



Philip M. Herriges

## community\_patch

*Retail's influence on the public space*



community\_patch: *Retail's Influence on the Public Space*

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This is a study of understanding the components of retail design and applying those elements to the design of public spaces, where experience has become the product and the function of the place.





The ability to create a space to hold merchandise is the architecture's function of a store; but the experience of that function creates the desire that motivates the individual to buy.

Similar is the idea that the experience of a public space has become the product, a product that can be desired, and architecture becomes the element that influences that experience process.

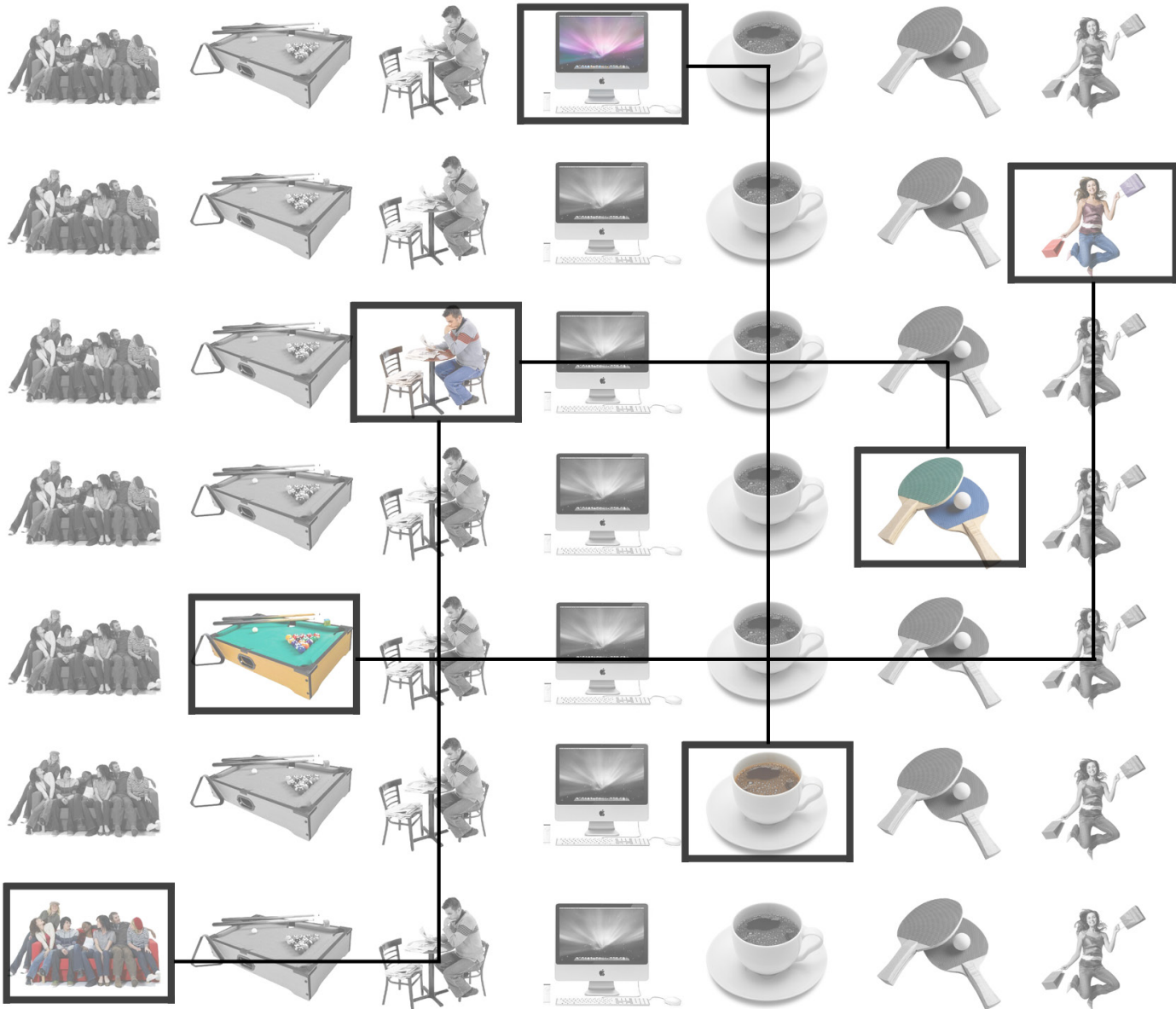


**This book is dedicated to:**

my parents [*Michele and Lawrence Herriges*]  
and brother, Raymond

*For their **love** and support on my journey*





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You find yourself on Rodeo Drive in Beverly Hills, surrounded by beautiful well maintained landscapes, shops and boutiques. On one side is a gorgeous, lavish boutique with engaging windows, detailed illumination, and modern décor. Across the boulevard is a plain, tedious, uncomplicated masonry structure, with a single penetration for entrance. Both hold the same products and goods on the inside, but business at the lavish boutique is three times the sales of the shop across the way. Architecture has the ability to play a decisive part, a catalyst, possible of generating an authentic identity for people and space. This identity and life style draws the consumer in, allowing the experience to overwhelm and enlighten the individual. Architecture today no longer constitutes merely a part of marketing our environment; it has become the essence of it. [page 7 of Brandsapes by Klingmann] Architects should not limit the use of branding to sell a product and create the most profit available, but thrive on the opportunity for that architecture to develop an identity for those affected by its presence, including the surrounding community. Experience is the product of a public space. How can the elements and components of a retail design be used in the promotion of experience in the public space? Can you compare a store selling a product to a public space selling an experience? This is a study of understanding the components of retail design and applying those elements to the design of a public place, where experience has become the product and function of the space.

Elements being studied from retail design; How can an intimate relationship be developed through the experience of the function of commercial architecture?



How can retail location principles, program plans, and branding of space relate to those similar characteristics in public space design?

After the exploration of the effects of experience related to architecture, the designer can focus on the creation of an intimate relationship between the structure, the product, and finally the consumer. That product being designer runway shows with vintage tee shirts, or the experience of community gathering for academic reasons and services. Architecture has the influence to generate affirmative space that prompts memories, discoveries, and desires. Customers develop a yearning of want because of the environment they are experiencing. The relationship of the function to the experience is what connects branding, identity and social normality to architecture. The ability to create a space to hold merchandise is the architecture's function of a store, but the experience of that function creates the desire that motivates the individual to buy. The ability to create a space to gather the public is the architecture's function, but the experience of that function is what creates a continuous revisiting and yearning to return.

Elements of study:

Exploration of retail site selection to public space selection.

Successful retail diagram compared to successful public spaces [the student/ youth community center/ services].



thesis paper:



## Experiencing the Function:

### *Retail's influence on the public space*

Retail shops, boutiques and stores are some of the most intriguing spaces of our designed environment. Branding, the experience, personal desire (physical need of the space) and the displayed products, invite and encourage shoppers to return. That ability to get someone to return makes for a successful business and allows for the company to grow and develop techniques to reach their clients, eventually making a profit. These successful retail spaces have become places for people to gather. The goal of this thesis is to investigate the moments that promote and encourage the customer to return. What can a public space such as a park, a square, or community center learn from simple retail design? What elements of design, site location principles and program values, can you take from retail architecture and use to encourage the successful existences of public space design? Through research, observation, and reflection this thesis will explore the elements of retail design, incorporating the discoveries, to create a different type of public space, in the form of a resource center usable and engaging to the public.

*"I know from talking to customers that the most important thing about shopping is the experience. Of course you go into a shop to buy something- but you go into a space for an experience."*

- Massimo Isoa Ghini, Brandscaping: Worlds of Experience in Retail Design

This is and will continue to be a study of understanding the components of retail design and applying those elements, to the design of a public place, where **experience** has become the product and function of the space.

Picture this: on one side of the intersection is a gorgeous, lavish boutique with engaging windows, detailed illumination, and modern décor. Across the boulevard is a plain, tedious, uncomplicated masonry structure, with a single penetration for an entrance. Both hold the same products and goods on the inside, but business at the lavish boutique is three times the sales of the shop across the way, why?

Architecture has the ability to play a decisive part, a catalyst, **possible** of generating an authentic identity for people and space. This identity and life style, which can be influenced by architecture along with branding, draws the consumer in, allowing the experience to engage and inform the individual.

After reading Anna Klingmann's book, Brandscapes: Architecture in the Experience Economy, interest grew on how setting, and experience in that setting can influence the consumer at such a high degree. This led to the research of retail sales, consumer experience and the interaction a consumer must have with a product before the decision of purchase is made. Key components for the purchase of a product are the consumer's needs, desire, and most of all, the interaction and experience with the product before buying.

### **Retail & public space design**

When you hear the term public space, you think of parks, plazas, and community centers. Retail spaces can be a form of public space design, with purpose and an agenda. Retail relies on the consumer as a client base, encouraging the purchases of their products by developing a brand and providing a service that is desired. When designing either a retail space or a public orientated environment the designer must develop the usages of each space, giving purpose and its own agenda, an identity. In its simplest identity both spaces [retail and public] are displaying their merchandise, either the goods or services being provided or the experience of gathering. Both forms are successful when the design allows for complying, comforting, and communicated spaces. It's as if the spaces are museums displaying objects in one sense, and people in the other [example of theatres providing an entertaining experience].

A space that is able to comply with the needs and desires of the occupant, allows for increased usage and customization of the area, and makes it unique and personal, has the potential of being a successful public space. Comfort creates a sense of security

and positive emotion, prompting return or continuous occupancy for the occupant. Communication of the structures form and inhabitants, allows for an understanding and knowledge of the program and purpose of the development by using nonverbal messages, providing more information of the space. This information may be provided by signage, imagery, and even the architectural form. Through research the retail market has recently taken a gallery style approach, allowing for customization of the space by store owners and employees, but also putting prestige into those limited items that are gracefully presented.

With a study of retail success at hand, several sites come to mind found here in the United States. Branding and the media have caused us to think of famous streets and



avenues that have filled the backdrops of movies and lavish television shows. Fifth Avenue in New York, the Magnificent Mile [Michigan Avenue] in Chicago and Boston's Newbury Street provide so much history and innovation found in retail success and economic advancement. In any project, site selection is key. Retail site location can be broken down in to principles that may provide and open the opportunity to improve the site selection of other design programs, including public space development. Through this study a principle checklist for retail site location selection was developed, and with additional evaluation was compared and intergraded with public space site selection.

**Location principle checklist;** [elements that provide retail survival and growth]

a) adequacy of present trading area potential- For a successful retail location the setting of the site must provide the potential for the opportunity to rely on programs that may or may not have a direct influence on the development. One must consider the benefits of the surrounding area, in similar programs along with complementary programs. Understanding the existing creates an advantage of understanding the potential of the community and the ability to understand the market of the area. Public spaces can also thrive off the present environment surrounding the site, programs that encourage large gatherings of occupants will allow for site integration and mingling of programs.

b) accessibility of site- Retail design expresses an importance on the accessibility to their customers. Transportation and easy accessibility create for a more enjoyable experience that will develop emotion and comfort to return. Mass transportation provides accessibility, increases importance of transit location [such as bus stops, subway stations, or parking spaces] and convenience to the occupants, acting as successful marketing and business. Any site will be occupied by those that have an agenda to be present at the provided designed program, but there are also the inhabitants that visit under instinct and curiosity [window shoppers]. Accessibility and site presents increases inhabitation and increases the achievement rate of the goal of the owner, profitability. Public spaces also flourish of accessibility to the site, providing convenience to the occupants. It's a very

simple concept, if occupants have accessibility to a site there is a more likely chance that the space will be inhabited. Difficulty to reach a site hurts its potential to grow.

c] growth potential- Designers must strive to allow any project the ability to grow, either socially, physically or economically. In many projects the growth takes part in a physically form, with additions to the existing structure. Retail also brings to the table the idea that a project may grow from a identity stand point, with a forming of a strong brand and a possibility of program growth that could need additional site considerations. Public places also need the opportunity to grow in the future. There must be the consideration of demographics of the area and the economic growth in the development of the program of the space, in avoidance of creating “dead” spaces.

d] business interception- In the retail world any successful company must understand their client along with their competitors. Site location is very important in competing with your competitors, in attempt to situation one’s self between the client and the competitor, making that location the most appealing and easily accessible [relating back to point (b.)]. The understanding and analyze of footpaths, traffic, mass transit, and purpose of travel provides supportive information on possible programs that would cultivate success from that site selection.

e] cumulative attraction- For an up and coming program attempting to make a name for their brand, many corporations will locate in similar environments to draw more business and feed from the high occurrence rate of customer interchange. A public space could feed off from the existence of parallel programs. [Example: a skate park may develop near a skateboarding shop.] This is a great reason for the use of precedent studies, pulling from factors of form, program and successful details.

f] compatibility- This principle of compatibility can also be considered as a physical and programmatic study. Would one place a bar in downtown Salt Lake City, considering the population is high with a Mormon community that frowns upon the

consumption of alcohol? Program must be appropriate to the contents, historically, current and in the future to secure a lasting continuation of operation. Architecture should consider and respect the architectural context of the environment. In areas of compatibility to program, occupants feel a desire a cohesive experience, providing them with security and control. This principle is easily integrated in to any architectural development, including retail or public space.

*site\_consideration\_2 [fifth avenue, new york, new york]*





north of site;  
Barneys New York  
Urban Outfitters  
Diesel

Neiman Marcus  
[Showrooms]  
Chicago Place

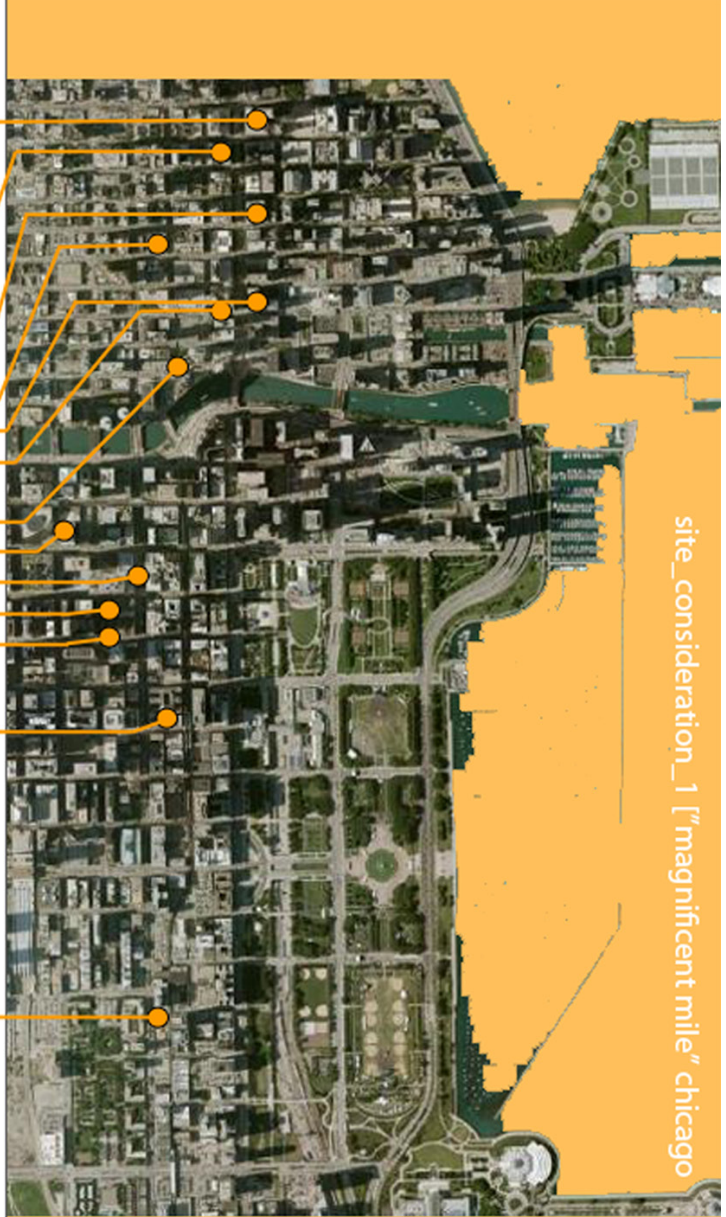
Crate & Barrel  
Bloomingdale's  
Nordstrom

The Shops at  
North Bridge  
Target & Response

Atrium Mall  
Macy's  
Nordstrom  
Sear's

Bennett Brothers INC

South Loop  
Shops LLC



site\_consideration\_1 ["magnificent mile" chicago

g) minimizing competitive hazards- Along with considering the compatibility of a site and the principles that unite a community, a designer must consider the elements that establish a unique and cutting edge experience that will create an identity and continuous usage. [Stands out amongst similar developments.] As you consider intercepting occupants from competitive sites you must be aware of competitive opportunities that may develop around the target site.

h) economics- The last principle is essential, economics of the site. Within retail design to is of up most importance, but with all developments there must to an opportunity for growth, success and ability to turn profit in any project. Studies of demographics will provide current economic situations along with possible projections of the future of the site location.

These principles of site selection cover an extensive list of areas of concern improving the opportunity for success. For cities that are dealing with similar issues as Detroit, where the populations have decreased, the consideration of identity and desire can achieve a reverse outcome for development. People are now living outside the city's limits, allowing the city to act as a cultural magnet, an environment for activity and departure. With an increase of positive activities and moments of desire, such as retail or purposeful community development of public space, the city will become increasingly appealing, transforming the city in to an area of growth.

Along with the study of location selection principles, this thesis covered the development and understanding of successful retail programs. Through a study of sales research and programmatic details the designer can develop an understanding of common characteristics and moments that increase occupant retail activity and behaviors that build confidence and the desire to return to a space for individuals and groups. The architect's goal is to sculpt the shopper's experience, to create an engaging, memorable, and unique interaction specifically appropriate for the customer. Memory is developed with an understanding of the product, and understanding provides the individual with



comfort and confidence that may have been lacking with the initial retort to the product. For example, a recent study conducted in January 2009 by Ohio State University and Illinois State University, showed that the longer a customer touches a certain product, the higher the probability that they will actually buy the product. With further research by this thesis a program detail diagram has been developed, taking details that cause an increase in sales and attempts to integrate into an understanding of community space development. An understanding of these elements can improve other forms of development not just retail spaces. Any design opportunity can consider these elements to improve occupant's experience, providing a process of control, comfort and confidence within the space.

#### **Experience Program diagram cycle of product [and space]**

a] education- The more information a client understands about a product, the more willing they are to purchase that product. [dimensions, color, material, product maintenance, etc.] Knowledge of the space also creates a willingness to continue habitation. Clients' understanding of structural plan and layout creates a feeling of confidence and control of where they are. When an occupant is confused and disorientated they are more likely to remove themselves from that insecure situation.

b] customization- Product customization allows the customer to create a unique product to their needs and specifications. This develops a level of intimacy with the product and allows a complete understanding of the components of the item. Customization of a space creates maximum control and usage. The ability to move furniture, open windows to the elements, or even adjust light luminosity provides the occupant with more information and possibility of control. Control is a characteristic that humans strive to achieve, the more elements that can be influenced by our actions the greater the space is perceived and understood.

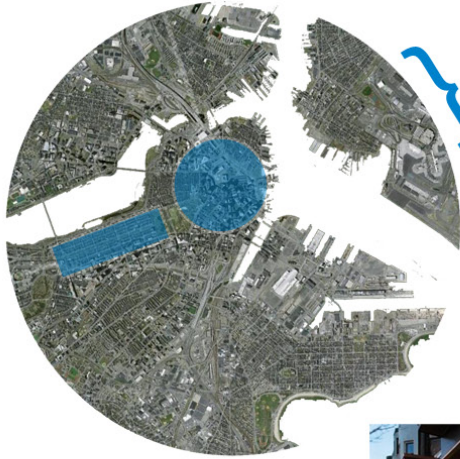
# Retail Location Principles\*

boston city, massachusetts, united states

a) adequacy of present trading area potential

Newbury Street, Filene's Basement, Haymarket

downtown boston



newbury street [retail district]

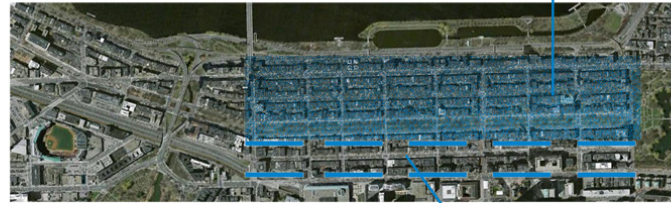
## Why Boston?



b) accessibility of site

see transportation maps

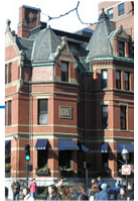
Boston is one of only two cities in the country that has more jobs in the city than resident population. The other is Washington, DC.



newbury street

c) growth potential

d) business



*cumulative vs. interception: — there must be a choice to stand out or cr environment, similar units may draw mor because of high incidence of customer in*

*“much easier to st*

# retail location checklist

interception

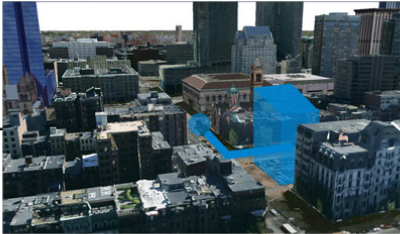
e) cumulative attraction

f) compatibility

g) minimizing competitive hazards

h) economics

prime location between existing retail district



and copely subway station



does the architecture become respectful of the context? *is there a feeling of belonging?* must understand the importance of history. *material studies. form. compatibility.*

historic boston:  
victorian style,  
colonial,  
beaux-arts,  
georgian,  
queen anne



where are similar retail product establishments? how can you be unique, cutting edge, distinctive, exclusive? how can your competitors location be a positive asset?

mean household income bay back:

\$144,728



\$82,181  
\$30,371

mean family income [dollars]  
per capita income [dollars]  
\*boston city

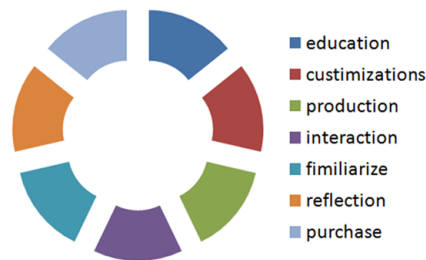
create a cohesive  
business  
terchange.

top them en route..."

- (1) select a location near which there are as few such competitive sites as possible;
- (2) consider the feasibility of controlling or earmarking the use of such sites for non-competitive purposes; and
- (3) select a location in which the competitive sites are in no intercepting positions.

c] production- Production of a product provides visual and hands on information to the occupants. Complex components are more easily understood if the client is involved in the production process. Production of a program in addition to its occupants, along with experience creates community growth and involvement. Public spaces grow over time with simple adjustments and improvements that are the pieces to the space.

d] interaction- Interaction is one of the most influential activities when experiencing an event. First hand interaction provides real world situations and allows a client to experience a product before purchasing. Interaction within a space in an active way creates experience beyond a visual and makes it a tactical moment. Touch and smell



are the two senses closely related to memory and will provide information once the occupant has returned to a familiar space. As designers there must be a consideration to the other senses outside the focus of sight.

e] familiarize- Familiarization is taking the interaction experience to a level of developing opinions, creating comfort, confidence and poise that will lead to a more self-assured decision of product or space. As creatures of habit a continuous exposure to an object or to an action provides the desire to continue use of the space or object. The more one understands, or thinks they may understand, the more confident and relax they will feel.

f] reflection- Reflection is a self-observation and reporting of the complete program cycle. This leads to the understanding and discovery of the occupants'/ clients' needs and desires. It is a conscious mental and usually purposive process relying on thinking, reasoning, and examining one's thoughts on the experience.

g] purchase- Purchase is directly related to the purchasing of a product at the conclusion of the cycle. Purchase could also be the conclusion of the design process in the completion of program and structural development [a "purchase" of the project, the product being the experience].

All these elements provide an outline and guide to developing a strong cohesive program. With each step being a detailed understanding of the needs and wants of the client, they may emerge and develop into a successful design project. These elements will be used later in the study to develop the design and details of a different type of public space that challenges the elements learned from retail design.

### **Architectonic elements that produce successful retail moments;**

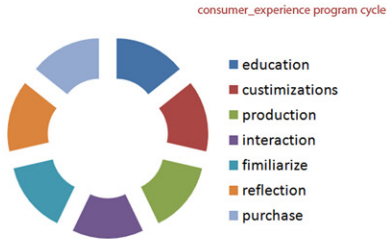
Other than site location principles and program cycle plans, architectonic elements can have a direct effect on the environments of retail design. Exterior forms and interior details can have a tremendous effect on the emotions and audience that maybe drawn to the environment.

#### **a. interior details**

i. lighting- Lighting allows the designer or owner the ability to change the atmosphere of a space, no matter the time of day. Superior store lighting rates above all else as an essential ingredient in retail design. Skillful use of lighting can often rescue mediocre designs. Most retail design layouts can fit into one of two broad categories for lighting; the ambient-lit, where an overall level of illumination is necessary; and theatrically lit, a more dramatic detailed lighting. Fluorescent lighting implies low prices

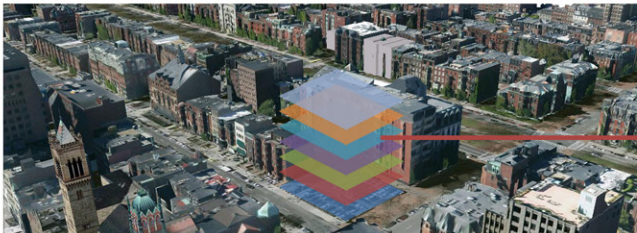


# program diagrams



A large portion of the program would be the ability for the consumer to interact with the production and manufacturing process. Allowing for customization of the product, and increase tactical learning experience, making the customer more likely to purchase the merchandise.

“this program will house one specific product that will undergo the complete consumer experience program process, along with other retail options for a complete store and successful profit equilibrium. this will create the ultimate informative, hands on, experimental environment.”

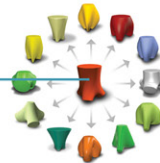


**education-** size, fabrics, materials that make up the product, price, company, location of manufacture, color, ways to dispose, etc.



Dressing room innovations include, an interactive flat panel screen next to the dressing room, allowing customers to choose associated items, color, fabric choices, etc. and a mirrored wall inside the dressing room with an embedded plasma screen that displays different views of the customer.

**customization-** the use of flexible computer-aided manufacturing systems to produce custom output. Those systems combine the low unit costs of mass production processes with the flexibility of individual customization.



allows the customer to create a unique product to their needs and specifications.

**production-** the term may refer to a range of human activity, from handicraft to high tech, but is most commonly applied to industrial production, in which raw materials are transformed into finished goods



visual or hands on production provides information of the product to the consumer

**interactive-** experience the tactical learning



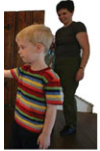
**familiarize-** about a certain confidence an assured purchase



**reflection-** conscious inner is a conscious relying on their own thoughts,



On- provides the opportunity to a product in a real world situation;



recent study has shown that the longer people touch certain products, the higher the probability that they will actually buy the product. research from ohio state university and illinois state university.

Ze- the more someone knows an item, there is a development of a predisposition, that leads to a more self-aware decision



familiarization is developed, comfort may set in. purchasing of the same type of milk is done out of ease for a developed taste quality.

ni- self-observation and reporting of our thoughts, desires and sensations. It is a mental and usually purposive process of thinking, reasoning, and examining one's feelings

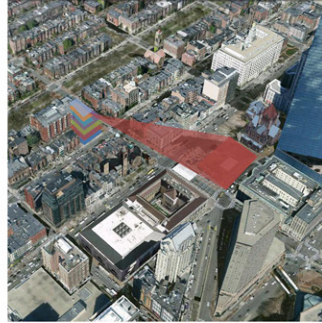
contemplation of the product will eventually lead to the purchase of the product. reflection allows the act of comparing products [materials, colors, price, etc.] to the consumers needs and desires. function contributes to the process of reflection of an item.

Schindholzer-customer-experience-labs.com\_

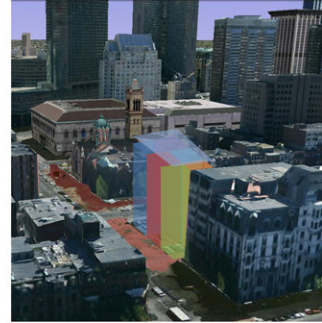
the consumer experience program cycle concludes with the purchase of the product.

## form study

site to green space



pull from subway\_material change



weaving of steps\_hierarchy



design considerations: a) remove/ keep parking lot b) build above parking c) possible mixed use

## precedent study

ikea and bass pro shop provide examples of how in store interaction informs, familiarizes and increases consumers chances to purchase products from these manufactures



familiarize



reflection



interaction



educate/ inform

other thoughts; online shopping eliminates the opportunity for the complete consumer experience program, but yet is still an increasingly popular form of retail

and utility expenses when wanting to achieve an ambient-lit space. Incandescent sources create a more warm quality of ambient lighting, but have a high running cost and have been known to have a shorter life spans. Many retail spaces that attempt a more dramatic form of lighting may choose to use low-voltage tungsten-halogen spotlights, which provides a sharp, white light on merchandise and wall graphics. Neon lights can create some of the most astonishing lighting effects in stores, allowing for bright colors and unique shapes with the blubs. It is vital that neon be properly installed and maintained, otherwise it poses a fire hazard, and becomes expensive very quickly. Spaces can also be illuminated by signage and digital screens that convey information to the occupants, and also illuminates the space through indirect lighting.

ii. planning and circulation [achieving function with aesthetics]- Planning and circulation are possibly the most essential aspects of the retail designer's job. The planning should have a transparency that allows the store to work well, guiding and helping the shopper through the space naturally, without confusion. When it comes to planning and circulation a principle checklist can be established to providing elements that should be considered in layout of the design; 1] interior traffic flow 2] placement of merchandise 3] visual merchandising and display 4] lighting 5] security and 6] storage.

iii. colors/ shapes/ details- Which materials and finishes to be used are generally determined by three factors; the image they convey, the practical considerations, and cost. Through research a few elements came to propose importance over the effects that simple details may have on a space. Occupants react to similar detail elements differently, but certain elements produce comparable reactions on an overall basis.

For example:

wood floors- could gesture a high-class retailer, producing loud footsteps creating a moment of presence and primitive identity.

carpet- carpet design and color can be coordinated with fixtures and other elements of the overall store design. The feel of carpet underfoot is welcoming to weary shoppers, and the noise reduction caused by carpet is often advantageous.



colors: psychology role

red: invoking feelings of rage and hostility; warm colors develop a natural temperature increase caused by the perception of the occupant; red also produces the sensation that time is passing at a slower rate.

blue: creates the perception of a cooler space temperature; blue is known to have a calming effect when used as the main color of a room.

green: is believed to relieve stress helping people relax; researchers have also found that green can improve reading ability, perfect for retail spaces creating an environment that may inform occupants of product identity; Green is also been known to create an environment that creates the perception that time is passing more rapidly. [hints the idea of the “green room”]

orange: evokes excitement; enthusiasm and is an energetic color; great for an exercise room.

Psychology of interior architecture plays a important role in the emotion you want to create within a space, either retail or public. A designer must understand cultural implications of a region that they are designing in. For example material implications maybe perceived creating different emotional outcomes. An example is the idea that polished concrete may look beautiful in the United States, showing elegance and class, but the Asian culture associates concrete with prisons, creating a negative reaction. Cultural diversity is a critical part of brand expression.

b. exterior form

i. the store front- The storefront window plays a primary means for giving passerby clients an idea of what they can find inside. There are two basic choices for display windows: closed and open back. Closed back storefronts create their own display environment, where the setting can be rigidly controlled. An open back has the advantage of allowing glimpses, in the interior of the store, or a far wider range of merchandise and environments.



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ii. overall form and structure- Recessed forms offer protection from weather and acts as a funnel into the space, creating dramatic entrances and exits. Projecting forms intrude into the street announcing presence into the space, forcing acknowledgment. Simple moves like this can have a great effect on how occupants perceive your form.

c. branding- Brandscaping is the three-dimensional design of creating a setting for a brand, creating an experience with a high entertainment value. Brands create a signal of membership or belonging, building emotion, promise and happiness. The idea of a brandscape transform the brand itself into a location, an attraction. Successful brands have reached their primary objective of not just selling a product but generating a fascination for the brand. The customer begins to identify with the world of the brand, creating a brand awareness and providing it with deep-set emotional anchor. The act of purchasing becomes a potential climax. Constant change provides a setting that is always desired, fresh, new, updated, playing in the mind set of the importance to staying connected to the brand and its new comings.



[an example of a branding philosophy that has been successful for decades]

i. the Disney factor

1. Know your audience. 2. Wear your guests' shoes, ex. don't forget the human factor. 3. Organize the flow of people and ideas. 4. Create a visual magnet. 5. Communicate with visual literacy. 6. Avoid overloads, create turn-ons. 7. Tell one story at a time. 8. Avoid contradiction, maintain identity. 9. For every ounce of treatment, provide a ton full of treats. 10. Keep it up.- page 108 Brandscaping: worlds of experience in retail design- Otto Riewoldt

The elements explored and researched throughout this thesis has raised many questions, concerns and engaging design implications that have guided this project. Retail design is a complex process that provides the world of architecture with elements of high quality design. Through research, observation, and reflection this thesis has explored the elements of retail design and this project has developed a different type of public space, that has took the ideas of informing retail and began to inform the community. May this exploration never cease and continue to challenge the profession of architecture.





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## Precedent Studies





## Retail studies

provides examples of how in store interaction informs, familiarizes and increases consumers chances to purchase products from these manufactures

IKEA [Stockholm, Sweden]

interactive retail precedent

Build-a-Bear [the United States]

customization retail precedent

Bass Pro Shop [the United States]

familiarization retail precedent

Mercedes Benz [Munich, Germany]

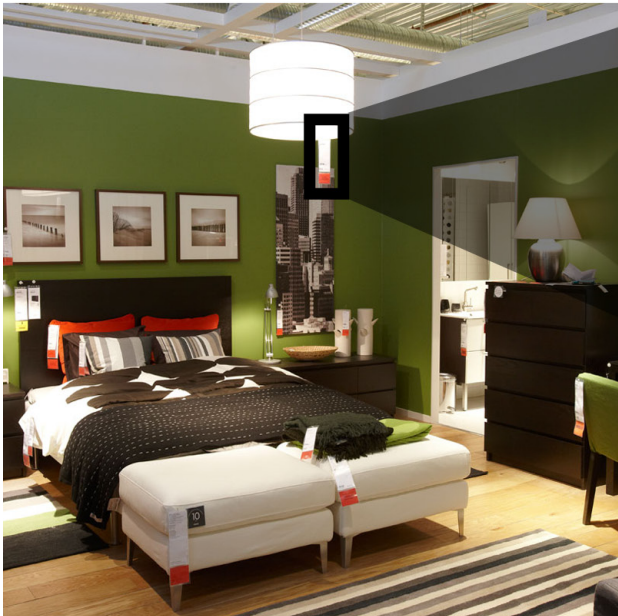
educational retail precedent

E-commerce [world wide web]

anti-precedent

**IKEA [Stockholm, Sweden]** A combination of low-cost furniture with designs that reflect current trends in the contemporary furniture market has contributed to making IKEA one of the most successful furniture retail stores in the world. Usually built on the outskirts of major metropolitan regions allows a market spread that may include the single city dweller or a newly settled suburban family. Playrooms for children, a restaurant and keeping prices affordable encourage customers to bring the entire family and embark on a whole day adventure. In the store you will find few sales-people; instead customers are encouraged to come prepared with their required furniture dimensions and to pick up a set of “shopping tools”, a pencil, notepaper, measuring tape, and a yellow shopping bag. Customers are urged to clamber over the products to fully test them before purchasing. Everything in the store has a price tag listing comprehensive information about size, color, craftsmanship, measurements, features, and how to care for product. The store step up allows the customer to experience items in full-scale room settings, then proceed to the warehouse to pick up their newly purchased items.





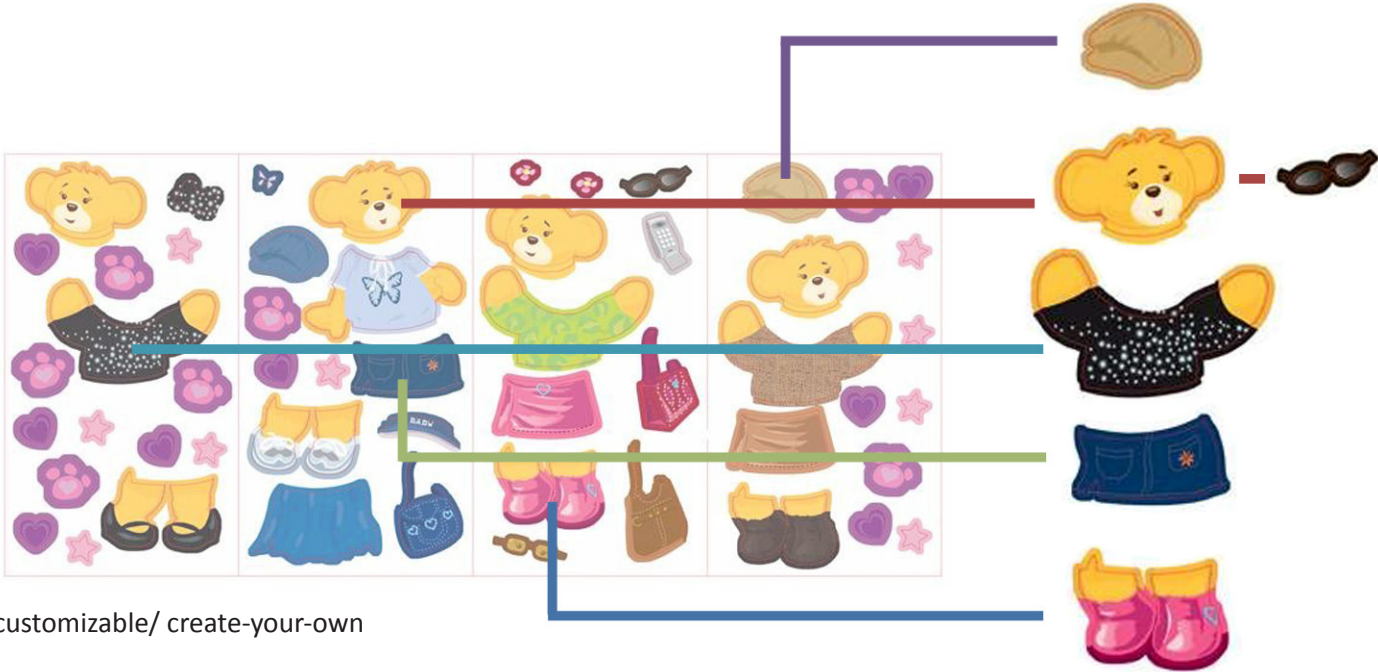
price tag listing comprehensive information about size, color, craftsmanship, measurements, features, and how to care for product

**Build-a-Bear [the United States]** the ultimate example of customization and creativity control of a product. Hands on interaction with the creation of the product create a level of intimacy and personal level of ownership. The playful setting creates an environment that is comfortable, intimate, and familiar.

Build-a-Bear Workshop is an American retailer, based out of St. Louis, Missouri, that sells customizable teddy bears and other stuffed animals. It is the largest create-your-own animal service in the world and continues to expand its business through regional and locally-owned operations. Founded in 1997, Build-a-Bear has over 400 stores worldwide including; Australia, Canada, Demark, France, Germany, Japan, South Korea, Norway, Russia, Singapore, South Africa, Sweden, Taiwan, Thailand, the United Kingdom and the United States. Stores are usually found in shopping malls, but the company has found itself opening successful operations in five Major League Baseball stadiums.







customizable/ create-your-own

At Bass Pro Shop [the United States] customers are able to experience products in artificial outdoor conditions. Bass Pro Shop also provides classes and seminars on how to properly use, clean, and store products for maximum usages. There are even fishing ponds that allow customers to test fishing rods, lures, and fish finding equipment on site in the store. This allows the customer to become familiar with their purchase.







Mercedes-Benz [Munich, Germany] The car dealership showroom is interwoven with the Mercedes Benz museum, providing the consumer with a historic understanding of the company's product and ideals. The consumers understanding of the company provides a confidence for understanding of their very large investment. The technology lobbies shown on the left allow the customers to customize their vehicle from interior upholstery to MP3 technology.

anti-precedent



**E-commerce [world wide web]** - Electronic commerce, also known as e-shopping, consists of the buying and selling of products or services over electronic means such as the Internet and other computer networks. With the widespread usage of the Internet the amount of traded content electronically has grown extraordinarily in recent decades. Electronic commerce is a path to the future in how shopping will be dealt with, but we must consider the lost experience of shopping with a click of a mouse rather than the hands on exploration of retail shopping. There is a lack of trust in the process of e-commerce, with credit card fraud and quality of products that makes the transition to the digital age difficult. The experience of the place is lost when you remove the personal interaction with the product and others that would have been encountered in the process. In the world of electronic commerce there is no architecture, no experience, and no emotion.

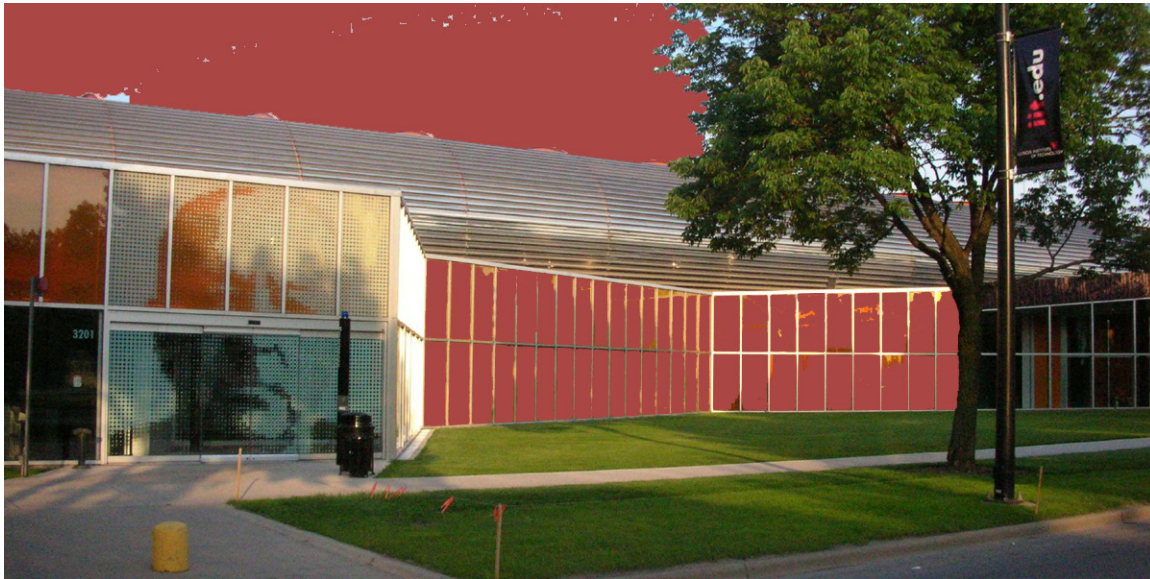
Other drawbacks:

There are different expectations of goods and services from customers to customer, when making an accurate decision when purchasing online. An example is in the perception of color. Due to different monitor settings, inaccurate information about color makes it difficult for customers to make an accurate decision. Customers are unable to trial or access the actual goods before purchasing and delivery, many customers will not take the risk of purchasing via the Internet.

1979 online shopping emerges on to the internet

2008 US eCommerce and Online Retail sales projected to have reached \$204 billion, an increase of 17 percent over 2007.

## Precedent Studies



Student Center studies

form of public space

Wayne State Student Center [Detroit, Michigan]

Urban student center

University of Cincinnati "Steger Student Life Center" [Cincinnati, Ohio]

program/ service need precedent

IIT "Rem Koolhaas' "McCormick Tribune Campus Center" [Chicago, Illinois]

interactive student center precedent

Cooper Union Center "Morphosis 41 Cooper Square" [New York City, New York]

form precedent

## Wayne State Student center [urban student center]

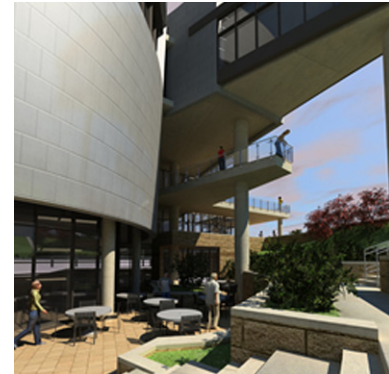
1] the building is comprised of general public spaces, lounges, a food court, retail, a theater, office spaces, game rooms, ballrooms, conference rooms, meeting rooms and a coffee house

2] new student center building is a 168,000 sq. ft. facility

3] a first floor “retail way” creates an engaging path that culminates in a dramatic, double height food court. Program spaces such as student organizations, administration offices, conference center, lounge areas and theater create destinations throughout this vibrant built environment.

Wayne State University

Location: Detroit, Michigan [downtown]







## Steger Student Life Center

1] includes: Starbucks, student technology resource center, Memorial Gallery, computer store, and a Subway.

2] establishes a connection via an enclosed pedestrian path, arcade, passageway and terraced garden.

3] LEED certified.

4] structures are integrated to create a smooth transition between the older and newer building.

University of Cincinnati

Location: Cincinnati, Ohio



## McCormick Tribune Campus Center

1] overall design concept of tracking the movement of students across the site lot, using the tracks for interior thoroughfares.

2] includes; recreation room, cafeteria access, subway transportation access, student print center.

3] stimulating architectural form, gathering together of as many institutional programs, easy transition from passive to active spaces, mixed occupancy [115,066 sq. ft. facility; 1- story]

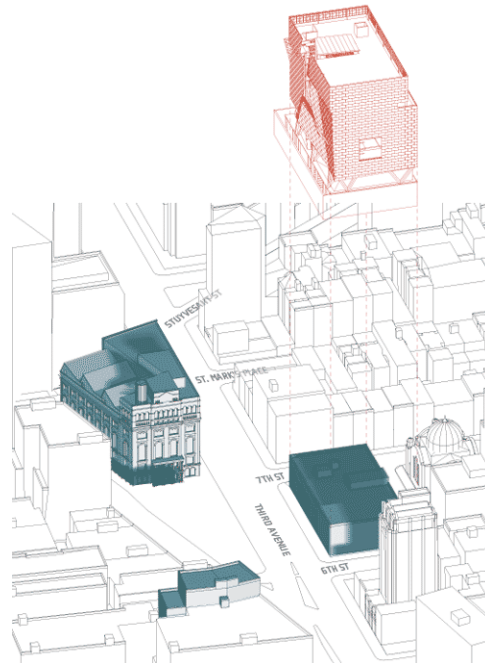
Illinois Institute of Technology

location: Bronzeville [south side Chicago]

Rem Koolhaas, 2003







## The Cooper Union

a privately funded college which offers accredited degree programs in architecture, fine arts, and engineering.

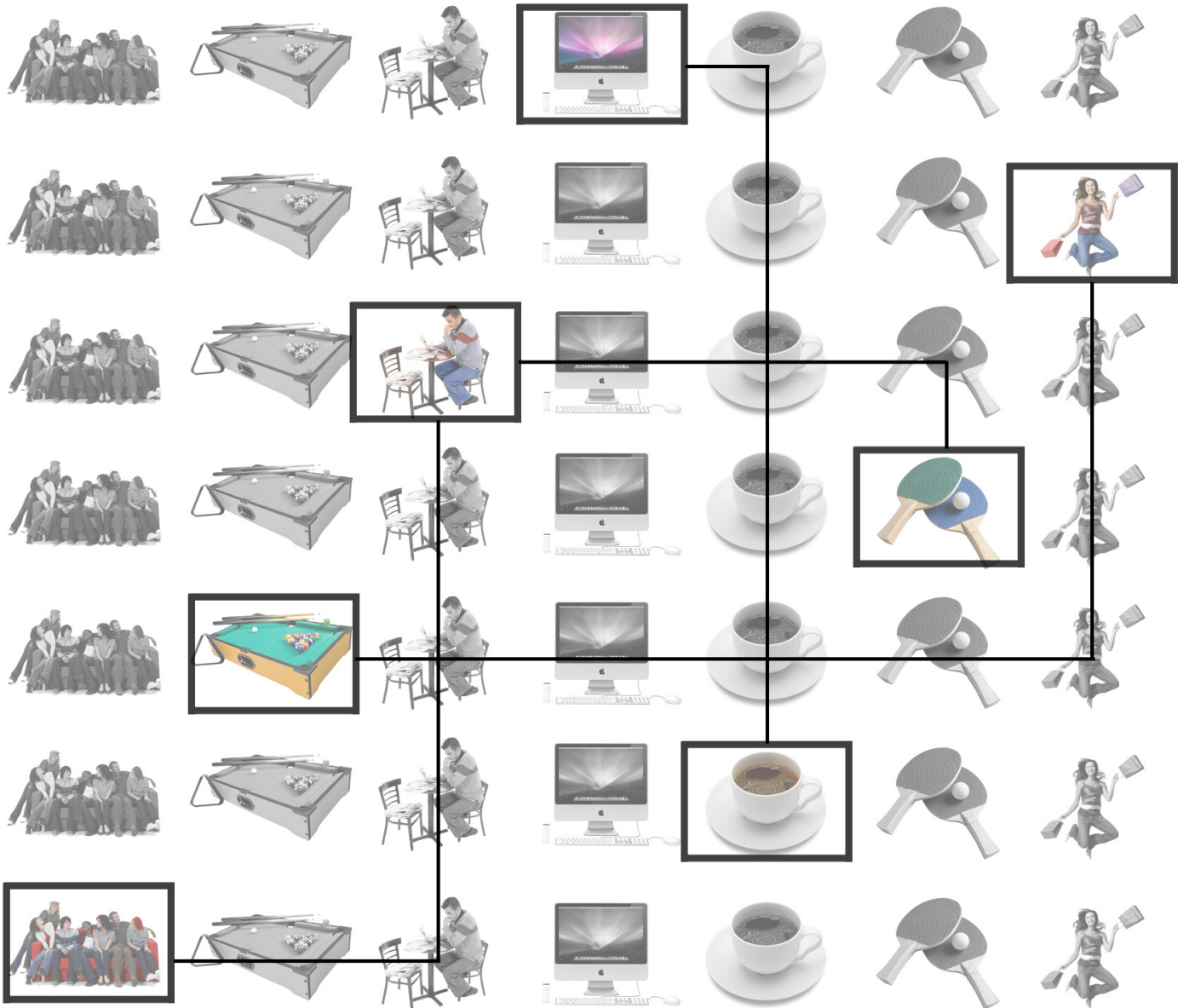
structure holds

- 1] apartment-style dormitories for 178 students
- 2] classrooms, laboratory, and studio facility
- 3] 75% natural lighting and also Platinum-level LEED
- 4] 300-capacity lecture hall and event space

The Cooper Union for the Advancement of Science and Art  
New York, New York [lower Manhattan]

Thom Mayne of Morphosis Architecture and Gruzen Samton [2009]







## **Program statement:**

Can architecture promote a city to strengthen its community? Can designers brand a community? Can we use architecture and local resources to educate a community, testing the level of good design and the commercial world? The study of retail design and branding has created an intellectual investigation of how a new type of public space can emerge from these successful moments and learn from the weaker elements. Through the use of the site location selection principle checklist, the program value cycle, and other elements of retail design, this thesis has developed a community resource center that has grown through the learned experience of the thesis. With site investigation, demographic study and an understanding of the needs of the community a program has emerged. Community\_patch represents a program that attempts to unite a place [Boston] through personal identification and pride of an existing community. Through marketing, self promotion and giving back to the community through resources of need in the neighborhood, community\_patch represents a successful moment of community growth and development. Architecture has the ability to play a decisive part, a catalyst, possible of generating an authentic identity for people and space. This identity and life style, which can be influenced by architecture along with branding, drawing the consumer in, allowing the experience to engage and inform the individual.

# PUBLIC [STUDENT] CENTER LOCATION CH

## boston city, massachusetts, united states



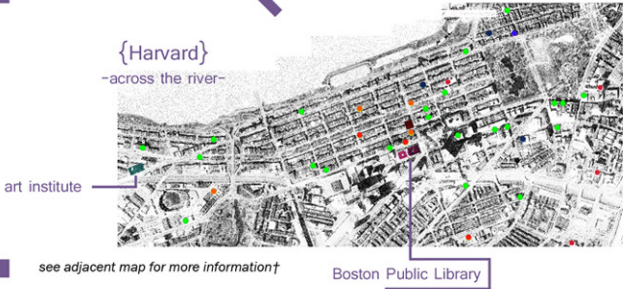
the MBTA consists of a 6100 employee workforce



growth plan  
plan A



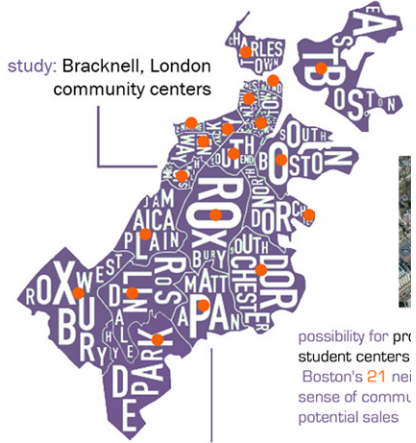
vertical growth on site



Massachusetts Bay Transportation Authority  
rail\_bus\_subway\_boat



study: Bracknell, London  
community centers



possibility for pr  
student centers  
Boston's 21 nei  
sense of commu  
potential sales

54 colleges/ universities/ institutions within city limits  
ex. Boston University, MIT, University of Mass.

A] adequacy of present learning facilities†

B] accessibility of site

C] growth potential

D] business inte

possible collaboration with "Charlie" Rail  
system pass [student pass access]

# CHECKLIST\*

\*related to Retail Location Principles



solar laptop charger messenger bag

unique concept: *product/* student center



use retail "impression"

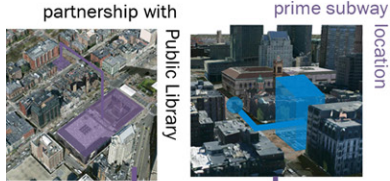
to pull shoppers off street



- does form respect the existing context?
- is there a feeling of belonging, considering historic landmarks of site?
  - materials.
  - form.
  - compatibility.



1. free public access
2. membership
3. sustainable by product sales
4. sell advertising



product/  
in all of  
neighborhoods,  
unity with



Newbury street:  
brick, Victorian style



learn to pull people from street similar to window displays pull shoppers into a store.



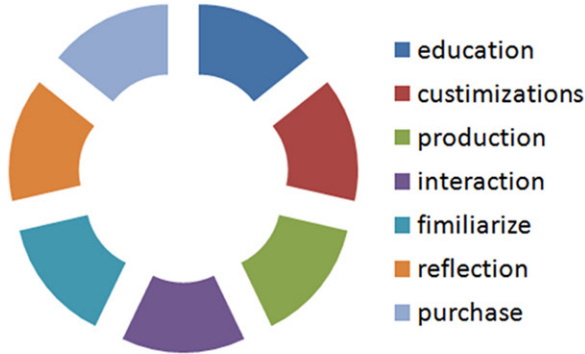
I] perception E] cumulative attraction F] compatibility G] minimizing competitive hazards H] economics

similar units may draw more business because of high incidence of customer exchange

# Consumer student center experience cycle\*

\*Related to consumer experience program cycle

Similar e

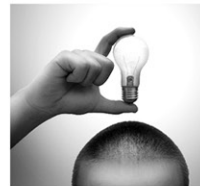


**Production** is a process of the transformation of tangible [raw materials, semi-finished goods, or subassemblies] inputs and intangible [ideas, information] inputs into goods or services.

**interaction-** provides opportunity to experience community life of Boston i world situation; this inter provides a tactical learning studying environment. Th center provides a setting f university correspond, and intellectual interface.

**Education-** to develop mentally, morally, or aesthetically especially by instruction

The student center provides an environment for organized group learning and instruction along with the opportunity for private reflection and personal studies. The program provides the access to educational materials; computer labs, study quarters, multipurpose lecture spaces, etc.



**customize-** make to specifications; examples; open/ close windows to street, movable furniture/ partitions to create study rooms



acquire a familiar feeli  
viduals, do to this you l  
use and exposure.

because of exposure we  
familiar w



allows the occupant to create a unique study/ gathering space to reflects their needs and specifications.



elements shared by the consumer is shared by the student center experience

*"a new space can seem familiar if familiar characteristics are used. structural form, community memorabilia, use of local products"*

product of student center experience cycle;  
 student center + occupants + experience = community growth



reflection: self observation and reporting of conscious inner thoughts, desires and sensations.



purchase:  
 [possible income options]  
 1. messenger bags  
 2. cafe  
 3. parking toll  
 4. internet usage  
 5. access to center



personal study environment



conference room

the  
 the  
 in a real  
 action  
 g/  
 re  
 for  
 d



**familiarize:** the more people experience a place the more comfortable, and confident they become; home, school the work place. You also bring when time is spent with familiar individuals must have a space that prompts frequent

have become  
 with monopoly



- education
- customizations
- production
- interaction
- familiarize
- reflection
- purchase

consumer\_experience program cycle

studying: the pursuit of knowledge as by reading, observation, or research; attentive scrutiny



# site demographics

boston. back bay. boston. back bay. boston. back bay. boston. back bay. boston. back bay. boston. back bay

## boston city, massachusetts, united states population\*

600,980 

male\_292,972 

female\_308,008 

median age 33.2 years

### ethnicity\*

white\_350,958  58.4%

african am.\_151,908  25.3%








am. indian\_4,619  0.8%

asian\_52,354  8.7%

other\_56,545  9.4%

pacific islander\_787  0.1%

 = 25,000 people

commuting to work °   
 car, truck, or van- drove alone\_41.0%   
 car, truck, or van- carpoled\_7.8%   
 public transportation\_32.5%   
 walk\_13.5%   
 work at home\_2.9%   
 other means\_2.3% 

Daily counts for key Subway Stations:  
 Back Bay 17,345 Park Street 16,980  
 Copley 13,777 Arlington 8,970 Hynes 8,579  
 Kenmore 7,610 Mass Ave 5,261

mean travel time to work [minutes] 29.1

Boston is



Boston is a city of 20 distinctive neighborhoods



### Economic Characteristics

1. educational services\_
2. professional, scientific, management\_1
3. arts, entertainment, recreation\_
4. finance, insurance, real estate\_
5. retail trade\_



there are more than 100 colleges and universities in the Boston metropolitan area

\*all figures were taken from U.S. Census Bureau 2005-2007 American Community Survey 3-Year Estimates- factfinder.census.gov

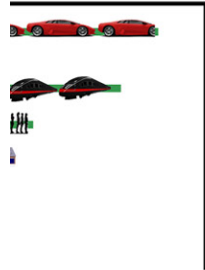
°workers 16 years and over\_information from U.S. Census Bureau website

\*2

boston. back bay. boston. back bay

"a wide range of choices for the enthusiastic shopper, including haute couture *boutiques* on Newbury Street.... one-of-a-kind, *upscale* establishments, *fashionable* Newbury Street is a mecca for both the wealthy and hip *trendsetters*." -adventure.howstuffworks.com/boston

bay back. boston



population\*

17,398

male\_8,477

female\_8,921



median age 35.6 [average age of 33.1]

large college student population in surrounding area

college graduate 60%

white collar 89%

blue collar 11%

no. of households 10,136

no. of family households 2,839

average family size 2.5

average household income \$144,728

one of only two cities in the country that has more jobs in the city than resident population. The other is Washington, DC.

ics

29.4%

15.5%

10.4%

10.0%

7.9%



boston's waterfront



olmstead park

Area Tourism:

There were 13.4 million visitors to Boston in 2003.

Average daily spending by a visitor (as a party of four) is \$188.

copley square



harvard university



hancock tower



boston public library

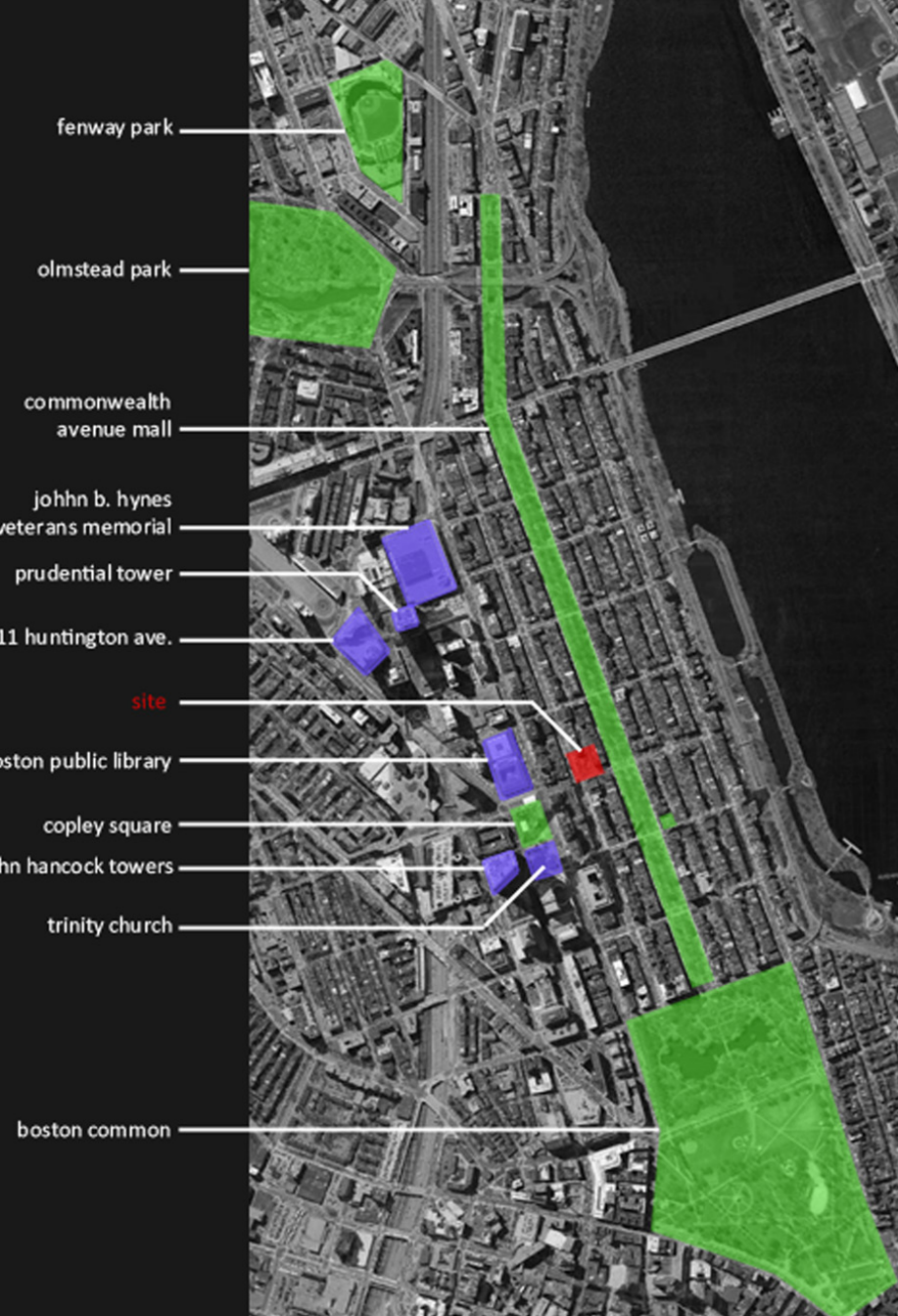


trinity church



all figures were taken from U.S. Census Bureau 2005-2007 American Community Survey 3-Year Estimates- factfinder.census.gov

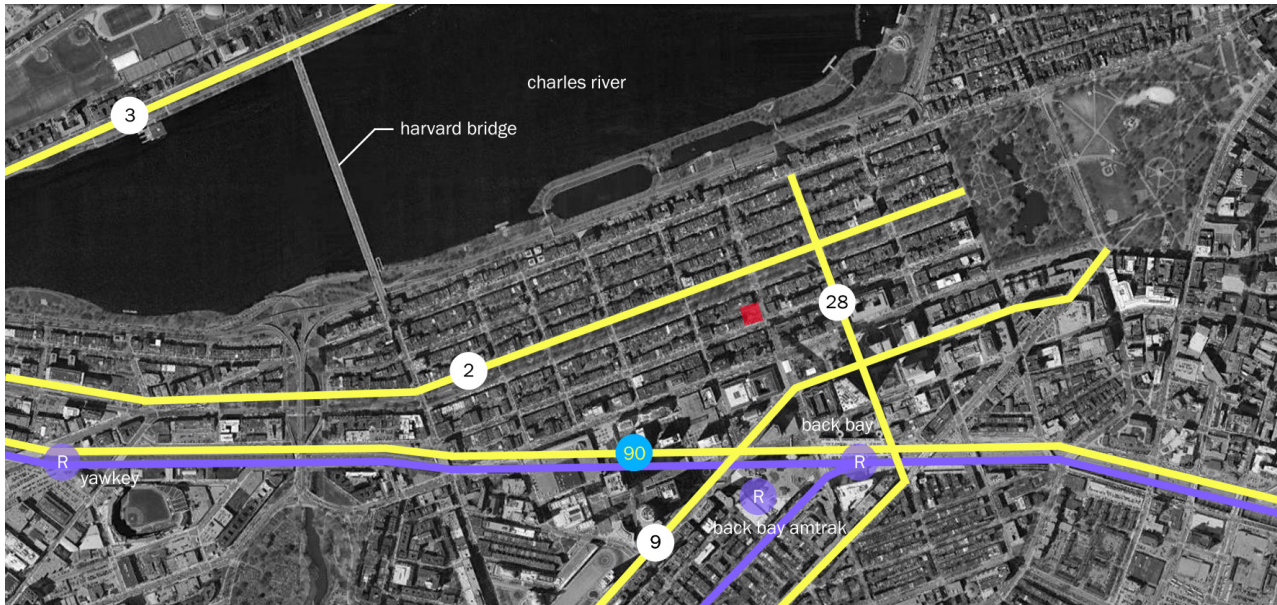
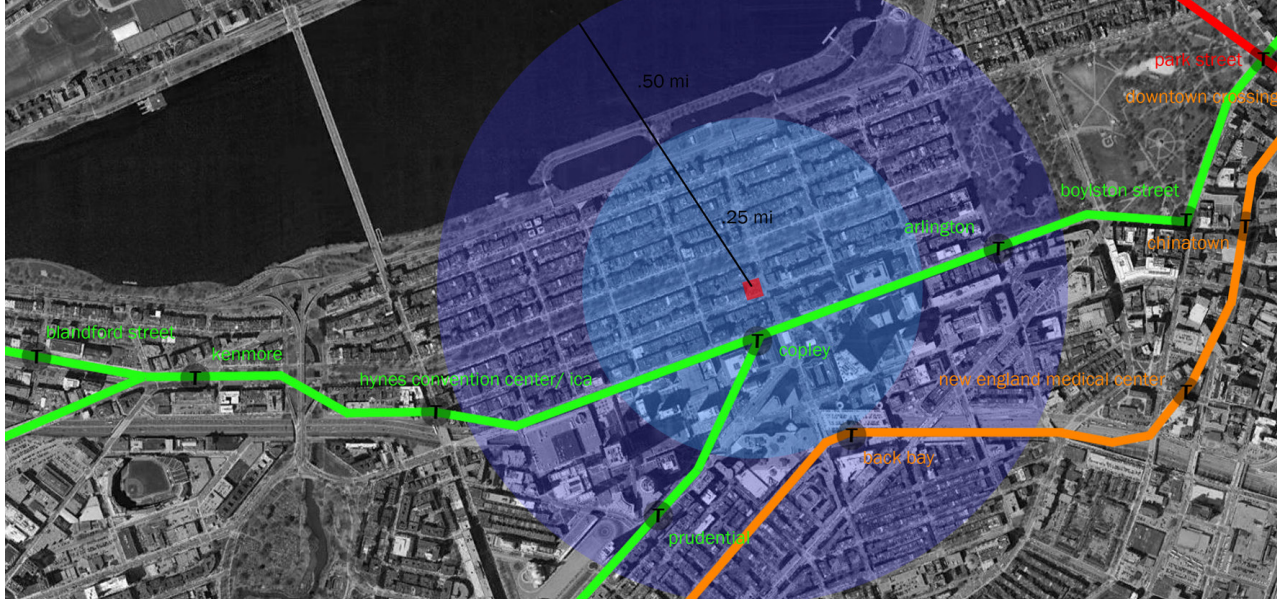
\*workers 16 years and over\_information from U.S. Census Bureau website



After establishing Boston's Newbury Street as the location of this thesis investigation, an extensive site analyze began; with a mission to understand why the region was such a successful retail location and to achieve an understanding of how the community functioned. Back Bay neighborhood is one of Boston's 21 neighborhoods and is home to some historical landmarks that have defined the community of downtown Boston. The map to the left shows some of these landmarks in relation to the site of community\_patch. Elements such as the Boston Public Library, Fenway, the Hancock Center and the green spaces of the Boston Commons became interest points for understanding the site. Along with an investigation of the mass transportation system and other forms of travel, Boston has shown that it is very easy to maneuver around the downtown area.

[left: landmarks near site  
top right: subway and walk able radius  
bottom right: freeway accessibility]





There are a total of 52 institutions of higher education here, including 7 junior colleges, 14 colleges that primarily grant baccalaureate and master's degrees, 8 research universities, and 23 special-focus institutions. Of these, 50 are non-profit organizations while 2 are for-profit businesses, and 48 are private ventures while 5 are public institutions.

This began the exploration of the audience I wanted to reach with the development of community\_patch. The map shows the location of the large institutions that surround the downtown area, but this study begins to understand the satellite urban colleges that lack a campus environment. A campus finds the heart of their community within their student center, but how does an urban college that may only be a portion of an office building produce that feeling of community life? Community\_patch becomes a destination to those students in the downtown area, along with those that are residence of the neighbor because of the resources the program provides. Tourists are also welcomed with in the center because of the information that can be gathered with in the resource center. With an efficient transportation system there is a sort commute to the airport to the east and a short walk to the river to the north, along with the downtown air at each occupants disposal.



St. Anselm's  
University

Tufts  
University

Lesley  
University

Bunker Hill  
Community  
College

Harvard  
University

Longy School of Music  
Episcopal Divinity School

Cambridge College

MIT

Hult International  
Business School

site for: community\_patch

Boston  
College

St. John's  
Seminary

Boston  
University

Boston Graduate  
School of  
Psychoanalysis  
Massachusetts College of Pharmacy and Health Sciences

Wheelock College

Simmons College  
Emmanuel College



Northeastern  
University

Harvard Medical School

Boston University  
Medical School

Wentworth  
Institute of  
Technology

Roxbury  
Community  
College

Andover Newton  
Theological School

Hebrew  
College

Pine Manor  
College

Hellenic  
College

University of  
Massachusetts,  
Boston

Mt. Ida  
College

Harvard  
Arboretum



This study shows the locations of ever educational facility near the site [red square]. This dense retail neighborhood is laced with many educational institutions that lack the community environment that is found within a campus student center. The Copley subway station, just south of the site, provides access for those students and residents of the area and forces them to engage the site found at the corner of Newbury Street and Dartmouth. Other educational attractions outside the traditional university/ school category are the local trade schools, nurseries, the Boston Institute of Art and the famous Boston Public Library. [Harvard and MIT are also located across the river north of the site shy of the range of the map]





### **[site model exploration]**

With a site visit in early November an understanding of the dense context emerged. Newbury Street is lined with historic brownstone homes with great examples of Victorian-era architecture that have been re-programmed into unique boutiques and high end retail. With a continuous follow of mass down the street, the individual identity of each boutique carefully breaks up the heavy facade and creates a patchwork of materials and texture changes. Popular Newbury Street mixes in restaurants and cafes into the upscale stretch of shops. This allows for extensive people watching which boils over to the leisure experience of grassy mall of the Commonwealth Avenue between Massachusetts Avenue and the Public Gardens. Historic religious structures provide a variety of roof lines and space transitions that keep the neighborhood traditional but also unique.

### **[short history of Newbury Street]**

Until the mid 1800s, the two mile long stretch of what is now Newbury Street was part of Boston Harbor. Beginning in 1857, the harbor was slowly filled in to become the Back Bay section of the city. The dirt and fill came from neighboring communities and the crests of Boston's once substantially higher hilltops. Once development began in the area virtually all of the buildings were built around the same time and utilized European design elements, including wide boulevards, grid patterns and parkways. The new district plan was designed by architect Arthur Gilman and was approved for the start of development in 1856. The mostly three to four story brownstone houses were designed by different architects but thanks to the strict regulations, they all integrate nicely.





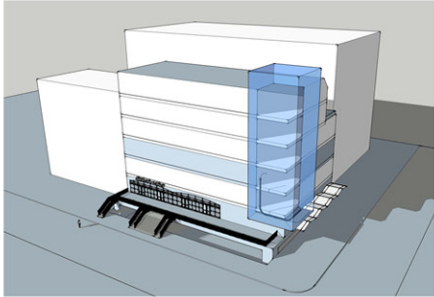


Known as the “Rodeo Drive of the East,” it serves as Boston’s representative of fashion and style, on par with the most exclusive districts of San Francisco, Los Angeles and New York.

[photos from Newbury street]

With a visit to Newbury Street in November I was drawn to a existing parking lot at the corner of Newbury street and Dartmouth, just two blocks north of the Boston Public Library. The site stood out because the void it created in such a dense urban context, that lacked any real parking lot experiences. the downtown area is filled with over a 100 colleges and universities in the downtown area, but the urban schools lose the campus environment that is provided by the universities such as Harvard across the river. I wish it develop an environment that provides a community center for the urban campuses that lack a identifiable home, and inform and unify the community of local businesses, employment opportunities, and housing, all resources to the community found near Newbury Street.

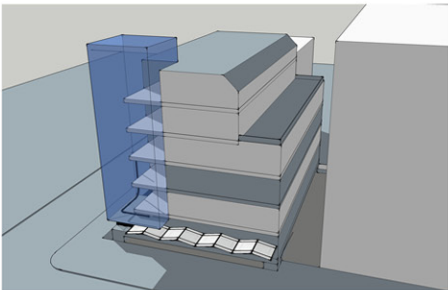
# schematic design proposal



zoomed view from Hancock building

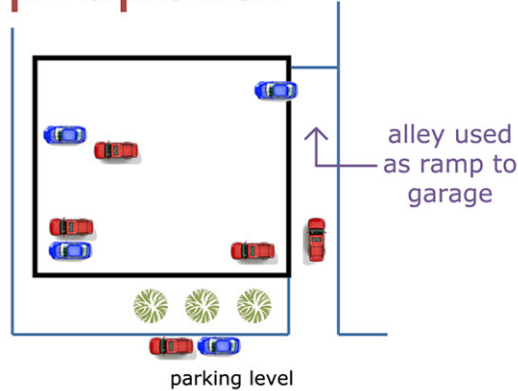


Newbury Street entrance

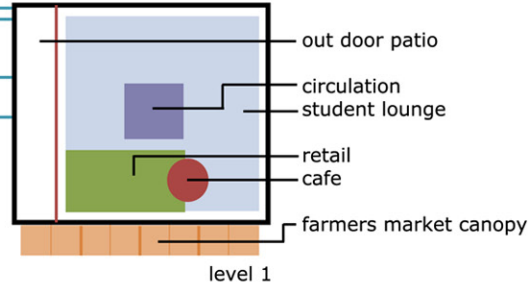


north/east view

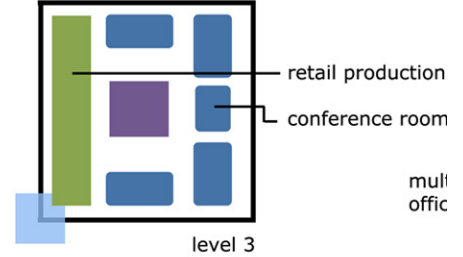
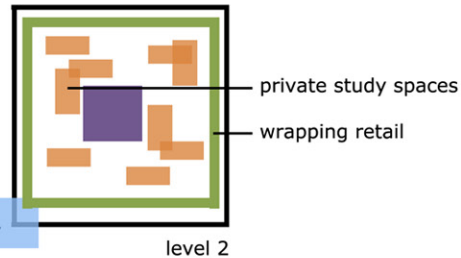
[half level below grade]



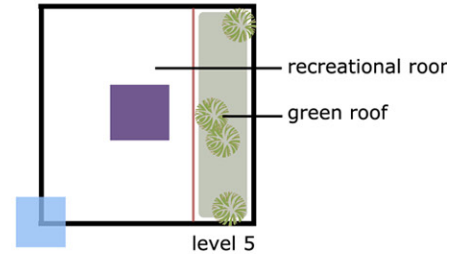
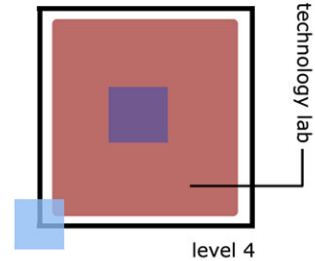
Newbury street access



Display window



multi office

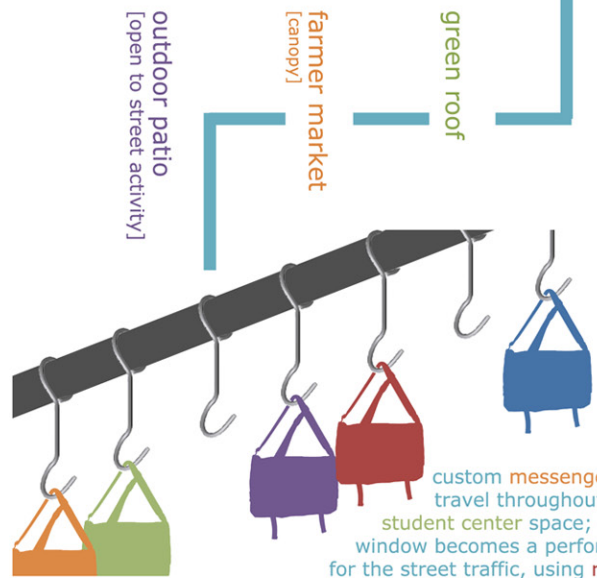
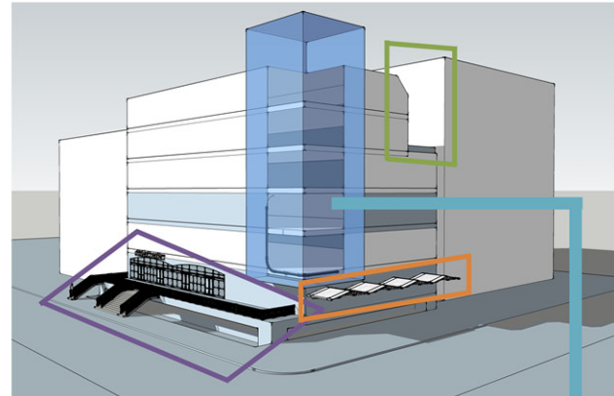


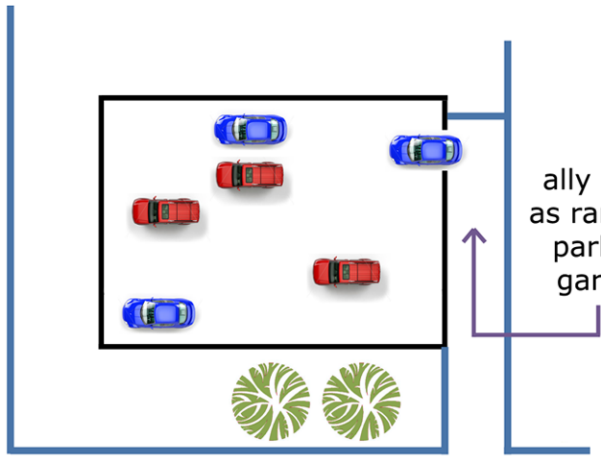
## The college union:

1. a place for informal meeting, conversation, browsing, and sitting [lounges, patios, terraces, out-door courtyards, and amphitheaters]
2. variety of types of food service
3. capacity as social and recreational center [often multipurpose room, convertible rooms]
4. convenience store
5. offices for student government and other organizations, meeting rooms for a variety of clubs
6. cultural, political, and civic development of the student- art display areas, music rooms, theaters, concert halls, browsing libraries, small seminar or meeting rooms, conference areas.
7. provides a tie between the commuting student and the university community. A connection between university and students [internet labs, video conferences]
8. office space



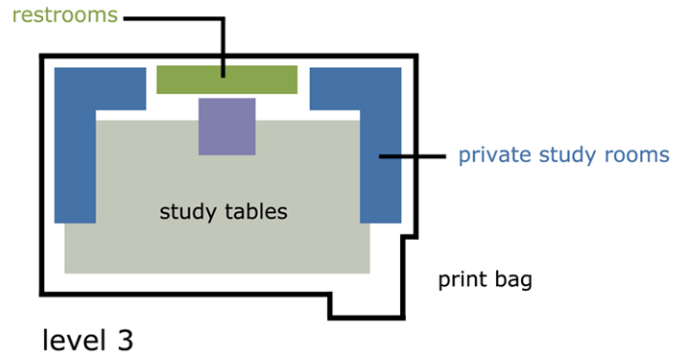
located among heavy traffic paths --- accessibility --- adequate parking available





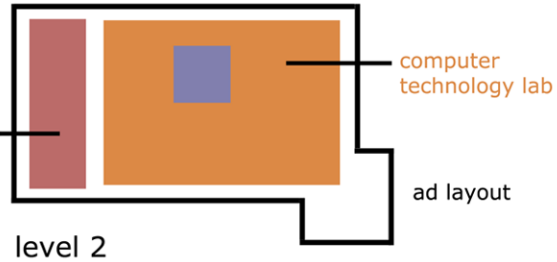
[half level below grade] parking level

ally used as ramp to parking garage



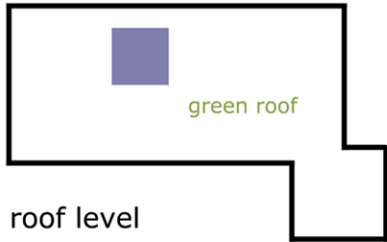
level 3

advertising bags  
out entire student  
display win  
performance for the  
using retail €  
occupants of

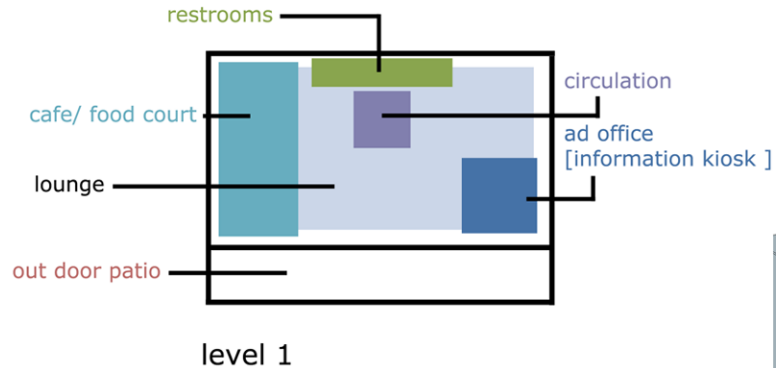


level 2

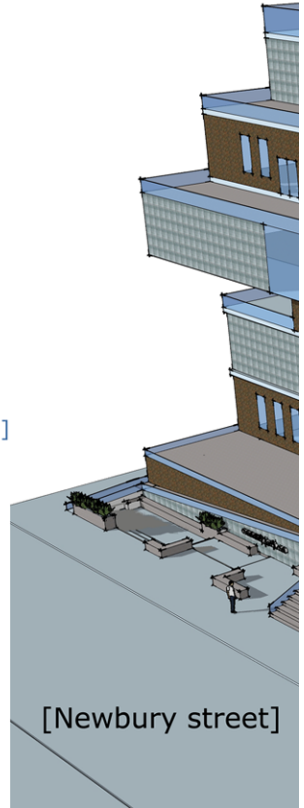
community\_patch [Boston]



roof level



level 1



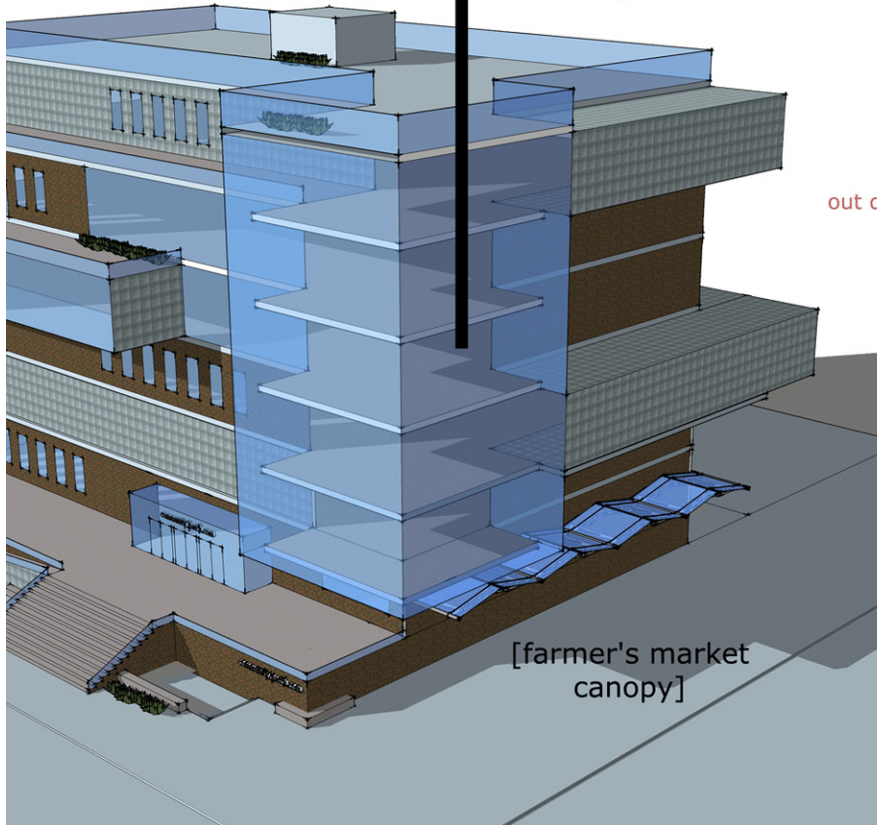
# schematic design proposal

travel through-  
 at center space;  
 idow becomes a  
 re street traffic,  
 elements to pull  
 f the street into  
 the space.

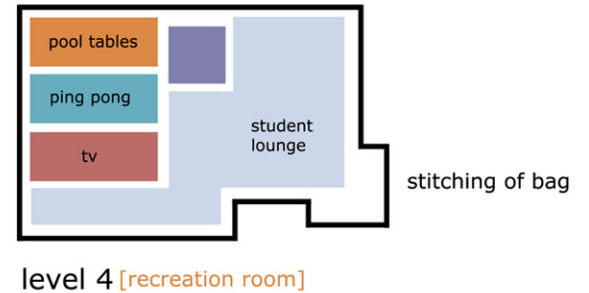
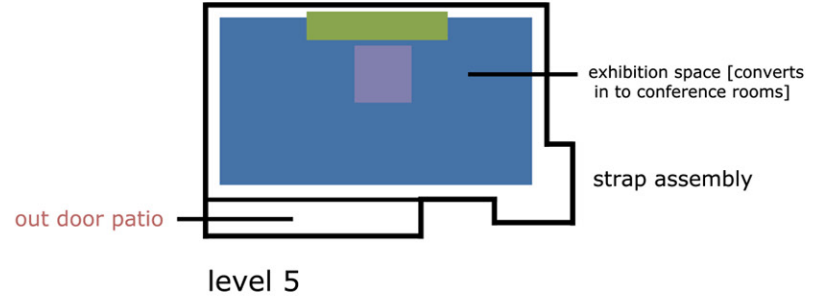
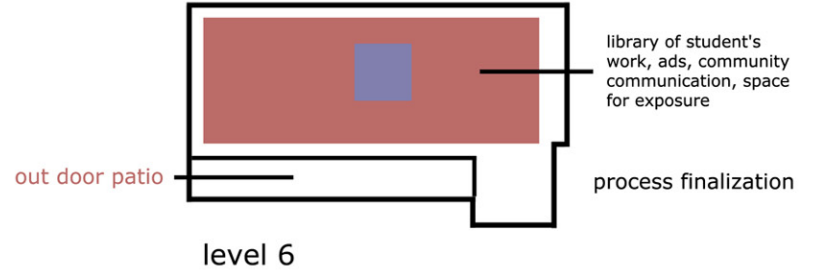
entire manufacturing process  
 of the advertising bags is  
 completed within the "tower"

ton]

materials:  
 corrugated metal panels  
 brick  
 glass



[farmer's market  
 canopy]

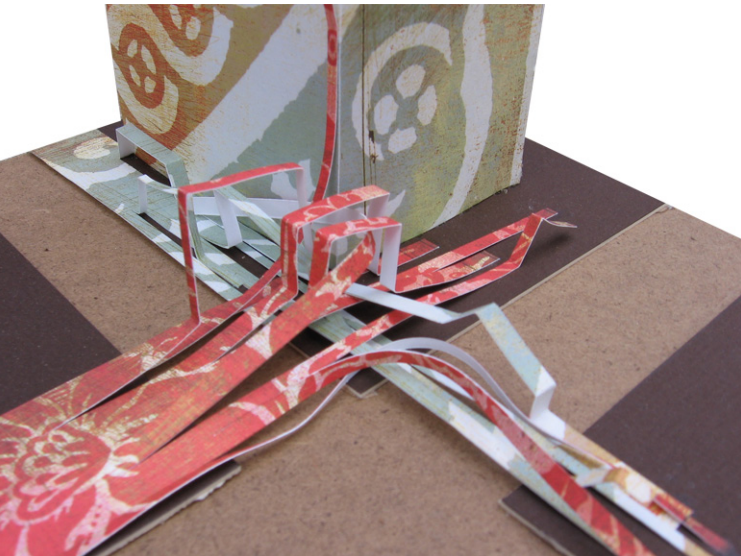






Prior two spreads show schematic designs benchmarks, an exploration of programs, and construction of the tower becoming the place of the manufacturing of the community\_patch advertising bag.

[right: schematic design proposal in physical model  
top left: massing model playing with forms and voids  
bottom left: study of the importance of the street corner and a beginning of the play with topography of the site at the critical point and movement in the space.]





# PAD PERSONAL ADVERTISING DATABASE



[1] local businesses upload advertising and information to educate potential clients.



community\_patch is available:



internet, iphone application

[2] participants develop a P.A.D. [personal advertising database] profile  
 \_ parallel to facebook:  
 name  
 age  
 location  
 interests  
 sizes: shoes, clothing, etc.



[3] P.A.D. profile is also developed through the use of the facebook application foursquare; foursquare along with P.A.D. will develop a memory of visited location, creating a list of preferred destinations. These locations will then appear on the personal community\_patch bag, providing information and advertising directly related to the personal interests of the consumer.



on site at center

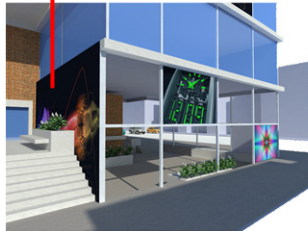
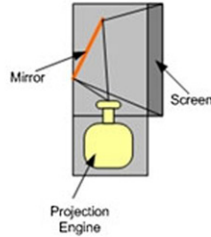
[4] personal community\_patch bag



## PAD- personal advertising database

Community\_patch becomes a personal branding element, that connects the community to the center. One of the many services provided by the center is to provide occupants with local advertising, information on local housing, and access to local employment opportunities. All this information can be found on the personal community\_patch bag. step\_1 Local businesses upload advertising and simple information to the community\_patch resource database. step\_2 With the use of applications on an iPhone or facebook occupants of the resource center can develop a profile that provides the database with unique personal information, creating a personalized list of advertising that pertain to the individual. step\_3 Along with the personal profile occupants can participate in the use of the facebook application foursquare. This application allows occupants to “check-in” at locations they visit, creating an extensive profile of preferred destinations. step\_4 all this information is available to the community by visiting the resource center and printing their personal community\_patch advertising bag.





### Video wall overview:

A projection cube is a rear projection device that is designed to interlock with other cubes and create a video wall. A projection cube is unique from other more common rear projection devices for three reasons:

1. The ability to project its image to the edge of the screen, resulting in a mullion of 1mm or less between two adjacent screens.
2. The **ability to operate 24 hours a day 7 days a week** without any degradation in performance or operation.
3. The ability to match color and brightness between adjacent screens so that the overall display wall looks like one continuous image.

### Combining Cubes into a Video Wall

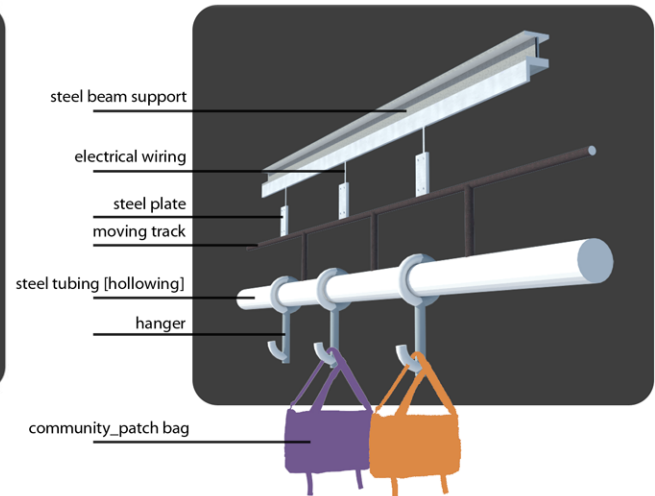
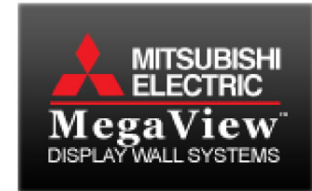
By combining one or more cubes you are able to **create a video wall**. Each cube is designed to interlock together, allowing you to create a display of virtually any size. By adding more projection cubes together you gain the advantage of additive resolution.

Interlocking more projection cubes together allows:

- Larger display surface
- Higher resolution to display more content
- Multiple work zones for clustered workgroups

GBI Hanging Garment on Hanger Sortation System specially design an Industrial Laundry application. features:

- high accuracy rates
- fast sort rates (7000 per hour)
- modular design and construction
- low maintenance
- long life and reliable operation
- customer data collection
- full tracking capability
- inventory tracking



I] employment search    II] student housing listing    III] advertising for local companies    IV]

*the ability for students to find local jobs for the term or summer*



{what's on the bag?}



**clothing boutiques  
restaurants  
bars  
etc.**



**apartments.com™**

**Boston: off campus housing**  
*easy access to ads and listings for affordable housing*

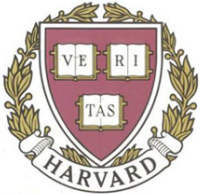


*100 college universities in the metropolitan area*

**student resources** [found at community\_patch]



I] student articles V] university announcements VI] information on how to recycle bag



student paper articles, blogs, public opinion, the opportunity for student publication and recognition, a student voice, poetry, self promotion...



- individual, company or university posts 3" by 3" ad: step\_1
- ad is placed on community\_patch bag: step\_2
- bags are available at student center for free: step\_3
- students use bag and are informed of community activity: step\_4



is and the Boston n area



# messenger bag

\*info from: [Timbuk2.com](http://Timbuk2.com),  
[wikipedia.com](http://wikipedia.com) & [eeio.blogspot.com](http://eeio.blogspot.com)

A **messenger bag** [also called a courier bag] is a type of sack, usually made out of some kind of cloth (natural or synthetic), that is worn over one shoulder with a strap that winds around the chest resting the bag on the lower back. Increasingly becoming an urban fashion icon. Some types of messenger bags are called carryalls.

traditional five types\*:



classic messenger bags



commute



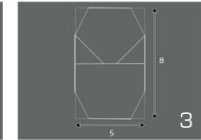
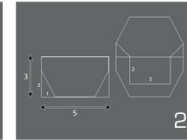
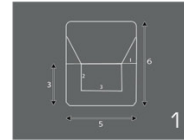
style laptop



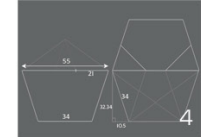
metro tote



school use



price range of; \$20-\$100



choice of fabric\*  
*hemp, leather, canvas, tarp, nylon, vinyl, thermoplastic polyurethanes, cotton, duct tape, household items, etc.*



Dimensions: 12.5" x 3" x 16.75". Weight: 3.6875\*

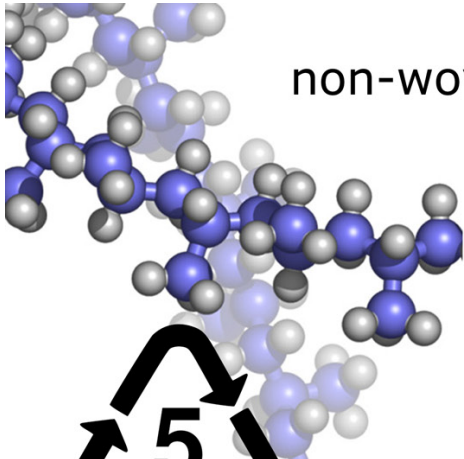
choice of color

materials needed; 1.25 yards of fabric [hemp or organic cotton canvas recommended], .5 yards cotton sateen lining, 1.5 yards fusible interfacing, 1-12" long zipper, 1- buckle slider, 1- belt tip hardware, thread, grid paper

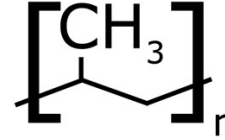


masters studio. fall 2009. philip herriges. prof. karen swanson. university of detroit mercy. school of architectur

[study of the structure and composition of a messenger bag; an understanding of dimensions and components in the production of the bag.]



non-woven polypropylene



*students will be able to recycle bags on location at community\_patch, or at home. Back Bay provides home pick up of code 5 [resin identification code]*

**positives:**  
 water and order repellent  
 FDA regulation  
 allow for flexibility for printing  
 eco-friendly  
 made from recycled materials  
 chemical resistant

**negatives:**  
 not biodegradable  
 [must be recycled]



information for polypropylene found at centweb.com and excellent poly, inc. recycling information from the cityofboston.gov

[study of the material makeup of the community\_patch bag, polypropylene allows for the ability for the bag to be recycled; allowing occupants to receive updated personal bags without the production of excessive waste.]











MIT/ Harvard

Newbury residential

Newbury Street

Subway station

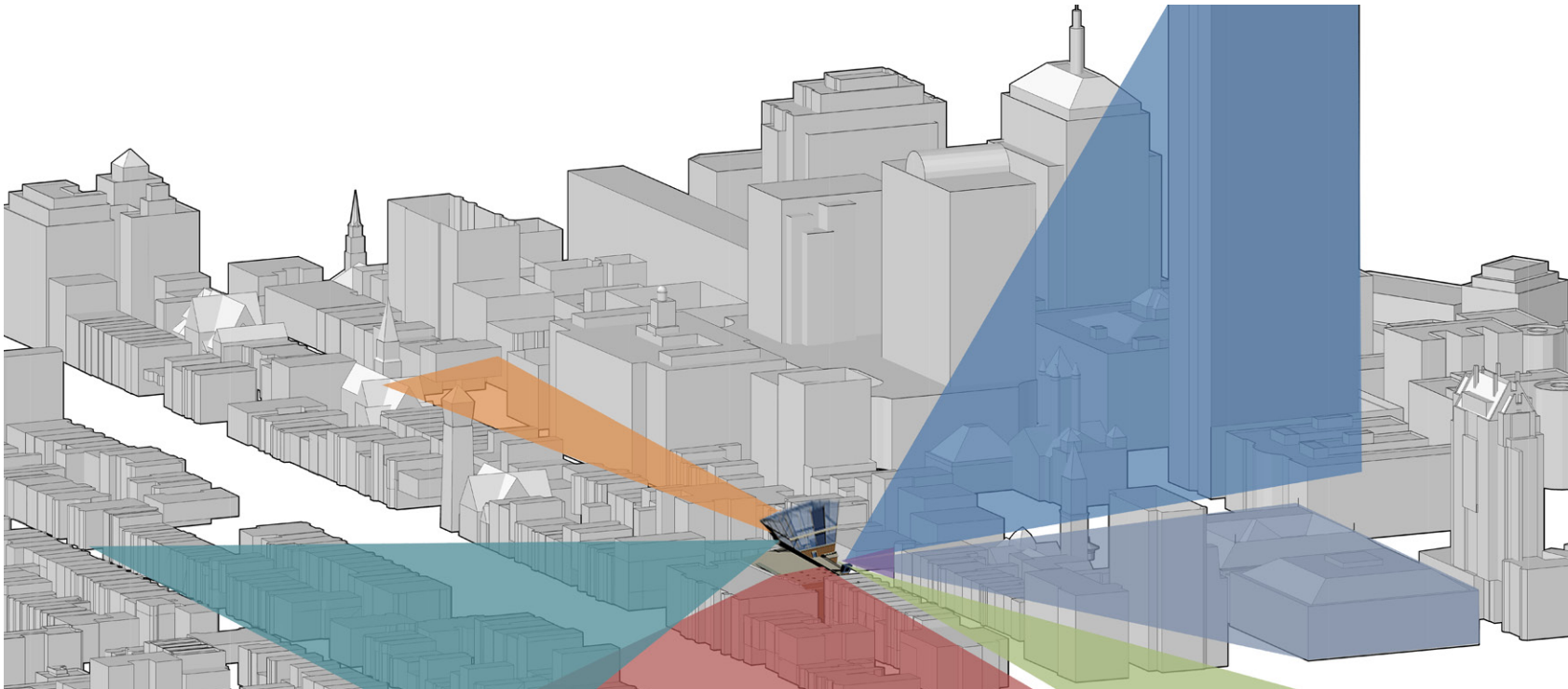
Boston School  
of Architecture

Boston Public Library

Hancock Building

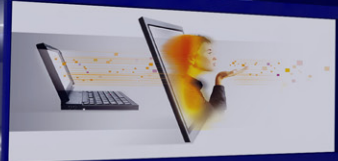
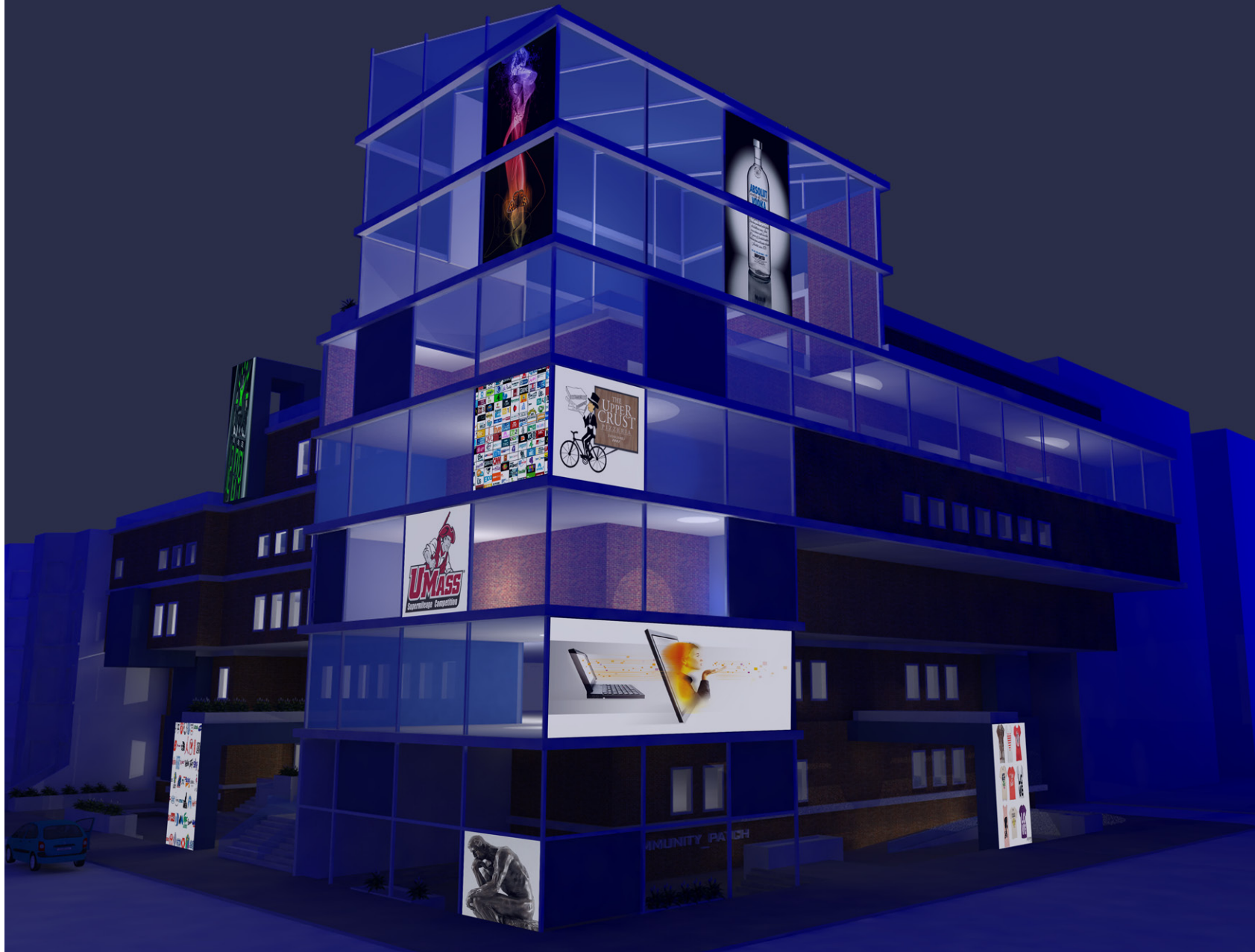
-the 7 views that effected the design of the interior and exterior elements of design:

1. view of Newbury Street framed by the entrance plaza and first floor fenestrations;
2. view to the Copely Square subway station, informing of transportation in the area
3. view to the Hancock building; providing information of job searching
4. View of Boston Commons reconnection to the resource of local housing close to the city
5. view of the Boston's School of Architecture; provided by the patio off the exhibition space
6. view of Boston Public Library; showing connection to the community
7. view of MIT/ Harvard; showing connection to the education presences of the area



## [final rendering of community\_patch]

The tower becomes the focal point of the structure, creating a reference form that allows occupants to visual engage with the architecture from a distance. The movement of the advertising bag within the tower creates an active process that becomes an engaging element for those on the street and in the building. The use of video wall screens give motion and life to the facade and makes available another component that provides a communication of information to the community.



COMMUNITY PATCH







[Newbury elevation]



[Dartmouth elevation]



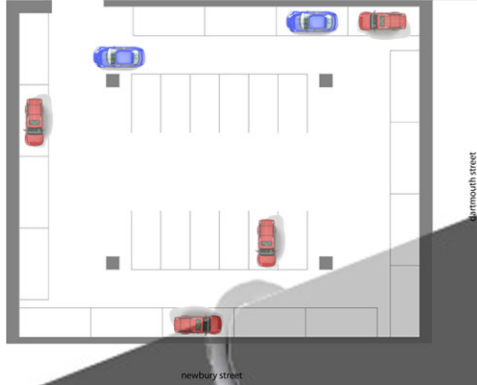
[community roof garden]



[view from entrance]



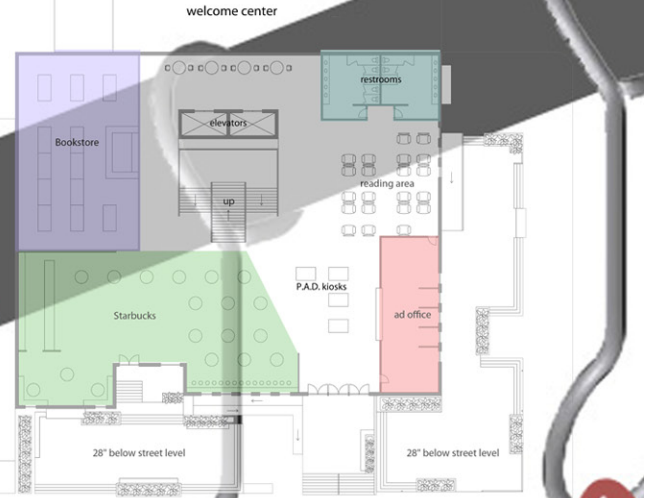
28 parking spots  
18'x9'- 12  
22'x9'- 16



under ground parking

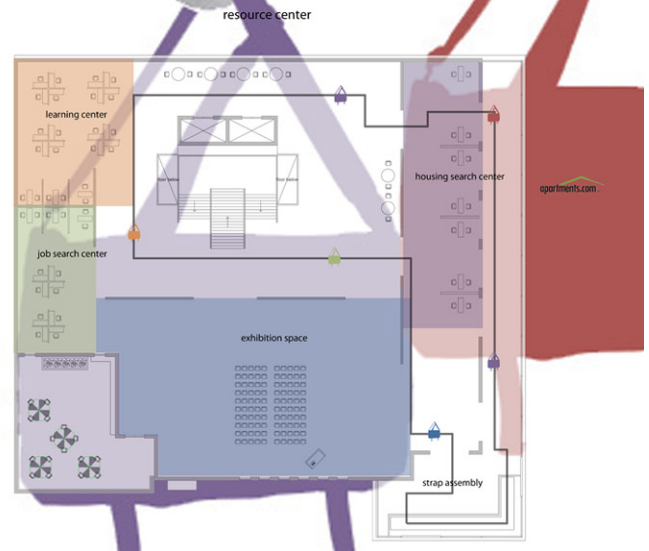


4th floor



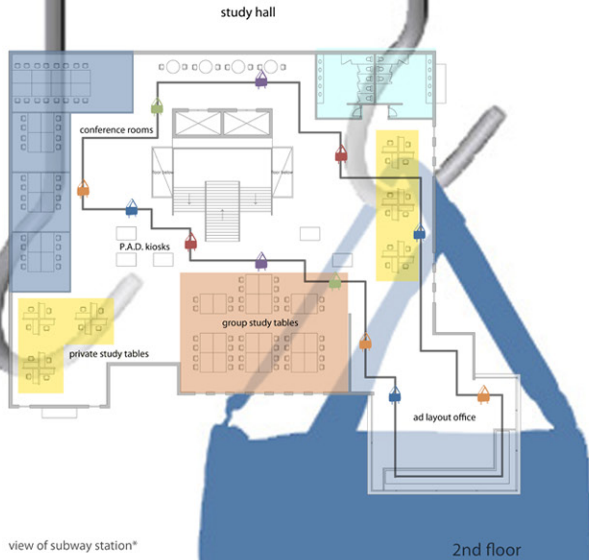
view of retail on newbury street

1st floor

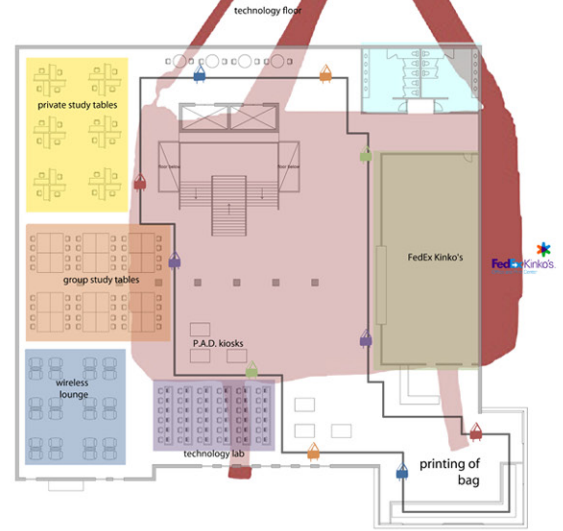


view of Boston's School of Architecture\*  
view of Boston Common's housing\*

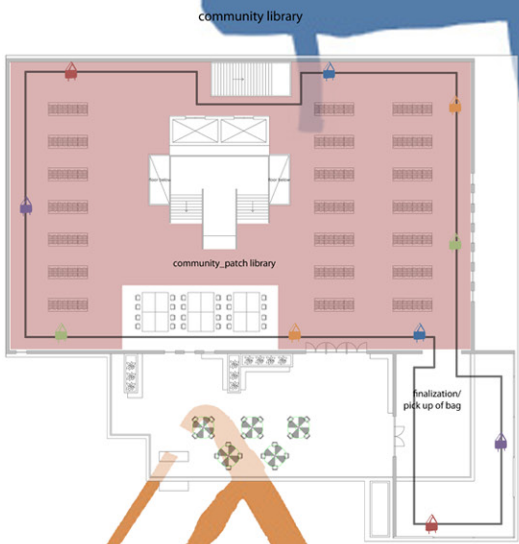
5th floor



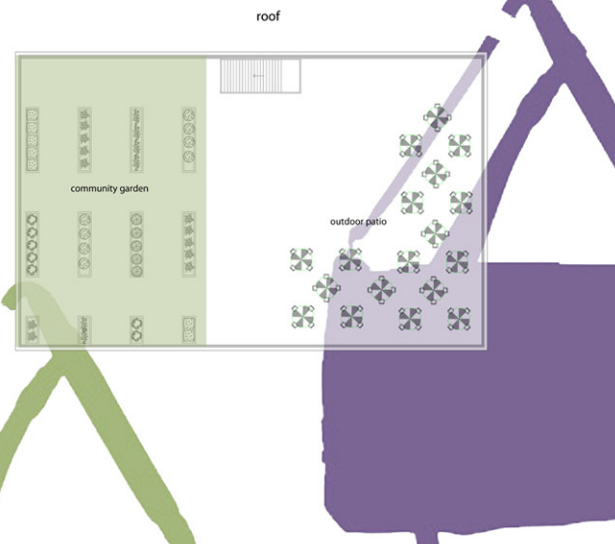
view of subway station\*



view of Hancock Building\*



view of Boston's Public Library\*



view of Harvard and MIT\*

[watercolor of Newbury Street elevation]

The brick facade relates to the existing context around the site and a materialistic level. The new development shares similar window ratios and window height creating a continuity with the style of the neighborhood. The importance of building compatibility to the site, relates back one of the original location selection principle checklist.

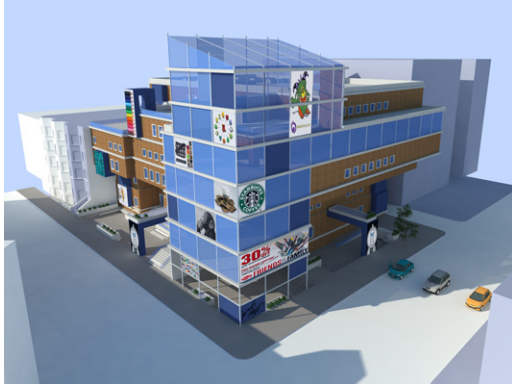




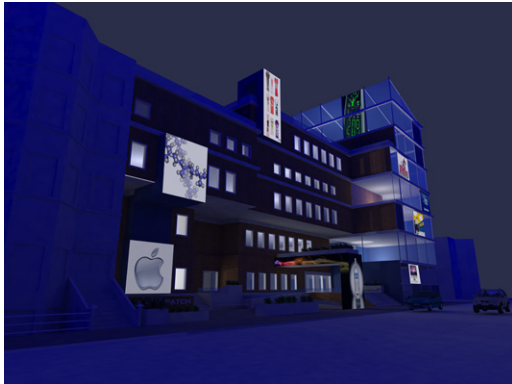


[watercolor of Newbury Street entrance]

The use of different medians allows the opportunity to express different emotions and an attempt to capture a different visual attraction to a space.



The programs give meaning and provide a service, the brand creates that bond of the community. Community\_patch service center learned from the experience of studying the environment of retail design. This thesis attempted to understand the power of identity branding and providing a use for a targeted audience. The structure may be home to Starbucks, FedEx Kinko's, study spaces, even a recreation space, along with the service offices, but the true design aspect was the development of a sense of belonging and the uniting of students, residents and the Boston community. As designers we must realize that our process does not start and begin with architecture, but that through the strengths of our designs we may affect so many other levels of the commercial, social and physical environments. The number one way to make a sale, is to inform the clients with everything they could possibly want to understand about the product, making them believe that they need or desire that product. As designers may we not be blinded by the profit world that has consumed the commercial scene, but remember that as professionals we strive to improve the built environment.







CLASS  
League Competition

FILEN'S BASEMENT  
Main Entrance 1000 West



## [NEXT]

If there is one thing that has been learned through this study and the countless projects before this thesis, is that a project is never complete, but a learning tool that improves the next project. Each architectural study goes through a process similar to the consumer experience cycle developed in this thesis, after educating yourself of a product, you become familiar and eventual you reach a reflection portion of your process. Designers are never complete learning from what they have done, things they would have changed, simple details like color all the way to dramatic form changes. After reflecting on this study there are a few points that deserve recognition and further exploration:

### [Interior experience]

The structure and form is filled with program and interior spaces, but what environments are the interior spaces creating? Environments with exposed structures inform the occupants of how construction took place, and natural light provides optimal study conditions; both considerations. What material explorations should be considered when dealing with the interior acoustical issues that may be presented because of the large crowds gathering within the space?

### [Exterior details]

Does the form acknowledge the built environment around it? What simple maneuvers can be done to achieve a similar feeling of color, texture, and scale? This study has produced a structure that shares elements such as window ratio, material and scale of the built environment. A strength in design maybe the development of a stronger vertical facade grid pattern. [producing a similar feel found in the physical site model that was produce during the site analysis of the project.] There is also the argument of the tower weaving into the structure, or stand strong indentifying itself as independent.

[E-commerce]

This study looked at electric commerce as a negative and how it eliminated human interaction in the retail environment. The Personal Advertising Database begins to understand the advantages of the electronic world, what other ways can a community be united via technology?

[the 7 views]

The seven views that were framed by the interior spaces attempted to reconnect the actions within the center back to the community, supporting form and giving purpose, but may have been lacking detail. Views from the community look towards the center should also be explored, allowing for more dramatic and meaningful development.

[expansion]

With a development of a brand, a design process and a goal, is it possible to market this idea of community\_patch and develop it in other urban settings that lack a successful community identity? There is a precedent study from Barcknell, London that explored the need for neighborhoods to develop simple center like structures that provided a community with a place to call their own. Does the idea of community simple need a place to call home?

*"I know from talking to customers that the most important thing about shopping is the experience. Of course you go into a shop to buy something- but you go into a space for an experience."*

- Massimo Isoa Ghini, Brandscaping: Worlds of Experience in Retail Design

This is and will continue to be a study of understanding the components of retail design and applying those elements, to the design of a public place, where experience has become the product and function of the space.

***The community is the place where relationships, bonds and activity occur, community\_patch gave that identity of community an architecture.***





“Architecture today no longer constitutes merely a part of marketing our environment; it has become the essence of it.”

[page 7 of Brandscapes by Klingmann]