



VCU

Virginia Commonwealth University
VCU Scholars Compass

Theses and Dissertations

Graduate School

2013

2314 West Main Street: a place for engagement

Annie Thompson
Virginia Commonwealth University

Follow this and additional works at: <https://scholarscompass.vcu.edu/etd>



Part of the [Art and Design Commons](#)

© The Author

Downloaded from

<https://scholarscompass.vcu.edu/etd/3078>

This Thesis is brought to you for free and open access by the Graduate School at VCU Scholars Compass. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of VCU Scholars Compass. For more information, please contact libcompass@vcu.edu.



2314 West Main Street
a place for engagement

Annie Thompson
MFA Candidate, Interior Environments
Virginia Commonwealth University
May 2013

2314 West Main Street
a place for engagement

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

Annie Thompson

Bachelor of Arts, Psychology, Washington and Lee University, 2007

Master of Art, Interior Environments, Virginia Commonwealth University, 2013

Directors:

Christiana Lafazani , Reader, Director of Graduate Studies, Department of Interior Design, School of the Arts

Camden Whitehead, Advisor, Associate Professor, Department of Interior Design, School of the Arts

Virginia Commonwealth University

Richmond, Virginia

May, 2013

It takes a village to raise a child.

I would like to thank my village:

The love, support and consistent patience of my friends and family.
Dad, Erin and Stuart. Thank you with my whole heart.

To my professors. You not only made me a better designer but a better person.

To my studio and design family.
I am forever indebted to you.

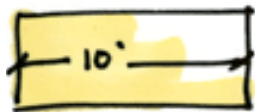


4.1 The monumental components of the brewing process. From start (left to right) to finish, depicting times and titles of the elements.



BRIGHT BEER
TANKS

• 15 DAYS



KEG FILLER

The Intent

The design intent is to deconstruct the elements of the beer brewing process to allow the public to engage, enjoy, and appreciate the process while dining.

The design intent is to create a site for a craft brewery that is local to the neighborhood of The Fan. Allowing the public to engage, cultivate and create enthusiasm for the brewing process. To deconstruct the industrial process of brewing beer to allow accessibility for the public to enjoy the process while eating, drinking, and learning.

Program

In order to promote a space for the public within the Fan neighborhood that celebrates the brewing of beer, the brewing process is broken down into its main components, as seen diagrammed on the facing page. These features of brewing become monumental elements that allow customers and staff to engage in the craft process. The spacial considerations were driven by the needs of the patron because a brewery and restaurant are nothing without it's clientel. The space they occupy and the ability it gives them to engage with the deconstructed industrial process of brewing drove the programming allowances of the space.

Last but certainly not least, making efficient and enjoyable space for the kitchen and brewing staff that run the restaurant and brewery in order to promote the best possible working environment.

Why this site?

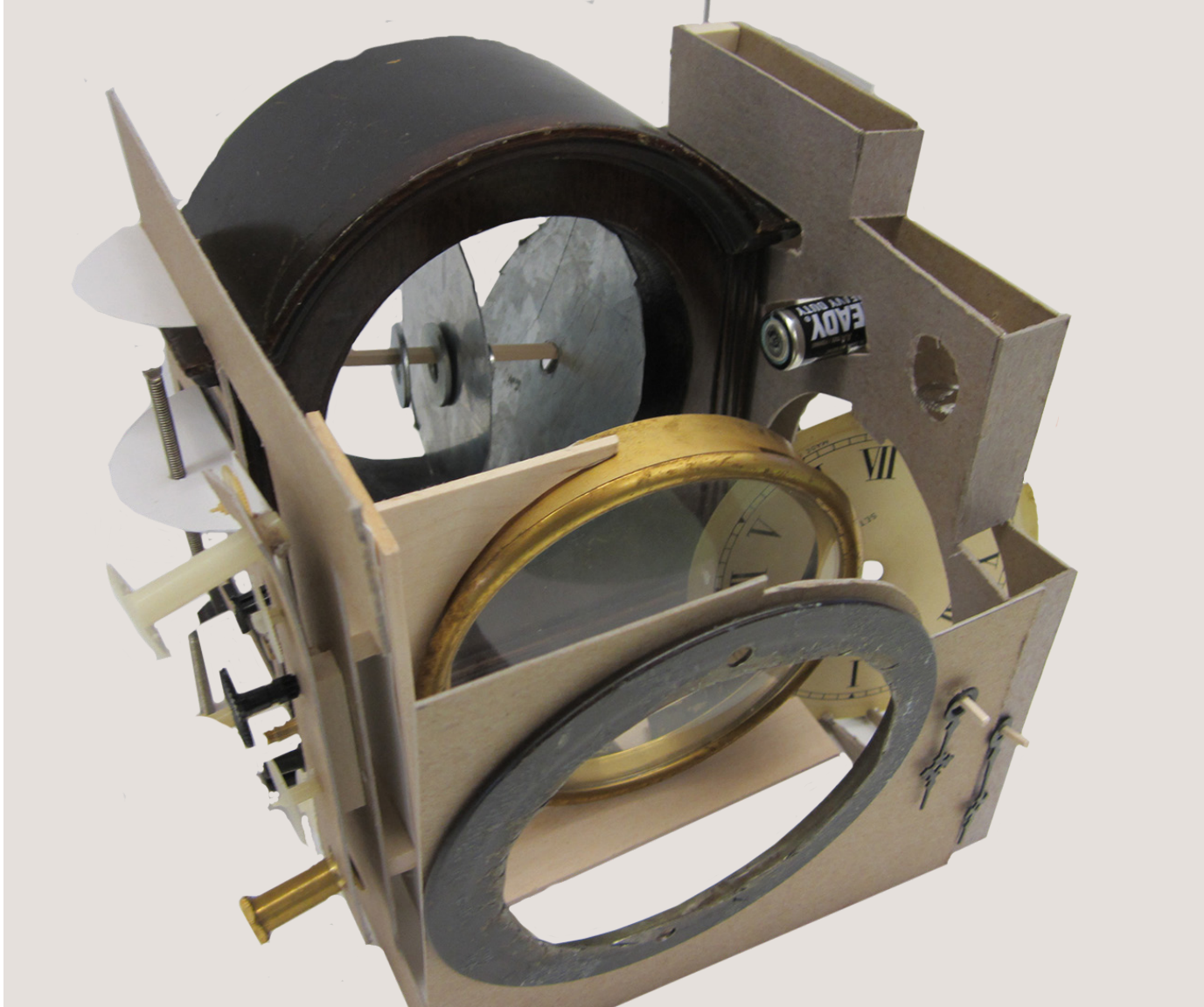
The purpose of this program is to create a site for a craft brewery that is local to the neighborhood of The Fan. The site of 2314 West Main Street is located in the heart of the fan among many other commercial settings. Surrounded by residential households, it helps to cultivate the walking culture of the Fan It's location on a one-way street heading west out of downtown makes it accessible for those leaving from work and heading back to many of the neighborhoods west and south of downtown.

Parameters

Four parameters were established to aid in the discovery of how each project (1) established the importance of the site; (2) created moments of engagement; (2) moments of transition; and (4) movement around permanent elements. The design intent of engagement helped inform which architects and designers to study.

Deconstructed

Making space with the parts of a deconstructed device illustrates both my manifesto: the arrangement of what came before is what sets it apart and the driving idea of this project. For both the clock and the brewing process, breaking the parts down and showcasing them shed new light and creates new view points of something that before was shielded or hidden because it was considered mechanical or industrial.



Design, like Poetry, has a finite number of parts,
It's how they are arranged that sets it apart.

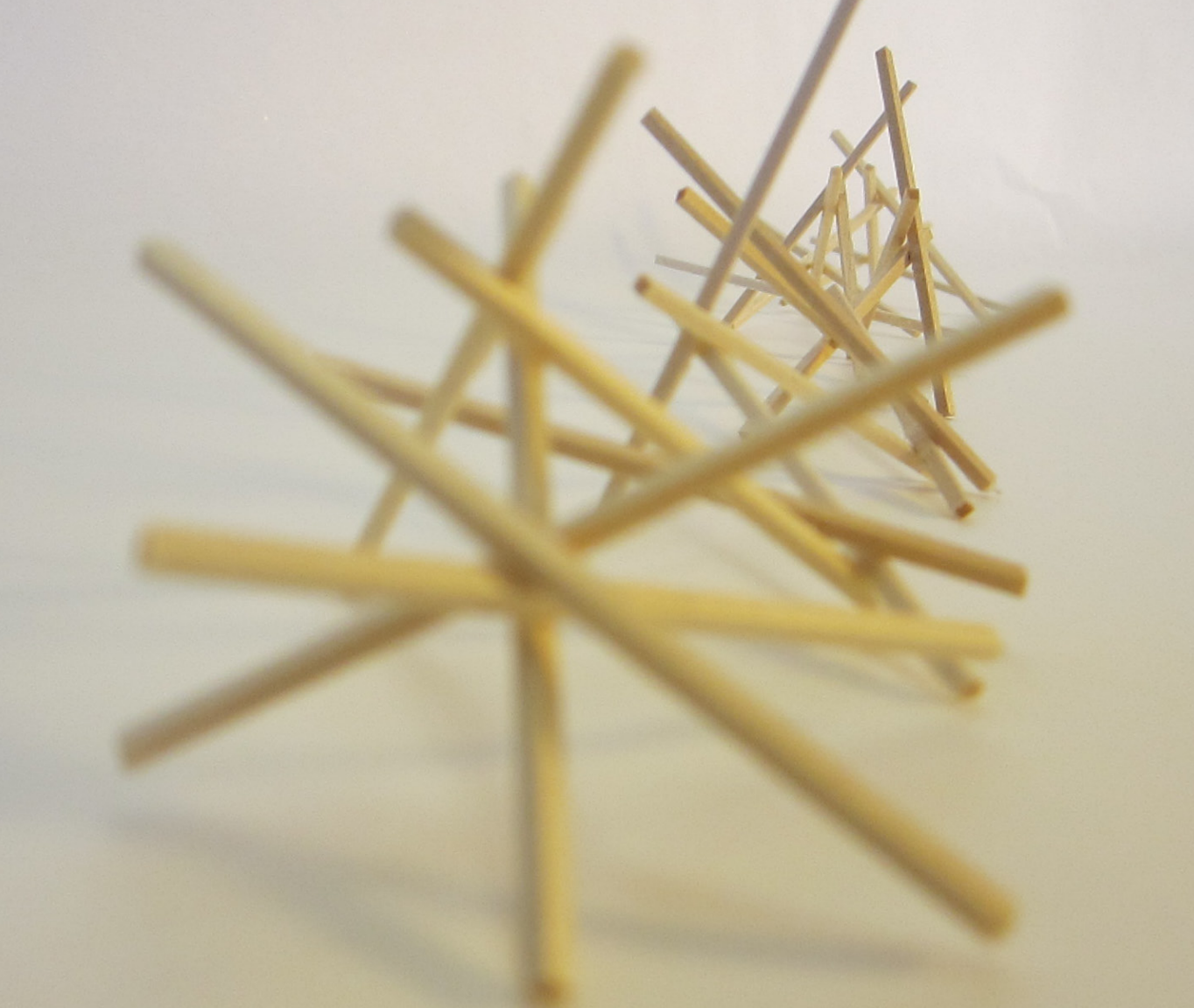
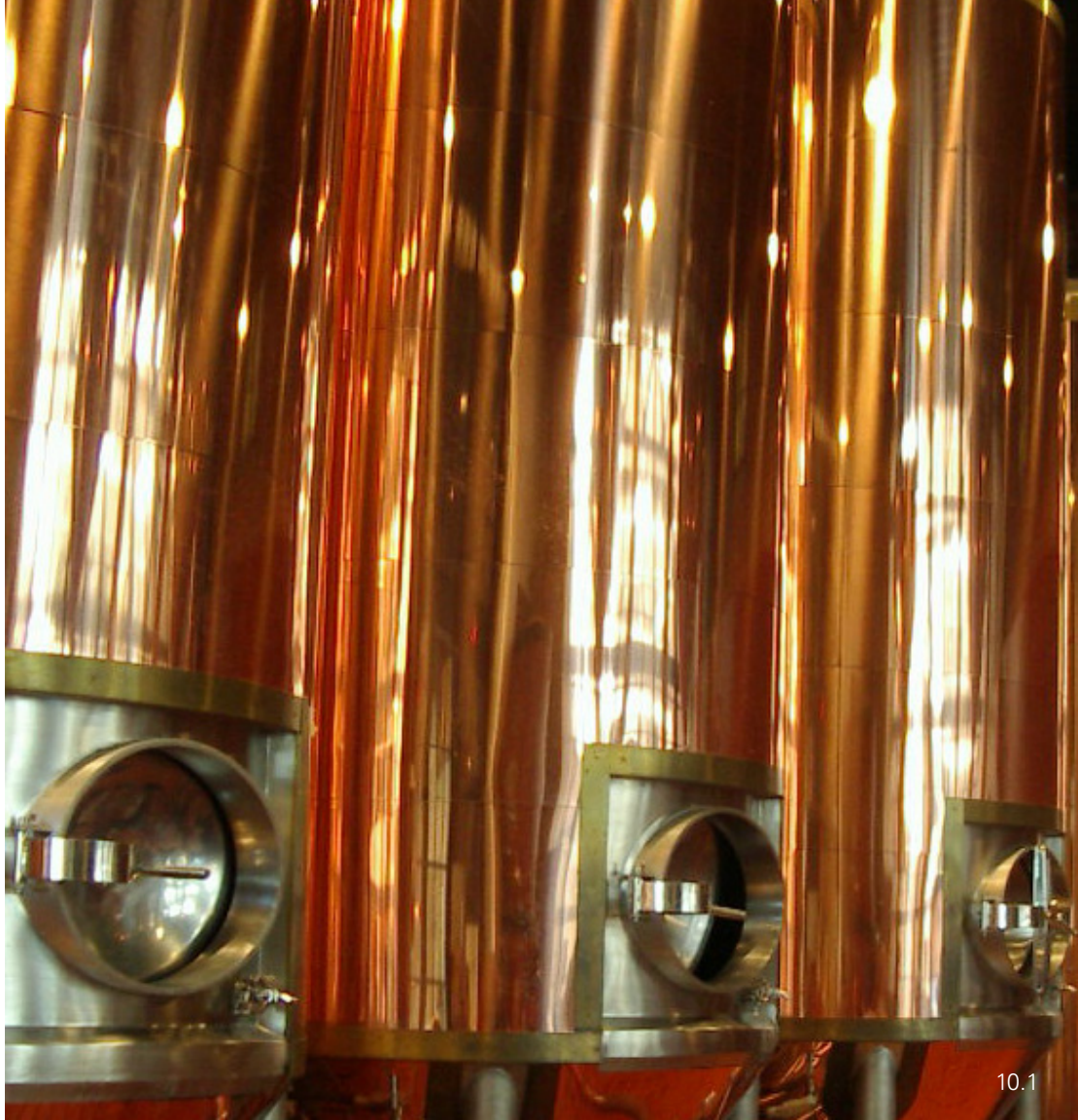


Table of Contents

Program	11
Site Analysis	27
Case Studies	51
Precedence	85
Concept Work	95
Schematic Design	111
The Design	117
The Exhibit	127
Works Cited	145



Induction

The act of bringing forward or adducing (as facts or particulars). the act of causing or bringing on or about

To induct: to put in formal possession

The process by which an electrical conductor becomes electrified when near a charged body, by which a magnetizable body becomes magnetized when in a magnetic field or in the magnetic flux set up by a magneto-motive force, or by which an electromotive force is produced in a circuit by varying the magnetic field linked with the circuit.

To set up a magnetic field (building of brewing) that magnetizes bodies (people) to produce a circuit of magnetic fields (brewing process) that is linked with the circuit

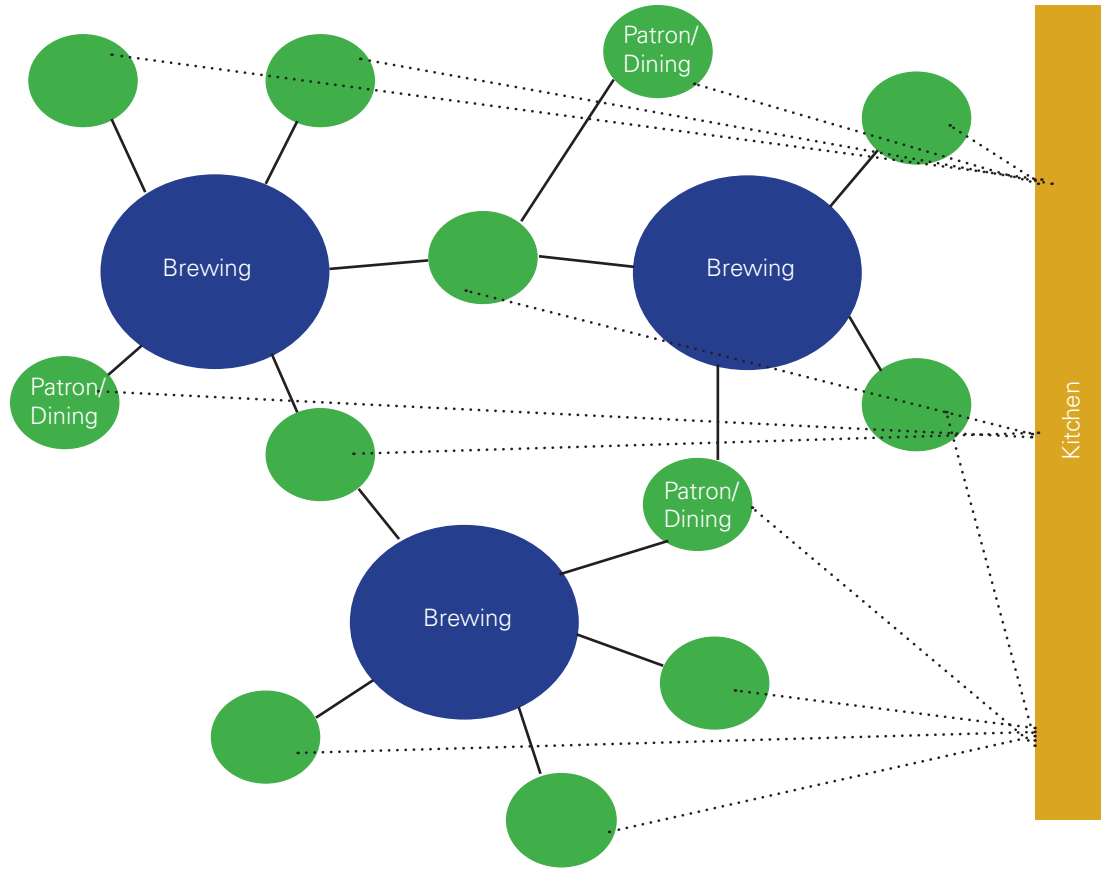
To gather people. Introduce, Baptize, Receive, Accept them. To create, cultivate, and harbor beer enthusiast. craft process enthusiast.

To promote public space within the neighborhood (creating third place). To induct the people of the neighborhood, city, just walking around into the brewing process by bringing forward the particulars of a craft processes, brewing beer.

A Clear Midnight

THIS is thy hour O Soul, thy free flight into the wordless,
Away from books, away from art, the day erased, the lesson done,
Thee fully forth emerging, silent, gazing, pondering the themes thou
lovest best.
Night, sleep, and the stars.

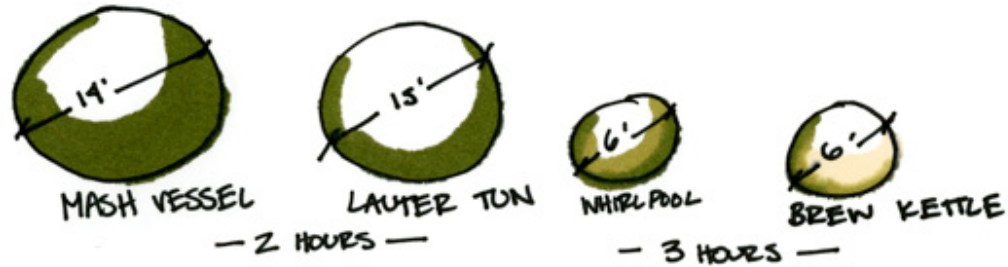
Walt Whitman



Adjacency Consideration and Importance

The industrial brewing process has been broken down to become monumental elements that patrons engage with while they dine. There should be links between the patrons and multiple elements of the brewing process. The kitchen and the staff should have access to the patrons and the dining areas.

Program Matrix	Square Footage	Adjacencies	Description of Function	Materials	Considerations
Brewing	1000 square feet	Patron, Staff	To brew beer. To be the main focal point for patrons while dining.	Copper and Glass	Each brewing Element becomes a point of interest for entire site
Patron/Dining	2800 square feet	Brewing, Kitchen	To serve as a communal area for the Fan neighborhood community to enjoy locally brewed beer	Glass and Wood	To fill in and create points of view of the brewing
Kitchen	600 square feet	Dining	To serve dining and staff	Wood and Stone	Select views into kitchen
Staff	300 square feet	Brewing, Dining, Kitchen	To serve the patrons both through brewing and in dining	Copper, Glass, Wood and Stone	To create efficiency and serve the brewing and dining making easy access kitchen
Restrooms	200 square feet	Patrons,Brewing, Dining, Kitchen	Accessible by all	Copper, Glass, Wood and Stone	To aid in seeing the entirety of the brewing process
Mechanical	100 square feet	Staff	To bring HVAC, hot water, and plumbing to entire building	Program Specific	To create a comfortable environment
Total	5000 square feet				



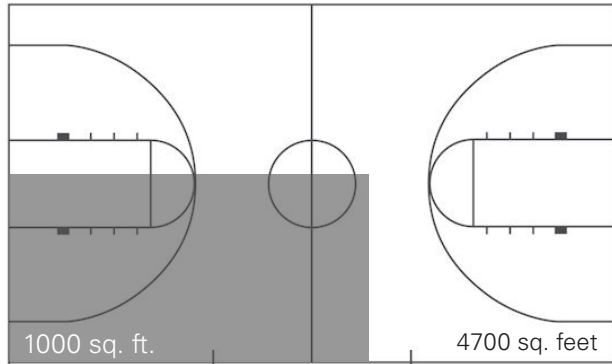
Elements of Permanence

The monumental fixed elements the brewing process requires: 11 permanent elements that allow the opportunity for engagement from both the staff and the patrons

The Paths

The beer brewing process creates a sequence of movements related to the task. The beer's path and speed vary between elements and create the brewers path.

14.1 Components of the brewing. Front start (left to right) to finish, depicting times and relative sizes.



15.1 Plan of Basketball court with equivalent area to Brewery needs

Required elements for Brewing

Between 20 to 80 square feet for each piece.

Total 800 square feet

Tile floor/Concrete floor must support 1800 pounds

Standard floor drain

Half-inch hot and cold water lines ending

Storage 200 sq. ft

Storage for ingredients

Mill for grains

Mashing Tank with Water

Lautering Tank

Boiling Tank

Whirlpool

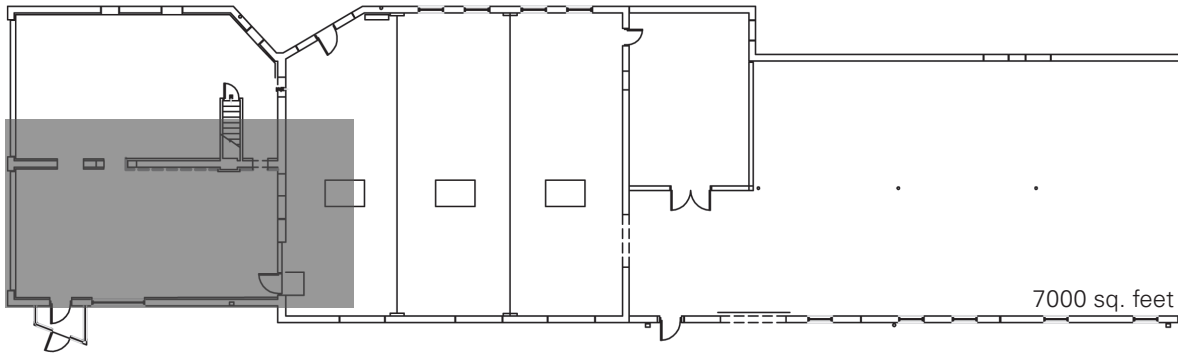
Fermentors (80 sq ft per)

Glycol Chiller

Carbonator

Filtering Tanks

Minimum: 1000 sq ft

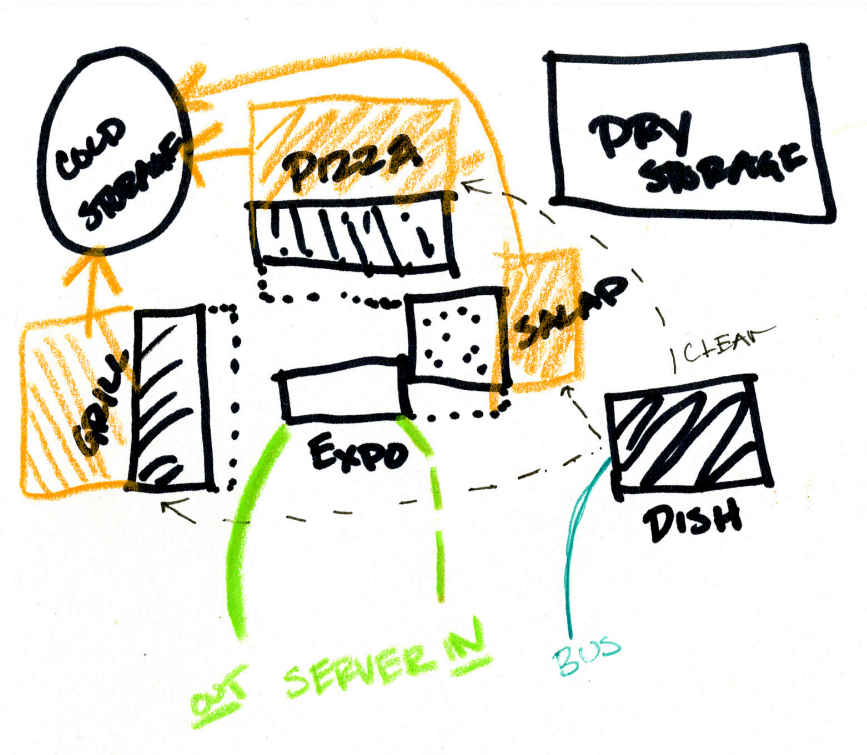


15.2 Brewery Square Footage on Plan Versus Basketball Court



16.1 The monumental elements of the beer brewing process (left to right): Mash Vessel, Lauter Tun, Whirlpool, Brew Kettle, Fermentors, Bright Beer Tanks, Keg Fillers





Components of the kitchen and the movements of the staff around and through.

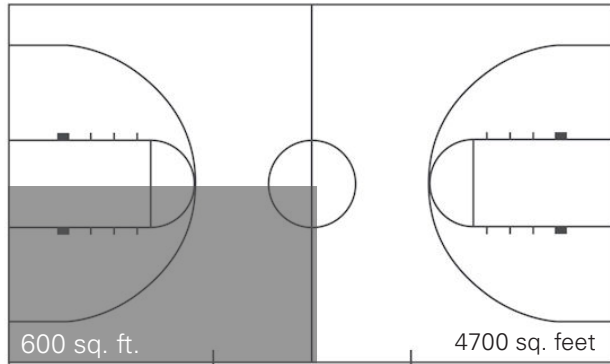


Elements of Permanence

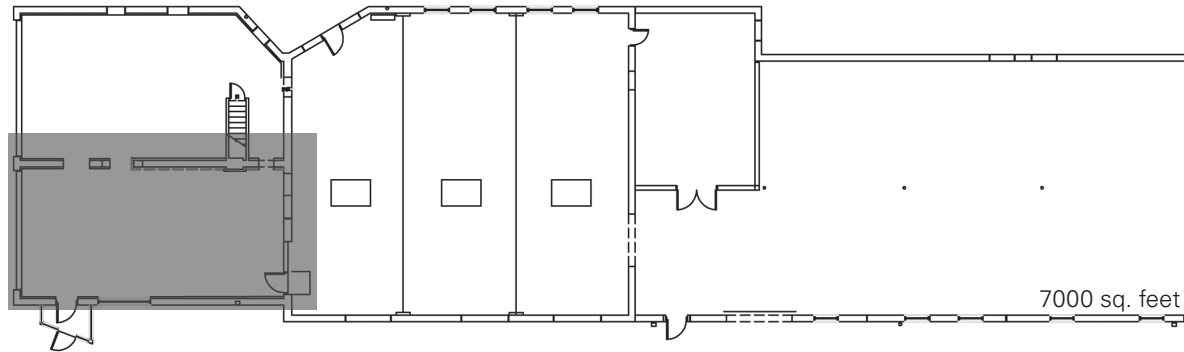
The kitchen and cooking requires fixed elements that the staff must engage and transition around.

The Paths

The cooking process creates a sequence of movements related to the tasks. The paths of the cooks and the servers make to navigate making the food, serving it and returning dishes.



19.1 Plan of Basketball court with equivalent area to Kitchen needs



19.2 Kitchen Square Footage on Plan Versus Basketball Court

Required elements of Kitchen

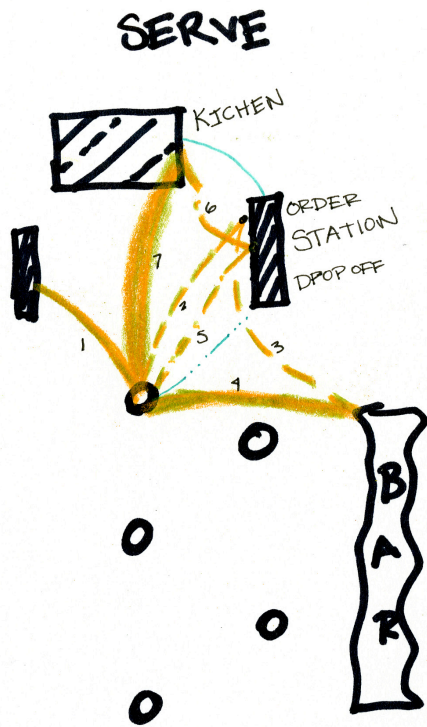
Prep area
Walk in fridge and freezer
Cook tops
Fryers
Work area
Pick up area
Dry Storage

5'sq/ft of kitchen space for every seat. That space can be greater or smaller depending on several variables such as using prepared food, take out service and the type of restaurant.

100 seat restaurant 500 sq. feet kitchen

preparation, dish washing,
trash, receiving, storage 100 sq feet food

Minimum: 600 sq ft



Order of Service

1. Seated

2. Drinks

Order

Place order

Pick up

Drop off

Clear

3. Food

Order

Place

Pick up

Drop off

Clear

4. Bus Stations

5. To Dishwasher

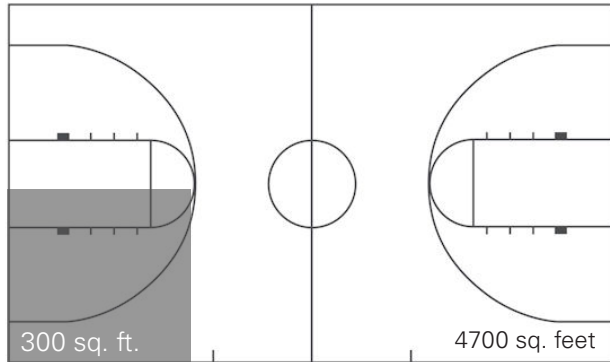
Elements of Permanence

The staff's movement is dictated by permanent tables and chairs for patrons, bar areas and the location of the kitchen create areas to engage.

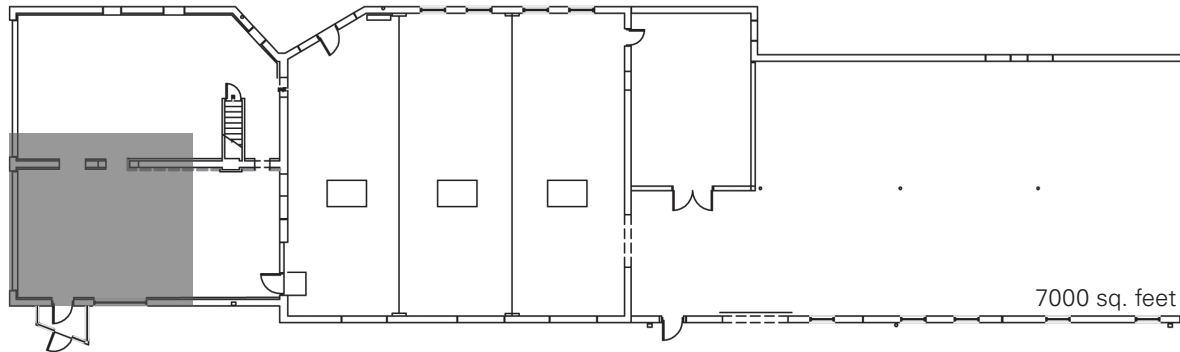
The Paths

A seemingly circular path is created by the movements of the front of the house between the patrons and the kitchen areas.

Components of the staff and the elements that dictate movement



21.1 Plan of Basketball court with equivalent area to Staff needs



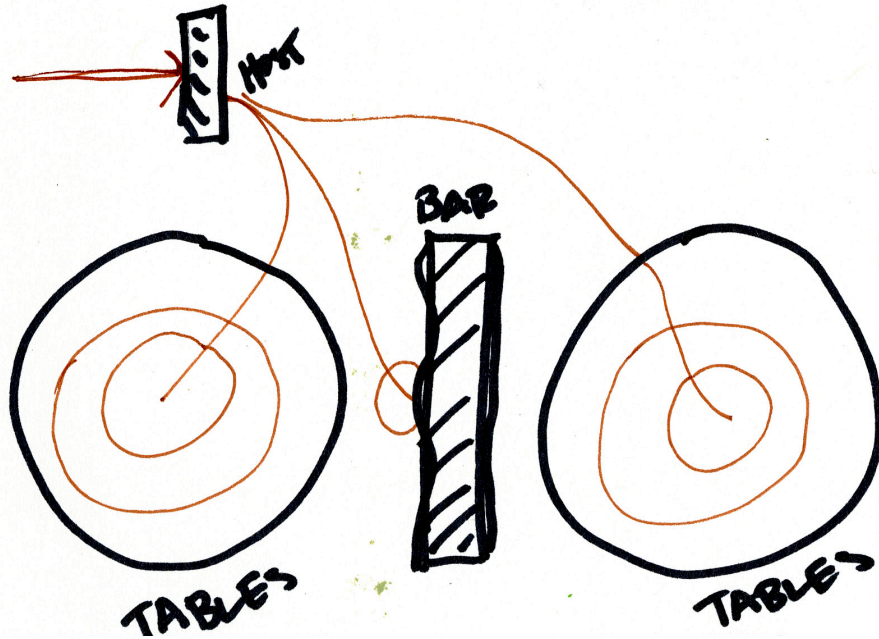
21.2 Staff Square Footage on Plan Versus Basketball Court

Required elements for Staff

- Storage
- Eat, sit, and breaks
- Office Area
 - Kitchen
 - Brew

Meeting area

Minimum: 300 sq ft



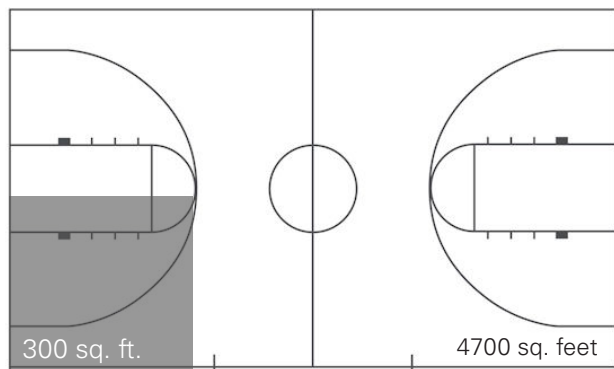
Components of the patrons and the elements that dictate movement

Elements of Permanence

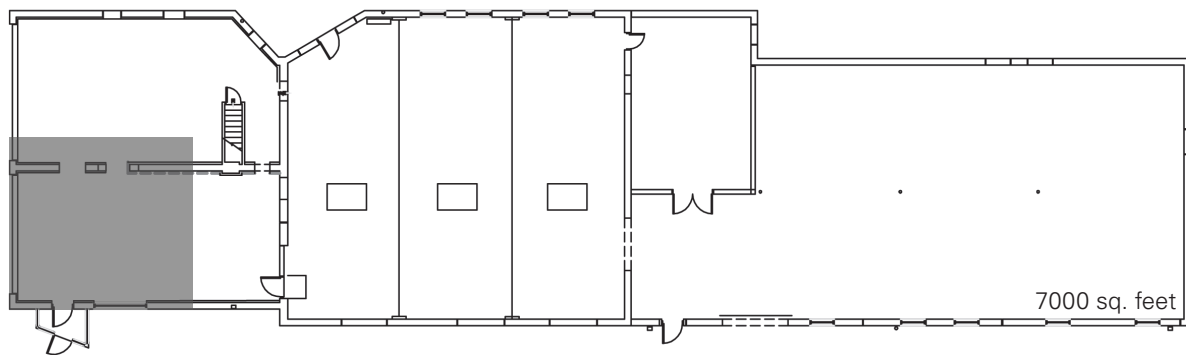
The permanent tables, chairs, bar areas and location of kitchen create definite areas to allow engagement of the brewing process. These areas define movement of staff.

The Paths

Movement from the entrance to the seats is the direct path of the patron. the permanence of patron seating reinforces the need to allow the seating to engage the brewing process from all vantage points.



23.1 Plan of Basketball court with equivalent area to Patrons needs



23.2 Patrons Square Footage on Plan Versus Basketball Court

Required Elements for Dining

Entrance with seating

Dining and Bar

- Individual Tables areas
- Communal Tables areas

Beer brewing totals allow for:

100 Patrons available seating

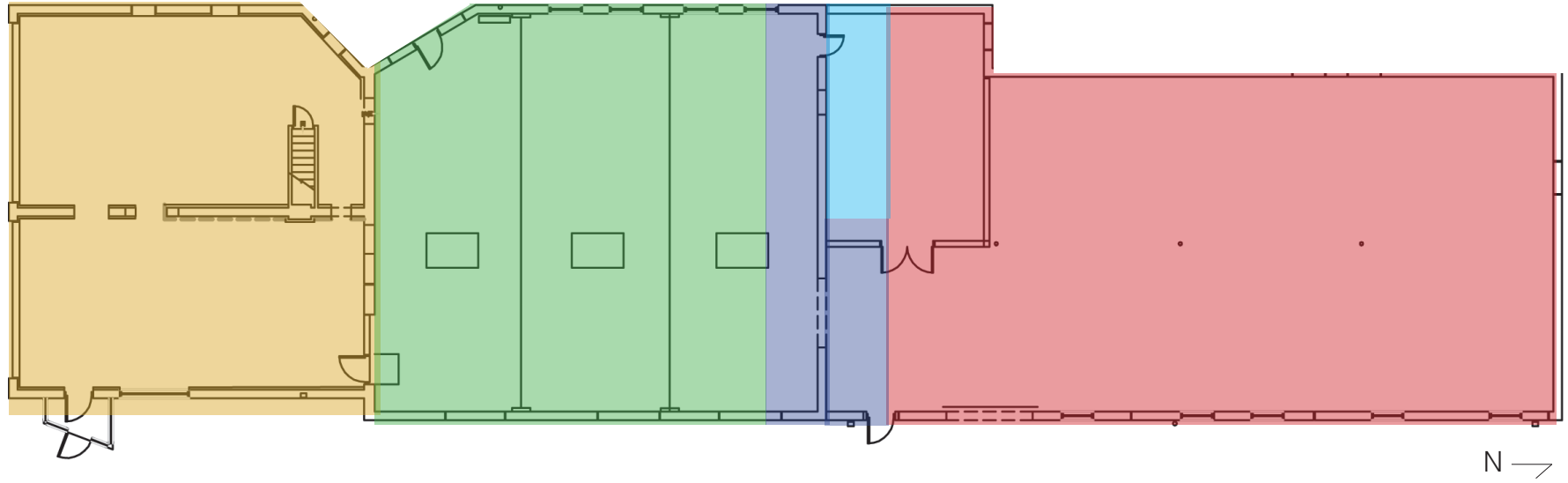
200 Patrons per day

1400 Patrons per week

100 Customers at tables x 18 sq ft --> 1800 sq feet

100 Customers at Bar x 10 sq. feet --> 1000 sq. feet

Minimum: 2,800 sq ft



Plan of Building with color overlay corresponding percentages determined by the program

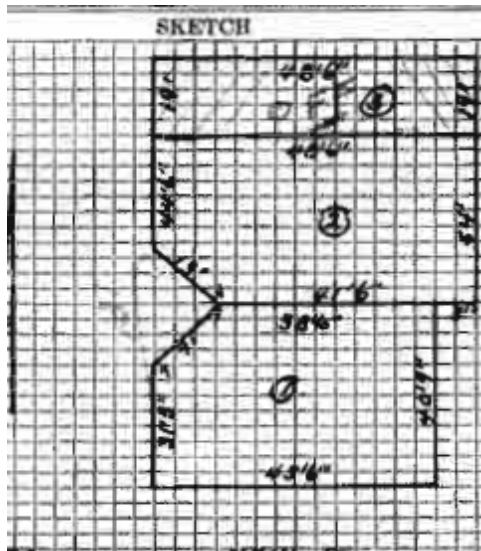
Square Footage	Percentage of Program
1,400	20% for Brewing
3150	45% for Dining
1,400	20% Kitchen
700	10% food preparation and cooking, dish washing, trash, receiving, storage and administrative activities
350	5% administrative activities and staff area
700	100% Total Square Footage



To You

STRANGER! if you, passing, meet me, and desire to
speak to me, why should you not speak to me?
And why should I not speak to you?

Walt Whitman



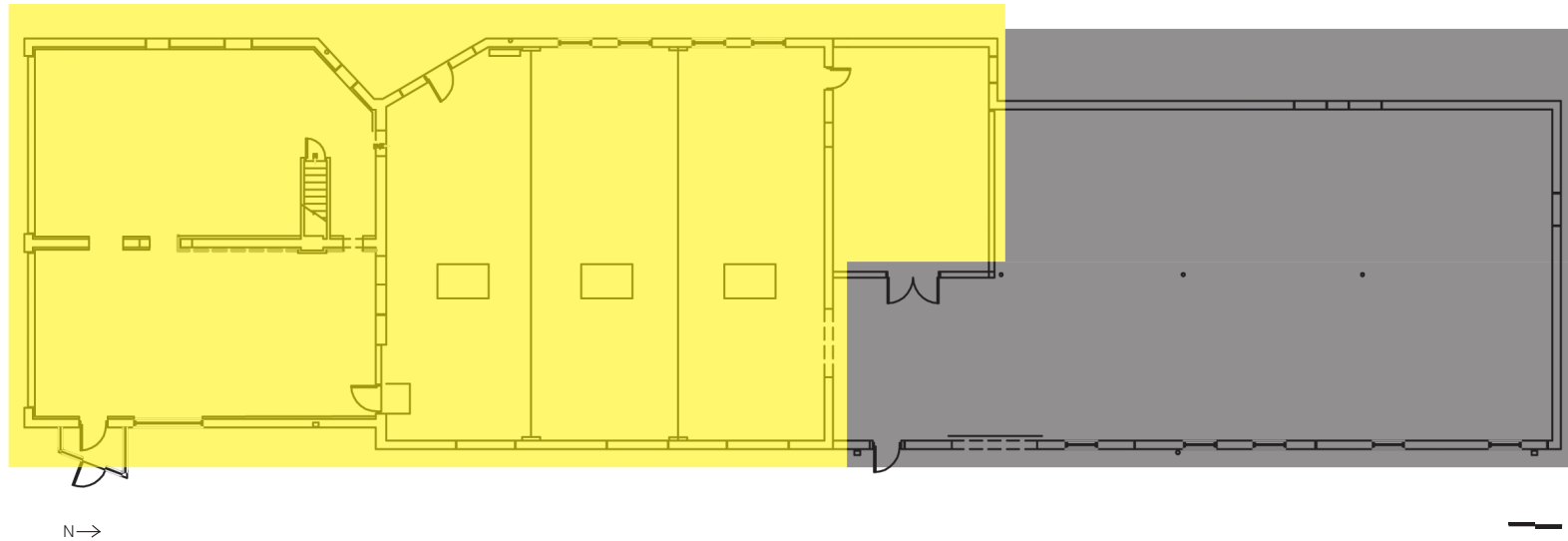
28.1 Original Plan; Front Two Sections



Photo of Front of 2314 West Main Street, circa 1925

[illegible]

Original Construction Permit, Oct. 31, 1923



1923

Yellow Area depicts construction methods:

Brick Masonry construction
 Metal Roof
 Interior Center Structural Wall
 Two Full Length I-Beams (middle space)

1962 Addition

Grey Area depicts construction methods:

Concrete Block Masonry Construction
 Two Center Columns
 Truss System
 Concrete Slab

2314 West Main Street

The building is located in the Historic Fan District, a neighborhood that is made up of residential row houses and interspersed commercial businesses, restaurants and retail. It is a walking neighborhood and the building is located on a one-way street, a primary route heading west from downtown towards many of the other residential neighborhoods. The location lends itself to taking advantage of both the walking culture of the neighborhood and those Richmonders leaving work and heading along Main Street.

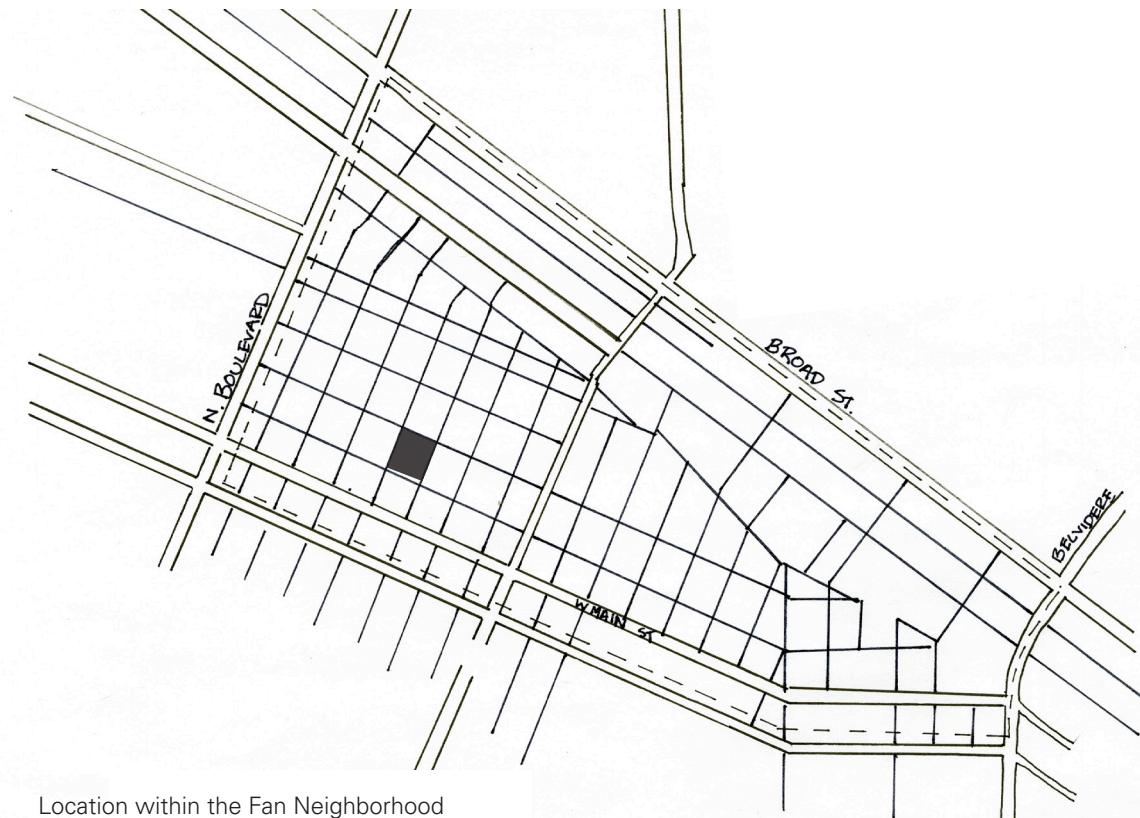
These two maps (from left to right) narrow in on the site of 2314 West Main Street. Site indicated by black rectangle.

The red dots indicate route from downtown, west on Main Street, which runs east to west. The yellow in map one highlights the Fan as a neighborhood and a district, whose culture has a major impact on the program of brewing beer and creating a place for neighbors to go. Map two highlights the block of the site within the Fan.



32.1 Route from Downtown

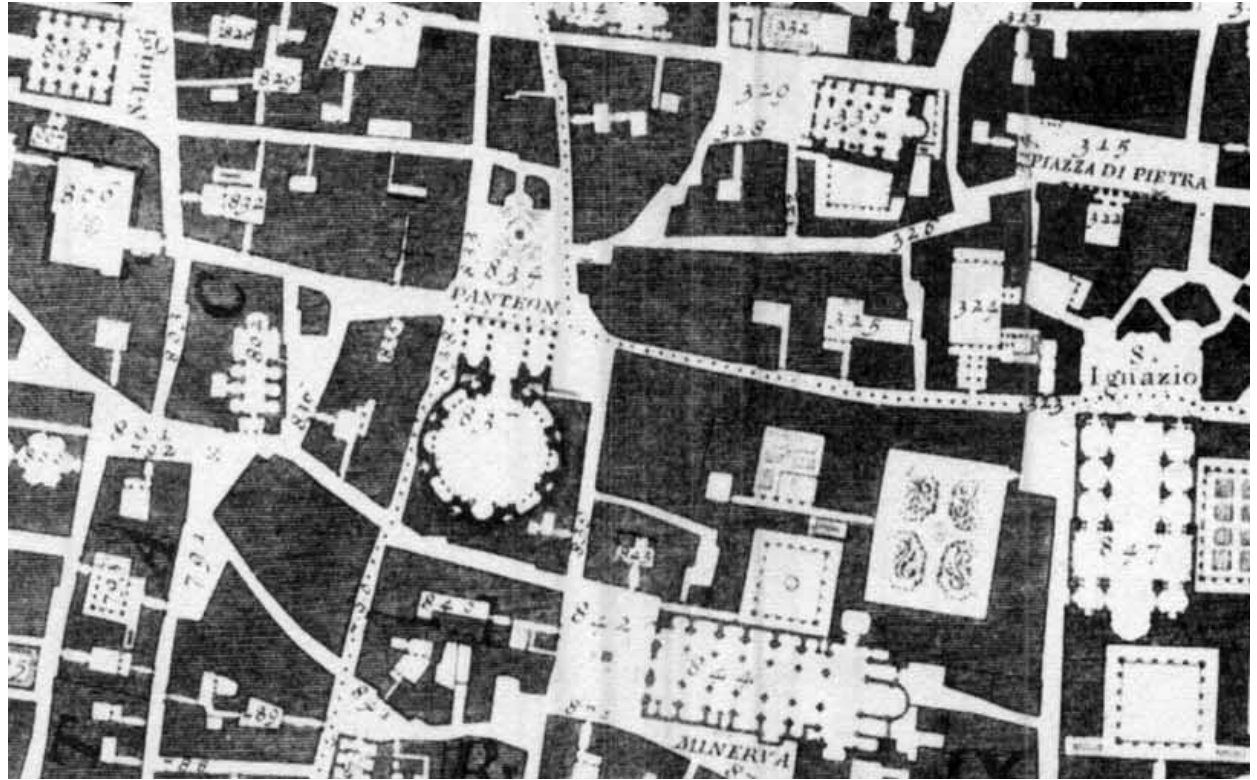
The location of 2314 Main Street block located in the Fan neighbor. It is centrally located in the grid that the streets make up making it both an easy walking and driving location.



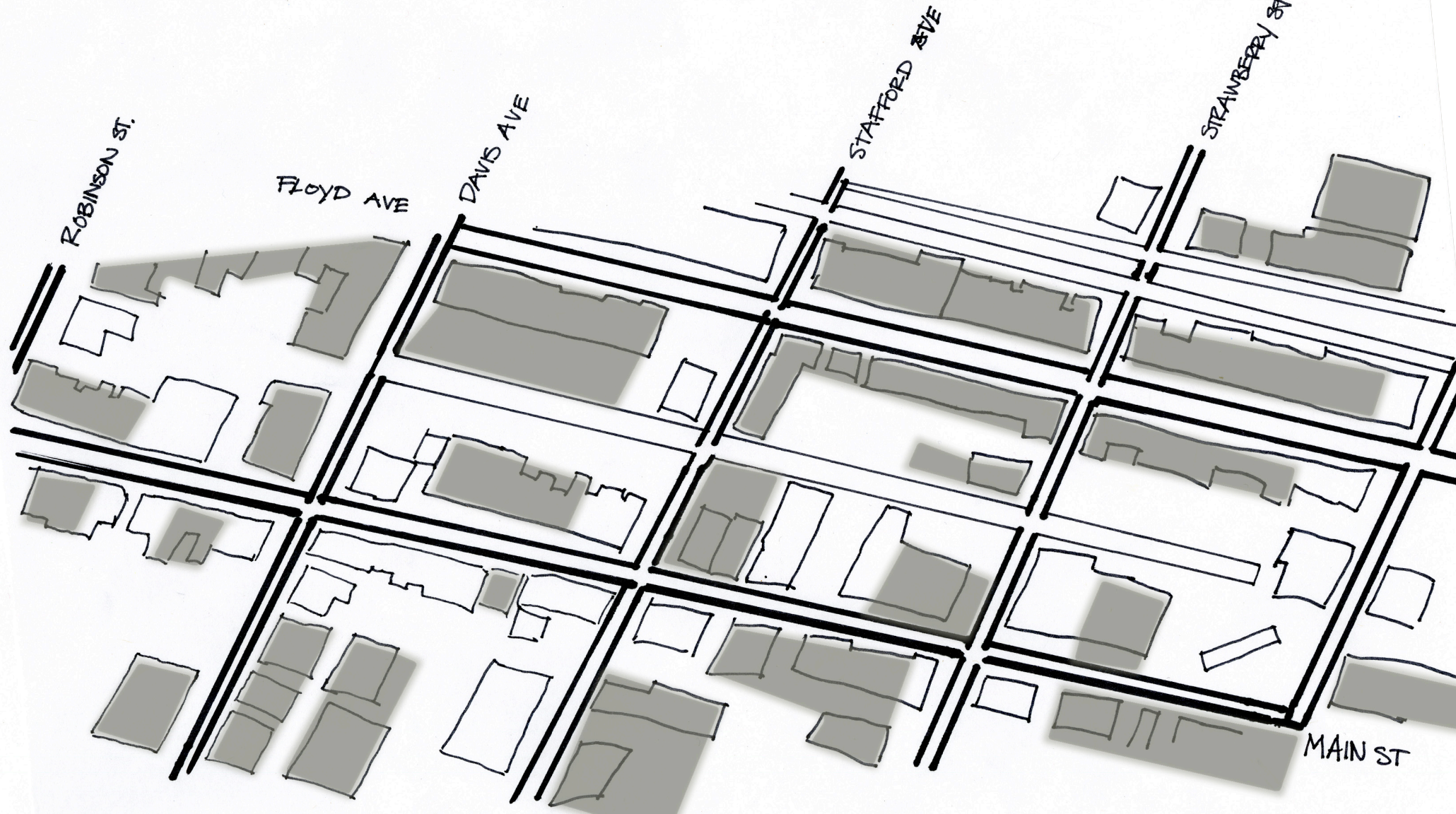
33.1 Location within the Fan Neighborhood

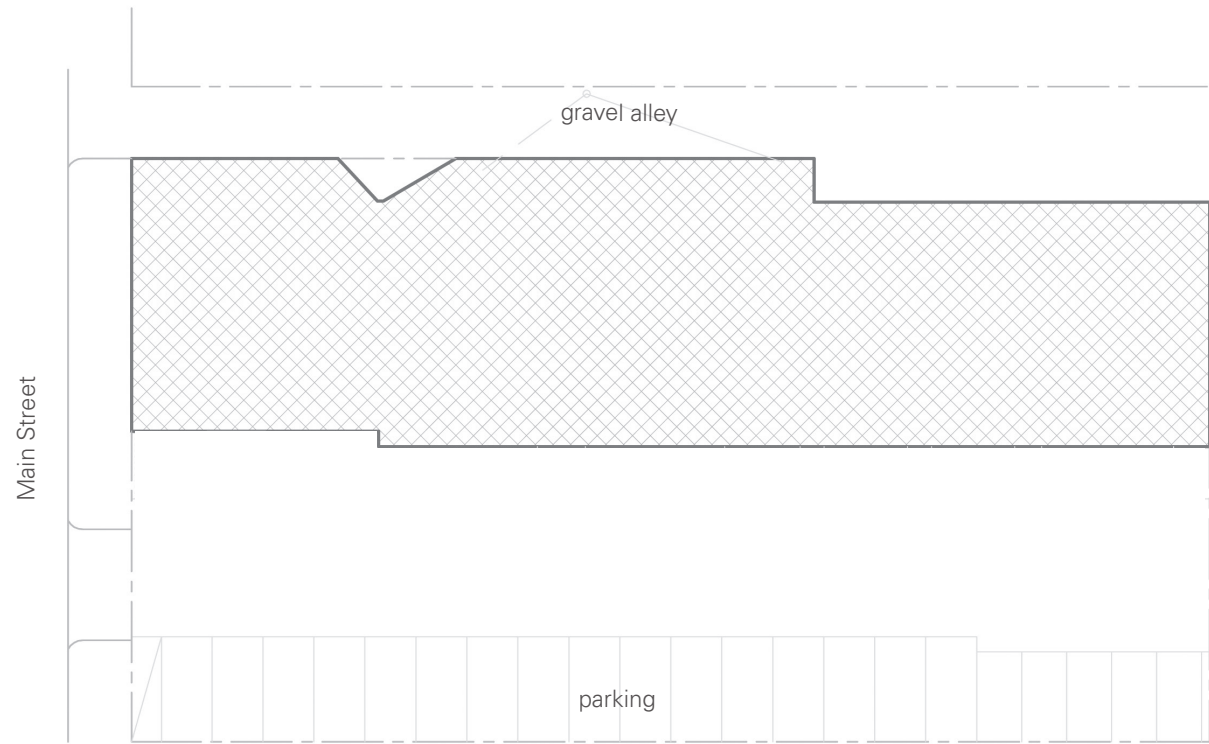
Public versus Private

The intermix of public space, including restaurants, commercial spaces, parks, and roadways and the private residences are important elements in the Fan neighborhood. This drawing emulates the Nolli Plans of Rome, which indicated, using black and white fields of color, the use of public versus private space. The same method as the Nolli Plans drawings has been overlayed on the map of 2314 Main (facing page) illustrating how the available public spaces and private residences of the Fan interact with the site of 2314 West Main Street.

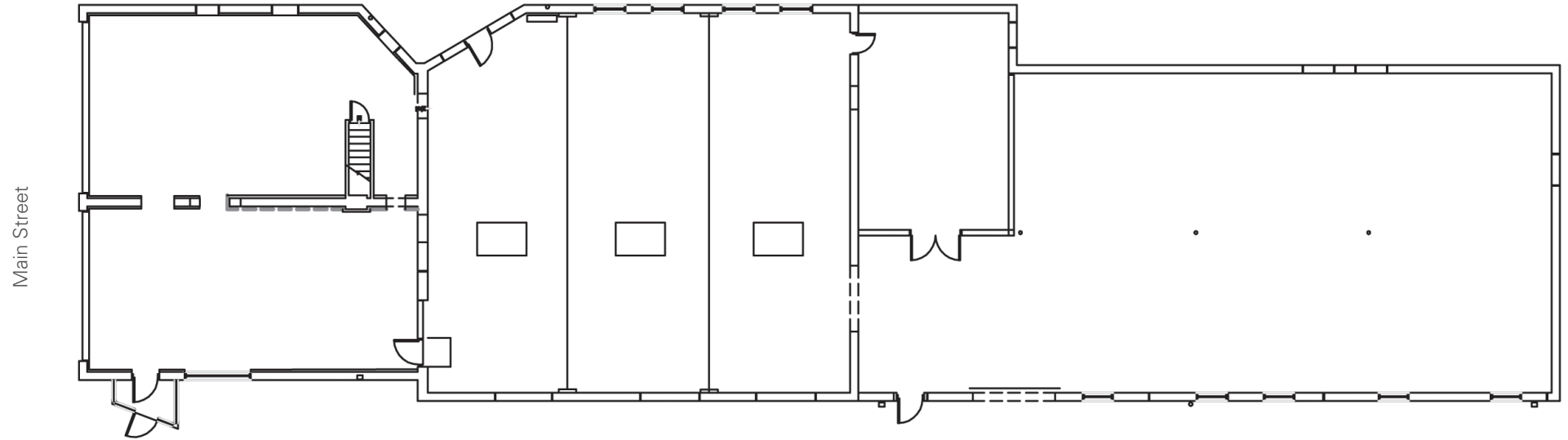


34.1 The Nolli Plan of Rome

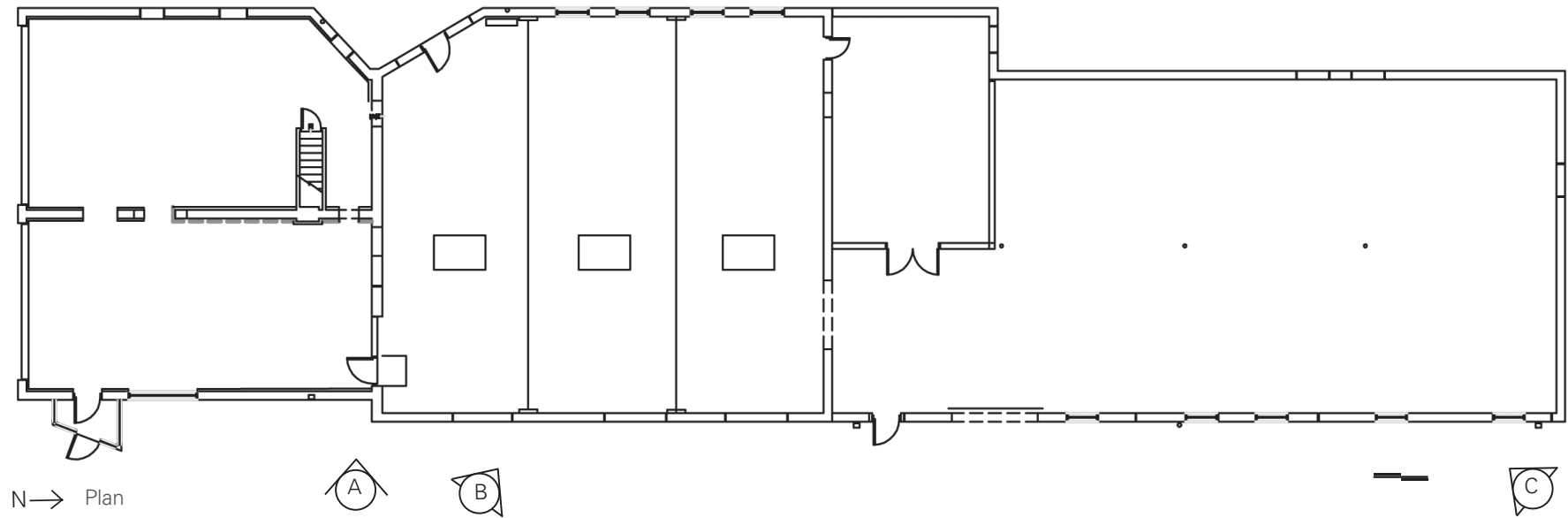




N → Site Plan of 2314 West Main Street



N → Existing Plan of 2514 West Main Street





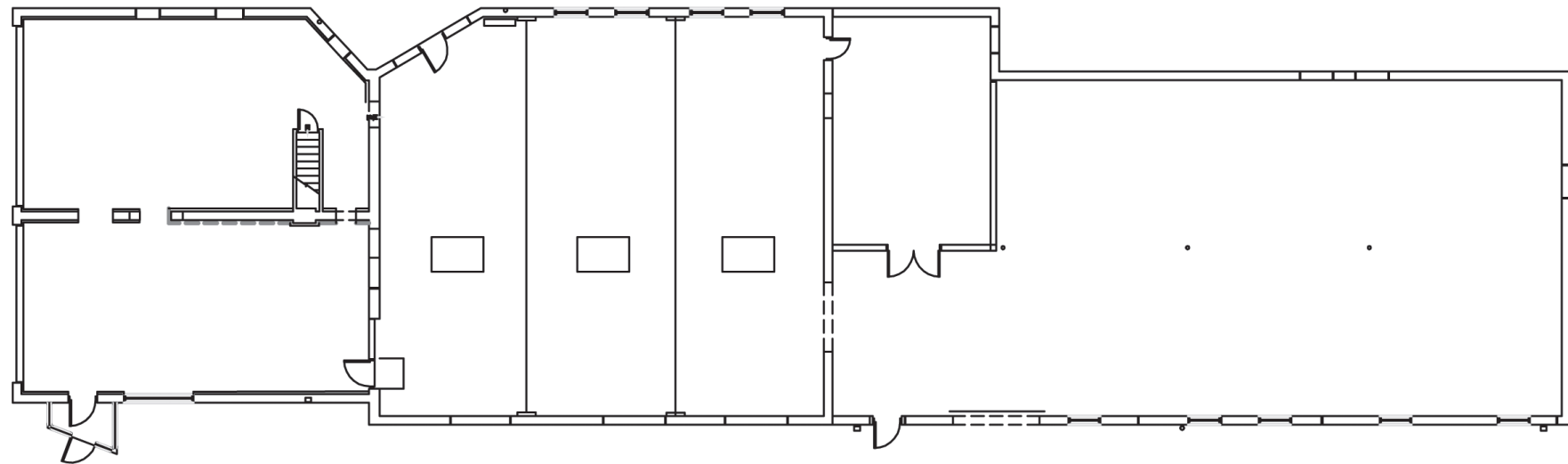
39.1 A East Elevation, Front of Building



39.2 B East Elevation, Middle of Building



39.3 C East Elevation, Back of Building



N → Plan





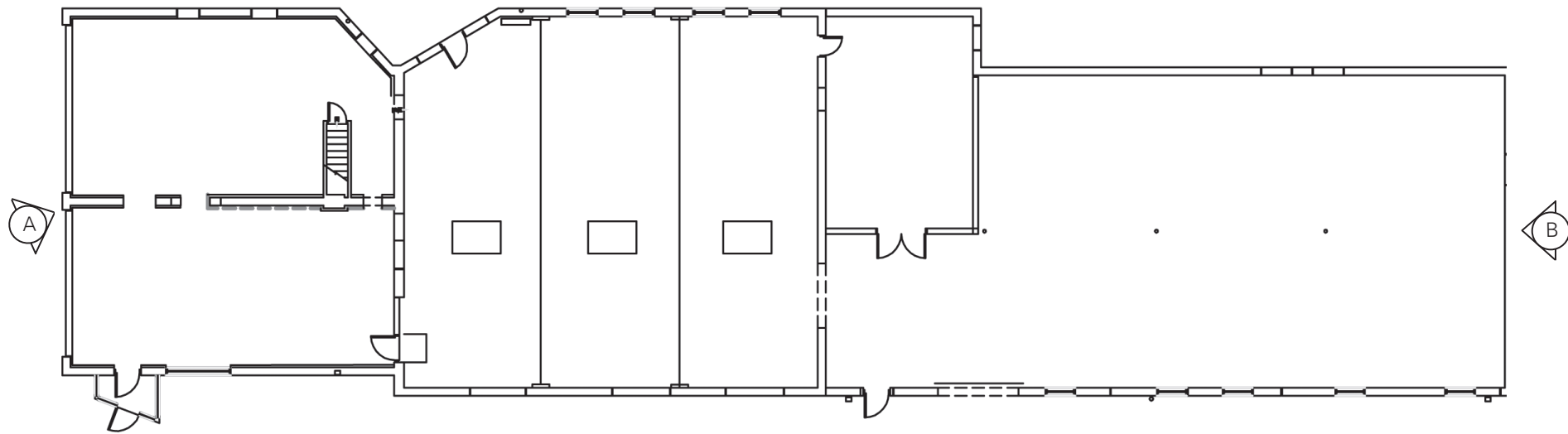
41.1 A West Elevation, Middle of Building



41.2 B West Elevation, Middle of Building



41.3 C West Elevation, Front of Building



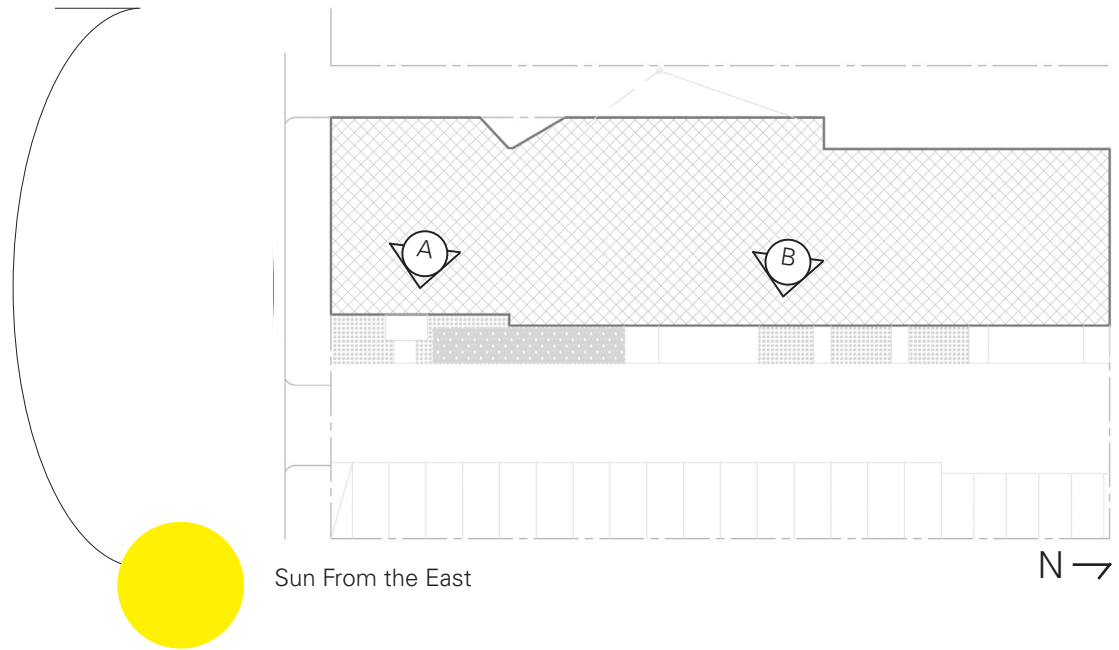
N → Plan



43.1 A North Elevation, Front of Building



43.2 B South Elevation, Back of Building

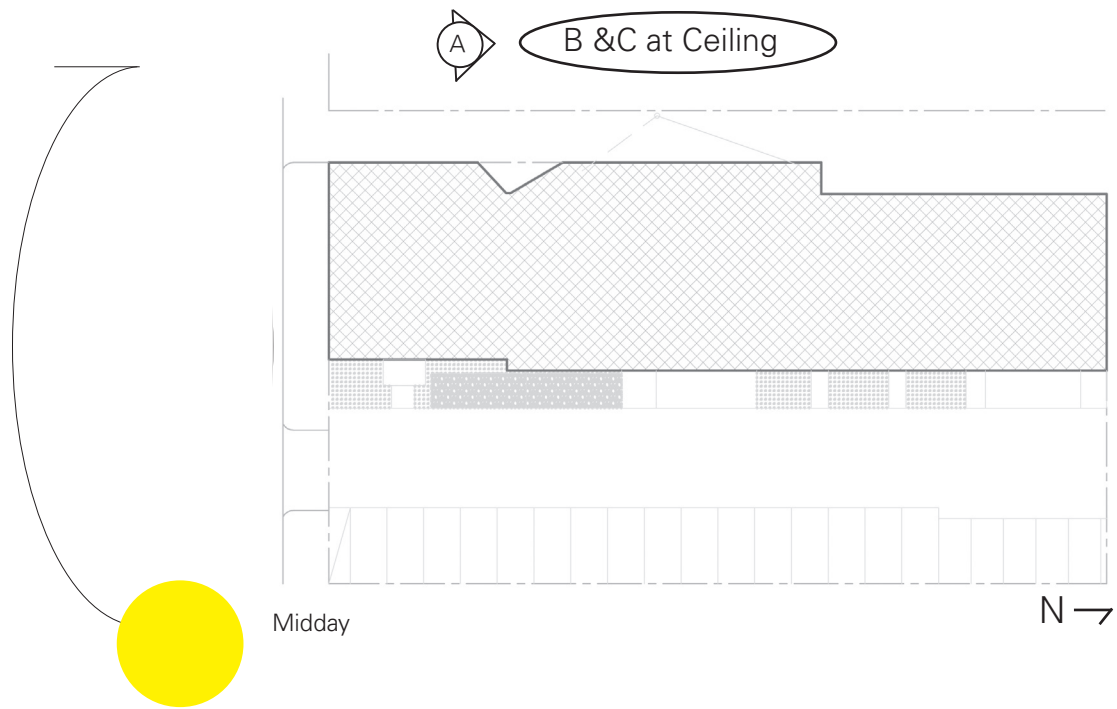




45.1 A Interior East Elevation, Front of Building



45.2 B Interior East Elevation, Middle of Building





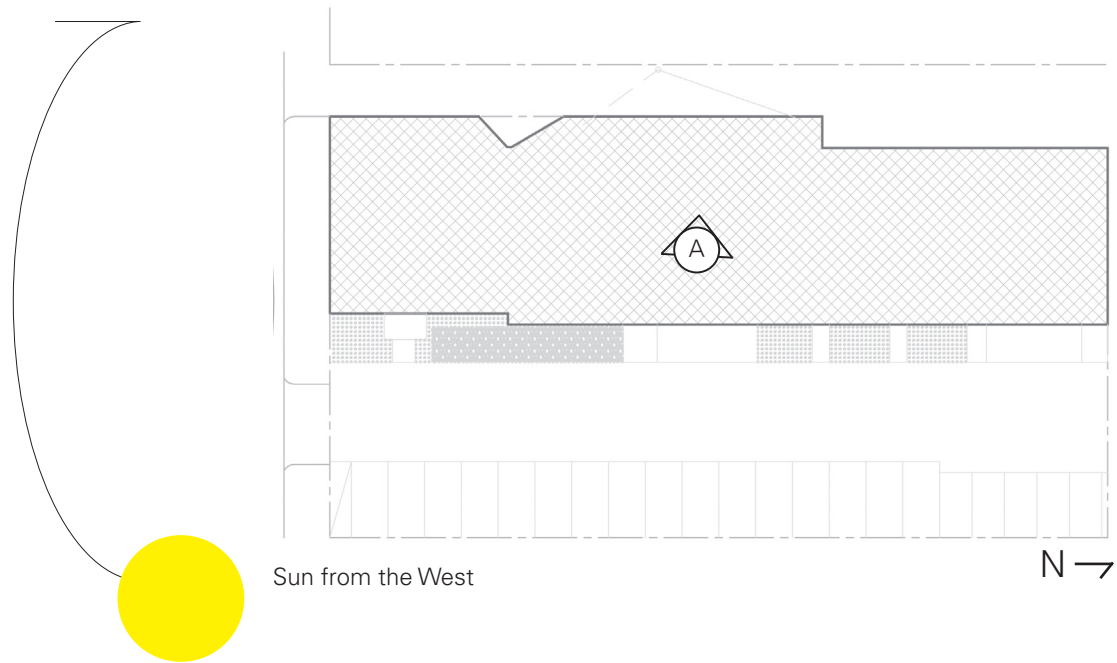
47.1 A Interior Elevation, Middle of Building



47.2 B Middle of Building, Sky light



47.3 C Middle of Building, Sky light





1. CHICKEN
2. FISH/SHRIMP
3. SAUSAGE/SAUSAGE
4. PASTA
5. RICE
6. RICE
7. SPAGHETTI (Sauce)
8. PASTA

A Leaf For Hand in Hand

A LEAF for hand in hand!
You natural persons old and young!
You on the Mississippi, and on all the branches and bay-
ous of the
Mississippi!
You friendly boatmen and mechanics! You roughs!
You twain! And all processions moving along the
streets!
I wish to infuse myself among you till I see it common
for you to
walk hand in hand!

Walt Whitman

Parameters

The research of established architects and designer's works was driven by design intent of allowing patrons to engage with the deconstructed brewing process. Four parameters were established to aid in the discovery of how each project (1) established the importance of the site; (2) created moments of engagement; (3) moments of transition; and (4) movement around permanent elements.

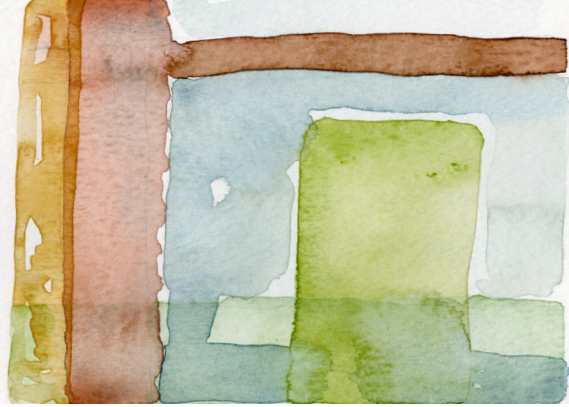
Establish Site | Moments of Engagement | Moments of Transition | Permanent Elements with Movement

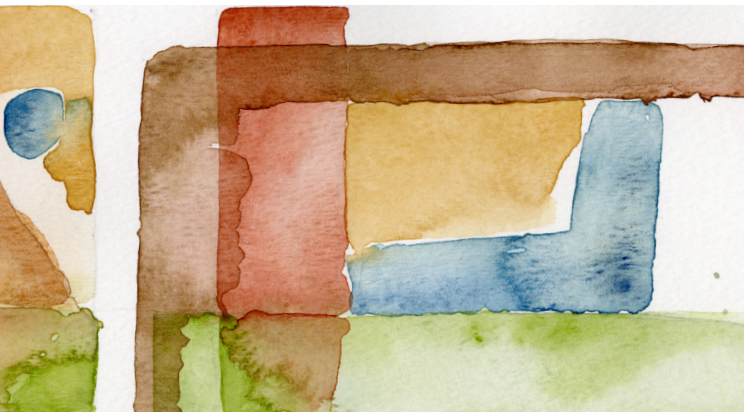


Establishing Site

This water color explored how different patterns are created by structural elements, opening and pathways on the site of 2315 Main Street. Each investigation extended into the parameters explored in each case study. These studies became question generators: How does the architect or designer establish a grid? Did they take into consideration existing paths and openings or a pattern that might establish congruency throughout the building and the surrounding areas? These are the questions that arose and continue to arising throughout the study of various architects.

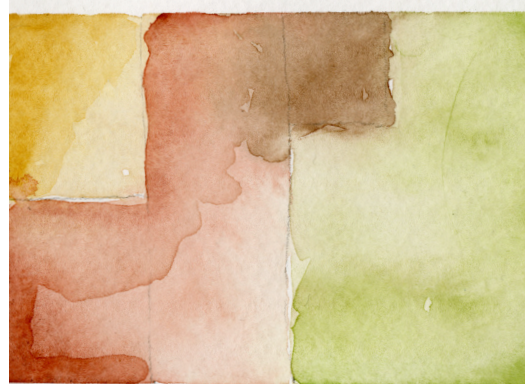
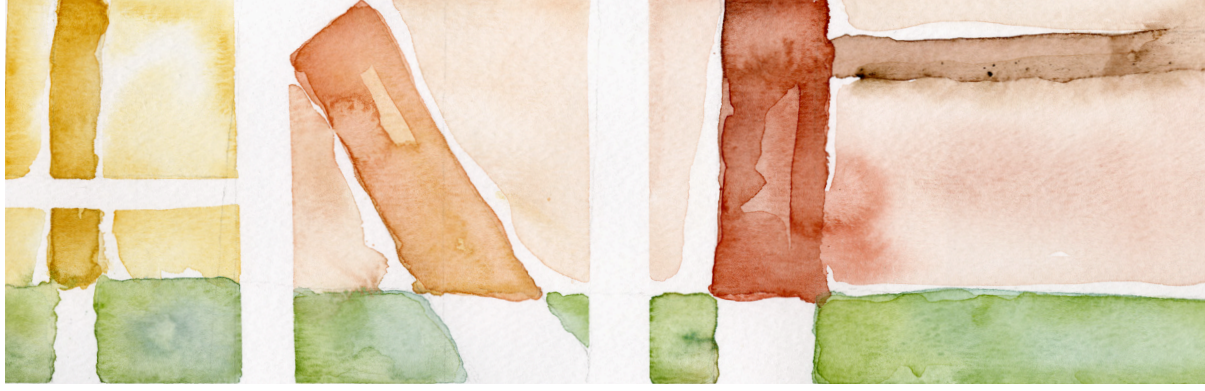
Establish Site | Moments of Engagement | Moments of Transition | Permanent Elements with Movement





Moments of Engagement

Continuing the previous patterns created by structural elements, openings and pathways to create fields that allow for moments of engagement or disengagement between the colors. Questions generated:
How do others create moments of engagement? Do they quietly say hello? Or yell that they are part of the structure of the building. What do these spaces have in common?
Where is the white space in a building?



Moments of Transition

Distilling the previous pattern down to simpler shapes and discovering how the color and water depict various ways to transition from dark to light and from one color to another.

The questions generated: How does this happen in real life. When does one space bleed into the next and all of a sudden one is no longer in a “red” space but a “green” one. Or how is an abrupt transition created to appear seamless? Should there be forced, apparent transitions? Loud?

Establish Site | Moments of Engagement | Moments of Transition | Permanent Elements with Movement



Permanent Elements with Movement

Breaking away from the established patterns derived from the structural and pathways of the building at 2315 Main Street, this exploration told the story of permanency and the ability it infill around it. Questions generated: Does each element hold the same presence? And how do the element like water surround? Giving space, touching in specific places? Do places where the two touch become special moments or common moments?

Establish Site | Moments of Engagement | Moments of Transition | Permanent Elements with Movement

The manifesto of Merckx and Gerod indicates how importance establishing site is to their project.

Manifesto:
A Building must be...
Solid
Convenient
Elegant

In order to organize people according to place

Mission:
Adapt interiors to demands of contemporary user with continued respect for the often monumental building



62.1

Top photo

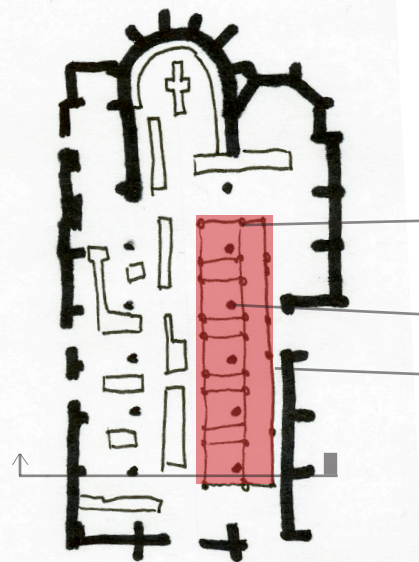
Allowing the site, the columns structure to inform the design and guide the breaks in the form of the bookstore's structure. This changes the how patrons transition between this monumental furniture piece.

62.2 62.3

Bottom photos (left to right)

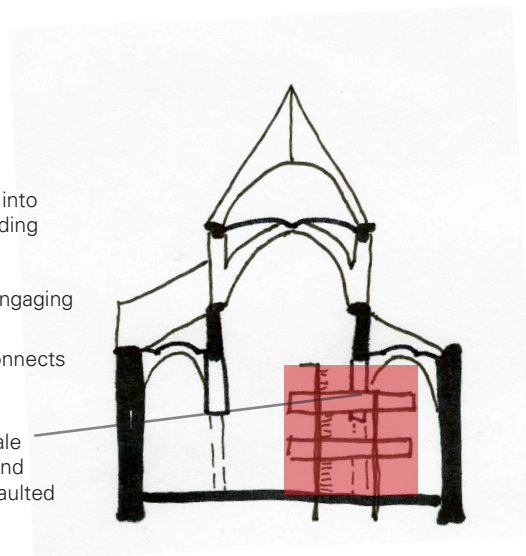
Depicts how one would transition from the first floor engaging first with the bookstore aspect of the building and then the cathedral, which acts like an envelope for the bookstore. This allows for interaction with a grand, permanent element.





63.1 Plan

- The bookstore is broken into smaller portions surrounding each column
- Monumental structure engaging gridded columns
- A long linear pathway connects each section
- Changing the human scale within a grand building and allowing access to the vaulted ceiling



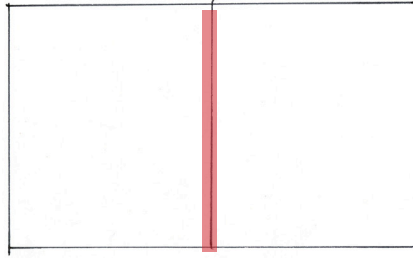
63.2 Section

A Monumental Structure

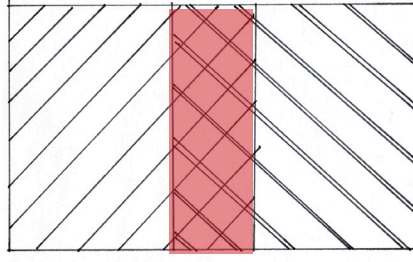
Merkx and Gerod's site has a regularized structure of columns that extends down from the intricate vaults. By incorporating the grid in the metal bookstore they allowed the building to guide their design.

By using a historical building, a cathedral, the building itself becomes a monument that must be traversed. By building a monumental object within it, the bookstore acts as if it is a piece of furniture. It allows for moments of engagement with the vaulted ceiling that normally would not be seen from such high vantage points. Patrons of the bookstore are able to transition from the ground floor into the book shop. They are not only transitional level but scale as well. This change in height allows for access to the clerestory windows

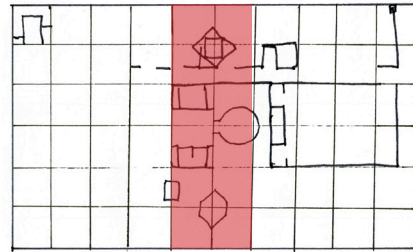
Though the site of 2314 is not monumental in the sense of a cathedral, the monumental object placed to allow patrons to interact with the building guides how patrons in the brewery can engage with the brewing process.



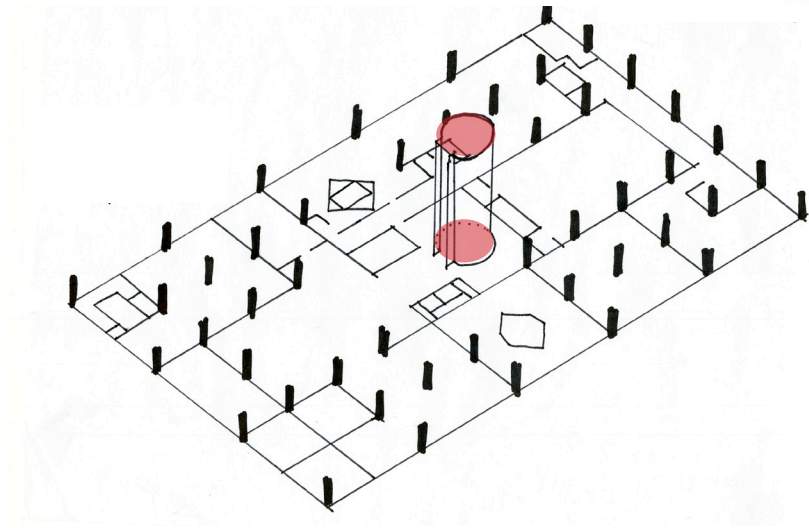
Sketch of Plan of Yale British Arts Building divided



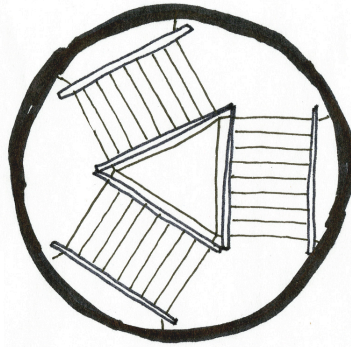
Equal squares overlapping establishing central division.



Use of the moment of engagement between the two sides of the building to allow for the transition between floors



65.1 Axon extending column grid and staircase

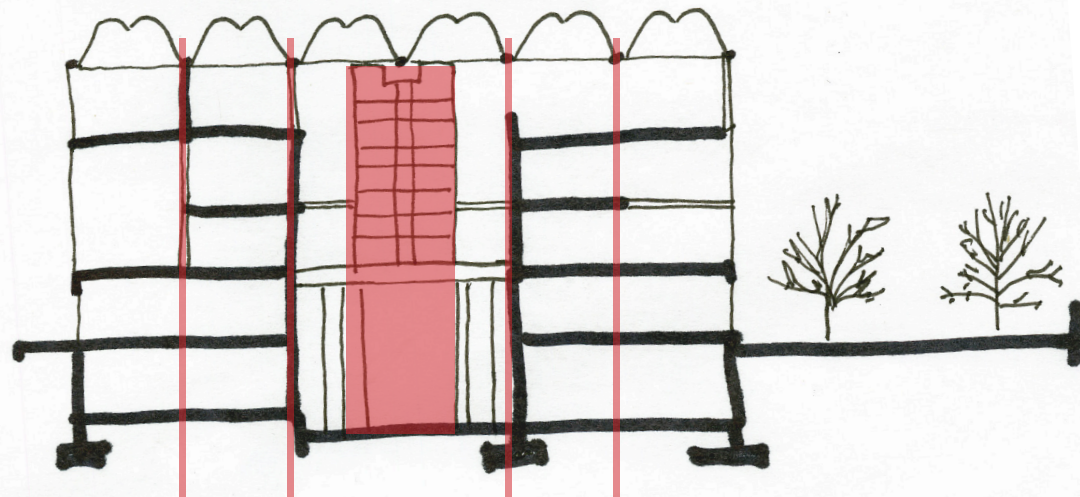


65.2 Plan of staircase

Establishing Site

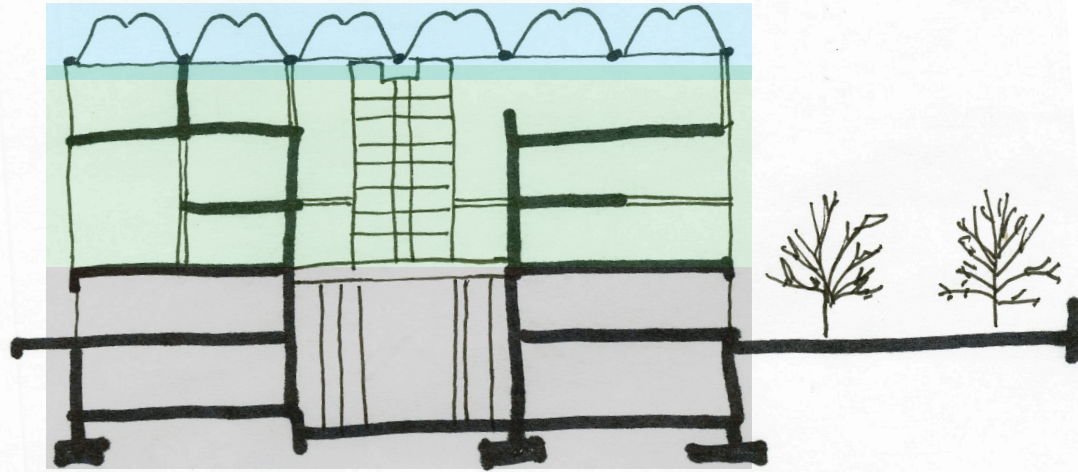
Kahn in his Yale Center for British Art establishes site using a study of the overlapping and adjacent rectangles and the golden mean. He used a gridded structure of columns that are present in the ceiling. He created moments of engagement and transition by placing monumental objects, like the staircase. This is permanent element, object, that has movement around and up allowing for transition.

Kahn transitions around the monumental use proportion repetition and a regular grid pattern in the rest of the plan and repeats it in the section.



66.1 Section of Yale British Arts Museum

Section depicts the extension of the central core (the overlap portion of the grid depicted on previous page). Kahn built a regularized grid that was not only apparent in plan but also extends to section, as well.

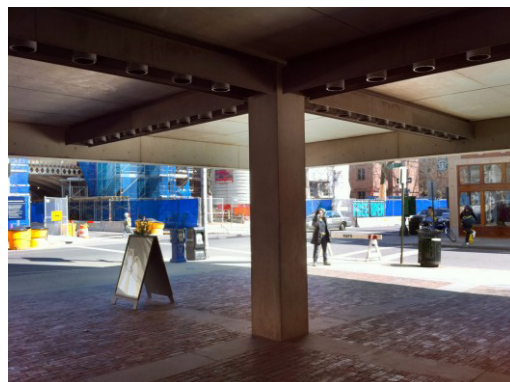


67.1 Section of Yale British Arts Museum

Grids of light

The section reiterates the central core structure of the stairs and how the gridded dimension and space march outward. The banded colors represent light filtration from the open coffered ceiling that the grid dictates.

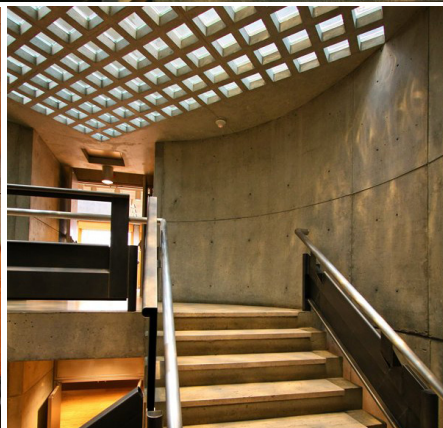
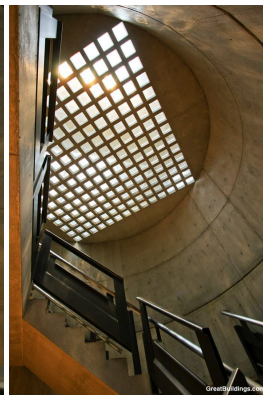
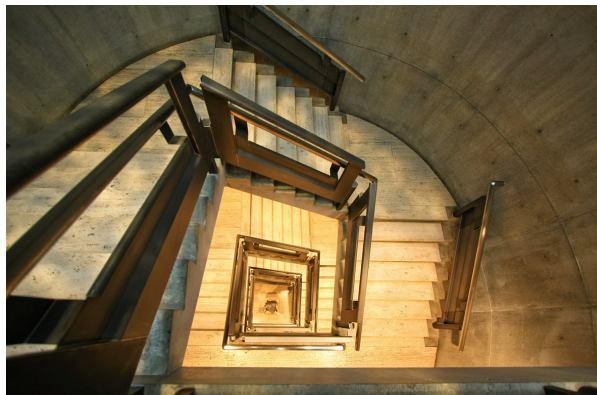
The color changes depict how the light filters down through the section that is influenced by the grid and use of the golden mean. The transition from the dark on lower entrance levels up through the light that Kahn allowed to filter in created level of transition and different way to interact and relate to the building



To Enter: using materiality as a guide into the space

From left to right, top to bottom in the photographs of the Yale British Arts Museum, Kahn tells a story through the materiality. He guides the user into his building

A gridded almost modular, exterior abuts the side walk of Chapel and High Streets in New Haven. The metal is the first materiality encountered, it establishes the grid Kahn built into his building and the pattern is present from the first siting of the building. Concrete is introduced at the site as one walks under the exterior entrance. This corner entrance floats out of the mass of the structure providing respite before entering the building, distinguishing the transition from exterior to interior. This is a nod to the rigid grid of the building construction but allowing it to become a poignant moment, a moment of entrance, the first moment a visitor engages with the building. The concrete follows the visitor into the interior of the building where Kahn introduces wood. The exterior concrete texture and from does not leave but follow almost saying "I'm still here and you are still in the same building you saw from the outside." It becomes a gentle transition.





71.1 Story of Materiality

A diagram showing how one material joins the visitor as they travel through the museum and falls away as another picks up.

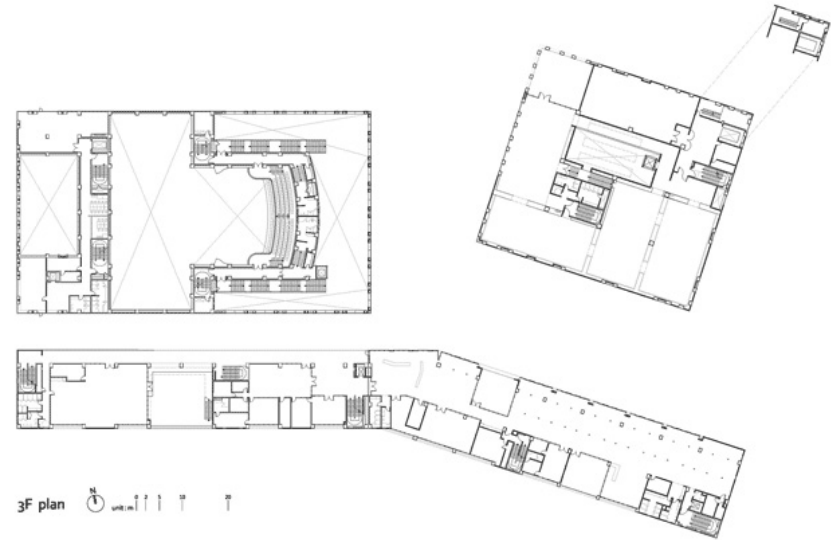
To Encounter: use of materiality to guide through the space

From left to right, top to bottom in the photographs of the Yale British Arts Museum, Kahn tells a story through the materiality. He guides the user through the space.

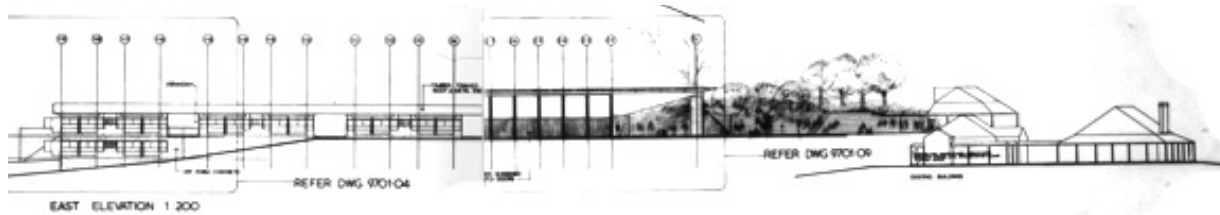
Upon entering, the wood appears and holds warmth and draws the eye forward. The wood stays with the visitor and begins to surround the monumental mode of transportation Kahn used to traverse the floors of his building, a cylindrical concrete staircase. The concrete is reintroduced while the wood still ground the visitor in the beginning stages of the building and gallery exploration. Upon entering the stairs, the wood falls away and the concrete is joined again by metal mirroring the exterior building, perhaps an old friend that one thought was only on the exterior helping you scale this building. The light filters down through the coffered skylight ceiling. On each floor and in the galleries, wood is reintroduced bring that warm materiality back in areas where visitors linger and enjoy the art and the light.

Glenn Murcutt....Stressed the importance of “wind patterns, materials, climate, spaces and most importantly of all, the characteristics of the site”.....

Mimosa.eu



72.1 Plan of Boyd Art Center



73.1 East Elevation of Boyd Art Center

Establishing Site

A dormitory for resident artists and up to 32 students built on a site three hours from Sydney, with various sized meeting rooms - spaces for individuals to meditate, rooms for one on one meetings, rooms for small groups, a Great Room - service and Support facilities. Environmental coexistence dominance the building's dialogue with its surrounding topography using that to dictate the massing form of the building. Murcutt using the building's form to engage the view, sun and transition from more public spaces to private dormitories.





75.1

View to East demonstrates how Murcutt both divided the view, created moments and spaces to stop and look using framing. The division serve multiple purposes, doubling as flanges that help shape light entering the public space. The slope of the ceiling outward draws the eye out using the smooth texture of concrete.



75.2

The second photograph (this page, right) demonstrates how the wood touches the structure delicately, the separation in the wood slates, and how the wall partitions do not reach all the way to the top, not only lets light penetrate the middle of the building but does not say stop here, just slow your enter.

Letting Light Dictate

Communal and eating areas on the north edge of the structure. The building is divided into two distinct parts, a large multipurpose room with kitchen, which is adjacent to dormitory rooms on the south side. Ends face North and South, capturing East and West light along the long sides of the building. The large white panels guide the morning sun as it rises over the river. They also block out the hot afternoon sun, negating the need for any heating or air conditioning in the buildings. The photographs (opposite page) walk the exterior of the space starting at the south entrance and moving along the east elevation to the north.

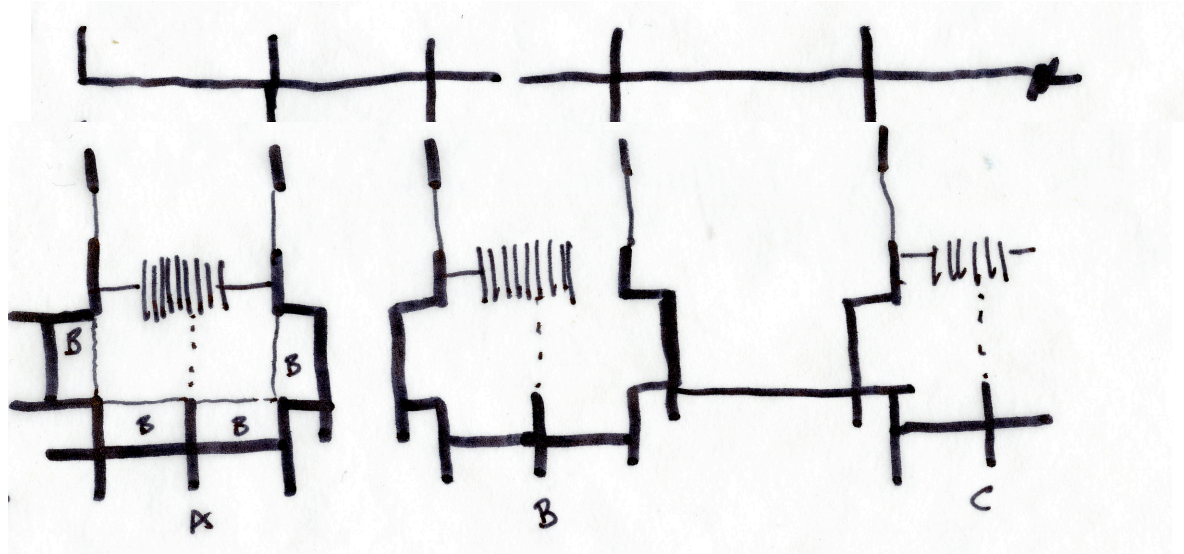
Change in material from the exterior smooth light reflecting concrete form to the interior warm wood are examples of Murcutt's moment of transition. He created a long linear building with moments of pause and stop using both materiality and architectural features. The first photograph (this page, left) demonstrates how Murcutt both divided the view and created moments and spaces to stop and look using framing. The second photograph (this page, right) demonstrates how the wood touches the structure delicately, the separation in the wood slates, and how the wall partitions do not reach all the way to the top, not only lets light penetrate the middle of the building but does not say stop here, just slow your enter.



76.1 Entrance into dormitories



76.2 Dorms achieve flexibility through controllable light panels and screens



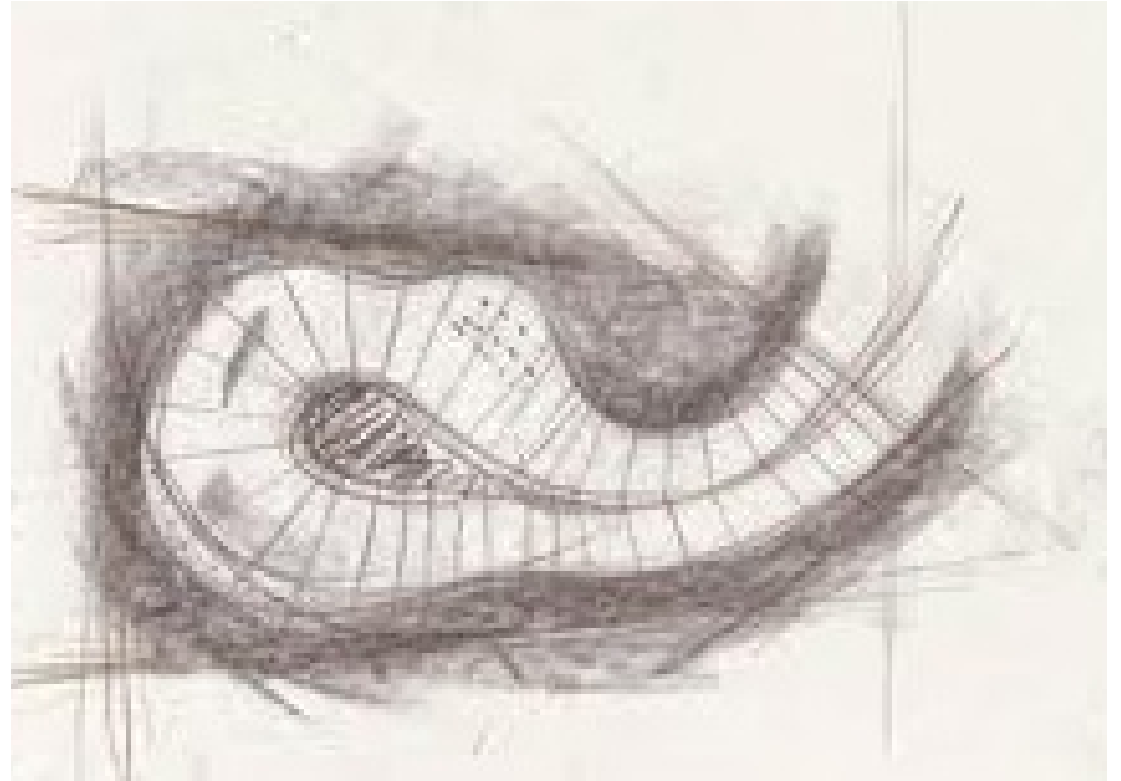
77.1 Along the long central corridor, Murcutt placed dormitories on the east site of the building to maximize the sun's rise and set.

Human Scale and Engagement

Murcutt also uses the human form to assign the inner workings and layout of interior spaces and the entirety of the building itself. The length of the human body gives the nominal distance of window and therefore bed space. The windows are also fully accessible with the range of the human arm. Moments of engagement with the building from the interior are set to respond directly to human scale. The ceiling height is brought down using wood slates (facing page, left photograph) to make the sleeping areas a more personal and intimate space. It is a moment of transition and using height to dictate use. The user of each bedroom and bed is able to engage with the building to control light within an arms reach from the bed. Each bedroom has flexibility in the screens to control privacy (shown facing page, right photograph). The diagram of the three different types of sleeping arrangement that Murcutt created (this page) shows that along the long linear hallway he set these object off using the same indicator, change in ceiling height to make the visitor notice and make the decision to enter or not to enter.

“To me, buildings can have a beautiful silence that I associate with attributes such as composure, self-evidence, durability, presence, and integrity, and with warmth and sensuousness as well; a building that is being itself, being a building, not representing anything, just being.”

Peter Zumthor



78.1 Sketch by Zumthor that is said to have driven the entire design for the chapel



79.1 View approaching Bruder Klaus Field Chapel

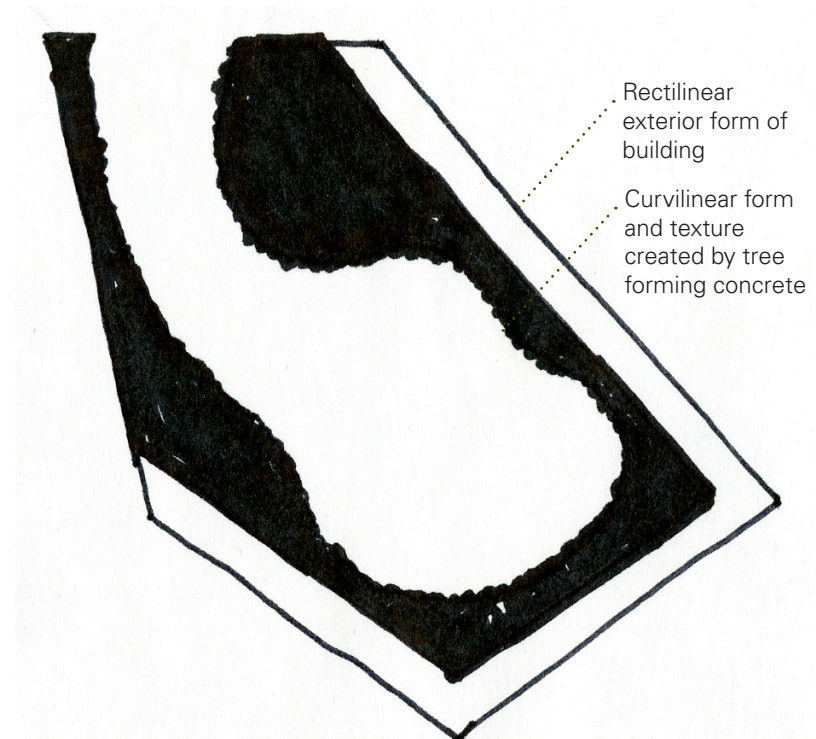


Establishment of Self Composure and Site

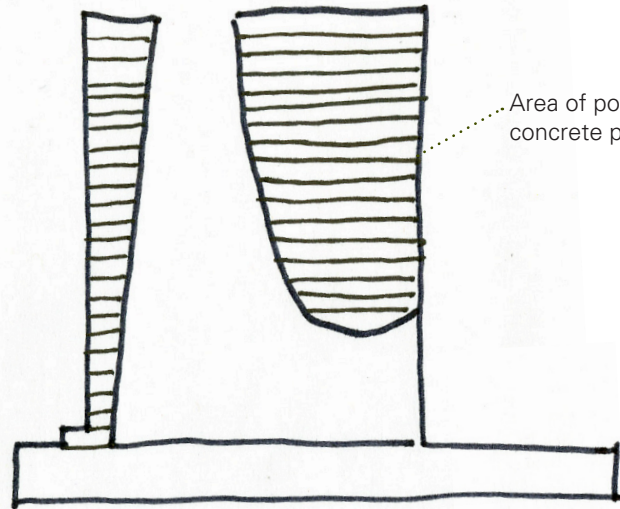
The rectilinear exterior structure presents in itself a monument to engage and move around. There is a draw, like a traditional chapel, to its height along the low horizon. It is not only movement around the structure but movement into it.

"In order to design buildings with a sensuous connection to life, one must think in a way that goes far beyond form and construction."

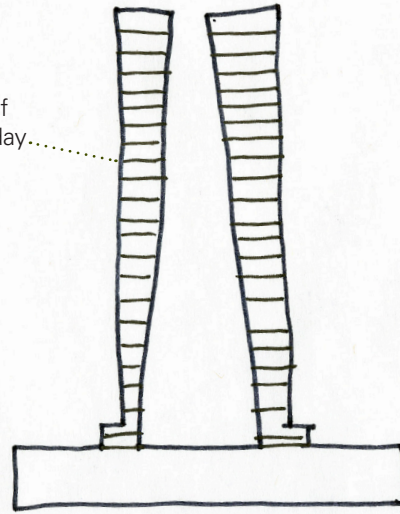
Peter Zumthor



80.1 Drawing of the Plan of the Bruder Chapel



81.1 Drawing of the Longitudinal Section



81.2 Drawing of the Transverse Section

Same Material Different Construction

Arguably the most interesting aspects of the church are found in the methods of construction, beginning with a wigwam made of 112 tree trunks. Upon completion of the frame, layers of concrete were poured and rammed atop the existing surface, each around 50 cm thick. When the concrete of all 24 layers had set, the wooden frame was set on fire, leaving behind a hollowed blackened cavity and charred walls.

Zumthor introduced a change to a curvilinear form from the rectilinear exterior of the chapel. This is highly evident in both plan and section. He let the method of construction dictate the form on the interior and allowed the exposure of the process to hold an extreme amount of importance. The texture of the interior was shaped by the trees used to build it. The layers marked in the concrete were determined by how much concrete could be carried to the site and poured in a day. It becomes a precious, unexpected type of construction.

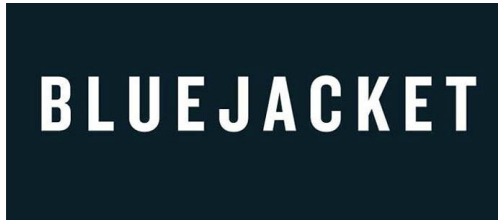


A CHANGE TO CURVILINEAR

The unique roofing surface of the interior is balanced by a floor of frozen molten lead. Gaze is pulled up by way of obvious directionality, to the point where the roof is open to the sky and night stars. This controls the weather of the chapel, as rain and sunlight both penetrate the opening and create an ambience or experience very specific to the time of day and year.

On a sunny day, this oculus resembles the flare of a star that can be attributed to a reference of Brother Klaus's vision in the womb. The very somber and reflective feelings that become inevitable in one's encounter with the chapel.





85.1 Logo; Interior Shot; Exterior under construction

Blue Jacket Brewery

300 Tingey Street SE
Washington, DC

Blue Jacket Brewery sets a precedence for the program proposed for this project and the site of 2314 West Main Street, Richmond, VA.

The movement in larger cities towards personalizing industrial processes, like beer brewing is evident in this project. The Beer Director, Greg Engert states that “If anybody ever says to me, ‘What’s craft beer to you?’ I say, ‘It’s a beverage you can taste where flavor is the top priority, without sacrificing for efficiency.’ That’s why we built this brewery the way we did.” This is the idea behind the brewery at 2514 Main. To induct people into the process and flavors offered by craft breweries.

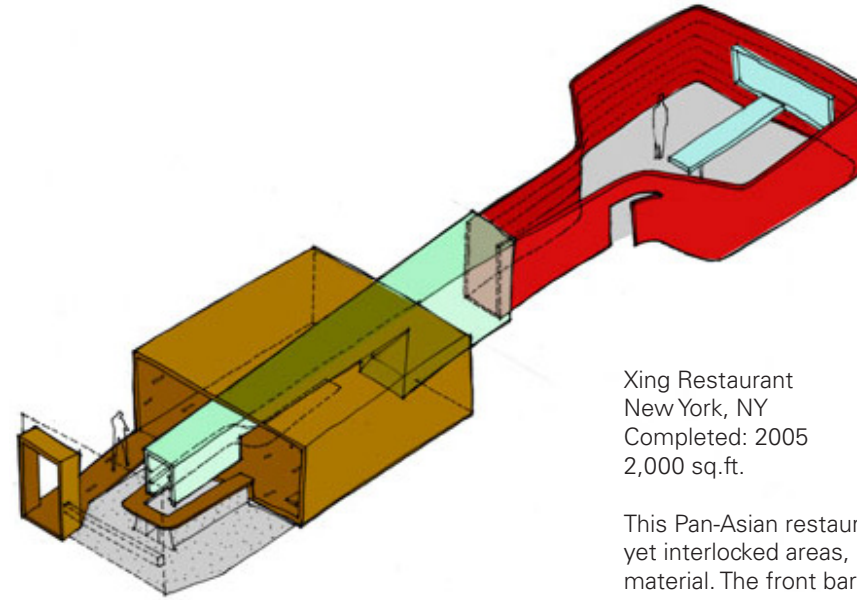
The site of the Blue Jacket Brewery is also an adaptive reuse project in Washington, DC mirror the reuse of the site at 2314 West Main. The two sites only differ in 300 square feet, occupying around 7,000 square feet.

Megan Parisi, Blue Jacket’s head brewer, describes a visitor’s experience:

“a visitor can tilt back his head and gaze into a soaring atrium. Wrapping around the emptiness is a horseshoe-shaped mezzanine. The mezzanine, in turn, is surmounted by a small third floor, like an announcer’s box at an amphitheater” 85.1

The design of the space uses the height in the building to display the brewing process and allow the visitor to enjoy and engage.





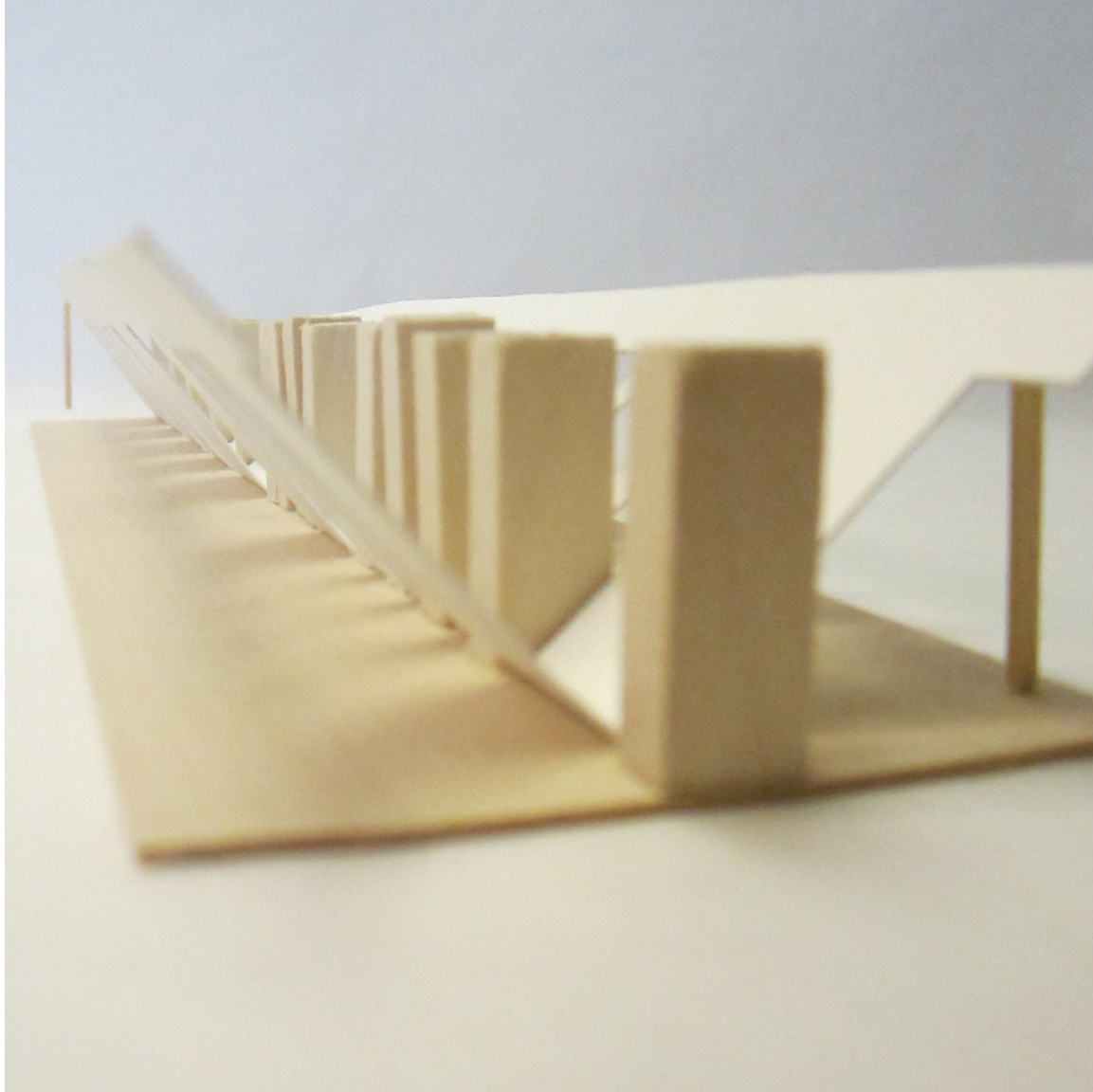
Xing Restaurant
New York, NY
Completed: 2005
2,000 sq.ft.

87.1

Axon from LTL Architects depicting the linking of the three different spaces with overhead canopy. This influenced the tying together of the long linear spaces at the site and the idea of continuousness while still allowing the bar to start and stop where needed.

This Pan-Asian restaurant is composed of four distinct yet interlocked areas, each defined by a specific material. The front bar area is layered stone. The front seating area with booths is a wrapper of bamboo. The next zone is a corridor that contains the bathrooms and a wait station. This corridor is made from 10,000+ linear feet of stacked 1/4" colored acrylic, which lines the walls and the ceiling. This layered acrylic ceiling extends into the front dining room as a light canopy and drops down to connect to the top surface of the bar.

<http://www.ltlarchitects.com/>



To Engage.

To allow the public to engage with an otherwise
“behind closed doors” of an industrial process.

To deconstruct and re-construct the process. The intent
is to deconstruct the elements of the brewing process
to allow the public to engage, enjoy and appreciate the
process.

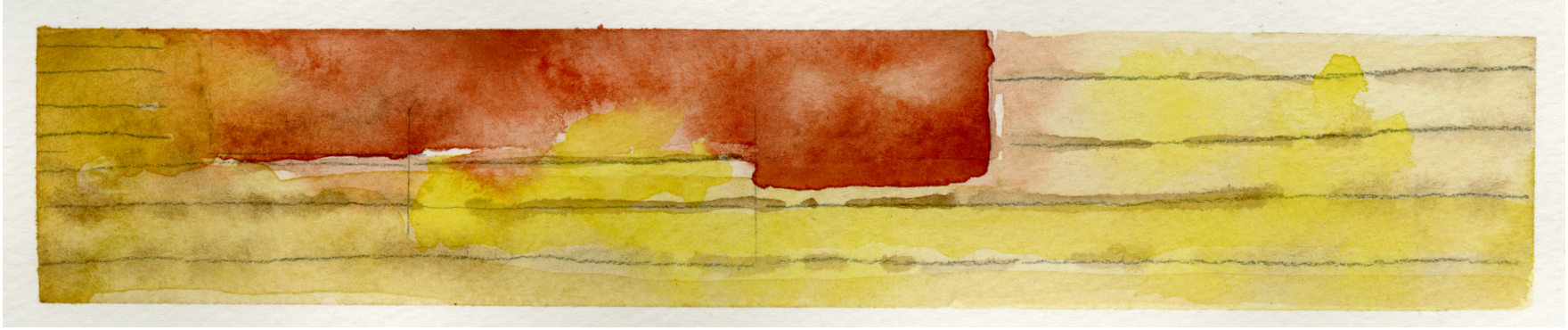
To maximize engagement using site line, scale, idea of
continuation.



Ways to Engage

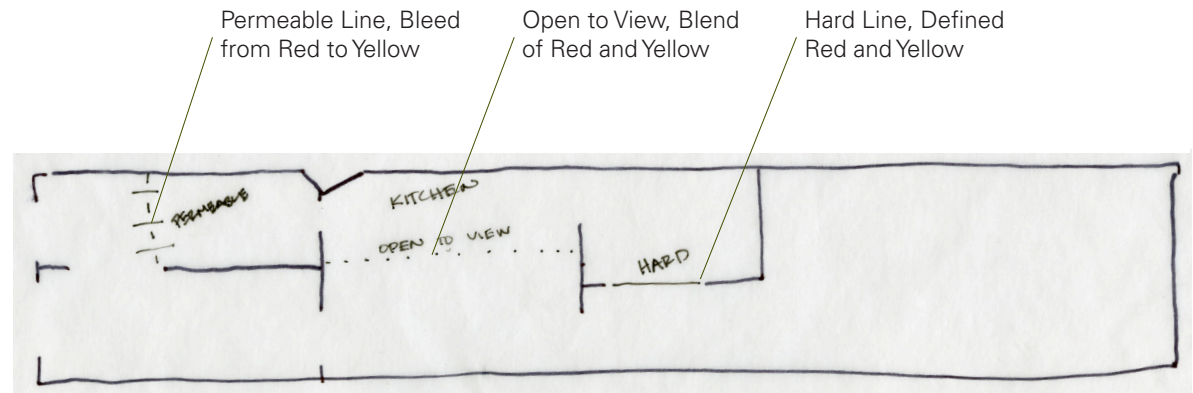
These diagrams explore ways to create points of interest and then engage the fields between them. In this case the points of interest are the yellow circular fields surrounded by the interplay of blue and green. They explore distance and transition moving between yellow dots. Each field of interest engages two points of interest.

This exercise demonstrates a way to break apart the brewing process into points of interest and then allow the fields between them, which in reality are the areas for the patrons and staff to engage at varying points and distances. The white space began to represent the idea of dropping the flooring down for the brewing elements for practical reasons, like water runoff, and to not inhibit viewing but to allow visual engagement with protection.



Making Space for the Kitchen

How to explore a hard line or soft line. The top watercolor blends the idea of breaking up points of interest and allowing them to flow around not only the structure of the building (in pencil) but areas that are blocked out. If exposure of the brewing process is driving the project, should the kitchen space be a “different color completely” and separate. The bottom watercolor varies the type of edge of the kitchen space (red area). Allowing for areas of blending the kitchen into dining/ brewing rather than keeping them separate. Hard lines were dictated by structural walls and then areas that could be open or have visible sight lines were allowed to blend. The degree of blending was accidental and again my hope was that this would lend ideas about how to not only deconstruct the brewing process but allow glimpses into the kitchen processes as well. The diagram (this page) is an overlay marking the points of interest showing hard and soft lines.



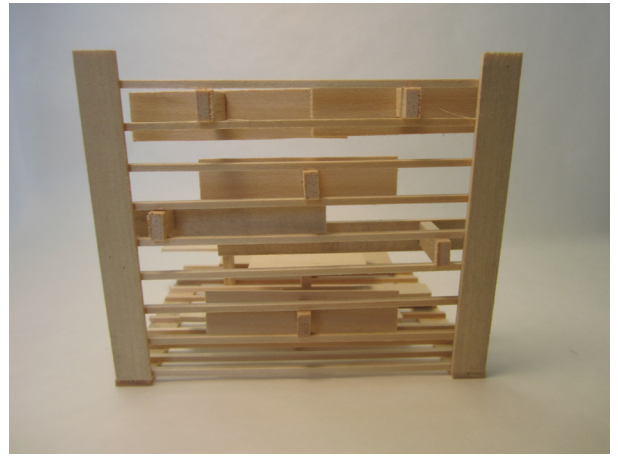
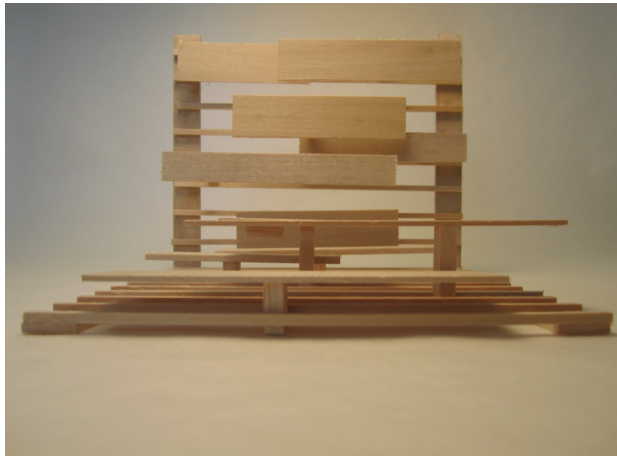
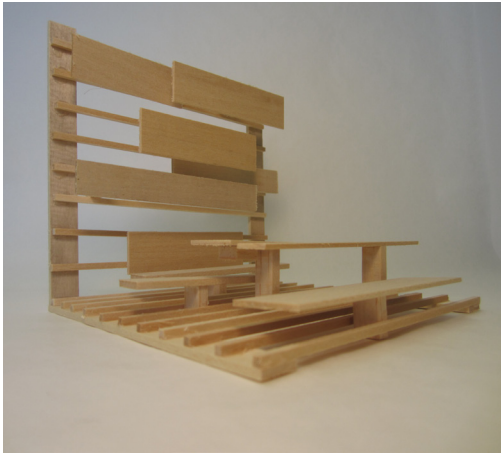




The Rocks and the River

The rocks are permanent in the river. The water flows around them creating different speeds and back flows, creating stopping points and fast pathways. The rock shapes the pathway as much as the pathway in turn shapes the rock.

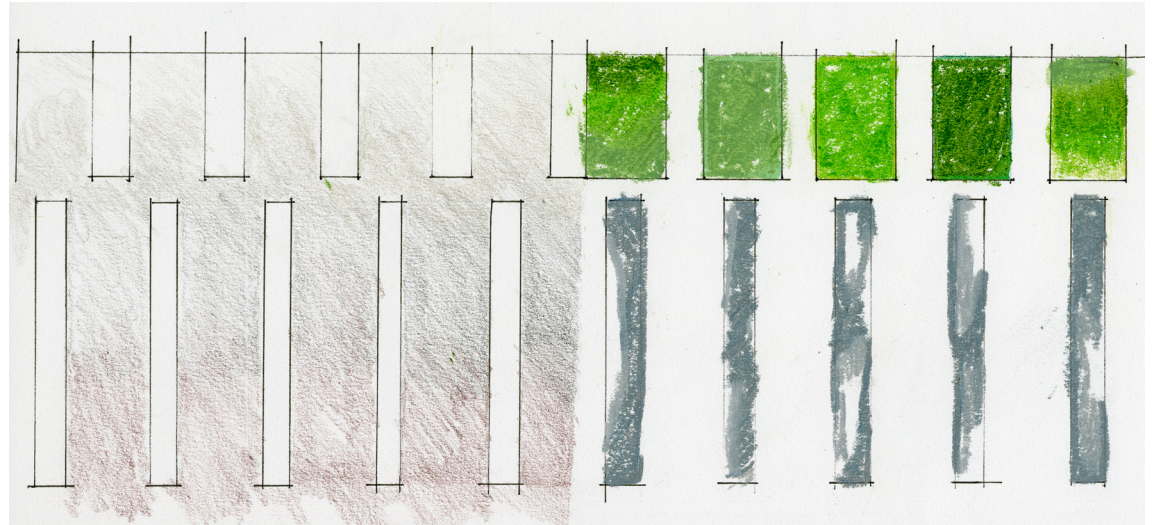
The concept of permanent elements like rocks and the paths they create around them is a driving factor in how the brewery and the brewing process should be set up. The brewing elements, like the rocks, are monumental features and hold importance and the beauty in the idea of water running around the rocks allows for different pathways and speed of both the staff and the patrons.



Set Rhythm

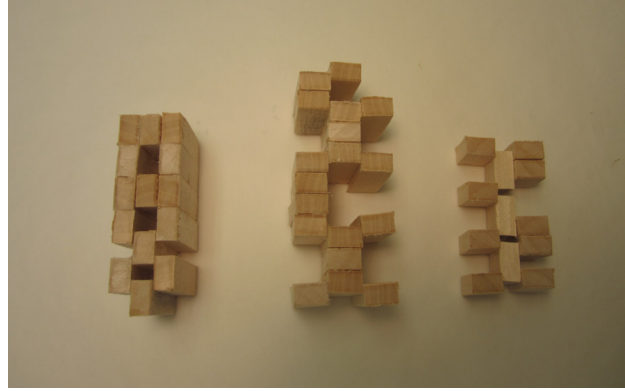
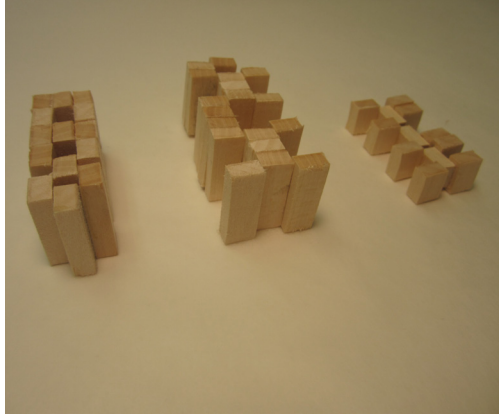
The base that turns the right angle sets the rhythm of the model and allows for the secondary elements to attach by perfectly fitting between the slats. The rhythm is meant to represent the brewing process and how its spacing and pattern will set the flow of the object. The wider pieces, equal distance separating each attach to the base, represent fixed elements of the brewing process and the negative space between is movement of staff and brewers and the site lines to appreciate the exposed internal workings.

Is the structure of the element the most important or is it the space between?



Space between holds significance

Element holds significance



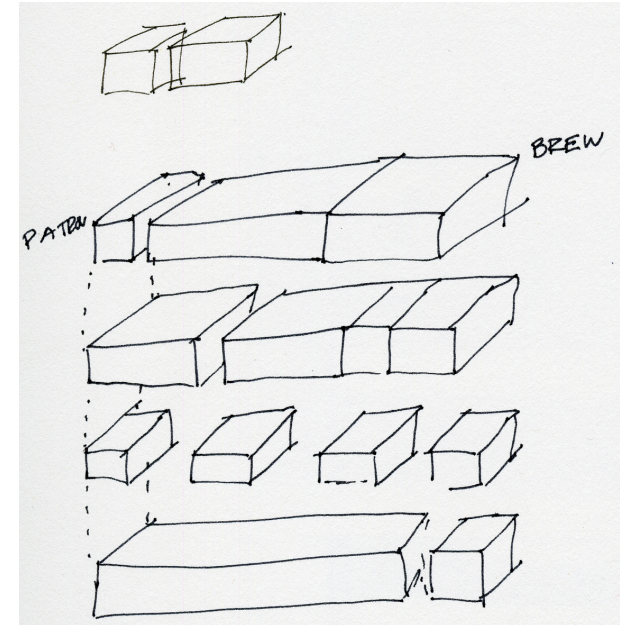
Allowing the Space Between Starting with Substance

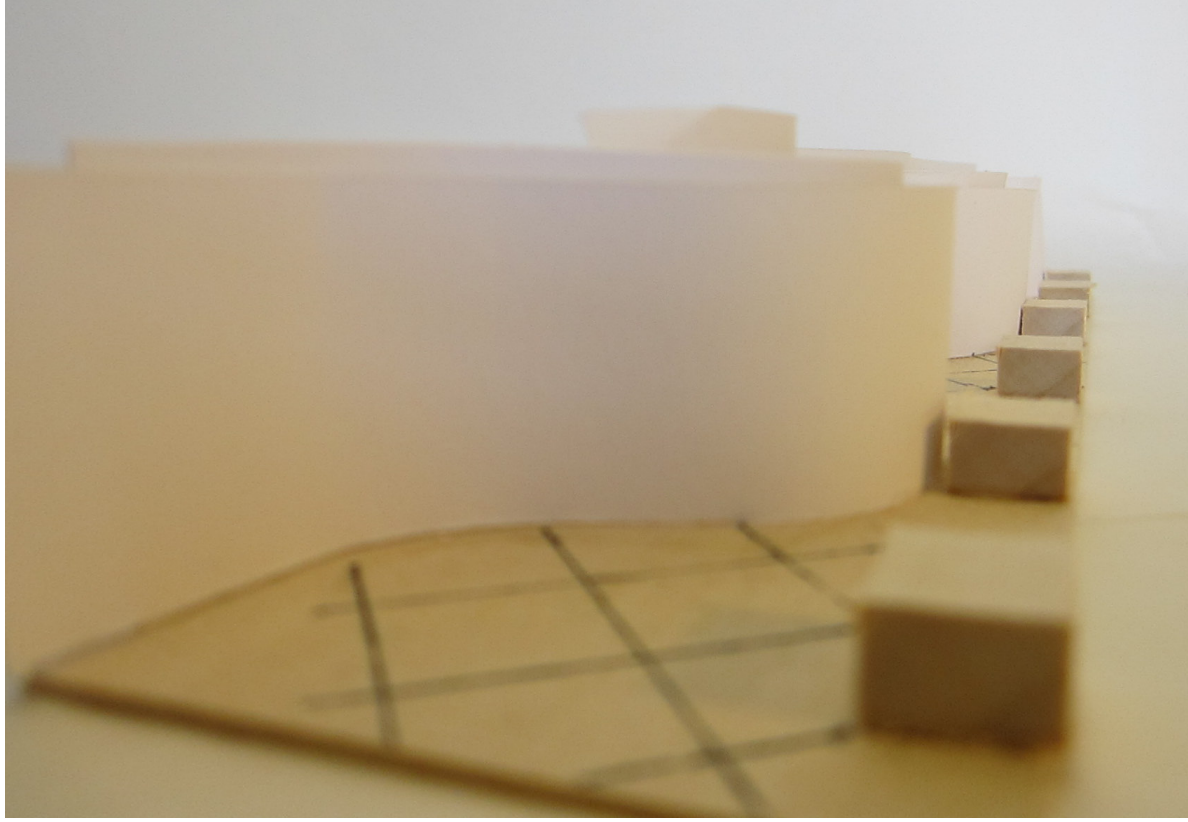
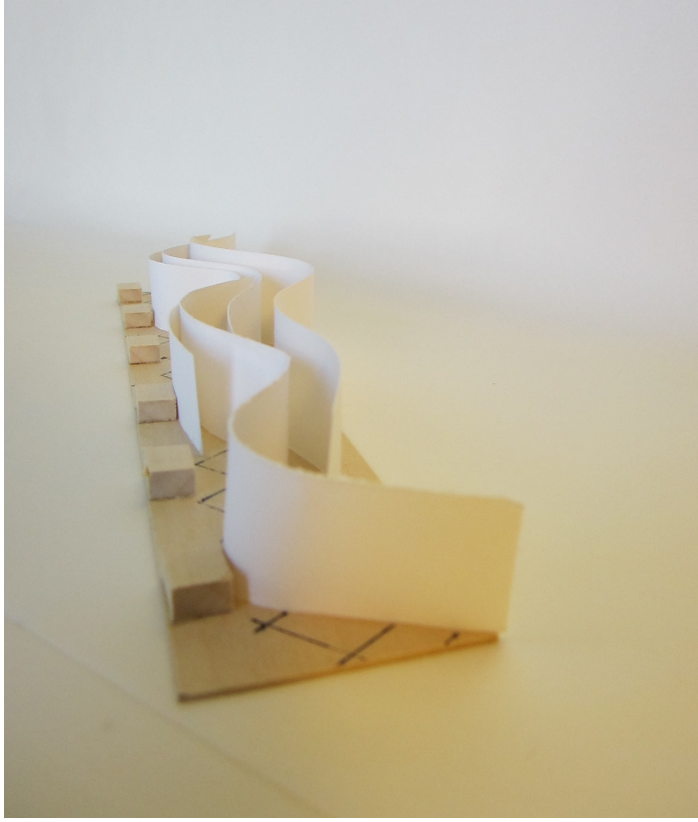
Each element, wood block, is the same shape. Rules:
unit one all vertical orientation, one inch in length.
unit two all horizontal orientation, one inch in length
unit three all horizontal orientation, half an inch

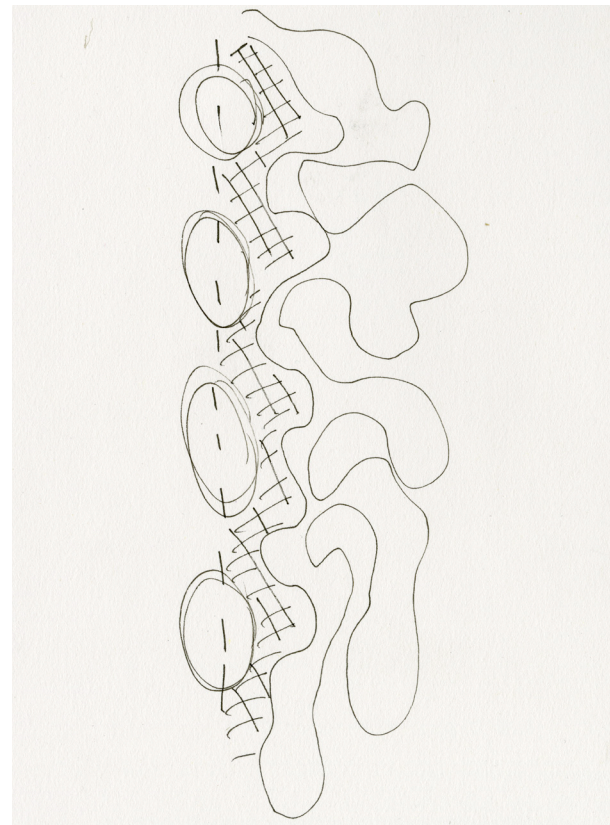
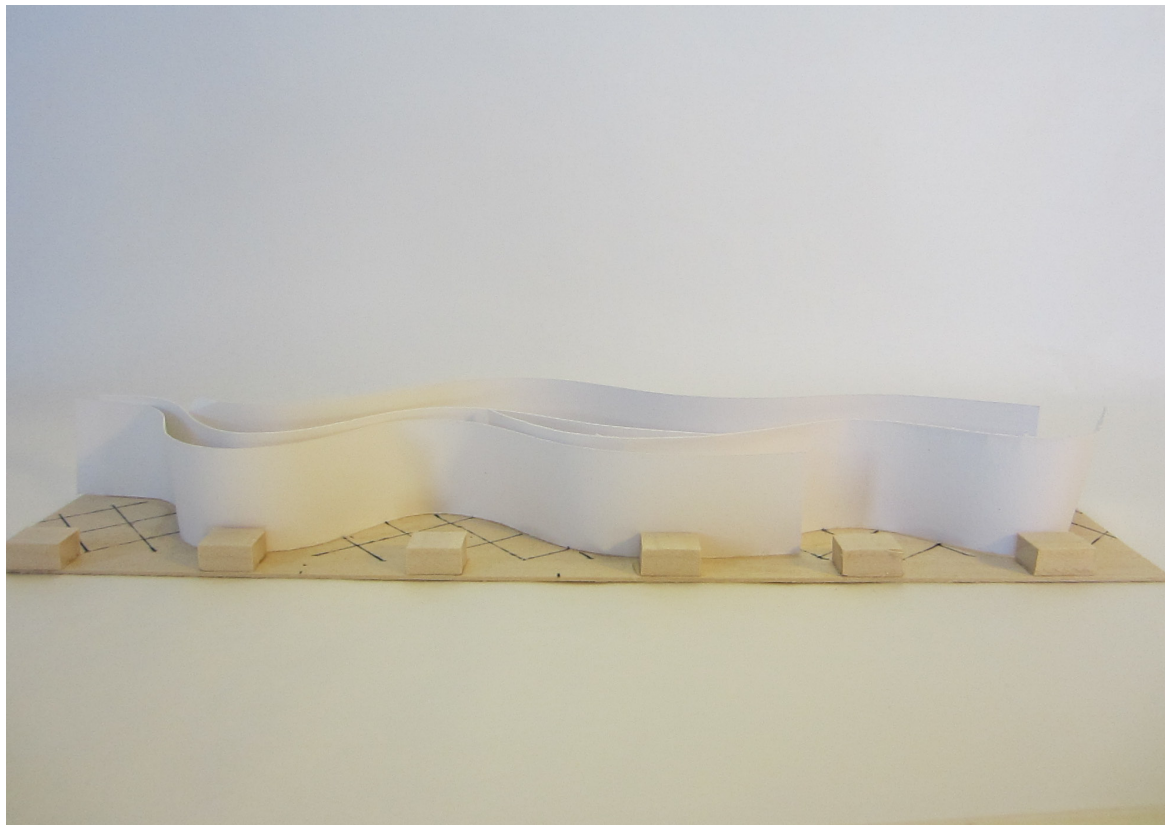
These units were created to begin with substance (the wooden blocks, all the same dimensions) and work with the space between them. The space between is shaped by the orientation, height and length of the block. The exploration continues with varying ways to combine the units.

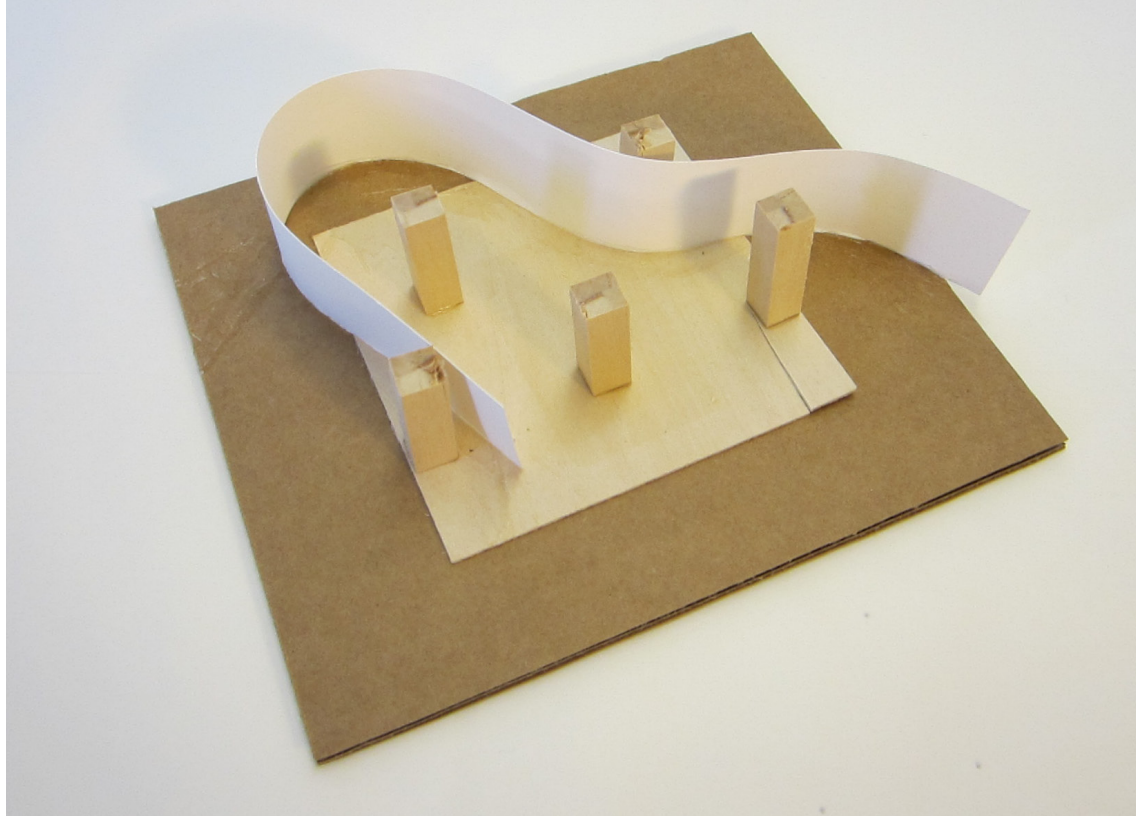
Volume and Void

This sketch was the driver for the models on the facing page. Being able to start with a volume that represents both the spaces the brewing elements and patrons occupy and how the areas and pathways around these permanent elements holds equal importance.







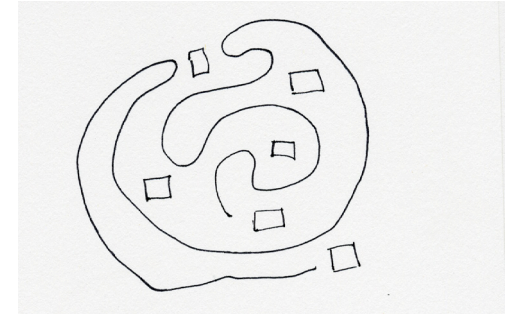
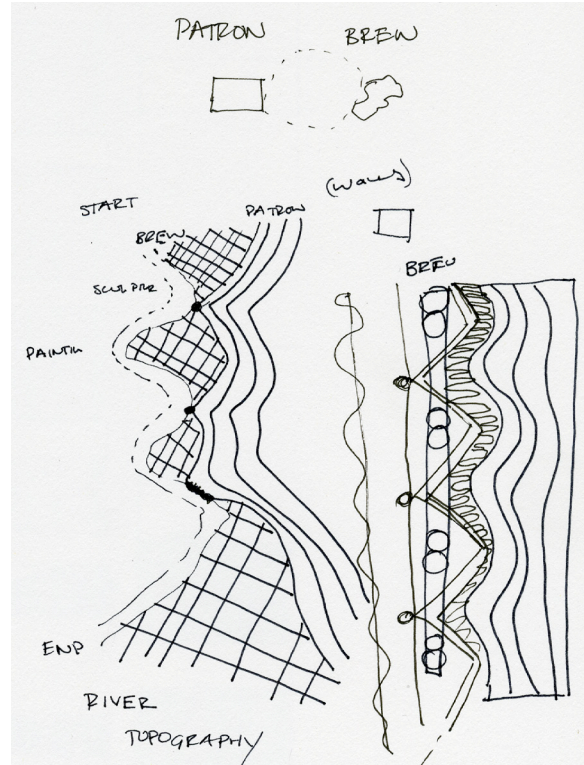


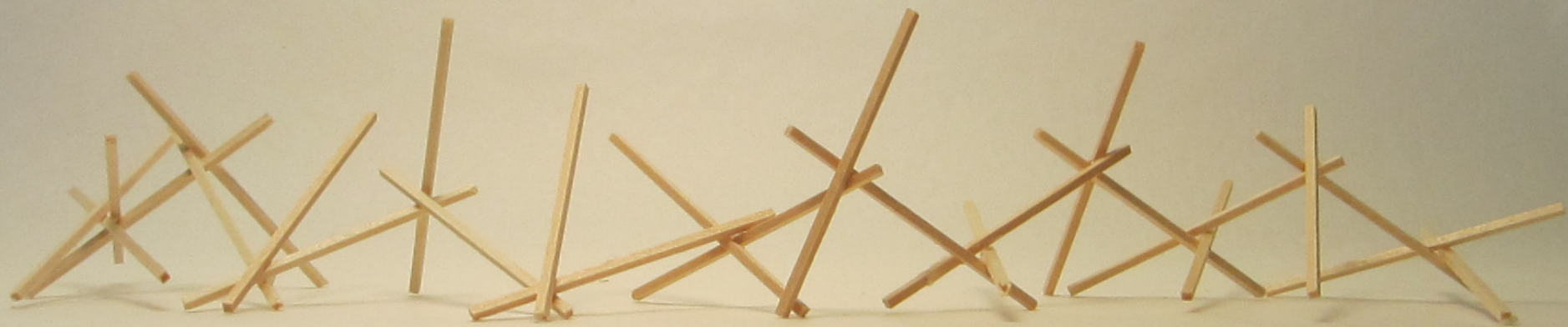
Starting with the Space Between

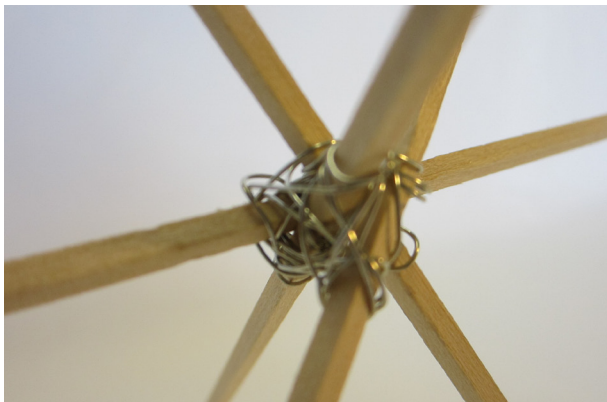
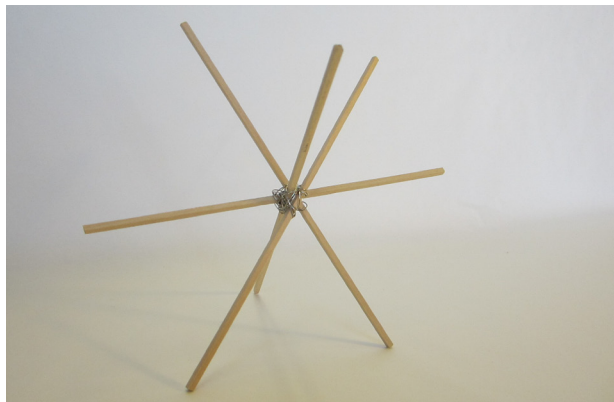
These two models both start with the idea of setting the stationary elements (wood blocks) in a rhythmic symmetrical pattern and then intruding on the space that has been set between them.

The first model, also on previous page, uses the idea of hiking trails being well worn paths that interact with views and then meander away. The dark crossed-checked space changes as the interaction changes. The sketch, previous page, was the inspiration for the model.

The second model simplifies the idea of the first with one path weaving in and out of the set elements. The change in base material explores a way to engage the center, exit back out to the surroundings and re-enter.





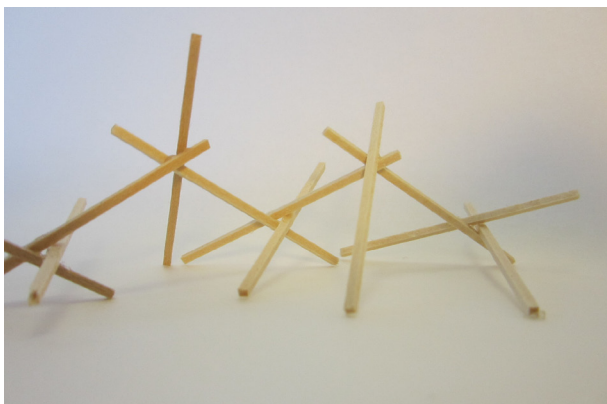
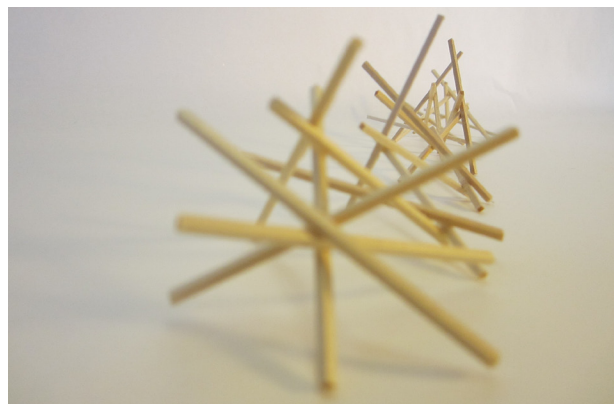


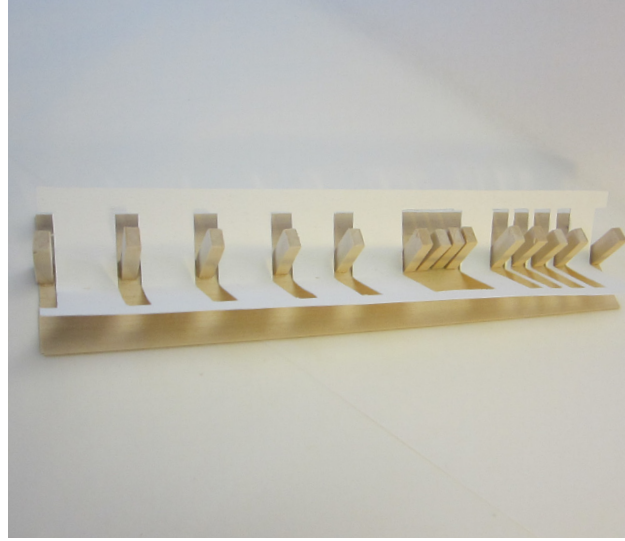
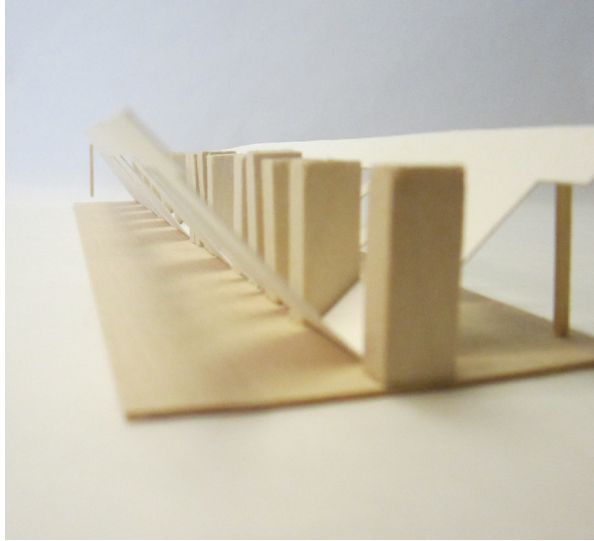
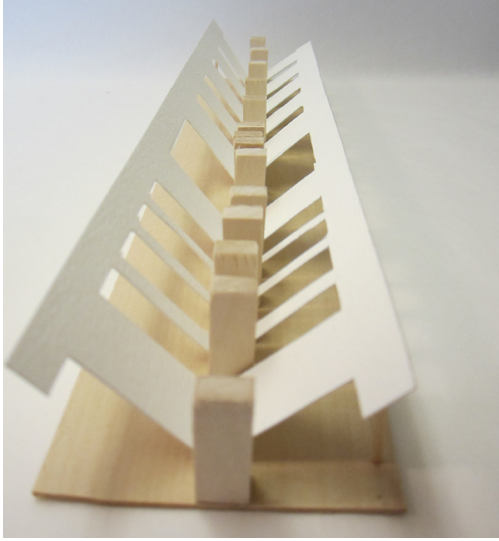
What is Most Important: The Brewing Process.

Each model builds upon the top left model (this page), wood pieces connected around a center metal joint. The center of the model (top, right photo) represents an element of the brewing process that has been removed from the idea of the assembly line and isolated. The wooden pieces define the fields of view into the center.

The second set of models, blends the idea of the brewing being at the center, dual fields of vision through a connected linear sequence and interaction from the previous watercolors and diagrams.

Each center is made up of four wooden pieces in which one stick extends to the next cluster joining the fields from the beginning to the end of the line. The heights of the centers of the clusters change.





Field of Space Around Points of Importance

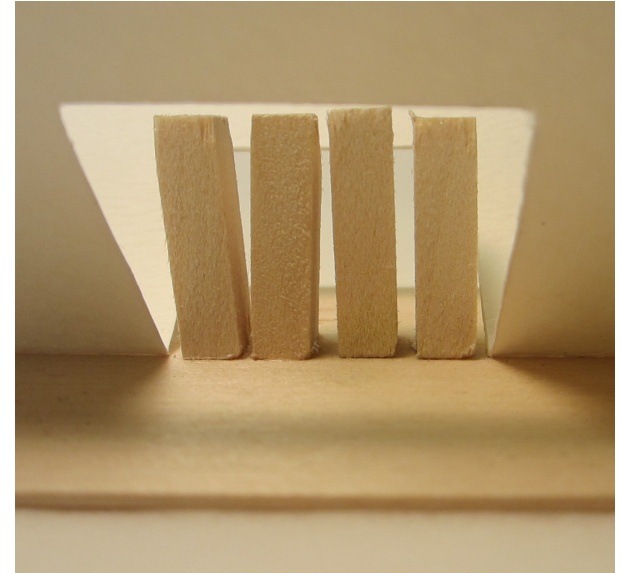
The exploration of this model lent the opportunity to set the rhythm of the points of interest, wood blocks in this case that represent the brewing process elements. The blocks are grouped and spaced according to the requirements of the brewing process. The long linear piece of wood is representative of the footprint of the building at 2314 West Main Street.

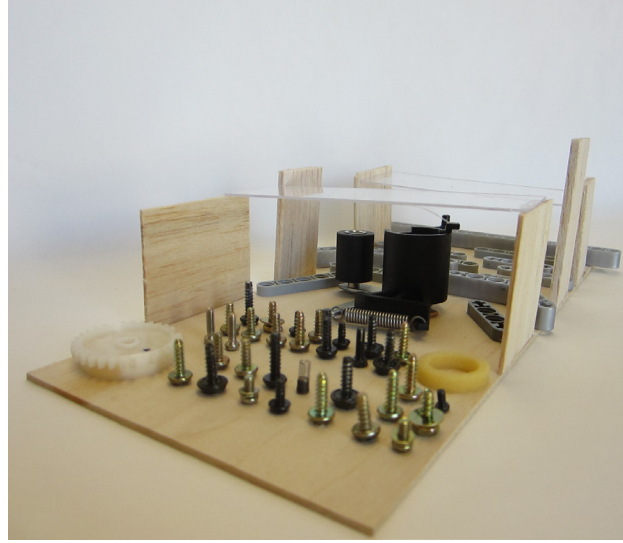
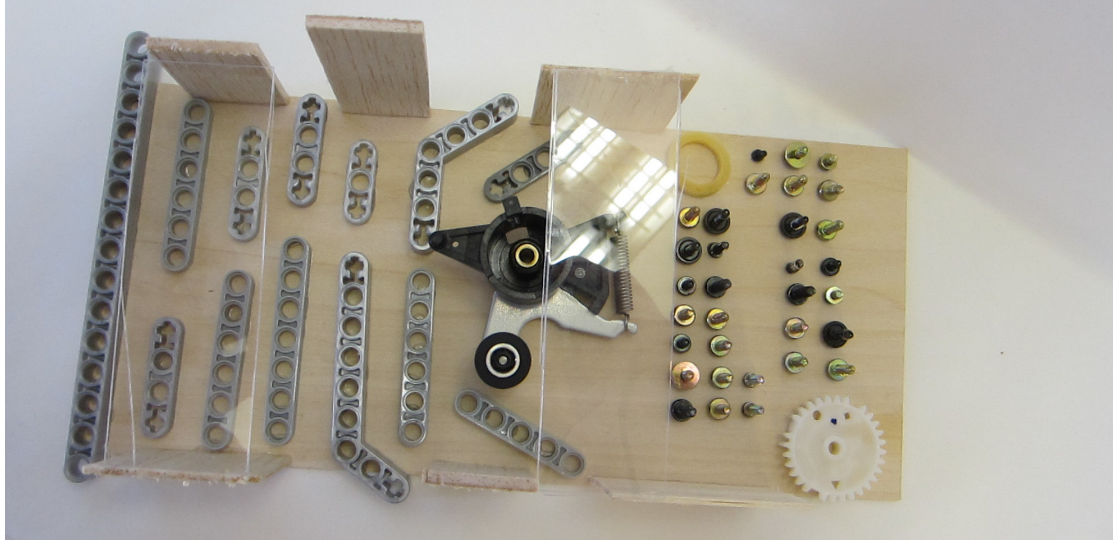
Once the elements were set, it allowed for the study of the space between and changed how the negative space around the elements could be best divided and unified. The framing the wooden elements, representing the brewing process, with the white paper helped reinforce the dynamic nature of the space, the third element in the model created the need for another permanent entity in the space to balance and mirror the rhythm. It is successful in this model because the white paper mimic the linearity of the footprint of the building and linear brewing processes. The parts that were cut away in the white paper create a voids around the wooden elements using the same proportions and rhythm set by the elements only in the reverse. They engage the brewing elements while creating a tie to the outer edge of the wooden space.

Framing Space

This close up of the model exhibits how the white paper frames the wooden elements using the inverse proportions. The use of the angle to draw you eye into the space of the wooden elements and the light and shadow are successful in allowing them to show and hold importance.

The simple color palette of wood and white and warmth in the photograph of this model address the feeling the space represents.



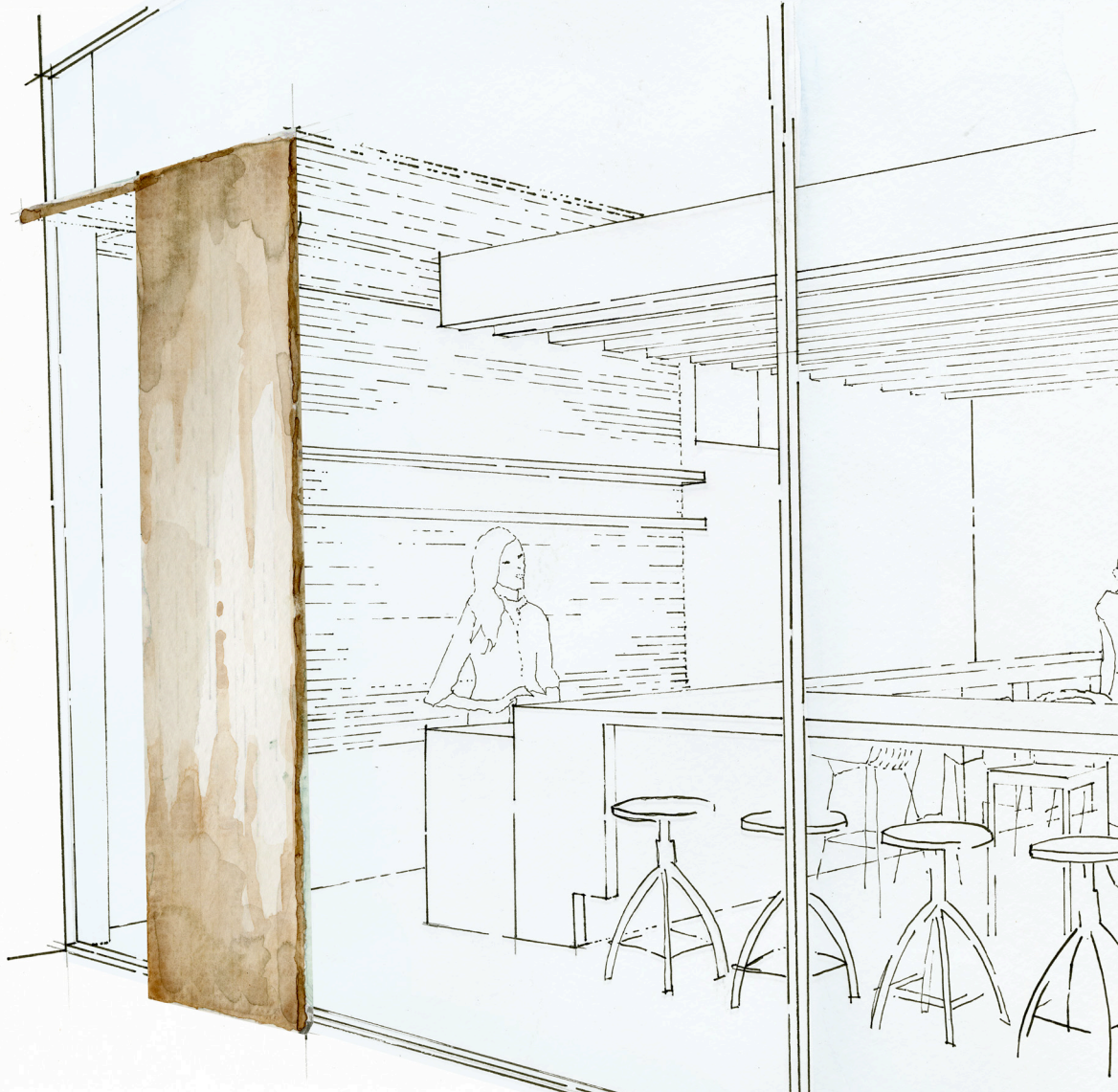




Putting It Back together

The idea behind this model was to deconstruct a device, a VCR, with set parts and then put it back together using specific circular pieces as monumental elements and smaller uniform ones to create fields around them.

This study model utilized the linear nature of 2314 Main Street's footprint. It shows again the success in breaking up the surround planes and allowing open planes to frame monumental elements. It also began to explore the idea of changing heights above the elements to create a feeling of continuity from one side of the base and the other. The smaller uniform elements when used in L-shape forms seemingly engage the larger pieces as a whole rather than single parts.



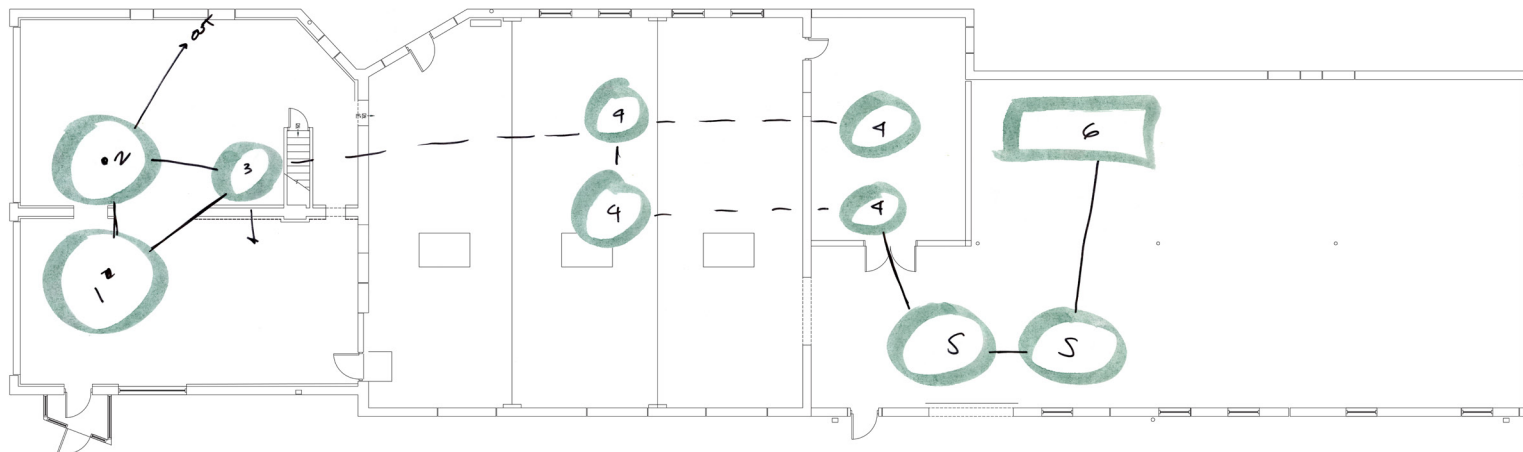
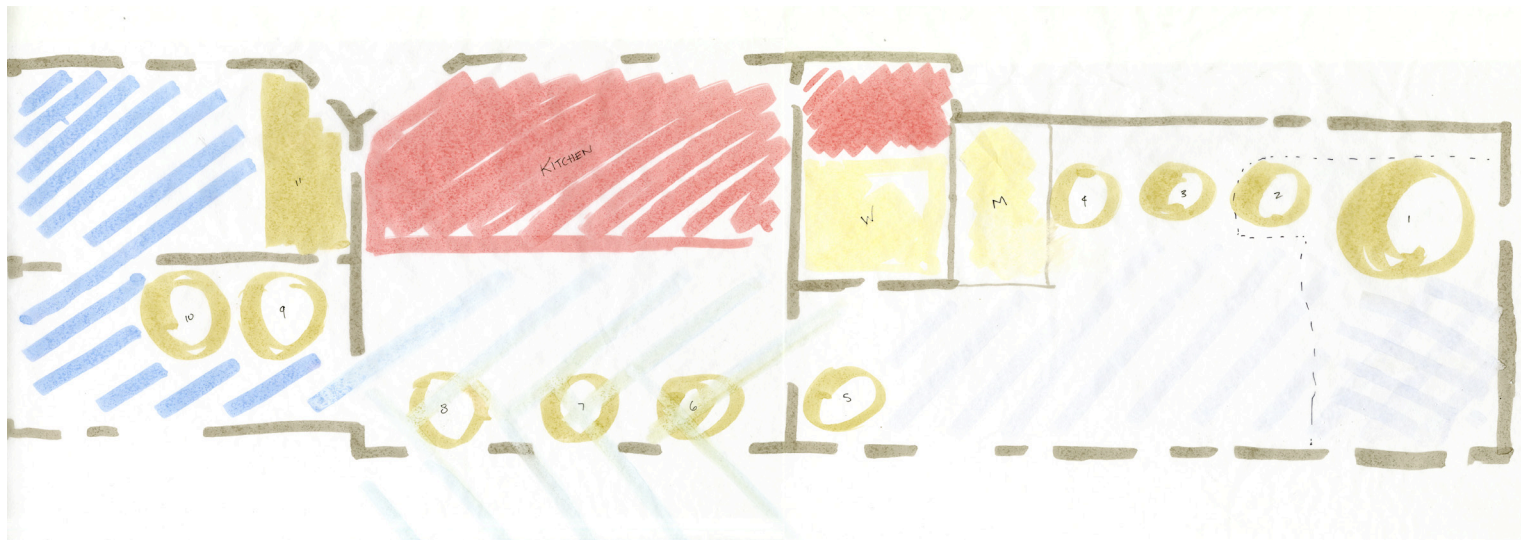
Induction

To induct, allow the neighborhood of the Fan and its residence and visitors to possess this bar/ restaurant not only as a neighborhood space, but allow them to possess the processes that go on within.

To set up a magnetic field (Building of brewing) that magnetizes bodies (people) to produce an electromagnetic force in circuit of magnetic fields (between two sides: brewing process, bar)

To promote public space within the neighborhood.
To induct the people of the neighborhood, city, into the brewing process by bringing forward the particulars of a craft process.

To gather people. Introduce, Baptize, Receive, Accept.
To create, cultivate, and harbor craft beer enthusiasts.



Breaking Down the Brewing Process

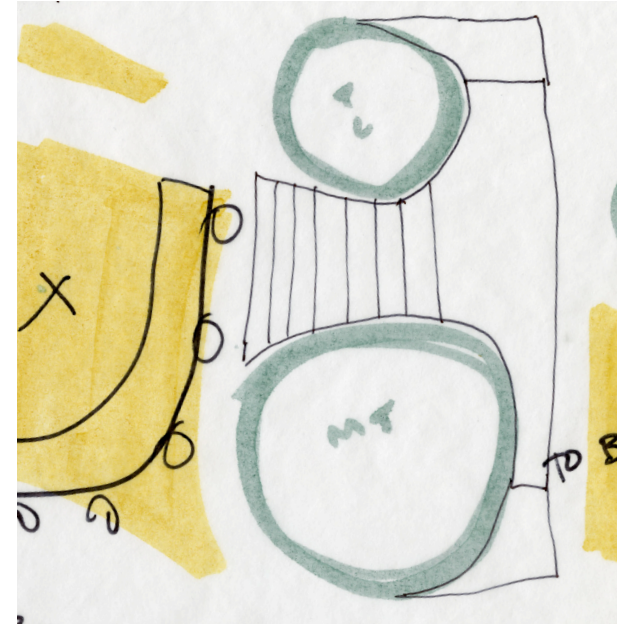
The plan sketches demonstrate the reverse of the brewing process. The actual filling of kegs begins at the front of the bar, at the entrance. The bar mirrors and flips back and forth as the brewing moves back through the long linear building, ending at the beginning of the brewing process.

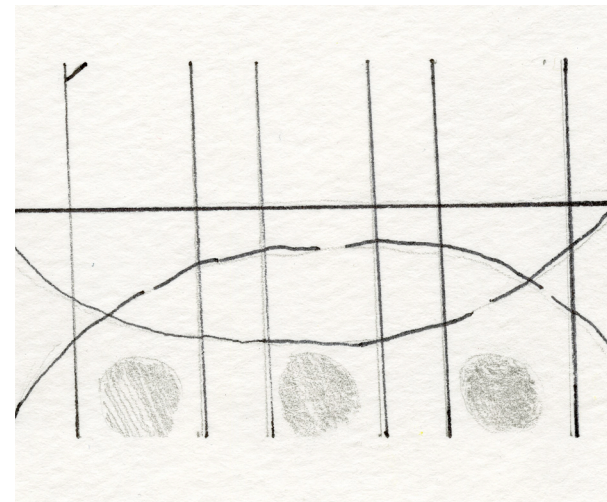
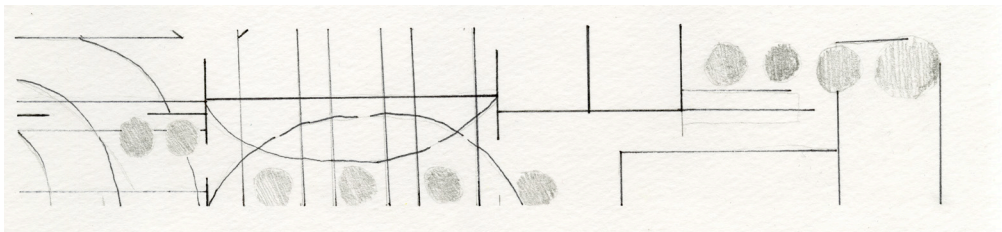
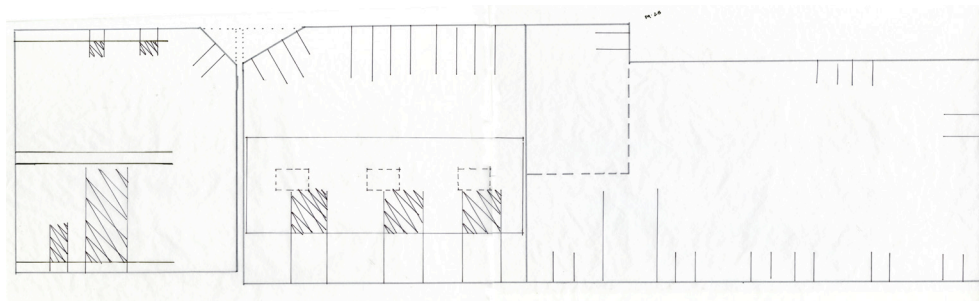
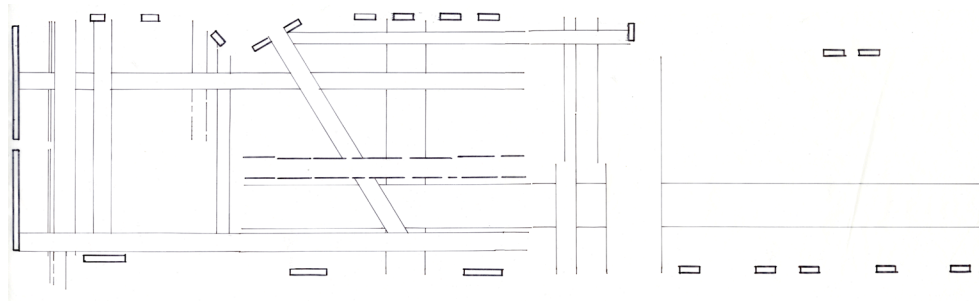
Bright Beer Tanks, next to keg filling at the entrance on the east side of the building hold presence. The next room, middle of the building, houses the 4 fermentors. They not only engage the interior of the building but the exterior pedestrian walkways through the large windows that mirror the existing openings on the west side of the building. In the back of the building, the first two elements of the brewing process require additional height for access. A platform was created to allow the brewers to work and an opportunity for the patrons to engage from a different perspective.

All brewing elements are set 5 inches below the height of the flooring in the bar, a mote like area around the brewing. First for practical reasons of water runoff and second to allow for the idea of engagement of patrons visually with separation that is needed to protect the patrons. There is a change in color and texture of the concrete.

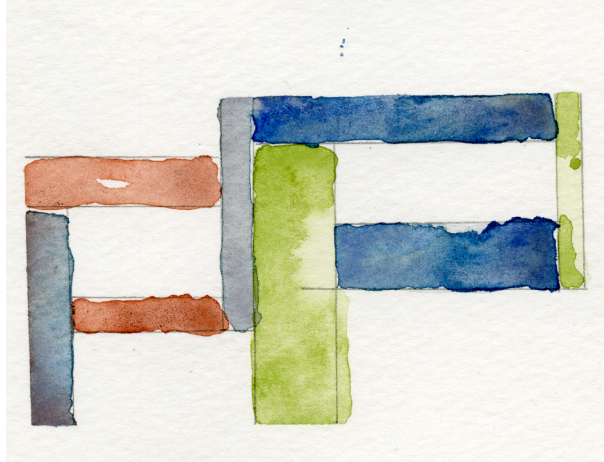
Using the case study of Meryx and Gerod, who created a grand feature, the built bookstore, almost like a piece of furniture in the space that allowed patrons to change scale and engage with building: the vaulted ceiling of the old cathedral.

This sketch shows the initial idea of changing vantage point for the patron, creating an "Aha" moment in the back to announce the beginning of the brewing allow brewers the change in height and platform they need and for patrons to vary their experience.





Drawing of building with brewing elements places, exploring the patterns of the opening of the building and the site lines created by the monumental elements.



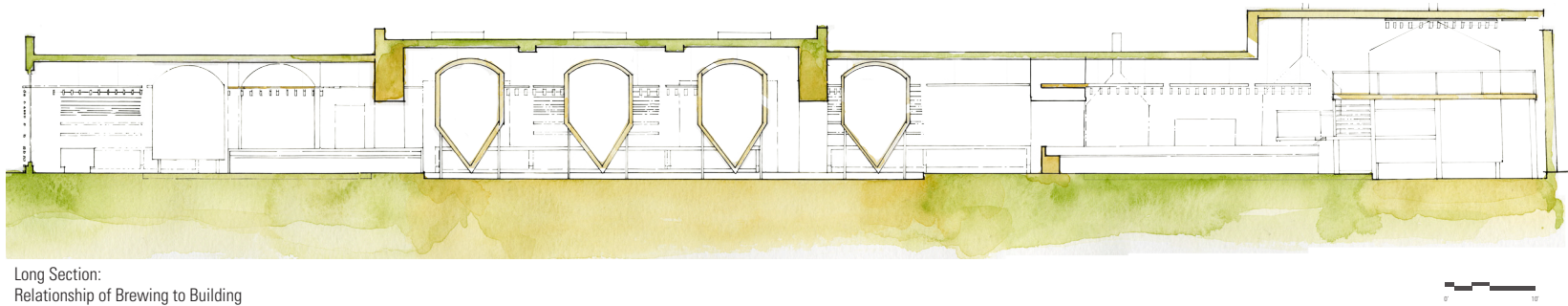
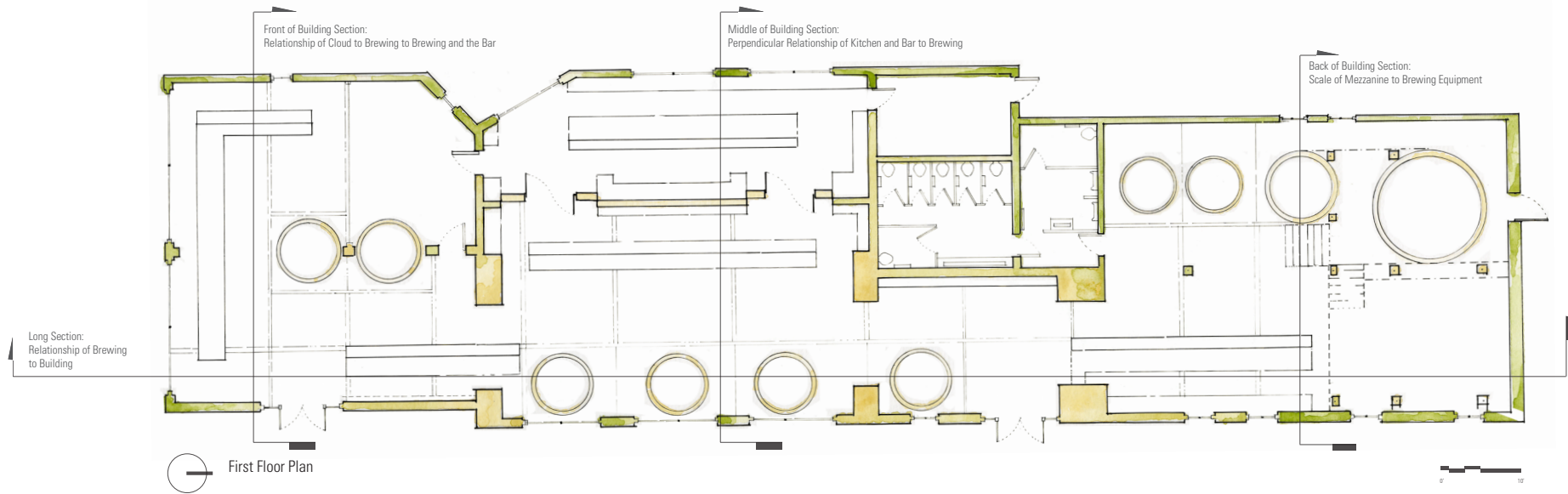
How to marry the rectilinear and the curvilinear?

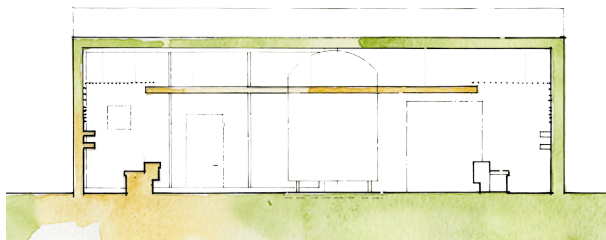
The building is narrow and very rectilinear, as it was a car garage and it once housed of a linear process. The brewing elements are curvilinear in nature. The bar and the mote were products of pattern studies exploring how to respond to the two in the space.



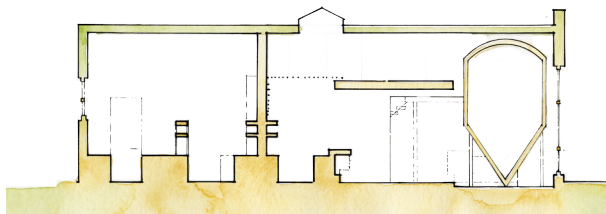
The case study of Zumthor's Bruder Klaus Chapel set precedents of how the rectilinear exterior set the stage for the exploration of the curvilinear interior. Using this idea, the only curvilinear element in the building is the brewing as it is allowed to hold importance.

The pattern studies on these pages discover how the curvilinear engages the building and the bar. The opposite page sketches explore the structure of the building and the brewing elements. The water colors explore how the bar could engage the brewing elements through an adaptation of a drawing by Max Bill.

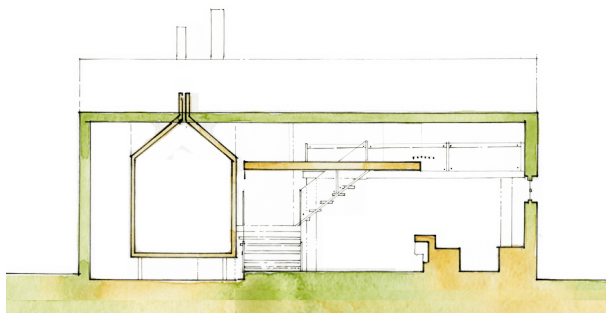




Front of Building Section:
Relationship of Cloud to Brewing and the Bar



Middle of Building Section:
Perpendicular Relationship of Kitchen and Bar to Brewing



Back of Building Section:
Scale of Mezzanine to Brewing Equipment

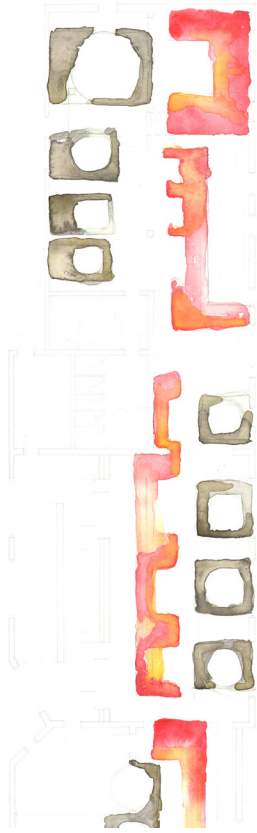
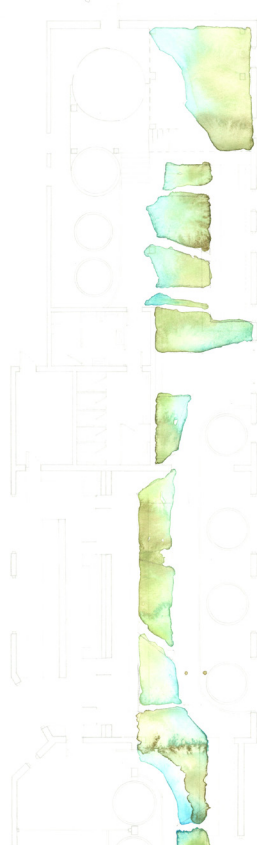
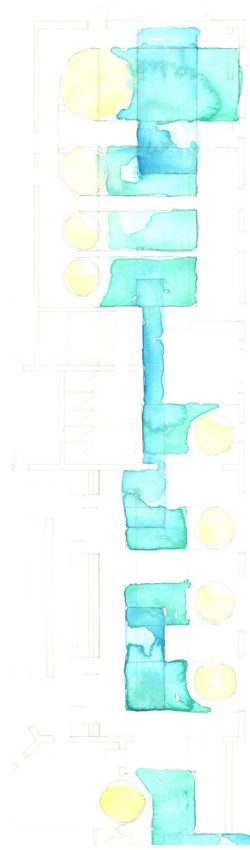
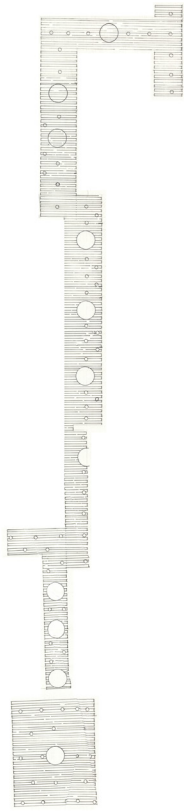
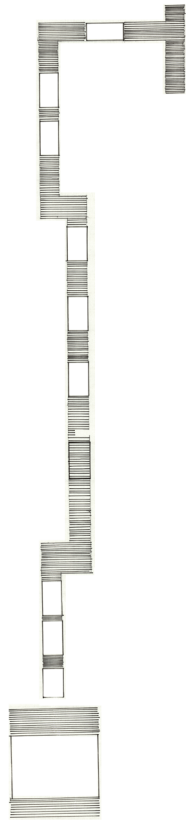


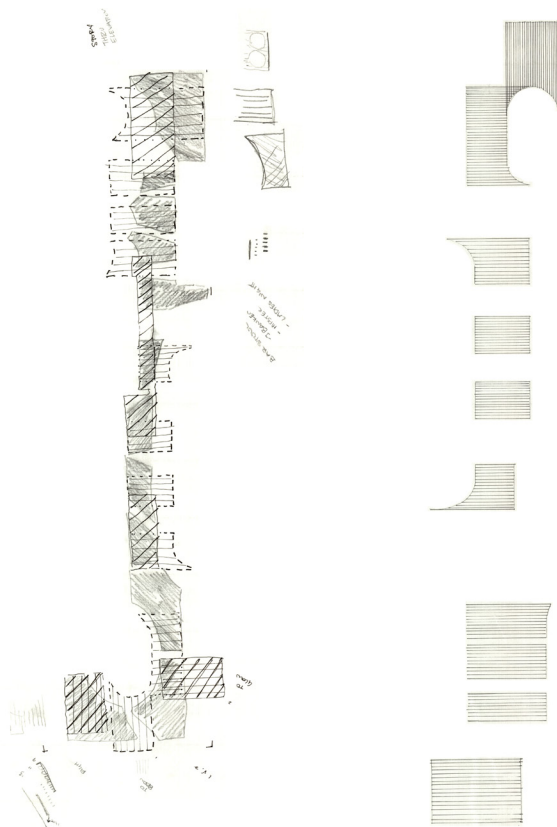
The Bar

The bar mirrors the linear movement of brewing and the patron, always mimicking the path of the brewing, making the space held between them significant. The two major elements, brewing system and bar, switch sides through the different section of the building, maintaining their opposition through the space, still holding people between the two.

The bar is almost an extension of the building, rising up from the concrete floor in the bar top and supports in the same material. The back of the bar is a wood panel linking to a material that represents the patron. The supports hold the bar top turn to create the section in the flooring and connect to the mote through a change in flooring color reinforcing that the two are linked. It creates a perpendicular section to the linear brewing process and to the movement of the bar on the other side.

The varying poche used in these drawing represents the newly changed areas of the building (yellow) and the existing portions of the building (green).

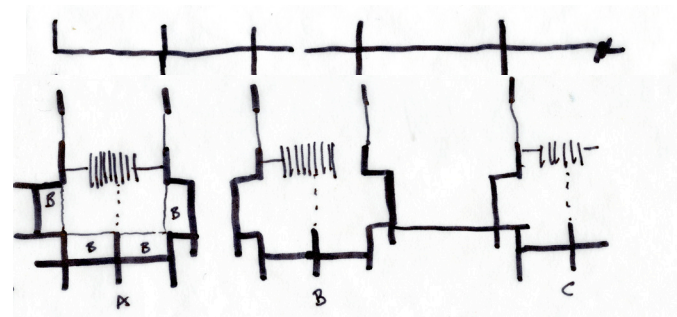




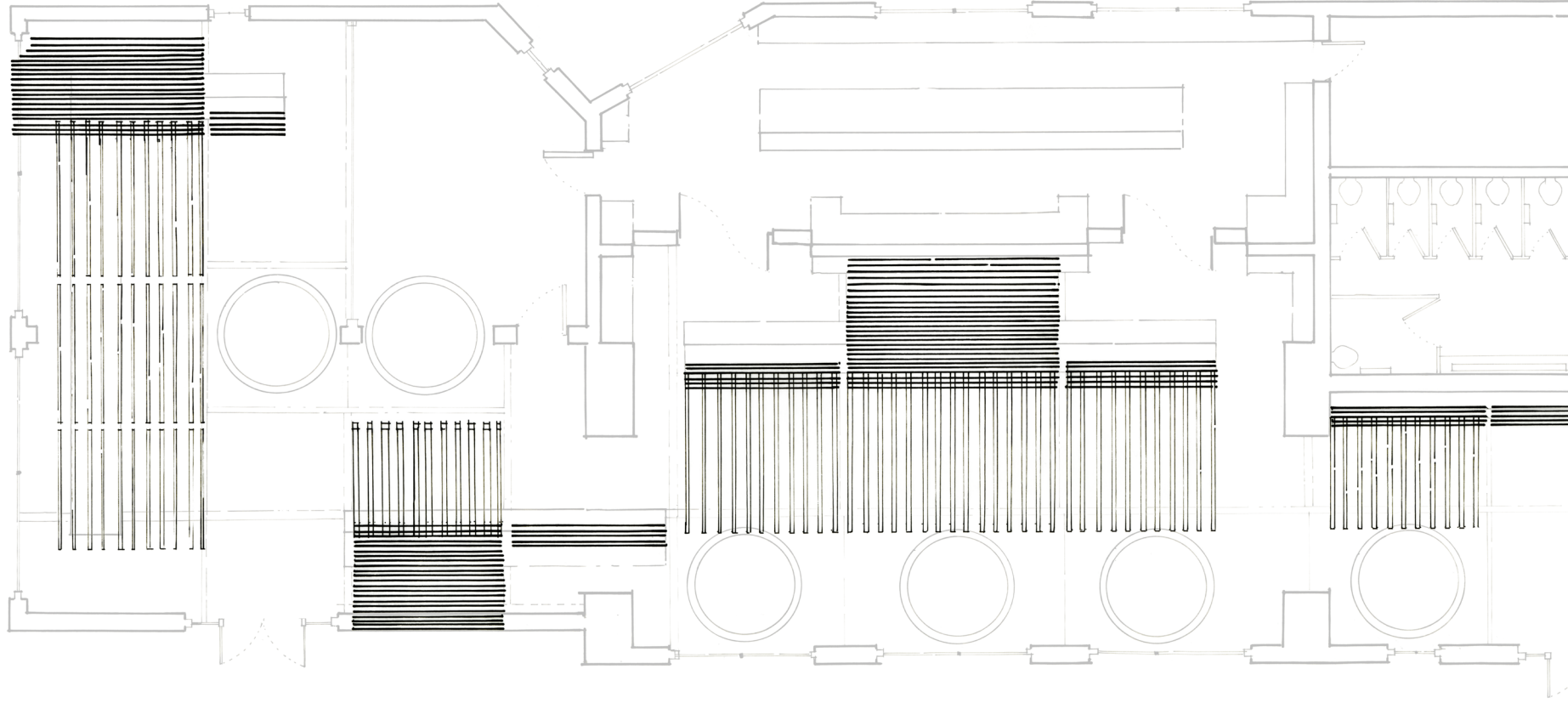
Cloud Iterations

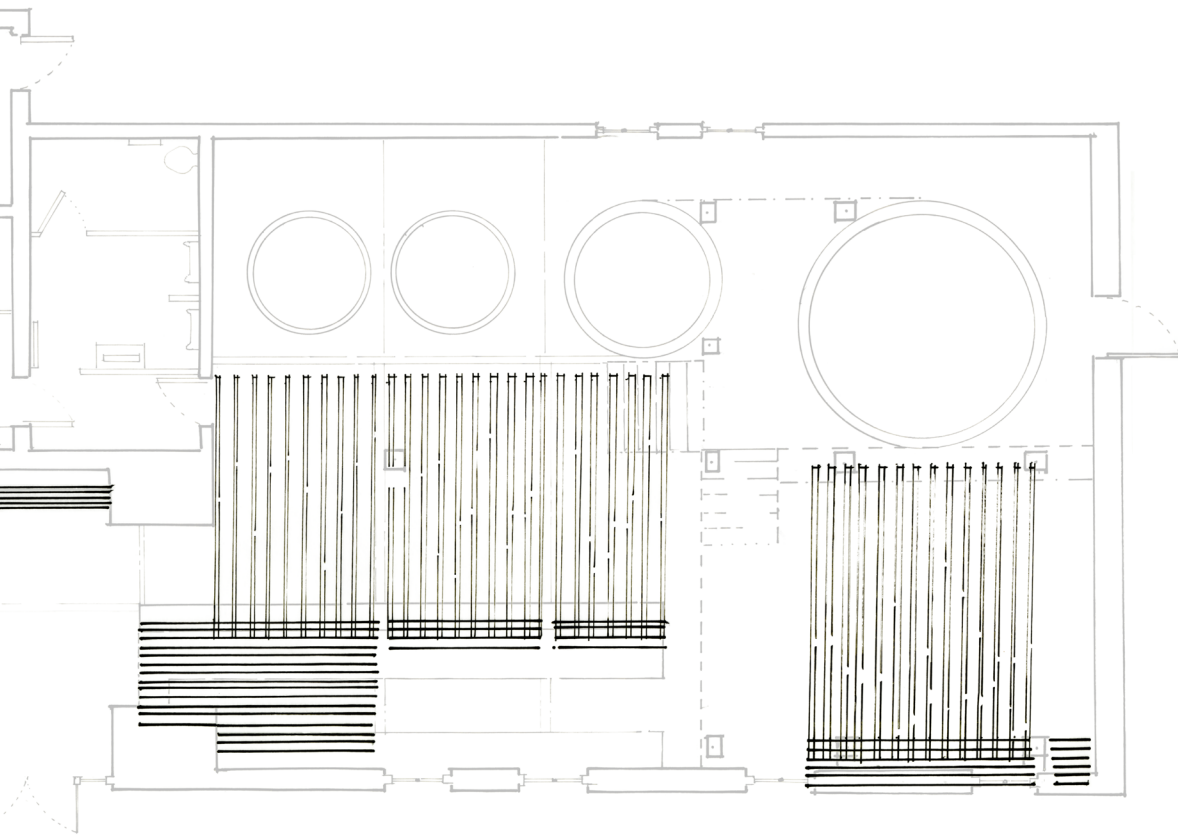
These drafted, sketched and watercolored drawing are overlays on top of the plan that included the brewing and bar and facilitate in the creation of a third element that tied the two linear elements together in the space.

Glen Murcutt in his Boyd Art center created a long linear hallway and then overhead "cloud" like structures to mark the entrance into hallways that were perpendicular to the movement down the hallway. Drawing 119.1. This idea became influential in the language used to create the cloud for this space. The language also explored responding to the structure of the building, the brewing, and the bar, whether it should be continuous or not.



119.1 Along the long central corridor, Murcutt placed dormitories on the east site of the building to maximize the sun's rise and set.

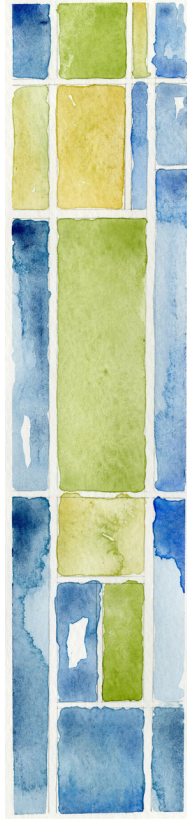
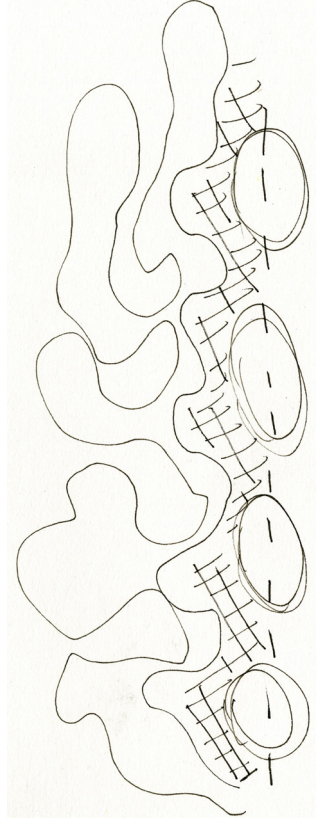


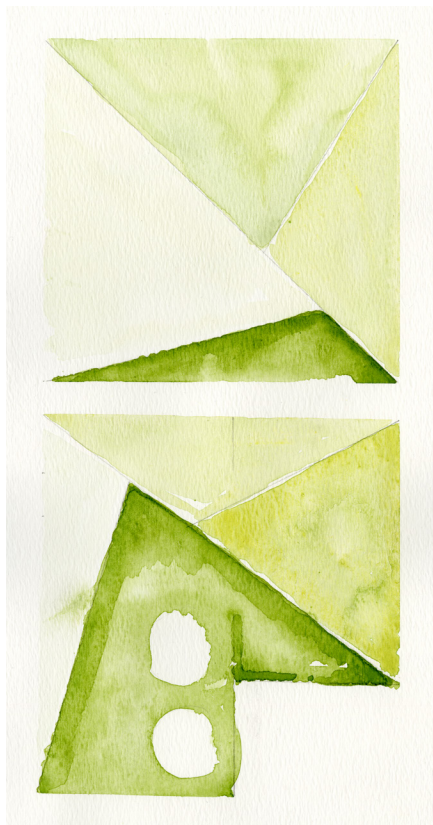
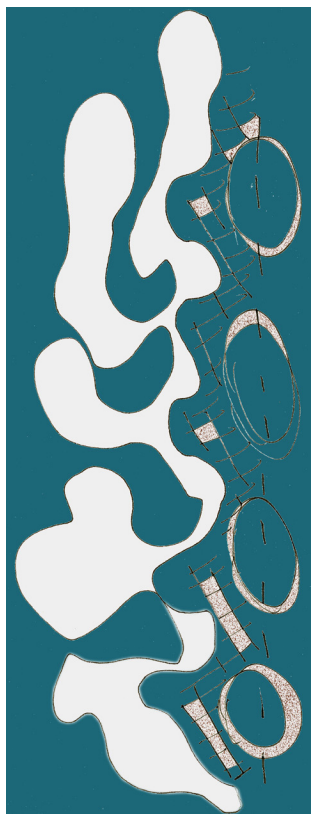


The Cloud

The final iteration of the cloud's purpose was to physically tie brewing and bar together using two clouds. The lower of the two ties to the brewing. This cloud starts at the back edge of the bar and then lines up with the outside edge of the mote, dropped flooring the brewing is set in, creating a visual wall to protect the patrons from entering but allowing for visual engagement from top to bottom. It is one foot by three inches laid perpendicular to the path down the building mirroring the brewing and the bar. It is lighter wood tying to the warmth of the wood on the back of the bar. Reinforcing the idea of a material (wood) for the patron. The upper cloud, darker wood, runs parallel to the bar and the brewing and perpendicular to the lower cloud and runs from the front of the bar, overlapping with the lower cloud, to the back of the bar creating shelving.

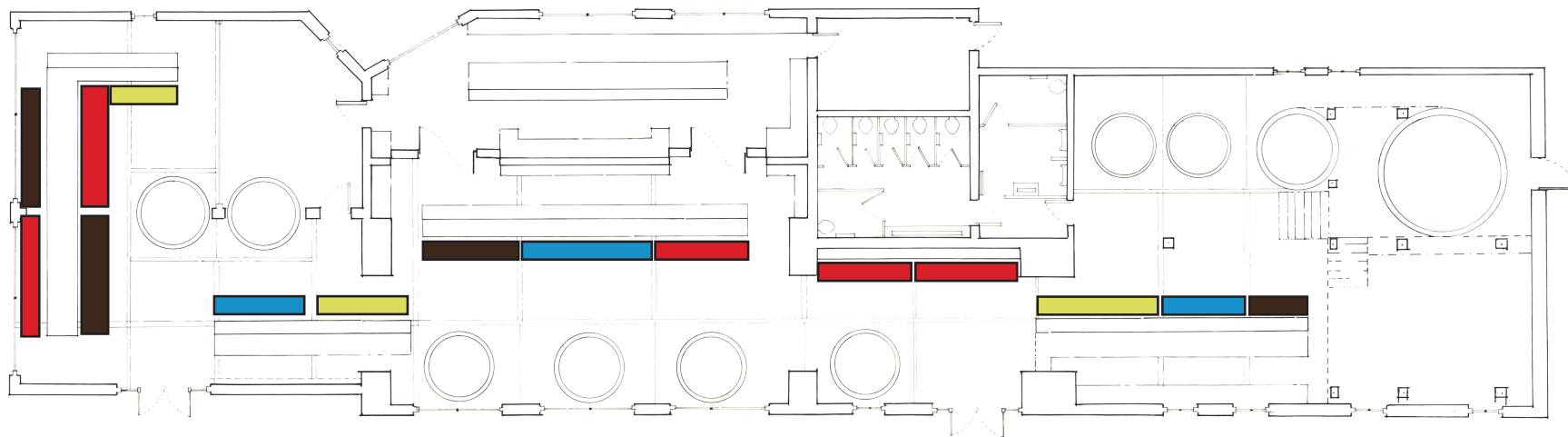
It is meant to create a feeling of equality for the three separate rooms and link them together. Even though there are changes in height of brewing and the building, the cloud stays the same. It becomes a method for guidance to promote reassurance as a patron travel down. It functions as a mechanism that pulls the eye back and down the space, creates an opportunity for lighting and baffle for noise. Like Murcutt's clouds, this cloud creates pause or a slower movement through a long linear hallway.





Pattern Studies

Use for Fabric with varying repeats of mirror, drop brick and half drop brick. The idea for the fabric is to use as wall mounted panels (in triptychs some of them and solo for others) for acoustical purposes and art pertaining to the driving concepts.



Color Representative of the Barstool Color and Placement.

Helps to further promote perpendicular areas off the linear line of the brewing process. These fields of stools mimic the change in materiality on the floor and the spacing of the wooden clouds above.



Bertoia Barstool with Seat Pad
Knoll, Design Within Reach
White with Yellow Cushion



Navy Chair
EMECO
Red



Tolix Marais Barstool
Xavier Pauchard, Design Within Reach
Teal



Toledo Industrial Stool
West Elm
Natural wood and metal



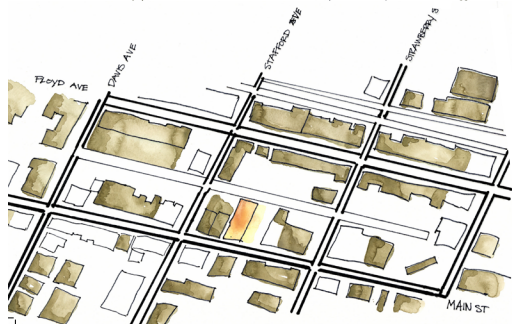
To Turn the Corner

to pass a critical point in a process









2314 West Main Street

SITE WITHIN THE FAN

The purpose of this program is to create a site for a craft brewery that is local to the neighborhood of The Fan. The site of 2254 West Main Street is located in the heart of the fan among many other commercial settings. Surrounded by residential households, it helps to cultivate the walking culture of The Fan. Its location on a one-way street heading west out of downtown makes it accessible for those leaving from work and heading back to many of the neighborhoods west and south of Richmond.

PUBLIC SPACE WITHIN TAN

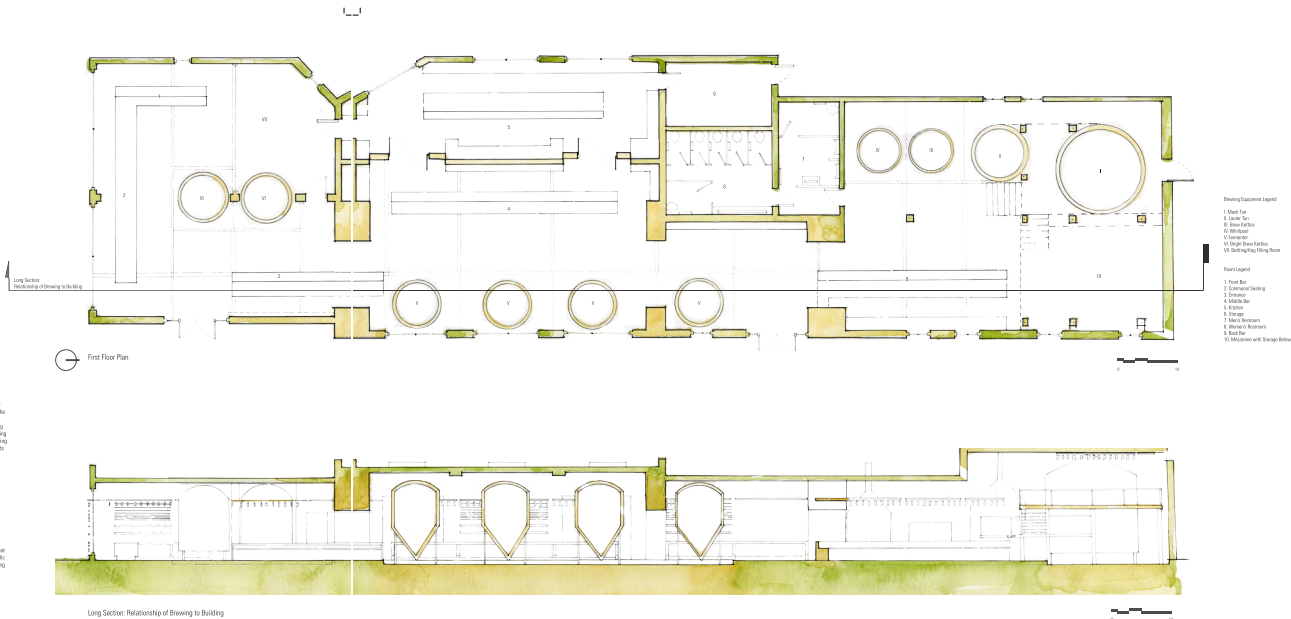
The site of the 2214 Main Street is marked in yellow and the surrounding blocks are rendered to delineate dark spaces as private and residential and white spaces as

THE INTENT

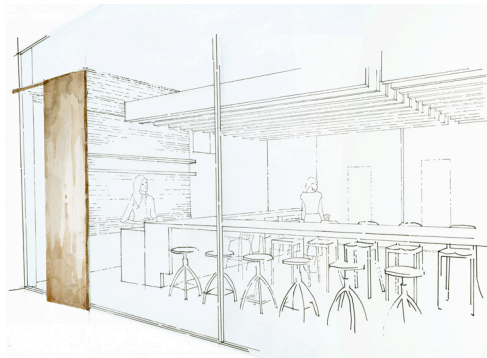
The design intent is to create a site for a craft brewery that is local to the neighborhood of The Fox, allowing the public to engage, cultivate and create enthusiasm for the brewing process.

To be inducted into the culture of craft beer, and The Fan neighborhood.

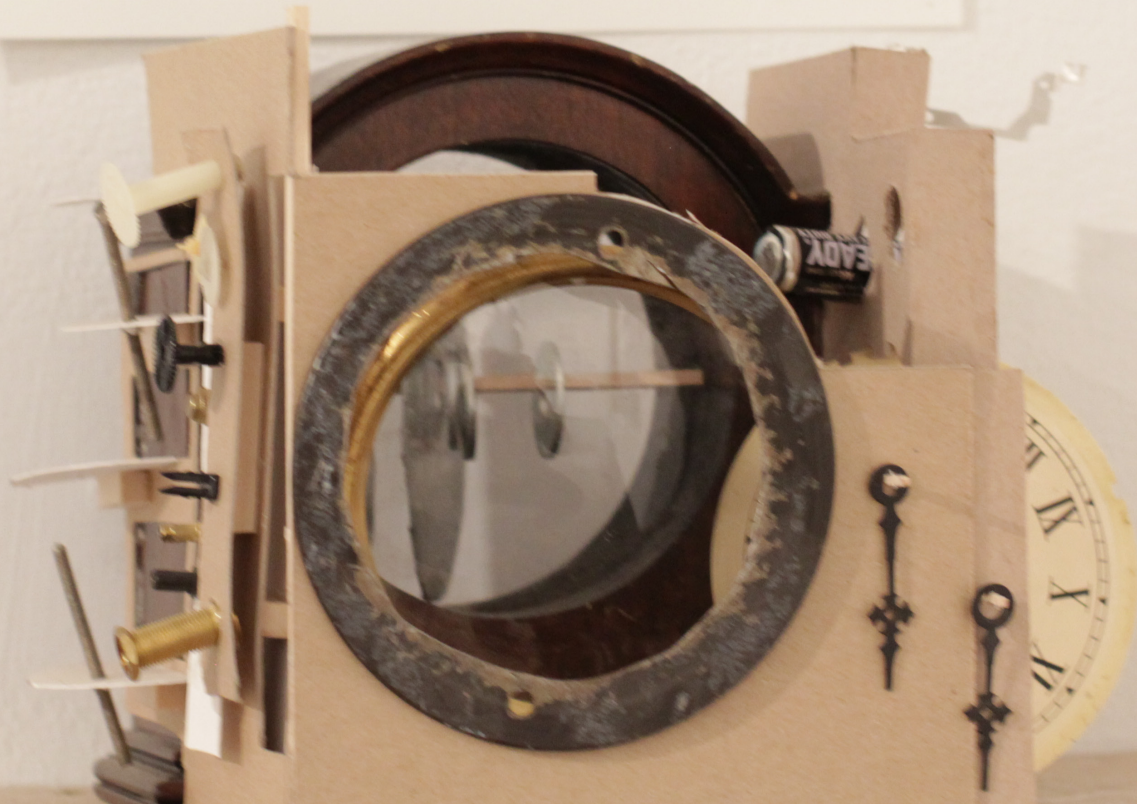
To deconstruct the industrial process of brewing beer to allow accessibility for the public to engage with the process while eating, drinking, and learning.

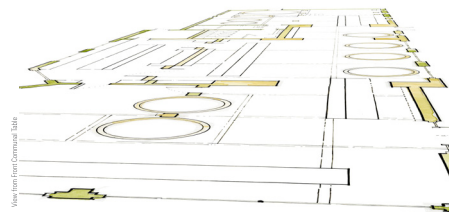
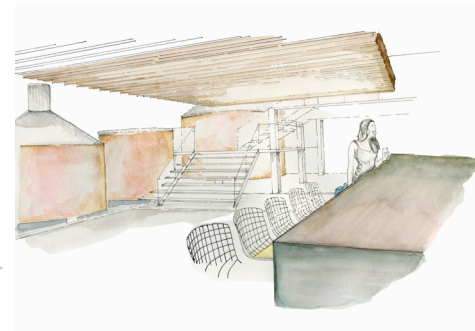
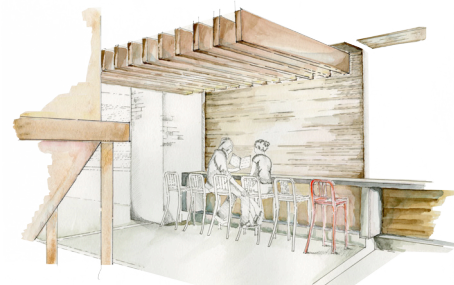
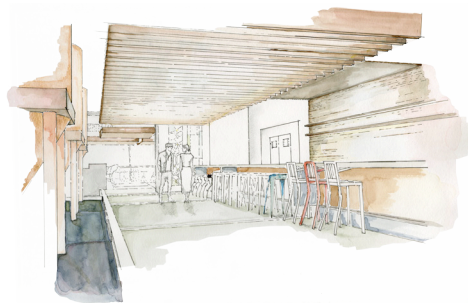
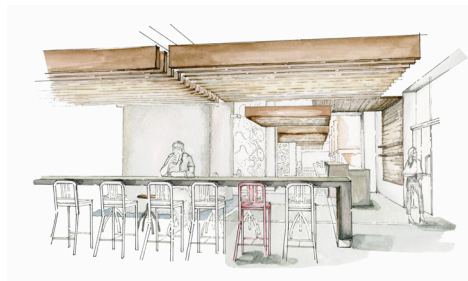




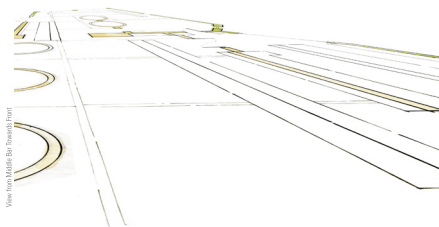


Design, like Poetry, has a finite set of parts.
It's how they are arranged that sets it apart.
The arrangement creates meaning.

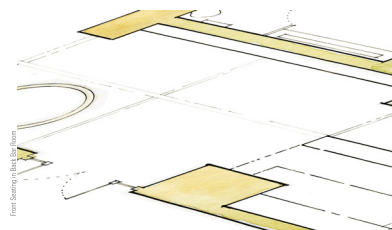




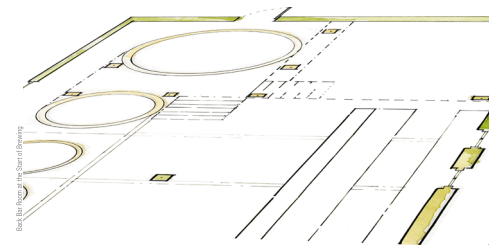
View from Front Counter Side



View from Middle Bar Towards Front

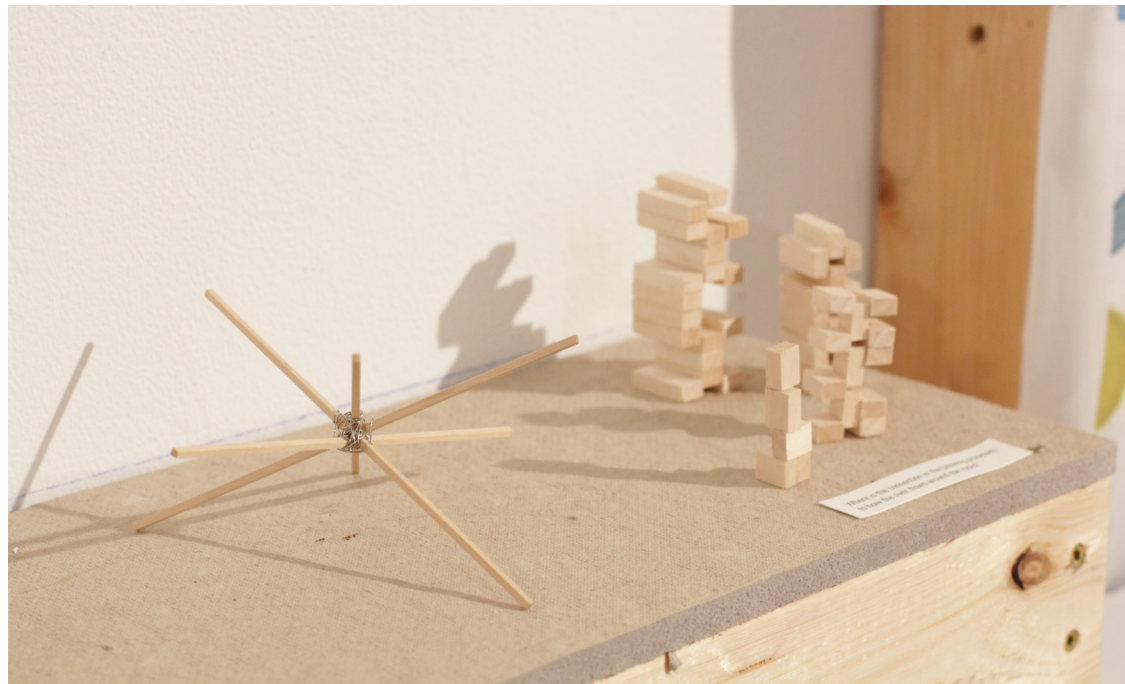


Front Seating of Back Bar Area

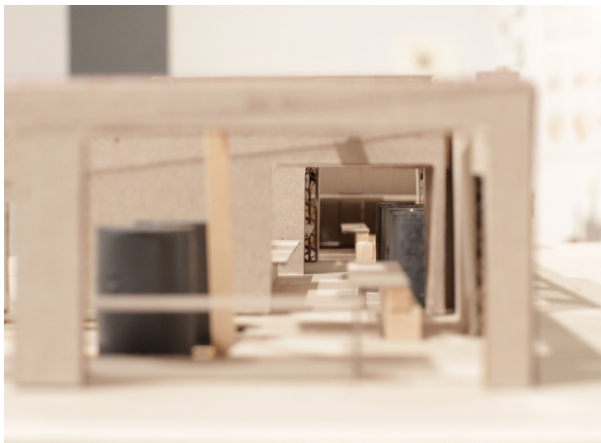


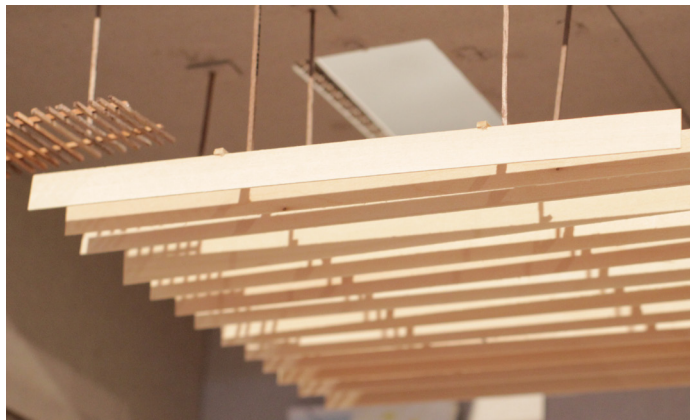
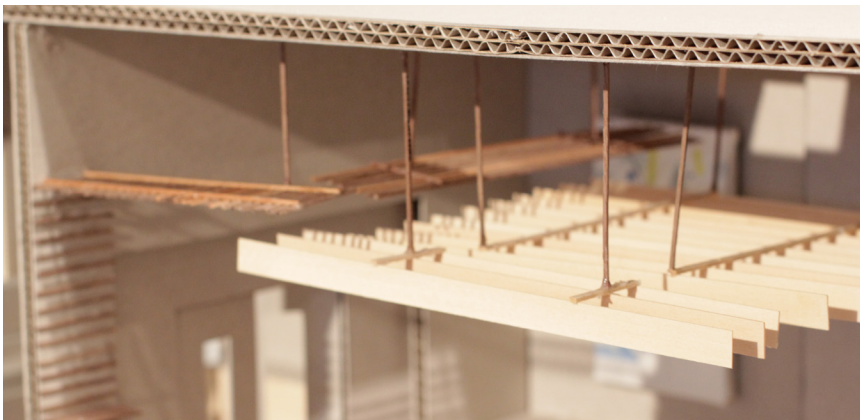
Back Bar Area of the Bar of Dining





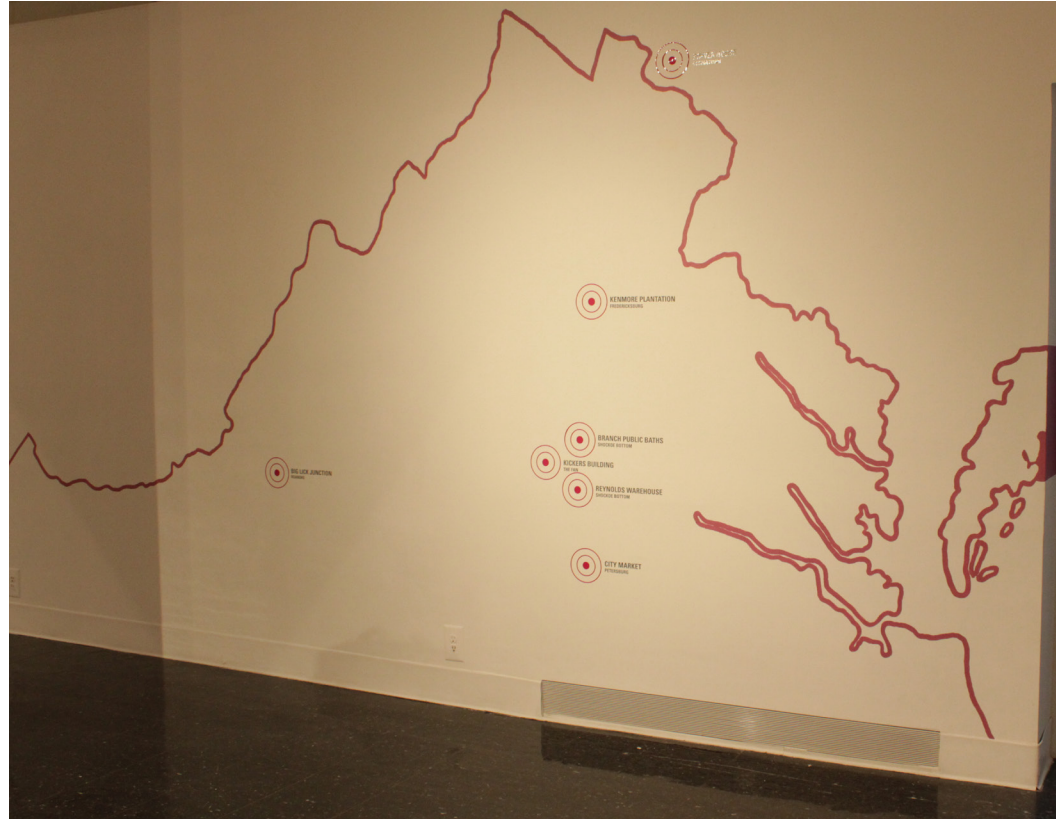












Photograph Credits

- 10.1 Addison, Tim. Copper kettles in the Keith's Brewery. 2004. Photograph. Wikimedia, Halifax NS. Web. 6 May 2013. <http://commons.wikimedia.org/wiki/File:Copper_Kettles.JPG>.
- 16.1 Addison, Tim. Copper kettles in the Keith's Brewery. 2004. Photograph. Wikimedia, Halifax NS. Web. 6 May 2013. <http://commons.wikimedia.org/wiki/File:Copper_Kettles.JPG>.
- 28.1 Chen, Kim. Photos and historical documents of 2413 West Cary Street Commission of Architectural Review. 2013. Photograph and Documents. Johannas Design Group. September 2013.
- 32.1-33.1 Redrawn from Google Earth Maps, Google Earth Map 2314 West Main Street. N.d. Map. Google Earth, Richmond, VA. Web. 6 May 2013. <<https://maps.google.com/maps?>>
- 34.1 Nolli Plans. 2013. Photograph. tsarchitect, Washington DC. Web. 6 May 2013. <<http://tsarchitect.nsfelanagan.net/wp-content/uploads/2009/10/can-nolli.jpg>>.
- 35.1 Redrawn from Google Earth Maps, Google Earth Map 2314 West Main Street. N.d. Map. Google Earth, Richmond, VA. Web. 6 May 2013. <<https://maps.google.com/maps?>>
- 39.1-49.1 Chen, Kim. Photos and historical documents of 2413 West Cary Street Commission of Architectural Review. 2013. Photograph and Documents. Johannas Design Group. September 2013.

- 62.1- 2 Aldershoff, Roos . A shop in a church by Merckx Girod Architecten . 2007. Photograph. Dezeen Magazine, Chodovice, Eastern Bohemia. Web. 7 May 2013.
- 63.1-2 Redrawn from Aldershoff, Roos . A shop in a church by Merckx Girod Architecten . 2007. Photograph. Dezeen Magazine, Chodovice, Eastern Bohemia. Web. 7 May 2013.
- 65.1-2 Redrawn Axon and Plans from Yale Center for British Art, Louis Kahn. N.d. Photograph. Great Buildings, Artifice Inc., New Haven, Connecticut. Web. 7 May 2013. <http://www.greatbuildings.com/buildings/Yale_Center_for_British_A.html>.
- 66.1- 67.1 Redrawn Plans and Sections from Yale Center for British Art, Louis Kahn. N.d. Photograph. Great Buildings, Artifice Inc., New Haven, Connecticut. Web. 7 May 2013. <http://www.greatbuildings.com/buildings/Yale_Center_for_British_A.html>.
- 68.1 Yale Center for British Art, Louis Kahn. N.d. Photograph. Great Buildings, Artifice Inc., New Haven, Connecticut. Web. 7 May 2013. <http://www.greatbuildings.com/buildings/Yale_Center_for_British_A.html>.
- 70.1 Yale Center for British Art, Louis Kahn. N.d. Photograph. Great Buildings, Artifice Inc., New Haven, Connecticut. Web. 7 May 2013. <http://www.greatbuildings.com/buildings/Yale_Center_for_British_A.html>.
- 72.1 Johnston, Lindsay. Glenn Murcutt and the Wisdom of the Elders. 2009. Boyd Art Center Plans and Sections. e-architect, Milan. Web. 7 May 2013. <http://www.e-architect.co.uk/articles/glenn_murcutt_wisdom_of_elders.htm>.
- 73.1-75.1 Johnston, Lindsay. Glenn Murcutt and the Wisdom of the Elders. 2009. Photograph. e-architect, Milan. Web. 7 May 2013. <http://www.e-architect.co.uk/articles/glenn_murcutt_wisdom_of_elders.htm>.

- 76.1- 77.1 Gray, Lucas. An Interview With Glenn Murcutt Part I-III. 2010. Photograph. TalkitectWeb. 7 May 2013. <<http://talkitect.wordpress.com/category/glenn-murcutt/>>.
- 78.1-82.1 Sveiven , Megan. "Bruder Klaus Field Chapel / Peter Zumthor" 26 Jan 2011. Photographs. ArchDaily. Accessed 07 May 2013. <<http://www.archdaily.com/106352>>
- 84.1 - 85.1 Fromson, Daniel. Craft brewery with built-in dreams. 2013. Photograph. Washington Post, Washington DC. Web. 7 May 2013. http://www.washingtonpost.com/lifestyle/food/craft-brewery-with-built-in-dreams/2013/02/15/fa81f610-7609-11e2-95e4-6148e45d7adb_story.html
- 86.1 Moran, Michael . Xing Restaurant . 2005. Photograph. LTL Architects, New York. Web. 7 May 2013. <<http://www.ltlarchitects.com/>>.
- 128-143 All Photos of the Exhibit, "Turning the Corner" taken by Jillian Chapin

Works Cited

Bill, M. (1974). *Max bill*. Buffalo, New York: The Buffalo Fine Arts Academy and the Albright-Knox Art Gallery.

Gray, Lucas. An Interview With Glenn Murcutt Part I-III. 2010. Photograph. TalkitectWeb. 7 May 2013. <<http://talkitect.wordpress.com/category/glenn-murcutt/>>.

Farrelly, E. M. (1993). *Three houses glenn murcutt*. New York: New York: Phaidon.

Françoise Fromonot, & Fromonot, F. (2003). *Arthur and yvonne boyd art centre, riversdale. Glenn murcutt : Buildings + projects 1962-2003* (pp. 284-297). New York: New York : Thames & Hudson.

Johnston, Lindsay. Glenn Murcutt and the Wisdom of the Elders. 2009. Boyd Art Center Plans and Sections. e-architect, Milan. Web. 7 May 2013. <http://www.e-architect.co.uk/articles/glenn_murcutt_wisdom_of_elders.htm>.

Kass, R. (1990). *The sight of silence, john cage's complete watercolors*. Charlottesville, Virginia: University Of Virginia Press.

"Mimosa mi modern architecture." . N.p.. Web. 7 May 2013. <[http://www.mimosa.eu/projects/Australia/Riversdale/Arthur %26 Yvonne Boyd Art Centre](http://www.mimosa.eu/projects/Australia/Riversdale/Arthur%20Yvonne%20Boyd%20Art%20Centre)>.

Sveiven , Megan. "Bruder Klaus Field Chapel / Peter Zumthor" 26 Jan 2011. Photographs. ArchDaily. Accessed 07 May 2013. <<http://www.archdaily.com/106352>>

Whitman, Walt. "A Clear Midnight." "A Leaf for Hand in Hand." and "To You." Poem Hunter. New York, 26 May 1982. Web. 7 May 2013. <<http://www.poemhunter.com/walt-whitman/>>.

