

Contemporary American
Culture & Architecture
in Relation to the
Use and Intake of
Advertisement and Media
within the System of
Consumerism.

Center for the Study of
American Contemporary
Culture: a research
institution &
information center.



T r a p p e d & B r a n d e d

CONTEMPORARY AMERICAN CULTURE & ARCHITECTURE
IN RELATION TO THE USE, INTAKE, AND CHARACTERISTICS
OF ADVERTISEMENTS AND THE MEDIA:
A RESEARCH INSTITUTION AND
PUBLIC INFORMATION CENTER

A Design Thesis Submitted to the
Department of Architecture and Landscape Architecture
of North Dakota State University

By

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In Partial Fulfillment of the Requirements
For the Degree of
Bachelor of Architecture

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May 2005
Fargo, North Dakota

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To Abstract

Tangible:

A statement summarizing the important points of a text.

Intangible:

Considered apart from concrete existence.

driven consumerism, architecture can be informed and designed to react to and embrace current trends. In order for architecture to be as ubiquitous as prime time television, architecture must fall in line with the consumer structure that operates in America. Architecture must be consumable. By using thorough analysis of evolutionary context, media attributes, and program I will abstract a building:

Form,

Circulation,

Façade,

Information Projection,

Spatial Situations,

Openings,

Sections

& More.

Consider the past as equally important as present: Evolutionary Context
To Reference all times to fit into an evolutionary situation

Characteristics of the media's output and consumer's intake: Media Attributes
To Analyze, specifically, magazine advertisements (still images) and MTV (moving images)

Spatial interactions from an informative process: Program
To Provide crossover between public & private space
To Blur the line between patron and passer-by

-Abstracted-

-Abstraction-

By analysis of the contemporary
American Culture, specifically media

Jennifer Brandel

Trapped and Branded:

Statement of Intent

Contemporary American Culture & Architecture in Relation to the Use, Intake and Characteristics of Advertisement, and Media, within the system of Consumerism.

Architecture is a product of our culture, and every great time and every mediocre time, really, has given the built environment its character.

Center for the Study of American Contemporary Culture: a Research Institution and Public Information Center.

New York, New York:

E. Houston between Crosby & Broadway
“But you’ve got an unquenchable thirst
for New York” *New York- U2*

To Consume is to be Patriotic...

...it has been mentioned.

Problem: **Faking** it is NO fun...

...for anyOne involved.

By analysis of the contemporary American Culture, specifically **media driven consumerism**, architecture can be informed and designed to react to and embrace current trends. In order for architecture to be as ubiquitous as prime time television, architecture must fall in line with the consumer structure that operates in America. Architecture must be consumable. There are two sides to the spread of advertisement and the media. One side is **problematic** on fundamental levels that have to do with conformity (branding), confusion (mixed messages) and entrapment of the consumer. Side two, on the other hand, involves a sophisticated means of **communicating** and information gathering (intake) through the media that is favorable. These means can be vast, visual, exciting and up to the second. The amount of information and learning that is possible through layered messages, for example, is powerful and can be used advantageously to inform architecture and people. To discuss many of the differences there must be acknowledgment of several problems as well as; what are defining characteristics of our time that are advancements and are part of the structure we operate in as a consumer culture.

Glorification.....	Informative-ness
Disposability.....	Permanence (adaptability)
Value.....	Value
Façade.....	Non-Flash

To advance the ideas there are several fundamental values that will be applied to what are the essential characteristics of consumerism. Abstraction of these ideas will take shape spatially to inform the design of a building. Taking into account how problems have arisen will be equally important to how the characteristics of the nature in which people consume goods as well as; the characteristics of media culture today can inform design. If we live in a consumer society, design today should react to that. The differences between the problematic side of a society driven by consumerism and the side that can **inform** us will be the line in which to design to. It will lie with-in fashionable integrity and awareness in the difference between what is real and what is false and what can have a reaction to today’s situation; yet be durable and adaptable. Ideas are temporal, they recycle. Therefore, architecture needs to have changing information and it must be an incubator for ideas. What can make architecture more valuable is a permanent value within a system of disposability.

Jennifer Brandel

Program:

I realized what many people have realized before, there is something wrong. Or at least that is what I assumed. I am in the process of proving myself wrong, or at least partly wrong.

I thought everything was wrong.
(this is what fear gets you)

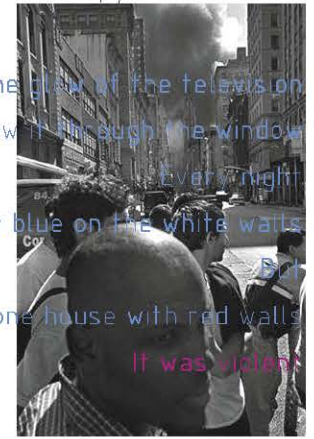
As a student studying architecture I had a natural desire for and interest in the build environment; and that is really where I realized the extent of the problem. Then I blamed it on a lot of things, television, the mall, the younger generation, the older generation. The heart of the problem is hard to pin down, but sometime in the middle of the twentieth century it emerged. Consumerism reared its pin-curled head, and eventually its combat booted feet followed. It sure looked good, however, it's giving us a battle.....but for what?.

System: Media

We, as humans live in a system larger than we may ever be able to fathom. We are a tiny part of an extensive equation. I think it is important to think of ourselves as part of this collectiveness, yet as an individual.



The glow of the television
I saw it through the window
Every night
It is such a pretty blue on the white walls
But
In this one house with red walls
It was violent



Generally, there is a lot of collective experiences we, as Americans, experience. The overriding example, because it changed our way of life, is 9/11. We do not share the same pain levels, we do not share the same opinions, but we all shared a moment of shock. How did I feel it? Through the radio, others through the television, others through their own eyes. The fact of the matter has nothing to do with this as an example; it is just one of the most powerful, real-life examples in America. And what that fact is, is that we share experience through a certain level of media attention, no area is too remote, not across the world and certainly not in America. We demand that we all have equal hook up potential and service. Yet, as we experience these things, whether it be a comedy sitcom, news or advertisement; we actually experience these displays mostly as individuals. But one can talk about them as a collective. People are hooked in, but does anyone know to what? The universal conscious that the Jungian Theory proposes and some Abstract Expressionists tried to create a dialogue within may exist after all.

Because the media is such a prevalent part of everyday occurrences it is an important part of our culture, and by that I mean American culture. The roles that various media institutions play are varied and diverse, and that's why we like it, we can get it our way. But what is "it"?

Is it entertainment?

Is it news & information?

Is there a difference anymore?

Since the media is such a prevalent part of daily life, as we entertain ourselves and inform ourselves with it, the consideration of the advertisements that come with it is important. It is part of an everyday environment, so why shouldn't it be spatial?

01 Because it is a problem

02 Because it has possibilities

The media participates in, I would say, all aspects of our lives. I hesitated to say "all aspects", but I realize that nothing is really off limits to advertisement or exposure. From appealing to children's desires (which generally children under 8 can't comprehend complex ideas very well, and it seems morally wrong), to selling drugs to enhance male sexual performance, advertisements, well, perform, and 24/7 might I add, but after four hours you should consult your physician.

01 The media and advertisements are not going away

02 Advertisements are generally confusing, and distorted

03 The amount of information we take in each day, especially visually, is phenomenal.

04 The media is part of our culture, part of our environment, and part of our built environment

We alone see and hear thousands of television ads per year, include other forms such as: bill boards, posters in bathroom stalls, on coffee insulators, through radio and newspaper and the number rises. Advertisements do have valuable functions. It is an informative part of the media that helps people to: choose products-know of sales-learn about services someone may provide-become aware of upcoming events and so on. How these ads communicate is also interesting, however, it can be disjointed and misleading.

Image has become increasingly important. The branding and symbolism involved in being part of a consumer is difficult to avoid. Actually, branding has become more and more important. Whether it be a logo, name brand, stereotype or style; branding occurs on small levels like name-brand cereal, and on large scale with building image/architect association. Consumer brands are much easier to align one's self with than say, political parties or religion, because they are more neutral and less controversial and really less meaningful. It has been mentioned that consumerism is the American equivalent to religion and the mall our place of worship.

As people become heavier and heavier consumers there tends to be a homogeneity and monotony that occurs. Even though we become more similar through consumption, it is not uncommon to become more individualistic, especially through ownership and personal possession. As our society becomes exceedingly individualistic, from ownership of goods to isolation in public places, we also become more and more homogeneous through product consumption, manufactured goods, and fashionable style that is available everywhere, all the time. Conformity also occurs as our needs adapt to what is available on the shelf because we rely on that shelf. This conformity occurs on many scales, from food consumption to building design.

CHOICE:

It is all the power you
will ever need in a
consumer society.

-03: Use up completely

-02: Ingest for desired result:
nutritional value, gratification,
elevation

-01: Willful manipulation

00: to consume, consumerism

01: Practical Ideology of Capitalism

02: Set of social, cultural and
economic practices

03: Based upon the notion of
commodity exchange

It is important to recognize that this is not a campaign of uncritical acceptance of consumerism, but an attempt to rationalize problems, provide solutions, raise awareness and dispel fear (partly my own for everyone).

Consumerism is a dominant force, sometimes it feels like the “force” telling us where to go, what to do, how to overcome our desires or our fears. It does help to shape the environment we live in. From the visual to the physical, from the thought to the action, it is all around and within.

In brief the advent of consumerism is tied to modernity. However, people have always tried to covet possessions. As a society we build extravagant multi-room structures to display our personal possessions. We wear garments over our bodies, often in layers, to establish our taste, opinion and class. The production of two impulses is tied to modernity. Commodification is one and Social Obligation and Purpose is the other, and these are at odds with each other. In general the differences lie in the awareness of one’s self and an awareness of others. It does not seem that these ideas should be at odds, yet on very basic levels they are. The first is about internalizing, the later about externalizing. This can be applied to any number of things, from food preference, to law making. The saying, “what is good for one is good for the greater,” could be applied, but does anyone believe it? Ahh, no. Generally, what is good for me, is good for me, is the mantra.

Modernity also brought delight and desire in progress. Separation from the past, what was up next, the next version or the next model was and is the excitement. Privileging of progress is important to realize in this system. However, progress needs a driving force, in the twentieth century that was consumption. Frankly, people are given enough choices, a plethora really, and that is peace of mind. Safety, predictability, guaranteed pleasure and bought gratification equal relaxation instead of anxiety in the Disnification, McDonaldisation, and Heritagisation of the environment [Betsky p.17]. The outcome is not social emancipation rather, scripted behavior and individual suppression. Ironic, no? Now is it hard to imagine another system?

Process.....Progress?

The consumer experience involves, at times, several steps to the desired outcome of ownership. However, it can also happen instantaneously.

The main outcome of consumer culture is personal ownership. This can occur through a very expensive process (advertising).

Through advertising images are produced and distributed to the adoring public. The public in turn, takes in the message, image or idea presented. Then, through free will of course, a consumer is driven to evaluate the message and eventually make a purchase of goods or service. What occurs in between, being the evaluation, is where society really lacks a thorough dialogue.

This is the intersection of the media and consumerism. Where the line between them blurs there should be evaluation, not just passive intake. It is also where in the process the most manipulation of information occurs.

System: Consumerism

Exchange : giving up one thing for another, interchange of valuables

Acquisition : gained by or as a result of effort or experience, caused by environmental forces.

Possessing : to have as property, to control firmly

Euphoric Moment : a part of time marked by feeling of well being or elation

Possessing and ownership are key parts of consumerism. Desire as well as the moment that desire is filled is also part of the process of consumerism. All of these components of consumerism are filled through acquisition.

Ownership requires something that can be held through time passage. It can be held physically or mentally. It is what is taken away from an experience to be used again in another experience. But, what is “it”? There is a relationship to ownership and it is personal. Personal experience, mental revelation and ideas are all possessions of the mind and can be physical if expressed through such manifestations. Tangibility of idea has occurred through out history by means of art, architecture, music, literature and so on. Advertising is mostly a visual experience and communication. However, the nature of two-dimensional media is that an illusion of three-dimensionality exists.

Television is the most extreme example because it is a representation of space and itself is on a curved surface making it border on three dimensionality. Advertising and most media presentations are about the image and message. The proliferation of idea is an important part of consumerism expressed in this way. This image quality and possible dimensionality can be abstracted into architecture as a way to communicate and delineate space, function, circulation or progression. All architecture is consumable through use, manipulation, and destruction. What can make architecture consumable on a level that is equal to the broader phenomenon of consumption and ownership is the goal of this project.

WHY?

Firmness, Commodity, Delight:

The three aspects of architecture, according to Vitruvius, an ancient Roman, are Firmness, Commodity and Delight. In other words structural elements, usefulness and beauty wrapped into a building form. Between the three aspects listed, Commodity is of special interest to this project. In a society driven by commodification and ownership, usefulness should be ranked among the most important of the three facets.

WHY?

What in architecture is a commodity? Time, experience, function, aesthetics? The understanding of usefulness beyond function is what the three ancient aspects of architecture allude to. As people, we are the builders of the environment.

WHY?

Is it hard to believe that we have created the environment that is in existence?

I believe so.

WHY?

Complaints about congestion, travel time, the scale of the big box stores, the distance between them, the loss of personal attention in the shopping experience and the fact that our main interface with movement across the land is by personal vehicle, seem to prove that change would be in high demand. But instead, proliferation of these negatives exists.

Is the neglect of hindsight to blame?

Is thoughtlessness to blame?

WHY?

Is rapidity to blame?

Is desire to blame?

System: Consumerism

How
does Architecture
lend itself to be
owned?

Communication, evaluation and decision are the basic steps to ownership with media intake. Much like moving through the environment, these steps are crucial, and there is an intended destination or end point. One end point being ownership, the other arrival.

There is as many routes as there are people to decide upon their route. Movement and specific path, especially in such a elaborate system as Manhattan, becomes an important part of experience and comfort within a large system. Paths and routes can be owned because it requires decision and evaluation from one's self. However, they are often static and repetitive over time. Movement is connected to circulation. From the scale of maneuvering through the city to descending a flight of stairs in a building, intake, evaluation and decision occurs at each level.

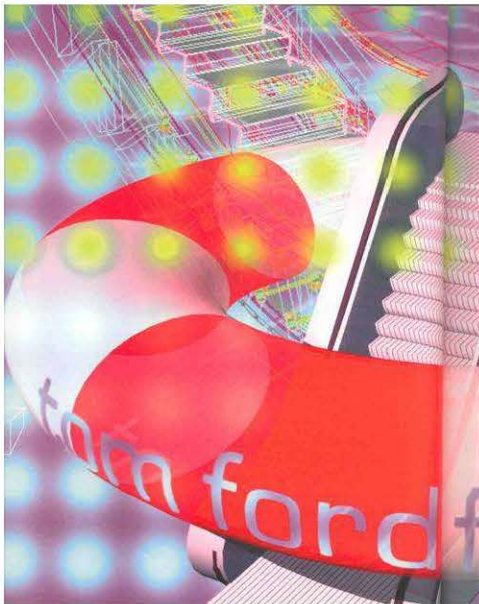
A person enters from Brooklyn on the subway, travels under the East River goes under countless streets, and comes above ground only to see a completely different scene. Bypassing all un-necessary stops on the way, a specific destination is in mind. Volumes of space become destinations to which people travel a specific route, bypassing all un-necessary spaces, volumes and voids. Movements occur through spaces, around architectural elements, constantly taking cues from color, texture, light, object, sign, symbol, space and place.

The tile pattern on the wall of Penn Station, the sign with a million tiny plus signs, first over head, then at eye level as one walks up out of tunnels below the city, reaching street level to see the old worn masonry façades with new glowing displays of Fifth Avenue, and a canopy that reaches out over the sidewalk in the Village are such cues that start to distinguish a place and time. One begins to understand the route due to the distractions of such cues. These materials, objects and conditions become a specific route to travel to a specific destination. In New York everyone seems to have a destination in mind with a route planned out.

Path and route can be owned as a personal experience; so in a sense, a certain level of variety and discovery must happen in the architecture to facilitate this idea. This should happen vertically as well as horizontally within, throughout and extending. Although mostly static, architecture can offer dynamic experience through personal process of movement and choice. Architecture enables multiple positions [over, within, beside, etc.] but on the other hand also lends itself to prescription. Prescription is the route from the street level to the top of the Rockefeller Center Observatory. This level of prescription of movement will be carefully avoided to maximize dynamic progress. Approach at any angle will be provided, attack from every angle occurs in advertising. What is equal in these two situations, what is divergent? Choice is equal. A basic necessity for a consumer system to operate is choice and variety. The commitment to buy, to have the experience, to own either mentally or physically is an end point and defines the desire or the destination.

2 Innocence Lost ?

“The Image of the irresponsible consumer whose wanton desires entail a proliferation of useless consumer durables, and who sets the standard for obsolescence, is outdated. However, there is often little attention paid to the ways in which the consumer can be helped to fulfill their new, more informed priorities; ironically in a world driven by consumer choice. Consumers often lack the opportunity to choose more responsibly.” [Consuming Architecture p7]



From “Architecture Must Burn”

“If space-junk is the human debris that litters the universe, junk-space is the residue mankind leave on the planet. The built product of modernization is not modern architecture, but junkspace. Junkspace is what remains after modernization has run its course or, more precisely, what coagulates while modernization is taking place, it’s fall out. Modernization had a rational program: to share the blessings of science, universally. Junkspace is its apotheosis or meltdown...although its individual parts are the outcome of brilliant inventions, hyper technical, lucidly planned by human intelligence imagination and infinite computation, their sum spells the end of Enlightenment, its resurrection as farce, a low grade purgatory...Junkspace is the sum total of our current architecture; we have built as much as all previous history together, but we hardly register on the same scales. Junkspace is the product of the encounter between escalator and air-conditioning, conceived in an incubator of sheetrock. Junkspace is the body-double of space, a territory of impaired ambition, limited expectation, reduced earnestness. Junkspace is a Bermuda Triangle of concepts, a Petri dish abandoned: it lowers immunity, cancels distinctions, undermines resolve, prefers intention to realization. It substitutes accumulation for hierarchy, addition for composition. More and more, more is more.”

What does that have to do with anything?.....It is a result, a condition, it is the present.

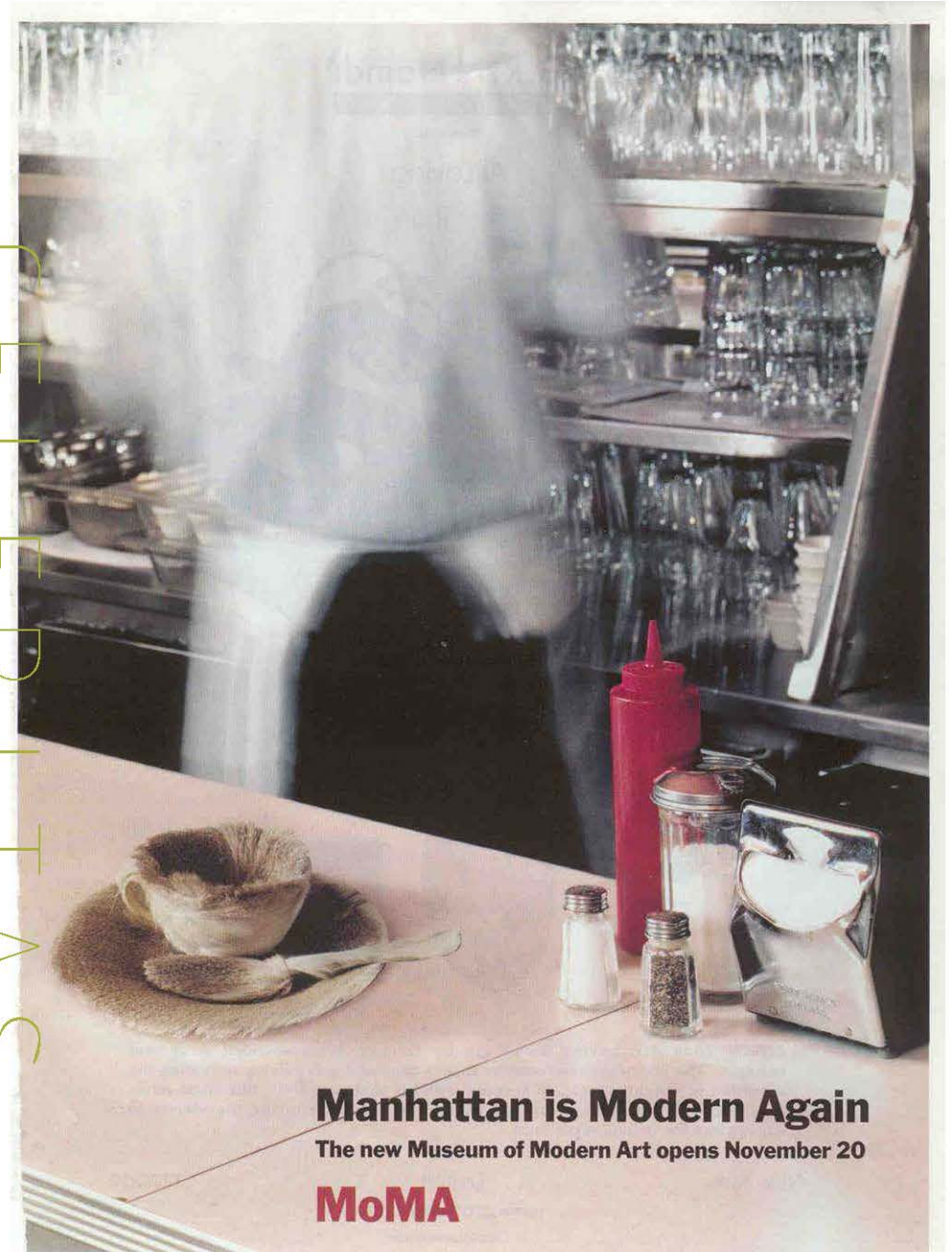
Since junkspace is a result it has causes. One such cause is value. The value of objects, from socks to buildings has decreased. Decreased value leads to the use of sub standard materials and detailing of systems. It is much like a vinyl siding system. It works well as a system, with all its molded parts filling, overlapping and tucking inside each other, but it has to work with other systems and the environment, and then it falls short, fades, warps and cracks. Even though the vinyl will not degrade in terms of returning to the earth, it becomes a failed system after so long and must be replaced. Where is the justice! Junk space is also the tightening up of skins, material unity and modularity. It is the creation of the box: an enclosed, inward looking, container of people and heat. Sounds lovely! Doesn’t it?

Modernism is the moment. It is in the present, it is also in the past at the same time, I think it can be in the future.

The moment: an all consuming idea and way of life. Immediacy, fashion and constant change are tenants of the times. What makes me think modernism can be all time encompassing?

Because in world of constant, even rapid change, what is still and has the essence of longevity is not only significant, it is reliable in a world of unknowns. Adaptability is as important as Permanence. Space is as important as Void. Open is as important as Closed. In a culture of disposability, permanence is important. Modernism and the interpretation of architectural ideals is the same as making architecture into information. It is about space and what that space does to you. Effect through Architecture.

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Manhattan is Modern Again

The new Museum of Modern Art opens November 20

MoMA

© 2004 Museum of Modern Art. Photograph by Matthew Sefton. www.moma.org/manhattan

Museum of Modern Art advertisement featuring Merritt Dopenhagen's *Fur Lup*

Sprawl: the great in-between

Does a line exist that we can call a coast line? Is there a boundary that contains suburbia? As expansion of urban areas persists, an ever undefined line between what is city, what is suburbia, and what is open land exists, but not really. This constant flux proves that each situation imposes, overlaps and claims ownership of stature over another.

What occurs there has nothing to do with the sections lines that once delineated the land and has even less to do with the city grid it feeds off of. Point being a question of planning. What does prior situation (existing city) have to do with expansion outward? Or is it just a satellite nation, or in new terms, an excerpt city? I think individualization and ownership has everything to do with the constant rate of growth. If we are in-between, how do we become stationary, considering cities are time enduring through change and flux?

From "Architecture Must Burn"

System: Sub-Urban

Individualization = Homogenization

In a craze to own a couple acres and a couple garage stalls individualization became systematic, and monotonous. The grid may have been predictable and maneuverable, but those multi-cul-de-sac developments offered prime location to everyone. Ironically, if everyone has a cul-de-sac, the cul-de-sac is as special as a portion of a square city block. But it's about the 'idea of special' that has been sold all across the fringes of American cities. When everything is special, nothing is special.

Imagineering (Disney Style)

One could think of suburban situations as Disney thinks of it, in a make believe manner. Only it won't go away. Imagineering is a sort of department of planning for Disney World. The ultimate environment makers, they make castles fit-in in Florida. What results is a created environment. Now this sounds interesting, however it is context free. The relations to the context and site situation are generally second to effect. People like this phenomenon. It's comforting, reliable and predictable, unless it is one of those darn new developments where the addresses follow their own logic.

Destinations, Attractors & Masses

Attractors is a word used by Aaron Betsky, author of *Architecture Must Burn* (2000) to describe suburban sprawl through chaos theory and order. "Attractors are what stabilize emergent, entropic systems [p.13]." Since the advent of chaos theory there has been an interest, "...in how smooth, undifferentiated space begins to differentiate itself into a self-forming landscape around one or more centers of attraction. Systems gyrate in wild loops among these attractors until they fall into repetitive rhythms and finally freeze into place. It is in the tenuous state between chaos and order that the greatest energy exists in a system [p.11]." Think of this in relation to sprawl. Seemingly chaotic systems of roadways and development form around the city center, orbiting south, then east en masse. Attempting to settle down around the new hearth: the mall in the sea, the school in the field. Organization just takes time, but the potentials of suburban development are now, while still in flux. This should be harnessed in positive ways to create genuine experience and place not "...ware-houses devoid of meaning..." nor "...mute enigmas that absorb energy and money and give nothing back" [p.15].

iii Another Helping of Monotony Please !!!

The Khaki Revolution: march onward homogeneous soldiers!

It's a color, it's a piece of clothing, it's, it's revolutionary!

“Khakis announce leisure and the aftermath of activity, the sense that something strenuous just happened but has now been cleaned up.” “Khaki is the iconographic garment for the well-behaved, well-paid America ‘person,’ who defaults to that color choice because it seems easy and simple, inoffensive while still slightly stylish, and imminently durable,” “...khaki makes the most invisible outfit for the future, a covert skin for battling atop the dead, colorless planet.” [Marcus, 2004, p.9]

Have I gone too far to insult the greatest dress-casual invention of modern times? The argument involves the repercussions of singular color selection. Take note, while in public. Khaki is the ultimate friendly, non-prejudice, non-obtrusive, match-damn-near-anything solution to building finishes (inside and out). While designers ponder the greatest and unfortunately most exciting choice of the day, they feel pain and agony. “Which tone of khaki should I use for the wall vinyl, what about the floor tile, and the kick plate? One can’t be too red. What if the other is too yellow? They will clash. What will I do? I need them to all be neutral shades and tints of this glorious color.” Which, by the way, is practically neutral anyways. It is the comparison of nothing to nothing.

It is hard to imagine
another system in place in our
lifetimes.

“We can hardly expect to
defend ourselves from propaganda if
we are not aware that it is being
used.” [Media Speak p.18]

“We will soon be bumping into people we did not know were there,
and khaki will become another name we use for nothing.” [Marcus, 2004, p.9]

B: Building Typology

Research Institution & Information Center:

01: In house research facility

02: Exhibition Hall & Gallery
(installations, videos,
displays, & exhibitions)

03: Resource Center for the public,
(lectures, discussions, &
immediate information)

C: Conceptual Basis

Architecture as one of the arts is technical, aesthetic, cultural, personal, and communal. Many movements within art and architecture are inseparable, telling stories, raising awareness, honoring gods, showing the human condition and expressing ideals, cultural activities and ways of life. In retrospect, movements are forged and left in the way side time and time again. However, they do help us to understand our own history as well as others. With the postmodern movement many characteristics from historical contexts were used in new ways and in new combinations. When that movement ended or if it has ended is the matter of current trend naming and sub-categorization. But... more importantly is: the question of what is to come that has not yet been named. The future is always looming because, change is the constant and change is difficult.

Important advancements have been made throughout the history of architecture, by means of materials, building components, and style. These things are always tied to culture and time. What happens today we, as a society, will learn from tomorrow. Although many great built projects have occurred in many arenas, there is also a degradation of many factions in architecture. Similar to post WWII housing, a new suburban sprawl and homogeneity has arrived and is thriving. Along side vinyl housing has come the steel pole shed turned from a machinery storage facility to modern day church, restaurant, office building, beauty salon, fabrication facility, and so on and so forth. One question comes to mind, how can so many technical advancements lead to substandard solutions? Well maybe "It's the economy stupid". Could money be more important than longevity, integrity, or dare I say, beauty? In a commoditized world? Possibly.

We go about our daily business in one beige box and move onto the next, non-obtrusive, standard, painfully simple box. Or is it a way to make architecture easy to change, easy to retrofit, easy to adapt. I don't think these are underlying solutions or aims. Within a time when there are overtly obscene situations, it is strange to have such monotony. Maybe it is a balancing act? Maybe that is what makes one obscene and the other boring. My aim is to consider all these things in order to use characteristics of the media to inform architecture and in turn, architecture be informative; informative to the point of consumption.



C: Conceptual Basis

Although the stage
of constant change,
cities are one of
our most durable,
permanent situations

Crosby Street

The **Situ-ation**: a fast paced consumer driven communication style that forges falsities about actual objects including but, certainly not limited to: hygiene products, cars, lifestyles, and the human body.

The **Commun-ication**: attributes of the media which, is something we rely on for fact as well as fiction.

The **Diver-gence**: values of the built environment that can exude newness within, or as a part of, values that provide longevity.

The **Juxta-position**: a new building in a historical context, a permanent structure in an ephemeral situation.

The **Mother-Load**: considering architecture in terms of communication, in terms of current media trends and in terms of possibility.

The **Sym-biotic**: considering architecture in the same terms as the media, layered, image & information laden, complex, graphic, sexy, branded, fascinating, confusing, symbolic, beneficial, consumable.

to change

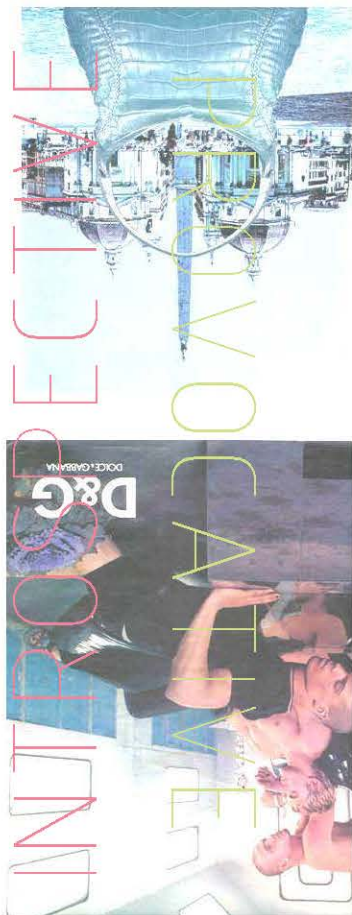
to adapt

to stand still



Non-Existence, is that possible?

Fear, could that be a reason?



The typology is something that has no exact precedence; there is no current center for the study of contemporary culture where the basic function is also the basic outward quality or service. There is also no institution that relies so heavily on the system of consumerism to inform consumers. The institution would function as a research facility within the very fabric it exists: current trend, time, communication, and style. It would also function as a source for this information. It needs to be provocative and introspective, as well as, objective, as new revolutions about the self usually are.

The service would be to educate: to teach durability, the importance of value, how to learn from the past, how to move forward by using today, not just yesterday, as an object of intellectual conversation and realization, even reason for action. The underlying performance of the building is to create quandary, initiate provocative ideas and to present a facility that has to be maneuvered through, like a worth while choice, like life.

How this service would be projected to the public would be a process of information sharing. Through research by a rotating and a semi-permanent residence of people, their findings would be shared with not only interested persons, but with passers by, people with full attention and people with fractional attention. The importance of informing many people, not just the "choir", drives how outward this building needs to project itself. However, it also has to be durable and able to withstand attacks, fear, and misunderstanding. Is a public fortress?

It is important to set this kind of example because, in the age of "information", information is our strongest tool, device or even weapon against ourselves. Once we understand how we inform ourselves we can educate ourselves better. And that is the real tool, realization. Falsities fall to the way side and values become obvious. In a time of mass communicational opportunities, massive education or expansion of understanding current situations is possible. The intake of information can equal the intake of goods. We are changed by the intake of information, we use it, we consume it, and a building needs to facilitate this.

MEDIA :

quick cuts
layered graphics
multi-message
loud audio
high impact visuals
frenetic bursts
random transitions
non-stop

ADVANCEMENT :

grid: flexible structure
icon: permanent transcendence
awareness: association values
minimalism: non-flash
integrity: stability
blending: of time, timeless
in your face: complex space
fashionable: that is all it ever
always has to be

E: Emphasis

Media Characteristics: using messages communicative characteristics and categorizing them into:

1. Spatial Informants

2. Visual Characteristics

3. Communication Attributes

4. Surface Treatment

Considering Architecture in the same terms as media and advertisement: Architecture *that* is consumable

Architecture *that* informs

Architecture *that* communicates

Architecture *that* demands attention

Architecture *that* necessitates thought

Architecture *that* facilitates decision making

F: Site Information:

Location & History & Character:

I could tell you the address, but
would that really get you there?

new york city?
FORGETTED
UP
SIDE

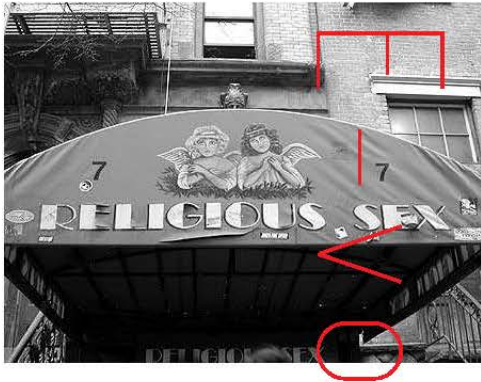
East Houston Street between
Broadway and Crosby
Street.

Houston Street & Broadway: Photo of Site

The specific location is on the north end (the long end) of a block bounded to the East by Crosby, West by Broadway and to the North by Houston. The surrounding area is very **dense**, yet directly to the East is a gas station, a rarity in such dense areas of the City. Surrounding buildings with exposed sidewalls are painted with advertisements, such as the two buildings directly south of the site the building, the building adjacent to the gas station, and the building across Houston. Houston Street is a fairly wide street for Manhattan. It contains six lanes of traffic and a median. This particular area is extremely **busy** due to the gas station, which is used by cabbies, and not just a couple cabbies, but multiples of them, at the same time. There is also high end shopping, restaurants and residential inhabitants.

Pedestrians are on all streets here. Crosby is by far the least busy street; it is a kind of alley because it is only six blocks long while running the long direction (N/S). The Guggenheim SoHo, and the Museum for African Art are directly around the corner. Unfortunately, the New Museum of Contemporary Art, has just relocated to Chelsea (go figure). There is the Angelika Film Theatre and Old St. Patrick's Cathedral near by and a Metro stop on the site.

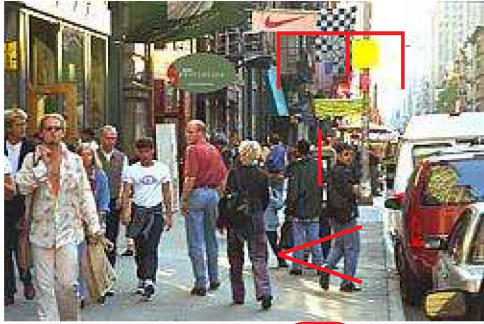
The architecture in this area is primarily **historic** cast iron that has been **retrofitted** for new uses. Many buildings still have original tin ceilings decorative facades, and ornate cast iron columns that are exposed or in the process of being exposed. In general, there is a trend to rehabilitate, reinvent, refurbish, restore and retain the historic built environment. This is no new idea in New York, it is more like the natural progression, but... there is new construction all the time. In fact the site across Houston Street is under construction and will be one of the only really new buildings in the area. Besides the cast iron buildings, there is a lot of heavy masonry structures. These buildings may be a little older than the cast iron buildings, but have fared well. Colors and materials range from light stone to dark brick appearances in the masonry structures. Mostly, the buildings are low to mid rise in height, right around the 6 storey water availability limit.



The area that is known as SoHo was not settled until 1770's by the Dutch. In the middle to late 1800's is when most of the historic Cast Iron Architecture was built. By the 1880's million dollar textile industries had made the SoHo area home. The heavy masonry buildings that were factories and warehouses were at first all stone or brick. With the advent of **Cast Iron**, which SoHo has the highest concentration of this type of construction, more decorative ornate facades came to be. Cast Iron allowed for larger openings and more open floor plans. These tall curved windows allowed for natural light to pour into these previously gas lit buildings. Various industries used this area for manufacturing and these buildings housed fabric, china and glass dealers which used the lower floors for display and the upper floors for manufacturing and production. Such businesses as **Lord & Taylor** and **Tiffany's** were situated in this area. The turn of the century saw the fashionable businesses move uptown and SoHo developed into a seedy, sweatshop filled slum. Labor Law reform forced people to leave again and not until the artist's migration in the 60's and gentrification in the 70's and 80's did this area see real progress.

The current situation has yielded one of the most fashionable areas to shop in, eat at and of course.... have an address in. The buildings in SoHo were so adaptable to almost any function that commercial and residential lofts are still springing up. Due to the fashionable nature of the area many high end fashion, beauty and boutiques have established themselves in SoHo. Such top fashion names include **Armani Casa**, **Prada**, **YSL**, **Yohji**, **Helmut Lang**, **D & G**, **Diesel** and **Kate Spade**, but that is only the tip of the iceberg. Well established and also controversial art institutions and galleries own space here as well. Such cultural icons and The Guggenheim Foundation has **Guggenheim SoHo** on Broadway. More experimental art is shown at the **Alternative Museum** on Broadway and Houston and **The Artist's Space** in a third floor loft. It's hard to find, but the art is very contemporary and not like anything in a museum, so it's worth looking for. Adjacent to the site, on Broadway, is a **Pottery Barn** store.

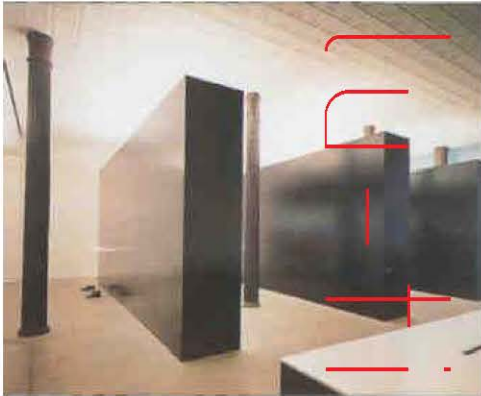
The area directly around the site is all retail at ground level. Above ground level the functions start to vary and include offices, galleries, residential lofts, but not much shopping. At the street is where the window displays are still used to entice pedestrians, bring them inside, and hope they spend money. The street condition is vital to these streets for business and people.



SoHo is a neighborhood. It is an acronym for South of Houston (House-tun: we are not in Texas anymore). SoHo is part of Manhattan, which is one of five boroughs making up New York City. Manhattan happens to be the fault line, where all the action is, where a vast majority of what New York is known for, actually occurs. The area is surrounded by ethnic neighborhoods such as Little Italy to the southeast, Nolita to the East and the Lower East Side, which has been predominantly Jewish. TriBeCa, to the southwest is characterized by Civil and Commercial characteristics as well as an industrial area. Directly North is NoHo, which is a spin-off of SoHo, as well as the West Village and East Village to the northwest and east respectively. You are never really alone here. [Goldberg p.45]

SoHo is an area of gentrification. Gentrification is one of the major systems that defines areas in Manhattan. Whether it has occurred or whether it will occur is the difference at this time in history. SoHo is characterized by its commercial buildings, lofts and studios that have went from cheap and dirty to high and extravagant with contemporary art galleries and celebrity residences. The artists were naked in the streets long ago in SoHo, unless they got to ride the wave that is.

SoHo is urban history. Urban history = change. SoHo fits into its historical context through its changing functions. I say functions because, when you walk down the streets it is essentially like walking through the built environment of the nineteenth century due to the historical architecture that is intact today. It has been saved from being leveled because of its historical cast-iron architecture, which still survives and houses ever evolving functions. It has gone from fashionable to hell hole and back again. What is interesting is what stays still versus what never congeals. Maybe it's the phoenix of Manhattan?



SoHo is art. New York City, especially Manhattan has consistently been the American center for art, fashion, influx and change. It is important to know these general characteristics, because they prevail today. Immigration was and is extremely high, from foreign countries as well as from within the US. America defined itself from Europe, by means of a culture departure, in the early half of the twentieth century. Contrary to popular belief the departure did not occur due to throwing tea into the bay, but with Abstract Expressionism. All of a sudden we were a force, not only industrially, but culturally and New York happened to be the center of this. The area is synonymous with art, however, as this city works, everyone is moving to Chelsea now anyways.

SoHo is money. It became increasingly popular after the sixties. Artists had moved into this area from the West Village as it increased in price and declined in hip-ness. Due to lower cost space, SoHo became popular, eventually the rich and famous always follow the artists around and this area was gentrified also. Artists who had no electricity in some studios hit the road as chic restaurants, high end galleries and brand names moved in to light the way.

SoHo is juxtaposition. Some of the trendiest, highest end stores have satellites (in Bloomingdale's case) or epicenters (in **Prada's** case) which call SoHo home. It was once before a very fashionable neighborhood. In the earlier eighteen hundreds, a fifth avenue of its time, like when 5th Ave. did not really exist. The splendor gave way to the city's first red light district and then industrialism and in 1962 The City Club of New York published "*The Wastelands of New York City*" which labeled SoHo a commercial slum. In fact it was know as "The Valley" or more popularly as "He l l's H u n d r e d A c r e s". Sounds stunning, doesn't it? Now it's the fabulous young couple's, the wealthy single's, the ex-suburbanite's and the empty-nester's home. These people don't live in "hell", not when they can afford heaven. The interesting characteristic is that SoHo will never really be elegant. This downtrodden time in SoHo's history may be its most valuable asset today. It is a unique area, somewhat gritty on the inside, and it will never really have the lights and glitz of the Upper East Side. So even though prices are high and boutiques are a plenty it remains dense, heavy and solid.

Levis
 Eddie Bauer
 Armani
 Urban Outfitter
 Pottery Barn
 H & M
 9 West
 Crate & Barrel
 Jill Platner
 REI
 Prada
 Express
 Kenneth Cole
 Guess?
 Esprit
 Duane Reade
 Brooklyn Industries
 Banana Republic
 MoMa SoHo
 Pop Shop
 Kazuyo Nakano
 Dean & DeLuca

SoHo is commercialism. The cycle of gentrification is ripe on the island. Like fruit trees in the fall, everything is falling to the ground, changing, recycling, settling in for the survival of winter, but most importantly, seeding the ground for the next season. As sure as the slums disappeared, so did a lot of the most commercial galleries. Commercial endeavors infill these previously pristine white-walled environments. They fill the spaces with purses, jeans, and house wears. Ironically enough, the displays resemble works of art hanging on the wall. The “what’s next” is answered, but the new future is not as obvious. This unknown is a part of the equation that commercialism and consumerism provides no answer for. It leaves areas high and dry, unless there are really people to support such areas. This is why abandoned strip malls litter the suburban landscape, why malls fall out of fashion and why density survives. I mention this because density of people and built environment is a surviving force on an island. A force of continued change is constant. In a place where everything is changing rapidly, the constants are very important to accommodation of evolution. SoHo has plenty of density and people and consistency in it’s built environment. Since many buildings still have a loft code that applies, residential areas exist along with commercial. However, many commercial endeavors do exist above street level. Offices, galleries and stores all use space in this area creatively, one can do a lot with a street facing window. After all, the writing’s on the wall. [Or in this case, stretched over the wall and around the windows.]



Broadway Looking South



Sidewall of Adjacent Building to the Site



Broadway Looking South



Sidewall of Advertisement in SoHo

F: Site Information:

There's a new kind of
graffiti in town:

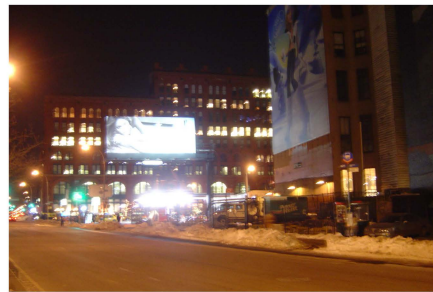
Graffiti has long been a method of tagging, showing ownership and leaving a personal insignia. So, what are billboards, brand names and logos? Why is one so accepted and the other shunned?



Advertisement on a Building



Stretched Canvas Advertisement near Site



Nearby Billboard & Site



Window advertisement



Billboard near Site

Have we reduced architecture
to...Surface?

Because one is paid for... and that is
honest exchange in a consumer
society

F: Site Information:

Street By Street Character:



Broadway Looking South



The Site from the NorthEast



Crosby Looking South

Broadway:

Broadway is a dividing street through the island, starting on the upper west side and crossing the island like a beauty pageant sash. Broadways is an artery of movement, constantly filled with vehicular traffic and pedestrians. Many of the major commercial store fronts are on Broadway so the character of the street is geared to the pedestrian. Street level displays and building details hover at eye level. Commercial space also uses upper levels throughout the area and the street facing windows are used as their announcement of existence. Each entrance off of the street is indented into the building mass. Flags and banners as well as canopies announce store titles and prominence. The only store with no sign, ironically, is Prada. The interior itself oozes high fashion and high cost. This street is constantly busy with people, especially on weekends, but also during evenings. There is not a lot of night life in this area, but the stores and boutiques stay open late and act as entertainment for many people. The crowd is always mixed in age, gender and race and pace. Several subway stops emerge onto Broadway as it is a consistently popular place to do business. The site comes to a point on this street.

Houston:

Houston is a busy thoroughfare. Commercial establishments are not as frequently oriented to this street because it is very wide and has very fast moving traffic. There is a median on this busy artery. Many pedestrians do use this street however. The connection to the other side streets from this street is very high volume. The commercial area is also on either side of this street so many people are at this intersection. The site has its longest side on this street and is opposite the only modern building in the area.

Crosby:

Crosby is a unique avenue because it is so short. It terminates just one block up from Houston and is much like an over used alley. I understand, from a business owner on this street, which it is actually quite busy compared to five years ago. There are store fronts on this street, but also some delivery access for stores that face Broadway. It is a true mix of street level window shopping and hidden entrances. It is a narrower street and remains mostly dark. Businesses on this street are of a smaller scale as well as more unique versus the strong presence of chain stores on Broadway. People tend to use this street only if they are going into one of the building, not as a passage. People also hang around in the alley areas of this street. It is both service and façade. The secondary façade of the site is on this street.

F: Site Information:



From the Site Looking East



The Site from Broadway



The Site from Crosby

Adjacent:

Adjacent to the site is a six storey masonry structure that is commercial and residential with the loft code applying to it. The stone work on the Broadway façade is light in color with detailing at each floor and between each opening in the façade. Columnar details and classic elements are used throughout. This building probably dates to the turn of the century. The shape of the building is the dumbbell, which came about in the same time. This shape allowed for interior openings and an air shaft on the interior of the building. This space is now exposed and goes one level below grade for light and ventilation to the below grade spaces. One either side of the shaft the exposed sidewalls contain advertisements. One is a painted surface, which is semi-permanent and the other is a stretched and printed canvas, which is temporary. The exposed sidewall contains three windows at the sixth floor.

Within:

Emerging from underground the Lafayette/Broadway subway stop is at the narrow (Broadway) end of the site. This element renders below grade use to a minimum, however, the tunnel of the subway is under the street and the tunnel from the actual subway to the portal goes away from the site towards Broadway and Houston. Another consideration is a fruit and vegetable stand that exists in the point of the site, between the subways stop and the point at which the site is angles due to the angle of Houston and Broadway. There is a small permanent structure and opens and expands to display areas for goods.

Facing:

Across Houston is a not yet finished modern glass building. It is a one of a kind in this area. Also facing the site is a red brick masonry structure with classic details and grand stair cases into each section. It contains arches above the windows and is 7 & 8 stories. However between that structure and the site is a common gas station, canopy and all. Across the intersection is another masonry structure that wraps around the corner to have facades on Houston and Broadway that are ornate and full of detail. Another common element is the area is large scale advertising and billboards. Many exposed sidewalls face Houston Street and are used as a surface to sell goods. Very large billboards also hang out into space to catch vehicular traffic.

F: Site Information:

41°N Latitude 73°W Longitude
Climate:

Ranging from snow and rain in the winter months of to sunshine and heat and humidity that only a city can produce, Manhattan Island provides an opportunity to ice skate outdoors as well as feel uncomfortably sweaty with millions of other people at your side.

The city has been known, on occasion to be brutally hot and humid in the summer. On the other hand winter storms also run their course, but it is usually a mix of snow and rain because the city core produces so much heat.

"So hot you can fry an egg."

Dave Mathew's Band

"Hot as a hairdryer in your face.

Hot as a handbag and a can of mace.
New York."

-U2 New York

Averages:

January:	32.4°F	5 Hrs.	July:	76.9°F	10 Hrs.
February:	34.8°F	6 Hrs.	August:	75.6°F	9 Hrs.
March:	42.4°F	7 Hrs.	September:	68.2°F	8 Hrs.
April:	52.3°F	7 Hrs.	October:	57.3°F	7 Hrs.
May:	62.5°F	8 Hrs.	November:	47.4°F	6 Hrs.
June:	71.4°F	10 Hrs.	December:	37.7°F	5 Hrs.

(<http://www.bbc.co.uk>)

Averages:

January:	3.4 In.	12 Days	July:	4.3 In.	12 Days
February:	3.3 In.	10 Days	August:	4.0 In.	10 Days
March:	4.1 In.	12 Days	September:	3.9 In.	9 Days
April:	4.2 In.	11 Days	October:	3.6 In.	9 Days
May:	4.4 In.	11 Days	November:	4.5 In.	9 Days
June:	3.7 In.	10 Days	December:	3.9 In.	10 Days

(<http://www.bbc.co.uk>)



Both Images Times Square

Temperature & Hours of Sunlight:

Precipitation & Wet Days:

all of the above

F: Site Information:

Population:

(July 2002)

Total: 8,084,316
Male: 3,794,204 (47.4%)
Female: 4,214,074 (52.6%)

Education:

(25 Years and over)

High School or Higher: 72.3 %
Bachelor's or Higher: 27.4 %
Grad./Prof. or Higher: 11.6 %

Mean travel to work: 40 Min

Race:

NYC

White: 35.0 %
Hispanic: 27.0 %
Black: 26.6 %
Other: 13.4 %
2 or More: 4.9 %
Chinese: 4.5 %
Asian Indian: 2.1 %
Am. Indian: 1.1 %
Korean: 1.1 %
Other Asian: 1.0 %
Filipino: 0.7 %

[www.city-data.com]

Demographics:

Ancestries:

Italian: 8.7 %
West Indian: 6.9 %
Irish: 5.3 %
German: 3.2 %
United States: 3.0 %

Foreign Born: 35.9 %
Latin Am.: 18.9 %
Asia: 8.6 %
Europe: 7.0 %

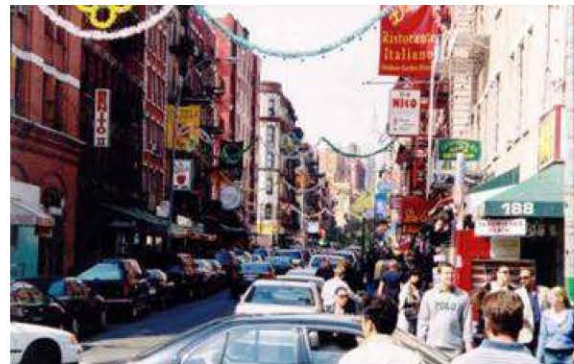
all of the



News Stand and Subway Entrance



China Town



China Town



Wig Display

all of the

F: Site Information:

Geology and Geography:

Geology:

Physical Geography (au natural):

Manhattan Island is surrounded by tidal estuaries: the Hudson River on the West and South; the East River on the East and the Harlem River to the North. Manhattan Island contains one of five boroughs of New York City, that being Manhattan. The island is fairly flat ranging from 5ft above sea level at Battery Park to 400ft at Washington Heights. [<http://3dparks.wr.usgs.gov>]

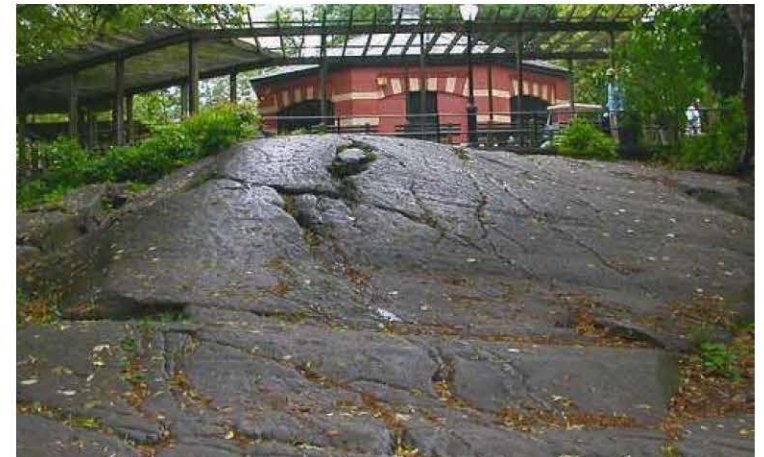
The subterranean condition of Manhattan Island is comprised of various forms of metamorphic rock. Metamorphic rock is rock that changed into a more compact and more highly crystalline form that was shaped and formed by glaciers as late as 10,000 years ago. This is not long ago in glacial terms. There are also parts of the island that have been formed with landfill, notably, Battery Park [<http://www.citidex.com>]. Much of the terrain of Manhattan and the Bronx is only covered with a thin layer of soil which arrived with the last glaciers and the island is surrounded with mud banks [<http://3dparks.wr.usgs.gov>]. Now of course most of it is paved, but there is this little area called Central Park (840 acres), which just celebrated its 150th anniversary recently. Rock outcroppings are present in the park and are part of its features. However, not all of them are naturally occurring, much of the park has been designed and altered, but no rock was imported, there was enough to go around. In fact it is part of the building material of many buildings. The specific site that I chose has the exit/entrance to a subway stop located under the surface. At street level there is little else than the entrance and some non-permanent vendors.

Physical Geography (le built environment):

The site is at the intersection of two busy streets in Manhattan, Broadway and Houston. Houston is wider than most streets in Manhattan. Bounding the East side of the site is Crosby Street which is a narrow street for only two lanes of traffic. Buildings are generally 6 stories in height and around 80-100 feet. There are some that are taller and are up to 10 stories.



Excavation of a Site in Manhattan



Rock Out Cropping in Central Park

G: Major Project Elements

Why?:

Why Not?:

Multi-Purpose rooms are not the basement entertainment room anymore.

Space Value
=
Multi-Function

Many of the spaces can have multiple functions through out the day. The multiple use of a space relies on a certain level of flexibility within the spatial planning of the building. Certain spaces would be prone to after hours use. Such spaces include the gallery and reception area to hold opening exhibit receptions or the spaces could be rented out to hold various gatherings. The auditorium could also to hold evening screenings. Many institutions already do such things, however the function is usually tied to an institution celebration. Examples include the Walker Art Institute in Minneapolis, Minnesota and the Plains Art Museum in Fargo, North Dakota. The Walker holds events called “After Hours”. What the gatherings come down to is a social event in a museum. People can wonder the exhibits, have a drink, usually there is music and dancing, and lots of conversing. It’s a party and it brings traditionally 9-5 places alive in the evening hours and even the early morning hours.

What is important about this concept is that a building can accommodate what it is meant to and what is imaginable. Taking advantage of a building in such a thorough way is linked to the consumable essence within all architecture. If I can make my personal bedroom into a gallery for art, a gallery can hold a party, and so on.

Certain other functions would also cause the building to be alive 24/7. Due to the nature of research and creative endeavors, which know no time, the research areas would be used well into the night, morning, next week, and a Thanksgiving break. The living spaces also provide an opportunity for the building to be providing for the inhabitants and visitors at all hours. The nature of some of the information that the building would provide would also know no end according to time. Certain displays and the subways stop would always be running, pausing and moving onward, only to repeat.

Multi-Functional = Constant Motion =
Ever-Ready = 24/7 (like it or leave it)

G: Major Project Elements

01: Research Areas

Private:
considered personal space

Much like a private studio, each researcher would have control over a particular space in order to research, write, and design exhibits about consumerism. These areas should be accessible upon invitation to non-staff participants as part of the educational and outreach to the public.

01: Research Stations/Areas

5 @ 350 SQFT

Since research participants would be from varying backgrounds and areas of study; the research area would have to be flexible in arrangement and furnishings. The space should be open but could include built in shelving and an area for a computer. A window to the outside, street side specifically, is important to these spaces as to observe people or as a basic consideration of daylight and connection to the outdoors since these spaces will be heavily used.

02: Living Space

2 @ 600 SQFT

02: Living Space

Visiting researchers that stay one year +/- would have the opportunity to live at the facility in order to accommodate and ease research. These areas would be as private as the researcher desired. Again they would have control over certain aspects of this environment.

The living space accommodations would be similar to a small apartment, however should include a small entertaining space for several guests. Kitchen, wash facilities and one bedroom are necessary along with a living room type space and dining area. Built in furniture such as shelving, dressers and cabinetry would be appropriate for ease of care as well as suitability to multiple users over time.

G: Major Project Elements

Semi-Private:
used by staff personnel

03: Administration

2 @ 225 SQFT

2 @ 150 SQFT

04: Workshop for Technical Staff

1 @ 800 SQFT (workshop)

1 @ 150 SQFT (office area)

1 @ 150 SQFT (tech office)

05: Storage/Archives

1 @ 500 SQFT

(incoming/outgoing)

1 @ 500 SQFT

(cataloging/archiving)

03: Administration

Permanent staff areas to organize press releases, exhibition schedules, lectures, visiting researchers/scholars, pay bills, curate exhibits, catalog and preserve exhibits. There would need to be a head curator, assistant curator, director of exhibits and personal relations work and an assistant for that person. Each person would need a personal office area. Placing that near the research areas would be important to make relations between the two groups convenient. In each personal office area a flexible space is necessary in order for basic furnishings such as a desk, book cases, file cabinets and seating to be varied by the user. These personal spaces should have direct windows to the outdoors as day lighting, ventilation and views are important for such spaces.

04: Workshop

This area would be a work area large enough to work on full scale exhibitions. An area for tools and a large work surface as well as equipment such as a wood shop, and a welding area. Very large scale exhibits would be built in the exhibition area. These people also need space for some paperwork and office duties such as ordering materials.

Special considerations should be made to accommodate a welding area and table, a layout table, as well as higher ceilings to ease the moving of large materials or exhibition related objects. A separate area for light paper work should be adjacent, but separate due to dust and debris that would be part of fabrication or repair of any exhibition related materials.

05: Storage

Storage for exhibition pieces, materials assembled and collected by the institution would need to be housed, as well as incoming materials and outgoing materials. Archived materials would be housed off site. A loading dock and freight elevator will be necessary. The question of keeping exhibits also arises, as the function of this building is to present current information. However retrospect is very important and history is a necessary element to understand the present and the future.

G: Major Project Elements

Semi-Public:
open to public/
available for private functions

06: Exhibition Spaces/ Galleries
1 @ 5000 SQFT

This space should be ultimately flexible but should have some permanent media installations that would be defining spatial elements that also show portions of an exhibit. It should be multiple levels in height to accommodate any kind of installation. Smaller exhibition areas should also be part of the experience. Special considerations should be made so that lighting can be adjusted specifically for any certain exhibit or desired affect for display, but day lighting is also important. A system that can be manipulated or operated from the building is a consideration. This space needs to be multiple levels in height, no less than two stories in a portion of the area.

06: Exhibition Space/ Gallery

07: Reception Area
1 @ 1000 SQFT

This area can double for other functions. It should be a relatively open area that accesses the areas where presentations are made, being the exhibition hall and auditorium.

07: Reception Area

08: Auditorium
1 @ 1500 SQFT

Accommodating lecture by visiting scholars as well as researchers would happen in the auditorium. It should be able to accommodate a screening of a visual presentation as well. The auditorium will seat 75 people and should be equipped with a control area for viewings, lighting and sound control.

08: Auditorium

09: Library
1 @ 4000 SQFT

This space houses books, movies and computers for research for the public as well as the in house researchers. It should have space for an attendant and areas for reading and viewing. Small viewing/reading rooms are a consideration for privacy.

09: Library

10: Conference Room
1 @ 500 SQFT

The conference room should accommodate workshops and small meetings, so a flexible plan is important. Accommodations include a large conference table that could be broken into smaller tables as well as an informal sitting area for more intimate conversations or interviews.

10: Conference Room

G: Major Project Elements

Public:
variable control

11: Book Store
1 @ 500 SQFT

Open to the public this space should have street level window space and be appealing to enter, even to passers by. The book store should have its own street entrance and be connected to the reception area and main entrance to the building.

11: Book Store

12: Kitchen/Deli
1 @ 500 SQFT

The kitchen would be equipped to handle small functions or catering from outside sources. Equipment would include industrial ovens, a stove as well as cold storage. A bar/café area should be included that is easily accessible from the street but will also function for receptions.

12: Kitchen/Deli

13: Subway Stop

Hyper Public:
no control

This is already part of the site, incorporating it into the building is important. The Broadway-Lafayette stop comes above ground on this site. The F and V lines that run from Queens through Manhattan to Brooklyn and the S line, which is a short Manhattan line, meet at this stop. The 4, 5, and 6 line which runs from Brooklyn, through the Financial District, the Upper East Side to the Bronx is also connected to this stop. In essence part of the ground floor accommodates this function and there will be no below grade spaces that are a part of the building spaces.

13: Subway stop

14: News Stand
1 @ 150 SQFT

This is an incarnation of the media as object to own. It would be a daily stand that would service the neighborhood, pedestrians and tourists. This would not necessarily be a space that passersby would enter, its design should be a service counter with an area for one person.

14: News Stand

Ancillary:

Restrooms: @ 1500 SQFT
Circulation: @ 10% = 2100SQFT
Mechanical: @ 10% = 2100SQFT

Subtotal Square Footage: 25,000 SQFT

Total Square Footage: 30,000 SQFT

H: User & Client Description

Researchers should be available to the public at certain levels. Although their work stations would be private, invited guests should be able to access these areas. Researchers/Scholars would also be available to the public through the lectures and exhibitions they are involved in. Research may include information gathering, via books, journals, web sites, interviews, travel, experiments. The result of their research may range from scholarly papers to creative writing, object gathering to object (art) making.

Administration helps to facilitate the researchers by gathering materials, providing a means to publish research and exhibit ideas and organize an audience and schedule lectures at the facility and at other institutions.

01: Rotating Researchers : People situated in the institute for a short duration +/- one year that have the option to live there. Each person would have a personal work area and separate living area. These people would also present their work through exhibitions, presenting papers and other research or conducting experiments. The types of people that would be included in this would range from social scientists to graphic designers. There should be space for two such people

02: Semi-Permanent Researchers : People that are on staff researchers that do not live there. These people would require their own research area that would be interactive with the rotating researchers. A shared lounge and common area for all researchers would be in this area also.

03: Administration : Personnel that write grants, interview researchers, schedule exhibits, staff the library, store, lounge and news stand , answer questions from visitors, assist researchers and install/catalog exhibits. This involves two groups of people.

One personnel member being administrative and controlling the functions of the building and the institute's agenda. This would include a director to oversee the exhibitions, organize funds and public relations. An assistant to the director would assist in grant writing and organize publications for the exhibits and researchers. Another necessary position would be a curatorial position with an assistant. This person would need a personal space to organize exhibits, catalog archives and arrange incoming exhibits. Organizing materials in the library would also be part of the curatorial duties.

The second group has less administration duties but help the building to function. These people would be two exhibition attendants and a book store clerk and library assistant.

H: User & Client Description

Public involvement is crucial to the purpose of this institution. The aim of the institution would be to educate, inform, and raise awareness for the general public. So making the facility inviting is important. A variety of activities is also important and the building should hold lectures, panel discussions, workshops, children's activities, changing exhibitions and up-to-date information and gatherings.

The public can take part in this building in many ways, much like window shopping, which this area of NYC is suited to and prone to; the building would show some of its products (research) on the exterior in order to create interest and curiosity. There should also be places where the public can take in the information in a more intimate fashion.

04: **Technical personnel**: People that maintain running exhibits and build/repair exhibits as well as a staff member that assists in technical presentations in the auditorium. This would be two design/build people and one computer technician. For large exhibits temporary construction/building personnel would be on staff. These people need a workshop that would facilitate welding and include a wood shop as well as some office duties. The technical staff member would need a work area to fix any technical equipment and would maintain the institutions web site.

05: **Maintenance Personnel**: People that maintain and clean the spaces. This would be one day person and one evening person and they would require janitorial space in convenient areas.

06: **Security**: People to keep other people and exhibits safe. Two roaming security position would provide security to any valuable exhibitions as well as monitoring visitors.

07: **Interested Public**: People using the facility to inform themselves, attend lectures, research at the library. These would more than likely be people from New York that use the facility for their own benefit. These users are people that come here on purpose, either because they are involved in attending lectures or doing their own research. They may also attend the building for a screening, entertainment or a work shop.

08: **Tourists**: People that make a stop at the institution as a destination or by accident. These people arrive to see a current exhibit, would use the book store and possibly attend a lecture.

09: **Passers - By**: People on the street that will be in a position to take in information. These people engage in the building by passing though it from the subway station or on the street. These people could become more in depth users if something catches their attention.

01 Folk Art Museum

New York City, United States
Tod Williams Billie Tsien &
Associates
2001



Program:

Permanent home for the study and appreciation of the art that show cases America's cultural diversity which involves the varied history and traditions of America. Many of the artifacts are a testimony to personal creativity as well as communal circumstances of a beginning country. Over 400 masterworks come from the collection of Ralph Esmerion and form the cornerstone of the collection and with such a permanent collection a permanent display was necessary. The collection includes 18th and 19th century paintings, quilts and sculptures and compares them to contemporary self-taught artists. Gallery spaces as well as other educational facilities such as a rare book collection, library, auditorium and a classroom are housed in this building. A museum shop with its own entrance, reception area, and administrative offices are also included. [Pearson, 2002]

Ideology and Development:

Modernism: A new way of thinking that gave way with the Industrial Revolution. It is a departure from tradition and ornament and utilizes scientific or analytical design methods. Often it emphasizes function and provides for needs instead of imitating nature as previously done in Art Nouveau. Post-War Modernism paved the way to deconstructivism, functionalism, minimalism and eventually a embracing of the past and decoration with post-modernism. (no more isms, I promise). It was the beginning of the departure towards the future. Granted, there are problems with many Modern era ideals, but what being a modernist today means perspective in today's world of design.

Tod Williams: "Being a modernist is about right now, being of your moment. We use the resources that are available to us today. To us, being modern is not about being predictive, it s about being in the present and that means also being in the past. We all carry both around inside ourselves. Our work is at its best when it embraces both." [Stungo, p30]

Billie Tsien: "What we are doing is building things that will live into the future. We re not predicting the future." [Stungo, p30]



2002 Arup World Architecture Award
 Best North American Building
 Best Cultural/Public Building



Midtown Manhattan

Site:

Surrounded by the MoMa

12.2 M: (40FT x 100FT) site on West 53rd Street. The building has virtually stood as a single sliver only filling part of a larger void, but as the advertisements say, “New York will be modern again”. And that means the new Museum of Modern Art by Yoshio Taniguchi will be reopening soon and will surround the Folk Art on three sides, two of which are shared parti walls. The Folk Art site retains a front façade and a back façade that will still have openings. The tragic loss is one of a view of an old dilapidating brick residential building from the back stairwell. It was a mark of a very different time in the area which now houses several of the top museums in the world as well as Eero Saarinen’s CBS building. The front façade faces south and has two entrances which are contained within the larger volume of the building instead of coming out to reach the public they are behind the folded façade and are entered rather obliquely [Pearson, p205]

Solution:

Since Williams and Tsien do not claim to be theory based they start out pragmatically from the inside outward. Only once the interior is resolved they move to the exterior. This makes the interior space more complex than would seem from the exterior [Stungo, p30]. Although the size of the building is small it never feels that way due to how the interior opens to an atrium on the ground level from the roof level six stories up. Light is brought into the entire building due to its slimness and inclusion of a sun scoop on the roof. The above grade floors are filled with public spaces including the galleries, museum store, café, atrium, and reception. Below grade spaces are remaining administration, support and educational facilities necessary to a museum today. These spaces include an auditorium, classroom, offices, cloakroom, and restrooms. Although not ideal location for offices, it was a concession to put all public galleries in the limited space above grade.

Experiential: the interior experience eventually generated its look

Sensory: experience through the senses rather than intellectually

Progression: enlivenment through devices and displays that allow one to see the same object or space from a variety of angles allowing many experiences of one object

Exterior:

Much like the Whitney in the Upper East Side, the Folk Art Museum is a small building with weight to its presence. In fact it is the first museum built in New York since the Whitney in 1966 by Marcel Breuer. Also like the Whitney it is “...a rugged urban object with a heart softened by light, flowing space and graceful circulation.” (Pearson, 2014).

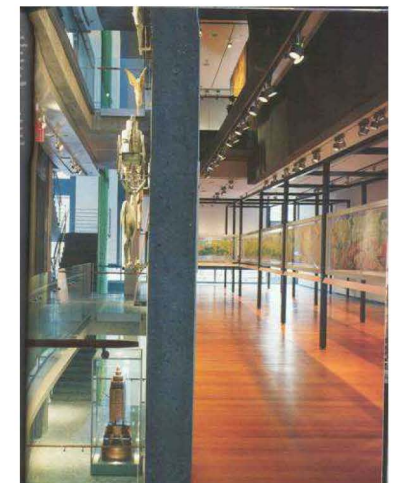
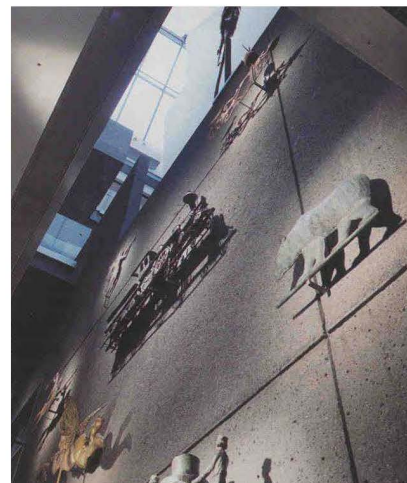
Its solidarity is expressed by the façade, which acts as a veil and as shield, offering peaks inside under a suit of armor. The façade, which is the first experience of this building, is a heavy, solid folded metal and concrete wall with two angular entrances that are behind the façade. Fissures in the cast metal façade create a variety of characteristics and levels of luminescence providing a variety of looks depending on lighting conditions. It is very visceral, and tactile, is practically asks to be touched.

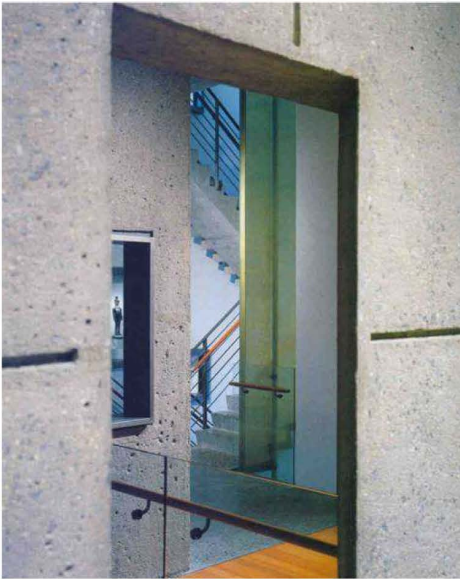
Interior:

“We believe in ...buildings that encourage exploration of the Museum by foot, at an appropriate pace...it gives the eye time to see and the mind time to experience, think and understand.” With these words it is important to reflect on the circulation and variation from level to level (Pearson, 2014).

There is a flow from one gallery to another and from one floor to the next that really emulates how light flows into all of these spaces. It happens, and without pretense or force. There are a variety of ways to maneuver around the galleries. Each stairwell changes width, location and character, leading to a new space every time. One can actually decide how to move through the building because there are options. The atrium space also changes at each floor plane and opens up at the ground level. It is a very architectonic experience. Form, solids and voids define the experience from top to bottom and side to side.

The variety in spatial context allows for many opportunities to display the artwork in a variety of spaces and in a variety of ways. Some pieces are attached to the walls and project outward; others hang traditionally on the wall. There are cases in the walls in the stairwell and there are cases on the floor that provide pedestals. The art is highly integrated into the spatial experience of the environment of the museum. The variety of display methods helps in the orientation process as one moves through the building. Dramatic lighting, shadows on the walls and iconic pieces of art act as anchors of the spaces in the museum along side the volumes and circulation. The whole building is experiential, not just the art, not just the architecture.





Materials:

Interior:

Douglas fir floor planks—salvaged from a lake bottom, exposed aggregate concrete walls and floors, brushed/hammered concrete walls, glass balcony surrounds, fiberglass, gypsum

Exterior:

Tombasil— an alloy of copper, zinc, manganese, and nickel, poured concrete shell with exposed aggregate, stainless steel

Furniture and Fixtures:

cold rolled steel display cases and handrails, cherry furniture, glass, steel,

Experiential Qualities:

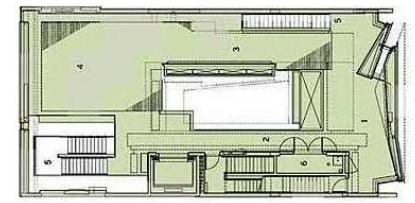
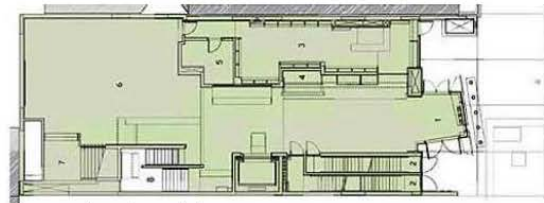
The concrete walls provide the density and form of the building tectonics. Stairwells vary from concrete to wood. The combination of materials is warming even though they contrast greatly. Density and strength make one feel separate from the outside world. The windows create sliver views which also hold the visitor inside and separate.



Design Issues:

01 : Modernism : Apparently it's back in style, or more importantly, never went out of style. This is important; the MoMa makes a big deal out of it, the designers are calling themselves modern, and it is important to me. It is important because it relates to time passage, style and functionality, and this last element comes down to program. It is program where I will start with issues I think are important to carry forward into design of the Institute. Modernism in general was a move away from decoration and ornamentation towards functionality. It is much more formal and reductive in its language using tectonics, mass and formal composition. Forward looking mentality and designing for the needs of the modern (hu)man lead early, varied modernism to become more strict later in time. To be modern today still embraces a forward looking approach by means of design always reaching for a better solution to an age old problem: designing a habitable space. However, it really is about being of the time, as Williams said. Making better situations today that one can live with tomorrow is the forward looking nature of architecture as a whole. I think the analytical nature of modernism is a relevant way to approach context, mechanics, and program in relation to architecture. Driving needs in the program advance space planning, openings and circulation and overall thorough design. Today's modernism seems more layered and less strict however.





02 : Variety/Layers: What is so great about moving through the museum is one's route is never the same as it was the previous time; yet it is uncomplicated movement. Spaces progress from open and square to more slender and rectangular. One reason for the variety and simplicity is that these varied spaces flow into each other and function in the same manner, as gallery. Even what seems like circulation space is really gallery space. Different views of the same object occur from top to bottom as you progress through the galleries. Viewing and intake of the collection occurs from all angles because the building's floor planes all relate to a vertical atrium space. The vertical and horizontal experience is apparent at all times as one experience. This quality assists to relate objects to other objects and understand a more fulfilling context of artwork, architecture and one's own intake process.

03 : Solidarity: Visual heft and a solid façade render the feeling of privacy, strength and veracity. Even though it is a public, cultural building it shows a thick skin to the street. This armor is very protective and once inside one feels very separate from the busy street. It provides an environment in which introspection and realization about the artwork, as well as architecture occurs uninterrupted. It is important to create an environment that can give information to the people that pass through it easily, yet with some degree of privacy. The feeling of a protective façade is important in my process because the nature of an institution that looks at current trends in society will come under much scrutiny. However, for it to function it has to be an environment that can facilitate what may be controversial research, uninterrupted, while retaining the ability to share information with the public. The building's solidarity is an important characteristic as a public relations message that states its presence with confidence.

Tod Williams: "We don't believe in light architecture."

Billie Tsien: "Architecture can be light-filled but it's always heavy."

Billie Tsien: "The single most important issue is that the interior is more important than the exterior. Interiors need to be rich and connective. It's only once these spaces are resolved that we start thinking about the exterior. ...[interior] experience... generates its look" (Pearson, 210).

02 Prada Epicentre

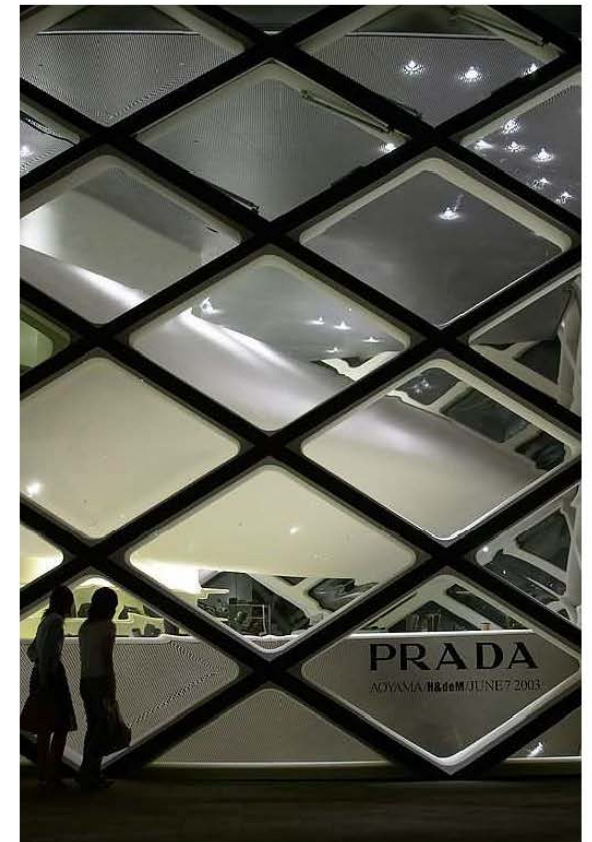
Tokyo, Japan
Herzog & de Meuron
2004



Program:

To create a working experiment and a space designed specifically to accommodate change – change in the store's functionality, interactions and content.

To reinvent the retail experience into a visual and sensory experience. Functions include: Retail space, showroom, dressing rooms, office space, staff changing space, and storage.





Ideology and Development:

Much as fashion designers use material and form to create a unique image, so do architects.

Herzog and du Meuron Ideal:

F i n m i t a s: stability through complex, multi-sensorial impressions

Prada Trademark:

I n v e n t i v e use of out-of-context materials and technologically innovative fabrics

Prada Ideology:

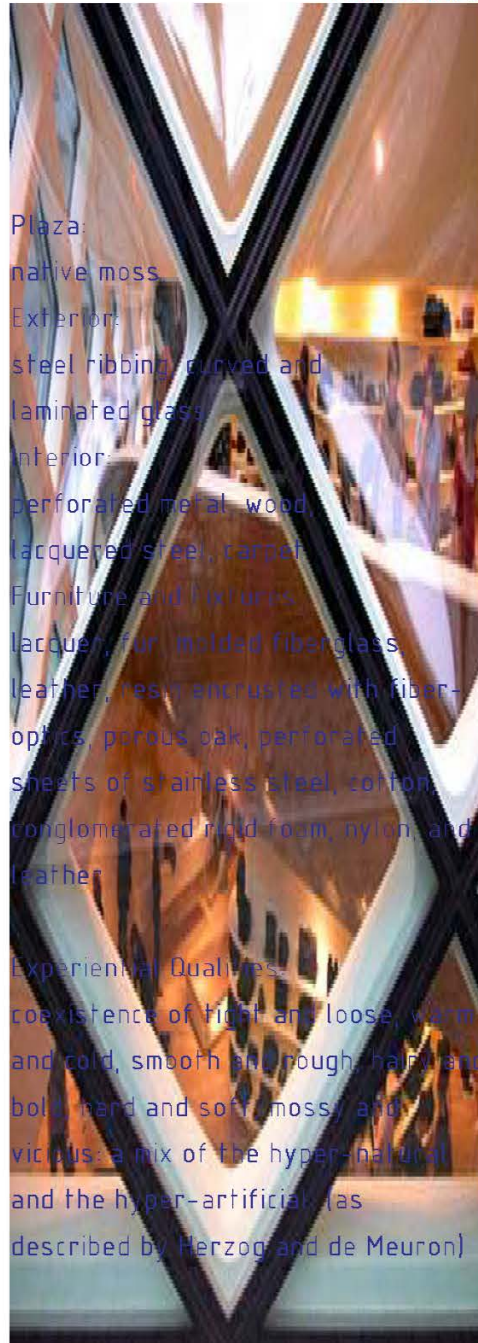
t o r e s h a p e both the concept and function of shopping, pleasure and communication,
t o e n c o u r a g e the meshing of consumption and culture. (developed by Rem Koolhaas)
t o p r e s e n t an exchange of experience and to participate in cultural debate [Alba 2002]



Site:

The site is located in the fashion district of Tokyo called the Aoyama district and more specifically on Omotesando Avenue. It is located close to a subway access point. The context itself is a mixed-use neighborhood of low-rise buildings where not a square meter of land goes unused. The area has gone through a transformation and now houses some of the largest international fashion retail goods and services. I t i s o f f i c i a l l y a s h o p p i n g d i s t r i c t. It also happens that these high end retailers have taken onboard big name, cutting edge architectural designers to create their sales environments. These relationships combine wearable fashions with architectural experiences; which is now common in this area of Tokyo and all over the westernized world of retail shoppingg. Tour de force relationships include Tado Ando for Collezione, Future Systems for Commé De Garçons, and Jun Aoki for Louis Vuiton [Pearson, p94].

Materials:



Plaza:

native moss.

Exterior:

steel ribbing, curved and laminated glass.

Interior:

perforated metal, wood, lacquered steel, carpet.

Furniture and Fixtures:

lacquer, fur, molded fiberglass, leather, resin encrusted with fiber-optics, porous oak, perforated sheets of stainless steel, cotton, conglomerated rigid foam, nylon, and leather.

Experiential Qualities:

coexistence of tight and loose, warm and cold, smooth and rough, hairy and bold, hard and soft, mossy and vicious; a mix of the hyper-natural and the hyper-artificial, (as described by Herzog and de Meuron)

Solution:

The epicentre store is six above grade levels plus a below grade level totaling 1,000 square meters (30,000 square feet). The valuable land is also used for an outdoor space at the main entrance which is over the basement level. The form is domicile with its slanted roof surface and rectilinear wall and plan design. However there is a lack of differentiation between what is roof and what is wall. One of the ways in which the architects describe it is “a house and plaza” In reference to much of Herzog and de Meuron’s work a minimalist formal shape is used with clean lines and intersecting planes.

It is a tall, narrow kaleidoscope among the low-rises, not that it is much taller than many of the other buildings. Two levels of the building are retail space and then multiple levels of offices are housed in the upper portion. The form was also derived from shadow regulations which created certain angles that were established in order to assure natural lighting to the street. The volume is concentrated at one corner of the site and used the shadow planes to create the roof planes. With these considerations a portion of the site was liberated and allowed the exterior open space. The open space itself is at the scale of domesticity rather than public plaza.

The mossy plaza is the green carpet to the glass box. All facades have a rhomboid grid of structure with varying glazing. From convex, to concave, to flat the glazing gives the exterior a surface much like fashion, continually changing in varying conditions. The façade also acts as a microscope, both inwardly and outwardly with the convex and concave surfaces. Visual concentration affects people on the inside and outside of the structure.

On the interior the design resumes a dialog with the rhomboid shape of the glazing yet is spatially complex. Multiple staircases, a central volume, penetrating steel and the irregular form make the interior into as much a new experience as the exterior. Many of the interior spaces utilize the natural daylight and the floor layout was considered in relation to the daylight distribution.



02 Adaptability

/Unconventionality:

The plan remains open in the main display areas, this is for formation of varying product displays, events, and arrangement of fixtures or mannequins. This keeps the space flexible and changeable, as that is what fashion does best. There are also specialized display area that are smaller and more intimate. These create areas where varying displays and interactions can occur between sales people and guests. Prada has used unconventional dressing rooms as well. They employ glass which when electrified will fog to an almost opaque white, but when un-connected remains clear. The philosophy pushes private and public boundaries.

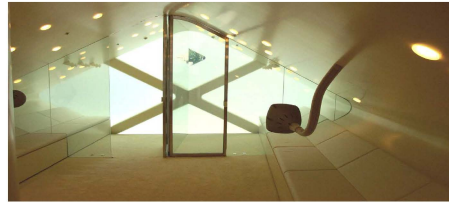
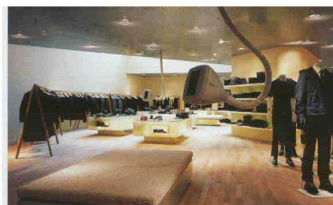
03 Context Response:

The response to the site has to do directly with lighting issues. The form of the building relates to sun patterns as to bring optimal sunlight into the spaces. There is also an outdoor garden and in an area where square inches are prime building area.

Design Issues:

01 Material Expression: Beginning with the main reason Prada exists has a lot to do with the design of this building. So their existence hinges on clothing people, granted people with a lot of money, but none-the-less, to clothe people. So for a lot of money one can own designer clothes, they come with a guarantee to be fashionable. Now, the essence of clothing, besides actually covering parts of the body so one can go out in public, is to portray a style, preference, attitude, and/or demeanor. All of a sudden it is personal, it is taste, but it is a visual taste. Fashion has a lot to do with being fashionable and being in style as well. People go though the world, and believe it or not look at each other and pass judgment based upon visual characteristics. We just can't deny that fact. Visual characteristics are important in our culture, no denying it.

Well, what does this have to do with building materials. Prada Tokyo happens to be a very visually expressive building through its materials. It is not different than dressing one's self, it is an image. The rhomboid glazing is one of the most expressive elements, not only because it is the exterior skin, but because it varies. Some panels are flat, providing an equal view from outside to inside. Other panels are concave and other convex, depending upon which side of the wall one is on. This variation causes visual distortions, either focusing inward by channeling a view or outward, expanding one's view. I liken this to the way fashion is scrutinized, at times it is inward as self expression, at times it is outward as other people may gaze upon someone else. Each circumstance is different and fashion, clothing, is really a covering it creates labels and the distortions of the windows are also in effect about the distorted image clothing can portray. The wall, even though it can be visually penetrated it is a barrier, much like clothing between the body and the elements. The materials on the inside and outside boil down to being very diverse, expressing varying textures and surfaces, much like clothing. Each fabric is different they look different, feel different and wear differently. The expression of varying surfaces compliments and highlights the clothing and accessories as a functional expression as well.



03 N(etherlands) A(rchitecture) i(nstitute)

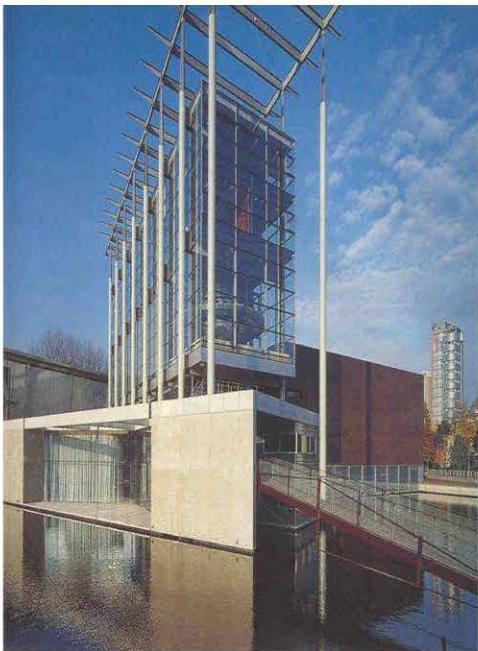
Rotterdam, Netherlands
Jo Coenen
1993



Program:

The primary function of this building is a museum of architecture. Housing one of the largest architecture collections in the world containing drawings, sketches, models, photographs, books, journals and other materials, it is a prominent institution. A museum has various functions itself: one, being the safe keeping and management of archives and collections and two, being the ability to make these resources available to the public. In turn, a major function of a museum is also education and communication. In this case, communicating about the variety of methods used to shape human space and the built environment is the main agenda. It is important to realize the public means both professionals and non-professionals. There are organized educational workshops and lectures year around.

The building houses a library with over 35,000 books on architecture and related disciplines; plus an extensive range of Dutch and international journals. The public can access these materials and use the reading room for study. Each year there are fifteen exhibitions held in the main exhibition hall and other exhibition space offers room for projects initiated by third parties. Auditorium and conference space is available for rent and is used for various lectures, discussions, and symposiums through the NAI. In the foyer is a café and great book store that are open to the public with out admission.



Could it be to Entertain?

Like a play, an exhibition must tell us a story and capture the attention of a diverse public immediately.

Exhibitions, which are organized displays of information with a theme, must also reach the public's mind or heart in order to communicate personally, internally, and in order to make a difference.

Sometimes special effects must be used, not only to entertain, but to make a certain association or coherence clear. In general complex common elements are revealed and comparison made in order to facilitate learning, enlightenment, and engagement of or in an idea or situation. The combination of information and enjoyment is a very powerful tool of communication.



Why Communicate Ideas?

influence current developments.....
cross gender, class and cultural lines.....
start, stimulate and maintain dialogue.....
create ingredients of social and cultural life.....
present historical context with contemporary ideas.....
generate awareness so the public understands, values, observes and protects what is valuable.....

Kristin Feireiss was the director of the Netherlands Architecture Institute from 1996–2001, she initiated new, enterprising ways to exhibit architecture and related areas of study that removed the presentation of architecture as object or art; and made exhibitions that presented new ideas, uncharted territory and advanced the study of Architecture. The above reasons are described by Feireiss as useful functions of the architecture museum she directed.

The correlation between what an architecture museum should strive to achieve is related to what many other cultural institutions have the possibility to accomplish. Experimentation with new ideas helps to raise the bar across the board as well. Presenting the possibilities of architecture on an exhibition scale makes the real thing one step closer to realization.

What if it is Inclusion?

Generally, an internalized experience is more memorable. It involves a specific time, place, and experience that is recallable. Creating a specific dialogue, or exchange, and emotional rapport with inanimate objects or untouchable ideas is difficult. Exhibits must overcome the detached observer mantra and become inclusive and sensory experiences.

First Experiment!

Rapping, I mean wrapping.

The exhibition building was wrapped with billboards measuring 30 Meters by 10 Meters. These were visible from afar, attracting the public and arousing curiosity.



Billboard for The Stadium – The Architecture of Mass Sport, NAI, Rotterdam, 2000

Beyond the Wall, 26.36° by Daniel Libeskind, 1997.

It was really an experiment.

It was really a sculpture.

It was really a labyrinthine.

It was really a building within a building.

1,800 square meters of steel panels later there was nothing more than....something really real.

This exhibit went beyond representation of a building or of a part of a particular piece of architecture. It was an experimental form, not simulation, but a unique testing ground for new ideas that Libeskind was working on. Although the exhibit included models and drawings it also included the concrete extension of spatial experience. The idea was to follow a non-linear path in order to participate “the other side”: the fact that architecture is not an assemblage of homogeneous components but a fusion of seemingly irreconcilable dimensions. The endeavor was to follow an unfolding spiral in relation to the Cartesian geometry of the exhibition hall. The box of the gallery transformed into continuing folding and unfolding of a new structure. The public experience was to create a link between abstraction and experience and also between space and structure. The original exhibition hall is altered and given new understanding due to the relationship with the installation representing the ever evolving life of architecture.

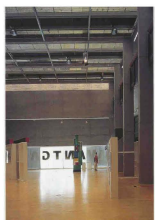
This exhibit was an installation that changed the way the museum exhibited architecture. Shows that followed pushed even more boundaries. *Silent Collisions* an exhibition by Morphosis actually moved (and way before that museum in Milwaukee) presenting a negotiation between tectonic and transitory forces and flux.



Spaces:

Four distinct volumes: the lobby with the Foyer and the Auditorium, the Exhibition Wing, The Archives, and the Library with offices above. There are two entrances one via a sheltered arcade lit by Peter Struycken's light sculpture the other a narrow footbridge. These two entrances are linked to either end of the lobby and become part of the Museumpark.

The building is surrounded by a narrow pool with a sculpture by Auke de Vries that separates it from other urban surroundings. Off the foyer is an outdoor terrace designed by Douthuin, Margriet Essink, and Tom Mosman.



Lobby & Foyer: 350 M² & Receptions: 250-300 persons & Dinners: 100-150 persons

Foyer and Café open to public and available for hire.

Suited for receptions, presentations, informal business gatherings, dinner parties, social gatherings

Exhibition Hall: 1,000 M² & 9 M high

Large open plan & three stories tall to suit various exhibitions

Most of the 15 exhibitions a year are fabricated here and displayed here

Archives:

Eighteen Km of shelves containing drawings, sketches, models, photographs, books, journals, etc.

Conference Room: 30 persons

Multi-functional room for workshops, small gatherings, and meetings

Equipped for technical presentations with movable furniture to suit

Auditorium: 170 persons

Situated off of the foyer and is used for receptions and temporary exhibitions

Conferences, Symposiums, and lectures are held here and it is equipped for technical presentations

Terrace and Pool: 80 M²

Situated off of the foyer and is available weather permitting.

Library & Reading Room

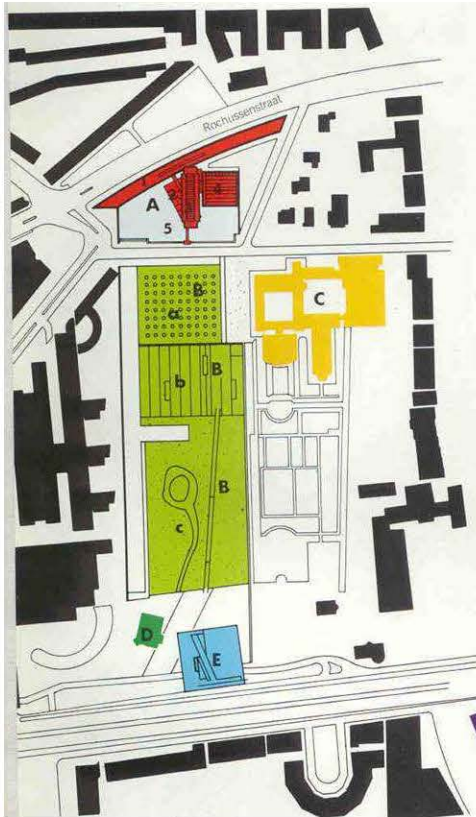
Open to public and houses 35,000 volumes + many journals

NAi Booksellers & NAI Publishers

Book store holds contemporary readings on architecture and related topics

Generates NAI publications & exhibition catalogues as well as third party publications

Site:



Museumpark: Netherlands Architectuurinstituut

Directly across the street is a theme park with varying paths and non-linear progression through Museumpark. It begins with the white garden forecourt with apple trees to the black platform with bands, and the romantic garden. Also across the street is the Boymans Van Beuningen Museum from 1928 and at the other end of Museum Park is the Natuurmuseum and the Kunsthal. (What a culture ridden area.) The Netherlands has the highest percentage of museums per capita. This is an urban and pedestrian area of Rotterdam. The site itself is bounded by a busy street to the outer edge as the building faces the Museumpark. Most of the building is surrounded by the pool that keeps it relatively open and separated from other urban features.

Materials:

Various materials were used for envelopes of each wing of the building.

Lobby, Library and Office Volume:

Glass curtain wall which reveals the underlying concrete structure

Surrounded by a tall pergola structure echoes the tower of the Boymans Van Beuningen Museum

Exposed concrete beams and columns, glass block, steel railings

Formal and material modernity, Rectilinear in form with exposed materials

A: NAI

B: Museumpark

a: white garden

b: black platform

c: romantic garden

C: Boymans Van Beuningen Museum

D: Natuurmuseum

E: Kunsthal

Archive Wing:

Concrete and red steel paneling

Curvilinear Volume with an arcade on the ground level and archives above

Exhibition Wing:

Dark Brown Brick Masonry, which refers to the museum buildings opposite, atop a glass ground level

Wood Floors, Metal Balconies look down from above

Modern, Rectilinear form with traditional materials.

Design Issues:

01: Experimentation

The leadership at this institution was visionary in their approach to the display of architecture to non architects. Numbers have gone way up due to the change in display format. Interactive mentally and physically, the exhibitions provide more than a didactic relationship with the viewer. The exhibition is not merely full of objects, but of new ideas. The institution provides a platform for the advancement of architecture and related disciplines that would not otherwise be possible. They have also experimented with means to bring the public into the building through advertising, such as wrapping the exhibition hall in billboards and providing educational opportunities and constant lectures and panels. It is an all inclusive environment that houses and shares historical documents but also provides brand new ideas through its exhibitions. It provides information while being engaging and entertaining.



02: Multi-Function

Many of the spaces are multi-functional providing public space a majority of the time, but also available for after hours private functions. This concept and program function is interesting because the idea is that space can be used and reused at various times for various reasons. The idea that a space can be two things keeps the usefulness of the building high. Such examples are the Foyer that is also used for receptions, and is also used for banquets. It ranges from public to semi public to semi private. The auditorium also functions this way providing an area for receptions: less formal, and a space for lectures: more formal. One of the other multi-functional spaces is the exhibition hall. It is of course an exhibition hall most of the time, providing a forum for the exhibits and information. But between exhibits is it a workshop. It is the display and the dismantle, but also the site of building most of the exhibits. It may not have been planned that way, but it certainly functions that way today. In fact, for the Libeskind and Morphosis exhibitions a lot of building materials had to be brought into the building and assembled on the spot. "Through a tiny existing door to the main exhibition space we brought in (piece by piece) steel columns and plates in order to construct a genuine self supporting structure."



04 Media-Landscape

media for the
Pennsylvania Station Redevelopment

New York City, United States

Lisa Strausfeld

2002

Background:

Pentagram Design

Strausfeld is one of about 20 partners in this firm. One should note it is a firm where everyone is a partner, so everyone is on an equal playing field. Her background is in Art History, Computer Sciences, and Architecture through educational training.

InformationArt & Perspecta

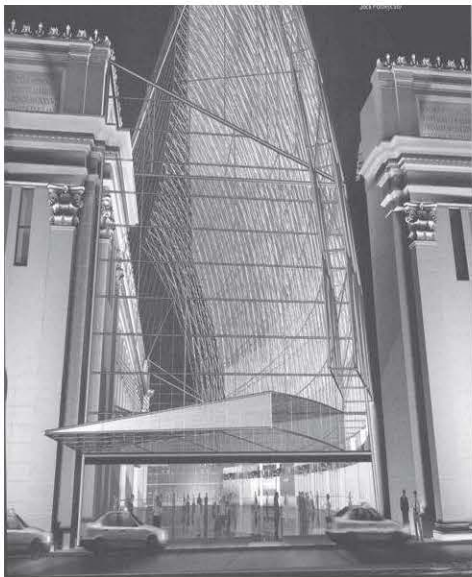
She is also a partner in this firm, in fact it is her own design firm and she founded Perspecta, a information architecture software company. She has customized digital environments for historical interfaces and customized software for Encyclopedia Britannica, Merrill Lynch and Quokka, a digital sports entertainment company.

Large scale media installations, or media landscapes, multiple information streams, visual graphics, and three dimensional digital environments are her specialty. Visual information, as well as, display and interaction with complex information are areas of study, design work and lectures.

Ideology and Development:

Information Art, Systems Art, Infrastructure Art, Software Art

You name it we got it. Architects and Designers have always worked at infrastructure scales so to present Information as art is part of a system much like an infrastructure. Many times such systems can be maneuvered through, like a video game or a web site, participation is necessary and makes these things more exciting. In the form of information and systems it could have to do with visual layout, moving text and images, like that in Time Square, or actual objects as part of an environment that display information. The arrangement and visual qualities of information presentation makes the information more appealing, more interactive, more dynamic, more overwhelming, or more demanding.



Presidence:

Art:

Jenny Holzer. In fact, Strausfeld mentions her art. Holzer used LEDs and advertising situations, such as lighted billboards in Time Square to display truisms. Truisms were the antithesis of advertising, yet displayed like advertising. Examples include: PROTECT ME FROM WHAT I WANT, THINKING TO MUCH CAN ONLY CAUSE PROBLEMS, MONEY CREATES TASTE, and HUMANISM IS OBSOLETE. Other messages were personal and emotive as well as social and cultural.

Non-Art:

Advertising takes all of its visual cues from graphic design and the graphic arts. The display of advertisements not only sells objects, but reinforces stereotypes, provides product information, and provides a platform for desire. News on the other hand, presents current events. So information is really powerful and actually very necessary to a consumer culture.

The Project:

Pennsylvania Station Redevelopment Project:

A 200 Foot wide by 40 Foot high media wall for the main concourse is the main element. The information displayed on this one screen would range from **train schedules, news, financial data, and weather to advertising and maybe even art.** When I saw her speak on her work in 2000 this idea was in fruition and she spoke about its possibilities. I attended a lecture at the Walker Art Center called Elemental Architecture, where Strausfeld and others formed a panel to address minimal art in relation to and in collaboration with architecture. The larger project is the development of the current post office into the Pennsylvania Transportation hub and is being worked on by SOM.

Strausfeld showed examples of the work that was going into the Penn Station project. It included media panels, much like large screen televisions, that would have local audio in order for passers by to stop if necessary or desired, but not create a more disturbing audio to passersby. These screens displayed a visual and audio level of interaction. Although at a certain distance, it was purely visual. Other elements were tall, slender LEDs that provided varying kinds of information. These were basically tickers of information and came at scales that were human and scales that were in relation to the building and the multi-level concourse. The concourse would be a large mostly open area and these presentation systems would be scattered throughout. Placement of the media screens and LEDs would delineate space and more than likely create pathways for movements across the large open concourse.

In the media landscape the information that could be presented ranges from weather and stock information to Senate and House votes displayed by party, state, and name as it happens. Constant information whether it be news or advertisement is part of any environment at certain levels and intervals. This project is supposed to be a hub of transportation, movements and transition between two places. Much like what information can do, it has an effect on people whether it be emotive, informative or a sales tool. It has the power of persuasion and is transformative of ideas and opinions. Information and advertisements have increasingly also become visual exercises as well as informative exercises. The importance of color, graphics and image are equally important to the written or spoken word. There are very few cases where an image is not as important as noise in today's marketing strategies.

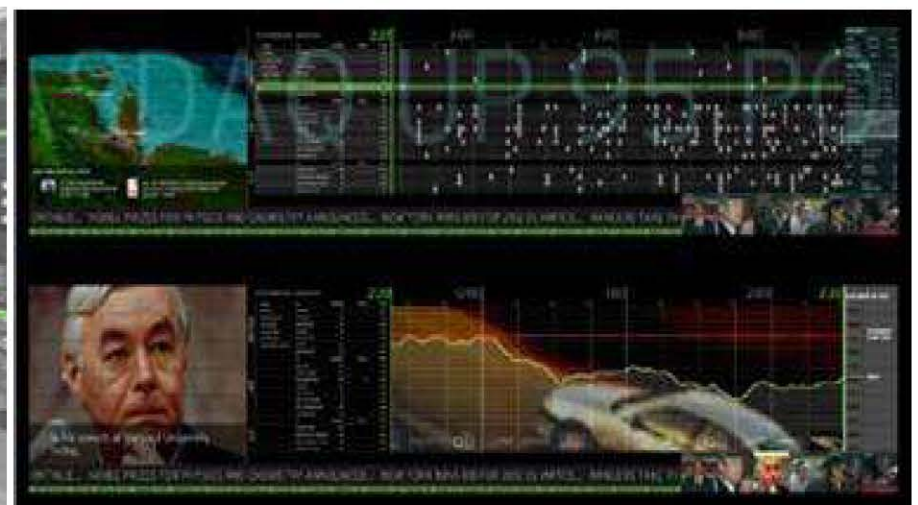
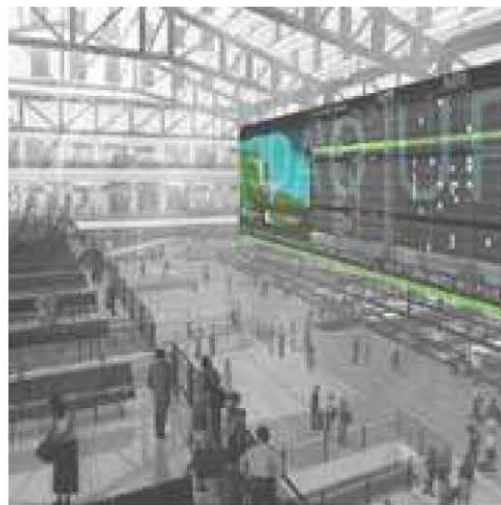
Design Issues:

01: Presentation

The “as it happens” news and information age is important to embrace because even in remote areas one is not immune to this phenomenon. The topography of the media environment is all around us. Media in flux is what makes up this topography and system. According to Font Magazine, Television News reaches the most households, yet text based news remains very important, even if it is not permanent, but temporal. As day to day blogs become more important forums to discuss the world around us, day to day information and changes in that information keeps the system moving along. Yet, as the printed, non- morphing information holds on, it has new connotations and is still highest in times of crisis due to emotional impact and actual ownership of information instead of the passing of the CNN banner at the bottom of the television screen, which is temporal and quickly expelled.

02: Elements

The actual pieces that come together are very interesting. The screens and free standing LEDs are not only information displays but create spatial conditions. The idea of a space for information that is also a transportation hub links physical movement around the city to progression through information reception via the media wall and other elements. An ever changing environment demands engagement of even the passer by. News and Information have become an everyday herald. We are constantly engaged in actions all across the world through our television screen, radio, palm pilot, newspaper, journal, cell phone and running banners. It is both amazing and overwhelming how much information can be displayed and taken in at one given time. Media presses the limits of comprehension to the overload by displaying a talking head, a running banner and images all at the same time but with divergent stories or ideas. The business of news, information and advertisements has entered a time where its visual quality is as important as it's informational quality and this project brings all of these elements together while creating spatial conditions, mass unity and visual candy.



05 MTV

342 Million Households,
Worldwide
Cable Network Television
1981

Background:

August 1st, 1981 at 12:01am: the day that “The Video Killed the Radio Star”. The first video that aired was a precursor to what the Music Television Station would achieve. MTV is a cable television station that appeals to the demographic of 12 to 24 year olds. This part of society was a hard to reach demographic that was eagerly sought after by mass media. “It’s the only television entity of any kind that ever had a generation named after it,” says Robert Thompson, a professor of media and popular culture. He is also the founding director of the Center for the Study of Popular Television at Syracuse University [Dennisoff p32].

There is no CNN generation, no ABC generation, no Nickelodeon Generation, the only thing to worry about is a future FOX generation. Thompson also comments on the fact that normally this group would have listened to despairingly different radio stations, “But they all came together in this one television hangout.” The symbol of MTV is an astronaut landing on the moon with an MTV flag. This symbol is a perfect postmodern equal to the programming that this channel airs. The symbol is playing off of a historically symbolic moment in the history of America and using it to represent the next, new unbelievable feat by human kind. It’s about what’s next, what this moment means, not what the build up of the past means, it’s about triumph and the moment that occurs within.

In the beginning MTV was the portal to a place where music that could not get exposure on the radio, got exposure. It presented the audience’s real first taste of punk, New Wave, metal and ska music. The station today is actually quite the opposite. Playing top ten videos is much more important than showing anything on the fringe of the industry. The change in this program agenda only reveals that even this revolutionary medium of music expression has also channeled itself. What once was music videos has become a plethora of reality programs that don’t necessarily reveal anything new, but only bring us instances of stereotyping that we try to dispel. What has also changed is the format for viewing. It started with pop ups, or adlibs tied to the action within a video or on a dating program. Now it is a constant presentation of what is coming up next and multi-layered presentations of information.

“I want my MTV”

“It was MTV that showed
people my music.”–Billy Idol

What is important to realize about this statement is that it is an ideological shift to understanding music; even if Idol did not mean it that way. By using the word, “showed” a reference to the music as visual, breaks with what was, being a radio experience, and becomes what will be, a visual experience.

Presentation has become more and more visual. Ideas only held in people’s imagination before are now laid out in a narrative quality in order to understand the music on another level. This visual relationship between idea and understanding that idea carries it’s self over into a variety of forms information comes in today. I am not saying MTV started this trend, but the importance of the departure from the norm that MTV employed and still uses to communicate is one of the most fantastic, shameless examples.

Characteristics:

01 F a s t e r – I s – B e t t e r : Film Critic, Gene Siskel called the information tidbit approach to presentation, “junk.” In retort, Pittman said, “I think what they’re (the audience) going to find is those people will read faster, they will get to the essence of the information...they may not pick up all the adjectives as well...they may not pick up necessarily the writers flavor. But they’ll pull the information out in a much more concise way...” [Dennisoff p128].

02 D i v e r s i o n : Traditional programming techniques have almost been abandoned and there is much more emphasis on image and status. One example is the quality of their presenters. Generally these positions are held by recognizable faces due to other media exposure; versus the position held by an experienced presenter or some one with that skill. As far as the presentation of information goes this is where MTV stands alone in its uniqueness. Abandonment of linear logic by lack of continuity is standard presentation. The MTV channel instead adopted an aesthetic more in tune with its video programming of early days. This presentation format is characterized by the jumpcut, the replay, and the abandonment of narrative structure. As Robert Pittman, one of the MTV founders, stated, “What we have introduced with MTV is a non-narrative form. As opposed to conventional television, where you rely on plot and continuity; we rely on mood and emotion.” In other words i t i s r e a l l y a b o u t t h e m o m e n t and reaction.

03 A s – I t – H a p p e n s : Current issues and reality programming, which ties it’s beginnings to MTV’s *The Real World* program, are what MTV distributes. This agenda shows a commitment to the present, the now. Programming like this is like advertising or marketing, tying itself as directly as possible to the audience. It is an appeal to the experience of watching television. In the beginning MTV was never supposed to be about a program, it wanted a departure from the *American Bandstand* typology. It was to be something to tune into, at anytime, no beginning, no end.

Visual Format:



Split Screen:

Two images side by side, create comparison and can show or represent two various times. One can move slow while the other fast.

Pop Ups:

Immediate and ephemeral information that answers questions or reveals unknown facts and information.

Running Ticker:

A smaller, less significant informant that is used for headlines.

Layered Images and Graphics:

Multiple images and graphics that interact with each other, create depth, and association between layers/ images.

Quick cuts:

Fast Images, from one to the next quickly. They are repetitious but vary.

Multi-Message:

Many informants at one time, the brain multi-tasks the information and put together what is important and what is related

Frenetic Bursts:

Attention grabbing through audio.

High Impact Visuals:

Graphic, colorful, confusing, controversial

Random Transitions:

Ideas and images that jump from one to the next and they may not relate, but usually in the end are part of a narrative of some sort.

Non-Stop:

It's 24/7

Time/Space Ownership:

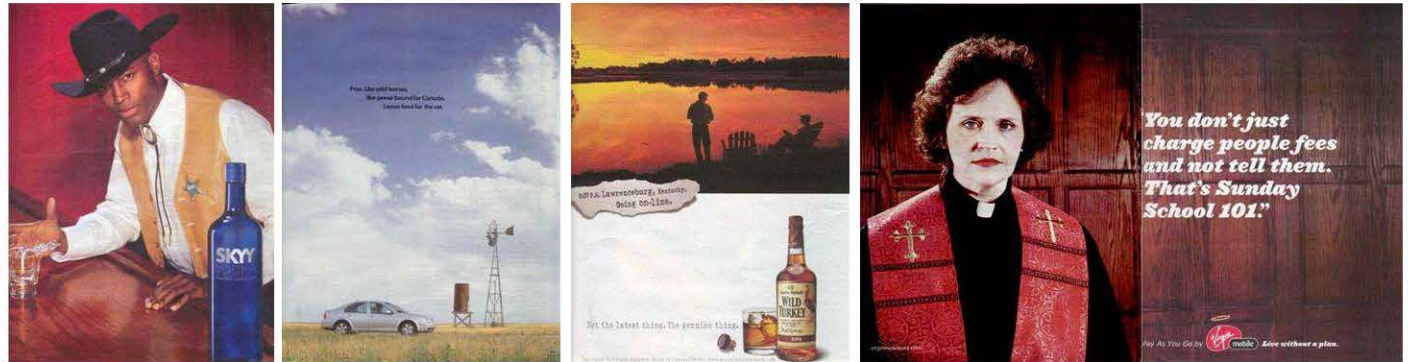
Specific attribute of reality programming where there is a public arena and a private arena where the character talks to the audience- highly private?



Media: Negatives

In general, advertisements and the media, from print to television and from billboards to signage, pervade our senses. Advertisements specifically carry a lot of cultural information. This form of communication portrays current products and events in ways that accentuate certain characteristics. Advertisements are mostly ephemeral and are about the moment as well.

This information also has a lot of divergent messages attached to it. One such negative example is stereotype reinforcement and exploitation. Other areas of particular regularity and effectiveness are blatant sexuality, subverted sexuality, obvious nostalgia and obscured nostalgia. Such characteristics are a means and tool of the media advertisement communication style.



S t e r e o t y p e A

Vodka as a Rugged Adventure

S t e r e o t y p e A

Driving a Car as a Wide Open Adventure

S t e r e o t y p e A

The Good Times Involve Relaxing with Whiskey

S t e r e o t y p e A

Cell Phone Coverage as Honest as a Christian Pastor

S t e r e o t y p e A

Initial investigation yielded these negative attributes about the messages being communicated and how the media is communicating. Through a certain amount of manipulation along with graphic techniques the communication is layered with message, meaning, intent, observation and perception.

In fact, these messages are almost cryptic. However, they are also complex enough to garner some sort of reaction and interpretation from the viewer and require a certain level of attention and interaction. This style of communication is very clever and really asks something of the viewer about the advertisement. However straightforward the ads may seem, there is also a level of reaction necessary. Although negative and distorted, the amount of information provided by advertisements and the reasons for them seems like a way to empower consumers. Once you waded through all the peripheral information that is,

Media: Negatives

- know of sales -

Chewing Gum Fierce Enough to Crush an Innocent Childhood Entertainment Character

- choose products -

Provocative and Foreign Adventure is Purse Ownership

- raise awareness of events -

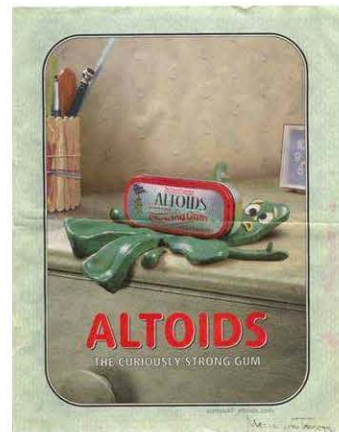
Sink Design with Variety and as Novelty

- show product characteristics -

Clothing as Expression of Sexuality

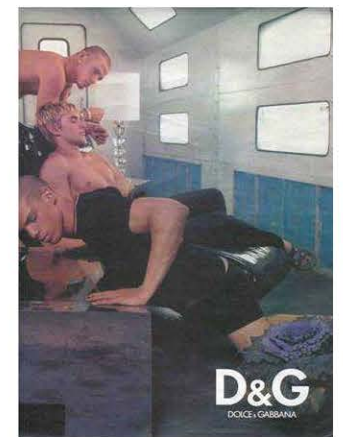
- learn about services provided -

Obvious Nostalgia



Subverted Sexuality

Obscured Nostalgia



Blatant Sexuality

Media: Negatives [Investigations]

As an artist my investigations into the media and advertisements started through a fair amount of observation and collection of images. I make some statements about its negativity and homogeneity through physical sculptures, installations and collaged drawings.

What drove the ideas in the following pieces and investigations into the media were some violent feelings about the state of American culture in general. Some feelings come from observation, some from experience. The ending results, along with the texts are eye opening in several ways: one being realization that the guise that the media parades around in has been fooling us all, the other is about hope, even faith in one's self and others, or humanity in general.

Media: Positives [Interpretations]

For all the negative emotion and disgust I tried to portray...

...there was always an edge or glimpse of beauty and reconciliation through form, nuance, detail and association.

All of a sudden it all became possibility...
...and possibilities are endless.

Constant opposing forces are always working to reveal the differences. A balance between failed intentions and potential suddenly seemed apparent and important enough to investigate in a new way and through another means of expression, that being architecture.

Physical Expression:

Do Not Disturb

brass bed, cotton linens, glass casters,
feather pillows, slip-cast low-fire ceramic
2004



In the environment that, as a culture, we currently create; there is a sterility and homogeneity that pervades much of our consumable and experiential commodities. One can go to the same restaurant in many different cities, buy the same pre-packaged food at any store, purchase the same clothes at any mall, and live in the same house as their neighbor. The same-ness this creates is disturbing and makes me question what else is there? In many respects we rely on the past, the nostalgia, which keeps certain ideas valuable and honest in our minds. At times it may be the future we rely on, the idea that things get better over time and it will all be okay,

In juxtaposition of despair and hope, I have put together the ideas of multiplicity and private or personal. The rows of white houses share an iconic form in America. The sameness of each one and the grid arrangement is to suggest a sterility and calmness or even numbness that exists. The houses positioned on the bed, which is a very private, sensual place, are in reaction to personal history, hope and individuality.

References to landscape, the idioms: "lie in the bed you make", or a "bed of nails", and references to femininity and masculinity, all exist as well. Many other associations can be made because as people we can relate to these forms, objects and feelings. It is very personal how any given person will view this. This is how I describe it (the object), how do you perceive it?

Statement:



Physical Expression:

Behold, the Answers

low fire ceramic sculptures, sod, television
2004



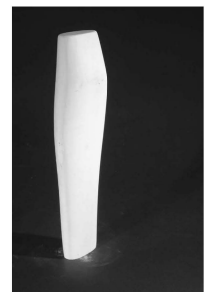
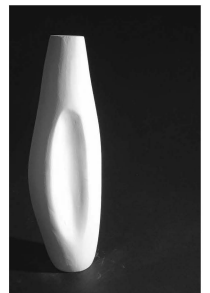
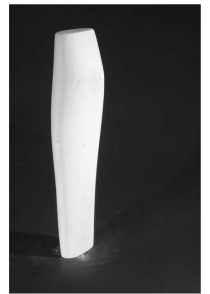
Even though we, as a society have become highly individualistic through ownership of goods or transportation; there is a collectiveness that pervades activity and media. And the media is part of everyday life. The average American household has a television, many households with multiple televisions. No matter what the class level people have televisions.

The great commodification made us all equal. When I buy a Coca-Cola I buy the same Coca-Cola a movie star or billionaire buys. This is an example of a product, something physical, but more importantly and more pervasively is advertisements and media proliferated information that does not judge. We are all part of a society of consumers. We take in goods, services, images, and information everyday, all day. The scope of the media is very large and to a certain extent causes homogeneity and misinformation. Even though we are increasingly individualistic, we are always part of something larger, a mass culture, a consuming culture, trying to fit in, survive, align.

It is a difficult system to understand sometimes and it misinforms people through nostalgia, stereotyping, divergent comparisons, and spin. People become entertained by these ideas and it is hard to decipher real from unreal, real from hyperreal. The environment of the gallery has been changed into something unexpected, awakening the senses.

But there is always possibility, and free will. The individual pieces, each a different form through slight variation react to each other, swarm together and are mesmerized by the blank screen. Only their slight variations in form and reaction to each other is comforting and positive, revealing a sensitivity, individuality, and sensuality.

Statement:



Physical Expression:

Statement:

Just Between You & Me

wood, steel staples

2004



Understanding the ideas of our own participation in society and as part of a consumer culture are found in this piece where in *Behold, The Answers* helps to formulate the larger idea of homogeneity and the power of the media. *Just Between You & Me* references the interpersonal, and is representational of two individuals in relation to each other. The scale of this piece is slightly larger than human scale. One can approach these and look at them at eye level, relate to them as similar and bring the ideas to a internal revelation. Where *Behold, The Answers* expresses the big idea, this brings that idea into one's own hands.

The forms are abstract and are not based upon figurative abstraction, yet their scale helps them to be familiar. Down one side are steel staples piercing the form. They take on the appearance of staples or stitches in skin or even a spine. They are a mark, a scar, meant to hold something together. Physically they rise above the smooth form and create a jagged edge on one side. Their meaning is representative of a lasting mark and a physical representation of a brand. Many people brand themselves with actual physical attributes such as tattoos or brands, but more commonly are fashionable names, symbols and icons that are popular for a short time and can be changes. They help people define themselves and are as much a part of the consumer system as we make them.

Physical Expression:

Statement:

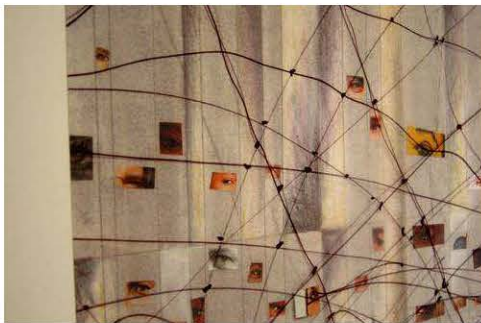
Trapped

Mixed-Media
2004

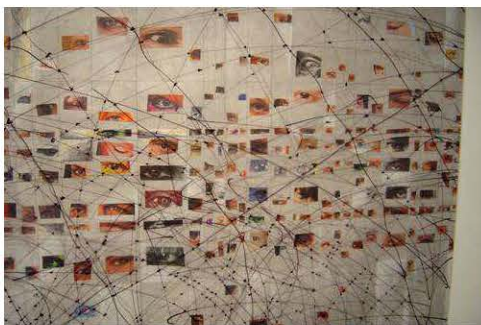


The first in the progression of drawings is analytical and layered in information. The underlying grid is a stabilizing force that resembles a city grid. As cities are always in flux they remain one of our most enduring situations. Such a grid is a matrix of people, functions, and movement.

This particular grid arranges various single eyes, the conscious eye, individuality, and separation. Each is different and contained in its own space in the grid. They become concentrated in some areas and spread out in others, showing density or grouping in contrast to the individual aspects of each. While the under layer is a rigid grid containing each individual aspect the over layer is a contorted grid, much like a net. Flexibility within a system is represented with the two types of grid arrangement. Even though one may be caught up within the consumer, media driven system, a conscious decision making individuality and freedom will always exist.



Connotations of proximity and concentration as well as communication or networking are also visually present. However, each individual is caught in it's own space, close to others, yet isolated. Included in groups with others, yet individual.



Physical Expression:

Statement:

Polarized

Mixed-Media

2004



A skewed grid that holds each individual eye, forms the under layer. While the grid controls the placement of each individual eye, there is an aspect of control to the grouping that forms where the density occurs. Each eye exists in its own space, yet the larger mass of eyes form two distinct groups that are separated from one another. The dissection of the larger mass into individual space represents the similarities that occur between people without their direct control.

The homogenizing of individuals is part of an extensive consumer culture. Although we all have individual choice and conscious, systematic grouping occurs, everyone is part of a larger group. Polarization into the two groups symbolizes a one versus another mentality that exists in America. From presidential elections to news programming, there seems to be two sides to everything.

The skewed grid is part of a mentality of misinformation that the media presents to the public. Through various attempts to sell objects, or services there are several divergent ideas that generally come together. Examples of this included in the over layer are sensuality selling door knobs, sex and promiscuity selling liquor and a nostalgic image of representative value selling a new product.

These ideas are divergent from each other but are tools of the advertisement trade and repertoire of sales tools. While these despairing ideas come together to sell things, people must always make decisions about accumulating objects and purchasing services in a consumer culture.

The depiction of the two forces are continually against each other, but over lapping and sharing some of the same skewed lines on the grid occurs showing a system that is always dependent of competition, comparison and decision.

Physical Expression:

Statement:

Branded
Mixed-Media
2004



The last in the series represents a totality of mass versus individuals affected by cohesion to material objects. Each eye is individual, with in a small, bounding box for space. While the background is completely blanketed with individual eyes the individuality exists within the larger mass. Representative of the role one has in the surrounding culture. Everyone that partakes has a certain role.

Although there is an adherence to be individual there is also adherence to defining one's self with certain consumable goods or services. Instead of identifying with religion, politics, or even cultural ties much of society finds it easier to align one's self with brand proclamation. Arguing about a certain liquor preference or covering one's self with a certain vehicle logo over another, are such examples about branding ones self. This system creates an individuality or ownership of the symbolic brand, label or logo that people can define personality or character upon and also cover themselves with.



Intake

Devour

Exhaust

Overwhelm

Ingest

Partake

Take

Use

Seize

Accept

Obtain

Deplete

Drain

THIS IS

ABOUT

CONSUMPTION.

Information

Information

Media: Positives

The real reason for the media and especially advertisements is to inform, but equally important to entertain. The idea of “infotainment” is very strong and is a desired approach to a multi-purpose presentation of the media. The purpose of the media mixes information along with entertainment often successfully, however; at times it is also disturbing in many instances. One such example is news stories set to music, often disjointed and ever increasing the misunderstanding of the information. The larger idea behind this is called spin. Spin is the addition of useless information or deletion of pertinent information in order to present a story in a shorter or longer time frame or to put a certain feeling or agenda to a story.

Granted is the fact of the matter that we, as information consumers, need to wade through a lot of spin. However, the potential for awareness and knowledge along with the vast amount of intake potential there is a very powerful side to forthright and highly available information. And information and knowledge is powerful, for individuals, for groups, for everyone with access. The positive side of the media is directly related to information. An intangible but highly sought after commodity in this hooked in, wired up, high speed cabled, flattened world.

The idea that, in a time of mass media when there is mistrust along with inherent use and intake, something that will move the idea forward must be sought after. Due to the nature of a consumer society there is always a forward kind of movement for improvement. The next years model, a less expensive yet comparable object, or a more powerful hard drive with more storage. It is always about more, unless it is about cost. And when it becomes about more knowledge and less object; there will be a break through and it is possible.

The outcome is an idea that there are possibilities in a vast network of communication abilities. What is positive ends up being the starting point for an exploration about manipulating the media into spatial terms and into architectural information. This means that the media must move beyond consumption and it has to move beyond conformity. In order to define how the media could become aligned with architecture I defined ground where the two [media & architecture] could exist together and those are Architecture that...

Architecture that:
Informs
Communicates
Demands Attention
Necessitates Thought
Facilitates Decision Making

...Informs...Communicates...Demands Attention...Necessitates Thought...Facilitates Decision Making

Multiple Message

Voyeuristic
Tendencies

Pop Up

Split Screen

Quick Cut

Random Transition

Time/Space Ownership

Layered Image

Running Ticker

Frenetic Burst

[Moving Forward]

Media: Positives

Since the media is such a prevalent part of our daily life, as we entertain ourselves with it and inform ourselves with it. How advertising and the media communicate, visually, physically, and through auditory, is important. In order to understand the message and so that information means something it must be un-spun and comprehended by the viewer. Therefore, understanding these attributes is relevant to understanding the information presented.

The public could start to understand the information through how it is communicated. There are several attributes of the media. These are the tools and means of communication of our time, culture and society via the media. Attributes of the media lend themselves to make more complex, multi-faceted information. The down side is that information can become more disjointed through the same approach. The idea that these attributes, as a method of communication, are literal, as well as, conceptual is part of the reason they lend themselves to analysis. How information is presented and in turn interpreted is also part of the reason they lend themselves to investigation.

Multiple attributes were prevalent through observation of print and television intake as well as referencing written materials about media communication. Due to the nature of the media and its constant proliferation and mass distribution into the daily lives of the public through billboards, magazines, television, signage, radio, and the likes; and exploration into these attributes is justified. As a part of an everyday environment the importance of understanding these seems a necessity if not alone interesting. Although the media and advertisements in the environment are often surface treatments they are still part of our environment. The level of intake across the board is also far reaching, so a certain level of understanding and acceptance already exists for such communication and experience.

To advance these communication attributes they must move beyond the surface and become spatial if they are to become architecture. Each attribute must be analyzed for its presentation purpose and related to experience and then related to space & void, material & immaterial, movement & stillness or in terms of architectural properties. If architecture is taken in at many levels and communicates as architectural information wouldn't the two be equal? Could we consume the architecture?

The Media: In Reality

01 Television coverage of sporting events: score, time clock, team names, voice over commentator, drawing of a play over an image of players are part of the audio and visual at any given moment

M u l t i p l e M e s s a g e :

Revelations: Finding Out

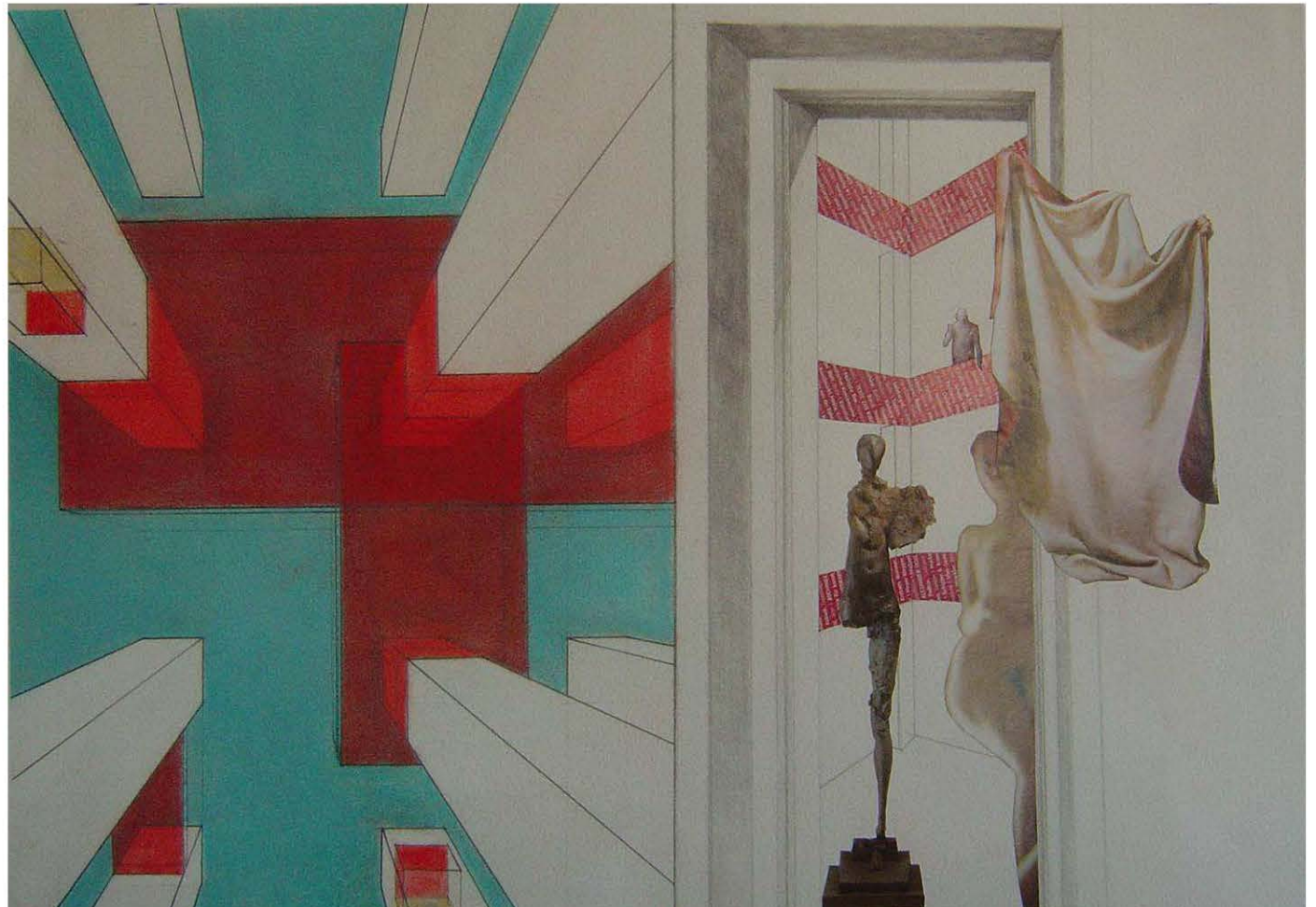
- 01 movement: space to destination or space through space to destination
- 02 equal routes not primary circulation
- 03 translucent image
- 04 angular movement
- 05 text/information



01 Reality Television

Revelations: Finding Out

- 01 atrium: orientation through a vertical space
- 02 multi-view
- 03 tall thin opening, slits
- 04 space within space: overhead condition, structural elements, cut in space
- 05 display kiosk



The Media: In Reality

P o p U p :

01 MTV Pop Up Video: trivia about the
Artist/song pop into the video to be
Read by the viewer in conjunction
With the video

Revelations: Finding Out

- 01 visible primary/
secondary structure
- 02 freestanding
- 03 angular
- 04 overhead conditions
- 05 information attached to structure
- 06 void interruptions through planes
- 07 repetitions
- 08 masses meeting/tectonics
- 09 sped up movement



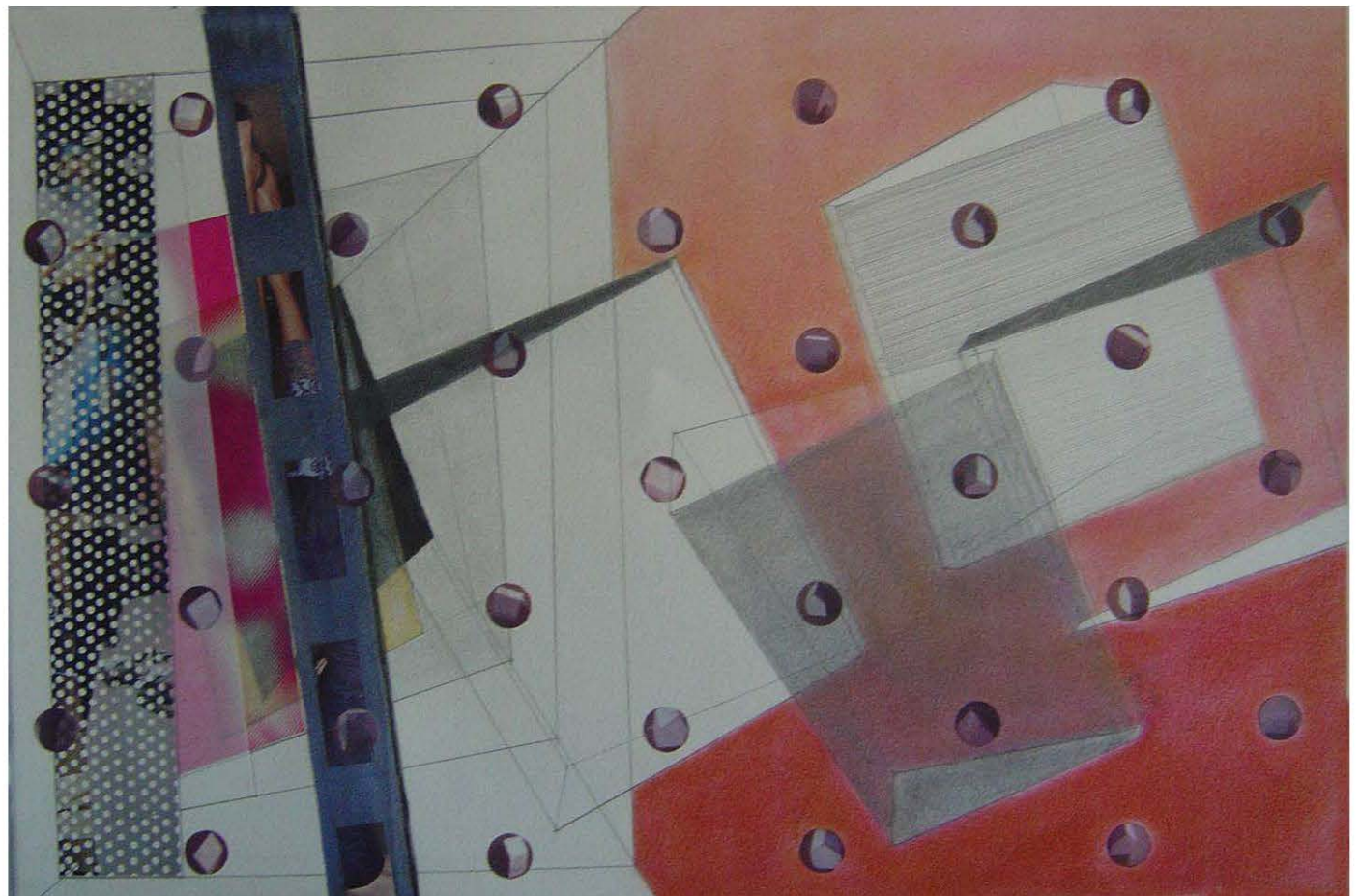
The Media: In Reality

01 Presidential debate coverage:
watch retort and reaction between
both people constantly

S p l i t S c r e e n :

Revelations: Finding Out

- 01 multi-view
- 02 visual depth
- 03 freestanding
- 04 vertical planes of translucency
- 05 material variations through a long
space
- 06 catwalk
- 07 vertical planes interrupting a
horizontal: creates side spaces
- 08 pattern scale



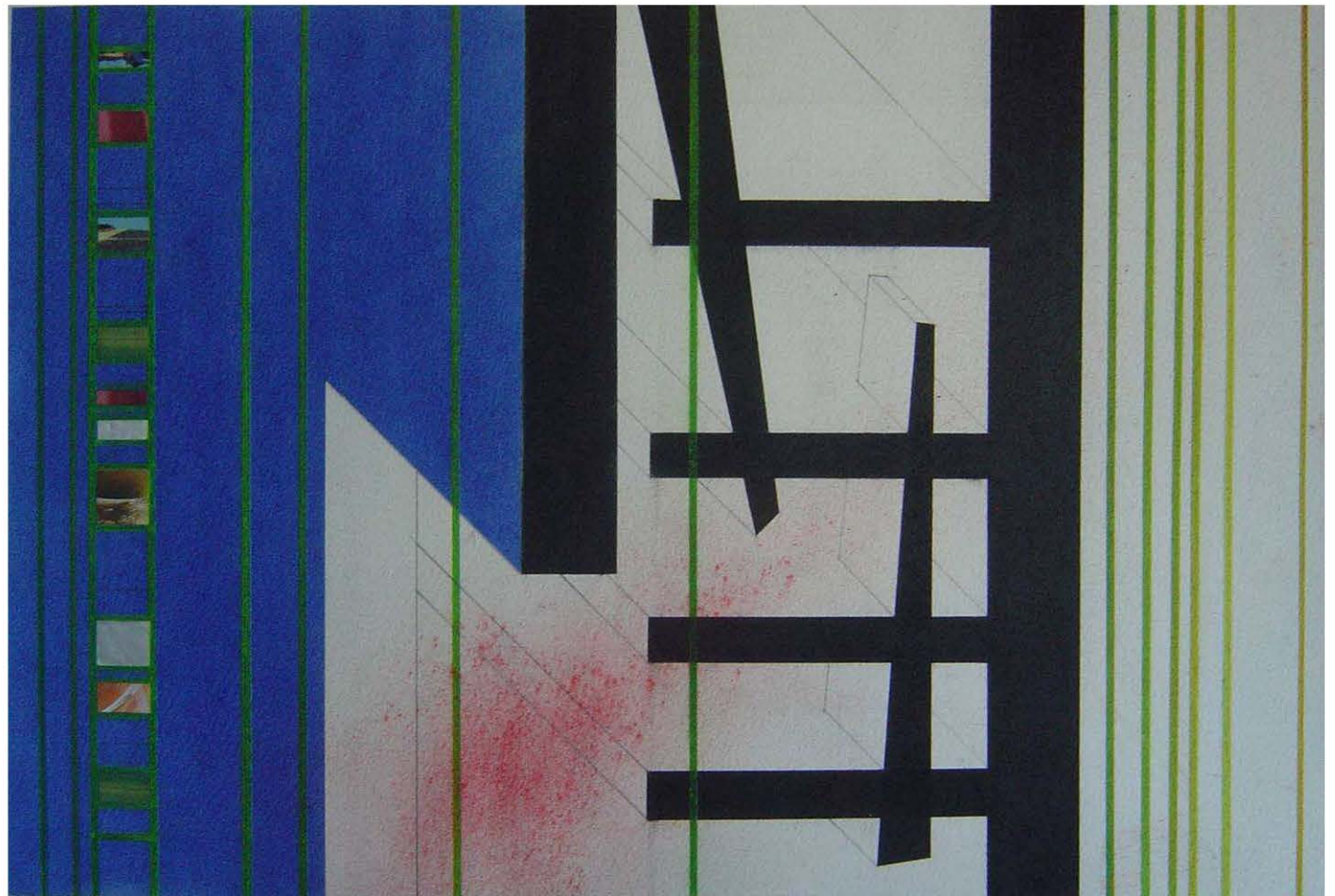
The Media: In Reality

- 01 Fast, flashing imagery
- 02 Television news stories & snippets

Q u i c k C u t :

Revelations: Finding Out

- 01 transition: in between points
- 02 building mass: angled verticals
- 03 repetition
- 04 solid/void
- 05 pieces of information given and taken away
- 06 verticals interrupting horizontals
- 07 variation



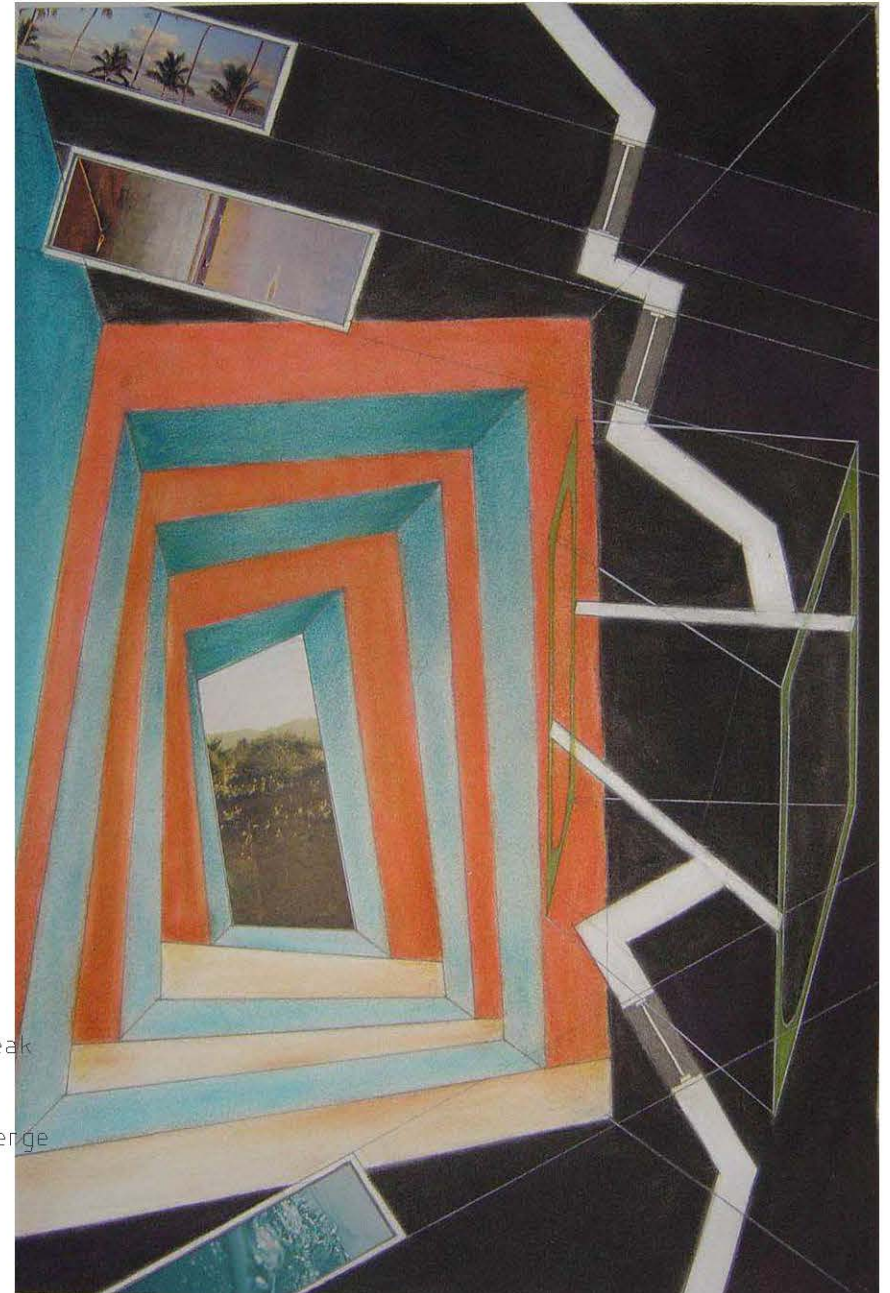
The Media: In Reality

01 Disjuncture between programming
and commercials

Revelations: Finding Out

- 01 open/closed in a continuous space
- 02 destination
- 03 openings w/ glazing separating
function
- 04 portal
- 05 view port
- 06 overhead angular elements

R a n d o m T r a n s i t i o n :



The Media: In Reality

T i m e / S p a c e O w n e r s h i p :

01 Tevo: control of the television
stream & timing

Revelations: Finding Out

- 01 freestanding boxes as space and
passage
- 02 atrium
- 03 vertical planes w/movement
- 04 in between
- 05 translucent w/ transparent areas
- 06 visible destination
- 07 multi-view/vantage point

to delin

to divid

to slice



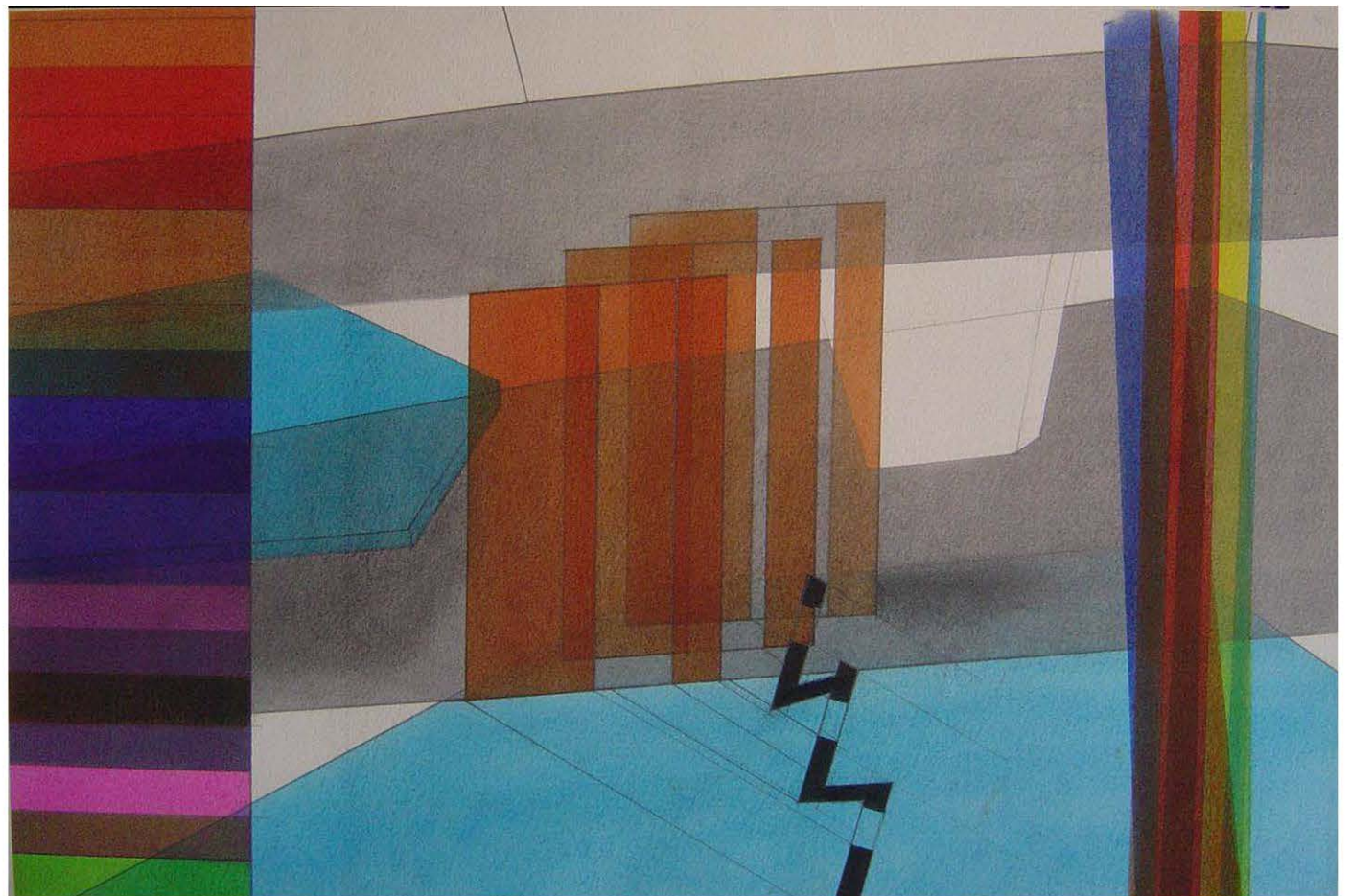
The Media: In Reality

- 01 Translucent window advertisement
- 02 Busses covered almost 100% with advertisements and images

L a y e r e d I m a g e :

Revelations: Finding Out

- 01 layered vertical planes
- 02 overlapping
- 03 cantilever vertical plane from above/open underneath
- 04 sliding planes
- 05 stacked and sliding
- 06 space between
- 07 skewing of layers
- 08 vertical fenestration



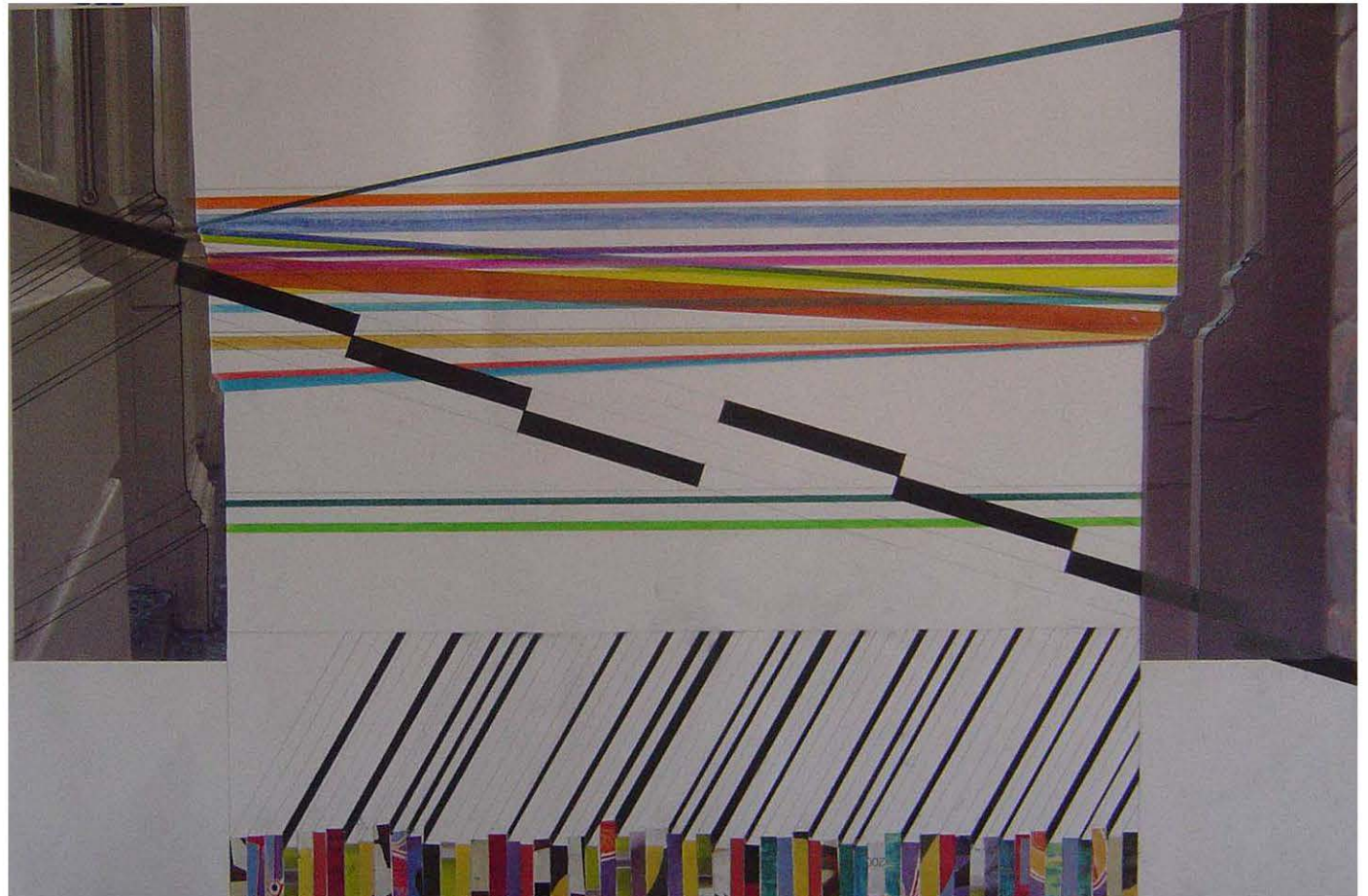
The Media: In Reality

R u n n i n g T i c k e r :

- 01 News streamer on the bottom of the television screen
- 02 Times Square, Manhattan

Revelations: Finding Out

- 01 façade: angles/corresponding context details
- 02 packed verticals
- 03 panel wall: open/close, always changing
- 04 horizontal movement
- 05 vertical height variations within repetition



The Media: In Reality

- 01 Music in commercials: usually representative of an idea tied to a product
- 02 Disjointed audio: music that enters for a particular movie scene

F r e n e t i c B u r s t :

Revelations: Finding Out

- 01 indirect path
- 02 corners, jutting out/in
- 03 portal: moment of change
- 04 freestanding objects to create movement
- 05 sudden exit/entrance
- 06 impact
- 07 solid mass



Drawing as Analytical Process

Process:

To provide a basis for architecture being consumable beyond just experience, but revolving around spatial conditions, I found examples in the built environment. Each example was related to the Media Attributes and then either accepted or denied. The Existing Examples are specific examples that offer the possibility for derivation and re-specification for the eventual design.

Once some specific examples were established in relation to the Media Attributes I took each Attribute as a separate subject and created analytical drawings. Each drawing revolved around one Attribute and all design of the building was refrained from until the investigation into the Attributes was complete. The purpose of the drawings was to define the Attributes in new ways that related to architecture along with the interpretation and advancement of the Existing Examples.

In order to investigate each Media Attribute various Form/Space Actions, Form/Space Positions & Form/Space Attributes were defined and applied to the appropriate Media Attribute. These are listed with each Attribute.

Each Existing Example, or Consumable Reality, from the built environment was in turn related back specifically to various Media Attributes and these are also listed.

The drawings address spatial conditions, scale, materiality, horizontal space, vertical space, structure, proximity, entrance, translucency, and other architectural characteristics and traits.

This drawing process revealed the possibilities of each Attribute to inform architectural conditions and elements as well as, solidifying the abstraction and relationships needed for the association of the media to architecture & architecture to media. Architectural form, position and spatial characteristics became Media Attributes and vice versa.

Immaterial Fundamentals that create	<u>Form/Space Actions</u>		<u>Form/Space Positions</u>	<u>Form/Space Attributes</u>
Material Architecture	to adapt	to pull	adjacent	color
=				
Architectural Elements	to add	to push	against	depth
=				
Architectural Information	to break	to project	around	density
	to converge	to shift	beside	height
	to delineate	to skew	free	opacity
	to displace	to slice	hover	reflectivity
	to diverge	to slide	line	scale
	to divide	to split	near	texture
	to emerge	to subtract	over	weight
	to fold	to surround	through	width
Elements of Design	to hang	to unfold	within	
=				
Form	to intersect	to unite	under	
Space				
Line	to join	to unwrap		
Texture				
Light	to merge	to warp		
Color				
Time	to pierce	to wrap		

Existing Examples: [Consumable Reality]

By taking into consideration the Media Attributes [before the drawings were created, but after each attribute was defined] in relationship to the environment; I observed the following Existing Examples of what I define as being on the cusp of consumable or consumable architecture.

Some are physical conditions, other visual conditions.

Some are an idea that is tied to movement, some to motionless-ness, but all to experience and interaction with the environment.

Some are general occurrences and others are very specific to a place and even time.

These examples help to create the connection between defining the Media Attributes and abstracting them into architectural conditions. These examples are all taken from observation, experience and conversation.

- 01: **Automatic Lights:** always changing with use, persons presence makes a difference/is a necessity
- 02: **Clock Tower:** informational and can be inhabited, beacon
- 03: **Napping Pods:** space for rent to take cat naps (in Manhattan)
- 04: **Reflective/Translucent:** layers, visual depth in two directions, multi-message
- 05: **HoDo Mural:** anonymous collection, reference, storage
- 06: **Graffiti:** tagging of territory, personal expression
- 07: **Beuy's Exhibit:** large museum w/many visitors, space for 1-2 people to view large installation, segregated
- 08: **T.V. Window:** view to exterior with a convex surface, distortion, like watching television, only it's real
- 09: **Free Standing Image:** image as space division, image as focal point from various vantage points
- 10: **Projection:** changing image, movement, information, can accentuate an architectural space or a material
- 11: **Time Lapse:** experiencing two temporal moments at one, retrospect, nostalgia
- 12: **Lauerman's/Empire Booths:** space off of a circulation space, the people in the booth can look out
- 13: **Back Door:** secret, special, private, one has to be in the know
- 14: **Dressing Rooms/Telephone Booth/Swimming Pool Lane:** personal/public, personal space for a moment
- 15: **Dance Dance Revolution:** foot pad and screen that 1-2 people react to and manage through reaction
- 16: **Library Stacks:** small space that is transparent and opaque, private and public
- 17: **Silent Moving Imagery:** images are readable and complex compared in a short time, mesmerizing
- 18: **Peep Holes/Slits:** Voyeuristic, a sense of anonymous intimacy- reality programming, visual pathway
- 19: **Alley:** public obscenity, dirty, behind the scenes, also a secret route
- 20: **Diller + Scofidio:** Video link from inside a building to the outside street, parallel time experience
- 21: **Verona Bank Door:** the door opens at a specific time and slips straight down into the ground
- 22: **Prada:** NYC, a large curved space seems like wasted space, but it houses various displays on step like platforms and contains storage underneath
- 23: **Garage Slot:** short cut between two garages that are butted up to a property line, secret route
- 24: **Serpentine:** curved space between two tall steel plates, passage for one, can't see the end or beginning
- 25: **Bilbao Balcony:** small intimate space looking into a very public space, singled out against background
- 26: **Berlin Jewish Museum Void:** a space cut off from all people but viewed from many angles, perspective
- 27: **Campanile San Marco:** at the base a ledge to sit on between structural elements, must climb onto
- 28: **People Movers:** escalators that work horizontally, view everything with a sideways movement

24 Serpentine



25 Void



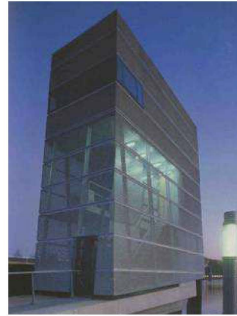
26 Bilbao
Guggenheim
Balcony



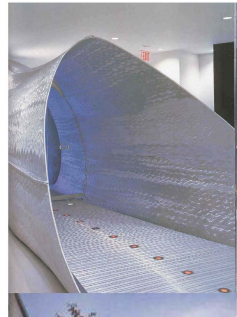
27 Campanile
San Marco



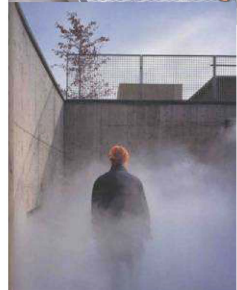
34: translucent
with function



35: portal
separation of
environment



36: ephemeral
cloudy



37: reflective
depth



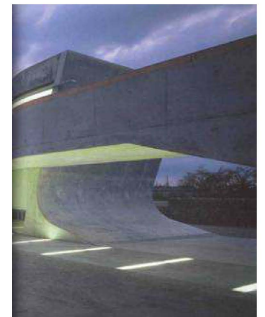
38: horizontal
layers
reflective
see through



29 divergent
opposing
organic/
angular



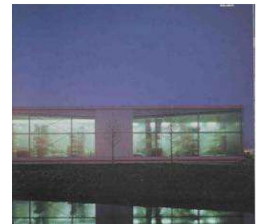
30 light defining
space



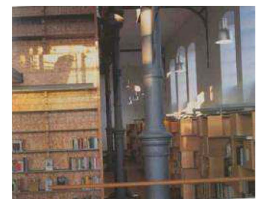
31 personal space



32 visible
warehouse



33 old/new
opposing
divergent



02: Clock Tower
 04: Reflective/Translucent
 09: Free Standing Image
 22: Prada
 37: Reflective Depth

Multiple Message:

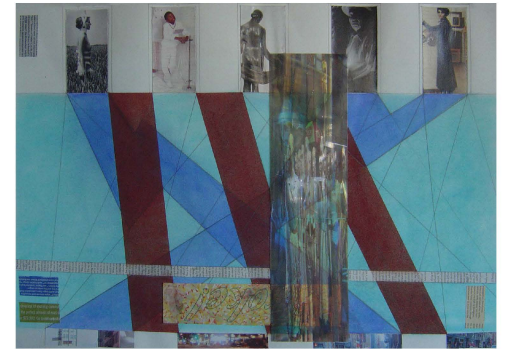
multiple translucencies to view something of interest
 doorways
 many paths converging
 multiple stairwells
 view image of what previously happened in the space

Actions:

to converge
 to adapt
 to unfold
 to unite
 to divide

Design Components:

reception
 gallery areas
 receiving
 solid/permeable façade
 see inside/outside



07: Beuy's Exhibit
 08: TV Window
 12: Lauerma/Empire Booths
 17: Silent Moving Imagery
 18: Peep Hole/Slit
 25: Bilbao Balcony
 32: Visible Warehouse

Voyeuristic Tendencies:

niches for watching
 balconies for one
 thick vertical elements to stand beside
 visual connection to/from semi-private spaces to/from public spaces

Actions:

to hang
 to divide
 to slice
 to pull
 to subtract

Design Components:

gallery areas
 exterior looking in
 research stations to street
 auditorium from outside
 thin vertical glazing



01: Automatic Lights
 02: Clock Tower
 10: Projection
 32: Visible Warehouse
 36: Ephemeral

Pop Up:

windows that change with certain lighting conditions
 polarized windows
 fog
 lighting changes to reveal something then goes back to hide it again
 free standing
 random and repetitious



Actions:

to slide
 to intersect
 to emerge
 to converge

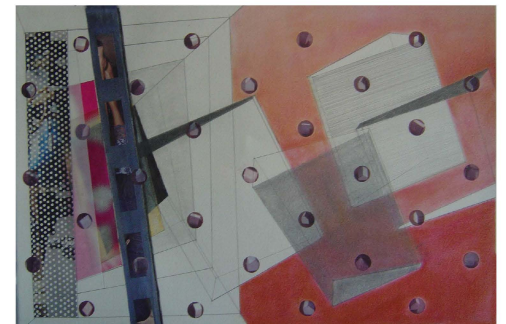
Design Components:

gallery
 building form
 structure

04: Reflective/Translucent
 20: Diller + Scofidio
 26: Void
 29: Organic/Angular
 33: Old New
 34: Translucent w/ Function

Split Screen:

a vertical surface, part translucent, part transparent
 2 images one changes while one stays still, billboard + video screen
 synchronized time: view one moment from 2 vantage points
 enclosed space (void) seen from various points in space
 ability to see the same object from various points in space



Actions:

to unite
 to merge
 to break
 to delineate
 to shift
 to split

Design Components:

sidewall visibility
 translucent to activity
 modern character

15: Dance Dance Revolution
 21: Verona Bank Door
 38: Horizontal See Through

Quick Cut:

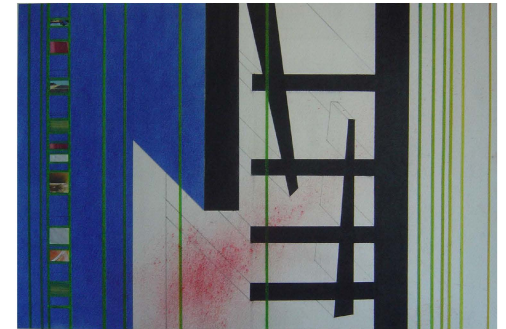
repetition
 sharp corner
 divergent masses colliding
 translucent flash
 light slit

Actions:

to pierce
 to intersect
 to slice
 to divide

Design Components:

Broadway corner
 building mass
 entrance and openings
 pedestrian passages
 exterior/skin



12: Lauerman s/Empire Booths
 14: Dressing Room
 34: Translucent w/ Function
 35: Portal
 30: Light Defining Space

Random Transition:

small/closed space to large/open space
 dark to light
 private to public proximity
 attached space (bump-outs/irs) along a path
 intermediate space

Actions:

to break
 to emerge
 to join
 to split
 to diverge
 to intersect

Design Components:

research stations to gallery
 research stations to gallery
 in-between space
 space planning
 public to private



03: Napping Pods
 05: HoDe Mural
 06: Graffiti
 14: Dressing Room
 16: Library Stacks
 19: Alley
 23: Garage Slot
 24: Serpentine
 25: Bilbao balcony
 27: Campanile
 32: Personal Space

Time/Space Ownership:

short term rental of space
 lounge area
 individual booths
 private ownership of public arena

Actions:

to delineate
 to divide
 to slice
 to pull
 to subtract

Design Components:

living space
 pedestrian passage
 specialized gallery areas



06: Graffiti
 09: Library Stacks
 10: Projection
 11: Time Lapse
 16: Library Stacks
 17: Silent Moving Imagery
 18: Peep Holes/Slits
 37: Reflective Depth
 38: Horizontal See Through

Layered Image:

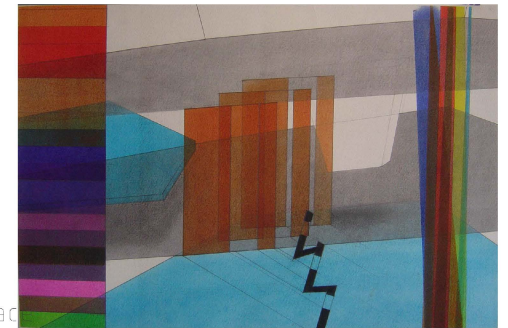
2D situation that appears 3D (wall turned relief, projection)
 depth through layers
 translucency translucent floors, ceilings
 repetitious/stacked elements
 visual depth through various spaces
 multiple layers of translucency, see out from a surrounded interior space
 floor layer interactions vertical & horizontal
 vertical openings, atriums, arcades

Actions:

to divide
 to emerge
 to pierce
 to warp
 to intersect

Design Components:

structure
 horizontal procession
 vertical relationships
 interior transitions



16: Library Stacks
24: Serpentine
28: People Movers
38: Horizontal See Through

Running Ticker:

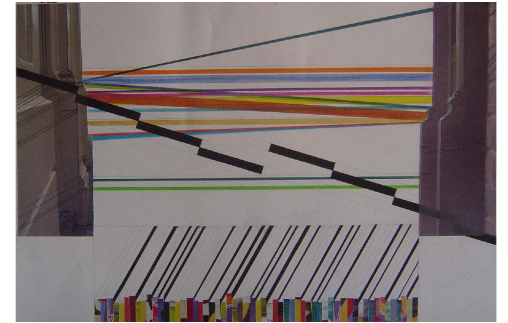
continuous with one end and one beginning
long & short
horizontal movement
one after another
fragmented

Actions:

to project
to delineate
to slide
to wrap

Design Components:

library
circulation
openings
exhibition spaces



10: Projection
21: Verona Bank Door
34: Translucent w/ Function

Frenetic Bursts:

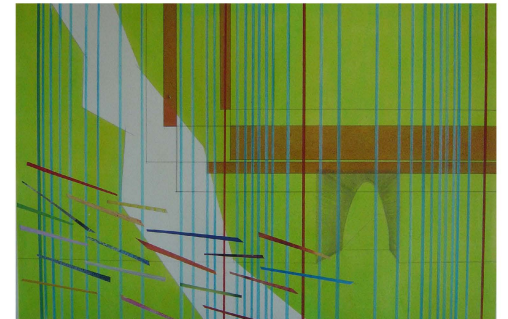
maze like
multi directional
flashing colors
changing images or various spatial images
reflection in high traffic areas

Actions:

to diverge
to intersect
to break

Design Components:

subway area
gallery circulation
circulation



An ends with a means

Process:

The process of consuming, via purchasing goods in a capitalist society can relate as an experience to architecture through the concept of destination. Purchase and acquisition of goods is a goal of consumerist cultures. It is a goal; it is an outcome of direct and indirect action. I think this relates to destination in terms of movement, a terminal point with many routes in and as many routes out. The element of choices is important and the act of intake along the way is relevant and the moment is paramount.

Advancement:

Earlier in the program I list areas or concepts that would assist the analysis of the media and in turn could advance these findings and explorations into the Media Attributes towards architecture. I thought that these areas offered a level to think upon about the built environment and design on today's stage. These Advancement areas deal with style and value which are related to design and object. Two divergent ideas because one, that of style, references the ephemeral and fashion-ability; and the other, being value, reflects longevity, durability and usefulness.

Acquisition =

Goal =

Outcome =

Destination

INTEGRITY: stability

GRID: flexible structure

MODERNISM: non-flash

BLENDING: timelessness

ICON: permanent transcendence

AWARENESS: association value

IN YOUR FACE: complex space

FASHIONABLE: that is all it will ever has to be

Design as Analytical Product

Definition:

The outcomes of this process lead to an overall investigation into fundamental architectural conditions that would not be tied to fashionability, but to universals. Some examples of these fundamentals are light/dark, open/closed, and form/space. Often this investigation is about juxtaposition and creating differences to raise awareness of architectural conditions and spatial conditions. Creating contextual relationships through many subtle layers and on many different levels was important as the design moved forward because I found that by designing with this agenda it provided the ideas on many various scales. This relates to the media directly through the communication tactic of appealing to specific demographic groups. Each product is essentially marketed slightly different for various groups. The subtle differences just manipulate the facts. I think this idea can be expanded to an appeal of the senses through a more universal dialogue. The issue of scale is also directly related to the media through the permeability of the media to enter our daily experience at many scales. From a billboard on the side of the interstate to a coffee insulator printed with a logo or advertisement the scale of the media's presence is at many levels.

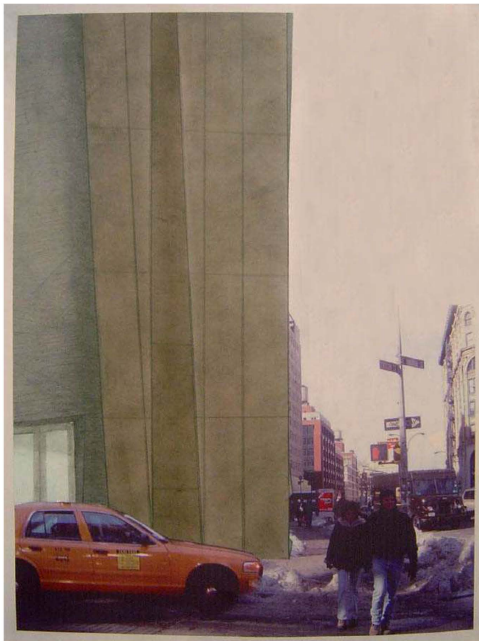
Issues of time and context are equally important to the ideas of scale and layers. As I have mentioned a city is a durable condition that is home to constant, even rapid change over time. How the eventual design related to this idea at a scale of a building was important. Durability became a relevant issue because in areas where the media constantly reinvents it's self to be more effective; a building can redevelop itself for new uses, functions and rearrangements over time. To stand the test of time, as many structures in New York do and as many structures in SoHo do, it meant to be flexible in a shell of rigidity. As this particular area of Manhattan changes many historical aspects remain. This condition reveals that the context has been addressed over and over already and that these cues, from architectural detailing to movement patterns, are evolutionary even if they stay the same.



Form and Exterior:

01 Folding and Shifting:

The importances of these two Form/Space actions are part of the overall design through subtle variation in form, opacity, and density. The Crosby [east] side of the site is the widest at 65 feet. Crosby is particular to pedestrian traffic of people fairly familiar with the area due to its alley like feeling and functions. However, the pedestrian traffic has increased over the last few years as I learned from a store owner on this block of the street. I addressed this side of the site by breaking the form of the building into three vertical parts; one containing a stairwell, one an elevator shaft and the middle with various functions. These three vertical planes fold and shift to create a variety of shadows and layers on the outside as well as a variety of spaces on the inside.



Corner of Crosby and Houston



elevation

View from Crosby

The first vertical plane, next to the existing building, folds back to reveal the historic details of the structure that is adjacent. This particular fold also meets the ground with some heaviness. Running vertical is a glazed slit through which people in the elevator would look outward. The space between the elevator and the folded plane decreases at the top and provides a space running vertically for an installation or acts as exhibit space that is looked through. Relationships between **Split Screen** and **Layered Image** are present because of the visual depth change and possibility of addressing the glazed area as exhibit. The middle vertical plane shifts in the opposite direction or fold outward from the ground plane. This plane also has a vertical glazed element in which the floor planes would be visible from the outside. A pedestrian could see variety among the floor plane height and understand the space inside at a certain level. The third vertical plane stands vertically straight but the side plane that is exposed because of the other vertical plane; folds sideways or outward at the top. This portion of the building contains the stairwell. The experience at the stairwell landing would continually change and become larger. Due to another vertical glazing element the experience at each landing would also be one of hovering over the floor below because the elevation is not only higher, it is farther outward.

This folding is relevant to show various movements and conditions through the building from the exterior and also to create a continually changing spatial experience from the inside. Encountering these variations is meant to assist awareness of movement and enhance experience.

Form and Exterior:

01 Folding & Shifting:

The Houston [north] side of the site is significantly longer being just over 100 feet. The site is the shape of -----triangle with a 19° angle folding out from the point at Broadway. To create the vertical plane on Houston I used this same angle and folded it upward to create the grid of the curtain wall structure. In turn the angle of the concrete is a right angle to this folded upward angle. The glazing is flanked by concrete elements that shift to reveal different views from the outside in and from the inside out. The largest of the vertical concrete elements houses a stairwell and various functions at each floor. The middle concrete element in on the exterior of another stairwell and the horizontal floor planes that intersect each side of it shift up and down as the stairs descend or ascend. The third concrete element is a vertically stable element with angled indentations to create shadow lines that correlate with the glazing. These shadow lines also provide a modern detail in relation to the historic horizontal detailing of brickwork and masonry that creates many shadow lines.



View from West Houston



Model: View from Crosby

The largest concrete element also has a variety of folding conditions in order to provide subtleties in form from the exterior and a feeling of the plane hovering or falling outward while at street level. The bottom plane of this vertical element is vertically straight. The middle plane fold outward and the top folds back inward towards the mass of the building. Various angles that these planes fold on were also derived from the 19° site angle. This entire element has several vertical glazing elements to address movement, light and accentuate the physical density. The experience of constant change is important through these permanent elements. Their materiality represents solidity and permanence, but through variation there are constant nuances to the experience.

At the ground level there is smaller scale folding that occurs in direct correlation to surrounding building details. The detail at the ground level of the surrounding context was full of curves, subtractive and additive nuances that were right at pedestrian scale. I wanted to relate to that experience in a more modern way. Various details from the adjacent building on both the Broadways façade and Crosby façade were wrapped around the building and at certain elevations where a significant detail protruded on the adjacent building a fold was made in this new structure, this idea relates to **Running Ticker**.

Form and Exterior:



Model View from East Houston

02 Density & Translucency:

As Form/Space Attributes these two qualities work together on many levels and provide an experience both physically, visually and emotively. The overall contextual surroundings are very dense, heavy masonry structures. Even with the advent of cast iron the buildings remained clad in masonry and exude a feeling of strength and weight. This was an important consideration in choosing concrete as an exterior material. The density and visual impermeability on Crosby Street is purposeful metaphorically to enforce a feeling of inwardness, but also protection. The function of the building is to house a research and information center that scrutinizes current culture and trend. I think that such scrutiny of the self is difficult to accept, on this scale it is not about the self, but the bigger picture of American culture.



Model: View from Broadway Corner

The density of the concrete is permeable through three entrances on this street as well as visually through the slits of glazing. It is meant to represent strength and durability, as well as longevity as a physical material, and as a metaphorical feeling or perception of experience. One vertical element on the Crosby Street façade is also clad in Tombasil. This material is a metal alloy that covers the building to accentuate the folding over of the space. Physically this metal has beautiful qualities, but it also represents a shielding or protection of the building and as a façade this form is impermeable from this face. As the concrete wraps around from Crosby Street to the Houston façade the concrete folds back to reveal the inner workings of the building and is open to views, both inward and outward. The repetition of this density occurs in another smaller vertical element on Houston Street. Once the concrete fold away the large Houston Street side of the building is very exposed. This change from dense concrete to transparent and translucent glazing is a gesture to the modern building across Houston Street. The cleanliness and repetition of the pattern is apparent, but there is some variation in the size of the glazed elements that correlates to floor height. The glazing runs at a diagonal [19°] with subsequent rows of glazing being translucent. The experience from the outside is a shielding in a suggestive manner. Walking across any of the floor planes the experience inside would be one of constant change in opacity and perception of the exterior views. An additional element in this experience is a digital, changing image that is incorporated as part of the glazing system. In this instance an image is looked through to perceive a view and this references the **Split Screen, Multiple Message and Layered Image**.

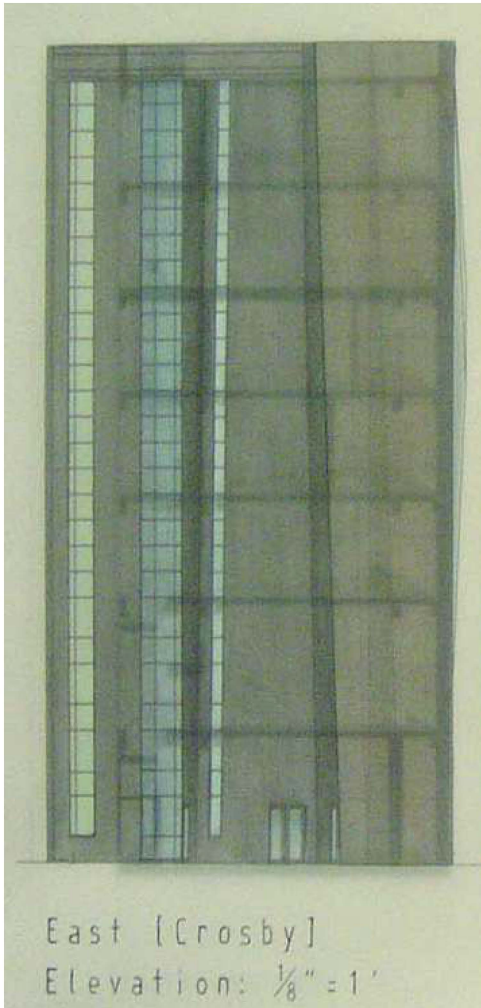
Form and Exterior:

03 Light & Dark:

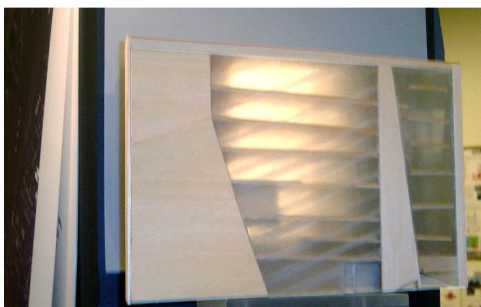
As direct qualities effected by the exterior materiality and composition, lightness and darkness are two very important Form/Space Attributes. The light that comes into the building is very purposeful throughout the design. Light and dark are juxtaposed and given and taken away in order to create certain experiences that coincide with movement inside and well as perceived movement from the outside. Lightness is a significant element that is addressed through openings as well as the transparency of the opening. By controlling the rhythm of openings and translucency movement is tied into the experience of lightness or darkness and ideas expressed in **Split Screen**.

One specific location in which this relationship is controlled is the stairwell on the Crosby/Houston corner. This stairwell is surrounded by concrete, but on each side of the landing there are glazing elements that are scaled for one person to view out of. The vertical travel on the stairwell is dark where as at the landings the light is given back and a level of curiosity is made. Each view would be different from the last floor and the ever changing experience is an important relationship back to **Voyeuristic Tendencies**, **Frenetic Burst**, and **Quick Cut**. Once the next floor level is reached there are again two vertical glazing elements where the light is given back to the experience. As a person would move into the floor the concrete folds back and the large façade of glazing and views confront the movement through and is derived from **Random Transition**.

The vertical glazing elements also hint at movement to the outside. The floor planes are visible through these elements and the varying heights from floor plane to stair landing provide information about the vertical movement that occurs behind the solid concrete in the dark area. On the interior wall, or the wall adjacent to the existing building there is an open air shaft that has been addressed with glazing. This interior availability of light and views is part of the interior experience of moving the length of the building in which the one end is so thin that it is light filled and see through and the other is dense and darker. Transition of lightness is tied to the movement across the floor planes.



Crosby Elevation



Model: View from East Houston

Entrances and Movement:

01 Visual Permeability:

The idea that even a passerby could partake in this building or gain information from this building was an idea that derived from the media and its pervasive availability. The building would engage the viewer and draw them in with curiosity is much like media communication. At ground level there are two main entrance areas; one each on Houston and Crosby and many opportunities for exchange without entrance. Pedestrian movement is already high along Houston and an entrance on that side is appropriate. Crosby is less busy at this time, however this building addresses that façade with three possible entrances. Along the ground level there are also exchanges visually between inside and outside. At the corner where Broadway and Houston meet there is currently a fruit & vegetable stand. This condition exists in the new design, however is not part of the interior of the building. Also at this end of the site is a subway entrance/exit that is below grade. As one would move down Houston the ground condition starts as an overhead condition, being the area for the vegetable stand. Next is an area pushed into the form of the building, but open at the ground level to provide an area for an entrance and the subway stair.

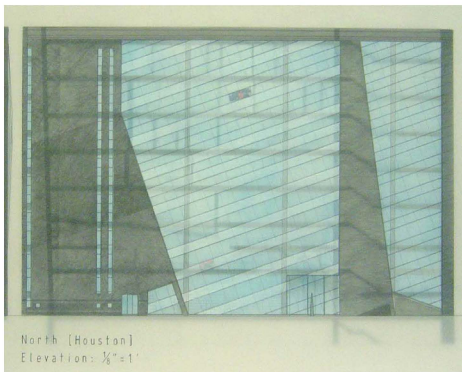
As the building continues down the street the curtain wall meets the ground and houses the bookstore in which a passer would be able to directly see the bookshelves and the variation among them. Beyond the bookstore the concrete section of this façade begins and there are several openings. The largest glazing element houses the coat check area. This visual connection establishes some sort of knowledge about how busy the building is before entering. When the storage bins that back up to the exterior wall are full that would be perceptible from the outside and that gives a certain level of information to passersby. The next rectilinear opening provides a connection to a media lounge area. This area has movable panels that would hold information and as they are moved or ordered by someone on the inside the information on the outside would be effected. Also at street level are several small openings that would act as looking glasses from the inside out and vice versa. One may have convex glass the other concave. At the entire building scale the thinness of the Broadway corner lends itself to transparency and seeing all the way through the building. To address the existence of a painted mural on the sidewall of the adjacent building I left that wall exposed on the inside of the building. The advertisement would still be visible from a far, but up close it becomes another experience and is much more abstract.



View Through to Mural



View from West Houston



Houston Elevation

Entrances and Movement:

02 Physical Entrance:

As I mentioned there are two areas for entrance, one off of Houston and the other off of Crosby. The Houston entrance is part of an exchange area with the subway's stop. This area is indented into the site so that it is protected and becomes a separate outside space from the street, but before entrance into the building. This entrance is the portal entrance which is taken from the **Frenetic Burst**. From the exterior this freestanding object would be visible. It is an organic form made of stainless steel. It reaches from the exterior wall into the ground level and is an experience separate from the outside of the building, yet the inside of the building is held from experience while a person passes through. Views through this are controlled and the door openings actually occur within it. The expression of change of environment is heightened by this anomaly.



View from Houston

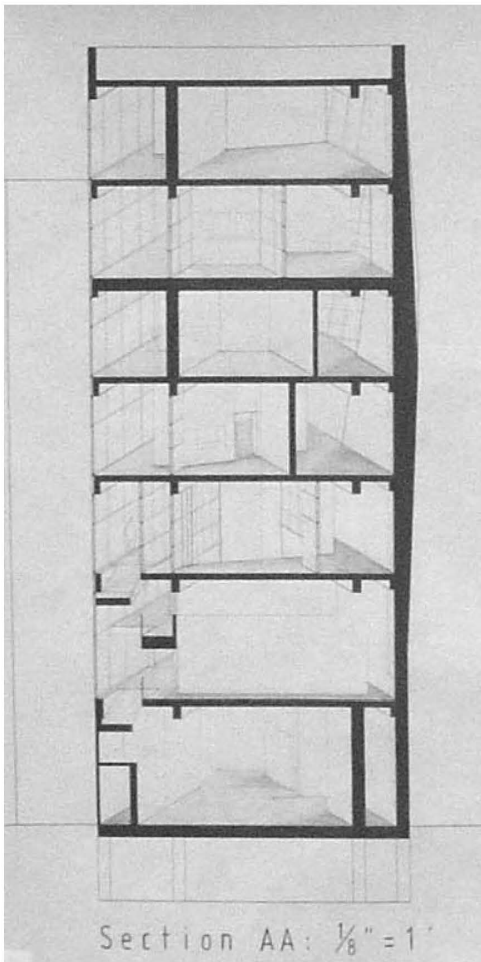


Portal Entrance from Houston

The three entrances off of Crosby are also part of an area indented into the site footprint. The folding planes of the exterior create a specific ground condition in which a pedestrian area is created and makes entrance available from many angles. This idea is akin to the way the media confronts the viewer from so many vantage points and angles. The doorways on this street pass through concrete, vertical planes that are 2 feet thick and that experience makes one aware of the density and strength of the structure. Each entrance enters the ground floor at a different angle and the idea that multiple experiences could be had and the choice of the pedestrian are integral to the associations the media.



Display



North/South Section

Entrances and Movement:

02 Movement:

Between the entrances on Crosby and the entrance on Houston the main floor acts as an interior alley. It is something to be discovered and part of a person's path through the city. There is a direct line between the entrances. However, this path is made to vary and engage the pedestrian through a media landscape. Freestanding forms create a sense of horizontal movement between the entrances/exits, but these would also contain a variety of media interactions. Some may hold screens and have local audio; others may have moving imagery, others with still imagery or text and others yet with interactive kiosks. The idea of interaction and a varying experience is valuable to idea of constant change within a static object or environment [the building].

Once engaged in the building, there are three stairwells, two of which run the entire height of the building and an interior stairwell that drops off after the third floor. This intermediate stairwell services some main public areas such as the library and auditorium. This vertical movement and the fact that it drops off is derived from **Pop Up**. Again the choice of route and experience is enhanced due to the personal interaction one could have with movement through the spaces. Once above ground level various function dictate the layout of the floors, but movement usually occurs along Houston Street and along the interior wall. On the interior of the Houston façade the experience of the curtain wall is constantly changing due to the angle of the curtain wall mullions and the opacity of the glazing elements.

Movement throughout the building is designed by each use, prescription is not part of the design, option is. The nature of experienced the exhibit area is akin to exploration. Each level may contain some exhibition areas, but they need to be sought out and experienced. This building asks a lot from the users, but the rewards are worth the effort.

Manhattan

The place of constant change,
evolution really; is also a place of
lasting conditions that can be visited
over and over, even relied upon.

Is it the **Pace** that is important?

Is it the **Volume**?

Is it the Extreme **Contrast**?

Between new and old that makes
change so knowable? Or is it just
about **rapidity** against **stillness**?

Change and forward movement are
staunch characteristics of the times.
What is important to recognize is how
change occurs and its relationship to
what becomes the past.

Change can be informed by what
exists or it can turn its back to it. It
takes more work and analysis to
react to context that not only exists,
but has existed. These constraints
do not go away if ignored they
become another piece of information
about place and time.

What makes the island so distinct is
its constraints.

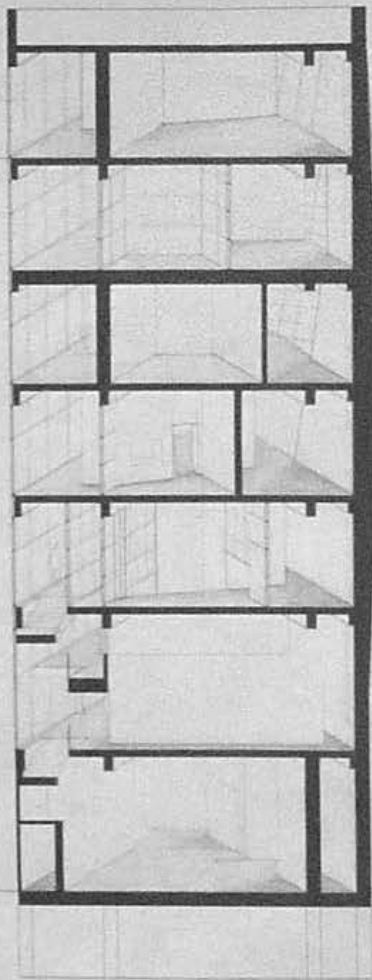
What makes
the island so
distinct is its
constraints.

Orientation: Manhattan Island

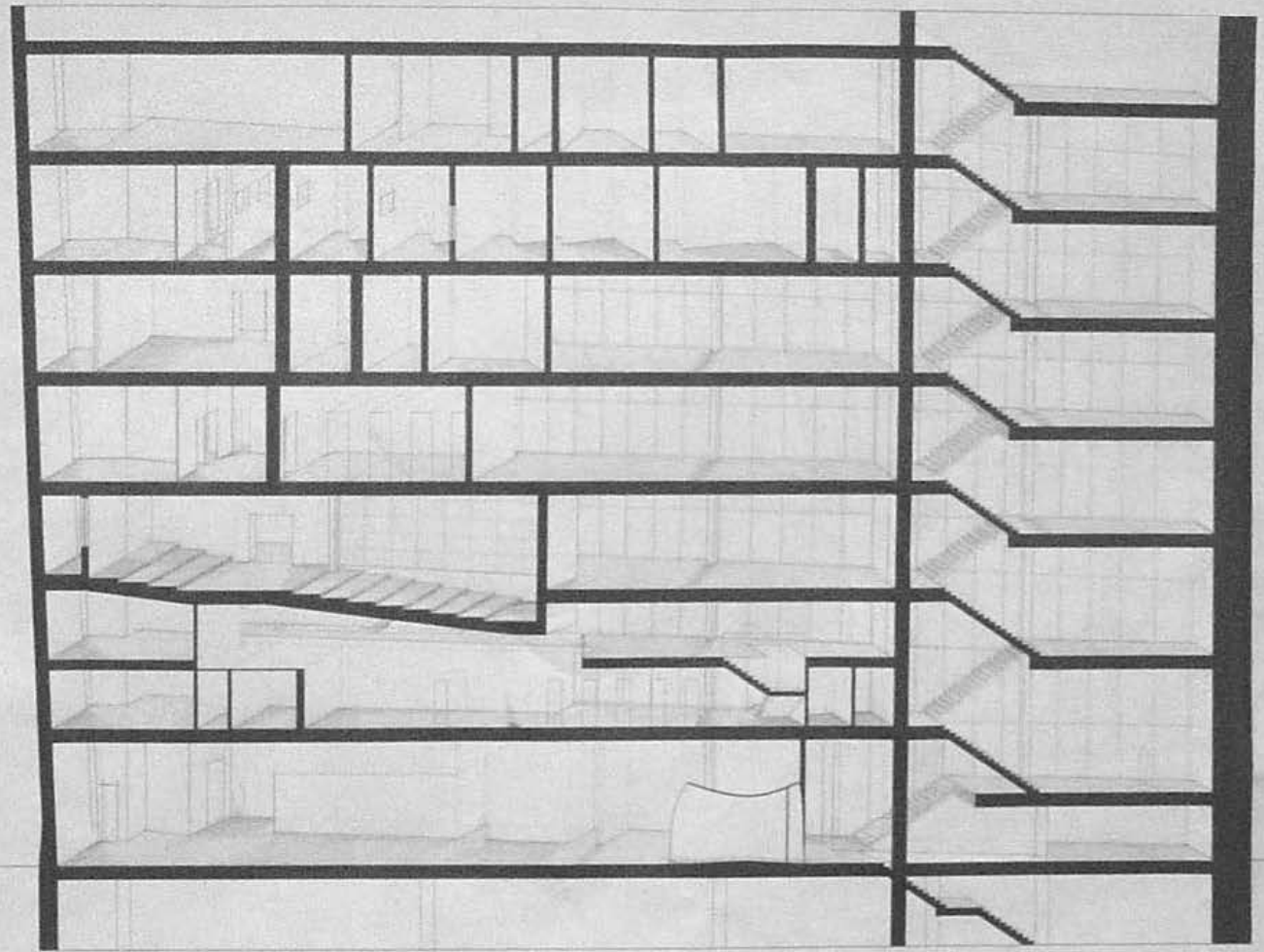
Warner and Howard move into the studios, characteristics of the day. Warner is proud to recognize it as a change of colors and it's relationship to what becomes the past.

"I think [she] can be informed by what
 we've done. She can turn it back to the
 100-hour course, more work and analysis
 to see in context that not only
 is there but has existed. There's
 a lot of work to not go back to ground
 zero, but to build on what we've done
 and make it better. And we can have

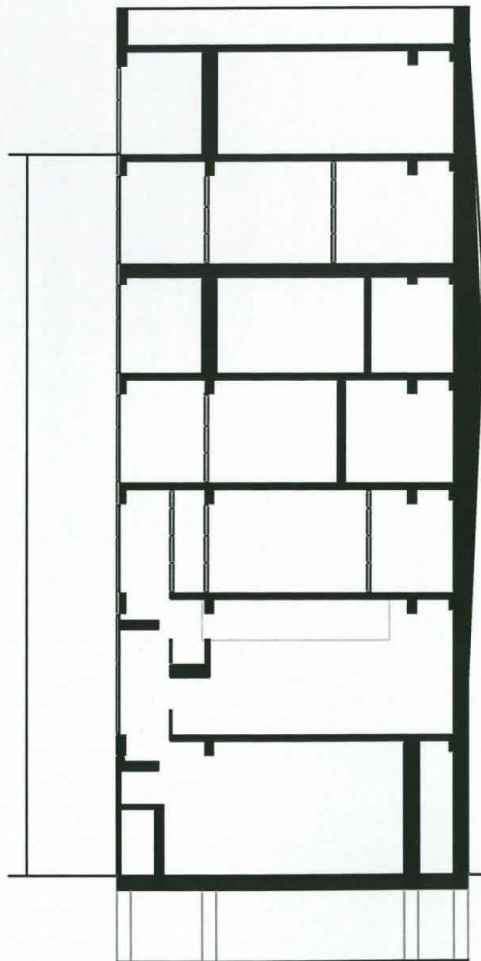




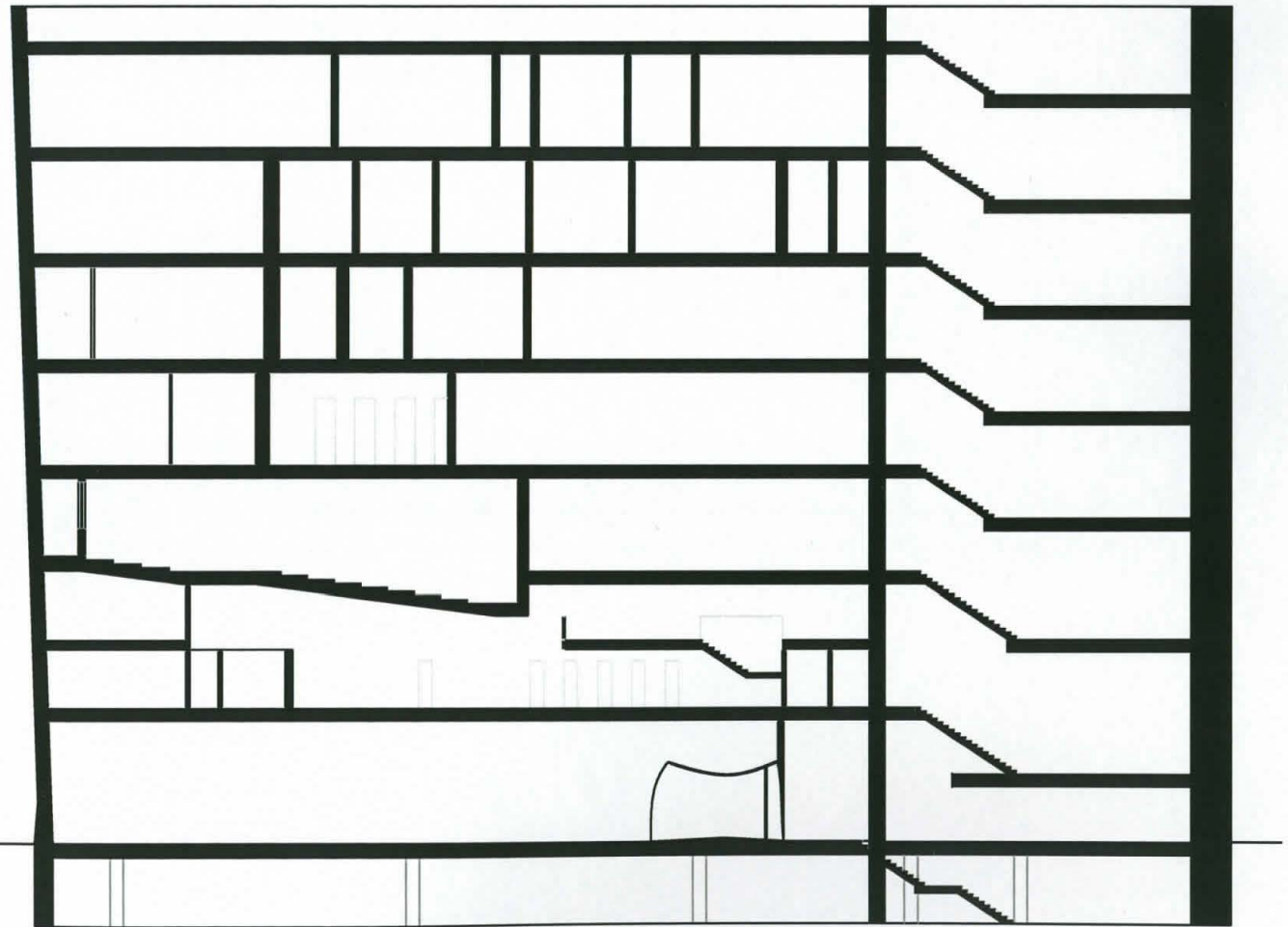
Section AA: $\frac{1}{8}" = 1'$



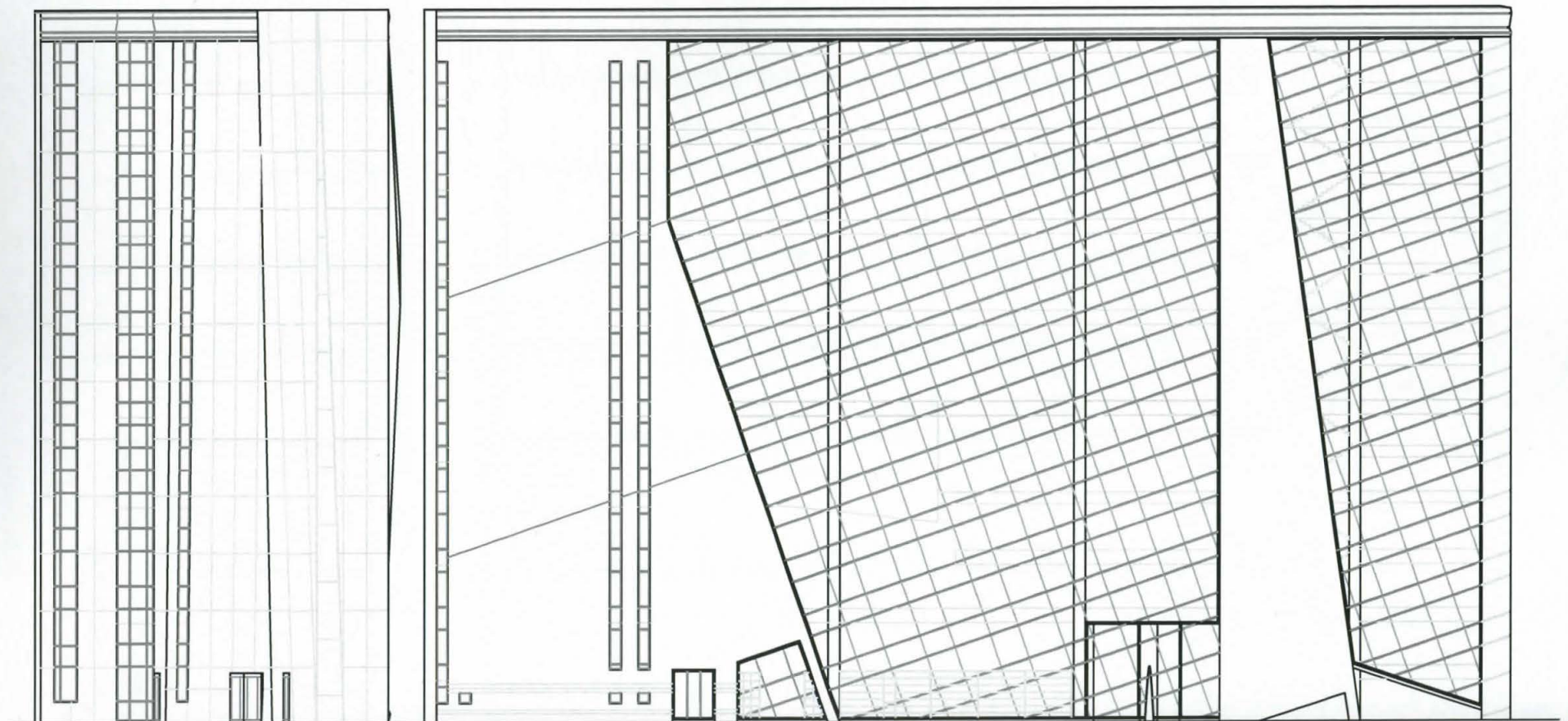
Section BB: $\frac{1}{8}" = 1'$



Section AA: not to scale

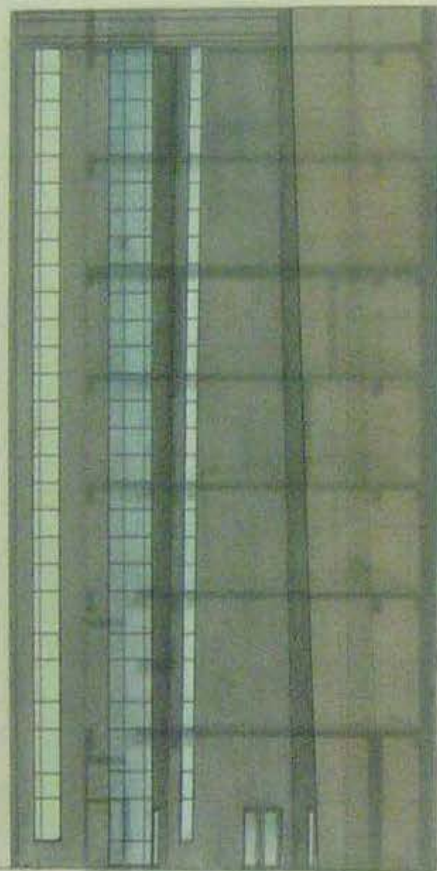


Section BB: not to scale

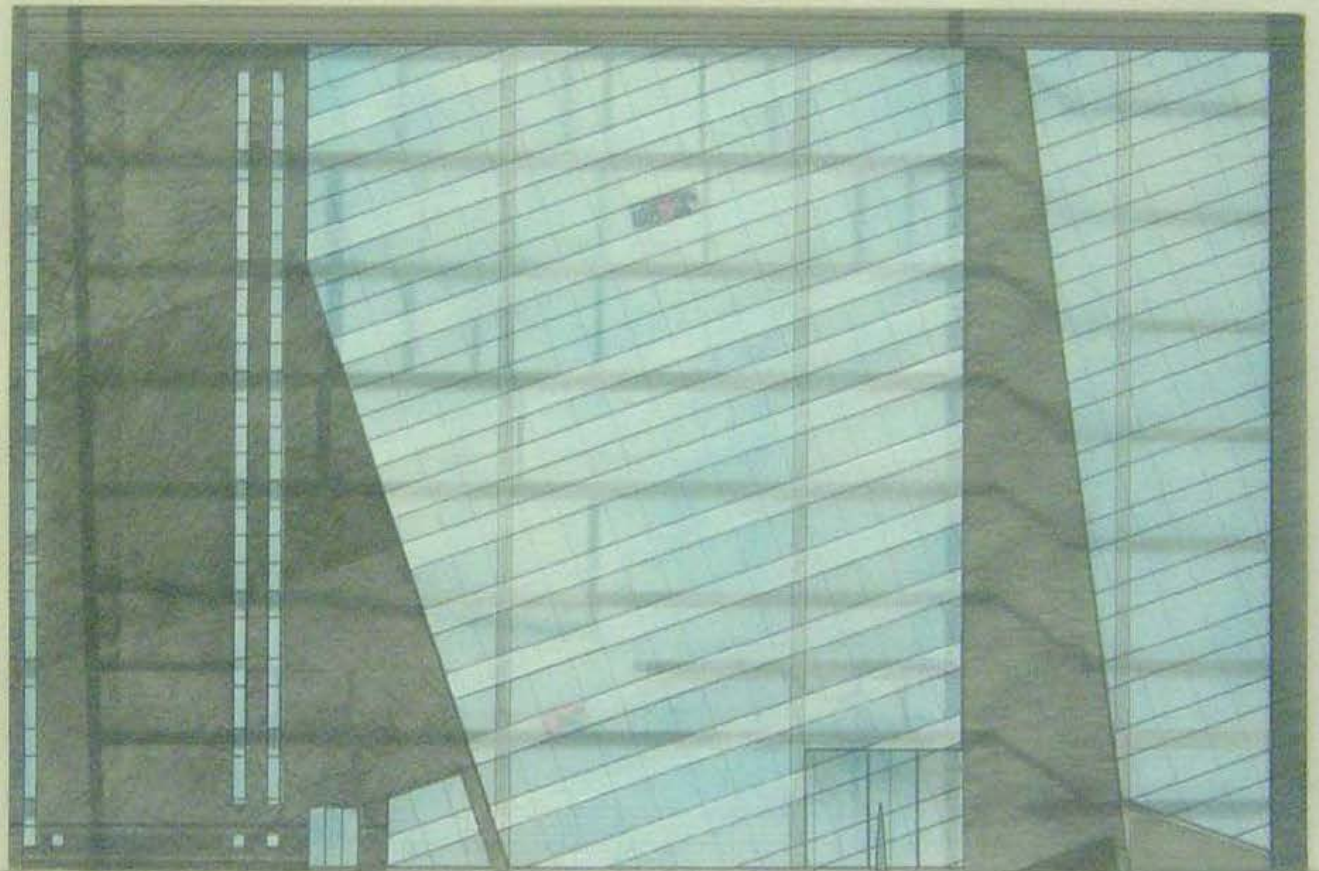


East [Crosby]

North [Houston]



East [Crosby]
Elevation: $\frac{1}{8}" = 1'$

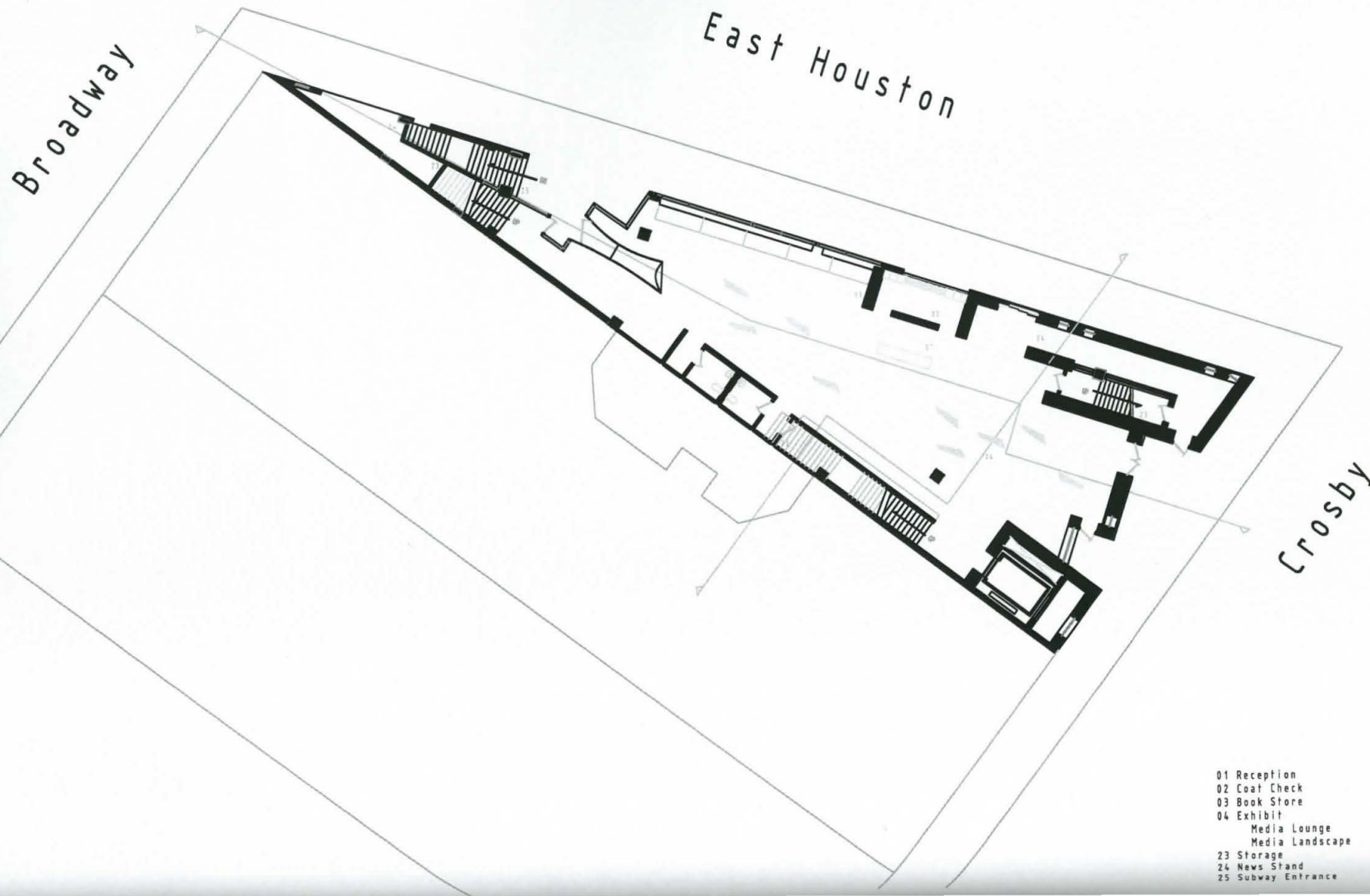


North [Houston]
Elevation: $\frac{1}{8}" = 1'$

● First Floor: not to scale

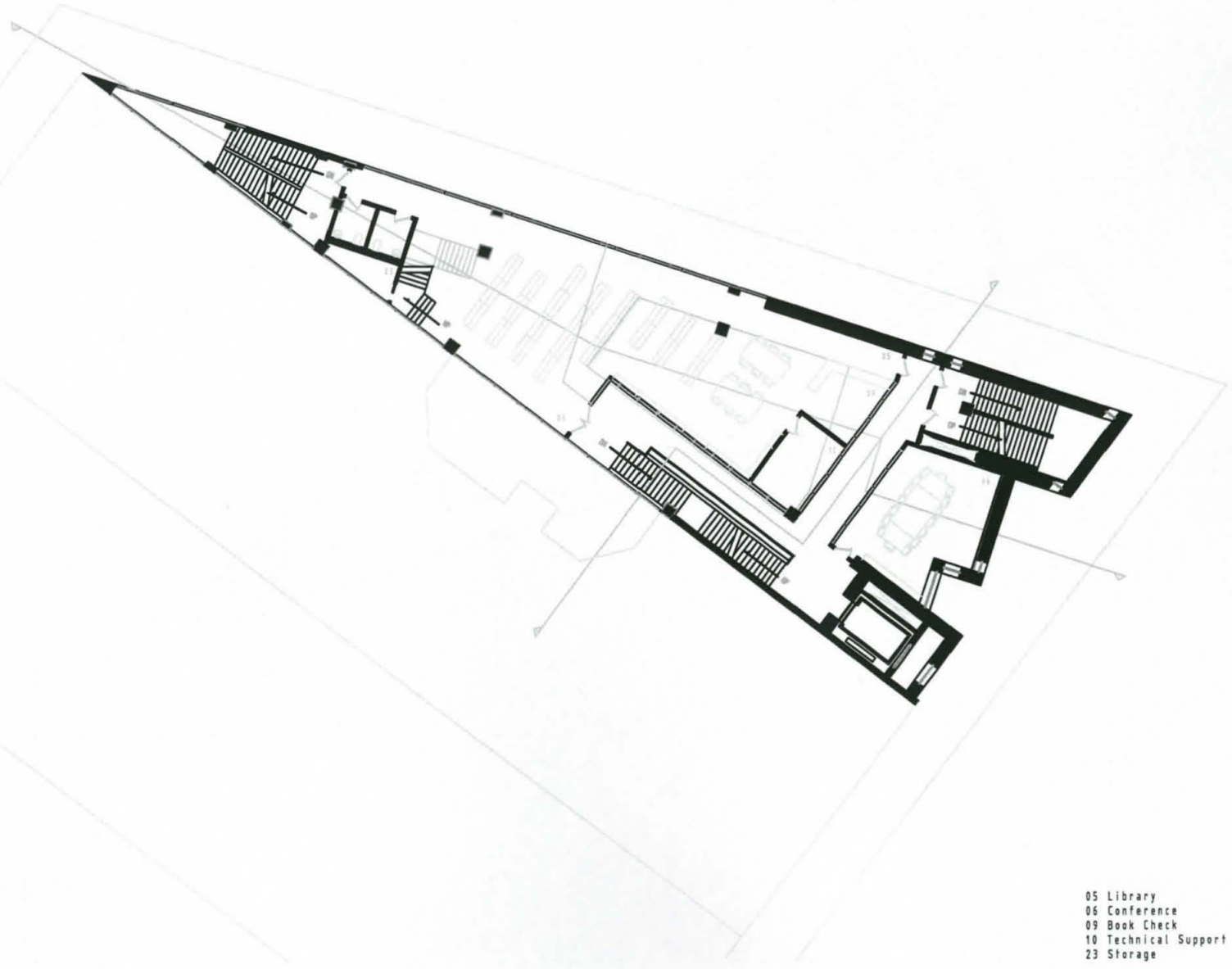
Ground Floor:

Drawings: Plans



- 01 Reception
- 02 Coat Check
- 03 Book Store
- 04 Exhibit
- Media Lounge
- Media Landscape
- 23 Storage
- 24 News Stand
- 25 Subway Entrance

● Second Floor: not to scale

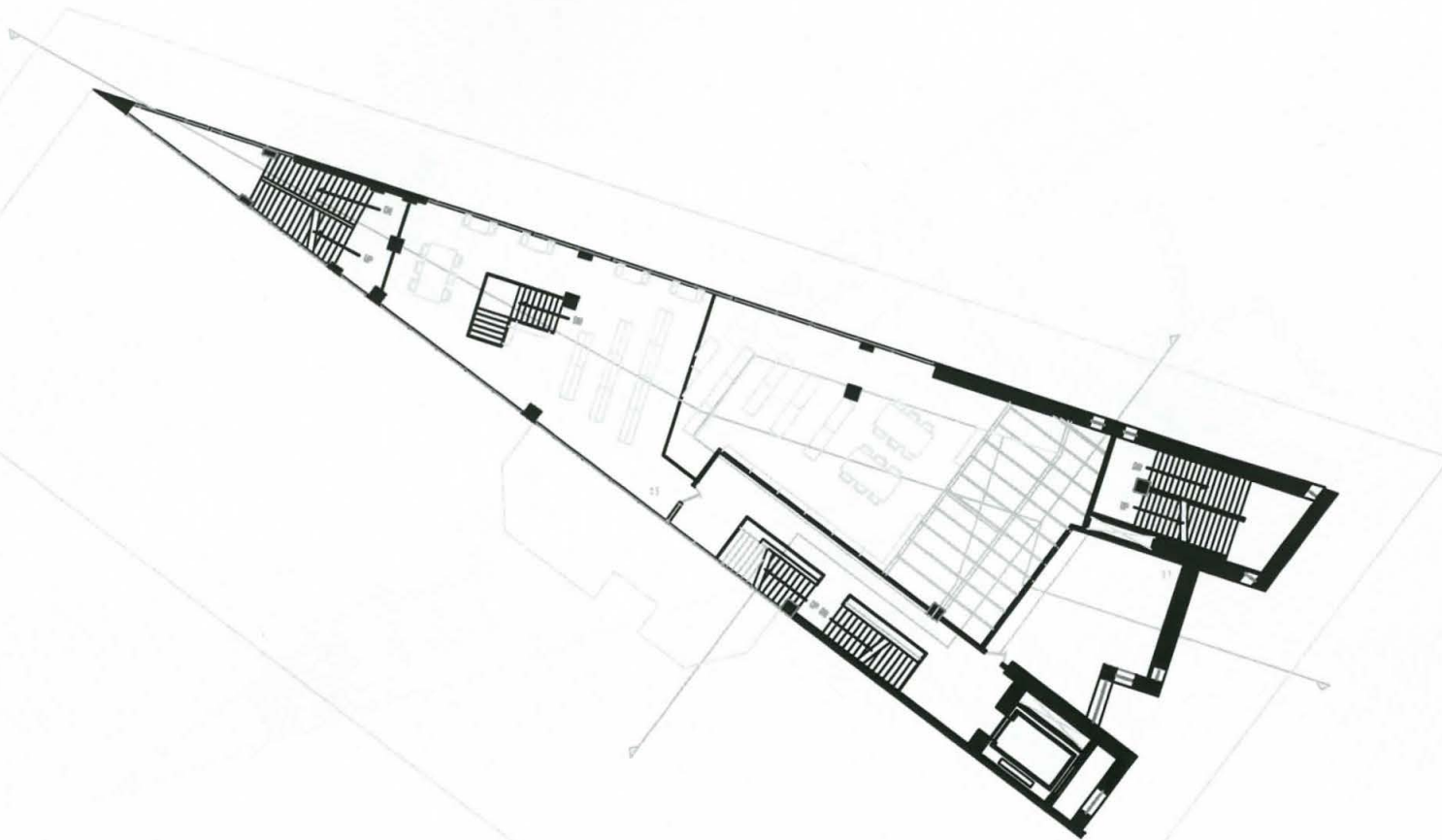


- 05 Library
- 06 Conference
- 09 Book Check
- 10 Technical Support
- 23 Storage

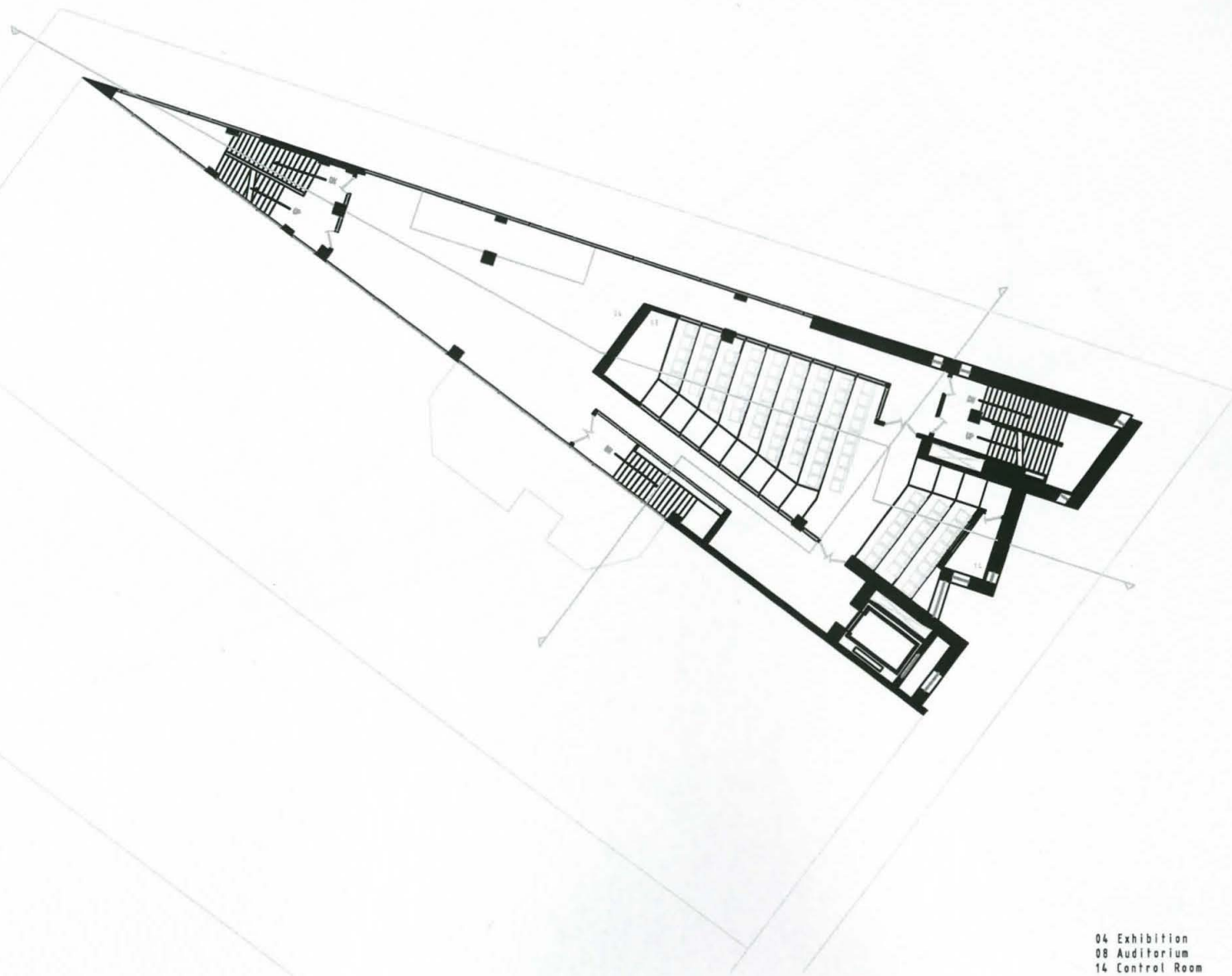
● Mezzanine Level: not to scale

Mezzanine Level:

Drawings: Plans



● Third Floor: not to scale

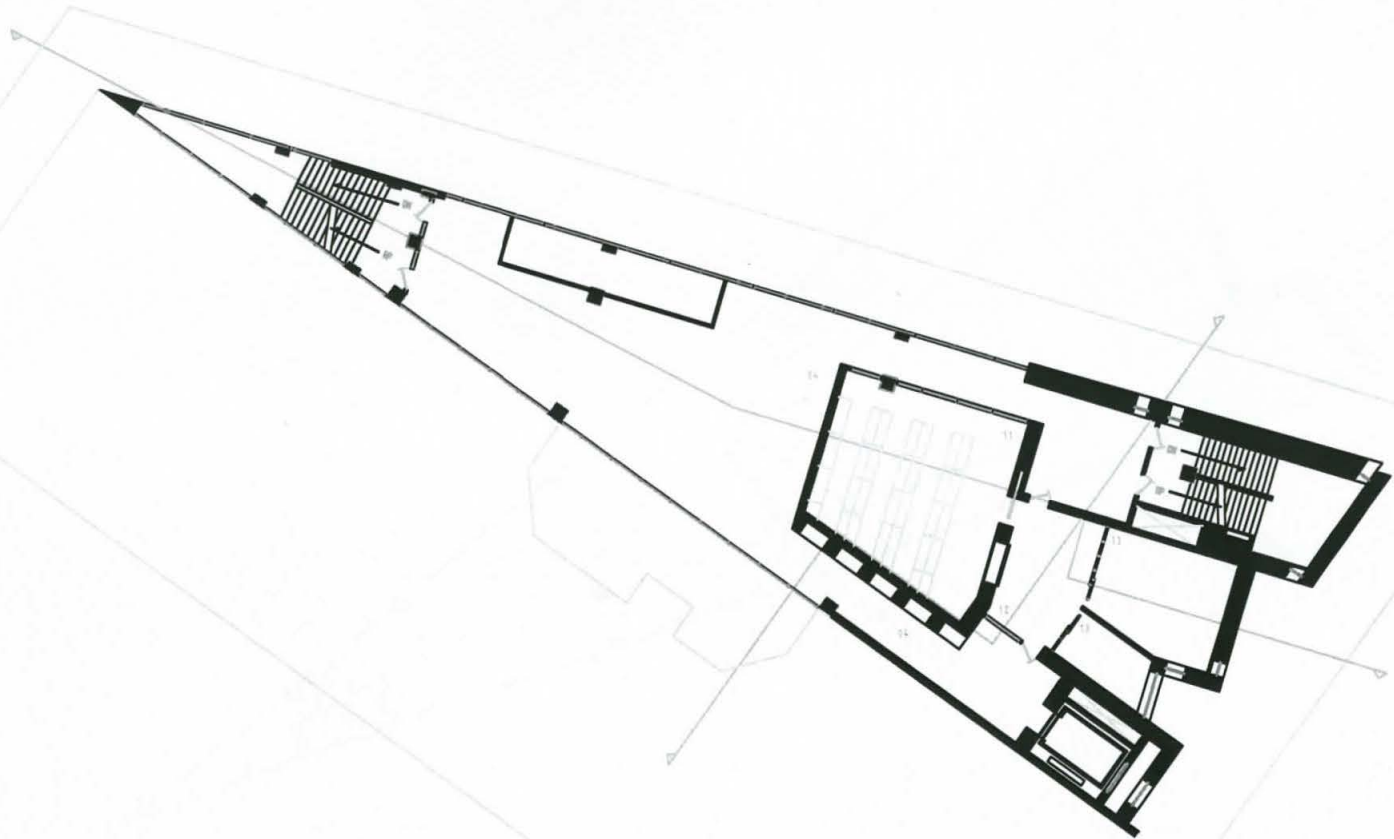


04 Exhibition
08 Auditorium
14 Control Room

● Fourth Floor: not to scale

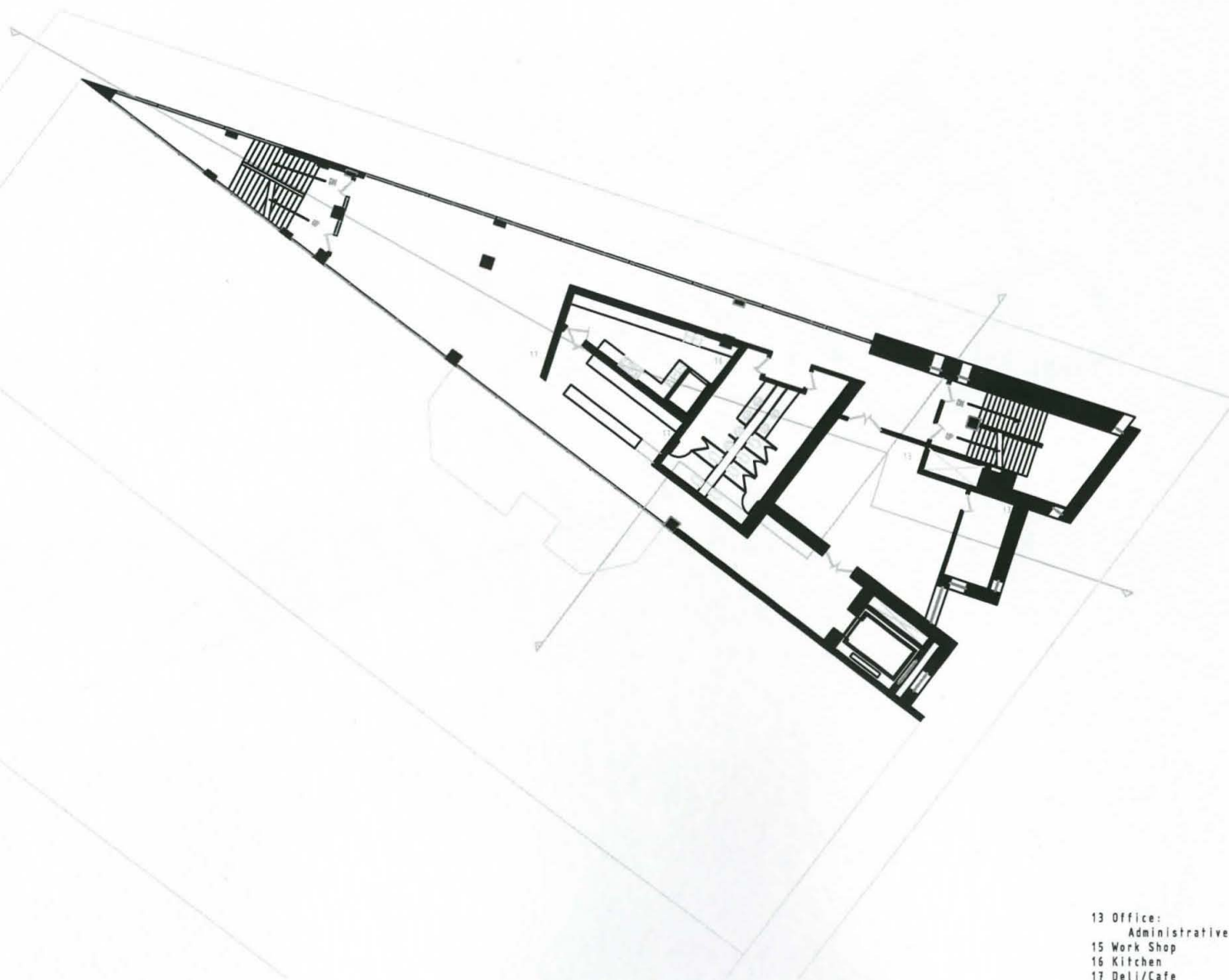
Fourth Floor:

Drawings: Plans



04 Exhibition
11 Archive
12 Work Area
13 Office:
Archivists

● Fifth Floor: not to scale

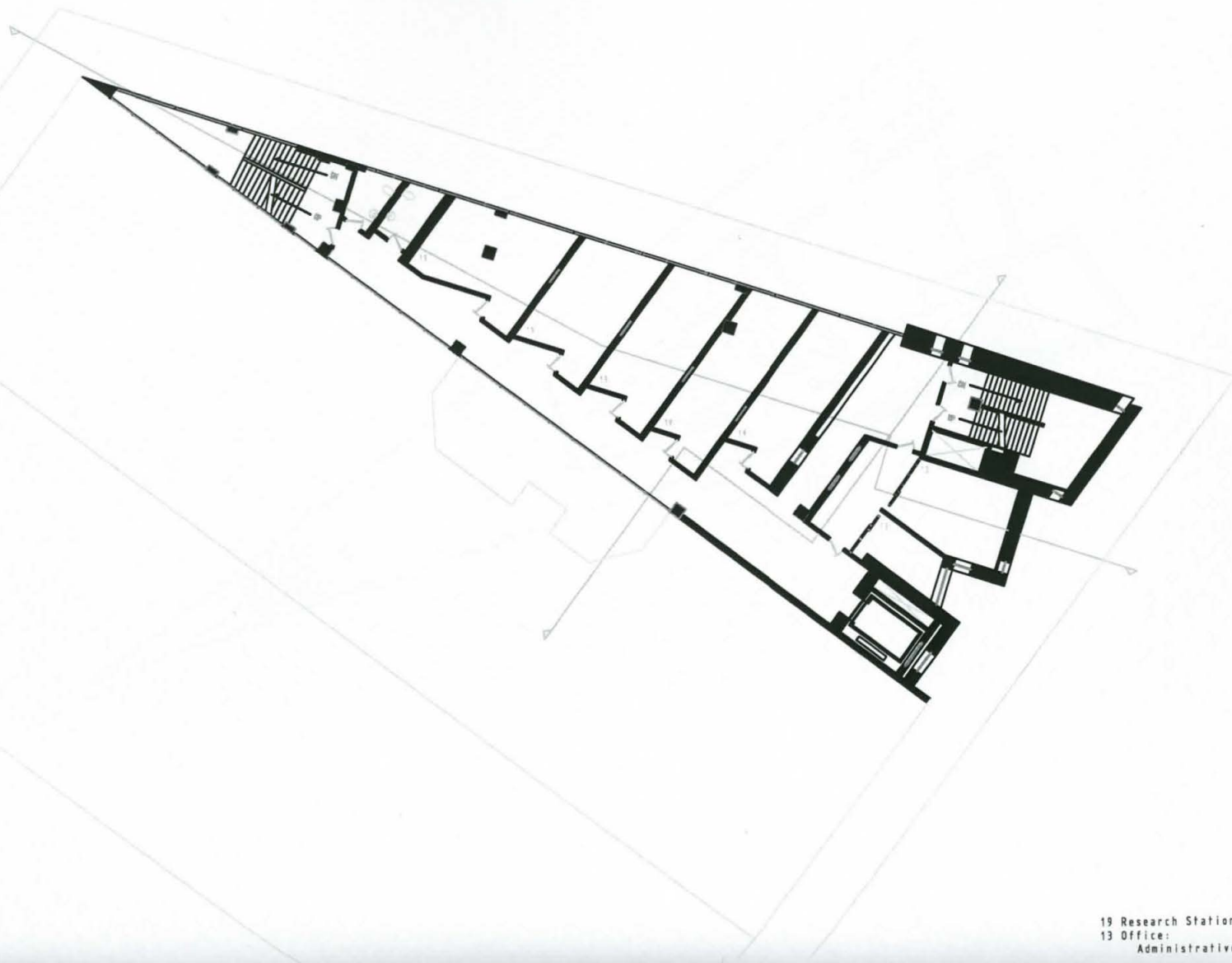


- 13 Office:
Administrative
- 15 Work Shop
- 16 Kitchen
- 17 Deli/Cafe

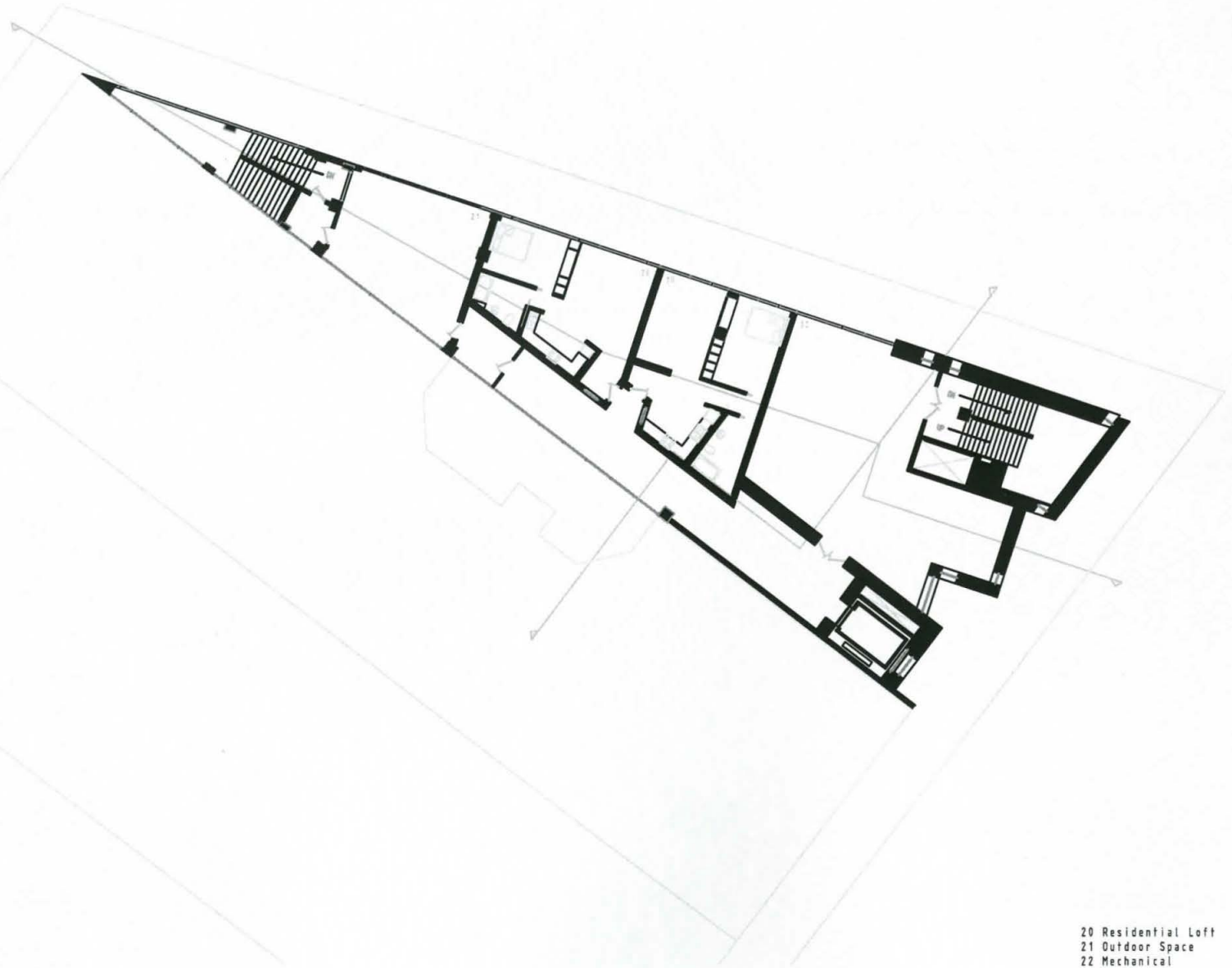
● Sixth Floor: not to scale

Sixth Floor:

Drawings: Plans

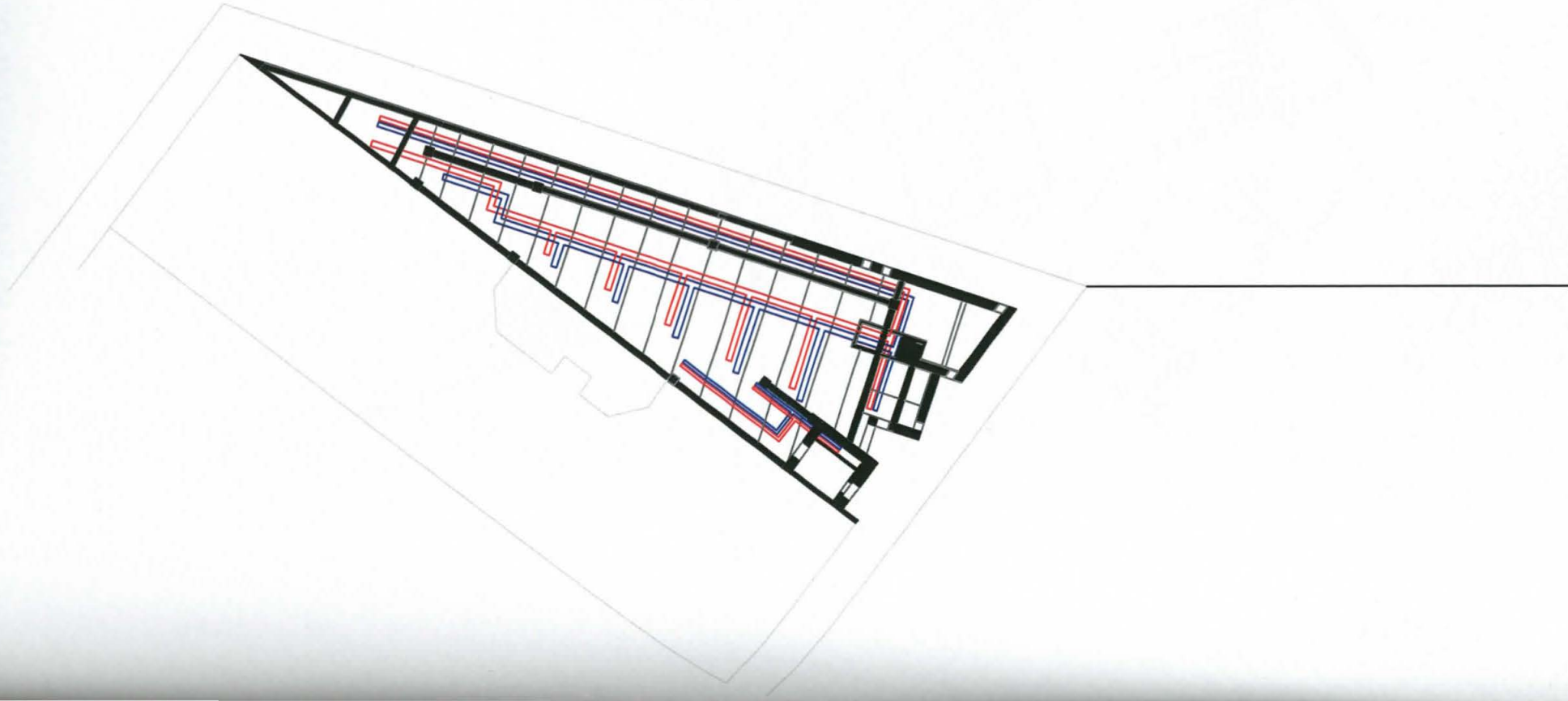


● Seventh Floor: not to scale



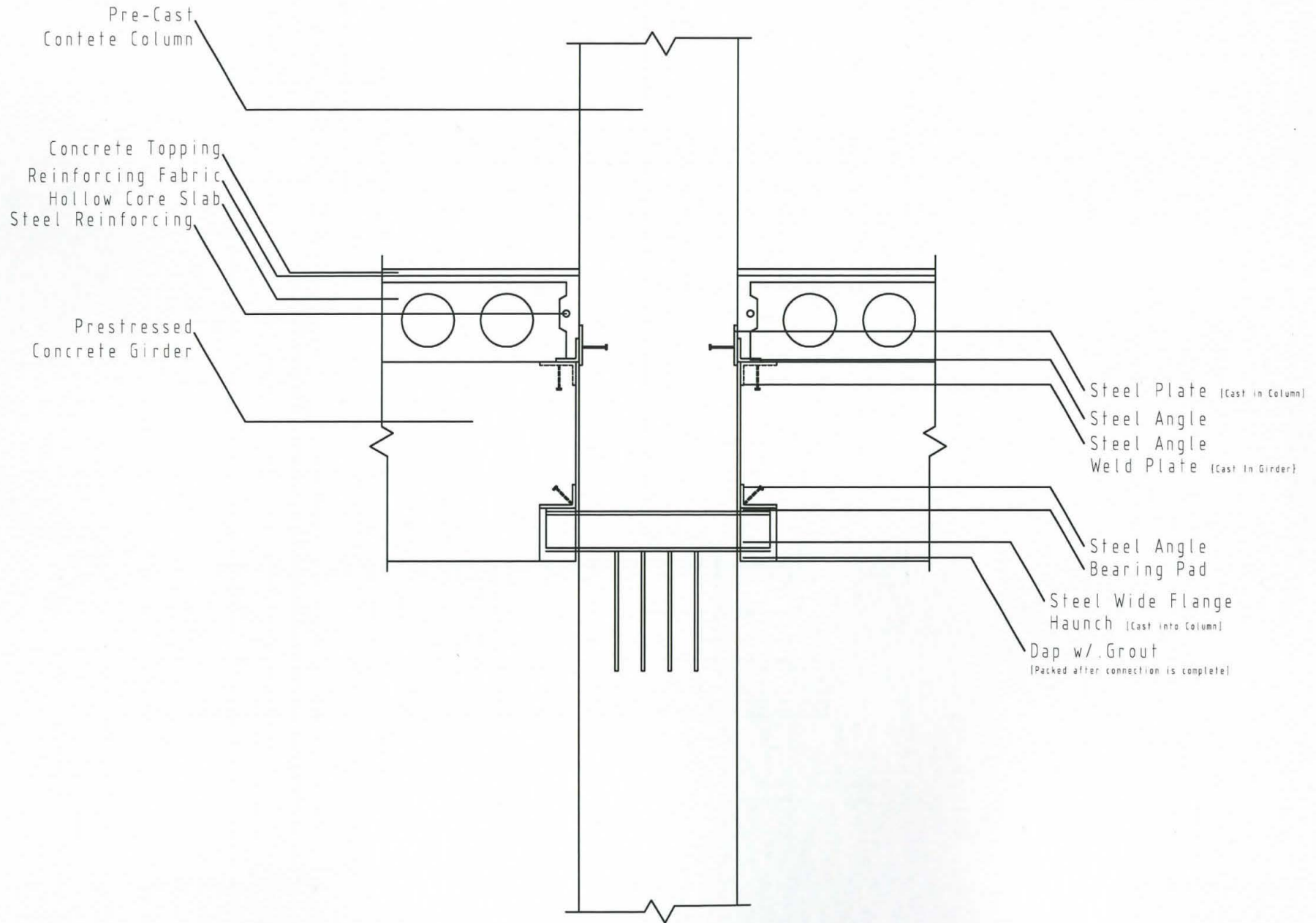
20 Residential Loft
21 Outdoor Space
22 Mechanical

● HVAC & Structure: not to scale



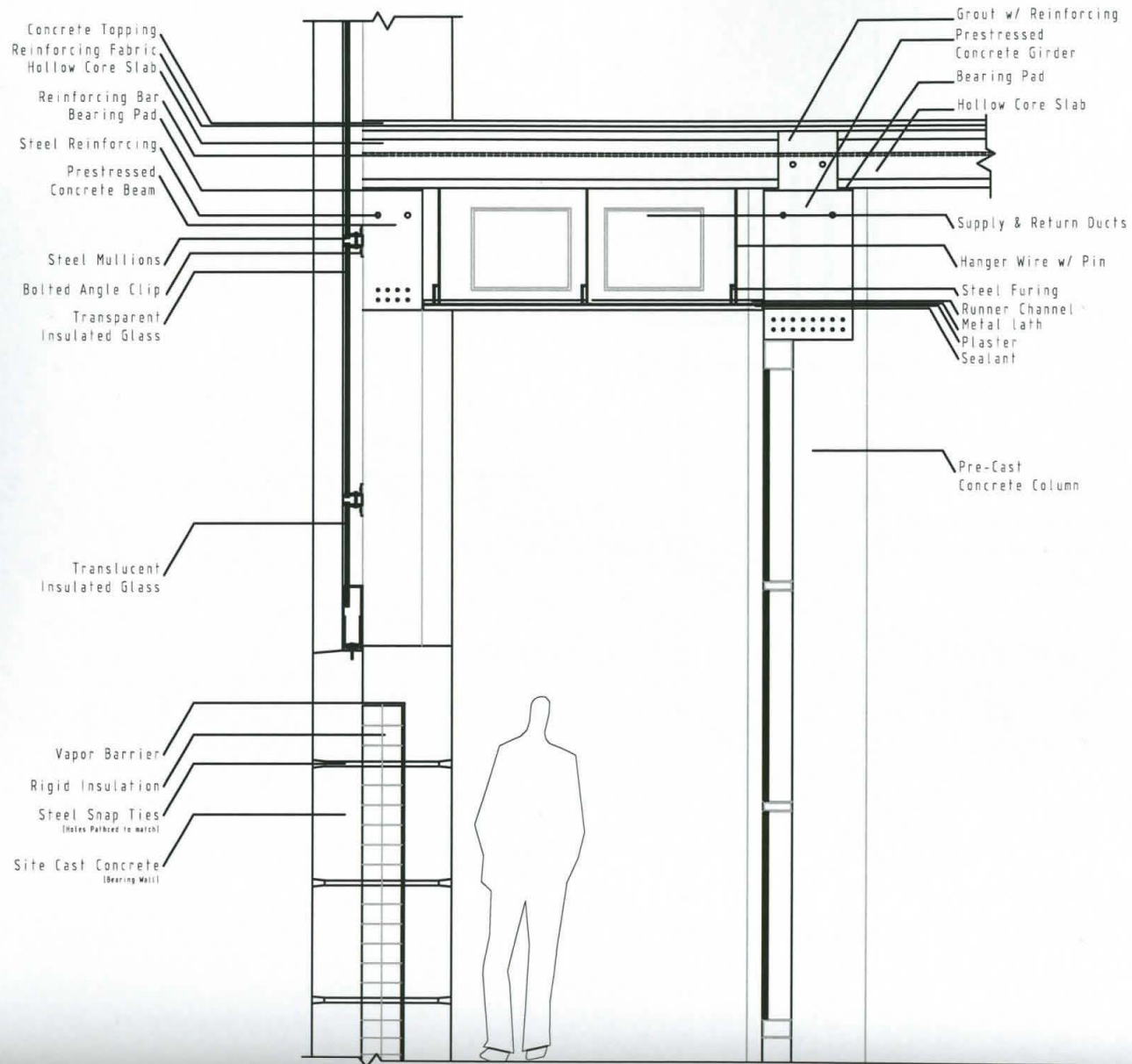
Structural Connection:

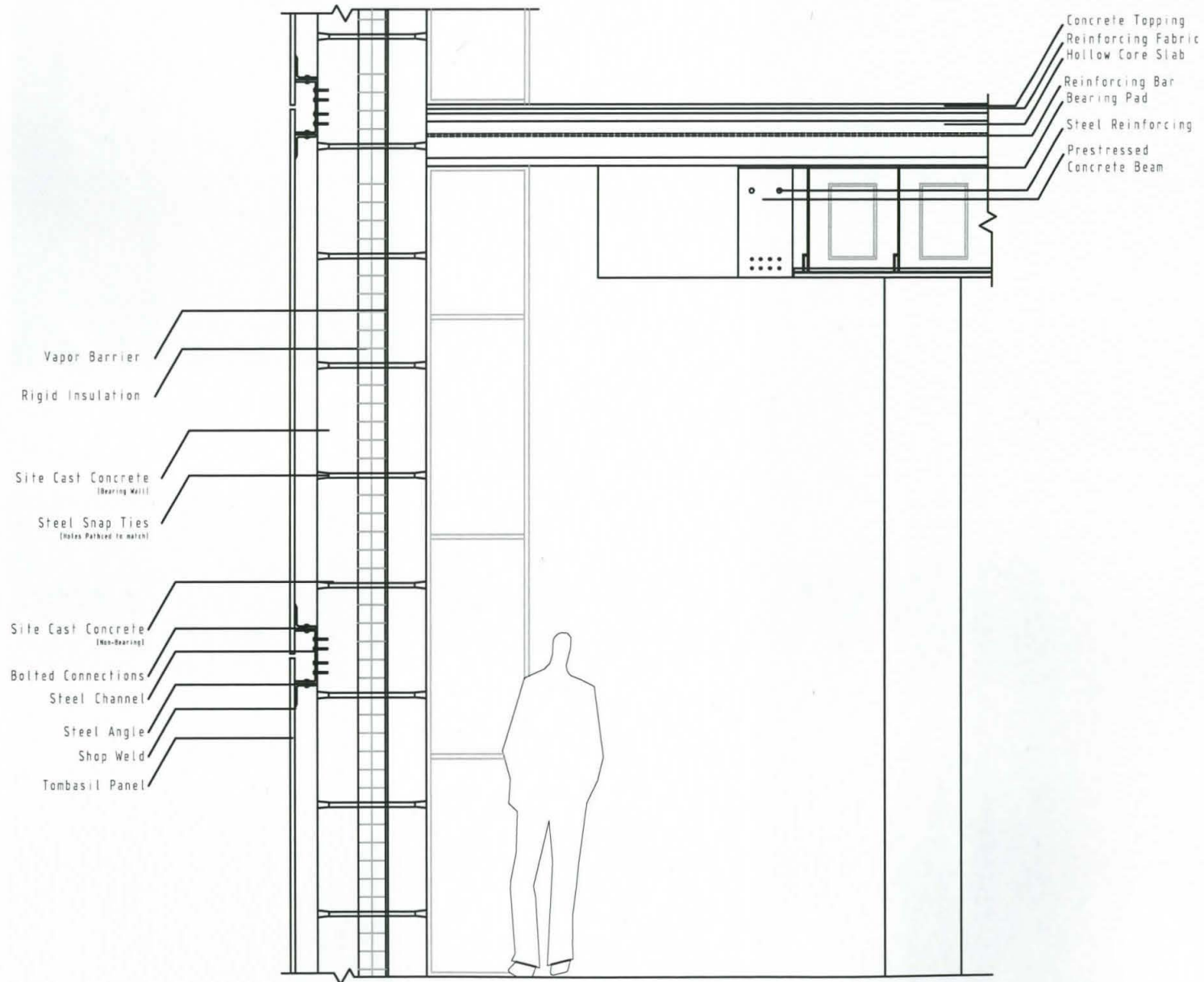
Drawings: Wall Detail



Houston Façade:

Drawings: Wall Detail





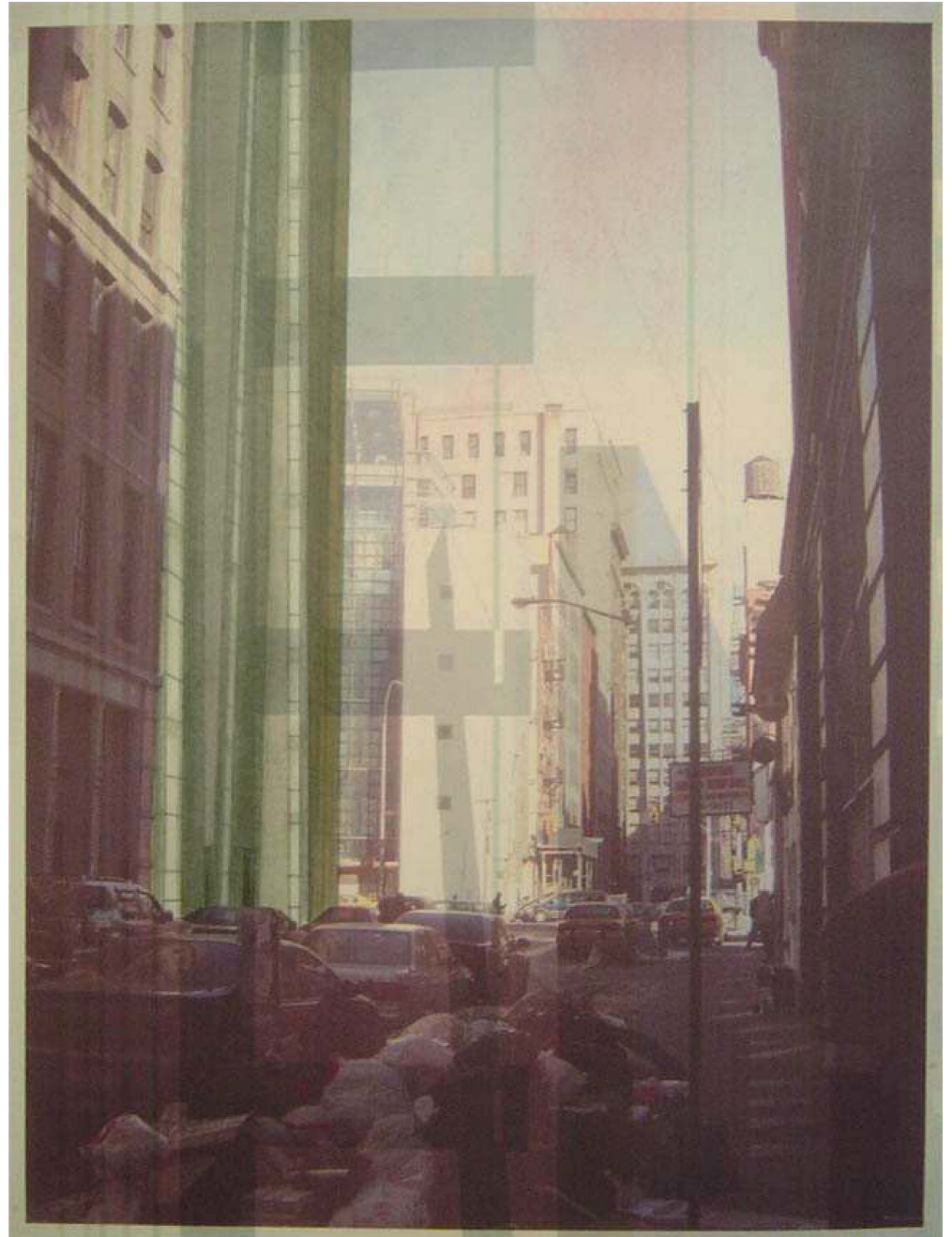
View:

From Crosby towards East Houston

This perspective is layered over the Quick Cut drawing to create a multi-layered message and provide a direct connection to the ideas about providing glimpses of the form and vertical elements colliding and subtle variation



Drawings: Exterior Perspectives



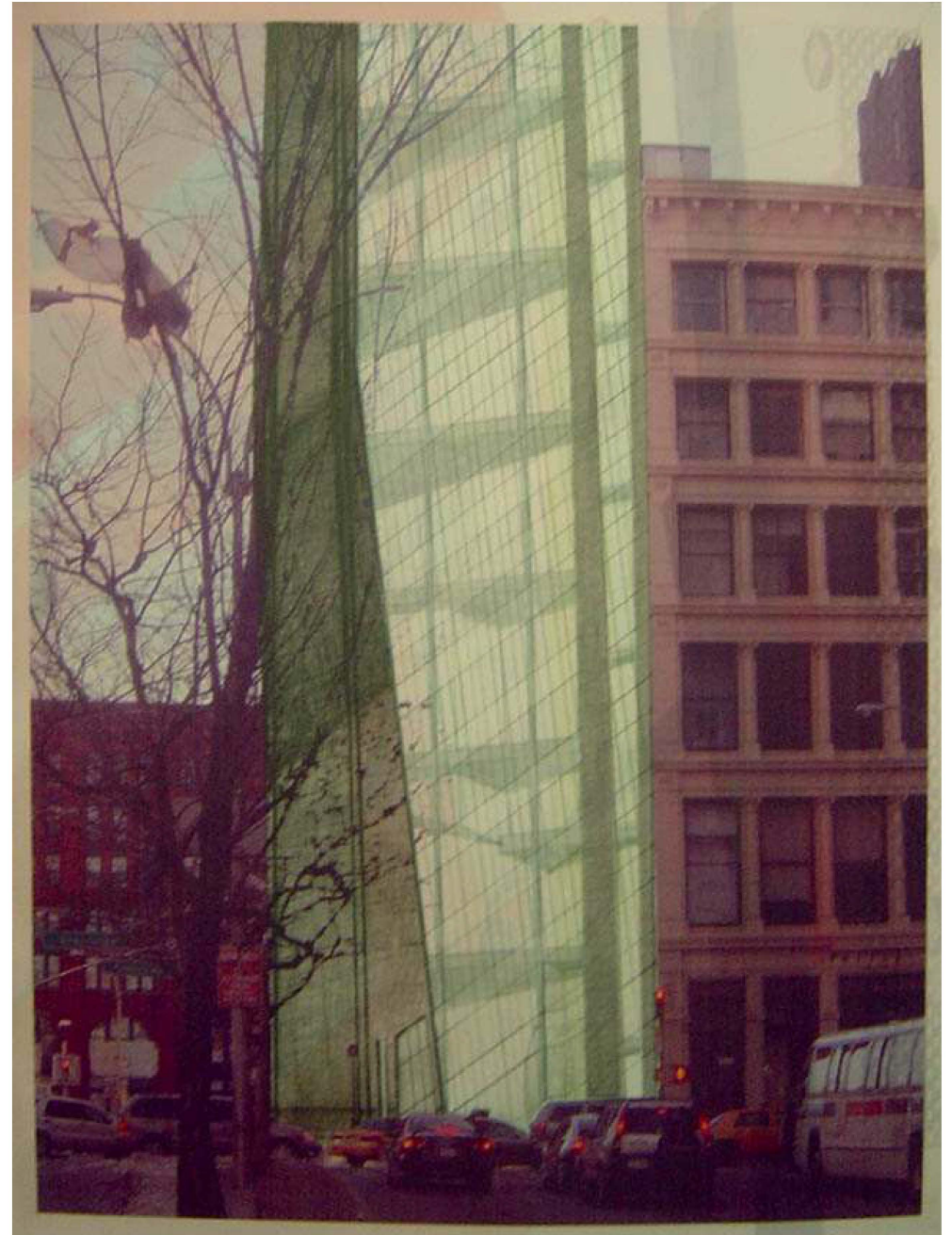
View:

From West Houston

This perspective is layered over the Split Screen drawing to create a multi-layered message and provide a direct connection to the ideas about seeing through various materials and opacities.



Drawings: Exterior Perspectives



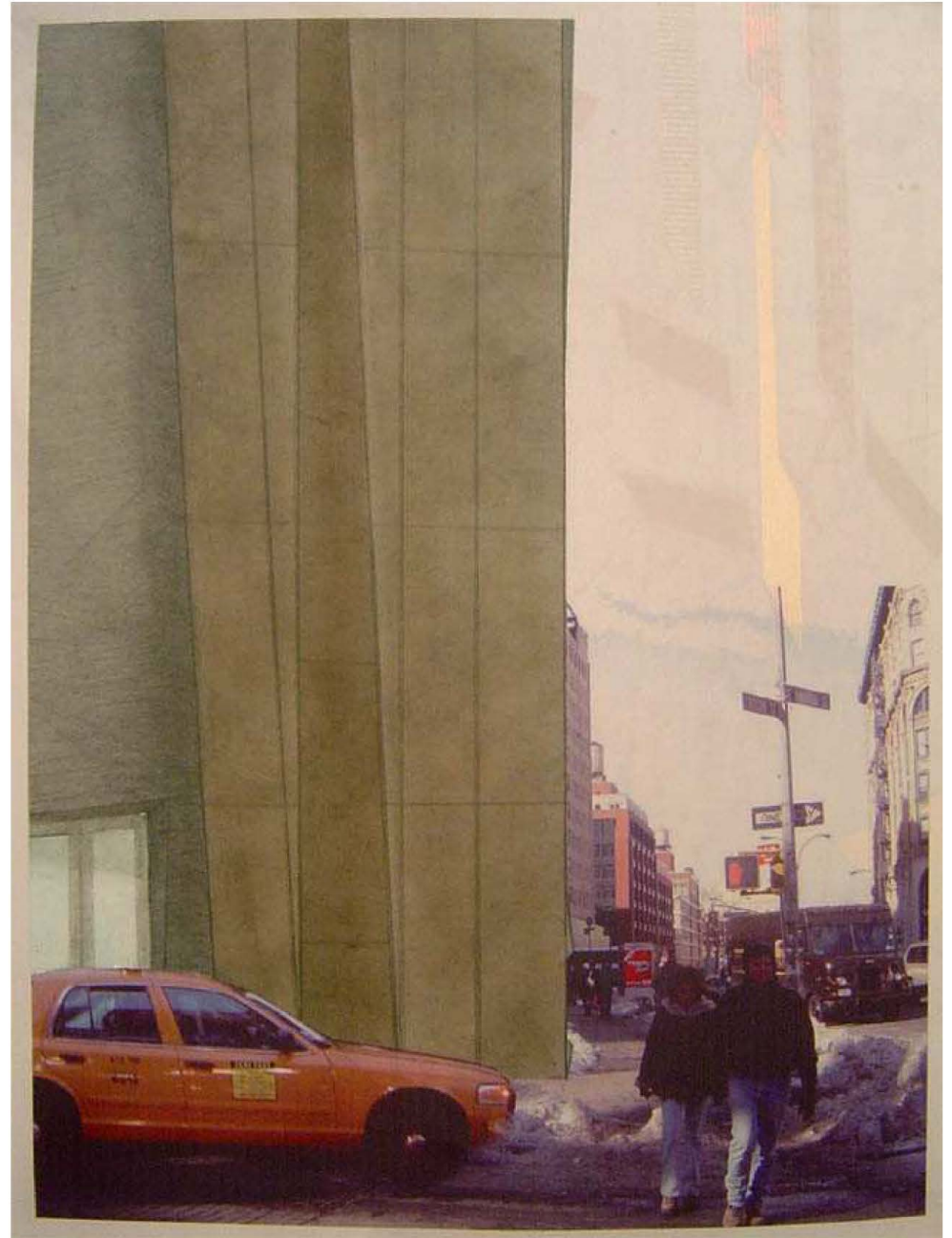
View:

From East Houston

This perspective is layered over the Pop Up drawing to create a multi-layered message and provide a direct connection to the ideas about the directness and impact of the building meeting the ground and well as the subtle folding that occurs along Houston.



Drawings: Exterior Perspectives



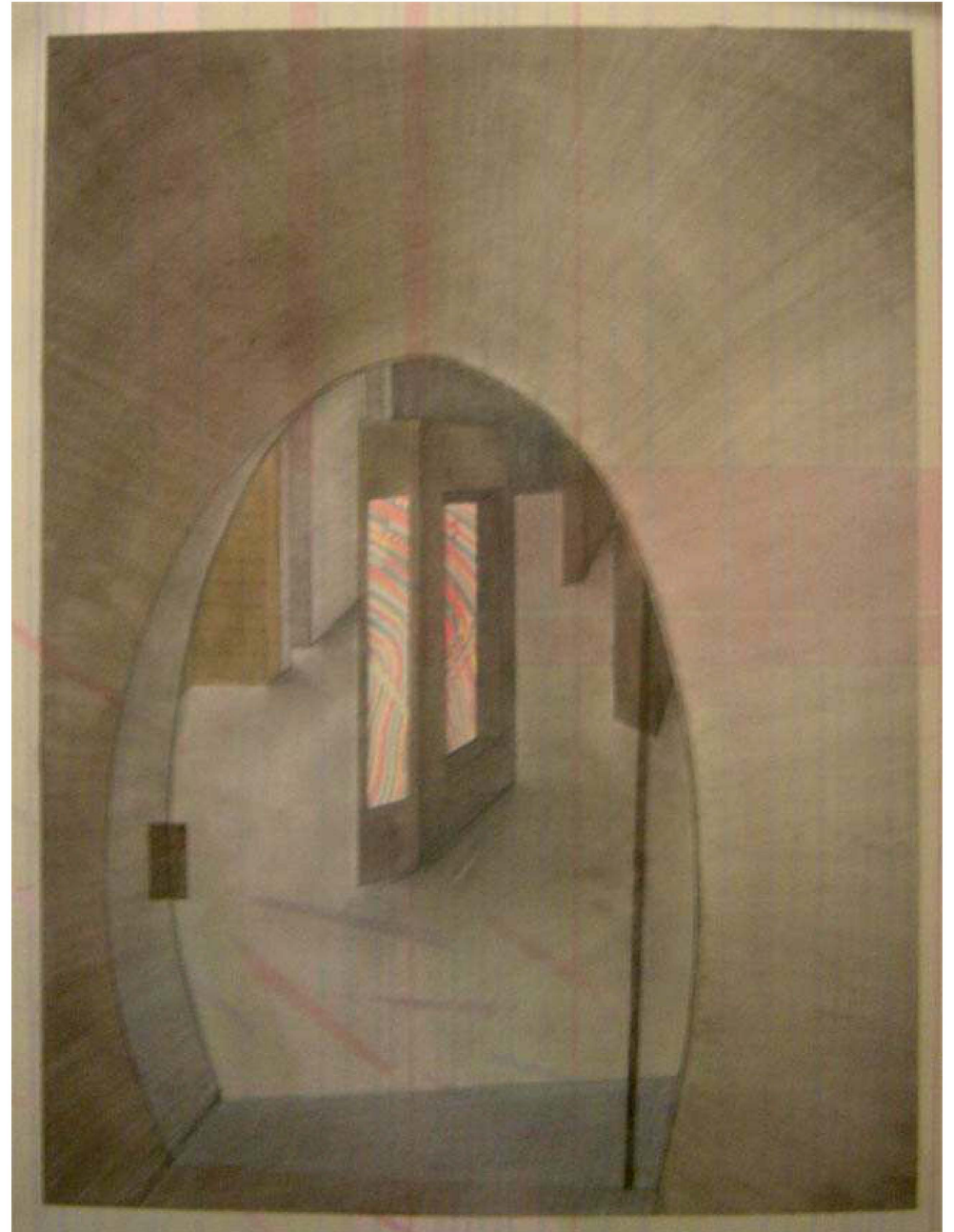
View:

From East Houston

This perspective is layered over the Frenetic Burst drawing to create a multi-layered message and provide a direct connection to the ideas about the obvious difference between the portal entrance and what lies inside the building as well as the movement of the freestanding elements.

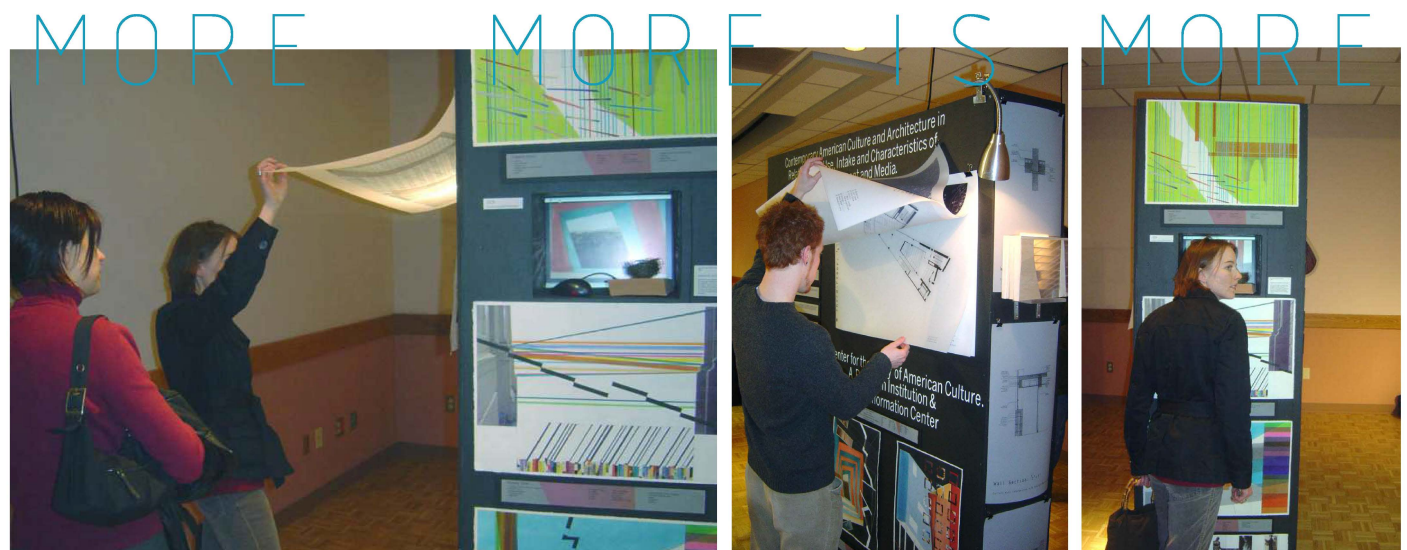


Drawings: Interior Perspectives



Display: Real Experience

A physical manifestation from the design product generated an interactive display. The display was a four-sided, freestanding element, much like the elements on the ground floor that created movement. I thought it is especially important for the project to be an experience spatially and well as through interaction. The set of plan drawings and the sections and the elevations required interaction to flip through them as they were layered to communicate on several levels. There was also an inset area that contained a computer with a movie that could be activated by the viewer.





My Mom Said This Is Architecture
bird's nest, ceramic base 2005

And that she did.
And mothers are always right.

By equating a nest to architecture something phenomenal can be realized. The realization that things are not always as they are taught to be, or the beauty of transformation of ideas into objects are powerful parts of communicating, making, and shaping the environment. Connections as abstract as the nest being representative of architecture only makes the rest of the environment hold that much more potential than to be just a fabricated existence.

IT'S
EVERYWHERE



Additional Observation:

A: Title

Jennifer A. Brandel
Department of Architecture &
Landscape Architecture
North Dakota State University

PROPOSAL

Contemporary American
Culture & Architecture
in Relation to the Use
Intake, and Characteristics
of Advertisement and Media;
within the system of Consumerism.

*Trapped &
Branded*

B: Building Typology

Research Institution & Information Center:

01: In house research with varied presentations of findings: (lectures, installations, videos, displays, & immediate information)

02: Resource center for the public.

C: Conceptual Basis

Architecture as one of the arts is technical, aesthetic, cultural, personal, and communal. Many movements within art and architecture are inseparable, telling stories, raising awareness, honoring gods, showing the human condition and expressing ideals, cultural activities and ways of life. In retrospect, movements are forged and left in the way side time and time again. However, they do help us to understand our own history as well as others. With the postmodern movement many characteristics from historical contexts were used in new ways and in new combinations. Whether that movement will ever end is the matter of current trend naming and sub-categorization. But... more importantly is: the question of what is to come that has not yet been named. The future is always looming because, change is the constant and change is difficult.

Important advancements have been made throughout the history of architecture, by means of materials, building components, and style. These things are always tied to culture and time. What happens today we, as a society, will learn from tomorrow. Although many great built projects have occurred in many arenas, there is also a degradation of many factions in architecture. Similar to post WWII housing, a new suburban sprawl and homogeneity has arrived and is thriving. Along side vinyl housing has come the steel pole shed turned from a machinery storage facility to modern day church, restaurant, office building, beauty salon, fabrication facility, and so on and so forth. One question comes to mind, how can so many technical advancements lead to substandard solutions? Well maybe "It's the economy stupid". Could money be more important than longevity, integrity, and dare I say, beauty? In a commoditized world? Possibly.

We go about our daily business in one beige box and move onto the next, non-obtrusive, standard, painfully simple. Or is it a way to make architecture easy to change, easy to retrofit, easy to adapt. I don't think these are underlying solutions or aims. Within a time when there are overtly obscene situations, it is strange to have such monofony. Maybe it is a balancing act? Maybe that is what makes one obscene and the other boring. My aim is to consider all these things in order to use characteristics of the media to inform architecture and in turn architecture be informative, informative to the point of consumption.



The **Sit-u-ation**: a fast paced consumer driven communication style that forges falsities about actual objects including but, certainly not limited to: hygiene products, cars, lifestyles, and the human body.

The **Commun-i-cation**: attributes of the media which, is something we rely on for fact as well as fiction.

The **Diver-gence**: values of the built environment that can exude newness within, or as a part of, values that provide longevity.

The **Jux-ta-position**: a new building in a historical context, a permanent structure in an ever changing place.

The **Mother-Load**: considering architecture in terms of communication, in terms of current media trends and in terms of possibility.

The **Sym-bi-otic**: considering architecture in the same terms as the media, layered, image & information laden, complex, graphic, sexy, branded, fascinating, confusing, symbolic, beneficial, consumable.

to **change**

to **adapt**

to **stand still**

D: Project Justification

Non-Existence, is that possible?

Fear, could that be a reason?

INTROSPECTIVE
PROVOCATIVE

The typology is something that has no exact precedence; there is no current center for the study of contemporary culture where the basic function is also the basic outward quality or service. There is also no institution that relies so heavily on the system of consumerism to inform consumers. The institution would function as a research facility within the very fabric it exists: current trend, time, communication, and style. It would also function as a source for this information. It needs to be provocative and introspective, as well as, objective, as new revolutions about the self usually are.

The service would be to educate: to teach durability, the importance of value, how to learn from the past, how to move forward by using today, not just yesterday, as an object of intellectual conversation and realization, even reason for action. The underlying performance of the building is to create quandary, initiate provocative ideas and to present a facility that has to be maneuvered through.

How this service would be projected to the public would be a process of information sharing. Through research by a rotating and a semi-permanent residence of people, their findings would be shared with not only interested persons, but with passers by, people with full attention and people with fractional attention. The importance of informing many people, not just the “choir”, drives how outward this building needs to project itself. However, it also has to be durable and able to withstand attacks, fear, and misunderstanding. Is a public fortress?

It is important to set this kind of example because, in the age of “information”, information is our strongest tool, device or even weapon against ourselves. Once we understand how we inform ourselves we can educate ourselves. Falsities fall to the way side and values become obvious. In a time of mass communicational opportunities, massive education or expansion of understanding current situations is possible. The intake of information can equal the intake of goods.

MEDIA :

quick cuts
layered graphics
multi-message
loud audio
high impact visuals
frenetic bursts
random transitions
non-stop

ADVANCEMENT :

grid: flexible structure
icon: permanent transcendence
awareness: association values
minimalism: non-flash
integrity: stability
blending: of time, timeless
in your face: complex space
fashionable: that is all it ever
always has to be

E: Emphasis

Media Characteristics: using messages communicative characteristics and categorizing them into:

1. Spatial Informants

2. Visual Characteristics

3. Communication Attributes

4. Surface Treatment

Considering Architecture in the same terms as media and advertisement: Architecture *that* is consumable

Architecture *that* informs

Architecture *that* communicates

Architecture *that* demands attention

Architecture *that* necessitates thought

Architecture *that* facilitates decision making

SoHo is *juxtaposition*. The splendor gave way to the city's first red light district and then industrialism and in 1962 The City Club of New York published "The Wastelands of New York City" which labeled SoHo a commercial slum.

G: Major Project Elements

Private:
considered personal space

01: Research Stations/Areas

02: Living Space

Semi-Private:
used by staff personnel

03: Administration

Semi-Public:
open to public/
available for private functions

04: Gallery/Display Space

05: Reception Area
(for openings/gatherings)

06: Auditorium
(lectures, movies, performance)

07: Library
(book, video, music, computers)

Public:
variable control

08: Book Store

09: Television/Multi-Media Lounge

Hyper Public:
no control

10: Subway Stop

11: News Stand/Vendor Area

H: User & Client Description

Although the building is a research institute there will be constant **involvement** with the public. The building will house research facilities; such as a library and gallery, so that not only in house research may be conducted, but research/observation by the general public. An auditorium for a variety of presentations would accommodate the researchers to **share** their information as for the public or interested parties to gain information. Administration staff would be in charge of displaying shows the researchers put together information for. Other very public elements will be used by the general public, passers by and tourists.

People visiting on **all interest levels** can be affected by this facility. Many spaces will double with day/night functions to keep interest in the area at **all hours** and to develop new uses and adaptable space. Multi-use spaces will accommodate visitors and researchers at all hours. Research is like a creative endeavor that can not necessarily follow a 9-5 schedule; it is more **organic** than that. In the same way passers-by can not be predicted so the building will essentially never sleep in order to always be consumable.

- 01: Rotating Researchers: People situated in the institute for a short duration +/- one year that live there
- 02: Semi-Permanent Researchers: People that are on staff researchers that do not live there
- 03: Administration: Personnel that installs exhibits, staffs the library, book store, lounge and newsstand , answers questions from visitors, and assists researchers
- 04: Passers-By: People on the street that will be in a position to take in information
- 05: Interested Public: People using the facility to inform themselves, attend lectures, research at the library
- 06: Tourists: People taking in a show?
- 07: Tour Guides: (also researchers) people to guide tours through the building, exhibits on a schedule
- 08: Technical personnel: People that maintain running exhibits and build/repair exhibits
- 09: Maintenance Personnel: People that maintain and clean the spaces
- 10: Security: People to keep people and exhibits safe

J: Realization of the Design

Method in the Design Process

By gathering information, as much as possible, through visual and literary sources as well as my own observations I will start with analysis. **Analysis** of the context through, form, pattern, openings, entrances, movements, layers and juxtaposing characteristics I will have a basis for form, circulation, and envelope.

My analysis of media conditions and characteristics I will distinguish a value system of positive, negative and neutral attributes. These will then be used to **abstract** space, and inform façade, form, texture, materiality, and expression. Media conditions will also be employed as communicative attributes of the building.

Analysis and Refinement
Existing Relationships

01: History Research: The history of Consumerism as well as the SoHo neighborhood. How these two things have evolved and changed over time will be of particular interest. Noting the similarities over time will be as important as the differences.

02: Literature Search: Books and magazine articles pertaining to Consumerism, Context, the Built Environment, Homogeneity, & Simulation will be used.

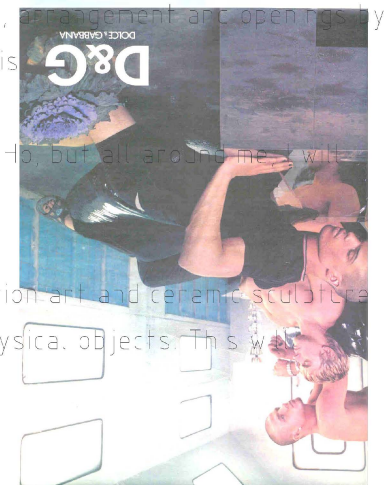
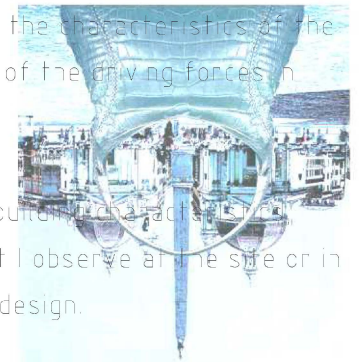
03: Advertisement Search: By looking at my own reading materials, specifically magazines, I will note any ads of interest and collect them. These will be part of the visual analysis to inform the characteristics of the media that will be used in design. MTV is also a source of stimulation and as one of the driving forces in provocative television will be a prime example. I will watch the tele.

04: Drawing Analysis: I will do drawings and collages using patterns, textures, built-in characteristics, pedestrian characteristics, traffic flow, spatial conditions and small details that I observe at the site or in the media. These will be on-site drawings as well as off-site analysis to inform design.

05: Photo Documentation: Photos of the site will be used to inform design form, arrangement and openings by abstract relationships, patterns, contrast, solid/void relationships, and analysis.

07: Observation: By using direct observation of the environment, not only in SoHo, but all around me, I will gather information about consumerism, context, and media.

08: Sculpture: I have already started this section in depth by creating installation art and ceramic sculpture. In order to communicate something intangible or hard to find words for I use physical objects. This will continue throughout the whole process.



L: Documentation of Process

Design is a Non-Linear Process

Information

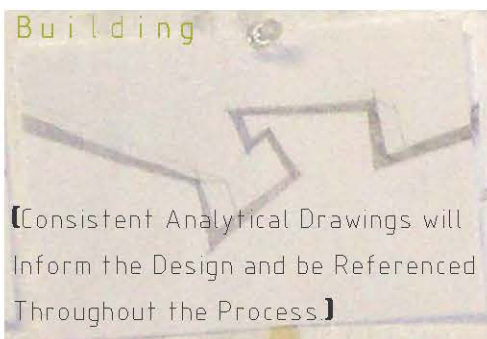
Media & Advertisement Drawings
Context Drawings
Media Drawings

E-v-o-l-u-t-i-o-n

Drawings Abstraction

E-v-o-l-u-t-i-o-n

Abstraction Space
Abstraction Plan
Abstraction Section



M: Bibliography

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K: Schedule

04 Fall Semester:

Pre-Thesis

10OCT03

Begin Investigation of Hyperreality with Umberto Eco's *Travels in Hyperreality*

10JAN04

Do Not Disturb: an installation show in my apartment:
Initial physical manifestation of "Trapped and Branded" theme

01May04

Finished *Trapped*
Initial drawing w/ collage to represent ideas

03JUN04

Trip to New York City:
Select Alt. Site

JUN/JUL04

Collected advertisements

21AUG04

Finished *Polarized*
Continuation of drawings/collages to represent ideas

weeks 1-4

31AUG04

SEPT04

SEPT04

week 5

24SEPT04

week 6

SEPT/OCT 04

week 7

07OCT04

08OCT04

week 8

14OCT04

week 9-10

week 11

06NOV04

(23AUG04-19SEPT04)

Fold: Change Site from Vegas to SoHo
Final Statement of Intent Due
Research consumerism and New York City

(20SEPT04-26SEPT04)

Show *Trapped & Polarized* to public: RVAG

(27SEPT04-30OCT04)

Research Consumerism and NYC
Work on *Branded* and other Drawings

(4OCT04-10OCT04)

Proposal/Abstract/Cover Due
Studio: Crit: Multi-Media + Arch/LArch

(11OCT04-17OCT04)

Critic Preferences Due
Baccalaureate: Installation: carve figures

(18OCT04-31OCT04)

Baccalaureate: Installation:
carve figures, bisque, glaze
Case Studies

(01NOV04-07NOV04)

Baccalaureate: HOME: work on sculpture

week 12

12NOV04

13NOV04

week 13

week 14

24NOV04

25NOV04

week 15

week 16

09DEC04

10DEC04

week 17

18DEC04

weeks 18-20

(08NOV04-14NOV04)

Studio: Due: Multi-Media + Arch/LArch
Baccalaureate: HOME: work on sculpture

(15NOV04-21NOV04)

Studio: Presentations

(22NOV04-28NOV04)

Draft Program Due to Primary
Thanksgiving: HOME: finish sculpture

(29NOV04-05DEC04)

Work, Work, Work

(06DEC04-12DEC04)

Final Program Due to Primary
Last days of classes
Baccalaureate: work on movie

(13DEC04-19DEC04)

Baccalaureate: Reception
Trapped and Branded show:
RVAG and Personal Studio Space
(celebrate)

(20DEC04-09Jan05)

Christmas break: Travel and Research
Analytical Drawings from Case Studies
Context Model

05

Spring Semester

week 21

(10 JAN05-16 JAN05)

Analytical Drawings to inform Design
Primary and Secondary Meeting:
Conceptual/Definitions

week 22

(17 JAN05-23 JAN05)

Primary Meeting:
Drawing/Abstraction: Spatial

week 23

(24 JAN05-30 JAN05)

Primary & Secondary Meeting:
Drawing/Abstraction: Form

week 24

(31 JAN05-06 FEB05)

Primary Meeting:
Drawing/Media Attributes

week 25

(07 FEB05-13 FEB05)

Primary & Secondary Meeting:
Spatial Relationships/Sections

week 26

(14 FEB05- 20 FEB05)

Primary Meeting:
Entrances/ Circulation/Site Plan

week 27

(21 FEB05-27 FEB05)

Primary & Secondary Meeting:
Floor Plans/Form

week 28

(28 FEB05-06 MAR05)

Primary Meeting:
Presentation Preparation

weeks 29-30

(07 MAR05-20 MAR05)

Mid-Project Review
Spring Break: Drawings

week 31

(21 MAR05-27 MAR05)

Primary Meeting:
Materiality/Envelope

week 32

(28 MAR05-03 APR04)

Primary & Secondary Meeting:
Elevations/Openings

week 33

(04 APR05-10 APR05)

Primary Meeting

weeks 34-35

(11 APR05-24 APR05)

Primary & Secondary Meeting:
Presentation Drawings

weeks 36-37

(25 APR05-08 MAY05)

25 APR05

Thesis Due: 4:30: Union
Presentations

29 APR05

Draft Program to Primary

06 MAY05

Last Day of Class

week 38

(09 MAY05-15 MAY05)

12 MAY05

Final Program to Office

(This part of the proposal is
subject to change at any given
moment)

01: **World View:** What I have found to be the most exciting revolution is that rural areas and extremely urban area are more similar than anything in between. What is in-between is the suburban condition and this situation fills me with curiosity and fear.

02: **Communication:** I have found that architects, once they begin studying the subject, begin to speak a whole other language about space; space they inhabit, places they visit, objects on the street. But, if you pay attention, everyone else talks about architecture too, just in very different ways, subtle ways.

03: **Self Sustaining:** I have realized that architecture is one of the most fascinating and expressive fields because it has spatial qualities that many other art forms do not. This is part of the reason I do installation art. Art and Architecture are related.

04: **Selflessness:** If I did not think architecture could make a positive impact on the environment and society, you could count me out.

1.5th Year:

Painting I: Prof. W. Tollefson

Aesthetics: Dr. C. Cater

2nd Year

Context/No-Context: Prof. P. D'Anjou

Ehly Addition, Fargo & Design Build Studio Furniture: Prof. M. Yergens

Roberts Street Infill, Fargo & Dakota Green, Rural North Dakota: Prof. V. Hatlen

3rd Year

Rest stop, Vermont, Ronald McDonald House, Fargo & Red River Zoo, Fargo: Prof. C. Prafcke

Neighborhood Fitness Center, Fargo & Children's Museum, Fargo: Prof. S. Martens

Seminar: Intervention in Downtown Fargo: Prof. N. Palenzuela

European Study Tour: 2 week Italian Tour: Prof. N. Palenzuela

4th Year

Urban Planning, Minot, North Dakota: Prof. D. Colliton, Dr. P. Gleye, Dr. G. Mahalingham & Dr. R. Ramsey

High Rise, Chelsea, New York City & High Density Residential, Cooperstown, ND: Prof. N. Palenzuela

4.5th Year

Baccalaureate Show, installation and collage: Profs. D. Swenson, B. Dougan, T. Jelsing & M. Yergens

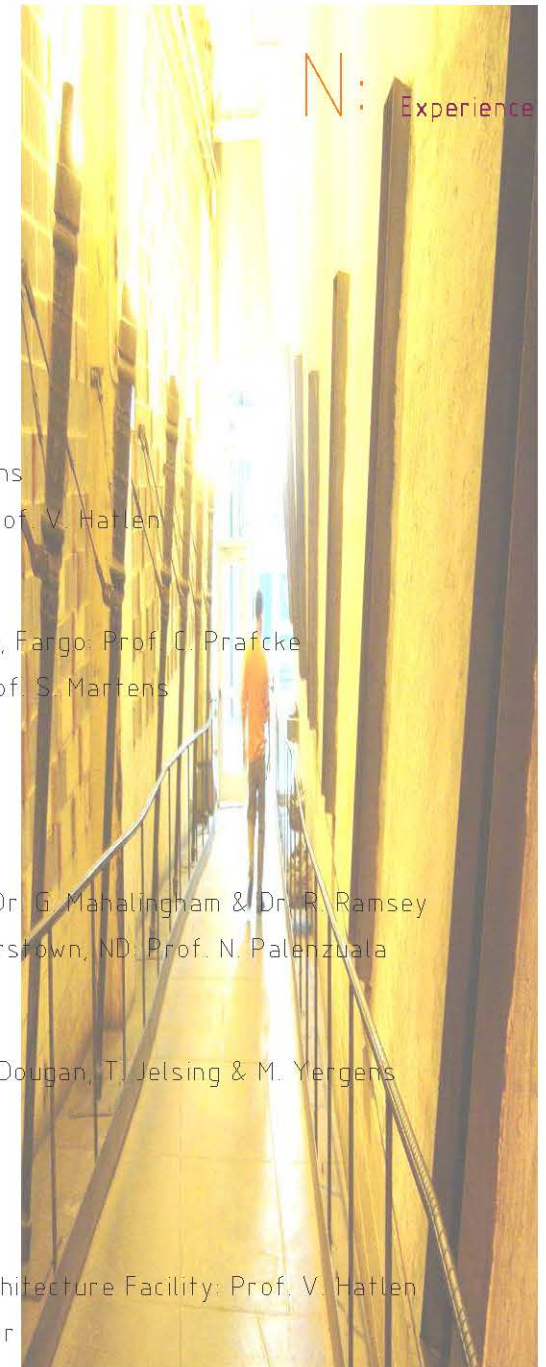
Seminar: Hyperreality and Architecture: Prof. B. Dougan

Teaching Assistant: First Year Graphics: Prof. B. Dougan

5th Year

NDSU Downtown Campus, Multi-Media + Architecture/Landscape Architecture Facility: Prof. V. Hatlen

Teaching Assistant: First Year Graphics: Profs. C. Scott & S. Wischer



S: Bibliography

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Reflection:

Architecture is so important in times of expansive growth and constant building that without a conscience designer the built environment will hold us at its mercy. Frankly, I think we can do better than the state which architecture lies in now. If the students don't grab hold of the possibilities now, while in school, the outcome of reality will be second rate at best.

Education comes at a cost and one may lose their closed mindedness, but it can provide you with the tools and a more universal respect and understanding to base your values upon. Being able to look beyond the surface brings the world and our environment, from the intimate scale of our front door step to the shared experiences on the world stage, into focus.

P.S. Take more Humanities and find your own answers.

JENNIFER BRANDEL

I come from rural New Ulm, Minnesota, but thrive on what is urban in Downtown Fargo. I am a product of these two extremes, the urban and the rural, it is the in-between, the sub-urban, that I fear with fascination.



Special Thanks:

Architecture is something I think about during the day, take home with me at night and hope to improve upon tomorrow. Part of my support network involves people that study architecture and art, but also people outside of the academic arena that are engaged in their environment; some on their own accord and some upon my conversation.

For constant feedback and involvement I thank my studio mates and friends, Amanda Henderson and Neal Zeren. Outside of specific conversation about this project, but always for being part of conversation about ideas and philosophies on art, architecture and the state of affairs we are all in; I thank Troy Mann, Rick Woodland, Jeremy Jorgenson, David Swenson, Terry Jelsing, Paula Brandel, Andrew Brandel and Matt Heirigs. Without the constant interest and support of my parents, Amy and Alan Brandel, I would not be the way I am or achieve the things I do.

The thesis process is particularly exciting because of a one on one exchange between student and faculty. Part of the key to the success of this project is a diverse group of people that I had constant dialogue with. These people were highly interested in not just the building that resulted but the unique process to achieve the eventual outcome of a building design. There are so many facets to architecture and way to approach a theoretical premise to design that a diverse group of people to respond and dialogue with through out the process was and is important. By having multiple faculty members and out side sources to react with, a project can be scrutinized from several directions as it moves forward. Having multiple opinions and directions of input is paramount to an explorative design and learning process.

With that in mind I would like to extend my gratitude to my Primary Critic, Professor Vince Hatlen for all the direct, as well as, indirect conversation we had involving this project and for working with me on a process that was new to us both. I met constantly with both the Primary and Secondary Critic which was not only a great way to stay on track, but also kept any ideas from being lead in only one direction. So, a special thank you to Dr. Ganapathy Mahalingham for pushing me, especially in the beginning, to explore the thesis question fully but also provide his opinion on aesthetic issues in the end. I also met outside of the academic realm with Milton Yergens, an Architect in Fargo/Moorhead. This interaction provided an arena for conversation that could be very technical but also very free flowing which provided spontaneous realizations and connections. Along with these three people I would like to thank Professors Stephen Wischer and Rebecca Pinkston, two Blind Critiques for their input in the final presentation. Throughout my tenure at North Dakota State University some challenging professors have come and unfortunately gone. I also thank Professors Nadja Palenzuela and Brian Dougan for the ideas and challenges they brought with them and the intense dialogue they brought to the University and the students.

Life would be some much more boring without these people.