

University of Nebraska - Lincoln

## DigitalCommons@University of Nebraska - Lincoln

---

Theses from the Architecture Program

Architecture Program

---

Spring 5-9-2009

### Re:[work]

Bradly J. Brooks

University of Nebraska at Lincoln, brad@b2lab.com

Follow this and additional works at: <https://digitalcommons.unl.edu/archthesis>



Part of the [Architecture Commons](#)

---

Brooks, Bradly J., "Re:[work]" (2009). *Theses from the Architecture Program*. 89.  
<https://digitalcommons.unl.edu/archthesis/89>

This Article is brought to you for free and open access by the Architecture Program at DigitalCommons@University of Nebraska - Lincoln. It has been accepted for inclusion in Theses from the Architecture Program by an authorized administrator of DigitalCommons@University of Nebraska - Lincoln.

**Re:[work]**

reworking the office to combine transient +

brad j. brooks  
university of nebraska - lincoln

6th year architecture thesis  
2008-2009

advisor \_ mark hoistad

consultants \_ peter hind, chris ford



cooperative techniques into an environment that fosters collaborative circumstance.

“Architecture’s ideal is to form a model of the world. It’s ambition is to awaken man’s sensibilities.”

: contents

[1.00] statement \_ intent narrative

[2.00] research \_ analysis

[3.00] intent narrative \_ conceptual design

[4.00] process documentation

[5.00] final design documentation

[6.00] bibliography

[7.00] acknowledgements

**[1.00] statement \_intent narrative**

## : preliminary statements

“ i started thinking about a project that could afford talented small practitioners a ‘coop’ office space. One that would allow exploration of design ideas that an individual may have without the framework of established firm methodology. Can practice embrace larger forms of creative exploration while still maintaining liability and responsibility for the built environment? Does talent leave the profession as a result of blocks to expression? Could more inspired designs be realized if creativity were fostered in a different manner?

These are a few questions I asked myself when thinking of an idea for a thesis project. The exploration yielded a modified idea of this theme but calls into question how design can utilize a larger constituency to create new ideas about space, architecture and collaboration.

The following are early ideas about a thesis.... preliminary statements.”

As the global community unites around the ideals of performance and symbiosis with the environment it has set up precedents by which new information and constructs must be evaluated. Architectural practice must embrace new forms of collaboration to stay relevant.

Current models of traditional architectural practice operate in a fairly singular mode of production. Design, in a traditional sense involves the various methods or techniques unique to each practice which are formed by a collaboration of ideologies and priori contained within the framework of the practice itself. This investigation will transform ideas of traditional practice and research models that can transform the process and offer broader levels of collaboration and idea exchange.

Within this investigation 4 subtopics will be evaluated:

- design education and the transition to practice (fostering an environment that capitalizes and utilizes the energy of new designers).
- reevaluating current trends and laws in licensing to allow self-determined new designers to acquire and execute work in ‘mini practices’ under a licensed body
- cooperative learning/working environments
- spatial negotiations that foster collaborative process exchange

The motivation for research on this topic is relevant not only to the profession but to my unique position as a returning student in architecture. Being a partner in a design firm and attending school has allowed me to see the benefit of both practice and education. It is the transition area from education to licensure that needs to be reevaluated to offer more opportunity for the ‘ideals’ of education to have a more direct trajectory into the profession as a whole.

### Design education and transition to practice

The academics of architecture have become much more relentless. Students are prolonging studies and universities are offering more higher degree courses. With this, a large number of practicing architects have elected to raise their profiles by teaching design.

Due to digitalization and globalization architecture practice has transformed fairly rapidly. So too has education and its connection with practice. In the world of increased digitalization and globalization and clients and various media have spread the importance of economics and students have also become aware of this factor.

Students in design are prepared for architectural practice with heavy emphasis on computational methods which generally fall under the label of parametric design. The problem with this is

that it requires a pre-planning. Parameter must be selected and some kind of tool must be devised that will allow you evaluate the design as you go along. This is not really taught to students until they train in a professional level. So, they energy and idealism fostered in parametric model can be saturated once confronted with the daunting notion of everyday practice models currently at large. What if that idealism could retain its energy when meeting those current practice models? Can an environment that enables capable students to further develop design ideas, gain practice experience and push the profession as a whole to reexamine current design methods be realized?

A combination of normative and critical analysis will be used to evaluate the possibilities of this new practice technique. Examples of current models will be evaluated in relation to newer, subjective and alternate models. Through this analysis it will be argued that a new dialogue between the ‘ideals’ of architectural education and the more pragmatic issues of practice can become more collaborative by offering environments that reinforce the importance of both.

The evaluation of this model will be located in the antelope valley development area of Lincoln, Nebraska. This area is poised to redefine downtown and the university and foster new possibilities to live, teach and work within the greater Lincoln metro area. This evaluation will investigate the idea of architectural practice and the physical manifestation of a construct that houses new forms of practice technique. By looking at the larger scale of the antelope valley as a whole the investigation will evaluate the implication of a construct within the development and its broader architectural ramifications. Specifically, how a specific project can be a catalyst for architectural change within a community and its relationship to a new development. The evaluation will then focus on a smaller scale and evaluate a construct that relates to the idea of new types of architectural collaboration.

This project will utilize relevant NAAB criteria to evaluate the subject matter. My experience in the field will allow the application of critical analysis, graphic skills, ordering systems, building system integration, precedents and comprehensive design to document, convey and execute the analysis. Large scale physical models that take the city into consideration will be used with small scale models that target specific areas with the antelope valley development.

Relevant examples will be examined as they relate to the proposed idea how specific criteria can be reevaluated for use with the proposed evaluation.

portance of both.

The evaluation of this model will be located in the antelope valley development area of Lincoln, Nebraska. This area is poised to redefine downtown and the university and foster new possibilities to live, teach and work within the greater Lincoln metro area. This evaluation will investigate the idea of architectural practice and the physical manifestation of a construct that houses new forms of practice technique. By looking at the larger scale of the antelope valley as a whole the investigation will evaluate the implication of a construct within the development and it's broader architectural ramifications. Specifically, how a specific project can be a catalyst for architectural change within a community and it's relationship to a new development. The evaluation will then focus on a smaller scale and evaluate a construct that relates to the idea of new types of architectural collaboration.

This project will utilize relevant NAAB criteria to a evaluate the subject matter. My experience in the field will allow the application of critical analysis, graphic skills, ordering systems, building system integration, precedents and comprehensive design to document, convey and execute the analysis. Large scale physical models that take the city into consideration will be used with small scale models that target specific areas with the antelope valley development.

Relevant examples will be examined as they relate to the proposed idea how specific criteria can be reevaluated for use with the proposed evaluation.

As the global community unites around the ideals of performance and symbiosis with the environment it has set up precedents by which new information and constructs must be evaluated. Architectural practice must embrace new forms of collaboration to stay relevant.

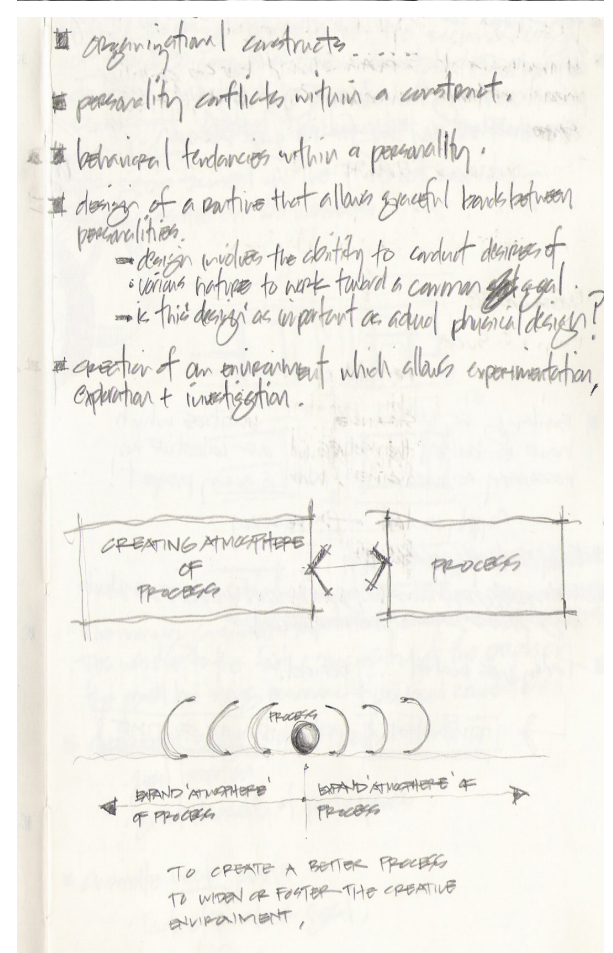
Current models of traditional architectural practice operate in a fairly singular mode of production. Design, in a traditional sense involves the various methods or techniques unique to each practice which are formed by a collaboration of ideologies and priori contained within the framework of the practice itself. This investigation will transform ideas of traditional practice and research models that can transform the process and offer broader levels of collaboration, idea exchange and

Within this investigation 4 subtopics will be evaluated:

- ☐ design education and the transition to practice (fostering an environment that capitalizes and utilizes the energy of new designers).
- ☐ reevaluating current trends and laws in licensing to allow self-determined new designers to acquire and execute work in 'mini practices' under a licensed body
- ☐ cooperative learning/working environments
- ☐ spatial negotiations that foster collaborative process exchange

The motivation for research on this topic is relevant not only to the profession but to my unique position as a returning student in architecture. Being a partner in a design firm and attending school has allowed me to see the benefit of both practice and education. It is the transition area from education to licensure that needs to be reevaluated to offer more opportunity for the 'ideals' of education to have a more direct trajectory into the profession as a whole.

A combination of normative and critical analysis will be used to evaluate the possibilities of this new practice technique. Examples of current models will be evaluated in relation to newer, subjective and alternate models. Through this analysis it will be argued that a new dialogue between the 'ideals' of architectural education and the more pragmatic issues of practice can become more collaborative by offering environments that reinforce the im-



## : thesis statement

Globalization is shrinking the world. This is bringing about dynamic possibilities for information, service and intellectual property exchange. This shrinking and leveling of the globe will usher in ideas and services from areas of the world that add new exciting perspectives to ideas of collaboration, design and technology.

While Architecture has embraced the periphery of revaluating space and even cyber-space with BIM, outsourcing, exchange hubs, cyber-conferencing and plan exchange systems it still lacks the opportunity for a larger pool of ideas and collaboration which, in the long run will only diminish the Architects ever shrinking influence in the built environment. To avoid this, current somewhat singular modes of design should be evaluated to transform the ideas of traditional practice into multi-faceted, unlimited models of idea exchange and collaboration.

Ideas will come from far corners of the globe. Ideas that can and could have profound affect on the profession and the idea of the built environment as we move into the future. These ideas need to be fostered and explored in order keep vitality, diversity and relevance in architecture now and beyond. Design and execution must embrace new modes of operation to retain talented idealistic thinkers. These thinkers will continue to expand the idea of not only what architecture is, but how the process of discovering architecture can be realized.

This thesis will investigate the possibilities of how to effectively merge collaborative dynamics and communication in design between the physical and the digital/ virtual. These collaborative dynamics will be compared with that of the exchange within a market place. Where a marketplace can be categorized as an auction, shopping center, complex institution such as a stock market or an informal discussion between friends. This investigation will lead into the more formal realization of how to merge these dynamics into a physical idea that will foster individual parties of with varying levels of expertise to collaborate and 'meet' either physically or virtually in order to realize a more broad set of architectural goals.

*An emerging theme worthy of further study is the interrelationship, interpenetrability and variations of concepts of persons, commodities and modes of exchange under particular market formations. This is most pronounced in recent movements towards post-structural theorizing that draws on Foucault and Actor Network Theory and stress relational aspects of personhood, and dependence and integration into networks and practical systems. Commodity network approaches further both deconstruct and show alternatives to the market models concept of commodities. Here, both researchers and market actors are understood as reframing commodities*

*in terms of processes and social and ecological relationships Rather than a mere objectification of things traded, the complex network of relationships of exchange in different markets calls on agents to alternatively deconstruct or "get with" the fetish of commodities. [1]*

In 'Geographies of Exchange and Circulation: alternative trading spaces' Progress in Human Geography by Alex Hughes

In order to structure the ideas contained in this thesis it will be broken down into [3] major topics for review and evaluation.

1. Organizational Dynamics
  - a. Market Systems
  - b. Library / Information Systems
  - c. Living and Working together
  - d. Pop cultural techniques on forecasting the future of communication
2. Evolution of Building Types
  - a. Current/ ancient market place
  - b. Library / Info hubs
  - c. Current/ past live-work scenarios
  - d. Office building archetypes
3. Aesthetic intentionality
  - a. Architectural techniques \_ internal and external
  - b. Solutions that foster work environments, collaborative environments, shopping and explorative environments and living environments
  - c. Unknown outcome; difference from current office building types



below is a statement that reflects ideas about what i think constitutes architectural value.....

## : architecture \_ a classification



The future of architecture is the future of mankind. Architecture [in the physical sense] touches all of mankind's senses. Years ago I read Tadao Ando by Masao Furuyama and was drawn to one statement:

*"Architecture's ideal is to form a model of the world. It's ambition is to awaken man's sensibilities."*

This statement resonated because of its simplicity and its ability to combine an inanimate idea with that of the complexity of the human spirit. After all, architecture is nothing more than an assembly of things if not experienced. It is this experience that differs for every individual based on some predisposition that allows architecture to be viewed so differently by so many. Architecture is an emotional experience even if the emotion is buried in the subconscious unable to be verbalized or explained. This is why architecture is a gamble. A gamble worthy of proposing the idealistic while wrestling the real.

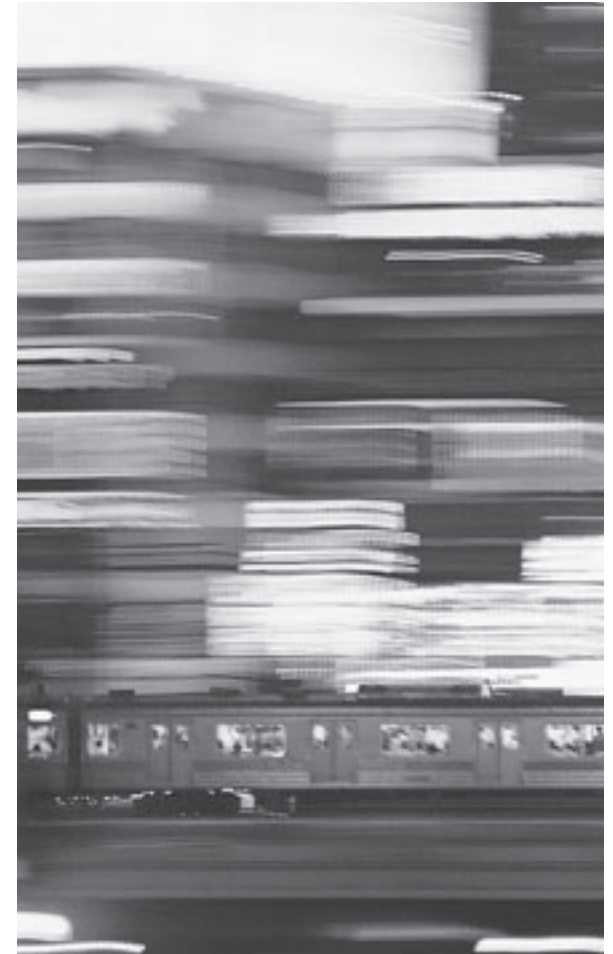
Nothing can compare to the beauty of natural world, but architecture should strive to respond to that beauty. It should take cues from that which is given to us and seek to frame them in a way that allows harmonious coexistence between that which is of man and that which is of nature. This is not to say architecture should have some natural order it is trying to employ to become one with nature. Instead, we should elude to the context of the space that will be manipulated by some kind of order and how that order will relate to the given context.

To some degree architecture will give and order to some void or naked space. Whether it be something repetitive and logical or abstract and irrational. It will respond to gravity and therefore have a different set of rules placed on vertical and horizontal orders. It may seem counterintuitive to current trends of blob making and morphing to think that repetition, order or detectible geometry can evoke any emotional response other than monotony. However, this can be achieved with something called conflict or tension. When form and space or mass and transparency geometrically conflict and create a heightened sense of drama it is then that we can evoke an emotive response. It can be a very nuanced conflict that calls on the user to investigate that which is causing the response. This is not to discount highly articulated form making for contributing to the thrust of interest for architecture and to draw us in to the spectacle that could be but I search for a more subtle ideal. One that will blur the line between exterior and interior, challenge or notions of spatial arrangement, scale and openness.

Two example come to mind that reflect my reasoning:

The Disney Center \_ Frank Ghery  
Our Lady of the Angles Cathedral \_ Rafeal Moneo

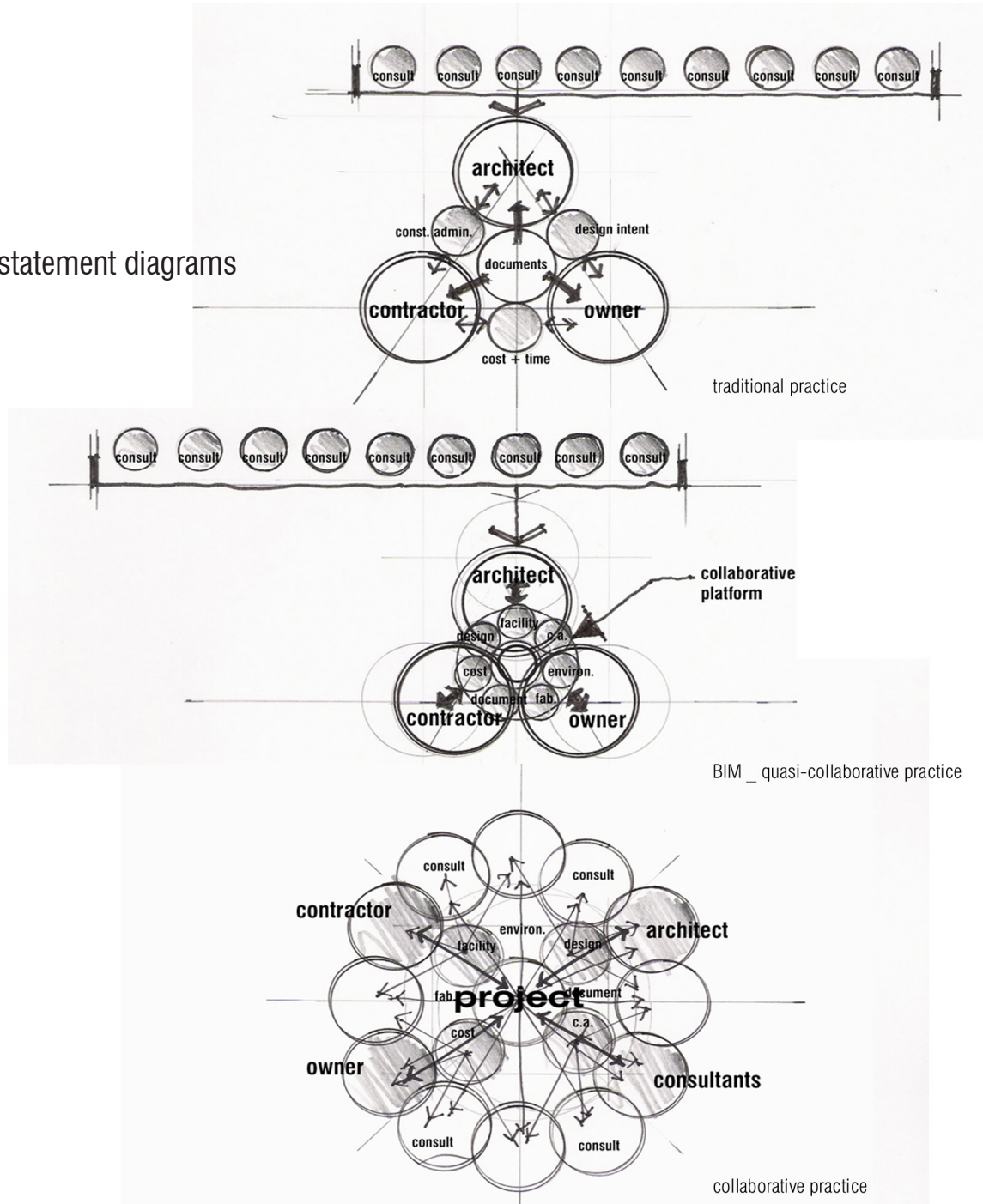
Experienced simultaneously, the articulated forms of the Disney Center contrasted the subdued formalism of the Cathedral. Yet, it was the arrangement, the nuance and the conflict within the Cathedral that made a more lasting impact.. The materials that soaked up the smell of incense. Alabaster, the forced backwards entry and the drama of heavy materials suspended in ways that seemed illogical. For all the Disney Center's spectacle it cap-



tured none of the human activated experience of the Cathedral. It could also be argued that there is a reducible system at play in the concert hall that challenges those current noodle designs when faced with gravity, site, and the enormous parameters of architecture outside of the virtual realm of the computer.

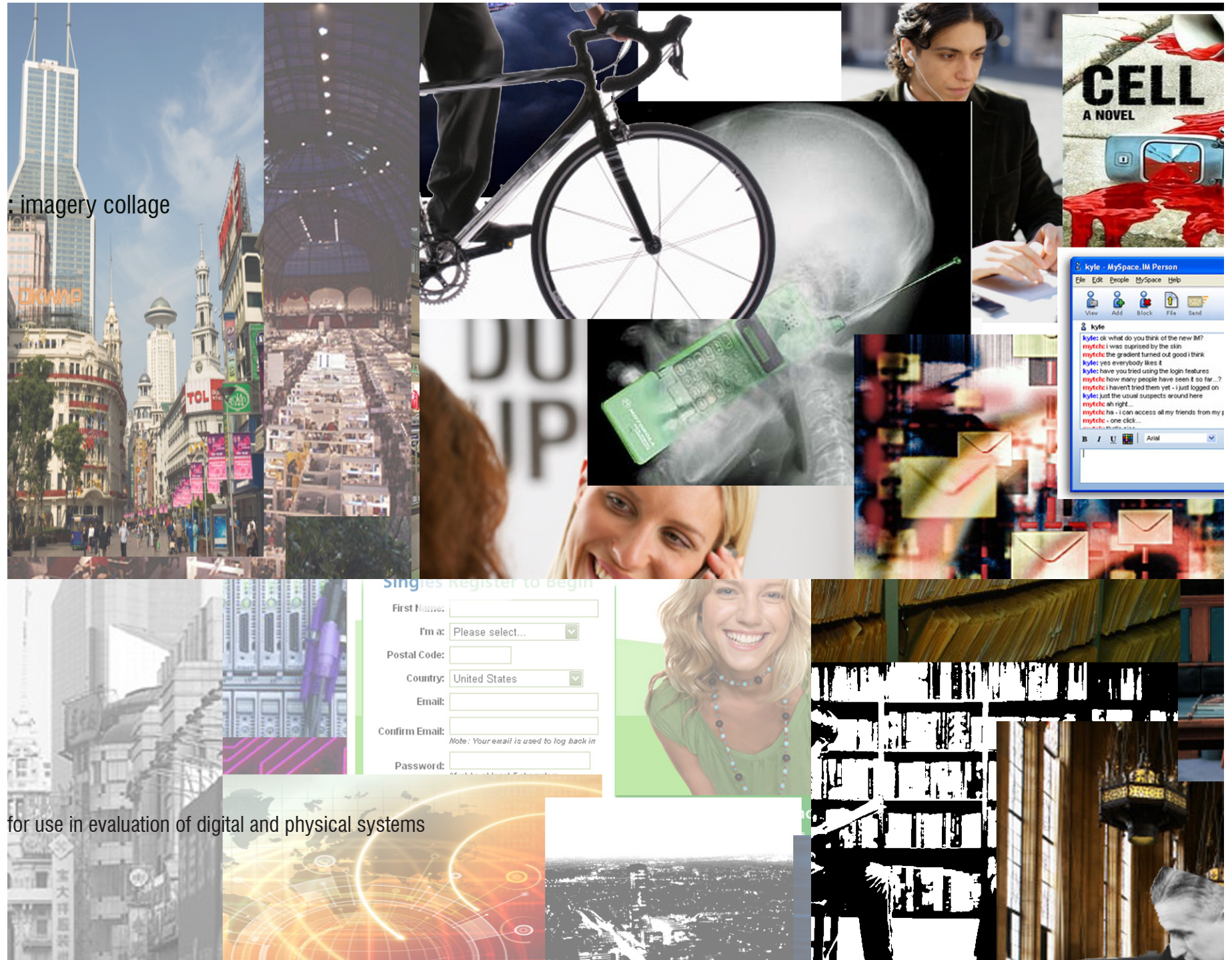


: statement diagrams



thesis statement diagrams that describe the intended goals of the project to form a collaborative environment accross the realm of the project.

**[2.00] research \_ analysis**

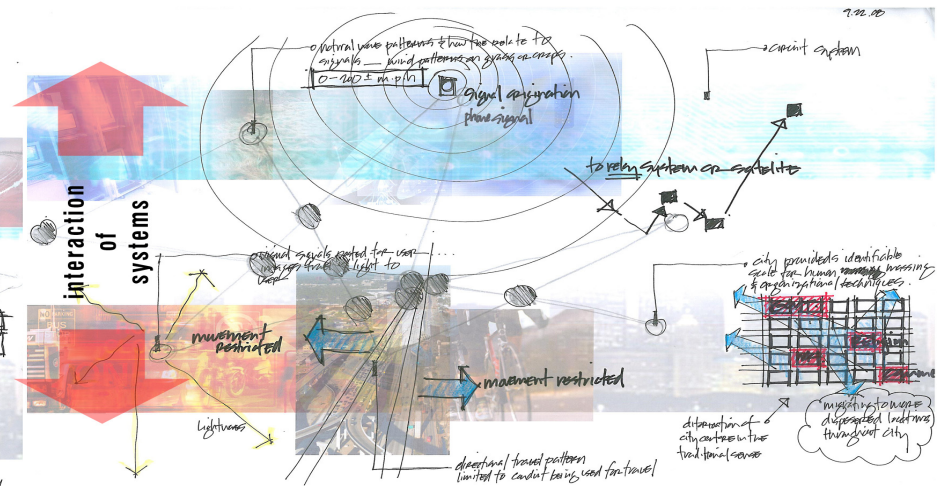


: imagery collage

for use in evaluation of digital and physical systems



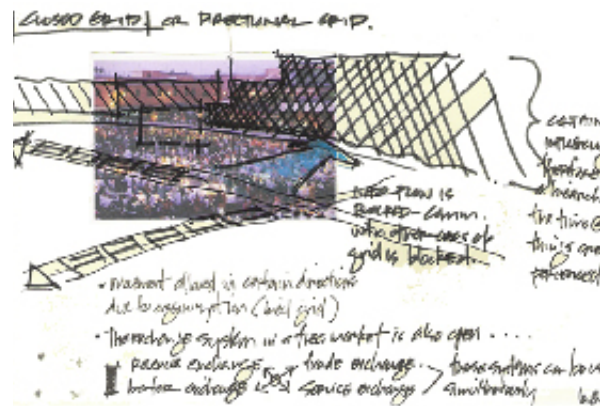
in order to assess the value of digital and physical exchange within a collaborative environment, analysis began with the study of digital and physical exchange systems. These systems were first examined loosely to extract value from each system. Imagery of both physical and digital systems served as the representation technique. This imagery was then overlaid by a thought process conveyed by free-hand analysis. The imagery and thoughts or ideas then collaborated to allow me away to determine evaluative criteria for the project. The following are the diagrams that explored this process.



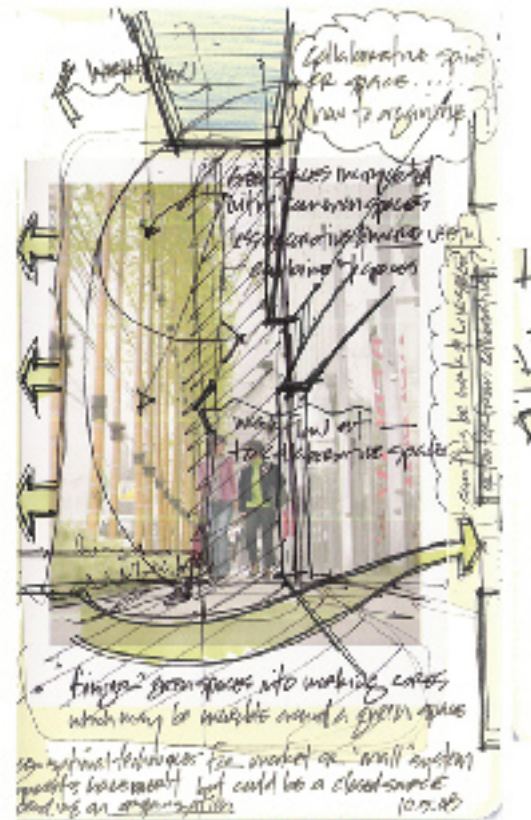


## : open source diagrams

physical exchange systems were evaluated using a market as a datum to explore the open and closed source delivery systems and how the physical 'grid' influences the system. the idea was to extract the values of the 'grid' and how it can be manipulated or utilized to optimize the open-source system of delivery. which was then superimposed over architectural practice as a guide to creating an open source system of design collaboration.



flea market



mall



main street

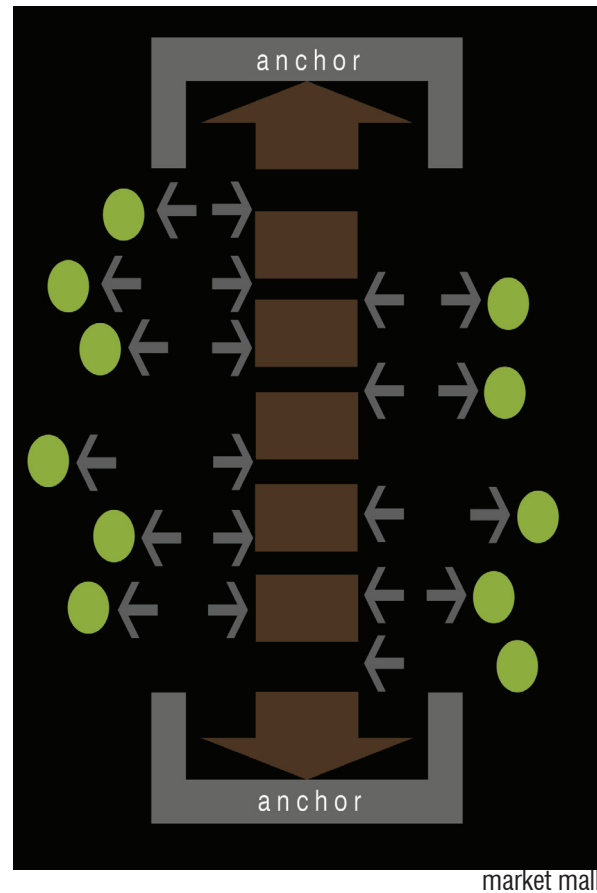
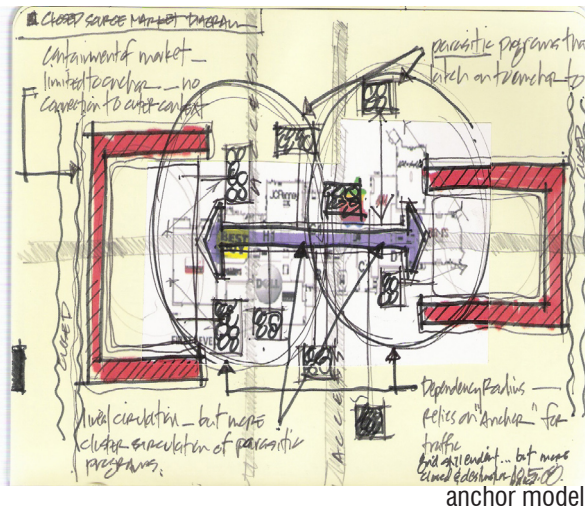


open culture is the creative practice of appropriation and free sharins of found and created content. examples include collage, found footage, fim, music, and design. open source culture is one in which fixations, works entitled to copyright protection, are made generally available. participants in the culsture can modify those products and redistribute them back into the other organizations.



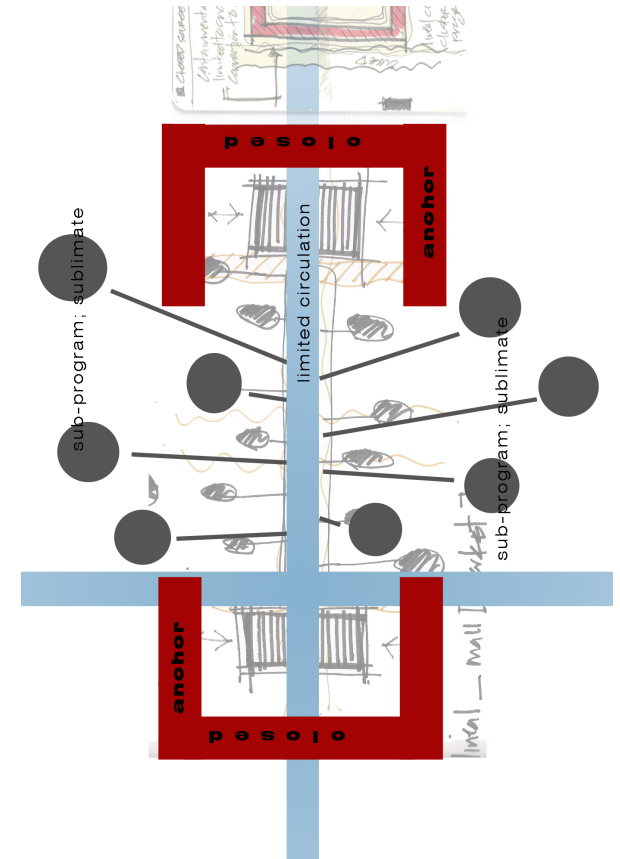
## : closed source diagrams

properties of closed source market systems were evaluated to predict the positive aspects of a closed source system and what qualities could be applied in a collaborative architectural design system.



:closed

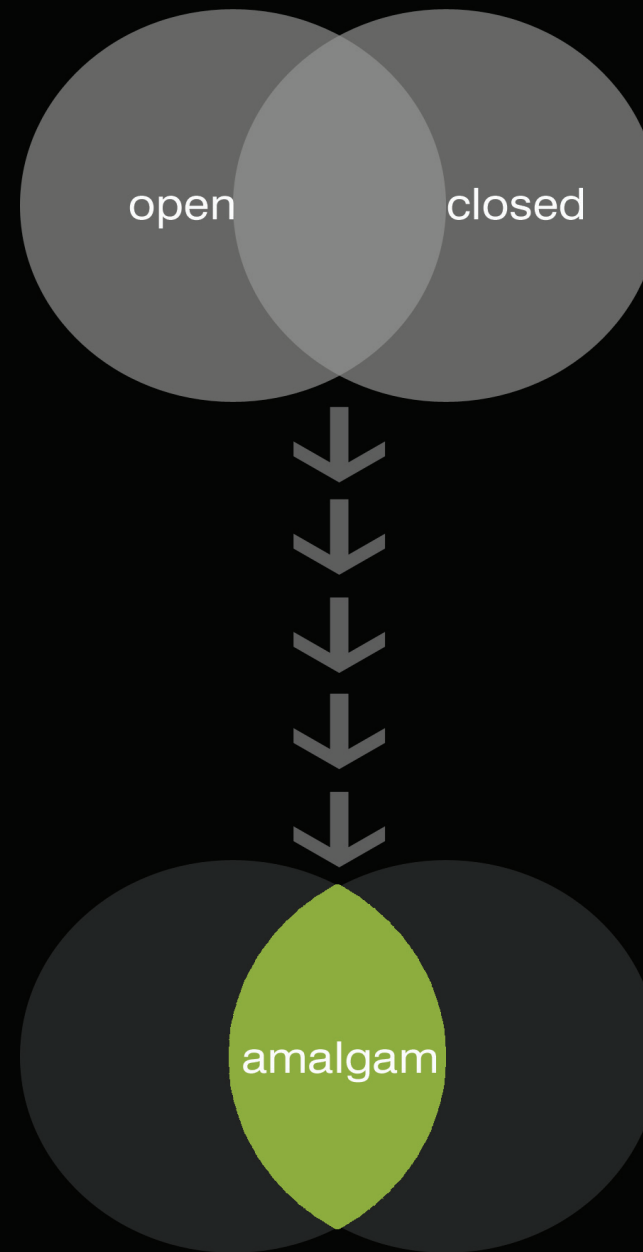
exclusive legal rights to a system by proprietor are not required to the system to be proprietary because of public domain. systems under a permissive license can become proprietary by distributing compiled versions without making the sources available. closed source systems do not benefit from extended collaboration. however, the sublimation process that occurs within such a system can be beneficial.





: open / closed collapsed diagram

open\_closed source  
open + closed source collaborative techniques combine to  
explore hybrid ways of process evaluation. the strong  
points of each open and closed model are evaluated by the  
[4] evaluative criteria

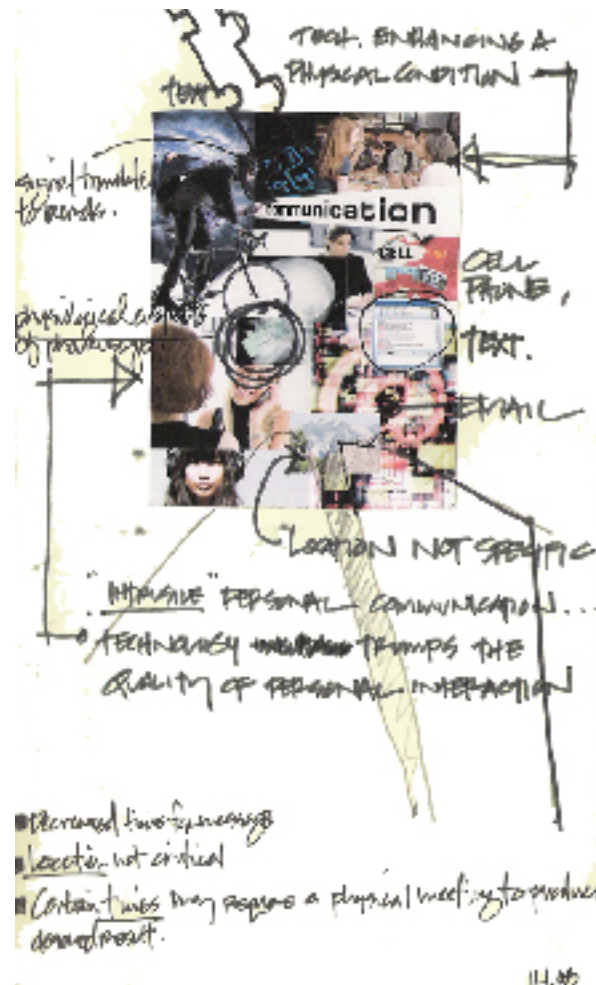


## : program topics

five major program topics will help determine the spatial layout of the environment. these topics will be broken down into subtopics that will have spatial organization and adjacency requirements. the characteristics of each topic will be measured against the evaluative criteria to determine alignments within a digital, physical cooperative and transient existence.

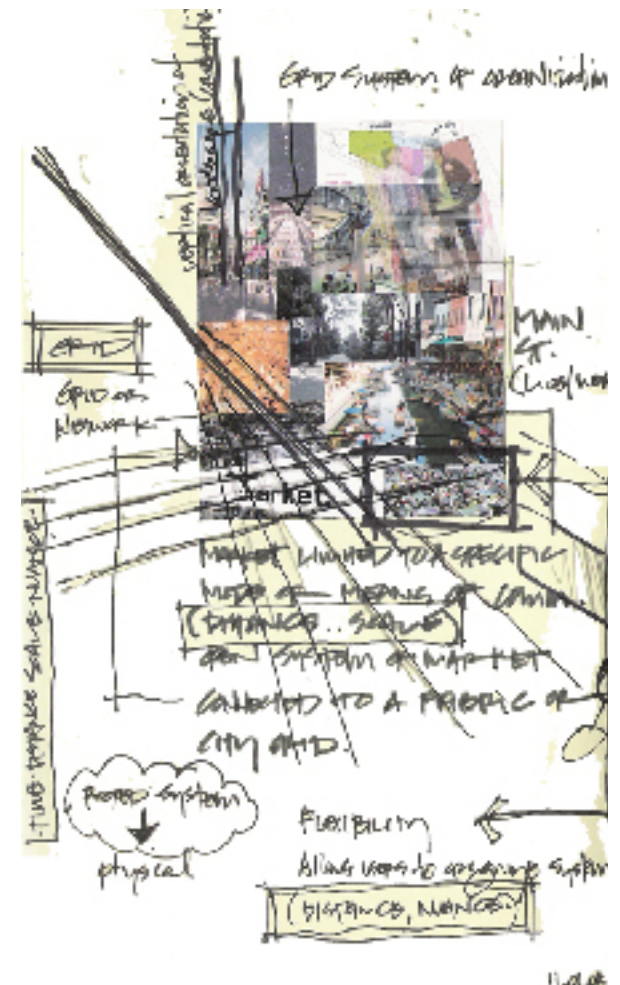
the subtopics will be plugged into a program graph that will give direction on spatial organization. the graphs combined with design diagrams and spatial models will lead to a physical design that expresses the characteristics of the values of discovered in the analysis.

these program topics will be the core of evaluation with information learned by diagrams and models superimposed over the topics to inform architectural solutions.



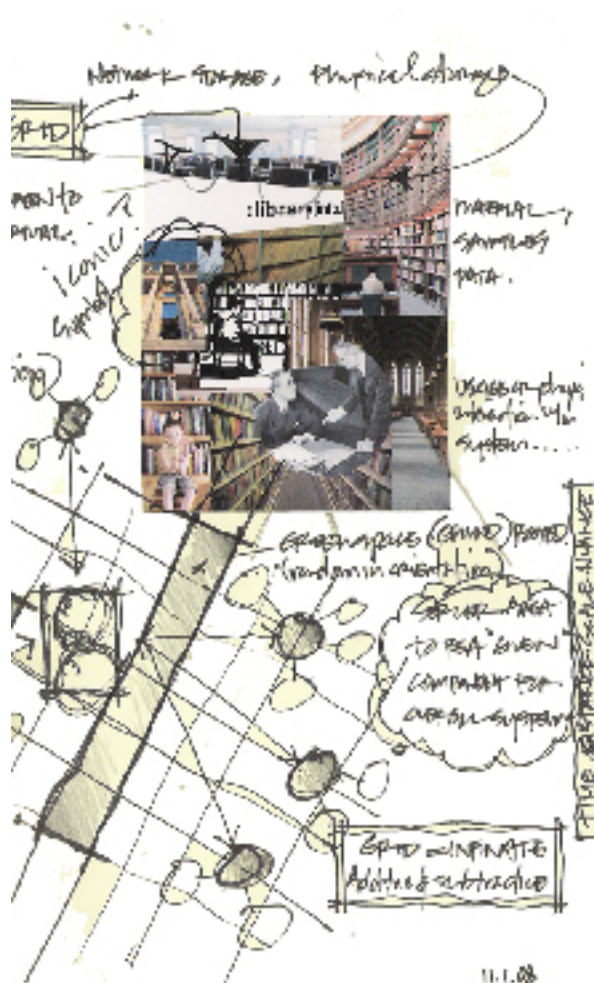
### :communication

digital or physical communication is the nucleus of effective collaboration. time and distance play an important role in the type, quality and speed of communication within the collaborative environment



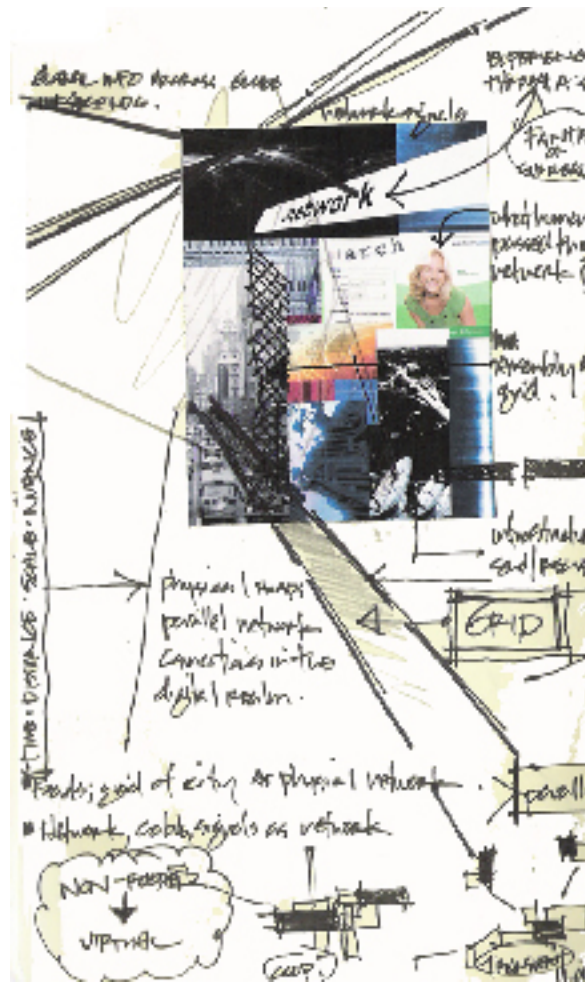
### :market

the market provides a programmatic ingredient for analyzing the way people gather. market systems range from organized centers to random flea market systems. open + closed source conditions exist within markets. typical shopping mall represent a closed source system with the users relying on an anchor for max exposure. main street systems are tied to the fabric of the city via some type of physical [somatic] and digital [platonic] grid. these grids will become an organizing element



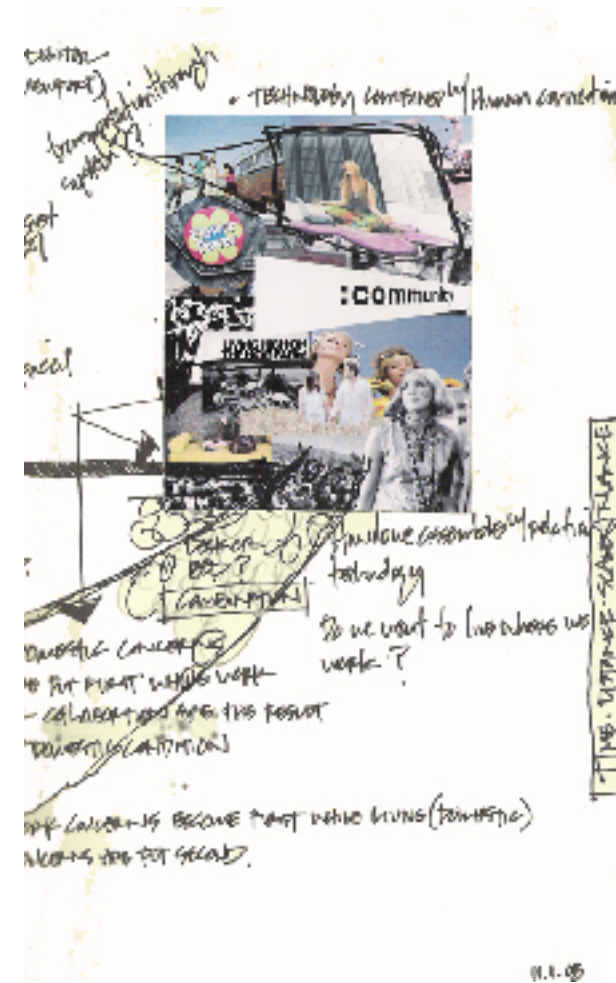
### :resource [library]

access to information is vital to any collaborative endeavor. digital [platonic] systems can be accessed without being tied to any location. however, physical equipment must house this information and be housed somewhere. physical [somatic] systems require strategic location so resources can be accessed [i.e. archive data, physical samples, models, and other physical supplies needed for design collaboration].



### :network

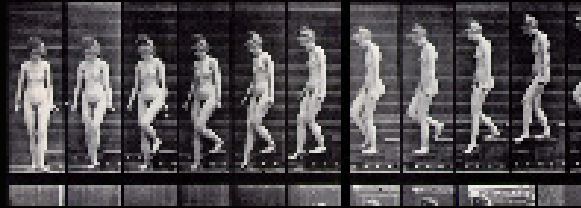
digital [platonic] networks exist worldwide. location plays little role in the use of digital networks. these networks will be utilized to increase the efficiency of info exchange and allow 'plug in' spaces to communicate whenever possible. physical [somatic] networks exist to allow people to move about and communicate on a more personal level. transportation systems [i.e. roads, rails and flight] will parallel the digital network of signal movement. each network will be utilized in a manner which best suits the collaborative project.



### :domestic [community]

domestic life must interact with professional life in some manner. some may choose to mix work and domestic life in what may be seen as coop model. other may choose to separate work and domestic life in a transient model. both models of living can have benefits based on how the user realizes both aspects of living. this collaborative system will invite the possibility for both conditions based on how each is measured using the evaluative criteria.





## :time

a component of measuring system used to sequence events, to compare the durations of the events and the intervals between them, and to quantify the motions of objects.

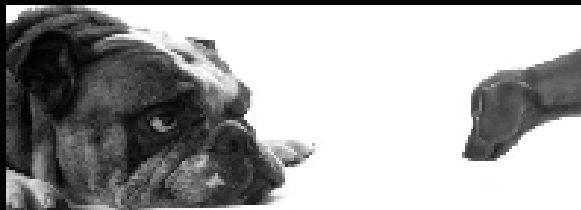
## : [primary] evaluative criteria

the four evaluative criteria represent the basic framework for analyzing and employing the program. specific items within each of the [5] program topics will use the tools within the evaluative criteria for organization. specific programmatic spaces [i.e. design space, conference etc] can be placed throughout the design according to its need and response to the time, distance, scale and nuance criteria. like a modular furniture system, the program will remain flexible and placeless as it responds to the changes in evaluative criteria. depending on the collaborative type, the program can be organized around a more digital [platonic] need or a physical [somatic] need.



## :distance

is a numerical description of how far apart objects are. in physics or everyday discussion, distance may refer to a physical length, a period of time or an estimation based on other criteria. [eg. 'two counties over.'] in mathematics, distance must meet more rigorous criteria.



## : scale

provides a 'shorthand' form for discussing relative lengths, areas, distances and sizes. it also provides a potential contrast for two like bodies or dissimilar bodies. in architecture it can measure usage, effect, volume and relationship.



## : nuance

a subtle shift in color, feeling, meaning. the making of refined or subtle distinctions in ideas.

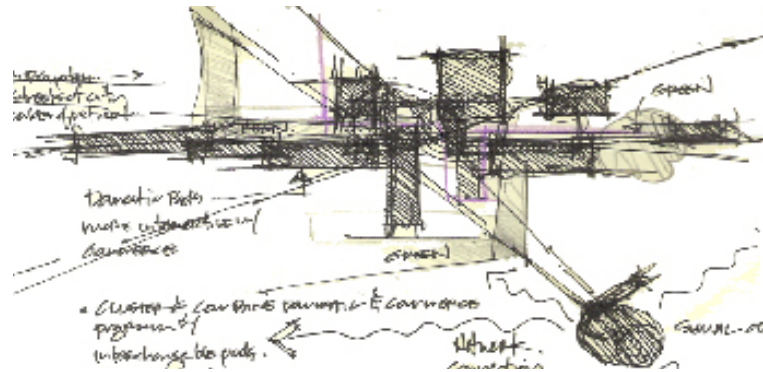
## : [secondary] evaluative criteria

the 'transient' + 'coop' models of organization will be employed inform how programs will be organized in any given design system.

'transient' models will those organizational systems that focus on work or professional collaborative techniques.

'coop' models focus on a balance of professional + domestic activities and combine the two in a more closely constructed design system. after analysis of the [primary] evaluative criteria the [secondary] evaluative criteria will explore ways that both 'transient' + 'coop' models can be combined.

it will be the ambition of the design to then display how 'coop' lifestyles and 'transient' lifestyles can be combined within a system that let's the participant decide which technique will be most effective for the particular collaborative activity being executed.



## :cooperative

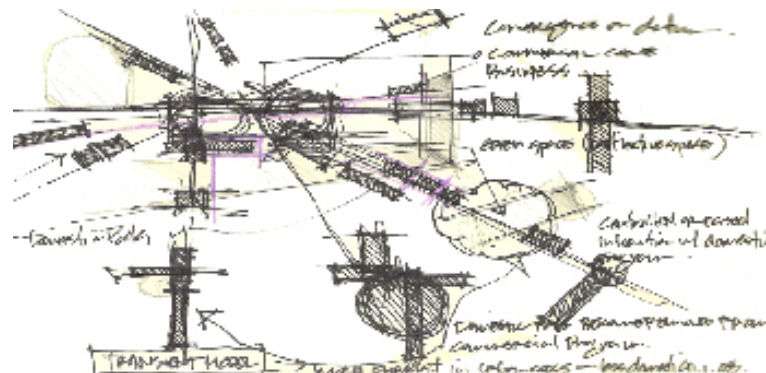
n.

done in cooperation with others; a cooperative effort.

marked by a willingness to cooperate; compliant.

of, relating to, or formed as an enterprise or organization jointly owned or managed by those who use it's facilities or services.

a cooperative model merges domestic and professional activities. working and living are superimposed. time becomes less relevant and mirrors the global condition. hours become negotiable based on project conditions and collaboration types. distance decreases in physical interaction due to the merging of larger aspects of a lifestyle [domestic, professional].



## :transitory

adj..

existing or lasting only a short time; short lived or temporary: 'the disorder of his life: the succession of cities, of transitory loves.' [carson mccullers].

transitory models emphasize work with domestic activities being relegated to a separate or secondary role. there is little merging of domestic and professional activities. distance in physical interaction is affected because of the separation between domestic and professional arenas.

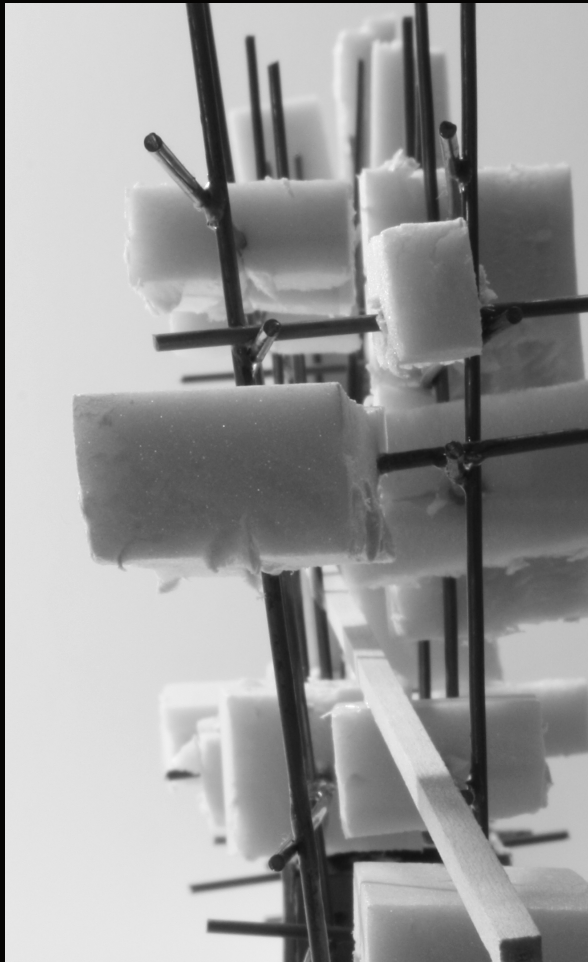
## : physical diagram models \_1

the following are physical model diagrams that express a programmatic direction. the grid system is being utilized from the early diagram investigations. this grid system interacts with a digital and physical existence where the digital is representative of the negative space and the physical is representative of the positive space or constructed space. program spaces [or the pods] were then analyzed on how they could interact with the grid system.

would they become more rooted [in the physical] or more transient [in the digital]? using the *evaluative criteria* these models were then reviewed and future diagrams were created that begin to explore strategic ways to abstract the grid system to create a more specific program.

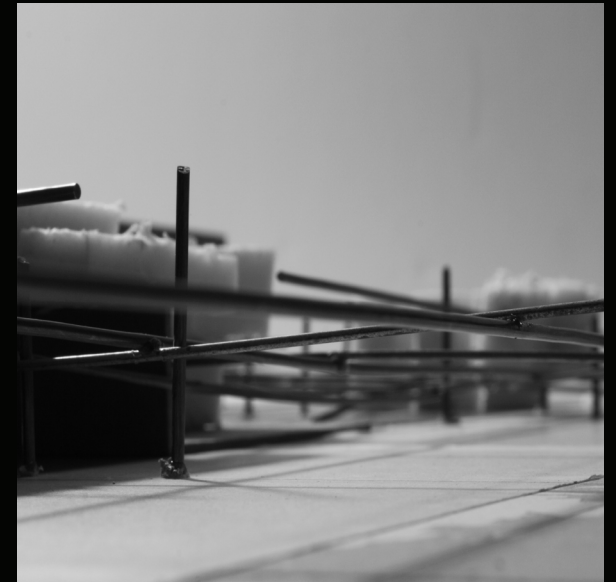
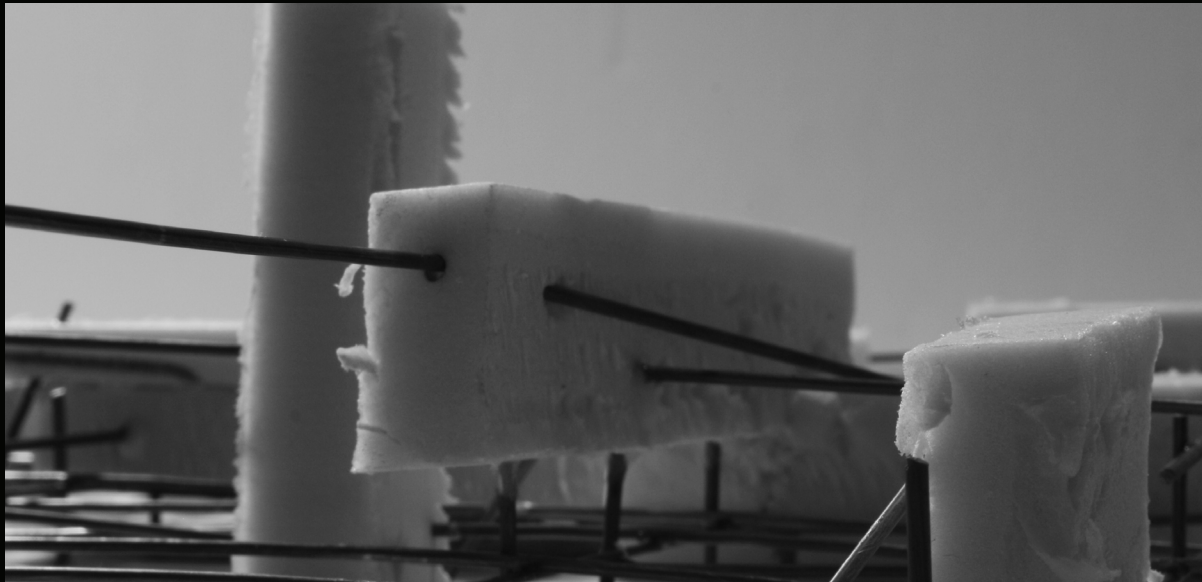


program pod \_ grid system \_ datum



digital and physical interaction with grid system





program w/ grid system



grid system superimposed over datum

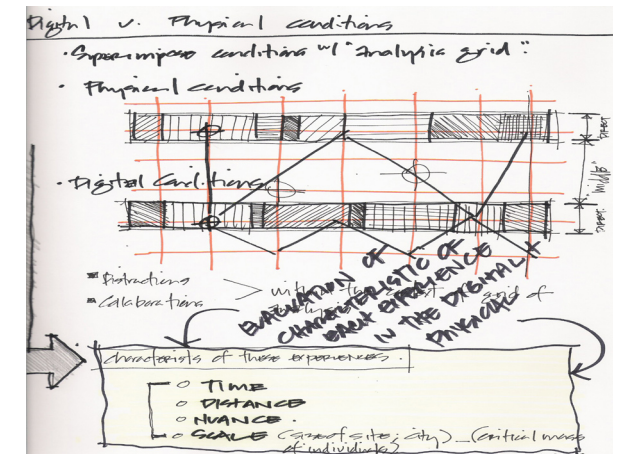
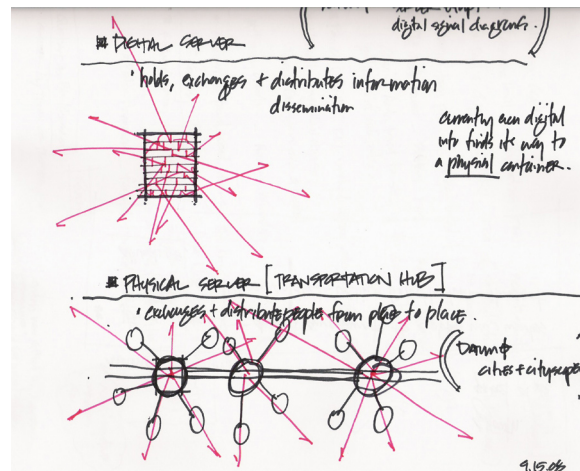
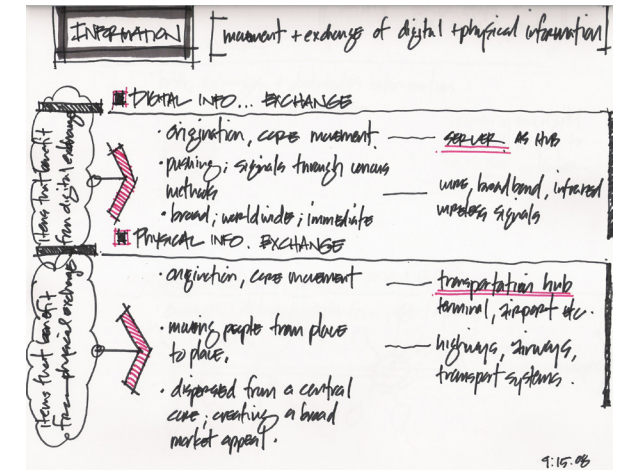
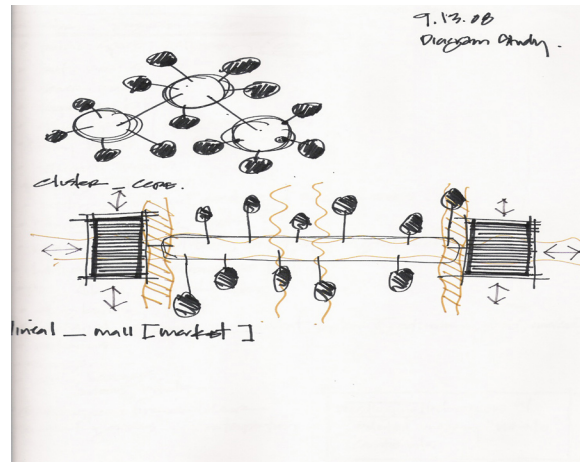


## : study sketches \_ diagrams

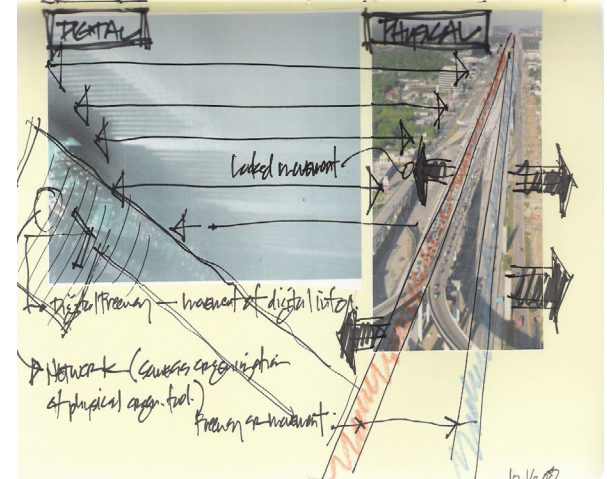
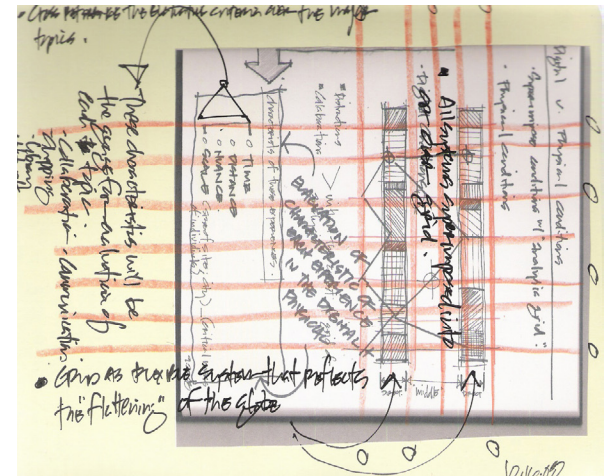
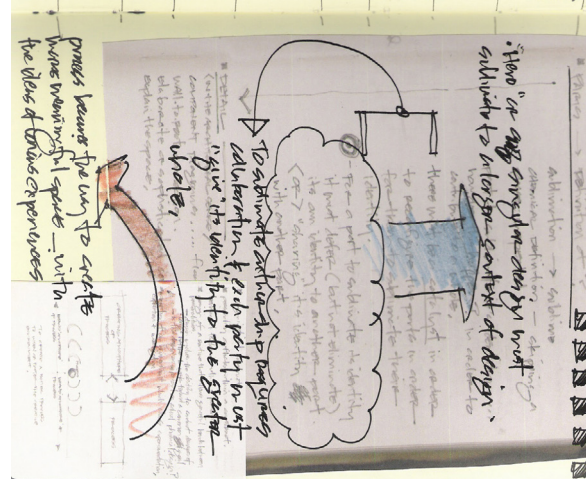
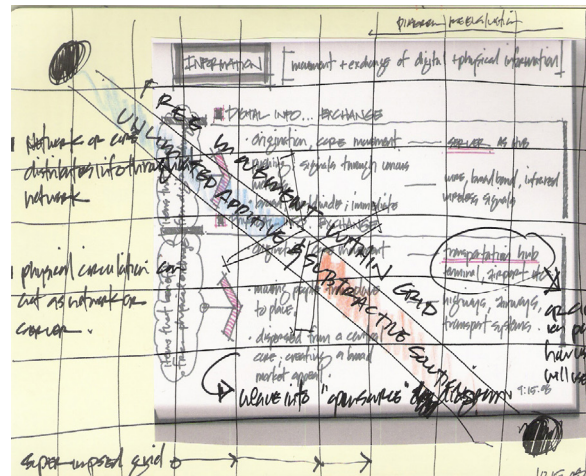
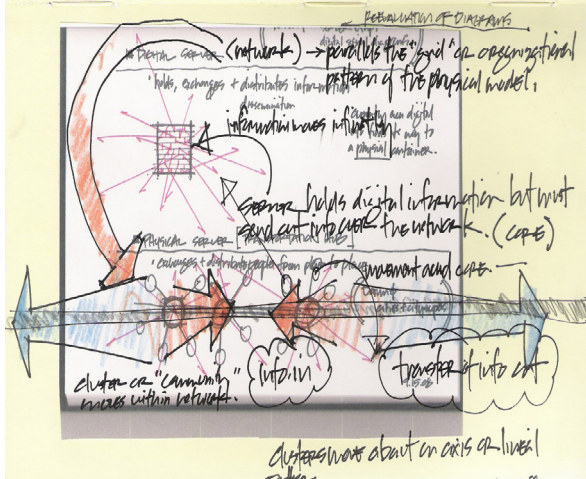
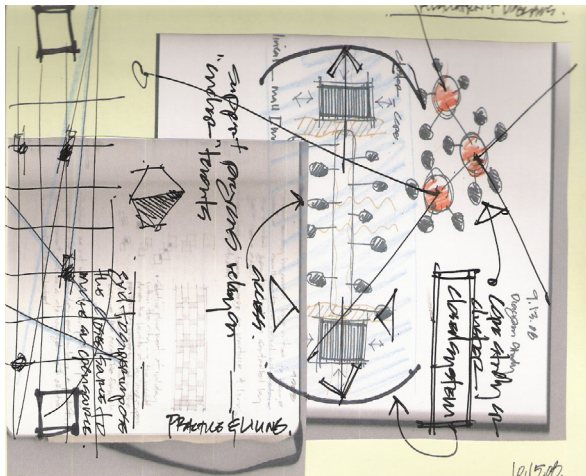
while making and investigating various physical models analysis was done of the model concepts via superimposed sketching and diagrams.....

the idea was to continue to revise the notion of physical and digital systems in to a more concise idea. how would the physical and digital systems translate into a more tangible model of architectural program. through the process of evaluation the characteristics of a transient and cooperative system began to emerge. where the transient model relates to the digital and the cooperative model relates to the physical.

the following are transistions of the idea of transient and cooperative characteristics.





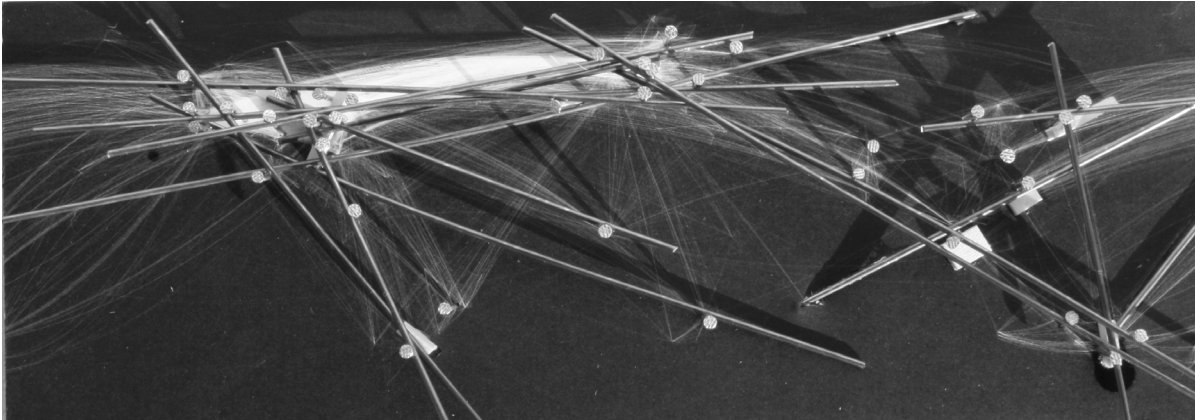


this set of models explores the abstracted grid system and program organization with transient and cooperative characteristics. within these model emerged a datum or common circumstance that the program would associate with. the models evaluate the program an how the program associates with the datum.

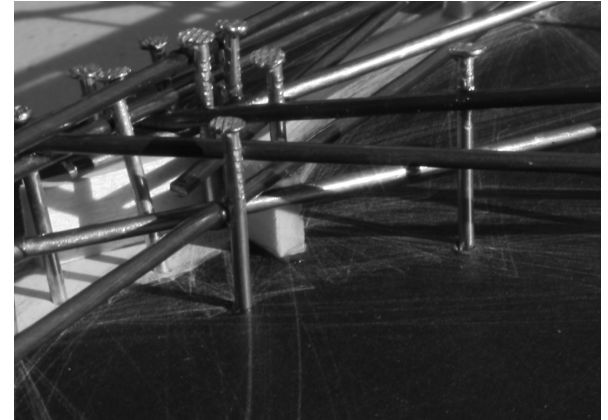
the datum can be any existing system, the landscape, a building shell, a building face or even commerce itself. as the models were made discoveries in how the grid system

and program start to manipulate and relate to the datum. sublimation of programatic properties and grid system properties manipulated the datum by applying the characteristics of the evaulative criteria. the following images display this investigation.

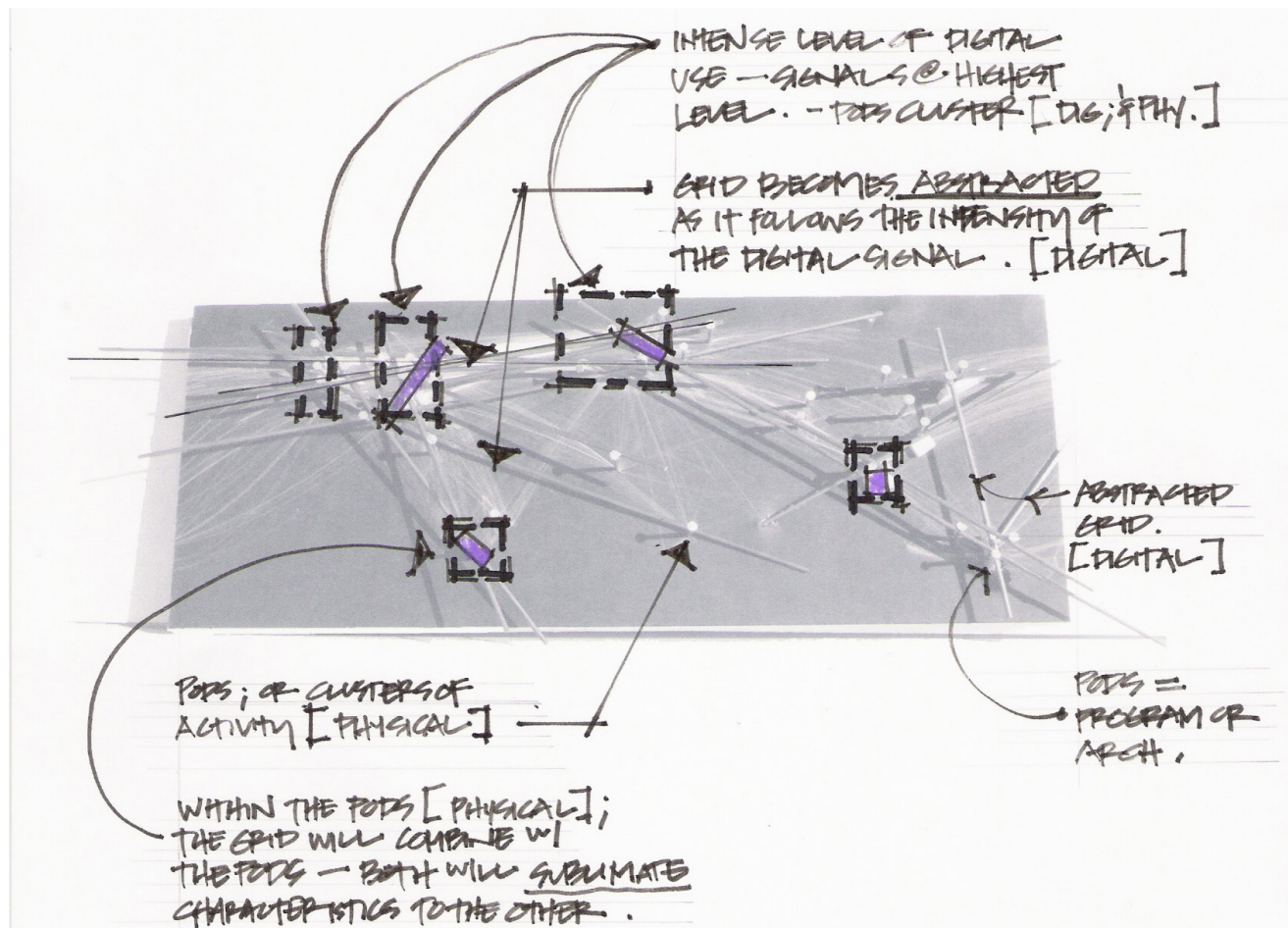
## : physical diagram models\_2



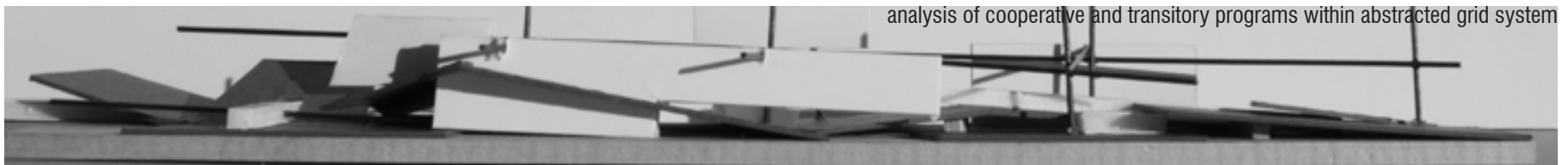
global digital signals reinterpreted as a physical system

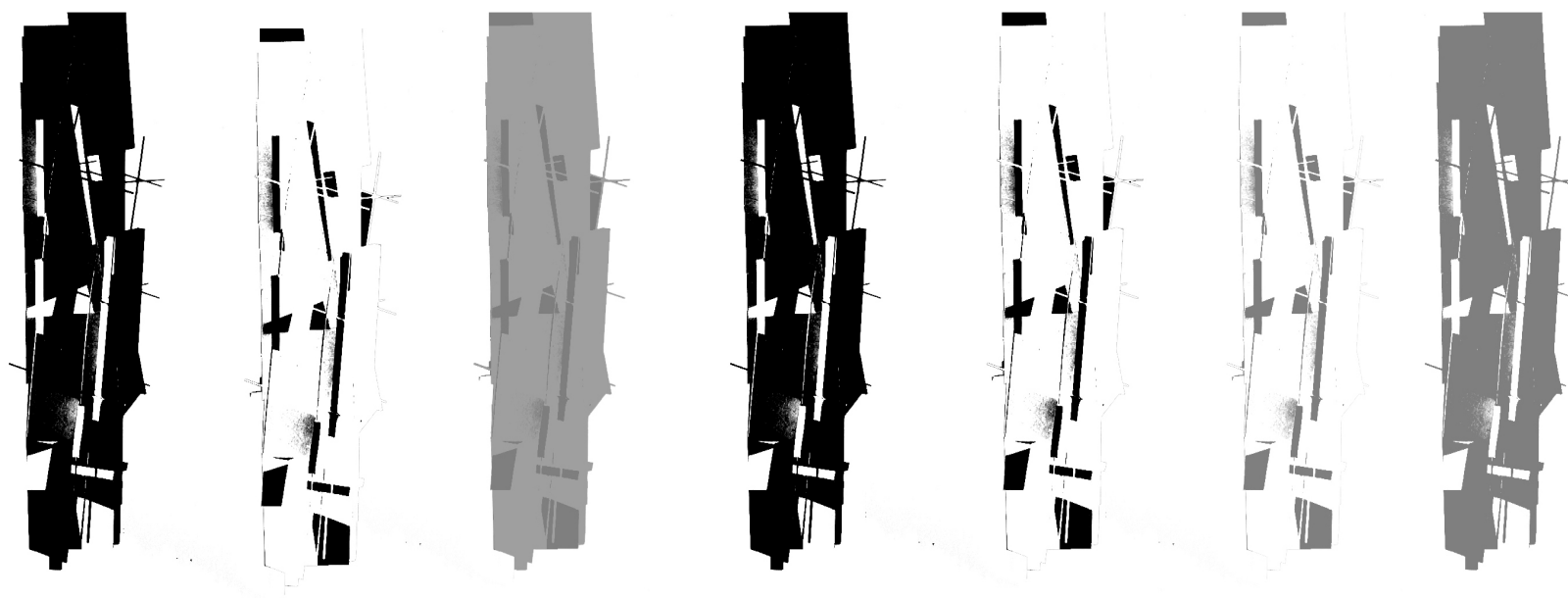




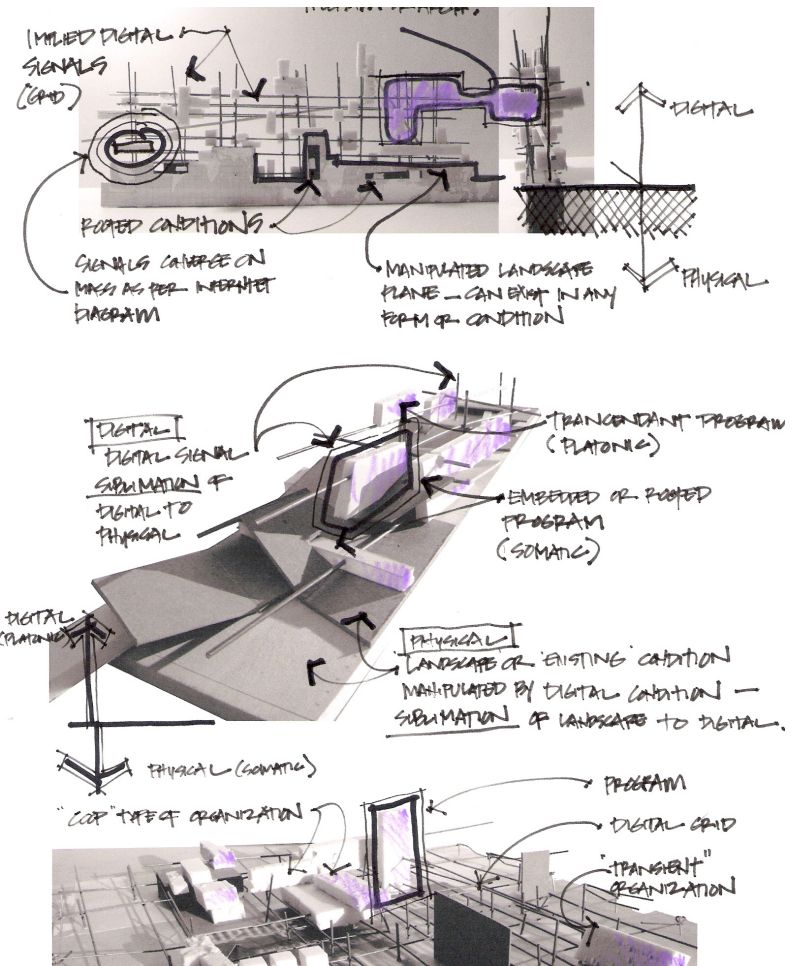
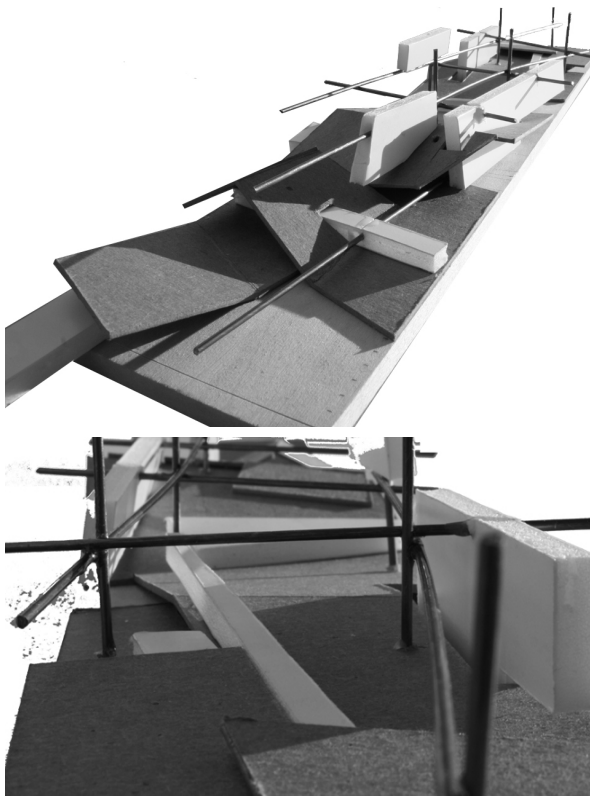


analysis of cooperative and transitory programs within abstracted grid system





sublimation grid system and program pod sequence



analysis of cooperative and transitory programs within abstracted grid system [cont.]

Archigram Architecture Without Architecture

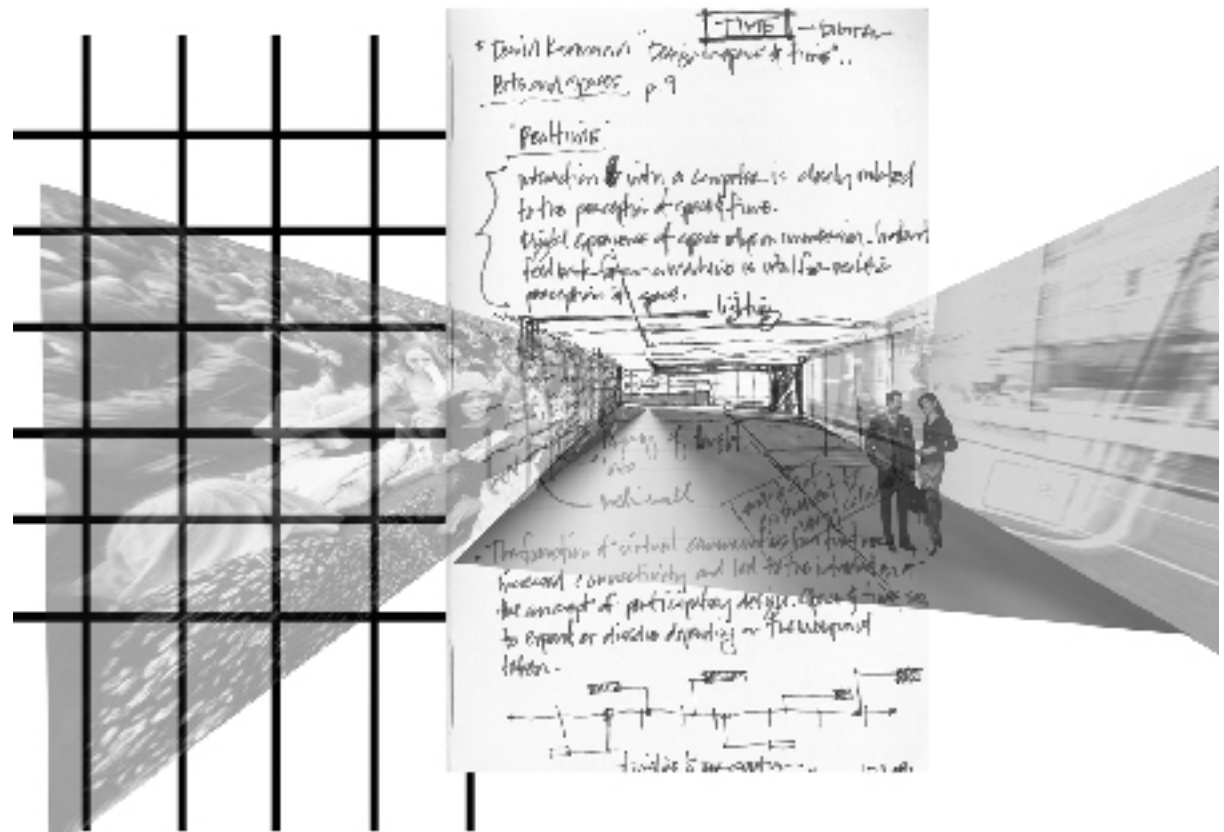
p.14, paragraph2

Forging ahead with the building of the future, Plug-In City reworked two slightly repressed motifs to be found in modernism: those of the megastructure<sup>18</sup> and the "building-in-becoming." They had been tried in theory in Le Corbusier's Algiers project (1931) and in the Soviet linear city projects of the 1920s; megastructures existed in built form in Karl Ehn's Karl-Marx-Hof in Vienna (1927) and Le Corbusier's Unite d'Habitation in Marseilles (1947-1953). Plug-In City combined elements of all of these precedents – the principle of collectivity, of interchangeable apartment units, and the incorporation of rapid transport links. In this there was a disarming reasonableness about the Plug-In proposal, with its attempt to keep cities viable in an era of rapid change. It was an expression of solidarity with other megastructures being projected as the urban future in the 1950s-1960s, particularly the Philadelphia City Tower project created

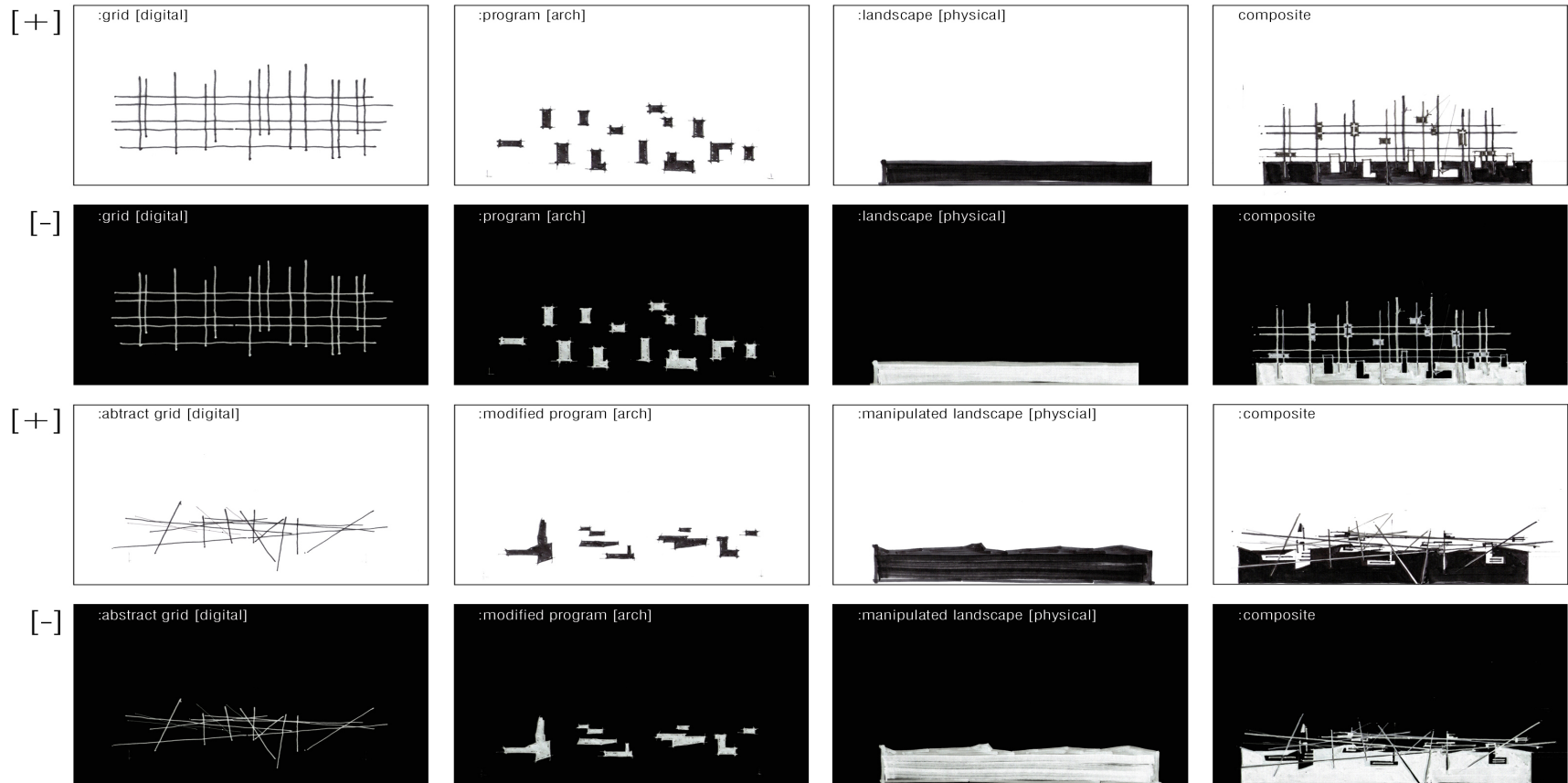
circa 1954 by Louis Kahn and Anne Tyng, and Kisho Kurokawa's helicoidal towers project of 1961. The aesthetic of incompleteness, apparent throughout the Plug-In scheme and more marked than in megastructural precedents, may have derived from the construction sites of the building boom that followed the economic reconstruction of Europe. This modernization was accelerating in Archigram's property-boom-fueled London of the 1960s, as the service cores of office blocks rose above the city prior to the addition of floor slabs and curtain walls. The aesthetic had good modernist ancestry; Erich Mendelsohn had photographed buildings under construction in the 1920s, coining the phrase "X-ray view" in his picture books *Amerika* (1926) and *Russland, Europa, Amerika* (1929).<sup>20</sup>

## : digital \_ physical sublimation diagrams

the following diagrams were used evaluate the grid system, program topics and the datum. spatial organizations and alignments begin to emerge during this process. these organizations relate to how the grid, program and datum start to sublimate properties to one another. this will result in programs that develop a cooperative or rooted characteristic, a transitory or non-rooted characteristic or a combination of both.

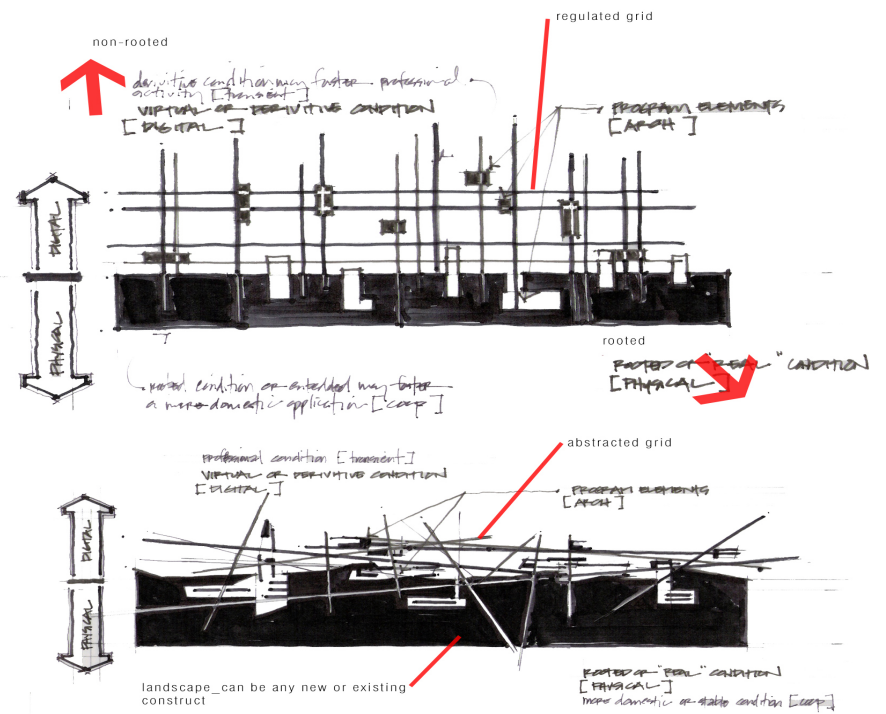
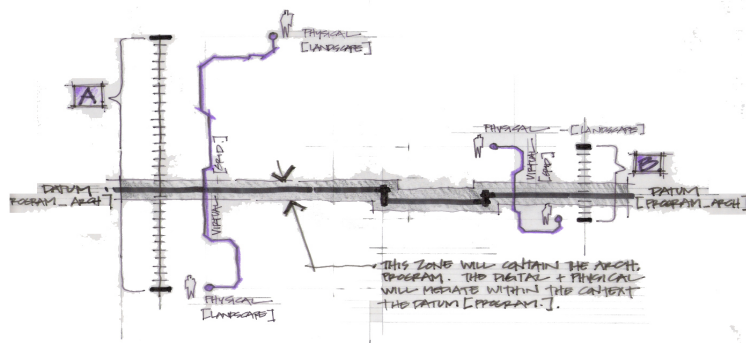






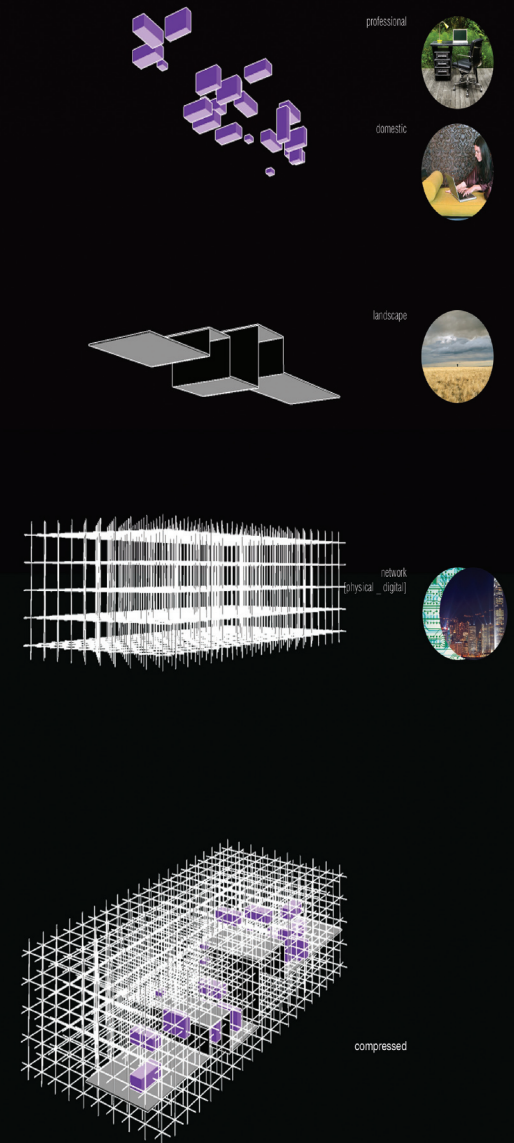
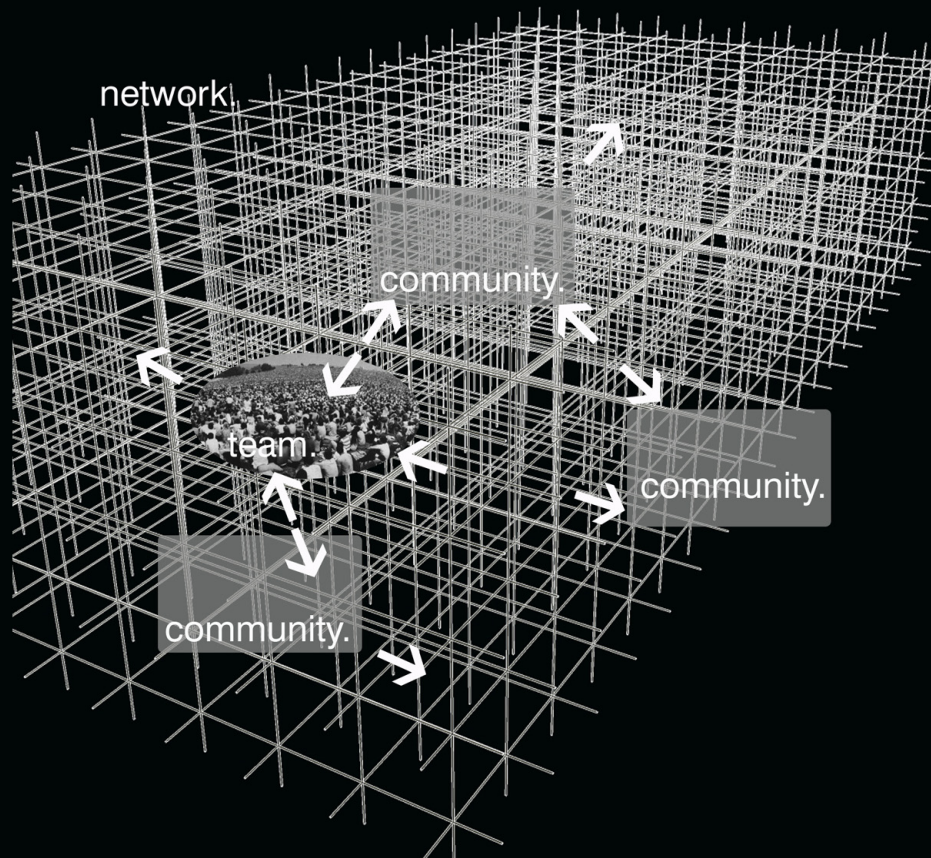
*evolution of sublimated grid system , sublimated program and sublimated datum*



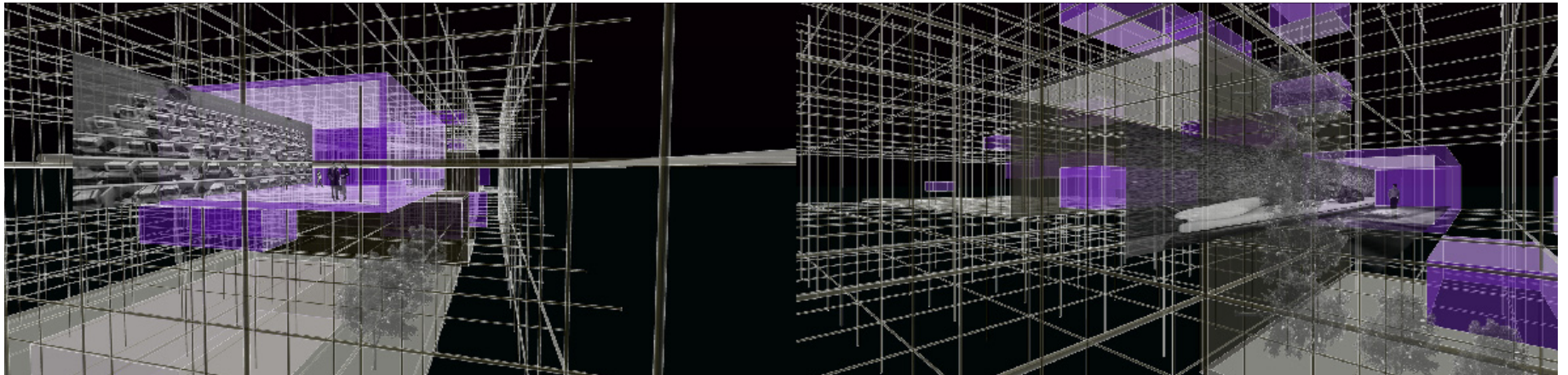


composite of sublimated grid system , sublimated program and sublimated datum

: initial program diagrams

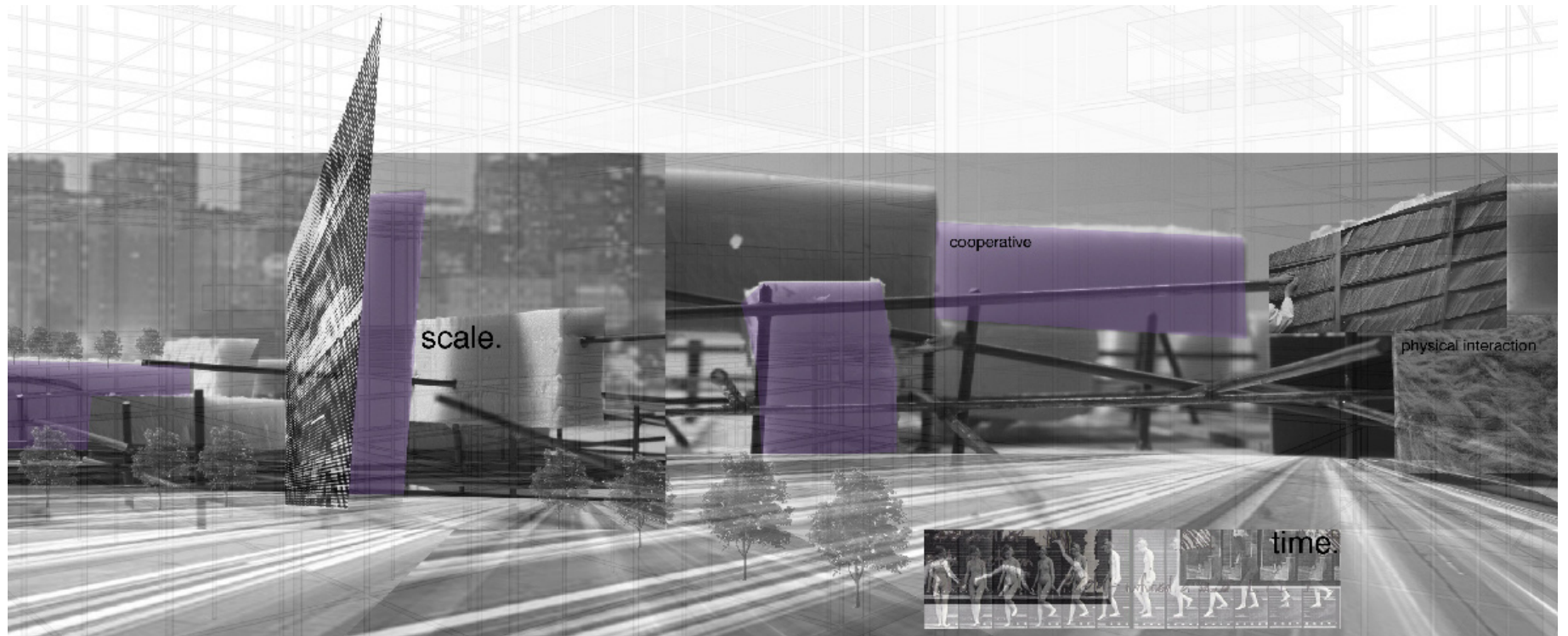


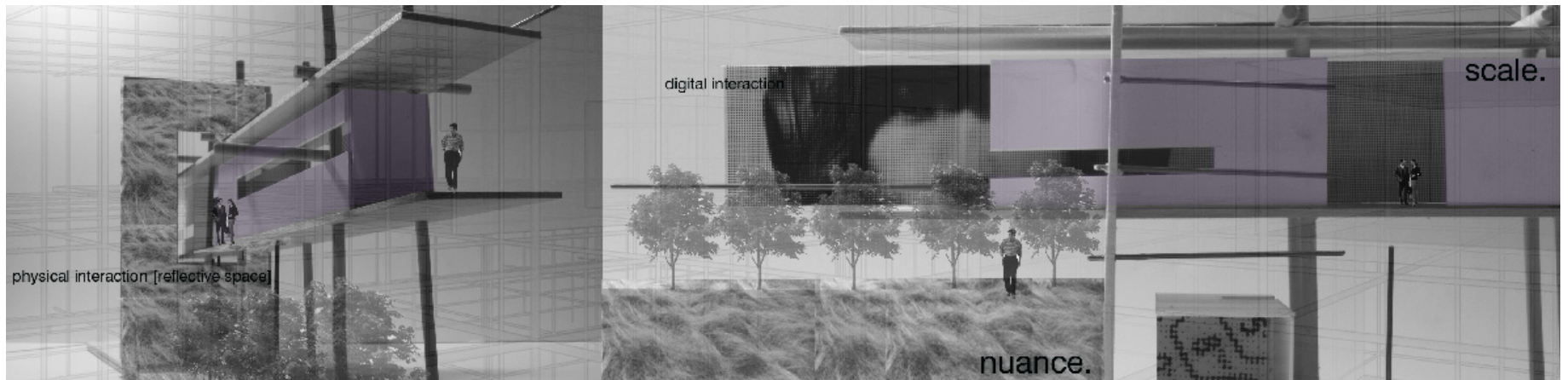
: initial program \_ grid system \_ organization



this series of studies evaluated the characteristics of the program topics and how they might begin to organize around the grid system [which is a combination of a digital and physical grid]. also, how certain programs take on characteristics of a rooted [cooperative] or non- rooted [transient] condition in relation to a datum. the datum in this study is the ground plane. however, this datum can be realized as a number of beginning or existing conditions as stated earlier.







*Studio Design Models Architecture Urbanism Infrastructure*

*p. 290*

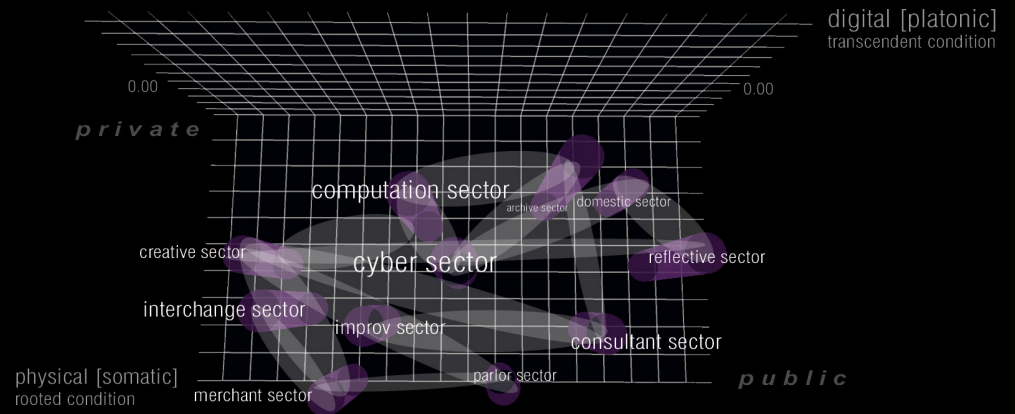
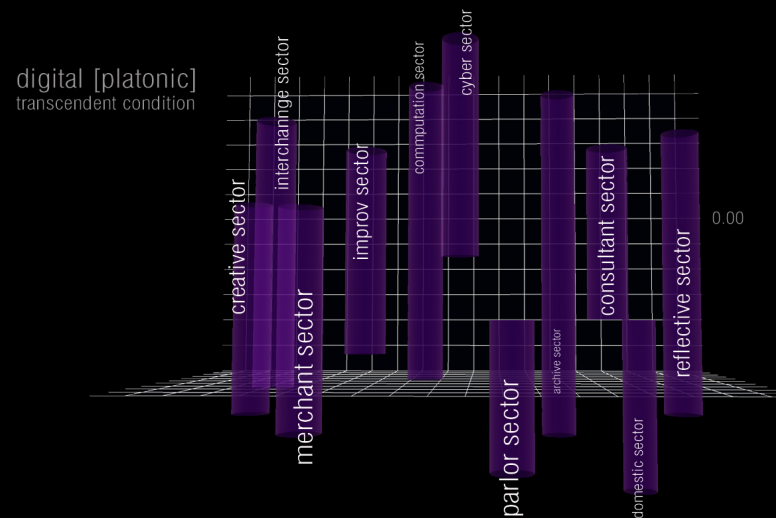
*Positive note 9 A 'network practice' means only that everyone is a supplier to the end product; their individual roles are a matter of contractual particulars. You might supply the ideas for the architecture, the calculations for the construction, the glass panels for the façade, or the styling for the photos at the end. We don't hear those archaic terms 'concept', 'sketch', or even 'design' very much any more; they are deliverables, and lists are drawn up and distributed as to what these deliverables are and when they should be in the client's possession. In this constellation, the definition of completeness is vital. This dispassionate, business-model view of architecture as a Gesamtkunstwerk of contractually binding competences might at first seem unattractive. But think again: the supplier-*

*model of architecture encourages (well, forces, really) architects to find new ways of control. Architects will be increasingly hired as consultants, providing design concepts that may or may not be translated into reality in the way they had envisaged. The risks of this working mode are obvious; you may find your name associated with a finished product that is horrendously embarrassing. But never mind, sooner or later that will happen anyway, whether you are in control or not.*

five major program topics will be broken down into sub-topics that will have spatial organization and adjacency requirements. the characteristics of each topic will be measured against the evaluative criteria to determine alignments within a digital, physical cooperative and transient existence. the subtopics will be plugged into a program graph that will give direction on spatial organization. the graphs combined with design diagrams and spatial models will lead to

a physical design that expresses the characteristics of the values of discovered in the analysis. what follows is the development of a specific program and how the programmatic spaces will get allocated throughout the architectural environment. based on the interpretation of the graphs, program spaces can be designed with characteristics that display each program's [cooperative] or [transient] condition.

## : program \_ program graphs



creative sector

interchange sector

merchant sector

improv sector

computation sector

cyber sector

parlor sector

archive sector

consultant sector

domestic sector

reflective sector



## **[3.00] intent narrative \_ conceptual design**

december review boards



## : design intent statement

### *Increased collaborative potential in arch practice*

As the global community unites around the ideals of performance and symbiosis with the environment it has set up precedents by which new information and constructs must be evaluated. Architectural practice must embrace new forms of collaboration to stay relevant.

Current models of traditional architectural practice operate in a fairly singular mode of production. Design, in a traditional sense involves the various methods or techniques unique to each practice which are formed by a collaboration of ideologies and priori contained within the framework of the practice itself. This investigation will transform ideas of traditional practice and research models that can transform the process and offer broader levels of collaboration and idea exchange. The idea will be to create and 'open source' system that can allow architectural practice further exposure and increase collaborative possibilities for practitioners who may not possess the infrastructure to conduct all aspects of physical and digital design.

The system will know no scale and can be adapted to any site much like system furniture or other modular site-less systems. For purposes of testing one large scale site and one small scale site will be chosen to demonstrate the design possibilities. This conceptual presentation will begin with a large scale example.

Why a new type of Practice?

If architectural practice can be restructured....then how should it be restructured?

How will this system be different than current practices? It will begin by providing several new opportunities including:

- Increased collaborative possibilities
- New synergies
- Exposure to a more broad range of disciplines increasing creative potential

Within this investigation topics will be evaluated:

#### **:communication**

digital or physical communication is the nucleus of effective collaboration. time and distance play an important role in the type, quality and speed of communication within the collaborative environment.



#### **:market**

the market provides a programmatic ingredient for analyzing the way people gather. market systems range from organized centers to random flea market systems. open + closed source conditions exist within markets. typical shopping mall represent a closed source system with the users relying on an anchor for max exposure. main street systems are tied to the fabric of the city via some type of physical [somatic] and digital [platonic] grid. these grids

will become an organizing element.



#### **:resource [library]**

access to information is vital to any collaborative endeavor. digital [platonic] systems can be accessed without being tied to any location. however, physical equipment must house this information and be housed somewhere. physical [somatic] systems require strategic location so resources can be accessed [i.e. archive data, physical samples, models, and other physical supplies needed for design collaboration.

#### **:network digital**

[platonic] networks exist worldwide. location plays little role in the use of digital networks. these networks will be utilized to increase the efficiency of info exchange and allow 'plug in' spaces to communicate whenever possible. physical [somatic] networks exist to allow people to move about and communicate on a more personal level. transportation systems [i.e. roads, rails and flight] will parallel the digital network of signal movement. each network will be utilized in a manner which best suits the collaborative project.



### :domestic [community]

domestic life must interact with professional life in some manner. some may choose to mix work and domestic life in what may be seen as coop model. other may choose to separate work and domestic life in a transient model. both models of living can have benefits based on how the user realizes both aspects of living. this collaborative system will invite the possibility for both conditions based on how each is measured using the evaluative criteria.



This evaluation will investigate the idea of architectural practice and the physical manifestation of a construct that houses new forms of practice technique. By looking at as a whole the investigation will evaluate the implication of a construct within the development and it's broader architectural ramifications. Specifically, how a specific project can be a catalyst for architectural change within a community and it's relationship to a new development. The evaluation will then focus on a smaller scale and evaluate a construct that relates to the idea of new types of architectural collaboration.

A combination of normative and critical analysis will be used to evaluate the possibilities of this new practice technique. Examples of current models will be evaluated in relation to newer, subjective and alternate models. Through

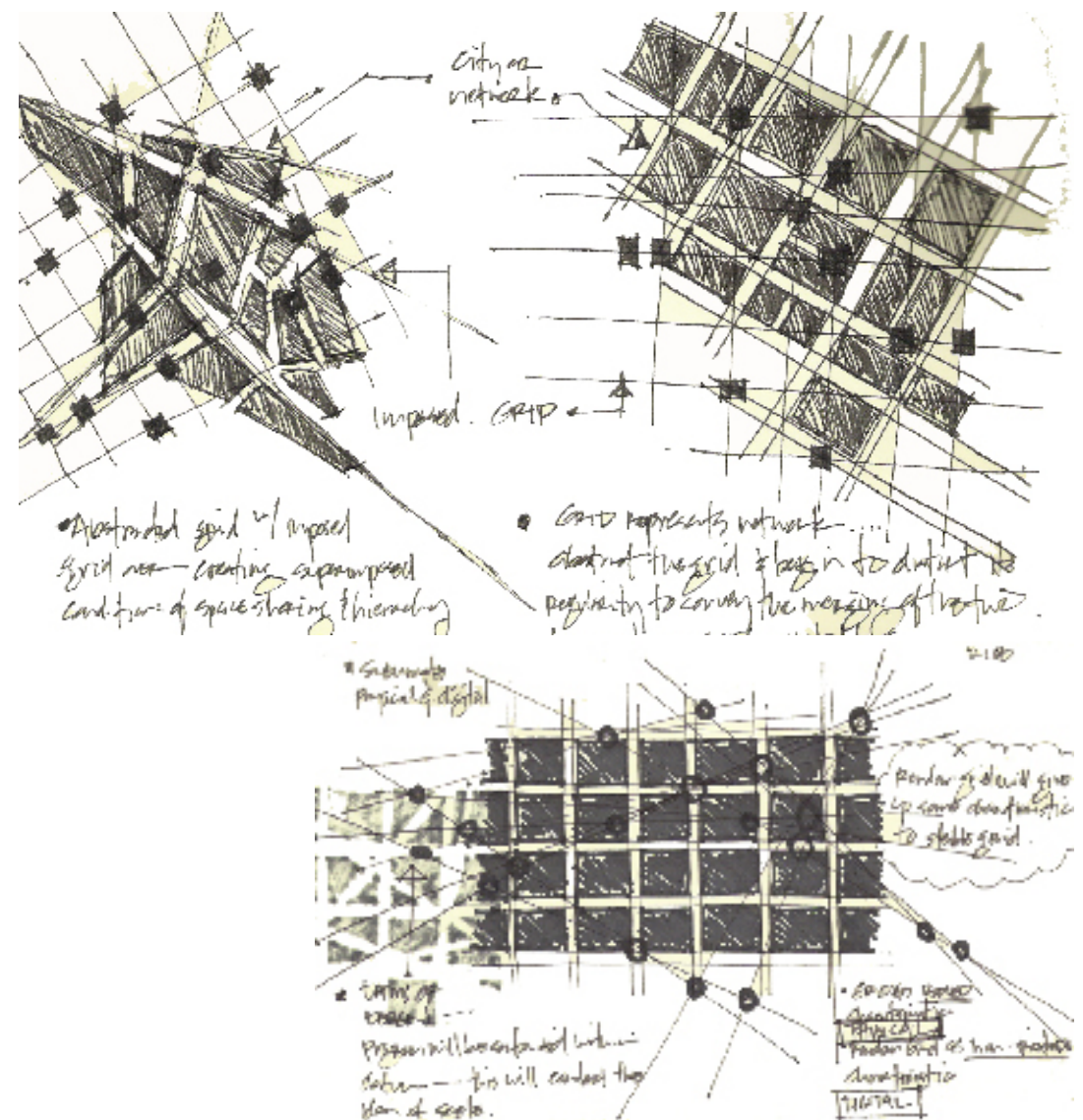
this analysis it will be argued that a new dialogue between the 'ideals' of architectural education and the more pragmatic issues of practice can become more collaborative by offering environments that reinforce the importance of both.

This evaluation will investigate the idea of architectural practice and the physical manifestation of a construct that houses new forms of practice technique. By looking at as a whole the investigation will evaluate the implication of a construct within the development and it's broader architectural ramifications. Specifically, how a specific project can be a catalyst for architectural change within a community and it's relationship to a new development. The evaluation will then focus on a smaller scale and evaluate a construct that relates to the idea of new types of architectural collaboration.



## : concept design

the following are conceptual design ideas that utilize the previous material to develop a conceptual design direction. the program is applied with spatial characteristics beginning to manifest according to the evaluative criteria and model studies.



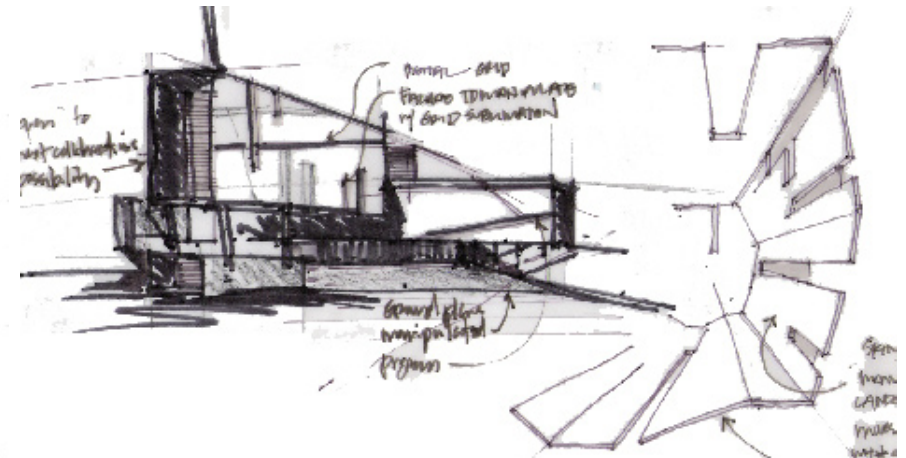
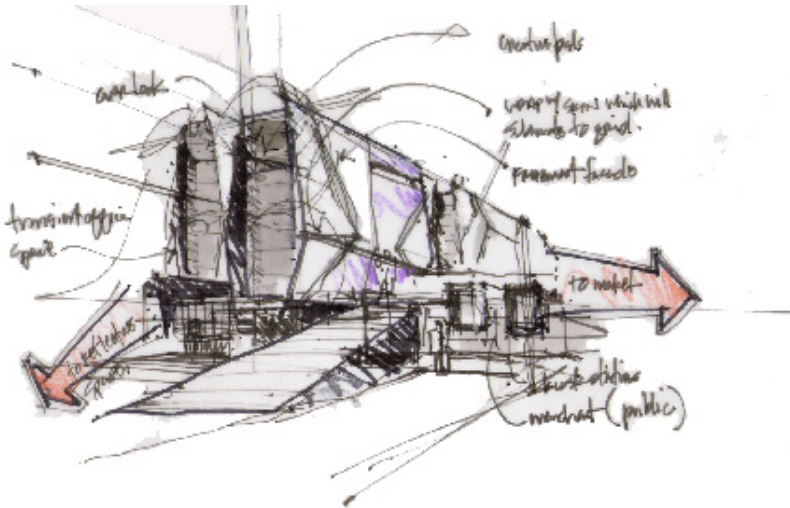
Among the myths that appear central to the development and maintenance of the discipline of architecture from its modern beginnings is the notion of authorship. From the fifteenth century, architects have staked their claims, defended their territories and maintained their status through arguments modulated around subtly changing notions of authorship and intention.<sup>1</sup> The professional identity of the architect, articulated through journals, publications and reviews, is still dominated by the notion of a

solitary author – creator of inspired and efficient artifacts. At the same time, conceptual uncertainties surround the authorial role of the architect and of the designer. If architects claim to be authors, one might ask, exactly what are they authoring?

p. 6, paragraph 2

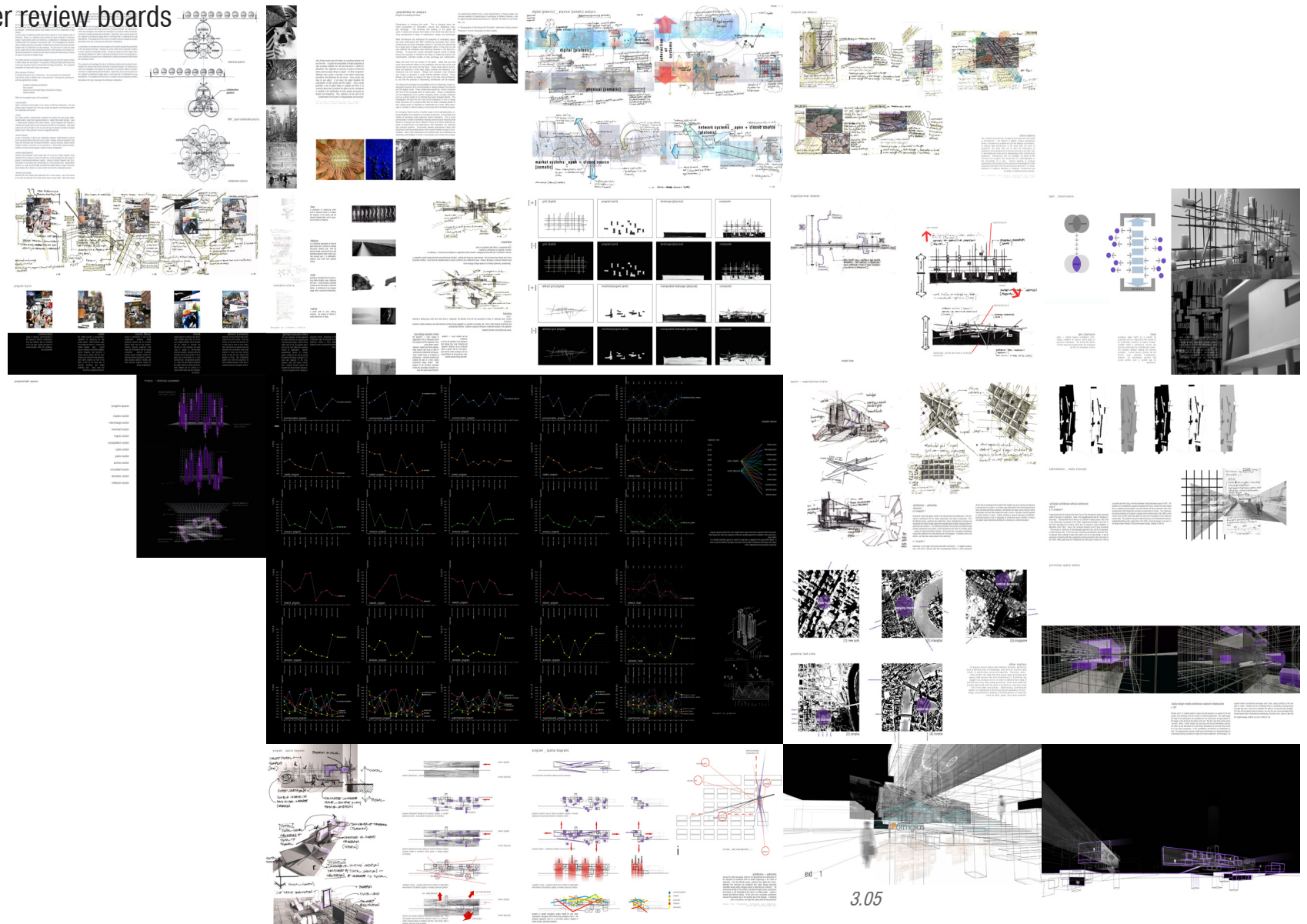
Authorship is once again being discussed within architecture – in magazine publications, new forms of practice (and their accompanying rhetoric), or those apocryphal stories that are exchanged and somehow bind together any group sharing and disputing a common focus of concern. In

all these cases authorship is one of those subjects over which architects and those interested in architecture can argue, and by doing so define relationships with each other without the need to concur or proclaim common agendas or shared systems of values. Despite provoking a range of responses and attitudes, authorship provides a kind of topography for architectural action, therefore, forming a conceptual surface that allows architecture to develop as a coherent discipline.



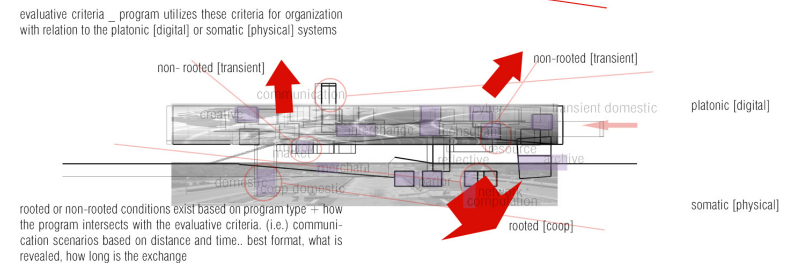
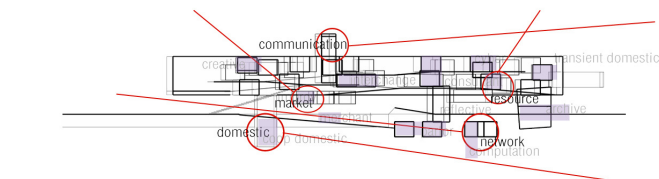
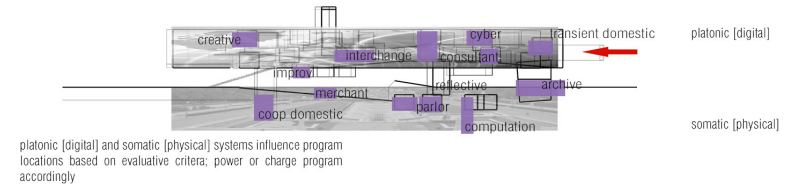
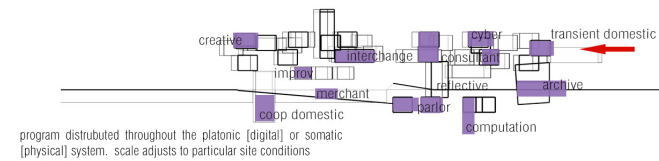
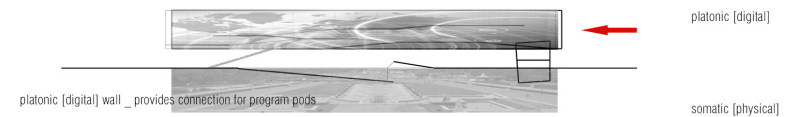
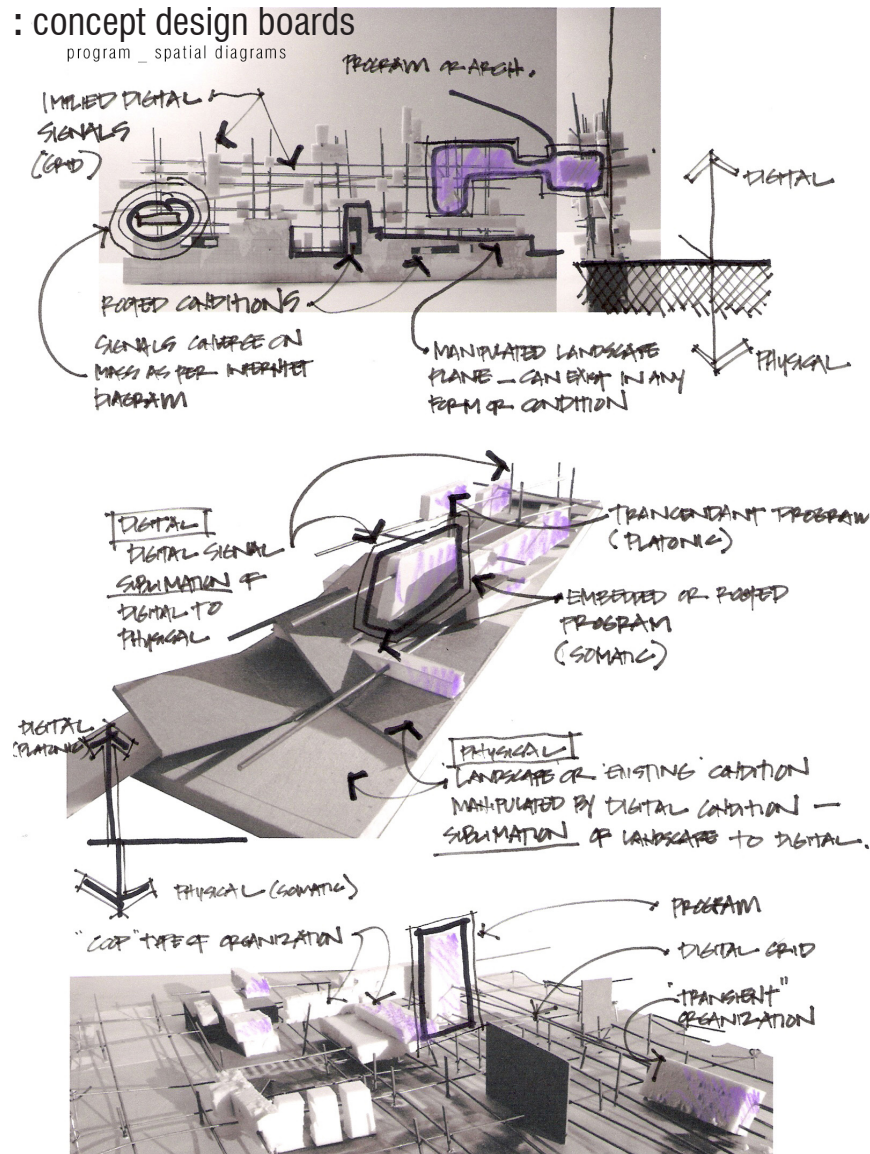


# : semester review boards

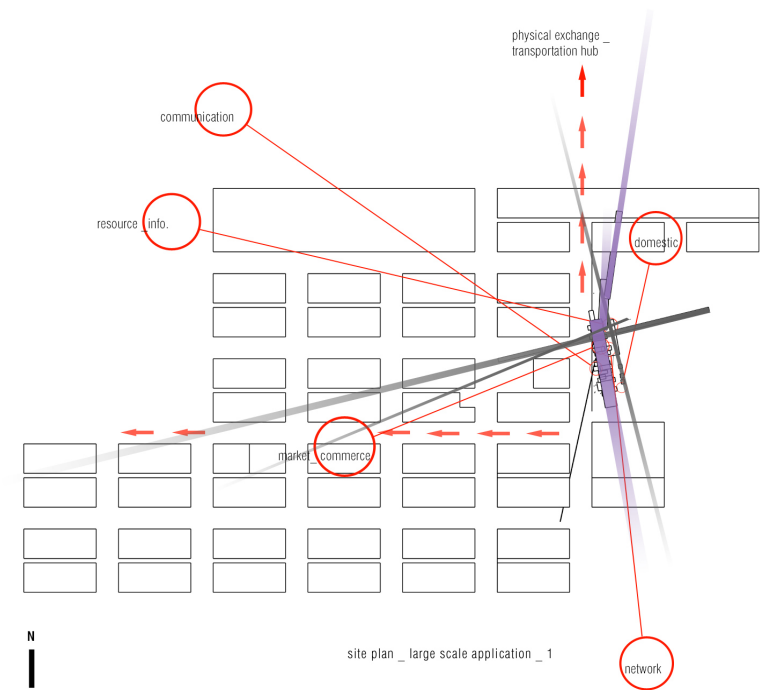
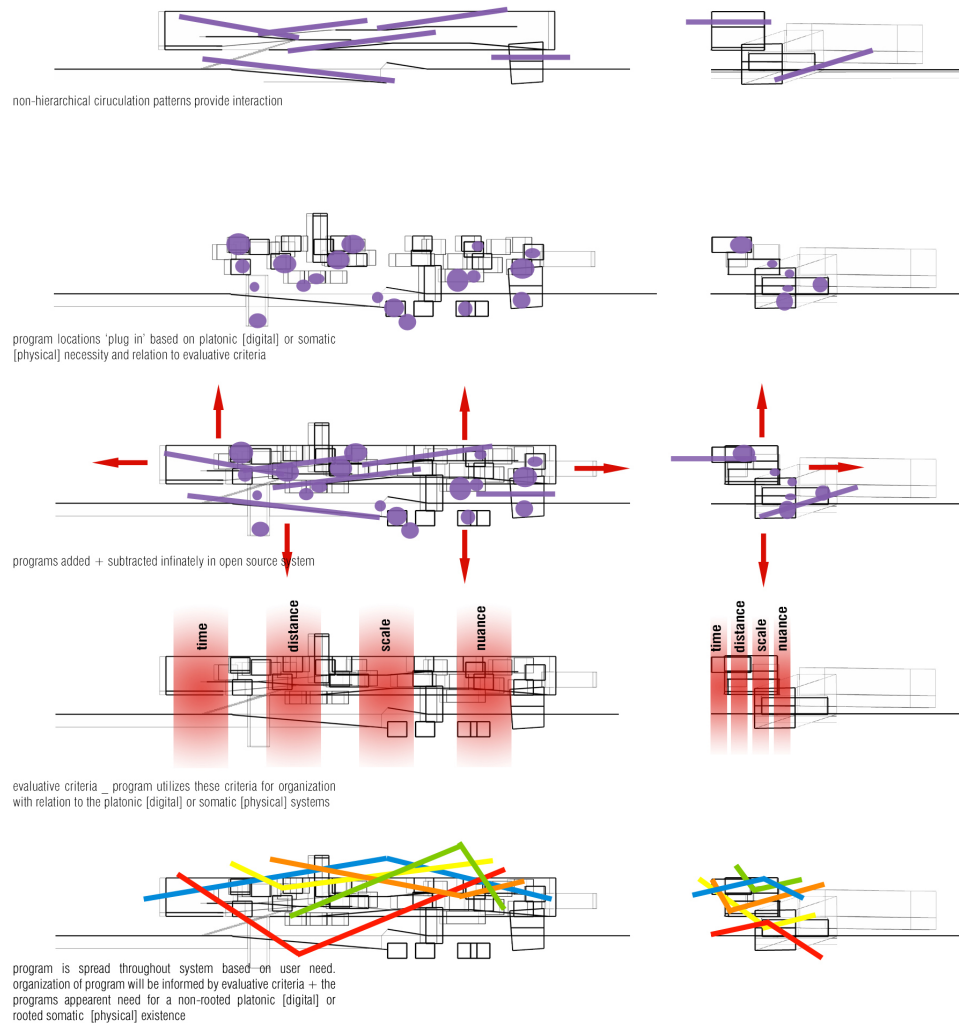


## : concept design boards

program \_ spatial diagrams



## program \_ spatial diagrams

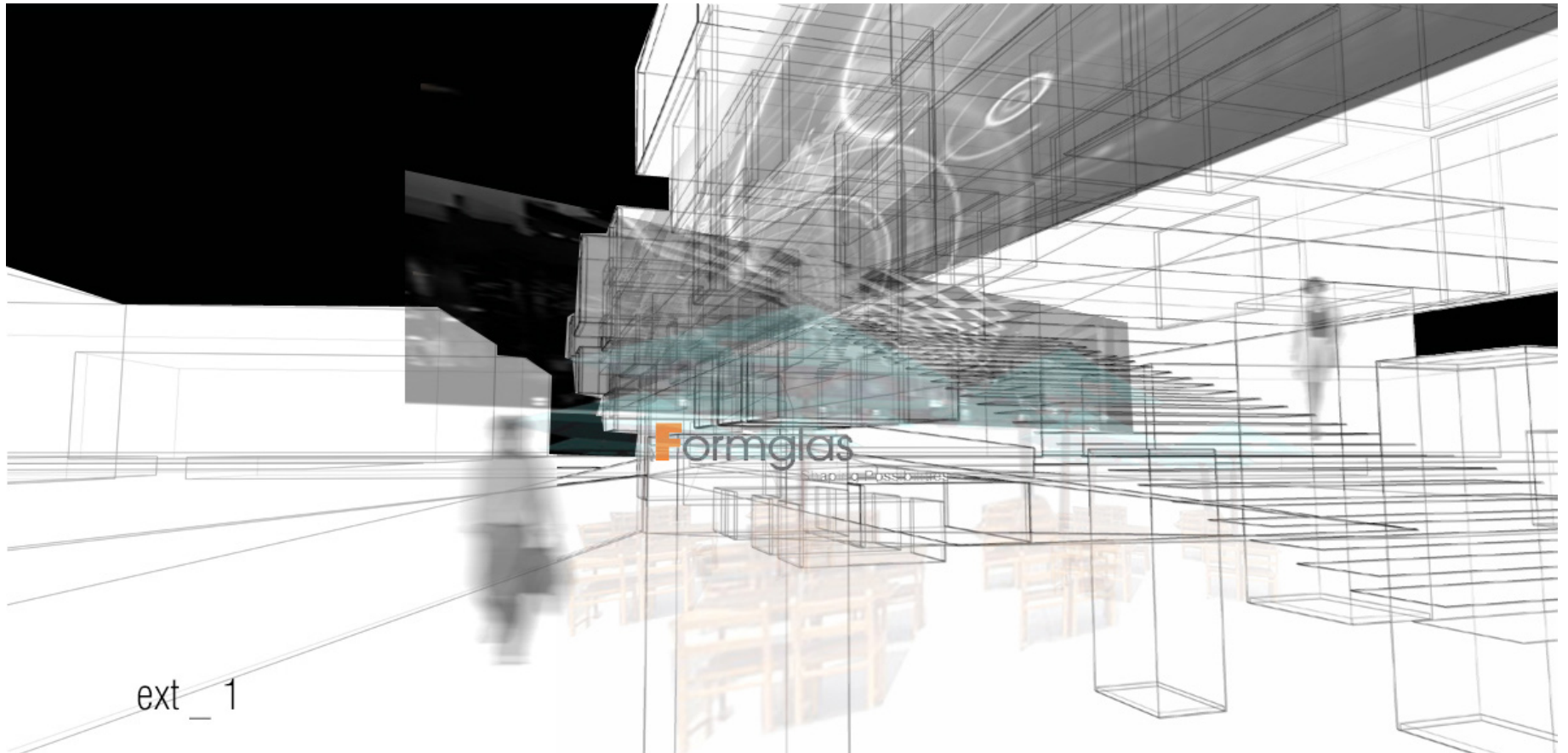


## architecture + authorship

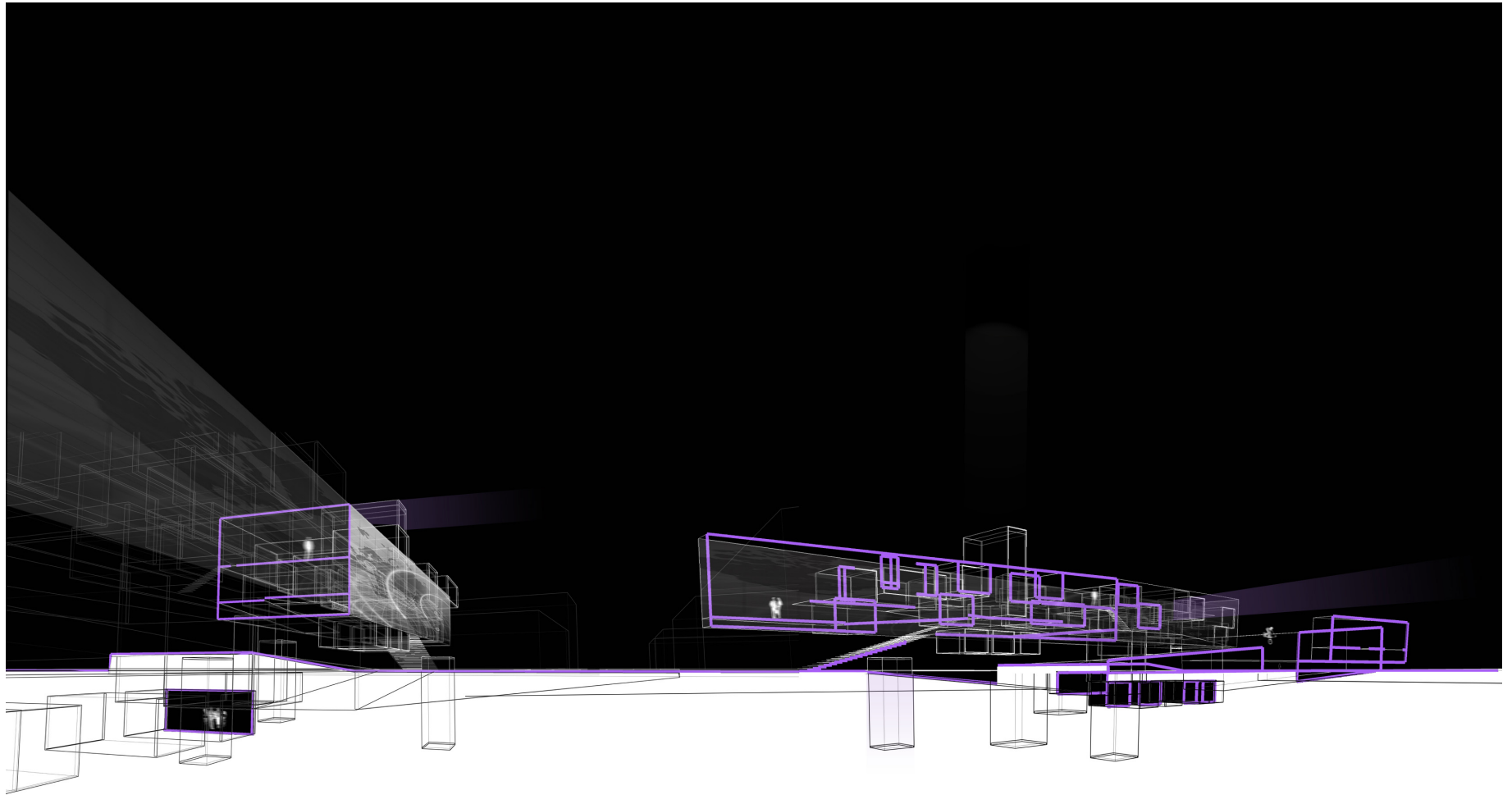
Among the myths that appear central to the development and maintenance of the discipline of architecture from its modern beginnings is the notion of authorship. From the fifteenth century, architects have staked their claims, defended their territories and maintained their status through arguments modulated around subtly changing notions of authorship and intention.<sup>1</sup> The professional identity of the architect, articulated through journals, publications and reviews, is still dominated by the notion of a solitary author – creator of inspired and efficient artifacts. At the same time, conceptual uncertainties surround the authorial role of the architect and of the designer. If architects claim to be authors, one might ask, exactly what are they authoring?

*Ansley, Tim, "Introduction, Architecture and Authorship", London: Black Dog Publishing, 2007*









## **[4.00] process documentation**



the site for this project can be anywhere that a facility may need to be located. existing structures, storefronts, the side of a high rise or a field or flat lot. depending on need the rules and evaluative criteria need to followed in order to create the dynamic spatial conditions required to allow opportunities for collaboration.  
the following sites offer opportunities to connect with the fabric surrounding them and use that to draw diverse constituents.

for purposes of this project a downtown site in omaha will be evaluated because of it's proximity. the datum for this demonstration will be the ground plane.

## : potential site selection



[1] new york



[3] shanghai

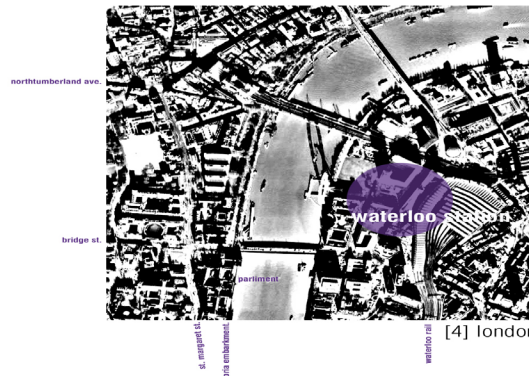


[5] singapore

## potential test sites



[2] omaha

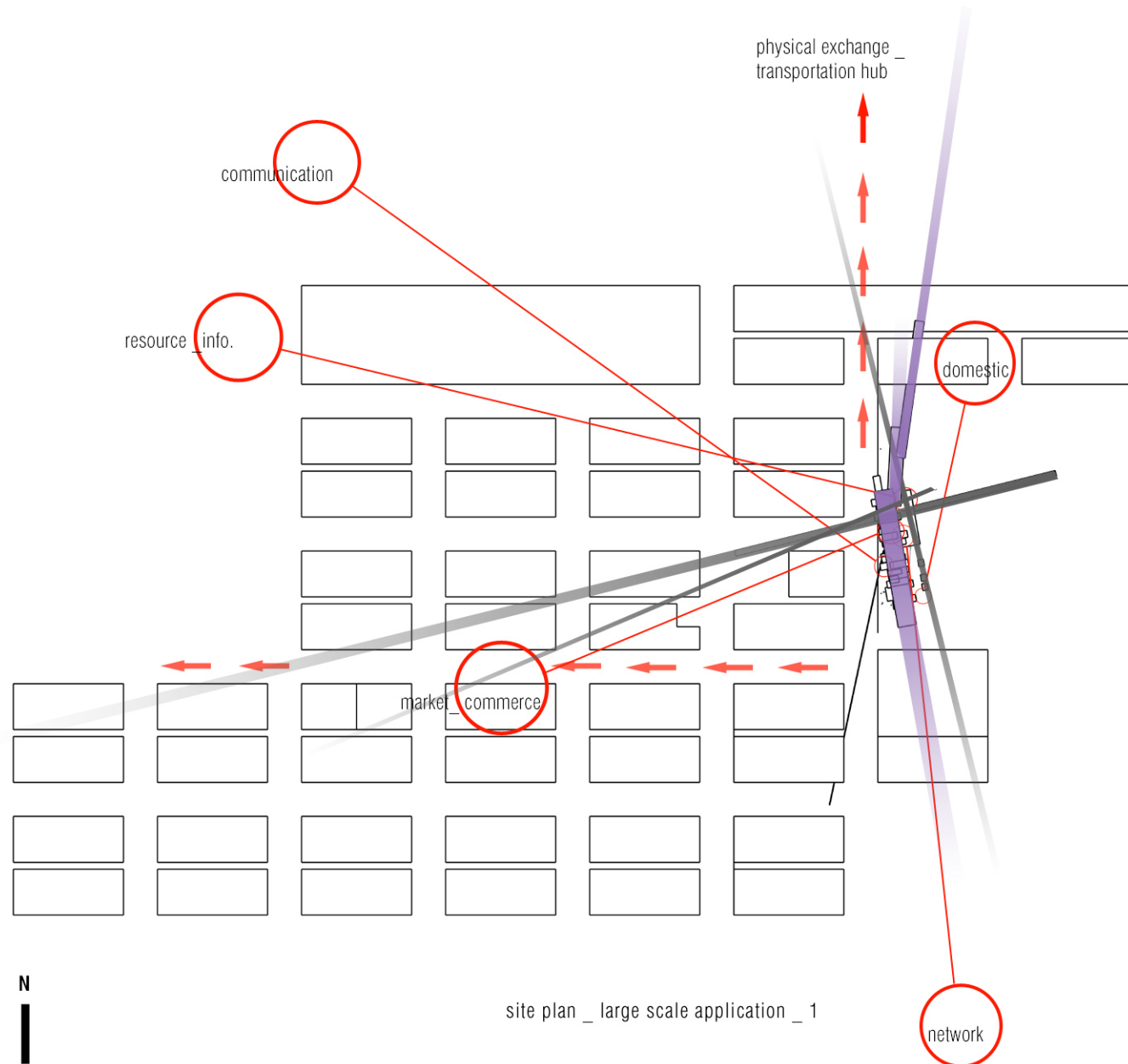


[4] london

**:other matters**  
To acquire social status and financial security, architects need a defined area of knowledge, with precise contents and limits, in which they can prove expertise. Therefore, architects further the idea that they alone make buildings and spaces that deserve the title architecture.<sup>3</sup> Architects are caught in a vicious circle; in order to defend their idea of architecture they often adopt practices, forms and materials already identified with the work of architects, and thus learn little from other disciplines. Traditionally, architectural matter is understood to be the physical substance of buildings, and architects employ a limited palette of materials such as steel, glass, brick and concrete.



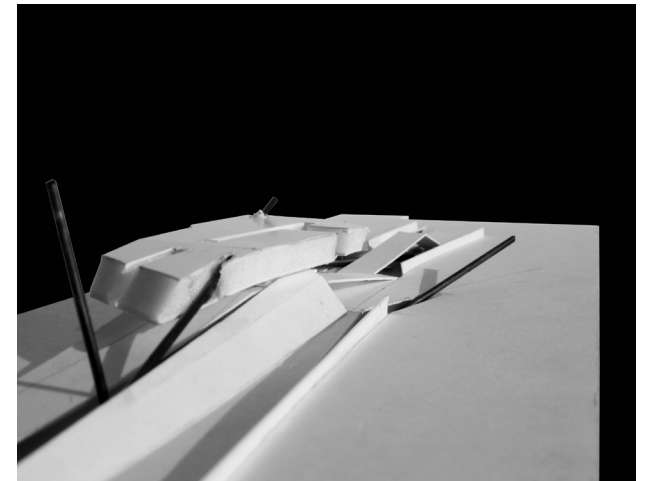
: site analysis

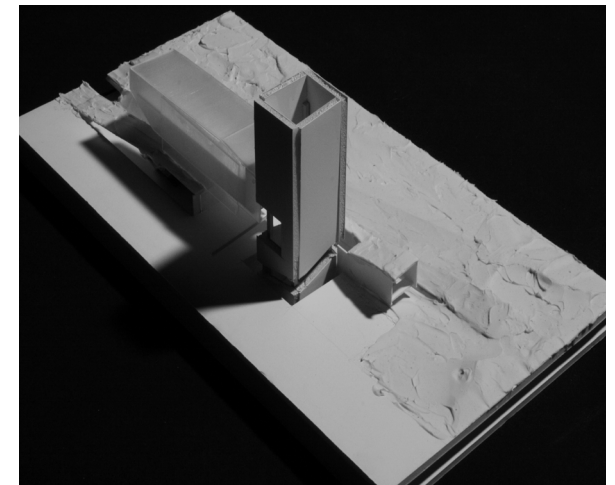
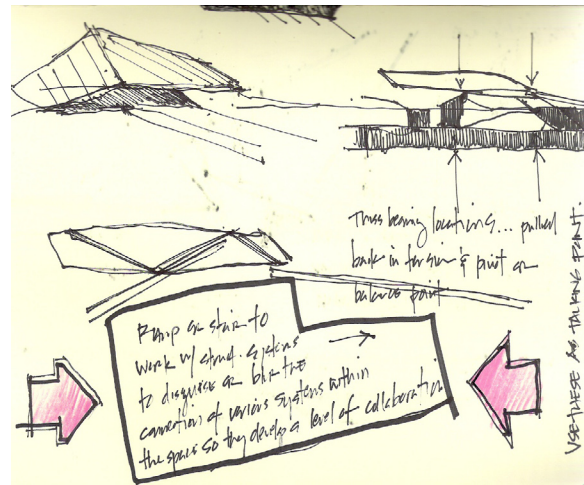
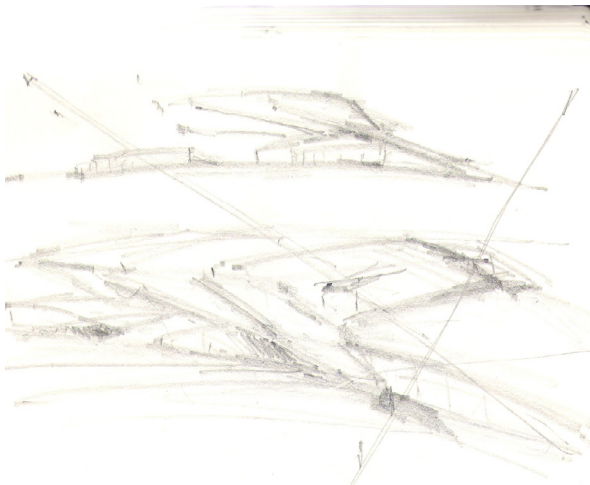


## : design process \_ 1

in the first phase of design investigation all the principles of analysis are employed to create spatial qualities that will display the characteristics of cooperative, transitory, digital or a physical condition.

the program was tested by evaluating spatial organizations that will encourage or facilitate collaborative possibilities. the following digital and physical models will test the program and evaluative criteria to help inform possible spatial organizations. these spatial organizations will take on the characteristics of indeterminacy. spaces, structure, circulation, form and program formalize as systems that sublimates to one another to stimulate an architecture that expresses the characteristics of indeterminate space. juxtapositions in program create atypical relationships so users are provided opportunities for dynamic event spaces which heighten the awareness of space.



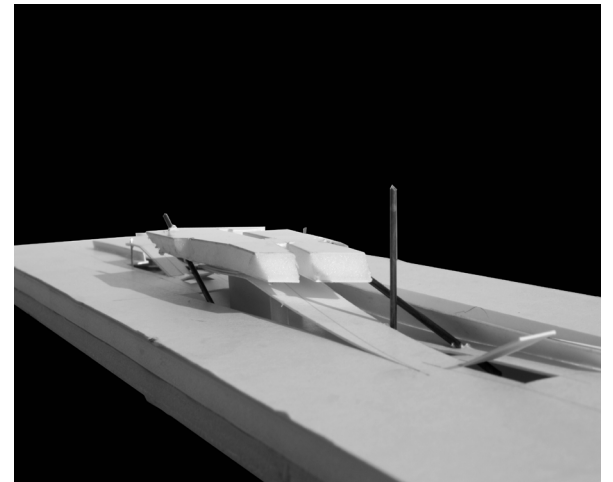
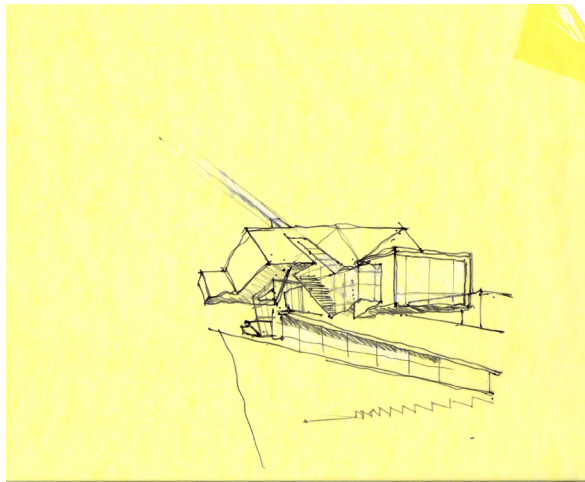


early gestural modelw/ heavy emphasis on the formal aspects above the surface of the datum or ground plane.

preliminary spatial models with sketches.

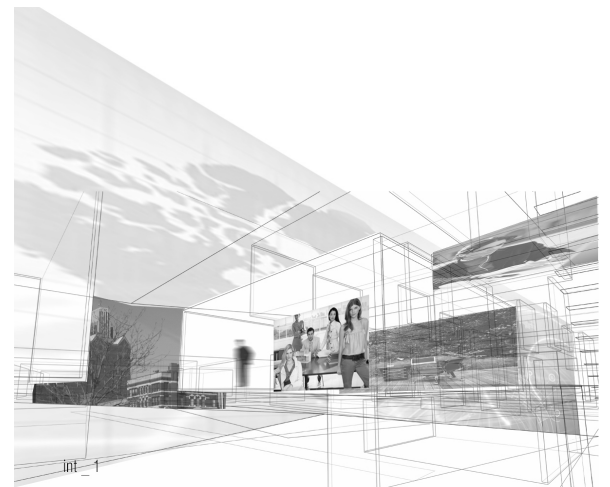
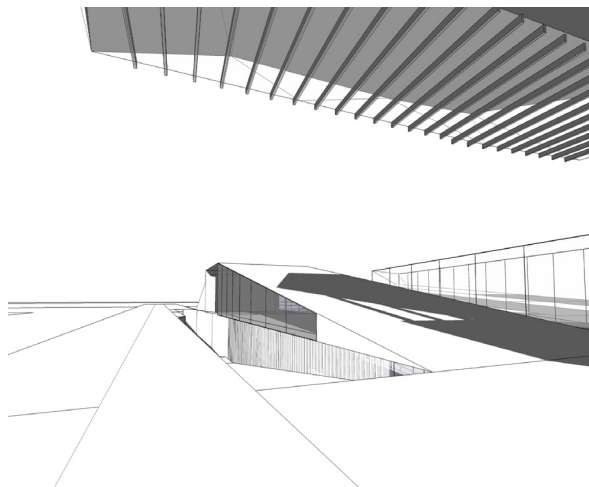
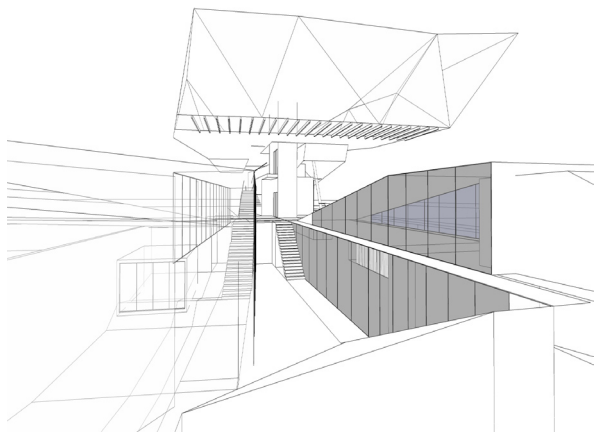


grid w/ program pods

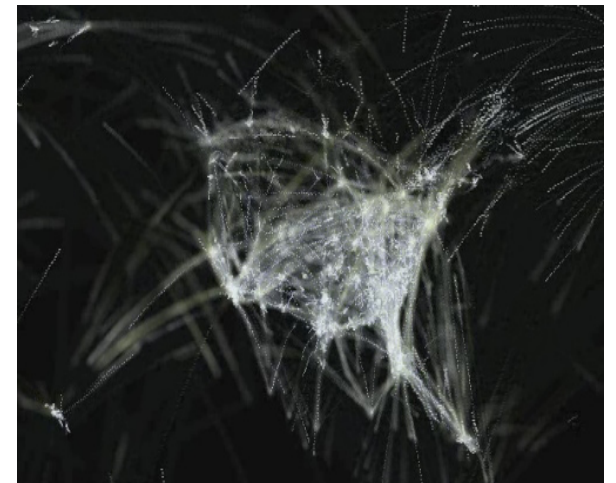
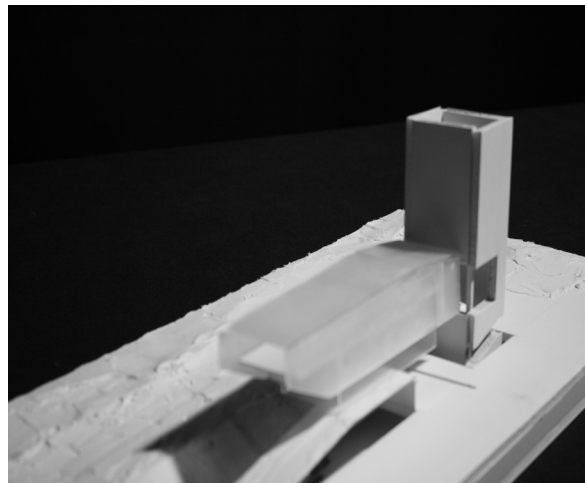
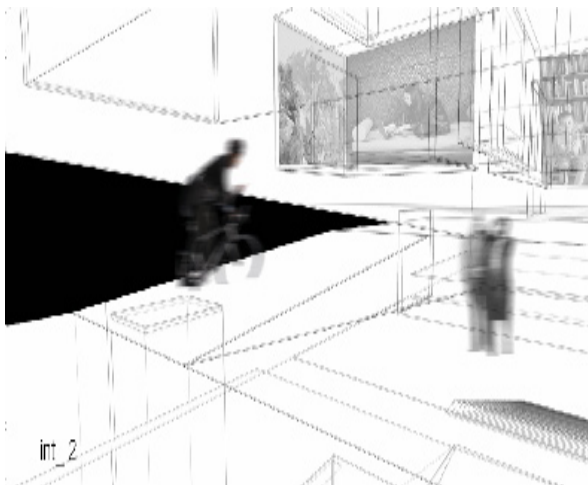


initial gestural model

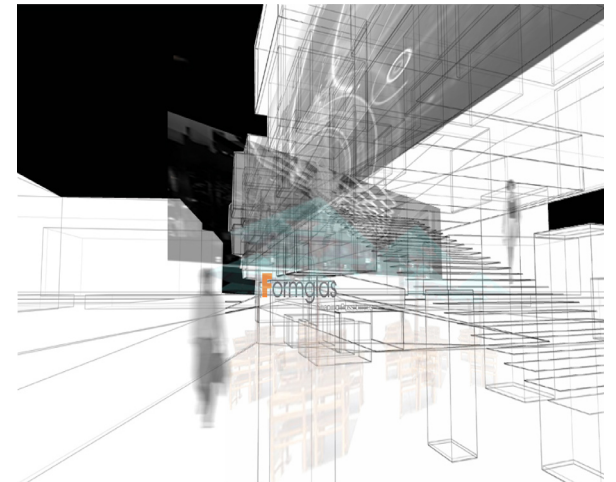
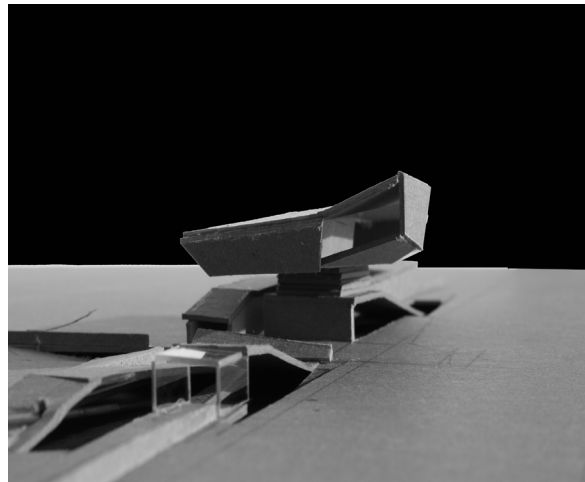


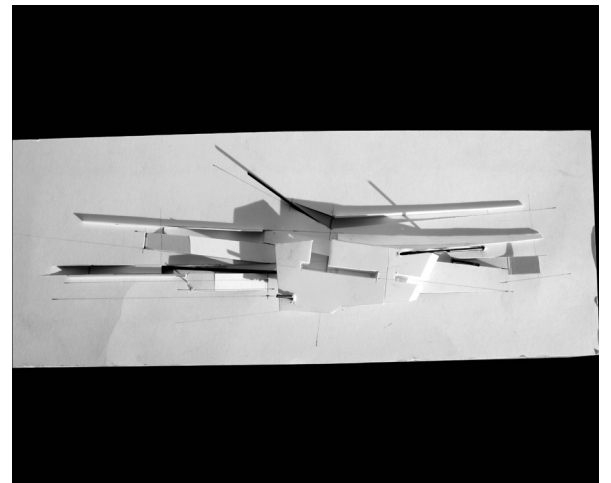
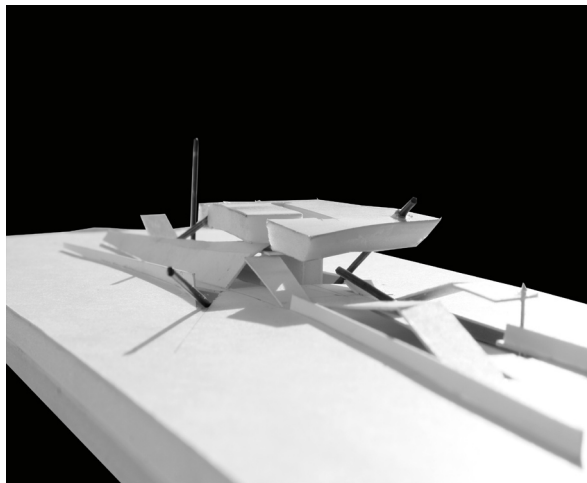
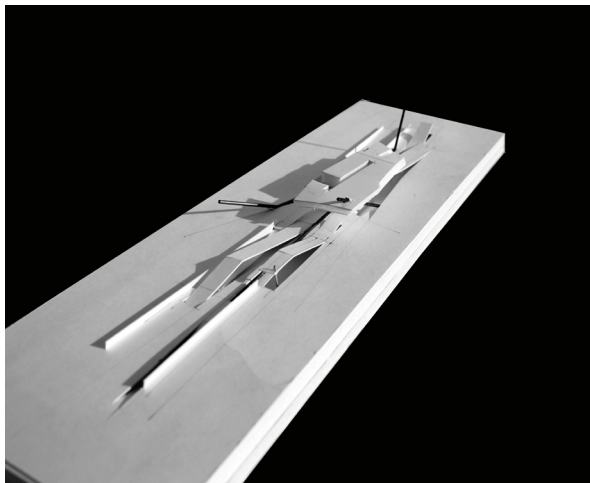


coop and transient programs adjacent

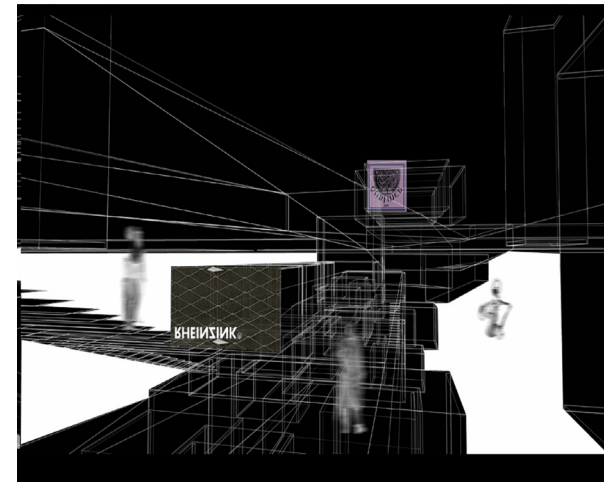
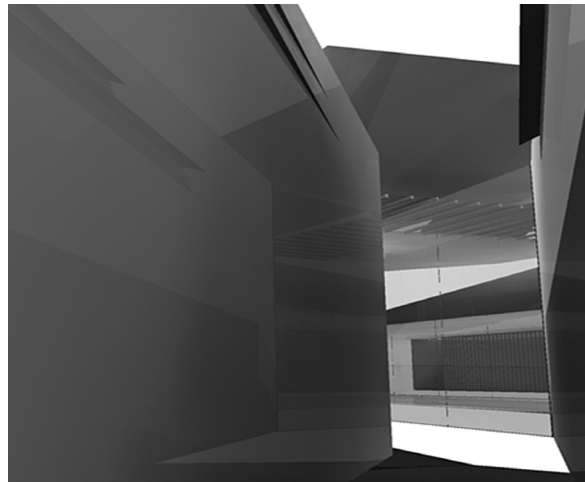
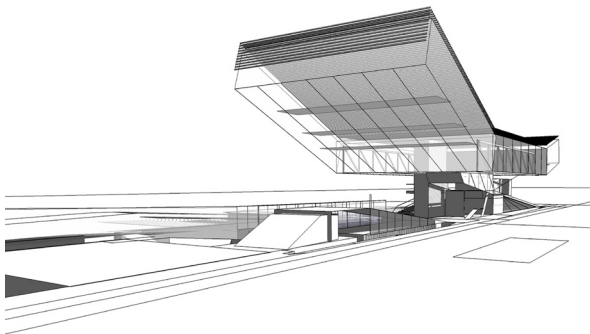


incoming and outgoing flights in the U.S. on manifestation  
of a physical exchange system



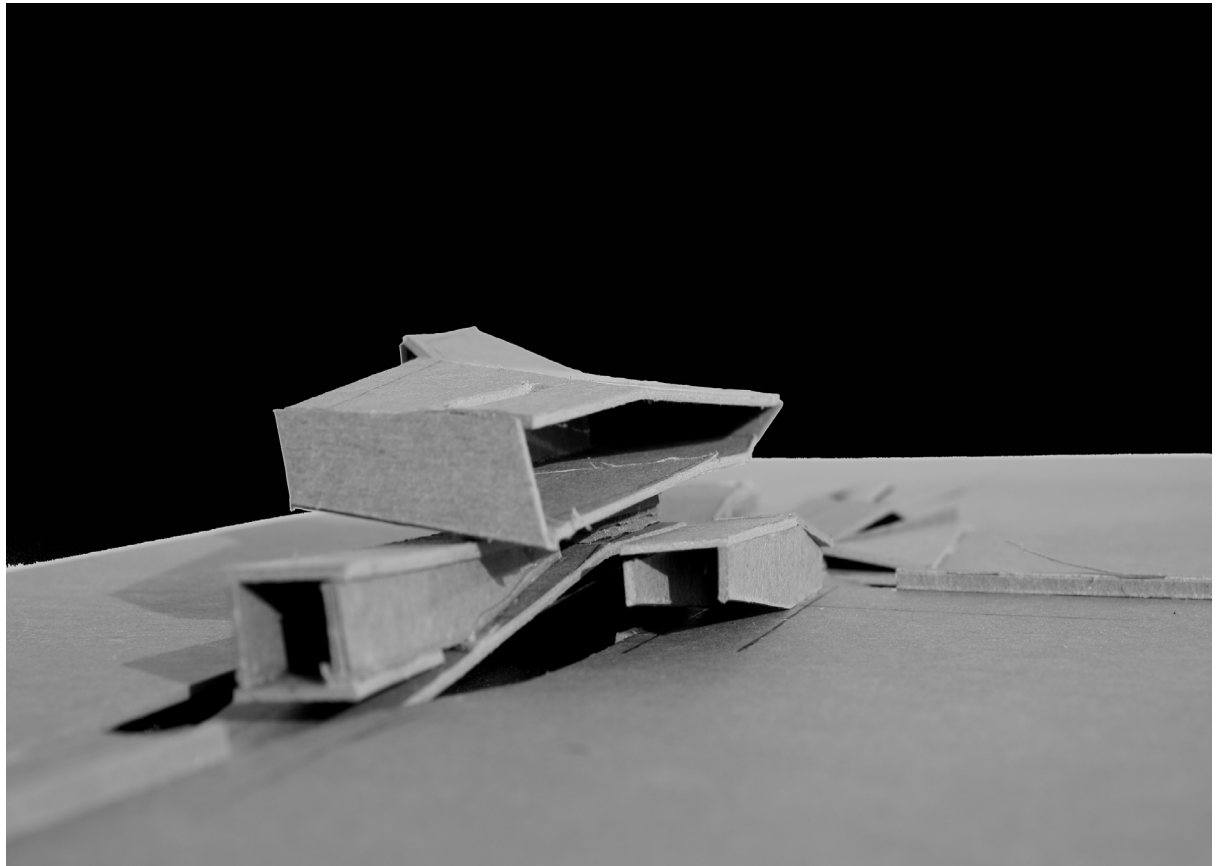
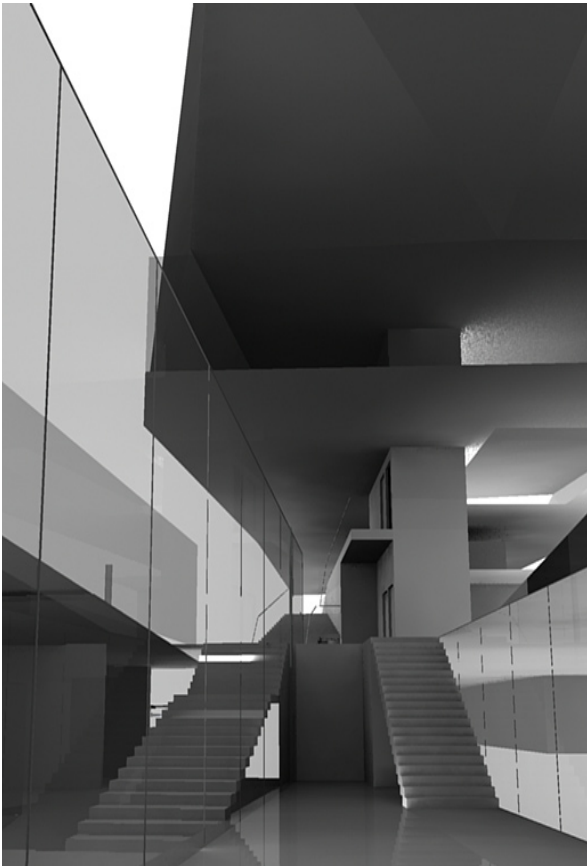


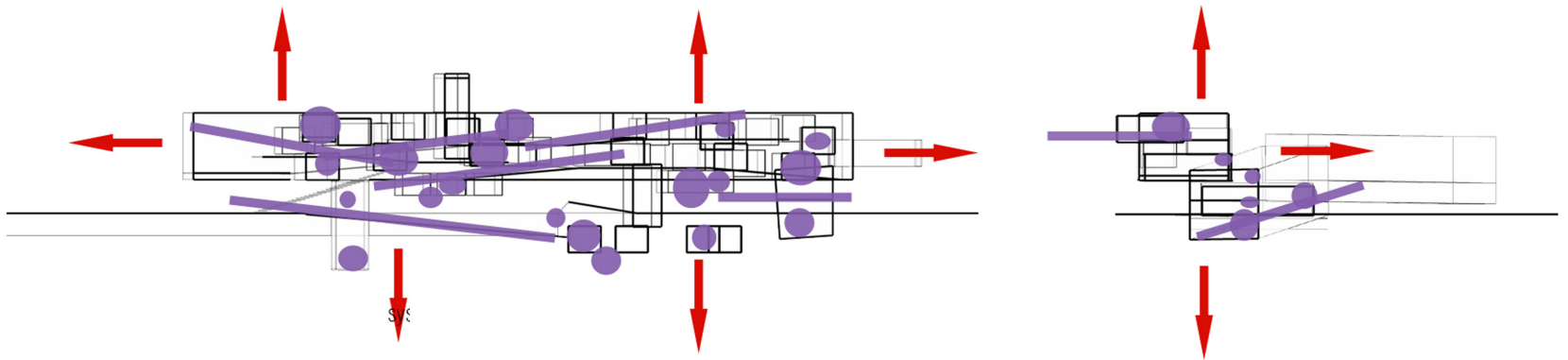




additional design ideas

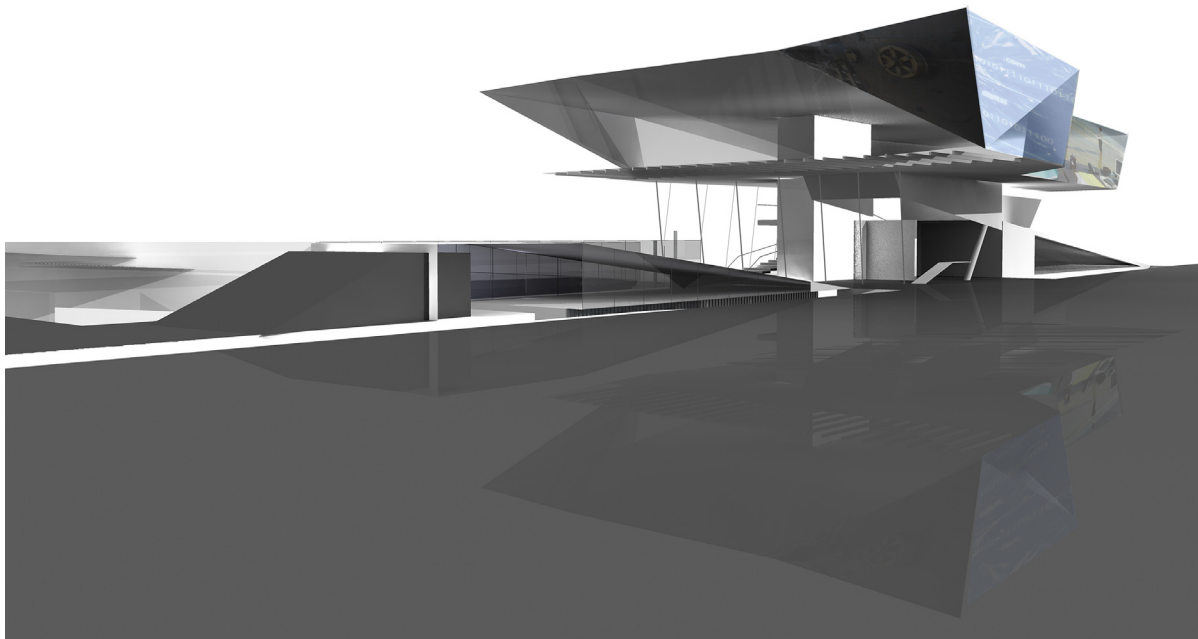
: design documentation \_ 1



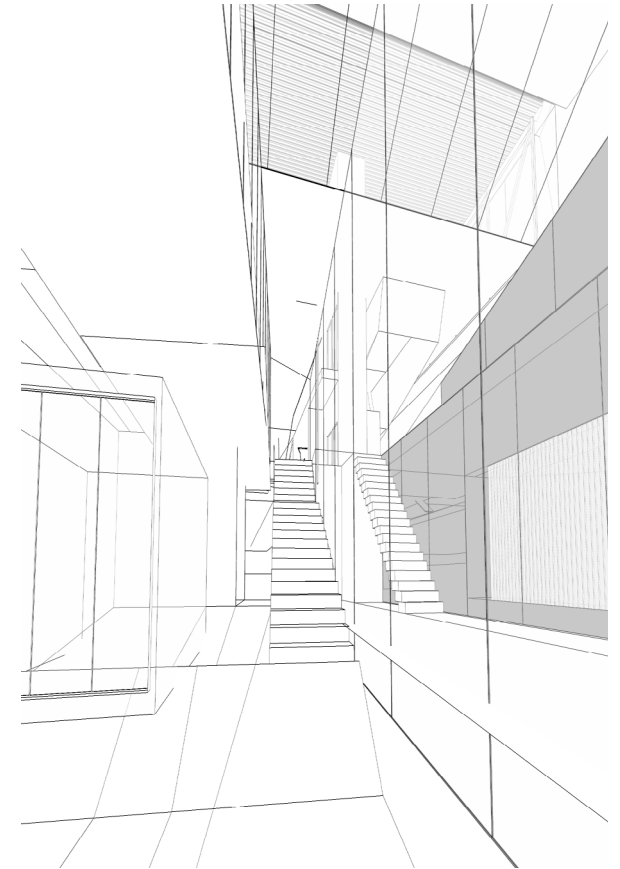


programs added + subtracted infinitely in open source system

the form is taking on the characteristics of the initial gestural studies with program informing the geometry and adjacency of space. indeterminate spatial conditions influence the design creating space that weaves between cooperative and transient.



cantilevered program





ground plane or [datum] sublimates it's properties to the digital or physcial characteristics of the program and architectural language.

