Open-Air Museum Research Anthology

Regional Graduate Architecture Studio

Writings and Architectural Building Programs

Open-Air Museum Research Anthology

Regional Graduate Architecture Studio
Southern Illinois University Carbondale
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In this reading, Frampton outlines six points for an architecture resistance. In the first point, Culture and Civilization, he talks about how modern architecture is defined by how culture and civilization develop. For instance the architecture is being designed based on how cheap it can be made. He describes modern cities as "burolandschaft (Frampton 19)" cities which means "office landscape". Buildings are now being designed with businesses and offices in mind.

The second point Frampton brings up is the idea of avant-garde. Conceptually avant-garde refers to people pushing the norm and being innovative and free from any boundaries of creation which in the beginning was happening parallel to the modernization of culture. Society and innovation was moving forward until the 1930s. Things were starting to move backward and away from the liberative ideology because people were going through a depression and a "crucial need for psychosocial stability in the face of global and economic crisis" (Frampton 20) formed.

Regionalism and culture are and have always been influencing architecture. Frampton brings into the discussion the idea of critical regionalism. Critical regionalism is the idea that modern architecture should be used within the culture or context of a region. In the example of the church by Utzon, it shows that he used a universally common technique, and made it fit the culture and region of the selected site. This can be used in countless different regions.

The ideas of place and form are introduces in the fourth point. The idea of the boundary gets redefined. Frampton quotes an essay from Martin Heidegger called "Building Dwelling, Thinking". The redefining of boundaries is all about perspective. One can simply see the boundary not as a place to stop, but a place to start seeing the surrounding area. Changing the perspective of how one looks at boundaries can change the way one designs.

Other than the boundaries, the topography is another point. The idea of flattening a site is brought up. Making a site flat creates a sense of placelessness whereas using that site to your advantage keeps the individuality of that site intact. Making the site flat makes it just like any other flat site. In addition, flattening the site gets rid of the context relating back to the previous point of boundaries. When you flatten a site, it is hard to design with the existing context in mind.

The last point brought up is materials tactile characteristics as well as the visual. Some architects just think about the look of it and not the full experience that the materials create. Alto's Saynatsolo Town Hall of 1952 is brought up for an example. The use of brick for the stairs is immediately recognized by the person experiencing it. The roughness is noticed in contrast to the smooth surface of the timber floor. Materials can also bring culture and regionalism to the experience of the space relating back to the third point.

Frampton, Kenneth. Towards a Critical Regionalism. New York: The New Press, 1998. Print.
http://en.wikipedia.org/wiki/S%C3%A4yn%C3%A4tsalo_Town_Hall

The Big Rethink Place and Aliveness: Pattern, Play and the Planet

Peter Buchanan

From the first reading, I found the sense of place to be interesting. It was interesting how architecture can either be cold and dead as opposed to warm and inviting. This article by Peter Buchanan goes in depth about how a sense of place is formed and how in the modern ages of architecture the sense of place and aliveness is lost.

If a building or space has a sense of place, it means that when a person experiences it, they feel a relationship to it and a sense that they are welcomed. According to Buchanan, a sense of place is "something that for millennia we created instinctively and inevitably, yet now only rarely achieve". This statement is referring to how modern architecture doesn't create a sense of belonging to the user. In some instances, when a modern structure is built onto a site that it does not fit well into, it is common for designers to mask the building with landscaping and other things to try to make it fit in the site and make it look like it belongs there.

Modern architecture can be characterized as lifeless. On the other hand, buildings that are older with materials like stone or wood create a sense of life even without anybody using the space. Modern materials do not age the same way as natural materials do, and age in a cold, uninviting way. Buchanan quotes Gertrude Stein in this article and it is the best quote that can be taken from this reading. A lot of architects recognize Stein's critique about the lack of place which is "there is no there there". This quote makes perfect sense and describes modern architecture that doesn't have a sense of place, or "there".

Creating a sense of space is more than visual, as Buchanan explains. This relates back to the former reading in the sixth point from Frampton. Frampton explains that architects must use materials in a tactile sense as well as a visual one. Buchanan relates to this by expressing that, as mentioned earlier, aged wood and stone still creates a sense of comfort while aged modern materials create a dead feeling.

Buchanan describes the international style of architecture as just the name "announces disdain for place". Architects nowadays want to express themselves in there structures even though the repetition of the same building type "not only results in visual harmony but also helps to create a sense of place" (Buchanan).
The second international style, as described by Buchanan, as a "style of air-conditioned glass boxes and towers ignore even orientation". Having a glass box does not give the space a sense of place, but rather does the opposite and also rids the "facades sever all relationship between inside and out" (Buchanan). These glass boxes also appear lifeless in addition to the lack of special relationship between both sides of the glass.

Not only does architecture impact the sense of place, but electronic devices do it as well. Everyone is connected to everyone whether it be through the television or the internet. There used to be to behaviors of people according to Buchanan. There is a public behavior and a private behavior. Television is a "public medium" the is in homes and it merges the behaviors by showing the private lives of others in a public setting; Much like the way that modern architecture merges the lines between inside a space and outside of it (Buchanan).

Nick Bosman
Sense of Place

Buchanan, Peter. "The Big Rethink Place and Aliveness: Pattern, Play and the Planet." Architectural Review 232.1386 (2012): 86-95. Ebscohost. Web. 9 June 2014. <http://eds.a.ebscohost.com.proxy.lib.siu.edu/eds/detail?vid=5&sid=339e9c18-1692-4807-aa3b-d13ca636528f%40sessionmgr4003&hid=4203&bdata=JnNpdGU9ZWRzLWxpdmUmc2NvcGU9c2l0ZQ%3d%3d#db=vth&AN=78344948>. http://www.viahouse.com/

Nick Bosman
Tectonics

Rappel à l'orde, the Case for the Tectonic

Kenneth Frampton

In this reading, Frampton identifies the meaning of tectonics. His reasoning for doing this is because he believes that architecture now seems to degrade itself to scenography (Frampton, 1990) Tectonics can mean a number of different things, but the way I took it from the reading is that tectonics is a sort of link, or joint, between the concept and of how it is made and actually constructed. Tectonics itself is its own thing and does not "seek its legitimacy in science, literature or art" (Frampton, 1990). The tectonics of a building is not representing anything else but what it is; the structure and how it is made. Thinking of the construction as the art of what a building is, it creates the sense that covering up, or masking, the structural systems then makes it represent something of which it is not. Why would one want to cover up the natural art form that is the tectonics of a building?

In this reading, Frampton includes a passage from an essay titled, "The Tell-the-Tail Detail" by Marco Frascari. In the essay, it says, "Architecture is an art because it is interested not only in the original need for shelter but also in putting together, spaces and materials, in a meaningful manner" (Frampton, 1990). The interesting part of architecture is that the designer puts together a space with a picture in mind of what it will look like, but with the structure of that space, the feeling and understanding of the space is different than it would be without the structural system included. The structure ultimately can be masked and hidden, but in reality, if left exposed it could increase the understanding of the structure and change the overall appearance.

Overall, Frampton conveys the idea that the dictionary definition of the word tectonics is correct, but it doesn't explain all that it is. It doesn't explain that tectonics is the beauty of being what it is. It also lacks the explanation of tectonics being a link between the original concept and the actual construction.

Frampton, Kenneth. "Rappel a L'orde: The Case for the Tectonic."Architecturally Speaking: Practices of Art, Architecture, and the Everyday. Ed. Alan Read. London: Routledge, 2000. 177-97. Print. http://www.karamba3d.com/gridshell-digital-tectonics-sg2012/

The Tectonic Complexity of Minimalist Architecture

Chih-Ming Shih, Kuang-Hsu Huang and Yu-Ting Kuo

The ideas expressed in this reading are very simple. First, the idea of showing the relationship between enclosure and structure and making it apparent to visitors is explained. Then, the idea of not showing the relationship resulting in interpretation by the visitor is examined. Last, examples were given of designers who did both.

Early minimalistic architects, such as Mies Van der Roh and Louis Kahn, make the relationship between the structural and enclosure apparent. From the reading before this, Frampton explained that tectonics can be representational and ontological. These two architects are very ontological in the sense that they expressed to the public exactly what was going on structurally. Mies used steel and glass and "implemented the "Bekleidung" Theory of Gottfried Semper, who was an architect, a scholar, and an aesthetic critic" (Huang et al. 15). The Bekleidung theory, which literally translated to "clothing", expresses that the structure and the enclosure, or envelope, of a building are two separate entities. Using glass and steel, Mies made the structure of the buildings apparent to the visitor but also kept it hidden in some cases. Mies used representational techniques as well as ontological. Through the use of glass and steel, the structure is evident. But in the structures such as the German Pavilion and Crowne Hall, he uses a representational technique of concrete ceilings that create a sense of the roof appearing to float. In the reading, the author explains, "The roof appears to be constructed of concrete; however, it is actually made of a steel frame structure and covered with non-load-bearing gypsum plates" (Huang et al. 16).

Louis Kahn, on the other hand, does the same ontological representation with different materiality being masonry, such as brick and concrete (Huang et al. 18). Unlike Mies, Kahn clearly showed the relationship of tectonics and enclosure throughout the building and was completely ontological in design. For instance, the Kimbell Art Museum clearly showed the structure in contrast to the enclosure. I believe that showing the relationship helps the visitor understand exactly what is going on and is a good technique in designing. When I know what I am seeing and how it is working, it makes it easier to grasp the concept of the structure.

Completely representational is another way of designing. In the case of Tadao Ando, "His architectural reinforced concrete structures appear to be massive stone-like images at first glance" (Huang et al. 18). The idea of leaving interpretation up to the viewer is, to me, something that is interesting but less interesting too. It creates a sense of wonder, but takes away the beauty of tectonics as described in the reading before. Tectonic in itself creates the beauty of being and to hide it, to me, is a waste. Although the sense of wonder is interesting, it feels as though beauty is lost within it.

The church of light expresses something called "the principle of irrational structural mechanics" (Huang et al. 19). Looking at photos of this church, the sense of wonder one can get from the first sight of it is interesting. The slits in the concrete behind the altar make it look as though the concrete is floating in a sense. In reality, there is a logical structural method to making it look this way. It does create beauty in a different form.

Nick Bosman
Minimalistic Tectonics

Shih, C., Huang, & Kuo, Y. (2011). The Tectonic Complexity of Minimalist Architecture. Journal Of Asian Architecture And Building Engineering, 10(10), 15-22.
Doi:10.3130/jaabe.10.15
http://en.wikipedia.org/wiki/Ludwig_Mies_van_der_Rohe

Ethan Brammeier
Critical Regionalism

Towards A Critical Regionalism

Kenneth Frampton

Regionalism has been falsely portrayed in the last century due to the media and has lacked the imaginative design because of industrialism. Once the industrial revolution began the majority of buildings took standard shapes with no intuitive design put into them whatsoever. They were built with the sole purpose of just providing as much space as possible with no cultural meaning. They lack the sense of relationships to the regional space and also the culture in their global location.

Although the industrial revolution has changed the way buildings are designed, I believe the media has a bigger impact on the issue. The media changes an individual's ideas of what architecture should look like in order for it to be accepted. Every city is full of skyscrapers and the truth is many of them have no relation to the region they're in or the culture they belong to. The fact that media has provided global interaction has changed the way architecture is done across the world. Throughout media we can notice that many of the world's largest cities don't vary much because the architecture is so similar. Most building that are built today are solely for function and also whichever way is cheaper.

Money has a bigger impact on the design of a building than anything else. The reason why most structures are of standard shapes and have little to no regional or culture relation is because it's cheaper to do that way. Even if one would have enough money to design something extraordinary they probably won't because it's that much more they can save themselves. Going back to regionalism; the reason most buildings are on flat sites is because it's cheaper to flatten a site than to design a structure on top of it. I think most designers first thought when designing on a site is to just flatten it before even thinking of the possibilities to design on the existing site. If money wasn't the driving force behind the design of every building in our world today, I believe there would be a better sense of regional and cultural relations in architecture.

Kenneth Frampton, "Towards a Critical Regionalism: Six points for an architecture of resistance", in "Anti-Aesthetic. Essays on Postmodern Culture." Seattle: Bay Press, 1983.
http://2.bp.blogspot.com/-uO-TsONjO8Y/UPYOmEEFkII/AAAAAAAAGBU/Y-1THKsL2yI/s1600/02-jewell+(1).jpg

Return on Investment Analysis of Using Building Information Modeling in Construction

Brittany Giel & R. Issa

As I stated in reading one, money has a large effect on the way buildings are constructed today. The advancement in technology today is also a determining factor on the chosen design of buildings. With today's technology we are able to create a virtual model of a building or building information model (BIM) before it's ever built. Giel and Issa state in this article, "the recent emergence of building information modeling (BIM) and the evolution of virtual design and construction (VDC) in the architecture, engineering, and construction (AEC) industry are fundamentally changing the process by which buildings are designed and constructed (Giel B.).

The use of technology now gives us the ability to do building costs estimates and analysis. This is helpful in the fact that in provides the best and most sustainable way to build a structure but it also hinders the design of the building too. When there is the option to change the entire design of a building with just a few mouse clicks, the end result will more than likely be the cheapest. In today's society everything is done for the cheapest way possible.

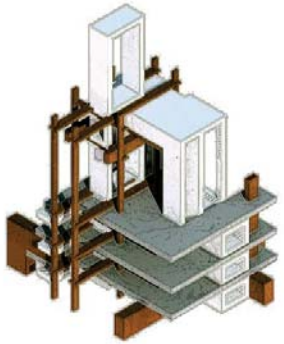
This article focuses on how BIM is cost effective and how it is not. Of course using building information modeling (BIM) will cost extra but it will allow the client a visual and offer changes to be made with ease. When BIM is not used it does save the client money but it won't offer the client the visual of what the building will look like. Today, more and more clients are choosing BIM because they like seeing what their project will look like completed. This usually changes the design quite a bit from start to finish because of costs. When the client knows they can save a bit by simplifying the design it will more than likely happen.

The thought process of many people in today's society focuses around money. We have all the technology that allows us to create amazing architecture but it isn't done because money is the determining factor. Even when it cost only a small percentage more to design great architecture over boring architecture the majority choose boring. We also have the ability to do life cycle cost analysis with the technology available to us. Buildings can be designed beautifully and end up being very efficient and cost saving throughout its lifetime but the initial cost is obviously going to be higher. Once again, most clients always choose the cheaper route because they don't look to the future, only the present.

This article relates to reading one in that technology is changing architectural design and not always for the best. I believe that the technology available to us today could change the world dramatically but nobody wants to take the first step in doing so. The main reason why we are facing global warming and have architecture with no regional and cultural relations is because we didn't look towards the future. Things were done without looking at the impact it would cause in the future. We are now facing those issues and people are still making the same mistake. We can design buildings with the most sustainable features that will also save money throughout the lifetime of the building. Even if the initial cost to construct the building will be more why don't people do it? I think the media has brainwashed people to believe 'power is money' and that it is only right to save when we can. People need to stop thinking about the present and start looking towards the future; otherwise we will come to a point where it's impossible to fix the problem we started.

Ethan Brammeier
Critical Regionalism

Giel B. and Issa R. (2013). "Return on Investment Analysis of Using Building Information Modeling in Construction." J. Comput Civ. Eng., 27(5), 511-521



Ethan Brammeier
Tectonics

Rappel a L'ordre, The Case For The Tectonic

Kenneth Frampton

Tectonics has taken many different meanings in the last few centuries. Frampton categorizes tectonics under three conditions: "technical, scenographic, and tectonic objects." I agree with him that architecture should not take the abstract approach to design but instead tectonics. I understood tectonics as being the structural element to a building with organic materiality. The use of tectonics gives a symbolic significance to a structure. The problem we face today is we think too abstract when designing and cover up all of the structural elements. If the tectonics of a structure are hidden it will lose all of its symbolic value.

The structure of a building actually shows meaning in how it is put together and also the materials used to make it. The materials used in the structure of a building can also relate very well to the region it's built in. Designers today focus so much on the scenery of a building that they lose the symbolic meaning of the tectonic structure. "The earliest appearance of the term "tectonic" in English dates from 1656 where it appears in a glossary meaning "belonging to building" ." (Frampton) If tectonic means "belonging to building" then why don't building portray this? We choose to hide the technical form of architecture which in turn takes away from the true meaning of tectonics.

Frampton argues that the artistic approach to architecture has many downfalls. Architecture is the art of designing a structure. If a buildings structure is not visible then there is no sense of architectural form. For architecture to be achieved it should show more relations to the structure of the building and less on the scenographic elements. Modern architecture has taken away from tectonics and focuses more on the abstract and artistic elements of design. Tectonics need to be a main focus in architecture and we need to add less abstract design to our work in order for true architecture to be achieved.

Frampton, Kenneth, "Rappel a L'ordre, the Case for the Tectonic." In Theorizing a New Agenda for Architecture, an Anthology of Architectural Theory 1966.

https://next-cc-beta.s3.amazonaws.com/activity/4f22d766bd3c4b00030000cf/background/tectonic_intro.jpg

New Technology, New Tectonics? – On Architectural and Structural Expressions with Digital Tools

Fredrik Nilsson

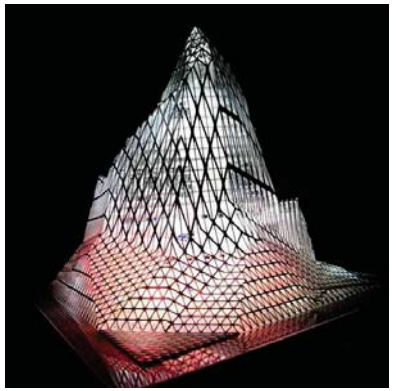
Nilsson explains, "that we today are witnessing a development that may lead to a new kind of tectonics, with expressive potentials in building and constructions by the use of advanced geometry and technology that is not alienating but can make possible an architecture rich of meaning and experiences." (Nilsson) The advancement in technology and industry together allow us to design structures with abstract shapes that can give tectonics a new meaning.

I think technology has also brought on new aesthetic forms into architecture that are taking away from the tectonics. Nilsson quotes Kenneth Frampton in this article when he says, "tectonics is a poetics of construction and he emphasizes that the built first and foremost is a construction, that later becomes an abstract discourse on surfaces, volumes and planes." (Nilsson) It is true that all buildings at one point have a symbol value of tectonic form but it becomes hidden more than often with the use of aesthetic elements. "The full tectonic potential in every building comes, according to Frampton, from its capacity to articulate both the poetic and the cognitive aspects of its substance." Every building type varies with the region is in and the culture it belongs to so the tectonics needs to work poetically between the two.

With the material and fabrication available in today's industries we focus more on the abstract scenery to a building that the structural form. The structure is ignored because it is usually hidden by these fabricated materials. Nilsson states, "the concern today is more about materialization and factual construction than about mere experiments in form." (Nilsson) We have the technology to produce new types of structural forms in architecture and we need to take the initiative in doing so.

Computers allow us to easily study the relations with structure and spatial movement. An example Nilsson gives in this article is of the Serpentine Gallery in London. This gallery was pre-designed with computer technology to analyze spatial movement throughout the building and also how the structure relates to the interior spaces. We have the ability with computer software to actually do a virtual walkthrough throughout the building model and experience the interior spaces and interact with the surroundings before it is even finalized. "There are potentials for the tectonic aspects of architecture in digital technology, but the conceptual framework as well as architectural thinking and practice need to be developed." (Nilsson) Technology has also allowed us to easily create algorithms that can create the most suitable building designs.

The technology in computers even allows designs to take abstract shapes that the majority of architects can't even design. This is beneficial in the fact that we also have the mechanical technology to fabricate such shapes. "Prefabricated elements can today be made optimal and unique, following the lines of forces in construction and having other geometries, opening up possibilities for new architectural expressions as well as more economical, resource efficient and sustainable building. A strong connection to the manufacturing process and structural principles, new tectonic possibilities emerge as well as experiences of architecture." I believe that the use of computers and industry together could create a new form of tectonics. Technology is going to be the determining factor in how architecture is done in the future and it is up to us on how that will be done.



Ethan Brammeier
Tectonics

Nilsson, Fredrik., "New Technology, New Tectonics? – On Architectural and Structural Expressions With Digital Tools." 2011. http://www.scribd.com/doc/49462302/Nilsson-Fredrik-Article-about-tectonic-and-architecture
http://www.e-architect.co.uk/images/jpgs/spain/vicente_guallart_nitropix5.jpg

Alexander Carter
The Importantance of Regionalism in Architecture

Towards a Critical Regionalism: Six Points for an Architecture of Resistance

Kenneth Frampton

The introduction to Towards a Critical Regionalism, an excerpt from Paul Ricoeur's History and Truth, describes the phenomenon of universalization and the toll it takes on a culture. He describes this phenomenon as one that advances mankind but also subtly destroys traditional cultures. This so called "world civilization" that has manifested itself in our society and architecture has caused the wearing away of the "cultural resources which have made the great civilizations of the past" (Frampton, 2002). Ricoeur goes on to pose a great question asking if the destruction of a nations culture is truly necessary to lead to modernization. The fact is "every culture cannot sustain and absorb the shock of modern civilization" (Frampton, 2002). Paul Ricoeur concludes the introduction with a paradox: "how to become modern and to return to sources; how to revive an old, dormant civilization and take part in the universal civilization" (Frampton, 2002).

"Your culture is your past, your culture is your future. Without the past, you have no future and without culture, you have nothing"
Fatima Dike-South African poet

Architecture today has become "universally conditioned by optimized technology" (Frampton, 2002). These new advanced building systems are allowing architectural designs that are impractical in certain geographical locations to be built. In the past, civilization and culture could provide some influence in the shape and importance of the urban plan. But today, with the development of the Megalopolitan, the high-rise skyscrapers and the serpentine freeway have led to the victory of universal civilization over locally inflected culture (Frampton, 2002). Unfortunately, due to the rapacity of development, local cultural influence was unable to rebound. As we live in a world of advancing technology, we must be aware that technology can revolutionize or ever retard a society. But, "when technics becomes the universal form of material production, it circumscribes an entire culture" (Frampton, 2002). If we let our world become a universal civilization, the consequences could be worldwide.

Frampton, K. (2002). Towards a Critical Regionalism: Six Points for an Architecture of Resistance. In H. Foster (Ed.), The Anti-Aesthetic: Essays on Postmodern Culture (pp. 17-33). New York: The New Press.
http://mgerwing.files.wordpress.com/2010/11/southeast-01.jpg

Analysis of Iranian Traditional Architecture Through the Lens of Kenneth Frampton's Critical Regionalism

Tohid Fardpour

As discussed in Kenneth Frampton's essay Towards a Critical Regionalism: Six Points for an Architecture of Resistance, the fundamental strategy behind Critical Regionalism is to combat the domination of a universal civilization by adding elements derived indirectly from the local culture and civilization (Frampton, 2002). Tohid Fardpour conducted an analysis of Iran's tradition architecture to see if Frampton's "Six Points of Architecture" were considered (Fardpour, 2013). The traditional architecture of Iran takes on the characteristics of organic architecture. As a result, the architectural elements are formed with extreme respect to site and geophysical specifications of region. In the design of their buildings, Iranian designers have placed large "emphasis are on topography, climate, light, tectonic form and human experience rather than the visual" (Fardpour, 2013). This analysis of Iranian architecture concluded that even designed and built hundreds of years before Kenneth Frampton published his "Six Points of Architecture", Iran's traditional architecture was aware of Regionalist attitudes as Frampton listed (Fardpour, 2013). Iran's ability to understand the importance of regionalism has in fact created a "superior technique for the creation regionalist architecture in contrast to the use of universalized industrial technology to create culturally sensitive form" (Fardpour, 2013). Tohid goes on to say, "Accepting the need to synthesize our past with present technology, we need to examine our own roots and understand them before achieving a creative life in literature, music, painting and architecture" (Fardpour, 2013). "It is essential for us to absorb what we absolutely need from the modern architecture and to learn to keep the best of our own traditional forms" (Fardpour, 2013).

Alexander Carter
Iranian Architecture and its Critical Regionalism

Fardpour, T. (2013). Analysis of Iranian Traditional Architecture Through the Lens of Kenneth Frampton's Critical Regionalism. American Journal of Engineering and Applied Sciences, 205-210. Retrieved June 9, 2014
http://www.iranreview.org/file/cms/images/stories/3321_4.jpg

Alexander Carter
Tectonics in Architecture

Rappel A l'Ordre: The Case for the Tectonic

Kenneth Frampton

Kenneth Frampton's essay Rappel A l'Ordre: The Case for the Tectonic discusses the relationship between tectonic and construction methods and its importance in the field of architecture. Frampton starts off his essay by claiming that architecture has been reduced to nothing more than scenography, but that is simply not the case (Frampton, 1990). Architecture is much more than scale drawings of a plan, section and elevations, and scale models. There is form, function, structure, and, in today's modern world, there is technology through building systems. But the reality of architectural design is based ninety-nine percent on the dollar sign. In a perfect world, architecture would be based on tectonics, form, and function. But the reality of architecture is simply this: you get what you pay for. As an architect, you may design this beautiful building with graceful lines and grand artistic detail, but if the client only afford the bare essentials, then you beautiful building becomes a "plain Jane" structure with no architectural identity. This is the reality that we live in.

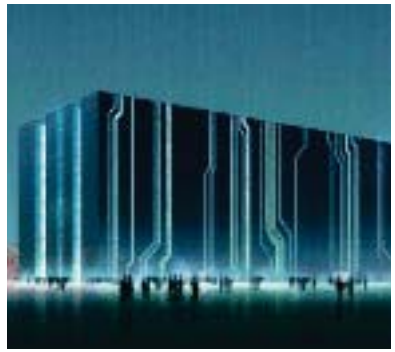
To combat the issue of architecture turning into nothing more than scenography, Frampton re-introduce the architectural world to the idea of tectonics. Frampton suggests that "Architecture must of necessity be embodied in structural and constructional form" (Frampton, 1990). Tectonics is generally defined as building construction, but there is so much more to it. Tectonics should be considered an art form that is reflected in the choice of materials and the structure of the building. Frampton says tectonics is a bridge between the art of an idea and the art of making (Frampton, 1990). Tectonics is broken down into three categories: technological objects, scenographic objects, and tectonic objects (Frampton, 1990). The technological object in tectonics is an object that meets an instrumental need (Frampton, 1990). Scenographic objects are used to allure to an absent or hidden element in the structure (Frampton, 1990). The tectonic objects can be classified into two categories: ontological and representational. The ontological has a static role or has cultural status and the representational represents the construction element that is present but cannot be seen (Frampton, 1990).

Frampton, K. (1990). Rappel a l'Ordre: The Case for the Tectonic. Architectural Design, 60(3-4), 19-25.
http://www.detail.de/uploads/pics/schelling_architekturpreis_2012_Kenneth_Frampton.jpg

Informed Tectonics in Material-Based Design

Rivka Oxman

With the development of digital technologies such as Autodesk AutoCAD and Revit, tectonics have taken on a new form: informed tectonics. Architecture is making a transformation a re-establishing connections to structure, material, fabrication and construction. These connections are essential to the ideas behind tectonics. “With this shift towards a new interest in material in design, the concept of tectonics has begun to provide important contributions to theories of material-based design (Oxman, 2012). This is where informed tectonics takes over. “Informed tectonics, in material-based design, is mediated, by being computationally ‘informed’ by explicit knowledge of its design, its making and fabrication” (Oxman, 2012). With the new technologies emerging, material-based design is rewriting the rule book on how tectonics is integrated into the design process. With the advent of Building Information Modeling (BIM), production data, material conditions, and assembly logic come fully integrated into materials, building components, architectural elements. This approach challenges mainstream working methods of design and material application to a project. “Conventional designation of the interaction between the architect and engineer has traditionally been characterized by the sequential stages. A formal concept is first conceived by the architect in early stages of design and subsequently structured and materialized in collaboration with the engineer” (Oxman, 2012). This is no longer the case. Now both the architect and the engineer are becoming involved at the earliest conceptual and generative stage of the design.



Alexander Carter

The Future of Tectonics

Rivka Oxman, Informed tectonics in material-based design, Design Studies, Volume 33, Issue 5, September 2012, Pages 427-455, ISSN 0142-694X, http://dx.doi.org/10.1016/j.destud.2012.05.005.
(http://www.sciencedirect.com/science/article/pii/S0142694X12000373) http://www.e-architect.co.uk/images/jpgs/beijing/digital_beijing_studiopeizhu050608_14.jpg

Sabin Chakradhar

Tectonic

The case for the tectonic

Kenneth Frampton

'*A building is ontological, a presence or a thing as opposed to a sign.*' -Kenneth Frampton

In this article, Frampton talks about the importance of tectonic form and opposes scenographic approach toward architecture. Frampton suggests there is an art and poetry in the construction of a building and it should be reflected in the choice of material and structure of a project. Tectonic refers not just to the activity of constructing the building using the certain material to fulfill the requirements, but rather to the activity that raises this construction to an art form.

Building material is the important part of any society. The Newari architecture of Kathmandu valley has unique identity consisting of the local building material like timber and brick as structural element and jhingati tiles on sloped roof supported by the wooden struts. The structural form was governed directly by the local climatic condition, structure, materials available locally and the cultural activities of the city. The identity thus evolved became the architectural style which became the part of the culture. But with the advent of the new building materials like concrete, aluminium cladded panels (ACP) etc., people started to construct in new ways: governed by façade and money, the trend of reducing architecture to scenography or the decorated shed. Gradually, the whole city metamorphosed itself into a jungle of concrete structures and the unique identity of the city lost amidst.

Frampton makes a valid argument of an architectural approach that is expressive of its structure and materiality. Had the people of Kathmandu followed the approach of Tectonic, the Newari Architecture would not have lost its identity.

Architecture and Stereotomy - The Relation Between the "Construction Apparatus" and the "Decorative Apparatus" of the Cut-Stone Vaults and Domes of Philibert de l'Orme and Andrés de Vandelvira

- Francesco Defilippis

"*..that architecture must of necessity be embodied in structural and constructional from*"- Kenneth Frampton.

In the article 'The case for the Tectonic', Frampton criticizes about the postmodern scenographic approach towards shelter. Reflected in Venturi's 'Decorated Shed', he describes the current tendency to reduce architecture to scenography has become a response to architecture as commodity: "syndrome in which shelter is packaged like a giant commodity."

In this article 'Architecture and Stereotomy' by Francesco Defilippis, the author somehow disagrees with the Framptons tectonic approach to the architecture. He states: "The construction system is not "expressive" in itself; its immediate forms are essentially technical forms, which refer exclusively to their own static function and are devoid of aesthetic intentionality". The form of the construction element themselves are also responsible for the identity of the elements in relation to the tectonic. "Indeed, the translation of technical form into architectonic form comes about through "a process of formal identification of the construction elements".

He mentions the Vitruvian principle of 'décor' according to which each construction element assumes the form that best "identifies" it in relation to "convenience, custom and nature". According to him, the tectonic or any technical form is translated into architectonic form through 'décor ' and it is through decoration that the construction elements assume a formal and figurative identity and become architectonic elements. For example, In the case of Greek architecture, the Doric columns are tectonic, the mass and sizes denotes the strength and power, however the carvings and the intricate design is what transforms it to the architectonic.

In the article, he shows the comparison between the two domes: the dome of the chapel of Salvador at Úbeda by Andrés de Vandelvira, built between 1536 and 1542, and the dome of the chapel at Anet by Philibert De l'Orme, built between 1548 and 1553. In these cut-stone domes, when the ornaments are stripped off, they both have same basic geometric and construction matrix, they are both spherical domes raised on a circular plan. From which he conceives the relation between the "constructive apparatus" and "decorative apparatus",linked to two different principles in the definition of architectonic form.

I agree with Frampton regarding the tectonic being the important aspect to provide identity to any design element, but the aesthetics is also the part of architecture which cannot be ignored. If we take the example of the stone architecture of different places: rock-cut temples of India, pyramid of Egypt, Acropolis of Athens etc. the tectonic is on one part but the moldings and carvings, the intricate designs or the shape and stereotomy is what make them unique and separate from others, provide them with the formal identity.

Similarly, the traditional 'newari architecture' of Nepal is based on the basic construction material like timber and brick as the main structural element and jhingati tiles as the roofing material. Besides the newari architecture, there are other style of architecture that roots from the same basic material, mostly the vernacular architecture of different other towns. But as the Doric columns, the elaborate detailing and carving of the woodwork, use of the glazing material on the brick and telia tiles, the sloping nature of the roof etc

Sabin Chakradhar
Architecture and Stereotomy

Section of the chapel - Architecture and Stereotomy - The Relation Between the "Construction Apparatus" and the "Decorative Apparatus" of the Cut-Stone Vaults and Domes of Philibert de l'Orme and Andrés de Vandelvira -Francesco Defilippis

Sabin Chakradhar
Architecture and Stereotomy

Architecture and Stereotomy - The Relation Between the "Construction Apparatus" and the "Decorative Apparatus" of the Cut-Stone Vaults and Domes of Philibert de l'Orme and Andrés de Vandelvira

- *Francesco Defilippis*

are the decorations which makes the newari architecture stand out among the others. The age old tiered temples and squares, stupas and chaityas, palaces and monasteries which are the mainstay of traditional Nepalese architecture have this formal identity and are architectonic because of these characters.

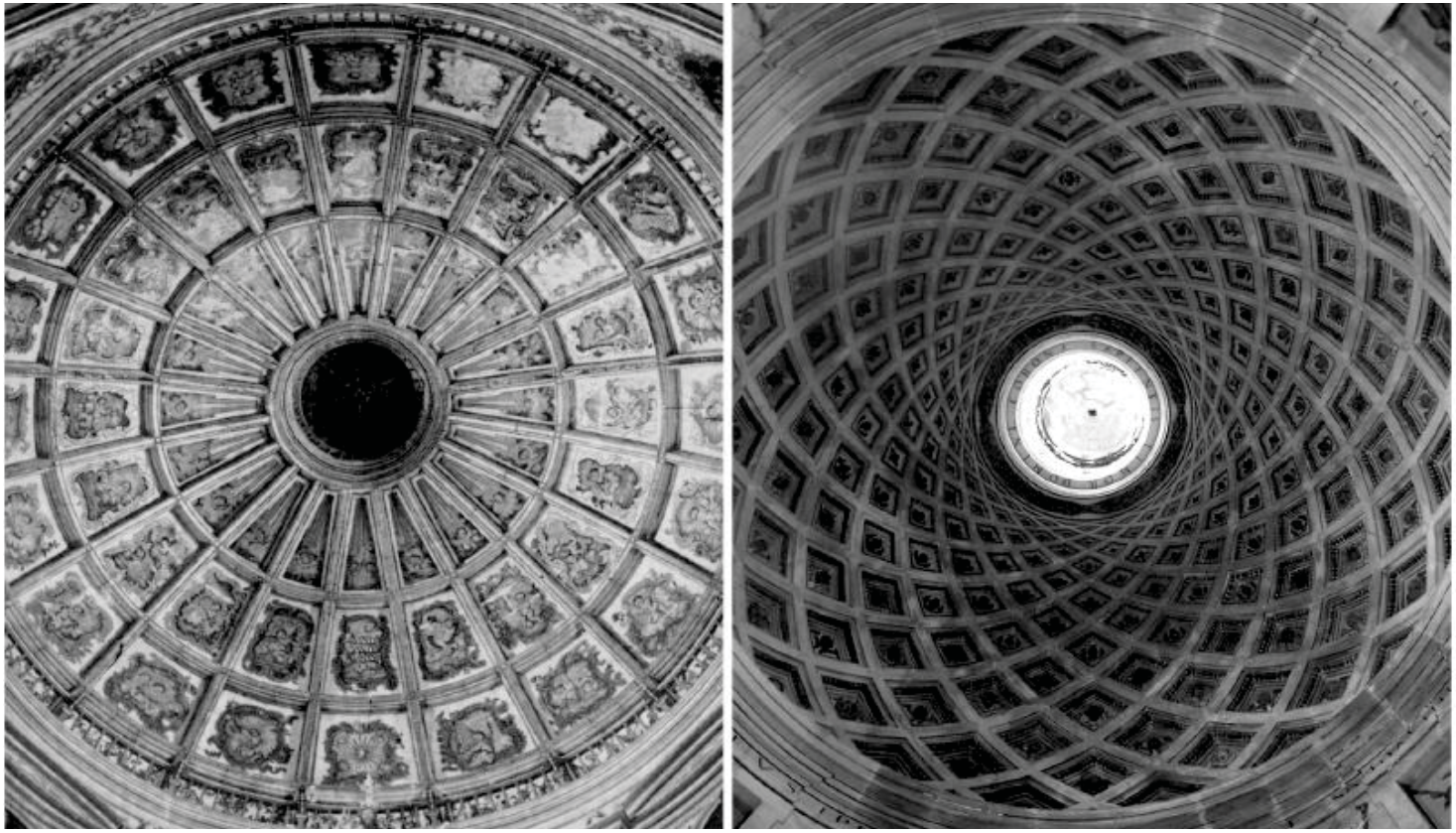


Figure 1. Intrados of the domes of the Salvador chapel at Úbeda and the chapel at Anet

Section of the chapel & Figure 1: Intrados of the domes- Architecture and Stereotomy - The Relation Between the "Construction Apparatus" and the "Decorative Apparatus" of the Cut-Stone Vaults and Domes of Philibert de l'Orme and Andrés de Vandelvira -Francesco Defilippis

Kyle Coughlin
Regionalism

“Towards A Critical Regionalism”

K. Frampton

Analysis I of “Towards A Critical Regionalism” by K. Frampton
“Six points for an architecture of resistance (17)” is Frampton’s means of outlining his main focal points on how to be critical in using contemporary architectural practices while simultaneously using local context and regional vernaculars.

P.) A quote from Paul Ricoeur’s “History and Truth” tells in detail the effects of universalization on society. His concern with how humans aim for a uniform civilization through technology can be detrimental to culture. My interpretation is that his question raising about how we can do one but undermine the other brings you to an apparent “paradox” that ultimately will result in a compromise. Universalization and hanging on to the past contradict each other in a general understanding but this ‘Catch-22’ asks the question “how to do both?” and in my opinion destroys the paradox, and welcomes Frampton to elaborate.

I.) Frampton’s “Culture and Civilization” section is his outline for how modernization destroys “urban fabric,” through the universal building techniques and transit systems. These for me are all valid statements but he is here just agreeing with Ricoeur and then he almost gives a no hope scenario for the problem presented in the preface. He overdramatizes this with an analogy that I interpret as that, society tends to retain its culture but this is being undermined by the vast amount of modernization happening. Frampton concludes this section with a comparison beginning at “since the beginning of the Enlightenment, Culture and civilization…” which to me is where he makes a distinction between the two at that point in time. It implies before then that two were more or less the same. Culture is the regional while, Civilization is universalization.

II.) Avant-garde’s pros and cons get weighed in this section through several examples, through all aspects of it ranging from the arts, technology, and politics. I like one example and I had wanted to bring it up in the discussion earlier today but I merely summarized it as Avant-garde being a tool of good or evil depending how one used it and Frampton also hints at this. His “Myth of the State” and “and one reaction-formation succeeds another as the historical avant-garde founders on the rocks of the Spanish Civil War” exert is an example that I believed summarized it well. The events that created that civil war dealt with two political parties that kept one upping with political reforms in favor of their respective sides and threw the country into chaos. He then gives some other examples reinforcing this idea and ends with the avant-garde of technology which he quotes Marcuse’s “technics” which that text to me is him stating the reinforcement of when innovation becomes the norm it restricts culture.

III.) This section “Critical Regionalism and World Culture” is the bulkiest and has several examples that I took as Frampton’s proposed solution to maintain both universalization and regionalism. One of his first points to make is that this approach needs to be made with an “arriere-garde” approach which is the complete opposite of an avant-garde one. To me this point is quite apparent from the author’s previous statements about avant-garde and how this approach could allow a neutral point closer to “Critical regionalism.”

IV.) This section “Resistance of the place-form” Frampton criticizes urban planning, land use, and space boundaries. A profound statement made by Robert Venturi is “Americans do not

photo: www.eurac.edu

need piazzas, since they should be at home watching television" and this to me is something in relation to universalization in regards to technology. This statement, I feel is talking about the advances in technological devices decreasing the need for public designated areas.

V.) Culture Versus Nature: Topography, Context, Climate, Light, and Tectonic form is the author's fifth point and one that can be a helpful insight in the semester's project. The idea of light into a gallery/museum space and the effect on the exhibit and how to incorporate that into the design of the open air museum. Certain building types construction might not work in one climate while thrive in another.

VI.) The final point is "The visual versus the tactile" for me was Frampton's best way to communicate his point that materials and their incorporation into a place can add so much more value to a space than just it getting a strong aesthetic. The texture or smoothness of a material can add more to the sense of touch, actually just using materials that engage all other senses is something truly interesting to do.

Kyle M. Coughlin
Urban Planning

Ekistics: the science of human settlements

C.A. Doxadis

Analysis II: “Ekistics: the science of human settlements.”

For my second reading, I chose this one because it has correlations with the previous reading from Kenneth Frampton. It does because this reading is about architect-planner Constantino Doxiadis’ vision for an “entopia”(which is the opposite of utopia), was supposed to be an attainable means of city planning that provided all needs to its citizens. The relation is that to Frampton’s fourth point in “Towards a Critical Regionalism.” Kenneth Frampton criticizes the current practices of urban planning. Ecumenopolis was Doxiadis and associates answer to an all-inclusive city that had various communities all linked together in a megalopolis. Doxiadis’ own coined term “ekistics” is “the science of human settlements” is an idea of having large scale urban cities that become “symbiotic” with natural environment and becomes dependent on each other.

Ekistics first is different than Frampton’s criticism of urban planning because if executed properly the consideration of “Nature and Shell” are two elements of “ekistics” that are unique because the other three “Man, Society, and Networks” occur inside the first two. All the elements have to be acknowledged to work and this relation is similar to “critical regionalism” relationship of universalization and regional practices working simultaneously the elements have to be acknowledged to work and this relation is similar to “critical regionalism” relationship of universalization and regional practices working simultaneously to have an effective outcome.

The paper continues to also break the five elements down into separate sections to explain them further in detail quite like Frampton’s “Critical Regionalism” six points. The break down also correlates to the next point but also is inclusive of other elements along the way but it begins with the obvious which is “Nature.”

The importance of nature describes the relation between it and man and as well as the constant battle between the two, which can only resolved by a “balance” or a peace. The impression I get is that Doxiadis is concerned with land appropriation much like “Frampton” criticizes is a problem with urban planning but Doxiadis is also concerned with “Nature and Man once again in balance, in all scales of life, as they were in ancient times (Doxiadis 2)” much like “Critical Regionalisms’” return to a vernacular.

In section five of Frampton’s essay he touches on this “Culture versus Nature (Frampton 28) ,” which to me is another good comparison between the two works because both have this notion of human behavior affecting nature. I do believe Frampton is more defined as to his concern which “universalization” affecting the site and the choices made in its development, whereas “Ekistics” is more specific about preserving nature and bringing it into the city but it doesn’t clearly state about any modification of topography or landscape but with such a large undertaking of a huge city, I believe it could have been overlooked.

An idea of “Universalization” is constantly brought up in Frampton’s essay. In “Ekistics” this idea can be compared to the section covering “Shells.” The “Shells” are described as having certain requirements but is a bit vague to me. The shells to me from its description sound like they obviously would have to follow a building code but as far as their design or materials, there is not further depth about it. All I know is that each community has its

its own rules set forth by the members and possibly could have some similarity to a covenant neighborhood.

In conclusion, both essays have overlap between them. Some of those being a strong comparative, a loose similarity, or complete opposite in many areas such as ideas of “universalization, regionalism, man and nature, and culture decline or betterment.”

Pyla, Panayiota, “Planetary Home and Garden: Ekistics and Environmental-Developmental Politics,” Grey Room (2009) p1-35

Doxiadis, C.A., “Ekistics, The science of human settlements,” Intro to Ekistics (1976) photo: archinect.com

Kyle M. Coughlin
Tectonics

Rappel à l'ordre: the case for the tectonic

Kenneth Frampton

To begin, my initial presumptions about this article comes from the title itself. Translated from French, "Call to order: the case for the tectonic" gave the impression to me, that this article would be focused on defining the tectonic and to perhaps, put the definition on trial or to possibly establish where it stands. Establishing where it stands, meaning its place or classification, which could return to the other option simply, its definition.

In this article Frampton explains several analogies as to what the tectonic could be and its use in architecture. Frampton's breakdown of words to their stems and prefixes that come from other languages is something to me that helped myself get a better understanding of his position. Several examples like his breakdown of "archi- & -tekton" where he states the first is Greek for a person of authority and the latter is a craftsmen or builder (Frampton 6). To me this helps elude to where he takes his argument later on in the paper, but even here you get a hint of his attitudes towards tectonic being isolated as one thing.

On page nine of the article Frampton describes Semper's own linguistic analysis of the German words "mauer" and "wand" which in English translate to wall but "wand" actually means to embroider. The significance of this to me, reaffirms Frampton's suggestion that tectonic not only means plainly structure, but that it also is part craft. I believe this to be so because after this he introduces the notion of the "joint (9)" and his explanation after this adds to my two different interpretation of this word. Firstly, there is an actually joint like a floor joist connects to the wall that supports it and the craft of how to connect the two. Second, the joint for me has another meaning , the act of joining which can for example simply be the execution of how you bring different components together to create a space that has meaning.

Frampton, Kenneth "Rappel à l'ordre: the case for the tectonic,"(1991)
photo: archinect.com

Biomimicry versus Humanism

Joe Kaplinsky

Kyle Coughlin
Biomimicry

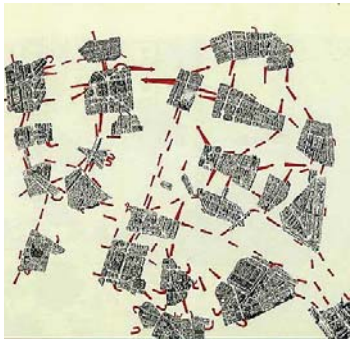
I chose this article by Joe Kaplinsky because I believe it possesses qualities common to those found in the prior reading by Kenneth Frampton "Rappel à l'ordre: the case for the tectonic." In Frampton's article this idea that comes from "Botticher and Schelling regarding direct imitation of nature should be avoided (Frampton 8)" and this article by Kaplinsky is exclusively about that.

Kaplinsky advocates how biology is something to be admired and how humans can learn from it, but that it is also something that we should try to replicate verbatim because we are human and doing that takes a little bit of the humanity out of us." However, there is a problematic side to today's turn towards learning from biology. This is an idolization of nature that seeks to cut humanity and human achievement down to size. (Kaplinsky 67)." To me this shares similarities with Frampton's article because in my opinion, Frampton is saying more or less that the tectonic has to have meaning its "ontological and representation (Frampton 6)" and Kaplinsky above says that "humans provide that" and direct biomimicry eliminates that. Kaplinsky also criticizes "Richard Rogers' advocation of bio-mechanical machinery regulating cities and maintain buildings because humans are incapable" and Rogers also says "Posts, beams, panels and other structural elements will be replaced by a seamless continuity (69)." My take is that Rogers' utopia is one where the tectonic is removed and replaced with some highly experimental theory which in turn is defeats the purpose of designing for humans because we made the decision many thousands of years ago to create domiciles to protect us from nature.

Another reason I chose this article by Kapinsky was because he writes about "How humans created so much through ingenuity" and that to me it responds to Frampton's article about tectonics because it's about the definition of word and how it can leave out the "human craft and structure" aspect of tectonics. Kaplinsky also writes about his concern regarding "biological advances and the high use of computer based design in engineering and architecture and how this disconnect about the materials structural behavior can be lost. These biological advances give new innovation into building design but also can promote problems." My connection to Frampton's article is where he talks about Semper's "Tectonic and Stereotomics" and eventually gets to this notion that "the structure and architectural materials have been given separate designations but they are the same." The correlation between the two articles is that we two disconnections being discussed in their respective articles and the loss that is occurring in regard to buildings.

In the beginning of Frampton's essay he references (like in Critical Regionalism) to Robert Venturi's "decorated shed." This idea that Frampton has reiterated in both papers is a matter that is worthwhile to examine. The need to look at is so because it ties into Frampton's "joint" and how this isn't happening less because it is being accepted that "the structure and architectural are two different things" which I believe to be wrong. Kaplinsky also notes a similar" bad design practice" which is "learning from biology to create these biomorphic forms" that it "reduces creativity and lowers the drive for trying to improve on known processes." To me his argument is noted and I agree that it can create this repetitive lull and that people should be willing to try being creative and come up with something new.

Frampton, Kenneth "Rappel à l'ordre: the case for the tectonic,"(1991)
Kaplinsky, Joe, "Biomimicry versus Nature" (2006) Architectural Design Vol. 76 Issue 1 p66-71
photo: www.constructiondigital.com



Olivia Diaz
Subject: Regionalism

Towards a Critical Regionalism: Six Points for an Architecture of Resistance

Kenneth Frampton

As time progresses and changes, it will effect everything, especiallly two things: chulture and civilization. Individually or holistic, we decided to realize and accept the new outcomes, or oversee them. Architecture being one of many examples where it is present. In, the reading Six Points for An Architecture Resistance by Kenneth Frampton it points out that weknow or consider modern culture as well as the buildings being buit to be headed towards a condition of civilization.

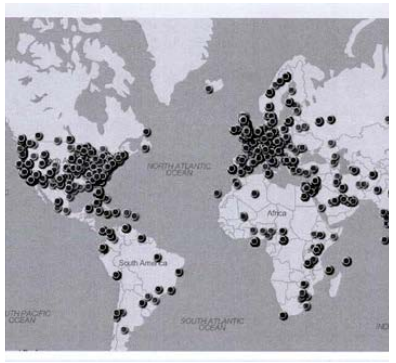
A point that can be universally accepted, yet troublesome for it opposes limiations. Technology being a factor, has limited what reality truly is and what is actually surrounding us. Which is true to an extent, looking at cities for example, if the technology is present more in some places than others, the type of buildings beiing buid and generated will differ from other places that do not. Creating an illusion of what we would like out culture to look as well, although not being possible we replace that vision where it can be manipulated.

The idea of critical regionalism, regains that lost aspect of regionalism. “Critical Regionalism is to mediate the impact of universal civilization with elements derived indirectly from the peculiarities of a particular place” (23). This can be viwed in two ways. This idea can be represented as an opportunity to recapture what has been lost. That connection as a whole, or being able to connect with a particular space and not be “placesless” Or it can be seen as a solution and instead of opposing to it, opening a new opportunity for architecture to create a new place, and have it represent something with better importance, or meaning. Regardless, it seems to be all bases on balance, where if either end of the spectrum is more focused on will created different results. Making the experience of our surroundings different, depending on which one you are experiencing.

Frampton, Kenneth. “20 Toward a Critical Regionalism: Six points for an architecture of resistance.” Postmodernism: a reader (1993): 268.

Seeing Spatially: people, networks, and movements in digital and urban spaces.

Merlyna Lim



Olivia Diaz
Subject: Social Movements; digital technology.

Technological advances have made many things possible, which have enable people to do, as well create many wonders to facilitate our daily lives. This can be rather a positive outcome, while also be viewed down on. The technology that surrounds us, progress at rate in which at times, can be overwhelming and we can lose focus of reality. Making the place where we live two different dimensions. In the reading Six Points for an Architectural of Resistance by Kenneth Frampton he states that "…high tech approach predicated exclusively upon production…to cover up the harsh realities of the universal system" (23). It no longer is just used to cover the imperfections, it has made such a drastic changed in our lives and culture that is creating urban spaces into dimensions as well. It has changed the desire of the direct experience of things to be taken to a new step. It has given "placeless" a new approach allowing it to create a new name for it.

Most of the people nowadays are connected through some form of device, it has allowed for the networking amongst people to increase tremendously. Urban spaces and digital media have become interdependent dimensions for social movements. (Lim 51). Places are no longer being protest at like before making those places loss credibility in a sense and affection. When people used to go out and protest at places, these places had meaning to them, but now that is all in the past. It is a positive note, while a negative as well. What does this say about our community, culture, and civilization? The sense of community and connection is lost. It makes one wonder if the places that do surround us have any meaning to us, or have they just changed as well with the technology. The new form of experiencing a place, is now done differently. There is a new connection present although it is through a different median, known as the digital. "Space is, therefore, not merely a container of activism but it 'constitutes and structures relationships and networks' (Lim 52). Modern societies have increasingly developed under the logic of neoliberal capitalism, where spaces and times are colonized and commoditized by capital (Lim 54).

Digital media has open the doors for many to network, do social movements, and experience different places throughout the world. Since it has allowed to take it to the next level, urban spaces have been affected as a result. What we used to see within our communities like parks, libraries, etc. that development is being seen less and less of. The new places to go to are now digital. If you want to makes connections you go on social medias, if you want to make or stand for a social movement, you create a group and make people join through their. The fact that the new places within our spaces that we live is all technology based, loses all focus on what reality is. Some might accept it while other might not, but technology has created a new dimension of space, leaving the contextual things surrounding us 'placeless'. A place should allow an individual to experience the space within, be able to generate an emotional appeal to it (Lim 67). Yes, technology can be good for social movements, but it can create trouble as well. Anything that potentially happens in the 'real world' can still happen digitally. It is just to us an individual if we choose to create two lives, in two spaces, in two different dimensional worlds. When one is only real to certain extend and can get us so far. While the other is concrete and it is just like us where more than one outcome can be experienced.

Frampton, Kenneth. "20 Toward a Critical Regionalism: Six points for an architecture of resistance." Postmodernism: a reader (1993): 268.
Lim, M. (2014). Seeing Spatially: people, networks and movements in a digital and urban spaces. International Development Planning Review, 36(1), 51-72.
International Development Planning Review, 2014, Vol. 36 Issue 1, p51-72, 22p,

Olivia Diaz
Subject: Regional, tectonic

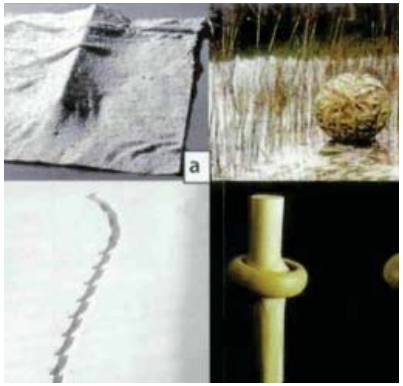
“Rappel a l’ordre: the case for the tectonic”

Kenneth Frampton

The environment in which we live will differ from others depending on our location and the type of living condition we choose. Our “houses” or what we call homes, have also change and differ because of the different materials that we are exposed to. In the reading, Rappel A L’Ordre, the Case for the Tectonic, by Kenneth Frampton states a unique point of view. As we start to design and build houses, we do it with the intentions of targeting appearance, function, and maybe what is most economical. Framport states, “I have elected to address the issue of tectonic form for a number of reasons, not least of which is the current tendency to reduce architecture to scenography” (1). How can architecture reduce to scenography? When some people do not even consider architecture to be art, actually believe it is quite far from it. Although this is true to a certain extend. The art in architecture is portrayed differently than other forms of art.

Tectonic, meaning “pertaining to building or construction in general; constructional, constructive used especially in reference to architecture and kindred arts. This is how architecture displays it artistic view. The beauty of architecture is not the building holistically, but the complexity and integrity that goes into the building in order to finish the masterpiece. Which do others more commonly know by beautiful buildings, skyscrapers, homes, ect. The art and poetry is displayed in the construction of the buildings. All, which is reflected by the choice of materiality and the structure. If the true art can be admire (the structure) then the presence and the emotions that the building creates for individuals can potentially be a greater experience. Which can led to the question if few are driving the design of structure to be just as important as function. The beauty of that buildings begins and will start to transform once , “…man placed a stone on the ground to recognize a site in the midst of the unknown universe…”.

Frampton, Kenneth. “Rappel a l’ordre: the case for the tectonic.” Architectural design 60.3-4 (1990): 19-25.
Donald E. Armstrong and Material Practices, 2013



Olivia Diaz
Subject: Architectural education, tectonics.

Training of Tectonic Skills in Architectural Studies

Lada Markejevaite

When it comes to looking at architecture closely, it has changed throughout the period of time. As the continuing of materials developed they open new opportunities for architecture to be guided a different direction All buildings have a purpose, and contained with it is also a mixture of other elements which allow everything to come together and compose the whole thing together. When constructing a building many may say that the most important thing that form follows function or vice versa. Leaving some with the lack of understanding of how important the first initial stage of the construction and structural is just as important and relevant to the interior and exterior as well.

Therefore, the word tectonic, itself has a big significance in the world or architecture. In the reading, Rappel A L'Ordre, The Case for the Tectonic by Kenneth Frampton makes the statement, "the unavoidably earth-bound act of building tends to be intrinsically tectonic and tactile in character than scenographic and visual…building is first an ontological presence rather than a re-presentational form… … the built is a "thing" rather than "sign", or more precisely, it is an irreducible mixture of both" (Frampton 1990). Tectonic helps bring that significance to where it is so important and relevant that it will continue, with the modification and help of time. As time continues to pass, the changing conditions force it to become more complex and integrate more factors (Makejevaite 2008). The closer we examine these factors will help us to further understand the meaning of a building, as well give it significance.

Tectonics is one of the most important aspects in architectural composition and it is one of the basic compositional prerequisites in shaping a physically and artistically embodied space (Makejevaite 2007). As we moved through the stages of construction and structure, we take time to look at each individual phase carefully, in order to maintain and reach the highest level of tectonics in a sense. As materials start to get integrated with other materials and form, the complexity of the building itself gets harder to maintain in line, but constructs solutions of just how far we are able to understand structure, only and its possibilities. The three main molecules of tectonic are material, structure, and form.

These three elements will adhere to complex stages in order to reach its goal of becoming tectonic. The first state being architectural composition, based on the nature of building materials, second is being able to logically adopt a building structure, and third being able to give it significance and an artistic appeal to it overall (Makejevaite 2008).

It allows it to become important and it introduces new problems to be solved and looked at. When we are able to progress through this whole process it not only leaves us with a new art, but also solved the complexity of the understanding of materials and structures within itself. The differences in the type of construction and materials allows for people to makes a connection against other buildings and allow for them to recognize one culture from the next. If each element is understood, it also allows for the easy breakdown of understanding the concrete pieces against the elegance and beauty. The option is left for one, whether they would like to segregate buildings and isolate them by not giving importance it holistically, or be able to come with the possibility of designing while yet giving character to the building.

Frampton, Kenneth. "Rappel a l'ordre: the case for the tectonic." Architectural design 60.3-4 (1990): 19-25.
Makejevaite, L (2008) TRAINING OF TECTONIC SKILLS IN ARCHITECTURAL STUDIES. Town Planning &Architecture, 32(1), 34-40.
Town Planning & Architecture, 2008, Vol. 32 Issue 1, p34-40

Training of Tectonic Skills in Architectural Studies

Lada Markejevaite

Architecture can reach a form of contingency it is just a mere fact of how an individual is willing to approach the problem. Creating a meaning, sentimental, purposeful, and functional building is a complex task to reach and obtain.

Ronald Greene
Critical Regionlism in Architecture

Towards A Critical Regionalism

Kenneth Frampton

The Term Critical regionalism in architecture simply refers to the approach that should be taken by all architects to ensure that buildings do not only respond to the needs of a 'modern' built environment but more importantly responds to the local geographical and cultural context of the environment where the building will be placed. It is evident that in order to be part of the highly technological modern world, it is necessary to adopt some modern concepts of building design and construction that may not fit within the local environment. It is also a fact that every culture cannot sustain and absorb the shock of modern civilization. However, many (including architects) have a mindset, whether intentionally or not to abandon the very reason behind our existence. Frampton points out the fact that because of the advancements in technology and the universalization of modern buildings, the rich sense of the form that shaped the urban fabric of city cores such as downtown has been abandoned. This is evident in many European cities where traditionally the streetscape will consists of regular patterned blocks with brick or stone facades interrupted by alleyways. This is all constantly being replaced by modern high-tech glazed façade and irregular building forms. He also notes that it is acceptable for critical regionalism to adopt modern architecture for universal progressive qualities but at the same time should value the responses particular to the context.

An emphasis should be on topography, climate, tectonic form rather than scenography. The architect should enter a dialectical relation with nature taking clues from the topography and avoid bulldozing in order to flatten space. Frampton also points out that regionalism goes back to just conservationism and resorts to blind use of vernacular but critical regionalism seeks architectural traditions that are rooted in the local conditions, resulting in a highly intelligent and appropriate architecture.

Kenneth Frampton, "Towards a Critical Regionalism: Six points for an architecture of resistance", in "Anti-Aesthetic. Essays on Postmodern Culture." Seattle: Bay Press, 1983

Modernity and Continuity: Alternatives to Instant Tradition in Contemporary Brazilian Architecture

Karen Paiva Henrique

The phenomenon of universalization is a serious global issue for many developing nations seeking modernism. It seems as if the only way for these emerging nations to get on the road toward modernization is by abandoning their past culture which is reason for existence (RICOEUR 1961).

With the energy crisis being faced globally and the need for nations to create self-sustaining communities, there is a matter of urgency for architecture to assess and create locally inspired design solutions, something that is still foreign to many architectural practices. (Henrique) describes the current and ongoing problem of standardization that Brazilian architecture faces.

Using Critical Regionalism as a framework, the writer criticizes how 'local' has been defined by contemporary Brazilian architecture and suggests that a focus on alternative ways of mediating between universal solutions and the specificities of a particular site should establish precedents for the construction of a future critical and regionalist Brazilian architecture.

The daily rise of condominiums in Brazil is a symbol of architecture is part of a construction market that is eager to make profit by importing solutions created elsewhere with little or no relation to specificities of its social, cultural and natural environments. The writer gives an illustration of this by comparing a condominium in Brazil to another in Singapore that looks similar in so many ways. Henrique, argues that although often cost is the driven force behind a city's main revenue, that should not result in condemnation of local architecture and result in standardization. Through possibility of standardization of production and failing to address the specificity of local contexts it is evident that, many cities such as Brazil has generally evolved into homogenous solutions resulting in the creation of highly inefficient and socially sterile spaces (Henrique 1961).

The writer points out that, designers may encounter vernacular construction methods and traditional built forms if only they can be applied beyond their appearances. Therefore, past solutions must be understood from their potential to better respond to local climates, to increasingly integrate local materials and production methods into the design. In support of the critical regionalism framework, the writer also suggests that if the architect can creatively incorporate this analysis by combining both local and universal knowledge in accordance to the specificity of the site.

Critical regionalism must be critically reassessed from a social, cultural and environmental perspective in order to give continuity to the creative process of each specific region despite the challenges of the modern world imposed upon designers (Henrique).

Ronald Greene
Contemprary Architecture in Brazilian

Ronald Greene

Tectonic in Architecture

RAPPEL A L'ORDRE, THE CASE FOR THE TECTONIC

Kenneth Frampton

The reading starts with Frampton expressing his concern (or even criticizing) that post – modern architecture approach to shelter (building) by saying architecture has been reduced to scenography and has now become more of a commodity.

He points out that this has already been foreseen half a century ago by Hans Sedlmayr – the shift towards the organic: Resulting in a one-sided development of man's faculties- the organic almost always at the expense of the inorganic, the raping and destruction of earth, the ultimate nourisher of man, reflecting the distortion of human microcosm.

In his opinion, architecture must be directly linked in the structure and construction of the building and not just emphasis on the aesthetics of the building. He also claims that rather than join in the reinstating of avant-gardist tropes or imitating historic styles or into the superfluous proliferation of sculptural gestures all of which have an arbitrary dimension to the degree that they are based in neither structure nor in construction, we may return instead to the structural unit as the irreducible essence of architectural form".

Tectonic defined as building construction in general, but also formal amplification of its presence in relation to the assembly of which it is a part. From the middle of the nineteenth century, with the writings of Karl Botticher (German archaeologist) and Gottfried Semper (german architect) the term tectonics has always indicated a strong structural, material but and poetic language of construction. Even in the modern and post-modern era with the ambiguities introduced in western architecture, building still remains tectonic rather than scenography character predicated on the surface, volume, and plan (which he cited from Le Corbusier's "Three Reminders of Architect").

Frampton also quotes Martin Heidegger's terminology that building/ architecture should be thought of as a 'thing' rather than a 'sign'. Because he believes that it is necessary for architects to re-position this predominant tendency today, the reduction of architectural expression to commodity culture.

He notes that tectonics should not be stylistic, nor seeking legitimacy in science, literature or art. Derived in Greek origin, it signifies the builder, the craft of carpentry, who assumes the role of the poet- the term passes from something physical to the more generic notion of construction and later poetry. In essence, the tectonic becomes much more than pure construction but an art form.

The term tectonic cannot be separated from the technological in which three conditions exist:

Technological object (arises directly out of meeting an instrumental need)

Scenography object- may be used equally to allure to an absent or hidden element

Tectonic object- appears in two modes; ontological and representational tectonic.

The first shaped to emphasize its static role, cultural status; the second representing the constructional element that is present but hidden.

Architectural Design 60, no. 3-4 (1990): 19 -25

Training of Tectonic Skills in Architectural Studies

Vilnius Gediminas Technical University

The reading starts by discussing the importance of tectonics in the architect's professional career and education and then also a proposed three-levelled model of acquiring tectonic skills. Tectonic expression continues to be of important significance throughout the profession of architecture although changing conditions force it to become more complex and integrate more factors.

The research made reference to theorist K. Frampton point "the unavoidably earth-bound act of building tends to be intrinsically tectonic and tactile in character than stenographic and visual… building is first an ontological (nature of its existence) presence rather than "sign" or more precisely, it is an irreducible mixture of both"

The writer believes that the creative work of a contemporary architect is stimulated by generation of distinctive architectural forms which are based on the nature of building material, logical adoption of building structure as well as search for artistic appearance.

A deeper knowledge of the main tectonic elements (materials, structure and form) as well as understanding of influencing factors creates possibilities to generate meaning ful and sensible architecture (Markejevaité). It is significant to introduce multiple and diverse problems of tectonics into architectural education, while fundamentally developing students' comprehension that the main tectonic elements are closely interrelated (Markejevaité).

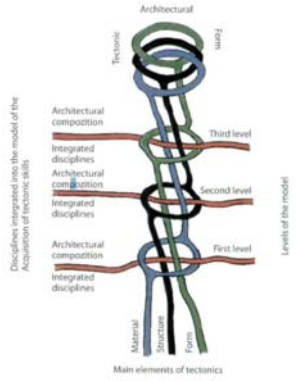
The writer goes on to explain that over the last fifteen years, after Lithuania became independent from the soviet system one of the objectives of the built environment is to look at ways to figure out who and where they are as a country and so this call for a restructure of the their architectural professional system which also includes architectural education.

They believe that one of the possibilities for improving architectural education is through a systematic and gradual development of skills in creating a tectonically embodied space.

The writer then talked about the complex theoretical three-levelled model of acquiring tectonic skills and how each of these elements can be dealt with as an emphasis as a student progresses through the four year program. So in the first year the focus will be on Materiality and tectonics of non-architectural objects, the second year the study will then focus on Structures and architectural tectonics and in the third and final year Tectonic embodiment of architectural idea.

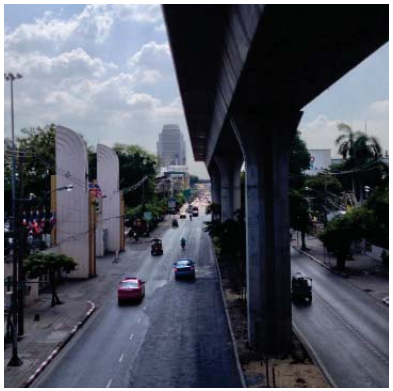
The Faculty of the university believes that training in tectonics is one of the basic compositional prerequisites for a well-balanced model of architectural studies is to develop student's understanding of the reciprocal interrelation of main tectonic elements – material, structure and form. They believe this model will encourage students to avoid mannerism and weakness of form and, instead of emphasizing simply visual characteristics of architecture, to comprehend truthful possibilities of a tectonically embodied space ((Markejevaité).

From the reading, just as Frampton was pushing forward the idea that architects should be grounded with the skill of tectonics and demonstrate this skill in their work, the Faculty and staff of Vilnius Gediminas Technical University in Lithuanian also embraces this idea and not just focus on the scenography of architecture.



Ronald Greene
The importance of tectonic skills in Architecture

Ref: Markejevaitė, Lada. Town Planning & Architecture, 2008, Vol. 32 Issue 1, p34-40, 7p; DOI: 10.3846/1392-1630.2008.32.34-40, Database: OmniFile Full Text Select (H.W. Wilson)



Kinports
Write-up 1

Towards a Critical Regionalism

Kenneth Frampton

To build you must first destroy. This is the core of construction whether it is in buildings or social structures. More accurately it is reevaluating the existing environment and deciding what, if any, part still has value. In this process the accomplishments of the past, such as the engineering marvel the Empire State Building, are diminished by the modern progress. The old become quaint; the new become the cover of design magazines. Traveling the world provides broad perspectives on social structures and vernacular architecture. It also showcases the disturbing trend wherein the new international style, characterized by boxy ultra-modern towers of a uniform style, has dominated the global market. This is a struggle between nationalism and globalization; the former being rooted in practices that are often thousands of years old, and the latter being driven entirely by profit margins. In America our dependence on the automobile was crafted by GM in a post war economy. In 1940 it was possible to take trains almost anywhere in the U.S. in a timely manner, cities had extensive street rail systems, and commerce developed to serve a populace that walked often. The interstate highway system was, in addition to being a transit route for military, envisioned to be part of the American dream. Slowly our public transit was bought and dismantled, shopping began to spread out, and automobiles became necessary. The high tech approach has given us a great many innovations and agencies such as LEED, however their benefits are often muddied by how materials are sourced. Greed plays a central role in the new vernacular, particularly through speculative building. One tragic truth in this continual process is the link between the two world wars and, mostly, American prosperity. In both cases there was tragic bloodshed, devastation on the scale of countries, and in those years some of the most profound technological advancements our species has ever made. It becomes a matter of perception then on whether preserving the old guard undermines social progress, and if its sacrifice is necessary for society to move forward.

Photo: Ryan Kinports

The Ideal of Community and Its Counterfeit Construction

Paul Walker Clarke

New Urbanism is, due to the speculative marketplace, inseparable from profit margin. Community has been a buzz word in building for some time but the meaning behind the idea seems to change from contractor to contractor. Projects that are designed with low income communities in mind often become exclusive areas behind lock and key. The most prime real estate in terms of natural beauty is reserved for a select few – Central Park in NY comes to mind. The previous Kansas City courthouse was renovated into subsidized living apartments. It's a beautiful stone and marble building from the early 1900's. The developer agreed to provide subsidized living for downtown in return for a tax abatement for 15 years, after which he plans to turn it into high end condos. There seems to be no care for the people who will be unable to live in the city center after that point. The new housing we see in cities is often in the form of sprawling suburbs many miles from commerce zones and devoid of public transportation.

We have created a vision of home ownership for every person and structured our financial system to push people into debt to accomplish this goal – a goal they may not even want but much like peer pressure in high school they reluctantly agree and convince themselves it was their choice. The result of all of this is that property value has become a dominant factor in the definition of community rather than opportunity, education, or safety for the common person. This is a phenomenon seen worldwide but I believe it is most prevalent in the U.S. Cities in Europe have more focus, likely due to their age in many cases, on building a community that is self-supporting and inclusive. Even Southeast Asia, a region that is only recently entered the developed world, has focus on community wellbeing. There are of course the massive exclusive towers, often populated by westerners, but they are the minority. A city is supposed to be an intertwined fabric involving personal contact with people unlike you. We have created a template to subdivide, wall off, and generally dissuade exploration. These faux-communities are created to provide a sense of long term security – all other concerns about social wellbeing are usually an afterthought.

An obvious outcome of all of this is racial segregation, which is alive and well in the housing community today, but more damaging is the focus on isolation from the collective. Security means people like you, with similar ideas, far from those other people, and far from any means they might have to reach you such as public busses. All of this serves to further diminish the ability people have to exercise freedom of movement. Because there is such a high level of restriction people are limited to a few areas of a city, often far from where they are able to find employment thus forcing them to use inefficient transit systems which all costs the most important resource we have: time.

Perspective is a difficult concept to impart on people. In my experience the lack of perspective is one of the single greatest causes of conflict. We have begun to create a society that is reminiscent of the medieval ages where strict divisions insured social order. Bangkok would be an interesting case study as there seemed to be no good areas or bad areas, rather $500,000 homes were next to shacks and all were surrounded by shops and food sellers. The responsibility we have is to forge a new community where social health is placed far above dollar values.

Kinports
Write-up 2

Photo: Ryan Kinports

Kinports
Write-up 3

Rappel a l'Ordre

Kenneth Frampton

You may approach tectonics from the ontological perspective and ask if the ideal goal of tectonics does exist, or if it is a pipe dream meant to inspire us towards a better future. Architecture is a complex field that is more often reduced to a set of simplistic veneers. This is a result of the push by speculative markets for the cheaper solution more than anything else. It has become exceeding easy to buy faux materials and create the likeness of ancient Greece, the intimate nature of craftsman, or the shower from a Ritz Carlton – but it will inevitably fail to inspire. In this context "cultural degeneration" has become a reality. The required time is not set aside for design, installation, and maintenance – we have become a "do it cheap, replace it later" society. The "commodity culture" has become the dominant decider of how and where we live. The technological innovations with building systems are undeniable, but we have thrown the rearguard and all it may teach us out a window. Traveling shows just how little innovation in design there is – every praised "modern" structure displays the same boxes, angles, and sleek facades. The idea that a carpenter may be a poet truly encompasses that we should seek to inspire any person who encounters our designs to put away their phone and think critically about their environment. The modern vernacular vessel, with few exceptions, has become so uniform that it fades into the background like a potted plant. We often speak of the timelessness and beauty of ancient structures despite being marred by nature and war. There is recognition of the value, and awe at the labor required. We don't build to the standard of ages despite this observation, we build to the dollar. The kindred arts to architecture include life itself. It is unfortunate that such a disconnect between what we have and what we had (and could have again) exists.

Photo: Ryan Kinports

The Reciprocity Between Architectural Typology and Urban Morphology

Hwang

From what I was able to access of this paper it exemplifies my issues with modern architecture. There is little to no respect given to the historical vernacular that drove human civilization for thousands of years. The translation from "architectural language" between past and present has become an art that is slowly gaining importance in modern design. Urban living presents interesting unique issues that are often steamrolled over rather than incorporated into the design "solution," which is hardly so as the opportunity for innovation has been removed at that point. The urban environment we have built, the nod we give to the ages of building innovation, consists of sterile parking lots, strip malls, and uninspired parks. A core issue here is the apparent inability of historical values to pair with technological innovation either in construction methods or visual style. Often this stems from involvement by local and state governments through regulation and union organizations causing costs to rise. The new Student Services building is a fitting example for all of these issues, especially when considering the budget. Functionality has overwhelmed all sense of inspirational design. Symbolism has been relegated to an afterthought except in the most extreme cases. Typology has a great deal to do with perception though. I had not seen this issue framed in the idea that we tend to view life in two categories, in this case old and new. It is conceivable that a driver of the decay of detail oriented work, besides cost, is the association of old with broken in modern culture. One of the reasons people love Apple products is their new sleep packaging. In fact this is a marker of the current trends in consumerism – people like the new version. It could be that the shift to mass consumerism that was a product of the industrial revolution created a shift in the mentality of people to associate brand new with best in all situations regardless of other options. Architectural salvage shops are some of my favorite because the quality and uniqueness of hardware in particular is far above what is found at Lowe's and usually for less money. It is used though, or if not it is at least old, and this prevents many people from even considering the option. This breakdown of the relationship between people and their environmental history is what we should strive to repair. The morphology in cities has changed drastically in the modern age, and not for the best. We have created food deserts, large scale income segregation, and entire areas are deemed urban blight and forgotten. These are the ultimate results of the emphasis placed on new over old. There is hope though as more frequently former dead zones are being renovated for upscale living. While this is not optimal for all sects of society it does push the ideals of the old guard on modern people. Moving forward it is critical that we implement the ideas from the past that are not only applicable today, but often the best solution. There is no reason why modern technology can't be in harmony with the 150 year old brick warehouse.

Kinports
Write-up 4

Photo: Ryan Kinports

Haoyang Li
Towards a Critical Regionalism: Six Points for an Architecture of Resistance

Towards a Critical Regionalism

Frampton

In Kenneth Frampton's article, he explain the theory by six points. There are Culture and Civilization, The Rise and Fall of the Avant-Garde, Critical Regionalism and World Culture, The Resistance of the Place-Form, Culture vs. Nature: Topography, Context, Climate, Light and Tectonic Form and The Visual vs. The Tactile.

Critical Regionalism shows the problem that different culture clashed. Mix together or one side surrendered to anther. It is said "Critical", but what I got is some more "soft" understanding. The Critical Regionalism is the improve or the change of the modernism which is more focus on the practical things than the art thought. And it is also refused to the postmodernism which is to much played with buildings that make some buildings looks like strange and meaningless from the style. What Frampton want should be the balance. A balance between the clash of different culture.

For example, the article shows the buildings right now are more like a way to make money. People always focus on the profit. Use less cost to built a building. So how to built and design is the base on the technology. Which material is cheap and easy to work with will be the best seller. Which way to construction is the fastest and "safe enough" aways be choose mostly. And as the result, design is from the technology. Beauty, comfortable, useful maybe the second choice. But each material has its character. What a architect do it is to know the material. After knowing it, will do more design. Just like the project in north part of China. It is very cold in the winter. The thickness of exterior wall it is around 20". By this case architects should better not do some strange and changefully surface. Because it will make it hard to maintain the temperature inside. And in this area concrete is mostly used. So the architects focus on the whole and big wall itself, and make design to the "box" will be more acceptable to the people in that area.

I think a new theory will beyond the time. At last need time to people to understand and use. So when do the design I think the culture is the most important thing. Culture include how this area's people think and live. Knowing it will help architects choose what materials and styles to use. Then make each building unique. And each building only belong to the site itself. Keep the original style and function or mix them with the new way to design. It will keep balance with the different culture and concept. What I learn from the article is design should keep balance between the human need and beauty. First of all is to use. But building is also a art.

Picture from : http://www.yingchengj.com/jpg/14.jpg,

Excerpts from Complexity and Contradiction in Architecture (1966)
Robert Venturi

Haoyang Li
Excerpts from Complexity and Contradiction in Architecture (1966)

In this book, Venturi show a idea about how to deal with the complex and contradiction of function and the style. The book was treated as the end of modernism, and the start of the postmodernism.

He love the complex and contradiction of building. The complex and contradiction happened in anywhere, not especially in architecture field. “But architecture is necessarily complex and contradictory in its very inclusion of the traditional Vitruvian elements of commodity, firmness, and delight.” As he said himself, the complex and contradiction is how to deal with the user’s need and the style.

He offers two way to solve the problem. One way is to adapt the contradiction. Anther way is to contradictions coexist. Adapt the contradiction can lead to the change and mix the two kinds. In the final the building may dislike the first thought, It is a entire building, but either function or style will lose some point. And the lose one aways is function. Contradictions coexist is a strong attitude. The two facet does not adapt to each other. Just leave the contradictions there. He use overlap to deal with the strong solution. But in this way the final building may looks strange but complex. Its fits his idea - “less is boring”. But either way is still leave the contradictions, a contradictions anyone could find.

By the book, he aways mentioned the style, how to make the building complex but beauty. And also fits to the postmodernism’ idea to people. The beauty. But combine with the modernism, I can see he not only focus on the style, but also concentrate the function. Modernism enhances the bigger and the more useful space for users. During the longtime. The Architect can deal with the function very well. And Venturi just increase the status of the style. He want to make the function and the style half by half.

Design is a logical work. It cannot be imagine free-mind. When you design more details, every walls you put, every windows and doors you located, every space you separated, are based on the research and human needs. From the plan itself, Venturi like to design from outside to inside. This is the way I like and lots of firm use it. It will start with the master plan. It will be more focus on the environment. When you set up the style, then think about the plan, and follow the plan to modify the style. Its a logical way. This thought fix the contradictions of function and style.

The relation between exterior space and interior space is anther contradictions. Venturi likes to make a very clear boundary to separate the exterior space and interior space. But this is not my way. I would like to use some “fake boundary” to separate the space. Just like the tree, translucent glass, water wall and so on. I use these because in my culture like the simple space but separated the space complexly. This is the culture diversity. If postmodernism come into my culture, China, it must be change to fits the people who live there. This is how important the culture is.

With the time goes by, modernism, postmodernism, and Critical Regionalism. They are all improved from the old one. Critical Regionalism want to add the climate, light, topography, and more focus on the feeling of the users. As the result, it must more difficult to architects to deal with the problem of complexity and contradiction. Frampton give a great example to solve the contradiction, bagsvaerd church. This example open a door to the world. Nowadays some big buildings use this way to solve

Picture from : http://photo.hanyu.iciba.com/upload/encyclopedia_2/4e/38/bk_4e38f095576f4f7a7eaae3ba7639798c_QvRRup.jpg,
Article from : http://www.mariabuszek.com/kcai/Design%20History/Design_readings/VenturiComplexity.pdf

the problem. The interior space is just a box, but the surface have lots of design and movement. Inside the building people can use it logically, out side building it is also a good art. Whatever the building will look like in the future. There is a basic point I will follow, it's the building not only service for people, but also a great art.

From the theory by theory, we can try to find the weakness of Critical Regionalism. And we can try to suppose what is the next step. The different region have different background. If we want to built the building with the consider with culture. We need the technology to support it. After the time, It will still rely on the technology. With the technology grow, the style will going the same. And also about the architects themselves. They will try to know the different culture, and bring the idea to anther region. The idea go through the world, there will be mass kinds of styles around the world. But with the long time. These styles should be changed and mixed. Finally maybe also a global style.

THE TECTONIC OF CAMOUFLAGE

Hartoonian, Gevork

With the increase of the mind, we have more requirement for architecture. The plan,structure, style, we need them all to be perfect. In the past, architects focus on the function, or the style. And argue which is more important. Nowadays, It will still last long, and add some more factor to be consideration. Just like tectonic.

Federation Square in Melbourne, full of interesting and kind of strange buildings right now. When it has been designed, it like other example at that time, it did not follow the culture at the first. It will create its own way. By the result, the square become a world famous place. By its new idea, it is clash to the original city, its buildings.

Digital technology, can make a city never sleep. Use it to architecture is a useful way to attract tourists and costumers. Its not a connection part, but it is full of art. The wall or anther structure behind the skin is the main role to make this way come true. And use this way can create many new feasibility ways. Just let the structure have the chance to take part in the other functions.

Use it, we can also try to find the way to adapt to the environment. The martial is immobile, but the structure with technology is flexible. We can make or change the style does not rely on the function or the plan itself. Play with the connected parts will lead to a new thought for the how to make a building to be a artwork. Also, it is the way I like, use the structure and different materials to create the interesting space. Use them to make people feel interior space is also a exterior space. Vice versa, play with the space is architects' hobby.

While the square is amazing, but it is too amazing compare to the rest of the city. Can the square be the only one place to test the new idea? or can it be lots of anther same building with its idea can be built later? And also can we put this method to the other area?
If we treat the square as a entire building. Then each individual building can be a part to build up the square. By this case, how the building come up with together lead to the good or not of the square. Square is a really small place. City is a big enough case to do the research. City is beautiful so we can enjoy our life in it. City is convenient so we can keep in touch with each other in all around the city. The downtown area, the uptown area, industry area. The area may be the different parts of structure. the road, gateway can be the joint parts. The style of building will offer people the aesthetic need. We can even make the case more big, we can see a country like a entire case, also does the earth. It will be a global work.

The article give a example of the idea of Frampton. I search online about the evaluate of the square. Someones say is fabulous, and some other consider it in the Top10 ugly architecture of the world. I believe it because the standard of beauty are different from each other. We like what we know and base on the culture we have. If the people in Melbourne like it. It will be a great job. If not, it still a good attempt with the tectonic idea. The square make a fuse life style for people to relax. The square means a concept.

Haoyang Li
THE TECTONIC OF
CAMOUFLAGE

Picture from : http://upload.wikimedia.org/wikipedia/commons/e/e0/Federation_Square_Melbourne..JPG
Article from : http://web.b.ebscohost.com.proxy.lib.siu.edu/ehost/detail?sid=f796a560-78d1-4e05-9c38-9d5b2257eec3%40sessionmgr115&vid=2&hid=124&bdata=JnNpdGU9ZWhvc3QtbGl2ZSZzY29wZT1zaXRl#db=a9h&AN=9659528

Haoyang Li

RAPPEL À L'ORDRE: THE CASE FOR THE TECTONIC

Rappel L'Ordre
Frampton

Tectonic, a magic word, can make a building alive. One word can include design,

structure and construction, it is architecture. Frampton think the architecture like a poem. The tectonic is a poetics of construction. From the plan to the finishing. This process have the mechanics to support, following the structure's rule, and keep the beauty function to make people feel good. This way to built a building is a art.

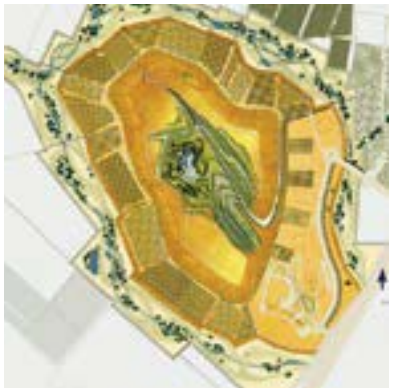
Architecture is not only a object made by stone, steel or concrete, but also a beautiful exhibit. Which can exist for a long time. Beside the beauty of surface and the plan. The material and the way to construction cannot be ignored. The process of built a building is choose the material, make sure the structure, put the construction to a right way. Forget the creation, tectonic is the building itself. The word we praise the building, is to praise the tectonic.

Tectonic is also means connection. A reasonable, logical and beautiful way to combine each part of structure make a building good. And architect also need to know different area use different way to connected. So behind the tectonic is culture. We can through the tectonic to distinguish the time of the building. To know what happened to this building at that time. And also we can know why they use the particular color on the wall, and who use it. For example, The basic element of Chinese old wooden temple structure, Dougong. Different period has different style. And different level of house also has different form. So if we found a old wooden building in China, we can approximately infer when it was built, what the main function it was.

Like Centre National d'art et de Culture Georges Pompidou, it shows the structure outside, let people know it. If it has character, it must be very open and friendly. People should be tired with the surface covered the "bone", the bone is beautiful, when you faced the structure to the people, it will make it feel back to nature, and also can save a part of money of decoration. The structure itself is a decoration.

We architect treat the bone of building good, it will show his best to the people. And it will be a treasure.

Picture from : http://lh5.googleusercontent.com/-tUpJHw27EH0/AAAAAAAAAAI/AAAAAAAABtk/plLus3YLXYw/s512-c/photo.jpg,



Richard Chase Master
Critical Regionalism

Towards A Critical Regionalism

By Kenneth Frampton

Culture and Civilization- The author talks about what is leading society and the different ways we have been changing from technology to art in the different styles of architecture. “Today the practice of architecture seems to be increasingly polarized between a so-called high-tech approach predicted exclusively upon production and the provision of a ‘compensatory façade’ to cover up the harsh realities of this universal system.” (Frampton, pg 18) He is talking about how modernism is more like technology where the advancement of technology is driving the design for architecture. Modernism is also like Civilization because they both work around technology the advancement of science. Then Post Modern is more like Culture because it is a representation of an old culture being brought back. However Post Modern started out as a great idea, but it turned into a fake façade. He also furthers this idea into the next section when the talks more of postmodern architecture and its fall. “the so-called postmodern architects are merely feeding the media-society with gratuitous, quietist images rather than proffering, as they claim.” (Frampton, pg 21) Then also the fall of the modernist moment was the improvements of technology to harm instead of improve society. Later on with the improvement of technology we created the capability to globalize and communicate worldwide. This is leading us closer to a world culture, however it also is taking us away from nature and the surrounding environment because we design to build anywhere not just for the one specific space. “A boundary is not that at which something stops, but, as the Greeks recognized, the boundary is that from which something begins its presenting.”(Frampton, pg 27) This quote is talking about what exactly what we are lacking today. We section off land in boundaries where we try to fence out and make it all the same inside the boundary. What we need to actually realize that there is more around the site that we are actually building on and we need to take the surroundings into play to make it as a start to something instead of ends of boundaries. This leads to a destroyed urban design and Urban sprawl that cities are tall buildings and highways. “Americans do not need piazzas, since they should be at home watching television.” (Frampton, pg 28) This is showing that the technology that is supposed to improve our lives is actually separating us from human interaction. Now having cell phones and internet has kept us always connected to people, however also is disconnecting us from person to person interaction. Piazzas were an essential part of Cities where people would walk to there for different things and different encounters.

Picture: http://archinect.com/blog/article/63156358/lecture-and-paper-submission-critical-regionalism

What IS Radical Post-Modernism? & Post-Modernism and Incomplete Project

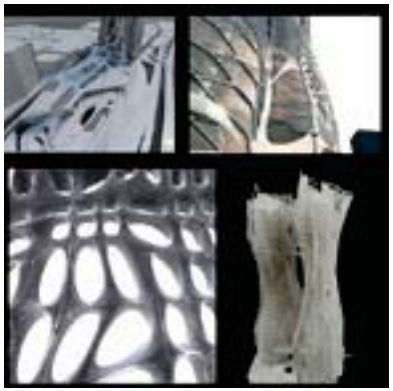
By Charles Jencks & FAT

In "Towards A Critical Regionalism" Frampton talks about Modernism and Post-Modernism. How Culture and Civilization plays a part into both separately. He also talked a little bit about the fall of Post-Modernism. Just like Jencks talks about the faults in Post-Modernism as well as try to analyze more what makes up Post-Modernism and why it was Ratical. He also talks about how Post-Modernism didn't die off but was in the shadow and is making a comeback. Frampton talked about architecture as a culture and is largely changed by civilization. FAT also says architecture is rooted in culture because it is a fashion that has fads that come and go, and sometimes come back 50 years later. Frampton says post modernism is "the provision of a 'compensatory façade'" (Frampton, pg 18) he is talking about how they make a pretty face for the building. Jancks uses a quote to explain the "fake façade" "Why should your backside be as luxurious as your front?"(Jencks, pg 17)

Jencks talks about Post-Modernism with three core concepts: communication, formal tropes, and Social content. With these concepts it makes up what is Post-Modernism and without just the slightest of these it loses all integrity of what is Post-Modernism. However too much of one of these three could lead to the downfall of the movement. When the Communication becomes too powerful and loses its meaning it comes to the downfall of Post-Modernism. Towards the later years of Post-Modernism there was more of a stamp of images on the façade to have a "fake" façade just to fill the definition of Post-Modernism. In this new reform of the movement "The formal tropes of today's Post-Modernism obviously grew out of yesterday: complexity and contradiction, ornament and multiple articulation, collage and juxtaposition, layering and ambiguity, multivalence and double coding." (Jencks, pg 15) This is similar to making patterns around the building like a skin for the structure. This could actual be lost if the pattern is taken evenly throughout the façade not changing to give the building the necessary elements for the interior space like bigger or smaller windows, or even door size.

Richard Chase Master
Post Modernism

Picture: http://architecture.about.com/od/periodsstyles/ig/House-Styles/Postmodern-Style.htm
Article: http://onlinelibrary.wiley.com.proxy.lib.siu.edu/doi/10.1002/ad.1291/abstract;jsessionid=DF1A8E852DBAD04E14E5F9497EA94E5A.f03t04



Richard Chase Master
Tectonics

Rappel A L'ordre, The Case For The Tectonic

By, Kenneth Frampton

In this article Frampton talks about and defines tectonic as well as architectonic. He we want to express how much architecture is a form of art, poetry, a rhythmic doing. "The poetic connotation of the term first appears in Sappho where the tekton, the carpenter, assumes the role of the poet." (Frampton, pg 3) He says it later becomes an "aspect of poetry." (Frampton, pg 3) Throughout Frampton talks about architecture as being a part of culture and is influenced by the culture. Going that step further and talking about architecture as a part of poetry that based on the materials used giving it a rhythmic composition of dark and light, earth and sky. Each element or detail that goes into the design of a project tells us a piece of story with the joints to tie the story together. Also the use of framing to give a calling out or to captivate the eye to the space intended. Then using different materials would for this framework would give a different story. Once all together the building as a whole isn't just an object anymore it is instead a "being." (Frampton, pg 4) A life form that transforms space into emotion. "the primordial tectonic element as the fundamental nexus around which building comes into being, that is to say comes to be articulated as a presence in itself." (Frampton, pg 4) However with the form of culture as the base motivation for inspiration where culture differs around the world the way of design would also be different based on culture of the people. Also based on the nature of the land giving the people both inspiration and limitations in material and needs for design. Each element of the building is special and interacts a specific way with each other as well as their surroundings. "Semper's Four Elements countermanded this hypothetical assumption and sserted instead an anthropological construct comprising 1) a hearth, 2) an earthwork, 3) a framework and a roof, and 4) an enclosing membrane." (Frampton, pg 4) Each element serves a different purpose in the building, but they all can give the building a character, wither the foundation is resting on the ground or in the sky; surrounds the exterior, or is built on the interior leaving the building to cantilever. Each part gives a key distinction to relate back to the Earth, or sky; light or dark.

Picture: http://studioformwork.com/page/3/

Phenomena Of Perception

Pierre von Meiss

Both the Chapter Phenomena Of Perception and Rappel A L'ordre, The Case For The Tectonic talk about the building and break down their components. Kenneth Frampton talks more about tectonic and stereotomic as well as the "Four Elements of Architecture". However they both touch on the basis of how we visualize architecture and how ever little detail affects the way we experience the building. The architectonic structure can be expressed visually which then gives us a perception of strength and a visual realization from forces from the roof to the floor. Kenneth also talks about tectonic as big as framing as well as something small as the joint. From big to small every part of the building plays a role in the way we experience a space and can give us feeling as well.

In the Chapter Phenomena Of Perception, Pierre von Meiss talks about our senses and how we can experience our senses in architecture. "For a person who has the use of all his senses, the experience of architecture is primarily visual and kinesthetic (using the sense of movement of the parts of the body)." (Meiss, pg 15) He breaks these senses down into "the gaze, Listening, Perfume, Caress, and the movement of the body." (Meiss pg 16-20) He also gives example for each and these are somewhat basic parts of experiencing architecture, however they can be made complex to make people feel and experience the architecture without even noticing. For example this can be done with daylighting and how it can be used to express where the architect wants the people to focus their attention or maybe lights a path to be traveled. One building best describing this use of perception is the Washington DC Metro station, by Harry Weese, because it uses up lighting instead of down lighting. This gives a different way of perception in the space as the train pulls into the station it casts a shadow on the ceiling of the station always showing when trains are coming and going. Something simple as changing the way the station is lit gives a different perception on the space.

Richard Chase Master
Preception of Architecture

Meiss, P. v. (1992). Phenomena Of Perception. In Elements Of Architecture From form to place (pp. 15-28). New York: E&FN Spon.
http://www.american-architecture.info/USA/USA-Washington/DC-015.htm

Ryan Northcutt
Critical Regionalism

Towards a Critical Regionalism

Kenneth Frampton

Most of the world today is driven by a consumer culture. Today's youth is driven by ideas based on money and technology as it advances. And as these advances are made, it becomes easier for lesser fortunate parts of the world to gain access to the "luxury" of technology that we all share. As we all gain access we become connected in a cyber-world that continues to grow as we speak. Since all this is happening we can see that the world is starting to share a culture. You can almost say that a new rise of avant-garde is happening since new inventions and ideas are changing how we communicate. But this technological advancement doesn't exactly translate to architecture. As referenced in the essay by Kenneth Framptom, "No new architecture can emerge without a new kind of relation between designer and user without new kinds of program…". This statement was true at the time of the essay, but with how fast the world is becoming universal, a new architecture could emerge as technology reaches a point to where it becomes interactive with the built environment rather than with itself. One example that you can see this happening is in Science Fiction writing, which in itself is an avant-garde culture. The ideas and thoughts behind many of the fictional cultures created have raised many questions of the truth of where we could be heading as a world society. But the main issue is universalism. There is a loss of individuality because of the connection between specific world cultures. So this goes back to a statement early in the essay, "how to become modern and return to sources". In some ways the science fiction culture could have examples of how to do that. I say that because it's not always an architect that needs to be on the forefront of future innovations, hence bringing back avant-garde with a equal balance of arriere-garde.

Ryan Northcutt
Critical Regionalism

Modernity and Continutiy

Paiva Henrique

Architecture faces many issues as we advance into the future. Many solutions can occur and be viable solutions but there is also an issue that relates to architecture that determines whether those solutions become viable. Understanding culture today is becoming difficult due to the connections we are allowed with technology, the economy and production of material. Architectural solutions of today are mass produced which creates un-contextual architecture, causing a loss of identity within a region. Critical Regionalism is an important concept that will create a difference in regaining cultural identity, but within itself problems lie. Paiva makes many references to Frampton and his observations of moving towards a critical regionalism.

I want to start first with quoting Piava, and him asking "when local tradtions are continued, how this should happen, and for whom?"(Piava 111) This is a big question to answer, but in order to understand how to answer you must work back words to understand each part of the Critical Regionalism solution. A culture in a specific region may not always follow the nature of the land. Piava gives us an example of an aesthetic issue in Brazil. The architecture of the local area originates from Germany, seemingly unfitting for the natural environment of Brazil. This style of architecture was stamped within the local area giving it a tourist nature, but the issue lying in façade architecture instead of building architecture. The tourist driven economy has allowed architecture to fail within the local area giving the area a fake face. This issue happens more often than just in Brazil and is a misunderstanding of the local culture and its values. So the question of for whom is the architecture directly is effected by the economy.

To understand the success of Critical Regionalism, Oscar Niemeyer was cited as an example of avant-garde critical regionalism. As a model of architecture the Hotel design followed traditional local building design but was altered to finish with a modern aesthetic to complement the tradition. In much success a new style of architecture was created and designed for that local region. I believe that this kind of architecture is important to the world. Integration of society is good for the world as a whole, but traditions and culture divide people in a manner that keeps economies flowing. This effect on the economy creates much opportunity for further regionalism. A shift in the economy, from mixed to market, creates for a more local culture. But it is important to understand that this universal culture that has been created is the key to creating a once thriving local culture. Many ideas and innovations in technology give opportunity for advancement and innovation in many other aspects other than communication and small applications such as GPS. These technologies should be used in our favor to grow local cultures back into their native place, overall creating a new style in architecture relative to specific places in nature.

One further example unrelated to architecture is the steampunk culture. The ideology of steampunk has to do with makerism, innovation, idealism and rebellion. Each one of these points creates this culture into a reality of a Victorian stylistic culture that has adapted avant-garde. This fictional culture has really brought forth questions of what if and creative thinking. It also proves many aspects of Critical Regionalism. Steampunk is not so much related to a regional culture but a time period, where

Paiva Henrique, K. (2013). Modernity and Continuity: Alternatives to Instant Tradition in Contemporary Brazilian Architecture. Spaces & Flows: An International Journal Of Urban & Extra Urban Studies, 3(4), 103-112.

the culture keeps its aesthetics and believes, but reconsiders today's technology in a different way relative to its time. It is all in a similar way that contemporary thoughts should continue as local culture should influence the architecture.

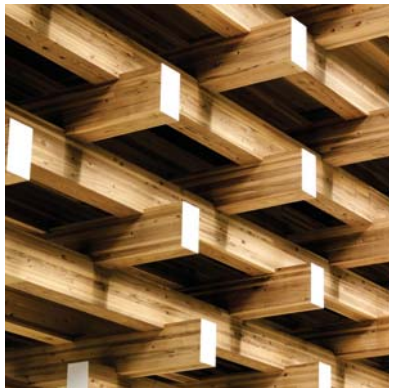
Rappel a l'Ordre, The Case for the Tectonic

Kenneth Frampton

A response to this essay is difficult to formulate. The concept of the tectonics of architecture is truly deep in thought, theory, and visual appearance. But after reading the essay, I have one thought in mind that is intriguing, and has always been an interest of mine. Japanese style architecture. At one glance you see an uplifting form that generates serenity. A closer view at the architecture reveals something grand about the culture of japan. The style involves a great example of tectonics and culture. So after that thought, I kind of began to understand tectonics and how they are applied.

One main point that Frampton stressed were the four basic elements of architecture derived by Semper. By this theory it becomes easier to understand the basics of tectonics, the first being the hearth. From my understanding this is the base at which the user meets the architecture. The hearth acts as a place of gathering, giving the architecture its function. Next is the earthwork. This was also described as the sterotomic from my understanding. This could be translated as the foundation of the architecture, or the meeting ground of the earth and framework. The framework and roof is the fourth part of tectonics. This is the most common notation of what tectonics is described as because of its visual appearance. Lastly the enclosing membrane is the building wrap, or the walls, allowing for the visual ornamentation of architecture. Aside from what tectonic architecture is, is the issue of its application, or the lack of. Frampton described tectonics to be ontological. This makes sense because I believe that architecture should live just as much as the user. On the flip side is form. Form was described as a representation. Contemporary architecture illustrates this very well, especially those buildings that allow parametric designs. Much of those designs are visually representative of nature, as it merely makes a face. Had tectonics been applied the building would become deep in dimension and begin to breath.

So to restate my original thought, Japanese architecture is tectonic in many aspects, it is living architecture and it is an apparent aesthetic of culture.



Ryan Northcutt
Tectonics

Ryan Northcutt
Tectonics

Reflections on the Scope of the Tectonic
Unknown

The topic of tectonic theory is vast in many subjects of architecture. Specifically, culture in architecture allows for tectonic design. There are a couple specific examples cited in the article that explain how orientation and placement of spaces allows for the architecture to express symbolic systems and culture within a space. The author of the article refers to two different models of construction, one being the compressive mass, and the other being the tensile frame. Each example express a cosmic view within each space. The first example of the Berber house refers to a sterotomic structure and its cultural symbols…

"Associated with dawn, spring, fertility, and birth, the loom, before the eastern interior wall is regarded as the female place of honor and is seen as the spiritual nexus of the dwelling. It is balanced by the male object of honor, namely the rifle, that is stacked close to the loom. That this symbolic system is reinforced by the construction itself is confirmed by Bourdieu's testimony." (Reflection 14)

Understanding this application of tectonic is difficult but it is made easier with an understanding of function within the space and how it is followed by aesthetic features to symbolize further function. The article references parts of the dwelling as female and male parts. Given this nature we can assume that these parts do interlock with each other which represent an act of physical union.

The second example of culture within the tectonic language of architecture is the culture in Japan. Driven by religion and beliefs of making order out of chaos, tradition shows bounding elements as the tectonic element. The author states that two common factors can be seen, "the first is the primacy accorded to the woven as a place-making agent in so-called primitive cultures; the second is the universal presence of a nonlinear attitude toward time that guarantees, as it were, the cyclical renewal of an eternal presents (Reflection 15)." These two factors relate to the textiles that make up the culture and tradition of each region. Now understanding that placement of spaces in a cosmological way and application of textiles further illustrates Frampton's point of textility.

The author of the article mentions representational versus ontological nature. Semper's four elements of architecture illustrate tectonic pieces in architecture, but it could be further divided within its realm. The understanding of what is representational in tectonics is described by the author as the hearth and the infill. I believe this is true because the hearth and the infill are expressive of the user and the culture and traditions of the region. The architecture is what becomes ontological. The earthwork, frame and roof meet and interlock creating tectonic architecture. Noted by the author, "Harry Mallgrave suggested that Semper remained undecided as to the relative expressivity of structure and cladding, hesitation between the symbolic expressivity of construction as a thing itself (Reflection 16)."

After all of my understandings of tectonics I believe I may still not fully know what tectonics truly are. At its base, it is construction. Refining that definition it is the art of the construction and structure. Of the many examples, some key points are that the art is expressive of culture. Features of symbols and infill do not make up the structure itself, so is it right to call these features part of the tectonic. To counter act that point, it has been stated that representation and ontology are within tectonics and express culture

as the design is interlocked into the region at which it resides. The importance of understanding tectonics defines architecture as the art of construction and does not express form as the main importance.

Don Olsen
Critical Regionalism

Towards a Critical Regionalism
Kenneth Frampton

Towards a Critical Regionalism, an article by Kenneth Frampton, illustrates six points of architectural resistance towards a Universal Civilization. Frampton breaks these six points into smaller explanations.

The first topic is Culture and civilization. I think that Frampton here is trying to explain how culture is watered down by civilization. He talks about how things are design in a "for the sake of type of fashion," and no longer in an "in order to" design method. To me this sentence speaks to a loss of culture. That when things are no longer the experience but more for the functionality or practicality of design, we've already done ourselves and any people who interact with in a design a disservice.

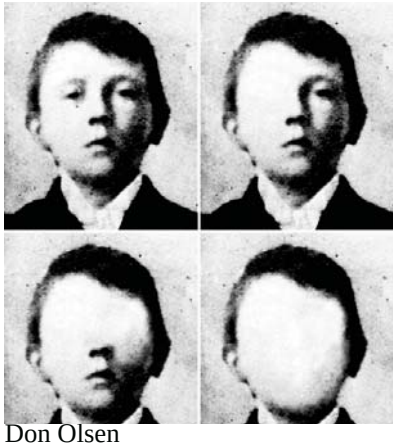
The second topic, The rise and Fall of the Avant-Garde, is to me Frampton's touch of the end of Post-modern Avant-gardism. He gives an example where he talks about "art for art's sake" and I think that the lesson here is that there may be a point where the pushing ahead starts to reach a point of stagnation. I think that when you get to this point the passion or purpose is gone and all that remains is a cold reflection of what was. This is the point where art is lost within the museum it's displayed in. If you were able to fall asleep and wake up in a museum where only artificial lighting was used you not only would have no idea the time of day, the season, and all the art would be lit the same way. Meaning you could be anywhere, at any time, and at that point what kind of art experience are you having?

Critical Regionalism and World Culture was the third topic of discussion. This to me is a very interesting topic about how Critical regionalism is something that no new architecture will ever be complete without at our current times. The reason for this to me is the mass media and the way that the mass media is able to influence people by telling them what they should think is worldly, fashionable, classy, civilized, and wealthy. The mass media today influences all of our lives, according to the PEW Research Center 90% of Americans own a cell phone. If you narrow this down to an age group, on the verge of starting to influence the world, that percentage jumps to 97-98%. To me this means that more and more people are plugged into a "civilized" world view where they are told what to buy, eat, drink and aspire to. Critical Regionalism, is designing for an environment while still incorporating a world or universal civilized view on that design. One important note is that though you may be designing something for a small town you must incorporate a larger western civilized world flare and this can even be faked. Your design must incorporate a sense of the place you 're designing for but also a level of sophistication, wealth, and quality of the universal civilizations for the most affordable price.

The forth topic was the resistance of the place-form. This section to me talks about the boundless edges of design. To me this section really focused on the removal from what urbanism really is. It talks about Americans not needing piazzas because they spend most of their time at home watching TV, but with emerging technology people no longer have to go home to be connected to the world of mass media. People are now able to do that with their phones, tablets and laptops, thus changing the paradigm of what urbanism is and what new urbanism will be.

The fifth topic, Culture Versus Nature, is one that talks placelessness. The thing I take away from this section is the placelessness of the ideal universally civilized site. Frampton explains that the best universal site is a flat location ideal for building and fundamentally in opposition of any sort of culture. By removing any individuality of a site you with it remove its personality, history, and its past. These are also touched on in a much smaller scale with air conditioning systems. Our current ability to basically build what we want, where we want and still be able to regulate the temperature can in some way take away from the site and location of a structure.

Finally, the sixth topic, the Visual versus the Tactile. This topic was interesting in that it discusses the use of Critical Regionalism to help design for a user with a number of sensory experiences beyond the visual. This section explains to me the way that design needs to bridge all those senses and move away from the western version where perception is the only greatly needed experience for any design. ¬



Don Olsen
Universal Civilization

False “Western Universalism” Towards True “Universal Universalism”

Krystof Gawlikowski

For the second reading assignment I chose a section of an article called From False “Western Universalism” Towards True “Universal Universalism” by Krzystof Gawlikowski. This article was part of an academic journal called Dialogue and Universalism from 2004. I chose the first section of the article titled The Roots of “False Universalism” and it’s Tragic Consequences.

As a quick summary the article as a whole is about how universal civilization and westernization go hand in hand. Universal Civilization to most westerners is the same thing as westernization or modernization. The article continues to give examples of how Western dominance of history, through Euro, American countries through the latter half of the 19th century has given westerners preconceived notions of what fine art, music, political structure, science and industry should be. These perceptions by westerners make all things that aren’t within these preconceived ideals seem “barbaric.” The article focuses more on democracy and political structure than design but the ideas of a universal civilization are greatly represented.

Universal Universalism relates to many of the subjects of Framptons article when it touches on Universal civilization, perceptions of westerners on non western civilizations, and a form of avant-gardism.

Gawlikowski’s article differs from the same Universal Civilization that Frampton speaks about in that Gawlikowski says that universal civilization, modernization, and westernization are all nearly the same thing. Frampton focuses on the use of critical regionalism is necessary to either fake or attain the notion of a universally civilized design. Frampton’s view of a universally civilized design is a westerners view. Gawlikowski makes strong points near the end of the first section where he basically poses the question of what is universal universalism? Westerners have a perception of what “civilized” is, but the Eastern world doesn’t necessarily share that view as the “Universal view.” I think that Frampton touches a truth on all design when he says that all architecture will require some level of critical regionalism no matter what view of universalism you might have.

Gawlikowski talks about the perception of countries like China, Japan, and Singapore and how they are countries that are all clearly very “civilized” but because they don’t fit the mold of a western society they are still perceived at least politically less “universal.” They still in many ways share the technologies and industrial advantages of the western world. Gawlikowski explains that these Asians countries are in many ways a different iteration of the civilization the western world has, but they are more successful in letting culture continue to guide some of the decisions that they make. Gawlikowski talks about how Iraq despite a strong western world push on bringing democracy to the country was never fit to receive it. That the western word didn’t take into account that in order for democracy to be well received the entire system of elders, leaders, and community representatives would first have to be removed before democracy could ever have a chance. The culture, religion and politics are all melded into one thing in Iraq thus making it a difficult thing to keep certain thing separated and have for instance an individual voting system as we have here in the states.

Gawlikowski later explains, that within Eastern countries there are western political activists who push western ideals. I think this relates to the post modern Avant-gard and modernist movement mentioned by Frampton. The mentioned western political activists in Gawlikowski's article to me fit the same kind of pattern as the end of the American avant-gard movement in that they almost seem like a piece of Western civilization that's there for the sake of being there. Gawlikowski makes a few strong points about these activist when he talks about how even though they are there to try and help push the western agenda when its doesn't work out many excuses are made for its (democracy's) failure. People argue that democracy wasn't implemented fast enough, there was too much opposition, or that the leaders designated with putting the democracy in place failed on some level.

In closing both articles made you think about what your world perceptions of the Universal Civilization are. Are they precontrived notions that the western worlds mass media has supplied you with? Do these universal civilizations have any culture left to be seen? Each article does a good job challenging the way we all perceive our world.

Don Olsen
Tectonics

Rappel a l'Ordre

Kenneth Frampton

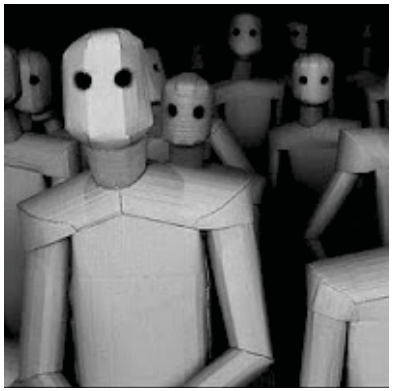
Kenneth Frampton focuses on the tectonic elements of all architecture and the controversy of materiality in our third . There are a number of references that Frampton makes to other scholars and architectures of various time periods and where they stand on these issues.

One of the first things that stood out to me in this article was when Frampton referenced Ignasi de Sola-Morales Rubio who wrote "Architecture is posited as a craft, that is to say, as a practical application of knowledge through rules of the different levels of intervention. Thus, no notion of architecture as problem-solving, as innovation, or as invention ex novo, is present in Grassi's thinking, since he is interested in showing the permanent, the evident, and the given character of knowledge in the meaning of architecture." I think this is an interesting statement because what he basically saying is that all architecture is simply a reproduction of a previous design based on logical rules and guidelines. Later in the article Frampton goes on to discuss how architecture is a profession based on mimicry. I fell like in some ways these are all valid points that we do create forms based on rules and regulations that further determine the shape and structures that we design. Perhaps, there is a number of things that are mimicked from previous structures, but is the ordering of these rules and manipulations of the previous boundaries still in some way produce "new" ideas or projects.

Another section of this reading that I found interesting was the argument between what was the first tectonic element. The two sides that Frampton highlights is the knot/ joint or a mound of earth. I feel like this is an argument that shouldn't seem to be as heated as Frampton makes it out to be. To me, a knot is a tectonic element where a mound of earth could be both tectonic or not. Though earth is a required building element there are cases where little to nothing is done to the earth itself. In these cases I find it harder to see that side of the argument and in any case I feel like the knot or joint seems like a very logical first tectonic element within design.

Lastly, I found the section of this article that discusses how there are different takes on the exterior materiality or perception . In this section Frampton references Botticher who believes that the exterior of a building in some way must provide an analogue for the interior of the building. That the exterior "skin" must provide incite to the interior rather than being merely for aesthetic purposes.

Frampton, K. Rappel a' l'orde, the Case for the Tectonic.
http://elisabethnewton.wordpress.com/2012/05/24/its-knot-easy/



Don Olsen
Sense of Identity

Breaking the Skin: Modifications of Body, Home and Identity

Korydon Smith

For my forth reading I chose an article called Breaking the Skin: Modifications of Body, Home and Identity by Korydon Smith. This article to me touches on a few points that Frampton does when it discusses the symbolism of design and how that exterior facade can lead to understanding the interior without much explanation.

Smith in his article talks about a number of things that reach back to reading one in that mass media and a western consumer culture is consumed with the idea of a Universal Civilization paradigm and through this view has now set standards on what that encompasses. Smith Expresses that there are things that parallel between both the modification of one's body and the modification of one's home and how the perceptions that thusly change with said modifications. This is to me is an analogue that completely makes sense. Take for instance any random Joe on the street. Imagine that they are not at all intimidating but might look a little bit scruffy. Now imagine putting a body modification on said Joe, for instance a face tattoo. This same person through one simple act might have just made 3 out 5 people now find them intimidating just by one simple change in perception. This is the same thing that Frampton talks about in the his article where he talks about how the exterior of buildings in some way must not merely be there, but it must also shed light on the interior of the structure. It must give us the passer by some indication as to its function. Smith goes on to talk about how certain body modifications again pushed by mass media are also symbols of quality of life. To me this parallel that takes place between body modification and home modification as figures of one's identity or self worth are very strong. Smith quotes Le Corbusier and adds to his point when he says "the home "machine for living in," a prosthetic extension of the body? Second, is the human, rather than the home, now a machine for living in, a hybrid body augmented by various medical and industrial technologies?" a strong line that to me reflects on how the body is just as much your home as the place you live. When someone chooses to have some sort of cosmetic surgery they are in some way increasing what they perceive is their self worth. Similarly when someone modifies their home they too are increasing their sense of self worth or sense of identity. Smith talks about how many TV networks now all have a variety of shows that pertain to home renovation. The best example he uses is Extreme Home Makeover. The key aspect is that you start with a struggling family, and you tear down the symbol that was their struggle and you give them "new life" or a completely new identity when you give them a new home. One of the key things to take from this is the symbolism that is still built off the idea of western Universal civilized thought. Because when that show airs they don't just give these people a new sense of who they are through a new home but they also fill that home with furniture, appliances, and electronics that people all over the western world will see from home and already be conditioned by mass media to immediately assimilate to wealth or a status. Smith also compares this to the world of prosthetics and how giving a person with one leg the opportunity to have two legs and walk again is another way that they have just given that person a new identity. They are no longer a person that can't walk but a person fully capable of walking.

Another part of this article that I'd like to touch on is the reference to technology and its effect on penetrating and expanding homes. Smith make s a very good point where he talks about how

homes are now being loaded with a variety of technology. He talks about how this technology gives us opportunities to make our homes feel without bounds. Smith uses Frank Lloyd Wright's notion of bring outside in and inside out and how this is similar to the technologies we are currently adding to our homes. By making our homes "smart" we are in many ways extending our prescience. We can now access our homes though our phones, locking doors, turning off lights, and arming alarm systems from wherever we are. People are now able to access their home DVR, pull files from home computers, and even in some cases log directly into a computer from any connected location. So where is the boundary of your home? What is space? What is the metaphysical space verses the material spaces we perceive? Technology is becoming not only symbols of intellect, wealth, and power but it is removing the boundaries once determined by a simple fence and how we see the edges of our individual world.

In closing I think these two articles share many ideas that involve perceptions of tectonics. Both articles talk about perceptions needing to be more than just fluff or a facade but how they must hold meaning as well as provide insight into the person, people, function or program inside.

http://www.downwardspiralintothevortex.com/2013/06/what-is-identity-and-why-do-i-even-need.html

Frampton, K. Rappel a' l'orde, the Case for the Tectonic.

Nicholas S. Ouellette

Critical Regionalism

Towards a Critical Regionalism, Six Points for an Architecture of Resistance

Kenneth Frampton

After reading the excerpt from Kenneth Frampton a number of important topics have arose that relate to a number of different topics within the field of architecture. Although the first two parts of the reading I did not get much out of, the last few parts resonated more with me after reading it a few times over. Part three talks about the topic of regionalism within architecture and one of the main points that I found more relevant was during the quote by Hamilton Harwell Harris. He wrote that "We call such a manifestation "regional" only because it has not yet emerged elsewhere…a region may develop ideas." (p. 24). I believe this a growing trend within architecture today and has been for many years now. We discussed in class how in Western society we design large glass facade buildings that may fit well into our natural landscapes and climates, however these same trends are sent and used in other regions of the world such as the Middle East where they should not be used in because of the vast differences in climate but we still implement then because it is the current thing to do and people just accept it and move on before noticing the issues at hand. Another major factor that influences this is the monetary value it takes to create these structures. Many designers and clients today put less emphasis on the how the building will look or how it reacts to the environment as long as it costs a certain amount and that amount is as low as they can get it. Whether it looks pretty or it has the necessary environmental applications is put on the back burner so to speak.

This monetary issue I also believe is relevant later in the text within part five where he reflects on the issues of topography in architectural sites. Frampton poses the statement that "… modernization favors the optimum use of earth-moving equipment inasmuch as a totally flat datum is regarded as the most economic matrix upon which to predicate the rationalization of construction" (p. 28-29). Site work is another monetary issue that can completely change the layout of an architectural piece.

Baudrillard, J., Crimp, D., Foster, H., Frampton, K., Habermas, J., Jameson, F., Krauss, R., Owens, C., Said, E., & Ulmer, G. (1998). Retrieved from The Anti-Aesthetic.
http://inhabitat.com/6-fascinating-underground-homes-that-go-above-and-beyond/

Evolution and Critical Regionalism

Hadas Shadar

The academic paper I have found for reading two is by Hadas Shadar and in it he discusses the way in which Critical Regionalist Architecture cannot be separated from the support system theory developed in the 1950s and 1960s. It also discusses that a "structure that is truly suited to a 'place' should fit and be accepted into advanced future structural change" (p 227). Hadas also brings up a difference between what he saw as 'vernacular' and 'evolutional' architecture. He states that vernacular architecture would be defined as architecture developed by the native residents, even if it meant without the use of architects and that evolutional architecture would be described as changing architecture to facilitate the needs of human beings (p 228). This point I related back to the point made by Harris of reading 1 when he stated that "We call this manifestation 'regional' only because it has not yet emerged elsewhere…a region may develop ideas. It may accept ideas" (p 24). Hadas' idea of vernacular architecture relates to what Harris spoke of being regional in one area before it has emerged somewhere else and then at that point it becomes evolutional architecture because that basic idea is built upon and made better for the needs of the people living there.

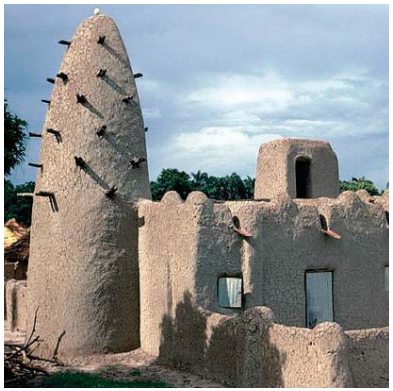
This article took a somewhat direct focus on a few of the issues that we discussed after the first reading today in class. The idea that through our regionalist architecture we lose the ideas behind the history of many major architectural areas of focus. The example I bring it back to is the glass skyscraper in the desert areas of the Middle East. Before this regionalist movement that brought these glass buildings to the Middle East that are not energy efficient and allow for much heat and sunlight to enter buildings, there used to be buildings there built out of 1-foot thick mud walls with little spaces for windows and large areas for ventilation to keep the sun out and the space cool. Instead of taking those ideas and throwing them out and just replacing it with the cookie cutter glass skyscraper, Hadas proposes using those techniques and evolving the old styles of architecture and bridging them with the new forms of evolving architecture in different regions of the world.

The example Hadas places in his paper are from housing examples within Israel. In the section he discusses how the "planners intuitively designed the [housing] patterns to suit the place, inspired by vernacular construction and integrating their insights into modern technology and modernist planning" (p 231). Hadas discusses three different housing styles in Israel and relates them to how the forms of architecture have shifted over time and evolved into new ideas. The first project he discusses talks about another issue that was brought up in the first reading regarding the issue of topography though. He states that the "intelligent use of the hill's slope facilitated entry into two-thirds of the units from the street" (p 233). A few lines after he states "Thus, each housing unit had two facades: along the first façade, the unit benefited from a small garden and a view of the upper street; along the second façade, the unit had a view of the lower street (p 233). In this first house review, we can see how the site played a direct role in the creation of the building and the surrounding landscape instead of just flattening all the land and placing a cookie cutter building on top of the space. Using the site to create as much of an influence upon the architecture as possible.

Nicholas S. Ouellette

Critical Regionalism in response to structural change

Baudrillard, J., Crimp, D., Foster, H., Frampton, K., Habermas, J., Jameson, F., Krauss, R., Owens, C., Said, E., & Ulmer, G. (1998). Retrieved from The Anti-Aesthetic.
Shadar, H. (May 2010). General Format. Retrieved from Evolution and Critical Regionalism within the Journal of Urban Design, Vol. 15 No. 2, 227-242.
http://www.zigersnead.com/current/blog/post/adaptive-reuse-of-a-dovecote/02-22-2011/3215/



Nicholas S. Ouellette

Tectonics

Rappel a L'Ordre, The Case for the Tectonic

Kenneth Frampton

After reading through this section by Kenneth Frampton called Rappel A L'Order, I will admit that I am still unsure of this idea of tectonics in relation to architecture. One of the main messages Frampton tries to portray to his readers is the importance of tectonics and the idea that there is an art and a poetry to construction that should be prevalent in designs and reflected by choosing the right materiality and structure for a project. This idea of construction reflecting upon the materiality and structure can be linked back to the ideas behind regionalism that was discussed in readings 1 and 2. Using the same building construction methods as well as the materials that are at hand in a certain region should have a large effect on the architecture that is being designed there. If this is done correctly it can also directly link into another aspect of Frampton's argument for tectonics when it is related to scenography. Within the introduction it states that Frampton "maintains that building is first an act of construction, a tectonic and not a scenographic activity" (p 1). If you follow this previous notion of making the construction and integral part of the building and creating it using the ideas behind regionalism, (local materials and methods) the scenography should come naturally with the architecture itself. Thus fulfilling both the idea that the building is not only a 'thing' as Frampton puts it but also a 'sign' of the region and the architecture and culture of that region.

Baudrillard, J., Crimp, D., Foster, H., Frampton, K., Habermas, J., Jameson, F., Krauss, R., Owens, C., Said, E., & Ulmer, G. (1998). Retrieved from The Anti-Aesthetic.
http://constructionforchange.org/construction-geek-vernacular-architecture/

Tectonic Thinking In Architecture

Royal Danish Academy of Fine Arts

Nicholas S. Ouellette

Contemporary Tectonic Thinking

The reading I have selected for part 4 is from the Royal Danish Academy of Fine Arts and is called Tectonic Thinking in Architecture. Within this article, a number of professors from the fields of architecture, conservation, and design come together to discuss the growing need to rethink the concept of tectonics to better fit the needs of sustainable practices within architecture and to help respond to the environment and plan for the future. Their main question for this article is "Can tectonic thinking form a basis for new strategies for contemporary sustainable building practices?" (p 7). Similar to reading 3 by Kenneth Frampton, this article takes two points by Gottfried Semper and breaks them down into how his theories can be related to this problem. The first point in the article brought up states "he [Semper] defines the tectonic as a result of conscious artistic work," and later it states for the second point "he [Semper] sees the tectonic aspects of architecture concerning the material properties and the design of constructions, whereas the functional dimensions of architecture are paid less attention" (p 7). After analyzing the readings on regionalism, this idea of sustainability can be solved in a number of ways that relate to the construction of the building. One of these ways that I can relate would be using wood from the region that the building is being constructed. Through this you eliminate the need to transport the materials across countries thus eliminated the CO2 emissions which are the main concern for many sustainable practices today. Although a conclusion to this problem was not included in this particular essay because they are continuing to work on the issue at hand, they did suggest that "For tectonic analysis the following three levels are suggested: product level – focusing on assembly of various elements or building components, system level – focusing on integration of various systems, and building level – focusing on organization concepts for various building constructions" (p 18-19). One of the things I have started to realize more is that when looking into tectonics it's important to remember to not just look at the construction as one single entity but to remember that that entity should be linked to all the levels suggested by this group of individuals and also to a wider context of elements not just within the building itself.

Bech-Danielsen, C., Beim, A., Christiansen, K., Bundgaard, C., Jensen, T., Madsen, U., & Pedersen, O. (2012). General Format. Retrieved from ISSUU, Tectonic Thinking in Architecture. http://issuu.com/cinark/docs/tectonic_thinking_in_architecture

Architectural Building Programs

Nick Bosman

Open Air A-Frame Museum
Program Information

Type A-3 Assembly – Type V(A) [11,000sf]- Occupancy [5sf/person standing area - 100sf/person business]

The Open Air Museum of A-framed structures is a museum that is free for all to enjoy. Educational tours of the museum are the only thing that is charged for. The 6 a-frame structures featured in this museum are from all parts of the world. There is one from the Mississippi Delta Region and two from other parts in the country. The other three are from countries such as Antarctica, New Zealand, and Belgium.

The diversity of these a-framed structures is to show the differences of construction and overall design of the buildings that come with the area they are built in. They vary in scale. The bigger church will be utilized as part of the entry building. It has large open spaces that could be repurposed into exhibition space.

This exhibit will be surrounded by campgrounds, so it may be accessed either through the entry buildings or from anywhere surrounding the space. Children as well as adults can enter and observe as well as participate in activities throughout the site. This building will serve as an activity for campers and tourists as well as serve as educational for schools. The whole museum is something visitors can interact with.

<u>Lobby:</u>

The lobby is where everyone will start out at if they enter this building. From the lobby, one can visit the restaurant or the gift shop. People may also use the facilities in this area. The entrance to the exhibit is through the lobby. People also may wait in the waiting area for their whole group to arrive. Although there are many entrances to this building, the main entrance leads to the lobby.

Vestibule	50
ADA accessible and enclosed space.	
Reception/Ticket Booth	150
Area where guests can get information and tickets for tours.	
Men's Restroom	250
At least one ADA accessible stall and lavatory.	
Women's Restroom	250
At least one ADA accessible stall and lavatory.	
Custodial Closet	50
Includes a mop sink and cleaning material storage	

Open Air-A-Frame Museum
Program Information

Gift Shop	400
A shop that sells items such as a-frame building kits, replicas, books, t-shirts, etc. This should be located off the waiting and reception area for an extra something to do while waiting or to visit on the way out of the building.	
Storage	50
Storage for gift shop items.	
Waiting Area	150
Seating area where groups can meet and gather.	
Total Square Footage	1,350

Nick Bosman

Nick Bosman

Open Air A-Frame Museum
Program Information

Administration:

This is the part of the building in which the curator and other office workers will have their offices and other rooms in which to do their work. This area is not a very public area.

Curator Office	300
Space for the museum curator to do paperworkand have meetings.	
Administrative Office (2)@150	300
Office for other administrative workers.	
Security Office	150
Office with monitors overlooking the museum.	
Secretary Office	150
And office to direct people and keep track of appointments.	
Record Storage	150
Storage room for various museum records.	
Conference Room	500
An area to have meetings.	
Break Room	150
Room for employees to eat and relax; includes kitchenette.	
Work Room	100
This space includes things like printers and copiers. This will be close to the storage room if not connected. It should also be convenient to get to from the offices.	
Men's Room	60
ADA accessible restroom for staff members.	
Women's Room	60
ADA accessible restroom for staff members.	
Storage	10
Office supplies storage.	
Total Square Footage	1,930

Open Air-A-Frame Museum
Program Information

Nick Bosman

Exhibition:

The exhibition area is where items are displayed for people to observe and learn about. The items on display can range from actual constructed a-framed structures to photographs with explanations of the history and development of a-framed structures. This space will have movable partitions to separate different displays or exhibits. There will be educational spaces in which to play films or to give lectures to groups of people. Indirect light is preferred in exhibition spaces.

Gallery	2000
An area where items are on display for guests to observe. Items on display include actual framework of a typical a frame as well as historical pieces such as photographs.	
Fabrication Shop	150
A wood shop to prepare and build displays.	
Staging Area	250
A space to prepare displays.	
Storage	300
Storage space for various pieces.	
Educational Gathering Space 2@300sf	600
A place for classes or groups of people to get lectured or watch short films.	
Activity/Craft Room	400
This space is for activities such as making small models of a-frame stuctures for the younger visitors to learn about construction methods. This will be open as long as the building is open, however it has scheduled times in which an instructure walks younger people through how to build.	
Loading Dock	
An area where trucks can drop-off shipped items. It should be located near or connected to the shop and storage.	
Total Square Footage	3,700

Nick Bosman

Open Air A-Frame Museum
Program Information

Restaurant:
The restaurant connected to the main entry building will be a significant part of the space. This restaurant will be used by any visitor. Since this museum is located by many camping sites, it will mainly be used by visitors camping in the area. Although it is connect to the main entry building, it may also be used as a separate functioning part.

Kitchen	700
A space to prepare and serve food.	
Seating Area	700
A sit-down restaurant-like atmosphere connected to the main entry building.	
Break Room	150
An area for workers at the restaurant to take breaks.	
Storage	100
A space to store frozen and refrigerated items.	
Men's Room	150
ADA accessible restroom.	
Women's Room	150
ADA accessible restroom.	
Loading Dock	
An area where trucks can drop-off shipped food items. Located on non-visible side of restaurant.	
Total Square Footage	1950

Open Air-A-Frame Museum
Program Information

Extra:

The "extra" items listed are the leftover spaces in the program that do not stick to a category. Mechanical space is used for every space on the program. These items are things located more on the outside of the space, but still completely necessary.

Grossing Factor 2,679

30% of the total building area. This would include mechanical space, circulation space, wall thicknesses, etc.

Parking

Sufficient amount of parking spaces with the required amount of handicapped accessible spaces and also including parking for buses.

Drop-off Area

An area to safely drop-off or pick up people or students.

Outdoor Circulation

A way to circulate to each exhibit on display whether it be walking or by wheelchair.

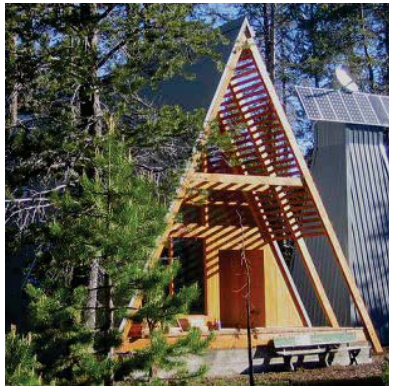
Bike paths

A way to circulate to each exhibit on display by bike, skateboard, or any other non-motorized transportation.

Trash Pick-up

An area in which trash can be picked up. This should be relatively hidden and not seen from the front.

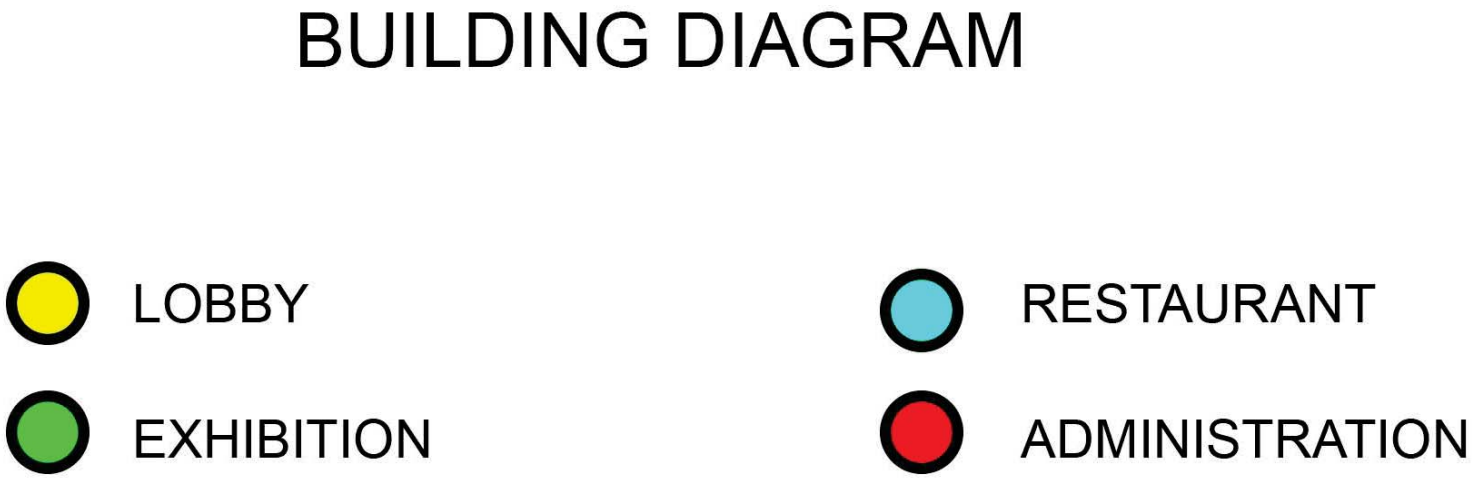
Total Square Footage	2,679
Total Building Square Footage [Before Grossing Factor]	8,930
Total Building Square Footage	11,609

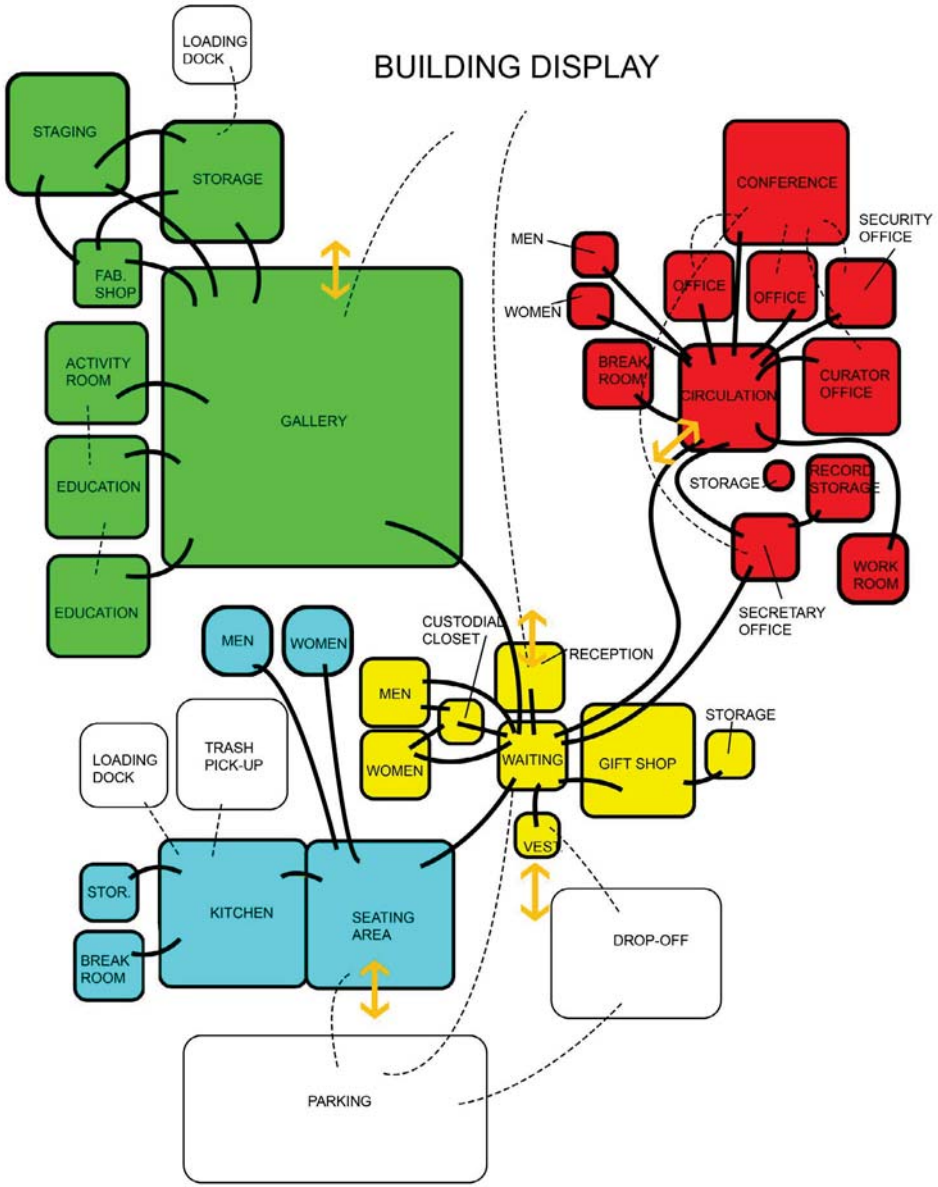


Nick Bosman

Total Building Diagram

Nick Bosman




BUILDING DISPLAY
LOADING DOCK
STAGING
STORAGE
FAB. SHOP
ACTIVITY ROOM
EDUCATION
EDUCATION
GALLERY
CONFERENCE
SECURITY OFFICE
MEN
WOMEN
OFFICE
OFFICE
BREAK ROOM
CIRCULATION
CURATOR OFFICE
STORAGE
RECORD STORAGE
WORK ROOM
SECRETARY OFFICE
MEN
WOMEN
CUSTODIAL CLOSET
RECEPTION
MEN
WOMEN
WAITING
GIFT SHOP
STORAGE
LOADING DOCK
TRASH PICK-UP
VEST
STOR.
BREAK ROOM
KITCHEN
SEATING AREA
DROP-OFF
PARKING

Ethan Brammeier

Boat Houses in an Open-Air Museum
Program Information

This open-air museum will be located on Rend Lake in Illinois. The buildings in this project specifically are boathouses. The museum will provide a freedom to explore the different types of these boat houses located in various areas throughout the site.

The boat houses at this museum are originally from other regions of the world. Visitors will be able to learn the differences about the building styles and also see how they relate to the local region.

People can come to this museum not only to learn about the buildings but also to enjoy the great outdoors. This museum will contain a visitor center for people to gather and learn and it will also allow people to be on the lake and walk through nature as they learn about the buildings at this museum.

1. Lobby

- **Lobby**

Entrance/Vestibule **300 sf**
Should be a grand entrance and ADA accessible.

Reception Desk/Ticket Booth **300 sf**
To provide help to visitors with any questions. There shall be a sign of a large map to provide visitors with a clear overview of the museum site. This area will provide tickets to give visitors access to certain areas of the museum.

Circulation **800 sf**
Should be the central location in the lobby space connecting all the other rooms to it.

Waiting Room **500 sf**
This area shall be a quiet and inviting place with a visible view of the lake and outdoor areas.

Gift Shop **400 sf**
Visitors shall be able to purchase items that relate to the museum itself and also the region.

Men's Restroom **350 sf**
The availability of public ADA accessible restrooms is required.

Women's Restroom **350 sf**

The availability of public ADA accessible restrooms is required.

Janitor's Closet **60 sf**

The janitor's closet shall be located near the restrooms and public spaces.

Exhibition Hall **800 sf**

Will be composed of artifacts to provide a learning area for visitors.

Total Lobby Space **3860 sf**

The lobby space shall have a clear view to the lake and wooded areas around the site.

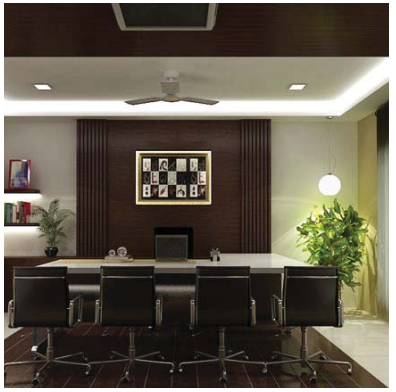
- ## Staff

Curator Office **150 sf**

To carry out general museum operations

Security **100 sf**

To provide safety and security over the entire site of the museum. This room will have monitors connected to cameras at each building on site.



Break Room **240 sf**

Area for staff and personnel that work at the museum to gather throughout the day.

General Offices (2 @ 200 sf) **400 sf**

Provided to perform general tasks.

Conference Room **400 sf**

Gathering place for all staff members to have meetings and discuss other information.

Ethan Brammeier

Boat Houses in an Open-Air Museum
Program Information

Staff Restroom **80 sf**
Single Bathroom. The availability of public ADA accessible restrooms is required.

Record Vault **100 sf**
Storage for important information and artifacts.

Storage **80 sf**
General storage for office equipment

Total Staff Space **1550 sf**
The staff space shall be connected to the lobby and also the maintenance building. It will act as a central location for workers.

- ## Maintenance

Boat Shop **1800 sf**
This space will provide a working space for any boats that need maintenance. Will have 3 garages. 1 for the museum tour boat & 2 for visitors that need boat maintenance.

Fabrication Shop **1000 sf**
Anything that needs to be built or repaired will take place in this area. Shall be in close proximity to the boat shop to allow easy access to tools

Storage **1200 sf**
Storage for maintenance tools and boat parts.

Mechanical Room (15% Total SF) **1500 sf**
Space for mechanical equipment for the museum

Loading Dock **400 sf**
Will provide a drop off point for museum items. Must be close to the boat dock considering shipments will come either by truck or boat.

Trash Pickup **300 sf**
Area located near the back of the building.

Total Maintenance Space **6200 sf**
The staff space shall be connected to the lobby and also the maintenance building. It will act as a central location for workers.

- ## Transportation Services

Boat Dock **3000 sf**
Main boat dock/garage for museum tours and also to serve for the public to access the museum from the lake.

Bus Drop Off **1000 sf**
Near the front entrance for easy access to the museum.

Total Transportation Space **4000 sf**
The transportation space will serve a great experience with the outdoors while also providing an exciting experience to visitors.

- ## Public Areas

Parking **18000 sf**
This space will provide parking approximately 60 parking spaces for visitors. ADA requires at least 3 handicap parking spaces to be provided.

Playground **4000 sf**
This area will be for younger kids who visit the museum. It will provide a place while waiting on tours.

Ethan Brammeier

Boat Houses in an Open-Air Museum
Program Information

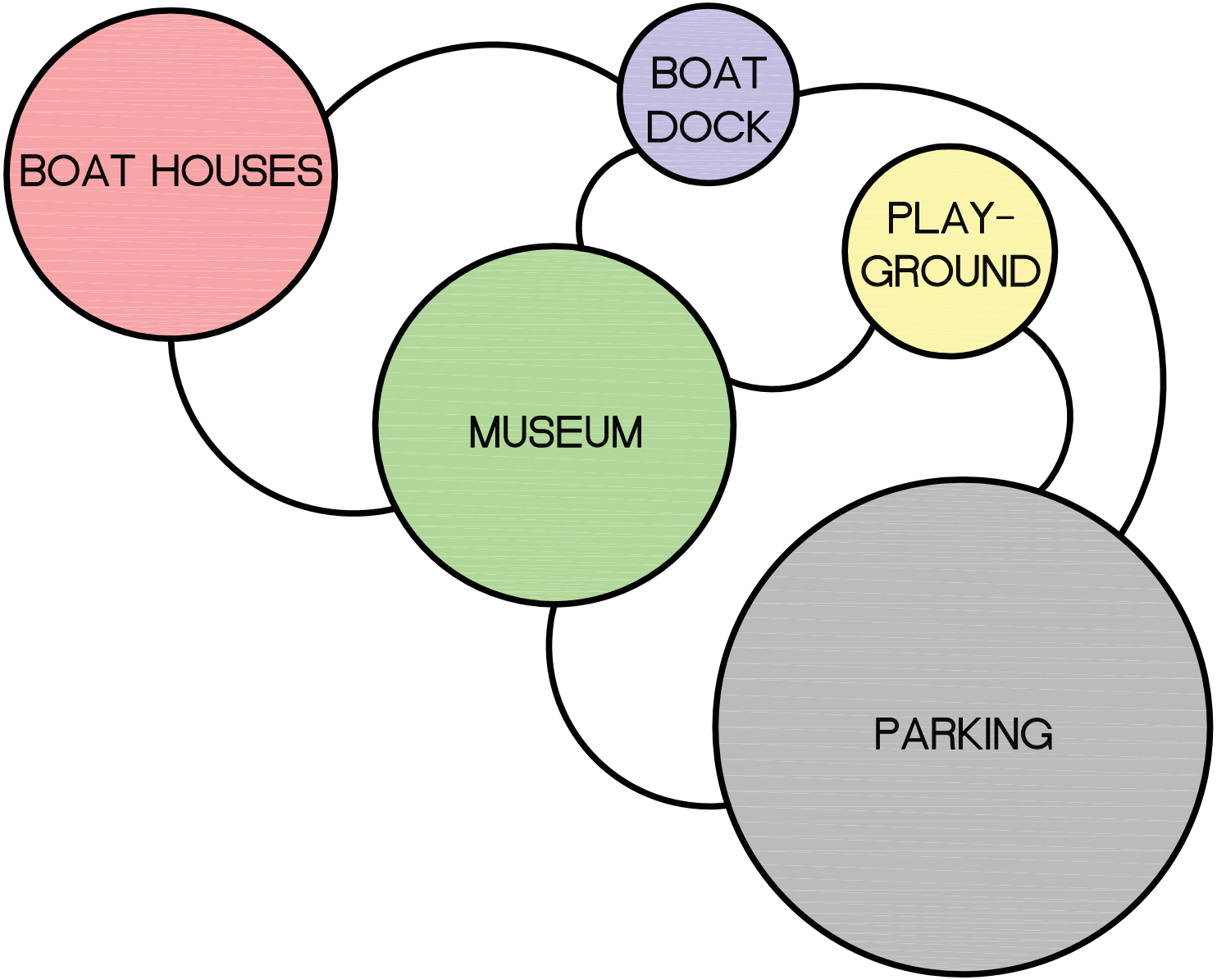
Boathouses	**9670 sf**
These will be the main attraction of the museum. They will be vacant so visitors can tour the entire building. The will be accessible by either boat or land.	
Total Public Area	**31670 sf**

- **Total SF**

Lobby Space	**3860 sf**
Staff Space	**1550 sf**
Maintenance Space	**6200 sf**
Total Square Footage	**11610 sf**

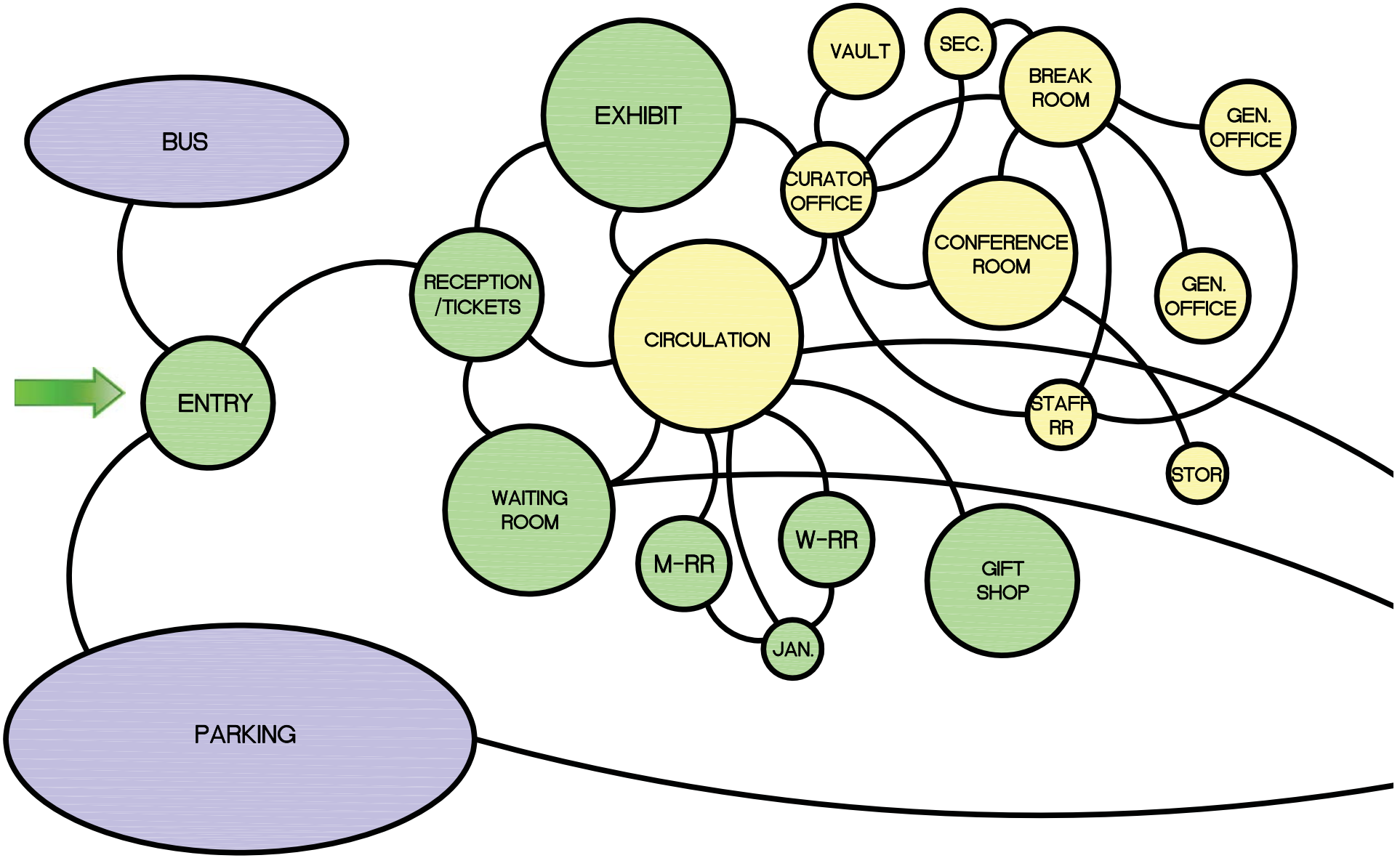
Site Diagram

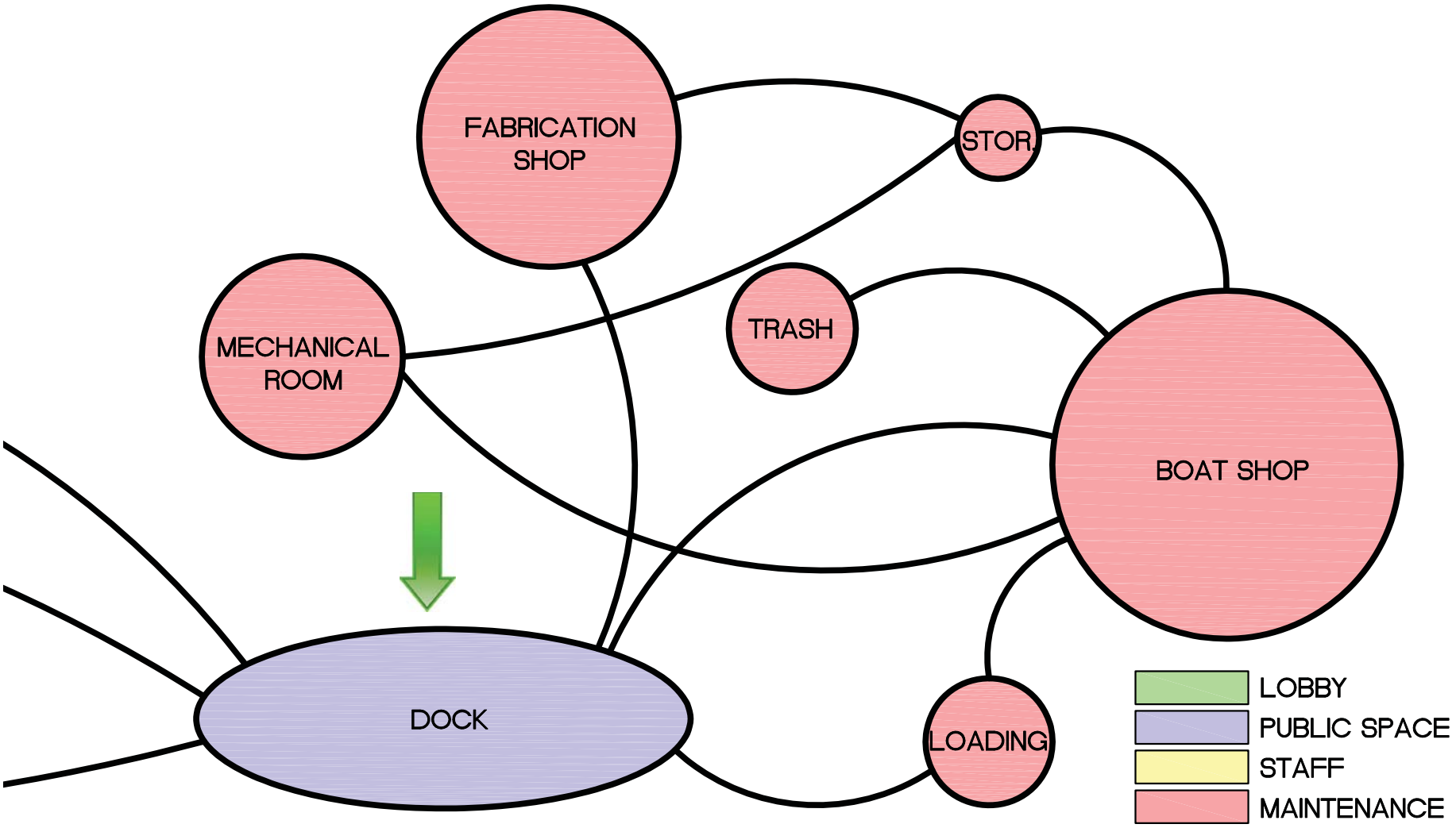
Ethan Brammeier



Museum Diagram

Ethan Brammeier




FABRICATION SHOP
STOR
MECHANICAL ROOM
TRASH
BOAT SHOP
DOCK
LOADING
LOBBY
PUBLIC SPACE
STAFF
MAINTENANCE

Alexander Carter

The Green Building Research and Education Center
Program Information

To decide to go green isn't just about the present state of the planet, it's also about the ever-unfolding future. As the green movement spreads throughout the world, education should be at the forefront. The Green Building Research and Education Center will be the leader of this educational movement. The purpose of this facility is to provide its visitors with a pleasurable and educational experience in learning about green building construction and technology. This facilities will boast an interactive exhibit space for both children and adults to learn and play. The Green Building Research and Education Center also supports six Solar Decathlon houses for children and adults to tour and see the latest in green technology and building practices. The Center also support scholarly research with a vast research library and education center.

1. Entry, Lobby, Admission, Store

a. Entry Vestibule 150
ADA accessible with an overhang to protect visitors from the elements.

b. Lobby/Orientation 750
A large central corridor giving the ability for visitors to see through the lobby to the Solar Decathlon houses located behind the building through a large curtain wall. Located in the center of the lobby will be the information kiosk for visitor to obtain information about activities in the museum.

c. Admissions/Tickets 50

d. Museum Store 530
The museum store offers a wide range of gifts from jewelry, apparel, toys, home decor, books and media.

e. Back Storage for Museum Store 100

f. Restrooms (Men & Women) 675
All restrooms must meet ADA requirements.

http://www.bluffton.edu/~sullivanm/texas/ftworth/ando/entrance.jpg
http://www.linknewsmagazine.ca/images/museumlobby.jpg
http://www.blackriverarchitects.com/reworkedimages/ushdata.jpg

The Green Building Research and Education Center
Program Information

2. Activity/Program Areas

a. Exhibit Floor 3000

The exhibit floor will display interactive displays that both children and adults will enjoy. Visitors are encouraged to view the Solar Decathlon houses before proceeding to the exhibit floor. The exhibition will include vendor booths where they can display there green products. Interactive computer simulations will allow visitors to run energy analyses from a list of pre-set building with different green properties and technologies. Scale wall sections using the latest building materials will be display to show the make-up of the walls.

b. Theatre 1000

A fifty person theatre boasting the latest in audio-visual technology.

c. Research Library 1000

A library dedicated to scholarly research with a vast product and literature library. Desks are placed throughout the library with built-in electrical and internet hook ups.

3. Administration

a. Reception/Waiting Area 80

Small waiting room for people waiting to visit one of the administrators within the museum ie. interview candidates, artists, press, or staff.

b. Museum Director Office 100

c. Museum Manager Office 80

d. Museum PR Coordinator Office 80

e. Future Staff Office 2@80

Alexander Carter

http://www.yordesigngroup.com/images/ECO_Friendly_v1.jpg
http://blog.lpainc.com/Portals/41094/images/Redding-Library-Open-and-Accessible.jpg
http://4.bp.blogspot.com/-rGfpSoeKD3M/UosinIRrBOI/AAAAAAAACjw/2Jo3nEUyIGE/s1600/theatrette+web.jpg

Alexander Carter

The Green Building Research and Education Center
Program Information

f. Office Assistant Workstation	4@65
g. Copy/Work/Mail Room	180
h. Small Meeting/Planning Area	100
i. Filing and Storage	80
j. Staff Restroom	65

All restrooms must meet ADA requirements.

4. Support Areas

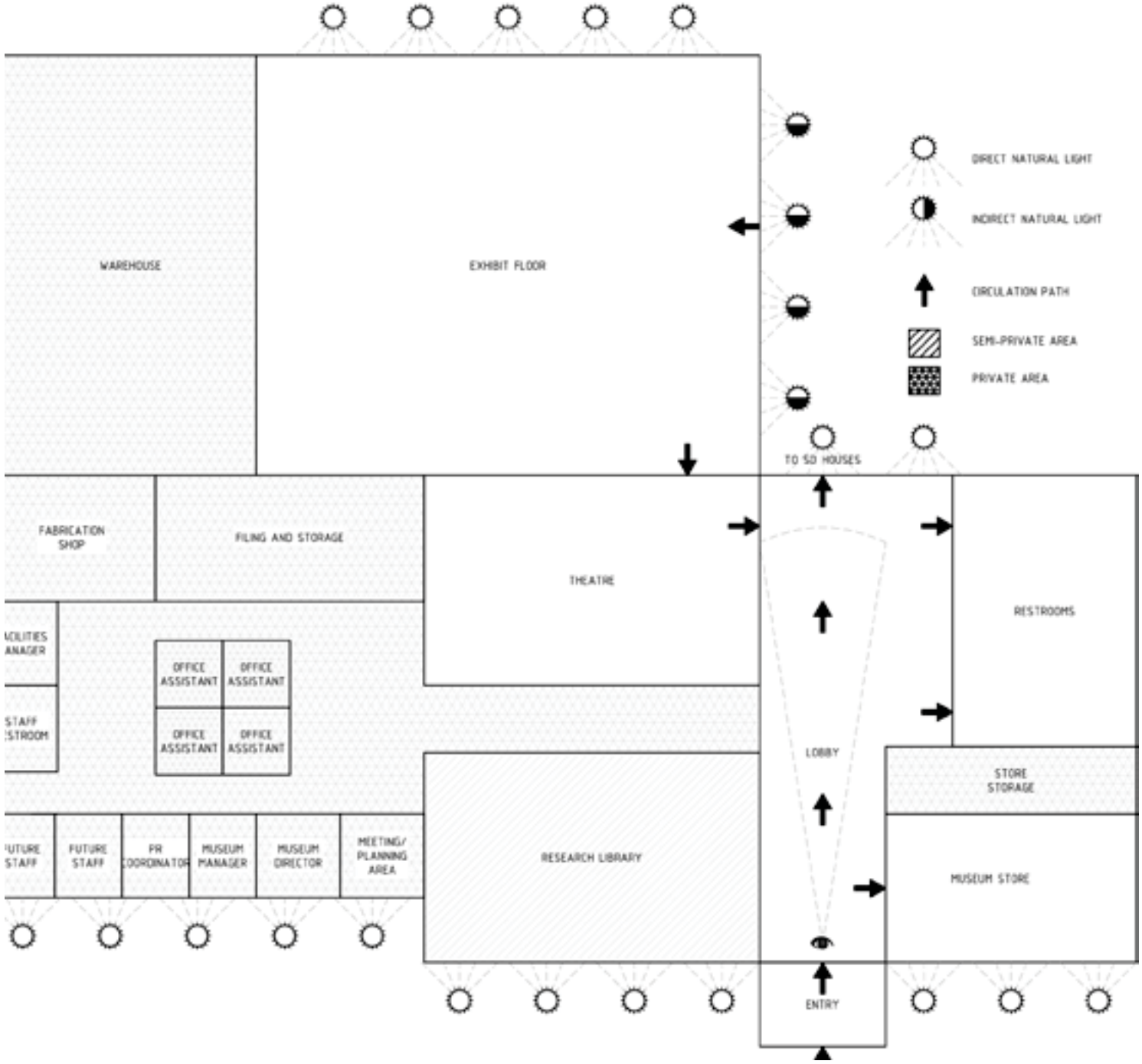
a. Fabrication Shop	300

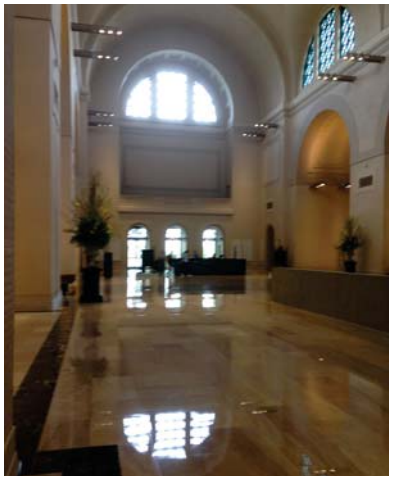
The fabrication shop feature tools for working wood, metal, concrete, and other materials.

b. Flammable Storage	60
c. Museum Warehouse with Loading Dock	1500
d. Near Exhibit Floor Supply Storage	80
e. Facilities Manager Office	80
f. Grounds Keeping Shed	150
g. Staff Restroom	65

All restrooms must meet ADA requirements.

http://interiordesignable.com/office-conference-room-interior-design-house
https://archive.org/download/290160main_fabshop004_full/290160main_fabshop004_full.jpg
http://www.mydoorpro.com/wp-content/uploads/2013/10/loading-dock-systems.jpg


WAREHOUSE
EXHIBIT FLOOR
DIRECT NATURAL LIGHT
INDIRECT NATURAL LIGHT
CIRCULATION PATH
SEMI-PRIVATE AREA
PRIVATE AREA
TO SD HOUSES
FABRICATION SHOP
FILING AND STORAGE
THEATRE
RESTROOMS
OFFICE ASSISTANT
OFFICE ASSISTANT
OFFICE ASSISTANT
OFFICE ASSISTANT
LOBBY
STORE STORAGE
FUTURE STAFF
FUTURE STAFF
PR COORDINATOR
MUSEUM MANAGER
MUSEUM DIRECTOR
MEETING/ PLANNING AREA
RESEARCH LIBRARY
MUSEUM STORE
ENTRY



Sabin Chakradhar

Museum for Sacred Architecture
Program Information

The museum for Sacred Architecture is an envisage of an open air museum, which will showcase six of the sacred buildings from some of the major religion around the globe. Sacred building, also known as religious building, house of god, Temple, Church, Mosque etc. varies from place to place depending on the region, the kind of religion they belong to, locally available materials, cultural evolution, contemporary architectural style, religious symbolism, available construction technology etc.
Along with the six sacred buildings, the museum will also feature the gallery where the photographs, historical records and detailed information about the important sacred architecture around the world from different religions and six exhibits of museum itself, will be displayed. It will also consist of the library, classroom, A/V room where the religious books as well as other records will be made available for the researchers and scholars who wants to explore deeper in the field.

1. Entry lobby

a. Entry vestibule + waiting space	500
The greeting space for the visitors. It shall be connected to the reception area where visitors can get the general information about the museum and head towards the exhibition space	
b. Reception	60
Inviting entry with direction for your visit.	
c. Men's Restroom	100
accessible to the public/ visitors	
d. Women's Restroom	120
accessible to the public/ visitors	
e. ADA accessible Restroom	25
accessible to the public/ visitors	
Total Square Footage	*1500*

2. Administrative Unit

a. Staff office (5 staffs) 250
Office room for the administrative staffs. Individual or combined workstations. Used for the different administrative, marketting and research task.

b. Manager office 100
Office room for the manager of the museum

c. Staff meeting 150
Used by the administrative staffs only

d. Restroom (men and women) 70
Accessible to the administrative staffs only. 35 S.ft for men 35 S.ft for women

e. Custodial room 60
Includes mechanical, electrical, and plumbing equipment for maintaining the overall services of the building.

f. General Storage room 80
Office supply storage as well as employee records and exhibit records.

Total Square Footage *710*

3. Halls

a. Gallery 600
Display the photographs, historical records and detailed information about the important sacred architecture around the world from different religions and exhibits of museum itself.

b. Multipurpose hall 1000
Perfom different functions. Can be used as exhibition hall, audio/visual room to show different documentaries, and as class room to discuss and educate the visitors about the exhibits.

c. Storage room 200
Used by the administrative staffs only

d. Library 500
consist of the records (digital and hard copies) and books with the detailed information about the exhibits

Total Square Footage *2300*

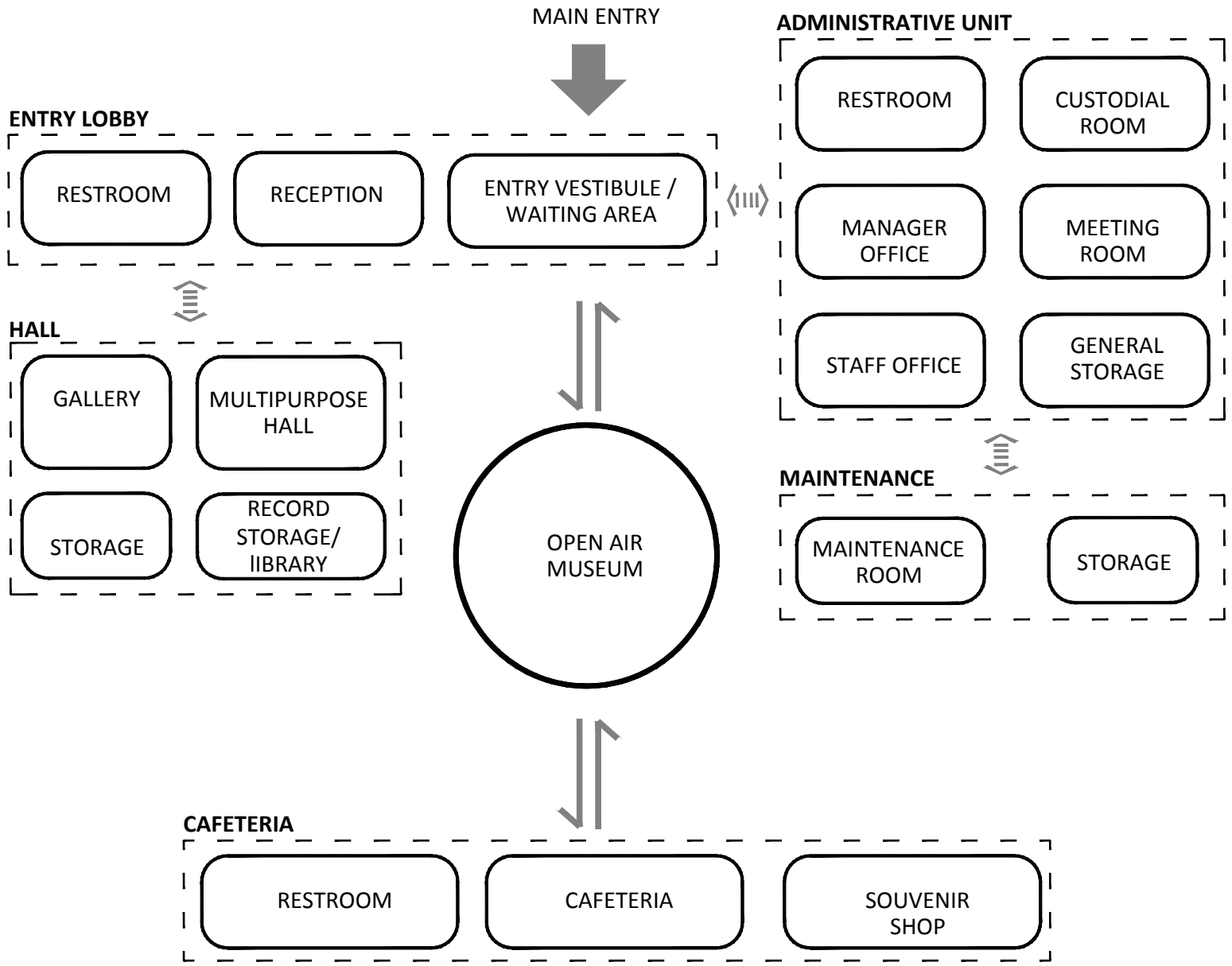
4. Maintenance Unit

a. Maintenance room 400
consist of the working space and tools required to maintain the exhibits as well as other equipments.
b. Storage room 100
to store the tools and other equipments from the maintenance room
Total Square Footage *500*

5. shop

a. Cafeteria 500
Display the photographs, historical records and detailed information about the important sacred architecture around the world from different religions and exhibits of museum itself.
b. kitchen 200
Perfom different functions. Can be used as exhibition hall, audio/visual room to show different documentaries, and as class room to discuss and educate the visitors about the exhibits.
c. Storage room 80
Used by the administrative staffs only
d. Men's Restroom 100
accessible to the public/ visitors
e. Women's Restroom 120
accessible to the public/ visitors
f. ADA accessible Restroom 25
accessible to the public/ visitors
g. Souvenir shop 200
visitors can buy the souvenier for the museum experience which can be small replicas of the exhibits or miniature model or accessories related to Sacred Architecture.
Total Square Footage *2300*

Museum for Sacred Architecture
Relationship diagram of Spaces



Elevated Homes Museum
Program Information

This open-air museum is one that is dedicated to elevated home construction. The two main types of construction are pole/stilt home & elevated platform buildings. These types of homes will be on display at the museum and the museum will also serve as interactive experience that the visitor will be able to learn and even participate in the building of model and/or full scale pieces of construction. The homes on display will also be available to rent out to people who desire so during down seasons or until the increase of additional buildings allows for more lodging.

Program: Open-air museum
Entry Building—Categorized as A-3 classification
Section 303 2009 IBC p.23
Special Amusement Buildings classification
Section 411 2009 IBC p. 54
NOTE: All area is in square footage.
LOBBY

- *Vestibule—this entry/exit space shall be ADA compliant and there will be a minimum of two of the spaces.*
  60 * 2= 120 sf
- *Restrooms—Public restrooms for guests.*
  Men **150 sf**
  *Women***170 sf**
- *Gathering Space—An area in the open lobby that is a meeting area for groups.*
  800 sf
- *Information Desk/ Reception —A desk dedicated to answering questions, providing literature, and providing assistance to those whom desire so.*
  —this space will be located adjacent or in proximity to the information desk. It will serve a receptionist that will handle patrons who seek the administrators or other needs.

70 sf
TOTAL 1310 sf

Kyle M. Coughlin

Elevated Homes Museum
Program Information

ADMINISTRATION

- Curator—the curator of the museum will have his own office.

100 sf

- Staff Bathroom-unisex bathroom

100 sf

- Offices—these support offices are included to individuals who work under the curator.

64 * 5= 320 sf

- Tickets/Donation—A space dedicated to sale of tickets for admission or donation box or tickets to other services provided such as boat transport, ATV, etc., etc.,

80 sf

- Conference—A conference room used for administration purposes.

150 sf

- Break Areas—break room for employees.

150 sf

- Security—A security office for monitoring of museum safety and security.

100 sf

TOTAL 900 sf

ANCILLARY SERVICES

ESTIMATED GUESS 950 sf

EXHIBITION

- Display Spaces—Internal exhibition space to display smaller scale objects in comparison to a building such as building section pieces, models, and joinery examples of the buildings in the set.

800 sf

Kyle M. Coughlin

Elevated Homes Museum
Program Information

- Interactive Area—This space is for education and recreation. The Interactive Area will give patrons a chance to participate in activities that engage them into a greater appreciation of the building set by allowing them to build or draw elements relevant to these types of constructions showcased.

400 sf

- Reference—this space will house documentation, text, and visual displays that will be available for viewing by the public to gain more information about the building collection as well as contextual information of the surrounding region.

200 sf

TOTAL 1700 sf

SERVICES

- Fabrication Shop—this space will be used by employees for the creation of display cases, custom fabrications, and the repair of damaged building components if within capability of staff. (four employees)

200 * 4= 800 sf

Per 2009 IBC Table 1004.1.1 (p.220)

- Custodial—Standard storage space for Custodian

75 sf

- Records Storage—storage of all business and/or drawings for maintenance to use.

100 sf

- Mechanical & Electrical—general areas that contain access to mechanical equipment and/or electrical panels.

200 sf

- Kitchen—This area will be connected the employee break area and will serve them and the needs of other functions such as caterers.

200 sf

Kyle M. Coughlin

Elevated Homes Museum
Program Information

- Staging—intermediate area for shipments and exhibits to switched out

150 sf

- Dock—loading and unloading area for this entry building

150 sf

- Storage (exhibit)—storage space for exhibits in display areas that are currently not on display.

300 sf

TOTAL 2325 sf

OVERALL TOTAL 6625 sf

GROSS MULTIPLIER x 1.25

GRAND TOTAL 8281.25 sf

SITE

- Maintenance—This area will be primarily dedicated to the upkeep of the grounds (Site) as well as the upkeep of exhibit buildings and entry building.

400 sf

- Paths—TBD when site is determined. Special consideration regarding ADA compliance with all circulation systems. Elevated Walkways might be used on site.

- Playground—Area for recreation that is focused primarily for children.

- Restrooms—Additional restrooms will be provided outside of entry building.

- Performance Space—this space will be located outside and will be a an area that will showcase constructions of different types of elevated homes and structures. These constructions will be temporary but have the possibility of being incorporated on the site as a temporary exhibition.

Kyle M. Coughlin

Elevated Homes Museum
Program Information

- Parking—50 spaces +5 ADA accessible spots

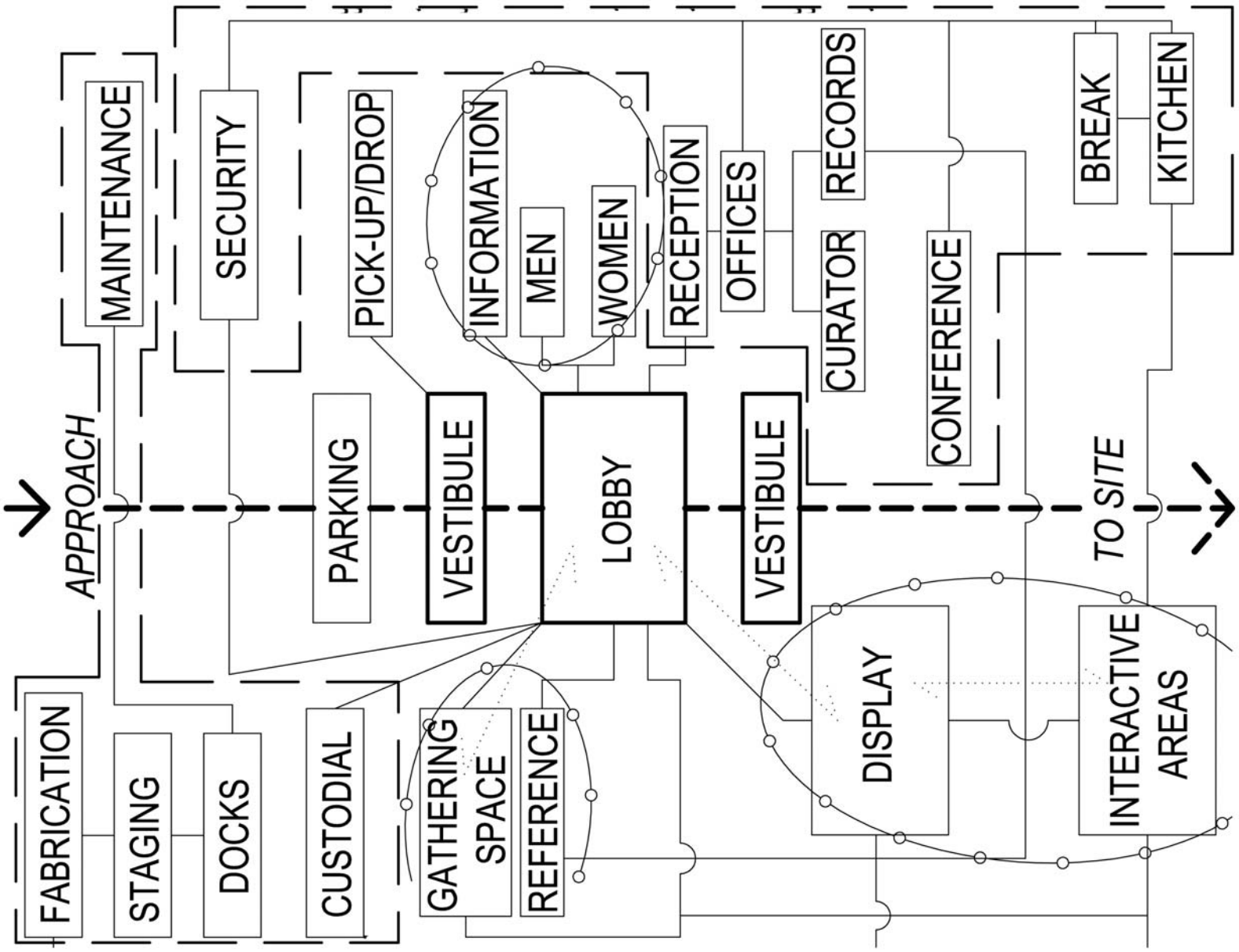
55 spaces *162 sf= 8910 sf

Per 2009 IBC Table 1106 (p.260)

NOTE: Section 1611.1 2009 IBC p.334 for FLOOD PLANS
Section 1613.5(7) 2009 IBC p.357 FOR SEISMIC ZONES

Kyle M. Coughlin

Elevated Homes Program
Diagram



Kyle M. Coughlin

Seeing Religion Through Architecture Open-Air Museum
Program Infomation

Chapels throughout the world have created another sacred space for people to congregate and has allowed them another access point to explore their spirituality. This collection represents contemporary chapels all having an emphasis on the play of light. Which distinguishes them from other chapels. This collection of six chaples are from around the world. Giving an insight of how religion is intetpreted and reflected in architecture. This open air-museum creates the opportunity for individuals to come as one and enjoy the beauty of practice.

The museum will feature, a gallery, education rooms, as well a reception place. Small wedding could take place, allowing for a deeper spiritual connection. Each individual experiences their faith differently, this open- air museum allows for people to encounter that joy by taking on the journey from around the world.

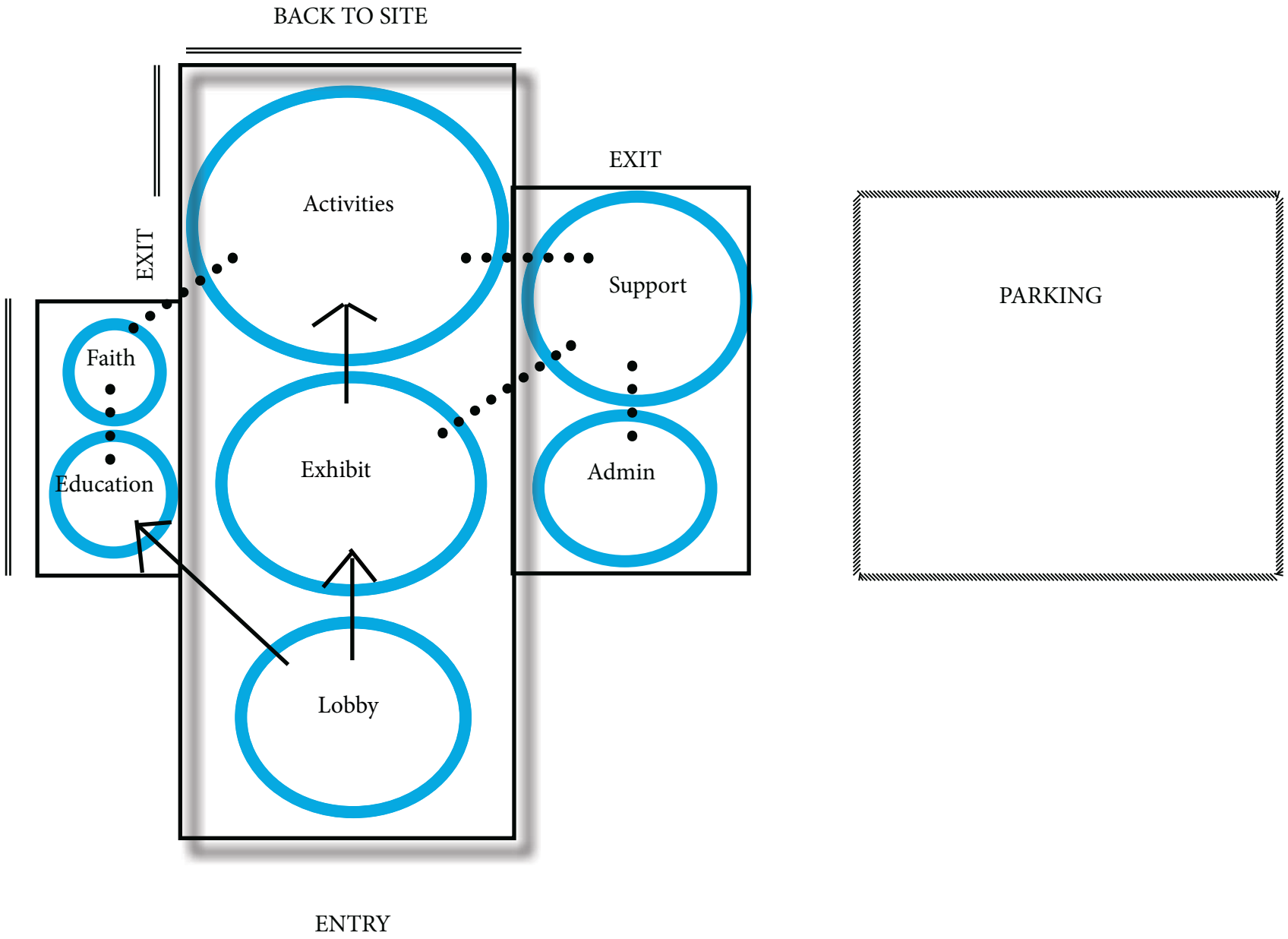
Olivia Diaz

1. Lobby

a. Entry Atrium	50
ADA accessible space with shelter from rain.	
b. Reception Space	150
Inviting entry with direction for your visit.	
c. Men's Restroom	150
ADA accessible space.	
d. Women's Restroom	150
ADA accessible space.	
e. Janitor's Closet	50
Secure storage for cleaning supplies.	
f. Coat Room/Lockers	150
Small space for souvenirs, books, and other marketed merchandise sales.	
g. General Waiting Area	400
This space is designed to be an open area for groups to congregate and plan their experience within the museum.	
Total Square Footage	*1100*

Program Layout

Olivia Diaz



2. Administration

a. Director's Office	100
b. Curator's Office	100
c. Secretary	2@64
Two spaces designed for people to assist the curators with day to day tasks.	
d. Other General Offices	2@100
For other people that are heading various departments within the staff functions.	
e. Records	64
f. General Storage	25
Office supply storage as well as employee records and exhibit records.	
g. Administrative Waiting Area	100
Small waiting room for people waiting to visit one of the administrators within the museum ie. interview candidates, artists, press, or staff.	
h. Break Room```	50
Total Square Footage	*767*

Olivia Diaz

The Administration board will make sure that the place functions properly to make the most of visitors experience.

Seeing Religion Through Architecture Open-Air Museum
Program Information

3. Exhibit

a. Gallery 1000

Display information of the current exhibits on the site. Showcase other contemporary chapels through out the world. Introduce the coming of chapels and their importance to the religion spectrum.

b. Storage 200

Allows for the storage of work, if displays need to rotated or changed.

Total Square Footage *1200*

*4.**Education***

a. Classrooms 2@200

Designate a play for church schools to come in and learn about the museum. Or focus on one of the exhibits and do small projects as part of their tour. Have folding doors, to seperate them into a large and smaller group.

b. Office 64

Allows for someone to focus on this part of the museum and attend the group if they have questions or need assistance.

Total Square Footage *464*

Olivia Diaz

5. Activities Room

a. Multipurpose Room 1000

The space will be utilized for small wedding receptions. Space where visitors will be able to celebrate their new chapter in life.

b. Kitchen 250

FAllow for a place for food to be handle. Space for catering if done.

c. Men's Bathroom 200

ADA accessible space.

d. Women's Bathroom 200

ADA accessible space.

e. Storage 2@ 64

Storage for chairs and tables.

Total Square Footage *1778*

6. Religious Service

a. Reflection Roomm 150

Is a place where one can come and reflect after having experienced their visit to the museum. Calm place for people to recollect their thoughts.i

Total Square Footage *150*

7. Support Services

a. Loading Dock 250
Use for the use for delivery as well for catering services.

b. Receiving Room 200
Allows for the storage of tempoary items while they are deliver to the correct department.

c. Janitors Room 64
Closet provided for the cleanup of accidents and maintain a clean space.

d. Storage 2@64
Additional storage space.

e. Security (control room) 150
Additional storage space.

Total Square Footage *792*

Total Project Square Foot *6251*

Mechanical Space (!5%) of total sf *938*
Gross Total *7189*

Parking+ ADA Space (70)

**Facility must be ADA Compliable*
**Facility must be up to date with the needs and restrictions to the 2009 IBC89*

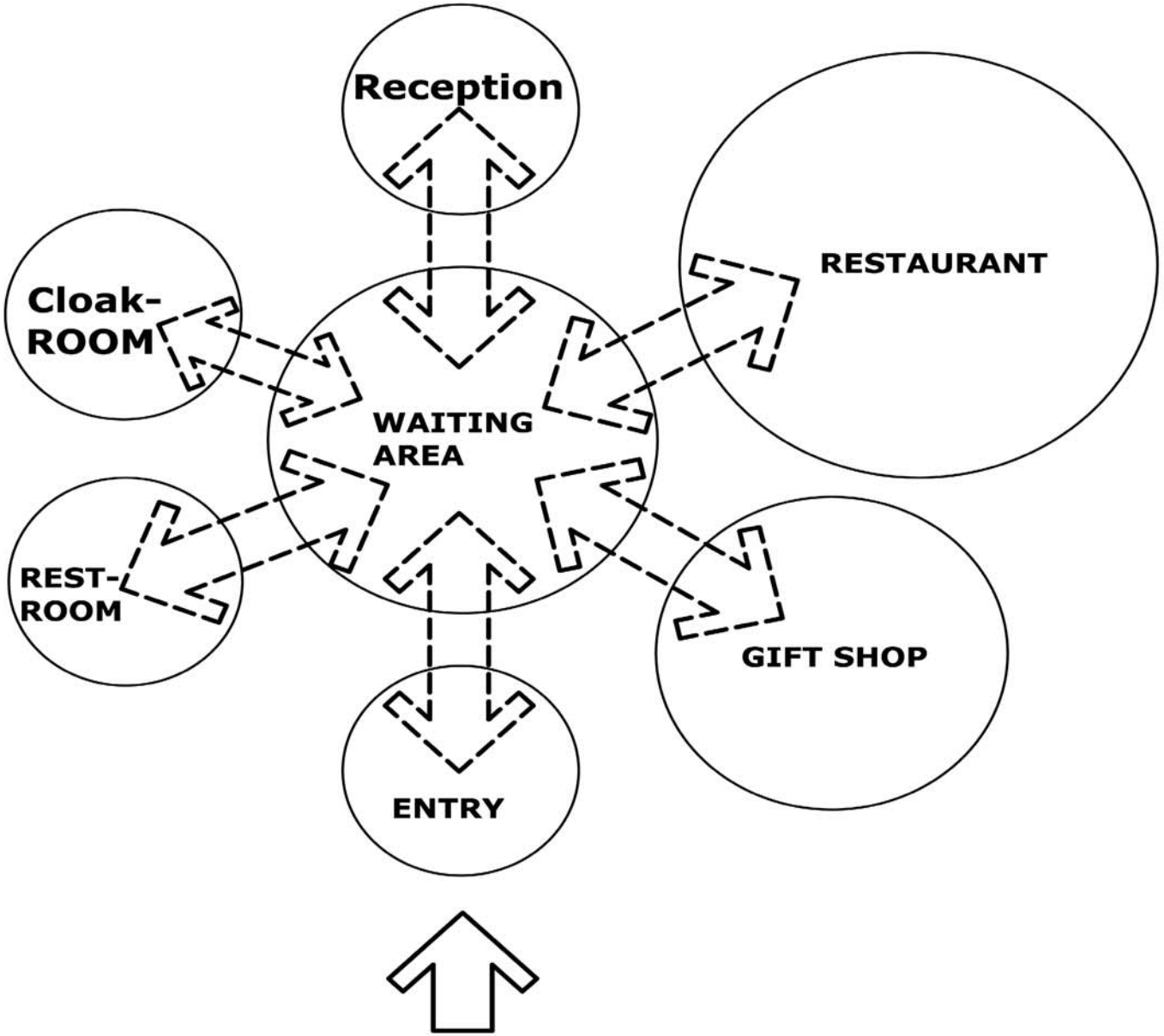
Ronald Greene

Historic Barn Museum
Program Information

Project Overview:
The aim of the project is to design an open air museum located within the Rend Lake region.
The main museum collection will consist of set of historic Barns from the USA and around the world. The barns will be relocated and used as a display for contemporary arts and accessible to the general public. The proposed building will serve as a visitor's center to the museum. It will house a restaurant, gift shop, exhibition gallery, administrative offices and other ancillary spaces.

1.	***LOBBY AREA - ASSEMBLY GROUP A-3***	***SQFT***
•	***Reception Desk***	***50***
Visitors will be able to seek assistance and buy tickets at the reception desk		
•	***Waiting area***	***450***
Seating area for visitors to wait to speak to an assistant or to wait for someone		
•	***Cloak Room***	***80***
This area is provided for visitors to leave their personal belongings if they choose to while exploring the museum		
•	***Gift Shop***	***300***
The gift shop will help to generate revenue for the museum and will sell souvenirs and other merchandise related to the history and culture of the area		
•	***Janitor's Closet***	***50***
Secure storage for cleaning supply		
•	***Rest room (ADA accessible)***	
Male Staff		***150***
Female Staff		***170***
TOTAL SQUARE FOOTAGE		***1250***

Lobby Connection Relationships

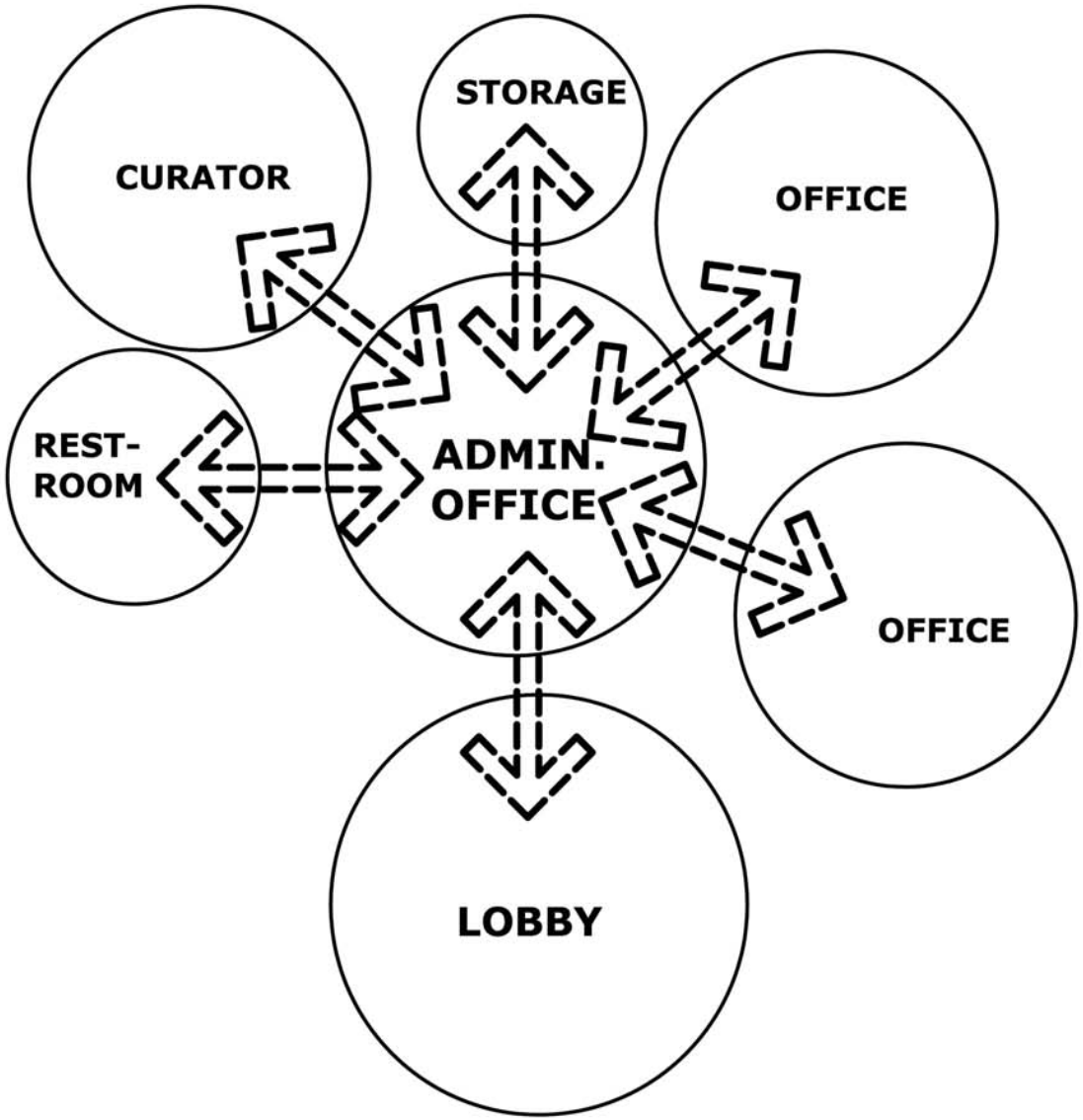


Ronald Greene

Historic Barn Museum
Program Information

2.	*ADMINISTRATION - BUISNESS GROUP B*	*SQFT*
•	*Curator's Office* *The personnel in charge of the museum will have a separate office space*	*100*
•	*General Offices x 3* *Additional office space provided for supporting staff*	*300*
•	*Office Storage Space/supply closet*	*80*
•	*Staff Restroom*	
	Male Staff	*150*
	Female Staff	*170*
•	*Museum Floor Staff Locker Room*	
	Male Staff	*150*
	Female Staff	*100*
	TOTAL SQUARE FOOTAGE	*1050*

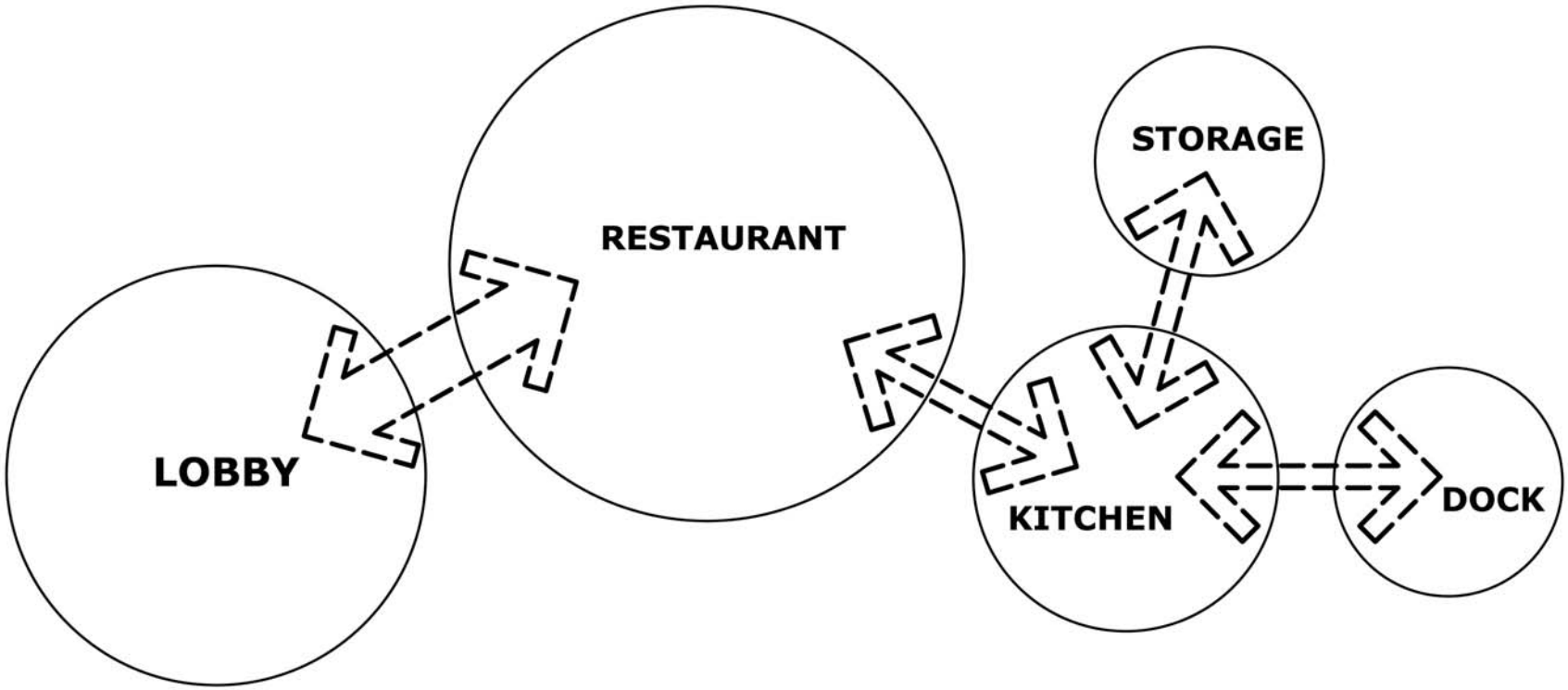
Administration Connection Relationships



Ronald Greene

3. RESTAURANT - ASSEMBLY GROUP A-2	***SQFT***
• ***Dining area - non fixed seating for a maximum***	***1200***
The restaurant is also a significant part of the revenue collection for the museum.	
• ***Kitchen area***	***200***
Most of the food served in the restaurant will prepared on site	
• ***Storage space***	***80***
This storage space is for food and cooking equipment for the restaurant	
TOTAL SQUARE FOOTAGE	***1480***

Restaurant Connection Relationships



Ronald Greene

Historic Barn Museum
Program Information

4. EXHIBITION SPACE - ASSEMBLY GROUP A-3 ***SQFT***

- ***Exhibit Hall*** ***1000***

This space has been provided to give information about

- ***Exhibit Storage*** ***480***

TOTAL SQUARE FOOTAGE ***1480***

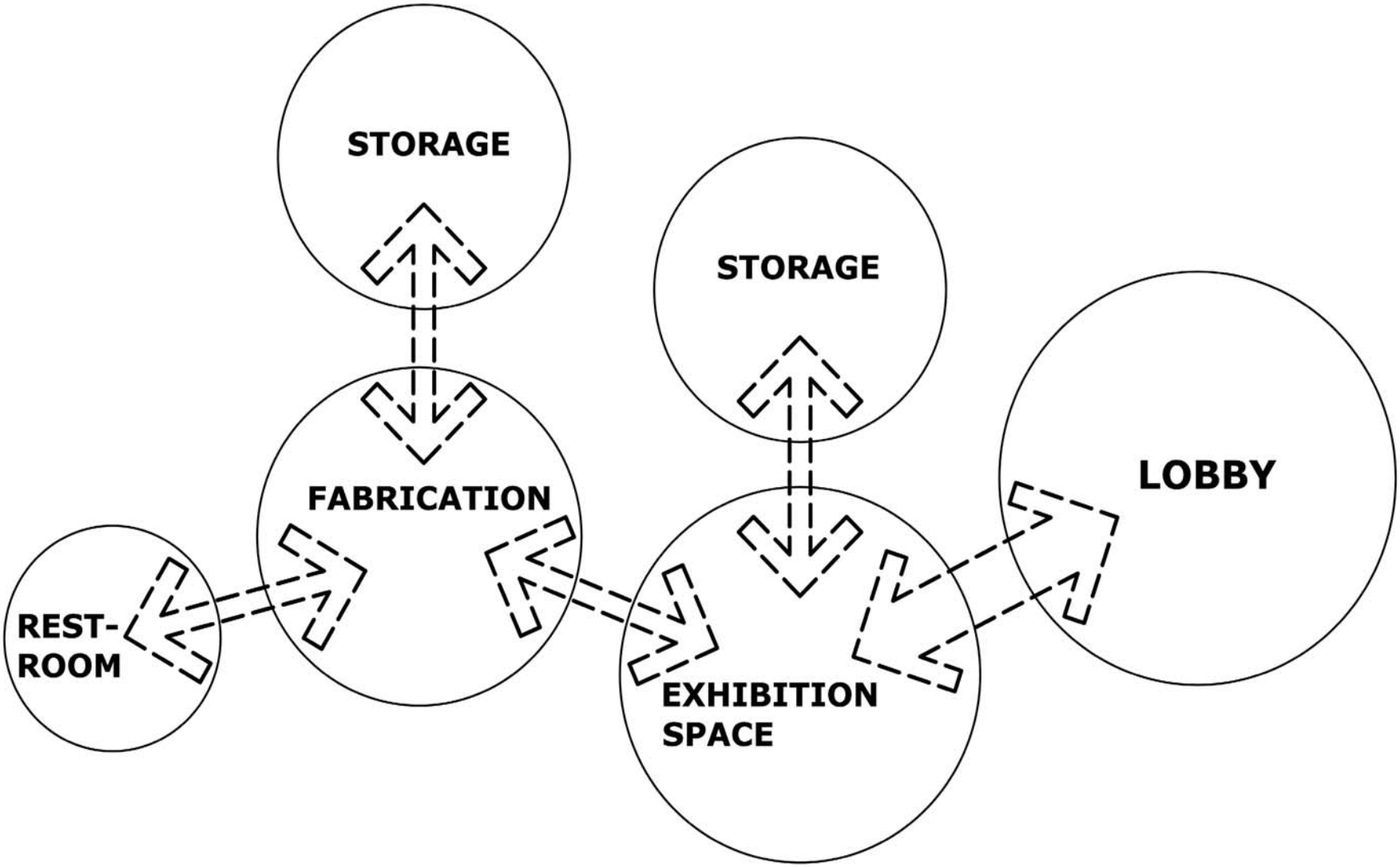
5. FABRICATION SPACE - MODERATE-HAZARD F-1

This will be a separate from the main building and will be used as a workshop for repair work and building cabinets for artifacts.

- ***Work Lab*** ***900***
- ***Storage Space*** ***400***
- ***Restroom*** ***150***

TOTAL SQUARE FOOTAGE ***1450***

Exhibit & Maintenance Connection Relationships



Ronald Greene

Historic Barn Museum
Program Information

7. Ancillary Space

a. Mechanical Space 600
The Mechanical Space is a rough estimate based on 10% of all cumlative square footage.

b. Circulation 600
The circulation space is a rough estimate based on 10% of all cumlative square footage.

8. Site Components

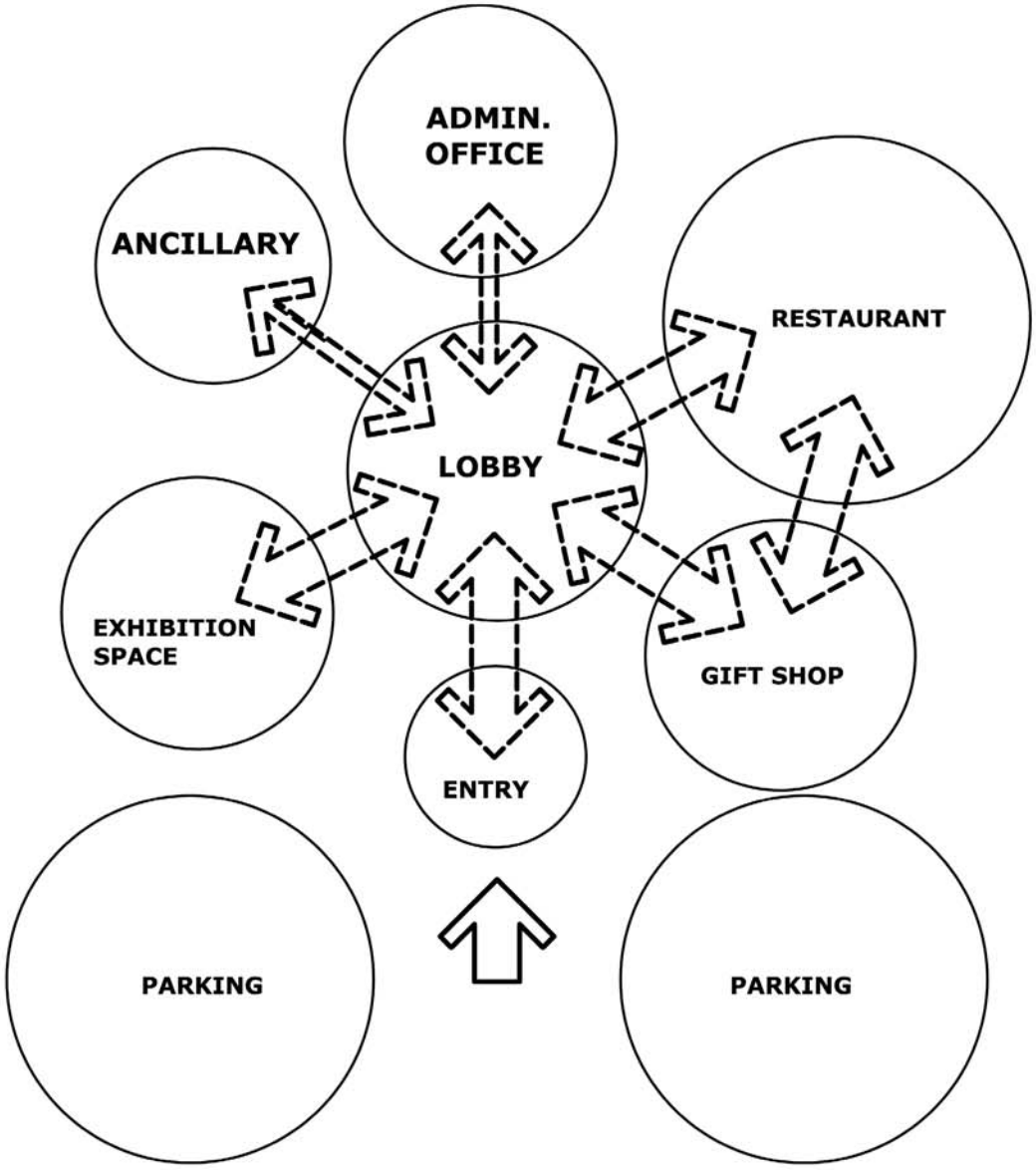
a. Parking
30- 50 spaces will be added + 2 ADA compliant spaces as required by the ADA National Network.

9. Notes

a. All Toilets were calculated using 2009 IBC

TOTAL SQUARE FOOTAGE OF BUILDING ***8050 Square Feet***

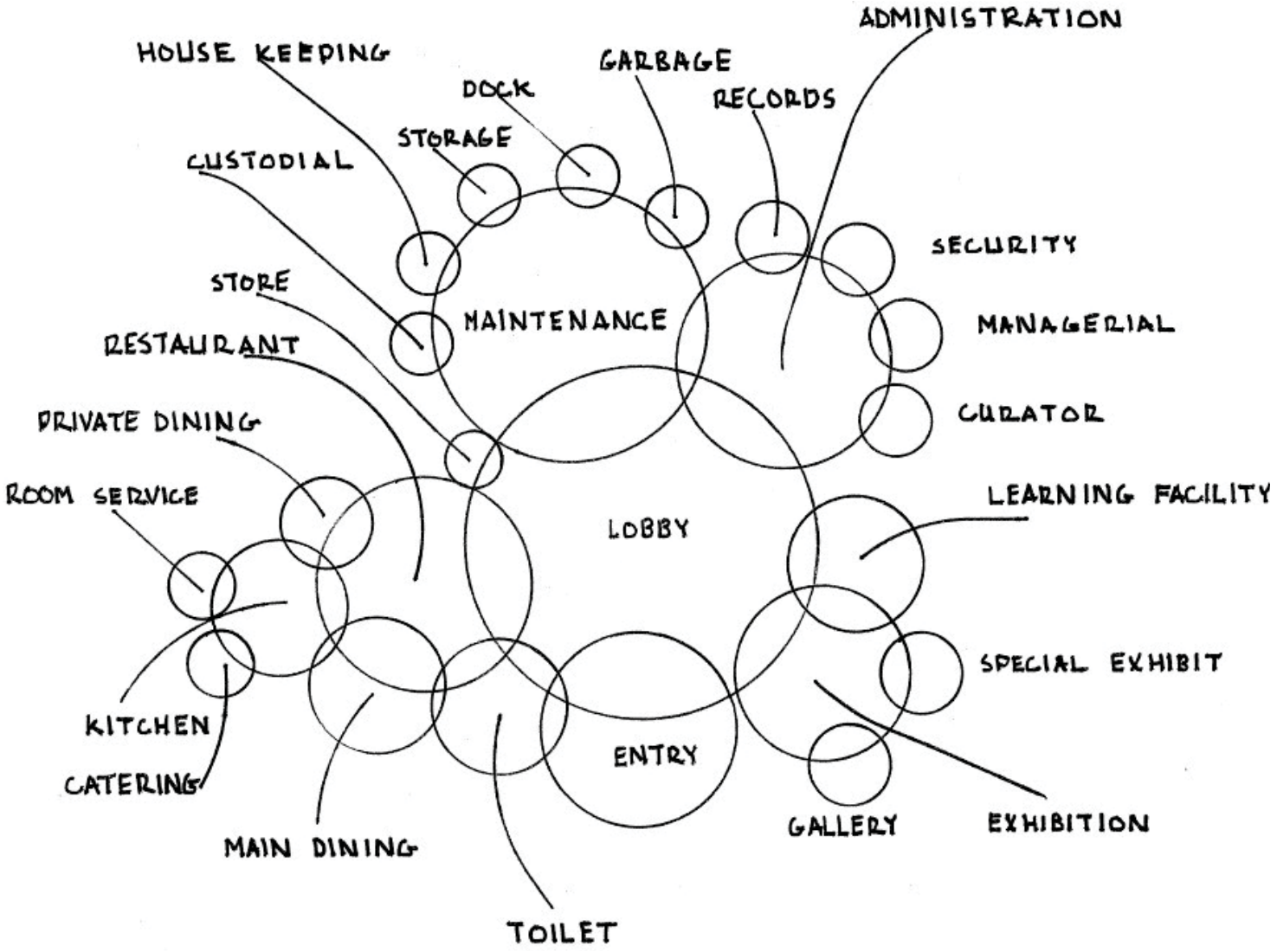
Builidng Connection Relationships



BRUTALIST HAVEN

MUSEUM, BOUTIQUE HOTEL, LEARNING CENTER

Kinports
Program Analysis



Program Overview

Brutalist Haven expands on the sense of security, purpose, longevity, and connection to natural surroundings inherent to Brutalism. There are three main purposes to the facility: museum, hotel, and learning center.

The museum is meant to display a permanent collection, and work done by local and visiting artists. There will be a strong comparative component between ancient and modern art. It would operate three days a week.

The hotel consists of six homes that can be booked three nights a week by the general public and for up to two weeks by visiting artists who would practice their craft during museum operation as a living exhibit.

The learning facility operates to serve children by providing them the opportunity to work with a variety of materials, and learn how these materials were used to make the great works throughout history. These classes are heavily subsidized by other Brutalist Haven operations.

Lobby

Entry Area: 2,000 sf

This is a grand entry with heavy structural elements partially buried in the earth acting as a portal between the outside and the exhibit within. It should demand attention and silence the thoughts of visitors for the moment before entering.

Lobby: 6,000 sf

A large center-span room with a high ceiling, polished concrete, stained concrete floor, exposed ceiling, hidden mechanical systems.

Reception Desk: 500 sf

Split between two functions depending on the day of the week:

Museum Tour Info, Tickets:

Standard museum services such as directions, assistance for impaired, tour schedules, ticketing, general questions, and coat check.

Hotel Check-in, Front Desk Services:

Check-in/out, Keys, Tourist Information, Concierge

Toilets: 500 sf

Required number of water closets/urinals/lavatories as per IBC 2009, enlarged spaces with continued high ceilings.

Subtotal: 9,000 sf

Restaurant

Main Room: 2,000 sf

Bright room accented with art made of soft materials such as wood and canvas, high exposed ceiling, hidden mechanicals, views of natural surroundings, sound insulated from lobby via partition walls

Private Dining: 400 sf

For larger parties of 10 to 20, secondary access from kitchen, able to be partitioned from main area at request, large wooden slab table with accenting chairs, high exposed ceiling, hidden mechanicals, large soft light chandelier

Kitchen: 1,500 sf

Split between three functions depending on the day of the week:

Restaurant:

Standard restaurant services during all restaurant hours

Catering:

Indoor/outdoor catering for events

Room Service:

24 hour room service when operating as a hotel, limited menu after restaurant hours

Subtotal: 3,900 sf

Exhibition

Gallery: 4,000 sf

Center-span, high exposed ceiling, hidden mechanicals, indirect natural light only, track lighting, humidity controlled, minimal partitions, emphasis on contrast between classical and modern art in permanent sections

Special Exhibit: 750 sf

Design showcases a central piece via terracing with supporting area for complimentary work, continued high ceilings

Subtotal: 4,750 sf

Store

Subtotal: 1,000 sf

In lieu of standard gift trinkets this will sell local and visiting artist work (originals and replicas), and serve as a place to order custom work by artists.

Learning Facility

Classrooms:

Subtotal: 1,000 sf

Heavily subsidized classes in clay, metal working, painting, drawing, photography, and art history for children

Maintenance

Custodial: 500 sf

Standard cleaning services, more emphasis on concrete specific machines and chemicals

House Keeping: 500 sf

Standard hotel cleaning services such as laundry operated on hotel days only

Storage: 800 sf

Freight, raw materials, non-perishable food supply excess

Dock: 400 sf

Single dock for supply delivery and trash pickup

Garbage: 200 sf

Sealed dumpsters to prevent odors escaping, staff not required to leave structure to deposit waste

Subtotal: 2,400 sf

Administration

Curator Office: 1,000 sf

Includes office space, sealed climate controlled work rooms for restoration and maintenance of art, limited fabrication shop

Managerial: 1,500 sf

Accounting, finance, general manager(s), public relations, member relations

Security: 500 sf

Standard compliment for facility of this size including CCTV, guards, technicians

Records: 200 sf

Minimal records as primary records are all digital now, offsite backup

Subtotal: 3,200 sf

Mechanical 28% facility sf

Hidden within superstructure via hollow core concrete ceiling beams

Circulation

Public Spaces: 33%+ of space sf

Private Spaces: 20%+ of space sf

Transportation

Parking:

Underground, one way isles, stalls adequate for 75% of building maximum occupancy, secured

Bus Area:

Underground, one way road, parallel parking, room adequate for tour buses with capacity of 40% of building maximum occupancy

Walking Paths:

Once beyond the building there is no motorized vehicle traffic, paths take organic routes based on calculated walking routes

Total: 22,350 sf

Haoyang Li

Opening Air Multi-Function Museum
Program Information

Program Category

- **Visitors Section**
  - Exhibition Area → Main Exhibition, Outside Exhibition Storage
  - Service Area → Entry Vestibule, Lobby, Cloak Room Restaurant, Gift Shop, Restroom
  - Education Area → Library, Study Room
- **Staff Section**
  - Collection Area → Collection Storage, Workshop Temporary Collection Storage
  - Office Area → Office Room, Staff Lounge, Anteroom Conference Room, Control Room

Outdoors Space Plaza, Parking lot, Plat, Garden on the top

Program Details

•Visitors' Section 515m²(5543 sf)

1. Exhibition Area Totally 200m²(2152 sf)

Main Exhibition 100m²(1076 sf)

Temporary Exhibition

Open space, use temporary wall to separate the different part of the exhibition. When set the wall should follow the location of the columns. The windows should have curtain to avoid the collections damaged from sunlight.

Outside Exhibition 50m²(538 sf)

Should near the storage. Make it easy to transport the collections. Make sure to use the shadow to


Haoyang Li

make the apace of exhibition feel comfortable.

Storage 50㎡(538 sf)

Visitors could not go to the storage. The storage should near the exhibition. Use the color or materials to hide the door of storage.

2. Service Area Totally 205㎡(2206 sf)

Entry Vestibule 10㎡(107 sf)

ADA accessible spaces with overhang to protect from elements with a drop of. Particular designed entrance to make visitors interested and feels welcome.

Lobby 25㎡(269 sf)

Security Check
Information Desk

Include some seats for visitors to relax. Make sure there is enough space for visitors to wait and get information from the front desk.
Security Check should be a small walk through metal detector to make safety inside. And service with officers. Offer the information service when visitors need help or feel confused. When the collections need tickets, sell the ticket.

Cloak Room 5㎡(53 sf)

For visitors' convenience, keeping their personal belongings. Also service for some visitors' personal belongings have problem with the security check.

Restaurant 50㎡(538 sf)

Located outside of the exhibition area. Should have a entrance face to the outside.

Gift Shop 35㎡(376 sf)

Should connect the exhibition and the lobby.

Haoyang Li

Opening Air Multi-Function
Program Information

Restroom*2 80㎡(860 sf)
The availability of public ADA accessible restrooms is required.

3. Education Area Totally 110㎡(1184 sf)

Library 60㎡(646 sf)
Separate with the exhibition area. Use different entrance.

Study Room*2 50㎡(538 sf)
Connect to the library. Make it away from the crowed visitors. Keep quiet.

•Staff Section 245㎡(2637 sf)

1. Collection Area Totally 115㎡(376 sf)
Collection Storage 50㎡(538 sf)
Store for temporary unused collections. Keep the room clean and dry. Good for keeping collections.

Temporary Collection Storage 30㎡(322 sf)
Store for upcoming collections. And also for change the on show collections.

Workshop 35㎡(376 sf)
Could offer the copy, record, framed, simple repair and print function.

2. Office Area Totally 100㎡(1076 sf)
Away from the visitors' section, use a different entrance from the visitors' entrance.

Office Room*2 20㎡(215 sf)
Should easily to enter the exhibition area.

Opening Air Multi-Function Museum
Program Information

Haoyang Li

Staff Lounge 20㎡(215 sf)

Conference Room 40㎡(430 sf)

Prepare for business talk, official visit. Easily go to the exhibition.

Control Room 20㎡(215 sf)

Record from the camera in the exhibition. Control air-condition, water and electricity.

•Outdoors Space

Use the roofing space as a path connect to the ground, follow topography to make building have different level. Visitors can from the low level to the top of building. And from the Second (or higher) level visitors could go outside to the ground. Make the museum is not only a museum, but also a beautiful path or park.

Plaza

Located in front of the main entrance. Connect to the outdoor exhibition. With the roofing space together is an ups and downs plaza.

Parking lot

Separate the visitors and staffs. Lead to different entrance.

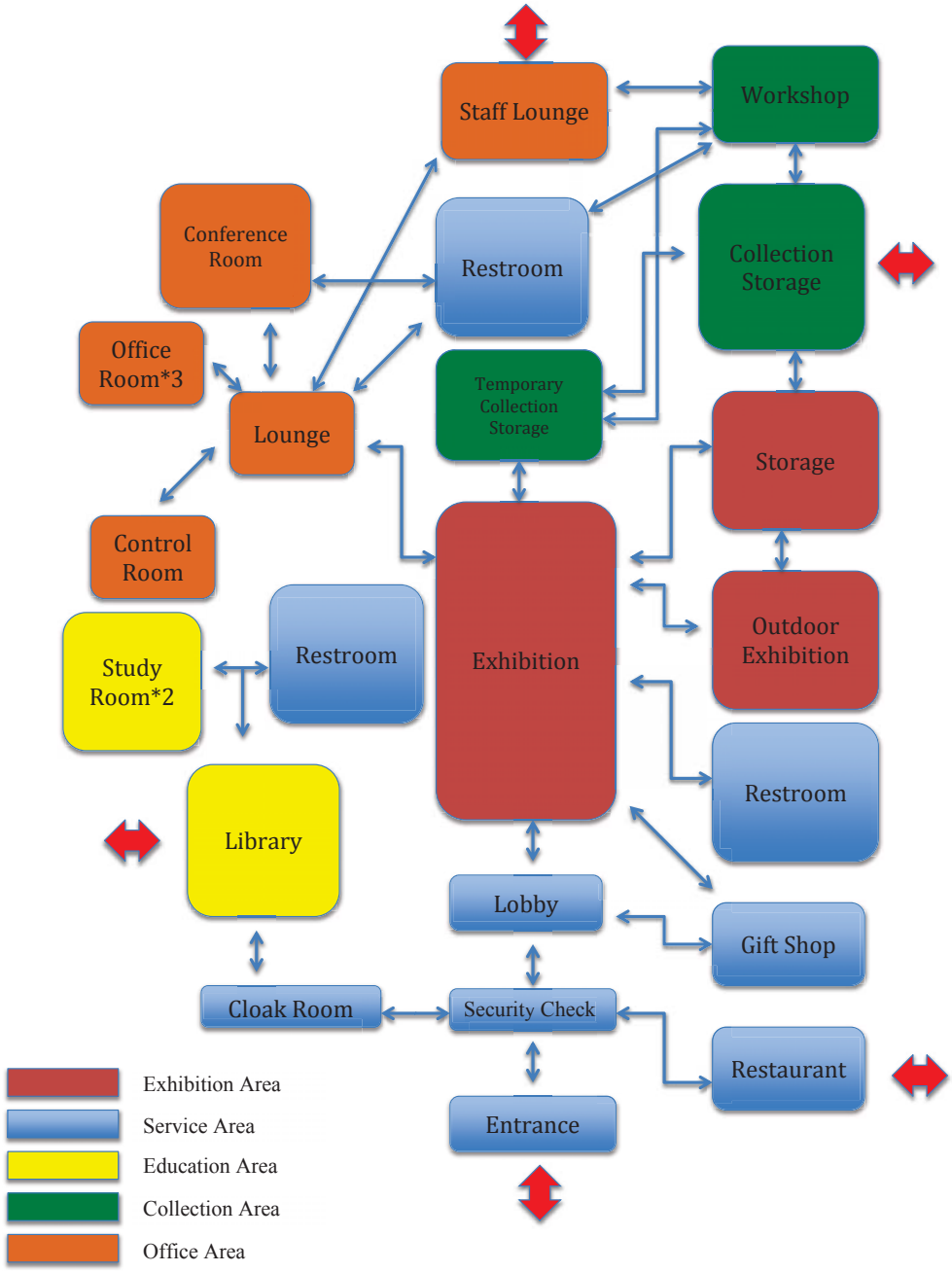
Plat

Face to the river. Have good view. Connect to the Roofing space.

Garden on the top

Use the roofing to make the small garden. Surround by the green roofing.

Program Diagram



Richard Chase Master

Geometric in structure
Program Information

Introduction & Overview: The purpose of an open air museum is to showcase a set of buildings that have some relation to each other. This relationship can be very obvious or very subtle. In this particular project we chose five to seven different buildings located all around the world that had some connection. The buildings needed some sort of regional connection and would need to be placed in a different region, yet still keep its regional connection. To go along with these buildings a "welcome center" will be designed to tie all the buildings together and also form as the entrance to the museum. This building will house the extra needed functions of the museum and be a focal point of information.

1. Lobby

a. Vestibule 50
ADA accessible, break from outdoor to indoor.

b. Waiting Area 700
This is a place people first enter to find out where to go or wait for people. There should be some type of entertainment like artwork or different domes just on display and hosts the following:
-Reception Desk/Information Center: Maps of site and gives assistance to people who are trying to find specific locations or activities
-Sitting Area: area to wait for the rest of the party or just to look at the different domes on display
-Security Checkpoint: a stop to check bags and other items not allowed in museum.
-Coat/Bag check: place to store coats and bags while browsing the museum

c. Men's Restroom 150
ADA accessible space.

d. Women's Restroom 150
ADA accessible space.

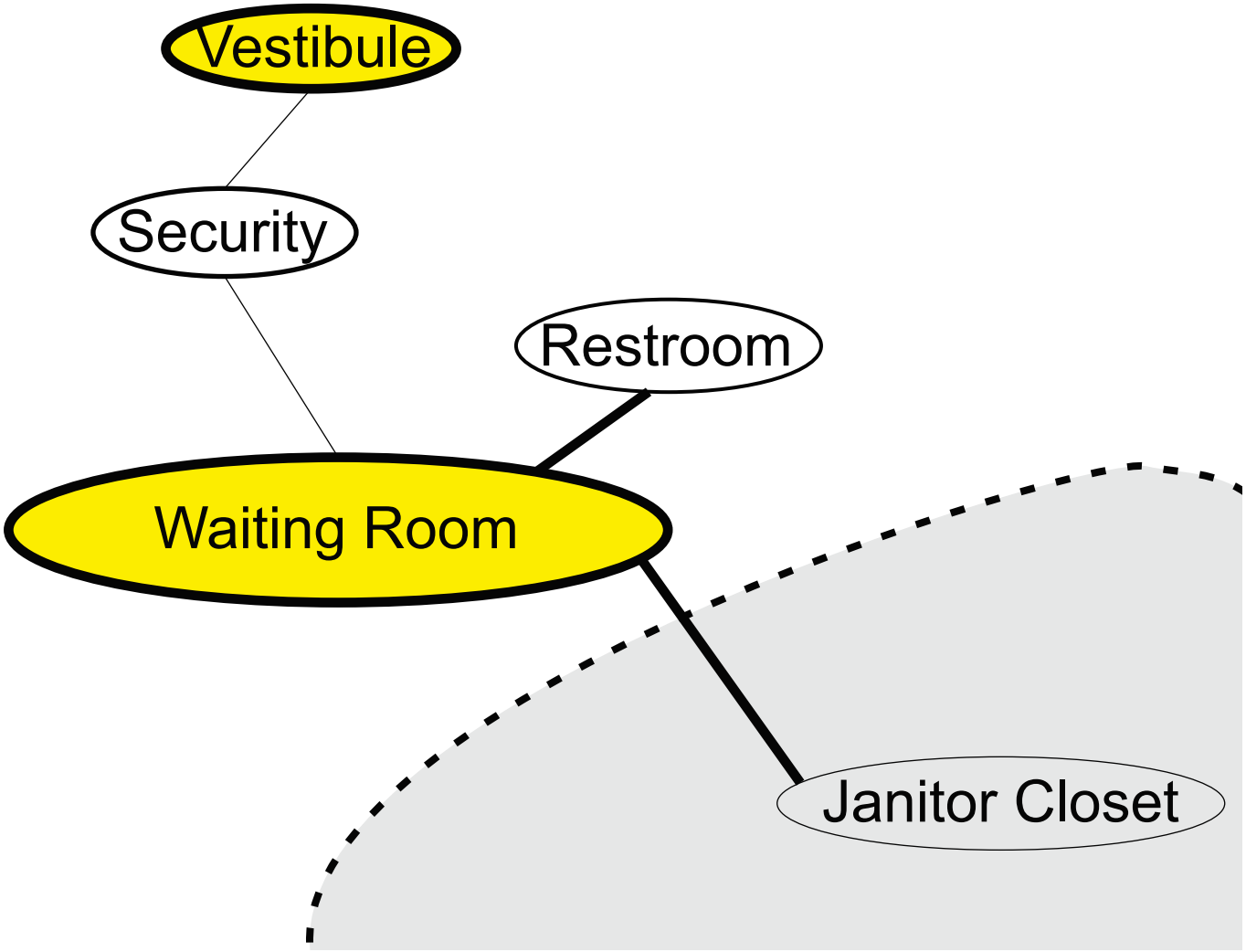
e. Janitor's Closet 50
Secure storage for cleaning supplies.

f. Gift Shop 300
Place to buy small dome kits, books, other trinkets

Total Square Footage *1400*

http://www.pinterest.com/pin/228557749812181975/

Lobby Connection Relationships



Richard Chase Master

Geometric in structure
Program Infomation

2. Exhibit

a. Display 900
a visual description of the site and relationship between the 6 buildings and how they connect to the placement on the site. Also a display, that is constantly changing, of Domes around the world.

b. Interactive Learning 500
Teaching of Geodesic Dome structure and actual building of paper Geodesic Domes to give a hands on approach to learning.

c. Theater 500
Gives a visual movie of the history of Geodesic domes and a contruction of a dome.

d. Storage 450
A place to store past exhibits or artifacts before going on desplay

e. Vestibule 50
connecting the storage and the work shop to not contaminate artifacts in storage

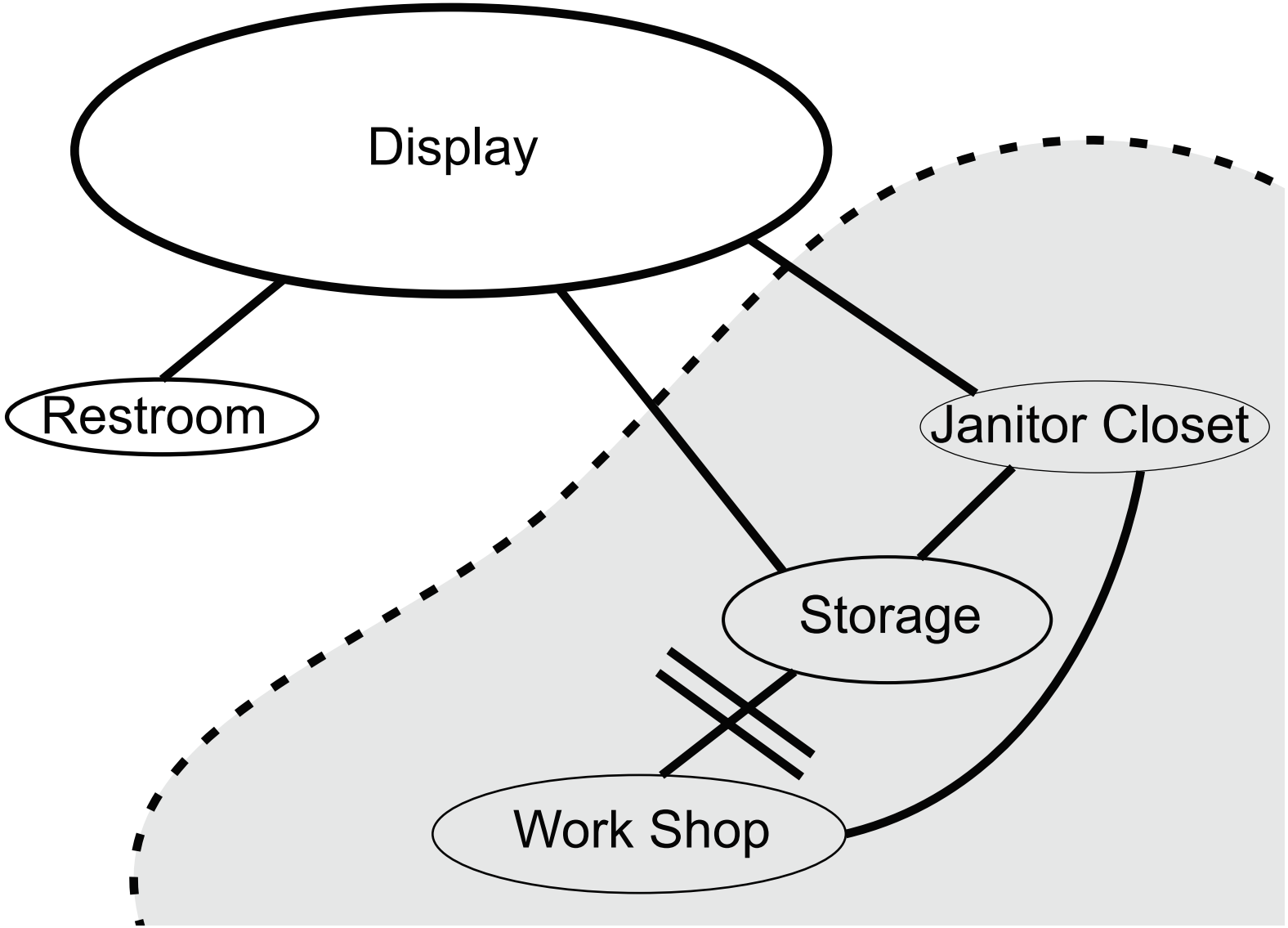
f. Work shop 300
Space to work on artifacts that need repairing or to construct the exhibit

g. Janitor's Closet 50
place to store cleaning equipment

Total Square Footage *2,750*

http://www.architecture-buildings.com/post/museum-liaunig-in-neuhaus-carinthia-austria-by-querkraft/

Exhibit Relationship Diagram



Richard Chase Master

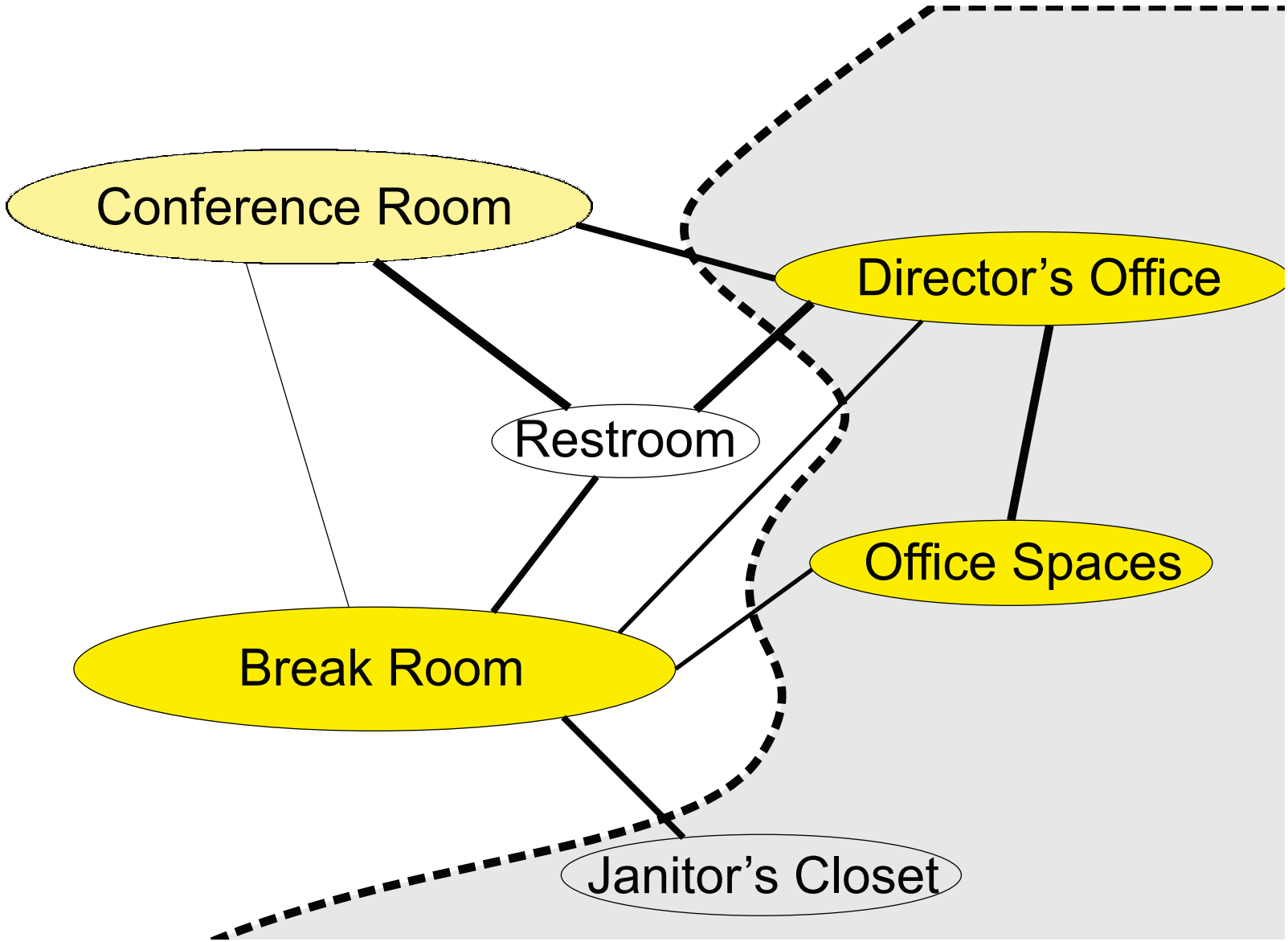
Geometric in structure
Program Information

3. Administration

a. Director's Office	250
b. Secretary	100
c. Other General Offices	5@100
d. Records	100
e. Office supply Storage	50
f. Break Room	400
g.Conference Room	300
h. Restroom	60
I. Janitor's Closet	50
Total Square Footage	*1,810*

http://www.bing.com/images/search?q=Office+spaces+for+museum&FORM=HDRSC2#view=detail&id=4F79DFAF730C44B940931061
50B648F7AE394278&selectedIndex=1

Exhibit Relationship Diagram



Richard Chase Master

Geometric in structure
Program Information

4. Shipping & Receiving

a. Loading Dock	250
b. Receiving Room	150
Room to distrubute the shippment to different departments or storages.	
c. Restroom	80
d. General Storage	350
For other people that are heading various departments within the staff functions.	
e. Janitor's Closet	50
Total Square Footage	*880*

http://www.progressparkbusinesscenter.com/wst_page4.php?idx=14&file=images/Loading_Dock.jpg&&ID2=wToEq2

Geometric in structure
Program Information

Richard Chase Master

5. Maintenance

a. Site Workshop	450
Space provided for the maintenance on the buildings.	
b. Grounds	200
Space provided for the maintenance of lawn care/landscaping.	
c. Restroom	80
d. Security	200
Control center of the museum's security and monitoring survalence.	
e. Janitor's Closet	100

Total Square Footage	*1,030*
Total Square Footage of building	*7870*
Mechanical space	*787*
Total building square footage	***8,657***

http://www.bing.com/images/search?q=Security+room&qpvt=Security+room&FORM=IGRE#view=detail&id=5B87412D0C53C1C2D48728FC1B229AEA5B7969C6&selectedIndex=1

Richard Chase Master

Geometric in structure
Program Information

6. Site

a. Parking

Needs parking for each building in the set as well as the welcome center

b. Restrooms

Already built bathrooms around the site, some are needed with new areas

c. Geodesic Domes

-PlayGround: monkey bars/jungle gym with tryangles of different size different colors to teach kids the elements of the geodesic structure

-Canopies: profides a meeting area, or picnic spot to enjoy the site as well as look at the different Domes.

d. Transportation

-Bike rental/share

-bike/car paths to move freely through site

http://1000awesomedized.blogspot.com/2011/06/990-getting-first-parking-spot-of.html

Geometric in structure
Program Information

Richard Chase Master

7. Building Set

a. School Dome:
Rental housing/hotel

b. Bucky Dome
Retal housing/hotel

c. Meeting Dome
Bar, venue, cafe

d.Greenhouse
Entryway/vestibule housing plants grown in its own region

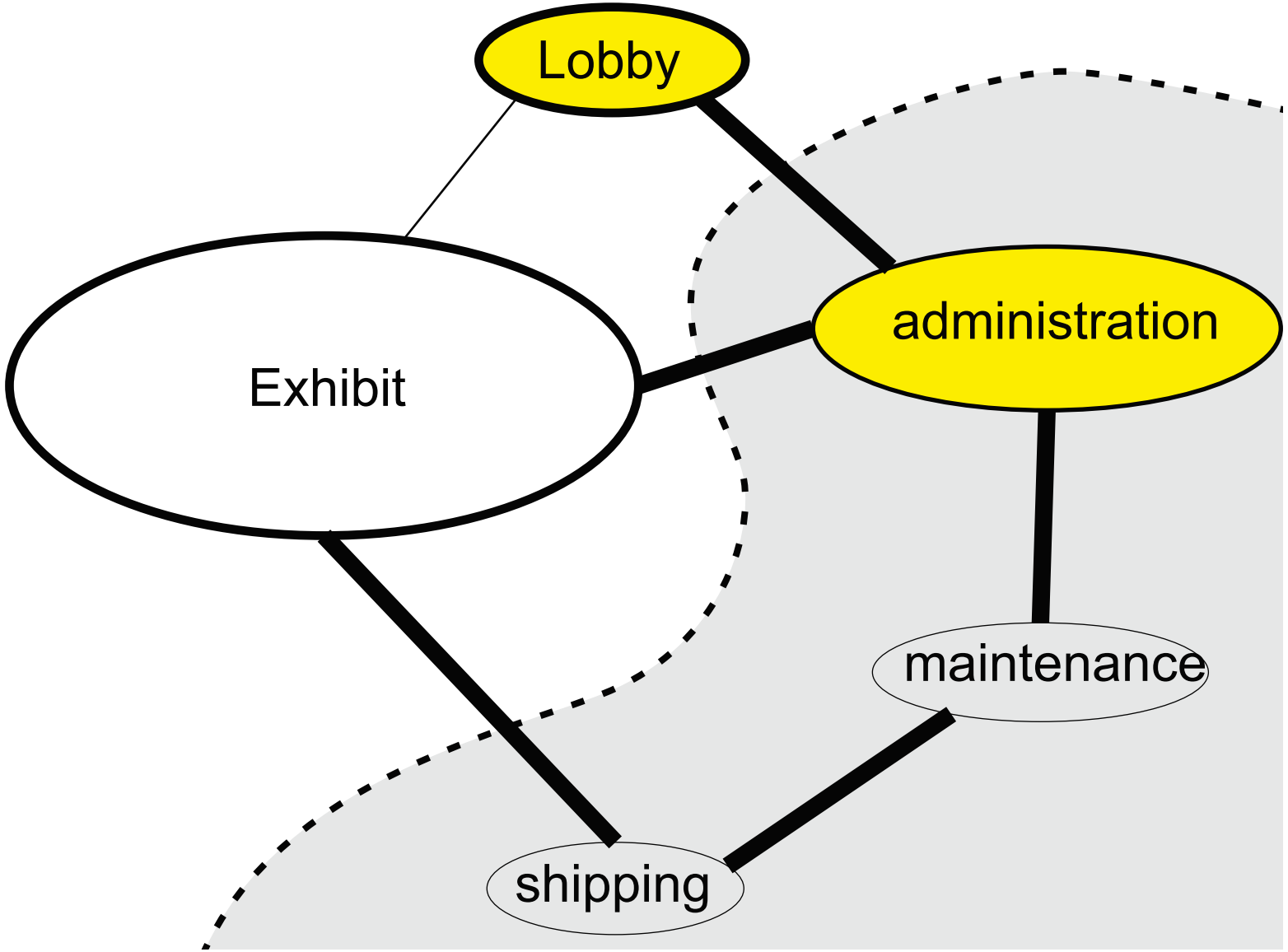
e. Bubble H
Concert venue/environmental display

f. South Pole
Structural Element, Sculpure display

http://www.goodshomedesign.com/denmarks-uniquely-shaped-geodesic-dome/

Geometric in structure

Richard Chase Master



Ryan Northcutt

Joinery in Vernacular Architecture Open Air Museum
Program Information

Introduction and Overview: In an exploration of architecture, The Joinery in Vernacular Architecture Open Air Museum demonstrates architectural tectonics and its base of four elements that make up a structure. Through the exploration, key points of regionalism will be displayed, tying together the tectonic architectural language and the regionalism of vernacular architecture.

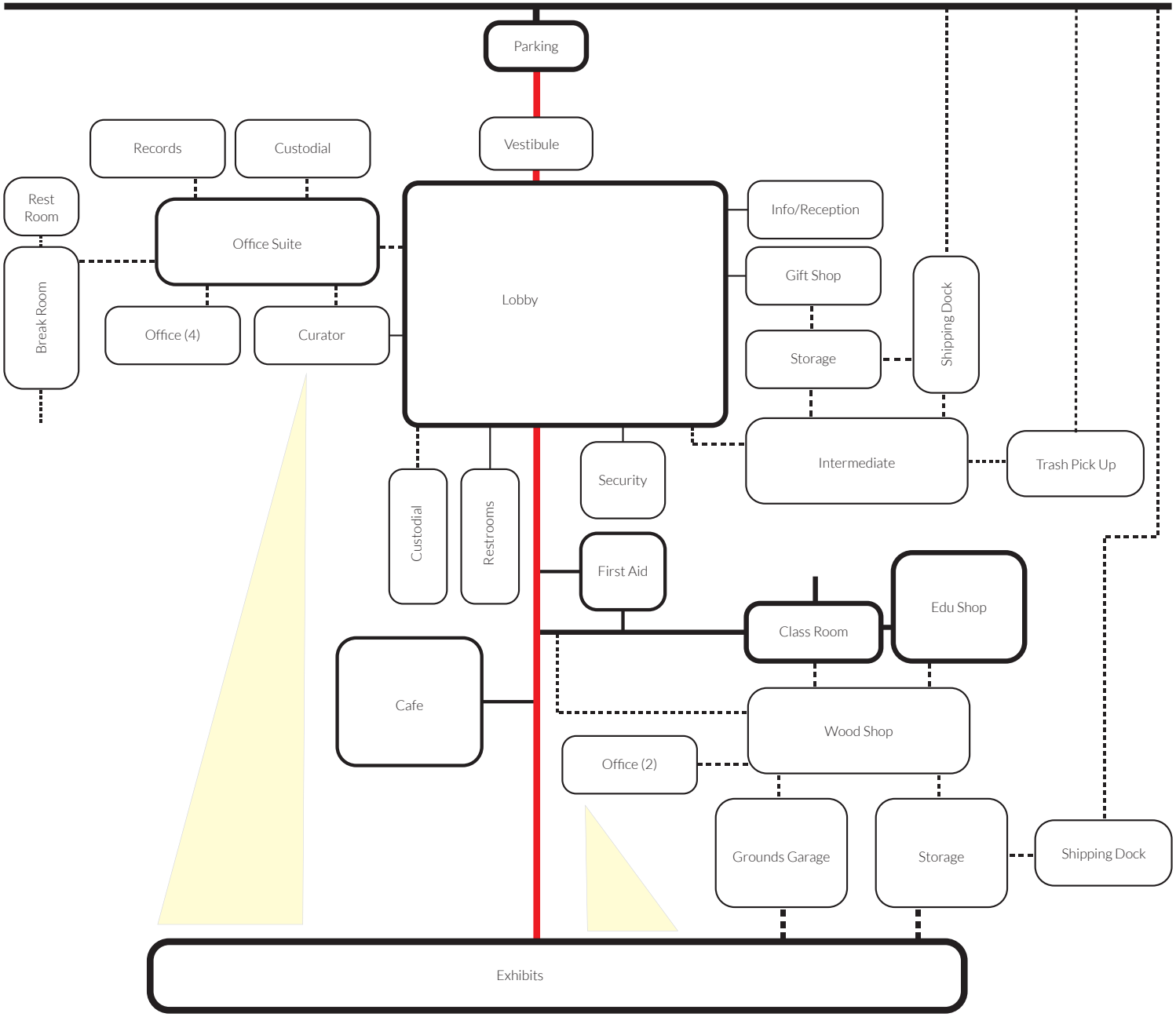
This museum will be viewed not only as a display of architecture that exist around the world, but as an educational and informational body. Three portions of the museum will guide guest through the experience of historical innovation. The fuction of this museum is to educate guest through a building process. Each guest is entitled to the opportunity to take part in the building process of each piece of structure that exist on site. This creates a dynamic museum and allows the user to create their own educational experience as they put forth time to assembling the structures. With this dynamic museum, a rotation of existing, partial and demolished structures will need to be established in order for proper visitation and interest can be kept in the museum.

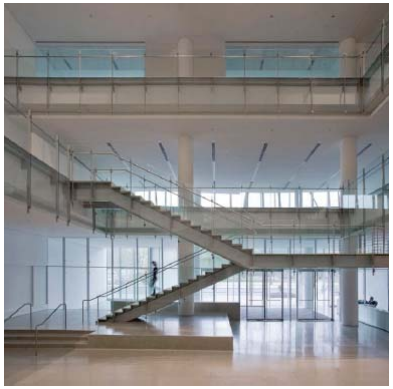
Parking	**sqft.**
standard parking space	
ADA accessible space	
bus/ truck/ RV space	
transportation drop off/ pick up	
Lobby	
vestibule -ADA accessible space with overhang to protect from elements	60
circulation space -Inviting space with room to view displayed information and artwork	1000
information/ reception desk -attends to guests with information and guidance to museum	250
gift shop -items, books and art for guests to purchase	400
restrooms (male and female) -ADA accessible with compliance to facility requirement codes	400

custodial closet -lobby custodial closet for supply and storage of cleaning items		50
security office -space for security officer to be positioned for watching video surveillance and work		200
	Total	**2360**
Administrative Office Suite		
curator office -space for curator of the museum with view of grounds. includes desk, wall space, and small filing cabinets		300
offices (4) -space for employees. includes desk, wall space and small filing cabinet		250
records storage -storage space for records of museum and other information		200
employee break room -gives employees a place to break, eat and rest throughout the work day		200
employee restrooms (2) -private restrooms for museum employees. ADA accessible		100
custodial space -office space custodial closet for supply and storage of cleaning items		50
	Total	**1100**
Intermediate Space		
circulation space - space designated for transportation of gift shop items and art work for lobby. space is located directly off of lobby space, adjacent to the office suite.		300
shipping and receiving dock -dock for shipments of merchandise,food , artwork or other items for the museum		500
storage room -room designated to store stock of gift shop merchandise and other items		400
trash pick up -space for trash bins and pick up		500
	Total	**1700**
Work Shop		
classroom -educational setting for wood shop, lessons, movies, or meetings		600

education wood shop - wood shop for guests to take woodworking seminars and classes. includes work space, machine space, tool storage and wood storage.		600
fabrication wood shop -employee wood shop for fabrication of exhibits and art. includes work space, machine space, tool storage and wood storage.		750
wood shop storage -storage and staging for exhibits and art		1000
grounds garage -space for equipment for exhibit transportation and grounds keeping		2000
offices (2) - employee offices including desk, wall space, and filing cabinet		250
loading dock -loading dock for shipments of lumber and other parts used for the exhibits		500
	Total	**5700**
Cafe		
dining -dining room for guest to eat		500
food storage -dry storage, cold storage and freezer storage		200
kitchen -food prep and cooking		300
	Total	**1000**
First Aid		
exam room -room for patient care		400
restroom -specialty restroom for first aid patient use only. ADA accessible		100
	Total	**500**
Museum Entry Building Total Square Footage		**12360**
		x
All spaces are accounted for mechanical equipment and circulation space. 30% is added to the total square footage of the facility.		**35%**
	Program Total	**16686**

Space Relationship Diagram





Don Olsen

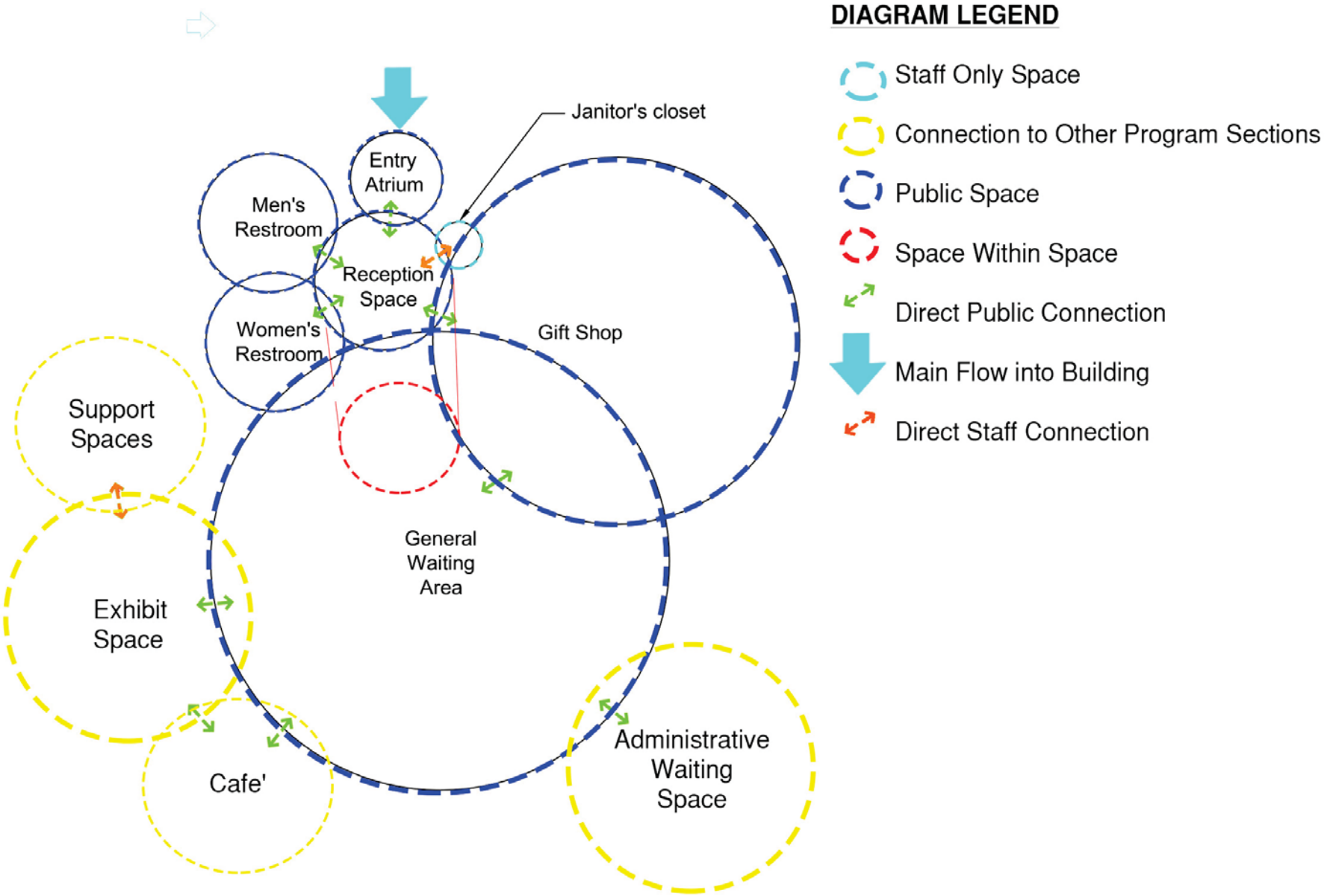
Elevated Life Tree House Museum
Program Information

The Elevated Life Tree House Museum is one that envisions a community of both children and adults that are inspired by the whimsical nature of a tree house. Our goal is one of exhibition, inspiration and education on tree houses and the wonder they excite in people. The museum will feature a set of six tree houses from various parts of the globe and a number of exhibits of tree house art, models, and sculptures. The six featured tree houses will be used as temporary guest housing and art studios for a number of artists who will be creating pieces to be displayed during their time with Elevated Life. Elevated Life will also host a number of tree house workshops teaching both adults and children safer building practices, and methods to help create their own elevated experience. Ultimately our goal is to inspire more people to experience a view from above and feel the magic that is a tree house. The site location for the museum is part of Wayne Fitzgerrell State Park and is close proximity to Rend Lake Resort & Restaurant as well as Rend Lake College.

1. Lobby

a. Entry Atrium	100
ADA accessible space with shelter from rain.	
b. Reception Space	150
Inviting entry with direction for your visit.	
c. Men's Restroom	150
ADA accessible space.	
d. Women's Restroom	150
ADA accessible space.	
e. Janitor's Closet	50
Secure storage for cleaning supplies.	
f. Gift Shop	400
Small space for souvenirs, books, and other marketed merchandise sales.	
g. General Waiting Area	500
This space is designed to be an open area for groups to congregate and plan their experience within the museum.	
Total Square Footage	*1500*

Lobby Connection Relationships



Don Olsen

Elevated Life Tree House Museum
Program Information

2. Administration

a. Curator's Office	100
b. Assistant Curator's Office	100

These two offices are intended for people working to keep new artists and new exhibition displays fresh for public viewing and will oversee the day to day operations.

c. Secretary	2@64

Two spaces designed for people to assist the curators with day to day tasks.

d. Other General Offices	2@100

For other people that are heading various departments within the staff functions.

e. Records	64
f. General Storage	25

Office supply storage as well as employee records and exhibit records.

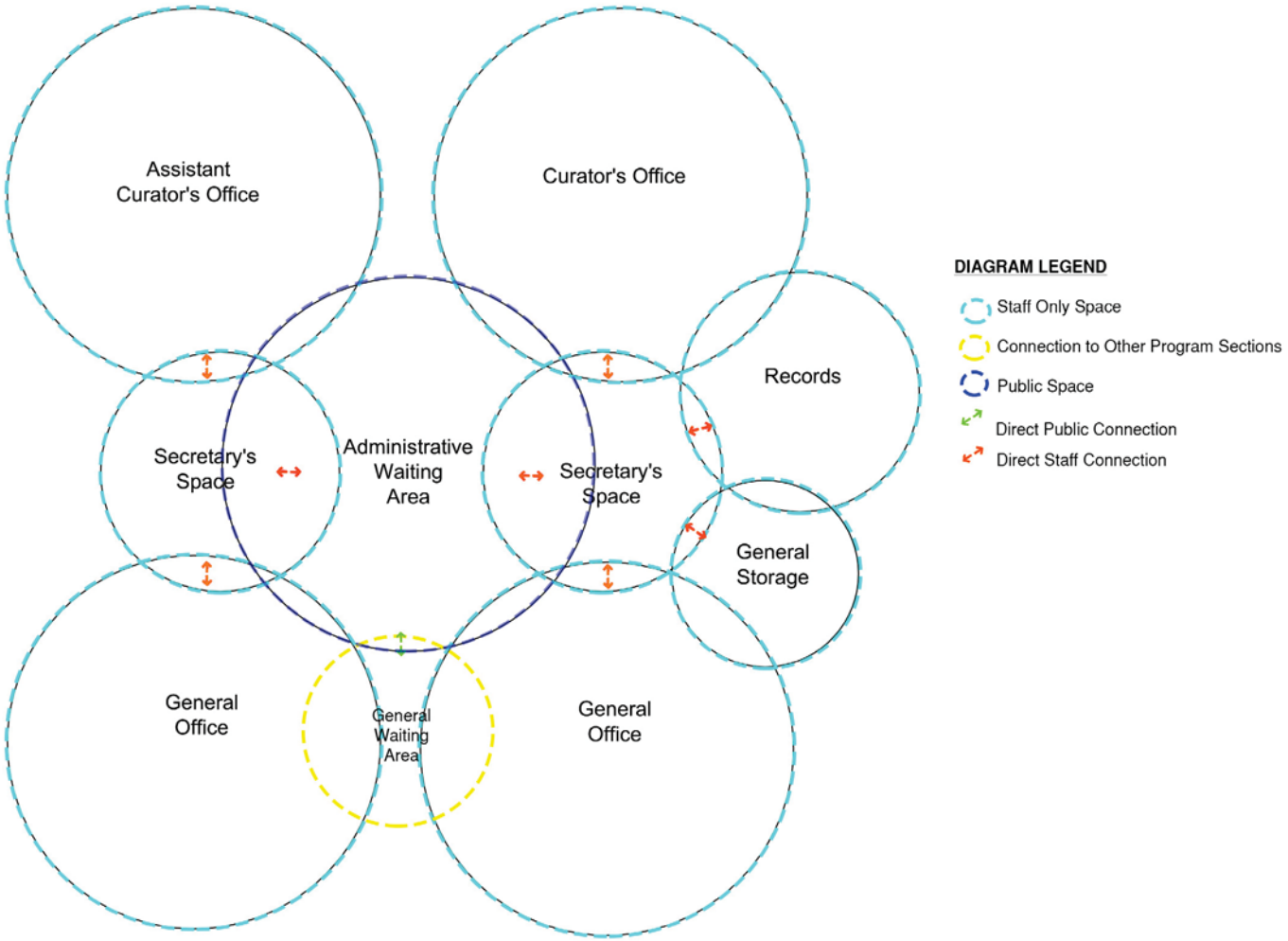
g. Administrative Waiting Area	100

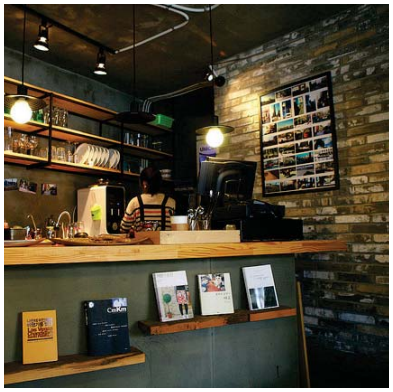
Small waiting room for people waiting to visit one of the administrators within the museum ie. interview candidates, artists, press, or staff.

Total Square Footage	*717*

The Offices here should be enough to hold all the people that are running, designing, and pushing the museums reach farther on a day to day basis.

Administration Connection Relationships





Don Olsen

Elevated Life Tree House Museum
Program Information

3. Cafe'

a. Kitchen 400

A small cafe' that will offer artisan sandwiches, appetizers, and snacks for visitors that don't want to leave for the day and didn't bring a lunch.

b. Dining Area 300

A dinning space that offers a view of the exterior tree houses and offers people a view of some areas of the interior spaces.

c. Storage 225

For both food storage and equipment storage for the Cafe'.

Total Square Footage ***925***

The Cafe' will serve as a means for people to be able to eat without leaving the Museum. It will serve a lighter cooking menu featuring local produce.

Cafe' Connection Relationships

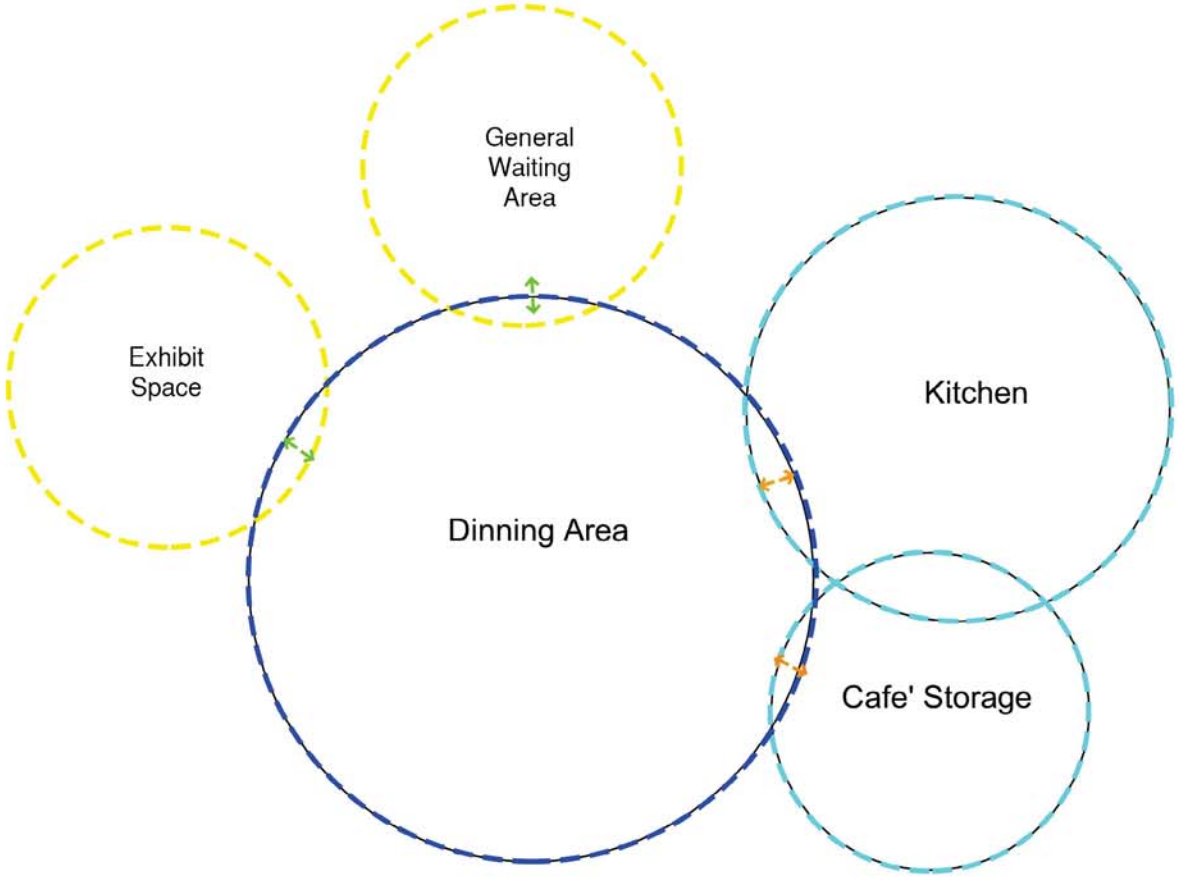


DIAGRAM LEGEND

- Staff Only Space
- Connection to Other Program Sections
- Public Space
- Direct Public Connection
- Direct Staff Connection

Don Olsen

Elevated Life Tree House Museum
Program Information

4. Exhibit

a. Exhibit Hall 1600

The exhibit hall will contain both past visiting artists works, scale models, a tree exhibit, and images of tree houses from all over the globe.

b. Exhibit Storage 600

This space will be used to store past or future exhibits. and will be connected to the workshops through a clean vestibule to safe guard the art work.

c. Exhibit Staging Area 225

This space is intended for new art, models and casework that is being prepped for display either within the interior or exterior exhibits.

Total Square Footage ***2425***

The exhibit space is subject to be altered according to final plan of what it will contain and the needs of that space.

5. Educational Space

a. Classroom/ Workshop 400

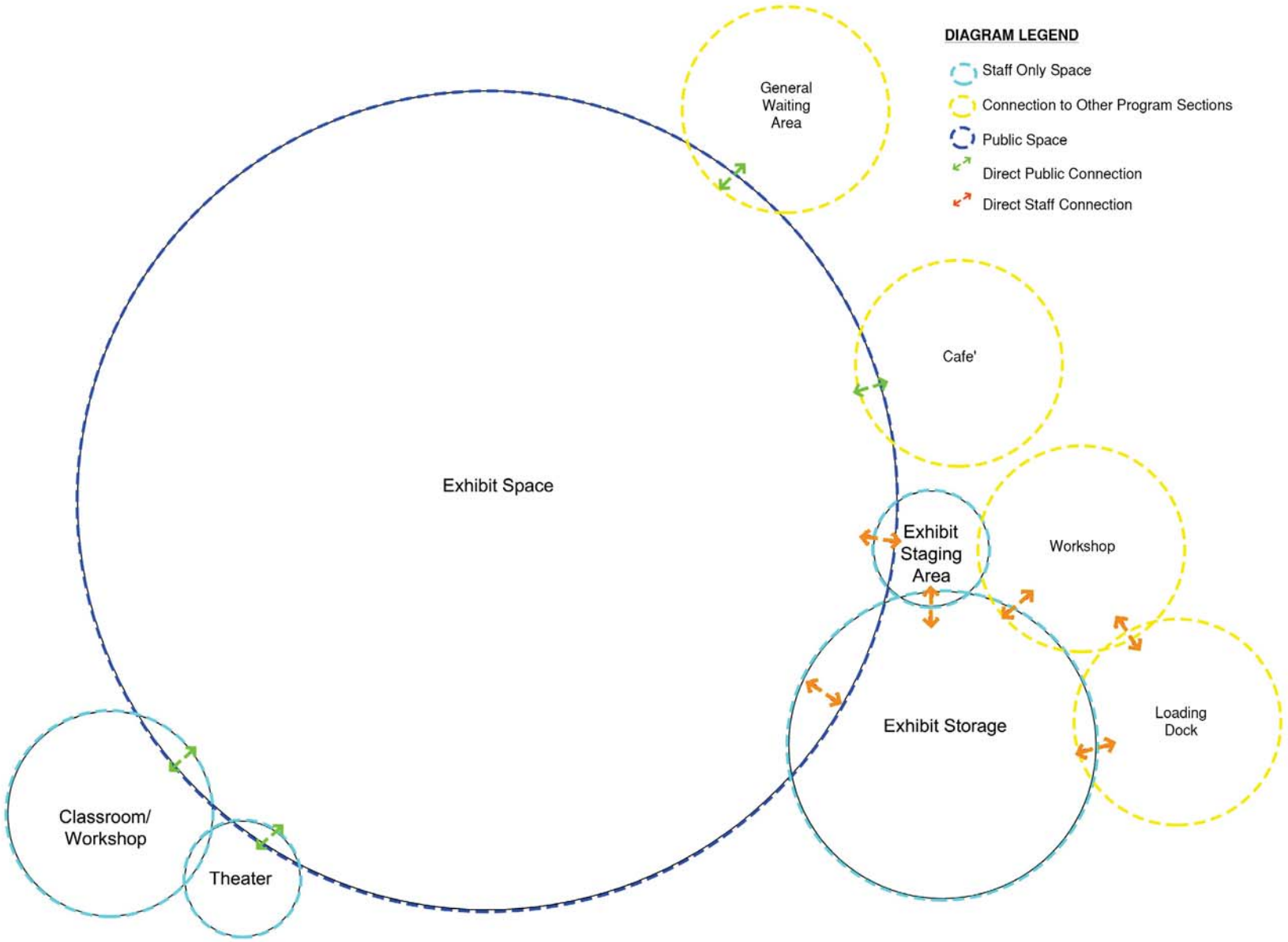
One classroom designed to run workshops and help people develop their own tree house inspira tion.

b. Theater 225

Space to show short films or demonstrations within.

Total Square Footage ***625***

Exhibit & Educational Connection Relationships



Don Olsen

Elevated Life Tree House Museum
Program Information

6. Support

a. Staff Break Room 150
The intention of this space is just to provide a spot for staff to take a break or eat lunch.

b. Maintenance

b1. Workshop 400
The function of this shop is to build casework, do repairs, and design new displays.

b2. Workshop Storage 50
Added storage for tools and WIP projects.

c. Security Staff Post 50
Post for security to be present.

d. Locker Room 100
Spot for security and staff personal to store personal items during their shifts.

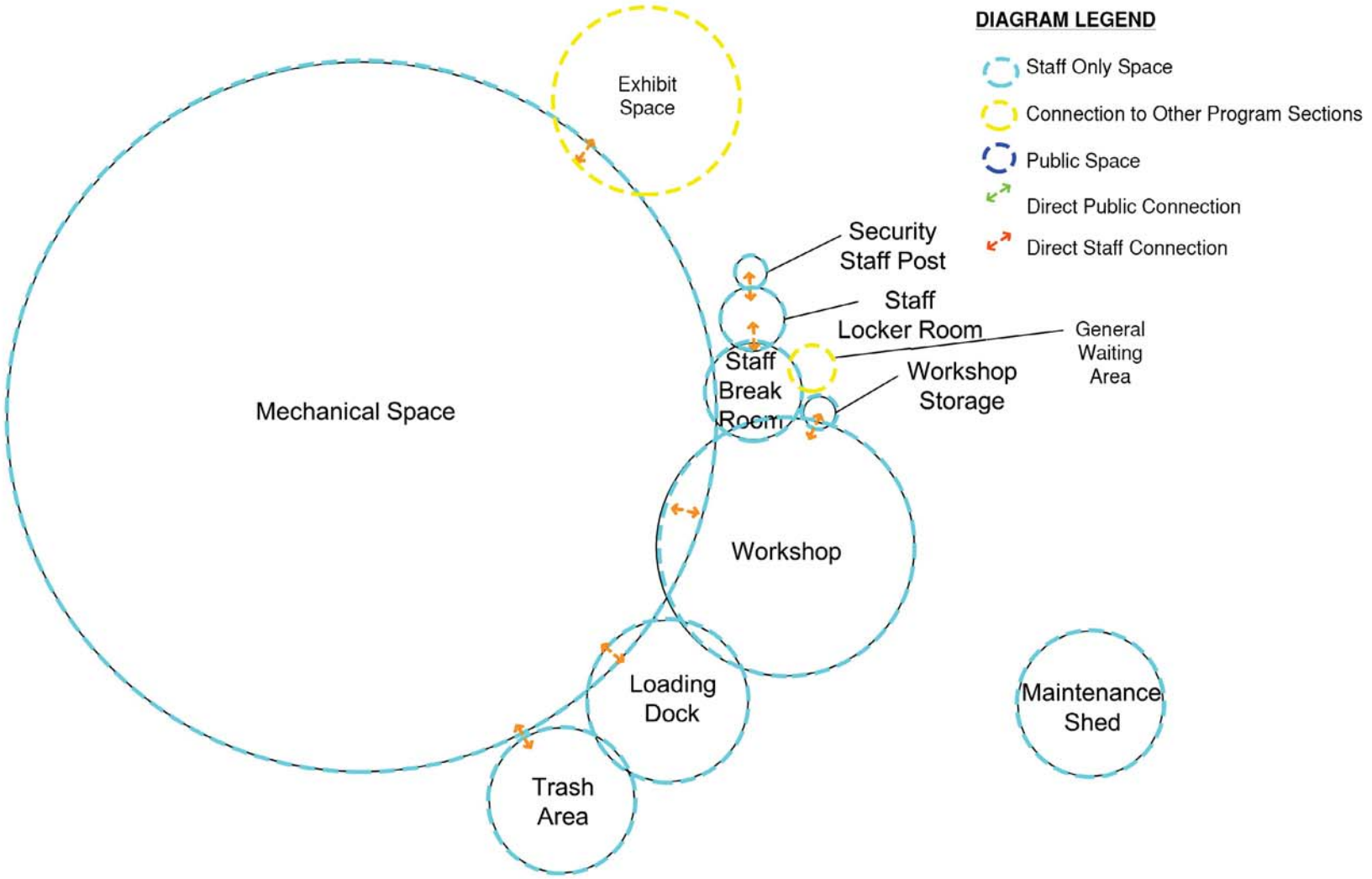
e. Receiving Dock 250
Intended to service both the exhibits and the cafe'.

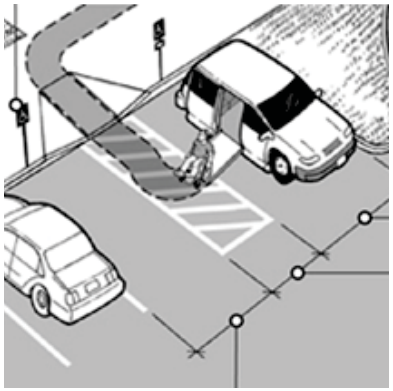
f. Trash Area 225

g. Maintenance Shed (Exterior) 225
Shed to house lawn maintenance equipment, and other tools to help maintain the building collec tion.

Total Square Footage ***1650***

Support Connection Relationships





Don Olsen

Elevated Life Tree House Museum
Program Information

7. Miscellaneous

a. Mechanical Space 1100

The Mechanical Space is a rough estimate based on 15% of all cumlative square footage.

b. Circulation 1000

The circulation space is a rough estimate based on 10% of all cumlative square footage.

8. Site Components

a. Parking

30- 50 spaces will be added + 2 ADA compliant spaces as required by the ADA National Network.

b. Outdoor Pavillion Space

May include area for groups to sit outside and have lunch and possibly additional toilets.

Total Projected Net Square Footage 10000+/-

9. Notes

a. All Toilets were calculated using 2009 IBC

b. The entire facility will be ADA compliant.

Nicholas S. Ouellette

Watchtower Open Air Museum
Program Infomation - 1.0 Entry / Exhibition Hall(s)

Lobby
This will serve as the first open area that an individual would walk into as they enter the building and also serve as a meeting space within the building. It will be located directly off the parking lot as well as the bus drop off area. This space will house the information desk that individuals will be able to ask for directions as well as get maps and tickets for the special exhibition halls located within the building itself. This space will be have a direct relationship with the rest of the building as well as serve as the connection to each of the other exhibition halls.

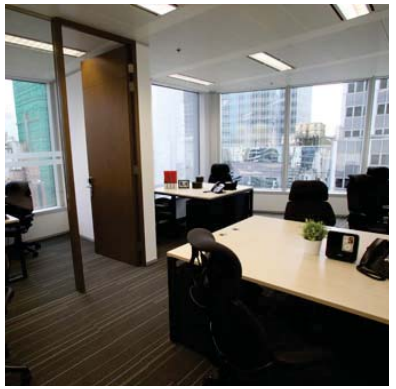
Static Exhibition Hall
Located adjacent to the main lobby, this exhibition hall would include a consistent display of artifacts and items relating to an overall history of watchtowers and their significance through time. This exhibition hall would serve as the basis for individuals before they leave the building and venture out into the rest of the museum.

Dynamic Exhibition Hall
Located also adjacent to the main lobby, this second smaller exhibition hall would serve as a flexible exhibition space that could house many different exhibits throughout the year. These changing exhibits would also serve as a source of revenue for the museum as they would need a separate ticket to access. This hall would need a small desk or pedestal that an administrative member could stand at and check the tickets before entering the hall.

Café
This space would serve as a small eating center located within the building. It would have a direct relationship to the lobby space as well as the kitchen. It would also have space for a small group of tables and chairs for people to sit down and enjoy their food while they eat.

Men’s / Women’s Toilet Rooms
Men’s restrooms will include three toilet fixtures, while the women’s would include six toilet fixtures with one in regard to the ADA standards for toilet stall space. There will also be two sink fixtures in each room as well as room for paper towel and soap dispensers and paper waste management. The janitorial space located in between both restrooms will house the water piping needed for each room as well as a mop sink and storage for cleaning supplies for day to day functions.

Watchtower Open Air Museum
Program Infomation - 2.0 Administrative Services



Nicholas S. Ouellette

General Office(s)
Office space for the administrative members who work at the museum such as the fabricators, curators, management, etc. These would be located in a separate wing off of the lobby space but would not have an open access point for the general public.

Break Room
This space would serve as a small break location for the administrative members of the museum. It would be located directly adjacent to the office spaces and would have space for a small table and chairs as well as vending machines and a small kitchenette.

Conference Room
Located adjacent to the general offices, this space would be used for holding meetings with clients as well as meetings for the museum personnel. This space would have room for a 8-10 person table and chairs as well as components such as projector screens for presentations, dry erase boards, and a map of the museum site.

General Storage
Also located adjacent to the office spaces and conference room, the storage room would serve as the main location for storing items used in daily functions of the museum. These would be items such as file cabinets, bookcases, and other storage capable objects. There would also be space for copy and fax machines if need be.

Security Office
This space would serve as the main security hub for the museum. This would be the office within the building that would house the security camera monitors for the entire museum as well as a main station for security personnel.

Men’s / Women’s Toilet Rooms
Both the men’s and women’s restrooms will include two toilet fixtures, with one in regard to the ADA standards for toilet stall space. There will also be two sink fixtures in each room as well as room for paper towel and soap dispensers and paper waste management. The janitorial space located in between both restrooms will house the water piping needed for each room as well as a mop sink and storage for cleaning supplies for day to day functions.

Nicholas S. Ouellette

Watchtower Open Air Museum
Program Infomation - 3.0 Support Services

Kitchen

This space would be located directly adjacent to both the back of the building as well as the café located on the interior of the entry building. The space will hold appliances such as refrigerators, stove tops, ovens, and freezers. It will also hold plumbing fixtures such as sinks and plenty of countertop space. There will also need to be waste management appliances such as trash compacters or trash bins that can be emptied and taken out to the outside trash container after services are complete for any given day.

Fabrication Shop

Located near the back of the facility and away from the exhibition space and lobby, this space would house the tools necessary to create fabrications and displays if necessary for the exhibitions being held at the museum at any given time if they are not provided. This space would also have to have a direct relationship with the loading dock as it would serve as the transition space between the exhibitions and the transportation to get them to the museum.

Fabrication Shop Storage

Located directly adjacent to the fabrication shop, this space would serve as a placeholder for future exhibition pieces as well as a storage space for the materials used to create the bases and stands for the various pieces of work that are displayed in the exhibition halls.

Mech. Space

Located away from the rest of main spaces of the building as well as close to the loading dock and back entrance of the building. This space will include equipment for air handling, water management, elevator machinery, and other basic equipment for the building as a whole. There will also be electrical panels and telephone panels and fuse boxes along the walls.

Men’s / Women’s Toilet Rooms

Both the men’s and women’s restrooms will include two toilet fixtures, with one in regard to the ADA standards for toilet stall space. There will also be two sink fixtures in each room as well as room for paper towel and soap dispensers and paper waste management. The janitorial space located in between both restrooms will house the water piping needed for each room as well as a mop sink and storage for cleaning supplies for day to day functions.

Watchtower Open Air Museum
Program Infomation - 4.0 Building Collection & 5.0 Site Services

Nicholas S. Ouellette

Exhibition Halls

These exhibition halls would be located directly adjacent to each of the six towers that are included in the building collection. These exhibition halls would include artifacts and pieces of art relating to the different towers. These artifacts would be from the time periods of each of the towers and would help to educated individuals on the significance of each of the different towers.

Garage / Maintenance Space

This space also located away from the main building functions would serve as the location for housing the equipment for the museum. These items include small vehicles to transport items between exhibition halls as well as lawn mowers to keep the site under control. This space could also be located in a separate building off of the main entry building.

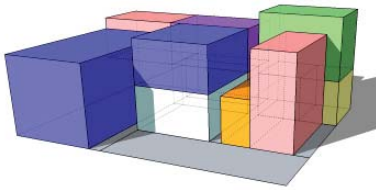
Parking Lot

There would be a new parking lot created to serve the main entrance to the museum. There would be plenty of parking for individuals that come to visit the museum as well as parking for buses and vehicles that are pulling trailers and spots that are ADA accessible that are located closer to the building entrance. Attached to the parking lot would also be a bus drop off that would allow for a closer location for individuals to be dropped off in front of the entrance to the building.

Loading Dock

Located at the back of the building, this loading dock would serve as the drop off spot for the incoming trucks that would transport the new exhibition items for the museum. This dock would also serve to drop off materials that the fabricators may need to construct displays or stands for new materials as well as trucks that bring food to the kitchen space. Located in this area would also be the trash services for the building.

General Notes for Program Statement
All values and codes are from the 2009 International Building Code
Occupancy Load



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Watchtower Open Air Museum
Program Infomation - Space Allocations

1.0	Lobby	400 sq. ft.
	Dynamic Exhibition Hall	400 sq. ft.
	Static Exhibition Hall	600 sq. ft.
	Café	400 sq. ft.
	Men's / Women's Toilet Rooms	150 sq. ft. (2x)
	Janitor's Closet	45 sq. ft.
	Total	**1845 sq. ft.**
2.0	Office(s)	100 sq. ft. (3x)
	Break Room	150 sq. ft.
	Conference Room	300 sq. ft.
	Storage Room	100 sq. ft.
	Security Office	150 sq. ft.
	Men's / Women's Toilet Rooms	150 sq. ft. (2x)
	Janitor's Closet	45 sq. ft.
	Total	**1045 sq. ft.**
3.0	Kitchen	225 sq. ft.
	Fabrication Shop	400 sq. ft.
	Fabrication Storage	100 sq. ft.
	Garage / Maintenance	400 sq. ft.
	Mech. Space & Circulation (10% of total space)	1380 sq. ft.
	Men's / Women's Toilet Rooms	150 sq. ft. (2x)
	Janitor's Closet	45 sq. ft.
	Total	**1470 sq. ft.**
4.0	Building Collection Exhibition Halls	
5.0	Parking Lot	
	Loading Dock	
Total Square Footage		**4,360 sq. ft.**
Total Square Footage with Mech. Space		**6,000 sq. ft.**

Watchtower Open Air Museum
Program Relationship Diagram