2023

Illusion: Immersive Experience

Tessa S. Trowbridge

ILLUSION

IMMERSIVE EXPERIENCE | TESSA TROWBRIDGE

Illusion: Immersive Experience
Tessa Trowbridge
MFA | Interior Design
2023

SECTIONS

01
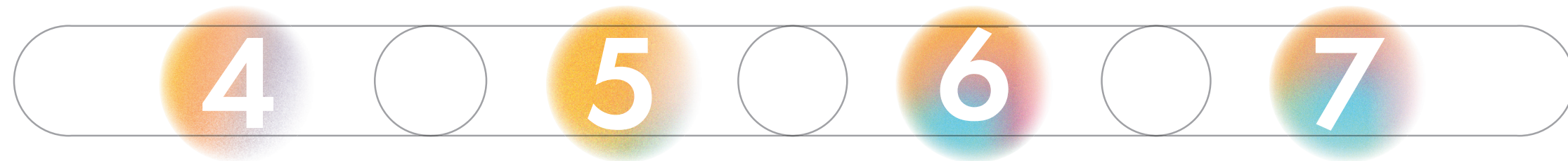
SECTION

PHILOSOPHY

"I see the artist as a participant, a co-producer of reality."

Olafur Eliasson

PHILOSOPHY

Air (2022)
Kenzo Digital

Design Declaration

We use art and design as means of expressing ourselves and our beliefs in the hopes that others will understand. When that emotional connection is created, we obtain a sense of happiness and belonging. Designers have the power to influence the emotions of people using the spaces they create, and from this ability, they can tell stories and form relationships. The most important tools designers utilize in creating these stories are light, material, and form. Materials and forms draw users into space, while light's warmth creates an influential experience. With these tools, and a degree of risk and willingness to explore the unknown, design can guide humans towards a new perspective. Design is an exciting, bold, and empowering method of communication.
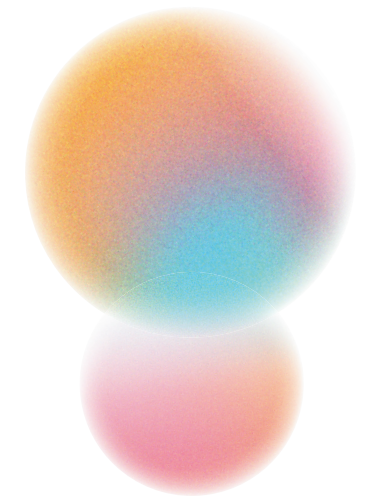
02 SECTION

"Art is not what you see, but what you make others see."

Edgar Degas

RESEARCH

ABSTRACT

PRESENCE (2019)
Dan Roosegaarde

Motivation

Can society learn from art, and if so, what type of knowledge can be gained from art? It is currently understood that art and design can help humans explore, discover, and understand philosophical and imaginative topics. There is a general agreement that art can create insight and awareness in ways that logical and rational statements cannot, and from these unique interactions, humans can see the world with a new perspective (Worth, n.d.). This thesis will investigate the claim that art can inspire human imagination and allow viewers to gain insight into a surreal reality using designed, physically immersive spaces.

Opportunity

Immersive art environments have the potential to make art-related interactions increasingly influential and meaningful. With the aid of new technologies, immersive art museums have strengthened the relationship between the audience, the work, and the artist by creating a deeper level of conceptual understanding and disrupting the border between them. These highly sensory experiences push viewers to explore a space thoughtfully, making it possible for guests to become active participants or even co-creators in immersive artworks. This new method of presentation allows an audience to fully experience the narrative of the artist (Hua, 2021).

Methods

Literature reviews of immersive spaces will provide an understanding of how to design an effective art experience that will be interactive and educational. A second method of investigation will involve attending ongoing digital art installations, presenting an opportunity to analyze and document movements throughout space, the emotions evoked by the work, and interactions between participants.

Results

Immersive experiences aim to dismiss the physical and mental borders between viewers and works of art, engaging an audience's sense of sight, sound, and touch. After a visit to ARTECHOUSE, one can understand that immersive art galleries also provide the benefit of transporting their visitors to a world that greatly differs from physical reality. In this new "world" guests are free from physical borders and can develop a new spatial awareness that makes users feel as though spaces extend past their physical areas. This deeply sensory experience makes it easier for visitors to absorb and retain knowledge from the content of the experience itself (Hua, 2021).

Conclusion

The research conducted on immersive art environments, and their ability to impact humans and society as a whole, will drive the design of a new immersive art space. This immersive art space will inspire imagination and new ways of thinking.

RESEARCH WRITING:
IMMERSIVE ART

Project Statement:
The following study explores the idea that art grants society knowledge that rationale and logic does not. Immersive art environments support this statement heavily, because they are fully sensory experiences that blur the border between art and viewer.

What Can Art Teach Society?
It is believed that art engagement can create emotions that produce knowledge or allow humans to gain an understanding of the world around them. In this sense, art is viewed as a source of insight that rationale can not produce. The Greek philosopher, Aristotle, understood that humans can be moved emotionally by art. He saw this as beneficial, because interacting with art provided emotional relief. Using art to meet the emotional needs of humans would, as a result, allow them to be more rational in everyday life.

Romantics held the belief that society can learn from art through imagination. Where science can only describe the world from a rational point of view, art can go beyond the physical world and into the emotional and spiritual world. There is a strong argument that art provides humans with emotional knowledge, and these conversations imply that artistic interaction provides experiential and emotional stimulation that propositional literature does not (though the degree of knowledge gained from this form of information has been debated). One justification by Eileen John claims that art allows people to experience circumstances that are not applicable to daily life. Experiencing these events through artistic forms demonstrates possible reactions and outcomes (Worth, n.d.).

Immersive Art Spaces
Art affects society by creating confrontational work that is shocking, uplifting, inspirational, and sometimes unsettling, while design affects society by representing cultures through physical forms, styles, and spaces in which members of a community can interact with and appreciate. The two disciplines come to an intersection when they are both considered methods of creating emotional experiences for their users. Experience design and immersive spaces explore this intersection when the interior spaces of a building convey a story and actively involve users through curiosity and imagination (Rendell, 2017).

Immersive art environments have the potential to make art-related interactions increasingly influential and meaningful. With the aid of new technologies, immersive art museums have strengthened the relationship between the audience, the work, and the artist by creating a deeper level of conceptual understanding and disrupting the border between art and audience.

These highly sensory experiences push viewers to explore a space thoughtfully, making it possible for guests to become active participants or even co-creators in immersive artworks. This new method of presentation allows an audience to fully experience the narrative of the artist, and immersive art installations use movement throughout space to help an audience understand timelines of past, present, and future phenomena (Hua, 2021).

Immersive experiences aim to dismiss the physical and mental borders between viewers and works of art, engaging an audience's sense of sight, sound, and touch. Through the elimination of physical borders, users are then free to develop new spatial awarenesses. This new awareness makes users feel as though the space is larger than its physical area. By "expanding" the borders of a room, designers are given more area to consider during the design process. Using motion graphics and animation, artists push viewers to actively move and study works closely, ultimately creating a relationship between the artist, the art, and the audience (Hua, 2021).

Immersive art differs from exhibitions that utilize tangible objects, because visitors of immersive art exhibitions are seen as active participants, rather than static viewers. Immersive art not only engages visitors with the art and story of the space, but also creates engagement with other visitors. New methods of immersive, computer based art involve the relationships between art and space and art and participants (Charitonidou, 2020).

Creating Immersive Environments

Immersion is valuable in design because of its emotional power, and successful immersive spaces give users a feeling of completeness that comes from three aspects. First, the guests must feel that the imagined world was built for them. Second, the guests will feel as though they belong in the space, and there should be no harsh separation or barrier between the guest and the space. Lastly, a feeling of completeness is achieved when guests exit the space feeling different or transformed.

One emotion that immersive spaces evoke is a feeling of imagination, and new immersive spaces explore the idea of "lifespace." Lifespace not only encompasses the thought that spaces were created specifically for the guests, but also the idea that spaces can be appreciated by guests even after they leave. When users are prompted to use their imagination during an experience, they are more likely to continue to consider those ideas when the experience is over. Immersive design strategies should impact the user on a private and personal level, encouraging them to bring their ideas into the home sphere (Lukas, 2013).

Immersive worlds refer to places we desire to be in and will not want to leave, and these worlds create feelings of delight for their users. In the creation of an immersive world, it is important to focus on four elements. The "big idea" is what the designer wants guests to gain from the space. The "story" represents how the designer presents the narrative. The "experience" refers to how guests will interact with the space, and the "design" incorporates the methods in which the experience is created through architecture, material, technology, and light. During the conceptual phase of an immersive design, it is important to select design features that will be engaging for guests.

Design features should amuse, fascinate, and inspire guests, so they feel as if they have been transported to another place in time.

When considering the experiences of guests in a place and thinking about what experiences are considered successful, designers can study key concepts.

> **Difference:** Guests bring differing backgrounds and experiences that contribute to their experience of an immersive space.
>
> **Commonalities:** Designers should create experiences that all people can relate to, regardless of background.
>
> **Depth:** Successful immersive spaces require depth and layers to make them feel believable.
>
> **Purpose:** Experiences need to have purpose in order for them to be meaningful.
>
> **Open-Ended:** Good experiences are often open-ended and leave guests wondering if there is more to the story.

An immersive experience can subconsciously contribute to the fulfillment of human needs by contributing to feelings of happiness. When our psychological needs are fulfilled or unfulfilled, an experience may be considered positive or negative. Through the study of experience design, designers have observed six categories of needs: autonomy, competence, relatedness, popularity, stimulation, and security. Designing for happiness relates to creating opportunities to meet these six categories of needs through designed experiences. When designers consider everyday activities with regards to happiness rather than physical output, there are more opportunities to create a meaningful life.

For example, watching TV has the potential to create a range of emotions and meet all categories of needs, but the TV's ability to meet those needs depends on both the content displayed as well as the users (Hassenzahl et al., 2013).

Movement

Another aspect that is important in the experience of immersive spaces is movement and flow. Designers should consider organizing spaces in a way that encourages guests to receive all desired information in an orderly way. Movement should also create curiosity, so guests feel as though they are on the verge of discovery when interacting with an environment. Some common layouts of spaces are outlined below.

Hub and Spoke

Loop

Maze
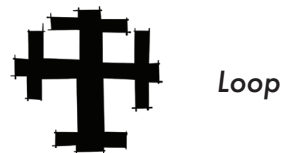
Hub and Spoke: central hub surrounded by attractions radiating from the center

Loop: attractions are found on the path of a loop with a central feature

Cruciform: cross-like projections provide space for anchors, guest traffic is spread out

Maze: less organized spaces that encourage wandering

Immersive Artists

Yayoi Kusama is known for her ability to use mirrors to create unsettling environments that bring 'mise en abyme' into the physical world. Her psychologically intuitive work often makes viewers question reality and ask questions such as 'who am I?' and 'where am I?' Her mirror rooms attempt to represent psychologically difficult childhood experiences. Kusama has described episodes of hallucinosis, disassociation, and anxiety as feeling as though her body was being absorbed and dissolved into her environment. Immersive installations, such as Yayoi Kusama's Infinity Rooms, are considered successful, because they allow users to experience the beyond on an imaginable scale. Her creations provide opportunities to be present, focused, and centered in confined, yet infinite, spaces that are free from the distractions of everyday life. These exhibition spaces feel safe and non-threatening to an audience curious about unknown experiences (Takahashi, 2021).

Infinity Room: Phallis Field (1965)
Yayoi Kusama

A second art collective exploring immersive art installations is the Japanese practice teamLab. TeamLab works at the intersections of art, science, technology, and nature to create experiences that shift perceptions and explore the human relationship with the surrounding environments. Their works are fueled by the fundamental belief that people coexist with the world and its entities through continuous and borderless connections.

Their permanent museum, *Planets*, consists of six art spaces that immerse the senses in physical and virtual experiences. As viewers explore the spaces, they have the ability to interact with and alter artwork, impacting the experience for all users of the space.

By blurring the boundary between artist and participant, they strengthen the notion that humans are one with their surrounding environments.

Not only are works physically involved, asking users to wade barefoot through water, some pieces utilize smartphone interactions. In the *Infinite Crystal Universe* installation, users can "throw" light stars into space, allowing the room to continuously evolve over time.

The projects presented in *Planets* are helpful precedents to this thesis exploration, because of their ability to utilize senses beyond the limit of sight and sound. With the potential to influence perception and inspire creativity, teamLab's use of light, projections, and technology can be seen as innovative and successful (teamLab, n.d.).
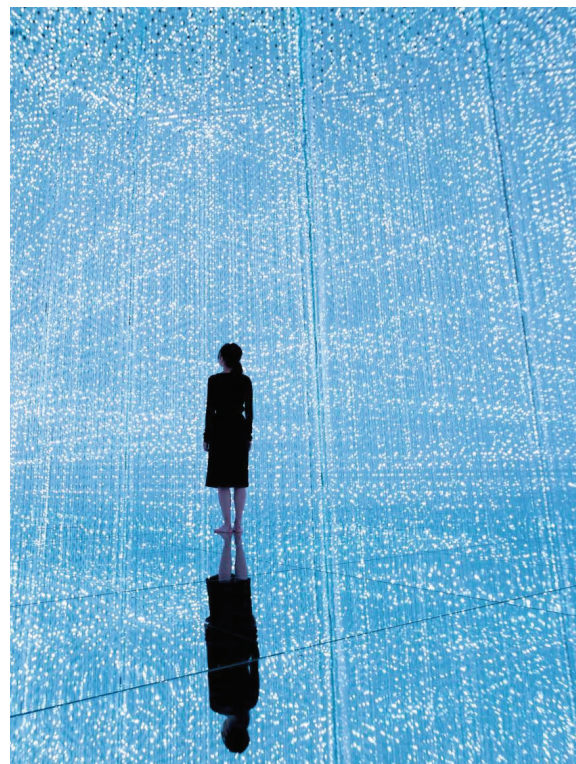
Conclusion

In order to investigate the claim that art grants emotional knowledge in ways that propositional work does not, this thesis will explore the design of an immersive art experience. This art gallery will tell a curated story that relies on immersive art to build a deeper relationship between the artist and the audience. Particular attention will be given to understanding how spatial arrangements, augmented reality, and physical materiality can promote interaction and connection between guests and artwork. The art gallery will incorporate a restaurant, gift shop, and event space and will be a heavily sensory experience designed to inspire imagination and creativity. This project will not be created as an "Instagrammable" experience but with the intent of offering its users knowledge through an emotional, imaginative, and artistic journey.
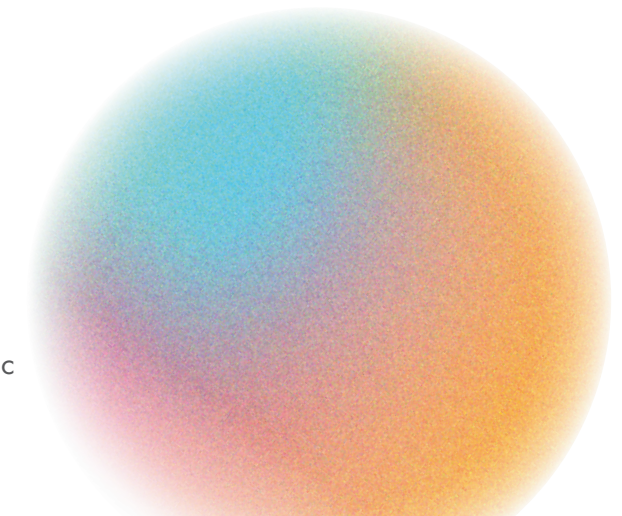
IMMERSIVE EXPERIENCES AIM TO DISMISS THE PHYSICAL AND MENTAL BORDERS BETWEEN VIEWERS AND WORKS OF ART, ENGAGING AN AUDIENCE'S SENSE OF SIGHT, SOUND, AND TOUCH.

(Hua, 2021)

Planets (2018)
teamLab

Reception

Gallery

INSTITUTE FOR CONTEMPORARY ART AT VCU (ICA)

Architect: Steven Holl Architects,
BCWH Architects
Location: Richmond, VA
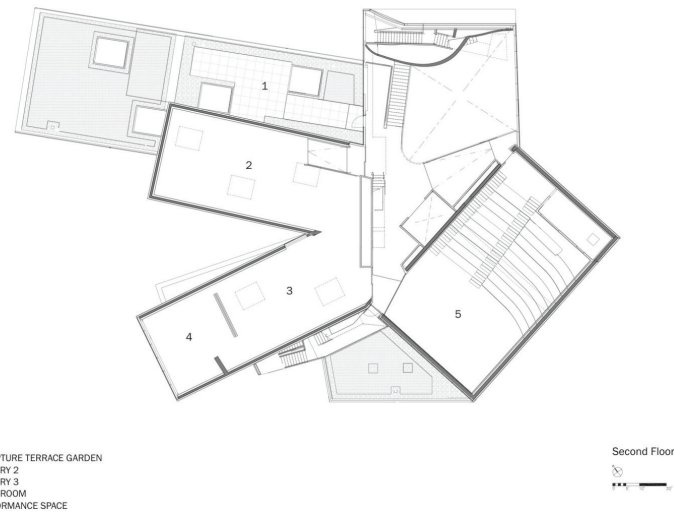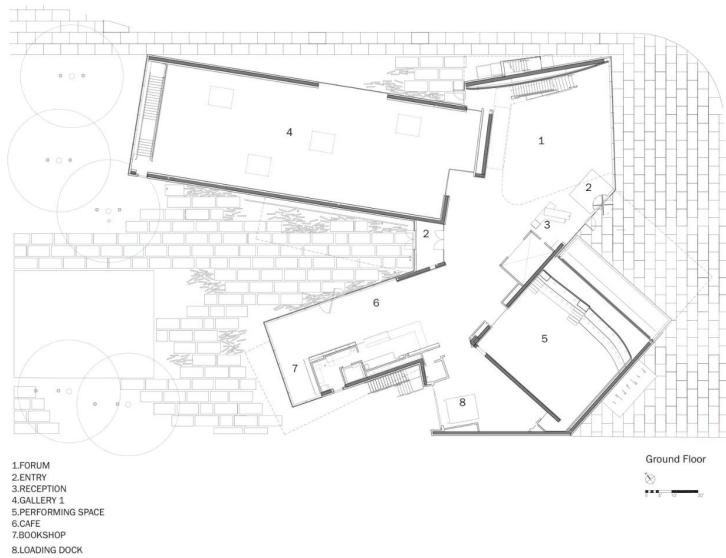Year: 2018
Area: 41000 sq. ft.

Project Description

The ICA was created as an art institution to house rotating art installations, and the structure serves as a connector between VCU and the surrounding Richmond community. Exhibition spaces are designed to accommodate a range of installation forms, and the second floor contains an innovative learning lab for interactive educational experiences. The building houses a 240-seat, flex use auditorium for lectures, screenings, concerts, and performances. To support the operation of the museum, administration offices, workshops, preparation spaces, and meeting rooms are dispersed throughout the first and third floors.

The building's form reflects a concept that combines the past, present, and future, as it attempts to emphasize the idea of ephemerality. Its site is located at an "x-y" intersection, while the building's vertical plane adds a "z" axis. A curving building exterior represents the "plane of the present" and it's protrusions represent "forking in time." The gallery protrusions have unique characteristics to mimic parallel timelines in the age of contemporary art. The interior architecture heavily reflects the exterior shell, and natural light floods the inside through transparent walls, translucent walls, and skylight windows.


Cafe

Ground Floor

1.FORUM
2.ENTRY
3.RECEPTION
4.GALLERY 1
5.PERFORMING SPACE
6.CAFE
7.BOOKSHOP
8.LOADING DOCK

Second Floor

1.SCULPTURE TERRACE GARDEN
2.GALLERY 2
3.GALLERY 3
4.CLASSROOM
5.PERFORMANCE SPACE

Top Floor

1.GALLERY 4
2.MEETING ROOM
3.WC
4.ADMINISTRATION

Steven Holl's Institute for Contemporary Art is an important precedent to this project, because it's program contains many of the same elements as this thesis exploration. It is helpful to study the areas and locations of the workshop and preparation spaces. From the floor plan, one can understand adjacencies and sufficient room areas, and the building allows opportunities to study the relationship between fenestrations and art installations. The furniture selections, scales, and arrangements used in this precedent can be studied in order to understand appropriate selections for this thesis project.

Programmed Spaces

Forum
Entry
Reception
Gallery Spaces (4)
Learning Lab
Auditorium
Cafe
Catering Kitchen
Art Storage
Fabrication Workshop
Bookshop
Loading Dock
Classroom
Meeting/Conference Room
Administration Offices (4)
Single ADA 1/2 bath
Multi-person Men's Restroom
(2 urinals, 1 ADA stall)
Multi-person Women's Restroom
(3 toilets, 1 ADA stall)
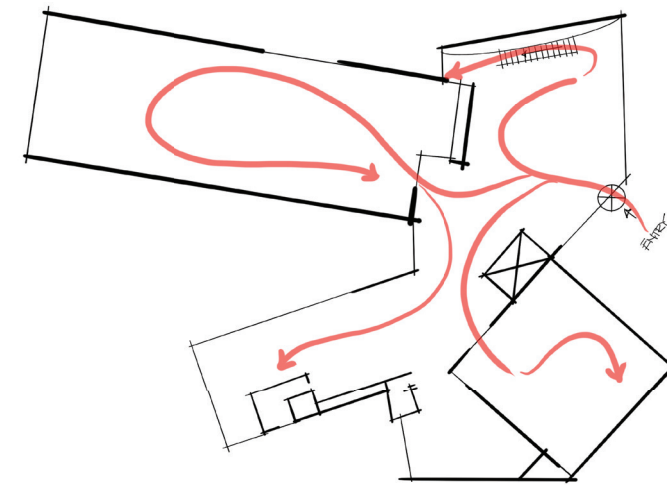
Circulation

Vertical movement occurs between upper and lower levels, and paths fork where galleries are separated.
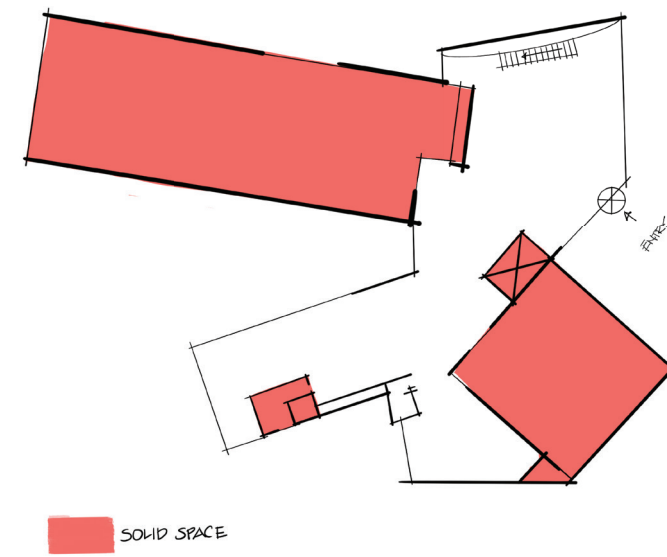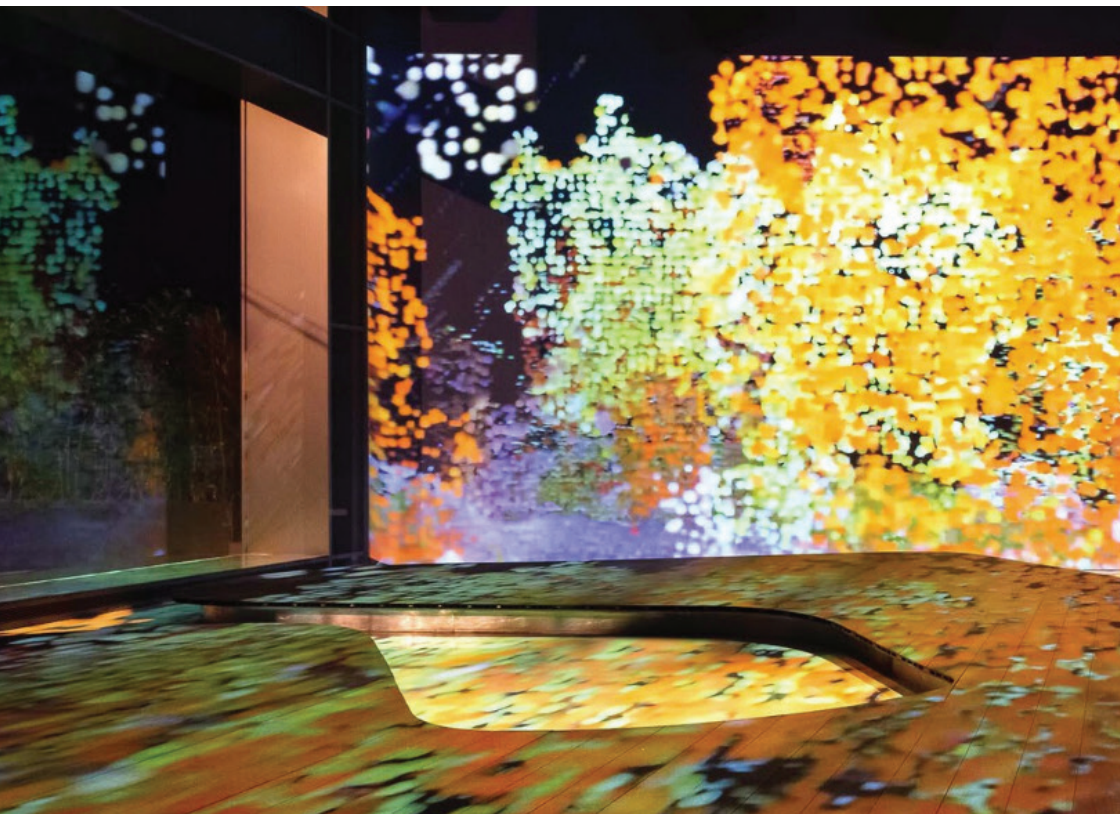

Solid/Void

Solid spaces consist of the auditorium and galleries, while the remaining areas fill the voids.

SOLID SPACE
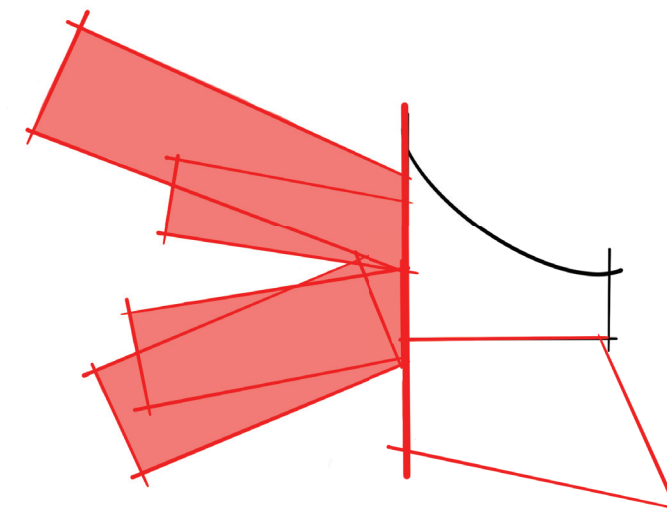
Parti

Space is divided by one plane that forks into four spaces on one side and a curving, "kinetic" form on the other.
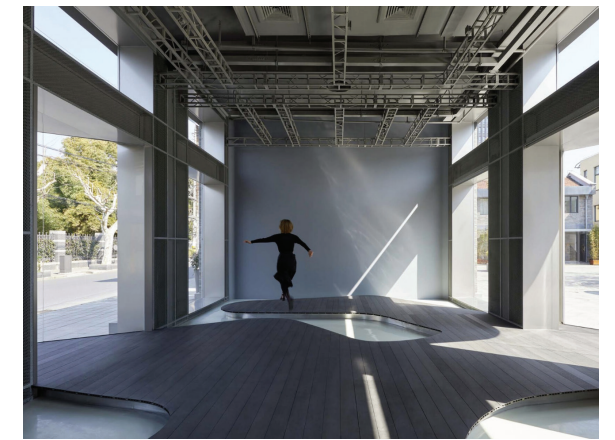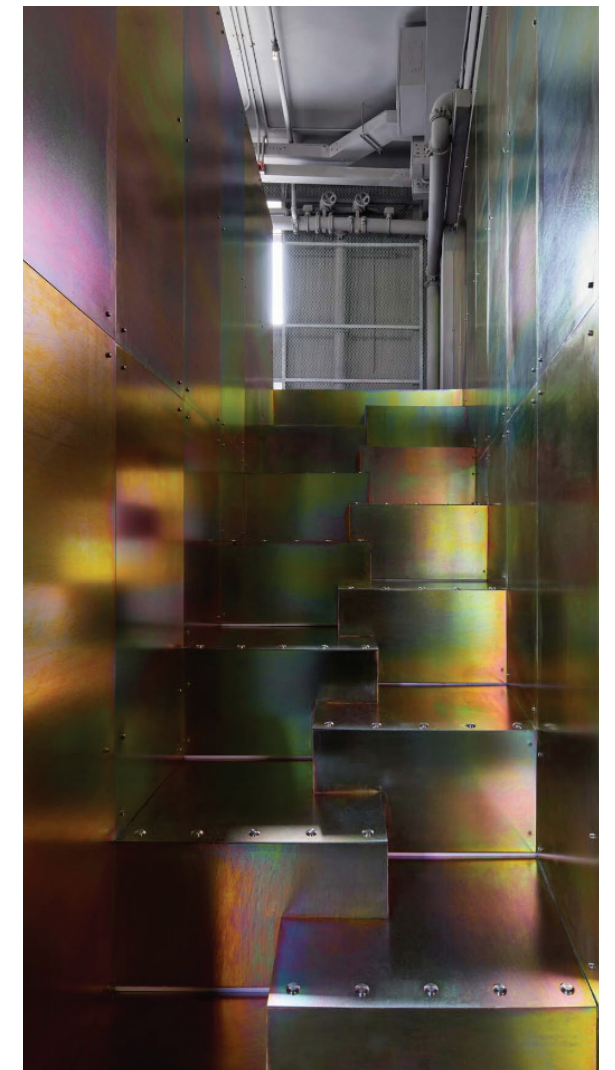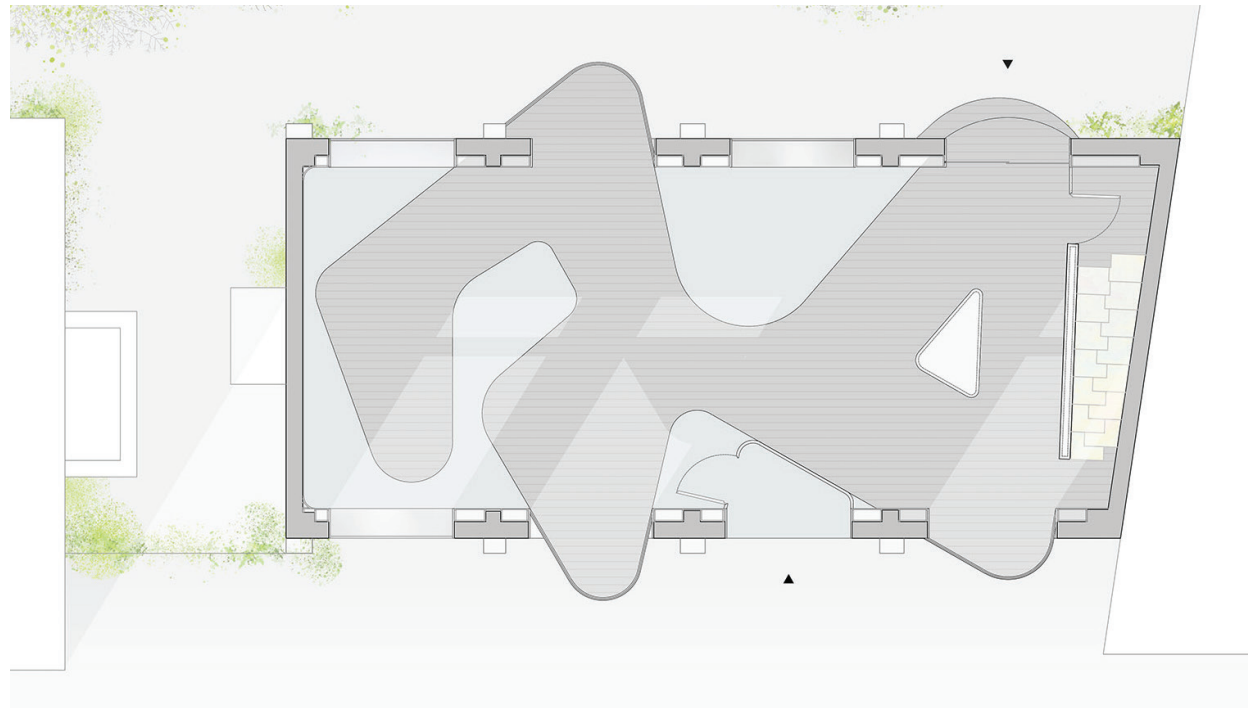
Gallery

Wooden Stage

Project Description

Contrasting the typical mold of immersive art presented in dark, enclosed rooms, Future Prism brings large windows and natural light into the immersive art field. The boundary between inside and out becomes blurred as projections begin to spill onto the surrounding urban landscape. In enclosed immersive installations, users begin to feel disoriented and disconnected from the outside environment. Through large openings and windows, Future Prism's goal is to create a digital immersive art space that allows people to not lose sight of the real world. Protruding, curved windows create opportunities for guests to interact with the exterior street and the digital art simultaneously.

A wooden stage curves through the rectangular space with a form that follows the views and shadows from the windows, and gaps in the stage are strategically placed to encourage guests to hop from one section to another. The placement of the wooden stage involves the study of average human steps, and its form encourages play and movement. The stage can be used for performance, exhibition, and social purposes.
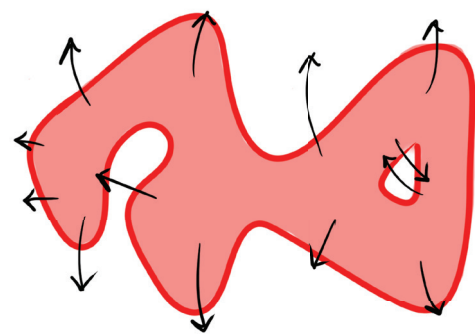

Stairway

FUTURE PRISM: IMMERSIVE ART BUILDING

Architect: CATS Architects
Location: Shanghai, China
Year: 2022
Area: 492 sq. ft.

Floor Plan
Not to Scale

Programmed Spaces

Open Plan Immersive Art
Exhibition Space
Upper Floor Lounge

Parti

A curving mass organizes
the building and encourages
movement, while expanding
space outward.

Though only two programmed areas
create this experience, there is much to
learn from Future Prism. With regards to
this thesis exploration, Future Prism can be
thought of as a single installation space
within the whole project. Its small footprint
gives information on how many people an
exhibition of this size can accommodate.
It is also important to study how square
footage might be flexible through virtual
space and building openings. One of the
largest benefits of studying the program of
this project is gaining a new perspective
on circulation. Future Prism strategically
creates circulation paths based on
exterior and interior views, and these
circulation paths encourage movement
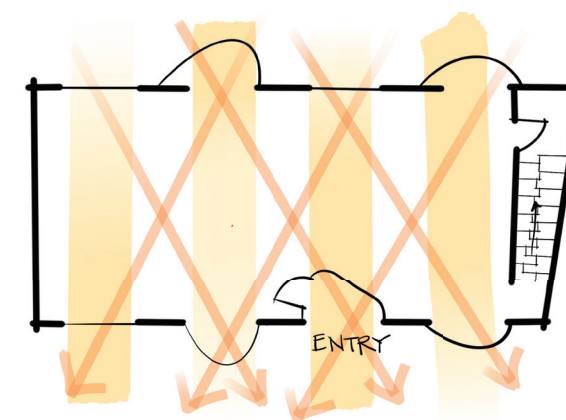and exploration.
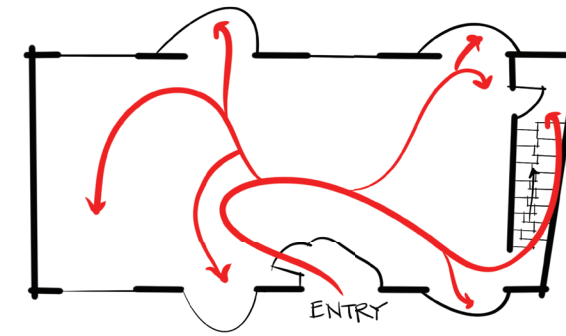
Circulation

Movement is influenced by
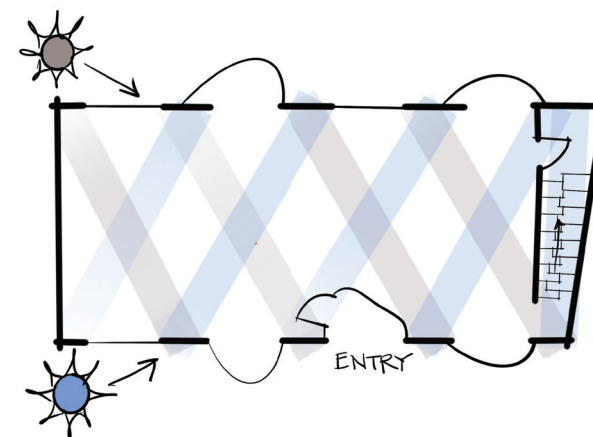a curving stage that pushes
exploration towards edges.
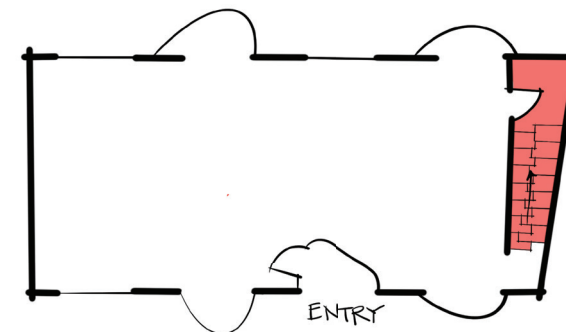
VOID SPACE

Solid/Void

The entire upper and lower
floors are open voids, while
the staircase is the singular
enclosed area.

Sun Study

Sunlight floods the space
through windows, and
directionality depends on
the time of day.

Shadow Study

Shadows transform the
building, creating a dynamic
experience from dusk to
dawn.

Gallery

Retail

PRECEDENT STUDY III

ILLUMINARIUM EXPERIENCES: CHICAGO

Designer: Rockwell Group
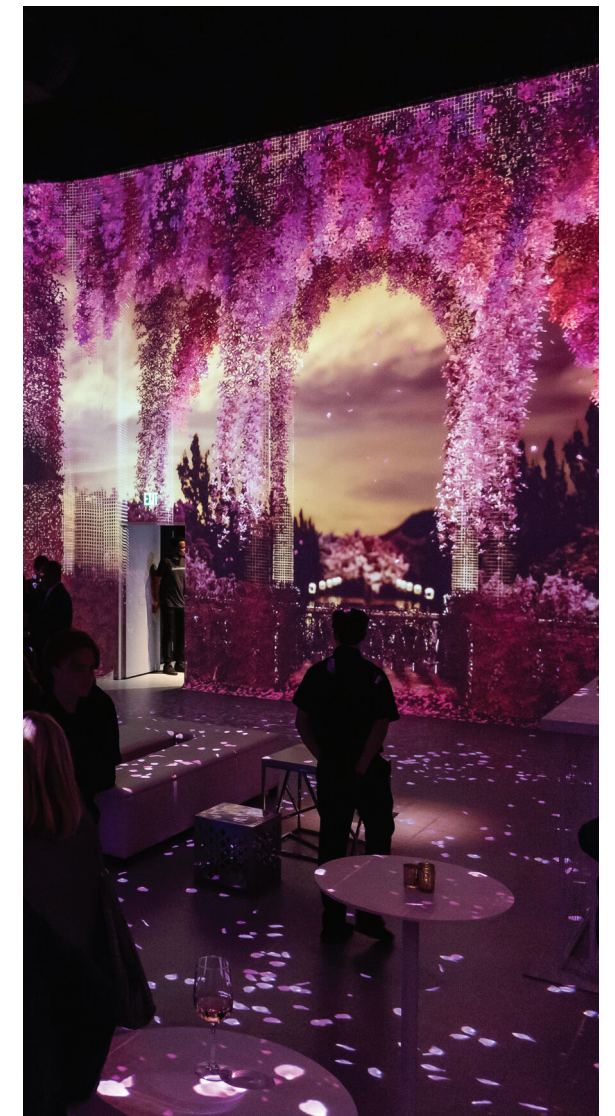Location: Chicago, Illinois
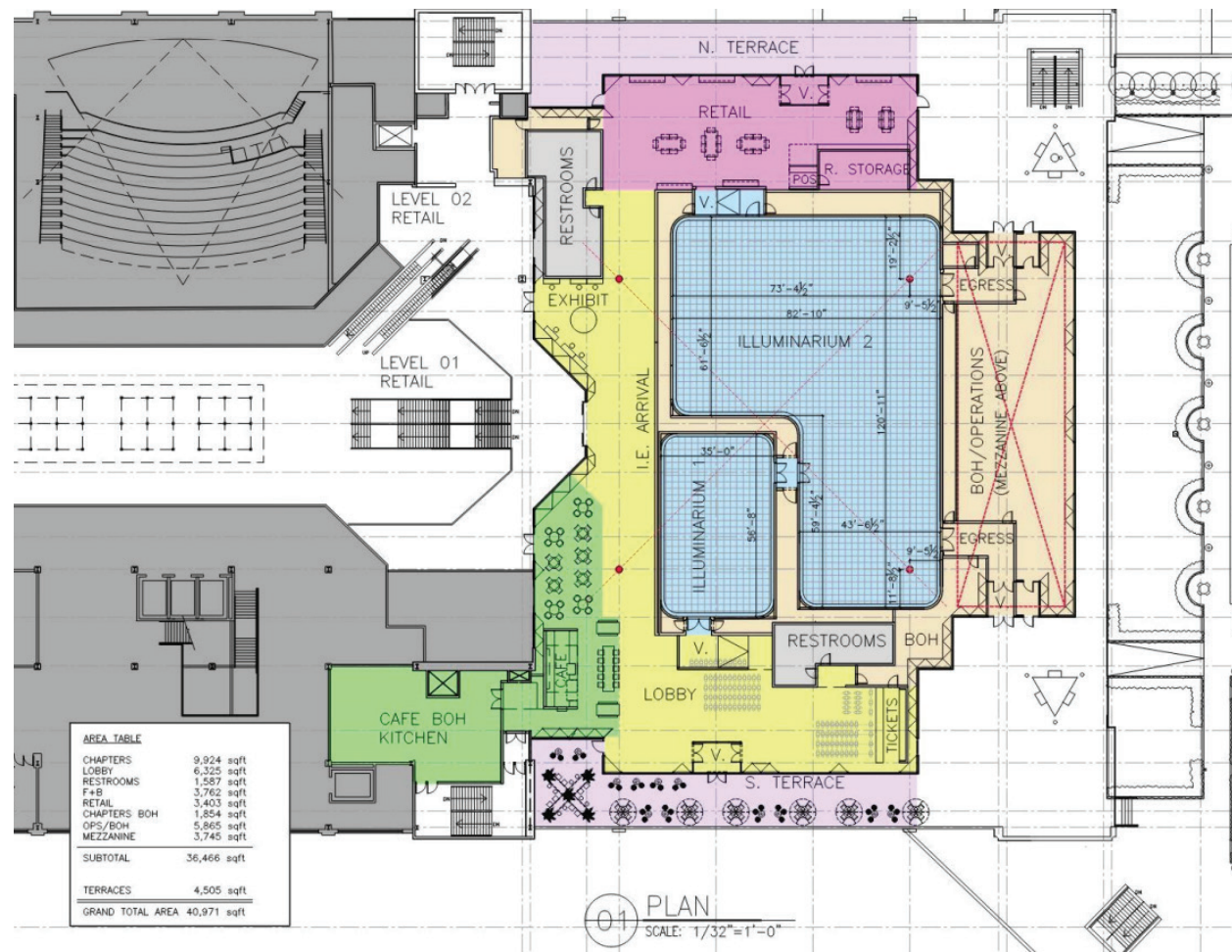Year: 2023
Area: 36466 sq. ft.

Project Description

Using a 40,000 sq. ft. footprint, Illuminarium Experiences provides multi-sensory entertainment to guests of any background with a mission of inspiring wonder and curiosity. This immersive experience combines virtual reality and motion picture technology to recreate worlds not easily accessible to humans, and the building is equipped with laser projection technology, spatial audio systems, in-floor haptics, and scent technologies to fully engage the senses of the audience.

The design program revolves around two "Illuminariums" (immersive gallery spaces) that can be reprogrammed into event spaces and night lounge/bar areas. The remainder of the usable program includes a 6000 sq. ft. lobby, 4000 sq. ft. food and beverage area, and a 3400 sq. ft. retail space. Because of the extensive technology and maintenance required for this level of entertainment, back of house operations occupy another 7500 sq. ft. of space. Illuminarium in Atlanta, GA has opened with a matching program and on a similar scale. It's larger Illuminarium claims to host 330 seated guests, while its smaller theater is able to seat 100 guests. On a regular basis, their experience can be viewed by 375 guests every hour.
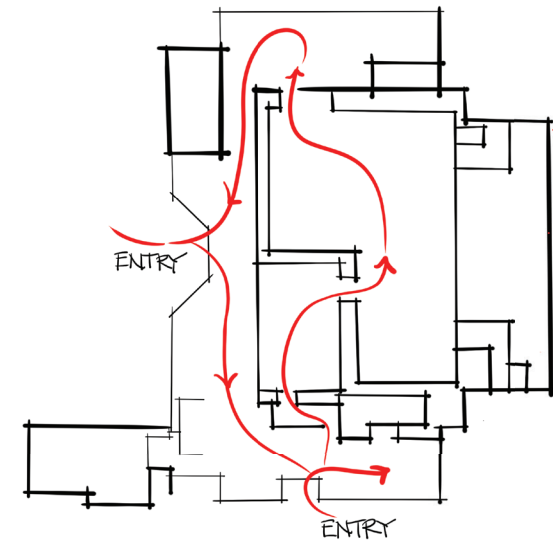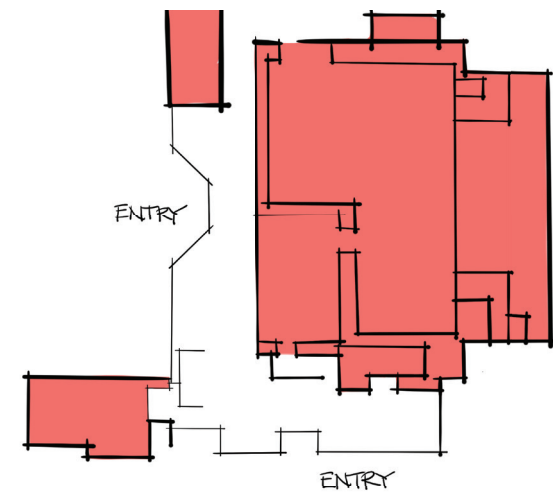

Illuminarium

Floor Plan
Not to Scale

AREA TABLE

| CHAPTERS | 9,924 sqft |
LOBBY	6,325 sqft
RESTROOMS	1,587 sqft
F+B	3,762 sqft
RETAIL	3,403 sqft
CHAPTERS BOH	1,854 sqft
OPS/BOH	5,865 sqft
MEZZANINE	3,745 sqft
SUBTOTAL	36,466 sqft
TERRACES	4,505 sqft
GRAND TOTAL AREA	40,971 sqft

Circulation
Movement occurs in a circular path, and users are guided through the installation spaces with points of entry and exit.

Solid/Void
Solid spaces consist of the Illuminariums and back of house operations, while the remaining public spaces fill in the voids.
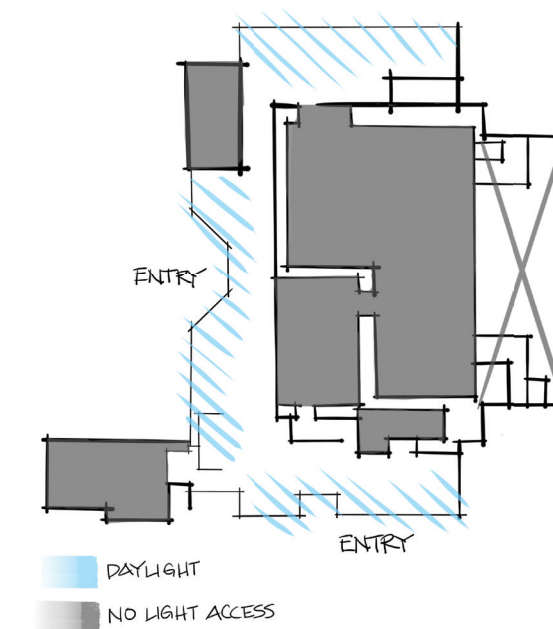
Light Access
No light reaches interior Illuminariums and support spaces, but guest areas on the perimeter of the building receive light through glass wall systems.

Programmed Spaces
Illuminarium 1
Illuminarium 2
Restrooms (2) - Stalls Not Visible in Plan
Cafe
Cafe Kitchen
Gift Shop + Retail
Lobby
Back of House
Back of House Operations
North Terrace
South Terrace
Arrival/Entrance
Storage

Because of its detailed and informative floor plans, Illuminarium is crucial to understanding room areas of installation spaces, back of house operations, and administration spaces. Aside from the spatial program, Illuminarium will grant an understanding of how circulation paths work in a large-scale immersive art environment. It is interesting to study the idea that certain installation galleries have flexible uses based on times of day through the "Illuminarium at Night" concept. Spaces transform through modular furniture arrangements and movable elements.

SITE HISTORY + STUDIES

Site Model Study

GREAT MINDS HEADQUARTERS

Location:
840 Hermitage Road
Richmond, VA 23220
Area: 19,000 sq. ft.

West Broad Street Industrial and Commercial Historic District

In 1902, the original Virginia Fairgrounds property was sold by the Commonwealth of Virginia. This allowed the surrounding area of Broad Street and Hermitage to be developed into industrial and commercial properties. The end of the period of significance for the Industrial and Historic District came in 1960 when there was a transition from train-focused development to automobile-focused development. This district is significant under Criterion A (commerce and industry) and Criterion C (architecture).

The West Broad Street Industrial and Commercial District capitalized and grew based on the rail infrastructure. The Putney Shoe Factory and the C.F. Sauer Warehouse concentrated on the area's rail access. The industrial developments were followed by commercial developments based on automobile traffic on West Broad Street. This district represents a move of the industrial core from locations south of the James to areas with easy rail access, and the district contributes to Broad Street's commercial success and growth towards the West.

Neighborhood Characteristics

The district largely consists of one or two story masonry buildings with distinct storefronts. These buildings are predominantly constructed from brick, stucco, stone, steel, and concrete materials. Stylistically, they are defined by post-1900 commercial storefronts and industrial vernacular buildings. Aside from these buildings, there are four multi-unit residential buildings and two buildings of the modernist architectural style (Sears Department Store and Suntrust Bank).

Landmark Sign

Boundaries

The edges of the neighborhood have been defined by Clay Street (north boundary), West Broad Street (south boundary), and Alison Street (west boundary).

Landmarks

The Sauer's Vanilla Sign represents the history and significance of the 132 year-old spice, seasoning, and extract business. The Sauer's Mural, below the Sauer's Vanilla Sign, is another symbol of the significance of the Sauer's business.

○ Site   Figure Ground
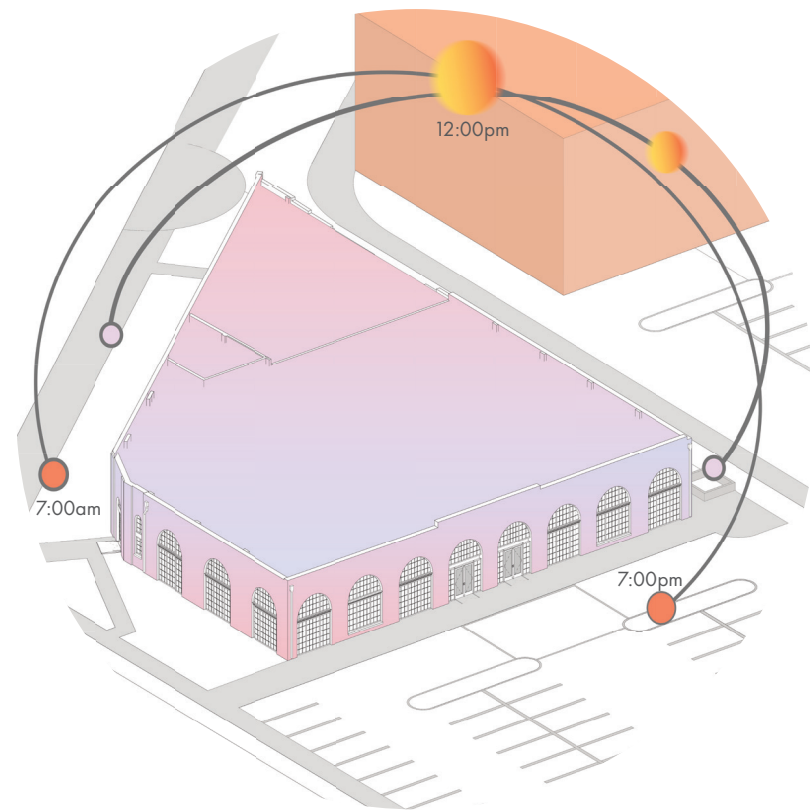
West Broad Street Industrial and Commercial Historic District Boundaries
(Image Credit: Virginia DHR)

Nest Broad St.
Industrial and
Commercial H.D.
Richmond, VA Quad
127 - 6570

A 18N 282522E 4159869N
D 18N 282313E 4159678N
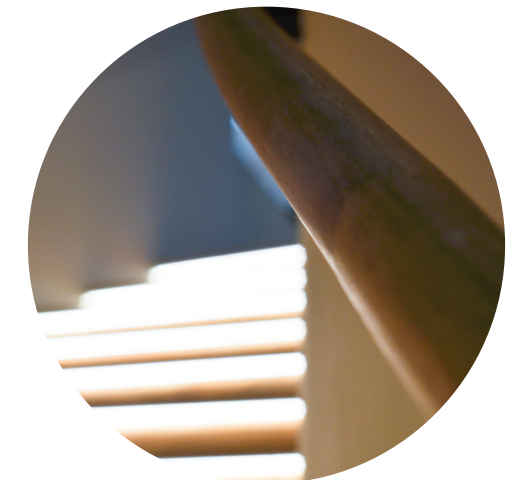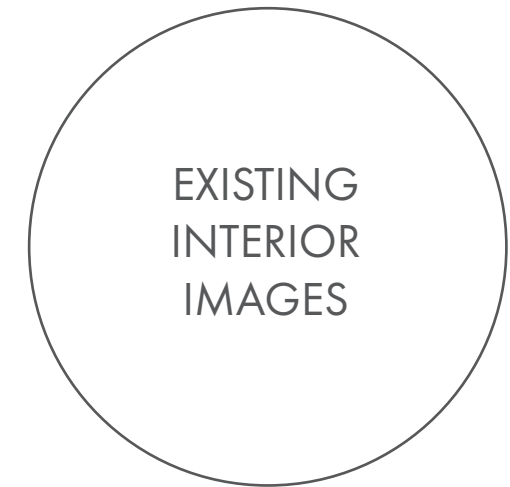B 18N 282961E 4159524N
C 18N 282786E 4159310N

Site Map ● Residential ● Commercial ● 840 Hermitage Rd.

Sun Path ● Summer Solstice ● Winter Solstice

12:00pm

7:00am

7:00pm

EXISTING
INTERIOR
IMAGES

840 Hermitage Road

In 1920, the building at 840 Hermitage Road was constructed to be part of the industrial district along with buildings of a similar nature. The first structure located at the site was Cold Steam Process Co. Building Cleaners (industrial de-greasing) in 1931. Only a year later, the building was reoccupied by the Rock Creek Ginger Ale Company. In 1936, Marshall Reams, a coal merchant, opened a store in the smaller portion of the building. After one year of business, Butler & Magill Coal Company took over Reams' company and remained there until 1960. In 1942, Atlantic States Motor Lines took residence in the main building of 840 Hermitage Road, followed by McLean Trucking Co. and Long's Express. 840 Hermitage Road has the most varied uses in the District, as it was used for industrial de-greasing, ginger ale bottling, coal distribution, trucking terminals, and freight services (Virginia DHR, n.d.).
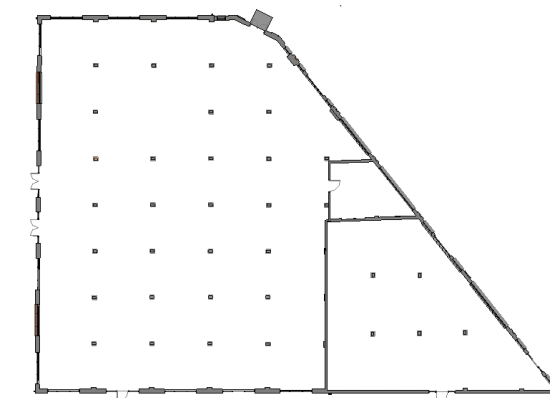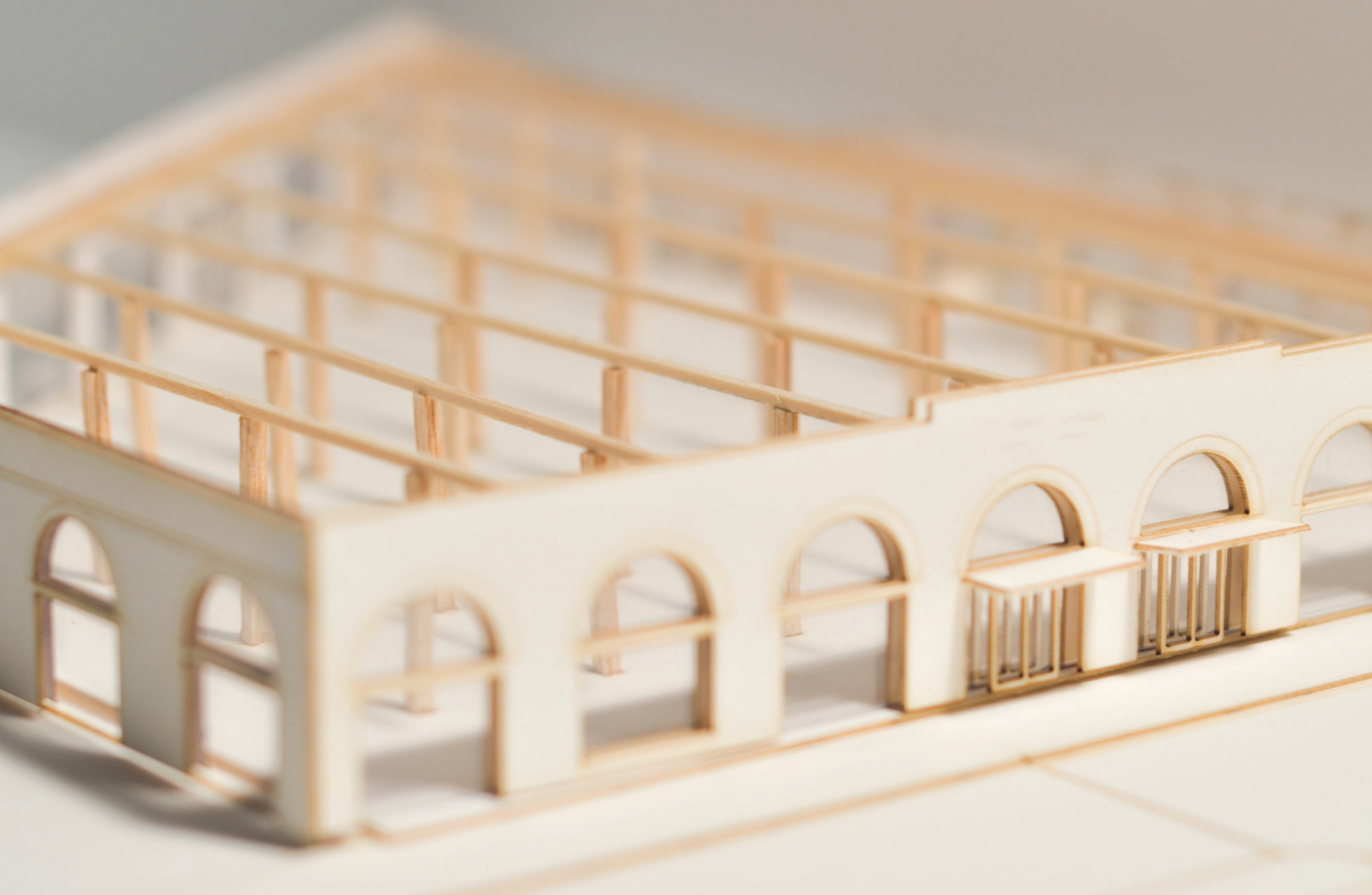

First Level Existing Plan

Existing Site Images
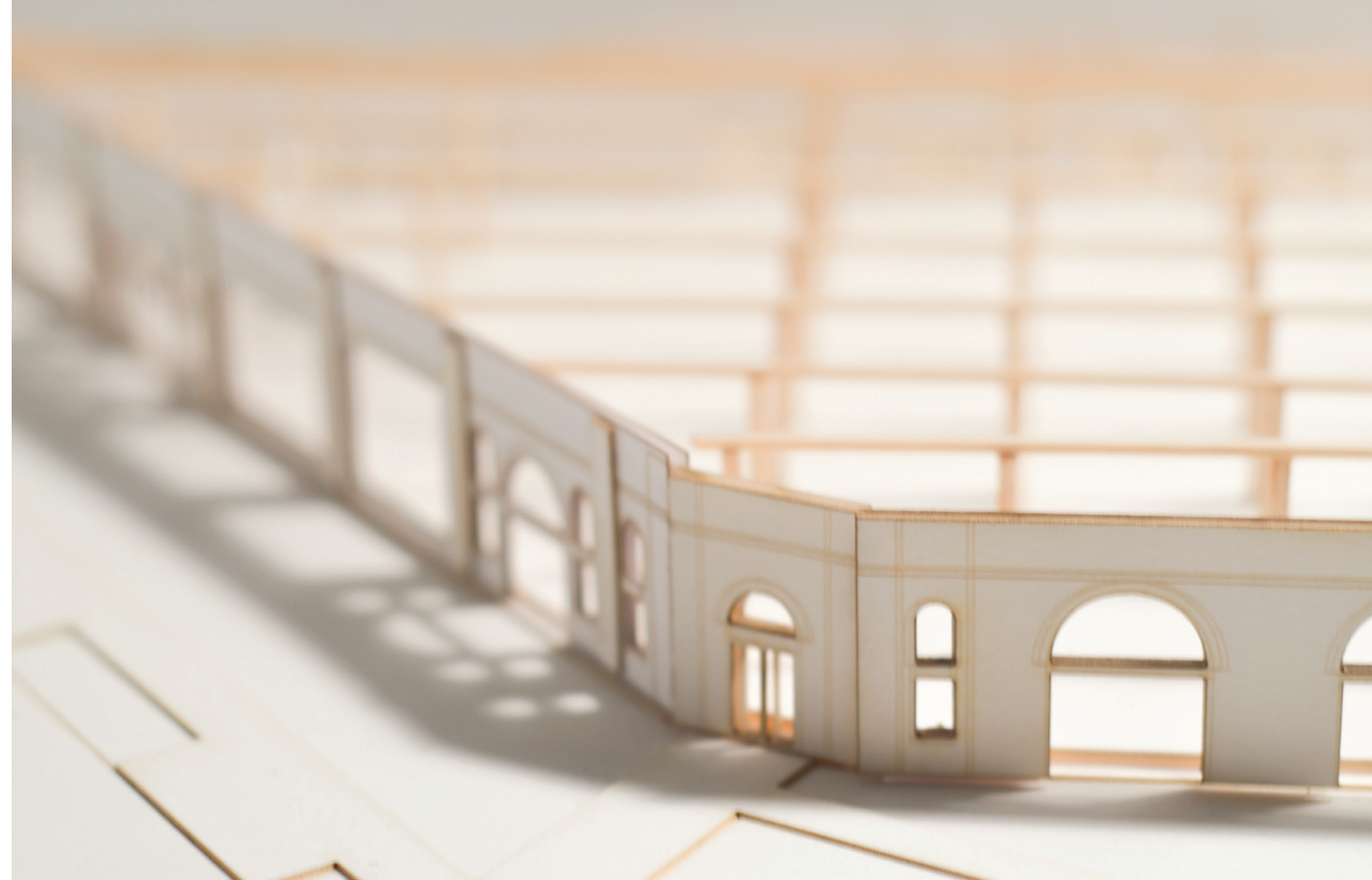
West Facade: Entry

North-East Facade

Architectural Features
Columns
Arched windows
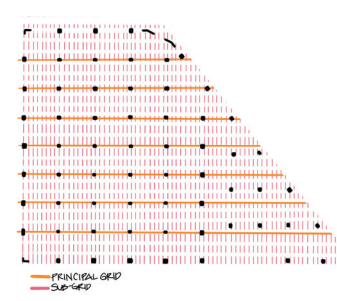Exposed brick walls
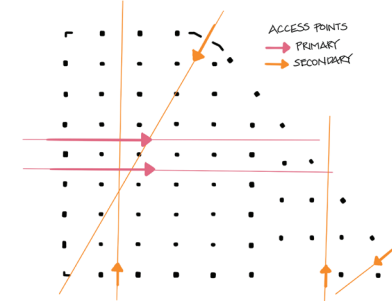Wooden beams
Skylights
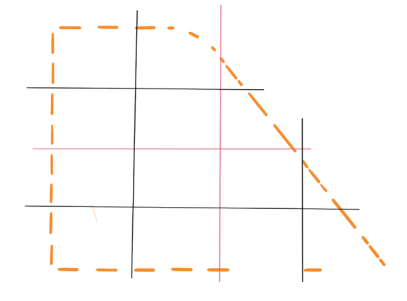
East Facade

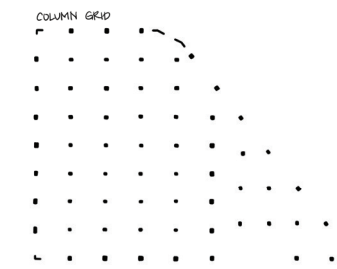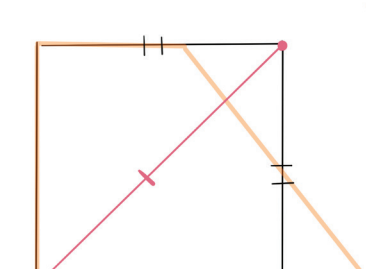## Construction Materials
Brick
Wood
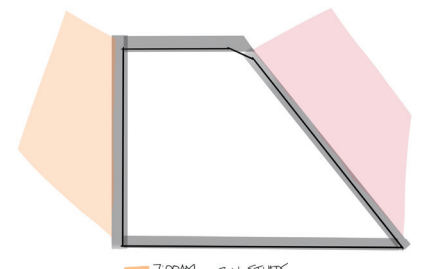Steel
Concrete

PARTI STUDY
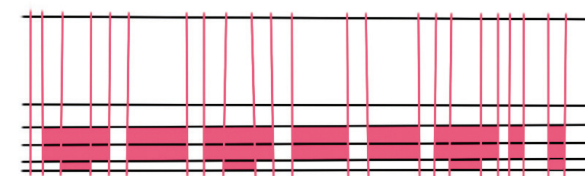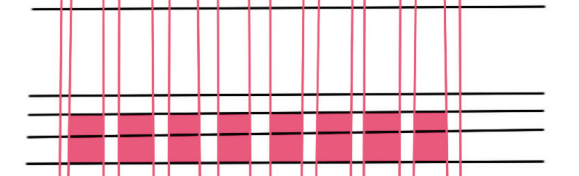

Parti Models

Structure
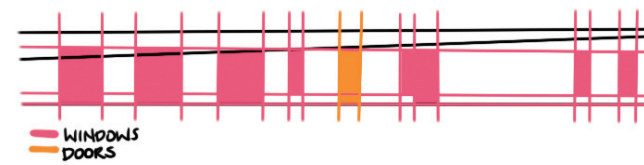

Access

Openings

Column Grid
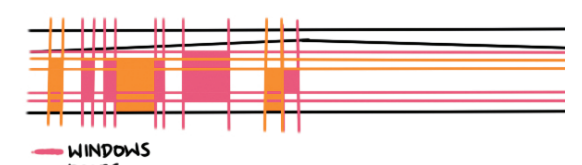

Geometry

Sun

East Elevation

West Elevation

Section

Section

03 SECTION

"I found I could say things with color and shapes that I couldn't say any other way - things I had no words for."

Georgia O'Keeffe

CONCEPT
DESIGN

42

CONCEPT DEVELOPMENT
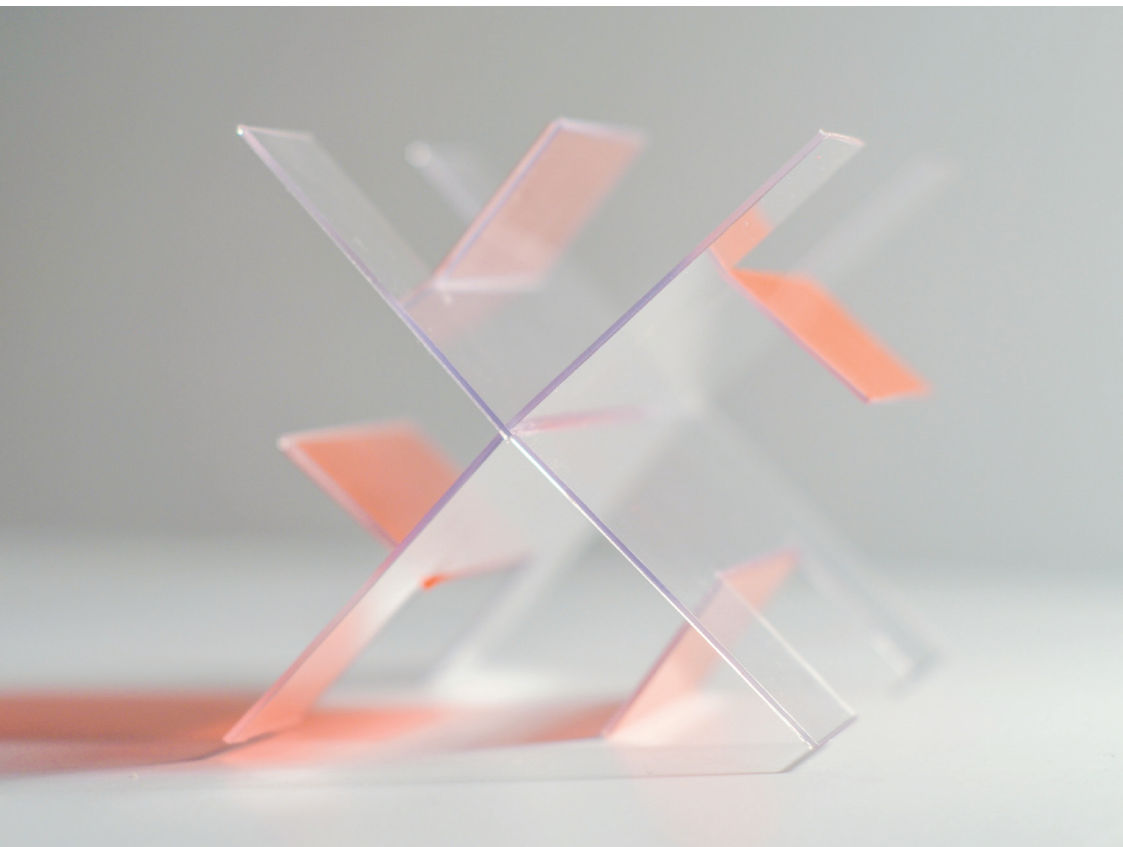
Concept Model:
Light + Color Exploration

CONNECTION
TRANSACTION
MOVEMENT
ORGANIZED
INTERSECTING

RAIL   ROAD   BRAIN

RANDOM

ORGANIZED

TREE   COMPUTER

WEB

COMMUNICATION   SOCIAL

TIMELINE

LINEAR
CIRCULAR
PARALLEL
MOVING FORWARD
CAUSE/EFFECT
ORDER/DISORDER
PERMANENCE

PARALLEL

SIMULTANEOUS

KINETIC

ALWAYS MOVING

DOMINOE EFFECT

RIPPLE EFFECT

BLEEDING INTO EACH OTHER

LAYERING

WHAT COMES NEXT?

PAST

SPEED OF TIME

HIGHS AND LOWS OF HISTORY

EXPONENTIAL GROWTH

LAYERING OF EVENTS   FUTURE

EVOLUTION CHANGE

TRANSITION

PROGRESSION
TRANSFORMATION
GRADIENT
CHANGE
GRADUAL

ANALOG → DIGITAL
PHYSICAL → NON PHYSICAL

DAY TO NIGHT

DARK → LIGHT

HERE → THERE
THIS → THAT

PHYSICAL → VIRTUAL

THE SPACE BETWEEN

OBJECT → PIXELS   PARTICLES

IN BETWEENS TRANSITION POINTS

REAL → NOT REAL

MOVEMENT FROM ONE POINT TO ANOTHER

ELEVATORS   HALLWAYS   LIGHT   DARK

TRANSITION

NETWORK

TIMELINE
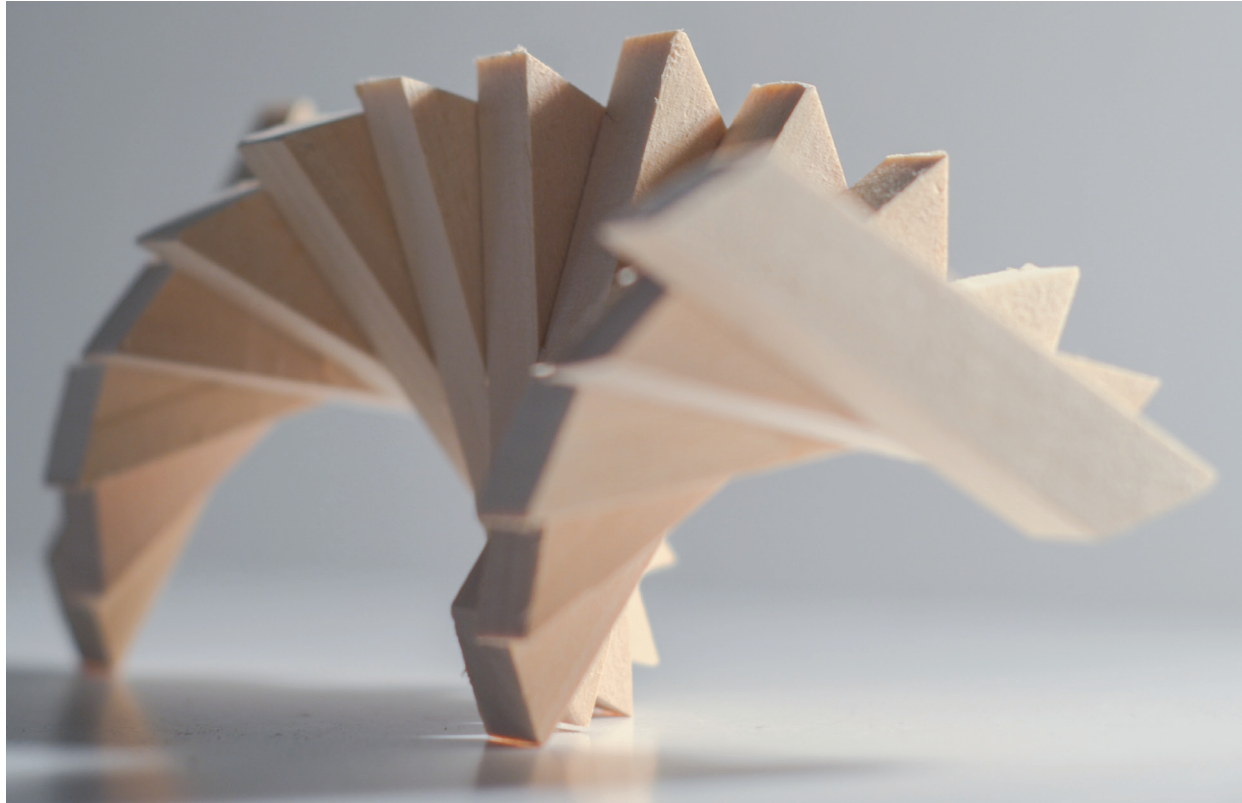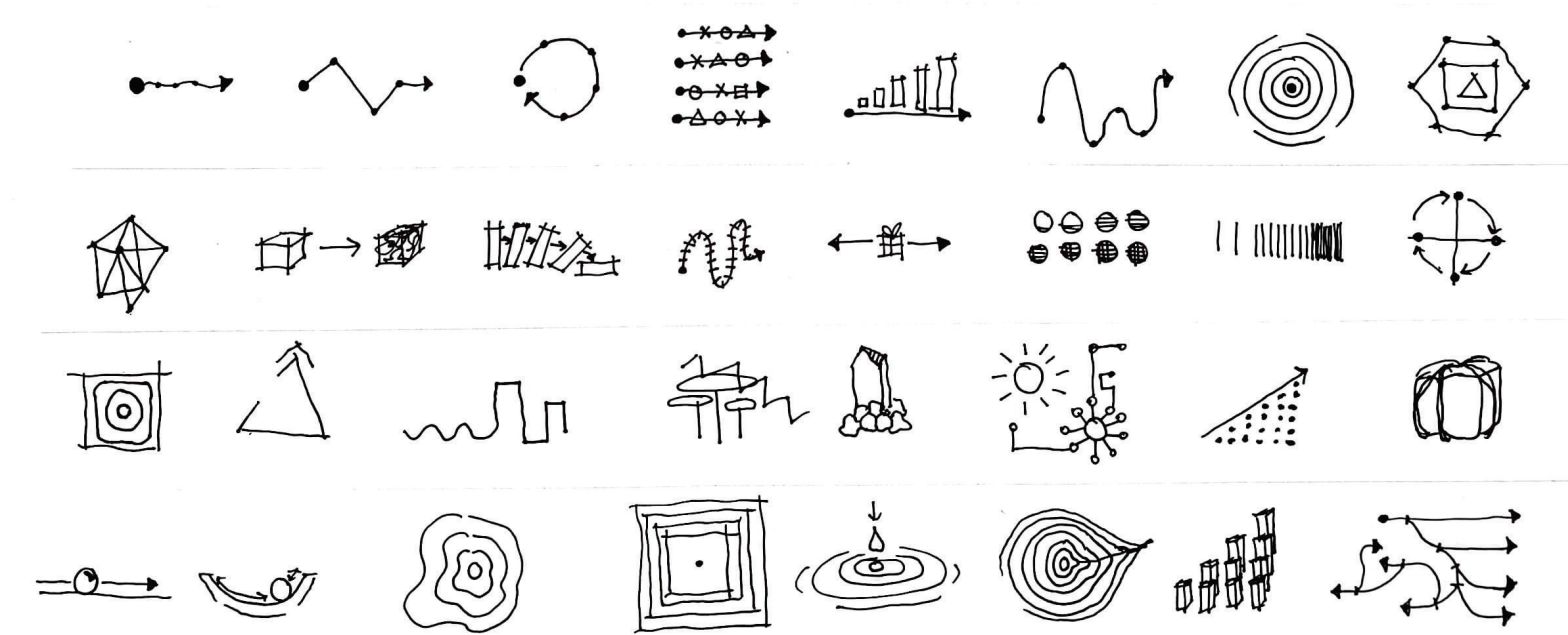
Concept Model:
Shift

Concept Model:
Pixel
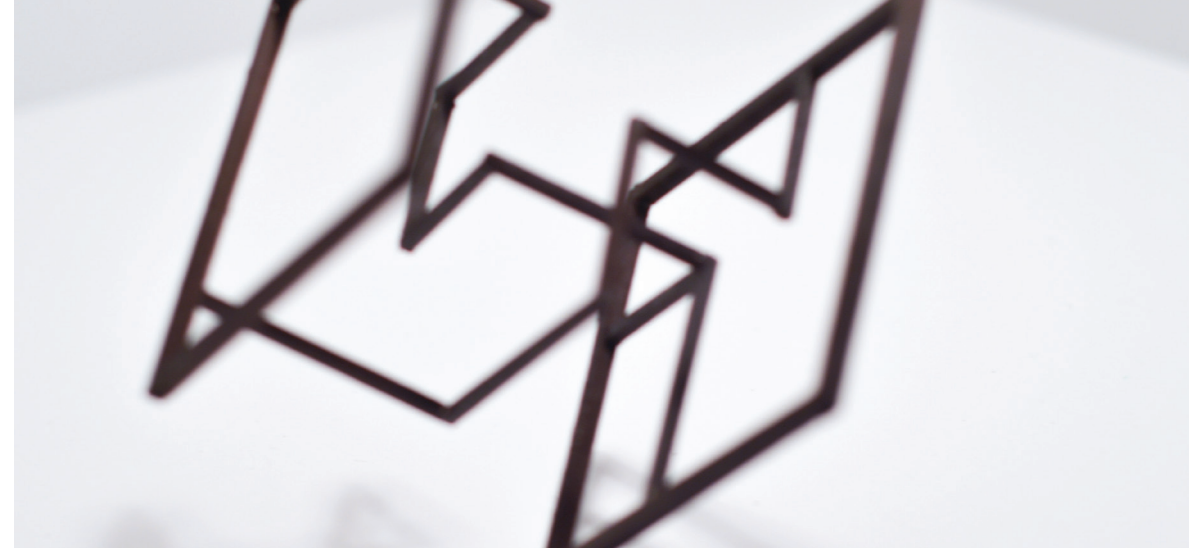
Concept Models:
Network

Concept Statement

Because the site's operations evolved based on technological advancements, conceptual studies related to changes and transitions.

Illusion Immersive Experience embodies the notion of liminal space. The term liminal refers to transitional periods that are located at thresholds between two phases. These areas of in-between are transformative regions where one experiences a disconnect from reality in which environments feel real, yet unreal as edges and boundaries blur. Familiar examples of liminal states include the period between falling asleep and being awake or the period between one phase of life and another. The recognition of ambiguity and disorientation in a liminal state is often necessary in order to welcome the opportunity for self-discovery. Immersive art museums are liminal spaces, because they create an augmented world that is disconnected from reality.

Concept Model:
Light + Color
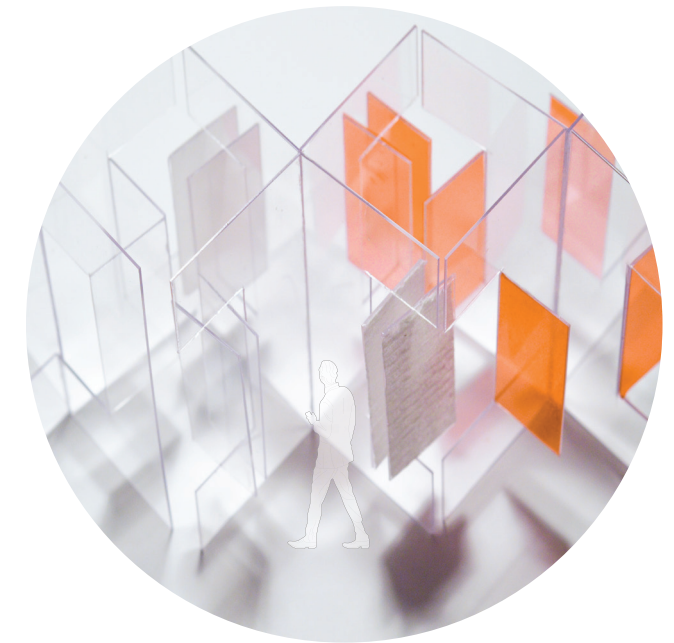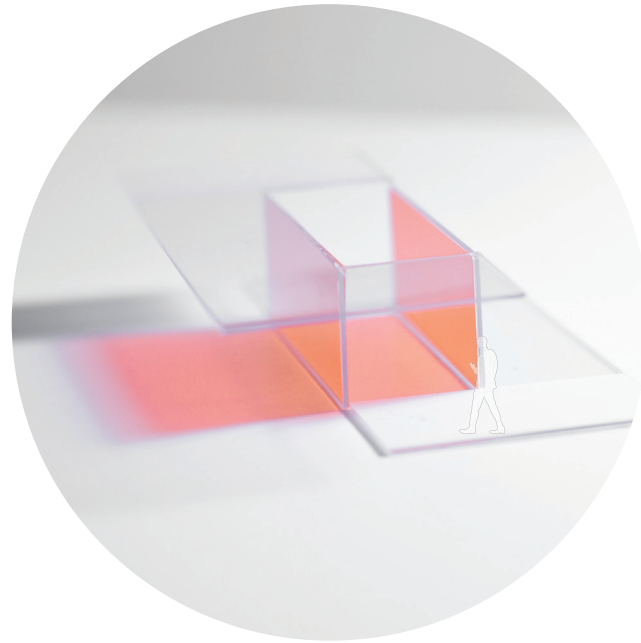
Light, Color, and Reflection

A series of concept models were constructed as an exploration of how light, color, and reflection can confuse space and give the illusion of ambiguous boundaries. The notion of blurring objects through translucent layers stemmed from experiments with transparent and translucent materials. These sketch models serve as the base for the design of the transition zones used in the final design solution.

Inspiring Transition Zones

In the final design solution, smaller rooms between galleries and public areas encourage pauses in the experience. These transitions further solidify the notion that liminal space creates ambiguity, as they create seemingly limitless environments through the use of layered transparent, translucent, and colored materials. Each space celebrates the idea that liminal periods produce blur and confusion, yet they are necessary in order to proceed to the next phase.

04

SECTION

SCHEMATIC DESIGN

"Architecture is not based on concrete and steel, and the elements of the soil. It's based on wonder."

Daniel Libeskind

SCHEMATIC DESIGN

Bubble Diagram

Code Information + Requirements

Construction Type: Assembly Group A-3
Total Gross Area: 19063 sq. ft.
Efficiency Ratio: Net = Gross x .60
Targeted Net Area: 11437 sq. ft.
Occupants for Project: 191
Occupants per Gender: 96 Female, 96 Male
Number of Egress Stairs: 191/50 = 3.82 or 4 Exits total

Restroom Fixtures: 6 Female, 5 Male
Restroom Water Closets: 3 Female, 2 Male
Restroom Lavatories: 2
Water Fountains: 2
Service Sinks: 2
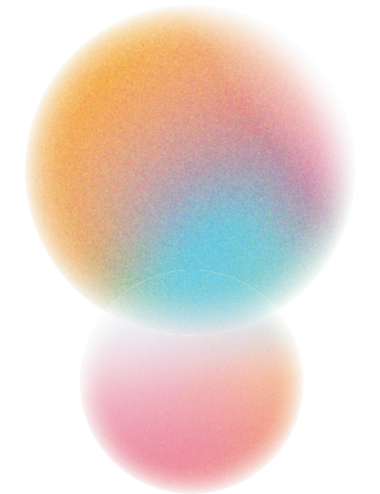
PROGRAM

GALLERY ONE

3000 sq. ft.
Occupant load: 200
Assembly Group A-3

Open gallery space for projection-style art exhibitions. Advanced audio and visual technologies that support real-time projection interactions by guests.

CAFE + LOUNGE

2200 sq. ft.
Occupant load: 50
Assembly Group A-2

Space for enjoying food and beverage with a range of private, lounge, and communal seating options. Direct access to exterior patio.

TRANSITION ZONES

1400 sq. ft.
Occupant load: 93
Assembly Group A-3

Small gallery spaces that supplement the experience and offer the chance for pauses and reflection.

ADMIN. SUITE

1700 sq. ft.
Occupant load: 17
Business Group B

Area for on-site staff to work, focus, meet, and create. Includes offices, a conference room, open desk space, a workshop, and a staff lounge.

GALLERY TWO

2300 sq. ft.
Occupant load: 150
Assembly Group A-3

Secondary gallery space that compliments Gallery One. Built-in "stages" can be used for community events. Projections activate building exterior through existing fenestrations.

GIFT SHOP

750 sq. ft.
Occupant load: 13
Mercantile Group M

Retail space for featured artists to showcase and sell their merchandise or artwork. Easily accessible before or after gallery experiences.

LOBBY

550 sq. ft.
Occupant load: 90
Business Group B

Open waiting area with seating options. Receptionist available for any assistance. Floor kiosks to give guests an easy time slot check-in experience.
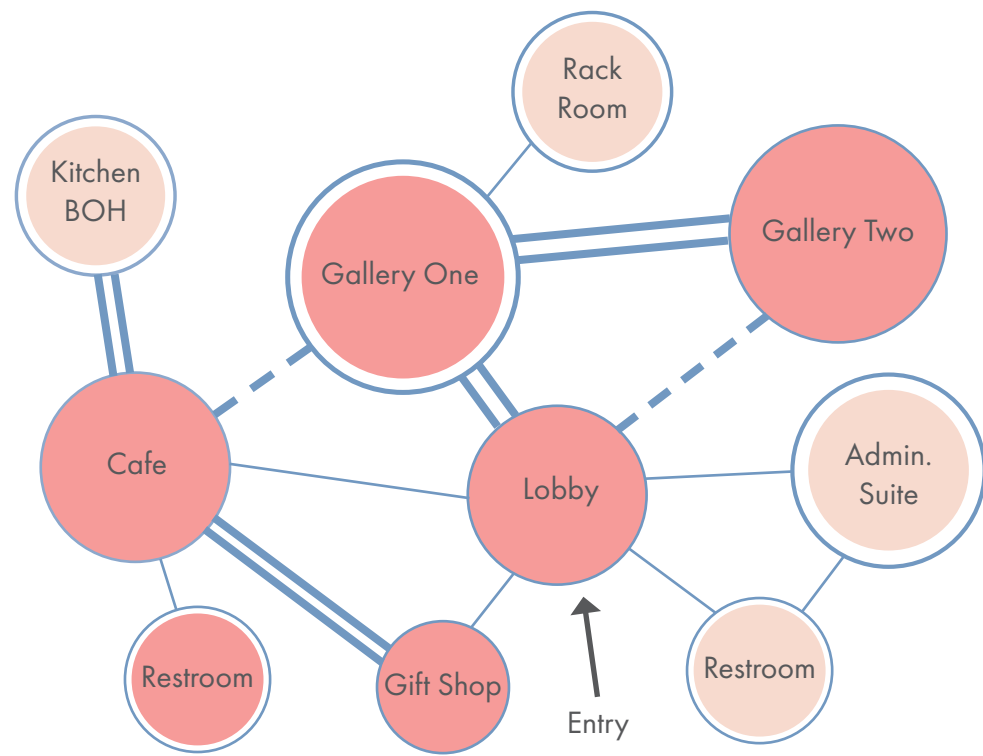
CLASSROOM

1300 sq. ft.
Occupant load: 65
Business Group B

Open desk style classroom for presentations, lectures, and workshops. Can be reserved for educational or community groups.

Transient - Impermanent Paintings (2020)
Quayola

BUBBLE DIAGRAM

LEGEND

- Guest
- Staff
- ◯ Visual Privacy
- ▬ Strong Adjacency
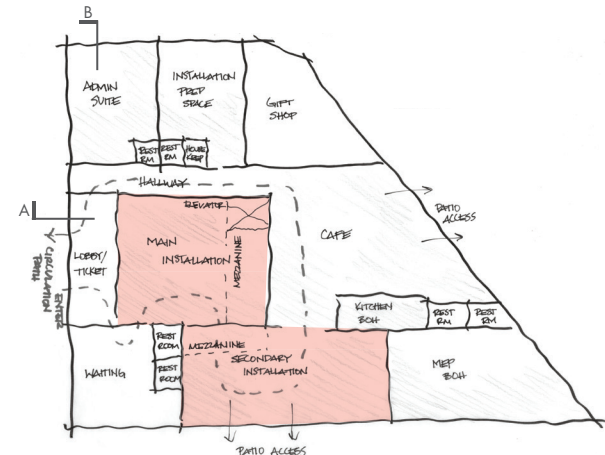- ─ Medium Adjacency
- ┅ Weak Adjacency

ADJACENCY MATRIX

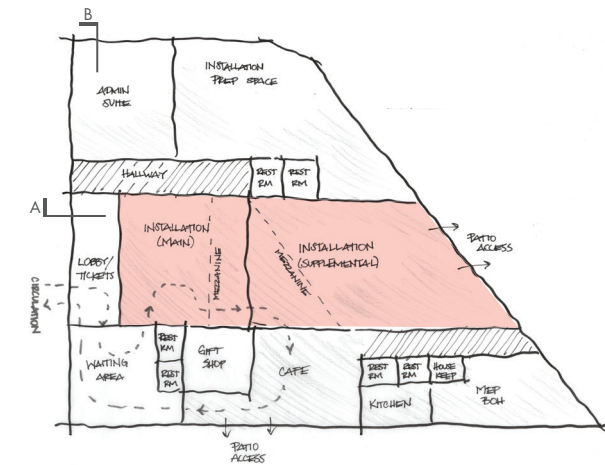| ADJACENCY MATRIX	area (square feet)	acoustic privacy	visual privacy	accessibility	plumbing	daylighting	FF&E + notes
gallery one	3000	High	High	Y	N	N	soft seating, hard floors, advanced projection systems, strong sound systems
gallery two	2300	High	High	Y	N	Y	soft seating, hard floors, advanced projection systems, strong sound systems
cafe + lounge	2200	Medium	Low	Y	N	Y	cleanable surfaces, lounge seating, communal tables, cold cases, POS systems
lobby	550	Medium	Low	Y	N	Y	comfortable seating, clear way-finding
gift shop	750	Medium	Low	Y	N	Y	custom display tables and shelves
administrative suite	1700	High	High	Y	Y	Y	ergonomic desks and office chairs, open work space, conference room, desktop monitors, lounge furniture
restrooms	1000	Medium	High	Y	Y	N	zero touch fixtures and entry doors, accessible counters and stalls
classroom	1300	High	High	Y	N	Y	ergonomic desk and chair options
commercial kitchen	800	Medium	High	Y	Y	N	commercial grade appliances, cleanable surfaces
rack room	200	Low	High	Y	N	N	electrical/AV equipment fit for immersive, experiential art
transition zones	1400	High	High	Y	N	Y	small gallery spaces that supplement the experience and offer opportunity for pauses and reflection.

LEGEND

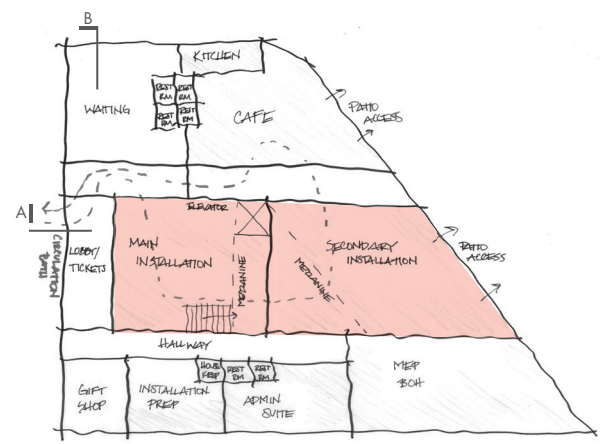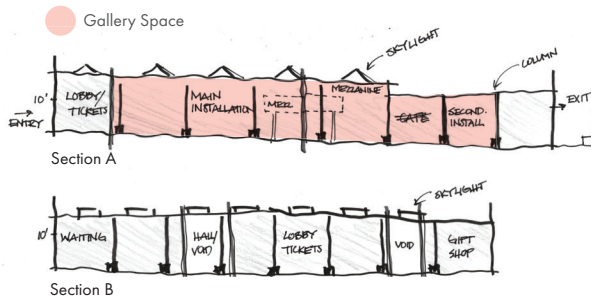- High
- Medium
- Low
- Y Yes
- N No

BLOCK PLANS + SECTIONS

Scheme 1

ADMIN SUITE · INSTALLATION PREP SPACE · GIFT SHOP
HALLWAY · REST RM · SOUND ROOM
ELEVATOR · CAFE · PATIO ACCESS
LOBBY/TICKET · MAIN INSTALLATION · MEZZANINE
REST ROOM · REST ROOM · KITCHEN BCH · REST RM
WAITING · MEZZANINE · SECONDARY INSTALLATION · MEP BCH
PATIO ACCESS

● Gallery Space

Section A — LOBBY/TICKETS · MAIN INSTALLATION · MEZZANINE · SECONDARY INSTALL · COLUMN · ACCESS · 10'

Section B — ADMIN SUITE · VOID · LOBBY/TICKETS · WAITING AREA · 10'

Scheme 2

ADMIN SUITE · INSTALLATION PREP SPACE
HALLWAY · REST RM · REST RM
INSTALLATION (MAIN) · MEZZANINE · INSTALLATION (SUPPLEMENTAL) · PATIO ACCESS
LOBBY/TICKETS
WAITING AREA · REST RM · GIFT SHOP · CAFE · REST RM · SOUND RM · MEP BCH
KITCHEN · PATIO ACCESS

● Gallery Space

Section A — LOBBY/TICKETS · MAIN INSTALLATION · MEZZANINE · SECOND INSTALL · CAFE · ACCESS · 10' ENTRY

Section B — ADMIN SUITE · VOID · LOBBY/TICKETS · WAITING · 10'

Scheme 3

KITCHEN · WAITING · REST RM · CAFE · PATIO ACCESS
ELEVATOR · MAIN INSTALLATION · MEZZANINE · SECONDARY INSTALLATION · PATIO ACCESS
LOBBY/TICKETS
HALLWAY
GIFT SHOP · INSTALLATION PREP · SOUND PREP · REST RM · ADMIN SUITE · MEP BCH

● Gallery Space

Section A — LOBBY/TICKETS · MAIN INSTALLATION · MEZZ · MEZZANINE · CAFE · SECOND INSTALL · SKYLIGHT · COLUMN · EXIT · 10' ENTRY

Section B — WAITING · HALLWAY VOID · LOBBY/TICKETS · VOID · GIFT SHOP · SKYLIGHT · 10'

SKETCHES

Cafe + Lounge

Gallery One

Transition Zone

Lobby

05
SECTION

"An artist can show things that other people are terrified of expressing."

Louise Bourgeois

DESIGN
SOLUTION

FURNITURE PLANS

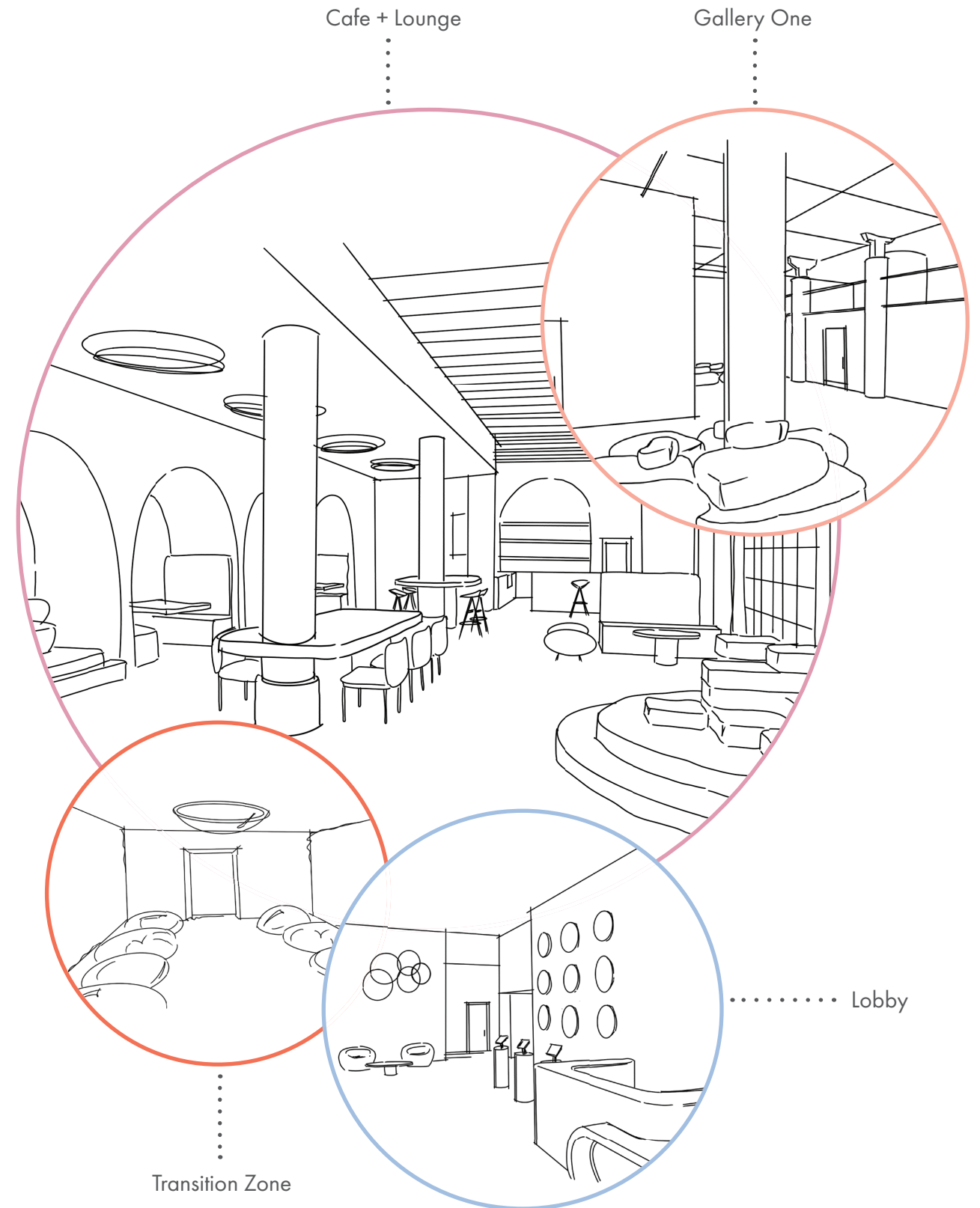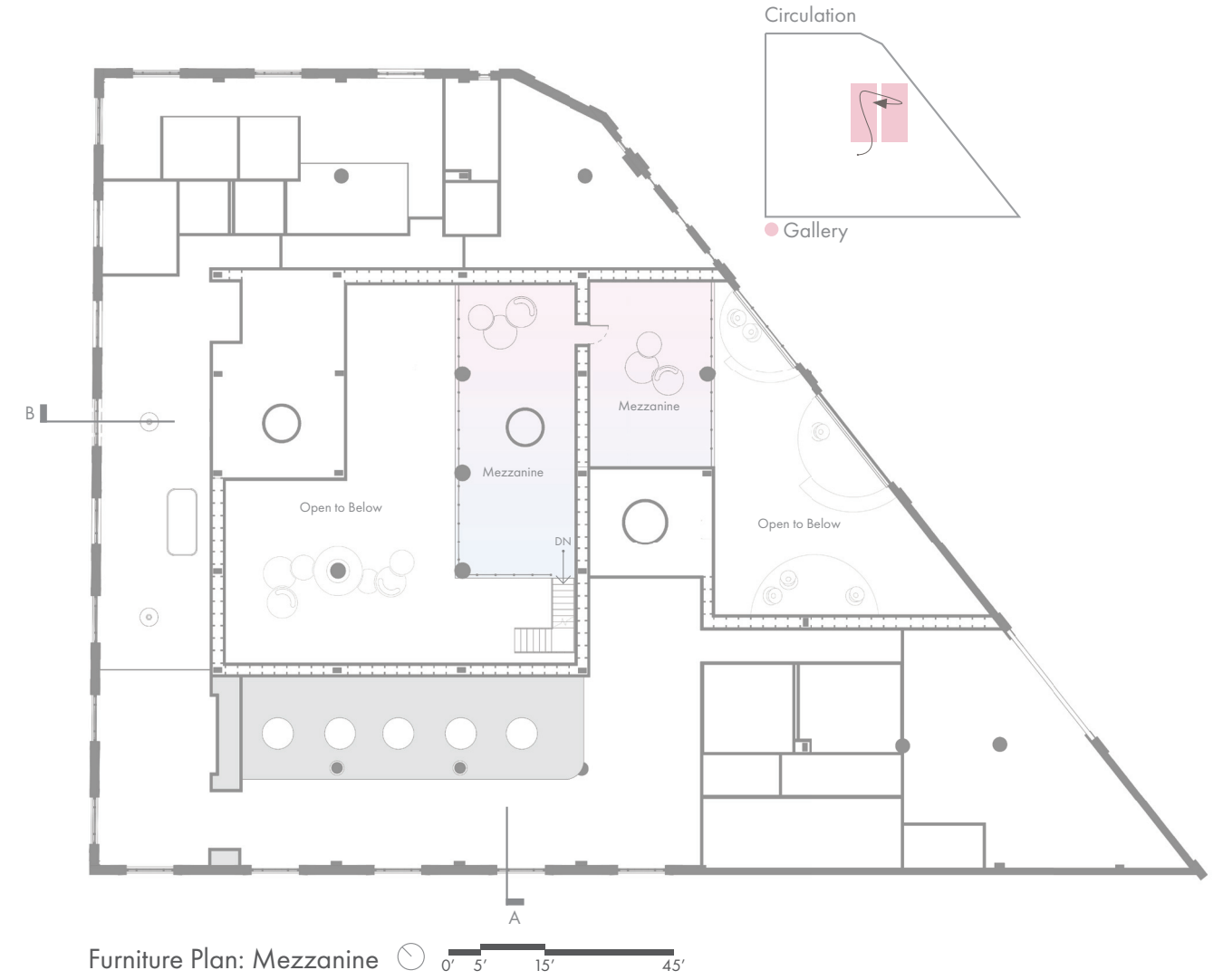Circulation

● Gallery ● Transition Zone

Administration Suite

Rack Room

Workshop

Staff Area

Lobby

Service Doors

Transition One

Transition Two

Gallery One

Micro-Gallery

Transition Three

Gallery Two

B

20'-2"

UP

Gift Shop

Cafe

Kitchen

Classroom

A

Furniture Plan: Level One 0' 5' 15' 45'

Circulation

● Gallery

B

Open to Below

Mezzanine

Mezzanine

Open to Below

DN

A

Furniture Plan: Mezzanine 0' 5' 15' 45'

SECTIONS

Section A: Through Gallery One + Transition One
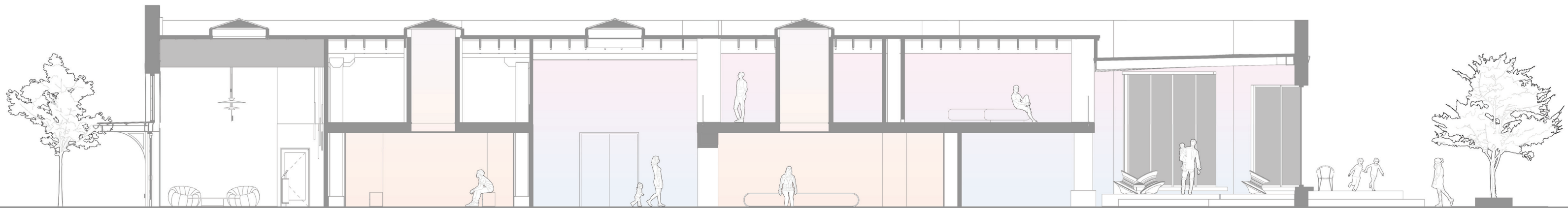
0' 2'   6'   14'

Section B: Through Galleries + Mezzanine

0' 2'   6'   14'

RECEPTION + WAITING

1. Bendheim, Fluted Glass - Reception Desk, Feature Wall
2. Bendheim, Gothic Glass - Custom Wall Art
3. Sherwin Williams, White Snow - Walls and Ceilings
4. CTL, Preston Leather, Coriander - Chair Upholstery
5. Deadgood, Capsule C1 Chair - Feature Wall Seating
6. Vibia, Flamingo Hanging, Copper - Pendant Light

1   2   3

4   5   6

Guests are greeted by a fluted glass reception desk that refracts light with a sparkling effect. A feature wall with an LED screen displays artist's work, while a layer of fluted glass distorts the image, creating excitement for what lies ahead. Digital floor kiosks offer visitors an easy check-in solution.

Light floods the lobby, making glass furniture and fixtures shine in the sun.
Custom glass wall art creates visual interest using varying colors, textures,
lighting effects, and transparencies.

RECEPTION + WAITING

1. Bendheim, Fluted Glass - Reception Desk, Feature Wall
2. Bendheim, Gothic Glass - Custom Wall Art
3. Polished Concrete - Floor
4. Designtex, FOMO, Cinnamon - Sofa Upholstery
5. Deadgood, Scafell Sofa - Waiting Area Seating
6. Vibia, Flamingo Hanging, Copper - Pendant Light

1

2

3

4

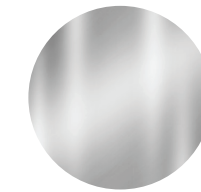
5

6
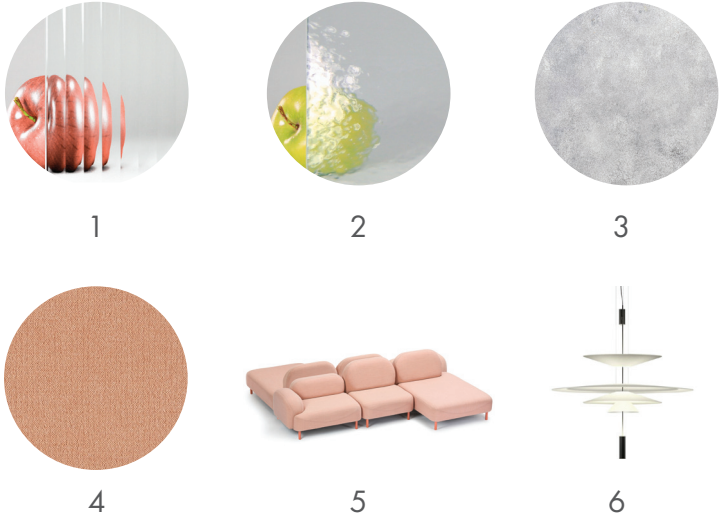
TRANSITION ZONE ONE

1. Sherwin Williams, Stone Fruit Interior Paint - Ceiling
2. 3form, Varia, Crystalline - Walls
3. Polished Chrome - Bench Seating
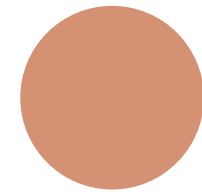4. Dur-A-Flex, ReFLEXions Epoxy Flooring, Orange
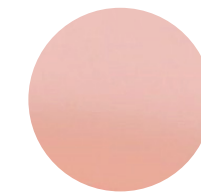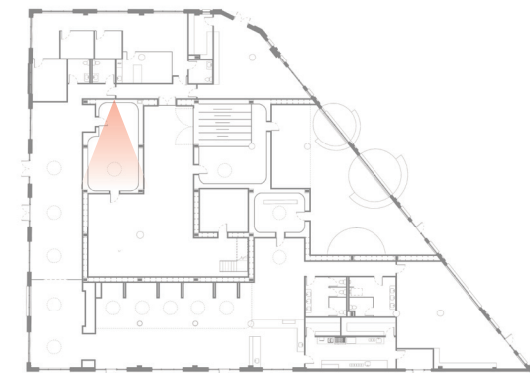
1

2

3

4

Upon first starting the experience, guests are ushered into Transition Zone One. In this room, visitors will sit and listen to an audio narrative with an overview of projection art and how to interact with it. This space will also serve as an acclimation space that creates a focused and calming mood.

Projections immerse viewers in fully interactive, moving artwork, while
advanced sound systems play soundtracks that compliment the visual display.

GALLERY ONE

Projection galleries have the ability to easily
change the artwork displayed on walls. The
artwork currently on display was generated by
Midjourney Generative AI. Some of the prompts
used to create these outcomes include glass, layers,
refraction, pastel, glow, and three dimensional.

1
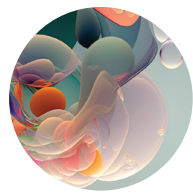
2

3
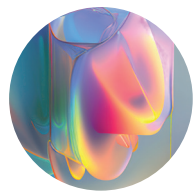
4

TRANSITION ZONE TWO

1. 3form, Varia, Peony R30 - Outer Walls
2. 3form, Varia, Rhubarb - Installation Walls
3. Sherwin Williams, Childlike Interior Paint - Ceiling
4. Dur-A-Flex, ReFLEXions Epoxy Flooring, Pink
5. Polished Chrome - Bench Seating
6. Bendheim, Fluted Glass - Column Wrap
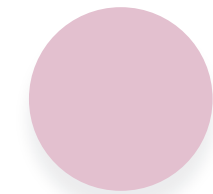
1   2   3

4   5   6

The transition zone between Gallery One and Gallery Two features an installation of translucent resin layers and pendant lights that blur with increasing distance.

DETAIL DRAWING + MODEL

Enlarged Section: Transition Zone Two

0'   2'   6'

Suspended Ceiling

Secure Unistrut to Ceiling with
All Thread Rod

Unistrut Ceiling

Pendants Attached to
Slide-Out Channels for
Service Access

3form Frameless Glass Top
Partition Channels, TYP

Custom Ring-Shape LED
Pendant Fixtures, TYP

3form Varia 1/2" Panel, TYP
Finish: Varies

3form Frameless Glass Bottom
Partition Channels, TYP

Epoxy Poured Floor

7'-6"
1'-0"
8'-0"

2'6", TYP
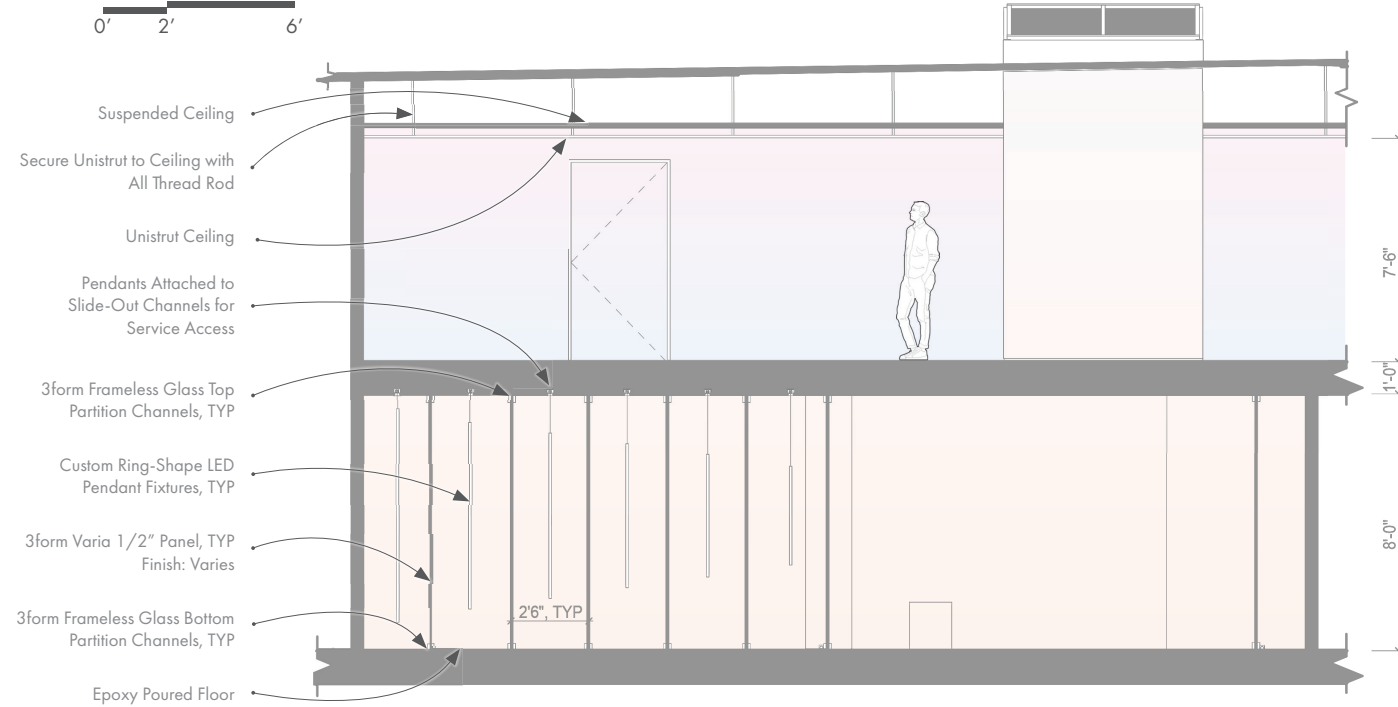
Transition Zones

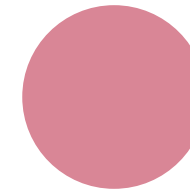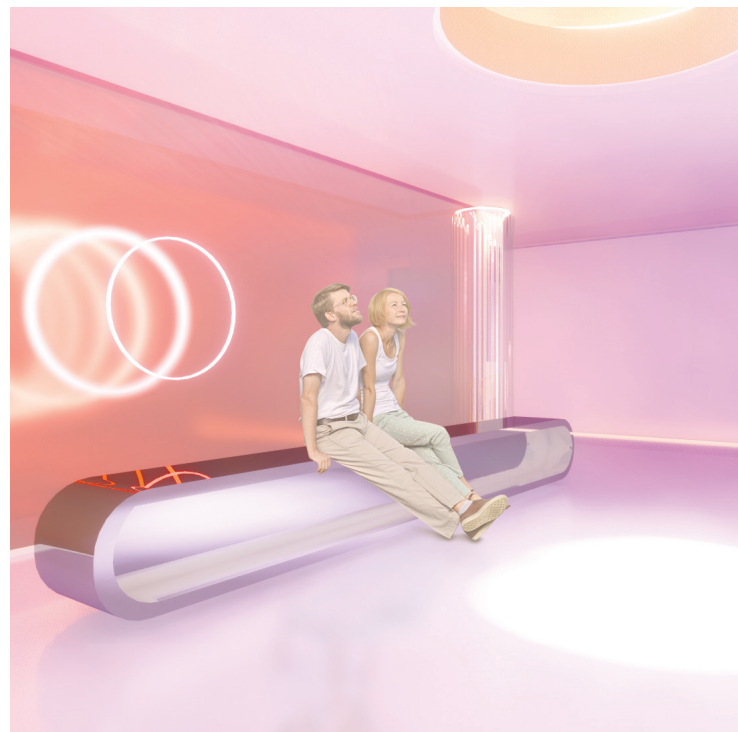Each transition zone was created to encourage a pause and moment of reflection or contemplation. Circular skylights funnel light into spaces and produce an ever changing environment, while rounded corners reduce the presence of edges and confuse boundaries. The color palette utilized in these zones was influenced by liminal times of day, sunrise and sunset.

Rings of light combine with layers of translucent glass in Transition Zone Two (pictured left) to inspire wonder in guests. The construction of the blurry installation is revealed as viewers turn the corner to visually discover the layers of glass and light.

Model Study: Transition Zone Two

GALLERY TWO

1. Herman Miller, Magis Spun Chair, White
2. Bendheim, Fluted Glass - Column Wrap
3. Polished Chrome - Bench Seating
4. Polished Concrete - Floor
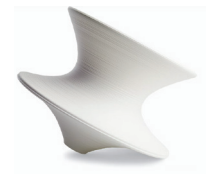
1

2
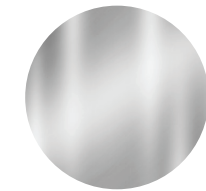
3

4

Gallery Two's projections spill out of fenestrations during evening viewings, activating the exterior and creating interest for those in passing. The outdoor area adjacent to Gallery Two can be accessed directly from the indoor space. The two raised projection "stages" are ideal for hosting events or performances.

TRANSITION ZONE THREE

1. Sherwin Williams, Stone Fruit Interior Paint - Ceiling
2. 3form, Varia, Peony R30 - Outer Walls
3. Polished Chrome - Bench Seating
4. Dur-A-Flex, ReFLEXions Epoxy Flooring, Pink
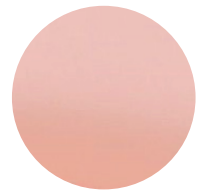
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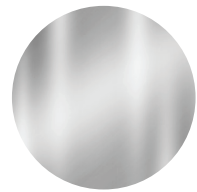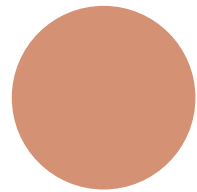
3   4

CAFE + LOUNGE

1. Burch, High Line, Grapefruit - Bao Upholstery
2. Burch, High Line, French Blue - Booth Upholstery
3. Gilasi, Miraca Terazzo - Tabletops
4. Walter Knoll, Bao Armchair - Lounge Seating
5. Studio TK, Nina Chair - Bar Height Stools
6. RBW, Pastille 3, Polished Chrome - Lounge Sconces
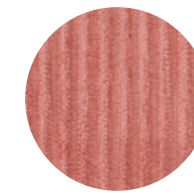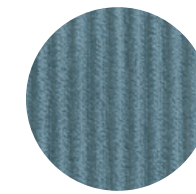
1   2   3
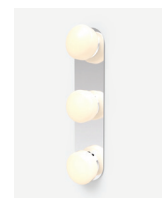
4   5   6

A perfect place to work or socialize, the cafe offers community tables, secluded alcoves, and comfortable lounge seating for a variety of uses. The cafe is connected to a patio to offer the option of outdoor seating.

GIFT SHOP

1. Bendheim, Fluted Glass - Column Wrap
2. Polished Concrete - Floors
3. Cambria, Salt Lake Quartz - Display Tables

1   2

3

06

SECTION
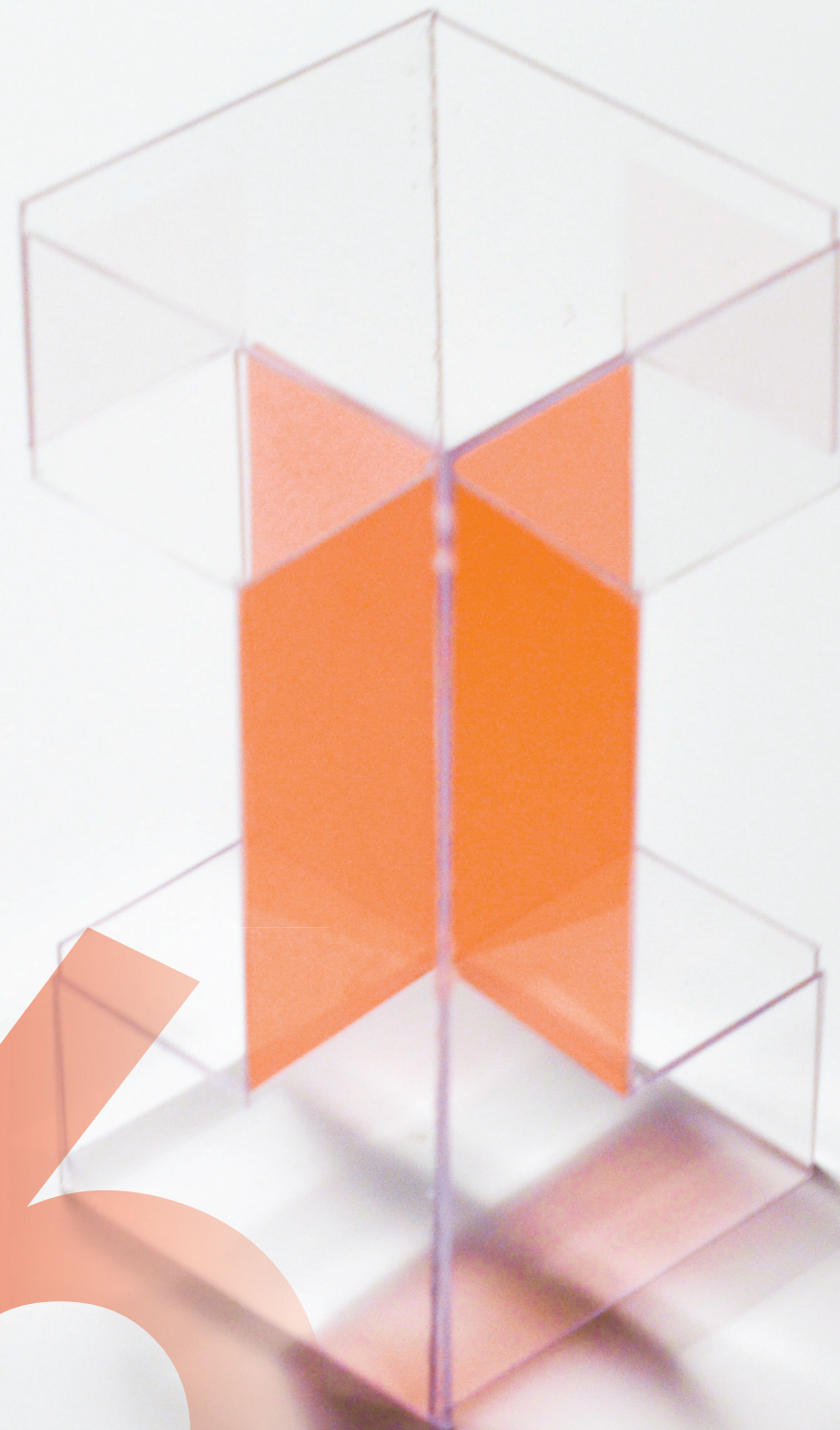
"Everything you can imagine is real."

Pablo Picasso

FF+E

FURNITURE, FIXTURES, AND EQUIPMENT

Product Name: Capsule C1 Chair
Manufacturer: Deadgood
Finish/Color: CTL Recycled Leather
Location: Lobby
Sustainability: This product is utilizes 100% recyclable content and is made of 9% recycled content.
Rationale: The chair's circular design emphasizes the absence of defined edges and ambiguity in liminal space.
Website: https://www.deadgoodltd.co.uk/products/capsule

Product Name: Jojo Stool
Manufacturer: Allermuir
Finish/Color: Polished Chrome/Clear Beech
Location: Cafe
Sustainability: Allemuir has a sustainability division that handles waste and waste materials from production. They recycle and reduce waste from furniture, packaging, and materials.
Rationale: This bar stool matches the circular forms, and the wood brings warmth to the space.
Website: https://www.allermuir.com/us/products/stools/jojo-us

Product Name: Scafell Sofa
Manufacturer: Deadgood
Finish/Color: Designtex FOMO
Location: Lobby
*Sustainability:* This product is utilizes 99.9% recyclable content and is made of 3% recycled content.
Rationale: The modular design allows for flexibility, while the arch seat backs respond to the arch windows.
Website: https://www.deadgoodltd.co.uk/products/scafell-sofa

Product Name: Nina Chair
Manufacturer: Studio TK
Finish/Color: Pallas Textiles Burnish
Location: Cafe
Sustainability: The upholstery material is SCS Indoor Advantage Gold Certified.
Rationale: The Nina chair's rounded form and open back provide a comfortable and sculptural option.
Website: https://www.studiotk.com/products/nina

Product Name: Bao Armchair
Manufacturer: Walter Knoll
Finish/Color: Burch High Line Grapefruit
Location: Cafe
Sustainability: The upholstery utilizes crypton technology that is Greenguard Gold Certified.
Rationale: The Bao Armchair has a sculptural form with rounded sides, eliminating harsh edges similar to other products and fixtures.
Website: https://www.walterknoll.de/en/products/lounge-chairs/bao-armchair

Product Name: Pebble
Manufacturer: Allermuir
Finish/Color: Silver/Yellow
Location: Cafe
Sustainability: Allemuir has a sustainability division that handles waste and waste materials from production. They recycle and reduce waste from furniture, packaging, and materials.
Rationale: This seat is appropriate for its size and form.
Website: https://www.allermuir.com/us/products/soft-seating/pebble

FURNITURE, FIXTURES, AND EQUIPMENT

Product Name: Magis Spun Chair
Manufacturer: Herman Miller
Finish/Color: White
Location: Gallery One
Sustainability: Herman Miller aims to achieve zero waste, reduce water usage, use local renewables, reduce energy intensity, along with other initiatives.
Rationale: Because of its dynamic nature, this is a sensory object.
Website: https://store.hermanmiller.com/outdoor-furniture-chairs/magis-spun-chair/9540.html?lang=en_US

Product Name: Vidamount Floor Standing iPad Display
Manufacturer: Vidabox Kiosks
Finish/Color: White
Location: Lobby
Sustainability: This product is made from lightweight, durable, and compostable PLA polymers.
Rationale: This product is sleek, discrete, and technologically advanced.
Website: https://www.vidabox.com/kiosks/vidamount-floor-standing-mount-ipad-android-tablet-display.html

Product Name: Unistrut Ceiling Grid
Manufacturer: Unistrut
Finish/Color: Painted Black
Location: Gallery One, Gallery Two
Rationale: This product will provide a grid for hanging projectors in a way that is easily concealable.
Website: https://moroso.it/prodotti/freeflow/?lang=en
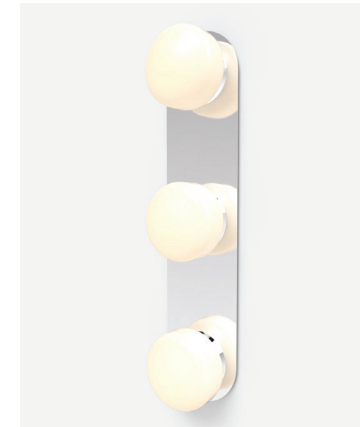
Product Name: Pastille 3 Vanity
Manufacturer: RBW
Finish/Color: Polished Chrome
Location: Cafe
Sustainability: LED fixtures and control systems minimize electrical consumption, contributing to LEED and Living Building Challenge standards. RBW has improved their material efficiency by using less materials and lowering material waste.
Rationale: This product has no square edges, responding to other fixtures and forms.
Website: https://rbw.com/products/pastille-3-vanity/ddd-pf13-27-10_triac_120v-ip20

Product Name: 3LCD laser projector with 30,000 lumens2 plus 4K Enhancement
Manufacturer: Epson
Finish/Color: N/A
Location: Gallery One, Gallery Two
Sustainability: Epson designs for low energy consumption, minimized waste, small footprints, and high reliability.
Rationale: This product is used for large-scale venues, and it is the brightest projector currently on the market.
Website: https://epson.com/For-Work/Projectors/Large-Venue/Pro-L30000UNL-Laser-WUXGA-3LCD-Projector-with-4K-Enhancement/p/V11H944820

Product Name: Flamingo Hanging
Manufacturer: Vibia
Finish/Color: White Flamingo
Location: Lobby
Sustainability: LED fixtures and control systems minimize electrical consumption. Vibia utilizes 100% recyclable packaging.
Rationale: This pendant emphasizes circular forms, similar to the rest of the design.
Website: https://vibia.com/en/int/hanging-lamps-flamingo-hanging
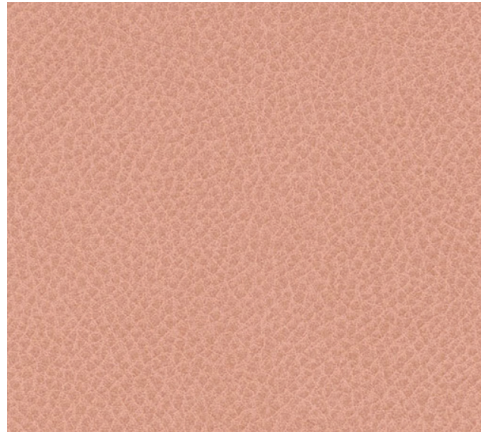
FINISHES

Product Name: Stallion
Manufacturer: Stinson
Finish/Color: SLN13 Sunset
Location: Gallery One
Sustainability: This product does not contain PVC, is Greenguard Certified, and is LBC Red List Free.
Rationale: This upholstery is selected for Gallery One, because of its durable qualities.
Website: https://www.cfstinson.com/Finishes/detail.jsp?lid=1001&fid=862211

Product Name: Meadow White Oak
Manufacturer: Reward Flooring
Finish/Color: Lily
Location: Lobby, Cafe
Sustainability: This product has achieved Floor Score Certification by SCS Global Services.
**Rationale:** White oak floors will bring warmth and contrast to the existing concrete flooring.
Website: https://rewardflooring.com/products/meadow-white-oak-lily

Product Name: Preston
Manufacturer: CTL
Finish/Color: Coriander
Location: Lobby
Sustainability: CTL Leather is a recycled material and able to be transformed into new items. Its packing materials are made of 100% recycled material content.
Rationale: Leather contributes to a sensory experience, because it is cool at first touch.
Website: https://www.ctlleather.com/product-category/leather/preston/

Product Name: Polished Chrome
Manufacturer: Chemetal
Finish/Color: 801
Location: Cafe, Gallery Two
Sustainability: Chemetal materials are part of the *mindful MATERIALS* library that emphasize product transparency and optimization.
Rationale: Polished chrome finishes are highly reflected, contributing to the confusion of space.
Website: https://www.chemetal.com/designs/801-polished-chrome/
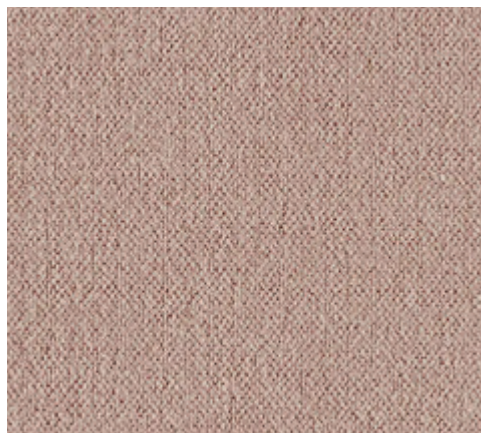
Product Name: FOMO
Manufacturer: Designtex
Finish/Color: Dark Peony
Location: Lobby
Sustainability: This product does not contain antimicrobials or flame retardants.
Rationale: This upholstery remains a neutral color to not distract from the glass and metal materials in the space.
Website: https://www.designtex.com/fomo.html?color=2004

Product Name: Satin Copper
Manufacturer: Chemetal
Finish/Color: 706
Location: Cafe, Reception Desk
Sustainability: Chemetal materials are part of the mindful MATERIALS library that emphasize product transparency and optimization.
Rationale: The copper finish compliments the oranges and pink colors in the cafe.
Website: https://www.chemetal.com/designs/706-satin-copper/

FINISHES

Product Name: High Line
Manufacturer: Burch
Finish/Color: French Blue
Location: Cafe
Sustainability: This upholstery utilizes crypton technology that is Greenguard Gold Certified.
Rationale: This product has a similar form as the fluted glass used elsewhere in the space.
Website: https://burchfabrics.com/seating/high-line/french-blue

Product Name: Emerald Designer Edition Interior Paint
Manufacturer: Sherwin Williams
Finish/Color: SW 9699 Stone Fruit
Location: Transition Zone Three Ceiling
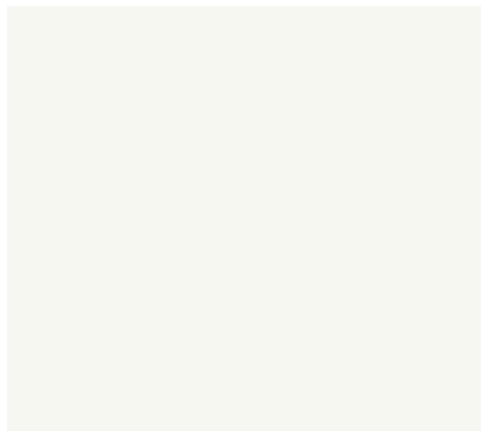*Sustainability:* This product meets VOC regulations at <50 g/L VOC and contains antimicrobial agents that inhibit mold and mildew growth.
Rationale: This orange color is inspired by the colors of the sunset and sunrise.
Website: https://www.sherwin-williams.com/en-us/color/color-family/orange-paint-colors/sw9699-stone-fruit

Product Name: High Line
Manufacturer: Burch
Finish/Color: French Blue
Location: Cafe
Sustainability: This upholstery utilizes crypton technology that is Greenguard Gold Certified.
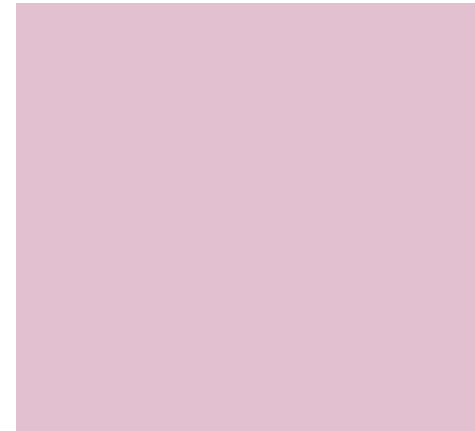*Rationale:* This product has a similar form as the fluted glass used elsewhere in the space.
Website: https://burchfabrics.com/seating/high-line/french-blue

Product Name: Emerald Designer Edition Interior Paint
Manufacturer: Sherwin Williams
Finish/Color: SW 6569 Childlike
Location: Transition Zone Two Ceiling
Sustainability: This product meets VOC regulations at <50 g/L VOC and contains antimicrobial agents that inhibit mold and mildew growth.
Rationale: This pink color is inspired by the colors of the sunset and sunrise.
Website: https://www.sherwin-williams.com/en-us/color/color-family/red-paint-colors/SW6569-childlike

Product Name: White Snow
Manufacturer: Sherwin Williams
Finish/Color: Emerald Designer Edition Interior Paint
Location: Throughout All Spaces
Sustainability: This product meets VOC regulations at <50 g/L VOC and contains antimicrobial agents that inhibit mold and mildew growth.
Rationale: White Snow is a neutral and calming color that will bring brightness to spaces.
Website: https://www.sherwin-williams.com/en-us/color/color-family/white-paint-colors/sw9541-white-snow


Product Name: Miraca
Manufacturer: Gilasi
Finish/Color: N/A
Location: Cafe
Sustainability: Gilasi contributes to LEED rating systems and is VOC free.
*Rationale:* This material will add a shine and sparkle to the cafe.
Website: https://www.gilasi.com/product/miraca/

FINISHES

Product Name: Quartz
Manufacturer: Cambria
Finish/Color: Salt Lake
Location: Reception Desk, Display Tables
Sustainability: Cambria quartz is responsibly sourced, Greenguard Gold Certified, LBC compliant, LEED Compliant, and Red List Free.
Rationale: A simple, white quartz will sparkle in the light without feeling overpowering.
*Website:* https://www.cambriausa.com/quartz-colors/#!/design/Salt%20Lake
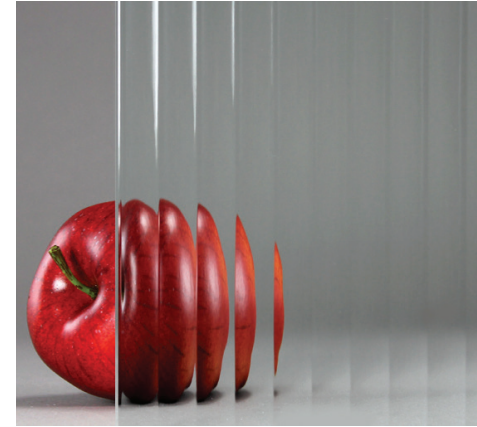
Product Name: Fluted Textured Architectural Glass
Manufacturer: Bendheim
Finish/Color: N/A
Location: Lobby, Cafe, Gift Shop, Gallery Two
Sustainability: Bendheim manufacturing practices include recycled packaging, energy efficient fabrication, and recycled glass options.
Rationale: Fluted glass distorts images and reinforces the idea of ambiguity.
Website: https://bendheim.com/product/fluted-textured-architectural-glass/
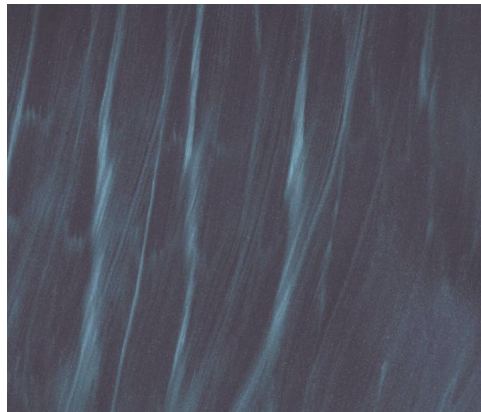
Product Name: ReFLEXions Designer Epoxy Floor
Manufacturer: Dur-A-Flex
Finish/Color: Pink and Orange Custom Pigments
Location: Transition One Floor, Transition Two Floor, Transition Three Floor
Sustainability: This material is low odor, low VOC, and contributes to LEED certification programs.
Rationale: A poured floor will produce a solid, reflective surface that contributes to a seamless environment.
Website: https://www.dur-a-flex.com/products/reflexions-designer-floor-systems/
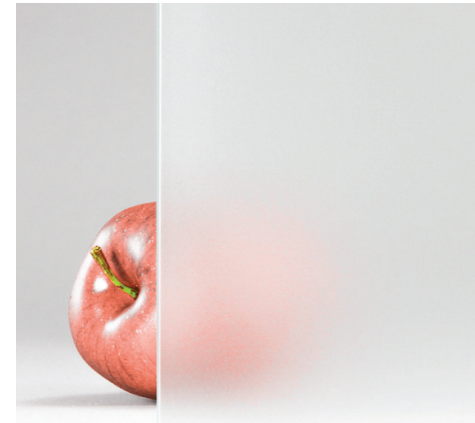
Product Name: SatinTech Etched Architectural Glass
Manufacturer: Bendheim
Finish/Color: N/A
Location: Lobby Custom Art
Sustainability: Bendheim manufacturing practices include recycled packaging, energy efficient fabrication, and recycled glass options.
Rationale: Backlit translucent glass results in a blurry effect.
Website: https://bendheim.com/product/low-iron-satintech-etched-architectural-glass
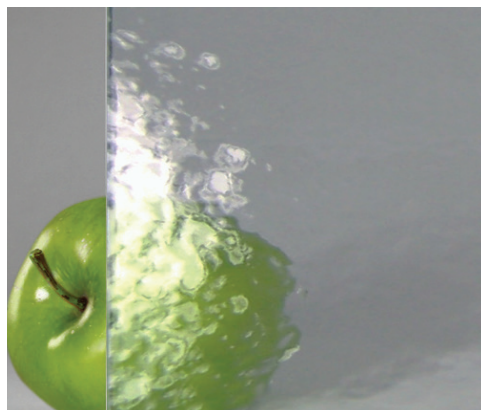
Product Name: EcoGlass™ "Gothic" Textured Architectural Glass
Manufacturer: Bendheim
Finish/Color: N/A
Location: Lobby
Sustainability: Bendheim manufacturing practices include recycled packaging, energy efficient fabrication, and recycled glass options.
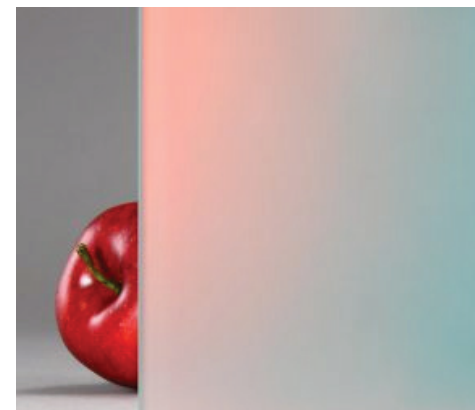*Rationale:* Fluted glass distorts images and reinforces the idea of ambiguity.
Website: https://bendheim.com/product/ecoglass-gothic-textured-architectural-glass/

Product Name: Dichroic Laminated Glass
Manufacturer: Bendheim
Finish/Color: N/A
Location: Lobby Custom Art
Sustainability: Bendheim manufacturing practices include recycled packaging, energy efficient fabrication, and recycled glass options.
Rationale: Dichroic film produces a color changing effect.
Website: https://bendheim.com/product/dichroic-laminated-glass/
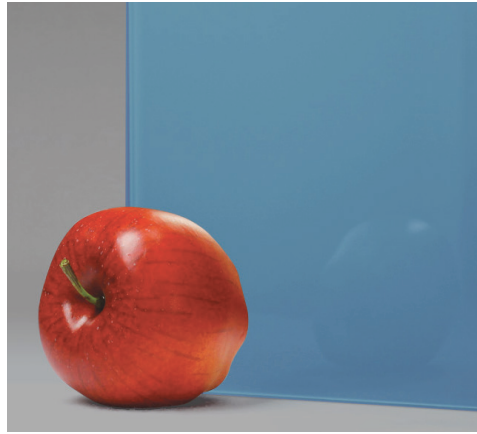
FINISHES

Product Name: Back Painted Glass
Manufacturer: Bendheim
Finish/Color: Vivid Blue
Location: Lobby Custom Art
Sustainability: Bendheim manufacturing practices include recycled packaging, energy efficient fabrication, and recycled glass options.
Rationale: Glass colors are inspired by natural events.
Website: https://bendheim.com/product/back-painted-glass-vivid-blue/

Product Name: Architectural Glass
Manufacturer: Bendheim
Finish/Color: "Jelly Bean" Tangerine
Location: Lobby Custom Art
Sustainability: Bendheim manufacturing practices include recycled packaging, energy efficient fabrication, and recycled glass options.
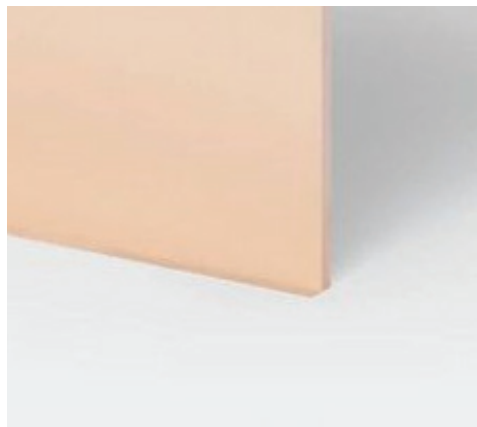**Rationale:** Glass colors are inspired by natural events.
Website: https://bendheim.com/product/jb-tangerine-colored-architectural-glass/

Product Name: Varia Resin
Manufacturer: 3form
Finish/Color: Crystalline
Location: Transition Zone One, Transition Zone Two
Sustainability: 3form Varia Resin is Greenguard Gold Certified, Red List Free, and has Environmental Claims Validation for Global Warming and Depletion of Fossil Fuels Reduction by SCS Global Services.
Rationale: This translucent resin material contributes to the idea of ambiguity.
Website: https://www.3-form.com/color/crystalline

Product Name: Varia Resin
Manufacturer: 3form
Finish/Color: Peony R30
Location: Transition Zone Three
Sustainability: 3form Varia Resin is Greenguard Gold Certified, Red List Free, and has Environmental Claims Validation for Global Warming and Depletion of Fossil Fuels Reduction by SCS Global Services.
Rationale: This translucent resin material contributes to the idea of ambiguity.
Website: https://www.3-form.com/color/peony

Product Name: Varia Resin
Manufacturer: 3form
Finish/Color: Rhubarb
Location: Transition Zone Two
Sustainability: 3form Varia Resin is Greenguard Gold Certified, Red List Free, and has Environmental Claims Validation for Global Warming and Depletion of Fossil Fuels Reduction by SCS Global Services.
Rationale: This translucent resin material contributes to the idea of ambiguity.
Website: https://www.3-form.com/color/rhubarb?sample_type=chroma

"Art enables us to find ourselves and lose ourselves at the same time."

Thomas Merton

07

SECTION

RESOURCES

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ABSTRACT

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Cafe + Lounge

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14.1-3 Sagredo, R. (2018, April 26). *Institute for Contemporary Art at VCU / Steven Holl architects.* ArchDaily. Retrieved January 31, 2023, from https://www.archdaily.com/893277/institute-for-contemporary-art-at-vcu-steven-holl-architects?ad_source=search&ad_medium=projects_tab

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17.1-3 CATS. (n.d.). *Future prism by cats.* Retrieved January 31, 2023, from https://www.gooood.cn/future-prism-by-cats.htm

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Model Study: Transition Zone Two

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THESIS REFLECTION
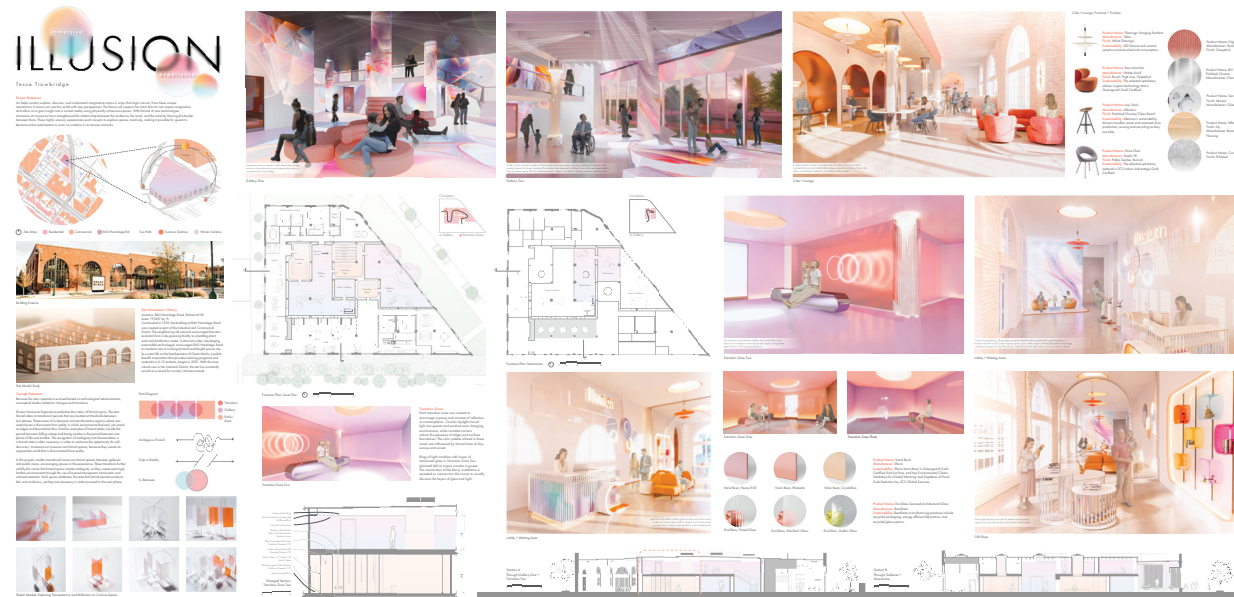
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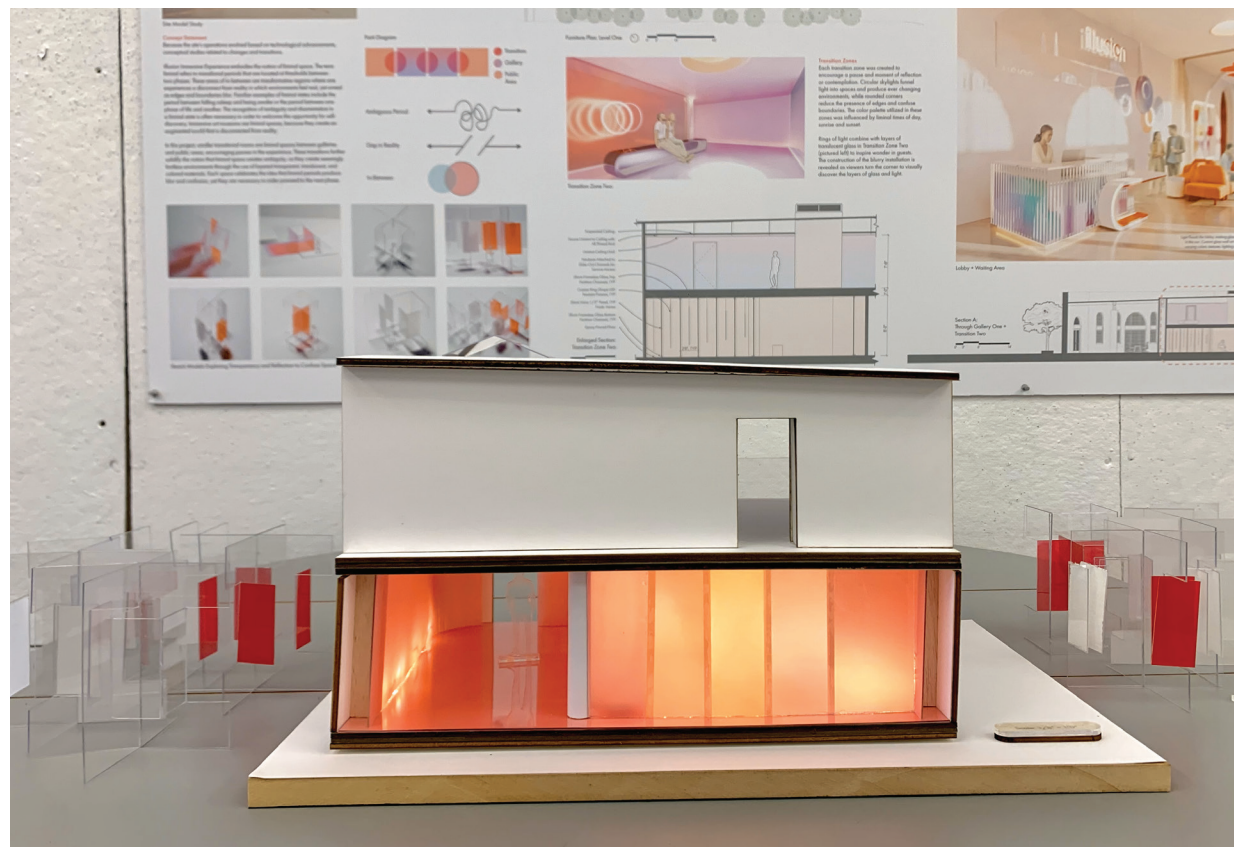
Presentation of Models

Final Thoughts...

This project began as an exploration of my interest in art and immersive environments. Over time, the outcome changed and grew to reflect my curiosities, thoughts, and experiences throughout the year. The result I desired for *Illusion Immersive Art Experience* was one that inspired wonder and imagination, as I used my own imagination to investigate abstract ideas throughout the design process. Though some of my studies may not have contributed to the final outcome, I enjoyed learning about different conceptual ideas during the process.

Illusion Immersive Art Experience offers guests a sensory art experience that encourages new perspectives through unique and pleasurable environments. The jurors believed I was successful in creating an impactful and sensory environment, as one juror suggested that this project begins to get close to the term "thin space." Thin spaces are those that feel transcendent, confusing, or disorienting, encouraging new ways of viewing the world. Other jurors questioned whether this space may be too stimulating for some individuals. The discussion shifted to conducting possible experiments in the space that could determine if certain visual displays would have soothing effects on humans.

The "transition zones" in this project were described as pauses in the experience that could encourage a calming mood. It was pointed out that these spaces are also sensory and may not reap that result. This point was justified, and I appreciate the different perspective. If I were to make changes to this project, I would reconsider the purpose of these transition zones and present their usefulness in the space in a different way.

A final portion of the discussion focused on materiality. The transition zones largely make use of glass and resin materials, and a question was brought up as to whether glass could be substituted for resin as a more environmentally friendly option. My response related to the fact that glass and resin have different visual qualities, but the use of only glass would be an idea to explore in another iteration of the project.

The jurors brought up many wonderful opinions and observations! If there were no deadline, I would love to infinitely continue investigating the ideas presented in this project. The overall thesis year experience was more impactful than I could have imagined, and I am grateful for my professors and classmates who guided me along the way.

Transition Zone Two Model

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