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building blocks retreat center

School of the Arts

Virginia Commonwealth University

This is to certify that the thesis/creative project prepared by Kelly Warner entitled “Building Blocks Retreat Center” has been approved by her committee as satisfactory completion of the thesis/creative project requirement for the degree of Master of Fine Arts.

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Date

Building Blocks Retreat Center

A thesis submitted in partial fulfillment of
the requirements for the degree of Master
of Fine Arts, Interior Environments at
Virginia Commonwealth University.

Richmond, Virginia
2008-2009



by:
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Bachelor of Fine Arts, Graphic Design
Baylor University, 2004.

Advisor : Christiana Lafazani,
Graduate Director, Department of Interior Design

Advisor: Camden Whitehead
Associate Professor, Department of Interior Design

My heart cannot fully express the gratitude to the following people that helped me along the path to get me to where I am today. These past two years have been full of their own ups and downs, and all of my loves have helped prepare and/or lead me through this experience.

To my **studiomates** who loved, laughed, danced, stretched, and understand; I will forever remember you. To the professors who coerced me into making greatness. I am especially thankful for **Christiana** for providing hours of encouragement and for sharing her lovely family with me. **Camden**, thank you for the many questions that sometimes have no answers. To my past, present & future colleague, **Erin**. Thank you for the slumber parties, design discussions and Dottie. **Jason** for the Richmond tours, bike rides and an ambulance trip. Best night of my life.

acknowledgements

To my friends of whom I am especially fond of that reminded me of sanity and provided hours of distraction via email and texting, **Ricky** and **Nikos**.

To my wonderful **Mary & Cam**, for the life coaching and reminding me to quit being a(n) (_____) girl. To the other half (the stretched out version) of me, who commiserated with me, laughed alongside me, and struggled with going back to school at the same time, **Mashleypie**. To my second-choices, **Becca & Mike**, for reminding me of normalcy and laughter. To my semi-twin, **Megan** for reminding me of what can help anything: an ice cold Dr. Pepper, a snuggle with Ed, and the deliciousness of Chick-fil-a.

Most of all, though, I am especially grateful for my family. For my brother **Adam**, who provides me with inspiration on a daily basis. I've always looked up to you and wanted to be like you. Thanks for allowing me the freedom to explore my artistic side by paving the way for me. To my little lovely, **Ed**, who provided hours of love, comfort and fur in my life.

Dad, for the morning phone calls (that cause me to crash my bike), the amount of yourself that gets poured back into us, and for being my biggest fan. **Mom**, for the two-year supply of home cooked meals that resided in my freezer, the hugs that cause my heart to beat to the correct tempo again, and for always being on call. I will never be able to fully express or return the love that you have both freely given, but I intend to pay you back in the currency of baseball games and boxing matches.

In a perfect world, **teamwork** just exists. People function harmoniously with each other & their environment. Although we do not live in a perfect world, people and environments can always change and adapt to better their relationships. The Pumphouse was abandoned 41 years after the project was completed because it no longer met the needs and performed the functions that it needed to perform. It no longer serves the same purpose that it once did. And while acknowledging its past, it must also address its new functions and become a piece of beautiful, usable architecture once more. This space will encourage

visitors to break down the established barriers from their home or workplace environments and experience true, lasting **teamwork**. Through chance encounters, shared spaces, and large group gathering areas, guests are encouraged to interact with each other in more than the expected ways. In breaking down barriers and formal establishments, guests embark upon a beautiful process intended to change the way they interact with each other. This process of discovery-symbolized by the elements within this space-encourages the visitors to grow, discover and become **enchanted**- and not disappointed- by what they find.

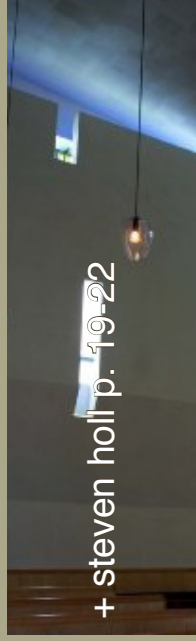


abstract

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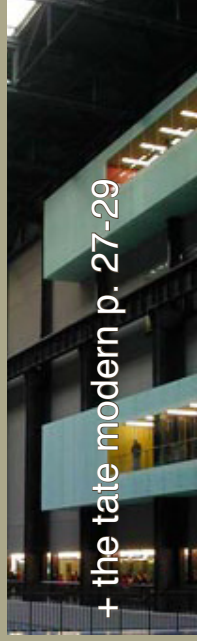
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+ steven holl p. 19-22



+ mark rothko p. 23-25



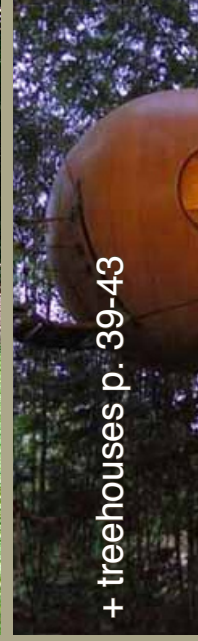
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section one

section two

I believe design is interactive. Design encourages the user to engage with, react to and respond to the environment. Design organizes. Design commands where to look, when to look there and how to utilize the built environment. Design communicates with its audience intuitively, engaging attitudes, shaping a mood and eliciting an emotional response. Through carefully placed cues, design establishes order and hierarchy within a space.

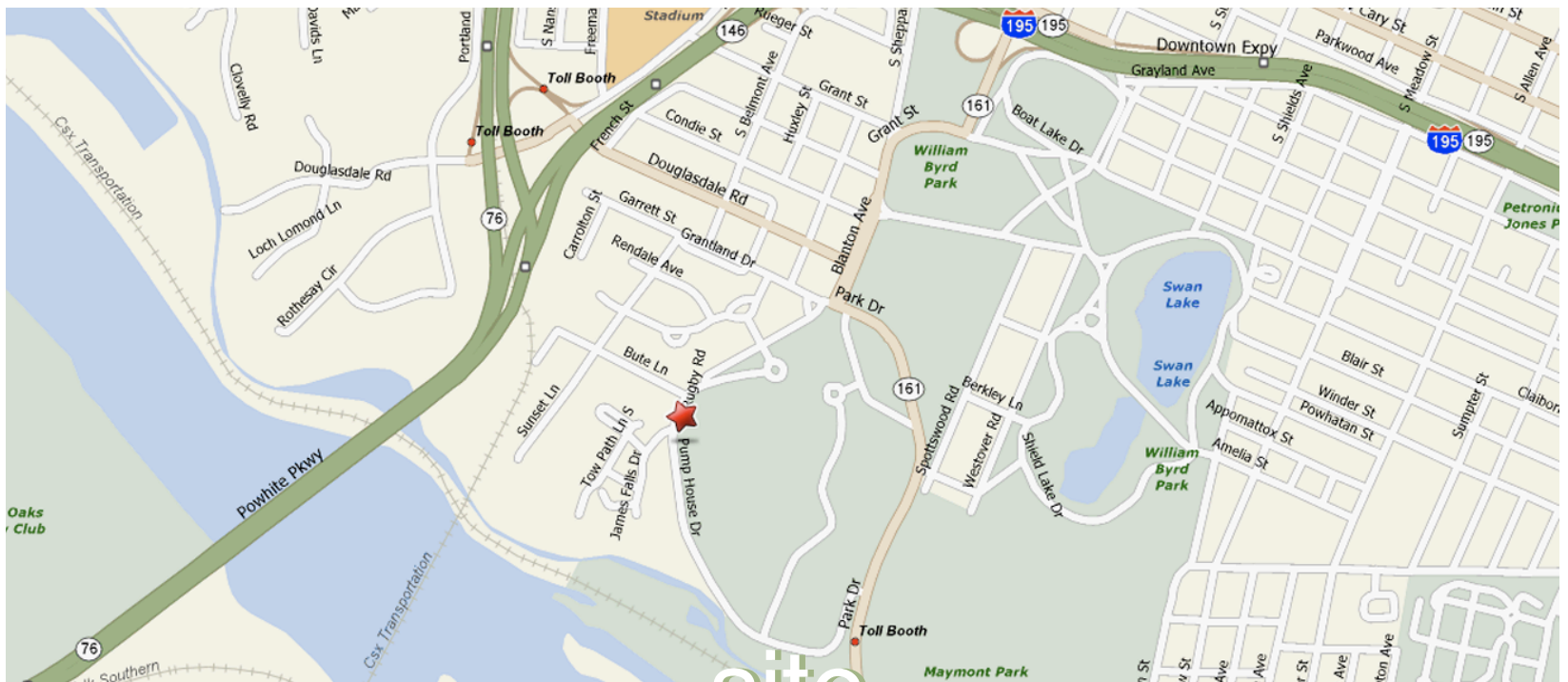
Picasso was a master of gaining a response from viewers. In *Guernica*, Picasso invites a viewer into a world of war and fulfills this invitation with unsettling engagement. Viewers are astounded by the sheer size of the painting (11 ft high x 25.6 ft wide), and at this scale, the viewer can literally enter into the painting. Once inside, the viewer forms an emotional response initiated by the simple color range from white to black and harsh shapes used. The viewer is met with the feeling of despair and hopelessness created by the pained expressions and symbolism utilized. With merely sections of objects, Picasso was able to create a scene wrought with the despondency and destruction associated with war.

I believe design is complex. Design may provoke harshly or whisper quietly to those who listen, but it must engage. Design may stop you in your tracks like a punch in the face or it may soothe, calm and encourage you, but it must be cohesive in its intent. Design must not be accidental, cannot be happenstance, but rather considered and carefully planned.

manifesto



Guernica, Pablo Picasso, 1937



site

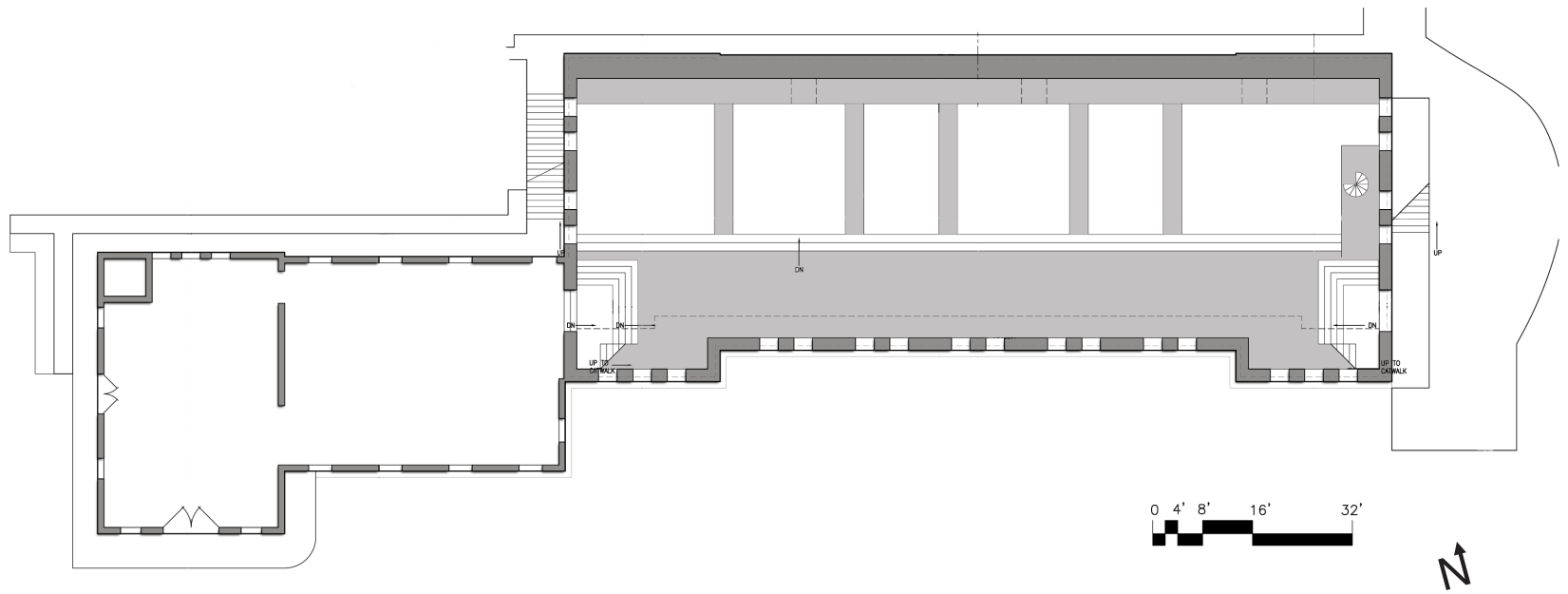
Located South of the Carillon in Byrd Park and East of the toll booths at the Nickel Bridge, The Pumphaouse was built in 1883 with two purposes in mind. First, it served as a public utilities building, housing water pumps and filtration devices to take water from the Kanawha Canal and pump it up to a reservoir in Byrd Park. Secondly, the architect Colonel William E. Cutshaw intended for the space to be a public gathering area, with the second floor designed to be a dance hall and open air pavilion. An addition was created in 1904 to house more pumps, but the building was closed down and vacated after 41 years of use.

1400 Pumphaouse Drive
Richmond, Virginia

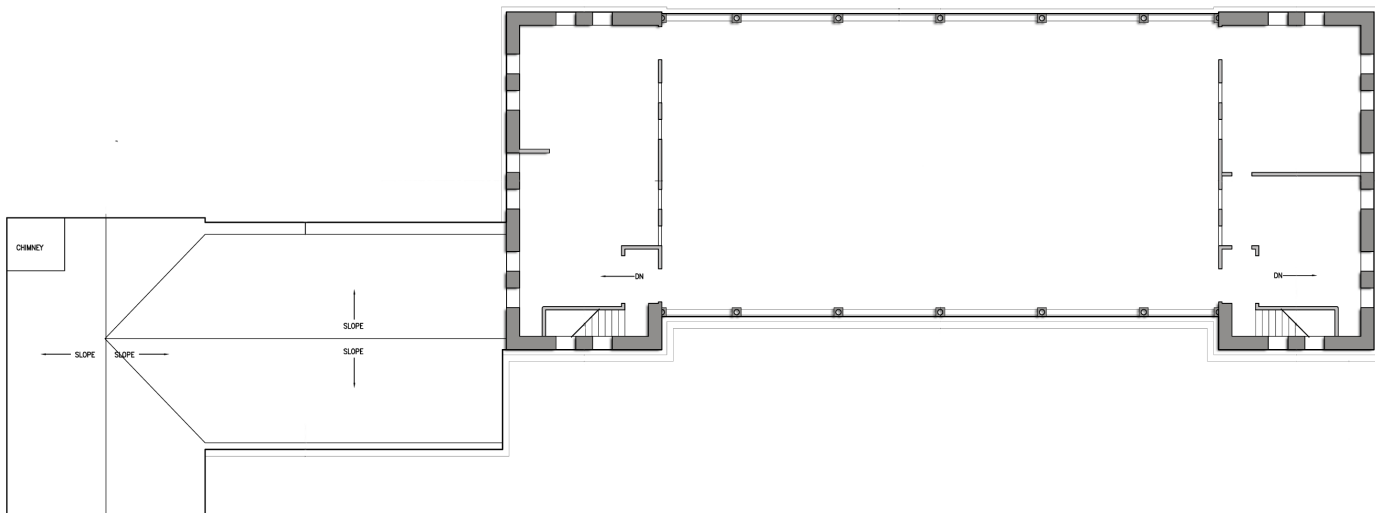
use: Residential (R-1)
building type: type II construction
square footage: 12, 307 sq. ft.
occupancy load: 200 gross sq. ft/
occupant
means of egress: 2 exits per floor,
minimum
accessibility areas: at least 4% of units
shall be handicap accessible



code overlay



original floor
plans





Designed by Colonel Wilfred Emory Cutshaw, the New Pump-House was completed in 1883 to serve as both a public utilities building, as well as a recreational facility for Richmonders. The East wing was completed in 1905, carefully matching the style and feel of the original building. Servicing the city of Richmond from 1883 until 1924, this building served as a landmark for Richmonders who attended events and dances on the second floor of the pumphouse. After the pumphouse was decommissioned, the pumps were all sold to the Japanese before World War 2, and the building was closed to public use.

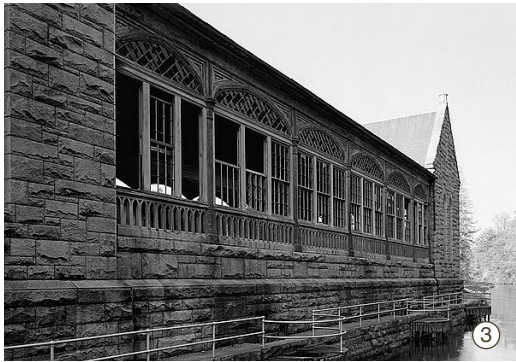
-Historic Richmond Foundation

- ① north views of pumphouse, photos courtesy of BAM Architects
- ②

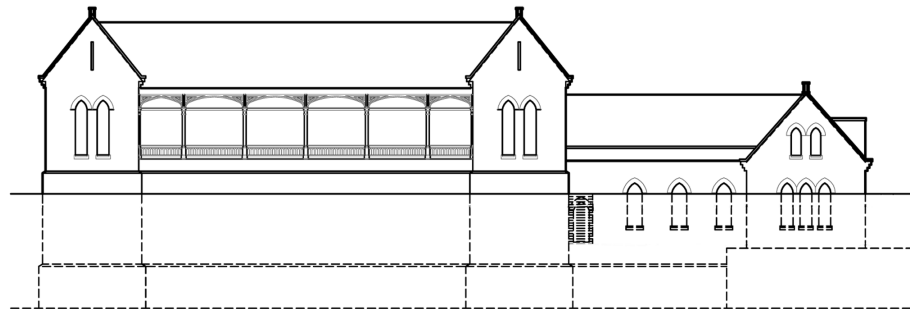




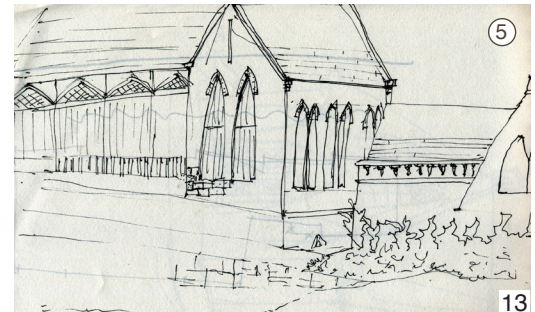
north facade

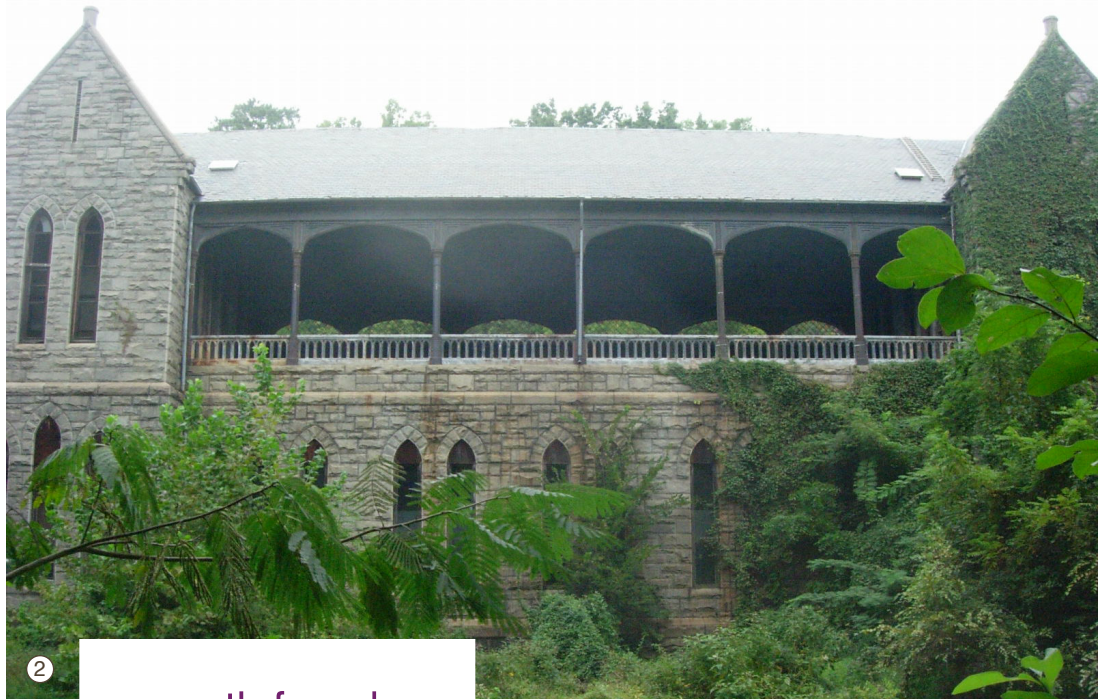


- ① photo courtesy of BAM architecture
- ② sketch of the north facade
- ③ photo courtesy of the Historic Richmond Foundation
- ④ photo courtesy of BAM architecture
- ⑤ sketch of the north facade
- ⑥ current north elevation, drawing courtesy of BAM architecture

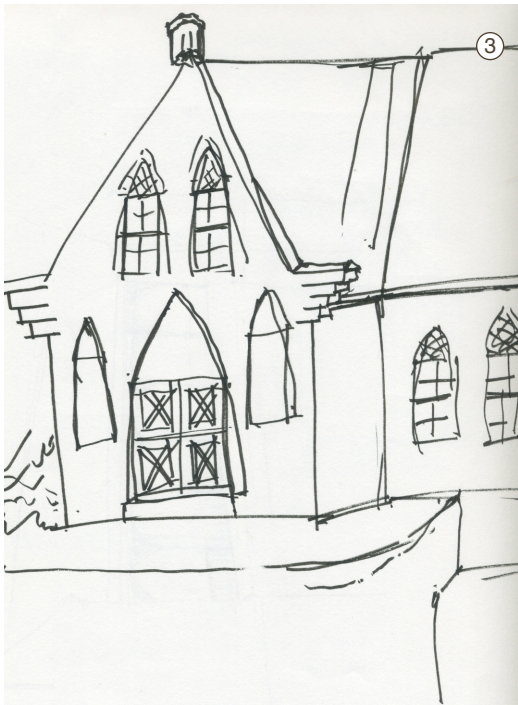


*not to scale

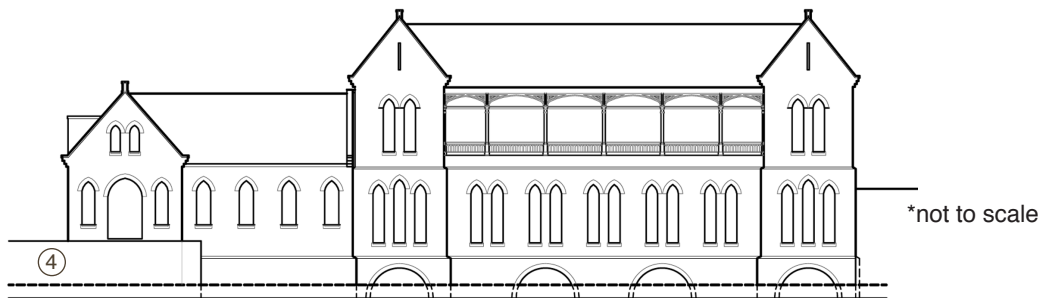




south facade

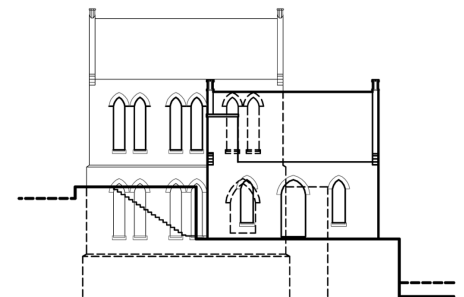


- ① current main entryway, photo courtesy of BAM architecture
- ② south facade overlooking Kiwah canal
- ③ gestural sketch of south opening
- ④ current south elevation, drawing courtesy of BAM architecture



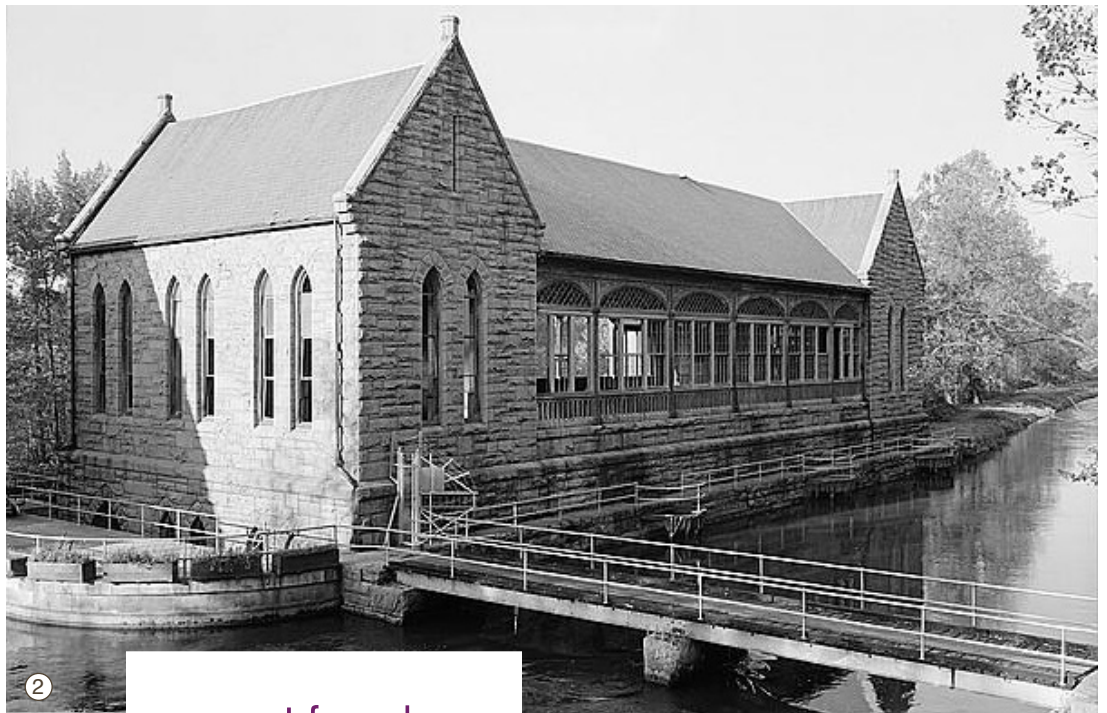
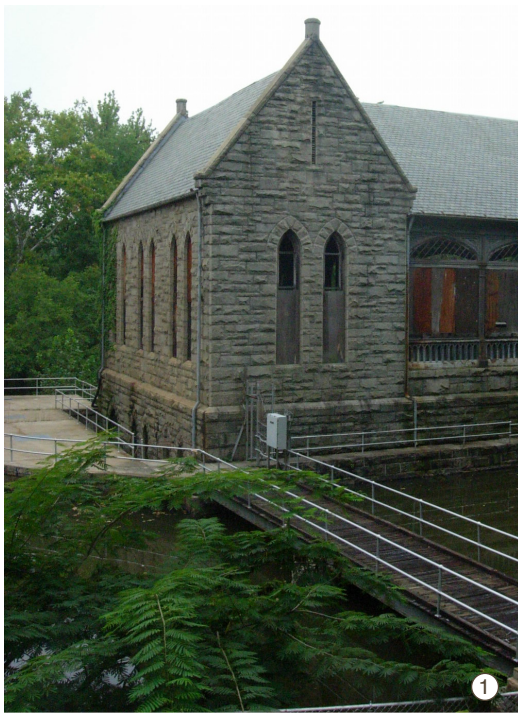


west facade

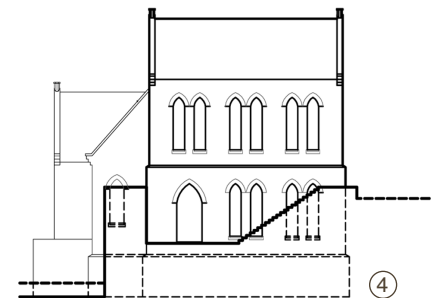


WEST ELEVATION

- ① photo taken on site visit
- ② photo taken on site visit
- ③ photo taken on site visit
- ④ photo taken on site visit
- ⑤ current west elevation, drawing courtesy of BAM architecture



east facade



- ① photo courtesy of BAM architecture
- ② photo courtesy of the Historic Richmond Foundation
- ③ photo courtesy of BAM architecture
- ④ current east elevation, drawing courtesy of BAM architecture



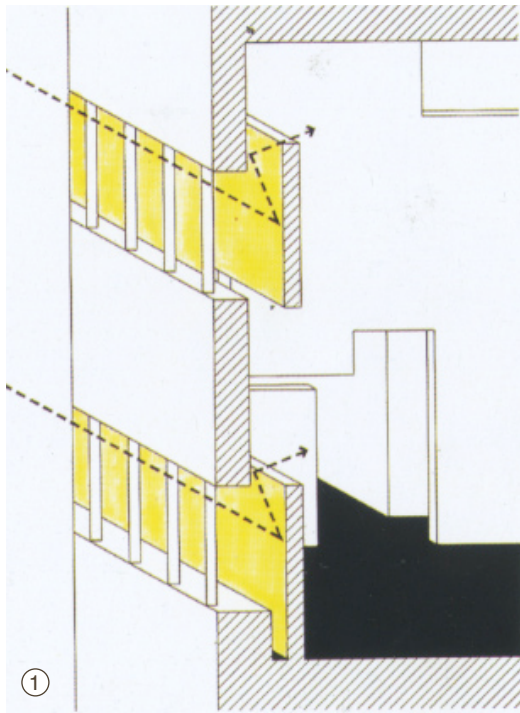
case studies



steven holl

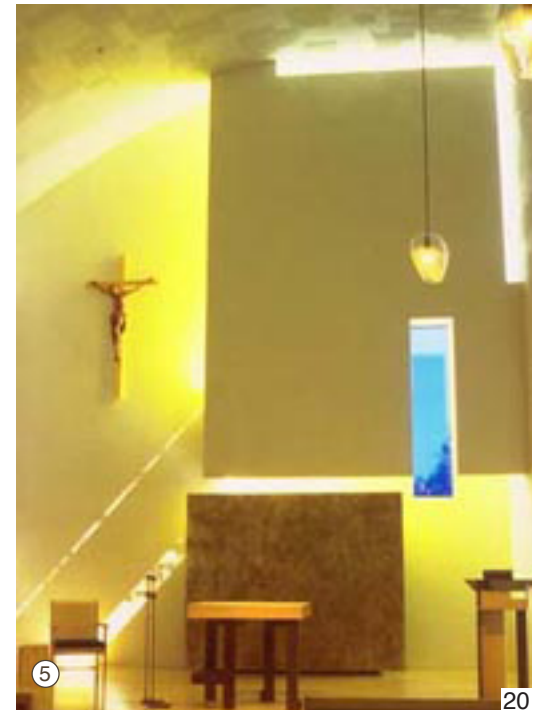
We desire an architecture that is integral rather than empirical, that has depth rather than breadth; we desire an architecture that will inspire the soul.

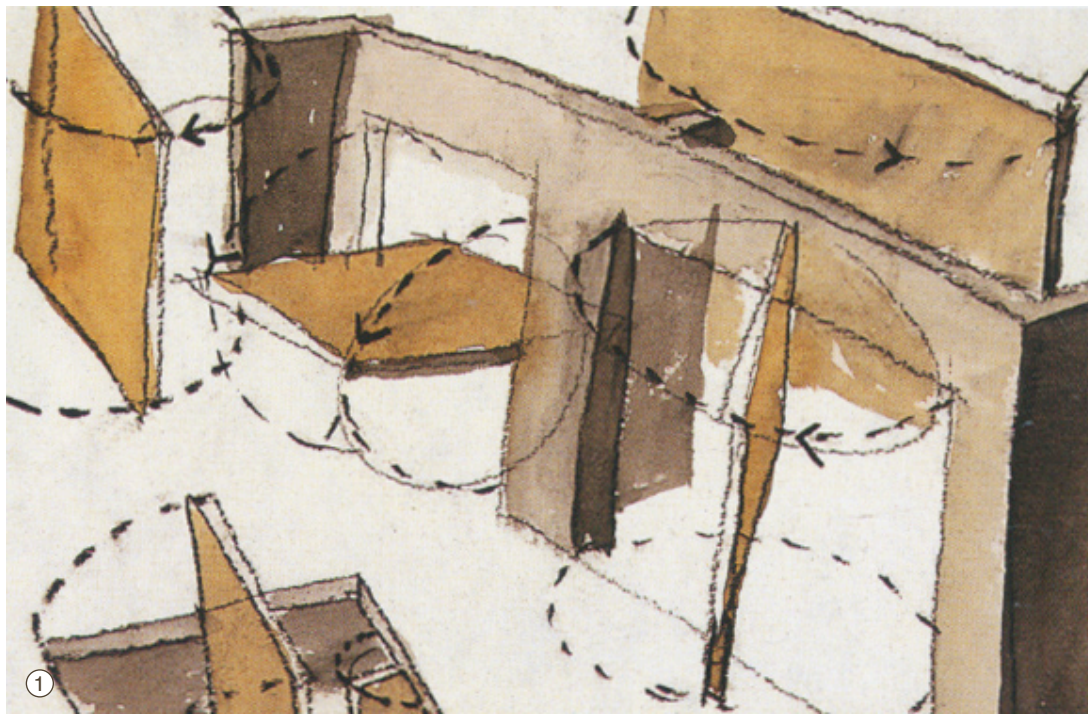
steven holl



Steven Holl's spacial color reflection, or "projected color" was an influencing factor for me in the ideation of the Building Blocks Retreat Center. Although this concept was not used in the end design, it helped me to fully explore options and possibilities.

- ① D.E. Shaw & Co. Offices, Sketch, Steven Holl
- ② D.E. Shaw & Co. Offices, Photo
- ③ D.E. Shaw & Co. Offices, Photo
- ④ Chapel of St. Ignatius, Seattle, Photo
- ⑤ Chapel of St. Ignatius, Seattle, Photo





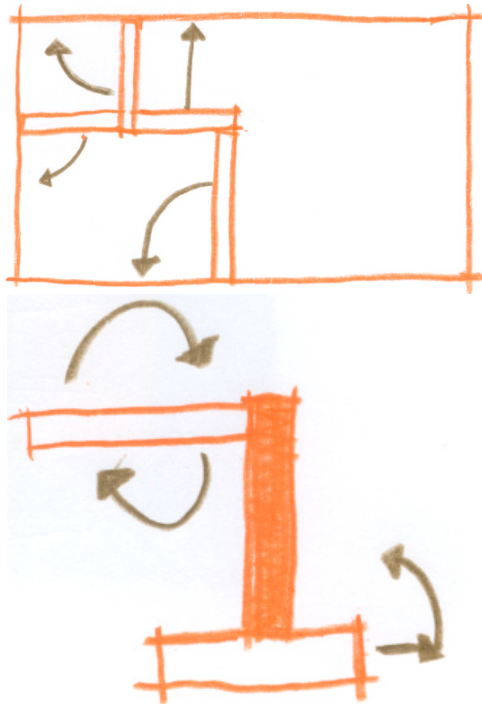
Steven Holl's hinged spaces ranged from apartments in Fukuoka, Japan to The Storefront for Art & Architecture in New York City. Again, although this specific idea was not used in my final project, it helped guide me toward the development of my patterns.

- ① Storefront for Art and Architecture, Sketch, Steven Holl
- ② Void Space Housing, Nexus World, Fukuoka, Japan. (Closed)
- ③ Void Space Housing, Nexus World, Fukuoka, Japan. (Open)
- ④ Storefront for Art and Architecture

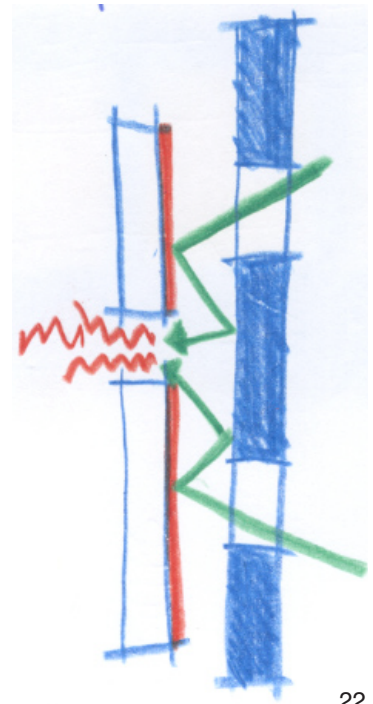
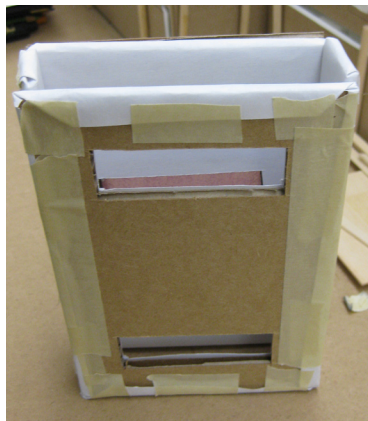


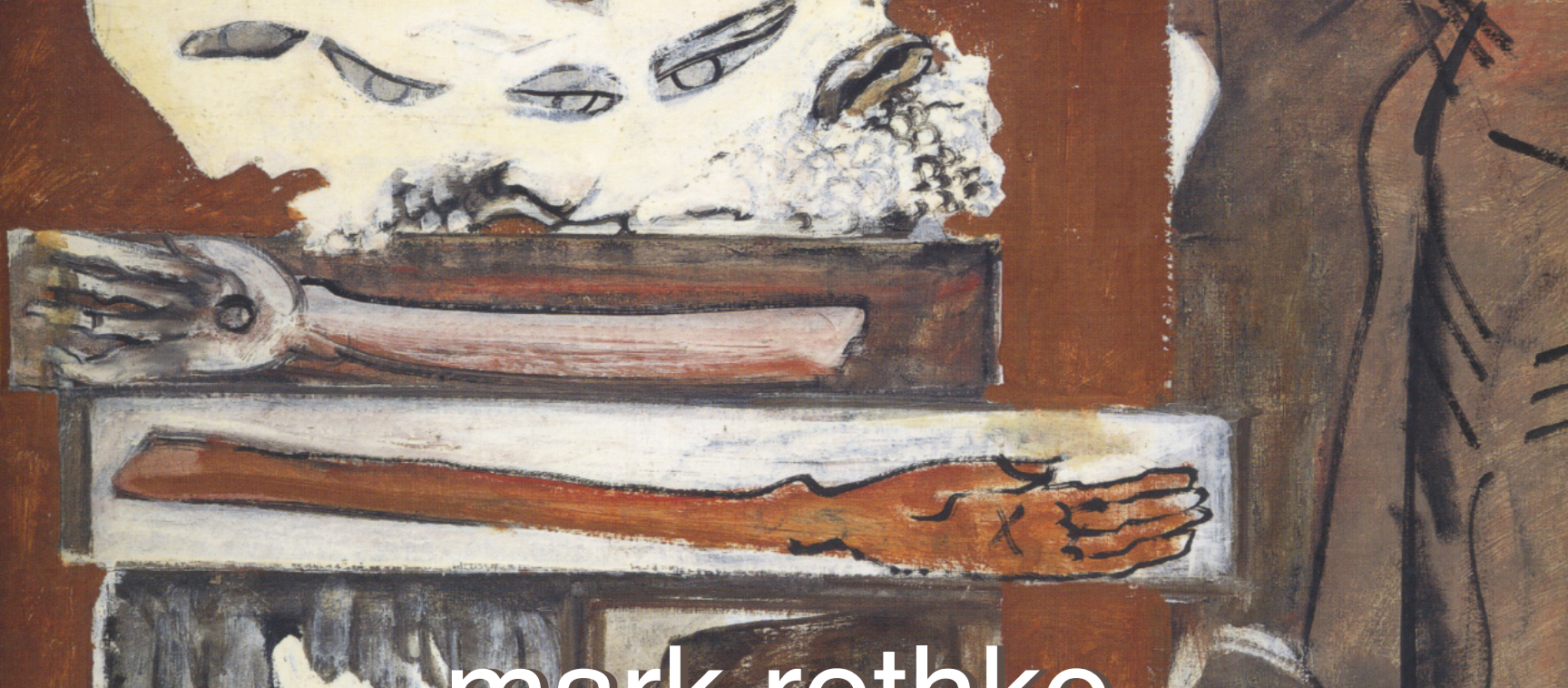
At night, hinged space walls become projection screens for some exhibitions.

Steven Holl was imperative for me to study in this project. In researching how spaces (or units, in regard to my specific project) interact, I am choosing to further investigate how the inside can become completely integrated with the outside and vice versa. No longer are they two separate and isolated spaces, rather, they complement each other and become ingrained within the other. These sketches were attempts to understand from pictures. However, after a short visit to the site, I came to a more complete understanding of how each of these walls are able to function according to Holl's intentions.



The sketch and model are displaying an attempt on my part to come to an understanding of exactly how Steven Holl was able to throw color into a space using light reflection. This became imperative to my project after a visit to the Pumphouse, when the realization came that all the windows had some type of stained glass in them... a perfect opportunity for color reflection throughout the space.





mark rothko

We favor the simple expression of the complex thought. We are for the large shape because it has the impact of the unequivocal. We wish to reassert the picture plane. We are for flat forms because they destroy illusion and reveal truth.

Rothko

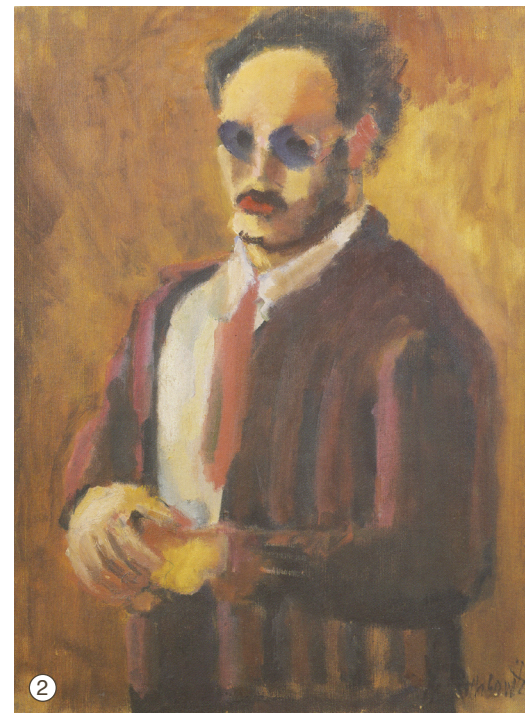


1

It is a widely accepted notion among painters that it does not matter what one paints as long as it is well painted.

Rothko

- 1 untitled, 1941,1943
- 2 self portrait, 1936
- 3 subway scene, 1938
- 4 untitled, 1948



2



3



4



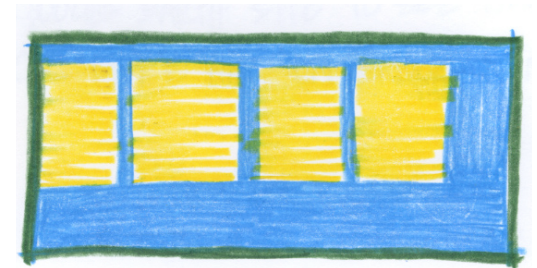
untitled, 1949



green and maroon, 1953

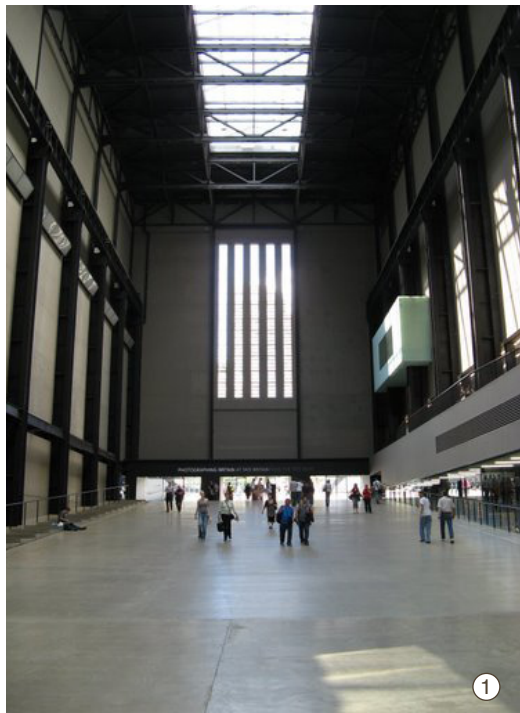
Mark Rothko was an incredible thinker. The ability to edit extraneous items out of his paintings was a true craft. Additionally, the amount of planning that went into the paintings before the first stroke of oil was placed on a canvas were all things that drove Rothko to greatness. Each painting of his became an experience in and of itself. Rather than standing in front of a painting of his and facilitating a verbal response, Rothko intended the viewer to just be in the moment without reactionary words... just emotions. These paintings became something that words are unable to describe and must instead be viewed in person. Taking inspiration from Rothko and his no-nonsense approach to creating an experience, I hope to come to an understanding of what elements within the pumphouse can be edited out in order to create a more fulfilling experience.

In creating this diagram, I was drawing the pumphouse in the essence of Rothko; editing all the “extras” or unnecessary elements of the building, ending up with only the pared down essentials. In attempting to process information and think in the way of Rothko, I hope to create a space that is beautiful in its simplicity and devoid of elements/walls that are not needed.





tate modern



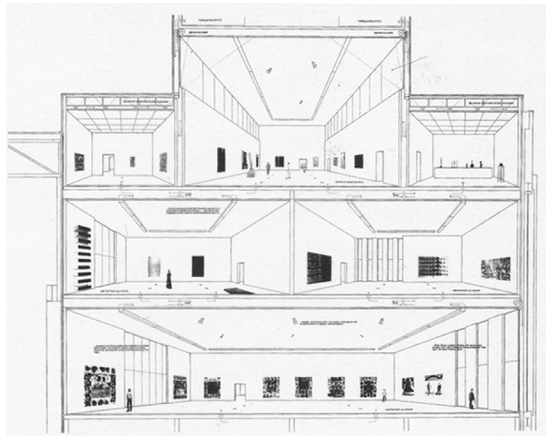
1



2



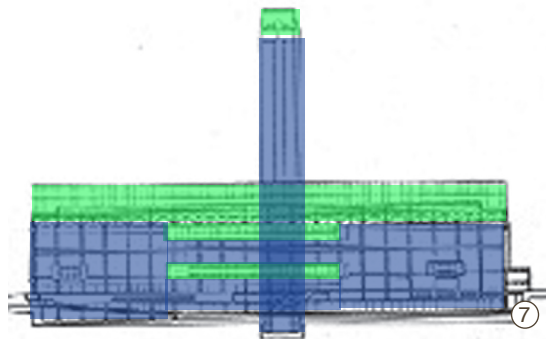
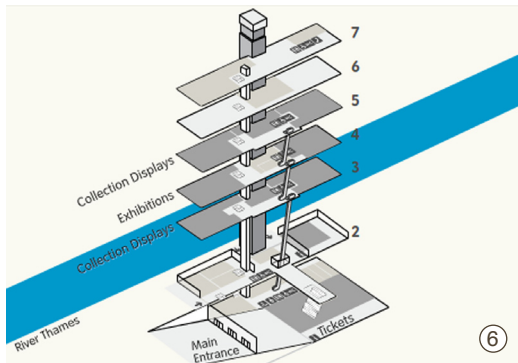
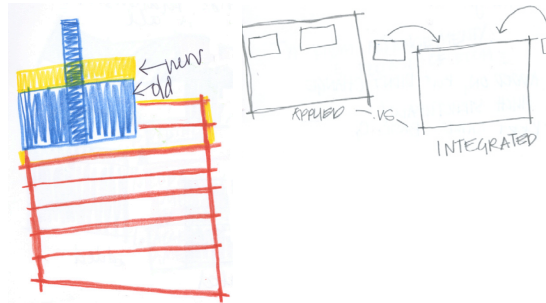
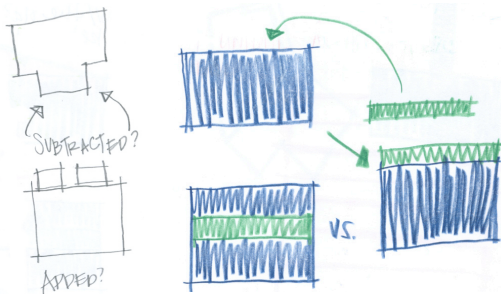
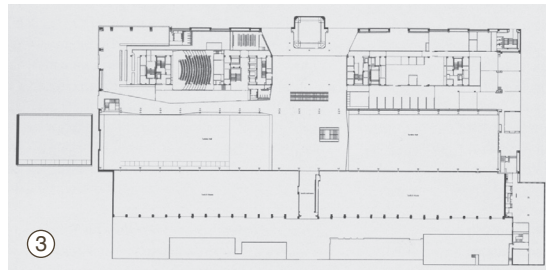
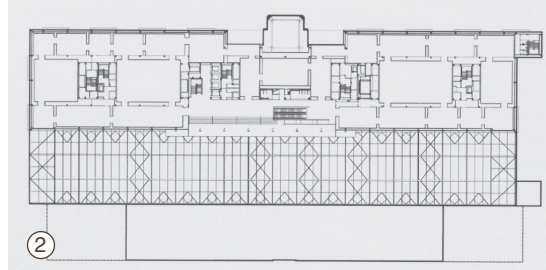
3



4

The Tate Modern was a huge influence in understanding how to set the mood of a building or experience in the first few seconds upon entering. The Turbine Hall, pictured above, are great visual cues of how one should interact with the space.

- 1 entry: turbine hall
- 2 interior of turbine hall
- 3 diagram of circulation drawn through section
- 4 section perspective of gallery spaces

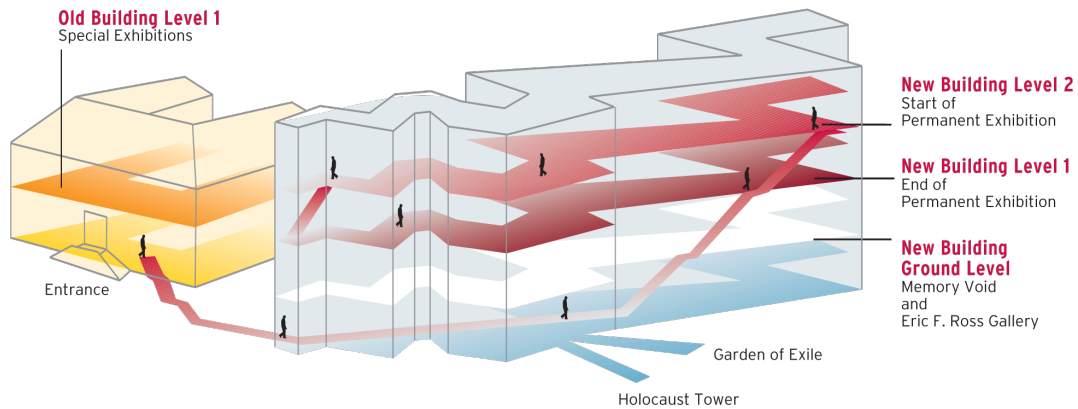


The Tate Modern marked a turning point for me in the way that I was able to understand additions to a space. Whether these additions are merely applied to an exterior or integrated into the design as a whole greatly affects the user's interaction with a space.

- ① gallery spaces
- ② level 5 plan
- ③ level 2 plan
- ④ dining facility, 7th floor
- ⑤ gallery spaces
- ⑥ exploded axon plan of the Tate Modern
- ⑦ exploded axon plan of the Tate Modern



jewish museum



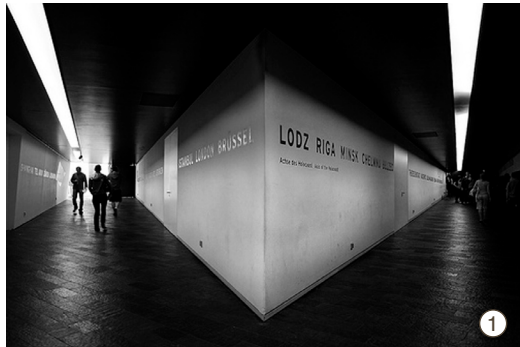
Old Building

New Building①



In this Jewish Museum, Daniel Libeskind was able to acknowledge but not dwell on the history of the Jewish people in Germany during and before World War 2. In the creation of “voids”, he established reflective spaces for the patrons of the museum, furthering the ability to acknowledge and understand the past.

- ① wayfinding map; <http://www.juedisches-museum-berlin.de/site/EN/00-Metavigation/01-Visitor-Information/visitorinformation.php>
- ② entryway from old building into the new
- ③ overview of old and new buildings; <http://www.daniel-libeskind.com/projects/show-all/jewish-museum-berlin/>



1



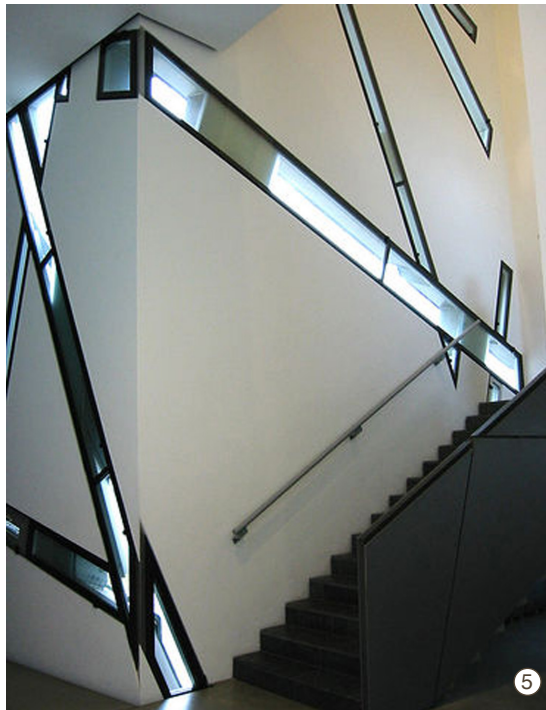
2



3



4



5

① Inside the Jewish Museum Berlin, the convergence point of axes

② Inside the Jewish Museum Berlin, the subterranean axes

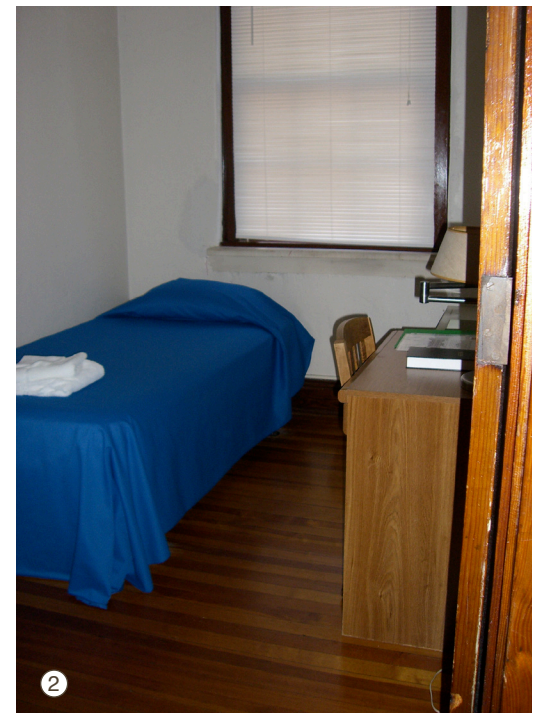
③ The “Axis of Continuity” leads to the Sackler Staircase

④ Shalechet (Gefallenes Laub), Menashe Void with the art installation Shalechet (fallen leaves) by Menashe Kadishman (born 1932), 1997-2001, Dieter and Si Rosenkranz, Berlin

⑤ Window area in the segment “Tradition and Change”

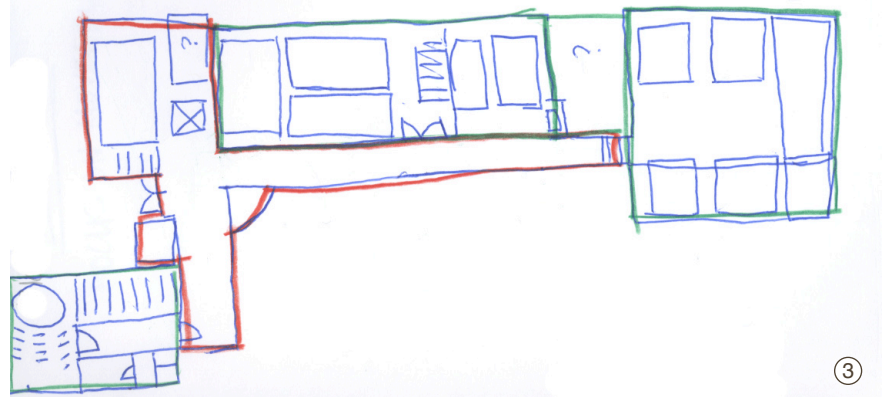


richmond-hill

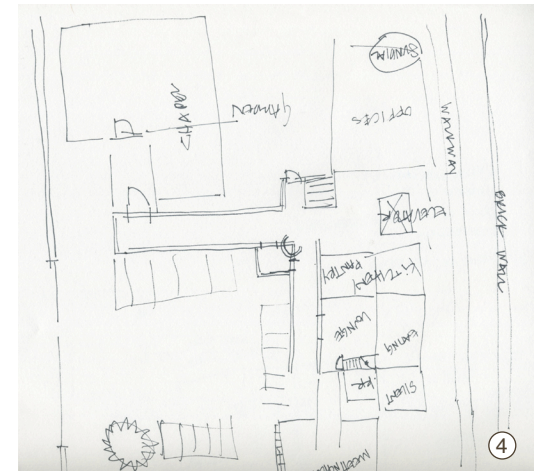


Located on the crest of Church Hill, overlooking Richmond's historic Shockoe Bottom and downtown, Richmond Hill is an ideal urban spiritual retreat center for both groups and individuals. Here you'll discover the quiet needed to listen deeply, to hear God's voice, to rest, to reflect, to plan, to formulate vision and mission. Away from the distractions of your office, church, agency, or home, you will be able to retreat in a quiet, private setting. All of this occurs within the life of a vibrant spiritual community that has its own distinctive rhythm marked by prayer each morning, noon, and evening.
[-http://richmondhillva.org/what/retreats.html](http://richmondhillva.org/what/retreats.html)

- ① double room
- ② original single room
- ③ remodeled single room
- ④ single room private bath



After staying at the Richmond Hill Retreat Center for 24 hours, I had a clear understanding of what room sizes need to be in a retreat center. Additionally, I understood the dire need for “other” spaces... places other than the bedroom and main meeting area for guests to be able to go to reflect and have smaller gatherings.



- ① collage of photos to show front facade
- ② site plan
- ③ basic floor plan
- ④ basic floor plan



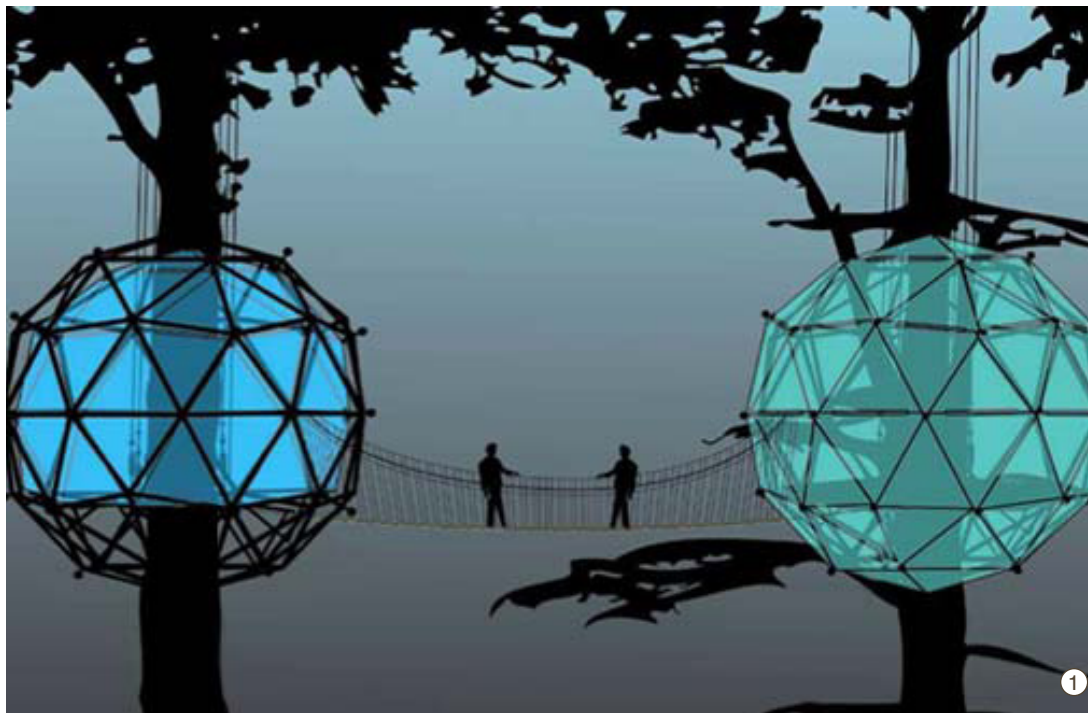
treehouses



The Eryn model is 10 1/2' in diameter and the interior consists of a galley, table/sitting area, double bed and loft bed; Eryn can sleep three.

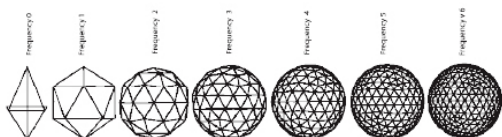
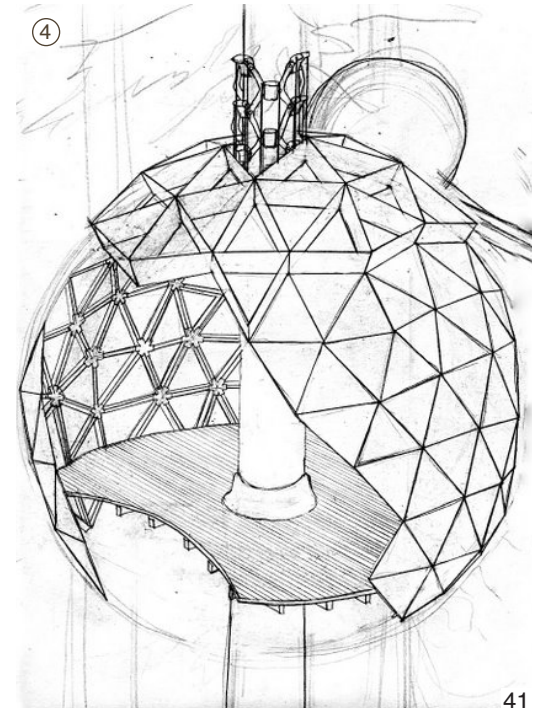
photos courtesy of <http://www.freespirit-spheres.com/eryn.htm>





The O2 Treehouse is a combination of formal sculptural sensibilities, functional design and an environmentalist's passion. To achieve the greatest space with the least surface area, he based his design on Fuller's geodesic sphere and chose covering options made from 100% hemp canvas, recycled milk carton plastic and 60% post-consumer waste eco resin.

- ① <http://www.inhabitat.com/images/o2treehouse2.jpg>
- ② <http://www.o2sustainability.com/node/16>
- ③ <http://picasaweb.google.com/o2treehouse/LeifHouse#5258934675533189506>
- ④ <http://picasaweb.google.com/o2treehouse/Renderings#5259013799837808018>

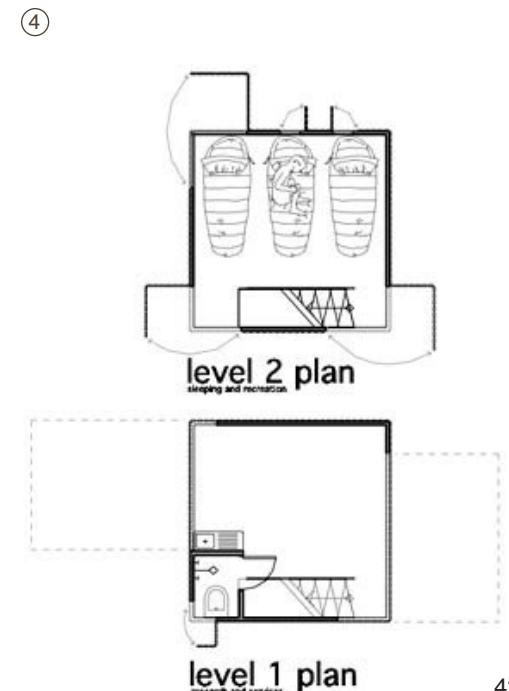
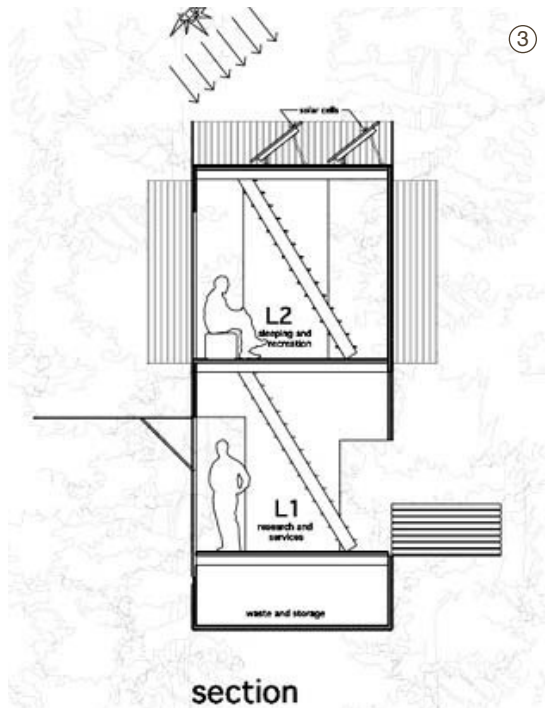




Generation 2 would give protesters more shelters, which are attached to three [rather than 1] trees each, therefore protecting more of the forest [apparently they save the surrounding trees too - loggers are afraid of cutting nearby trees, as they may injure a protester]. This way, a small number of shelters could help to protect a large area of forest.

-maynard architects

- ① http://www.maynardarchitects.com/Site/houses/Pages/Styx_Protest_Shelter.html#grid
- ② <http://architecture.myninjaplease.com/?p=3459>
- ③ section, drawing. http://www.maynardarchitects.com/Site/houses/Pages/Styx_Protest_Shelter.html#4
- ④ plan, drawing. <http://architecture.myninjaplease.com/?p=3459>





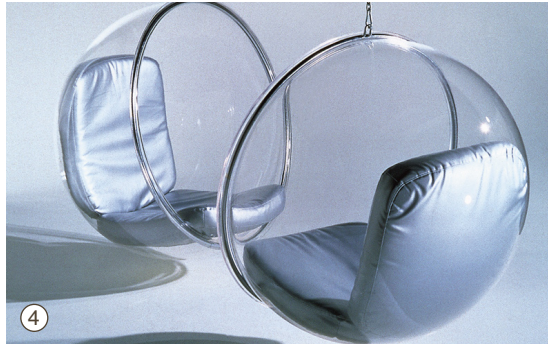
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2



3



4



5



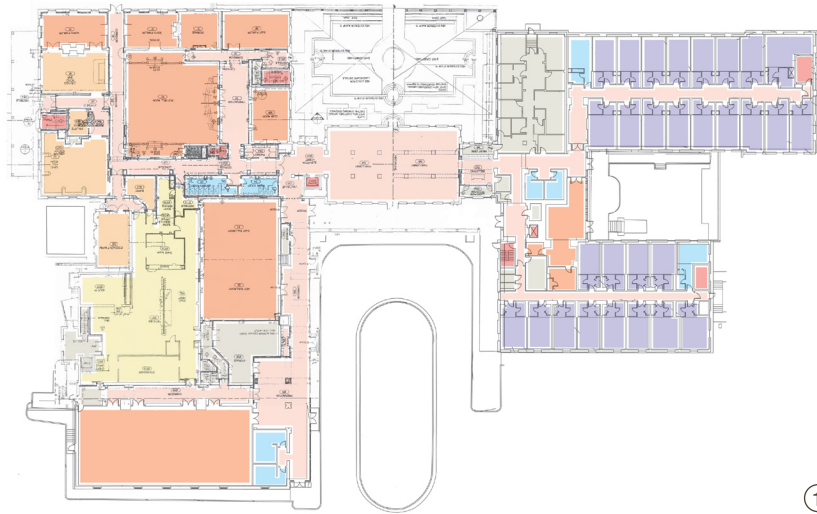
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- ① <http://www.weddingandeventlights.com.au/media/lantern/LANTERN%20LIGHTS%20%20%20IN%20WHITE%20PAPER%20LANTERNS.jpg>
- ② http://www.getquickcare.com/paper_lantern_blue_wash_2_op_800x600.jpg
- ③ <http://www.bedouintents.com.au/Portals/0/BedouinTents/Images/PartyHire/Stretch/Hanging%20Stretch%20Spheres.jpg>
- ④ http://www.designshell.com/wp-content/uploads/2008/09/bubblechair_06.jpg
- ⑤ http://farm3.static.flickr.com/2390/2167133635_6ab5303b2f.jpg?v=0
- ⑥ <http://i283.photobucket.com/albums/kk304/artreviewdotcom/DavidBatchelor.jpg>

Treehouses obviously hold a sense of secrecy and retreat. In researching treehouses, I studied square footage needs of a person within a retreat-type space, as well as investigating the reasons why treehouses tend to have such a romantic and playful notion. I wanted to study treehouses also to investigate their interactions within a larger environment- i.e. a forest. In a sense, square footage footprints are eliminated, and instead they can be referred to as “bonus space” above the forest floor. I hoped to investigate this idea more fully in my research, discovering ways of attaining more usable space for guests of the retreat center.



carolina-inn



①



②



③

- administrative
- kitchen/ food prep
- meeting spaces/ ballrooms
- dining rooms
- corridors
- guest rooms
- additional guest rooms

- ① first floor
- ② second floor
- ③ third floor
- ④ original entrance, courtesy of <http://www.carolinainn.com>

CAROLINA INN: BASEMENT MECHANICAL: 25%
 2+3 FLOOR LODGING: 50%
 1ST FLOOR MEETING: 10%
 1ST FLOOR FOOD PREP: 6%
 1ST FLOOR DINING: 5%
 1ST FLOOR OFFICE: 2%
 1ST FLOOR RECEPTION: 2%
 GREETING



④

The Carolina Inn served as a major practical influence for me. While there to site measure, I was also able to establish the necessary percentages of square footage for certain elements within a hotel/ retreat center.

- ① Main lobby
- ② Colonnade
- ③ Chancellor's Ballroom East
- ④ John Sprunt Hill Grand Ballroom Central
- ⑤ North Parlor
- ⑥ Old Well Room





pumphouse

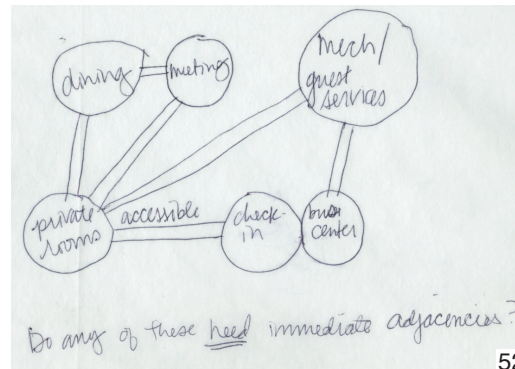
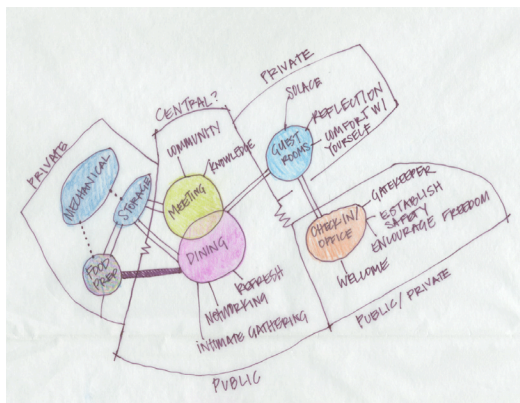
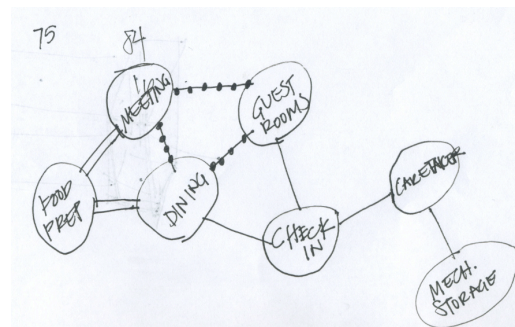
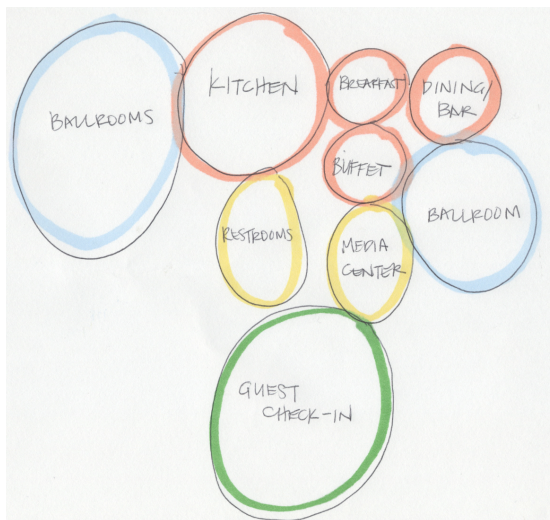
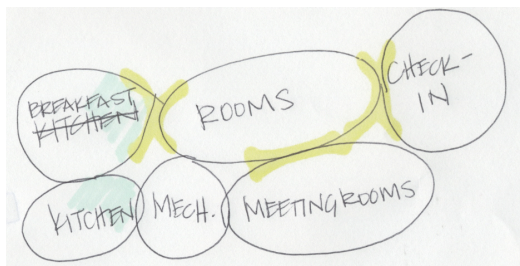
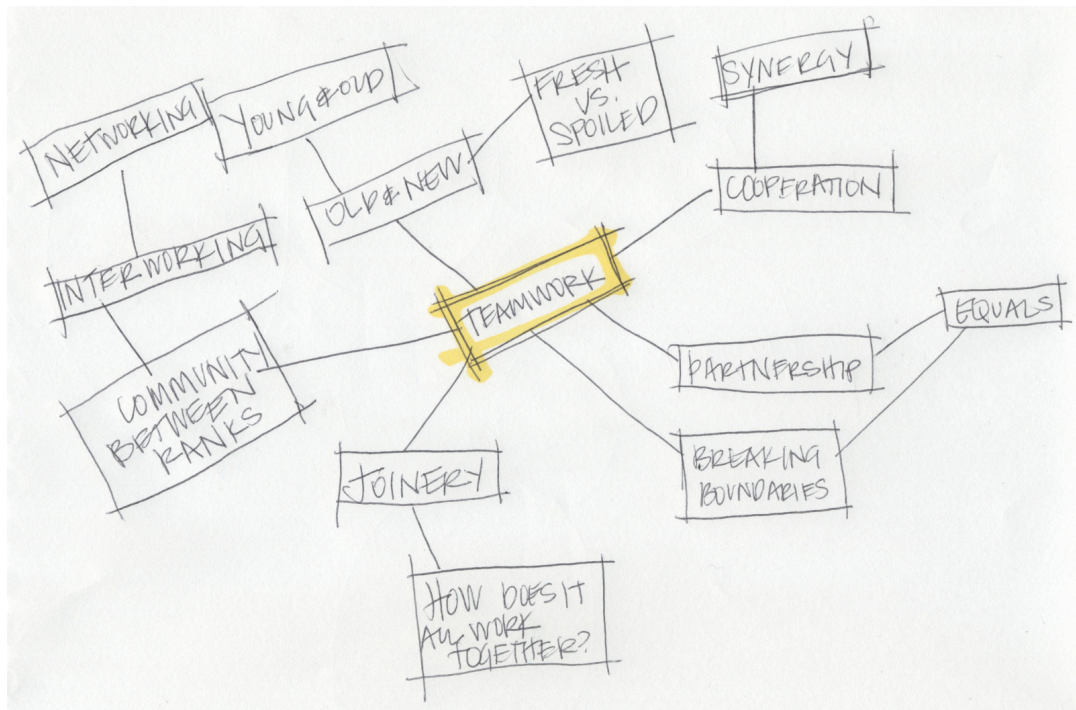


program

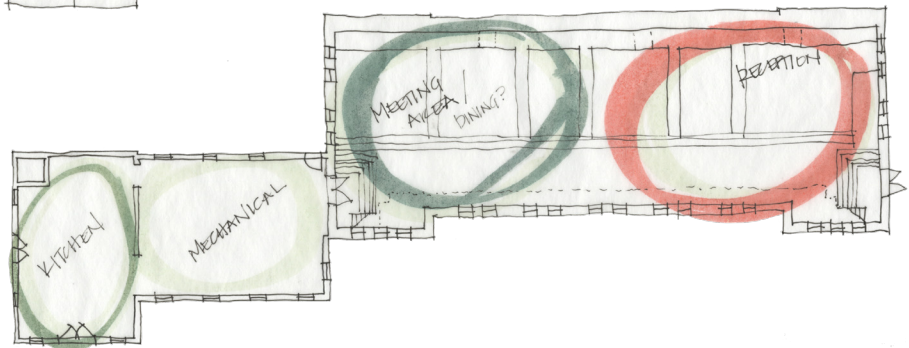
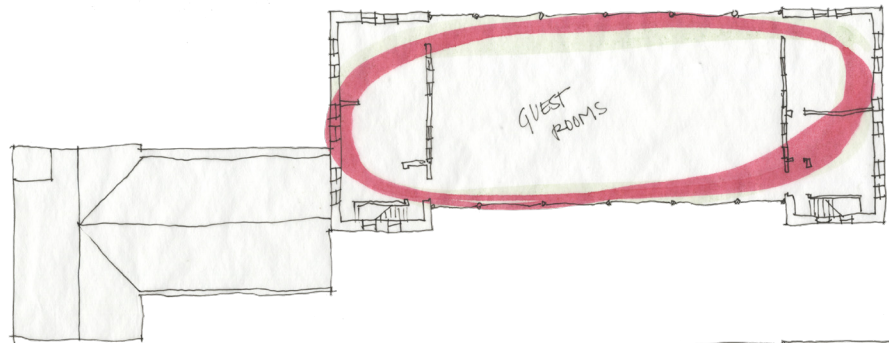
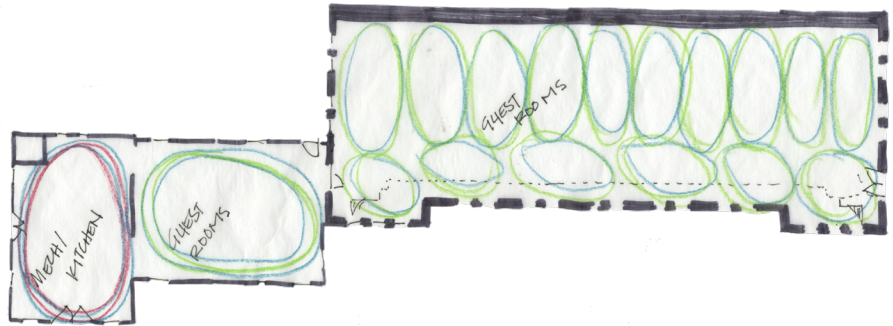
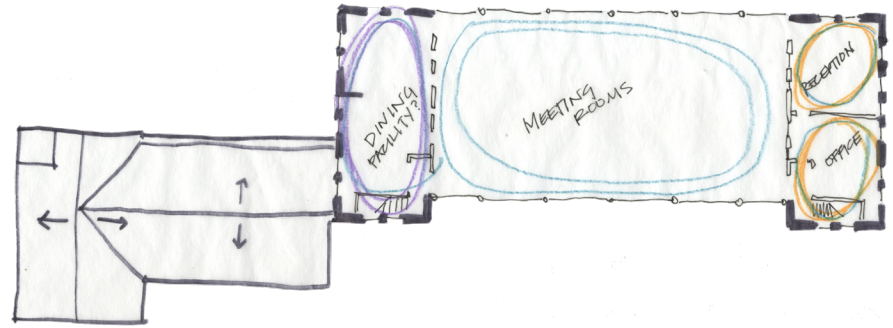
With this renovation, I intend to create a three to four day retreat center servicing 16 executives or 16 couples. This center will focus on team building and self-discovery, establishing a camaraderie amongst guests as well as a connection to the world in which they live. It is my desire that the guests will carry principles and values learned while at the Building Blocks Retreat Center into their everyday lives.

12,307 square feet total in Pumphouse	Square foot percentage	Square footage total	Adjacencies	Notes
① guest rooms (including bathroom & closet)	35%	4307	⑦	some guest rooms to be two-level, allowing for additional square footage
② reception/ office area	5%	615	⑦	can also double as additional small-group meeting areas, as guests will check in simultaneously
③ dining facility	10%	1230	⑥ ④ ⑦	can also double as breakout area, will function as bonus space when not a meal time
④ mechanical/ storage	18%	2215	⑦	will house any additional seating and/or tables needed when at max capacity
⑤ meeting/ gathering area	10%	1230	④ ⑦	will house 15 or 30 comfortably
⑥ food prep/ storage	7%	861	③ ⑦	able to store food for 15-30 people for 4 days
⑦ corridors	15%	1846	all	some pathways may only be 2'-6" wide, most will be ADA accessible

bubble diagrams



The diagrams pictured to the right were very quick sketches attempting to place room and area locations within the building. The top drawing was dabbling into placing the reception area on the second floor and having guests arrive by some kind of above-ground contraption. Recognizing the near-impossibility of engineering this, as well as the basic problems associated with an open-air entrance, the reception area was relocated to the southeast corner of the first floor.

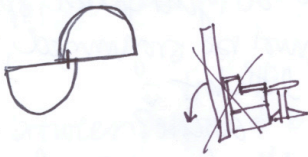
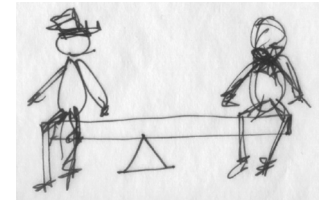
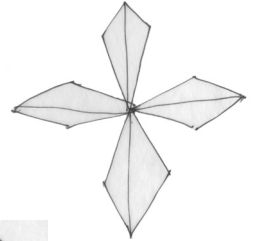
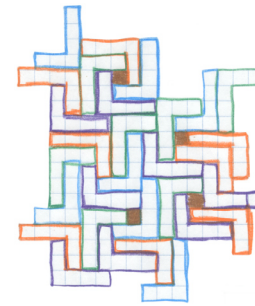
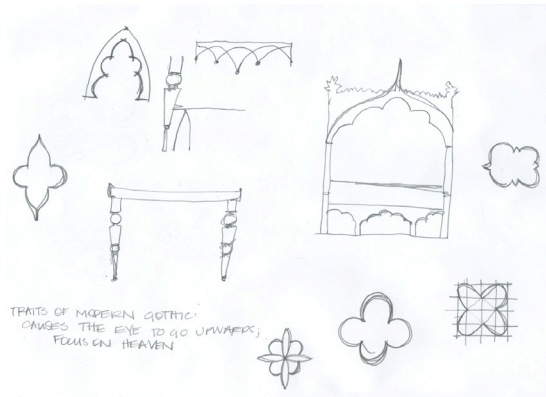
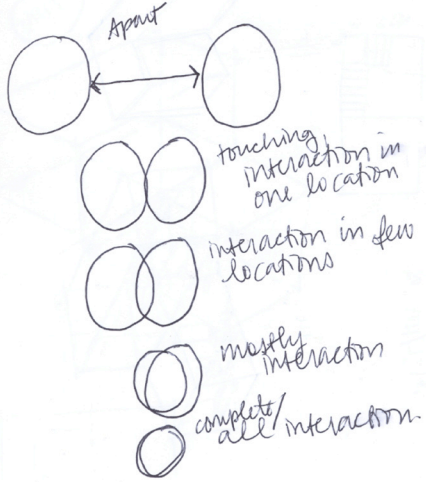


This project began with a modular 2 to 1 unit that represented guest suites. After discovering a way that these modules could be adapted to fit together, I recognized the need to readjust the modules in order that they would respond to the architecture of the building. A grid was established determined by the permanent architectural elements of the pumphouse, and rooms were located based upon that grid, while still following the sizes of the modular unit.

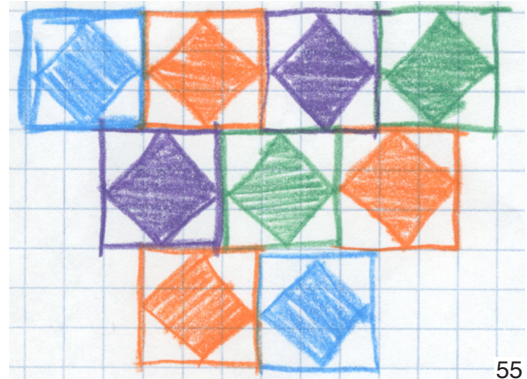
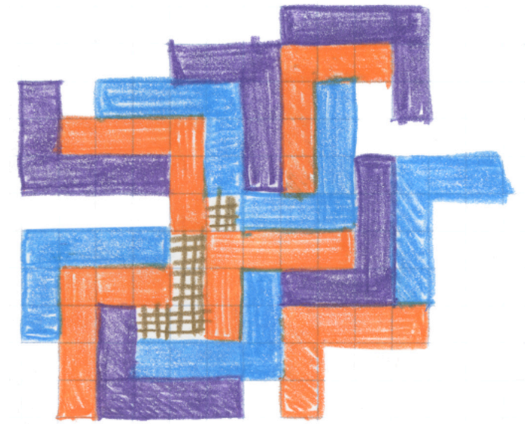
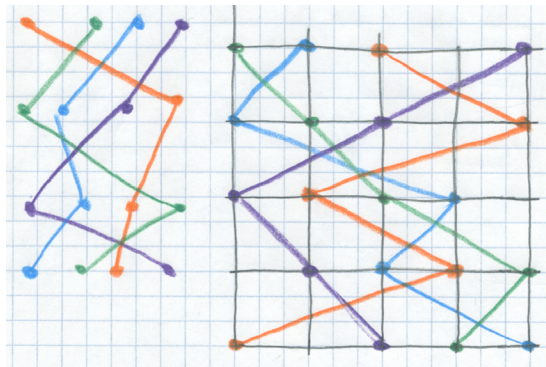
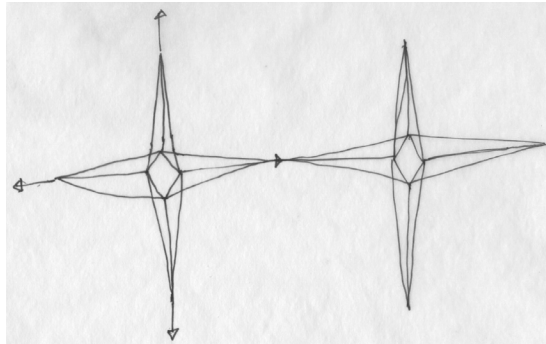


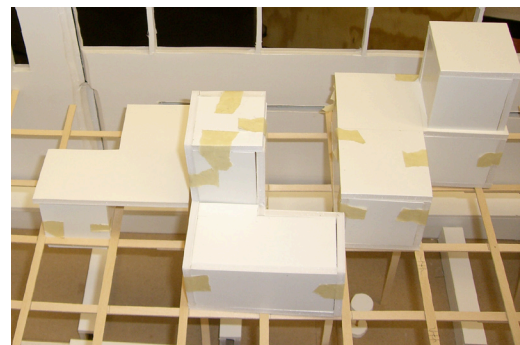
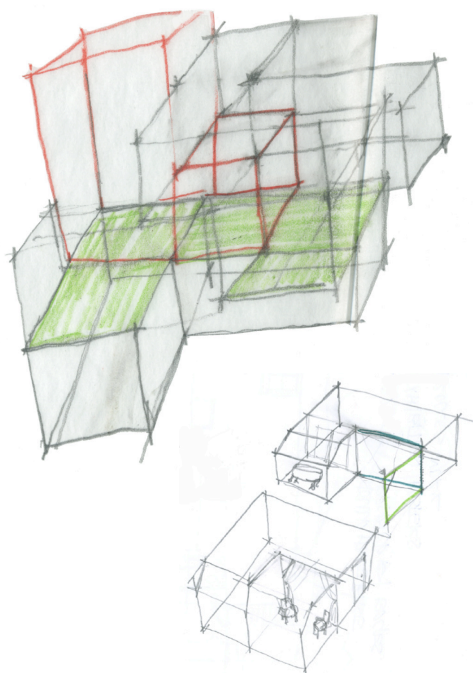
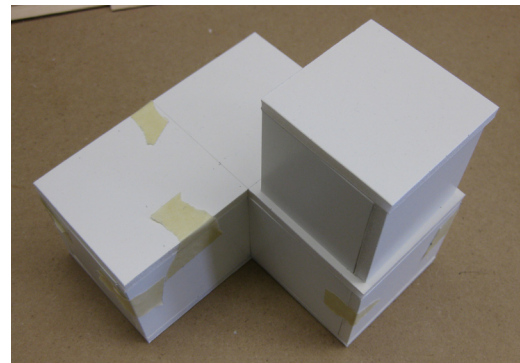
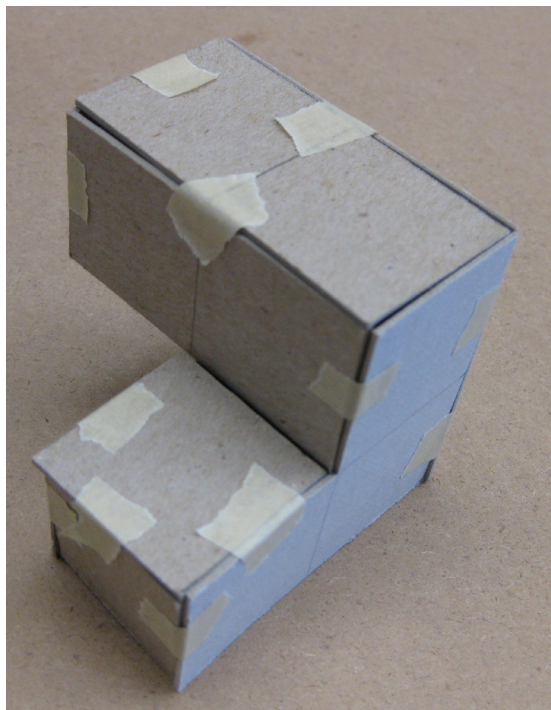
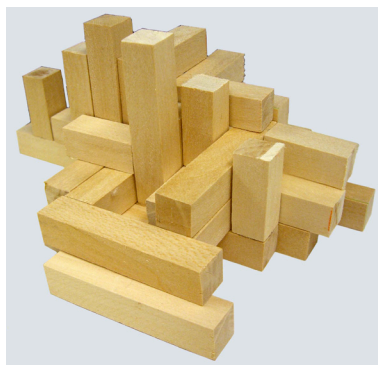
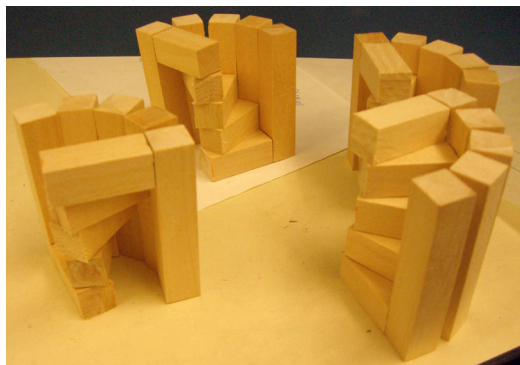
concept development

how can pieces fit together to
create a cohesive whole?

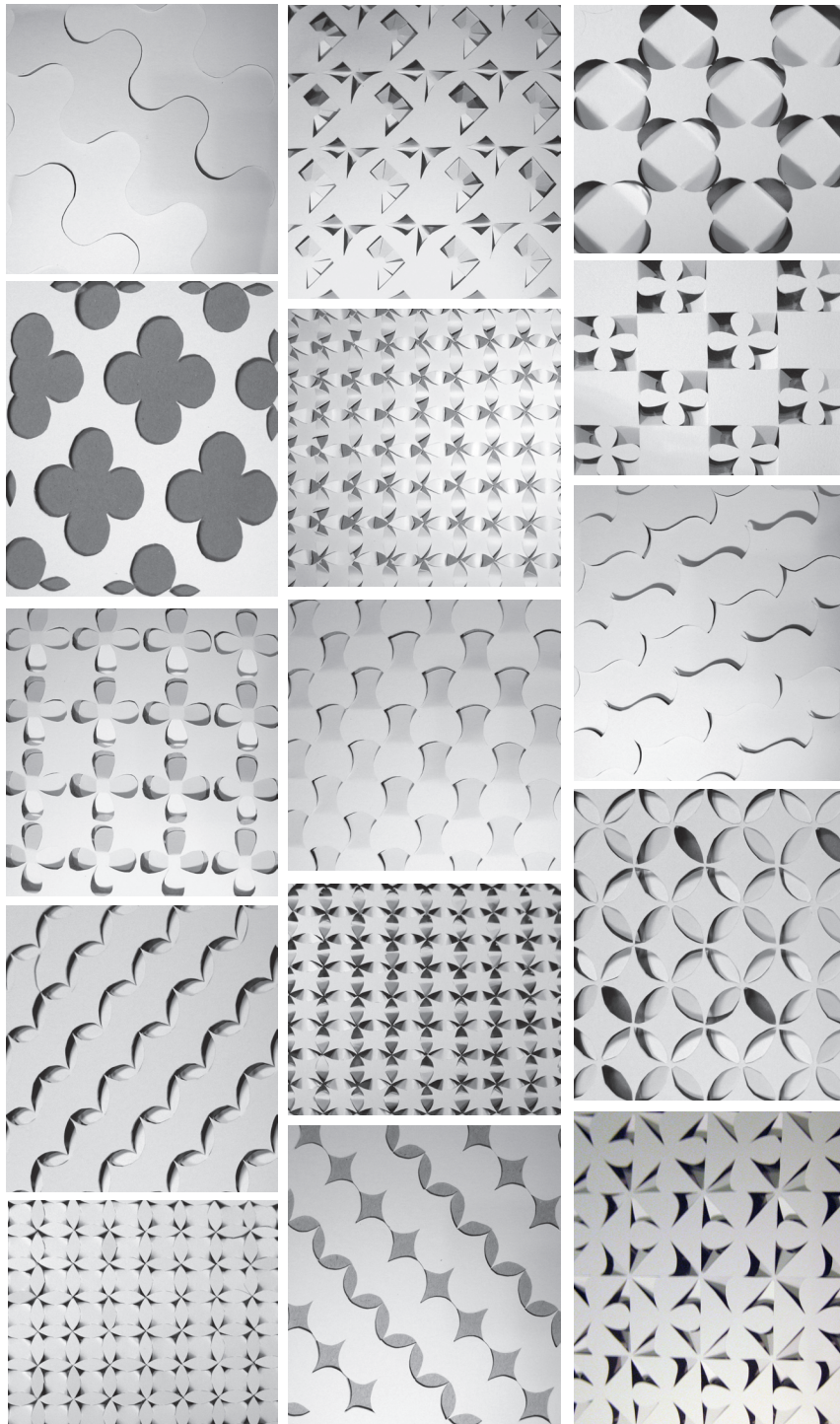


SECTION





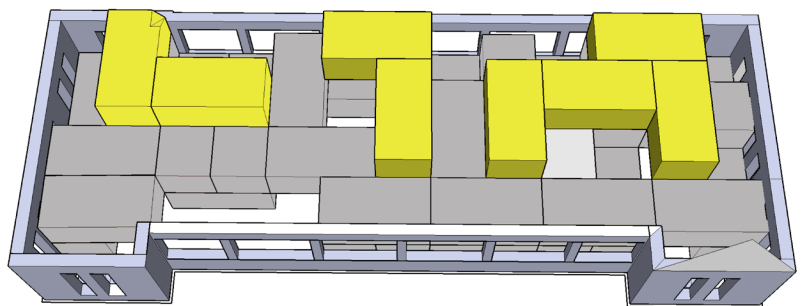
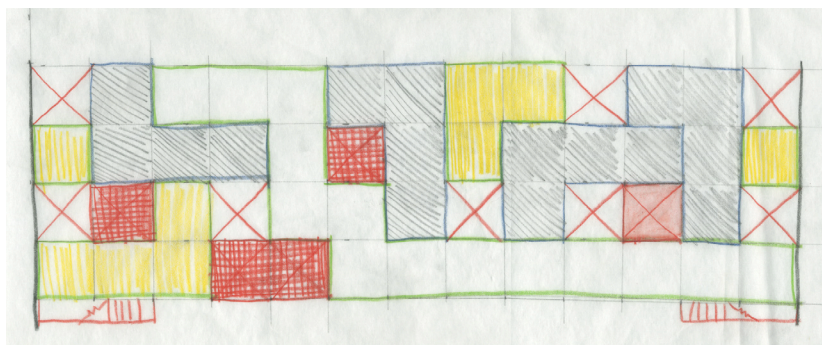
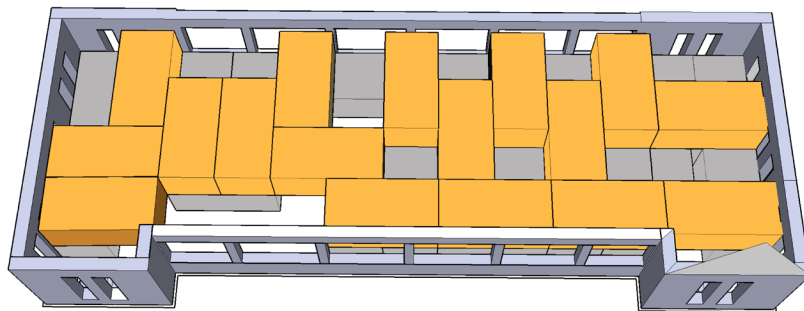
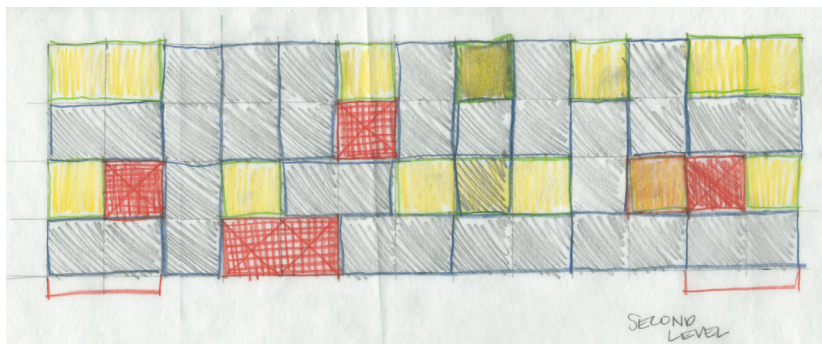
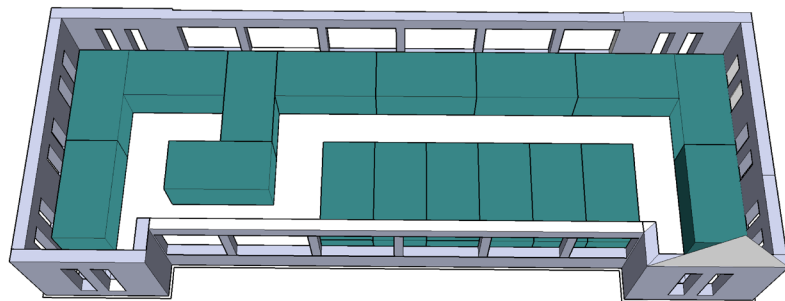
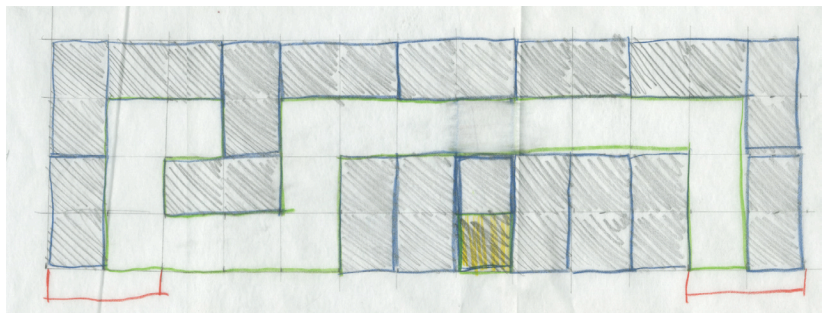
A large, ornate rose window with intricate tracery and a central cross, set within a pointed arch on a stone building facade. The window features a complex web of stone tracery forming a rose pattern, with a central cross. The surrounding architecture includes a pointed arch and decorative elements like gargoyles and smaller windows below.

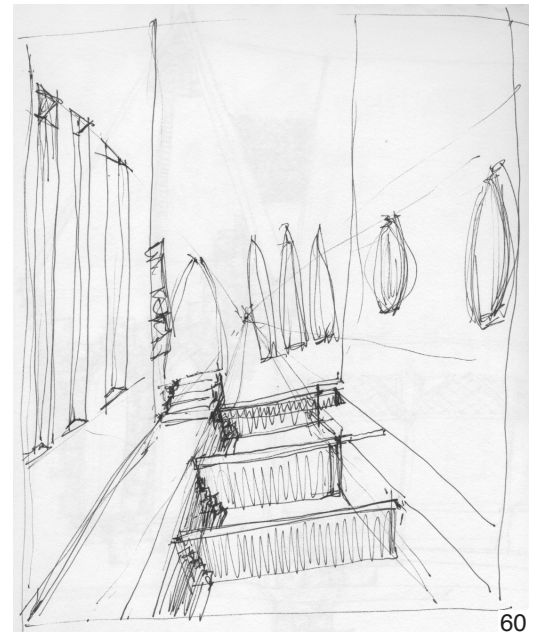
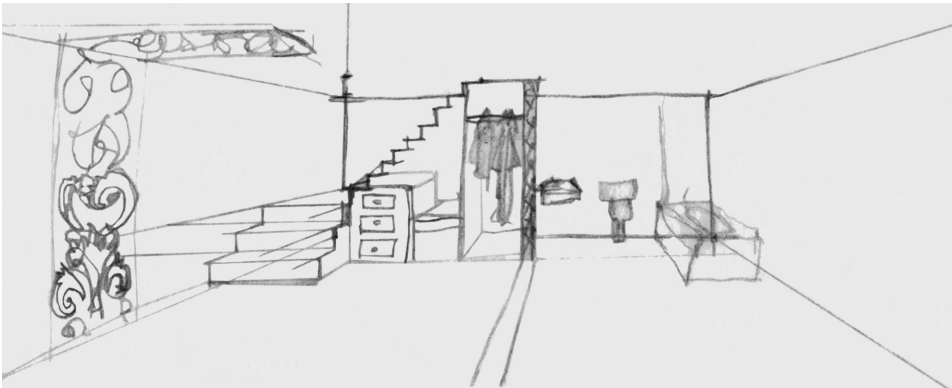
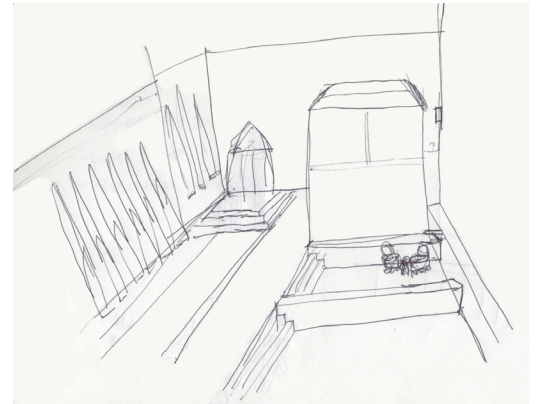
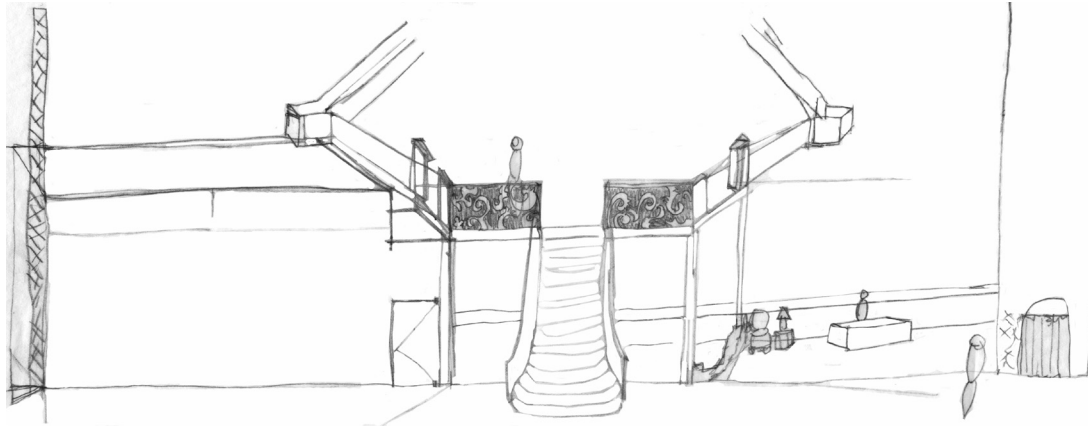
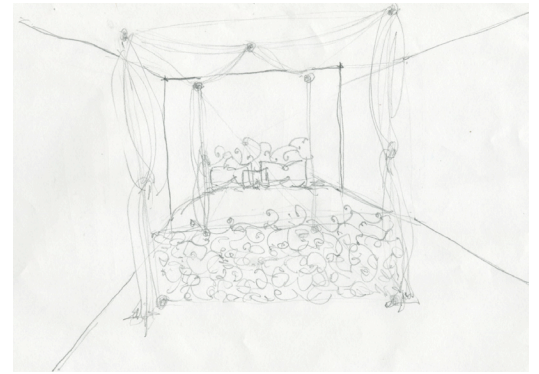
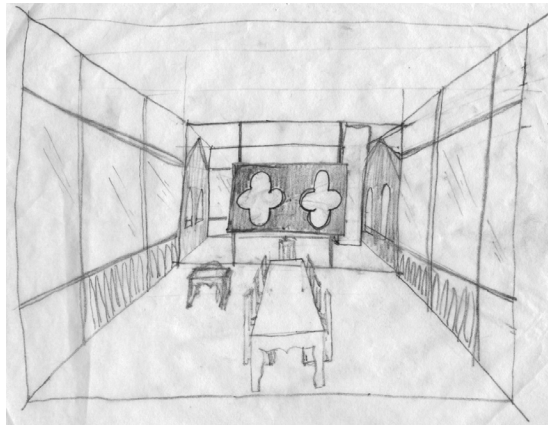
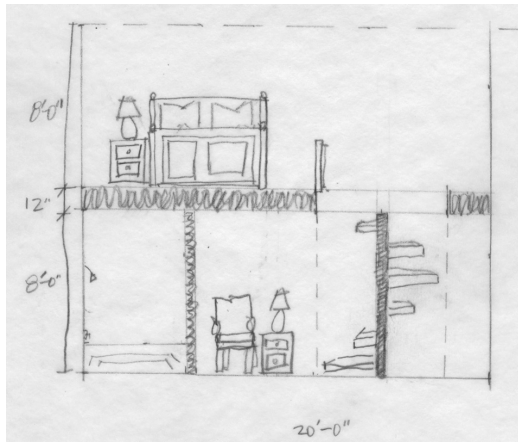


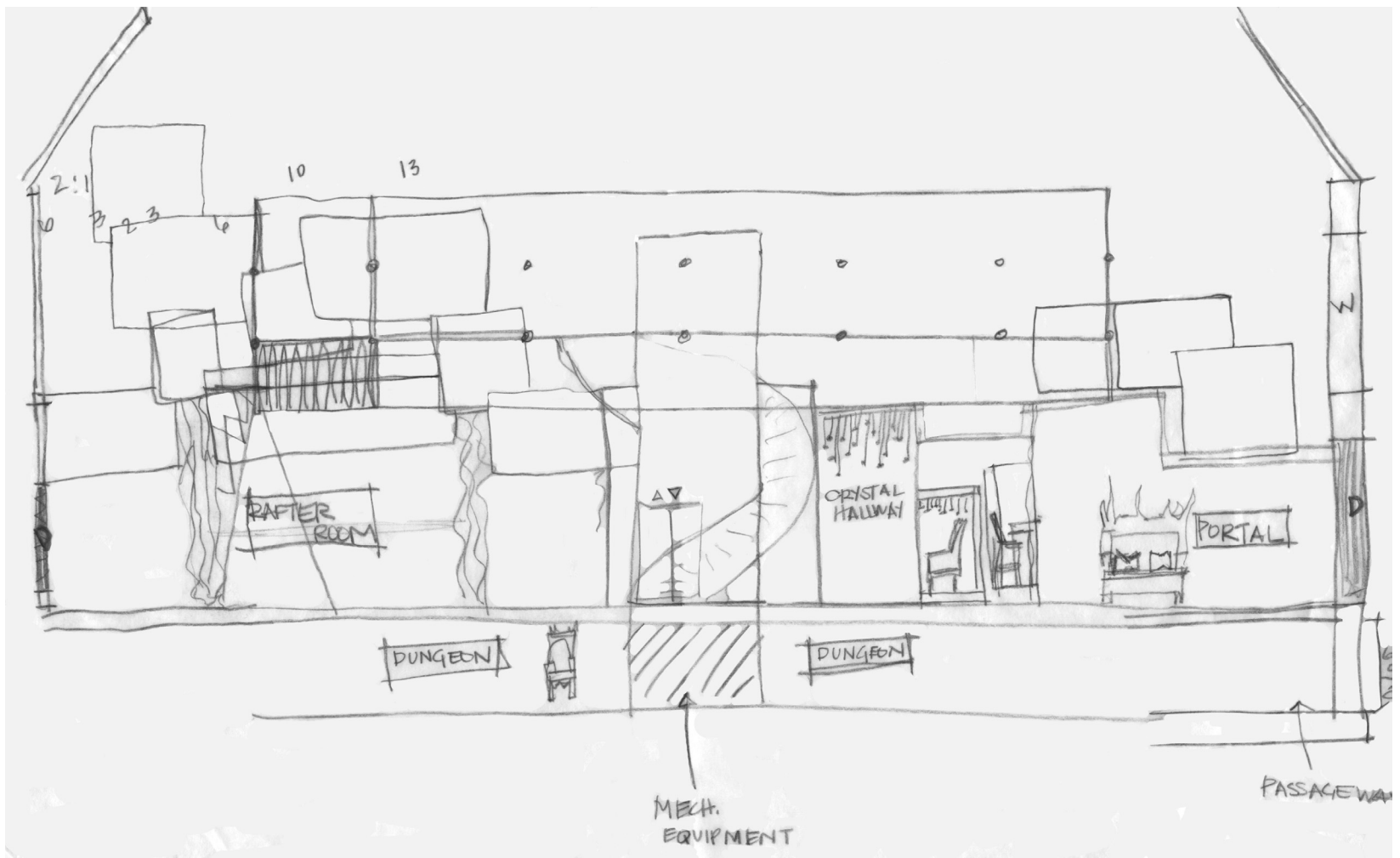
With the help of the concept models, I began to understand the ability to gain more floor space than a standard single-story unit. When stacking rooms atop themselves, floor space is almost doubled and each guest will be given a generous amount of space. Additionally with this idea, the meeting space was made more dynamic and intimate by lowering the floor four feet below the raised floor level.



schematic design



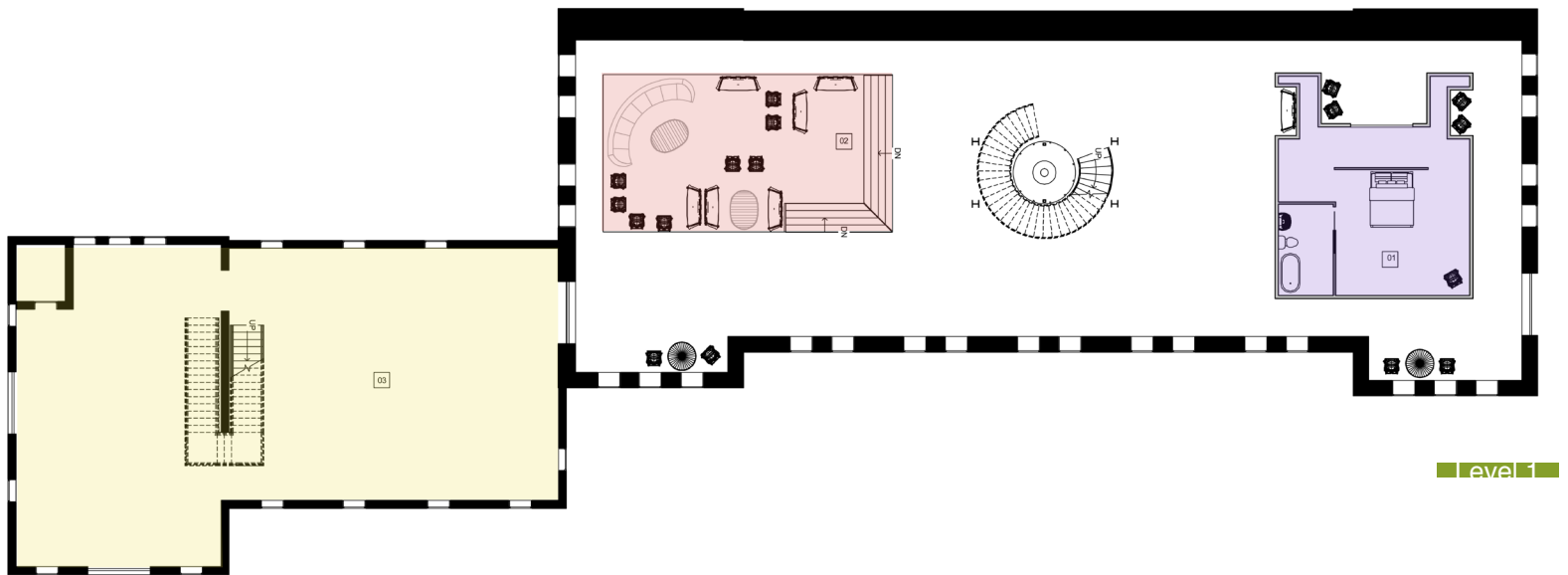




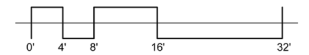
This section marked another turning point in my design process. Initially, I understood this retreat center to function as a “normal” retreat center would. It would contain guest rooms, a dining facility, and a large meeting space. However, based on the fact that this retreat center requires a certain amount of travel and “trouble” to get to, I understood that this center is a place that will be attended with great intention. Therefore, it must *not* be like any other retreat center I have previously known. With that, so many ideas and opportunities for truly creative thinking were opened, and thus the Building Blocks Retreat Center was formed.



design development

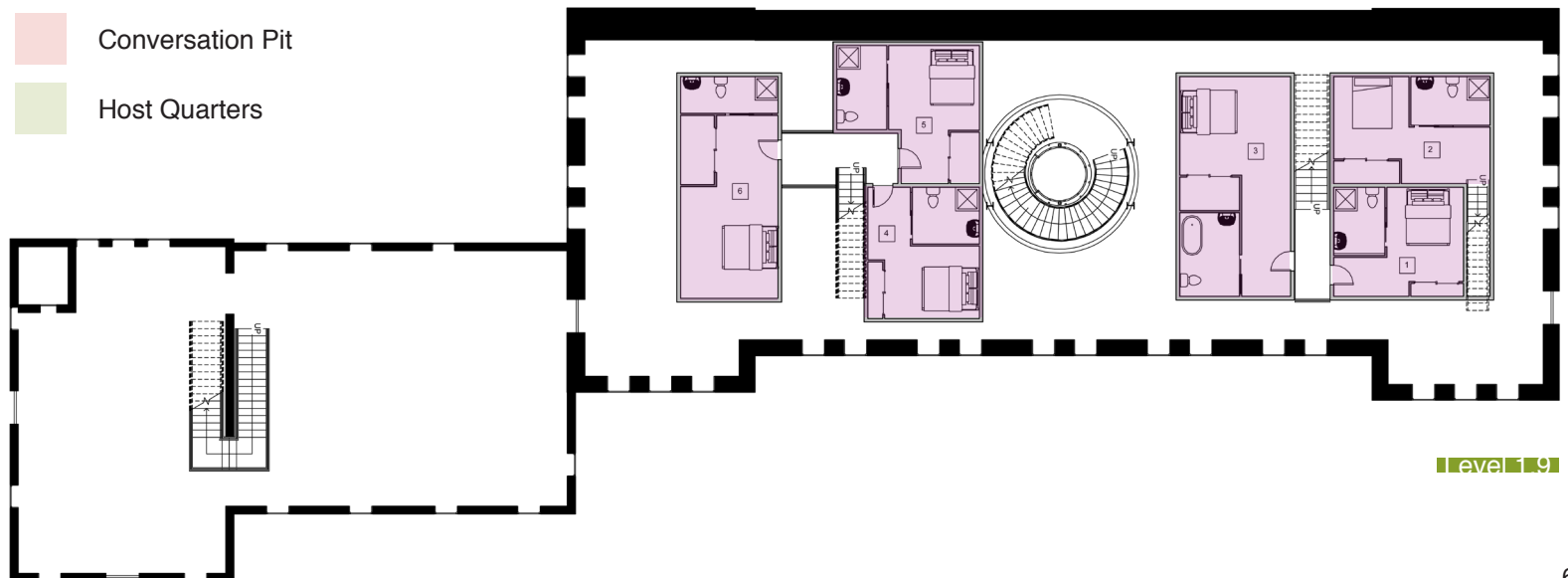


Level 1

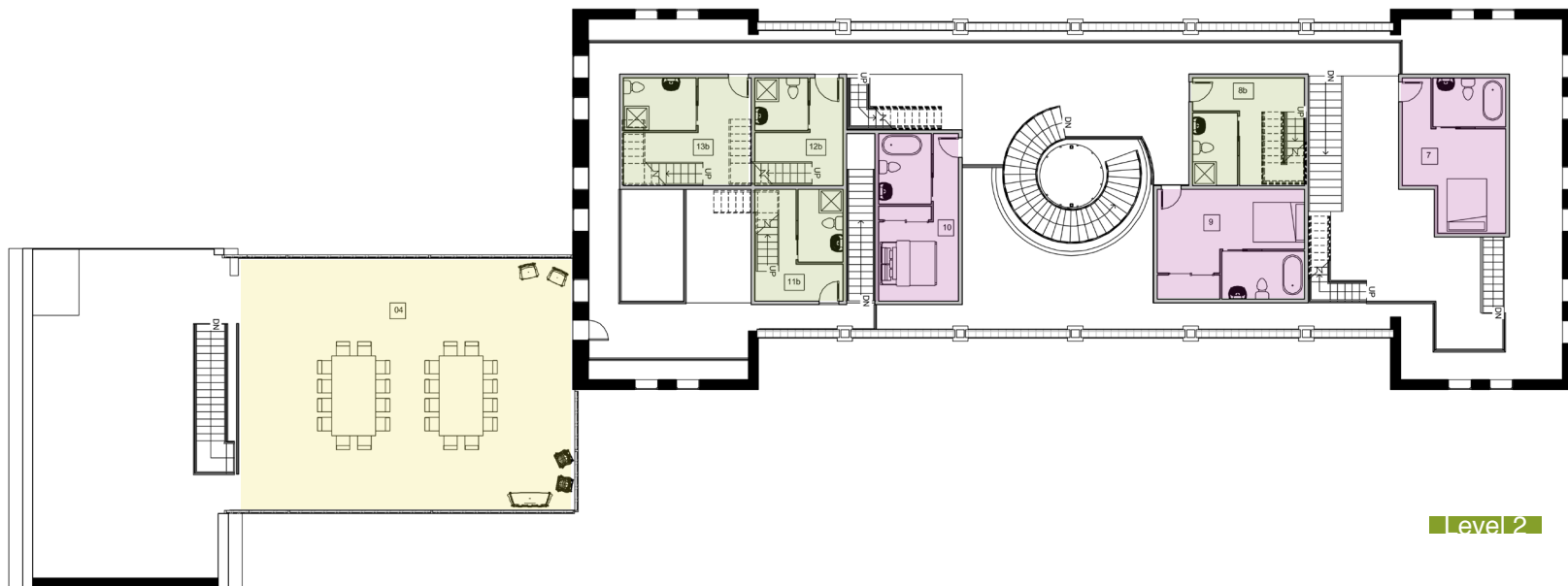


Key

- Guest Room: Single Level
- Kitchen/ Mechanical/ Storage
- Conversation Pit
- Host Quarters



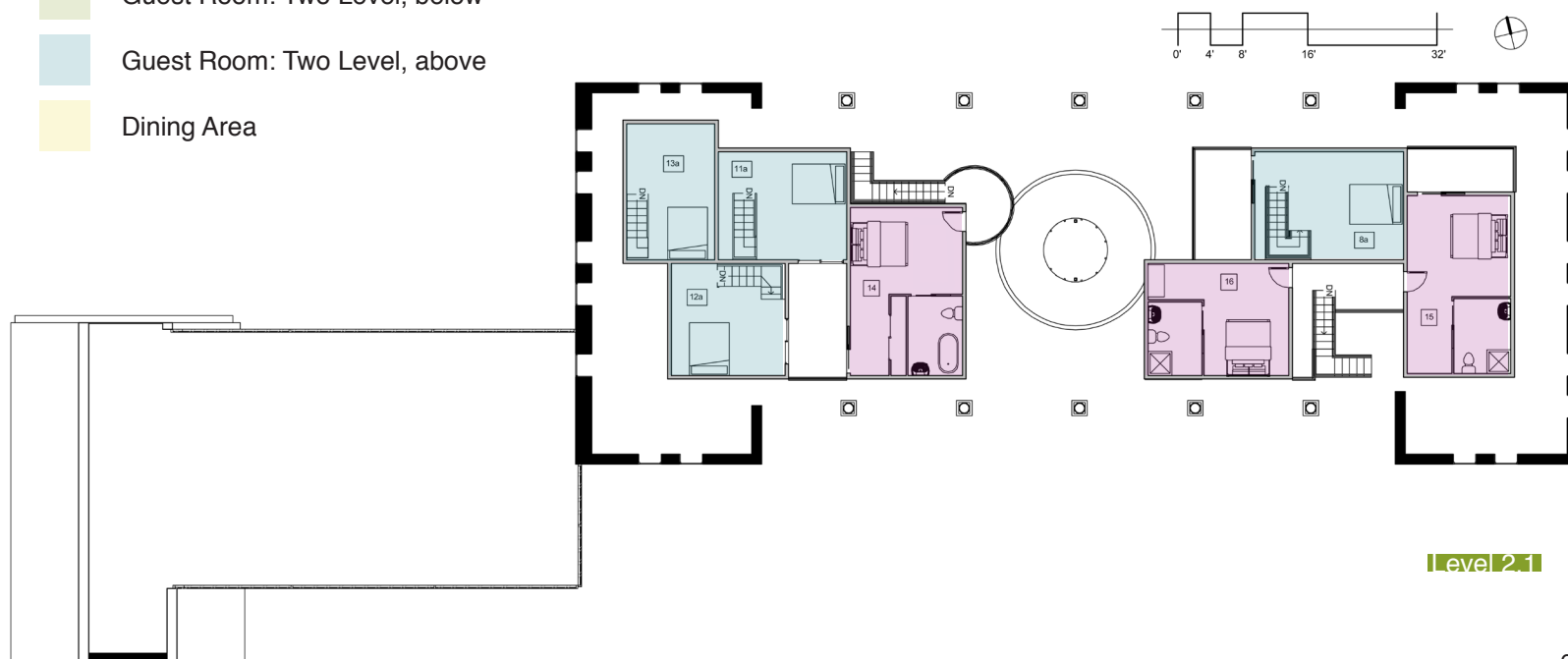
Level 1-9



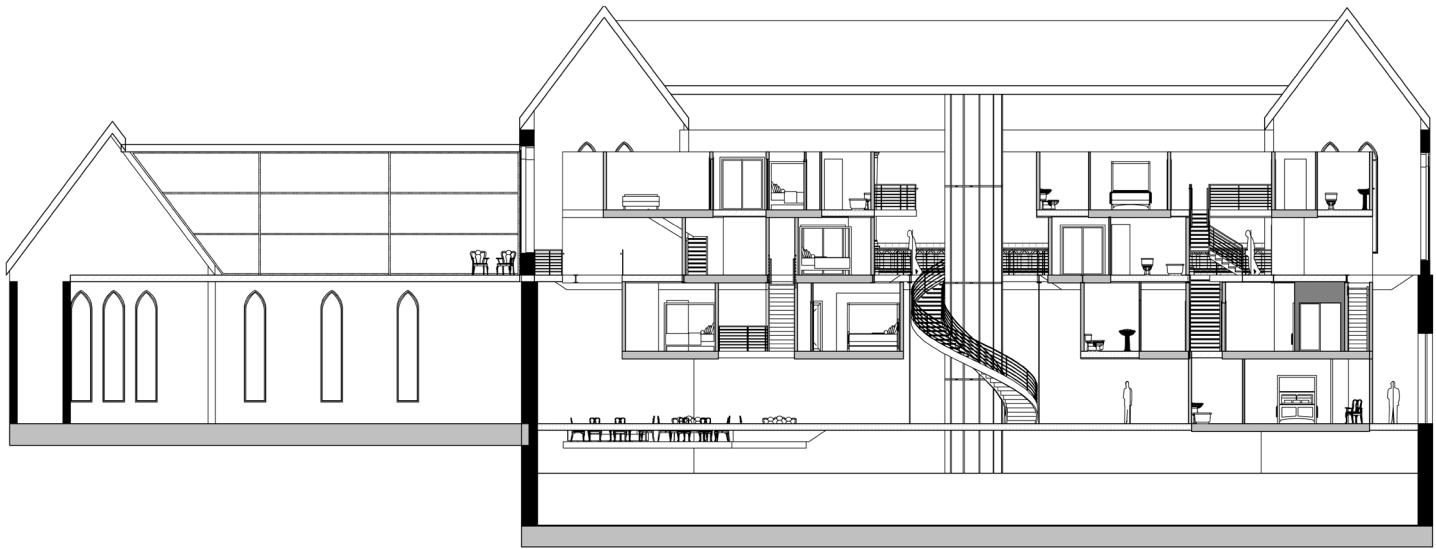
Level 2

Key

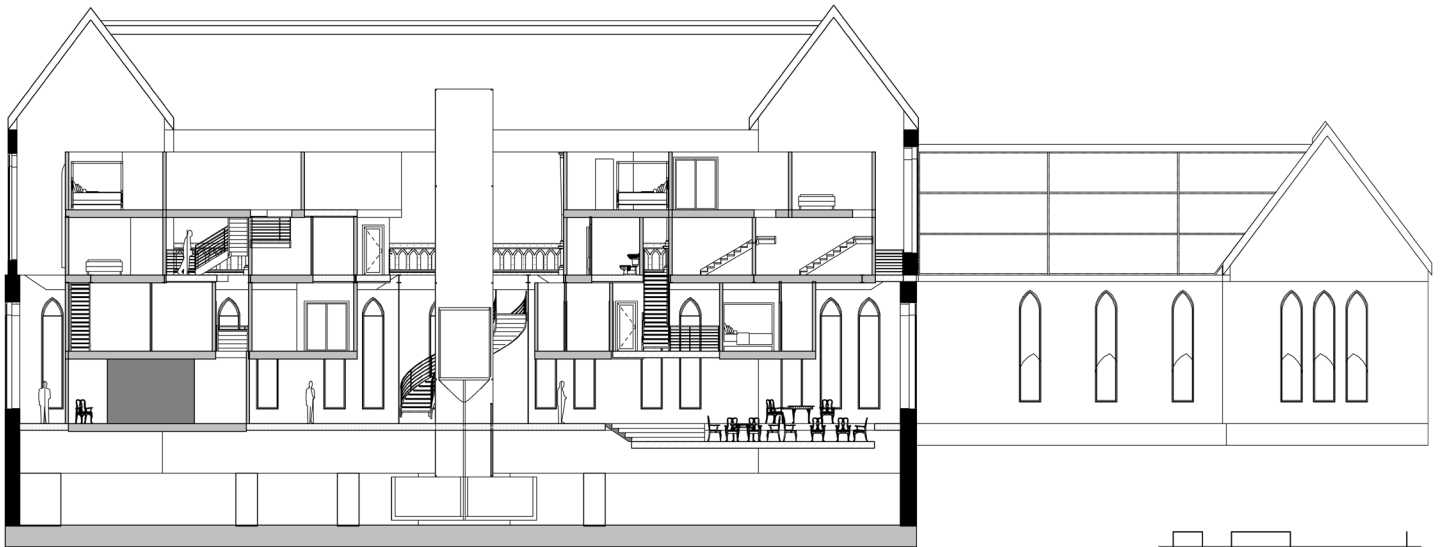
- Guest Room: Single Level
- Guest Room: Two Level, below
- Guest Room: Two Level, above
- Dining Area



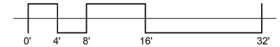
Level 2.1

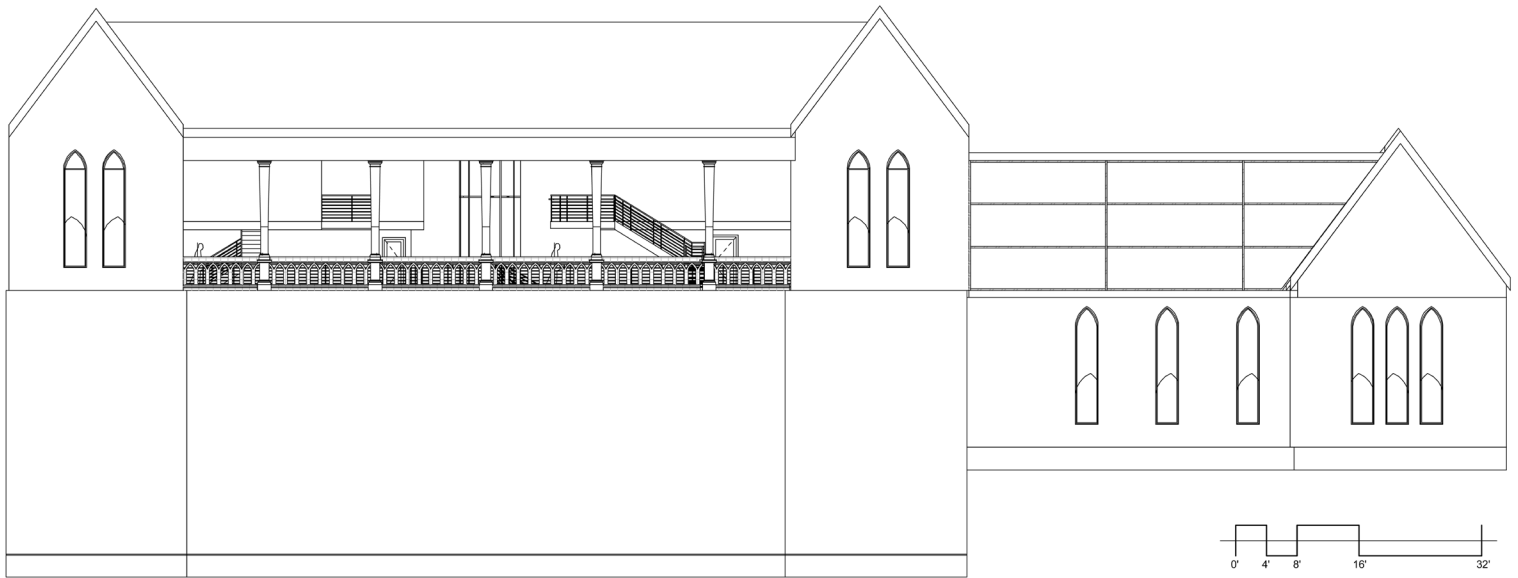


① West/ East Section
1/8" = 1'-0"

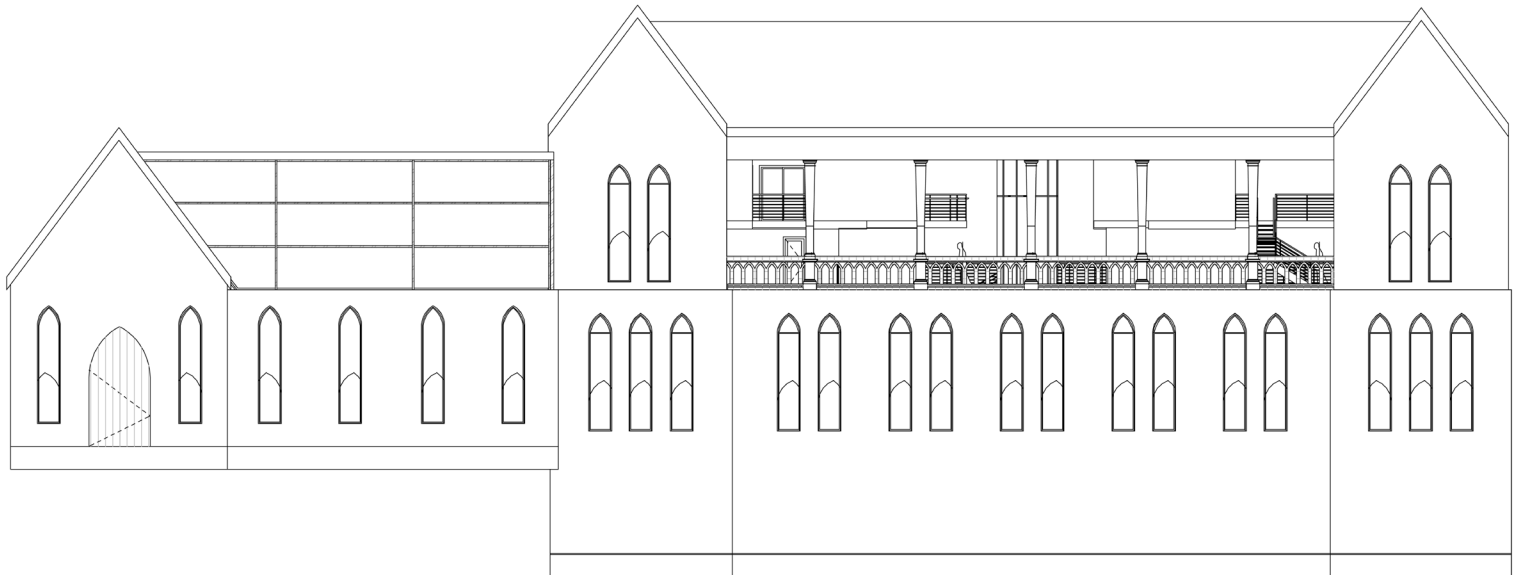


② East/ West Section
1/8" = 1'-0"



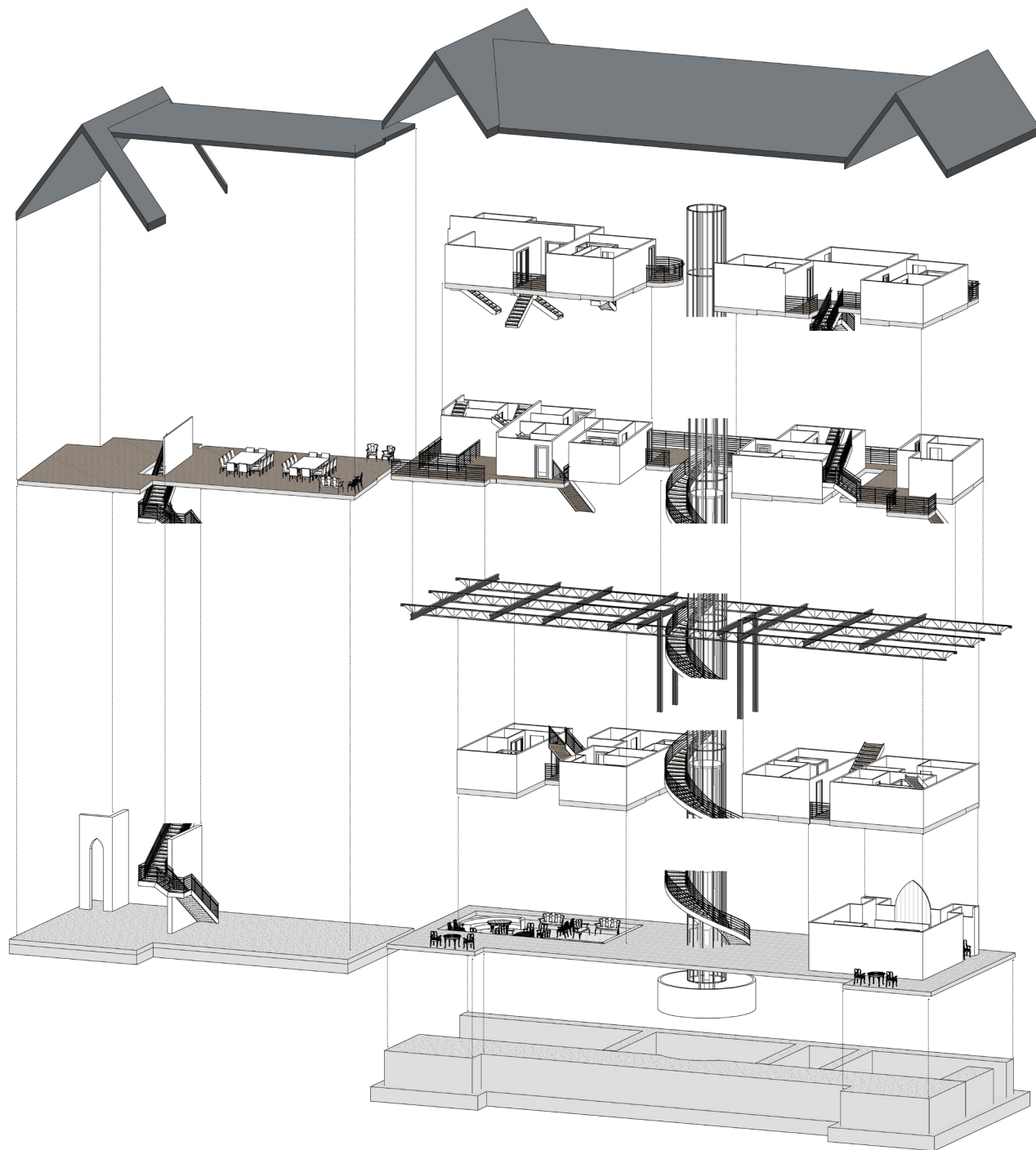


① North View
1/8" = 1'-0"



② South View
1/8" = 1'-0"







inspiration



1



4

④ Laurel Restaurant. <http://www.grahamdownesarchitecture.com/projects/details/laurel>

⑤ <http://www.grahamdownesarchitecture.com/projects/details/laurel>



2



5

⑥ Mondrian Hotel, South Beach, Florida. Grand Staircase in Lobby. <http://www.mondriansouthbeach.com/hotel.html>

⑦ Mondrian Hotel, South Beach, Florida. <http://www.mondriansouthbeach.com/hotel.html>

⑧ Mondrian Hotel, South Beach, Florida. <http://www.mondriansouthbeach.com/hotel.html>

⑨ Mondrian Hotel, South Beach, Florida. Agua Spa. <http://www.mondriansouthbeach.com/hotel.html>

Laurel Restaurant, bar. <http://www.grahamdownesarchitecture.com/projects/details/laurel>

1

Mondrian Hotel & Residences, Miami Beach, Florida. Asia de Cuba restaurant. <http://www.mondriansouthbeach.com/hotel.html>

2

Laurel Restaurant. <http://www.grahamdownesarchitecture.com/projects/details/laurel>

3



6



8



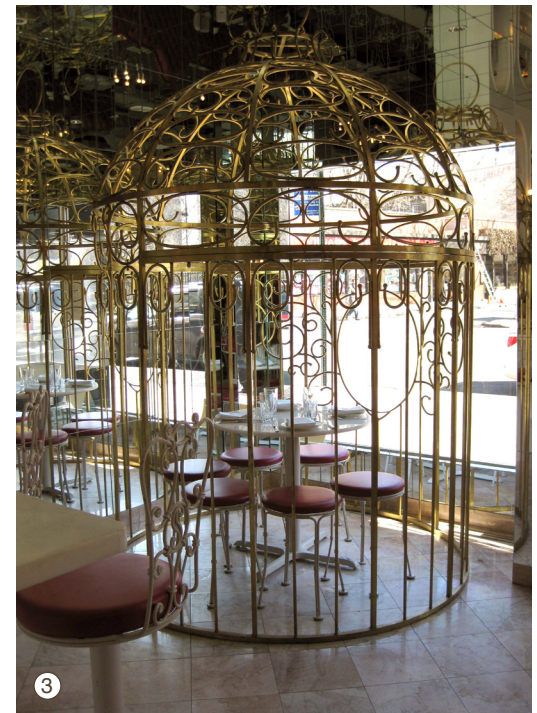
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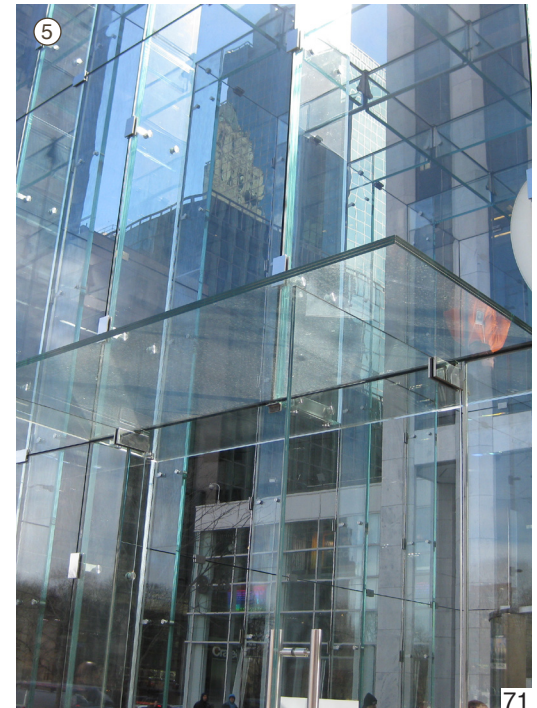
7



9



- ① sweetiepie Restaurant, New York City. <http://www.sweetiepierestaurant.com/>
- ② sweetiepie Restaurant, New York City.
- ③ sweetiepie Restaurant, New York City.
- ④ Apple retail store, New York City.
- ⑤ Apple retail store, New York City.





renderings



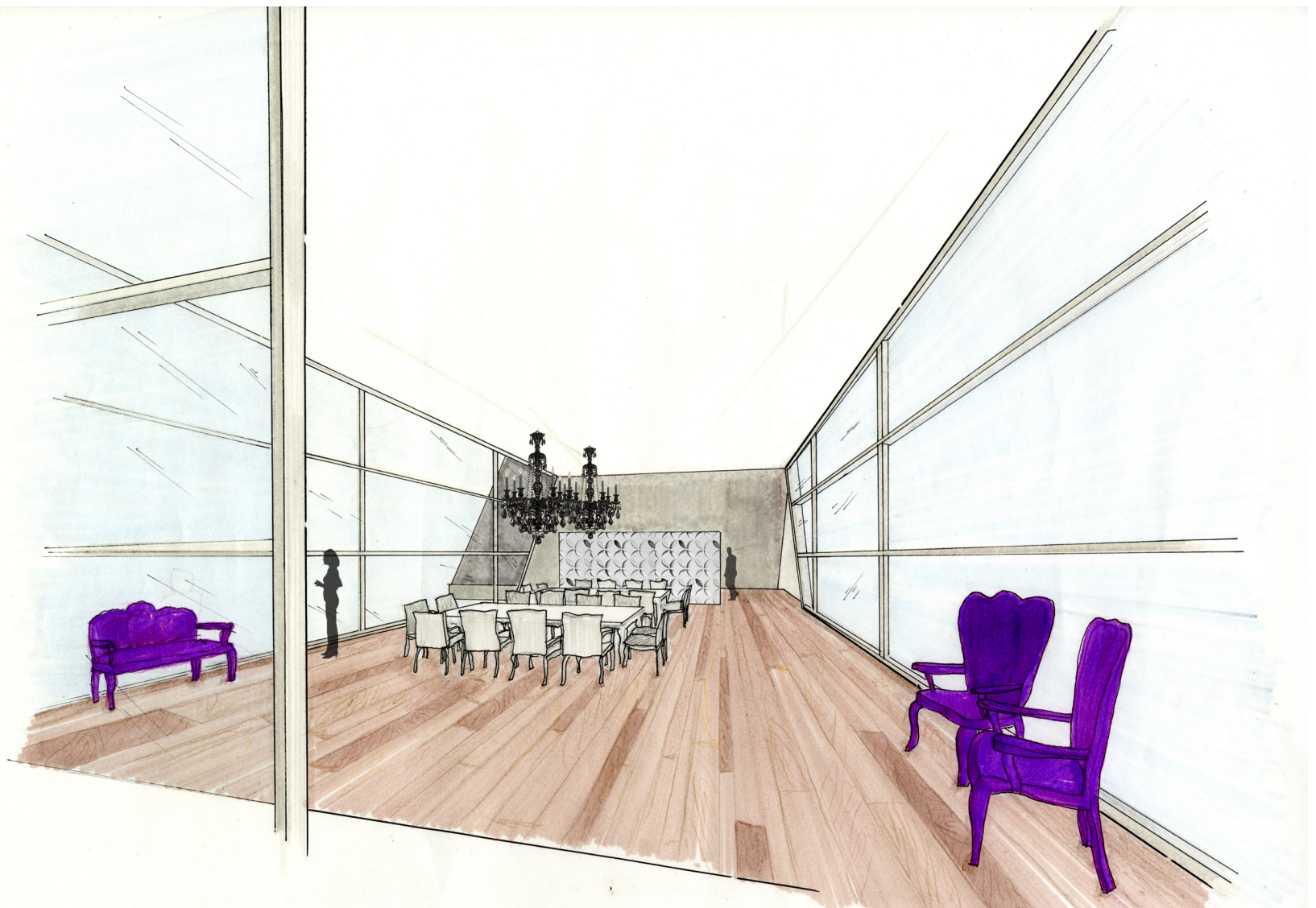
Reception Area Rendering



Conversation Pit Rendering



Second Floor Hallway Rendering



Dining Area Rendering



Guest Room, First Level Rendering

The guest rooms were established with one of two modules in mind. The first, a two-story room, will consist of a rest room and wardrobe area on the lower level. The upper level will house only a bed with an optional chair. The second room module will consist of only one level. However, the bed will be a canopy bed in order to establish a room inside of the larger room. Each room, with either a raised or canopy bed, has one historic/ traditional fabric selected in a modern color way. Selected rooms will also open into living spaces nestled between two or more rooms, in order to facilitate smaller gathering areas for guests.



[Guest Room, Second Level Rendering]

The color palette came about with the full knowledge and understanding of the shocking and brilliant colors selected. Knowing that the Building Blocks Retreat Center would be a different kind of retreat center, I wanted nothing to be standard and expected. While the furniture and furnishings may be traditional in form, they have been changed and updated by the colors and fabrics utilized. Metaphorically, these finish selections are equated to the guests upon leaving the center- changed and updated in a brilliant and lovely fashion.



FF&E



①



②



③



④



⑤

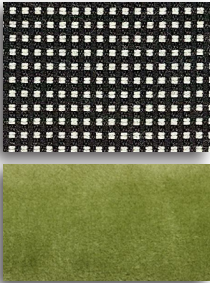
- ① Xanadu, Frederick Raymond Lighting
- ② Property Furniture, DRESSOIR, Yellow Green
- ③ Shaw Contract Carpeting: Swirl in Mink
- ④ Groundworks Loft Silk in Chartreuse
- ⑤ Kvadrat Idun, 239
- ⑥ F. Schumacher Xanadu in Noir & Blanc



⑥



Eurofase Bolero, 12513



Property Furniture Dune Couch in conversation pit to be covered in black checkered material and accented with moss green throw pillows.



Property Furniture, Salon table, Plum



Property Furniture, Zoe + Pouf, grey heather



Property Furniture, Fatboy original, black check



Property Furniture, Dining Chair with Armrests, Yellow Green



- ① Kingdom Lighting 3-light crystal chandelier
- ② Mountain Lumber Madison Legacy Hardwood Flooring
- ③ Property Furniture, Voltaire II, Black
- ④ Property Furniture, DRESSOIR Grande, Plum





①

- ① Schonbek Hamilton Crystal Chandelier
- ② Property Furniture, Guinone table, White Lacquer
- ③ Mountain Lumber Madison Legacy Hardwood Flooring
- ④ Property Furniture, Lace, Black
- ⑤ Property Furniture, Dining Chair with Armrests, Yellow Green



②



④



③



⑤

Craven, Jackie. Old Buildings, New Uses; Part 1: Reinventing a Power Plant, <http://architecture.about.com/library/weekly/AA050901a.htm>

Garofolo, Francisco. Steven Holl, (c) 2003, Universe Publishing, New York, New York.

Gastil, Raymond W. Beyond the Edge; New York's New Waterfront, (c) 2002, Princeton Architectural Press, New York, New York.

Hardingham, Samantha. London, (c) 2001, Ellipsis London Limited, London, England.

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Lewis, Michael J. The Gothic Revival, (c) 2002, Thames & Hudson Ltd, London, England.

Libeskind, Daniel. Breaking Ground, (c) 2004, Riverhead Books, New York, New York.

Phillips, Glen and Crow, Thomas. Seeking Rothko, (c) 2005, The Getty Research Institute Publications Program, Los Angeles, California.

Ryan, Andy. <http://architecture.myninjablease.com/?p=1997>, images only.

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