[SKIN DEEP] an investigation of tattoo and architecture

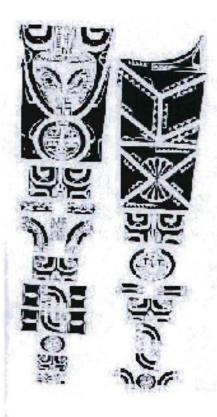


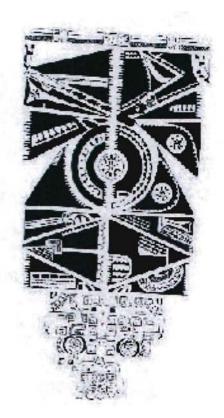
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[ABSTRACT]





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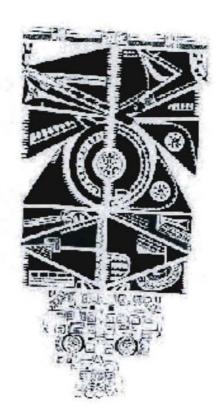
"Skin deep."

For many people the act of tattooing contains a spiritual connection. As we all know the process of tattooing provides a literal physically tangible mark. This process can also provide a spiritual or deeper meaning as well. The story behind the event that influenced the person to receive the ink unto their body, often times goes beyond artistic decoration. Similarly the act of building has had many deeper influences upon it over time as well. The different methods of construction and modification of materials leave a mark. Craftsmen of the past left there mark in ornate carving of stone. This thesis intends to create a new mark upon the building process "Skin deep."

It is the intention of this thesis to deal with the tectonic and material conditions of building, and material modification, in order to reflect a better understanding of the condition of the spaces to the outside observer.

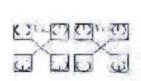










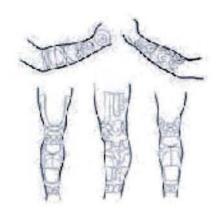






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[PROJECT SUMMARY]





This thesis is positioned as an investigation of the act of Tattooing and its translation into architectural form. This building will be a place of practice, education, and performance of all aspects of tattooing.

There is a correlation between the warrior class of people and tattooing in both ancient and modern times. In more modern days these warriors were people enlisted in the armed forces, more specifically the navy. Since sailors were known for traveling around the world via its Oceans they also became associated with the spreading of the art of tattooing to the western culture. It was in fact a sailing explorer by the name of Captain Cook who coined the term tattoo after traveling to Polynesia and witnessing the ritual act they referred to as "tatu".

Taking into account the concept of sea faring people being directly linked to tattooing, Choosing a site that had a connection to maritime activities was imperative. The area of Baltimore Maryland known as Fells Point has a direct connection to maritime life, due to its location on the Chesapeake Bay. Fells point is an eclectic area with many facets to it, and much like a sleeve style tattoo can seem to run together a bit.

The site is a vacant infill area located at 1706 Thames Street, this piece of land used to be home to the Long Shoreman's Club. It is directly adjacent to The Waterfront Hotel Restaurant and Trixies Palace a boutique clothing Store, the rest of the block is made up of 3 bars an ice cream parlor, art gallery, a poster and framing shop, a coffee shop, and the Fells Point Maritime Museum. The adjacent buildings are eclectic in scale and composition, but they still do provide a rhythm to respond to. The contexts is primarily composed

of buildings of brick bearing wall construction, and have about 20-30 percent of the street facing walls articulated as fenestration.

The translation of tattoo into architectural form begins at the skin of the building.

Through analyzing ideas related to how the building is perceived from the outside versus the inside. A discussion of the front façade as a cohesive fabric,

began, with variations that would allow different qualities of light to penetrate interior spaces as well as allow a range of exterior readings from the macro scale of this building's position as part of an urban wall to the micro detail of a particular puncture.

At the street level, The focus is amplifying the spaces on the interior so the skins became articulated as transparencies. As the exterior skin stretches up towards the sky, there is a series of punctures as reference to the act of tattoo. In contrast to the punctures, the exterior skin also is composed of translucent polycarbonate panels that glow at night but also introduce a diffused wash of light to the interiors during the day. The face of the building, with its range of articulation, serves as a mechanism to communicate the program on the inside with the introduction of a transparent "glass box" at the fourth level. The sanitation rooms, which have typically been articulated as "back of the house" become part of the exhibit and are celebrated with a presence on the front façade.

Within the building, the programmatic requirements were used as another mechanism by which to translate the ideas related to tattoo in an architectural situation. The main elements of the program include four tattoo rooms, exhibit spaces woven into the circulation spaces, sanitation rooms, research rooms, and library.

The floors and ceiling of the tattoo rooms are composed of translucent glass block with the idea that light would glow from the top and bottom. Since the rooms are stacked vertically, they would also serve as a figurative "light" core in the building. The idea of a series of openings in the floors to amplify the sectional relationships from one level to the next so hypothetically someone could be on the second level and see up through the building or vice versa. The language of the tattoo rooms is further articulated at the north and south walls. These walls, a translucent resin with exterior metal mesh, can literally open up to allow the act of the tattoo to be presented as a performance.

All circulation areas are treated as semi-gallery space through weaving pieces of art into the walls of the building using foldable panels similar to the walls of the tattoo rooms, as well as articulation all walls for support spaces to display or promote the viewing of displayed works of art.









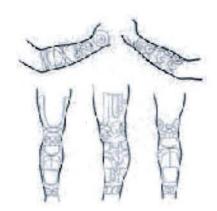


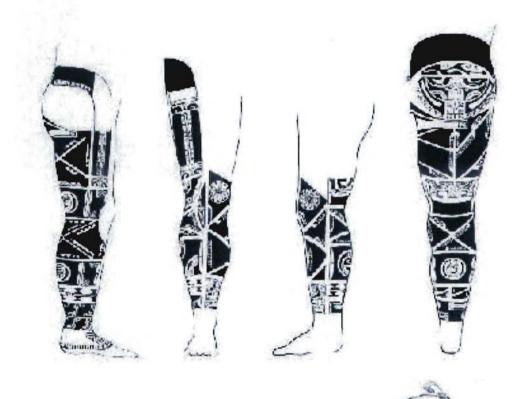


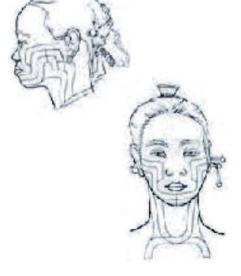


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[THESIS PAPER]







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Skin Deep

Throughout history, tattooing has been a nearly universal human practice. Due to many different cultures and geographic regions, tattooing has flourished in various forms and traditions. The capricious influences in human cultures, differences in style aesthetics, and techniques evolved over time have also added to its growth and division. Thus, there are many facets of tattoo culture to be explored. My thesis seeks to provide an education and understanding of tattoos as an art form through exposure to the numerous aspects of the act of tattooing. My thesis aims to transform the tattoo into an architectural form, creating a building that is a direct response to the act of tattooing. Therefore, developing the Architectural tattoo will be the focus of this dialog of text.

When attempting to define what an architectural tattoo is, one may have many sporadic images run through their mind: Is it a mark left from a former building that may have been crafted well, so even when the building is essentially gone or in disrepair the former glory of itself shines through the little that remains? In the same way excavated and reconstructed ruins in Rome remind us of the honorable past that was the Roman Empire.

Or is it as simple as a remaining stud nailer from the base of a wall that has been torn down in a timber frame home, but never covered over with a floor finishing material? This informs the viewer that the space previously had a defined barrier at this vertical plane, but the space has been revised.

Or can it still be visible in new construction such as Rem Koolhaas's IIT student center in which he simply chose the finish material on the ceiling to remain as 4x8 sheets of slightly green hued drywall, with white spackling that covered only the seams and screws. This architectural move illustrates exactly how the finishing surface is attached.

Do architectural tattoos only exist as reminders of past lives of buildings or infrastructure? Or can they be created in a brand new building?

History

"Although the practice of tattooing the body is very old, the English word tattoo is relatively new. The explorer Captain James Cook (who also gave us the word taboo) introduced the word to English speakers in his account of a voyage around the world from 1768 to 1771." (American Heritage Dictionary) It is commonly believed that the original root word of 'tattoo' comes from the Samoan or the Tahitian word tatau, meaning to mark or strike twice, the latter referring to traditional methods of applying the designs. The first syllable "ta", meaning "hand", is repeated twice as an onomatopoeic reference to the repetitive nature of the action, and the final syllable "U" translates to "color".

The instrument used to pierce the skin in Polynesian tattooing is called a hahau, the syllable "ha" meaning to "strike or pierce". The earliest use of the verb tattoo in English is found in an entry for 1769 in Cook's diary. Sailors introduced the custom into Europe from the Pacific societies in which it was practiced, and it has remained associated with sailors, although many demographics of people now get tattoos as well. (Gilbert)

Within a building, finish materials are fastened to structure. This structure is not unlike the skeletal system of a human body. Buildings, like bodies, are a composition of multiple systems; they contain structure (bones), insulation (fat), heating ventilation and air conditioning systems (vital organs), and finishing materials or cladding (skins). Since tattoos deal directly with re-arranging the composition of the components of skin, my exploration will focus upon the cladding and finishing materials of the building.

Site

Fells Point, located in Baltimore, Maryland, is an area with a distinct heritage linked to some of the earliest maritime history of the United States. This site was chosen due to the connection to maritime life spreading the practice of tattooing to the western world as noted in Captain Cooks account above. The site is a vacant infill area located at 1706 Thames Street, this piece of land used to be home to the Long

Shoreman's Club. It is directly adjacent to The Waterfront Hotel Restaurant and Trixies Palace a boutique clothing Store, the rest of the block is made up of 3 bars an ice cream parlor, art gallery, a poster and framing shop, a coffee shop, and the Fells Point Maritime Museum.

Fells Point is a nationally registered historic district known for its usefulness as a deep water port for ship building during the Revolutionary War. The area is beautifully eclectic in nature and provided a lovely infill site open adjacent to the waterfront.

Skins

How can ones experience be affected by the skins of a building?

A user of a building is aware of their context at all times, through using materials that have been modified in methods that change the way they are perceived.

For example, using hand altered metal sheets that have been perforated to allow light into the building in a way that seems faceted. The faceting appears due to changes in the angle that the force was applied with to puncture the sheet. Being created using simple tools, a hammer and chisel or other puncturing device, it directly ties back to the Tahitian tradition of "hand" tattooing and "tapping."

Layering

The way a modern tattoo artist creates a tattoo is a layered process. They must first draw the image requested and adjust it to the appropriate scale for the client. After this is done they print the image on

carbon paper, then it is applied to the desired area on the client with the use of a common deodorant stick (a reaction from the alcohol in the product transfers the image). The image is then traced upon the skin with the ink tipped needle.

This process of layering ideas into images and then transforming them in to a permanent mark upon a body is a very poetic process. Ideas of images are transcribed into permanence for the person receiving a tattoo.

Craftsmanship

A well constructed building that goes beyond its original purpose is just as poetic in nature. It represents the past history that it has served, as well as a hope to be rebuilt or repaired to its former beauty. The fact that it has in some way, shape or form outlasted what it was designed for, is homage to the craftsmen who created the building in the tangible world, something beyond the architect's vision of simply creating the refined idea of a building.

This is similar in nature to the way a tattoo can serve as a memorial to a noteworthy event or time in life, only for those daring enough to submit to a sense of physical pain for a sense of mental permanence.

Thus the construction techniques to produce this structure will be extremely rigorous to ensure the highest quality product.

Outside vs. Inside

The conceptualization of how the building is perceived from the outside versus the inside. This theme is amplified in defining the front facade as a cohesive fabric, with variations that would allow different qualities of light to penetrate the interior spaces as well as allow a range of exterior readings, from the macro scale of this building's position as part of an urban wall, to the micro detail of a particular puncture.

At the street level, it is imperative to amplify the spaces on the interior so the skins became articulated as transparencies. As the exterior skin stretches up towards the sky, expressed through a series of punctures reflect a reference to the act of tattooing. In contrast to the punctures, the exterior skin also is composed of translucent polycarbonate panels that glow at night but also introduce a diffused wash of light to the interiors during the day. The face of the building, with its range of expression, serves as a mechanism to communicate the program on the inside with the introduction of changes in material and composition. The sanitation rooms, which have typically been designated as "back of the house", become part of the exhibit and are celebrated with a presence on the front façade.

Program

Within the building, the programmatic requirements define another mechanism by which to translate the ideas related to the tattoo to an architectural situation. The necessary elements of a tattoo parlor etch themselves into the built environment. The main elements of the program include four tattoo rooms, exhibit spaces woven into the circulation spaces, sanitation rooms, research rooms, and library.

Materials & Function

The floors and ceiling of the tattoo rooms are composed of translucent glass block with the idea that light would glow from the top and bottom. Since the tattoo rooms are set back from the front façade they define themselves as a column of light, a leaking in of the outside world into the very intimate act of tattoo. Since the rooms are stacked vertically, they would also serve as a figurative "light" core in the building. This vertical light core is also linked to the idea of a series of openings in the floors to amplify the sectional relationships from one level to the next. Hypothetically, a person could be on the second level and see up through the building or vice versa. The "punctures" in the floor plates provide an architectural discussion of overlapping and layering reflective of the many steps of the modern practice of tattoo.

The layered language of the tattoo rooms is further articulated at the north and south walls. These walls, a translucent resin with exterior

metal mesh, provide multiple layers of materials with individual and cohesive meanings. The metal mesh allows for the display of the showcased artists work, while the translucent resin provides a silhouetted show of what is occurring within the glowing volume of space. This is a translation of a hidden tattoo on ones body which may be revealed through an unwarranted shift of clothing, or directly through clothing with a transparent nature. The rooms can also "roll up their sleeves and proudly display themselves" by literally opening up (with hinges) to allow the act of the tattoo to be presented as a performance.

Circulation = Gallery

I have chosen to articulate all circulation areas as semi-gallery space through weaving pieces of art into the walls of the building using foldable panels similar to the walls of the tattoo rooms, as well as articulating all walls for support spaces to display or promote the viewing of displayed works of art. The circulation core serves as a vertical gallery where valuable artifacts may be displayed, and secured from touching while still appearing tangible as accessible to the viewer. Galleries are public spaces and circulation corridors are public spaces so it makes sense to integrate on a tight infill site. Also the vertical circulation is achieved by utilizing a double scissor stair to reduce space taken away from the galleries.

Education

The educational aspect of this operation will be apparent in the information provided within the museum spaces as well as the specifically defined educational areas like the library and ink research lab. It was common for a tattoo artist to produce his or her own ink until the late twentieth century, and it was an art that had a great deal of merit to it with in the profession. A common problem with many modern color tattoo designs is fading that occurs. Inks may always be refined to create brighter, more vibrant colors that are more resistant to fading and ultraviolet rays.

The library will serve as a valuable resource to people within the tattoo subculture. Since there is currently a less than adequate academic writing on the subject of tattoo, the integration of a small publishing office within the museum may be imperative.

The programming within the building will be spatially "marked" through spatial articulation. In contrast to the verticality of the tattoo rooms, the gallery, education, and support spaces will be organized as horizontal sequences of differentiated spaces overlapping into one another within the dominating north-south building axis.

Tattoo Considerations

In order to avoid the grief of a poorly executed tattoo, an individual needs to give thoughtful consideration to the procedure, the artist, and the design.

Although reputation is important, the tattoo artist should be someone the patron feels comfortable with. The client should also consider the parlor itself; an unsanitary or unkempt place of business may increase the risk of disease or infection. The choice of design will usually hinge on both aesthetic preferences and financial factors. Thus, the building will have to house reputable artists of the highest caliber.

The first concern many think about when considering a tattoo is that it involves the process of sticking needles into them. Who does one trust to have enough respect for hygiene to stick needles in themselves? Their doctor, probably, but who else? It is imperative for clients to trust tattoo artists who act very much like doctors when it comes to hygiene, and no one else. Choosing a tattoo artist is a serious decision, for many reasons, and the client should feel comfortable asking their tattoo artist about safety, cleanliness, and prior experience, among other factors. If one does not feel comfortable in their environment, they will most likely look elsewhere. The basic idea is to create a place for tattooing that is as clean and functional as a doctor's office.

In conclusion, the building will serve as an ever-changing catalog of the process of tattoo from the past, present, and a projection of what is to come. It will be flexible in nature while referencing fixed points in time. The spaces will flow with a continuity that emulates the free flowing line work of tattoos implemented with the finest care of record. This thesis investigation takes the ideas related to the act of tattooing and seeks to find an architectural translation for them. Through a series of translucent skins, punctures and perforations, thickened edges, and transparencies, this project looks to offer multiple readings of skins from the overall scale of the building to the micro scale of the details throughout.

Bibliography

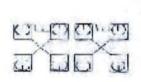
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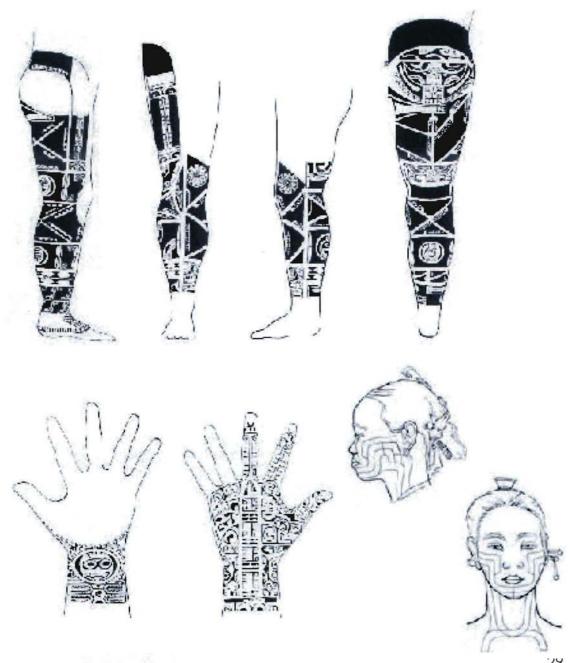


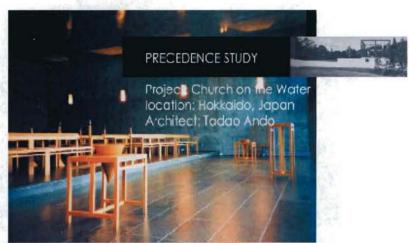


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[PRECEDENCE STUDIES]

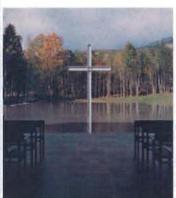


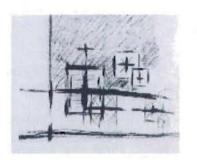




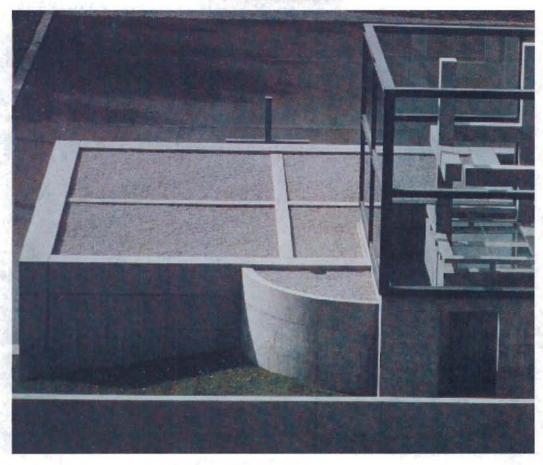


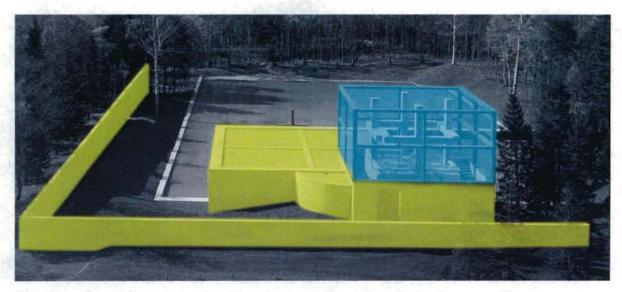












The Church on the water is a literal example of the dialectic condition as illustrated above the building sets solid vs. light, the composition of the concrete worship space and surrounding wall, contrast with the "light box" placed on top of the main enterance area.

These types of contrasts help to facilitate the man vs. nature idea.



PRECEDENCE STUDY

Project: MUSEUM OF SEX

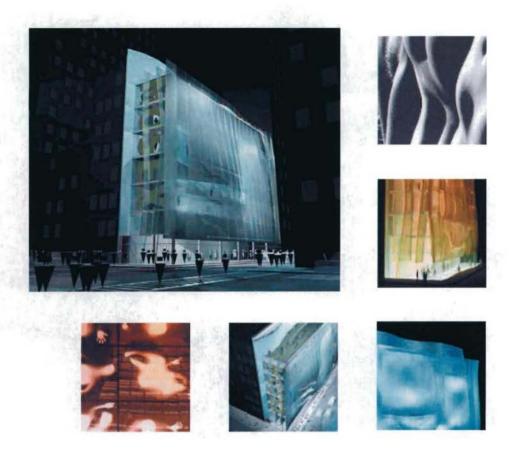
Location: East 27th Street, Manhattan

Arcitect: SHoP Architects

SHoP/Sharples Holden Pasquarelli began the Museum of Sex project by first asking some questions.

Is there a relationship between form and performance that could aid in the design of a space for human sexuality? A relationship that does not utilize a bifurcating model of male/female, straight/gay, spectator/participant, but a resilient and ambiguous correlation between desires and an architecture that allows a museum of sex to reevaluate ideas and concepts? How would we use the body, form, position, fluidity, tracing, figure, presence and space to provide a solution for our clients where a symbiosis between a cultural institution and an economic engine, display and consumption, program and event and thought and process will emerge? Imagine how this will expand into fashion, food, culture and play?

The site of the future Museum of Sex is a narrow corner lot on Fifth Avenue withviews of the Empire State Building. The extremely narrow floor plan suggested the use of a layered organizational device, and the generative concepts of organic form, tactile expression, exposure and concealment led to thinking of this device as "skin". This skin is made up of layered surfaces with specific functions, defining the physical and conceptual parti of the building. The particular placement and curvature of the walls are designed for optimal performance as dictated by program requirements such as circulation,



exhibition, flexibility, or lighting. Form-making therefore becomes symbiotic with the fulfillment of need.

The innermost wall conceals necessary building infrastructure within a continuous sculptural shape. The exterior envelope is a play of several translucent layers of steel and glass, sometimes fusing in a readable thickness, sometimes peeling apart to allow vertical movement, light filtration or to house displays. With variations of transparency, the façade becomes part of a flirtatous game played between the building and the city. The street level is transparent, inviting entry with nothing to hide. The public is invited to peek behind the veil, and become part of the architecture and the exhibition.

PRECEDENCE STUDY

Project: Castelvecchio Museum

Location: Verona, Italy Arcitect: Carlo Scarpa

Carlo Scarpa's museum projects belong to the post-war Italian architectural panorama, and take their place within the context of renovation and the complex relationship between old and new, tradition and modernity. His special ability to integrate historical structures and contemporary innovations reflects a deep knowledge and respect for history, traceable to his formative education. Essential to the development of Scarpa's highly original and unprecedented architectural language are the influence of oriental art combined with elements from Dutch neoplasticism, the modern movement and organic architecture.



Castelyecchio is the result of a close and remarkable collaboration between the client, represented by the museum's director, Licisco Magagnato, and the architect. The image of Castelvecchio today is inseparable from that of Carlo Scarpa's intervention, which left an indelible mark. Once over the drawbridge, the visitor to the della Scala castle first encounters the reorganized courtyard space, one of the rare examples of contemporary gardens in Verona. Particularly beautiful is the protruding sacello, a cube sheathed in a mosaic of Prun stone of various colors that clearly reflects the influence of Mondrian on Scarpa's work.



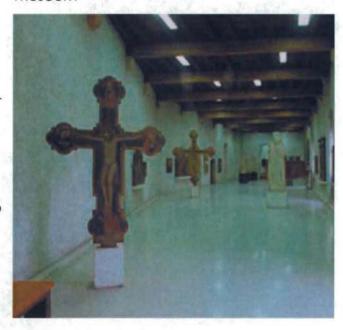


itinerary, that Scarpa chose to situate the equestrian stature of Cangrande, originally part of the della Scala family tomb, and one of the most interesting examples of fourteenth-century European sculpture.

Siting the Cangrande sculpture required an attentive and thorough analysis on Scarpa's part in order to find a location that permitted the visitor to encounter the work along the walk through the museum and that also allowed it to be seen from the exterior, while protecting it from the elements. Scarpa's final solution elegantly juxtaposes the Cangrande statue with the surrounding stairs and small walkways, so that it can be seen from several points of view, thus underlining its emblematic importance. The continual search for perfection, even in the smallest detail, that characterises Scarpa's work is evident in the 636 drawings that document the Cangrande siting, now in the Castelvecchio Museum's print and drawing study room.

The reorganization of the sculpture gallery represents one of the most poignant examples of Scarpian composition: a subtle balance of architectural elements and the installation on raised platforms of the works of art creates an unprecedented, emotionally evocative spatial sequence. The renovation work during this period brought to light much of the castle's antique structure, including the Porta del Morbio, an opening in the city walls dating to the twelfth century.

It is near this ancient passageway, so rich with history, and at a key point in the museum

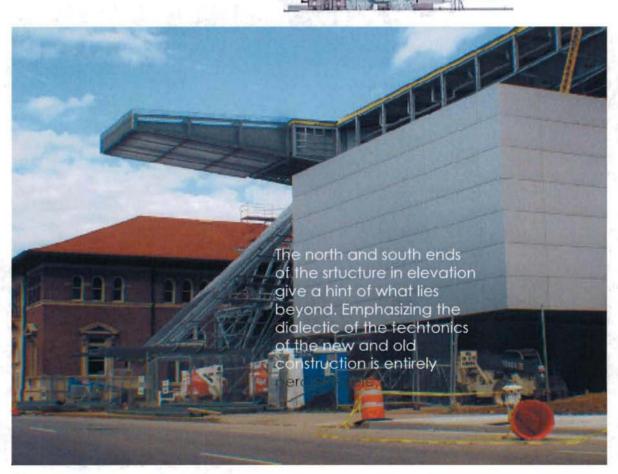


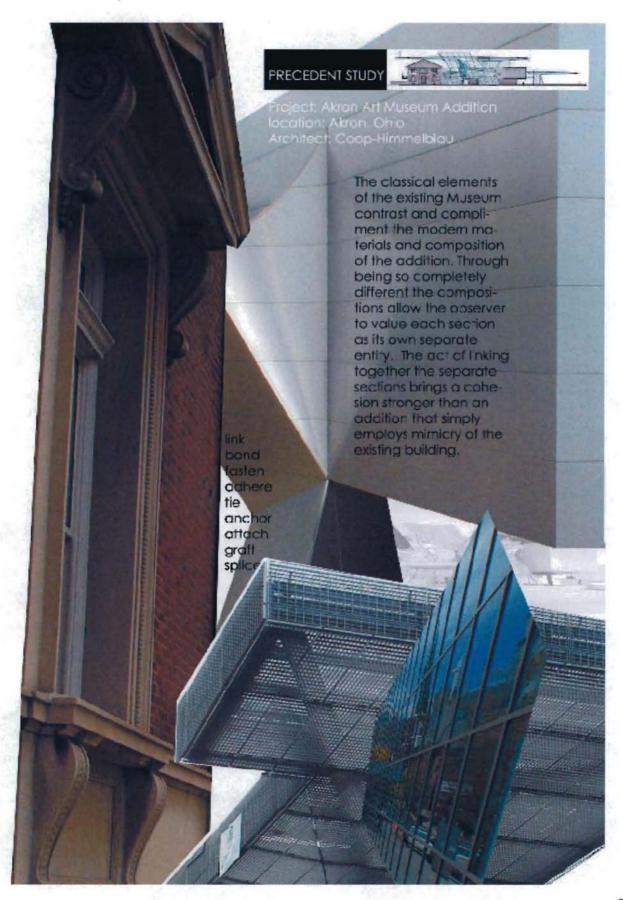


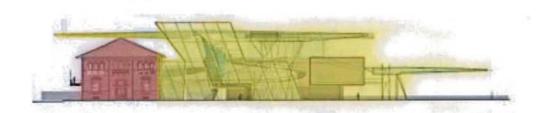


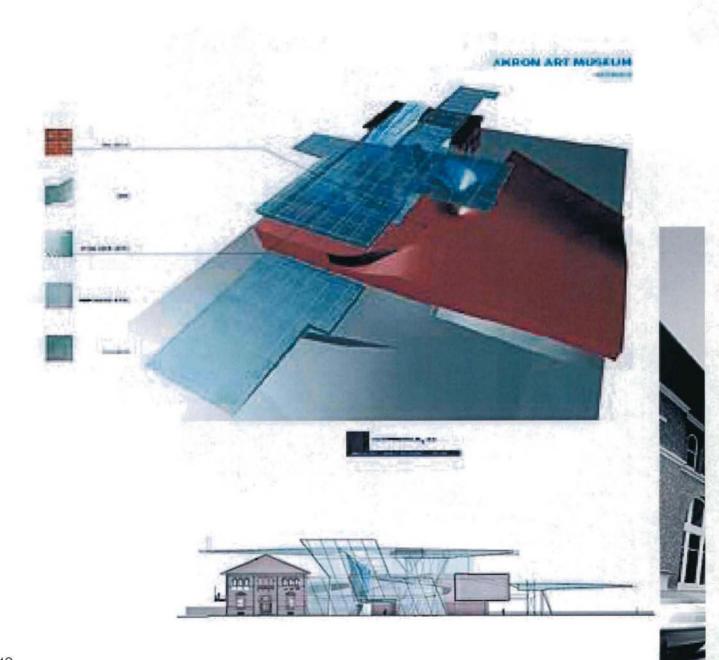
Market Street is a main East-West axis in the City of Akron the addition can be "sensed" by the traveler on this road even when it is directly blocked from view, this is done so by the grafted on cantilevered element Referred to as "the roof cloud" by the Architects. It Is constructed of a pronounced steel frame and steel grid panels that allow it to be semitransparent giving it a "light" demeanor, even though it is a very monumental structural element.















The addition is much greater in square footage and becomes the main focus of the museum. It accounts for all the amenities that were lacking in the old facility.



PRECEDENCE STUDY
Project: Murcia City Hall

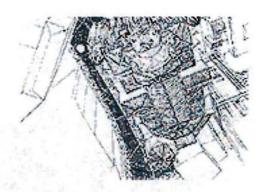
Location: Murcia, Spain

Arcitect: Jose Rafael Moneo Architects

Moneo claims to have created a building "content in its role as spectator, without seeking the status of protagonist held by the cathedral and the palace." The building may have been cast as a supporting player in the urban drama of its surroundings, but it has strong character and authority. Moneo filled in a small site directly opposite the cathedral, on the western edge of the plaza, where the city demolished an historic house to make way for an expansion of the 19th-century city hall just off the square. The architect outlined the existing curved boundary of the site with an open moat and oriented the blocky 3,000-square-meter building within this void. Moneo oriented the building to face the cathedral head-on - unlike the site's previous structure - and kept the street lines intact on the site's north and south flanks. The irregular residual space between the building and the edge of its moat became a submerged, open-air seating area for a café at the bottom level.

Citizens enter the annex either through the principal public entrance on the north side or by crossing a glass-enclosed bridge linking the second floor of the addition with the existing city hall to the south. In deference to its neighbors, it was important to Moneo that the building not be entered from the plaza. On the street level of the six-floor building are the offices of Murcia's information and tourism departments, as well as a legislative chamber that doubles as a public lecture hall with seating for 160. Below the ground-floor offices is a small café that opens onto the sunken court. The remaining levels are a fairly standard arrangement of offices. The only notable exception is an airy, double-height reception room on the third level that opens onto a loggia along the east facade, facing the cathedral. The interior palette is dignified but exceedingly quiet for a civic landmark. The stone and wood floors, stucco walls, and wooden paneling are "discreet and almost imperceptible," as Moneo describes them, "though befitting public spaces" with their quiet dignity.

On its north and south facades, the building's exterior says little. Square windows punched into its skin of a golden local sandstone called lumaquella respect the rhythm and scale of the building's tight confines. Solid sills of overhanging stone slabs are the only articulation in the smooth, planar faces.

















The specific placement of the window provides a reflection of the tower from the church located across the square. Emphasizing the tension between the building representing the government at one end, and religion at the other. The facade though modern in materials and method of construction. Has a composition that though contemporary evokes a feeling of a re-interprited classical collinade.

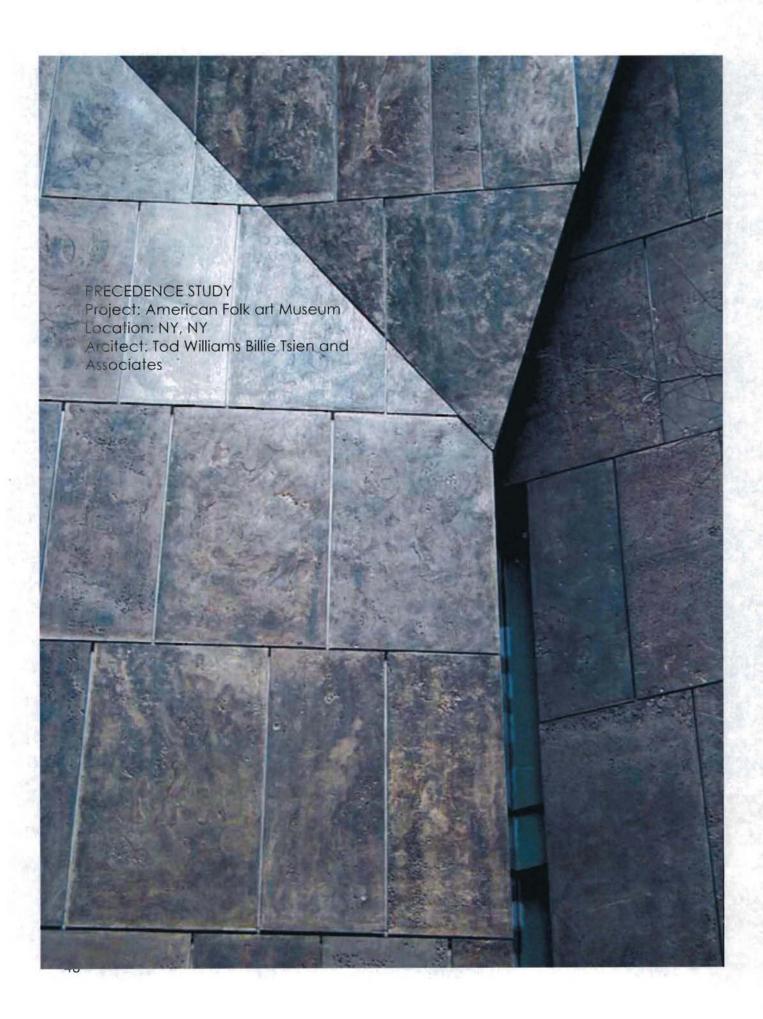






The plaza facade is where Moneo's design sets forth its ideology. This single elevation, roughly a golden section in profile, encapsulates the entire building's attitudes toward its surroundings and toward history and modernity, order and disorder. Atop its lumaquella base are bands of stark stone piers that support the exposed concrete slabs of balconies tucked behind the shifting scrim of columns.





FOLK ART MUSEUM

The 30,000 square foot building is clad in sixty-three lightly textured tombasil panels (a white bronze alloy). An eight-level, 85-foot tall structure, it is capped by a skylight above a grand interior stair connecting the third and the fourth floors, with dramatic cut-throughs at each floor to allow natural light to filter into the galleries and through to the lower levels. The lustrous, sculptural facade is the product of a manual fabrication process evocative of the hands-oriented approach characteristic of folk art – its panels are cast by pouring molten metal directly into gated forms on the concrete floor of the foundry. The faceted panels, which appear stonelike and metallic at the same time, create different visual effects catching the light of the sun as it rises and sets, east and west along 53rd Street. The galleries on the four top floors of the building vary in scale from intimate spaces to allow for a personalized art experience to open areas for the display of larger works. Art is also integrated into public spaces, such as the lobby, stairwells, and hallways, utilizing a system of niches throughout the building that offers interaction with a changing group of folk art objects beyond the gallery setting. Visitors are able to move between building levels by using three different staircases – a layout that encourages multiple paths of circulation and gives the visitor the feeling of an architectural journey. Adding a sense of warmth to the building, the gallery floors are made of wood set into concrete. Seven of the eight levels of the new building are entirely dedicated to public space. The mezzanine level houses a café overlooking a two-story atrium and offering views of 53rd Street. At the entrance level is the Museum Shop, with access during non-museum hours via a separate exit to the street. The museum offices, reference library, rare book room, and educational areas, including the auditorium and classrooms, are located on two levels below ground.







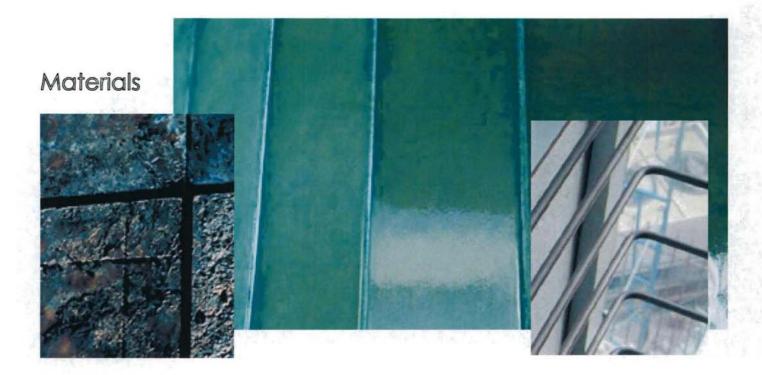












Tombasil

Tombasil is a commercially produced white bronze alloy used for boat propellers, fire hose nozzles, and grave markers (hence its name). It has a warm yet silvery quality. The designers were interested in the direct fabrication technique; one that revealed how the panels were made. Samples were made at first by pouring the material directly onto the concrete floor of the foundry. They also tried pouring tombasil onto steel plates for a smoother finish. Although the results were interesting, they were also uncontrollable. The intense heat of the molten metal caused water entrapped in the concrete to explode; the results were interesting pockmarks but dangerous working conditions. The heat also caused the steel plates to warp and buckle. Working with the Tallix foundry in Beacon, New York, they eventually developed a more controlled situation using sand molds taken from concrete and steel.

Resin fiberglass

The architects previously used fiberglass in an installation of screens that they had designed. they wer intriged with the materials translucency and its "low tech" quality. Original intent was to use a screen wall of fiberglass to shield the primary staircase. The screen would create silhouettes of people walking up and down the stairs. However, since it was a permanent part of the building, the fiberglass needed to be fireproofed, a process that would have produced a murky brown tone. The samples show how the color changed as the designers worked with the fabricator to produce what eventually became the blue-green panels.

Pietra Piesentina

This stone comes from a small quarry north of Venice. The stone occurs as large boulders that are dug out of the earth and cut into more standard rectangular blocks. In northern Italy pietra piesentina is used for paving as well as for exteriors and interiors. In the museum, it is used on the floors and walls of the lower, ground, and mezzanine levels in a flamed or roughened finish. The stone's warm gray tone complements the concrete used throughout the building and creates a contrast to the cool blue-green tone of the fiberglass.

Douglas Fir

The materials of the museum are a balance of warm and cool. To counter the coolness of the concrete and glass, many elements throughout the museum are made of Douglas fir, which has a warm reddish hue. Solid, full-length fir planks are set into terrazzo ground concrete in the gallery spaces. Solid wood rails run along the glass handrails. This same wood is also used in a woven manner as a balustrade wall separating the café (on the mezzanine level) from the ground level of the museum. It also appears as a series of fins along the wall of the auditorium.

Laminated Insulated Glass

An extremely clear glass, Starfire, manufactured by Pittsburgh Plate Glass, was chosen for the windows. Glass usually has a green tint to it, which causes both light entering the building and views out of the building to have a greenish quality. To keep views of the city true to their color, this special transparent glass was used.

Concrete

The concrete throughout the museum has been finished using different techniques; although the material stays the same, it varies in color and finish. The slabs throughout the building are terrazzo ground to produce a smooth finish that reveals the stone aggregate. The poured-in-place concrete walls are bush hammered. This technique involves using a jackhammer over the surface, which creates a rough but controlled texture.

Cold Rolled Steel

The handrails along the main stair, which runs from the top to the bottom of the gallery spaces, are fabricated from blued cold rolled steel. The designers chose the steel because it is both humble and elegant.

Teme-Coated Stainless Steel

The exterior of the north facade of the building is finished with thin sheets of steel. They are used in an overlapping manner, rather like enlarged shingles, to create both depth and texture.

Cherry

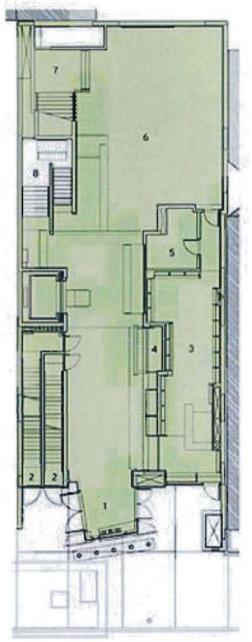
Benches in the gallery and tables in the library are custom made by cabinetmaker Steven Lino from cherry wood. Cherry is similar in color to the Douglas fir, but it is a deeper red and a harder wood.

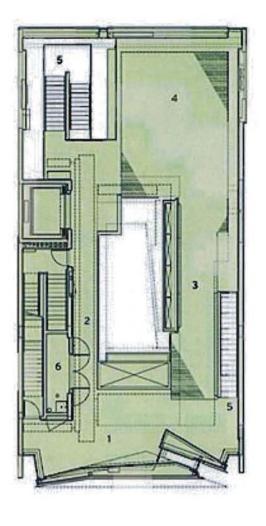






All elements of the building are not contained within the main "box" volume as seen in the protruding spaces visible in the upper left hand photo. This is reflective of the vertically overlapping interior spatial volumes.





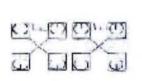










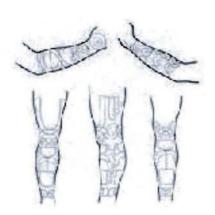


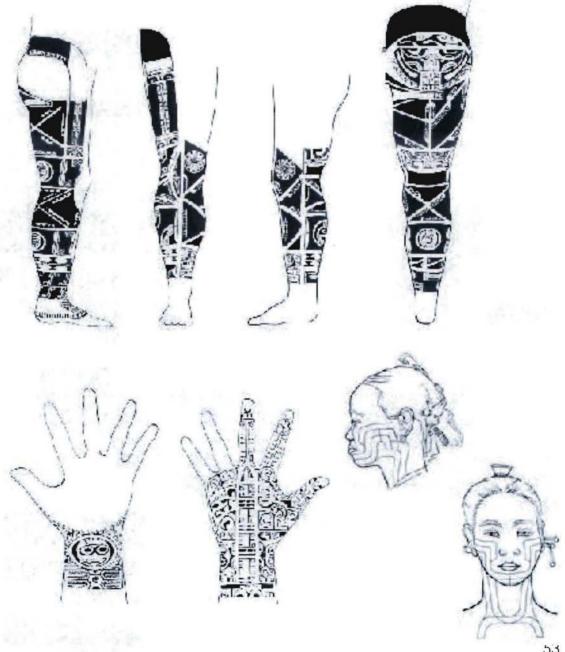




PETTER

[SITE ANALYSIS]





Broadway Port

HOLL PAGE NOWN THAT I SHELL FOR A POPULAR AND A POPULAR AN



Current Zoning







TIPA interception standard projection and 1822. Pro-Camergo Winner Live Camergo Winner

Historical Trolly Map

The second secon







Historical Significance on of the original three settlements that merged to form the beginnings of Baltimore City. The area is directly linked to early maritime trade, which was to Baltimore's growth and development. Many of Baltimore's formed Clipper Ships were built and operated out of Falls Point. They gained prominence by capturing and sinking linkin wards in the War of 181 mentioned the maritime character of the district still exists with the small gaziled noof residences that housed local seamen, which carpenters, and oritions. The early built environment of Fels Point has and will continue to yield information concerning the eighteenth character of early Baltimore settlements. The Robert Long house on Ans Street within the district dates from the 1760s. The clidest urban house in Baltimore City. Besides the significance of Fels Point in the eighteenth century, the community has been a constantly growing and changing used.

Fells Point has been a diverse neighborhood of many einhoic groups each influencing the growth and development of the area though out the inneteenth and twentish centuries. Many of the latter structures are a dramitactural significance and are consistent with the waterford character of Fells Point, even if slylistically different. Recreation Fier is an example of this type of significant structure in Fells Point.





Northeast Birds Eye



Birdseye From North



Plan Veiw

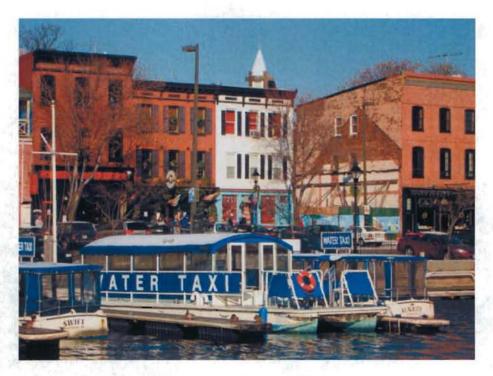


Site from on Water



Southwest Birds Eye





View of site from broadway peir



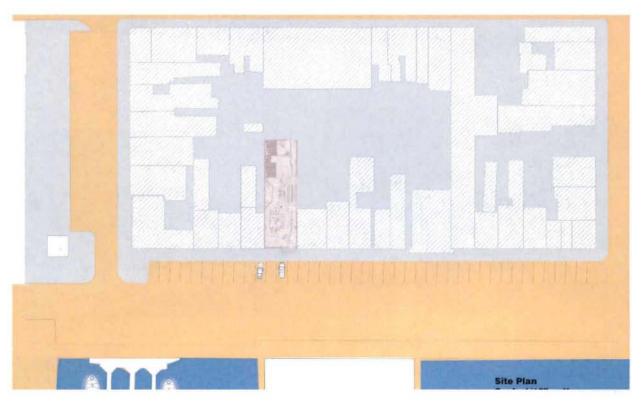
Veiw in to SIte



Veiw out of SIte



Front veiw of site





SIte with final Building



Buildings West of site

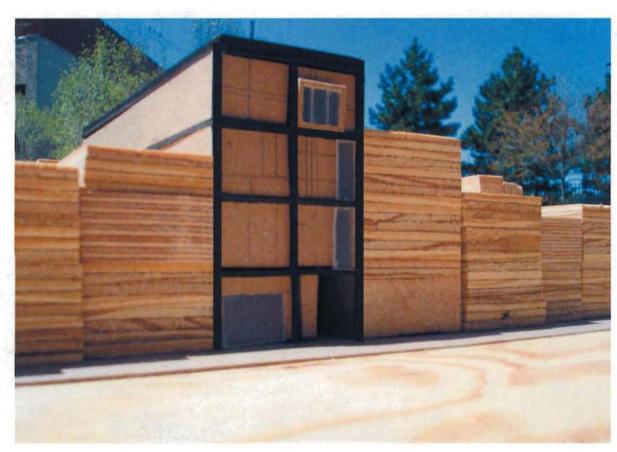


Buildings East of site



Site model showing points of fenestration on the building.



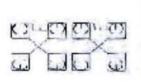








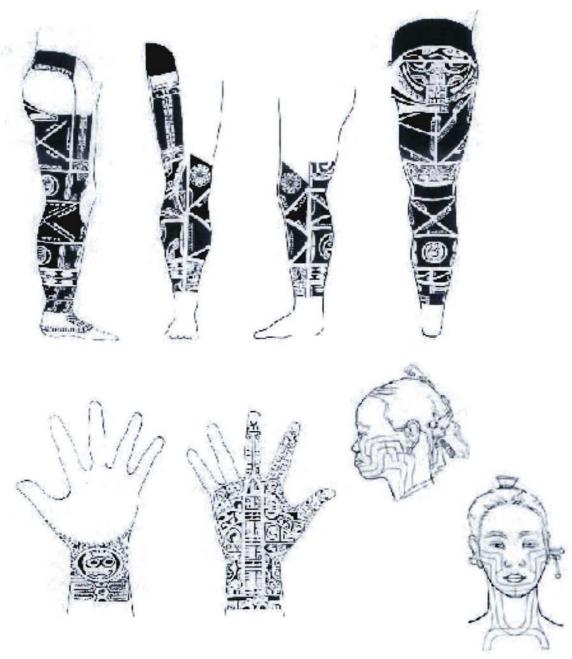








[PROJECT PROGRAM]



Space Detil Summaries

Tattoo Parlor Spaces-

4- Tattoo rooms (150 s.f each.) (served) (private/public)
Occupancy 2-3

(600 total s.f.)

These rooms are intended to only host an artist and the person they are tattooing, also maybe a guest of the tattooed. These rooms will most likely be defined by the artist's character as seen in most current tattoo shops. The counters must be made of easily cleanable durable materials and the cabinets must be of easy access to the artist and appeal to organizational methods.

These rooms will have a glass block ceing and floor, the lighting system will be a combined type utilizing 4 48" flourescent bulbs and 5 traditional incandecent bulbs, the intent of this is to provide a high level of tsk lighting for the tattoo artist while alo providing an accurate rendering of color.

These rooms will also open up to the public spaces on the north and south walls which are made of layers of translucent resin and Metal mesh

1- Sterilization Room (100 s.f) (servant) (private/publicly viewable)

(100)

Occupancy 1-2

This room is intended to only host an apprenticing artist who will have to learn the skills of the trade. Making there own needles, autoclaving shader sleeves.

This room will be placed protruding out from the front facade to draw attention to itself in a manner that contradicts the traditioal view of the role of a sterilization room. It will also include all the nessary hardware as described below.

- Hand Sink
- Autoclave
- Autoclave prep counter
- Cabinets for supplies

Quantitative Space Programming

The building is going to be a museum of the history of tattoo techniques (focused on tools & methods) with a practicing tattoo parlor as an accessory use. While primarily focusing on methods: the spaces within will also illustrate rituals, and culture associated with tattoo in many areas of the world. The Museum serves to spread knowledge of tattoos, and thwart misconceptions about the many mysteries of tattooing.

Tattoo Parlor Spaces-

4- Tattoo rooms (150 s.f each.) (served) (private/public) (600 total s.f.)

Occupancy 2-3

These rooms are intended to only host an artist and the person they are tattooing, also maybe a guest of the tattooed. These rooms will most likely be defined by the artist's character as seen in most current tattoo shops. The counters must be made of easily cleanable durable materials and the cabinets must be of easy access to the artist and appeal to organizational methods.

- Include Hand sink
- Storage cabinets
- Dentistry Style Chair
- Cabinets and shelving

1- Sterilization Room (100 s.f) (servant) (private/publicly viewable)

(100)

Occupancy 1-2

This room is intended to only host an apprenticing artist who will have to learn the skills of the trade. Making there own needles, autoclaving shader sleeves.

- Hand Sink
- Autoclave
- Autoclave prep counter
- Cabinets for supplies

1- Ink Research Lab (100 s.f) (servant) (private/publicly viewable)

(100)

Occupancy 1-2

This room is intended to only host an apprenticing artist who will have to learn the skills of the trade. Making there own and mixing pre-made inks.

- Hand Sink
- Autoclave
- Autoclave prep counter
- Cabinets for supplies

Space Detail Summaries

1- Entrance/Lobby (300-400 s.f.) (servant) (public)

(400)

Occupancy 20-30

This area will provide one with small ideas of what lies inside. I imagine it as a vertically enhanced space that provides views to multiple levels of the building as well as views down corridors. It will serve as a catalyst for the visitor's curiosity. Due to the vertical nature of the space columns will probably be visible in some way shape or form. The tattoo room core will be a focal point of this entry.

The front facade will be percievable from this area and should be fulley appreciated by the building user.

1- Drawing Area (225 s.f.) (served) (public) max occupancy 15 (225)

- Houses Copy Machine
- Printer and transfer machine
- Desks
- Illuminated Tracing table

located directly adjacent to the lounge this space serves as the creative center for the artist's needs. The lounge is articulated in a very interesting fashion that provides visual interest for the artist that may help to spur creativity.

Quantitative Space Programming

4- Public rest rooms (130 s.f. each) (520) (servant) (private activity/publicly accessible)

Occupancy 1-2

These rooms are intended to serve a utilitarian purpose. But will be designed in a straight-forward manner that allows for ease of cleaning.

Men's' & Women's'

1- Entrance/ Lobby (300-400 s.f.) (400) (servant) (public)

Occupancy 20-30

This area will provide one with small ideas of what lies inside. I imagine it as a vertically enhanced space that provides views to multiple levels of the building as well as views down corridors. It will serve as a catalyst for the visitor's curiosity. Due to the vertical nature of the space columns will probably be visible in some way shape or form. The tattoo room core will be a focal point of this entry.

1- Drawing Area (225 s.f.) (225) (served) (public)

- Houses Copy Machine
- Printer and transfer machine
- Desks
- Illuminated Tracing table

1- Lounge/ Waiting area (350 s.f.) (350) (servant) (public)

1- Janitors Closet (50 s.f.) (50) (servant) (private)

Grand Total (2,085 s.f.)

The Spaces dedicated to the tattoo parlor must project a sanitary felling on to the patrons. This will be a challenge to create a space that is both perceived as well designed and beautiful as wall as sanitary

1-Library/Research area (1000 s.f.) (1000) (served) (public)

Space detail Summaries

1-Library/Research area (1000 s.f.) (1000) (served) (public)
Max occupancy 50

The use of non-traditional shelving and glazing. Provides a whimsical feel to this space which seems to spread beyond its designated boundaries through a visual connection and a physical addition of benches throughout the third floor, to help the library saturate the entire floor space.

Circulation/Gallery spaces (served) (public) Max occupancey 275 (6,910)

I plan to make the circulation space feel completely integrated with the building not disconnected corridors. For instance gallery spaces which are next to each other will "blend together" with extra space added to each as circulation instead of connecting them through the use of corridors. Fifty percent of the building is dedicated to gallery space through the combined use of circulation spaces as gallery spaces.

4- Vertical Circulation space per floor (325 s.f.) (1,300 s.f.) (servant) (public) max occupancy N/A

This will be defined as a compact identifiable core for easy vertical building navigation. The use of a double scissor stair provides an interesting moment between building users that should be memorable.

Quantitative Space Programming

1- Administrative Office (175 s.f.) (servant) (private)

(175)

Designed to be shared by an administrator And an assistant. 2 Desks and computers for their use

4- Combined HVAC Rooms (130 s.f.) (servant) (private)

(520)

Provide access to air handling units and

Circulation/Gallery spaces (served) (public)

Vertical chases

(6,910)

I plan to make the circulation space feel completely integrated with the building not disconnected corridors. For instance gallery spaces which are next to each other will "blend together" with extra space added to each as circulation instead of connecting them through the use of corridors. Fifty percent of the building is dedicated to gallery space through the combined use of circulation spaces as gallery spaces.

4- Vertical Circulation space per floor (325 s.f.)

(1,300 s.f.)

(servant) (public)

This will be defined as a compact identifiable core for easy vertical building navigation.

Grand total

(12,250 s.f)

Combined Grand total (of building space)

(12,250 s.f.)

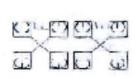
The spaces serving the purpose of the museum must be accessible and malleable to changes. A plan that allows for future expansion may be implemented. There may be some permanent display pieces that will allow them to be fused to the building in a specific designed fashion. Like those on display in the vertical circulation core gallery space.









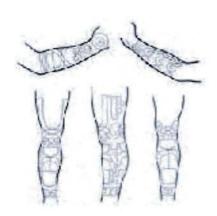


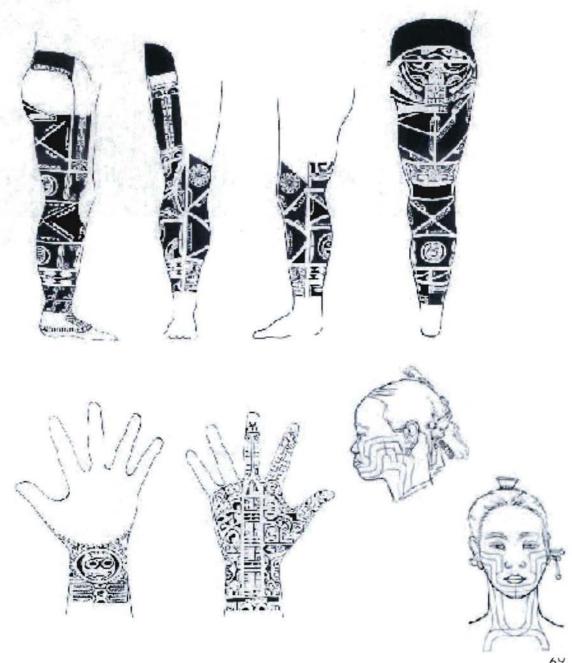




HITTERT

[DESIGN PROCESS]







Mental Map

Illustarting the spiderweb of interconnected issues within my building program.

Contextual Analysis Board (opposite page)

This bard illustrates the density and charachter of the surrounding context of the area of Fells Point.





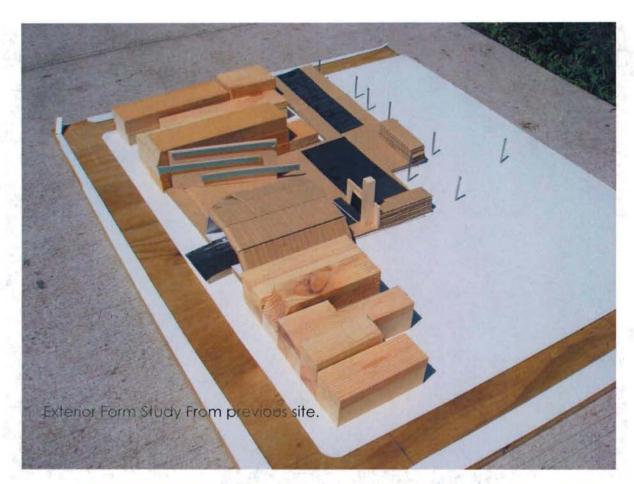
Study Model Illustrating Phisical marking of materials

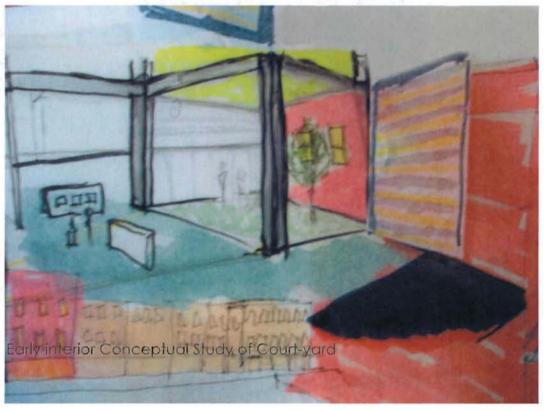






Interior Facade study

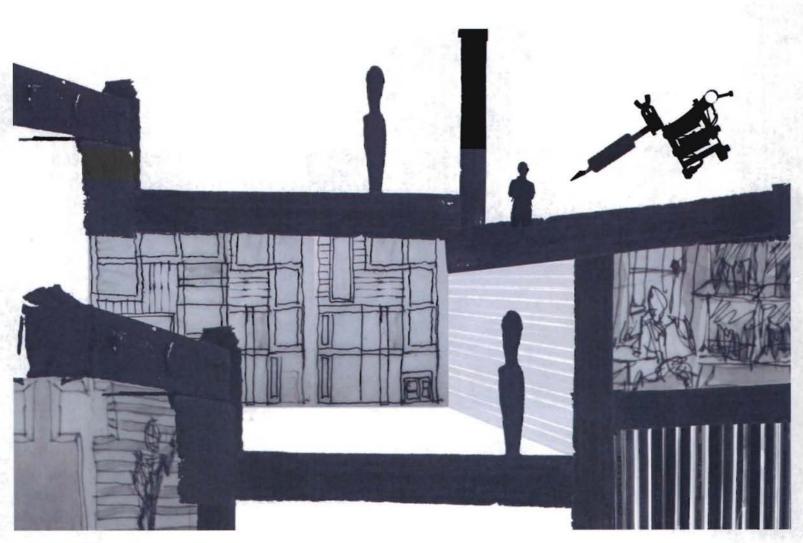






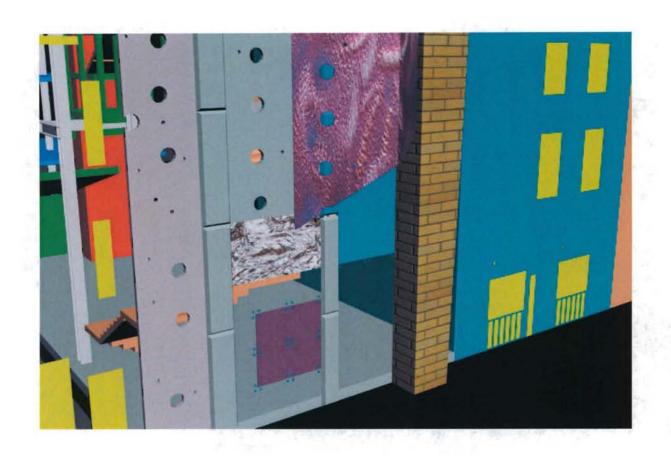
Light study Conceptual model

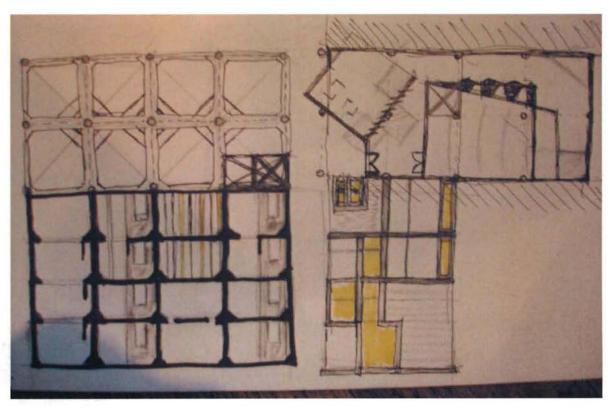
Interior spatial studies

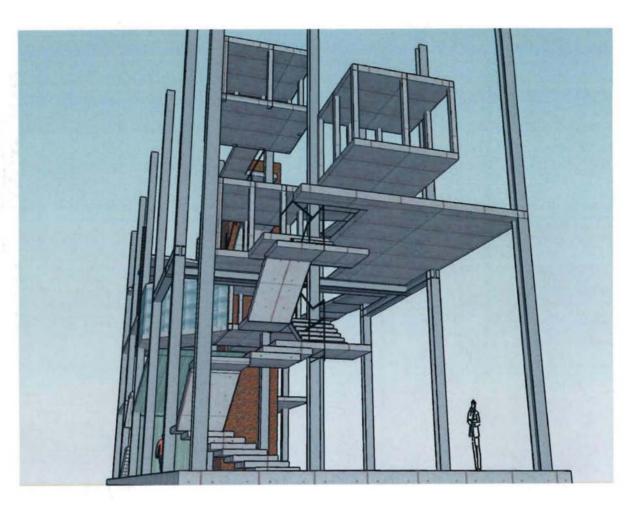




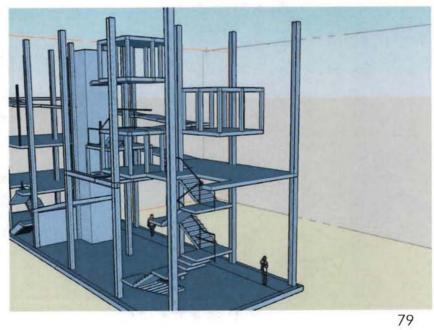


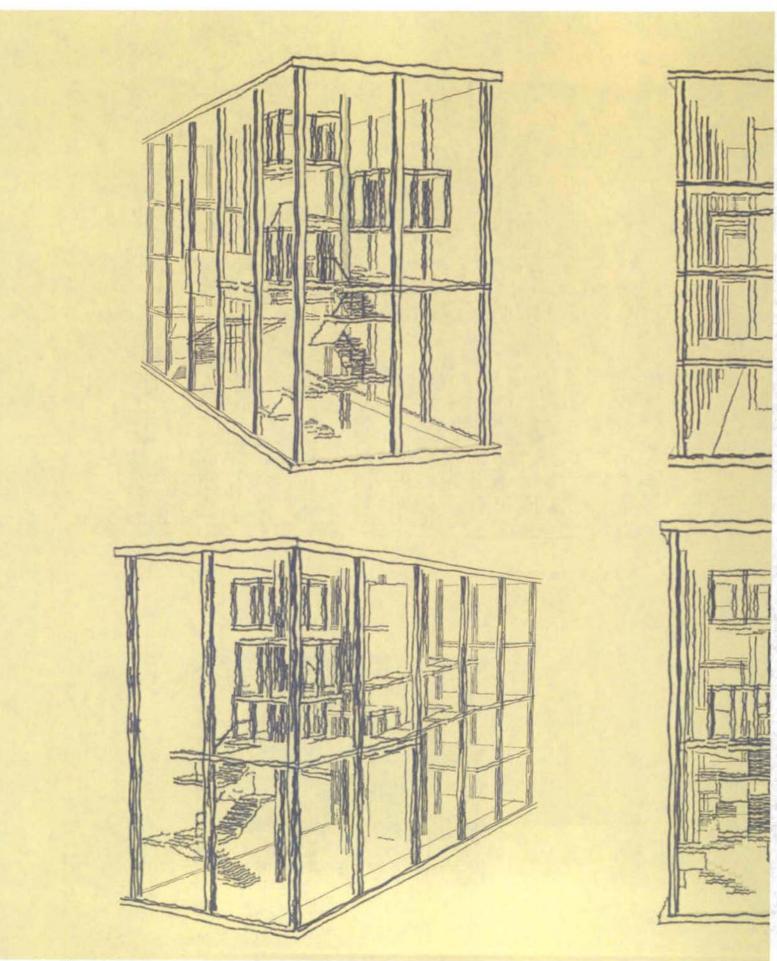


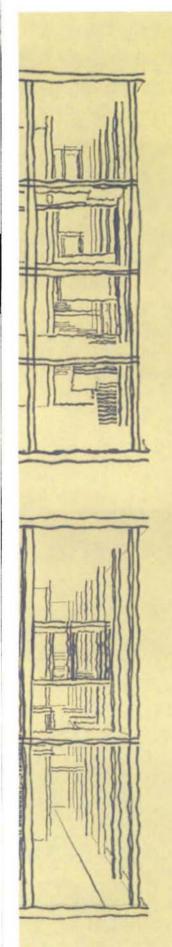


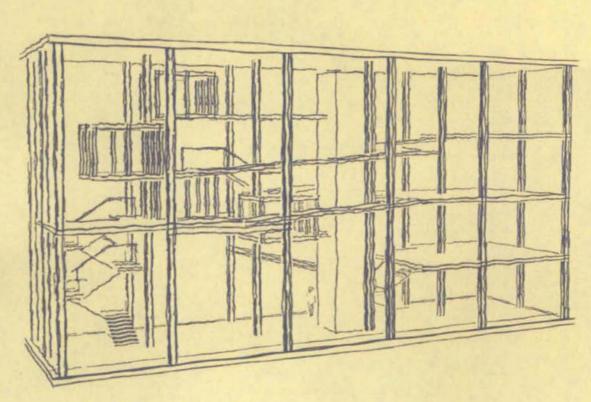


3-D interior massing studies.

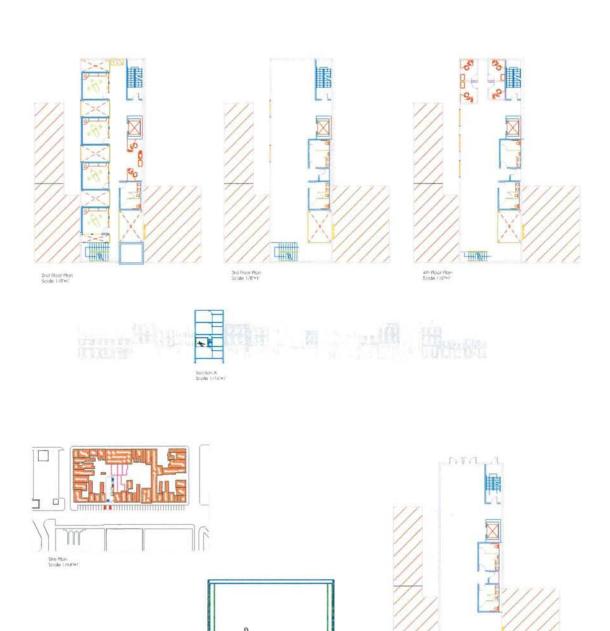


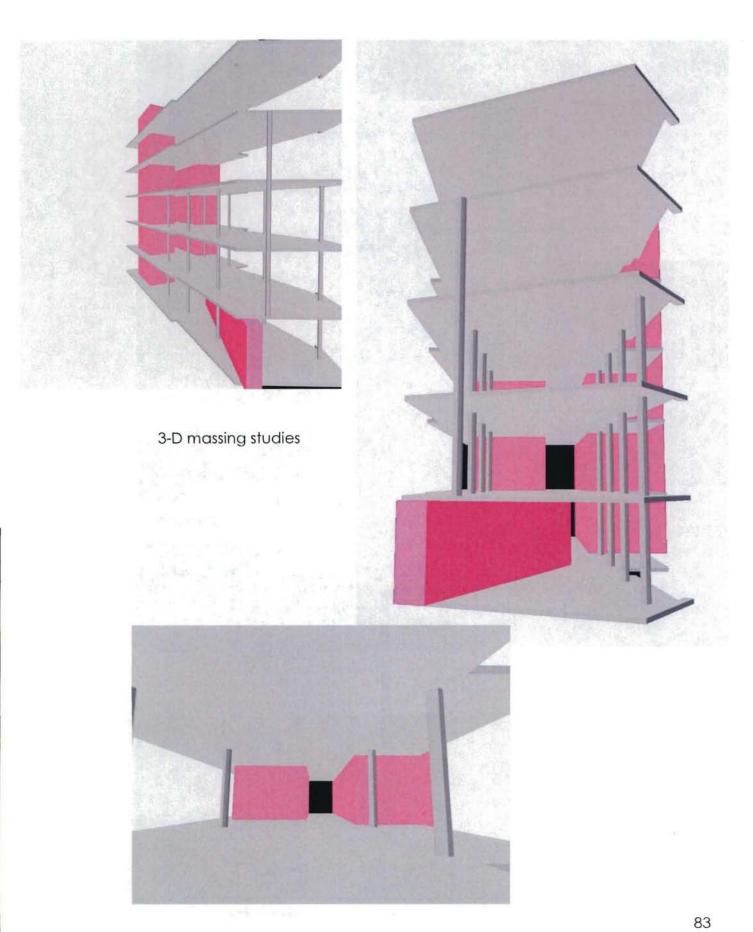


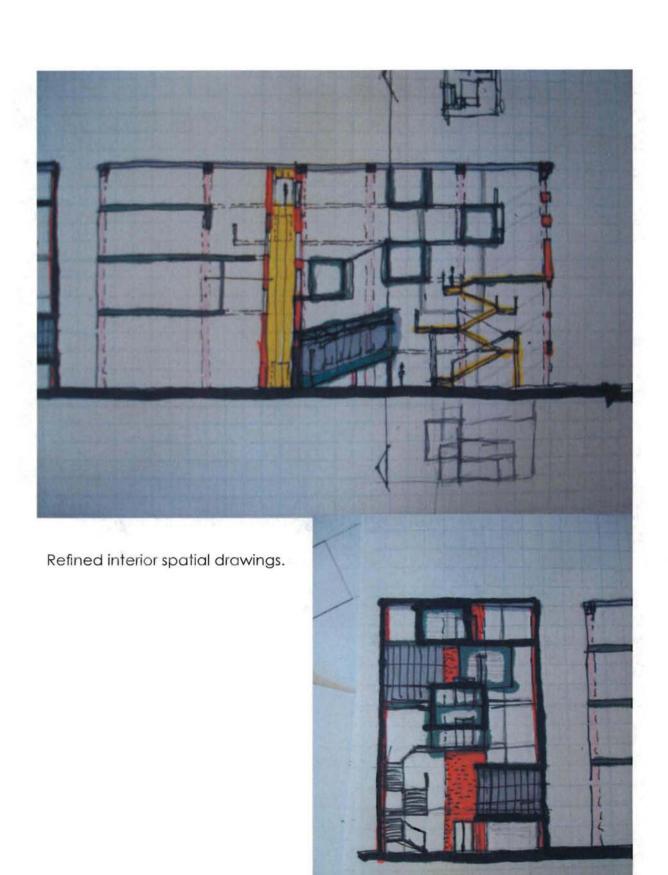




bUILDING DESIGN SKETCHES



















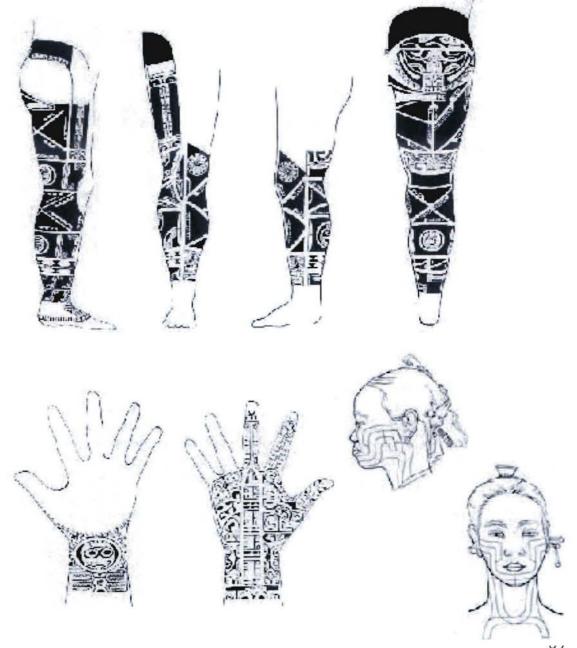




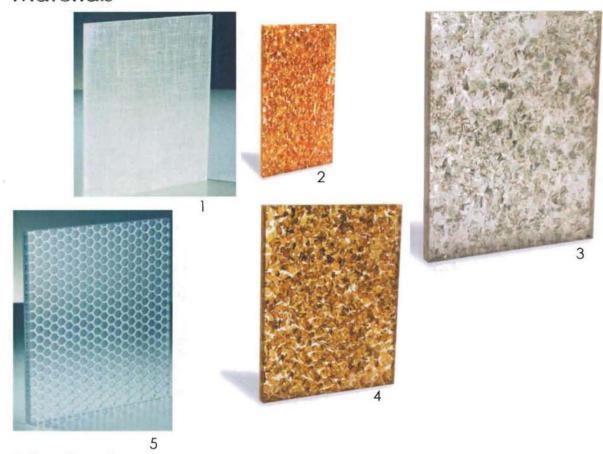
PERMIT

[FINAL PROJECT]





Materials



Polycarbonate

The polycarbonate panels accenting the exterior skin of the building create a dynamic play of light through the perforations and the sandblasted translucent finish. A contrast of diffuse and direct lighting is achived through the addition of these exterior skin panels over the tempered exterior glazing.

Resin

Different types of infused resin will be used throughout the building. Oyster resin resembles a n almost cheese cloth like tapestry quality that turns a "glazed" wall into a "fabric" wall(figure1) This will be used on the tattoo room walls. Citrine Resin is infused with recycled brown bottle glass that give the material a wonderful amber'like glow.(figure2) This will be used as a screen for the library windows on the north side of the building. Crystal resin is infused with clear recycled glass. (figure3) this will be used in the front facade on the interior side of the tempered glazing helping to amplyfy the effect of the play of direct and diffuse light entering the building through the perforated polycarbonate panels. Peridot resin in infused with a warm greenish yellow glass (figure4) and produces similair effects to the Citrine resin. This will be used on the east and west library windows. The last type of resin used in the structure is called honey comb resin(figure5) due to it being a laminated honeycomb metal mesh resin. This will be used behind the tattoo artist's drawing stations serving as a scrim for the artist friendly norther diffuse light.

Concrete

The concrete throughout the museum has been finished using an acid stain technique giving it a brown finish. Sealed with a coat of heavy floor wax to preserve the color.

Cold Rolled Steel

The handrails along the main stair, and vertcal vewing apertures. are fabricated from blued cold rolled steel. For continuity the structure of the tattoo rooms are also composed of this material in the same dark pewter finish.

Trespa

The exterior of the north, east and west facades of the building are finished with 1/2 inch thick sheets of trespa. They are used in an a precise fastened manner producing a modular feel as an homage to the ever-present brick surrounding the building from the contextual buildings.

Heath Tile Terra Cotta Hand-Glazed Tile

The Heath Company started as an art ceramics studio in Sausalito, California, fifty years ago. The entry and the interior walls of the bathrooms are finished using their white tile. Each tile is hand glazed, which causes variations in the final color. Emphasizing the handmade history of tattooing.

Glazed Bricks

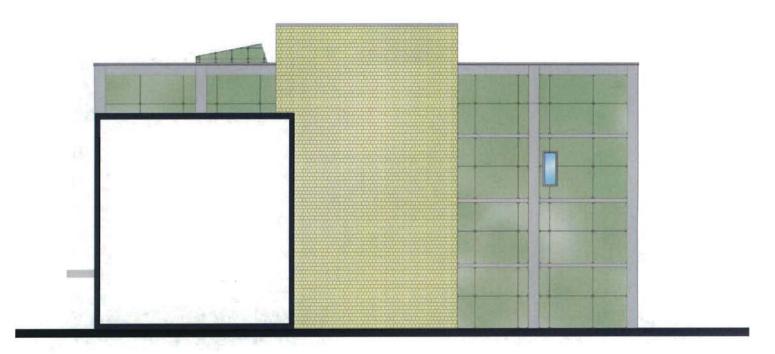
The vertical circulation core is clad in custom sized hand glazed bricks, wich contain variations in color similair to pewabic tile.

Brushed Aluminum

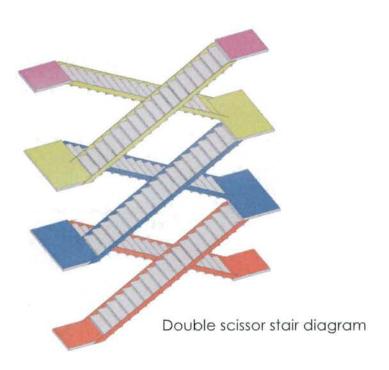
The window mullions and exterior stuctural indicators will be finished in a stain finished brushed aluminum. For the properties of changing color with the amount of sunlight.

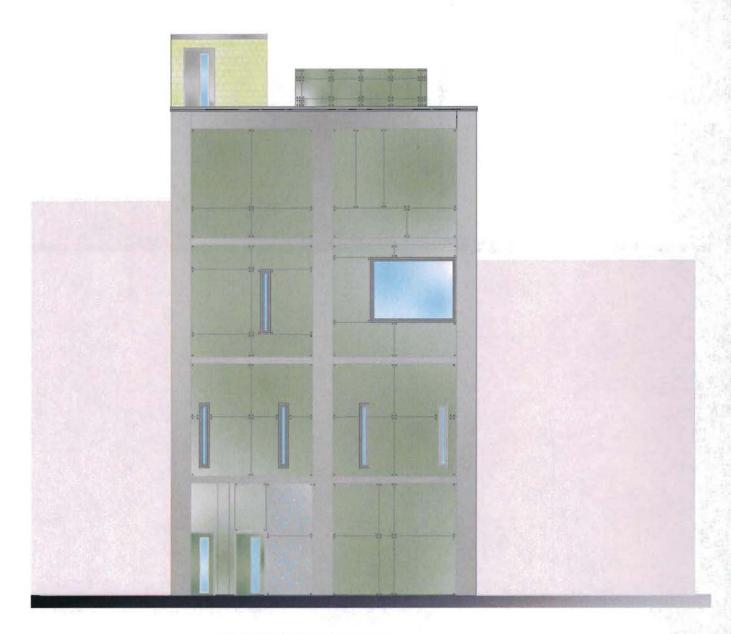


South Exterior Elevation

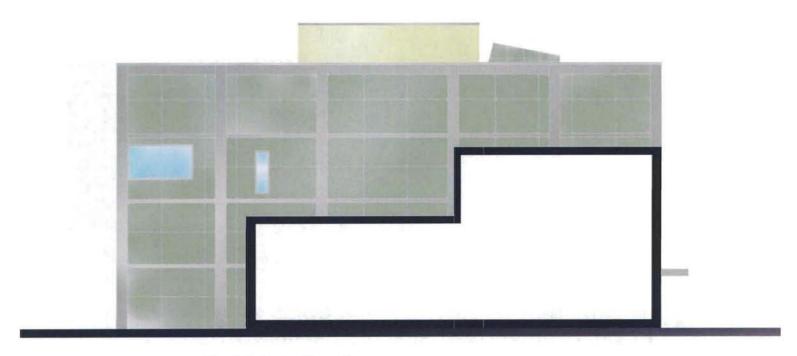


East Exterior Elevation

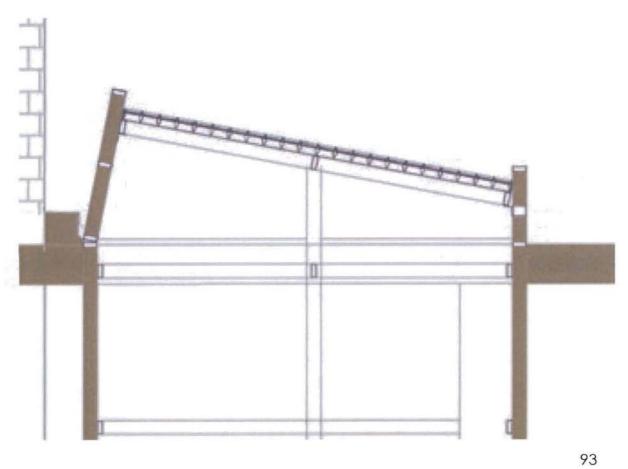




North Exterior Elevation



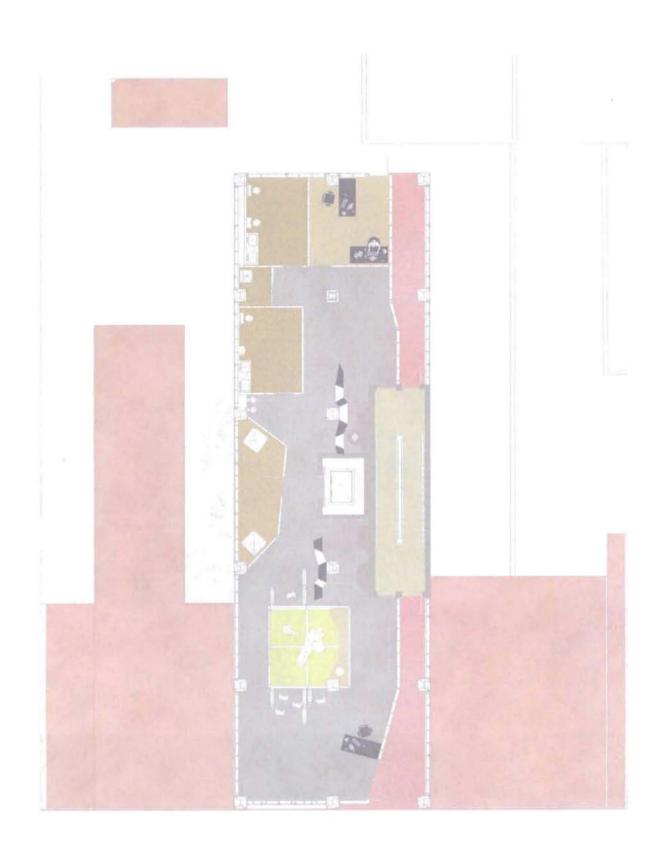
West Exterior Elevation



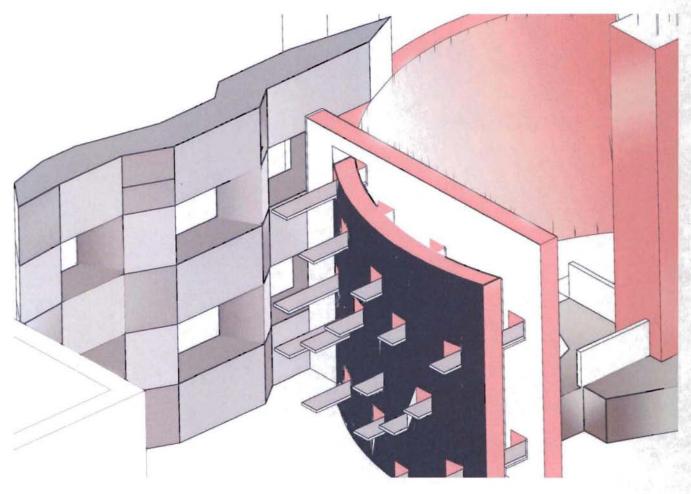


OFFICE AREA/ BATHROOM detail

The first Floor provides Tattooing space office space, public restrooms, and mechanical space, with gallery space wrapping throughout and surrounding the vertical circulation core on the eastern side of the building.

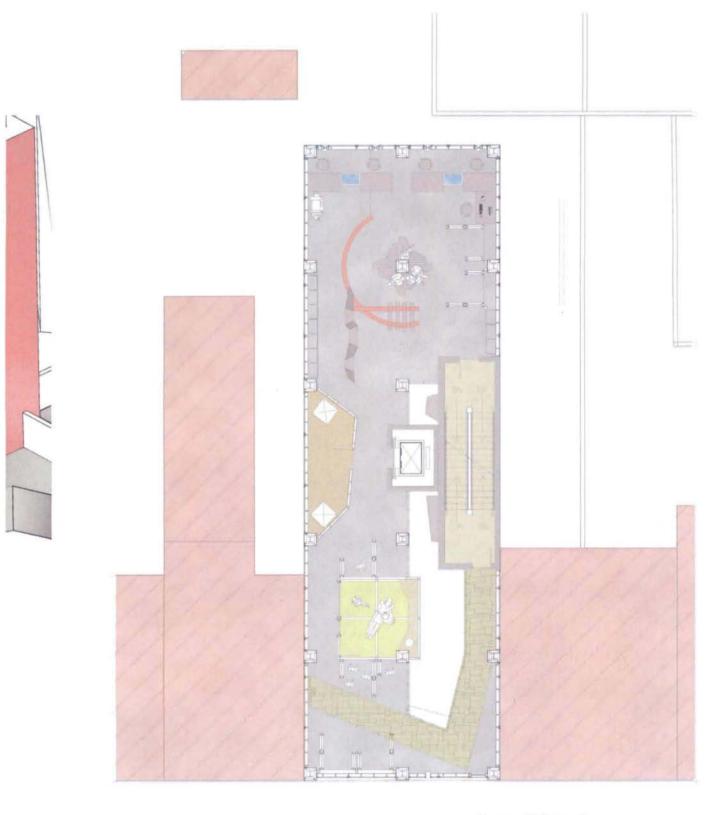


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LOUNGE AREA detail

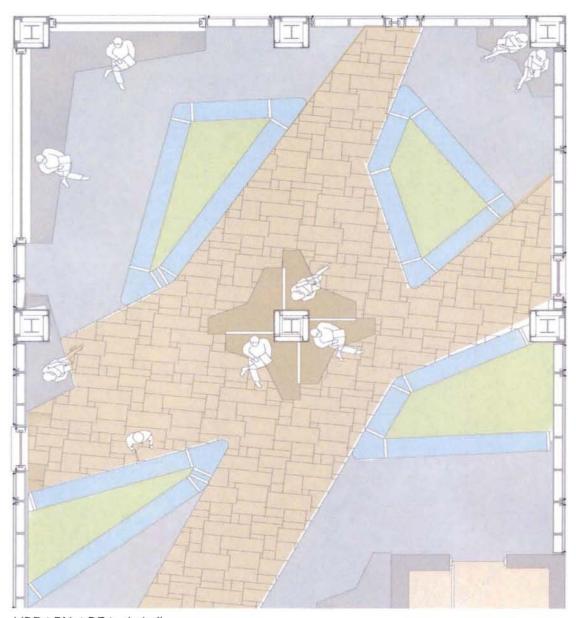
The second floor provides Tattooing space, mechanical space, and meandering gallery space with a focus at the rear artist's drawing room/ gallery space with incorporated lounge style seating engulfing a column in the center of the space.



Second Floor plan





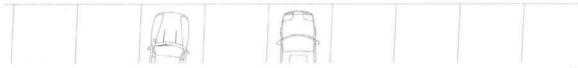


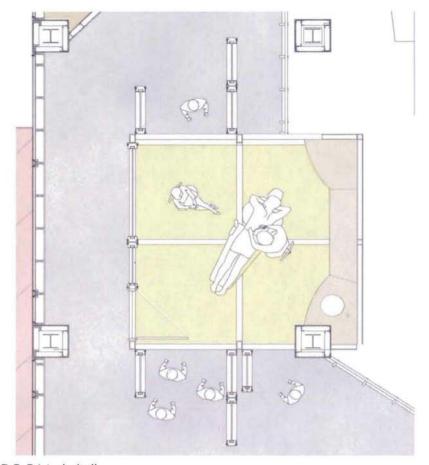
LIBRARY AREA detail

The third floor provides Tattooing space, mechanical space, an ink researching lab and a library space at the rear of the building. The focus at the rear upon the library space also includes incorporated lounge style seating engulfing a column in the center of the space as well as seating along the rear west and north walls. There is also provided smaller scale seating for readers throughout the whole floor.



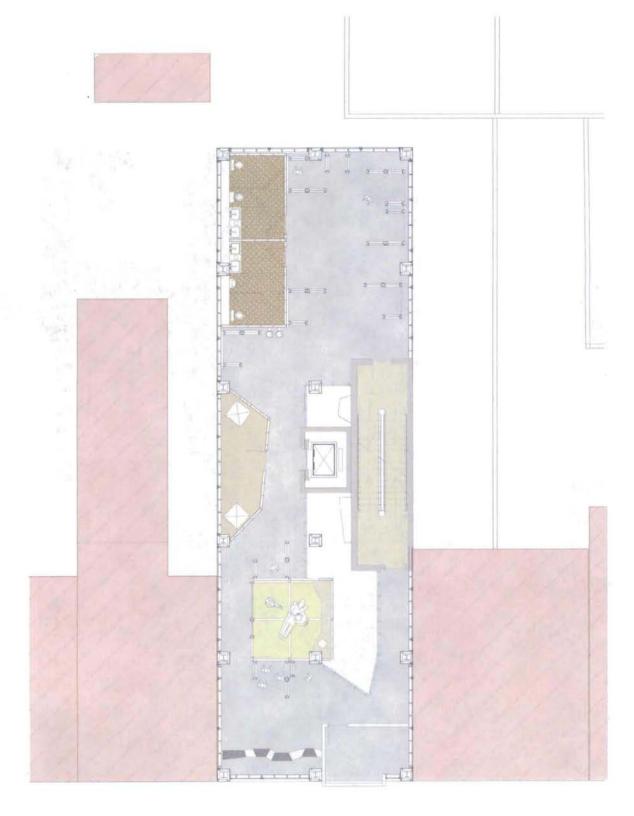
Third Floor plan





TATTOO ROOM detail

The fourth floor provides Tattooing space, mechanical space, a sanitation room as mentioned earlier that projects itself through the front facade, public restrooms, and gallery space. On this floor the focus returns to gallery for the over all and the weaving of the articulated gallery spaces.



Fourth Floor plan





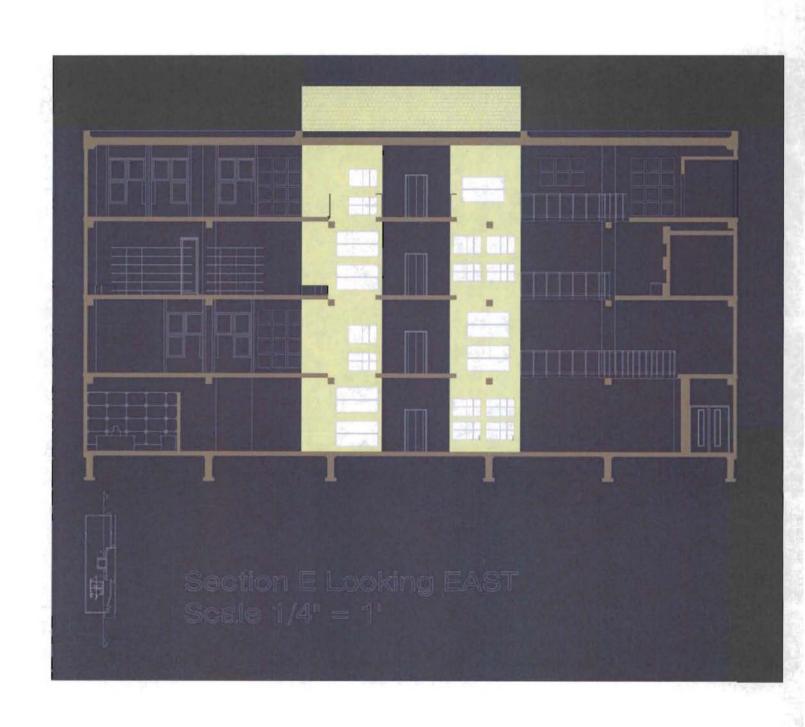


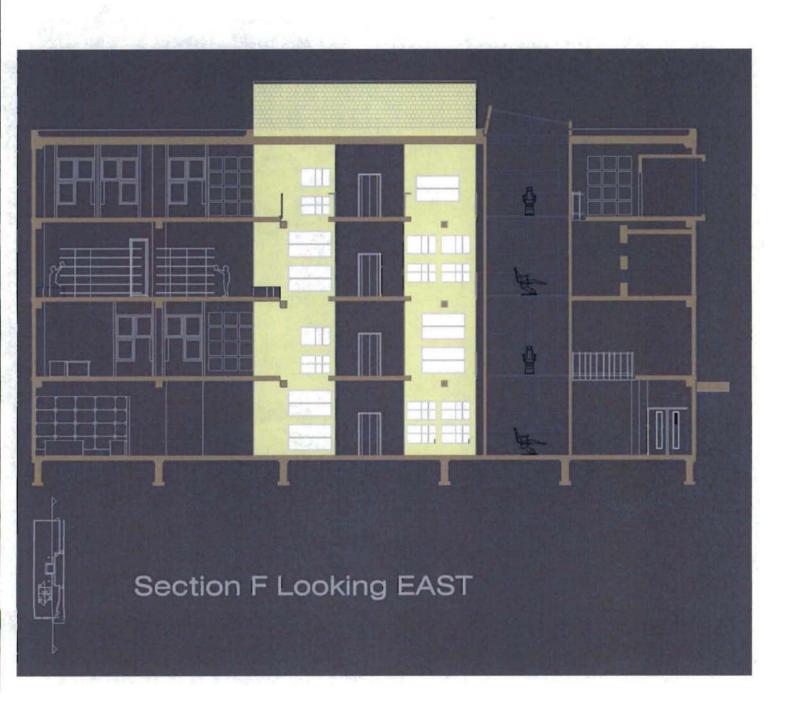










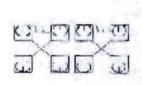
















[CONCLUSION]



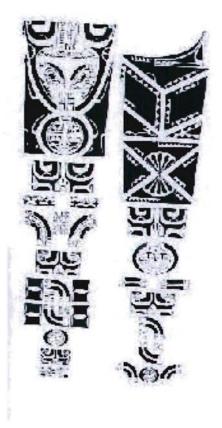


Conclusion

While assembling all the component of my project into a book it has become apparent to me that my design process does not occur in a linear fashion.

It seems to come in bursts like a sign curve where some times there is absolutely nothing and other times their is plenty. This type of pattern creates an obvious disconnect in my work, and makes it very difficult to string a cohesive trail of design process throughout the whole year.

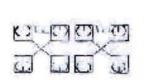
On the positive I feel I have learned a great deal through analyzing what seems to be my fatal flaw. I have seen some great moments throughout my time spent on this project as well as some extremely flawed moments. But as we all know life is a journey and those who attempt to better themselves along the way have a long hard road ahead of them. Like my self I plan on continuing to grow as a designer as long as I live. Becoming a good designer doesn't happen overnight or even in a five year period of schooling. Being a good designer comes from inside a person, and that I feel is something I have many moons left to teach myself. All in all I am grateful for the time I have spent at this institution, and wish all of my colleagues and teachers the best of luck in life.















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