

Healing Sense of Place

Wilson Meeks III
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Program Brief
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wind water and stone
The water hollowed the stone,
the wind dispersed the water,
the stone stopped the wind.
Water and wind and stone.

The wind sculpted the stone,
the stone is a cup of water,
The water runs off and is wind.
Stone and wind and water.

The wind sings in its turnings,
the water murmurs as it goes,
the motionless stone is quiet.
Wind and water and stone.

One is the other and is neither:
among their empty names
they pass and disappear,
water and stone and wind.

- Octavio Paz

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General Information

Intergenerational Living

Intergenerational living is an innovative concept based upon the idea that the blending of families, students, and seniors in social living activities builds a community that enhances our understanding of one another. Our intergenerational homes provide a congenial environment for those who wish to connect and share with other generations on a daily basis.

Between 2000 and 2010, over a million baby boomers moved out of areas 40 to 80 miles from city centers and a similar number moved to within 5 miles of city centers, according to an analysis of 50 large cities by the real-estate brokerage Redfin.

While a 2010 AARP survey showed that 85 percent of people 50 to 64 prefer to stay in their current residences, the percentage decreases with income, a relevant detail in the Washington, D.C., region, where household income is double the national median. And those who move increasingly want to live where they can walk and bike to amenities.

“The millennials and the boomers are looking for the same thing,” said Amy Levner, manager of AARP’s Livable Communities, adding that she is hearing more and more about people over 50 migrating to urban areas.

Surveys of boomers’ preferences show that they are more interested in “smart growth” areas than in sprawl. And they are such a large generation that even if only a small percent embrace city life, the effect could be dramatic, Levner said

Goals

Abstract

This project is based on the notion that an environment which expresses a healing sense of place can positively affect a person's wellbeing through sensory experiences. Gesler describes the healing environment as being comprised of four main aspects: built, natural, social, and symbolic (Gesler, 2003); which contribute to the character of that environment. A place becomes significant in character when people are able to develop their own sense of personal identity, security, and belonging from that environment (Pred, 1983). Typically, sensory experiences are best achieved through the built environment, as many sanatoriums built during the birth of modernism were designed to effect the senses of the human body (Gesler, 2003). This is a haptic architecture; which recognizes the realms of hearing, smell, and taste, in addition to sight (Pallasma, 1994). Sensory experience is translated through the body, allowing the body to be effected as a result of environment. Healing is achieved through the application of a set of design principles, most of which are used often in design. These principles should be used in conjunction with one another, more substantive than they are typically utilized. The question becomes what are these design principles that make us heal? Once a place has been experienced as healing, occupying that space becomes a desire rather than a necessity. This project will explore what architectural applications can contribute to developing sensory experiences that evoke a healing sense of place, as it pertains to the inter-generational living project in Seattle, Washington.

Vision Statement

An environment with a healing sense of place is necessary to sustain human life. The inter-generational living environment will create a sense of social and physical healing. These environment's of living will come together to create a place that is pleasant to experience and rewarding to live in.

Research

Wilbert M. Gesler

In his research of healing landscapes, Gesler develops the idea that healing is multidimensional. He quotes Quinn saying: “People are not collections of parts that need to be fixed, but whole “bodymindspirits.” This leads us to believe that these dimensions of healing are all interrelated and healing is facilitated by the integration of the physical, mental, spiritual, emotional and social components of a person’s being.

Gesler states the claim that there are four general “environments” that contribute to a healing sense of place: natural, built, symbolic, and social. It is important to recognize that these four environments interact with one another to create a synergistic healing sense of place. Thus, one cannot concentrate on solely the natural environment and anticipate creating a comprehensive healing environment, because healing itself is physical, mental, spiritual, emotional, and social in nature.

Gesler: Aspects of Healing Environment	Aspects of a Healing Sense of Place
Natural: Belief in nature as healer Beauty, aesthetic pleasure Remoteness, immersion in nature Specific elements of nature	Natural: Beauty, aesthetic pleasure Remoteness, immersion in nature
Built: Sense of trust and security Affects the senses Pride in building history Symbolic power of design	Built: Affects the senses Pride in building history
Symbolic: Creation of meaning Physical objects as symbols Importance of rituals	Symbolic: Physical objects as symbols Importance of rituals Symbolic power of design
Social: Equality in social relations Legitimization and marginalization Therapeutic community concept Social support	Social: Equality in social relations Social Support

Healing is an ongoing experience that is a part of one's daily life. Every person has a ritual that they repeat every day. The experience of that ritual, when in a healing place, maintains, if not improves the current state of being. Gesler finds that if our environment is intentionally designed to encourage the healing process, our bodies will heal naturally from being in that space. The four environments: natural, built, symbolic, and social encompass the built environment that we experience every day. Those four environments are the daily ritual.

Natural

Healing as it pertains to the natural environment must evoke a sense of calm and aesthetic pleasure. Many cultures from around the world design healing gardens and healing spaces that are submerged in the natural environment for significant reason. The sound of falling water or even the placid calm of a sitting body of water is believed to provide a sensation of healing that stone and mortar cannot. Cities and neighborhoods are constructed of buildings, paved roads, and vehicles that are designed in relation to the scale of people. When submerged in the roughness of nature that grows with no relation to the human scale, one is often lost in the expanse of such beauty.

Built

When designed meticulously, the built environment can also convey a similar beauty. The benefit to a well designed structure is that the designer can also harness the beauty of the natural environment. Unlike nature, the built environment can be designed to influence the human experience in whatever way desired, and multiple ways as well. Tuberculosis sanatoriums designed in the early 1930's and 40's had at least one entire wing open to the air in order to treat patients with the fresh air they needed to get well (Meurs & van Thoor, 2010). Building materials also play a role in how the built environment affects the senses. Pallasma expresses how the significance of space and spatial experience are translated through the entire body. An entire room made from concrete will make the body feel a certain way, that same space will also have certain characteristics when heated and cooled; this all would change if the space were constructed of wood instead.

Symbolic

The symbolic environment is, in a way, the combination of the natural and built environment translated into less of an exact idea and more of an interpreted meaning. The easiest symbols to look for are physical objects; however cultural beliefs also play a large role in the symbolic environment. Evans notes that one cannot fully understand a person's reactions to an environment unless one recognizes there are cognitive or symbolic mediators between stimulus and response (Evans, 1982).

Social

Equally important as the previous, the social environment needs to be designed in order to facilitate positive social interaction. Gesler notes the importance of creating a positive social climate in hospitals, to encourage a healing environment. During World War II, the therapeutic community movement broke down barriers between hospital patients and staff, developing better social climates within the hospital setting (Gesler, 2003).

Amangiri Resort & Spa

Located in Canyon Point, Utah on a 600+ acre site, The Amangiri Resort and Spa is an oasis tucked away just at the center of southern Utah, less than one mile from the Arizona border (Wendell Burnette Architects, 2013).

The project was a collaboration between three



architects, known as the I-10 studio: Marwan Al- Sayed, Wendell Burnette, and Rick Joy. The complex bears an intrinsic position within the desert site, spotted with flat mesas and water-carved plateaus. In order to capture the organic desert landscape, strong simple geometries backdrop the rough textured rock, at times taking on the role of spectator, while at others integrating seamlessly into it. This allows the natural contours to inform the nature of the man-made construct. The juxtaposition between the pristine raw surfaces and organic red earth form a symbolic relationship: the building is meant to frame the

plateaus through varied apertures, while the landscape acts as a host for the sculptural structure, each of which compliments the other equally. The building displays exposed materials such as wood, water, light (appropriately considered in this case) and concrete, poured with local aggregate to match the neutral orange hues ground the vernacular into the site, and capture the unique features of the desert.

Though I-10 Studio does not directly quote Gesler as being a part of their design process, his principles can still be applied to the design of Amangiri.

Nature

The architects do a miraculous job at making the Utah desert become a part of the design of Amangiri. The building form is physically built into the rock formation, and symbolically mimics the undulation of the rock form. I-10 makes the unnatural presence of water the focal point of the resort. The design glorifies the significance of water to daily life and its importance to the healing process. Set away, secluded from everyday life, Amangiri is an “oasis” in the middle of the desert. This physical “detachment” from everyday life assists in the healing process, as it allows the mind to forget and the body to relax.



The Water

Water is thoughtfully expressed in the design, and reinforces the healing aspect of Amangiri





The Social Center

Water is essential in the healing experience, symbolically placed at the social centers of the complex



The Rock

The Resort conforms to the natural contours of the landscape.

-  Amangiri
-  Natural rock formation



The Landscape

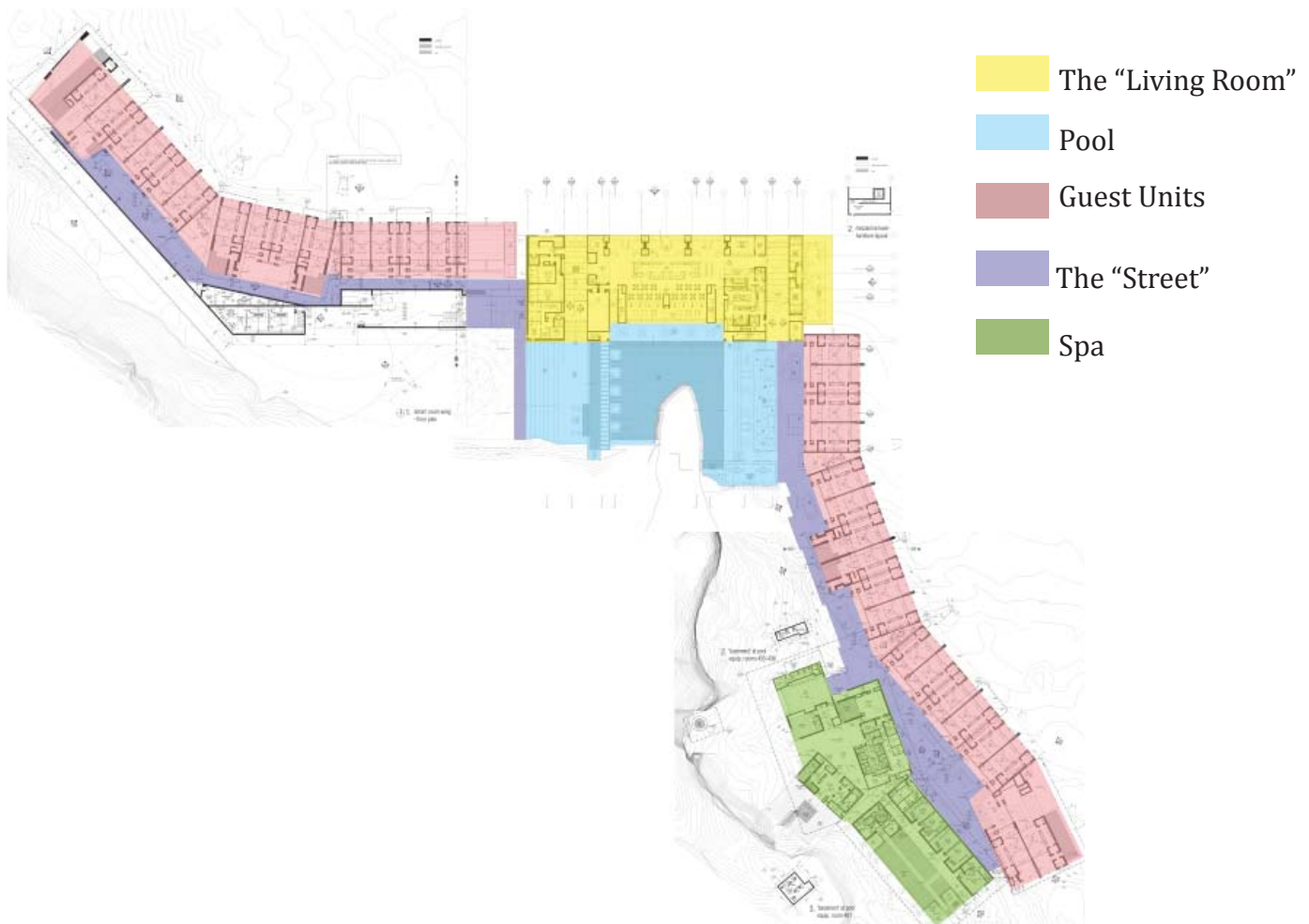
Amangiri is submerged in the surrounding landscape.



Built

The design of Amangiri questions whether one should inhabit the enclosed space or the larger landscape that surrounds the spa. I-10 creates framed views of the Utah landscape; which undulates continuously into the horizon, and allows the viewer to once again be taken away from their current state of being. The resort is constructed of mainly concrete and wood. The concrete form heats with the high temperatures of the day as the sun gleams off the glossy surface. The balconies are extensions of lived space that bring the outside in. A guest can sit in the comfort of their own private balcony and feel at one with the universe, or share that intimate time with a significant other. The “Living Room” also boasts a balcony that is an extension of the building envelop, onto the piazza surrounding the main pool.

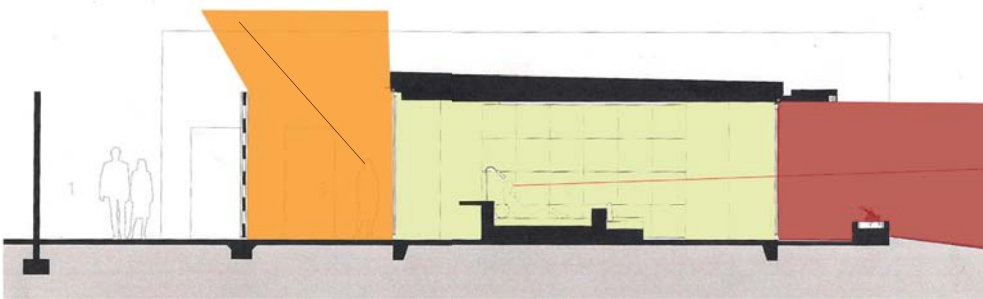
Site Plan



The Views, Site Plan



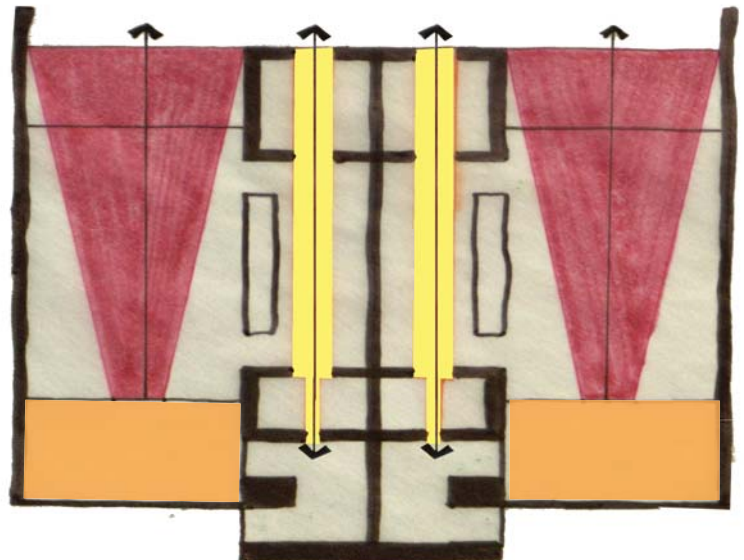
The Views, Unit Section



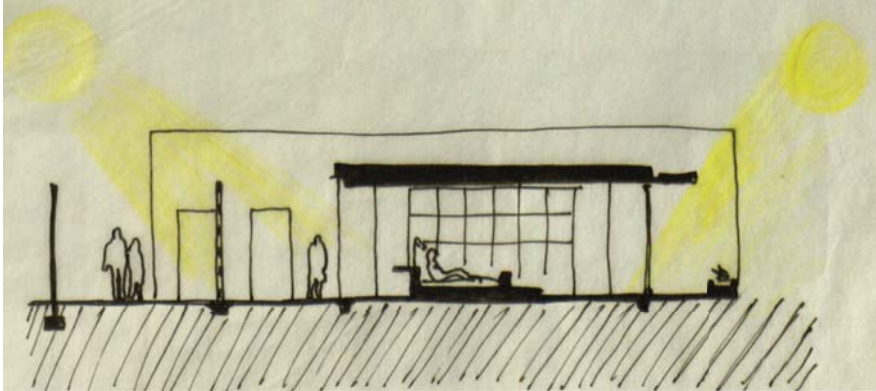
The Views, two units in Plan

Each unit displays an expansive view of the landscape within the living space, and the service spaces are highlighted with a more narrow framed view of the landscape.

- Views from living space to landscape
- Views from entry to above
- Views from service space to landscape



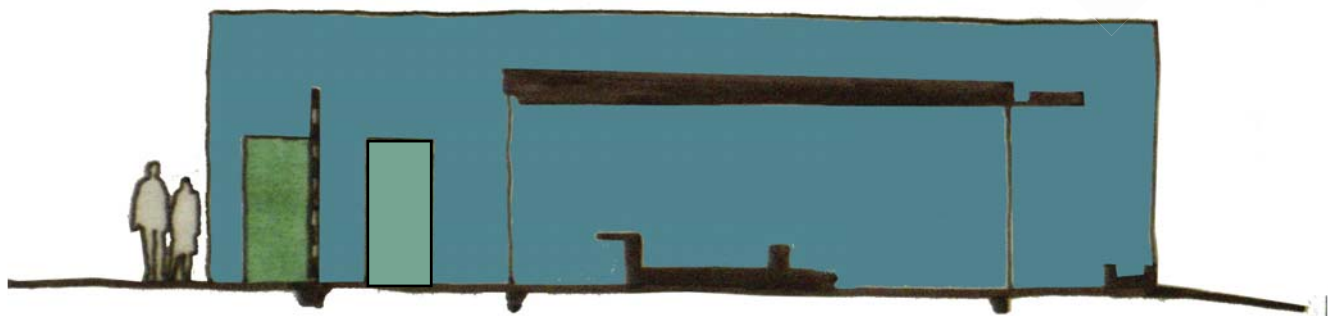
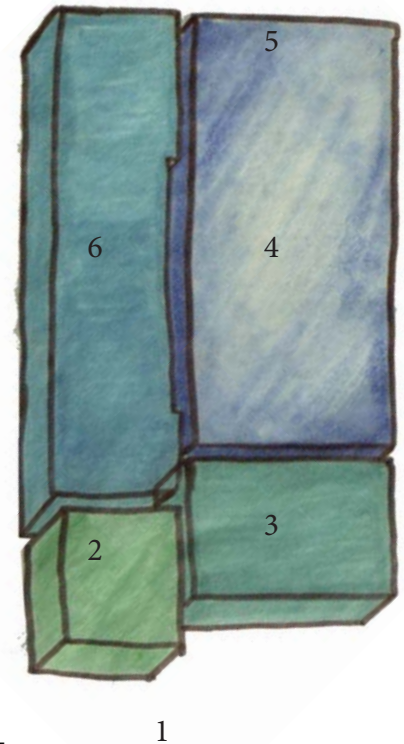
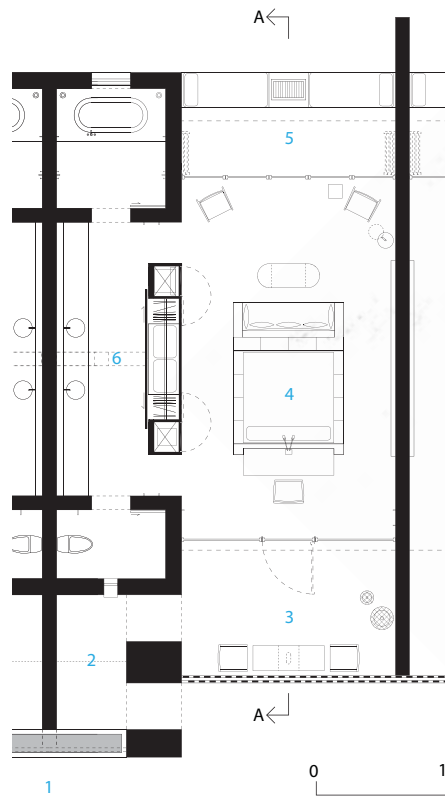
Morning Sunlight/Afternoon Sunlight



Living and occupiable spaces are open to the landscape, but they are also protected from direct sunlight by the elongated overhangs and concrete structure.

Ritual Organization

- 1. Street
- 2. Threshold
- 3. Entry Courtyard
- 4. Island Plinth (Bedroom)
- 5. Desert Lounge (Balcony)
- 6. Bath/Dressing(Services)






Section A

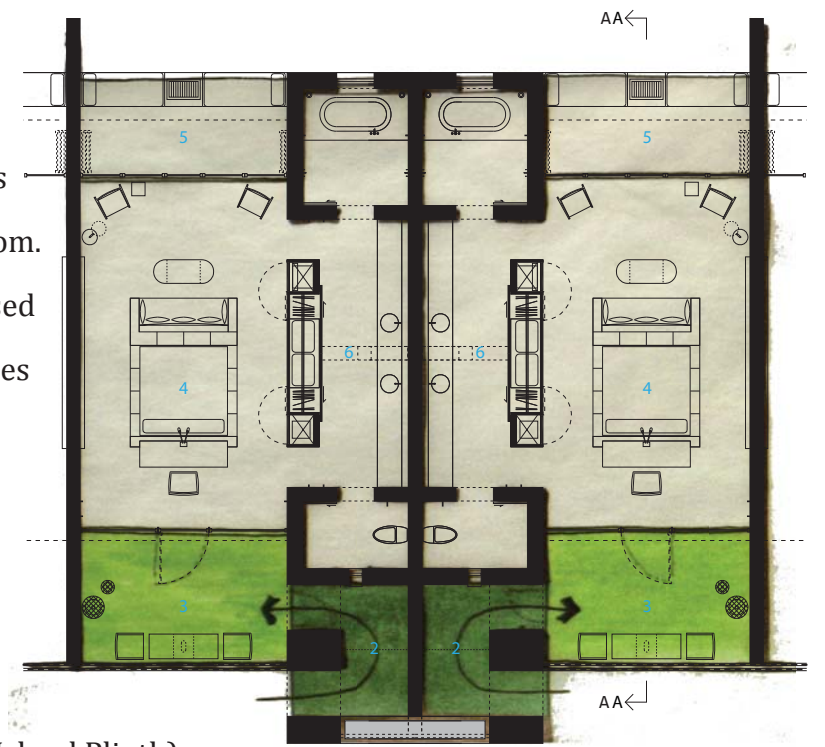
Symbolic

Detached from civilization, Amangiri is experienced as another world. I-10 creates an “oasis” in the desert, with a symbolic center of healing, framed by an expanse of precious water. Just as millions of years ago water sculpted the rock formations of the Utah desert, the main pool area sculpts the site of the resort. Upon arrival, guests are ushered into the “Living Room” at the center of the complex, where they get checked in. The threshold entering the unit is designed such that the mind and body are redirected, elevated, and ultimately taken away from their current position prior to entering the unit. The designers concentrate all personal service spaces into intimate confinements, which are “detached” from the main living space. Each unit is divided in such a way that no two tasks are completed in the same area. This makes the everyday ritual more personal and direct.

Unit Entry

From the “Street” guests are transitioned across the threshold, in order to enter their private room. They transition from the exterior into an enclosed realm of seclusion, finally reaching the open skies of their private chamber.

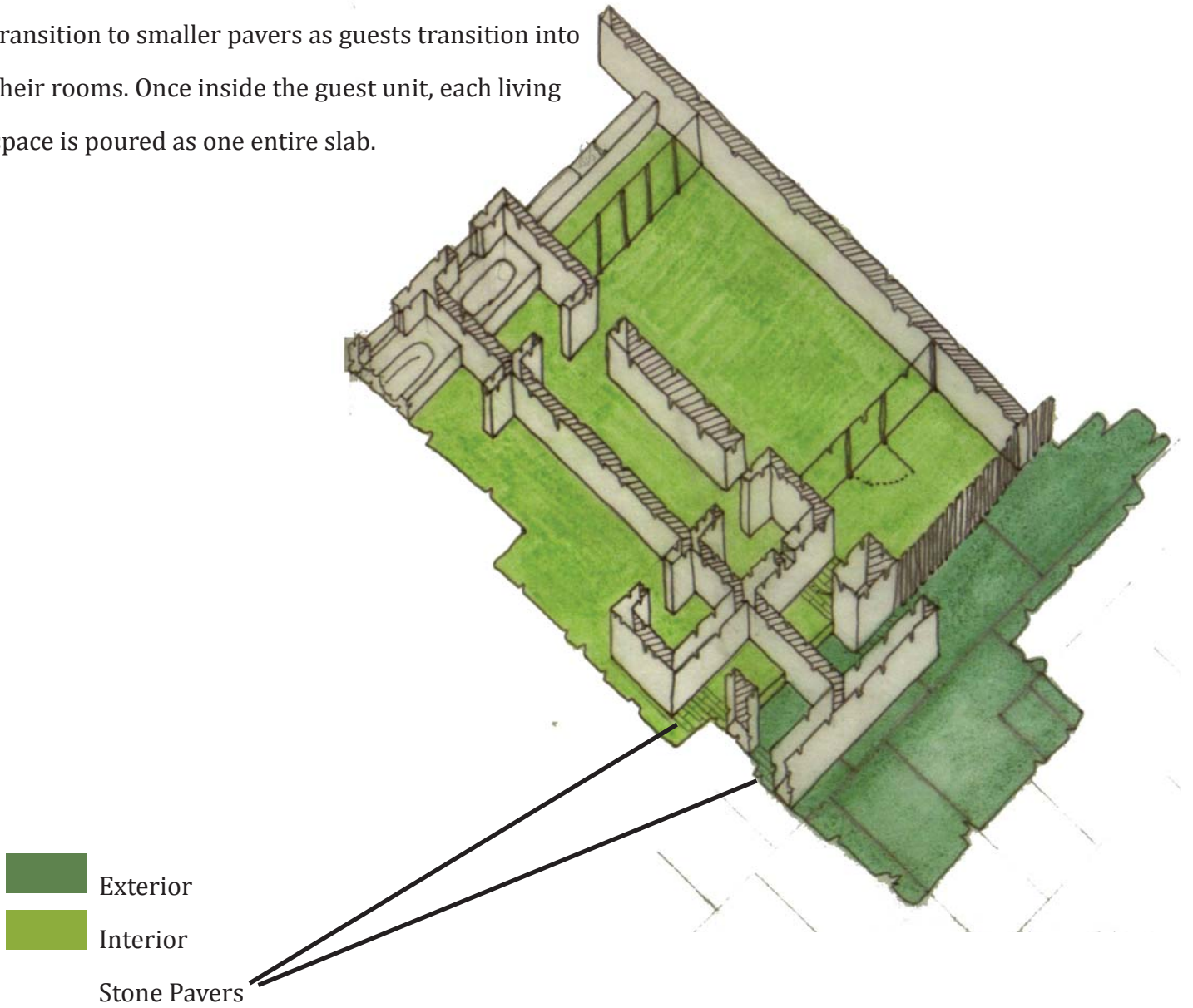
-  Threshold (No Door)
-  Entry Courtyard (Door to Courtyard & Island Plinth)
-  Transition Space/Service Space



Section AA

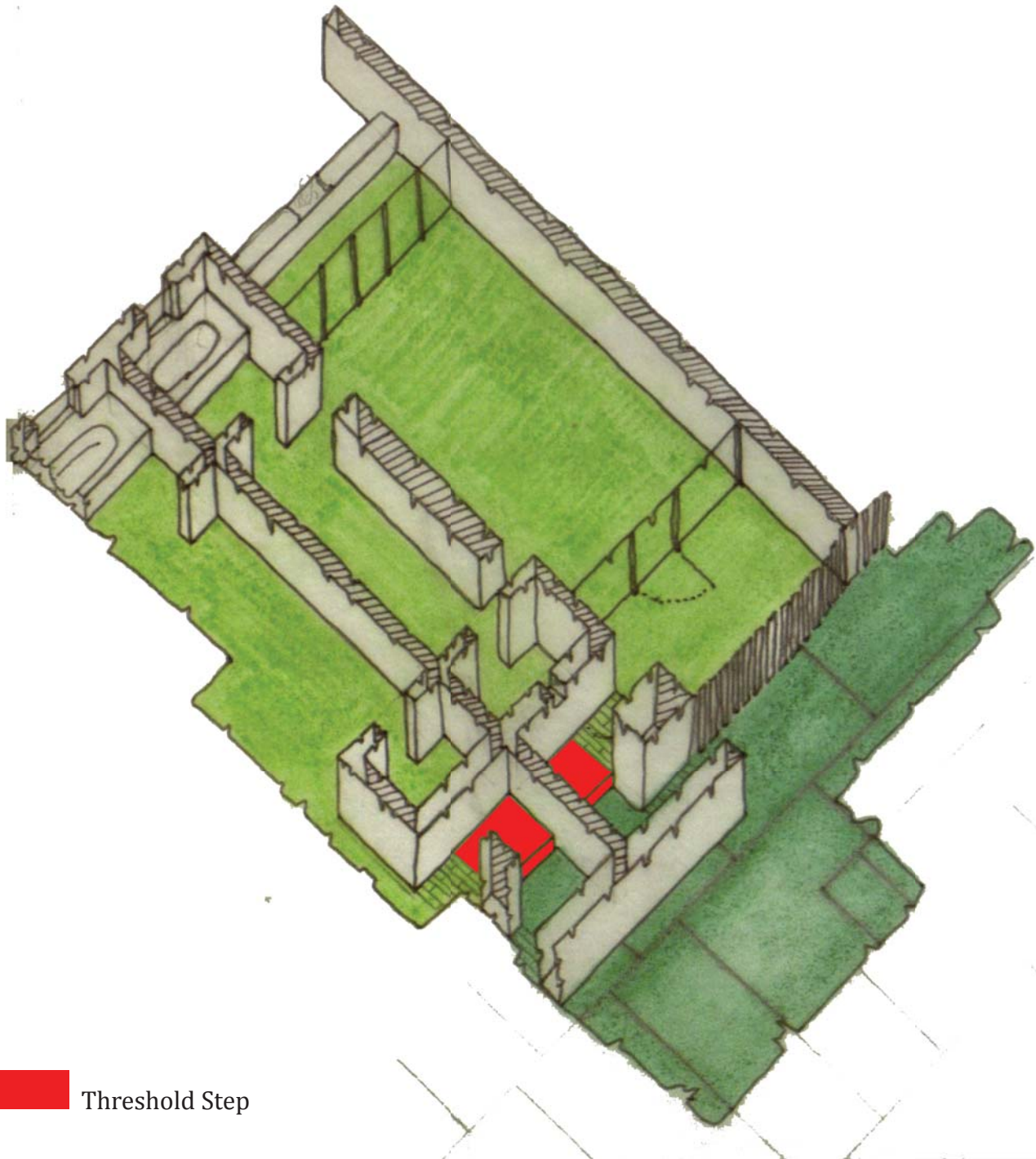
Unit Entry

The “street” is paved with large stone blocks, which transition to smaller pavers as guests transition into their rooms. Once inside the guest unit, each living space is poured as one entire slab.



Threshold

To celebrate the transition from one realm to the next, each guest has to physically step onto a slightly higher elevation in order to enter their room. This symbolically removes them from the social world into seclusion.



Social

The social gathering spaces are clustered in two main areas, away from secluded rooms, bringing guests together in order to heal. The main “Living Room” area is where meals and formal dinners are served as a whole or private group. This area is open to the piazza and pool area, creating the social center of this isolated resort. There is also a cluster of buildings to the south that are mainly used for spa services, however these spaces create their own courtyard for social interaction, in addition to group spa activity spaces such as yoga, massages, and manicures.

The Journey



Manhattan, KS to Amangiri
(1007 mi, Approx. 16 hours)



A: Las Vegas, NV to Amangiri (266 mi, Approx. 5 hours)
B: Grand Canyon to Amangiri (150 mi, Approx. 3 hours)

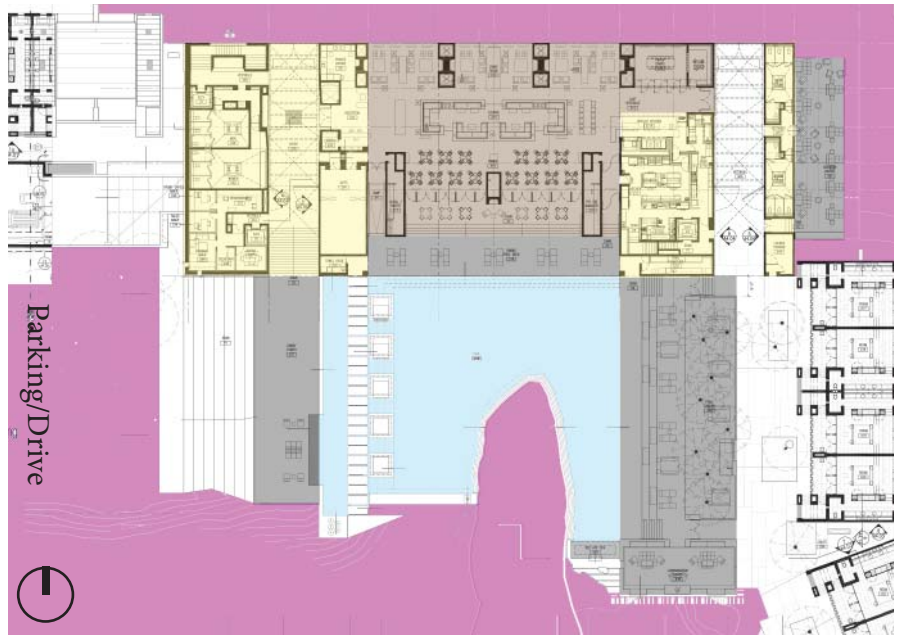
The remoteness



Amangiri is situated 4 spacious miles away from the nearest interstate (Hwy 89), and nearly 8 miles away from the nearest cluster of homes in northern Arizona.

The Living Room

- Reception/Service Areas
- Interior Lounge/Dining
- Exterior Lounge Area
- Pool
- Natural Terrain

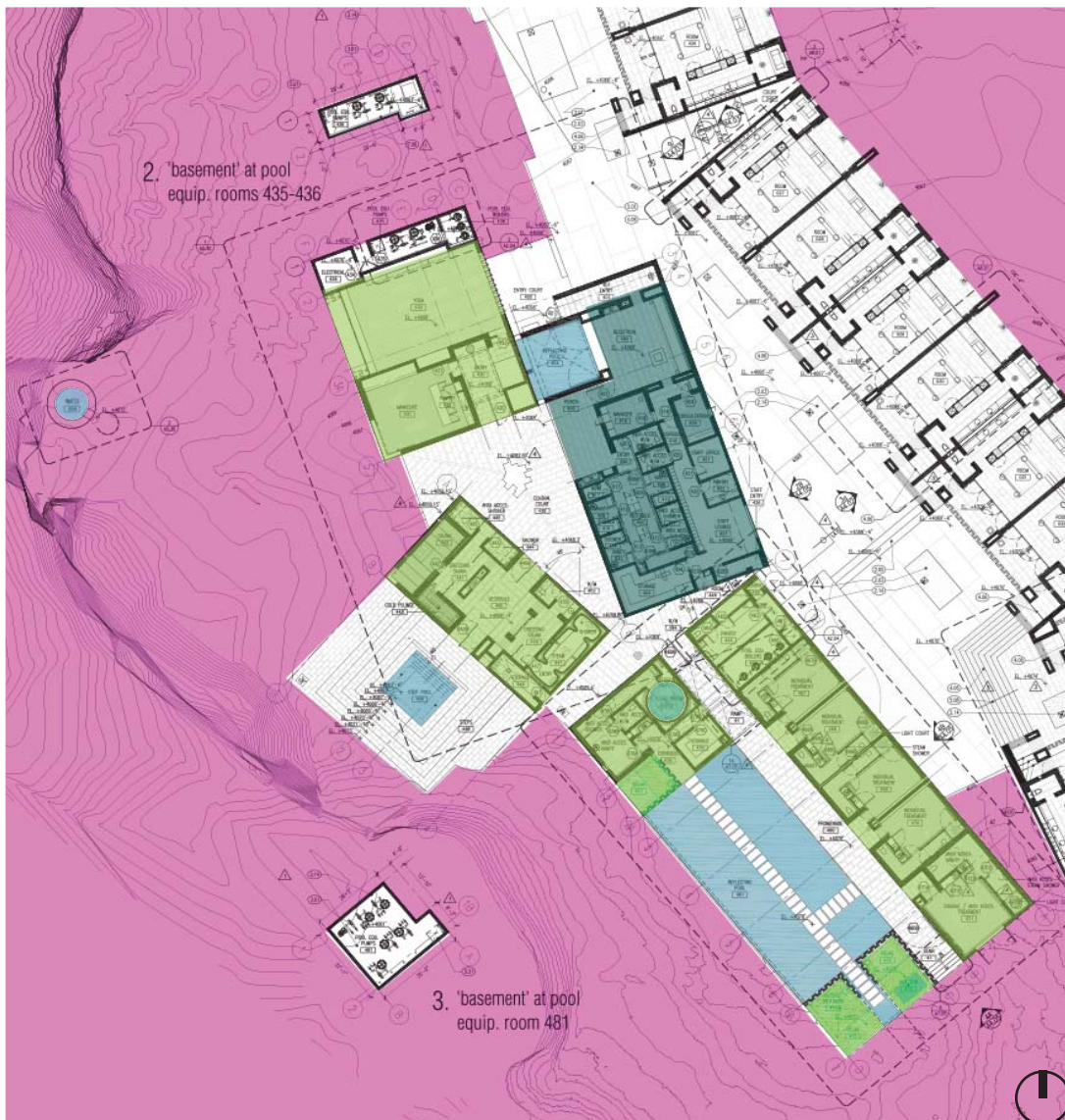


Public v.s. Private



The Spa

- Reception/Service Areas
- Interior Healing/Relaxation Spaces
- Exterior Healing/Relaxation Area
- Water/Reflecting Pools
- Natural Terrain



Cluster Housing

Defined as a residential cluster development, or conservation development, the large grouping of residential properties on a development site helps to use extra land as open space, recreation or agriculture. It is becoming increasingly popular in European subdivision developments for its low impact and sustainability appeal. The idea of clustering housing units dates back to early settlements when houses were grouped to form a common area to defend themselves. Today it serves other advantages, including more green/public space, closer community, and an optimal storm water management. Though cluster development has many benefits, implementation has its challenges; such as outdated zoning, perceptions of personal space and maintenance of common areas.

For this research we will look at three projects Kraftwerk2 by Adrian Streich, Common House 50 by Christopher Art Haerle, and mehr als Wohnen by Dublex Architects. These three projects are located in various parts of Zürich, Switzerland and with the exception of mehr als Wohnen, are completed works.

There are two main topics that are the center of each of these projects: creating a sense of community and group living. With an assortment of bedroom choices, one can decide to live alone or amongst a group of individuals. A shared community kitchen is common among all of them, as well as a balcony or stair area that becomes a meeting place. Common House 50 allows for older residents, of any age, to live among one another with little to no assistance. Each room is equipped with sitting area and balcony to entertain as one desires. The same is true for mehr als Wohnen. Kraftwerk2 allows for individuals that may not be directly related to share the same common living space, however they retain their own individual private room to retreat to when desired. This relationship of semi-private and private space encourages social interaction rather than seclusion. These unit options are not free to be altered, as is the case with universal design. Common House 50 offers the most space in each unit that could be arranged to the liking of the inhabitant, it is also the only building equipped to adapt spatially as needed over time. Rooms can be expanded or minimized based on personal desire or medical need.

All of the projects were developed in response to a need for low-income housing. Common House 50 offers its residents a live-in caregiver, and also has a room for guests to stay overnight if desired. The small floor plan actually offers more in this project. Proximity to other businesses and public transit are main site themes for Kraftwerk2. Kraftwerk and mehr als Wohnen were both products of community organizations acquiring housing and creating a living community for themselves and like minded individuals. Community gardens, solar panels, and water management are themes that Adrian Streich addresses the best in the design of Kraftwerk2.

Common House 50 is a great place for elderly individuals to live on their own, with minimal needed assistance. Having the comfort of a caregiver just a few feet away is very reassuring to most need conscience individuals. mehr als Wohnen gives each resident a fantastic view from each of their personal rooms, but the rooms are small compared to the large open floor plans designed in the community spaces. The design of these spaces make you want to be in this social space, rather than your own personal room. mehr als Wohnen allows for residents to have minimal living space as well, but all necessary living amenities are located outside the individual apartments. The dining, kitchen, and bathing areas are located in the common areas only, to increase the amount of interaction between residents. Kraftwerk2 creates the most seamless community experience throughout the entire design. The arrangement of the rooms creates community spaces that are more open and pleasurable to occupy, rather than one's personal room. Circulation spaces are integrated into the community experience as well, creating multiple points of possible interaction throughout the day.



Common Area

The ground floor and fourth floor both have a main kitchen space and dining areas that encourage a sense of community. These spaces are used as multi-purpose areas for the residents and visitors.



Community House 50

Ground Floor Entry

The complex is accessible from one main entry, with a drive-way/carport to the south.

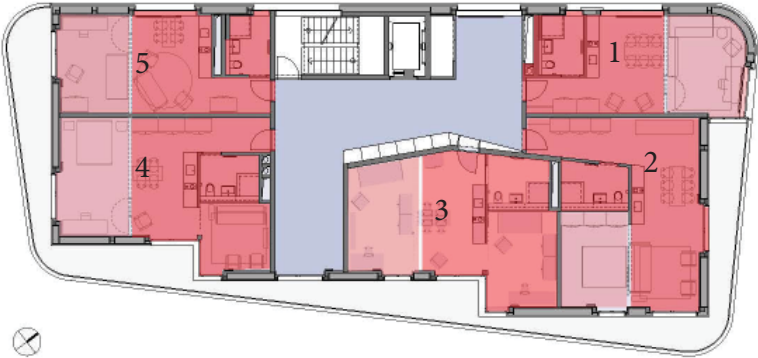


Semi-Private Balcony

Flexibility of Units

Each apartment unit has the necessary amenities for living, and can be expanded for additional space.

This is an important feature to include as residents age and possibly need to restrict mobility.

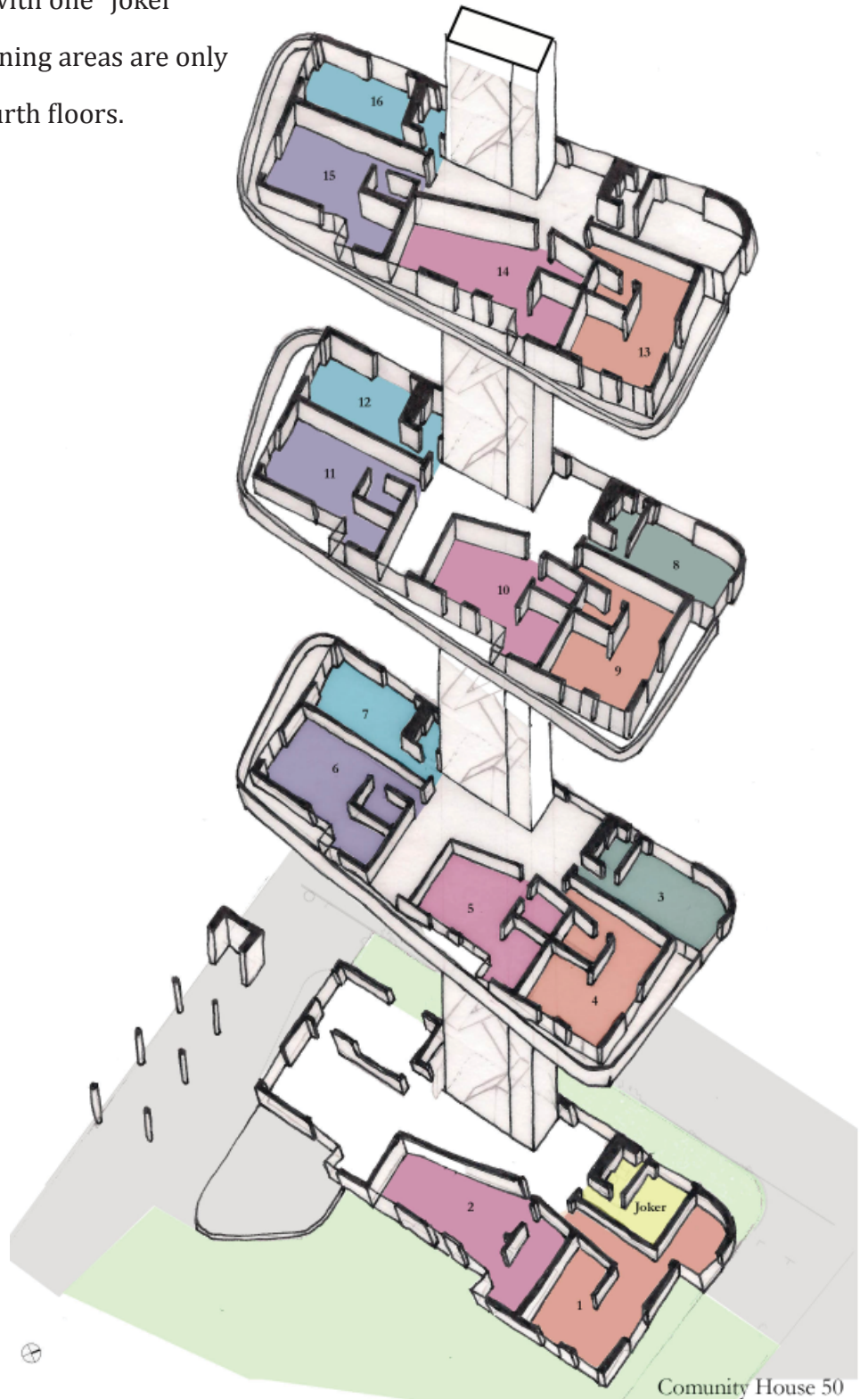


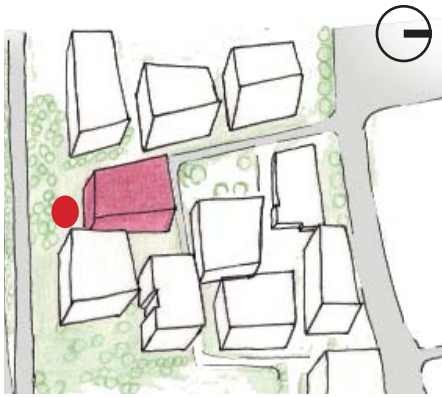
- Main living space
- Expandable living space
- Circulation
- Balcony

Community House 50

Relation of Floors to one another

There are 16 total occupant units, with one “joker” unit on the first level. Communal dining areas are only located on the first, ground, and fourth floors.





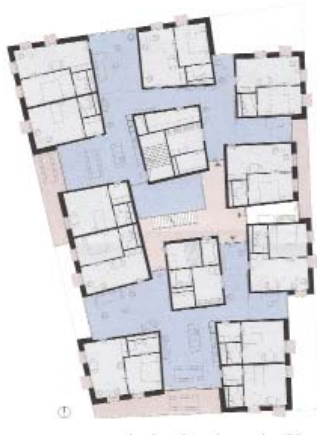
mehr als Wohnen



Site Context

mehr als Wohnen is one building in a residential park. The positioning of the various buildings frame significant green spaces throughout the grounds. Each view from the building looks out on a green space of various sizes.

Community Areas



Community Dining

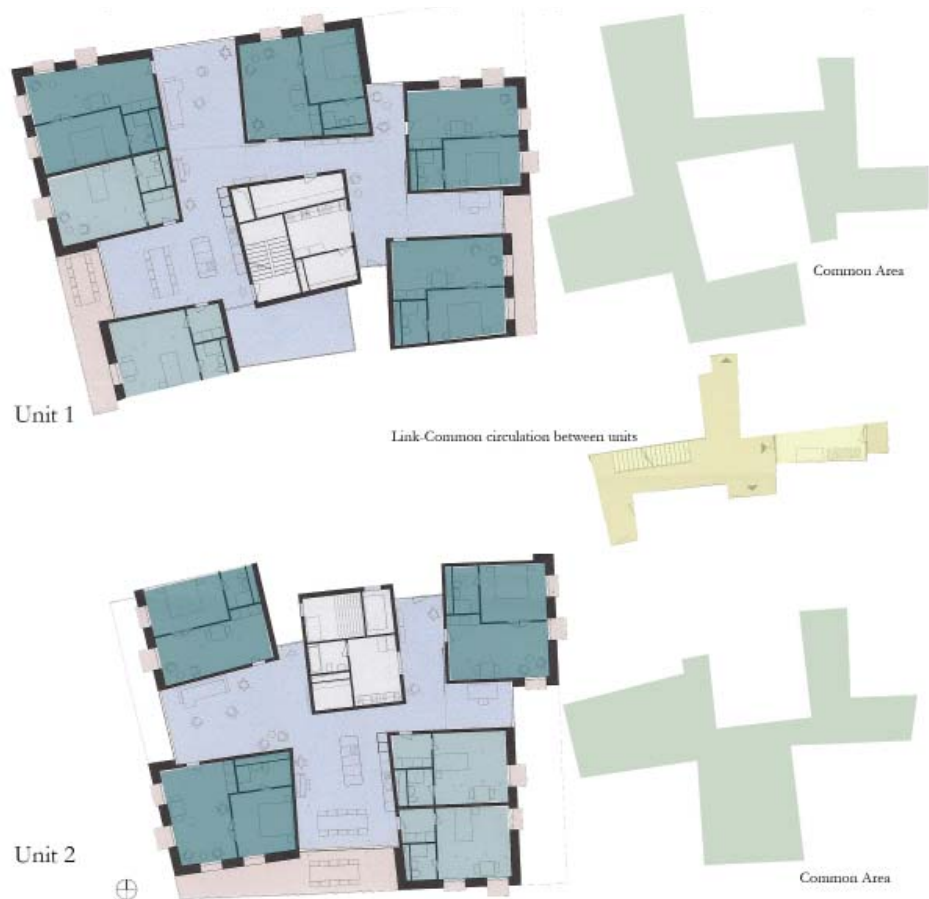
To encourage community dining, each unit has a shared kitchen and dining area.



Unit Division

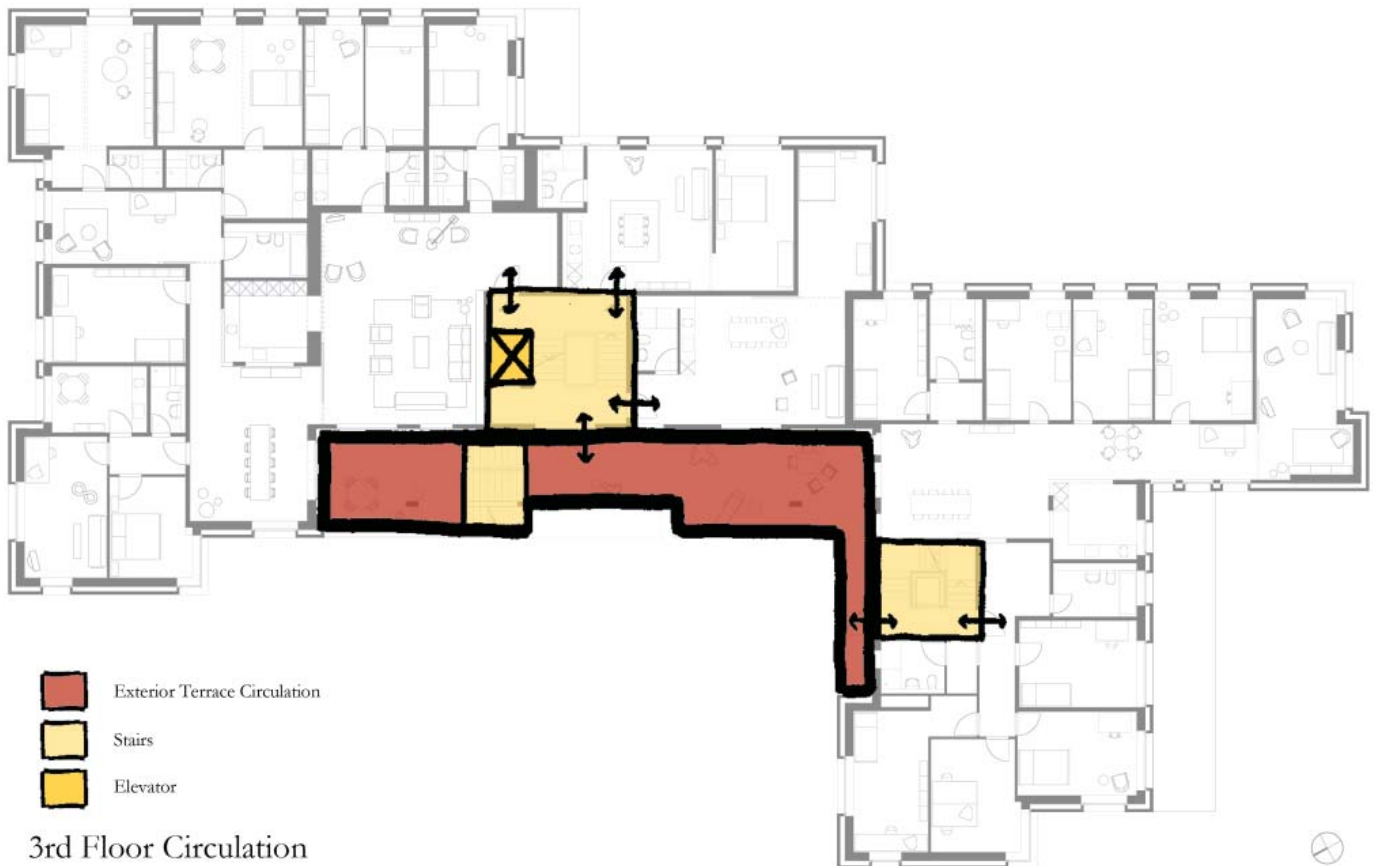
Each floor is composed of two living units, which share a main circulation area, that is also the location of the public sauna. The north unit has six total bedrooms, the unit to the south has five bedrooms.

Each bedroom has its own bathroom with a shower, vanity, and toilet; however there is no kitchen in the bedroom. The architect attempts to maximize community by providing an abundance of open community space with floor to ceiling windows and a community kitchen.



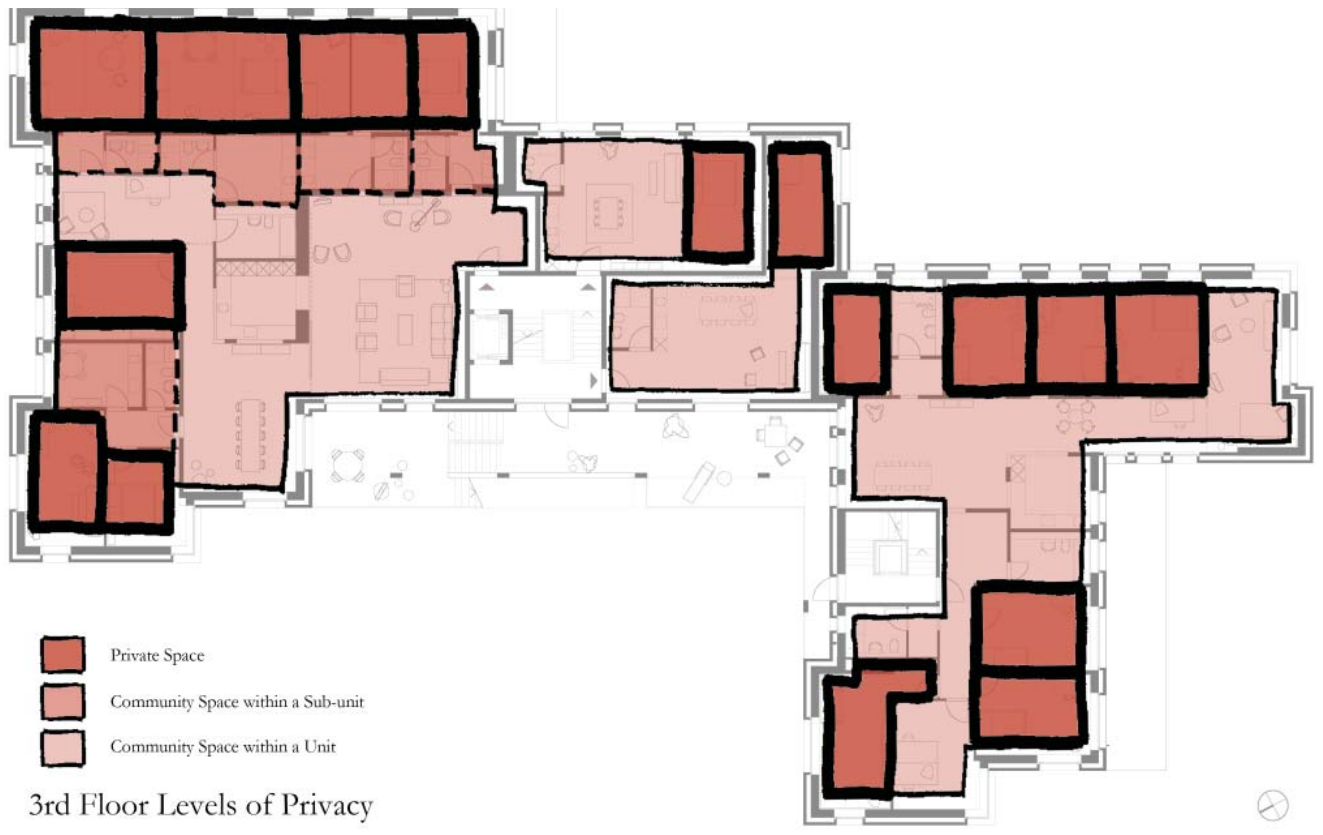


Kraftwerk2





3rd Floor Units



3rd Floor Levels of Privacy

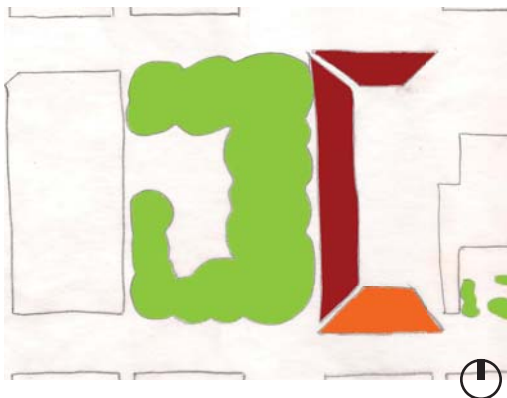
Synthesis/Design Principles

I will restate the vision of an environment with a healing sense of place, as being necessary to sustain human life. The inter-generational living environment will create a sense of social and physical healing. These environment's of living will come together to create a place that is pleasant to experience and rewarding to live in.

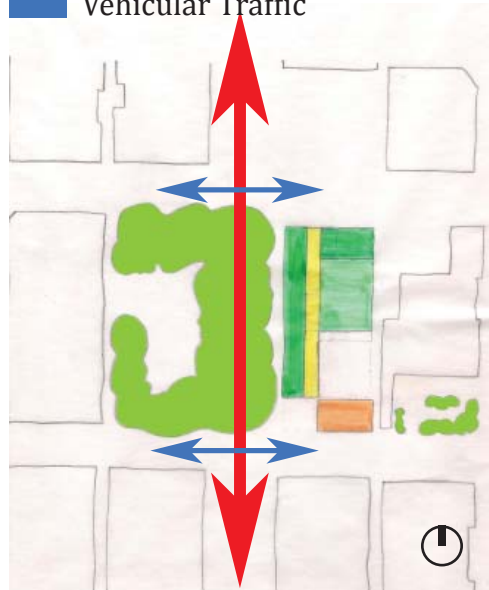
- Design Principles: Bring Nature into Building
- Physical Healing Centers
- Daily Ritual
- Social Healing Centers
- Create an Oasis in the City
- Keep "Healing" Centered

Site Views of Nature

- Residential Views
- Public Views

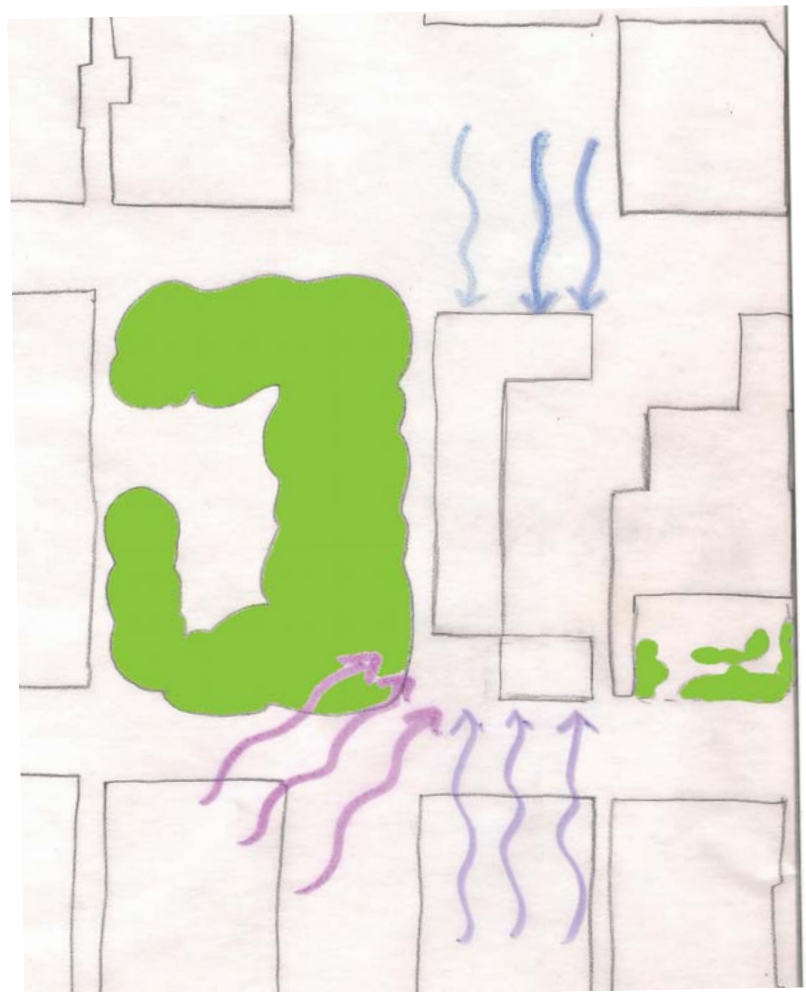


- Pedestrian Traffic
- Vehicular Traffic

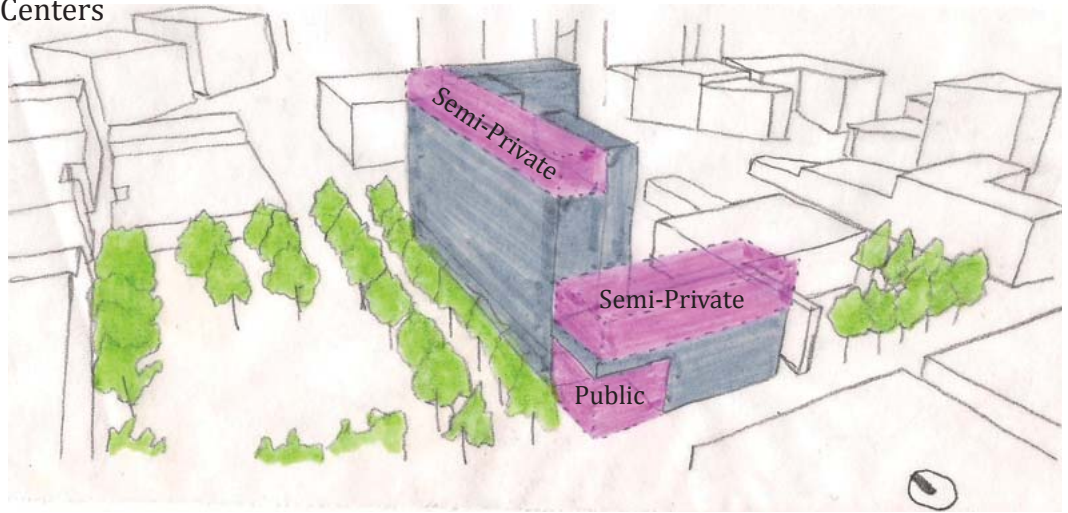


Wind Patterns

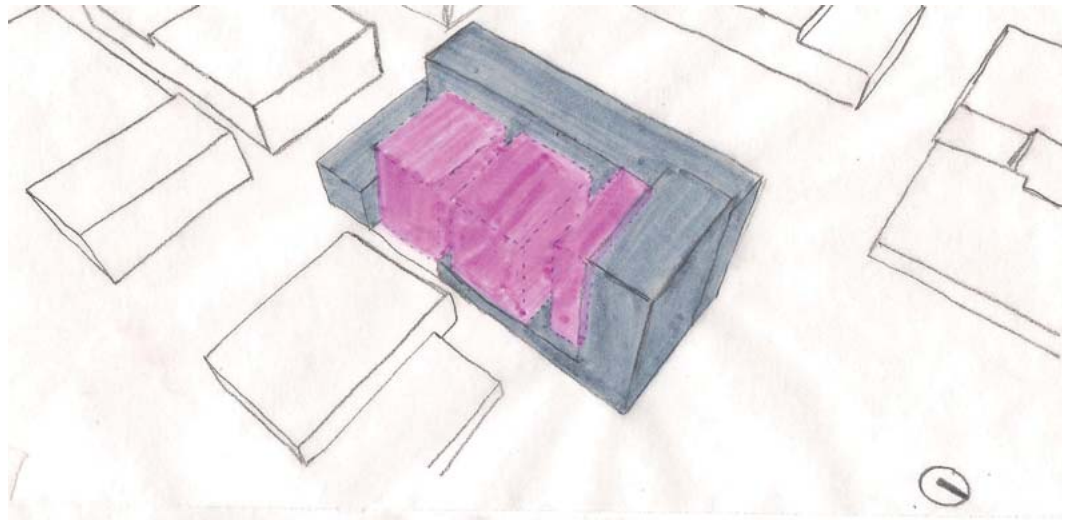
- Northern Winds (Aug & Sept)
- SSW & SW Winds (May-July)
- Southern Winds (Oct-Aug)



Semi-Private/Public Social Centers

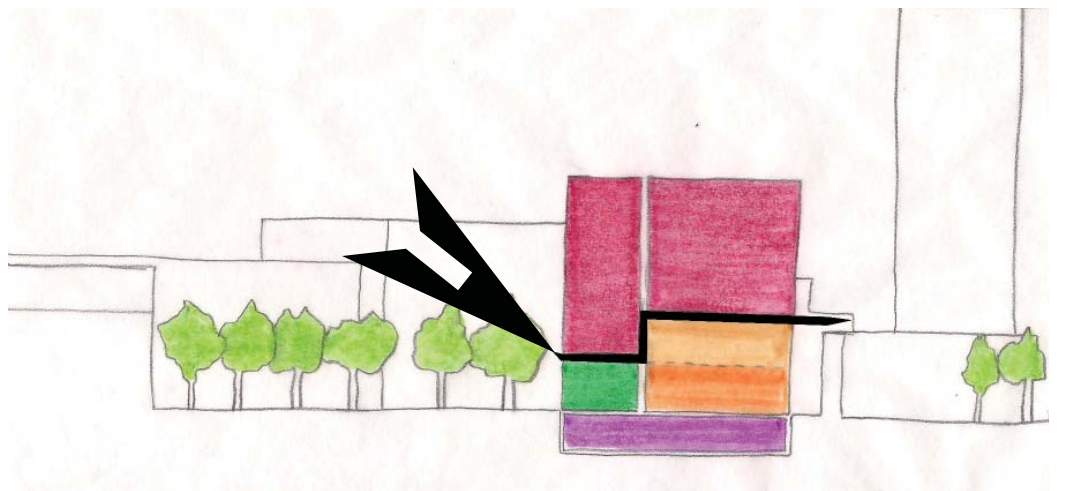


Private Social Centers



Oasis in the city

- Residential Break
- Commercial
- Public Social
- Semi-Private Social
- Private Parking



Physical Healing Zones

 Interior Circulation

 Interior Gardens

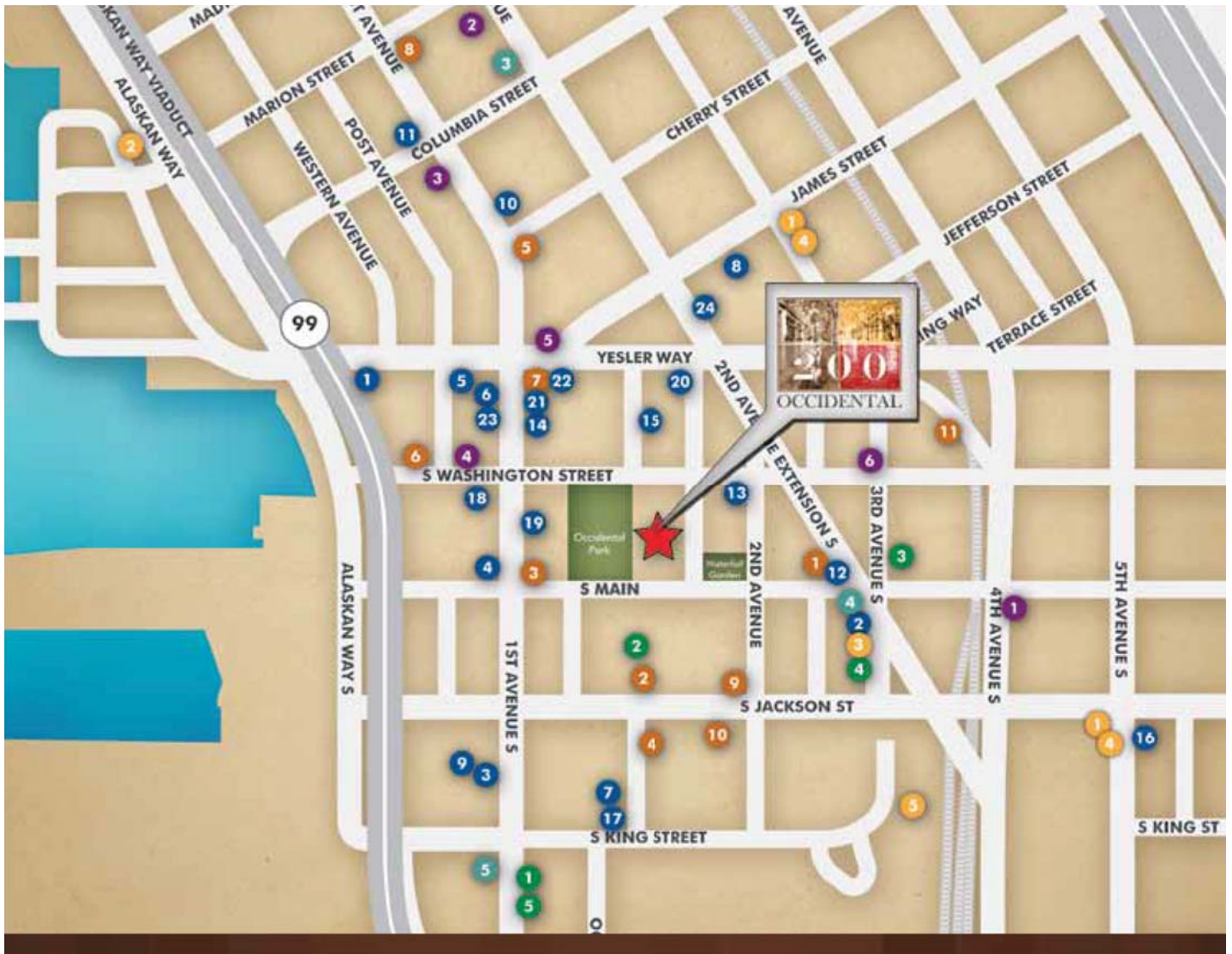
 Reflecting Pool



Site Analytical Diagrams

Site Context

Pioneer Square



● BANKS

- 1 Bank of America
- 2 Columbia Bank
- 3 US Bank
- 4 Key Bank
- 5 US Bank ATM
- 6 Alaska USA Federal Credit Union

● COFFEE/DESSERT

- 1 Cafe Hue
- 2 Cafe Umbria
- 3 Elliott Bay Café
- 4 Starbucks
- 5 Cherry Street Espresso
- 6 Planet Java Breakfast and Coffee
- 7 Starbucks

● GALLERIES

- 1 Art Xchange Gallery
- 2 Davidson Galleries
- 3 Foster White Gallery
- 4 James Harris Gallery
- 5 Art Wolfe Gallery

● RESTAURANTS

- 1 Al Boccilino
- 2 Armandinos Salumi
- 3 Beba's Deli
- 4 Berliner Doner Kebab
- 5 Cafe Paloma

- 8 Starbucks
- 9 Tullys
- 10 Zeitgeist
- 11 Café Vita

- 6 Flavor of India
- 7 FX Mc Rorys
- 8 Hole in the Wall Barbecue
- 9 Il Terrazzo Carmine
- 10 Imo Asian Bistro
- 11 Mae Phim Thai
- 12 Main Street Gyros
- 13 McCoy's Firehouse Bar and Grill
- 14 New Orleans Creole
- 15 Pizza Pro
- 16 Thai Curry Simple
- 17 World Wraps
- 18 The J & M Cafe
- 19 Grand Central Bakery
- 20 Tat's Deli
- 21 Jimmy John's

- 22 Subway
- 23 Taco Del Mar
- 24 Collins Pub

● FITNESS

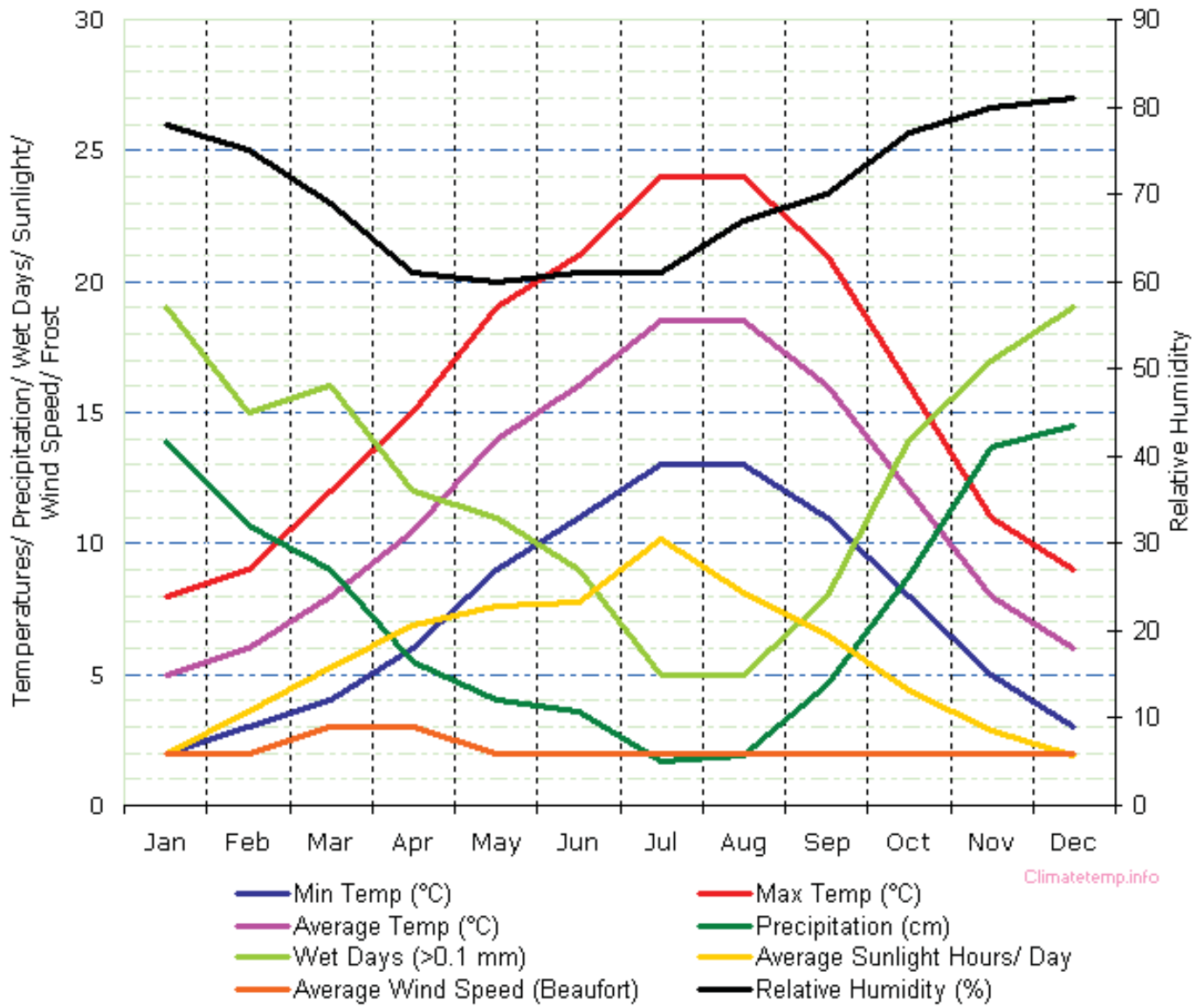
- 1 All Star Fitness
- 2 Yoga Seattle
- 3 Xplore Fitness
- 4 Kinesia Pilates
- 5 Seattle Fitness Inc.

● PUBLIC TRANSPORTATION

- 1 Bus Terminal
- 2 Ferry Terminal
- 3 Bike Station
- 4 Light Rail Station
- 5 King Street Station

Climate

Seattle, Washington, Usa Climate Graph (Altitude: 4 m)



Building Codes/Zoning

Access.

Vehicle entries shall be minimized through design. Design of vehicle egress and ingress should maintain the pedestrian character of the district while being operationally sound and safe for pedestrians.

Pedestrian Friendly

The design should promote continuation of the pedestrian connections at Weller Street and Occidental and Second Avenues. Pedestrians move at a slower pace and are more attuned to detail and proportion, and therefore the design should reflect proportions and details which make the pedestrian feel comfortable. Examples of desirable features include, but are not limited to:

- visual and pedestrian access (including barrier-free access) into the Site from the public sidewalk
- pedestrian-scaled entries and windows
- use of colors, textures and patterns
- pedestrian-scaled site lighting
- areas for vendors in commercial areas
- pedestrian-scaled signage that identifies uses, shops and way finding.

Height Limit

Area 2. One Hundred (100) to One Hundred Twenty (120) Foot Height Limit: Development of more residential uses is encouraged. Taller existing structures and a slight change in topography make higher buildings appropriate in this area. Structure height over one hundred (100) feet to a maximum of one hundred twenty (120) feet shall be permitted if a minimum of seventy-five (75) percent of the gross floor area of the structure is in residential use. (7/99) Materials for any structural elements on the sidewalk should be of durable, weatherproof, and vandal-proof quality. The Board will consider the compatibility of the color and design of structural elements with the building facade and the character of the District. The maximum allowable height of structural elements, including fencing, is 42”.

Transparency Regulations

1. To provide street level interest that enhances the pedestrian environment and promotes public safety,

street level uses shall have highly visible linkages with the street. Windows at street level shall permit visibility into the business, and visibility shall not be obscured by tinting, frosting, etching, window coverings including but not limited to window film, draperies, shades, or screens, extensive signage, or other means.. (8/93, 7/99, 7/03)

2. Window darkening and/or reflective film in ground or upper floor windows on primary building facades is not permitted. (8/93,7/99, 7/03)

Awnings and Canopies

Awnings and canopies are structures attached to buildings above storefront windows and entrances to provide weather protection. Awnings are light-weight structures constructed of metal framing with fabric or vinyl covering. Canopies are heavier, more permanent structures constructed of rigid materials such as metal or metal framing with glass. (7/99) Those buildings wishing to use awnings or canopies shall adhere to the following requirements:

1. Awnings shall be sloped, rather than bubble type. No writing may be placed on the sloping portion of the awning. (12/94) Scalloped or cut-out valances are not acceptable, nor are side panels. (8/93) Return of valances on awnings shall be permitted, but no signage of any kind shall be permitted on valance returns.

2. Shiny, high-gloss awning materials are not permitted. Retractable awnings of a through color are preferred, i.e., the underside is the same color as the exposed face. Awning colors shall be subdued to ensure compatibility with the character of the District. (7/03)

3. Canopies that are compatible in design, scale, materials, color, details, and method of attachment with the building and that do not display a false historical appearance are permitted. (7/03)

4. Awnings and canopies covering more than one story are not allowed. Distinctive architectural features shall not be covered, nor shall installation damage the structure.

5. Awnings and canopies must serve a functional purpose, and therefore shall project a minimum of five (5) feet horizontally. (7/03)

Building Analytical & Descriptive Diagrams

Integration of user types

Baby Boomers



Baby Boomers are among the largest generation currently living on the planet, numbering 78.2 million in the US alone in 2005 (Smith & Cartlidge, 2011). This vast number of individuals 50-68 creates a significant impact on how societies operate. Boomers are also in good health, mobile, and have a desire to live an increasingly satisfying life. As

they age, this generation becomes increasingly independent, as children have moved out of the home and started their own families and careers. Also, their grandchildren are entering and possibly finishing college as well. Thus, the average baby boomer is able to enjoy the benefits of a retired lifestyle.

For the past decade, boomers have been moving closer to city centers and leaving the single family detached homes they raised their families in. According to an analysis of 50 large cities by the real estate brokerage Redfin, between 2000 and 2010, over one million baby boomers moved to within 5 miles of city centers (Bahrapour, 2013). Interest is centered around “smart growth” rather than urban sprawl, as many cities are beginning to rebuild the urban core and revitalize the forgotten about city center.

This renewed interest in city living is a dramatic vehicle when discussing the future of our cities and the continued growth of a generation.

Students at the Art Institute of Seattle



Home to five major art museums, Seattle is a melting pot of artistic culture and history. The Art Institute of Seattle has a graphic design, media arts, fashion design, and culinary design program. Each of these programs thrives in the artistic society of Seattle by participating in many design competitions, exhibitions and hosting conferences of various

types. Students range in age from 17-40 and come from a broad range of backgrounds as well, creating a learning environment with a broad range of insight and experience.

Seattle is also home to over 100 commercial galleries, at least ten non-profit art galleries, and nearly one hundred artists' studios that have public access throughout each month. The majority of these galleries and spaces are located in Pioneer Square, creating an art district of sorts. It is only fitting that student housing be available in this thriving part of town.

These two different user types will have the ability to live and interact alongside one another as a cohesive unit. Residents that are baby boomers will have the choice of renting out extra bedrooms, within their unit, to college students; in return for assistance with daily chores and general help around the house. Do to the artistic nature of the neighborhood and project, it is expected that the baby boomers will also have an appreciation for the arts. This common interest will create a subsequent mode of interaction between the two, seemingly dissimilar, generations.

Programmatic Spaces and Estimated Square Footages

Exterior Spaces

Public Cafe Courtyard	1600 Sq ft
Residential-Private Courtyards	9600 Sq ft
Semi-Private Roof Top Garden	3280 Sq ft
Reflecting Pool	1200 Sq ft
Residential -Private Rooftop Garden	5000 Sq ft
Exterior-Private Horizontal Circulation (Scaled down from diagrams)	6500 Sq ft
Residential Parking	13440 Sq ft
Public Bike Parking	20 Sq ft

Public Spaces

Commercial/Multi-purpose shops	7450 Sq ft
Gallery	4000 Sq ft
Store Front	2000 Sq ft
Office	1000 Sq ft
Misc.	450 Sq ft
Spa	6650 Sq ft
Cafe	2920 Sq ft
Gallery	2920 Sq ft

Traditional Apartments (24)

(Eight choices of each; 20ft Unit to Unit Height)

Apartment A: 25ft x 40ft	750 Sq ft
Single Bedroom:6	
Double Bedroom:2	
Apartment B: 25ft x 40 ft	1000 Sq ft
Double Bedroom: 4	
Triple Bedroom: 4	
Apartment C: 40ft x 30 ft	1200 Sq ft
Double Bedroom: 4	
Triple Bedroom: 4	

****Total allowable occupancy: 60****

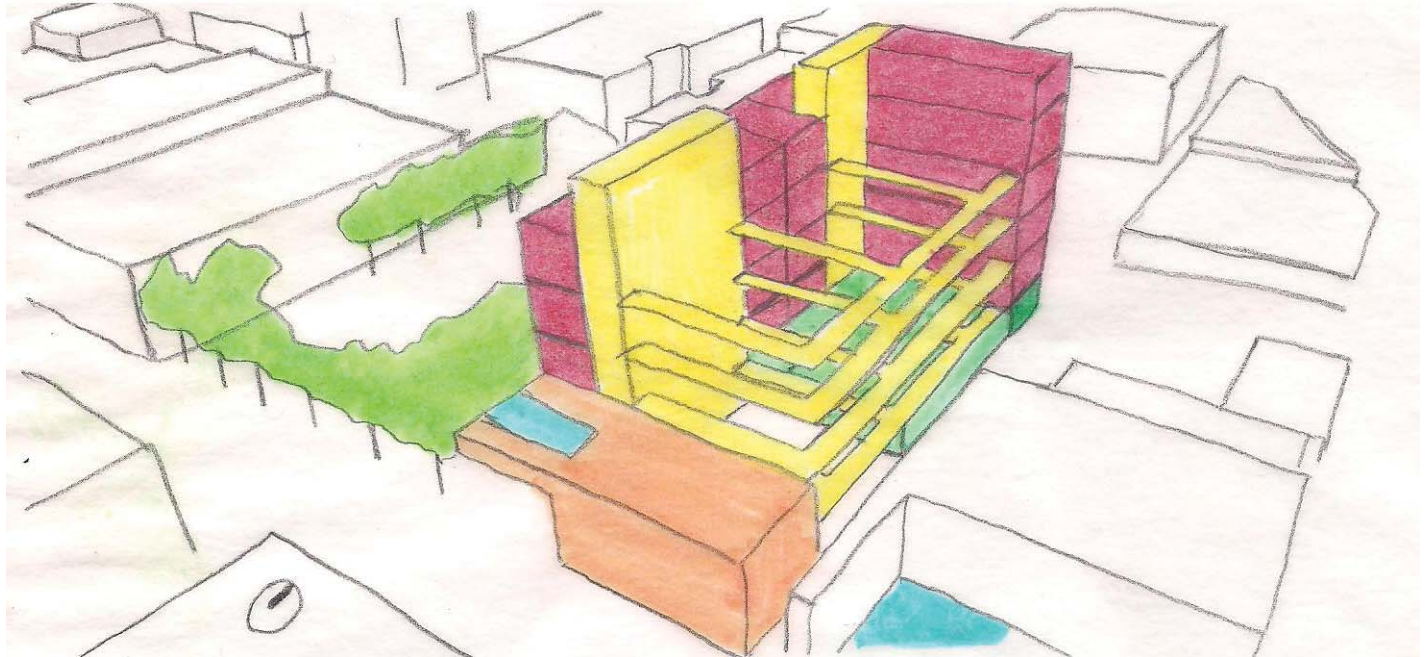
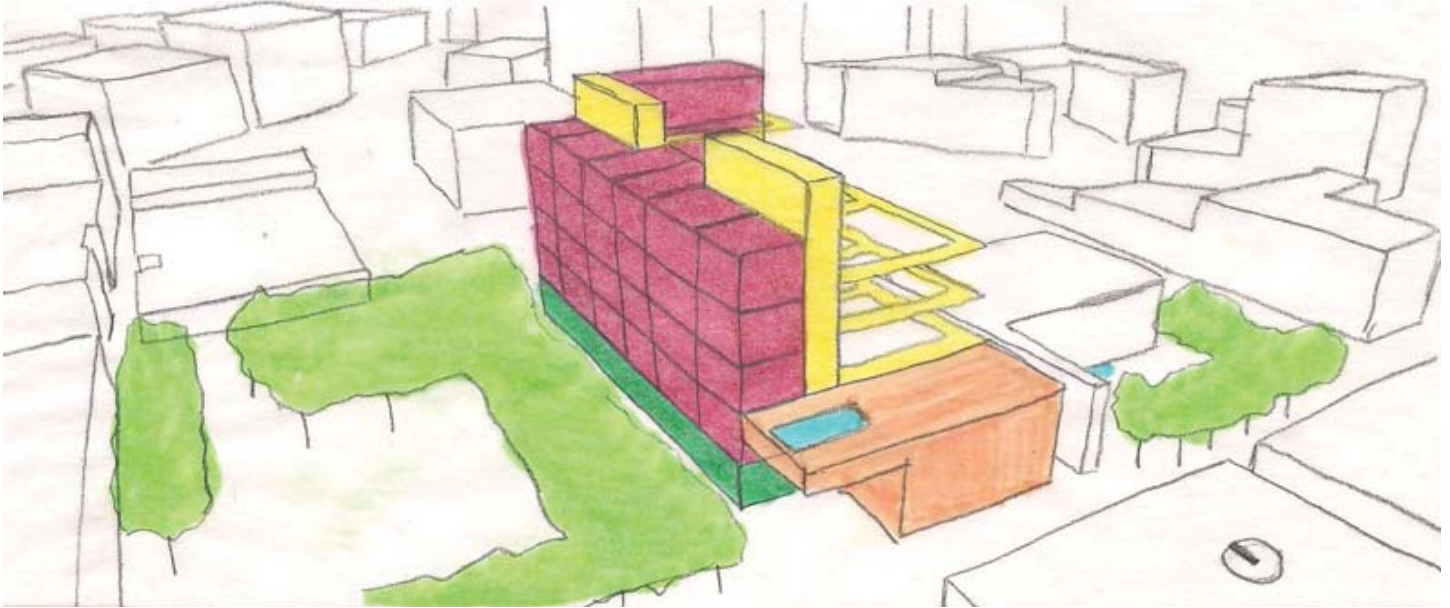
Cluster Apartments (5)

(20 ft Unit to Unit Height)

Cluster: 35ft x 70ft	2450 Sq ft
Four Bedrooms @ 300 Sq ft	

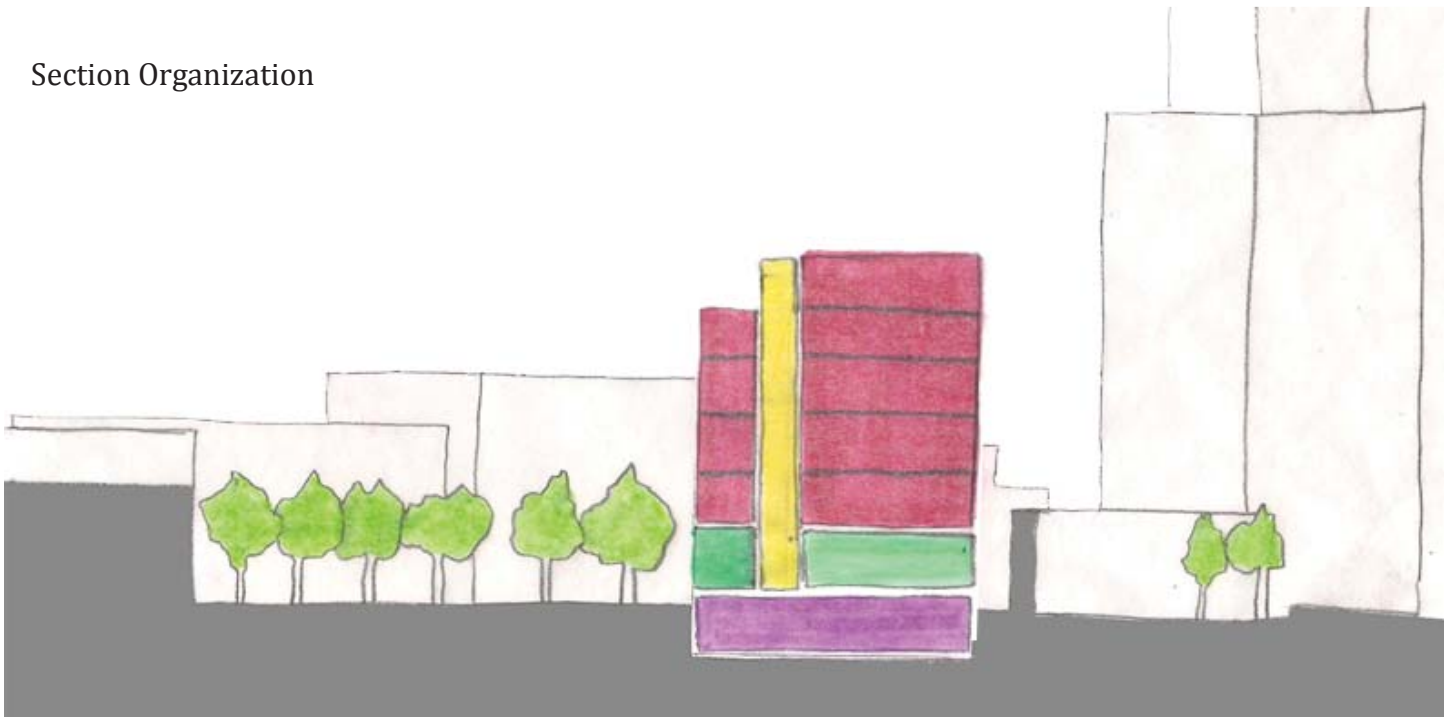
****Total allowable occupancy: 40****

Vertical Building Organization



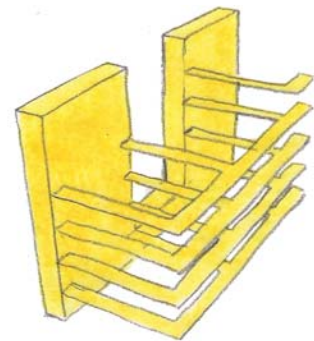
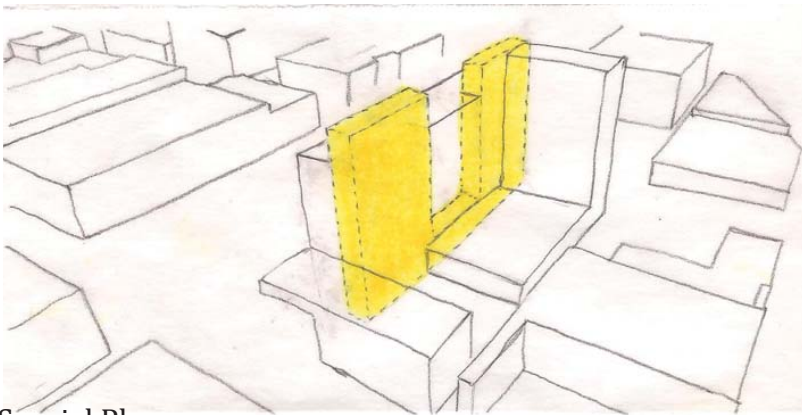
- Private Residential
- Commercial
- Public Cafe
- Spa
- Circulation & Gallery

Section Organization

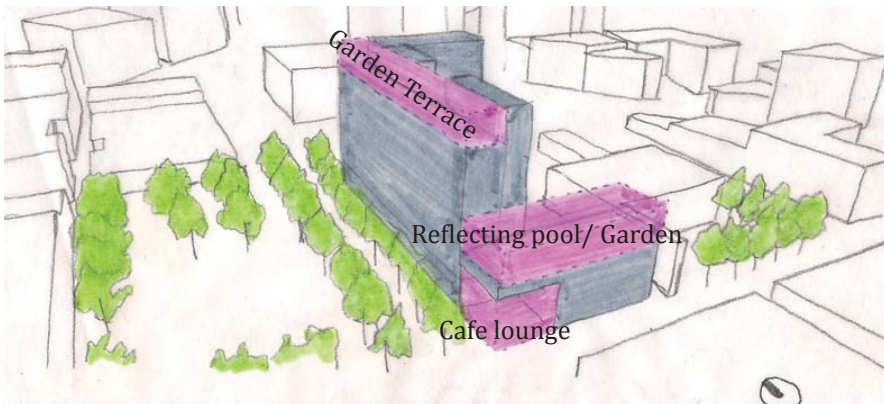


Residential Commercial Spa Circulation Private Parking

Circulation



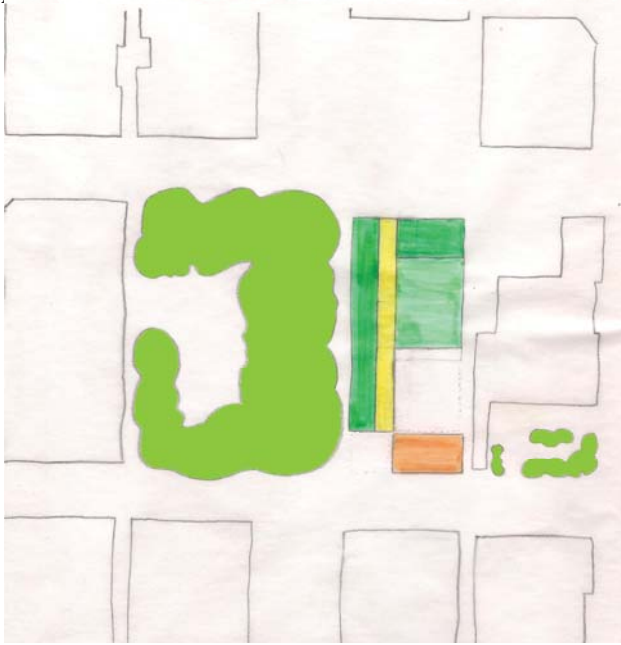
Special Places



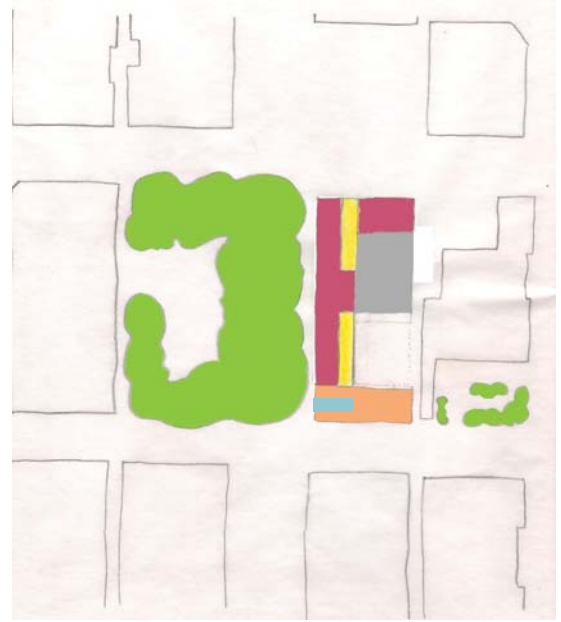
Circulation paths would also be integrated between floors, creating courtyards on the exterior of the building envelop, and connecting the roof terraces to the rest of the building.

Horizontal Building Organization

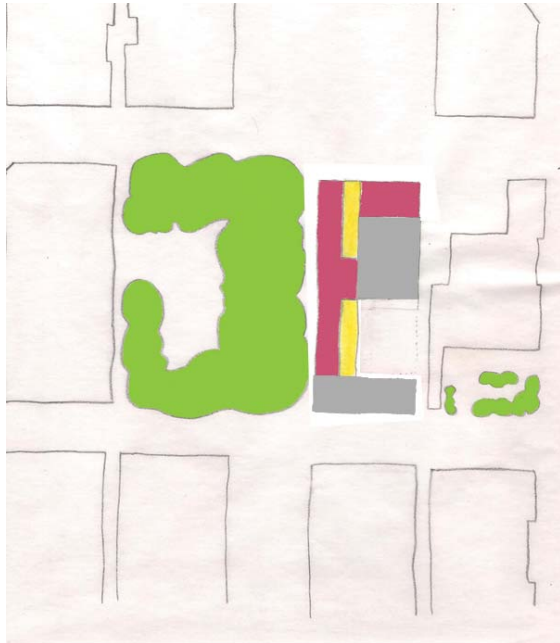
Site Plan



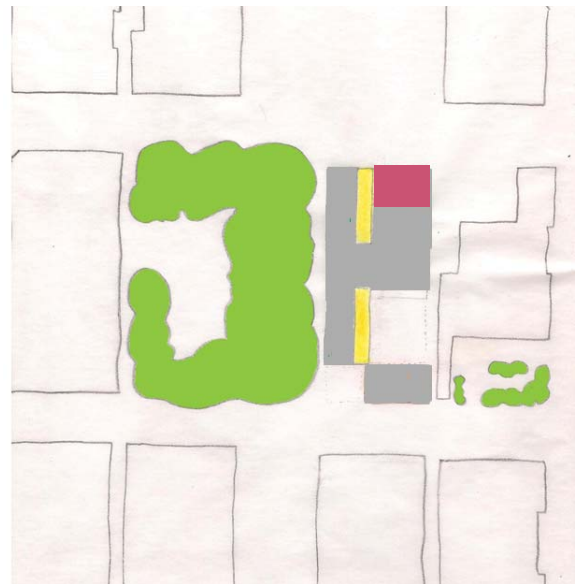
Second Floor



Third-Fifth Floor



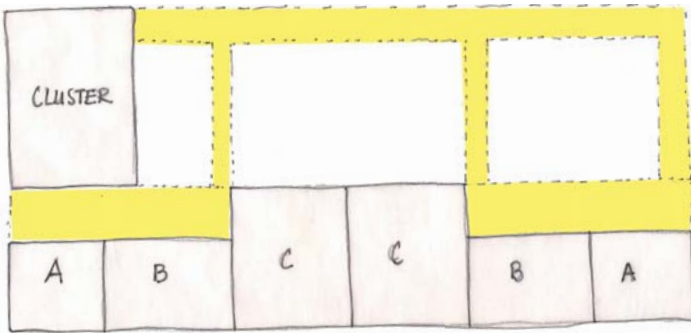
Sixth Floor



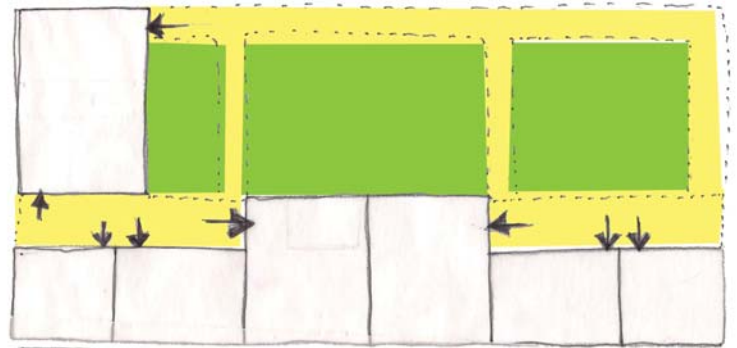
- Private Residential
- Commercial
- Public Cafe
- Spa
- Circulation
- Building Below
- Reflecting Pool
- Gallery

Unit Organization

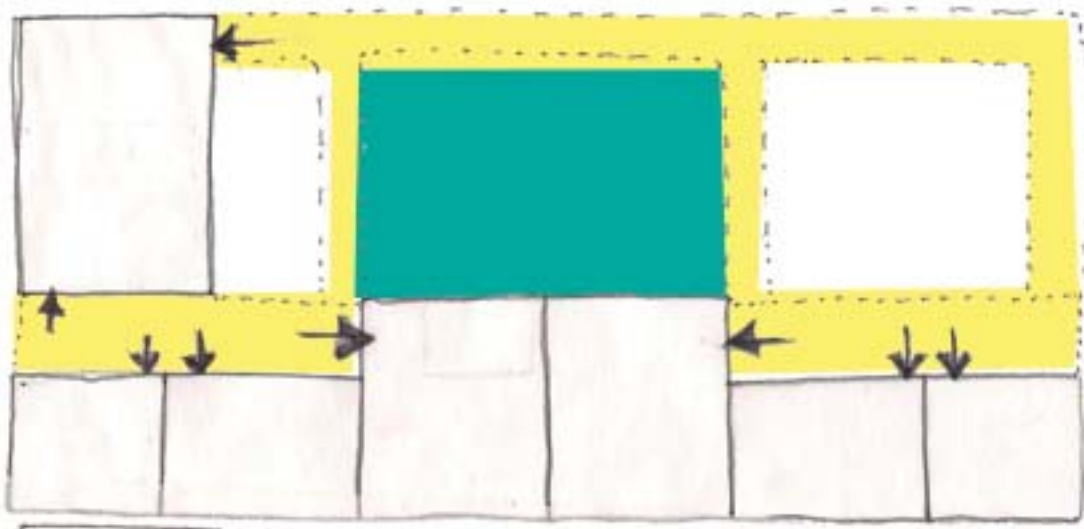
Unit Placing & Circulation



Private Green Space



Residential Spa on 1st Floor



Proposed Construction Materials

Brown Stone- Something similar in nature to the building material of the area, but different in application.



Glue-Laminated Timber



Vision

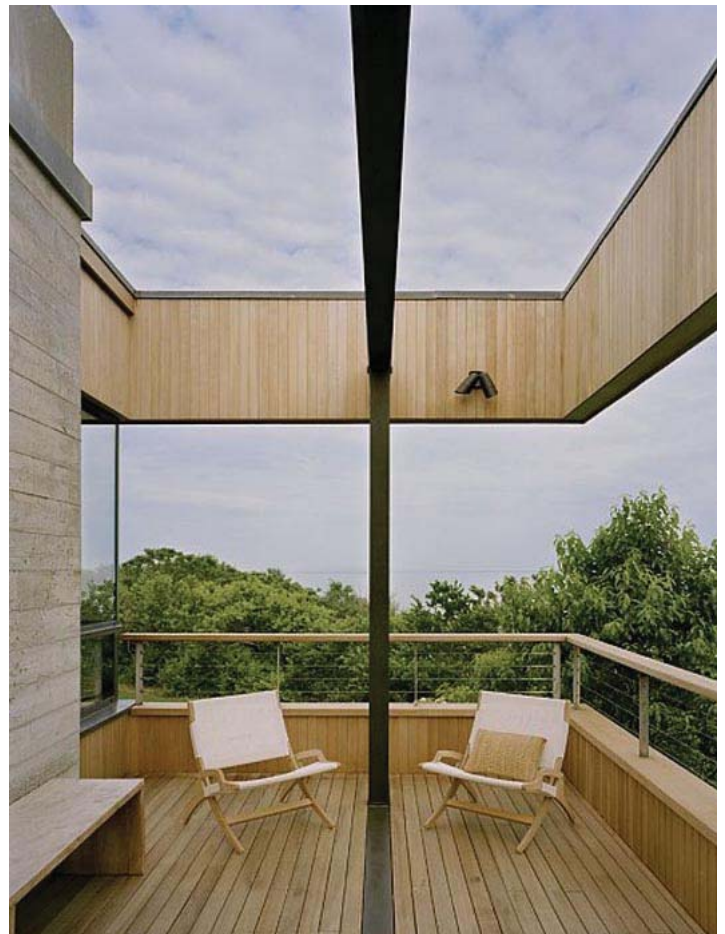
Reflecting Pool



Courtyard



Roof garden



Threshold to Unit



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