

Arch 384 Competition Elective

A Convergence of Space; One Environment for Living, Kitchen and Dining

Prepared for Professor Terri Meyer Boake
Produced by Alicia Sheobaran
Date November 2006

Contents

Bussel Kitchens Design Competition	1
Original Submission Panels	2 - 4
The Design	5
Orthogonal Drawings	6
Research Essay	7 - 12
Introduction	7
Constituents for Living	8
The Modern Influence	9
Pre-Fab Architecture	10
Architectural Language	12
Concluding Statements	13
Resource Bibliography	14

Competition Problem Statement

In our daily lives, we face the increasing pressures of both the reduction of available, affordable retail space, as well as a decrease in useable time during our days. Design one space for living, kitchen and dining, in order to accommodate society's changing demands.

Deadline

July 18th 2006

Submission Requirements

A maximum of 3 panels at no more than 100kb each, no larger than 600 pixels in width and 700 pixels in height at 72dpi resolution, along with a brief paragraph clearly describing the designer's intentions.

Designers

Alicia Sheobaran & Sheila Mathies

Statement of Intentions

As submitted to Designboom with panels;

Project Title: *Home is Where the Wall is*

"As our lifestyles continue to evolve, and the traditional roles of people and spaces in a household shift, we are experiencing an increasing amount of overlap. We require our kitchens to be entertainment spaces, our living rooms to be a space for homework sessions, and the spare room to be a home office space. What we are proposing is that many of these needs can be met within a single piece of furniture, a sort of room-scaled appliance, which shifts with us, and allows our space to be flexible, and to accommodate an overlap of functions at once. This movable wall houses the entertainment system, storage for media and dining utensils, and a stove and small fridge, as well as an impromptu dining surface for breakfast, an evening snack, or a study session while other family members are preparing a meal or lounging on the couch. In this way the needs of the household converge in the spaces created by the object, encouraging interactions between people and loosening our concepts of function-driven space."

3 illustrated panels, as originally submitted, to immediately follow along with additional supplementary information for the purpose of clarity in this essay.

Bussel Kitchen Design Competition



kitchen concealed

Kitchen Space



Living Space

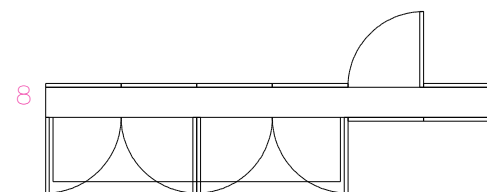
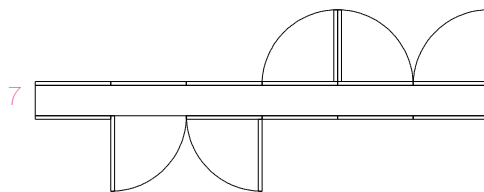
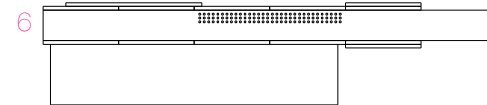
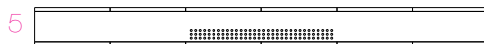
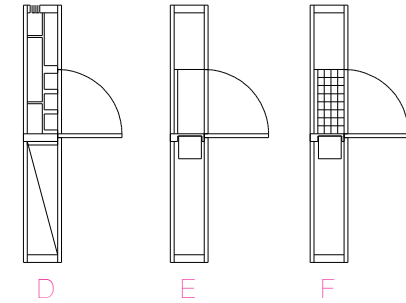
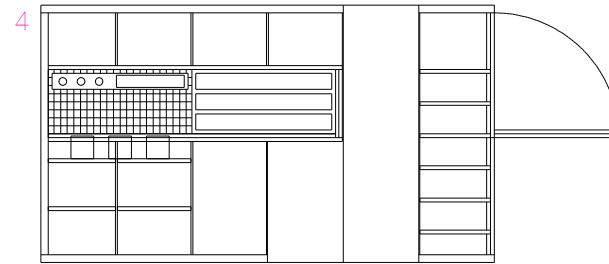
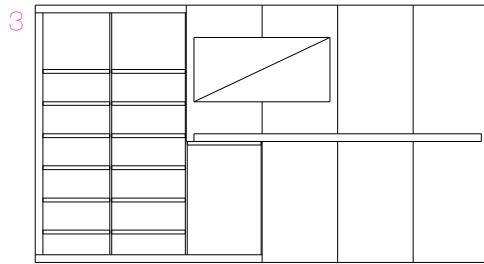
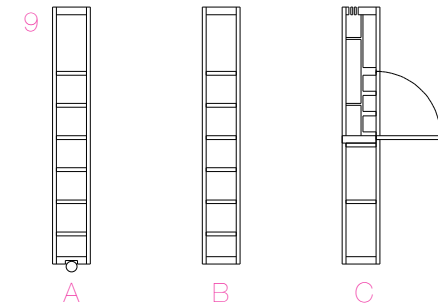
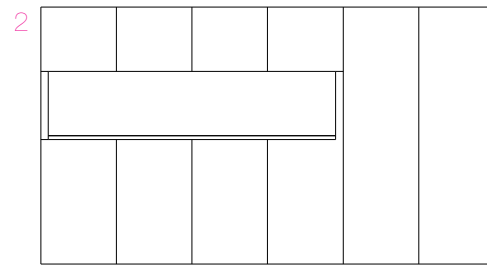
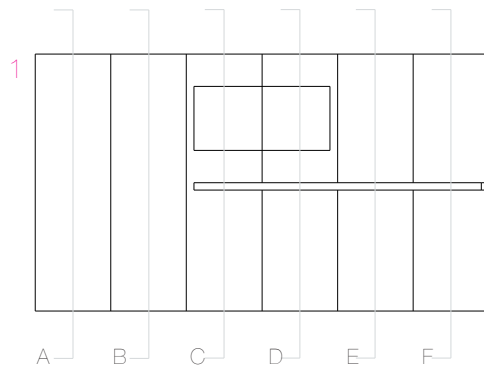


Home Office Space



The Design





Orthogonal Drawings

1. living room elevation w/cupboards
2. kitchen elevation w/cupboards
3. living room elevation w/out cupboards
4. kitchen elevation w/out cupboards
5. plan view, cupboards below option 1
6. plan view, cupboards above option 2
7. plan view, cupboards below option 3
8. plan view, cupboards above option 4
9. sections A thru F

The conditions shaping everyday living are constantly changing. Today's society is faced with the dilemma of adjusting and adapting in response to these external pressures. Directly speaking, I am referring to pressures resulting from a reduction of available, affordable, residential space, as well as a decrease in the availability of usable time during our days. Bussel Kitchen's design competition called for designers to consider these implications of modern day living and create spaces to accommodate today's family.

In brief, the product that emerged from this exercise was the result of a carefully considered, multi-fold design process. Consideration of modern lifestyles allowed us to discover the basic constituents of successful residential living in the face of a changing world. Programming and planning, compactness and mobility, the potential for customization, and most importantly affordability, were critical criteria. In addition, careful attention was paid to the appropriateness of the style and aesthetics of the final design. The chosen architectural language was suitable for designing the necessary details of a complex project.



potential living room configuration

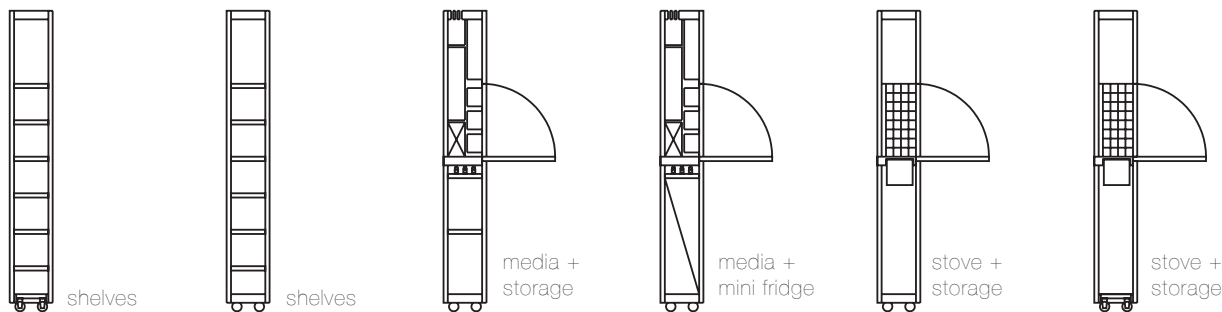
Over the passage of time, the residential dwelling has evolved and conversely, its constituent parts have changed as well. Formerly, the residential dwelling may have consisted of bedrooms, living rooms, bathrooms and kitchens - rooms with we are still familiar with today. Additionally, homes may have contained sitting rooms, smoking rooms and generous pantries or cellar spaces – rooms that we are increasingly less inhabited today. These shifts can be directly attributed to the changing face of technology. In the case of a cellar or pantry, technology - namely the discovery of the practical application of Freon in the modern day refrigerator, has replaced our need for elaborate processes of salting and curing meats. The need for the meat cellar is no more, but rather the face of the kitchen has changed in that a large area, dedicated to housing the large appliance is required. The competition called for the design of a kitchen, living and dining space, but for today's resident, that often means a space for cooking, partying, studying, relaxing, working, eating, and the list goes on.

The provision for spaces for cooking, relaxing and eating are obvious, but may not be quite as evident in the case of providing a place for business or a place for entertainment. In this age of globalization, increased mobility, telecommunications and the rise of new media have taken an effect on architecture. Technology often provides the means to do anything, anywhere, and in the case of the business office, often that means that work exceeds the 9 to 5 limit and is introduced into the traditional residential setting. Our design takes this new requirement into account both by including a space for business, as well as laptop friendly surfaces and a library space in the design. The result of an increasingly lengthy workday has had a bi-fold effect on the programming of residential spaces. A decrease in the amount of free time has changed the nature of the way in which we use our spare time. The response to this was to make the most of the resident's time by incorporating a bar into the residential space. Our design provides a means by which to entertain within the constraints of the walls of the residence itself.

Constituents for Successful Living Programming and Planning



home office configuration



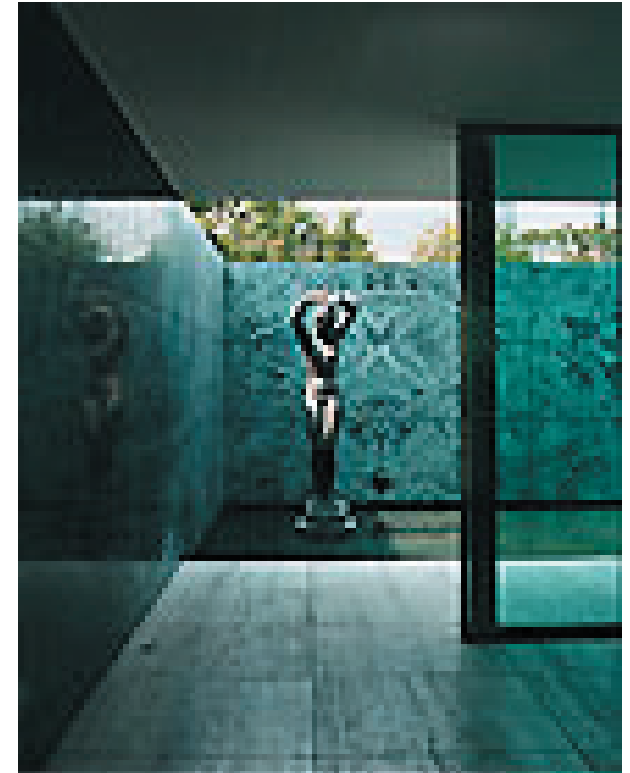
sectional drawings of the partition illustrating the concealed elements within the unit

The basic premise driving the design was a desire to maximize the use of 1 small space by utilizing it for multiple purposes. The result is that the user has all the spaces he requires, customized specifically for him, but can afford such luxury regardless of monetary or spatial constraints. Our design can be described as a mobile partition which when positioned within a room of reasonable spatial dimension, can be configured with few, minimal moves in order to unfold or conceal the elements of either a kitchen, living room, dining room, library, home office or bar space.

The principles of the modernist architects were considered at a critical stage of the design development. In the late 19th century and early 20th century, technological advancements – specifically the developments of cars, telephones, ocean liners and other such machines, captured public imagination and emphasized the role technology could play in people's lives, thus shaping what is now known as the modern movement in architecture. Le Corbusier described the house as “a machine for living in”, intending to indicate that architecture should have the purity and form of well-designed machines. We aimed to create spaces that reflected this kind of efficiency and did so with the minimalism of Mies Van Der Rohe's “less is more” thinking. Mies Van Der Rohe's Barcelona Pavilion was an appropriate precedent to consider. Employing new technology, without referencing history, the Pavilion can be described as clean and uncomplicated. Our design aimed to express some of the same simplicity and elegance in the basic form of the partition. The open plan of the Pavilion allowed Mies to “experiment with space, creating an ambiguity about what is interior and what is exterior, and...[create]...a tranquility about the place despite its completely open-ended structure.”

As mentioned, the objective of the partition is to create a series of flexible spaces, without creating strict boundaries between spaces, allowing both a feeling of enclosure, while permitting the flow of space and light. The rules of the modernist architects were considered in the scale and critical dimensioning of the partition. The classic modernist distinction between spaces for living, working and recreation was considered, but in the present day these distinctions have become blurred. It was important for us to provide spaces that permitted the often distinctly separate activities of life, for example the use of a home office space, but to allow for the convergence of activities such as dining with relaxation. The height of the partition is set at 1700mm, and with average height around that measurement, a visual and physical separation can be achieved

The Modern Influence Mies' Barcelona Pavilion



Mies Van der Rohe's Barcelona Pavilion



a series of planes composes Mies' Pavilion



the design scheme consists of 2 simple planes;
a fixed kitchen area and a mobile partition

without compartmentalization of space or confinement of the user. The castors allow the partition to move easily through any space, and can be pushed toward or pulled away from existing walls to formulate whatever may be appropriate at a particular moment.

As previously mentioned, the technological advancements that occurred in the late 19th and 20th century continue to affect our lives today. As developments in the technology of air, sea and land travel continue, the world has never been more accessible than it is today. Whether it be for work, school or for play, modern people and families are moving. It has becoming increasingly relevant in the design world to cater to this new trend. It was critical for us to consider the potential mobility, and therefore the degree of compactness that could be achieved in the design of the partition.

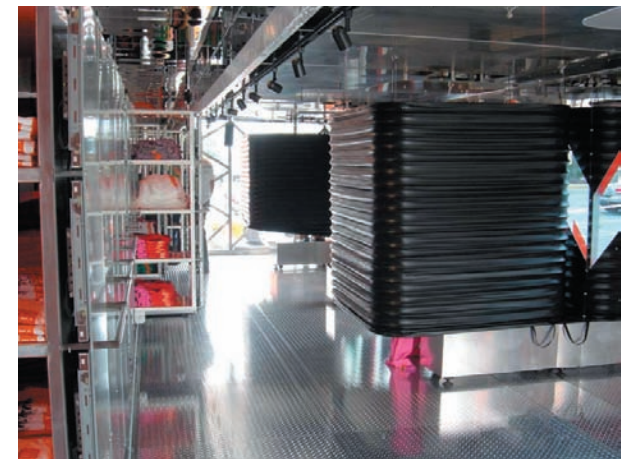
The work of Lot-ek design studio, specifically the design for the DIM mobile retail unit was inspiring to us for 2 reasons. Firstly, we considered it for the compactness of it's design and its ability to unfold and reveal useful parts. Secondly, the conception of designing something that performs multiple functions – a storage container for goods, a transport truck for delivery and a retail outlet for sales, was also relevant in light of the need to save space. The dimensions

Pre-Fab Architecture

Compact, mobile, affordable design



DIM mobile retail unit designed by Lot-ek



of the partition, when fully assembled, can fit into the large-size personal use Budget rental truck. It can be easily disassembled and moved to a new location. The wall works in conjunction with the elements of a fixed kitchen, namely a fridge and a stove, but can stand alone providing connection to a single electrical outlet is possible.

Werner Aisslinger's Loftcube was also considered for the quality and mobility of pre-fabricated residential design. The weight of the unit is such that transportability via helicopter or crane is possible and the unit can be placed anywhere. It's economically sensitive because it allows for people to move from city to city without paying outrageously high short-term rental fees. The idea of bringing your home with you when you go was the inspiration for the name of the scheme 'Home is Where the Wall Is'. The unit unfolds to reveal the owners things no matter where he is. Every person has his or her favorite place in the house, whether it is for reading, or resting, or sitting. Our design permits a particular freedom allowing our users to bring favorite spaces with them wherever they go. The Loftcube continues to inspire us because it presents itself as an icon in a new generation of pre-fabricated architecture. Unlike the modular compartmentalization of the former generation of prefabricated residential structures, the Loftcube expresses sensitivity in the layout of spaces that flow naturally. The inclusion of



new materials, including Corian panels gives spaces the characteristic of quality interiors, suitable for comfortable living. Common critique of mass produced pre-fabricated designs often involve the inability to personalize items or spaces. It is intended that the partition be available for sale in a number of varying finishes in order to give some flexibility to the owner. In addition, the compartments and shelf spaces allow for the user to display their own things, both functional and decorative, to personalize the space.



The Loftcube Project: Werner Aisslinger

The nature of the aesthetic of Poggen Pohl's kitchens is undoubtedly modern. The panels that are assembled to compose the design are simple and elegant, and are such that they can suit any space they are placed within. Considering the interactive characteristic of the wall, the Corian panel material selection is fitting for their durability and flexibility.

It was important for us to carefully consider detailing the mechanics of the wall. We sought to achieve new room configurations with simple actions like sliding a panel or opening a cupboard. The need for knob and handle hardware is addressed by a groove detail along the critical edge of selected panels. The exclusion of traditional hardware helps to make the piece more flexible in terms of its ability to fit into any space. The wall we have created at first may seem like a blank partition wall, but in order that the user can easily decipher the use of each particular panel or surface some critical reveals are included in the design. The combination stove/counter top is composed of a material called Lava Stone produced by Greenhouse Effect. It is a translucent Corian-like material that can conduct heat for cooking by magnetic induction. The sliver of light that runs horizontally through the counter panel indicates to the location of the kitchen space to the user. On the opposite site, a fine edge detail allows the location of the plasma screen and the living room functions to be known.



Modern Purist Kitchen Designed By Poggen Pohl

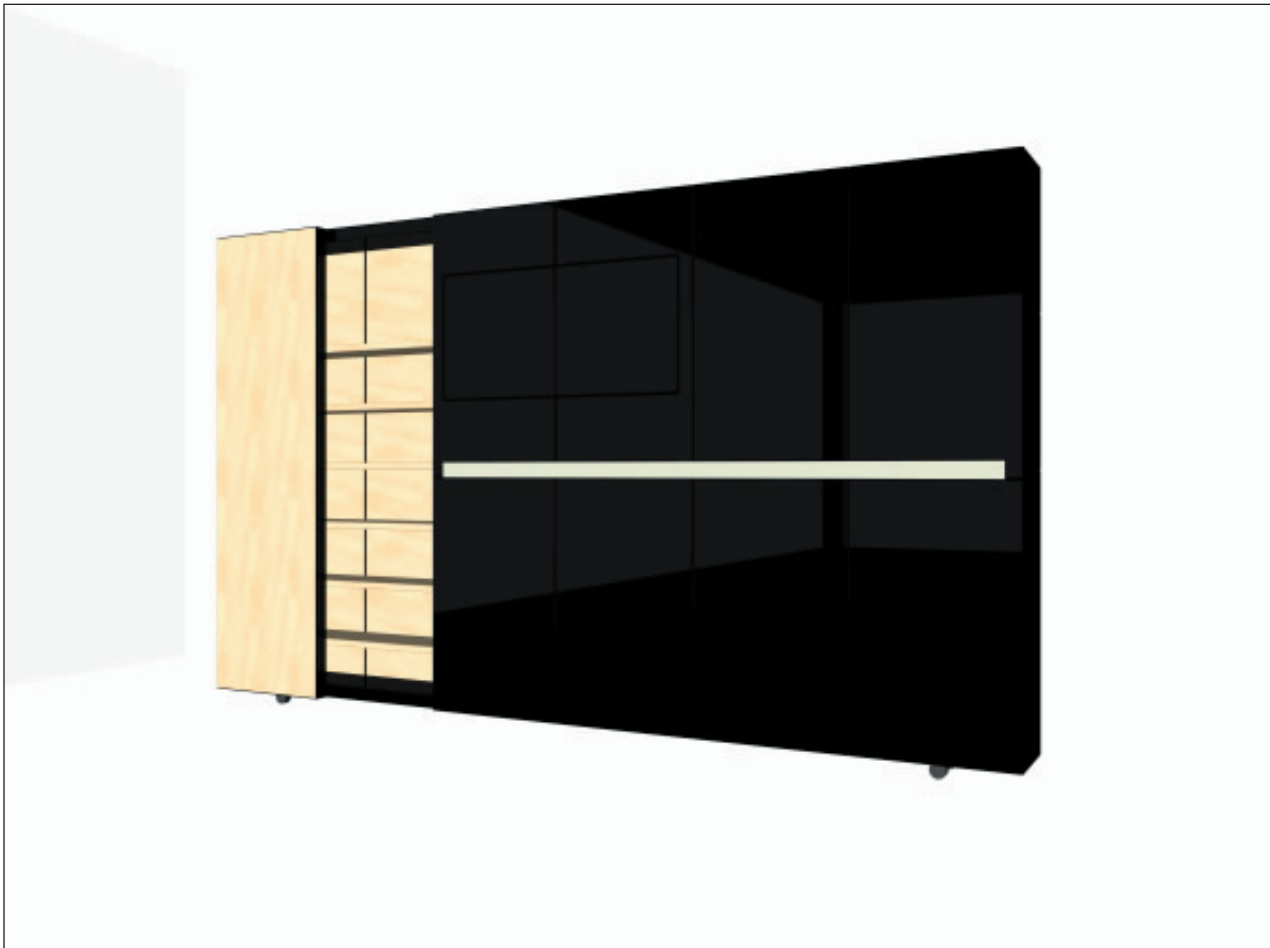
Architectural Language Poggen Pohl Kitchen Design



Finally, the use of the three materials in the scheme – black high-gloss panels, Lava Stone and a light wood veneer has been carefully considered. Depending on the particular wall configuration, a different combination of materials is exposed. As an example, the presence of the wood veneer, particularly in the living room configuration when the shelves are exposed, takes a stronger presence than other materials and helps to further characterize the space we have created.

Concluding Statements

The design problem presented was a challenging one. The complex criteria, including space constraints and money constraints, along with the complexities of changing modern family, were satisfied by use of numerous design strategies. The consideration of the modernist principals, from a general standpoint, allowed for successful planning of the varied spaces of the wall and the flow between them. Lot-ek and Werner Aisslinger's work allowed us to consider examples of present day architecture where compactness, mobility and multipurposeness can be combined into successful, economical, aesthetically pleasing design. Poggen Pohl's work inspired the use of an architectural language within which our objectives could be realized. The inspiration and the knowledge we have acquired from examining and studying the works of architects and designers from the past has allowed us to reconsider and recombine new objects and materials in order that we could successfully create the unique and special spaces we require each day of our lives.



potential office/study configuration

Books

1. Hancock, John E. The Harvard Architectural Review. Volume 5. Precedent and Invention. Between History and Tradition: Notes Toward a Theory of Precedent.
2. Frampton, Kenneth. Modern Architecture A Critical History. London, England: Thames and Hudson, 1992.
3. Blau, Eve, Troy, Nancy J., and others. Architecture and Cubism. Cambridge, Massachusetts: MIT Press, 1997.
4. Broto, Carles. Compact Houses. Barcelona, Spain: Adrian Mostaed 2005.
5. Ibelings, Hans. Supermodernism; Architecture in the Age of Globalization. Rotterdam, Amsterdam: NAI Publishers: 2002.

On-line References

1. Budget Trucks. Personal Use Moving Trucks. <<http://www.budgettrucks.com/budgettruck/content/equipment/trucks/consumer/default.asp>> March 2006.
2. Greenhouse Effect. Lava Stone Kitchens. <<http://greenhouseeffect.co.uk/lava-kitchens.php>> March 2006.
3. Lo-tek. DIM Mobile Retail Unit. <<http://www.lot-ek.com/>> November 2006.
4. Lo-tek. UNIQUO Container Stores. <<http://www.lot-ek.com/>> November 2006.
5. Open University and the BBC. From Here to Modernity. Le Corbusier. <http://www.open2.net/modernity/4_1.htm> August 2006.
6. Open University and the BBC. The Barcelona (German) Pavilion. <http://www.open2.net/modernity/3_1_frame.htm> August 2006.
7. Poggen Pohl. Modern Purism. <http://www.poggenpohl.de/ENG/816_ENG_HTML.htm> August 17th 2006.
8. Poggen Pohl. Parapan. <http://www.poggenpohl.de/ENG/509_ENG_HTML.htm> March 2006.
9. Tate Collection Online. Purism. <<http://www.tate.org.uk/collections/glossary/definition.jsp?entryId=237>> August 2006.
10. Werner Aisslinger. The Loft Cube. <<http://www.loftcube.net/main.html>> November 2006.

Research Bibliography