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A COMMUNICATION CENTER OF EXILE

Neval Pektas Critical Positions Document

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Table of Contents:

I.	Abstract	1
II.	Project Description/Summary	2
II.	Research Paper	
	a. Exile	3
	b. Architectural Language	
	c. Experiencing Architecture	5
	d. Architecture and Memory	8
	e. Exile in Architecture	11
III.	Precedent I Analysis: American Museum of Folk Art	
	a. Documentation	15
	b. General Information	16
	c. Critique	17
IV.	Precedent II Analysis: Jewish Museum	
	a. Documentation	19
	b. General Information	21
	c. Critique	22
V.	Precedent III Analysis: Arken Museum of Modern Art	
	c. Documentation	24
	d. General Information	26
	c. Critique	27
VI.	Documentation of Sketch Problem I	
	a. Documentation of the artifact	31
	b. Description of the problem	32
VII.	Documentation of Sketch Problem II	
	a. Documentation of the artifact	34
	b. Description of the problem	35
VIII.	Site Documentation	
	a. Site Location and History	37

b.	Site Images	38
c.	Site Analysis	39
IX.	Program Document	
I.	Introduction	45
	A. Project Identification	
	B. Articulation of Intent	
II.	Site Data and Program	45
	A. The Nature of the Site	
	B. Climatic Conditions	
III.	Program Quantitative Summary	48
IV.	Space Details Sheet	49
V.	Technical Systems Analysis	64
X.	Design Development	67
XI.	Final Design Project	77
XII.	Conclusion	94
XIII.	Bibliography	96

The basic goal of this project is to communicate feelings of a person in exile with architectural language. Some of these feelings are: hope, fear, worry, displacement, disorientation. The project emerges as a series of interrelated events, marked and measured by intersections, both physical and/or visual with previously visited parts of the building. Through relationships of tectonics of place within the moments of light and shadow, the project seeks to describe the sense of longing and yearning for home place. It tries to address issues of dislocation, place, memory and forgetting ones self and then remembering it again. The architecture maps the body as it moves through the building. The users of this building acknowledge the sense of displacement from the site and through the experience of the building.

Exile is a phenomenon that humankind has been faced with for centuries. People from all nationalities suffered from being on exile for different reasons. This suffering and emotional high forced some to express their feelings through literature, music, sculpture, and paintings. Architecture is an expressive art. It can be used as a way of communicating feelings as well as becoming dwellings for people. How can architecture be a way to explain exile to people who have not experienced it? The purpose of this project is to answer the following question: How can architecture make a poetic expression of the feelings of those on exile with its own language just like other forms of art such as painting, photography, or theatre?

The building houses exhibitions, theater shows as well as movie and book archives produced by people on exile. There is art produced all over the world about war which is the main reason why people leave their countries in our times. The reason for war might vary from religious to cultural conflicts but the theme stays the same: suffering, memories of the past, fear, hope...

One group of users of this building are the people who are on exile and want to be comforted by stories of other people who have similar stories to theirs. The other group is people who have never shared the similar experiences and want to understand how it must have felt to be on exile. To achieve this, the building must become the medium in which the experience of exile is understood by the human mind.

You shall leave behind all that you love
most dearly, and this is the arrow
that the bow of exile shoots first.
You shall find out how bitter
someone else's bread tastes, and how hard is the way
up and down another's stairs.
Dante, *Paradise* (Canto XVII, 55-60)

Exile

Exile is the enforced removal from one's native country. This removal can be because of expulsion or it could be because of voluntary absence. Exile implies travelling. Professor Alessandro Gentili says that etymologically the idea [of exile] begins with the Greek word "oikos" for islands and being "a-oikos," for away on the sea. Similarly, he says, the Greek word "polis" means city, and being "au-polis" means city-less or stateless. The word "exile" itself derives from "ex" (away) and "ilios" (soil) and means "away from the homeland." (Montpelier 1)

Being on exile is not a new concept. Humanity has been faced with exile for as long as it has been existing. There are millions of people around the world who are currently on exile. Some of the main examples to the nationalities of people in exile (past and present) are the Kurds, Palestinians, Cubans, Somalians, Afghanis, Colombians, Tibetans, Vietnamese, Jews, Africans and Native Americans. Experiencing exile is a very cruel reality and the theme of exile has always been existent (universally) in the arts. The reasons for exile have varied from religious reasons to political reasons. Exile has been so powerful on people in that condition it has created many art and literature geniuses. Starting as early as the Roman writer Ovid and continuing with Muhammad the Muslim prophet, Dante, Nobel Prize-winning physicist Enrico Fermi, Nobel Prize-winning writer Yasar Kemal, Nobel Prize-winning physicist Hans Bethe were all on exile.

Unfortunately exiled people have not always been so fortunate and become famous. Most of the exiled people in our contemporary times are mostly refugees in various countries and they try to make a living in a new setting while trying to deal with the psychological problems, or sometimes as in the case of Palestinians they are stuck in refugee camps for generations.

Sociology and anthropology professor Nikitah Okembre-ra Imani describes exile as a social construct endured by “the other” and created by a power structure that divides people into “us and them,” “positive and negative,” “present and absent.” Imani defines “the other” progressively as “other than what I am, that which I do not understand, and that which I do not tolerate” and finds it is at the root of all conflict, interpersonal as well as geographical.

(Montpelier 1)

Exile is separation, a grief. It is inhuman, a heavy punishment. It imposes leaving behind a memorable part of one's life. Involuntarily, by force... Exiled people live in the shadow of their memories. These people do not live in the present time, but in the past, in the time they left behind. They aren't interested in what is happening, but, in what had happened. It is for this reason Ovid, Dante, Mevlana Halid recreated so brilliantly the memories of Rome, Florence, Sarezor, their perspectives of origin, in their works. The exiled Russian poet Joseph Brodsky said that an exiled writer or intellectual is a creature who is predominantly attached to the past, for which exile dominates his life.

People in exile are transplanted to a different setting. As the exiled Kurdish writer Mehmet Uzun puts it, these people are forbidden by foreigners to return to their country. They are

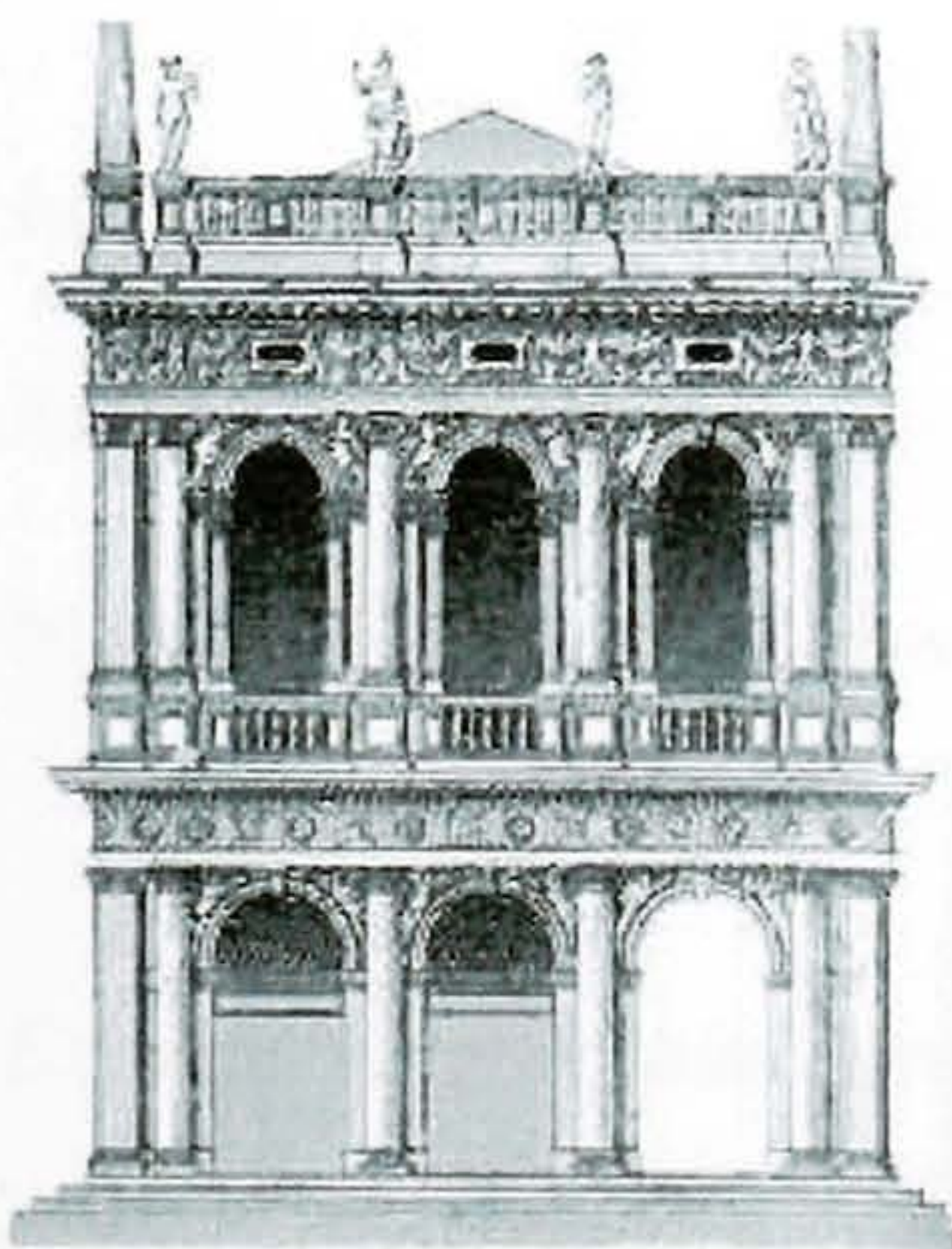
condemned to an alien life, they have to find ways of survival; consequently they have preserved the colors, life, taste, air and smell of their country. In the case of Mevlana Halid, they usually immortalize the memories of their childhood and sometimes push the boundaries of intellectual and literary creativity. The unbearable burden of exile and the pain of homesickness made Mevlana an immortal Kurdish poet and personality.

Dante is another famous writer who expressed being on exile with his strength in literature. For him, the despair of exile caused him to commit suicide but at the same time it forced him to write the Divine Comedy. The Divine Comedy is a means that Dante used to communicate the painful experiences of exile with his generation as well as the future generations. Over the years writers, poets and artists have expressed exile. Is literature and paintings the only way in which one can explain the feelings of being on exile? This project investigates the ideas of expressing exile not with literature or painting but with architecture. How can architecture express exile using the architectural language?

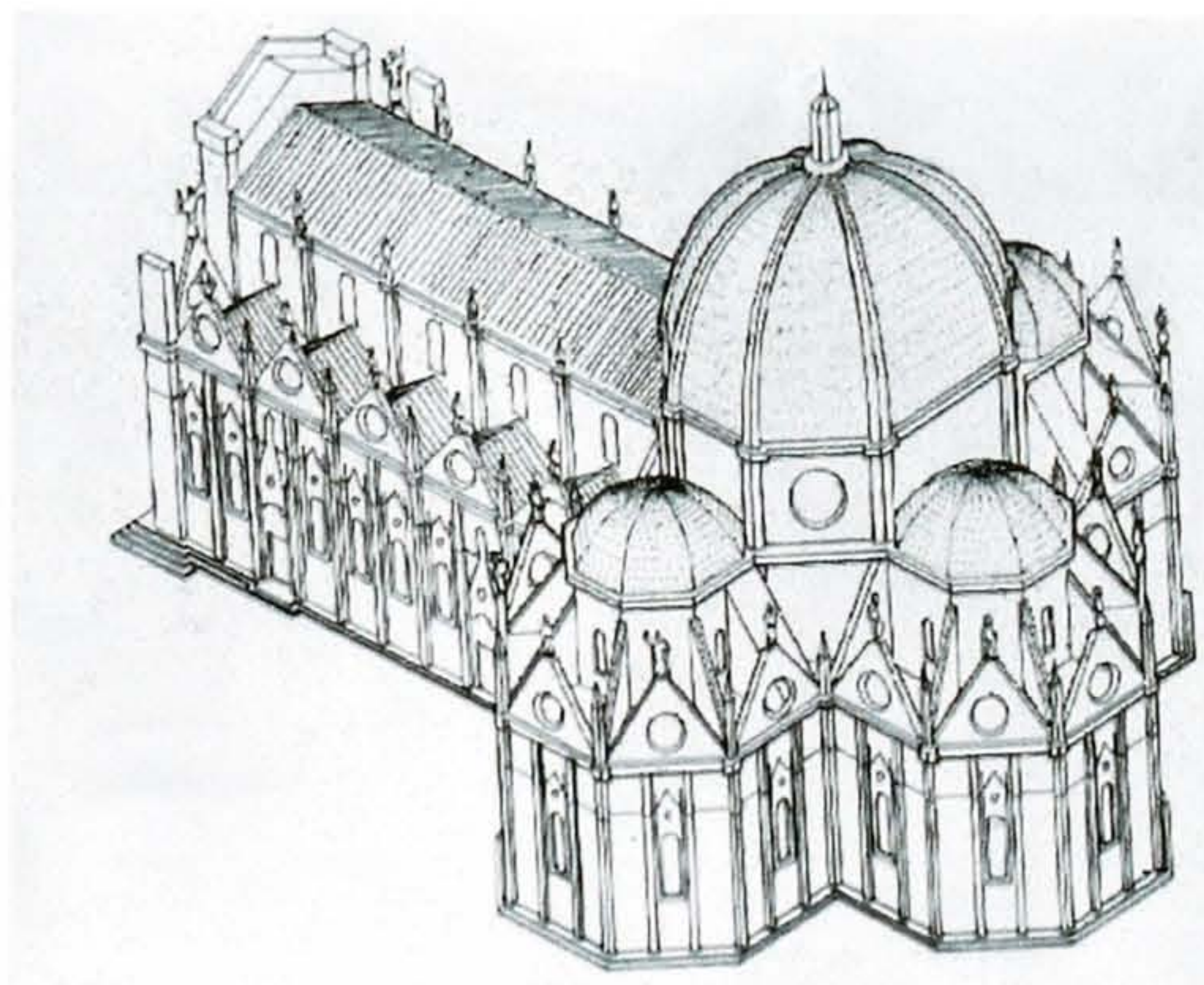
Architectural Language

Architecture has its own language and this language can communicate different ideas. Some of the architectural language elements of a building are solids and cavities, colors, rhythm, textures, daylight, scale and sounds. All these are visual aids and ways to make us aware of our surroundings but architecture can use these elements to communicate an idea or a feeling. There are successful and not very successful ways of using these elements to communicate the architect's thoughts to the user.

Historically we can see that the architectural language tried to create spatial qualities therefore defined a certain space from another by giving it characteristics specific for that building type. During the Renaissance times order and scale was very important. There were certain rules that the architects had to follow. Accurate representation, measurable space and the effects of light and color were all addressed. A lot of effort was made to discover the correct laws of proportion for architecture and for the representation of the human body. This was a change that was necessary at the time because the Gothic details got very intricate and complex that they could no longer be elaborated; in other ways the architecture needed to be simplified. This is why architectural styles kept changing and evolving. Architecture has used the language elements in many different ways. So the important thing is to realize that we, as architects, are all given the same kinds of “tools” but the effect we can make with those tools depends on the ways in which we choose to use these “tools.” A series of repetitive columns can bring harmony in the Renaissance times but on different building, an architect can choose to use columns to emphasize the weight or the greatness of the building. When all the columns are not the same height and thickness, the architecture can bring chaos and confusion to the building. Therefore ‘the column’ becomes an architectural tool that communicates an idea to the observer.

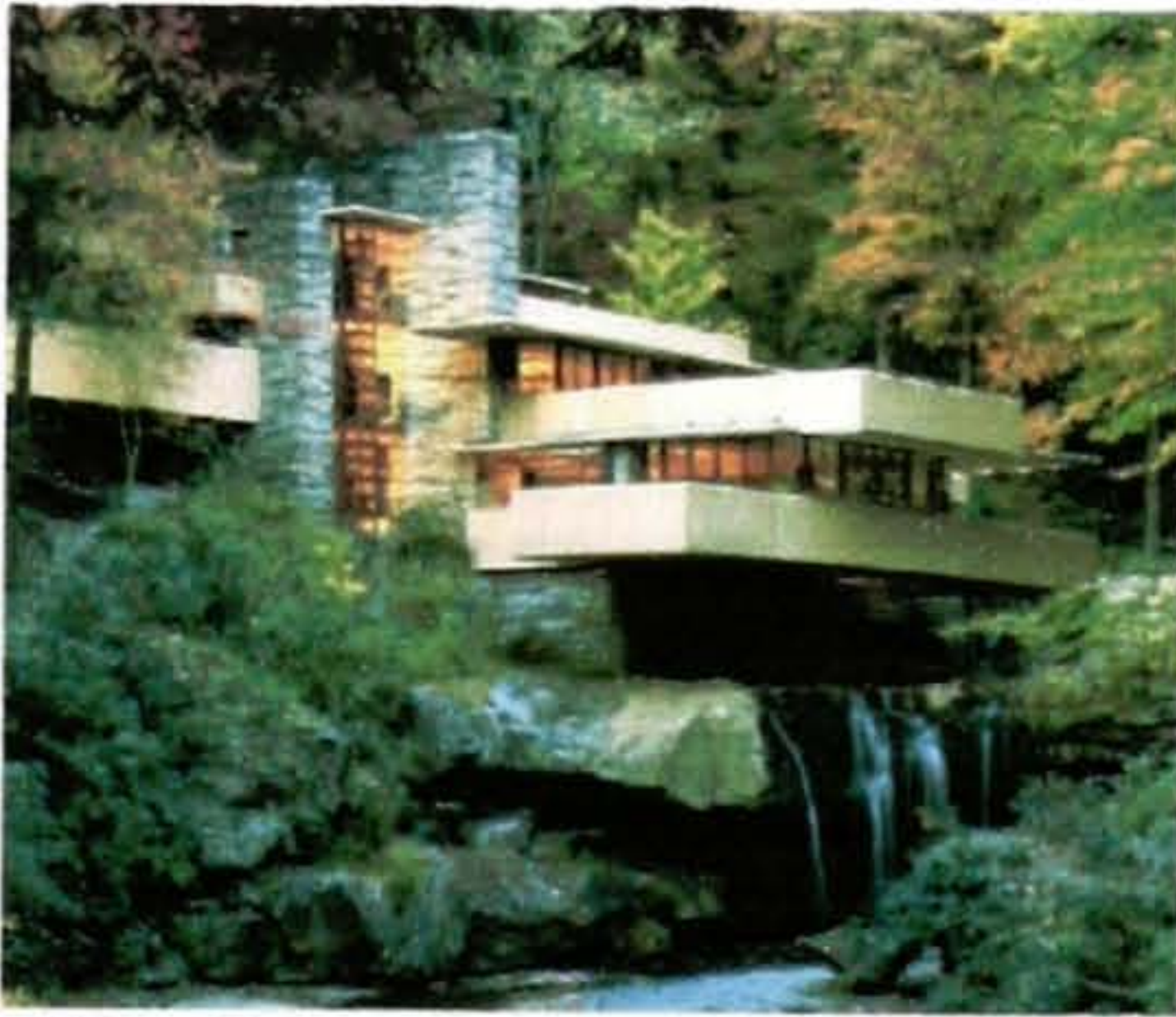


Renaissance architecture – idolizing the Roman style



The Duomo- proportion in architecture

Just as a period can use the architectural language, a single architect can use architectural elements in a different way to create different messages. Frank Lloyd Wright is a good example to one of the many architects that successfully use the architectural language to emphasize characteristics of his buildings. The Falling Water brings architecture in harmony with Nature. He contrasts the natural looking stone with the white concrete walls. The house is fitted in natural surroundings. It also seems like it is rising out of the rocks into the air. We can see the relationship to the nature of the site inside the house by the stone walls and the big windows that welcome the outdoors. In summary, architectural elements can be used in different ways to create different effects but this is not the purpose of this paper. How can we understand these different effects?



Falling Water

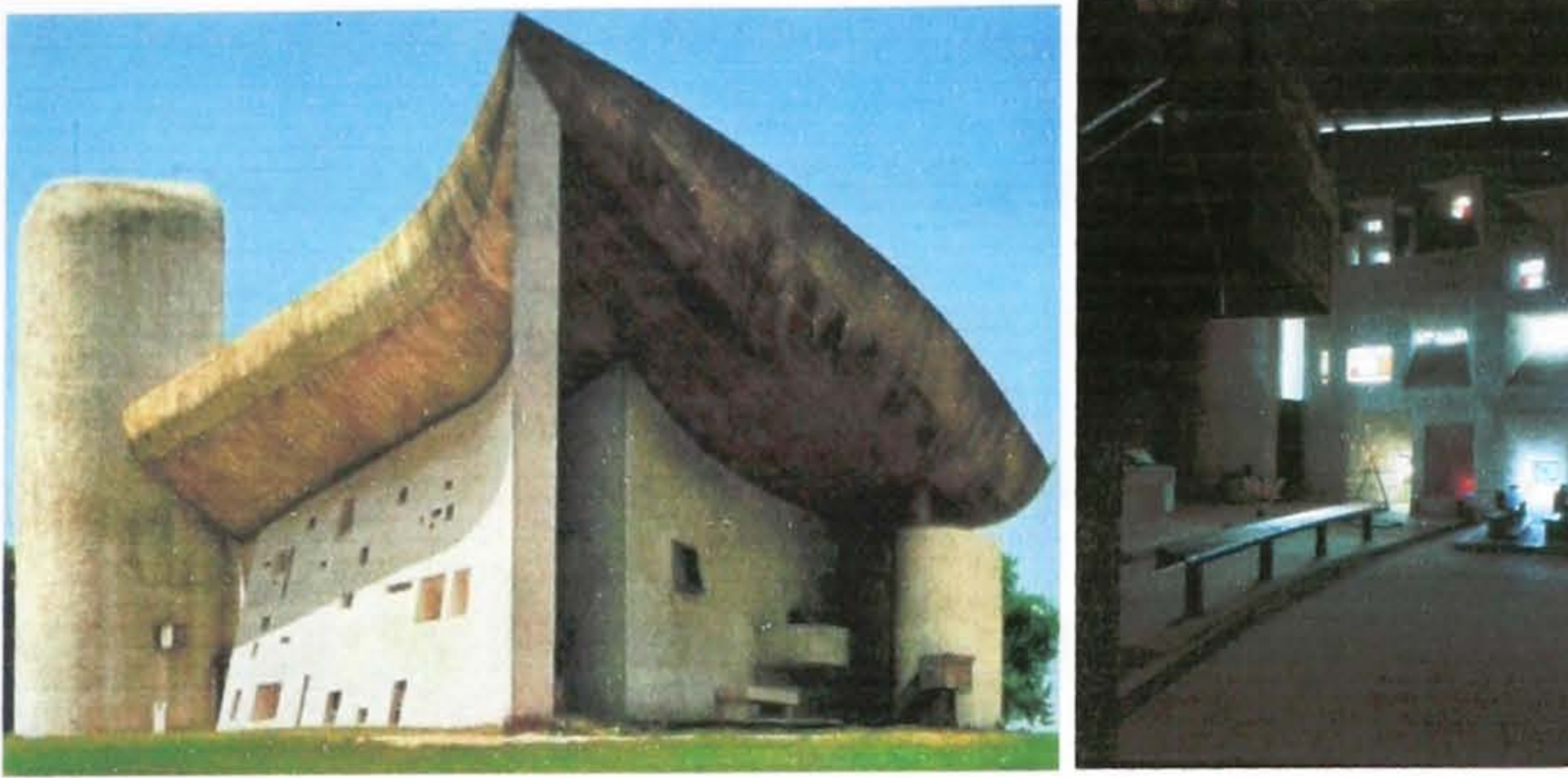


Just like many other forms of art, architecture should not be explained but instead experienced. Architecture's purpose of existence is to create dwellings for humans. Therefore, architecture becomes shapes formed around men. It creates a framework around our lives.

Experiencing Architecture

Once we have become familiar with the rules, the buildings that comply with these details become tiresome. Therefore, if an architect wants his building to be real experience he must employ forms, and combinations of forms, which will not let the spectator off so easily but force him to active observation. An artist who wishes to create a sensational visual effect can accentuate certain parts of the work with small details like adding a cavity or including an opening. The viewer's eyes will move from one place to other. The architect contemplates it, adds something which will emphasize or give relief, steps back, looks at it again and ponders how to obtain a still stronger effect – for instance, by creating a deep cavity, a black shadow behind the light contours the body. An architect can interpret the forms so they swell, press, push out, exc., which are all motion phenomena; it is really an attempt to show how the spectator re-creates the building masses through the visual process. The observer is given a great deal to think about, though nothing can tell him what the building itself contains. (Rasmussen, 22)

Architectural language can make a building seem heavier than it is as well as lighter than it is. It can make a building feel open, compressed, it can direct people in the building or it can confuse them. It is the architect's job to decide what the building should do and use this challenge in the cleverest way to make the building have a point. A good example to a very heavy building that becomes very light is the Notre Dame du Haut, Ronchamps by Le Corbusier. The concrete material makes the building feel very heavy but the ingenious curve and the very small light openings completely transform this image.



Notre Dame du Haut, Le Corbusier

Architecture is not only about visual language but it can also be metaphysical. Architecture can become something poetic and full of emotions. Architecture can create feelings in the user. This can be seen in Tadao Ando's Church of Light as well as Church on the Water. In the first example the building is a concrete box. Heavy cast walls of the building emphasize the sacred space inside that separates the religious experience from the outside world. Light is the only natural element that is allowed into the building therefore it helps creating this inner place of worship. Narrow windows cut in the form of a cross punch through the church's front wall, which, when lit by sunlight, create what Ando has called, "a cross of light." He has created a geometric and abstract form of cold concrete that contrasts the soft, warm feeling of the light. This in turn creates an energetic space in conflict and passion as well as tranquility; therefore architecture becomes beautiful and poetic.



Tadao Ando Churches

Ando's Church on the Water for Christian worshipers is a reinforced concrete structure that has a chapel. The glass wall of the chapel faces an enormous cross coming out of a man-made lake

with forest and mountains in the background. The crucifix in flowing water, according to Ando is “to express the idea of God as existing in one's heart and mind. I also wanted to create a space where one can sit and meditate” (Dal Co, 3) Views of the cross on water in all seasons are very poetic. Ando’s architecture really achieves what he is aiming for. These buildings create peace and tranquility and they are so simple but yet so strong. They encourage the user to sit and think.

“Architecture not only mirrors the times; it must also offer criticism of the times. It represents an autonomous system of thought. To think architecturally is not merely to deal with external conditions or to solve functional problems. I am convinced that architects must train themselves to ask fundamental questions, to give free reign to their individual architectural imaginations, and to consider people, life, history, tradition and climate. We must create architectural spaces in which man can experience - as he does with poetry or music - surprise, discovery, intellectual stimulation, peace and joy of life.” (Dal Co, Francesco 15.)

As we can see architecture can reflect many things such as light, shadow, textures, scale but most interesting thing about architecture is that it can reflect emotions. How does architecture do this? When one is in a room he can not feel the limits of the room with his arms when they are stretched out; this is where architecture becomes important. It introduces the limits of the room to the unlimited abilities of the mind. Therefore the emotion that architecture carries becomes something that the mind can understand, encircle, speak with, and get influenced by. Can architecture exist to become the medium in which it can teach people about other people’s experiences? Architecture can express feelings such as tranquility and peace, but it can also become a means of communication of feelings like fear and pain. Architecture allows us to not

only express the transcendence of our hopes and the prison of our fears – but also live in them.

That is to say, we build our shelters of mirror as well as mortar.

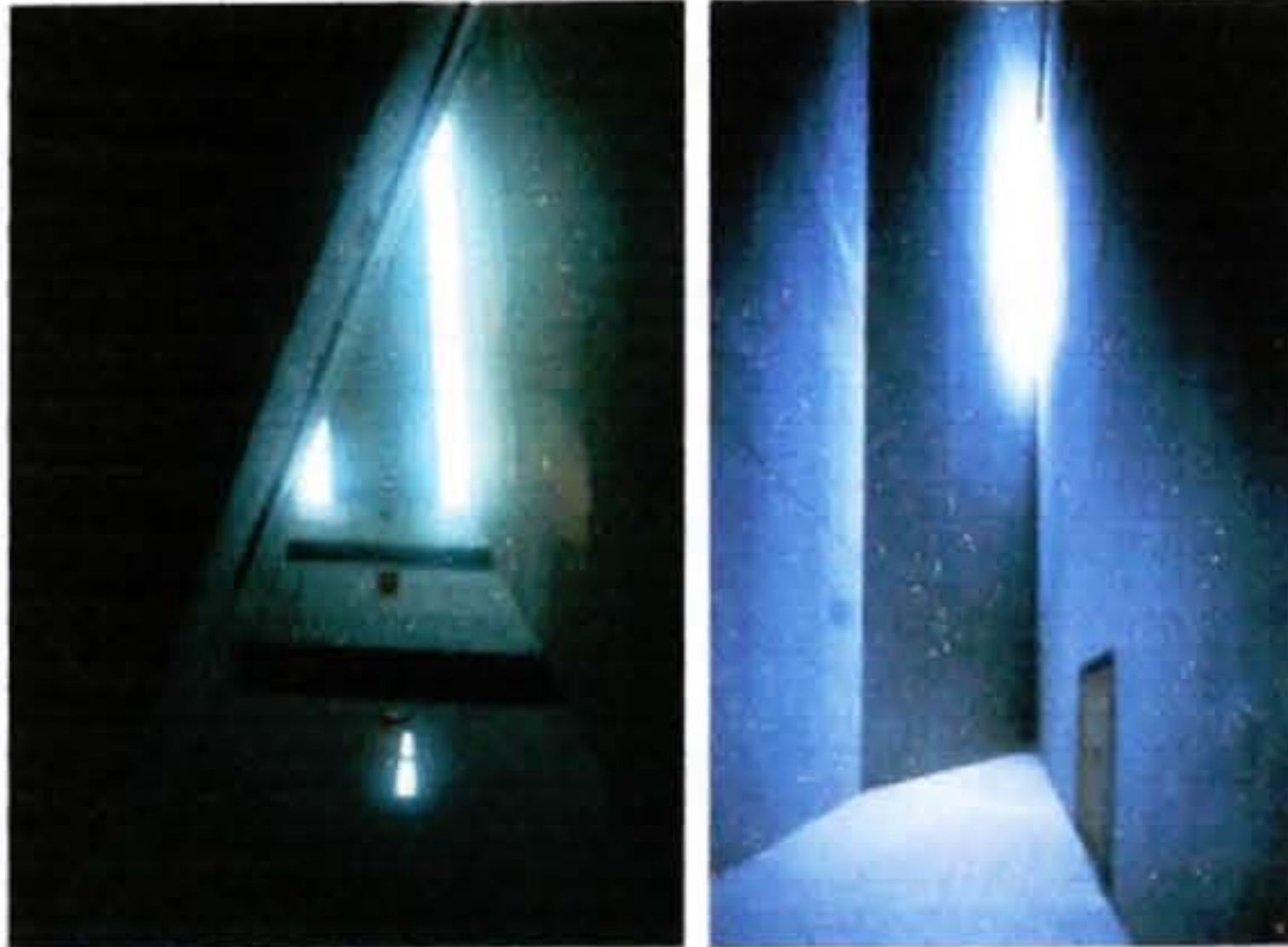
“Sometimes, when a place is empty, it is actually full of what we did not see. A gap is an opening, for a period of time, between others, seemingly more abstracted conditions. A gap implies incompleteness, and invites completion, involving the viewer or user in the formulation of work” (Hill, 5-6.) This can be seen in the Jewish Museum by Daniel Liebeskind. Architecture can symbolize the non-existing just like the voids in the building do. This very symbolic idea has become an architectural as well as experiential reality by having the empty voids that symbolize the missing Jewish history. The Jewish museum is conceived as an emblem in which the invisible and the visible are the structural features, which have been gathered in Berlin.

Architecture and Memory

A precise definition of the relationship between memory and architecture does not come easily. The word “memory” itself suggests intangibility, an immateriality, and a certain presence in the mind’s eye: Clearly a phenomenon that is more cerebral than physical. Architecture, although rooted in the cerebral, is traditionally made, manifest in the material, physical world.

A good example to memory in architecture is the Vietnam Veterans Memorial of Washington. This is a place where something happens within the viewer. The black reflective stone works as a bridge from the past to the present. When the observer is looking at the stone to look for names arranged in chronological order he sees his own reflection on the wall. This is something that can be explained but when one fully experiences it, then he can understand the impossibilities of architecture communicating an idea. The memorial has the carved names in chronological order

so that a veteran can find his time in a panel. Therefore the panel becomes a thread of life. Maya Lin saw the Vietnam Veterans Memorial not as an object placed into the earth but as a cut in the earth that has then been polished, like a geode. Interest in the land and concern about how we are polluting the air and water of the planet are what made Lin want to travel back in geologic time- to witness the shaping of the earth before man.



Void in the Jewish Museum



Vietnam Veterans Memorial of Washington

Until now this paper talks about using the traditional and familiar tools of architectural investigation – scale, form, material, occupation, program, etc.- to suggest new and often unexpected relationships between race, space and architecture. How can architecture suggest a relationship between exile and itself using race and space as a metaphor?

Exile in Architecture

“A building can be experienced as an ‘unfinished journey.’ It can awaken our desires, propose imaginary conclusions. It is not about form, image or text, but about the experience, which is not to be simulated. A building can awaken us to the fact that it has never been anything more than a huge question mark. Architecture is a direct response to the permanent questions posed to human beings by the evolution of space in society - a space that seems to be autonomous, yet seeks a profound and ethical discourse. Architecture is generated, sustained and propelled into the future

by dreams and aspirations; by awakenings and realizations; by the visible and the invisible.”

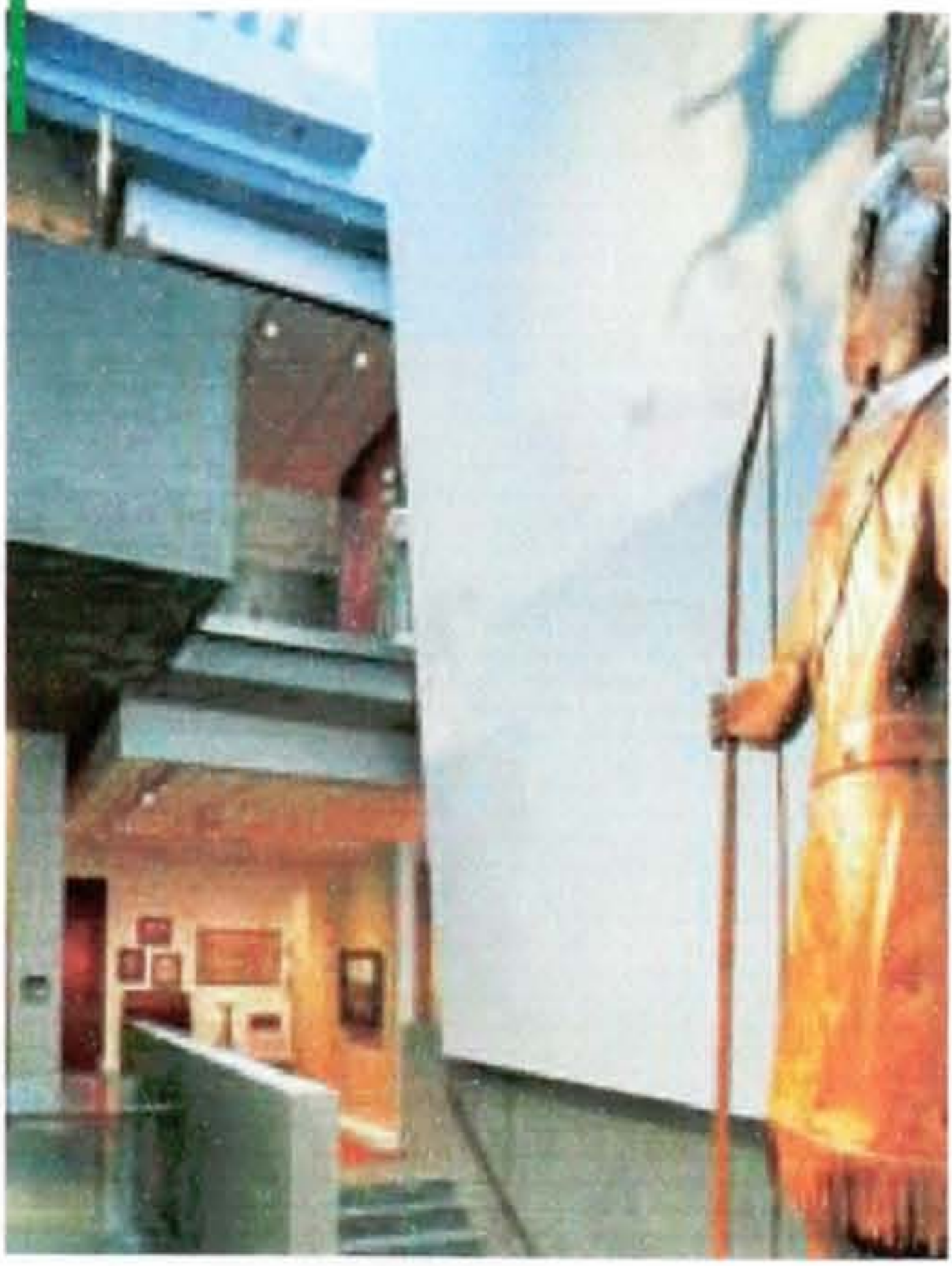
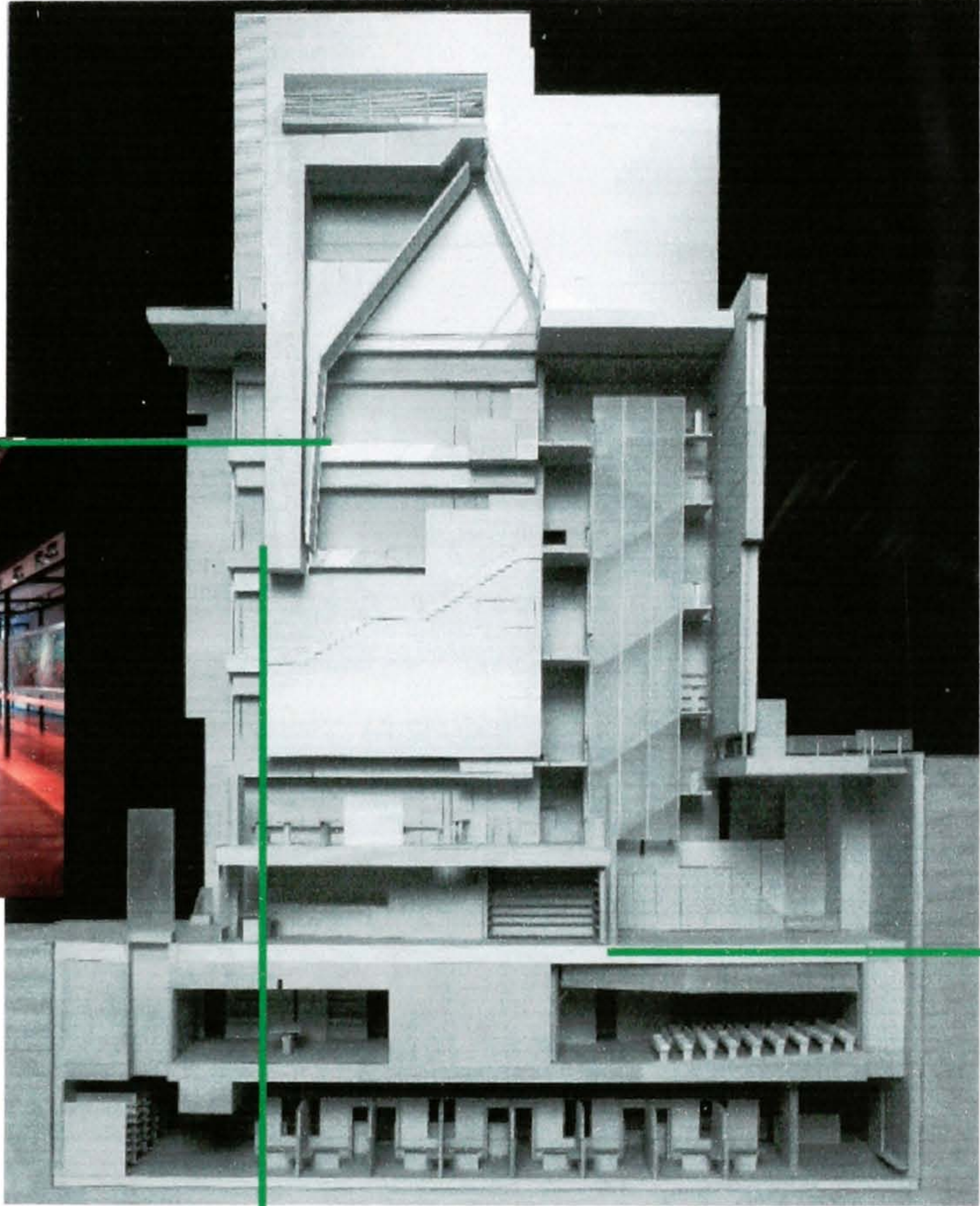
(Liebeskind 1)

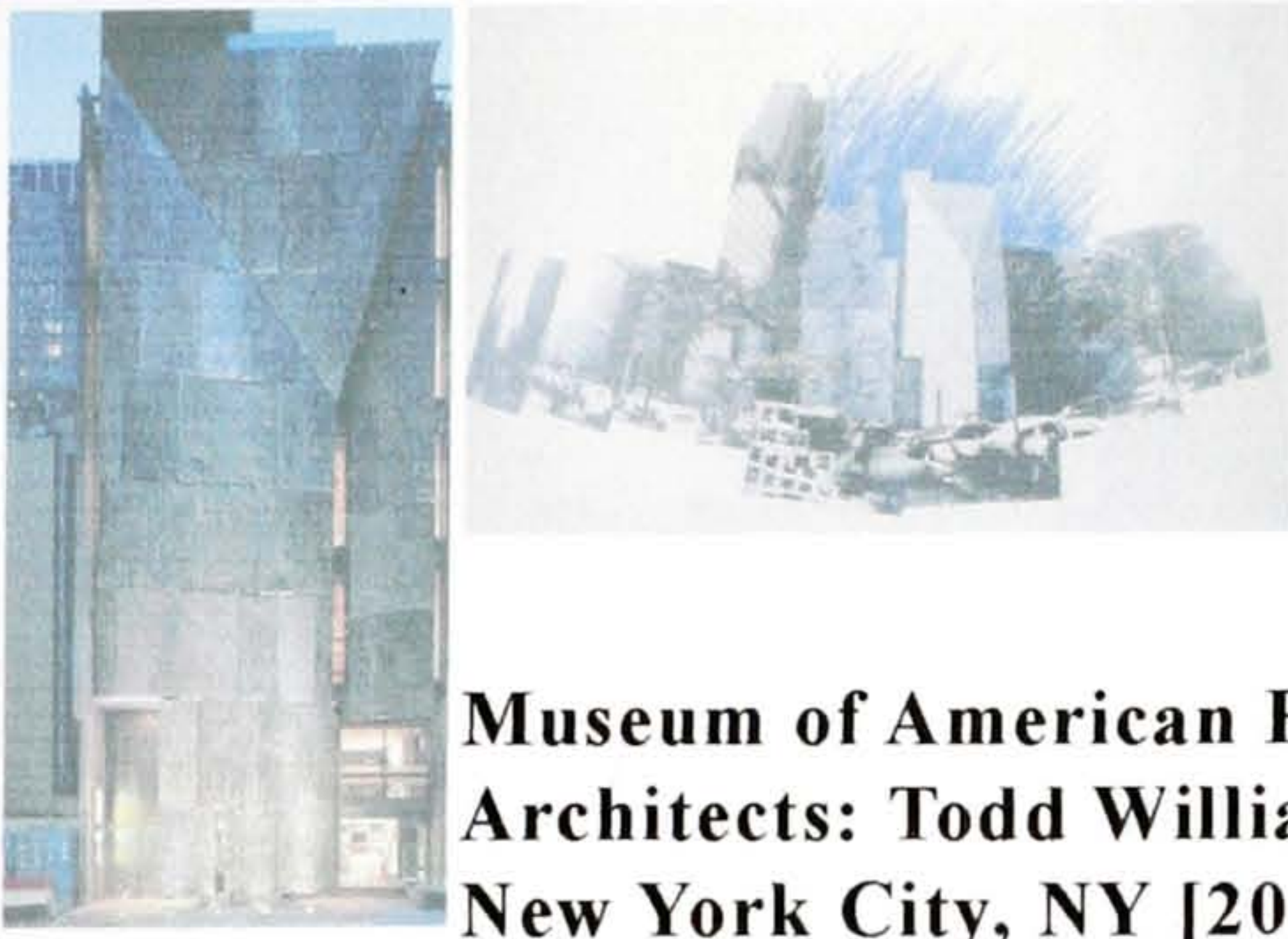
If a building can be viewed as an unfinished journey then it must house memories as well as future hopes. This very idea can be related to exile. People in exile are in the middle of an unfinished journey. They are constantly haunted by their memories. Most of the time immigrating to a different country does not happen in legal terms. Every person on exile has their individual story. They can however relate to one another in such an intimate way because of their painful memories. They all share similar experiences. There is a time in their life when they do not have a place in this world. But having a place in this world makes a human animal a social being. How does it feel to be a human animal? This is what the heart of the project lies.

Architecture is not just a building. It is the relationship between the building and its occupant.

Architecture is experienced in a space of distraction but not a space of unawareness. It is a particular type of awareness that enables a person to perform, at the same time, a series of complex activities that move in and out of focus from a conscious to an unconscious level. In architecture, habit, memory and experience are coupled with the sensual disembodiment of twentieth century forms of communication to form a complex compound of spatial and temporal layers (Liebeskind, 1)





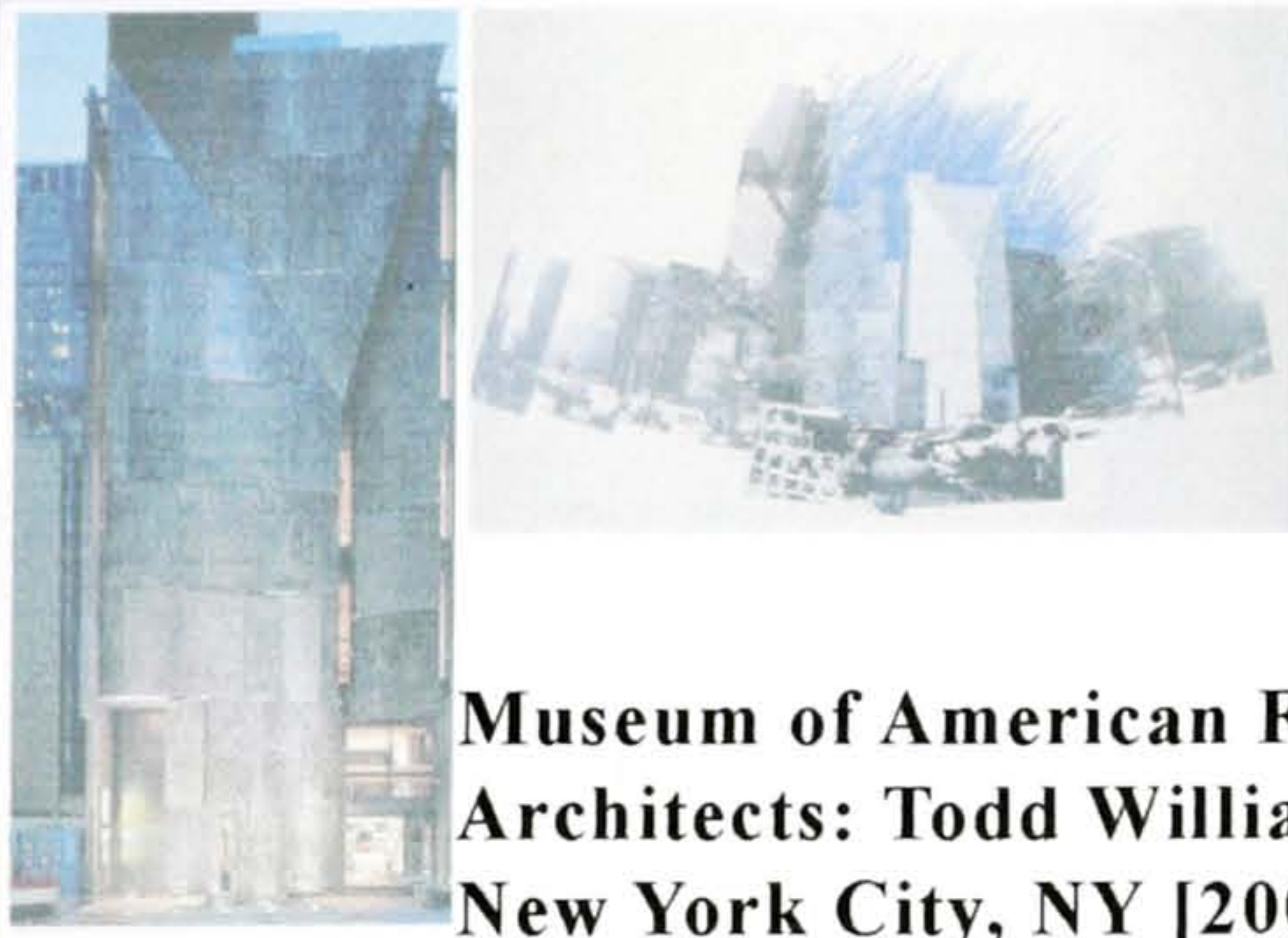


Museum of American Folk Art
Architects: Todd Williams + Billie Tsien
New York City, NY [2000]

The project is located in 53rd St. NY. It is on a narrow site (40 ft wide); it has a footprint as big as two townhouses. It is less than 30000 SF. This eight-story museum gives its top four floors to gallery space for permanent and temporary exhibitions. One of the most important parts of the museum is the skylight above the grand interior stairs with openings on each floor that allow natural light into the galleries and to some parts of the lower levels. Williams and Tsien have chosen to integrate art throughout the building [on the gallery levels] so the art exhibition does not stop in the galleries; but continues on the walls that hold the stairs. There are multiple and sometimes redundant circulation paths.

The building has a mezzanine level that view to the 53rd St. It has a café and overlooks the entrance atrium. The building continues two levels below ground housing new auditorium and classroom facilities; offices, library and archives. There is a museum store at the entrance level.

The building has a sculptural form. It consists of three planes that are bent in different directions; overall it is slightly inward. The architects' intention with this was that it was an abstracted hand. These planes are made out of Tombasil panels, which have a textural quality to them. This textural quality and the abstract panels represent the "folk art that gets done by hand."

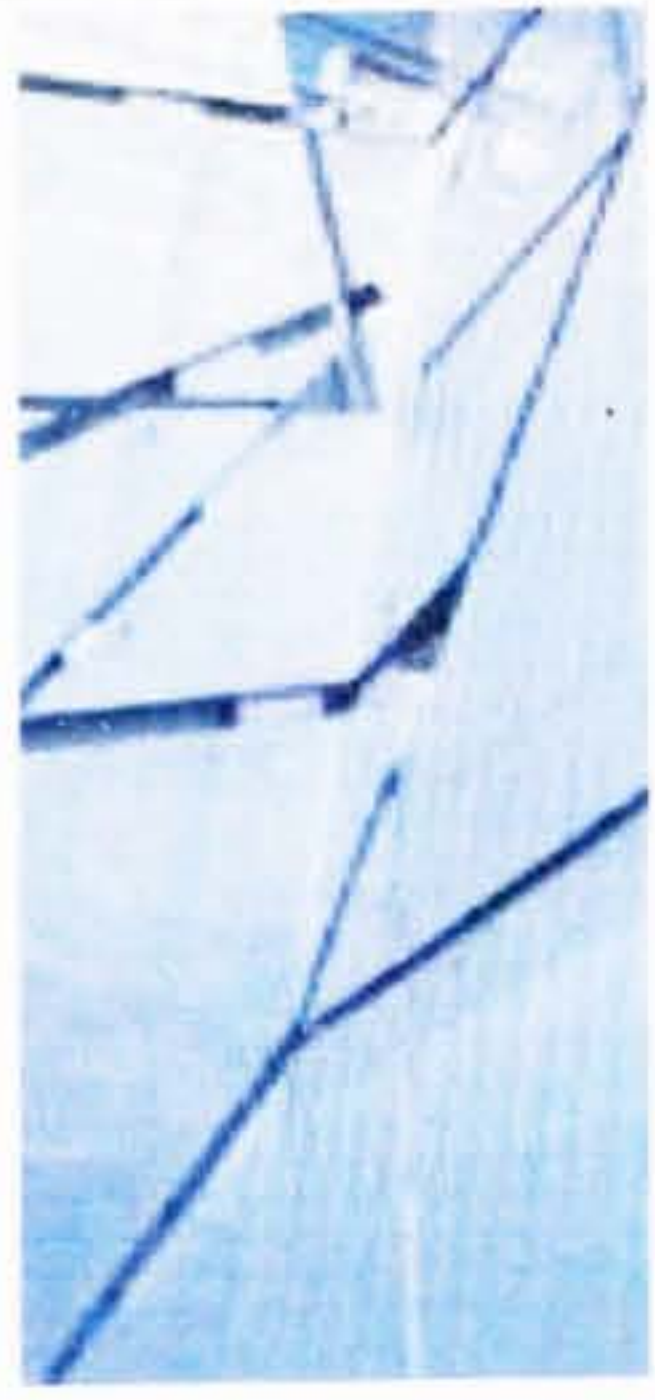


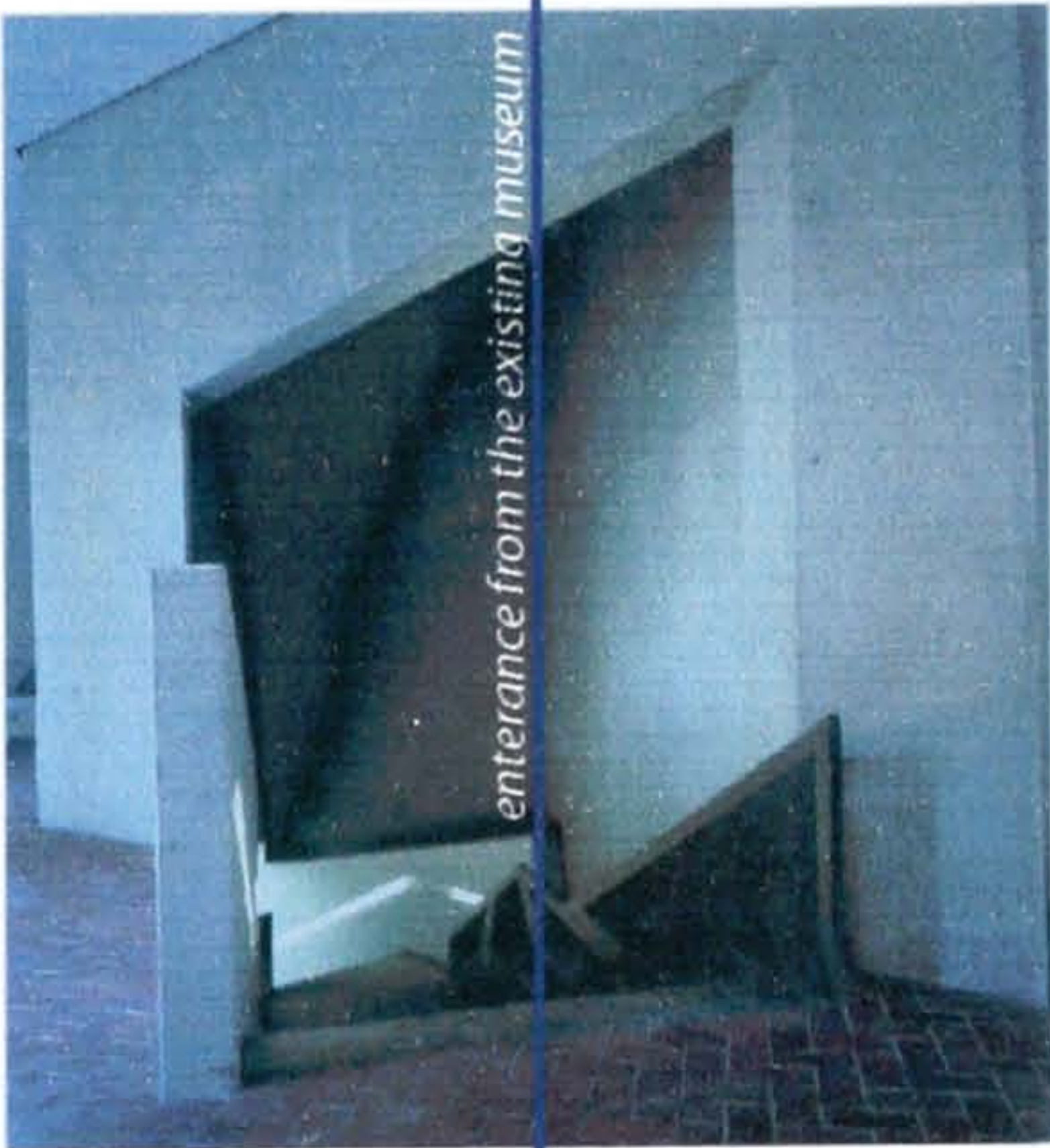
Museum of American Folk Art
Architects: Todd Williams + Billie Tsien
New York City, NY [2000]

I think this project relates to my thesis because both the architects of this project and myself are interested in "experiencing" a building. The building is successful in many levels but what particularly strikes me is the sectional quality of it. I really am interested in the way that the grand staircase is opening up the interior and the light from the very top of the building travels itself into many levels of the building and brings in a warm feeling of light. The building is relatively narrow but tall and by bringing light to the multiple levels helps making the building more spacious. Also introducing small cuts that allow a view to the outside world reminds the user that they are enclosed within a bigger thing outside them [the city] but at the same time the light that is allowed makes the space feel open.

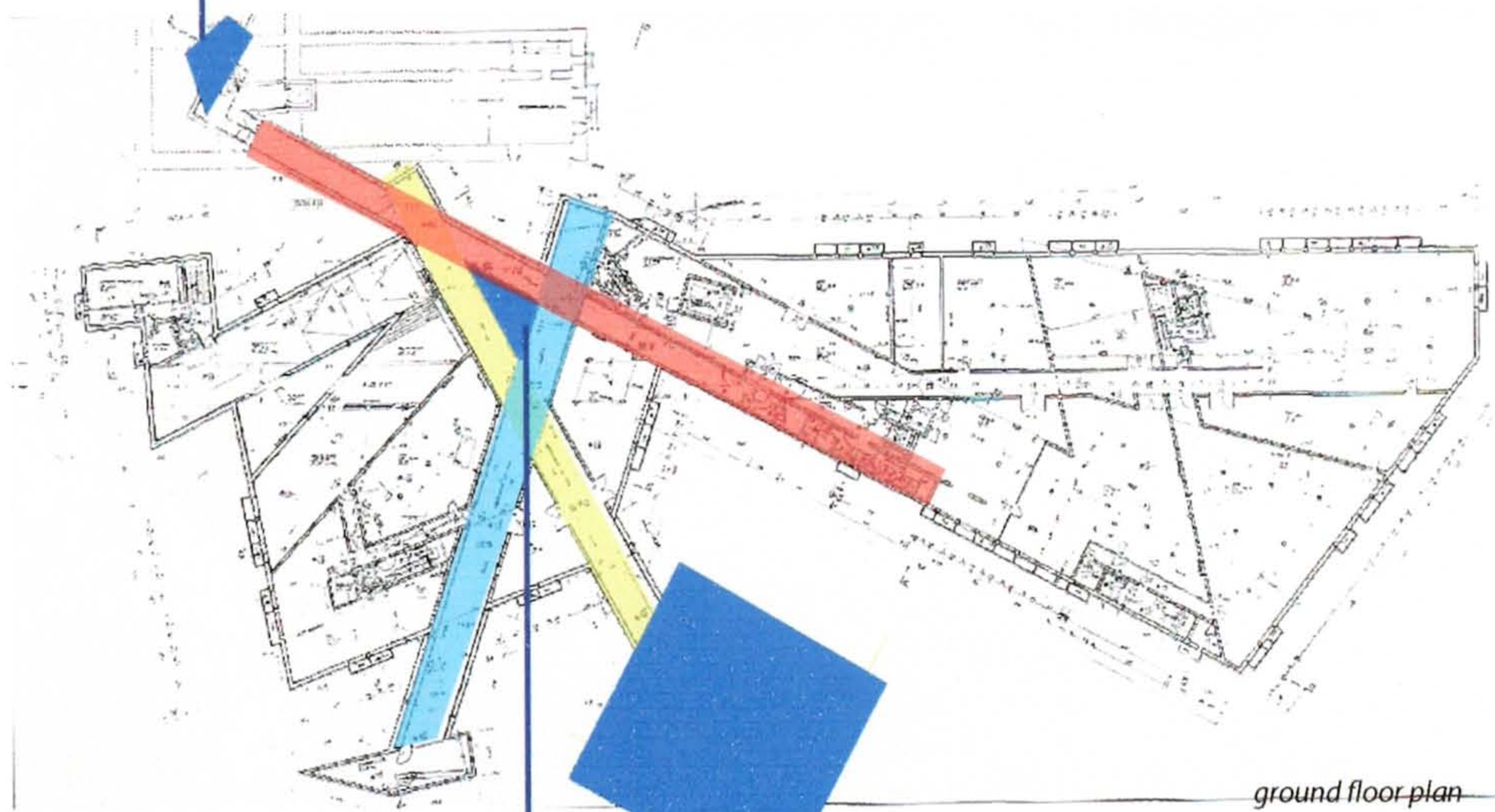
The multiple vertical circulations would get quite confusing for people. It would however introduce an unconventional way of "viewing" the art and discovering "surprises" that the architects wanted the visitors to find out. As Paul Goldberger says in the *Metropolitan* magazine "Williams and Tsien have done interesting things like inserting a spectacular, tiny hidden stair of wood treads between the fifth and fourth floors; you come upon it behind a wall as a total surprise, like a secret passage, and it is nearly impossible to resist following it down. A much bigger monumental stair, which is just as anomalous in its way, connects the third and fourth floors: you do not expect to see a grand staircase in the middle of the building."

I really like the materials used in the building. I especially liked the textured metal panels that the architects used on the façade that represent the "hand made" folk art. For me, this building is "a building" but when I go to New York and visit it I know that it will be more than a picture for me. I will experience the space, light, proportion, texture, and materials and I will perceive it all in my own way and after that the building will be living. That is what is so great about architecture.





entrance from the existing museum



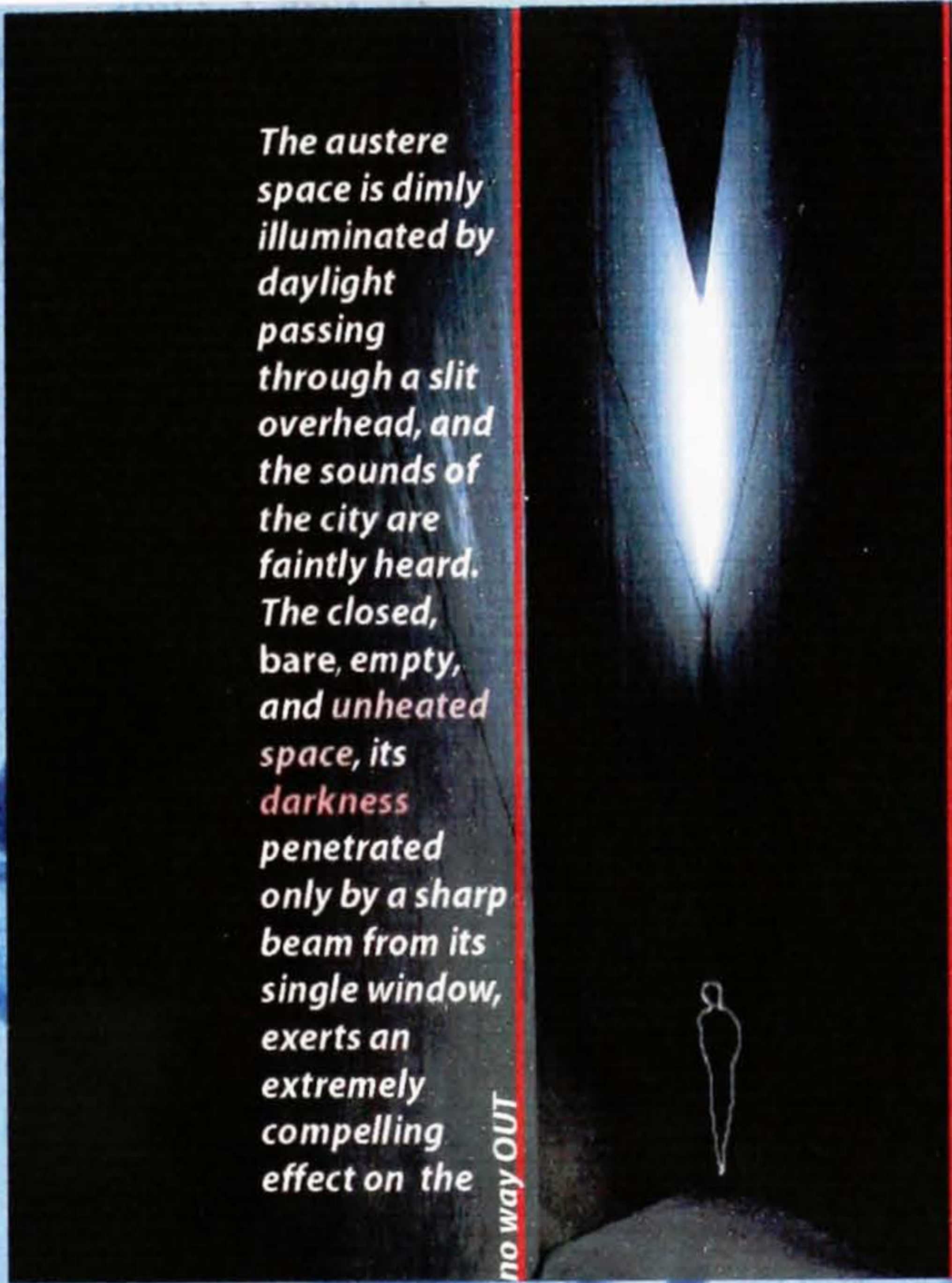
ground floor plan



holocaust tower



garden of exile



The austere space is dimly illuminated by daylight passing through a slit overhead, and the sounds of the city are faintly heard. The closed, bare, empty, and unheated space, its darkness penetrated only by a sharp beam from its single window, exerts an extremely compelling effect on the

no way OUT



The vertical hollows of the six voids extending in a straight line from front to back for the zigzag configuration evoke the gap that evolved in German and European culture and history by the destruction of Jewish lives on every floor of the museum.

repetitive first, second, and third floor plan outline



Jewish Museum, Berlin
Architect: Daniel Libeskind
Berlin, Germany 1999

The building is located on Lindenstrasse. It covers about 120,000 SF of floor area. The architect Daniel Libeskind has chosen to call this project "Between the Lines" because there are two lines that is the essence of the project both vertically and horizontally. One is a straight line, but broken into many fragments; the other is a tortuous line, but continuing indefinitely.

The site for the project has been chosen very carefully. The main purpose with the site was to be heterogeneous. Libeskind picked a part of Berlin that is both German and Jew populated, also the kinds of buildings around varied from residential to office buildings and of course the existing museum. Rather than bringing some kind of order to the surrounding Libeskind chose to use the unusual metal and concrete and put it in a neighborhood raising its heterogeneous (ness.)

The search for the building form has roots in Libeskind's earlier studies. He chose to do complex collages and in the earlier collages a star of David can be seen. The star changed its form over time and it doesn't look like a star now but the slow evolution of the building leads to the final floor plans.

The entrance is through the Baroque Kollegienhaus (existing museum) and then into a dramatic entry Void by a stair that comes down on under the existing building foundations. It crisscrosses underground and becomes an independent building on the outside. The existing building is tied to the extension underground, preserving the contradictory freedom of both the old building and the new building on the surface, while tying the two together in the depth of time and space.

There are three underground 'roads' which programmatically have three separate stories. The first and longest 'road', leads to the main stair, to the continuation of Berlin's history, to the exhibition spaces in the Jewish Museum. The second road leads outdoors to the E.T.A. Hoffmann Garden and represents the exile and emigration of Jews from Germany. The third axis leads to the dead end - the Holocaust Void.

Cutting through the form of the Jewish Museum is a Void, a straight line whose impenetrability forms the central focus around which the exhibitions are organized. In order to cross from one space of the Museum to the other, the visitors traverse sixty bridges which open into the Void space; the embodiment of absence.



Jewish Museum, Berlin
Architect: Daniel Libeskind
Berlin, Germany 1999

I think that this building is extremely successful. What automatically draws me into the building is the fact that Libeskind decided to be very literal using the architectural language. Libeskind forces the user to become a Jew in the building. And he is really successful in this. For example the Holocaust Tower and the Garden of Exile are very powerful. In the garden of exile, the disorientation and the dizziness one gets represents the way a Jew felt when he was forced to leave. There is a certain insecurity of not knowing what plane is the true ground plane, one is completely disoriented. In the Holocaust Tower one can really start to feel that he understands how it felt to be a Jew in a concentration camp. The lighting works with the materials and the interior. This is a very powerful, poetic building.

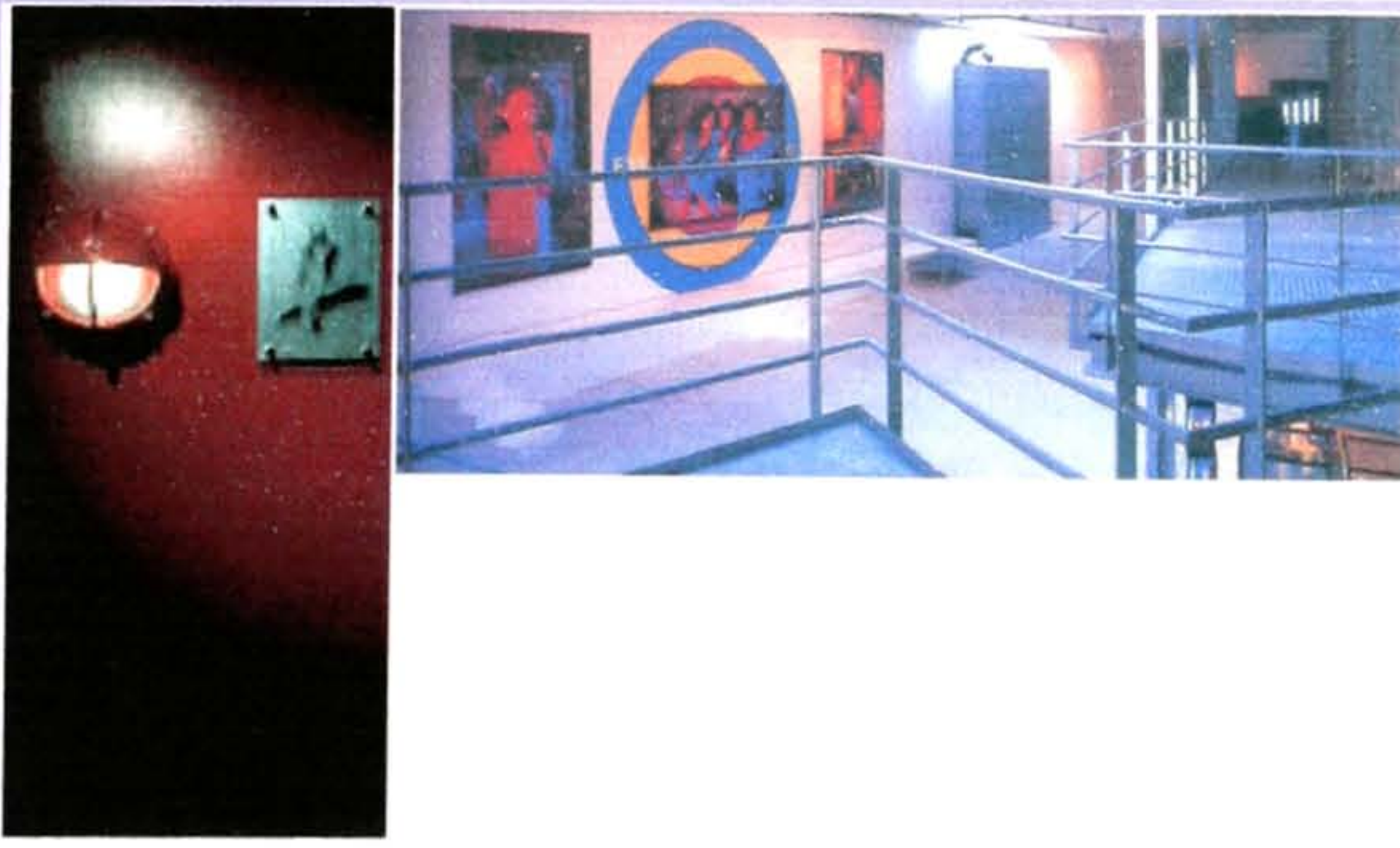
There are certain optical irritations and illusions that come into play. For example on the outside the intersection of the oblique, parallel lines of the seams between the zinc sheets with the horizontal roof edge and the verticals of the exposed sheet edges makes the horizontal cornice appear to slope. From several vantagepoints one begins to doubt whether the exterior wall is truly perpendicular to the ground, whether in fact it might incline forward or inward.

Nothing is coincidental. The increasing size and proximity of the window openings and apertures towards the top was not the result of an autonomous aesthetic decision, but is determined by the function of the building. The fourth floor houses offices, workshops, and the library which require more daylight, while on the exhibition floors below, larger continuous wall surfaces and sparing natural illumination take the requirements of the museum into account.

I love the idea that there is no actual visible connection between the exterior and the interior from the outside. The connection of the buildings are deep in the ground and when one is going down the stairs that take him/her to the new addition it really feels like he/she is going to go through a tunnel of time. The subject and all the reality is about to change.

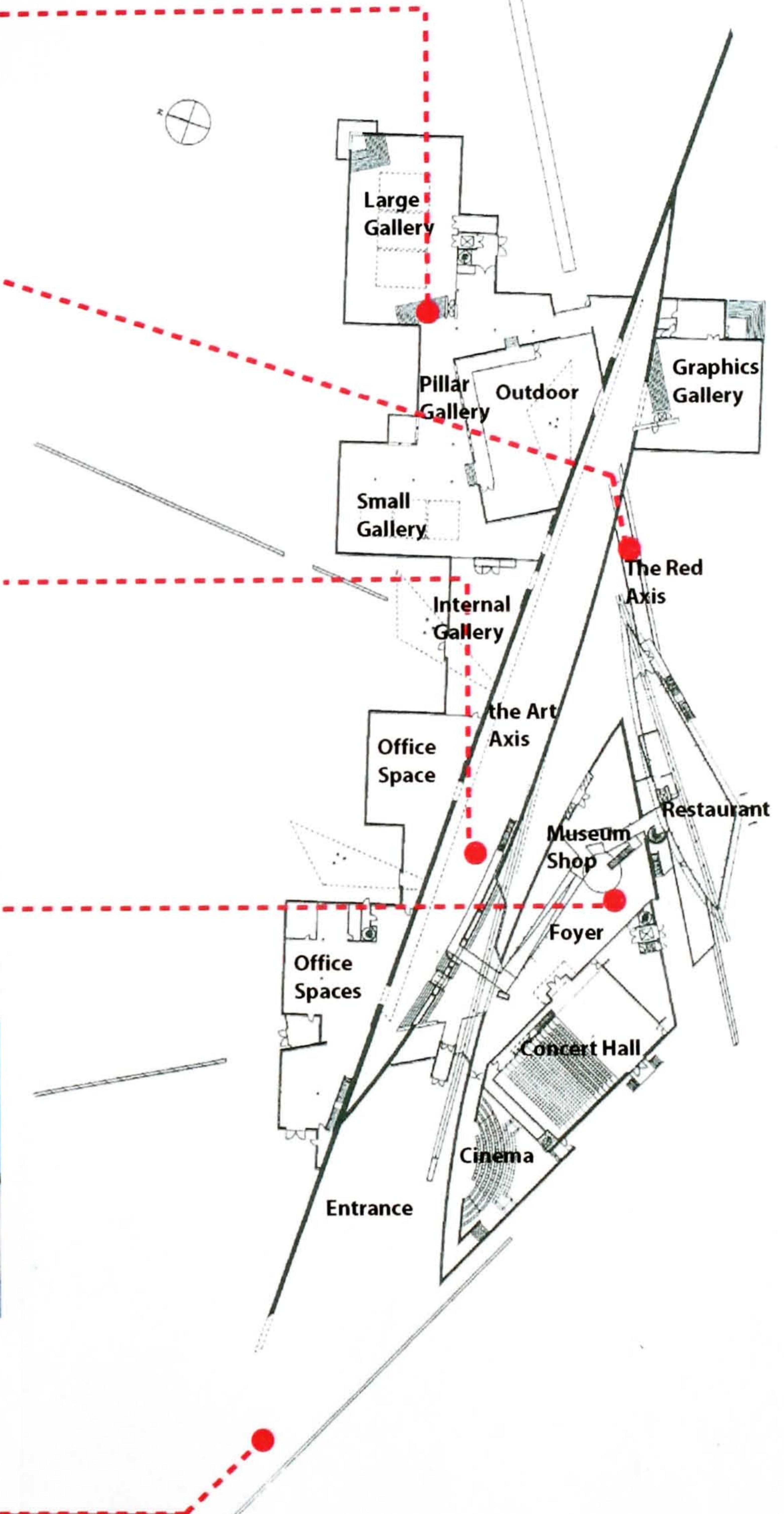
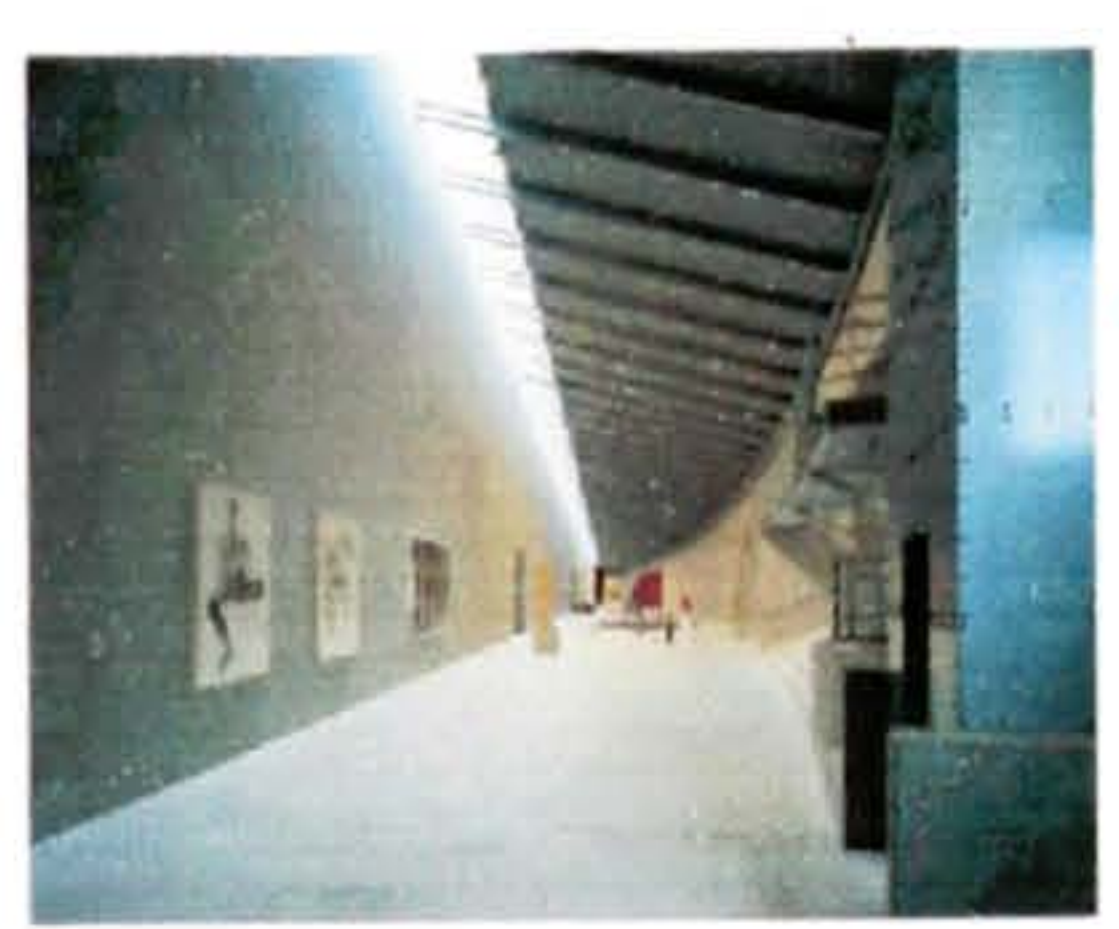
This building is not a kind that can be photographed or analyzed because of the irregular shape of it. Most importantly it was designed to experience. The building corresponds to the user's body and mind.

Examining this precedent study helps me because I am interested in the experience of displacement and dislocation. There are ideas that are common both in exile and the holocaust since the Jews are one of the many nations that left their home.

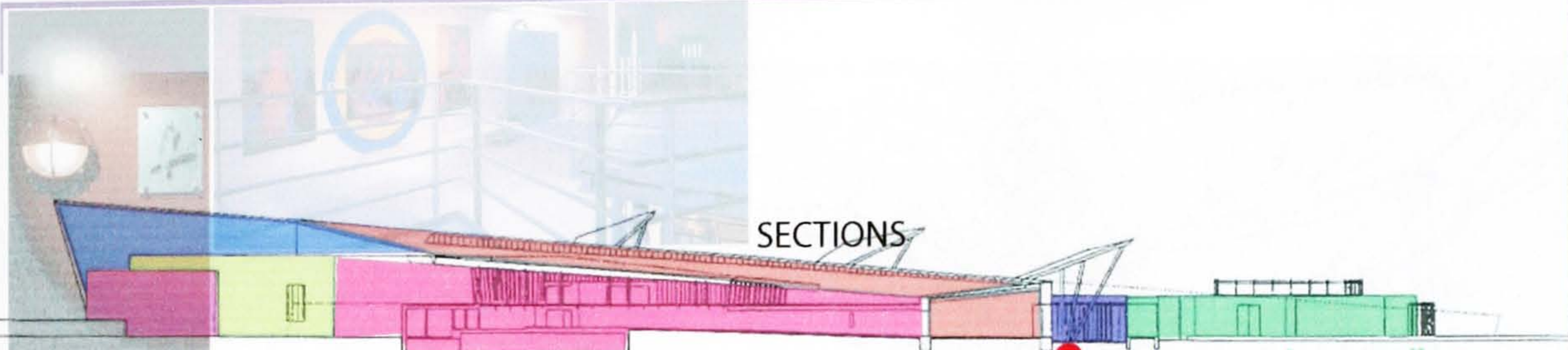




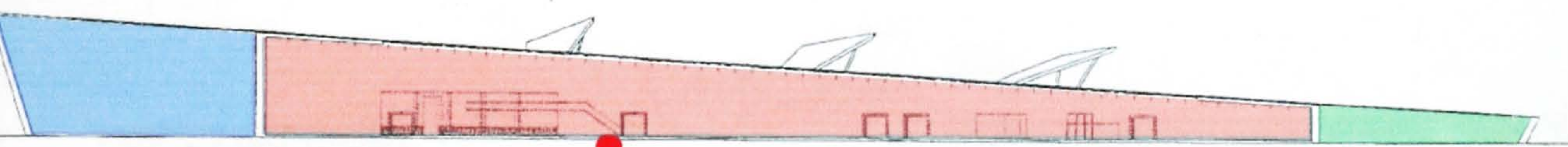
PLAN



Arken Museum of Modern Art



entrance cinema concert hall museum shop & foyer art axis outdoor large gallery



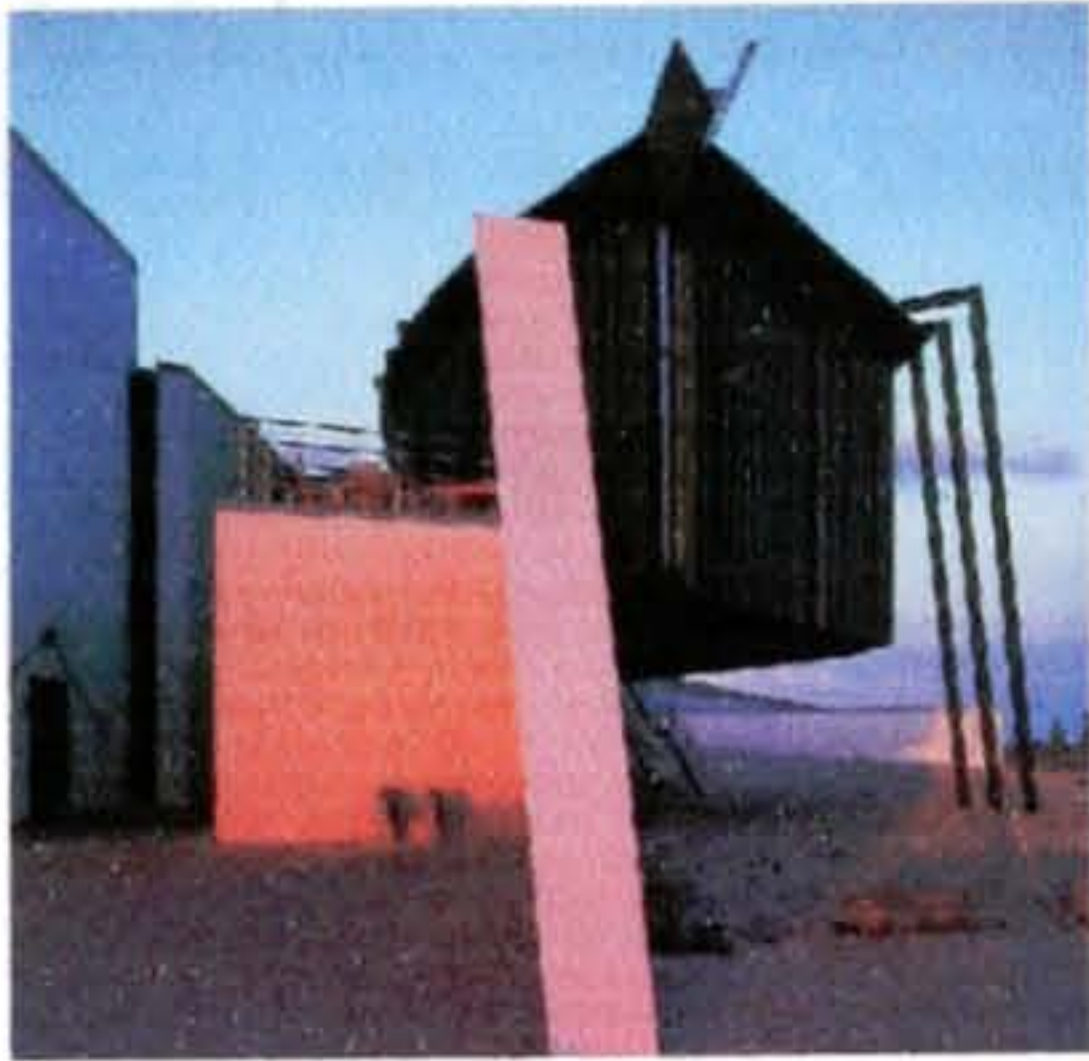
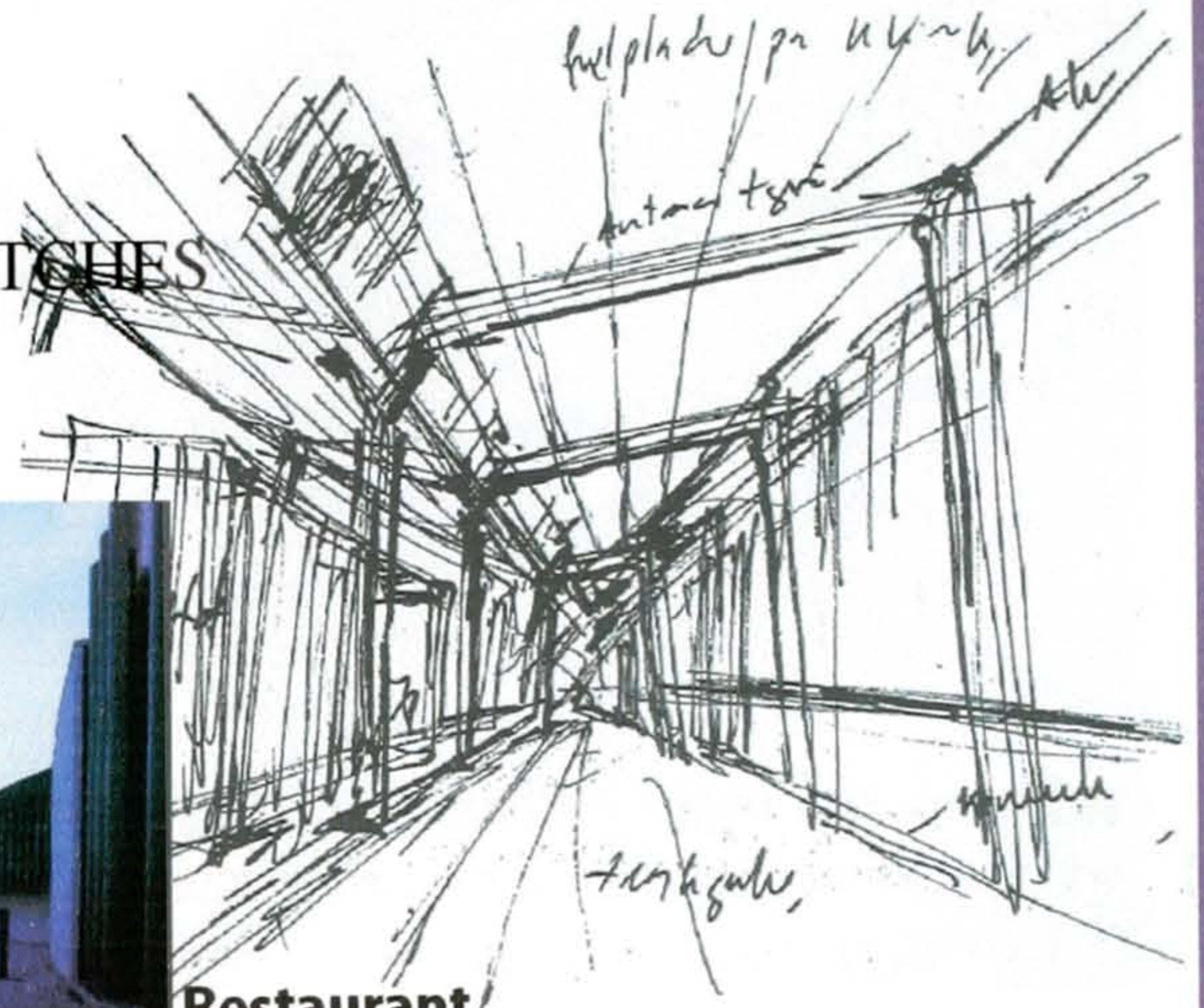
entrance art axis the art axis wall refer to plan



Arken Museum of Modern Art



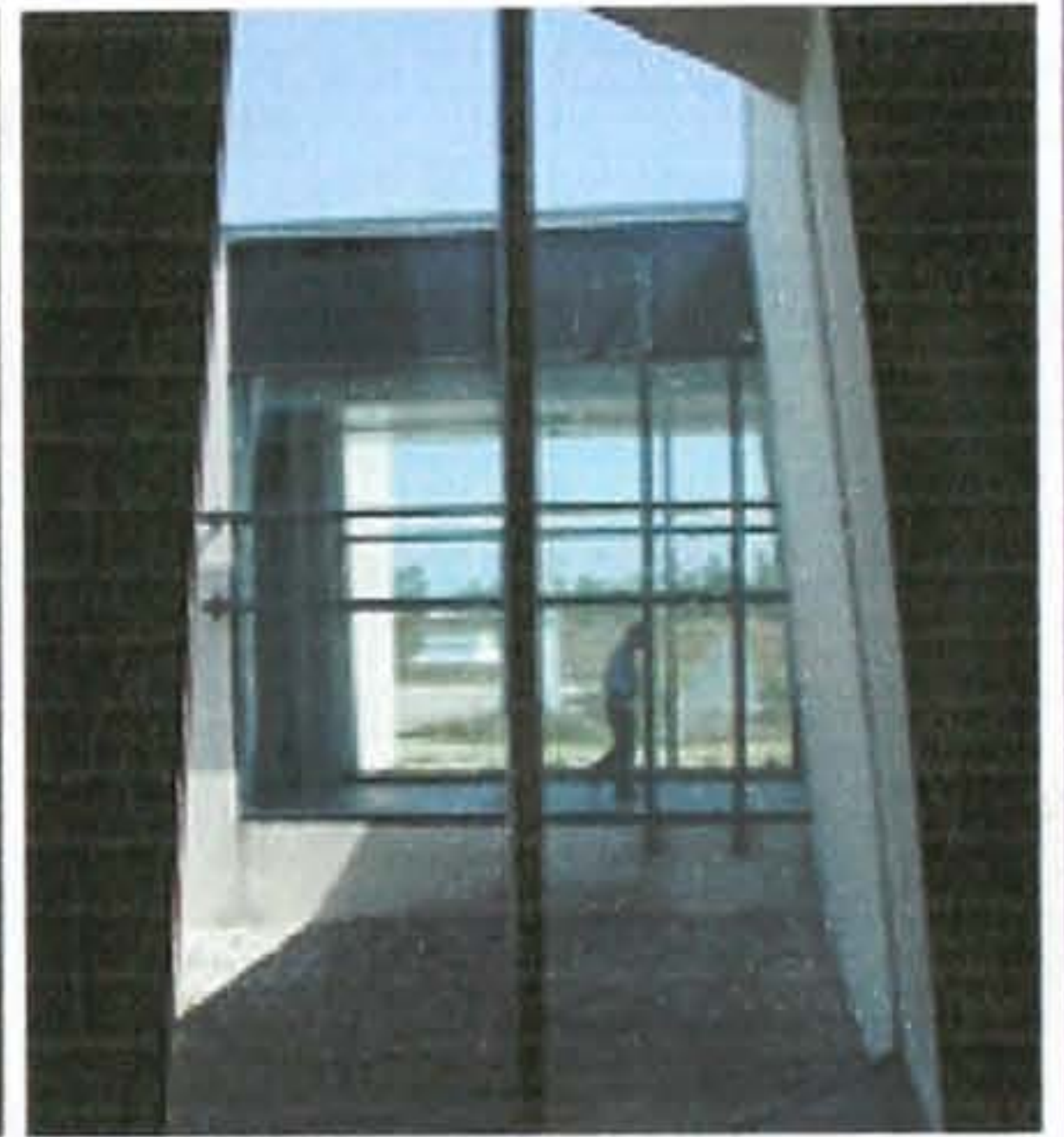
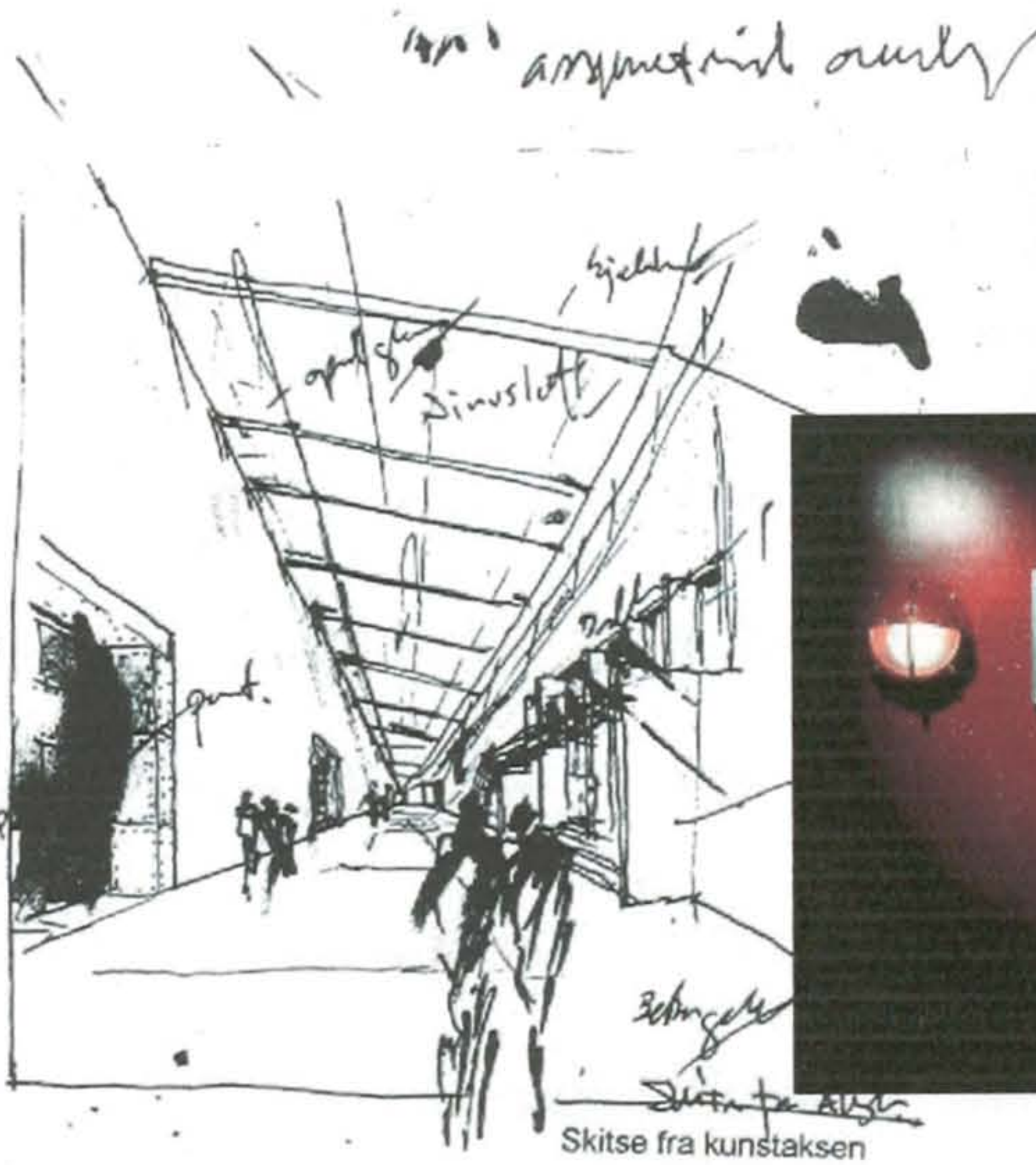
SKETCHES



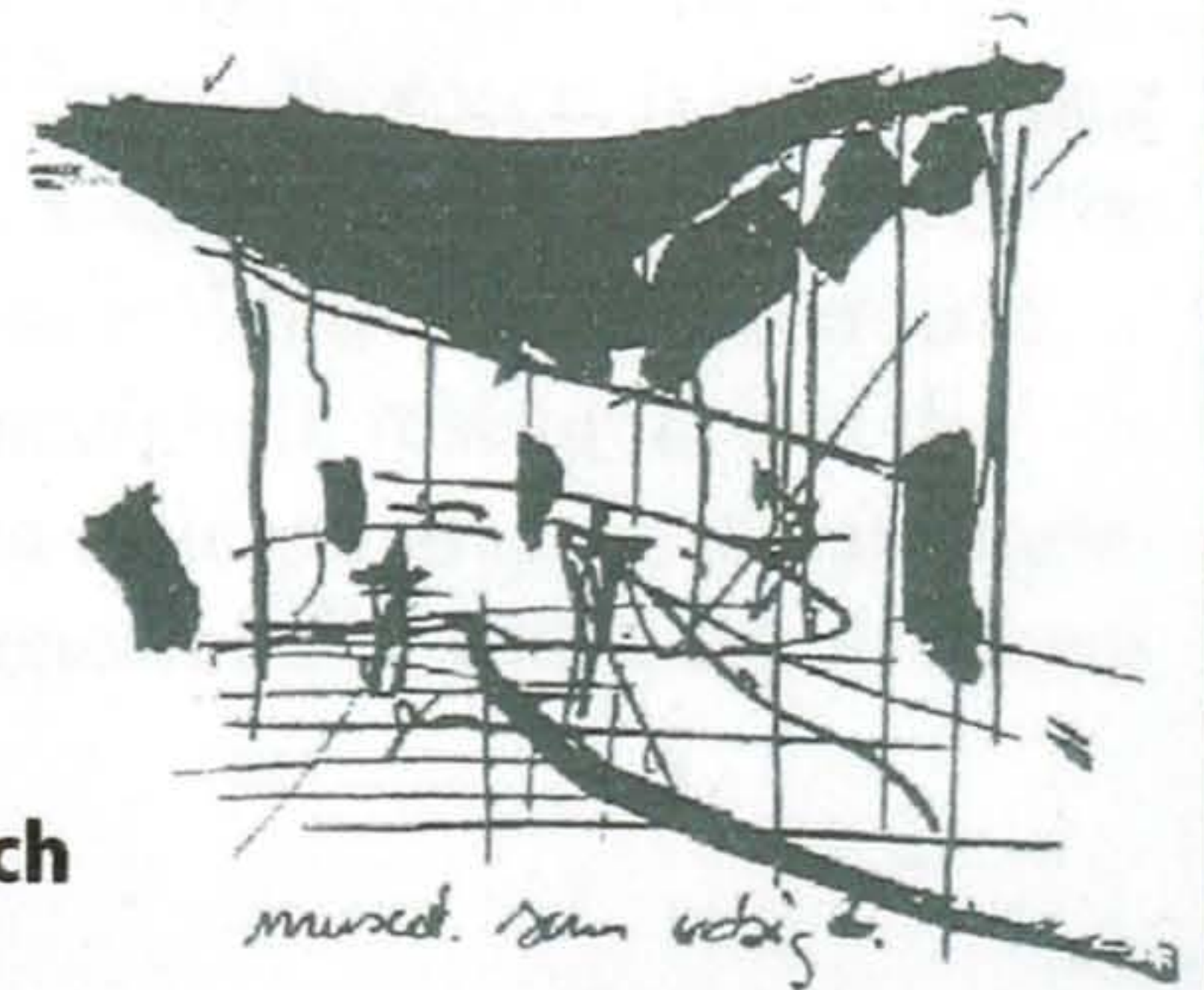
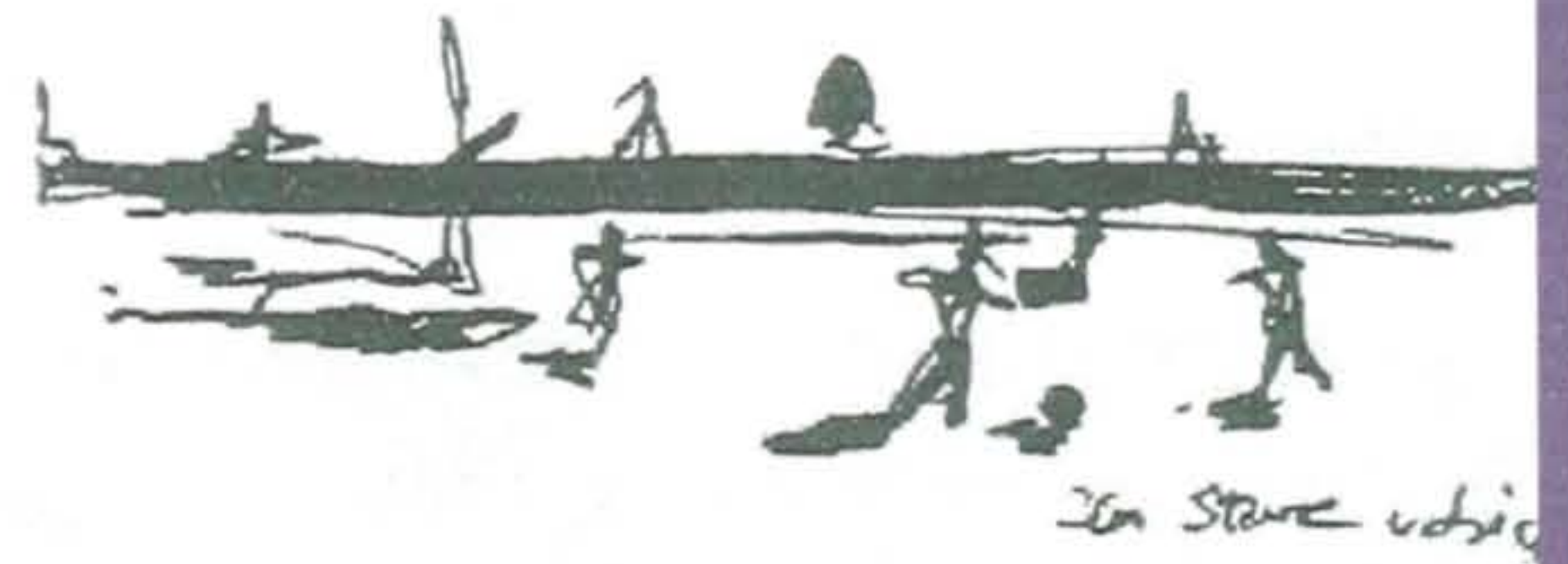
Restaurant



Art Axis

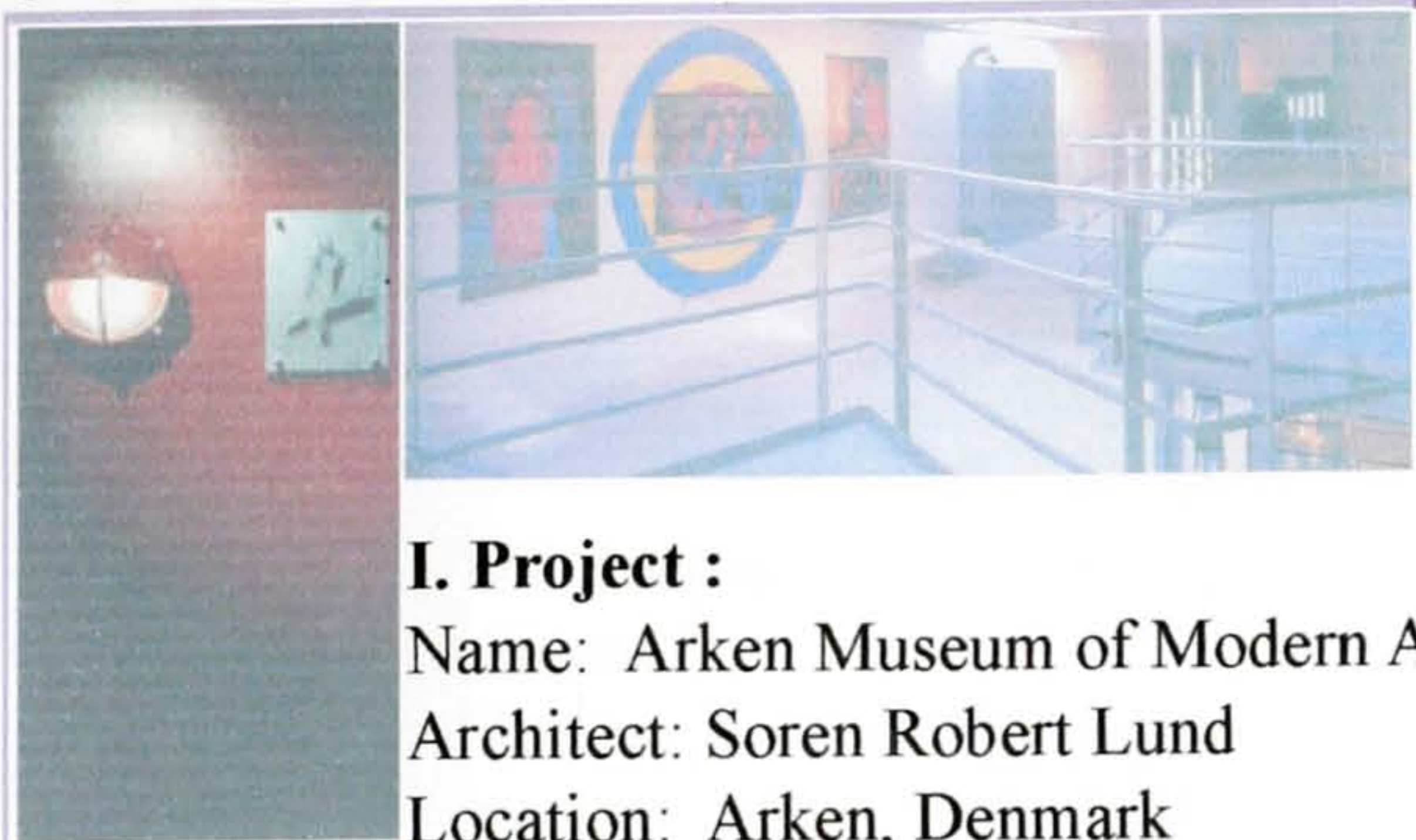


Conceptual Sketch



Arken Museum of Modern Art

PRECEDENT STUDY 3



I. Project :

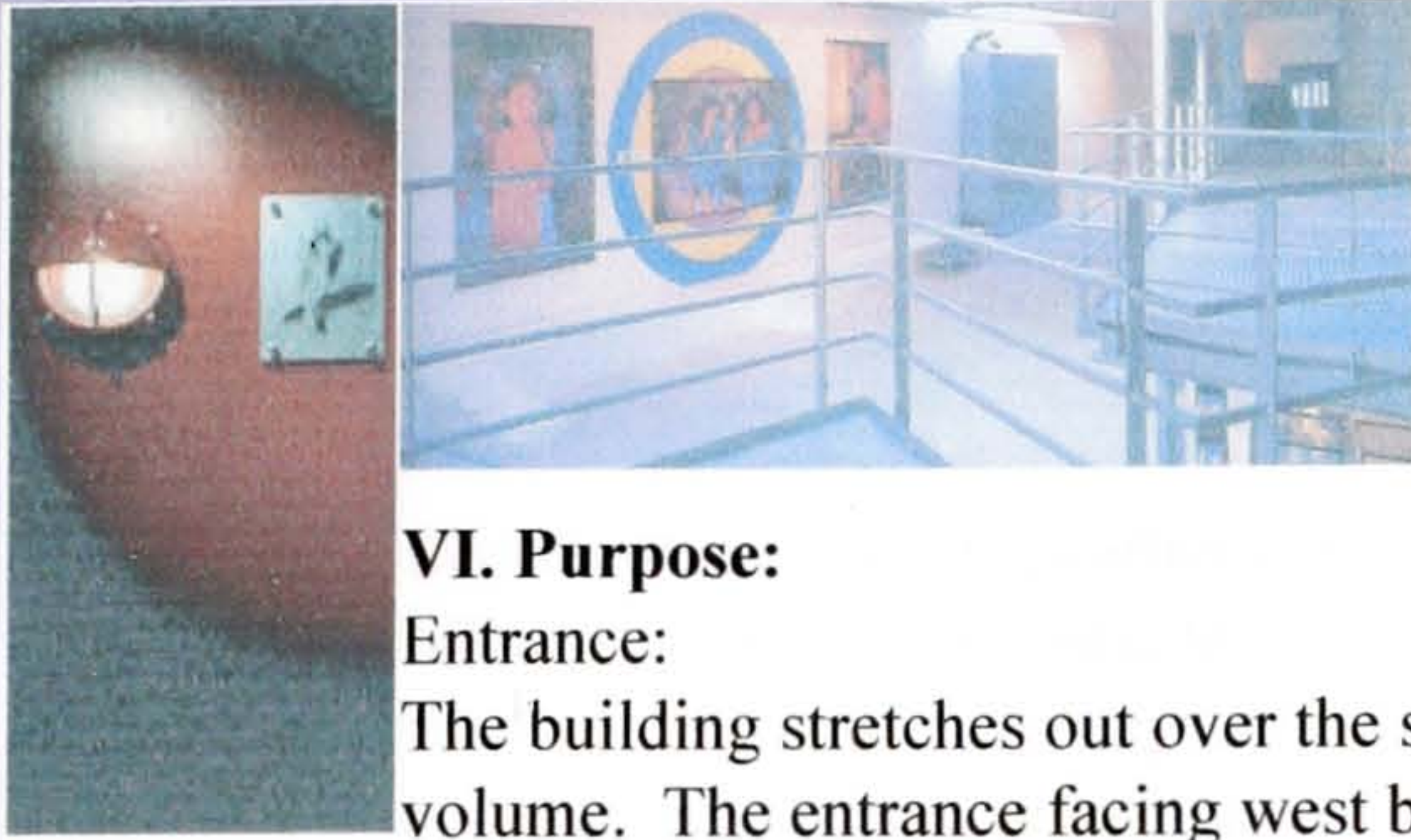
Name: Arken Museum of Modern Art
 Architect: Soren Robert Lund
 Location: Arken, Denmark

II. Actual Sizes:

- The art axis: This room is 150 meters (450 ft) long and the upper end measures 12m (36ft) from top to bottom while the lower end measures only 3.5m (10.5ft.) The overall square footage of the room is around 6500 SF.
- Cinema: Triangular with 60ftX36ftX12ft long walls. Overall 1000 SF space.
- Concert Hall: Rectangular with 60ftX36ft long walls. Overall 2000 SF space.
- Museum Shop: Irregular form. Overall 800SF space.
- Foyer: Irregular form. Adjacent to the museum shop. Overall 1200 SF space.
- Restaurant: Irregular form. Overall 1000SF space.
- Graphics Gallery: Rectangular with 40ftX35ft. Overall 1400SF space.
- Internal Gallery: Trapezoidal with 54ftX48ftX30ftX12ft. Overall 1000SF space.
- Small Gallery: Irregular form. 1100SF space.
- Pillar Gallery: Irregular form. 1200SF space.
- Large Gallery: Rectangular with 60ftX40ft. Overall 2400SF space.
- Red Axis: Irregular form. 1000SF space.

III. Identify and Separate:

Public/Private:
 The public and private parts of the building are separated from each other by the building layout. If we consider the private as offices and storage; and public as galleries and cinema, then we can say that the most private part of the building is located on the north-west corner of the floor plan. The art axis works as the main public space. It is the largest space. It clearly separates the building in two parts. When analyzed carefully, south of the art axis becomes more public than the north side of the space. While program elements bring more people together on the south side (cinema, concert hall, restaurant and the museum shop) the north side of the axis is concentrated on offices and galleries. Because these galleries will not be as dense as the cinema or the concert hall I will recognize them as more private than these social spaces.



VI. Purpose:

Entrance:

The building stretches out over the sand dunes and vegetation like a large, horizontal volume. The entrance facing west becomes narrower and narrower until it reaches almost domestic proportions, guiding the visitor in from the wide open landscape to this intimate space. The entrance speaks the language of something unknown. The building does not give a lot of clues from its outside appearance and the way entrance is narrowed in makes the building almost like something to be discovered. The entrance becomes the threshold between the art and the outside world.

The Art Axis:

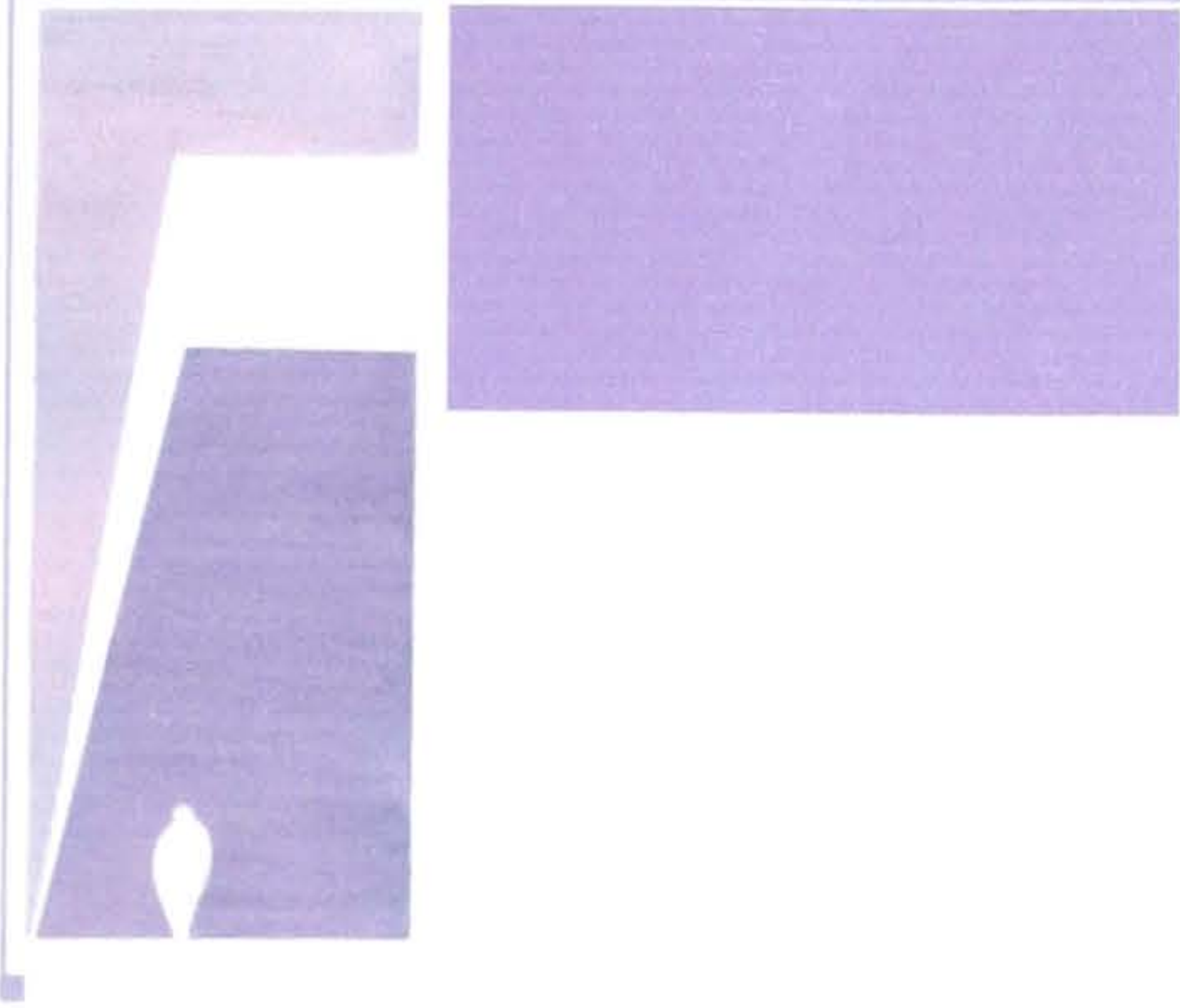
This room forms the backbone of the museum. It's about 450ft long. When viewing the room from the foyer or the gateway an optical illusion is to be seen. Because the variation in height the room appears much longer than it actually is. The shape of the room is not easy to remember as it represents a shipwreck. The architect really combines the architecture of the building with the exhibition and the room becomes a sculpture itself. The room varies in its width making the user feel alone and intimate at some parts and with others on other parts. The Red Axis peeks its head into the art axis making it another opportunity for a new kind of discovery.

The Red Axis:

The Red Axis cuts into the Art Axis and serves mainly as a passageway between the Art Axis and the Foyer. It embodies the gradual transition from museum to landscape by continuing through the window of the Art Axis as a cemented path and ending in a small jetty at the beach. The slanting floor and the inclining walls of the axis also add to the feeling of being on board a ship - in a heavy sea. I think that this axis is very powerful although it is basically a hallway. A regular hallway has become a phenomenological object that is a key to the building. The color and the lighting of the axis are very successful and the views that it offers into the Art Axis raise a sense of curiosity.

The Foyer:

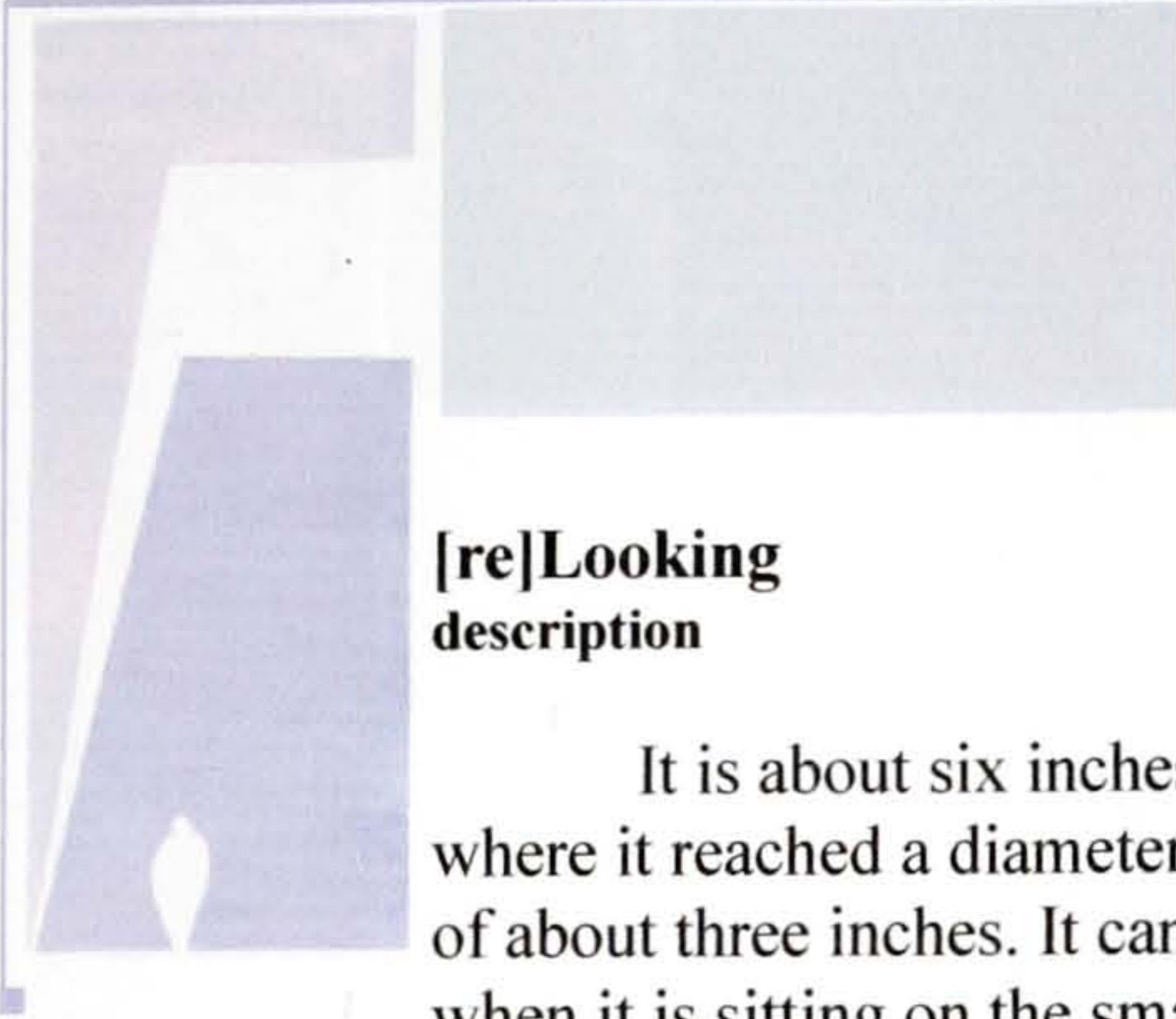
After passing the main entrance and the small gateway across the ground level the user has a choice of either going through the foyer or going into the Art Axis. This is a very important spatial element because it gives the user the opportunity to pick. The building raises curiosity as it is with the quality of the entrance and the looks of it and this point of decision making is important for the user in a similar way. Therefore a simple entrance is extended (to the foyer) and made an interesting puzzle that is waiting to be solved.



[re]Looking

The process for this project started by picking a man-made object that physically or experientially amplifies the body. I picked a plastic glass. We were asked to describe the selected object without ever stating what it is specifically. Finally we were asked to develop a series of dissections [either horizontal or vertical cuts] through the object or [part of the object.] As a result of my dissection I chose to [re] create a part of the description I had made earlier. The artifact can be seen in the next page. This painting represents the glass turned upside down and someone being stuck inside of it. The graphic reminds me of a person in exile. There is certain separation between the inside and the outside but the person can not get out. The experience must be overwhelming because the height of the place is very tall and the border between inside and outside is sloped and smooth. It gives the feeling that the person can not climb to the top because he has nowhere to hold on to. Also, the figure I choose to represent is alone. This is the kind of representational feeling a person in exile has.





**[re]Looking
description**

It is about six inches tall. It looks like a cone that has its pointy end cut off from where it reached a diameter of about two inches. The other end of the cone has a diameter of about three inches. It can stand on both of these round circles but its function is served when it is sitting on the smaller circle. Its job is to contain and to hold and to transport liquid. If it were to be sitting on the bigger circle, then nothing could stay inside of it because that end is open. I prefer to use it for juice and water rather than warm drinks. It's made out of plastic but it feels heavy considering its size.

At the very bottom it has been carved out and a very thin line of pink film has been set into the hollowed part. This makes one think that there is pink liquid inside of it when looked from a distance when in fact it's just plain eye illusion.

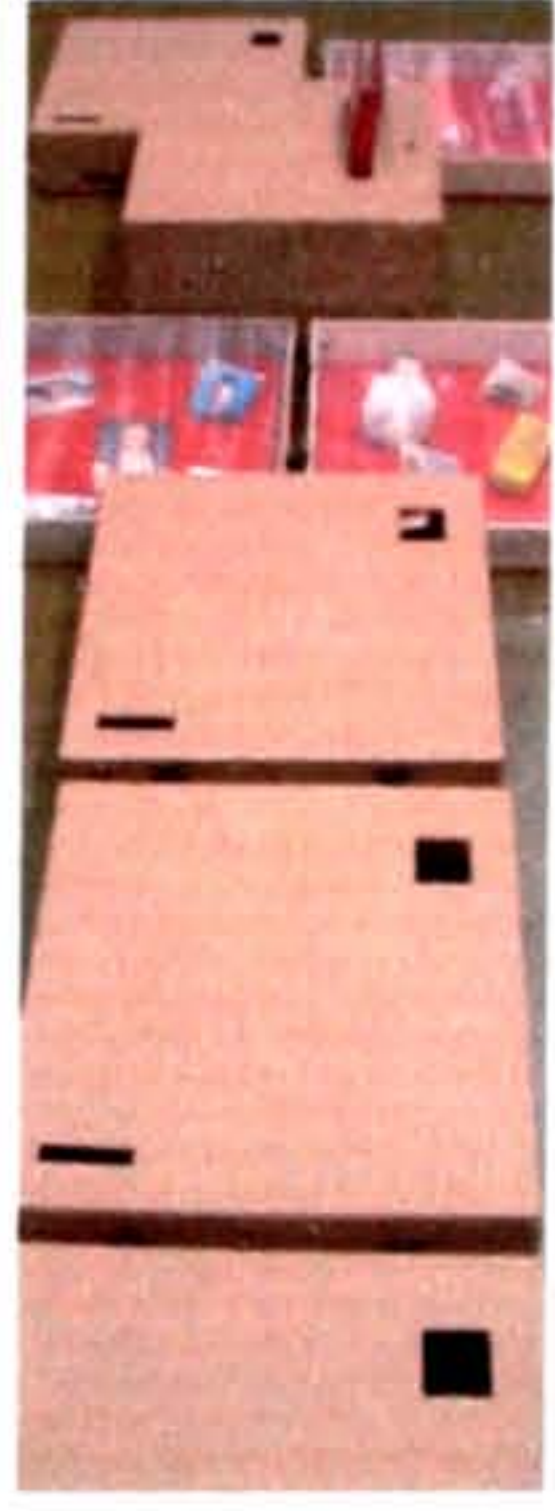
It is clear plastic, hollow and has a thickness of about 1/8". The plastic has randomly poured pink and white paint on it. These paint lines are as thin as a sewing thread. The pink paint is a little bit thicker than the white paint if one looks close and it has a feeling of randomness, it's a unique design. The thickness of the object gets a little bit thicker as it gets closer to the bottom. The bottom part has a thickness of about 3/4". It's smooth and it doesn't have a specific smell. It smells like air.

If it has just been washed and put on a surface, when one lifts it up it leaves the residue of a circle that the water creates. There are no water circles from condensation because the bottom is too thick to transfer that heat.

If it was turned upside down and I was stuck inside of it I would see the pink and white lines all around me, then I would see the small scratches that plastic gets when it's old. If I were to look up I would see a series of circles that have the same center point. From inside to outside the order of the circles would be pink, clear and pink again. The smallest pink circle is a full one, the second clear one is thinner and the last one is the thickest. The last pink circle would look like it is concave down because of the way the object is hollow. It would enclose me and even though I could see the outside I would not be able to go to the other side. It would be around me and above me.

When one taps on it with his nail all you can hear is the sound of plastic. Not very strong, not very long: just short little coughs. The quality of the sound changes as you go from the top to the bottom. The top part has more echo compared to the bottom part and that is caused from the changing thickness of the object.

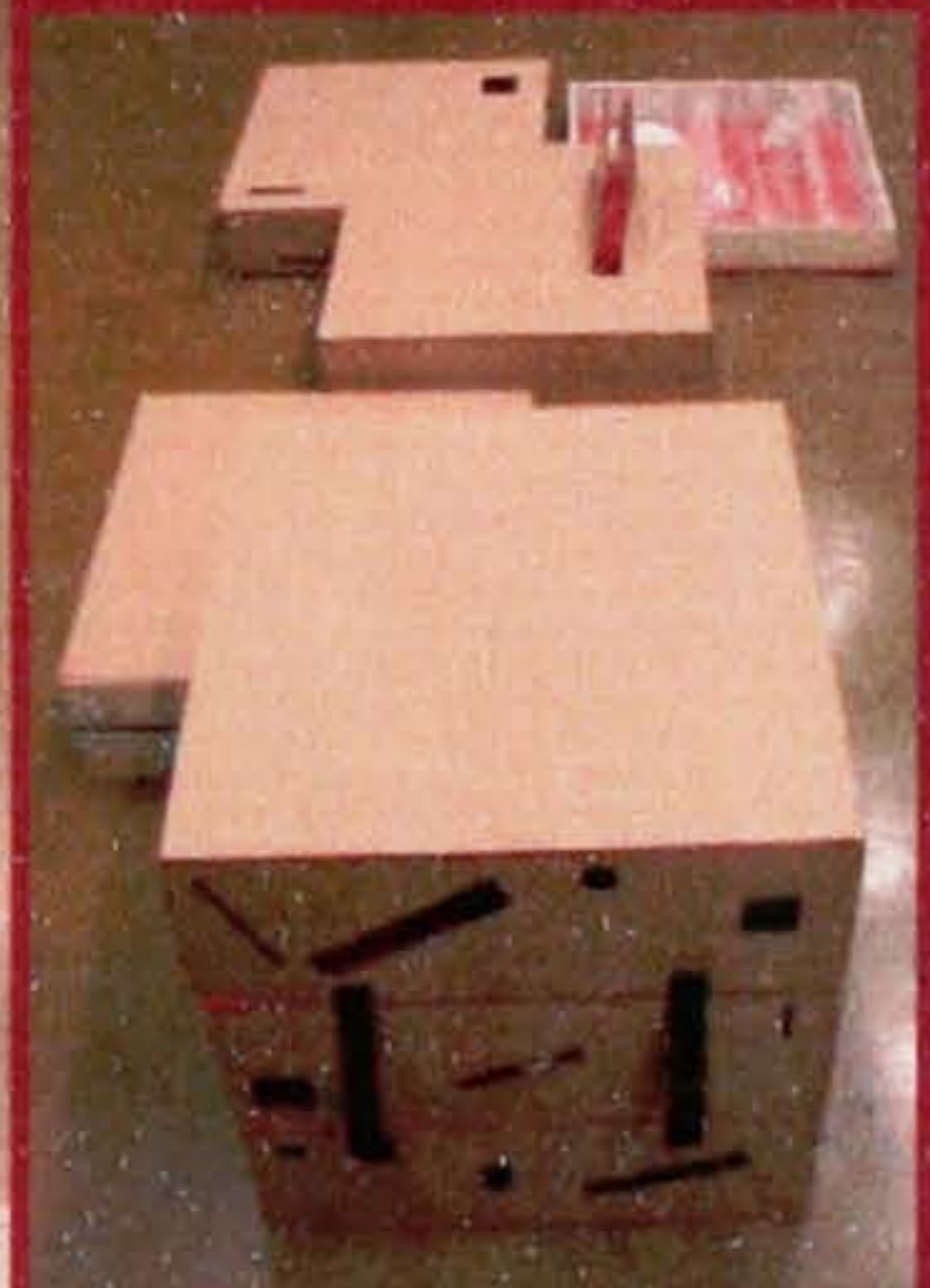
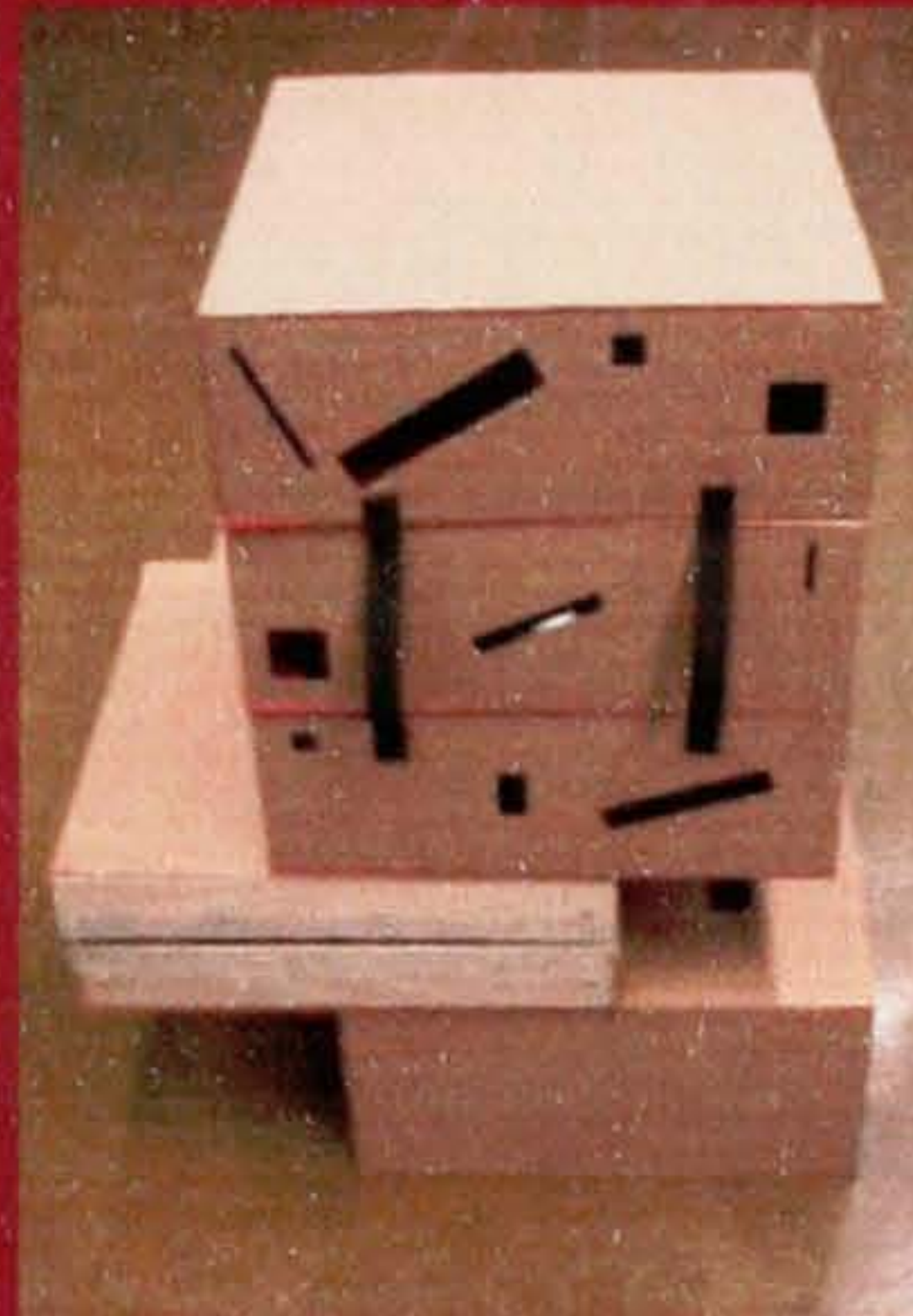
The inside and outside feel different. When I run my fingers on the outside it feels a bit greasy and sticky. It is smooth but it does make my fingers stop and continue. It feels like all the grease from all the times I had held it has somehow managed to stay on the outside and give the feeling of "old and used." The inside surface is much smoother and I can feel that there has been liquid in there, therefore the grease from my hands has not accumulated on it. When I run my fingers through the inside, I hear the noise of a clean surface.





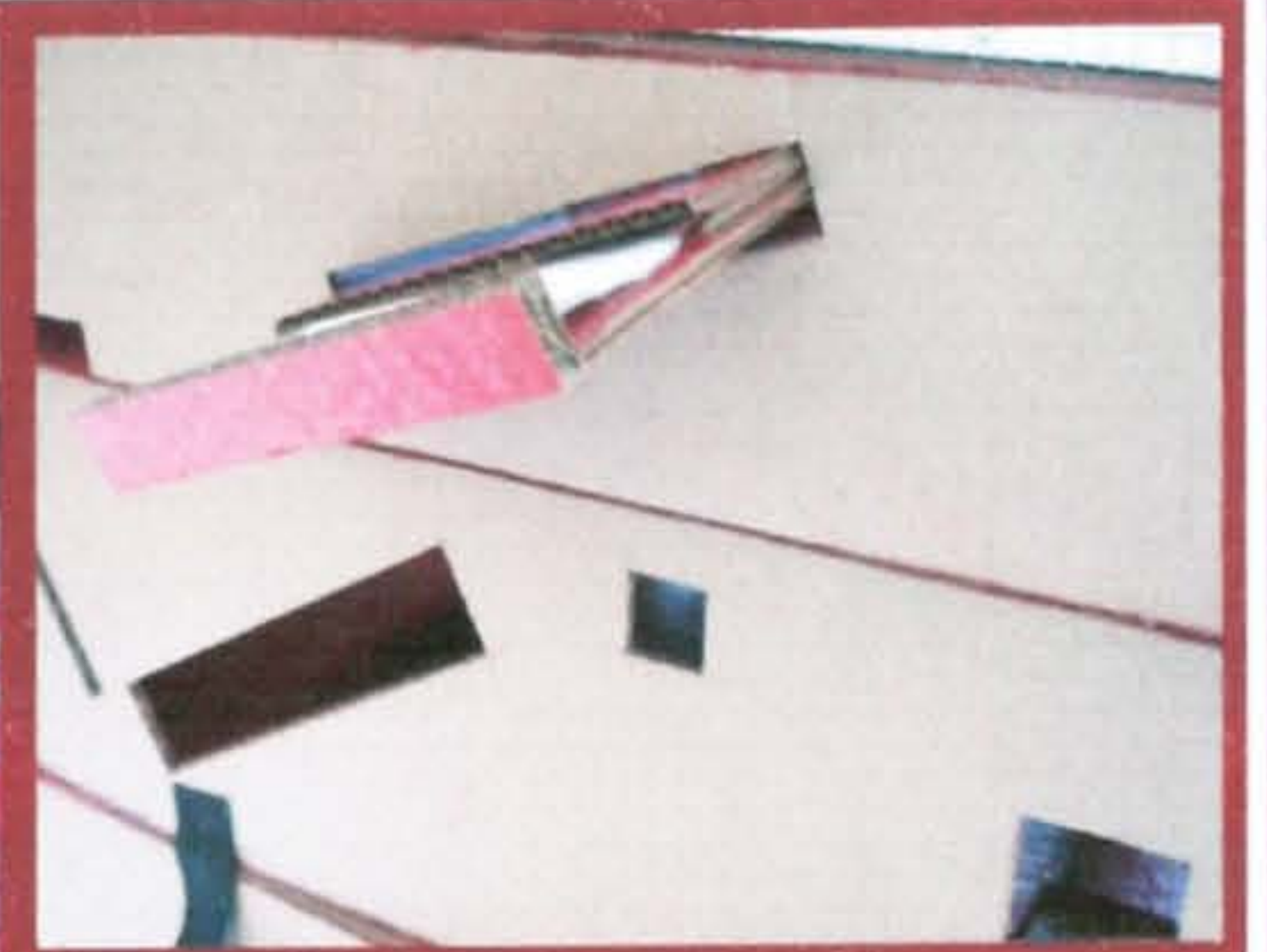
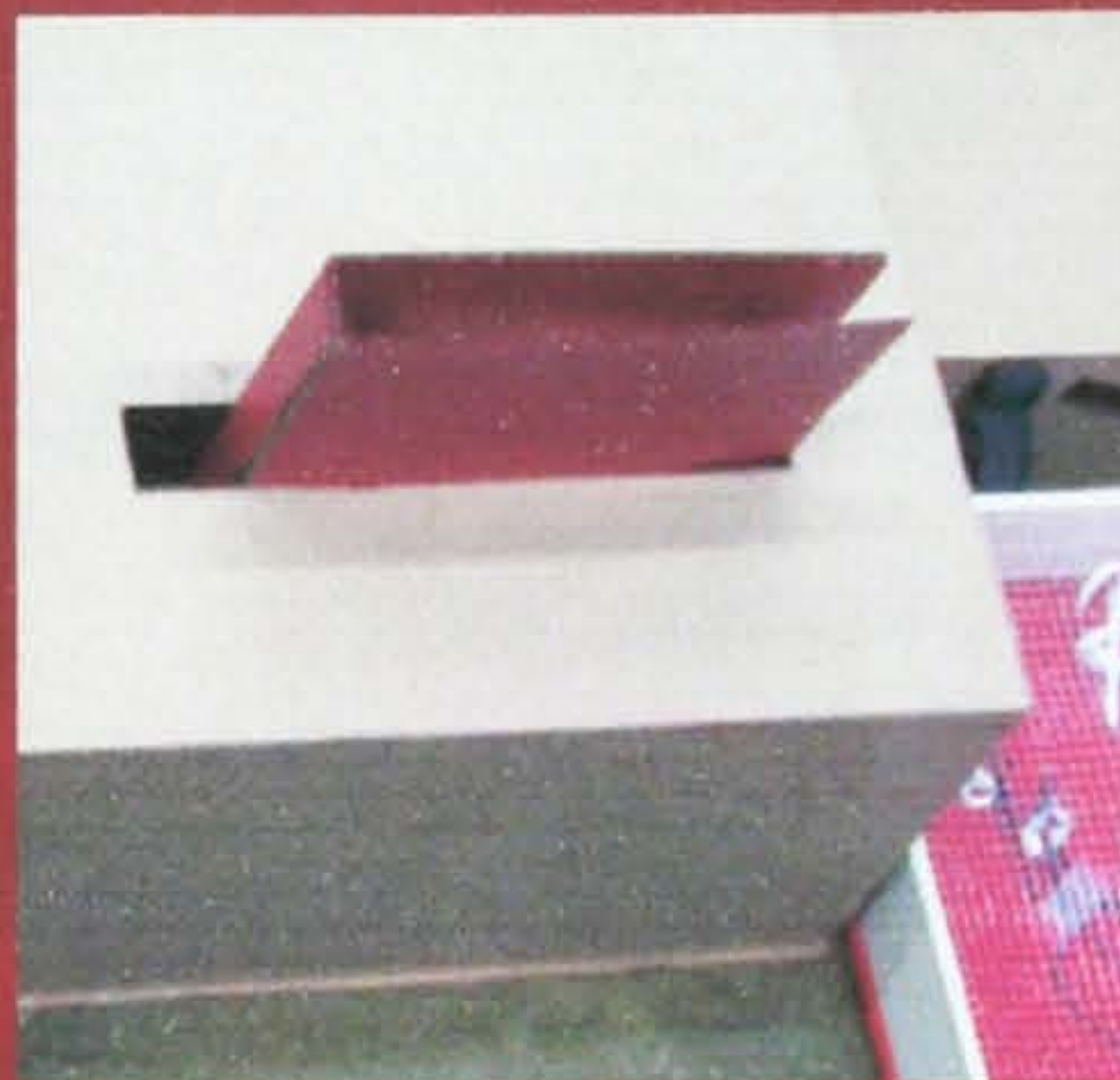
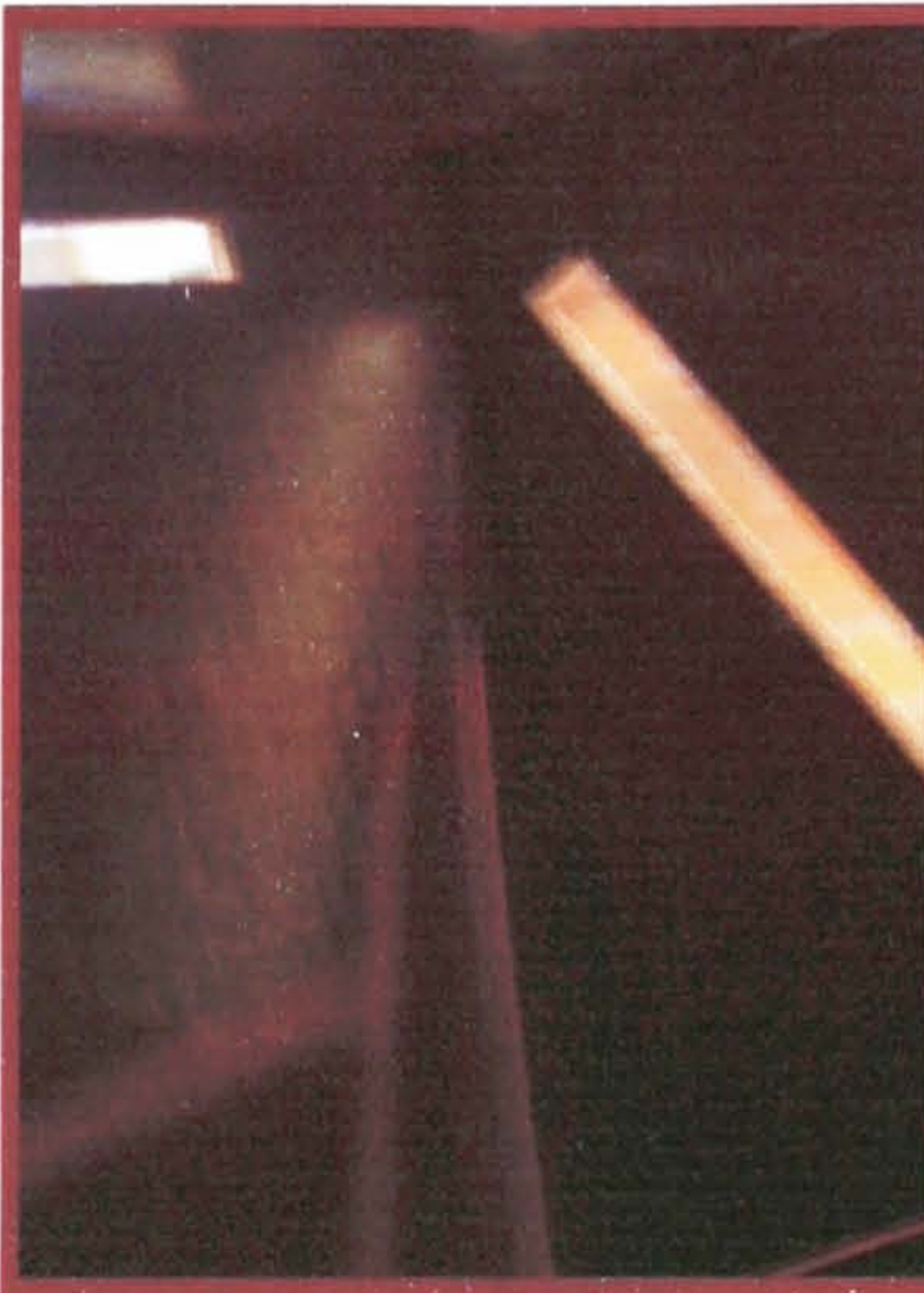
My particular project topic was making a suitcase to house and transport a space of our own that may be unfolded at specific locations. Viewed from within this project, the city may be revealed through various individual visions [of interior space] and the hidden spaces in between them as a narrative or a sequence. We were asked to include a commentary [or poem, or story] to be incorporated with the construction.

What happens to the one who is displaced, disturbed, [re]located?
 What kind of attachments to the past does the person have?
 Is the attachment to a specific time-period when the individual was the most happy where he came from?
 Does he think of the good days or the bad days?
 Do the bad days just slowly blur and disappear from his memory?
 What does he go back to at the end?
 What is the seed? is it just a childhood game?
 Is it hopscotch?

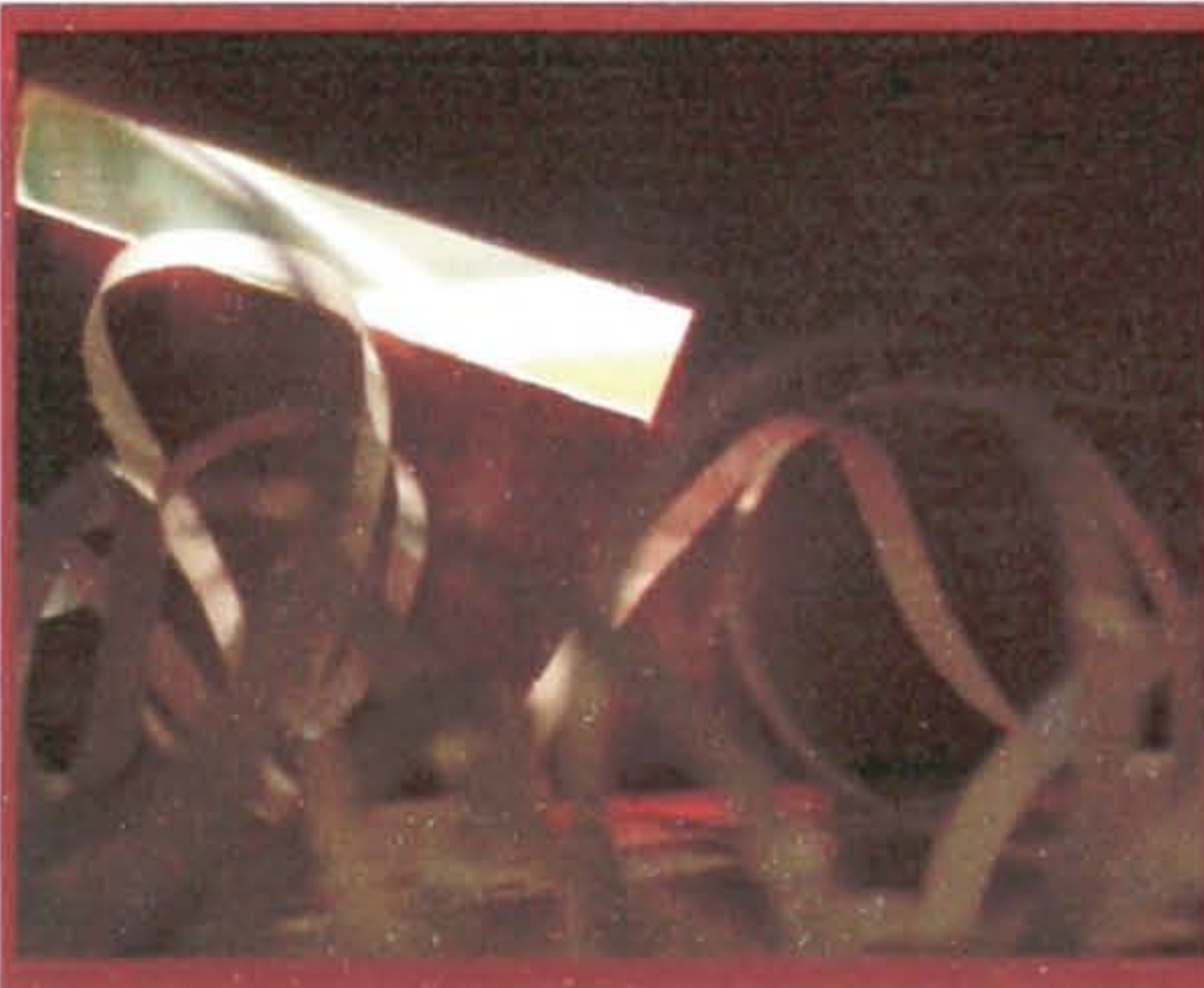


SUITCASE|HOUSE

S K E T C H P R O B L E M 2



In my research I found out that people on exile are very attached to their past especially to their childhood memories. There is not a lot a person on exile has with him that belongs to his past. I created a suitcase that unfolds and becomes hopscotch. There are views that are cut through the hopscotch that are really supposed to be for people to observe. These views are small and one can only see what is inside (which is so much more meaningful than the outside) when they get close to the suitcase. This is the case with a person. We really do not know much about people until we get close to them and it is their choice to let us know if we can know more about them or not.



Another important thing about the project is that some parts of the hopscotch are covered with wire mesh. The artifacts in there are pictures and belongings from the past. These are things people can think of or visualize but can not touch because it is impossible to physically touch the past. This is why these are in the wire-mesh.



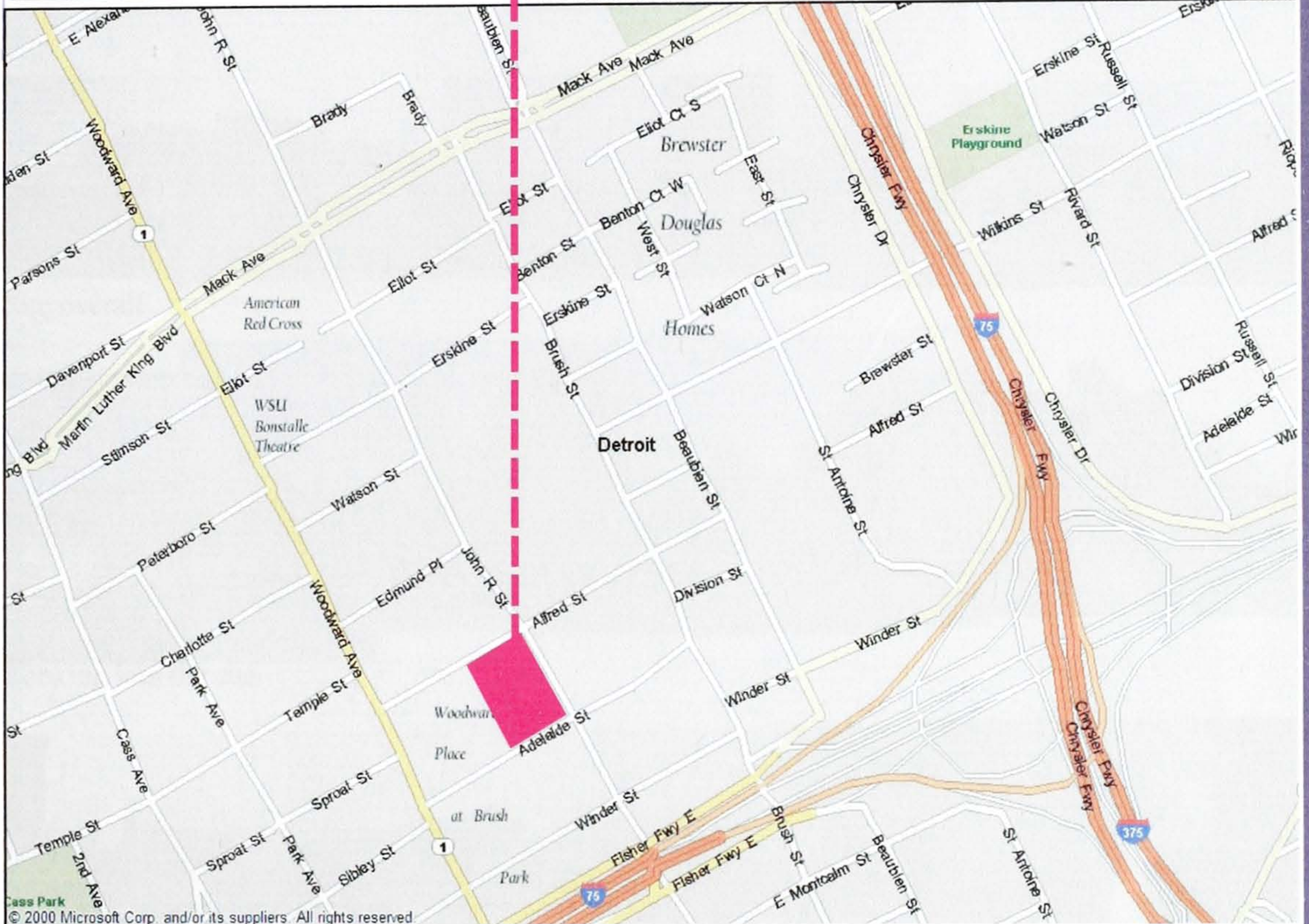
Some of the cutouts on various parts of the hopscotch house drawers that can be taken out and there is usually a paper artifact from ones past. This suitcase houses my past in my native country, Turkey.







The corner of John R. and Alfred in Brush Park, Detroit.

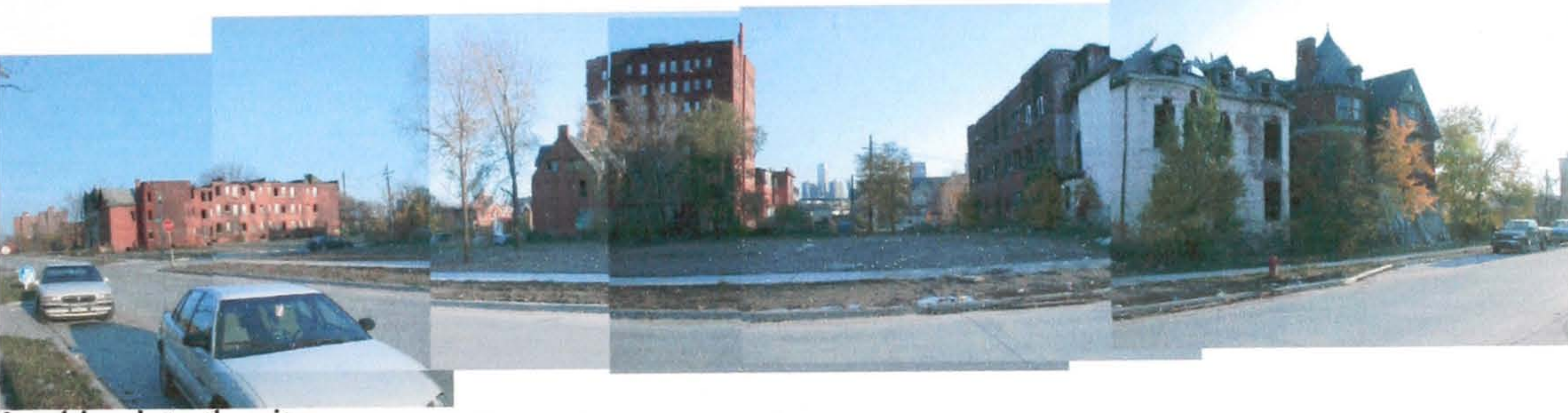


Site Location and History:

The site for this project is located in Brush Park, Detroit on the corner of Alfred and John R. The site is relevant to the project in a historical context. Brush Park used to be a wealthy Detroit neighborhood in the late 1800s. People started leaving their homes as a result of urban sprawl and the new character the Detroit downtown was beginning to take. As the downtown area began to fail, especially after World War II, abandonment took over after several of the homes had been turned to multi-tenant homes, artists apartments and even drug houses. Today a big portion of the land is empty and most of the houses are abandoned. This project recognizes the people who remained in Detroit as exiles. Most of who left did by choice. The buildings stand as a symbol of those who were exiled economically (by remaining in the city) caused by the physical departure of those who were able to re-locate.



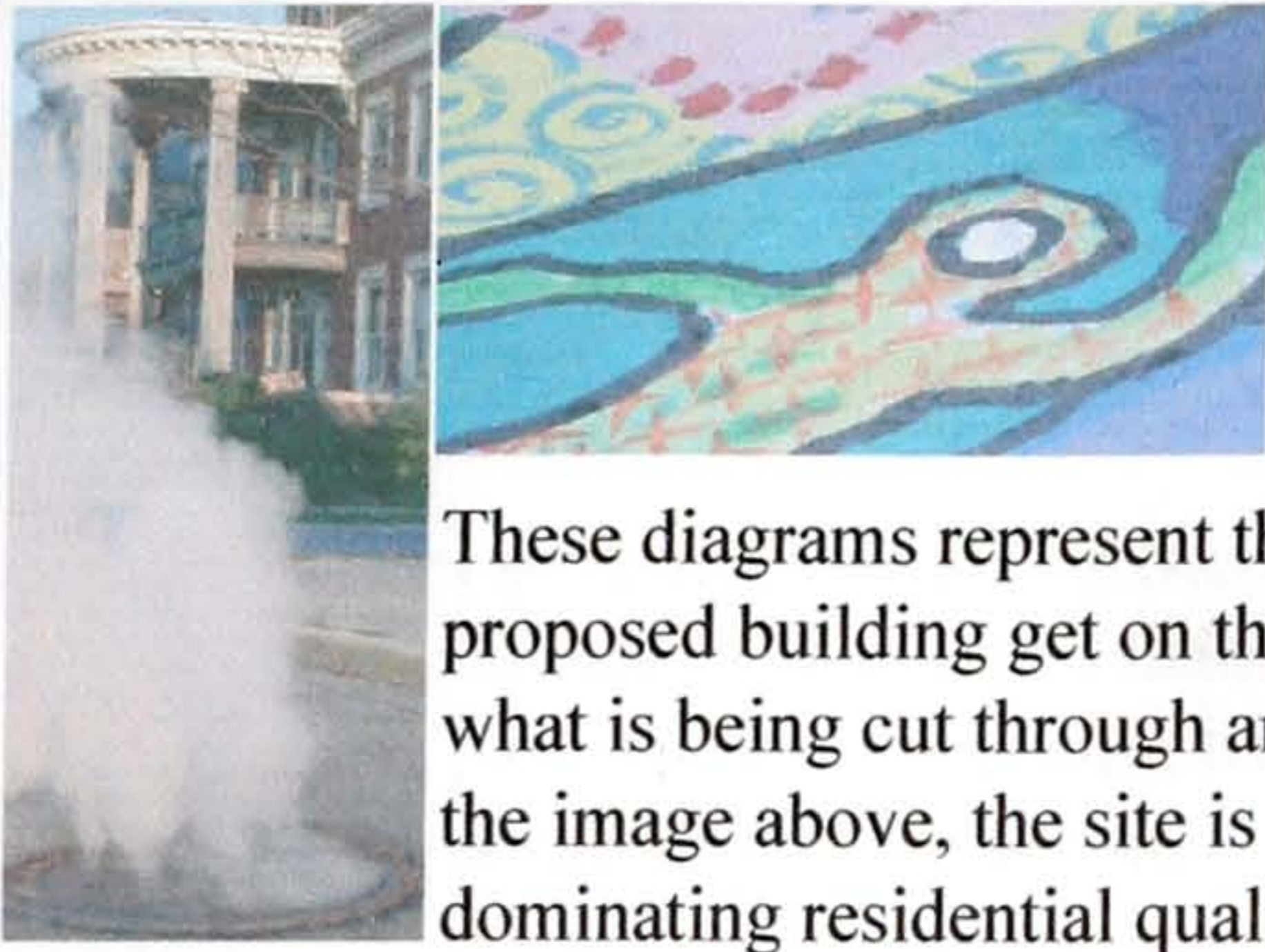
Site overall



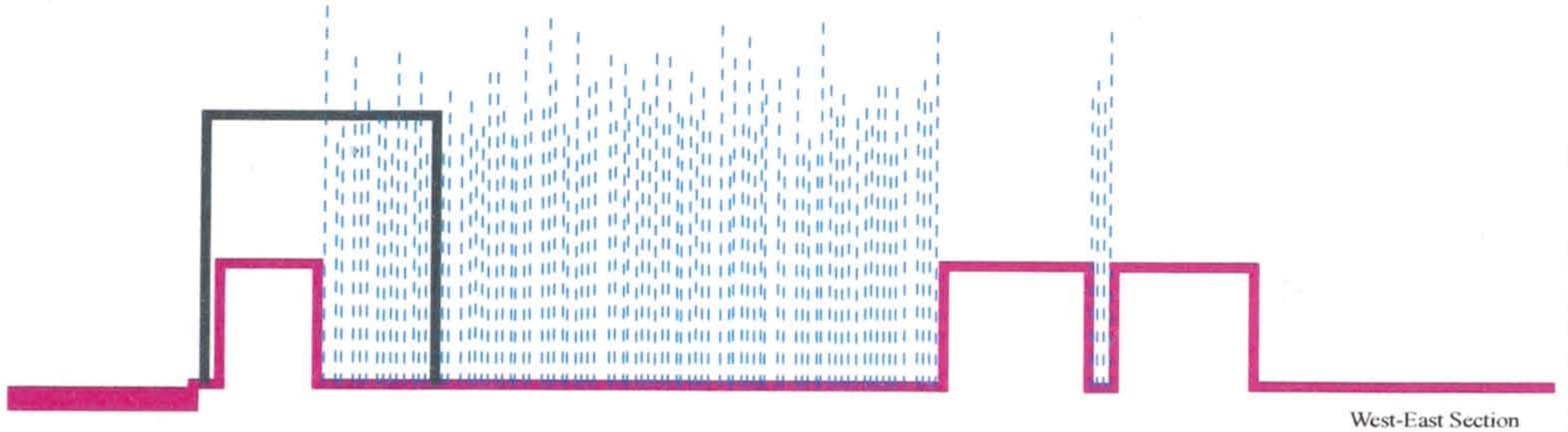
Looking into the site



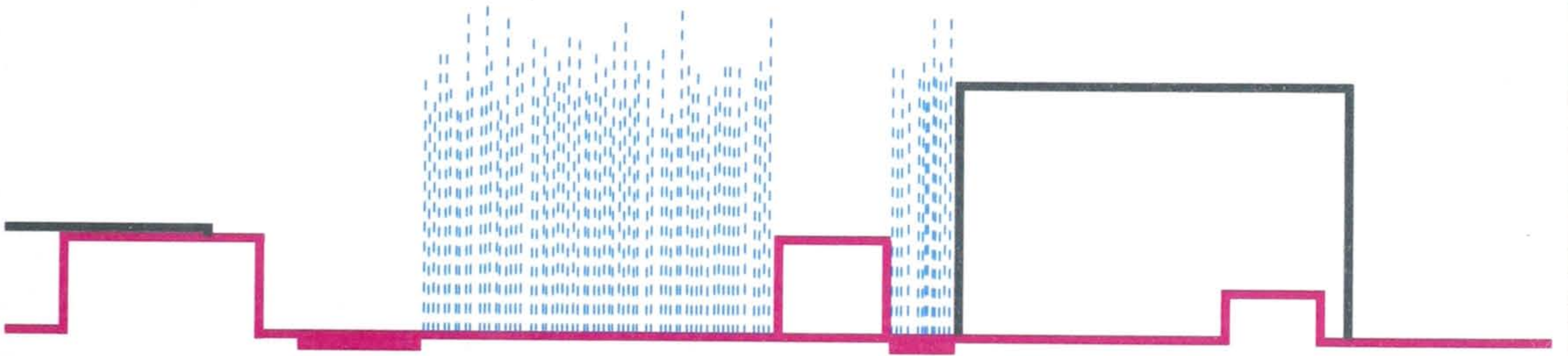
Looking out of the site



These diagrams represent the heights. The blue lines represent the maximum height the proposed building get on the site without becoming very overpowering. The magenta is what is being cut through and the black is the buildings behind. As it can be seen from the image above, the site is will not allow for a very large building because of it's dominating residential quality.

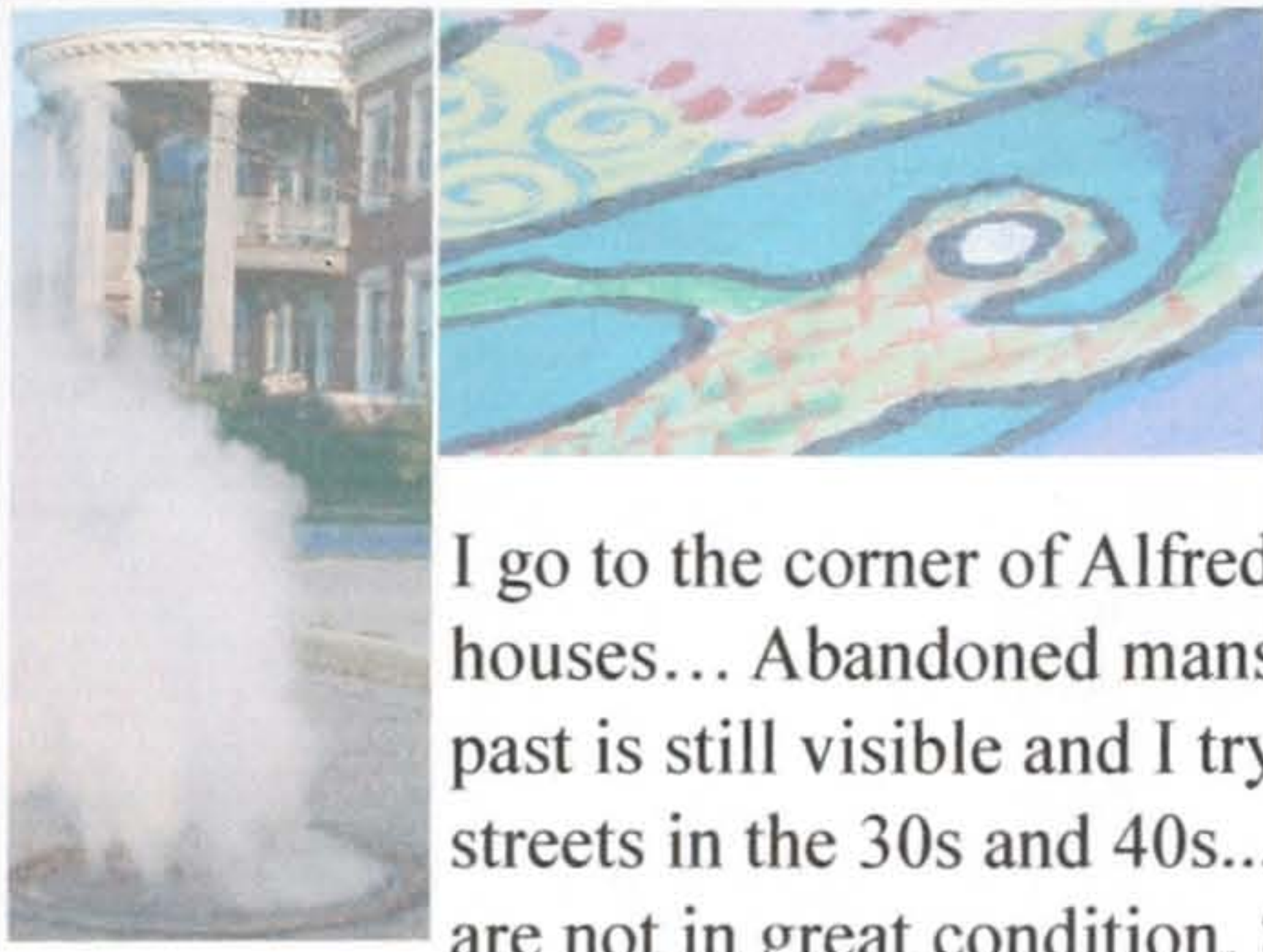


West-East Section



North-South Section





I go to the corner of Alfred and John R. I park my car and take a walk around. I see houses... Abandoned mansions, abandoned little stores... The residue of the life in the past is still visible and I try to imagine what it must have felt like to walk on these streets in the 30s and 40s... Some houses look like they are still occupied though they are not in great condition. Some abandoned houses still have roofs and some don't. Looking down from John R., I can see the Renaissance Center towers standing behind Comerica Park. I am surrounded with the history of abandoned houses but I am facing "the future." What an irony.

I keep on walking. There are layers upon layers here. Close to Woodward there is new housing development still under construction. The used buildings, the new construction, the abandoned houses... There are the layers of history... Then I look at the abandoned houses and I discover a new set of layers. This time the materials of the house and nature are overlapping in bizarre ways. Trees grow in front of the houses and there is rubble that takes me to the broken stairs, the building has ivy growing all over it; the ivy invades the building through the broken windows, the door is broken but still trying to hang on, I see bricks on the ground, bricks in the walls, then I see the residue of a fire (on the brick), then I see boarded windows... And in some cases I see straight through the house. I see the other side through the open door and through the broken walls. Layers... Layers that blend in and overlap.

I see a guy walking towards me. He is homeless. He tells me how hungry he is and shows me where he lives. It is one of the houses that doesn't look like anyone could be living in. He tells me how he is being kicked out of there. They do not want him there. And he doesn't even do drugs or drink much. He just doesn't have a home and he is very hungry. He walks past me and I hear dogs barking. They guard a house that someone is living in. They are barking at him because he is walking in front of the house.. And I close my eyes. I hear the dogs barking, I hear the birds and the silence. This neighborhood is so silent... I hear a car driving by but it is still silent. No heavy traffic, not many people, just silence and the birds and the dogs... Then I come to the conclusion that it sounded just like this in the 30s and the 40s. It was a quiet and rich residential neighborhood that evolved into a ghost...



S I T E D O C U M E N T A T I O N



S I T E D O C U M E N T A T I O N



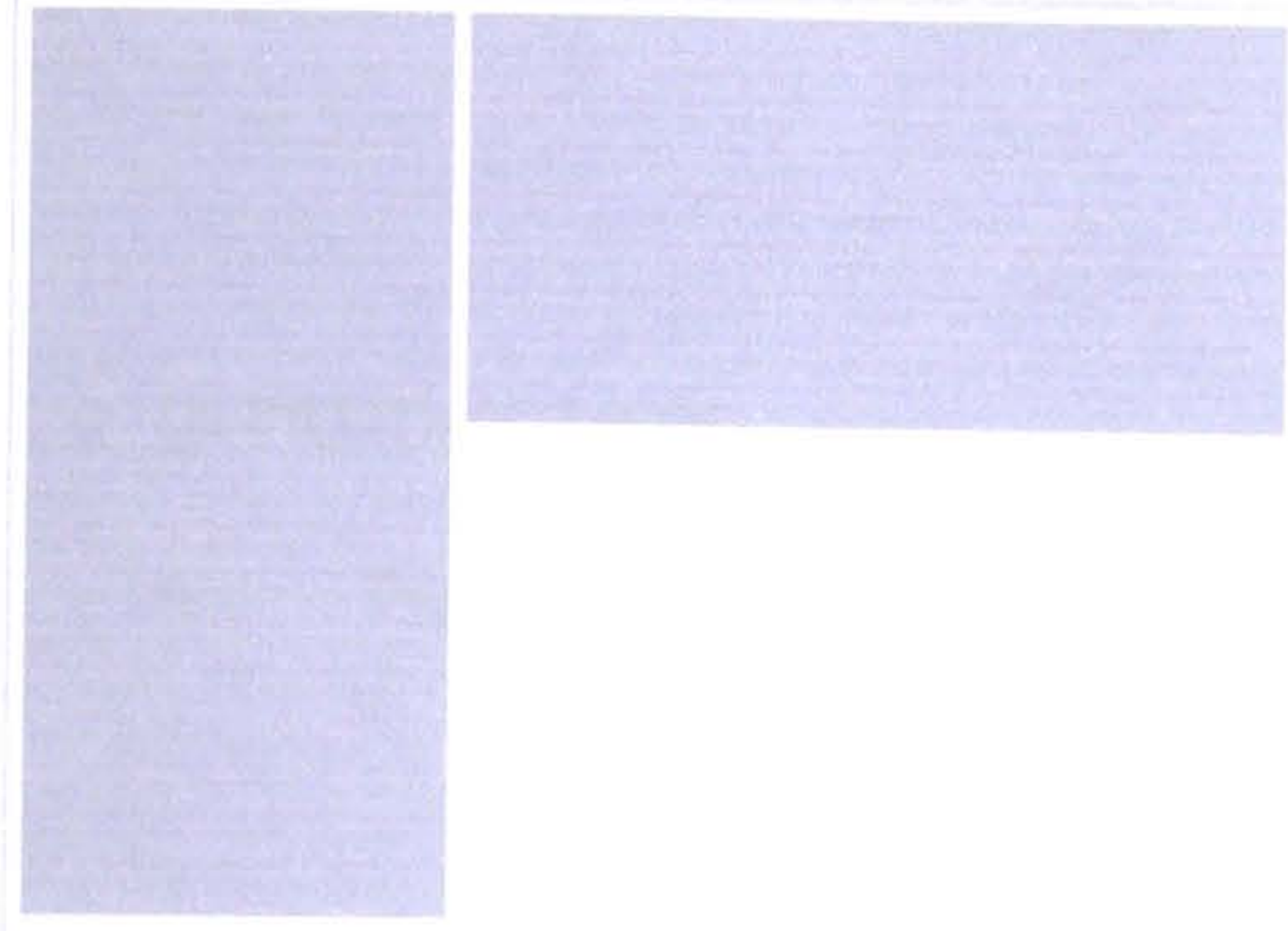
S I T E D O C U M E N T A T I O N



- Abandoned
- Occupied
- Good Cond
- Good Cond

S I T E D O C U M E N T A T I O N

S e a r c h [r e] s e a r c h e x p e r i m e n t a t i o n



P R O G R A M D O C U M E N T



I. INTRODUCTION:

A. Project Identification:

1. *Communication Center of Exile* - A building that houses art exhibits, theatre shows and movies about exile but at the same time communicates the idea of being on exile through the building's own language.
2. Major parts of the program include three elements: galleries, theatre spaces (theatre, concert hall), sculptural rooms and the walkway for the examination of the abandoned houses.
3. The site is located in Brush Park, Detroit. The abandoned buildings that are left behind stand as a symbol of those who were exiled economically by the change of the city caused by the physical departure of those who were able to re-locate.

B. Articulation of Intent:

Using architecture as a way of communicating certain feelings of people on exile will be possible through the experience of the intervention. The architecture will be the medium in which exile is translated to and understood by the human mind. Human mind is interesting because feelings like "hope, missing, memories, fear, displacement" are not material things. A person can understand these through his mind. He can not touch them but he can *feel* them. This intervention which is very sensual and material will represent those "non-material" feelings. The program works with this idea by incorporating the sculptural rooms that are inserted within the building. The buildings artifacts and the building itself will all speak of one thing. The building will become another form of "art" that it intentionally houses. The program will be successful when it is powerful like a photograph or a painting.

II. SITE DATA AND PROGRAM:

A. The Nature of the Site:

1. The site is 28,000 SF.
2. The topography of the site is completely flat.
3. Soils:

There is no grass on the site and it looks like it is leftover from what used to be the place for a house. There is no kind of remains of the house on the site. It is just plain dirt.

4. Access:

Pedestrian access to the site is available through John R and Alfred Street. The alley that opens up to John R will essentially become the pedestrian access to the building. Vehicular access to the Site is available through Woodward Avenue on the west, Fisher Freeway on the south and Mack Avenue on the North.

5. Views:

When looking south from Alfred one can see the Comerica Park, Ford Field and the Renaissance Center. Looking east from Alfred, Woodward Avenue is visible. These are the only two significant landmarks that are relevant to the site. The site is located in a quiet and abandoned residential neighborhood. On the north east corner of the site some new housing is visible. These houses have become the façade of Brush Park when looked from Woodward Avenue. Woodward Avenue is visible as to the east, an empty lot and abandoned apartment building is visible to the west of the alleyway that will house the entrance to the building.

6. Site Context:

The site is surrounded by abandoned houses. There is two abandoned houses on the west side of the site as well as another one on the north west corner of the site. The west of the site is completely open and can possibly become the parking space for the building structure in the future. To the east of this open space is an abandoned and old hotel structure. There is one house that is currently being used on straight on the north of the site. To the left of this house is an abandoned house that is visible from the site. The south side of the site is a parking lot that is used for the apartments below the single abandoned house on the south-west corner of the site. To the south of this parking lot is the new housing that has been completed. Except for the house that is used across from the site, the rest of the building structures are completely abandoned and are in no good condition to be used at the moment. They all have to be renovated tremendously before it can be habitable again. These buildings all have many layers that are falling from the buildings.

7. Sun Data:

Month	9:00 am		Noon		3:00 pm	
	Azimuth	Altitude	Azimuth	Altitude	Azimuth	Altitude
January	42.31	13.39	0	25.63	-42.31	13.39
February	46.27	19.22	0	32.59	-46.27	19.22
March	52.51	27.44	0	42.60	-52.51	27.44
April	61.62	37.11	0	54.95	-61.62	37.11
May	70.89	44.38	0	65.05	-70.89	44.38
June	77.13	48.09	0	70.73	-77.13	48.09
July	76.46	47.73	0	70.16	-76.46	47.73
August	69.30	43.30	0	63.47	-69.30	43.30
September	59.28	35.18	0	52.41	-59.28	35.18
October	51.11	25.70	0	40.46	-51.11	25.70
November	44.86	17.19	0	30.15	-44.86	17.19
December	41.87	12.72	0	24.83	-41.87	12.72

B. Climatic Conditions:
for Detroit, MI

Month	Normal Degree Days Base 65 Degrees		Relative Humidity Percentage				Wind		
	Heating	Cooling	hr	Hr	Hr	Hr	Mean Speed M.P.H.	Prevailing Direction	Fastest Mile Speed M.P.H.
			01	07	13	19			

Jan.	1225	0	75	78	69	73	11.6	W	40
Feb.	1067	0	75	78	65	71	11.5	NW	40
March	918	0	74	77	60	66	11.5	NW	40
April	507	0	70	73	53	58	11.1	NW	37
May	238	33	71	71	51	56	9.9	S	33
June	26	149	75	74	53	57	9.1	S	40
July	0	261	75	75	51	55	8.3	S	40
Aug.	11	225	78	80	53	60	8.1	N	46
Sept.	80	65	79	83	54	64	8.9	S	36
Oct.	342	10	76	81	55	65	9.5	S	35
Nov.	717	0	76	79	64	70	11.3	SW	35
Dec.	1097	0	76	79	70	74	11.3	SW	43

<i>Month</i>	<i>Percentage of Possible Sun shine</i>	<i>Average Snowfall in Inches</i>	<i>Average Precipitation in Inches</i>	<i>Average Temperature in Degrees</i>		
				<i>Mean</i>	<i>Max</i>	<i>Min</i>
Jan.	32	7.9	2.08	25.3	31.6	18.9
Feb.	43	7.7	2.05	25.8	32.6	19
March	49	5.4	2.42	34.5	42	27
April	52	1.1	2.72	46.7	55.6	37.7
May	59	0.1	3.29	58.1	67.7	48.6
June	65	0	3.32	68.2	77.6	58.7
July	70	0	3.16	73	82.4	63.6
August	65	0	2.86	71.1	80.2	62
Sept.	61	0	2.65	64.2	73.1	55.3
Oct.	56	0.1	2.39	53.1	61.3	44.8
Nov.	35	2.5	2.31	40.1	46.5	33.7
Dec.	32	7.1	2.24	29.5	35.2	23.8

III. PROGRAM QUANTITATIVE SUMMARY:

Space Name	No. of Spaces	Capacity Each Space	NSF Each Space	NSF Total Area
Site:				
Parking	50	1	400	20,000
Disabled	4	1	500	1,000
Service Rubbish	1	-	200	200
TOTAL SITE PROGRAM				21,200 sf

Building:

Gallery 1	1	15	800	800
Galleries	5	15	1,000	5,000
Galleries	2	15	3,400	7,000
Theater	1	90	1,500	1,500
Dressing Rooms (with toilets and office)	2	10	350	700
Loading Area	1	-	500	500
Storage	3	-	400	1,200
Theater Lobby	1	60	1,000	1,000
Memory Hall	1	10	1,500	1,500
Café	1	30	1,200	1,200
Library Reading Room	1	20	400	400
Book Stacks	1	-	400	400
Outdoor Courtyard	1	10	3,000	3,000
Main Entry Space	1	25	1,000	1,000
Conference Rooms	1	10	250	250
Offices	3	3	300	900
Total Net Area				26,350 nsf

General Service and Circulation

Fire Stairs	3	10	300	900
Stairs	2	10	250	500
Elevators	5	4	50	200
Memory Hall Ramps	-	10	20,000	20,000
Misc. Hallways	-	10	10,000	10,000

Total Circulation Area				31,600sf
Total Net Area				26,350 nsf
TOTAL				57,950gsf

IV. SPACE DETAILS SHEET:

<u>Space Name</u>	<u>Capacity</u>	<u>No. Units</u>	<u>NSF Unit</u>	<u>Total Net Area</u>
<i>Main Entry</i>	25	1	1000	250

Purposes/Functions: To provide a space of introduction to people who enter the building for the first time. This room offers entrances for the gallery spaces and theater. A secondary function for this space is to act as a meeting place for people who are here in groups.

Activities: "I am a 15 year old student and I am here waiting for my friend and her mom. My mom dropped me off here today and I will be visiting the building with my friend. I can check my coat out so I don't have to walk around with it. I will go do that while I am waiting. This room doesn't really offer a lot of choices. There is not even a place to sit down. It is not very big either. I would have thought it would be bigger but it is not which is interesting.

Spacial Relationships: "I am going to check my coat in and then go up to the gallery spaces through the stairs right behind them. When I look out I can see a courtyard space but I don't quite know what that is. The lady at the coat check told me that if I want to go to the theater I must walk outside and take the elevators down. I did not know that there was a theater below me. I should probably visit a play here one day."

Equipment/Furnishings: "The room is not dark but the lighting is interesting. There is just a coat check here. Other than that it is very empty. I can see outside but I am inside. I feel alone."

Behavioral Considerations: "I am just making sure that I am going where I am supposed to. I don't necessarily have to be in divine silence but I am not very loud either. This doesn't feel like a regular lobby where the space is grand and celebrated. So this makes me feel a bit suspicious and I don't really know how to act."

<u>Space Name</u>	<u>Capacity</u>	<u>No. Units</u>	<u>NSF Unit</u>	<u>Total Net Area</u>
<i>Galleries</i>	15	7	2,400(app.)	17,000NSF

Purposes/Functions:

To provide an area to house artifacts about exile. These spaces are going to have around 15 people at one time maximum. A secondary function of the space is to house the information about exile in digital format. In other words the galleries will not only house hand made sculptures and paintings but they will have an area where the users will be able to view documentaries on the computer approximately 800 sf. (I.e.: the documentaries might belong to a film student's interview with people from Palestine or another documentary might be a 20 minute video on the war in Kosovo.)

Activities:

"I am a 22 year old college student who is in the gallery space to observe the beautiful paintings made by the Kurdish painter Simko. The paintings are so strong and full of hopes. As I am advancing towards a different part of the room I see a few computers almost accidentally saying hello to me. One of them is occupied by a middle aged man that I do not know. I do not want to be close to him. The computers are spread apart anyway. I pick the one furthest away from him because I want to be alone in this environment. There are 5 movie choices I can pick from. I pick to choose a documentary about a young Afghani girl who lost everything she owned including her family. She is so beautiful and so young. I can see the same eyes I saw in the paintings in the room. I decide to go on to what seems to be the next point in this journey."

Spatial Relationships: "The room is fluid and all the four galleries are actually fragments of one big gallery. There is no certain division from one space to the other. There is a long hallway that is playing "peek-a-boo" with me. I want to go and walk there and see what that has to offer to me once I am done. There seems to be a second floor but I can not go up there. They must be offices. I see a few people walking down at the atrium like space. They are working there. Once I get to the end of the hallway I see an entrance to what seems to be a café. There must be a storage room around that keeps all the art when it is not on display."

Equipment/Furnishings:

"There is no furniture in these gallery spaces except for a long bench once in a while or some computers and comfortable chairs.

There is no view to the outside world. The only time I get to see the outside is when I am walking on the long hallway that I mentioned just now. I can peek out and see people sitting down on small benches in what seems to be an outdoor park.”

Behavioral Considerations:

“I must be quiet and there is no reason why I should not be quiet. The photographs that I just saw were beautiful. I never knew that people could live in those man-made houses made out of dirt. Such small windows, I wonder if they get to use glass or if that is a luxury... There is a young couple viewing the same things that I just saw but they have separated from each other. They do not want to talk they just want to be alone w/ the artifacts. They will most likely get to the café at the end and drink something and talk a little bit about what they just witnessed.”

<u>Space Name</u>	<u>Capacity</u>	<u>No. Units</u>	<u>NSF Unit</u>	<u>Total Net Area</u>
<i>Sculpture Garden</i>	15	1	3,000	3,000NSF

Purposes/Functions: To display sculptures that can be displayed outdoors. The other function of the gallery is to remind the user of the existing abandoned house and how it transformed into the gallery space.

Activities: "I am a 23 year old recent college graduate. I am in this outdoor room which used to be a house. There are ramps taking me up to a bigger landing point. On my way there are sculptures. This place is a place of relief for me. I get to be outdoors and I am also indoors. I can see through the building, I walk up to see what is waiting for me."

Spacial Considerations: "It seems as though I came here straight from the memory hall. It is so interesting to be outside and inside at the same time. I am contained with these old walls. There used to be windows and a roof for this part. It is very poetic to be reminded by the past here. When I get to the large landing point I get to see a view to the neighborhood around. The houses are abandoned around me. How interesting to see all this contrast at once."

Equipment/ Furnishings: "This garden has trees growing in it. There are ramps go to the top level and then there is stairs that bring me back down to the ground level."

Behavioral Considerations: "I don't have to worry about being quiet so much anymore. I am outside afterall."

<u>Space Name</u>	<u>Capacity</u>	<u>No. Units</u>	<u>NSF Unit</u>	<u>Total Net Area</u>
<i>Theater</i>	90	1	1,500	1,500NSF

Purposes/Functions: To provide an area to house the theatre and dance shows that different groups from different countries perform. The space will be able to have around 250 people at one time at the most.

Activities: “I am a 40 year old doctor who came here today to see a show that called *My Story* by an Italian theater group. The show is in multiple languages. The group takes refugees and trains them to learn their language and learn their culture. The refugees find small jobs around the town of Volterra, Italy. They also participate in the shows telling their story in their own language. I do not understand them because one speaks in Kurdish, one in French and one in an African language. But the play is so poetic and so scary. The only person speaking in English is Anette. She seems to be the main character of the performance. I will go and talk to her about what a wonderful experience this was once they are done. There are not a lot of people around. I do not care though... I am not here to meet new friends for social gatherings; I am here to learn about different people.”

Spacial Considerations: “The stage is set up according to the group’s wishes. There must be an area where the truck unloaded all these and they were transferred onto the state. Also, there is probably an area for the actor’s to get ready. The seats are inclined and the space is small but intimate.”

Equipment/ Furnishings: “I am sitting on the most comfortable chairs for theater seating. The stage is probably empty everyday except when there is a show. All of the furnishings for the play are provided by the theater group. I came here with my wife today who is an immigrant from Poland. She is sitting next to me and behind us are some other people. The sound is really strong in the room. I do not hear anything except for the clear voices of the people up on the stage. The lighting was very bright when we first arrived. Not very much like theater lighting. It made me feel like I was naked. But it started to slowly dim and now everything is dark, except for the stage.”

Behavioral Considerations:

“Just like in any theater we must be quiet. Some people came in a little late today but thankfully the entrance to the room is not by the stage and since the seats are not numbered and designated for us; the people quietly found their seats and we were not distracted.”

<u>Space Name</u>	<u>Capacity</u>	<u>No. Units</u>	<u>NSF Unit</u>	<u>Total Net Area</u>
<i>Dressing Rooms</i>	10	2	350	350

Purposes/Functions: To provide a space for the performers to change and get ready before a show. This space will include toilets that are used only by the performers.

Activities: “I am a 38 year old Dutch performer. I am here as a part of our North American Tour. We have been to the cities of New York, Los Angeles, Boston and now we are in Detroit. I am here in the dressing room getting ready for our show tonight. There is about two hours until the show starts and I am putting my make up on.”

Spacial Relationships: “It is like a labyrinth to go to the men’s section and when they are not getting dressed we can go in and out freely. The room is close by the drop off so we do not have to walk a long time to go and get our accessories for the play with a long walk. Our make up should not look natural because we perform under artificial lighting so it is good that around our make up part there is artificial lighting and we can arrange it in any brightness we want so the make up effects will be the same both here and in the main theater space. In theater make up is very important.”

Equipment/Furnishings: “The rooms are divided and the toilets are very easily accessible. There is enough room for all of us to get ready at the same time and like I said the lighting across the mirrors are artificial and adjustable.”

Behavioral Considerations: “We do not have to obey any rules other than cleaning up this space after we are done. Since this is a non profit place and we represent our own non profit theater company we know how it feels to clean up after people. It can get expensive. So we have no problem doing it. It is all about team effort after all.”

<u>Space Name</u>	<u>Capacity</u>	<u>No. Units</u>	<u>NSF Unit</u>	<u>Total Net Area</u>
<i>Theater Lobby</i>	75	1	800	800NSF

Purposes/Functions: To provide a space for people to meet and talk while waiting for the show to start. This space will sometimes will be used for people to talk to the performers of the plays also. The performers will come out and they will be greeted by the viewers of their play. The space will house about 75 people maximum at one time. Another function of this lobby is that it is a link between the galleries and the theater space with a hallway.

Activities: "I am the wife of the 40 year old doctor. We are waiting for the play to start. The space is not really like a lounge. There is some seating available by the walls (where the stairs are offered for outdoor views) but we do not wish to sit down. I just saw one of my friends from work. I had told him about the play and he seemed interested. He was here by himself. Instead of going inside and talking there we decided to stay here and chat. The ceiling is tall in this space and the lighting is comfortable."

Spatial Relationships: "There are some windows on an elevated part of the room. I walk over there and look outside. I can not believe that these houses are all like ghosts. All the abandonment is making me dizzy. No one really seems to live here. I look down at my husband who did not want to come up. A teenage girl bumps into me and says that she is sorry. She is looking outside also. We both have our own space. Our windows are not the same window. Sometimes looking from one window I see another person looking at me. This must not be a coincidence I think to myself. It is kind of weird to see someone else while I am looking at the forgotten neighborhood."

Equipment/Furnishings: "2/3 of the room is in the ground. A small staircase like ramp offers a view to the outdoors. There is some seating by the stairs. The seating almost invites me to go and see what is up by the stairs. That is the reason I went up there just now. It is good that there is some natural lighting allowed into this space. It makes the room make comfortable."

Behavioral Considerations: "Even though this is a theater lobby it still has a sculptural quality to it. In a sense it is almost holistic. I like this part of it. I also like that people are interacting with each other while they are waiting for the play. There is no strict guidelines I feel that I should follow."

I like staying up on this ramp and watch the people. It is something that I have always liked. My husband is sitting down on a bench, waiting for me. I think it is almost time for the show.”

Space Name	Capacity	No. Units	NSF Unit	Total Net Area
<i>Memory Hall</i>	10	1	1,500	1,500

Purpose/Functions: This is a hallway in the third level of the building and the users will find out that it is a void that runs through the building as they travel their way down. This void will be empty with some permanent exhibits hanging from the ceiling. The users will be in this space only once

Activities: "I am a 14 year old high school student. I am here today for an opportunity for extra credit. I am supposed to observe the building and write a report on what I think. I can not believe how much I have learned. The Memory Hall is just a hallway at first but as I continue to go through the galleries I realize that it is a void going through the building. I go through the memory hall as I continue walking from one gallery to another. The memory hall is a big void with ramps and stairs going above and underneath me. This is the place I feel most strong about something I can't describe. I feel as though I am so small but yet I am there. I can see my reflection on the ground. The shiny material helps me find myself but I was just feeling lost. How impressive to think that I was just above this space, I was walking on it and I could see down. This is scary."

Special Relationships: "The Memory hall is a void that cuts through the building. It can be looked into from the galleries. It is almost like circulation from one gallery to the other. It weaves its way through the building with such grace. There is sunlight that make different kinds of light slivers into the hall and the shade and shadow make a third dimension of this gigantic room."

Equipment/Furnishings: "There is nothing in this hallway, just light, and my reflection."

Behavioral Considerations: "I must be quiet as this place has direct relationship to the galleries."

<u>Space Name</u>	<u>Capacity</u>	<u>No. Units</u>	<u>NSF Unit</u>	<u>Total Net Area</u>
<i>Café</i>	30	1	1,200	1,200

Purpose/Function: The purpose of this room is to offer light snacks at the end of the galleries as well as selling some postcards and small souvenirs.

Activities: “I am a 30 year old fire-fighter. I am sitting with my wife and drinking some pop and eating a sandwich. We are going to buy some smaller models of one of the really cool sculptures now. My wife wants to buy a postcard of this communication center of exile. There is a theater in this building but we did not go there because nothing was scheduled for tonight. We can go outside from here.”

Spacial Relationships: “This café is really bright and comfortable. It is nice sit here after taking in all the information like watching a suspense movie. We can either sit here and have some soft drinks or stand up and look at what they are selling. The angles of the café and how it extends onto what looks like an outdoor area is quite interesting. The café has a ceiling of about 20’ tall.”

Equipment/Furnishings: “There are chairs, tables, display racks, a small prep area and a cash register here.”

Behavioral Considerations: “It is just like a café. There is not anything special that we must consider. We will go outside and walk through the hall of memory. Maybe then we can go check out the theater spaces.”

<u>Space Name</u>	<u>Capacity</u>	<u>No. Units</u>	<u>NSF Unit</u>	<u>Total Net Area</u>
<i>Library Reading Room</i>	20	1	400	400

Purpose/Function: The purpose of this room is to house books of writers on exile. The books can be novels or poems. Since the building houses many kinds of representations of exile the books will be the writers' expression of his experiences.

Activities: "I am a 65 year old retired teacher. I like coming here to read some books. I can not check books out of this library so I have to be here if I want to read. Sometimes I bring my own books here and read. I like the atmosphere and I like the spatial qualities of the room. Since the building is free-admission I can do this very easily. There is also 4 computers here and I can browse the web on them if I want to."

Spatial Relations: "The library is very easily accessible from the café. I usually grab some coffee and bring it right in here when I want to read. The red shelves of the archives is smiling to me; celebrating that I still have so much to learn, so much to read. The stairs right in this room goes down to the theater. I see some people using those stairs during daytime. It is very neat to walk from these open stairs into the ground. It feels like the architect of the building carved the ground in an let all this light in to the theater space. I like reading here very much."

Equipment/Furnishing: "There are two tables in the room. It is very much like a coffee house. The armchairs are big and cozy and the small coffee tables are perfect for putting down my belongings. Then I just lean back and am ready for a good read. In a part of the room there is a long table. Once in a while I see people sitting there and taking notes. The books can be checked for 3 hours at a time. It is a good amount of time because by then I am ready to go home."

Behavioral Considerations: "I must behave appropriately. I can not come here to chat with a friend. I am here to read. The book stacks are right next-door and if I am looking for a specific book and can not find it in the room I can go and ask the attendant to get the book for me from the book stacks."

<u>Space Name</u>	<u>Capacity</u>	<u>No. Units</u>	<u>NSF Unit</u>	<u>Total Net Area</u>
<i>Book Stacks</i>	5	1	400	400

Purpose/Functions: The purpose of this room is to store books.

Activities: "I am a 20 year old refugee from Turkey. I am actually a Kurd and was forced to leave my home after the government burned down my village. I have been living in the States only for about 2 years and I like the picture books they have here. I just come into this room for about 20-25 minutes and look for a book I am interested in. Then I go straight into the library room and start reading."

Spatial Relations: "This room is bright red. The architect intended to have it so bright to let the users of the building know that there was something significant going on here. First time I came to this building I saw the bright red in the memory hall and I was not satisfied until I came and saw what it was all about. I like how it hangs in the middle of the memory hall. It makes me realize that I am not in any building. I am in the communication center of exile. It feels like home in an odd way."

Equipment/Furnishings: "The shelves are red glass and I see other peoples finger prints on them. I like coming to this place because I can look above and see who's walking through the galleries."

Behavioral Considerations: "I must be quiet and be seated without passing in front of people to avoid distractions."

<u>Space Name</u>	<u>Capacity</u>	<u>No. Units</u>	<u>NSF Unit</u>	<u>Total Net Area</u>
<i>Offices</i>	3	3	300	900

Purposes/Functions: The purpose of these rooms is to accommodate the needs of the people who actually work in this intervention center. They will come here everyday and work; make phone calls and set up meetings for donations as well as scheduling new exhibits. Since the artifacts in the building will be present in the building for about three weeks the people who work here will be quite busy.

Activities: "I am 26 years old social worker. I work for the communication center of exile. I really like my job and it is important for me to come to an office that I like everyday. Since the center is a non profit organization that can be financed with donations only I do not get paid very much. But I love my office and I love the people I work with. There are actually six of us working here and we all take care of different things. (Galleries, Theaters, and the library & archives) I come here in the morning usually using the main entrance. Sometimes I use the entrance through the café door. I get a cup of coffee and come to my office. The office is not very big but my territory and my co-workers territory is definitely divided with a difference on the elevation. I come to my desk and check my e-mail; I water my few plants and then reply the e-mails back. Then I make phone calls through the day and attend some meetings in our small office. The "conference area" in the office is only about 7'X7' but it is perfect for having up to five people present. This works out nicely because we do not have to have a separate conference room. I go to the café to get lunch. If a new exhibit has arrived I usually take charge of the arrangement of the displays."

Spatial Relations: "As I said earlier my territory and my co-workers territory is divided by an elevation. We do not have the luxury of having a very big office so we are divided by a shelf that has some of our documents and books on them. This element is nice in the room because I can see my co-worker but at the same time I still have my own space. If I am busy and can not be distracted its easier to block her out this way. Our office has a lot of windows and I like looking out to the house that is across from our building sometimes. The family have little kids and a dog so I watch the kids if they are playing. There are built in cabinets that make filing easy."

Equipment/Furnishings: "I have my computer, some plants, and a small area where I can wash my coffee mug, some chairs and a table that belong to me."

My co-worker has the same amount of things. We mostly have office supplies in this office.”

Behavioral Considerations:

“Since my co-worker and I are both present at a meeting we do not have to worry about interrupting each other.”

IV. TECHNICAL SYSTEMS ANALYSIS:

A. Life Safety:

1. Construction Requirements:

CONCRETE:

The inherent fire resistive qualities of concrete construction allow concrete systems to remain wholly or partially exposed in a finished building. Furthermore, the process by which concrete is formed on site, and its monolithic and plastic qualities as a finished product give this material unique architectural potential. The building uses almost 90% concrete walls and concrete slabs.

Site Cast Concrete:

- Wall thickness: 1'
- Unbraced height of wall: 24'
- Unbraced width of wall: 24'

*For bearing walls taller than 12ft between floors and for non bearing walls. Unbraced height of length of wall is the vertical distance between floors or the horizontal distance between pilasters or crosswalls, whichever is less.

- Wall thickness: 24"
- Unbraced height of wall: 50'
- Unbraced width of wall: 50'

*For the theater space.

Precast Concrete Slabs:

- Span: 20'
- Depth of Slab: 6"

*The limitations for heavy load Precast concrete slabs:

MASONRY:

The site cast and precast concrete spanning elements most commonly used with loadbearing masonry walls are shorter span slabs without ribs or beams. These systems are often highly economical due to the minimal floor depths associated with these spanning elements, the absence of any requirement for added fire-resistive finishes, and the acoustical energy performance of these high mass materials

Concrete Block Walls:

- Wall thickness: 24"
- Unbraced height of wall: 50'
- Unbraced weight of wall: 50'

*Memory Hall

STEEL:

Lightweight steel framing finds applications in low-rise structures where the light weight and ease of assembly of these elements are an advantage. Many of the details of this system and the sizes of the structural elements are similar to those used in Wood Light Frame Construction, a system lightweight steel framing often competes with. However, the non combustibility of steel allows this system tube used in building types where wood construction is not permitted. The small size of the individual structural elements and the reliance on on-site fabrication and erection also make this system a good choice where buildings of irregular or unusual form are desired.

Steel Lightweight Wall Studs:

-Height: 22'

-Nominal Stud Size: 6"

*One gallery space.

Metal Corrugated Sheets:

For the exterior of the building. The sheets hang from the concrete loadbearing walls. (see elevations and the detail wall section.)

2. Fire Ratings:**Site Cast Concrete Walls:**

For a fire-rating resistance rating of 4 hours, site cast concrete loadbearing walls must be at least 6.5".

Precast Concrete Slabs:

Solid slab floors must be at least 5.5" thick to have a fire resistance rating of 3 hours.

Concrete Block Walls:

Concrete wall of at least 8" can achieve 3-4 hours of fire-resistance.

Steel Lightweight Wall Studs:

Gypsum board or gypsum veneer plaster base, the most common interior finishes, can be applied in thicknesses sufficient to achieve a classification as 1-Hour Noncombustible construction.

B. Mechanical Systems and Requirements:

Central All-Air Systems: Single Duct, Variable Air Volume:

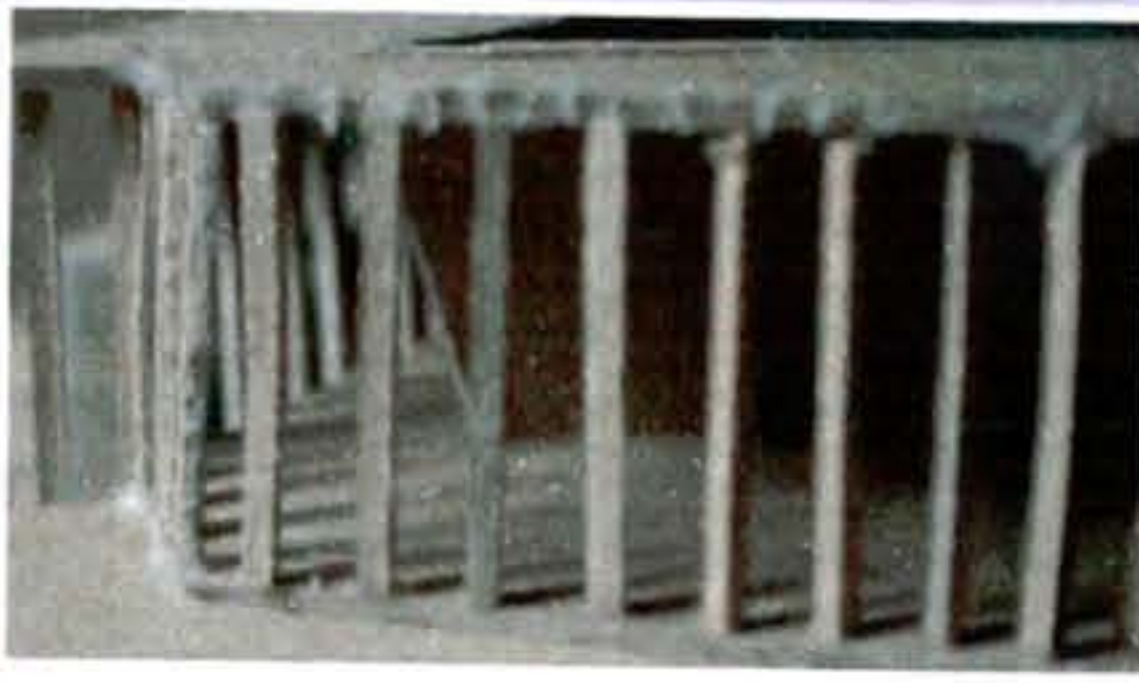
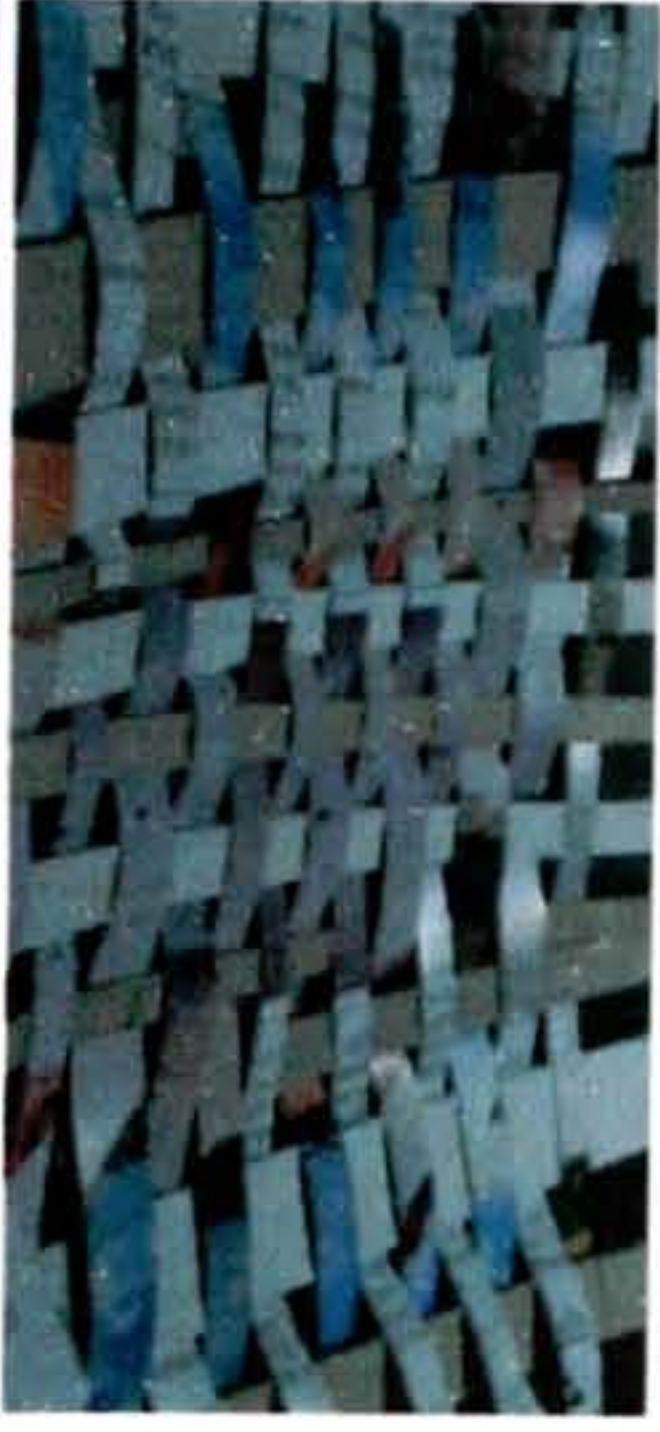
Sizing Spaces for Air Handling:

-Floor Area Served:	57,000 sf
- Cooling Air Volume:	115,000 (m ³ /sec)
- Area of main supply or return Ducts:	90 sm
-Area of branch supply or return ducts:	130 sm
-Area of fan rooms:	8,500 sm
-Area of fresh air louvers:	850 sm
- Area of exhaust air louvers:	700 sm

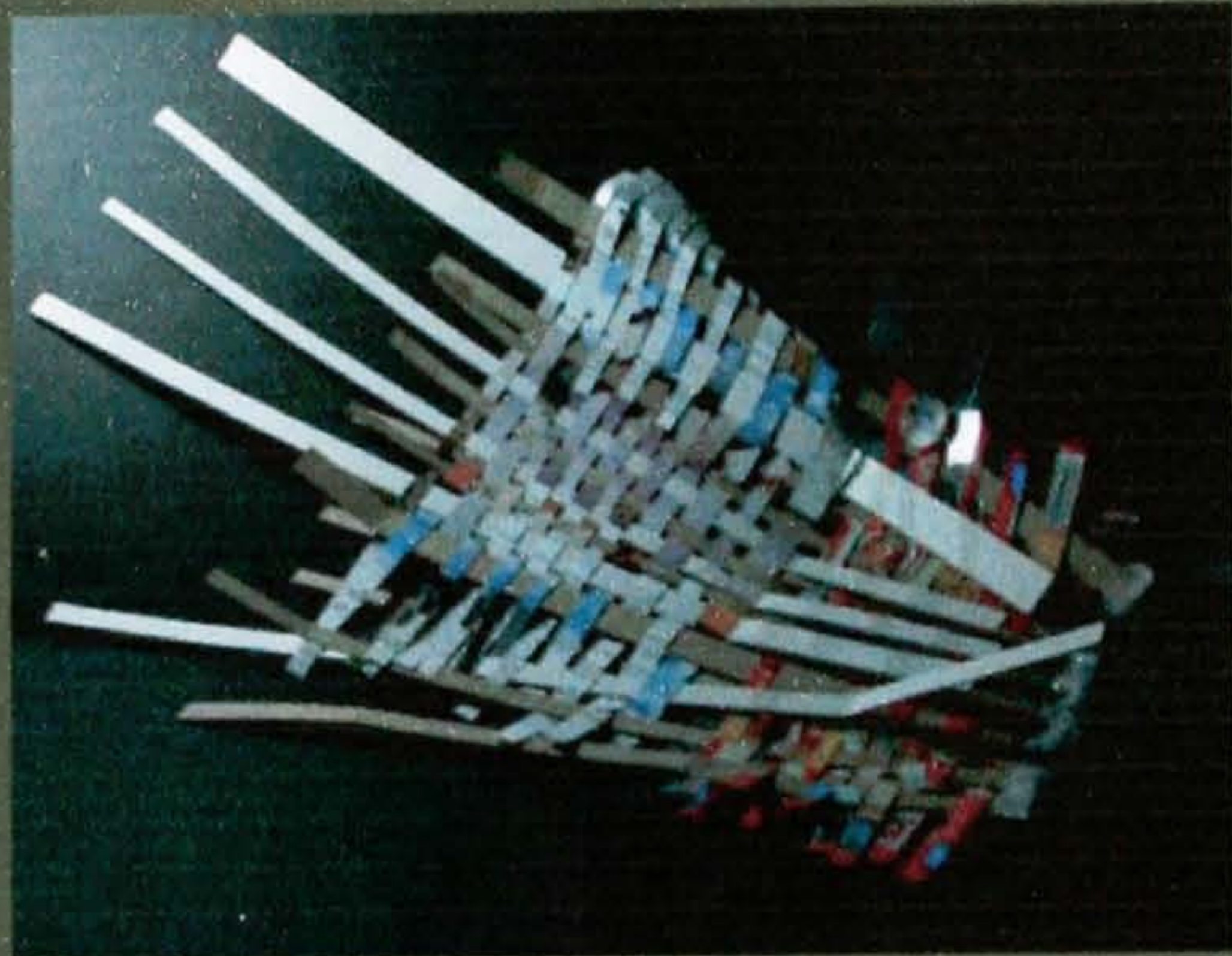
Cooling Towers:

-Floor Area Served:	57,000 sf
-Cooling Capacity in Tons:	700 (Mcal/sec)
-Total Space for Boiler Room And Chilled Water Plant	7,000 sm
-Space for cooling towers:	800 sm

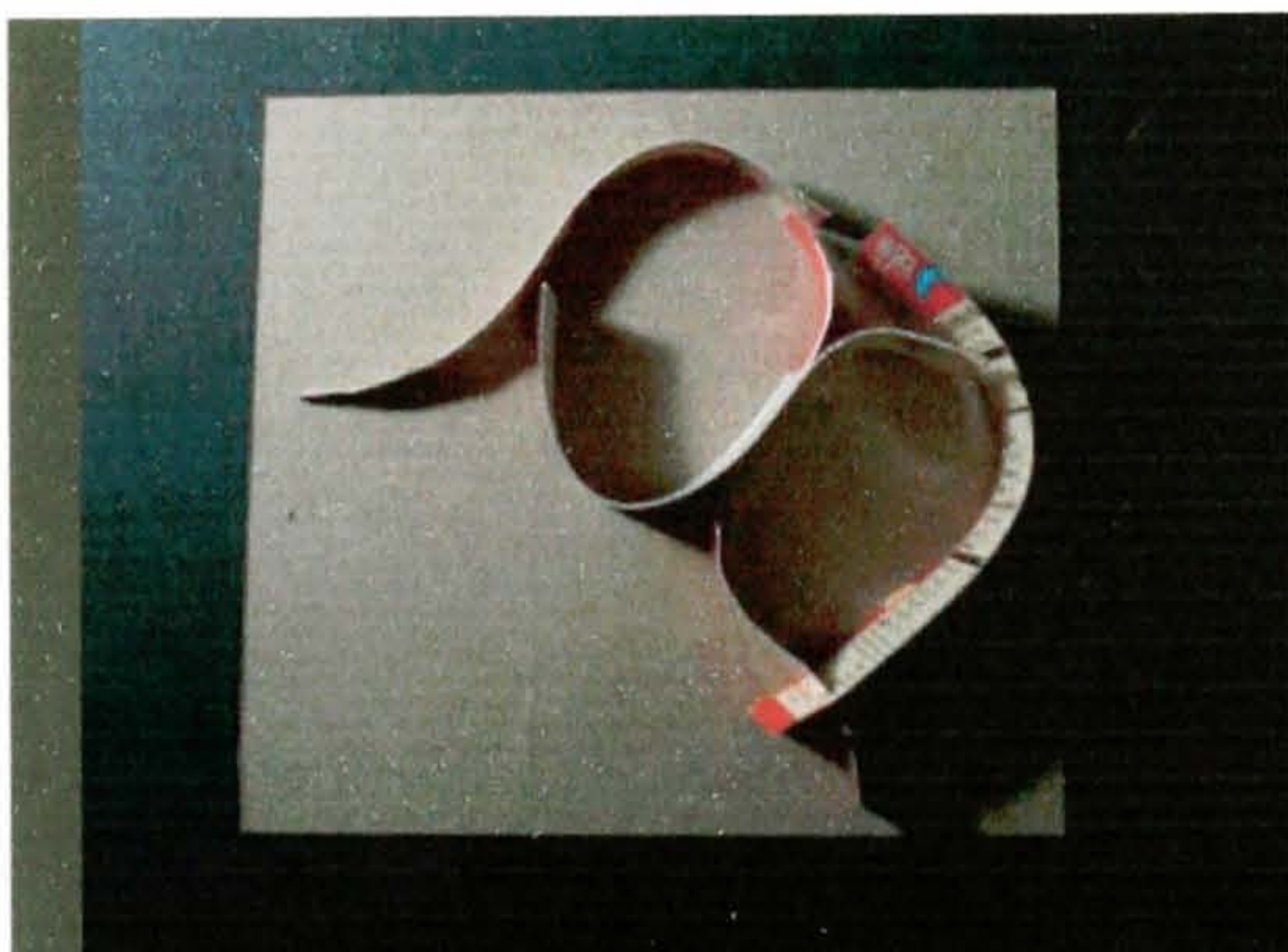
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D E S I G N D E V E L O P M E N T



Weaving--This model represents the idea behind having all the program units of the building weaved together to produce an end product that has separate parts but functions as one.

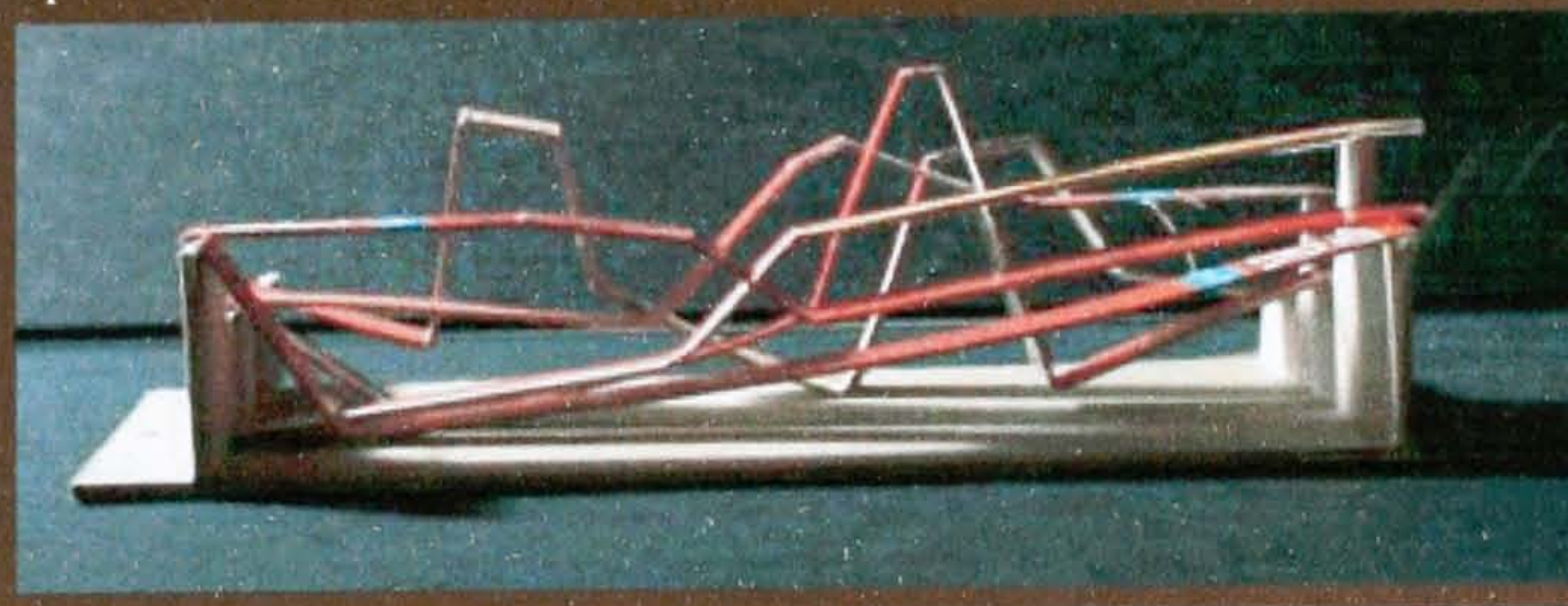
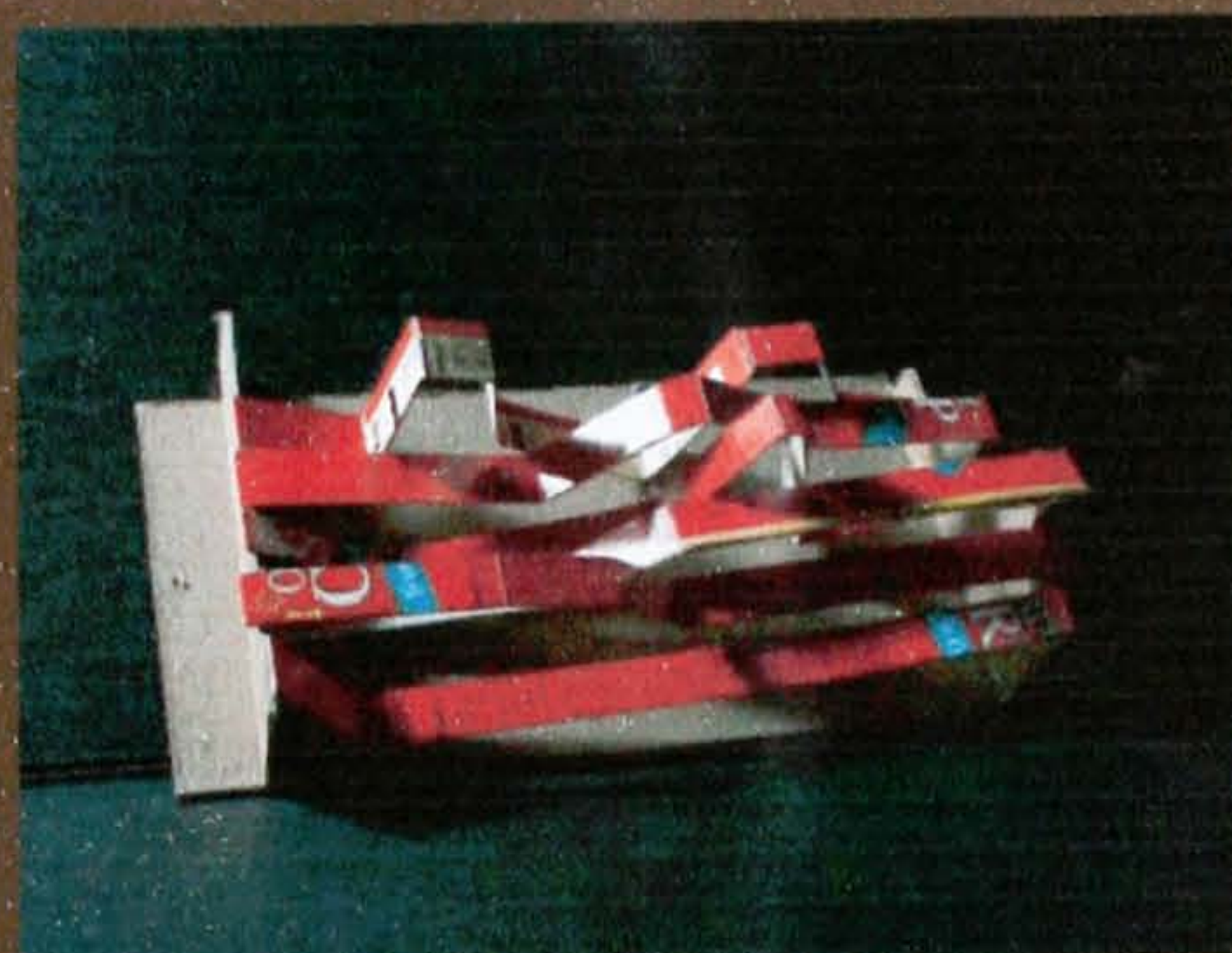


Space Flow-- What are the relationships between two adjacent rooms? Is this two separate rooms or one big room?



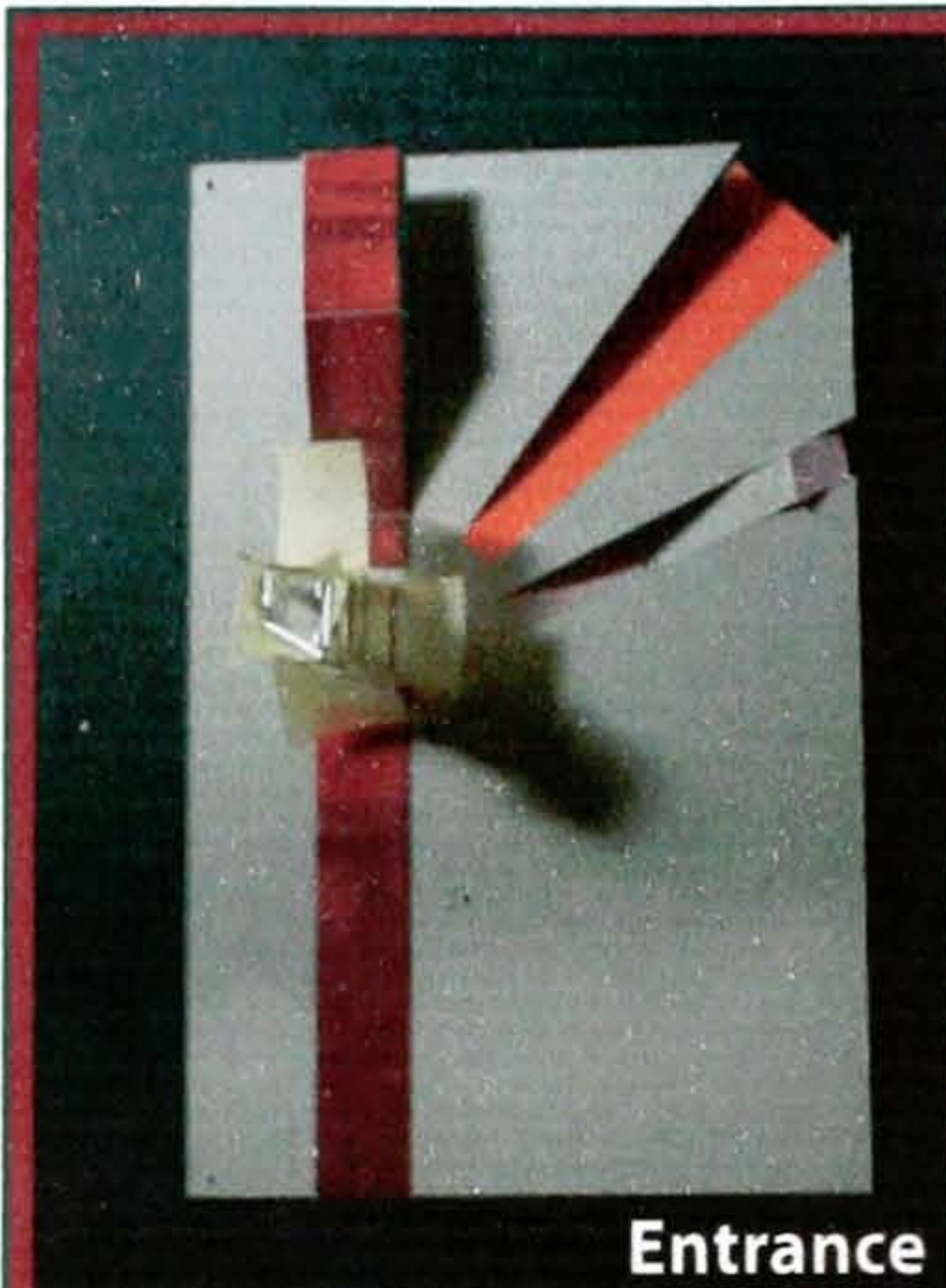
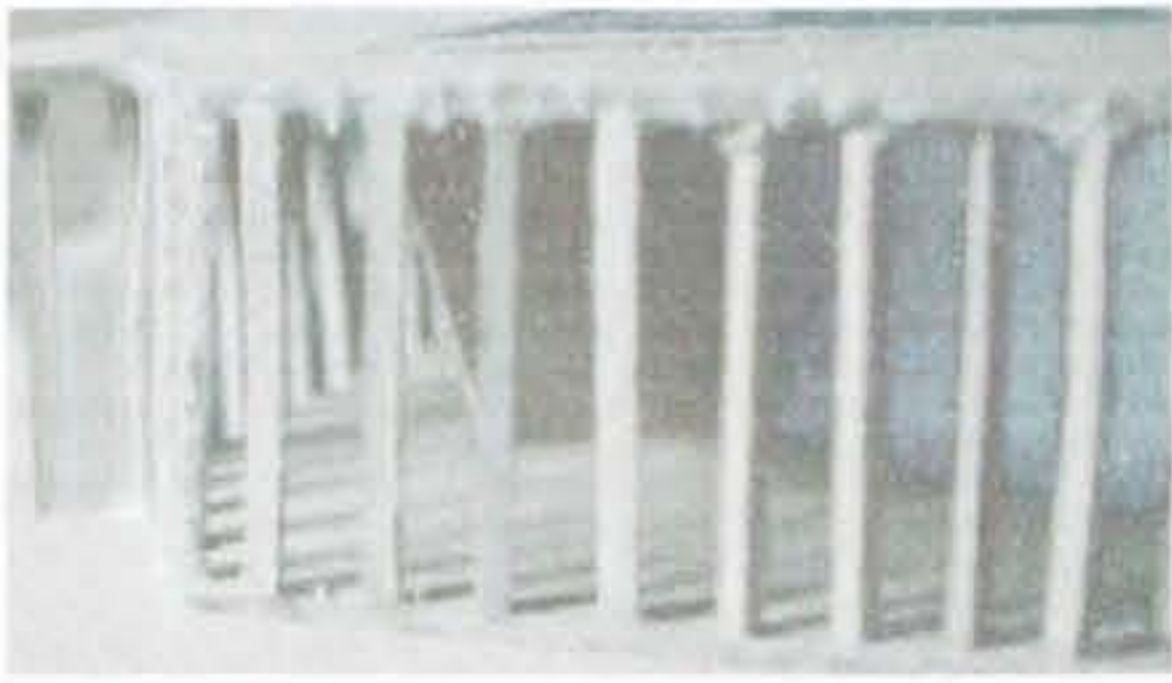


Sections--This is a model that talks about sectional relationship diagrams in a very schematic level. This is a very conceptual framework in how the memory hall works with the elevated circulation spaces.



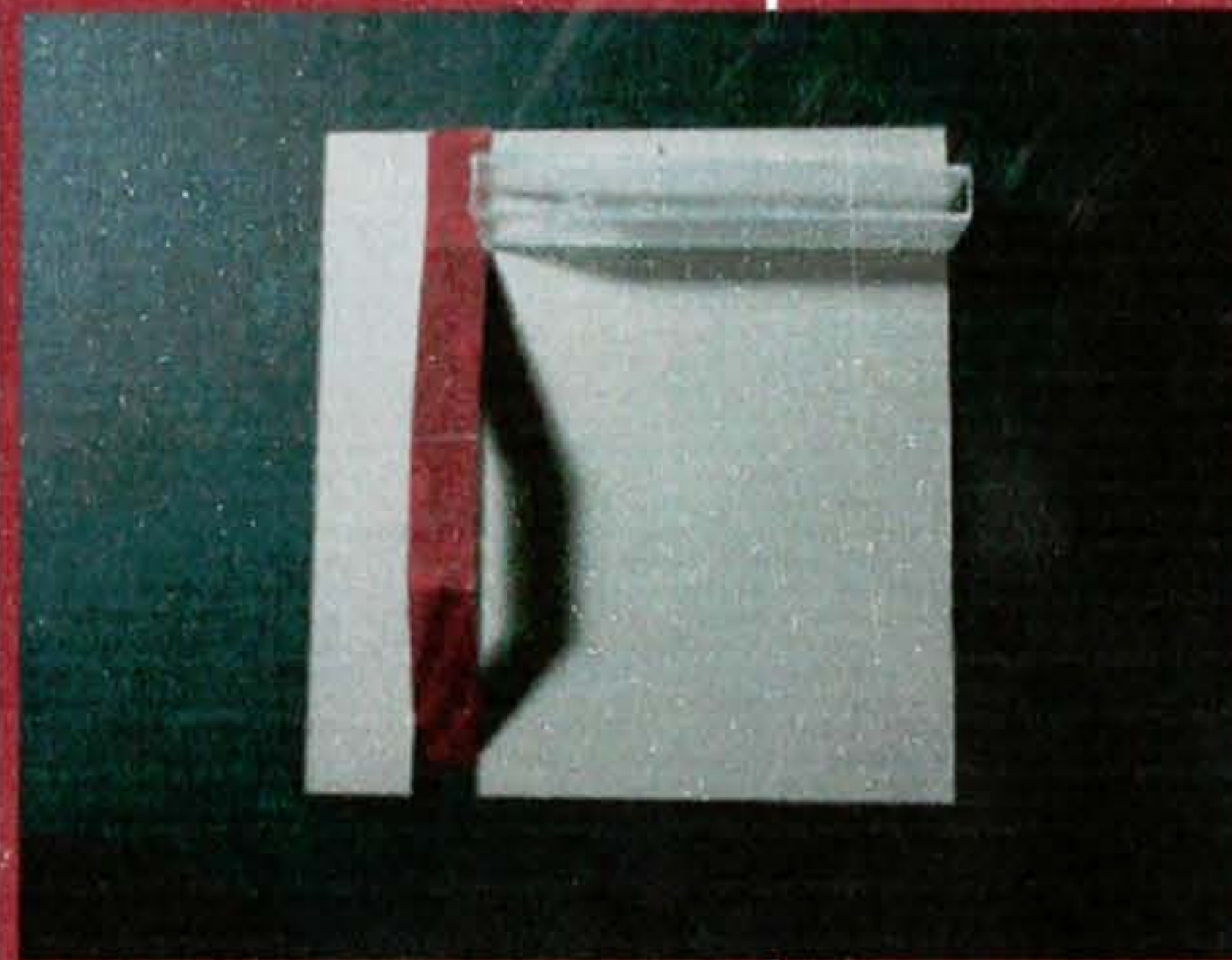
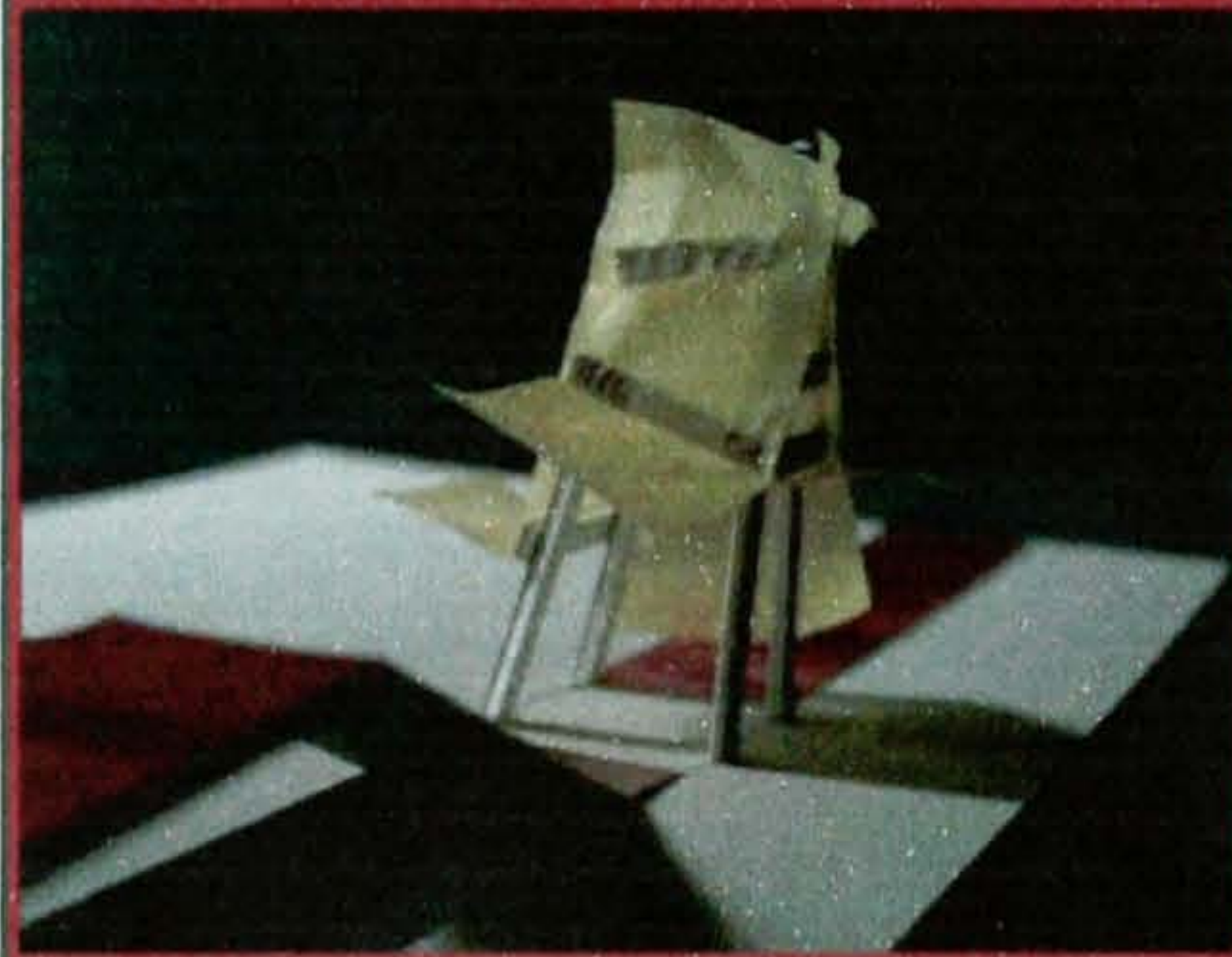
Hierarchy of Curiosity -- What kind of feelings can this kind of space begin to communicate? The idea behind this model is to raise curiosity on the upper level while raising the feeling of belonging for the person on the lower level.





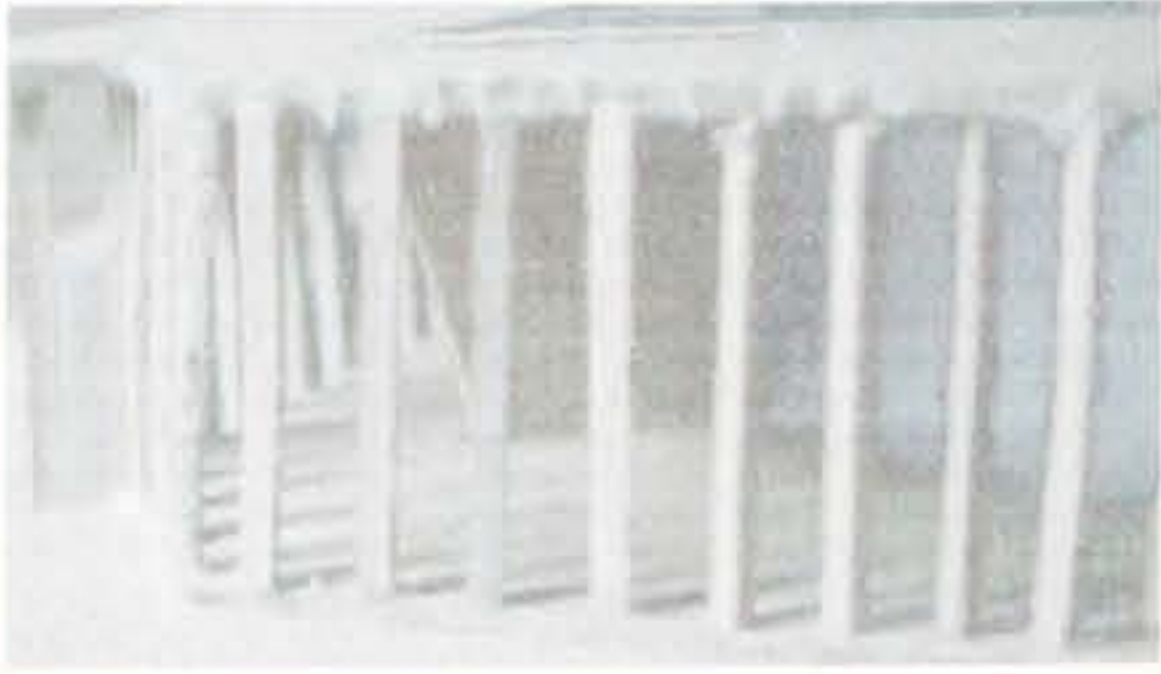
Entrance

Celebrating the Entrance-- This model stands for going to the building through the main entrance and then splitting in three possible directions for three possible locations: between the abandoned house and the building, galleries, theater. The entrance signifies that something important is going to happen at that moment.

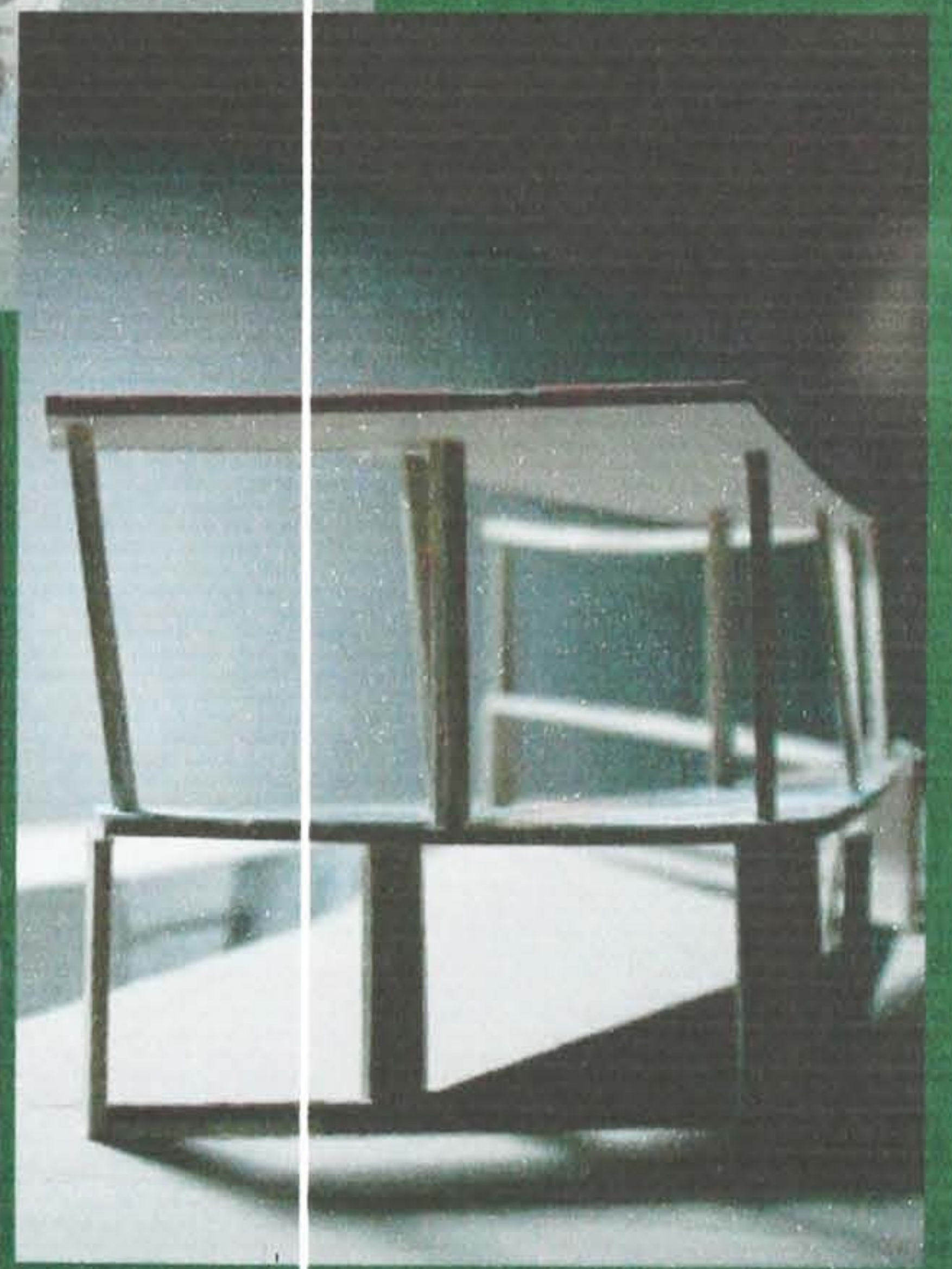
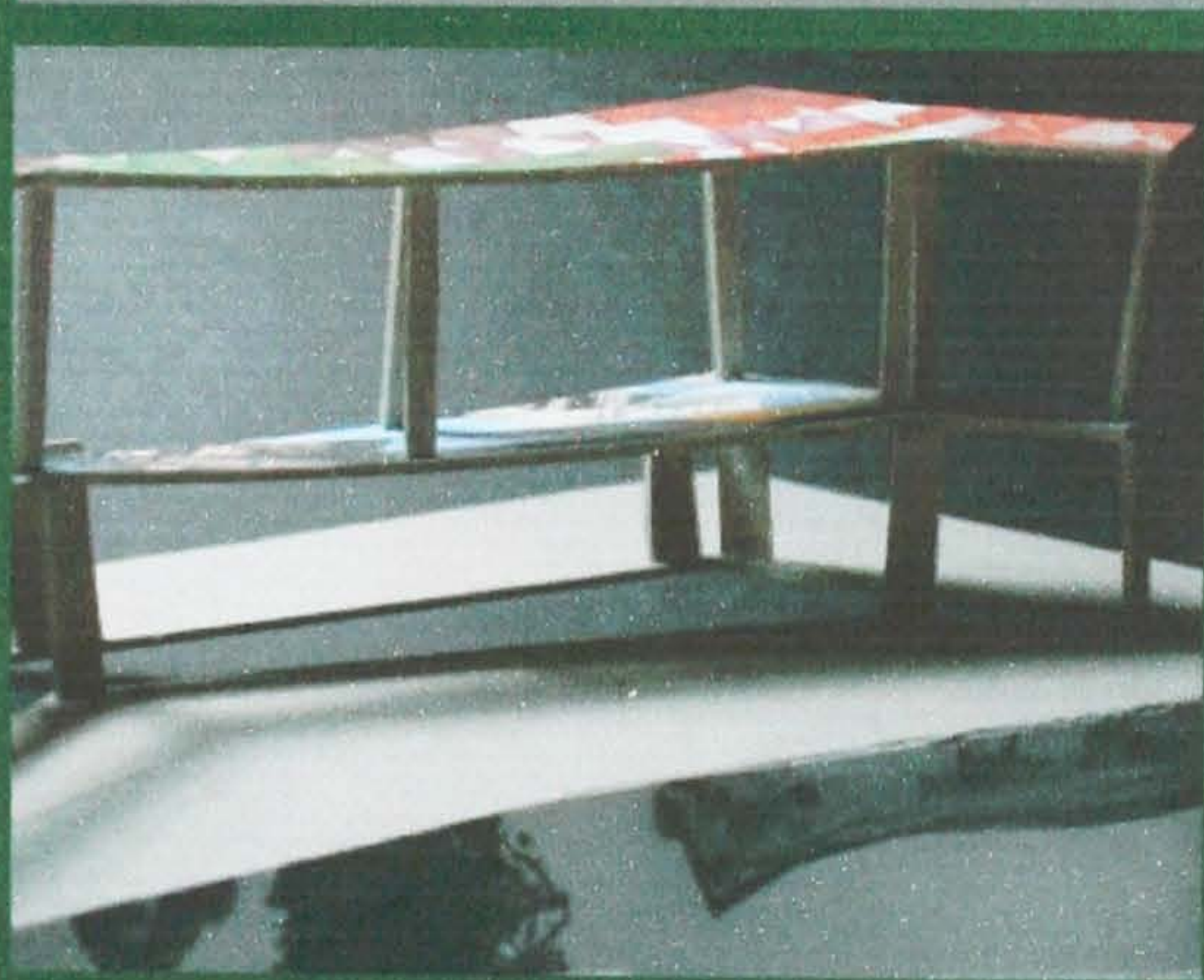
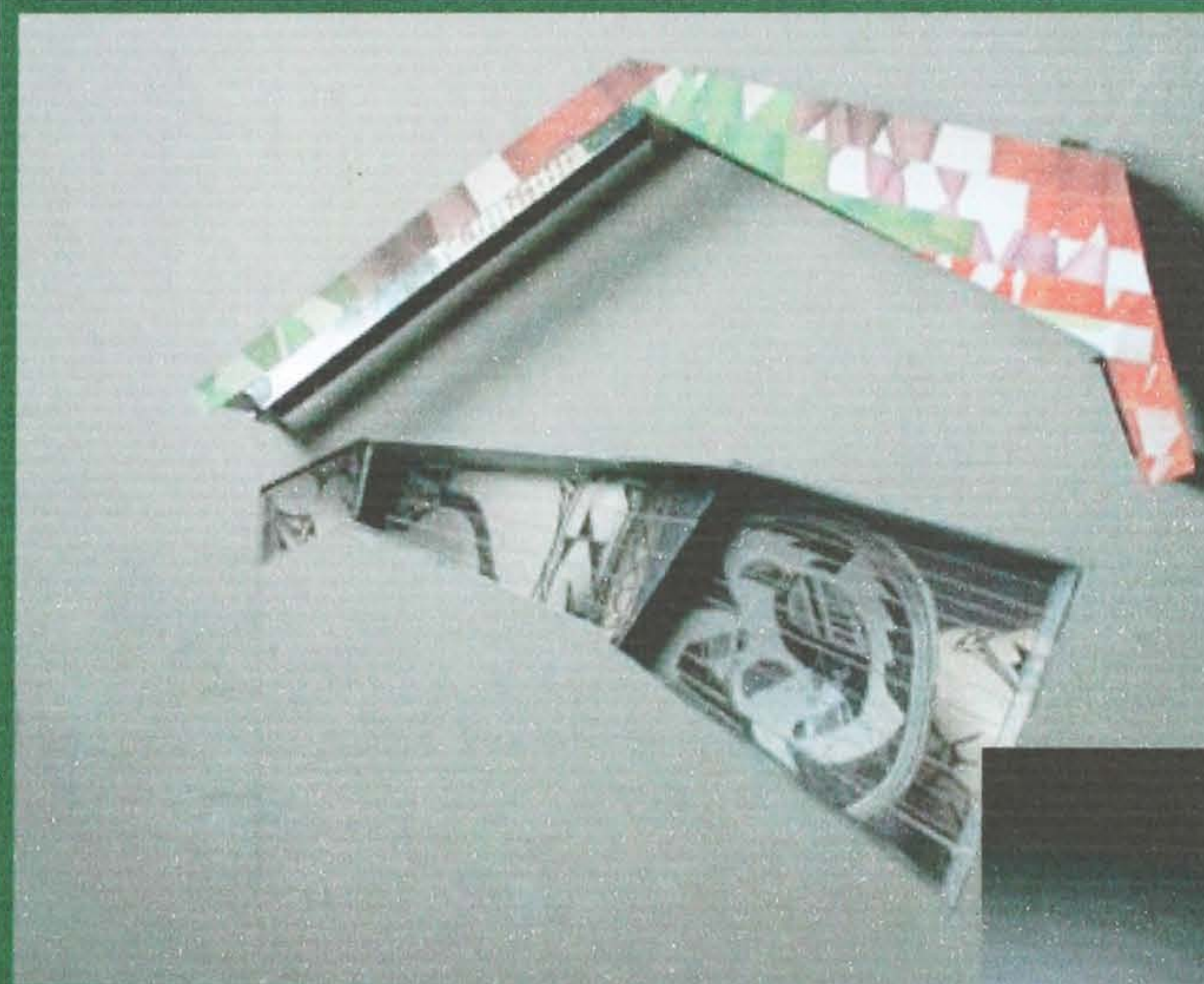


Pathways--This part of the design phase involved a possibility of going between the two abandoned houses and creating a "memory hall" in a very early stage. The red strip represents the alleyway and the clear hallway is the "memory hall."

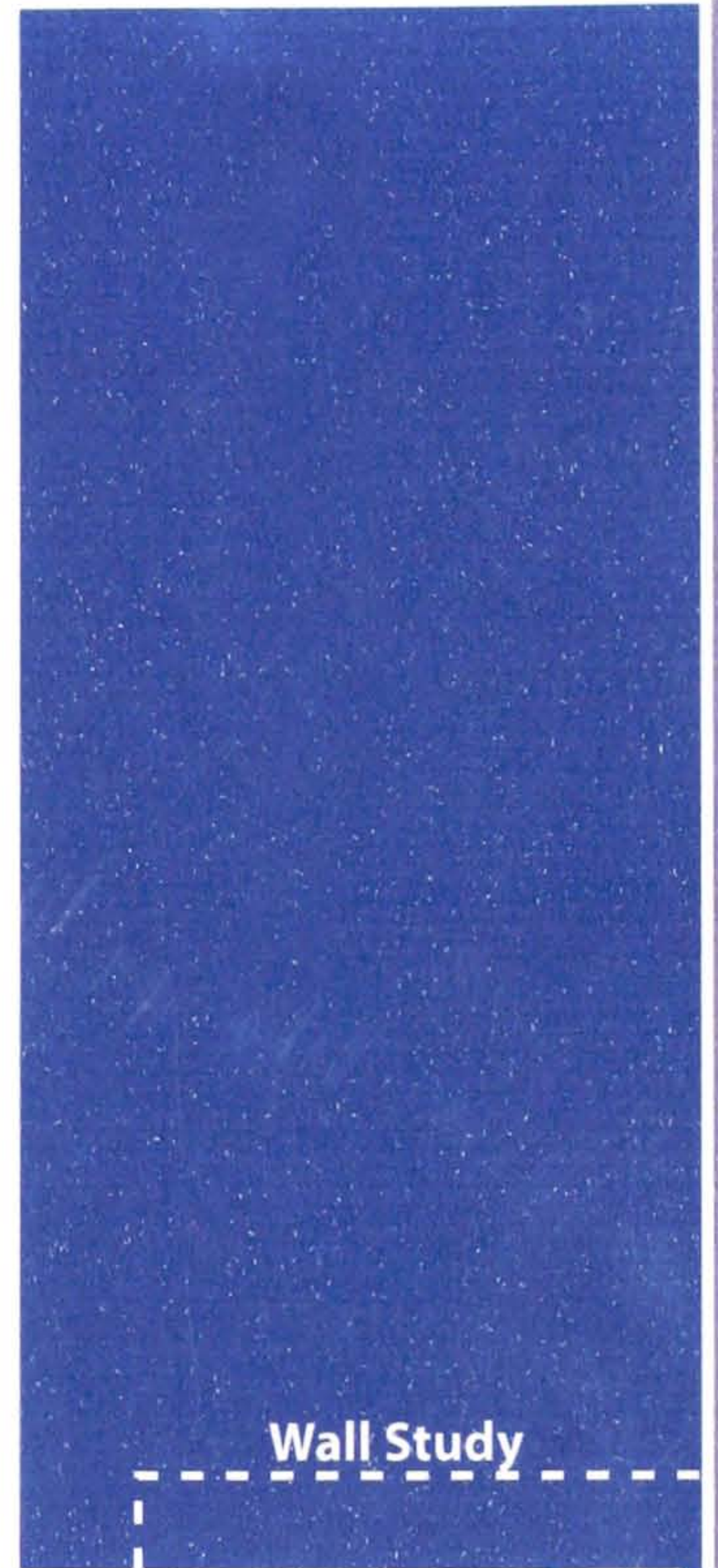
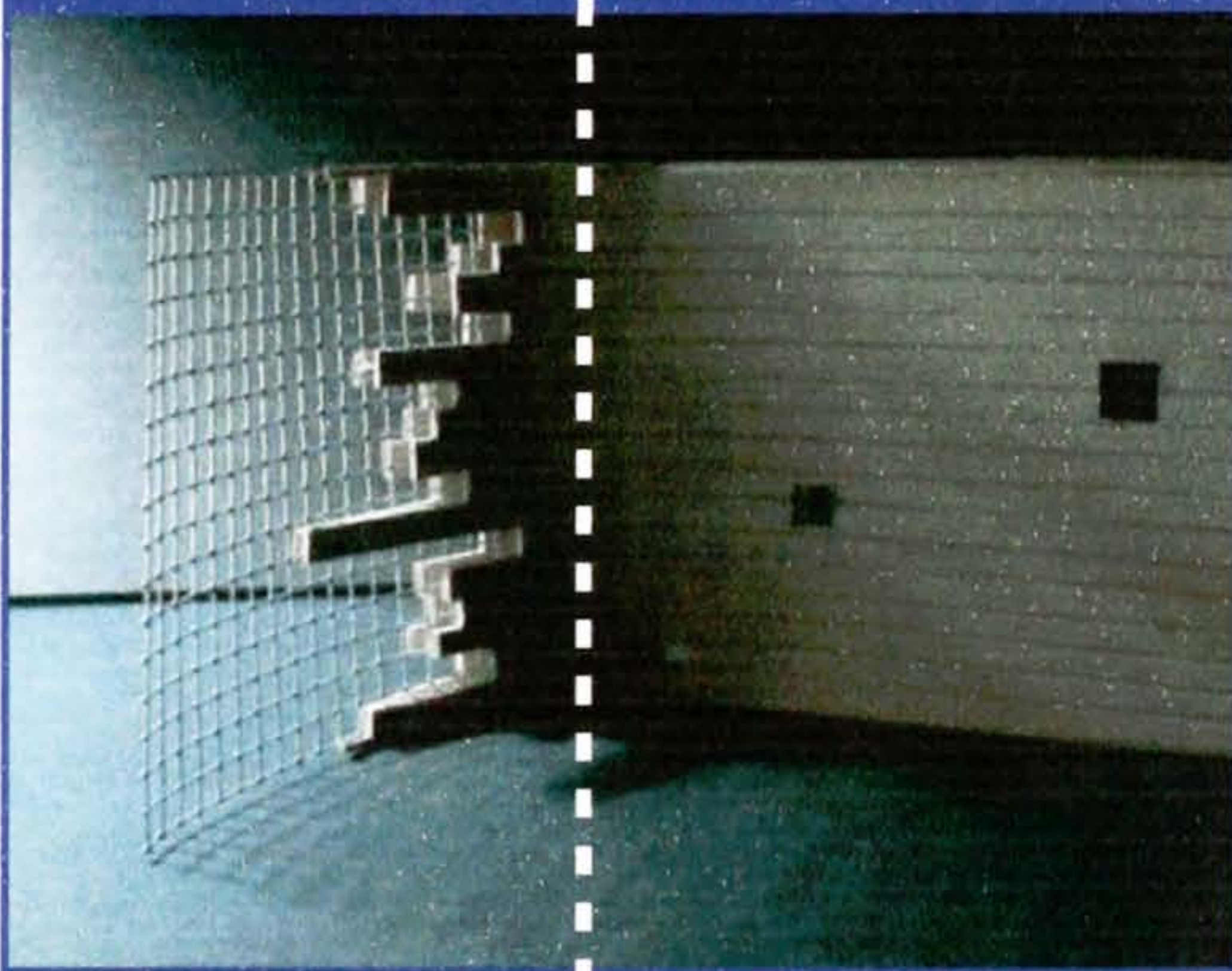
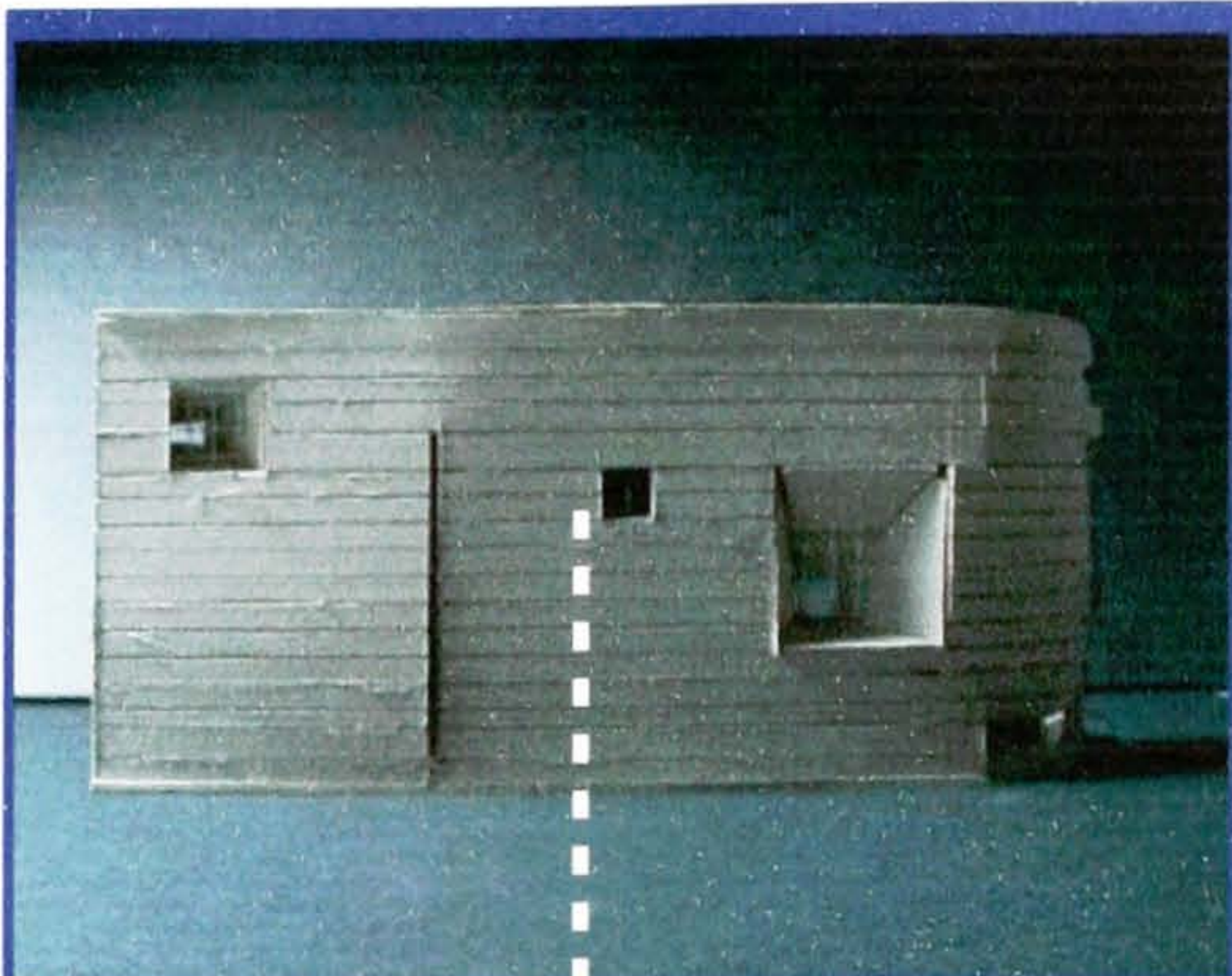
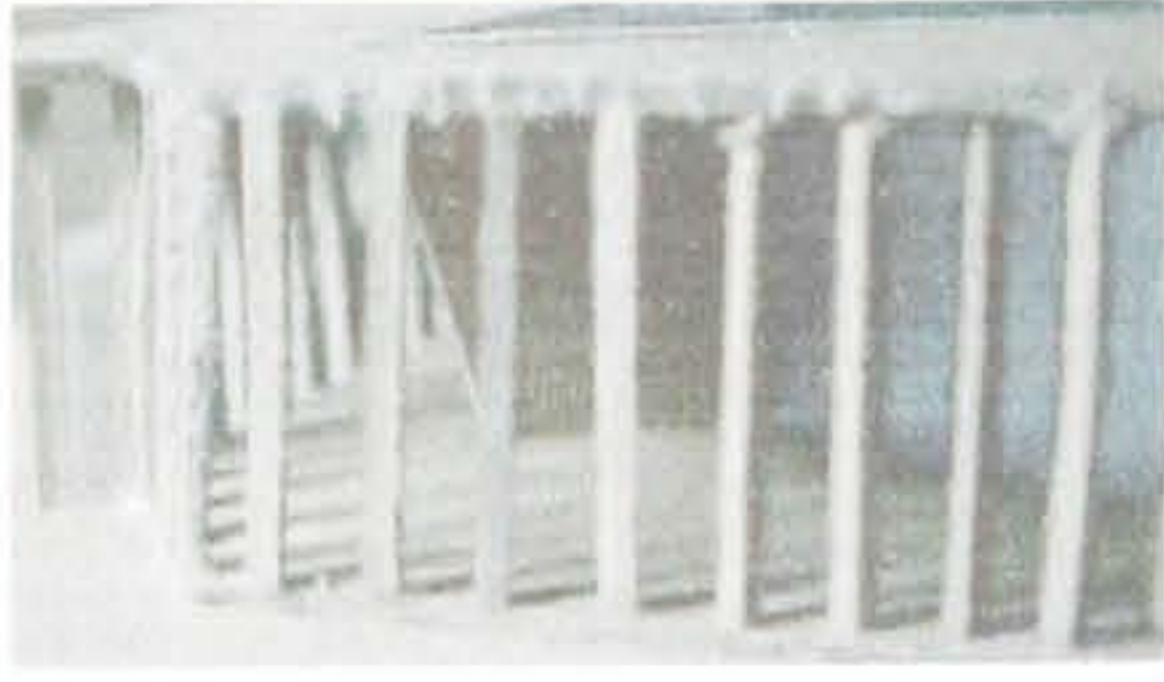




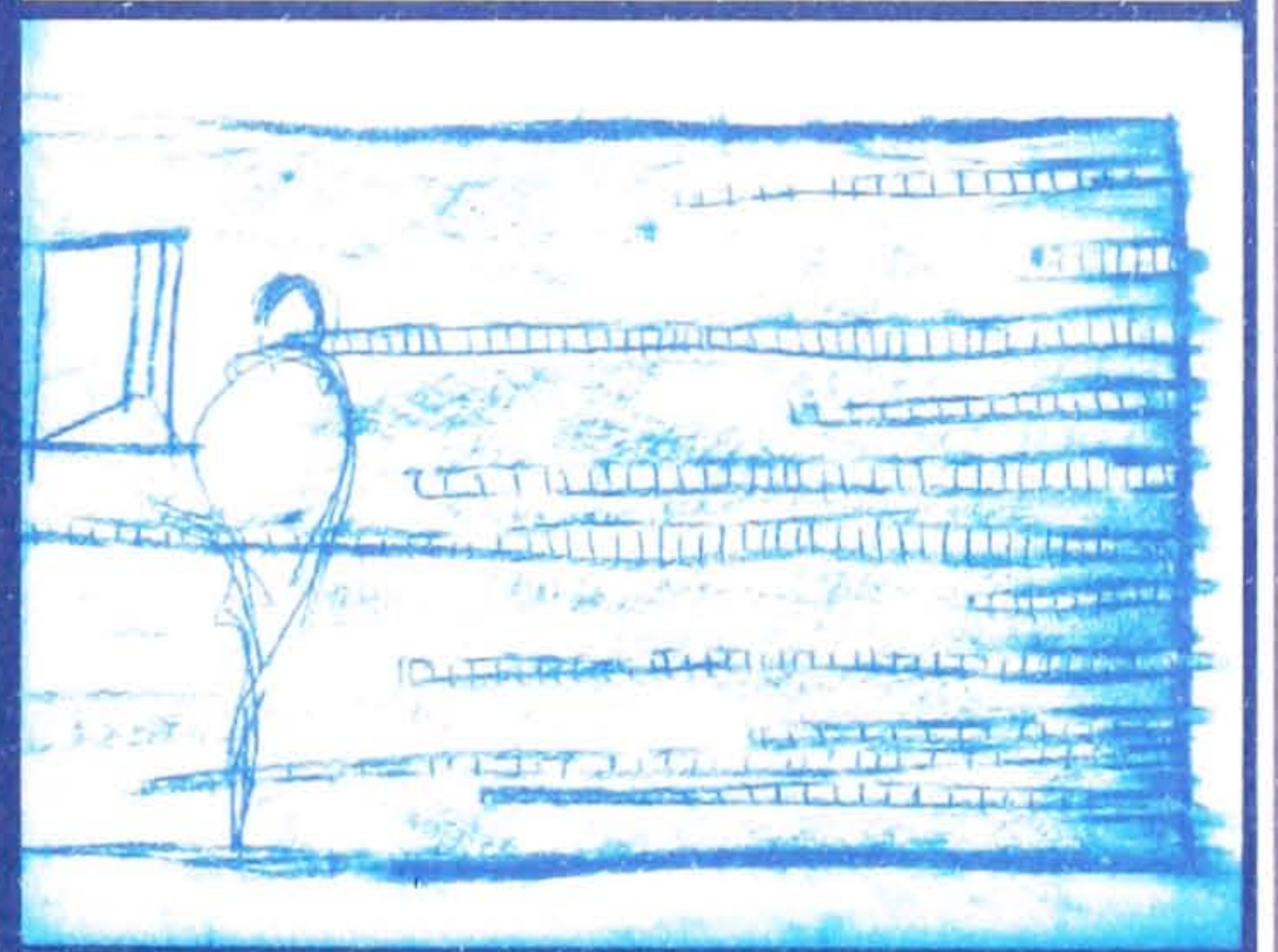
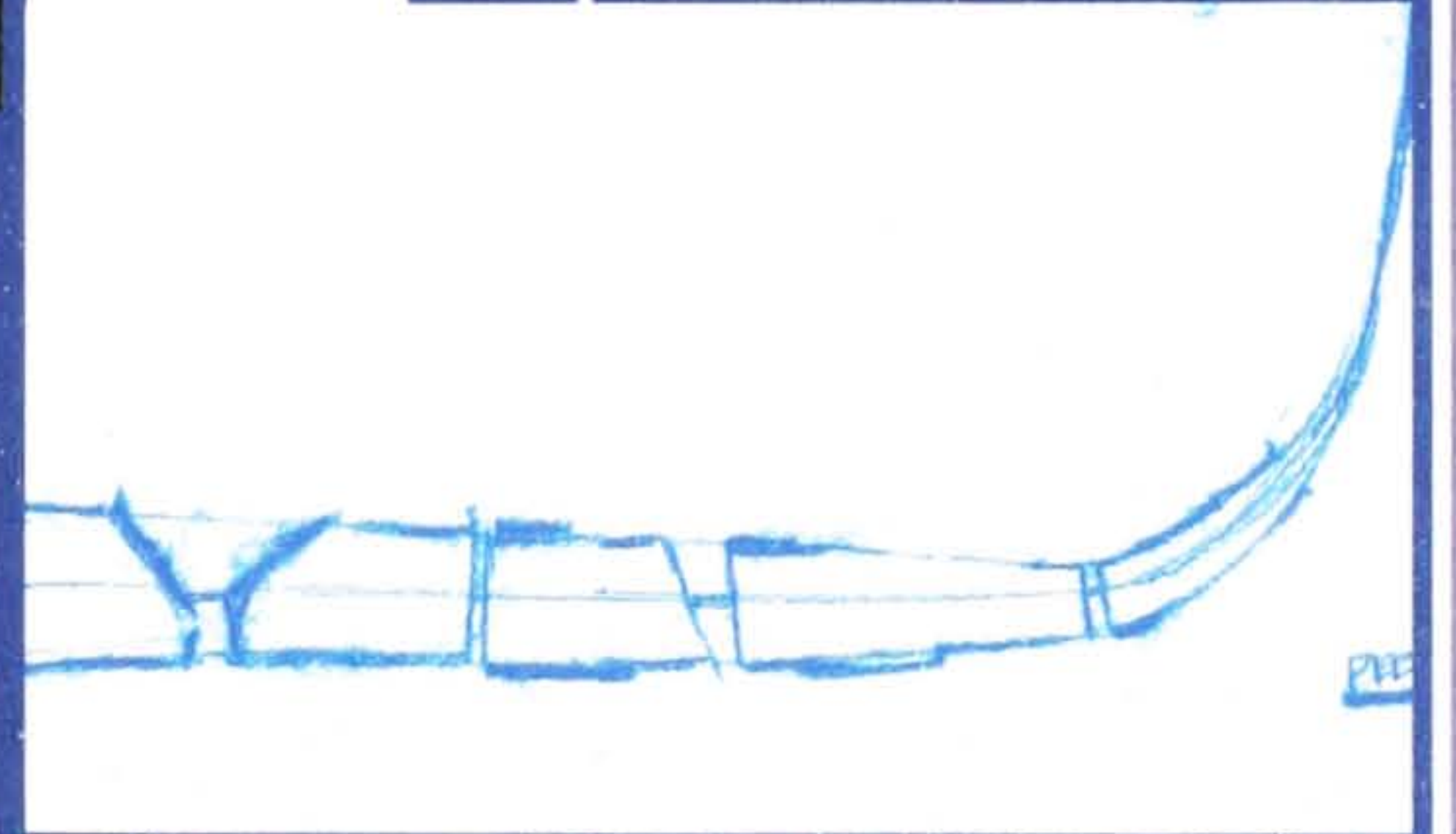
Site Studies--These models explore the theater (carved in) and gallery spaces (raised up) and their relationship to each other. This is a significant theme that becomes relevant in the later phases of the project.



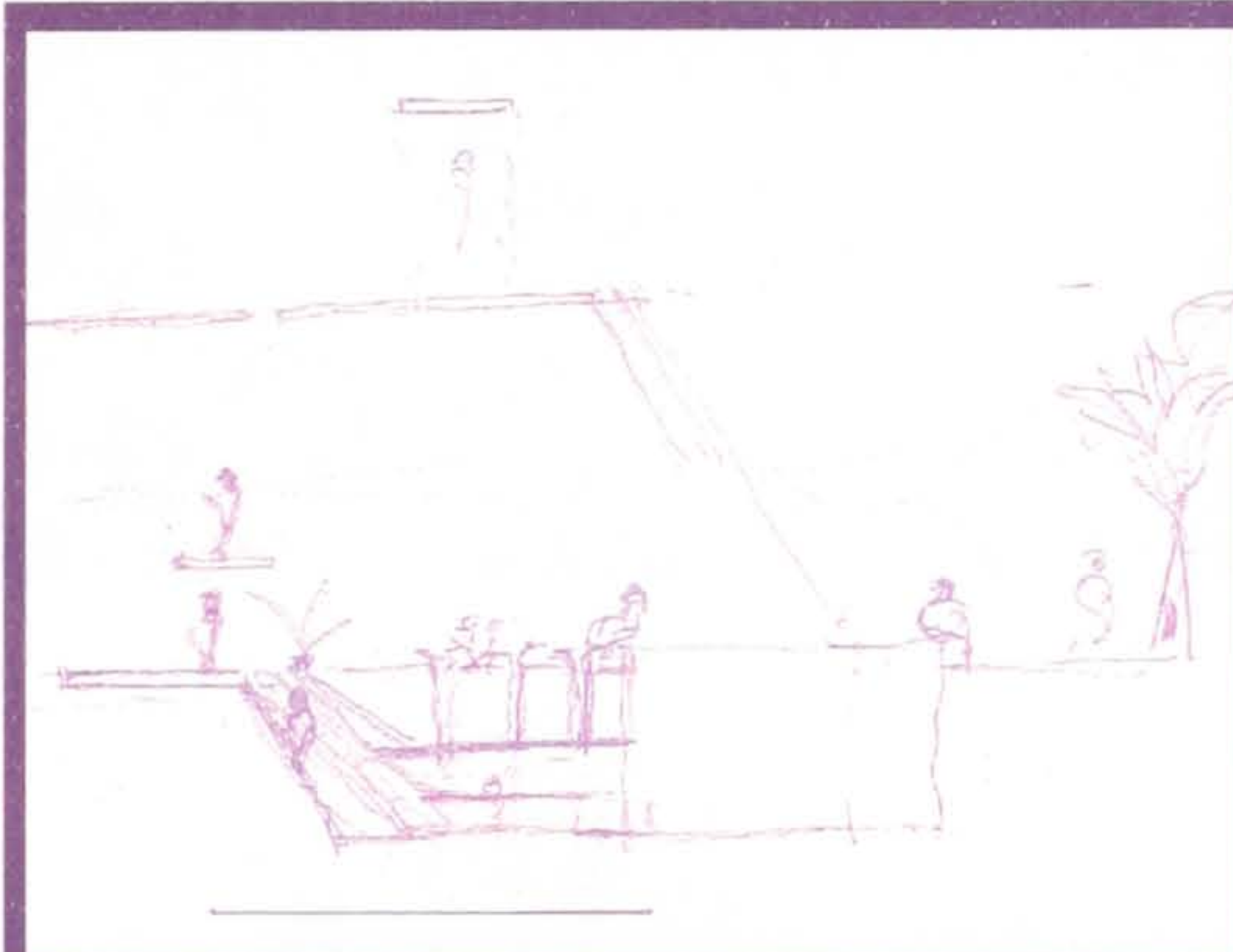
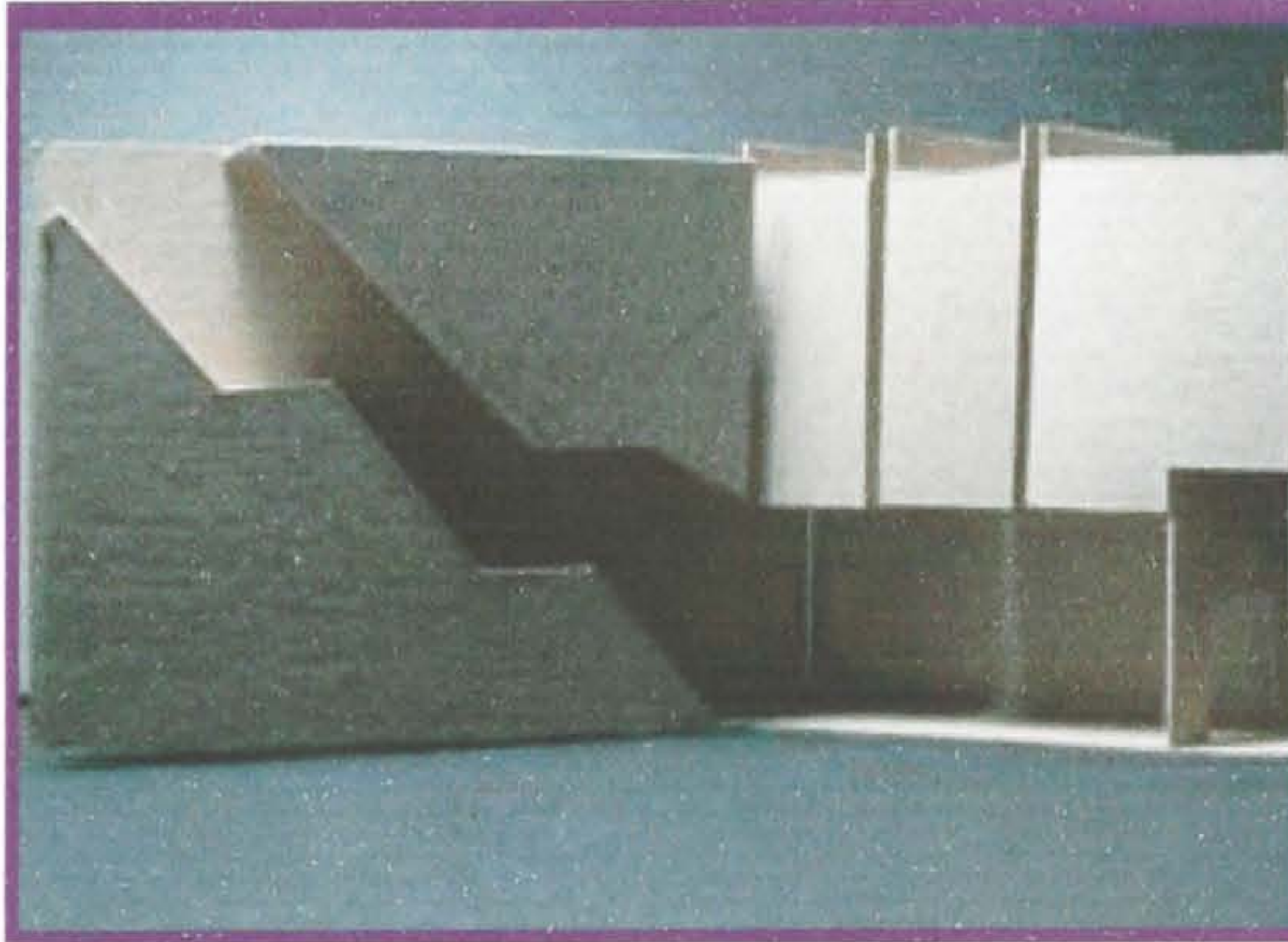
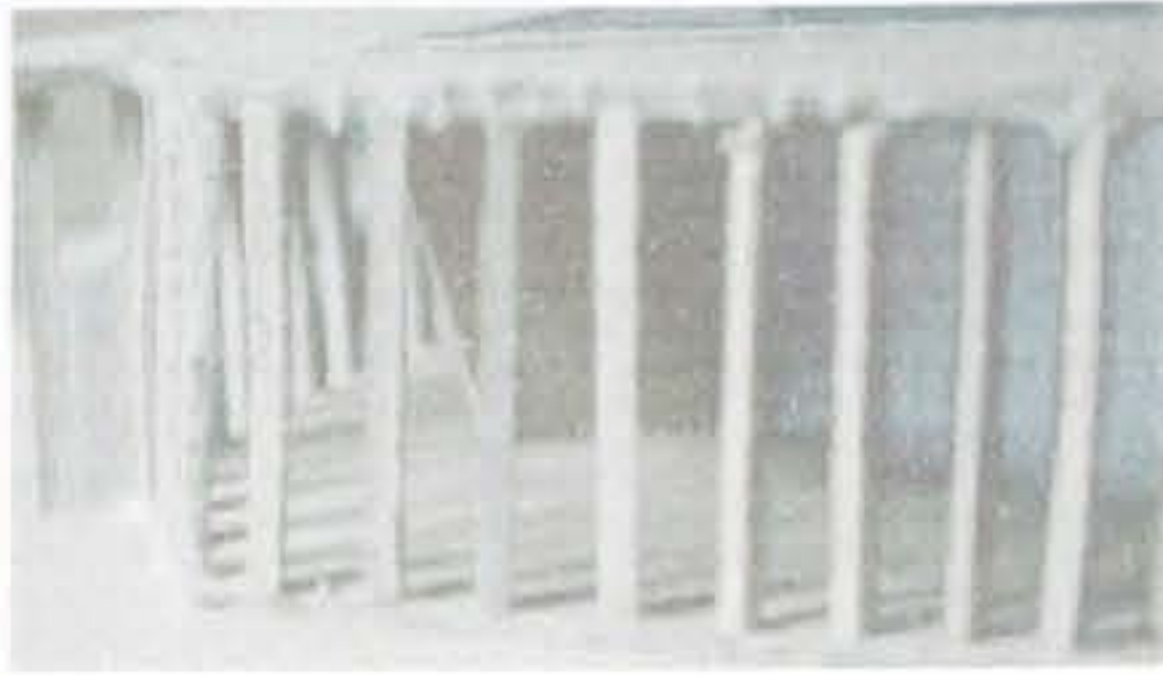
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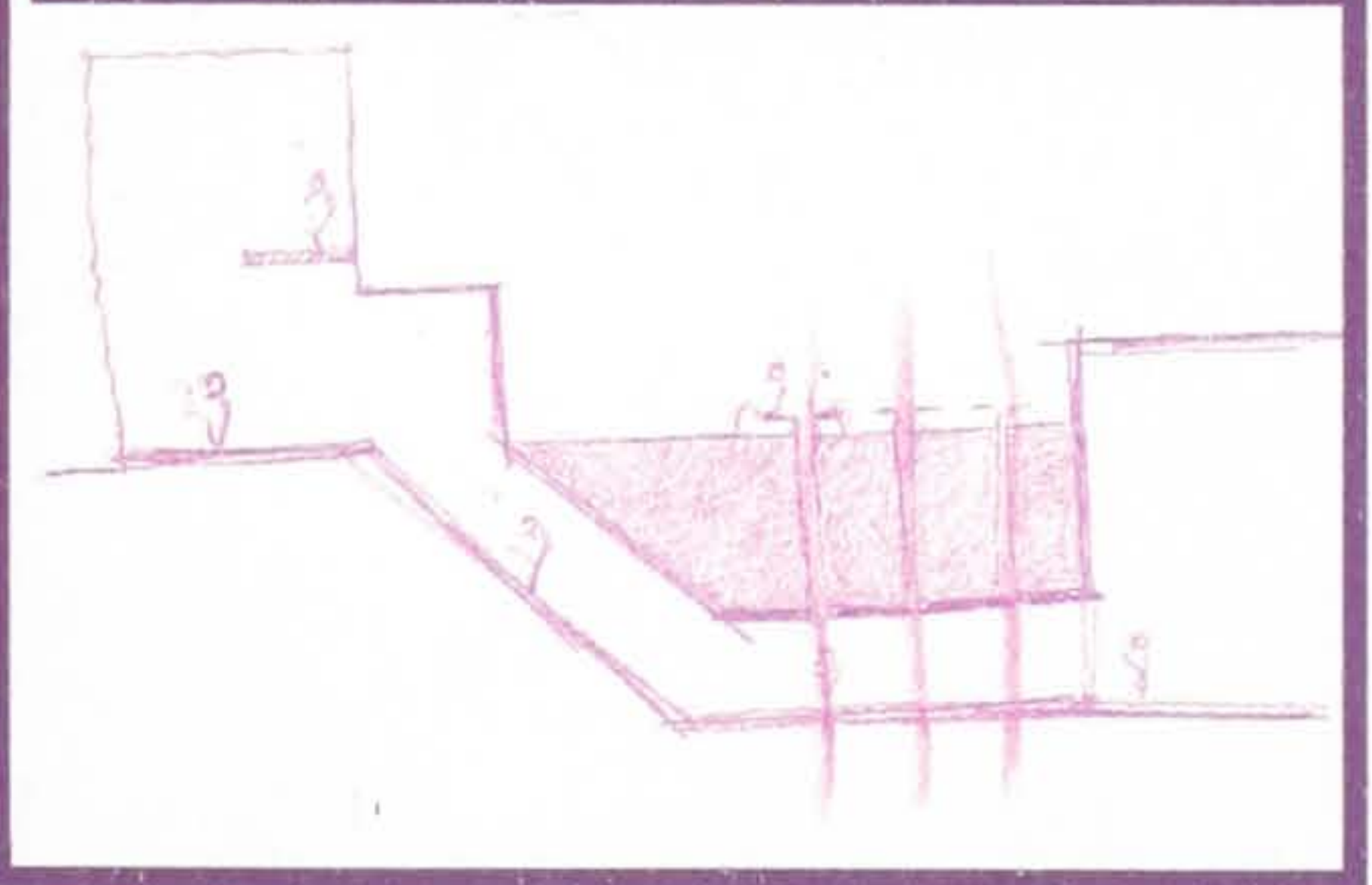
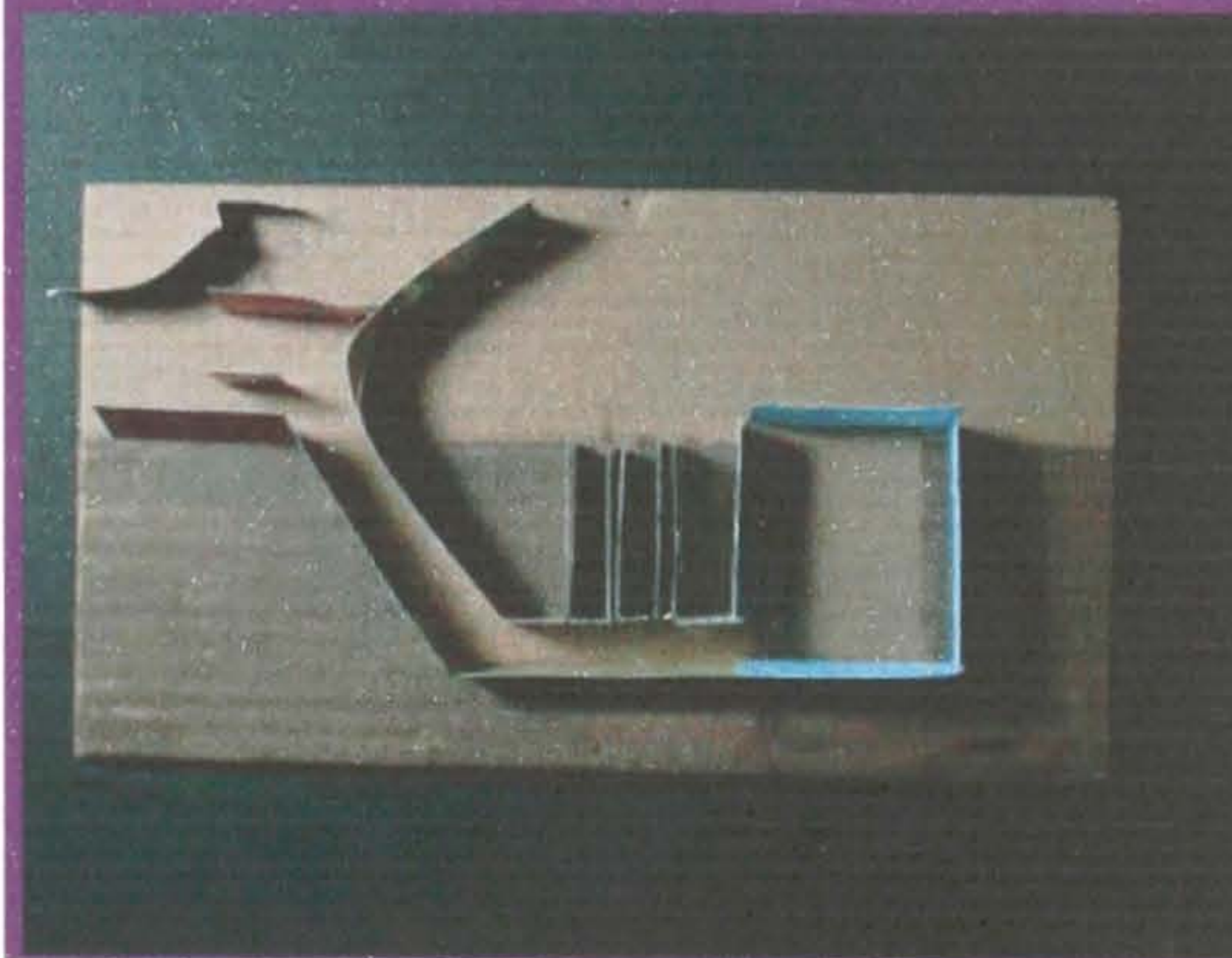
Wall Study



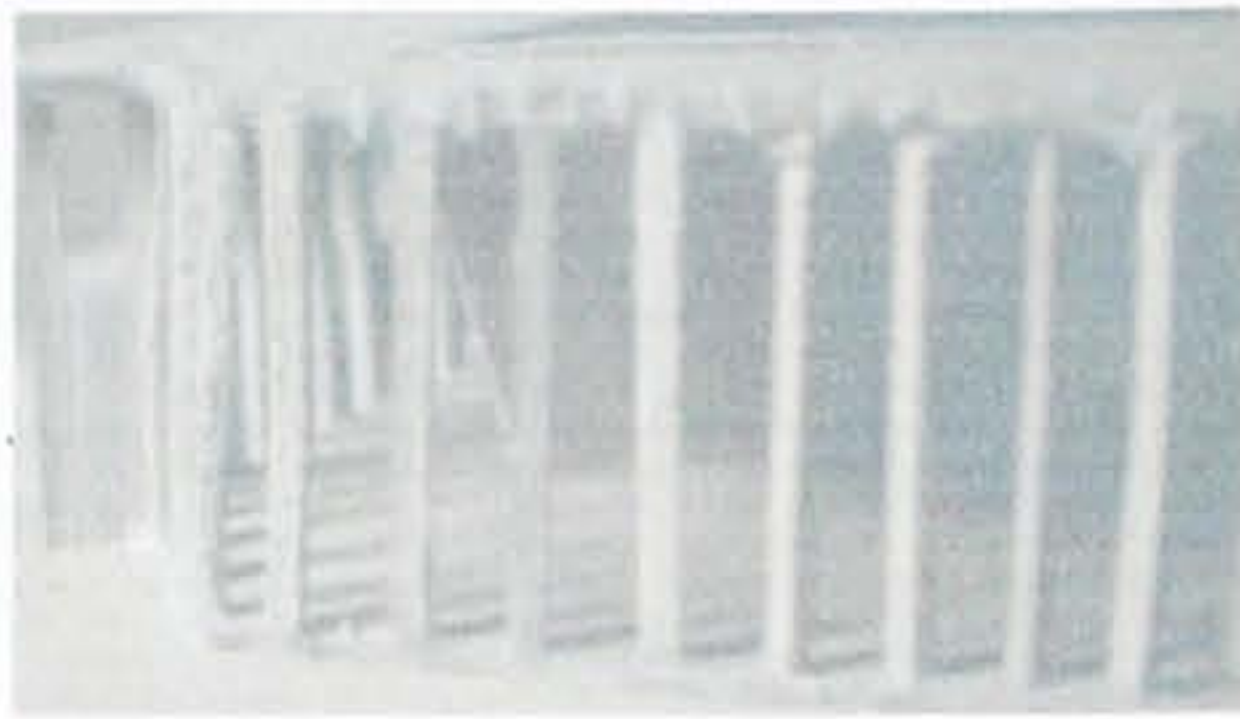
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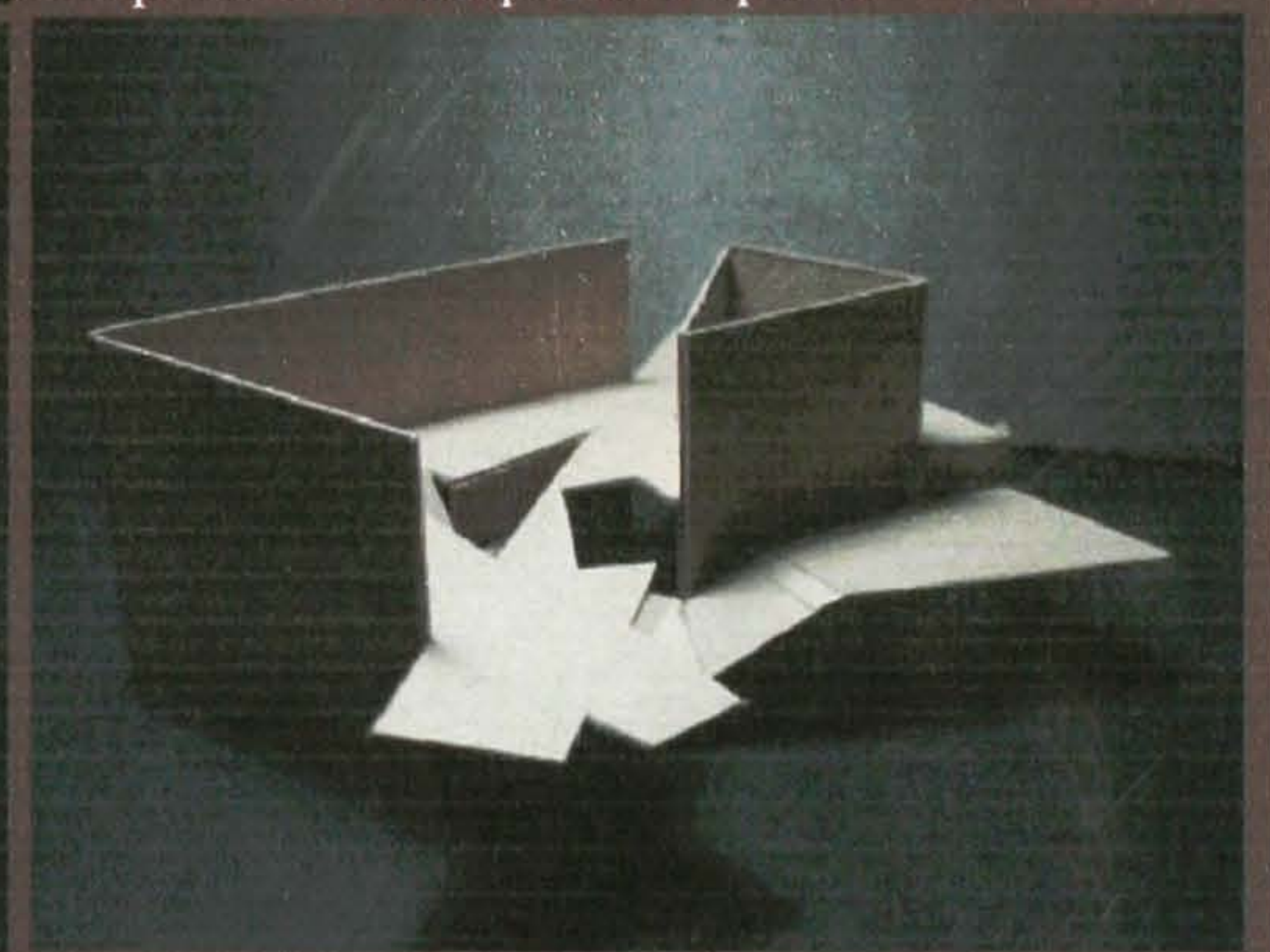
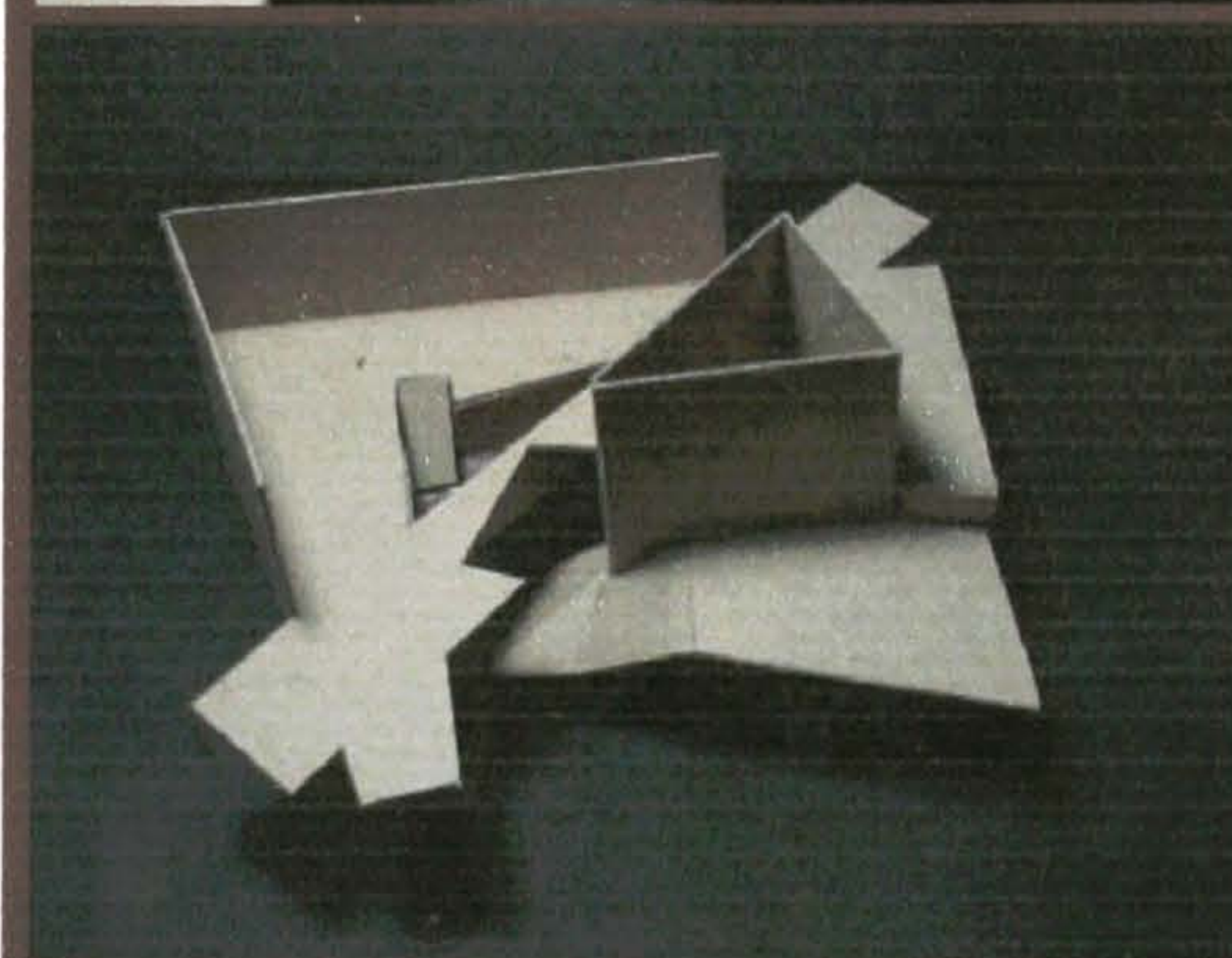
Here, I thought about a connection to the theater space in section. The vertical openings are day light sources to outside. The person who walks in the hallway at the theater level looks up and he understands how deep in the ground he is. The person above is in a outdoor sitting environment.



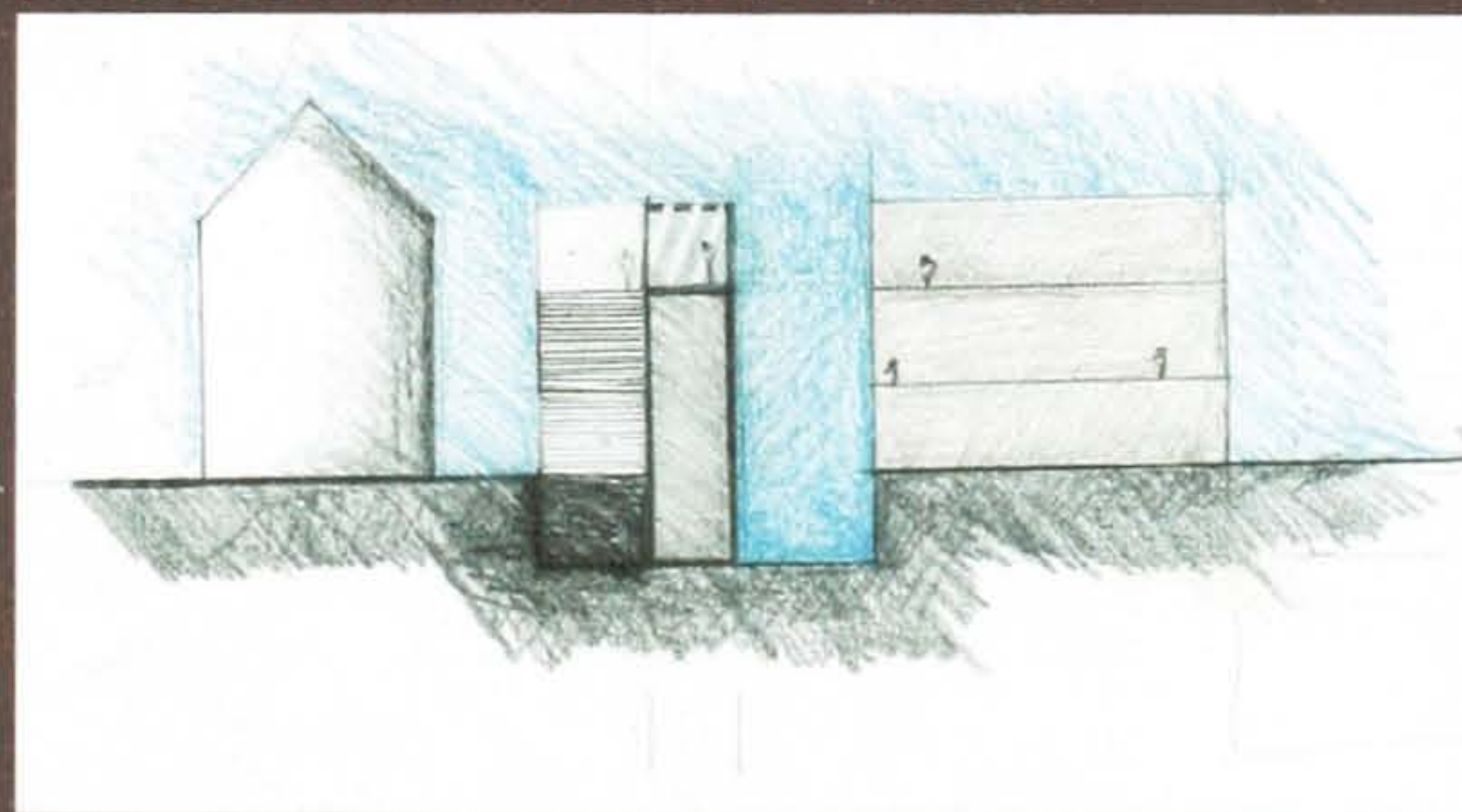
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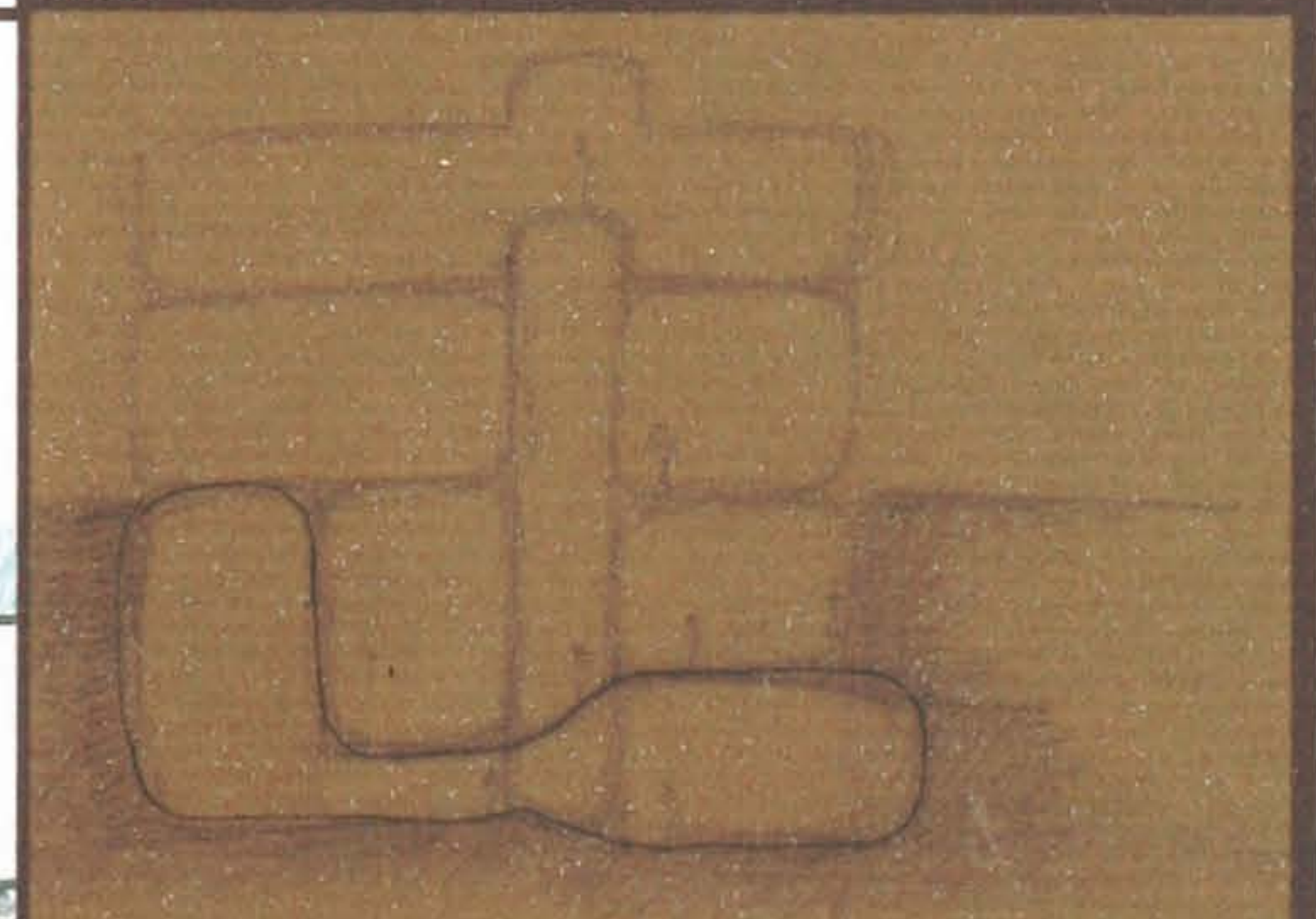
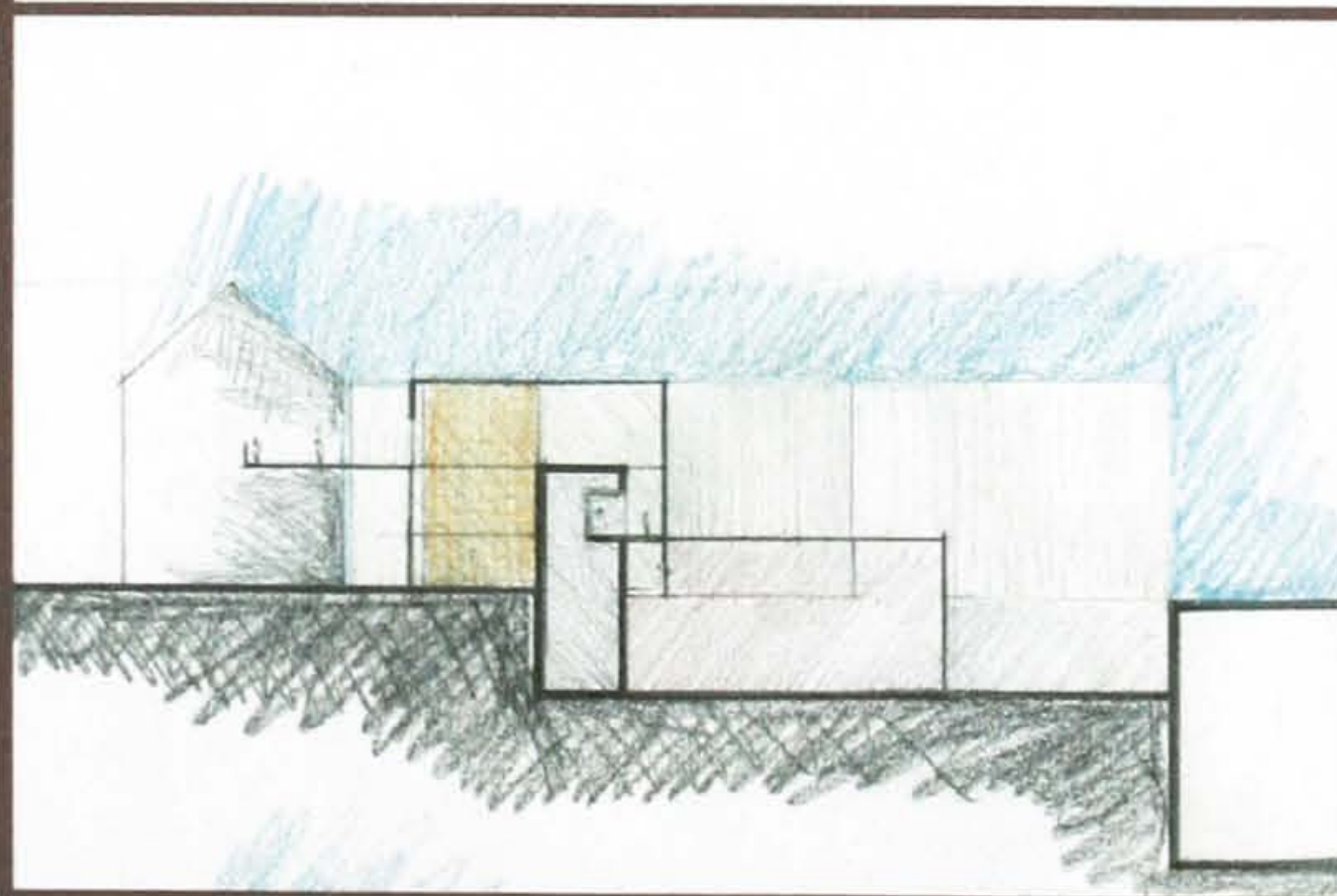
Galleries-- This model explains the relationships between the galleries in an earlier stage. They would be stacked on top of each other and the user would go from the top floor first to the bottom. The void space is a possible interpretive space.

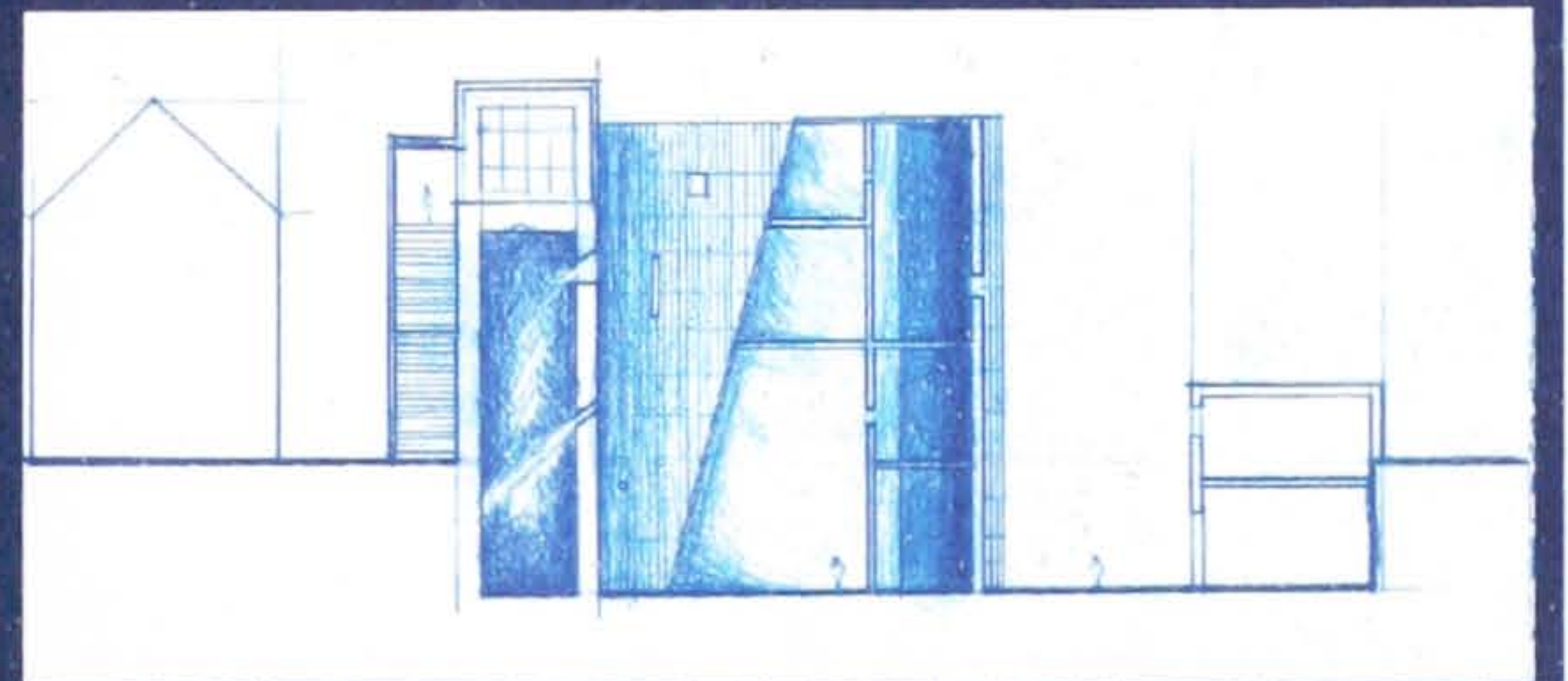
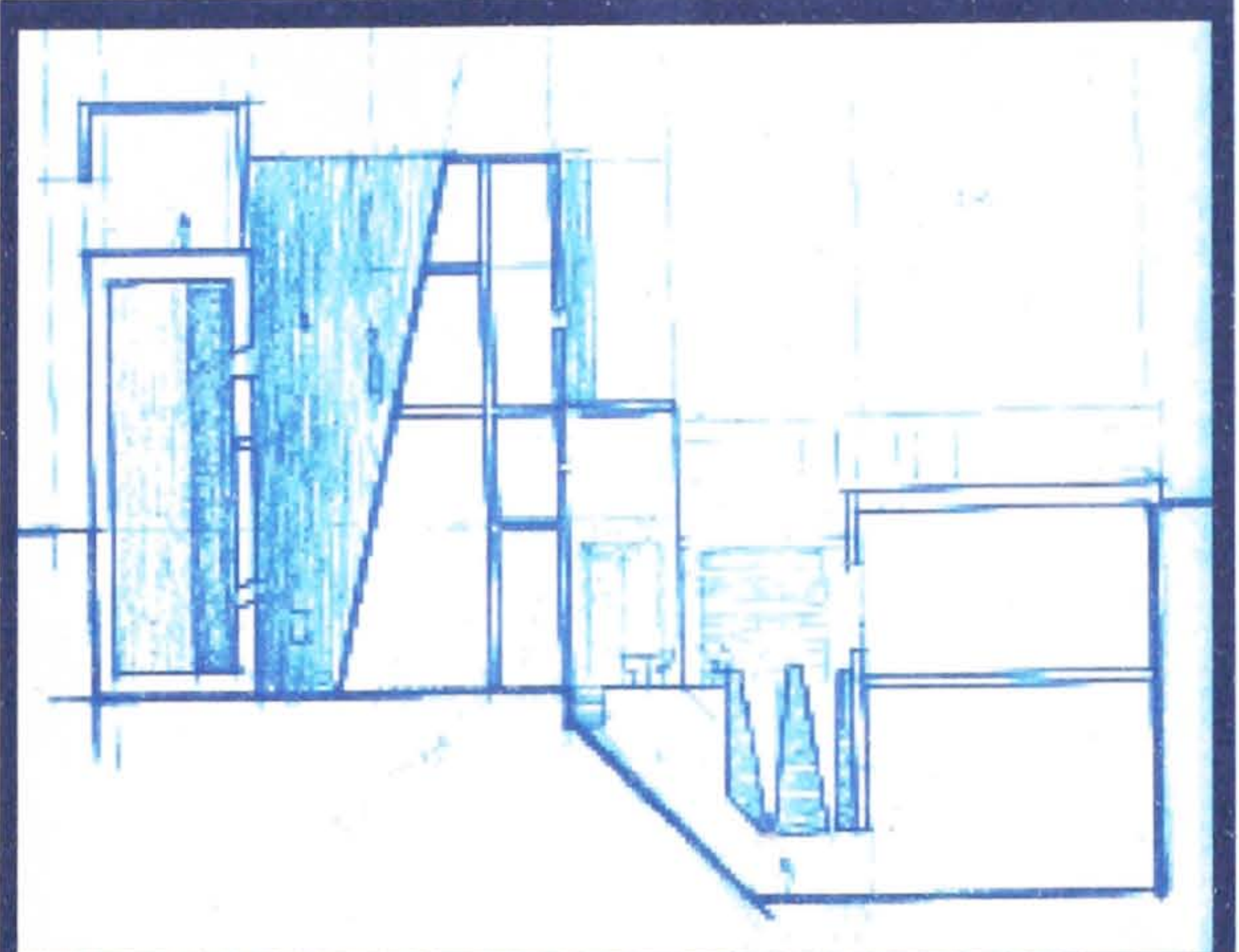
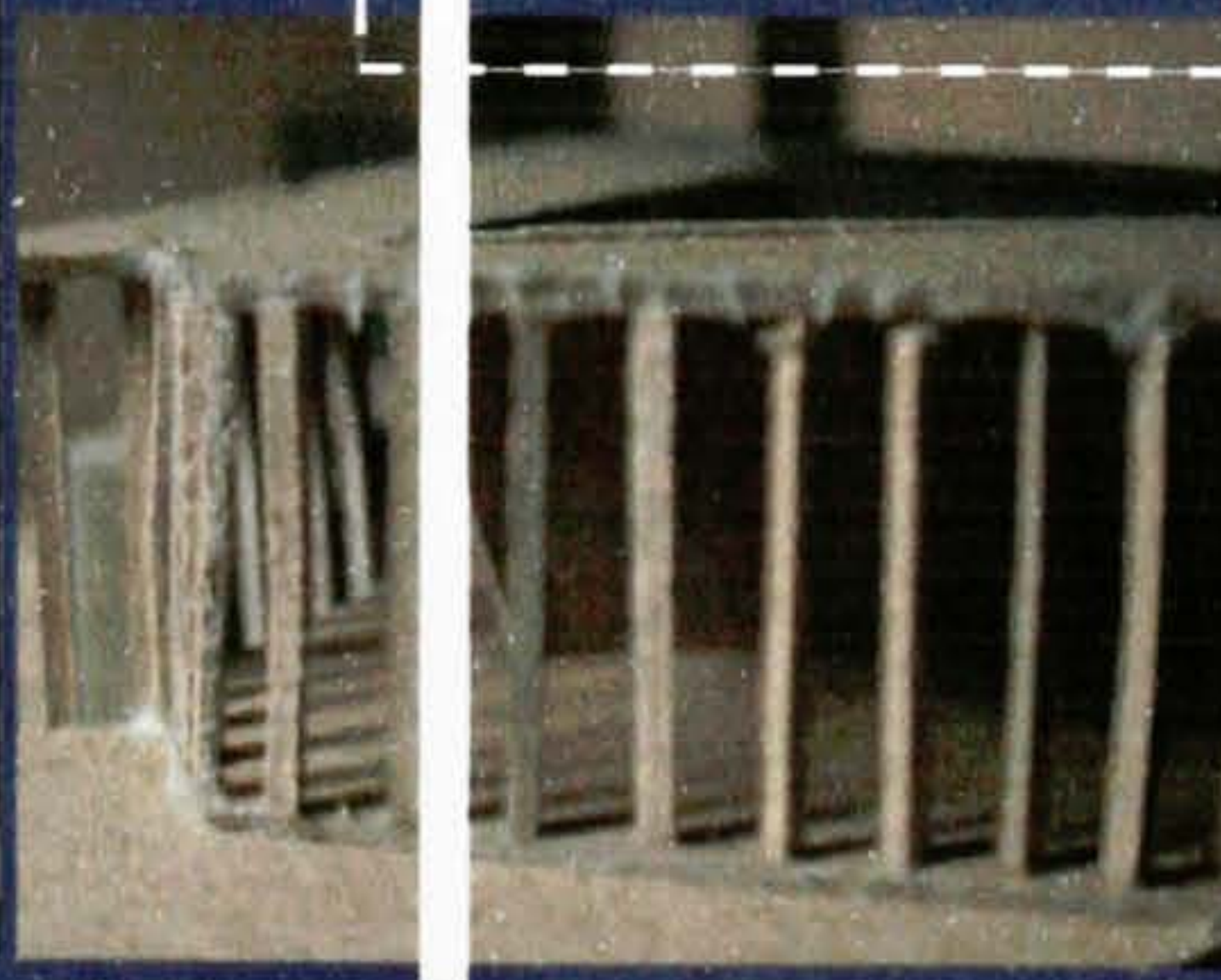
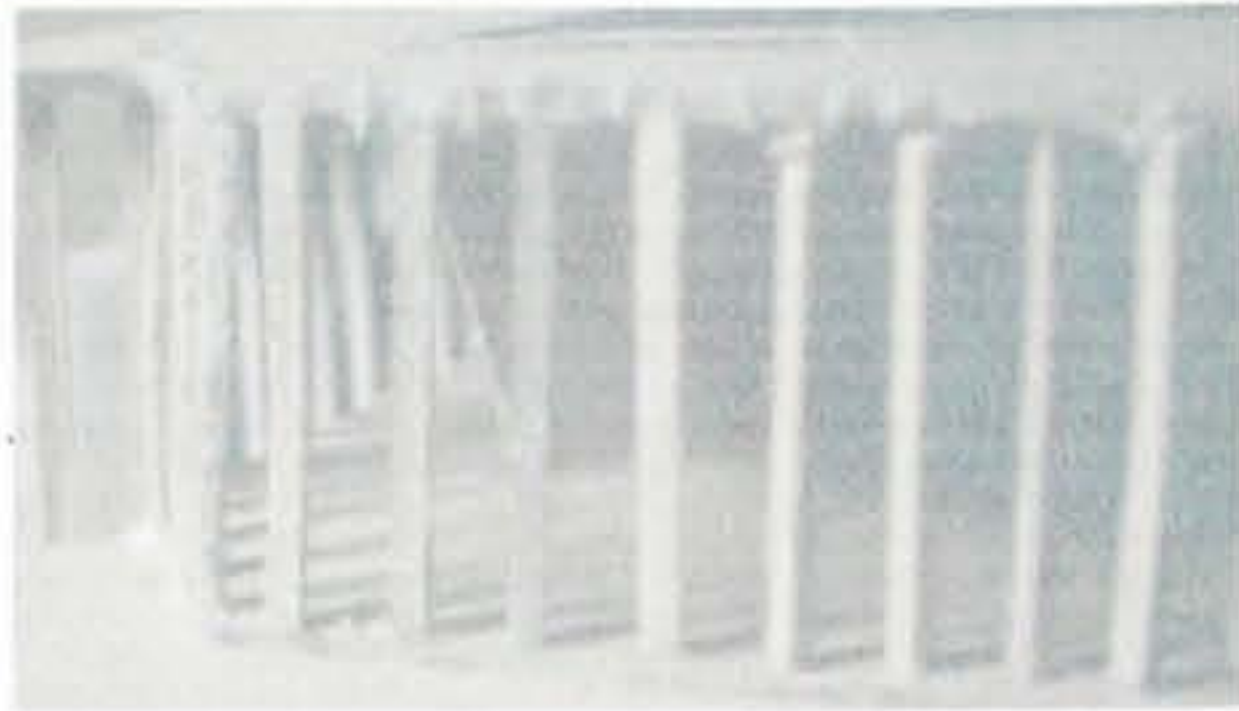


SECTIONAL OBSERVATIONS

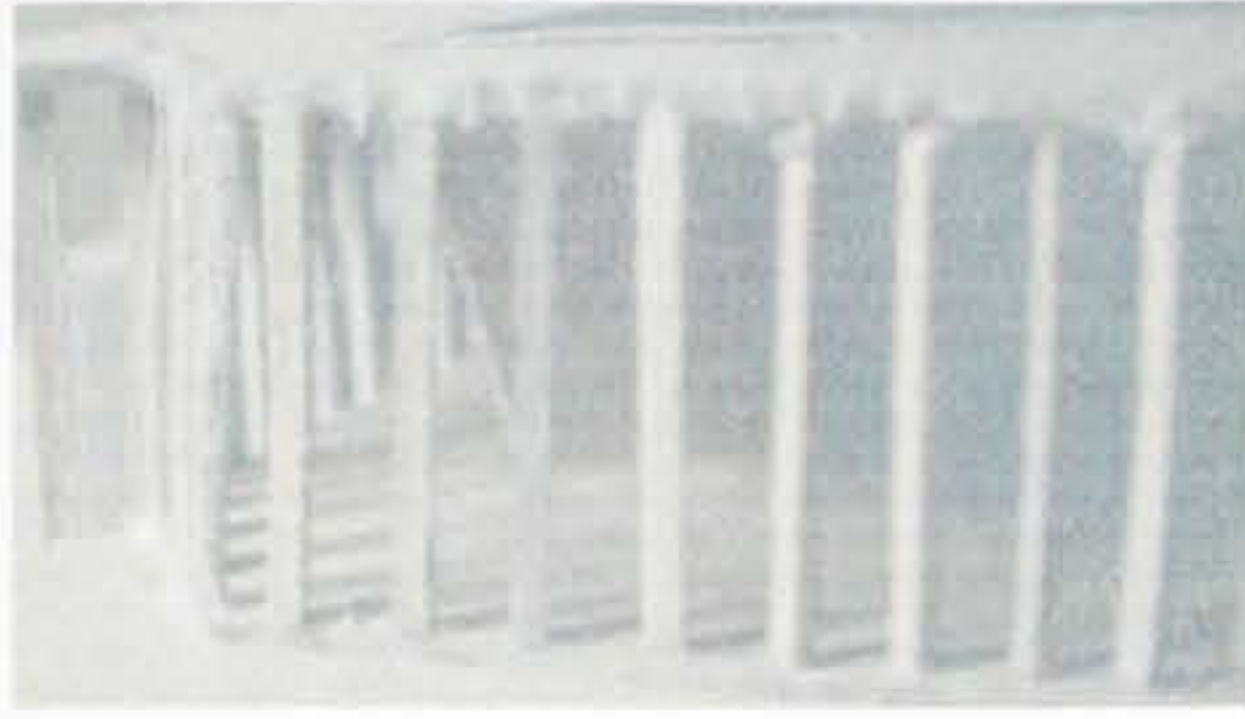
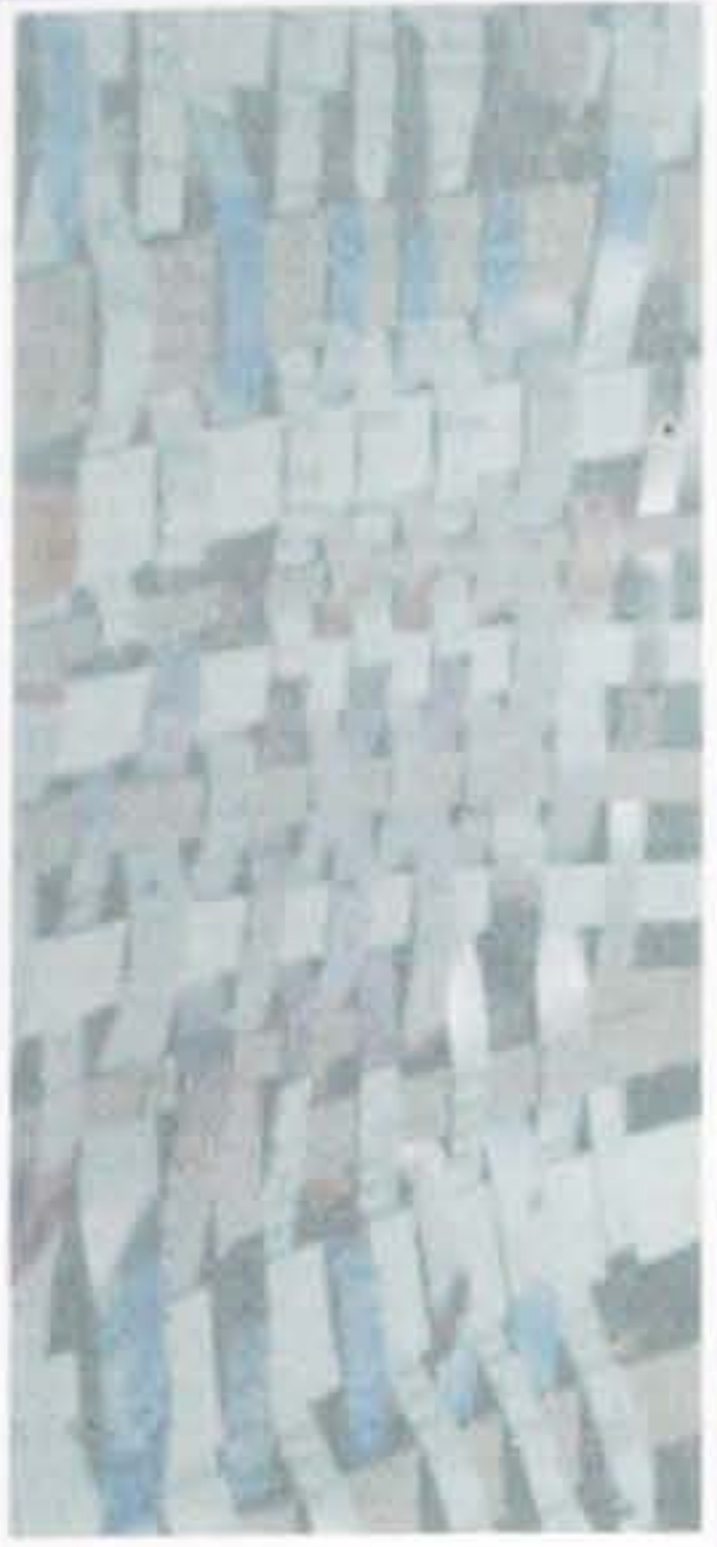


Here, we start seeing the building. These sectional studies were done to understand the heights and the spatial relationships of the program spaces relative to the existing site.

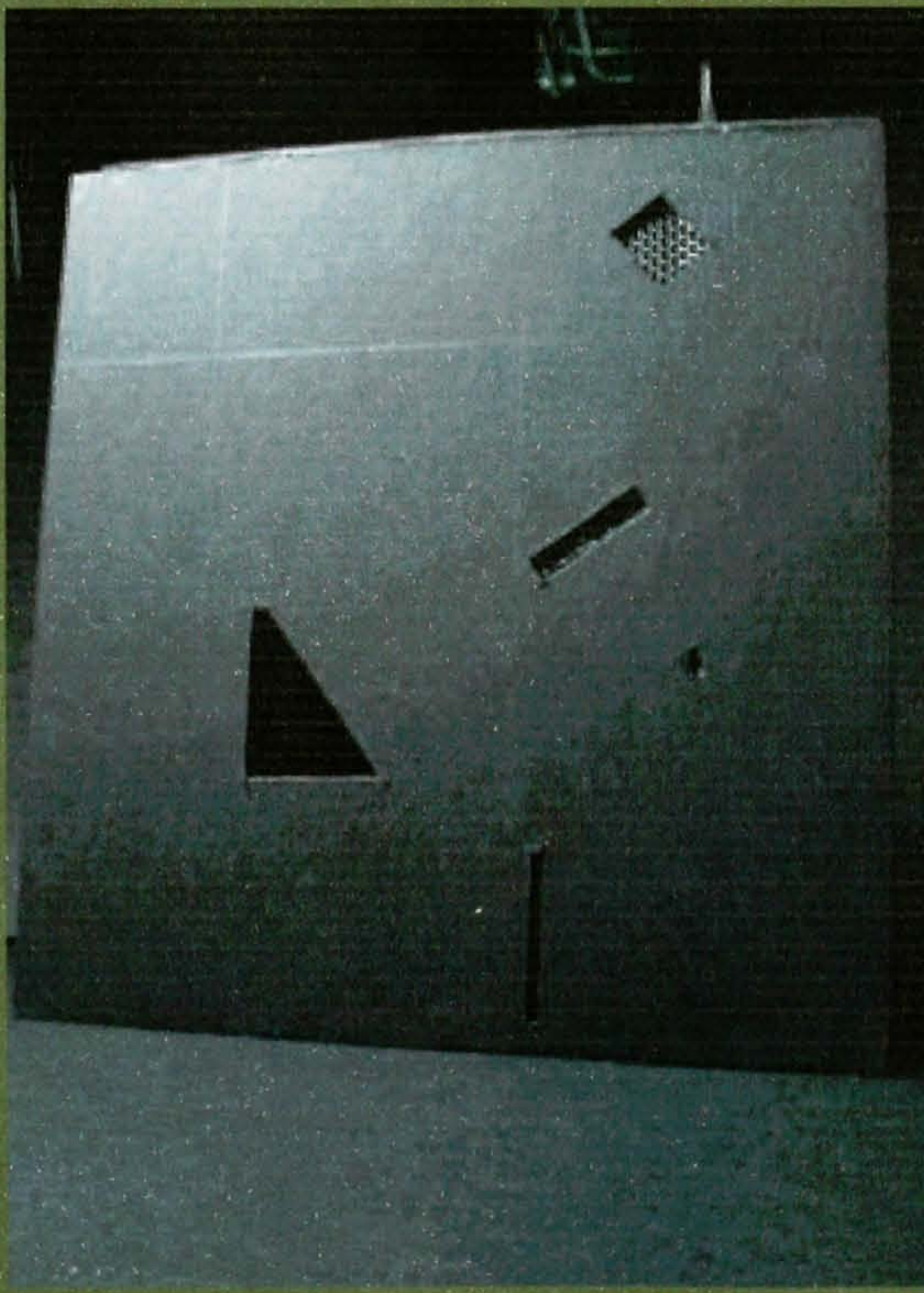
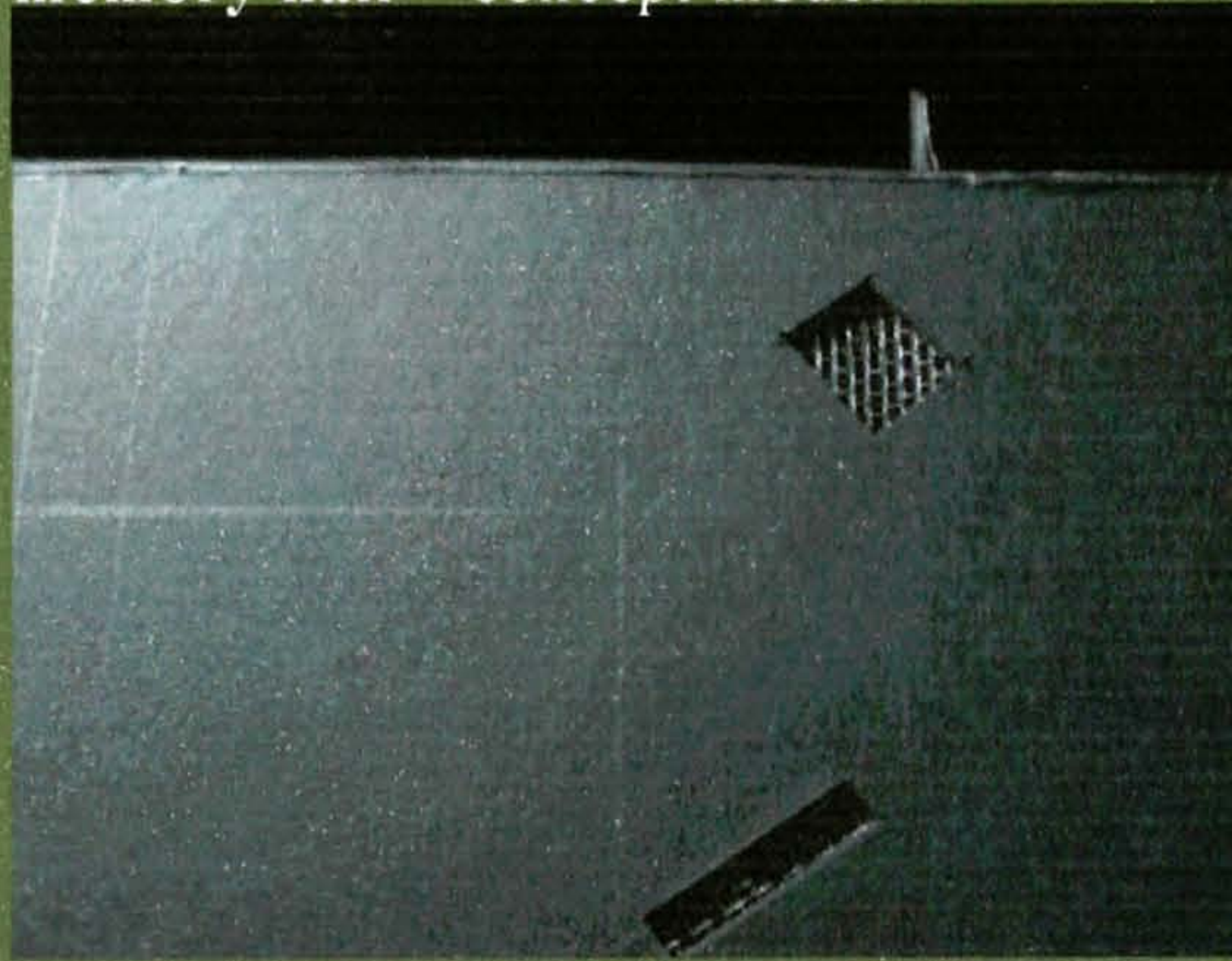




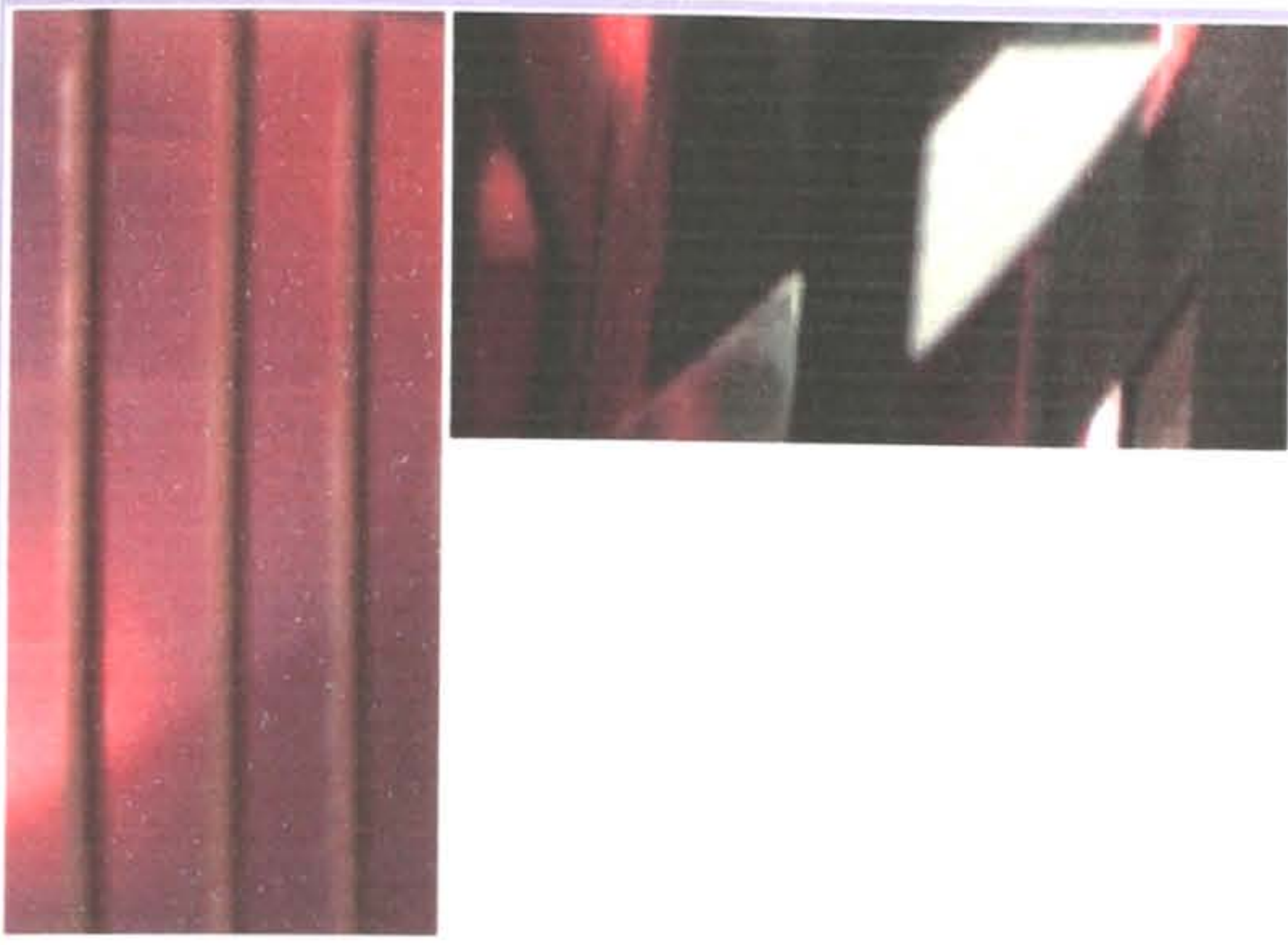
The building in this stage was similar to the previous page except this time there was a courtyard space created by the theater being pushed up. This was a move that i avoided in my final design because it really gave away from the revealing of the building elements as one continues this journey. For example the theater was exposed and even a passer by could understand this without having to enter the building. Also, the way my building and the existing building touched each other was very gentle and in the next phase I decided to occupy the existing building more bravely.

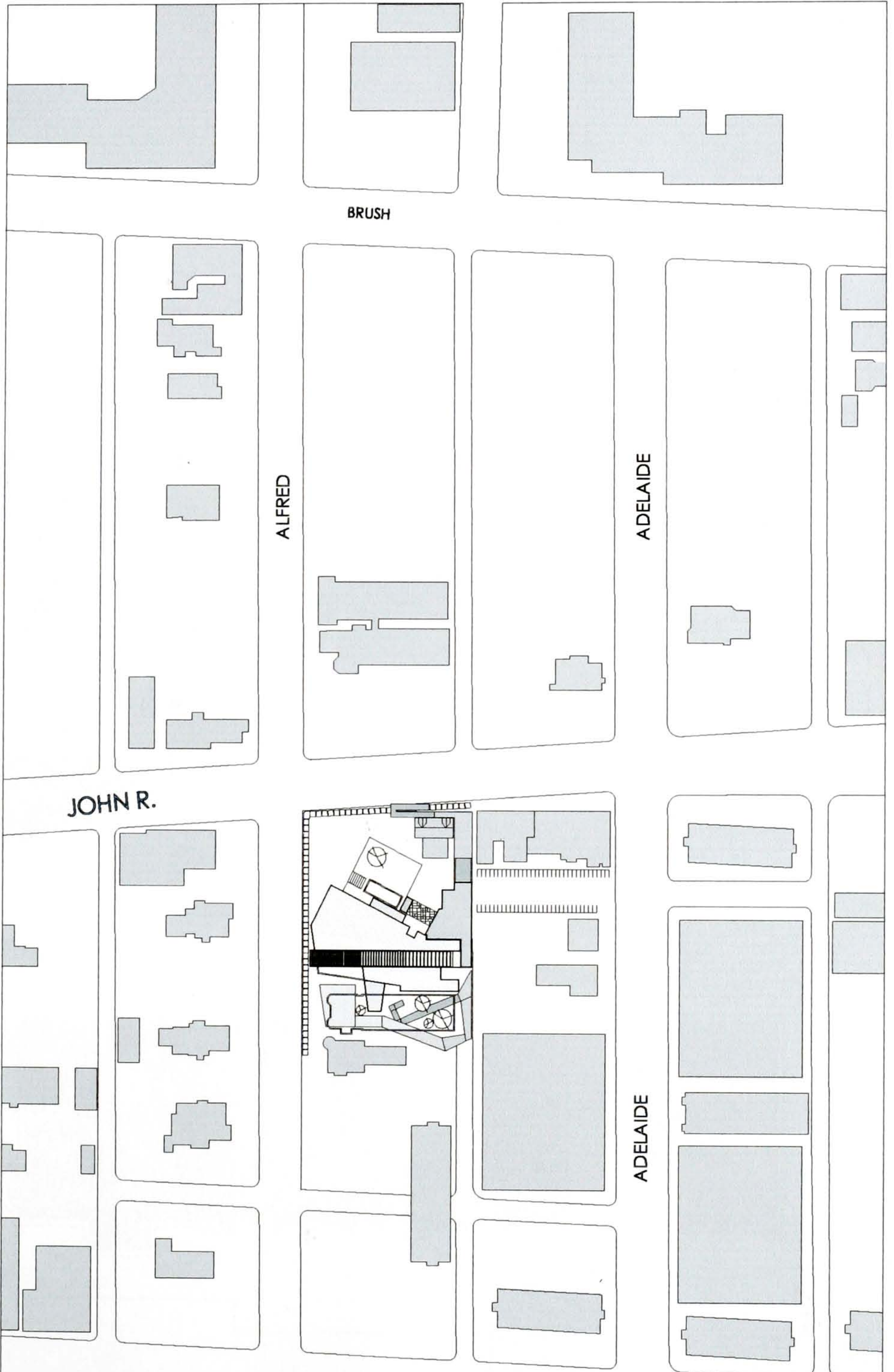
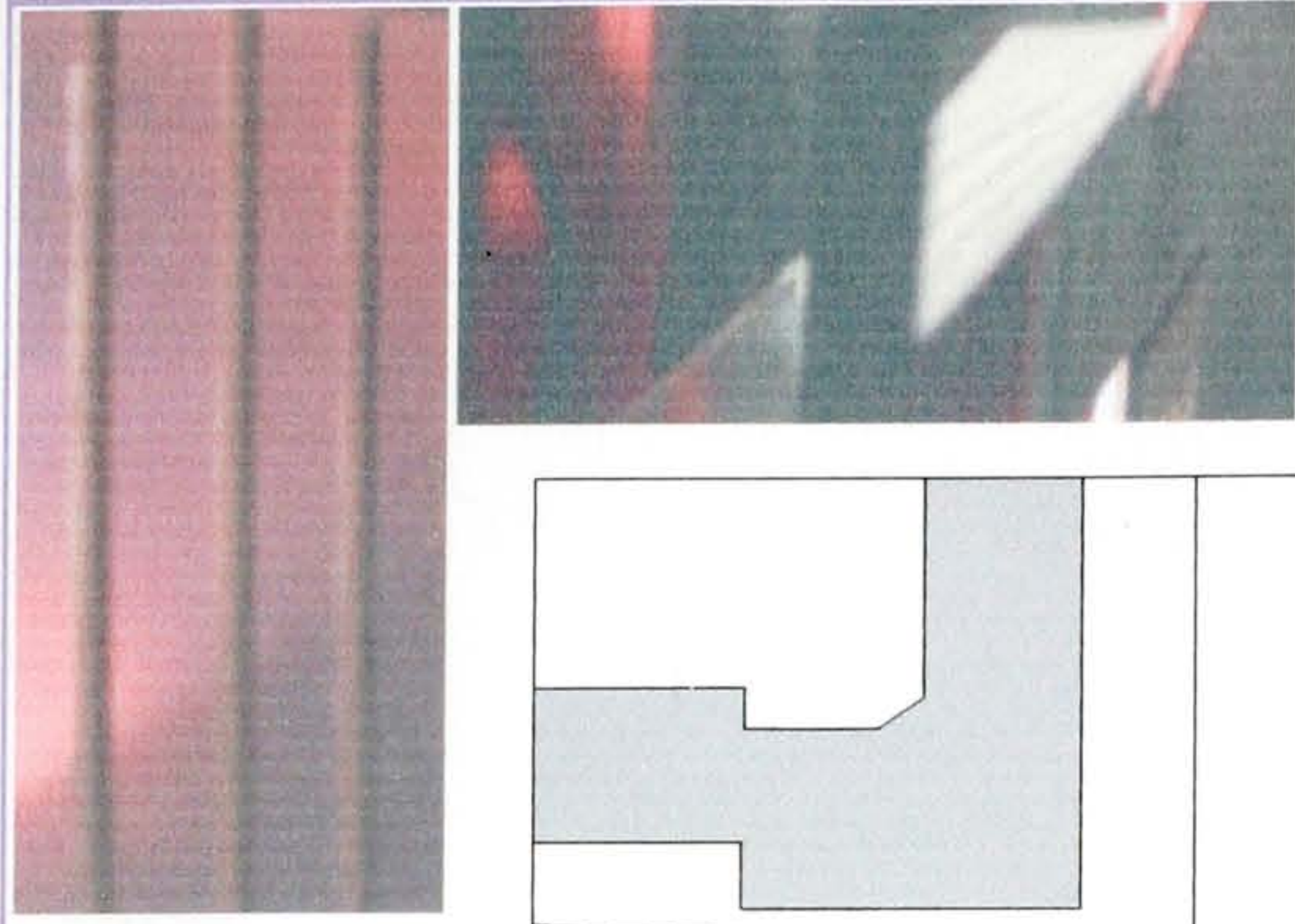


memory hall--concept model

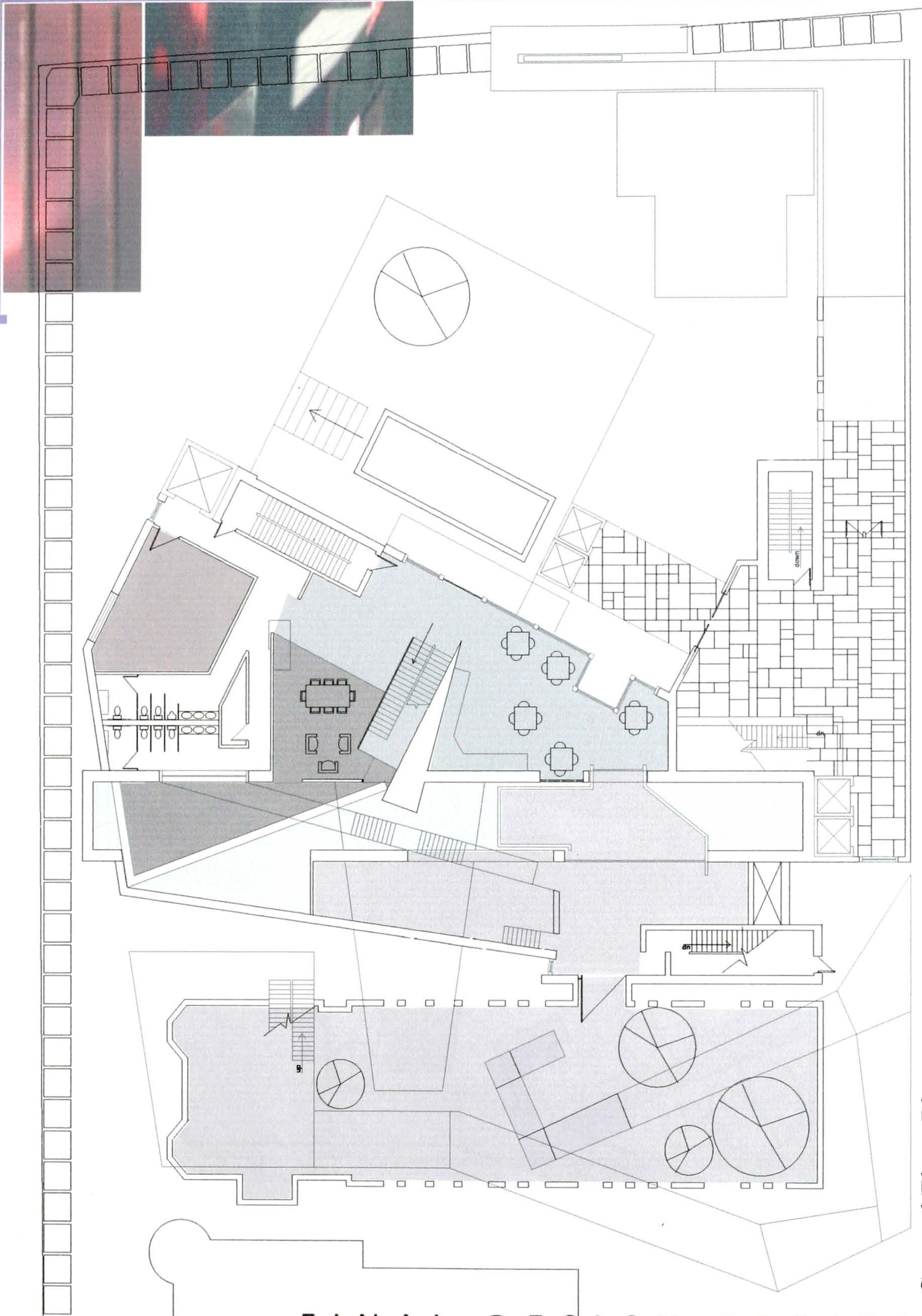


The biggest issue that guided my design thinking was trying to create a particular experience related only to exile. I was having a hard time with making this sort of experience happen. For a long time I was not sure if this building wanted to be a painful journey. It was so very hard to turn my conceptual underpinnings into an architecture. The Memory Hall came into question as just a hallway in the beginning and then slowly evolved into what it is today. It was difficult to make a decision about how the building fit into the site in general. I was not sure if it wanted to dominate or become a part of it. These questions were resolved not instantaneously, but after a long period of trial and error. I kept some ideas and tossed others. The courtyard I used to have, for example, is not there because of reasons I have stated in previous pages. The decisions about the overall building were made as a result of the site analysis. For instance, the maximum height of the building was determined by the diagrams I produced as part of my site analysis. The sectional studies I did helped me understand the kinds of relationships the Memory Hall would have with the Sculpture Garden and the theater space. I did not have any sort of relationship established between the Memory Hall and the theater space in the beginning and I think that it made the building less powerful because of the domination of the Memory Hall. It was the final decision to blend all these three together in the end to create a richer experience.

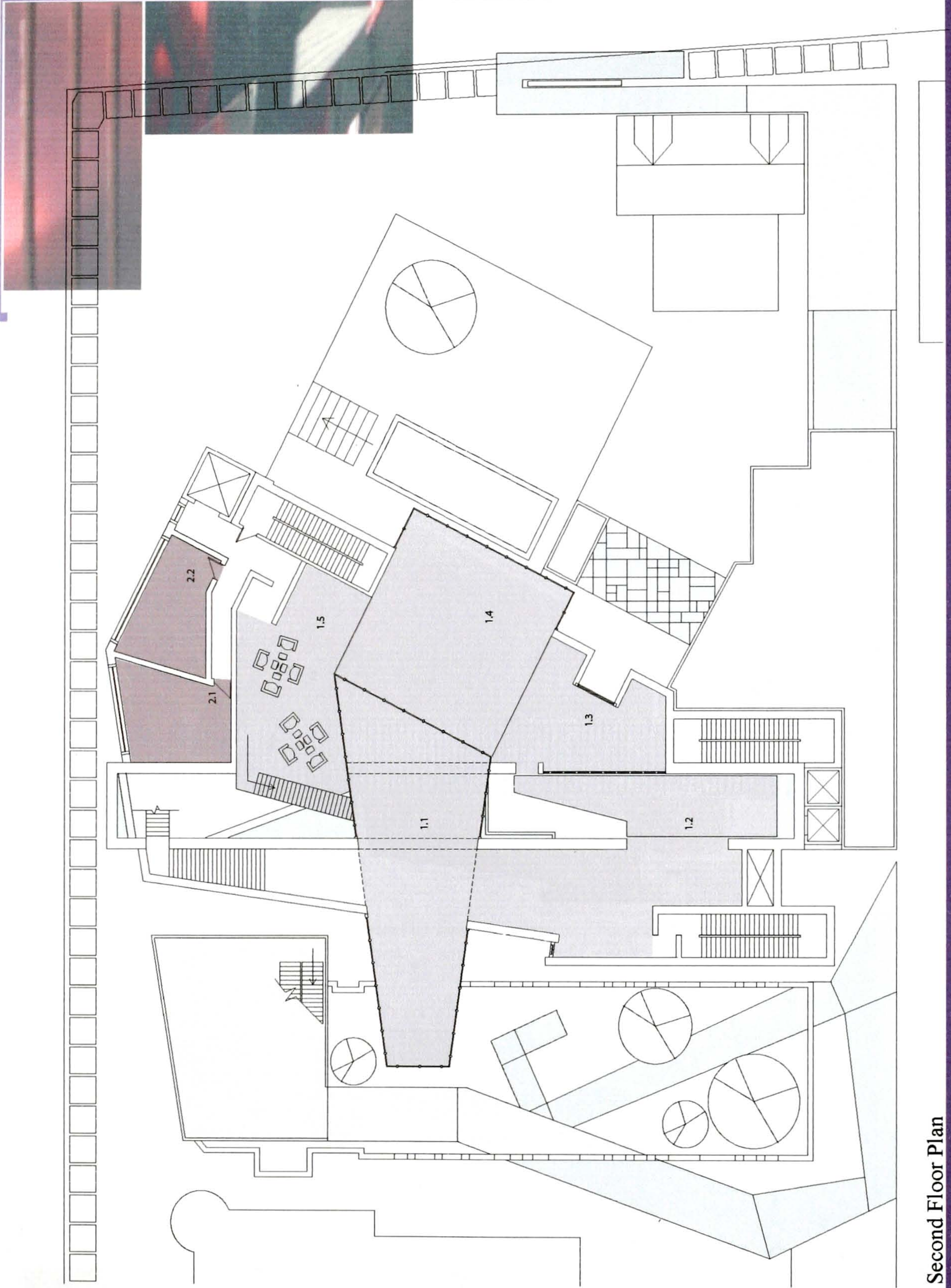




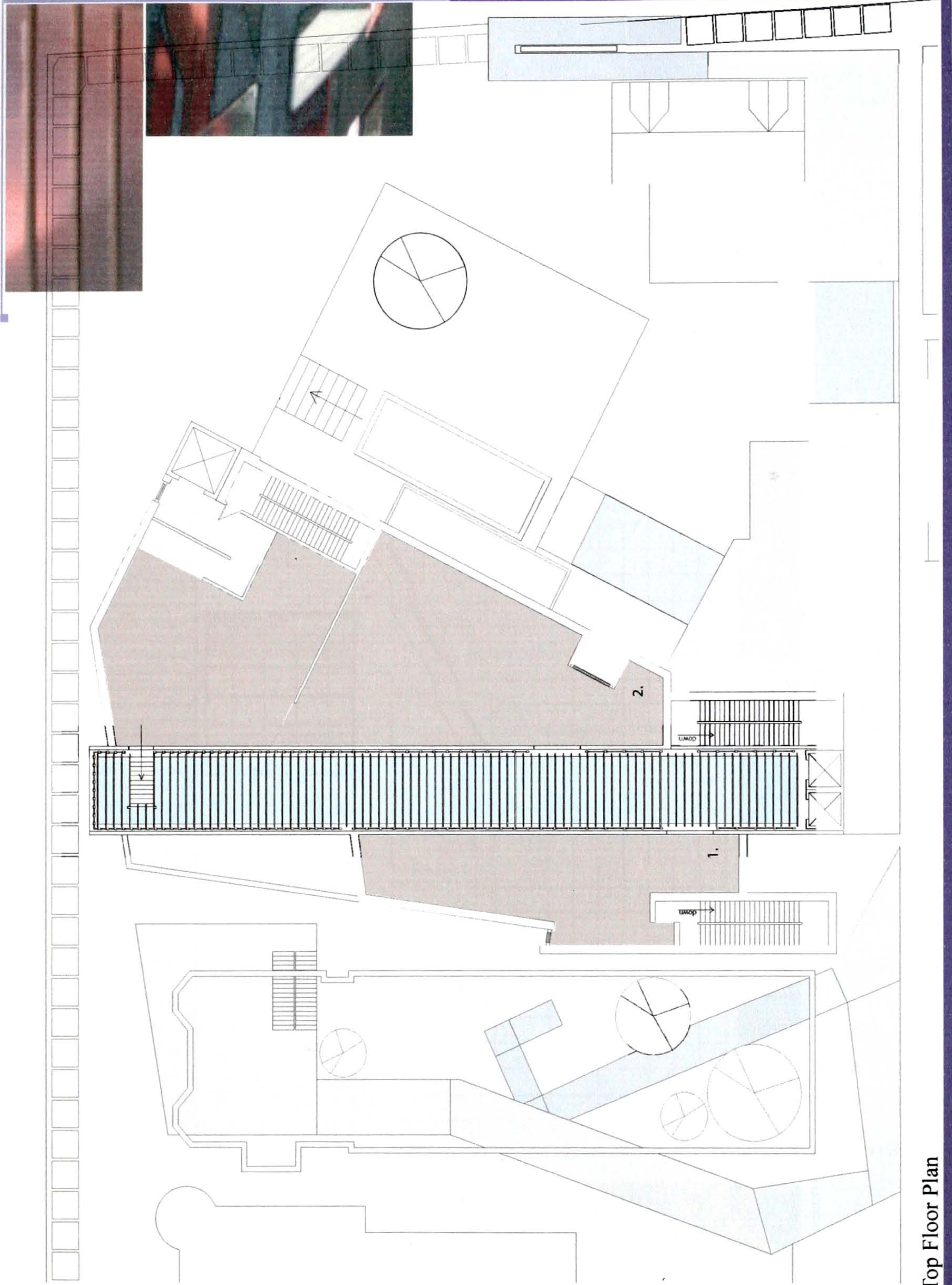
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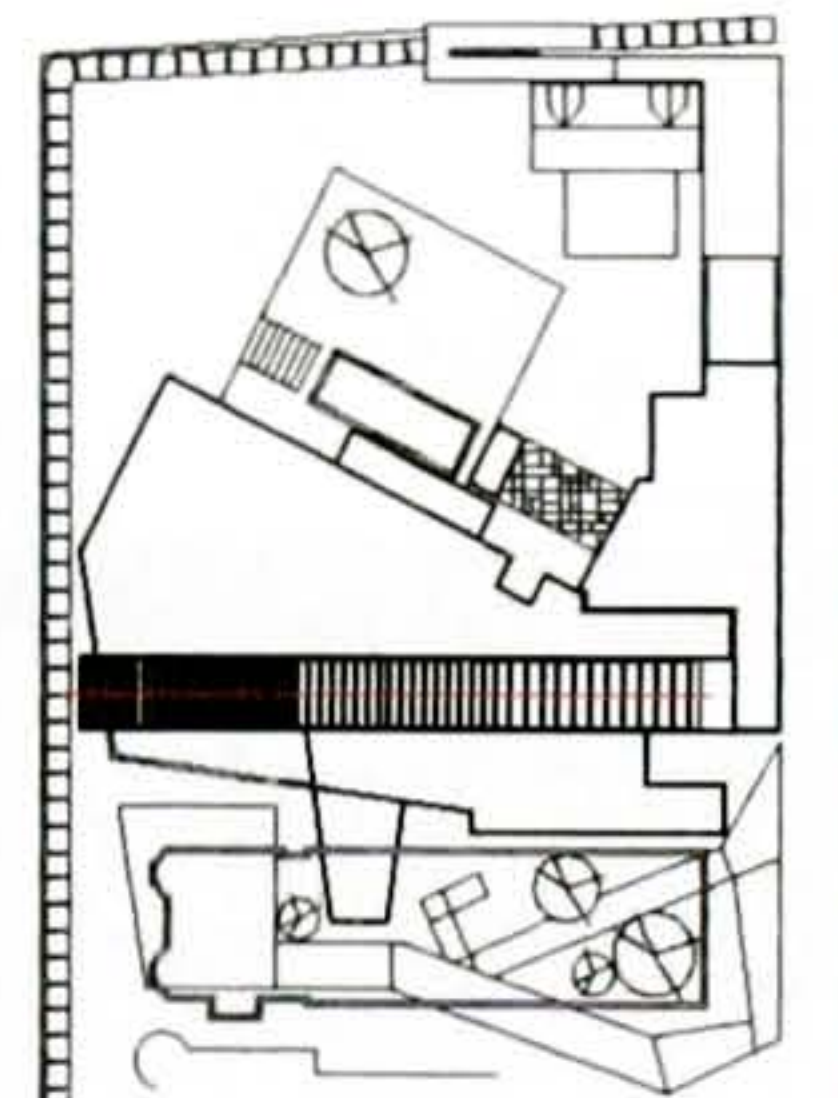
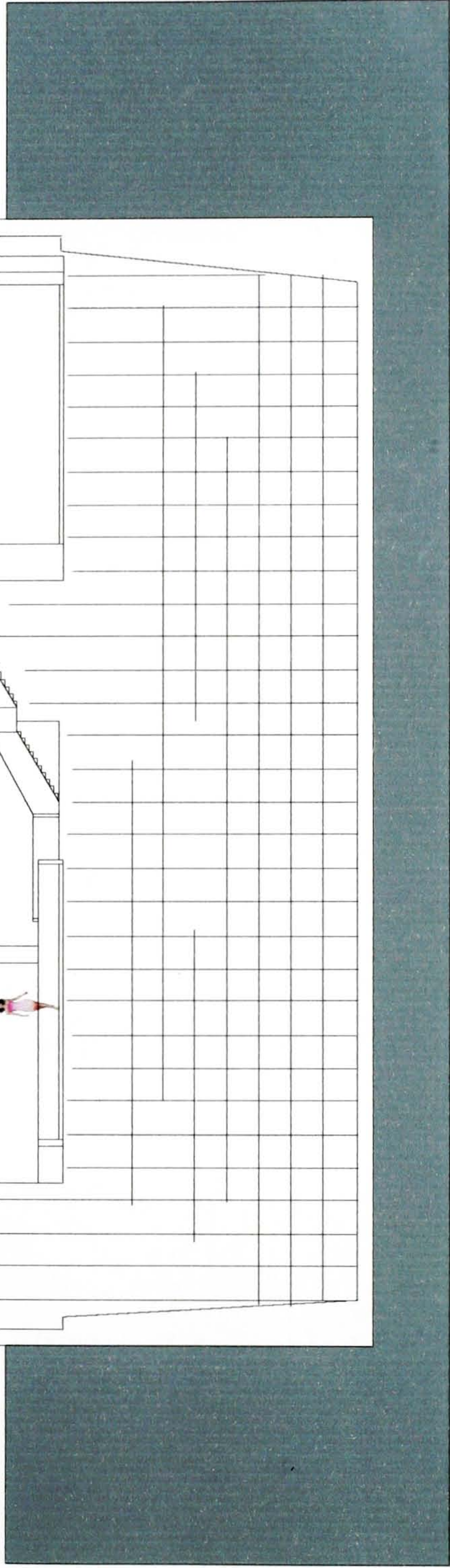
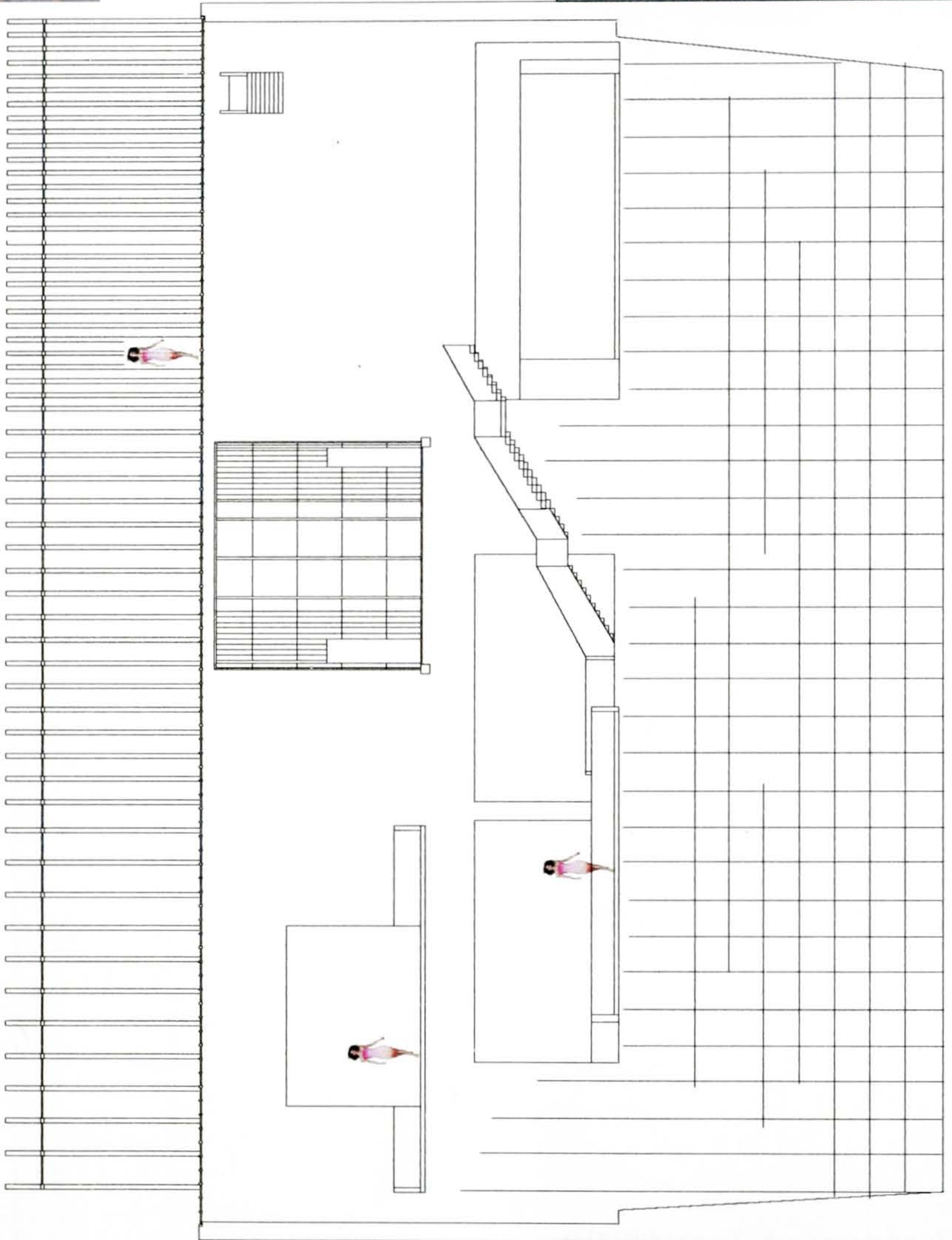
Ground Floor Plan



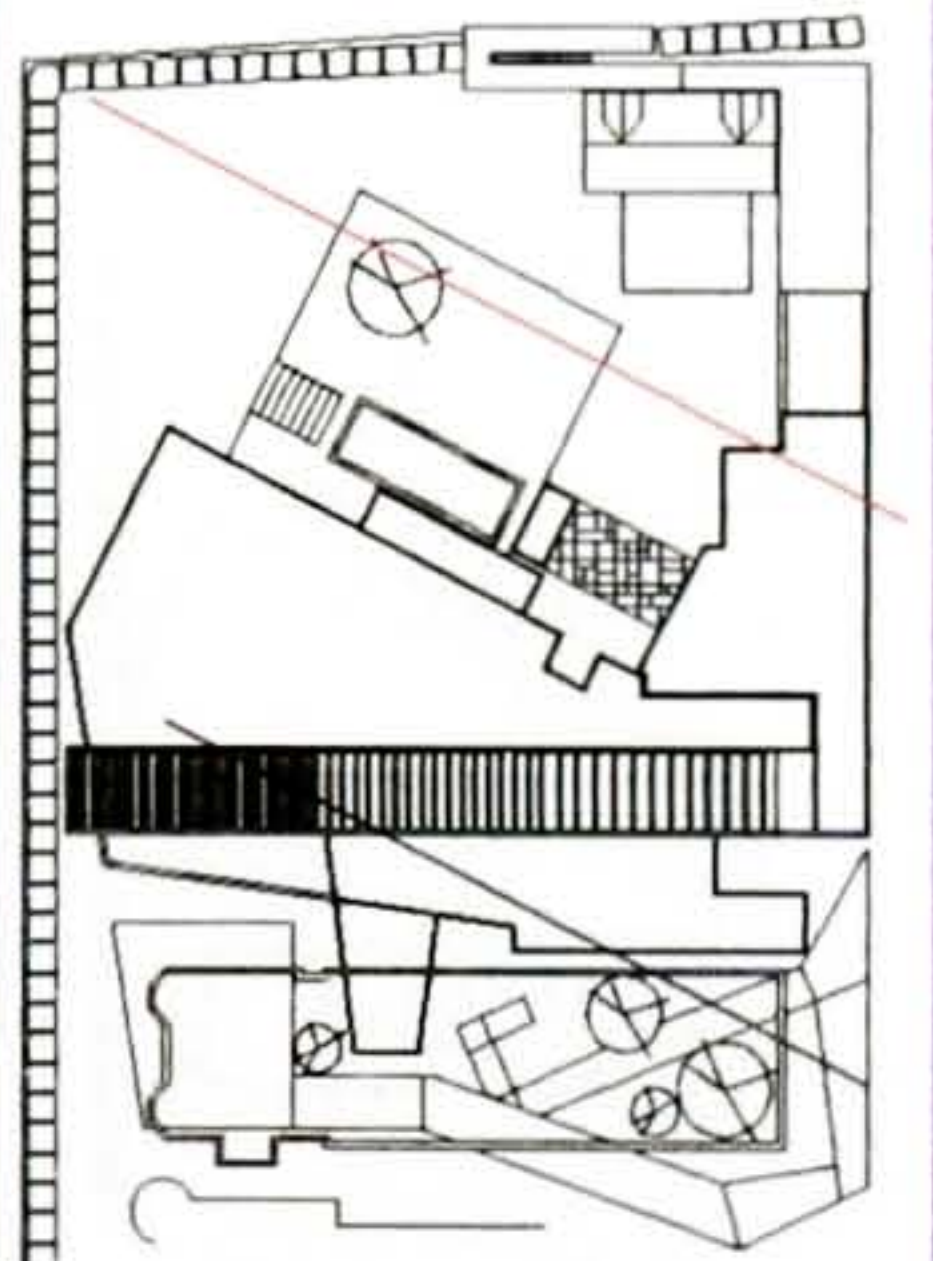
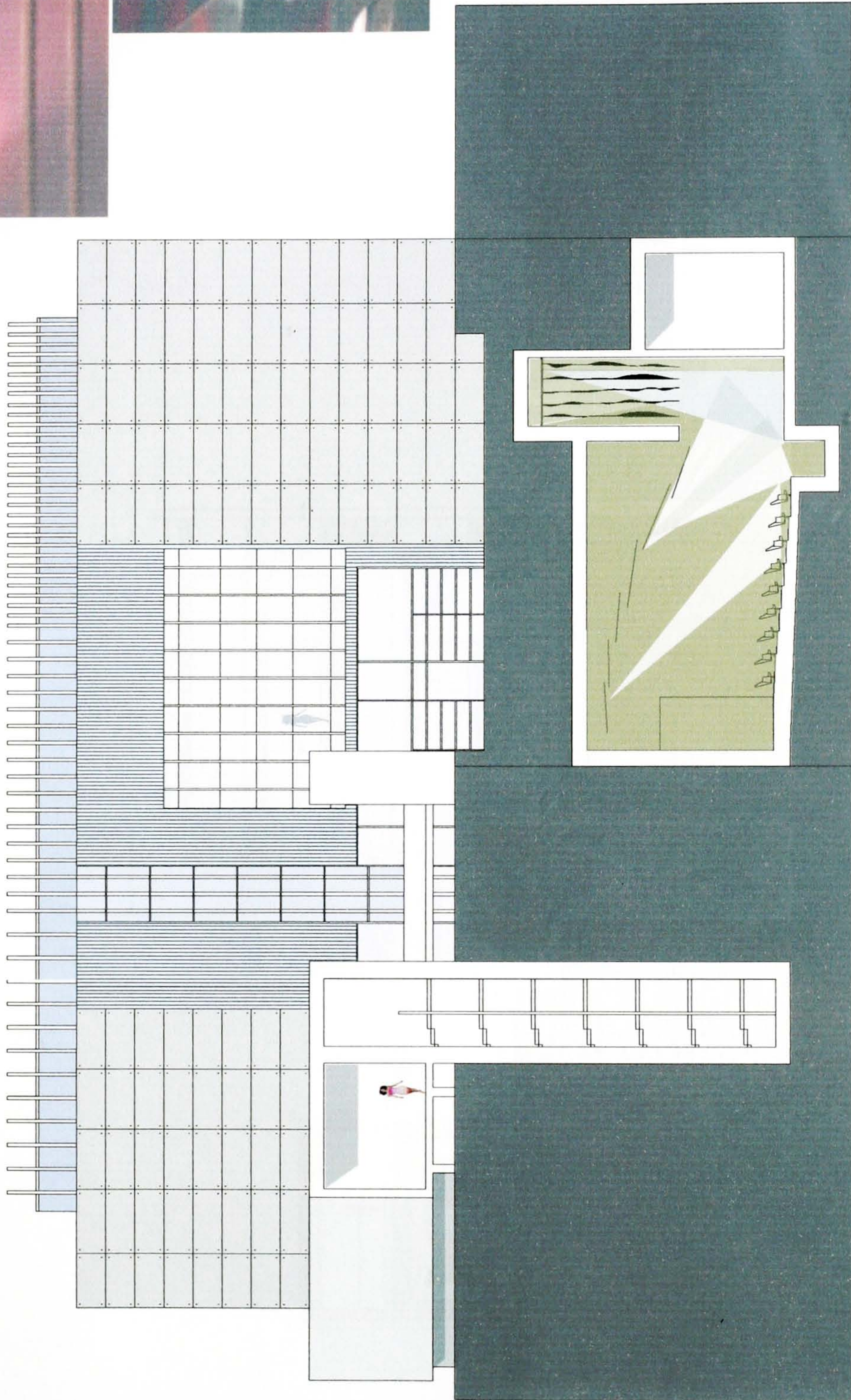
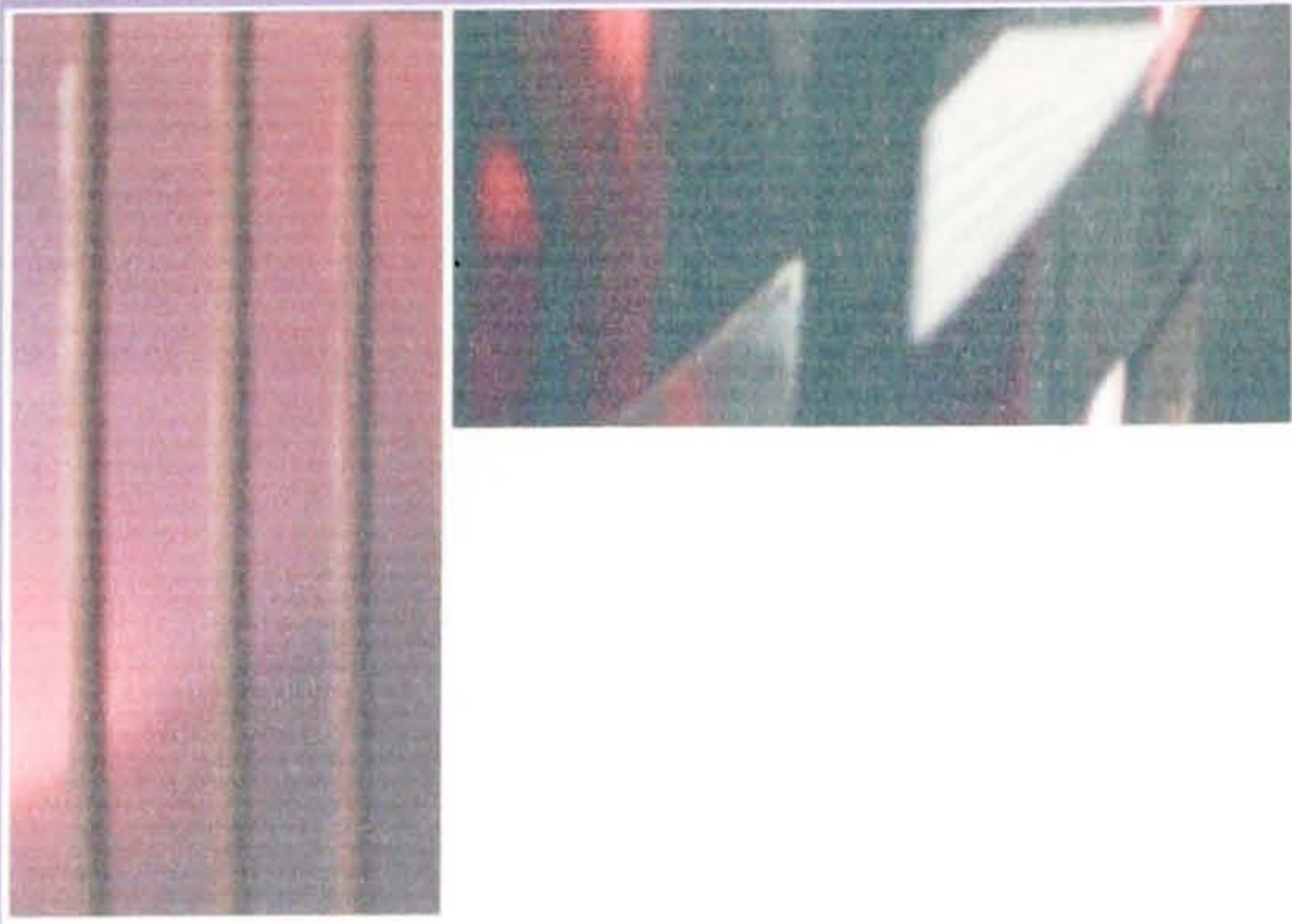
Second Floor Plan

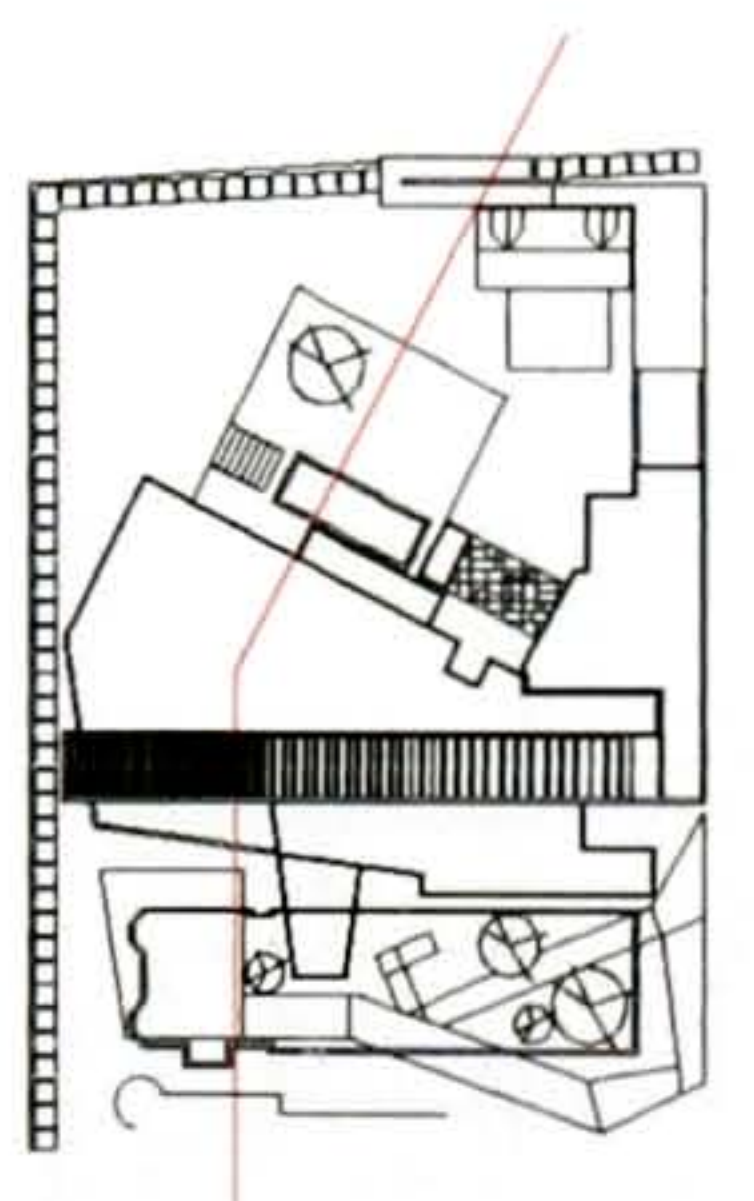
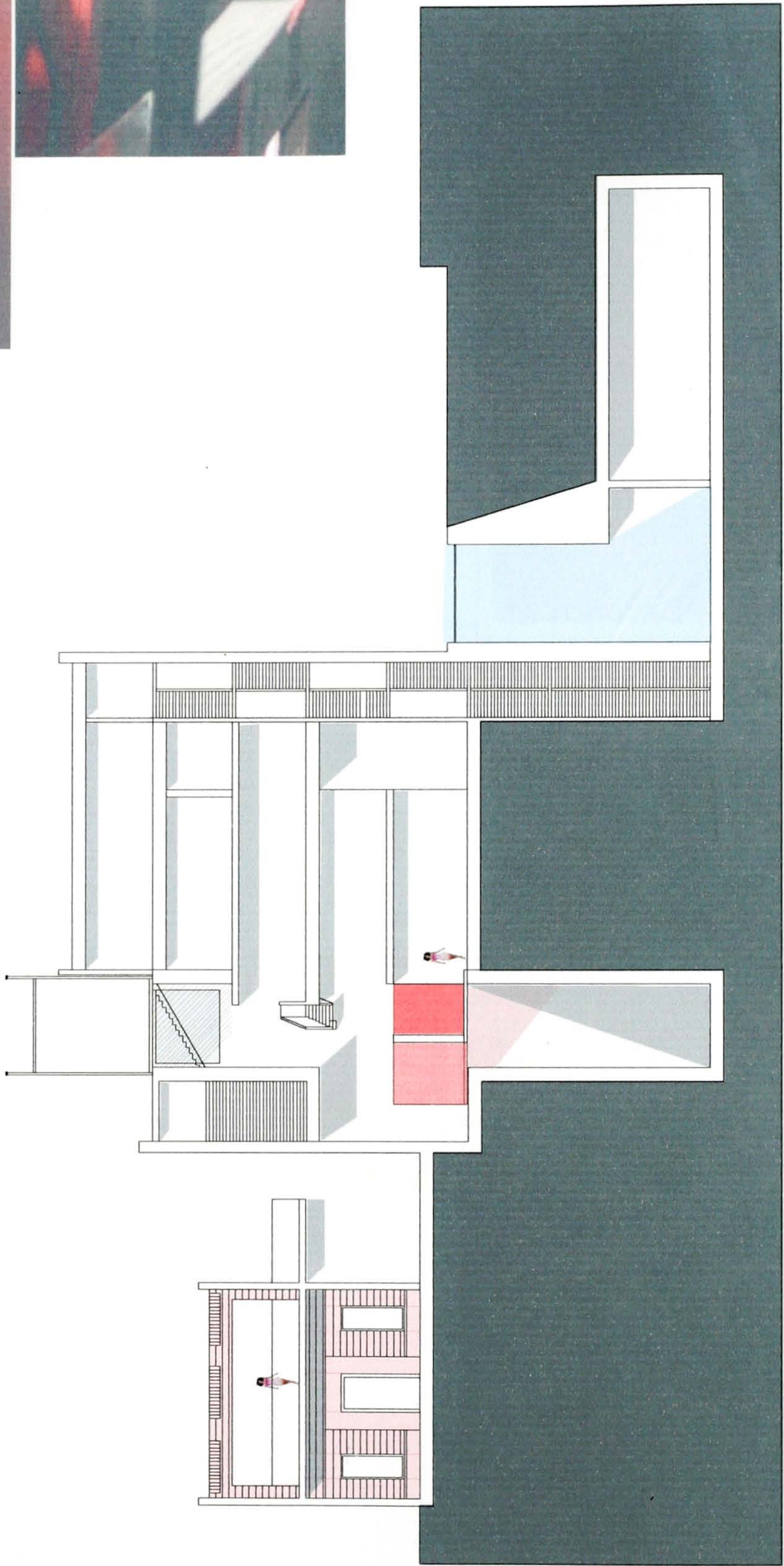


Top Floor Plan

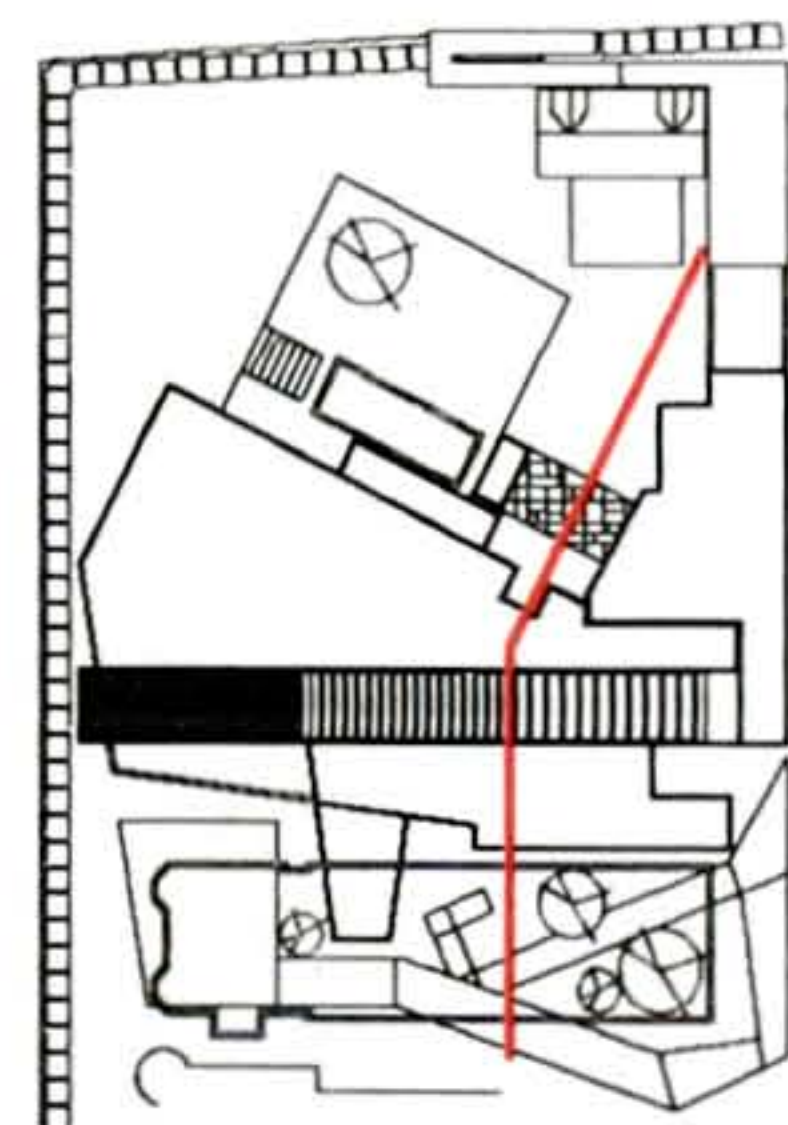
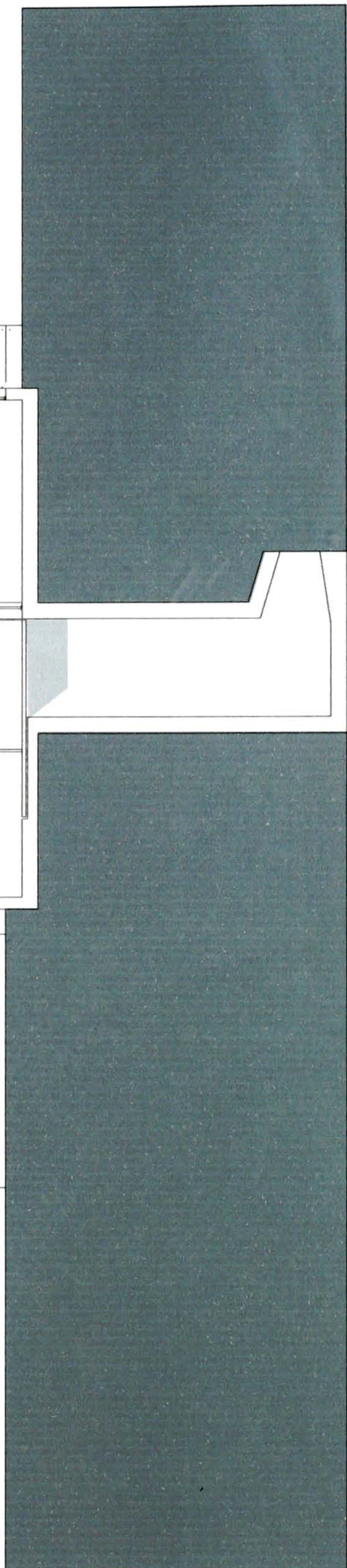
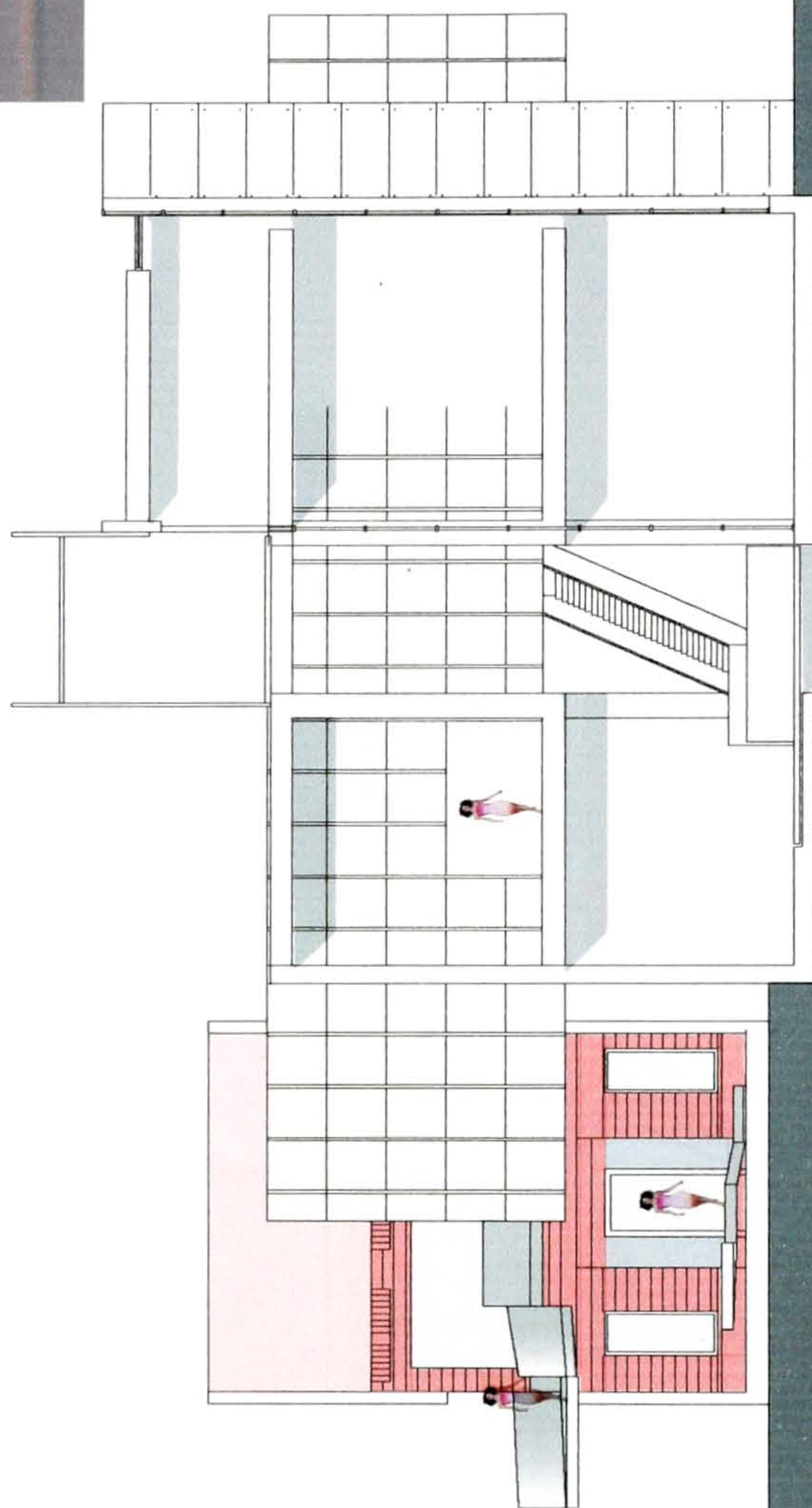
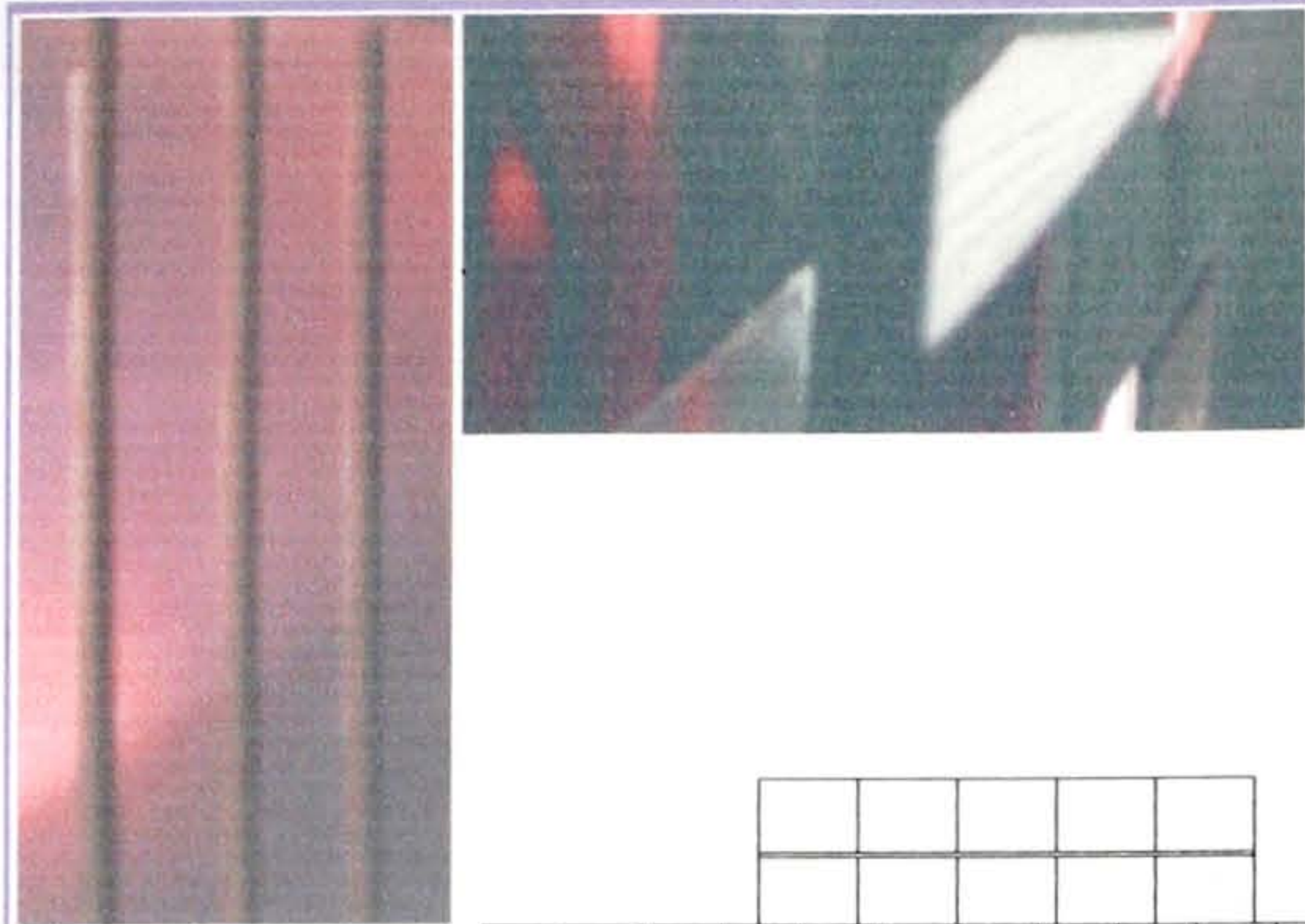


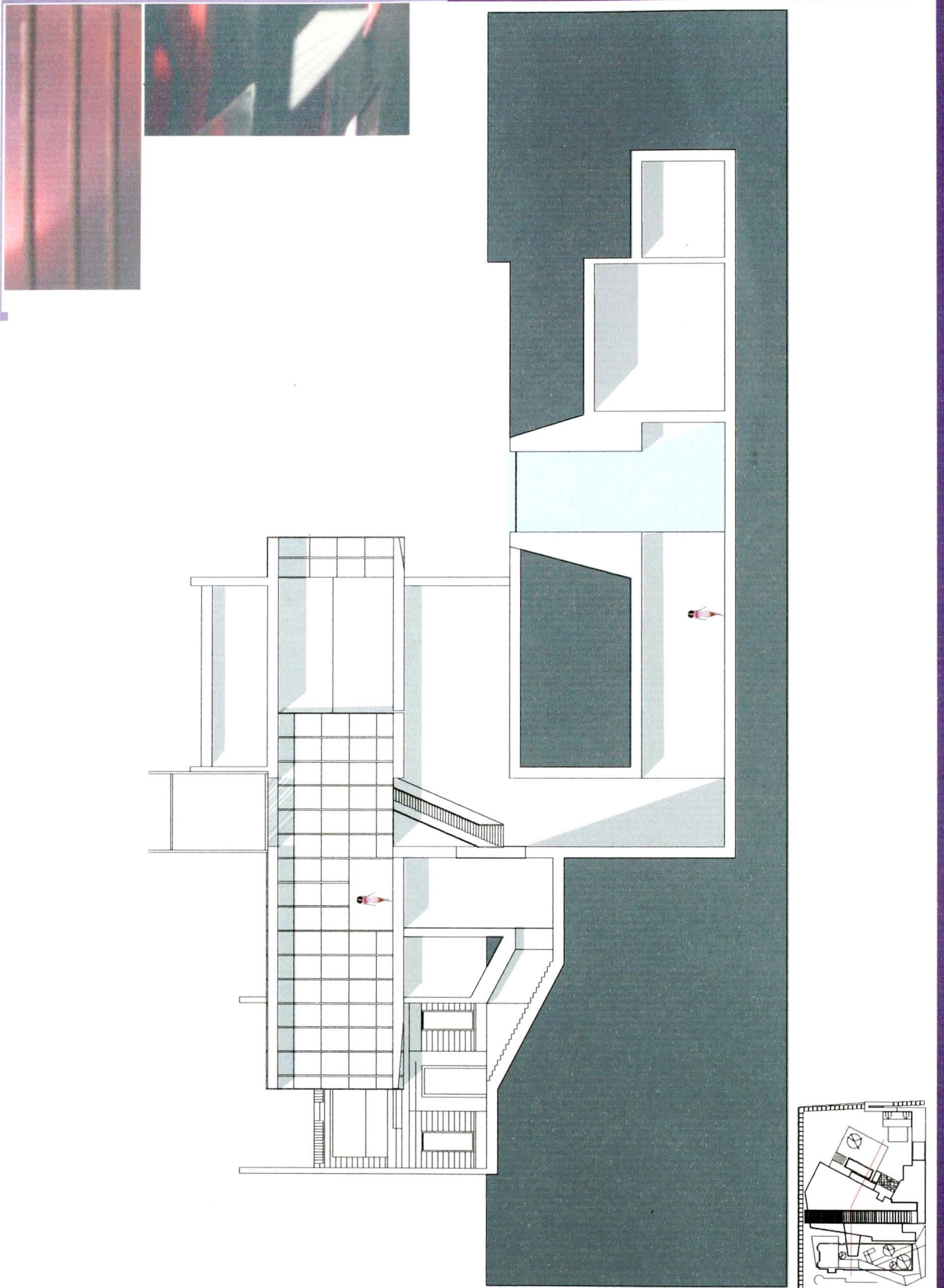
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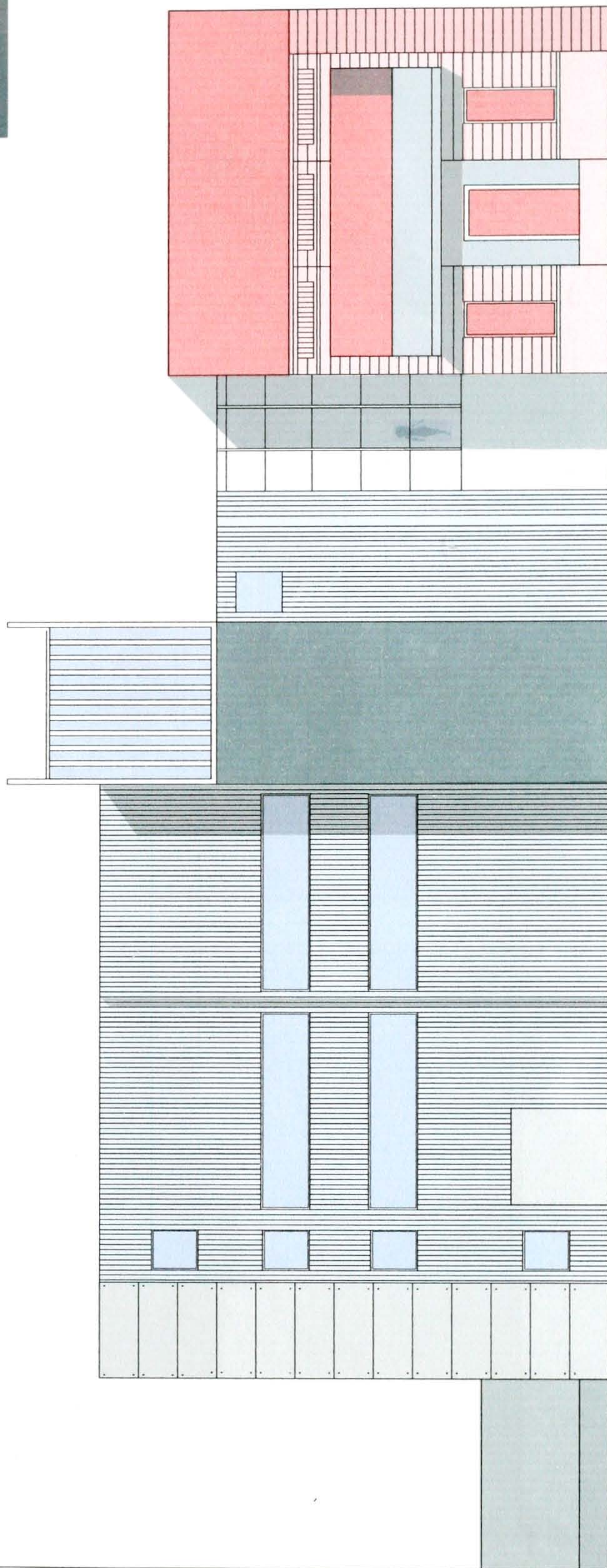
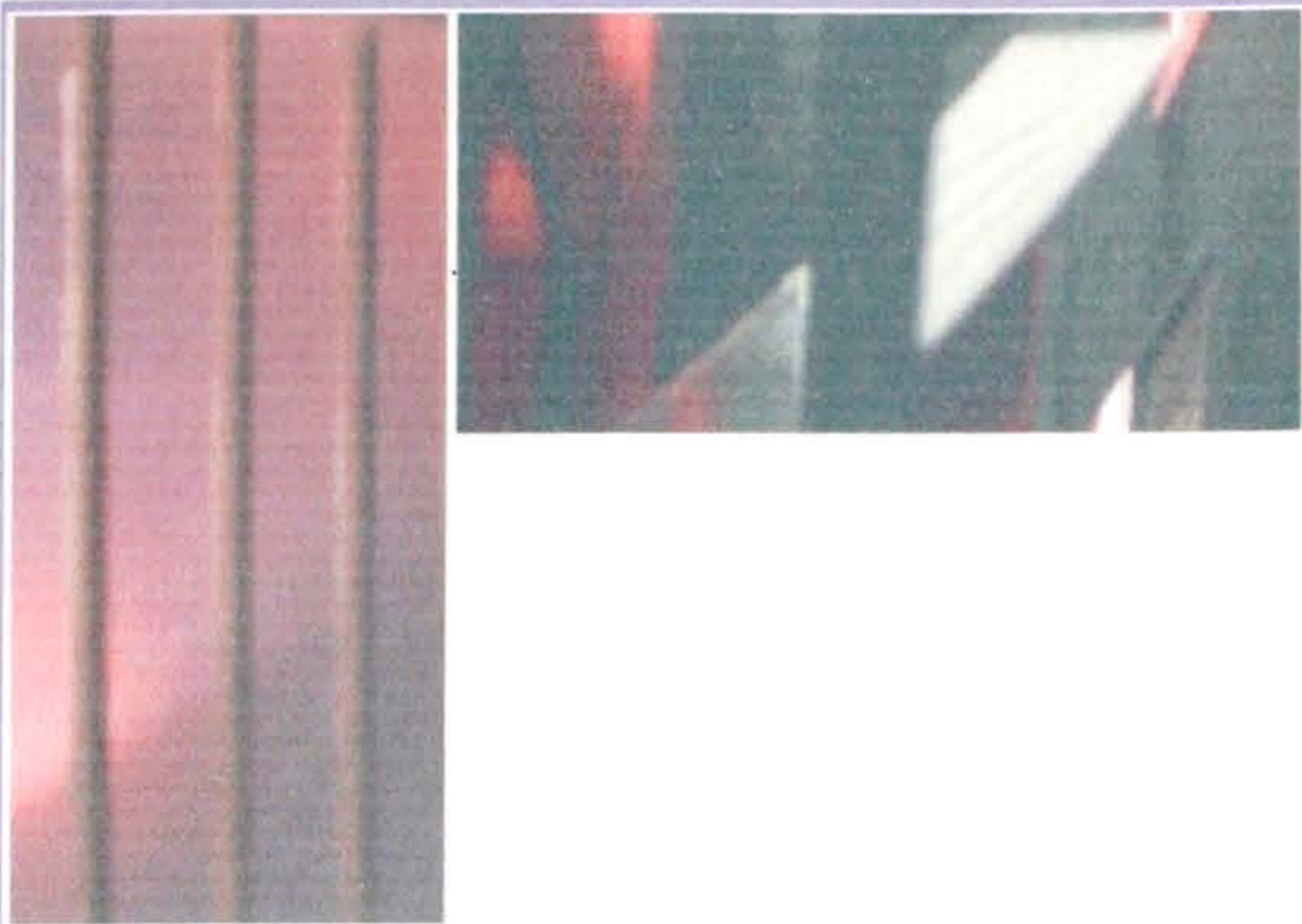


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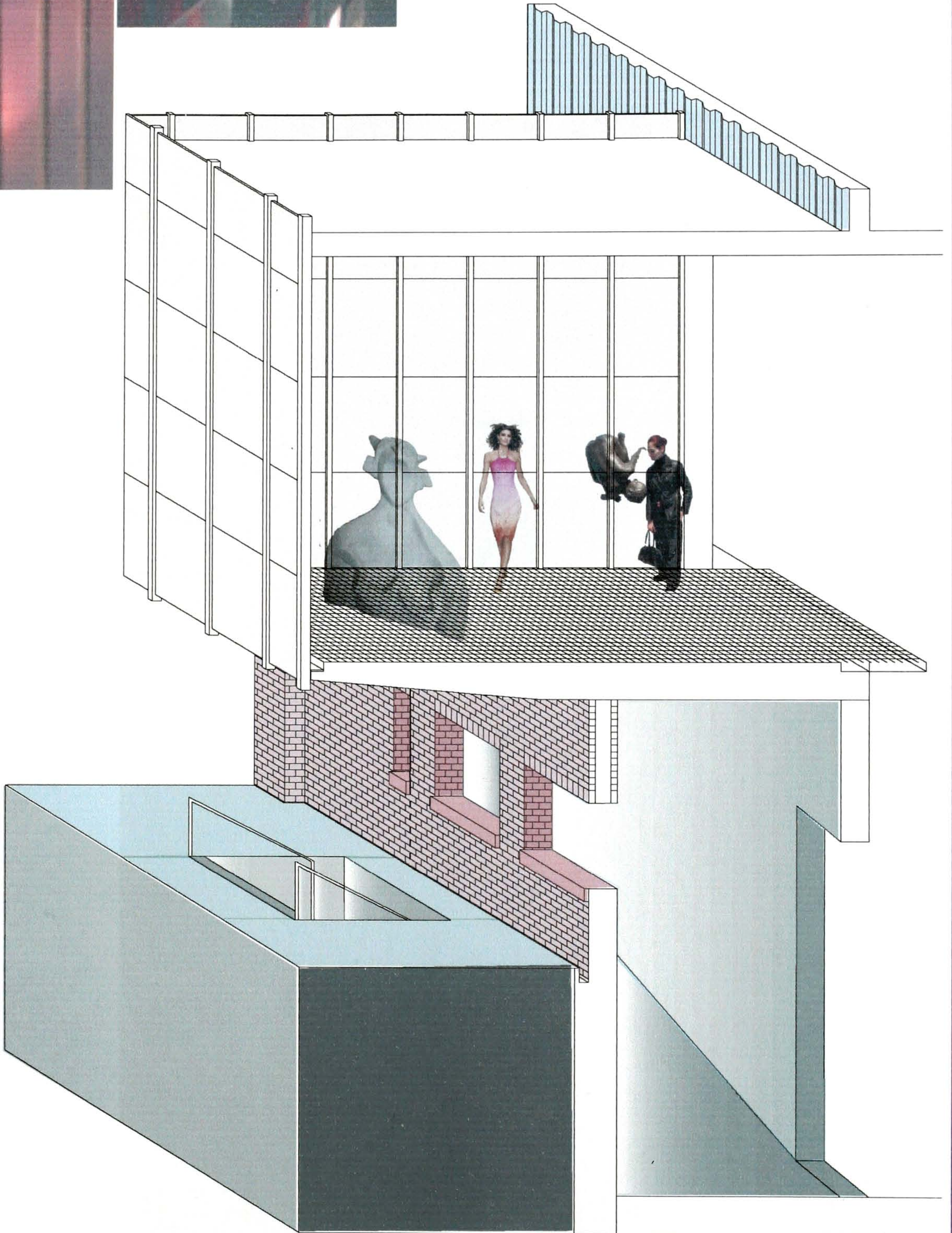
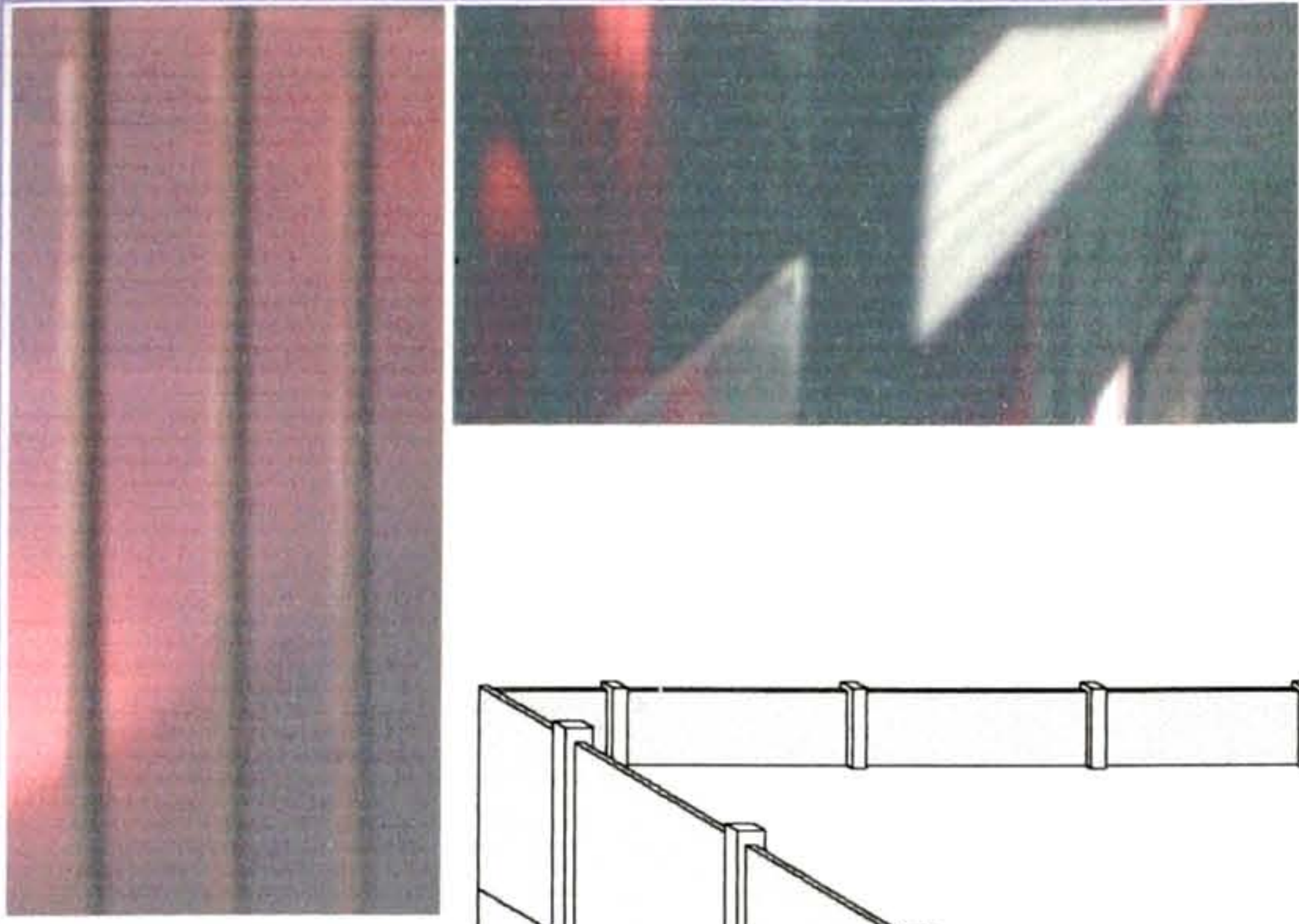




FINAL DESIGN PROJECT



North Elevation



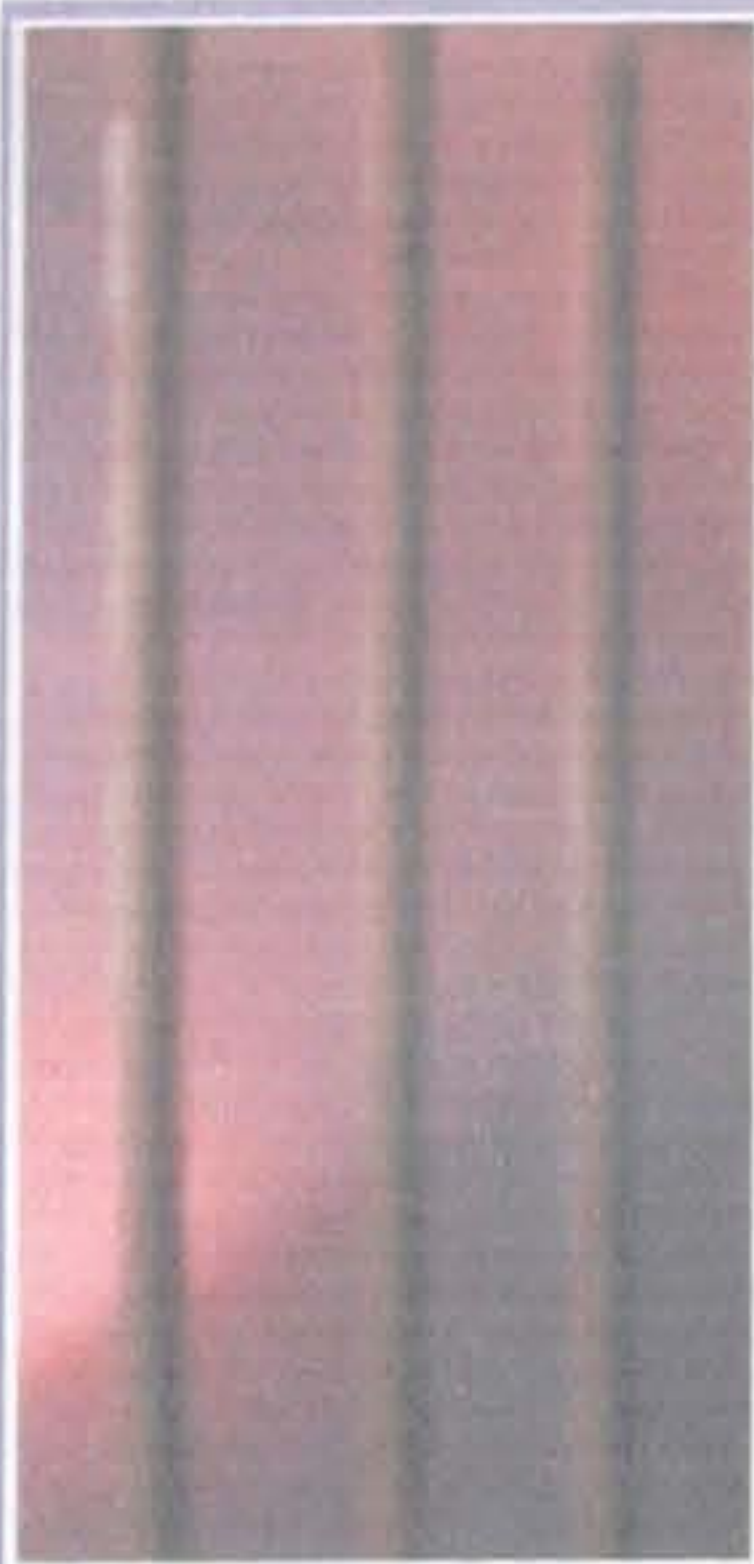
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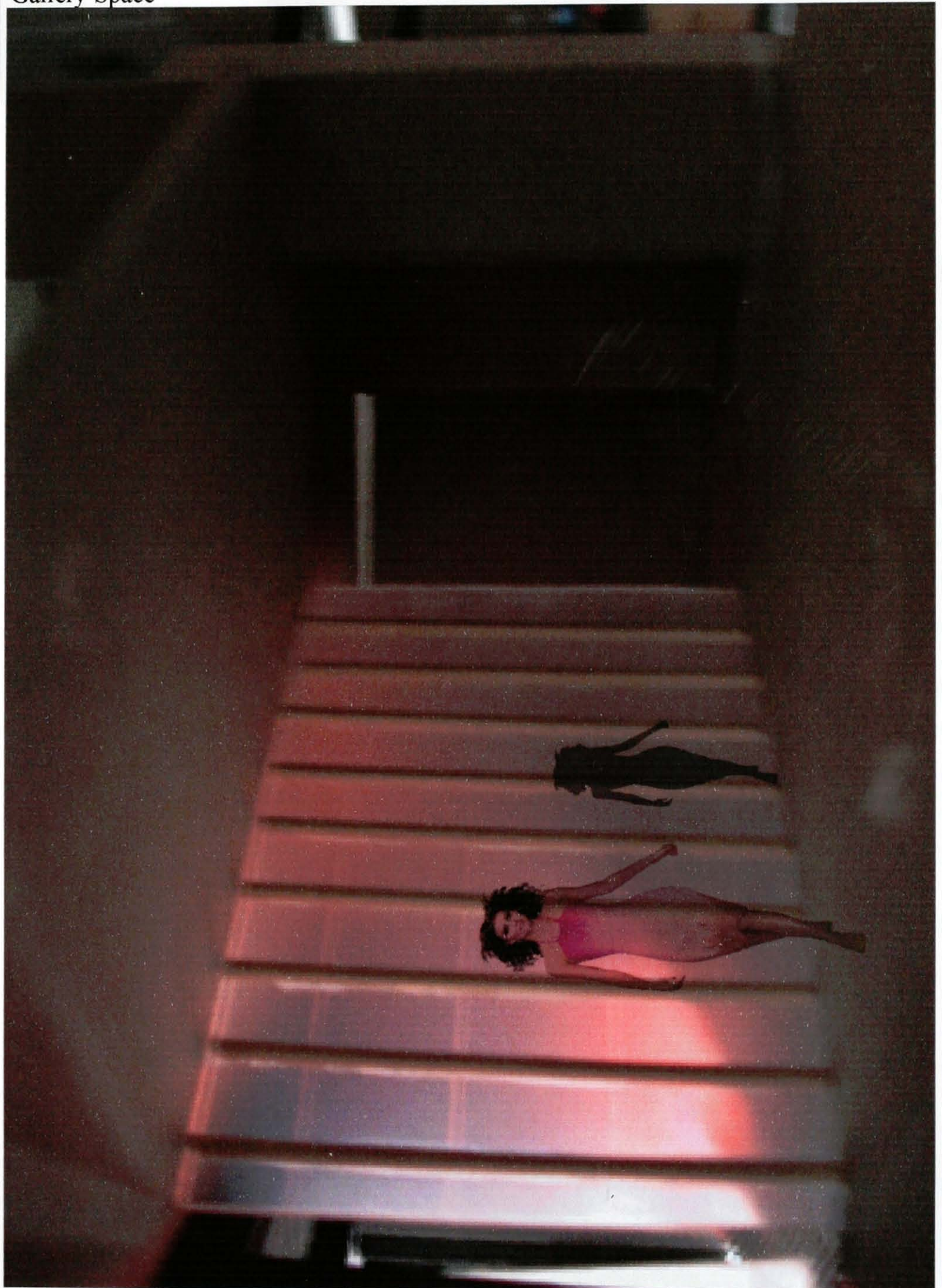
On top of the Memory Hall

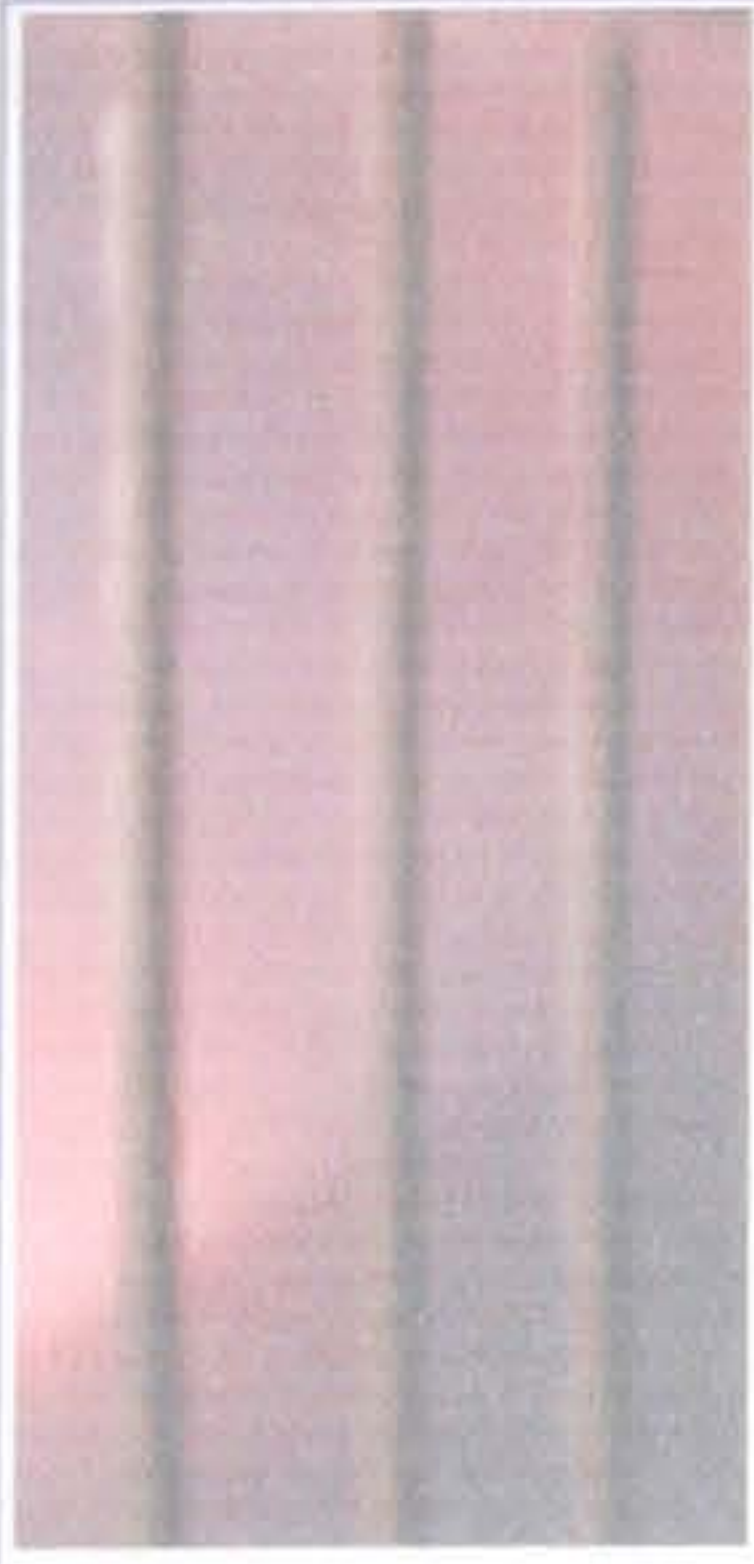


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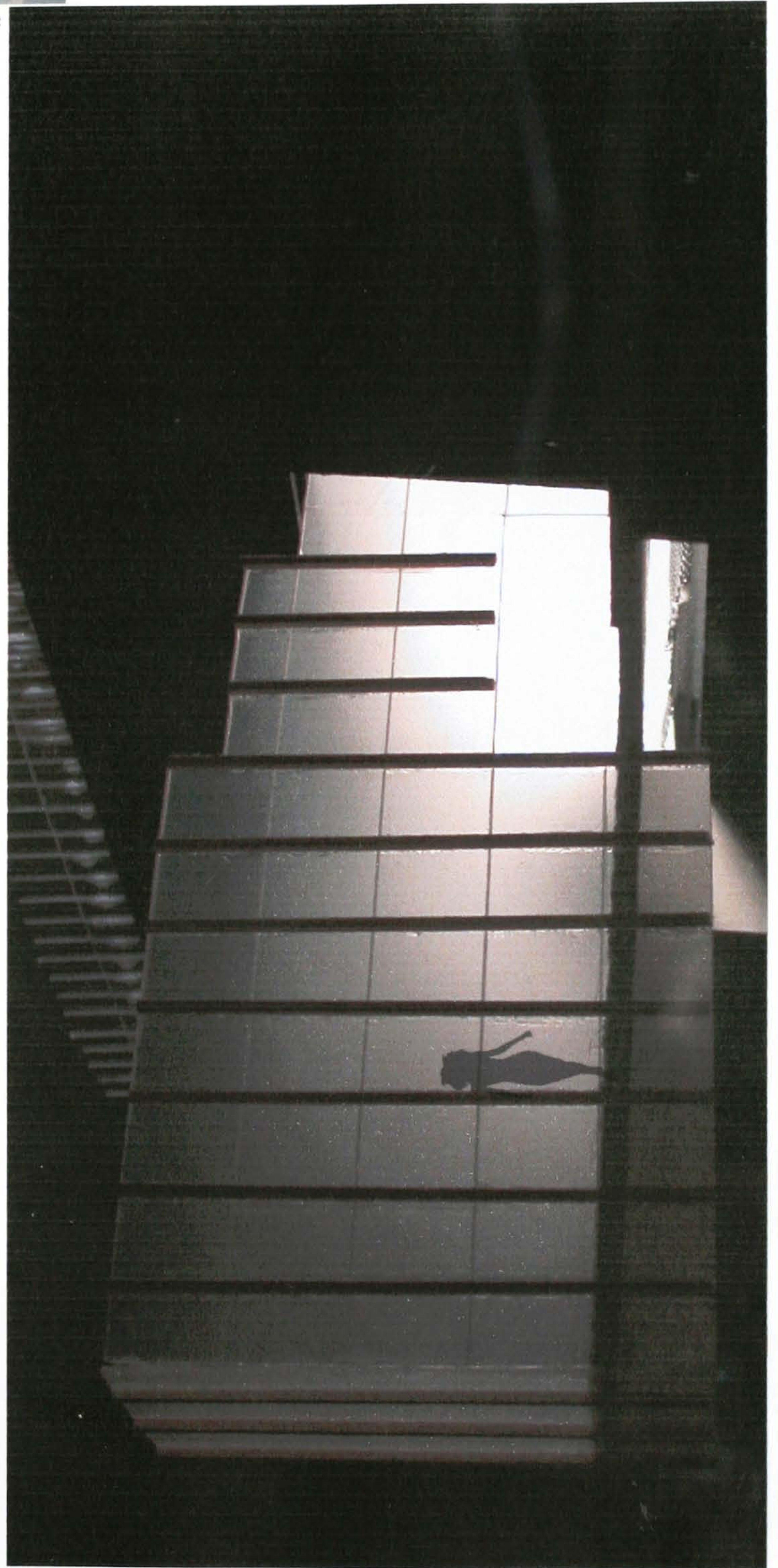


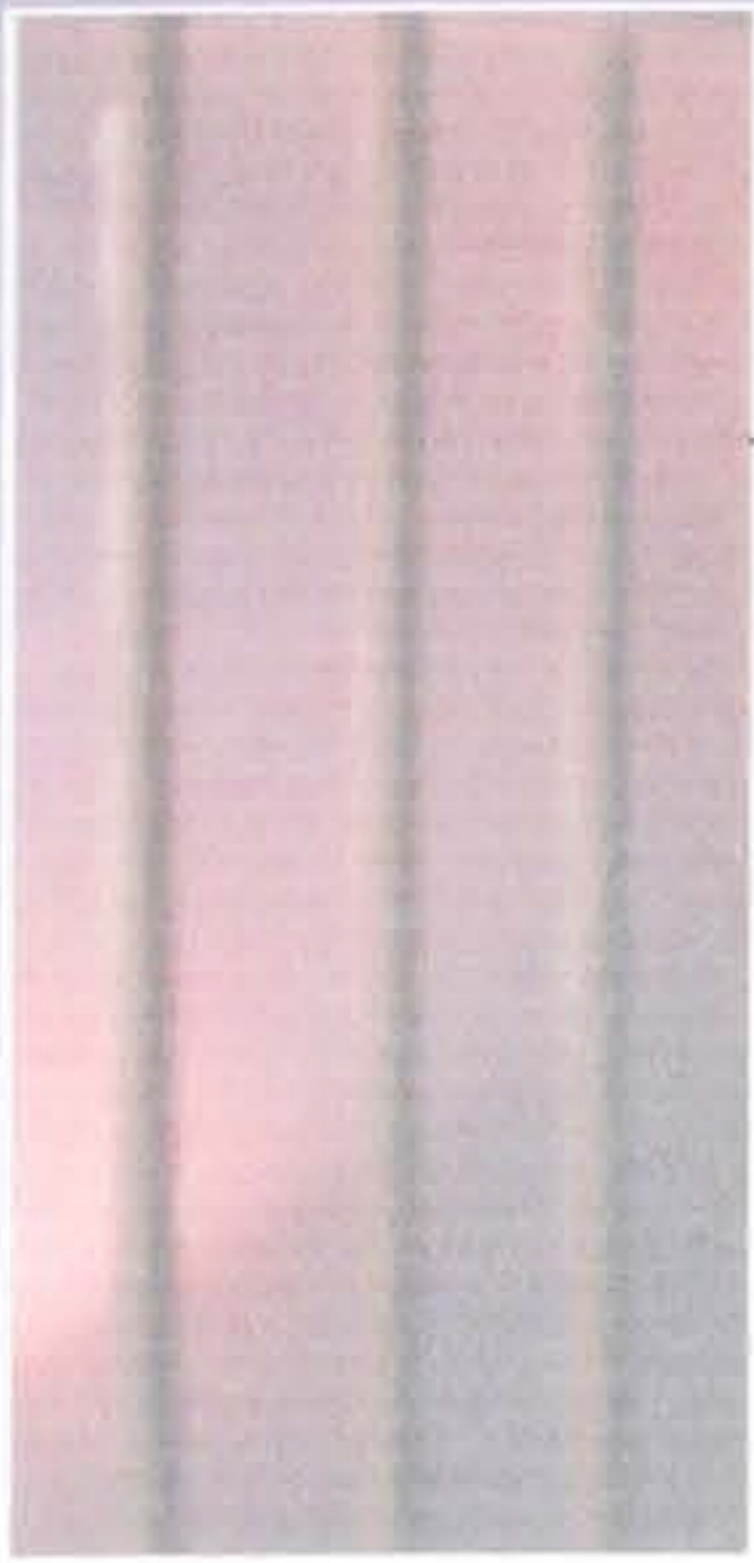
Gallery Space



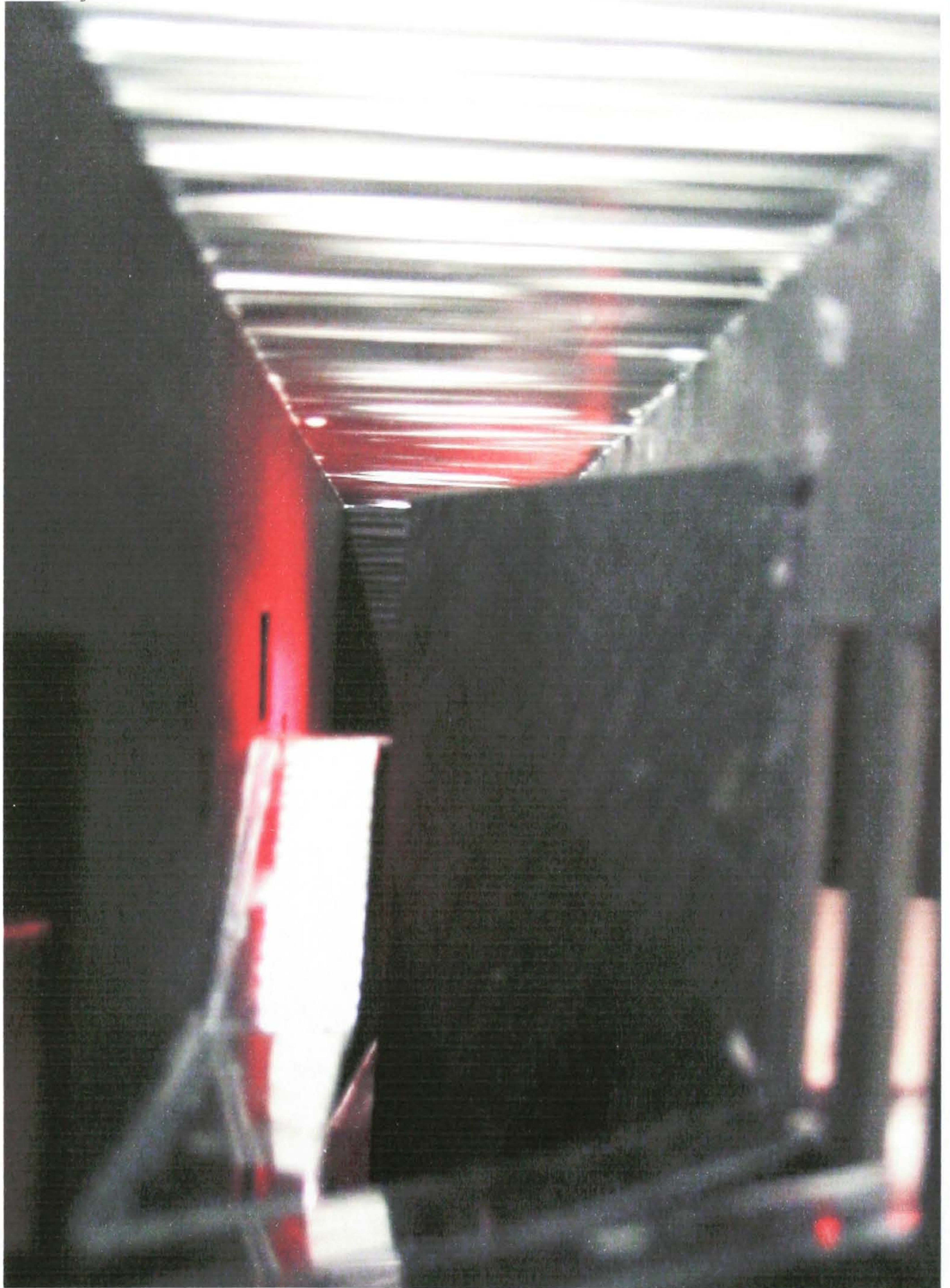


Gallery Space

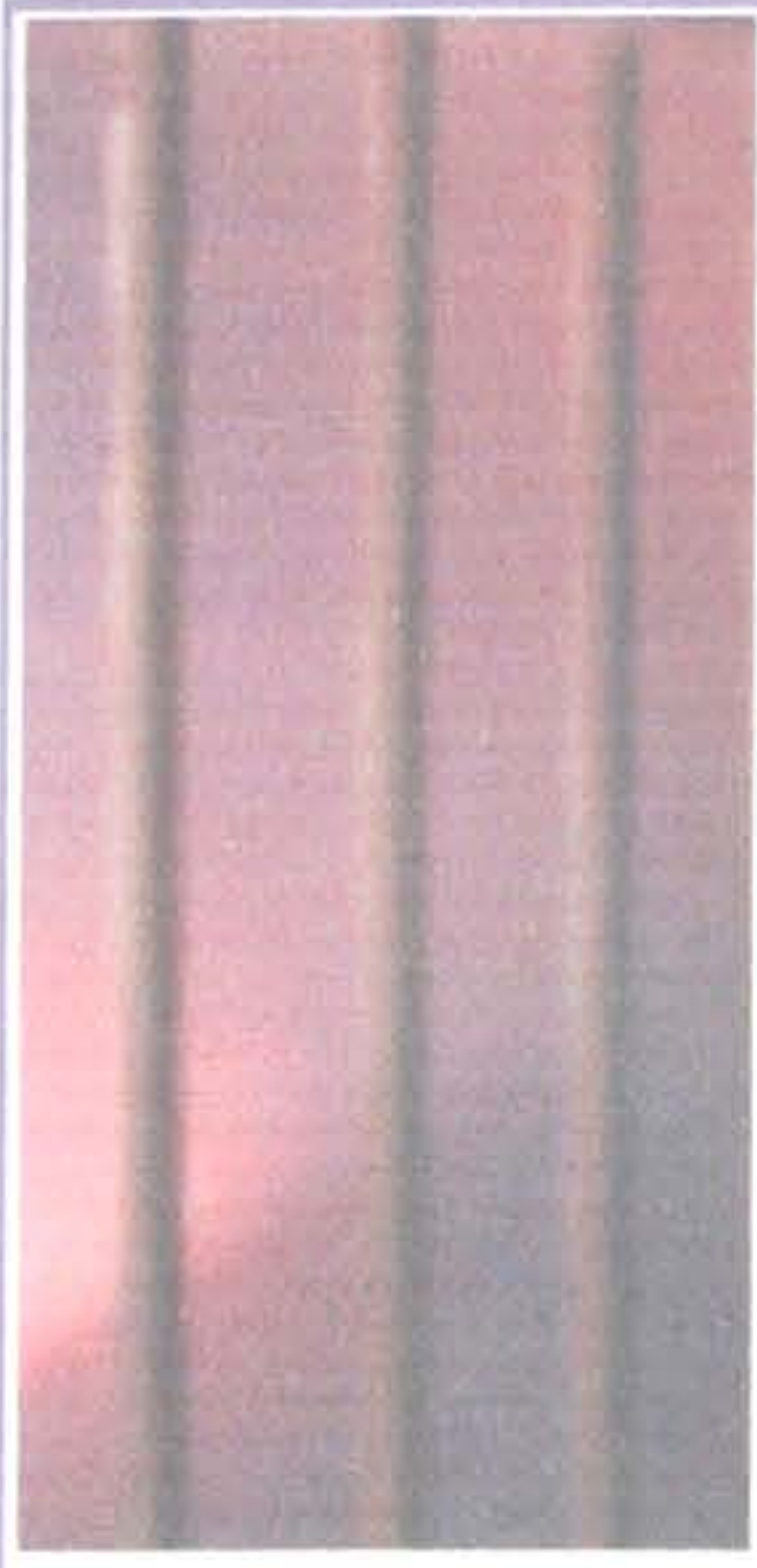




Memory Hall



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Memory Hall



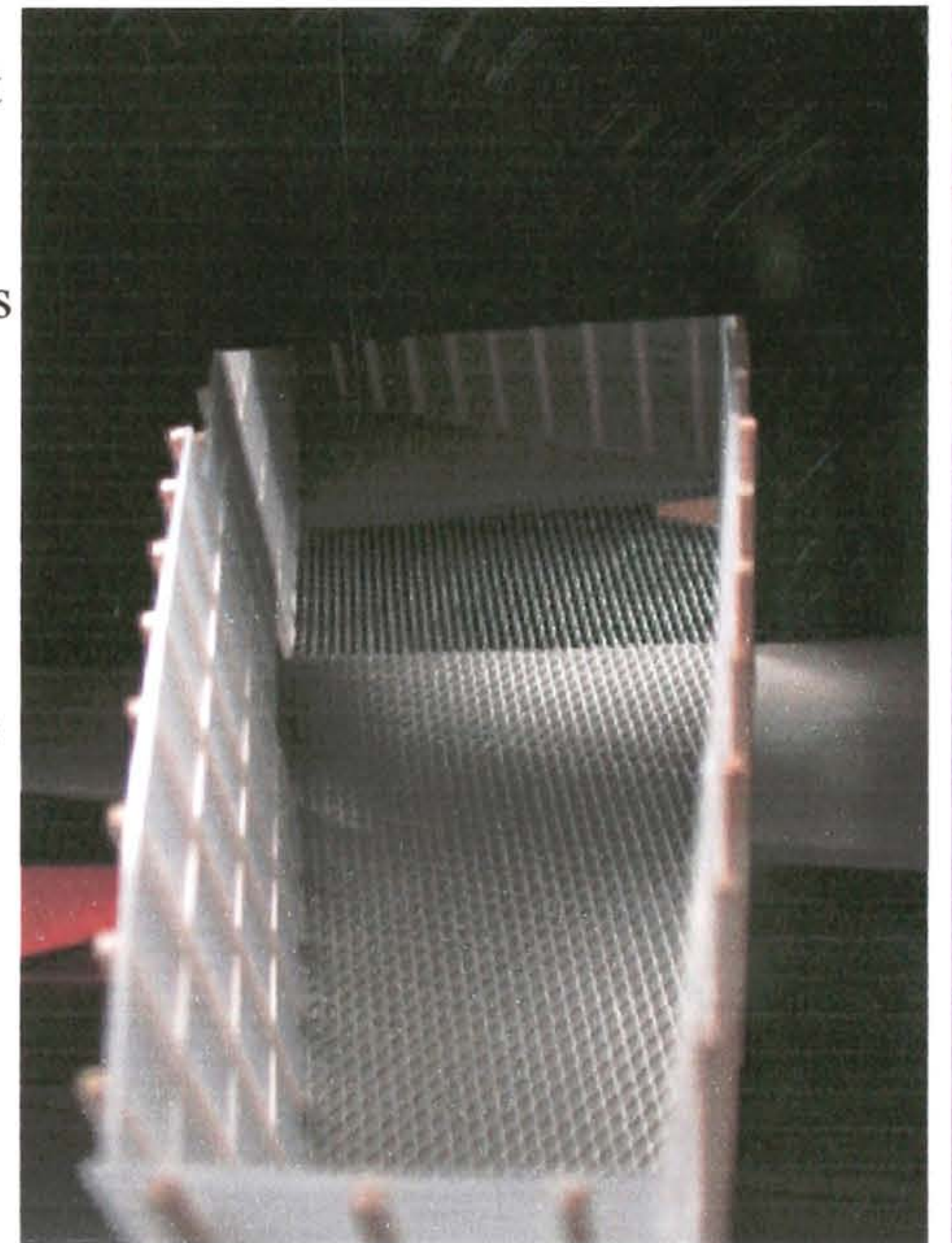
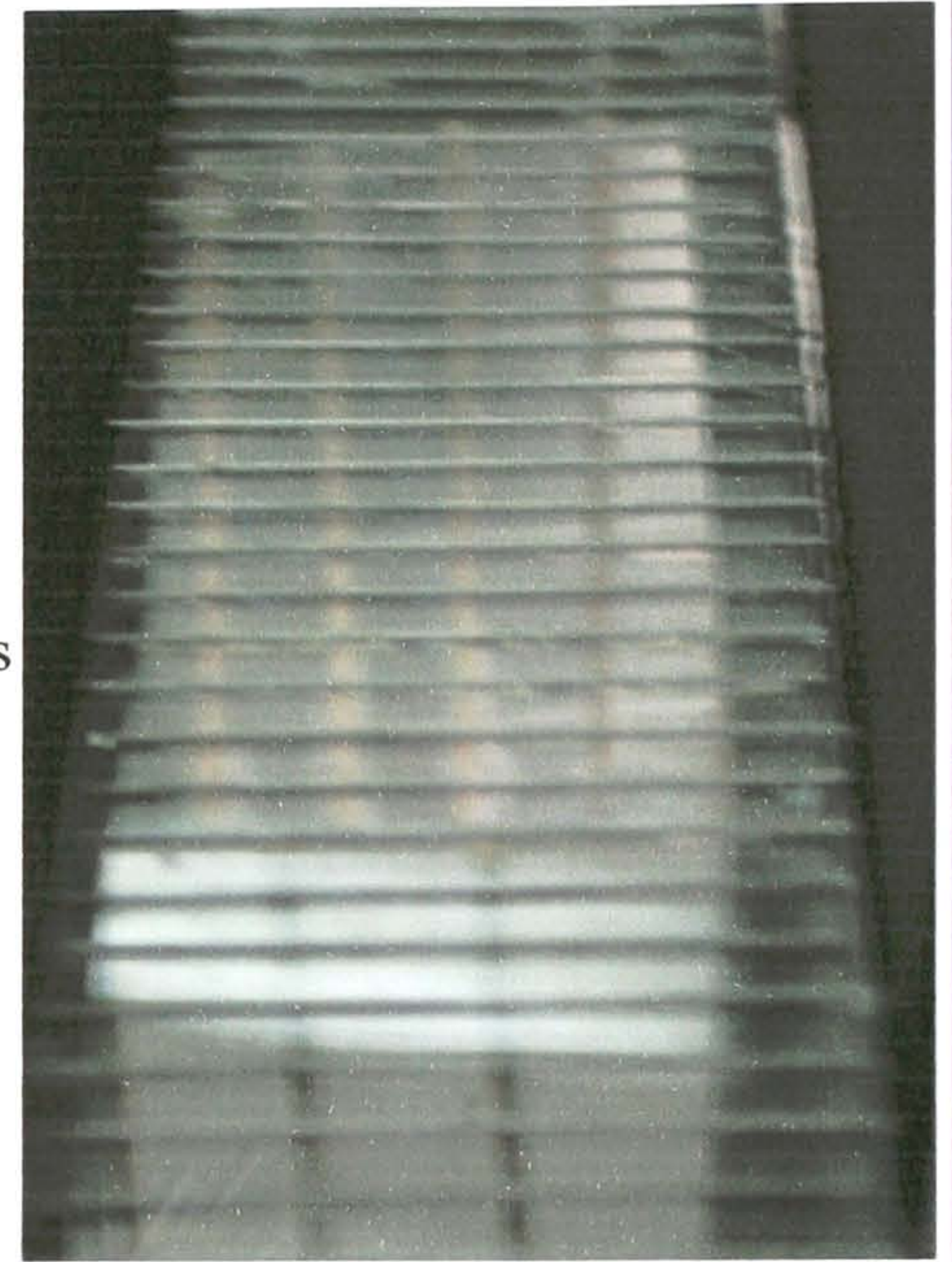


Conclusion:

This project attempted to communicate feelings of a person on exile. In my opinion it is a successful project in some respects and not so successful in others. The most significant part is the co-existence of the Memory Hall, sculpture garden, and the theater space. All three of these elements have physical as well as visual connections. When the person is on the top floor walking on the Memory Hall (picture on the right) he will see all the way down to the theater level. He will be scared to walk on this see through place because he will feel as though he is floating in space. The Memory Hall gives special meaning to the project because it creates a sense of confusion within the user. He will walk in the building and then surprisingly see where he came from. From the very beginning I was very interested in experiencing a building. It is my belief that an experience through the building (sectional and in plan) is the most important element to the kind of architecture I am proposing. Creating an experience that will communicate feelings has been the biggest challenge. In the beginning I was leaning towards making spaces that raised curiosity but I think they became too much about being curious that in the end they became dull. For example when I had the Memory Hall as a void that a person could not be inside it worked as a theoretical idea but in reality it would be a very big wasted space. I also needed some points of release from the sneaky way the building was taking place. This is why I have the gallery spaces very loose although I think that they are a bit too big now.

The journey through the galleries emerge as a series of interrelated events, marked and measured by intersections, both physical and/or visual, with the Memory Hall. Through relationships of tectonics of place within the moments of light and shadow, the project seeks to describe a sense of longing and yearning for home place. The building relates to my thesis in the way how one would walk in the building and see a part i.e. the archives, and be curious about that particular place. Then eventually he would get there and then look up and see the first time he saw the archives and then it would all make sense to him. He would almost look for the archives unconsciously as he views the artifacts and then find it.

The questions of place, dislocation and memory all come to



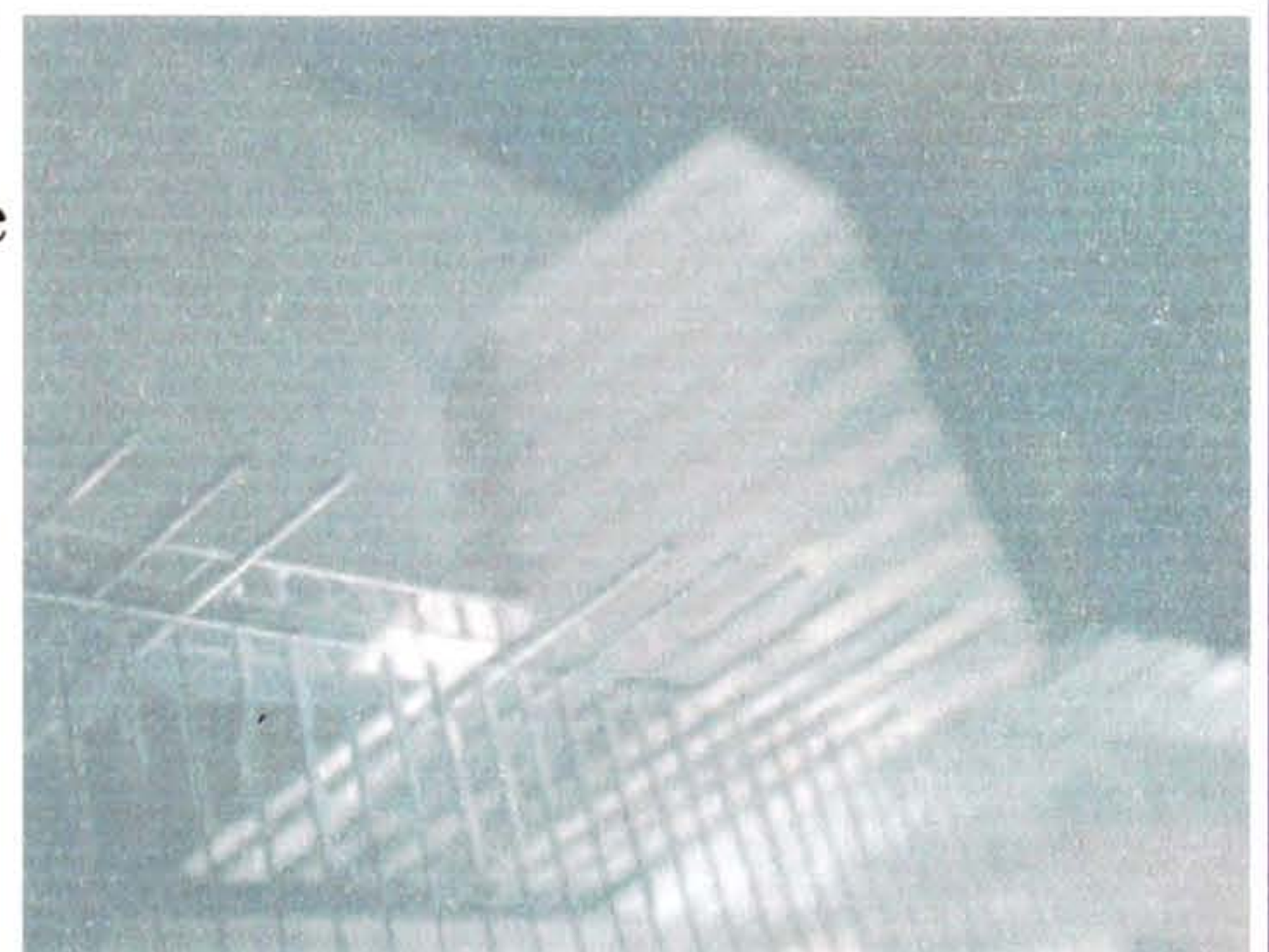
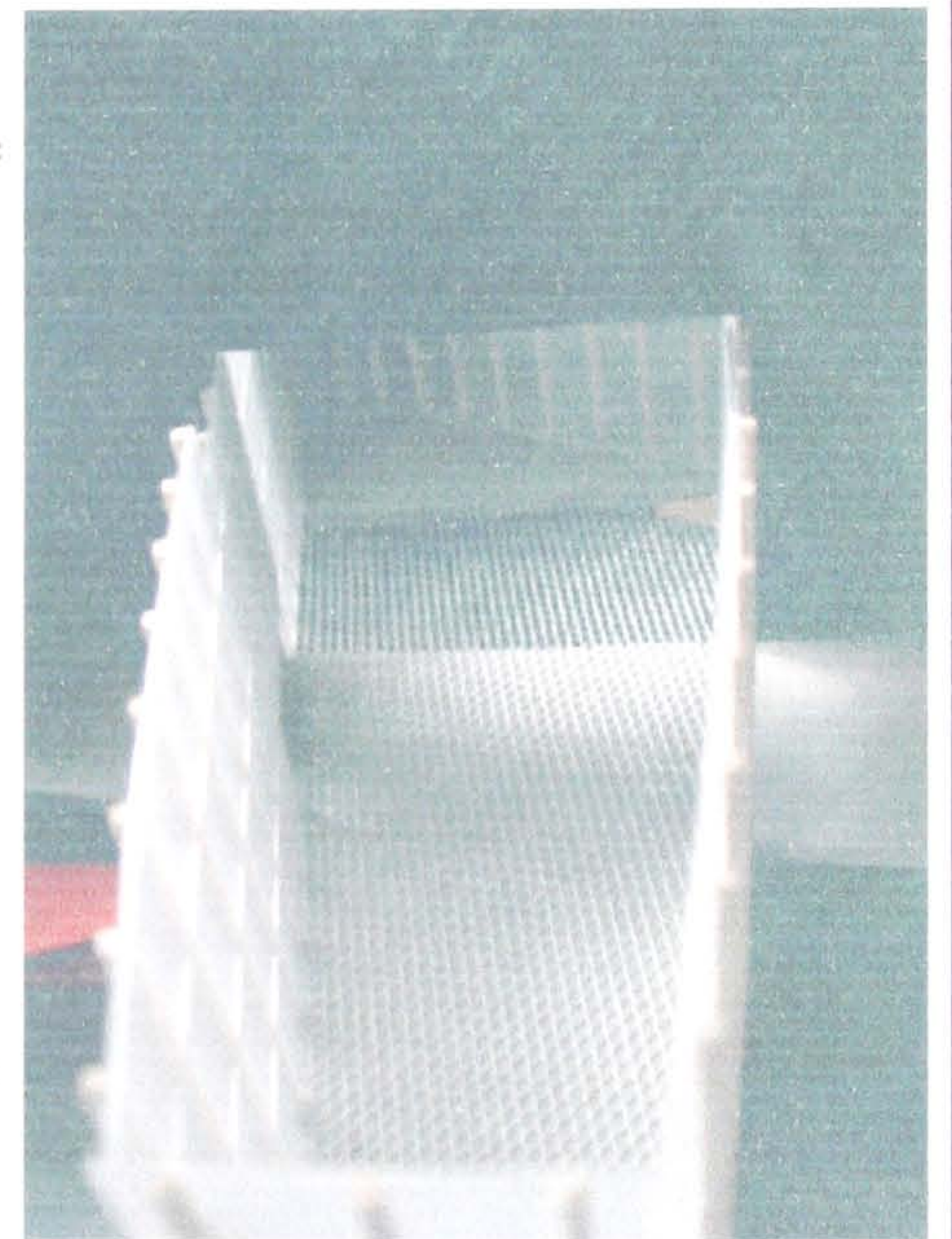
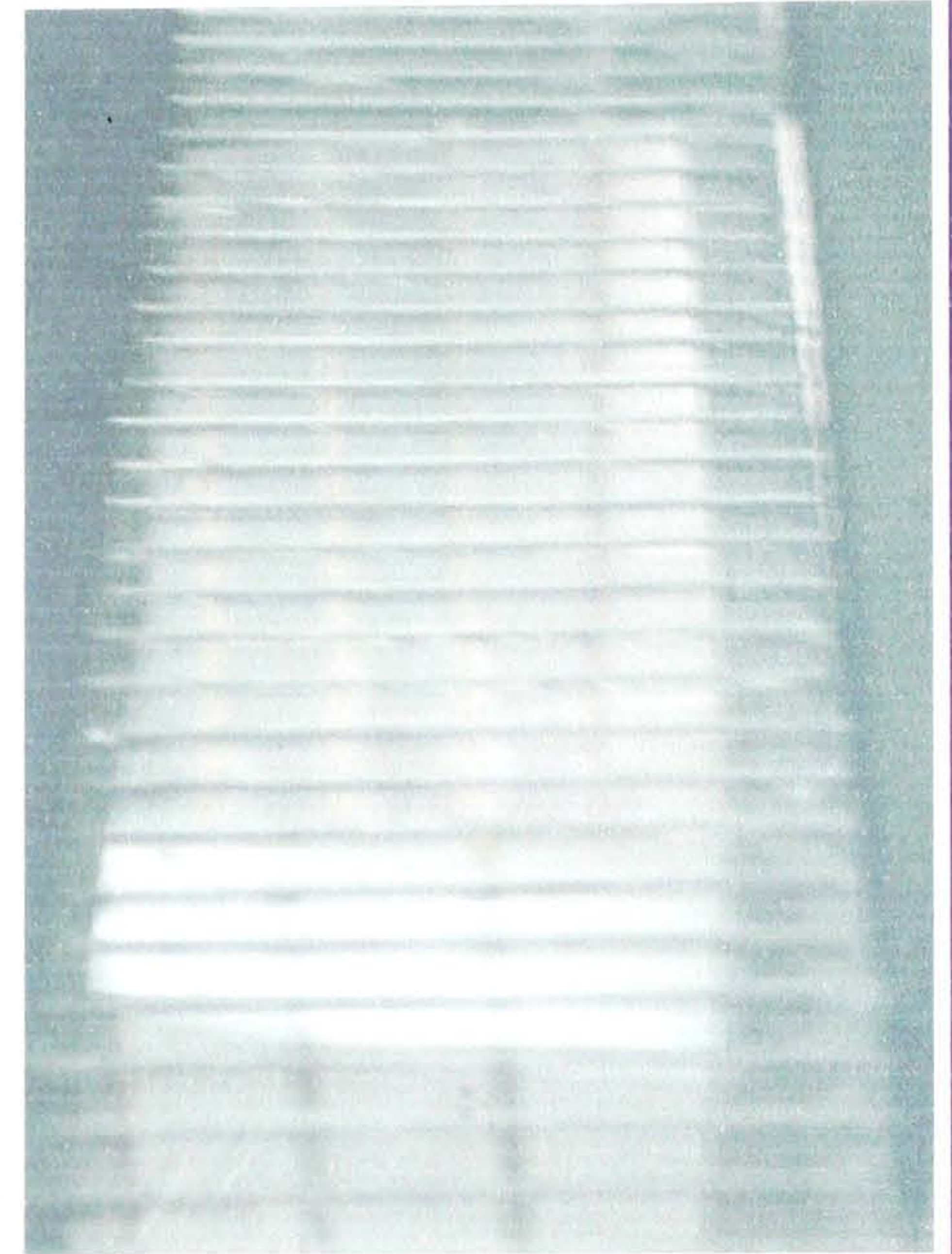
place. It was my intention to have the void space run through the building but have it completely empty except for circulation. This way the user will not see any artifacts but he will walk through the memory hall, being lost in the unlimited space, finding himself through his reflection on the shiny surface. The user will relate his experiences to those on exile with the combination of the site, building and artifacts.

The project still feels underdeveloped. Perhaps the gallery spaces should be much less. The building solely becomes about experience which is a positive thing. Revolving around the galleries feel too intense and orderly. The building should have some looseness to it.

I also feel that the building is tumbling on itself a little bit at the moment. The next questions that arise through the current work are questions such as can the building go around the Memory Hall a little less? Can the Memory Hall be more diffused into the building? Can the Memory Hall be smaller? What other sorts of connections can this building have to the adjacent building? Can the building make a stronger connection to the site?

It seems as though the building is distant from what it is housing. It is not about the artifacts as much it is about experience. I think that it would have been more successful if I would have researched the specific examples of art created by people on exile and have the gallery spaces more developed responding to the kinds of needs those spaces would require depending on the art. Right now it seems as though these spaces exist but they are not quite sure as to what they want to house. There can be another alternative to solving this problem and that is to have a completely empty building that is solely for experiential purposes. I think that it could still be a very successful building with the current foundation I have given to it at the moment. It would however need to scale down a little bit because I don't feel that the galleries have to be as big as they are now.

My position has not changed as I have moved through the investigation. This investigation is not complete. I do hold the position that architecture can create feelings and I can see that this comes through the building with experience. This building certainly has beginnings of a wonderful experience and it can certainly grow by some adjustments to it.



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<http://www.jmu.edu/monty/LivingInExile.shtml>

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