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Transitional areas between public and private space

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TRANSITIONAL AREAS BETWEEN PUBLIC AND PRIVATE SPACE

A thesis submitted in partial fulfillment of the

requirements for the degree of

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by

Hernán J. Beillard

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To: Dean Juan Antonio Bueno
School of Architecture

This thesis, written by Hernán J. Beillard, and entitled Transitional Areas Between Public and Private Space, having been approved in respect to style and intellectual content, is referred to you for judgment.

We have read this thesis and recommend that it be approved.

Nathaniel Belcher

Marilys Nepomechie

Gray Read, Major Professor

Date of Defense: April 1, 2005

The thesis of Hernán J. Beillard is approved.

Dean Juan Antonio Bueno
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Dean Douglas Wartzok
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Florida International University, 2005

DEDICATION

I dedicate this thesis to my mother, Ms. Martha Beillard, and to the memory of my father, Mr. Jorge Beillard, and, my grandmother Ms. Luisa Giovannini. Their constant support and presence have made the completion of this work possible.

ACKNOWLEDGMENTS

I wish to thank the members of my committee for their support, patience and encouragement. Their guidance was always available and helpful. I would like to thank both Professor Gray Read and Professor Marilys Nepomechie for their direction and valuable insight towards the different aspects of this project. I would also like to thank Professor Nathaniel Belcher for his contributions. I am truly grateful to these professors for their constant commitment to my project and education.

I extend my gratitude to Dr. Lúcia de Faria Freitas and Mr. Terry Sequeira for their participation in this project.

I would also like to convey my sincere appreciation to:

- Art Center/ South Florida, Miami Beach Florida

- Miami Dade College, Miami Florida

- The City of Miami Beach Florida

ABSTRACT OF THE THESIS

TRANSITIONAL AREAS BETWEEN PUBLIC AND PRIVATE SPACE

by

Hernán J. Beillard

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Professor Gray Read, Major Professor

This study analyzes transitional areas between public and private space in order to develop a design that might improve social interaction in the city. Architectural elements in specific pedestrian friendly spaces within the Miami area were identified and analyzed as social spaces in terms developed by Ali Mandanipour.

Proximity, visual permeability, intersection, layering, and monumentality are design strategies used in many projects to enhance individual encounters. These strategies typically apply to transitional areas and serve as the direct physical links perceived by individuals moving between public and private areas. This project explores the different approaches to transitional areas in the design of an art gallery and surrounding artists' studios on Lincoln Road.

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PREFACE

"In Loos' interiors, the sense of security is not achieved by simply turning one's back on the exterior and immersing oneself in a private universe – a box in the world theater. It is no longer the house that is a theater box; there is a theater box inside the house, overlooking the internal social spaces."[1] Adolf Loos demonstrates how architectural design can create complex visual and social relationships within the walls of a private environment. "In the houses of Le Corbusier the reverse condition of Loos' interiors may be observed. Inhabitable space in these houses laid out in a way that continuously leads the subject towards the periphery of the house."[2] Le Corbusier's designs tend to encourage social interaction with the exterior public world from within the walls of private space. This research focuses on architectural design of links between pubic and private space that create spatial conduits for interaction and intimacy.

[1] Beatriz Colmina, Sexuality and Space (New York, NY, Princeton Architectural Press, 1992), p. 80.

[2] Colmina, 1992, p. 99.

I. INTRODUCTION

The design of transitional areas between public and private space is particularly relevant in dense urban settings where architectural elements suggest varying degrees of social interaction. This thesis explores the design of transitional areas connecting public and private space to enhance social interaction. It examines written works by authors such as Ali Mandanipour that discuss the relationship between social behavior and the architectural design of transitional areas. This research is used to analyze transitional areas in the following existing buildings:

- Lincoln Road Mall, Miami Beach
- Miami Dade College – South Campus

This research into the social effect of architectural design in intermediate areas between public and private space influences a design strategy for an art gallery with artists' studios in the Lincoln Road Mall area. The project focuses on promoting social interaction between artists, local residents, and visiting tourists at three main levels identified by Mandanipour: between individuals, individuals and private property, and individuals and public space.

Through this research, I have identified several design principles that guide my thesis design project:

- Proximity: Proximity between public and private space establishes space of transition between the two realms. The dimension between public and private space affects social interaction before any architectural elements are introduced.
- Visual permeability: Design of visual connections between public and private space can reveal specific views while concealing other information.
- Intersection of elements: Areas where public and private space meet can be articulated architecturally by intersecting or overlapping elements.
- Layering of architectural elements: Public and private space may be further defined by architectural elements, such as walls, or permeable elements that form a third intermediate space between them. These areas can introduce other uses such as gardens, outdoor dining areas, and seating spaces.
- Monumental cues: Buildings can communicate accessibility at a distance through signs or conventional architectural elements such as gates or porticos.

Hypothesis: Transitional areas between public and private space can be articulated by architectural design to produce desired levels interaction between public and private.

II. THE PSYCHOLOGY OF SPACE

II.A. Thresholds Between People

The architectural subdivision of the space we inhabit into public and private domains is one of the key features of social organization. The qualities of such subdivisions affect individual experience, regulate behavior, and impose a long-lasting structure on social life that distinguishes between a human being's internal and external realities. Sociologist Ali Mandanipour argues that ultimately, individual privacy lies protected within the personal realm of the mind while public life manifests itself through the physical body's engagement with exterior forces. Architecture extends the relationship between public and private space into the physical world in different degrees. Mandanipour contends that "we start from the private, interior space of the mind and move outwards into the extensions of the body in space, the personal space. Then we visit the home, the domains of privacy, intimacy, and property, followed by the interpersonal spaces of sociability among strangers, and the communal spaces of the neighborhood. Within each successive scale of public and private space we encounter intermediate zones or thresholds that regulate the degree to which each sector interacts with the other."[3]

The inner space of the mind depends upon the protection of the interpersonal space that surrounds an individual's immediate physical body. Individuals regulate the distance of interpersonal space in order to achieve a comfortable level of separation from others. A large interpersonal space conveys the desire to keep others away while a smaller interpersonal space invites social interaction. General patterns of interpersonal space can vary significantly among cultures and individuals. The interpersonal space we experience in our interactions with other people translates literally into our built environment.

Figure 1
Thresholds - Public Plazas. Ali Mandanipour's photograph of a public plaza in London (UK) shows how individuals use distance in order to communicate desired levels of privacy.

II.B. Thresholds Between Streets and Residences

Mandanipour writes that "the self and interpersonal space maybe seen as softer parts of a private sphere. It is only in private property that the private sphere finds a hard-edged embodiment. While the private sphere may start from the person's mind and extend to the interpersonal space of the body, it is in private property that it finds a strong, socially

[3] Ali Mandanipour, Public and Private Spaces of the City (London and New York: Routledge Press, 2003), p. i.

acknowledged expression."[4] For example, the manner in which architectural design regulates transitional areas or thresholds in residential communities presents opportunities for certain types of social interaction. Mandanipour explains that "a gate in a wall is the starting point of both the interior of a house and of the outside world of the street. Therefore, a boundary is part of both sides of the divide or of none, as it forms a threshold."[5] The visual language of architectural separations between private and public property communicates levels of accessibility pertaining to these areas.

Figure 2
Thresholds – Residences and Streets. Gathering spaces in front of houses, as depicted by Mandanipour, indicate accessibility and establish intermediate zones within single thresholds.

Residences that are separated from public walkways by tall walls and obscured entrances communicate a strong desire for privacy. Whereas homes designed with porches or exposed entrance areas provide an occupiable transitional area where residents and outsiders may meet. The design of transitional areas between public and private spaces proves critical for developing the social habits of cities.

II.C. Thresholds Between Cities and Neighborhoods

The organization of private property into distinct neighborhoods within the built environment establishes transitional areas at a larger scale. The separations between neighborhoods affect the manner in which individuals act both inside and outside of their areas. Neighborhoods within cities provide settings that contain people and streets familiar to residents. Mandanipour explains that "neighborhoods are intermediary levels of organizing space that reduce the effects of a dichotomous divide between the public and private spheres. Neighborhoods seem to semi-privatize parts of urban space, i.e. create a clearly defined area for residents to feel in control and for the non-residents to feel as outsiders. In other words, they are created to extend the private sphere of individual property and intimate home to a larger part of the city."[6] Transitional areas between neighborhoods and public areas of large cities also depend upon architectural elements to establish degrees of accessibility. The two key elements that define neighborhoods are distinct urban centers and the demarcation of outer boundaries. Defined neighborhood centers offer residents a means of personal association and identification within the small section of the city they occupy. The clear demarcation of neighborhood boundaries develops resident identity by signaling a transition from one district to another.

[4] Mandanipour, 2003, 53

[5] Mandanipour, 2003, 63-64

[6] Mandanipour, 2003, 162

Mandanipour describes the urban function of transitional areas between public and private space but does not analyze the architectural design of boundaries. The following exploration of Miami Dade College and the Lincoln Road Mall develops an architectural strategy.

Figure 3
Thresholds – Neighborhoods. Mandanipour's photograph of a London neighborhood shows that demarcation can be expressed by landscaping as much as gates and walls.

III. EXPLORATION OF PUBLIC AND PRIVATE SPACE

III.A. Miami Dade College (South Campus/ Spillis & Candela Architects, 1964 to present)

The architectural design of Miami Dade College incorporates spaces for social interactions between public plazas and private classrooms and offices. The following analysis shows how a combination of architectural elements project varying signals social accessibility.

- Visual Permeability

The number and size of openings in a building determine its permeability and define relationships between public and private spaces. In Spillis & Candela's design, monumental entrances clearly define entry points into the complex. Tall columns frame the entrances to a large public plaza at the center of the campus, creating a permeable boundary with the plaza and parking lots. Pedestrian walkways visible from the outside invite visitors in.

Figure 4
Visual Permeability – MDC (Large Openings). The large opening acts as a gate which visually promotes pedestrian and vehicular traffic access.

Figure 5 Visual Permeability – MDC (Columns). Columns define open areas that invite pedestrians to enter the campus and offer glimpses of connecting structures in the background.

Figure 6 Visual Permeability – MDC (Exposed Corridors). The exposed corridors of building "4" show that the entire building is permeable for public use.

- Intersecting Elements

Many buildings on campus have hallways that invite pedestrians to enter the structures in the course of navigating through the campus. Exterior, perimeter hallways also link building circulation with the plaza. The connections between exterior and interior walkways link the campus buildings together into a single complex.

Figure 7 Intersection – MDC.
Pedestrian corridors that run through the campus intersect important buildings. Public and private spaces become indistinguishable in the process.

- Layering

Vertical and horizontal layering of architectural elements articulate communication between private and public space. The vertical layering consists of a public plaza at the ground level and a covered corridor at the first floor level (Figs. 8 & 9) which offers views across and into the spaces below. Descending stairs from the covered corridor establish connections with secluded gathering spaces located adjacent to or underneath the walkway.

Figures 8 Vertical Layering – MDC & **9** Horizontal Layering – MDC (Pathways).
Fig. 8 (left) shows the vertical layering of pedestrian corridors. Fig. 9 (right) shows public gathering spaces created by the separation of pedestrian circulation.

Intermediate gathering areas are established by a succession of architectural elements such as covered sitting areas, landscaped gardens, and exposed sitting spaces at the entrance of buildings. This constitutes a form of horizontal layering that creates transitional spaces between public and private space.

Figure 10
Horizontal Layering – MDC (Gathering Areas).
Successive horizontal layers lead pedestrians towards buildings. The foreground shows a covered sitting area. The mid-ground shows a shaded park space.

III.B. Lincoln Road Mall (South Miami Beach)

Public spaces on Lincoln Road are contained within a solely pedestrian street defined by buildings on both sides that offer entrances into private retail space. Two walkways are separated by a central median strip that contains several outdoor cafes along its length. The width of the street presents a horizontal layering of activities that encourages individuals to move from public walkways into the stores.

The Lincoln Road Mall addresses the three levels of social interaction identified by Mandanipour. Lincoln Road is a small scale and open area of the city that is isolated from the disturbances of vehicular traffic. The landscaped areas, cafes, and retail spaces offer individuals many opportunities for social interaction. Lincoln Road is accessible from intersecting streets that link it continuously with the city. Several different functional and architectural elements are layered horizontally inside the mall area. The central median strip, where most public gathering areas are located, is flanked by pedestrian corridors, which provide transition to the surrounding buildings. Individuals in the pedestrian corridors either walk purposefully toward a location on Lincoln Road or socialize in small groups. The shop windows of the retail spaces along Lincoln Road serve as important transitional spaces as well. Lacking the more formal architectural devices present at the MDC campus, the windows serve as the only transitional devices used to guide individuals into private space. Some interior spaces connect to small courtyards located at the center of several blocks. These courtyards provide areas of privacy within buildings for the neighbors of South Miami Beach that are close to, yet separated from the general public of Lincoln Road.

Figure 11
Glass Storefronts – Lincoln Road (AC/SF 810). The typical glass pane openings found on retail storefronts.

Figure 12
Recessed Entry – Lincoln Road (AC/ SF 924). The facade of the Art Center benefits from an additional recessed gathering area.

IV. CONCLUSIONS

The design of transitional areas affects the physical connection between public and private space. As supported by Mandanipour's text, design of transitional areas within our cities determine the degree of privacy afforded to certain spaces. Successful public spaces, such as malls or parks offer individuals the choice of interacting with a large group of people or the ability to seek detachment and isolation in private spaces. The ability of the individual to choose to socialize in a public or private situation is crucial to the success of a public space. The implementation of alternative transitional spaces within a public environment and the careful use of architectural elements in these spaces can positively affect its popularity as well as the quality of social experiences offered.

Additionally, the graphic analysis of urban patterns presented on pages 9 through 45, supports the following conclusions:

- Landmark elements that define public space signal opportunities for social interaction at an urban scale.
- Horizontal and vertical layering in transitional areas can emphasize social functions.
- Visually permeable screens can separate areas while retaining social contact.

Final Program:

Proposed Building Type: Art Gallery/ Visitor's Center

Location: 924 Lincoln Road Mall (South Side of Lincoln Road)

Present Use: Art Center/ South Florida (AC/ SF) Art Gallery and Artist Studio

Dimensions: Overall building (including AC /SF and three retail stores) = 13,850 square feet
AC /SF (only) = 7,850 square feet

Program Elements:

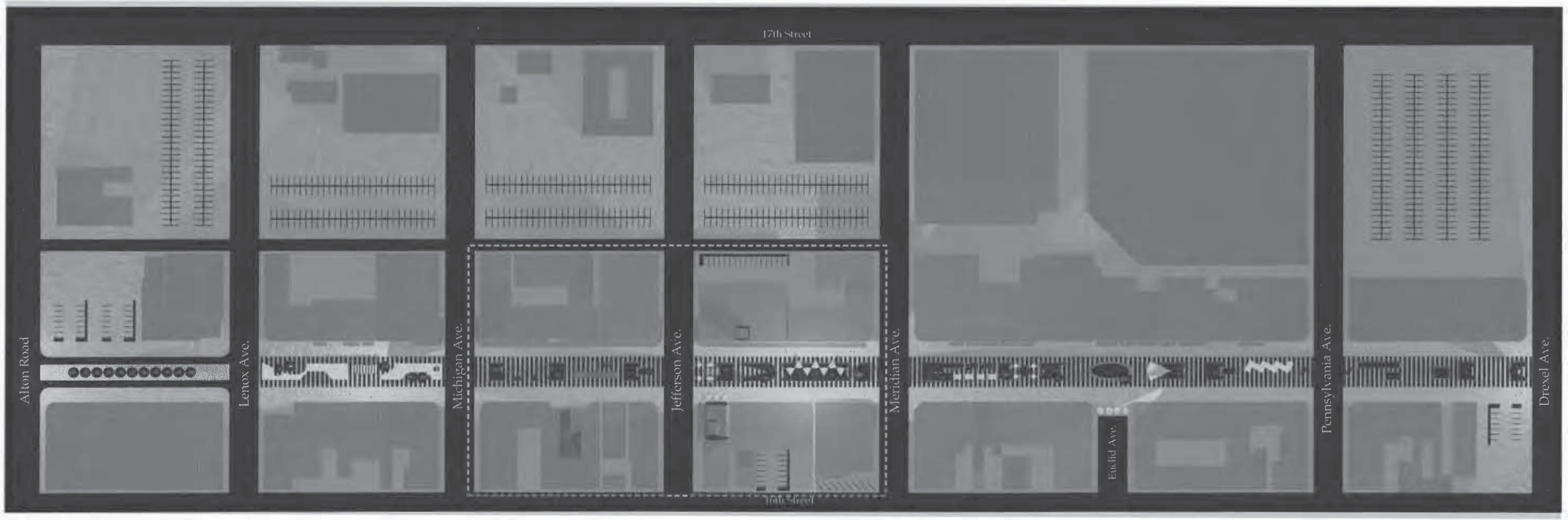
1. Main Gallery Space
2. Reception
3. Administrative Offices
4. Cafeteria/ Bar
5. Artists' Studios/ Residences
6. Workshop
7. Storage/ Curator's Room
8. Restrooms

Florida

Miami Beach

South Miami Beach

Figure 13 - Program and Site Location



Site – Lincoln Road Mall (Dotted lines show area of project)

N

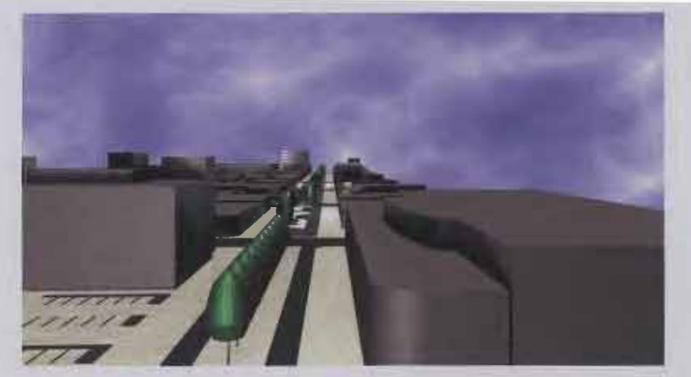
South Elevation – Lincoln Road Mall

Figure 14 - Site Plan and South Elevation

North Elevation – Lincoln Road Mall

1. Lincoln Road Cinema
2. Colony Theater
3. Sterling Hotel
4. Art Center/ South Florida Bldg. 924
5. Cafe Van Dyke
6. Art Center/ South Florida Bldg. 800-810
7. Sony Music Publishing Bldg.
8. Lincoln Theater
9. Spanish Church
10. Municipal Parking Garage
11. Pedestrian Walkway and Retail Shops

Axonometric – Lincoln Road Mall



Perspective – Lincoln Road Mall (looking East)

Figure 15 - Site Axonometric, North Elevation, Perspective, and Building Key

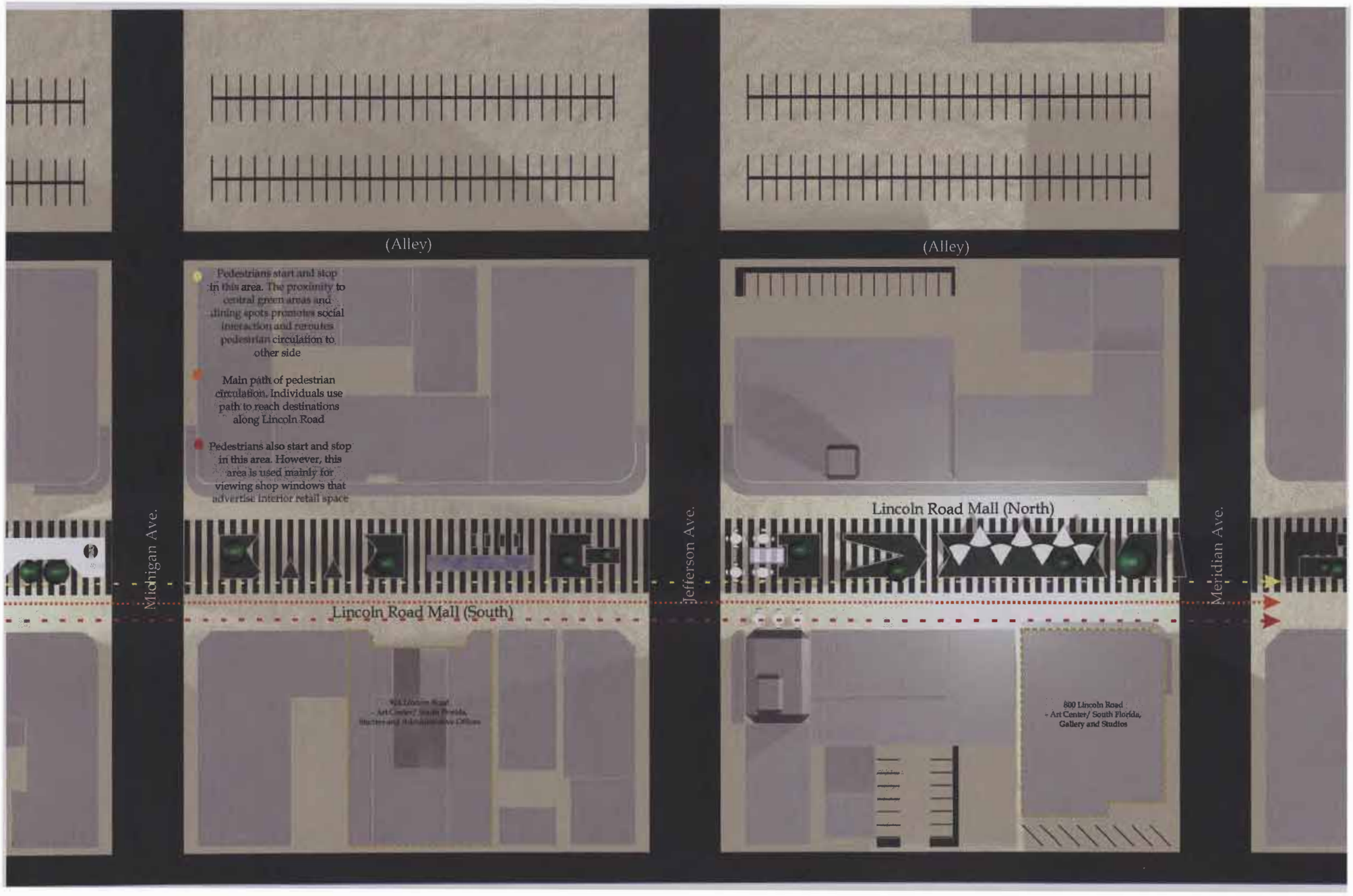


Figure 16 - Site Detail, Existing Gallery Space, and Pedestrian Patterns

Figure 17 - Art Center/ South Florida 810. The façade typifies the glass pane thresholds that separate walkways and interior spaces throughout Lincoln Road.

Figure 18 - Art Center/ South Florida 924. Site of the new art gallery on Lincoln Road that will incorporate threshold design principles.

Figure 19 - Art Center/ South Florida Artists' Studios. The studios at AC/ SF 924 have large showroom spaces exposed to the corridor and smaller private spaces behind the showrooms for the artists to work.

MAIN TRANSITIONAL AREA 2.

- BOUNDARY THAT SEPARATES PUBLIC PEDESTRIAN SPACE FROM PRIVATE INTERIOR SPACE

MAIN TRANSITIONAL AREA 1.

- BOUNDARY THAT SEPARATES NORTH AND SOUTH PEDESTRIAN CORRIDORS. THESE PUBLIC AREAS ARE MIRRORS OF EACH OTHER AND DISTINGUISH THEMSELVES FROM PRIVATE PROPERTY IN THE SAME MANNER.

AS INDIVIDUALS ENTER SUB. TRANS. AREA "D," THEY ACCESS PEDESTRIAN CIRCULATION AND BECOME AFFECTED BY THE LURE OF RETAIL SHOPPING PRESENT IN SUB. TRANS. AREA "C"

SUB TRANSITIONAL AREA "A"

- THE PUBLIC PEDESTRIAN CORRIDOR OF LINCOLN ROAD USES HORIZONTAL LAYERING IN ORDER TO ATTRACT INDIVIDUALS AND PROGRESSIVELY LEAD THEM INTO PRIVATE SPACE. THE MOST SIGNIFICANTLY SIZED LAYER BETWEEN MAIN TRANSITIONAL AREAS 1 & 2 IS SUB TRANSITIONAL AREA "A". THIS AREA IS THE MAIN LINK BETWEEN LINCOLN ROAD AND THE SURROUNDING URBAN AREAS. AS A MAIN LINK BETWEEN URBAN AREAS - SUB TRANSITIONAL AREA "A" OFFERS VERY GENERAL PROGRAMS TO ATTRACT PUBLIC MEMBERS OF THE CITY C.I.E: RESTAURANTS, RETAIL, & GREEN SPACES.

SUB TRANSITIONAL AREA "D"

- PEDESTRIANS CIRCULATING IN SUB TRANS. AREA "C" ACCESS SUB TRANS AREA "D" WHEN OBJECTS IN OPENINGS, PROVIDED IN MAIN TRANSITIONAL AREA "2" ATTRACT THEIR ATTENTION. THIS IS WHEN PUBLIC INDIVIDUALS AFTER OPERATING WITHIN SOME OR ALL TIERS OF SUB TRANSITIONAL AREAS, ACCESS PRIVATE PROPERTY.

THE DIFFERENT LAYERS OF THE SUB TRANS. AREAS PROVIDE DIFFERENT INDIVIDUALS WITH DIFFERENT LEVELS OF SOCIAL INTERACTION TO SUIT SPECIFIC DESIRES. IN THIS SENSE INDIVIDUALS CAN EQUALLY EXPERIENCE THE SPACE AS MEMBERS OF A SMALLER PUBLIC SETTING OR PARTICIPANTS IN MORE INTIMATE

SUB TRANSITIONAL AREA "B"

- THE HORIZONTAL LAYER IN SUB TRANSITIONAL AREA "B" PROVIDES A GATHERING AREA NEXT TO SUB TRANSITIONAL AREA "A" INDIVIDUALS LEAVING SUB TRANSITIONAL AREA "A" ENTER AREA "B" AS THERE INTEREST SHIFTS FROM DINING (THE ORIGINAL ATTRACTION TO THE NEIGHBORHOOD SPACE OF LINCOLN ROAD) AND IS DIRECTED TOWARDS PEOPLE WATCHING IN SUB TRANSITIONAL AREA "C"

Figure 20 - Sketch study of Lincoln Road Thresholds. Section shows AC/ SF 924 and adjacent pedestrian area.

Figure 21- Lapidus Folly on Lincoln Road. View of one of the many follies designed by Morris Lapidus located along the central portion of Lincoln Road. The follies define gathering spots along the mall.

Figure 22 - Small Courtyards within Lincoln Road. Several open courtyards are located within the private commercial space of Lincoln Road. The courtyards, that may or may not be accessed from the pedestrian corridor, create intimate public areas within the private commercial space.

Figure 23 - Pedestrian Area on Lincoln Road. A view of the walkway from Euclid Avenue.

Comparative Site Analysis of Urban Patterns 1
– South Miami Beach

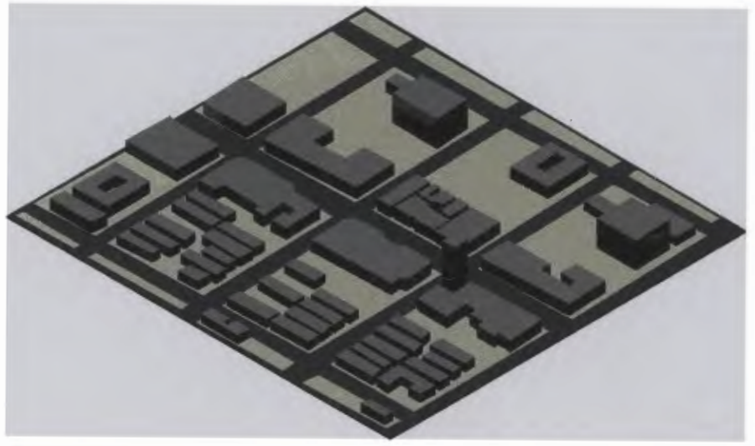


Figure 24 - Architectural Character of Lincoln Road. The concentration of structures in the urban area of South Miami Beach is high. Lincoln Road is a pedestrian corridor that runs from East to West. Parking occupies large areas of land at street level and in multi-story garages. Residences are mainly composed of two and three story apartments. Courtyards exist in the residential buildings as well as in the pedestrian corridor.

Comparative Site Analysis of Urban Patterns 2
- Coconut Grove

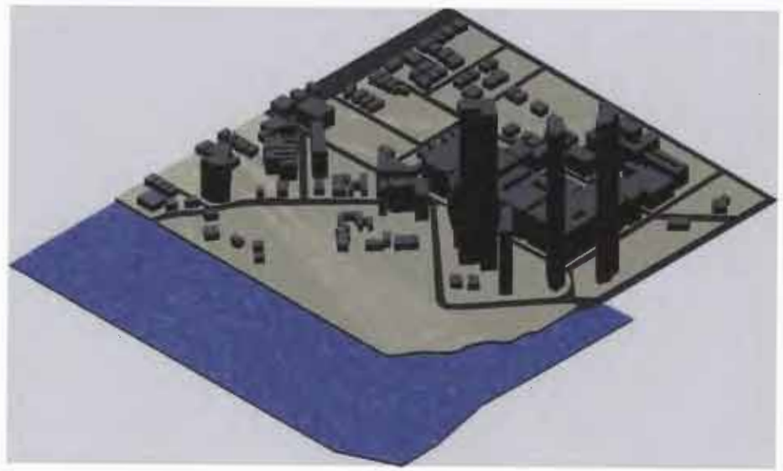


Figure 25 - Architectural Character of Coconut Grove. The urban area of Coconut Grove is composed of low to mid-ranged structures. Concentration between structures is less than in the Lincoln Road area. The area surrounding Coco Walk Shopping Center, Mayfair Hotel, and along Main Highway constitute the pedestrian corridor. Large park areas are within walking distance of residents. The residential area is composed of large condominium towers and single family homes. Views of Biscayne Bay surround the vicinty. Parking is limited to garages with few street level parking lots.

Comparative Site Analysis of Urban Patterns 3
- Downtown Miami/ Civic Center Area

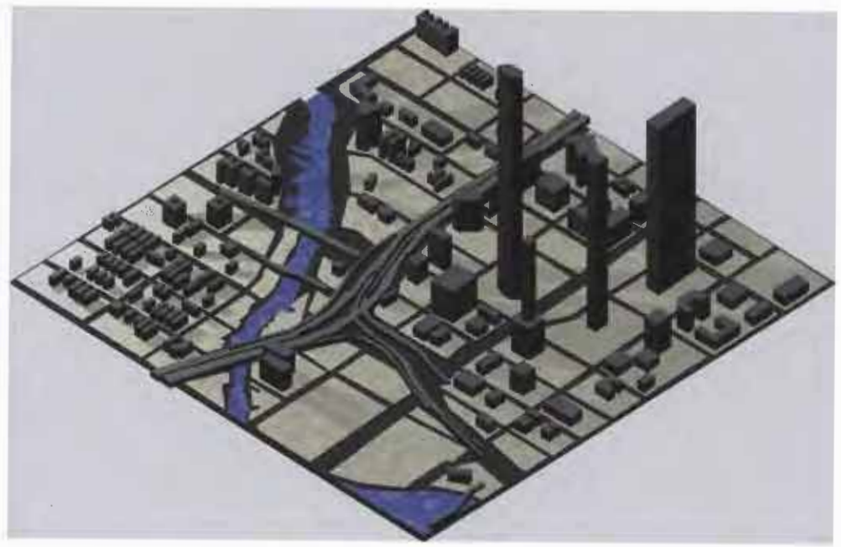
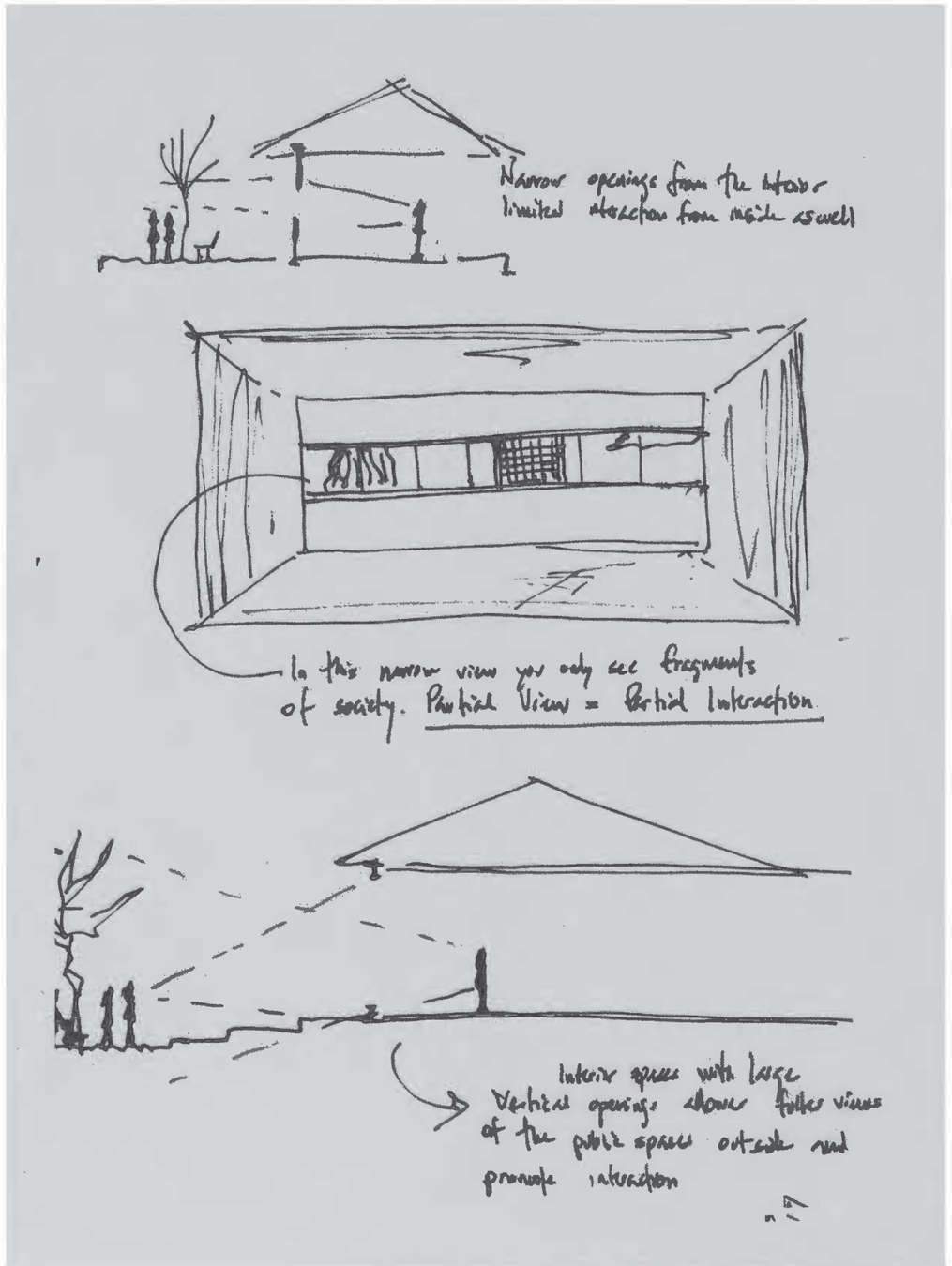


Figure 26 - Architectural Character of Downtown Miami/ Civic Center Area. The urban area surrounding the Civic Center is composed of large to mid-ranged structures consisting of retail stores and offices. The pedestrian corridor is not easily identified and the area is divided by highway overpasses, the Miami River, and the Metro-mover railway. Residential apartments and single family homes exist west of the Miami River with little connection to public space. Parks and green spaces are limited. Large street level parking plazas occupy the urban space. Parking garages are generally incorporated into office towers.



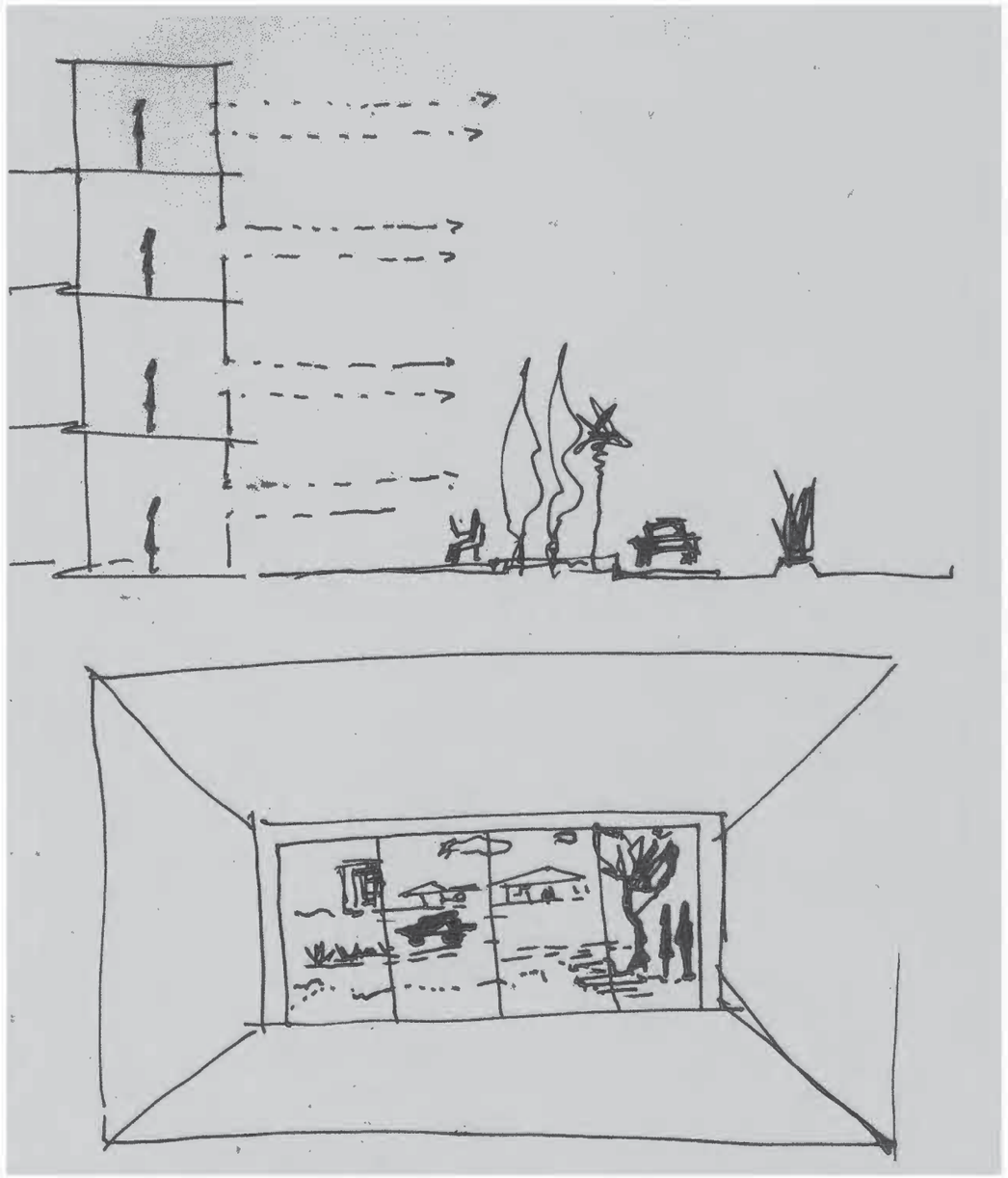


Figure 27 - Sketch Study of Interior Thresholds. The study shows how individuals inside a single story space (left) and multi-story space (right) perceive their exterior surroundings.

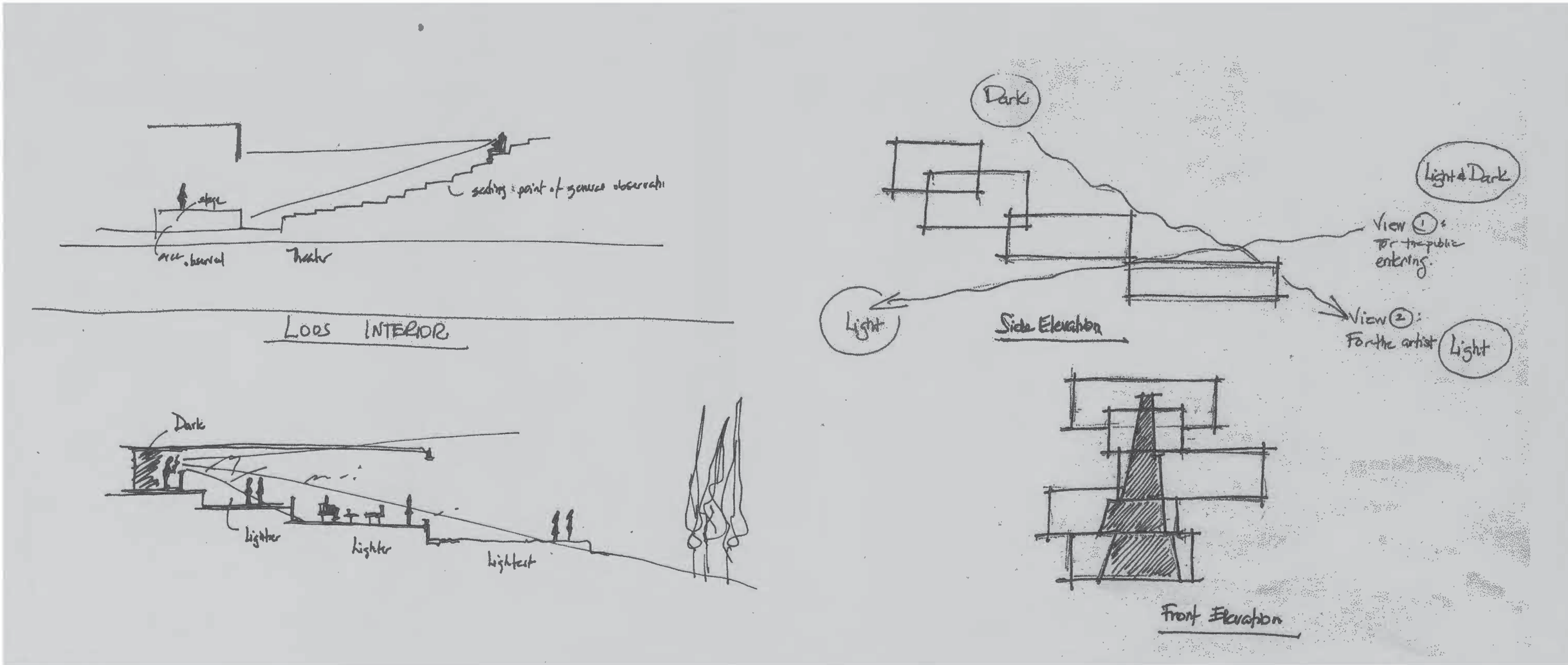


Figure 28 - Sketch Study of Interior Thresholds 2. The study shows a progression from interior public space to interior private space present in residential works by Adolf Loos.

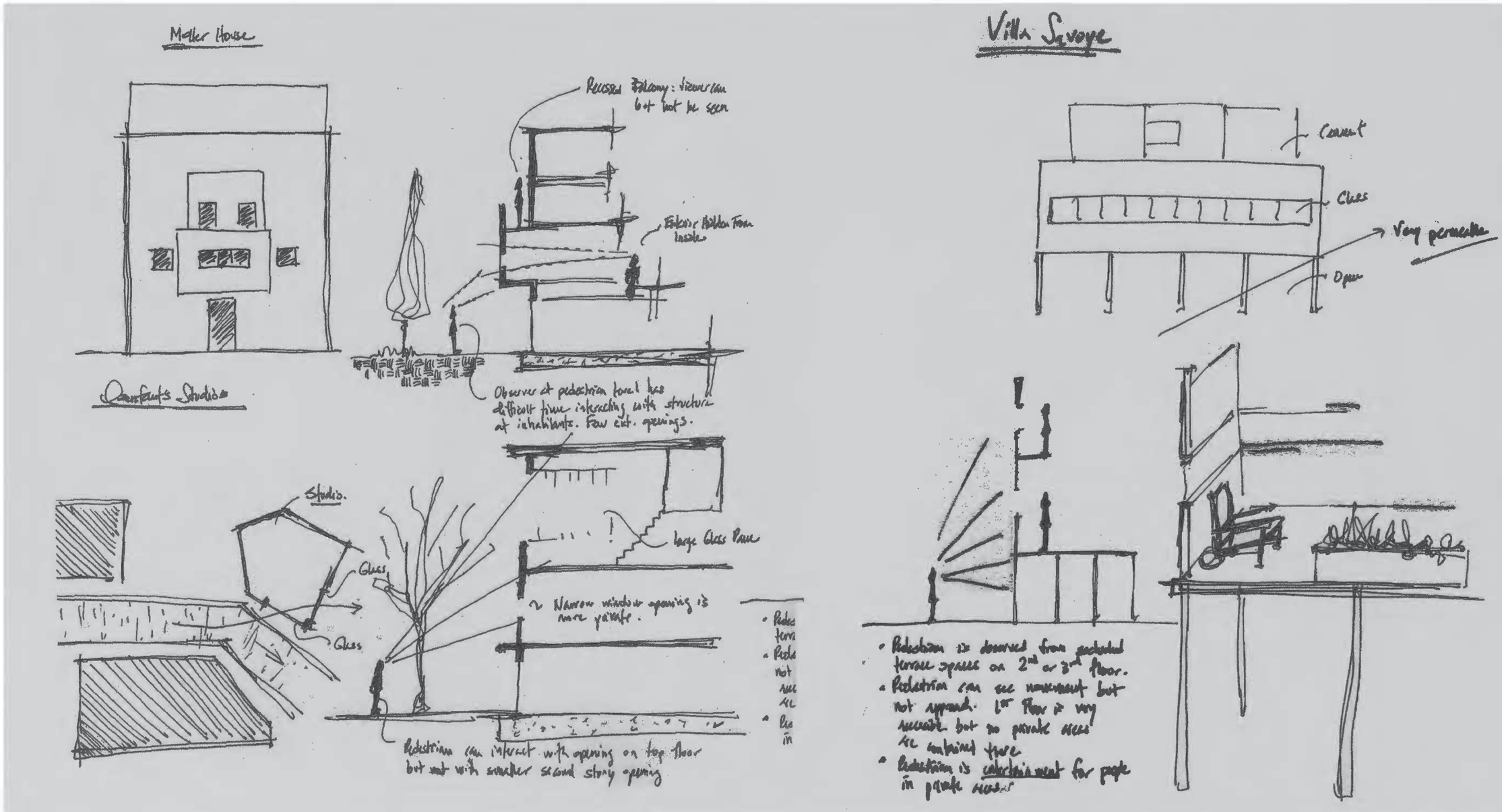


Figure 29 - Sketch Study of Exterior Thresholds. Sectional study of works by Le Corbusier, Loos and Ozenfant that explores how architectural elements affect the perception of individuals viewing interior private spaces from the exterior public world.

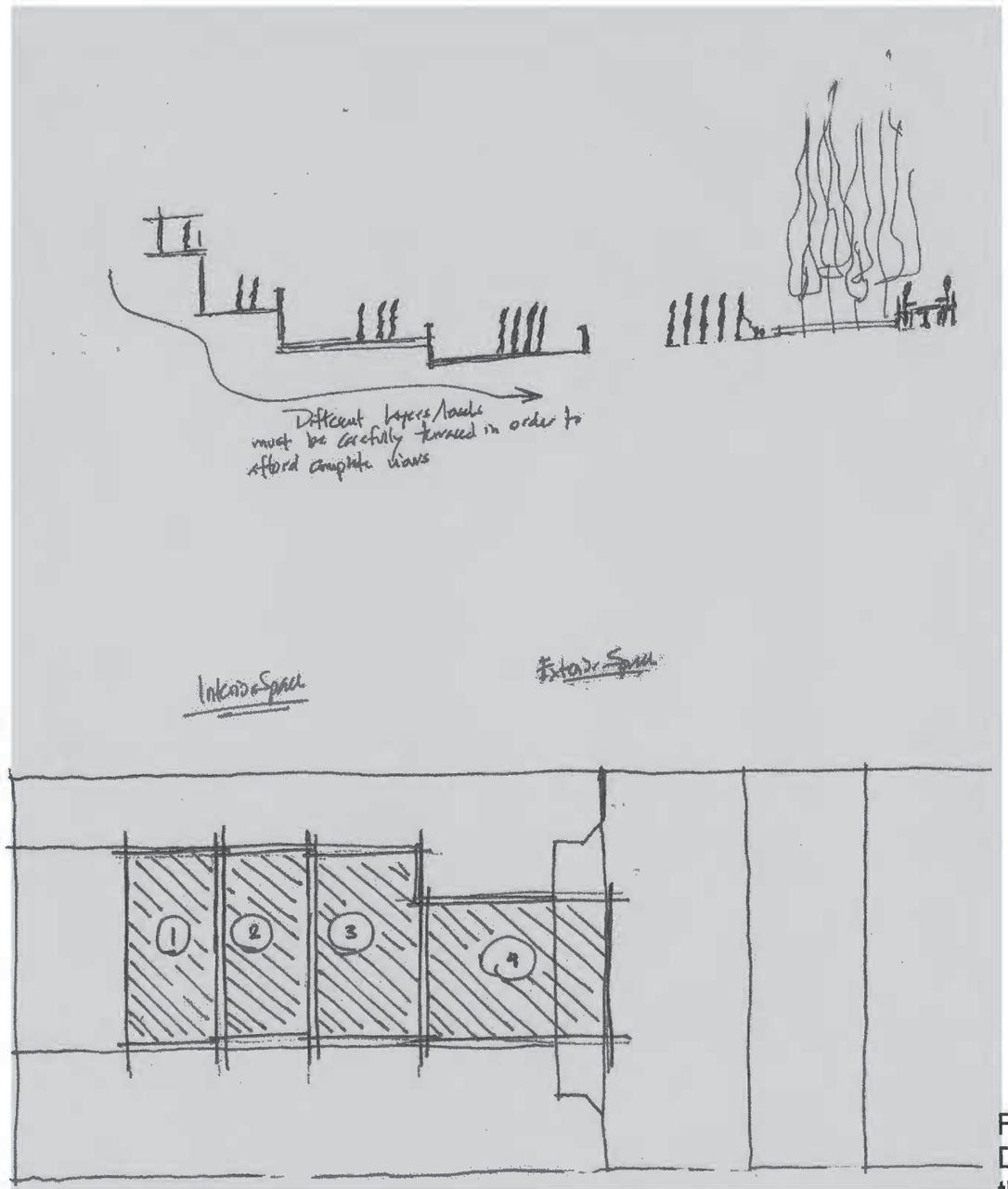


Figure 30 - Sketch Study of Art Gallery Design Concept 1. The diagram analyzes the disposition of interior spaces and volumes within the new art gallery.

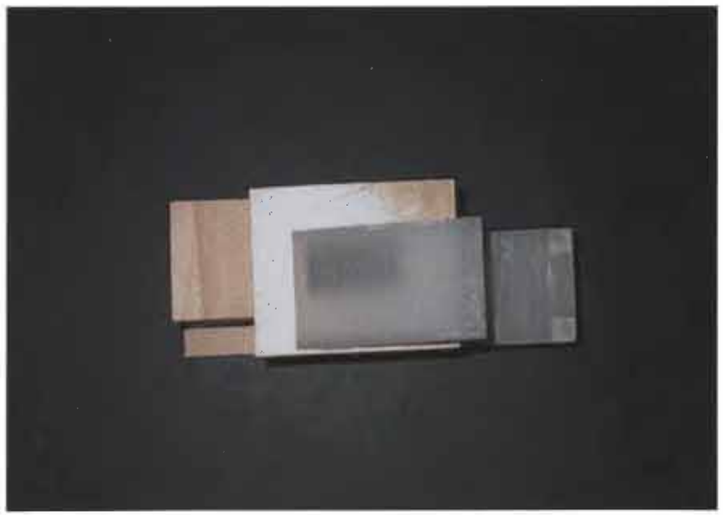


Figure 31- Model for Design Concept 1.

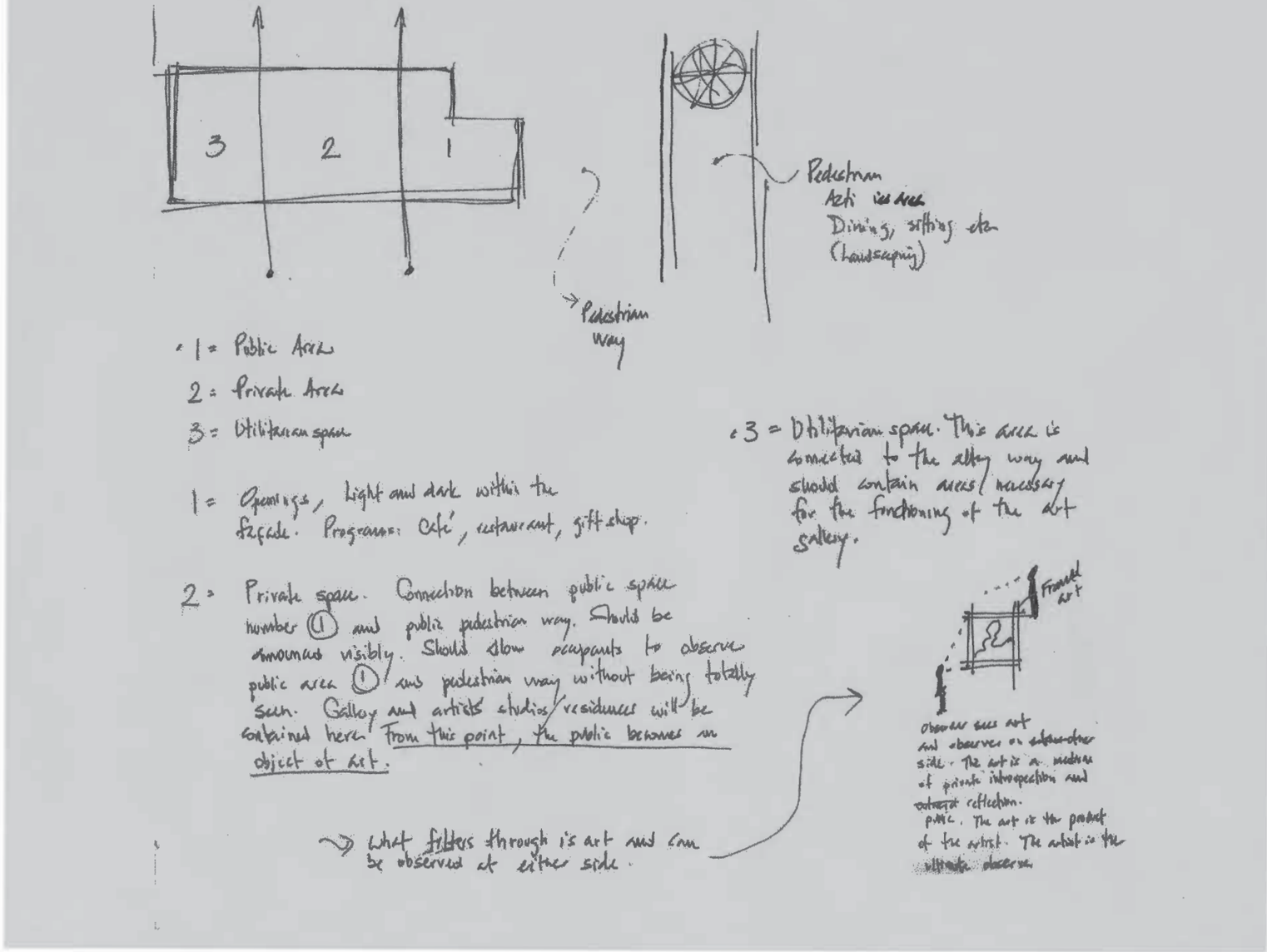
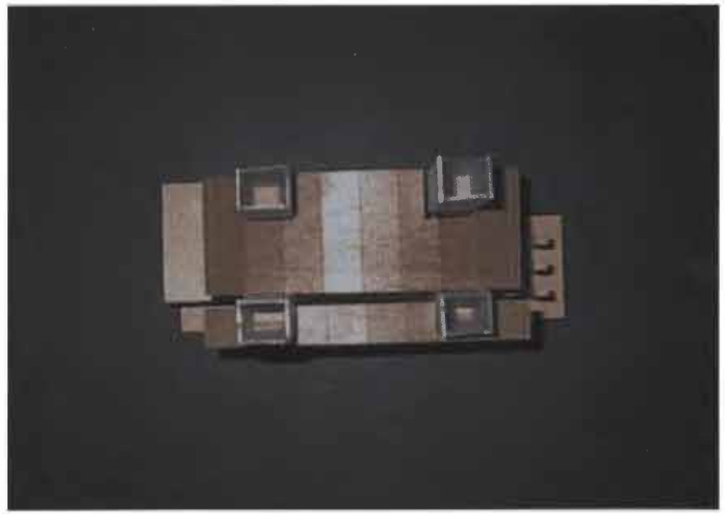


Figure 32 - Sketch Study of Art Gallery Design Concept 2. Sketch shows an exploration of connections between public and private spaces within the new gallery and in the nearby pedestrian areas.



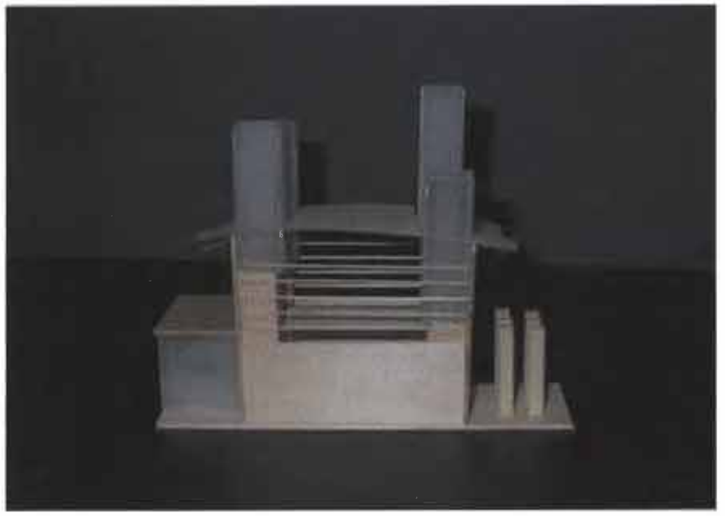


Figure 33 - Model for Design Concept 2. Study model for proposed art gallery that visually connects to public spaces through the use of large visible towers. Columns at gallery entrance express permeability and draw the pedestrian into the space. The variations in roof height and light penetration define levels of privacy within the gallery.

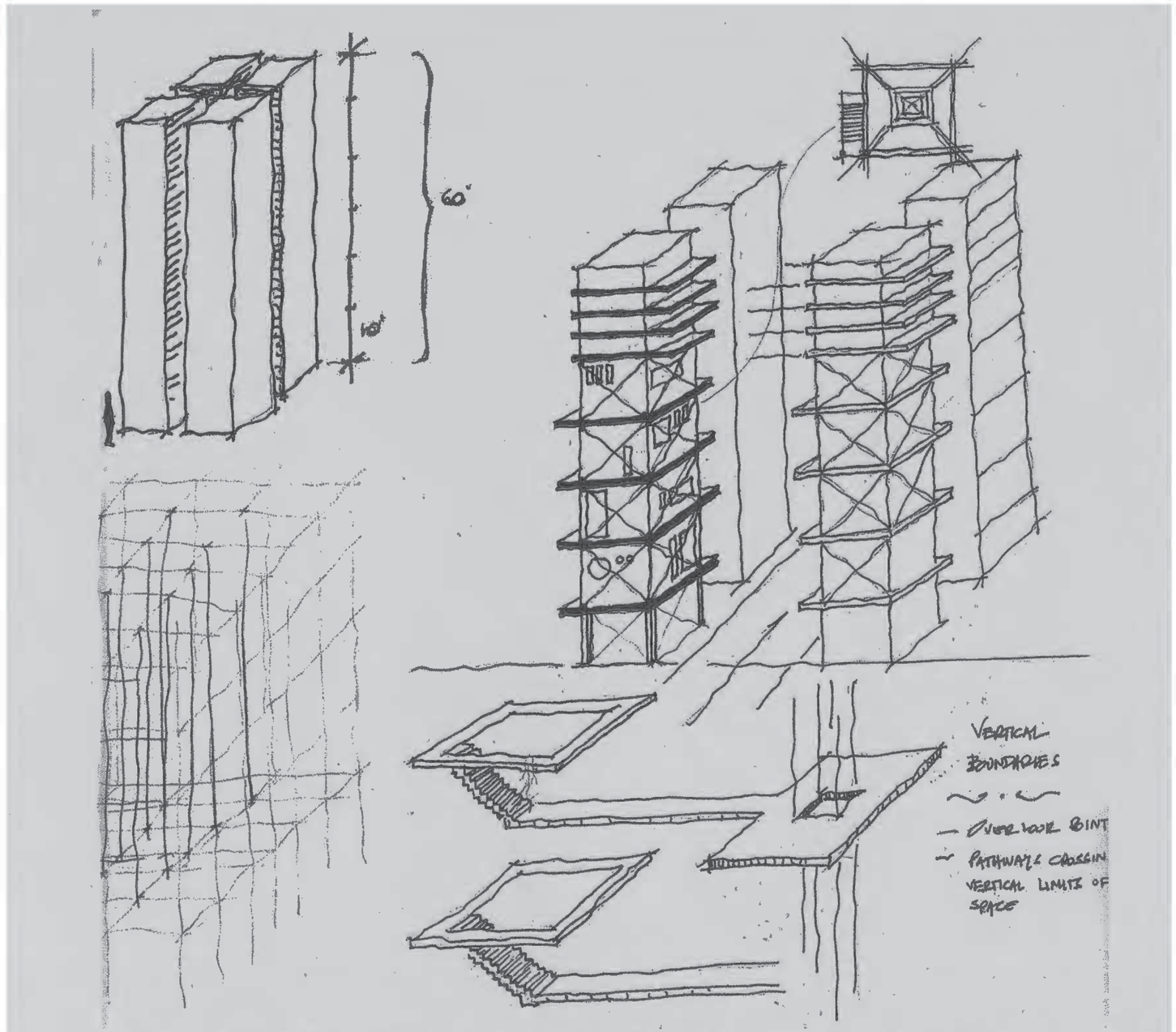
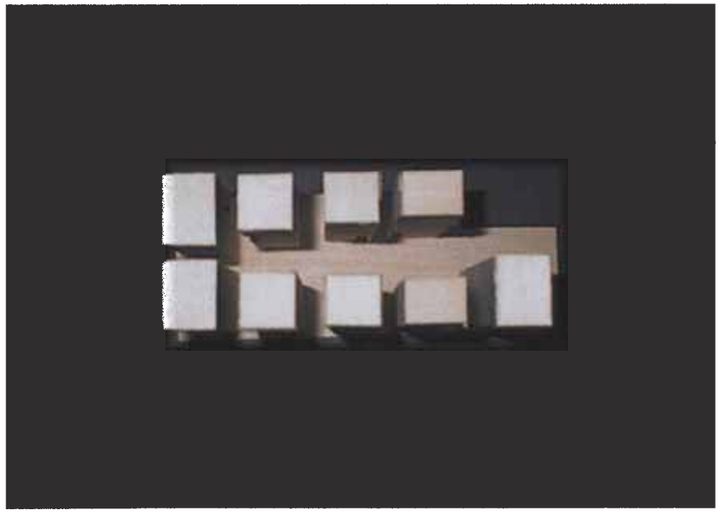


Figure 34 - Sketch Study of Tower/ Beacon Design Concept. The sketch shows an exploration of tower structures as beacons within the neighborhood surrounding Lincoln Road. The towers can be used as illuminated beacons during the night that draw people to the area and display pieces of art through their large glass panels.



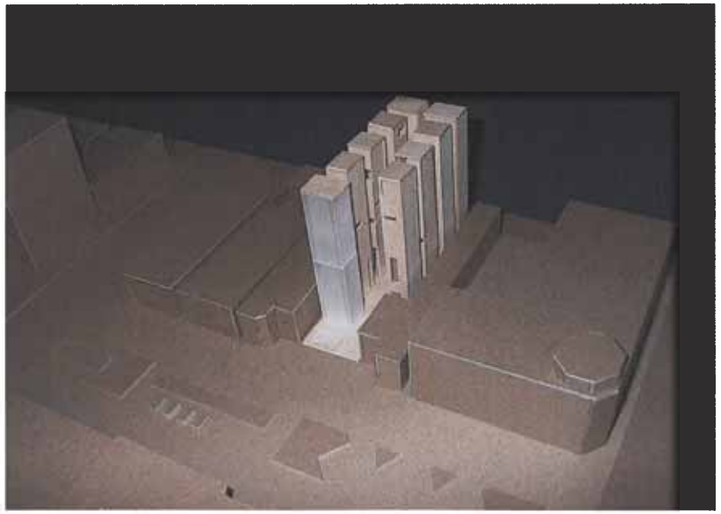


Figure 35 - Model for Beacon Design Concept. The beacons visually connect the art gallery to the neighborhood and also create a permeable courtyard that draws people into the space.

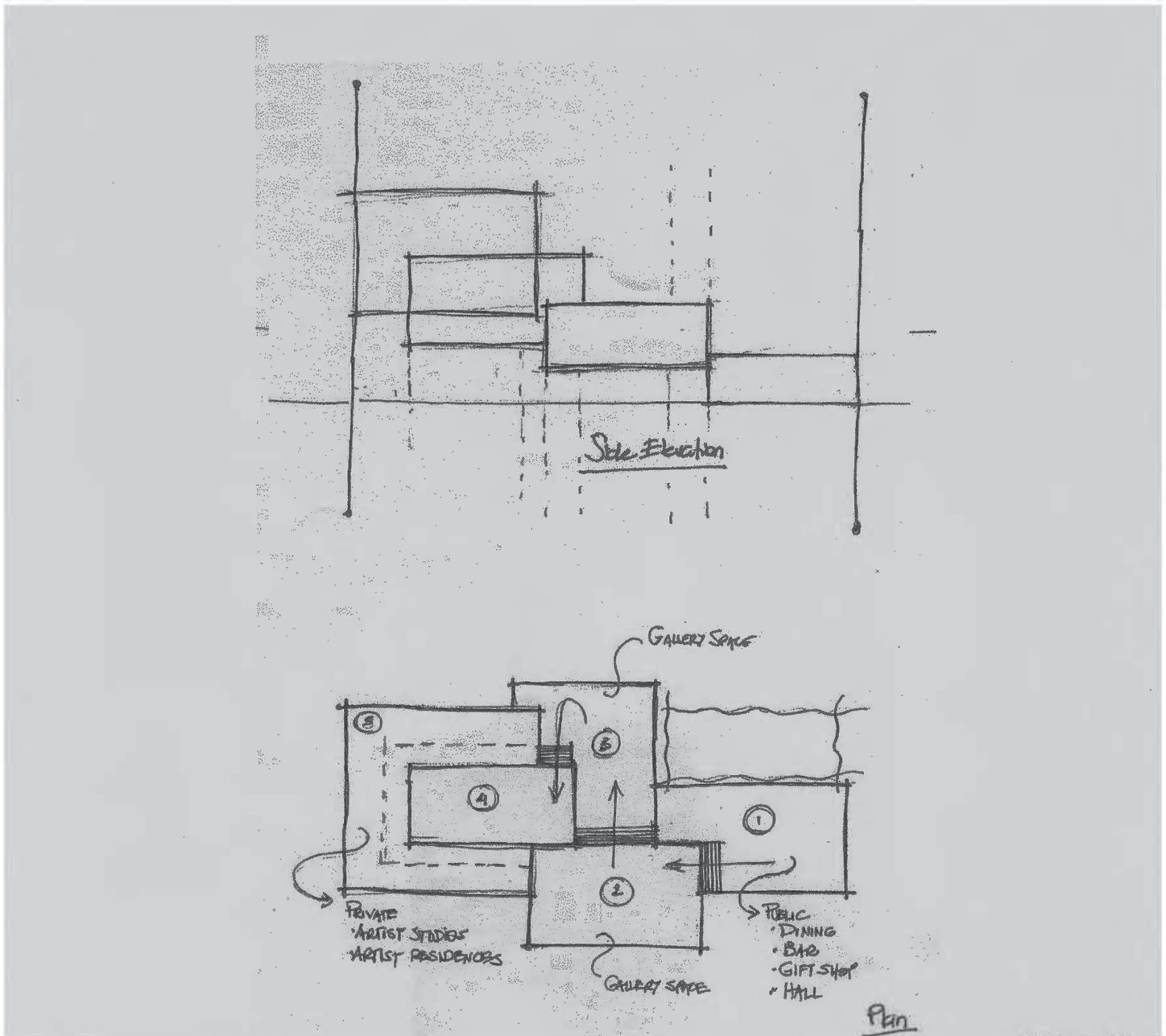


Figure 36 - Sketch Study of Terrace Design Concept. Study depicts issues related to terracing and spatial layering as design motivators for the art gallery space.

Figure 37 - Model for Terrace Design Concept. The model study shows how terracing provides greater privacy and power of observation to spaces at higher elevations. Narrowing of central connecting corridors and penetration of light further regulate the permeability of space.

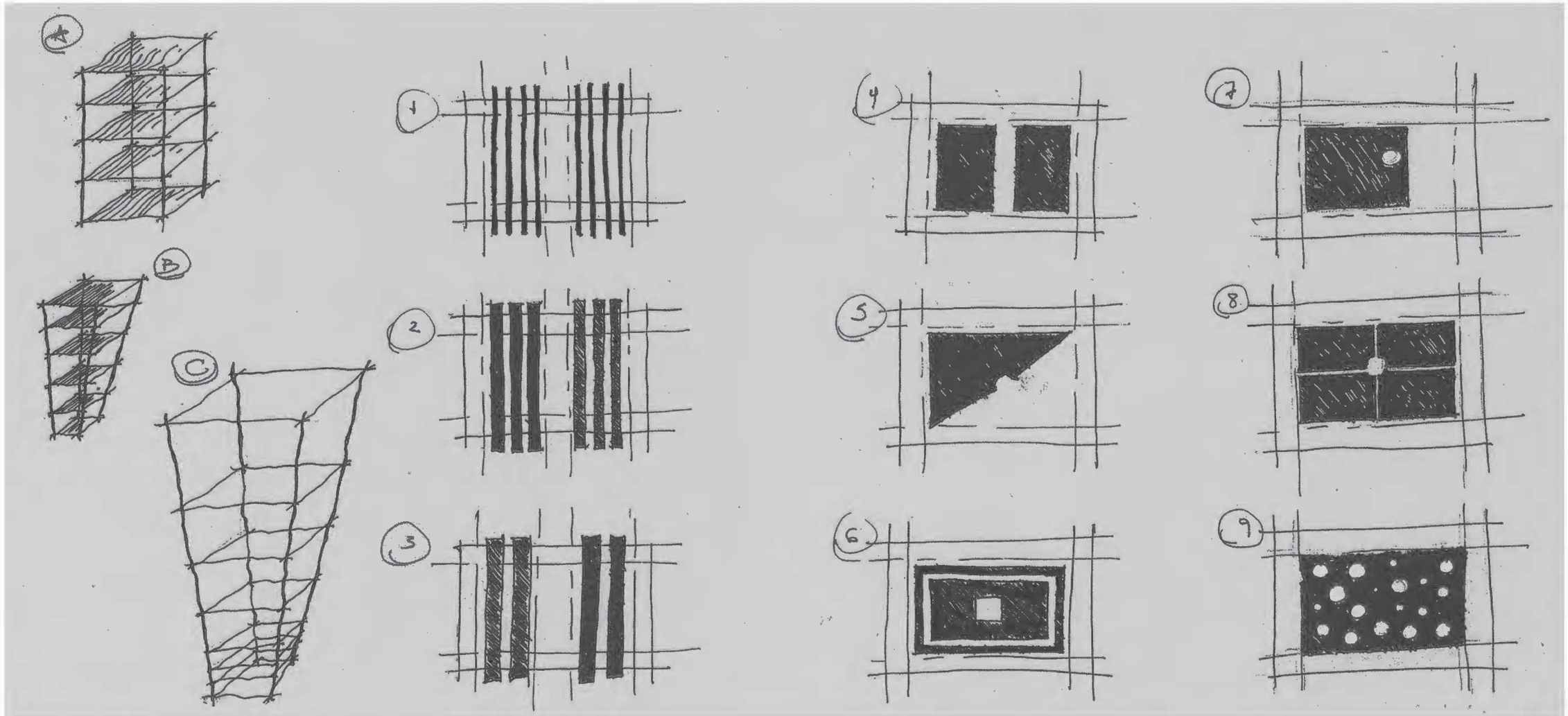


Figure 38 - Sketch Study of Curtain Design Concept. The sketch provides a study of how curtain divisions between spaces define accessibility. The curtains can be layered horizontally or vertically and vary in transparency.

Figure 39 - Model for Curtain Design Concept. Model demonstrates how horizontal curtains visually define individual spaces within the gallery and their perception from the outside. The first curtains are more permeable to attract visitors to the gallery but become more restrictive in order to ensure privacy towards the rear of the structure.

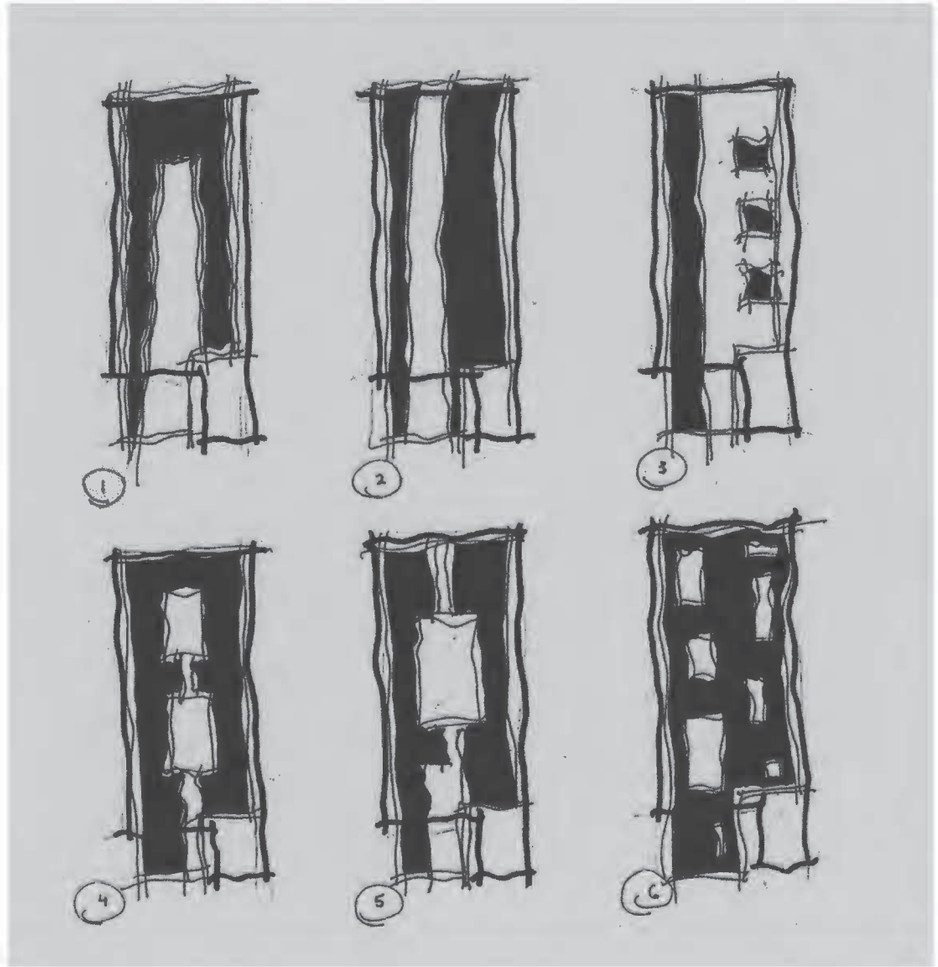


Figure 40 - Sketch Study, Integration of Tower, Terrace, & Curtain Design 1. Analysis of public and private space as defined by the positive and negative spaces derived from the outline of urban forms.

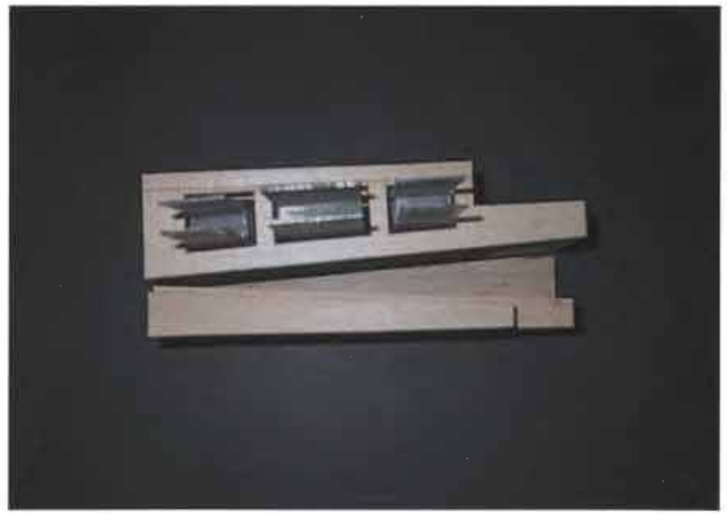


Figure 41 - Model for Tower, Terrace, & Curtain Design 1.

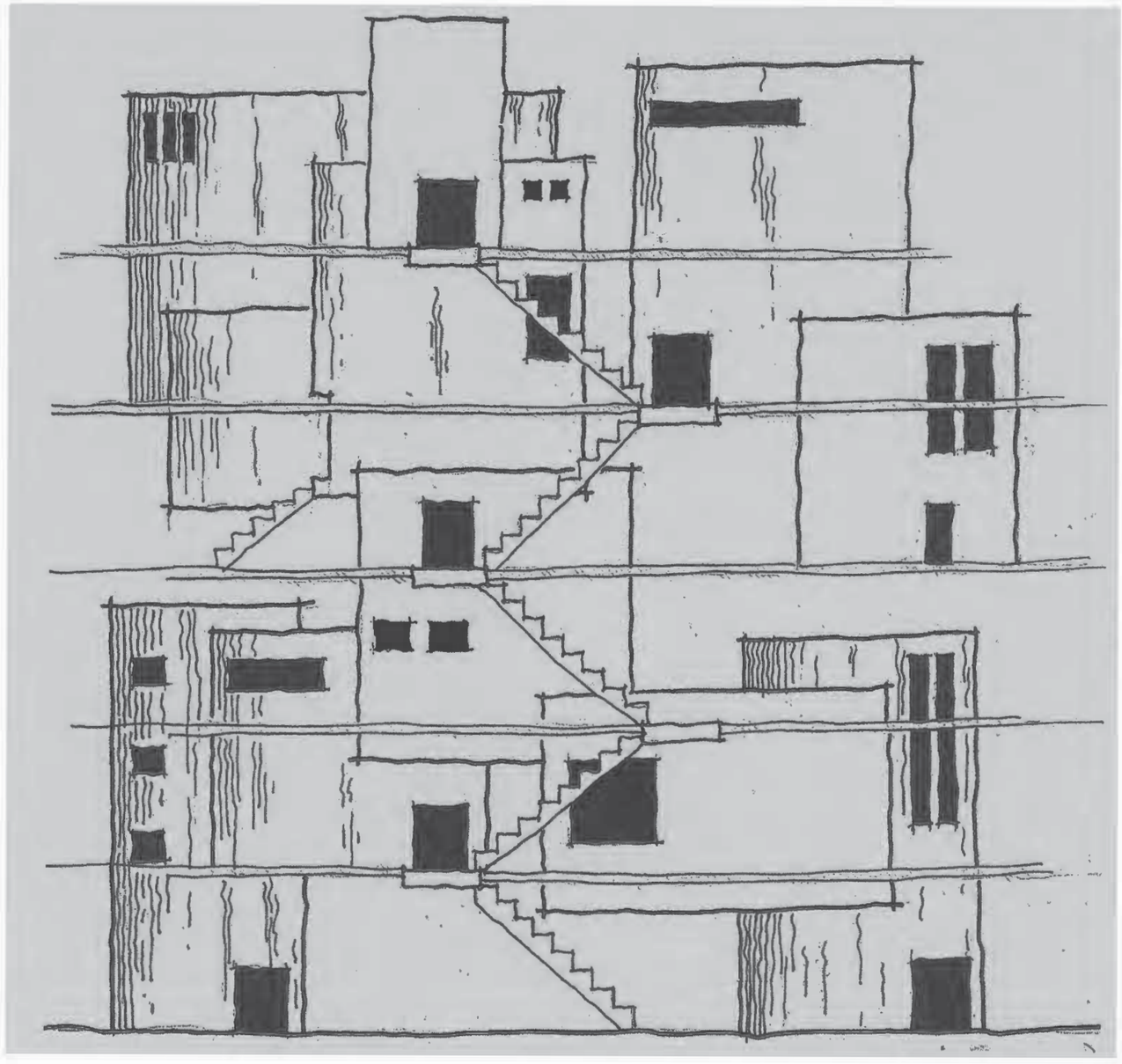
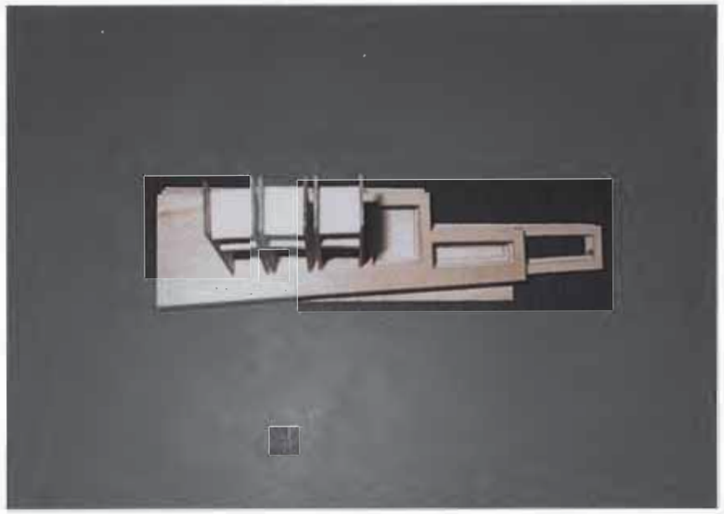
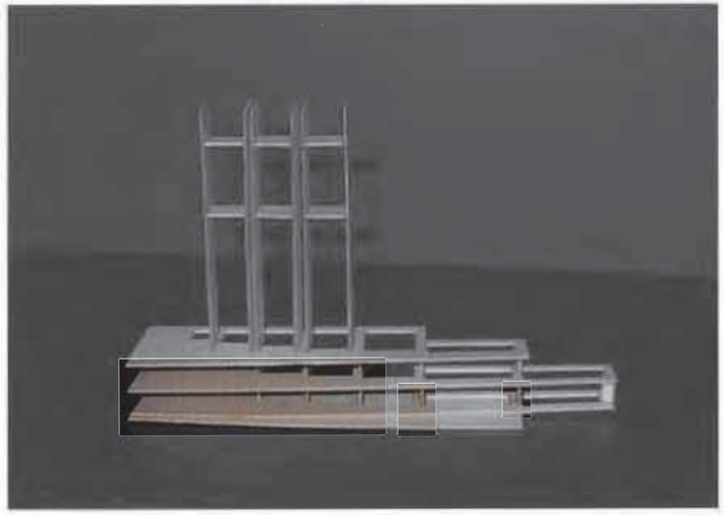
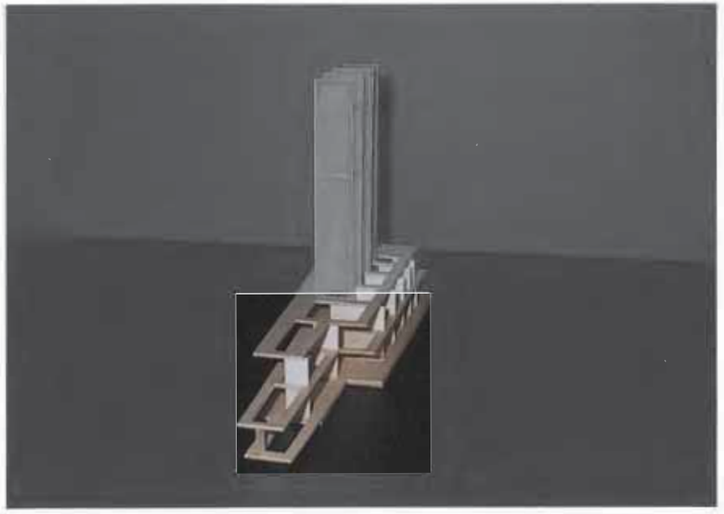


Figure 42 - Sketch Study, Integration of Tower, Terrace, & Curtain Design 2. Sketch shows further studies of terracing and layering within a three dimensional plane.







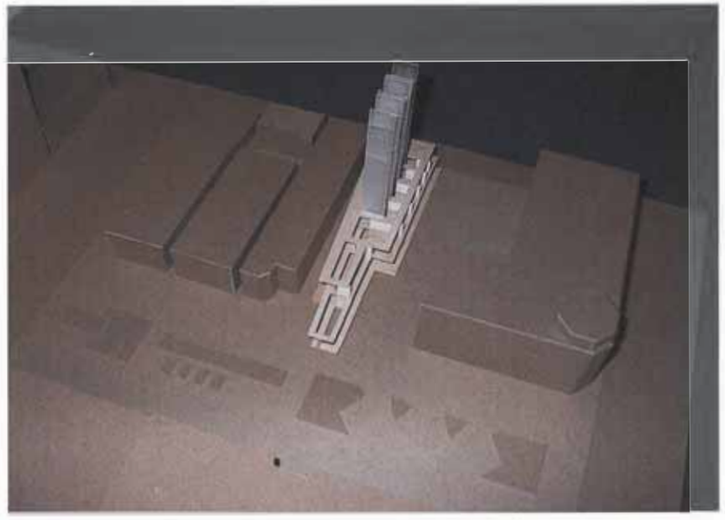


Figure 43 - Model for Tower, Terrace, & Curtain Design 2. Model shows how horizontal and vertical layering define private and pubic space. The intersection of the gallery structure onto the pedestrian area of Lincoln Road provides another form of visual connectivity to the public space.

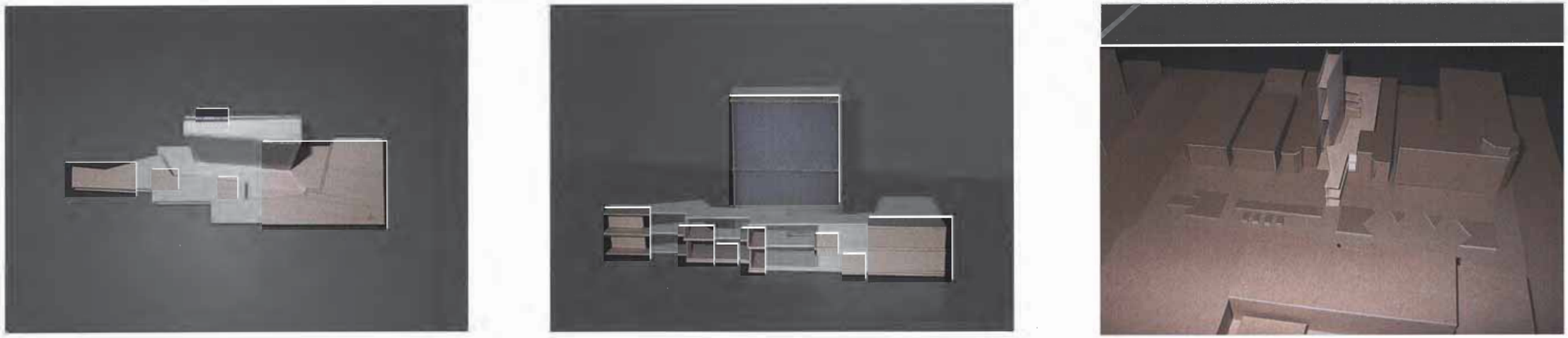


Figure 44 - Model for Tower, Terrace, & Curtain Design 3. Study model shows further variations in the use of positive and negative spaces to define connections in private and public space. An interior courtyard creates a horizontal layer that people can access to socialize before entering the art gallery.

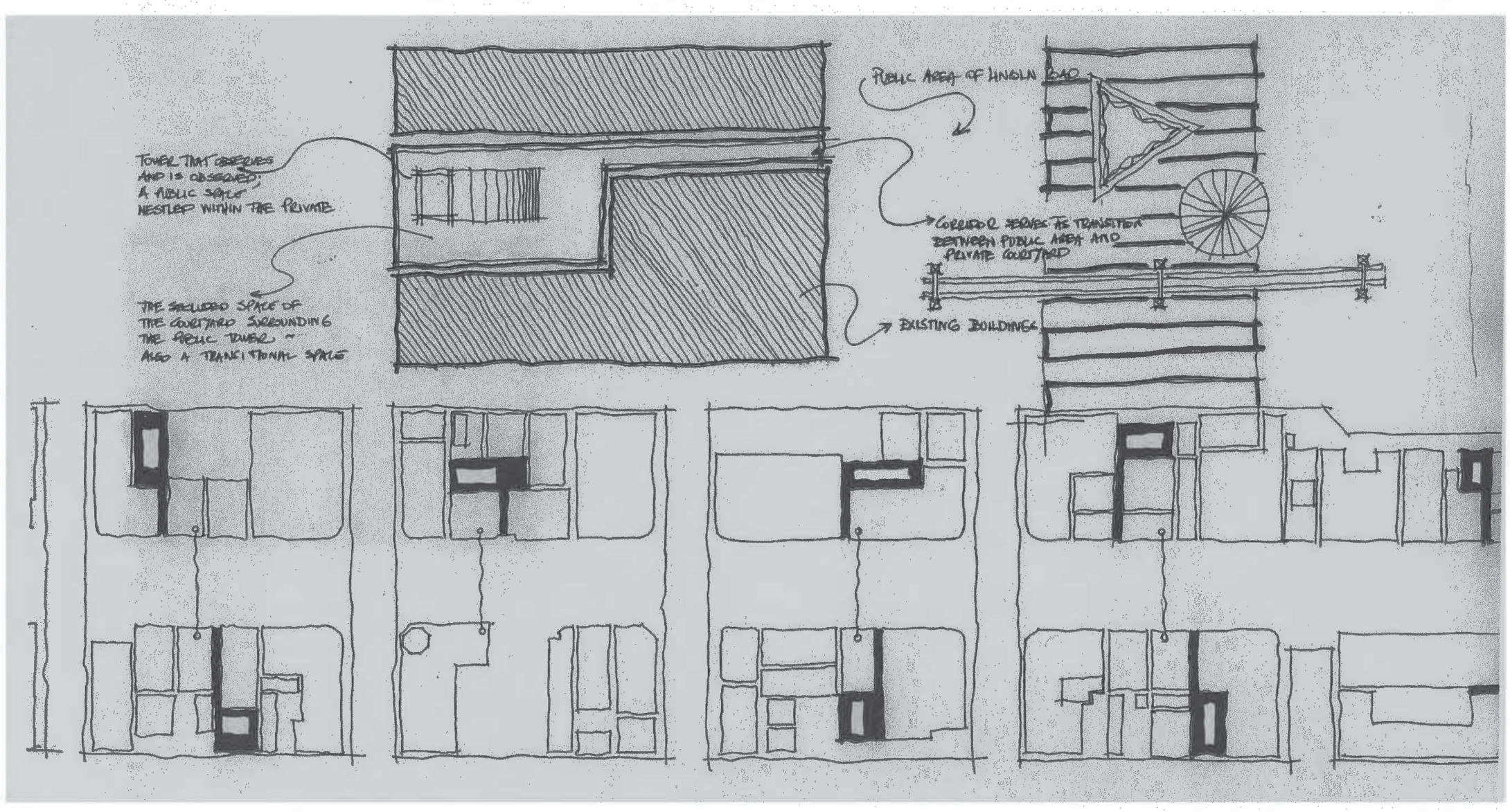


Figure 45 - Sketch Study of Tower and Curtain Placement. The towers create a further level of privacy in the new courtyards that surround their bases and through the paths that lead to them.

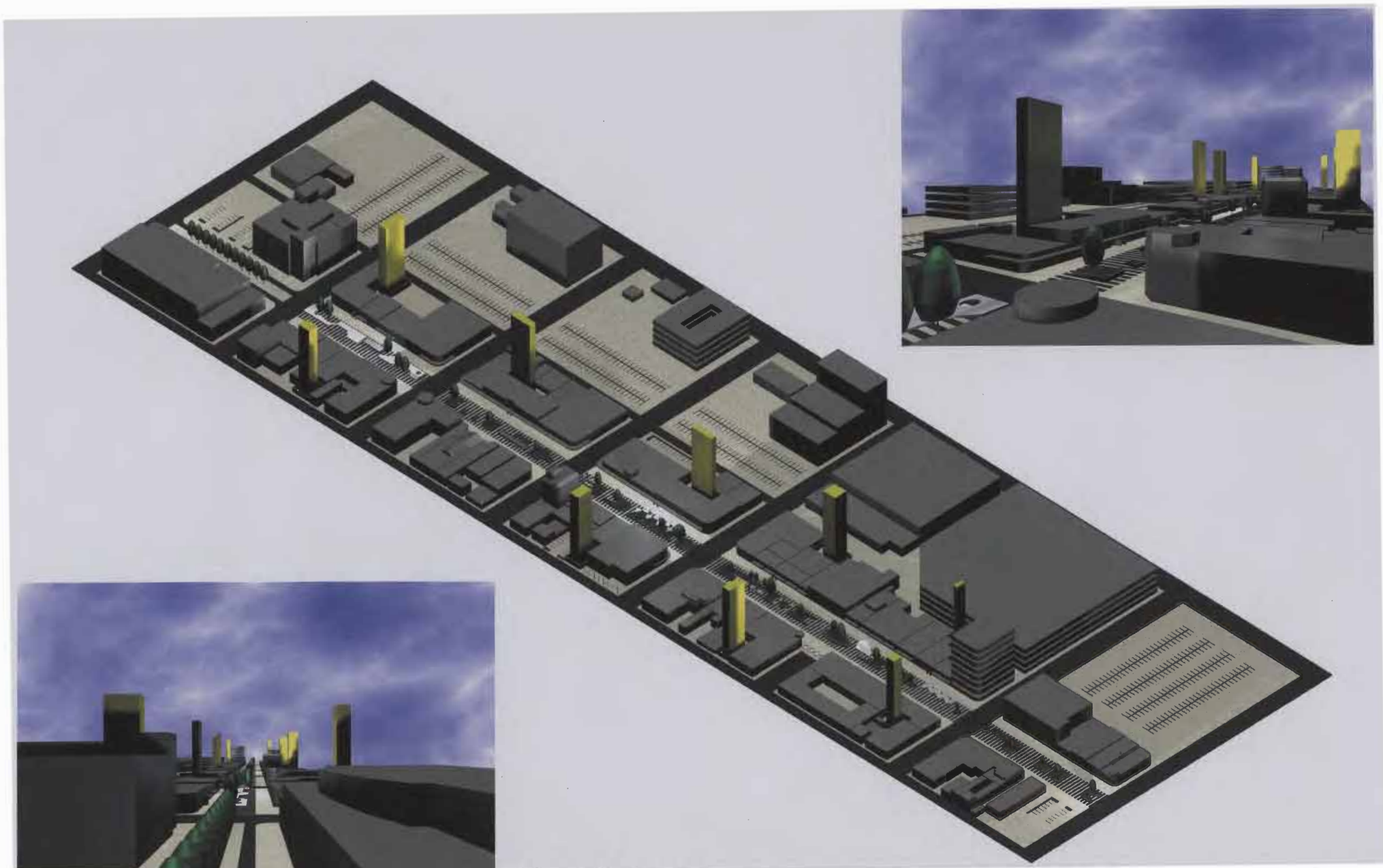
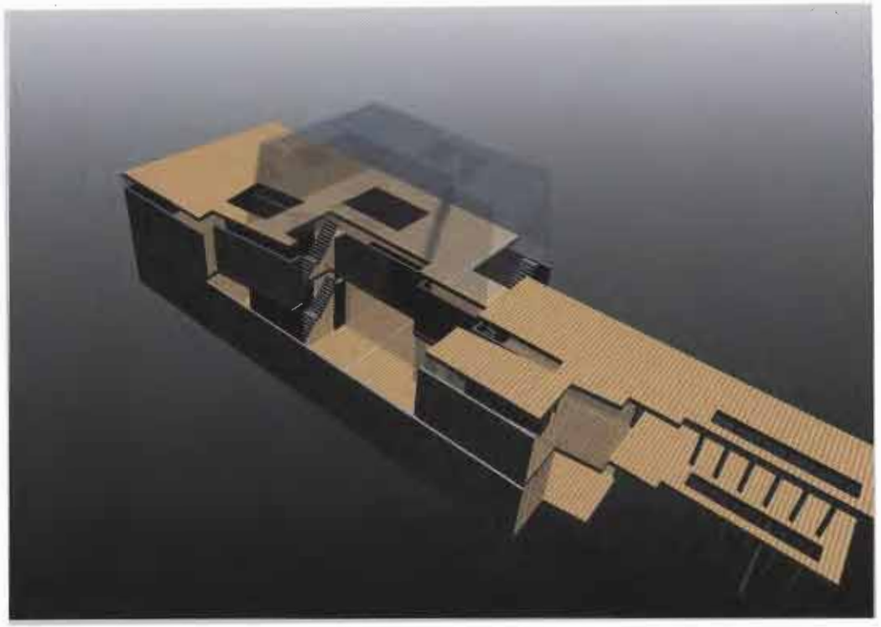
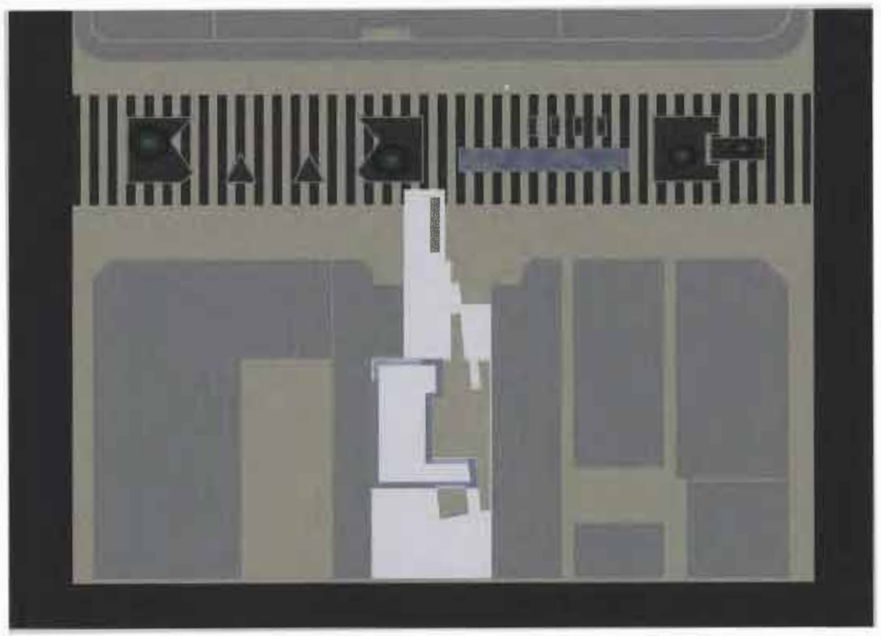
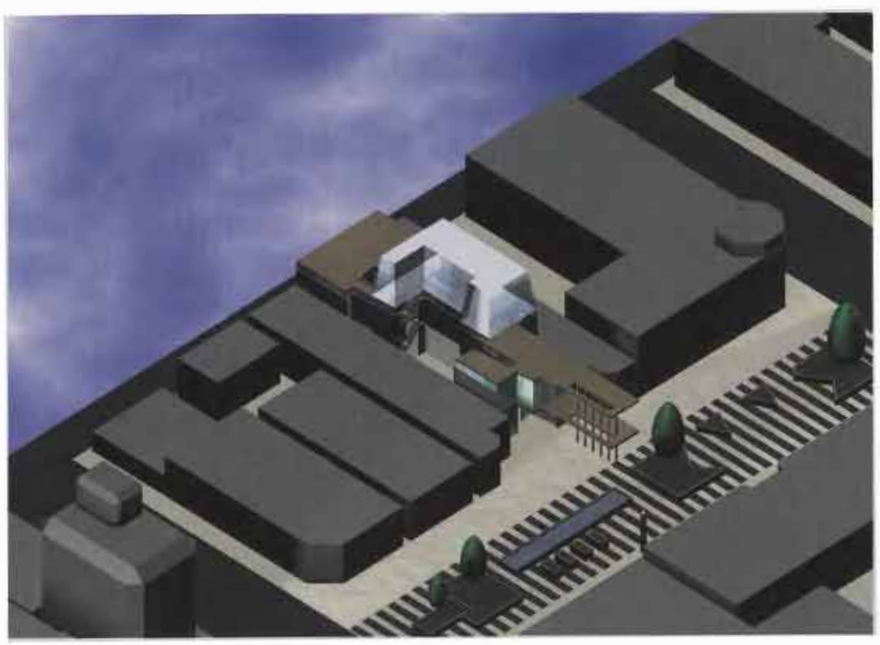


Figure 46: Analysis of the placement of tower studios in courtyards already available within the Lincoln Road Mall area. The placement of public towers in the private commercial areas of Lincoln Road extends the threshold between public and private space by creating intimate public areas at the base of each tower.

Figure 47: View of curtains placed along the median area of Lincoln Road. The curtains are placed in the center of each block in order to signal to pedestrians the positions occupied by each tower. The curtains create interesting gathering spaces within their confines and disrupt the block size established by the regular intersection of streets.







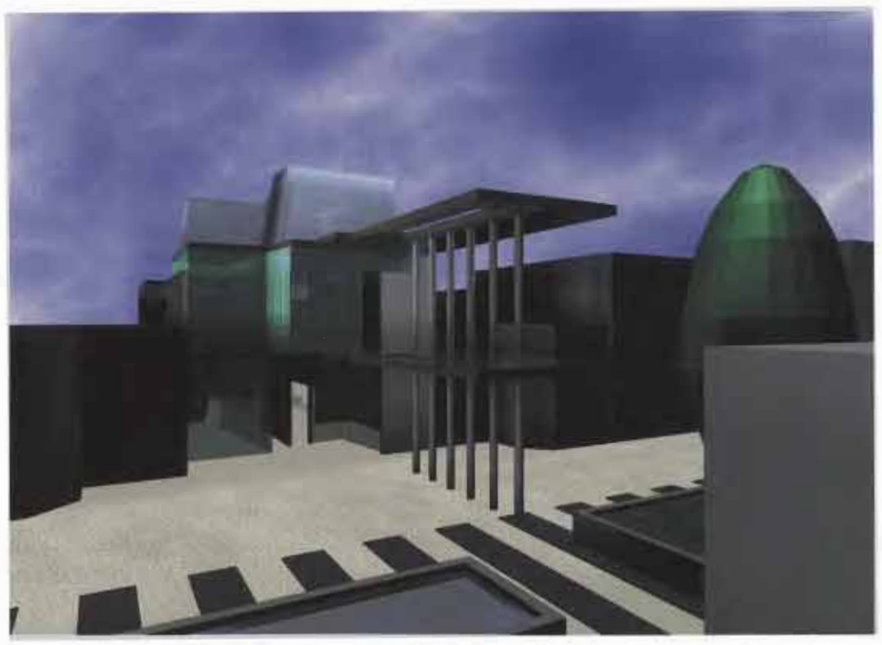
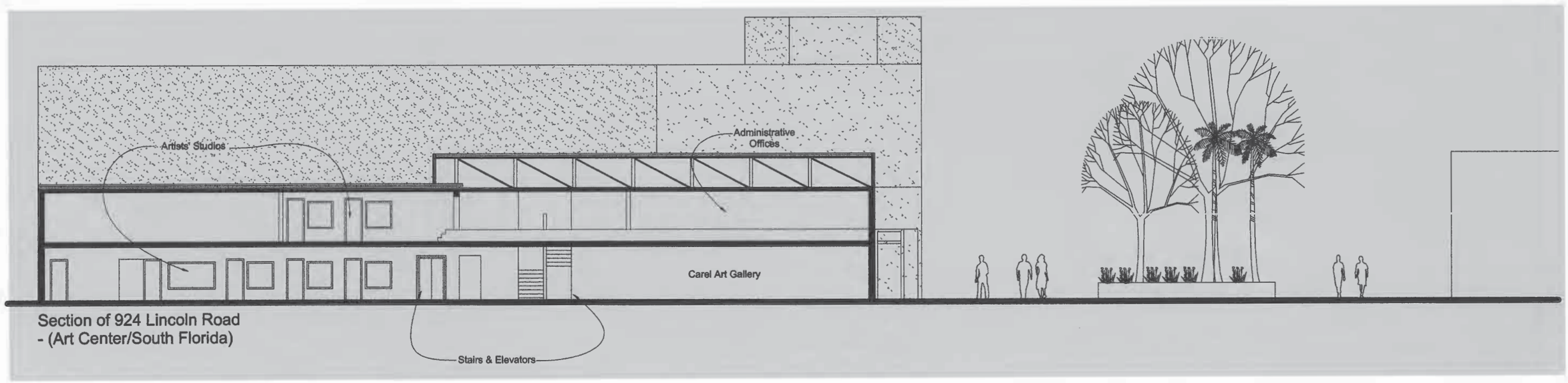


Figure 48: 3D study models of proposed gallery and placement within site.

Figure 49 - Gallery Floorplans and Threshold Analysis.

Figure 50 - Three Dimensional Rendering of Gallery Courtyard.



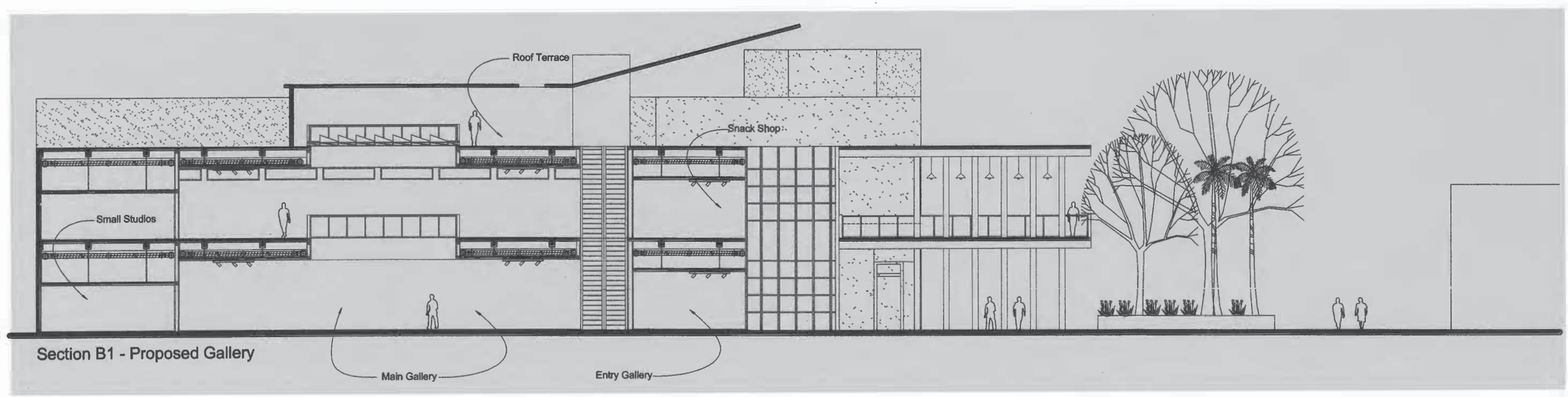


Figure 51 - Sections of Existing Gallery (924 AC/ SF) and New Gallery.

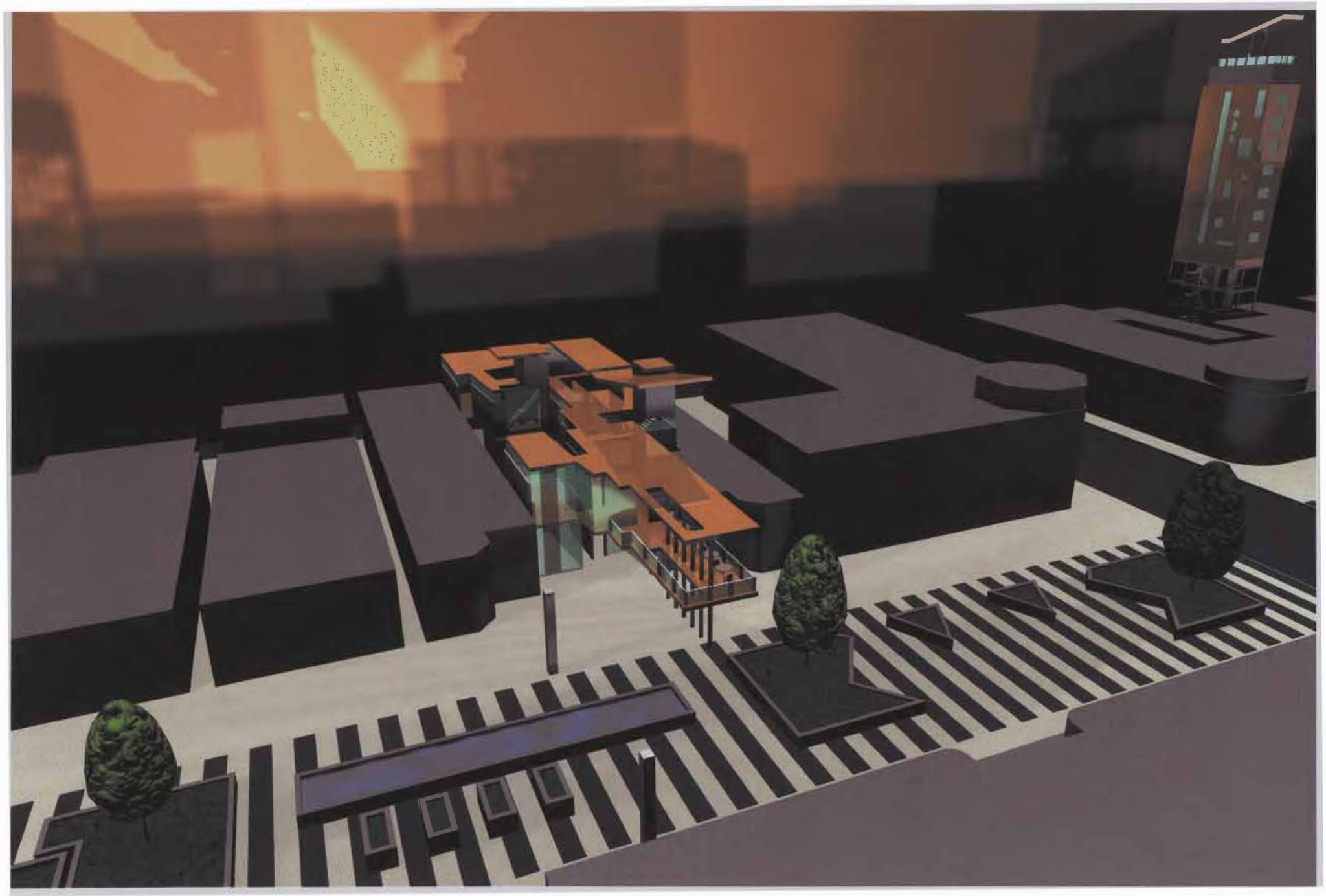


Figure 52 - Three Dimensional Rendering of New Gallery on Lincoln Road.

Figure 53 - Three Dimensional Rendering of View from Gallery Cafe.

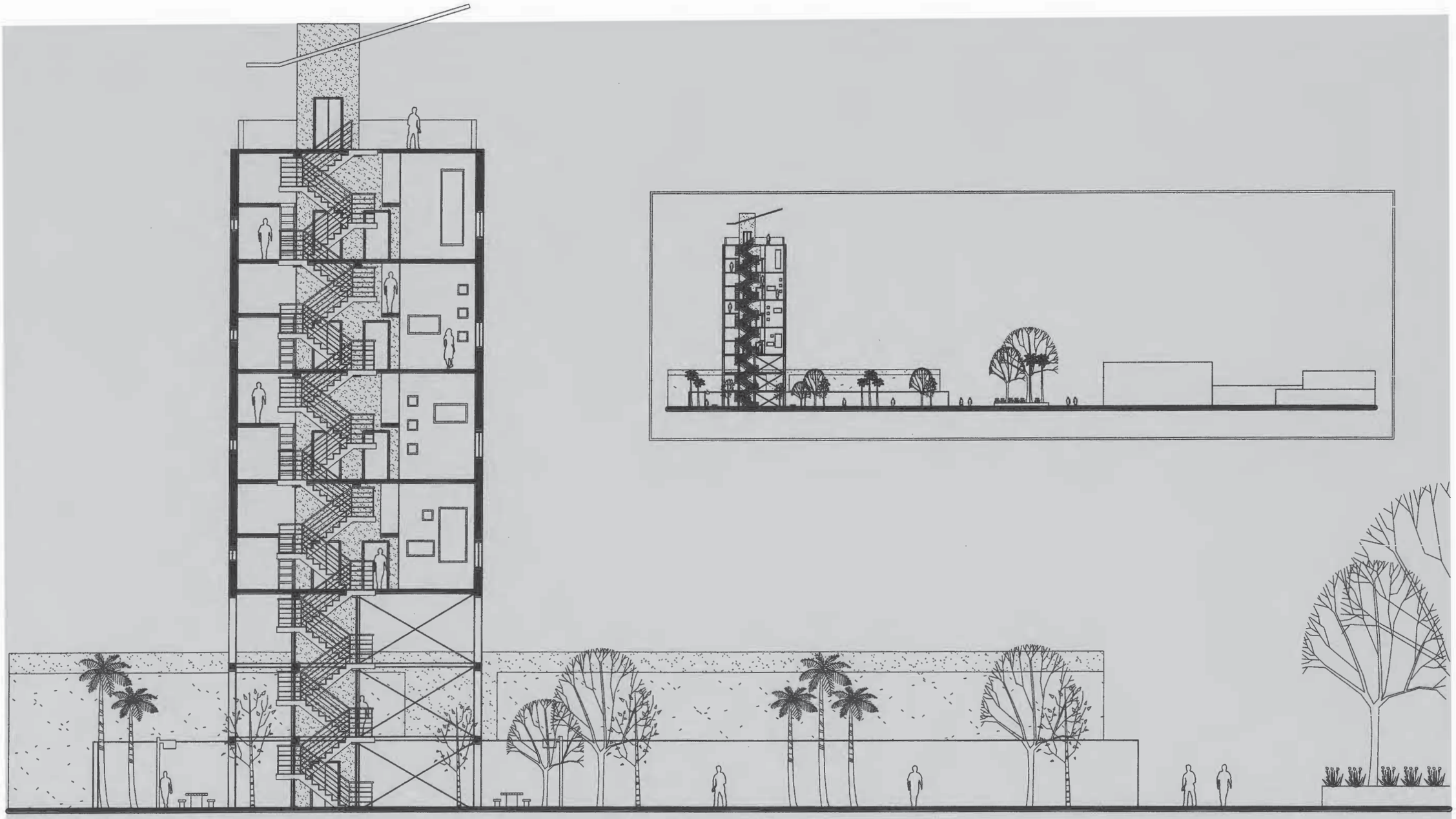


Figure 54 - Section of Studio Tower and Connection to Lincoln Road.

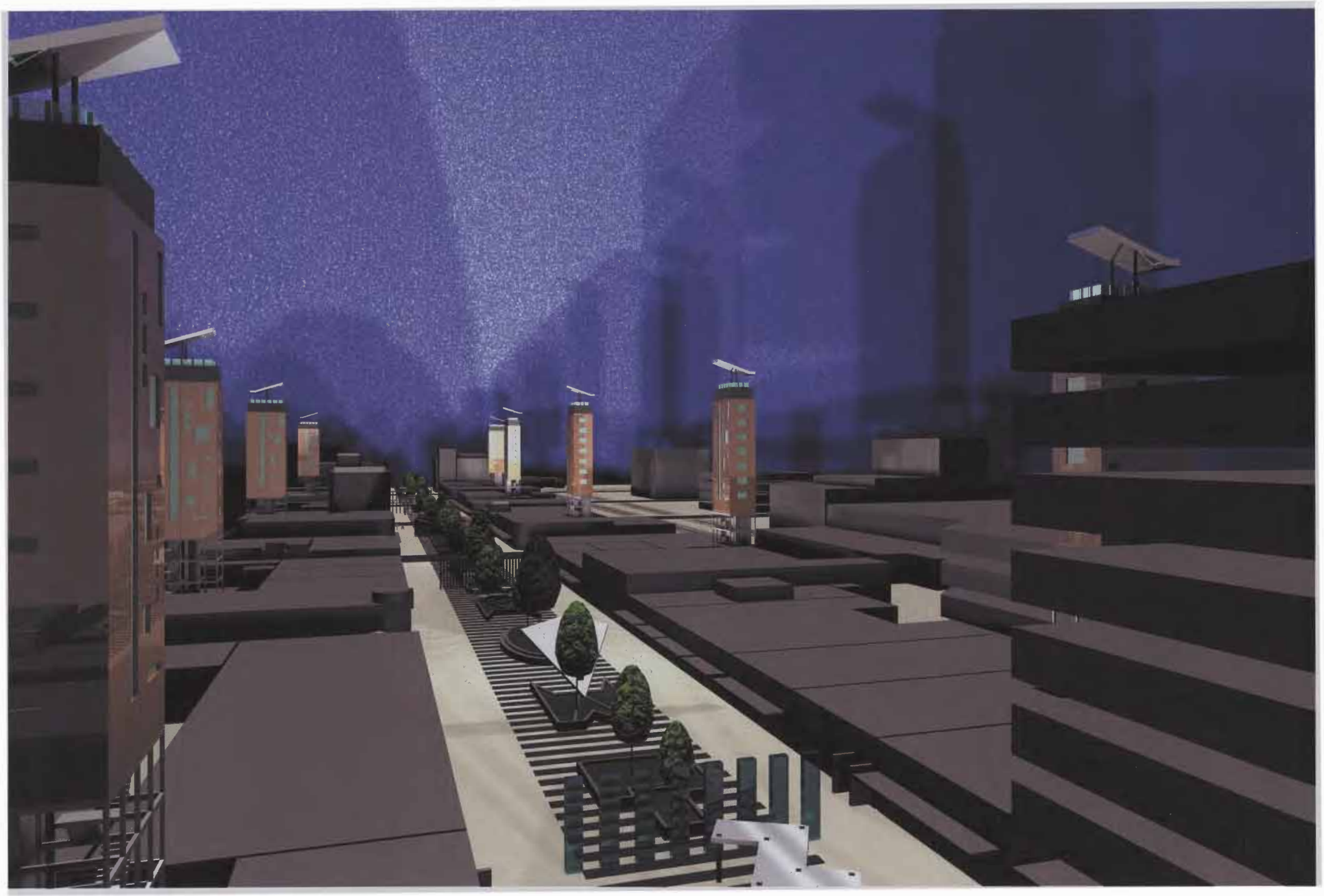
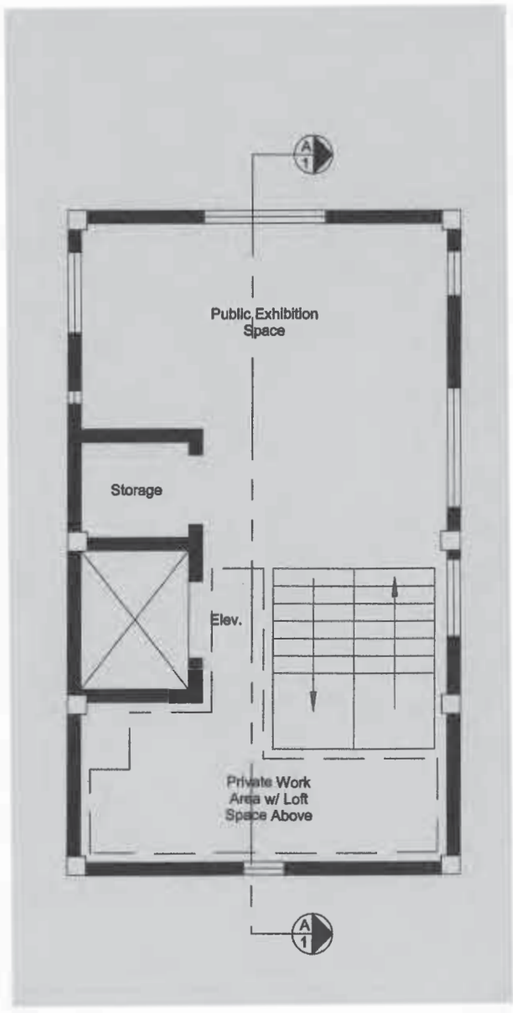
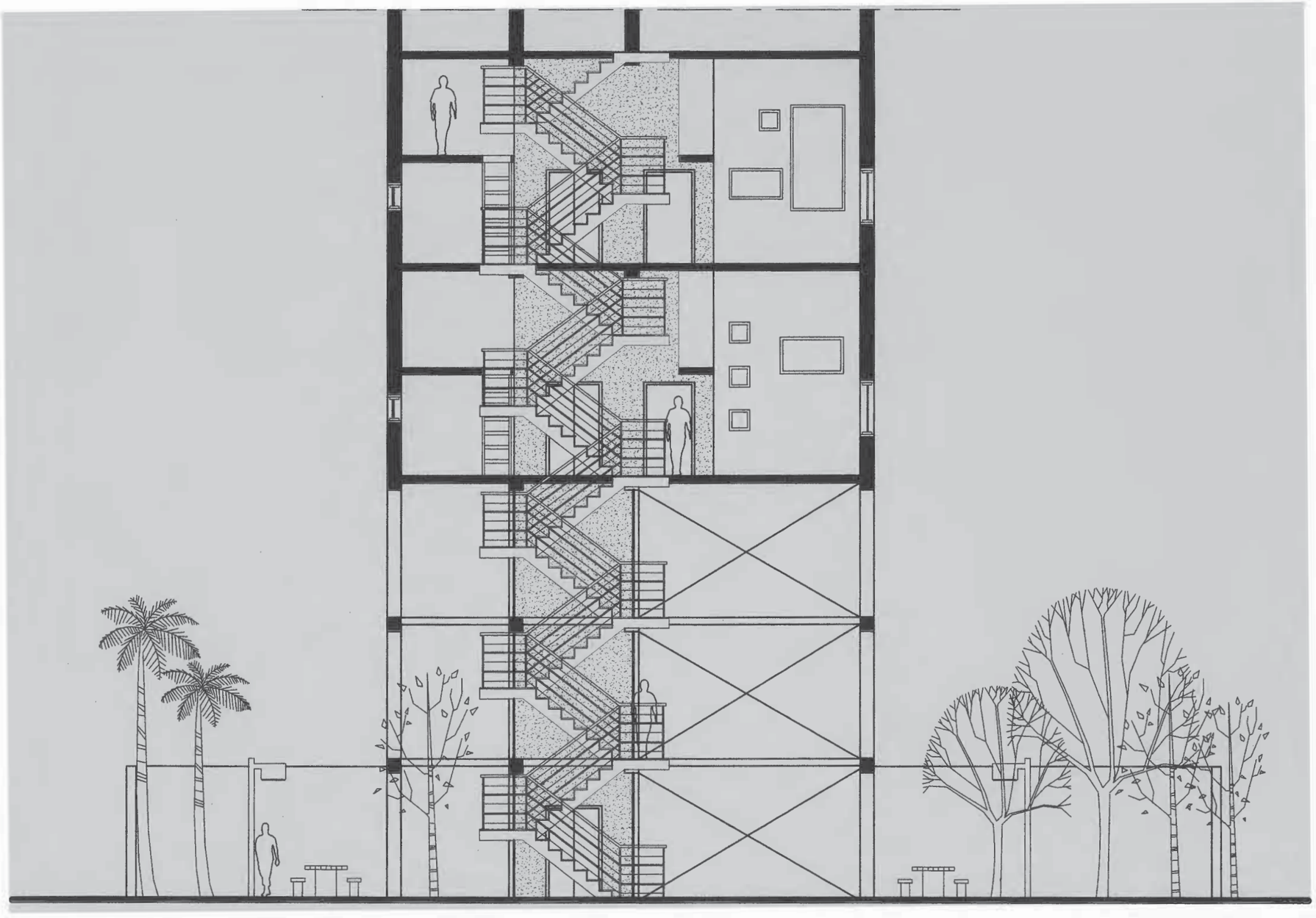


Figure 55 - Three Dimensional Rendering of Studio Towers at Night.



Typical Floorplan of Studio Tower



Section A1 - Studio Tower

Figure 56 - Floorplan and Detailed Section of Studio Tower.

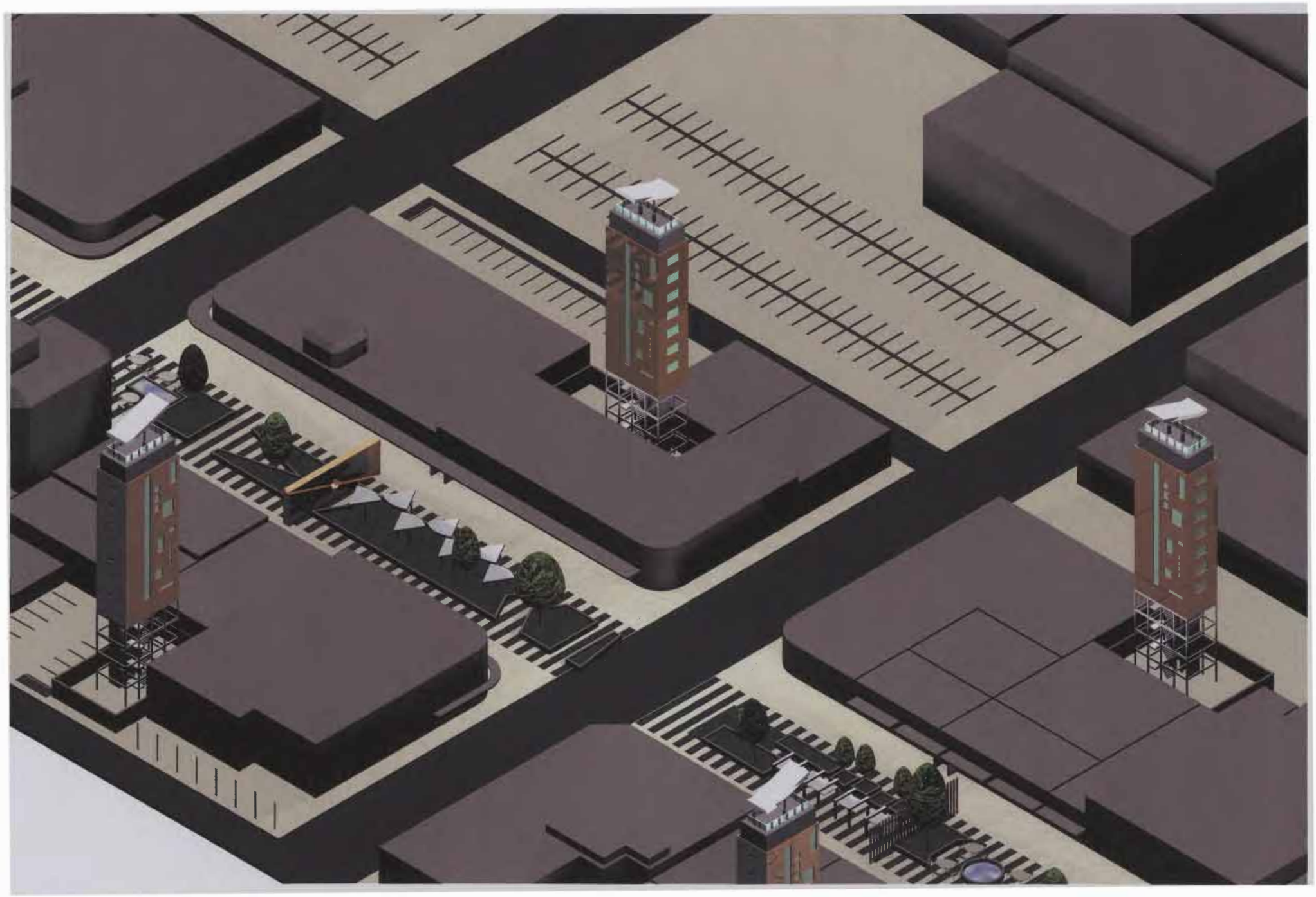


Figure 57 - Three Dimensional Rendering of Studio Tower Location on Lincoln Road.

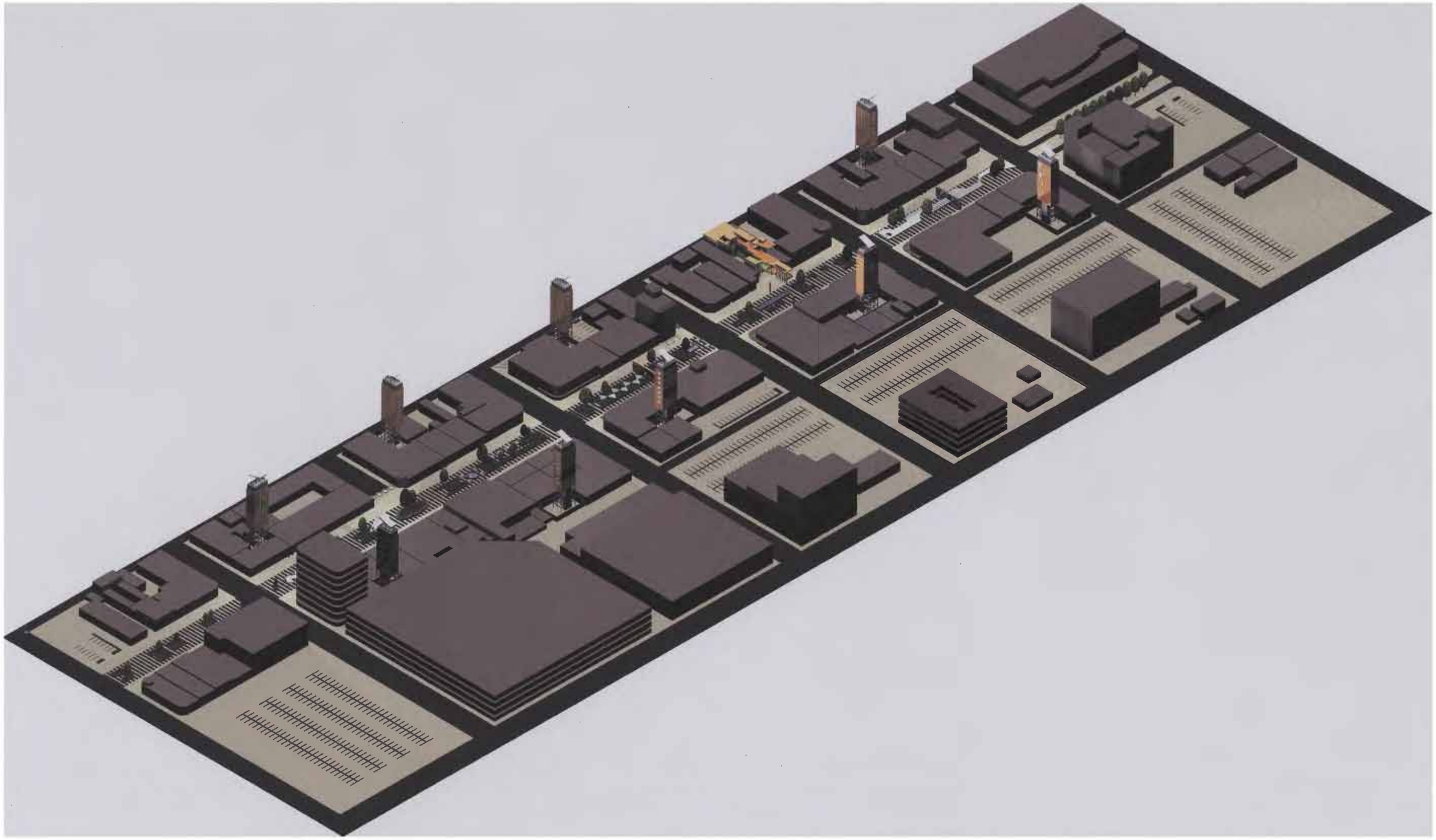


Figure 58 - Three Dimensional Rendering of Site with Studio Towers and Gallery.

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