



ROB LYONS
SEMESTER WORK
ARC 550, SUMMER 2015
PROFESSOR CHAD SCHWARTZ

FRAMPTON – TOWARDS A CRITICAL REGIONALISM

OZASLAN NURAY – THE ROLE OF ARCHITECTURAL HISTORY IN BUILDING MODERN TURKISH ARCHITECTURE

Globalization, a Lack of Identity

“Universal civilization and world culture can not be drawn upon to sustain “the myth of the state...” Diversity is needed in architecture to define place and context on a macro-scale. By creating cultural architecture you define a city or place as a part of a community with common history and culture. Cultural surroundings invoke feelings and can even be a reminder of social ques.

Although we are drawn to what is trendy or accepting of rules, we do not want all architecture to look the same. We want architecture to reflect and compliment the geography and/or the built world around it but we do not want it to be the same. We are disinterested in buildings being identical to others. There is not uniqueness about it.

Avant-garde is not a single movement but ongoing experiments and trends in architecture. The avant-garde of modernism was not widely accepted at first but as its popularity grew so did its uniqueness. In many cases, early modernism removed context in exchange for rules and orders; similar to the avant-garde movements of the Greek Revival.

The modernization of the world, particularly architecture is causing cultures to lose their identities. Architecture has the opportunity to express cultural context and history.

Cultural architecture can be very important in telling the history of a country or city. An important example of this would be Poland. Poland is historically one of the most conquered and contested over regions in the world; as such it has adopted many styles of its occupiers and peoples. The architecture and reconstruction of which gives the Polish culture a historic track to follow. The Biskupin, open-air museum allows Poland to trace its Lusatian roots into the Bronze Age. Poland's numerous churches show how styles, materials, and building methods have evolved and adopted gothic and revival architecture from Central and Southern Europe. In the 1950s, communists erected Stalin's Palace (soviet classicalism). As these buildings survive today they are tangible example of Polish history.

Ozaslan states, “Design is now free from its traditional factors such as

local environment and cultural indicating the end of borders, customs and earthly differences.” The globalization of architecture has arrived. However, we should find a way to preserve and continue to embrace local building methods and styles.

Sedad Hakki Eldem, a prominent Turkish architect, and contemporary of the early modern movement sought to preserve the uniqueness of a culture's architecture, specifically the Ottoman-Turkish historical style. But Turkey did not have a purely Turkish style. Historically, Turkey is a heterogeneous country, both architecturally and culturally. Because of its location, it has become a melting pot of as it joins Asia and Europe. It has adopted classical, baroque, rococo, renaissance, and revival architecture from Europe. He sought to find a purely Turkish style.... One did not exist. As a country or region willing to adopt avant-garde architecture so readily for centuries, it never had architecture to call its own.

In his attempt to find Turkish architecture, he did not reject the popularity and importance of modern architecture. Instead he sought to adapt modernism into domestic Ottoman architecture. He proved unsuccessful. This is because he attempted to create something that was no longer vernacular. Since the experiments of Eldem, Turkey adopted modern architecture.

Cultures and countries that have rich architectural histories, and building methods should fight hard to not only preserve these treasures but try to incorporate tradition into buildings and design. There is a potential that history and national pride might disappear with avant-garde trends. While globalization is a recent achievement, it is very dangerous if it does not incorporate cultures and tradition.

ÖZASLAN*, Nuray. “THE ROLE OF ARCHITECTURAL HISTORY IN BUILDING MODERN TURKISH ARCHITECTURE.” The Journal of International Social Research 4.17 (2011): 339-47. Web. 15 June 2015. <http://www.sosyalarastirmalar.com/cilt4/sayi17pdf/2tarih/ozaslan_nuray.pdf>.

FRAMPTON - RAPPEL A L'ORDRE

SEMPER / MALGRAVE - THE FOUR ELEMENTS OF ARCHITECTURE: AND OTHER WRITINGS

The Adoption of Avant-Garde Architecture

Avant-garde is not always appreciated nor as important as the tectonics of the space. Whenever a new idea is thrust into practice there is going to be some resistance. It holds a close association to a technology products introduction; there will be early adopters, early and late majorities, then finally laggards or those that do not adopt at all. In the case of architecture, adoption is not the end all be all of design it is how a space makes one feel.

Architect, Giorgio Grassi was opposed to any avant-garde movement. Why change what works? "It is pathetic to see architects of that "heroic period" and the best among them trying with difficulty to accommodate themselves to these "isms"; experimenting in a perplexed manner because of their fascination with the new doctorines, measuring them, only later to realize their ineffectuality." (Frampton)

There are always two options in life, and design is no different: follow the rules or don't follow the rules. However the choice should be justified with an effective solution. With each "ism" a set or many sets of standards or rules arise. These rules and manifestos are created by innovators and early adopters; in an ironic sense that they were the ones who broke the rules of previous "isms" Ex: Le Corbusier, a rebel of neo-classicism established his rules, Five Points of Architecture just as Vitruvius' de architectura in the 1st Century.

A new ism does not need to ignore all the rules of the past but it should not conform to them if they are not in the interest of the design. Semper underlines the functionalism of a building and the emotions that follow.

Semper emphasizes a purpose to architectural elements and it's belonging to a building, not the established course. All buildings do the same thing, provide shelter. He feels that they should be expressed more than that, how history has defined what we do in a home and how it is used. As the most important of his four elements, the hearth provides a sense of morality in the building:

"...rest after the hunt, the battle, and wandering... setting up of the fire-place and the lighting of the reviving, warming, and food-preparing flame. Around the hearth the first groups assembled, first alliances formed, first rude religious concepts were put into customs... Throughout all phases of society, the hearth formed that sacred focus around which the whole took order and shape."

-Semper

The other elements are the roof (carpentry), enclosure (textile and weaving), and mound (earthwork). All of these elements are derived from primitive and "barbaric" times. They are the basic need and reason we create buildings. The anthropology of a building is closely related to the tectonics. (Semper)

The tectonics that a semper emphasizes is vastly more important than the type of column used on the exterior of the building. They give the building a purpose beyond basic shelter and form. He does not let isms drive design but rather the tectonics. As for any artistic rules of design, he could not care less if they are followed or broken, as long as they express functionalism and belonging.

The metaphysical of a space is as important as the architectural style and rules it follows. Whether you adopt an avant-garde or not, you should be more concerned about the functionalism of the building rather than the rules and artistic styling. Civilization, "isms" and theoretical architecture have only been around for several millennia, the basic elements have been practiced (though in different ways) much longer and with more defined goals. We should not ignore the latter, and give attention to it.

Semper, Gottfried, and Harry Francis. Mallgrave. The Four Elements of Architecture: And Other Writings. Cambridge: Cambridge U, 1989. Print.

ARCHITECTURE DESIGNED TO RETURN TO THE EARTH



Photos, Left, Right Clockwise:

<http://www.animalarchitecture.org/wp-content/uploads/2012/12/Sanfte-strukturen-copy.jpg>

<http://www.cappersfarmer.com/~media/Images/CFR/Editorial/Articles/Magazine%20Articles>

<http://www.expandedenvironment.org/monstrous-architecture/>

<http://www.earthbagbuilding.com/projects/casaeco.htm>

<http://www.sightunseen.com/2010/12/stephan-jaklitsch-architect/>

<http://www.greenprophet.com/2012/04/earth-friendly-vernacular-date-palm-leaf-architecture-revisited-in-london/>

<http://firesideresearch.com/vernacular-african-architecture-as-a-sustainable-design-resource/>



DISASTER RELIEF ARCHITECTURE



Photos, Left, Right Clockwise:

<http://www.animalarchitecture.org/wp-content/uploads/2012/12/Sanfte-strukturen-copy.jpg>

<http://www.cappersfarmer.com/~media/Images/CFR/Editorial/Articles/Magazine%20Articles>

<http://www.expandedenvironment.org/monstrous-architecture/>

<http://www.earthbagbuilding.com/projects/casaeco.htm>

<http://www.sightunseen.com/2010/12/stephan-jaklitsch-architect/>

<http://www.greenprophet.com/2012/04/earth-friendly-vernacular-date-palm-leaf-architecture-revisited-in-london/>

<http://firesideresearch.com/vernacular-african-architecture-as-a-sustainable-design-resource/>



TRADITIONAL STILT HOMES



Photos From:

<http://virtualfunzone.com/stilt-houses.html>

http://the-stenzels.com/photo/2007/ac/jun_12_trollfjord_to_henningsvaer.htm

<http://signtouch.net/stilt-house.html>

<http://signtouch.net/stilt-house.html> (image 2)

<https://anabruno.wordpress.com/2008/06/27/vang-vieng-laos/>

<https://architecture.knoji.com/unusual-houses-from-around-the-world/>

<http://www.houzz.com/ideabooks/28579905/list/time-tested-low-tech-ways-to-cool-a-home>



BUILDINGS DESTROYED BEFORE THEIR TIME



Photos From:

<http://archexpo.net/en/contenu/great-exhibition-crystal-palace-1851>

<http://padfield.com/greece/athens/index.html>

<http://www.demotix.com/news/1991822/historic-minaret-great-umayyad-mosque-destroyed-aleppo>

<http://searcharchives.vancouver.ca/ypres-cathedral-from-market-square>

<http://www.cnn.com/2014/11/05/world/gallery/precious-monuments-lost-in-middle-east-conflicts/> (1)

<http://www.cnn.com/2014/11/05/world/gallery/precious-monuments-lost-in-middle-east-conflicts/> (2)

<http://www.cnn.com/2014/11/05/world/gallery/precious-monuments-lost-in-middle-east-conflicts/> (3)



BUNKERS



Photos, Left, Right Clockwise:

<http://www.pgatour.com/news/2010/07/28/bunker-greenbrier.html>

<http://earthsky.org/earth/seeds-of-time-to-hit-theaters-in-may>

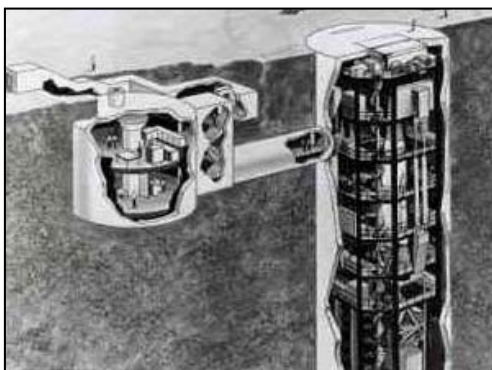
<http://thefoxisblack.com/2011/01/31/lets-cut-this-bunker-in-half/>

<http://www.atlasmissilesilo.com>

<http://en.tracesofwar.com/article/14443/U-Boot-Bunker-Keroman-K3.htm>

<http://bankscottage.hubpages.com/hub/Memorial-Day-a-Day-at-the-Beach>

<http://en.tracesofwar.com/article/51482/Italian-Bunker.htm>



REGIONAL CULTURAL CENTER



Photos From:

https://greengroundsatuva.files.wordpress.com/2014/04/mahiga_panorama2.jpg

<http://www.domusweb.it/en/architecture/2010/12/30/francis-kere-see-africa.html>

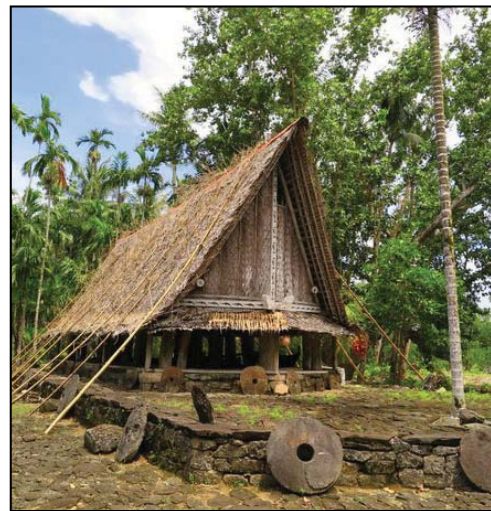
http://www.huffingtonpost.com/2013/10/12/winners-of-the-world-arch_n_4040931.html

<http://assets.inhabitat.com/wp-content/blogs.dir/1/files/2010/07/Tjibaou-Cultural-Center-7.jpg>

<http://japanvisitor.blogspot.com/2015/06/japan-on-island-of-yap.html>

<http://whc.unesco.org/en/documents/115038>

<http://aasarchitecture.com/2013/04/art-center-and-cite-de-la-musique-by-kengo-kuma.html>



ABSTRACT

Nothing is permanent. There is little regret in the disappearance of architecture, so long as the ideas and principals of the departed are remembered. The public recognizes the ephemerality of buildings from the beginning and has a respect and even admiration for their temporary nature. But with the death of every idea, there is a born curiosity for the new and unexplored.

There are infinite discoveries to be made in art and architecture, and avant-garde design of today needs to be shared. Experimental art reveals ideas that are yet to be expressed or known to the public. Art needs a forum to express, organize, and share innovative and unique ideas. One must ask oneself, without an audience does a new idea matter? Experimental art needs a home.

The Museum of Experimental Art and Impermanence (EXART Museum) is a public museum that provides a space to demonstrate experimental and exploratory art and architecture while providing a reflection on its' impermanence.

A modern art museum has to plan for unique pieces of art. While the majority of collections are displayed in the traditional manners of visual arts (painting, sculpture, printmaking, and photography), The EXART has significantly broader and less defined requirements for its space. A work of experimental art does not need to hold true to a set style, conform to a method, process, medium, nor be confined to traditional space. The EXART demands the ability to accommodate unforeseeable installations. It needs to allow art to be hung, stood, attach, cantilever, explode, melt, fall, rise, project, liquefy, grow, burn, disappear, smell, echo, taste, evolve, illuminate, isolate, reflect, delete, emerge, etc.

While there is a desire for the new there is also a reflection and respect for the past. By returning buildings to life we violate the mortality of the building. We should not resurrect a building to what it was. The experimental architecture chosen for the museum will not be placed in the traditional or original sense. It will be reincarnated through artistic forms and mediums that embody the original concepts and principals of the design. In this sense we are not reverting back to expired projects or ideas but rather are recognizing their concepts and presenting them through experimental and innovative approaches.

“Nothing endures but change.” 1.Heraclitus

This statement epitomizes The EXART. Ideas come and go but the only thing that is permanent is the promise of something new, something unexplored. The EXART will allow reflection on the arts' impermanence while exploring art and architecture's possible future.

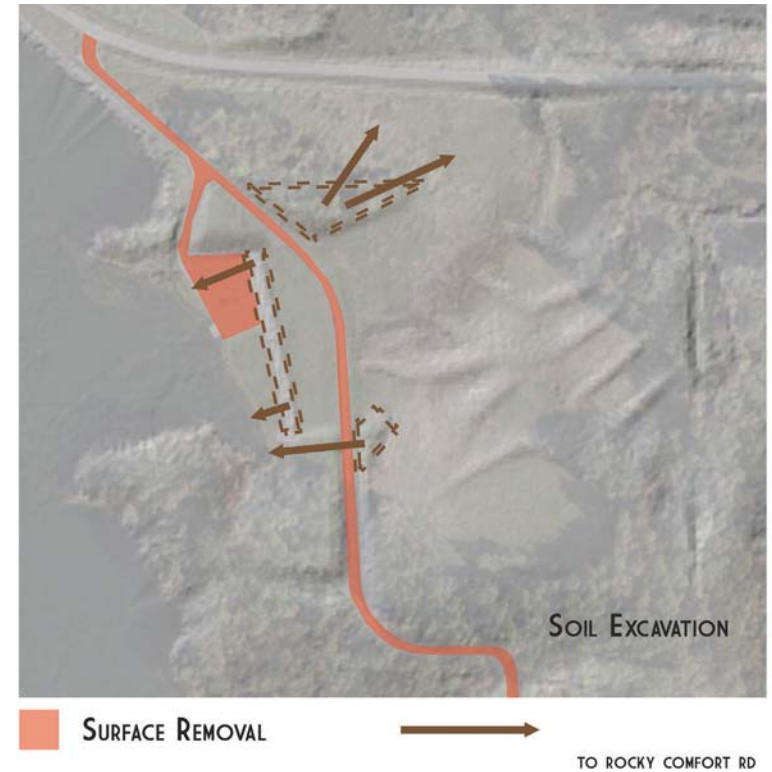
1. Barker, Stephen. Signs of Change: Premodern, Modern, Postmodern. Albany: State U of New York, 1996. Print.



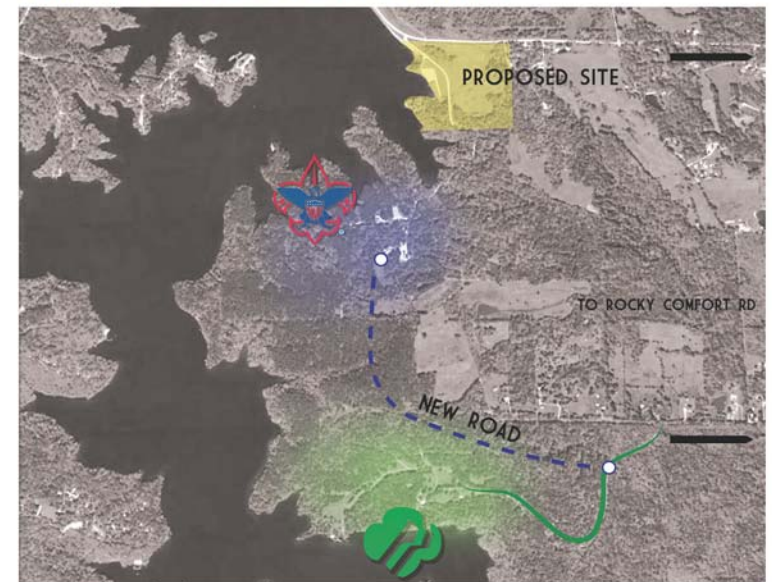
SITE ANALYSIS

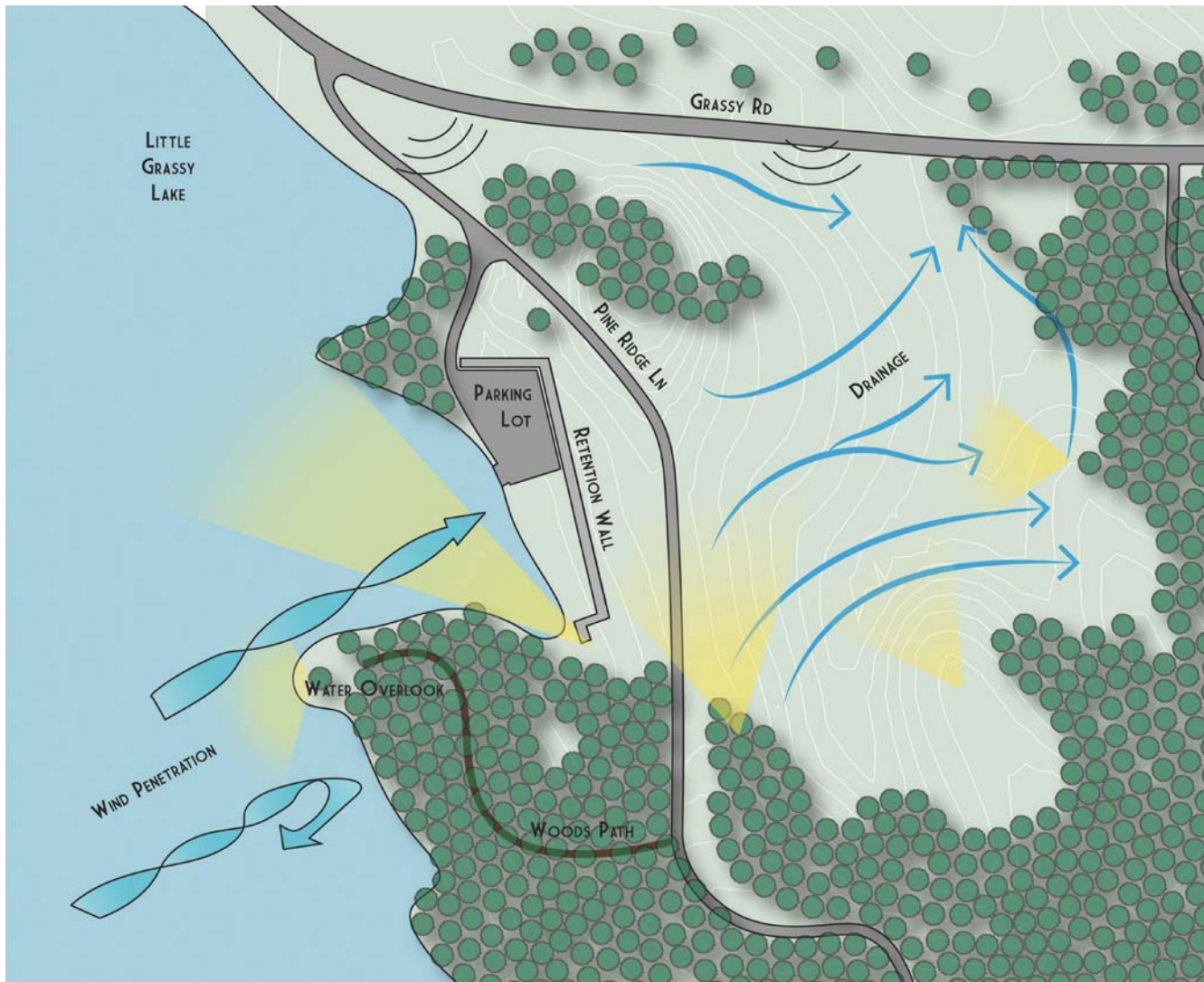
THE SITE WILL BE RECLAIMED BY REMOVING THE ROAD THAT DIVIDES THE SITE EAST AND WEST. THE PARKING LOT WILL BE EXCAVATED AND THE RETENTION WALL WILL BE PUSHED AGAINST THE WATER FRONT. SOIL WILL BE TRANSFERED TO THE NORTH-EAST CORNER OF THE SITE TO ALLOW FOR THE CONSTRUCTION OF THE ENTRANCE BUILDING AND PARKING LOT.

TO REPLACE PINE RIDGE LN., A SEPARATE ROAD WILL BE CONSTRUCTED SOUTH OF THE BOY SCOUT RESERVATION. IT WILL CORRELATE AND FOREVER LINK THE RESERVATION TO THE GIRL-SCOUT CAMP BY UTILIZING THE BEGINNING OF THE EXISTING GIRL-SCOUT ENTRANCE. BY ELONGATING THE ROAD AND RUNNING IT THROUGH MORE WOODLAND IT ENHANCES THE FEELING OF DESTINATION AND RURAL ISOLATION.



REROUTE OF PINE RIDGE LANE

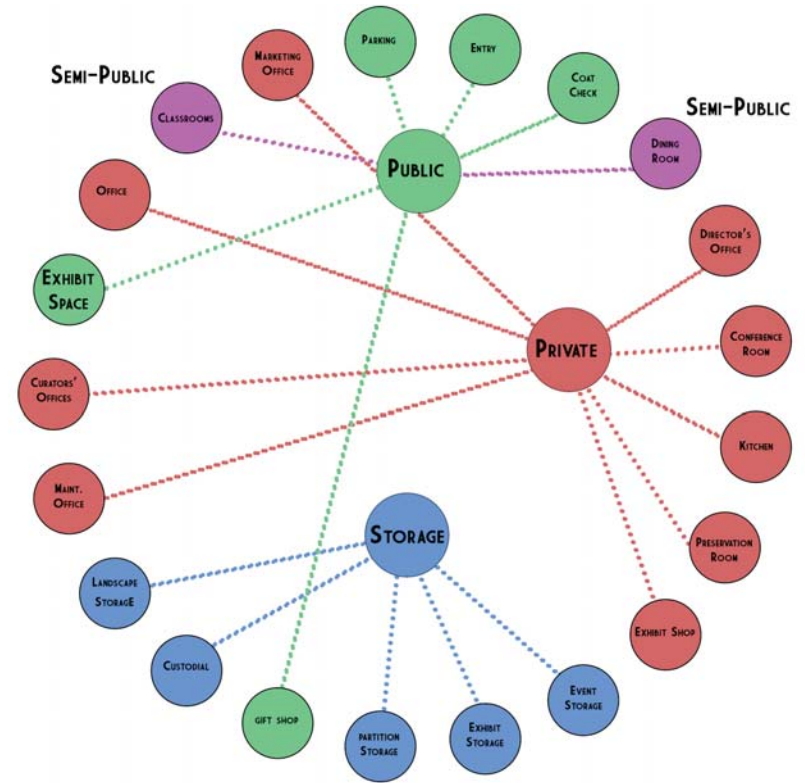
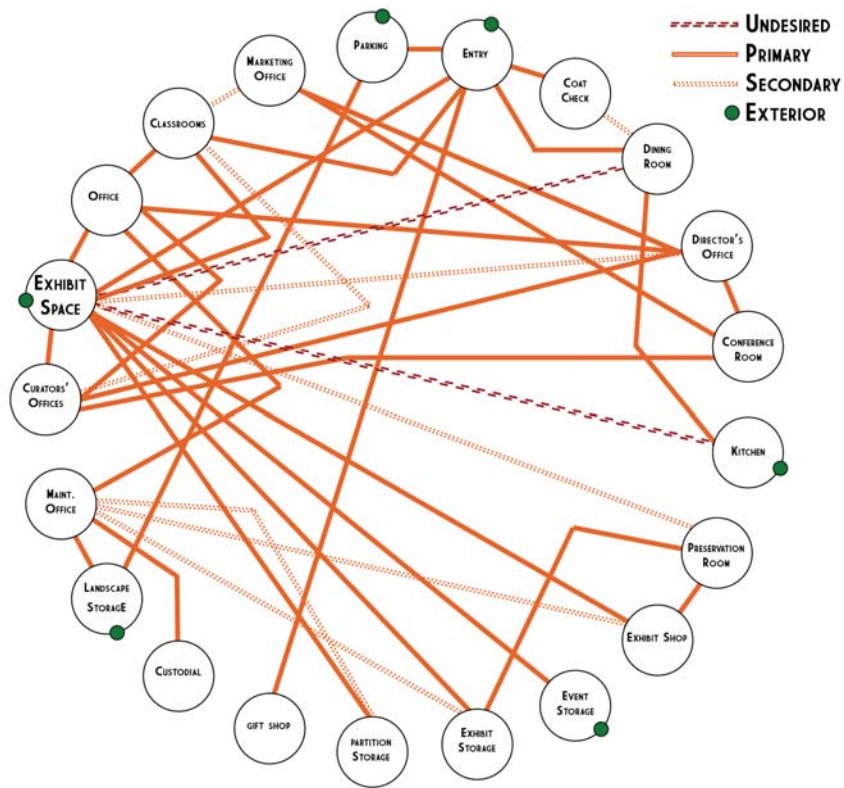




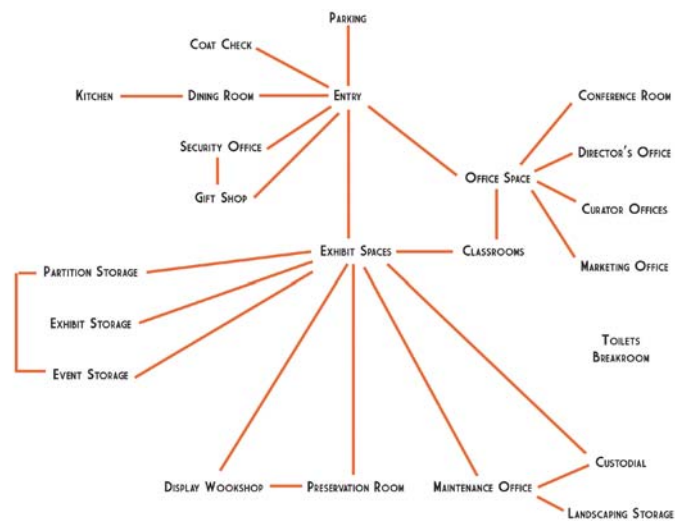
PROGRAMMING

Public Access Space	
Entry/Reception	300
Exhibit Space	4000
Coat Check	50
Gift Shop	300
	4650
Storage	
Event Storage	500
Exhibit Storage	1000
Partition Storage	500
	2000
Administration	
Office Space	500
Director's Office	200
Curator #1 Office	150
Curator #2 Office	150
Marketing Office	150
Conference Room	300
	1450
Dining	
Kitchen	750
Dining Room	1000
	1750
Back of House	
Custodial	70
Maintenance Office	100
Landscape Storage	1000
Workshop	500
Preservation Room	300
Breakroom	300
	2270
Toilets	
Male Toilet	300
Female Toilet	300
Family Toilet	100
	700
Total	11370
Est. 10% Mechanical	1137
	12507

Day-Day	
Director	
Curators (x2)	
Marketing Coordinator	
Office Staff (x3)	
Reception (x2)	
Waitstaff (x3)	
Chef	
Line Cooks (x2)	
Security (x2)	
Gift Shop Sales	
Landscaping (x2)	
Custodial (x2)	
Tourguides (x2)	
As Need Basis	
Display Maker	
Carpenter	
Preservationist	
Event Staff	
Guests	
Up to 250	
Total Occupancy	
Up to 300 (including temp staff)	



Sequence & Relationships



Space

Reception / Entry Space (Including Vestibule)

Approx. SQFT

300min

Purpose / Activities

Welcome Visitors
Sell Tickets
Provide Information

Users

Employees
Visitors (including large groups and tours)

Critical Performance / Environment Criteria

Large enough for groups to gather before entering primary spaces.
Durable, Nonslip Flooring
Avoid noise traveling through space.

Unique Convenience, Safety or Security

Security readily available or close
Proximity to office spaces
Proximity to restrooms
ADA accessible

Contents of Space

Front Desk
Desk Chairs (2x min)
Computer(s)
Guide / Queue Ropes
Wheelchair Storage w/ 5 wheelchairs

Interactions

Parking
Gift Shop
Dining Room
Coat Check
Security Office
Office Spaces
Custodial

Space

Director's Office

Approx. SQFT

200

Purpose / Activities

Manage art collections
Plan events
Manage Payroll

Users

Curator (Primary)
All Employees
Vendors
Clients

Critical Performance / Environment Criteria

Quiet Space, able to hold very small meetings
Well Lit Area

Unique Convenience, Safety or Security

Proximity to other office spaces.
Closed off to public.

Contents of Space

Desk
Desk Chair
Guest Chairs (x2)
File Cabinet

Meeting Table
Table Chairs (x4)

Interactions

Office Space
Conference Room
Marketing Office
Curators' Offices

Space
Curator & Marketing Offices(x2)

Approx. SQFT
200

Purpose / Activities
Manage art collections
Plan events

Users
Curator (Primary)
Employees
Clients

Critical Performance / Environment Criteria
Quiet Space Well lit

Unique Convenience, Safety or Security
Proximity to other office spaces and the entry space.
Closed off to public.

Contents of Space (each)

Desk
Desk Chair
Guest Chairs (x2)
File Cabinet

Interactions

Office Space
Conference Room
Marketing Office
Director's Office

Space
Conference Room / Resources

Approx. SQFT
300

Purpose / Activities
Meetings, (Day to Day, Board)
Plan events

Users
Employees
Board of Directors

Critical Performance / Environment Criteria
Quiet Space, suitable for meetings

Unique Convenience, Safety or Security
Proximity to other office spaces.
Closed off areas.

Contents of Space

Bookshelves
Conference Table
Table Chairs (x10)
TV w/ Available Inputs (50in min.)

Interactions

Office Space
Curators' Office
Marketing Office
Director's Office

Space

Office Space

Approx. SQFT

500

Purpose / Activities

Facilitate day to day activities

Users

Employees

Critical Performance / Environment Criteria

Quiet Space, able to hold very small meetings

Unique Convenience, Safety or Security

Proximity to other office spaces.
Closed off areas.

Contents of Space

Desks (x4)
Desk Chair (x4)
Bookshelves
Filing Cabinets
Large Copier / Printer

Interactions

Conference Room
Curators' Office
Marketing Office
Director's Office
Classrooms

Space
Custodial Closet

Approx. SQFT
70

Purpose / Activities
Storage of chemicals & cleaning supplies

Users
Custodial Staff

Critical Performance / Environment Criteria
Spill resistant flooring
2hr firerating enclosure

Unique Convenience, Safety or Security
Proximity to high traffic areas
Not a prominent location (tuck in a hallway)

Contents of Space

Metal Shelving
Mop Sink
Mop & Rolling Bucket

Interactions

All Indoor Spaces

Space
Furniture / Display Storage Ea

Approx. SQFT
1000min

Purpose / Activities
Storage of displays, furniture, partitions

Users
Custodial Staff
Exhibit Designers
Catering / Event Staff

Critical Performance / Environment Criteria
Wide, tall doors

Unique Convenience, Safety or Security
Proximety to event space.

Contents of Space

Benches
Folding Chairs (50+)
Folding Tables (50+)
Partitions
Portable Bar

Interactions

Exhibit Space
Outdoor Area

Space

Parking

Approx. SQFT

NA

Purpose / Activities

To House Transportation for
Visitor & Employee Arrival and Parking

Users

Visitors & Employee Parking

Critical Performance / Environment Criteria

Traffic circulation and egress incredibly important
Nighttime lighting

Unique Convenience, Safety or Security

Away from main road w/ security cameras
Crosswalk(s)
Possible valet / dropoff location.

Contents of Space

Space for:

- (5x) Full Length Buses
- (50x) Standard Automobiles
- (5x) Accessibility Automobiles

Interactions

Entrance

Space
Kitchen

Approx. SQFT
750

Purpose / Activities
Preparation of food for the dining room and private events

Users
Chef
Assistant Cooks
Wait Staff
Restaurant Manager

Critical Performance / Environment Criteria
Non-slip flooring
Well Lit
Ventilation

Unique Convenience, Safety or Security
Emergency exit from space

Contents of Space

Stove
Ovens
Walk in Fridge
Microwave
Prep Sink
Food Prep Surface
Garbage/waste
Stock Area
Food Service Counter
Dish Washing Station

Interactions

Dining Room
Any area being used as an event space

Space
Dining Room

Approx. SQFT
1000

Purpose / Activities
To provide guests with meals

Users
Visitors
Waitstaff
Restaurant Manager

Critical Performance / Environment Criteria
Noise and smells generated should not be heard elsewhere

Unique Convenience, Safety or Security
Proximity to Restrooms

Contents of Space

Dining Tables
 (x10) 2 person
 (x10) 4 person
Dining Chairs (60 + 5 Extra)

Interactions

Entrance
Kitchen

Space
Breakroom

Approx. SQFT
300

Purpose / Activities
Employee relaxation and meals during breaks, host employee celebrations and to house personal belongings

Users
All Employees

Critical Performance / Environment Criteria
Away from activity areas

Unique Convenience, Safety or Security

Contents of Space

Television
Couch
Lockers
Table(s)
Chairs
Vending Machines

Interactions

None

Space
Vehicle / Landscaping Storage

Approx. SQFT
1000

Purpose / Activities
To store vehicles and landscaping equipment when not in use

Users
Landscaping Staff
Maintenance Staff

Critical Performance / Environment Criteria
Large overhead door.
Should not be readily visible

Unique Convenience, Safety or Security
Should be lockable

Contents of Space

Vehicles:
 Pickup Trucks (x2)
 Large Lawnmowers

Landscaping Hand Tools
Landscaping Power Tools
Wheelbarrows

Interactions

Exterior
Maintenance Office

Space
Maintenance Office

Approx. SQFT
100

Purpose / Activities
Managment of grounds crew, supplies & equipment

Users
Maintenance Manager
Maintenance Staff

Critical Performance / Environment Criteria

Unique Convenience, Safety or Security
Near Landscape / Maintenace Storage

Contents of Space

Desk
Chair
File Cabinet

Interactions

Custodial Room
Office Space

Space
Preservation Room

Approx. SQFT
300

Purpose / Activities
Basic Preservation Activities.
3rd Party Preservationist and Artist basic
maintenecne of gallery pieces

Users
Preservationist
Curator
Artists

Critical Performance / Environment Criteria
White Room, Needs to be free of dust and outside environment

Unique Convenience, Safety or Security
Should be a back of house space

Contents of Space

Padded Table
Cabinets
Sink

Interactions

Workshop
Exhibit Space

Space
Workshop

Approx. SQFT
500

Purpose / Activities
Construction of frames and display cases
Basic maintenance of surrounding spaces

Users
Curators
Maintenance
Private Contractor(s)

Critical Performance / Environment Criteria
220 Outlets
Isolate sound toward public spaces

Unique Convenience, Safety or Security
Dust Collection System

Contents of Space

Table Saw
Mitre Saw
Band Saw
Drill Press
Work Bench
Jointer
Planer
Disc Sander

Interactions

Workshop
Exhibit Space

Space
Exhibit Space

Approx. SQFT
3000

Purpose / Activities
Exhibition of art that provokes innovation
Private events

Users
Patrons

Critical Performance / Environment Criteria
Manipulation of natural daylight
Reduction of sound

Unique Convenience, Safety or Security
Revealing Safety Equipment

Contents of Space

Hanging Art
Sculpture

Interactions

Entry
Offices
Classrooms
Storage Spaces
Custodial

<u>Space</u> Toilet	<u>Approx. SQFT</u> 300
<u>Purpose / Activities</u> Conducting Business	<u>Users</u> Visitors Staff
<u>Critical Performance / Environment Criteria</u> Family Bathroom Option Thick walls or sound proofing	
<u>Unique Convenience, Safety or Security</u> Easy to find No Ceiling Tile	
<u>Contents of Space</u> Toilets (x4) Sinks (x4) Trashcan Air Dryer/ Towel Dispenser	<u>Interactions</u> All spaces

Space
Classrooms

Approx. SQFT
300

Purpose / Activities
To educate visiting groups and children about architecture and art concept and design process

Users
Tour guides
Visitors

Critical Performance / Environment Criteria

Unique Convenience, Safety or Security

Contents of Space

Desks
Televison (50in min)
Resources

Interactions

Exhibit Space
Office Area

Space
Gift Shop

Approx. SQFT
300

Purpose / Activities
To generate revenue for museum

Users
Gift Shop Employees
Visitors

Critical Performance / Environment Criteria

Unique Convenience, Safety or Security
Anti Theft Design

Contents of Space

Register
Display Cases
Bookshelves

Interactions

Entrance Space

Space
Exhibit Storage

Approx. SQFT
1000

Purpose / Activities
Storage of art not on display

Users
Curators
Staff

Critical Performance / Environment Criteria
Climate controlled
No direct light

Unique Convenience, Safety or Security
Restricted Access, away from general public

Contents of Space
Shelving
Art Pieces

Interactions
Workshop
Exhibit Space

Space
Coat Check

Approx. SQFT
50

Purpose / Activities
Storage of peoples belongings

Users
Visitors
Reception Staff

Critical Performance / Environment Criteria

Unique Convenience, Safety or Security
Lockable Area
Near Door

Contents of Space

Coat racks
Lockers

Interactions

Entrance

ARCHITECTURE WHOSE IMPERMANENCE WE REGRET

EXHIBIT SPACES WHOSE IMPERMANENCE WE REGRET. THERE ARE PAVILIONS AND TEMPORARY STRUCTURES BUILT FOR EVENT THAT ARE NOT DESIGNED TO SURVIVE THE TEST OF TIME, YET STILL THEY ARE IMPRESSIVE AND IMPORTANT WORKS OF ARCHITECTURE.

THE DEPARTED:

THE BUILDING COLLECTION WILL NOT BE BUILT IN THEIR ORIGINAL FORM. INSTEAD THE PAVILIONS WILL BE REINCARNATED IN FORMS OF EXPERIMENTAL ART. THE PAVILIONS WILL BE REPRESENTED AUGMENTED REALITY, EXPERIMENTAL MATERIALS AND BE THE RECREATION OF THE MAIN POINTS OF THE DESIGN. THE PRIMARY POINTS OF THE ARCHITECTURE WILL DETERMINE THE LOCATION OF A STRUCTURE.

1. SOVIET PAVILION

2. FINNISH PAVILION

3. IBM TRAVELING PAVILION

4. ODAWARA HALL & EAST GATE

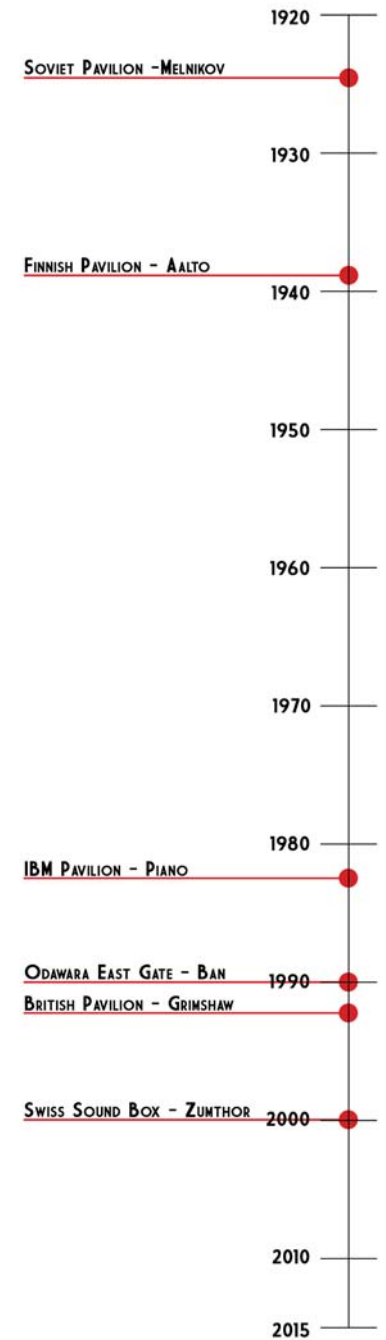
5. THE BRITISH PAVILION

6. SWISS SOUND BOX



* THE IBM PAVILION TRAVELED TO 20 SEPARATE CITIES, AND THUS NOT REPRESENTED ON THIS MAP

PAVILION LIFESPAN (MONTHS)



SOVIET PAVILION, 1925

MELNIKOV

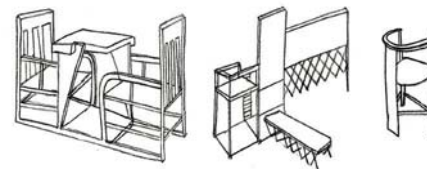
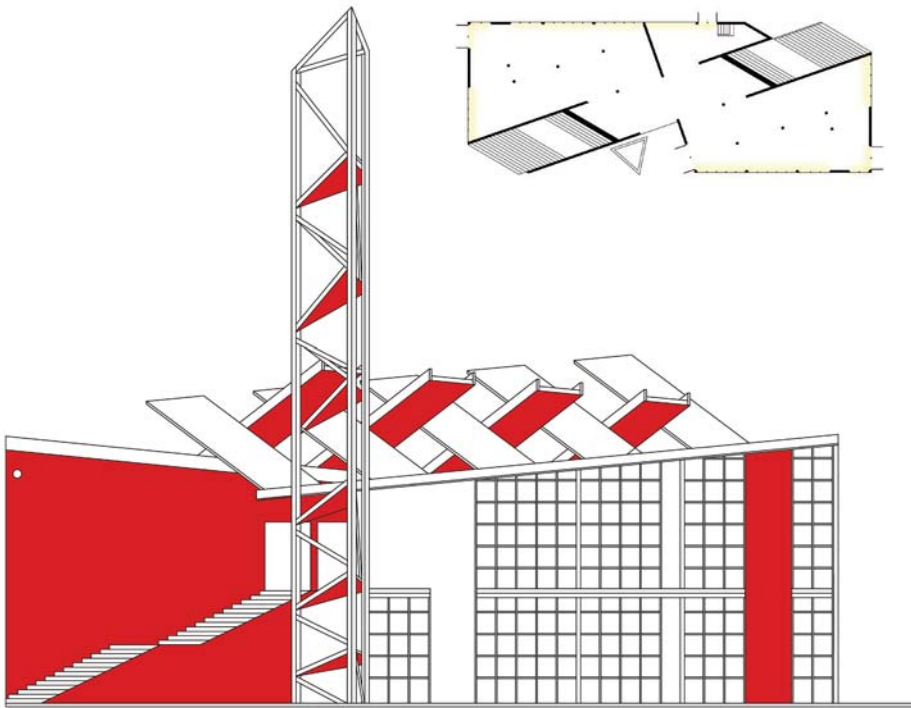
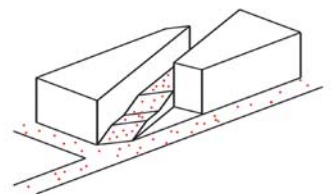
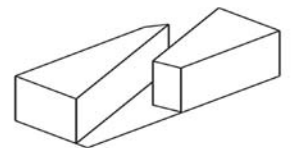
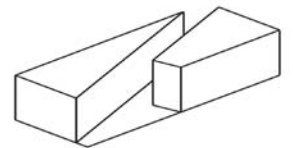
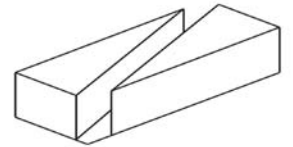
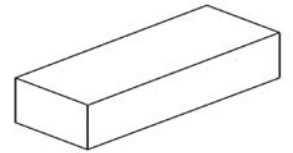
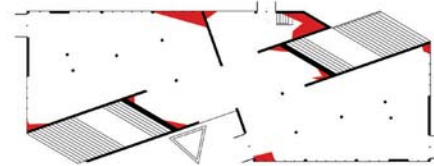
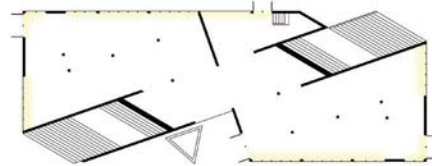
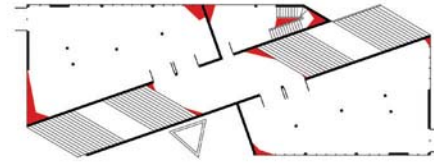
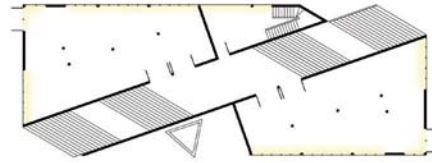
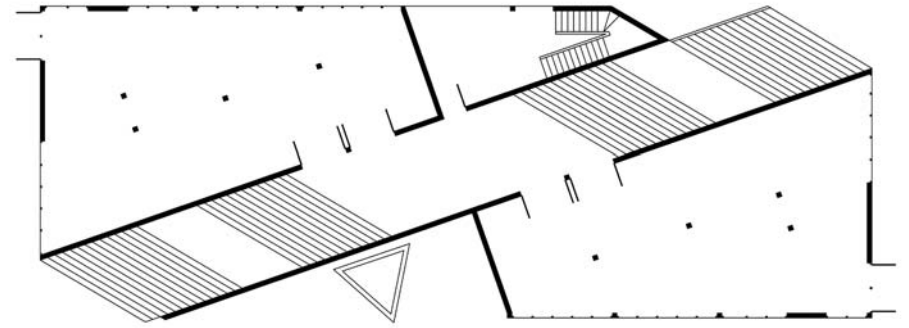
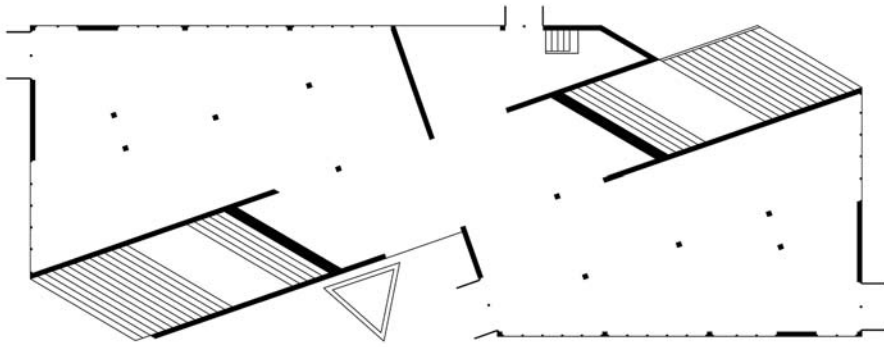
The Soviet Pavilion marked the arrival and implementation of a communist state. The pavilion and its contents expressed the ideas of constructivism, productionism, while borrowing from De Stijl and Bauhaus movement

Images:

<http://theredlist.com/wiki-2-19-879-605-681-view-melnikov-konstantin-profile-melnikov-konstantinussr-pavilion-of-1925-paris-france.html>

<http://thecharnelhouse.org/2013/08/03/the-soviet-pavilion-at-the-1925-paris-international-exposition/#jp-carousel-11145>





FINNISH PAVILION, 1939

ALVAR AALTO

1939-40s World Fair saw the arrival of Aalto in the western hemisphere. The Pavilion was a purely interior exhibit of space and form. The shell of the building was a skeleton of mass scaforlding that allowed for surprise when the visitor entered. The building permits free circulation as it displays Finnish culture and traditions. By using sloped walls, the pavilion regulates the sounds of the exhibits and is able to showcase images to guests below.

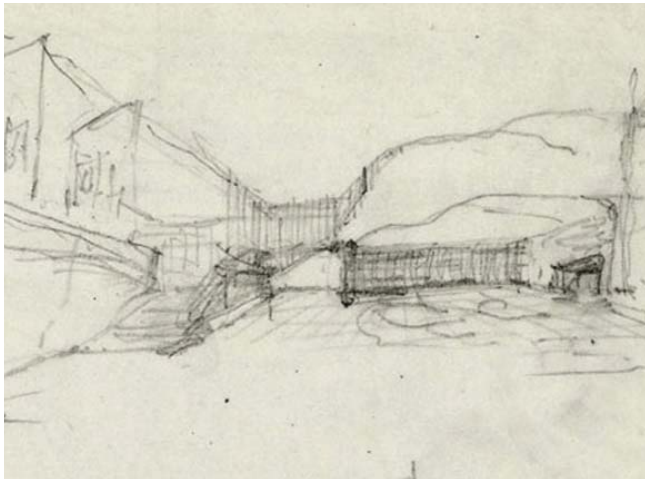
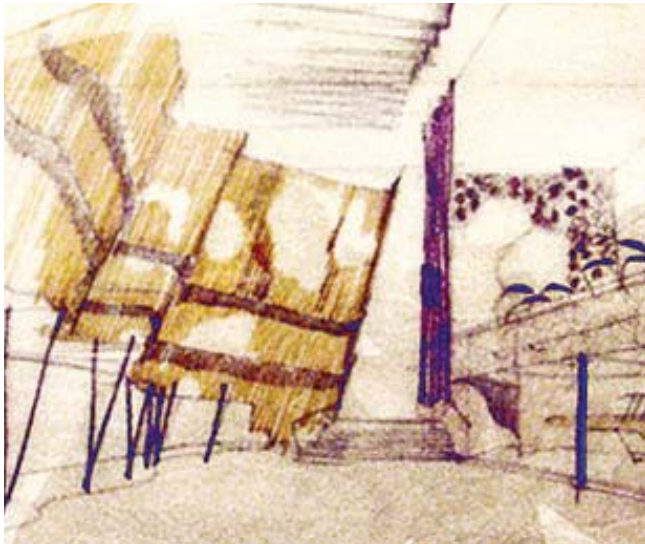
Images

http://greg.org/archive/2010/10/18/the_enlarged_pictures_generation_alvar_aaltos_1939_finnish_pavilion_.html

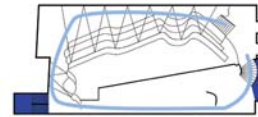
<http://www.designboom.com/history/aalto/pavilion.html>

http://www.alvaraalto.fi/net/villa_mairea/en/9.htm

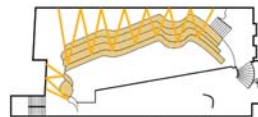




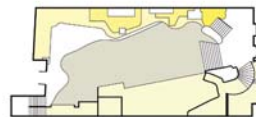
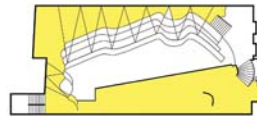
SOUND



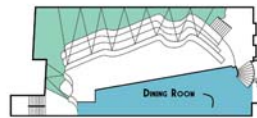
CIRCULATION & BACK OF HOUSE



FORM & STRUCTURE



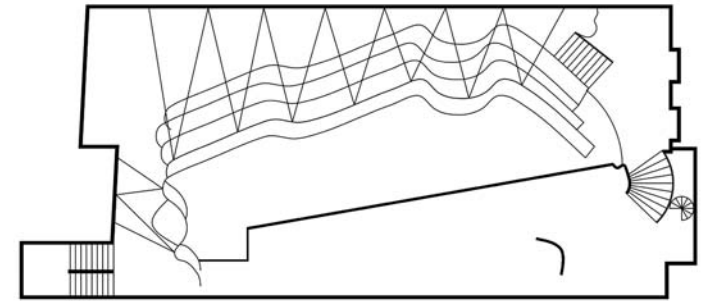
LEVELS



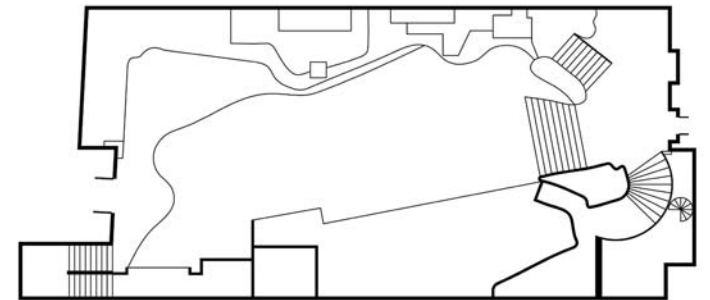
DINING ROOM



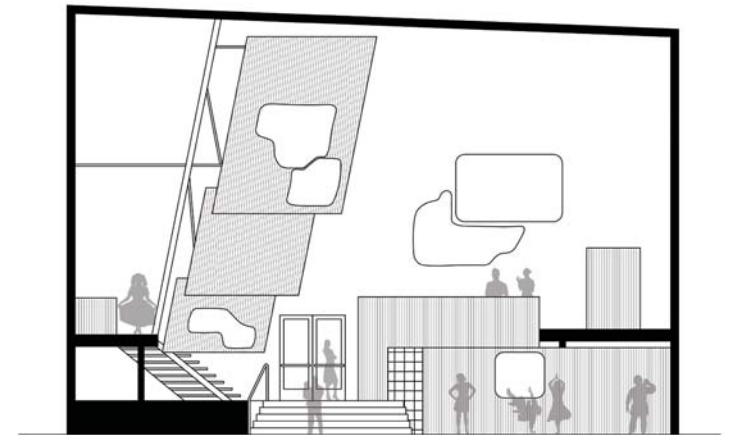
EXHIBIT & DINING



2ND FLOOR



1ST FLOOR



SECTION

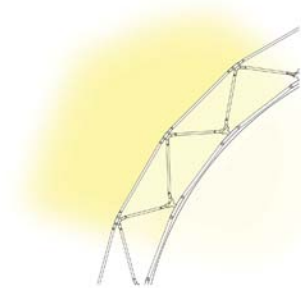
IBM TRAVELING PAVILION, 1983

RENZO PIANO

The transparent tunnel of IBM connects users and technology to the outside world. The concept of bringing the computer to the user and out of the intimidating cubicle office. Although the pavilion is categorized as “high-tech” architecture, it is warmed by the canvas facade and wood flooring. However, the most impressive part of the pavilion is its ease of assembly/disassembly and transportaion.

Photos From:
All shown are from rpbw.com

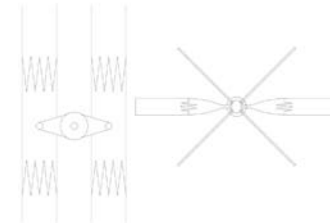




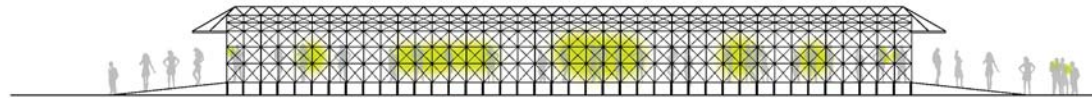
LIGHT PENETRATION



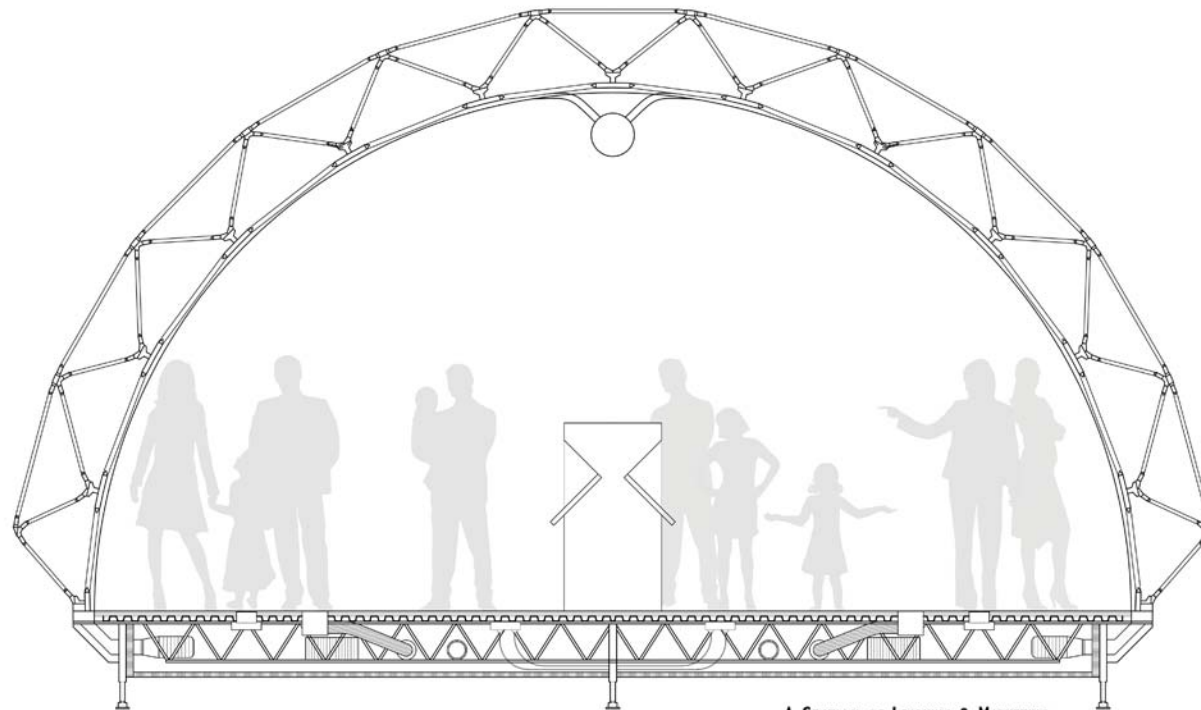
ELEVATION LEVELING



FACADE JOINT DETAILS



INTERACTION / ELEVATION



A SECTION OF LEARNING & MARKETING

ODAWARA EAST GATE, 1990

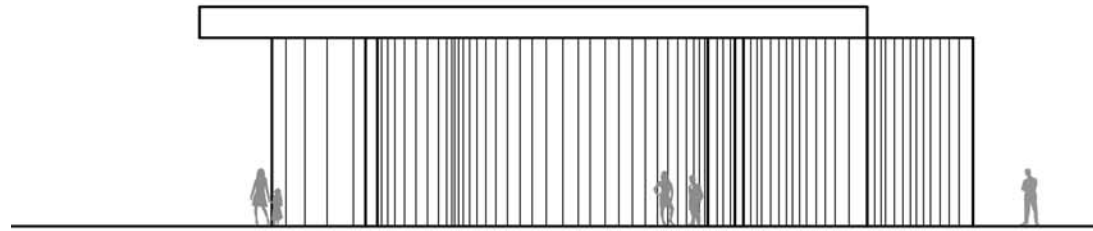
SHIGERU BAN

Odawara's Paper Pavilion was the first display of Shigeru Ban's paper architecture series. The 26' facade, consisting of 330 cardboard encloses the occupant(s). A second, hidden, steel structure carries the roof and entertainment rigging as there was no time to get a permit for (at the time) untested strength of the paper tubes. By...manipulating the curvature of the walls, individual spaces are created, views are imposed and a natural aura is brought to the structure.

Image:

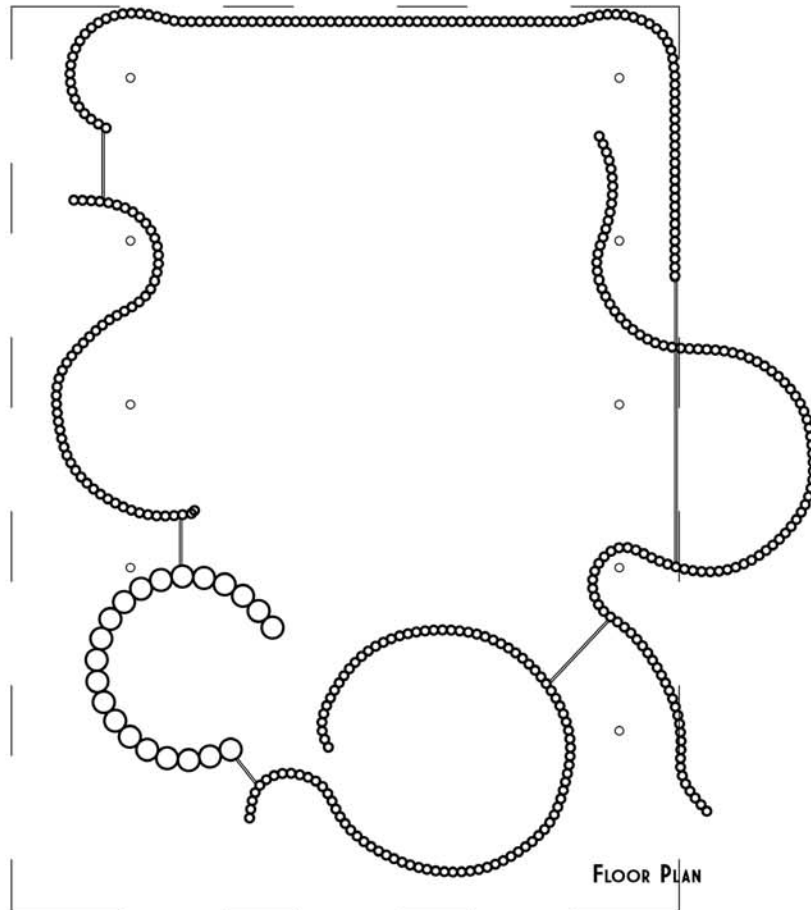
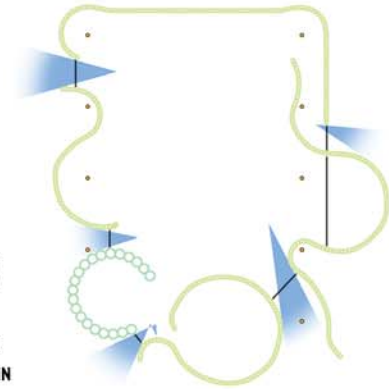
<http://www.latimes.com/home/la-hm-shigerubanpaper-3-photo.html>





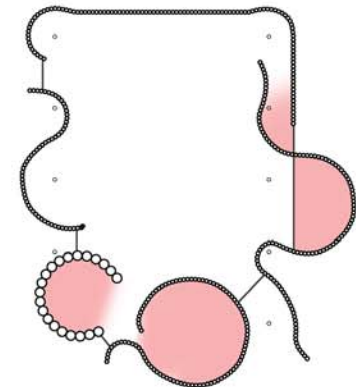
SOUTH ELEVATION

STRUCTURE,
MASSING, &
EXTERIOR
SIGHT LINES
FROM WITHIN

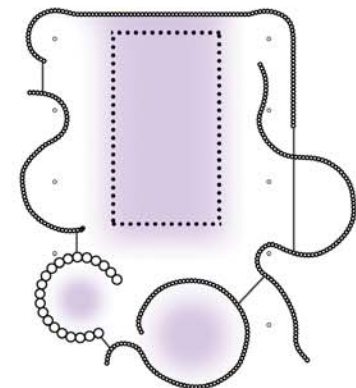


FLOOR PLAN

PRIVATE
EXPERIENCES



USAGE



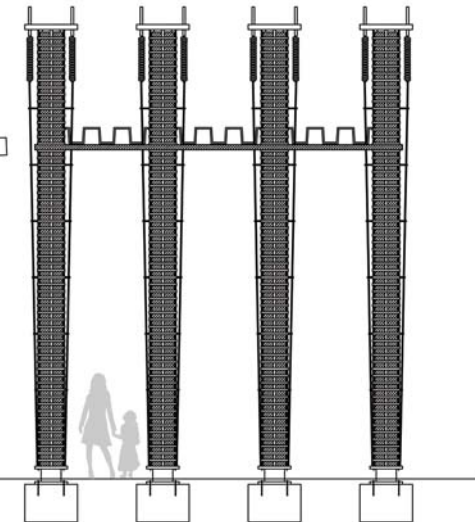
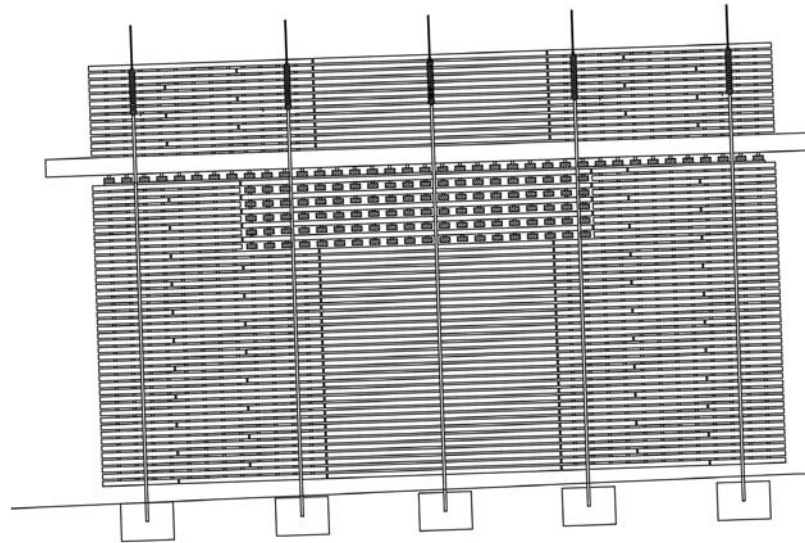
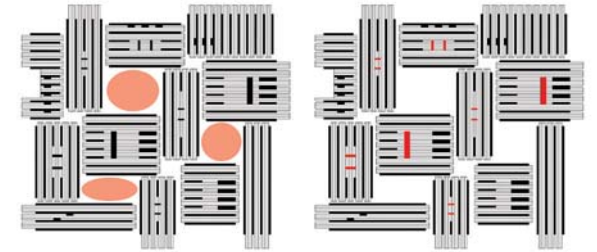
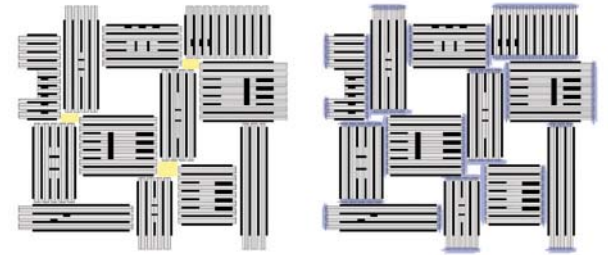
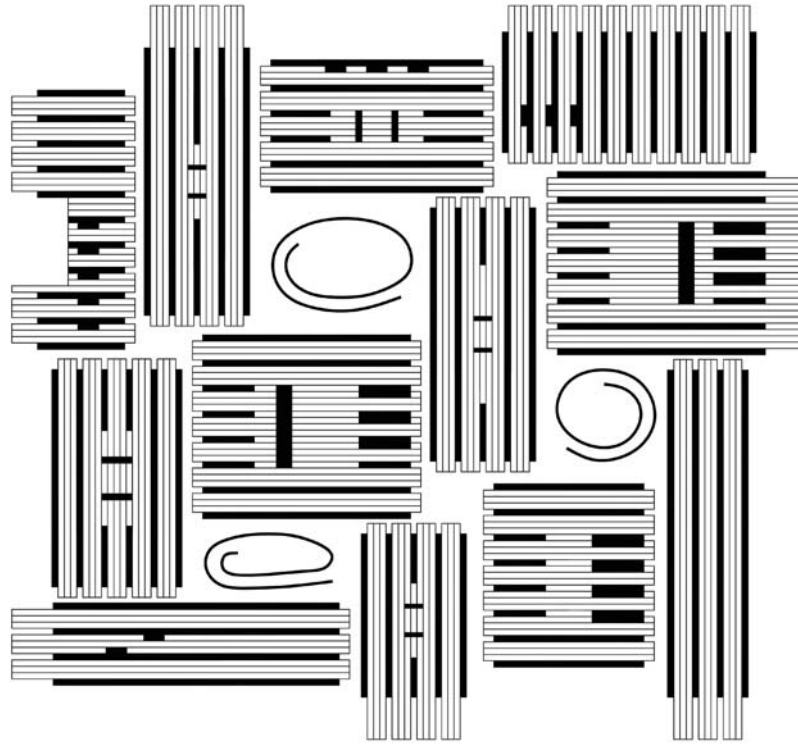
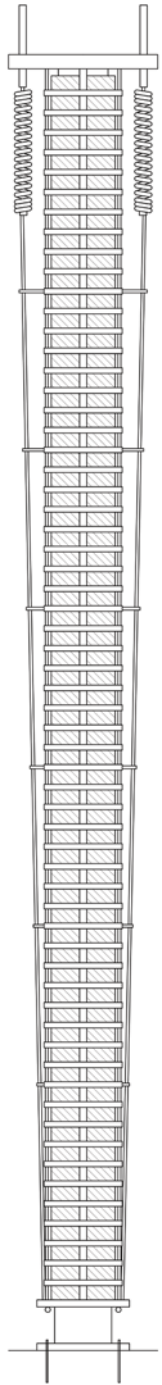
SWISS SOUND BOX, 2000

PETER ZUMTHOR

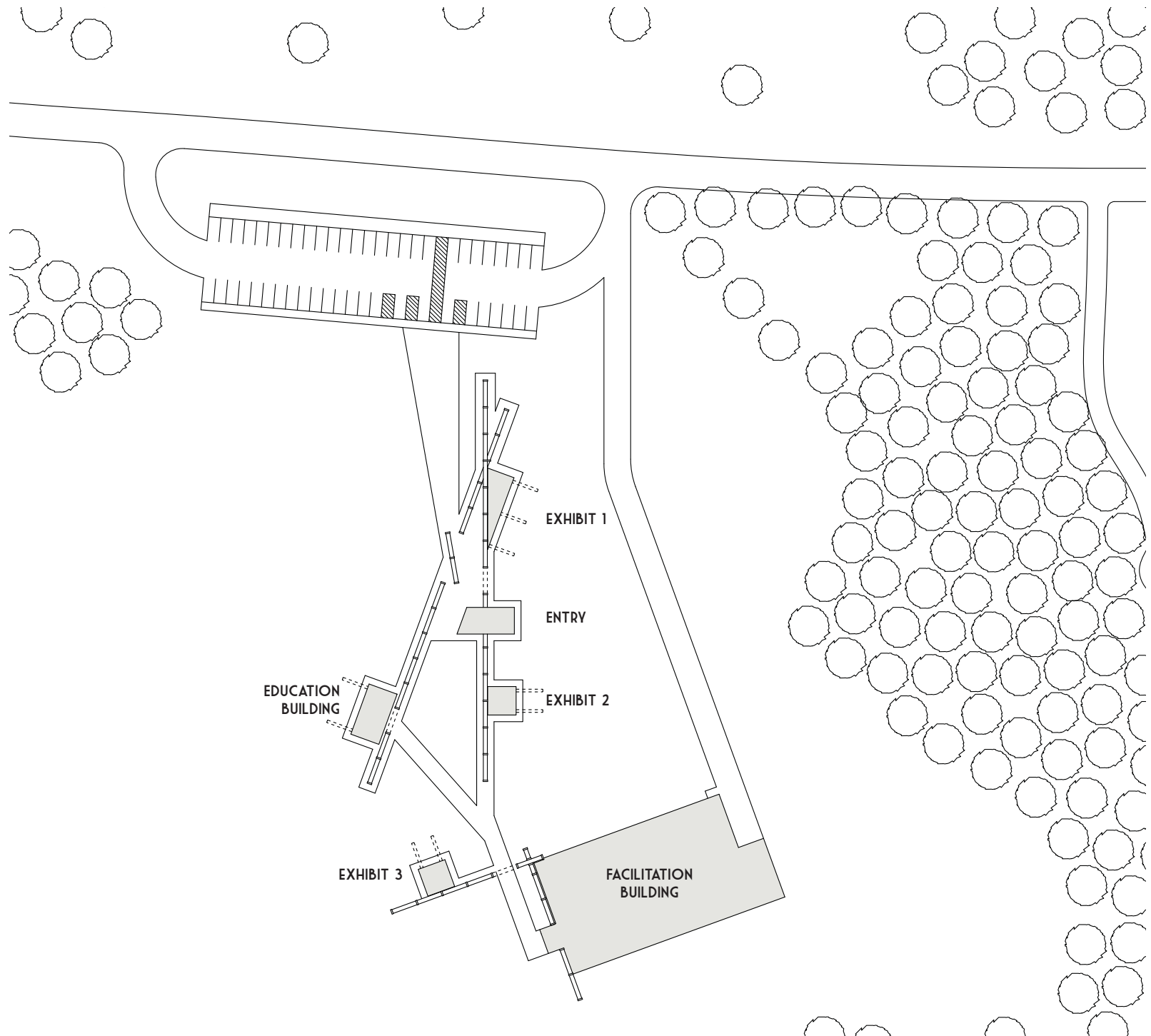
The Swiss Sound Box was created as a space to retreat from the constant noise of the fair. Zumthor described it as a “re-sounding” experiment. While it eliminated the exterior noise it allows the occupants to produce their own experience within as they act and react to the form, structure and materials.

Image:
<http://www.fontecedro.it/blog/category/architecture/8>







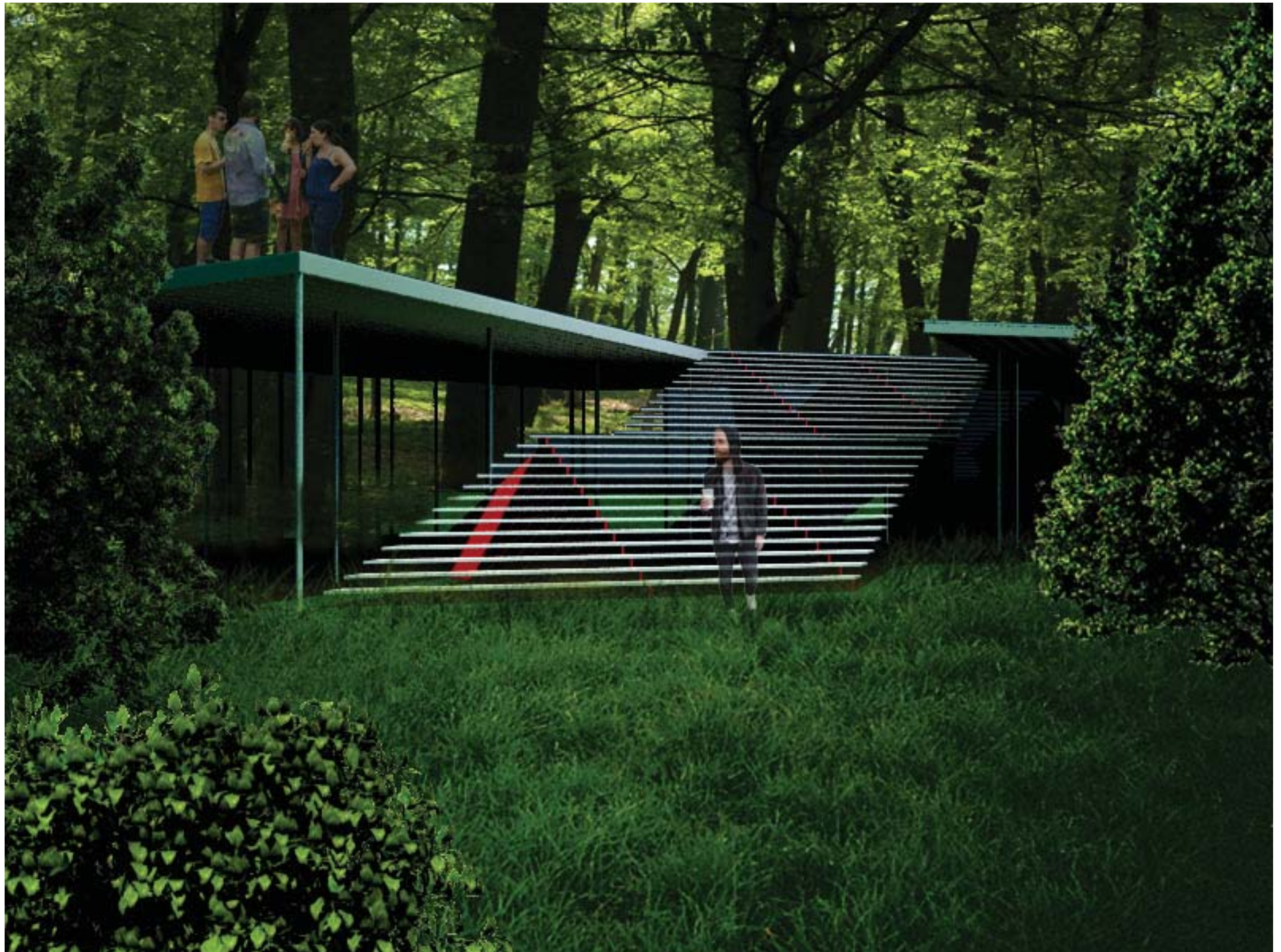


RETURN

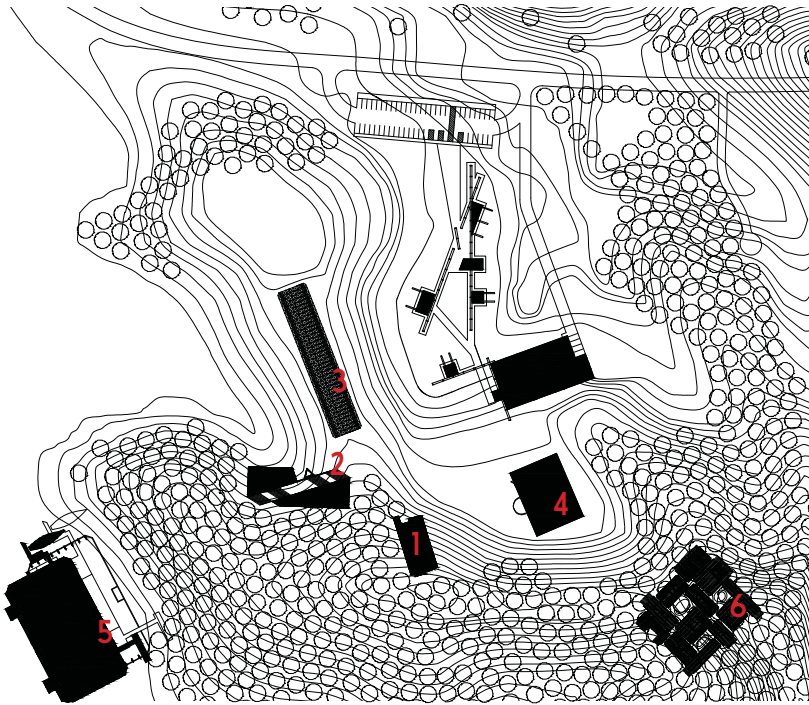
ARCHITECTURE IS RETURNED IN NEW FORM. IT IS UNJUST TO RETURN ARCHITECTURE THAT WAS INTENDED TO BE IMPERMANENT. INSTEAD ONLY THE KEY FEATURES OF ARCHITECTURE ARE REBUILT, OR ONLY ENOUGH TO CONVEY THE IDEA(S) OR MAIN POINT(S). WHEN POSSIBLE THE ARCHITECTURE CAN BE RETURNED IN AN EXPERIMENTAL ART FORM

EXAMPLE OPPOSITE:

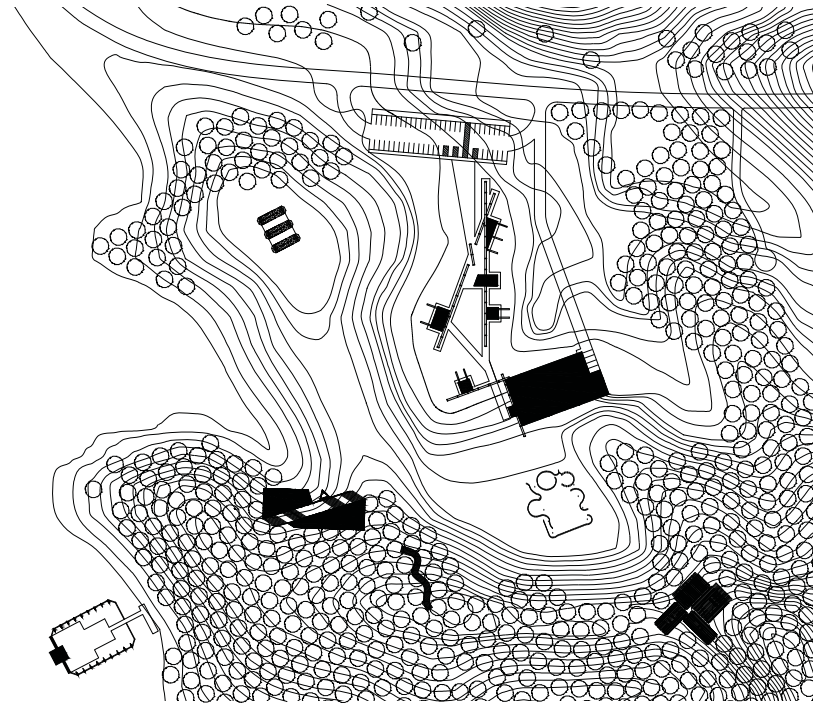
RETURNING ARE ONLY THE MAIN POINTS OF MELNIKOV'S SOVIET PAVILION, REPRESENTING THE CIRCULATION AND CONSTRUCTIVISM IDEAS OF THE ORIGINAL STRUCTURE.



COLLECTION LOCATIONS



SITE LAYOUT IF FULL PAVILIONS WERE CONSTRUCTED



SITE LAYOUT WITH PAVILIONS REPRESENTED THROUGH ARTISTIC MEANS

1. SOVIET PAVILION

PLACED ON THE SOUTH EDGE OF THE CLEARING. IT POSITIONS ITSELF AS IF IT WAS A STREET CORNER BUILDING THAT DEMANDS ENTRANCE. BY TUCKING ITSELF OUT OF THE WOODS, IT DEMONSTRATES THE CONSTRUCTIVIST STYLE AND EXPOSES THE TOWER TO THE REST OF THE SITE.

2. FINNISH PAVILION

TUCKED BEHIND ONE ROW OF TREES ON TOP OF THE OVERLOOK; THE PAVILION CREATES SURPRISE JUST AS THE INTERIOR DEFERS FROM ITS FACADE TO REVEAL AESTHETIC USES OF WOOD. FROM THE LOCATION YOU CAN VIEW THE REST OF THE CLEARING.

3. IBM TRAVELING PAVILION

LOCATED AT THE MIDDLE OF THE SITE TOWARD THE LAKE, THE PAVILION REFLECTS THE ROLLING HILLS NEARBY. IT INVITES THOSE TO PASS THROUGH AND EXPERIMENT WITH ART AND TECHNOLOGY. IT HAS THE ABILITY TO BE ROTATED OR MOVED TO DIFFERENT PARTS OF THE SITE.

4. ODAWARA HALL & EAST GATE

PROUDLY STANDING ON THE TOP OF THE SITE, THE PAVILION WATCHES OVER THE VALLEY. THE CARDBOARD MATERIAL REFLECTS THE NATURE AROUND IT WHILE THE WHITE ROOF OFFERS HARMONY WITH THE SKY.

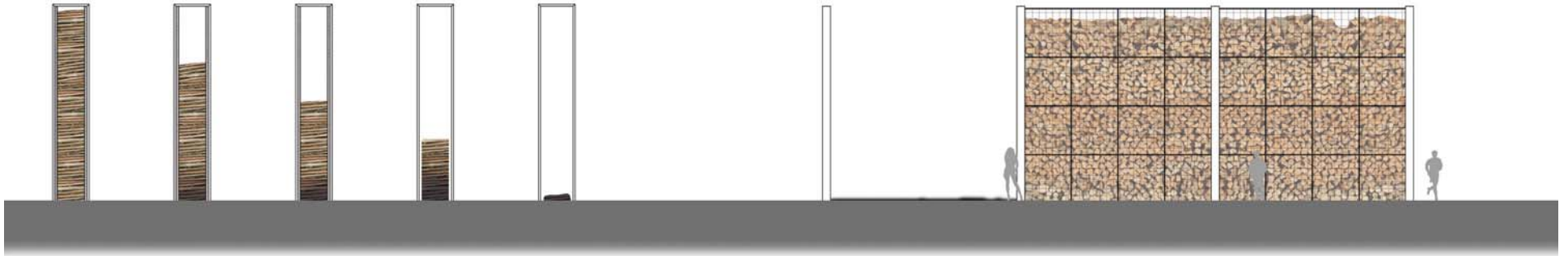
5. THE BRITISH PAVILION

ALONE ON THE LAKE THE BUILDING REPRESENTS DOMINANCE OF THE WATER. IT ALLOWS VISITORS TO JOURNEY THROUGH THE WOODS AND ONTO THE LAKE. THE BUILDING PROVIDES SURPRISE AND SERENITY TO THOSE WHO VISIT

6. SWISS SOUND BOX

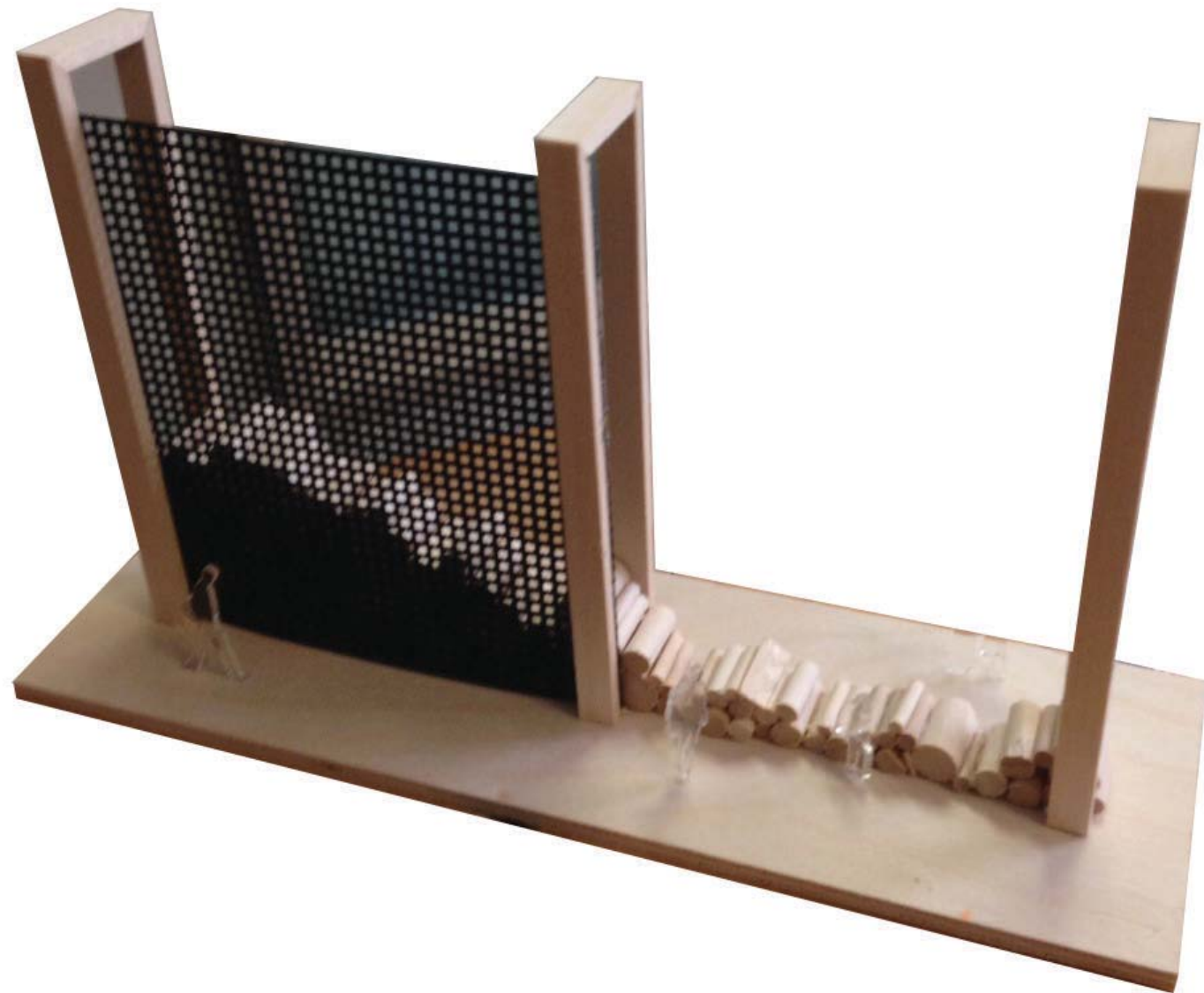
SET IN THE FOREST, THE SOUND BOX AMAZES PATRONS WITH THE ABILITY TO EXPERIENCE THE TECTONICS OF A SPACE BEYOND AN ALREADY TECTONIC SPACE (THE FOREST).

THE DECAY OF THE GABION



AN EVERCHANGING GABION HOLDS PIECES OF UNNISHED LUMBER THAT CREATES A FORM FOR LIGHT TO PENETRATE. SLOWLY THE STRUCTURE WILL RECEED BACK TO THE EARTH. IT WILL TAKE DECADES FOR THE WOOD TO ERODE AND DISPLAY ITS IMPERMANENCE. WHEN A GABION IS NEARLY GONE, A NEW SECTION WILL BE BUILT IN A DIFFERENT LOCATION, BUT ONE CONTINUOUS OF THE OVERALL DESIGN. OVER THE COURSE OF GENERATIONS THE LAYOUT OF THE SITE AND MUSEUM WILL CHANGE. WHAT ONE MAY WITNESS 20 YEARS LATER MAY BE DIFFERENT THEN THE PRESENT.

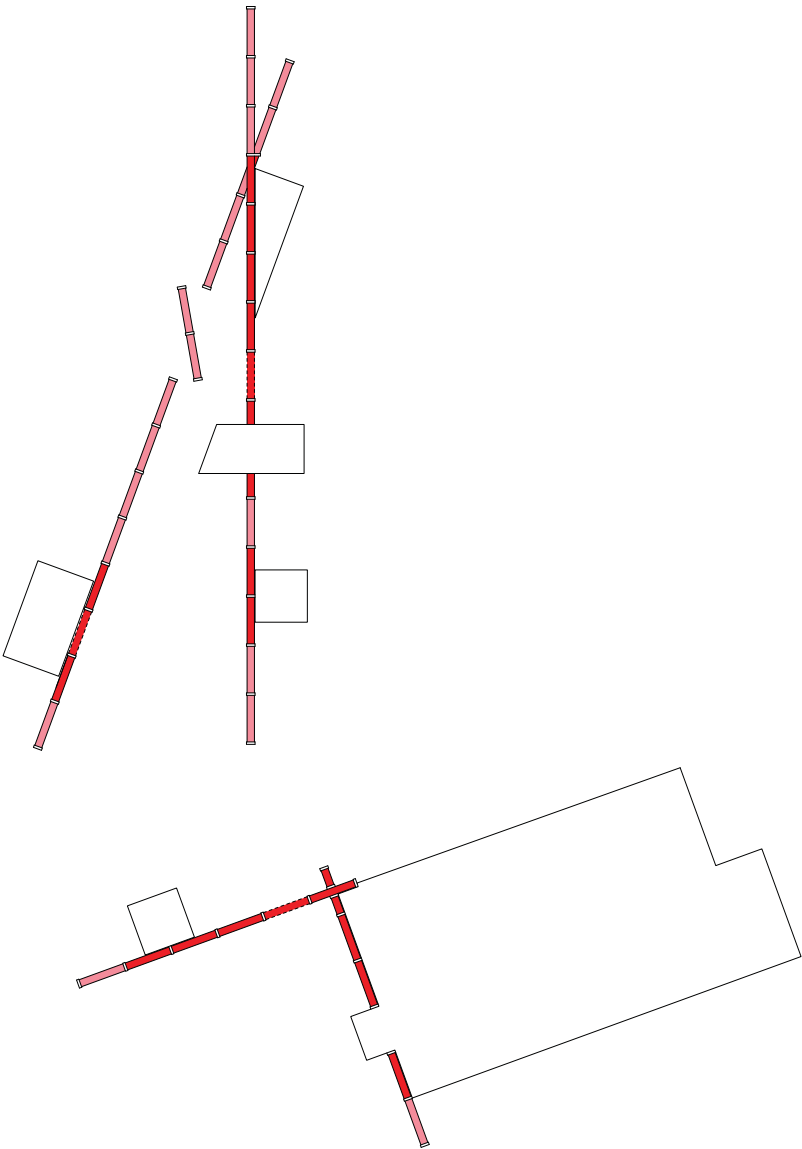
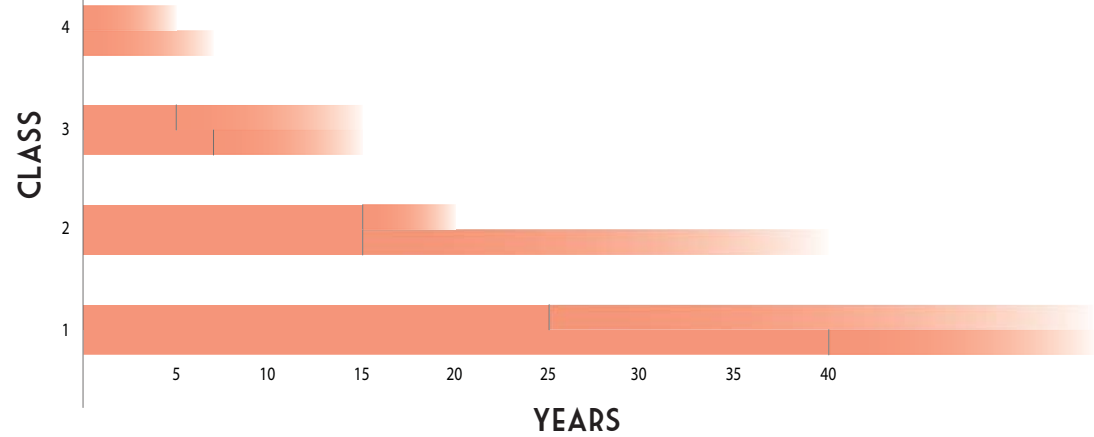
AS THE INTERNALS SETTLE WITH DECAY AND NO LONGER REQUIRE STABILITY OF THE STRUCTURE, THE CAGE IS REMOVED. THE REMOVED CAGES ARE THEN UPCYCLED TO THE NEXT POSITION ON SITE. THE REMAINS OF THE GABION WILL HELP TO FERTILIZE THE SOIL OF SITE.



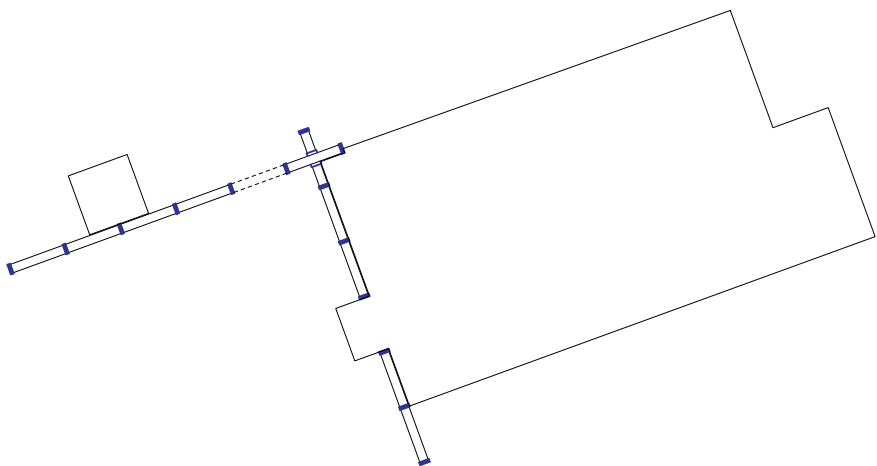
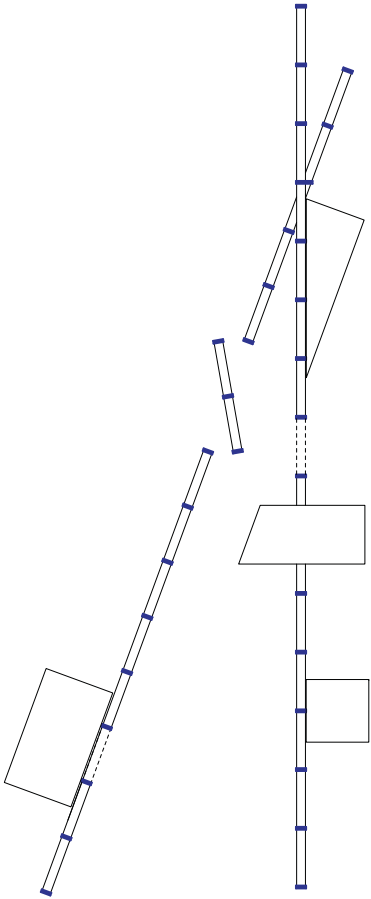
WOOD

NATURAL DECAY OF WOOD BY SPECIES
LIFE SPAN OF WOOD BY CLASSES

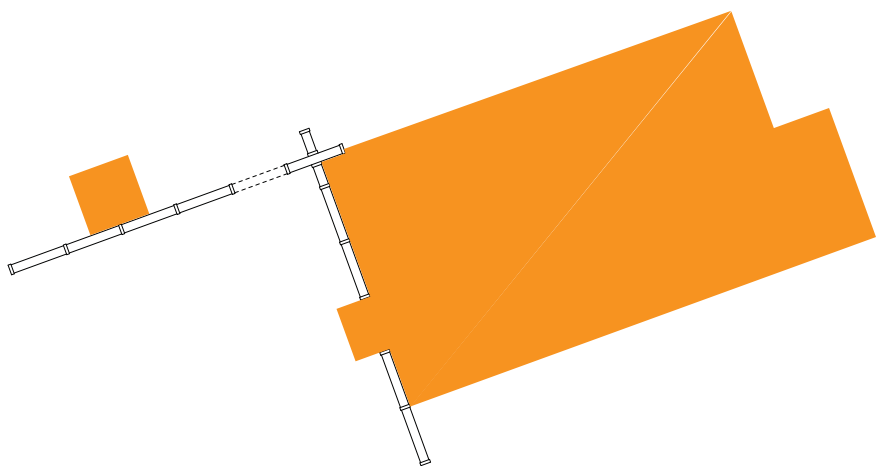
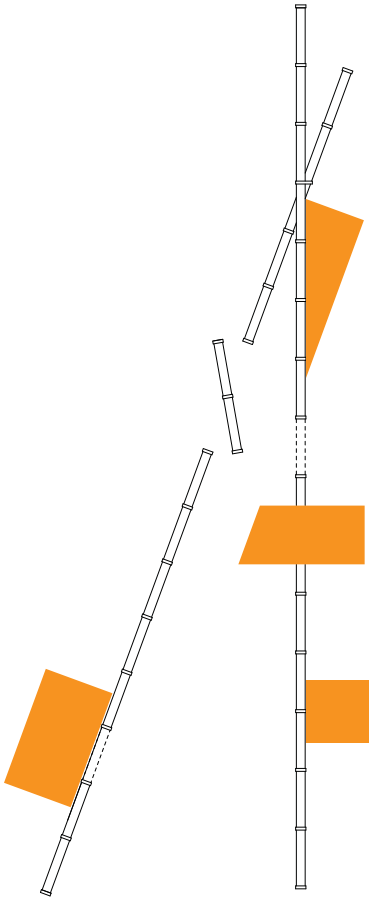
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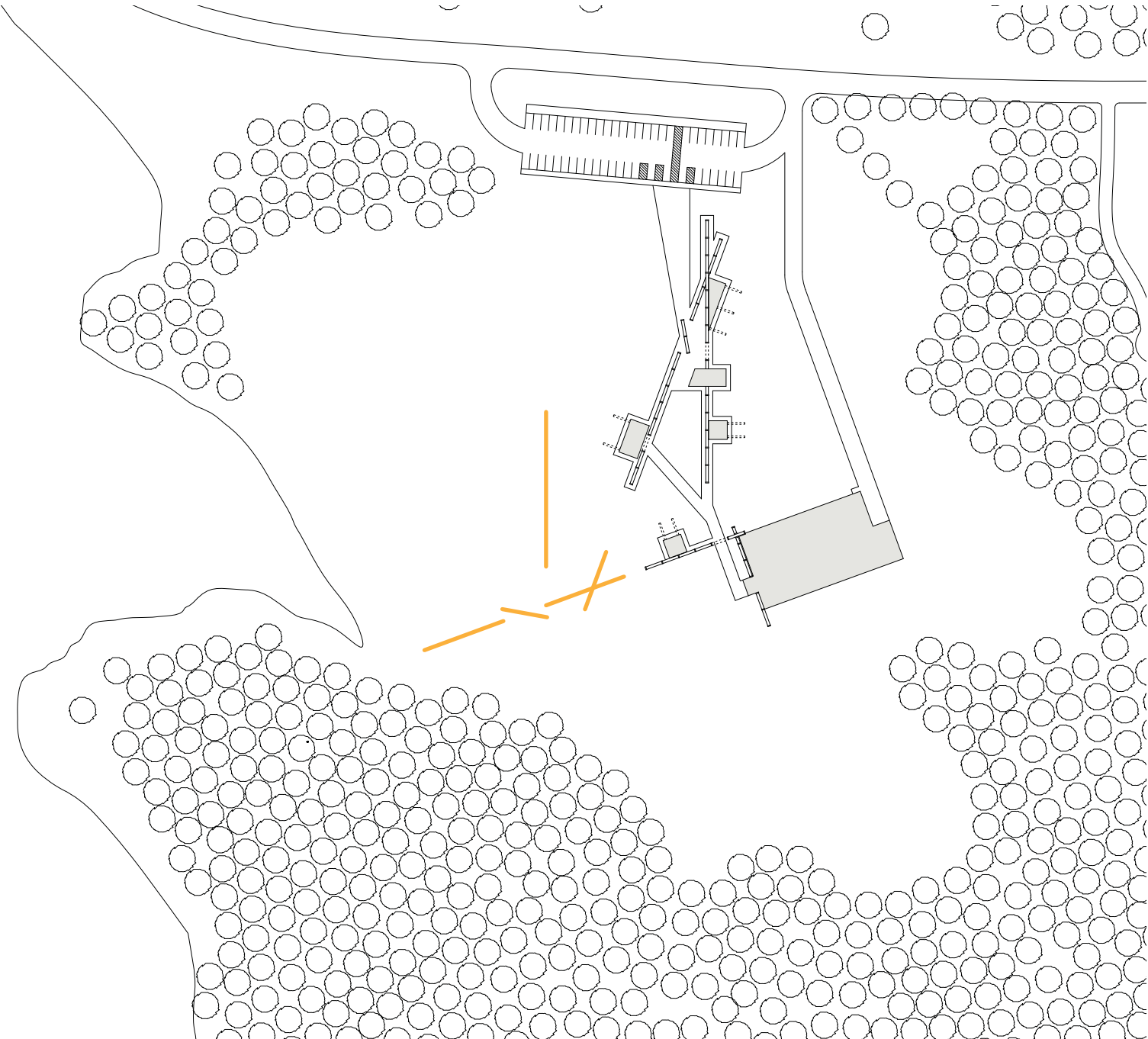
STRUCTURAL ELEMENTS

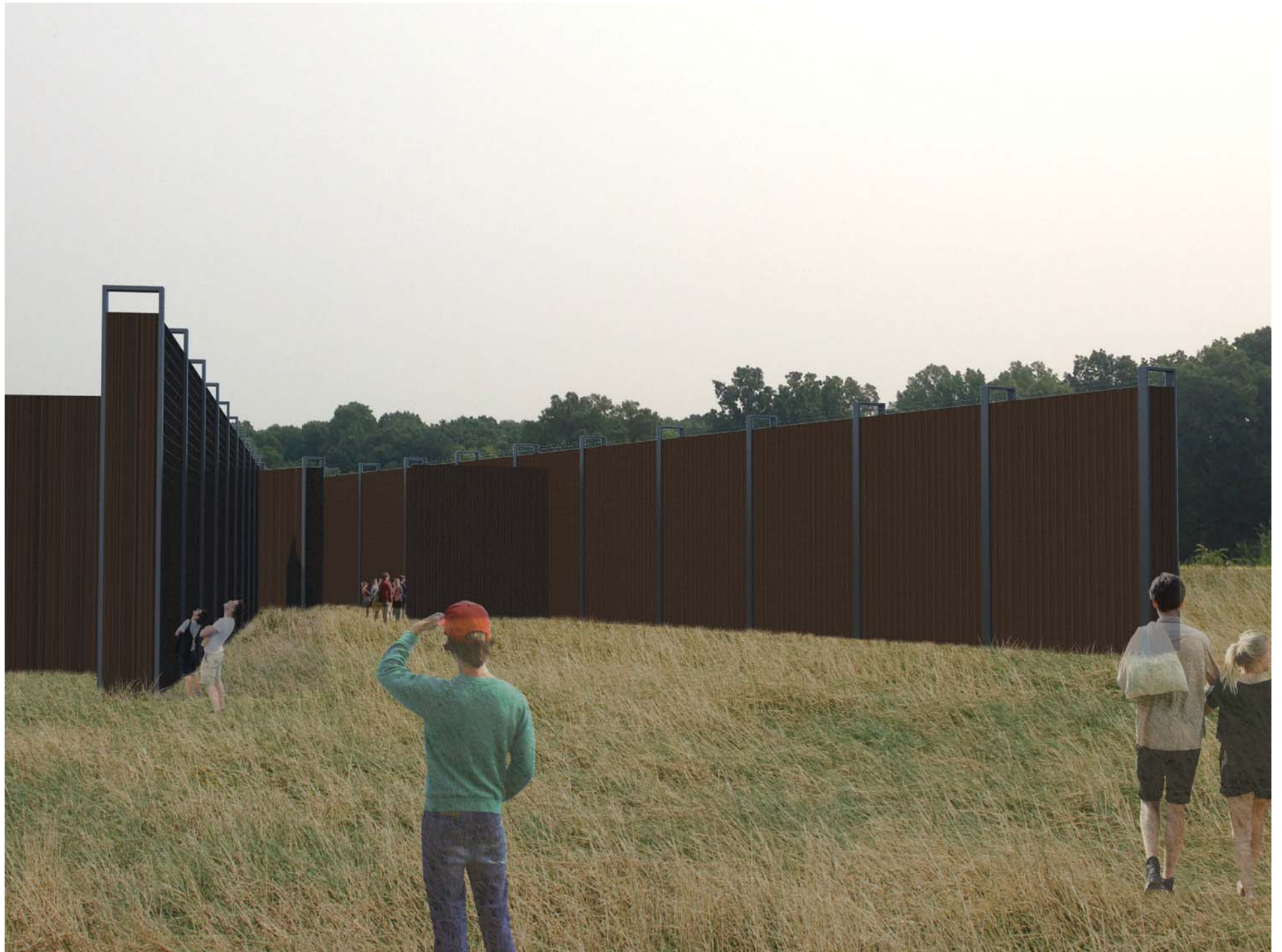


MASSING



POTENTIAL / FUTURE





EXPERIMENTAL ART

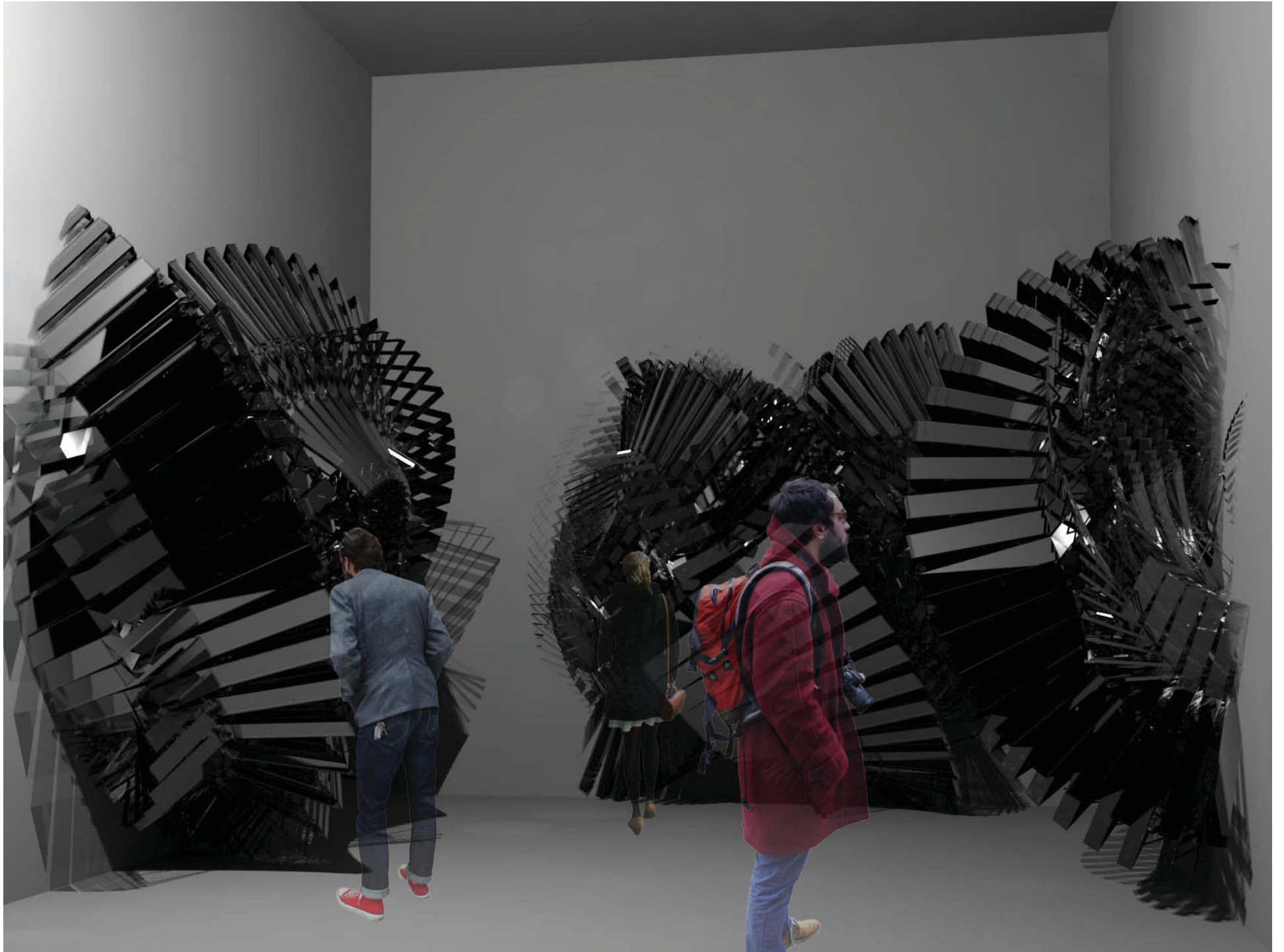
A WORK OF EXPERIMENTAL ART DOES NOT NEED TO HOLD TRUE TO A SET STYLE, CONFORM TO A METHOD, PROCESS, MEDIUM, NOR BE CONNED TO TRADITIONAL SPACE. THE EXART DEMANDS THE ABILITY TO ACCOMMODATE UNFORESEEABLE INSTALLATIONS. IT NEEDS TO ALLOW ART TO BE HUNG, STOOD, ATTACH, CANTILEVER, EXPLODE, MELT, FALL, RISE, PROJECT, LIQUEFY, GROW, BURN, DISAPPEAR, SMELL, ECHO, TASTE, EVOLVE, ILLUMINATE, ISOLATE, REECT, DELETE, EMERGE, ETC.

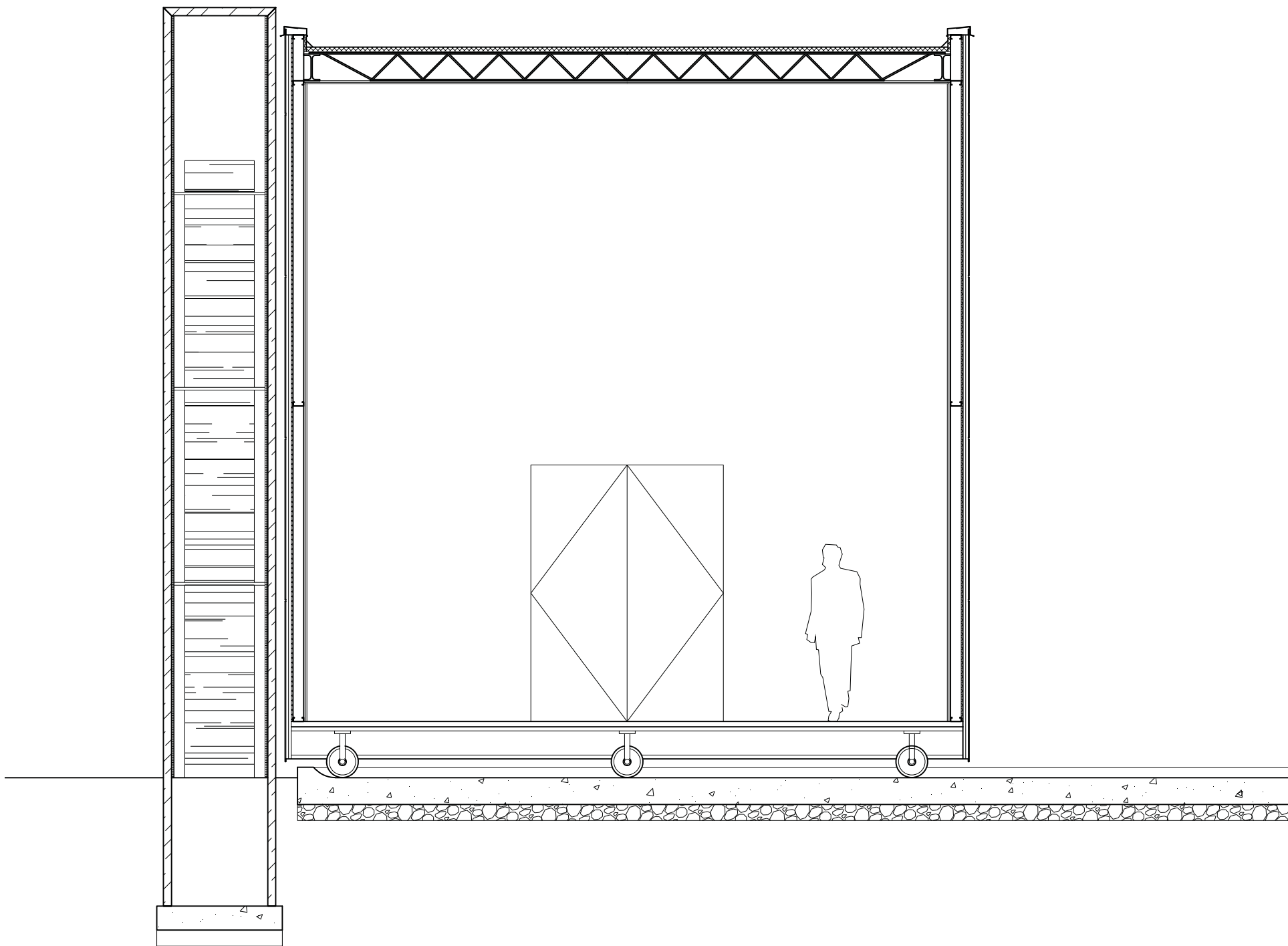


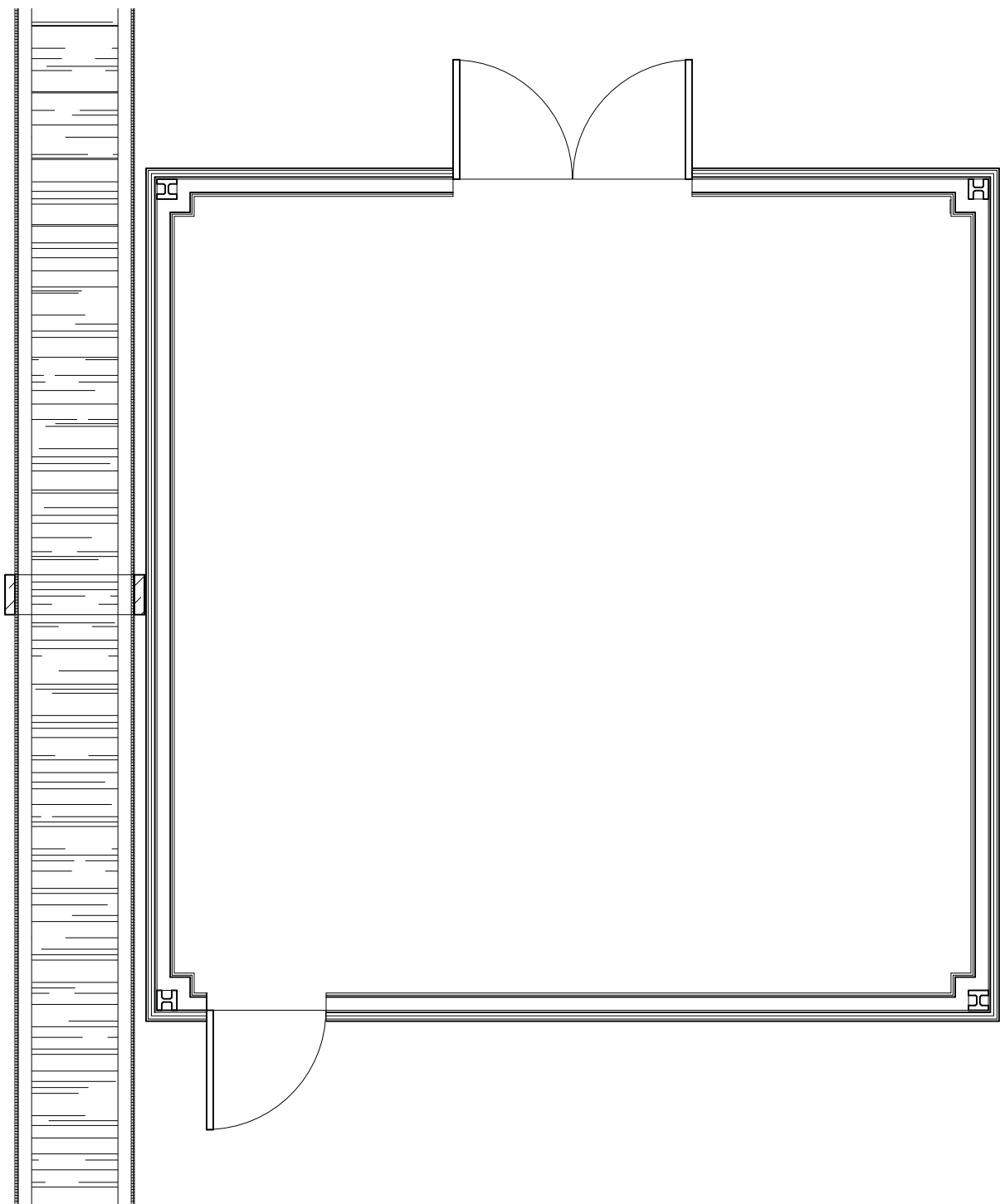
ART GALLERIES

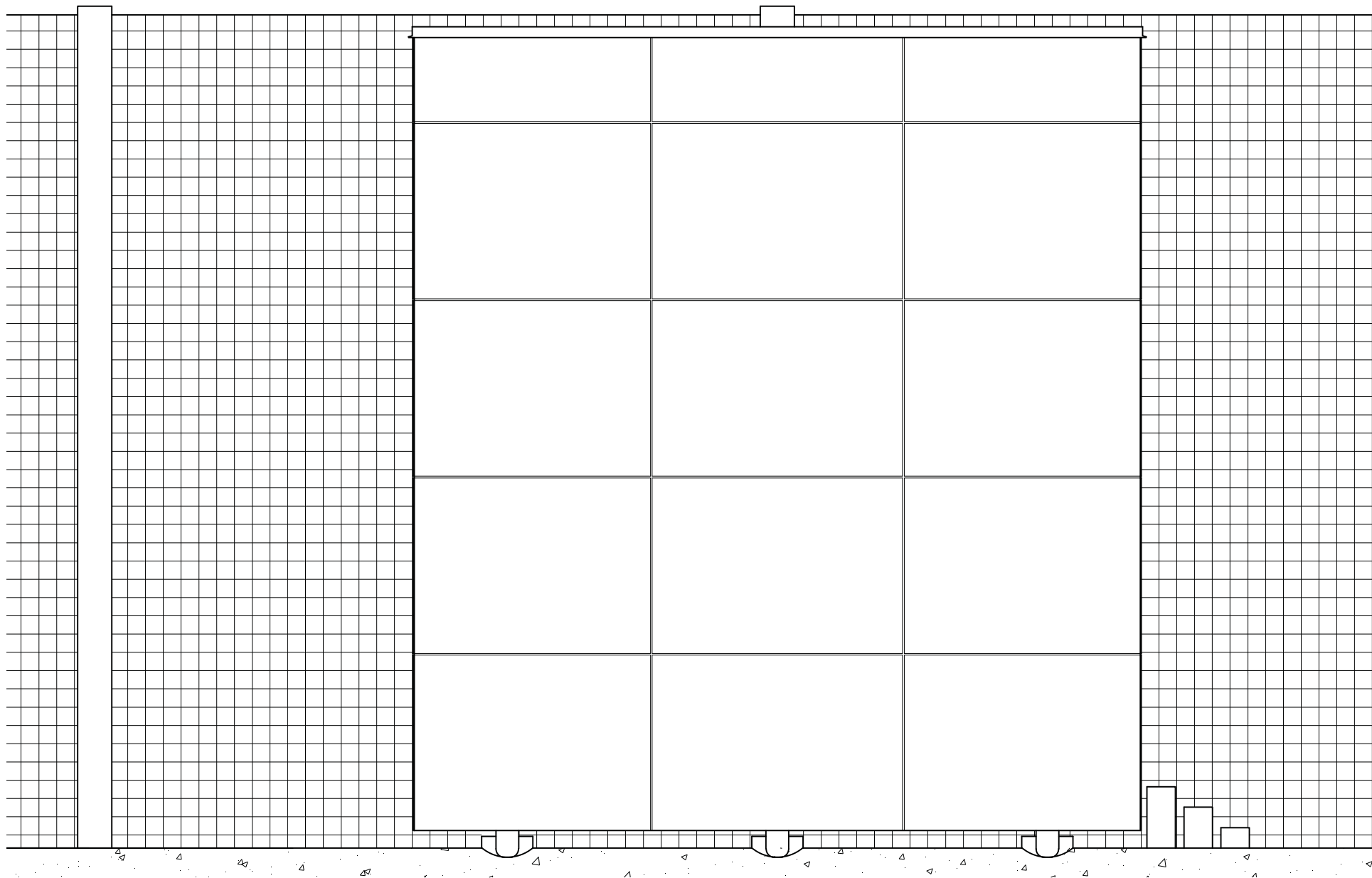
THERE IS NO PERMANENT COLLECTION HOUSED AT THE EXART, THE IMPERMANENCE OF EXPERIMENTAL ART IS REPRESENTED IN SUCH THAT NO ART IS SHOWCASED TWICE. TO FULFILL THE DRAMATIC NEEDS OF EXPERIMENTAL ART, PRIVATE 20X20X20 GALLERIES ARE SITUATED ON THE SITE. THESE GALLERIES ARE BLANK CANVASES. THE ARTIST IS FREE TO MANIPULATE THE INTERIOR OF THESE GALLERIES TO THE NEED THAT BEST SUITS THE ART BEING SHOWCASED. WHEN THAT EXHIBITION CLOSSES IT ONCE AGAIN BECOMES A BLANK CANVAS.

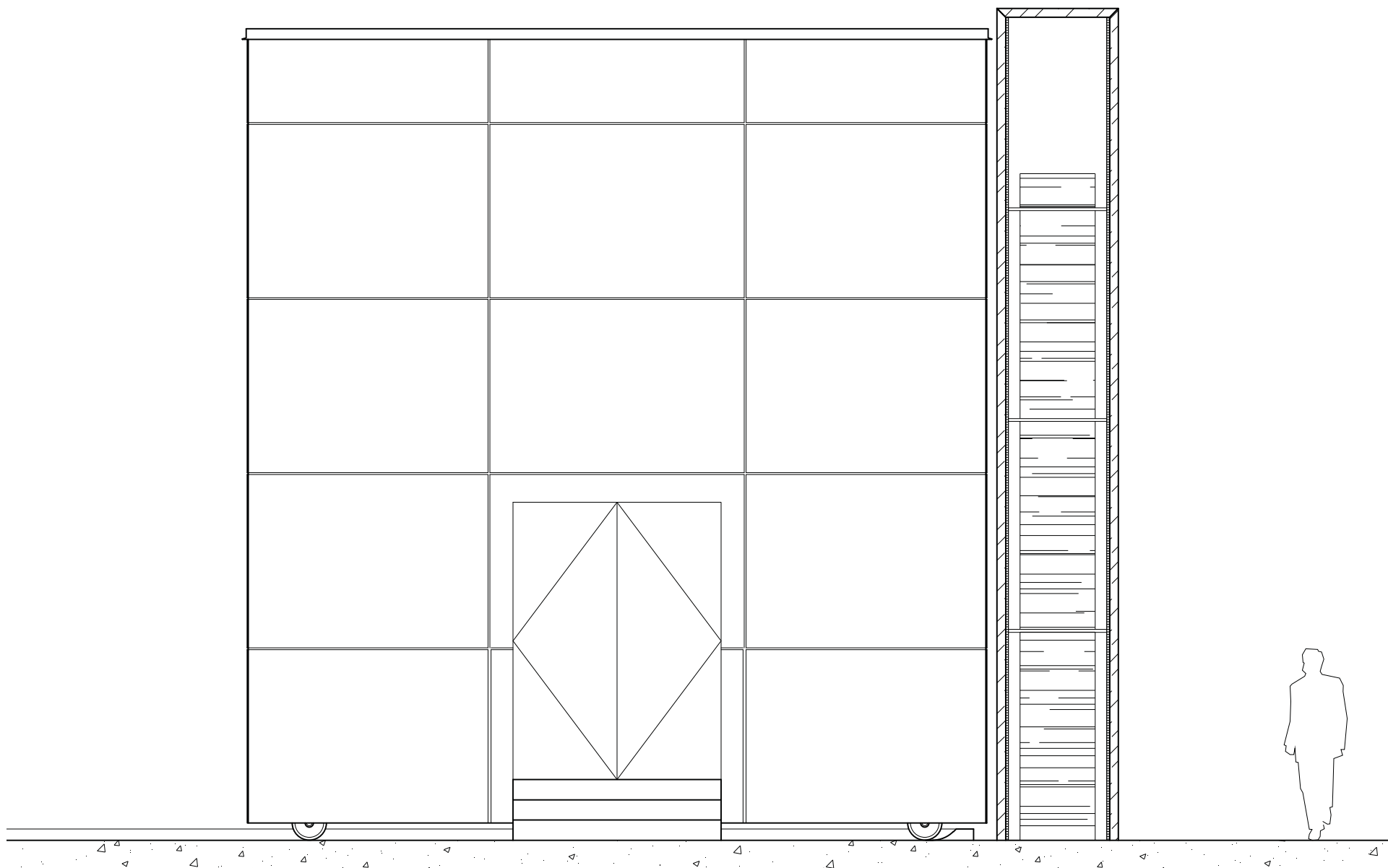




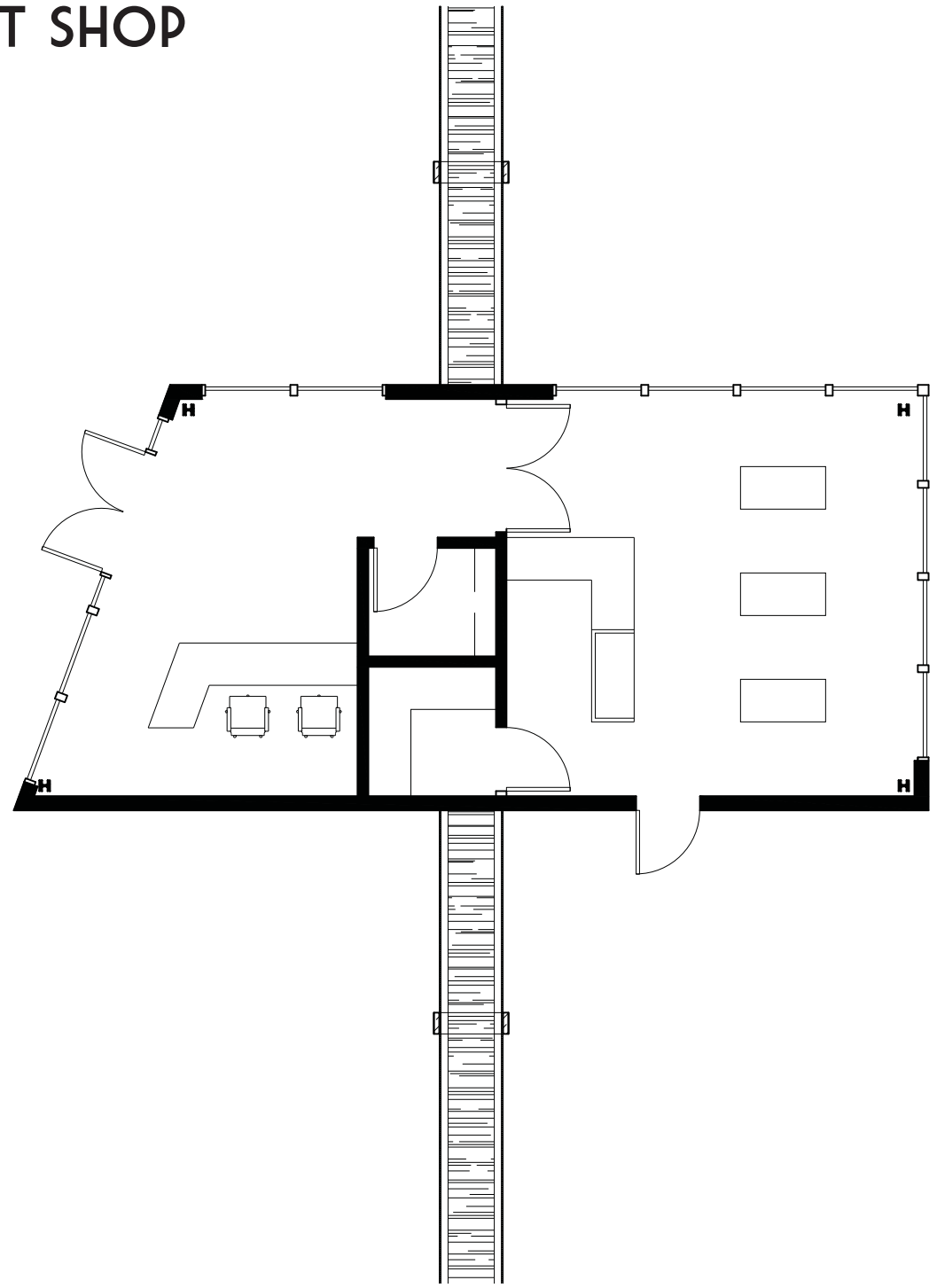




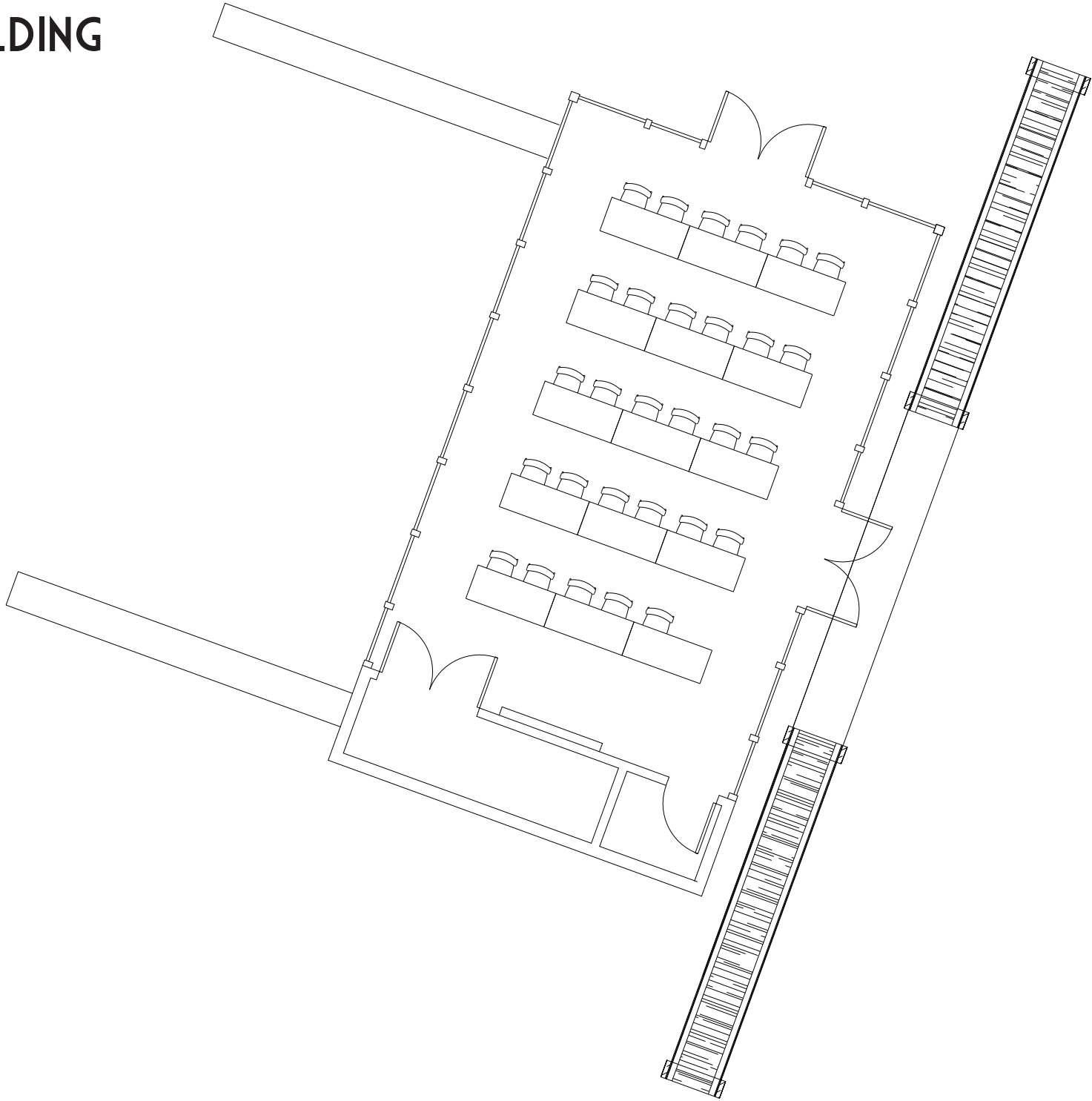




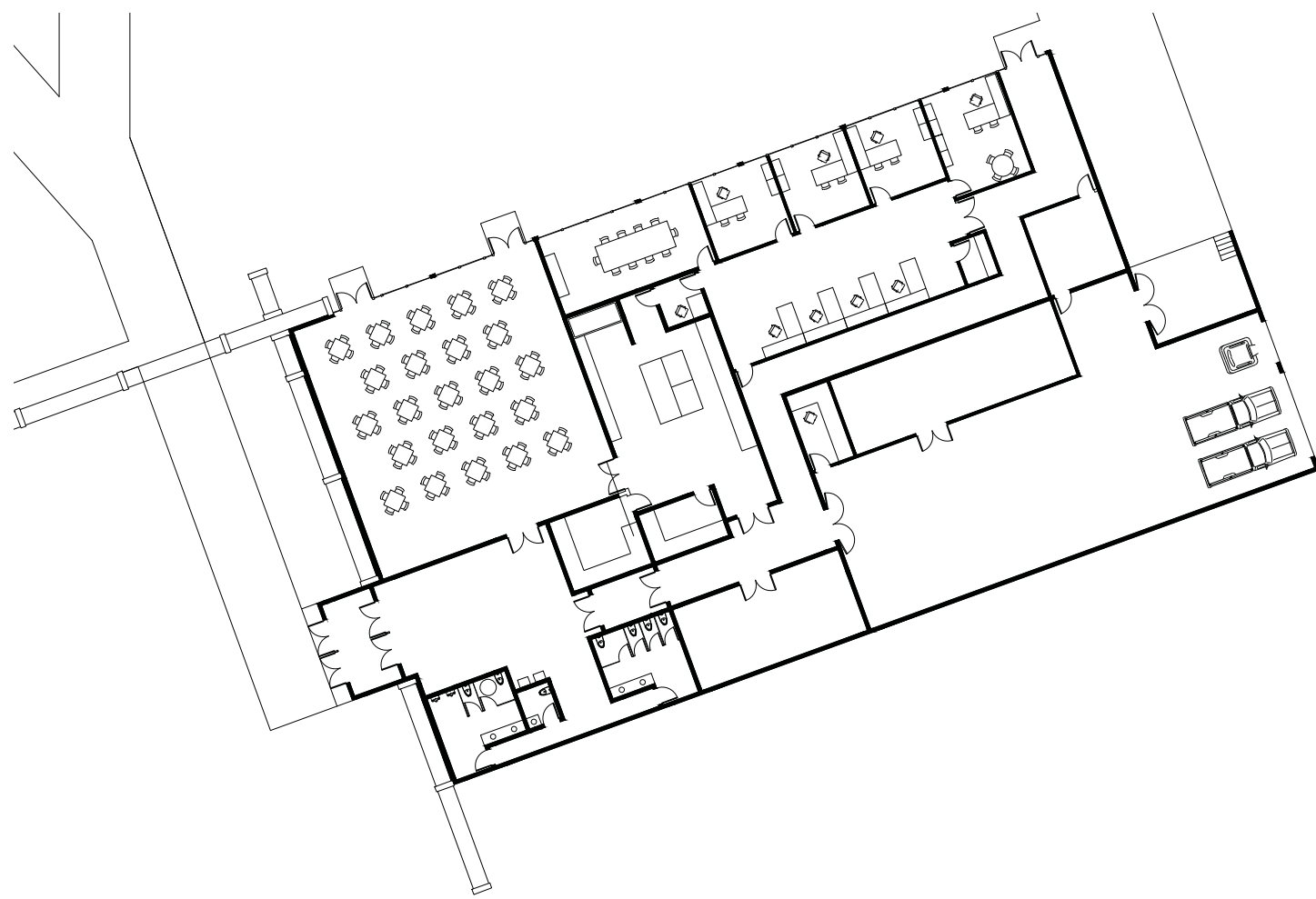
ENTRANCE BUILDING / GIFT SHOP



EDUCATION BUILDING



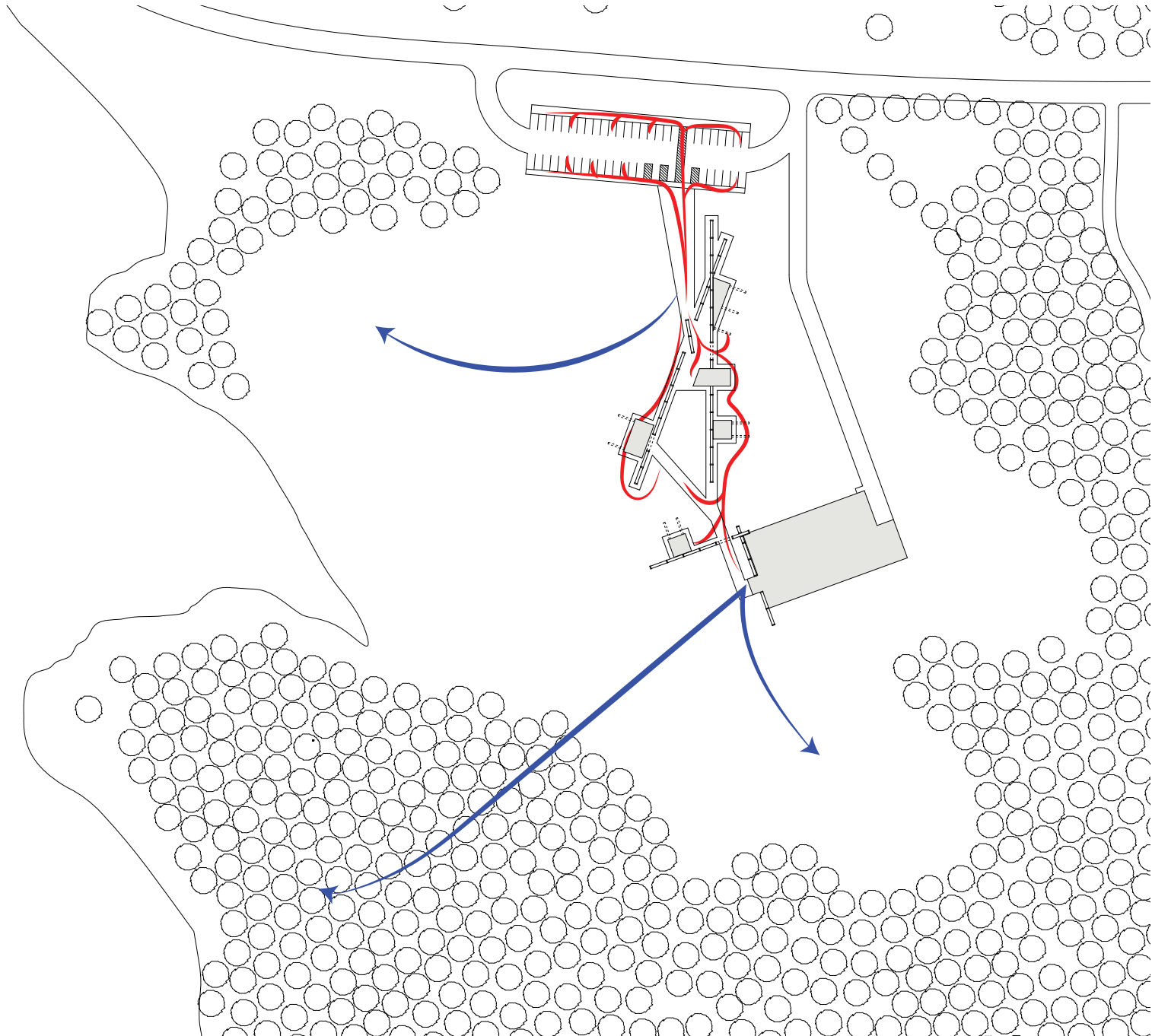
FACILITATION BUILDING



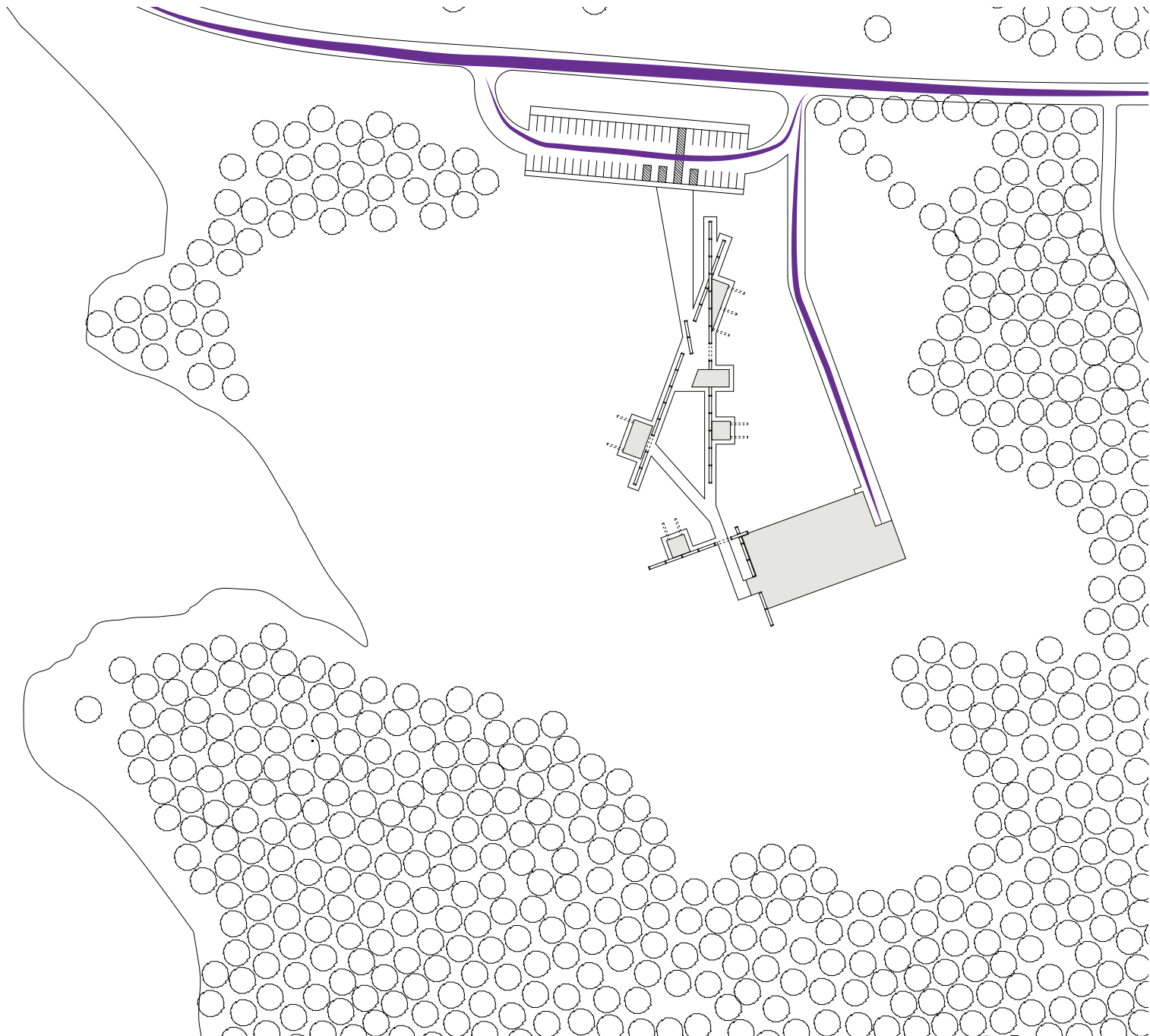
PROGRAM SPACES



CIRCULATION, TO BUILDINGS, TO SITE EXHIBIT LOCATIONS



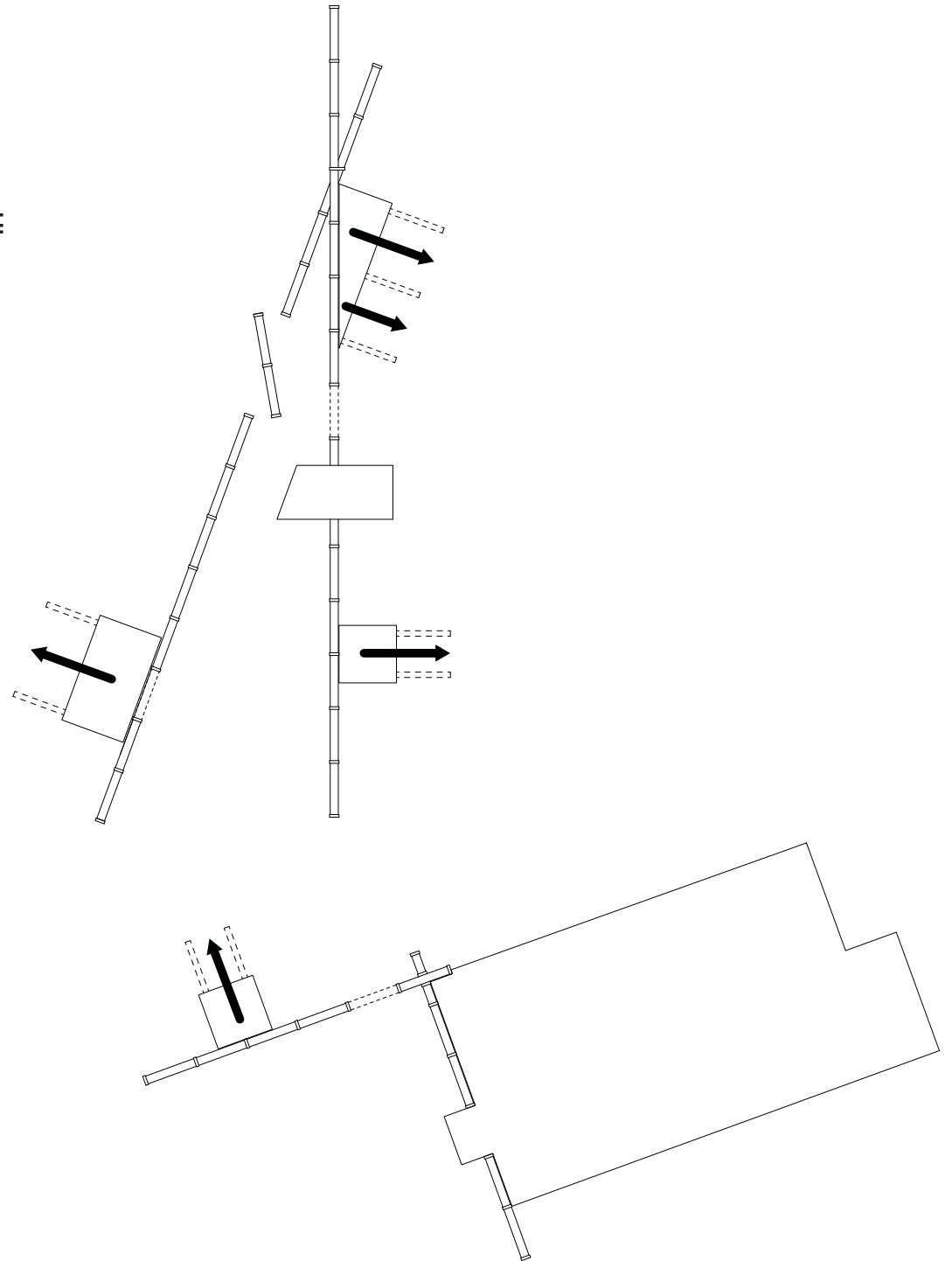
ARRIVAL, DEPARTURE & DELIVERIES

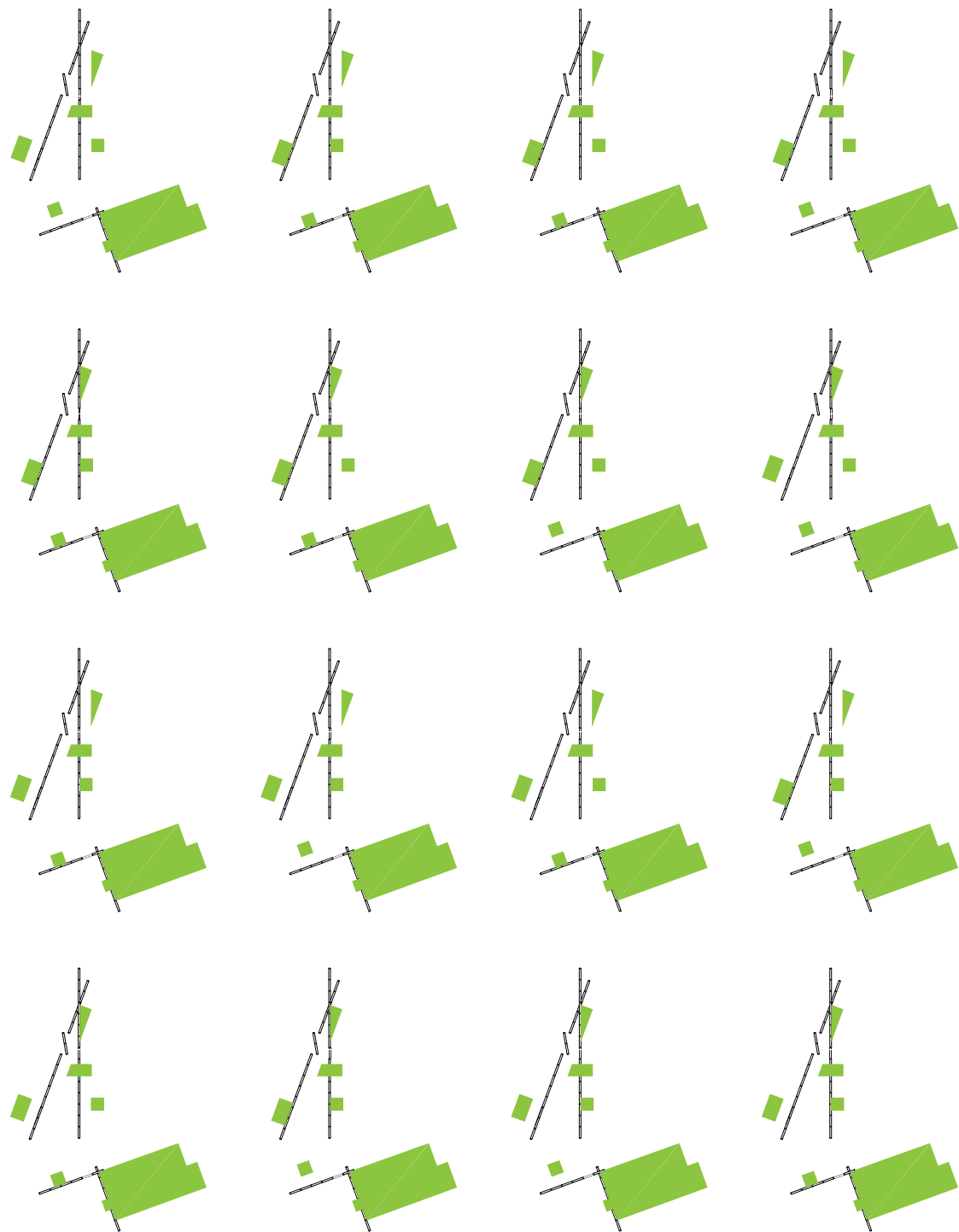


MOVEMENT

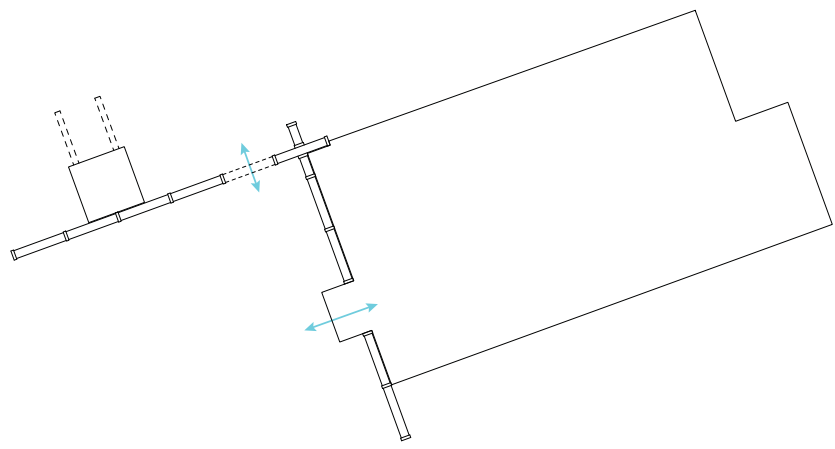
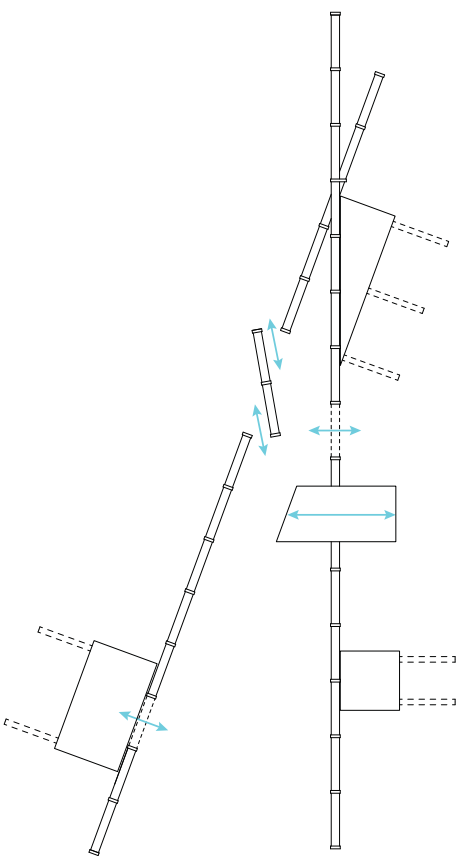
THE THREE EXHIBIT SPACES ARE ALLOWED TO MOVE TO CREATE DYNAMIC SPACES BETWEEN THEM AND THE GABION. THE SPACES ARE SET ON TRACKS TO ALLOW EASY MOVEMENT BY MUSEUM STAFF. THE MOVEMENT ALSO ALLOWS FOR MAINTENANCE OF BOTH THE GABION AND THE EXHIBIT SPACES.

THE

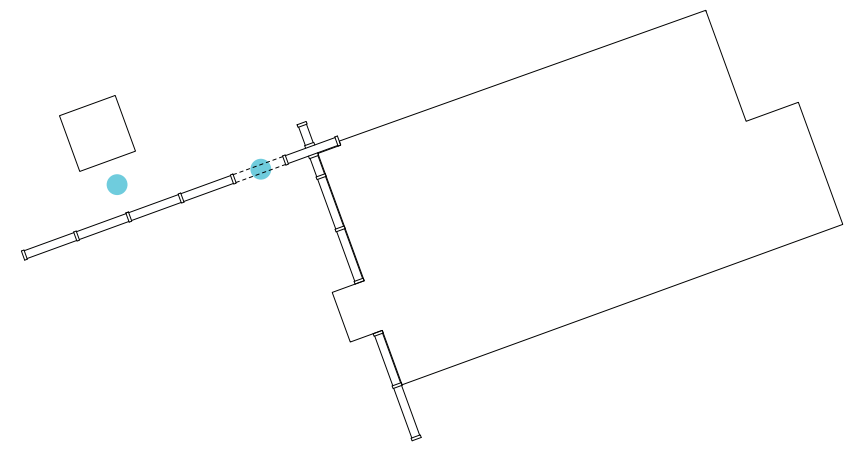
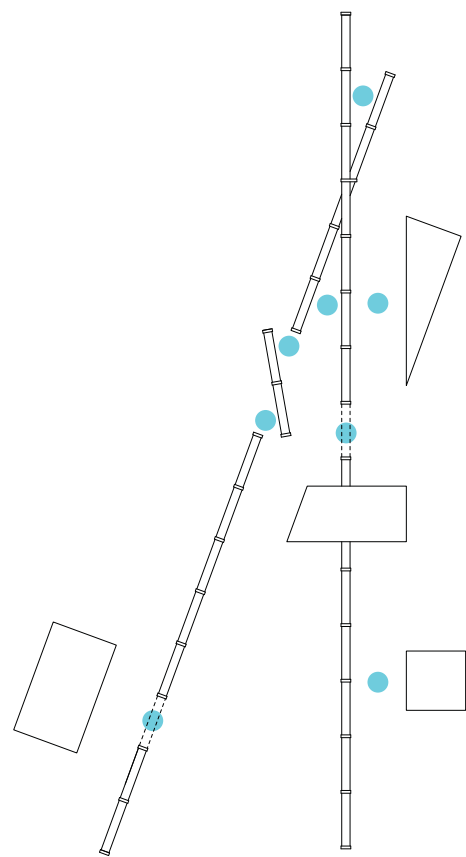




DEVIATIONS



DYNAMIC SPACES



EXHIBIT

THE EXHIBIT PIECE WILL SHOWCASE THE DESIGN PROJECT WHILE EXEMPLIFYING THE IDEAS OF IMPERMANENCE. THE PIECE ITSELF IS AN ITEM OF EXPERIMENTAL ART AS IT UTILIZES SAWDUST AS A MEDIUM TO INTERACT WITH THE USER AND THE REST OF THE PIECE.

THE EXHIBIT IS A TABLE THAT PROVIDES A DISPLAY PLATFORM FOR THE MUSEUM'S DESIGN. THE SEMESTER PROJECT IS PRINTED ON A LARGE PIECE OF PAPER THAT CAN BE VIEWED FROM ABOVE. HOWEVER THE PROJECT CAN NOT BE VIEWED AS A WHOLE AT ONETIME, AS IT IS COVERED WITH SAWDUST. THE USER IS ENCOURAGED TO MOVE THE SAWDUST AROUND TO EXPOSE MORE OF THE PROJECT, WHILE AT THE SAME TIME COVERING UP OTHER PARTS. AS THE SAWDUST MOVES AROUND IT WEARS AWAY AT THE DRAWINGS BELOW, REVEALING THE IMPERMANENCE OF THE EXHIBIT AND THE ARCHITECTURE IT REPRESENTS.

THE PLATFORM ON WHICH THE INTERACTIVE ELEMENT RESTS IS DESIGNED TO PORTRAY A FOCUS OF THE MUSEUM. AS A 3'X3'X3' STRUCTURAL ELEMENT, SUPPORTING AN EXPERIMENTAL PIECE, IT REPRESENTS THE MOBILE, CUBED DISPLAY AREAS THAT ALLOW FOR EXPERIMENTAL ART.

