

Kelly Minard Masters of Architecture University of Detroit Mercy School

of Architecture Ar 510 & 520 Tom Roberts, Adjunct Professor 28 April, 2008

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As we begin to renew and reuse abandoned sites and empty skeletons in urban areas through out the world; we need to find ways to marry old and new architecture. They need to become one cohesive fabric with cooperation between the new foreground elements and the older established features. A hybrid building will be created with the emotional comfort of its historical roots and excitement of new elements. It will combine contextual and environmental factors in order to compliment and celebrate its surroundings. It is important not to simply recreate the older style but to allow an addition to fit with its environment by taking elements and concepts and renewing them. It is through the use of scale, material and connection that the synthesis takes place. The scale of the overall structure and its elements needs to be respected to keep the new from over powering the established spaces. Also the use of similar materials in a new or technologically advanced way can help form a cohesive urban fabric. Connecting the building elements in such a way that is reminiscent of the vocabulary created by the existing architecture will help unify the two styles. Reinvention of historical concepts with a modern way of thinking creates a platform by which these threads can become interwoven. Through these methods a formula for a united urban experience can be found.

It is important that a building is connected in context and activity generating a dynamic energy. A mixed used building would help facilitate this and allow people to integrate living and commercial, public, activity. These mixed use areas create a condition that is lively day and night instead of shutting down at 9:00pm when the stores close. Also, having housing above a store eliminates the problem of privacy for the first floor units. For a more personal feel it is important to break down the scale of the space as you get to the more private areas. Having a grander scale for the street level shops and more enclosed personal areas for apartments, and even balconies, help the users identify with their space. Community spaces are important to keep up relations between residences; both indoor and outdoor community space allows for interaction year round. This interplay should also be present between the street and building activity. Relations with the whole community help make it a safer place to live; so a location near a park, community space, or entertainment area is important. Location in a revitalized area or renovating an historic building produces the perfect mixture of modern convenience with the history of the city, which allows you to feel involved in the city that once was. This is the key to creating a cohesive urban fabric.

Due to urban sprawl there has been many buildings abandon or unused in other cities and town across America. It is important to consider reusing these old buildings and bring to them new life instead of just tearing them down and building new. To bring together the historic and the contemporary you need to look at the materials used, the styles and how they could come together, how they are laid out spatially, and what is the emotion or feel of the style. Bringing a forgotten building back to its true potential can be rewarding not only to the community or city but also to the architectural profession as a whole since innovative solutions often are born within these parameters. There are many different approaches to rehabilitating an existing building but three of the most successful are when the addition blends, work with, or stands out from the established fabric.

The Historic

It is important to understand the historic elements of a building if you are to truly respect it during a renovation. One must understand its physical attributes, spacial qualittes and emtional implications. For the purpose of this exploration the historic period that will be focused on is the 19th and 20th centuries.

Physically

The most common materials found in buildings throughout history are stone, wood, glass, metal cast iron and brick. These materials were often used with lots of ornamentation, decoration and carving. Stone was used as a structural, load-bearing material usually reserved for more important civic and public buildings due to the cost and extensive labor. Wood was a more common building material typically used for less permanent structures such as homes and stores. Brick was also a common material used for a wide range of public and residential building types since it is less time consuming and expensive than stone but more elegant. Glass and cast iron were used within these buildings to add visual effect to spaces, like openness and ornamentation. Historically, more attention was paid to the manner in which building materials came together and what that building detail looked like. Some of the most common ways to join materials were wood joinery, nails, welding, rivets, bolts and screws. Wood joinery was used in timber frame construction, in the arts and crafts movement and more intricately in furniture design. Nails were also used to join wood as a quicker and simpler alternative to wood joinery. Mortar historically was made up of mostly lime and sand with a few other ingredients was used to hold brick and stone in place. To join metal rivets, bolts and welding were used. These building materials and the current level of technology at the time dictated the spatial qualities of a building.

Spatially

Historically buildings were built as load-bearing structures which resulted in thicker walls. This affected the way one experienced thresholds and openings, making them more prominent and apparent. This also affected the way that natural light permeated a room, since windows were often smaller and less frequent. Thicker walls and smaller window openings cause a less pervasive quality of light and allowed more precise views. Spaces were more compartmentalized and divided often due to shorter span distances than we are capable of now. Buildings were often usually only a couple of stories until the use of steel beams and columns began to be used as structural members. Buildings often had thicker columns which would interfere with the openness of larger space.

Emotionally

Your environment and your surroundings good or bad will always affect who you are and your emotions. So the type of architecture that surrounds you can make you feel a certain way. For older generations historic architecture was the contemporary architecture of their youth. So for them these styles are comforting and familiar. For younger generations it is the backdrop for all the exciting stories of the good old days. People often feel that buildings were built with more time, care and attention to detail making users think that these buildings are stronger and sturdier, creating a sense of reliability. For some though the past is not a happy time; it could be a time of oppression or war so historic architecture doesn't bring positive memories but negative feelings for these people.

The Contemporary

Physically

The most influential thing on buildings today is technology and with a little bit of money almost anything is possible; technology is pushing every material to its thinnest, strongest, most flexible point. Buildings today are often made of concrete, glass, metal, wood or plastic. Public and commercial buildings are usually made up of concrete, glass and metal, structurally held together with steel post and beam or concrete-bearing wall construction methods. Wood is still the predominant material of residential structures sometimes coupled with stone or brick cladding. Plastic is a newer material used for different building elements but not structurally. These materials are joined with screws, nails, glues, and welding. These connections along with the mechanical and structural elements are often left exposed to show lay people how the building is made, for aesthetic and theoretical reasons and to save money. Buildings are often built for economy so there is very little ornamentation or decoration on the building itself. Ornamentation is also thought of as an unnecessary and a false element, instead today color is often used as a feature or focus element.

Spatially

Advanced technology has allowed us to make lighter thinner structural members that span farther, opening up spaces and creating more open floor plans. Rooms are frequently divided with screens or just furniture placement. This creates a visual connection throughout the space. Contemporary design usually incorporates large expanses of glass windows or even an entire glass exterior bringing the outdoors indoors adding to the open feel. This can make a smaller space seem larger allowing a feeling of getting more for your money.

Emotionally

Contemporary structures evoke mixed emotions. Often they are exciting, especially when the architecture is really pushing the envelope with innovation and design. They are also sleek and clean looking, sometimes with bright pops of color which can stimulate the senses. To others contemporary architecture can be seen as too exposed, stark, and boring. Structures are often put up quickly, efficiently, and with ease due to advanced technology, standardized elements and construction methods, and prefabrication but this quickness can cause people to perceive a structure as thrown together and therefore not sturdy, of poor quality and dispensable. Technology can also be unsettling at times for example a perfectly sturdy, structurally sound glass floor can cause a user unease because of preconceived ideas of the fragility of glass.

Connecting the two

“Rehabilitation” is defined as “the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values,” (National). Reusing older building instead of tearing them down is important because it is the best way to preserve the past in our cities and help revitalize them in the future. Plus it can be the most economical and it is definitely the most environmentally friendly. It also allows architects to really challenge themselves. “Working on an existing building means coming to terms with it; such work involves juggling constraints additional to those arising from the program and from building regulations. These new constraints also act as a stimulus to the imagination; they enable architectural solutions to be developed which would never have been invented from scratch,” (Robert). So the question becomes how do these architects connect the historic building and the new renovation or addition? First there are several types of adaptations to the existing building this rehabilitation can take on: building within, over, around, alongside, or simply use materials of the building and integrate them into a separate structure (Robert). Then you have to decide on the use of the new addition. “The whole business of working with existing buildings turns upon the form/function dialectic: a conversion only succeeds when there is a good match between new function and existing form,” (Robert). There are a few different approaches to rehabilitation: to allow the addition to blend, redefine the existing, or stand out.

Integration

Integration is to, “ensure visual continuity by subtly relating architectural components while at the same time distinguishing the specific nature of each,” (Robert). This is realized by reusing the existing materials in a new and technologically advanced way, working within the predetermined scale and reinventing the conceptual ideas already present. This type of addition “alludes to and makes use of the existing design elements without any attempt to recreate them. It summarizes the qualities of the original design in a manner that is connected only loosely to the original design intent,” (Smeallie). This is accomplished by looking at the existing rhythm of the building, and the placement of solids and voids and working with that to create a design that flows with these existing factors (Swanson). Often reinvention of historic ideas can help bring the space together as well. A modern reinvention of a gothic concept would be to make a church entirely out of glass. Using ideas like this and integrating them with modern technology can help update this historic concept.

Contrast

Instead of trying to recreate or match a historic style it is better to allow the two styles to coexist working together through their opposition. Historic design and especially ornamentation is not something that can ever truly be recreated, the results are often a cartoon version of the original. Blending is a process where the addition goes unnoticed or is used to feature the existing. Blending is not imitating the original architecture but just an understated addition that allows the existing building to shine. It would be the opposite approach to contrast. Pairing ornate elaborate designs with sleek clean lines can work very well together. “Contrasting additions use opposing colors, forms, and other design elements in a manner that, if successfully applied, heightens the effect of the whole,” (Smeallie). Contrasting elements don’t try to hide what they are; they make themselves easily identifiable.

Interaction

Reconnecting the choppy historic rooms can be a challenge. One needs to find a way to create voids and cutouts to carve away at the existing building to create visual connections and interaction between spaces. Historic buildings are very large buildings that can be too big for future use allowing architects to carve away, or hollow out spaces within the building to fit their size requirements or bring multiple uses into a single structure (Robert). This opportunity that it creates is what makes the reuse of buildings so interesting. Often this carving has to be done to create the proper lighting for the new use of a particular area or meet the proper height requirements for a program; no matter what the reason it adds visual interest to the building. This interaction is also very important between the exterior of your building, the people walking down the street, and the interior activity. It is not always possible to create a physical visual connection like a window. Sometimes you have to employ other methods or senses to bring people into the activity of your building.

There are many factors which support the idea of renovating an historic building instead of building new. Materials, context, space, and emotion all must be integrated to create a successful new hybrid. The way in which you deal with these different elements along with the nature of the existing space, and the type of design that is dictated by the new use, allow you to decide whether blending, integrating or contrast would be the most appropriate approach to the new design.

Tango Housing

Completion: 2001

Location: Malmö, Sweden

Architects: Moore Ruble Yudell Architects and Planners in association with Bertil Ohlström of FFNS Arkitekter AB

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The Tango housing project is part of a larger project called Bo01. It is a community that was established on a post-industrial site to be environmentally and ecologically sustainable.



The Tango Project is mostly a background building that blends well with the Malmö streetscapes but the excitement of the colorful courtyard makes it a foreground feature in the neighborhood

Tango Housing

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Technology sets the Tango housing apart with an intelligent wall feature that runs through each of the apartments which allows a resident to regulate their energy consumption, security, deliveries, order services and adjust their thermostats from long distance

Ecological features:

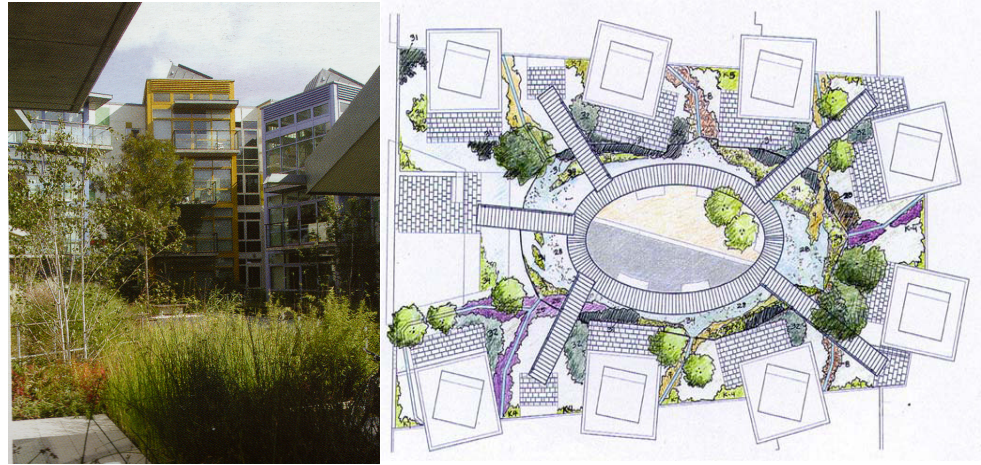
Proper disposal and recycling of all waste

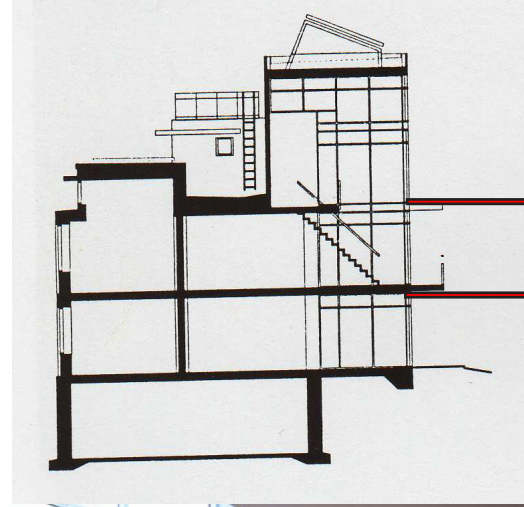
Landscaping with uncultivated marsh reeds and grass watered by recycled rainwater

The rest of the runoff is caught by an exterior channel, then to a cistern, cleaned and put into the ocean

Green roofs

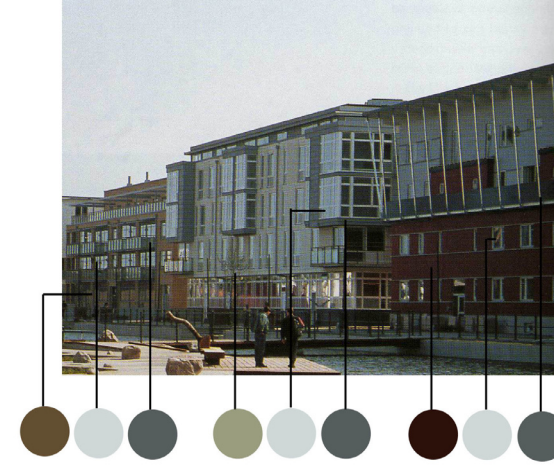
Solar panels provide more than enough energy and the excess is sold back to the power company





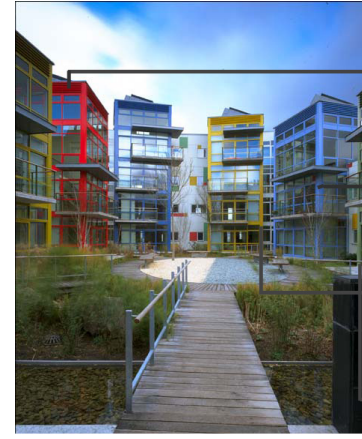
Personal scale for balconies and apartments

apartments on first floor have taller ceilings for future conversion to mixed use



Repeated use of corrugated metal, glass, and steel through out the neighborhood

Traditional colors for the exterior public spaces correspond with each other to form a cohesive urban fabric



More exciting interior colors correspond to colors in the neighborhood

National Nederlanden Building "Dancing House"

Completion: 1996

Location: Prague, Czech Republic

Architect: Frank O Gehry & Associates

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To have the proper dynamic of a urban streetscape it is important to have a balance of foreground and background buildings.
As a foreground building The dancing house becomes part of Prague's future historic buildings



Corner tower and crown conditions are common in Prague

National Nederlanden Building

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Roof top bar provides great views and a community space

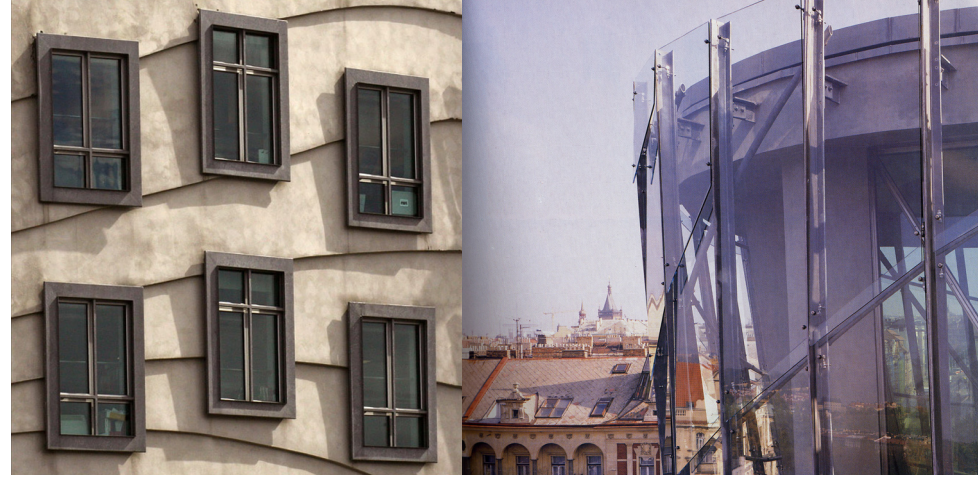
More publicly inclusive due to an interaction with shops and animated columns than the usual office building



Consistency with overall building height and context



Similar materials and features such as the monotonous windows and the use of spheres to "crown" the buildings



Even though all of these buildings have very different facades they work well together because of the consistency of the lot size. A beautiful example of the use of contrast

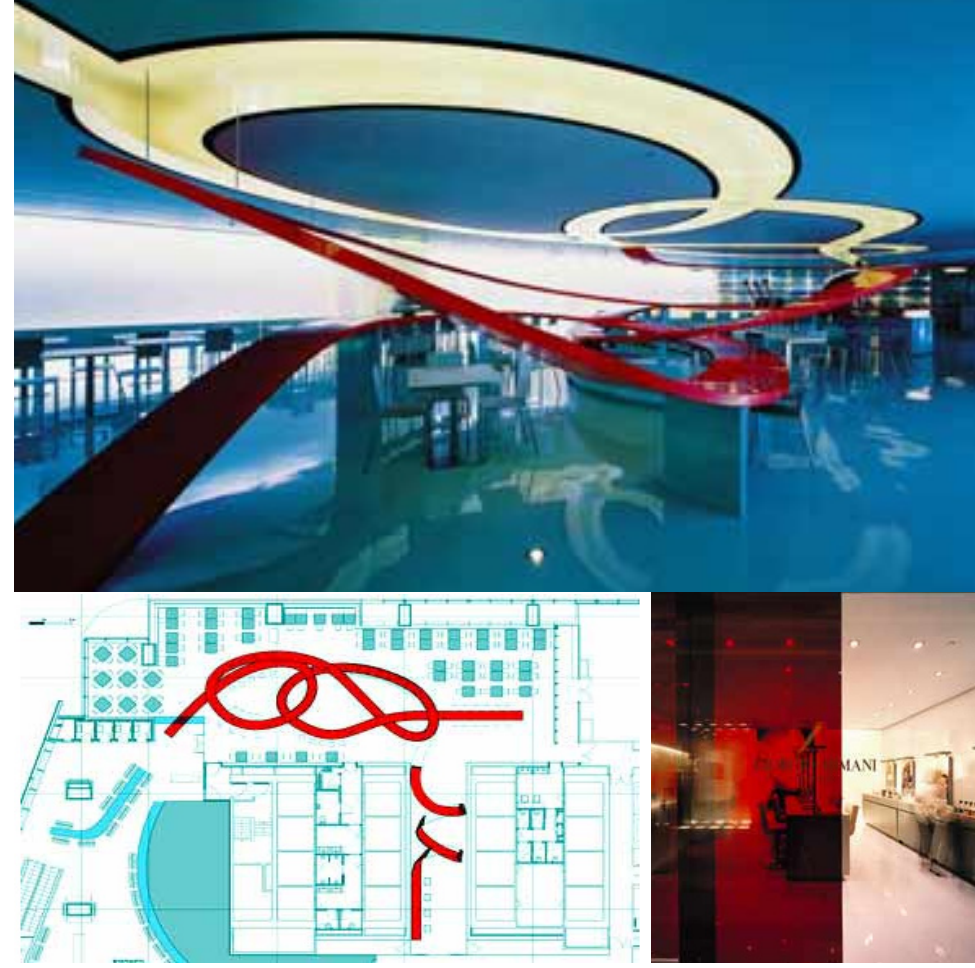




The red ribbon draws you from the retail area to the cafe.

The contrasting spaces are brought together through the use of light as a highlighting element.

This is a good example of the exciting and playful spaces that are created by architects in the realm of retail.



Chicago Union Station

Completion: Construction pending

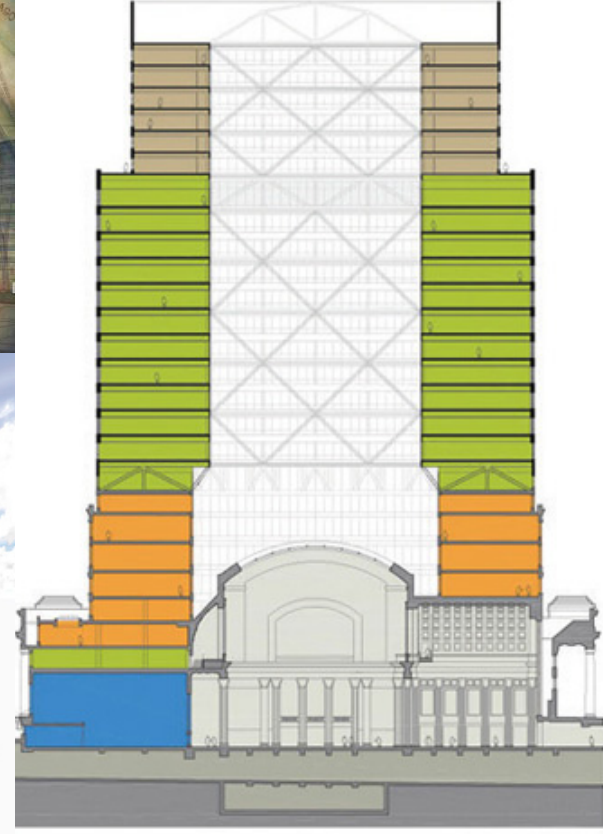
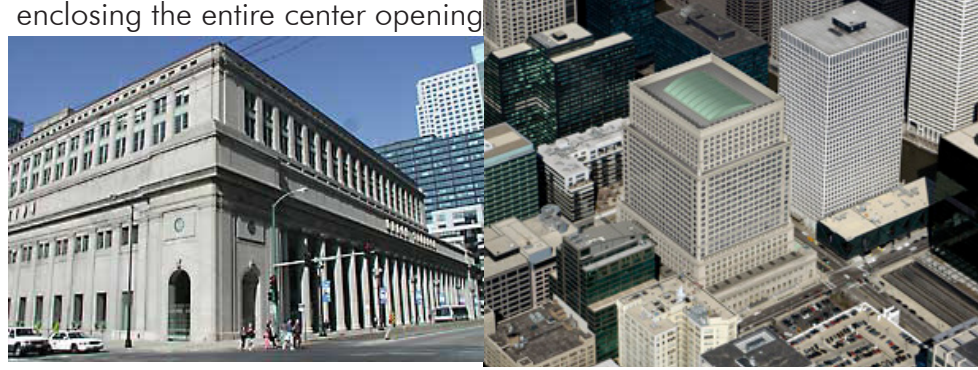
Location: Chicago, Illinois

Architects: Lucien Lagrange Architects

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The Chicago Union Station project is an example of how a project adapts and merges a historic building with contemporary design. In Chicago the union station's original plans were for a 21 story building but they only completed the first eight. The renovation project uses the idea from the original plan and adds an additional 18 stories within which is a hotel, offices and residences are proposed. Within its interior the architect has added a contemporary glass and steel atrium above the 26th story enclosing the entire center opening.



RESIDENTIAL

OFFICE

HOTEL

RETAIL

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Chicago Union Station

"Fashion is not something that exists in dresses only. Fashion is in the sky, in the street, fashion has to do with ideas, the way we live, what is happening." –Coco Chanel

CLASSICS REDEFINED #01



Fashion and Architecture are not only interrelated in the overlying principles of scale, material and reinvention of style but also in the way that clothes can emotionally empower you just as spaces do.

Fashion can be looked at to help define the ways that we create architectural relationships.



The oversized scale of the yarn makes the model look like a doll
Giles



The little black dress redefined in laminated rubber
Marni dress



A whole new look to materials with the structured mesh and silver metal belt
Dolce and Gabbana

UNDER LOCK AND KEY
A crystal-encrusted dress with mesh overlay is dazzlingly dramatic. Dolce & Gabbana take the classic dress and silver belt. (877) 70-DOUGL.
BEAUTY NOTE
Her dramatic, dark, slicked-back hair is a statement with dark, slicked-back hair. Makeup: Expert Doree Blake & Eye Lines give arches incredible definition.

BOLT FROM THE BLUE
Dinner-for-two, a laminated rubber dress, and killer platform pump shoes create an electric, flying ensemble. The cerise, although odd, even more so with the shiny dress. (800) 368-8888. Marni, NYC. Waistline tight.

Prada has reinvented the 1920's style with:
A new take on fringe and feathers made out of plastic
Reinterpretation of the fur coat popular in the 20's with a mohair vest that has a bright orange hem that creates the look of the 20's style
dropped waist



over a swingy skirt of plastic feathers is a study in mixed media. Prada cream mohair vest with quillon hem, charcoal-gray skirt, and open-toed heels. (800) 777-1900. Tom Binns earrings. In this story: hair, Eugene Souleiman for TIGI S-Factor; makeup, Peter Philips; set design, Shona Heath. Details, see in This Issue.

Complete Descriptions on Opposite Page

Change of style. (800) 777-1900. \$449. \$589. \$549. \$389.

I have chose to use my research on fashion and architecture and create a mixed use building that marketed the work of a few of the recently graduated students for The School of the Art Institute of Chicago. This will create a freshness by annually rotating these brand new, cutting edge desingers. There would also be a small gallery space to exhibit the recent work of the fashion students and other students at the Art Institute, and artists through out the community. I chose this school over the two other fashion schools in the area because of the superior use of innovation and creativity in design.

Mixed Use

- Live, work and play all within walking distance
- Area in use night and day
- Having first floor retail eliminates first floor privacy issues

Community Space

- Important for creation of a friendly and safe living environment
- Outdoor and indoor for all seasons
- Near a neighborhood community space

Spaces:

- Retail
- Café
- Exhibition
- Indoor/ Outdoor Community Space
- Apartments (for anyone not just students)

Program Goals

- Stop in to say hi to people in café or community space as you head to your apartment
- Feel the connection between the fashion schools, museum and retail center
- Transform total space each fashion season
- Connection with Chicago Fashion Week : host fashion shows
- Always stop in to see what has changed
- fashion exhibition space draws people in
- Give people the feeling that in buying these clothes they will become the trend setters because they have been wearing their clothes since before they were famous
- Exhibit the fashion process so people can understand it and become inspired through a filtered work space for designers and exhibits
- Feel like you are always a part of the secret world of fashion
- Expose backstage area for fashion shows so people feel like part of it
- Engage people from exterior of building at night through outdoor and indoor illumination
- lounge and engage in spirited discussion, rest or people watch
- Place for residents to gather at night and host events
- Building involves itself in the year round exhibits along Michigan Ave
- Sit in apartment and become inspired by architecture and city surrounding you



Retail

Store area- 1st floor- 1,500 sq ft
 2nd floor- 1,600 sq ft
 Stocking area / employee space-1,300 sq ft
 Total Retail= 4,400 sq ft

Café

Serving -200 sq ft
 Kitchen -1,200sq ft
 Seating -600 sq ft
 Bathroom-300 sq ft
 Total Café = 2,300 sq ft

Design space

Work area- 1st floor-1,200 sq ft
 2nd floor-1,200 sq ft
 Community space-1st floor-600 sq ft
 2nd floor-600 sq ft
 Bathrooms-1st floor-200 sq ft
 2nd floor-200 sq ft
 Total Design Space = 4,000 sq ft

Exhibition

Exhibit space – 1st floor-2,000 sq ft
 2nd floor – 2,000 sq ft
 Storage- 700 sq ft
 Total Exhibition = 4,700 sq ft

Community Space

Indoor

Community space-1st floor- 2,000 sq ft
 2nd floor – 2,000 sq ft
 Bathrooms- 300 sq ft

Outdoor

Community space-2,030 sq ft
 Total Indoor Community Space = 4,330 sq ft

Apartments

Small (x3) – 700 sq ft
 Medium (x10) -1,000sq ft
 Large (x4) – 1,300 sq ft
 Penthouse- 2,950 sq ft
 Total Apartments = 20,250 sq ft

Total available square ft per floor

Floors 1-6- 7,010 sq ft
 Floors 6-11- 4,055 sq ft

Total Indoor Space = 39,980 sq ft

Total Outdoor Space = 2,030 sq ft

Circulation/Mechanical (20%) = 7,996 sq ft

Total Gross Square Footage Used= 47,976 sq ft

Total Amount of Square Footage Carved Away = 14,359 sq ft

Existing Square Footage = 62,335 sq ft

Quantities Required

Space Capacity- 50 occupants for the first floor
53 occupants for the second floor

Number of Spaces- 1

Net Square Feet/ Space- 1500 sq ft
1600 sq ft

Total Net Area- 600 sq ft

Purpose/Function

A public place for fashion school graduates to be able to exhibit and sell their clothing and accessories.

Activities

Shopping

Transform total space each fashion season

Always stop in to see what has changed and if there is new clothes or designer

Host fashion shows

Spatial Relationships

This space needs to be located on the main floor adjacent to Michigan Ave.

Qualitative Considerations

There should be flexible track lighting to allow for different lighting configurations so that different areas to be highlighted as the seasons and activities change.

Equipment / Furnishings

Place to display clothing and accessories with a pathway around the perimeter of each display.

Behavioral Considerations

The circulation through the retail area needs to be linked between the floors and with the main public circulation.

Site / Exterior Environment Considerations

The retail area needs to be located near Michigan Ave so it can have display windows along the street and the pedestrians can have a clear view in.

Quantities Required

Space Capacity- 18 occupants per floor
Number of Spaces- 2

Net Square Feet/ Space- 1,800 sq ft

Total Net Area- 3,600 sq ft

Purpose/Function

To create a private space for the designers to work on their collection for the upcoming season.

Activities

Drawing

Writing

Sewing

Cutting

Pinning ideas onto mannequins

Marketing the store

Event planning for upcoming fashion shows

Spatial Relationships

This should be located adjacent to and visible from the public spaces such as retail and exhibition.

Qualitative Considerations

Appropriate amount of light for everyday tasks coupled with task lighting. More private desk partitions partially opening up to a central community space.

Equipment / Furnishings

Multiple office stations including computers and design space.

Behavioral Considerations

Allow a filtered view into work space so public can see the designers at work and feel a part of process

Controlled access to these areas.

Quantities Required

- Space Capacity- 40 occupants
- Number of Spaces - 1
- Net Square Feet/ Space-600 sq ft
- Total Net Area-600 sq ft

Purpose/Function

To allow the occupants or users a public place to get something to eat or drink. To bring people who are hungry into the building and who might then go shopping or visit the exhibition space.

Activities

- Eating
- Drinking
- Resting from shopping
- stop in to say hi to other residents as one heads up to their apartment
- people watch the shoppers along Michigan Ave.
- read a book
- work on your computer

Spatial Relationships

This space needs to be located on the main floor adjacent to Michigan Ave. It should be near and visually connected to other public areas such as the retail or exhibit space and located near an entrance to the apartments.

Qualitative Considerations

The café should have the ability to control the level of the lighting appropriate to the time of day in regards to the activities occurring.

The area should be visually open to other parts of the building and the street to allow for the optimum amount of people watching.

Equipment / Furnishings

There needs to be a bar.
There should be 6 small café tables seating up to 2 people, 4 medium café tables seating up to 5 people, and 1 large café table seating up to 8 people.

Behavioral Considerations

This area should be accessible from the main circulation areas and the street. Also it should be indirectly accessible from the private residential areas.

Site / Exterior Environment Considerations

The café needs to be located near Michigan Ave so it can have a clear view of the street and the pedestrians can have a clear view in.

Quantities Required

Space Capacity- 133 occupants per floor
 Number of Spaces- 2
 Net Square Feet/ Space-2,000 sq ft
 Total Net Area- 4,000 sq ft

Purpose/Function

To showcase work from the designers and current students at the fashion schools.

Activities

Exhibit work from the surrounding art, fashion schools and community
 Exhibit fashion, the fashion process, sketches, mock ups, etc, so people can understand creation better and be inspired
 Create seating for people to lounge and discuss the work
 People watch

Spatial Relationships

Located adjacent to other public spaces so that traffic can easily flow from one space to another

Qualitative Considerations

Filtered natural lighting and interchangeable spot lighting appropriate for each exhibit.

Equipment / Furnishings

20 movable seats per space.

Behavioral Considerations

Allow access from major circulation paths.
 Create multiple circulation options around exhibits.

Quantities Required

Space Capacity- 285 occupants per floor
 Number of Spaces- 2
 Net Square Feet/ Space 2,000 sq ft
 Total Net Area- 4,000 sq ft

Purpose/Function

To create a semi private space for residence to gather.

Activities

Read
 Rest
 Watch T.V.
 Socialize
 People watch
 Play games
 Space to lounge and engage in inspired discussion
 Place for residents to gather at night and host events

Spatial Relationships

Located near exterior space to allow for indoor and outdoor areas
 Located near access for apartments but not directly adjacent to because of the louder conditions of this space

Qualitative Considerations

Different lighting appropriate to the different activities
 Open space so all the areas are visually and physically connected to reinforce the sense of community

Equipment / Furnishings

20 Lounge chairs
 2 tables with seating for 8
 Built in audio and visual equipment

Behavioral Considerations

Allows these areas to be very flexible and interchangeable as the needs of the community change.

Site / Exterior Environment Considerations

Located adjacent to a private exterior space.

Quantities Required

Space Capacity- Small- 3.5 occupants per apartment
 Medium- 5 occupants per apartment
 Large- 6.5 occupants per apartment
 Penthouse-14.75 occupants per apartment

Number of Spaces - Small- 3
 Medium- 10
 Large- 4
 Penthouse- 1

Net Square Feet/ Space-Small- 700 sq ft
 Medium- 1,000 sq ft
 Large- 1,300 sq ft
 Penthouse- 2,950 sq ft

Total Net Area-20,250 sq ft

Purpose/Function

To provide a comfortable and functional place for people to live.

Activities

Sleeping
 Prepare and eat food
 Cleaning and grooming
 Working
 Store personal items
 Lounging, read, watch T.V. or movie
 Place to perform hobbies
 Entertain guests
 Sit in apartment and become inspired by architecture and world surrounding

Spatial Relationships

Located near other apartments for privacy and quieter conditions.

Qualitative Considerations

Range of lighting appropriate for the different activities throughout the apartment.

Open feel to less private area like the kitchen, living, and dining room

More secluded space for bedrooms and bathrooms

Equipment / Furnishings

Oven and range
 Sink
 Dishwasher
 Refrigerator
 Cooking surface
 Washing Machine / Dryer
 Bathroom sink and counter space
 Toilet

Behavioral Considerations

Located with easy access to a central circulations path

Site / Exterior Environment Considerations

Located on upper floors of the building for better views of the exterior city and the interior building activity

“What makes Chicago such a stellar shopping city?...It’s the dozens upon dozens of independently run boutiques that line the streets of our stylish town. Each shop brings its own flavor, passion and perks to the shopping world, combining to ensure that Chicago leaves no designer uncovered, no trend overlooked and no style palate abandoned.”-Molly Each “What makes Chicago such a stellar shopping city?...It’s the dozens upon dozens of independently run boutiques that line the streets of our stylish town. Each shop brings its own flavor, passion and perks to the shopping world, combining to ensure that Chicago leaves no designer uncovered, no trend overlooked and no style palate abandoned.”-Molly Each “What makes Chicago such a stellar shopping city?...It’s the dozens upon dozens of independently run boutiques that line the streets of our stylish town. Each shop brings its own flavor, passion and perks to the shopping world, combining to ensure that Chicago leaves no designer uncovered, no trend overlooked and no style palate abandoned.”-Molly Each “What makes Chicago such a stellar shopping city?...It’s the dozens upon dozens of independently run boutiques that line the streets of our stylish town. Each shop brings its own flavor, passion and perks to the shopping world, combining to ensure that Chicago leaves no designer uncovered, no trend overlooked and no style palate abandoned.”-Molly Each “What makes Chicago such a stellar shopping city?...It’s the dozens upon dozens of independently run boutiques that line the streets of our stylish town. Each shop brings its own flavor, passion and perks to the shopping world, combining to ensure that Chicago leaves no designer uncovered, no trend overlooked and no style palate abandoned.”-Molly

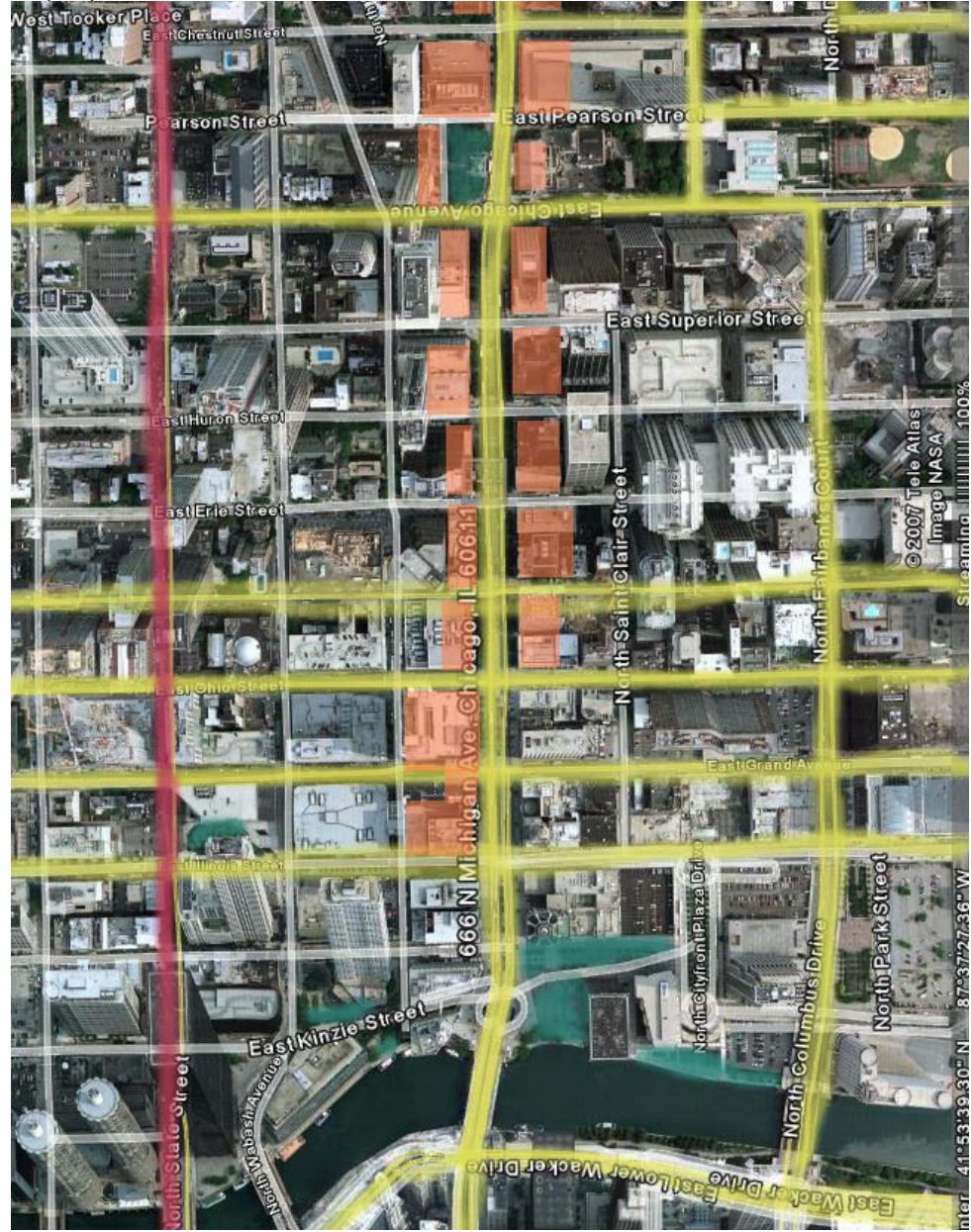
Site Goals:

- In an urban area where there are a number of historic periods represented
- In a previously, current, or up and coming area of density
- Near a green public space or potential space
- Near a bus stop or public transit stop
- Near entertainment so that the area feels alive day and night
- Integration of human scale into urban fabric
- Other residential buildings in the neighborhood so it can create a safe and comfortable community

Chicago is an up and coming fashion city with the 4th biannual fashion show just wrapping and the unique boutiques that add to its culture it is going to be a fashion force in only a matter of time
The three fashion schools located in the heart of downtown Chicago add to this fashion culture



Michigan Avenue is the main shopping street in downtown Chicago (shopping indicated in orange). It radiates up from the river which creates a scenic public space (indicated in teal) and is conveniently located along a bus root (indicated in yellow) and near a light rail line (indicated in purple). The late night window shoppers keeps the area alive day and night . Michigan Ave. is active year round with art installations and lighting displays.



- Farwell Building
- Restaurants
- Fitness
- Retail
- Entertainment
- Museums



GUCCI



NEWSPAPERS

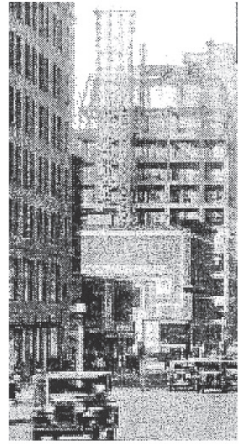
CHANEL



Water Tower Place



The Farwell Building ...



1927: built
architect: Philip Maher
located at Michigan Ave and Erie St



as it began



1928 : original use: office and retail
original tenants: art studios, publishers,
graphic designers, interior decorators,
architects and fashion designers
the first retail tenants:
Carlin Comforts Inc. of New York
the Burdick Company



as an office building



1987: the building was
converted into the
Terra Museum of American Art
it was joined to the adjacent
building and the upper floors
used as museum office space
and storage



as a museum

intervention



2007: The museum was
bought by the Ritz Carlton
and it's facade is being
removed to become the
facade to a parking garage
to the Ritz Carlton Luxury
Apartments occupying the
rest of the site.



as the facade for a
parking garage

Site: Farwell Building
666 N Michigan Ave Chicago, IL 60611

Site: Farwell Building

Not only is the Farwell building located in the perfect area for a retail space, in the heart of Michigan Ave. the only place to shop for any fashionista within a state radius, but the recent fate of the historically designated building, being skinned to become of all things a parking garage, demands that a more artful solution be explored. The original and most recent tenants of this building prove that it is suitable for an artistically inspired program. The carved out spaces created by the more recent renovation made by the Terra Museum lends itself to further customization of space.

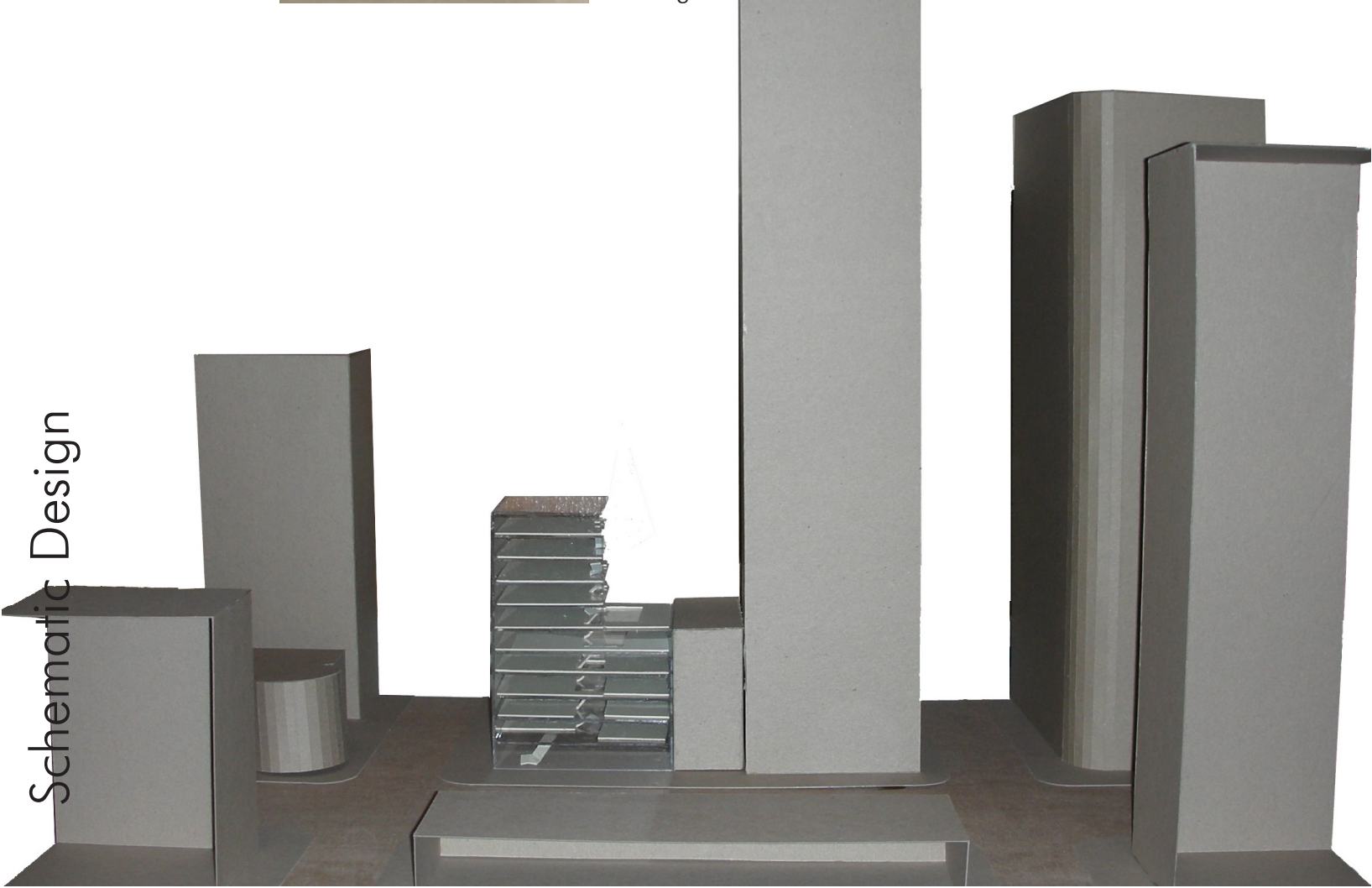




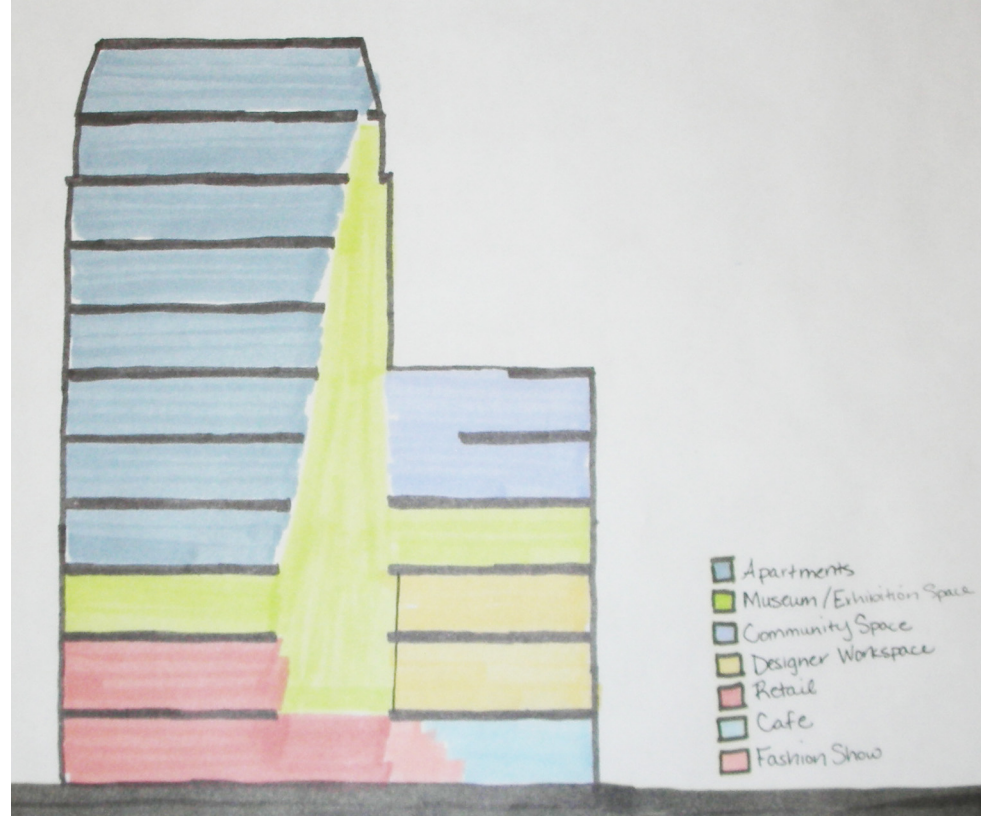


Model of Farwell Building existing structure
Showing how the floor plates are carved away
from the existing

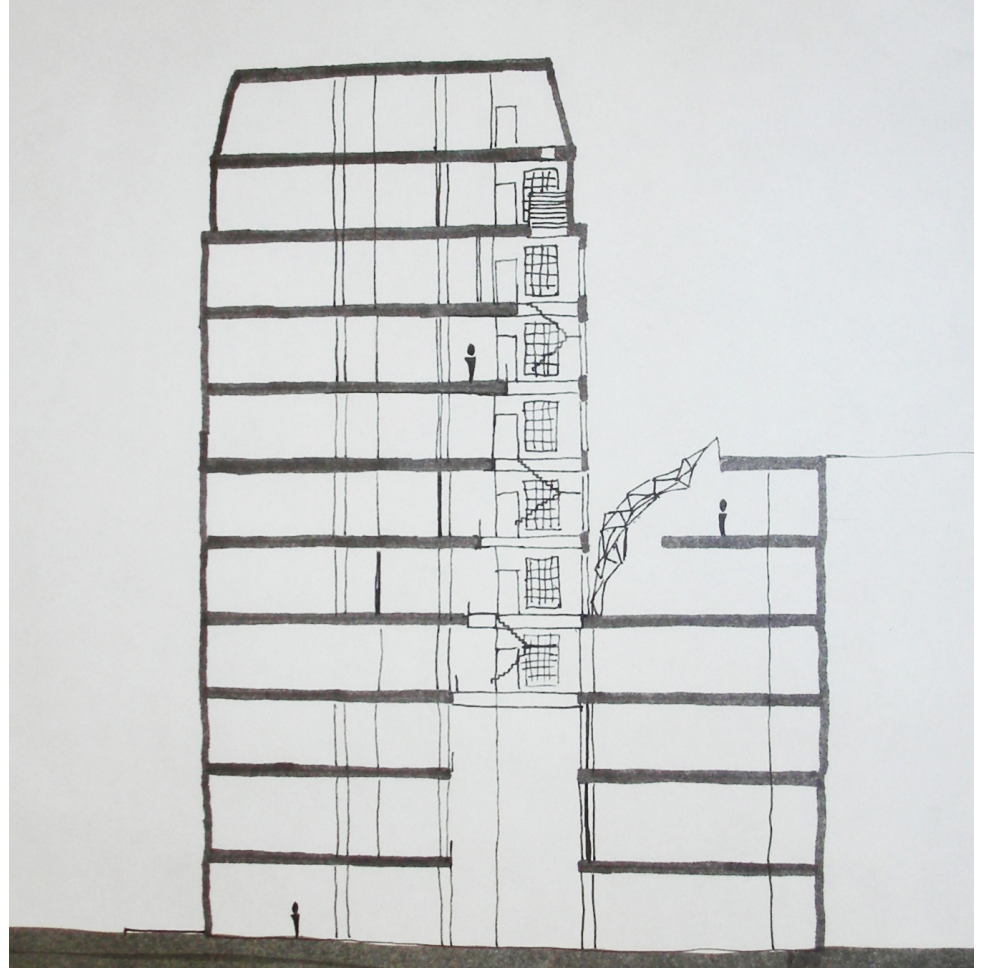
Site model
Showing Context



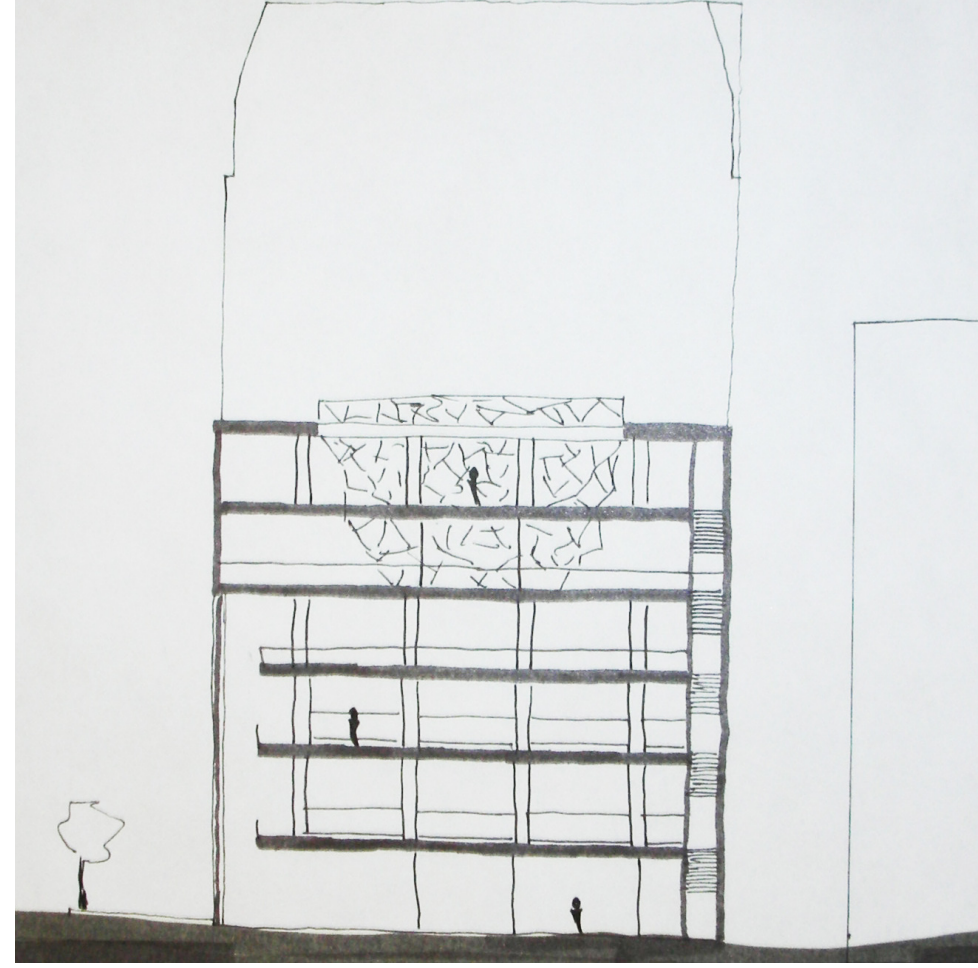
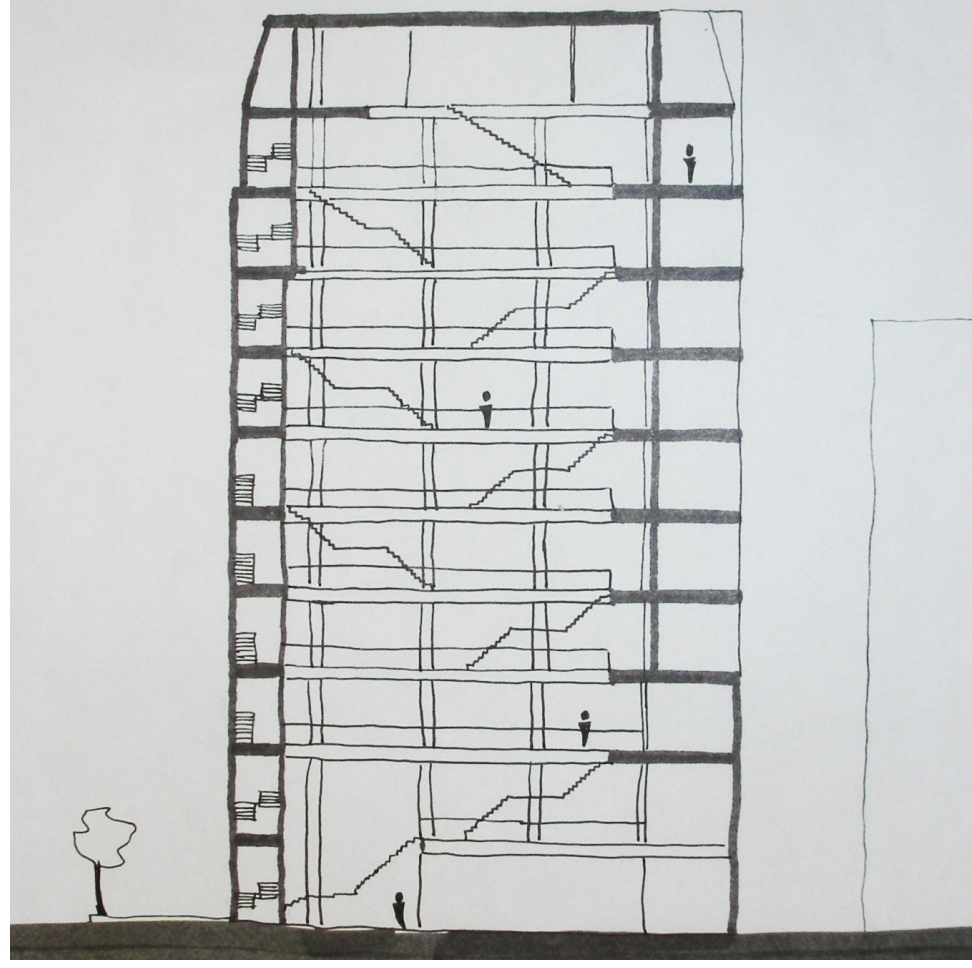
study models of excited new elements that could infuse the space



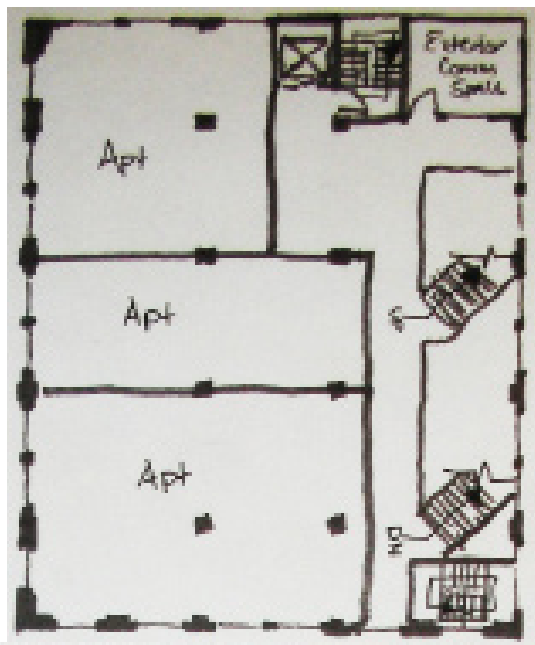
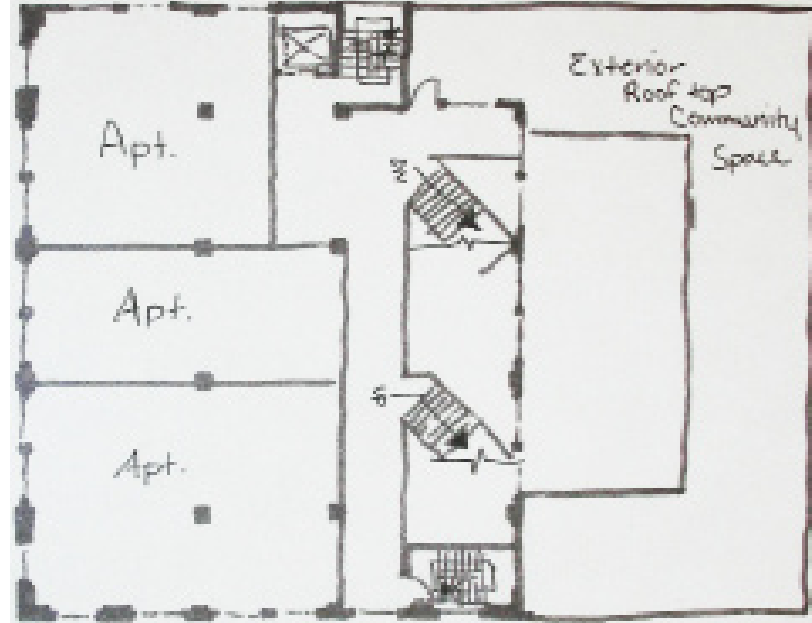
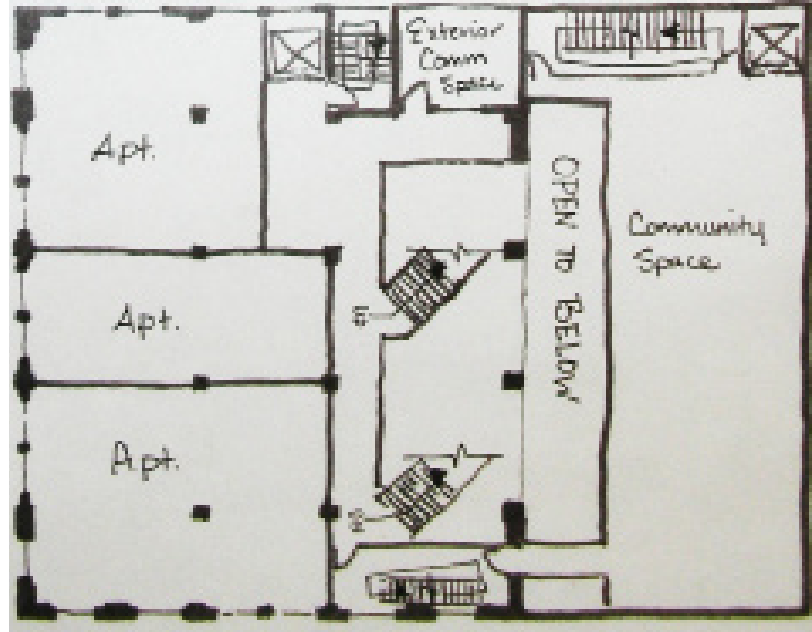
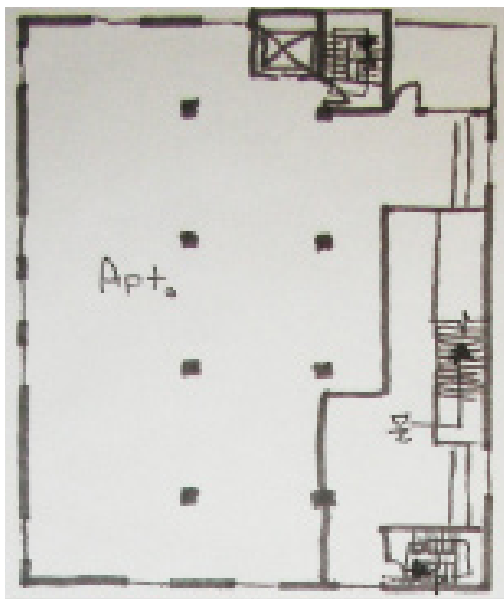
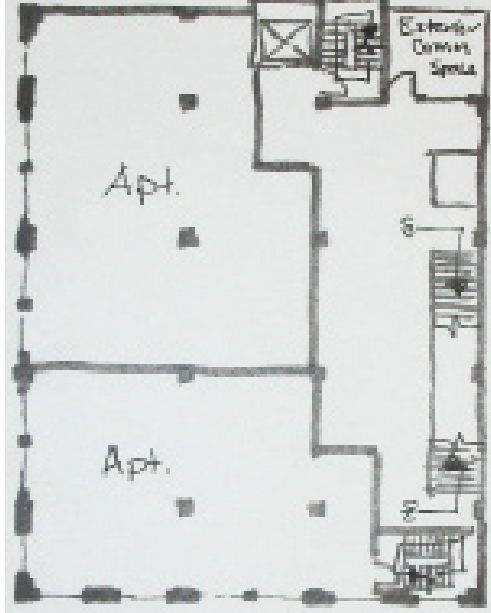
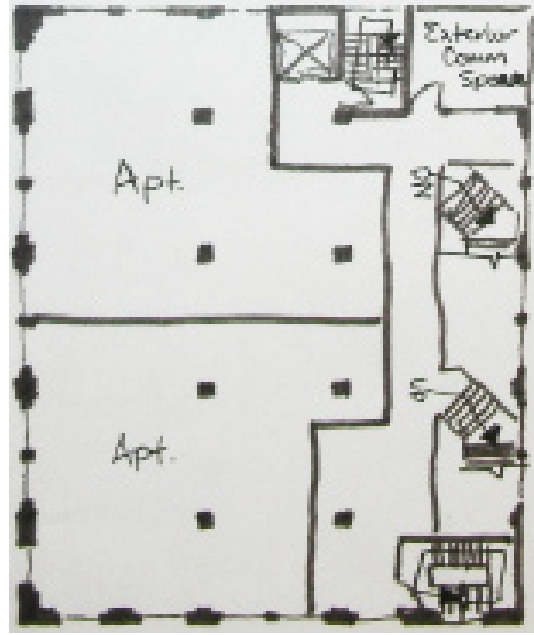
A programmatic section showing that the different types of spaces through out the building

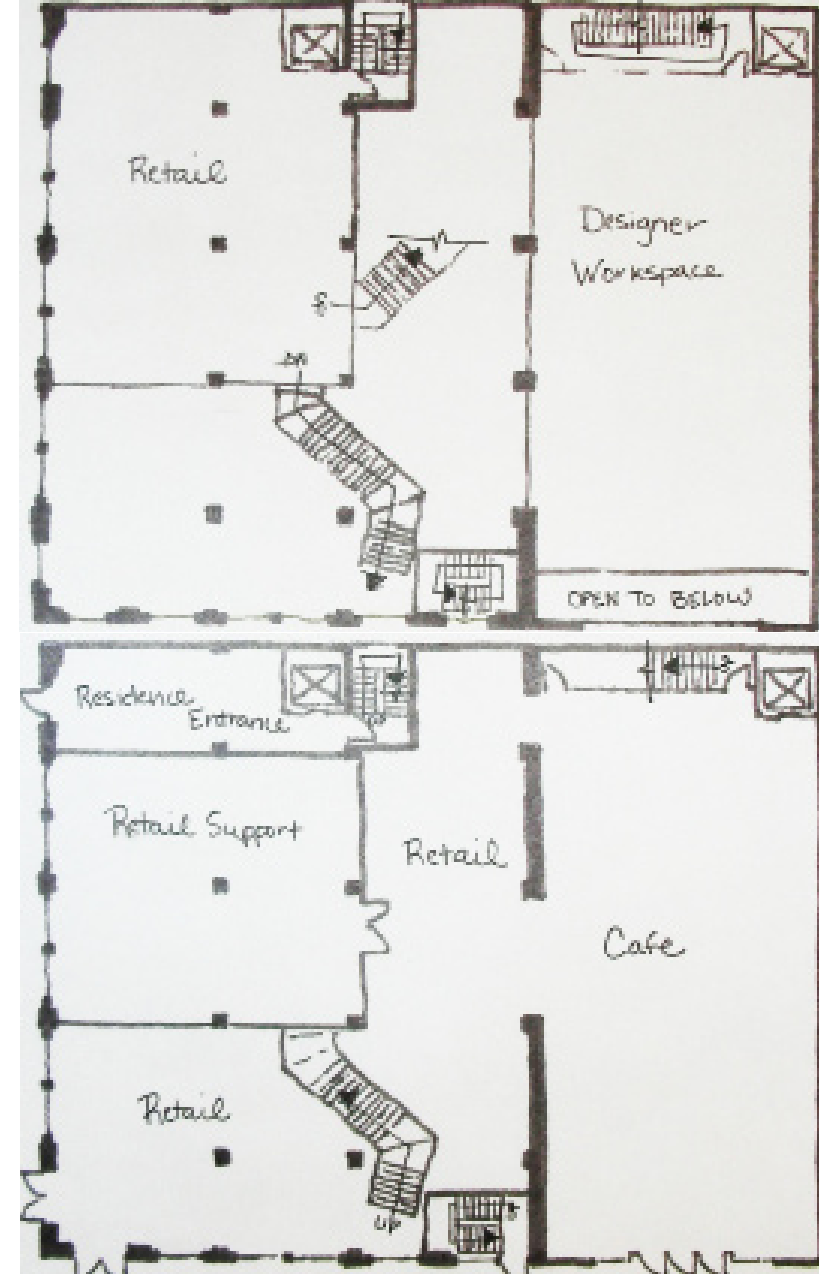
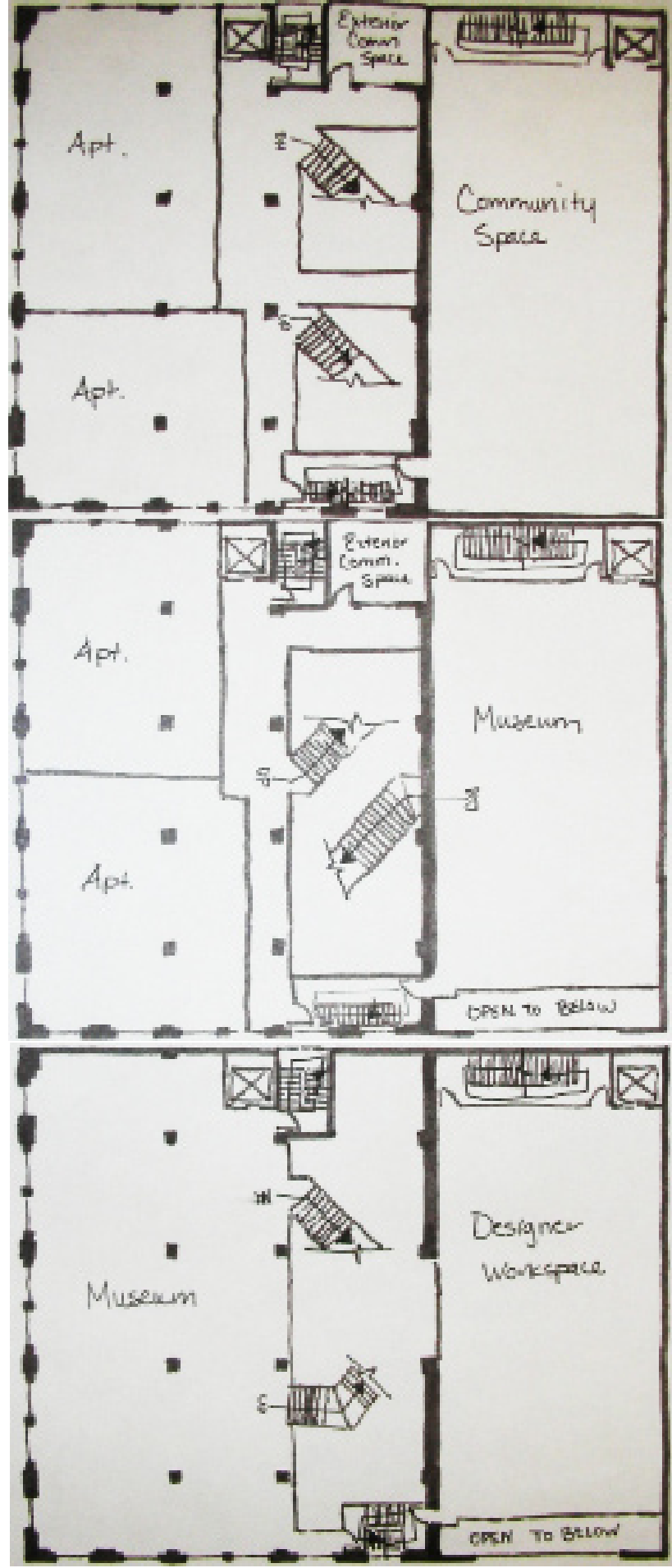


Preliminary Design : Section cutting through the Farwell building thesis 70

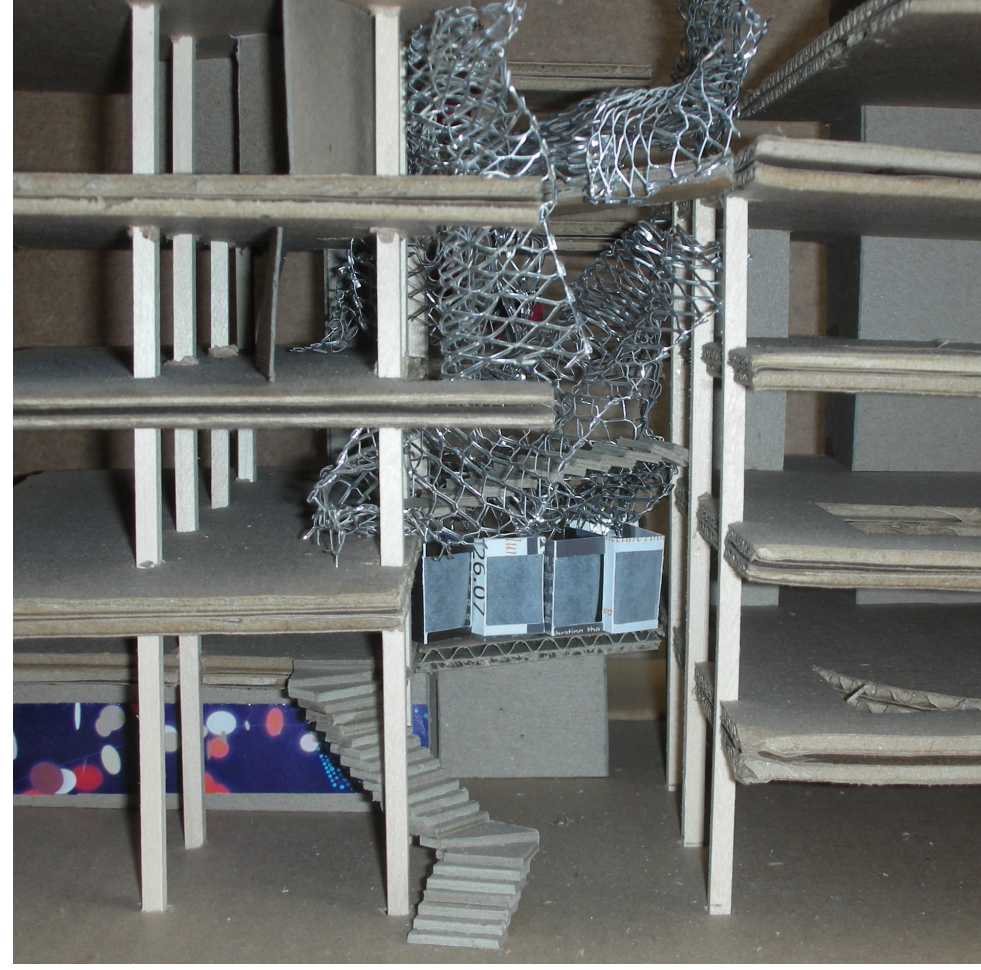


Preliminary Design : Section cutting through the Terra Museum entrance thesis 71

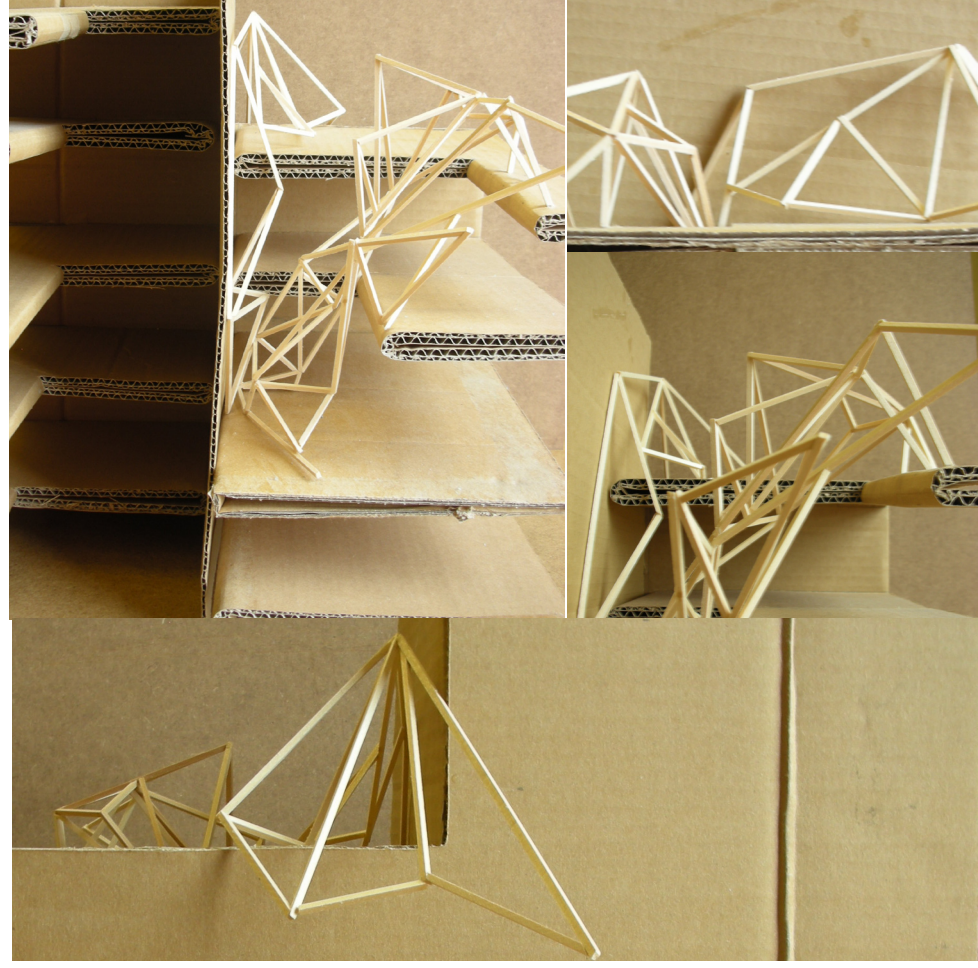


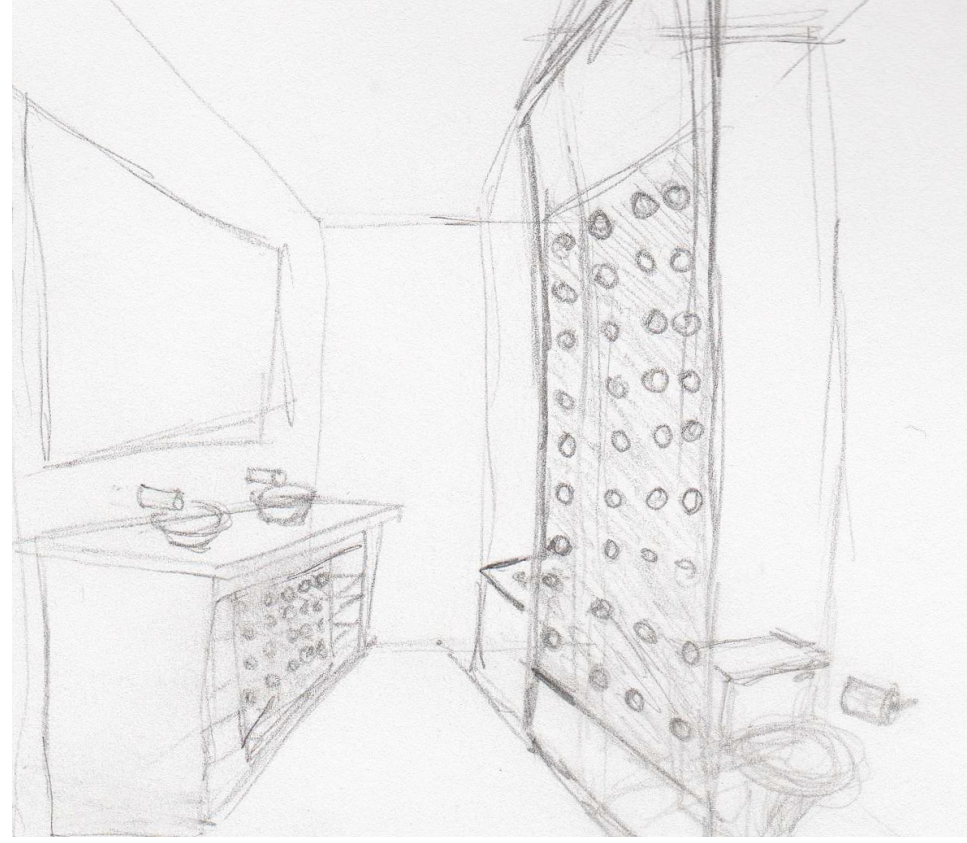


Preliminary Design : sketch model of window and interior spaces thesis 76



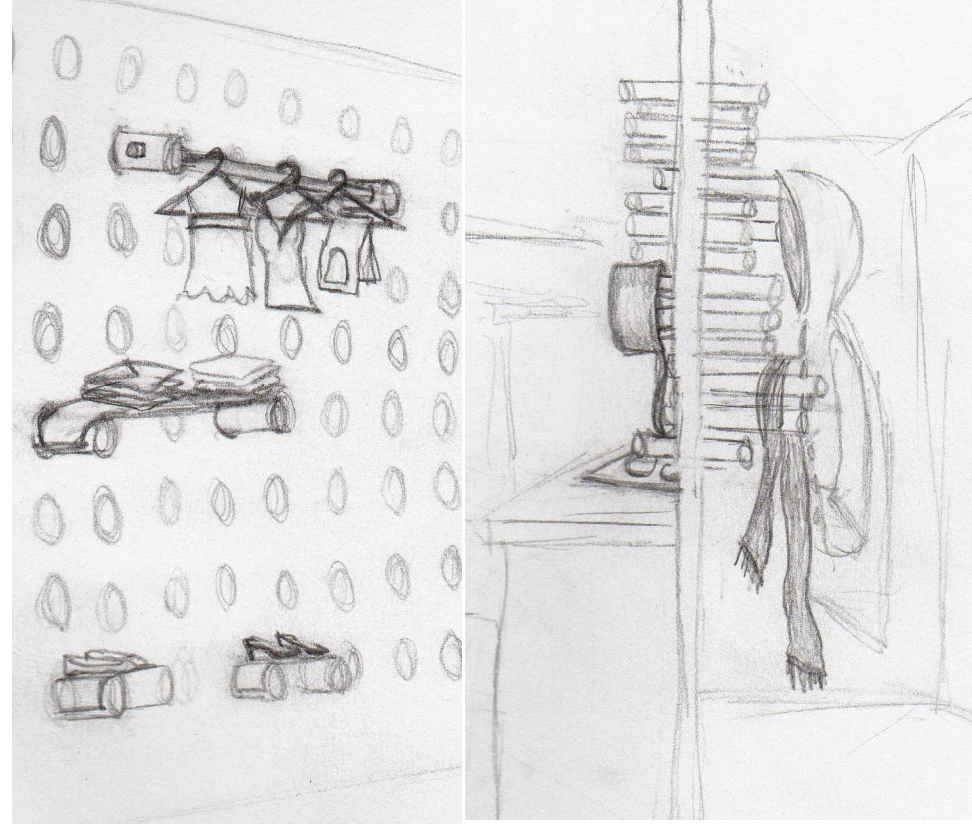
Preliminary Design : sketch model of window and interior spaces thesis 77





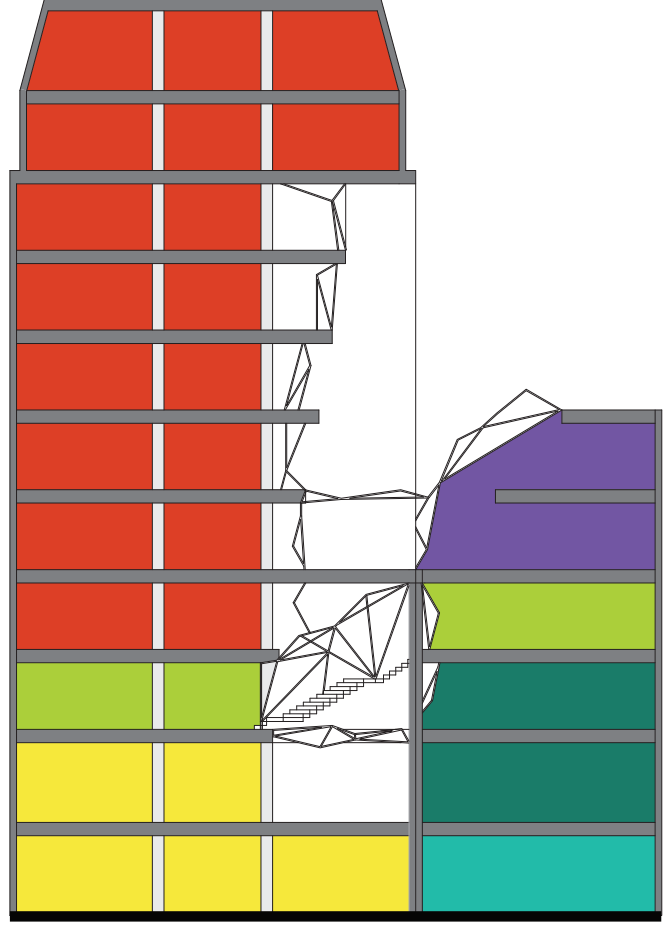
bringing the idea of the distorted view of activities up into the bathroom area of the apartments

sketches demonstrating how the design elements present in the public spaces can be used in the apartment areas

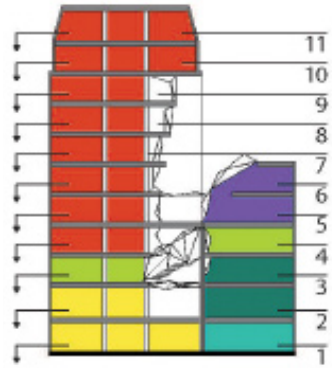
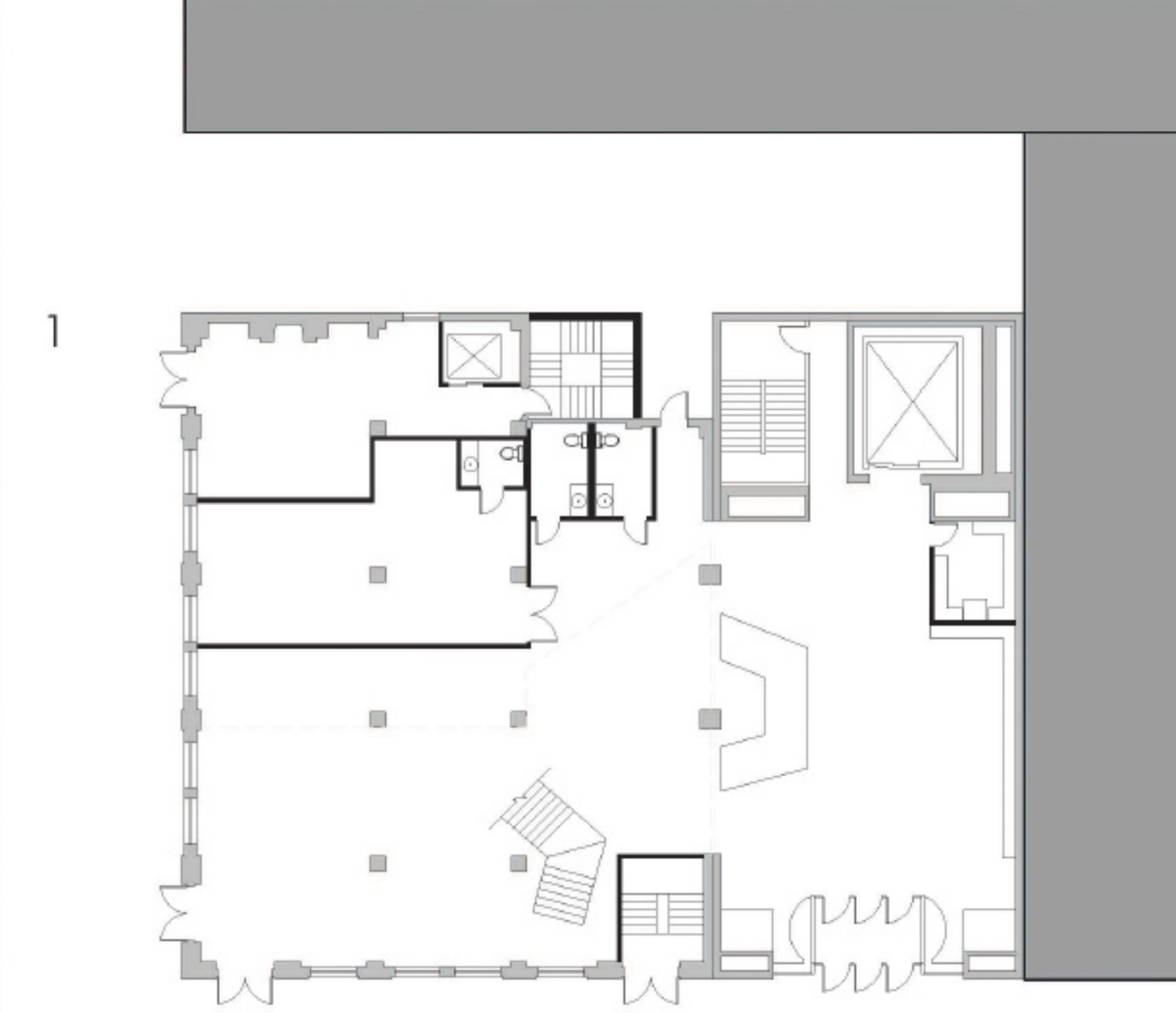


Since the Farwell building has been designated as an historic landmark, I have chosen to leave the two street facades intact but allow the other two facades to be manipulated. I connected public and private spaces throughout the building through views and the repetition of design elements in areas that are not physically connected. For example, I have chosen to celebrate the everyday closet by bringing the exciting elements of the very temperal and customizable display wall featured in the retail area into the apartments and bring other temperal interactive elements like this throughout the building into unexpected ordinary spaces. I wanted to carve into the space connecting the two buildings to bring in light and to create a stronger interaction between them internally. The view of the window element enlivens the interior and creates a discovery experience upon entering the building. It draws you further up through the space where you become more intimately involved with the window as it solidifies so you can sit on it and find your perfect niche among the folds, or as you walk under, around and through it. Your experience of the window changes through out the day as it glistens in the sun passing over head or glows at night from the inside out. The walls of the apartments reflect the playfulness of the window and celebrate the existing building structure. The building is seamlessly infused with these contrasting and complimentary elements that allow the historic and contemporary to work together.

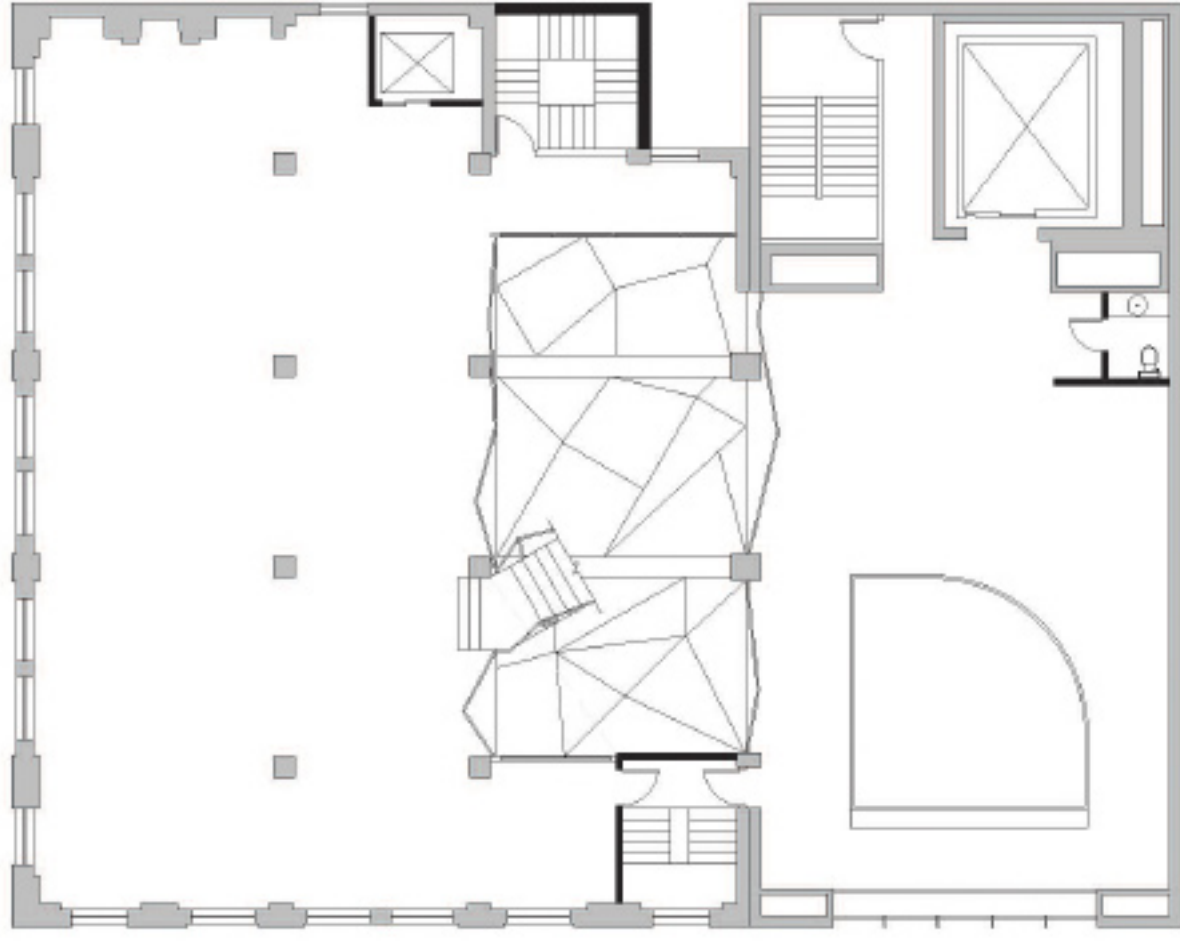




- Apartments
- Cafe
- Design Studios
- Retail
- Community Space
- Museum/Exhibition



3



thesis 88

5

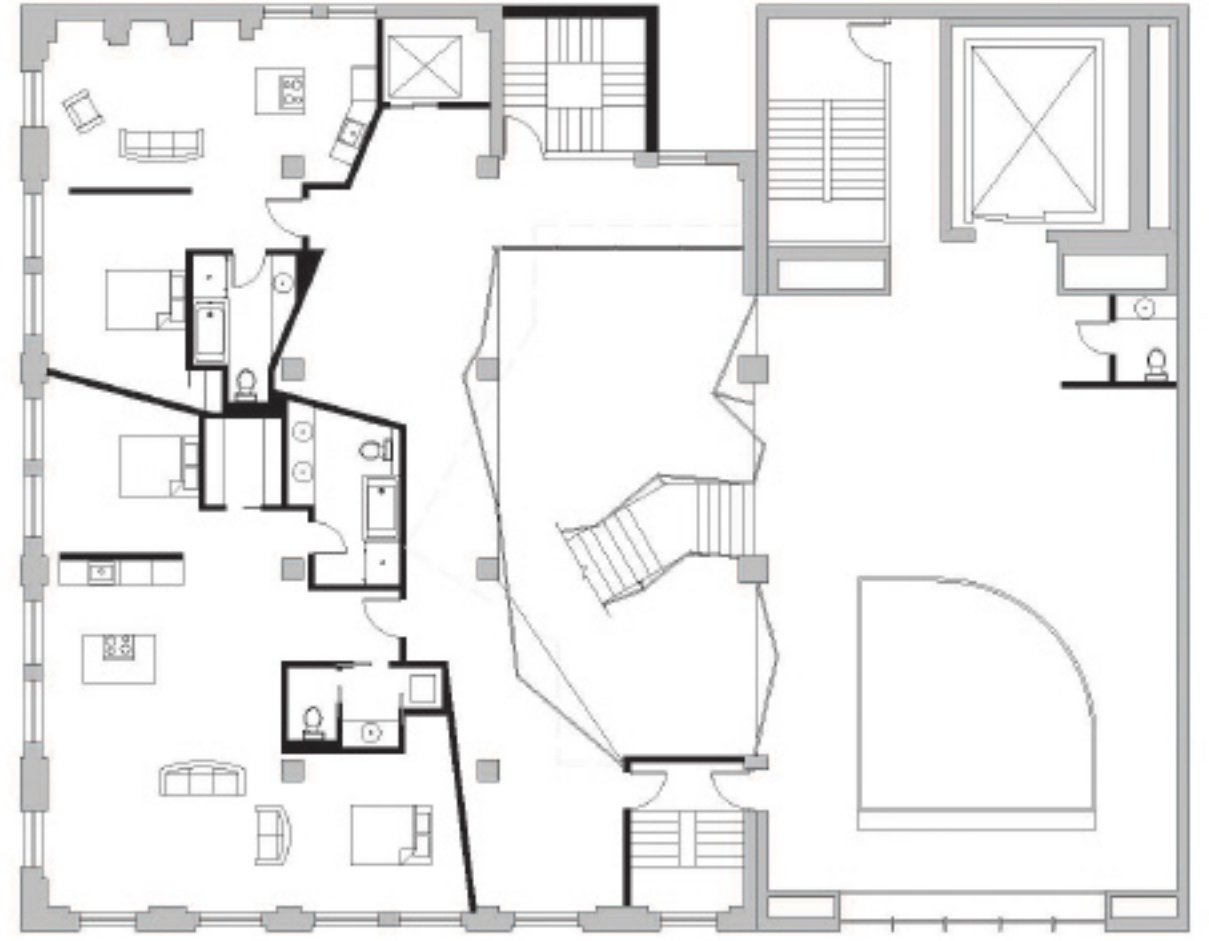


thesis 89

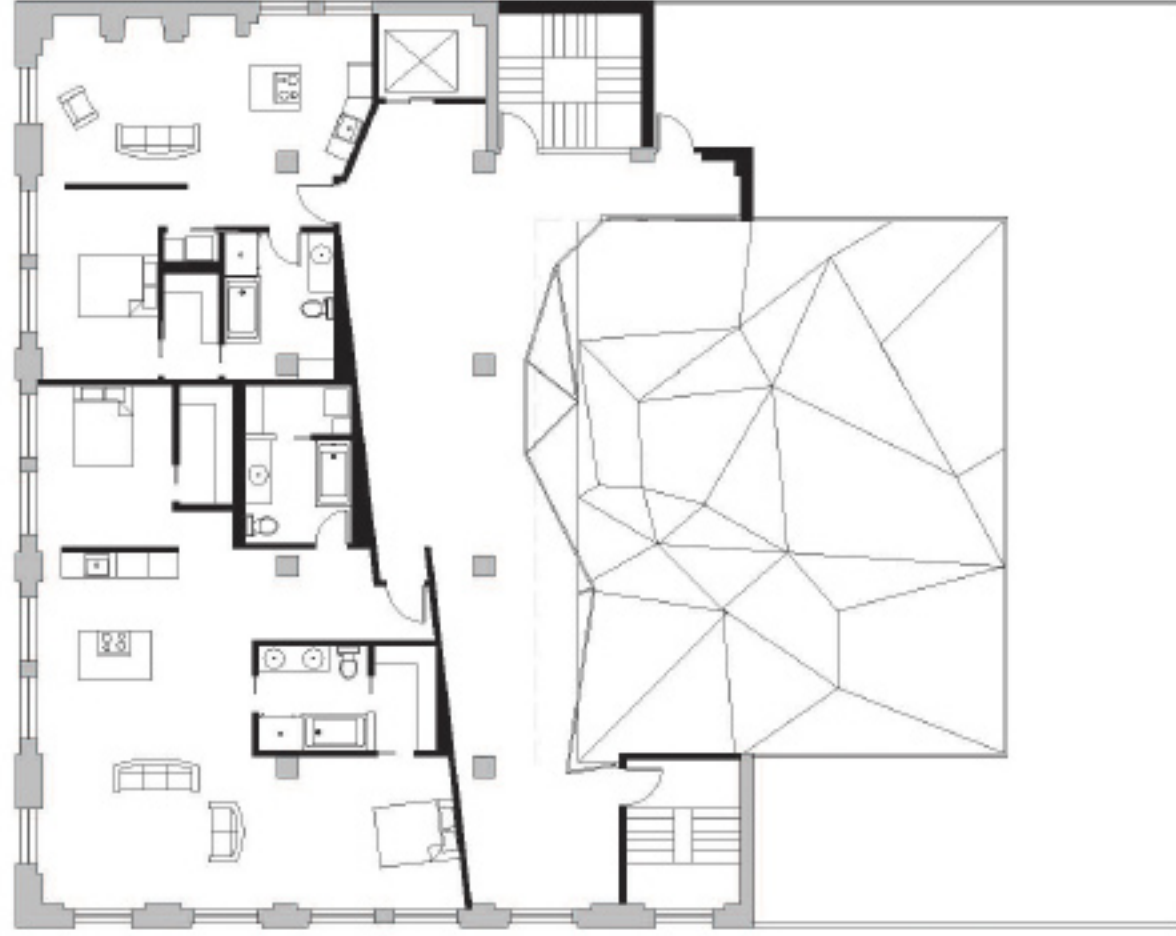
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6



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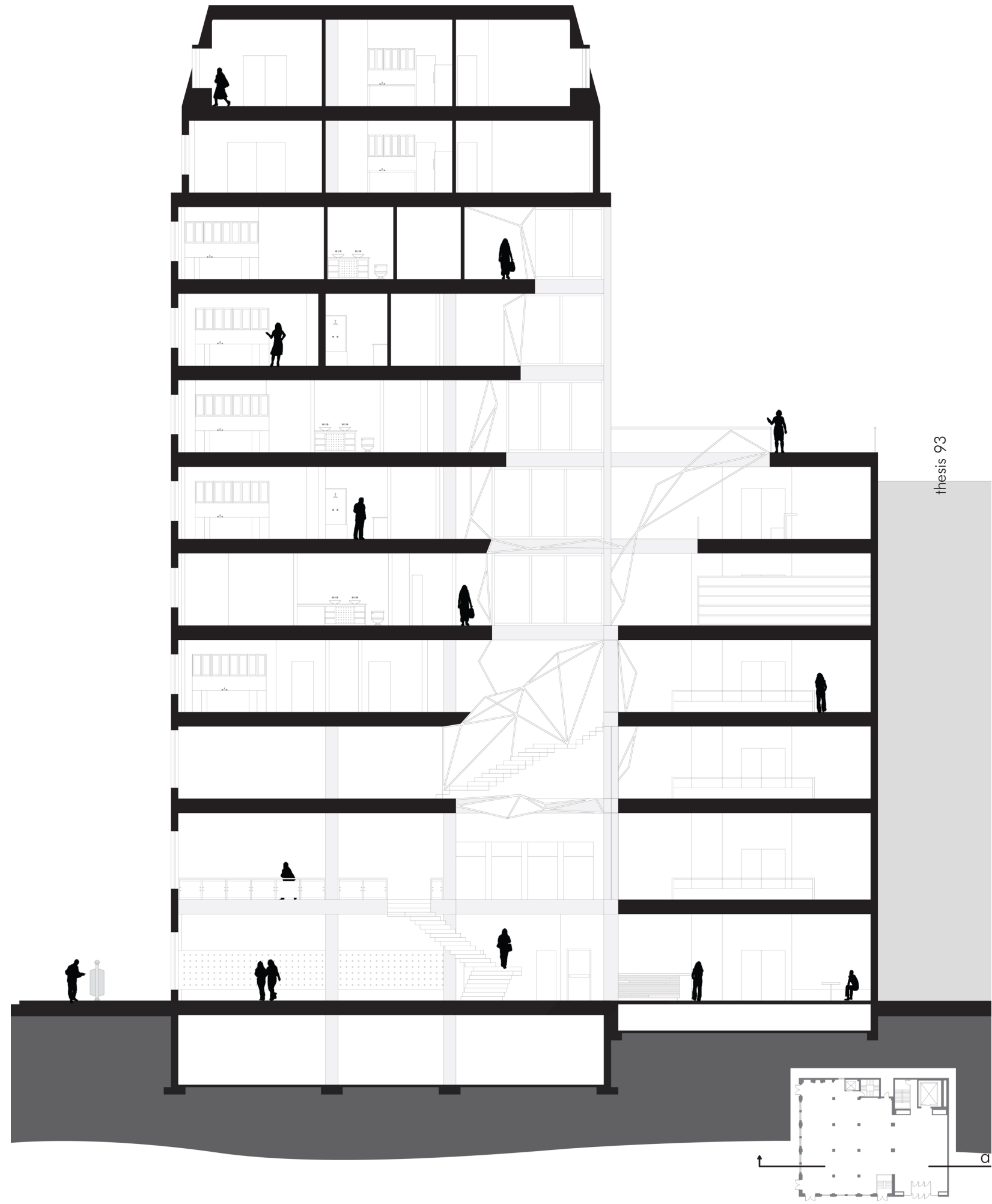


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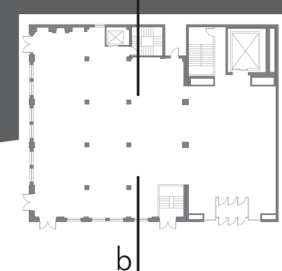
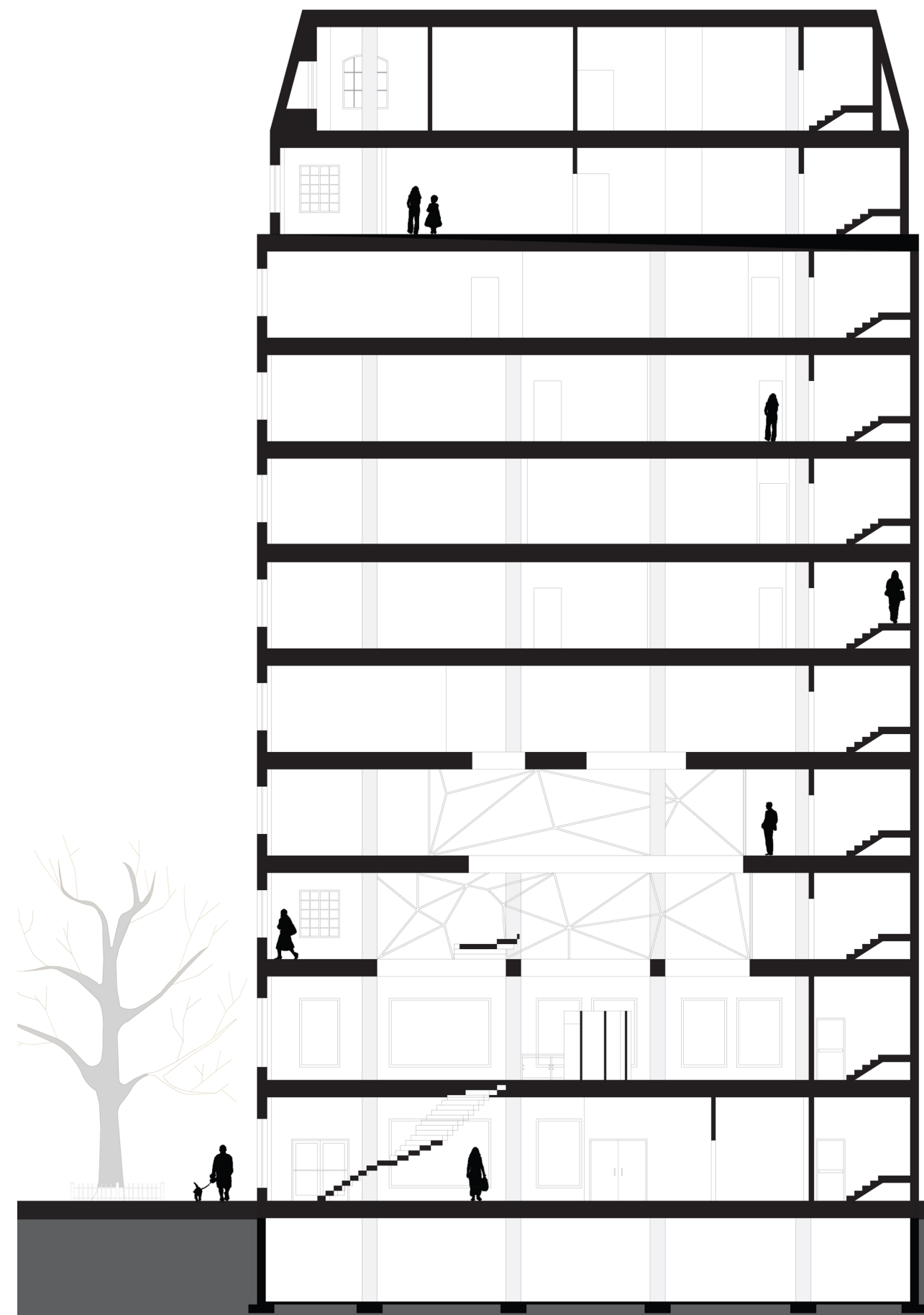


thesis 92

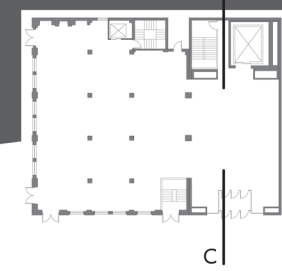
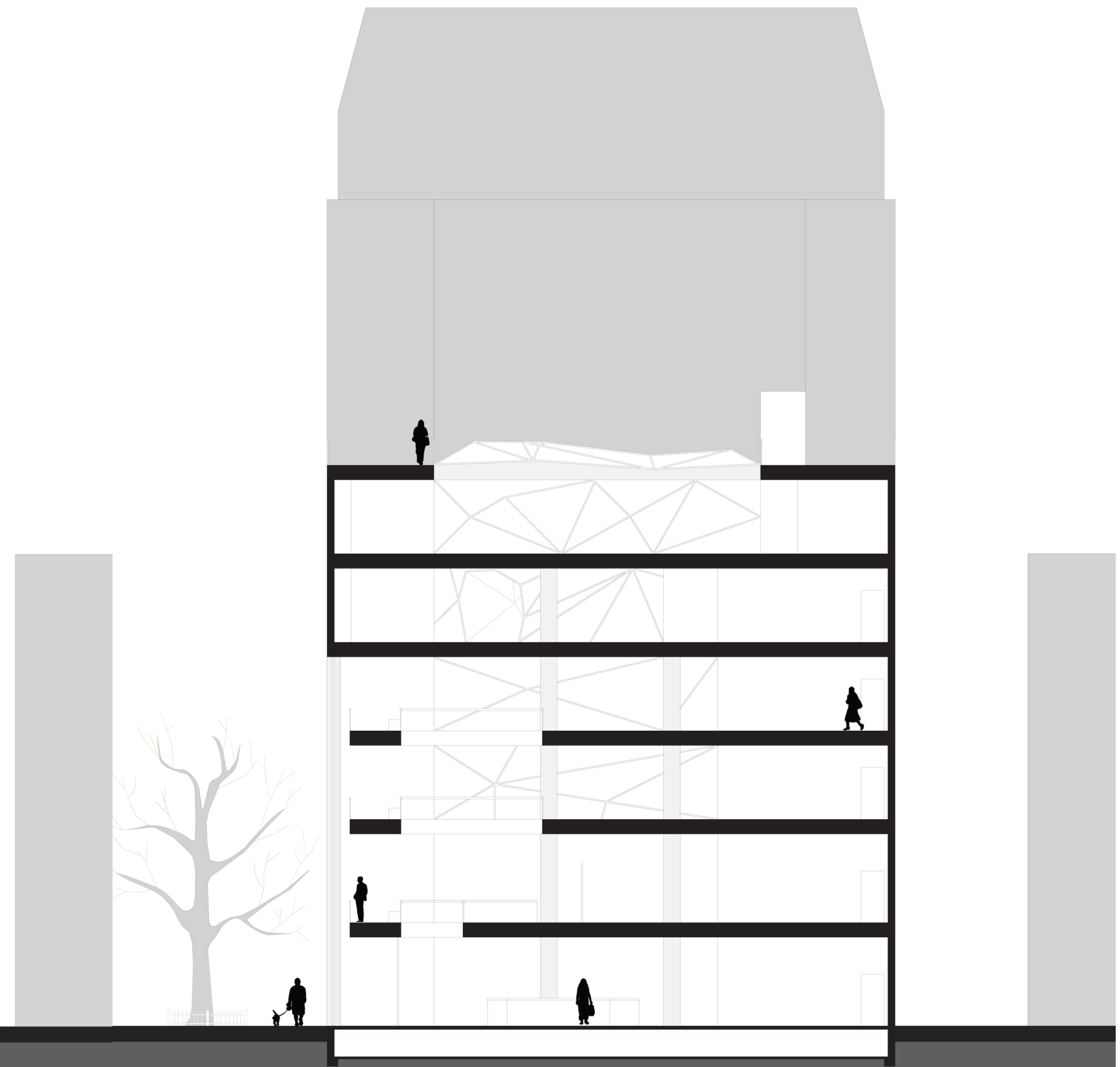
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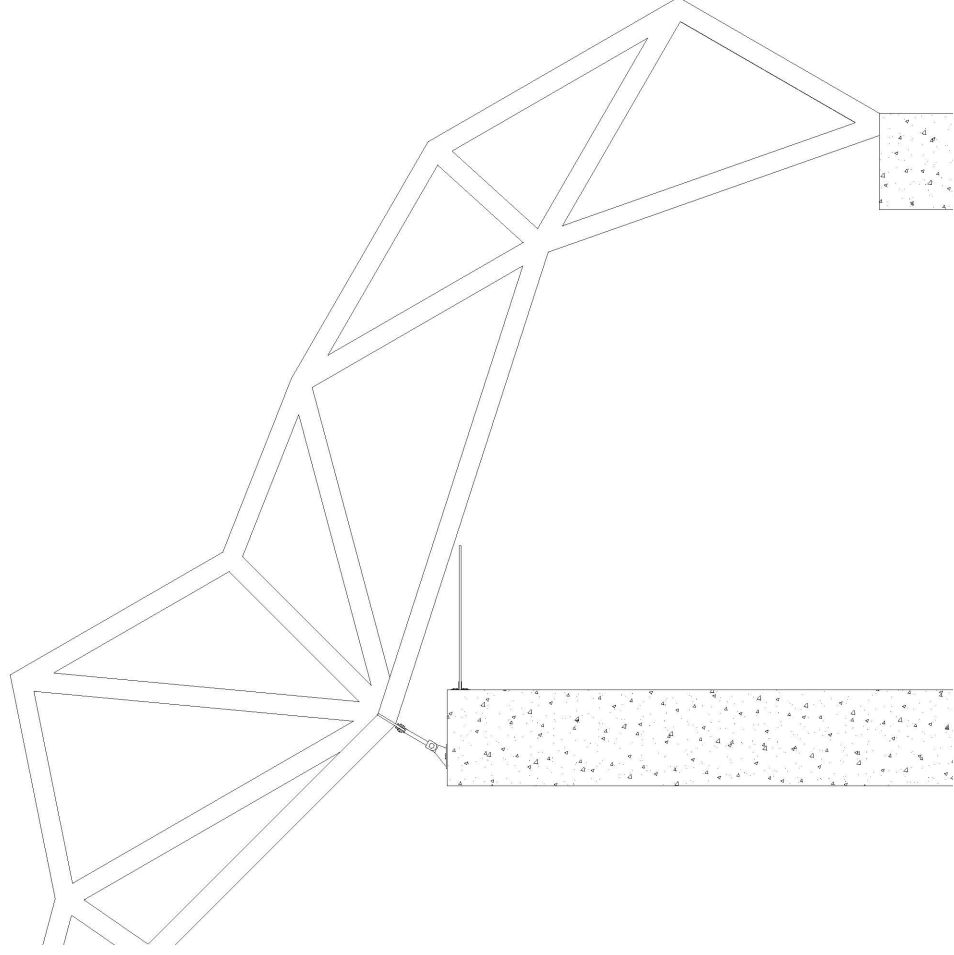
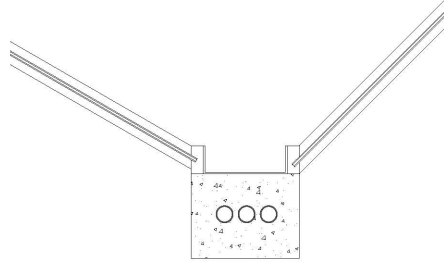
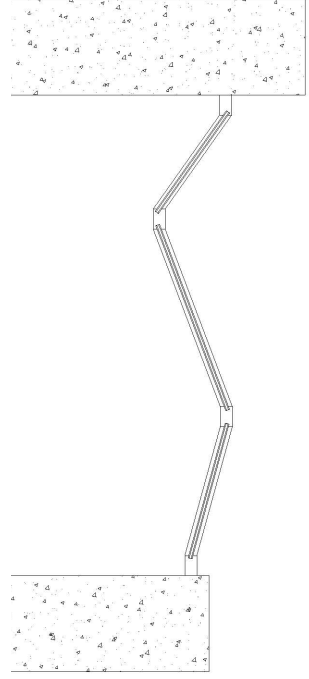
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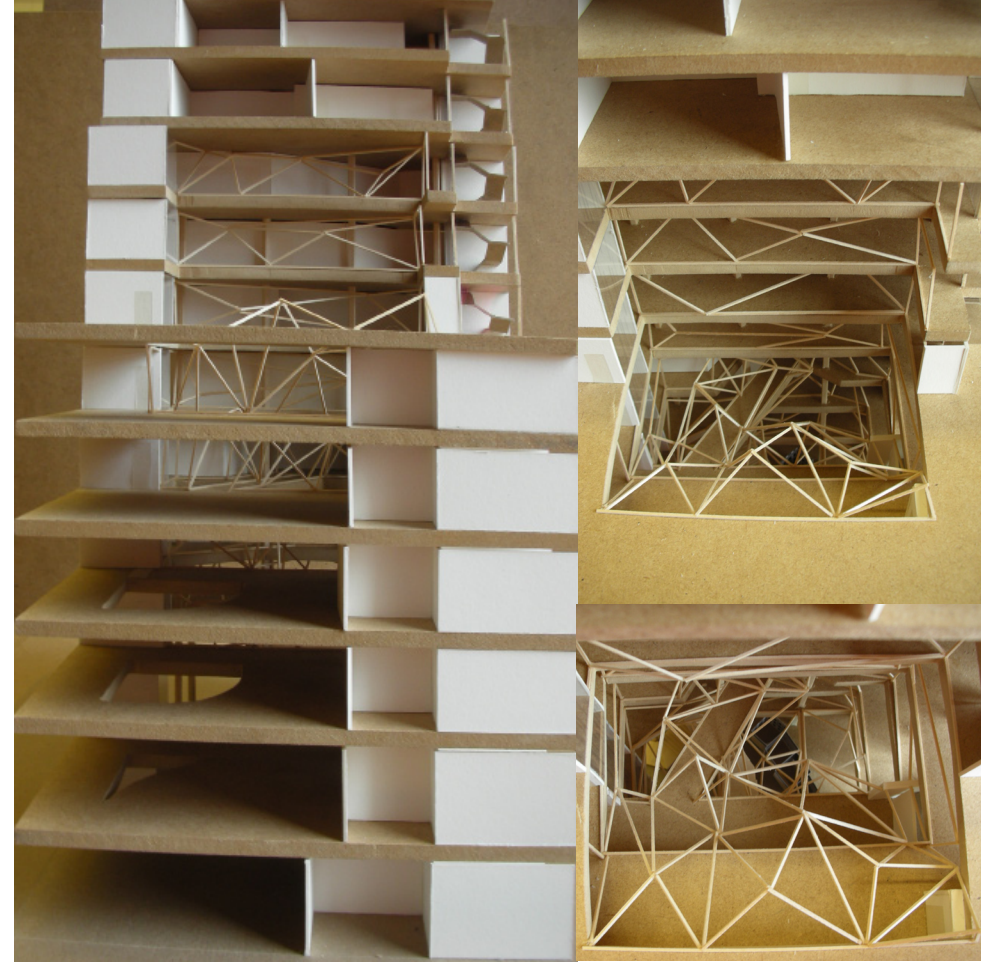


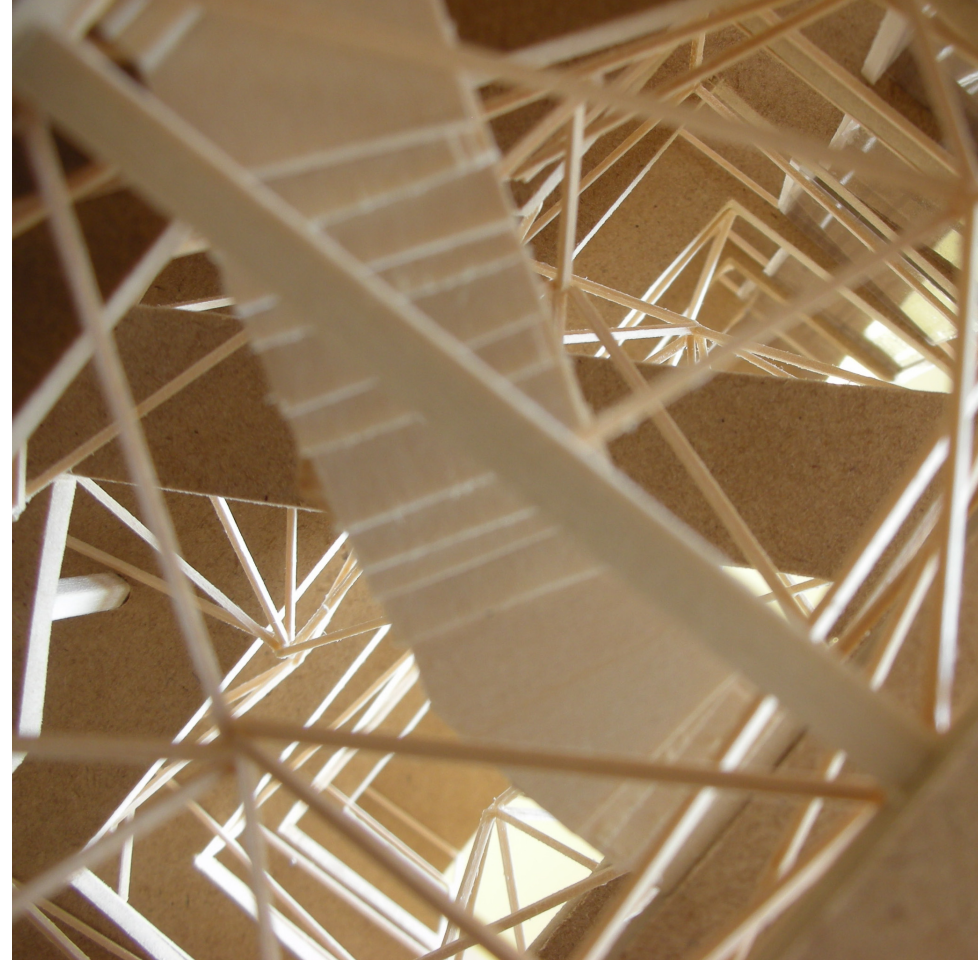
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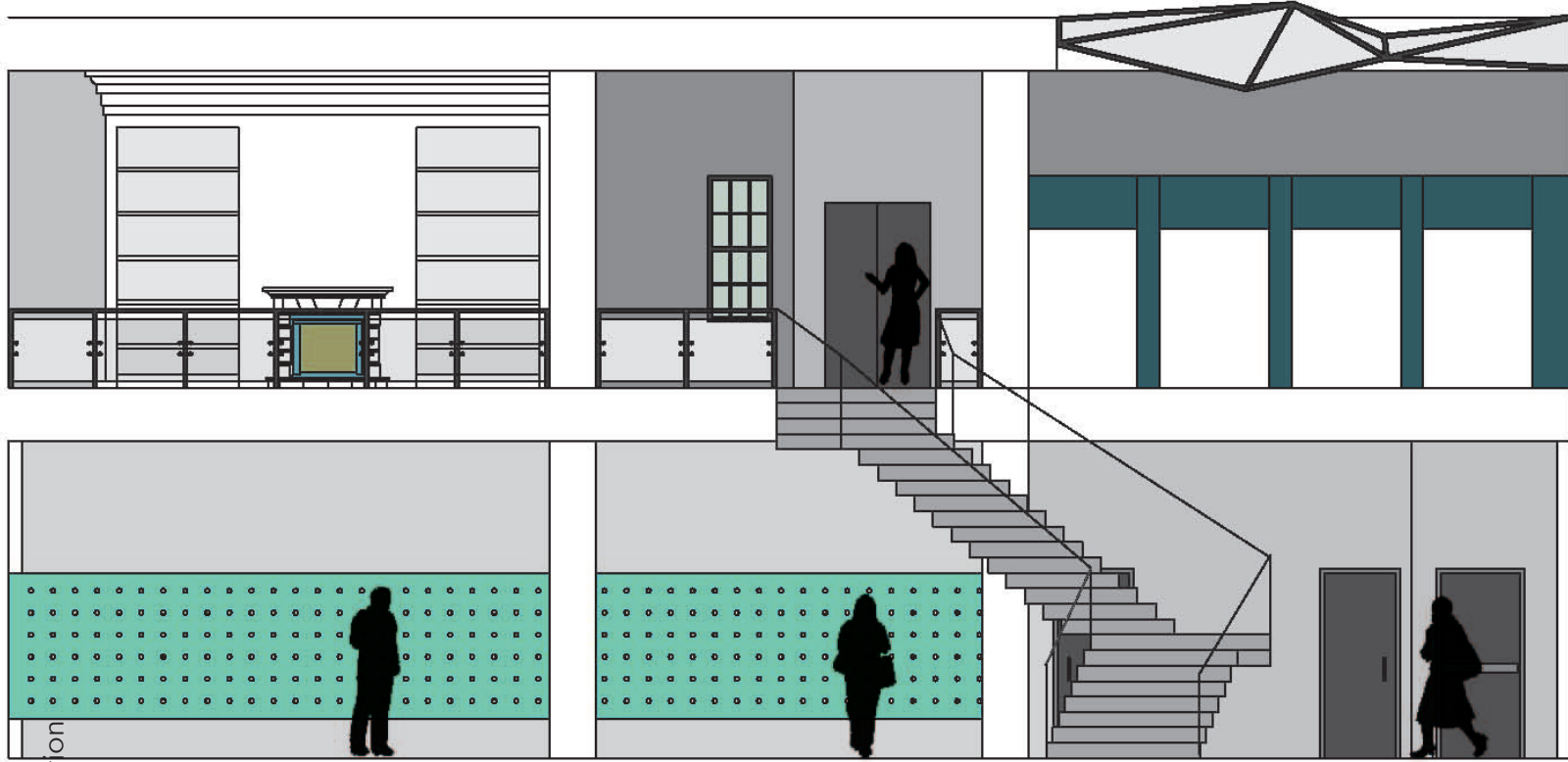
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Final Design : Retail interior elevation

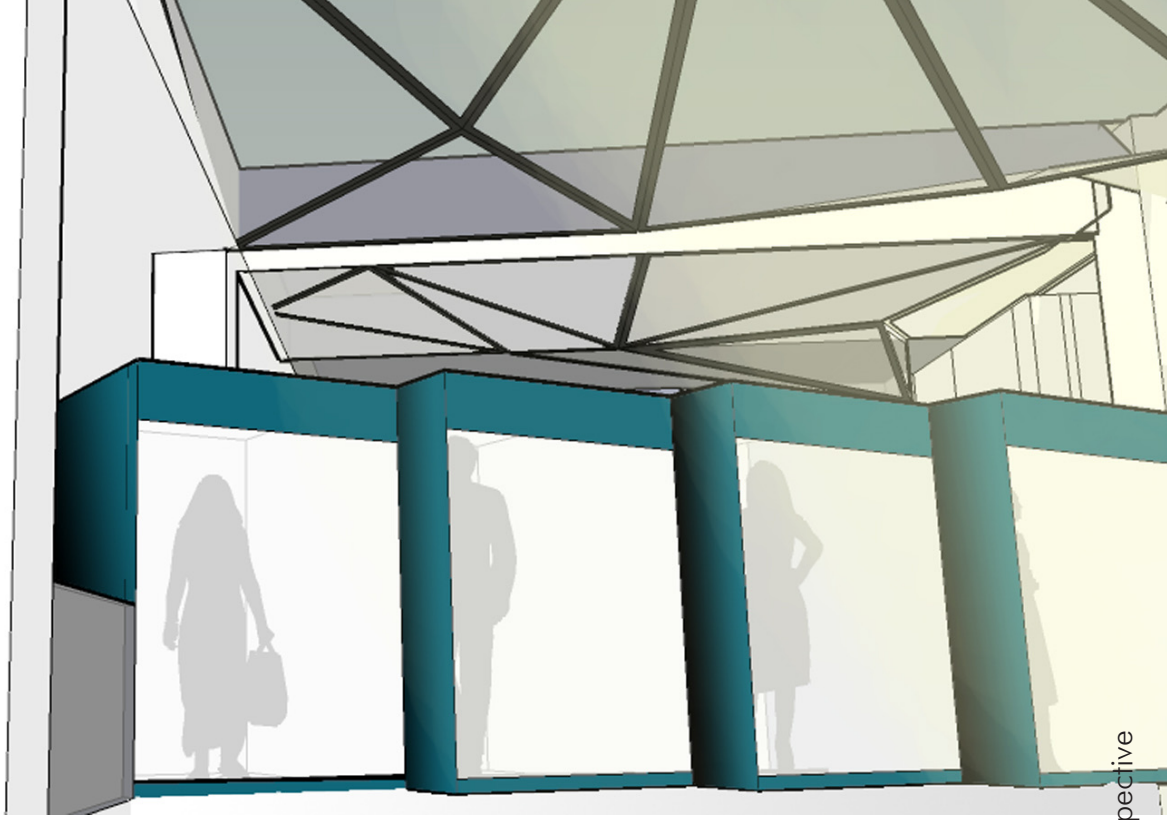
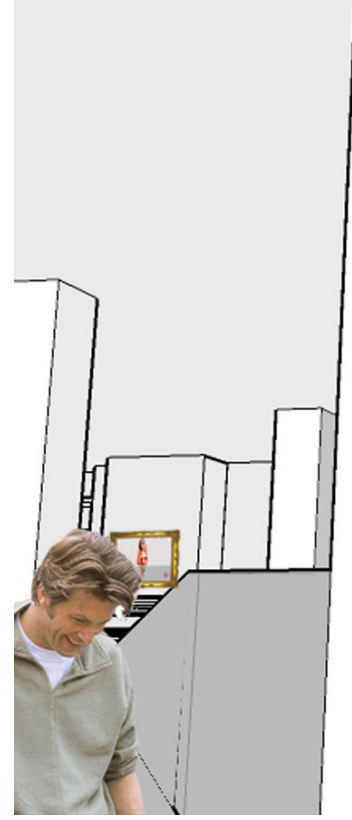


9/64" = 1'

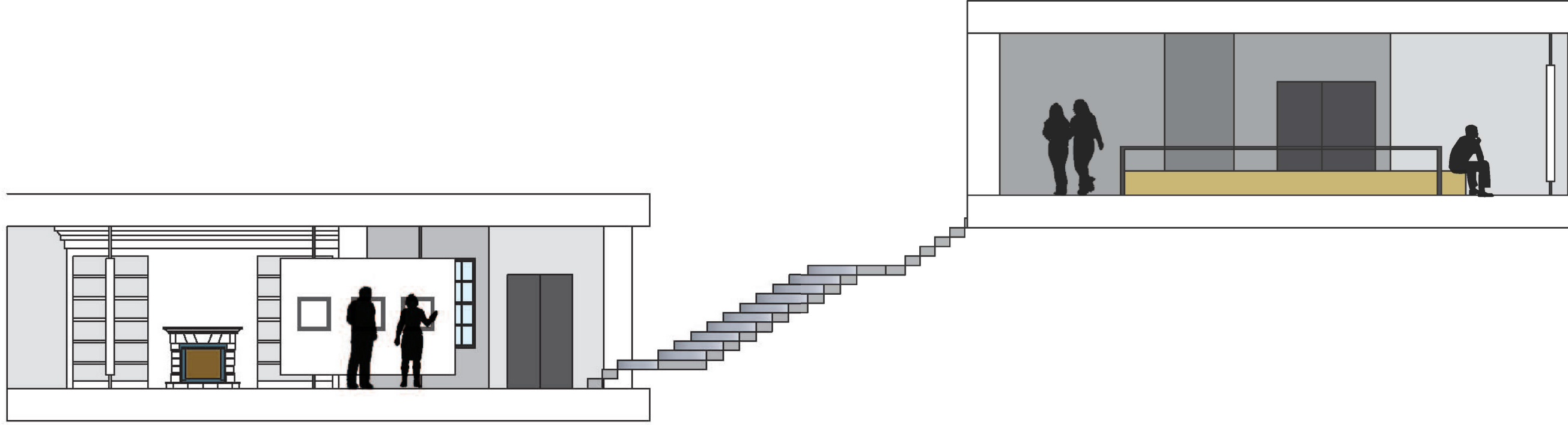


Final Design : Retail interior perspective

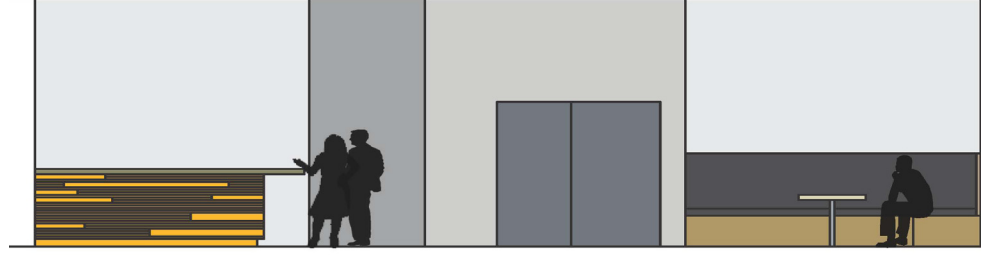
Final Design : Retail interior perspective



Final Design : Retail interior perspective

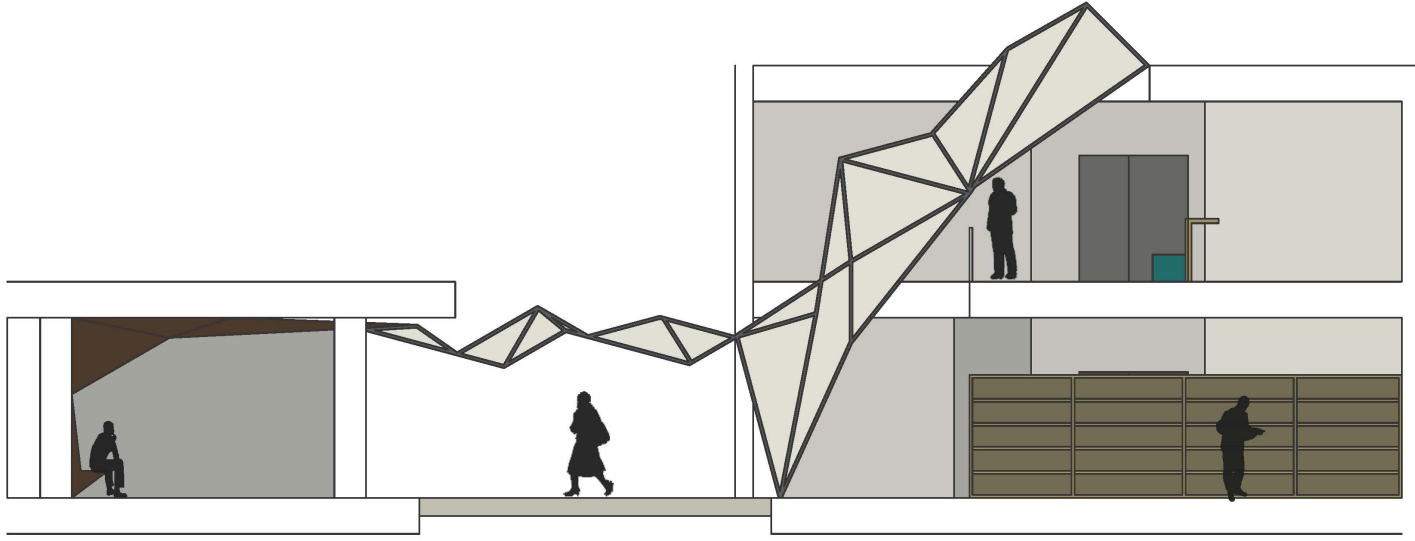


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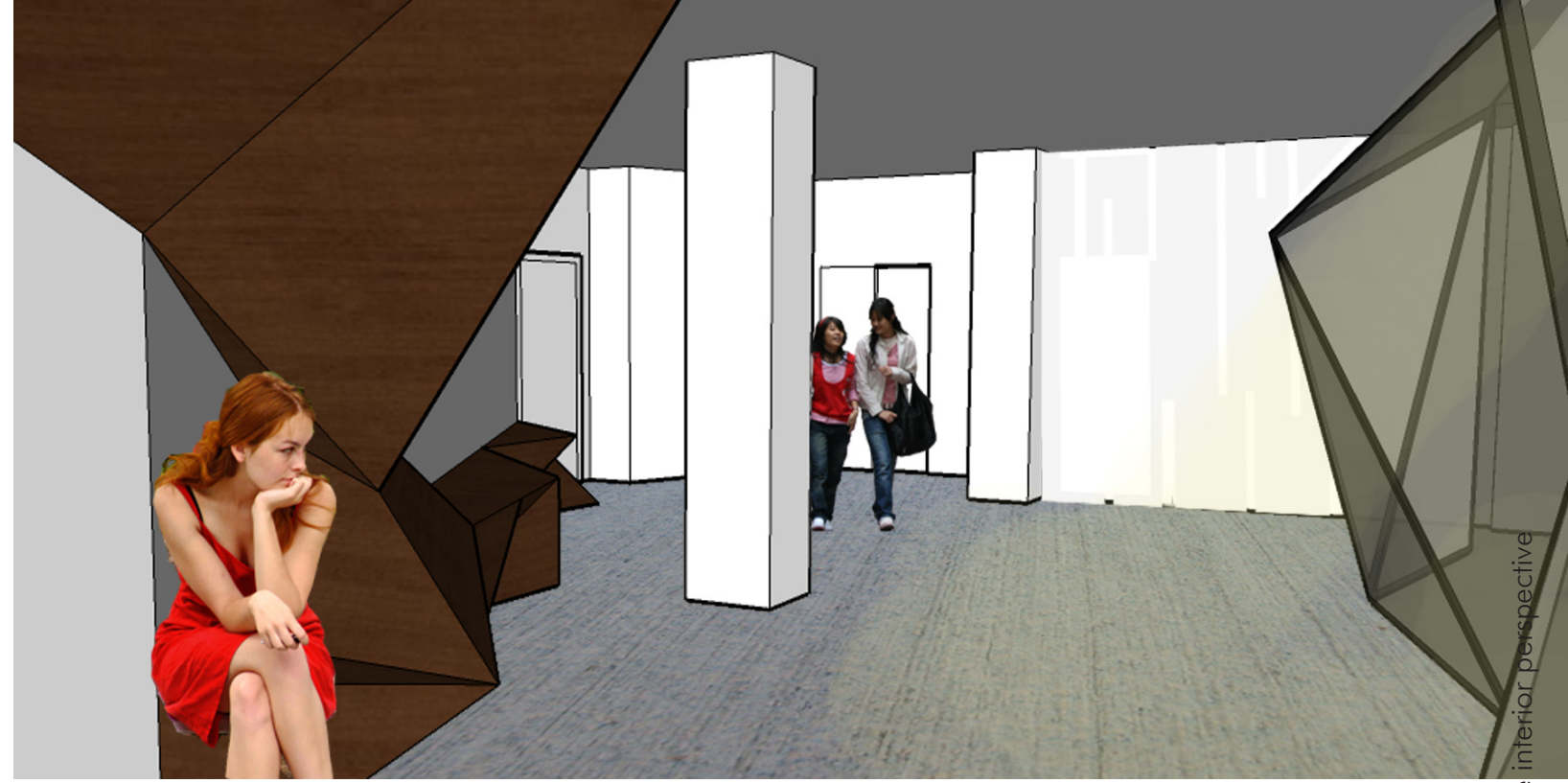


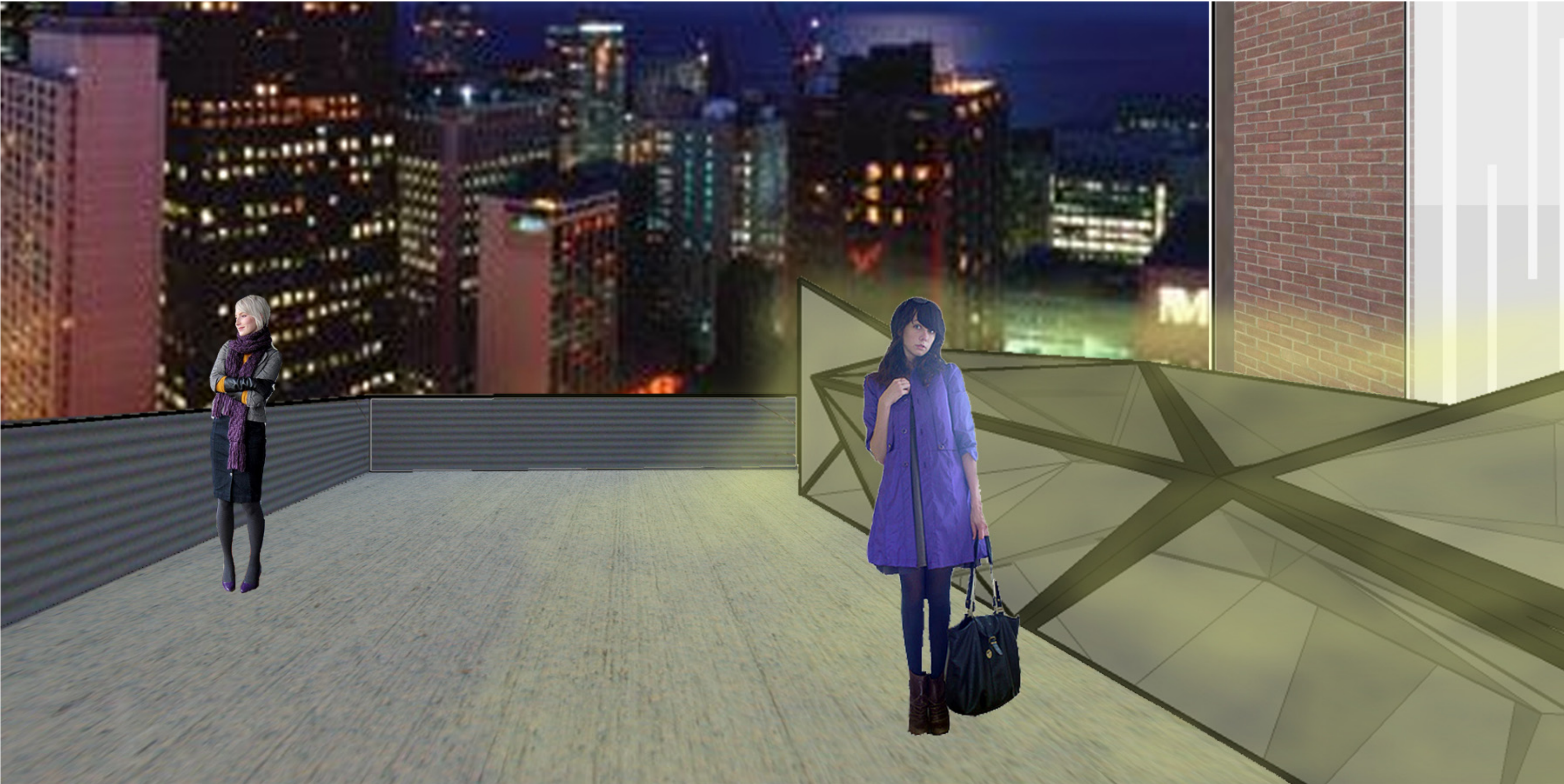
9/64" = 1'





9/64" = 1'





This project has demonstrated how to balance contrasting and featured elements within an historic building. It is through the use of the window as a focal point and organizing element that a dynamic and interactive building is created for the user. Reusing existing buildings presents many challenges but because of these added challenges the end result is that much more creative. The ideas and architectural conclusions established in this project can become a guide and inspiration for the revitalization of urban areas and the resurrection of abandon buildings.

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