

Affordable Artist Housing
An Exploration of Public and Private

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Kay Edge

Dave Dugas

DEDICATION

I dedicate this book to my Mom, Dad, Brandon and Jackson
Without you guys I wouldn't have made it through these six years

ACKNOWLEDGMENTS

I want to thank my committee, Kay for all of the help and guidance over the last two years. Dave for the thoughtful insight and a special thanks to my chair Katie for all of your help and motivation and for pushing me to make this project the best that it could be.

TABLE OF CONTENTS

03 INITIAL EXPLORATION

Geometry Study
Path of Travel

13 PROGRAM SELECTION

Affordable housing
Artist housing

19 SITE SELECTION

Site Selection
Site Access
Land Use
Foot Traffic

31 INITIAL DESIGN DEVELOPMENT

Courtyard Exploration
Initial Massing
Arrangement of Space
Introduction of the Peel
Material Selection
Path of Travel

57 FINAL DESIGN

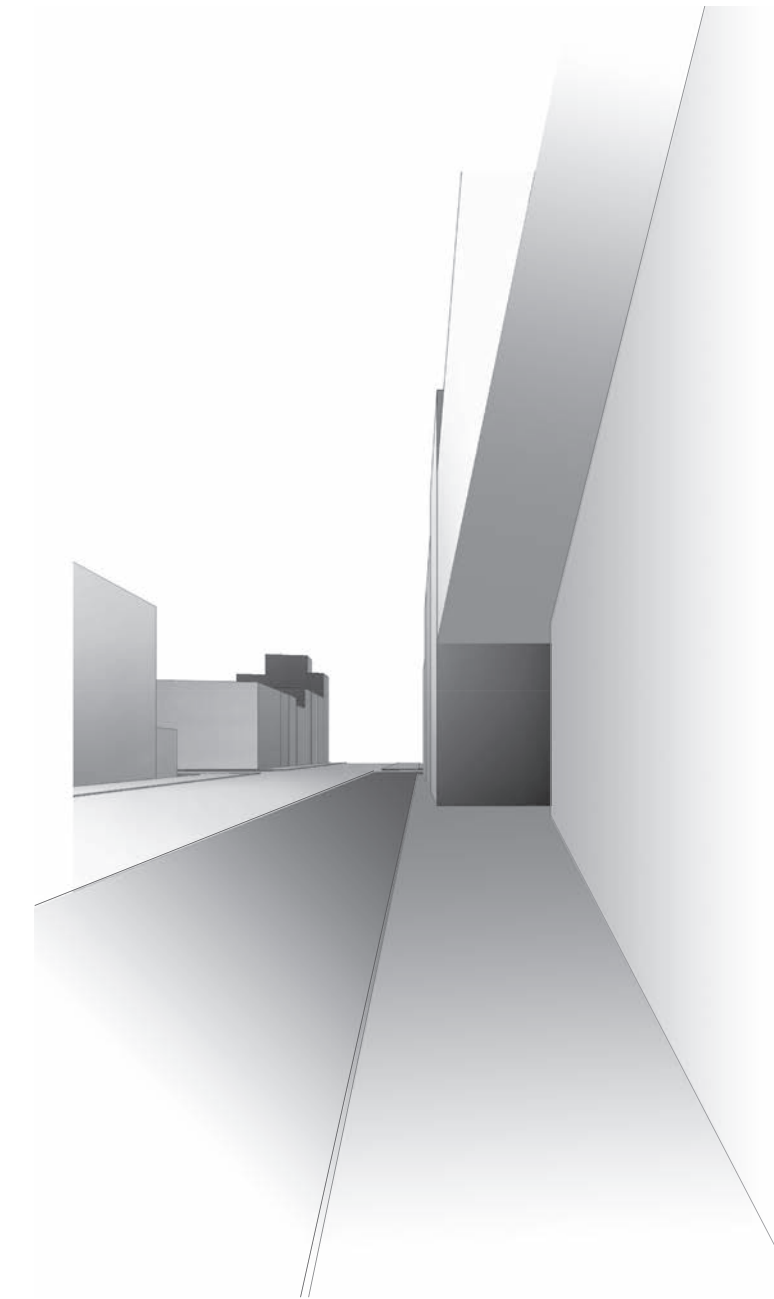
Final Plans
Final Sections
Final Path of Travel
Final Renderings

Abstract

"Only Architecture that considers human scale and interaction is successful" – Jan Gel

As architects we cannot control how humans act or how someone will use the spaces that we create. However, as architects we can use our designs to influence the way someone will act within a space. We can use architecture to promote social interaction, in an attempt to create a sense of community. This can be done by designing public spaces that architecturally encourage one to stop, gather, and interact with one another.

This Thesis is an architectural exploration of the use of "public" and "private" spaces through the development of artist housing. The purpose of this project is to create necessary housing for artists in an area that needs it. While also striving to create a housing project that promotes a sense of community and interaction within the building and the surrounding neighborhood.



"Good public spaces enhance community cohesion and promote health, happiness and wellbeing for all citizens"

- UN Habitat

INITIAL EXPLORATION

A STUDY OF GEOMETRY

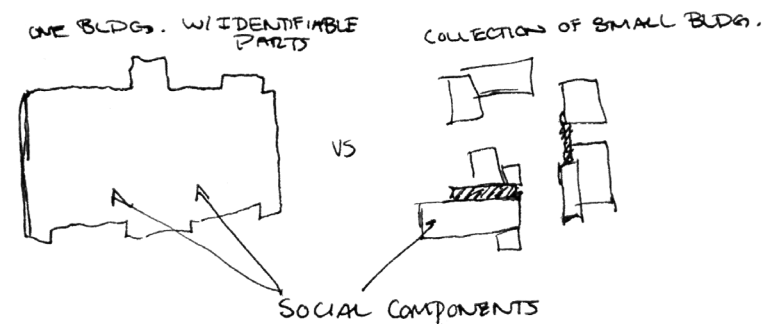
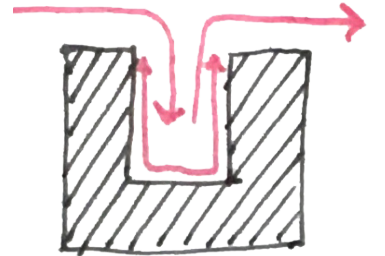
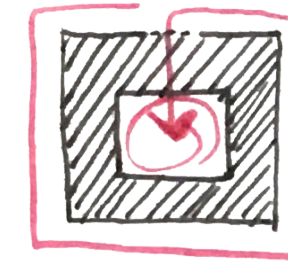
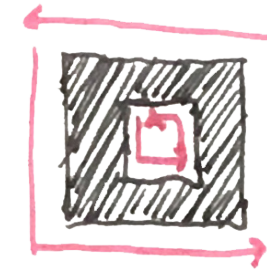
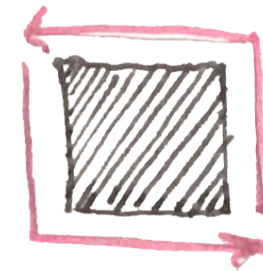
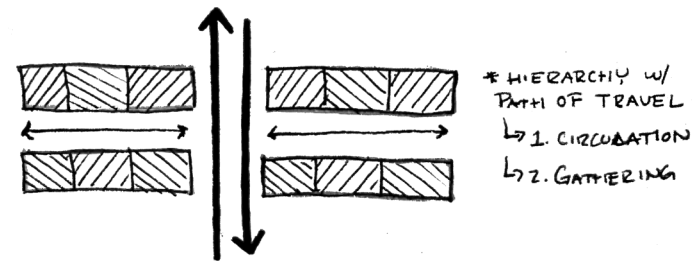
GEOMETRY STUDY

This project began early on with an exploration of housing. The study encompassed many variations of housing typologies. Through this initial exploration a discovery was made in regard to the relationship of public and private spaces. The study began to highlight the relationships and transitions between these two spaces as well as the idea of how we as architects can arrange spaces to influence social gathering.

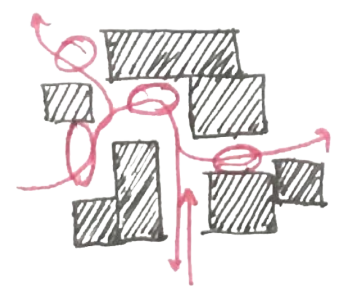
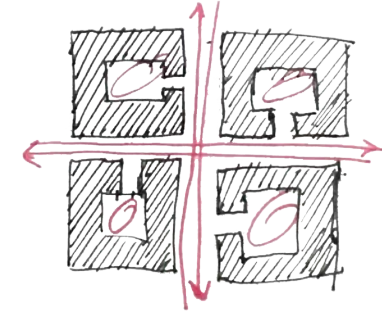
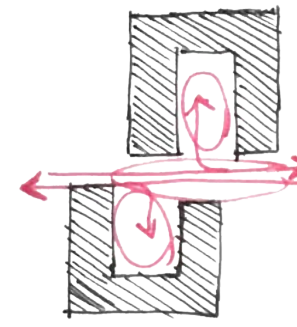
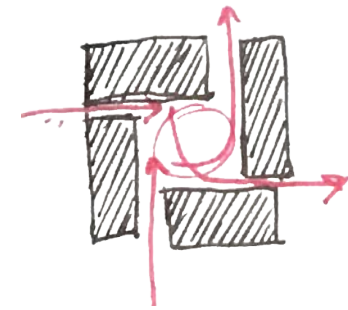
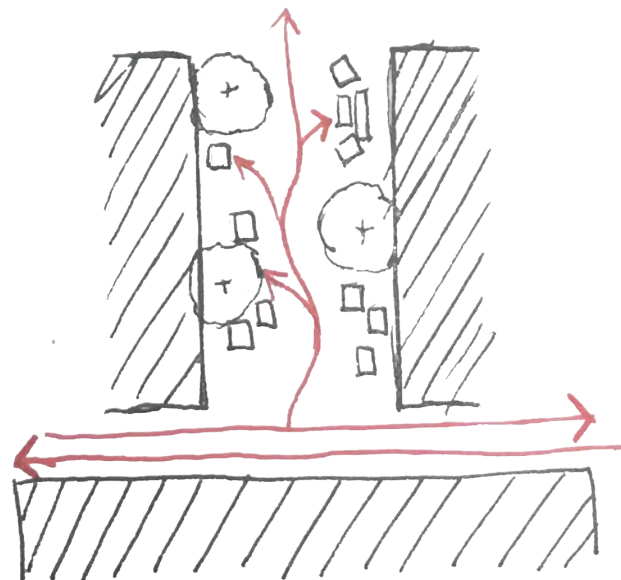
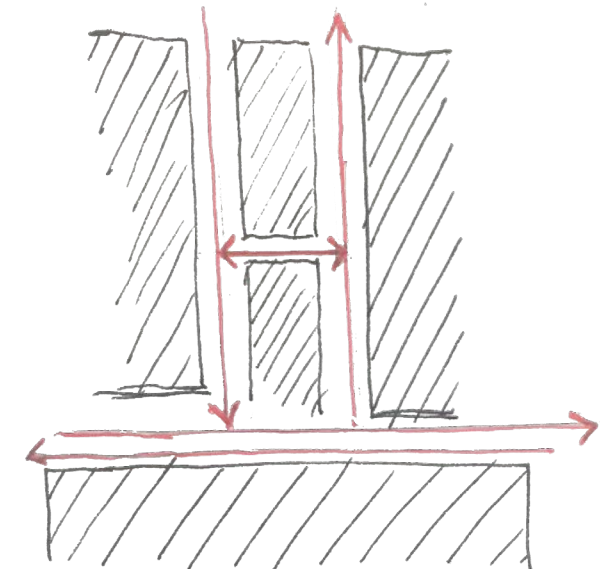
When the idea of program is removed from the equation we are simply left with geometries. By removing the program the exploration of spacial relationships can begin to grow. The way in which these geometries are arranged begins to influence the use of the spaces.



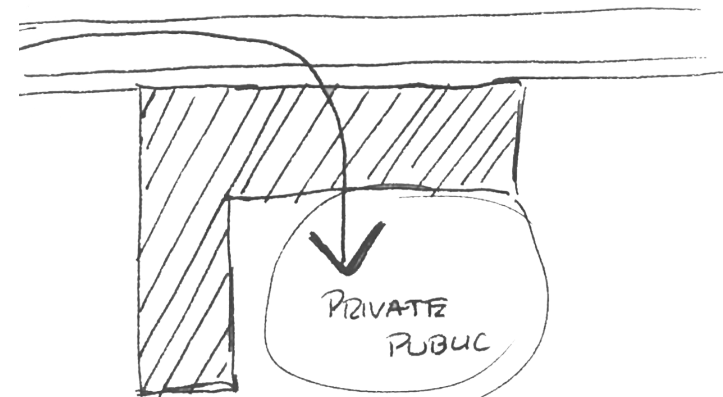
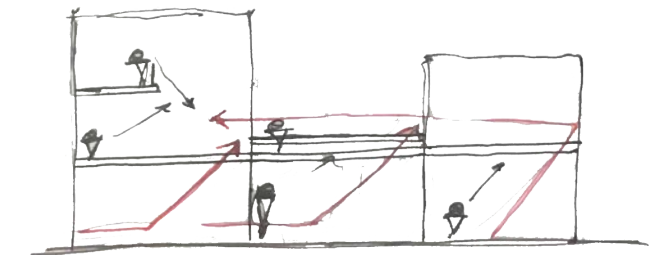
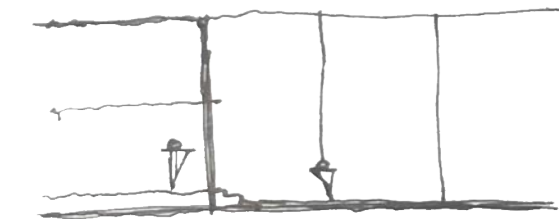
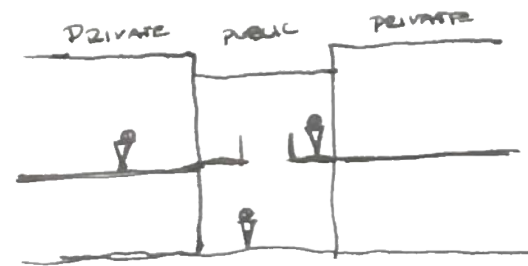
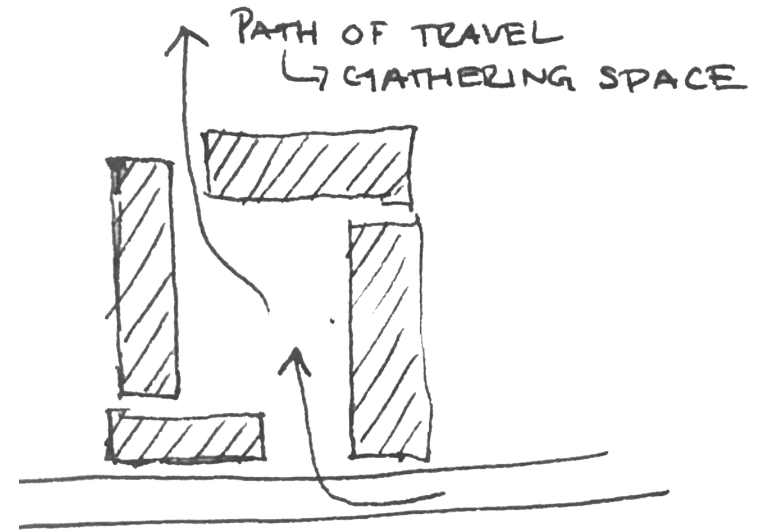
* BY PUSHING/PULLING UNITS THE HALLWAY NO LONGER REMAINS SOLELY FOR CIRCULATION, BUT NOW ALLOWS FOR GATHERING

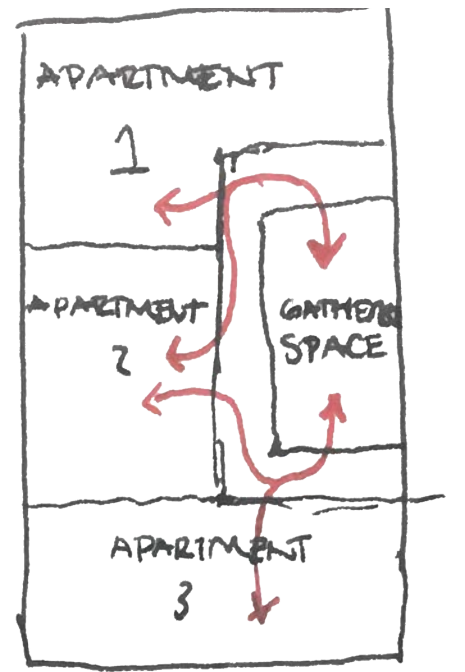
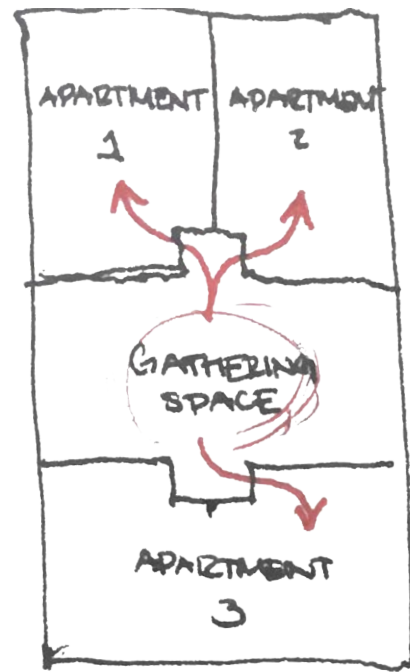
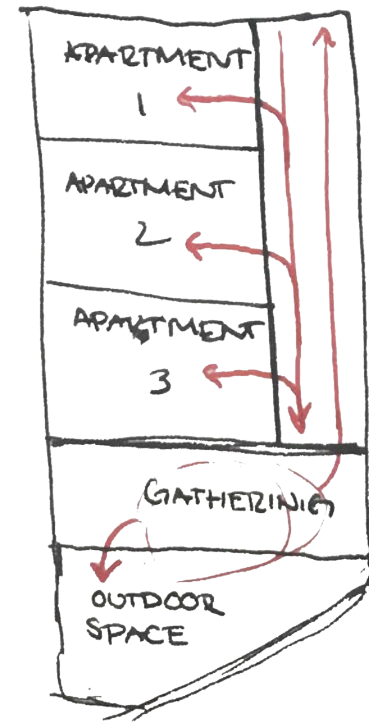
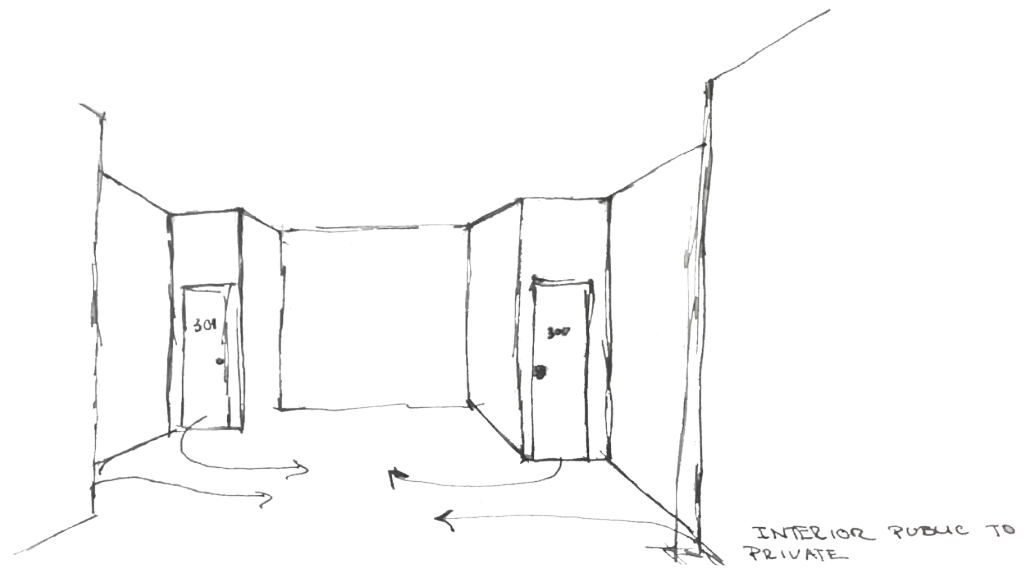
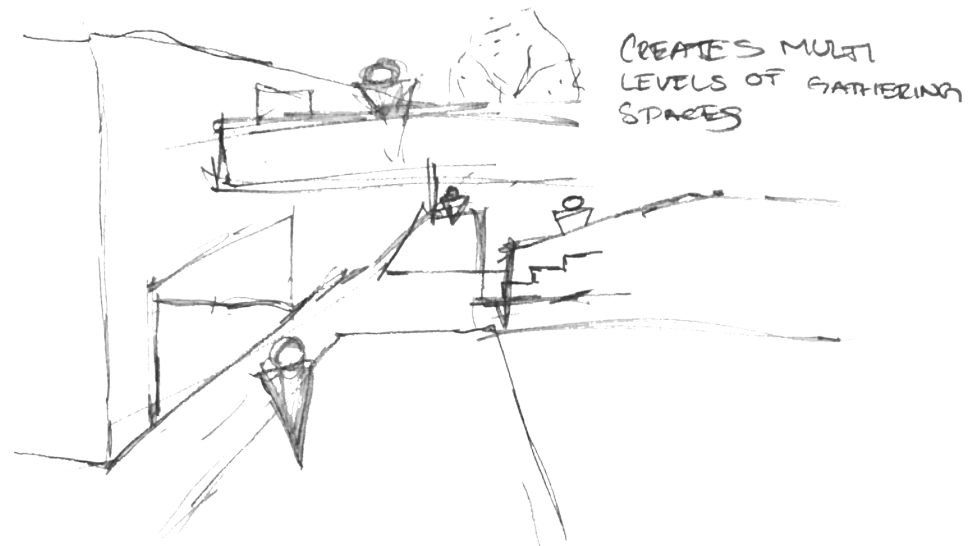


Along with studying the public and private relationship within in the building, It became evident that the next crucial step was to begin looking at how the design can work to also connect this building to the surrounding community or public.



Throughout this initial exploration of geometries, The project began to focus on certain aspects such as hallway size, and how does that influence the use of the space. For example how does it influence one to utilize it for solely circulation versus gathering. This brought about the question of how does the breakdown of geometries influence social interaction and provide a sense of community.



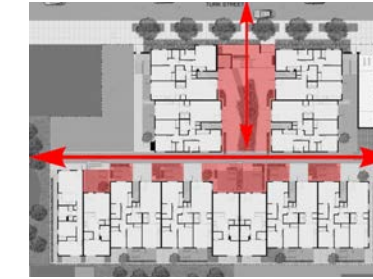


PROGRAM SELECTION

AFFORDABLE ARTIST HOUSING

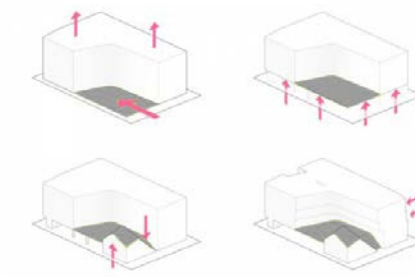
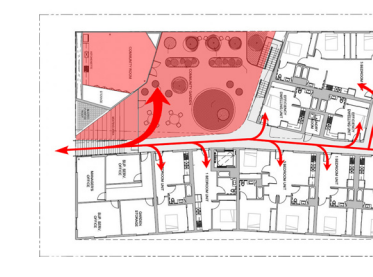
In order to support the initial studies, this project needed a program that would further the exploration of public and private relationships. Initially the idea of affordable housing appeared to be the best programmatic choice to further this study. This would hopefully lead to the development of an affordable housing project that created a successful arrangement of spaces which would influence social gathering and a sense of community.

FILLMORE PARK SAN FRANCISCO, CA



Although the addition of the affordable housing program allowed this project to grow more, the project was still lacking something. Through further research on housing projects, it became apparent that the use of Affordable Artist housing as the main program of this project would be most beneficial in furthering and conveying the ideas explored during the initial explorations. Artist housing begins to introduce new elements such as galleries, studios, and workshops which provide even more programmatic layers of public and private.

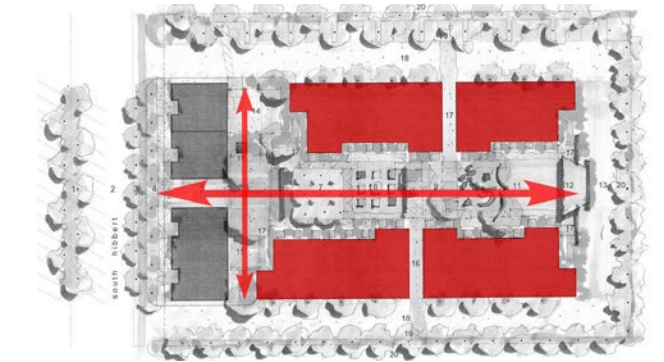
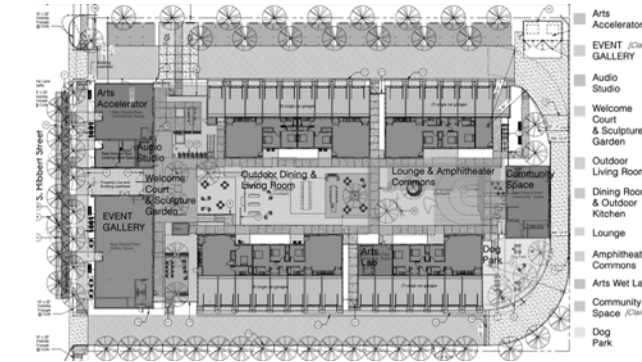
MLK SUPPORTIVE HOUSING LOS ANGELES, CA



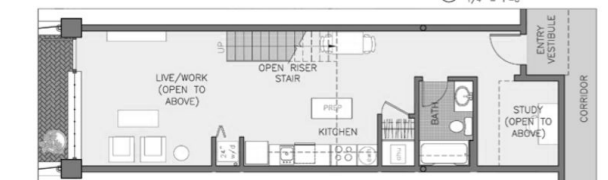
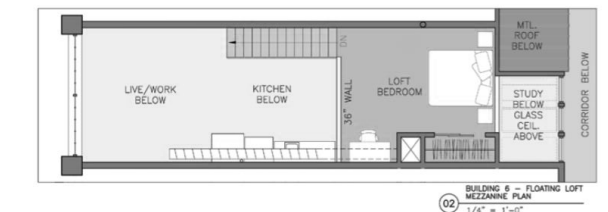
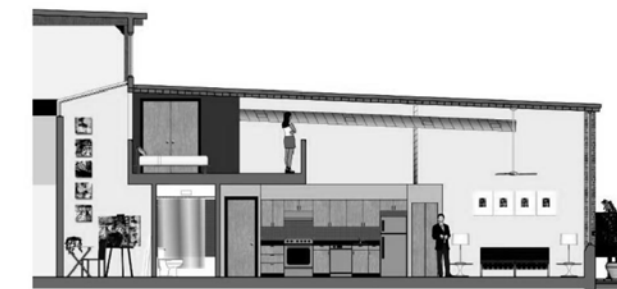
Along with the conceptual benefits of using Artist housing to convey the initial study, Artist housing is something that we desperately need more of in today's society. Most major cities are home to large art districts which become important parts of the city's culture. Artists also play a small role in the gentrification process within cities. When artists move into a new, less developed area it soon becomes more popular. This leads to the area becoming gentrified and as a result the artists can no longer afford to live there. Because of this cycle the secondary goal of this project is to place this building in a location that has already been brought up due to artists and provide them with a way of staying in the area, and allowing the area to maintain its culture.

Another goal of this project is to improve artist housing. Through many studies of artist housing projects it became apparent that many of the current buildings are designed very similar to typical apartments, the only difference is they provide a space within the apartment unit for the artist to work. The goal of this project is to utilize the initial geometry study and the study of public and private relationships to provide communal studios and gathering spaces to enhance the idea of community and interaction within the building.

MESA ARTSPACE LOFTS - MESA, AZ



GOLD BELT LOFTS - DURHAM, NC



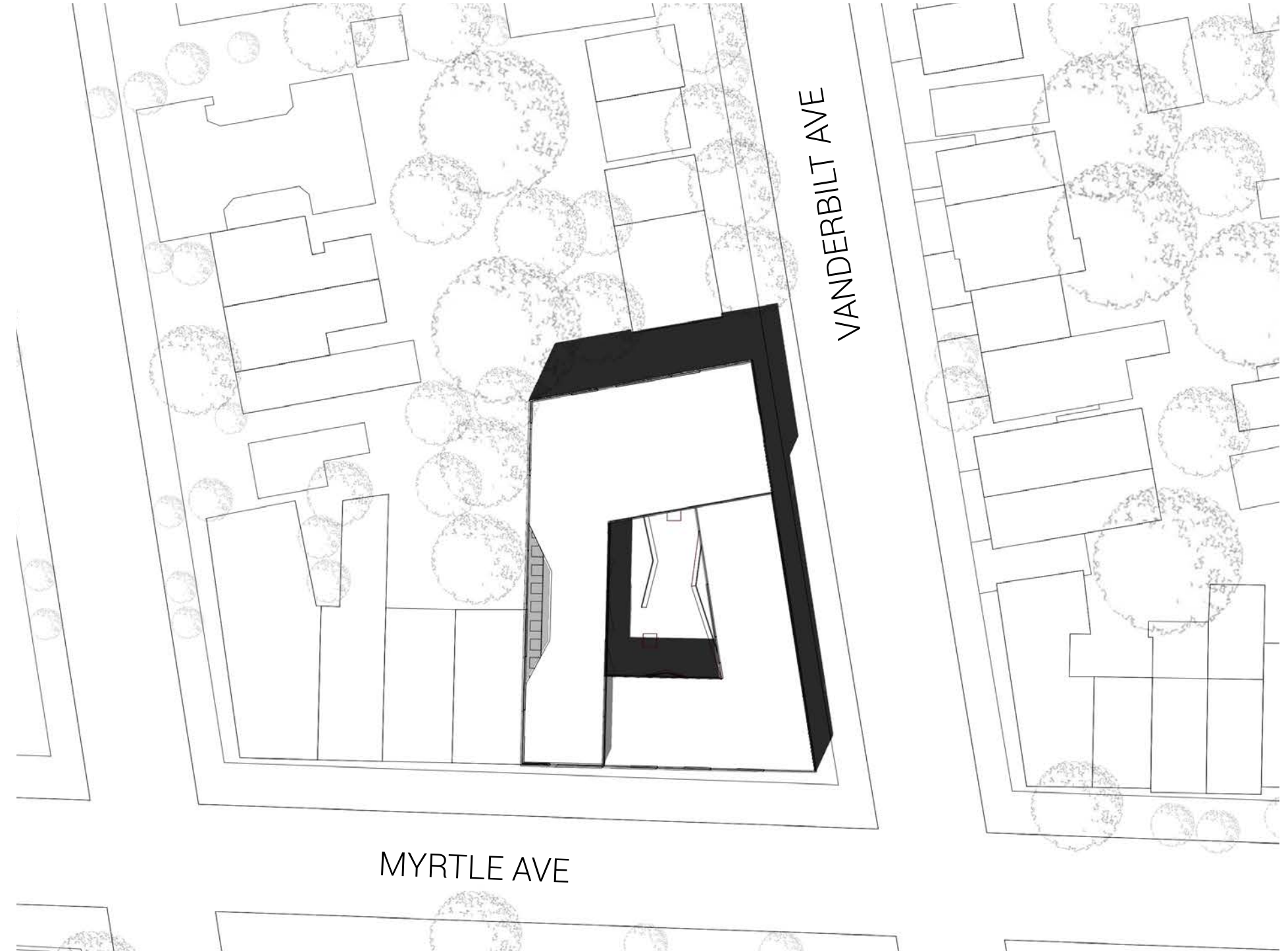
SITE SELECTION

389 MYRTLE AVE. BROOKLYN, NY

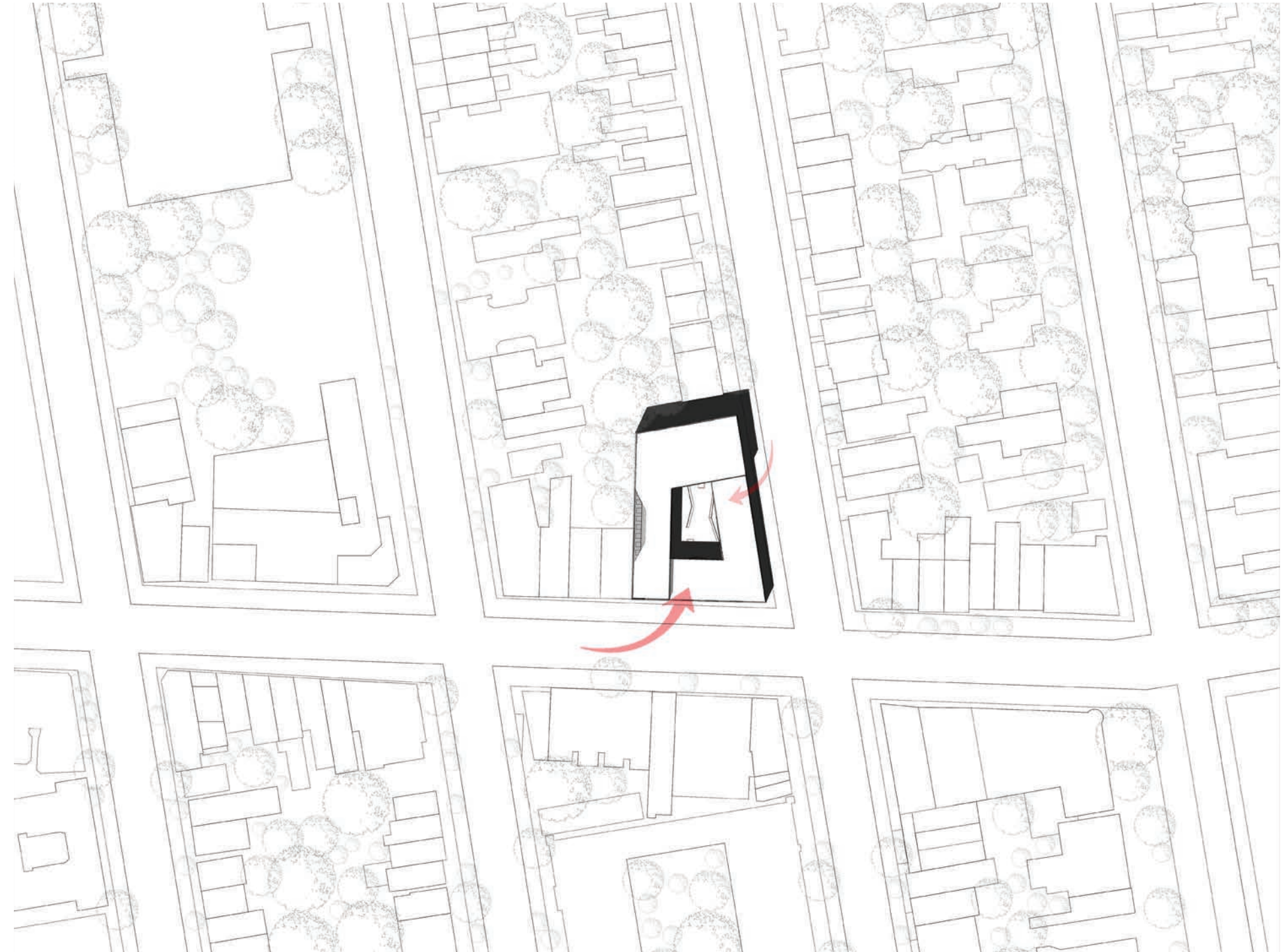
With a program such as artist housing choosing a location that is already in an art district was important to the project. The goal of this design is to provide housing that allows the artists to stay within the art districts. This program also requires close proximity to art galleries, supply stores and public transportation.



The site for this project is located in the Clinton Hill Neighborhood in Brooklyn, NY. This neighborhood is home to Pratt Institute which is a large Art School. This location was the ideal site for this project due to it being a corner lot that sits in between both a residential area and a commercial street.



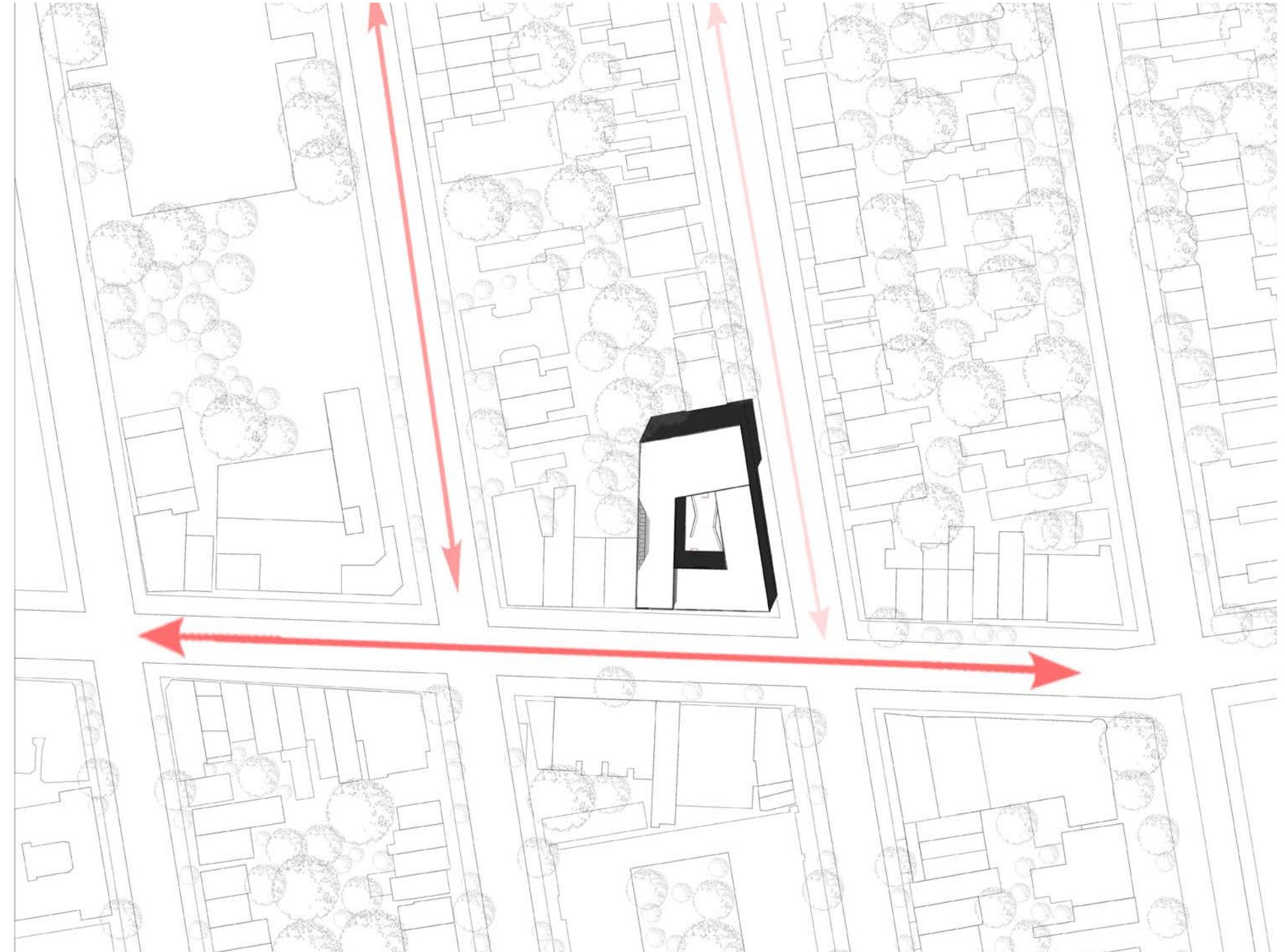
One of the benefits of this site is the potential to have two very different entrances into the building. This site sits on a corner lot with a main street running along one side and a more private street running along the other side. Because of this condition there is a potential to have one more public entrance to the building and one more private or hidden entrance for the residents.



Another positive aspect of this site is the surrounding buildings and their land use. During the initial exploration of this site it became evident that the site sits right at the corner of the residential area and the commercial area. This is an interesting factor to consider when moving forward with the design because this building is trying to incorporate both residential (private) and commercial (public) program.



Foot traffic is another major factor to consider when looking at this site selection. Knowing that the project will incorporate public and private program, it was important to study what streets will provide more foot traffic, to help determine where to locate certain programmatic elements.



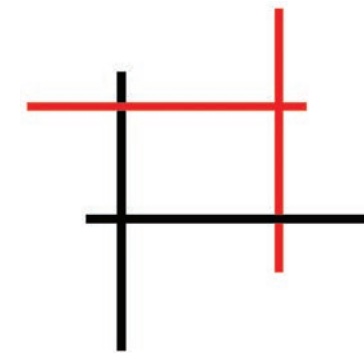
INITIAL DESIGN DEVELOPMENT

A red line graph with two horizontal segments and one diagonal segment. The first horizontal segment is at the top left, labeled 'INITIAL DESIGN DEVELOPMENT'. A diagonal line segment slopes downwards from the end of the first segment to the start of the second horizontal segment. The second horizontal segment is at a lower level, labeled 'ARTIST HOUSING'. The line continues horizontally to the right edge of the page.

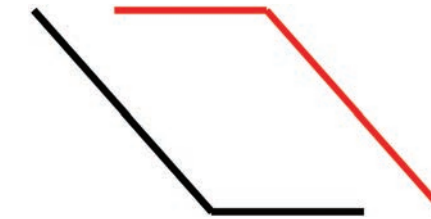
ARTIST HOUSING

COURTYARD EXPLORATION

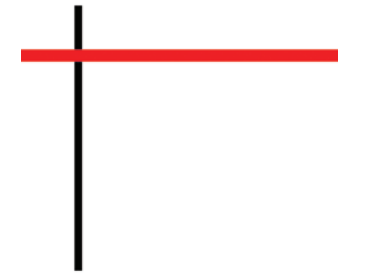
During the previous study of geometry and spaces it became clear that introducing the idea of a courtyard into the design will positively impact the projects goal to have spaces of interaction. The courtyard which is the center of the design works as the central transitional point between public and private space.



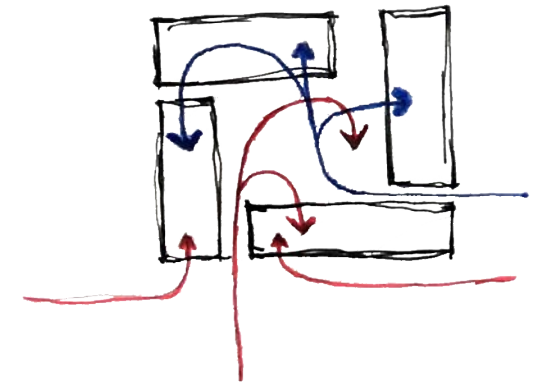
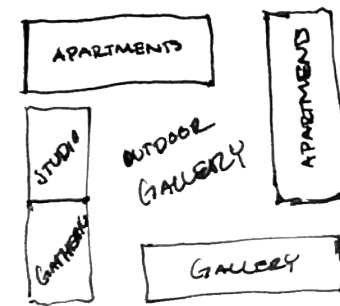
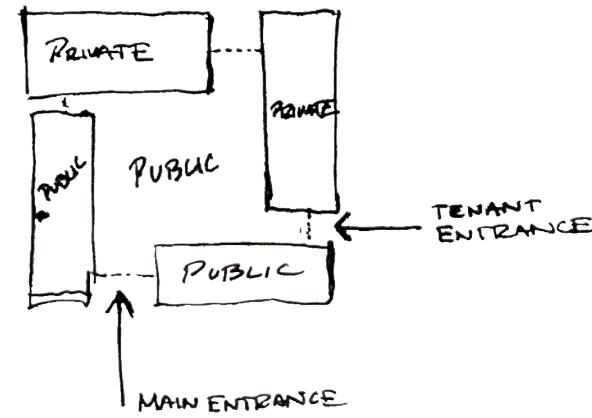
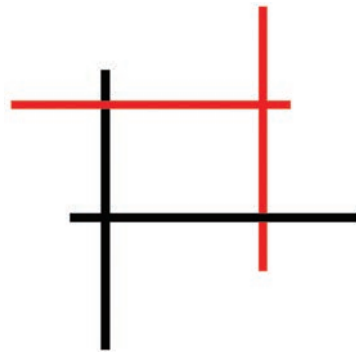
ENCLOSED COURTYARD

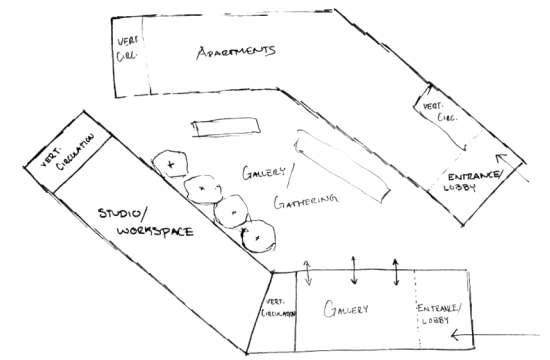
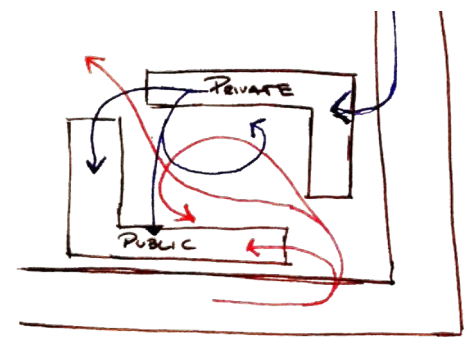
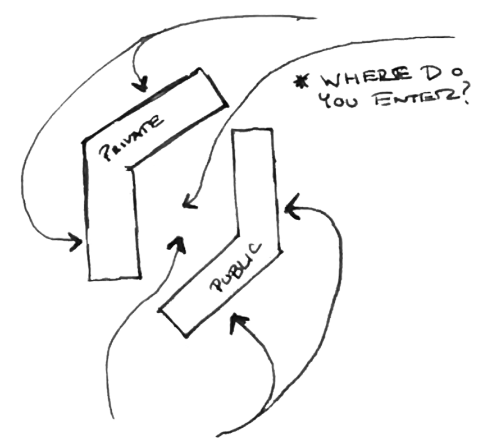
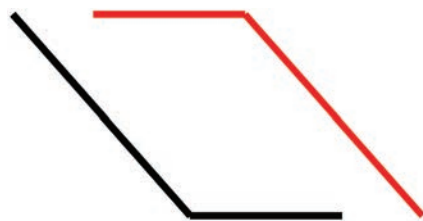


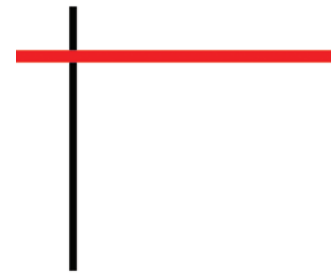
SEMI-OPEN COURTYARD



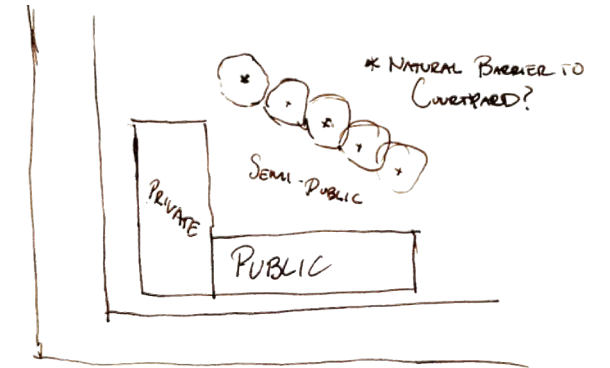
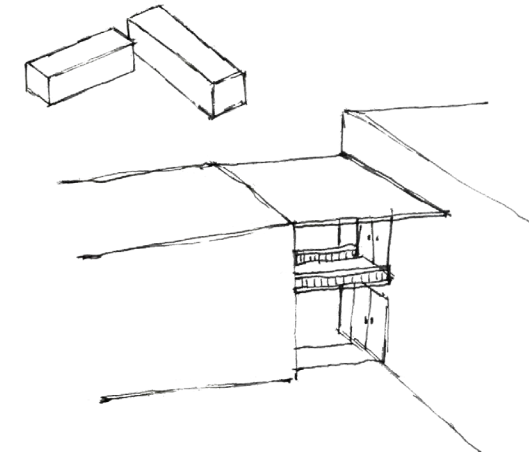
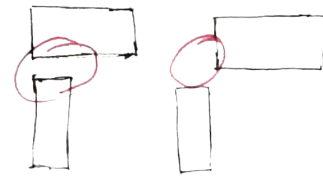
OPEN COURTYARD





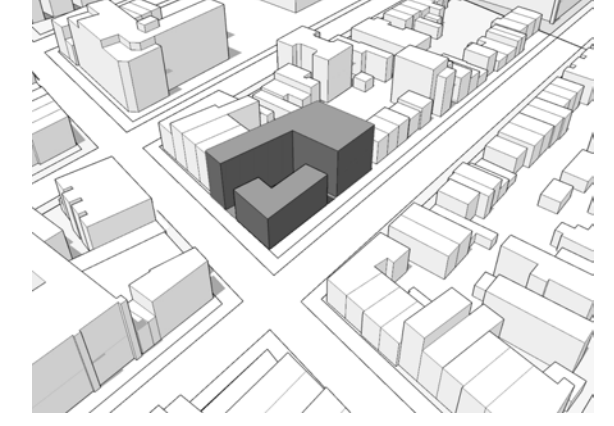
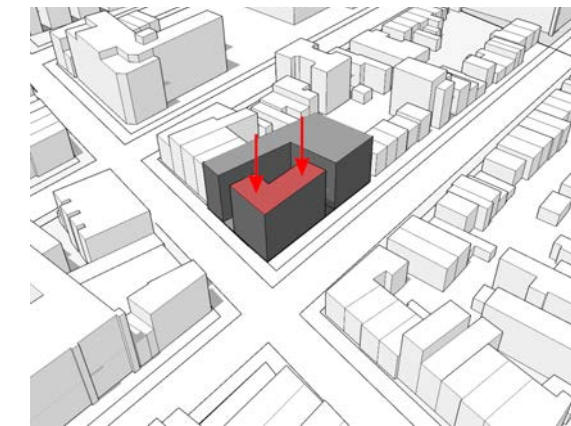
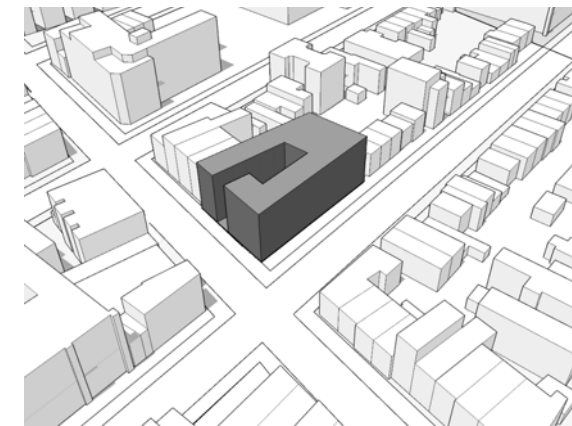
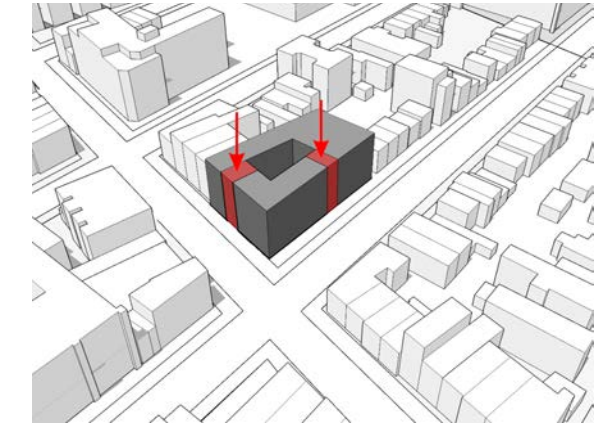
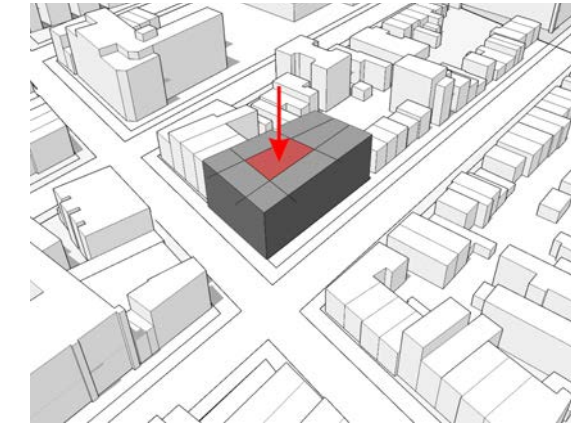
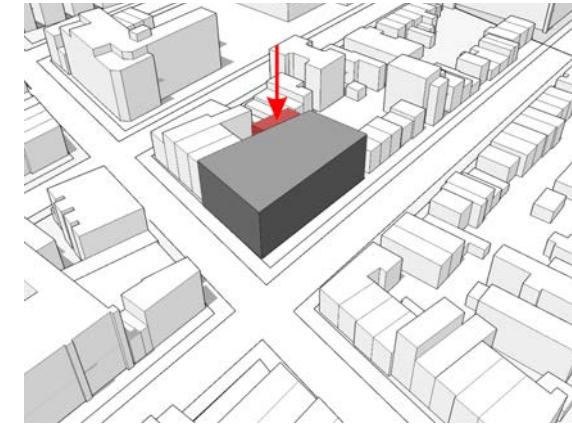
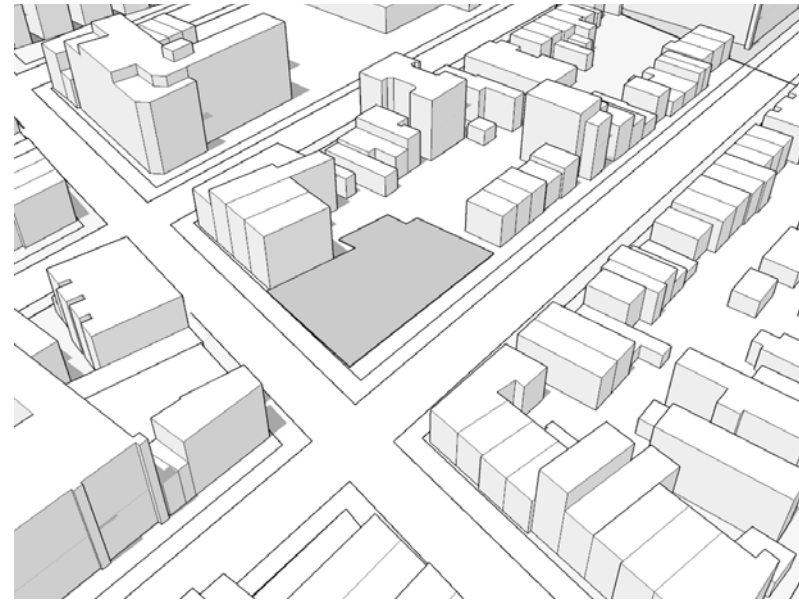


*DIVIDING THE PUBLIC/PRIVATE INTO DIFFERENT BUILDINGS
↳ OUTDOOR TRANSITION BETWEEN PUBLIC+PRIVATE



INITIAL MASSING

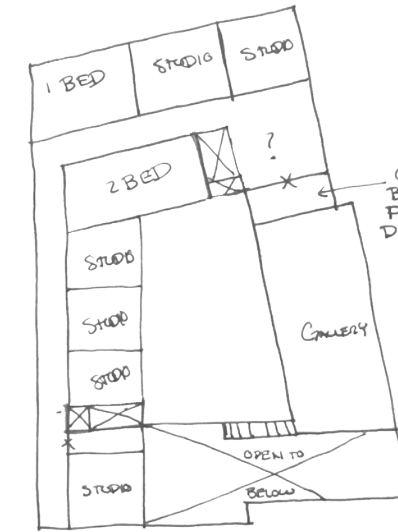
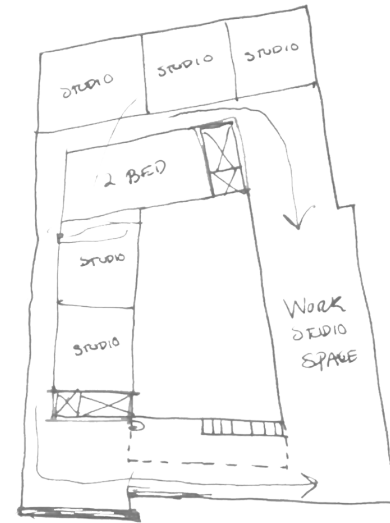
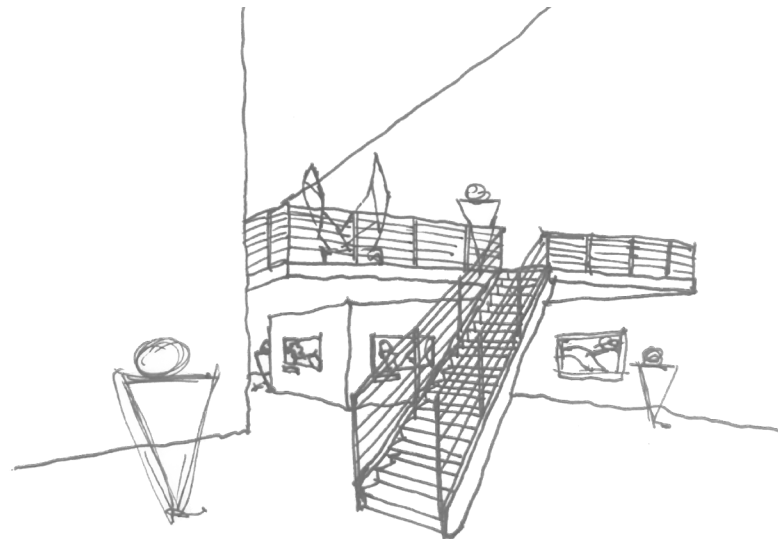
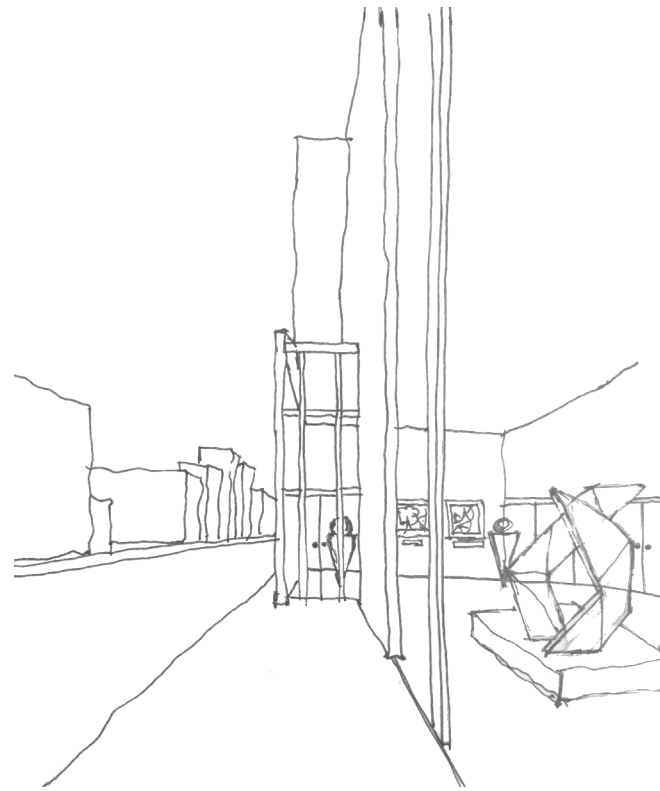
The initial massing of this building was developed from the courtyard explorations earlier on. The guidelines were derived mainly from the site geometry. This diagram series demonstrates the steps in which the initial mass was developed.



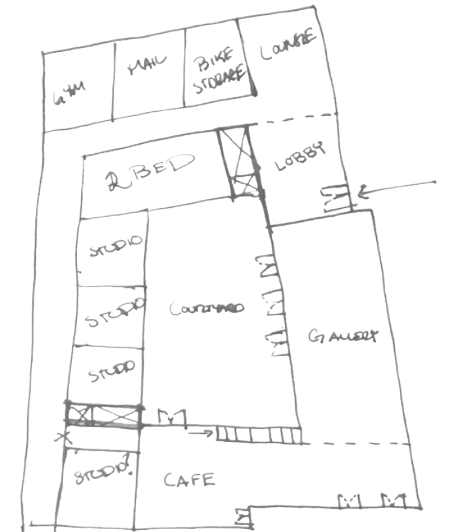
ARRANGEMENT OF SPACE

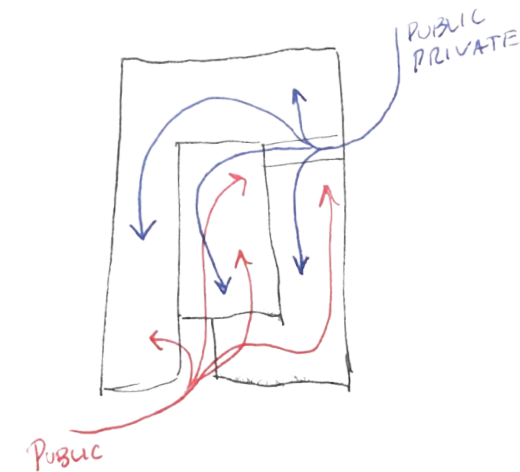
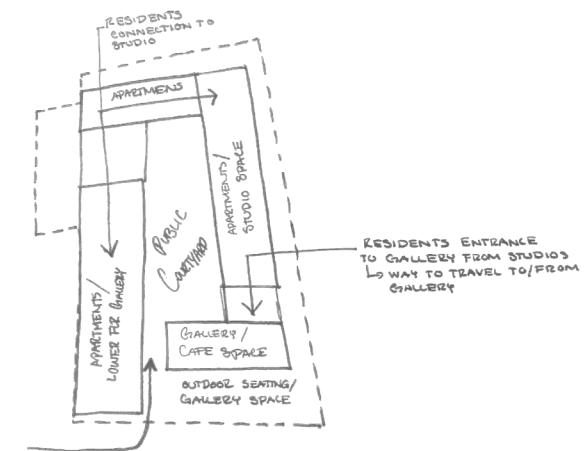
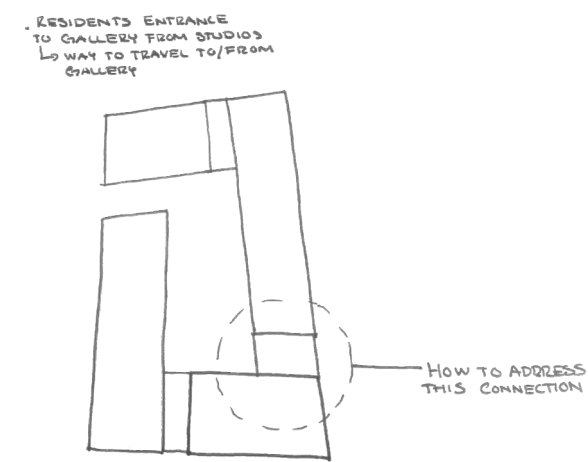
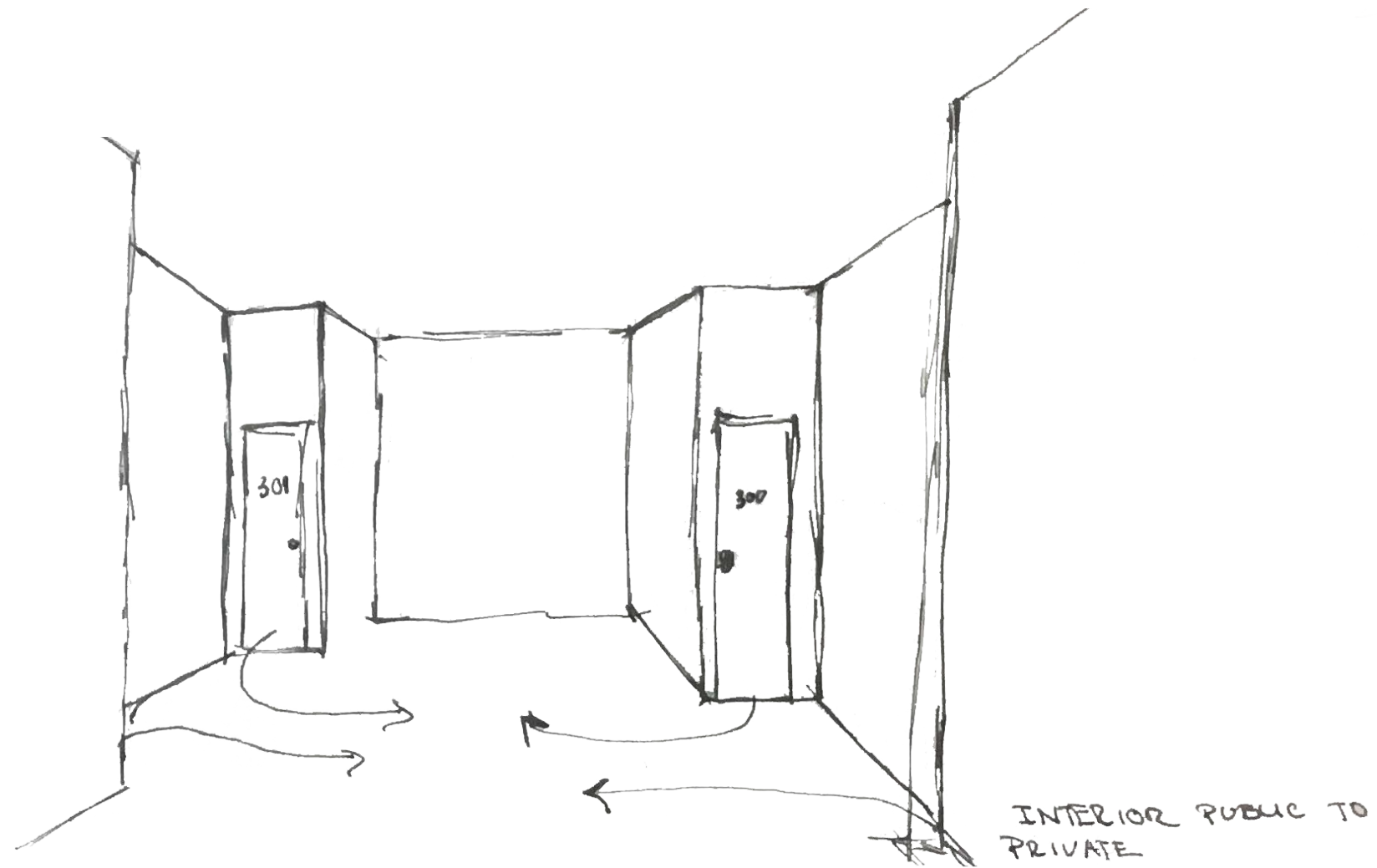
The initial goal for this project was to keep the larger mass in the back for apartments (private) and the front mass for galleries and studios (public). This posed the question of how to address the corner, which now contains very public program. The goal was to create a corner condition that provides the opportunity to see into the gallery at certain points however it still forced you to enter the gallery to see more. This idea can be seen in the top perspective sketch.

With a project that is based around the study of public and private spaces it became apparent that in order to create conditions where public and private spaces relate and transition into one another the two programmatic elements couldn't be separated into their own masses. They needed to begin to merge into one another in order to see the relationships and transitions between them.



COULD THIS BE VERT. CIRC. FROM STUDIO DOWN TO GALLERY?

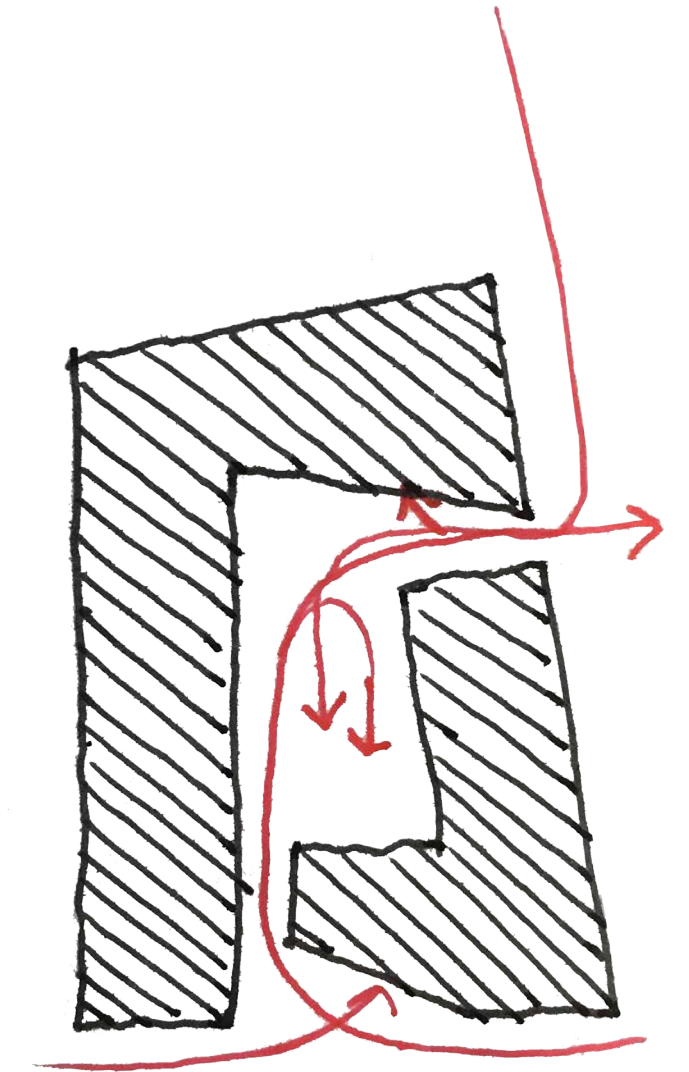
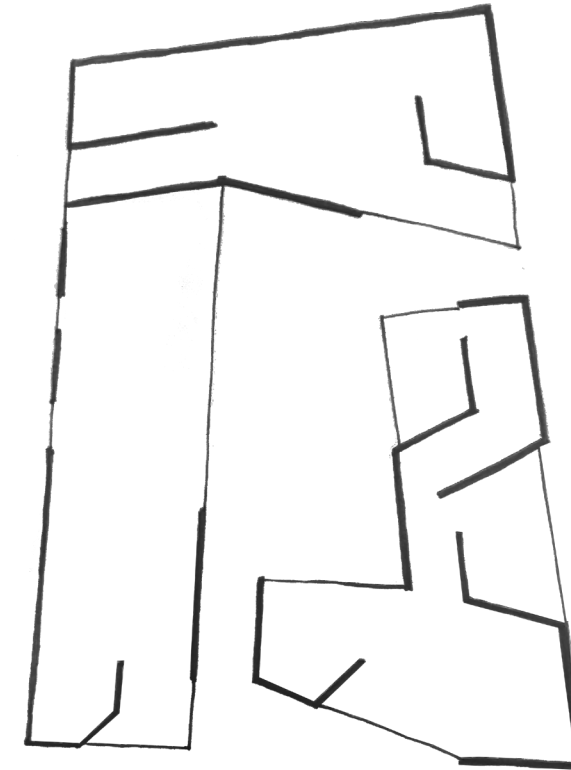
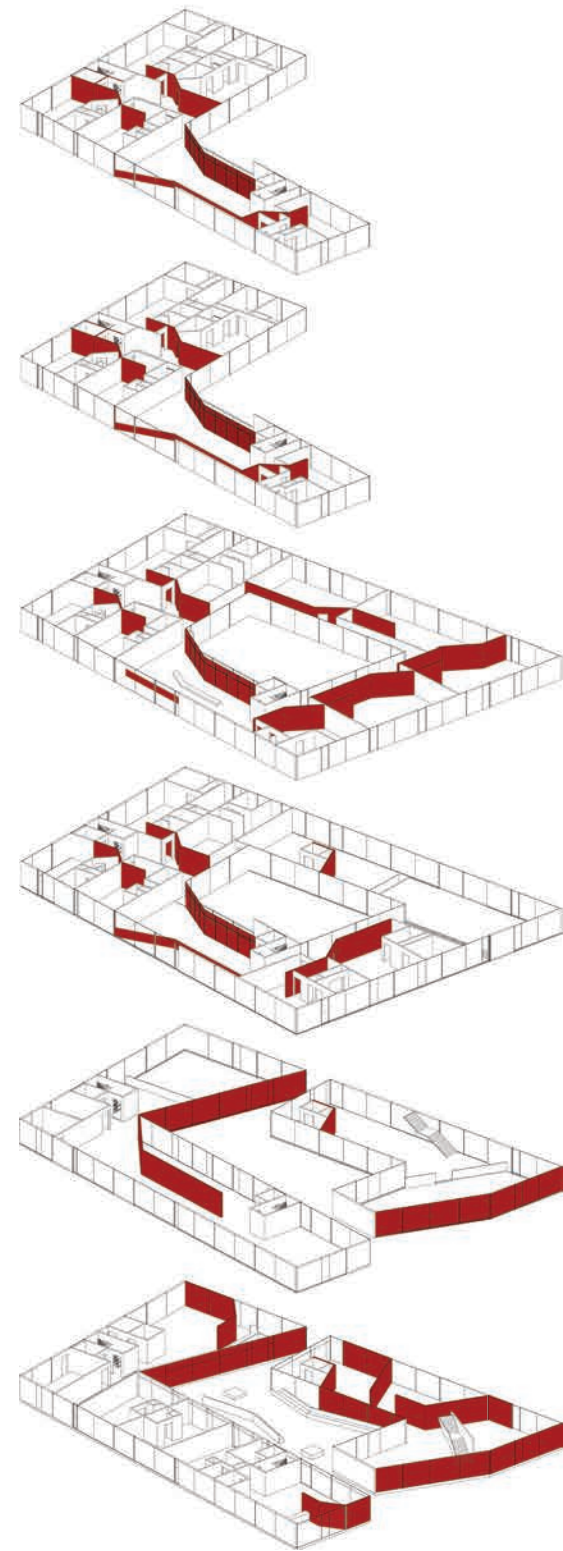




INTRODUCTION OF THE PEEL

One of the most important steps in the development of this design was the introduction of the peel. The idea of peeling was brought in as an architectural language that would help enhance the concept of this building. This idea started with the main public entrance, the goal was to peel back the main facade as a way of drawing people in off the street.

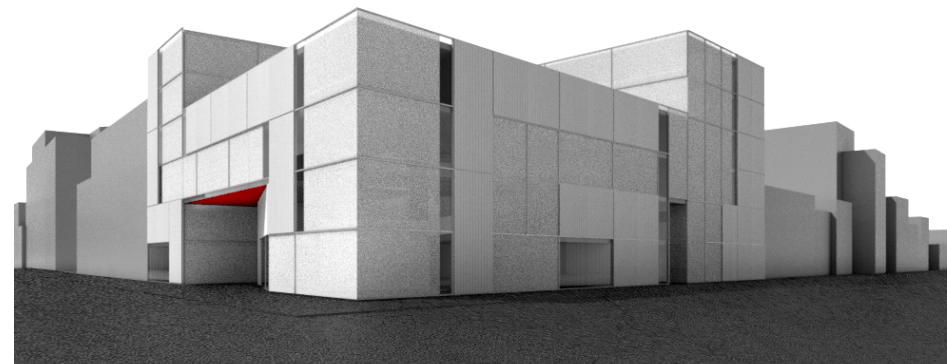
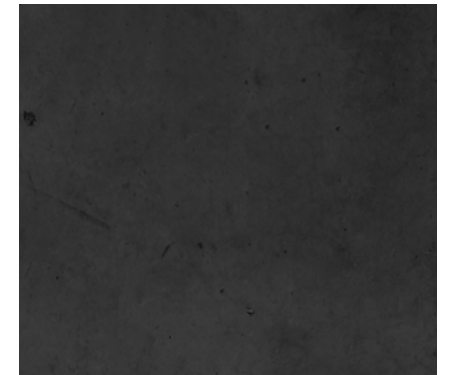
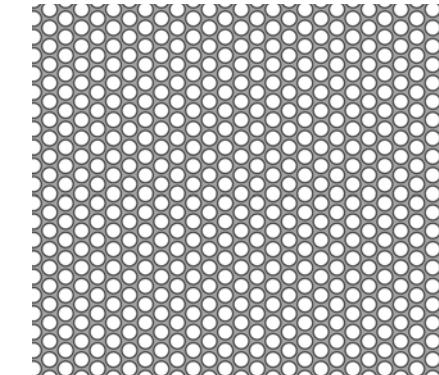
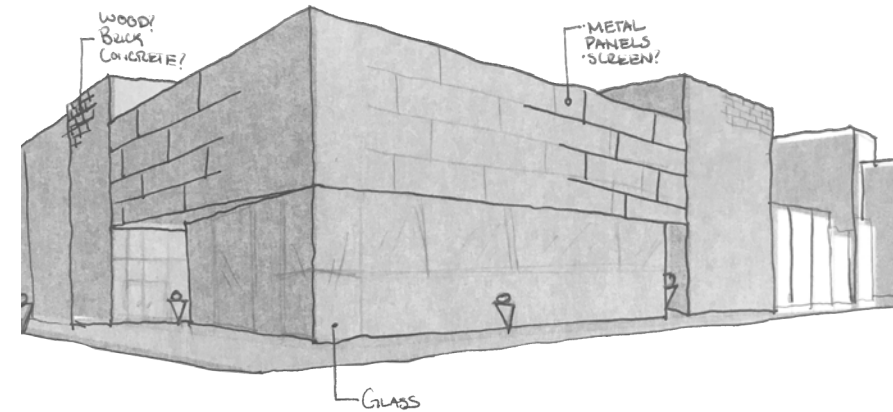
This language then began to make its way inside the building at certain points. The exterior walls begin to peel into the building to work as dividers within the gallery. As you continue to move through the building the interior walls peel away from the hallways to create entrances into the apartments. The interior walls that peel occur in red as a way of allowing the user to better experience the peel in the space.



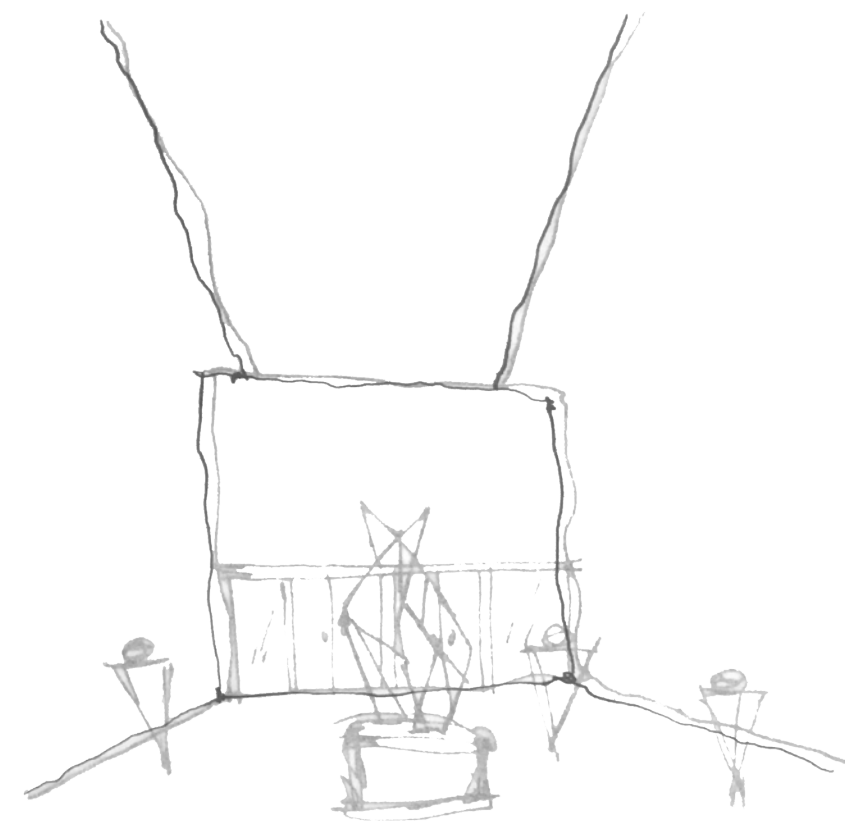
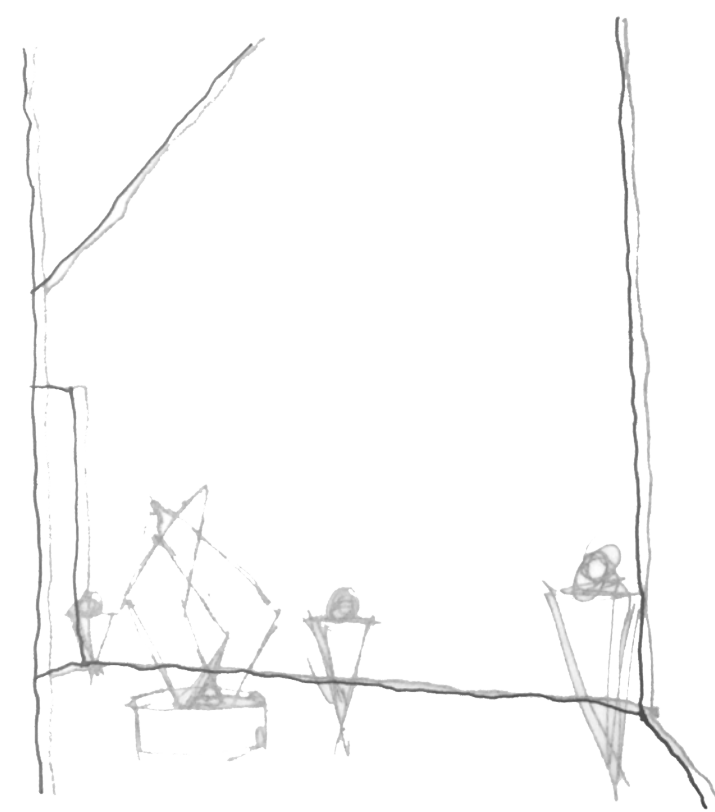
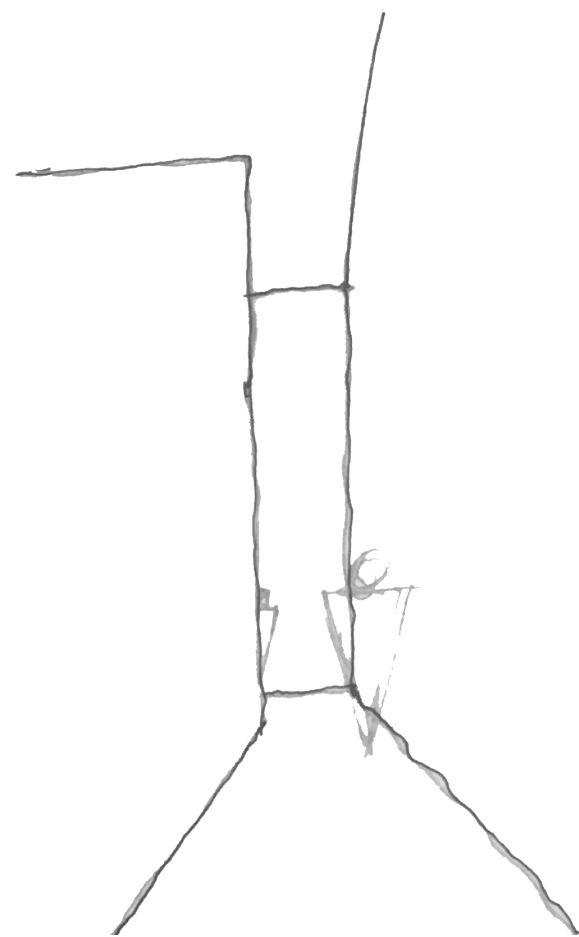
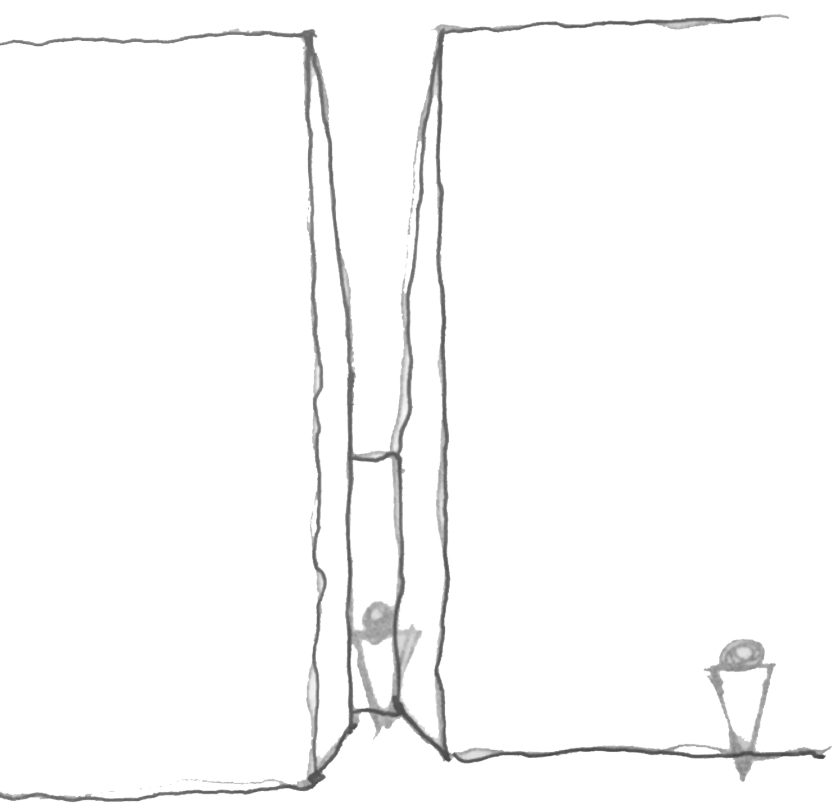
MATERIAL SELECTION

Choosing materials to enhance this design was a critical step in the design process. The surrounding area contains many brick buildings, with only a select amount of modern concrete or metal clad buildings. The design of this building could either work to blend in with the surrounding buildings or completely stand out among them.

This building is designed to draw in those who are just passing by on the main street, which resulted in the decision to design a building that stands out among the others. The facade follows a 10' x 10' grid which changes between corrugated metal, perforated corrugated metal and glass. This system allows for a more simple monolithic look while still allowing ample light into the building. The interior of the building has dark polished concrete floors, and white walls. However, whenever a peel or hierarchical element occurs within the building it becomes red.

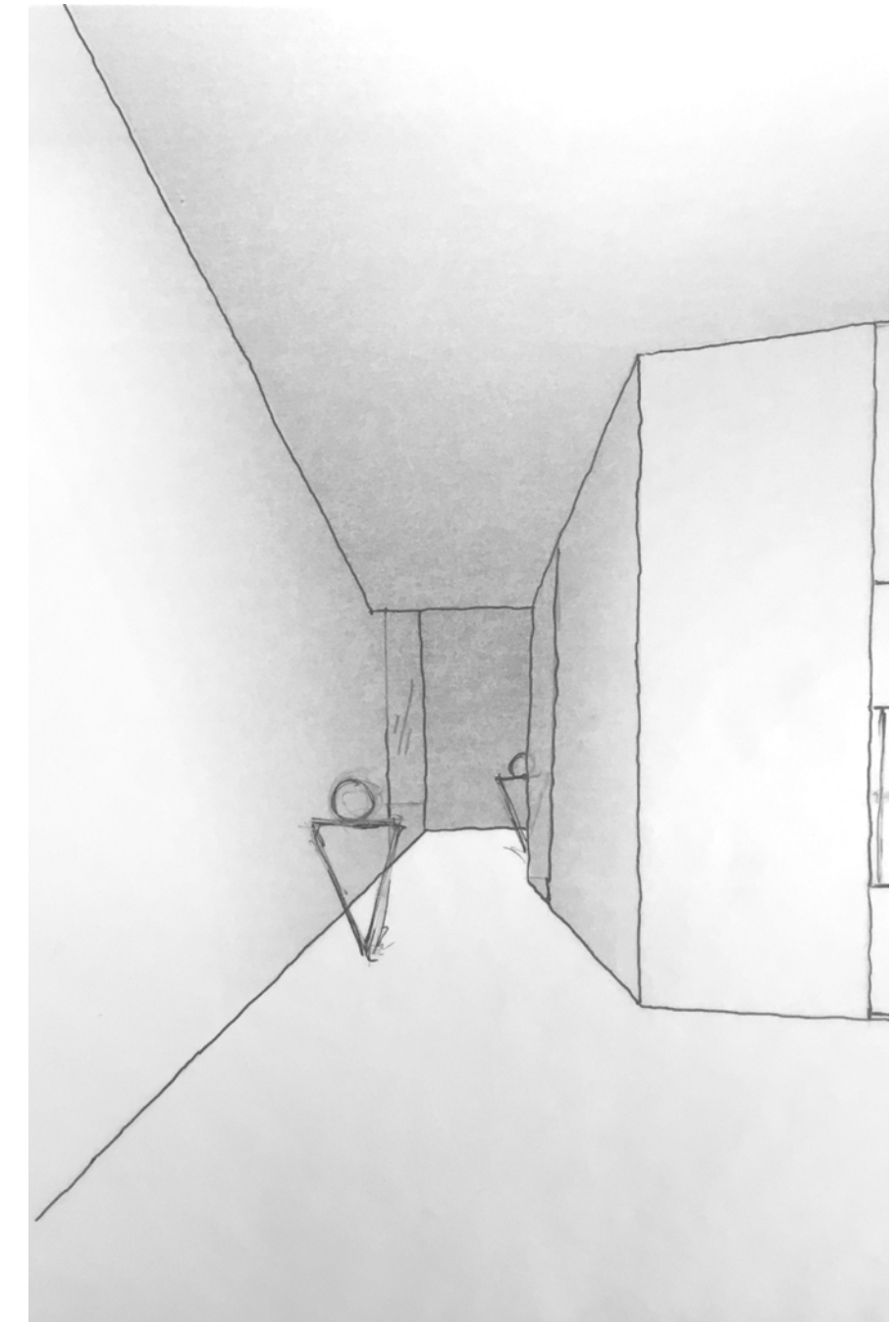
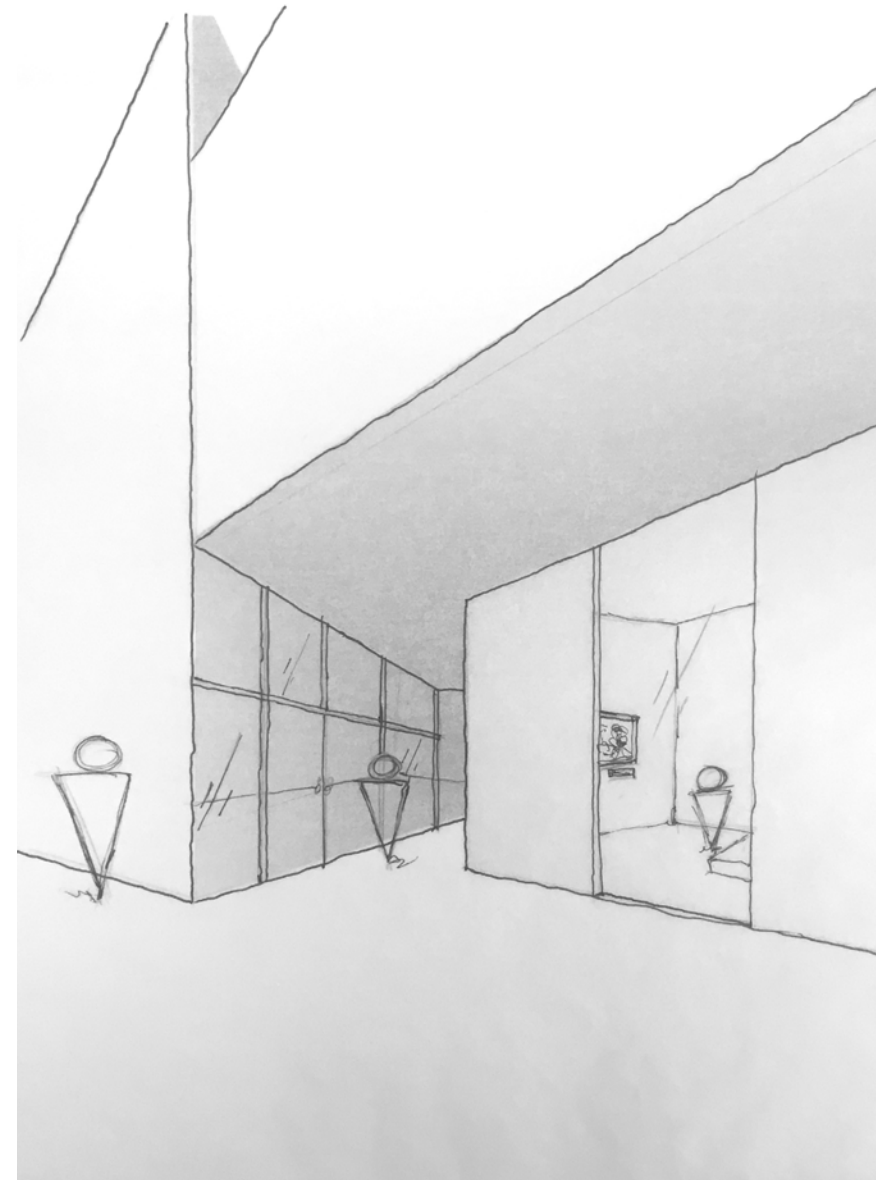
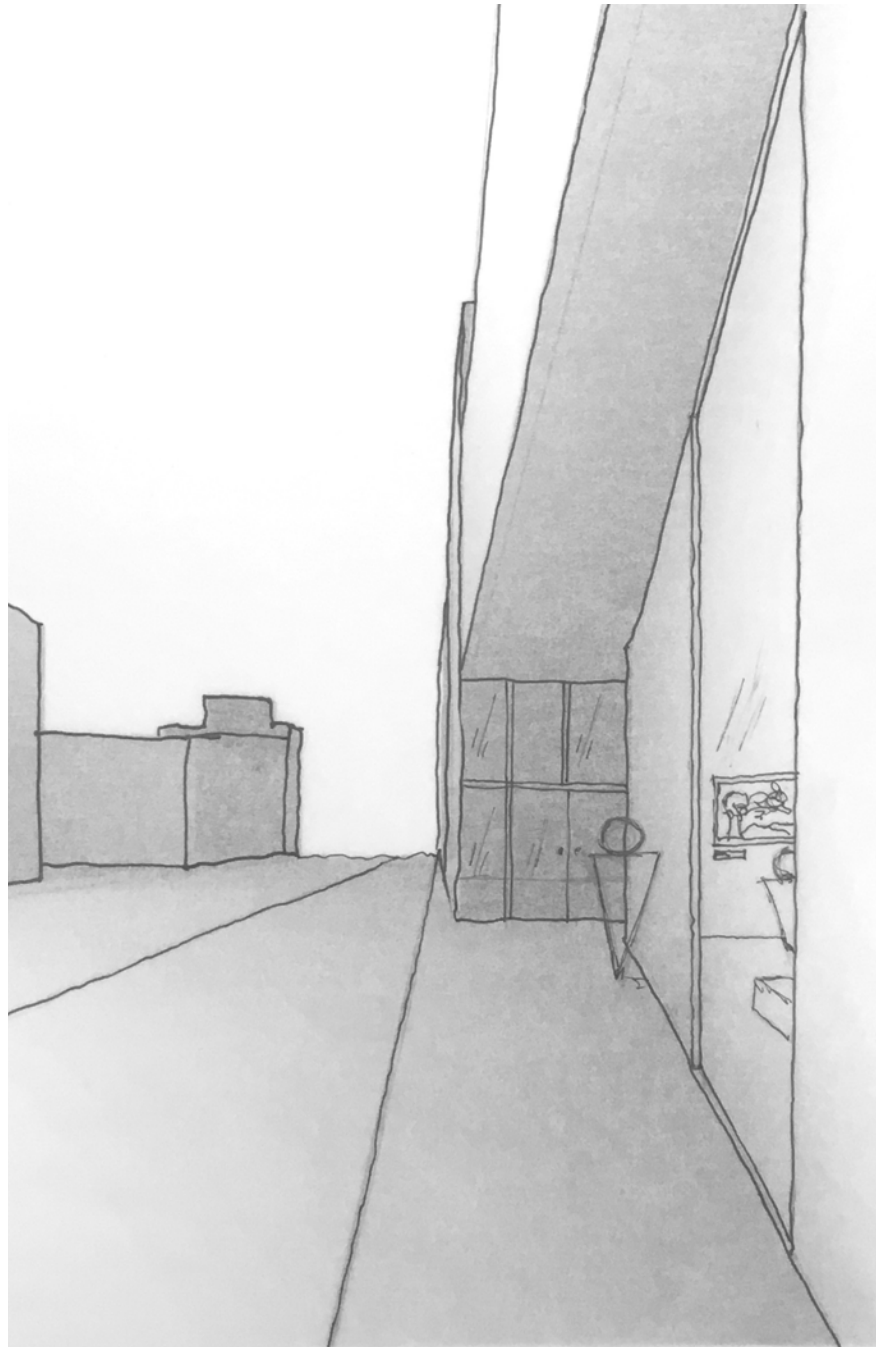


PATH OF TRAVEL

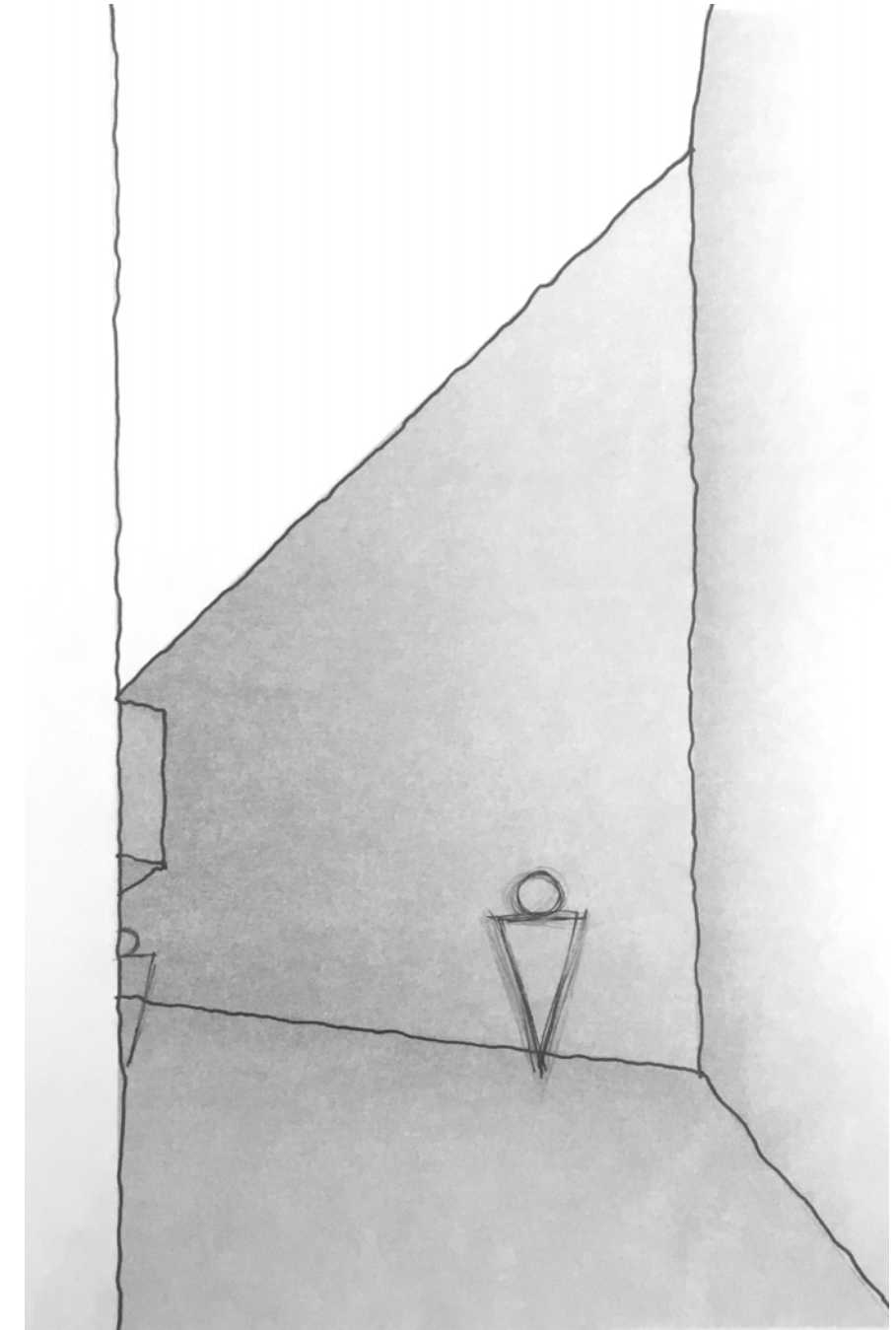
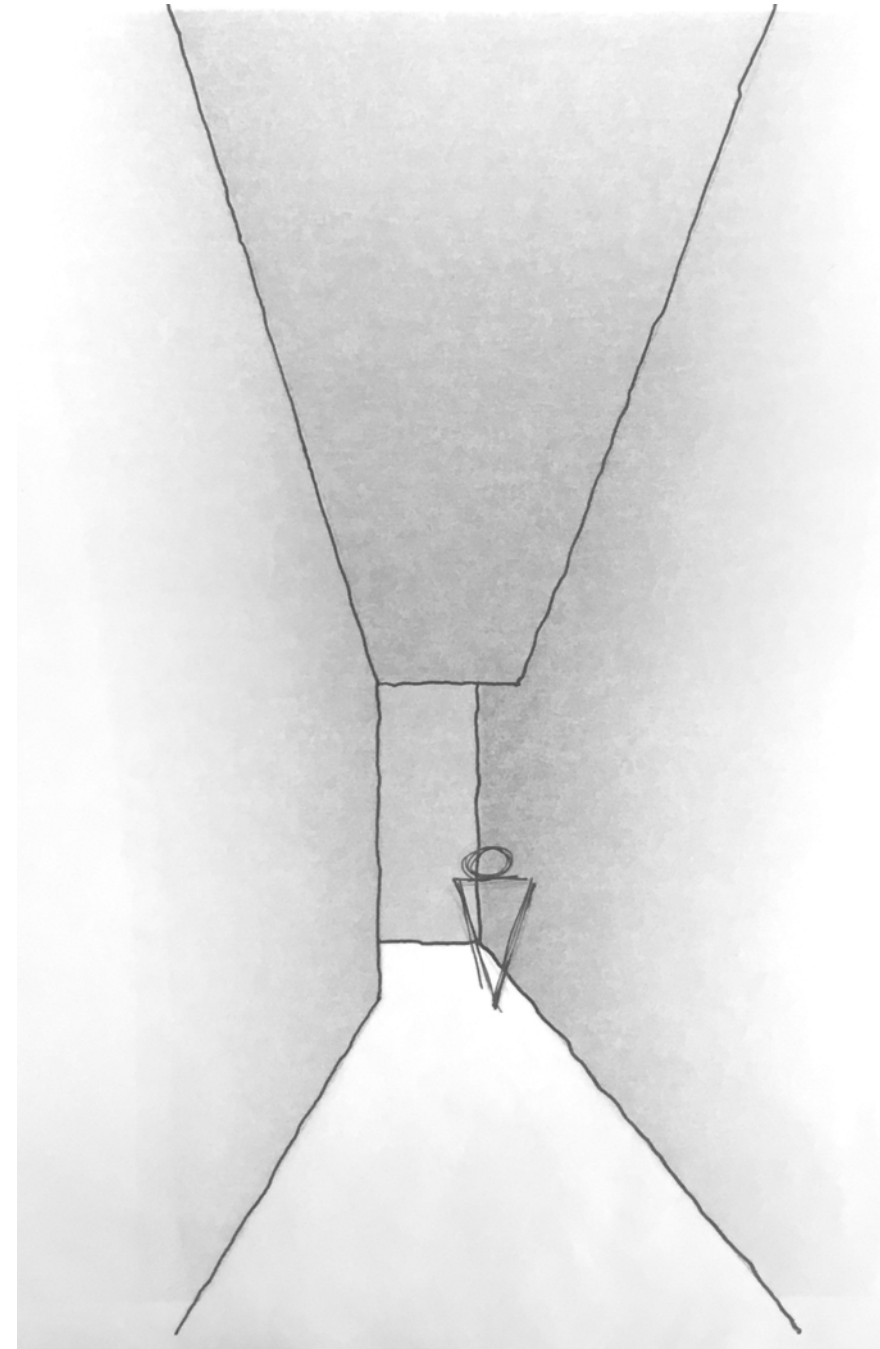
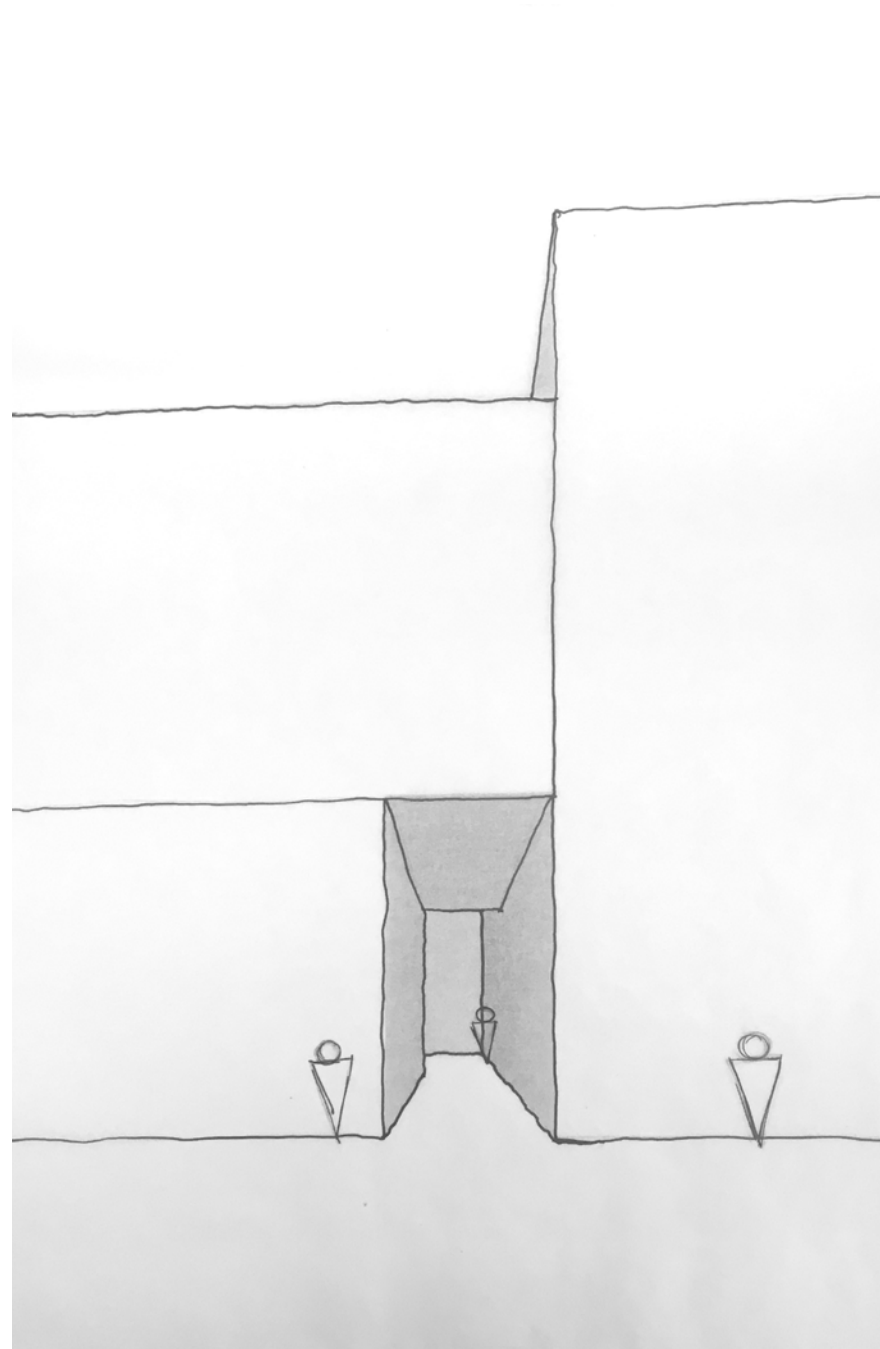


The way in which people move through both the public and private spaces was a crucial aspect to study in the design of this building. As the project progressed forward it became apparent that the path of travel for someone from the public should feel much different than that of a resident entering the building.

This first series of vignettes series studies the way someone from the street would experience the main public entrance and how it could be designed draw them in off the street.



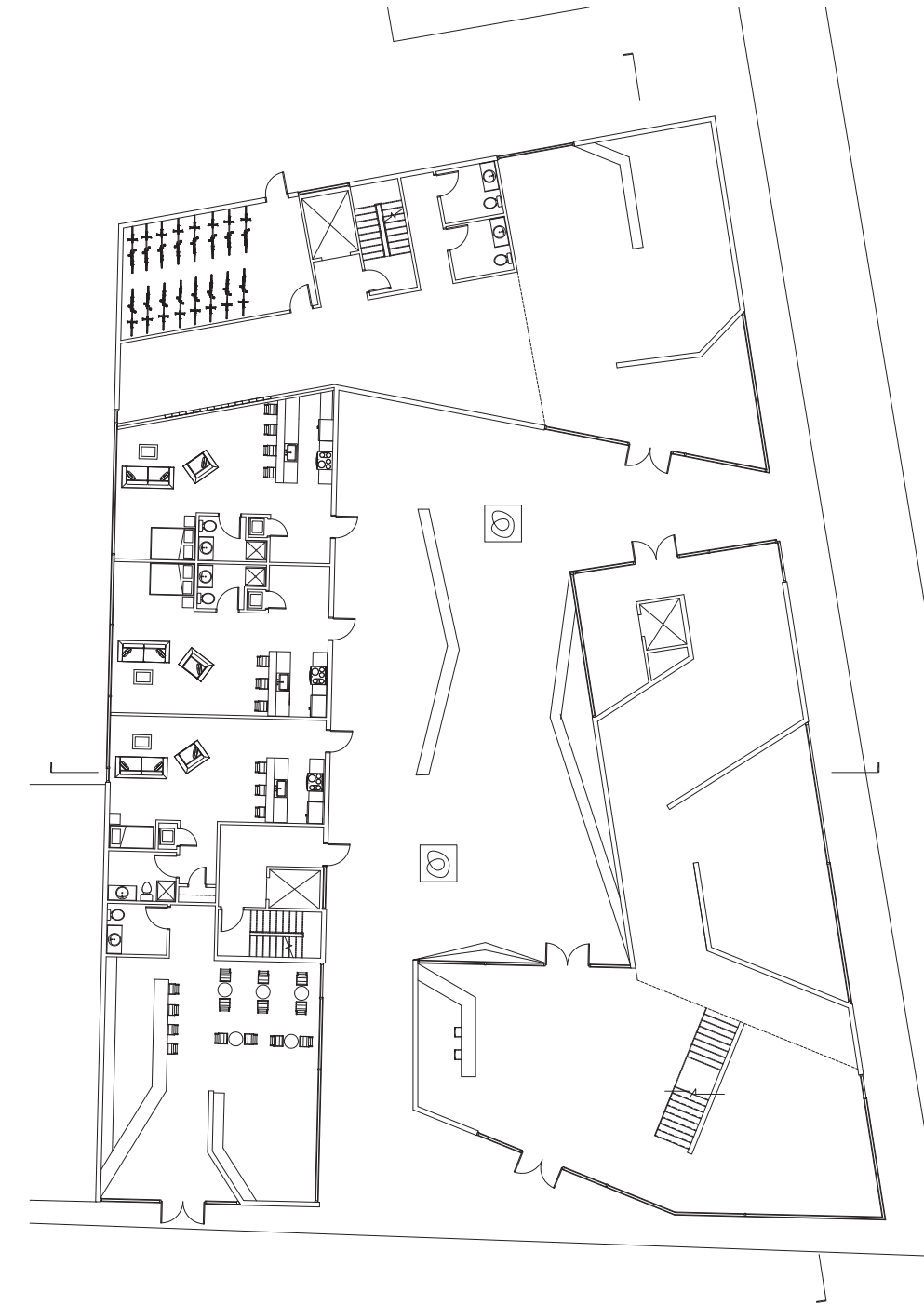
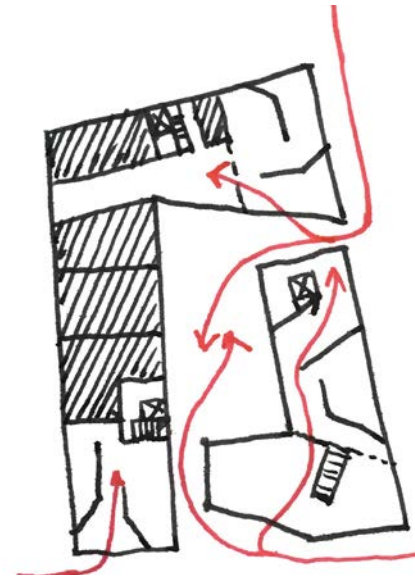
This second series of vignettes is an exploration of the resident's path of travel. This entry sequence is designed to be much more subtle and private with the hopes of creating an entrance that doesn't draw the public in.



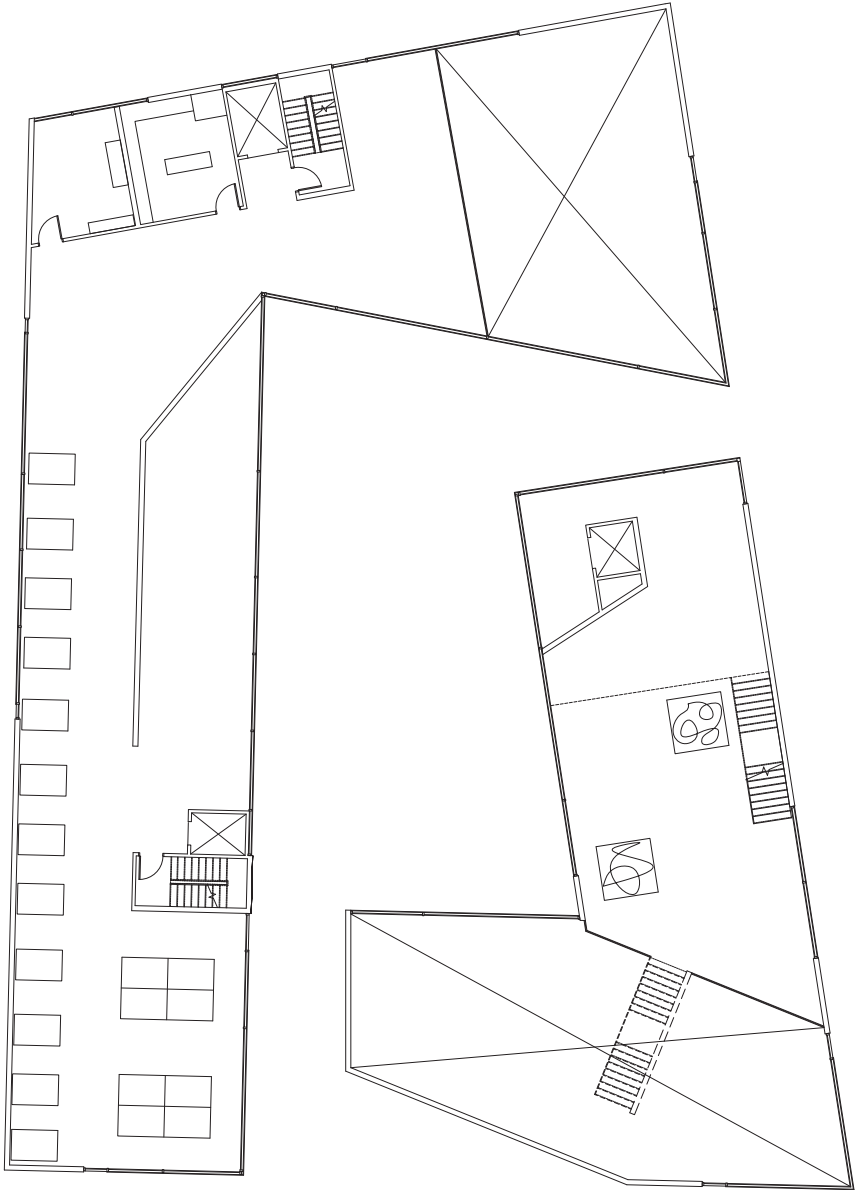
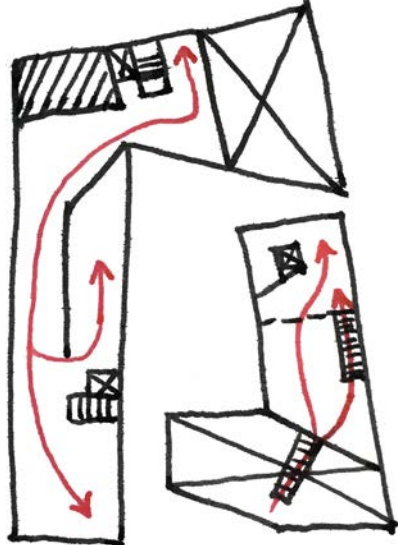
FINAL DESIGN

ARTIST HOUSING

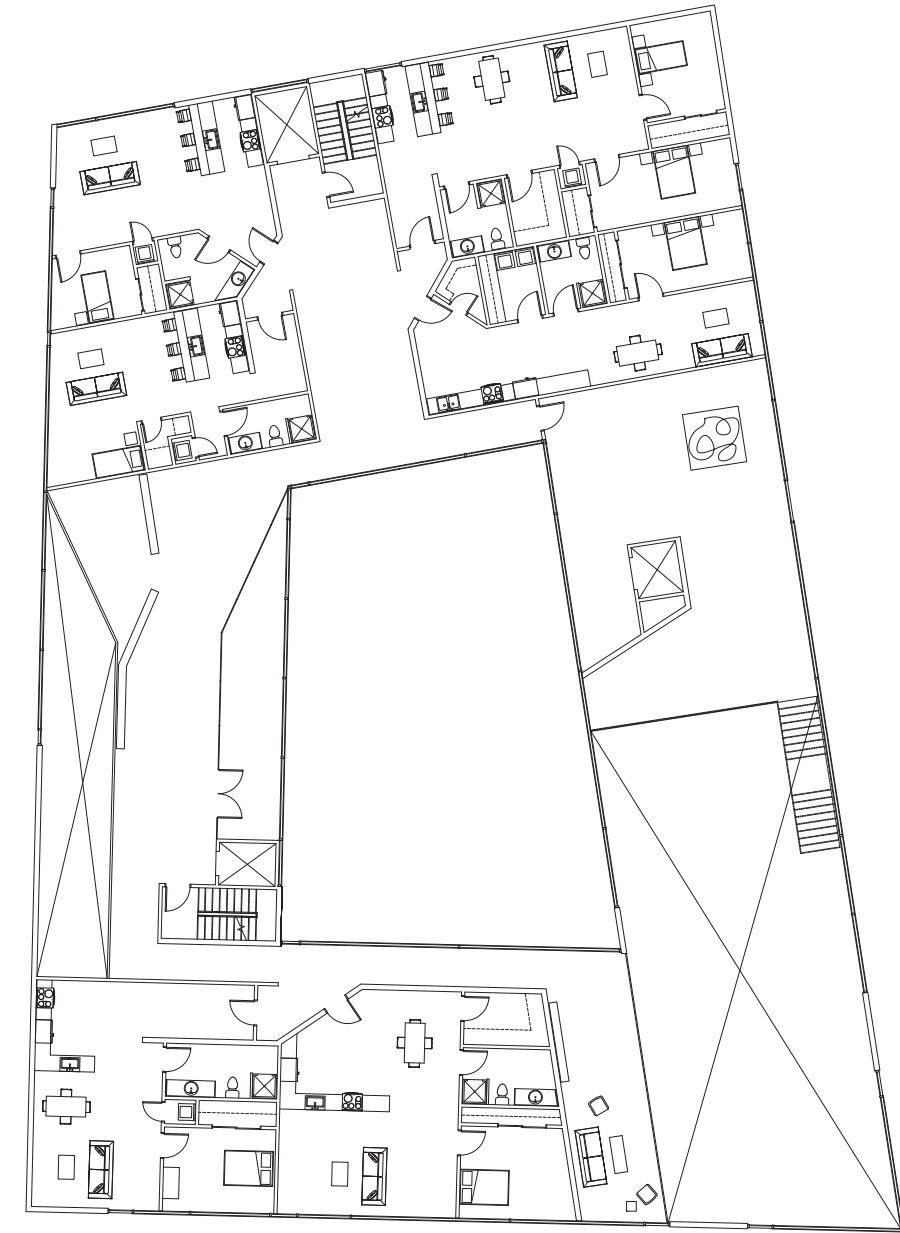
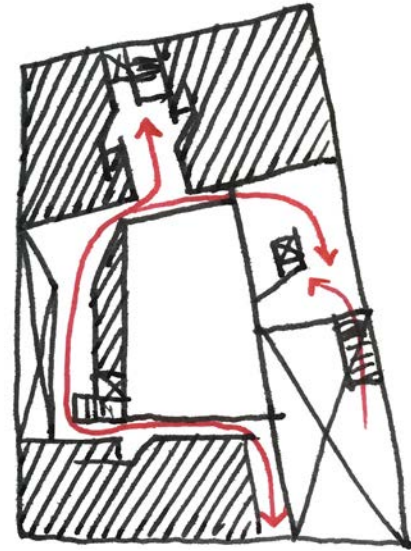
FIRST FLOOR



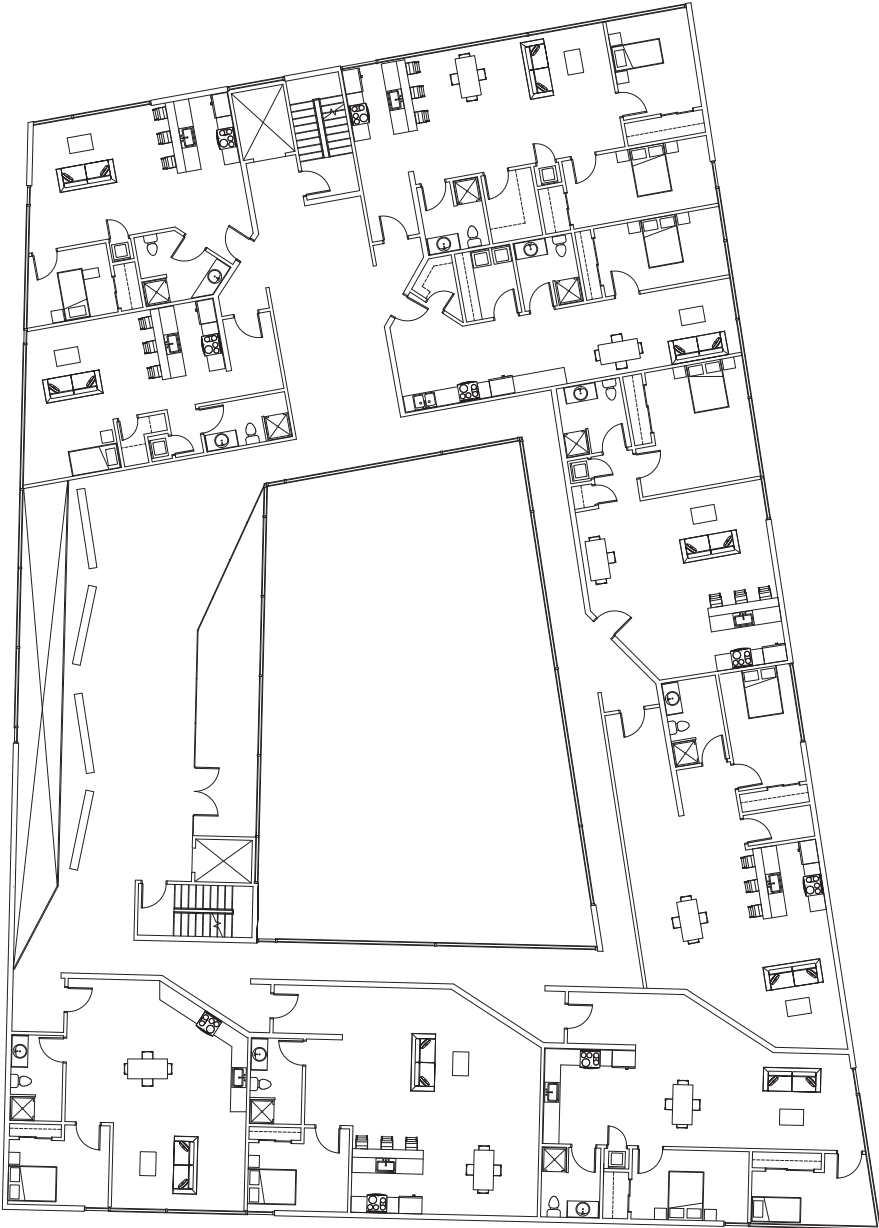
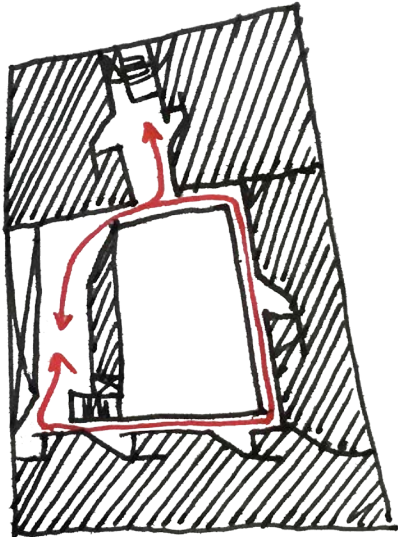
SECOND FLOOR



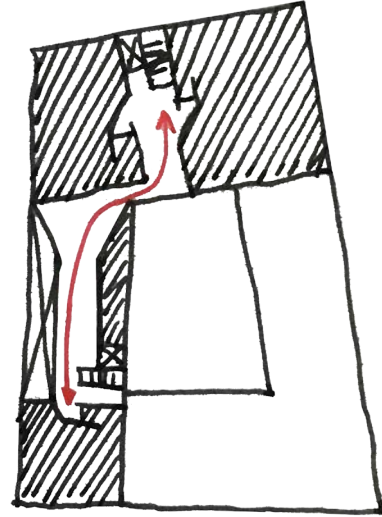
THIRD FLOOR

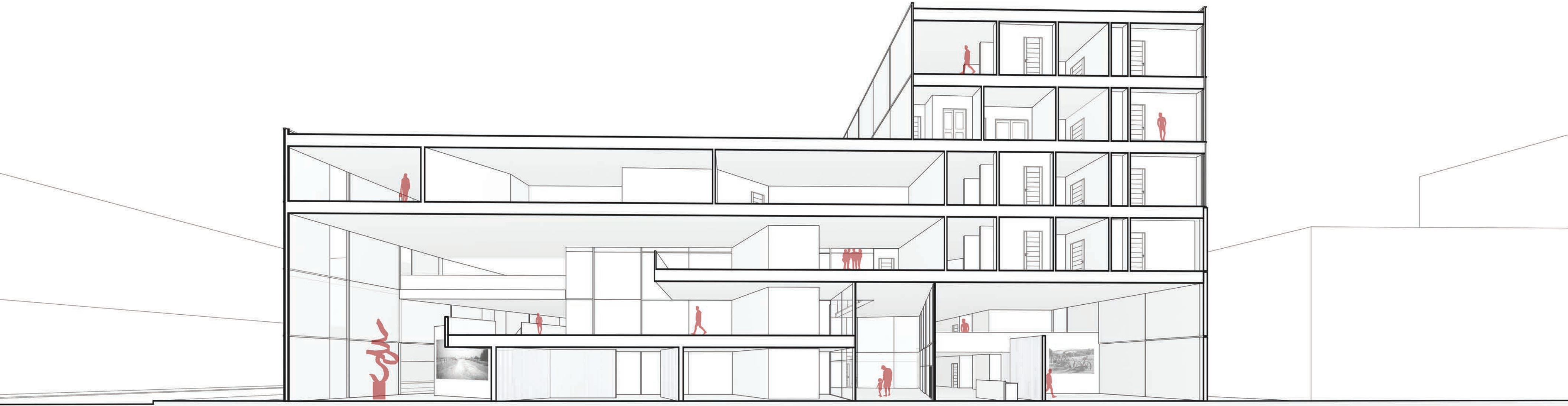


FOURTH FLOOR



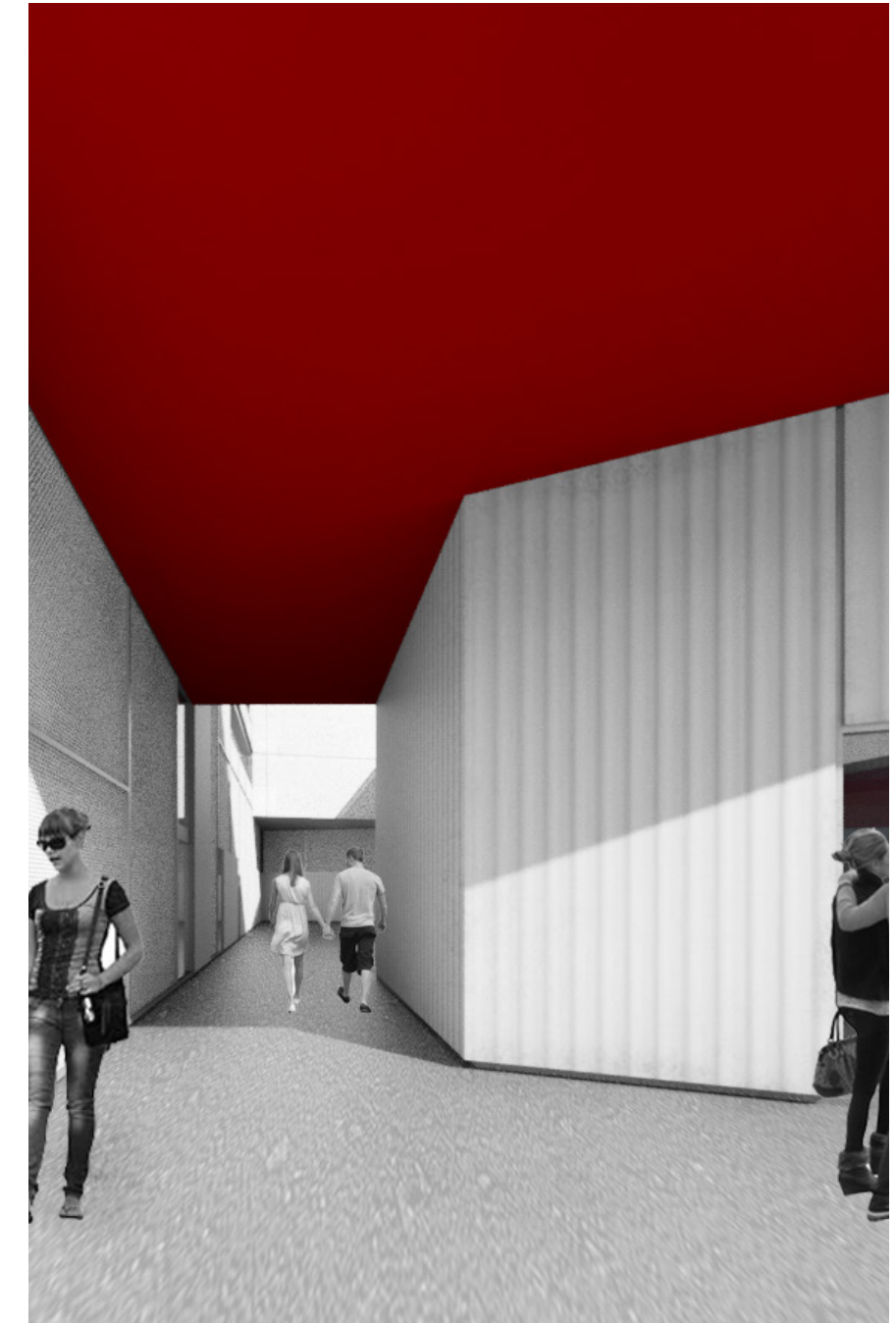
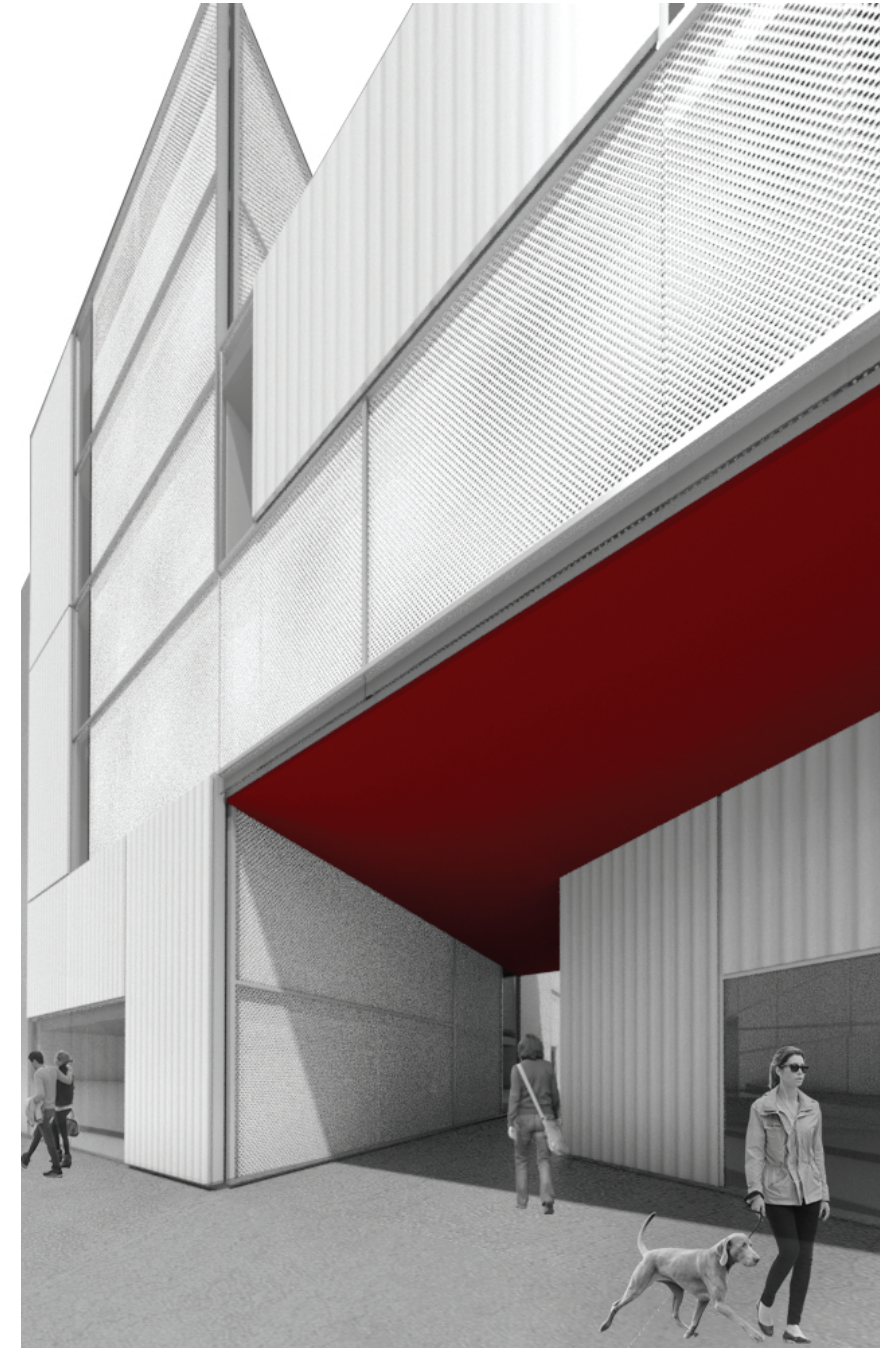
FIFTH AND SIXTH FLOOR



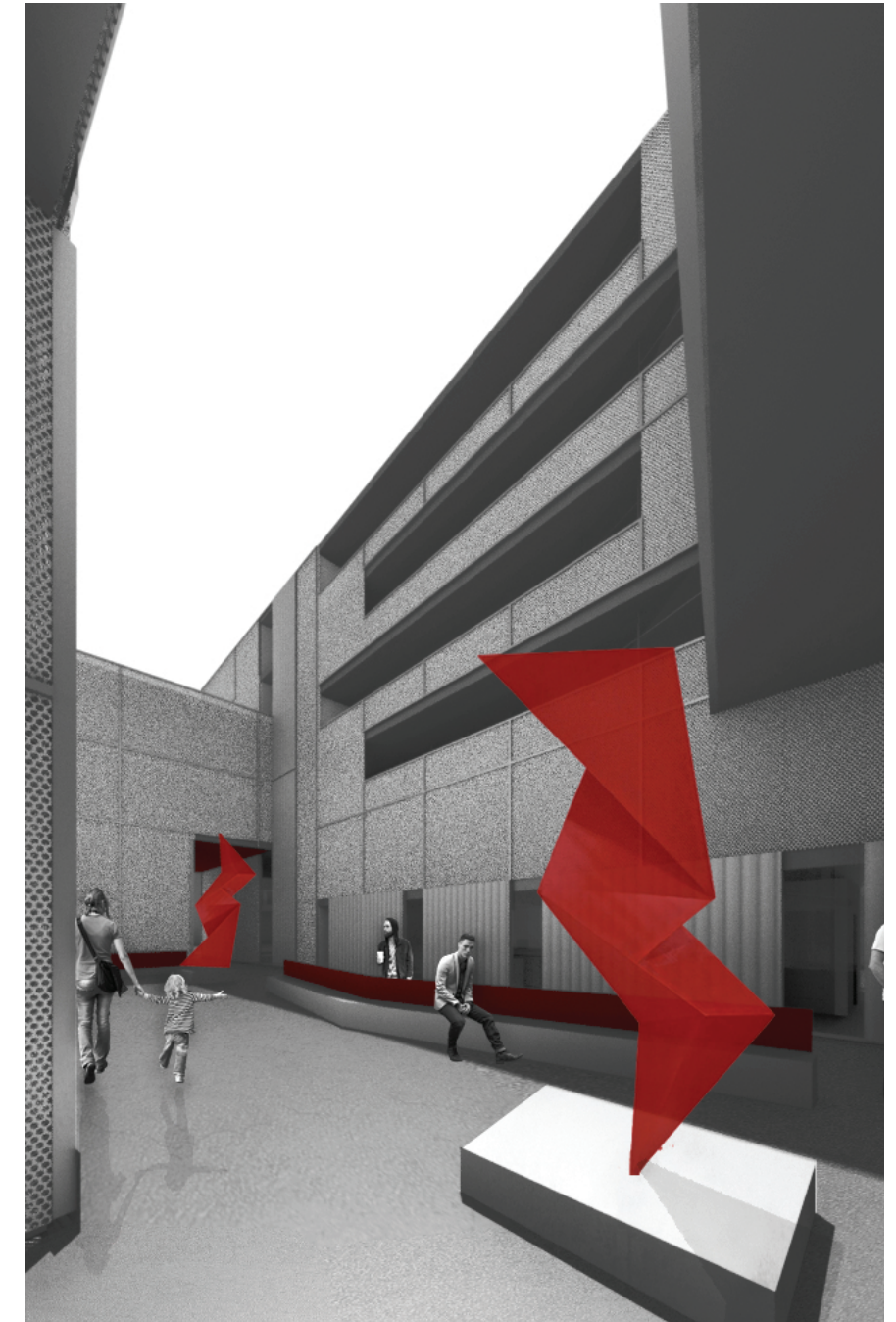
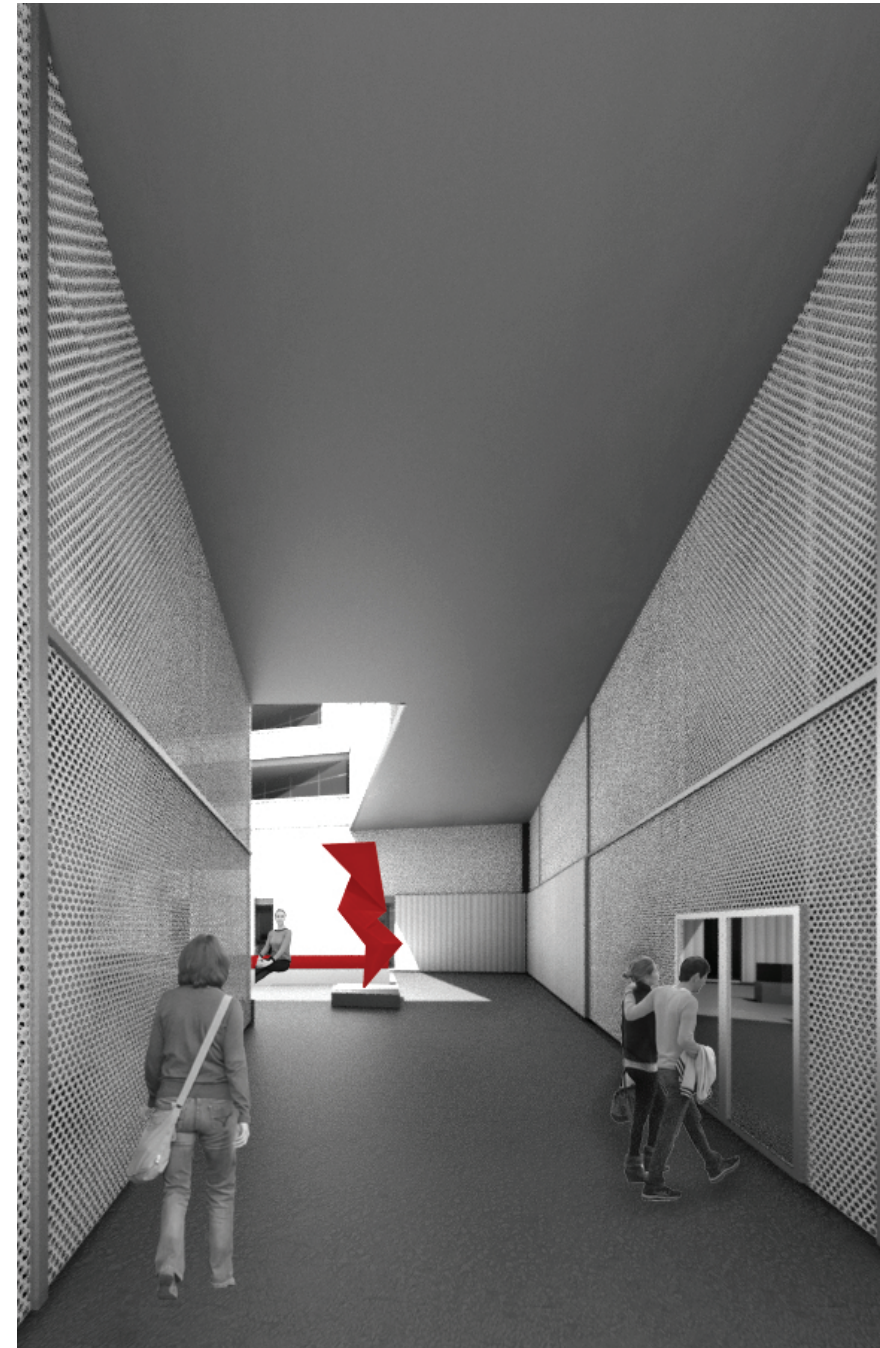


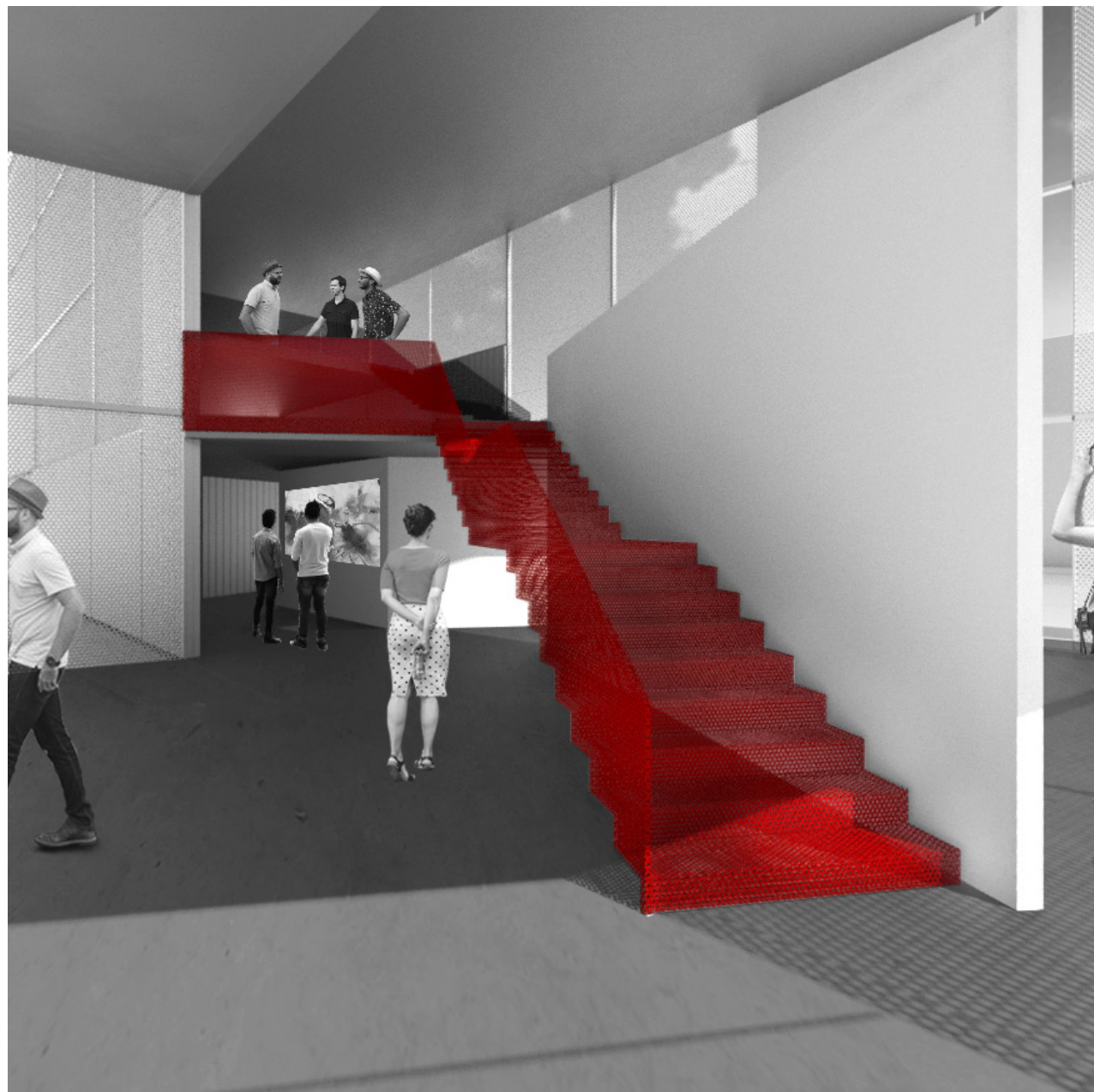


In the final public vignette series we can see how the path of travel changed through the use of materials. The front facade peels back at to create the entrance to the building and draw in those walking by. To further enforce the importance of this entrance the ceiling becomes red where the facade has peeled away.



In the final private path of travel vignette series it becomes evident how it is still the more subtle of the two entrances, to ensure that only residents will utilize this entry. The peel at this access point is much less noticeable when viewed from the street in an attempt maintain that private feeling.

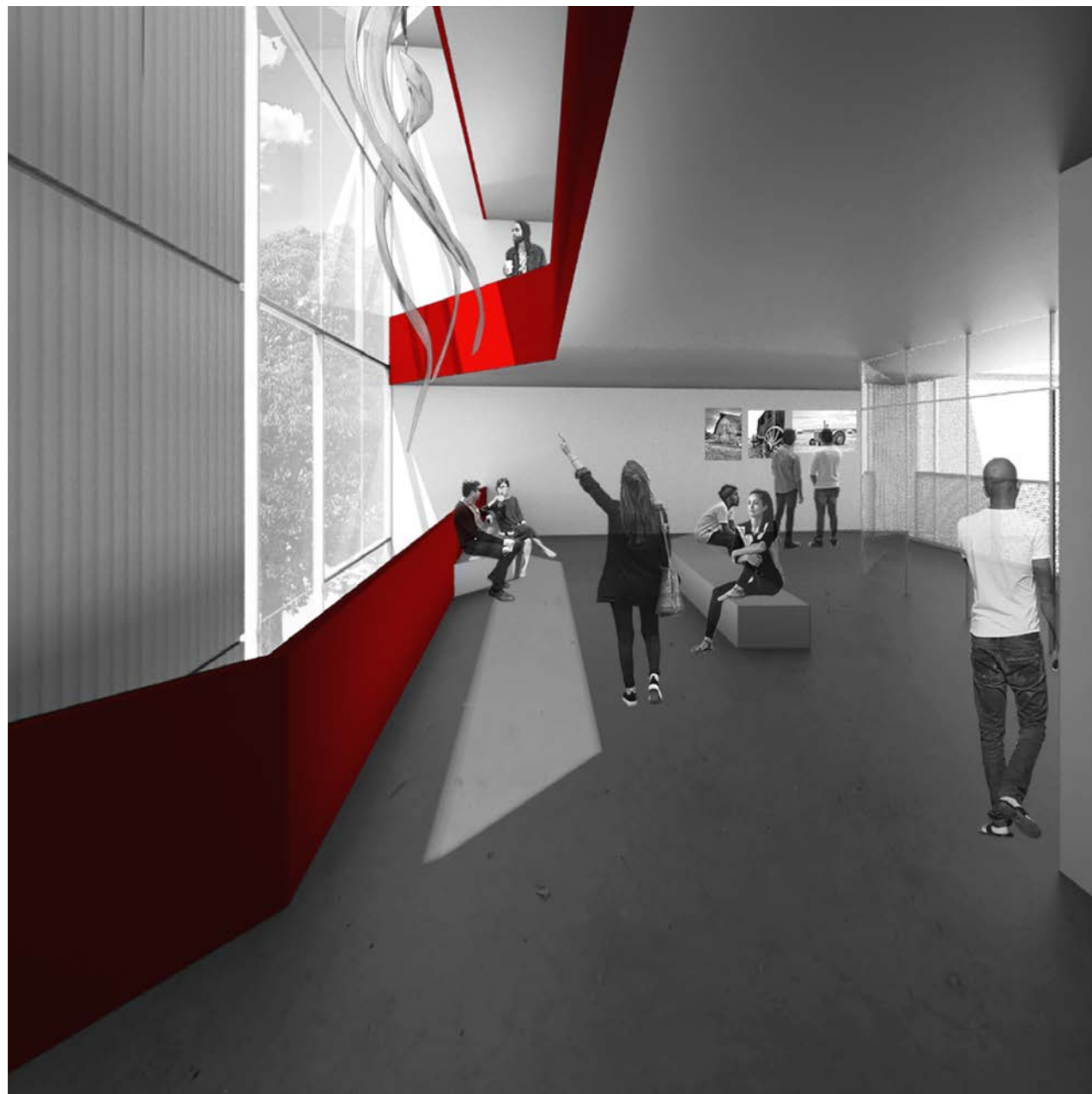




Celebrated red perforated metal staircase located in the main gallery. The stair peels down along a central wall.



Communal studio space for the residents in the building. The wall peels into the open studio space to provide workspace.



The floor plates peel away from the wall in the gathering space to allow for a light well and vertical connections between the floors.



The walls along the hallways peel in to allow for entries into the apartments. This provides space for gathering.

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Arnow, D. (1970, April 17). Affordable Housing for Artists in New York City - What are the challenges? Retrieved from <https://www.multiplecities.org/home/2018/4/16/affordable-housing-for-artists-in-new-york-city-what-are-the-challenges>

To Keep Their Artists, Cities Explore Affordable Housing. (n.d.). Retrieved from <http://www.pewtrusts.org/en/research-and-analysis/blogs/stateline/2017/02/01/to-keep-their-artists-cities-explore-affordable-housing>

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