

STORAGE FOR LIVING

Jeffrey M. Rawlins

Spring 1990

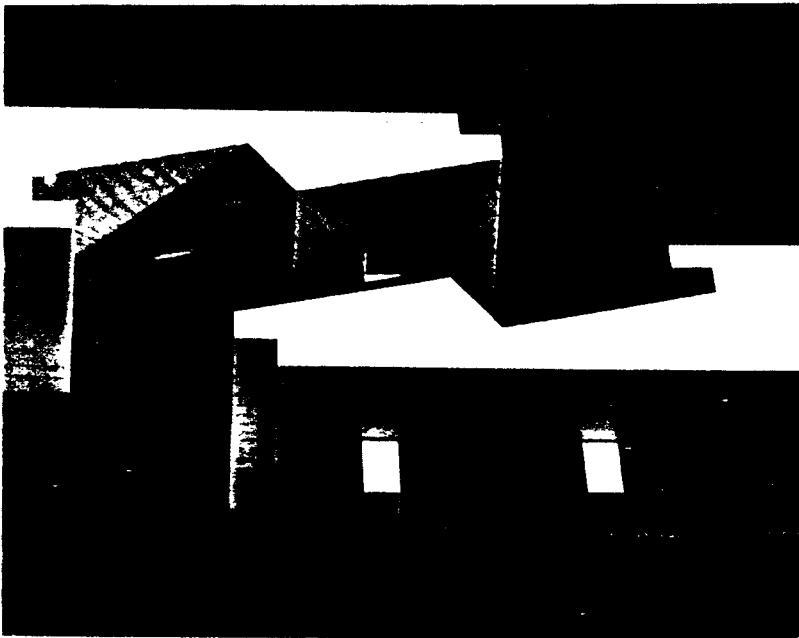
There comes a point in time
when one must stop and somehow express what they feel.

Special thanks goes to Arthur Schaller, Rod Underwood,
and Kenton Hall for helping interpret what I felt.

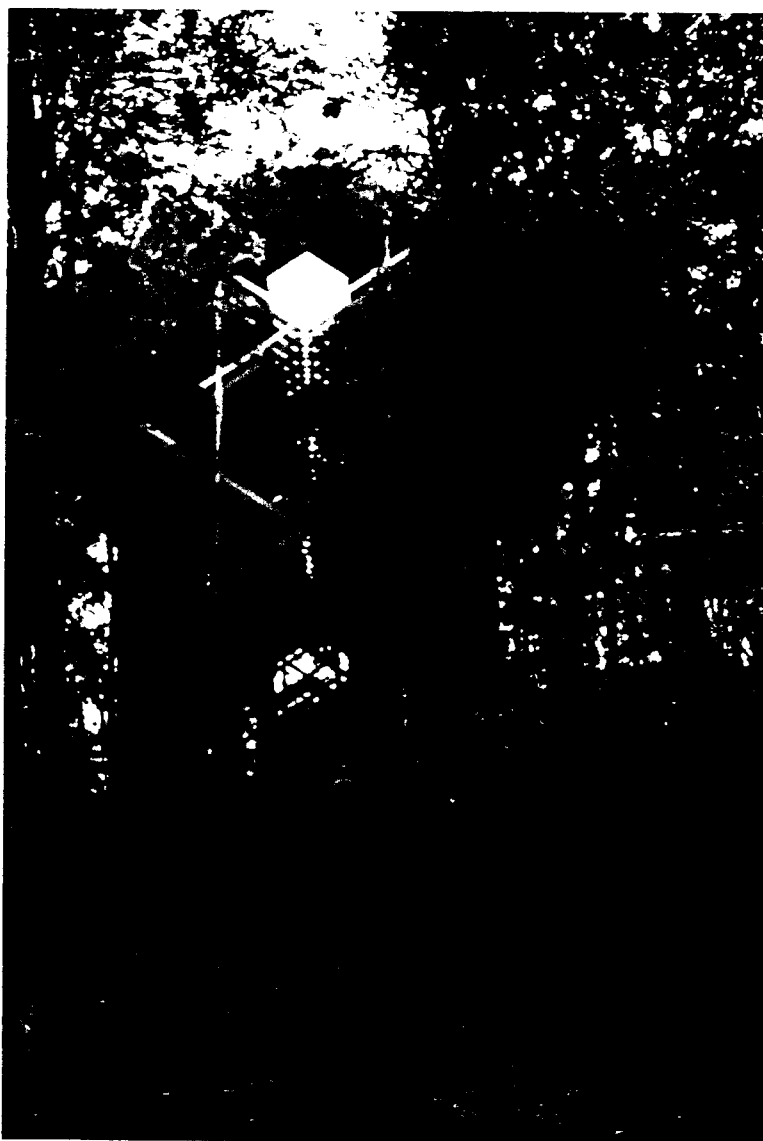
I began preparing for thesis over a year ago
At that time I was interested in several things,
but most importantly pure space. Space that deals
with materials and light. There seemed to be some-
thing very poetic about it. I also refused to
administer a typical building type because no. 1
anyone can plot square footages, no. 2 I wanted
to avoid the politics of a particular building
type, and no. 3 I wanted to deal with a more humane
problem. I chose to deal with a living environment.
When I took a good look at the types of spaces I
really enjoyed they were free from everyday items
such as shoes, newspapers, phones, ect.... They
had been purified in some fashion. Hence a Thesis
Topic

Having burnt-out the storage approach with how-to books during the spring of 89, I started looking at real architecture. Architecture of both past and present. Architecture that seemed to possess some kind of spirit.





Examples include work of E. Fay Jones and F. L. Wright, Japanese architecture as well as housing, furniture details of Greene and Greene, and finally the Shakers, what they built, how they built it, and how they used it.



The Proposal:

Storage for Living an alternative to architectural clutter

abstract: The home is by far the most important place for human survival. It's where we perform a great deal of activities including eating, sleeping, and bathing. Even in the most primitive form each of these tasks require a variety of tools; Tools for Living. The concern is where we put these tools and how they relate to the daily processes. Our society has developed a series of residential standards that are not only avoiding the essence of architecture, but are seriously neglecting the user. The purpose of this thesis is to investigate the home and it,s processes. The product will be a living environment based on the concept of storage for living. The ultimate goal is to create an architecture that keeps it's integrity while at the same time lends itself to the activities of contemporary human life in the mid-west.

design objectives: rethink and evaluate

- tasks of living
- relationships between tasks and tools for living
- the act of personalization
- essence and purpose of mechanical systems
- social standards such as rooms and the color white
- physical standards such as door sizes, knobs, and hinges

finally to express each building material for it's purpose and relationship to the whole

program: design two living facilities of no more than 1500 sq. ft. each.
each of the two facilities will be for a different context.

- an apartment
- a house in seclusion

precedence and inspirations: Usonian houses and details by F.L. Wright
The Japanese House by H. Engel
shaker architecture
furniture details by Greene and Greene Architects
works of Jersey Devil
two chapels and Clark house by E. Fay Jones
details of C. Mackintosh
Reverence for Wood by E. Sloane
Storage. Putting Things Away by S. Howell

THE PROGRAM

The program naturally became a list of things and processes associated with living. As you can see the list was composed with everything from trash cans to toothbrushes. The problem: to design spaces for all of these objects. As the problem grew, so did my headache. Not only did the solution become very tight but I started asking myself how I, the architect, am supposed to know what the typical american owns. Not only that but everyone does things differently and stores things accordingly.

ascetic
cotton drops
cold medicine
tissue paper
toilet paper
toilet paper dispenser
mirror
combs
brushes
nail spray
mousse
styling gels
conditioners
eye drops
ear drops
lights
hair
blowdries
hair dryer
hair curler
hair lotion
clothes hamper
toilet plunger
toilet cleaner
tub cleaner
scales
waste basket
soap dispenser
towel bars
toilet tank
toilet bowl
toilet seat
toilet flush valve
vanity
medicine cabinet
diffuser
hair sprays
make-up
mirror
clock

The laundry room

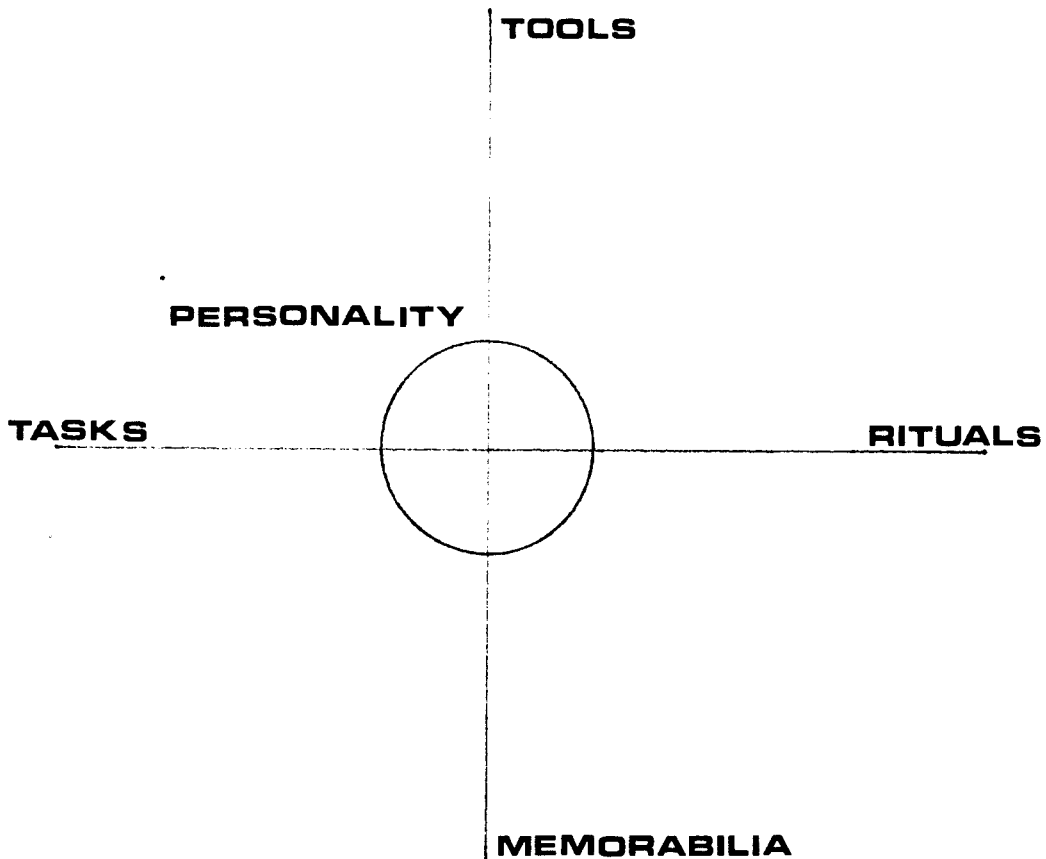
One evening when I went to do my laundry I made it a point to watch and observe each person's "cycle". How different could they be? There are washers and there are dryers. Wrong! There were people like myself who would lug their baskets in, split the colors, and shove them in the washers. Then there were those who would divide their clothes six ways, turn their garments inside or out, carefully place each one in a washer, while adding stain removers, soaps, bleach, and fabric softeners.

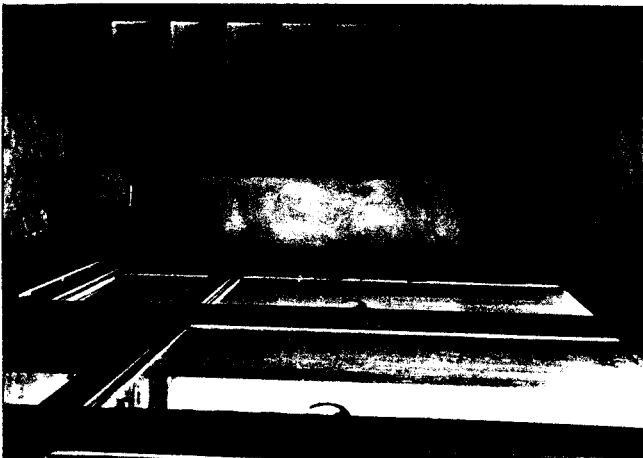
spoons
forks
knives
cups
pans
salt shaker
pepper shaker
pizza pan
pizza cutter
spatulas
oven
stove
microwave
toaster
blender
can openers
food processors
coffee maker
refrigerator
freezer
aluminum foil
wax paper
dish towels
dish soap
sink
faucets
dish washer
dishes
bowls
sauces
rolling pin
cookie sheets
cookie cutters
ice cream maker
wastebasket
wine glasses
tea glasses
coffee cups
mixer
diffuser
grease container
salt shaker
pepper shaker
bottle opener
measuring cups
strainer
serving spoons

That's when I began to think a lot about the ideas of ritual, personalization, and their influence on the home. At this point I had two options.

- a. I go specifically for myself using a very finite list
- b. go for a universal and provide a lot of places to be expanded into storage.

As I started on option b, I tried to grasp and define what composes the home. A sort of rational way of defining the personality of a home as an extension of its inhabitants. I finally came up with the following graph.





860 880 Lake Shore Drive Apartments,
Chicago 1948-51

General considerations

The Promontory Apartments in Chicago, built in 1948-49, were Mies' first tower apartment blocks. They are concrete frame constructions with a brick infill. In a study he suspended a curtain wall of steel and glass. This version was the actual precursor of the trend-setting and epoch-making 860 880 Lake Shore Drive Apartments. Today the two apartment towers of steel and glass are placed somewhat in the shade by the high-rise blocks constructed since then. In the immediate vicinity, like giant soaring staircases, stand the John Hancock Building and others. Yet the Lake Shore Drive Apartments, with their simple steel skeleton construction, hold their own against the formal chaos of many of the neighboring skyscrapers.

Spatial organization

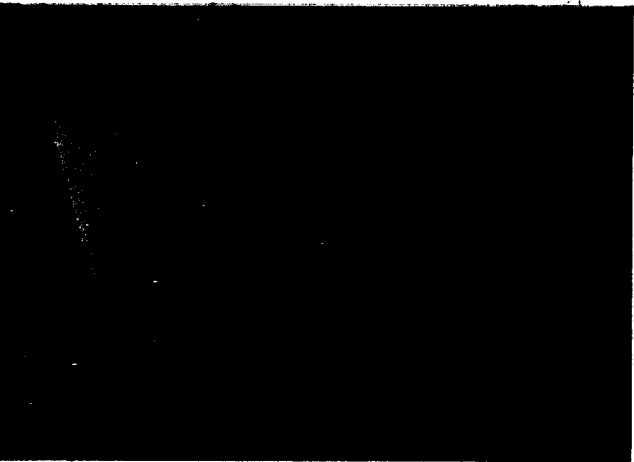
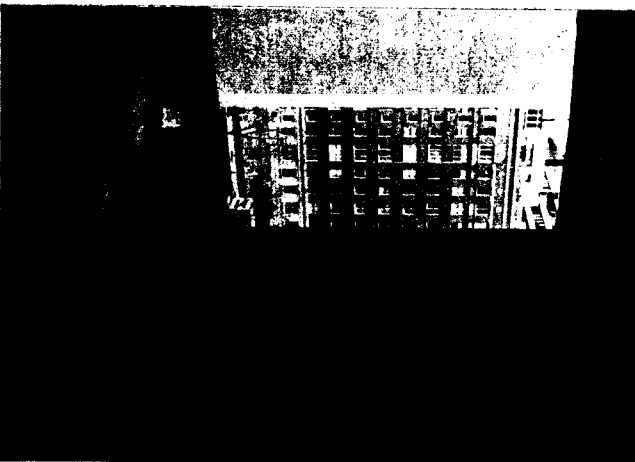
The two identical 26-story apartment towers of glass and steel stand in close association with the 900 E. Plandme Apartments, also built by Mies in 1956, in the most attractive part of Chicago by Lake Michigan close to the Loop business center. They are the first fully-glazed detached skyscrapers with a skeleton frame.

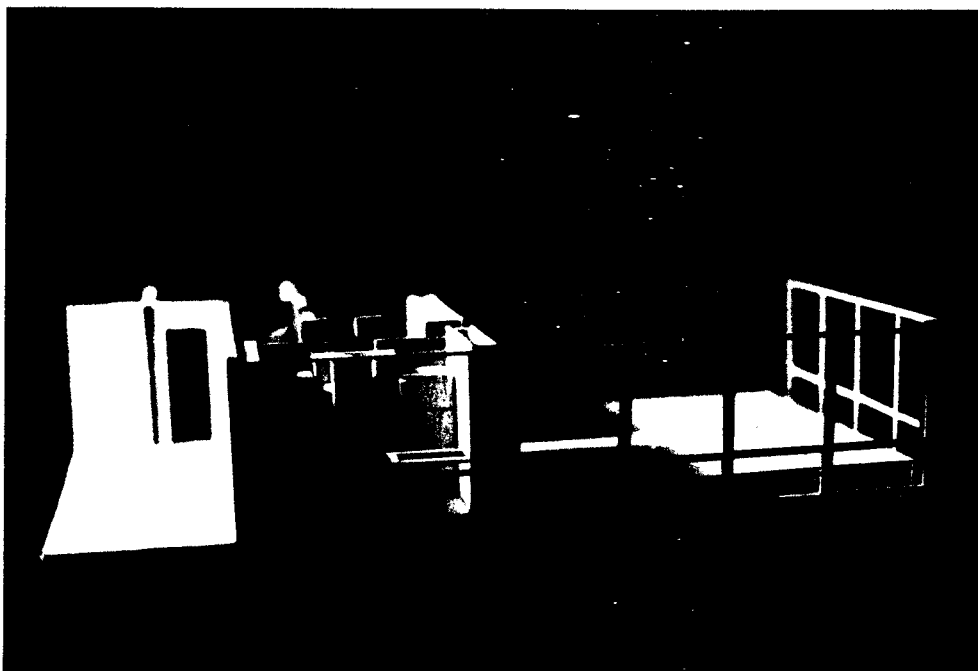
Technical development

During the construction of the facade, one four-window unit at a time was assembled on the roof and then lowered and fixed from column to column at 21-foot centers. On the columns and corner pillars, which are fireproofed with concrete and covered with steel plates, are welded the same continuous vertical standard I-beam sections as make up the window units. On this point, Mies said: "It was very important to maintain the rhythm of the steel I-beam mullions which dominate the whole building and to carry them through consistently. We looked at the problem on the model and the building did not look complete without the I-beams placed in front of the columns. At the same time, these mullions served to stiffen the covers of the columns so that they did not buckle and also helped to give rigidity to the window-unit assemblies."

Aesthetic considerations

The steel construction, which runs the full height of the glazed facade, stands out in black against the uniformly gray curtains and aluminum windows. Another dictum of Mies: "Our imagination went into the construction. We did not use our ideas for the form but for the structural possibilities."





THE DESIGN

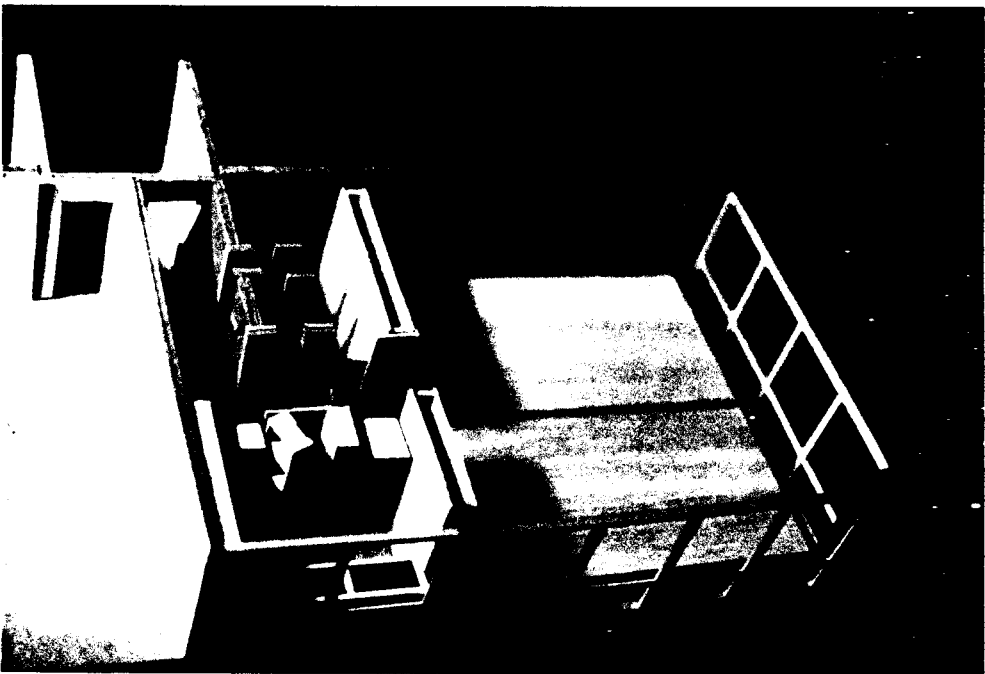
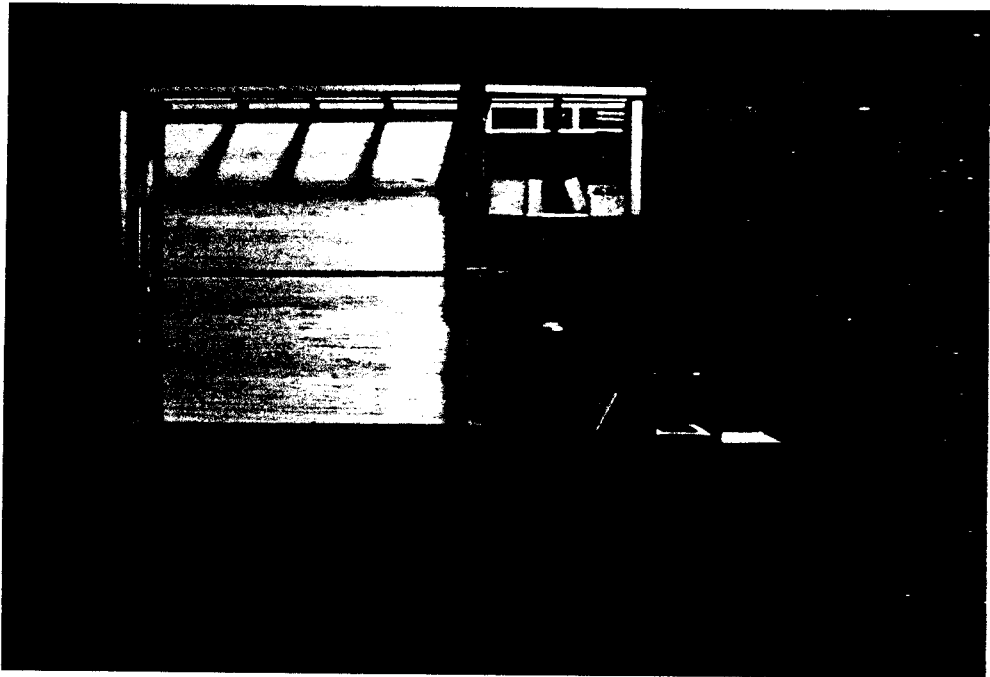
- * began by respecting the existing structure and the square formed by the columns. This was denoted as the living space

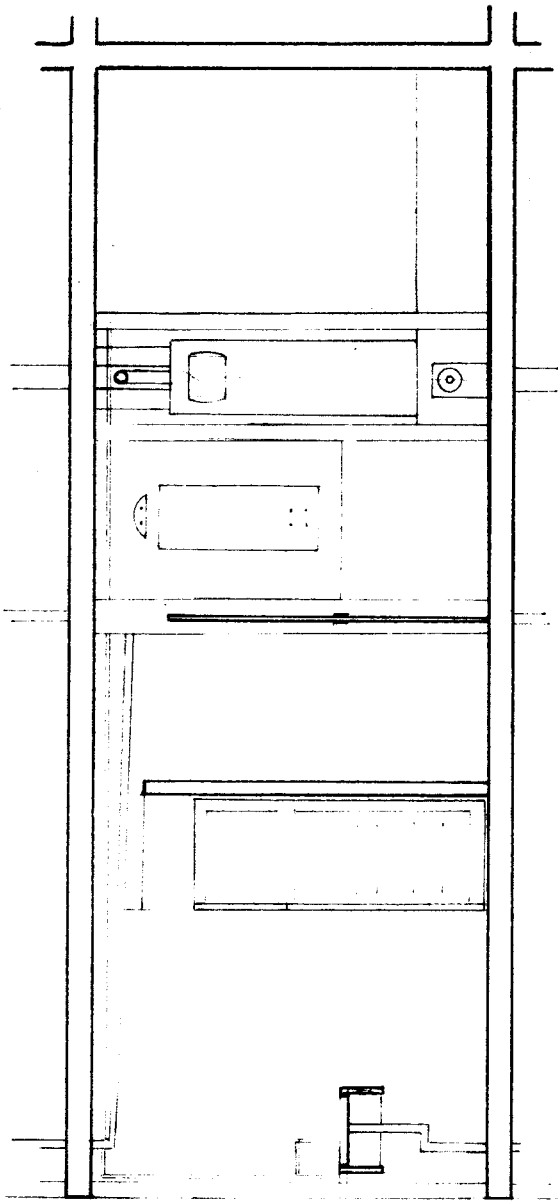
- * bathing area then was located on the inner portion of the apartment

- * fixtures all lined up leading toward the kitchen

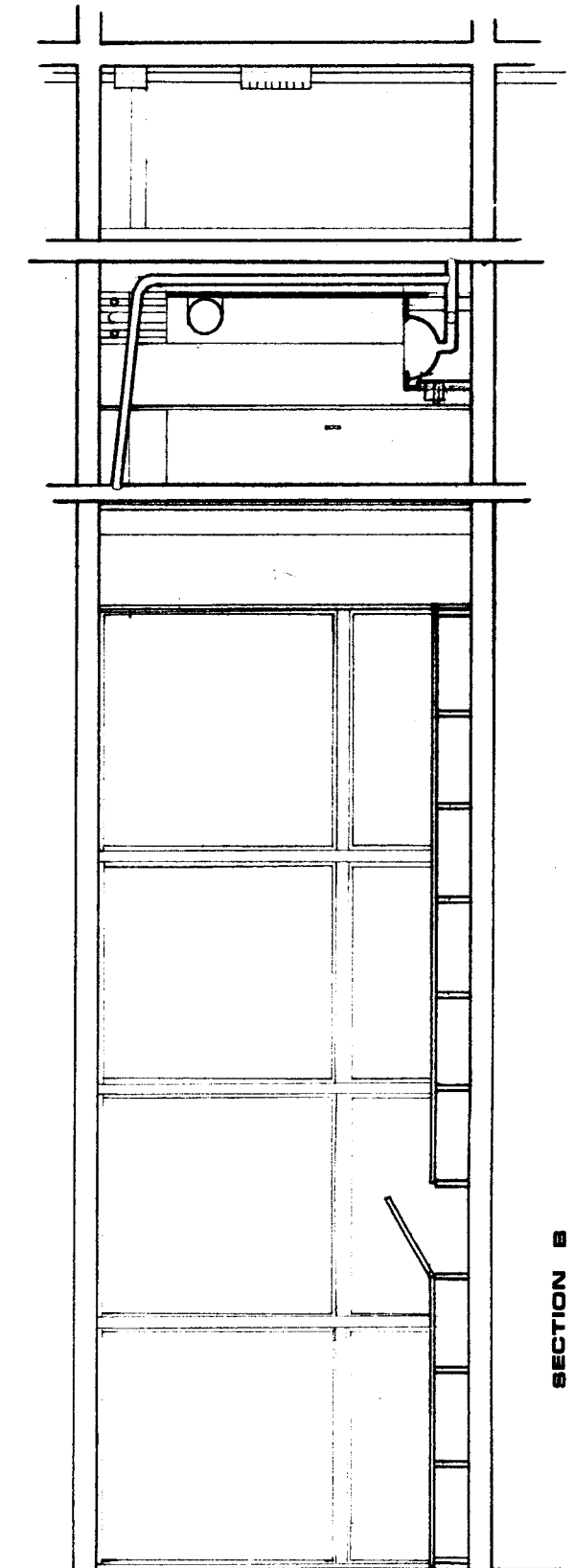
- * kitchen sink faces outside and electrical appliances on the inside wall with the dishes and food on the side walls

- * concrete floor leading up to living surface which is a wood floor with storage underneath

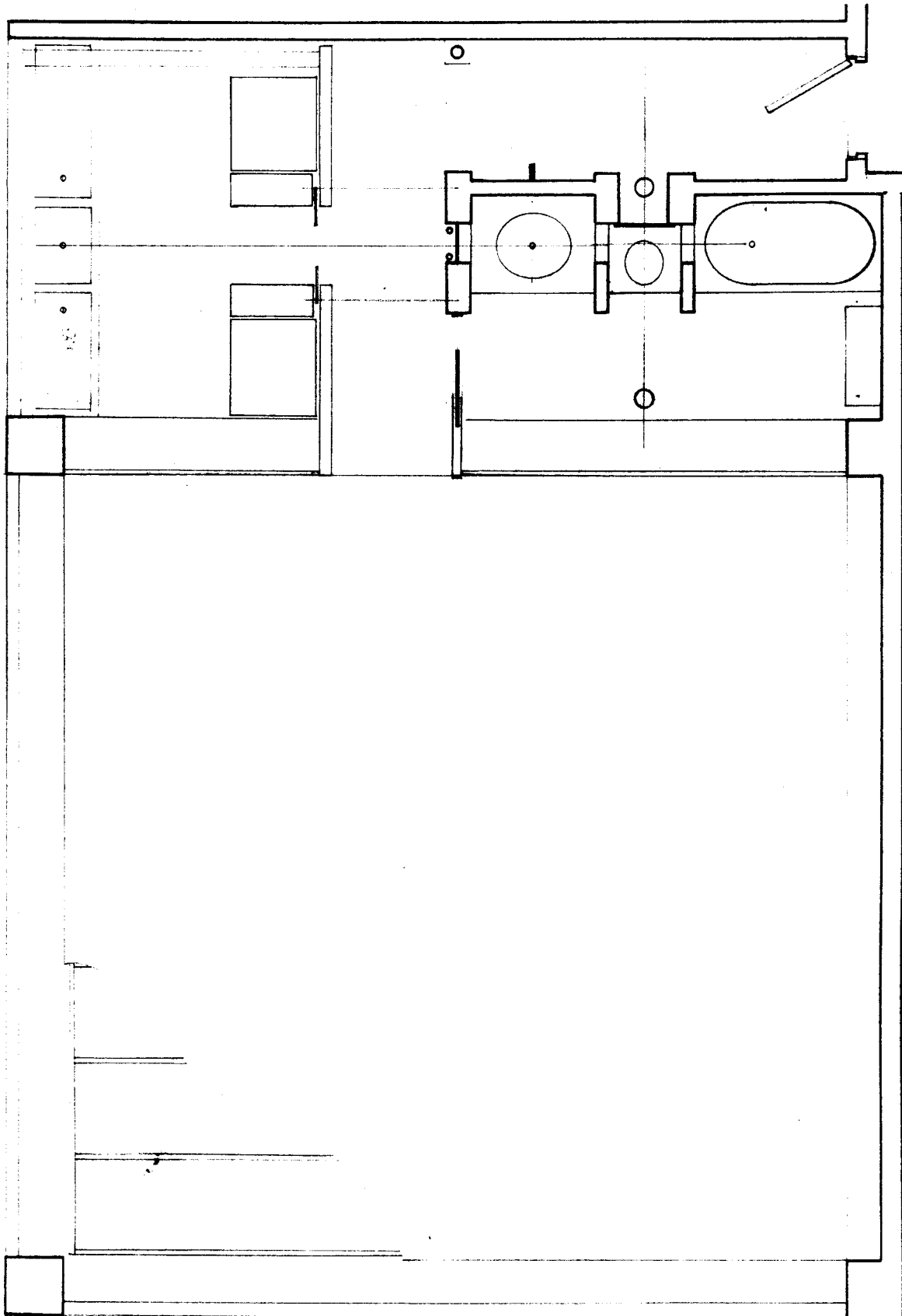


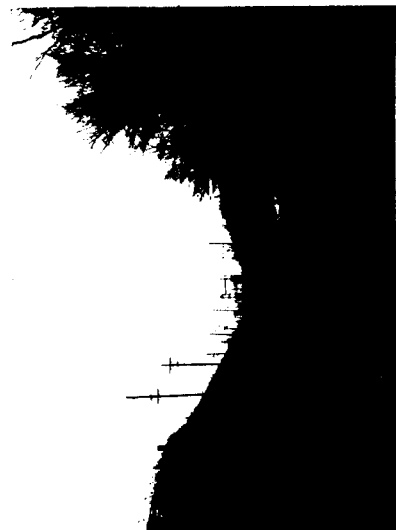
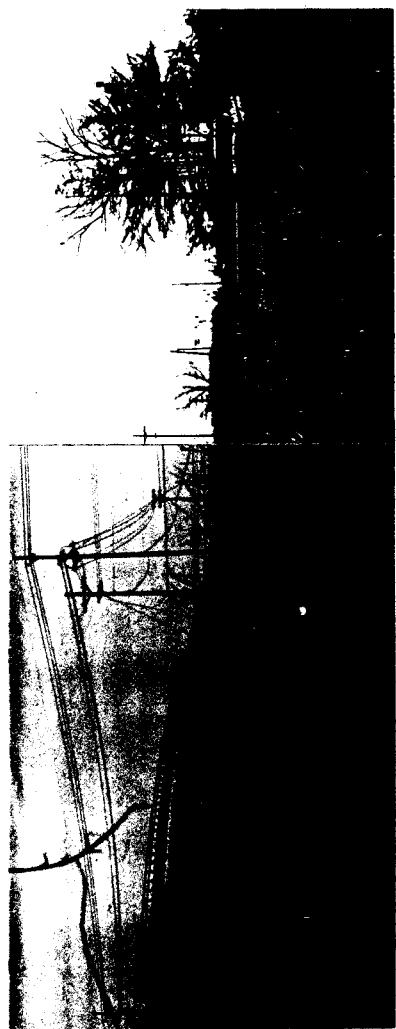


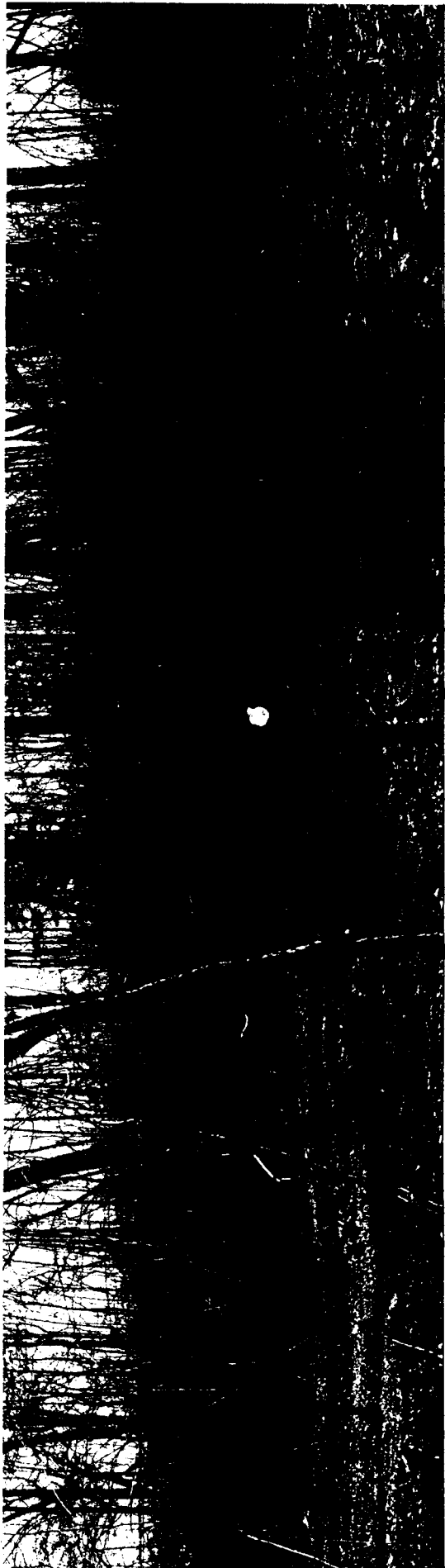
SECTION A



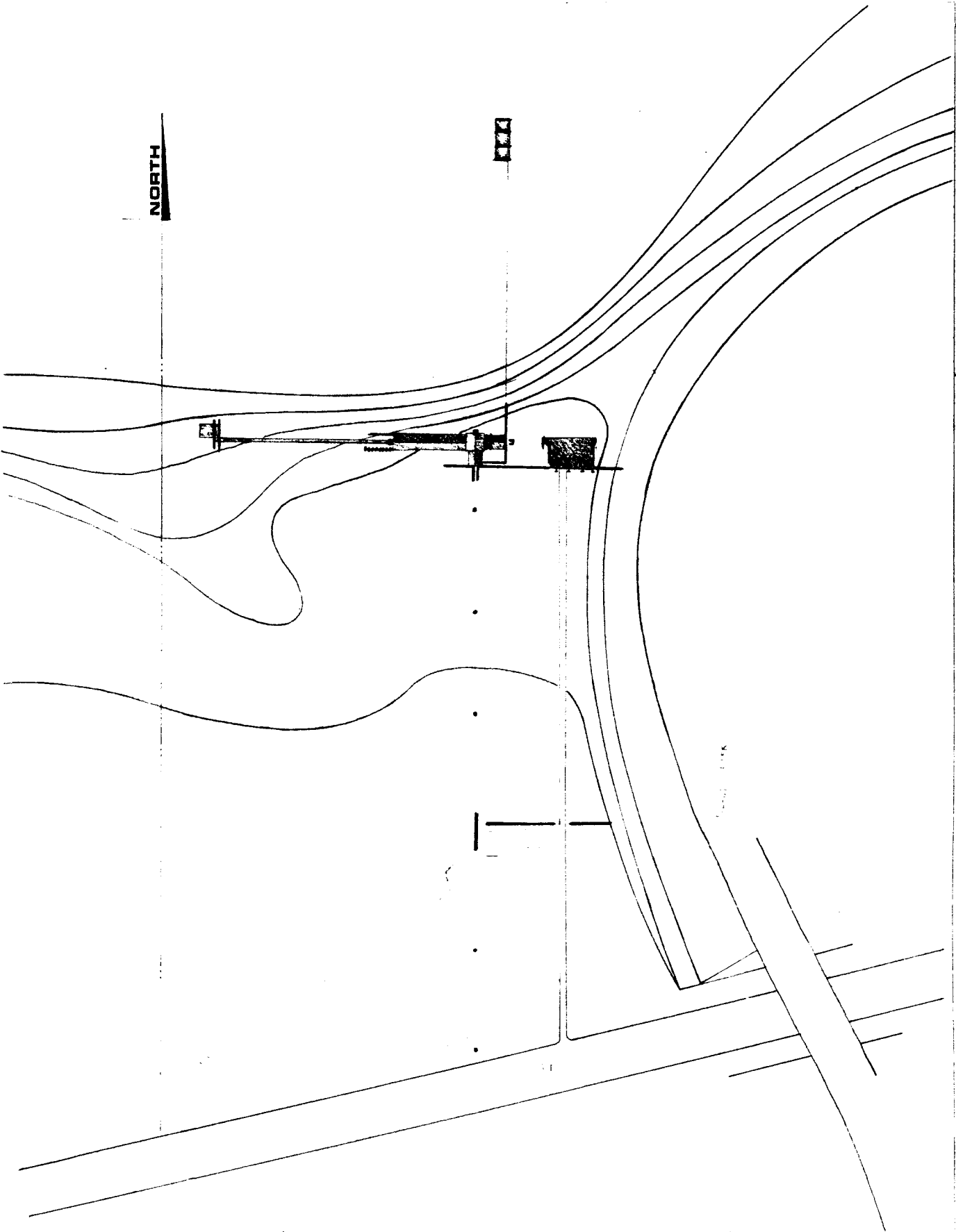
SECTION B

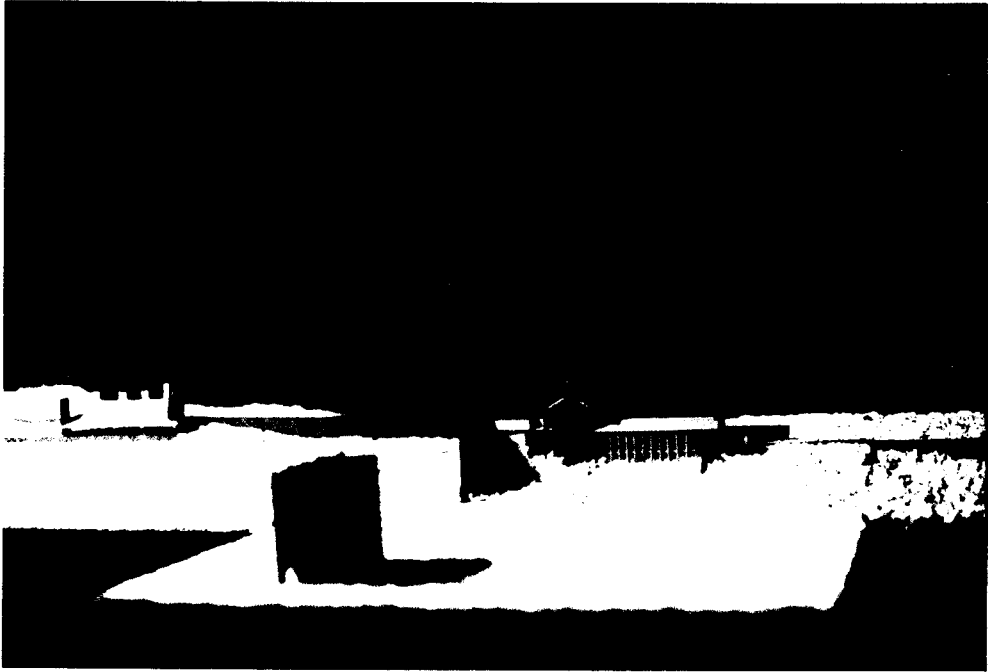






NORTH





THE DESIGN

- * begins with a core space
- * a space that is well protected
- * entered from a ladder at the end of a narrow corridor
- * the space contains the furnace like the hearth
- * it also contains several openings to adjacent spaces

LIVING

- * located on the west wing nearest to the place of contemplation.

- * sited along the ridge on the hill with one glass wall and one stone wall

- * the space is approximately 10 feet wide and 60 feet long

- * the stone wall contains a whole series of spaces 2 feet deep for stuff which includes tv, vcr, and stereo

- * possess one of three heat ducts from core space

EATING

- * located on the south wing beneath the entry hall.

- * first space to be entered from garage

- * heat enters under dish rack and coat closet

- * dish rack located between kitchen and dining rooms and acts as the structure for the above hall.

BATHING

- * located on the east wing along the path to the bedrooms

- * part of the daily cycle

- * heat enters in front of shower, under clothes drying rack, and under out house

- * glass at shower overlooking the flood plain and a curved glass mirror opposite at the basin

- * horizontal stud walls in adjacent rooms allow for storage at basin and shower

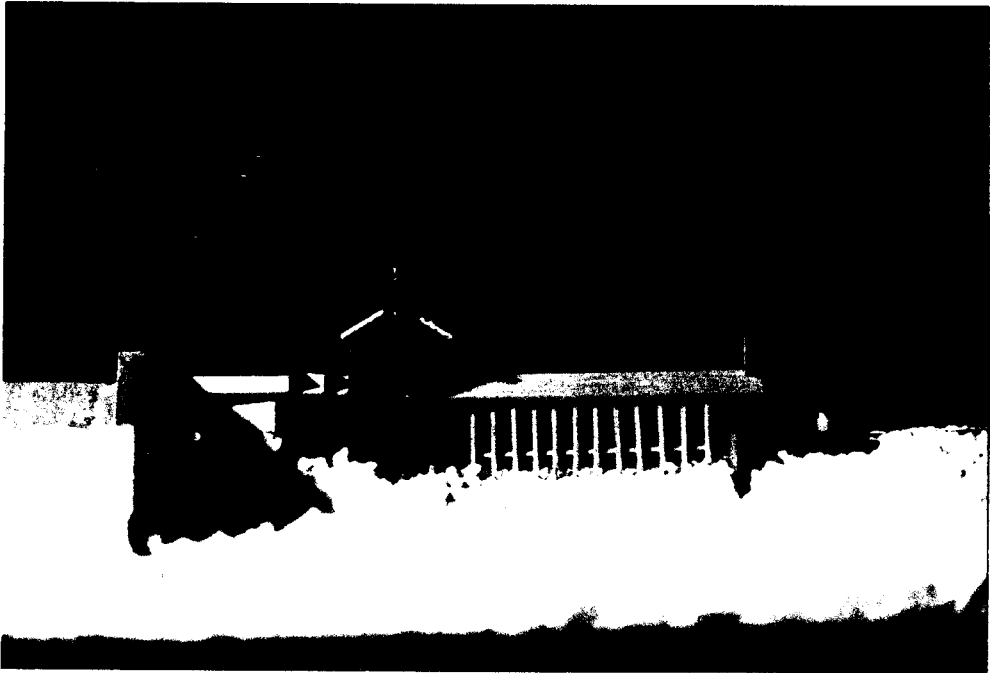
TRANSITIONS

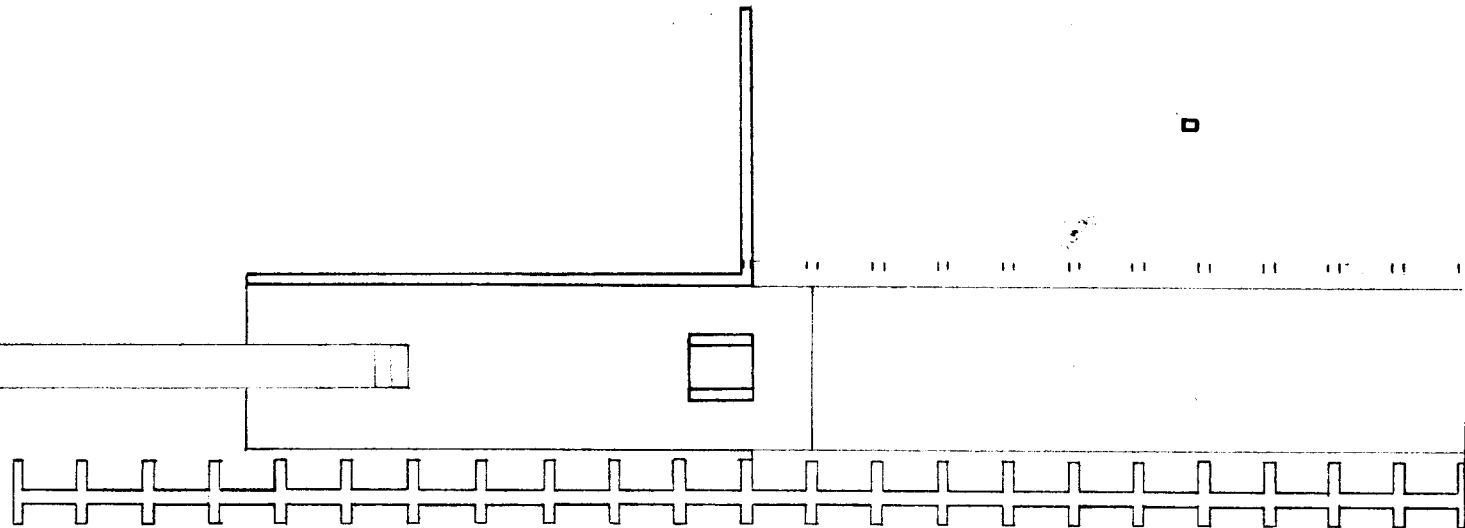
- * east and west sides of the kitchen

- * east side is garden for flowers and food

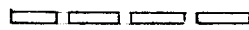
- * past by each time the occupant enters the house

- * west side is an outside dinning area located between kitchen and living rooms

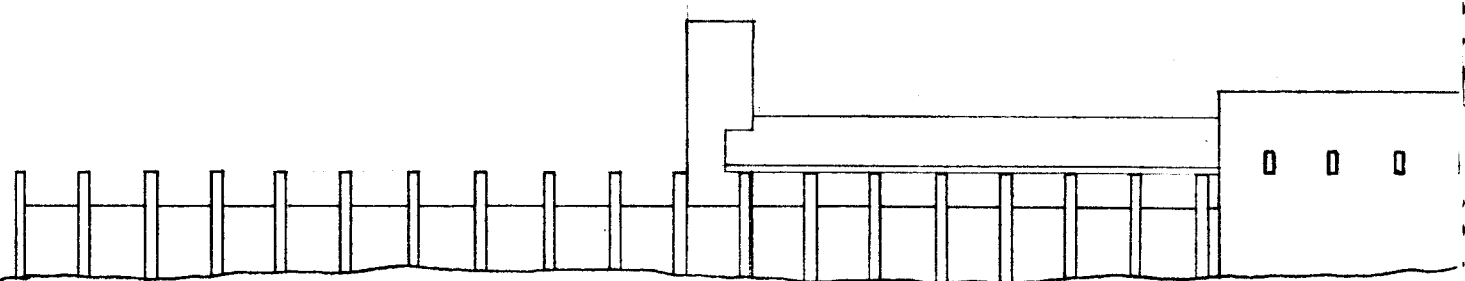


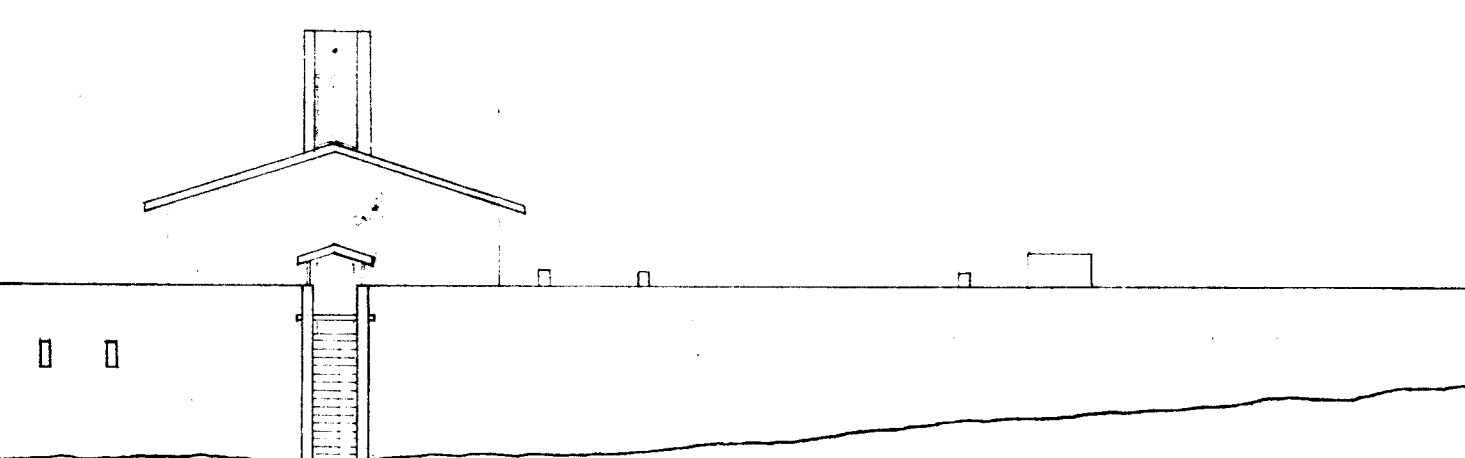
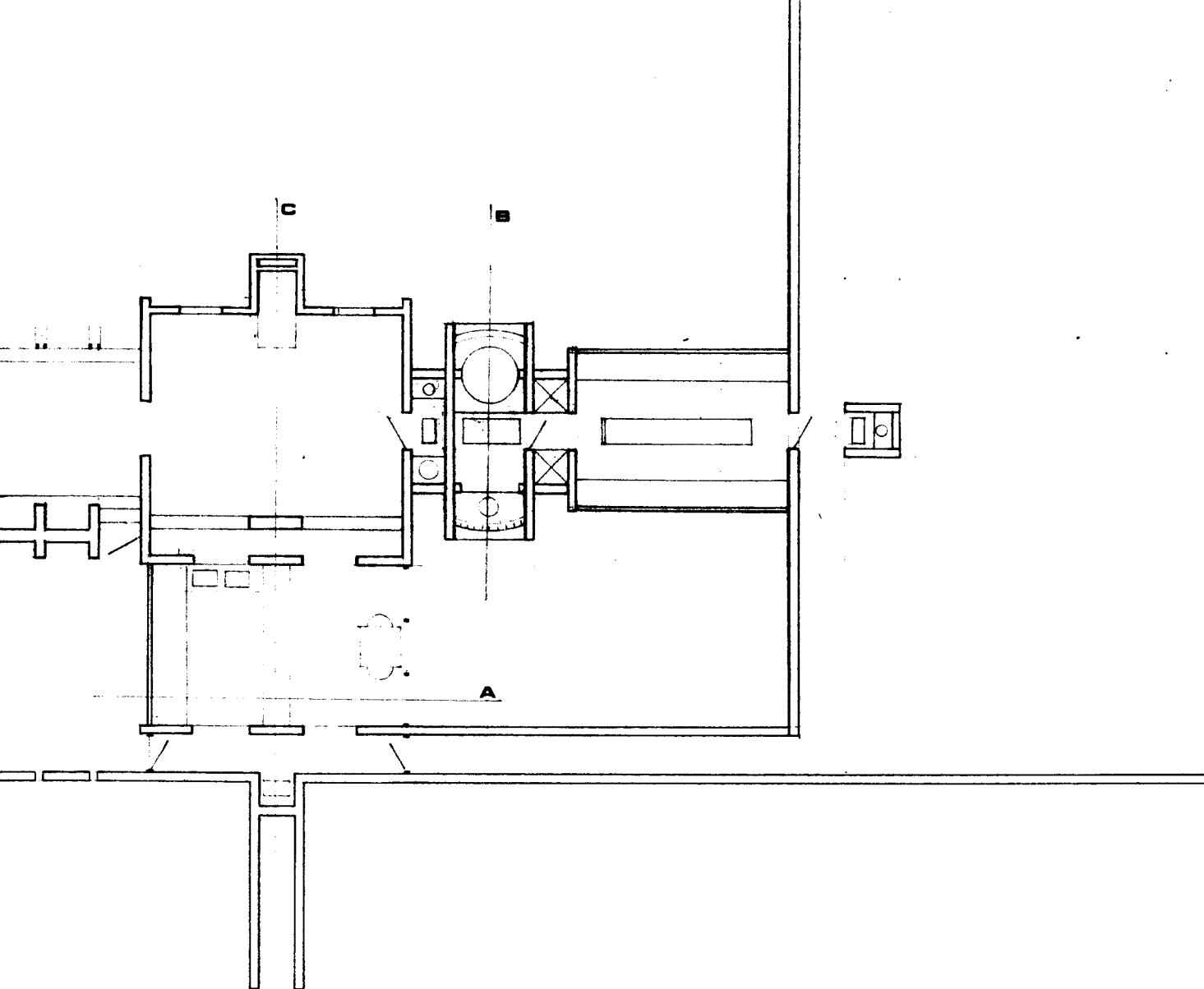


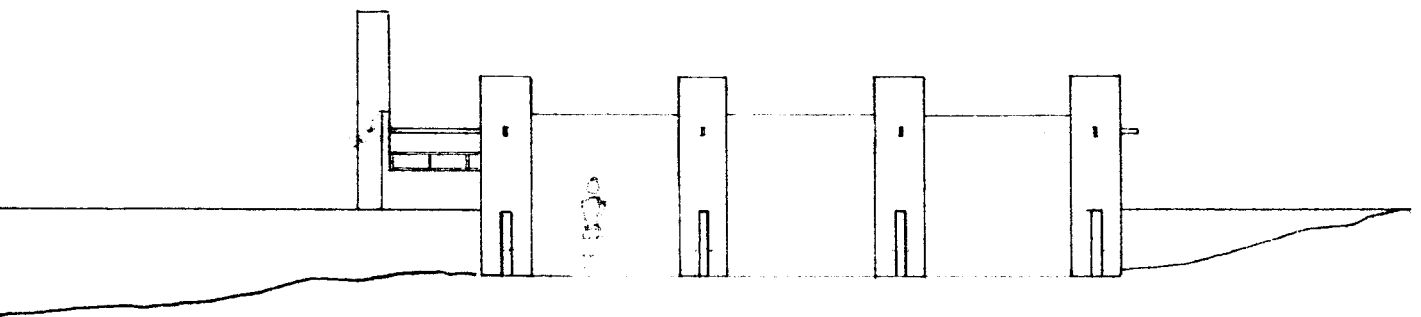
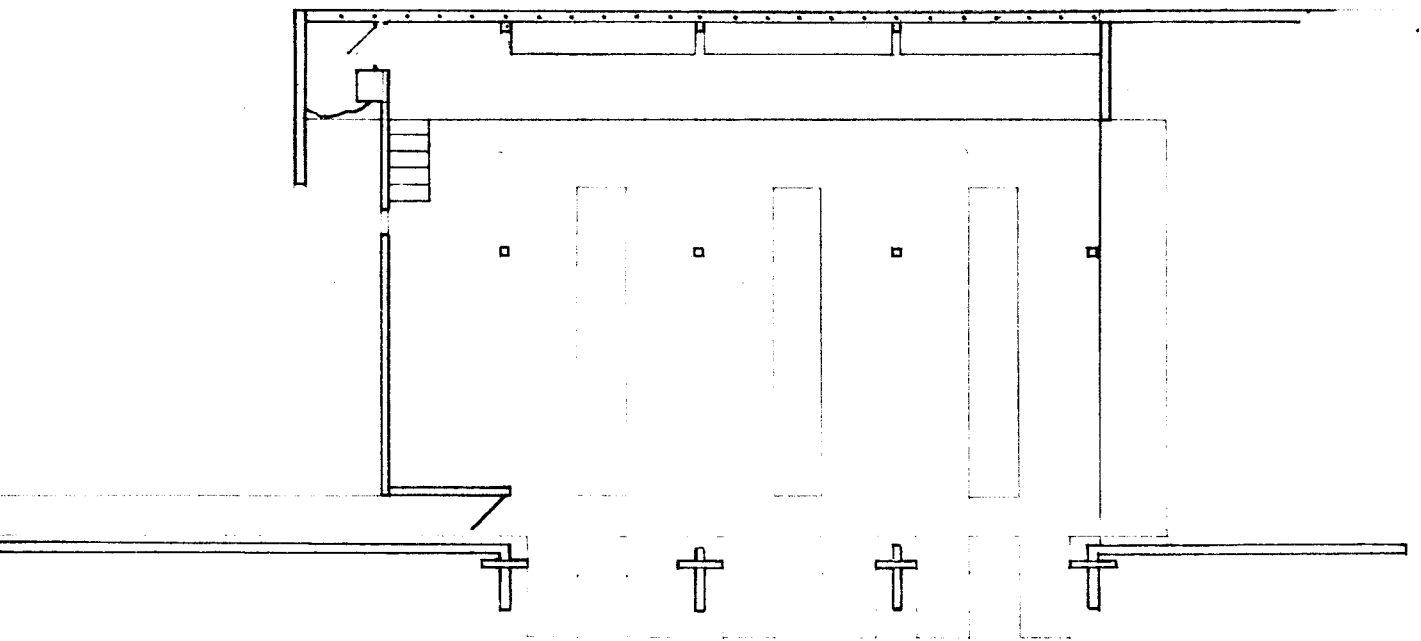
FLOOR PLAN



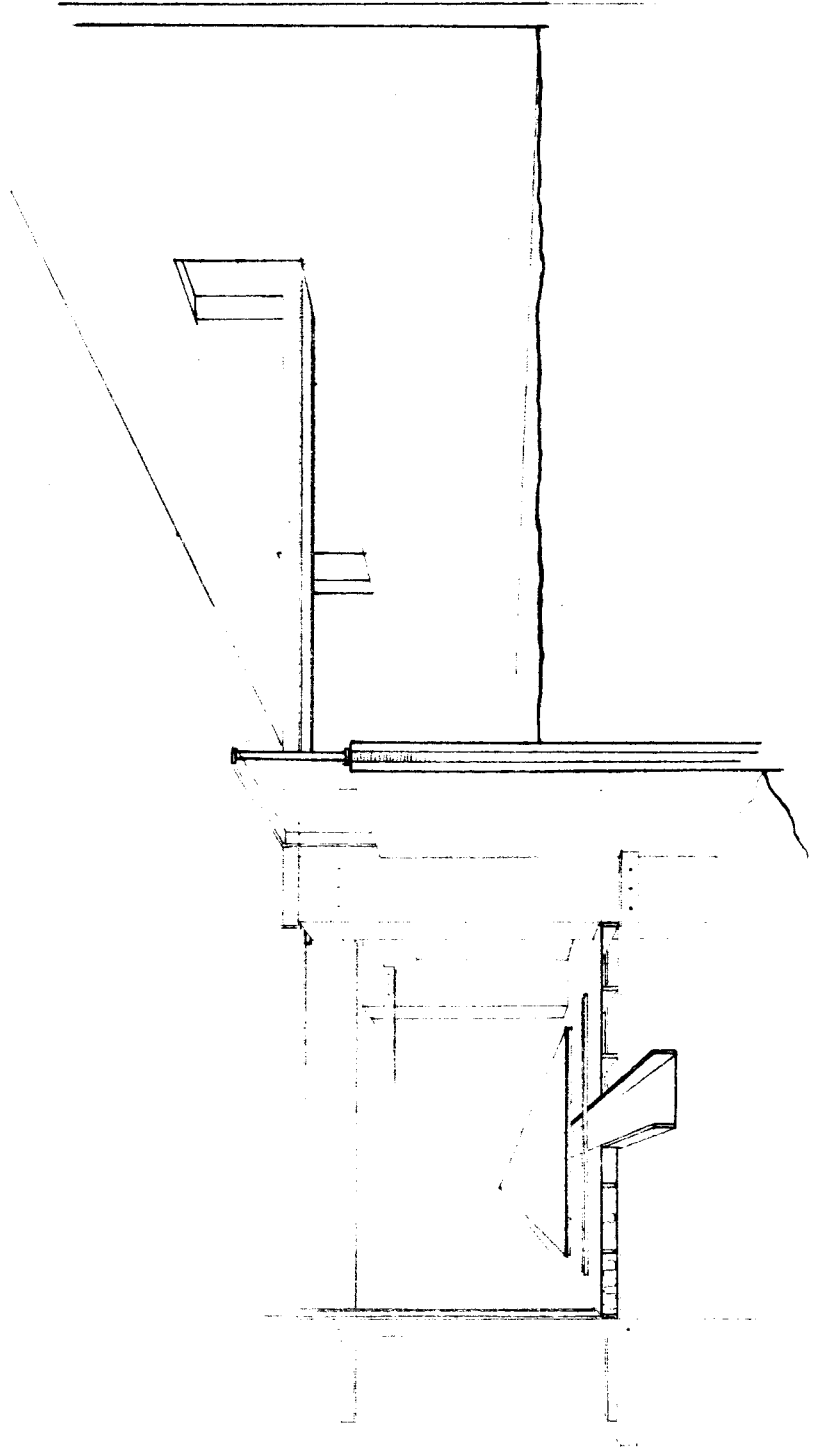
SOUTH ELEVATION

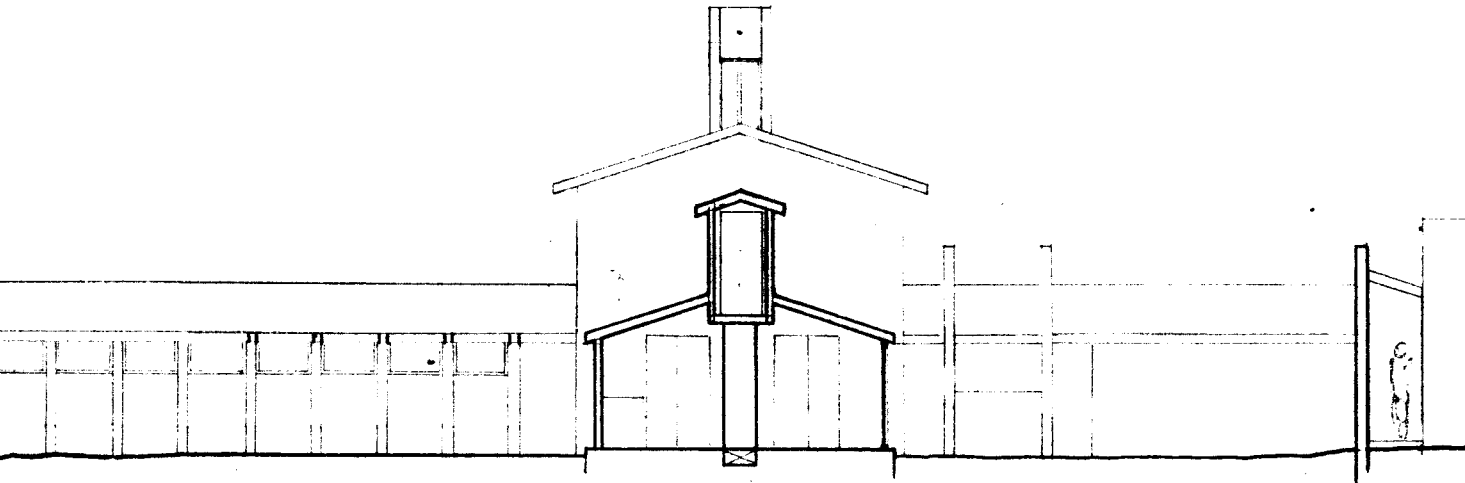




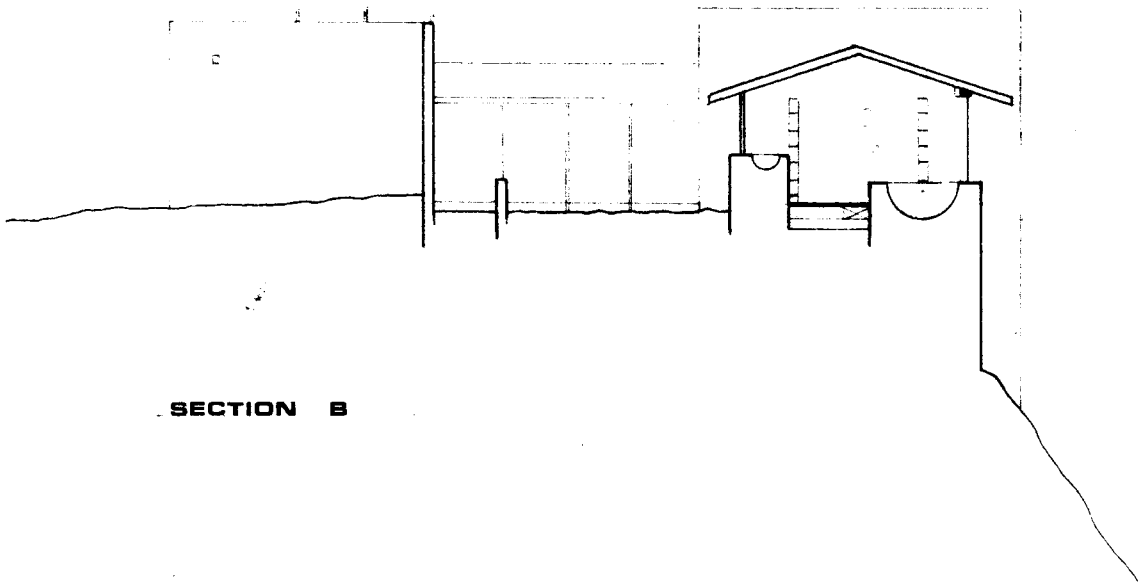


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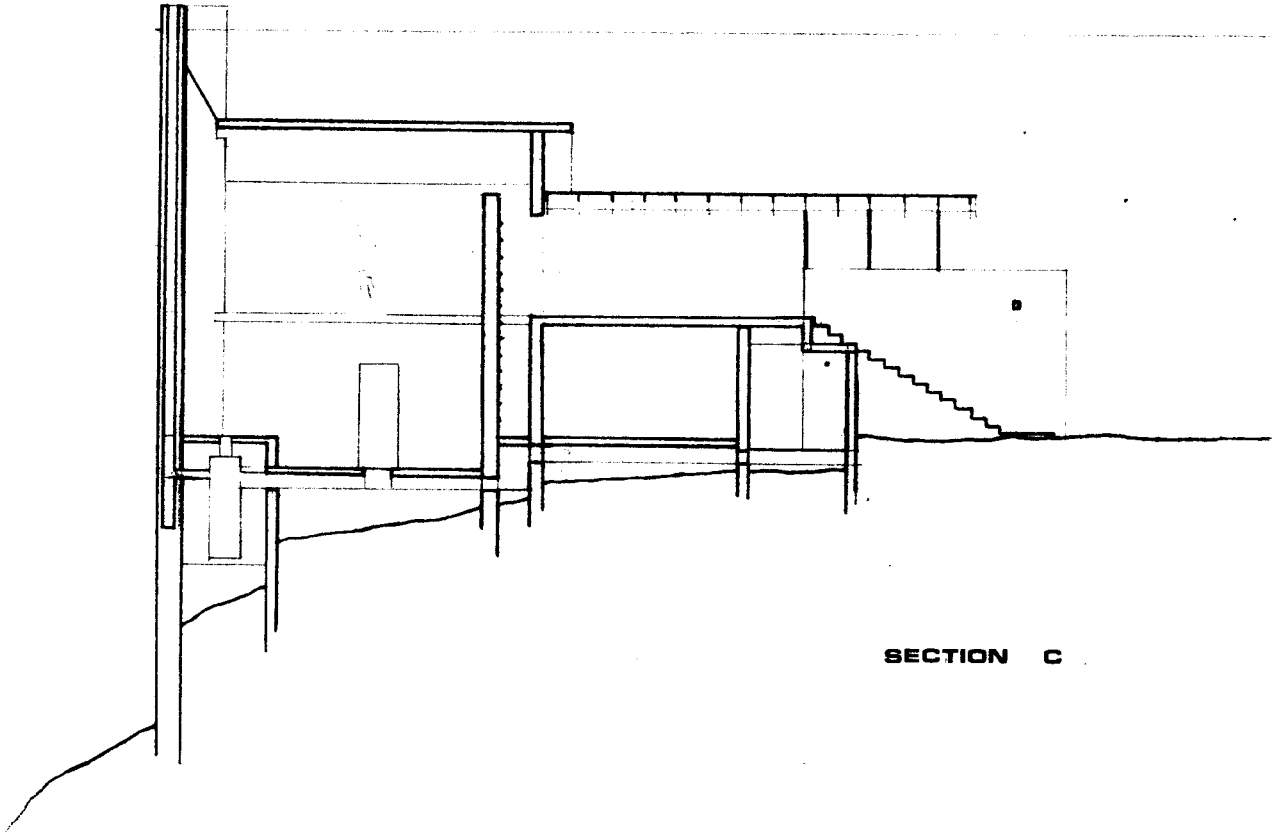




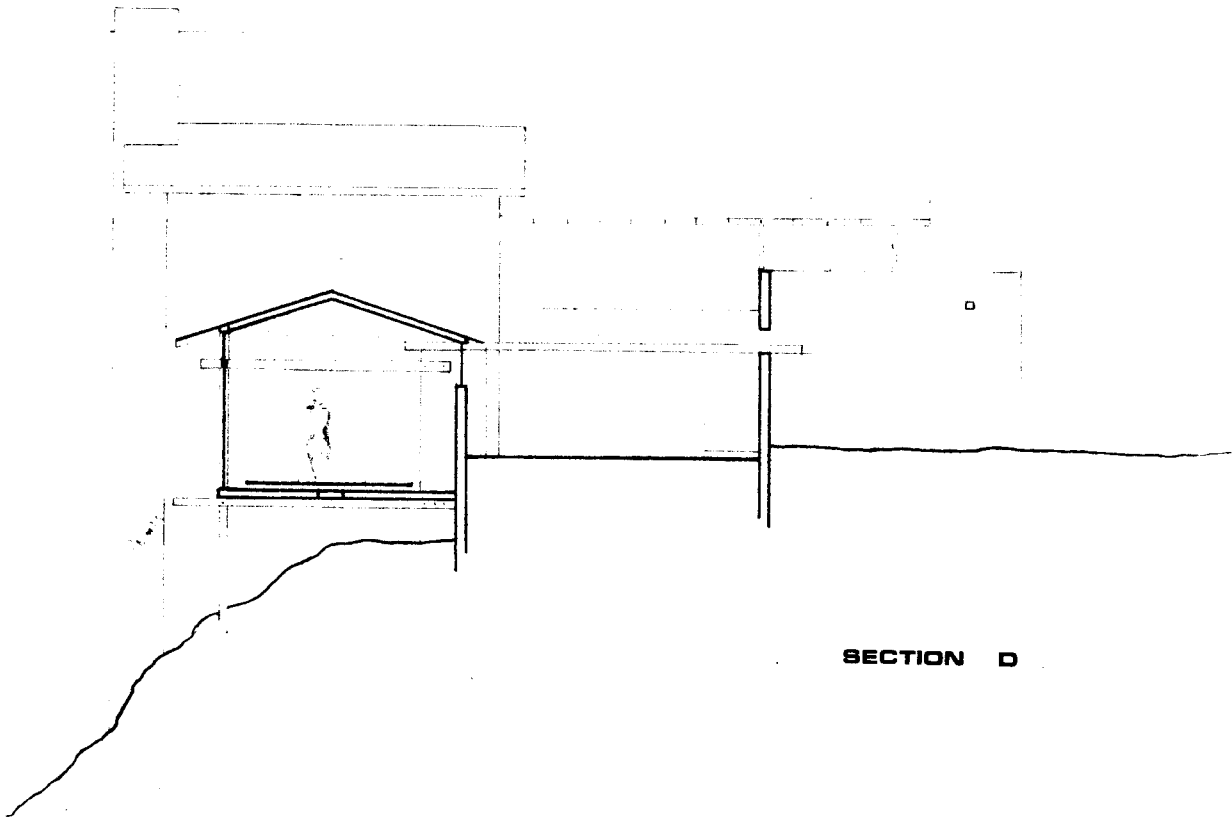
SECTION A



SECTION B



SECTION C



SECTION D

* separated from living environment because of it's independence from utilities and it's single daily use.

* located in flood plain the most private part of the site.

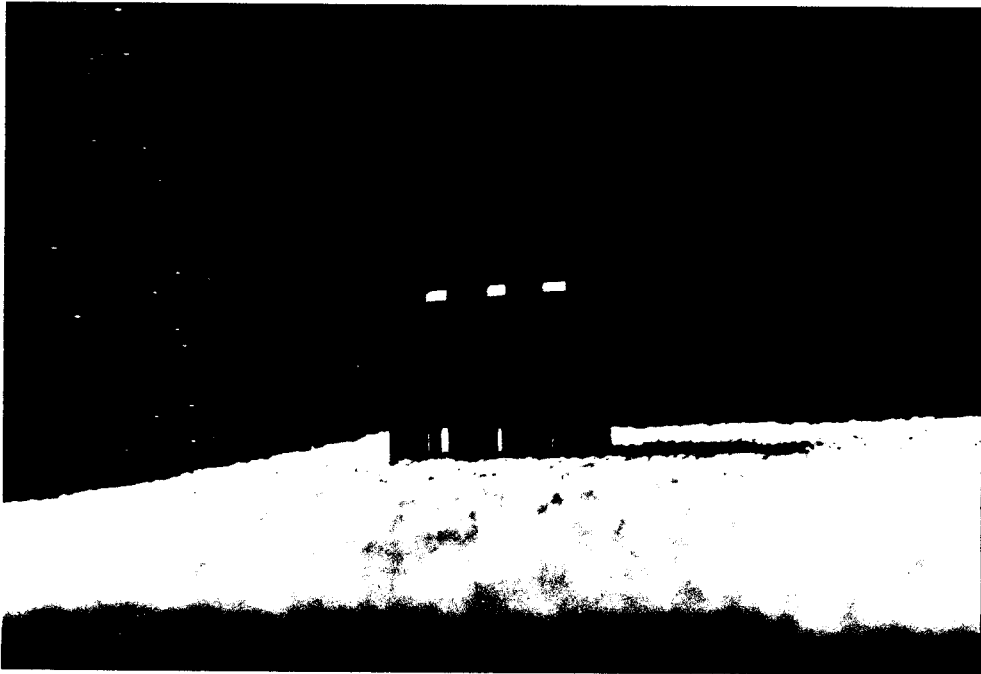
* rooms elevated to avoid flooding

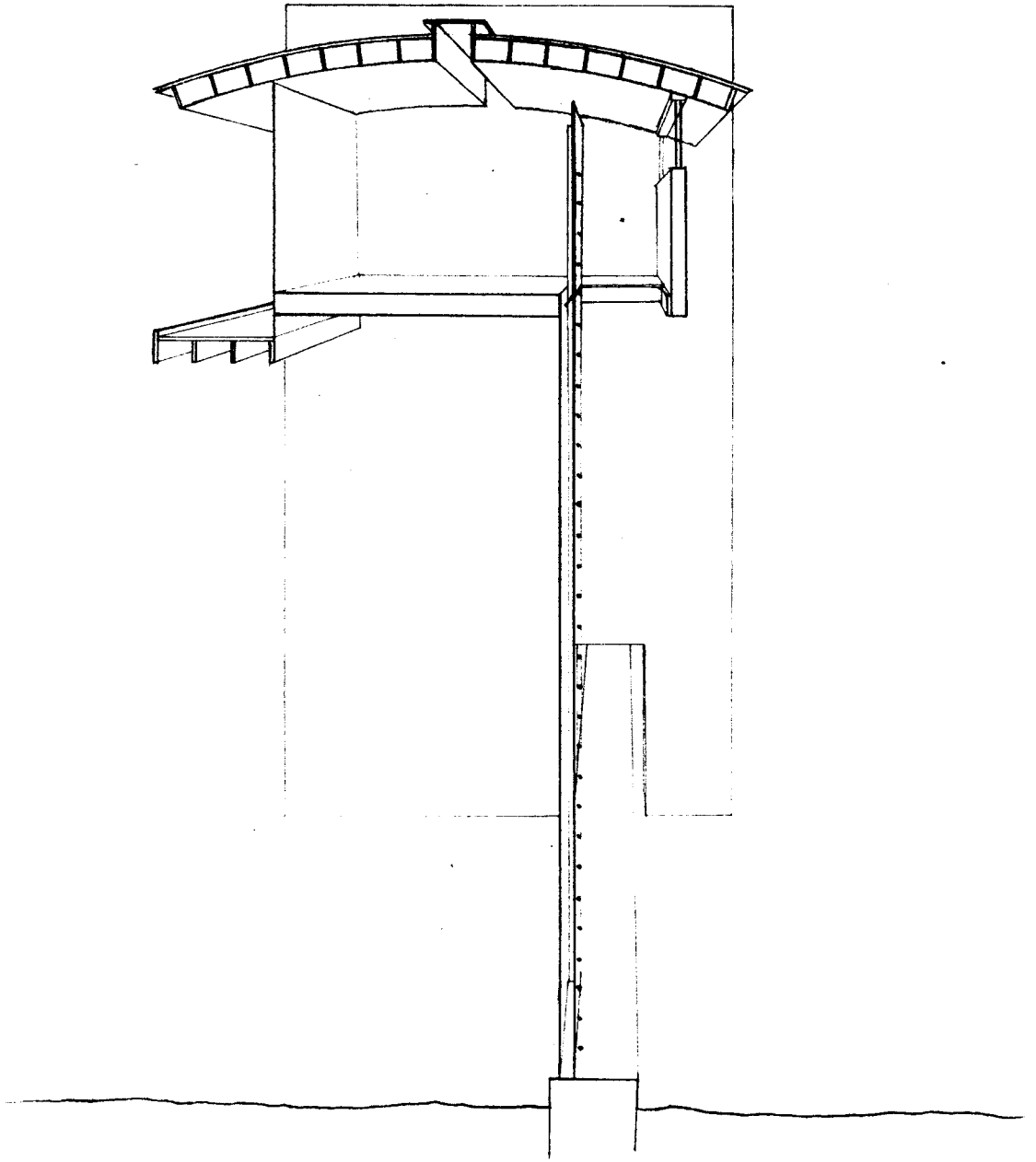
* bearing walls run east-west with water flow

* ladder doubles as solar chimney to heat the room in the mornings.

* it also becomes the head board for the bed which faces the west storage wall.

BEDROOMS

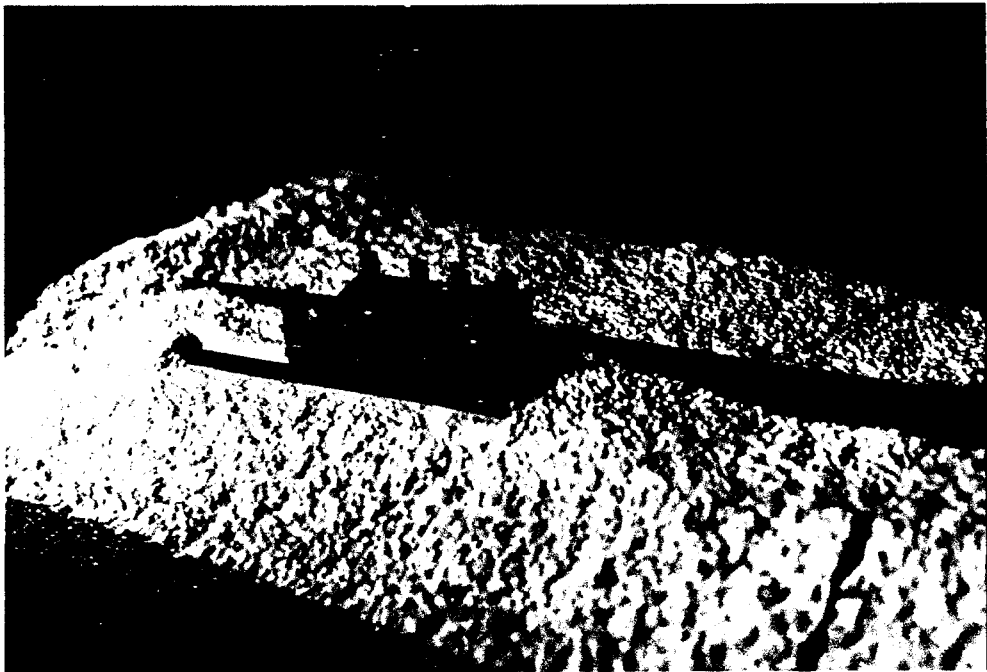




BEDROOM

- * separated from living environment because of it's link to society. the mid-point
- * located on the east wing because of it's relationship to the overpowering bridge.
- * vertical walls denote entry
- * shed roof with slope of the hill
- * workshop on north end with continuous band of windows
- * heated with small stove
- * concrete garage floor doubles as work surface for shop

GARAGE / SHOP

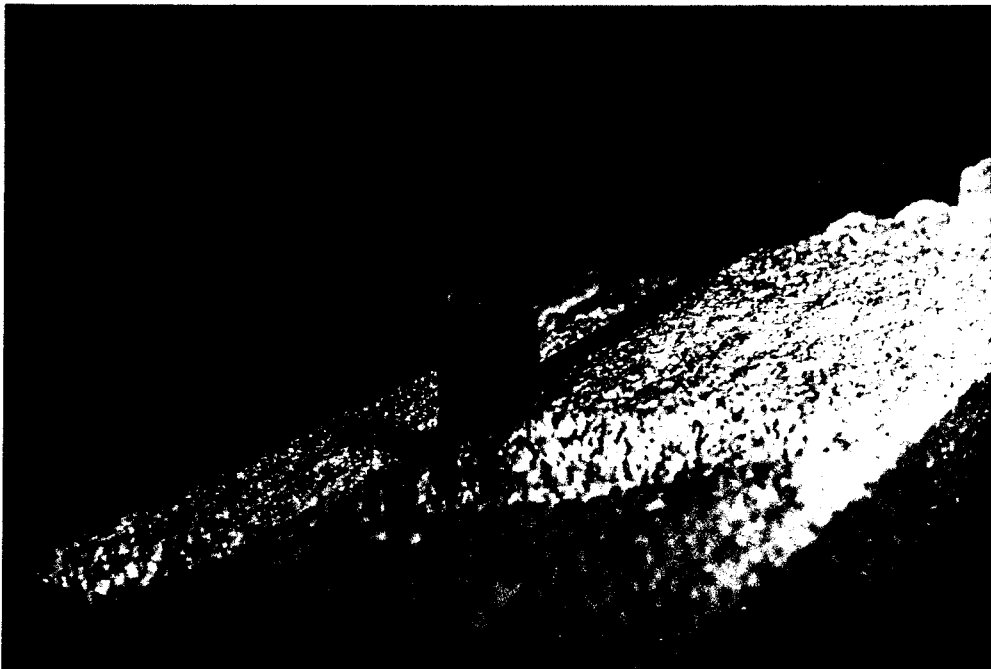


* located on the west wing opposite that of society

* sited near a small valley at the most detailed part of the site.

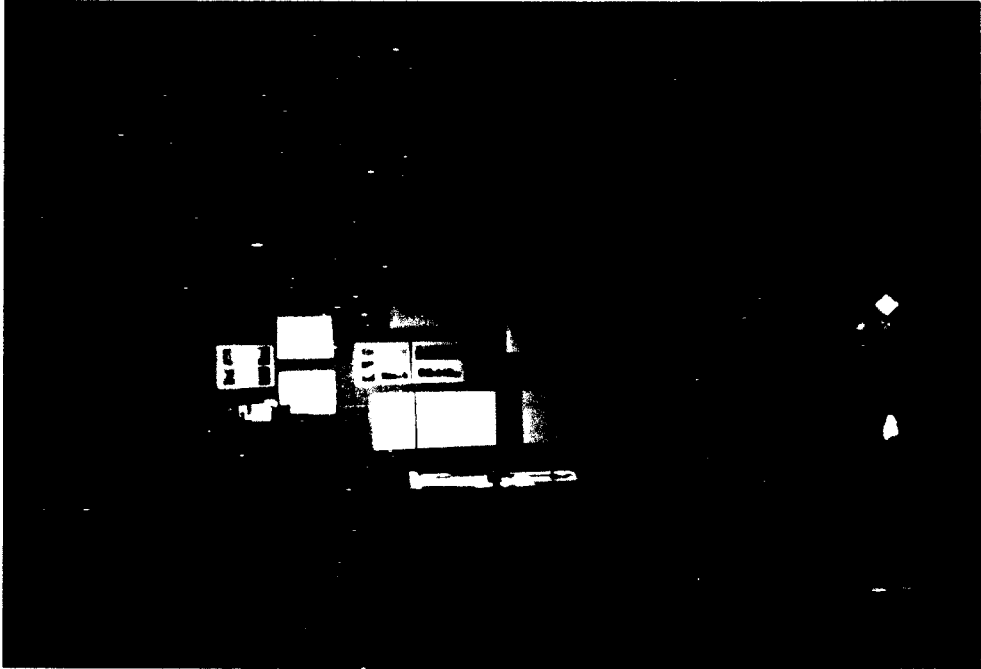
* simply composed of two walls, a floor surface, and a ladder between the walls to reach the floor.

FOR CONTEMPLATION _____



THE LIGHT





CONCLUSIONS AND THOUGHTS

My seemingly brief study of architecture has lead me through quit a cycle; both beginning and ending somewhat in confusion.

· What is Architecture?

My quest for the answer has lead me to several conclusions, but none of them nor all of them are the definition.

First and foremost comes honesty
with yourself
with materials
with methods

Second, nothing is ever finished and nothing is ever perfect.

Thirdly, my work is an extension of myself and therefore I should be open to intuition and spontaneity.