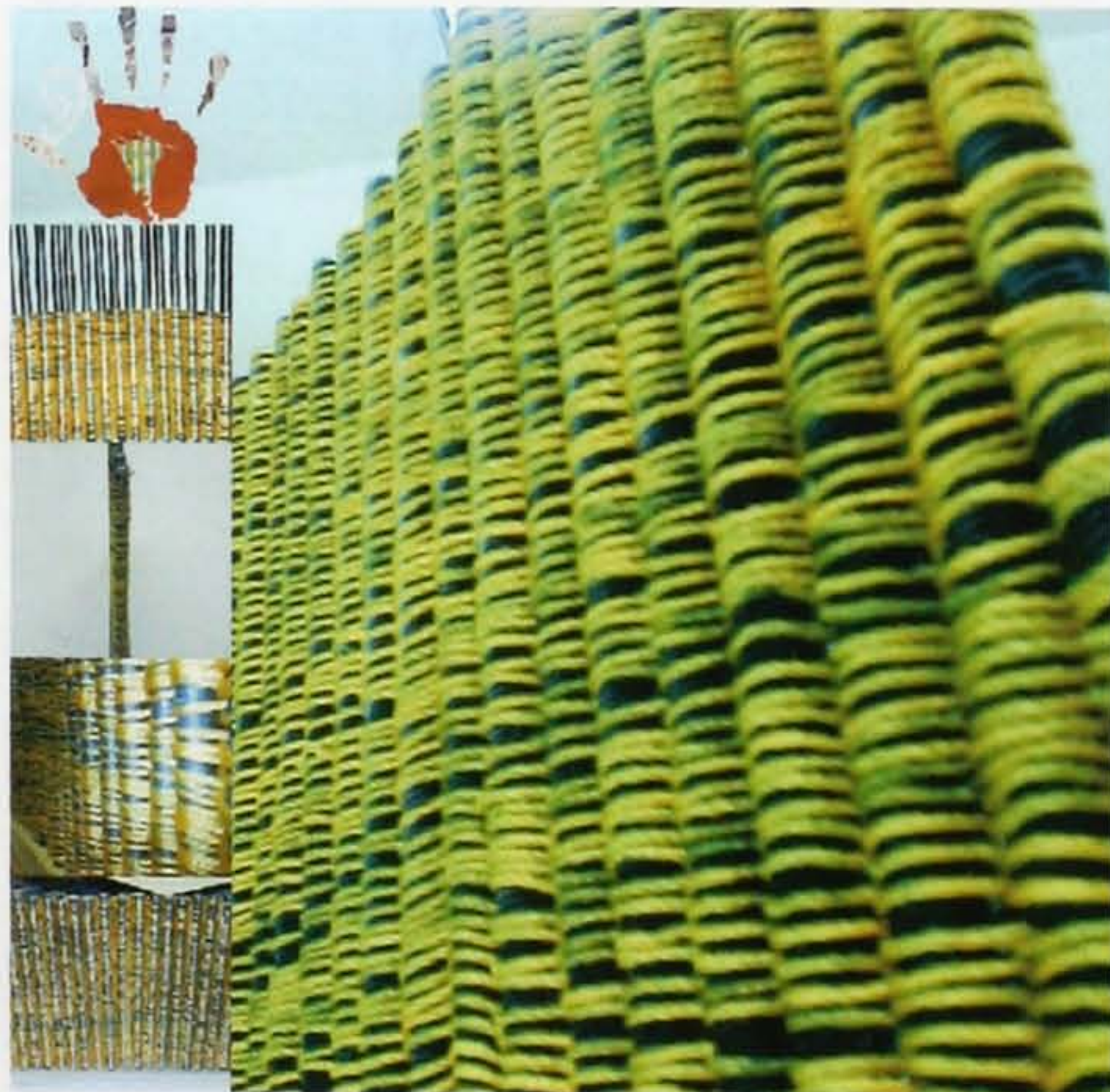
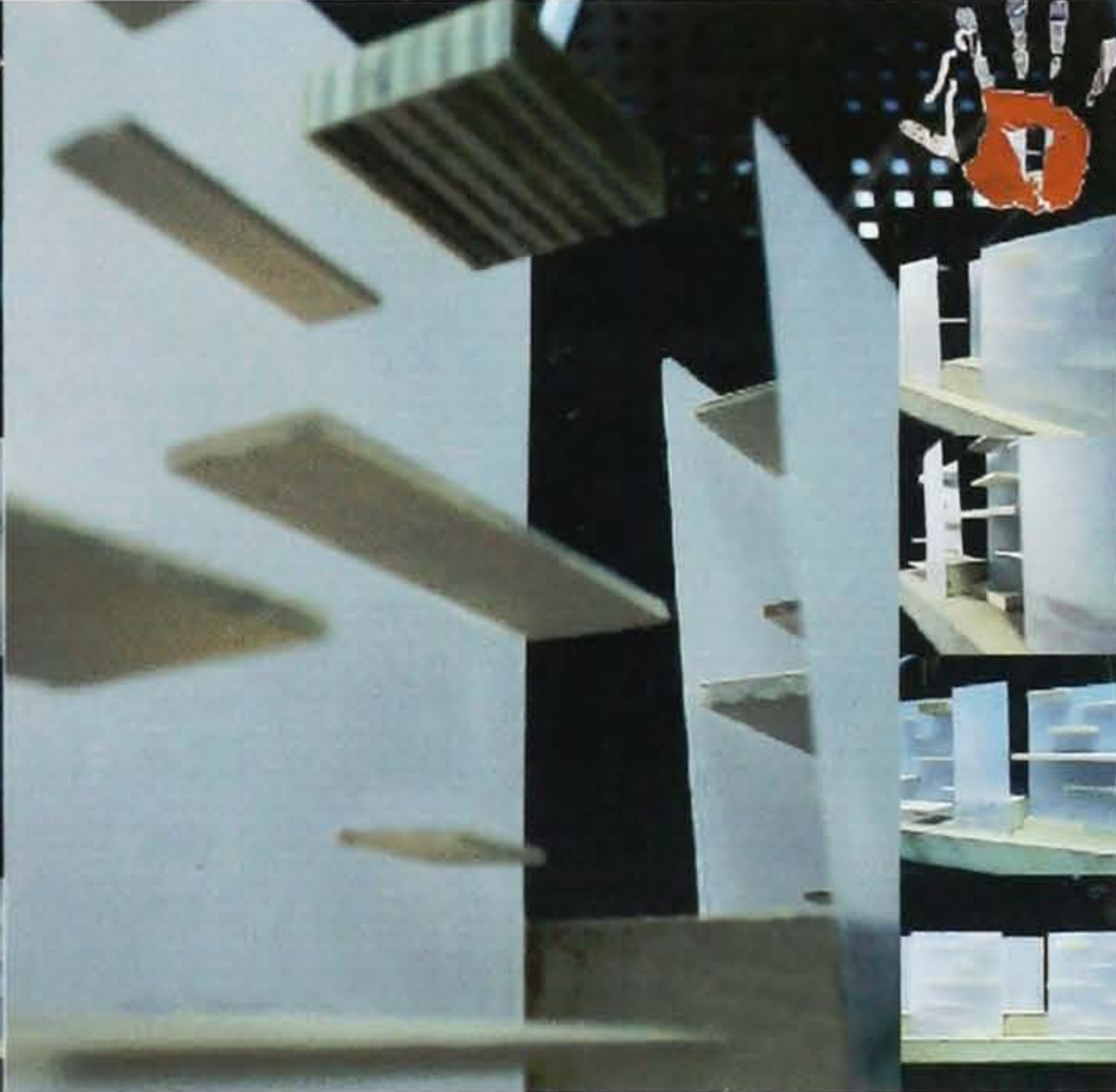
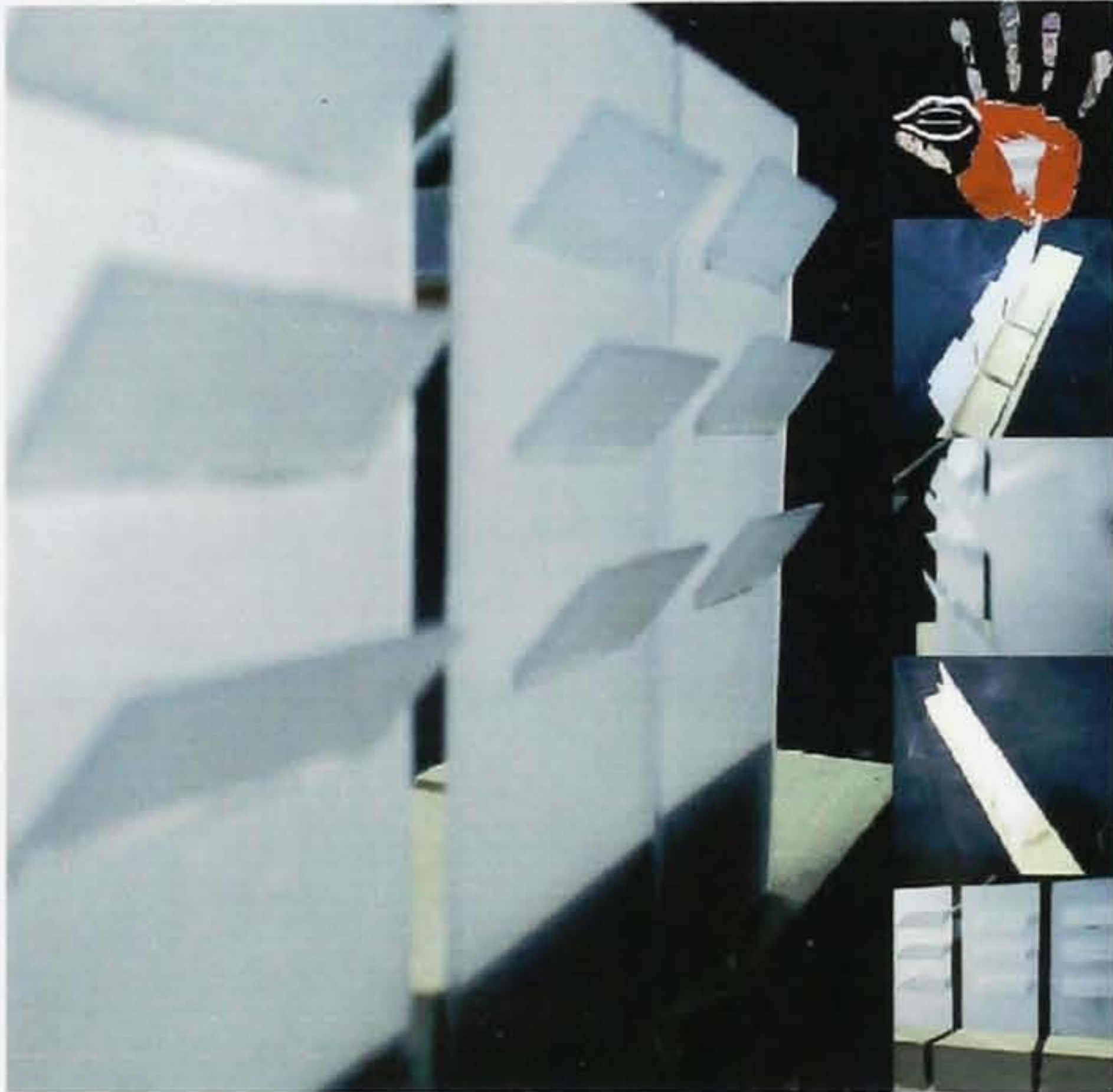
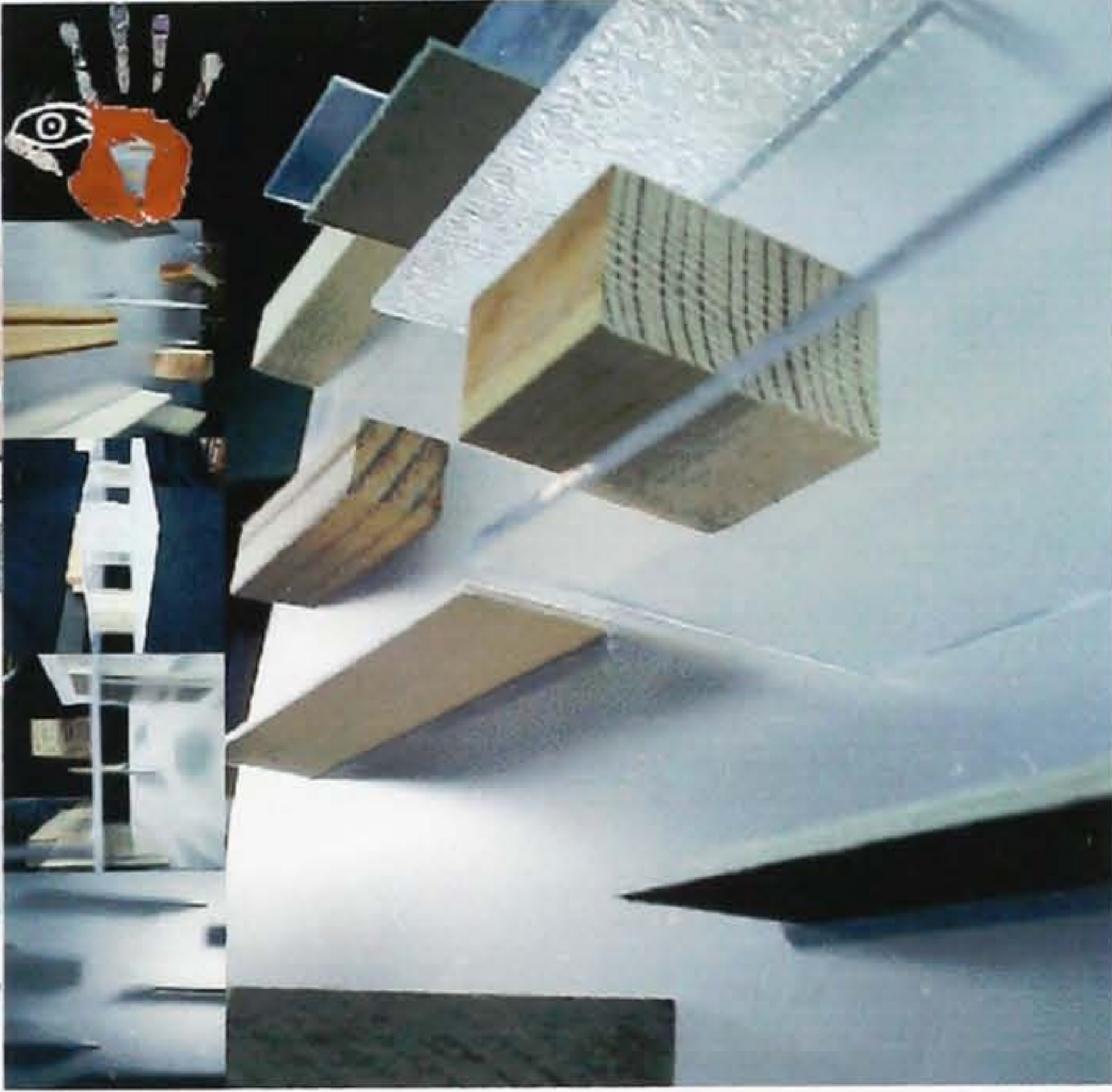
The exploration of these ideas and designs will always be contemplated throughout my career. Although the process is not complete, this past year has definitely aided me in understanding how the various aspects of my ideas work together. One of the most important things that I can walk away with is the knowledge and ability to self critique my work.

Reflecting on my design work through out the year has helped me to analyze and critique myself and my work. I look forward to developing this ability even further, seeing as how I have only just begun, there's no better way than to continue my explorations.

Thank you to all who have made this journey possible, and to those who have challenged me to be my best.

"A designer knows he has achieved perfection not when there is nothing left to add, but when there is nothing left to take away."

-Antoine De Saint-Exupery



Graphic Design Website Story Boards

1. Collins, Brad and Juliette Robbins. Antoine Predock Architect. New York: Rizzoli, 1994.
Pg. 57

2. Collins, Brad and Juliette Robbins. Antoine Predock Architect. New York: Rizzoli, 1994.
Pg. 77

3. Montaner, Josep, Maria. Museums for the 21st Century. Barcelona: Editorial Gustavo Gili, SA, 1994.
Pg. 128

4. Montaner, Josep, Maria. Museums for the 21st Century. Barcelona: Editorial Gustavo Gili, SA, 1994.
Pg. 128

5. Montaner, Josep, Maria. Museums for the 21st Century. Barcelona: Editorial Gustavo Gili, SA, 1994.
Pg. 148

6. Montaner, Josep, Maria. Museums for the 21st Century. Barcelona: Editorial Gustavo Gili, SA, 1994.
Pg. 150

Collins, Brad and Juliette Robbins. *Antoine Predock Architect*. New York: Rizzoli, 1994.

-This text is a very helpful starting point in my research for the precedent studies.

Conrads, Ulrich. *Programs and Manifestoes on 20th Century Architecture*. Massachusetts: MIT Press, 1971.

-This reference helps with the concept of function and organization.

Findlay, John M. *Magic Lands: Western Cityscapes and American Culture After 1940*. Los Angeles: University of California Press.

-This text references areas that deal with the urban landscape and the transition from urban areas and suburban areas while looking at both the east and west coasts.

Jacobs, Jane. *The Death and Life of Great American Cities*. New York: Random House, 1961.

-This particular text covers a broad range of information pertaining to the city structure and urbanism.

Meinig, D. W. "The Beholding Eye: Ten Versions of the Same Scene." In *The Interpretation of Ordinary Landscapes: Geographical Essays*. New York: Oxford University Press, 1979.

-Meinig counts ten different lenses: landscape as nature, habitat, artifact, system, problem, wealth, ideology, history, place, and aesthetic. Each description is socially constructed by the viewer.

Montaner, Josep, Maria. *Museums for the 21st Century*. Barcelona: Editorial Gustavo Gili, SA, 1994.

-This text helps in explaining differences between various types of museums and galleries. It also defines useful theories and views of the evolution of museums.