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MIS/FITTING Architecture: Strategies for a New Department of Housing and Urban Development Headquarters

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NG ARCHITECTURE

MIS/FITTING ARCHITECTURE

MIS/FITTING ARCHIT

MIS/FITTING ARCHITECTURE

Thesis Proposal is Presented to the
Faculty of the Department of Architecture
College of Architecture and Construction Management

Jeffrey Collins, Ph.D

and

Dr. Arash Soleimani, Thesis Coordinator
Kathryn Bedette, Interim Chair of Department

by

Nicole Rodriguez

In partial fulfillment of the requirements for the Degree
Bachelor of Architecture

Kennesaw State University
Marietta, Georgia

MAY 2022

acknowledgments

/əkˈnäləjmənt/

I would first like to express my gratitude and thanks to Dr. Jeffrey Collins for being a great thesis advisor and allowing me to have the freedom to creatively explore all possibilities in my research, while encouraging me to have fun. Thank you for your dedicated time and efforts in guiding me through this journey!

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Thank you to all faculty of the wood shop, fabrication lab and media lab, our projects would not be completed without your help.

dedications

/ˌdedəˈkāSH(ə)n/

To my mother and father, Ada Contreras and Jaime Rodriguez, for supporting me throughout this long journey, and reminding me that hard work will pay off. To my younger brother and older cousins, thanks for believing in me and I hope to make you all proud.

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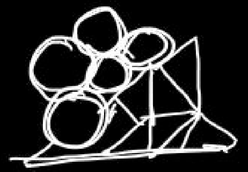
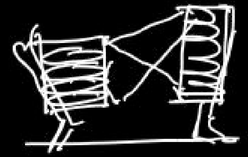
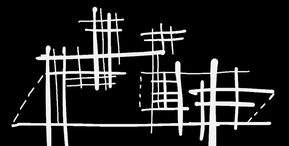
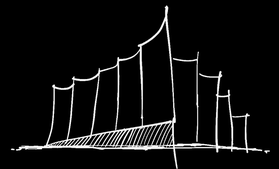
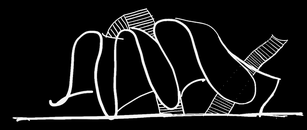
To NOMAS, thank you for allowing me a space to meet like-minded individuals and to provide leadership for our chapter... And to the friends I've made along the way in architecture school - thanks for all the late nights, discussions, coffee breaks, and travels.





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01

introduction

/ˌintrəˈdəkSH(ə)n/

preface

/ˈprefəs/

This thesis aims to critically assess and provide alternatives for generic American architecture.

The majority of work we see constructed today lacks variety in form, expression of materiality, and engagement with the public. The forms, spaces, and materials that surround us shape who we are, what we do, and how we interact. However, limited creativity, mass production, and easily marketable design results in a generic "fit" architecture, designed for nowhere but seen everywhere.

Why do we accept this reality?

Mis/Fitting Architecture does not strive to be different just for difference sake. Instead, the aim is for designers and users alike to question their surroundings and, therefore, the effect on our daily lives and communities. Interrogations of current generic architecture, inspiration from avant-garde industries such as fashion, and experiments misusing typical architectural model-making materials will result in a set of strategies for re-imagining conventional building typologies and their deployment towards a proposal for renovating the U.S. Department of Housing and Urban Development.

thesis objective | **WHY? HOW? WHAT?**

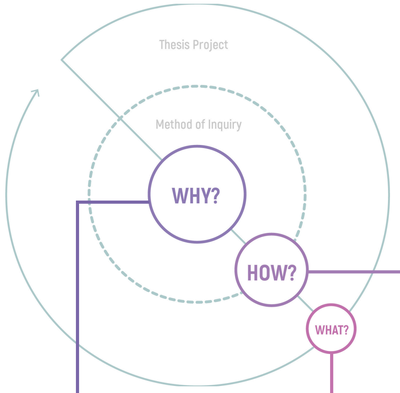
Architectural theory and discourse hold importance in architecture, as Bernard Tschumi once said, "without debates, architecture becomes a predictable dictionary of received ideas and cliches". Theory is about being critical and questioning your surroundings, what others are doing and what you yourself are doing. In my 5 years of architecture school, I have been taught to be pragmatic, problem solve and graphically communicate my design proposals but as it stands - as I view the built environment around me, I can't help but notice and criticize a lack of design innovation, material articulation and intent.

I am interested in discourse and forming a discussion on why these conventional forms and typologies are acceptable, in attempts to engage the reader to dig into their curiosity and question our "normal". Approaches such as defining what generic architecture is and using fashion-making as a driver to influence unique strategies to critically re-assess conventional typologies in the U.S. My thesis is not trying to solve any problems nor does it attempt to find any conclusions to questions, but my thesis is rather commentary on how I view the American built environment and turning generic architecture on it's head to challenge the ordinary.

The main questions this thesis poses are:

What is the relationship between architecture and its use, including its social use?

In what ways can architects challenge the ordinary?



HOW IS THIS THESIS BEING DONE?

By exploring innovative strategies that push our perceptions of what generic architecture is. This thesis uses fashion-making as a vessel that could inform new ways to articulate material and generate space contrasting generic architecture.

Explore the creativity and push boundaries of architecture through material exploration, spatial conditions, and contradictory relationships.

WHY THIS THESIS PROJECT?

To create architecture that causes discourse and pushes human curiosity as a way to engage with the built environment. Currently, there is architecture that lacks innovation, material articulation and creativity in America. Nobody questions why we accept these buildings for what they are or why they look the way they do.

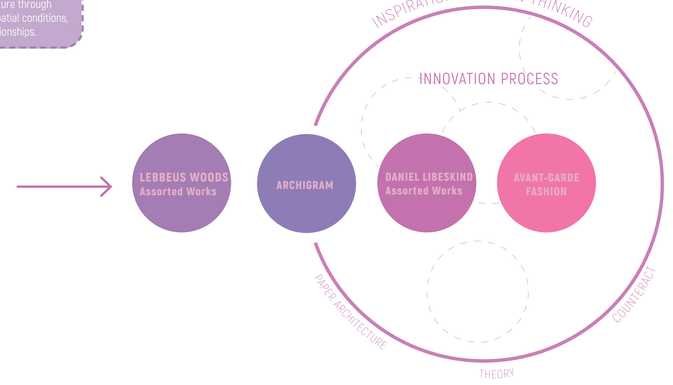
I want to encourage people to view their surroundings differently through unconventional architecture that goes against what we are familiar with in our surroundings.

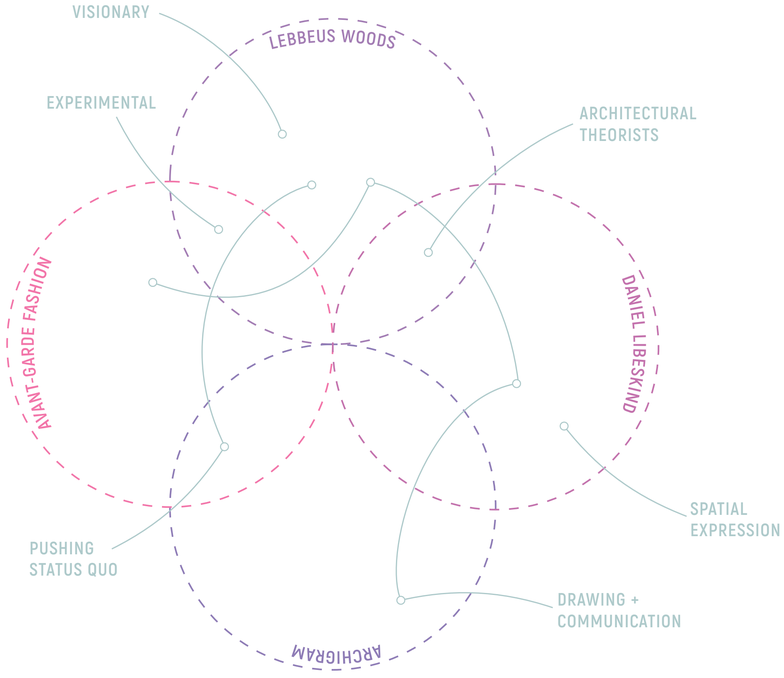
Mis/Fitting Architecture does not just strive to be different or push the avant-garde, it pushes one to question their surroundings and look at things differently.

WHAT IS THIS PROJECT?
This thesis has many routes it can go through, throughout the semester I considered the various possibilities it could evolve into - from a facade system, to follies, a retrofit and a new building.

I believe the best direction for this thesis is to continue the line of thinking of causing discourse and dialogue while also emphasizing a sense of contradiction and juxtaposition to conventional American building forms.

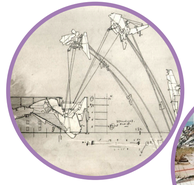
i | **CONCEPT MAP**





literature review | **INSPIRATIONAL WORK**

Lebbeus Woods
Assorted Works



"A NEW GENERATION OF ARCHITECTURE MUST ARISE WITH FORMS AND SPACES WHICH SEEM TO REJECT THE PRECEPTS OF 'MODERN' YET IN FACT RETAINS THOSE PRECEPTS "

- Peter Cook

"ARCHITECTURE IS ABOUT CREATING ADAPTATIONS TO A CONSTANTLY EVOLVING WORLD"

- Lebbeus Woods

ARCHIGRAM
Architecture Without Architecture

Daniel Libeskind
Assorted Works

Avant-Garde Fashion
Fashion Making

"IN TODAY'S VISUALLY-ORIENTED SOCIETY, THERE COULD BE A HINT FOR THE NEXT ERA OF FASHION, ONE WHERE WE UNDERSTAND AND EMPATHIZE MORE WITH PEOPLE THAT ARE DIFFERENT FROM OURSELVES "

- Yuima Nakazato

i | **LITERATURE REVIEW**

[1] 2000+ The Urgencies of Architectural Theory *convened by Mark Wigley; Excerpts from Bernard Tschumi*

In Tschumi's excerpt "Some Notes on Architectural Theory", he discusses the importance of theory and discourse in architecture, stating "without debates, architecture becomes a predictable dictionary of received ideas and cliches" - this highlights a prominent critique that this thesis follows. As mentioned before, this thesis aims at discussing how conventional typologies in America have become "cliche" and designs that are recycled through and through. This thesis is interested in discourse and facilitating a discussion on why these conventional forms and typologies are acceptable, in attempts to engage the reader to dig into their curiosity and question our "normal". I am aware that the overarching issue that produces such conventional forms is money - but beyond economy and client is the attention to creativity and intentional design which ultimately is lacking.

As Tschumi mentions, it is difficult to go against what others perceive as normal or common sense, however "theory is the opposite of 'common sense'. Theory is about being critical and questioning ones surroundings, what others are doing and what you yourself are doing. In my 5 years of architecture school, I have been taught to be pragmatic, problem solve and graphically communicate my design proposals but as it stands - as I view the built environment around me and emerge as a young professional in America, I can't help but criticize this lack of creativity and innovation in the profession. Tschumi notes that architectural theory raises many questions, I found the following questions important to this thesis:

i - What is the relationship between architecture and its use, including its social use?

ii - What is the relationship between architecture and its materiality?

iii - What is the relationship between architecture and representation (or notation)?

This excerpt is critical in helping reinforce the intent and essence of the thesis, as mentioned before this thesis is a means of questioning the banal and how to push architectural discourse - **"theory is not a method or technique, its role is to be suspicious of all methods and all techniques, raising questions about them".**

"WHAT MAKES THIS PARTICULAR CONSTRUCTION 'ARCHITECTURE' RATHER THAN JUST A BUILDING?"

- Bernard Tschumi

[2] Architecture and Disjunction *by Bernard Tschumi*

This book helped reinforce the concept of space and use. Tschumi denotes that architecture has an inherent confrontation of space and use and the "inevitable disjunction of the two terms" whereby architecture is constantly unstable and constantly on the verge of change. I felt that the writings in this book were important to understand how society can play a role in molding our perceptions and acceptance of conventional typologies and banal forms. Tschumi argues that architecture was employed as a way for society to stabilize, institutionalize and establish permanence. However, this ideology also means that architecture must ignore its **"equation - to be nothing but the 'artful building of spaces' or to coincide with frozen rituals of occupancy [a court of justice, a hospital, a church, even the vernacular one-family house]"**

[3] Curiosity: Beyond the Killing of Cats *by Evidence Based Design*

This article dives into the emotional response towards space which helped determine that the aspect of curiosity and creativity play in role in how people can begin to question their surroundings. Ultimately, while this thesis is my way of questioning architecture, I felt that another aspect which is just as important is getting people to engage with the built environment aside from consumerist or functional qualities. Engagement in terms of discussion (not just from architects and academics) and interest in architecture is where we can begin to go beyond architecture. The article discusses how curiosity is a process of creating, maintaining and resolving conceptual conflicts. David Beswick, educational researcher, believes that such conflicts arise when there is a difference between an environmental stimulus and individuals past experiences of the world - this definition of curiosity as a process can help in understanding how to interpret a misfitting architecture that can serve as that environmental stimulus.

In regards to an environmental stimulus, Professor Todd Kashdan of George Mason University, explains how curiosity acts in a two-stage process of exploration and absorption, it is related to "the identification and pursuit of novel or challenging experiences". These two processes are crucial in how people behave in stimulating or in unfamiliar environments.

"In diagrammatic terms (fig.#) the curiosity response can be expressed as the environmental stimuli (ENs) sufficient enough to attract the attention and absorption of a person moving through a given environment (ENg)."

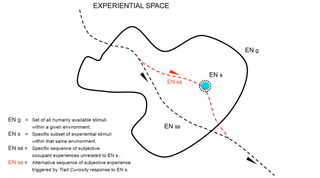


Fig.13. Environmental Annotations for a Moment of Curiosity. Based on Philip Thiels "People, Paths and Purpose" 1976.

"In psychology, distinctions are made between State Curiosity,where we are motivated by changes in external stimuli and Trait Curiosity—an internal drive that we all possess, apparently to varying degrees—which motivates us to explore the world around us."

literature review | **WHAT IS GENERIC ARCHITECTURE?**

banal */bə'nal/* **:** so lacking in originality as to be obvious and boring.

Generic architecture can be described as the banal. I can define such examples as 'conventional typologies' in America that shape the built environment which have been repeated, re-used all throughout the U.S.

There is an overwhelming abundance of these buildings and they lack creativity, material articulation and intent.

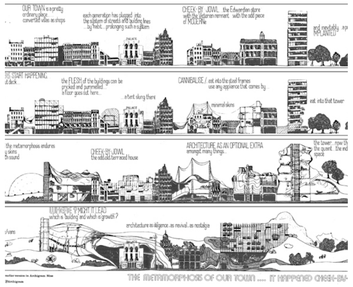


Fig. 14. The Metamorphosis of an English Town by Peter Cook, 1972.

Fig. 15

Fig. 16

Fig. 17

Fig. 18

Fig. 19

Fig. 110

Fig. 111

Fig. 112

Fig. 113

i | **IDENTIFYING GENERIC ELEMENTS**

OUTDATED

NO MATERIAL ARTICULATION

LACK OF VARIETY

NO ENGAGEMENT TO PEOPLE OR SITE

FOCUS ON CAR AND PARKING

framework + process | **UNDERSTANDING THE SUBTLETIES**

I wanted to outline the framework and process of this thesis to help you, the reader, better understand the method in how this thesis is functioning. It is a pure non-linear process that comprises of design thinking through making and paper research which ultimately will be synthesized into the architectural application of the thesis.

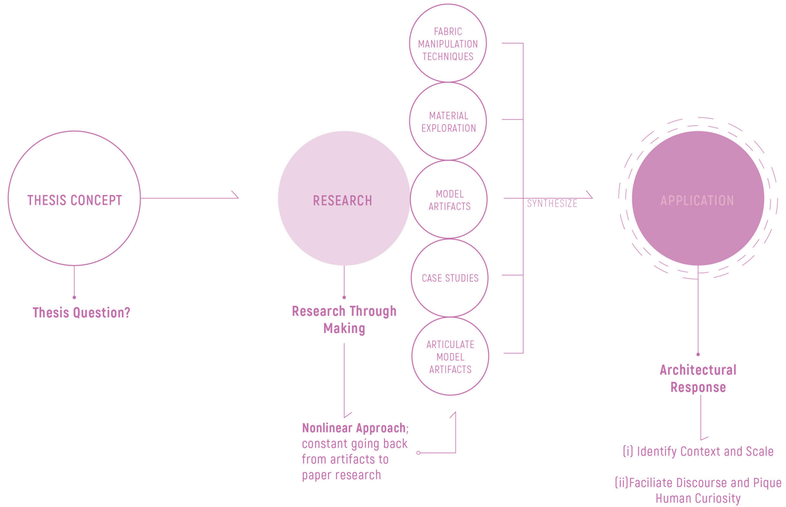
framework

/ˈfrāmˌwərk/ : provides us with a guideline or frame that we can work under

process

/ˈprä-ˌses/ : a series of actions or steps taken in order to achieve a particular end

Framework can be considered a more loose setup to work off from and add to, while process can be seen as a systemic way to solve a problem or approach something.



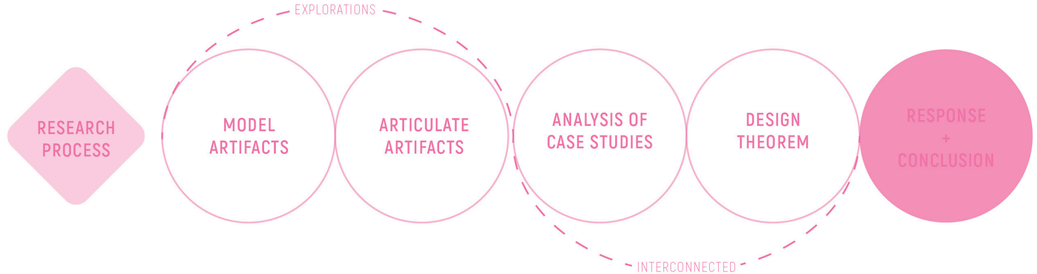
i | THESIS FRAMEWORK

The essential guideline for this thesis can be broken down into 3 entities: CONCEPT - RESEARCH - APPLICATION
The process was not linear and flows into each entities at various stages to further the creative potential of architectural interventions.

ii | THESIS RESEARCH PROCESS

While fluid in nature, the research for this thesis was comprised through an understanding of fabric manipulation techniques and material properties that establish an ideology of "research as making". This ideology was the primary component used to explore the capabilities of materials through a series of artifacts.

Following that approach, a conventional research into case studies was conducted. The case studies were of a comparative analysis of conventional typologies to that of a "misfitting" version. An in depth analysis was done to provide a base of reference (alongside the artifacts) for design decisions, material choice and spatial qualities.



ESSENTIAL FUNDAMENTALS

1 **CREATIVITY** | PUSH BOUNDARIES

An underlying intent of my thesis research is to push the creativity of architecture through these artifacts.

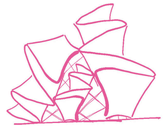
2 **MAKING** | DIRECT EXPLORATION OF MATERIAL BY HAND

The best way to explore material capabilities is through a hands-on approach, the artifacts provide a critical means of material manipulation.

02

research

/ˈrēˌsərCH/



fashion

/ˈfaSHən/

Coco Chanel once said, *"fashion is not something that exists in dresses only. Fashion is in the sky, in the street; fasion has to do with ideas, the way we live, what is happening."* Fashion is a fast-changing concept that connects everybody's everyday life. Fashion is a part of who we are, the way we live, and the times in which we exist.

Why fashion?

It is clear that there are parallels between fashion and architecture, from conceptual design, planning to production and construction methods; both disciplines emphasize craft and makership. Avant-garde fashion pushes boundaries of the everyday garment, *how can the same line of thought push architectural boundaries of everyday architecture?*

keywords | FABRIC MANIPULATION TECHNIQUES

The following keywords are of fabric manipulation techniques studied and defined as an approach to understanding the fundamental techniques in fashion construction. The techniques provide a glossary of terms that also incorporate keywords that influence, inspire and inform unique architectural strategies for the thesis.

dart /därt/ :

(noun)

segment of fabric folded (or removed) and stitched to create rises or drop in the structure.

(1) gerund or present participle: darting; (2) similar terms - wedge, point, converge

drape /drāp/ :

(verb)

process of positioning and pinning fabric onto a dress or tailor's dummy, to develop a more fluid structure; drapes are not cut away or stitched.

(1) present participle: draping; (2) similar terms - wrap, swathe, hang, droop, suspend

flounce /flouns/ :

(noun)

a strip of decorative, usually gathered or pleated material attached by one edge; help exaggerate the character and silhouette of a garment.

(1) plural noun: flounces; (2) similar terms - frill, tuck

fray /frā/ :

(verb)

unravel or become worn at the edge, typically through constant rubbing.

(1) present participle: fraying; (2) similar terms - unravel, worn out, irritate, ragged

knot /nät/ :

(verb)

entanglement of cord, braid, ribbon, beading, fabric or other material that will create a new shape or structure by forming loops, intertwining, and weaving of the base fabric

(1) present participle: knotting; (2) similar terms - tie, loop, join, link, tangle

piping /'pīpiNG/ :

(verb)

a type of trim consisting of a strip of folded fabric so as to form a "pipe" inserted into a seam to define the edges or style lines of a garment or other textile object.

(1) present participle: piping; (2) similar terms - reinforce, edge

pleat /plēt/ :

(verb)

a double or multiple fold in a garment held by stitching the top or side.

(1) present participle: pleating; (2) similar terms - fold, tuck, gather, crease, crimp

ruche /rōōSH/ :

(noun)

used to give a garment texture and dimension by repeatedly pleating and folding the material.

(1) gerund or present participle: ruching; (2) similar terms - curl, corrugation, ridge, overlap

smock /smäk/ :

(verb)

small pleats that are structured via stitching and regulated with rows of embroidery; practical for garments to be both form fitting and flexible.

(1) present participle: smocking (2) similar terms - elastic, gauging, form-fitting

weave /wēv/ :

(verb)

form by interlacing long threads passing in one direction with others at a right angle to them.

(1) present participle: weaving; (2) similar terms - entwine, crisscross, knit, lace

fabric manipulation | APPLICATION + CONSTRUCTION

dart /därt/ :

how to sew and transfer darts:

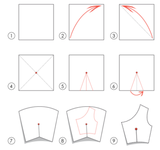


Fig.2.0

Fig.2.1

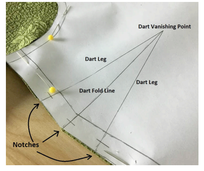


Fig.2.2

dart structure and patterns:

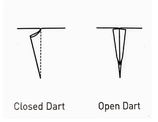


Fig.2.3

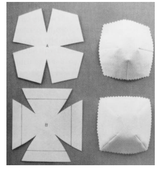


Fig.2.4

architectural translation

Fig.2.5

project: Elbphilharmonie Hamburg
architects: Herzog & de Meuron

drape /drāp/ :

drape flat to form:

Fig.2.6

Draped Skirt
Figure 2.7

Fig.2.8

Fig.2.9

drape dress pattern example:

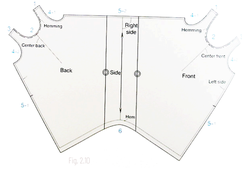


Fig.2.10

Fig.2.11

project: Hotel Marqués de Riscal
architects: Frank Gehry

flounce /flouns/ :

flounce structure:

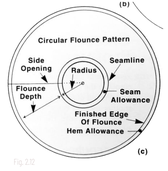


Fig.2.12

Fig.2.13

Fig.2.14

Fig.2.15

flounce pattern and stitch:

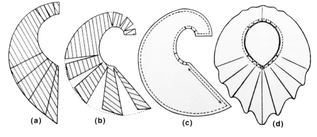


Fig.2.16

Fig.2.17

project: The Arc at Green School
architects: IBUKU

fray /frā/ :

fraying technique:

Fig.2.18

Fig.2.19

Fig.2.20

types of fraying:

Fig.2.21

architectural translation

Fig.2.22

project: BEST Product Store
architects: Sculpture In The Environment

knot /nät/ :

how to knot:

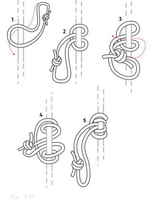


Fig.2.23

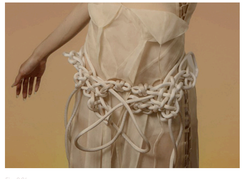


Fig.2.24

Fig.2.25

types of knots:

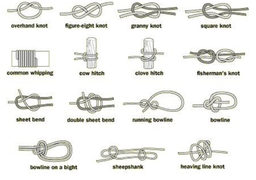


Fig.2.26

Fig.2.27

project: Le Bon Marché Escalators
architects: Leandro Erlich

fabric manipulation | APPLICATION + CONSTRUCTION

piping /ˈpīpiNG/ :

how to sew and trim pipe:

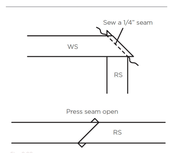


Fig. 2.26

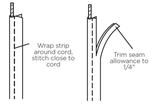


Fig. 2.28

flat pipe:

Fig. 2.30

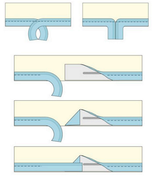


Fig. 2.31

architectural translation

project: The Centre Pompidou
architects: Richard Rogers + Renzo Piano

Fig. 2.32

project: Hongkou Soho
architects: Kengo Kuma

Fig. 2.33

project: SFMOMA Expansion
architects: Snøhetta

pleat /plēt/ :

basic pleat fold:

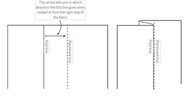


Fig. 2.33

pleat structure:

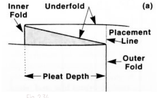


Fig. 2.34

types of pleats:

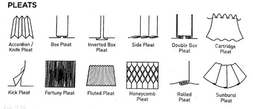


Fig. 2.35

pleat skirt pattern:

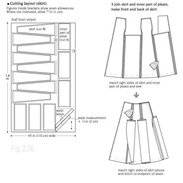


Fig. 2.36

Fig. 2.37

ruche /rōōSH/ :

how to gather a ruche:

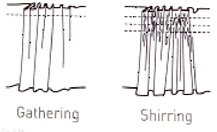


Fig. 2.38

Fig. 2.39

ruche example:

Fig. 2.40

Fig. 2.41

smock /smäk/ :

how to stitch smocks:

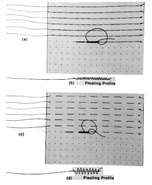


Fig. 2.43

Fig. 2.44

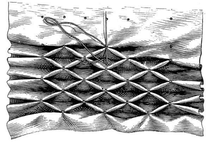


Fig. 2.45

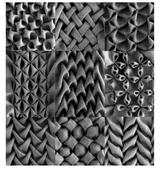


Fig. 2.46

Fig. 2.47

architectural translation

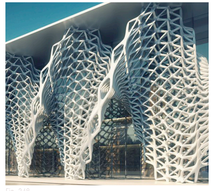


Fig. 2.48

project: Sun Shading Design
architects: Phillip Michael Brown Studio

Fig. 2.49

project: Ferrum 1 Office Building
architects: Tchoban Voss Architekten

weave /wēv/ :

different types of weave:

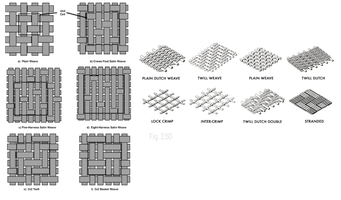


Fig. 2.50

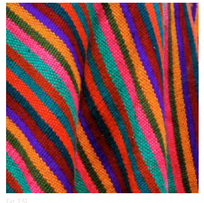


Fig. 2.51

Fig. 2.52

keywords | MATERIAL SELECTION

The following selection of materials are common materials found in building construction. The intent behind the model artifact is to test architectural materials on a small scale to be manipulated with the understanding from the fashion techniques. Not only will I be testing the capacity for these materials to perform like fabrics, but I am also exploring possible spatial conditions, texture, and phenomena from making these artifacts. The outcome is unknown but the method is loose - I am not trying to literally re-create these techniques with these materials but to let the material perform how it wants, as I manipulate it.

i | QUALITIES OF MATERIALS

How we understand and select materials can be articulated into two categories: objective qualities and subjective qualities. It is important to understand and note both qualities that can be measured for every material. The following list shows what objective and subjective qualities are important to understand and refer back to as I continue to make these artifacts. The objective list can be classified as performance based and subjective is experiential.

objective /əbˈjektiv/ :

1 Color
2 Texture
3 Performance
4 Detail
5 Production

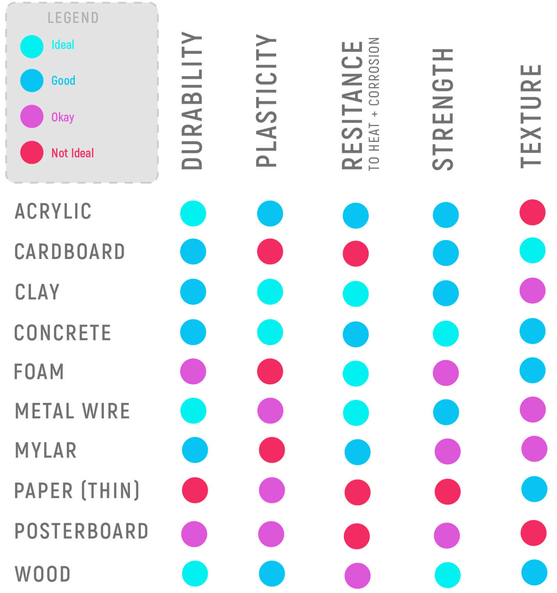
subjective /səbˈjektiv/:

1 Experience
2 Aesthetic
3 Feeling
4 Interest
5 Context

ii | MATERIAL PROPERTIES

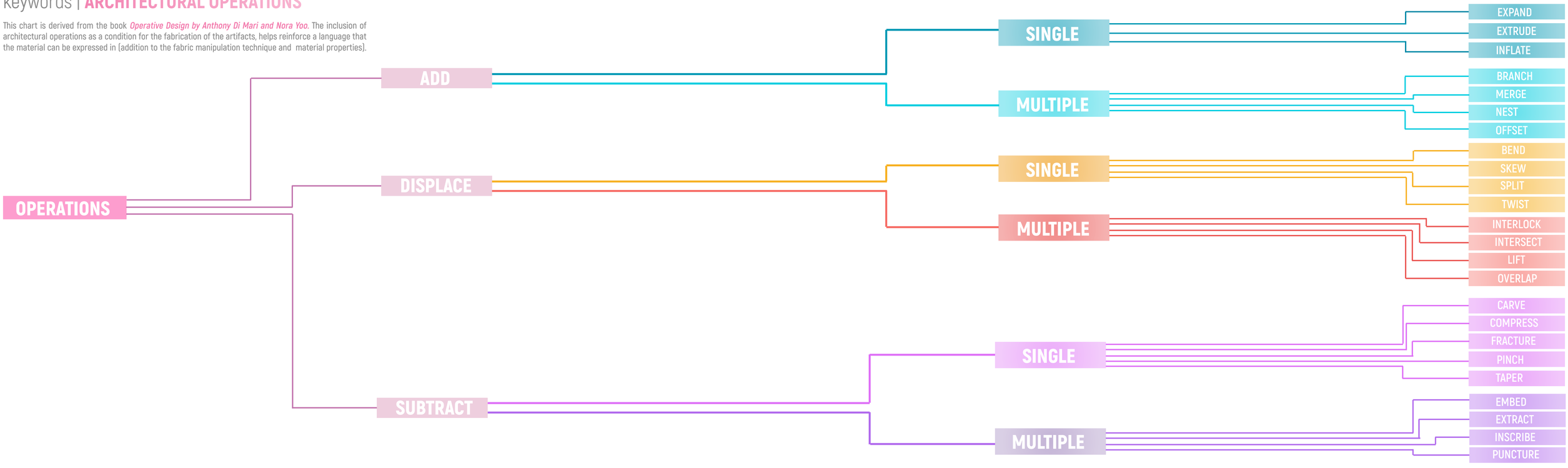
This matrix showcases how each material compares (baseline) before manipulation, this matrix represents data that is based on performance in building construction and other qualities that may affect construction process.

MATERIAL MOODBOARD

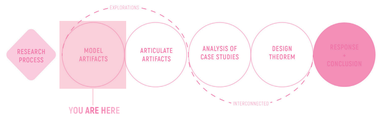


keywords | ARCHITECTURAL OPERATIONS

This chart is derived from the book *Operative Design by Anthony Di Mari and Nora Yoo*. The inclusion of architectural operations as a condition for the fabrication of the artifacts, helps reinforce a language that the material can be expressed in (addition to the fabric manipulation technique and material properties).

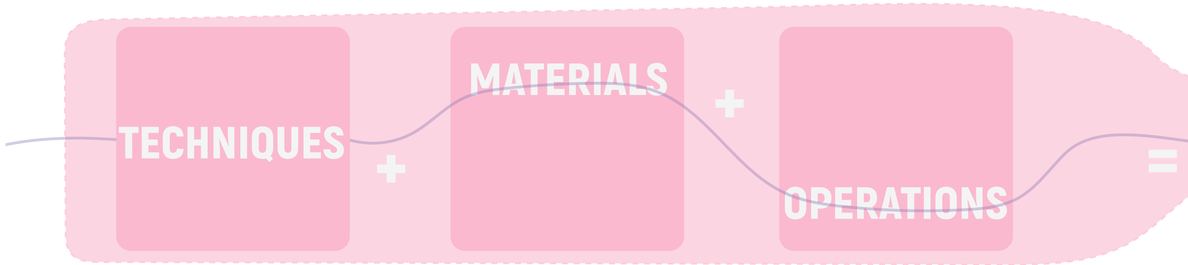


model artifacts | EXPLORATION OUTLINE



i | THE "PLAN"

The model exploration assembly is the culmination of 3 parameters, the fabric manipulation techniques, material selections, and architectural operations understood from the previous pages. The combinations were randomly generated in order to provide an unbiased assembly of the models. The attempt to manipulate these models is an abstraction or "loose" interpretation of the technique and not a direct re-creation of the technique; the point is to see how the materials perform under the conditions of each technique. As the maker, I have to adapt to the conditions of the materials.



ii | NEXT STEPS...

Once all models are done, the next step to further the artifact research is to document and note the qualities and failures of each. From that documentation, the models will be rated based on certain features to inform which models (4) will be explored and articulated in drawing.

ARTIFACT COMBINATIONS

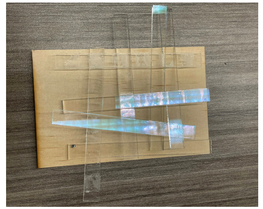
1 -	WEAVE	+	ACRYLIC	+	ADD
2 -	RUCHE	+	PAPER(THIN)	+	ADD
3 -	FRAY	+	FOAM	+	SUBTRACT
4 -	PIPING	+	WOOD	+	ADD
5 -	KNOT	+	CONCRETE	+	DISPLACE
6 -	FLOUNCE	+	CLAY	+	ADD
7 -	PLEAT	+	MYLAR	+	SUBTRACT
8 -	SMOCK	+	METAL WIRE	+	DISPLACE
9 -	DART	+	POSTERBOARD	+	DISPLACE
10 -	DRAPE	+	CARDBOARD	+	ADD

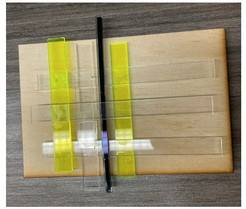
model artifacts | WEAVE + ACRYLIC + ADD

i | PREDICTIONS

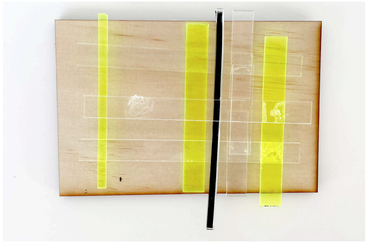
I believe that weaving the acrylic may have difficulties but should be able to visually represent a weave more so than actually being weaved together. An additional level of manipulation through heat might help in the weaving aspect but could alter the idea of the material performing how it wants to and not forcing it to become something it can't.

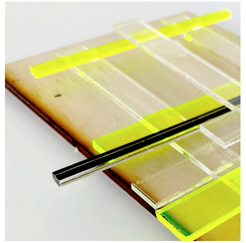
ii | MAKING

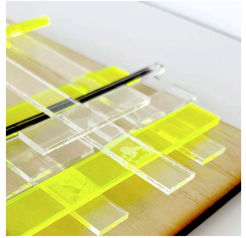




The acrylic was difficult to manipulate because it is so stiff and doesn't allow for the actual process of weaving to happen. The adaptation I had to take to let the material "weave" was through layering, almost like playing Jenga, I had to stack each piece of acrylic. The other issue was gluing the pieces together, the acrylic glues I used took too long to dry and pieces would just snap off or slowly shift.







ii | RESULTS

The results were very 2-dimensional, there was not a lot of 3-dimensional or spatial qualities expressed. I did like the different color sheets of acrylic that can create contrast and the play on visibility is intriguing but I deem this model moreover a failure due to it still being static and not inspiring enough. The model was also very fragile and was prone to breaking.

rating:

durability + strength:

3 / 5

aesthetic + interest:

3 / 5

manipulation + process:

1 / 5

model artifacts | RUCHE + PAPER + ADD

i | PREDICTIONS

I believe that the thin paper should be able to manipulate similar to fabric when ruched. The thin paper and fabric have similar qualities that may result in an effective attempt of a ruche.
Additional means of assembly might be necessary to help in the ruching process.

ii | MAKING

The paper tended to roll into itself as I "ruched" it. I took the premise of a ruche being fabric gather in the middle with a string sewn into it pulling to create that effect with the logic of folding and gluing a line down certain areas of the paper and folding to express the gathered look of a ruche. While the paper was flowy and delicate, it tended to crease a lot and curl into itself however I did like the ability to layer multiple pieces of paper for added dimension.

ii | RESULTS

Similar to the weave artifact, there is still a lack of dimension. However, this model expresses more 3-d qualities than the previous but it would need even more layers of paper to get a desired effect that highlights more various spatial conditions.

rating:

durability + strength:

1 / 5

aesthetic + interest:

2 / 5

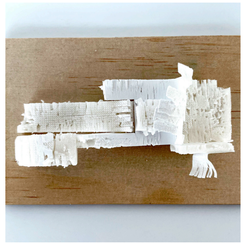
manipulation + process:

2 / 5

model artifacts | FRAY + FOAM +SUBTRACT

i | PREDICTIONS

Since the fraying technique has no actual process aside from trimming from the ends, the foam should be able to perform well under such conditions of being frayed and distressed.



ii | MAKING

ii | RESULTS

Taking into account the architectural operation of subtract, I took an full piece of foam and frayed and trimmed it down and rearranged it's subtracted pieces. I felt I was too confined to the base of the artifact and felt that there could've been more dramatic attempts of fraying. There is a lot of textural and more 3-dimensional qualities than the weave and ruche artifacts. There is more of an expression of spatial conditions too.

rating:

durability + strength:

3 / 5

aesthetic + interest:

4 / 5

manipulation + process:

3 / 5

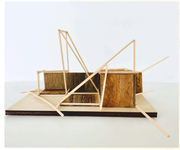
model artifacts | PIPING + WOOD + ADD

i | PREDICTIONS

I believe piping wood may be difficult to achieve, the wood dowels might bend under too much pressure of articulating geometries through a pipe.

ii | MAKING

The process of making this artifact was interesting, the wooden dowels were excellent in creating a similar effect of piping in fashion construction. By soaking the dowels in water, I was able to manipulate and bend the dowels to achieve curved lines.



ii | RESULTS

I used a dried banana leaf paper that looks like wood but the actual wood dowels are expressing the piping while the banana leaf paper is expressing the solid geometries and the dowels articulate the job of piping which is to reinforce the structure or silhouette of a garment. The dowels were able to bend well enough but I believe the use of water may help in bending the dowels more effectively.

rating:

durability + strength:

4 / 5

aesthetic + interest:

5 / 5

manipulation + process:

4 / 5

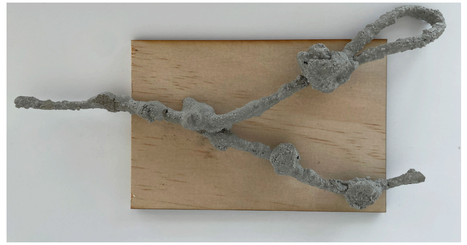
model artifacts | KNOT + CONCRETE + DISPLACE

i | PREDICTIONS

I believe this artifact will be the most difficult in planning and executing the effect of a knot. There is also the addition of time and waiting for the concrete to cure.

ii | MAKING

While there could have been many ways of forming the concrete or going about, the easiest way was to dip knotted cheesecloth and knotted fabrics. I felt that the best way would have been to make a form-work or 3D print a mold simply pour the concrete in but this attempt was purely exploratory.



ii | RESULTS

The result was a bit lack luster, while the process somewhat worked I felt that the scale of the artifact should have been larger to encompass a larger knot and perhaps a better use of the concrete. Considering, the best way would have been to create a mold.

rating:

durability + strength:

3 / 5

aesthetic + interest:

2 / 5

manipulation + process:

1 / 5

model artifacts | FLOUNCE + CLAY + ADD

i | PREDICTIONS

I believe this artifact will be interesting using clay, there could be many opportunities in form giving and the ability to sculpt and manipulate the clay directly.

ii | MAKING

The process of making this artifact was my favorite because it was so hands on and detailed from rolling out clay and creating the folds at various thicknesses, it lent for a more expressive artifact that encompasses the flounce but also a play on shadow, light and colors.

ii | RESULTS

The result was more interesting than the previous knot artifact, i felt that there was more potential for even other opportunities to work with clay and additional techniques. I also felt that the contrast in color helps with showcasing potential programs or other spatial relationships.

rating:

durability + strength:

4 / 5

aesthetic + interest:

5 / 5

manipulation + process:

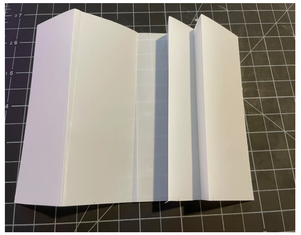
3 / 5

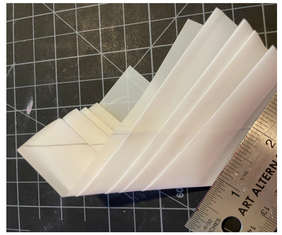
model artifacts | PLEAT + MYLAR + SUBTRACT

i | PREDICTIONS

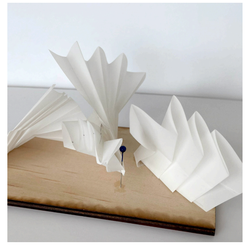
I believe that pleating the mylar sheet will be very straightforward and easy to achieve because of the mylar sheets similarities to paper. Paper is something that has been folded and pleated for centuries in the form of origami so I believe the results will be familiar.

ii | MAKING





The process was difficult to fold and have the mylar sheet lay flat. The biggest issue was the mylar staying folded without unfolding. However, the creases and folds were very clean and strong that those issues went to the sideline and with a bit of pressure those folds were able to somewhat stay flat.



ii | RESULTS

Taking into consideration the operation of subtract, I wanted to express a fragmented condition with the artifact. The pleats came out crisp and I eventually embraced the mylar sheet wanting to unfold and fan out which worked to the advantage of drawing interest to the artifact. There is minimal play with visibility but the mylar is inherently translucent once folded over and layered on top it becomes opaque and milky white.

rating:

durability + strength:

3 / 5

aesthetic + interest:

4 / 5

manipulation + process:

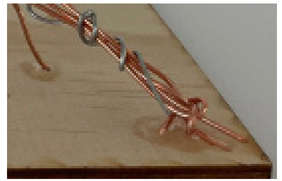
4 / 5

model artifacts | SMOCK + METAL WIRE + DISPLACE

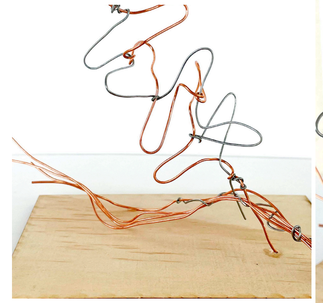
i | PREDICTIONS

I believe this artifact will be the most difficult to achieve. Working with metal wire to sculpt was taught in 1st year studios, the expression of just the line might be to an advantage or disadvantage

ii | MAKING



The technique for this model was the most difficult. While the wire size allowed for better malleability, it still became difficult to form the wire into a similar technique as smocking. The process then became to wrap the wire in gathers (like smocking) and utilizing the architectural operation of displace I wanted to represent a displacement in the vertical plane.



ii | RESULTS

While being the most difficult to conceptualize, make and grasp the smock artifact proved to be my least favorite but I can appreciate the process of it. Smocking in itself is difficult and is a repetitive series of folds and gathers, I wanted to express multiple wires gathering and folded over each other but I think the technique got lost and the attempt was a failure.

rating:

durability + strength:

3 / 5

aesthetic + interest:

1 / 5

manipulation + process:

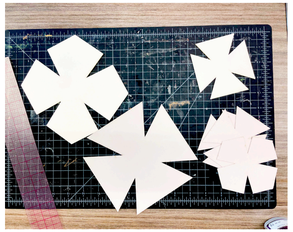
1 / 5

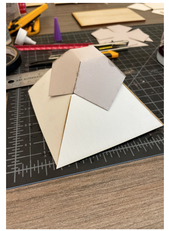
model artifacts | DART + POSTERBOARD + DISPLACE

i | PREDICTIONS

I believe the poster board may be too stiff to create a subtle dart. However, there is an interest in poster board colors and shades that may help express the artifact more.

ii | MAKING





I laser cut a series of dart patterns I had research previously, I scaled them all to different sizes to see how large an small the darts can look. This process was tedious to glue each side together but after assembly, the model felt playful and became a game of arranging the pieces together in various configurations.

ii | RESULTS

The dart artifact had a lot of 3-dimensional qualities, while it looks heavy and prominent on its base it is actually quite light and holds together well. There is this idea of enclosure and shelter that I keep associating to this artifact. The two shades of the poster board are a nice touch since they give an expression of hierarchy.

rating:

durability + strength:

3 / 5

aesthetic + interest:

4 / 5

manipulation + process:

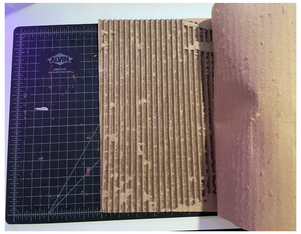
3 / 5

model artifacts | DRAPE + CARDBOARD + ADD

i | PREDICTIONS

I believe this artifact might be difficult in getting the cardboard to look delicately draped like how fabric would. There are opportunities for layering and varying textures because of the cardboards nature that may come in use to enhance the qualities of the artifact.

ii | MAKING



The process for making this artifact was fun, I experimented with wetting the cardboard so let it lose its rigidity, I also peeled apart the layers of the cardboard to reveal the corrugated layer. There are so many types of cardboards that the artifact was able to be an expression of a play of texture, once unpeeled of its layers the cardboard was able to bend and be easily manipulated to create a drape like affect. The item I draped over was another piece of compacted cardboard from an IKEA package.

ii | RESULTS

The drape artifact was my favorite, I believe since it was the last model my understanding of how to fabricate and articulate these models had definitely shifted since the weave artifact drastically. This artifact encompasses a lot of the outstanding qualities I hoped to achieved with the others, texture, spatial, 3-dimensional, height and even movement there are areas of the artifact that can be moved to look like the artifact is opening up.

rating:

durability + strength:

4 / 5

aesthetic + interest:

5 / 5

manipulation + process:

5 / 5

model synthesis | ARTICULATE ARTIFACTS

After creating the first set of models, the next steps included documentation and the ratings for each - I also listed keywords and "DNA" I associate to each model. From these ratings, I select the next 4 models to articulate further and conduct orthographic studies to examine the enclosure conditions of the models. The 4 models chosen will be examined in section or plan and with scale figures to explore the architectural aspect of the model - from there I can begin to establish various strategies, conditions and experiences that can be informed from these models.

Transparency Layering Difficult to Weave Light Colors **7 / 15**	Loose Paper Creases Layering Flowy **5 / 15**	Texture Perforations Deconstruct Layering Opaque **10 / 15**	Solid vs Void Texture Varying Thicknesses Reinforce Detail **13 / 15**	Difficult to Knot Texture Involved Process Crumbles **6 / 15**
Control Texture Layers Sculpt Colors **12 / 15**	Smooth Shadows Visibility Doesn't Lay Flat **11 / 15**	Diffcult to Smock Bends Multiple Layers Lack of 3-D Shiny **5 / 15**	Sturdy Opaque Fold Shades Enclosure **10 / 15**	Layers Movement Texture Opaque **14 / 15**

= **model** /01 :

= **model** /02 :

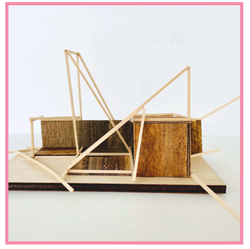
= **model** /03 :

= **model** /04 :

model /01 :

model /02 :

model /03 :



model /04 :

model synthesis | ORTHOGRAPHIC STUDIES

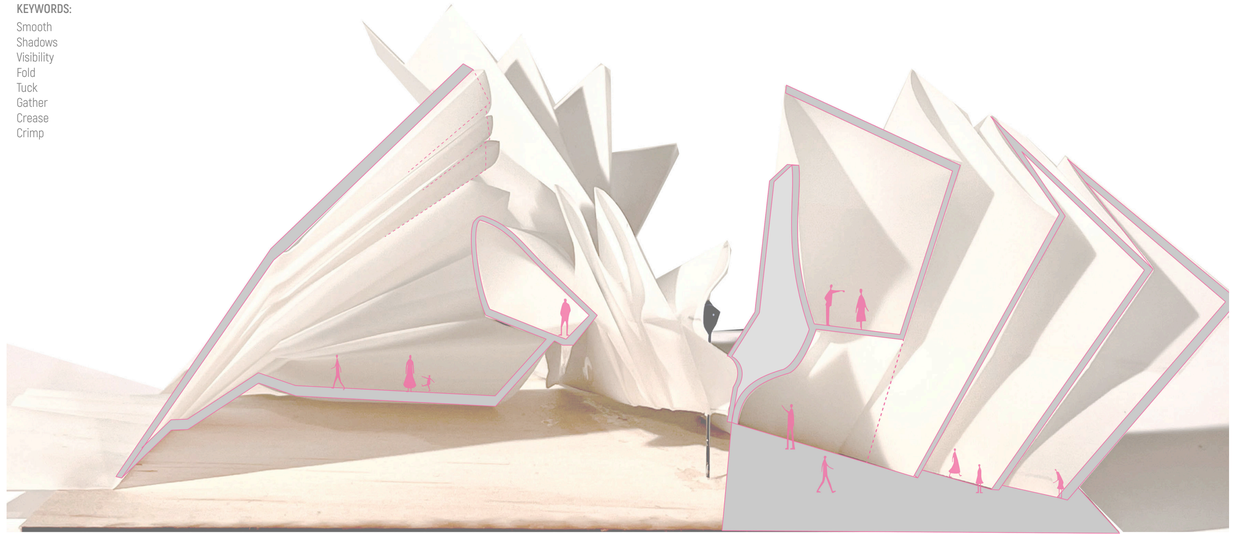
model /01 :

COMBINATIONS:

technique: Pleat
material: Mylar
operation: Subtract

KEYWORDS:

Smooth
Shadows
Visibility
Fold
Tuck
Gather
Crease
Crimp



model /02 :

COMBINATIONS:

technique: Flounce
material: Clay
operation: Add

KEYWORDS:

Control
Texture
Layers
Sculpt
Colors
Frill
Tuck

model synthesis | **ORTHOGRAPHIC STUDIES**

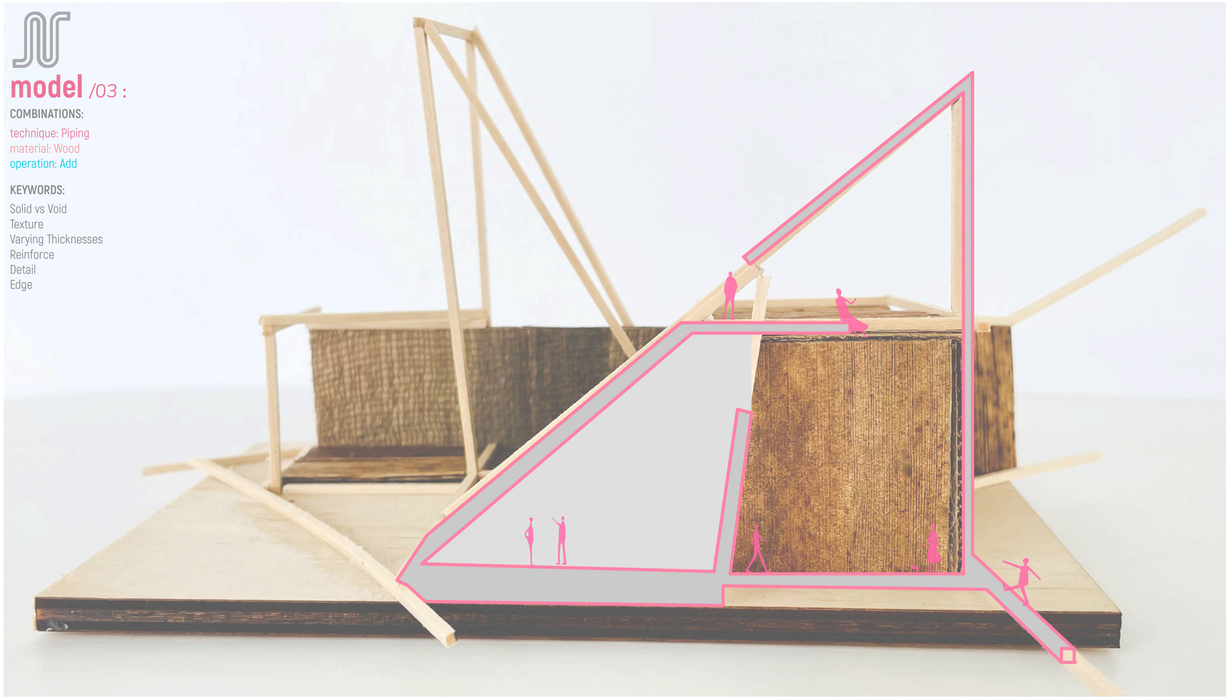
model /03 :

COMBINATIONS:

technique: Piping
material: Wood
operation: Add

KEYWORDS:

Solid vs Void
Texture
Varying Thicknesses
Reinforce
Detail
Edge



model /04 :

COMBINATIONS:

technique: Drape
material: Cardboard
operation: Add

KEYWORDS:

Layers
Movement
Texture
Opaque
Wrap
Swathe
Hang
Droop
Suspend

03

case studies

/ˈkā(s) ˌstədē/

case studies | CONVENTIONAL TYPOLOGIES

The following case studies have proven to showcase what "fitting" architecture is in America as presented previously. These case studies are arbitrarily selected in terms of specific location, architect, year - however, they were specifically chosen as prominent typologies in American building that shape our built environment which have been copy and pasted all throughout the U.S.

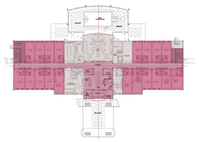
You can find these buildings anywhere and these forms lack creativity, innovative material use and engagement with users aside from function. I aim to evaluate and present a comparative analysis of the organization of these typologies and their updated versions in contrast to a re-imagined look of a misfit version.

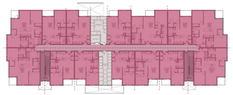
GENERIC ELEMENTS:

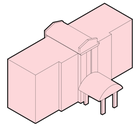
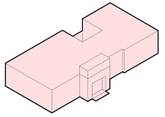
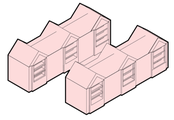
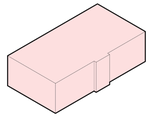
- OUTDATED
- NO MATERIAL ARTICULATION
- LACK OF VARIETY
- NO ENGAGEMENT TO PEOPLE OR SITE

HOTEL	GOVERNMENT	MULTI-FAMILY	OFFICE
Fig.3.0	Fig.3.1	Fig.3.2	Fig.3.3
Fig.3.4	Fig.3.5	Fig.3.6	Fig.3.7

ORGANIZATION + MASSING





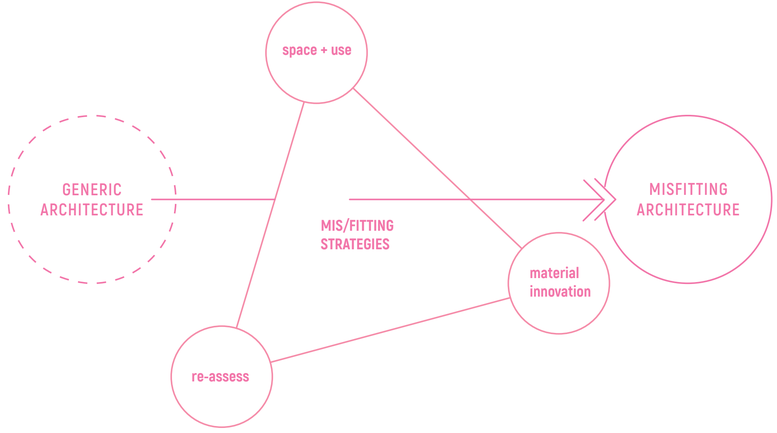





Over the years, there has been an emergence of updating or "modernizing" these conventional typologies. It was around the 2010's when the shift towards a boxy, gray, flat roof version of these forms began to be constructed all throughout the U.S. However, these updated versions still encompass the generic elements as their predecessors - if anything, these updated versions are worse.

'UPDATED' VERSION	HOTEL	GOVERNMENT	MULTI-FAMILY	OFFICE
Stripped down version of previous version - just a box	Fig.3.8	Fig.3.9	Fig.3.10	Fig.3.11
Repeating form and material				
Lacking material articulation, instead of beige its gray and white				

MIS/FITTING STRATEGIES?

While synthesizing the 4 selected models from the previous research on material exploration, I began to associate each model with a different program or building type. The "misfit" version of the conventional typologies highlight how one can begin to disassociate what the image of these typical building forms are ino a misfit version.



re-imagine | **HOTEL**

Fig. 3.3

Fig. 3.5

Fig. 3.4

Fig. 3.17

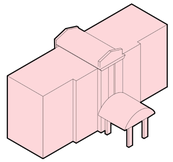


Fig. 3.18

UPDATED VERSION:

Fig. 3.6

FACADE STUDY:

Fig. 3.31

Fig. 3.16

TYPICAL DESIGN FEATURES:

- **PORTE-COCHERE**
- **STACKED LEVELS**
- **LARGE PARKING LOT**
- **OVERUSE OF GREY**

| GENERIC SECTION

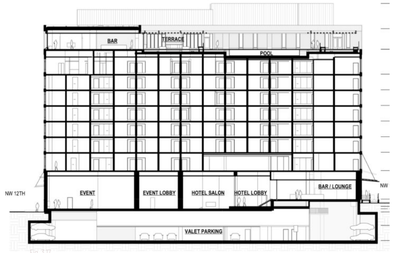


Fig. 3.7

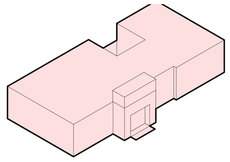
| MIS/FIT SECTION

re-imagine | **GOVERNMENT**

Fig. 3.19

Fig. 3.20

Fig. 3.21



UPDATED VERSION:

Fig. 3.8

FACADE STUDY:

Fig. 3.22

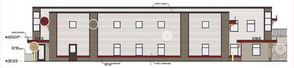


Fig. 3.23

TYPICAL DESIGN FEATURES:

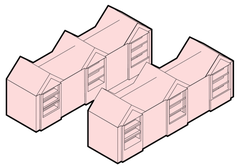
- **PACKED PROGRAM**
- **TEMPLE FRONT**
- **LARGE PARKING LOT**
- **LACK OF VARIETY**

| GENERIC SECTION

Fig. 3.23

| MIS/FIT SECTION

re-imagine | MULTI-FAMILY



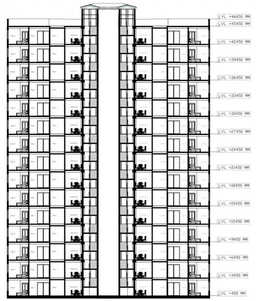
UPDATED VERSION:

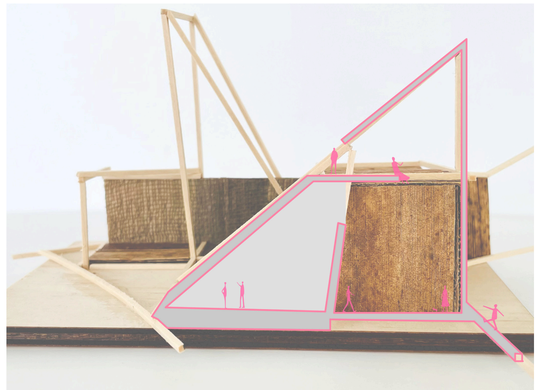
FACADE STUDY:

TYPICAL DESIGN FEATURES:

- REPEATED FLOORS
- STACKED LEVELS
- LARGE PARKING LOT
- OVERUSE OF BROWN TONES

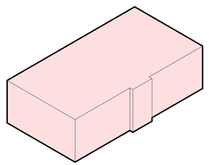
| GENERIC SECTION





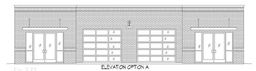
| MIS/FIT SECTION

re-imagine | OFFICE



UPDATED VERSION:

FACADE STUDY:

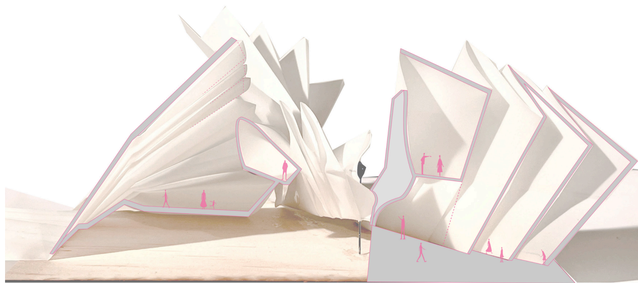


TYPICAL DESIGN FEATURES:

- PACKED PROGRM
- STACKED LEVELS
- LARGE PARKING LOT
- A LOT OF GLAZING

| GENERIC SECTION

| MIS/FIT SECTION



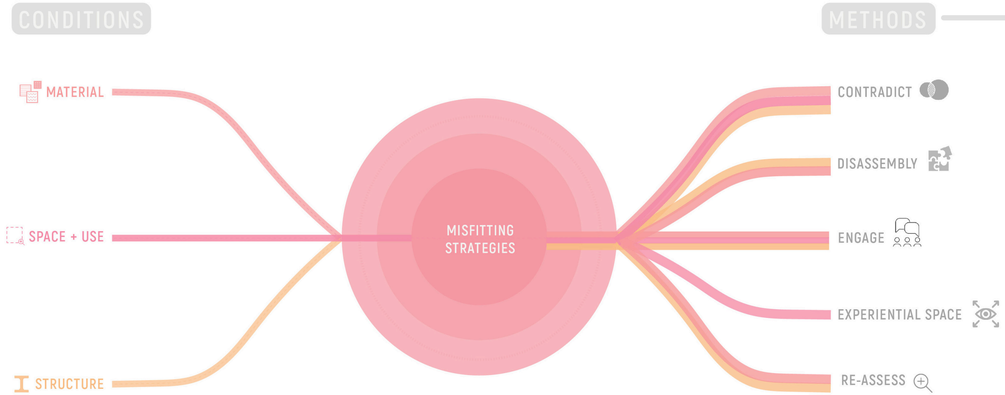
analysis + conclusions | MIS/FITTING STRATETGIES

strategy

/'stradəjē/ : a set of actions or policy designed to achieve a major or overall aim.

From examining the conventional typologies through comparative analysis of material, organization, design features, and orthographic drawing I was able to establish criteria that would become the basis for misfitting strategies.

I identified that there are 3 main conditions that must be considered in any building, those conditions are material, space, and structure. If these conditions are input through the lens of "misfitting" then the output results in 5 methods that establish a set of strategies that can be utilized when misfitting architecture.



i | METHODS

CONTRADICT

Double-functioning elements, ambiguity in the distinctions between material, space + use, and structure.

DISASSEMBLY

Material cyclability through repair, upcycling, downcycling, and recycling with the addition of conscious materials.

ENGAGE

Facilitate discussion for theory, people and the public realm.

EXPERIENTIAL SPACE

Subversive circulation, Environmental stimuli that triggers curiosity response in a person to dilineate in traditional circulation paths established in the existing building.

RE-ASSESS

Understand existing facade, exterior conditions, material palette (or lack of), interior conditions. Then, highlight generic elements to be removed or enhanced

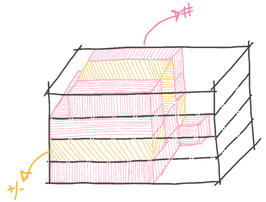
These methods will be defined further and represented as design interventions outlined and deployed for the renovation of an existing building.
Taking into consideration, a radicalized take into buildings with strong associations to ideologies, industries or government.

analysis + conclusions | MIS/FITTING STRATEGIES OUTLINED

Understanding the mis/fitting strategies from conditions to methods, I have re-organized the methods as a clear series of steps. This outline of steps will aid in the intervention of an existing building.

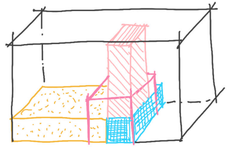
The intent is to utilize these strategies not as standards but as a means to break existing connotations various building types or works of architecture may have.

From the previously discussed, "fitting" architecture to outdated architectural works ... by mis/fitting architecture I aim to push one to question and challenge the existence of these spaces and their lack of engagement to people and their built environment. Utilizing the following as a set of steps for intervention, they will aid in the communication of the design process for this thesis.



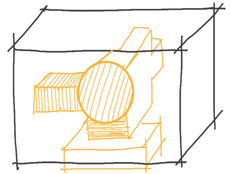
Understanding the existing facade, exterior conditions, and material palette (or lack of) are critical in the misfit process since complete demolition isn't necessary but rather consider this step as a consultation and tailoring of the generic building. Highlighting which areas need more attention in the intervention process.

1 /RE-ASSESS



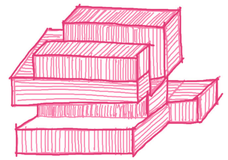
Consideration of existing material cyclability through repair, up-cycling, down-cycling or recycling in order to maintain sustainable measures in the misfit process. With the addition of innovative materials, while also enhancing the existing materials.

2 /DISASSEMBLY



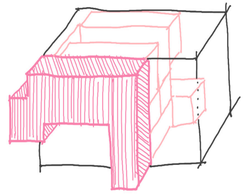
Establishing double-functioning and even multi-functioning spaces allows for a contradictory element within the existing conditions. For example, the program of a space could be adapted to various conditions, or the structure could impede into habitable spaces. The misfit intervention could also contradict it's site conditions as a means of engagement to the urban space.

3 /CONTRADICT



Understand and subvert the existing interior conditions and spatial organization in combination with the addition of an opposite use, thus, introducing the idea of subversive circulation. This new circulation provides the opportunity for piquing curiosity within users to explore new areas within the building that may not perform as the original program use.

4 / EXPERIENTIAL SPACES



Creating a sense of engagement on an individual scale and urban scale are important to the emphasis of creating dialogue and discourse for designers and users of the space. This engagement can be expressed in a variety of ways, the ideal way would be in the relationship where enclosure and ground meet.

5 / ENGAGE

04

design

/dəˈzīn/

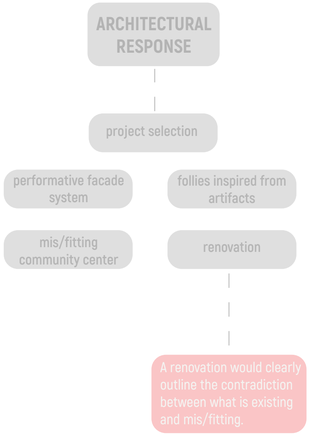
project selection | DESIGN THEOREM

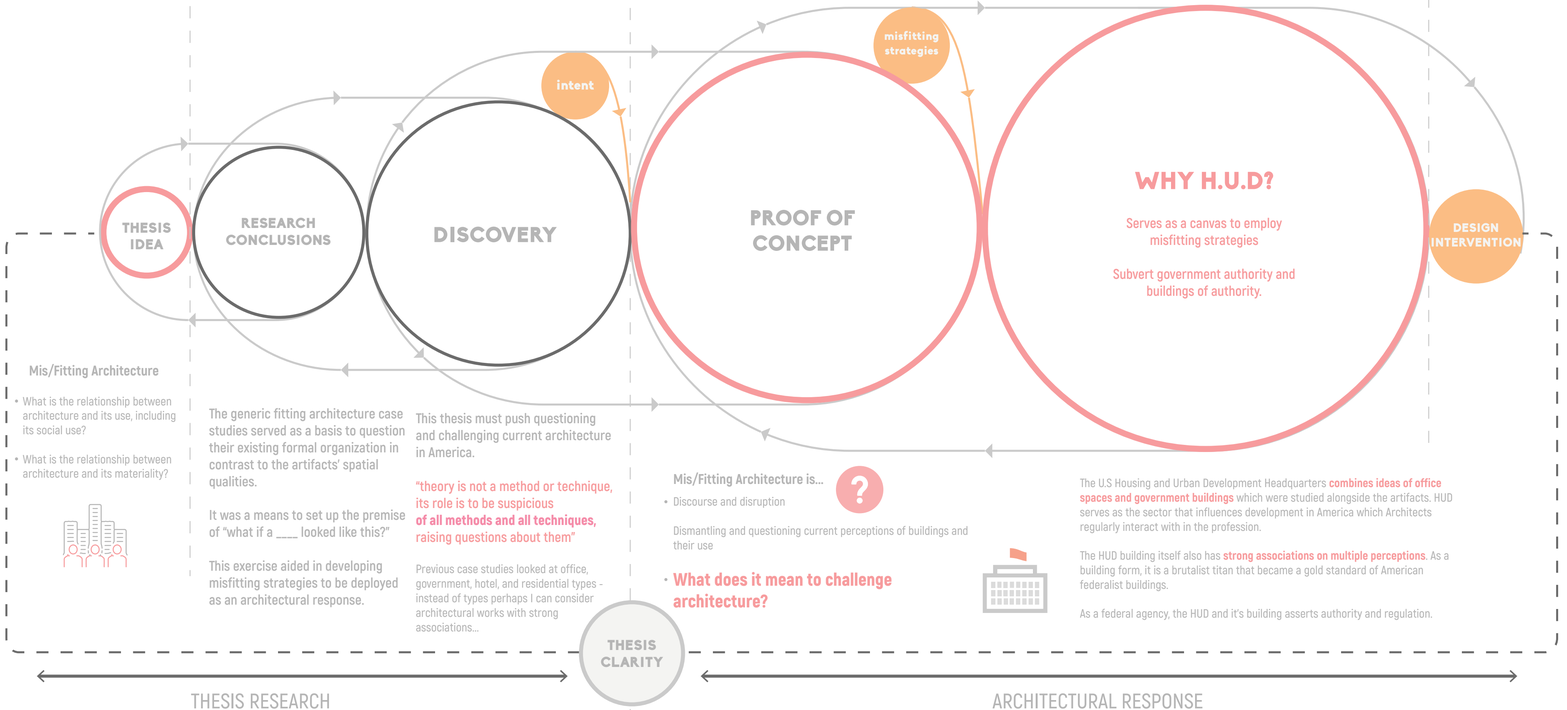
theorem

/ˈstradəjē/ : a general proposition not self-evident but proved by a chain of reasoning

After reviewing the conclusions and analysis extracted from research, the next step in this thesis process was to determine the most effective architectural response. This was conducted as a "project selection" approach, I weighed out pros and cons of each type.
From this, I was able to confirm that a renovation would be the best approach for implementing misfitting strategies. The renovation should be understood as a radical intervention of an existing building.

The following sequence diagram expresses how the selection of which kind (or what) building will be renovated. I concluded that the U.S. Housing and Urban Development Headquarters would be the most appropriate.





The building serves as a case study for implementing Mis/Fitting Architecture strategies while also questioning conformity and hierarchical space-planning. This mis-use can be interpreted in different ways, however, as they are only strategies; they don't aim to set a new standard but instead aim to break current standards.

scale + context | ROBERT C. WEAVER FEDERAL BUILDING HISTORY

ROBERT C. WEAVER FEDERAL BUILDING - HUD HEADQUARTERS
Marcel Breuer, 1968 - 451 7th St SW, Washington, DC

The headquarters of the U.S. Department of Housing and Urban Development (HUD) has architectural significance and history that cannot be overstated. The building was designed by Marcel Breuer and Herbert Beckhard, it was the first government building completed under the U.S. General Services Administration's Guiding Principles for Federal Architecture. The 1.3 million-square-foot 10-story office building was completed in 1968 and served as the primary example and guide to "reflect the dignity, enterprise, vigor and stability of the American National Government" *("An Eyeful of Washington Eyesores," Washington Post, December 21, 2008)*. This in turn, led to the vernacular towards all government buildings in America to follow a brutalist, minimal and modern approach. While there were many challenges and impressive pre-cast concrete innovation in the construction of the HUD, it is the lack of diversity and it's monumental-ness that causes the building to impose and seem boring.

Fig. 4.0

WHY HUD?
United States Department of Housing and Urban Development

HUD is the anchor of Washington D.C.'s Southwest Washington, the Urban Renewal Area. There is a variety of opportunity to explore engagement to the area since it is more walkable than other American cities. In addition to, while the building is seen to be a notable piece of American Architecture, from the lens of civil servants and people without an architecture background - they view the building differently. It's simple extruded mass and formal organization provide a perfect base to apply misfit strategies for the re-imagination of American government and office buildings.

Many architectural critics claimed that Breuer "set new civic standards for architecture design"... but why must the standard be a large concrete extruded mass? Why does all civic design have to adhere to *this* as the standard? This misfit of HUD will not aim to set the standard, it aims to break the standard and propose an alternative for federal buildings that cause designers and users alike to question their surroundings.

HUD PROGRAMS + RESOURCES

The Department of Housing and Urban Development was founded in 1965 as a cabinet department. It is responsible for national policy and programs that address America's housing needs, improvement and development of urban communities and to enforce fair housing laws. Resources include rental assistance, rent relief resources, public housing, and resources for homeowners. There are many programs established in HUD, some of which range from community planning to the Government National Mortgage Association. There are some resources and programs that gain more attention and funding to, for example HUD is supposed to oversee issues on homelessness yet we still see no policies that aid homeless shelters to have better quality or provide *more* affordable housing. In lieu of the misfit strategy for Re-Assessment and Contradictions, perhaps including physical spaces for the resources HUD provides could give use to the 1.3 million square feet that is dedicated to just offices.

AERIAL VIEW - 1968
Fig. 4.1

STREET VIEW - 1969
Fig. 4.2

PLAZA - 2019
Fig. 4.3

RENOVATED LOBBY
Fig. 4.4

FOOD COURT
Fig. 4.5

ASSEMBLY
Fig. 4.6

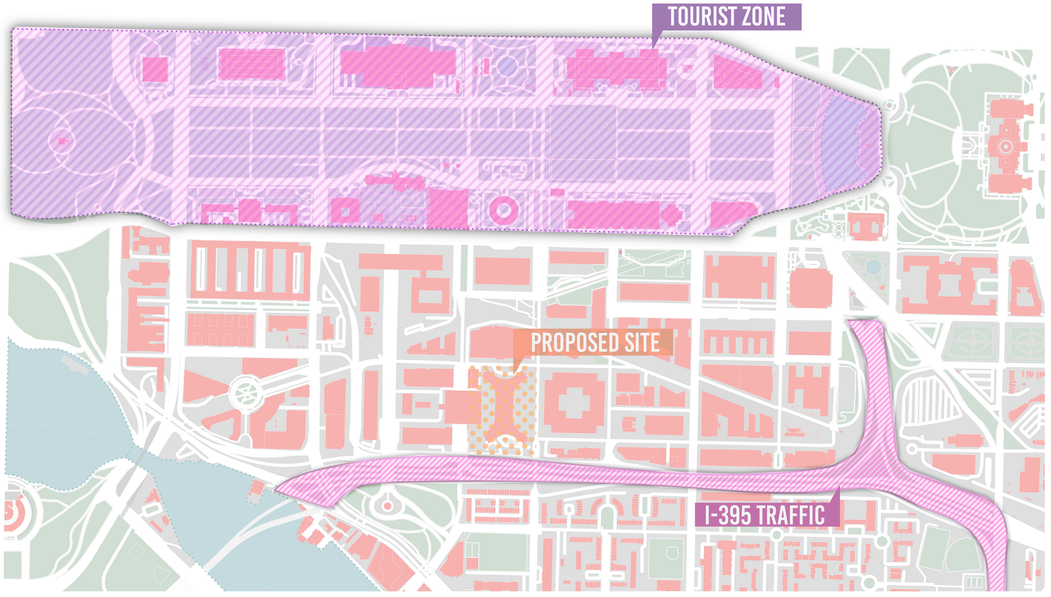
Criticisms

/ˈkridəˌsizəm/ : the expression of disapproval of someone or something based on perceived faults or mistakes

The Robert C. Weaver Federal building is not admired by many. In fact, many of it's criticisms stemmed from employees, the building had very little grass or garden space where employees could eat or relax during lunch, very little of that planted space contained seating—which caused extensive employee resentment. Additionally, there have been many comments of the building feeling like "10 stories of basement" *(DEANE MADSEN, Architect Magazine)*. Dim lobby and general lighting made way-finding difficult amongst the long hallways of similar-looking offices.

From understanding and reading the criticisms surrounding the building, the comments regarding it's imposing monumental form is something that I disagree with and see some opportunity to continue a discussion and commentary on misfitting architecture. I believe that the misfit version of the Robert C. Weaver federal building will provide necessary improvements for employees and the public space without sacrificing form.

scale + context | SITE CONSIDERATIONS



ZONES OF INTEREST:

01_National Mall

02_Proposed Site

03_Interstate

These zones of interest provide axis points that become crucial in which faces of the building will receive the most attention in regards to attracting pedestrians. They also highlight the zones in which there is high pedestrian traffic (National Mall) and vehicular traffic (i-395 Interstate). Addressing both traffic patterns will help establish specific way finding to the building.

KEY SITE FEATURES:

PROXIMITY

The site location is fairly centralized from a number of high traffic areas. Being roughly one mile away from the U.S. Capitol, White House, National Mall there is opportunity to attract people.

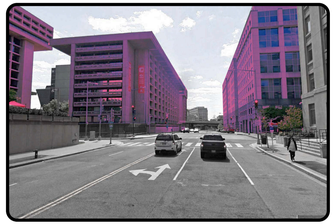
URBAN CITY BLOCKS

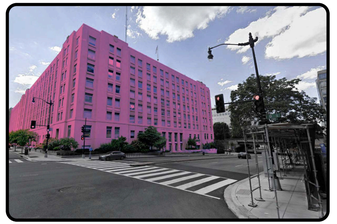
The site has considerable walkable city blocks, however the blocks primarily consist of one large building mass. The streets are pedestrian friendly and there is access to public transit.

TOURISM

Being in between Capitol Hill, the National mall and the White House as well as directly near the interstate, there is an abundance of tourism entering the area. This is critical as there could be many chances for meaningful interactions among people and HUD.

i | SURROUNDING BUILDINGS





The immediate context surrounding the HUD headquarters consist of similar buildings that serve as federal offices or hotels. While the area is walkable and has access to public transit, the buildings are massive and typically take up the entire city block.

The HUD headquarters was the first government building constructed within this area which led to somewhat of a guide for the new constructions to follow the style.

| GENERIC ELEMENTS:

LACK OF INTEREST

TYPICAL LEVELS

NO VARIETY IN MATERIALS

scale + context | AREAS OF IMPORTANCE

micro

/ˈmīkrō/ : small-scale

INDIVIDUAL SCALE DESIGN

Designing at the individual scale to experiment with key moments in the building, these key moments allow for people to engage with each other and with the building itself. These moments are about creating opportunities for the individual to stop, look and wonder about the architecture.

EXPERIENTIAL SCALE DESIGN

Designing at the scale for greater experiences centered on lighting, phenomena and spatial complexities allows for a stark contrast to the existing conditions of the HUD building. Currently, there is minimal natural light and levels that look the same which results in unfavorable experiences.

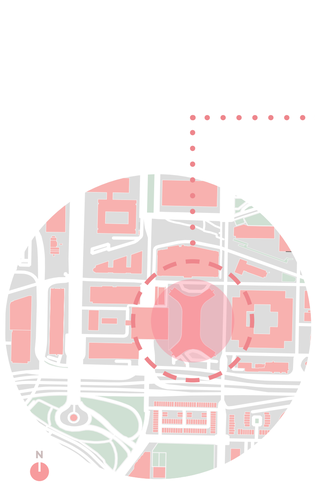
URBAN SCALE DESIGN

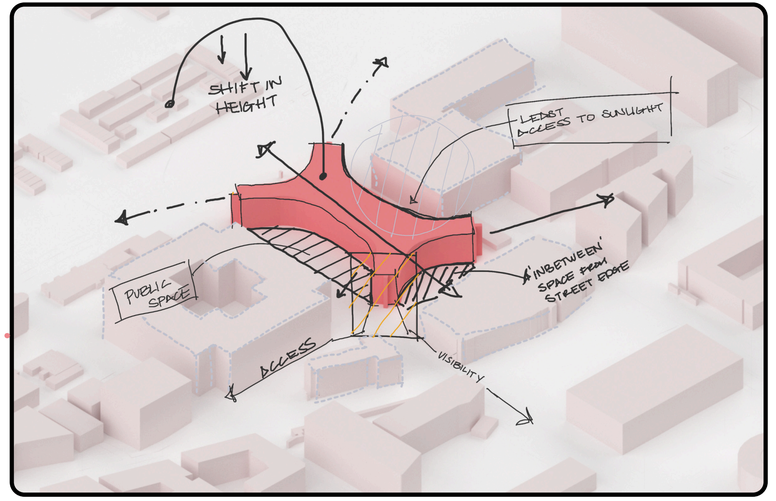
Designing at the urban scale is crucial in establishing a relationship between the building envelope and street edge. This street edge condition will ultimately be the expereience for pedestrians and vehicles around the area. By drawing in visitors into the space, without having to make a concious decision to "enter" the building, this satisfies the need for engagement. Distinct subversion between interior and exterior is important in the misfit of the existing condition and new intervention.

i | SITE CONTEXT

macro

/ˈmakrō/ : large-scale; overall





VISIBILITY

Maintaining visibility from all faces of the building via street views is important.

ACCESS

Access to the site is critical in ensuring that all people can utilize the resources or programs available.

intervention | EXISTING DRAWINGS

Existing drawings show the current conditions of the HUD. The organization in plan has a double-core layout with "typical" office floors repeated on each level. Modular office rooms are applied to each level which consists of 4 sizes that follow a strict grid. Additionally, in section the building draws no interest as it is just stacked floor slabs. Re-assessment is the first mis/fitting strategy and is important to recognize all the elements of the building while also looking towards **(i) what is missing, (ii) what is not working, and (iii) the representation the building holds towards an organization or function.**

1 /RE-ASSESS

| TECHNICAL DATA

[height] - 128.00 ft

[floors above ground] - 10

[construction start/end] - 1965/1968

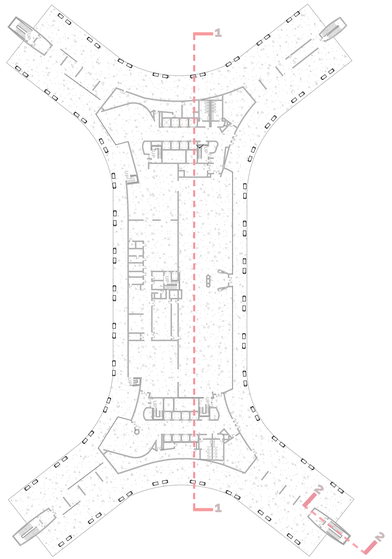
[building type] - federal high-rise

[structure material] - concrete

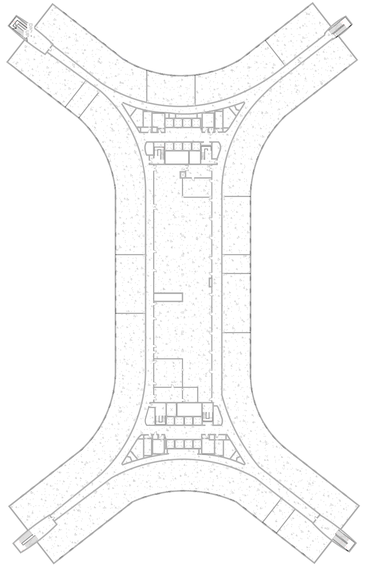
[facade material] - concrete

[facade system] - applied masonry

[sqft.] - 700,000 sqft



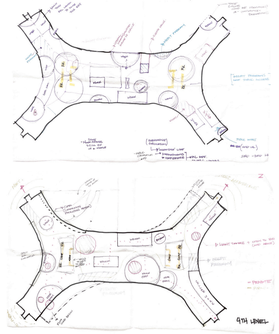
| GROUND LEVEL



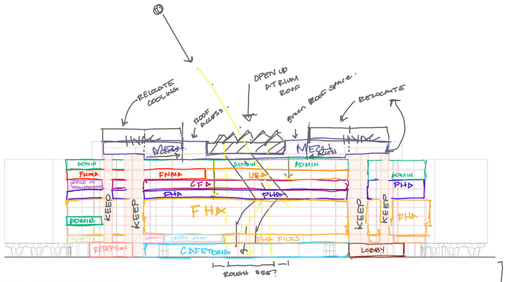
| TYPICAL LEVELS (OFFICE WORK SPACE)

| EXISTING AGENCIES

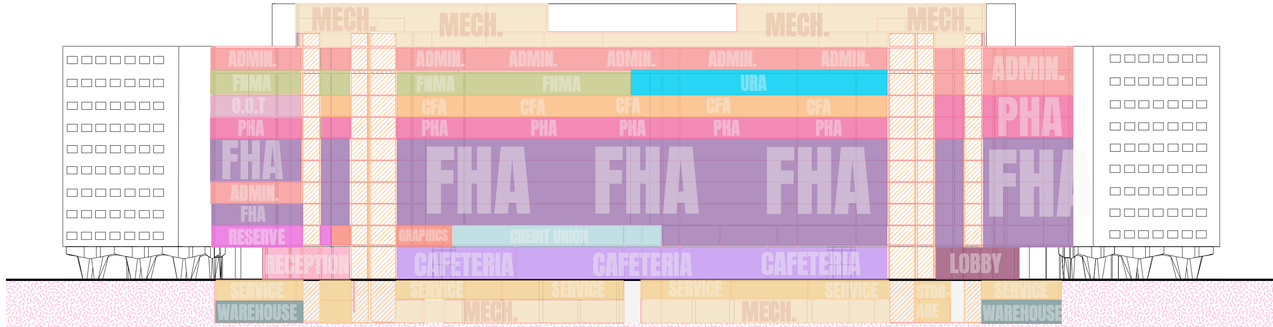
FHA - FAIR HOUSING ADMINISTRATION
PHA - PUBLIC HOUSING ADMINISTRATION
O.O.T - OFFICE OF TRANSPORTATION
FNMA - FEDERAL NATIONAL MORTGAGE ASSOCIATION
URA - URBAN RENEWAL ADMINISTRATION
CFA - COMMUNITY FACILITIES ADMINISTRATION



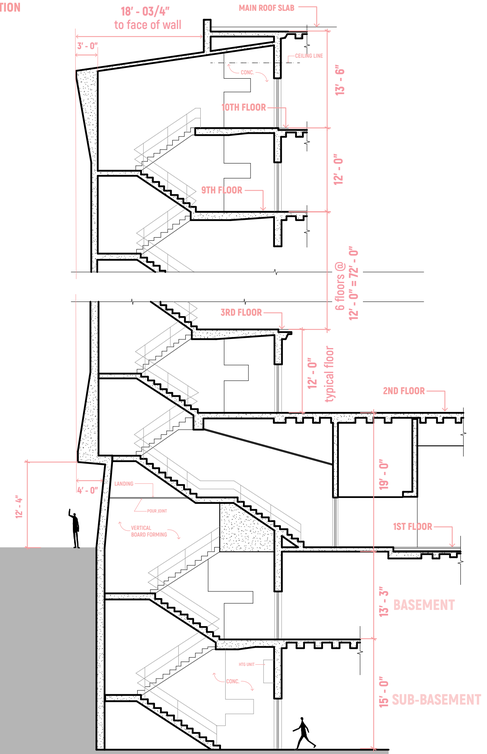
| RE-PROGRAMMING PLAN SKETCHES



| RE-ASSESSMENT SKETCH



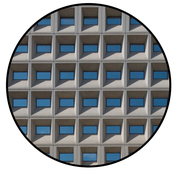
| BUILDING SECTION 1-1 [EXISTING]

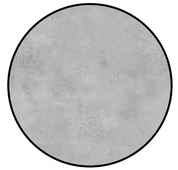


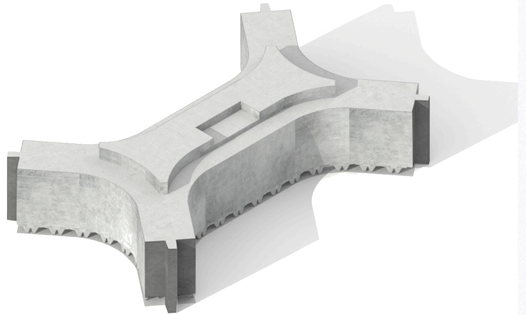
| END WALL SECTION DETAIL 2-2 [EXISTING]

2 /DISASSEMBLY

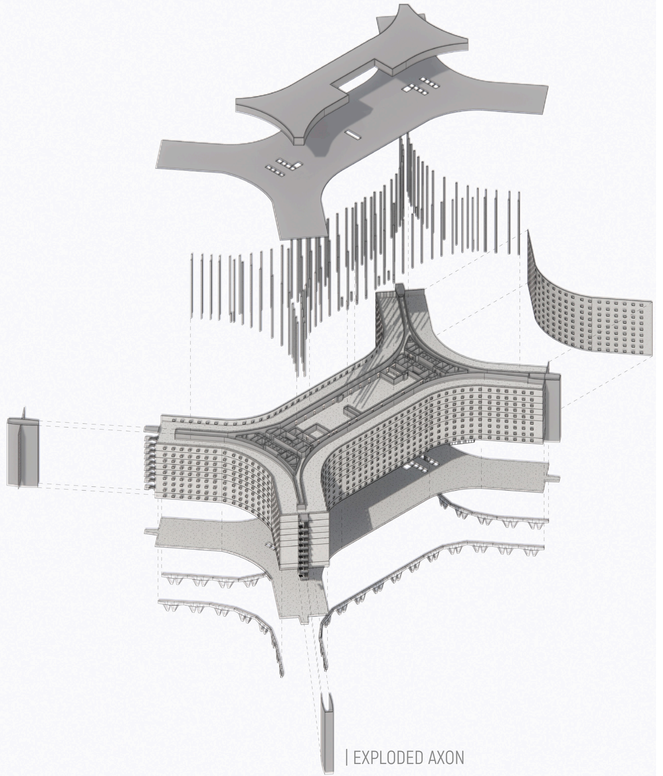
HUD is a high-rise pre-cast concrete brutalist building. Breuer designed two distinct modules that are important to the character of HUD. The first module is a pre-cast tapered window casement that allows for minimal light to enter inside. The second module is a pre-cast concrete tapered column that supports the second floor above. As it is a brutalist building, HUD utilizes regularity in assembly and a solid form.







| EXISTING MASSING



| EXPLODED AXON

intervention | CONCEPT DESIGN COLLAGE

The following concept collage conveys ideation for the misfit intervention of HUD. The concept attempts to establish notions of porous faces, more engagement to its site, and opportunities to allow for natural lighting and visibility into the building.

3 /CONTRADICT

- Roaming workspaces will provide choice for an employee to pick where the want to do their work for that day (rather than working in the same cubicle).

- ETFE Panels will contrast the rigid solid mass of HUD. The ETFE panels will encompass a mechanical membrane and allow for regulated environmental conditions within the building through UV transparency.

- Porous facades will be carved out shapes that allow for more natural light to impede in the spaces.

- Spaces for public use are important to give greater use to the building aside from federal occupancy.

- Interactive collaborative office spaces for employees to visually and physically interact with each other more.

- Re-defining and challening where people can experience green space (which is typically on the ground level) at various heights.

Fig. 4.10

ROAMING WORKSPACES

Fig. 4.11

ETFE SHROUD

Fig. 4.12

POROUS FACADES

Fig. 4.13

SPACES FOR PUBLIC USE

Fig. 4.14

INTERACTIVE COLLABORATIVE OFFICE SPACE FOR EMPLOYEES

Fig. 4.15

INCORPORATE GREEN SPACES AT VARIOUS HEIGHTS

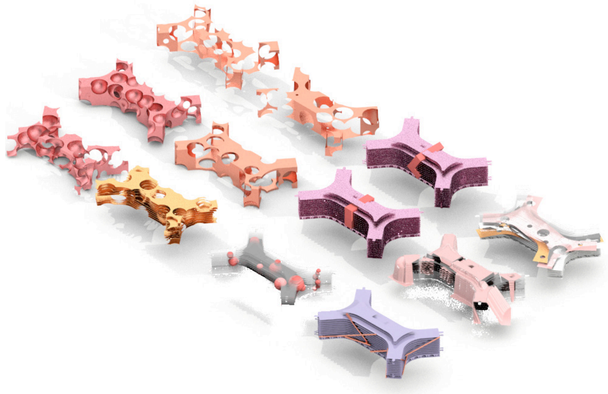
/ CONCEPT COLLAGE RENDER

design thinking | CONCEPT ITERATIONS

The design thinking approach for the intervention was centered on an iterative "collage" like process. I considered the skin, massing, and floor slabs as individual entities to apply various techniques. These techniques are understood from attempts to alter perceptions of authority, stability and governance.

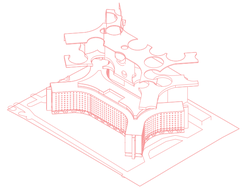
Carving out the mass and floor slabs was influenced from an interest towards porosity vs solid mass of the existing HUD. Currently, lacking in visibility to the public, I wanted to incorporate the use of voids and openings as a means of establishing transparency between the building and the public.

| GENERATE

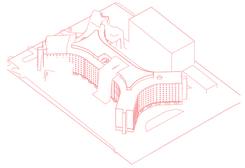


| GENERATIVE DESIGN PROCESS VISUALIZED

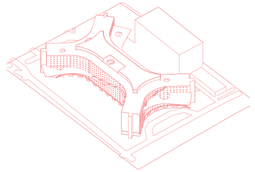
a / POROUS VS SOLID



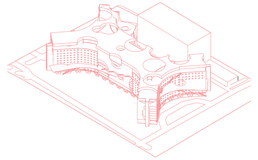
b / SHROUD



c / VERTICAL ENGAGEMENT



d / COMPOSITE



| MACRO TO MICRO 'CONCEPT' PROCESS

STEP 1: POKE HOLES

Poking holes, carving, and removing faces of the existing skin to challenge the solid mass of federal buildings.

STEP 2: ROTATED TERRACE

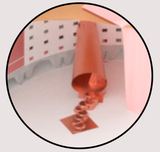
'Rotated' terraces so they jut out of the building while also creating opportunity for additional access to the outside at varying heights.

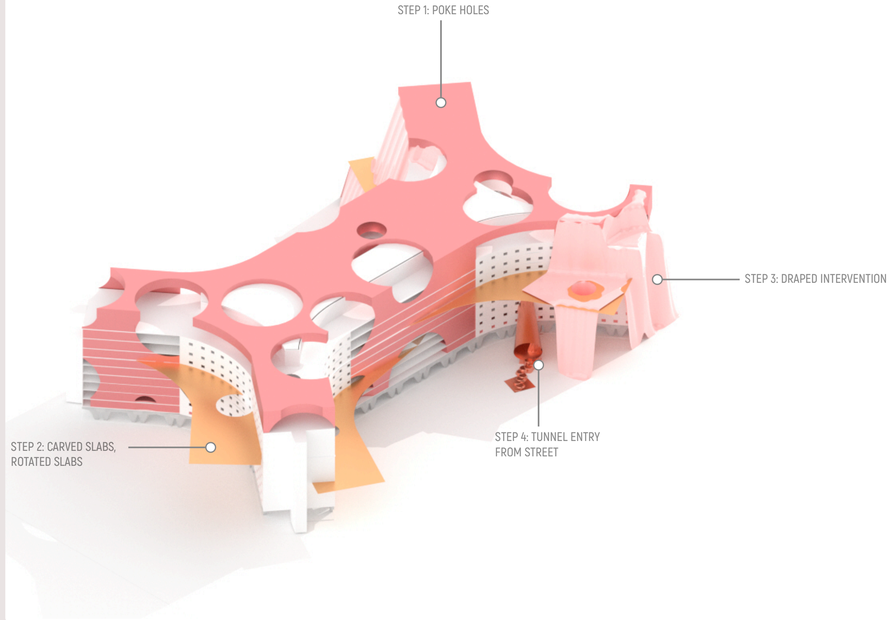
STEP 3: DRAPE

Draped intervention on one half of the building to parody the "veil" of secrecy of the U.S. government.

STEP 4: DIRECT ENTRY

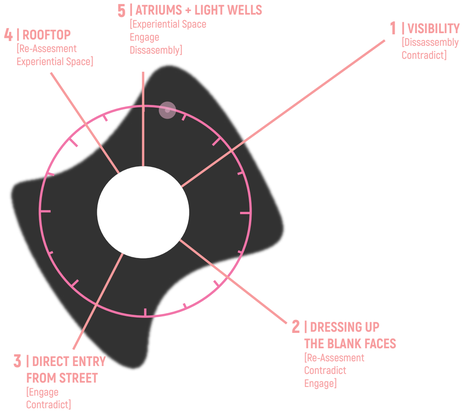
Direct access from the street into the building via a meandering path a to emphasize a processional like entry that is not of a typical direct entry.

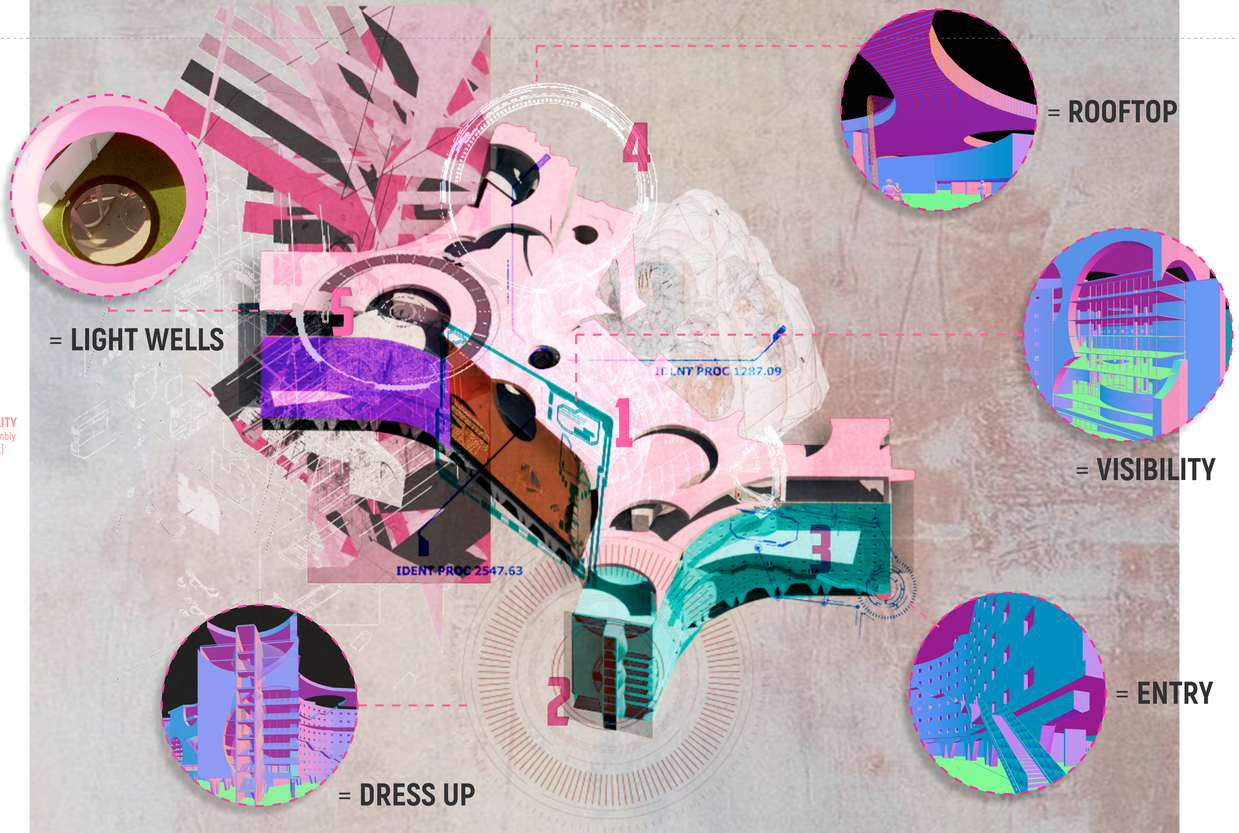




intervention | DESIGN OUTCOMES

User experience was the primary focus for the design intervention, and creating moments that serve as catalysts for curiosity was essential. Ultimately, I wanted to disrupt the ideologies associated to federal buildings. The Housing and Urban Development HQ served as a great canvas to allow multiple fronts for juxtaposing elements that define authority, conformity, and usage of space. The intervention serves as a case study to implement these strategies while also providing commentary on how we perceive a building's form and their function (i.e., federal building = big brutalist). The misfit strategies can be interpreted in different ways, only being strategies they don't aim to set a standard but instead offer strategies to break the standard.





4 / EXPERIENTIAL SPACES

The design interventions are aligned to a set of misfit strategies, the strategies are not meant to be a "one-size fits all". Instead, the strategies are a framework that can be manipulated to counter an existing set of conditions.

DESIGN INTERVENTIONS ARE CHALLENGING...

1 - Visibility: Most federal buildings lack transparency from the outside.

2 - Dressing Up: HUD HQ has four prominent ends that face the street corners, this provides opportunity to create a more disruptive end when someone approaches the building.

3 - Direct Entry From Street: Most federal buildings are not open or accessible to the public without an appointment.

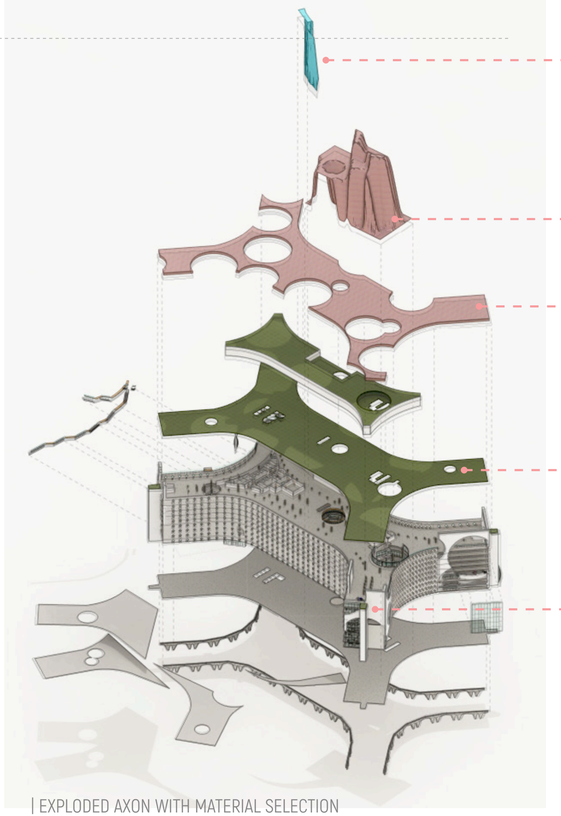
4 - Rooftop: Public space and having outdoor space on various levels not just the ground.

5 - Atria + Light Wells: HUD HQ has been deemed as "10 levels of basement", with minimal natural light entering the building.

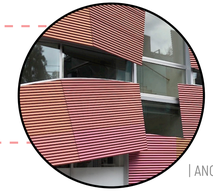
intervention | DESIGN SYNTHESIS

The finalized and overall intervention is a culmination of the concept process and design outcomes which raise how to question existing architecture and their organization of space. The first being re-programming and implementing a new spatial organization, the second being applying new materials that contrast the solid concrete form of the existing HUD to that of irregular forms.

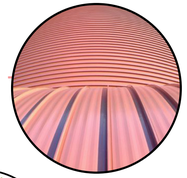
| ROOF PLAN



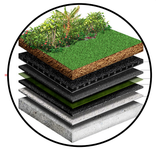
| EXPLODED AXON WITH MATERIAL SELECTION



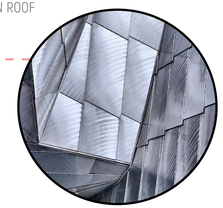
| ANODIZED CORRUGATED TITANIUM PANEL



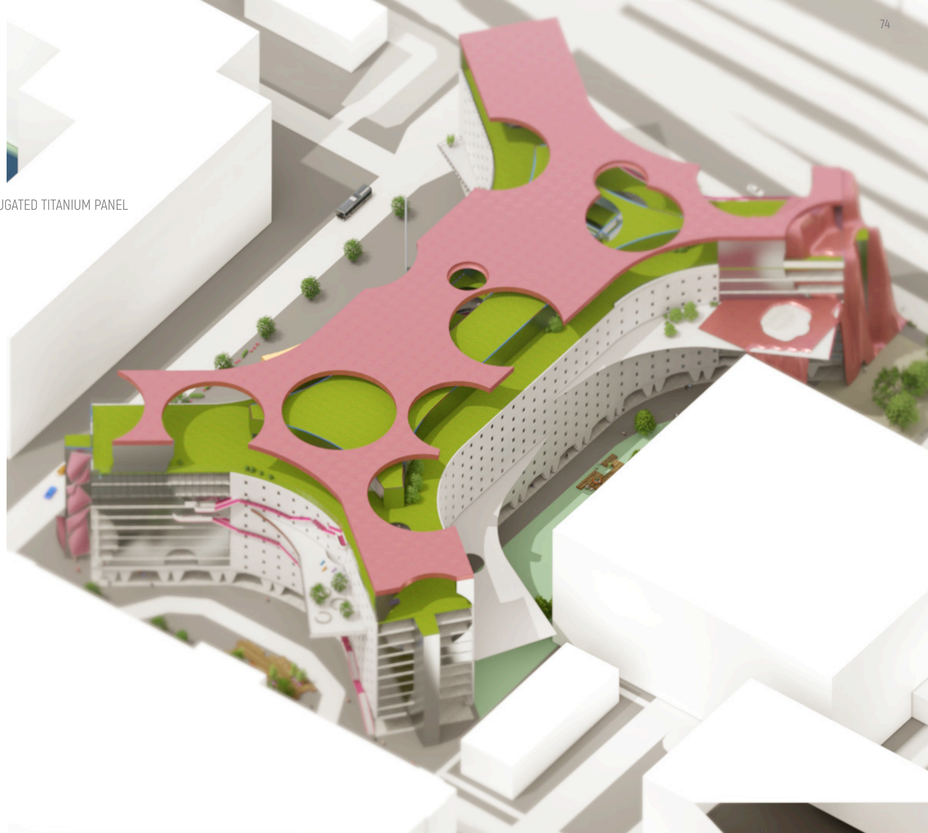
| PINK STEEL ROOFING



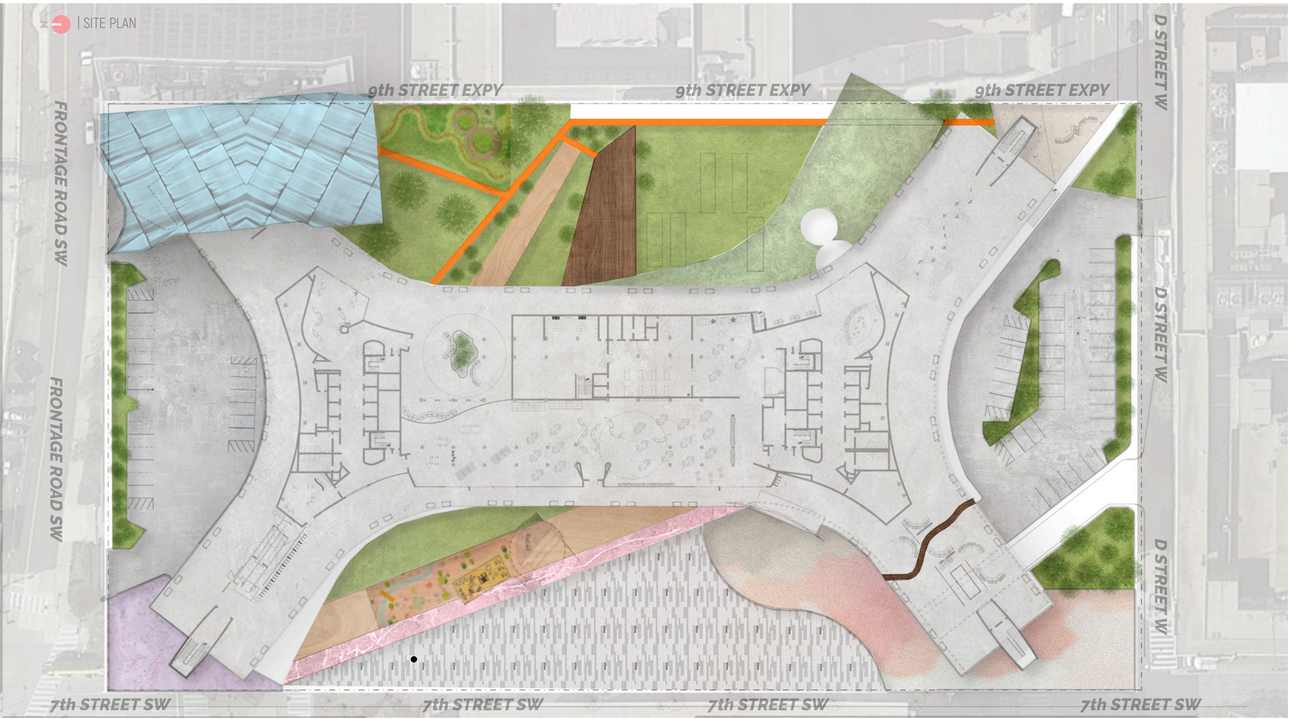
| GREEN ROOF



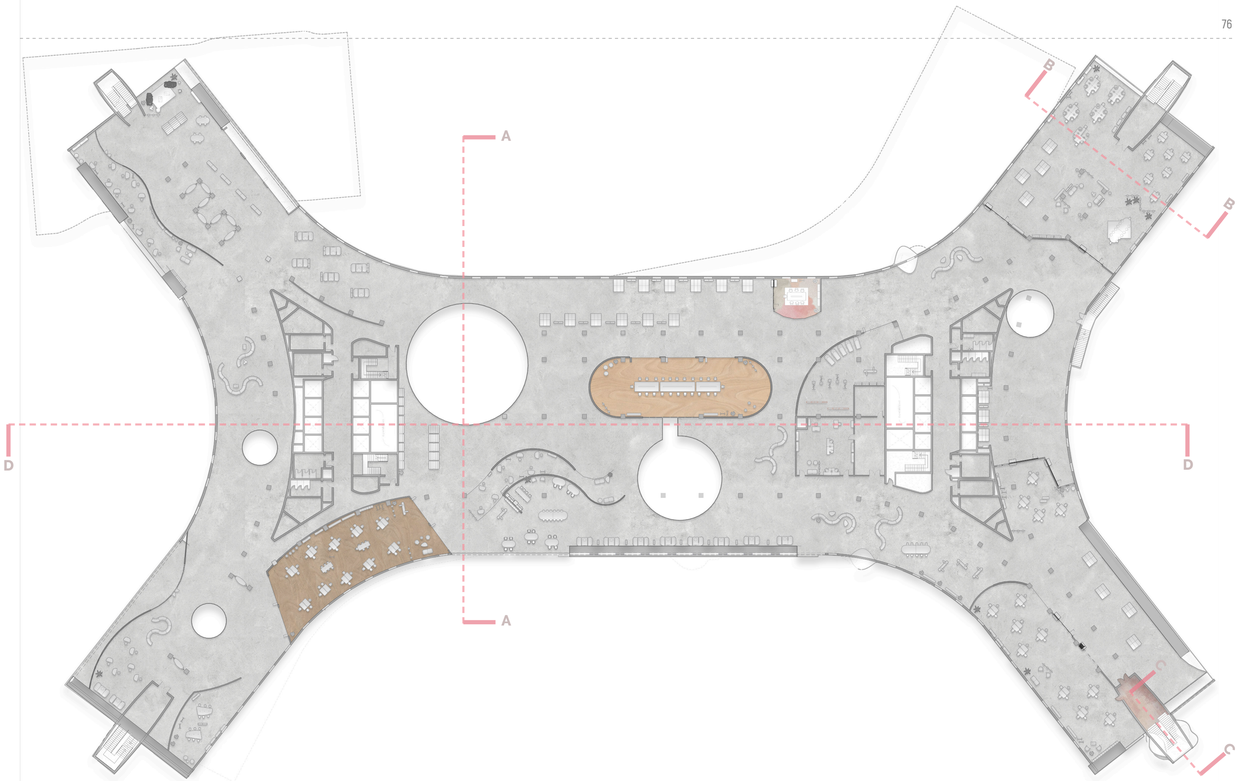
| BRUSHED ALUMINUM



intervention | FINALIZED PLANS



| SITE PLAN



| FOURTH LEVEL WORKPLACE
1/64" = 1'0"

intervention | SECTIONS

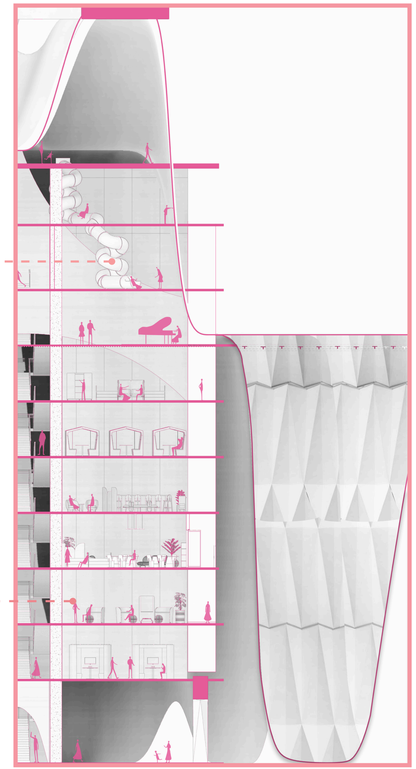
Addressing the intervention in section drawing and section axonometric representation is crucial in evoking what the spatial experience at various scales is like. Additionally, it is important to understand the results of carving, poking, and re-organization as architectural qualities. Section drawing representation can begin to communicate misfitting architecture as a challenge of existing architectural conformity and hierarchical space-planning. The drawings address how people will interact with each other in the spaces and what the spatial implications are of the interventions.

| SLIDE SPOT

| MOBILE WORKPLACE

B-B

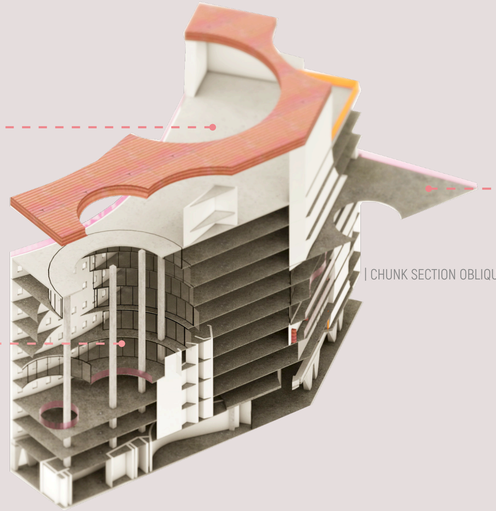
| CROSS SECTION A-A



| WALL SECTION B-B

| ROOFTOP STRUCTURE

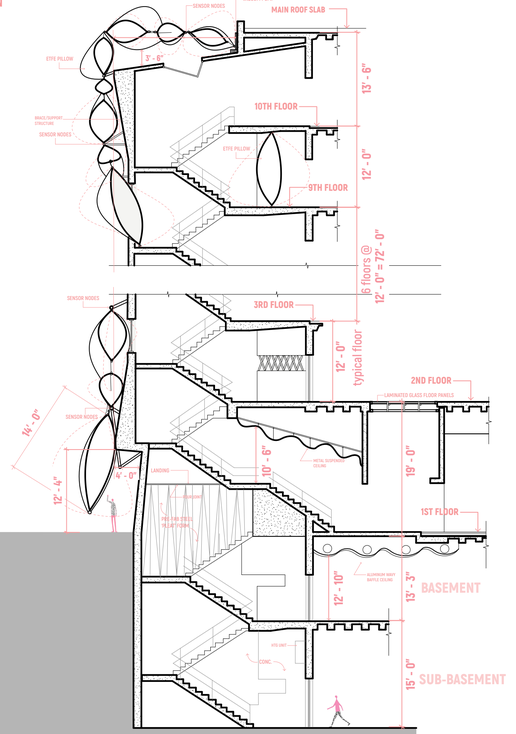
| LIGHT WELL



| CHUNK SECTION OBLIQUE

| TERRACE VIEW

| BUILDING SECTION D-D



| END WALL SECTION DETAIL C-C

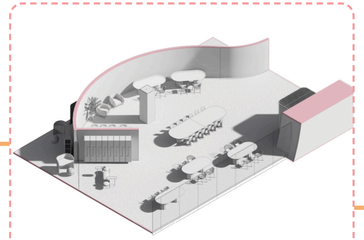
INTERIOR CHUNK AXONS

These axonometric diagrams are taken as chunks from the larger intervention to show the assemblages crucial to the moments of the individual scale. Moreover, I wanted to showcase that the misfit HUD does not solely serve federal employees but also engages with the public realm. There are various interior and semi-exterior spaces that the public has direct access to.

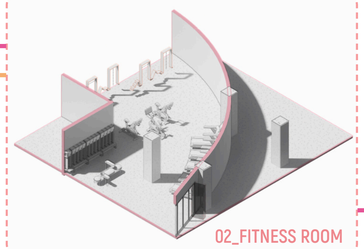
WHO HAS ACCESS?

EMPLOYEE

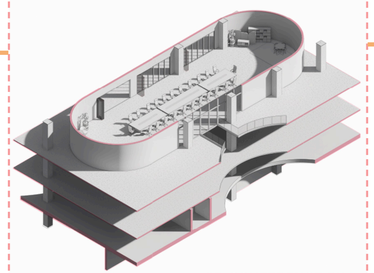
THE 'PUBLIC'



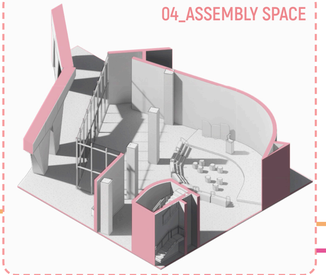
01_BREAK ZONE



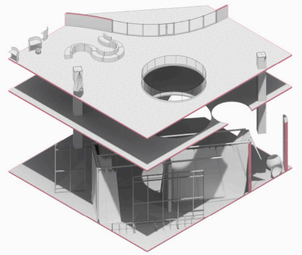
02_FITNESS ROOM



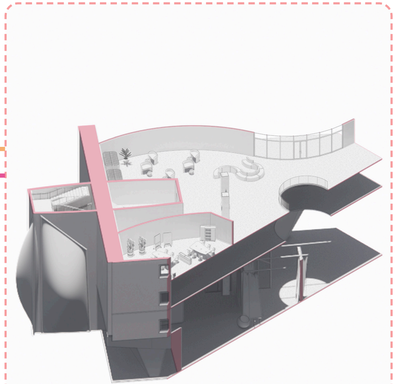
03_CONFERENCE PILL



04_ASSEMBLY SPACE



05_SEMI-EXTERIOR SPACE



06_ROAMING CO-WORKSPACES

visualization | PERSPECTIVES

5 / ENGAGE

As the final mis/fitting strategy, engagement towards the built environment and with people are important aspects to this method. Perspective renderings will focus on how various people (not just employees) will interact with the new spaces while also highlighting the misfit HUD's radicalization to it's site context.

/ EXTERIOR FROM 7TH STREET

visualization | PERSPECTIVES

connect

\ kə-ˈnekt\ : to join or fasten together usually by something intervening

Connectivity through visuals and spatial organization is expressed by the "carving" out of floorslabs, the result is various atrias. The workplace, the semi-public, and the grand atrium all serve the purpose of providing visibility at various levels in order to create a transparent view into a federal workplace. No longer will employees be subjected to working day-to-day in a small dark room sitting at a tiny cubicle.

Ultimately, the user-experience will be shifted in the new HUD, the result is for meaningful interactions and discussion for designers and users of the space to have with each other. This echoes the underlying premise of this thesis which questions, what the relationship between architecture and its use, including its social use is?

In the case of this thesis, that relationship is in the creation of the physical environment in which people exist. By pushing people who exist in these spaces to question their physical environment, we can begin to expand the dialogue of how architecture must be valued as an ever-evolving process that must embrace the connection between the user and the space itself.

/ INTERIOR WORKPLACE

visualization | PERSPECTIVES

/ LOUNGE SPACE

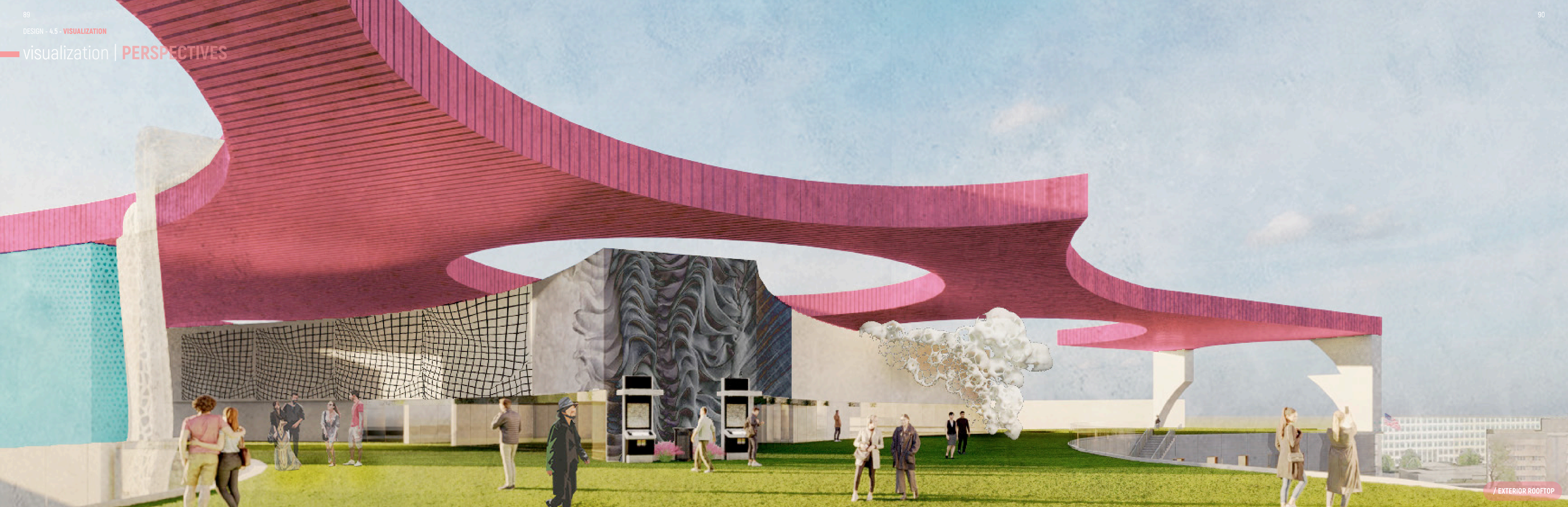
/ MOBILE WORKSPACE

visualization | PERSPECTIVES

/ PUBLIC ATRIUM

/ PUBLIC ACCESS STAIRS TO ROOF

visualization | PERSPECTIVES



/ EXTERIOR ROOFTOP

visualization | PERSPECTIVES

/ EXTERIOR DRAPE CORNER

/ EXTERIOR NIGHT

05

response

/rəˈspäns/

conclusions + reflections

This thesis challenges the current status-quo of architecture practice. This thesis questions conformity and pushes what our associations are to architecture. The emergence of rapid, mass produced, and easily marketable designs devalues the built environment in America. This may not be a tangible, quick, or sustainable issue, however it is a social issue that affects our daily lives and directly impacts how people value architecture. It is important to recognize and challenge the oppressive, inhospitable and characterless buildings that shape our environments.

Architecture is no longer seen as an essential practice that impacts our society. Instead, it is devalued and forced to conform to high-turnover profit-based developments. I hope this thesis can bring forward the importance of raising questions that challenge current architectural practices, which in turn may lead to a better quality of life in American cities - a life in which we enjoy our interactions with architecture and no longer feel regulated or customary to the built environment we experience everyday.

I urge everyone who reads this thesis to ask the question... "Why?"

appendix | A / AWARDS

KENNESAW STATE UNIVERSITY
ARCHITECTURE

2022 UNC Charlotte CriticalMass

KSU Thesis Student Representative

Nicole Rodriguez

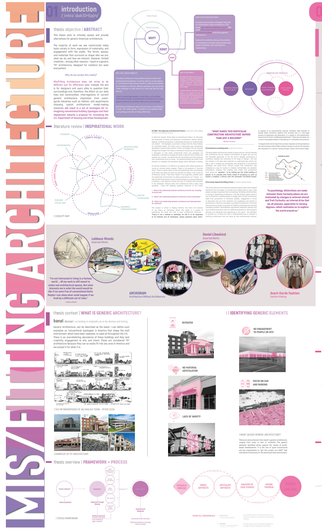
Arash Soleimani, Ph.D.
Architecture Thesis Coordinator
Associate Professor of Architecture

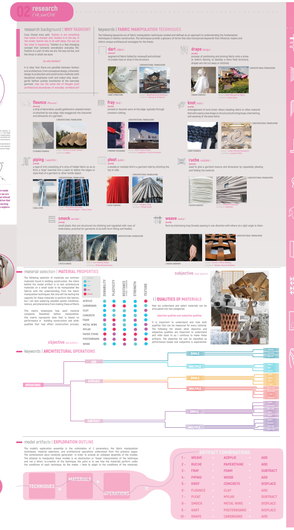
Kathryn Bedette, AIA
Associate Dean for Student Success and Accreditation and Professor of Architecture
Interim Architecture Department Chair

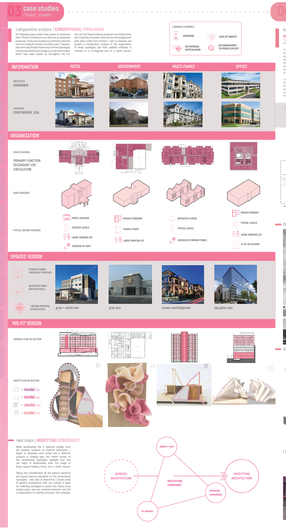
criticalmass

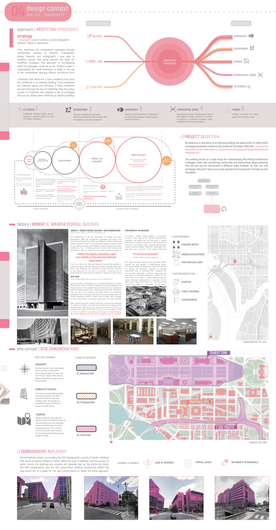
2022 Critical Mass, University of North Carolina - Charlotte
Distinguished Guest Juror: Mark Foster Gage

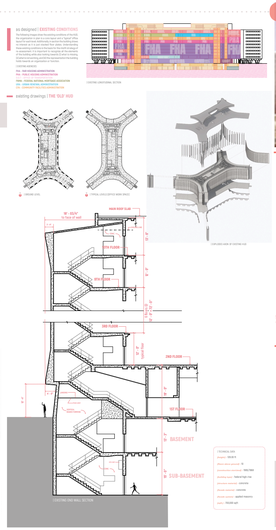
appendix | **A /** FINAL **PRESENTATION BOARDS**

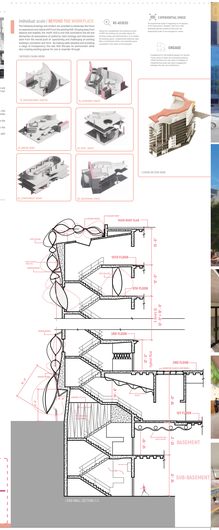




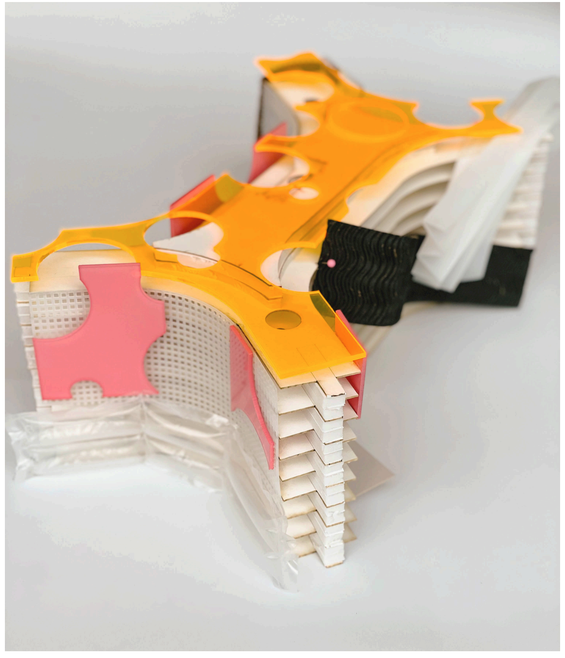




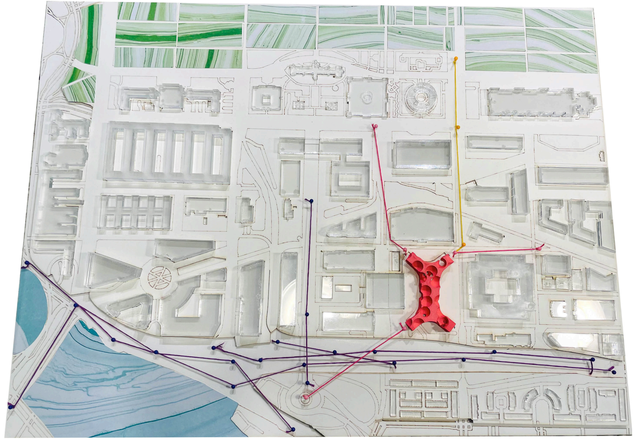




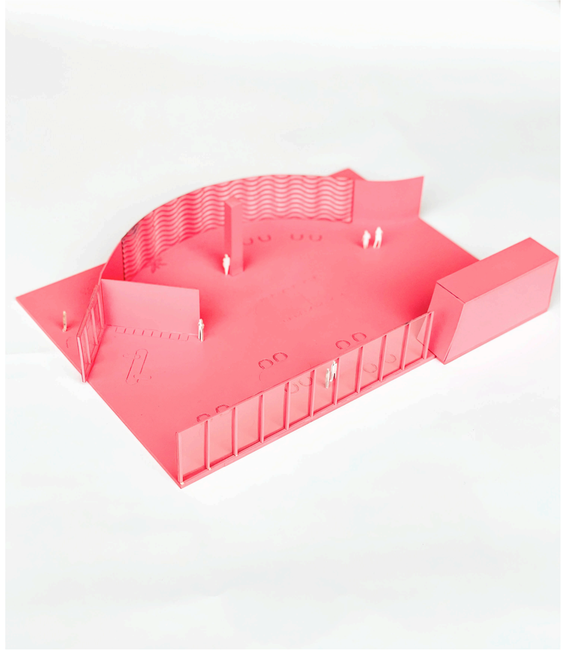
appendix | **A /** THESIS MODELS



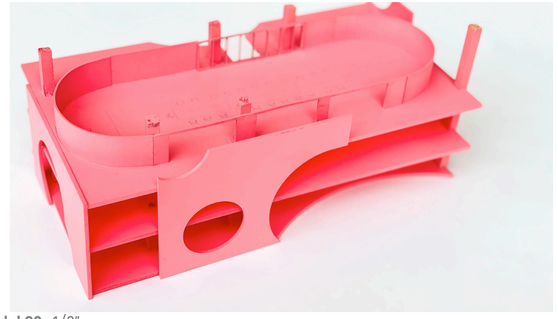
Study Model_ 1/16" Scale



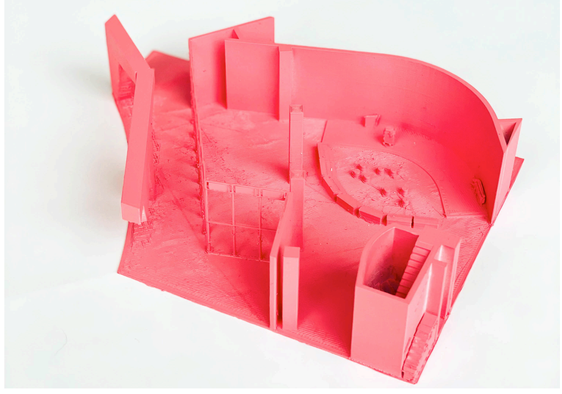
Site Model_ 1:200 Scale



Axo Model 01_ 1/8"



Axo Model 02_ 1/8"



Axo Model 03_ 1/8"

appendix | B / BIBLIOGRAPHY

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[1]

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Fig. 1.3 Environmental Annotations for a Moment of Curiosity. Based on Philip Thiel's "People, Paths and Purpose" 1994.
Fig. 1.4 The Metamorphosis of an English Town by Peter Cook, 1973.
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Fig.1.7 https://www.hartfordbusiness.com/article/ge-anchored-windsor-office-building-heading-to-auction
Fig.1.8 - 1.10 Unknown - Sourced from: Google Images
Fig.1.11 National Gallery of Art - Sourced from: Google Images
Fig.1.12 Apartment Complex - Sourced from: Google Images
Fig.1.13 Fresno Police Station - Sourced from: Google Images

[2]

Fig.2.0 -2.1 https://www.thecuttingclass.com/pattern-making-darts/
Fig. 2.2 https://textilelearner.net/types-of-darts-in-pattern-making/
Fig.2.3, 2.7 Yip, Penter. (2016) Fashionpedia: The Visual Dictionary of Fashion Design. Fashionary International Ltd.
Fig.2.4 Wolff, Colette. (1996) The Art of Manipulating Fabric. Krause Publications.
Fig.2.5 https://www.archdaily.com/802093/elbphilharmonie-hamburg-herzog-and-de-meuron
Fig.2.6 https://ralphpink-patterns.com/products/phaedra-drape
Fig.2.8 Unknown - Sourced from: Pinterest.com
Fig.2.9 - 2.10 Draped Dress - Sourced from: Pinterest.com by Sato, Hisako
Fig.2.11 Hotel Marqués de Riscal / Frank Gehry
Fig.2.12 - 2.13,2.16 Wolff, Colette. (1996) The Art of Manipulating Fabric. Krause Publications.
Fig.2.14 -2.15 https://cloningcouture.com/2017/06/27/drafting-circular-flounces/
Fig.2.17 The Arc at Green School / IBUKU - Sourced from: archdaily.com
Fig.2.18 https://blog.treasurie.com/how-to-fray-fabric-edges/
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Fig.2.38 - 2.53 Sourced from: Google Images

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Fig.3.0 - 3.1 American Hotel - Marriott and Holiday Inn - Sourced from: Google Images
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Fig.3.3 American Multifamily apartments - Sourced from: Google Images
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Fig.3.29 Atlanta Industrial Office - atlantaleasing.com
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Fig.3.32 Office Building Elevations - Sourced from: Google Images
Fig.3.33 Office Building Elevations - Sourced from: Google Images
Fig.3.34 https://www.architecturelab.net/summa-head-office-building-istanbul-avci-architects/

[4]

Fig.4.0 Courtesy of: gsablog.gsa.gov, Robert C. Weaver Federal Building (HUD) | 1965-68 | Washington, DC. | Marcel Breuer
Fig.4.1 Photographer: HUD Staff, Robert C. Weaver Federal Building under construction, Washington, D.C, 1967.
Fig.4.2 Photograph of Weaver Building courtesy of Society of Architectural Historians, 1969.
Fig.4.3 Photographer: JZA Photography. Department of Housing and Urban Development, Robert C. Weaver Federal Building, 2019.
Fig.4.4 Photographer: HUD Staff, Robert C. Weaver Federal Building under construction, Washington, D.C, 1967.
Fig.4.5 Photograph of Weaver Building courtesy of Society of Architectural Historians, 1969.
Fig.4.6 Photographer: Ronald T. Bennett Department of Housing and Urban Development, Robert C. Weaver Federal Building, 2005.
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Fig.4.8 Miami Museum Garage by: WORKac
Fig.4.9 TOWARDS A HEALTHY CITY BY FOOT by: FELIXX LANDSCAPE ARCHITECTS AND PLANNERS
Fig.4.10 Unknown - Sourced from: Pinterest.com
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Fig.4.15 https://www.the2bcollective.com/nl/stories/licensed-friend-gebouwinzicht

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thank you

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ARCHITECTUR