Co-creation: A study of intimacy and control

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co-creation

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ABSTRACT

object and process-based exhibition

Drawing from ongoing revitalization initiatives in Richmond, Virginia, this adaptive reuse project creates a structured dialogue between public and private expression to create a more immersive gallery experience for viewer and practitioner. The gallery experience is twofold; traditional object-based display and nontraditional process-based display.

Preservation of the historic fabric of the existing Handcraft building at 1501 Roseneath is integrated with the transformative potential of introducing voyeuristic opportunities in creating a community arts center. Notions of voyeurism will center around ideas of visual connection and physical separation. This project questions if tactics of voyeurism, which inherently create physical barriers, can facilitate interaction and encourage co-creation in a creative setting.

Structured moments of intimacy and control are accomplished through presented and found views of movement, object, and process. These moments of intimacy and control create a conceptual reciprocity which guides the design of this project.

Ultimately, the redesign creates a dialogue between the process of making and the final product/object by facilitating interaction between the viewer and practitioner through different points of the creative process. The project moves away from exploiting the site's formal, historical, and contextual components and encourages the audience member to engage with the maker through a corporeal, experiential encounter.

The environment becomes a catalyst for cross-disciplinary creativity on an individual, group, and community level. The development of spaces that engage the creative mind and foster collaborative growth will serve the Richmond arts community and can act as an icon for successful urban transformation.
MANIFESTO

Design cannot be measured in an objective way. Its effectiveness can be gauged upon the consideration of these criteria.

**INNOVATION** | While we consider precedent in the creation of anything new, the possibilities for originality have not been exhausted. Technological development continues to present new opportunities for innovative design. Innovation should develop in tandem with a gained appreciation and understanding of what has come before us.

**PRAGMATISM** | Spaces are created to be utilized and inhabited. Design must satisfy functional, psychological and aesthetic criteria. It should emphasize the usefulness of a space and disregard anything that could possibly detract from it.

**AESTHETIC** | The aesthetic quality of an interior is integral to its success. The spaces we occupy every day affect our well-being and person. While beauty is an essential component of measured success, not every beautiful space is well-executed.

**ENGAGEMENT** | It creates an engaging and immersive user experience.

**UNOBTRUSIVENESS** | Spaces fulfill a purpose and should not be unnecessarily decorative objects in and of themselves. Design should be thoughtful, yet restrained, to leave room for the user’s self-expression. It concentrates on the essential aspects and becomes less burdened with the superfluous.

**HONESTY** | Spaces should communicate a truth to materials and clarify its structure. It should be true to its surroundings and its function.

**RESILIENCY** | It doesn’t seek to be merely fashionable and will never appear antiquated. A long-lasting design will remain relevant through the cyclical nature of trends.

**THOROUGHNESS** | Thought and accuracy in execution shows respect towards the end user. Details are thoughtfully and thoroughly considered; decisions are not arbitrarily made.

**RESPONSIBILITY** | An important contribution to the preservation of the environment is made through responsible architecture and design. The proper use of materials and resources can aid in minimizing physical and visual pollution throughout the life of the space.
INTRODUCTION

thesis exploration

THESIS | If the design becomes a stage for voyeurism to occur, can opportunities for interaction still exist?

Does voyeurism hinder or facilitate interaction?

What elements of design enhance or prevent voyeuristic opportunities?

DESIGN | Structured moments of intimacy and control are accomplished through explorations of object, process, perception and form to communicate the identity of the artist and artifact.

PROJECT | The current industrial space at 1501 Roseneath Road is reconsidered for a program that is threefold: private studio space available for rent, shared resource space (i.e. tools, workshops, meeting and co-working spaces), and space designed for community involvement (i.e. gallery, classroom and lecture spaces). Of the 87,242 square feet within the building, 12,000 square feet will be redesigned to represent the overall design idea on a smaller detailed scale.

The scope of the project includes eight private studios, two small shared resource space (one meeting, one working), one classroom intended for public use, and administrative/office space.

JUSTIFICATION

a new typology

Over-designed spaces hinder personal self-expression. In a building designed for growth and interaction, it is the designer’s role to provide a spatial framework to be eventually completed by its inhabitants.

Providing a complete solution for a creative space neglects the personal habits of the end-user and stifles production.

Integrating a creative model within an urban setting, allows a new archetype to take form which works to establish an artistic presence within the city of Richmond. The site can become integral to the activities of community members and the individuals who drive its creative force.

The Handcraft building is a historic landmark to its local community. As a place of personal work, the building will serve the individual artist as a place to create and to labor. As a space that encourages collaborative thought and contribution, the building will serve the community with redevelopment and artistic support efforts.

As a space where one can work solely for personal gain and collectively, for community growth, it can become a place where creatives seek both inspiration and sustenance. A structure which strives to produce personal creative growth, collaborative movement and community involvement creates a symbiotic relationship between artist and community.
INVESTIGATION  

**critical issues**

How do critical programmatic elements overlap? In what ways is this communicated to the end-user?

How do structure and material contribute to the creation of light and shadow? How does this difference communicate spatial delineation?

The connection of the studio spaces and the gallery - the metaphorical artistic offering to the Acropolis - is pivotal to organizing the rest of the project. This form will define the essential characteristics of the concept. This physical and allegorical joint is the central focus of the thesis - it is the hybrid.

Integration from stylized to unstylized. How are their identities maintained and removed?
OCCUPANCY & CODE REGULATIONS

**property details**

**ADDRESS**
1501 Roseneath Rd. Richmond, VA

**BUILT**
1946

**ZONING**
M-1 Light Industrial

**MATERIALS**
Concrete frame, CMU infill

**CONSTRUCTION**
Type 1-A, 3 Hours

**OCCUPANCY**
- Assembly Group A-2
- Assembly Group A-3
- Business Group B

**OCCUPANCY**
872 occupants, 100 sf per individual

**AREA & HEIGHT LIMITATION**
87,242 sf

**PARCEL SF**
103,569

**ACREAGE**
2.4

**STORIES**
4, partial

**FIRE SUPPRESSION**
Sprinkler, pendant style
Office: 164 heads
Warehouse: 805 heads

**FIRE RATING**
M-1 Light Industrial

**MEANS OF EGRESS**
Two egress stairwells with handrails which connect all four floors. Two egress stairways with handrails that grant access from street to main floor. Four total exits with egress lighting.

**EXITS**
Signage outside of stairwells; adjacent to each exit door

**ACCESSIBILITY**
Building constructed prior to ADA requirements. No central elevator in the building. Stair access only onto each floor (no ramps)

**ELEVATOR, LIFT & RAMPS**
Types and locations: N/A as it currently exists

**BATHROOMS & FIXTURES**
Three bathrooms, 18 fixtures
Scott’s Addition is a 40-square block, collection of notable mid-20th century factory buildings and a small number of residences. The district is tucked behind North Boulevard and West Broad Street and bounded by I-195 and the Acca railroad yard (see Fig. 1.2). The Handcraft building is situated in the heart of the Addition.

This neighborhood is the geographical center of the capital city. Its adjacency to architecturally and historically rich neighborhoods, including the Fan, Museum District, Northside, and Near West End and accessibility to all other parts of the city make it prime real estate. Primarily comprised of former industrial buildings, the Addition is home to many young and long-standing businesses.

Annexed by the city in 1914, Scott’s Addition was named for Colonel John Mayo’s son-in-law, General Winfield Scott. The area was initially planned as a residential development, but the building of railroad lines in 1919 cut off the area from the west and north, making it largely unappealing for residential growth; thus, the neighborhood morphed into an industrial pocket of the city with small groupings of housing interspersed. Before long, it was home to Mayo Field, home of the Class-B Richmond Colts minor league baseball team, a popular roller rink, and restaurants. The neighborhood was also a blue-collar, racially-segregated community, which harbored a rough reputation from the 1940s-1960s (McGuigan, 2011).

There is a very hybrid nature about the neighborhood; a rich blend of culture and community, representative of the Richmond community on a miniature scale. Landmark Art Deco facades, like that of Handcraft, sit adjacent to grand brick construction visible in the Seaboard Bag buildings on West Moore and Belleville, which offers a nice architectural dichotomy.

Diner classics, such as the Dairy Bar and the Moore Street Cafe have welcomed newcomers, Lamplighter, Summit and Lunch, Blacksmiths, distillers, cyclists, furniture-makers, high-end carpenters, breweries, cross-fit gyms, artists, and a great many craftsmen have set up shop in converted warehouse spaces and bring an eclectic sampling of Richmonders into this once forgotten pocket of the city (Humes, 2013).

This fusion of trade defines the multiculturalism that makes up this portion of the city. The neighborhood would be conducive to accepting implementation of a program such as this. Locals and residents would welcome the opportunity to participate in a community artistic program; conversely, this program can have a positive impact on the neighborhood’s identity and future growth of the city as a whole.

The benefits of implementing new business in the neighborhood include: convenient access to Interstate 64, 95, and 195, neighborhood historic designation since 2005, Enterprise Zone incentives, affordable commercial real estate rentals, and revitalization efforts lead by neighborhood business owners.

Growth spurred by the sprawl of new residential developments has brought new life to this old neighborhood. The evolution of the business community equates to ongoing growth and a healthy entrepreneurial community within the city. It is becoming increasingly apparent that the neighborhood is coming back to life and turning its history around.
In 1946, Binswanger & Company commissioned Baskervill to erect a glass factory at 3300 West Leigh Street (today, 1501 Roseneath Road). Situated in the center of the Addition, the building encompasses an entire block and was originally programmed for three main functions— an office, glass processing facility, and glass polishing crane runway. The portion of the building which was designed to contain the offices is a four-story, ten-bay, concrete block building with projections above the second and third story windows. These projections curve around the corner and terminate at entrance towers on the southwest corner of the building (Leigh St. and Roseneath Rd.). The second and third stories contain nine undivided steel windows which form a continuous band of glass. Above the second and third story windows is a continuous ribbon of three rows of glass blocks with a vent centered over each window. There is a projecting three-story entrance bay on the right with stainless steel divisions and glass block lights. The fourth story is windowless and is recessed from the facade. The glass processing facility and the glass polishing crane runway are concrete block warehouses (Chen, Schmelzer & Purzo, 2005).

This building is a good example of Moderne-style architecture in Richmond. This style emerged as a later phase of the Art Deco architectural style and reflected the somber economic climate in removing all unnecessary ornament. It focuses on streamlined forms, such as smooth walls, rounded edges, and circular windows. Some of the prominent Moderne features of this building include: aerodynamic curves (curved roof), emphasis on simple lines and a very clean look, long horizontal lines, smooth and curved walls surfaces, use of innovative materials, such as glass block, chrome, vitrolite, and stainless steel, flat roof with ledge coping, horizontal bands of windows with steel casement, and elements in groups of three (“Art deco: Zigzag,”...
First art class offered at VCU by Theresa Pollak. VCU has become the top public arts and design university in the US. VCUarts is comprised of 16 programs and is known as a hotbed of artistic creation and expression. Emerging artists explore their potential and strive for high standards (“Vcuarts,” 2014).

Virginia Museum of Fine Arts opened as the state’s flagship art museum. It has undergone five physical expansions in 1970 (South Wing), 1976 (North Wing), 1985 (West Wing), and in 2010 (McGlothlin Wing). The museum hosts eleven permanent curatorial departments and rotating exhibits (“Serving Virginia, looking,” 2014).

Binswanger & Company commissions Baskervill to design and construct their Richmond headquarters at 3300 Leigh Street.

Hand Work-Shop opens to the public. In 2005, the program was re-branded as the Visual Arts Center. They seek to engage the community in the creative process through the visual arts. They offer public art classes, artistic outreach for underprivileged youth, community exhibitions and support arts education (“Visual arts center,” 2014).

The factory was later sold to the Hand Craft Company and was used as their corporate headquarters and storage facility.

Fig. 1.8: Sign from Hand Work Shop, Church Hill 1963-1978

RVA Street Art Festival revitalized 5.5 acres of walls and buildings on the former GRTC depot on Cary St. with public art, murals sessions, sculpture, and mixed-media exhibits as well as stories and ideas about the history and future of transportation in Richmond, Virginia (“Rva street art,” 2013).
STRUCTURE: existing drawings presented

Plan
Exterior Elevations
Section looking West through columns 2 & 3
Section through South stair
Section through West stair

Right: Fig. 1.12, Blueprints, 1501 Roseneath Rd.
The project scope (blue) includes the redesign of the southwest corner of the existing plan. This four-story office structure encompasses approximately 12,000 of the 90,000 sf in the exiting structure.
Elevation, Roseneath Road

Fig. 1-12 Blueprints, 1501 Roseneath Rd.

Evaluation, Roseneath Road
Section looking West, through columns 2 & 3

Section through West stair

Section through South stair

Fig. 1.12: Blueprints, 1501 Roseneath Rd.
Fig. 1.13, interior images, clockwise, from top left:
- Clerestory monitor, crane bay runway
- Open warehouse
- Standard operable window
- Courtesy Michael Kanasik, 2011 graduate

Fig. 1.14 exterior images, clockwise, from top left:
- Corner of Roseneath & Leigh St.
- Roseneath Rd., looking South
- Secondary entrance, stairwell
- Moore St., overhang and delivery entrance
function + grid

The column grid within the interior provides most of the structural support for the building. Lines running from North to South regulate the grid in twenty foot increments. Lines running East to West differentiate based on portion of the building.

a. 20’ x 20’ configuration (green)
More compact to provide additional support for additional levels in the Southwest corner.

b. 20’ x 40’ configuration (red)
Designed as a crane bay runaway, the area needed more breadth that the warehouse plan. A clerestory roof monitor caps this portion of the building. This space serves as a clear separation from open space to technical space.

c. 20’ x 30’ configuration (purple)
Served as open warehouse space. Skylights visible on the roof plan fall within the open portions of this configuration.
The straightforward column grid creates a strict and linear order within the floor plan. The following investigations in plan and elevation look for consistencies and differences within each portion of the building.

The order of the plan follows an open rectilinear form. The column grid widens at the crane bay and shortens on the office side, to support the load of additional stories.

Connections were made from each of the four corners of the building and the central entrance to adjacent structure. This exercise provided an understanding of primary points of circulation as well as identify critical structural relationships.
Fig. 1.16: investigations in geometry
ORDER
delineation of object

Ordering Principles
A regular column grid composes the square floor plan and divides the space into a sectioned framework which evolves from 20' x 20' squares to a rectilinear grid format. A large crane bay follows the axis of the primary entrance and creates three clear sections of space.

The design order throughout the site has some unexpected discrepancies. For example, the order of the windowed facades on the West and East sides do not match, as anticipated, although the proportions of solid versus open seem consistent on the opposite sides.

Fig. 1.17: Scale, proportion, and rhythm contribute to the order of the interior.

Fig. 1.18: An exploration of the order of the building’s structure. Transformation occurs based on hierarchy or configuration.
The search for form can come from physical site relationships, social and cultural factors. The form of the building, as it currently stands, communicates repetitive rectilinear shapes. Based on these extrusions, lines and planes were layered to begin an initial exploration of the levels of physical interaction—solitude, refuge, and community—existing in the implemented program to find relationships in the overall form.

The analysis depicts a series of repeated rectilinear forms that operate as individuals and groups. According to Kahn, "form characterizes a harmony of spaces good for a certain activity of man" (Twombly, 2003). The individual spaces that comprise the implemented program should work with the existing condition to create a harmonious space.

The form of the existing structure insinuates some clearly definable space planning. The size and scale of the industrial floor makes it more conducive to larger spaces, perhaps in need of a more open plan. The crane bay, in particular, opens itself to congregational program possibilities. The current office area will serve well a similar function.
Daylight is an important factor in considering the structure, as each facade is lined with windows. Over the industrial work area, are positioned thirty angled skylights which allow light to filter through the workspace in different ways, depending on the time of day and the external weather conditions.

RIGHT: Light concentrations at 9:00 am, 12:00 pm and 5:00 pm (bottom to top).

FOLLOWING:
LEFT: Roof plan, skylight placement
RIGHT: Examination of light grouping
Left: Fig. 1.21: roof plan
Right: Fig. 1.22: light concentration
With an abundance of natural light entering through the clerestory monitor, skylights and windowed facades, plenty of opportunities to exploit the natural light exist. With the addition of walls and partitions in a redesign of the industrial interior, great consideration must be given to maintain the level of natural light available for areas, which programmatically require it.
DECONSTRUCTION based on eisenman’s house iii deconstructive conceptualization

To take a basic object, decompose it into its primary parts, subject them to a series of analytic movements and transformations. The product of relationships or influences from the surroundings are re-composed into a new product that expresses this transformative process.

The basic square (though not cube-like) structure is deconstructed into its most basic geometric forms. Spaces are formed via a series of intersecting planes to provide a basic understanding of the structure. Important axes are discovered through this investigation.
Fig. 2.1: Model of the National Assembly Building, Dhaka, Bangladesh, Kahn
CASE STUDY: FORM

Considered by many to be Scarpa’s most important and complex work, the tomb has astonishing detail, mainly constructed of concrete within extensive use of water.

The enclosure is a private burial ground for the Brion family. Several discrete elements comprise the burial site: a sloped concrete enclosing wall, two distinct entrances, a small chapel, two covered burial areas, a dense grove of cypresses, a prato (lawn), and a private meditation/viewing pavilion, separated from the main lawn by a separate and locked entrance, and a heavily vegetated reflecting pool.

Scarpa created a new typology of burial site, reexamining the space as we currently understand it. Scarpa died in 1978 and is buried in this cemetery in a standing position within the interstitial space created by the walls of the old and new cemeteries (Mvar, 2011).

“I would like to explain the Tomb Brion. I consider this work, if you permit me, to be rather good and which will get better over time. I have tried to put some poetic imagination into it, though not in order to create poetic architecture but to make a certain kind of architecture that could emanate a sense of formal poetry. The place for the dead is a garden. I wanted to show some ways in which you could approach death in a social and civic way: and further what meaning there was in death, in the ephemerality of life other than these shoe-boxes.”
Loos considers the Villa Müller as his best application of spatial planning or “Raumplan.” Loos was deliberate in his notion of separating outside and inside. He believed that a wealth of design should be presented in the interior, not the exterior. The exterior of Villa Müller is distinguished by its cubic shape, with flat roof and terraces, irregular windows and the clean, white facade.

Loos utilizes different levels of his Raumplan to create a careful “architectural promenade” in the transition from outside to inside.

The primary entrance is low, with strong dark colors, leading into a cloakroom area generous in plan, brighter with white walls and a large window. At the far end a short, modest staircase positions the visitor round a right-angle bend, which emerges dramatically between marble pillars into the double-height, open-plan sitting room (Glynn, 2005).

“My architecture is not conceived by drawings, but by spaces. I do not draw plans, facades or sections. For me, the ground floor, first floor do not exist. There are only interconnected continuous spaces, rooms, halls, terraces. Each space needs a different height. These spaces are connected so that ascent and descent are not only amenable, but at the same time functional.”
Fig. 2.6: Müller House in section
Fig. 2.7: Abstraction of vertical transition
CASE STUDY: DOMESTIC VOYEURISM

Constructed one year prior to the Villa Müller, the Villa Moller also communicates Loos’ ideas about the Raumplan (spatial plan). Vertical connection is a hallmark of the project. He is effective in his tactics to physically separate, but visually connect, the occupants of the space.

“My architecture is not conceived by drawings, but by spaces. I do not draw plans, facades or sections... For me, the ground floor, first floor do not exist... There are only interconnected continual spaces, rooms, halls, terraces... Each space needs a different height... These spaces are connected so that ascent and descent are not only unnoticeable, but at the same time functional”
CASE STUDY: LIGHT

Many of Architect Louis Kahn’s most significant designs have never come to fruition. Between 1968 and 1973, Kahn presented three plans for the reconstruction of the Hurva Synagogue. His plans incorporated the ruins in a memorial garden, with a new structure on an adjacent lot and a promenade, leading to the Western Wall. Kahn proposed a structure within a structure, the outer one composed of 16 piers cut in blocks of the same proportions as those of the Western Wall. In the bases of the four corners of the 39 ft. high structure, delineated by the piers, would reside small alcoves for meditation or individual prayer. The inner chamber, comprised of four inverted concrete pyramids supporting the building’s roof, would be utilized for daily prayer services and allow for larger crowds to gather on holy days. Though many celebrated Kahn’s attempts at incorporating a modern architecture to the site, there were many opponents who claimed his vision did not align with the structure’s motives and ideals. The former mayor of Jerusalem viewed the plans as politically motivated and was concerned that the building would compete in importance with the Al-Aqsa Mosque, Holy Sepulchre Church and even the Western Wall. Kahn’s model was displayed in the Israel Museum, but his plan was shelved when he died in 1974.
Left: Fig 2.11: watercolor of Hurva Synagogue, study of light & shadow
Right: Fig 2.12: section sketch by Kahn
CASE STUDY: PROGRAM

THE CITY IN THE IMAGE OF MAN.

Arcosanti is an urban laboratory focused on strategies for innovative design, community interaction and environmental accountability. They seek leaner alternatives to problem of urban sprawl based on Paolo Soleri's theory of compact city design, Arcology (concepts from architecture + ecology).

Built by volunteers since the commencement of the project in 1970, Arcosanti is home to various mixed-use buildings and public spaces where people live, work, visit, and participate in educational and cultural programs.

The arcology concept supports a highly integrated and compact three-dimensional urban form that negates the notion of suburban sprawl, with its inherently wasteful consumption of resources and tendency to isolate people from each other and the community. Compacting the physical environment of the city enables effective conservation of land, energy and resources and supports personal interactions.

“The problem I am confronting is the present design of cities only a few stories high, stretching outward in unwieldy sprawl for miles. As a result of their sprawl, they literally transform the earth, turn farms into parking lots and waste enormous amounts of time and energy transporting people, goods and services over their expanses. My proposition is urban implosion rather than explosion”.

Paolo Soleri
Earth’s Answer, 1977
CASE STUDY: PROGRAM

St. Procopius Abbey Church is a large brick complex with varying angled roof lines set on a large wooded site. The seven-story high church portion, designed to be the tallest part of the complex, supports the downward tapering of roof lines from the church. Dart was able to relate the building to its site by bringing the outdoors in throughout the whole interior. Monks’ private rooms each have a large window that offer an expansive view of the outdoors and a large courtyard is situated in the complex’s interior center. The interplay of light and shadow is a predominant feature.

The worship, office, and living spaces occupy designated portions of the complex and are connected by a series of corridors and stairways. A cloister garden is found near the center of the complex. The building communicates a sense of optimism, simplicity and order, while relating the occupants to each other and their environment. The primary building materials utilized throughout the 100,000 square foot church and monastery were Chicago common brick, wood and concrete.

The centerpiece of the complex, the church, seat parishioners in bays of pews that slightly angle toward each other, offering views of the altar as well as the entire room. Huge clerestory windows are crossed with beams and a large steel truss. The light that comes in from above creates a glow against the bare brick interior and the beams create dramatic angles and lines in the light. The windowless interior promotes focus on worship. Its architecture facilitates and mirrors the liturgical action at the heart of the Abbey’s life (Monastic Architecture).
scale, proportion and spatial considerations

The Abbey at St. Procopius follows datums outlined by the surrounding environment as a means to delineating the floor plan. It is very angular in form and follows a similar plan from floor to floor.

Public congregation spaces are open and wide, while private rooms for mediation or quarters are small and enclosed, conducive to the lifestyle of the residing monks.
Kahn built upon the philosophies that buildings should be monumental and spiritually inspiring. Salk’s vision included a facility with an inspiring environment for scientific research, and Kahn’s design decisions created a functional institutional building that also became an architectural masterpiece.

Before designing, Kahn referenced and studied monasteries in order to build his concept of an “intellectual retreat.” Kahn took advantage of the site’s tranquil surroundings and abundant natural light. His scheme became a symmetrical plan, two structures mirroring each other separated by an open plaza.

The buildings each have six stories; the first three floors contain laboratories and the last three house the site’s utilities. Spaces are connected to protruding towers that provide solitude for individual study, linked with bridges. The towers at the east end of the buildings contain HVAC and other support systems while at the west end the towers are six floors of offices, which all face the Pacific ocean; the tranquil setting is conducive to labored study and reflection. The separation of the laboratories and the individual study spaces was intended by Kahn to establish a mood for different activities.

The open plaza is made of travertine marble, and a single narrow strip of water runs down the center, linking the buildings to the vast Pacific Ocean. The natural element strip of water also enhances the symmetry intended in the plan and creates a sense of monumentality in the otherwise bare open plaza.

CASE STUDY: LIGHT & PROGRAM
Through his highly considered configuration of spaces, Kahn was able to think about the human psyche and type of bodies the building could produce. Deliberately separating the porticoes of studies by bridges to maintain a sufficient physical and psychological distancing between private and collaborative thought. The choice in materiality is also expressive of how the body should function. Kahn used teak wood in the private studies, a symbol of reflection and growth, and concrete in the laboratories, symbolic of work and productive results. Kahn and Salk were involved in the color and quality control of concrete throughout the entire site. Kahn researched the ingredients in the Roman pozzolana in order to achieve a similar reddish hue. This attention to coloration in the wall speaks to Kahn’s attention to the humanistic approach to medical research and how this structure would contribute to this. The attention to materiality changes and color hues show how Kahn thought the building could inform the bodies it produced (Salk Institute, 162).
Fig. 3.1: RVA Street Art Festival, 2013
Creation of space cannot spark a creative moment. Creativity is inherent and is ignited by passion and intuition.

Creation of harmonious spaces can, however, inspire the individual and encourage collaboration between groups.

This project seeks to create space conducive to solitary and collective work simultaneously, while creating possibilities to share and collaborate.
Richmond requires outlets to project the works of its creative-minded population. Dilapidated areas of the city can be livened with art and creative initiatives. Richmond requires space for cross-disciplinary collaboration between the artistic community and the general population.

To explore a new typology of building that is chiefly integrated with an artistic landscape in an urban environment.

To reconsider the current industrial space at 1501 Roseneath Rd. to become a co-operative artistic center to (1) discover and nurture local artistic talent alongside national and international artists, (2) become a catalyst to revitalize challenged urban areas that are in need of creative initiatives, and (3) support arts education for local community members of all ages and backgrounds.

To redefine ‘Street Art’ as any facet of the arts that can aid in enriching the streets of the creative community to include: painting, sculpture, writing, architecture, print-making, graphic design, wood and metal work, ceramics, and photography.

The RVA Street Art Initiative will provide low-cost studio spaces for private artists with a commitment to community engagement and collaborative work. Artists will sign annual leases with the contingency that they contribute a certain number of service hours for the betterment of the collaborative, internally and externally. These service projects are community-centered artistic programs, including: teaching/conducting open studios, conducting community lectures, contributing to quarterly exhibits, cross-disciplinary research, community and outreach initiatives.
Program in Site Context

**Work**

space to house a handful of employees for facility operation and coordination of community exhibits, classes, events

programmatic elements: office space, rest rooms, meeting space

**Create**

space for artists to make

programmatic elements: private and collaborative studios for rent, studio space for visitors

**Share**

space for artists to share work and share resources

programmatic elements: exhibition space, classroom/lecture space, event space, collaborative studios for cross-disciplinary work, space to store shared tools, equipment, and resources

Fig. 3.3: Diagrams explore the interplay of programmatic elements, as unit to whole
DIVISIONS

Private Studios
- CREATE (make)
  - Private studios: 70
  - Group studios (3-5 individuals): 12

Shared Resources
- WORK (servant)
  - Offices: 6
  - Receptionist
  - Restrooms
  - Storage

Collaborative Work Spaces
- SHARE (collaborate)
  - Meeting rooms: 8
  - Shared work space: 10
  - Shared resource space: 10
  - Classrooms: 4
  - Lecture Hall: 1
  - Exhibition: 2

Servant
- OFFICE
  - CREATE (make)
  - Private studios: 8
  - Group studios (3-5 individuals): 0

Community Spaces
- WORK (servant)
  - Offices: 2
  - Receptionist: 1
  - Restrooms: 3 singles
  - Storage: 1

Exhibition
- SHARE (collaborate)
  - Meeting rooms: 1
  - Shared work space: 1 formal, 2 informal
  - Shared resource space: 0
  - Classrooms: 1
  - Lecture Hall: 0
  - Exhibition: 1

ADJACENCIES

Within the scope of focused design

Within the 100,000 square foot interior, it is important to consider path and circulation as critical aspects of the design. The allocation of space and direct adjacencies will have a great impact of the pragmatism of a project of this scope.

SOUND + SMELL
With a plethora of activities happening within the interior, sound and smell transmission will impact the work of all parties. Layering, materiality, spatial distance, location and programmatic grouping are tactics implemented to address these issues.

NATURE
The nature of the work can dictate placement and allocation.
Considerations: clean, messy, wet, dry, confined, sprawled, thoughtful, hands-on, noisy, aromatic.

LIGHT
The density of the building makes the transmission of natural light a priority. Spaces without exterior views will need to capitalize on the light which enters from the clerestory monitor and the skylights in the warehouse area.

CONNECTEDNESS
Maintaining a collective, not disjointed or separated, space is key to the successful implementation of the program. An architect and a painter should work alongside one another and the gallery should be very much a part of the studio vibe.
How does the program intersect with the existing site? Layers of pattern derived from structural parti and ideals of programmatic effect on site.

**Pattern**

- **tangent**: touches the curve at one point
- **chord**: joining two points on a curve
- **axis**: a central line that bi-sects a figure
Left: Fig. 3.5: Roles of programmatic elements, expressing collaboration as the central aspect

Right: Fig. 3.2: Analytical investigation of units, individually and collectively
EXTERIOR SIGHT-LINES

reconsider creation & experience

The primary sight-lines on the four exterior elevations are studied based upon pedestrian and automobile traffic, adjacent movement, visual and physical access points, and personal perceptions. Greater connection to the surrounding community can be attained by increasing visibility of the interior activities. Visual connection and physical separation increases curiosity and desire to enter and participate.

defining the diagram

visual: existing visual connection to exterior
physical: existing physical connection to exterior
primary sight-line: greatest intersection of traffic/movement
secondary sight-line: intersection of traffic/movement, secondary significance

Fig. 3.6: exterior sight-lines
reconsider the gallery-audience relationship

Consider the traditional relationship between stage performer, audience member, and backstage activity. The audience is presented with a well-rehearsed and polished finished product. Would the audience, as a whole, have a greater appreciation for the show if the inner-workings of the production were made evident?

These diagrams picture traditional stage configurations (top) and reconsidered relationships (bottom). This project asserts that a greater connection to process and audience will unearth the true identity of the artist and his artifact.
Modeling was used as a tactic to further investigate the concept of the project. Explorations sought understanding of:
Views
Turning
Balance
Layering
Encompassing

Models on the right investigate the space.
How do spaces work together?
Connect to one another?
Maintain independence from one another?
The creative process involves stages of observation, reflection, and making. Investigation was sparked to determine what spatial attributes encourage these activities to occur. In creating a space where people make and collaborate, effective implementation of these strategies is pivotal to the overall success of the design. The diagram to the right investigates parts of the creative process; the exercises which follow seek to discover the ways these notions can take form in an interior.
Light + creativity

Dark + creativity

Lightless + creativity

Reflect + creativity

Observe + creativity

Order of Light as Spatial Organizer

Primary light

Secondary light

Desired

Whole
MAKING CONNECTIONS

object to process

Evaluation of the current building structure indicated that a connection between the scope of my design and the former crane bay runway would be key in making this a fluid space, not a space to serve three distinct functions, as it was originally designed. Investigations were made first to understand the physical attributes of this connection and, secondly, to discover function, purpose, and allocation of these spaces.

It was eventually determined that the crane bay runway would now serve as an exhibition space to serve the artists who worked in the facility. This connection of runway to studio space and, conversely, gallery to making space became a driving force in the concept of the redesign. The studio spaces could serve and offer to the gallery, which became a spatial and functional organizer of the interior.
This point of intersection became a joint: to connect the Southwest corner with the rest of the building, and also to connect the three disjointed floors in a vertical fashion.
Fig. 4.7: space plans: footprint + scope
SPACE PLANNING

Several versions of the space plan follow to demonstrate the evolution of the interior.

Right: Existing office plans, levels one, two, and penthouse.

Iteration One
Initial changes from existing plan: second floor extends into exhibition space, North office wall is removed at connection point to exhibition space, East wall is removed adjacent to stairwell.

Iteration Two
Penthouse designated as flexible/collaborative space. Shared space among studios defined.

Iteration Three
Studio configurations reconsidered: space in between designed for group use. Student exhibition added to level one. Level three includes collaborative and gathering space.
Iteration One
Initial changes from existing plan: second floor extends into exhibition space. North office wall is removed at connection point to exhibition space, East wall is removed adjacent to stairwell.
Iteration Two

Penthouse designated as flexible/collaborative space. Shared space among studios defined.

Left: Fig. 4.11: design, iteration two
Right: Fig. 4.12: iteration two, perspective sketches

1: art classroom
2: conference/flex space
3: level two corridor
Iteration Three

Studio configurations reconsidered; space in between designed for group use. Student exhibition added to level one. Level three includes collaborative and gathering space.
Fig. 3.15: sections in progress
In planning a configuration of studio spaces in a confined area (second level), it became important to understand the relationship of one studio to its neighbor. How do these individuals interact with one another? When and where is it necessary to have privacy? What do they share?

It was determined that the studios needed to become a place of private labor, which granted access to group opportunities. The final design depicts this. Shared opportunities are found in the hallway, in piercings of the wall, in display cases, and in group work areas.
Using Adolf Loos’ designs at the Villa Moller and Müller as precedent, the project was set up to provide the occupant with several types of views within the interior: views to object, process, and person. This notion of visual connection and physical separation, addressed a critical issue: privacy in a public space. This design tactic allowed connection across each floor plan and vertically through the establishment of an atrium at the primary entrance. The diagram at right depicts the types and locations of views present.

Design implementation is centered in the Southwest corner of the building (zoomed scope pictured).

The view focus targets:

- object
- person
- process

Fig. 4.17: diagram of views, levels 1-3
BUILDING FOOTPRINT

legend
1 individual/group studio spaces
2 public spaces
3 art gallery
4 art classroom
5 lecture hall
6 resource spaces
7 kitchen/cafe
8 woodworking
9 metal smiths
10 photography dark room
11 ceramics/kiln
12 painting + print making
13 sculpture
14 computer lab/library
15 restrooms
16 scope of design

Fig. 4.18 building footprint
SCOPE

legend

first floor
1 waiting area
2 office, gallery admin
3 storage
4 receptionist
5 gallery entrance
6 atrium, seating area
7 meeting room
8 rotating art display
9 student exhibition
10 art classroom
11 lockers
12 restroom

second floor
13 atrium, work area
14 ceramics studio
15 sculpture studio
16 painting studio
17 group work area
18 writing
19 graphic design
20 pin up
21 restroom
22 sinks
23 architecture studio
24 photography studio
25 woodworking
26 print making
27 metalworking
penthouse
28 group work space
29 folding tack-able panels
30 sitting area
31 restroom
Fig. 4.20: building sections a-d
DEFINING layers, space, implementation

Within the design scope, all existing non-structural walls and partitions have been reconsidered. The axonometric drawing at right shows the shelled structure and three levels of implemented design.

layer one: existing structure, levels one through three

layer two: first floor implemented design

layer three: second floor implemented design

layer four: penthouse implemented design
Fig. 4.22: section perspective, scope to footprint
OBJECT VIEWS communicates pause

Object views communicate pause. These views are set up to experience, as one might experience the examination of an object in a gallery or museum: still, framed, stagnant, and unchanging. The occupant is directed to a moment of arrival, where one might pause to absorb the view presented.

Tactics: piercings, openings, and frames, pictured right
a. view to sculpture window + student display

b. view to meeting room + display pedestal
c. view to display case + classroom

d. view to gallery
Connection to the other individuals in the space is important. Following Loos’ precedent and establishing visual connection and physical separation, views to others are present, but hindered. The occupant must often see through material or layers of space to see someone else. Communicating presence without creating a ‘see and be seen’ experience was the ultimate goal.

Tactics: separation, layers, and materiality, at right
b. view to atrium, level one

c. atrium section, view to person + environment
d. studio section, uninterrupted view

a. section through gallery + view to studio

d. studio section, screened view
PROCESS VIEWS

communicate movement

The creative process is the driving force behind the activity which occurs in the interior. It continually grows and evolves and, as such, views to these experiences communicate movement and change.

Tactics: circulation, paths, arrival, at right
a. view to atrium workspace

b. view to studio process displays
Stained Concrete
Thermo-veil
Designer: Echoshade

Directional Glass
Designer: Rockler

Walnut Slat Wall

Finn Juhl Sofa

Eames Highback
Office Chair

Metal Pendant

Spool & Pipes Coffee Table

MFEO
Precedent Studies

The Moller and Müller houses of Adolf Loos communicate physical separation and visual connection through voyeuristic opportunities.

Co-Creation

Thesis: Structured moments of intimacy and control are accomplished through explorations of object, process, perception and form to communicate the identity of the artist and artifact.

Site: 1501 Roseneath Road Richmond, VA

Program: collaborative artistic center

Concept: gallery as process space, process space as gallery

Design Tactics: Utilizing voyeuristic design techniques, space was created to communicate visual connection and physical separation. A series of views have been implemented to connect the space that is programmatically divided to encourage collaborative creation and growth.

Primary Considerations:

- View to object
- View to process
- View to person

Fig. 5.1: presentation boards
views to person
prevalent: shadow, texture, transparency

a. section through gallery + view to studio
b. view to atrium, level one
c. atrium section, view to person + environment
d. studio section, uninterrupted view
d. studio section, screened view

materials
Stained Concrete
Thermoveil
Designer: Echoshade
Directional Glass
Designer: Rockler
Walnut Slat Wall

views to process
movement: open, uninterrupted, an invitation

a. view to atrium workspace
b. view to studio process displays

ff&e
Eames Highback
Office Chair
Metal Pendant
Knox

views to process
movement: open, uninterrupted, an invitation

a. view to atrium workspace
b. view to studio process displays

ff&e
Eames Highback
Office Chair
Metal Pendant
Knox

Fig. 5.1: presentation boards
SYNOPSIS

reflection on the thesis

The initial design challenge evolved into a project about the following:

- personal process
- rigorous investigation
- consistency
- methodology
- defining experience
- views, viewer, viewee
- joy through work
- communicative intention
- process and presentation
- connected spaces
- establishing rules + design language
- sight
- team and individual

reflection on the thesis
ACKNOWLEDGMENTS
To all who have supported and inspired my decision to attend graduate school and the completion of this thesis, thank you.

ABOUT THE AUTHOR
Erin Brooks received her undergraduate degree in Communication from Radford University in 2009. After several years of work in a Marketing capacity, a drive for a more creatively expressive career led her to the interior design program at VCU. Interest in this project was driven by the neighborhood building. The project evolved through case study and exploratory research.
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All drawings and photographs, unless otherwise noted, are the work of Erin Brooks, 2013

1946 Image of Binswanger obtained, courtesy Binswanger Glass

Blueprints for 1501 Roseneath completed by Baskerville & Son, 1946, courtesy Jay Nuckols, current building owner


