

DEFINING  
BOUNDARIES  
IN ARTIST  
SPACES.

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VOLUME\_02



## IT'S A RECLAMATION OF SPACE!

“ We have to share accounts of how doors are close, for whom doors are closed. When doors are closed to some people, they are also closed to our stories, which include our stories about closed doors.”

- Sara Ahmed, Queer Use \_2019

Semester\_02 into the exploration of boundaries: how they can be defined, created or potentially dismantled.

# HOW DO BOUNDARIES DEFINE COMMUNITY SPACES?

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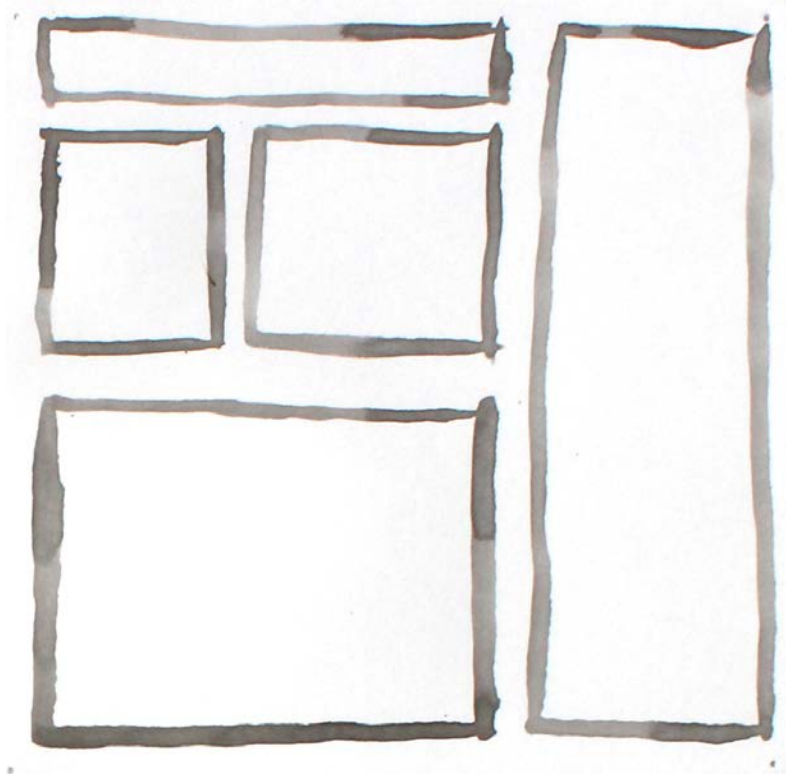
## 01\_ THE INITIAL EXPLORATIONS

Only by understanding how boundaries are **created, defined**, and **potentially dismantled**, can one conceptualize the normative. Boundaries inherently impact the **performativity of the body**, ultimately affecting how a user discovers their own intentions for a space. This building is intended to serve as a **catalyst for creativity**, allowing users to engage with and challenge contemporary notions of spatial identity.

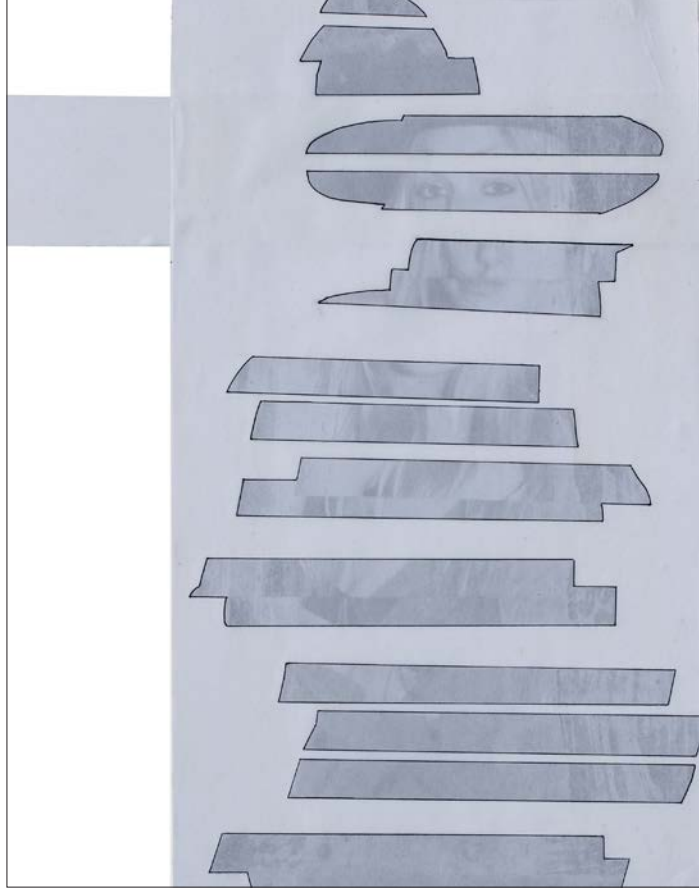
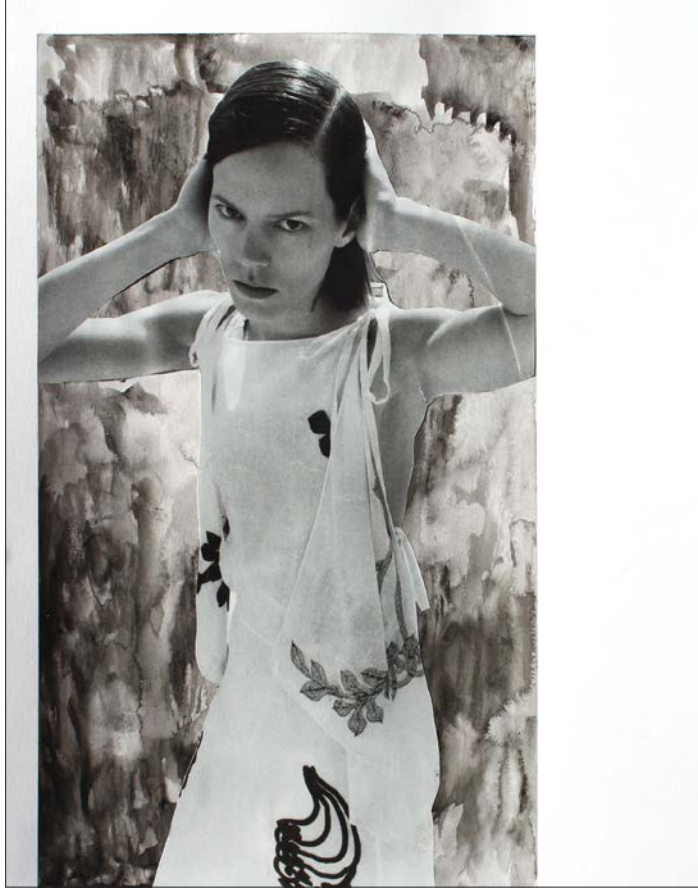


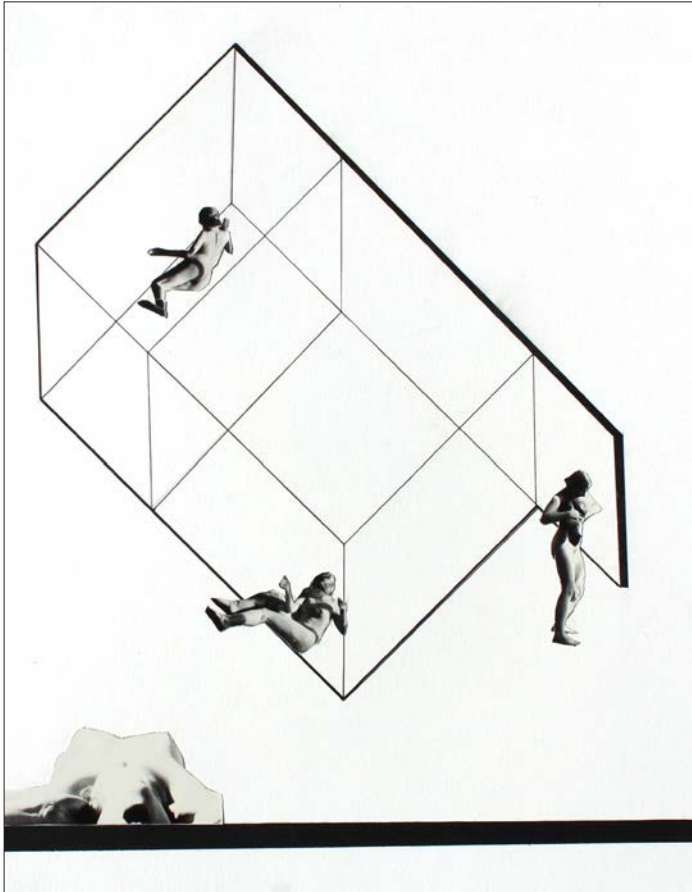


Through a study of figure/ground relationships examining forms of boundaries created within space, the positive and negative of the openings were drawn. This influenced the ways that boundaries are perceived.







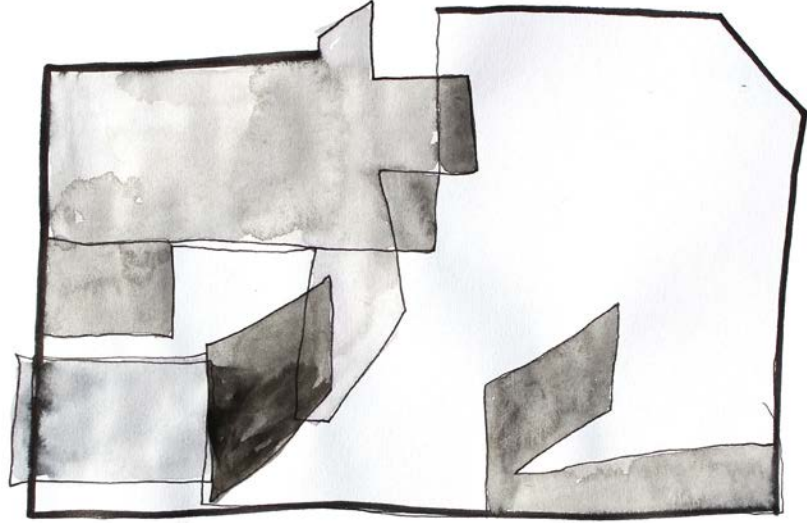
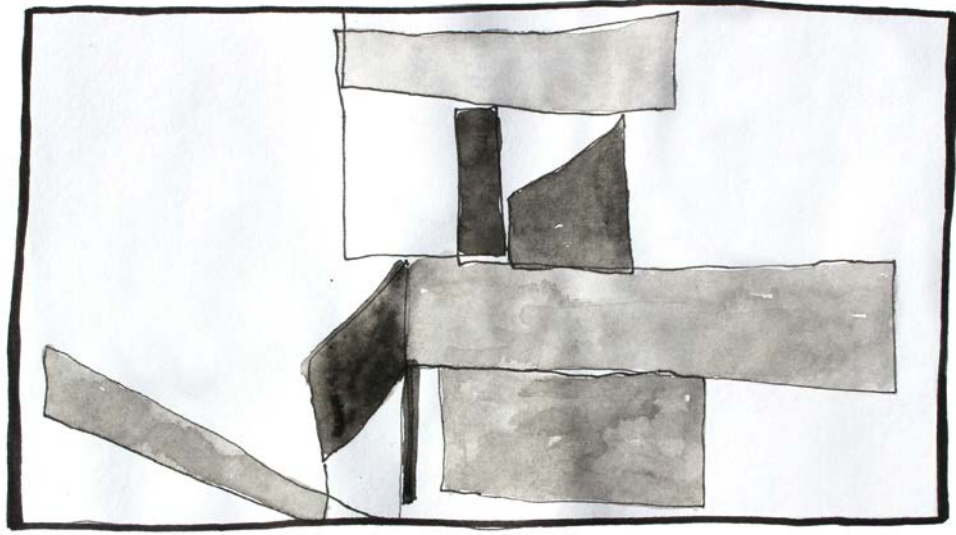


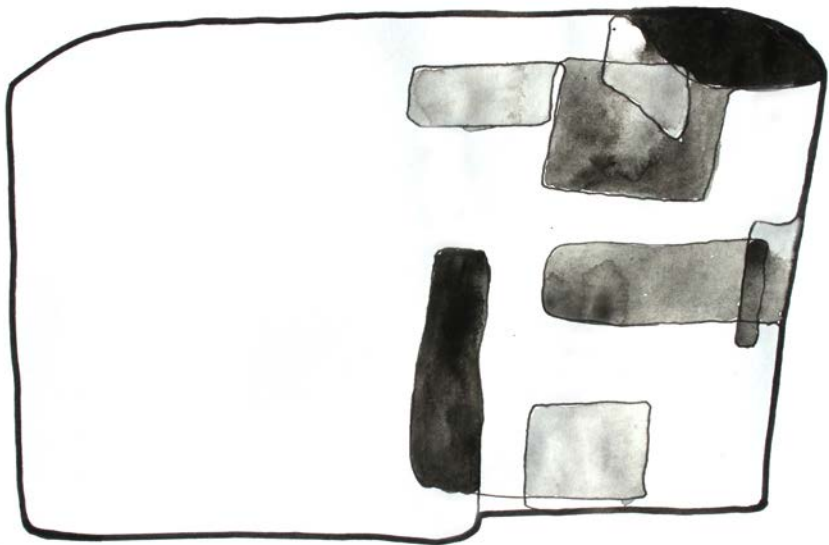
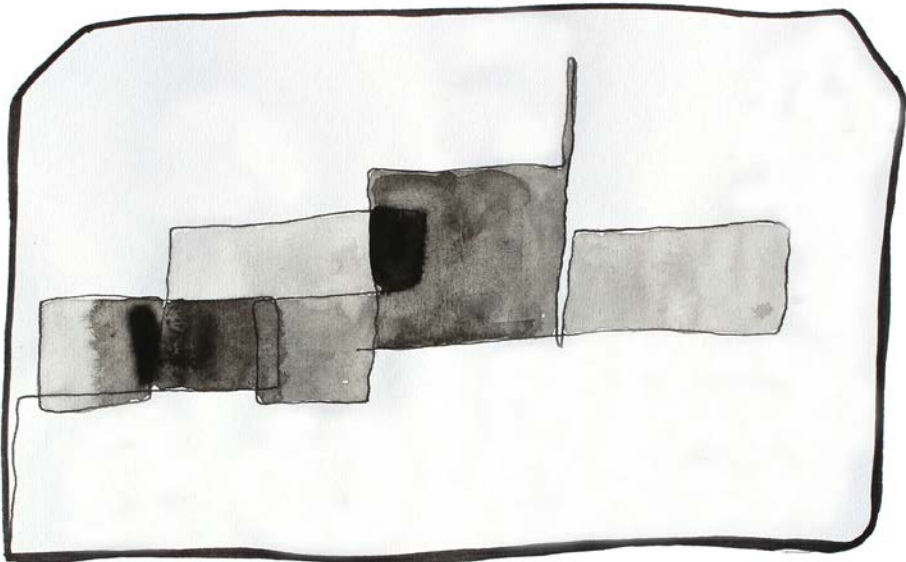
A series of collages to speak to the spatial qualities within the interior through the employment of different types of boundaries.

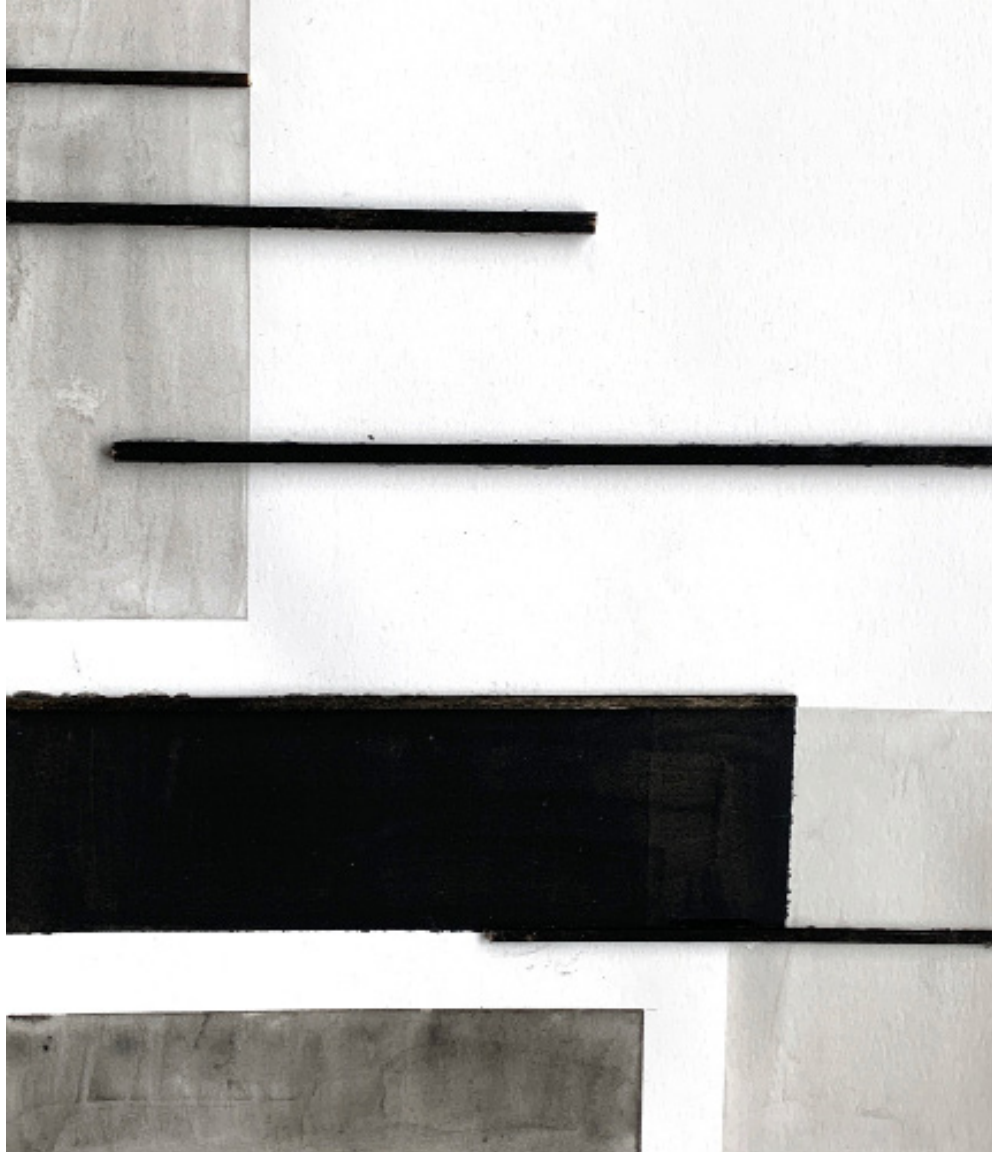
**Left:** The Public\_ defined by fewer obstructions and open spaces

**Middle:** The Semi-Public \_ defined by a distortion of reality using the object through a shifting lens

**Right:** The Private\_ defined by the use of rigid spaces that allow for the occupant to feel more isolated











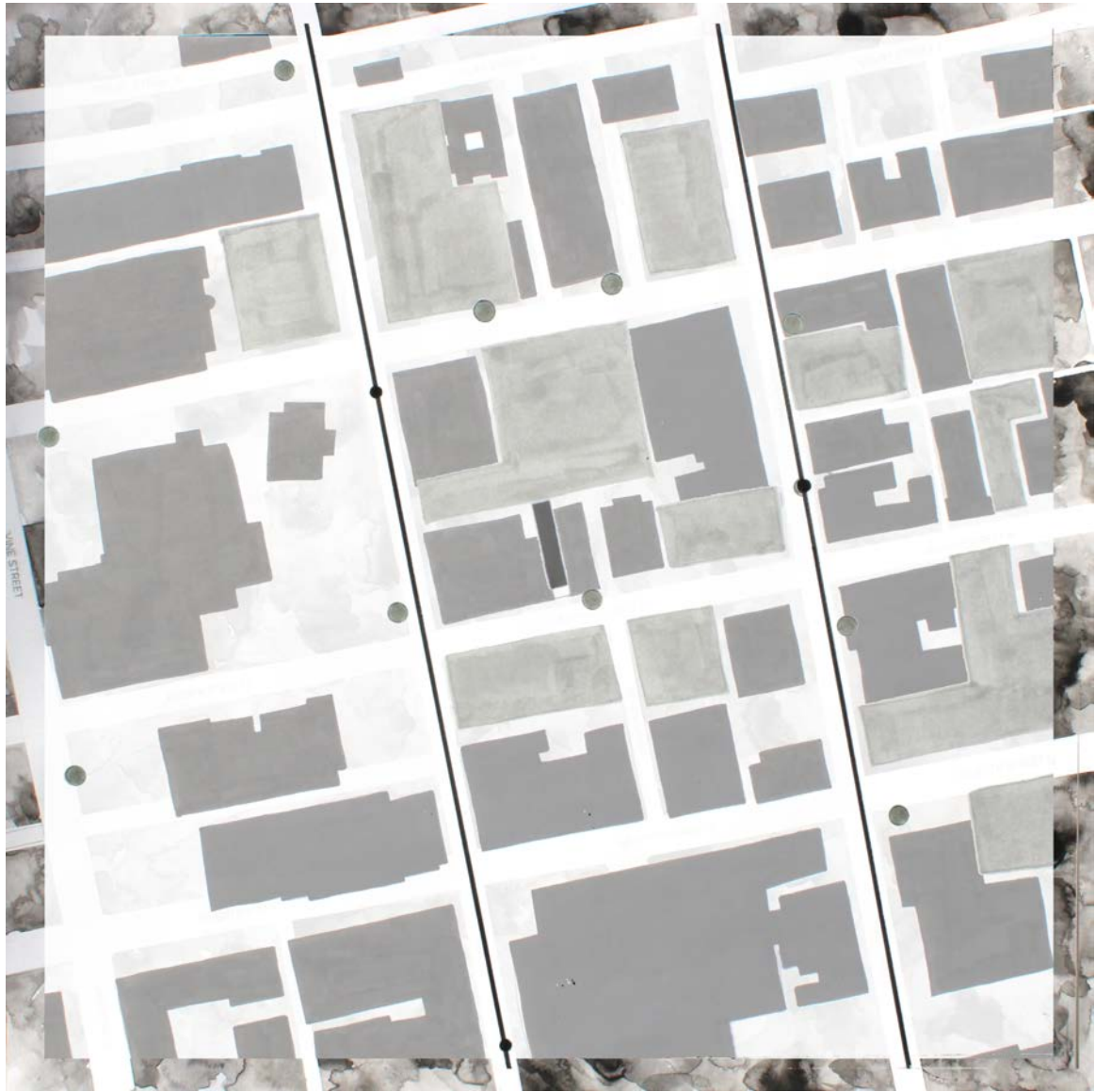


## 02\_ THE SITE OF RESISTANCE

110 E Eighth St located in the central business district of Cincinnati was selected for the site for the boundary installation. Originally built in 1897 to serve as the Underwriter's Salvage Corporation working to insure firefighters. By reclaiming the space, new boundaries are designed in order to question the normative identities in architecture and interior design.

Important to the selection the building to house the creative community center was the ability to access the space through various modes of transportation including public buses and the street car, driving and pedestrian traffic in order to not exclude any potential users.

The darker gray represents the surround building forms, the light gray represents the local public parking lots, the circles represent the public transit stops (the bus routes and the street car routes).

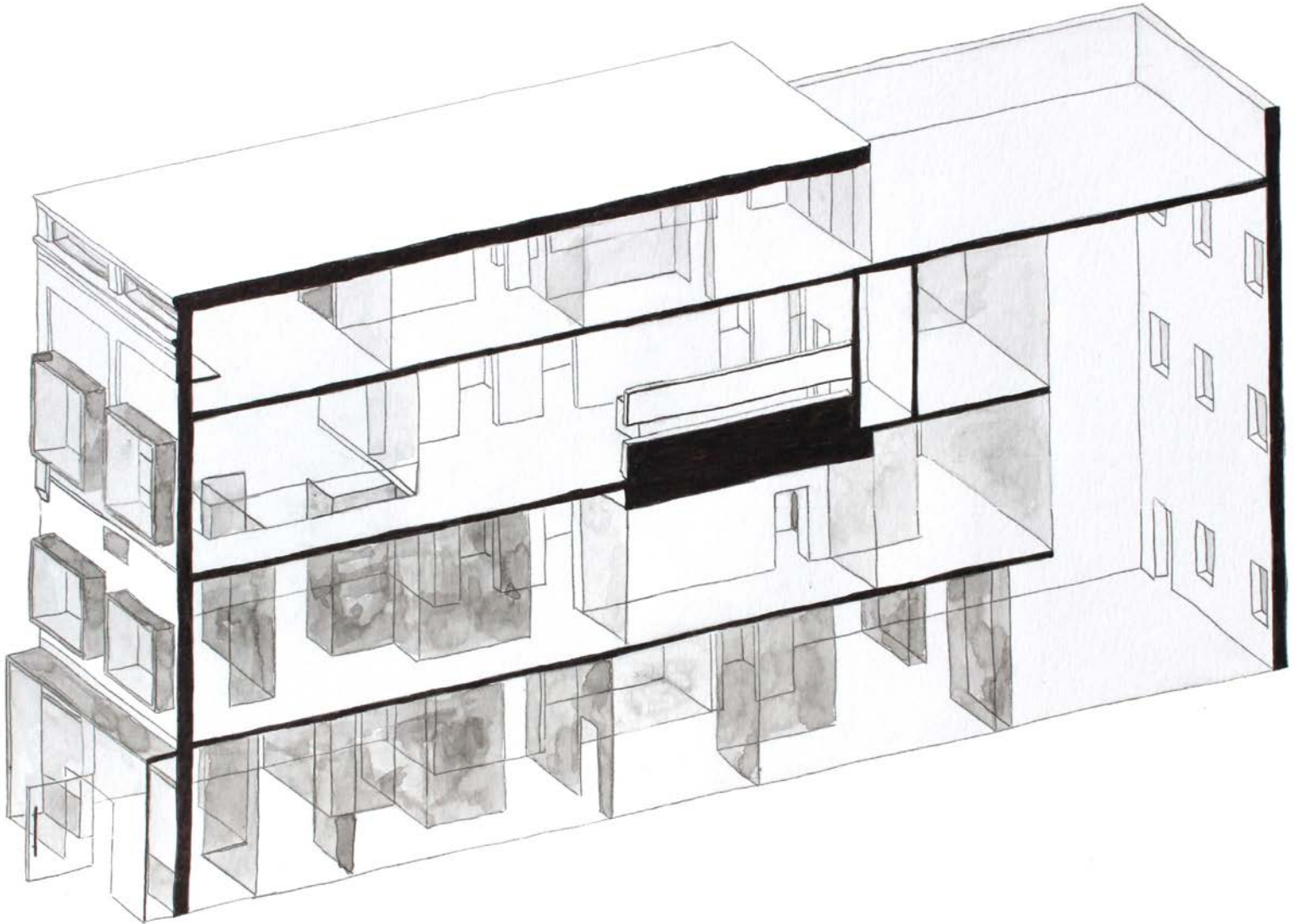


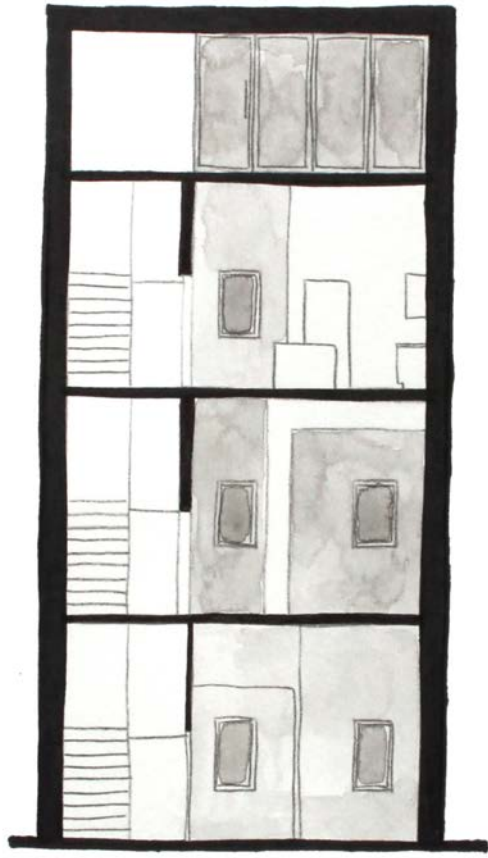
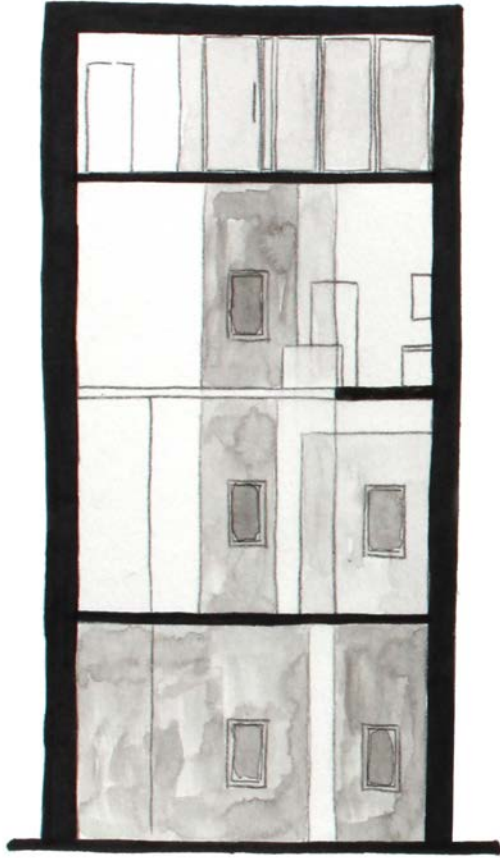


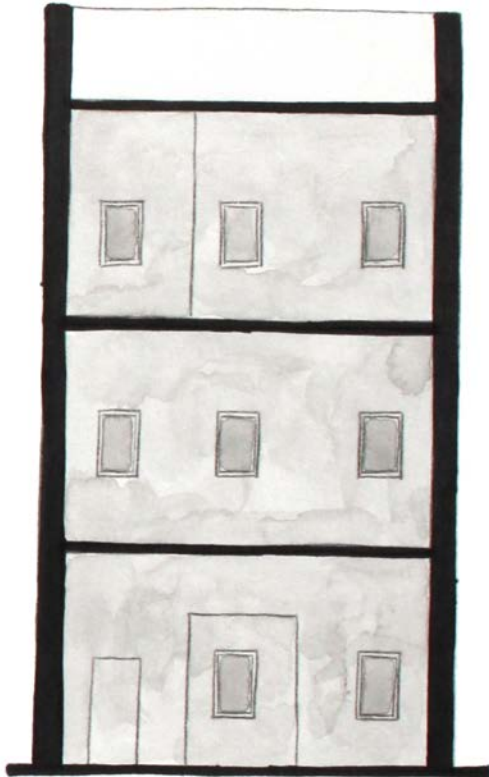
The exterior of the building reclaims a portion of the sidewalk and breaks the narrative of the building facades through the extruded entry and windows. The exterior is painted a dark gray to contrast the lighter materials of the neighboring facades. The contrast continues in the use of a pivot door that challenges the traditional side hinge. The first floor facade is glass in order to provide those passing by a glimpse into the interior space.

The building axon highlights the relationship of the four floors to one another, as well as the extruded entry sequence from the sidewalk and the inhabitable window sills located on the second and third floors. The first floor is intended as public use. In contrast the second floor would operate with more private programming. The third floor then opens back up to the public with the ability to see both into the double height space in the front of the building and the gallery in the rear of the building. The final floor would be private and used as more studio spaces for the artists.









The progression through the building

**Left Section:** Walls are related to one another through a dialogue of layering of various wall types to create a sense of compression. The walls are densely placed near one another

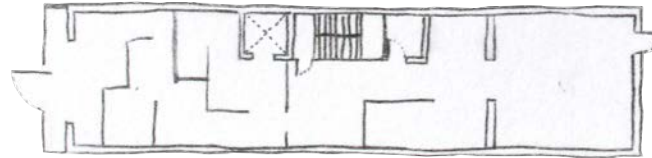
**Middle Section:** The intermediary space continues the conversation between the language of the entry and the open rear

**Right Section:** The building expands into a triple height atrium and an exterior roof top that create a sense of release

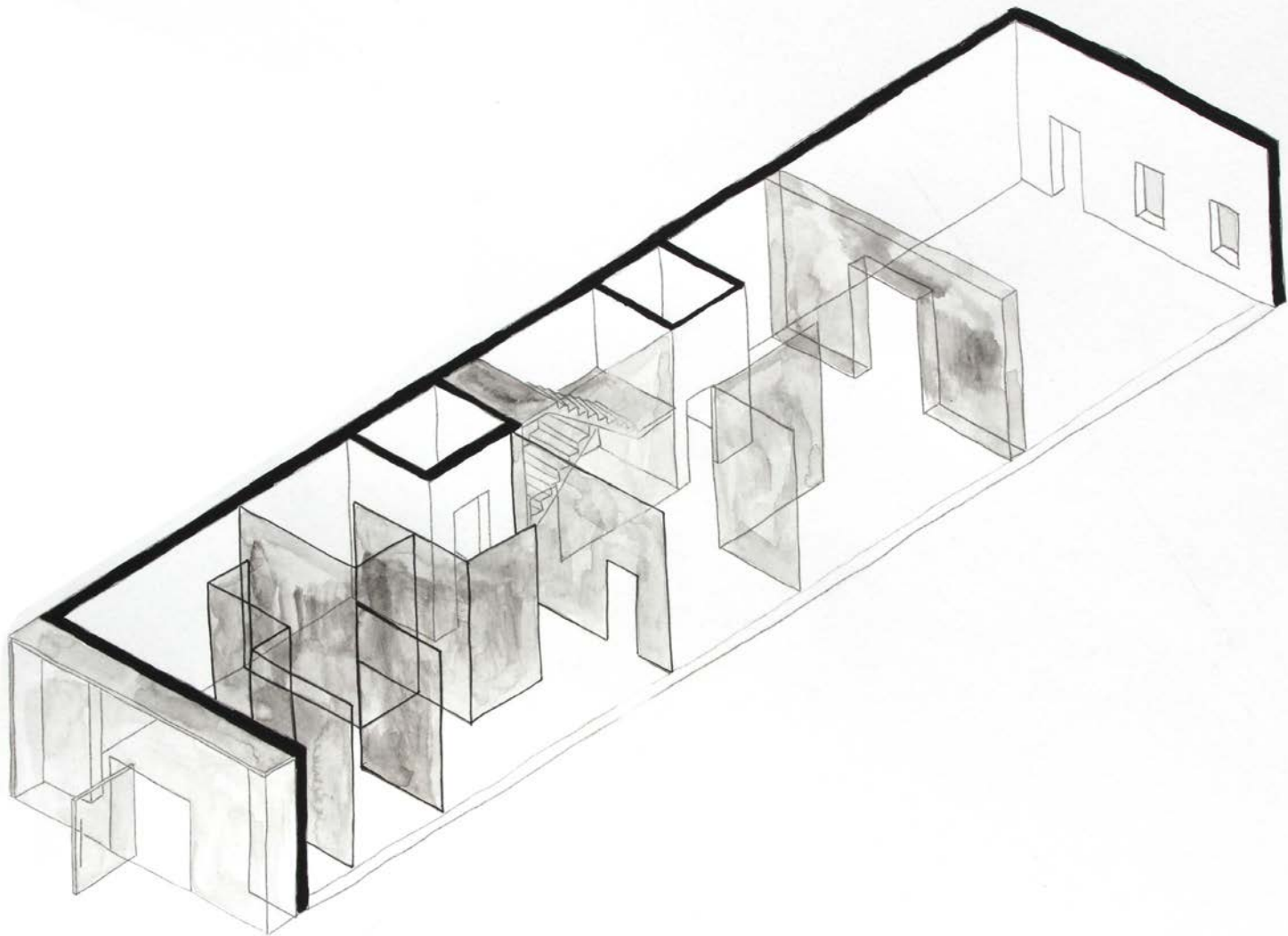


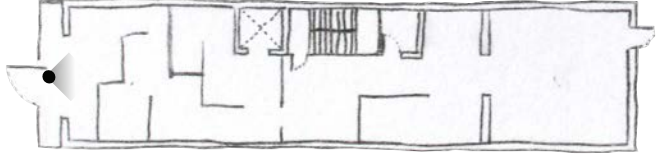
## 03\_ THE BLURRING OF BOUNDARIES

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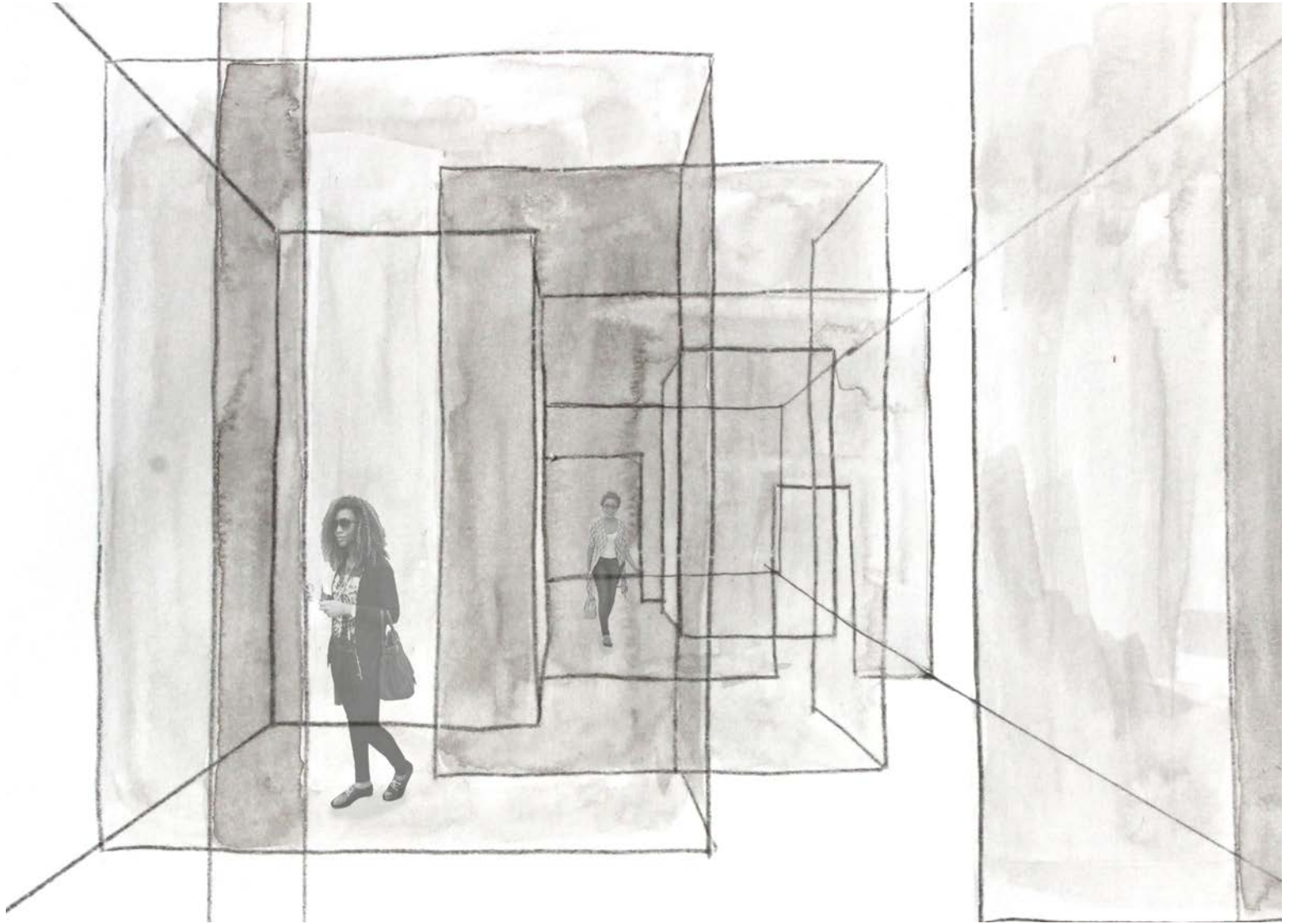


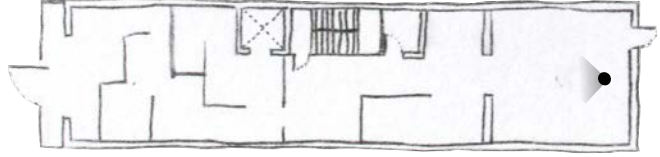
The first floor consists of public gallery space. The space is marked with scrim walls throughout that blur the boundaries of the individual rooms, and to create interest to pull the occupant further into the space. It also creates an auditory relationship between the spaces, unifying them.

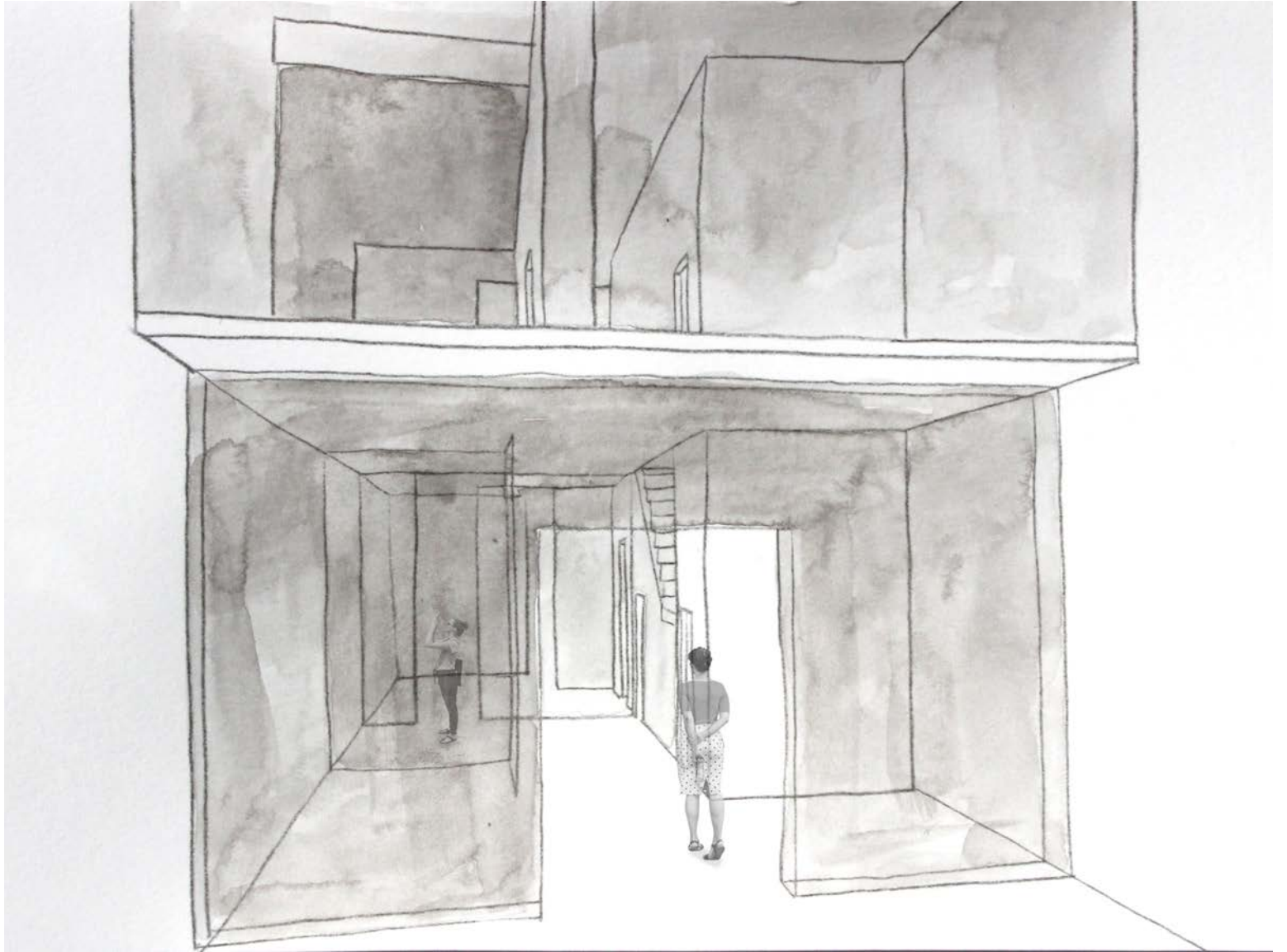


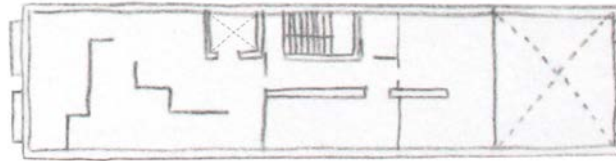




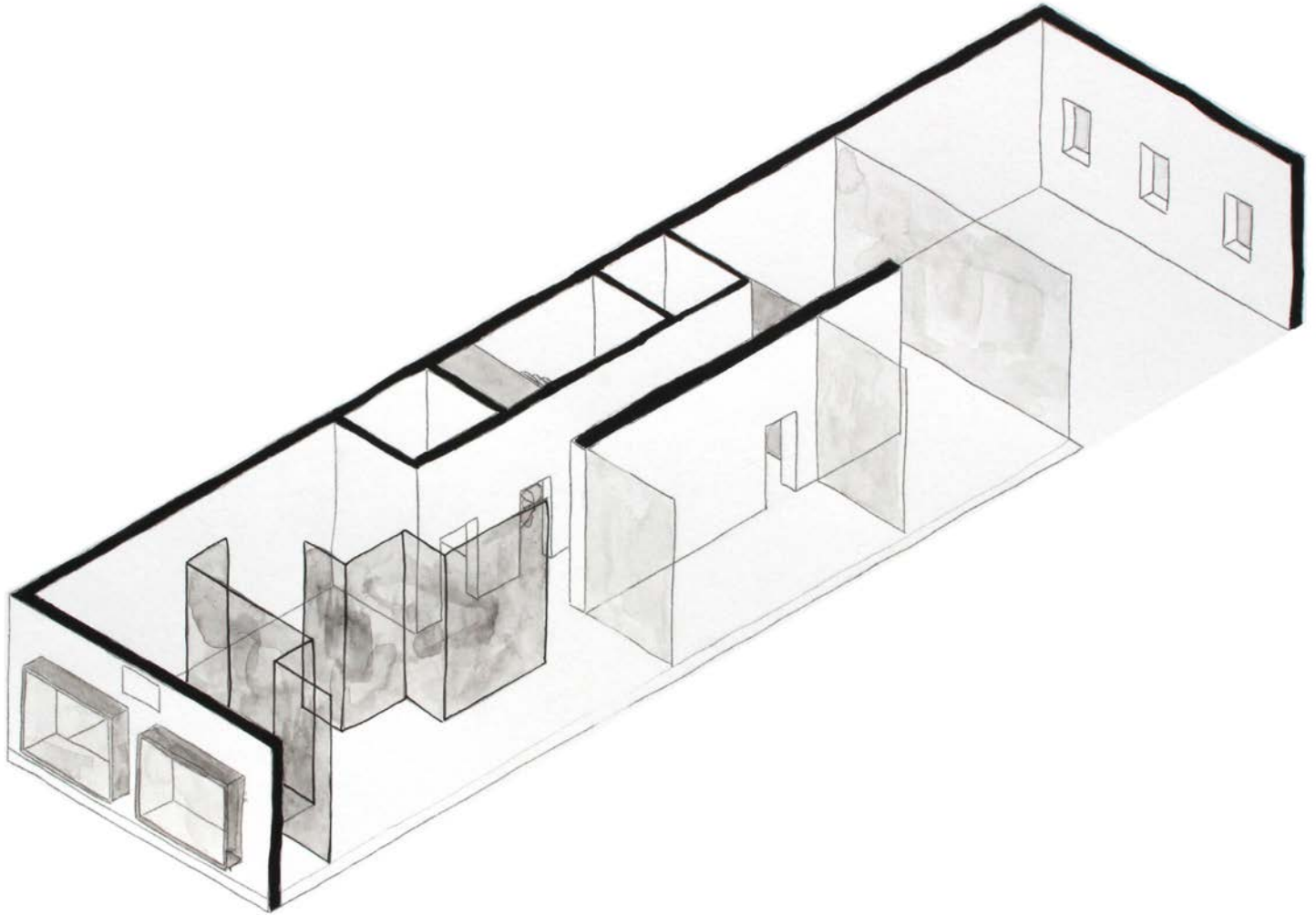


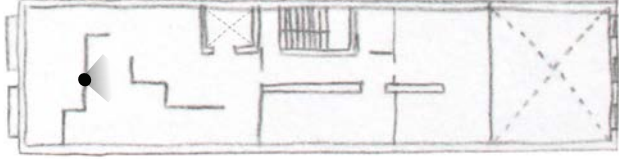


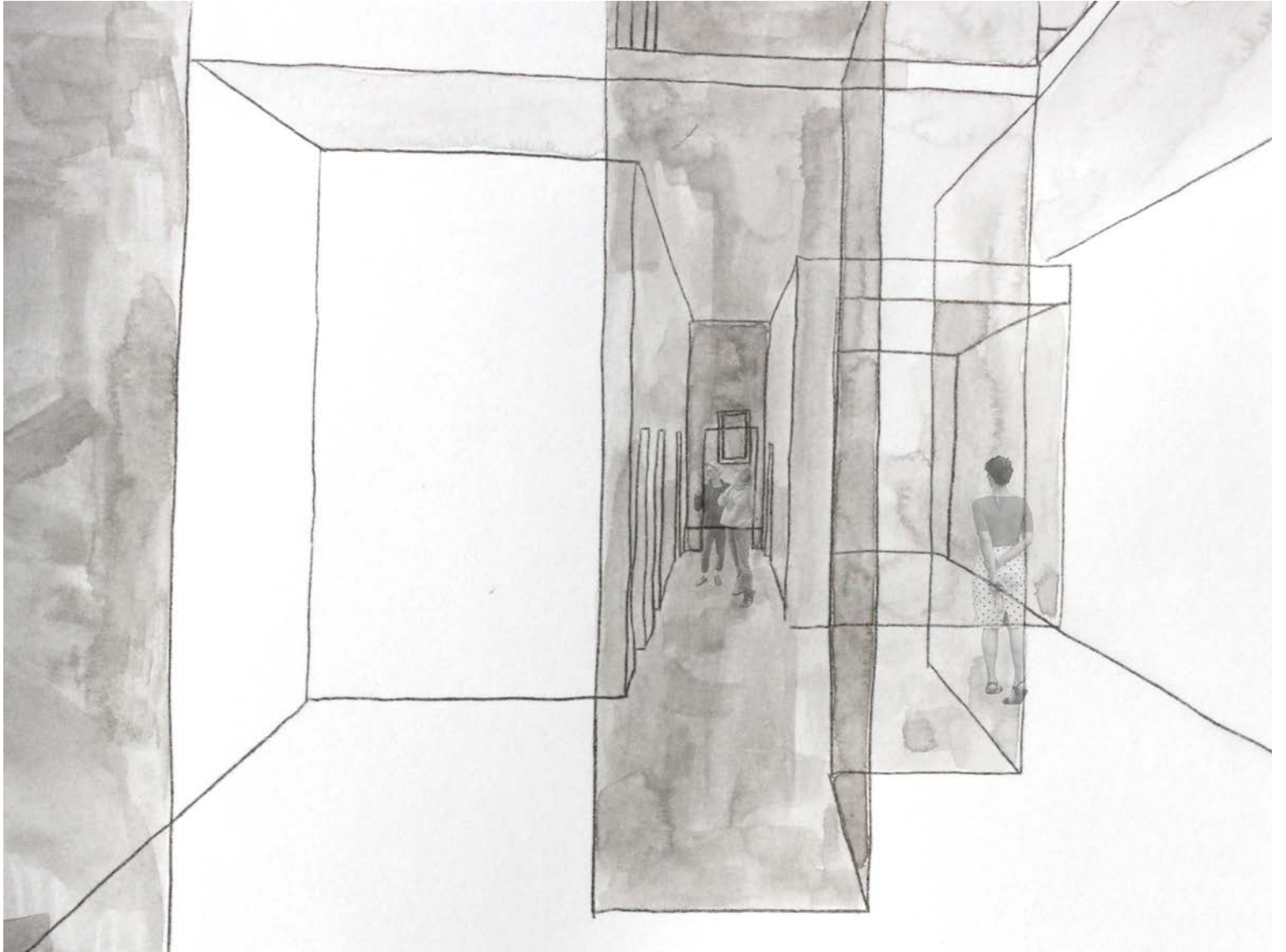


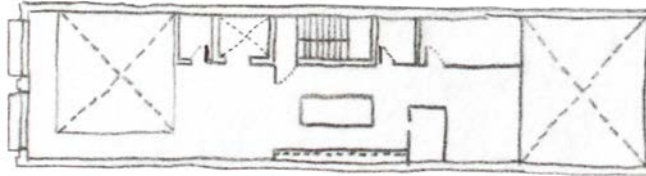


The second floor programming is designed to be more private, and intimate while still carrying the scrim language from the first floor. These spaces would be best suited for private studios, as well as operational spatial requirements. The rear of the space is full height glass in order to allow the user to interact with the gallery below.



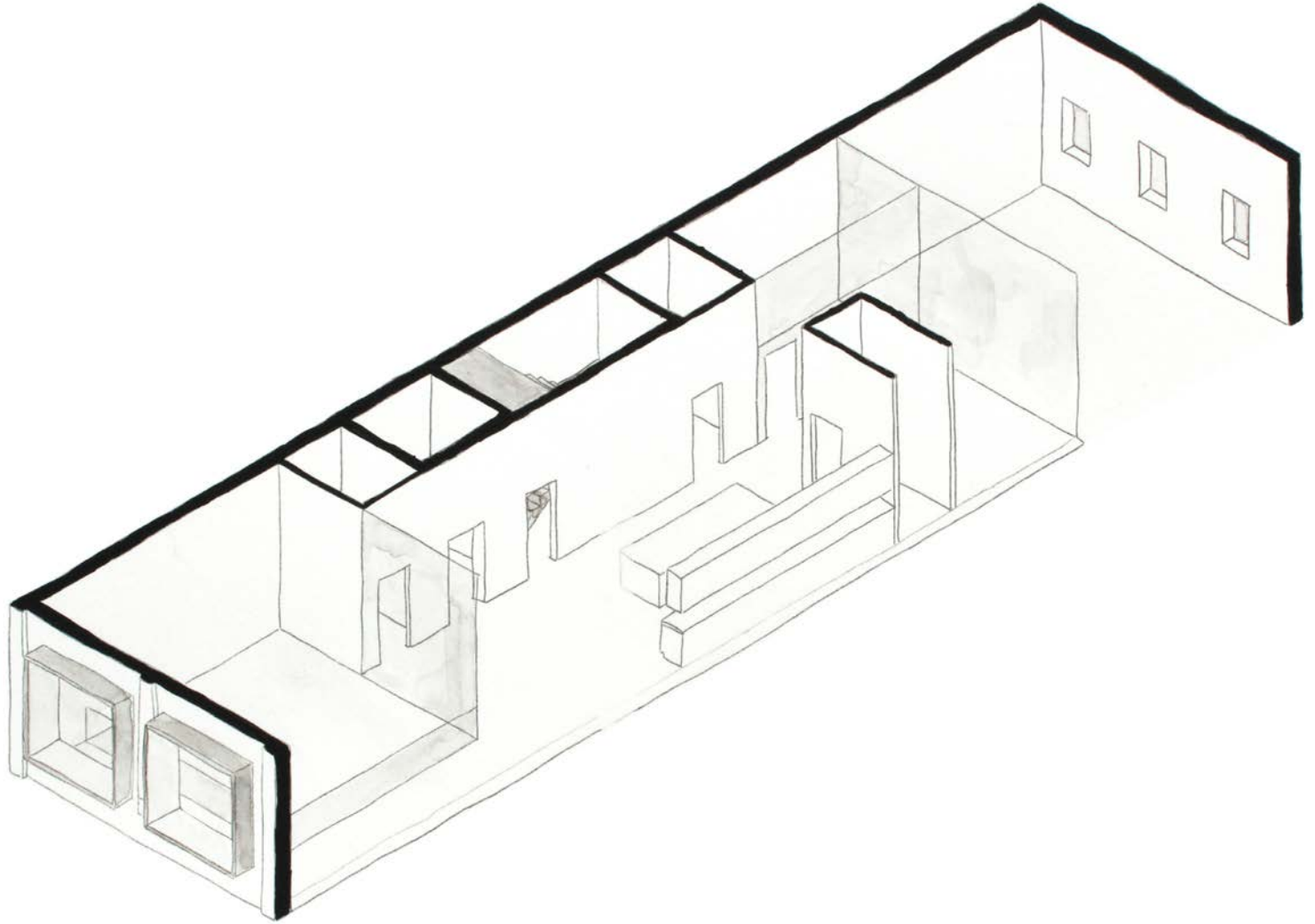


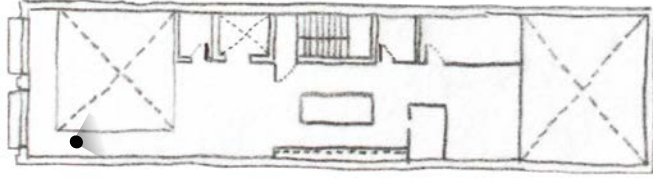


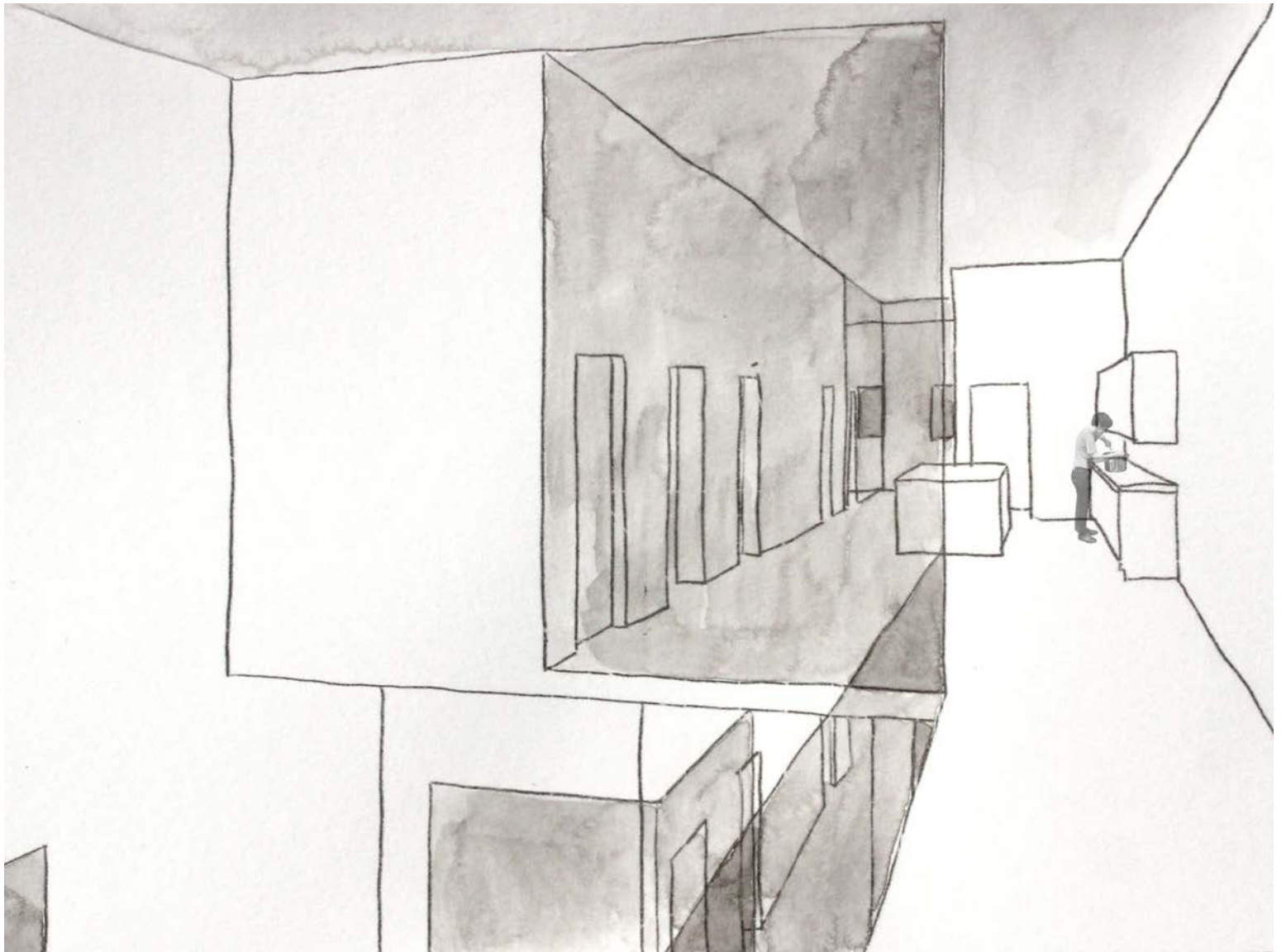


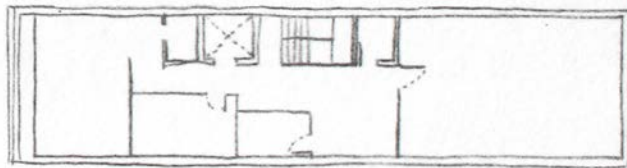
The third floor houses the public community spaces such as informal meeting spaces as well as a kitchen in order to provoke connections. The first portion of the space uses a mezzanine in order to provoke interactions with the artists. This floor also has a glass wall in the rear to allow for another vantage point into the gallery.



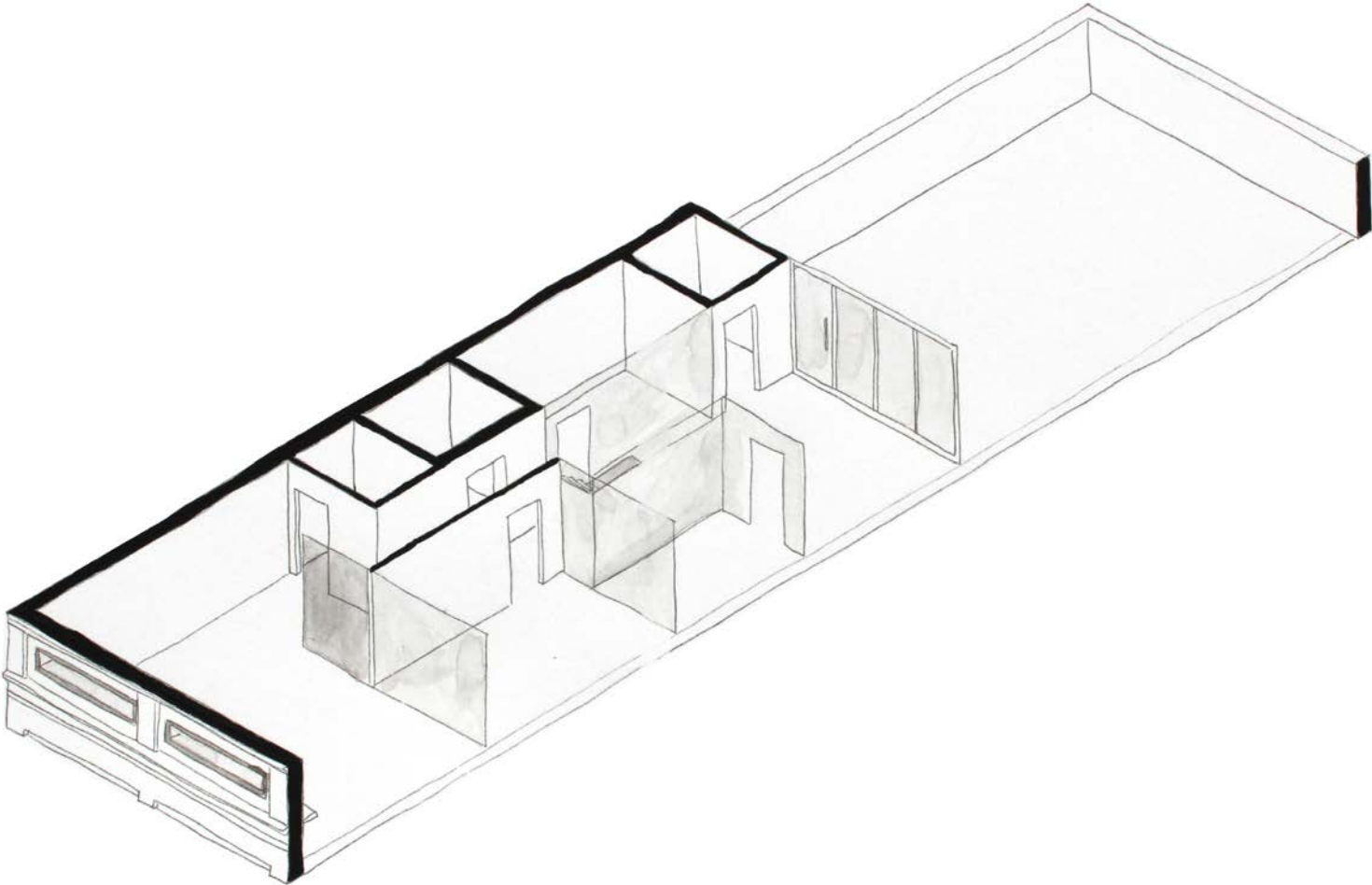


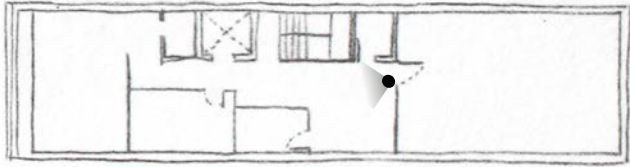


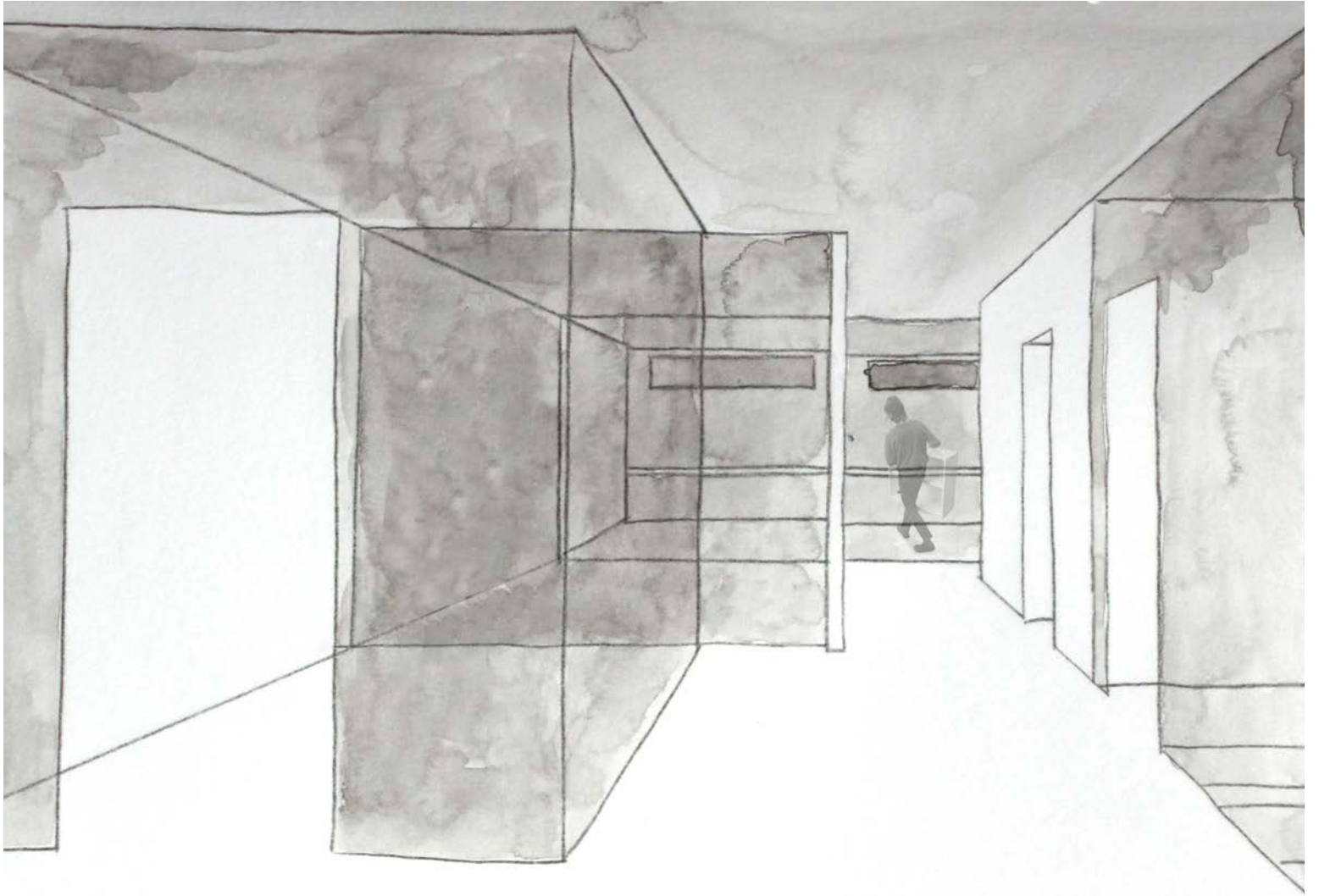




The fourth floor has both the open studio as well as smaller studio spaces. It also has an exterior roof top patio to allow inhabitants to work in a variety of different locations. The ceilings on this floor are lower in height, at 8'-0" which creates a more intimate atmosphere that brings the scale down closer to the human scale.







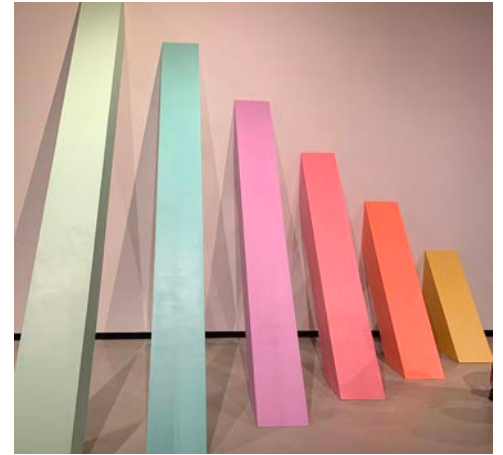


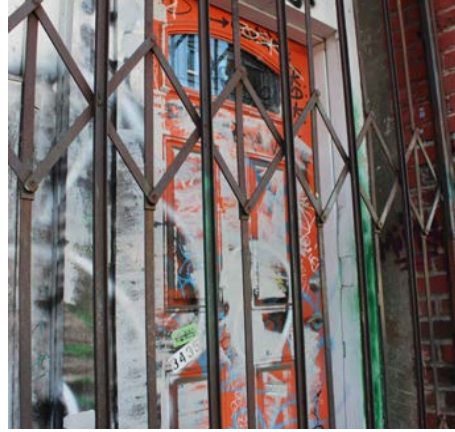


## 04\_ THE SPACE DEFINED

Through the experience of the gallery opening for Judy Chicago's works, visiting the initial site of the Woman's Building in Los Angeles, and exploring the grounds of the Getty Museum, a larger understanding of boundaries was formulated. While these three sites vary in typography, they all challenge the occupant to experience space differently.

















## 05\_ THE CLOSING REMARKS

How do boundaries define community spaces, specifically those spaces intended to instill creativity within the occupants? Allowing the users to have agency over their own space, and the capacity to change and adapt to the transformative power over architecture is central to queering the interiority of a space. The relation of the built environment and the subject occupying the space is directly influenced by the boundaries created by architects and designers.



How is space impacted by the qualities of the interior? How can designers challenge the notion of the normative when re-examining the boundaries that are created in the built environment? Understanding that occupants are constantly re-defining themselves and finding their own spaces within the built environment hearkens back to Judith Butler's theory of performativity. Through the installation within the building framework, the ritual of the quotidian and implicit biases are challenged. Queer use of space allows for a new narrative for the physical fabric to evolve in which the intended use may be disregarded for a new invented use. Within this temporality, interior architecture begins to confront the normative to achieve a new utopia in postmodern culture that surpasses the current limitations.

"... We also see the usually invisible fault lines between time and space as temporal stasis is figured as immobility"

- Jack Halberstam

