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greenlife

Greenlife: A Sustainable Retail Space

1509 W. Main Street
Richmond, VA

Veronica Ledford

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2008

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GreenLife: A Sustainable Retail Space

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

by

Veronica J. Ledford

Bachelor of Fine Arts, Communication Arts and Design
Virginia Commonwealth University, 1997.

Advisor : Christiana Lafazani,
Graduate Director, Department of Interior Design
Advisor: Camden Whitehead
Associate Professor, Department of Interior Design

Virginia Commonwealth University
Richmond, Virginia
May, 2008

acknowledgements

I would like to thank my family, especially Robert and Lone Trench for making this possible, my classmates, for their wit, intelligence and camaraderie and Curtis D. Brown, II for his love and support. In addition, I would like to thank the faculty of the Department of Interior Design for their patience and expertise. Without it, a new start could not have happened.

abstract

GreenLife is the name of the retail interior design project that embodies this thesis. Using interior design as a medium to influence customers, I sought to create an environment that promotes a connection to nature and an awareness of creative possibilities within the context of a store. It addresses the problem of personal social responsibility by using shopping, a dominant activity in the western world, as a tool for change. As a project, GreenLife attempts to answer three questions: How does design inform cultural experience? How can a connection with nature inform consumerism? Can a store transcend its purpose from filling materialistic needs to become a place of fulfillment? I theorize that if offered a desirable alternative to products that create excess waste and harm our surroundings, an individual will choose the green option, because it will satisfy both a materialistic want and an emotional desire to feel good by personally contributing to help our environment. If these options are presented with a sense of beauty, fun and exploration, it can change how we culturally perceive social responsibility, removing guilt and making it a matter of course. GreenLife is a store designed as a model home with all products set up in a testable format. The interactive nature of the design is intended to provide education and a sense of security within a pleasurable experience, allowing people to confidently choose to live green in their own homes, and to thoughtfully consider the possibilities in other aspects of their lives.

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introduction

I believe that design has the ability to connect human beings to the best parts of themselves. Good design produces feelings of love, intelligence and satisfaction; it can create endless potential and open unknown avenues viscerally, analytically, physically. Design elevates the human mind; it enables creativity. Good design allows people to help each other; to understand a reality larger than daily cares and to subscribe to a better future.

Design is perpetual. It builds upon itself; each accomplishment allows for the next. Everything designed has a purpose, with each solution serving to inspire a better outcome.

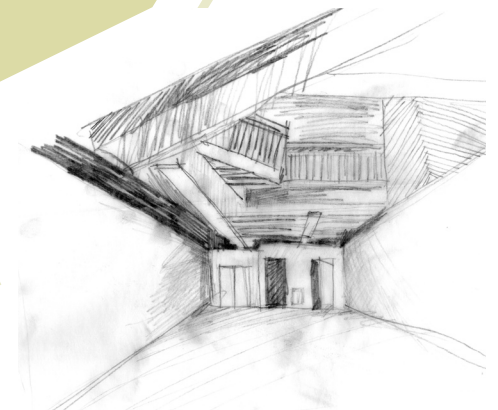
As a retail space, my thesis tackles the prospect of creating a cultural experience within a retail environment through sustainable design. Called GreenLife, the site is organized by a central atrium that runs through all three floors. It is designed as a sustainable space, with low energy usage and employing only reclaimed or sustainable materials in the design. It is a retail lifestyle store, that interactively educates customers on living green, all of the products displayed and for sale can be tested, so that it removes intimidation in the customer. The store is divided into three floors and is organized like a model home. The first floor is for education, with a living library, an education area, and a dining area. The second floor tackles kitchen area and a design materials resource center, and the third addresses bedroom areas for adults and children within a home.

All furniture and products are sustainable and responsibly manufactured.

How does design inform cultural experience?

How can a connection with nature inform consumerism?

Can a store transcend its purpose from filling materialistic needs to become a place of fulfilment?

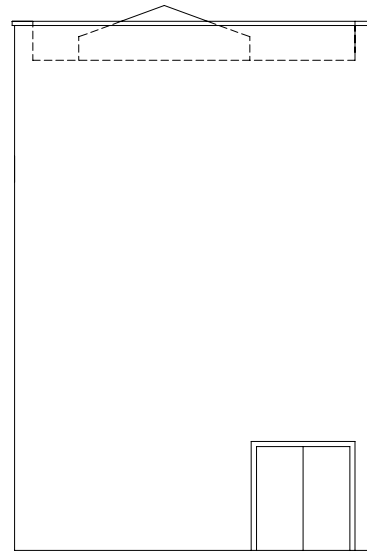


research documentation

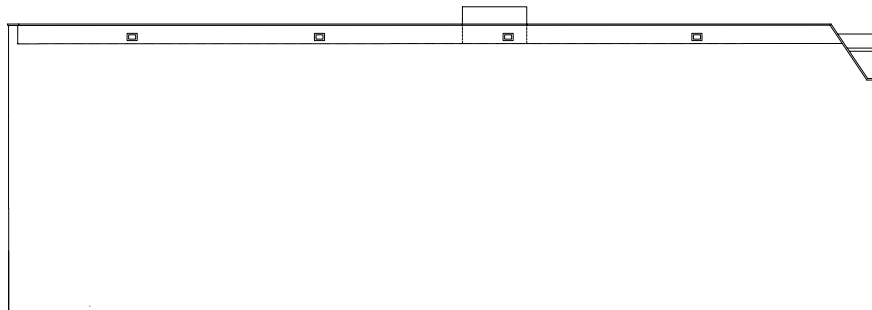
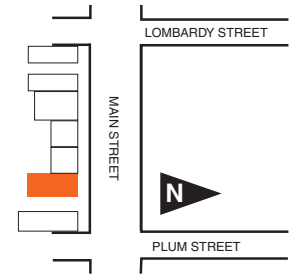
1509 West Main Street



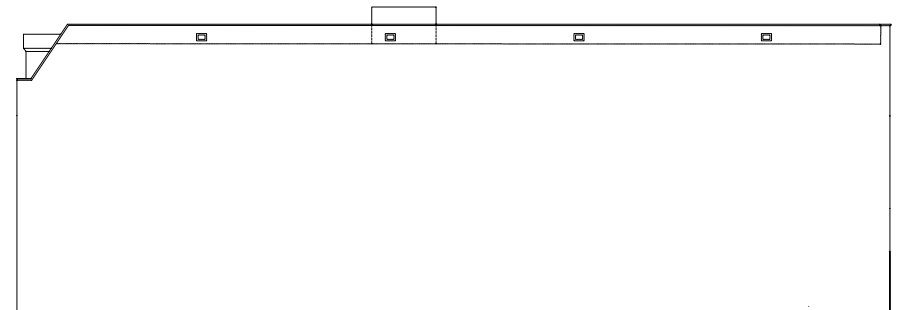
Front



Rear



East Elevation

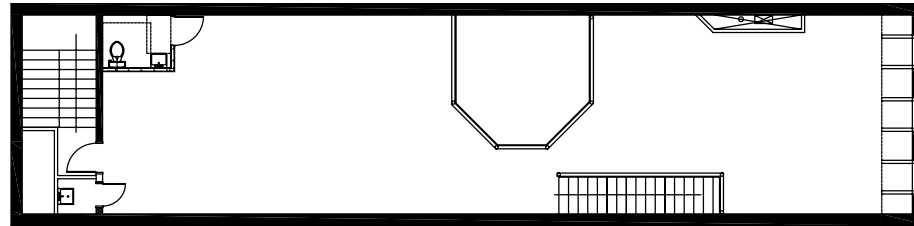


West Elevation

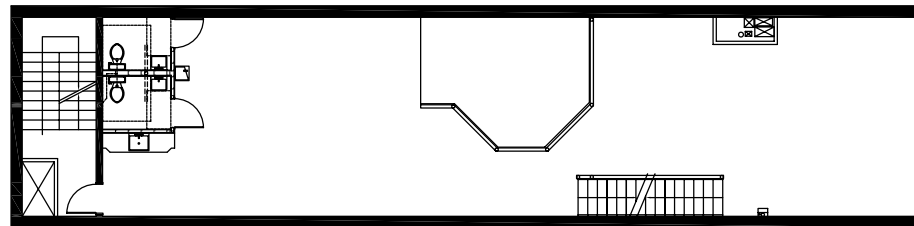
Site Overview

6,188 sq. ft.

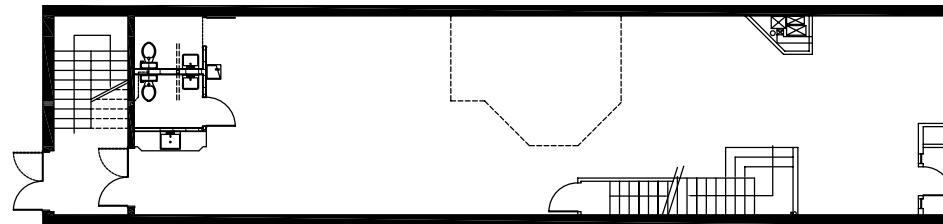
The building is located in a densely populated urban area known as the Fan District in Richmond, Virginia. Built in 1984, it was designed to house a popular health club. The structure is styled as a row house with a pseudo georgian-colonial facade. Presumably, the design was meant to respond to the adjacent commercial buildings, most of which were built in the 1880's, also in the row style. The front, back and east sides of the building are faced with brick. The west side faces the adjoining building and is a combination of brick and concrete masonry units. There is a parking lot on the east side of the building that separates it from its nearest neighbor. The defining feature of the interior space is the central atrium, spanning three floors and naturally lit with a large skylight on the roof. The means of egress are provided by a central staircase and a separate set of fire stairs at the rear of the building.



Floor 3

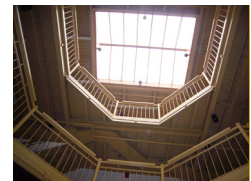


Floor 2

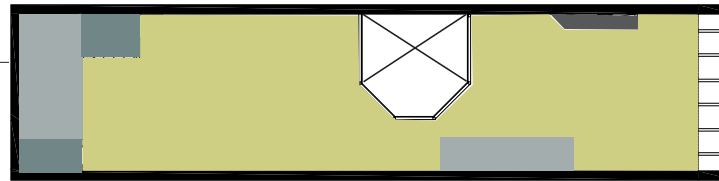


Floor 1

Floorplans Courtesy: Irby + Papit Architects

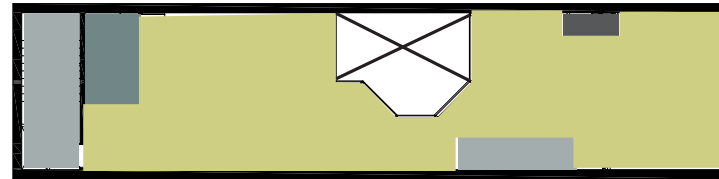


Site Analysis



THIRD FLOOR 2,018 G.S.F.

	sq.ft.	
	1108	55%
	52	3%
	161	8%
	20	1%



SECOND FLOOR 1,985 G.S.F.

	sq.ft.	
	1359	68%
	84	4%
	214	11%
	19	1%

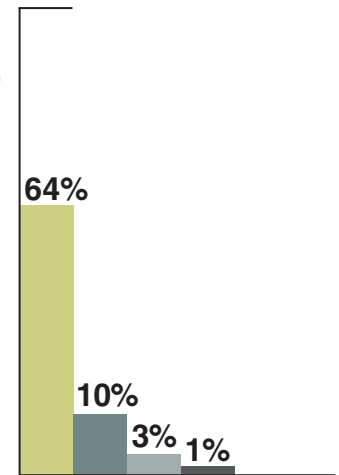


FIRST FLOOR 2,185 G.S.F.


	sq.ft.	
	1520	69%
	84	3%
	264	12%
	19	.8%

Total Space Allocation

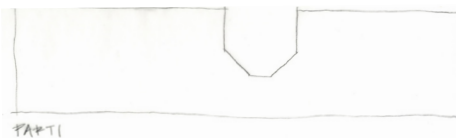
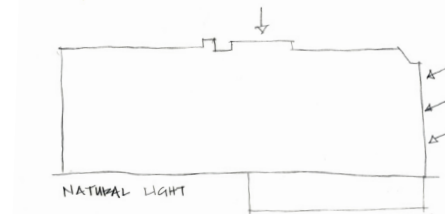
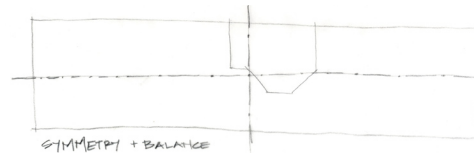
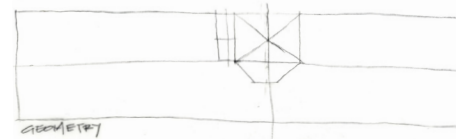
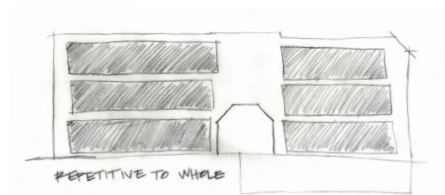
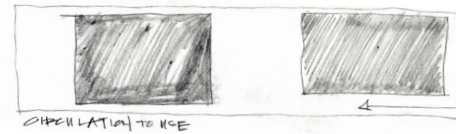
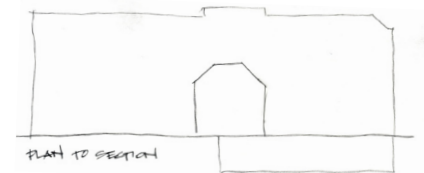
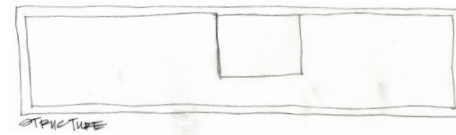
6,188
gross
sq.ft.



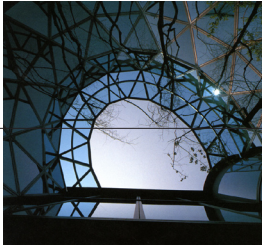
- undesignated space
- restroom
- stairwells
- HVAC



1509 W. Main Street is a four level rectilinear structure with a void near the center of the top two floors. There are three floors above street level and a basement/storage space. It can be bisected in both directions with almost equal division of space. Its circulation is dependent on a central stairway that connects all three floors, and a second fire stairway at the rear of the building. Circulation takes place around the atrium opening on the second and third floors. There are no structural columns and as a result of a late 2007 renovation and no wall partitions, creating a blank canvas. The main source of natural light comes from the skylight on the roof, and filters down to each floor through the atrium. There are eight small windows on the north side of the building providing small amounts of ambient light.



1 | Hyakujituko-kyo



Architect: Yutaka Saito

Tokyo, Japan

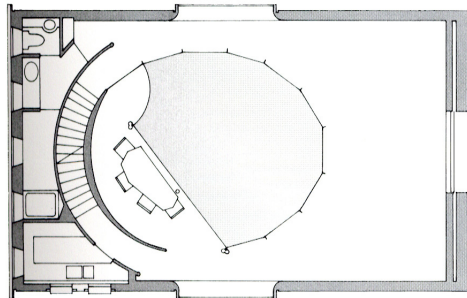
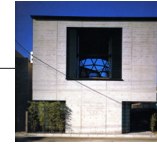


Site Overview

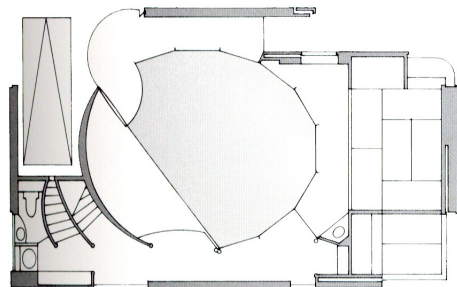
1,000 sq. ft.

Yutaka Saito is primarily known for his writings on other architects, including Luis Barragan and Carlo Scarpa. His writing is a major part of his process, and influences how he approaches architecture. Both a modernist and a traditionalist in terms of his own culture, Saito holds a firm belief in “truth in enclosure” and the mystique of encircled space. Hyakujitsuko-kyo is worthy of study because it shares similarities with 1509. The central glass atrium creates a void in which all paths of circulation must flow around. It is also the main channel of natural light for the space, and maintains a connection with nature while situated in an urban location. In addition, it has north-facing dormer windows that provide ambient light for the upper level. The connection with light at its central core forces individuals to interact with the void in space, offering a place to reflect and acknowledge an emotional response to nature. I hope to foster a similar program of interaction within the Main Street site.

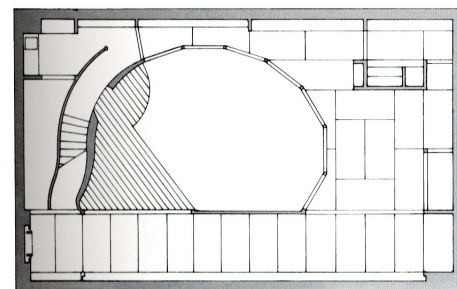
Photos: H. Kohyama



Second floor

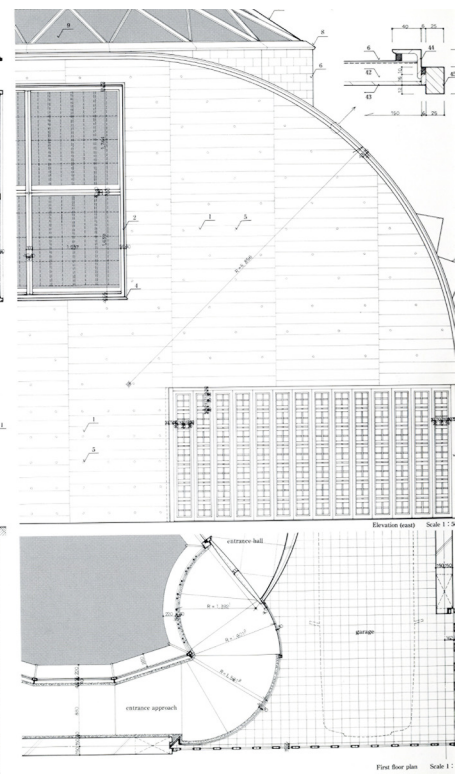
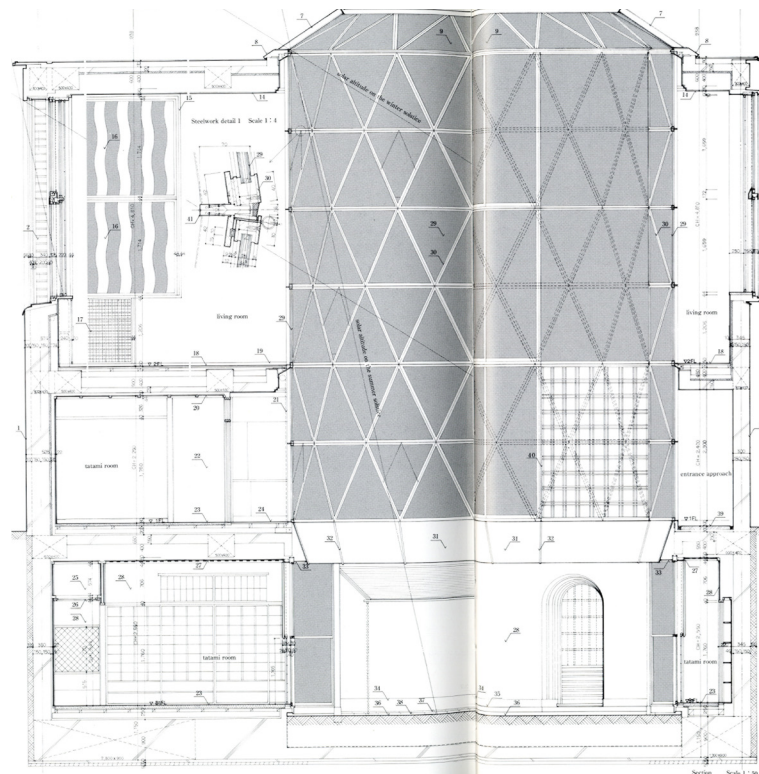


First floor



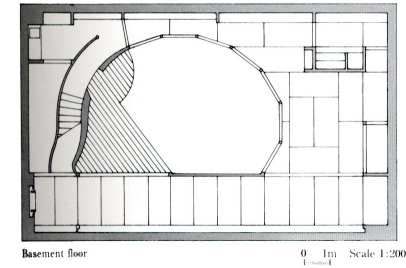
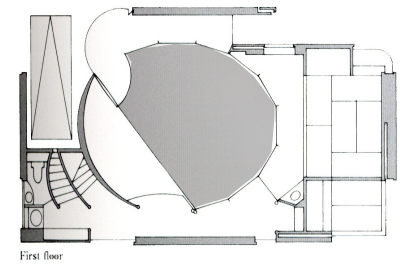
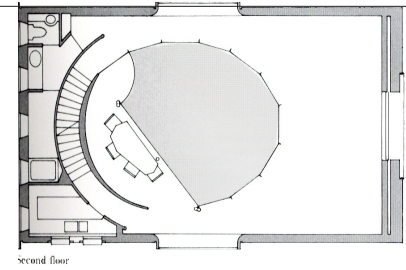
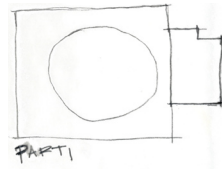
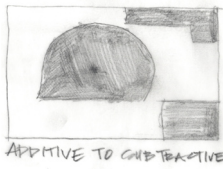
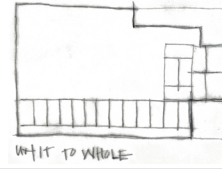
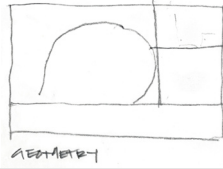
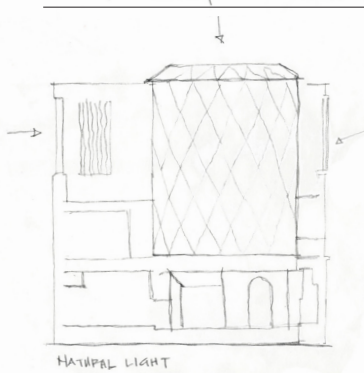
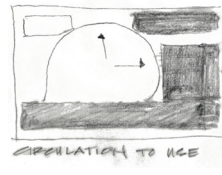
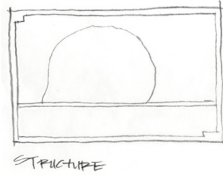
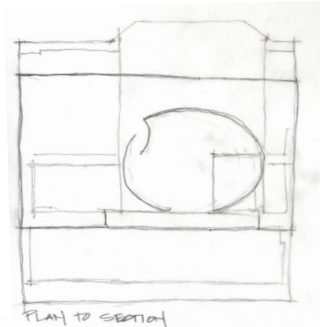
Basement floor

0 1m Scale 1:200
1:1000000

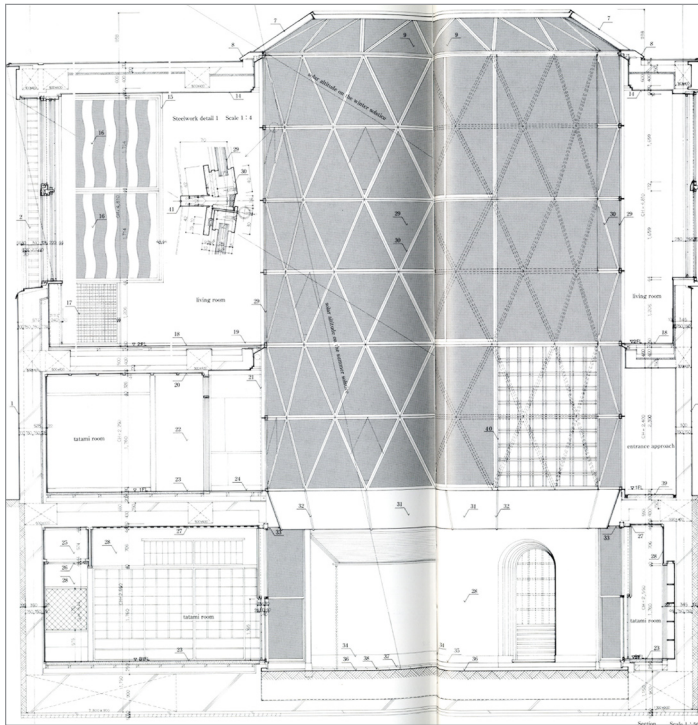


First floor plan Scale 1:1

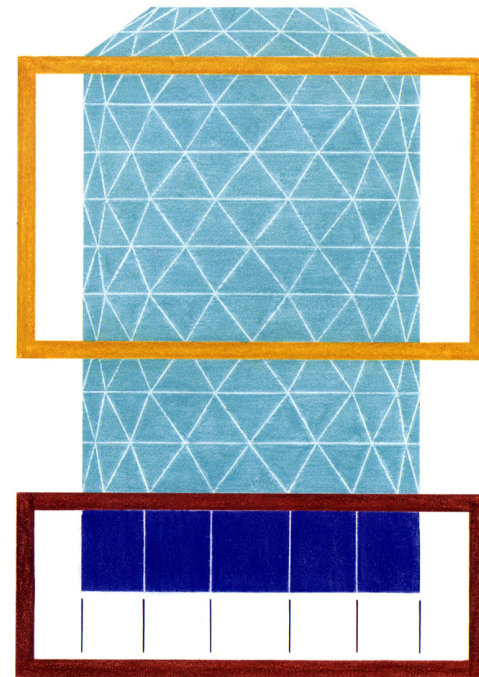
1 | Site Analysis



Drawings: Y. Salto



SECTION

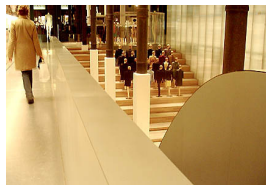


2 | Prada Epicenter Soho

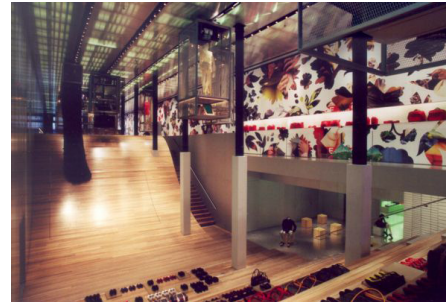


Architect: Rem Koolhaas

New York, New York



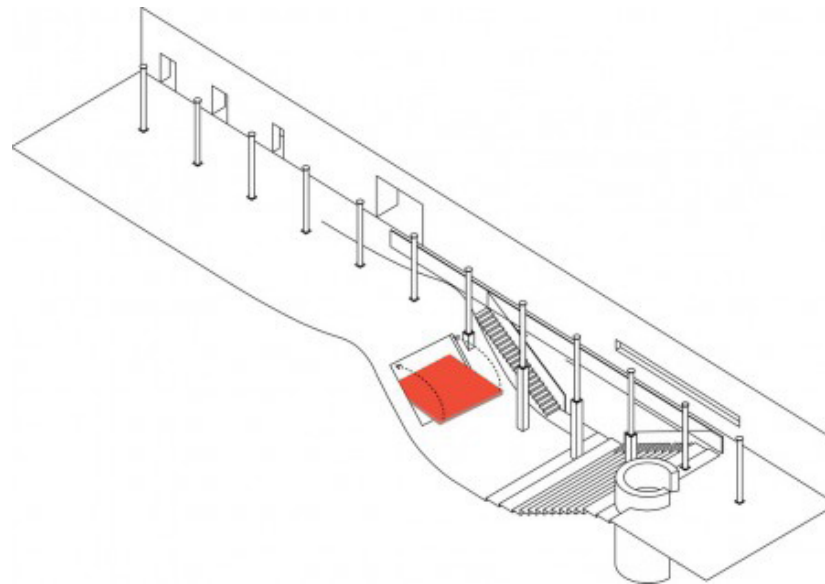
Images Courtesy: R. Koolhaas



Site Overview

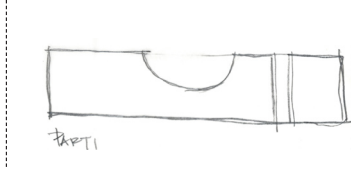
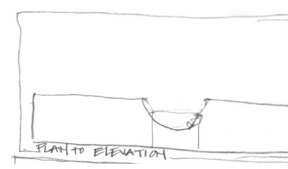
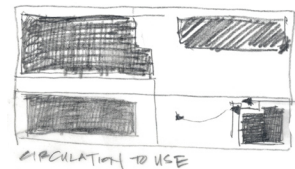
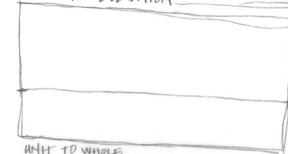
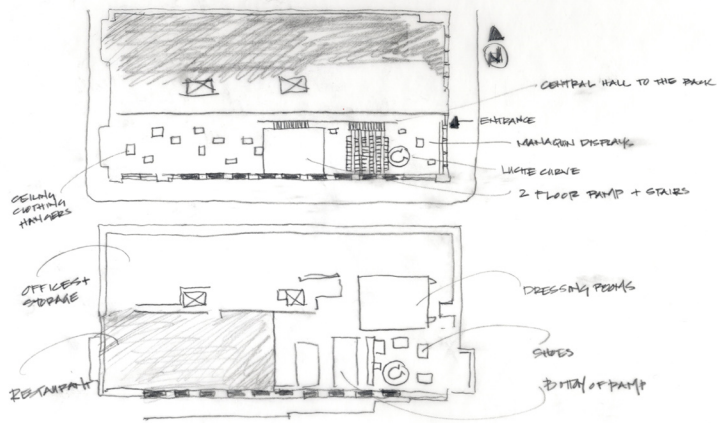
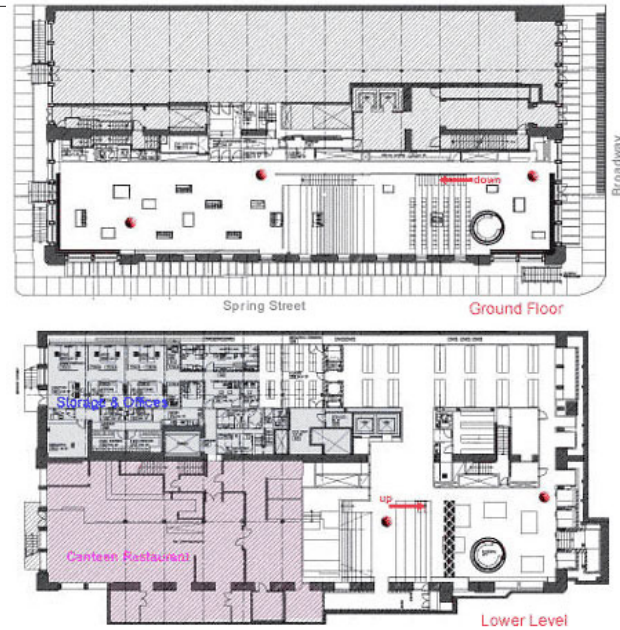
23,000 sq. ft.

The Prada Soho store is located in the former downtown branch of Guggenheim Museum, on the corner of Broadway and Spring streets. It occupies the ground floor and a floor below street level. The defining feature of the space is "the big wave" a sine curve of zebrawood at the center that can open into a stage for performances. It bisects both levels, redefining space and physically creating a multi-layered approach to the store. Opposite the stage is a series of steps to "display shoes" that act as bleachers for the stage. Clothing is hung from module tracks mounted into the ceiling that can be pushed to different parts of the store and combined into "cities". The bones of the museum and even some of the signage was left intact to enhance the cultural experience. Koolhaas asks similar questions to mine. The Prada store is the product his questions—how can a store be a cultural experience and more importantly, how can the store create culture? In his design, the shoppers are on display as much as the products.



The store does not function as planned; it is an inefficient use of space and the innovative features are rarely used. Interestingly, it behaves like a museum, not a people-friendly place to shop. It most definitely challenges what a store can be, yet it is more of a tourist destination. It has created a very specific culture, and a cultural experience. It has defined the brand it serves as a leader in innovation. In this sense, it is a very successful project.

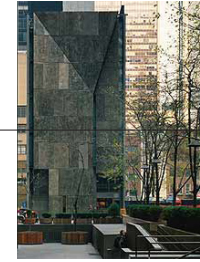
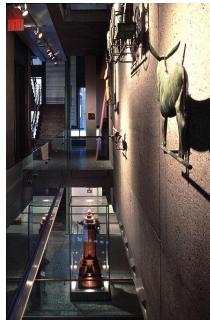
Site Analysis



3 | American Folk Art Museum

Architects: Billie Tsien + Tod Williams

New York, New York



Site Overview

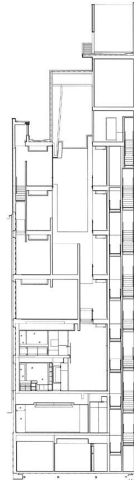
30,000 sq. ft.

The American Folk Art museum opened in 2001. It has four floors and eight levels, seven of which are public. The building is the first cultural museum in Manhattan to be built from the ground up in the last forty years. Light filters into the galleries from the grand interior staircase, and a two-story atrium at the mezzanine. The building is meant to reflect a direct connection between the heart and the hand, and is an abstraction of an open palm. The building extends two levels underground, with one holding the auditorium and classroom facilities, and the lowest housing administrative offices and the library. Art was built into the structure and circulation paths through a series of niches. It is meant to convey a personal journey composed of surprise encounters through the use of diverse paths. The project makes a statement, and intends to hold its own weight next to the MOMA.

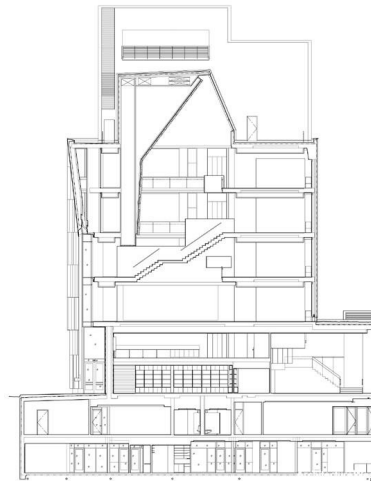
Photos Courtesy: American Folk Art Museum



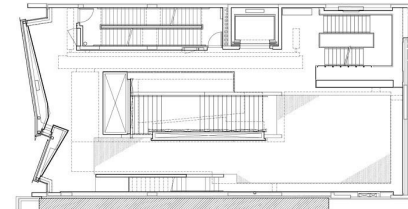
Site Analysis



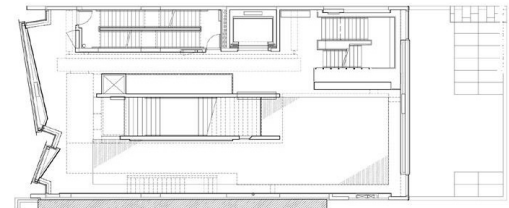
section



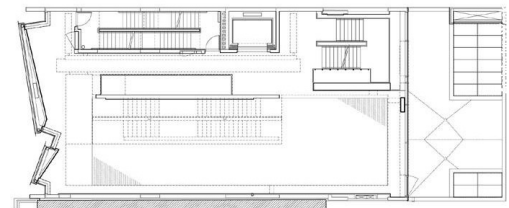
section



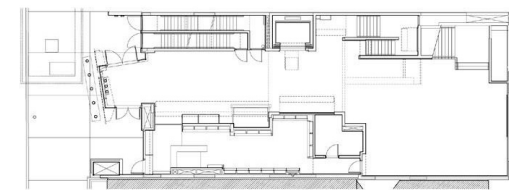
fourth floor



third floor



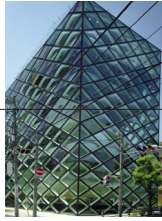
second floor



first floor

Drawing: Tod Williams

1 | Prada Tokyo



Architects: Herzog & DeMeuron

Tokyo, Japan

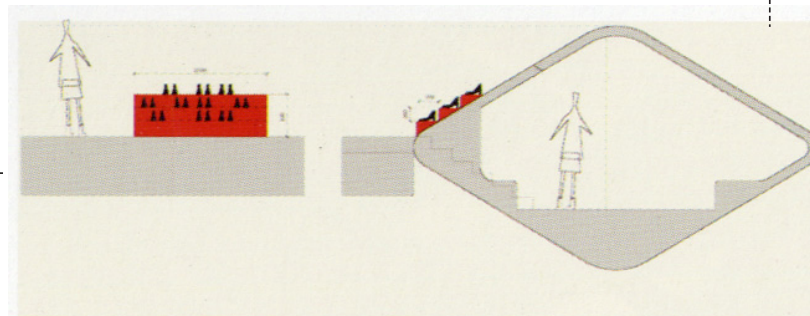
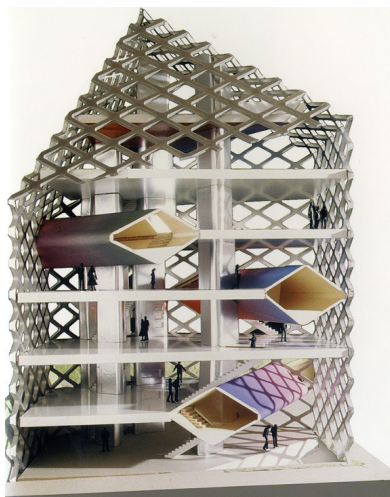


Images Courtesy: Prada Foundation

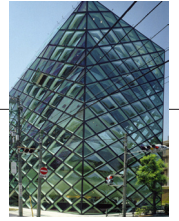
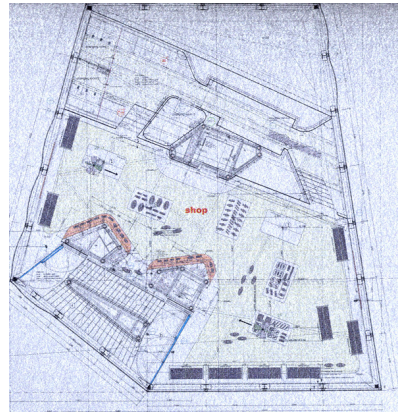
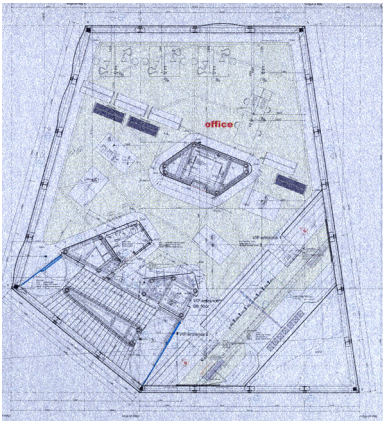
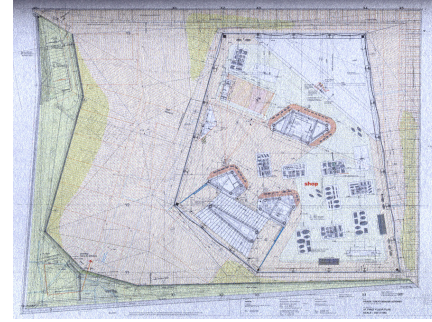
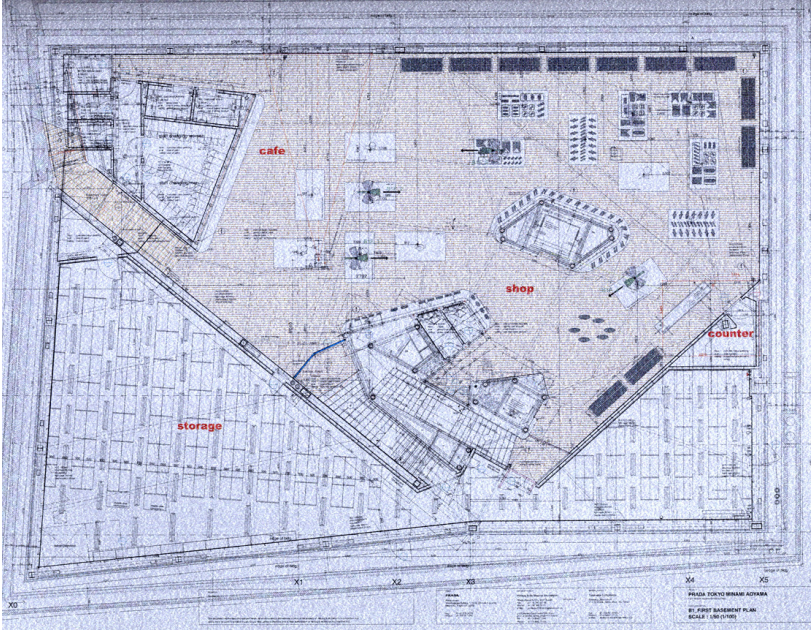
Prada Aoyama Tokyo is a scientific program that asks what a store can be. The store itself constantly focuses on perception—viewing, showing, looking and exhibiting. It organizes itself as a giant shop window and a great importance is placed on the perception of self within the larger context of the world. Herzog and de Meuron have programmed the space to explore a topography of display, where the translucent skin of the building acts as the viewing glass within smaller divisions of exploration. The question of where inside the building, and how addresses the issues of suitable design and topography. The levels of the building are divided into shops and offices, while the giant tubes are dually purposed as both display cases outside (topography) and fitting rooms inside (caves). The division of space is heavily devoted to the retail area, with a special floor for VIPs, an event space, offices and all the plant and mechanical housed at the top. The draw of this building for study is the duality of purpose for structure within the building as well as redefining the traditional framework of spacing.

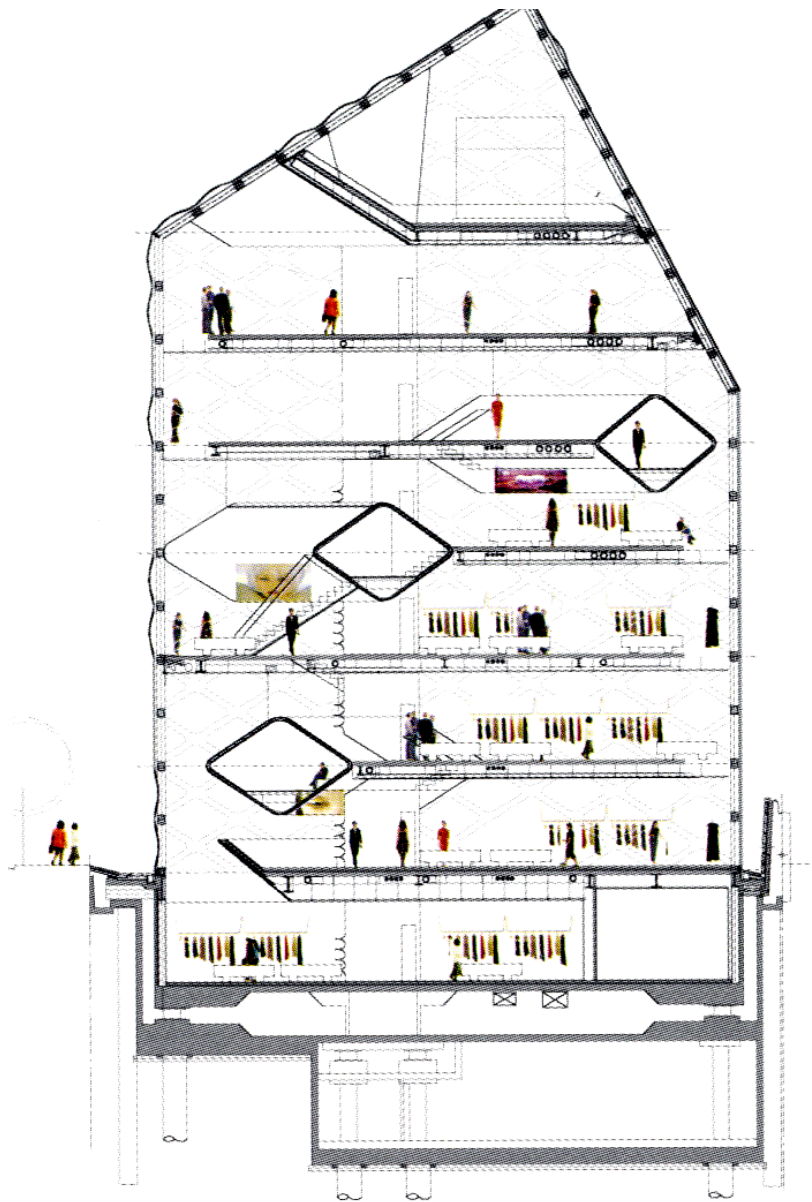
Program Analysis

An interesting aspect of the Prada Tokyo program is the multi-functional fixtures. They serve display purposes as well as re-defining and shaping space.



1 | Program Analysis





event space

VIP area

shop

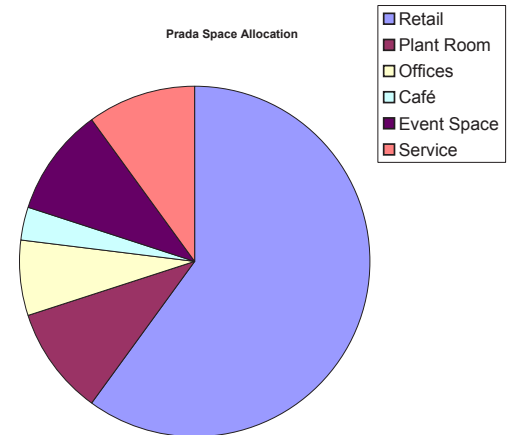
shop

shop

shop

shop

Prada Space Allocation



2 | Anthropologie

Architect: Pompei A.D.

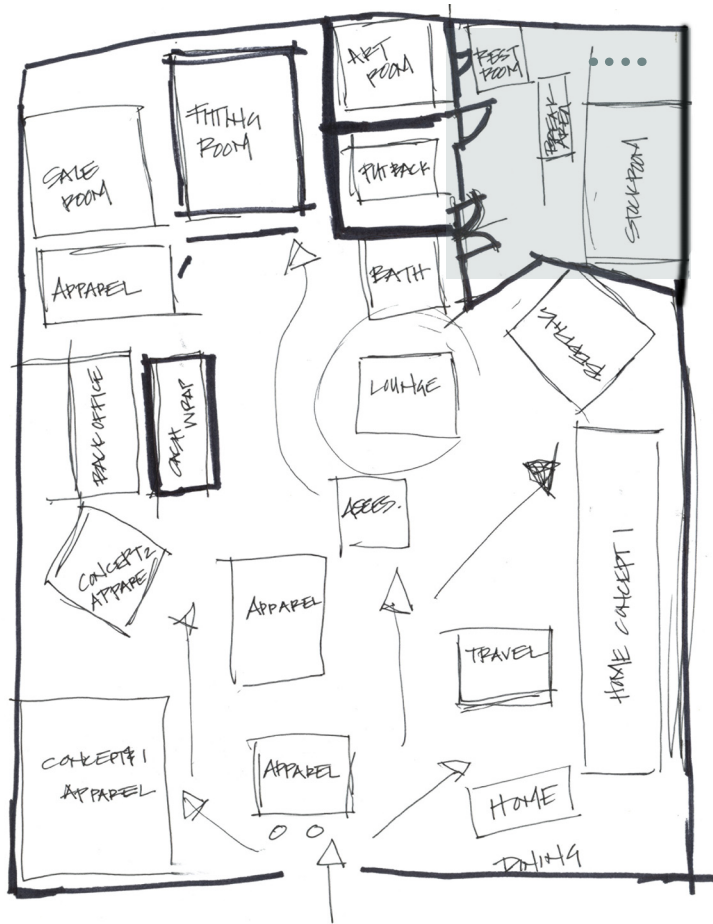
Nationwide



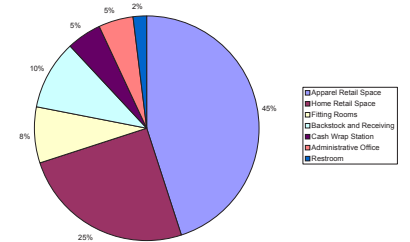
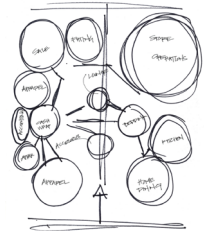
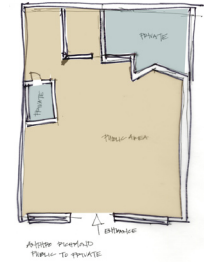
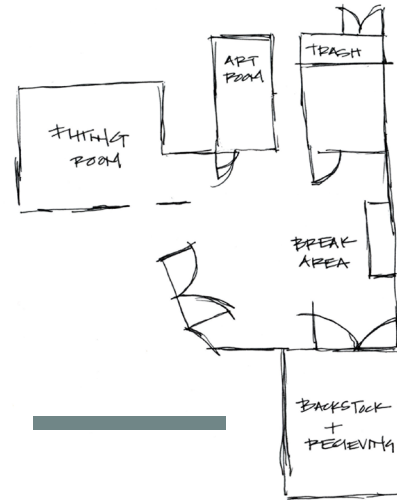
Photos Courtesy: Elena 777

Anthropologie is a chain of mid-to upscale stores under the Urban Outfitters corporation. There are 90 stores throughout the United States. The stores' design is overseen by Ron Pompei, principal of Pompei A. D. Architects in New York City. Each Anthropologie's success depends on a program that includes site specific architecture, or creating a localized "place to be" that engages the consumer's senses. Site specific can mean a rehabilitated building, upscale shopping mall or a new-build autonomous retail location. Each program strives to create a transformational environment for the customer. The process may reveal the underlying structure of the building, or may respond to the regional climate, architectural context or customer profile. Each program must address a place for culture, a place for commerce and a place for community. It must also engage customers on an emotional level with values that motivate action. This is achieved through content-rich narratives, psychological analysis, psychographics and demographics for a particular area. A survey of the culture and unique heritage of the area contributes to the individuality of each location.

Program Analysis



rough circulation sketch of the richmond store



3 | Nicole Fahri



Gabellini & Associates

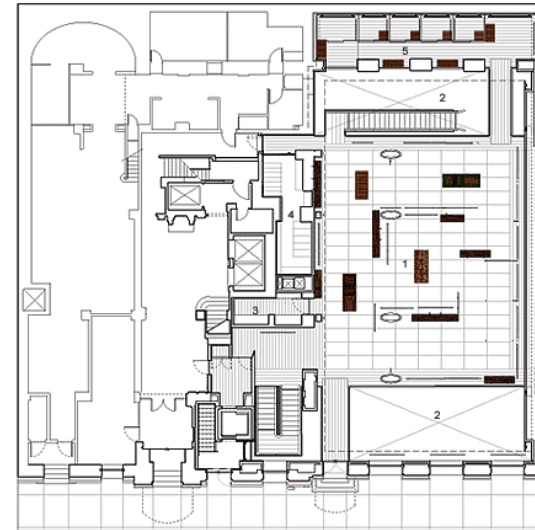
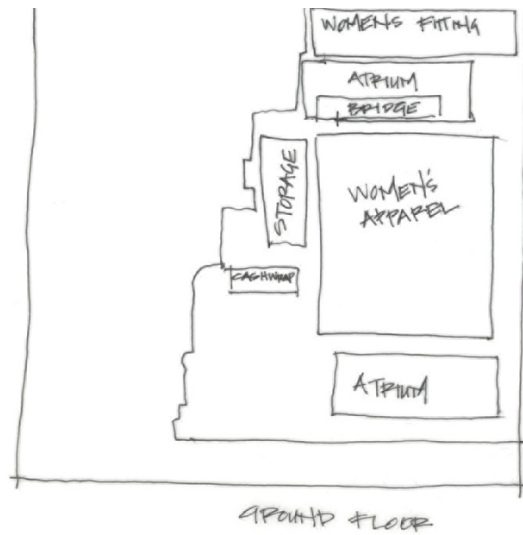
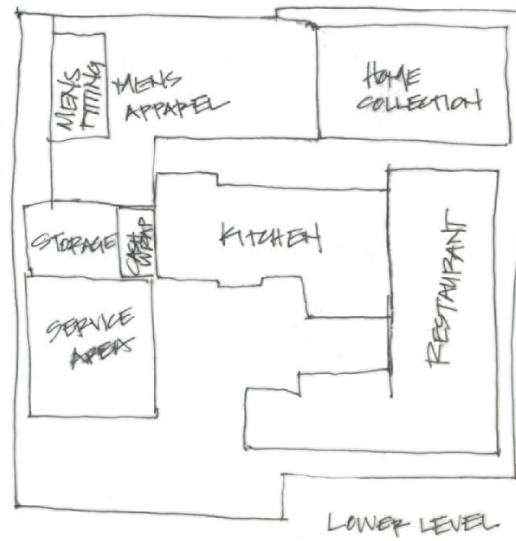
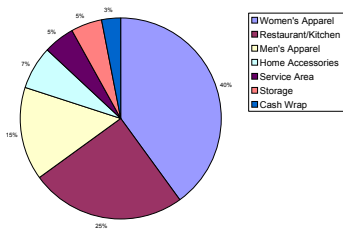
New York, New York

Images Courtesy: Gabellini Sheppard Associates

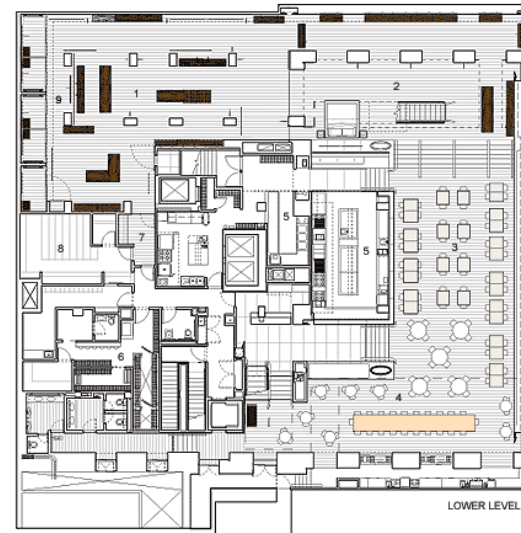
Nicole Fahri is a 20,000 square foot retail store and restaurant located in two levels of a 1901 Beaux Arts building on the upper east side of Manhattan. Its program integrates different facets of her customer's lifestyle within a single retail space, expanding and building her brand in the process. Like 1509 W. Main, it inhabits an existing structure and makes use of atriums to bring in light in an urban environment. However, it is the cohesive presentation of a lifestyle that is interesting, particularly the mixture of clothing and restaurant in a boutique setting. Fahri is primarily known for womenswear, and worked with Michael Gabellini on the store's programming. It is still her most important selling point, and its elevation above the rest of the store combined with isolated access by way of a bridge reinforces its dominance. It is designed to "float" above the restaurant. The allocation of space to given areas establishes the hierarchy. Menswear, home and a full-service restaurant are located on the lower level. The restaurant requires both dining and preparation space, while the menswear and home areas, which probably contribute less income are tucked efficiently behind the restaurant.



Program Analysis



1. WOMEN'S COLLECTION
2. ATRIUM
3. CASH WRAP
4. STORAGE
5. WOMEN'S FITTING ROOM



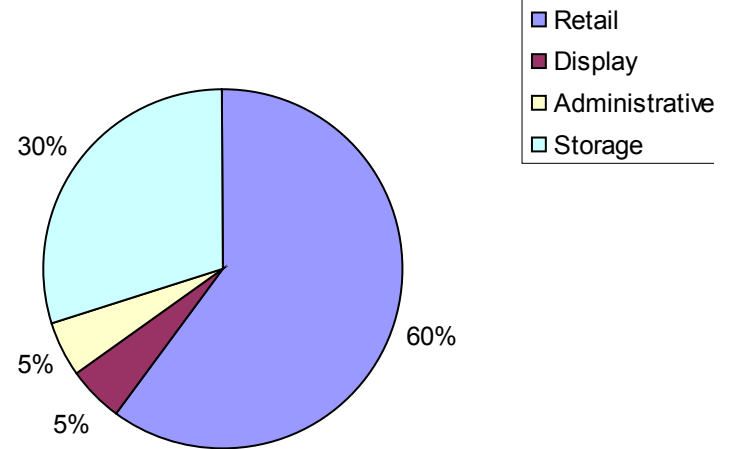
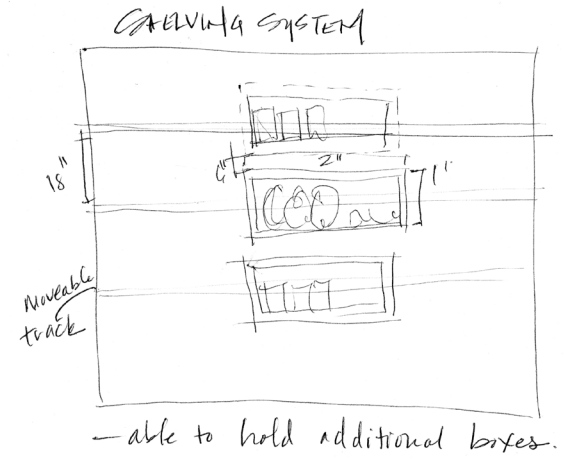
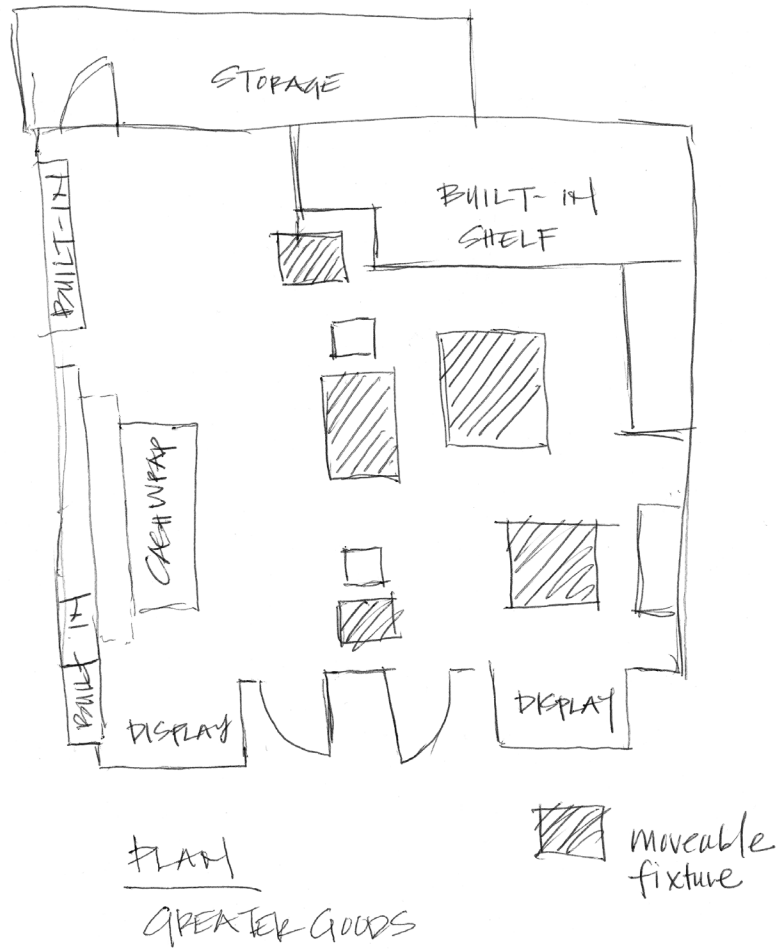
1. MEN'S COLLECTION
2. HOME COLLECTION
3. RESTAURANT
4. BAR
5. KITCHEN
6. SERVICE AREA
7. CASH WRAP
8. STORAGE
9. MEN'S FITTING ROOM

4 | Greater Goods

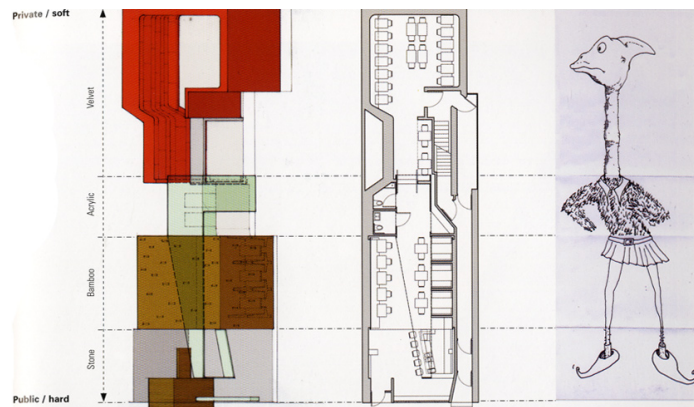
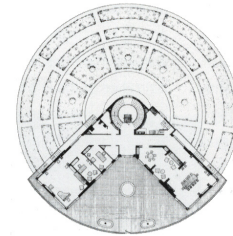
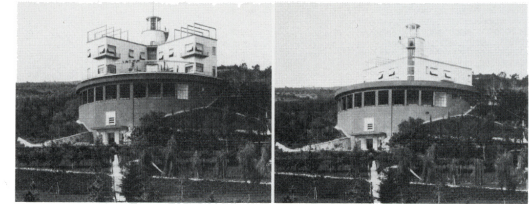
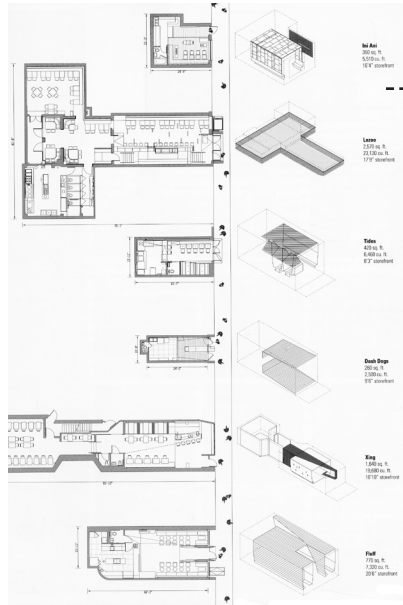


Greater Goods is an approximately 1,000 square foot retail space located in Washington, D.C. Its focus is to educate the public on living green through its products and on-site classes. The store is a rehabilitated turn of the century building located on the U Street corridor. It is designed with sustainable wood, low VOC paint and a unique type of rack shelving system. Other retail fixtures are constructed of reclaimed boxes and various other materials. Because of the limited amount of space in the store, all of the on-floor fixtures are designed with casters, so they can be easily rolled off to one side to hold classes and on site meetings. The store has extremely low energy consumption, it uses compact florescent bulbs, energy star appliances, and was recently fitted with an energy efficient HVAC system.

Program Analysis



1 | Lewis. Tsurumaki.Lewis



LTL uses five interconnected tactics in their architectural process :

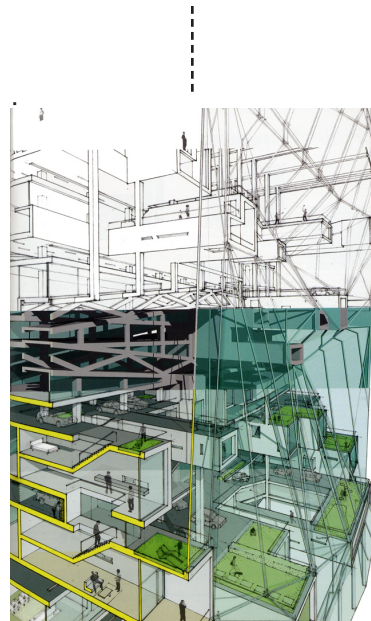
Catalyzing constraints, or “inverting the value of constraints”, uses project limitations as a departure point to discover a project’s latent potential. Selectively applying principles of efficiency to maximize unexpected opportunities within these constraints consistently presents them with inventive results.

Invention Sprawl is pursuing a particular a line or set of logic to its breaking point. It requires a fluid research approach in which areas of inquiry open into new directions and new results, or the “door within a door” approach. It is inspired by Surrealism, which applies logic to the limits of rationality until it folds back on itself and the lines between logical and absurd are blurred.

Paradoxical Pleasures seek to amplify difficult architectural conditions instead of seeking a seamless resolution to contradictory conditions. It deliberately creates a line of contestation to force interaction between parts to create a more interesting whole.

Alchemical Assemblies is a process in which a material is transformed through shifts in perception and meaning through choreographed repetition to explore the potential of a surface and allowing the fluctuation of perception between overall component and visual field.

Overdrawing is a combined technique in which several combinations of techniques are used to communicate the complexity of a project through drawing. It involves hand drafting, digital drafting and 3D, as well as image manipulation.



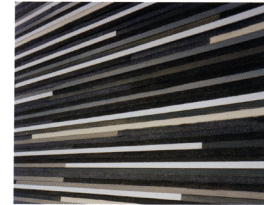
18,500 linear feet of felt and plywood strips



Assembly



Surface



Space



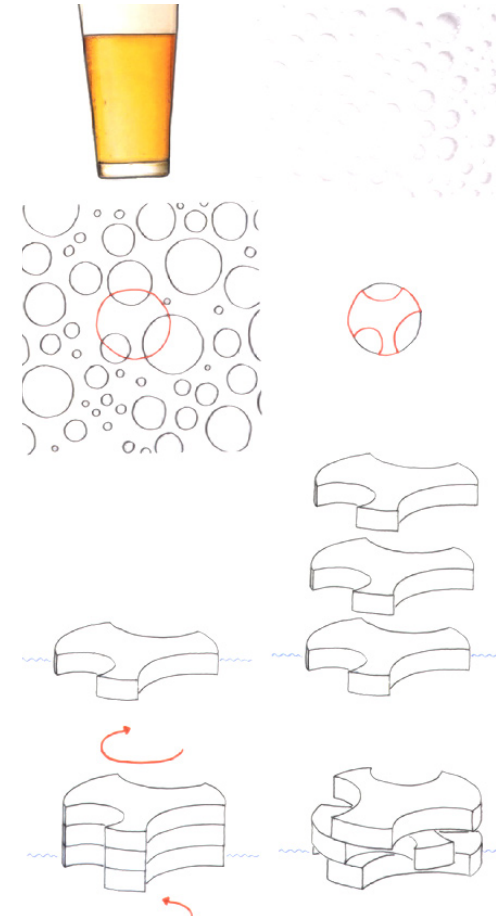
2 | Concrete

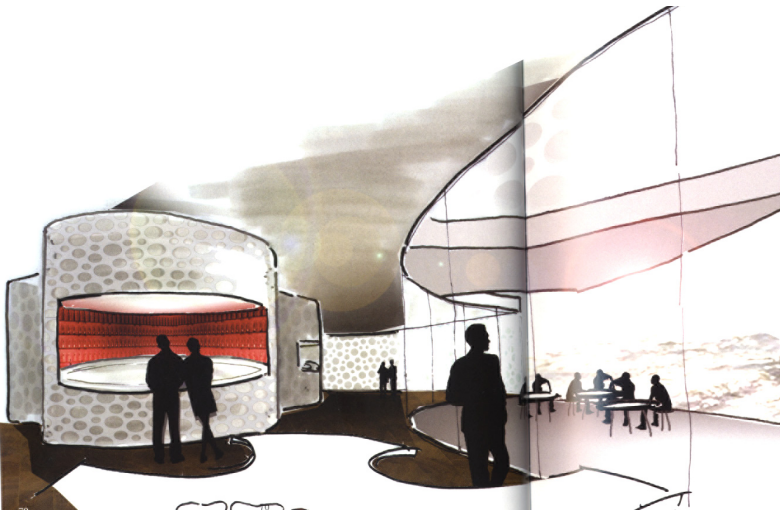


Concrete is a Dutch interior design firm based in Amsterdam. The firm makes use of the modernist approach of designing from the inside out, but takes its premise from an image or association instead of an idea about space or function. Elaboration takes place at the program level as well, so that the original idea is visible at every articulation. The firm attempts to through out hierarchy and demarcation levels between design. Their process attempts to assign the specific tasks in a project to the most appropriate discipline whether it be interior, graphic or food designer.

The process work on this page is for a project opening in Singapore in 2008, a bar called B20. Foam the hallmark of beer, was reinterpreted and magnified to a molecular level, creating the design for the walls and for the plan itself. The potential to take a single element and interpolate it into several uses through translation of function is characteristic that may inform my thesis.=

Process





3 | Jean Metzinger



Jean Metzinger was a French painter in the Cubist movement. He balanced and measured form through an approach to composition he termed “metaphysical perspective”. He stated, “the mind hates what cannot be measured: it must be reduced and made comprehensible.” Music, architecture and all lasting art is never anything more than a mathematical expression of the relations that exist between what is inside and what is outside, the self and the world. His process is sometimes called crystal cubism” and applied geometry to create facets of perspective that defied space and time. The process involved purposely excluding all starting points that lie in observed reality, working instead by manipulating flat planes and geometric shapes to abstraction to synthesize a figurative result. The flat planes are independent units that create simultaneous points of view, forming a single image.



thesis project

DESIGN FOR GREEN LIVING: EDUCATION BY EXAMPLE

How does design inform cultural experience?

How can a connection with nature inform consumerism?

Can a retail environment connect with a customer to transcend its purpose and become a place of fulfillment?

As a scope of work, my thesis tackles the prospect of creating a cultural experience within a retail environment through sustainable design. With the understanding that “education begins at home,” GreenLife is a lifestyle store that serves as an interactive model to educate customers about the benefits of living green. All products can be tested, removing intimidation and offering a advantageous alternative to other options on the market.

MODEL HOME

The store is based up how a customer’s home might be organized, with the first floor containing a library area, living and dining space, as well as an education area that can be transformed into a larger classroom as needed. There is cell-phone and computer collection, a receiving and storage area, and the cashwrap in which to make purchases. An elevator located close to the front entrance allows access to all three floors in addition to the front

stairwells. The second floor contains fully functional examples of energy efficient kitchen set-ups, laundry, composting and various appliance options. and the design center, which contains samples of paint, carpet, flooring and other sustainable materials to allow the customer alternative options for building or renovations. The top floor displays furniture and accessories for the bedrooms of adults and children, as well as a fully operational shower and bathroom area. An home-office area doubles as a second check-out and ordering area for furniture, and a second storage area and money safe are located upstairs. A “living wall” will be installed along the western wall, with the atrium balconies surrounding it. It is a three-floor vertical fountain that sustains both plants and moss that culminates in a shallow pool on the first floor. It not only provides a place to “be” within the living area, it provides a connection to nature on each floor for the customers to enjoy.

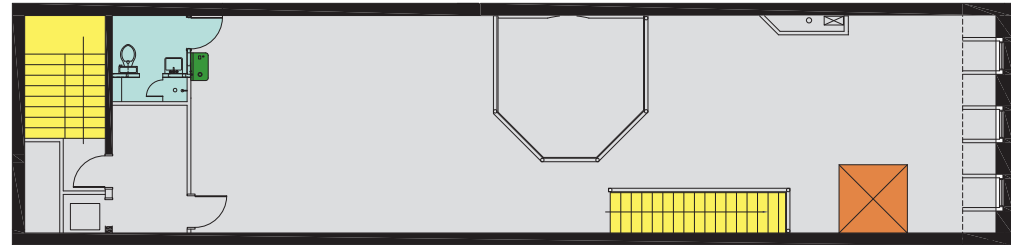
LIGHT AND ENERGY USEAGE

Because the front windows are north facing, the largest source of natural light comes from the skylight over the atrium. To bring more natural light into the space, 18 inch square windows will be cut into the eastern wall of the building and integrated with the shelving system. Compact florescent bulbs will be used for all interior lighting fixtures. The HVAC system will be

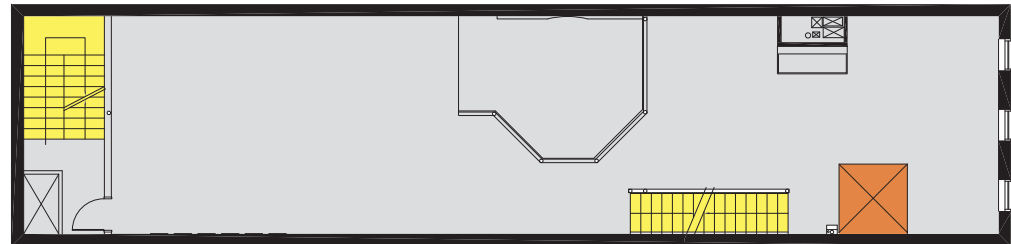
tested yearly for efficiency. In addition, the fountain of the living wall is operated by reclaiming rain water from the roof, which is then syphoned to a cistern in the basement. The water is filtered and continually pumped back through the fountain, which in turn waters the plants and moss through a drip system within the steel frame that connects the plants to the fountain. The living wall system not only provides accoustical protection, it supports less power usage from the HVAC system by providing a natural form of temperature regulation within the space, keeping costs low. All plumbing fixtures are low-flow to conserve water.

READY-MADE AND SUSTAINABLE

Ready-Made is a movement to reuse materials in new ways. At GreenLife, the cash wrap is constructed of shipping pallets and the west wall retail shelving is designed with fruit crates and everyday hardware. All materials used to design the store like paint and flooring are low VOC, responsibly manufactured and harvested. The integrated shelving system along the western wall is designed with kirei board, a strong material created with agricultural biproducts and sorghum. To educate, it must serve as the primary example for each customer.



3



2

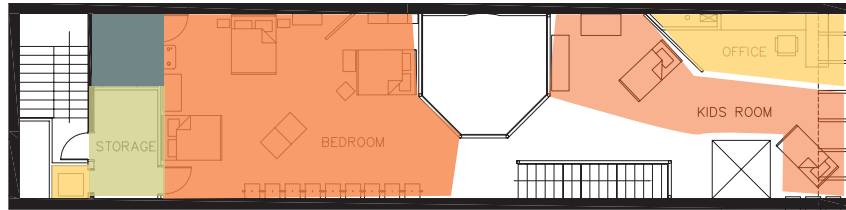


1

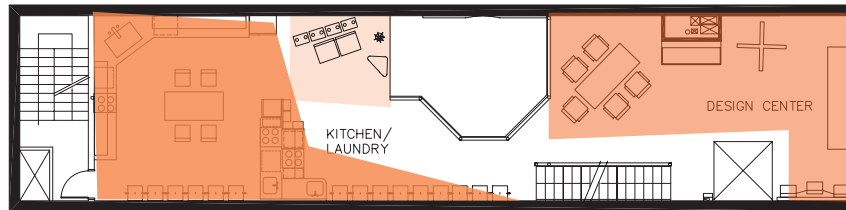
Code Overlay

Use:	Mercantile (Group M)
Square Ft:	6,182
Occupancy Load:	65
Means of Egress:	2 sets stairs, 1 fire stair, 2 exits
Accessibility Areas:	Elevator
Restrooms:	2
Waterfountains:	2

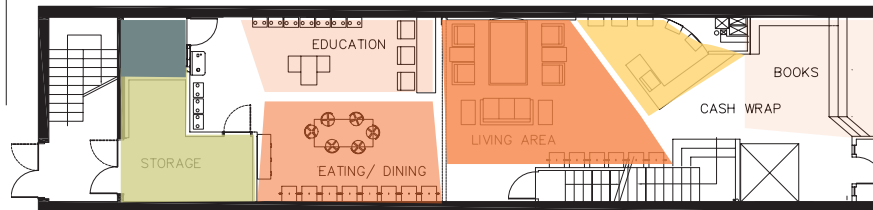
Program Analysis



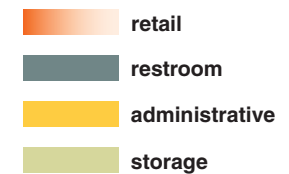
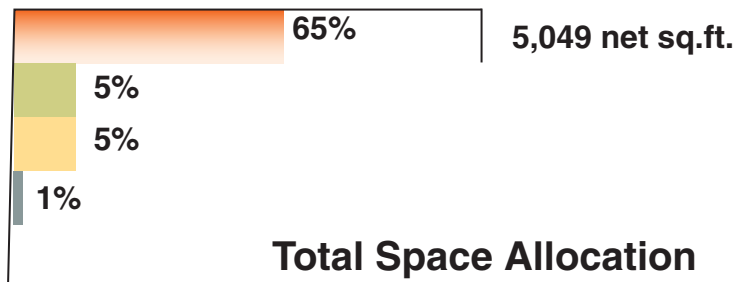
		sq.ft.	
3	Bedroom	565	35%
	Kids	497	31%
		160	10%
		85	5%
		57	3%



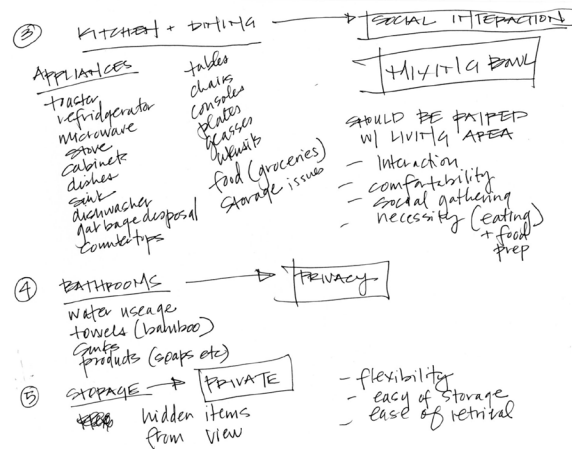
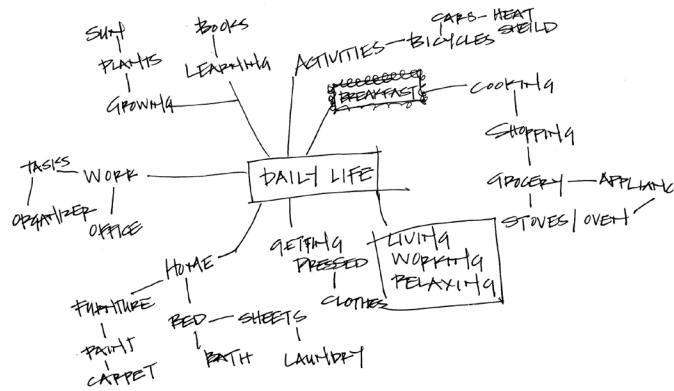
		sq.ft.	
2	Kitchen	650	37%
	Laundry	200	10%
	Design Center	445	26%



		sq.ft.	
1	Living	322	19%
	Dining	235	14%
	Book Area	190	11%
	Education	196	11%
		115	6%
		161	9%
		43	2%



Development



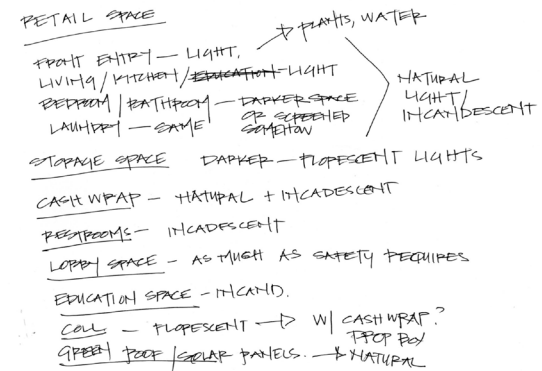
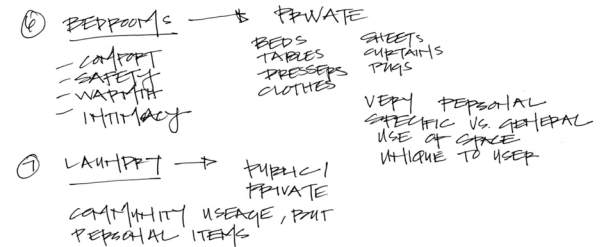
SPACES I NEED:

RETAIL / DISPLAY SPACE - public
 STORAGE SPACE - SHIPPING + RECEIVING - private
 CASH WRAP - public
 RESTROOMS - private
 LOBBY SPACE FOR ELEVATOR / ADA ACCESS - public
 ADMINISTRATIVE SPACE - DAILY ACCOUNTS - private
 EDUCATION SPACE - public
 COLLECTION SPACE - public/private
 GREEN ROOF / SOLAR PANELS / HVAC - private

WHAT NEEDS LIGHT?
 DARK?
 PUBLIC?
 PRIVATE?
 HOW MUCH?

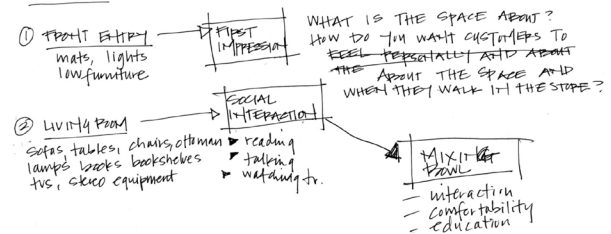
201
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possibly public production

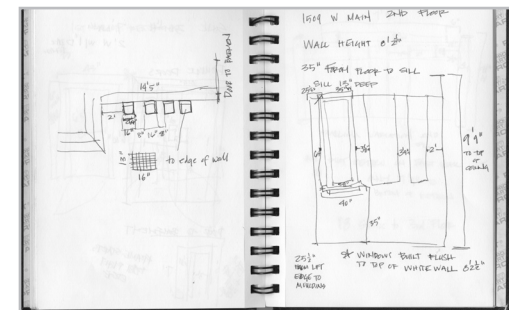
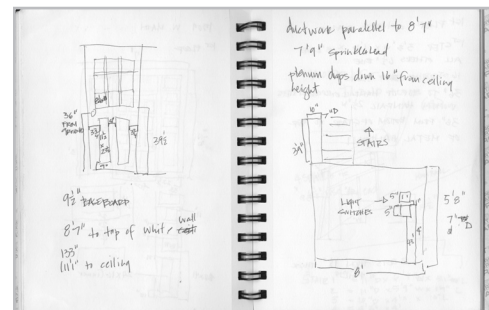
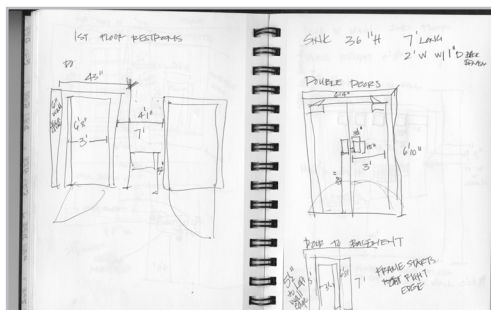
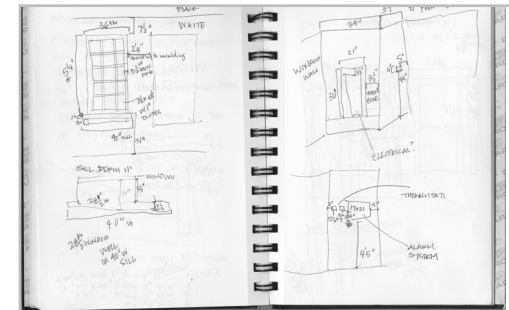
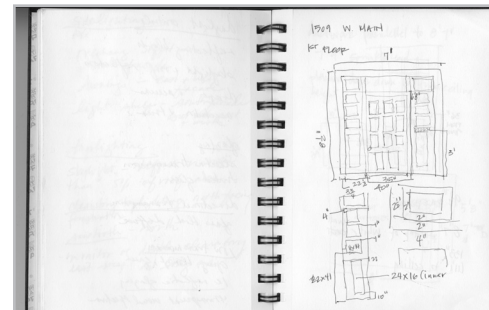
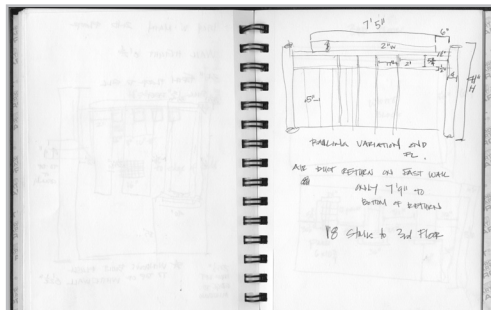
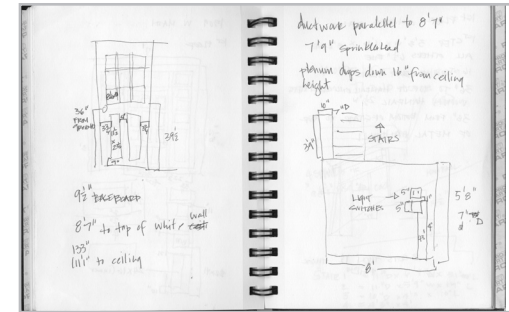
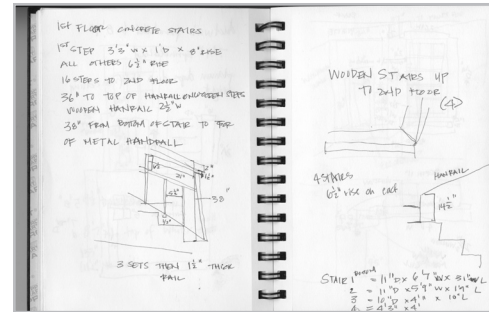
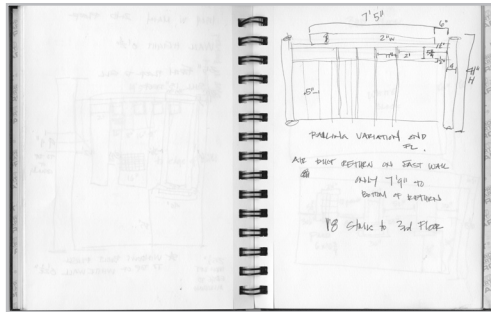


III

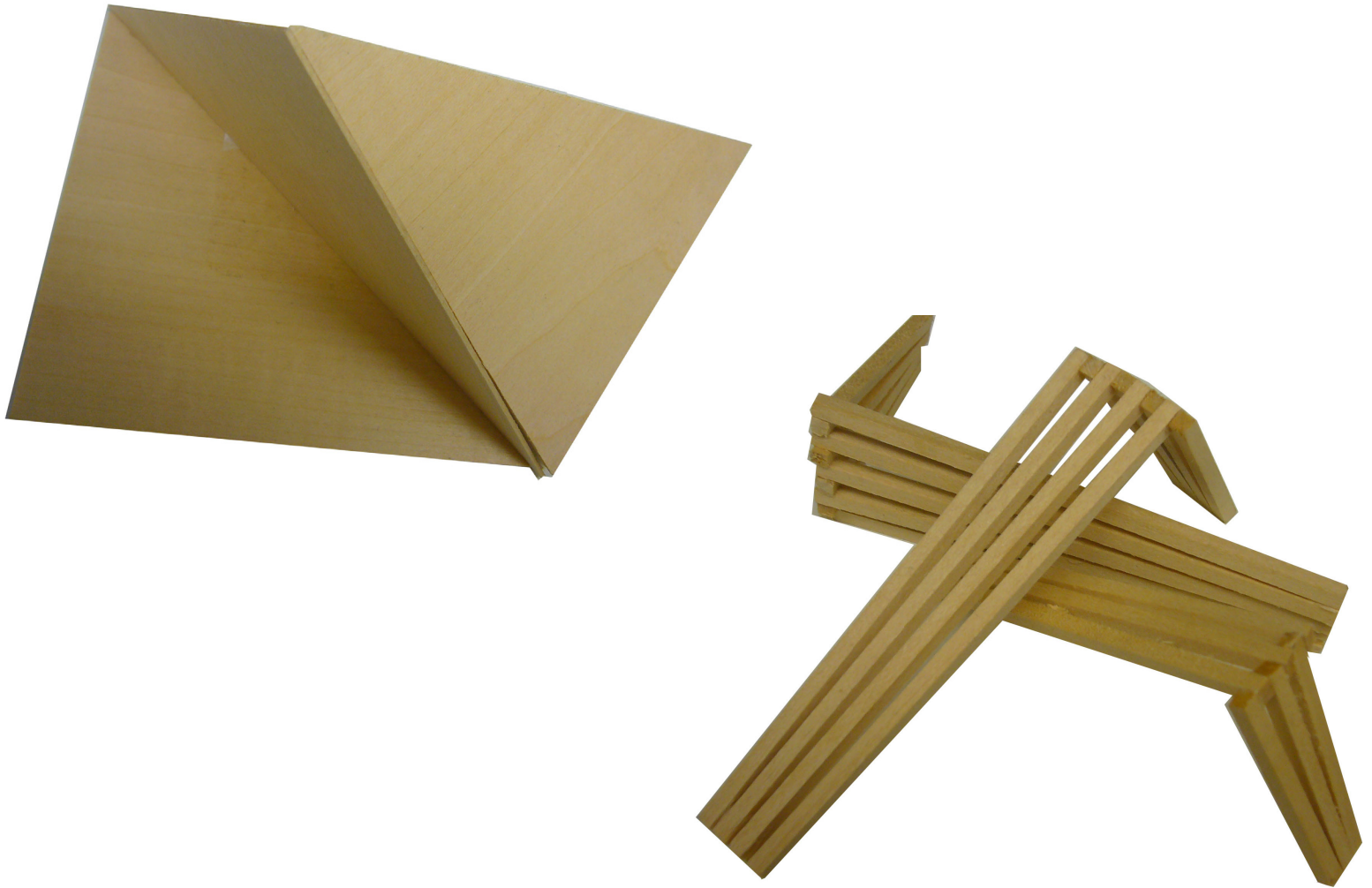
- ① FRONT ENTRY - public
- ② LIVING ROOM - public
- ③ DINING ROOM - public
- ④ BATHROOMS - private
- ⑤ KITCHEN - public
- ⑥ STORAGE (ATTIC, CLOSET) - private
- ⑦ BEDROOMS - private
- ⑧ LAUNDRY - private



Program Development



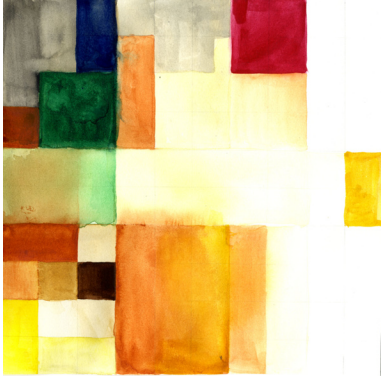
Concept Development



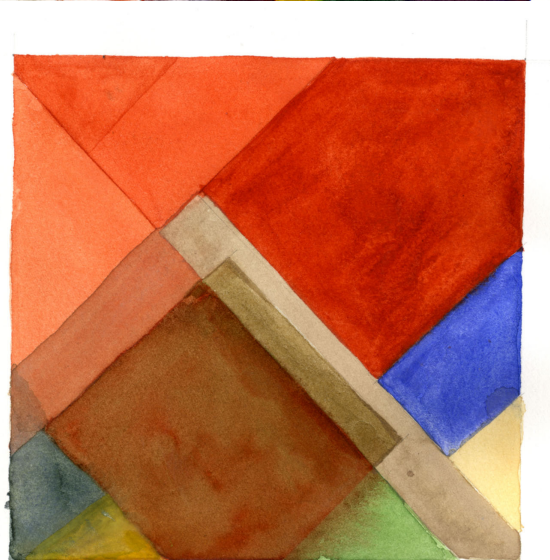
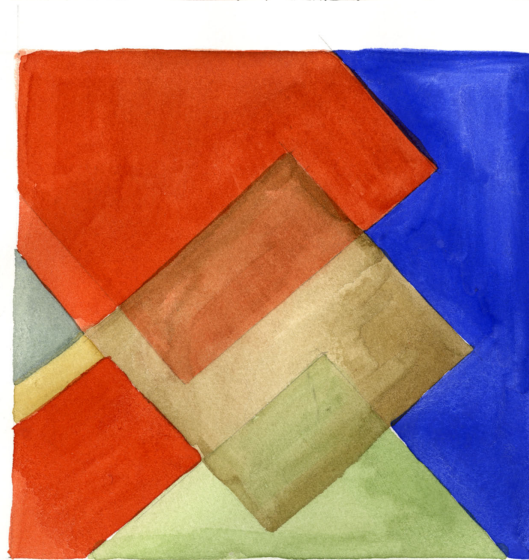
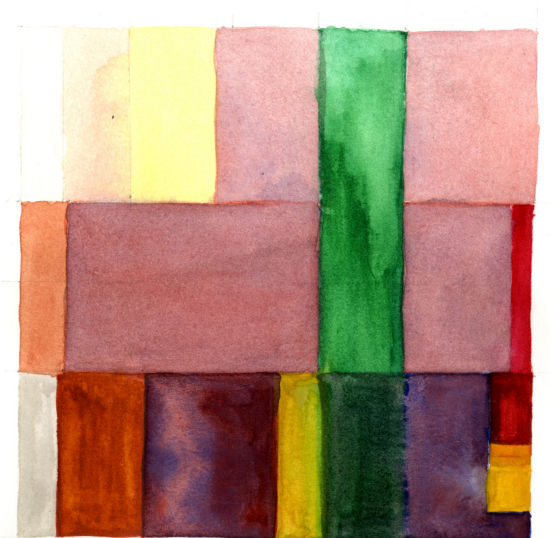
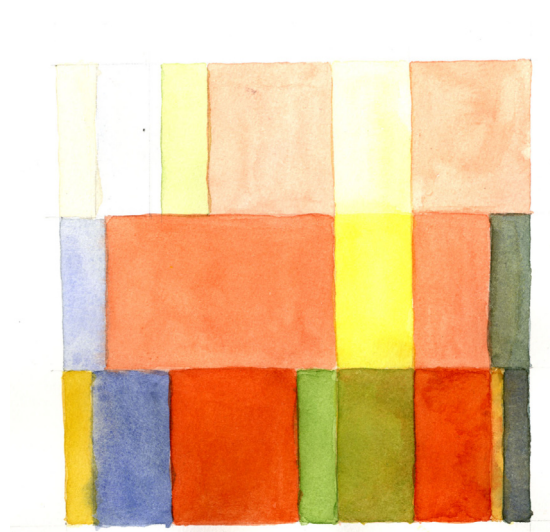
Concept models intended to show 1. the multi-faceted nature intended for the space 2. how each floor of the space supports the whole design 3. How the space is intended to function as a connection to nature within an urban landscape.

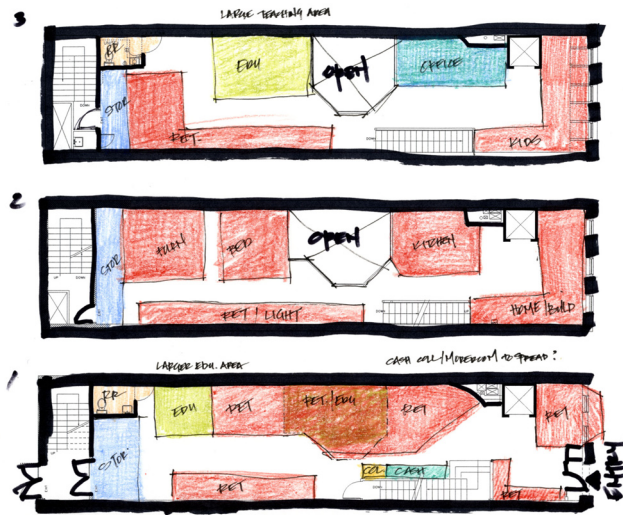
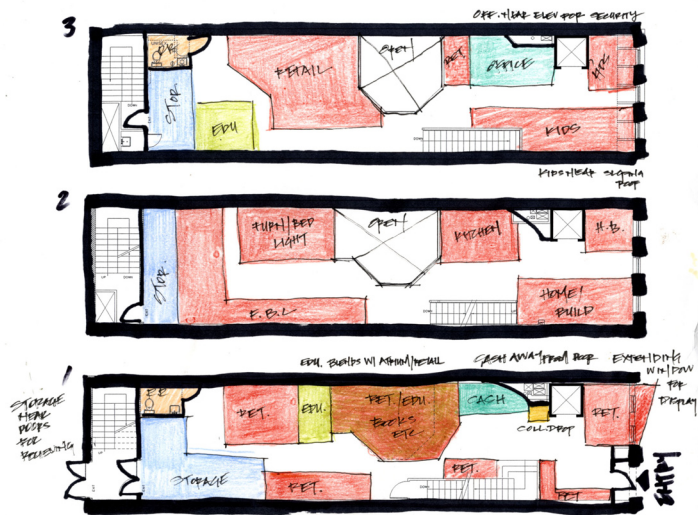


Schematic Design

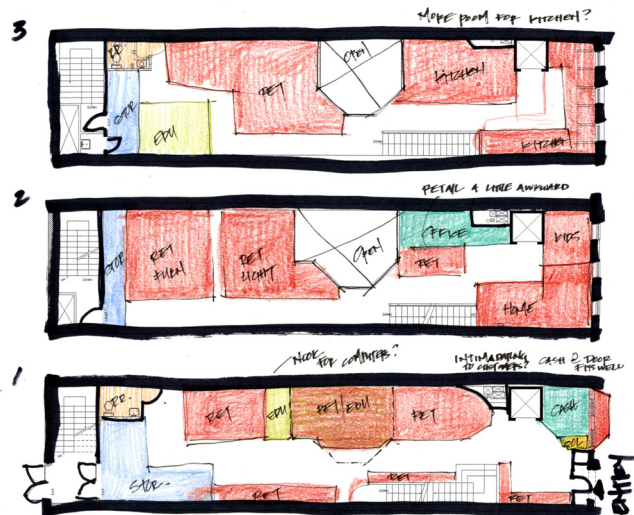


Watercolor studies of possible spatial organization; divisions of function and relationships between activities within the space

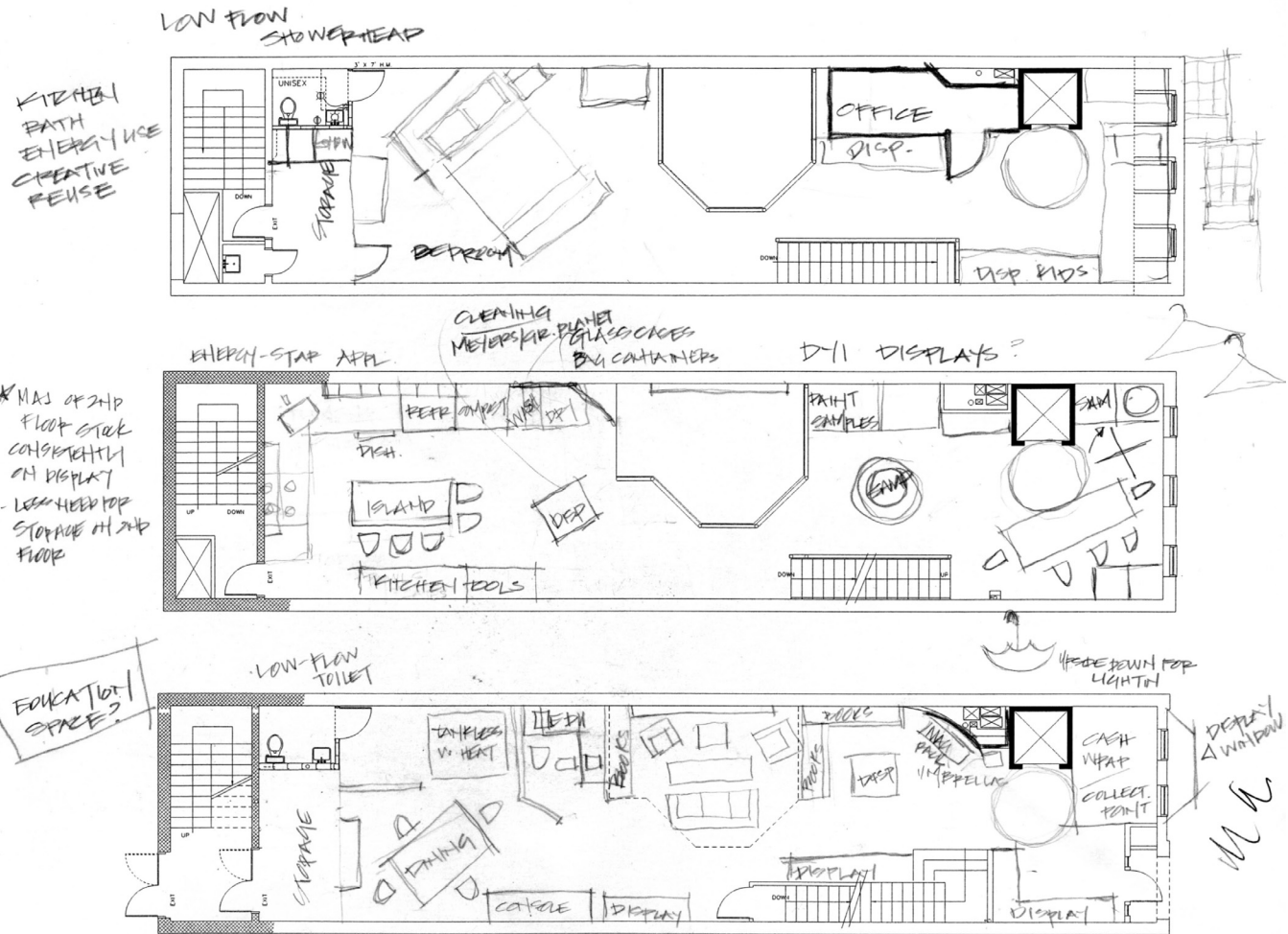




Loose block diagrams of
spacial possibilities.

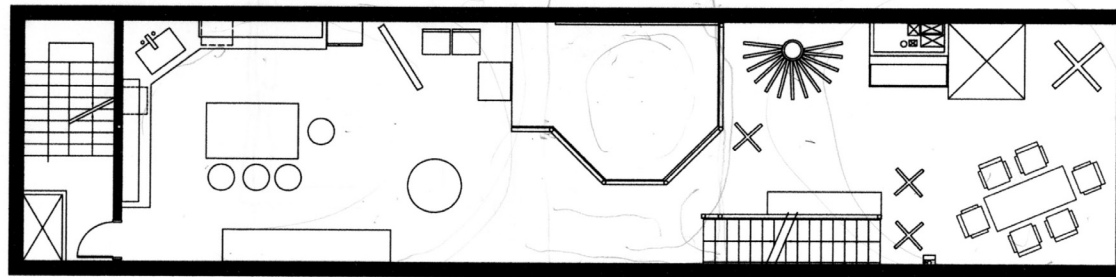
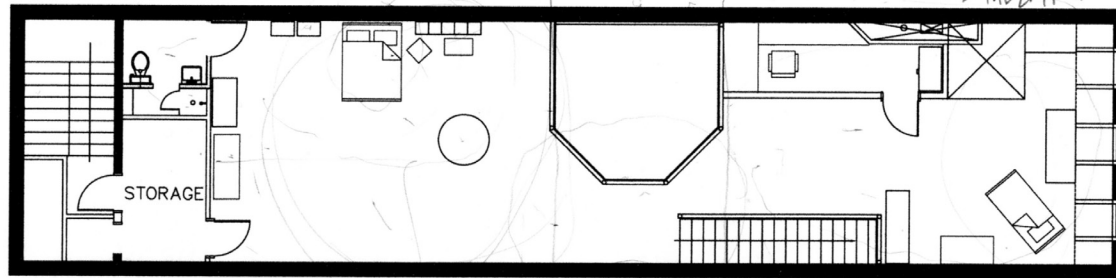


Schematic Design

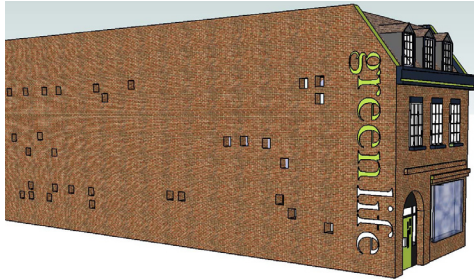


STORE AS HOME? STORE AS PLACE OF COMFORT?

STUDENT UTILITY TULA



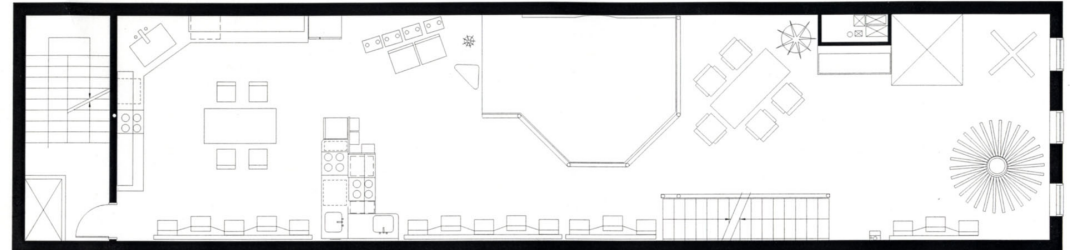
Design Development



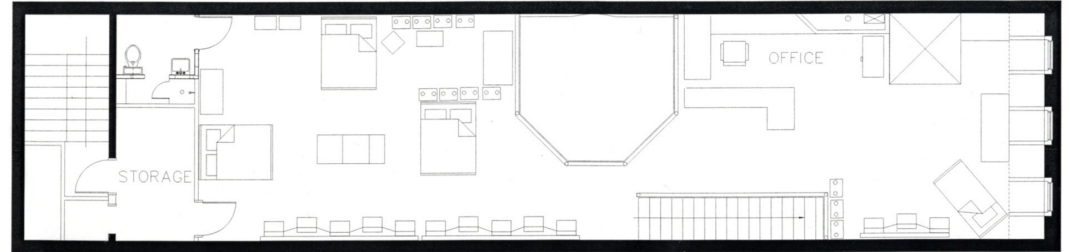
First draft of floorplans, perspective views, building exterior.



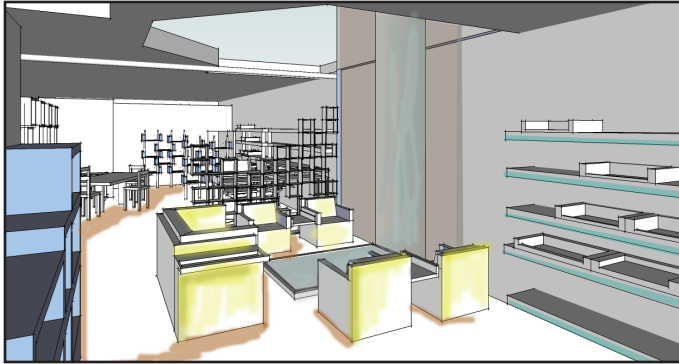
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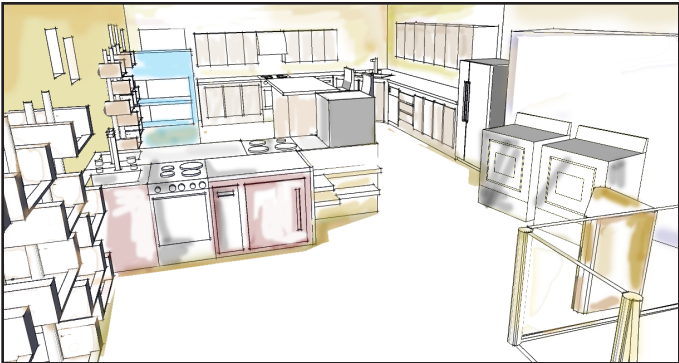
2



3



Floor 1

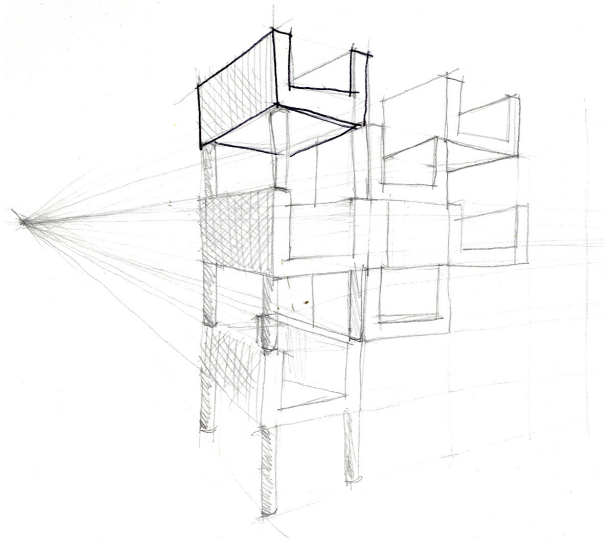


Floor 2

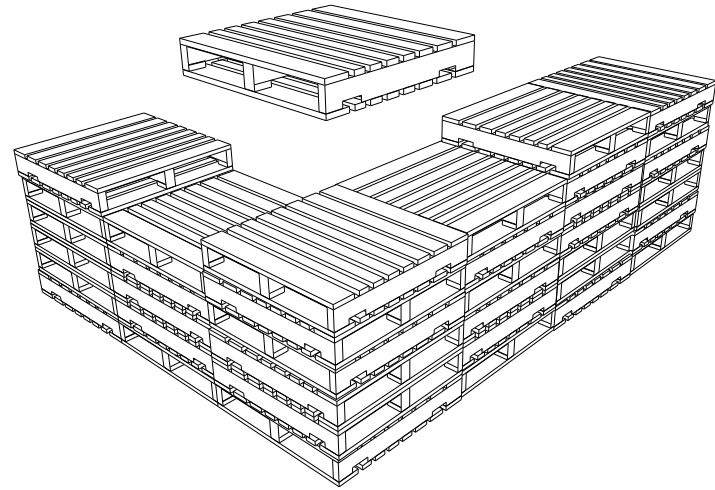


Floor 3

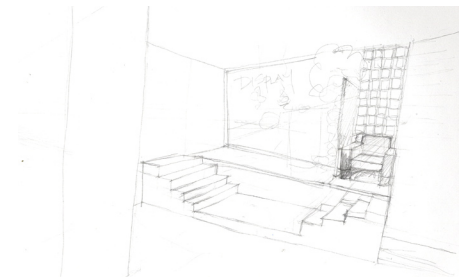
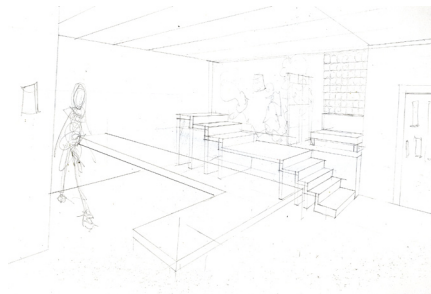
Design Development



fruit crate shelf sketch



shipping pallets for cash wrap



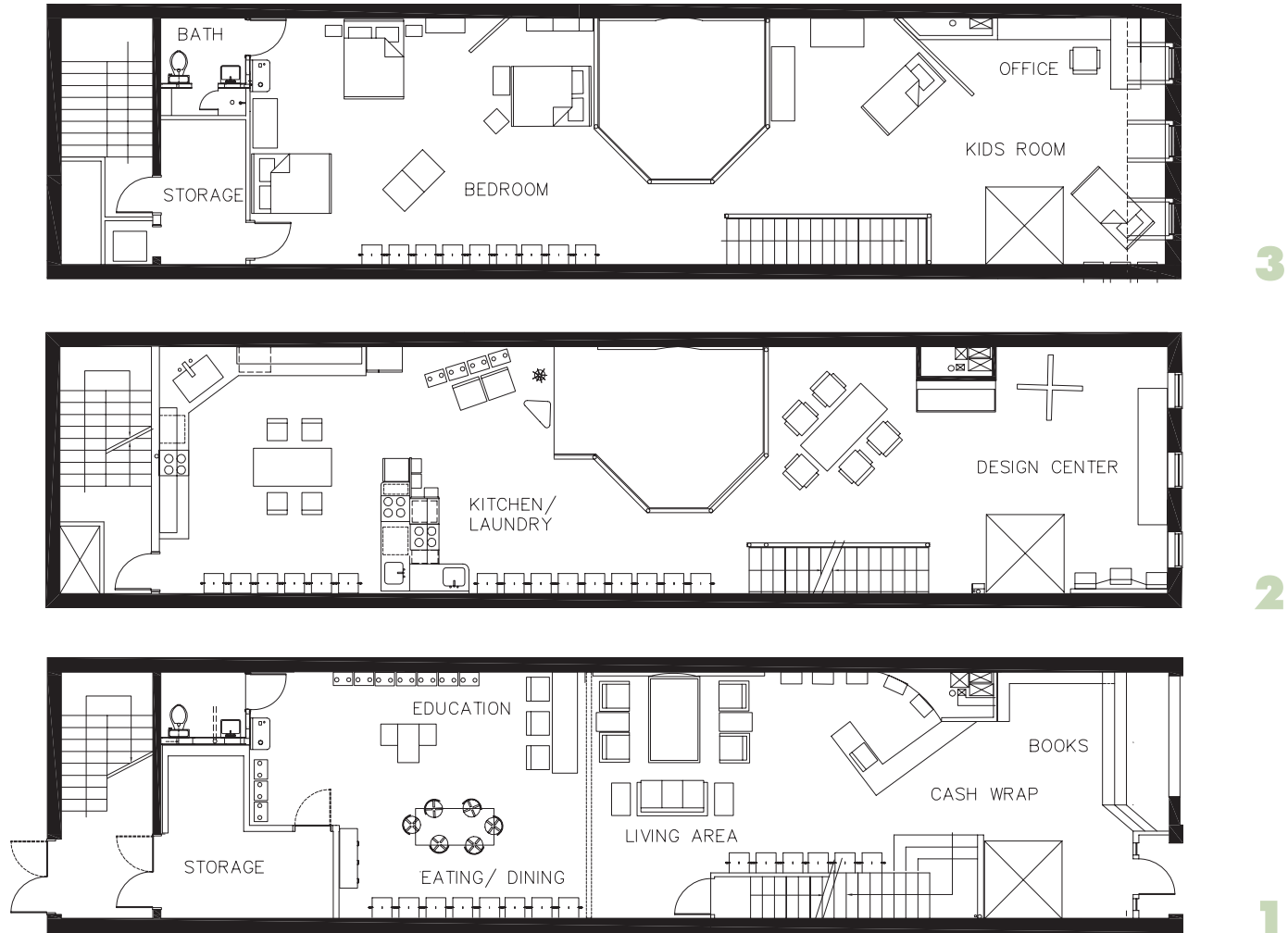


Original Front View

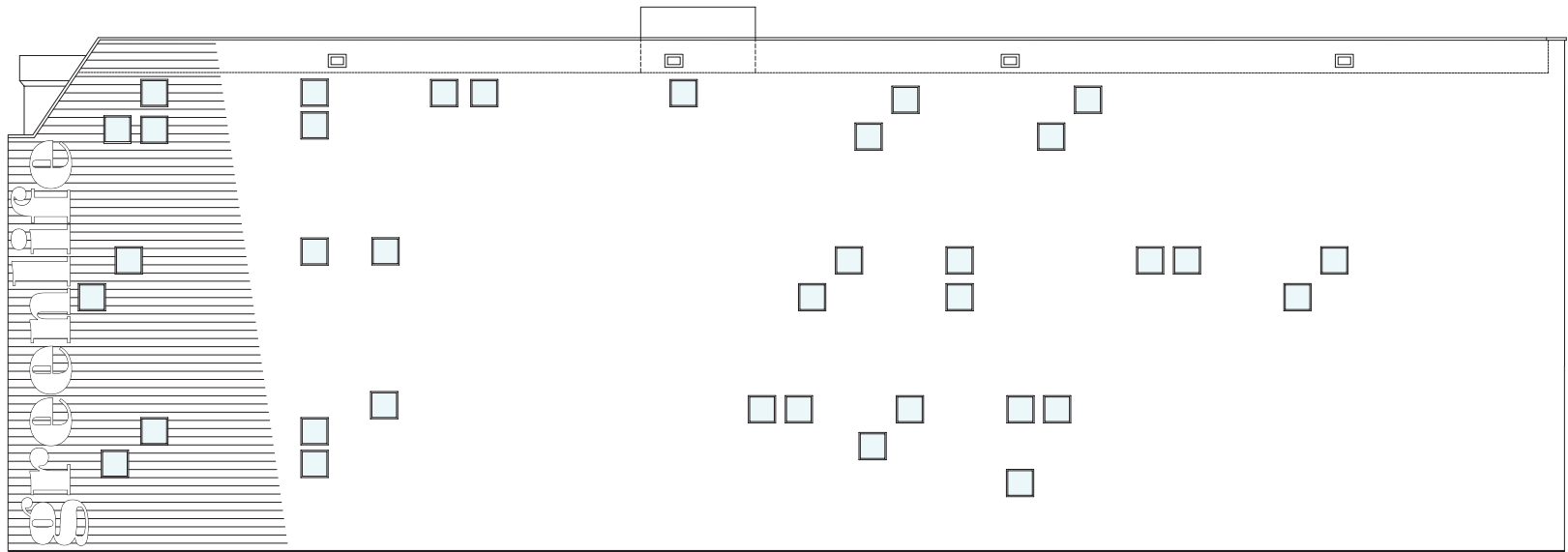


Re-designed Store Front

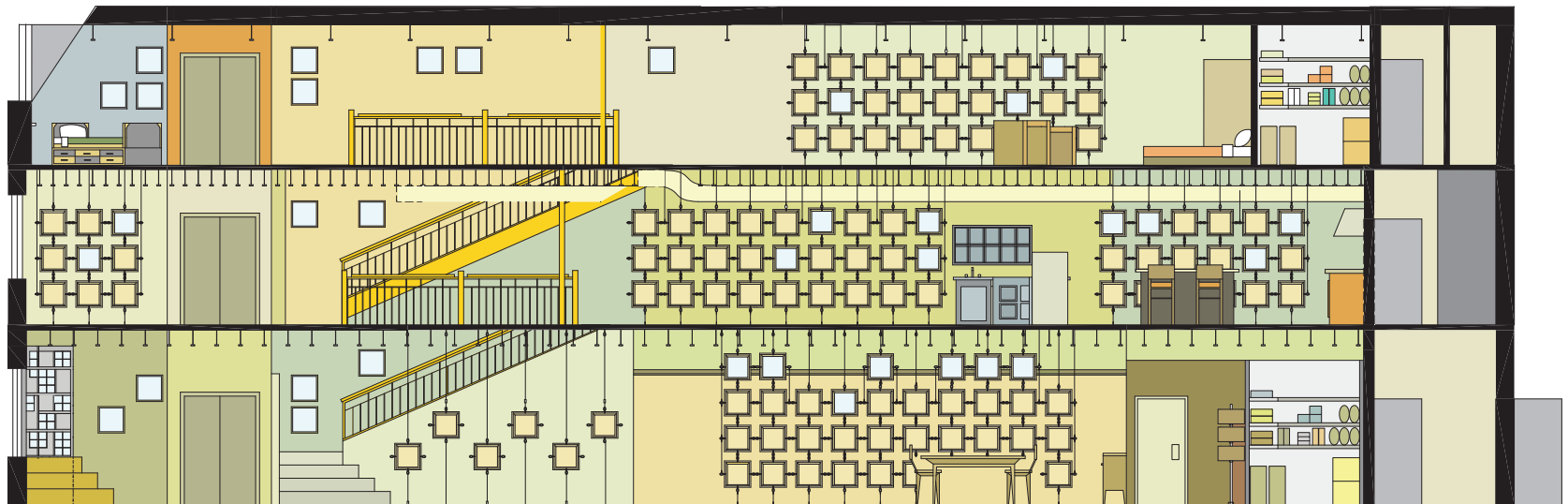
Final Design



Floor Plan



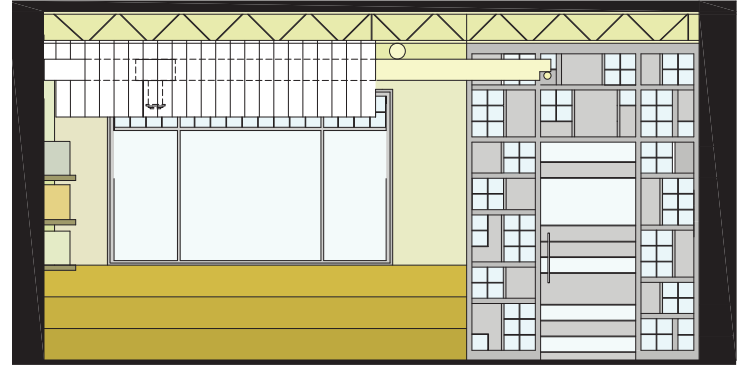
Exterior Elevation: East Wall



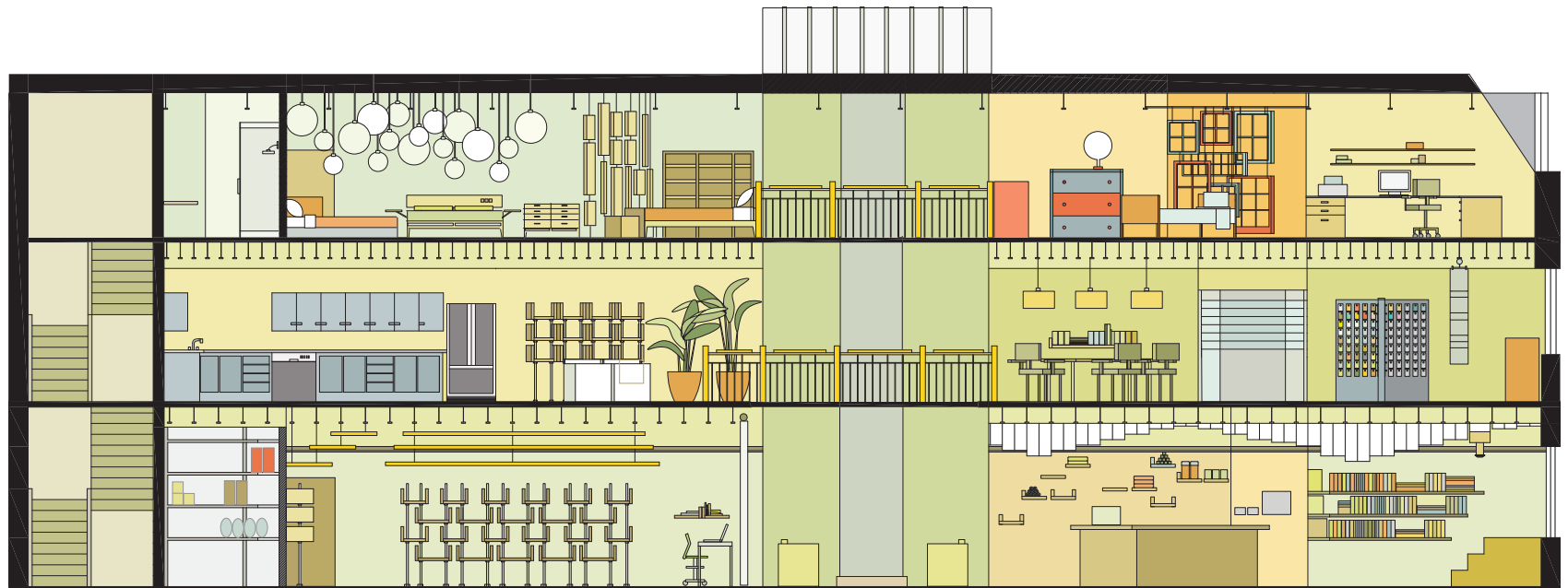
Interior Section: East Wall



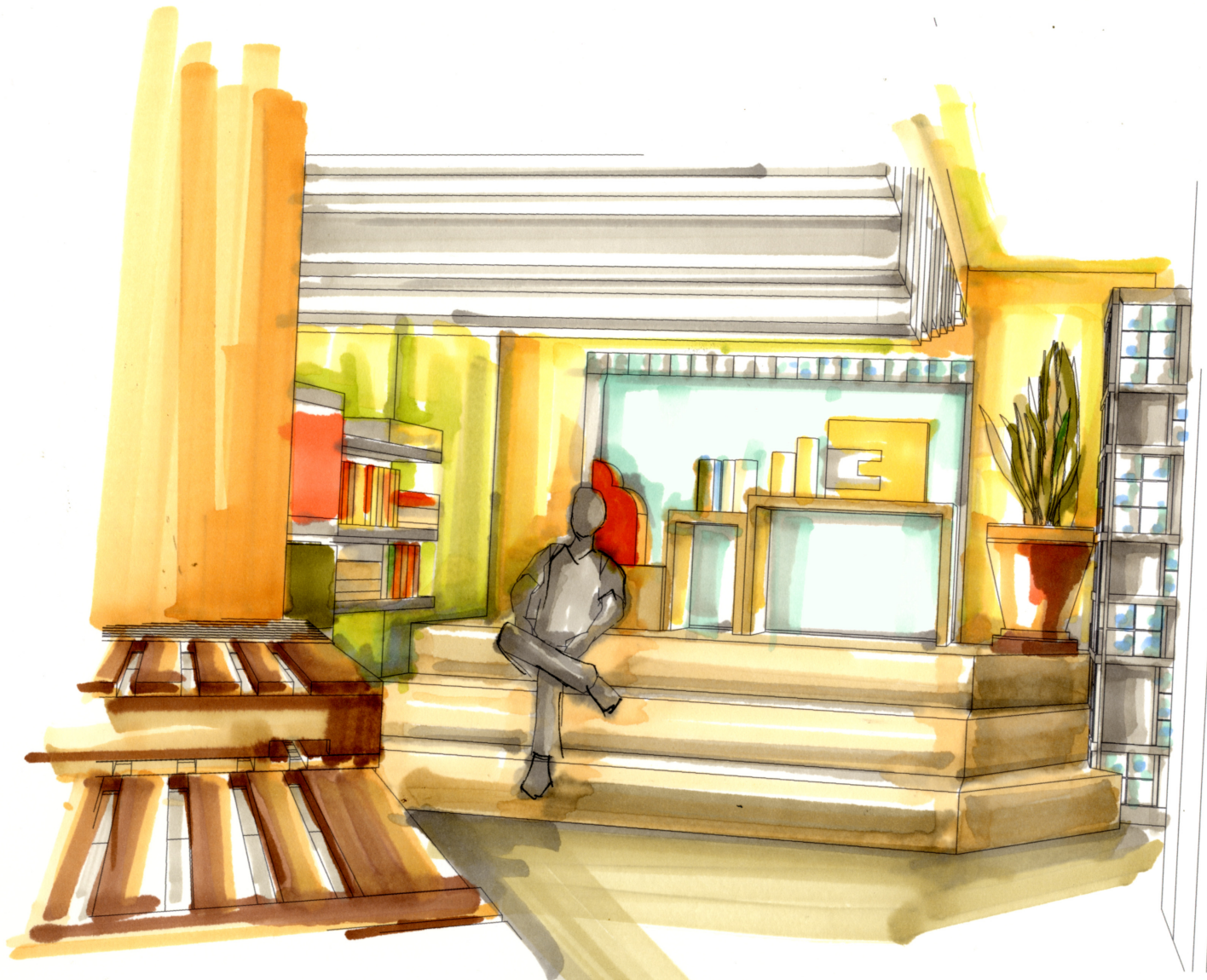
Final Design



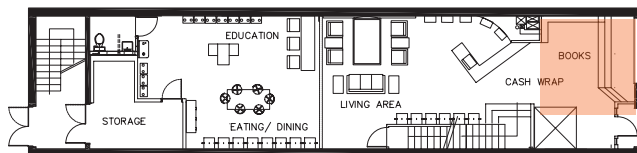
Section: Front Entrance and Shop Window



Interior Section : West Wall



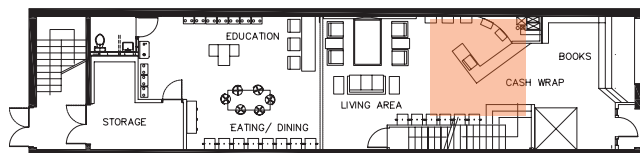
Shop Window and Book Area

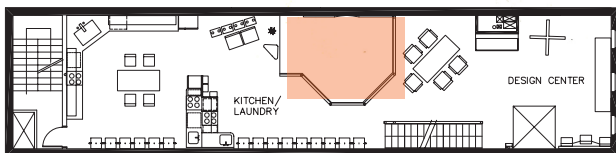
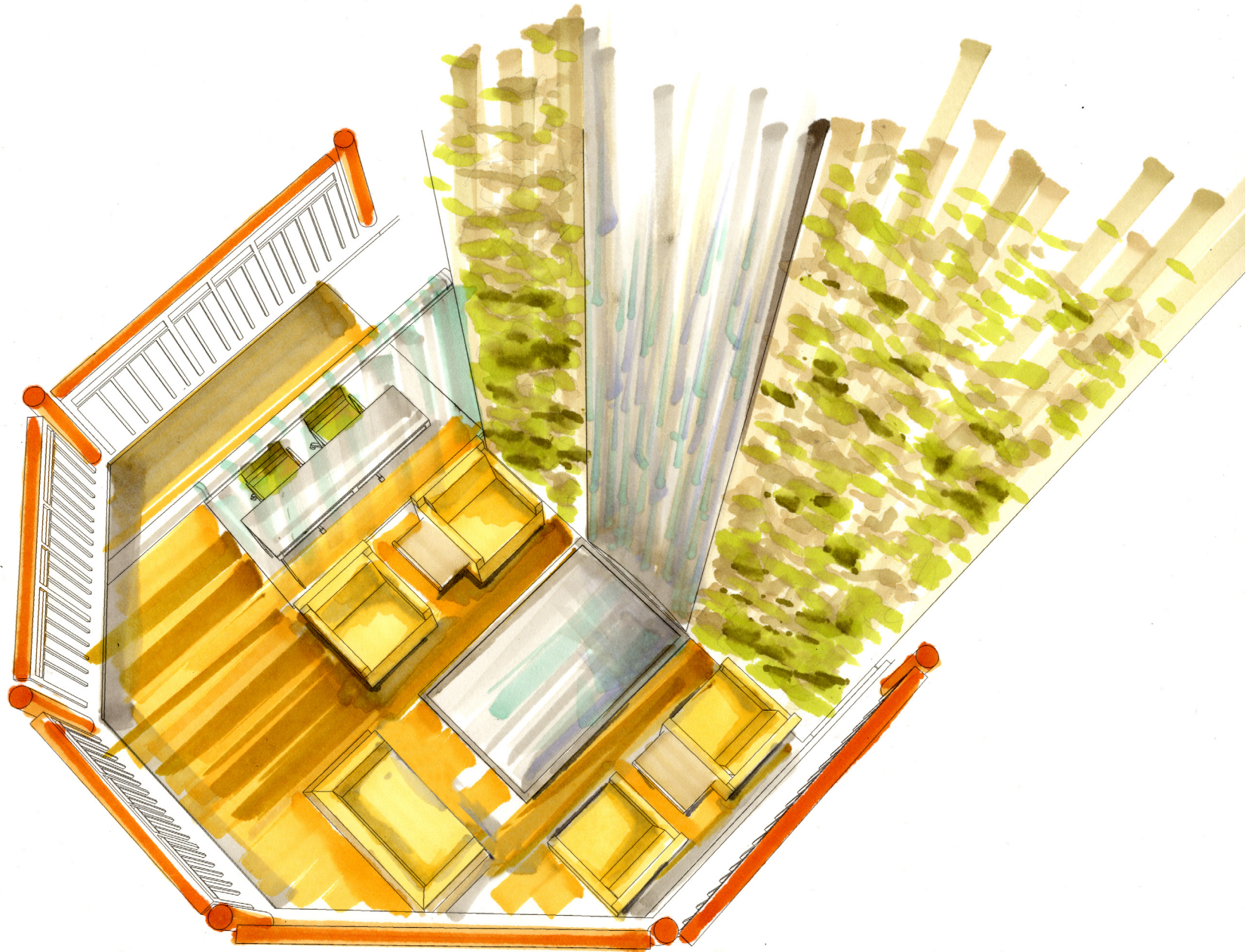


1



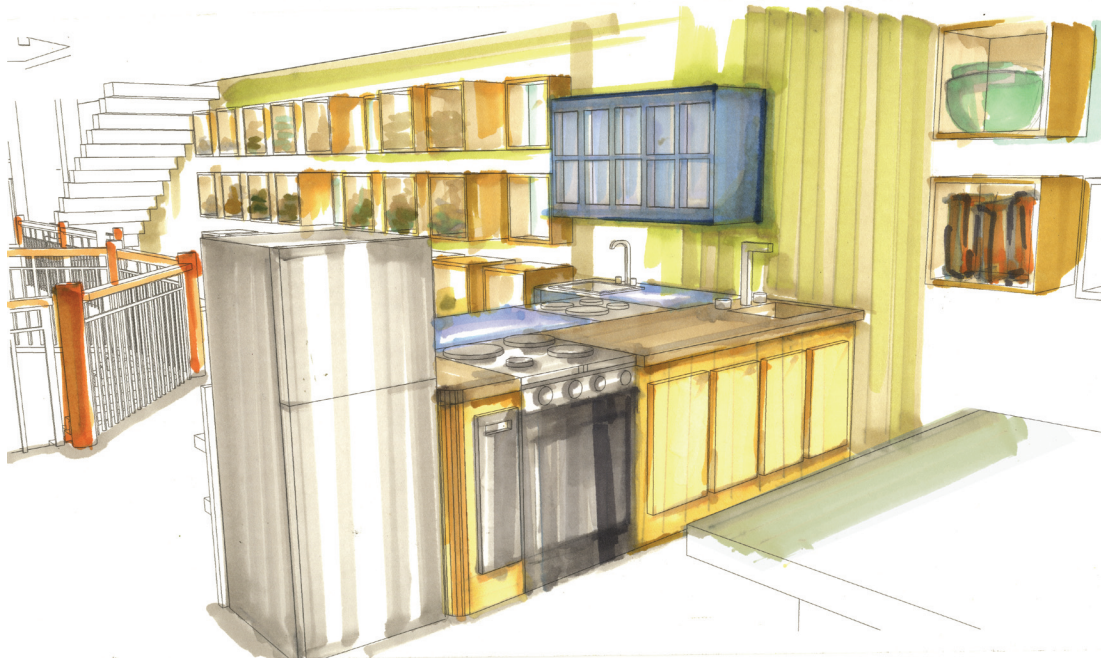
Cash Wrap



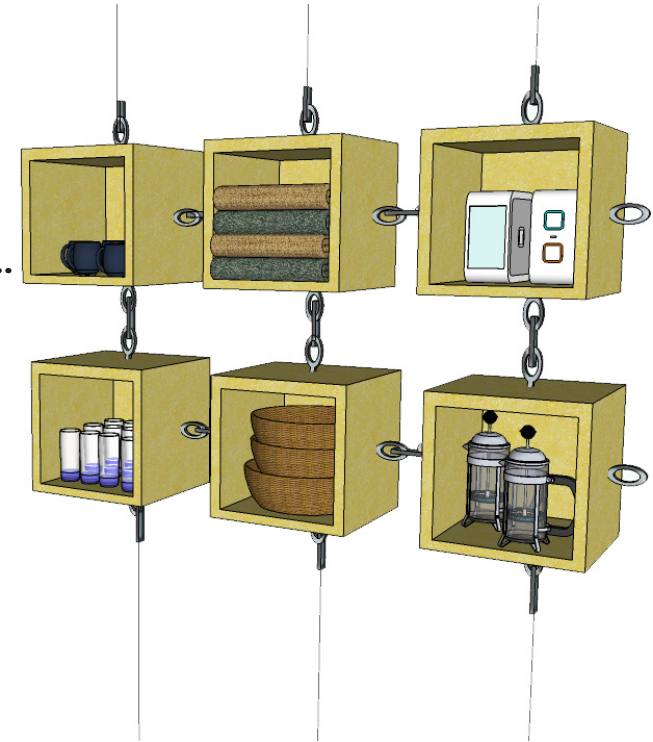


2

Living Wall
View from Second Floor

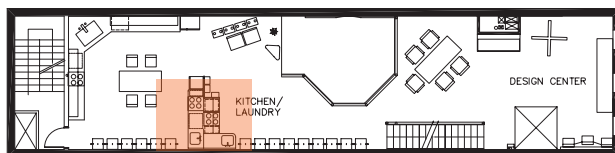


Kitchen View

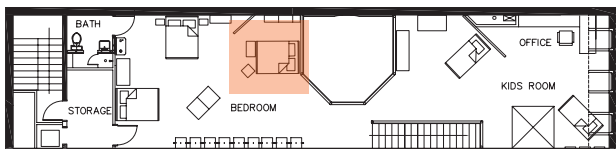
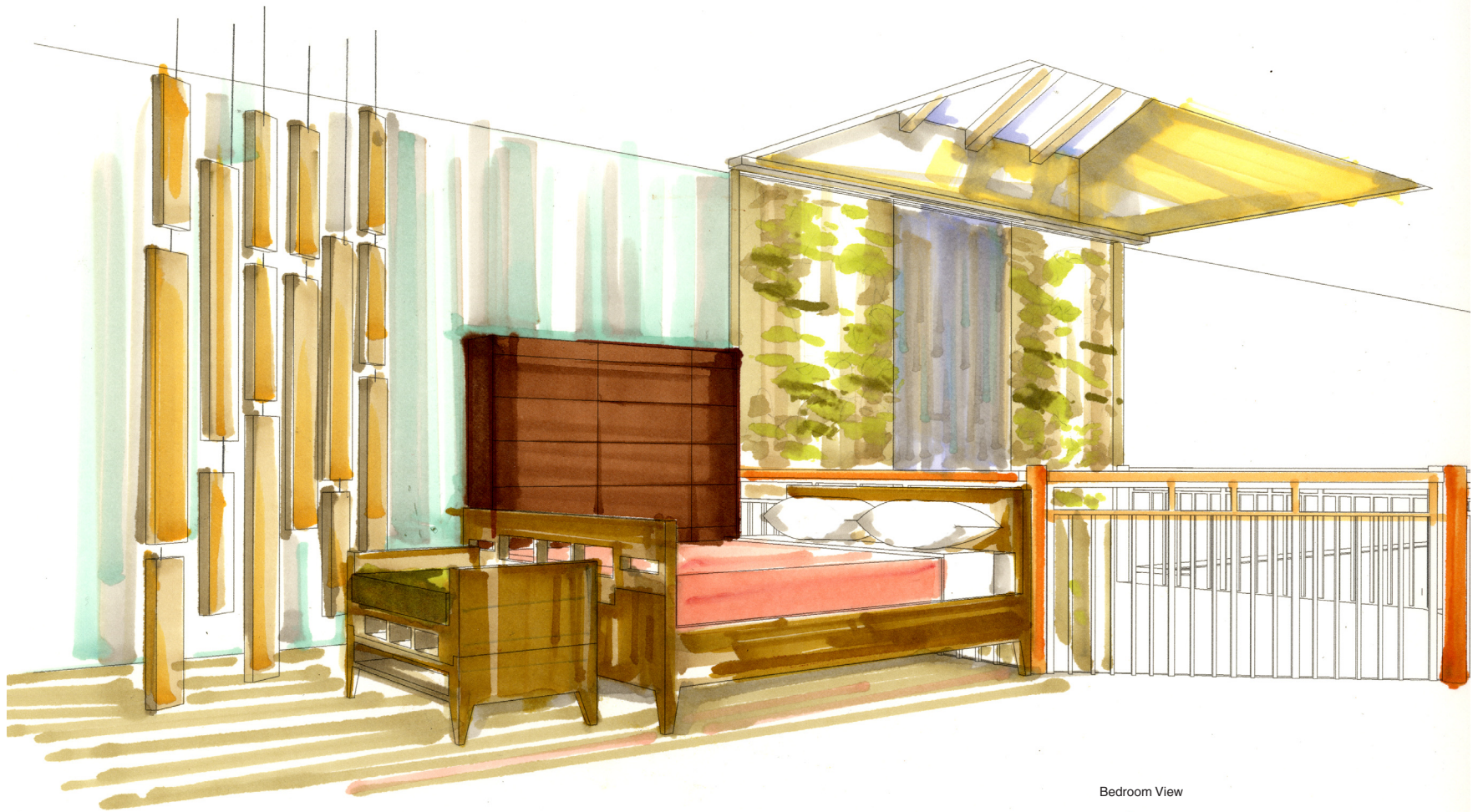


Kirei Board Shelves

Shelving system is integrated with the windows cut into the east wall.



2



3

materials

PAINT

Benjamin Moore Eco- Spec Low VOC Base

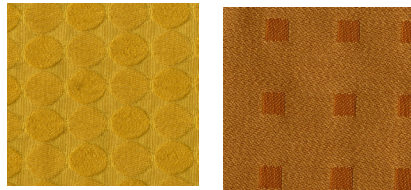
HC-15	Henderson Buff
2024-40	Yellow Finch
2024-50	Jasper Yellow
2155-30	Yellow Marigold
HC-12	Concord Ivory
HC-116	Guilford Green
2026-60	Summer Lime
HC-141	Hollingsworth Green
2017-60	Pale Daffodil



UPHOLSTERY

Design Tex Sustainable Initiatives: Closed Loop 2550-201 Color: Saffron

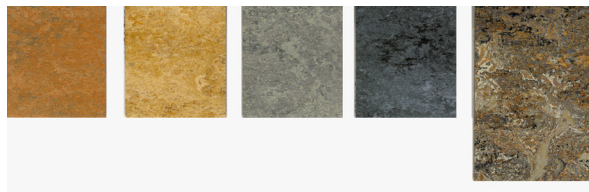
Design Tex Sustainable Initiatives: Box Lunch 2634-701 Color: Saffron



FLOORING

Forbo Marmoleum

- 26-36765
- 26-23489
- 26-98459
- 26-34347
- 65-38438



FLOORING

Smith and Fong Plyboo Pure: Dark Strand Pre-Finished P5872PD



SHELVING MATERIAL

Kirei USA : Kirei Board: KB3630



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appendix

**DESIGN FOR GREEN LIVING:
EDUCATION BY EXAMPLE**

How does design inform cultural experience?
How can a connection with nature inform consumption?
Can a retail environment connect with a customer to
inspire to consume and become a place of life?

1509 West Main Street is located in Portland, Oregon. The building is a historic structure that has been converted into a retail space. The building is a three-story structure with a brick facade and a gabled roof. The building is located on a street corner and has a large display window. The building is surrounded by trees and greenery. The building is a prime example of how design can inform cultural experience and how a connection with nature can inspire consumption.

site information

1509 West Main Street is located in Portland, Oregon. The building is a historic structure that has been converted into a retail space. The building is a three-story structure with a brick facade and a gabled roof. The building is located on a street corner and has a large display window. The building is surrounded by trees and greenery. The building is a prime example of how design can inform cultural experience and how a connection with nature can inspire consumption.

greenlife 1509 WEST MAIN STREET

process PLANNING AND IDEATION

model home

The interior of the space is dominated by a three-foot white, translucent, curved wall, creating the sense of a cave. The translucent wall features a series of small, colorful, translucent cubes that are arranged in a grid pattern. The cubes are made of a translucent material that allows light to pass through them, creating a soft, warm glow. The cubes are arranged in a way that they appear to be floating in the air, creating a sense of movement and dynamism. The overall effect is a modern, minimalist interior that is both functional and aesthetically pleasing.

program DAILY LIVING

natural light

Because the form volume is so small, the building is designed to be a natural light source. The building is designed to be a natural light source by using a series of translucent cubes that are arranged in a grid pattern. The cubes are made of a translucent material that allows light to pass through them, creating a soft, warm glow. The cubes are arranged in a way that they appear to be floating in the air, creating a sense of movement and dynamism. The overall effect is a modern, minimalist interior that is both functional and aesthetically pleasing.

ready-made

Ready-made is a movement to use existing materials in new ways. In this case, the building is designed to be a natural light source by using a series of translucent cubes that are arranged in a grid pattern. The cubes are made of a translucent material that allows light to pass through them, creating a soft, warm glow. The cubes are arranged in a way that they appear to be floating in the air, creating a sense of movement and dynamism. The overall effect is a modern, minimalist interior that is both functional and aesthetically pleasing.

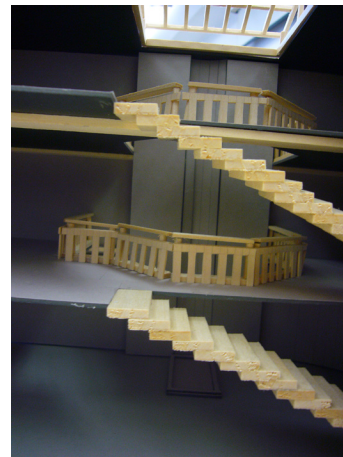
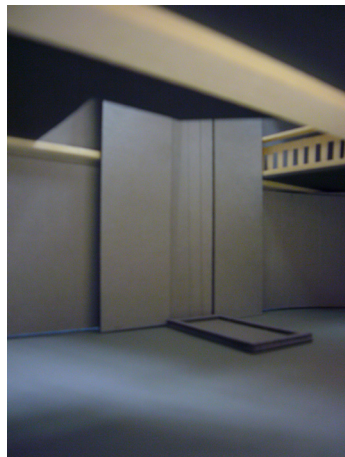
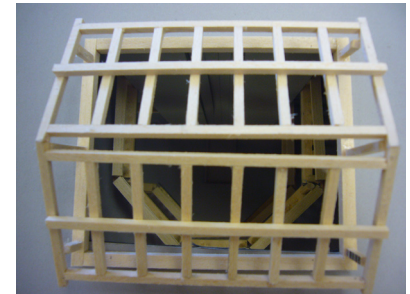
concept READY-MADE AND SUSTAINABLE

sustainability

The Greenlife building is designed to be a sustainable building. The building is designed to be a sustainable building by using a series of translucent cubes that are arranged in a grid pattern. The cubes are made of a translucent material that allows light to pass through them, creating a soft, warm glow. The cubes are arranged in a way that they appear to be floating in the air, creating a sense of movement and dynamism. The overall effect is a modern, minimalist interior that is both functional and aesthetically pleasing.

Boards as originally presented

appendix



biography

Veronica Ledford lives in Richmond, VA with two cats and a dog, two roommates and Curtis Brown. She is looking forward to being gainfully employed in the near future, and to a fantastic rest this summer.

