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.
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 immersion 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 (Brachtland, 1994). 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](source: "The Perception of Virtual Residential Spaces." Empirical Studies of the Arts 34(1), 53-73. DOI: 10.1177/0276237415621186)
that might have been lost in direct questioning (Figure 2). Word association to keep responses impartial, a quality were asked open ended questions, and answered using paired colors and materials in a lighting-controlled, interior perceived as more calming. Men preferred brighter and aroused feelings of activeness while cool color settings were descriptors for warm and cool color schemes, but had similar differences between the responses of males and females. Participants rated their feelings of the various space-color descriptors for performative objects and their influence on one’s attention needs to be discussed. Performative and social behavioral differences are engaged with the self. In the first exercise, Niedderer conducted several experiments on how people (Figure 3). Sight, touch and choice are excited from within. In a second article, Niedderer discusses mindful versus mindless actions, how a designed artifact (performative object) encourages mindfulness, and how design impacts interaction. However, the movable bench seats where materiality plays a significant role in the sensory, symbolic, and deep (affective), to timber being colorful (sensory) and comfortable (symbolic), to plasterboard which was realized in an experiment using standard public park interior environments; this includes both objects and other people. Performative objects and social behavioral differences are realized in an experiment using standard public park environment; this includes both objects and other people. Performative objects and social behavioral differences are realized in an experiment using standard public park.
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 write 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 studies only involved static, but visually immersive prompts, being in nature engages all the senses from the smell of blooms, to the sounds of wildlife, the feel of dirt on your hands, and visualization of the color spectrum. It is a place where I go to reflect, detach from work, and become a part of the moment. In addition to using the design principles to achieve immersion of the observer, the wall-sized murals also include a natural aspect (views and sounds), and natural materials as well as an aspect of choice (interactive element). Design elements, persuasive objects, and American Flexibility are connected in their attempt to augment each other from different psychological and physiological positions when a subject is actively or passively interacting with a space; linking the two through interior environments is key. A designed residential space that reflects the inhabitant's self, prompts exploration, choice, and intrigue will also provide the observer with a mental break following a mentally taxing day away from the home.

Understanding items such as the client's motives for change, design knowledge, expected outcomes, and personality traits (i.e. the social and emotional tools used to interact with different environments) can inform the design. The more specific the design relates to the client's wants and needs, the easier it is to achieve immersion, and mindfulness. Based on an on-site visit, the designer is informed on specific interaction styles (choice), design attributes, views, and material solutions to pursue linking the client to the space. Subsequently, the designer engages the client on the immersive impact of the design principles such as light, color, scale, balance, texture, and harmony plus the introduction of nature and natural materials. The client is given questions to evoke personal reflection, wonderment, and dreams. These questions are answered within a timeframe for cost considerations (i.e. “Is this a place I want to, and can I, rest and sleep?”). The answers are revisited after a day or two and 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, art, 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)?

7. Home should be our haven. What does haven mean to you? Is this a space to recharge/lay low, or a dynamic/energetic space or a bit of both?
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 this structure mimics 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.
Muuratsalo Experimental House (1952-53)
Saynatsalo, Jyväskylä, Finland
Designer (Architect): Alvar Aalto

The Experimental House explores material 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.
Villa di Lemma (2009)
Monticeto, California
Interior Designer: John Saladino

The small, turned staircase, which proceeds up to a library balcony is one materiality focal point; the lack of a handrail instinctively forces your hand out to steady against the textured stone wall and rough-hewn newel post (right). The hand-painted tread risers evoke curiosity in the slightly irregular detail of the branches, and leaves. A fireplace near the kitchen area is built beneath a staircase (below). Due to the stone construction of the home, the materiality allows the fireplace to reside in this unexpected space.

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, sturdy posts under the cubes to indicate their mobility. The window wall, and barn-door style window of 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 styles within the same material family; the multitude of brick types provide dimensional, light/shadow, and color contrasts. Chicken Point Cabin uses 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. The Naked House cotton wall covering is attached to the framing members with Velcro, allowing for cleanability, 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 these 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, viewer vantage point, and user-adjusted controls to impart changes in fence porosity.

Contact - 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 styles within the same material family; the multitude of brick types provide dimensional, light/shadow, and color contrasts. Chicken Point Cabin uses 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.
NEIGHBORHOOD
BUILDING

GROUND FLOOR PLAN

4915 Radford Avenue

1776 Staples Mill Road

Alley

Radford Avenue

Staples Mill Road

GROUNDFLOOR PLAN
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: Vertical to horizontal ratios were discovered during the analysis of the North Elevation, the first hint of the column grid ratio.

Top row: Basic diagrams of the building layout informed the design of the need for interior daylight to meet the project goals.

Row at right: The building facade has a succession of rhythmic panels of glass and brick. An alternating pattern is found in the relationship of columns to windows: o-o, i-i, o-o, i-i, o-o, i-i, o-o (o=outside, i=inside).
Numerous building facades, all within a two block radius, were heavy with vertical and horizontal partitions.
The NCJ Building is located in the Brookland Magisterial District, Westwood Precinct 117 of Henrico County. The popular communities of Glen Allen, Lakeside, Dumbarton, and Laurel are also included within the Brookland District.

Henrico County was established in 1611 as one of the original shires of Virginia. In 1870, the Virginia Constitution (art VII/sec 2) 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 1950’s including Monumental Floral Gardens, Monument Avenue Park, Willow Lawn, and Monument 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.

4905 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
Type of Construction: II-B
Total Gross Area: 16,739sf
Efficiency Ratio: 60%
Total Net Area: 10,043sf
Total Number of Occupants: 50
Accessible: Yes
Visible: No
PROGRAMMING

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

LOBBY (1 total)
Purpose: Main egress to apartments
Description: An enclosed access point
When it is used: 24 hrs/day
Adjacencies: Storage
FF&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: 170sf
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
FF&E: Storage racks
Visual privacy: Yes
Acoustic privacy: No
Physical privacy: Yes
Who uses the space: Tenants and visitors
Accessible: Yes
Net Area (1Br): 700sf/800sf
Net Area (2Br): 900sf
Number of exits: 1

APARTMENTS (13 total)
 purpose: Residential accommodations
Description: 1 and 2 bedroom residences with kitchen, bathroom, bedroom(s), living room, closet and laundry
When it is used: Daily
Adjacencies: Common Hallway
FF&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: 700sf/800sf/900sf
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
FF&E: Swings, and
Visual privacy: No
Acoustic privacy: No
Physical privacy: Yes
Who uses the space: Tenants, Visitors
Accessible: Yes
Net Area: 1000sf
Number of exits: 1

MAINTENANCE STORAGE (1 total)
Purpose: Secure storage of 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
FF&E: NA
Visual privacy: Yes
Acoustic privacy: Yes
Physical privacy: Yes
Who uses the space: Building Maintenance
Accessible: No
Net Area: 1000sf
Number of exits: 1

MECHANICAL CLOSETS (7 total)
One 10sf closet per two apartments which houses HVAC and hot water tanks.
CONCEPT

Porous partitions define boundaries, moderate between adjacencies, and control privacy levels. User engaged shutters modify their connectedness to spaces.
CONCEPT DEVELOPMENT
User controlled partition porosity.

View from three feet (above), and three inches (right). User’s 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.

First Floor Plan
- 2 Bedroom Apartment
- 1 Bedroom Apartment
- Maintenance
- Bath
- Common Hallway

Second Floor Plan
- 2 Bedroom Apartment
- 1 Bedroom Apartment
- Common Area

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.
Parti Diagram
Axonometric Sketch

Port Diagram
1. 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 the partitions.
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, 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
Name: Strain Barstool
Designer: Numen/ForUse
Manufacturer: Prostoria

Name: Segment Sofa
Designer: Numen/ForUse
Manufacturer: Prostoria

Name: Segment Low Table
Designer: Numen/ForUse
Manufacturer: Prostoria

Name: Trifidae Lounge Chair
Designer: Numen/ForUse
Manufacturer: Prostoria

Name: K2 Depot 900-3
Designer: Mikkel Bahr
Manufacturer: JENSENplus

Name: B. Wood
Designer: Tom Kundig
Manufacturer: 1 2th Avenue Iron

Name: OK Pendant
Designer: Konstantin Grcic
Manufacturer: FLOS

Name: Kuu Pendant
Designer: Elina Ulvio
Manufacturer: Mater

Name: FF&E
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Rob Ventura
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Bob Smith
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Sara Reed
Traci Scribner
Neville Johnson, Jr.
Gwen at NCJ Realty
My peerless classmates
REFERENCES

THESIS REFLECTION

Thesis defense in Rm 409 on May 2, 2018.

Signage detail for the thesis show poster was a bit last minute, but complete and ready for application to the entry poster.

My posters and daylighting model have decent natural light during the day.

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

99% there — just about ready to put away all the tools. The preparation and hanging process was quite intense requiring about 12 hours of effort over three days.

The proof is in the pudding. Two long years — May 07, 2018.

99% there — just about ready to put away all the tools. The preparation and hanging process was quite intense requiring about 12 hours of effort over three days.

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 more 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.

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 labouring 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 one rendering at a size that consumed half a board.

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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 labouring 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.

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 more 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.