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Partition Pause

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Interior Design is about regard for place, history, environment, client, and quality. All of these aspects are important on their own, but they combine into an understood, and purposeful, personal space where the client experiences attention restoration, and mindfulness.
RESULTS
People prefer different spaces in which to experience mindfulness where the variety of colors, sound levels, lighting, privacy, smells, and textures affect them to be attuned. Based on an on-site interview, the designer is informed on specific interaction styles, design attributes, and solutions to pursue. Questions prompting personal reflection will lead to a personalized design which was determined to be an important psychological tool to achieving mindfulness. The use of warm and cool colors were found to be more intriguing than achromatic settings. Placing design artifacts in the space which encouraged or even required interaction from the client were found to encourage their mental presence in the moment as well. Views to outdoor, natural scenery from the space or at a minimum objects that represent nature add to the presence of mind and attention restoration. The designer educates the client on the impact of pertinent design principles such as light, color, scale, balance, texture, and harmony to obtain design by-in.

REFLECTIONS/CONCLUSIONS
Creating a mental and physical connection for the client to the space is essential to achieving mindfulness through interior design. Mindfulness and Attention Restoration Theory augment each other from different psychological and physiological positions when the client is actively and passively engaged with their surroundings; linking the two through interior environments is key. A designed residential space that reflects the inhabitant’s interactive tendencies, prompts exploration, requires choice, and arouses intrigue will promote mindfulness, and attention restoration. Incorporating textured surfaces, natural materials, interactive objects, and purposeful views are important design goals.

MOTIVATION
Mindfulness is the active pursuit of focused attention, and through practice has been shown to benefit psychological and physical well-being. While mindfulness is not a new idea, it’s only recently been linked to Interior Design such as through performative objects (Niedderer, 2007 and 2014) which promote personal reflection before enacting a choice. If mindfulness is the active pursuit of mental presence, then Attention Restoration Theory (ART) is a passive route by which environmental cues imbue a resurgence in attention capacity (Kaplan, 2001). ART studies examined successful restoration through scenes of nature, and unsurprisingly in outdoor urban scapes (Berto, 2005) while indoor environments were unexamined. Encouraging mindfulness and ART through interior design is worth exploring as it converges from the studies of Niedderer, Kaplan, and Berto.

PROBLEM
How can mindfulness be supported by, or achieved through interior design, and what design principles align with the practice of mindfulness? How can interior spaces and artifacts facilitate mindfulness in a residence?

METHODS
Evaluations of mindfulness and ART case studies as related to design, and environmental interpretation will inform associative aspects to understand and employ relevant design elements.

REFERENCES

ABSTRACT
Incorporating textured surfaces, natural materials, interactive objects, and purposeful views are important design goals. Evaluations of mindfulness and ART case studies as related to design, and environmental interpretation will inform associative aspects to understand and employ relevant design elements.
Mindfulness is the active pursuit of focused attention, and through practice has been shown to benefit psychological and physical well-being (Kabat-Zinn, 2005). Mindfulness is based on a combination of meditative and scientific practices where reflecting in the present moment causes a state of awareness and calm. Meditation can be considered the practical, active pursuit of mindfulness as opposed to passive aspects of attentiveness such as color response studies, performative objects, and Attention Restoration Theory (ART) to heighten awareness. Color response studies use visual immersion to passively evoke memories and feelings which are then described by the observer. Performative objects employ visual involvement and physical interaction by the individual who is called upon to be more than merely observer. The person also uses the performative object to interact with other observers such that everyone becomes a participant. ART affects the observer using engaging scenes, most often of nature, to reduce mental fatigue.

Even though mindfulness is not a new idea, it has only tangentially been linked to Interior Design. How could the contemplative discipline and scientific aspects of mindfulness be supplemented by, or achieved independently through sensory immersion in a designed space?

Space and place are common words; however, as defined by Yi-Fu Tuan (1977) where space equals freedom, and place equates to security, they take on new meaning. Space allows for movement; whereas, place is meant to be the pause. We can inhabit a space, but until we make it our own by giving it personal value, it is not a place and may not hold our attention or incline mindfulness. This thinking helps align the concepts of mindfulness, performative objects, ART, and interior design, whereby artifacts, views, and design elements create scenery in the space informing it as a place, all to affect immersion, connection and mindfulness of the observer.

One design-interaction hurdle standing in the way of mindfulness is our dependence on sight; the more senses in use, the higher our level of awareness. Juhani Pallasmaa (1996) discusses how society has become dependent on sight while the other senses have taken a backseat. This has led to a loss of appreciation for architecture, and in turn, architecture has lost the ability to arouse the other senses, summarily diminishing our likelihood of sensory immersion and mindfulness in a space. Touch, smell, and sound are at work when we interact with a space, but we are often unaware of them. In addition, our lack of a total sensory relationship with the built environment does not evoke the use of memories, dreams, or imagination (Bachelard, 1994), veering us towards mindless day-to-day interactions with the world around us.

How can mindfulness be supported by, or achieved through interior design? First, one must understand how a design element can impact an observer. Several psychophysiological studies have explored this question. In one example (Figure 1), participants observed and wrote first person accounts of a virtual walk-through of two different residential interiors (Zanjani, Hilscher & Cupchic, 2016). The warm-colored space observed in this experiment

![Figure 1](https://example.com/figure1.png)

**Source:** "The Perception of Virtual Residential Spaces." Empirical Studies of the Arts 34(1), 53-73. DOI: 10.1177/0276237415621186

This helps align the concepts of mindfulness, performative objects, and interior design, whereby artifacts, views, and design elements create scenery in the space informing it as a place, all to affect immersion, connection and mindfulness of the observers.
that might have been lost in direct questioning (Figure 2). Were asked open ended questions, and answered using environment (Ulusoy & Olguntürk, 2017). The subjects paired colors and materials in a lighting-controlled, interior Yet another study conducted a visual experiment between achromatic coloring to be calming, but unappealing. More intense hues than women; however, both groups found feelings about achromatic interiors. The warm color schemes descriptors for warm and cool color schemes, but had similar “restful or disturbing”. Men and women chose different configurations by selecting from ten dichotomies such as warm, cool, and achromatic, digital interiors (Yildirim, 2014). Light fixtures and sparse, modern furniture compared to the second, the idea of performative objects and their influence on one’s attention needs to be discussed. Performative objects at the center of attention, redefining the role of objects in the environment; this includes both objects and other people. Material results ranged from fabric being soft (sensory) and affective (emotion) and bright (sensory) or colorful (sensory) and light (sensory); pairing white with either green or red also Both studies found that materiality plays a significant role in the sensory, The warm color schemes and comfortable (symbolic). This study found that materiality has an influence on the sensory, emotional (affective), and affective (emotion) groupings. Example results for the average, fixed park bench easily allows for us to sit at a distance from a stranger to limit our need for mindful interaction. However, the movable bench seats where use are disruptive provocation. By allowing the user to position a movable seat on the bench, they are more likely to engage in an interaction with the other person, stimulating the opposite of this effect. The design work starts with the analysis of social situations, to interactions, and resulting consequences that arise from the designed space. Choice is an important design tool supporting mindfulness since the same descriptor of clean. When viewed alone, green and red resulted in words such as calming light (sensory); pairing white with either green or red also In a second article, Niedderer discusses mindful versus participatory choice (Niedderer, 2007). In a subsequent study using a variation of ART definitions, Kaplan, Berto (2005) revisits ART resulting in several useful conclusions. Using the Perceived Restorativeness Scale (PRS), college students rated photos of various urban and nature environments, and restoration occurs even if the exposure is short. Time is short. In addition, Kaplan (2005) describes ART as a meditative focus on an interaction between a person and their environment (direct fascitative occurs), whereas mindfulness requires intention, willingness, and an open mind. The PAART is a useful picture which as one becomes increasingly focused (indirect fascitative occurs), mindfulness requires intention, willingness, and an open mind. Kaplan (2005) describes ART as a meditative focus on an interaction between a person and their environment (direct fascitative occurs), whereas mindfulness requires intention, willingness, and an open mind. Kaplan (2005) describes ART as a meditative focus on an interaction between a person and their environment (direct fascitative occurs), whereas mindfulness requires intention, willingness, and an open mind. Kaplan (2000) describes ART as a meditative focus on an interaction between a person and their environment (direct consciousness). Mindfulness requires intention, willingness, and an open mind. Kaplan (2005) describes ART as a meditative focus on an interaction between a person and their environment (direct concentration). Mindfulness requires intention, willingness, and an open mind. 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determine whether there are differences in their ability to evoke feelings of being away (able to think about things that interest you), extent (being a world of its own), fascination (drawing your attention without effort), compatibility (comforting), and perceived restorativeness (taking a break from it all) in college students who are required to use sustained directed attention which causes mental fatigue. The four scenes depicted in this study were those of windowless views inside a built structure; window views of leafless trees, (dormant) grass, and a few built structures; wall-sized murals of nature without water; and wall-sized murals of nature including a water element. The preceding scenes were listed in their order of appeal, and restorative capacity with the wall-sized murals of nature with a water element ranking highest (Figure 5). The wall-sized murals, even though they were of faraway places, were perceived as the most immersive with the water element being the most evocative of the previously listed ART definitions. Subsequently, I believe the pictured water elements may have scored higher in restorative capacity due to the observer’s memories with water that included sounds (e.g. crashing surf, babbling brook, waterfall), smells (e.g. salt spray, vegetation), and touch (e.g. sand, rocks, moss) adding to their psychophysiological immersion.

One unexpected, but undeniable answer to this thesis was found in ART studies where the appreciation of nature scenery allowed for recovery from mental fatigue, replenishment of attentiveness, and mindfulness. The inference of real memories or even dreamt expectations cued from visual-only test materials (Felsten, 2009) could only increase observer immersion and mindfulness. As I wrote this paper, and reflected on the thesis investigation process, I realized that much of my away time was spent outside in my yard. While the ART index only measures static stimuli, and visually immersive environments, being in nature with your senses engaged promotes recovery and self-reflection. This is a place where I love to reflect, detach from work, and be in the present moment with nature. In addition, intuitively using the design principles to achieve immersion of the natural marl space, the wall-sided murals of nature including a water element also include a variety of aspect (views and sounds), and natural materials as well as an aspect of choice (interactive elements). Design elements, perceptive objects and American Fluency even though they were temporary places, were perceived as the most immersive with the water element being the major evocator of the previously listed ART definitions. Subsequently, I believe the pictured water elements may have scored higher in restorative capacity due to the observer’s memories with water that included sounds (e.g. crashing surf, babbling brook, waterfall), smells (e.g. salt spray, vegetation), and touch (e.g. sand, rocks, moss) adding to their psychophysiological immersion.

The client is given questions to evoke personal reflection, wonderment, and dreams. These questions are answered without regard for cost but instead is about “you! What want, and desire”. Read the answers after a day or two reflect, update your answers as your truths appear. 1. Give an overview of how you arrived here. How long have you been in this space, and what, if any, changes have you made, and why (or why not)? 2. What is prompting you to make a change now? 3. What activities do you want to happen in this space—cooking, eating, relaxing, entertaining, reading, listening to music, on dancing, games, hide and seek, napping, star gazing? There are only right answers to this question. 4. What do you love, like and dislike about your surroundings right this moment (consider inside and outside)? What are the special views inside or to the outside of the home? 5. What are your indoor and outdoor hobbies? 6. Do you host visitors, have get togethers, parties? If so, how often and for how many people (even if it’s just one other couple)?
Naked House (2000)
Kawagoe, Japan
Designer (Architect): Shigeru Ban


PRECEDENTS

Naked House is awash with the dichotomy of new versus old. New materials, old structural values. Original layouts, traditional proportions. A variety of partition types exist within this project including the translucent walls, see-through cubes and curtain walls. The plastic-styrene-cotton fabric wall layers breakaway from the historic, yet the structure retains the delicate construction, and soft, white glow produced by traditional rice paper shogi screens. Constructed of corrugated cardboard, the cubes are the main "rooms" within the structure, evoking the feeling of an open, modern loft upon a small town outside Tokyo. Wheeled, and open-sided they serve as bedroom, living room, and playhouse. The footprint of the contemporary cubes was dictated by the classic, architectural form of four and a half tatamis. Japanese tradition holds that the roof is the gateway between heaven and Earth; a room’s head space is important for one’s thoughts to expand. The generous space of the loft style design, and access to the top of the cubes allows for this customary, spiritual reflection. The retractable glass wall is visible in the background (above right).
As shown in the floor plan (above), the movable cubes can be rolled outside through a retractable wall. Dynamic porosity is controlled through the cube structures, curtains, and retractable glass wall. Material layers applied to the skeletal building structure create a fixed level of porosity.
The Experimental House explores materiality through variety, pattern, and rhythm. The monumental courtyard appears monolithic from the exterior (above left), hiding its true varietal nature (above right). Partitions in the exterior wall reveal a glimpse of what’s to come, intriguing the explorer to enter. While constructed almost exclusively from one material, through the use of more than fifty different types of brick, this outdoor room is mesmerizing. If built from only one or even several forms, the space might have been remarkable only for its overwhelming sameness. The entry portal is framed with closely spaced, wooden partitions affirming the more private space within. The studio loft (above middle) with enough posts to champion stability over the living space. A fabric partition adds visual privacy while a second partition masks the stairs. The kitchen fireplace (above right) with exposed brick details where the fire tender interacts with the hearth, and firebox while the remainder of the brick chimney recedes under its stucco.
The Chicken Point Cabin executes porosity in several unique ways. The master bedroom (1) employs a barn door window to adjust privacy levels to the adjacent living space. The driveway entrance to the home (3) provides a filtered view into the public kitchen through absent stair risers; clerestory windows alert to activity within. Guests are drawn into the space to capture the entire scene. Another intriguing commonality of these spaces is a massive scale captured in the 20’ x 30’ pivoting window (1), sliding wall section (1), 17’ tall entry door (3), and five foot diameter fireplace flue (5). A hand-cranked wheel (2) removes the window wall barrier. The second floor walkway support beams disperse sound over the eat-in table (4). These pickets add surface area to counteract the otherwise flat, and sound reflecting surfaces of this space. Adjacent to the kitchen, a wood-burning fireplace made of weathered, industrial piping provides allure in its massive scale and weathered surface.
Materiality is a key aspect used in the design of Naked House, Experimental House, Chicken Point Cabin, and Villa di Lemma. Through different interpretations, and executions of materiality each space uniquely engages the inhabitant on a multi-sensory level while also providing varying levels of porosity through partitions.

Detailing - a design element which signals the inhabitant to interact, whether physically, mentally, or emotionally, with a material or object. Naked House uses prominently visible casters under the cubes to indicate their mobility. The outdoor fire pit, and interior fireplace of Experimental House are highlighted using a recess to invite the user into close physical proximity. Chicken Point Cabin includes mechanical/user-manipulated interface elements to change porosity including the window wall, and barn-door-style window. Villa di Lemma was built without a handrail to the library balcony encouraging physical contact with the highly textured surfaces of the stairwell.

Contrast - achieved through an emphasis on disparate material, and finish adjacencies. Corrugated cardboard furniture, and cotton-plastic wall materials within Naked House are unusually paired construction materials. Experimental House uses a massive variety of brick types providing dimensional, light/shadow, and color contrasts. Chicken Point Cabin pairs concrete, wood, glass, and steel in their natural finishes making for a contrast of natural and industrial finishes. The stone, and exposed wood surfaces in Villa di Lemma reflect dichotomies of hard/soft, cool/warm and rough/smooth.

Joints - the connection, and relationship of materials to each other. Naked House cotton wall covering is attached to the framing members with Velcro, allowing for cleanness, but also possessing a familiar, endearing joinery. Experimental House informs the observer through layers, patterning, and varying mortar reveals within the brick walls as well as exposed rafter bolts holding up the artist loft. Chicken Point Cabin uses unpainted CMUs, exposed wood truss to steel girder bolts and steel weld seams to convey joinery. The exposed wood construction of the library stairs in Villa di Lemma invites closer inspection by the observer.

These materiality ideas create an active moment of surprise, engagement, and grounding in the present as well as a lingering, passive attentiveness on those focal points while the inhabitant’s occupying the space. The inhabitant’s level of mindfulness is elevated through these active and passive design elements. The precedents use material translucencies, patterns, rhythm, exposed structure, observer vantage point, and user-adjusted controls to impart changes in fence porosity.
Using the facade as a grid map, the idea of interlocking apartment units starts to take shape.
Above left: The plan analysis shed light on the off-center column grid and its relationship to the stairs, elevator, and window-wall partitions. This interior column grid determined apartment unit dimensions.

Above right: Vertical to horizontal ratios were discovered during the analysis of the North Elevation, the first hint of the column grid ratio.
Numerous building facades, all within a two-block radius, were heavy with vertical and horizontal partitions.
The NCJ Building is located in the Broadmoor Magisterial District, Westwood Precinct 1 17 of Henrico County. The popular communities of Glen Allen, Lakeside, Dumbarton, and Laurel are also included within this district.

Henrico County was established in 1611 as one of the original shires of Virginia. In 1870, the Virginia Constitution required every shire to be divided into townships (magisterial districts) which resulted in the founding of Brookland, Varina, Fairfield, Tuckahoe, and Three Chopt districts. The city of Richmond filed a lawsuit to annex Henrico County in late 1970, but after several years was unsuccessful.

Neighborhood characteristics include a variety of developments from mixed residential, to commercial with some historic properties in northern areas of the county. The boundaries of Brookland are Broad Street (NE), Monument Avenue (SW), and Pemberton Road (W). Major paths through this area of Richmond include Broad Street, Monument Avenue, Willow Lawn Drive, and I-64. This district is made up of homes built primarily in the 1940s and 1950s including Monumental Floral Gardens, Monument Avenue Park, Willow Lawn, and Monimber Square neighborhoods. The predominant style of homes are single family, one or two story cape-cod, brick or wood-siding-clad homes. Several landmarks include Krispy Kreme Donuts, the Markel Building, and the Anthem Blue Cross Blue Shield Building. The nodes of the immediate area of 4905 Radford Avenue include the intersections of Broad Street and Staples Mill Road.

The NCJ Building located at 4905 Radford Avenue was constructed in 1964 adjacent to Willow Lawn Shopping Center. The building was designed by architect F. Louis Legnaioli for Marse Limited. The building was purchased by Neville Johnson, Sr. in the early 1970s and is now owned by Neville Johnson, Jr.

The building has historically housed offices and continues to be the home base for realtors, design firms, accountants and legal teams.

d4905 Radford Avenue is an International style brick and concrete, 3-story structure. The building is sheathed in plain brick on three sides with a distinct concrete and brick panel facade surrounding vertical ribbons of glass windows on the upper two floors of the north face. The lobby on the first floor is offset to the east end occupying about one-quarter of the building’s width while the remaining three-quarters of the building is supported on steel beams wrapped in concrete columns allowing for parking beneath the structure. The large vertical glass panels allow for good views of midtown and light infiltration.
PHOTOGRAPHIC STUDIES
CODE SUMMARY

Type of Construction: II-B
Total Gross Area: 16,739 sf
Efficiency Ratio: 60%
Total Net Area: 10,043 sf
Total Number of Occupants: 50
Accessible: Yes
Visible: No
PROGRAMMING

GENERAL
Occupancy Type: R-2 (IBC 2012)
Division V-4-A (City of Richmond)

LOBBY (1 total)
Purpose: Main egress to apartments
Description: An enclosed access point
When it is used: 24hrs/day
Adjacencies: Storage
F&E: Guest chairs and end table
Visual privacy: No
Acoustic privacy: No
Physical privacy: Yes
Who uses the space: All tenants, visitors and building maintenance
Accessible: Yes
Net Area: 170sq
Number of exits: 2

LOBBY STORAGE (1 total)
Purpose: Secure storage of sporting items
Description: An enclosed storage area for bikes, and kayaks
When it is used: Daily
Adjacencies: Lobby
F&E: Storage units
Visual privacy: Yes
Acoustic privacy: No
Physical privacy: Yes
Who uses the space: Tenants and visitors
Accessible: Yes
Net Area (1st floor): 100sq
Number of exits: 1

APARTMENTS (13 total)
[6@900sq, 3@800sq, 4@700sq]
Purpose: Residential accommodations
Description: 1 and 2 bedroom residences with kitchen, bathroom, bedroom, living room, closet and laundry
When it is used: Daily
Adjacencies: Common Hallway
F&E: Kitchen appliances and cabinets, bathroom vanity and fixtures, ceiling lights
Visual privacy: Yes
Acoustic privacy: Yes
Physical privacy: Yes
Who uses the space: Tenants and visitors
Accessible: Yes (1st floor only)
Net Area (1Br): 700sq/800sq
Net Area (2Br): 900sq
Number of exits: 1

COMMON HALLWAY (1 total)
Purpose: Egress, socialization, community
Description: Main access to apartments, gathering area
When it is used: Daily
Adjacencies: Apartments and Maintenance Storage
F&E: Swings, and
Visual privacy: No
Acoustic privacy: No
Physical privacy: No
Who uses the space: Tenants and visitors
Accessible: Yes
Net Area: 900sq
Number of exits: 1

MAINTENANCE STORAGE (1 total)
Purpose: Basic building maintenance items such as bulbs, HVAC filters, plumbing and electrical repair essentials
When it is used: As needed
Adjacencies: Apartments and Common Hallway
F&E: N/A
Visual privacy: Yes
Acoustic privacy: Yes
Physical privacy: Yes
Who uses the space: Building maintenance
Accessible: No
Net Area: 100sq
Number of exits: 1

MECHANICAL CLOSETS (7 total)
One 10sq closet per two apartments which houses HVAC and hot water tanks.
Porous partitions define boundaries, moderate between adjacencies, and control privacy levels. User engaged shutters modify their connectedness to spaces.
Secret
Brothers and Sisters
Nearby
Together
Alike—Open
Captive
Closed
Hidden
Focused

Brothers and Sisters
CONCEPT DEVELOPMENT

Fixed partition porosity.
User controlled partition porosity.

View from three feet (above), and three inches (right). User vantage point changes the perception of partition porosity, and details.
User vantage point changes the perception of partition porosity (above and opposite).
Mode models - Access (top)               Massing (bottom)

Light Pattern

Column Grid

Access + Massing + Column Grid = Interior Daylight Concept
A light shaft is required to achieve the daylighting focal point of the design in the interior of the building.

Top: Existing daylight
Middle: Minimum interior daylight
Bottom: Optimal interior daylight

Light shaft study.
The concept light shaft combined a daylighting shaft with partitions. The final design uses solid glass daylighting panels that project light through partitions in adjacent spaces creating a similar effect.
SCHEMATICS

Circulation schemes and apartment unit shapes based on facade grid.
The preliminary layout of apartment units was determined from the total, programmed square footage requirement leftover after layout of the second floor; the remainder divvied up into the other program requirements.

2 Bedroom Apartment
1 Bedroom Apartment
Common Area
Maintenance
Utilities
Exercise
Common Hallway

The preliminary layout was achieved prior to determining the importance of the column grid. Apartment units consume equal halves of the second floor; several layouts exist for both one and two bedroom units.

2 Bedroom Apartment
1 Bedroom Apartment
Common Area
The keystone apartment shape was used to mediate between the column grid and window spacing. These two-foot “notches” became boundaries for stairways, and partition walls. The Common Hallway serves as apartment egress, and community space.

2 Bedroom Apartment
1 Bedroom Apartment
Maintenance
Notches
Common Hallway

Even though the offset column grid was determined to be relevant to the building layout, and was used for this more developed schematic plan, the second floor was divided in half to equalize square footage needs. The first floor schematic continued to respect the column grid.

2 Bedroom Apartment
1 Bedroom Apartment
Common Area

FIRST FLOOR PLAN
SECOND FLOOR PLAN
The Common Hallway, viewed from the elevator, provides access to all of the apartment units while also serving as an area of community. Daylight streams in above the social swings, entry benches, and corridors.
2. Entry benches at each apartment door are more removed socialization or contemplation areas as well as a place to set grocery bags while unlocking the apartment door.

3. Inside the one bedroom apartment are user adjustable partitions: currently closing off the view into the kitchen, at left. The view into the living area, directly ahead, is through fixed partitions. Shelves can be inserted into these vertical partitions and used for displaying objects — the density of displayed objects passively controls porosity of this partition.
4. Standing in the living area, looking into the kitchen, provides a view of light streaming down from the second-floor daylighting panel. The light disc on the four Pendants in the kitchen can be swiveled by the user; the OK Pendant at the end of the fixed partition wall in the living area is height adjustable by the user.

5. The light shaft, as seen on the second-floor floor, illuminates the stairwell and kitchen below, the adjacent bathroom, and the common hallway. LED strips within the shaft provide a similar lighting effect at night.
MATERIALS

Baltic Birch Plywood
Weathered Pine
Cherry
White Oak
Buckingham Slate
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REFERENCES


THESIS REFLECTION

I chose to go first in the presentation order. The decision, about ten days prior to the event, was a good choice. Completing the renderings and board layout took a lot of effort leaving little to no energy for nerves when May 2nd rolled around.

I had read, and reread my notes. Dozens of times probably. The actual delivery was okay but not my best — exhaustion definitely became a factor in laboring through the presentation. In any event, I only forgot a few things along the way that were discussed later or prompted by Rob near the end of my talk.

Comments arose about the overwhelming sameness in the surface materials — something I also noticed after showing off one rendering at a size that consumed half a board.

A statement about discussing the rituals of arriving home as part of the verbal presentation was one I had heard before and still had not managed to absorb. The intensity of finalizing ideas and producing boards had swept it away.

Additional comments were made about some of the details such as the birch paneling being vertically oriented instead of horizontally which would have set off the partitions as “special,” and material connections which could have been resolved. Again, both of these were things that immediately stood out when brought up that I could not see for the blindness of crossing the finish line. Overall I was proud of the work, and no one could take that away.

The entry poster contained a 3D effect making it unique.

99% here — just about ready to put away all the tools. The preparation and hanging process was spaced to take a break ensuring about 12 hours of effort over three days.