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Read-In Arts

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Read-In Arts Workshop

For Elementary School Children

Read-In Arts Workshop

AN LIU
MFA
THESIS
2017

For Elementary School Children

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great thanks to:

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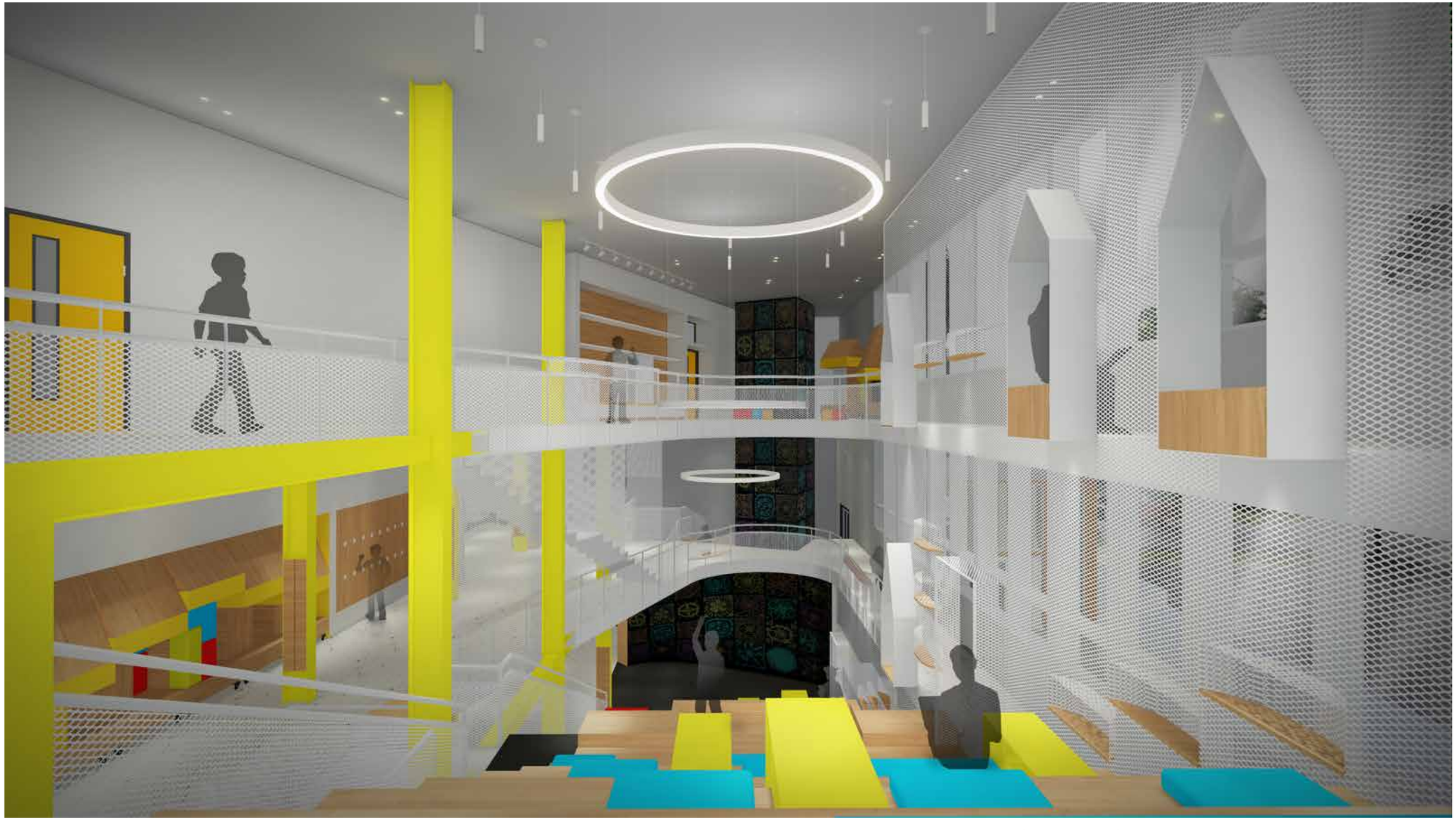


Read-In Arts public space perspective drawing

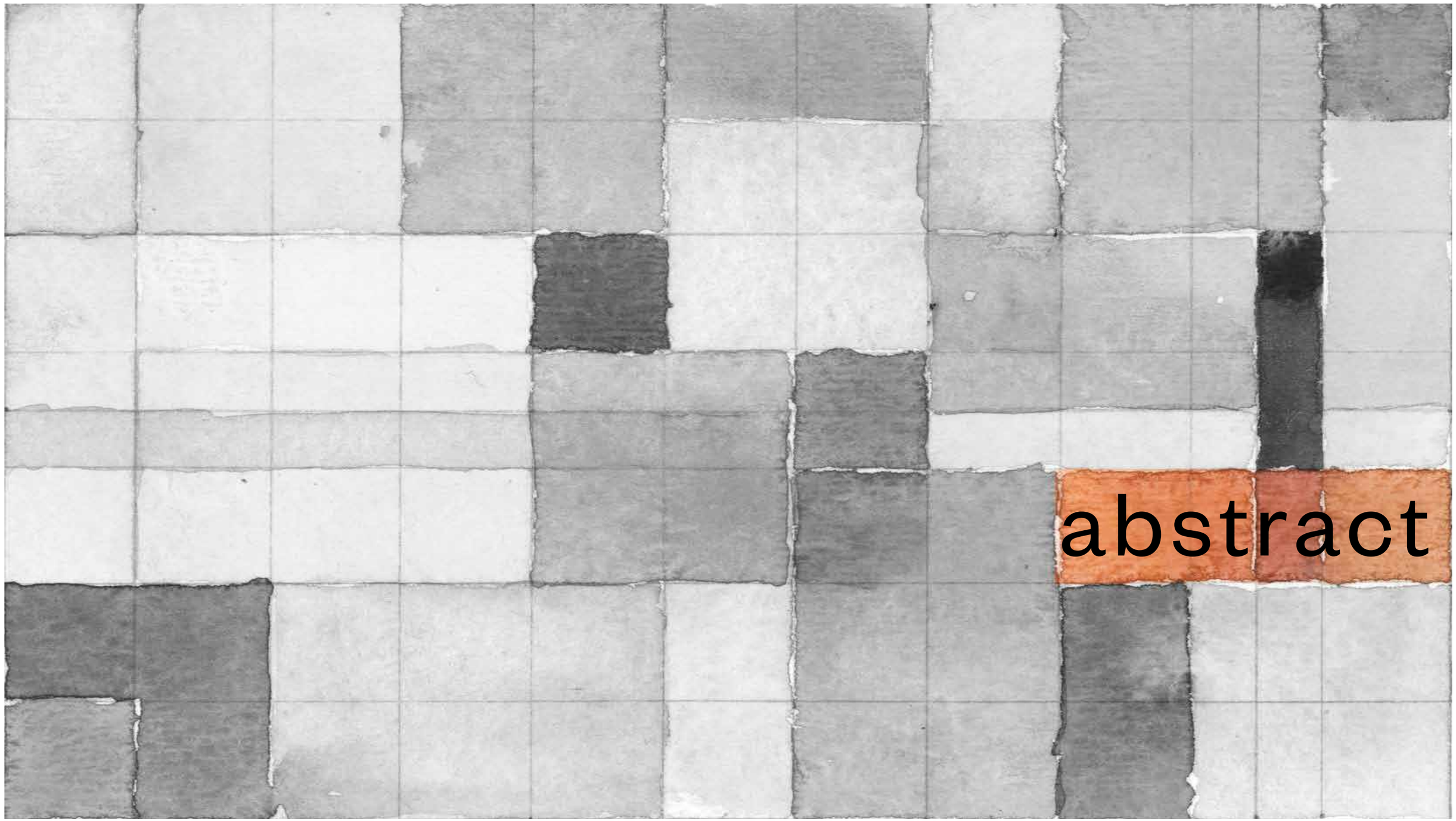
Design is ultimately the art of possible. As a designer, we have the knowledge to create possibilities, we also have the responsibilities for those possibilities we may create.

A chair will never be finished until a person seat in it. But the person may keep changing. An unfinished design will be finished in different ways during different period of time. It is a process of updating. How to make sure the progress well, even open to unpredictable alterations? A good unfinished design should also under adequate control.

This project is a test of sharing control in interior environments. Sharing control is a concept of inviting users to interact with the space, to participate in the spatial updating process, to make their own influences, to create a sense of identity. This is not only about let users join the design process, but also encourage them to impact their living environments. Especially for children, letting them know that they can make big difference to the world, and this different may have great influences on others, will be very meaningful.

Read-In workshop is not a school, but a kind of home, a home belonging to children, which provides the possibilities for children to play, to learn, to occupy, to personalize, and to share. An emotional space that will not limit the user, but keep inspiring them. It helps children notice, think, and grow. Half of the interior space will be a fixed design, designed and fabricated during the first construction phase. The other Half will be designed as a flexible and changeable “framework” space, which allow the users to reorganize, repaint, and refinish, depending on their evolving educational needs and aesthetic tastes. Therefore, this “incomplete” workshop will share control with children. The contents of the framework will be continuously updated by the children who participate in the Read-In arts programs.

Be the change you want to see in the world.


abstract

A TEST OF SHARING CONTROL

As interior designers, we strive to design everything for our clients, from complex environments to the joinery of a chair. We rarely consider inviting our clients or the users to join us in finishing the space.

In 2001, the Chilean government challenged Alejandro Aravena (winner of the 2016 Pritzker Architecture Prize) and his ELEMENTAL team to create quality residential houses from minimal resources.

Two problems facing Chilean citizens in need of housing include maintaining good employement and has the potential to expand their house. Aravena discovered that the old strategies of Chilean architecture could not solve these problems and offer quality housing at the same time. The answer he came up with was “Parallel Building,” a multistory building type allowing for individual growth only on the ground and the top floors. Because of the scarcity of resources, Aravena designed a framework of interior spaces, which allowed citizens to finish their homes based on their own interests and tastes. Instead of building small, finished homes, Aravena prioritized location and structure. Residential locations close to the city place citizens closer to better jobs. Aravena believed that if people could keep good jobs, the completion of those spaces could occur rather quickly. Aravena’s participative “Half House” design philosophy successfully addressed some of Chilean social housing problems and contributed to helping the inhabitants overcome poverty.

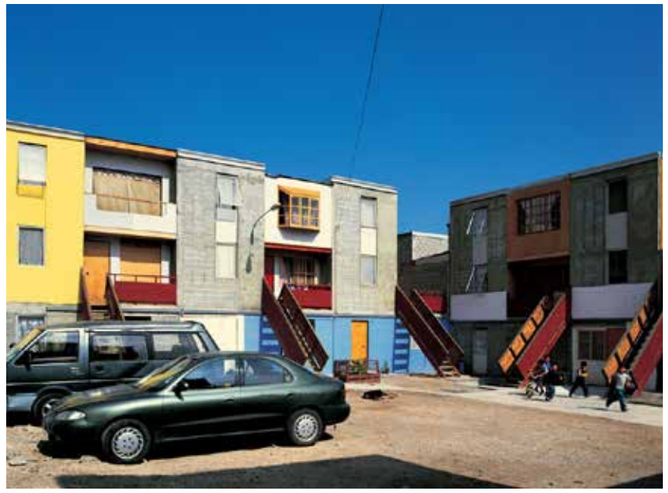
In 2013, Richmond’s Chestnut Hill community and its five surrounding communities had an average poverty rate of 30.3%; about 29.4% of children there lived in poverty [1]. Only about 19.4% people in the community held a bachelor’s degree or higher. Children in poverty often suffer from poor nutrition, housing insecurity, inadequate health care, and unsafe environments. Critically, these children also often have limited exposure to books and language. Each one of these obstacles can influence a child’s school performance, cognitive development, and ability to learn. “Reading for pleasure is the single biggest factor in success later in life, outside of an education. Study after study has shown that those children who read for pleasure are the ones who are most likely to fulfil their ambitions.” To address this deficit, this project will provide a space for elementary school aged children, which will not only teach children thinking, communication skills, and visual literacy, but also helps children practice respectful, democratic, collaborative problem solving and explore the enjoyment and interest in reading.

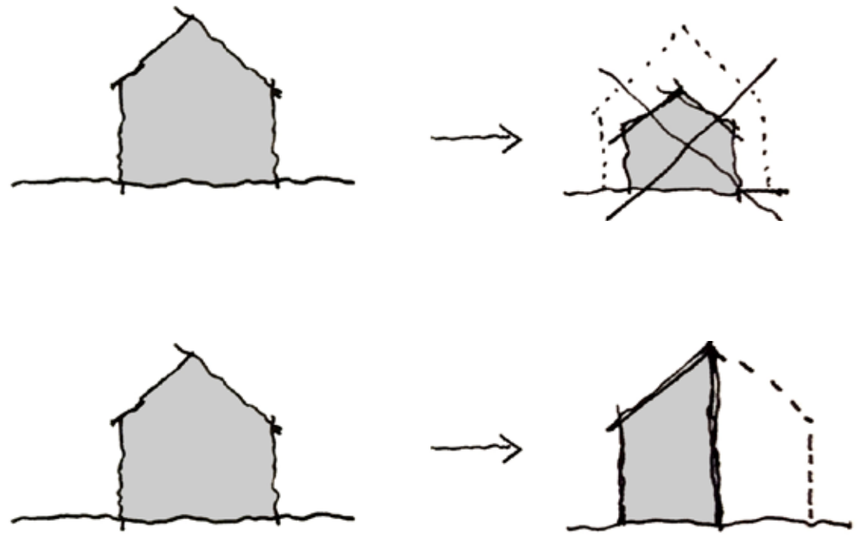
Instead of using a traditional design strategy that completely controls the design, this “half design” will share control with users to create a sense of collective ownership. It is hoped that children will feel a great sense of the impact they have on their own environments, which was what Aravena wanted to achieve in his social housing projects. Children who join the workshop would select tools based on their interest to “read a book”, to “draw the stories in the book,” or to “make a book” with help from mentors, in both traditional and artistic ways. These activities would provides children with creative challenges to learn skills and engage their imagination. The new “Half” space will be continuously updated and developed as the program evolves.

Half Design

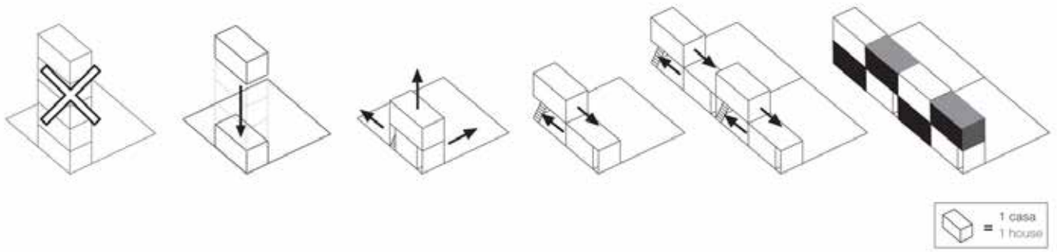
Quinta Monroy, Iquique, Chile, 2005-6, by Alejandro Aravena

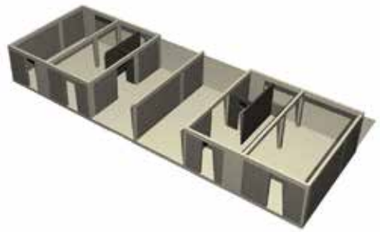
In 2001, the Chilean government challenged ELEMENTAL team to create quality residential houses from minimal resources. ELEMENTAL team discovered that the old strategies of Chilean architecture could not solve these problems and offer quality housing at the same time. The answer he came up with was “half a good house”, which allowed individual growth only on the ground and the top floors and citizens can finish their homes based on their own interests and tastes.

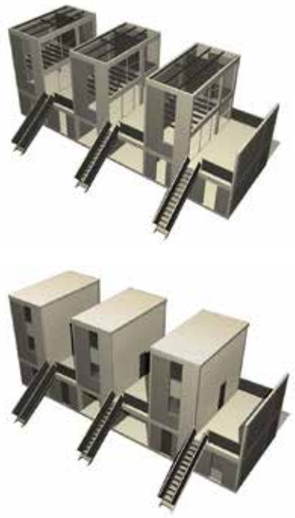




left top Quinta Monroy social housing project (before).
left bottom Quinta Monroy social housing project (after).
right diagrams of “Half a good house”







Aravena found out that there were two old strategies in the Chilean market could not solve the problem. The answer he came up with was "Parallel Building", a multistory building allowing for individual growth only on the ground and the top floor.

left "Half a good house" expanding diagrams.
right models of "Half a good house" changing in steps.

left top Quinta Monroy social housing project single unit, exterior (before).
left bottom Quinta Monroy social housing project single unit, exterior (after).
right top Quinta Monroy social housing project single unit, interior (before).
right bottom Quinta Monroy social housing project single unit, interior (after).

As interior designers, we strive to design everything for our clients, from complex environment to the joinery of a chair. We rarely consider inviting our clients or the users join us in finishing the space.

When user participataion is important for supporting the spatial programming, a more participative interior design strategy is necessary.

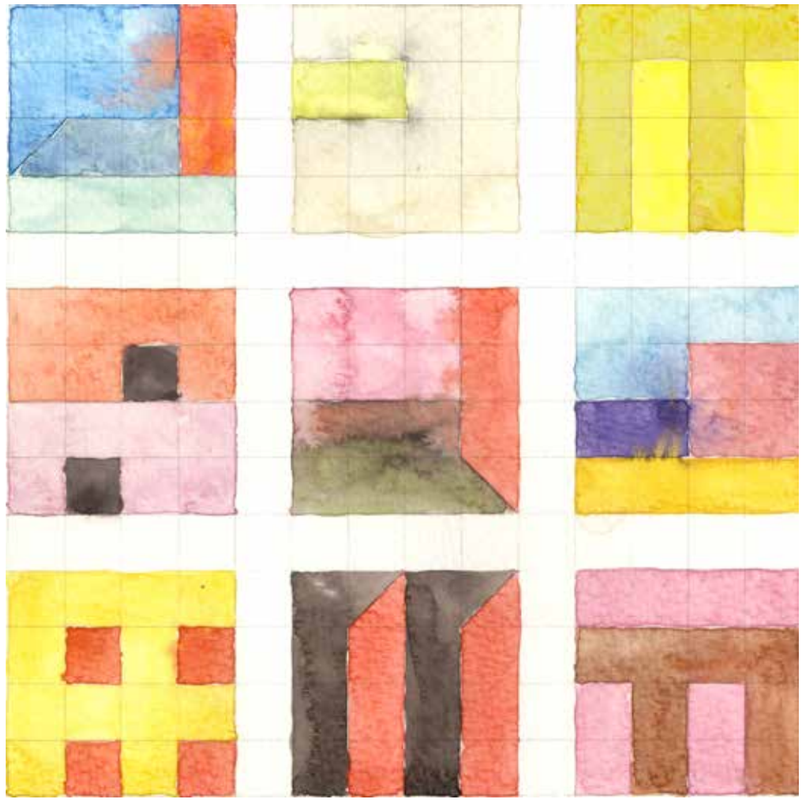
precedents

/precedent i

colorful
expressive
engaging
meditative
reflective

Casa-Estudio by Luis Barragan.

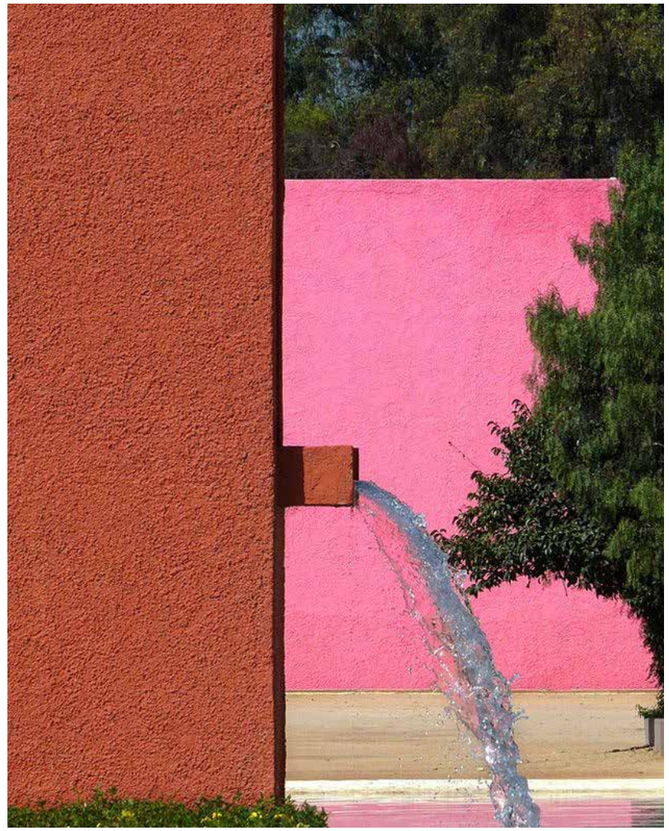
Luis Barragan—



“Architecture, besides being spatial, is also musical. That music is played with water. The importance of walls is that they isolate one from the street’s exterior space. the street is aggressive, even hostile: walls create silence. From that silence you can play with water as music. Afterwards, that music surround us.”

Luis Barragan’s architectures contributed to the enrichment of the human capacities of the individual.

left watercolor diagrams of Luis Barragan’s architectures.
right top yellow corridor in Gilardi House by Luis Barraga.
right bottom Casa-Estudio by Luis Barragan.



The closely integrated interior and exterior spaces were surrounded by walls designed to create a private and serene environment. The window sizes werealso limited except when facing a private courtyard, with its pool and fountain.

left Cuadra San Cristobal by Luis Barragan.
right library in Museo Casa by Luis Barragán.

In his architectures, wall became a sculpture and achieving an extraordinary plasticity and monumentality. He placed walls in a way that orchestrated a systematic “unveiling” of the interior as the visitor entered the house and progressed from space to space, which created an all-enveloping domestic enclosure, allowing glimpses of the sky but little else of the outside world.

left Vestibule by Luis Barragan.
right reception room by Luis Barragan .

/procedent ii

joyful
flexible
expressional
friendly

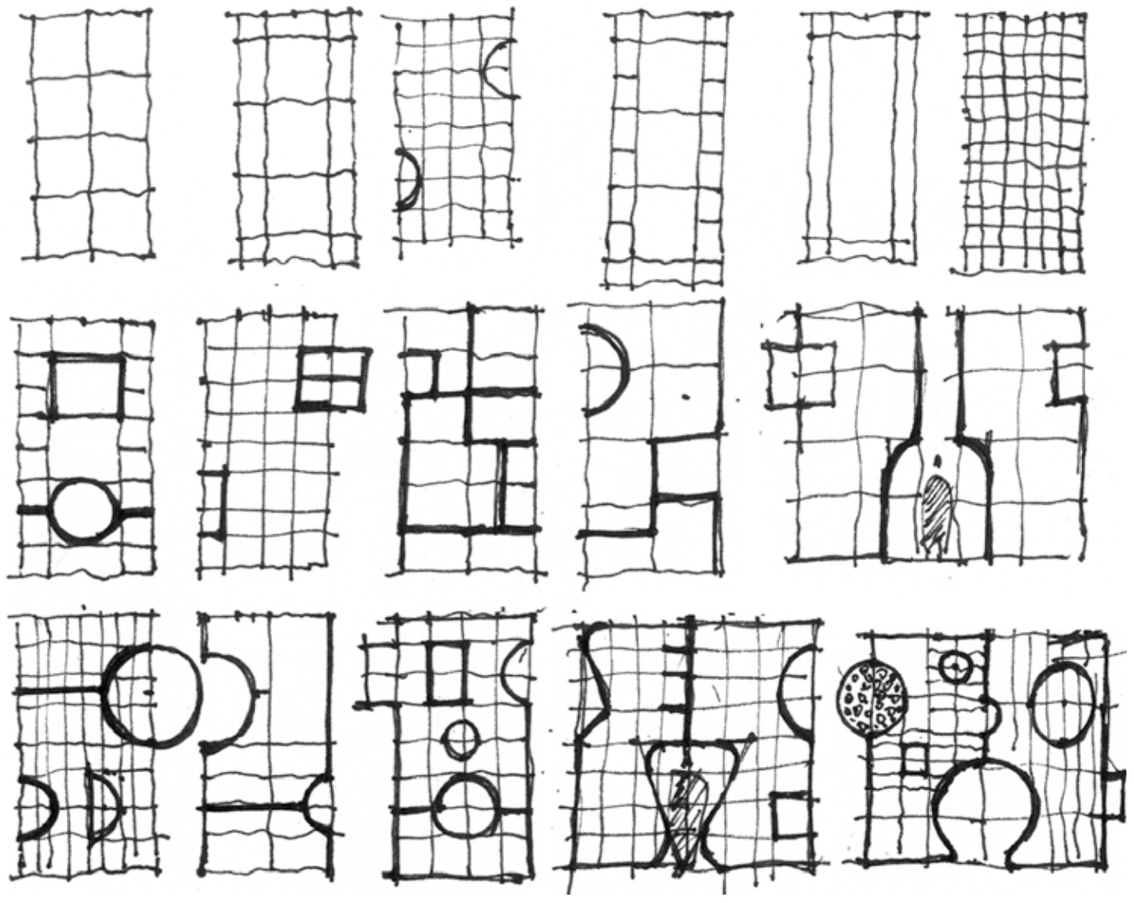
open studyroom in Jsracs Kindergarten

Jsracs Kindergarten—

Beechboro, Australia, 2013, by Brooking Design Architects

Passive and active design solutions have been brought together through the use of energy-efficient and sustainable material and finishes. The design of cabinetry as puzzle pieces is a visual metaphor expressed in form, creating a play zone, storage facility and room dividers to separate the teaching spaces. Using a balance between active muted colour tones and natural timber, the overall ambience of the space is playful, warm and nurturing."

left open studyroom in Jsracs Kindergarten
right large-scale jigsaw pieces in open studyroom.



left top large-scale jigsaw detail.
left bottom large-scale jigsaw detail.
right study sketches of large-scale jigsaw system.

left study room.
middle ceiling system and skylight openning.
right open classroom.

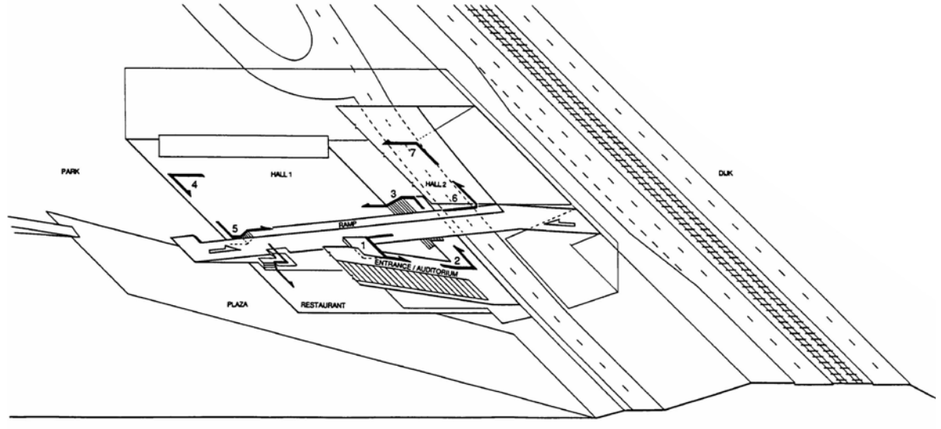
continuous
interactive
penetrable

left ELEMENTAL social housing project. Quinta Monroy, Iquique, Chile.
right top Quinta Monroy project concept diagram: "Half a good house"
right bottom diagram of "Half a good house"

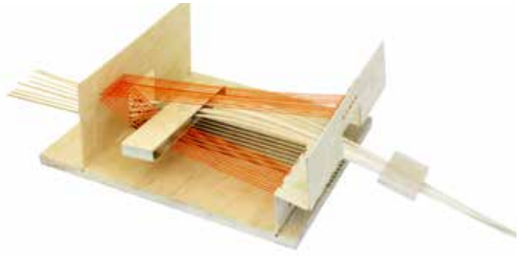
Kunsthal—

Rotterdam, The Netherlands, 1992, by Rem Koolhass

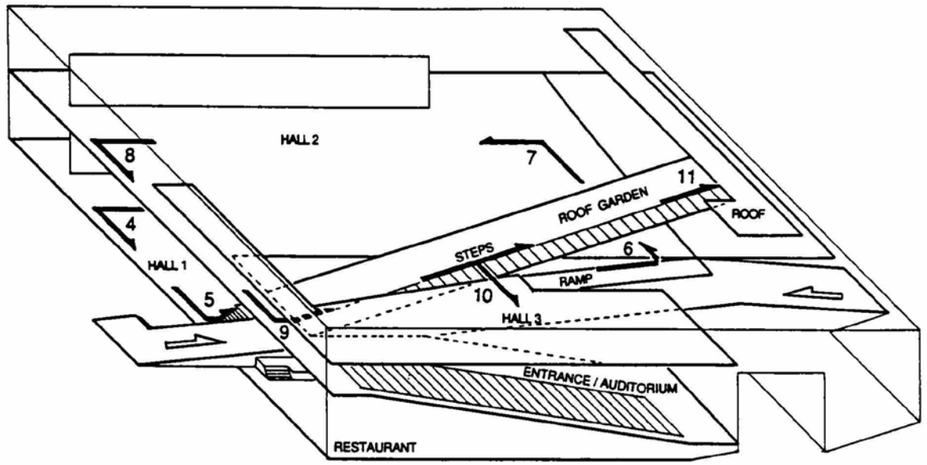
The Kunsthal is a compilation of several galleries and halls that allow for maximum flexibility and accommodate a multitude of exhibitions and activities that can coexist singularly or collectively. The various parts of the building seem to be lightly piled on top of each other and several ramps traverse the structure to produce a spiral route through the building. The continuous ramp winds its way upwards and links the different exhibition spaces.

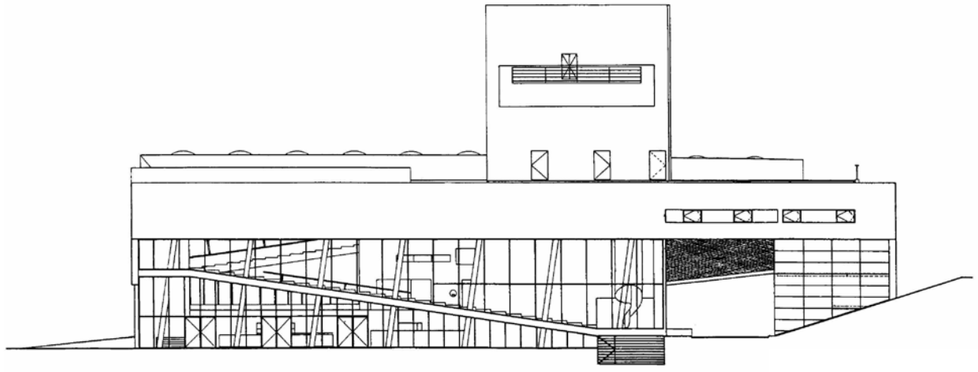


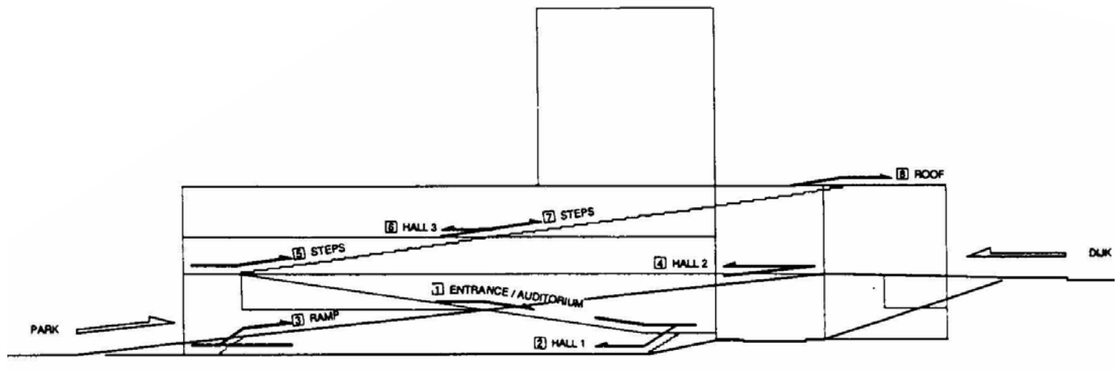
left bird's eye view of Kunsthal.
right axon circulation diagram of Kunsthal **.**



left Kunsthal circulation system study models.
right study sketches.

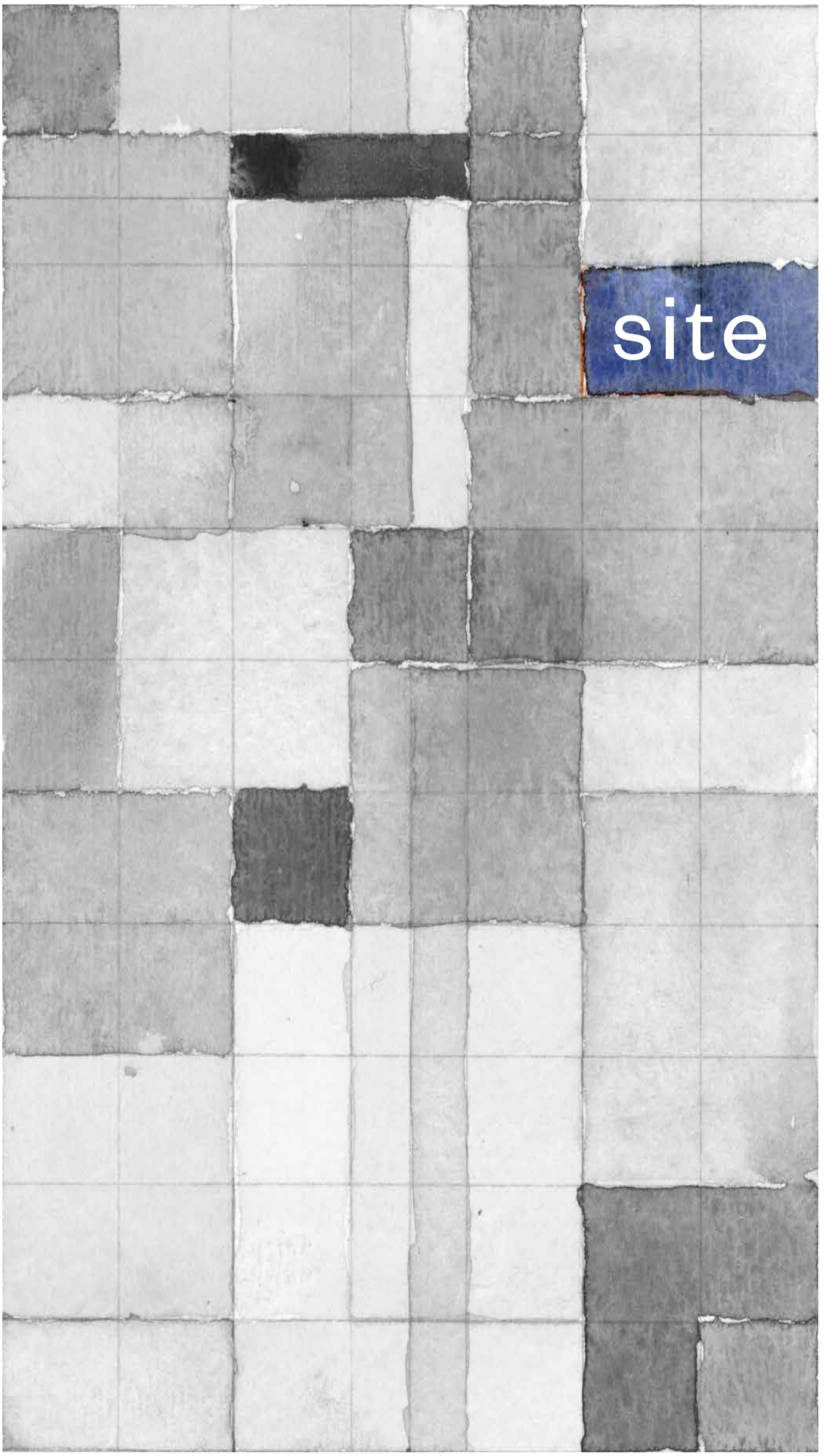




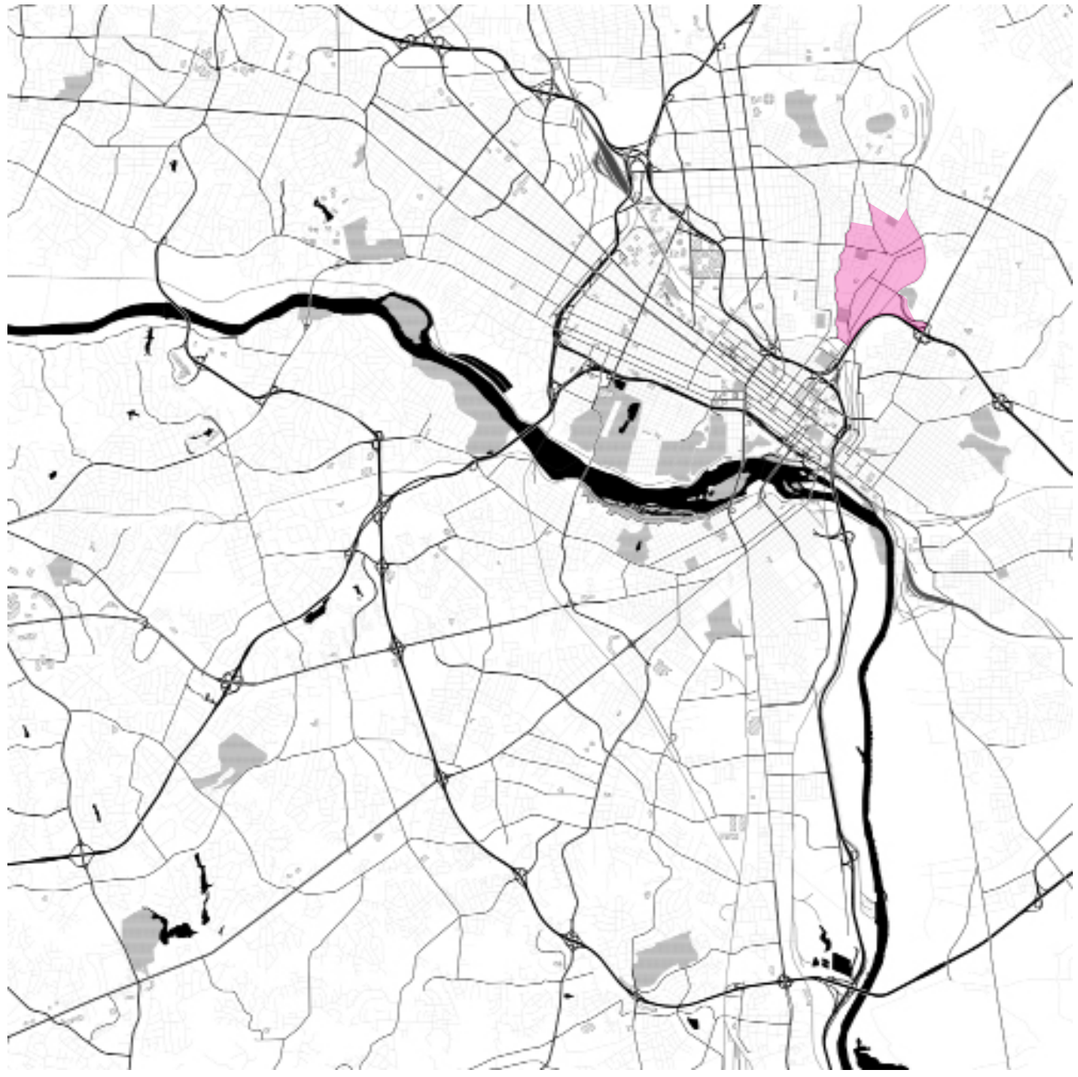


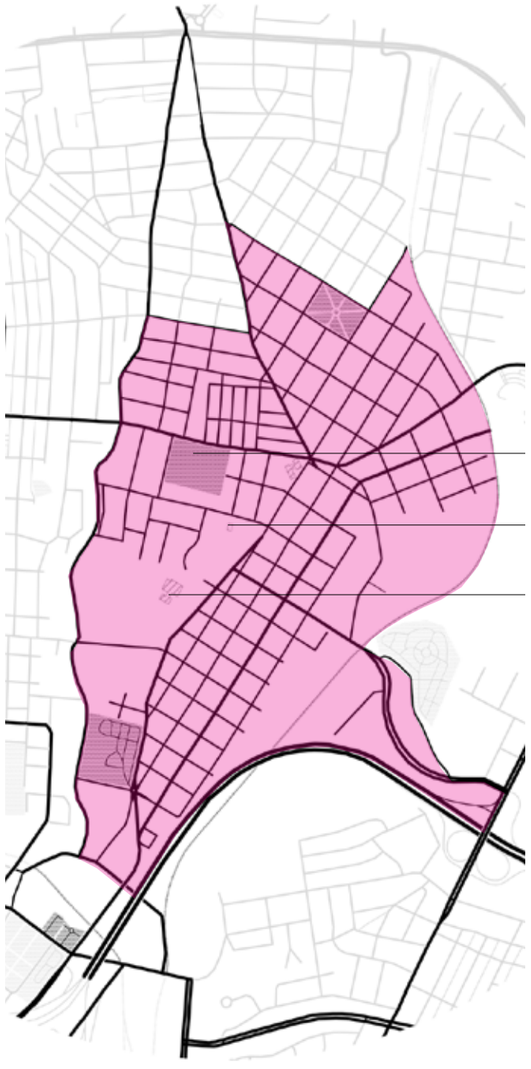
left axon circulation diagram of Kunsthal.
right top Kunsthal south elevation drawing.
right bottom Kunsthal south elevation circulation diagram.

left top stair seating with chairs.
left bottom stair seating without chairs
right the intersation space of two circulation system.


site

/site

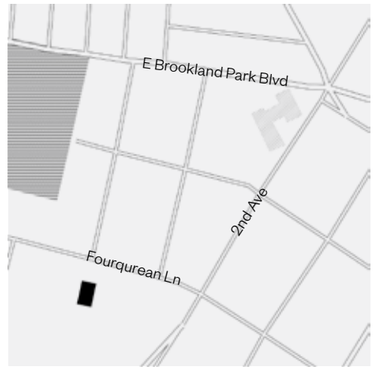




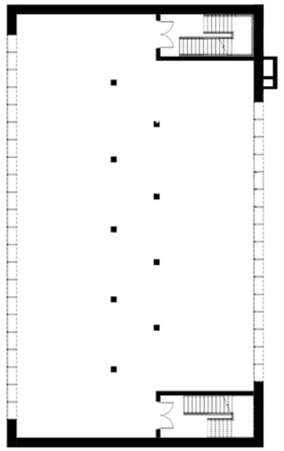
left Richmond city map.
right Chestnuts Hill community map.

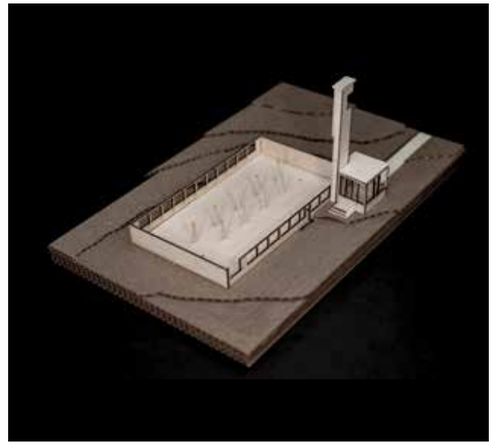
/site

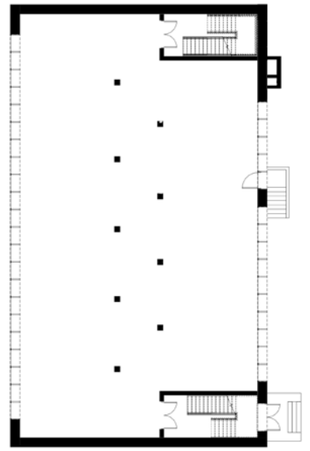
bird's eye view of project site

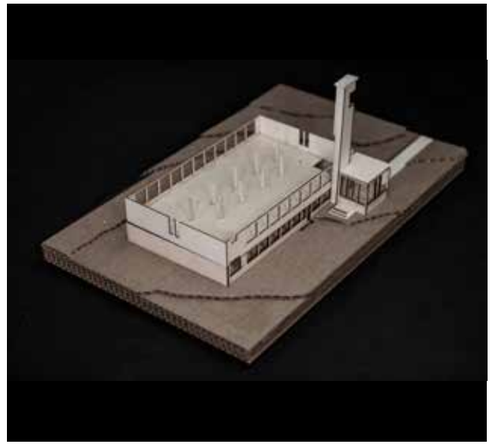


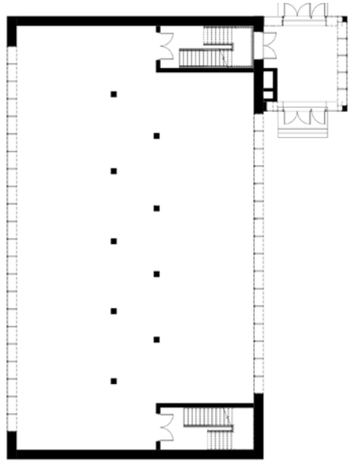
left old St. Elizabeth Elementary School building.
right top site map.
right bottom site model.



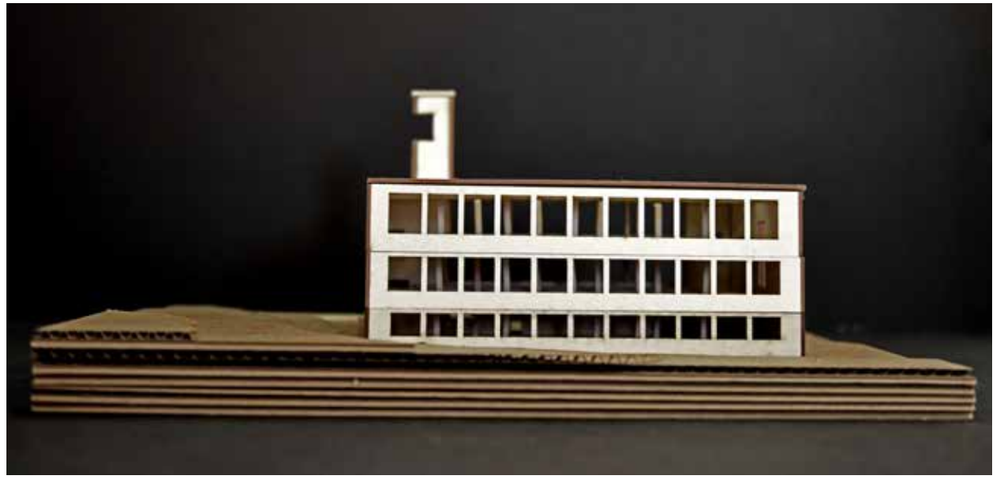






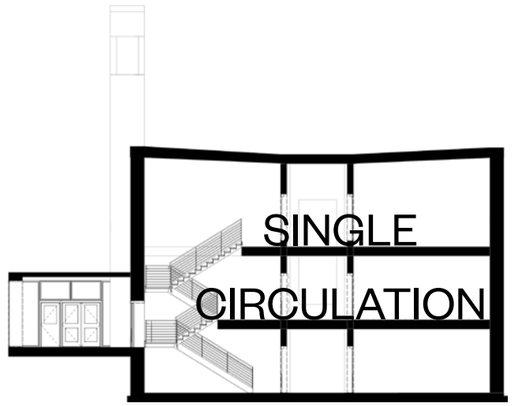


models and drawing of three floors.

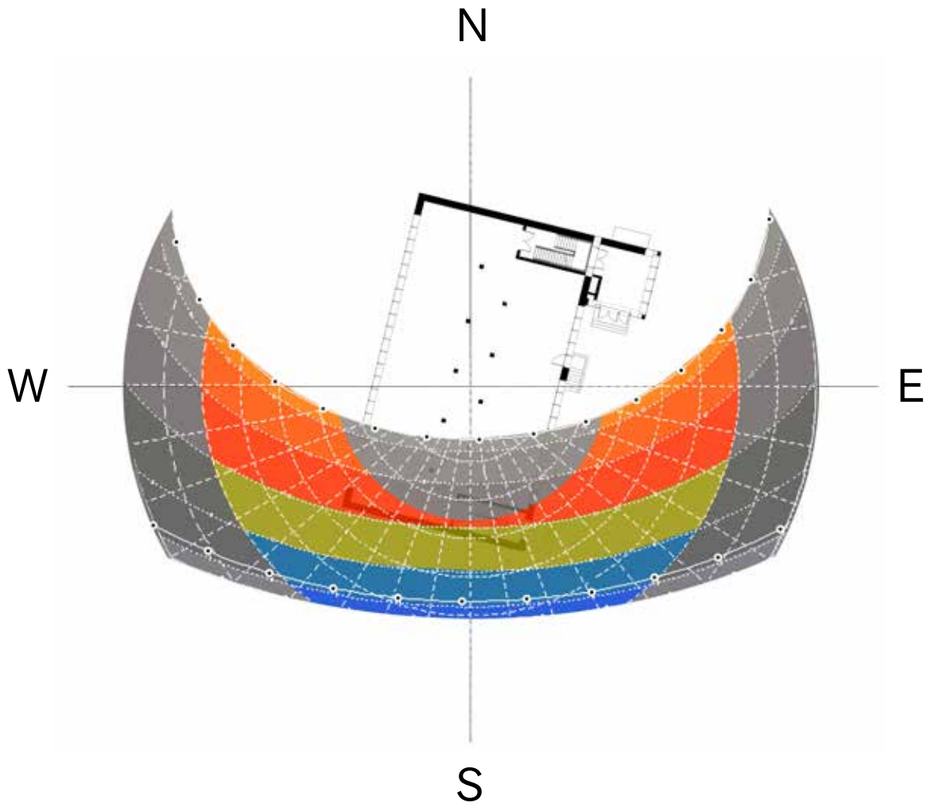


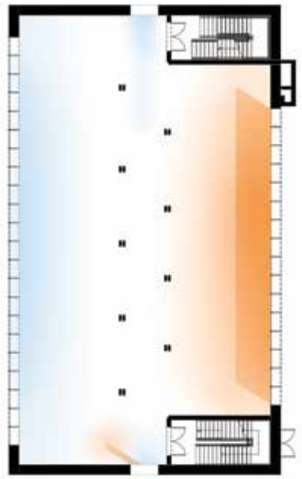
left top east elevation of the site model.
left bottom west elevation of the site model.
right exterior ground levels in four elevations.

NO COMMUNICATIONS
BETWEEN FLOORS

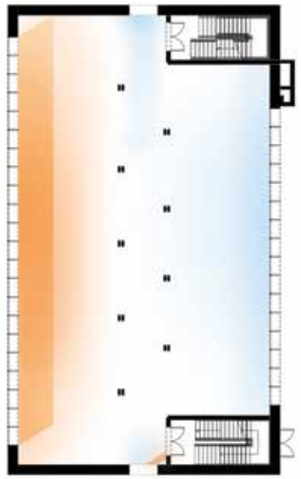

SINGLE
CIRCULATION

/sunlight

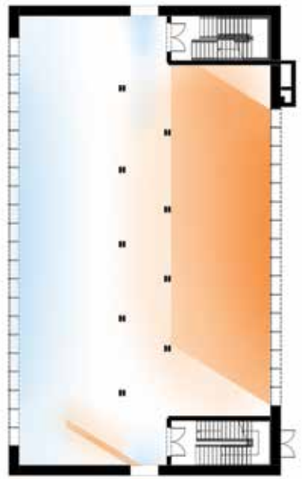




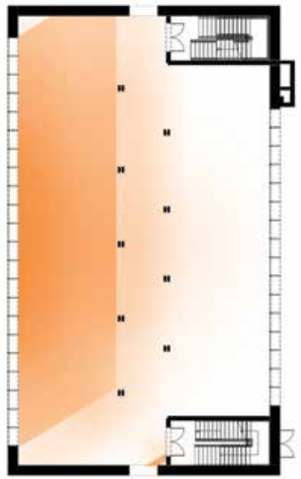
summer morning



summer afternoon



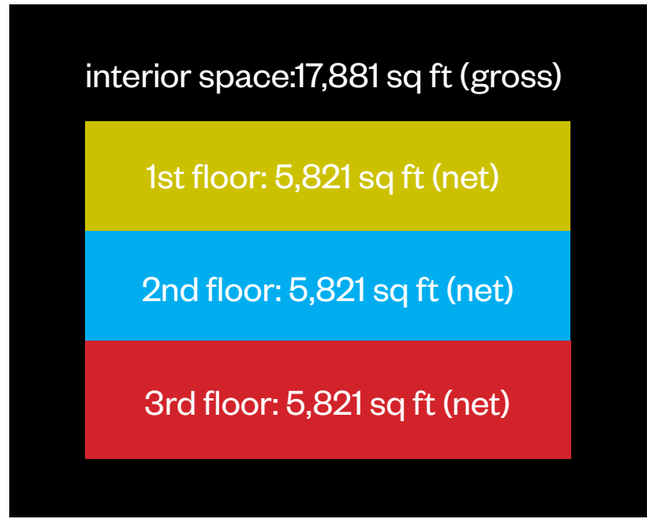
winter morning



winter afternoon

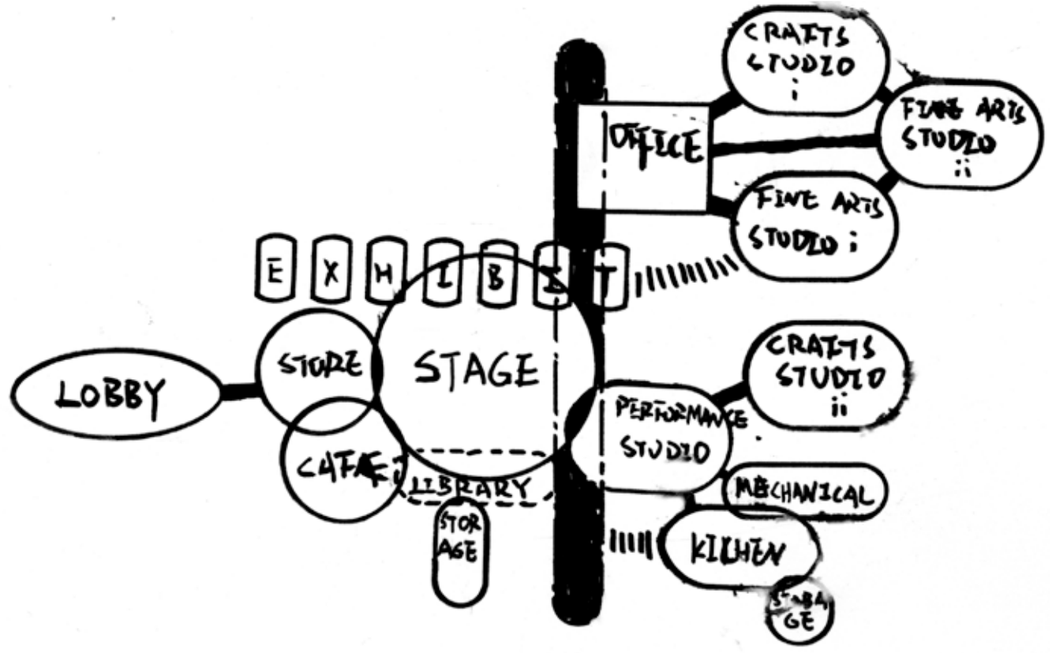
/code

IBA group	Rducational group e
Year built	1950
Type of work	Addition to existing structure
Major occupancies (group/ division)	R2
Occupant load	400 - 600
Gross area	17,881 sf
Net area	10,595 sf
Building hight	3 storeys
Automatic sprinklers	Yes
Fire alarms	Yes



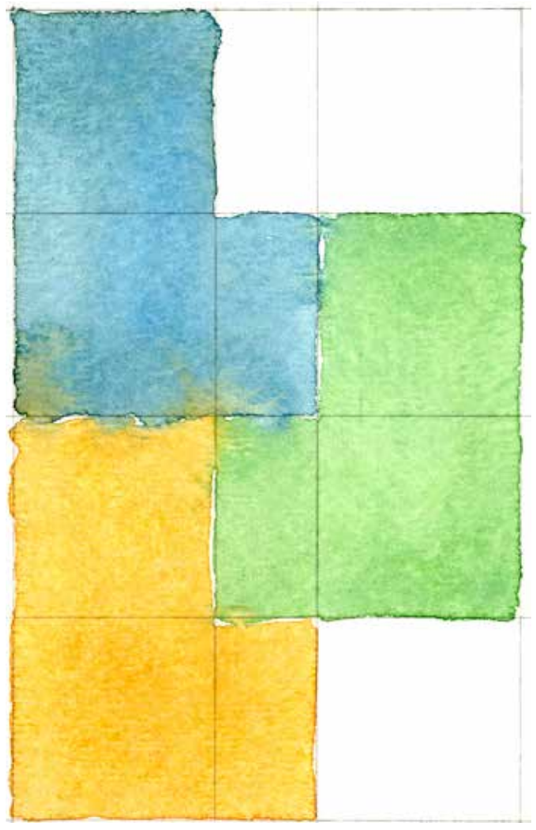
READ-IN ARTS

- studio
  - visual arts studio
  - crafts studio
  - performance arts studio
  - drama studio
  - music studio
  - reading room
  - storage
- public
  - lobby
  - waiting area
  - performance stage
  - work displaying area
  - locker space
  - open kitchen
- admin-istration
  - reception
  - teacher office
  - principle office
  - library



concept

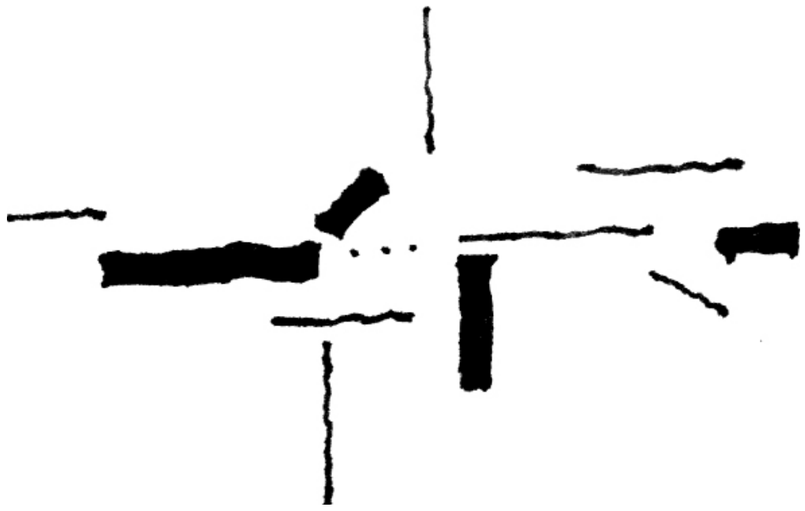
Half - Emotional - Tetris



concept watercolor diagram

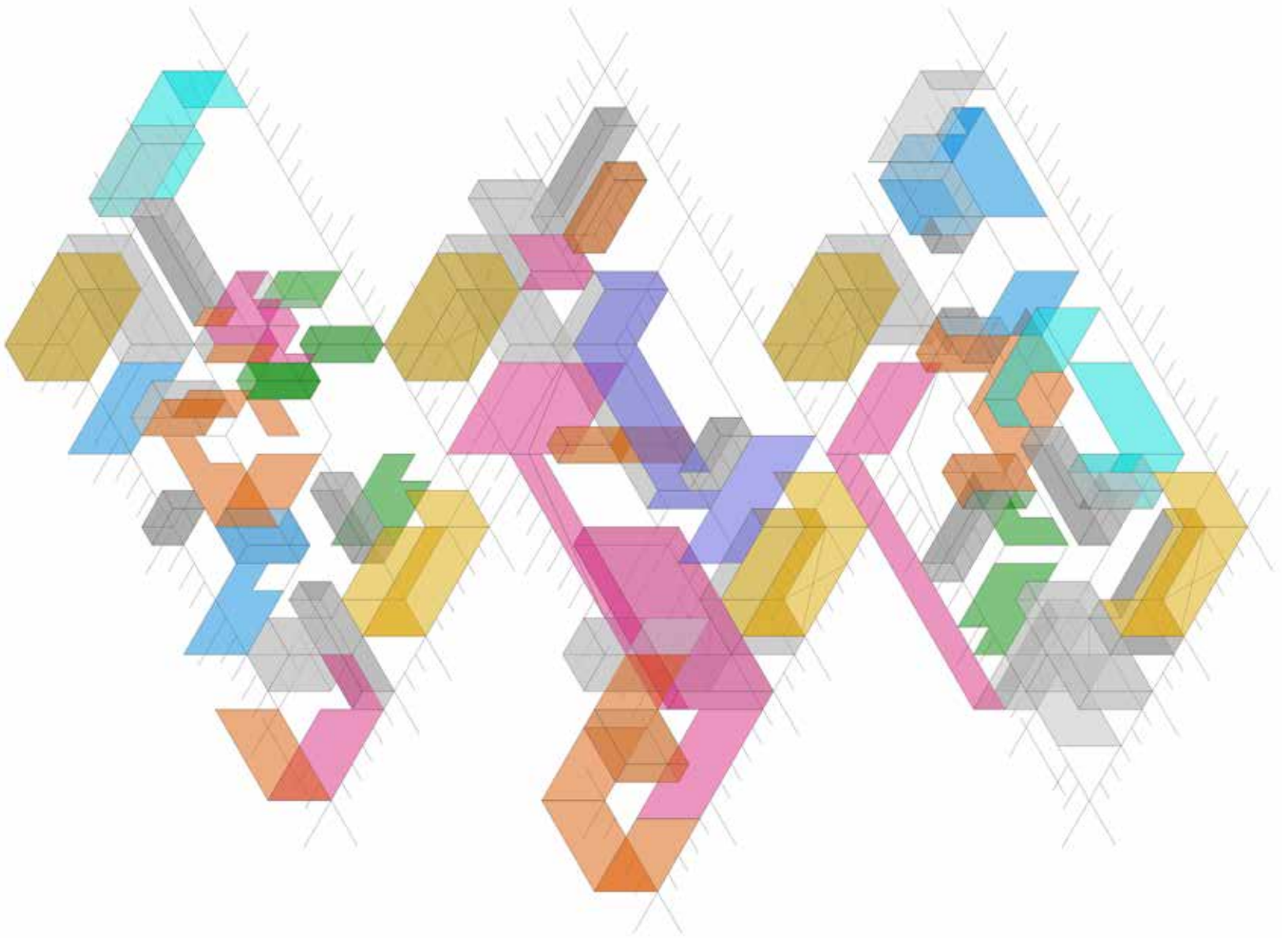
Read-In is a space that not only provides after school art programs, but also helps children find the right attitude to face challenges in their lives. The interior environments should give children opportunities to express their emotions, to learn how to face different issues in their lives, and how to brighten their perspectives.

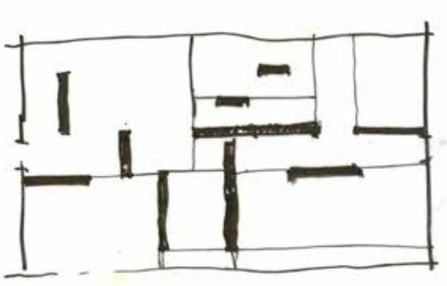
For children, a “Half” design does not mean unfinished, but instead represents opportunities to participate with the space. Children can gain a sense of identity through personalizing the space and sharing their creations with the whole community. An emotional space that will not limit the user, but keep inspiring them. It helps children notice, think, and grow.

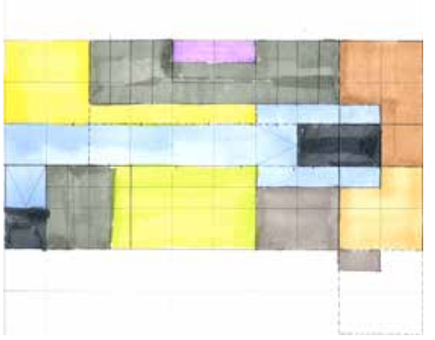


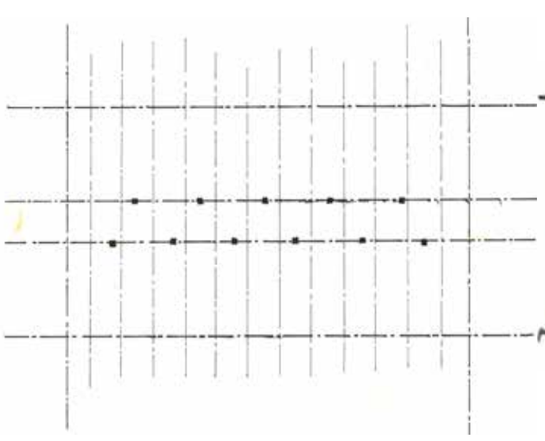
circulation concept diagram

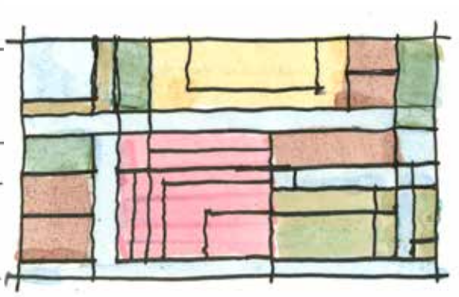
In the existing building, each floor is fully separated from the others, except at the two staircases. To break through the boundaries between spaces, a new monumental stair seating system is brought into the interior design, penetrating all floors of the building.

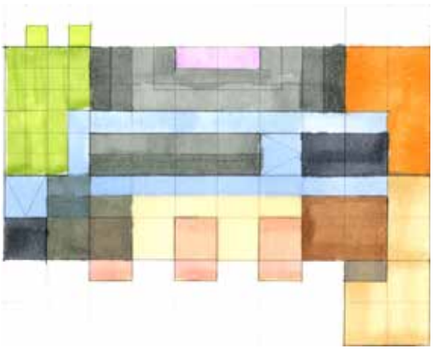


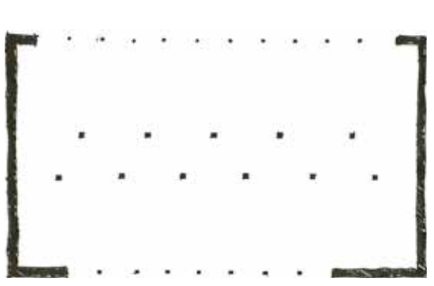


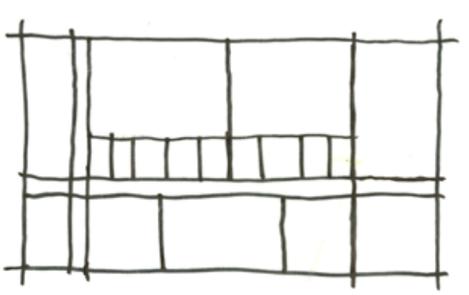


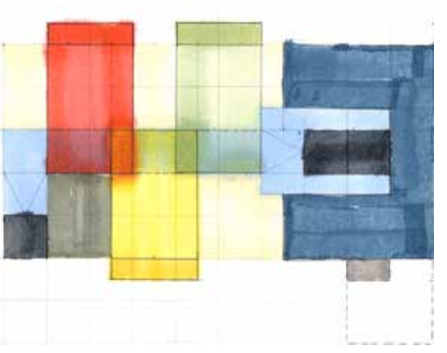


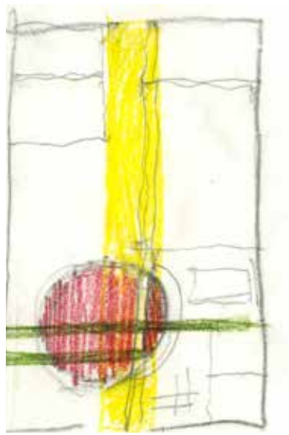
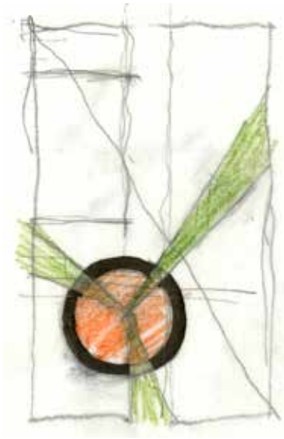
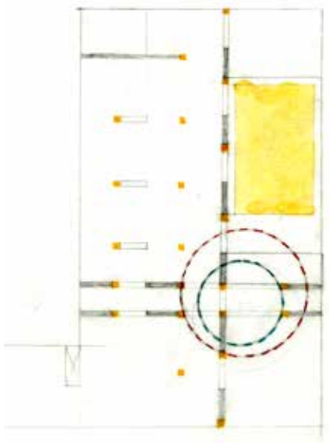
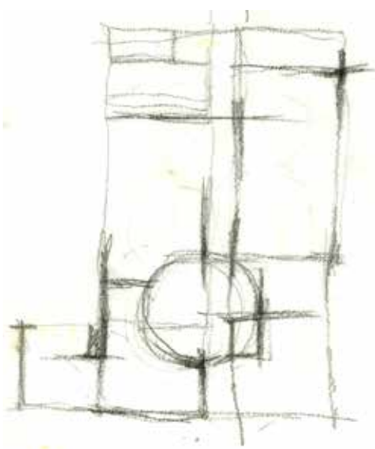
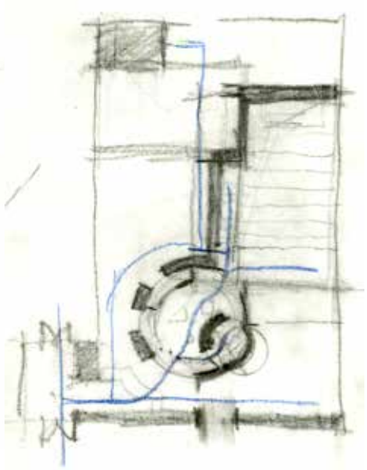
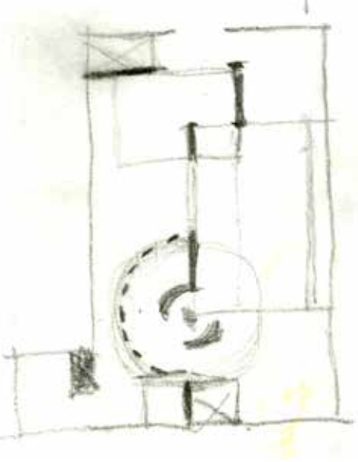


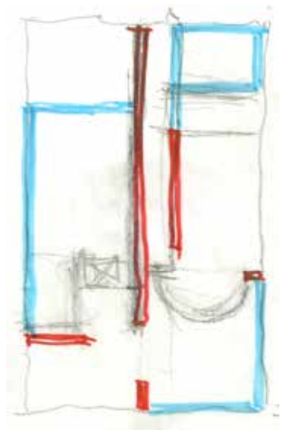


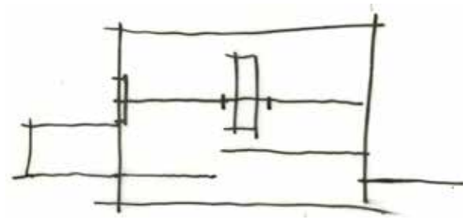
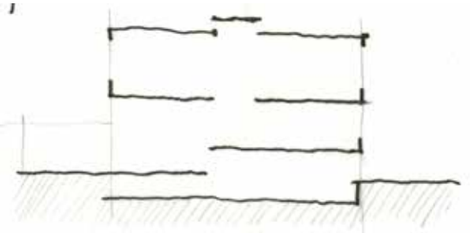
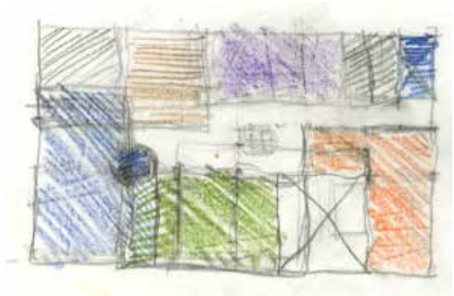
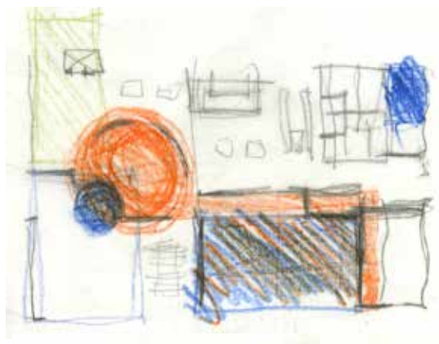
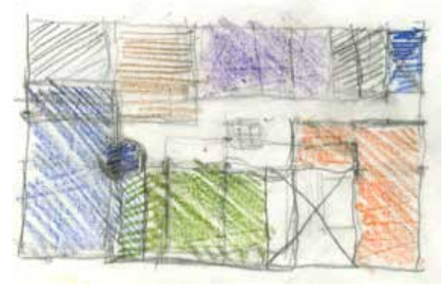
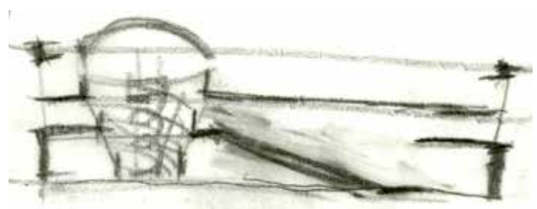


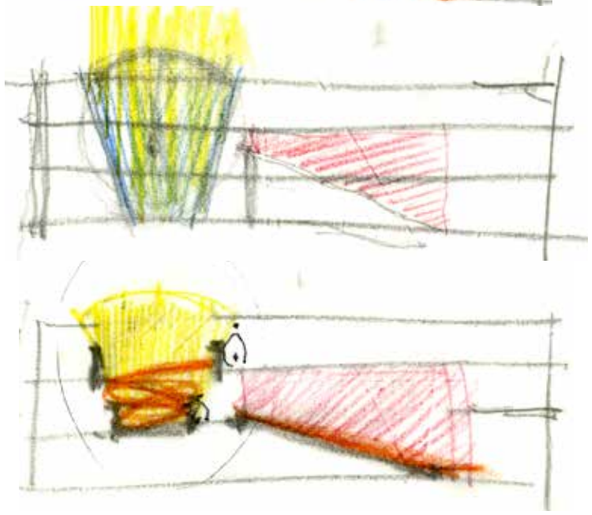
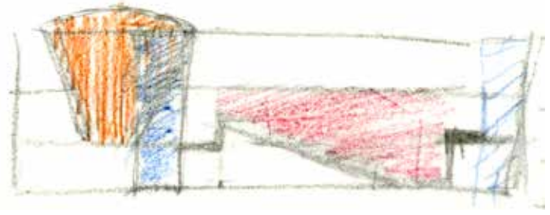
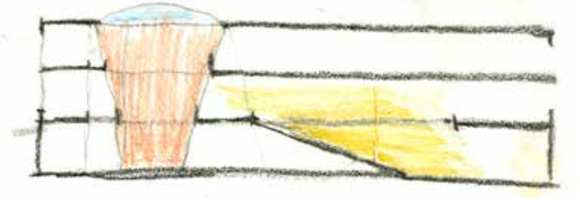


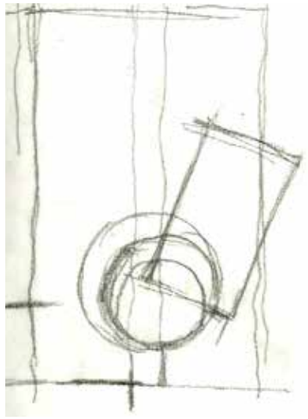


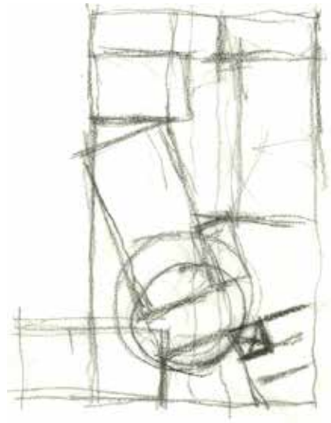







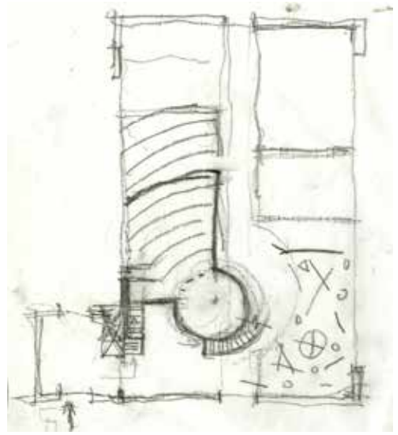


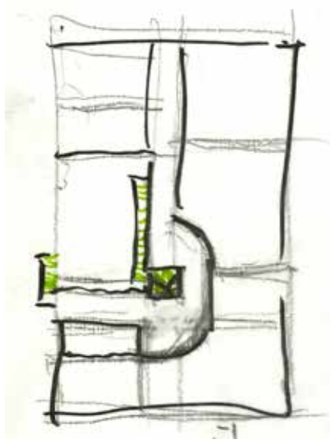







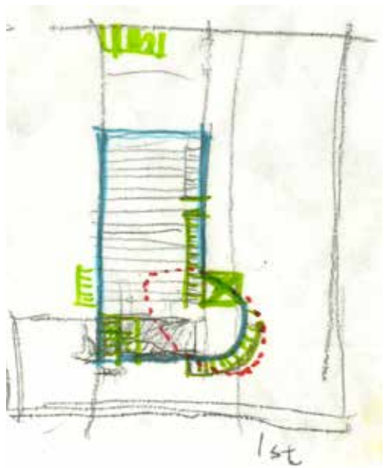










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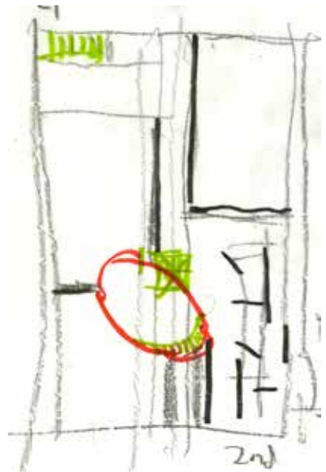
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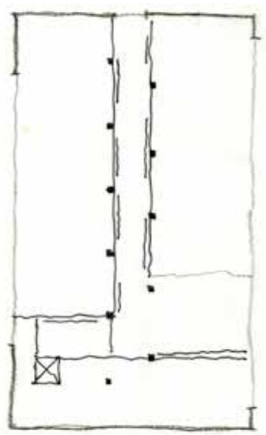
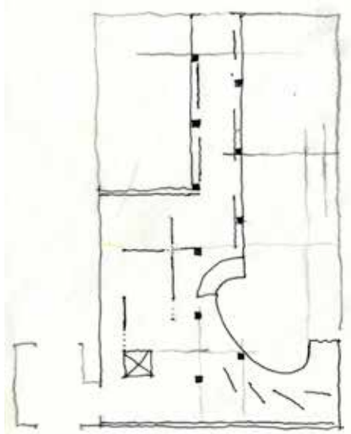
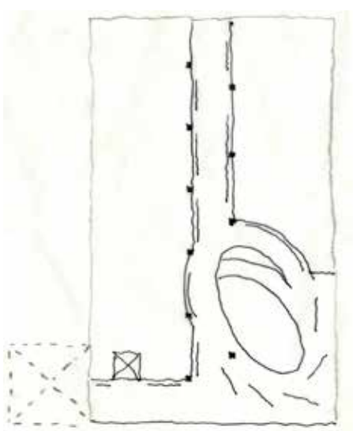
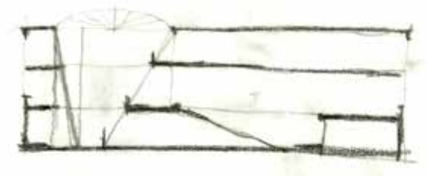
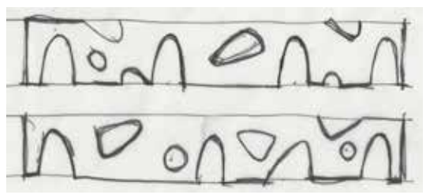
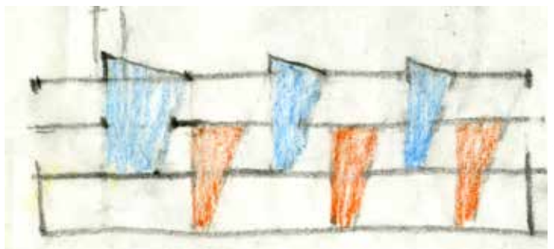


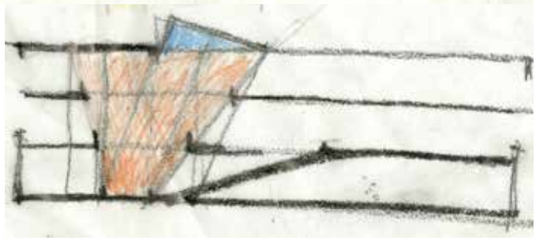


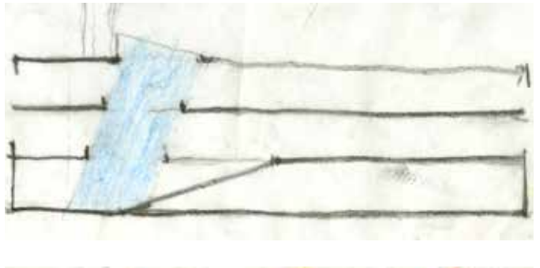


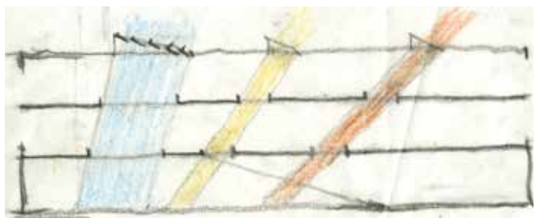


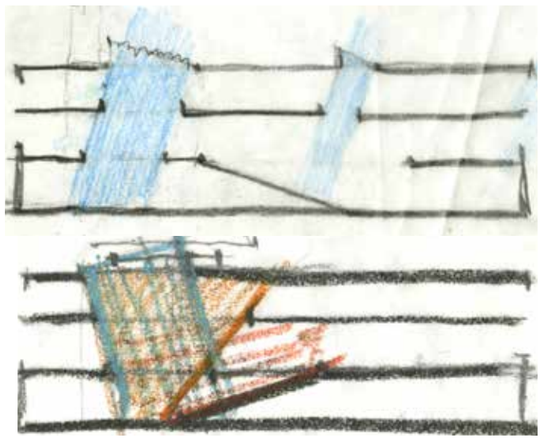


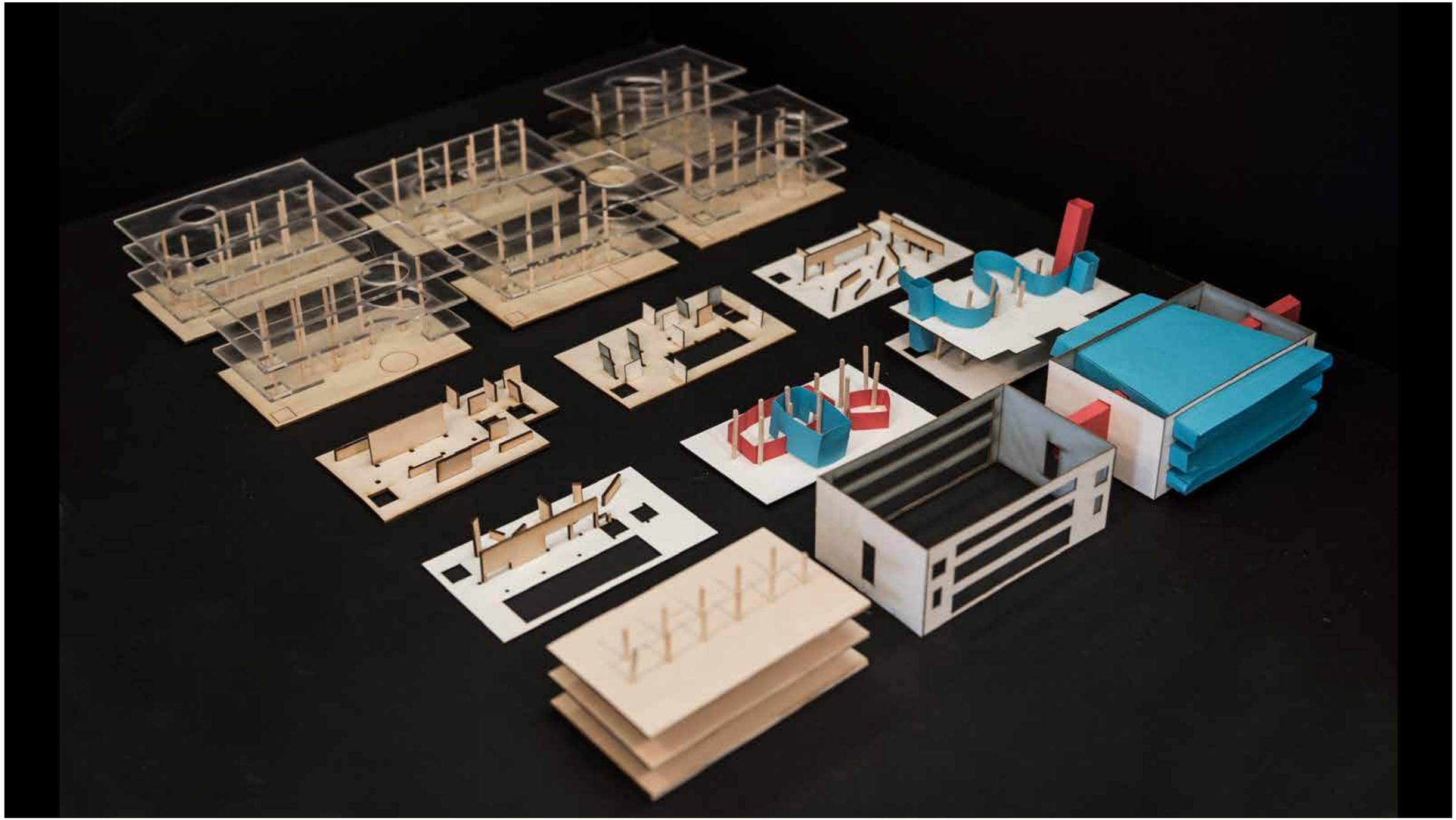




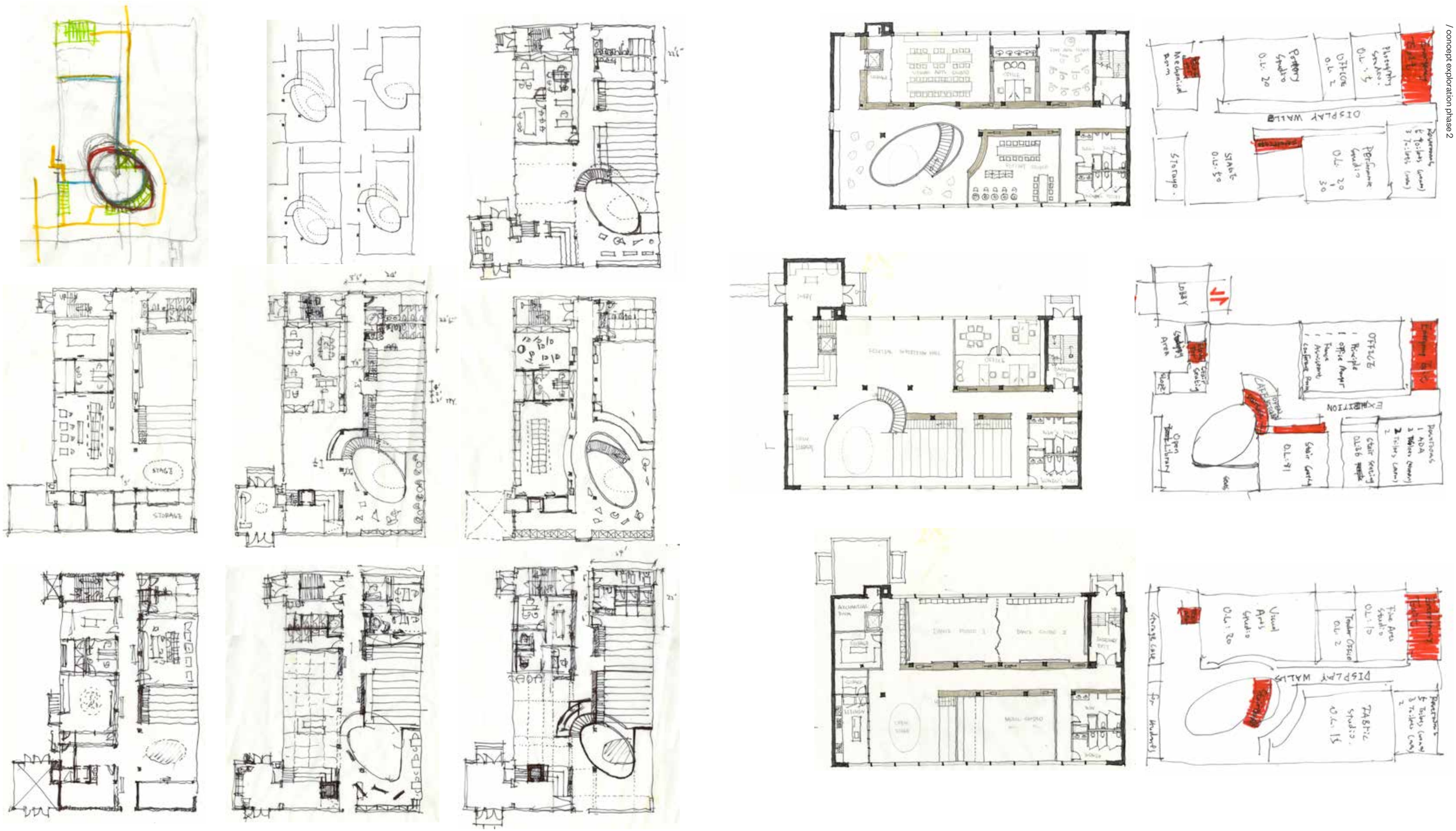


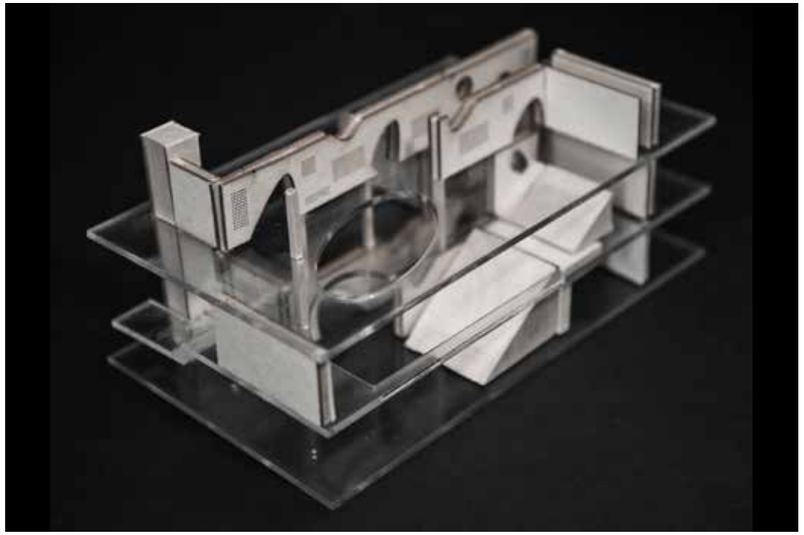


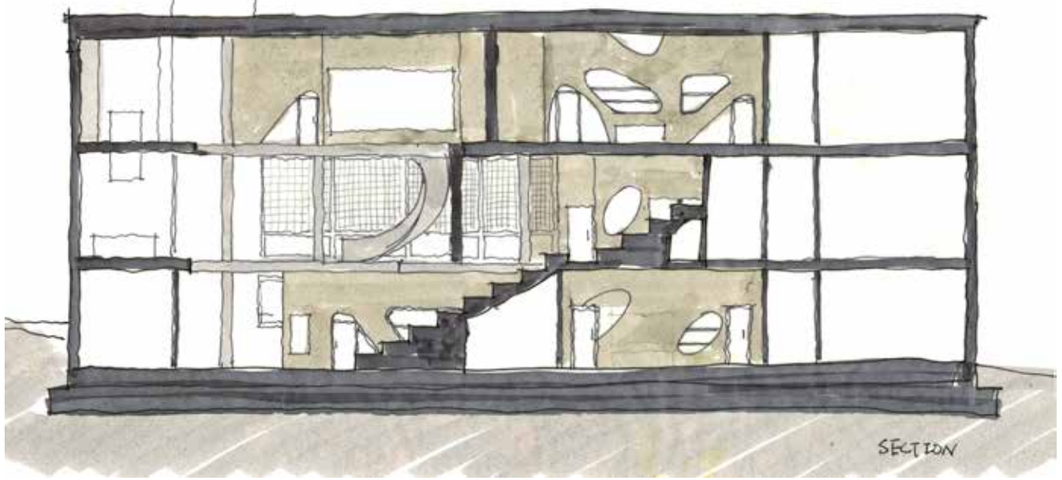




space planning study models


STAGE
STORAGE
DISPLAY WALLS
LOBBY
EXHIBITION
OFFICE
Pottery Studio
Performance Studio
Stage
Storage
Mechanical Room
Visual Arts Studio
Fabric Studio
Teacher Office
Fine Arts Studio
Storage Case
for students

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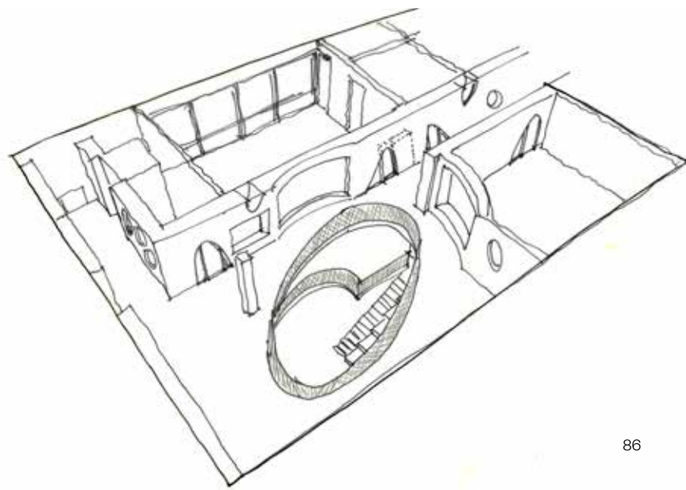
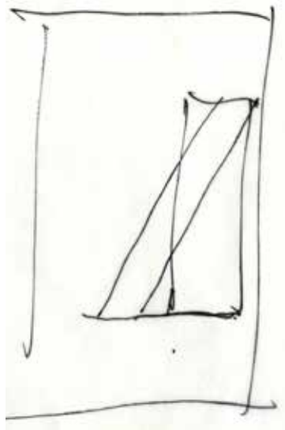
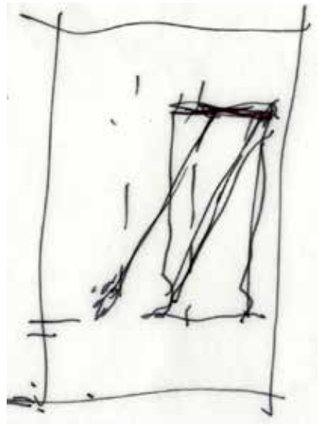
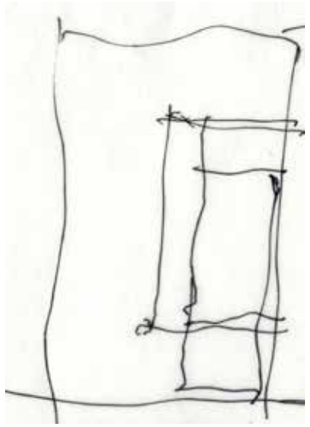
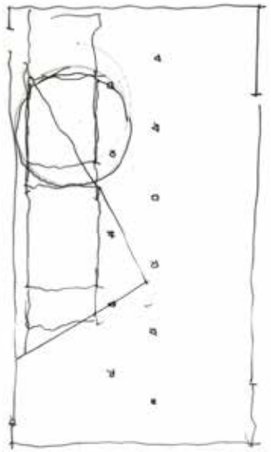
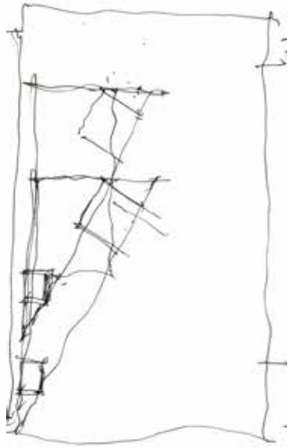
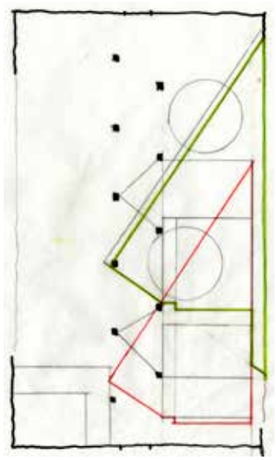
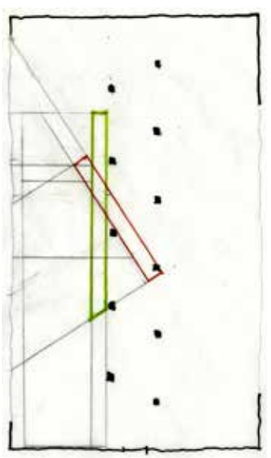
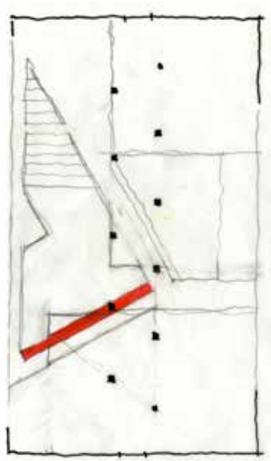
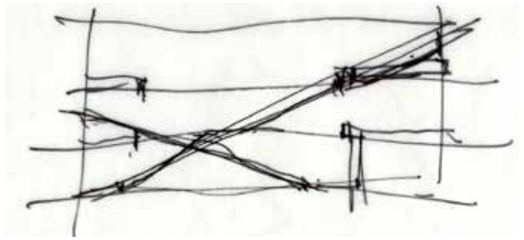
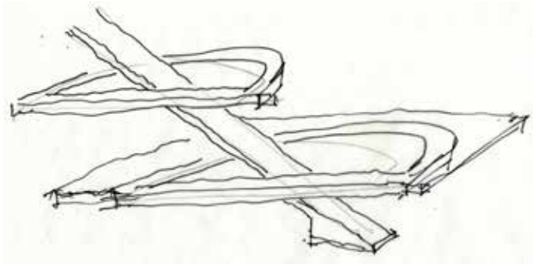
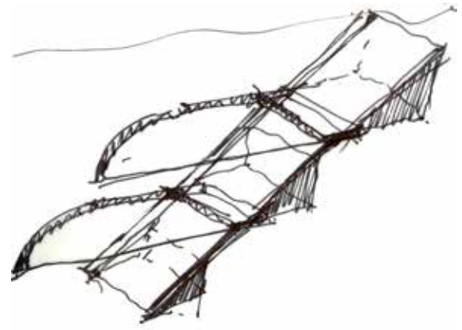
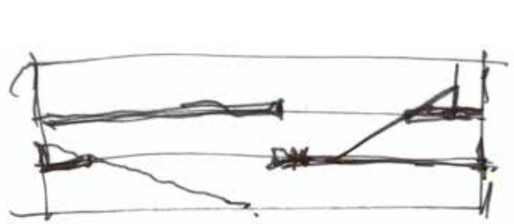
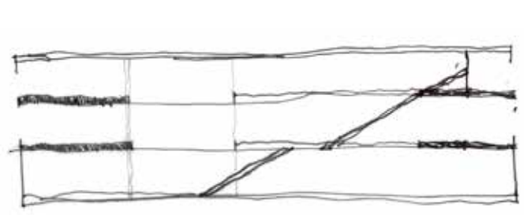
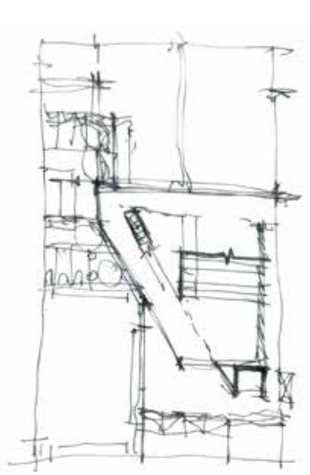
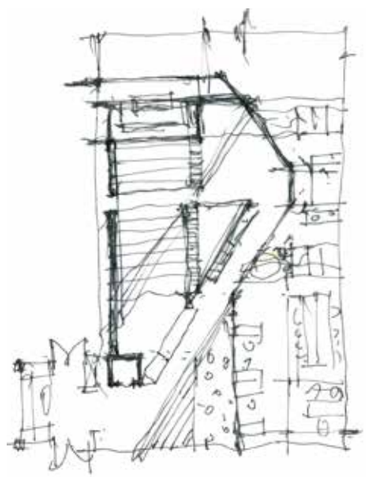
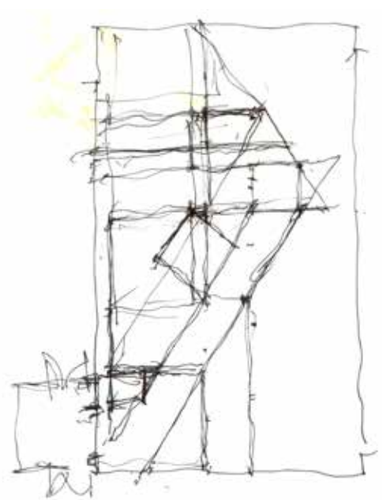
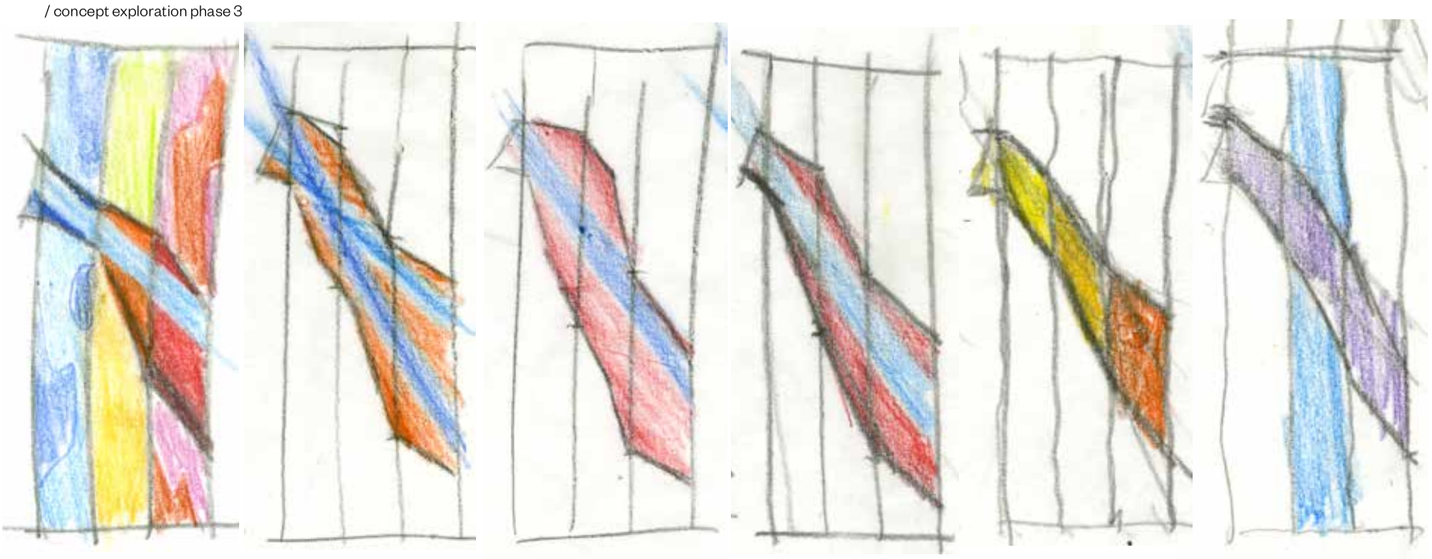
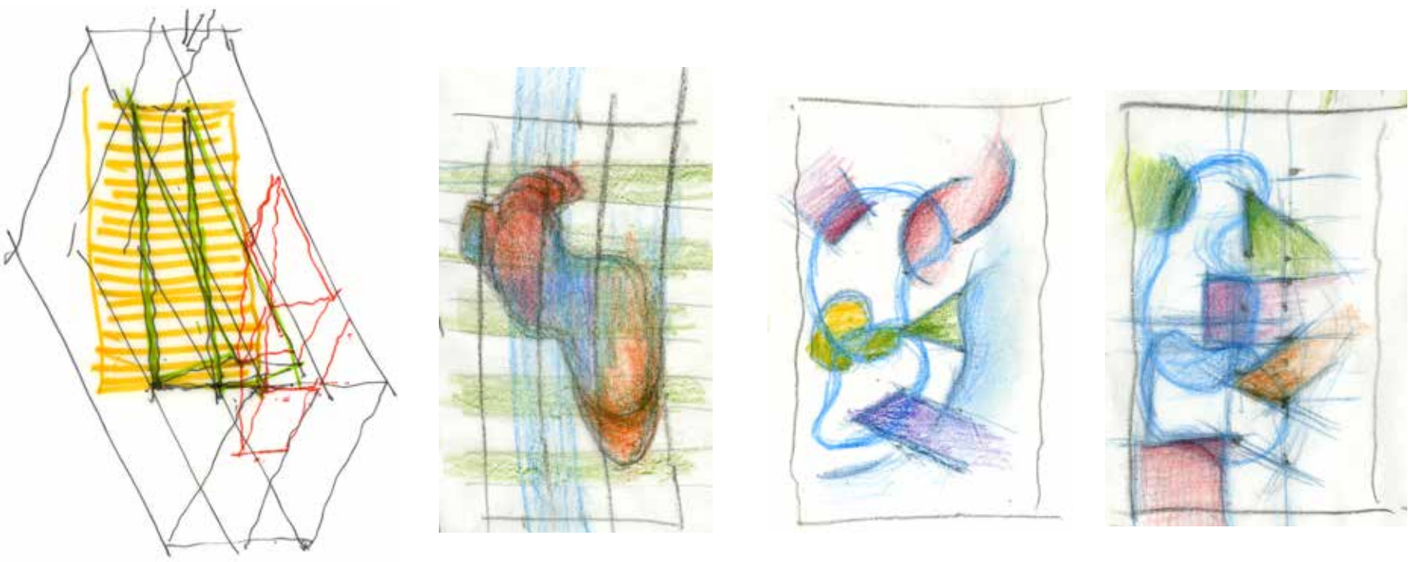


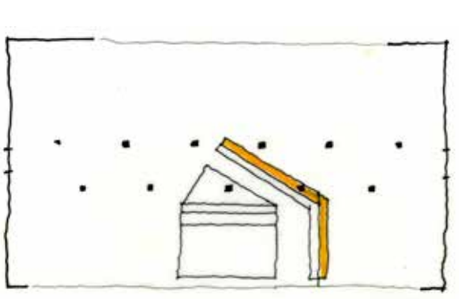




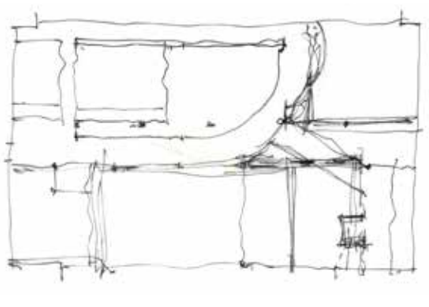








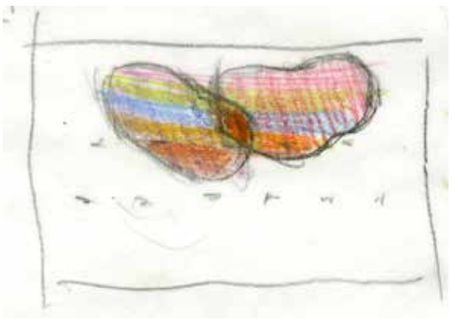







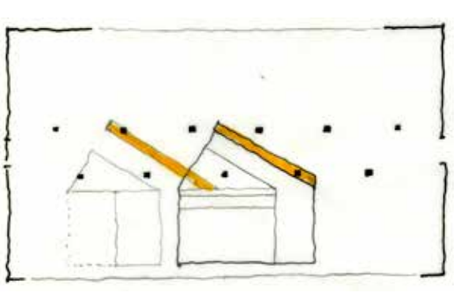


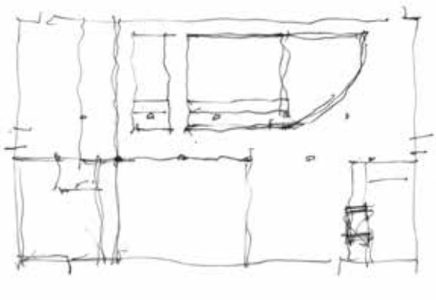


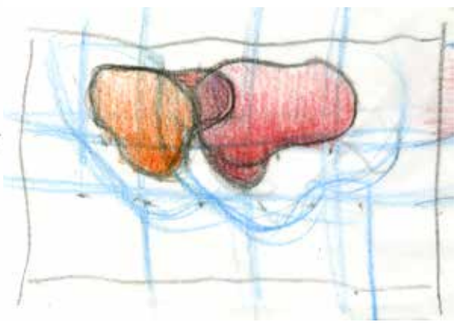


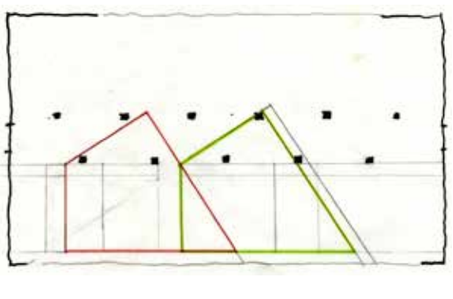


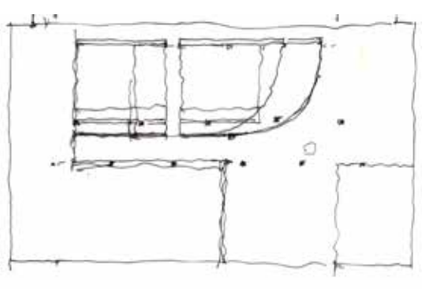


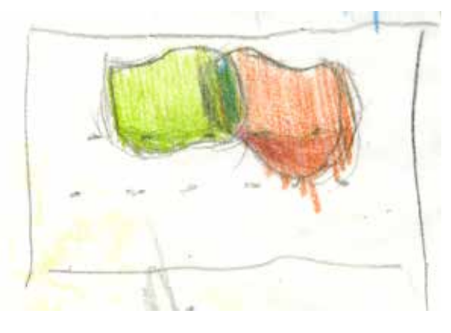


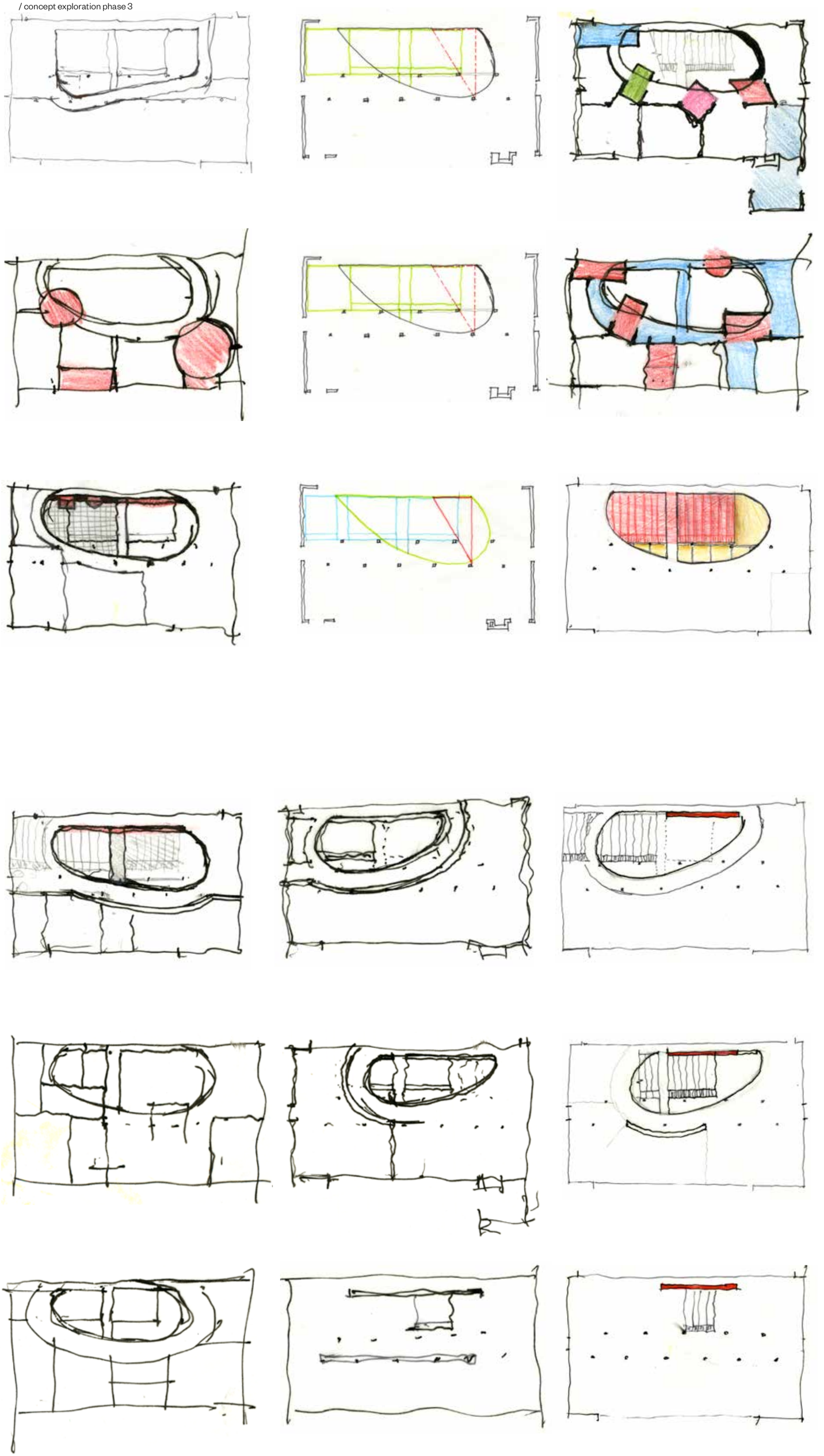


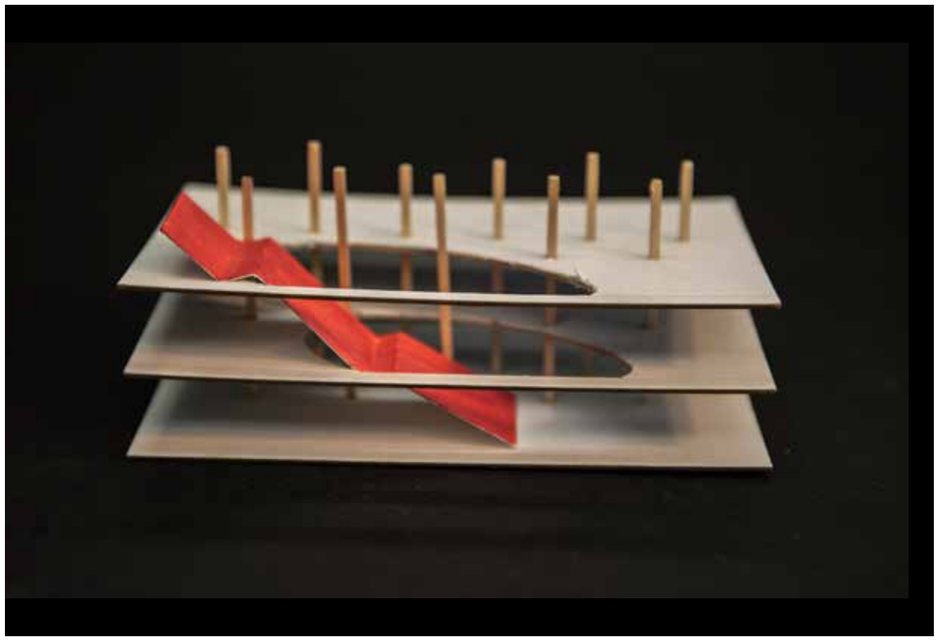










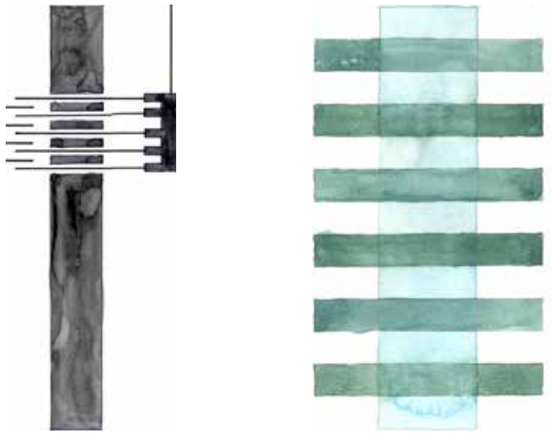


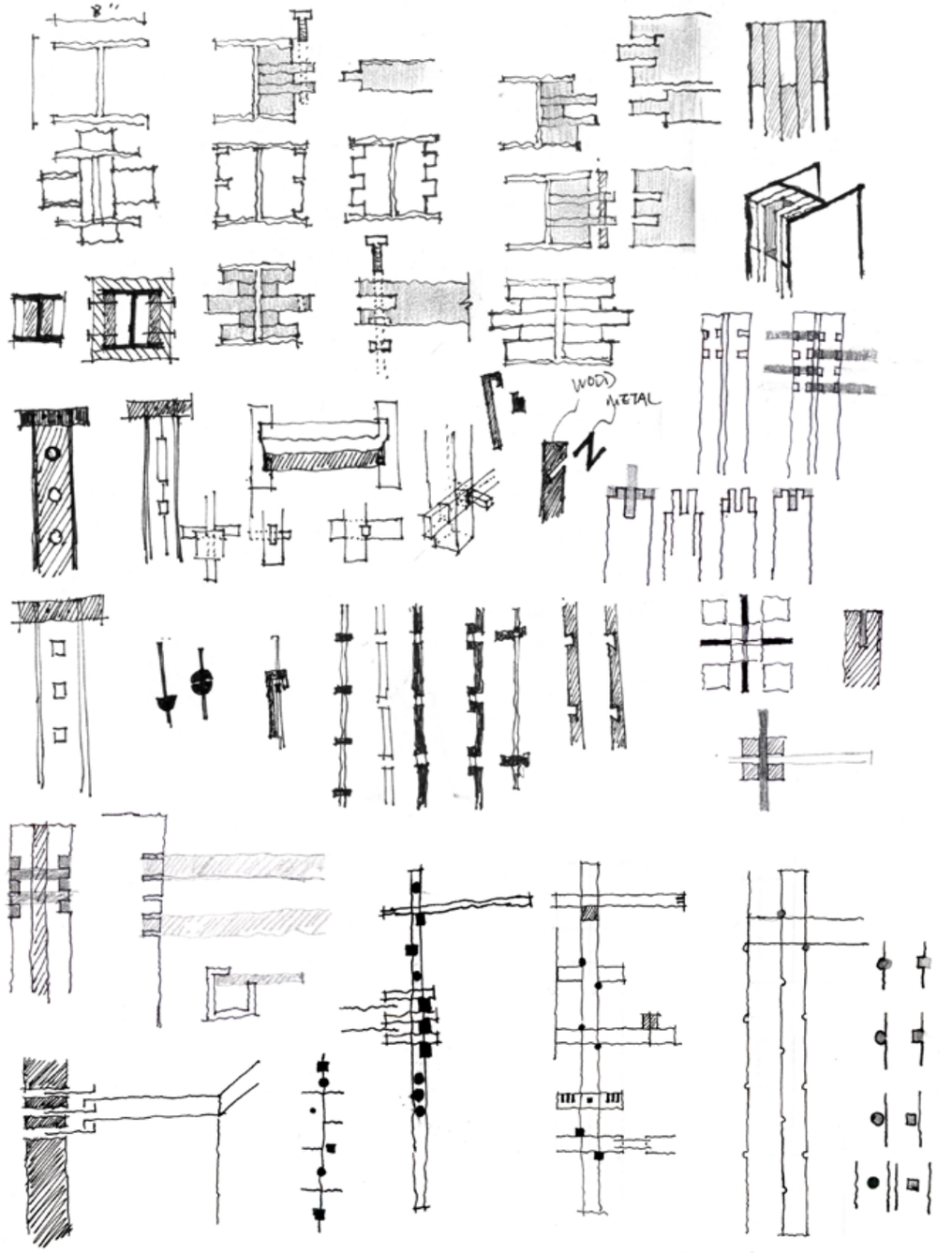
The large stair seating space links all three floors, providing new opportunities for various forms of spatial communication. The monumental stairs not only serve as audience seating for the stage, they also act as public gathering space and open teaching space. The stairs can also be reserved by the community for event use.
The opening created on each floor will fully celebrate the existing column system. Additionally, the language of the openings will be consistent with other spatial forms.

west view of final model

final model

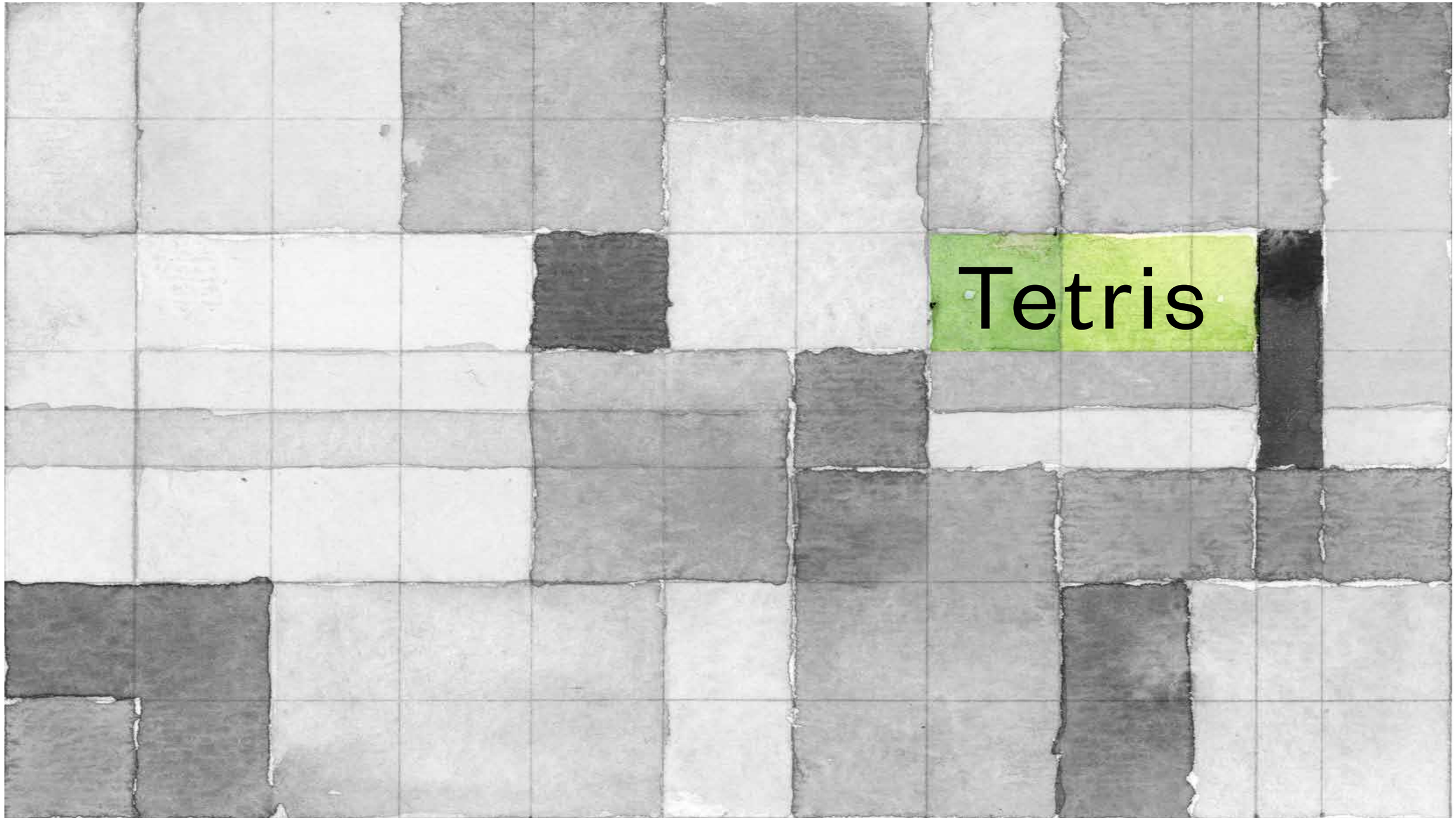
The design of Read-In will provide children with a modular system that they can occupy for the whole semester. They may create art with their 'Tetris', connect their 'Tetris' to other children, and share it with other people in the community. At the same time, the 'Tetris' system is an important component of the interior environments at Read-In.

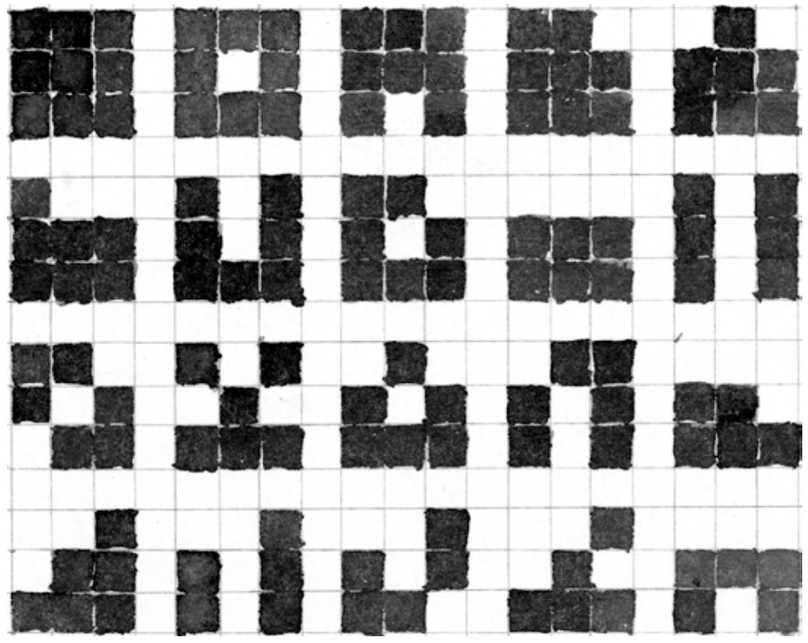


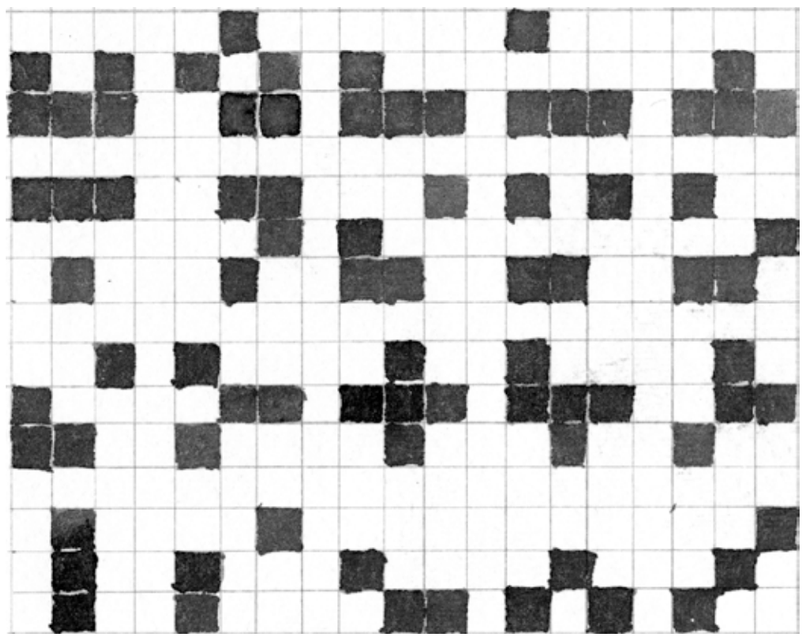


left interior column system watercolor diagram.
right sketches of column system.

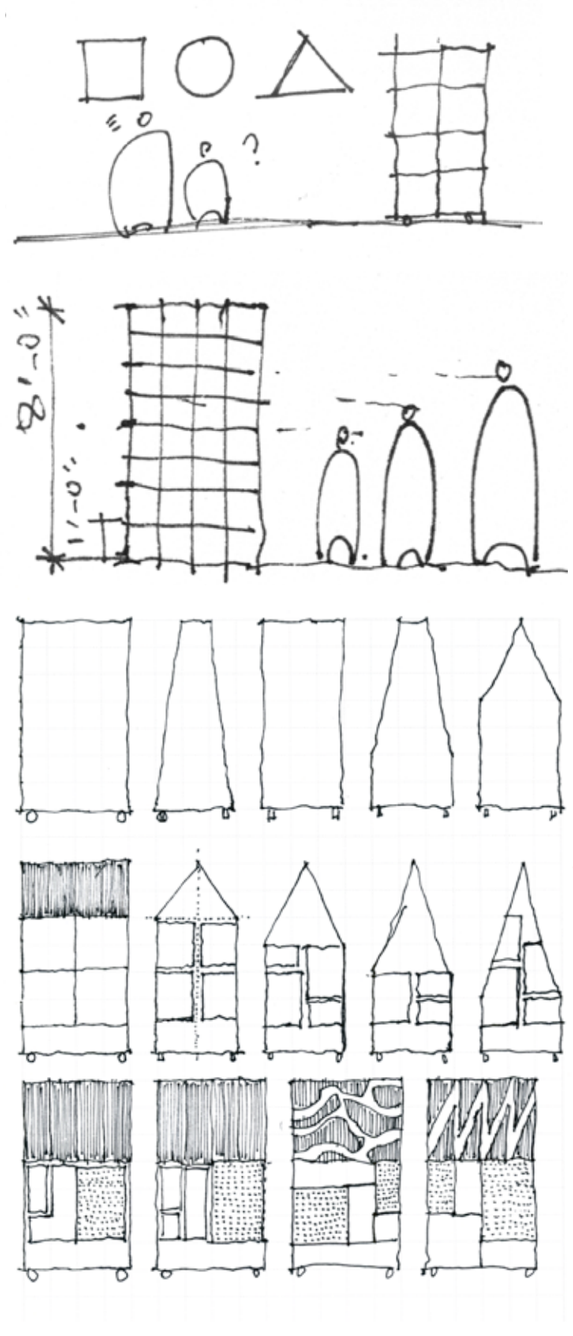
interior form language exploration study models


Tetris

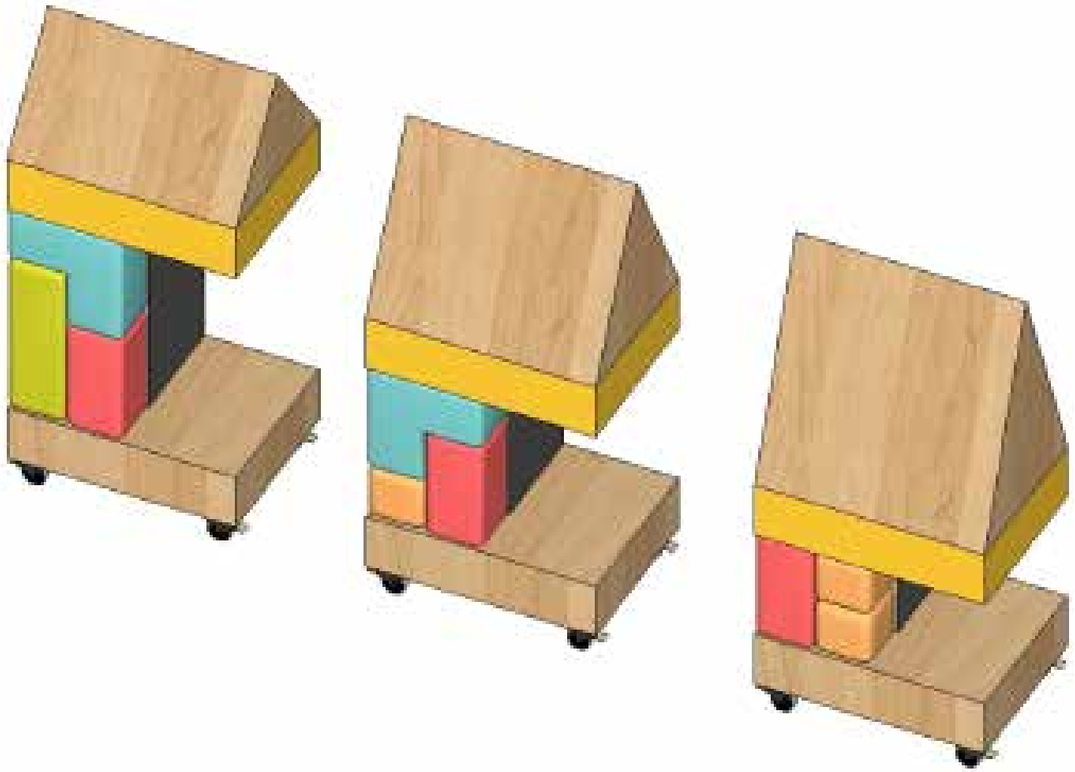


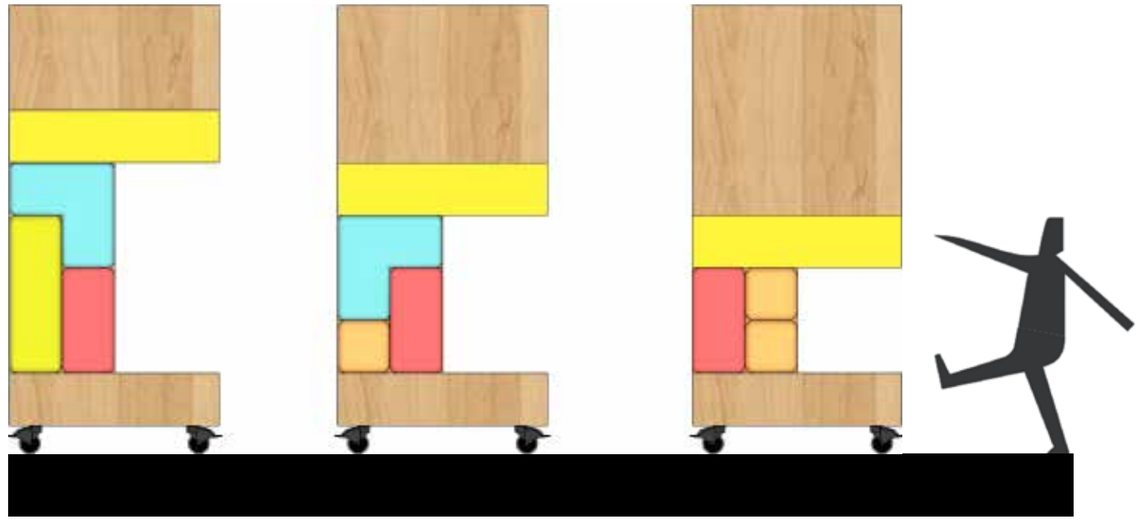


tetris concept diagrams

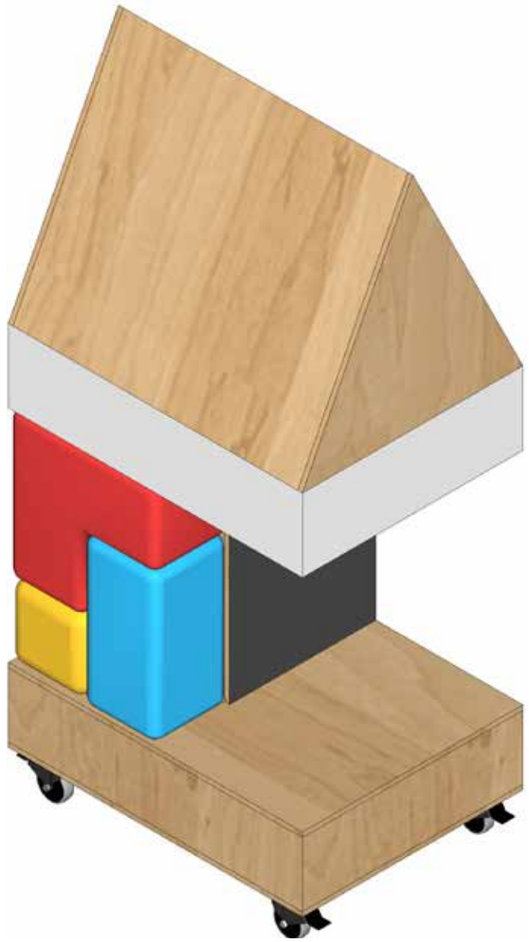


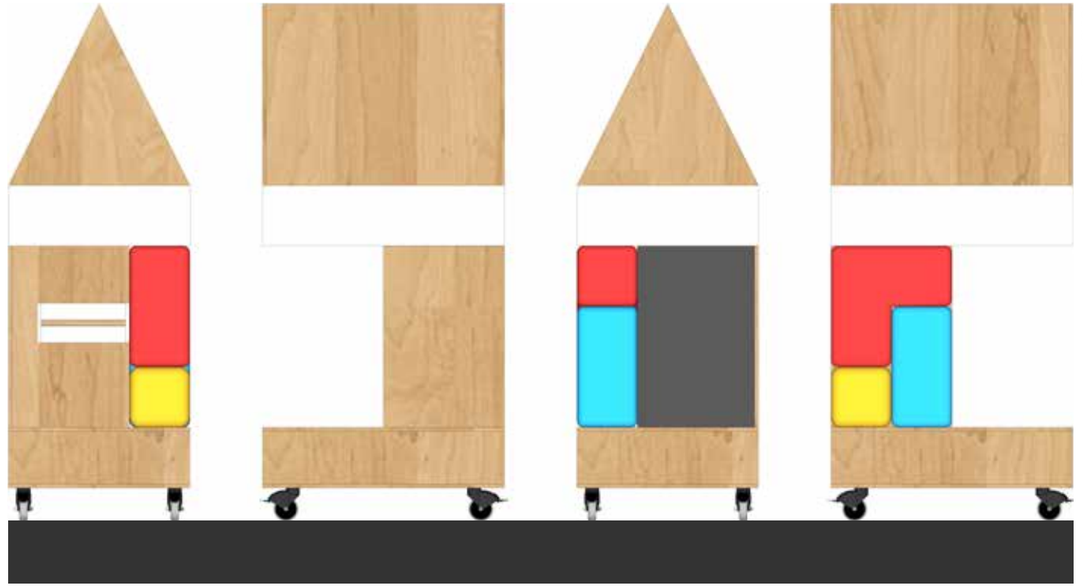
sketches of Tetris House.



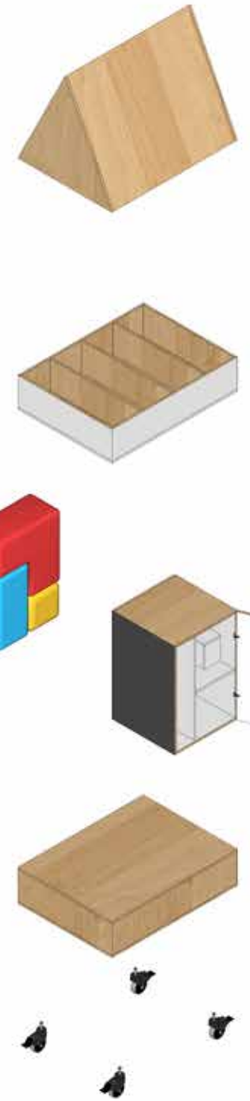


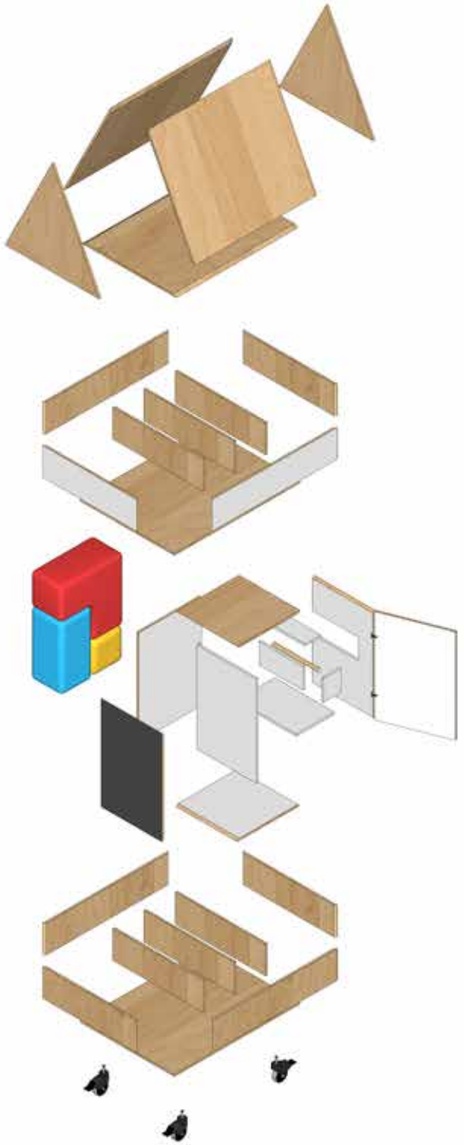
left three different size of Tetris House.
right elevations of three different size of Tetris House.



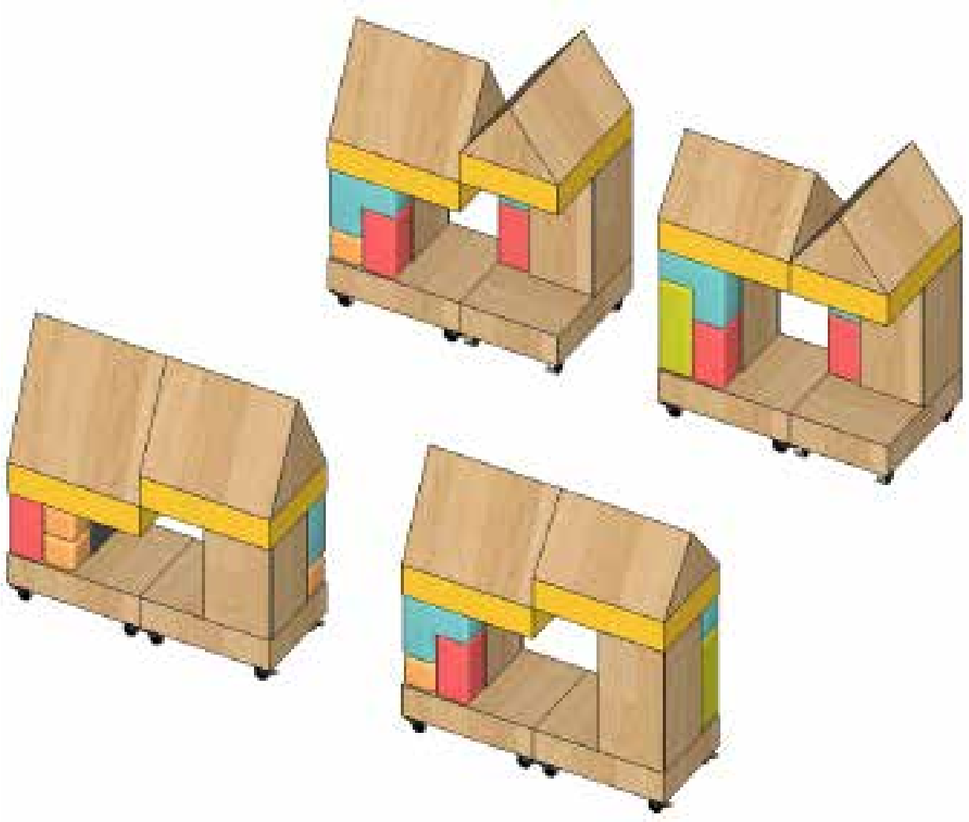


left Tetris House variations.
right four elevations of one type of Tetris House.

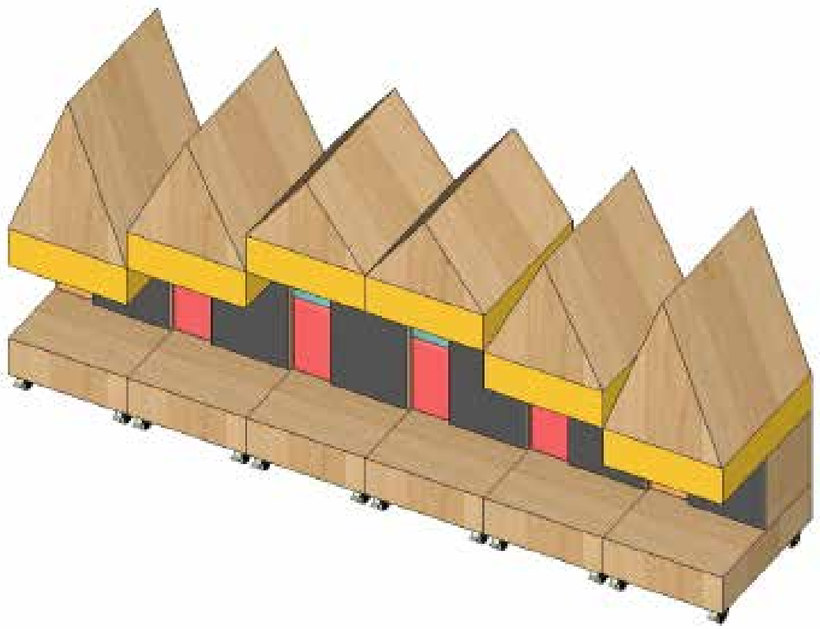


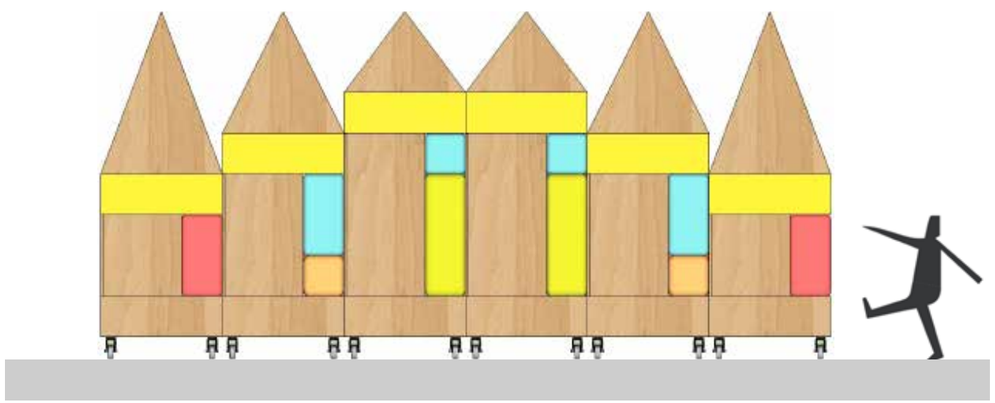


left axon drawings of Tetris House.
right axon structure diagrams of Tetris House.

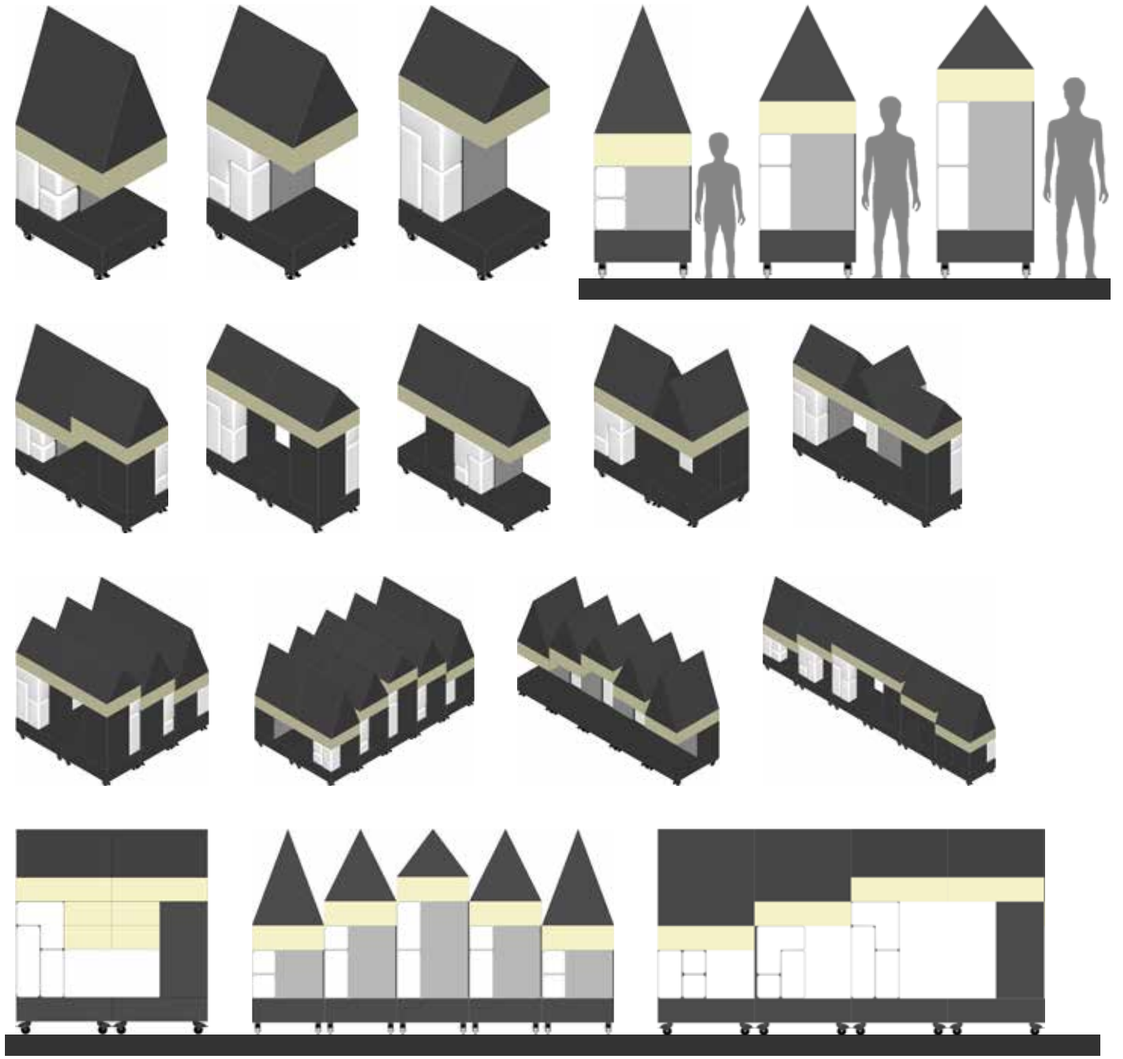


Tetris Houses connecting variations.

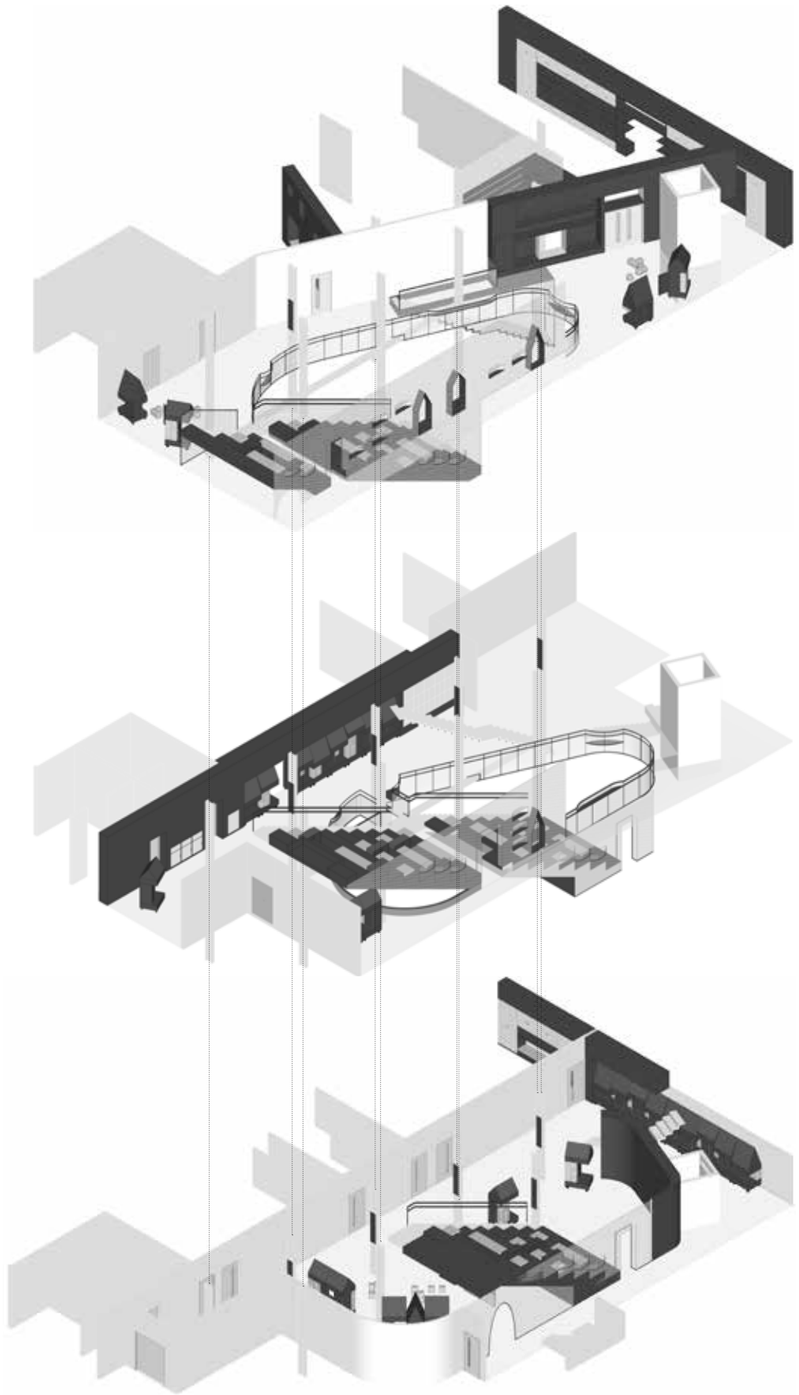


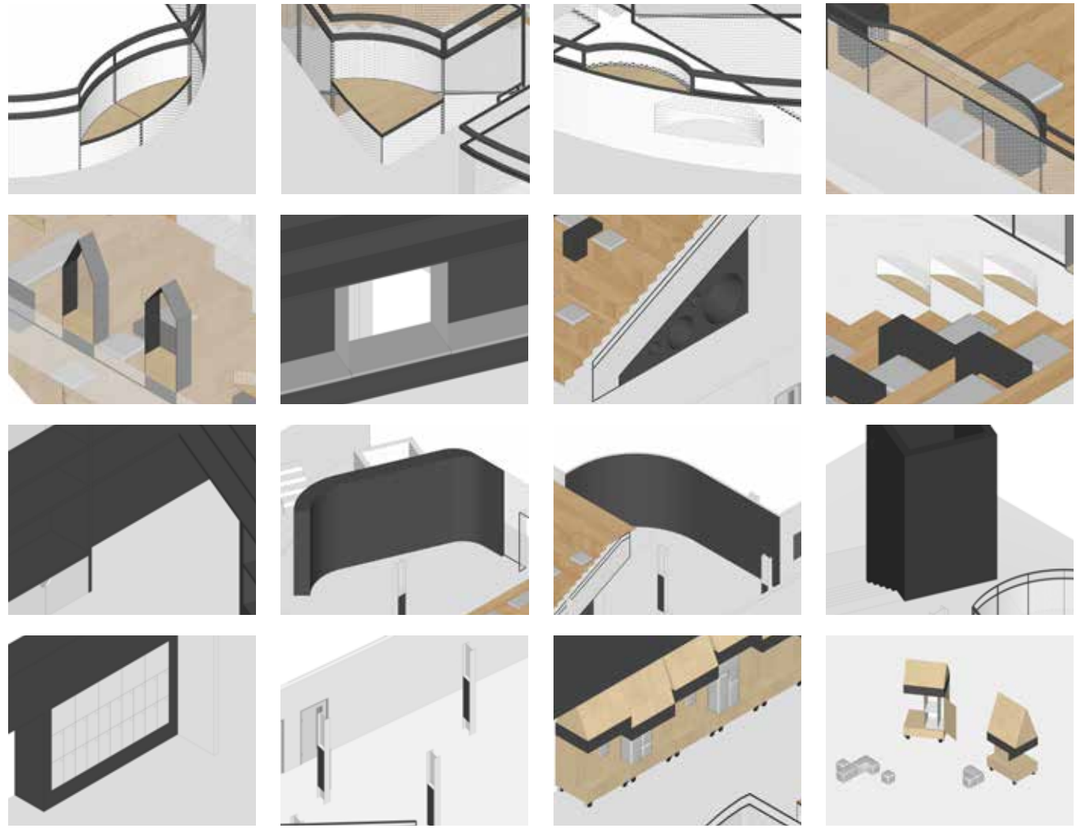


Tetris Houses connecting variations.



solutions



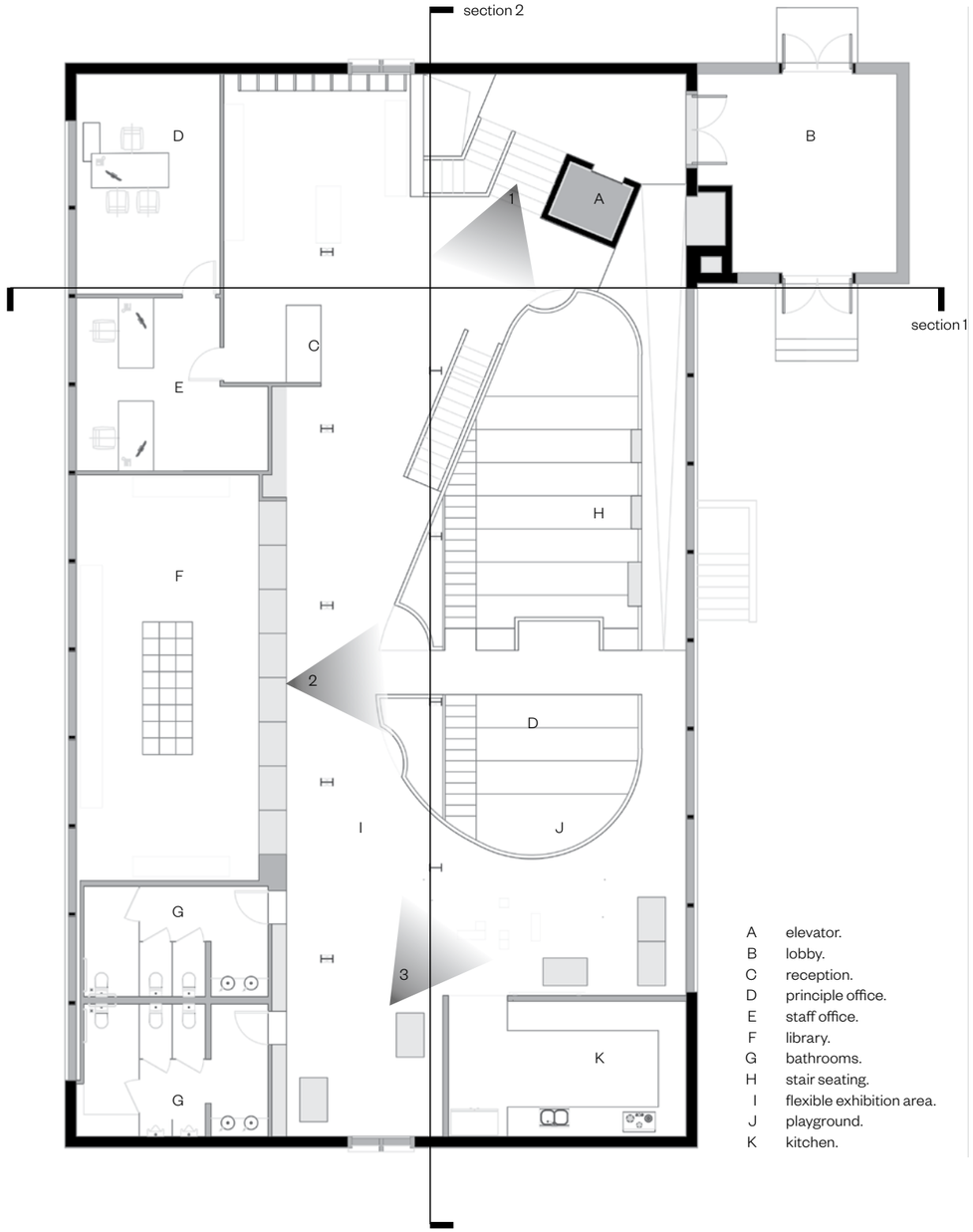


left participative forms axon diagrams.
right participative forms.

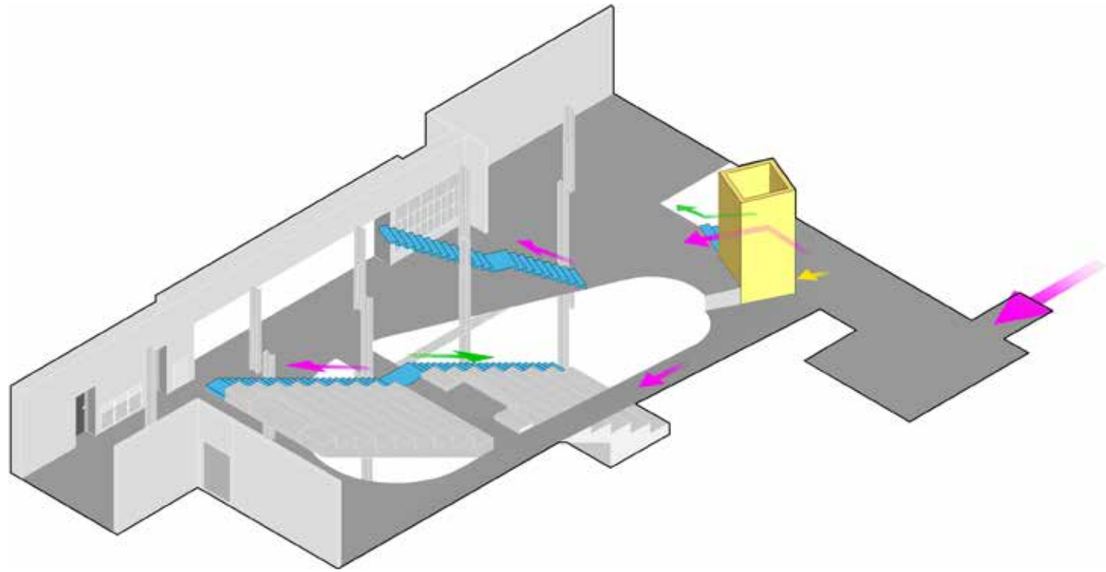
left perspective section 1.
right final model.

perspective section 2.

/second floor



A elevator.
B lobby.
C reception.
D principle office.
E staff office.
F library.
G bathrooms.
H stair seating.
I flexible exhibition area.
J playground.
K kitchen.



track lighting,
DAIKO-DSL-3659YWE, LED6W
edge lighting

ceiling lamp,
FJ Scope LED Pendant, 12VAC LED
edge lighting

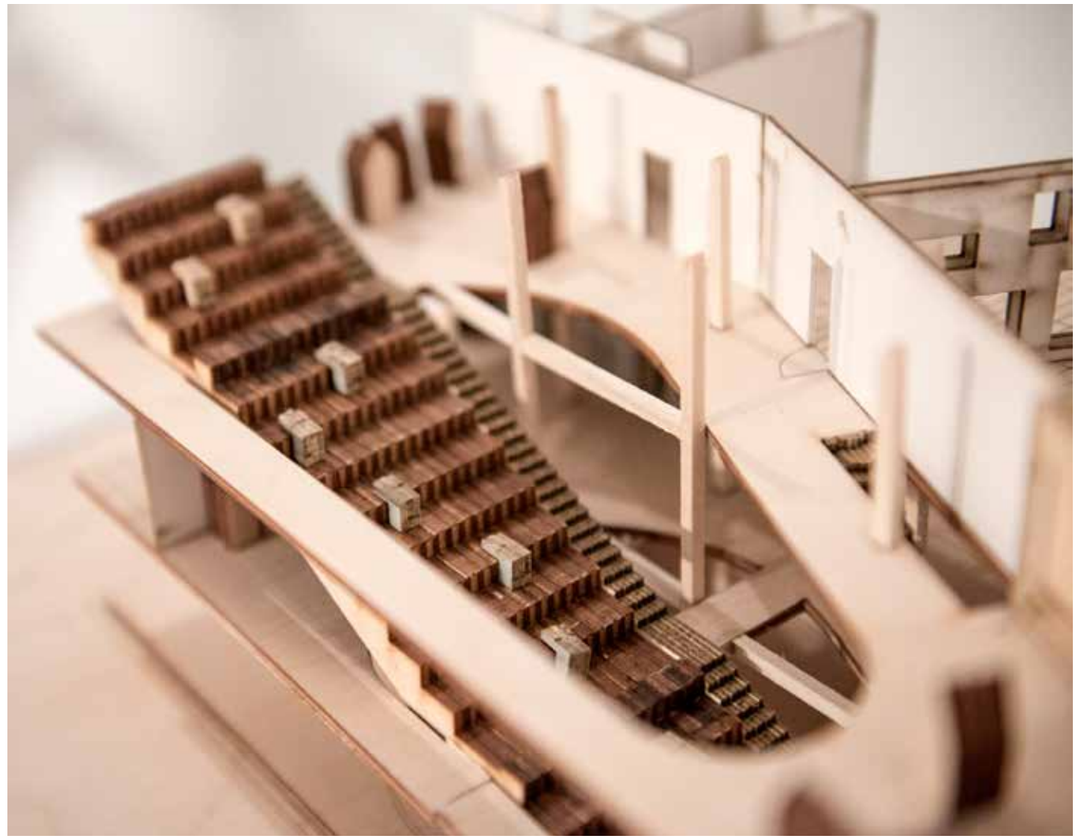
ceiling lamp,
SUPER-OH! 170,
Delta Light

led light strip

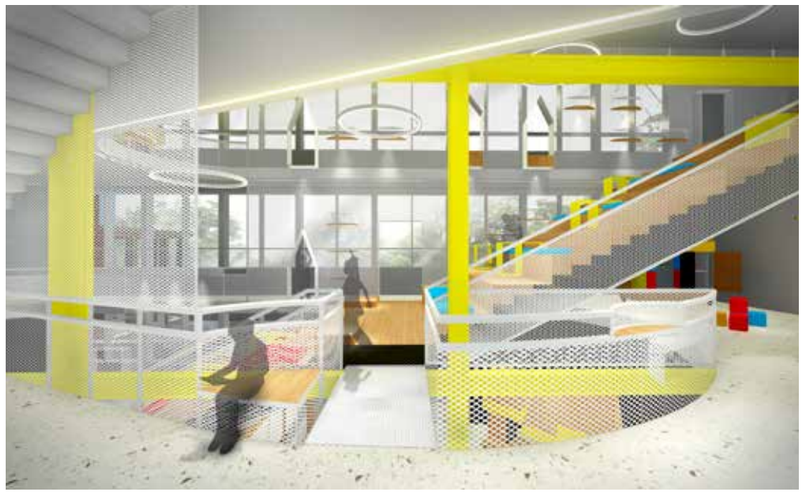
recessed lighting,
DIRO GT LED SOFT,
Delta Light

left floor plan.
right top circulation diagram.
right bottom FF+E.

perspective drawing of the public space on second floor.



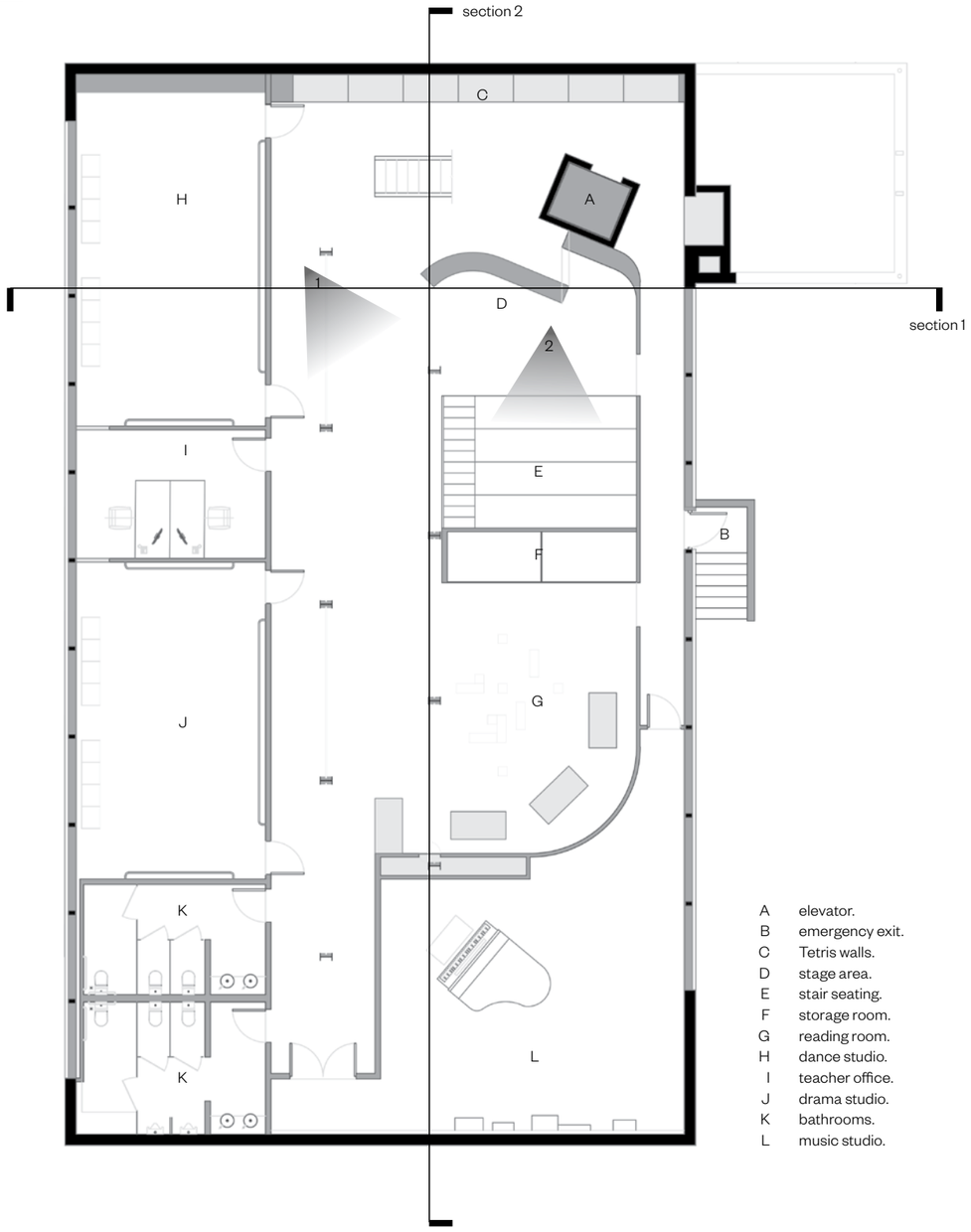
2



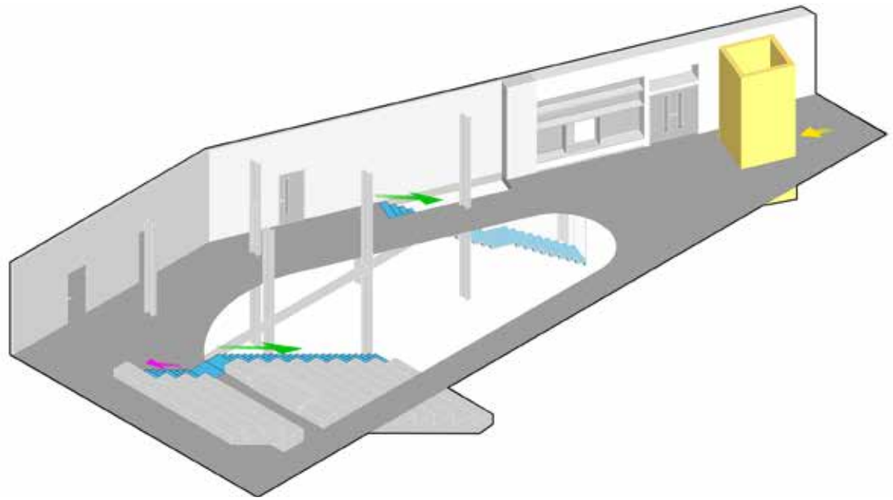
3

left final model detail.
left bottom perspective drawing of the railing system.
right perspective drawing of the public space on second floor.

First Floor



A elevator.
B emergency exit.
C Tetris walls.
D stage area.
E stair seating.
F storage room.
G reading room.
H dance studio.
I teacher office.
J drama studio.
K bathrooms.
L music studio.



stage floor,
dark grey rubber flooring

stair seating,
white oak

cushion,
tailor-made coated foam

floor,
terrazzo epoxy matrix flooring

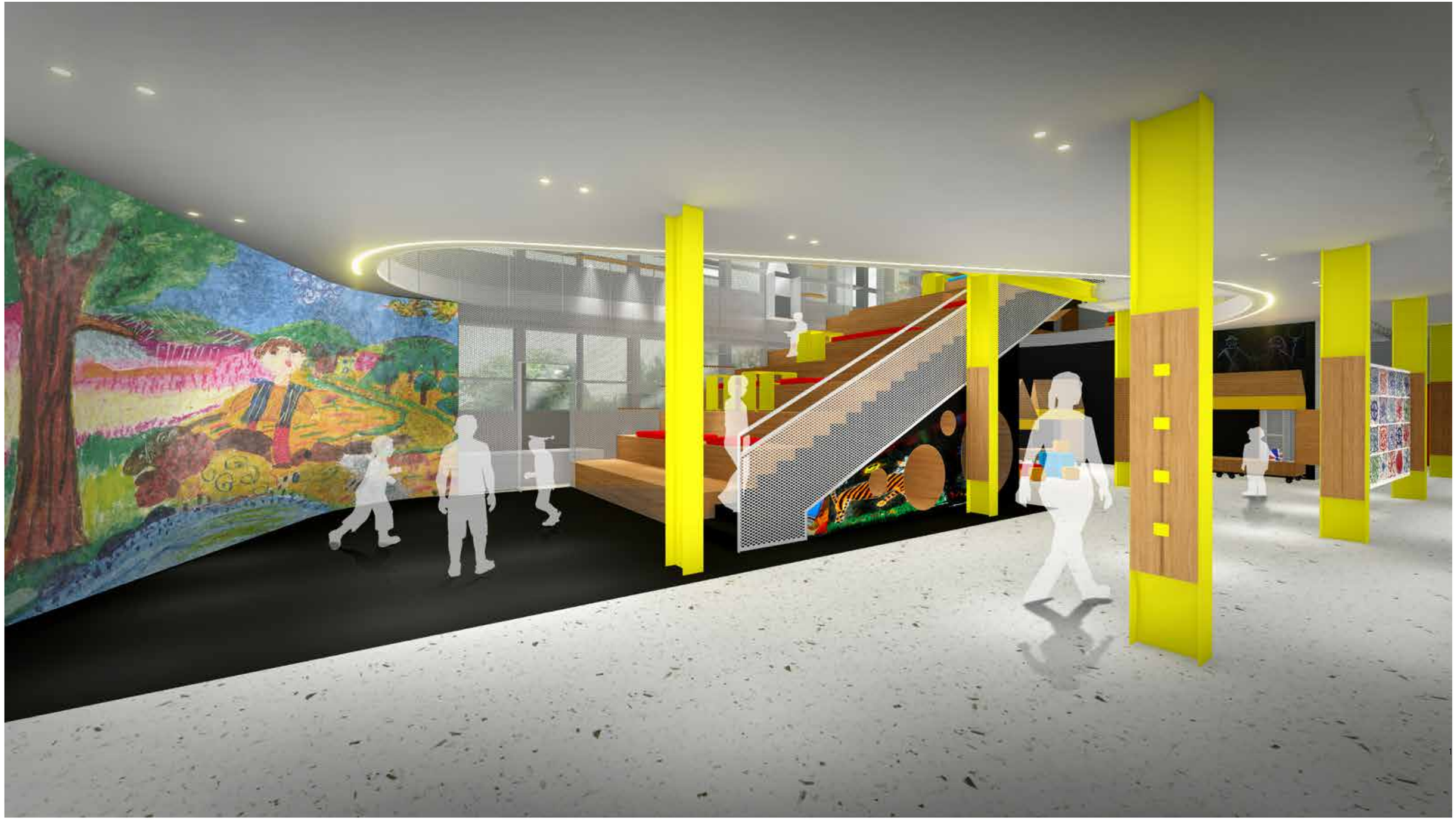
beam covering,
5/8" birtch plywood

railing,
welded wire mesh panel 2x2

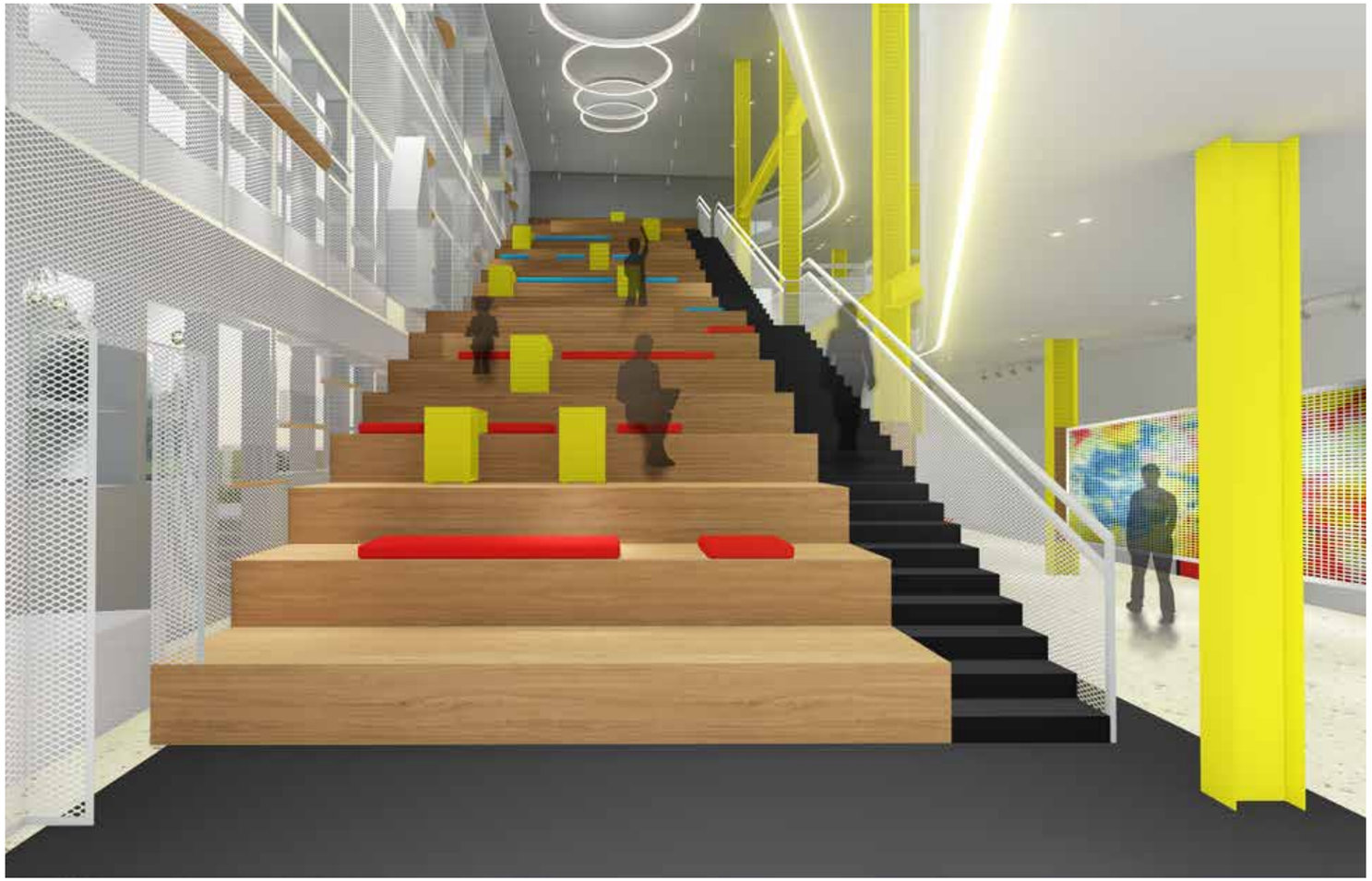
beam & side table
yellow paint

railing baluster,
aluminum

left floor plan.
right top circulation diagram.
right bottom FF+E.



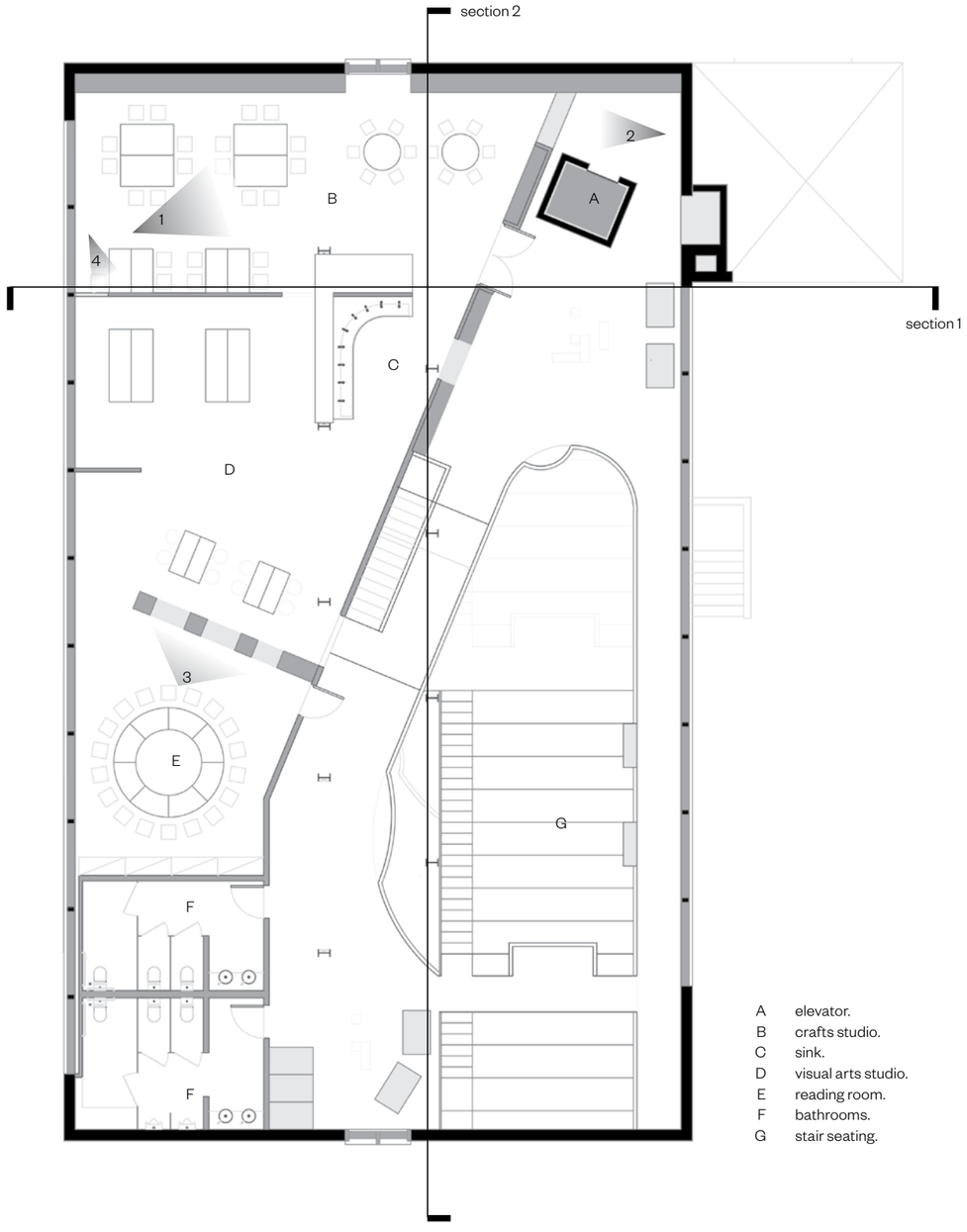
perspective drawing of the public space on first floor.



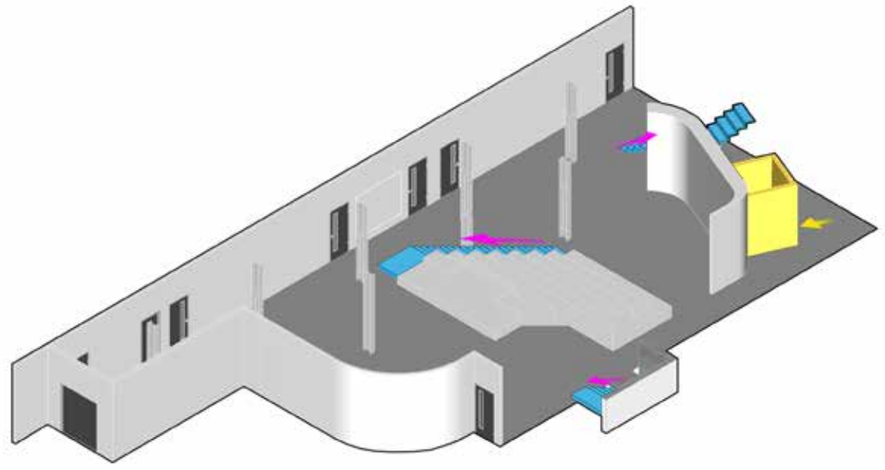
2

left final model detail.
right perspective drawing of the stair seating on first floor.

Third Floor



A elevator.
B crafts studio.
C sink.
D visual arts studio.
E reading room.
F bathrooms.
G stair seating.



custom wall, white oak

Alvar Aalto Stool 60

Alvar Aalto Table 81B

Basel Chair, Jasper Morrison

Artek Side Table 915

Alvar Aalto Table 91

left floor plan.
right top circulation diagram.
right bottom FF+E.

2

2

left perspective drawing of crafts studio.
right custom room divider**.**

2

3

left openning for children.
right lower window between spaces.

/index

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p24	http://www.plataformaarquitectura.cl/cl/02-342071/feliz-cumpleanos-luis-barragan-2
p26	https://www.ronenbekerman.com/casa-barragan-by-xoio/
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