Composing Experiences within

In-Between Spaces

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- ACKNOWLEDGEMENT -

TABLE OF CONTENTS

01

LITERATURE REVIEW

COMPOSING EXPERIENCES WITHIN IN-BETWEEN SPACES

INTRODUCTION

This literature review will consider the idea of in-between places, and the related issues of sense of place and place identity, to understand how these places create an impressionistic experience of the built interior environment. Specifically, the review will discuss how in-between places can provide a sense of connectedness, embodied presence, and threshold. In-between places may be occupied in a transitory way (such as airport terminals or train stations), but it is necessary to distinguish in-between places from left-over spaces. The latter consists of spatial between-ness, but it stands as negative space or shapeless void, and does not create a lasting impression. I am interested in in-between places that manifest positive transitional experiences and leave a favorable impression of the place as a whole.

Positive place experiences come from having a sense of place and place identity. The ideas of "sense of place" and "place identity" are intertwined and have overlapping meanings. Sense of place refers to the particular experience of a person in a particular setting (Proshansky, 1983) and contributes towards creating place identity. Sense of place and its characteristics will be reviewed below through the

writing of Harold Proshansky and Edward Relph. On the other hand, places that cannot be recognized, suffer from a lack of sense of place, or "placeless-ness" as claimed by Relph (Relph, 1976). Placeless-ness is the lack of authenticity that makes the place unidentifiable and fails in creating place attachment (memory linked to a place) (Sime, 1986). This is especially pertinent in the spaces I am interested in, as they often are perceived as placeless (Auge, 2008) and don't create a lasting impression.

Lastly, the concept of memory and ideas about how bodily senses contribute to an overall experience is discussed through the writing of authors Yi-Fu Tuan, Maire Eithne O'Neill, Tony Hiss and Peter Zumthor. Architects and designers have the capability to shape the environment and create a lasting effect on our mind by giving individual experiences to its users. By integrating place identity and a sense of place it is possible to create successful in-between places, leading to positive experiences and lasting impressions.

IN-BETWEEN PLACES & LIMINAL SPACES

Architectural in-betweens are identified as undefined spaces that exist adjacent to defined places. In-between places act as connectors between places and exist as transitional spaces that allow for embodied presence to take place. Embodied presence in the in-betweens is the presence of an identifiable body that demonstrates a place & spatial relation to its adjacencies. It incorporates with our participating body presenting in a junction in juxtaposition. Its role is to define the embodied containment, separation of layers, aesthetic & rhythmic movement as well as experiential sequences (Laiprakobsup, 2007). In architecture and Interior design, recognition of the in-between lies in space-forms: an in-between space, a defined environmental realm or layer that is identified by the attachment to primary, dominant spaces as well as a means of separateness and conjoining as an element of transition (Laiprakobsup, 2007).

Architect Aldo van Eck defines in-between spaces as "the architectural reciprocity reconciling between differences: the inside and the outside, one space and another", an articulation between spaces with a transitional realm. It induces simultaneous awareness

and associative meanings "with respect to place and occasion," providing "twin-phenomena." (Eyck, 1968) In addition, William Kleinsasser explains that in-betweens are considered as potential, undesignated spaces "that can develop into places responsive to two or more sets of conditions at the same time." (Kliensasser, 1981). In order to express the concept of place adjacencies, In-between places should present itself as a medium to express forms leading to experience of spatial relationships. In this sense, forms not only mean physical shapes but also structures, patterns, modes, movement, etc. These forms thus convey the in-between place as a threshold that separates two places yet keeps them united. Its presence allows for endless potential for the engagement in the environment to take place. In a way, this space becomes its own identity. In-between places express the symbolic presence of thresholds that clarify differences and spatial relations between adjacent environments. Interrelating junctions between places separates in-between places from in-between placeless-ness. It allows the possibilities of creating aesthetic links between adjacent places.(Laiprakobsup, 2007).

Liminality is another term used to define the quality of ambiguity or disorientation that occurs in the middle stage of a rite of passage, when participants no longer hold their pre-ritual status but have not yet begun the transition to the status they will hold when the rite is complete (Turner, 1974). The limen is defined as the transitional threshold between two fixed states in cultural rites of passage or between two dissimilar spaces in architecture. The study of rites of passage provides an analogy from which principles can be drawn for the design of a transformative space. The characteristics that define liminal space include layering, dissolution, blurring, and ambiguity and have the ability to transform the occupant of that space as they move through it. The experience of liminal space poses a discontinuity and leads the occupant to question their surroundings, thus leading to heightened awareness of the space as a transformative threshold between distinct spaces (Zimmerman, 2008). During a rite's liminal stage, participants "stand at the threshold" (Overland & Guribye) between their previous way of structuring their identity, time, or community, and a new way, which completing the rite establishes. The spatial dimension of liminality can include specific places, larger zones or areas, or entire countries and larger regions (Thomassen, 2009) Liminal places can range from border and frontiers to no man's lands and disputed territories, to crossroads to perhaps airports, hotels, and bathrooms which are spaces people pass through but do not live in.

SENSE OF PLACE & PLACE IDENTITY

'Place Identity' and 'Sense of Place' are concepts that describe the quality of people's relationships with a place. Many definitions have been stated for place, but generally the term 'place', as opposed to space, expresses a strong affective bond between a person and a particular setting (Sime, 1986). Norberg-Schulz defined a place as a result of space in addition to character; he explains that by converting a space to place, architecture gets its existential purpose (Norberg-Schulz, 1985).

It is important that designers integrate user and place. It promotes better use of space, user satisfaction, and attachment of place to a memory. However, recent studies suggest that due to growth of societies, shift in lifestyles and technological advancement places convey fewer meanings and people suffer from a sense of 'placeless-ness' (Najafi & Shariff, 2011). Relph explains that the term 'placeless-ness' refers to the settings which do not have any distinct personality or sense of place. (Relph, 1976). He also argues that designers who ignore the meanings that places bring to people's minds, risk making inauthentic places (Relph, 1976).

Sense of place describes an authentic experience of a place and is usually defined as an overarching impression encompassing the general ways in which people feel about places, senses it, and assign concepts and values to it (Najafi & Shariff, 2011). Sense of place is linked to experience of an individual in a particular setting. According to Rogan sense of place is a factor that makes an environment psychologically comfortable (Rogan, 2005). He determines the three variables of sense of place as legibility, the perception of place, and its compatibility of the setting for human experience. On the other hand, Shamai, explains that for having a better life individual need to be connected emotionally and spiritually to their living places. They satisfy their needs through emotional relationships and identification with their living place. This remarkable emotional connection is called sense of place (Shamai, 1991).

PLACE EXPERIENCE & MEMORY

Proshansky explores the relationship between sense of place & place identity and how these processes shape a person. He explains the link between the cluster of cognitive components of one physical setting in relation to the other (Proshansky, 1983). The phrase "place- identity" has been found and used since the late 1970s. (Proshansky, 1978), describes as a "potpourri of memories, conceptions, interpretations, ideas, and related feelings about specific physical settings, as well as types of settings" (1983, p.60) Place attachment is part of place identity, but place identity is more than attachment. Place identity is substructure of social identity, like gender and social class. It is composed of observation and interpretation regarding the environment. These elements can be divided into two types; one of them consists of memories, values, thoughts, ideas and settings and another type consists of the relationship between different settings: home, neighborhood and school.

One of the key factors described by Shamai in categorizing the different scale of sense of place is 'Identifying with the place goals' which means people integrate with the place, and the goals and identity of the place are recognizable by the people (Shamai, 1991). It creates a satisfactory experience and hence people link memory attachment to the place.

Phenomenologists use terms such as 'Topophilia' to explain the concept of sense of place. The term 'topophilia' means 'love of place' and was used for the first time by Yi-Fu Tuan to describe the existing bonds between people and physical settings (Tuan, 1974). He described the term as a strong and impressive link between people and places. Relph (Relph, 1976) argues that the ability to identify a place happens through the experience of the place. While according to Manzo place experience is the most important element in framing a perception of a place. place is part of a larger whole that is felt through actual experience and events (Manzo, 2003). The experience is felt through all the senses and the place experience is in fact a total sensual experience (Shamai, 1991 & Najafi & Shariff, 2011). Máire O'Neill (O'Neill, 2001) explains a similar concept of full body experience in her article 'Body, Memory and Architecture'. She argues that the full range of bodily sensation is often unacknowledged in contemporary design education where vision is primary, and architecture is seen as an object. However, her research demonstrates that place experience is formulated by the entire body, with memory, and senses as an integrated whole. The

body is able to simultaneously register its relation to itself, its movements, and any sensory inputs. She writes, "Through unselfconscious knowledge registered in the physical body and in memory, we evolve a deep understanding of the identity of places and strengthen our emotional connections with them" (O'Neill, 2001). In his book 'The Experience of Place', Tony Hiss introduces a similar perception of memory and experience in architecture. He explains the role of brain and bodily sensation in formulating the experience of space through a vast system of intertwined connections between our senses, thoughts, feelings and memory (Hiss, 1991).

In order to create a sense of place leading to form a memory being attached to the place, Kevin Lynch explains that a place must be recognizable and have a unique identity leading to form place attachment (Lynch, 1998). He describes a set of elements that contribute to the legibility of a place are location, landscape & personal involvement (Shamai & Illatov, 2005) To create a place experience, all 3 components should interact together. He noted that the sameness of our buildings and the digital age diminishes a sense of place (Lunch, 1998).

CONCLUSION

Likewise, environmental psychologists claim that place identity plays a significant role in creating immediate and long-term impacts on human mind (McAndrew, 1992) According to research from environmental psychology, architects and designers should consider emotional and functional qualities of a place while not only designing places to facilitate peoples' needs but providing symbolic and affective qualities that can aid in attracting more people. Architect Peter Zumthor (Zumthor, 2006) describes the need for architecture and design to speak to our experiences. He writes "In order to design buildings with a sensuous connection to life, one must think in a way that goes far beyond form and construction," meaning that buildings are not about just architecture, but the way people perceive them. What people tend to remember about a place resonates from experience.

Authenticity in architecture and interior design expands our consciousness and speak to our experiences. How we perceive a place depends on our experience formed by the place and results in the memory attached to the place. Sense of place describes human perception and interaction with a place. Place-identity suggests the meanings and associations people have with place. Both of these ideas convey important aspects of the built environment.

In-between places are unique spaces that may be placeless voids or but also have the potential to shape an identity for the place as a whole. These in-between places can act as a network that connects and allows us to access multiple spaces. In my thesis, I wish to explore the potential uses of in-between places in an effort to create transitional experience and develop a sense of place that shapes the experience of interior environments and creates a sense of place identity.

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PRECEDENT

JEWEL CHANGI AIRPORT - SINGAPORE

"Jewel weaves together an experience of nature and the marketplace, dramatically asserting the idea of the airport as an uplifting and vibrant urban center, engaging travelers, visitors and residents, and echoing Singapore's reputation as 'The City in the Garden'.
– Moshe Safdie

UNDERSTANDING THE DESIGN
Architects: Safdie Architects / Area: 135700 m² / Year: 2019

Fulfilling its mission as a connector between the existing terminals, Jewel combines two environments—an intense marketplace and a paradise garden—to create a new community-centric typology as the heart, and soul, of Changi Airport. Jewel re-imagines the center of an airport as a major public realm attraction. Jewel offers a range of facilities for landside airport operations, indoor gardens, leisure attractions, retail offerings and hotel facilities, all under one roof.

Jewel represents an innovation in the world of lifestyle/retail design, with a one-of-a-kind relationship between garden and marketplace. In addition, nowhere in the world has a building been constructed that integrates the public realm with an airport facility so closely. The building extends Changi Airport's principal function as a transit hub, to a public gathering space for Singaporeans and international travelers, establishing a new model for airports as discrete destinations for shopping, entertainment, and social activity.

Based on the geometry of a torus, the building shape accommodates the programmatic need for multiple connections in the airport setting. At the heart of its glass roof is an oculus that showers water through a primary multistory garden, five stories through to the forest-valley garden at ground level. The core of the program is a 24-hour layered garden attraction that offers many spatial and interactive experiences for visitors. Four cardinal axes—north, south, east, and west—are reinforced by four gateway gardens, which orient visitors and offer visual connections to the internal surroundings and other airport terminals. By night, the glazed facade helps dematerialize the building, revealing the glowing garden within.

PLAN

SITE PLAN

TERMINAL 3

JEWEL   TERMINAL 1

TERMINAL 2

0   350 FT.
100 M.

LEVEL-THREE PLAN
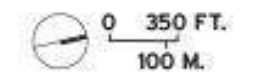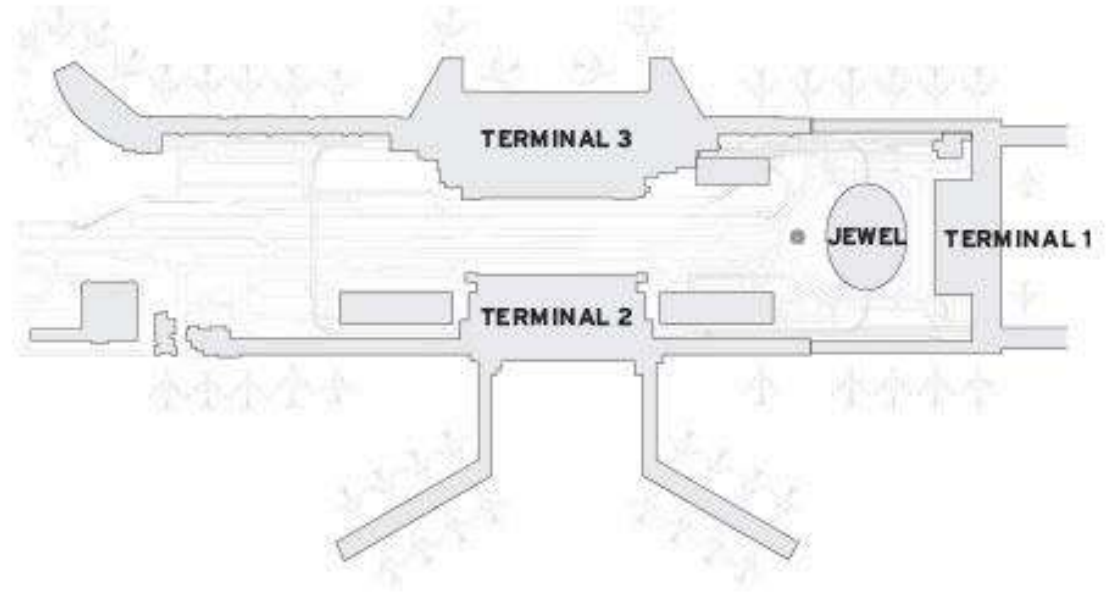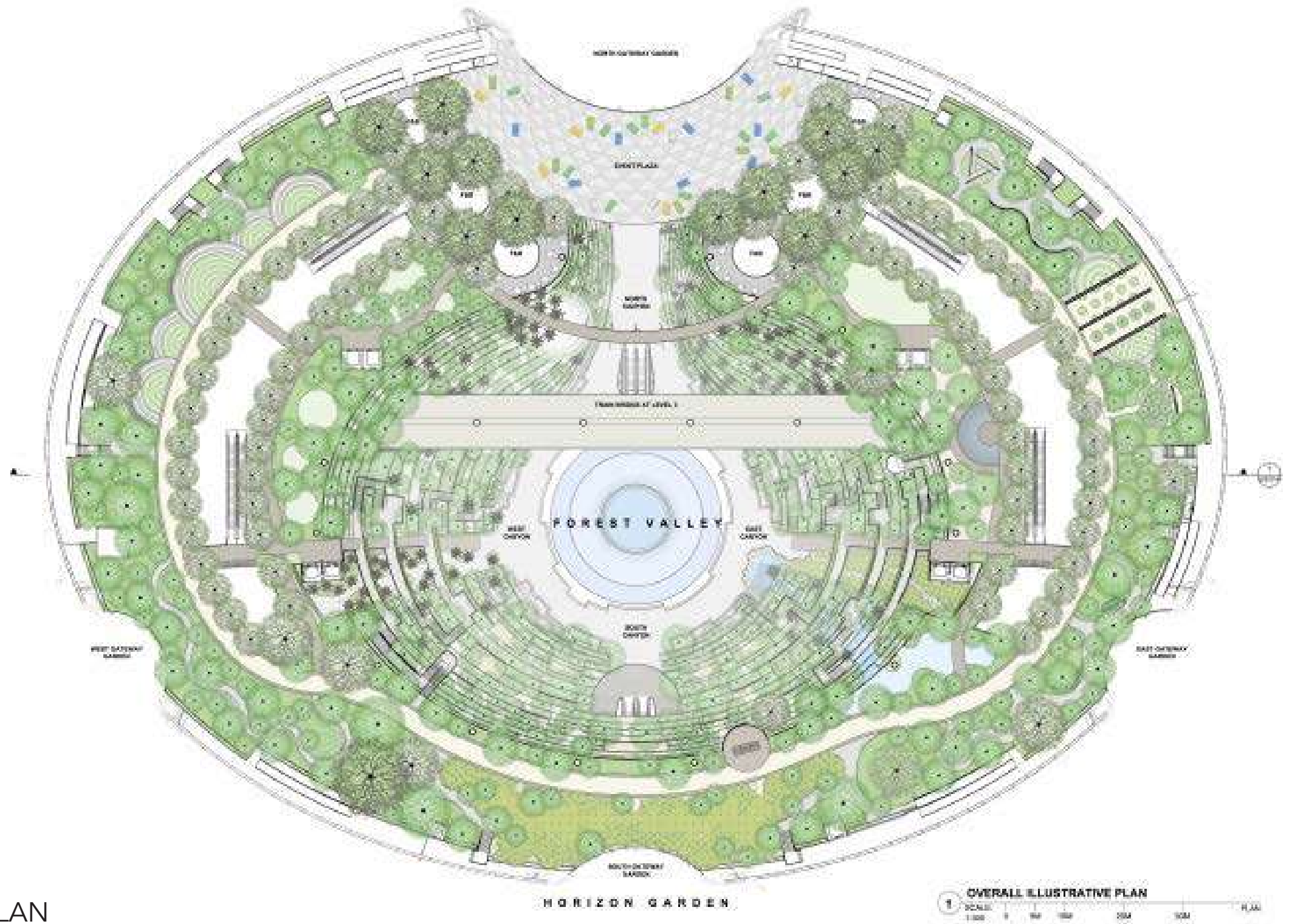
1   GREETER HALL
2   RETAIL
3   LOUNGE
4   EARLY CHECK-IN
5   FOREST VALLEY
6   RAIN VORTEX
7   CANYON
8   TERMINAL 1
9   GATEWAY GARDEN

10 TERMINAL 2 LINK
11 TERMINAL 3 LINK
12 PEOPLE MOVER TRACKS
13 CANOPY PARK
14 MOVIE THEATER
15 FOOD HALL
16 IMMERSION GARDEN
17 PARKING
18 BUS STATION

LEVEL-ONE PLAN

0   100 FT.
30 M.

FOREST VALLEY

HORIZON GARDEN
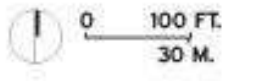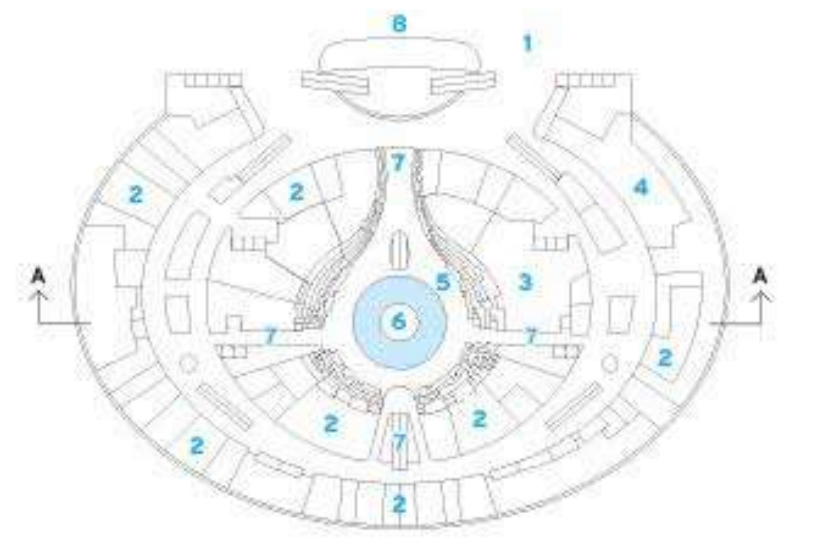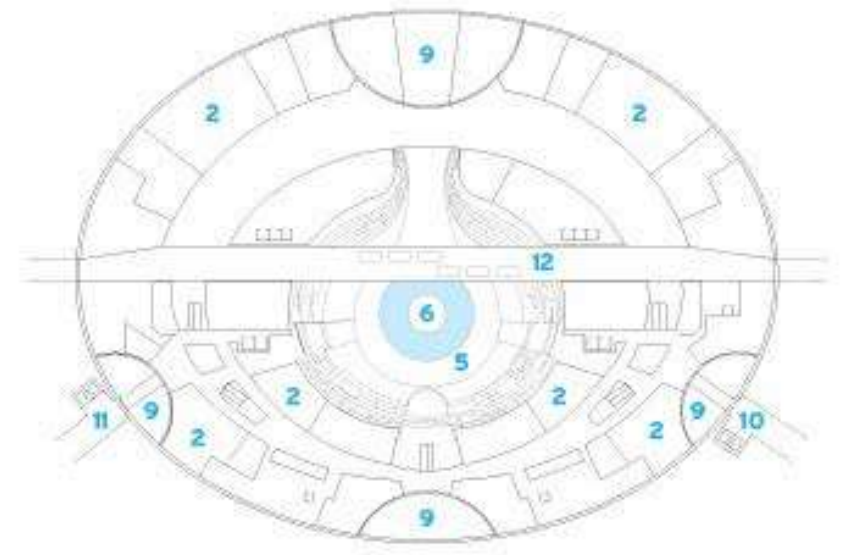
OVERALL ILLUSTRATIVE PLAN

LEVEL 1
Aviation facilities (early check-in, integrated multi-modal transport lounge).

LEVEL 2
Main entrance of Jewel.

LEVEL 3
• Air-conditioned travelator bridges – about 300m long – to link Jewel to T2 and T3.

• The skytrain between the two terminals will run through Jewel.

LEVEL 4
Yotel Changi Airport with about 130 rooms.

LEVEL 5
Canopy Park will feature park space of approximately 13,000 sq m with gardens, walking trails and dining outlets.

About 64m
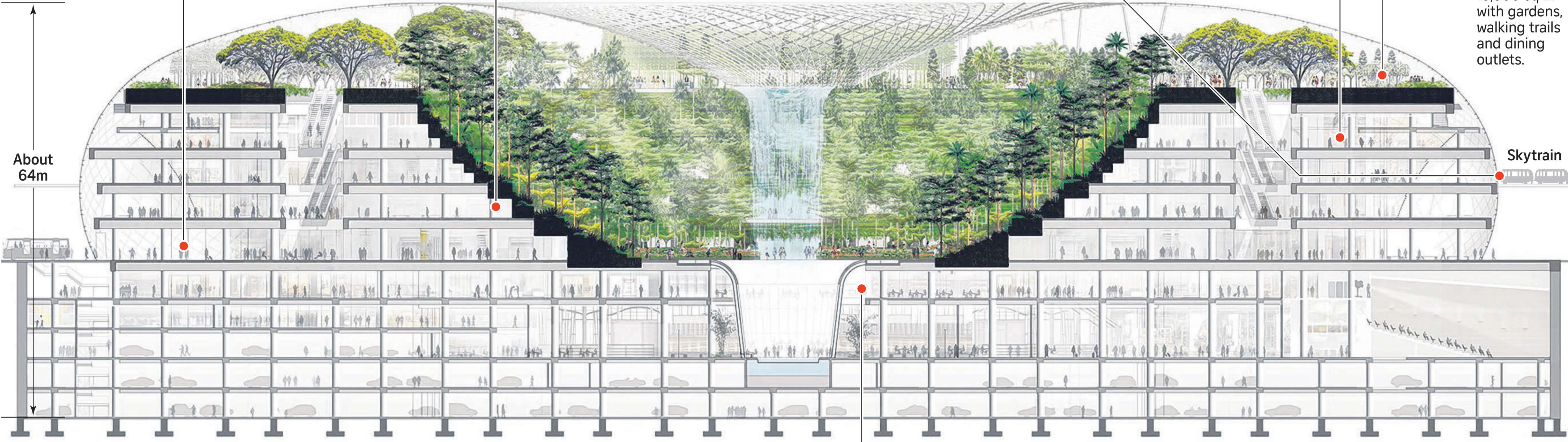
Skytrain

SECTION

BASEMENT 1
Taxi stand and car pick-up.

BASEMENTS 2-5
Parking for about 2,500 cars (retail and F&B outlets available from Basement 2 to Level 5).

ARCHITECTURAL DIGEST INTERVIEW

AD: Explain the design decision behind envisioning Jewel as a garden. Why is it the best solution for this project and how did you come to that conclusion?

MS: The request for proposals outlined the basic functional components—airport operations, restaurants and cafés, retail offerings, and an undefined "attraction." More than any other great city in the world, Singapore is truly a city in nature—what could be more quintessentially Singaporean than a grand public garden? Jewel combines two environments, an intense marketplace and a paradise garden, to dramatically assert the idea of the airport as an uplifting and vibrant urban center. We recognized from the outset that the marketplace and the garden need to cohabit, but be separate. Each is in its own environment and in its own right. I came up with the idea of the mystical paradise garden that would be appropriate for an airport and that is a place of serenity and repose.

AD: How is Jewel designed to engage the community? How will it change conventions about the function of an airport?

MS: Through its programming and attractions, Changi Airport has moved beyond the idea of the airport as purely a transportation hub. No other airport, no other transportation hub is so thoroughly an extension of civic life. Changi has long been a place for the community to gather and celebrate. Jewel transcends this notion even further by creating an interactive civic plaza, for travelers and Singaporeans alike. It's positioned outside of terminals and before security checkpoints, and directly linked to public transportation—it is entirely publicly accessible. The Forest Valley offers a communal moment of repose, and other elements like treetop walking trails, the waterfall, and hedge and mirror mazes will delight visitors, create a sense of wonder and discovery, and provide spaces for community building. With Jewel, the airport has become a destination in its own right.
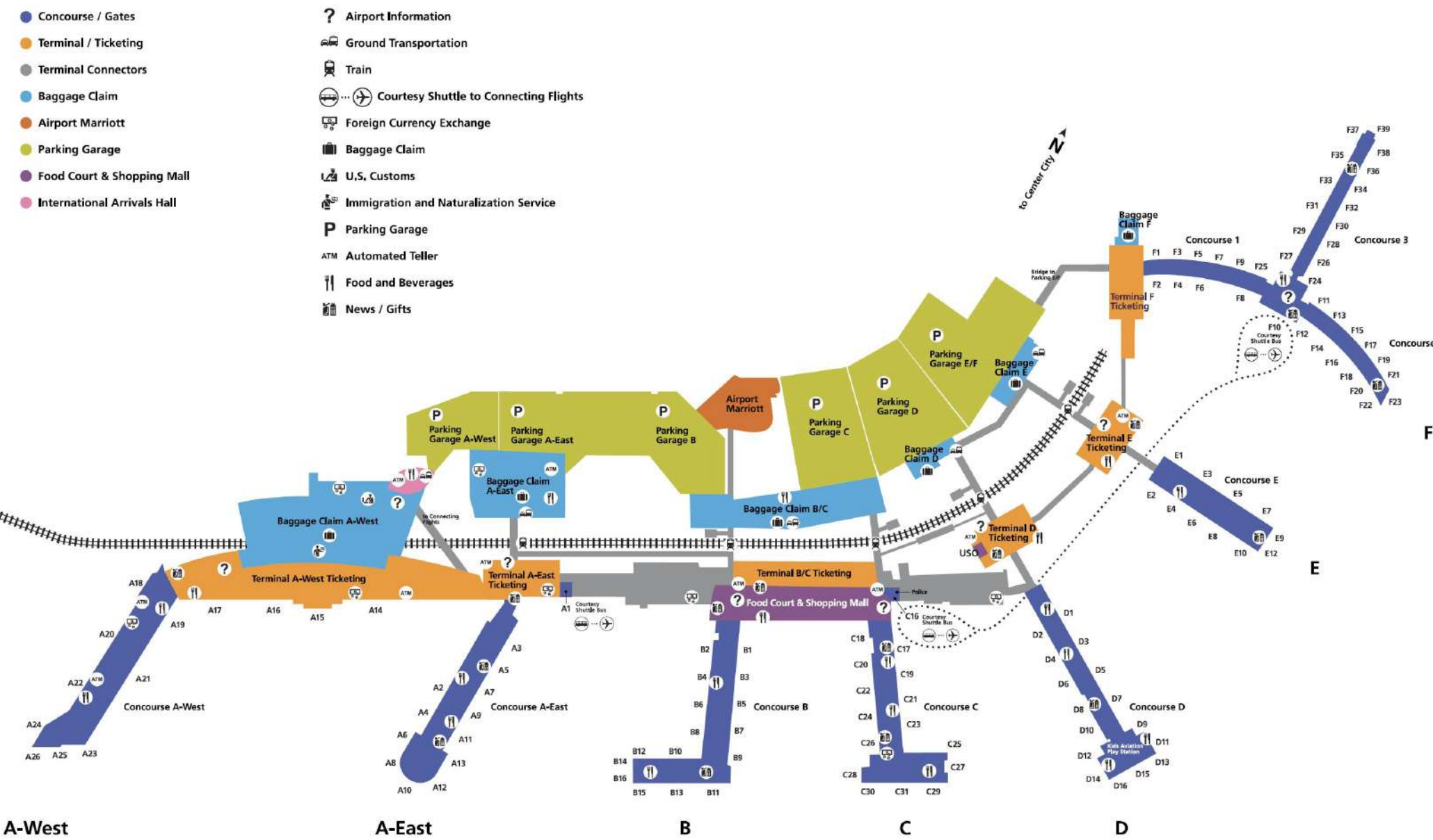
02

CASE STUDY - RESEARCH

Architects: DPK&A Architects, LLP - 1998
Renovation by: Kelly Maiello Architects
Annual visitors: 31.7 million

UNDERSTANDING SPATIAL ADJACENCIES

Legend:
- Concourse / Gates
- Terminal / Ticketing
- Terminal Connectors
- Baggage Claim
- Airport Marriott
- Parking Garage
- Food Court & Shopping Mall
- International Arrivals Hall

- ? Airport Information
- Ground Transportation
- Train
- Courtesy Shuttle to Connecting Flights
- Foreign Currency Exchange
- Baggage Claim
- U.S. Customs
- Immigration and Naturalization Service
- P Parking Garage
- ATM Automated Teller
- Food and Beverages
- News / Gifts

Studying the layout for Philadelphia airport lauout helped me understand typical airport programming and explore potential ways to incorporate new spaces for public activities fur leisure and attractions.

CASE STUDY 2: TWA TERMINAL 5 - JFK AIRPORT

The TWA Flight Center, also known as the Trans World Flight Center, is an airport terminal and hotel complex at New York City's John F. Kennedy International Airport (JFK). The original terminal building, or head house, operated as a terminal from 1962 to 2002 and was adaptively repurposed in 2017 as part of the TWA Hotel. The head house is partially encircled by a replacement terminal building completed in 2008, as well as by the hotel buildings.
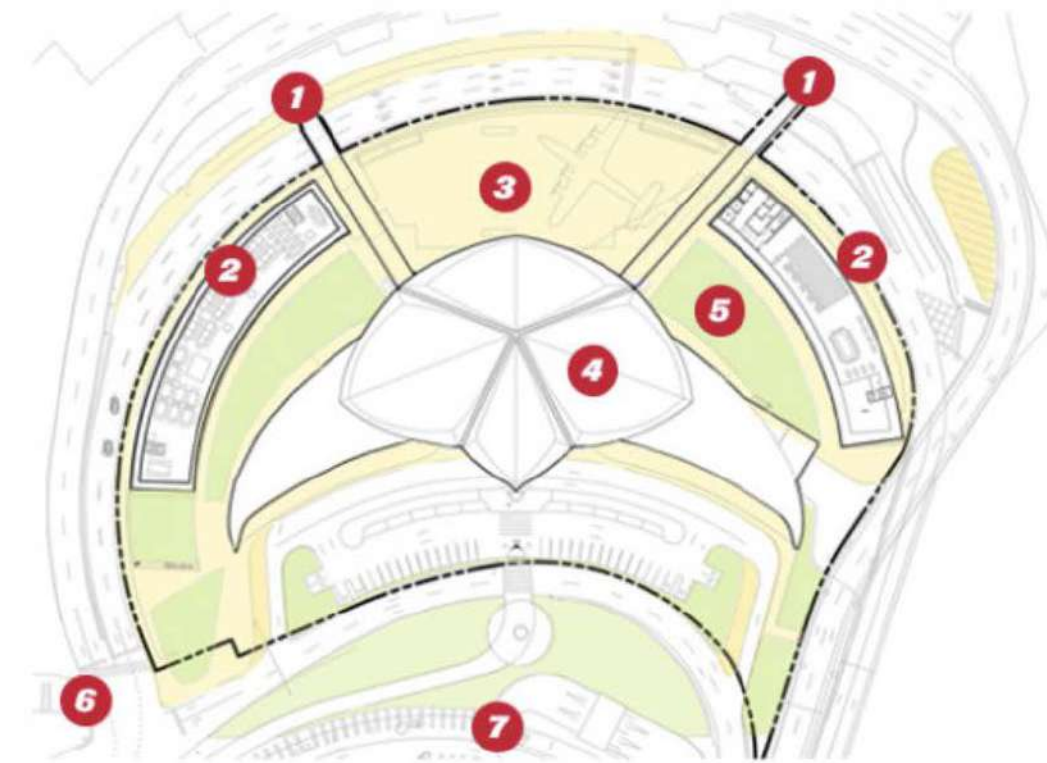
The TWA Hotel uses the original flight center structure fur public activites that houses multiple restauranrs, bars and retail stores. Two hotel wings are designed to defer to the landmark flight center and sits behing the historic building and contains 505 hotel rooms with the views of JFK's runways.

1. Historic tubes to Jetbluw Terminal 5
2. 505 room Hotel
3. 50,000 sqft event space and confeerence center
4. 200,000 sqft lobby with retail, restaurants and barrs
5. 10,000 sqft fitness facility
6. Air train to JFK terminals
7. 3,700 parking spaces

ROOF LEVEL

LOBBY LEVEL

LOWER LEVEL

Public Areas   Hotel Guest Rooms   Service Areas

03
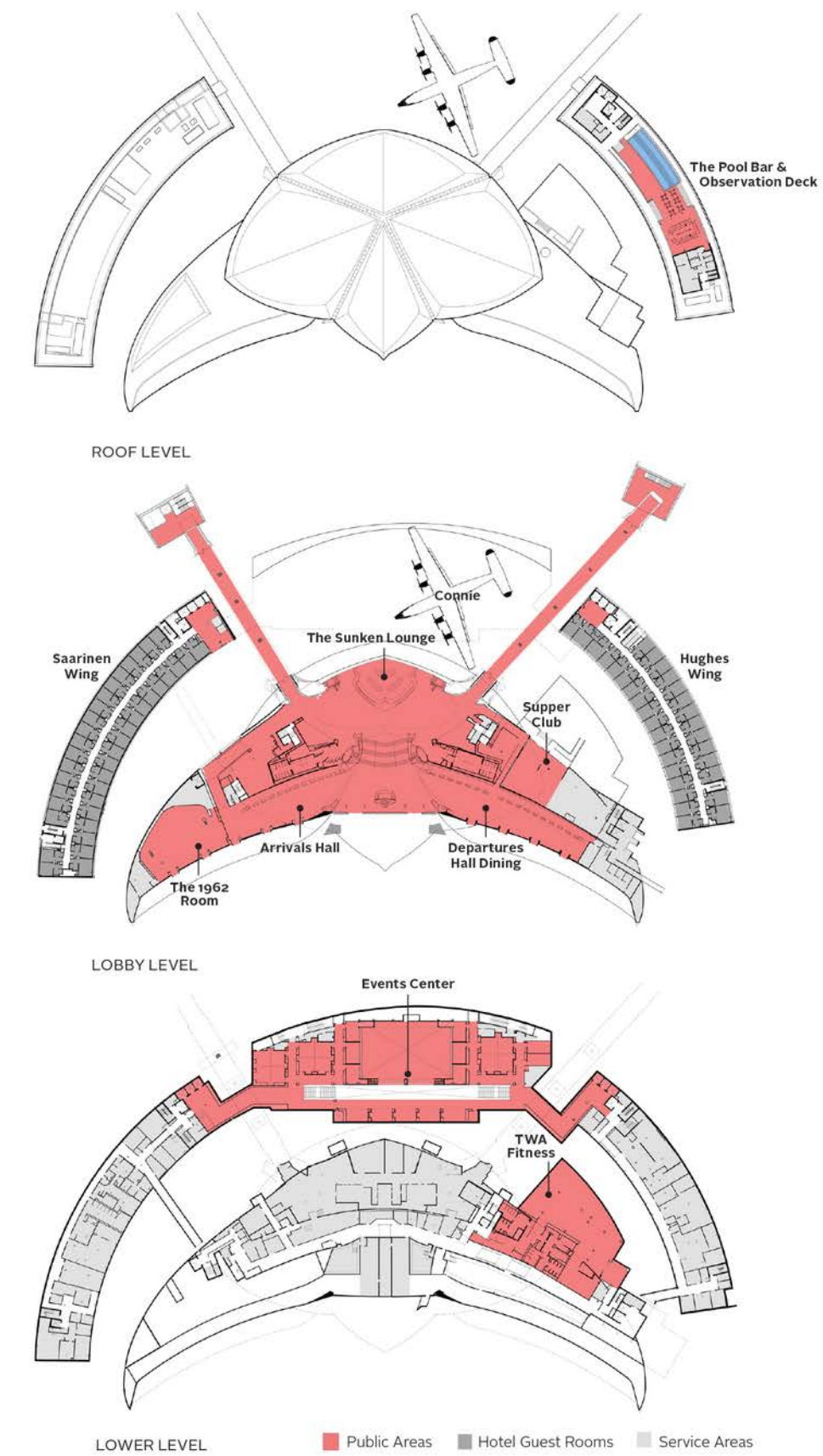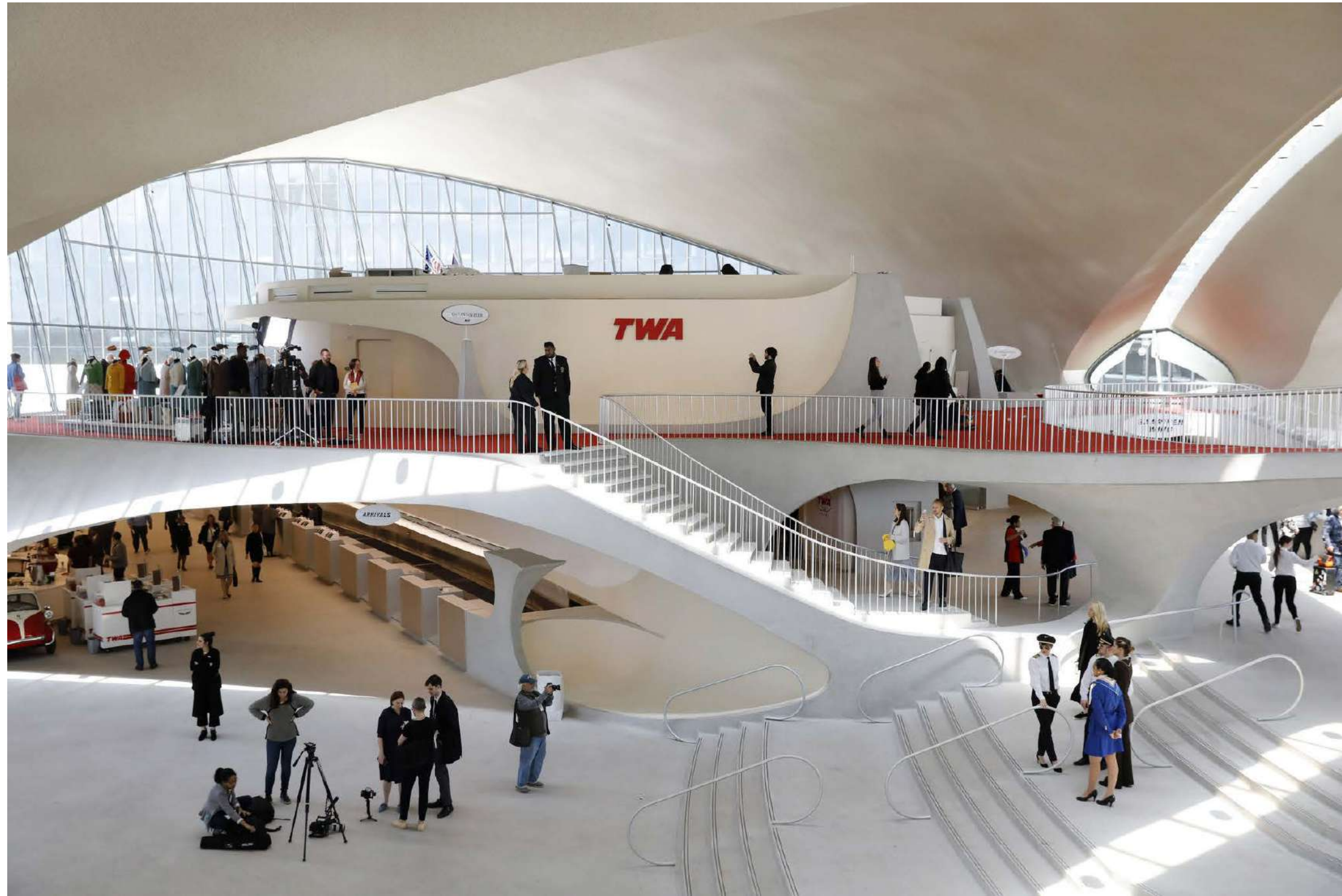
SITE: LAGUARDIA AIRPORT
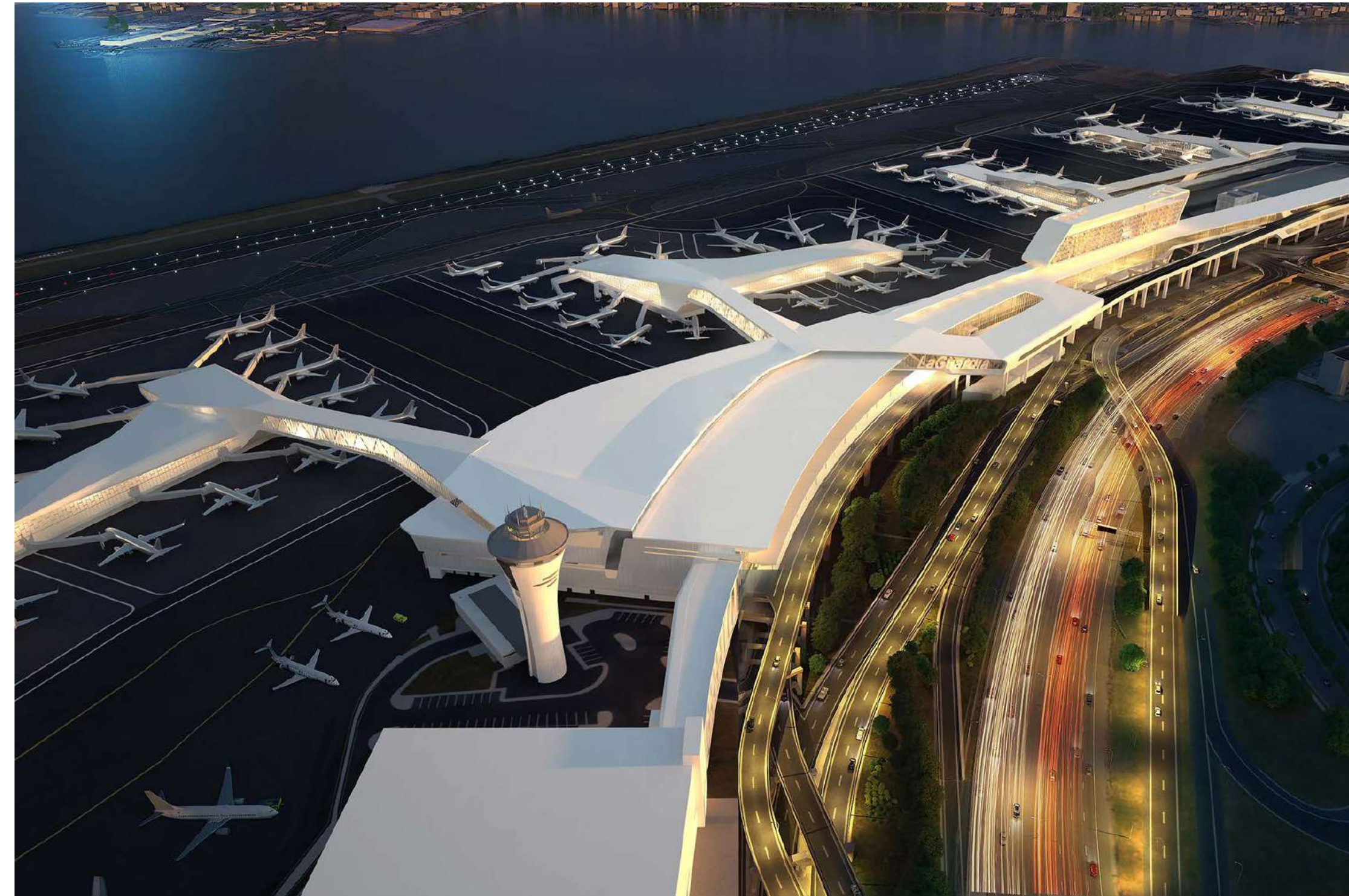
Location: New York
Year constructed: 2020/under construction
Architectural firm: HOK

Site Building: Headhouse
Total SQFT for headhouse: 850,000 sqft
Levels in use : 3 & 4

Legend:
- New buildings
- New roads/road structures

Map labels:
- Runway
- PROJECT LIMITS
- CONCOURSE A
- CONCOURSE B
- FAA Control Tower
- Hangar 3
- Hangar 5
- 5A
- 5B
- WEST PARKING GARAGE
- HEADHOUSE
- Connector to Terminal C
- TERMINAL C
- Central heating and refrigeration plant
- East end substation
- Grand Central Pkwy.
- Ditmars Blvd.
- EAST ELMHURST
- 24th Ave.
- 90th St.
- 92nd St.
- 93rd St.
- 94th St.
- 95th St.
- 96th St.
- 97th St.
- 98th St.
- 99th St.
- 100th St.
- 101th St.
- 102nd St.
- Ditmars Blvd.
- EAST PARKING GARAGE
- TERMINAL D
- East lighting vault
- 750 feet

LOCATION

The transparent, fluid design of the 850,000-sq.-ft. Arrivals and Departures Hall (headhouse) celebrates movement while conveying a strong civic presence in a city known for its remarkable architecture. In the spirit of grand transportation centers like New York's celebrated Grand Central Terminal, the new Terminal B ushers in an ambitious new era of mobility and travel. Its verticality and scale echo the grandeur of the city itself.

ENTRANCE VIEWS
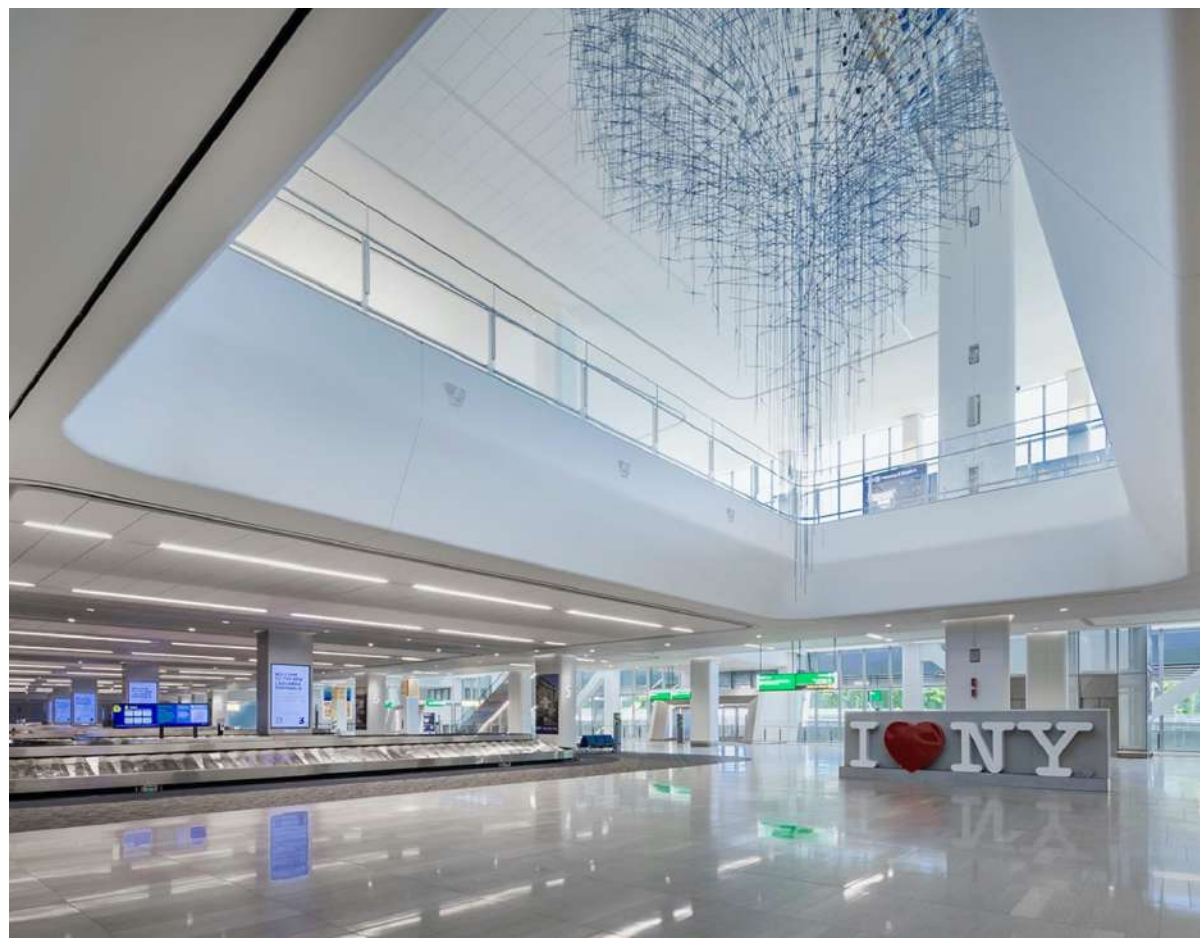
HEADHOUSE - ARTIUM AND LOUNGE

CONCOURSE - GATES
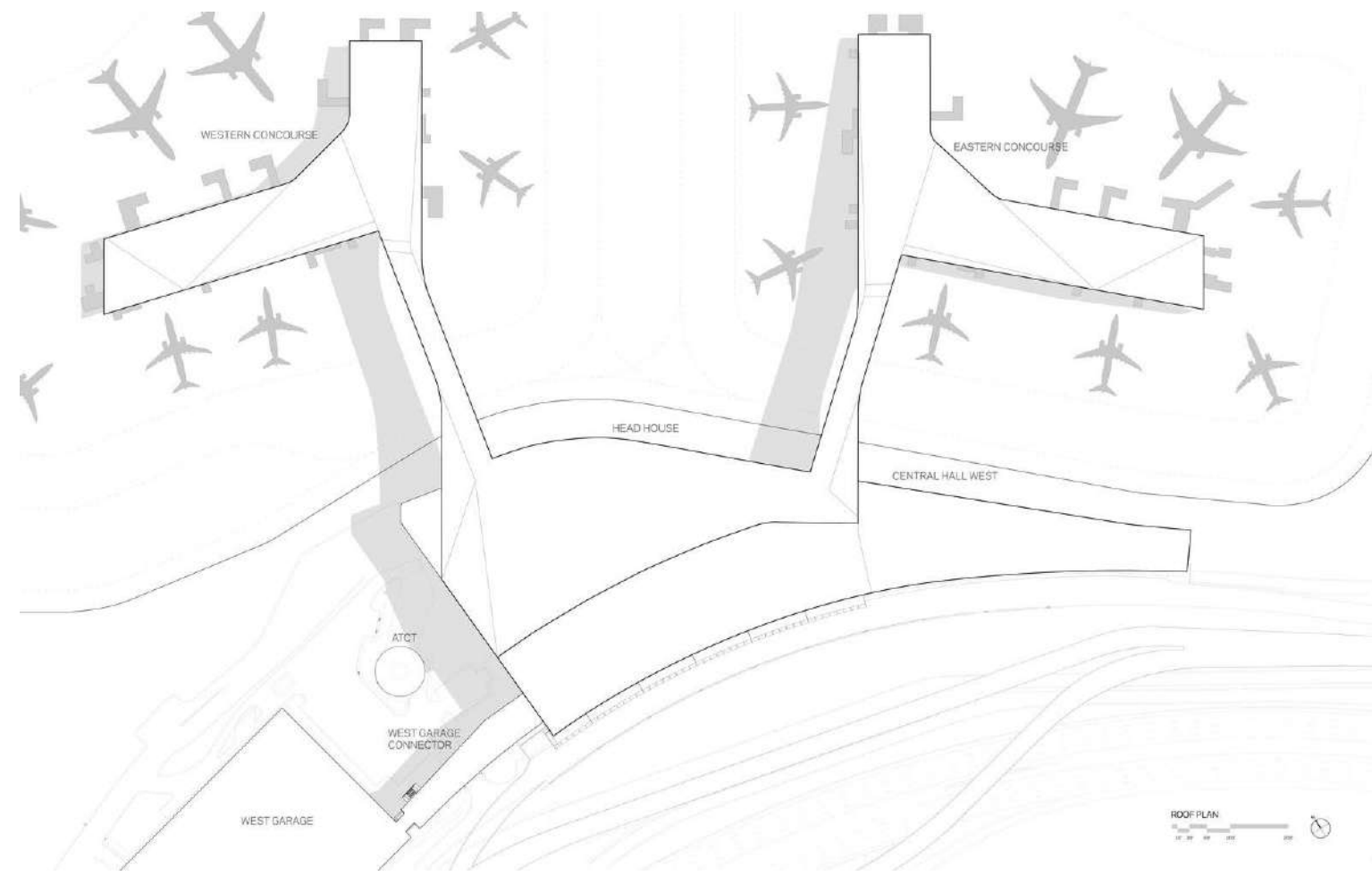
ROOF PLAN
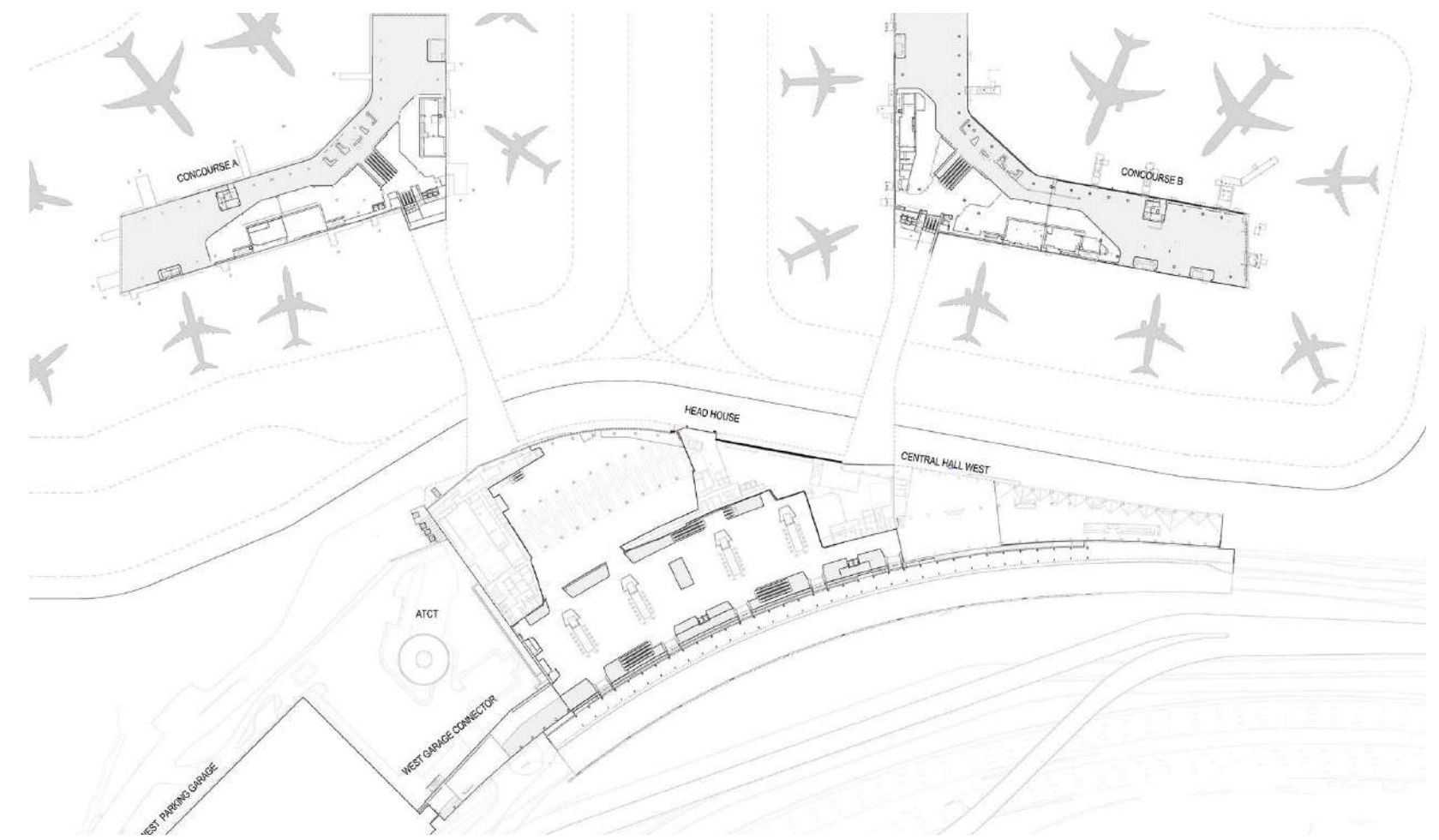
LEVEL - 3 PLAN
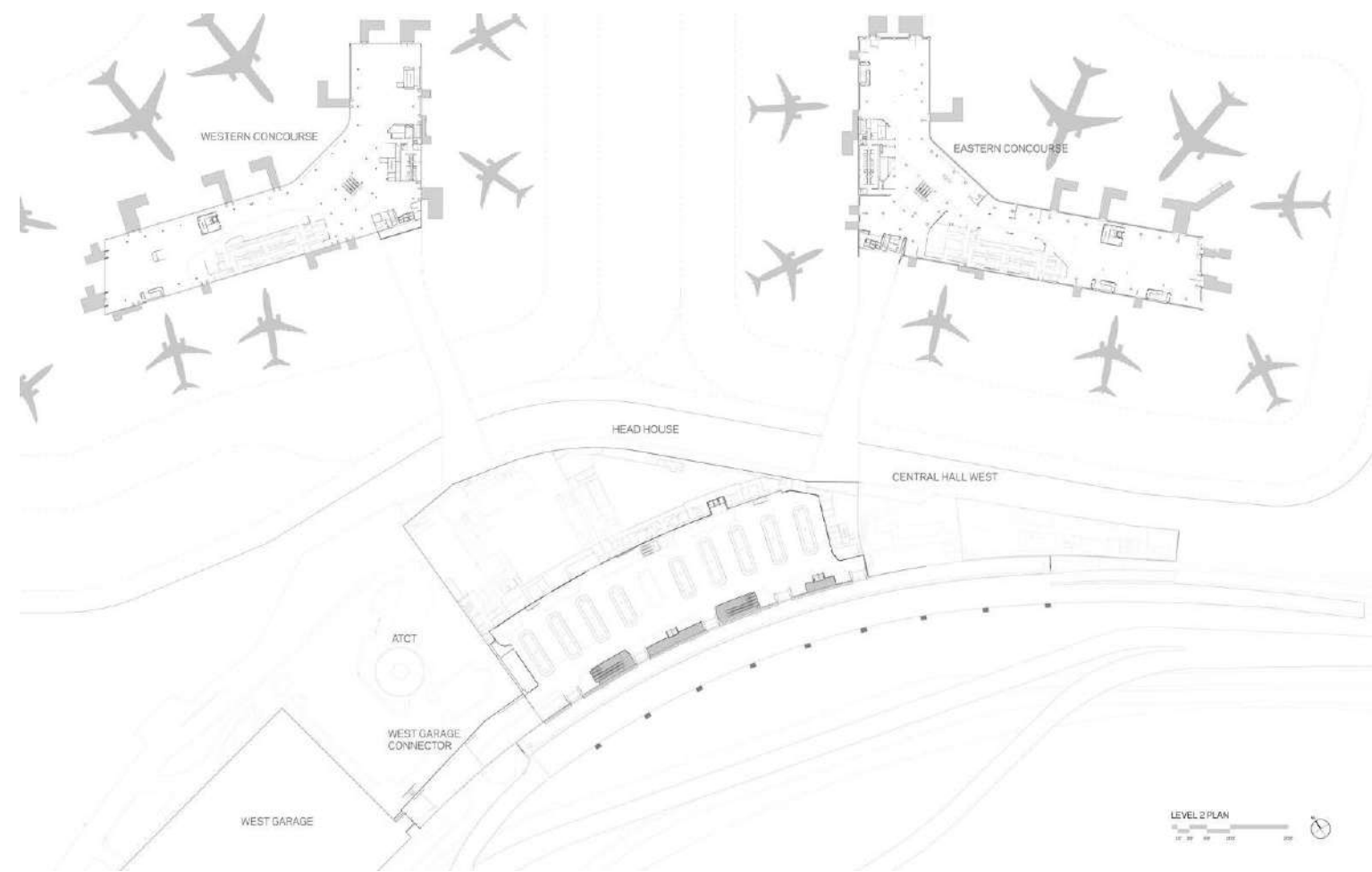
LEVEL - 2 PLAN
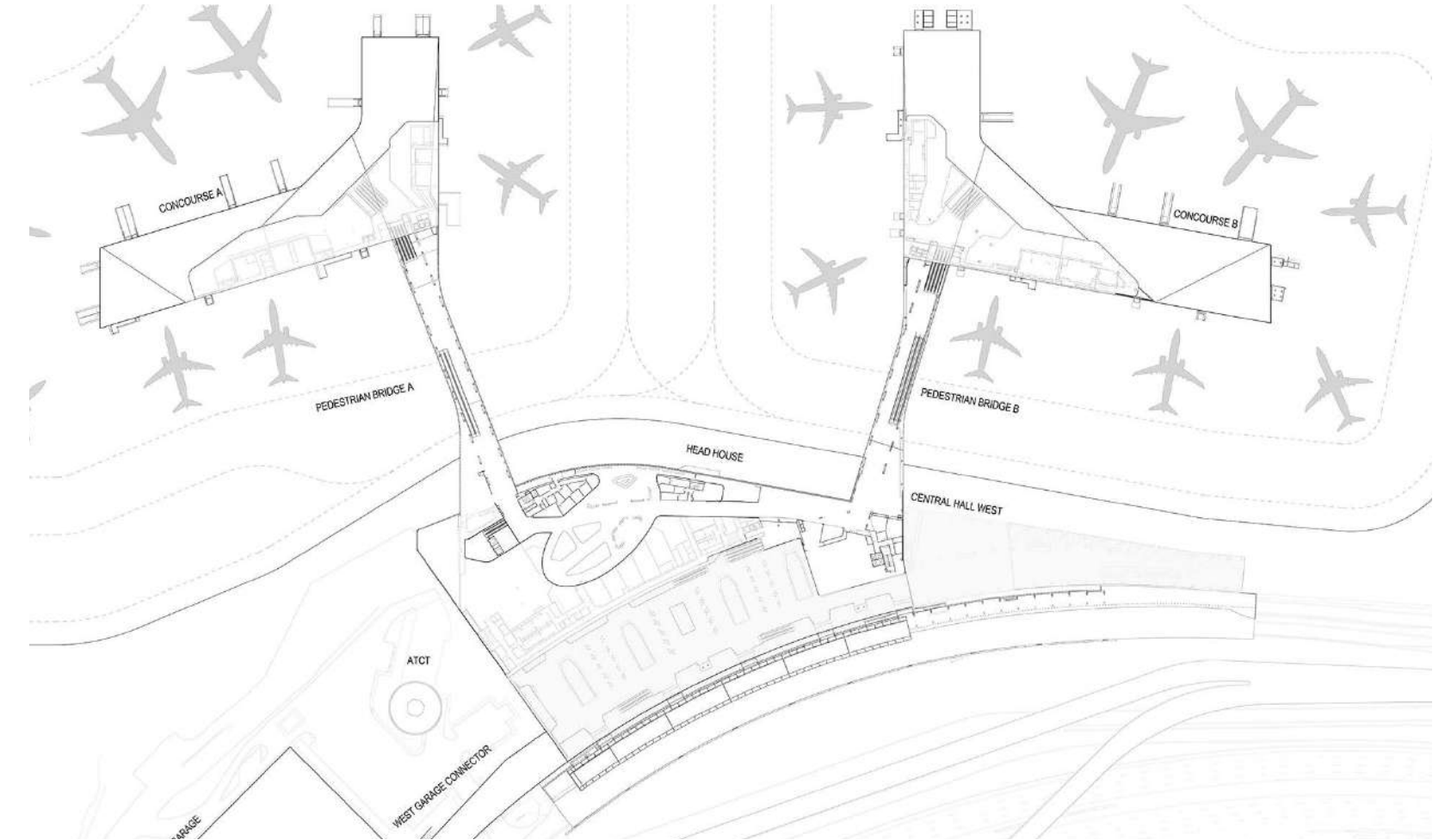
LEVEL - 4 PLAN

04

DESIGN AGENDA

ACTIVITIES

INTERACTION WITH SPACE

MOVEMENT

FORMING MEMORY

ACCESSIBILITY

SENSE OF PLACE

EXPERIENCE

UNDEFINED SPACES

EXPLORATION

CONNECTIVITY

PLACE IDENTITY

IMPRESSIONISTIC
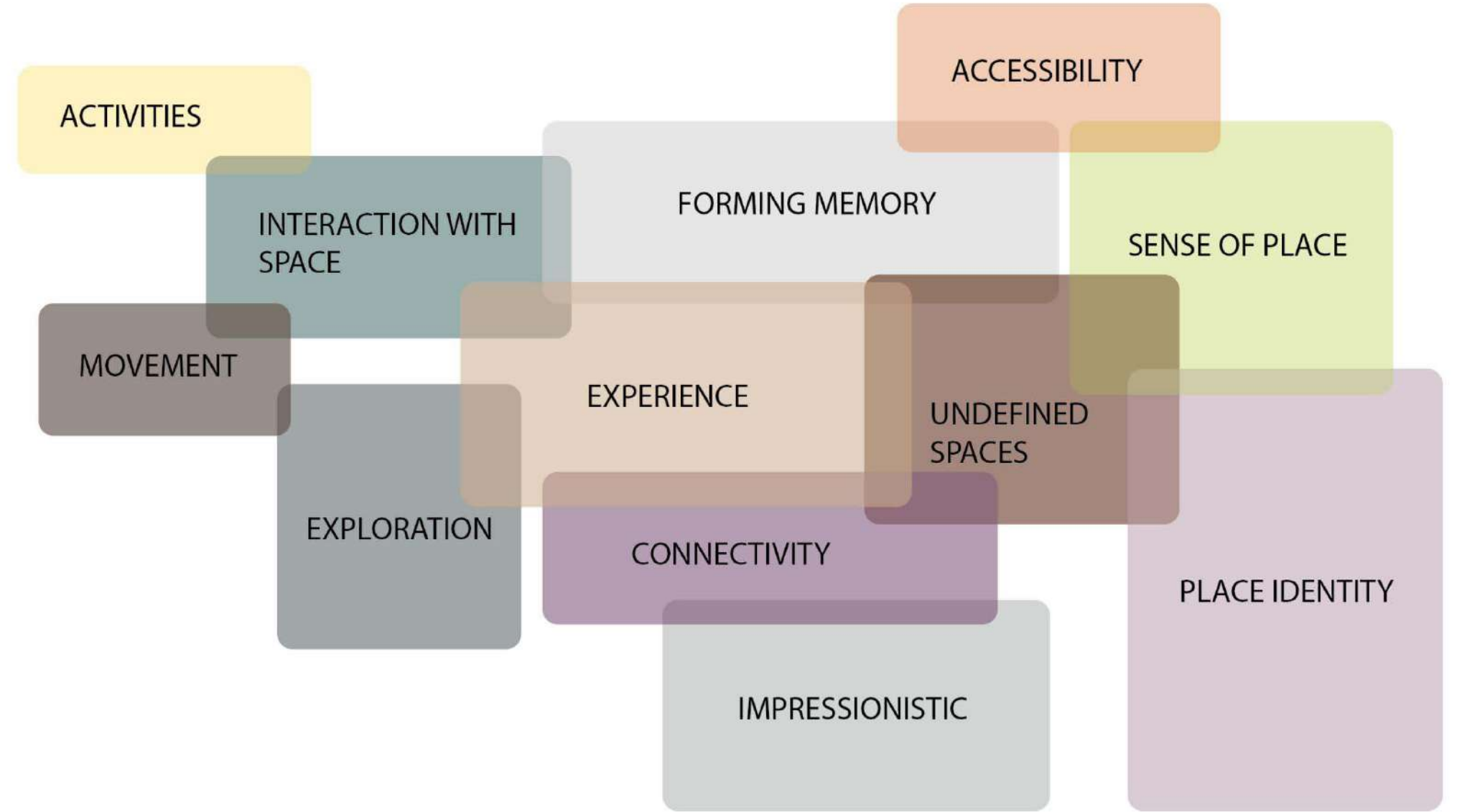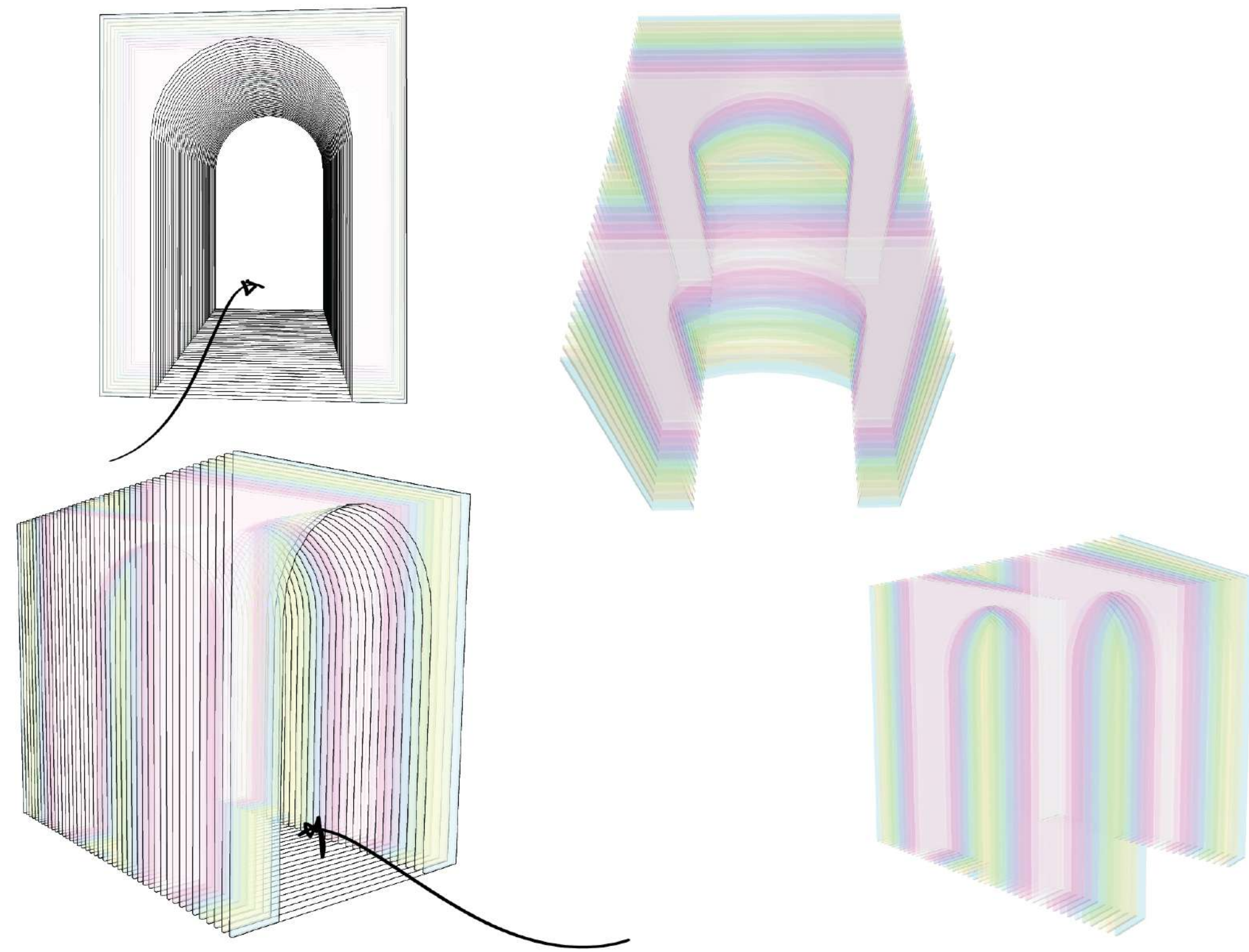
#1 Scale: Creating a Passage way with laminated glass to create Irridecent effect

#2 Material: Preliminary selection of materials
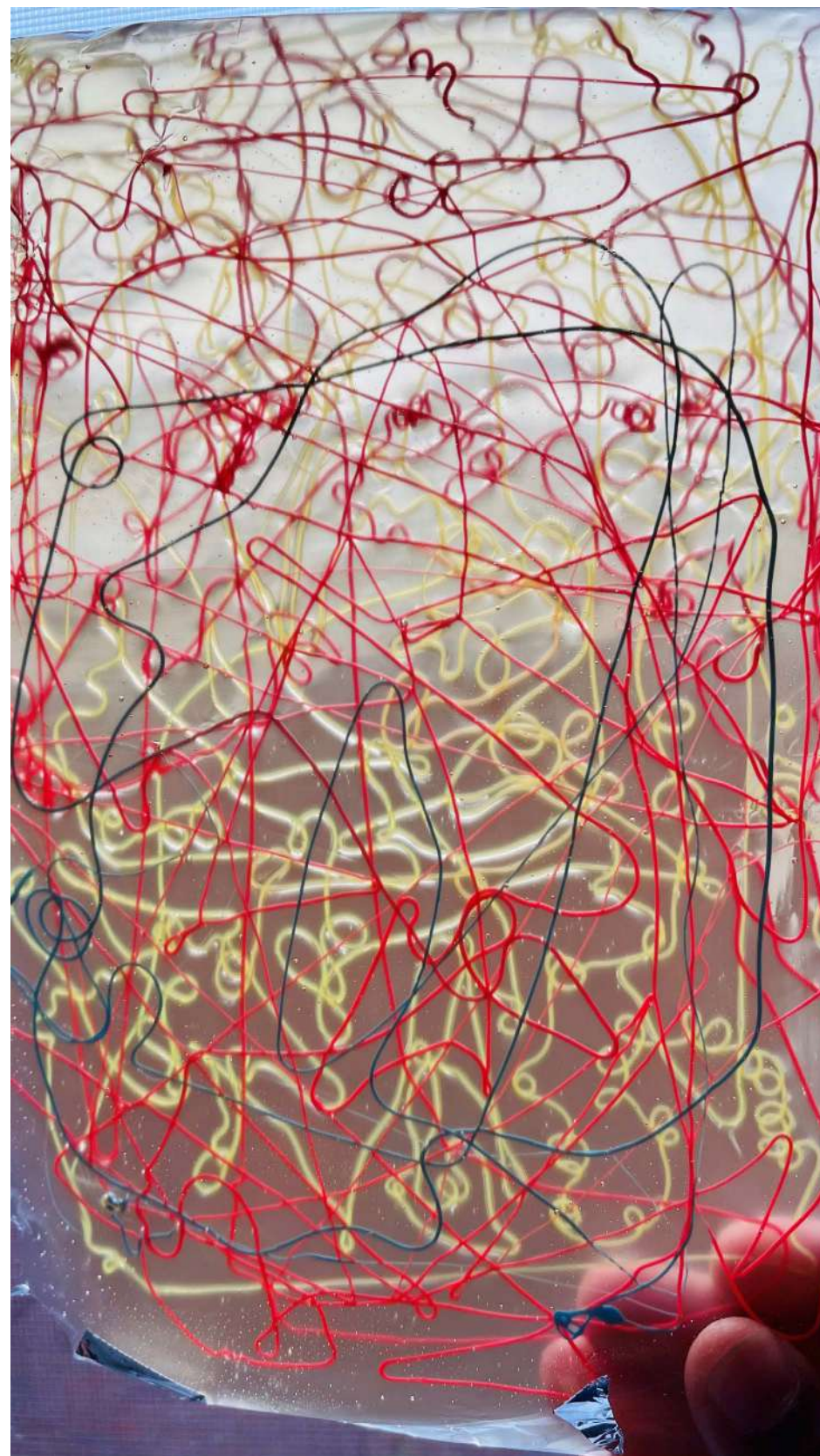
#2 Material Exploration: Creating custom materials with the use of epoxy, straws and 3D pen cartrige
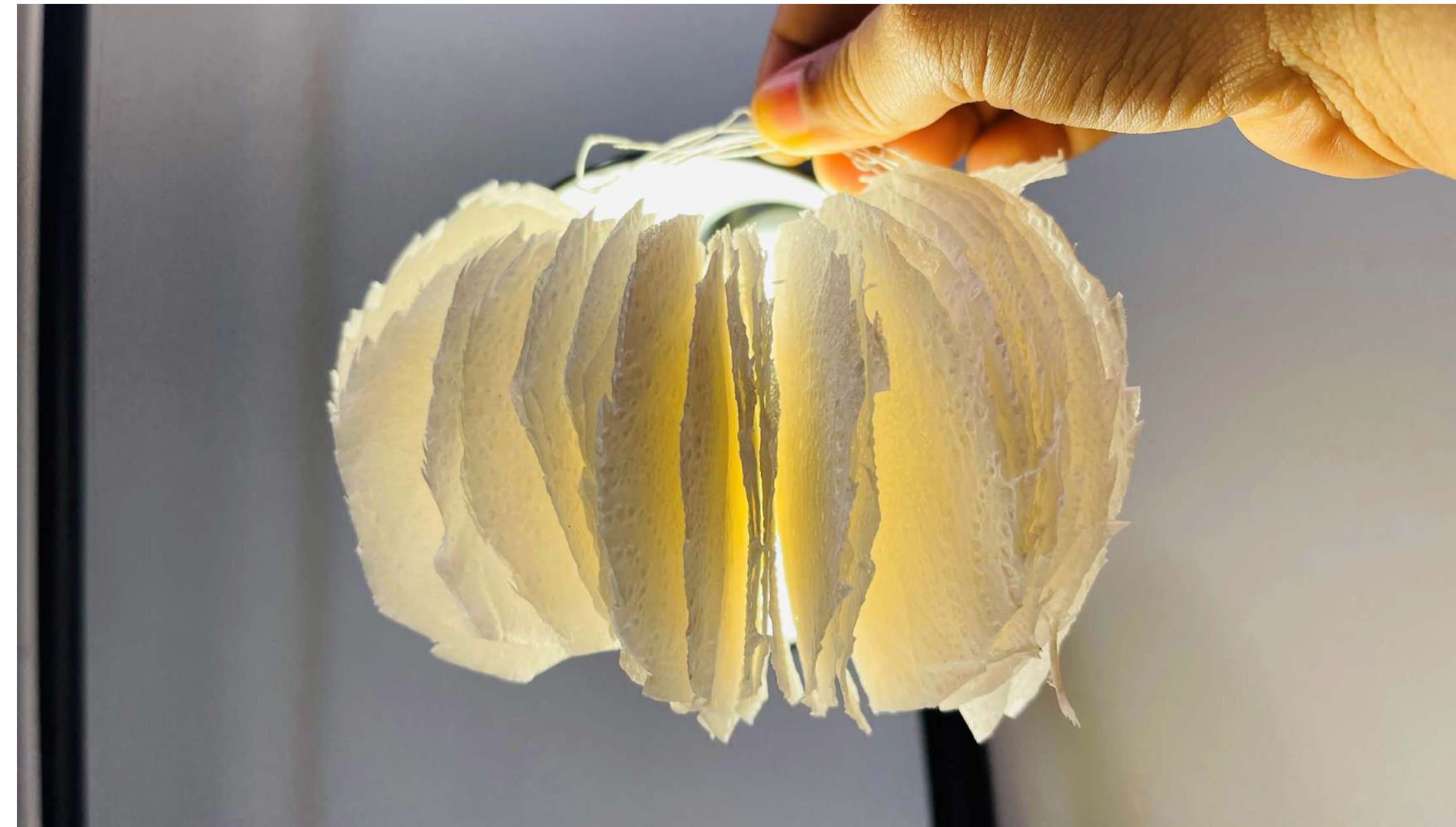
#2 Material Exploration: Using tissue papers with light to create a warm glow
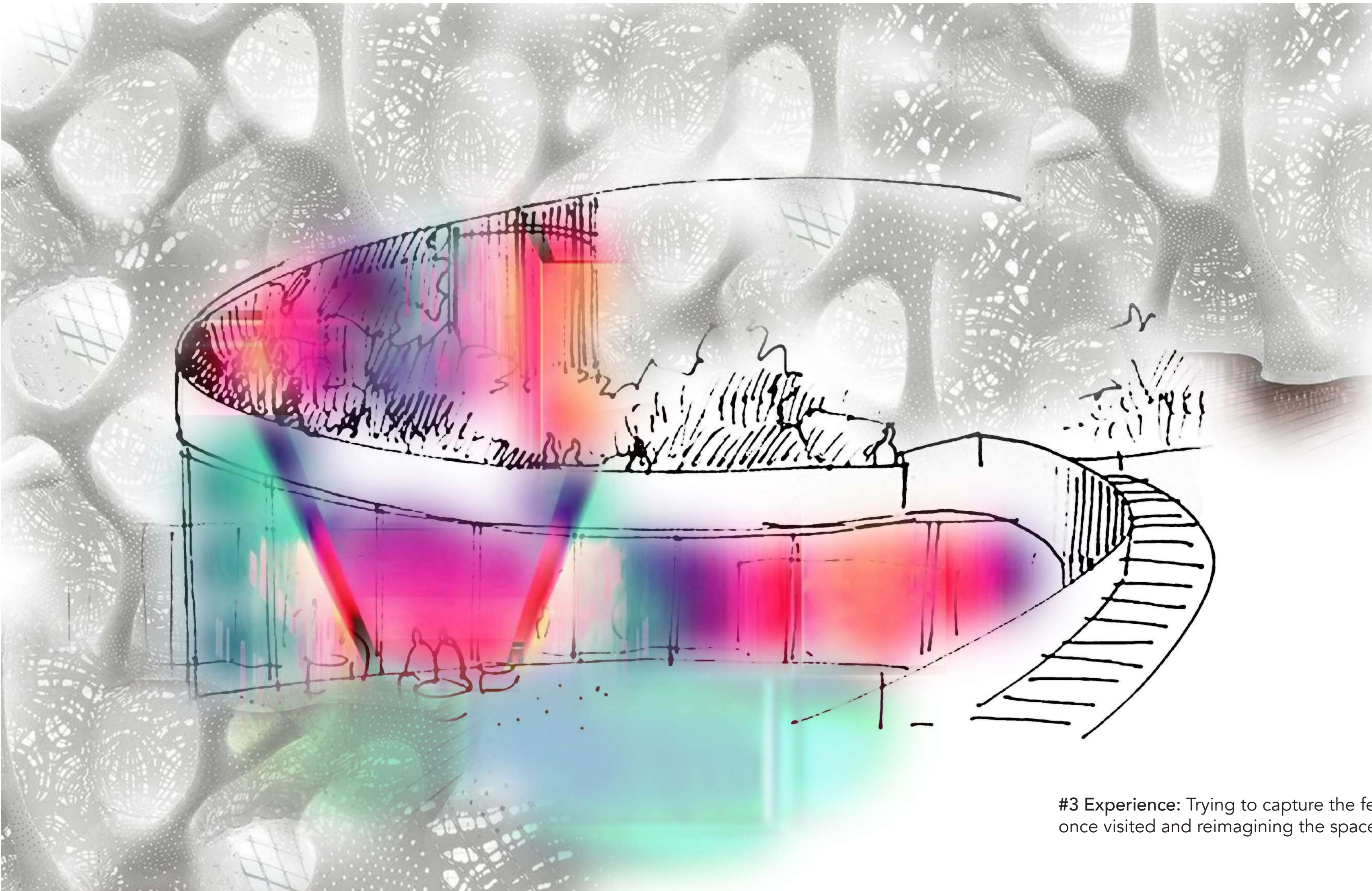
#3 Experience: Trying to capture the feeling of being in a space you once visited and reimagining the space through memory.

DESIGN INTENT

- Defining an in-between space by programing activities that encourage interaction with the space.

- Having connectivity to different spaces is important in order to generate movement and exploration into space.

- Movement, exploration, interaction with space and activities will help in forming memory and evoking a sense of place.

- All the factors together will bring a sense of place identity into the space.

01

To create an easy escape for people during layovers between their travel by creating a transitional experience that develops a sense of place identity.

02

Using Airport Terminal as an extension for public activities, the design intent is to explore the potential uses of in-between places to provide an immersive experience for travelers.

03

With LaGuardia Airport being one of the busiest airports in the United States, this project will focus on catering people traveling to & fro

TYPICAL AIRPORT ACTIVITIES

Main Lobby – Reception – Help desk -	800
Observation Area	3000
Baggage check	3000
Locker Space	2000
Restrooms	1600
Café – Restaurant – Bars	8000
Retail Stores	6000
Lounge seating – Individual pods	3000
Back offices	3000
Maintenance	1200
Storage/supply	800
Mothers room	500
Kids area	900
Charging Station	800
Circulation - 30%	15000

PROGRAM ADDITION PROPOSAL

Spa - 3000
- Reception	150
- Offices (4)	250
- Equipment rooms (1)	300
- Staff rooms (1)	200
- Exam rooms (3)	600
- Treatment rooms (8)	1500

Accommodation - 20,000
- Reception	650
- Offices (4)	650
- Lounge space	1500
- Restaurant / Bar (2)	3000
- Kitchen	1200
- Rooms (50)	13000

Art Exhibits: 25,000
- Interactive art (Refik Anadol)	4500
- Color factory inspired spaces	4000
- Field of light inspired spaces	4000
- Jenny Sabin inspired spaces	6000
- Open Exhibit spaces	4000
- Maze	2500

RETAIL

ACCOMMODATION

SPA

LOUNGE SEATING

ART EXHIBITS

CAFE/BAR/
RESTAURANTS

OBSERVATION AREA /
MAIN LOBBY

MAINTENANCE

MAZE

BACK OF
HOUSE

RESTROOMS

STORAGE/SUPPLY

KIDS AREA

BAGGAGE & SECURITY
CHECK

MOTHERS ROOM

RECEPTION/
HELP DESK

LOCKER SPACE
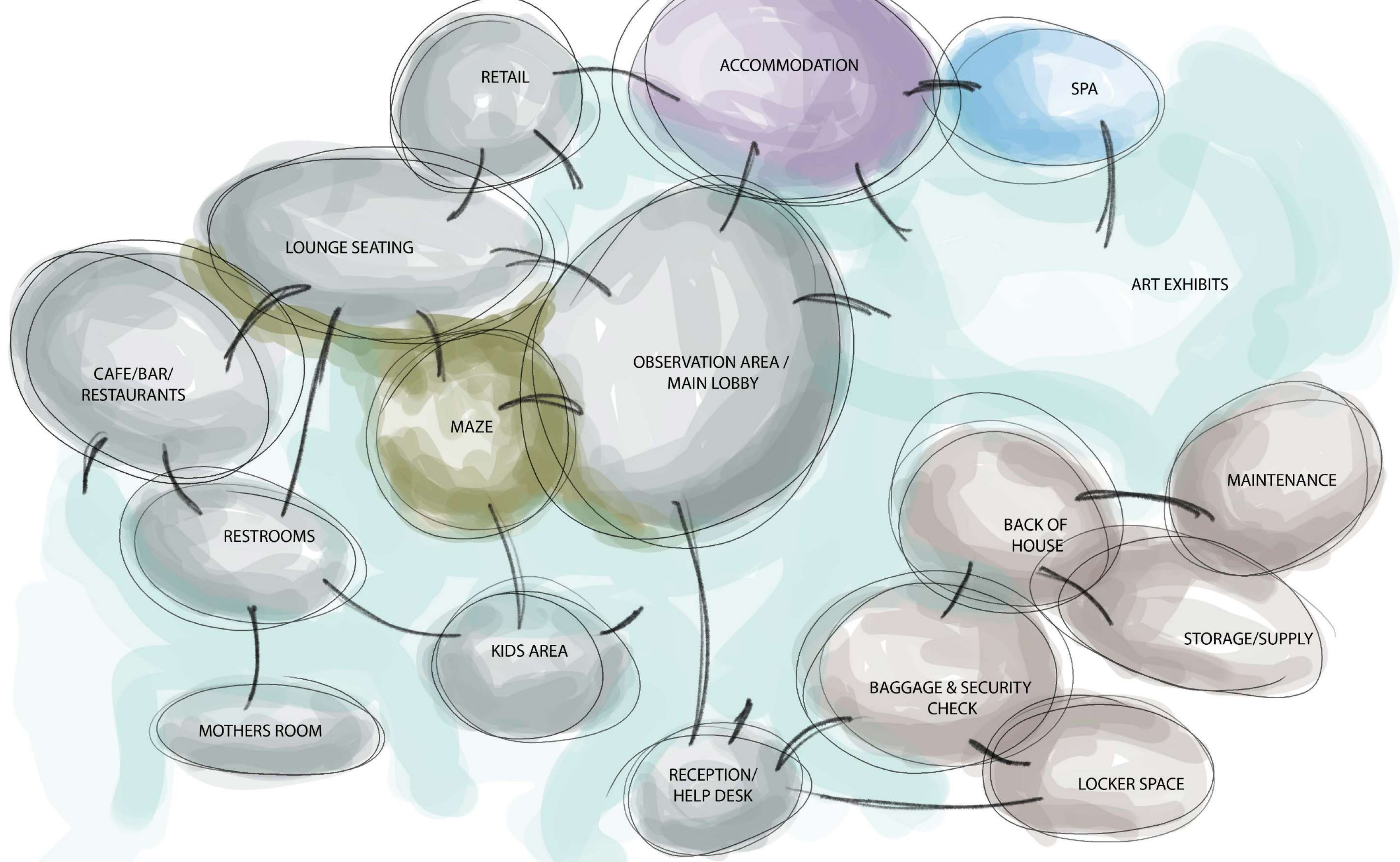
BUBBLE DIAGRAM

Anadol's body of work addresses the challenges, and the possibilities, that ubiquitous computing has imposed on humanity, and what it means to be a human in the age of AI. He explores how the perception and experience of time and space are radically changing now that machines dominate our everyday lives. He is intrigued by the ways in which the digital age and machine intelligence allow for a new aesthetic technique to create enriched immersive environments that offer a dynamic perception of space.
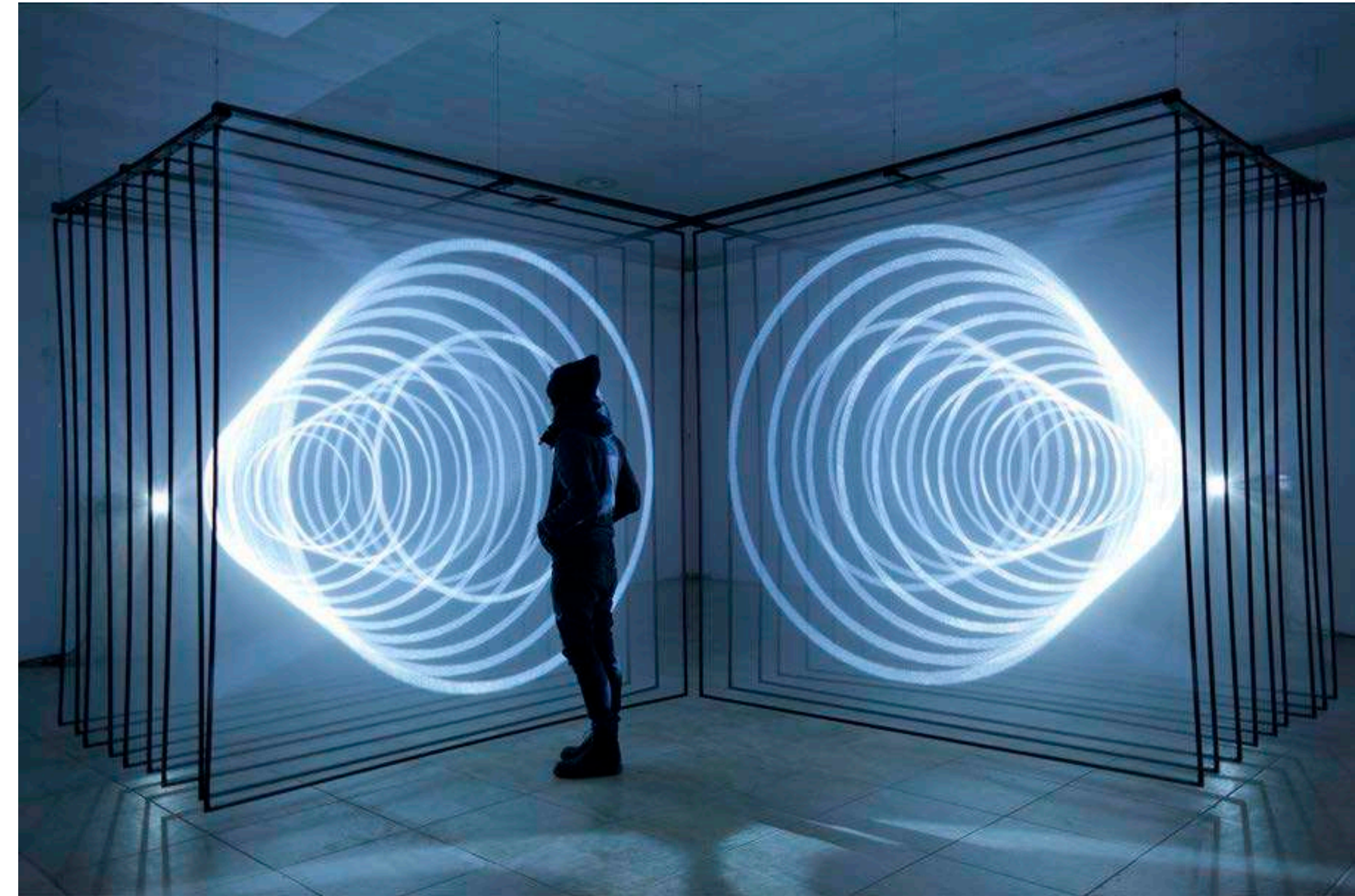
Nonotak work with light & sound installations and performance pieces to create ethereal, immersive and dreamlike environments which are built to envelope, challenge and stagger the viewer capitalising on Nakamoto's approach to space & sound and Schipfer's experience with kinetic visual and complex, geometric illustrations. Nonotak are also known for using custom built technology in many of their pieces as well as using conventional technology in unconventional ways to generate a certain desired effect.

The Field of Light is a large-scale site-specific light-based installation created by British artist Bruce Munro.

Jenny Sabin Studio is an experimental architecture studio based in Ithaca, NY. The studio investigates the intersections of architecture and science, and applies insights and theories from biology and mathematics to the design, fabrication, and production of material structures and spatial interventions.
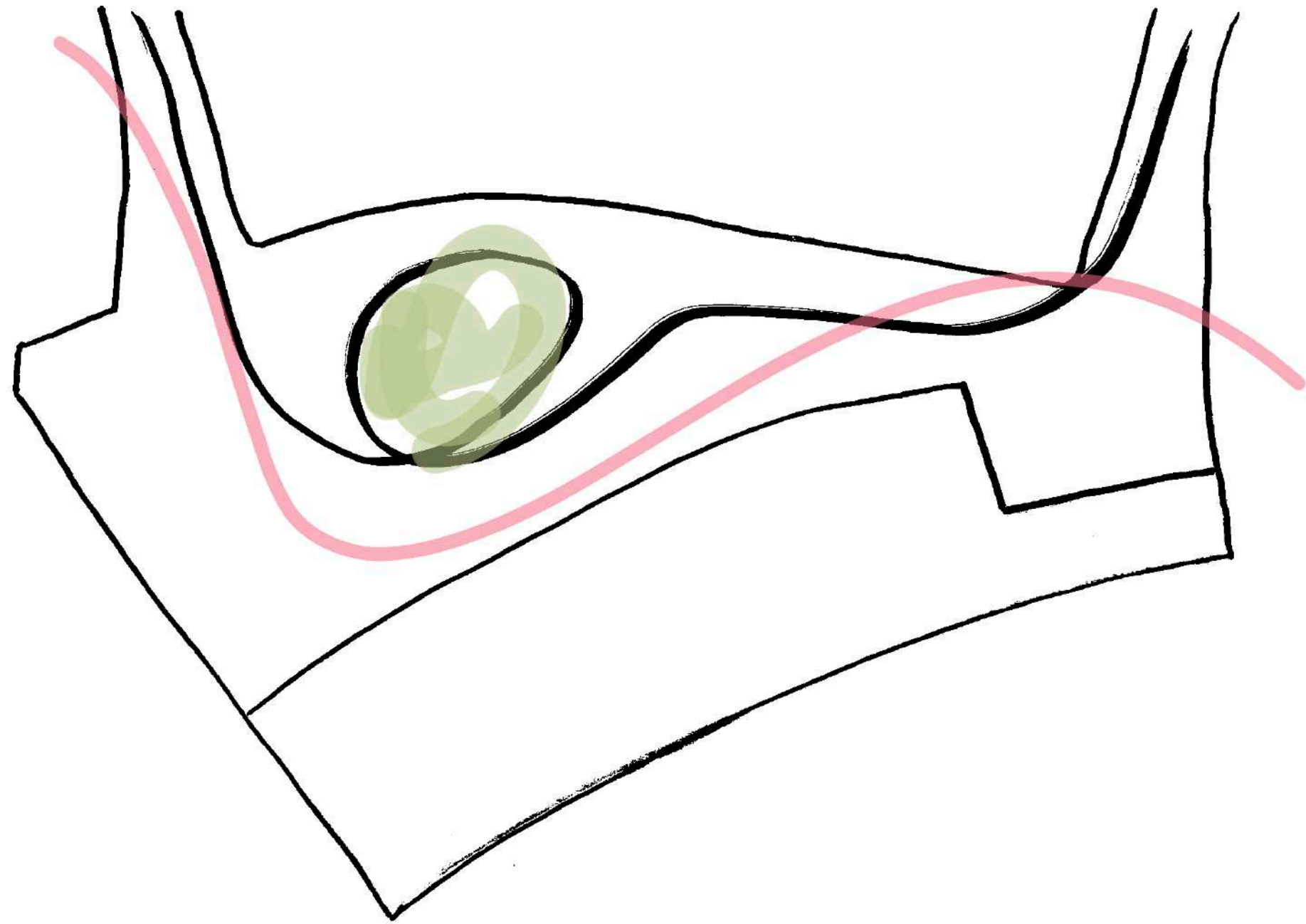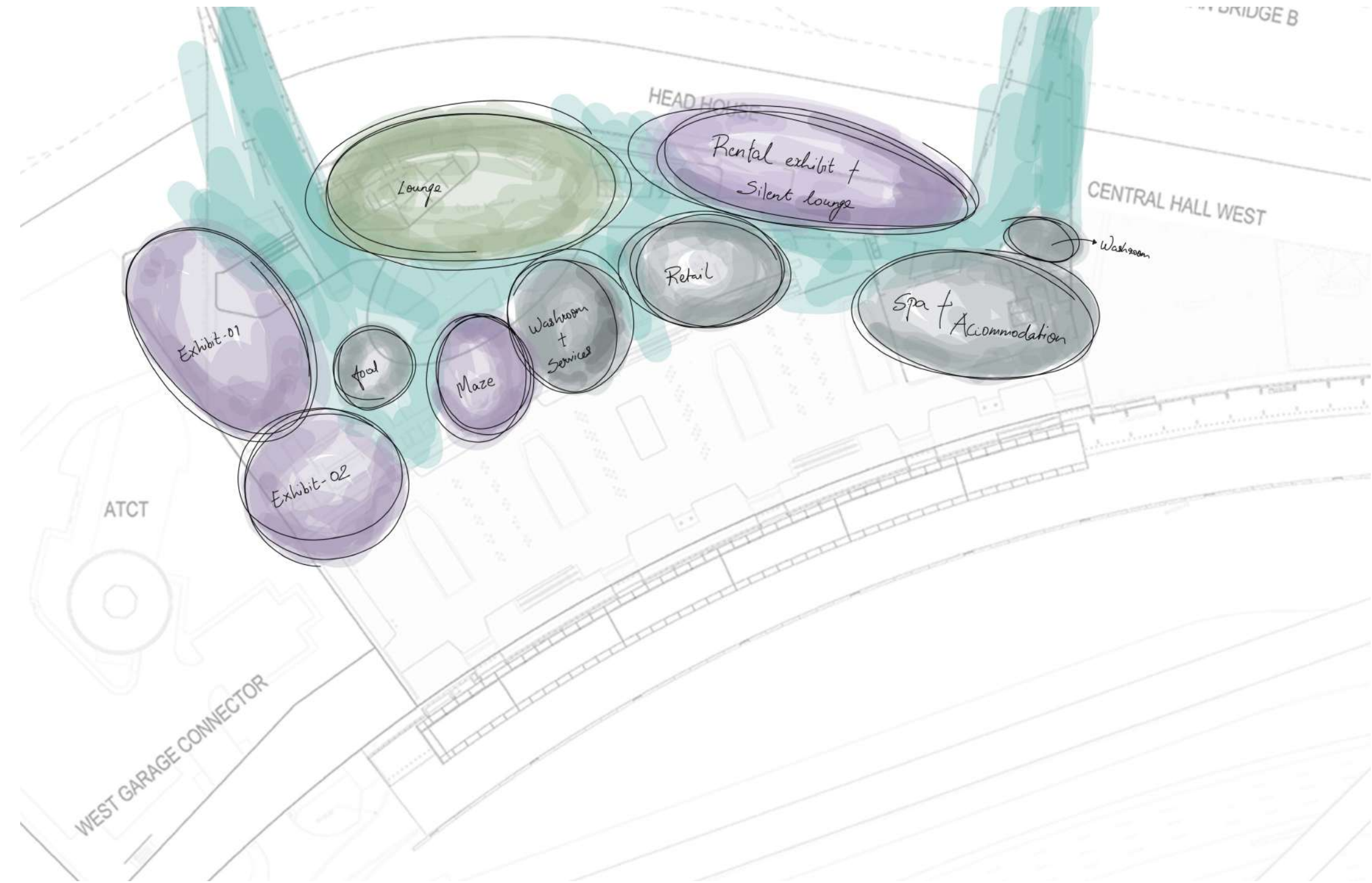
05

FINAL DESIGN
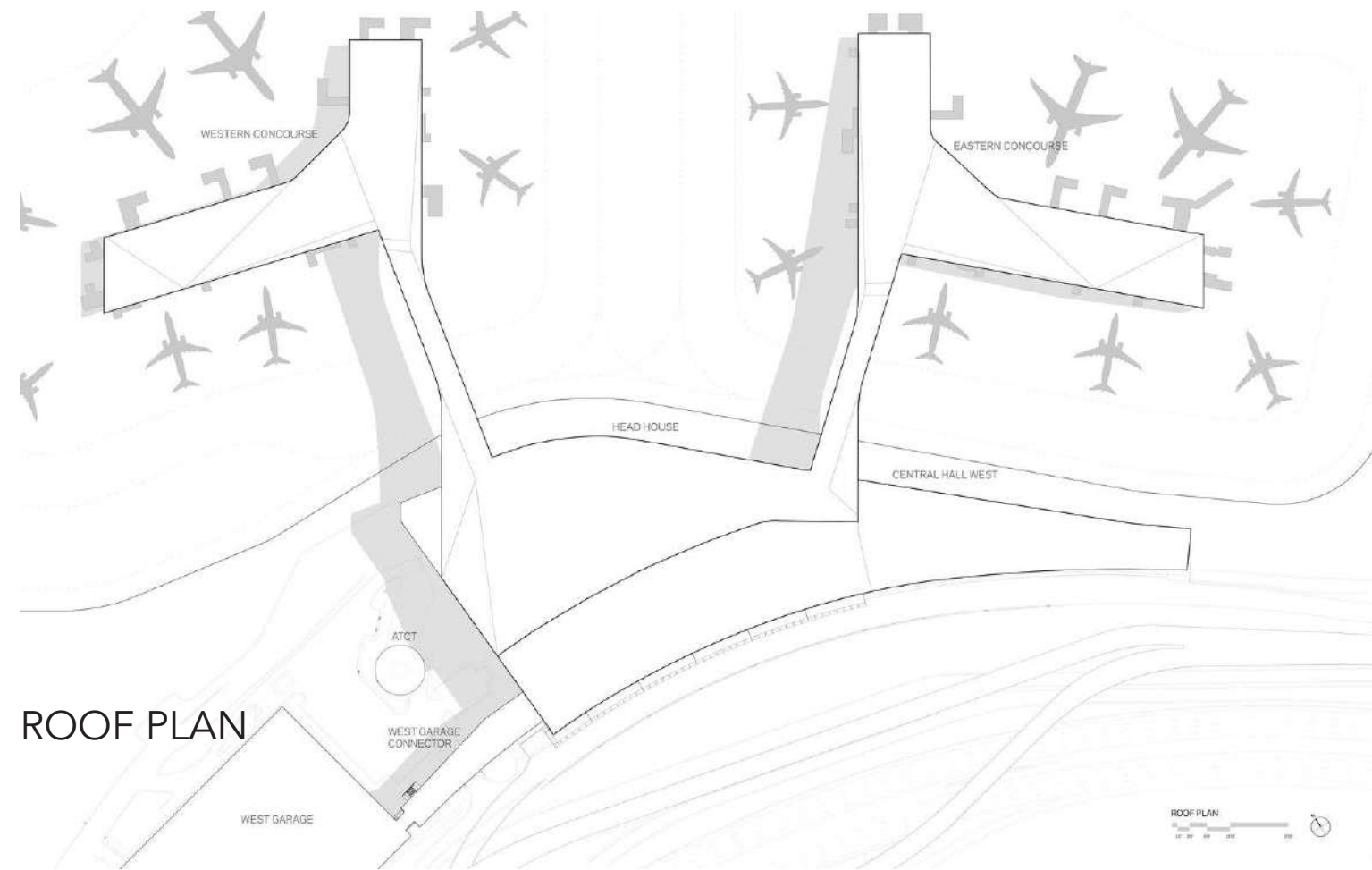
ROOF PLAN
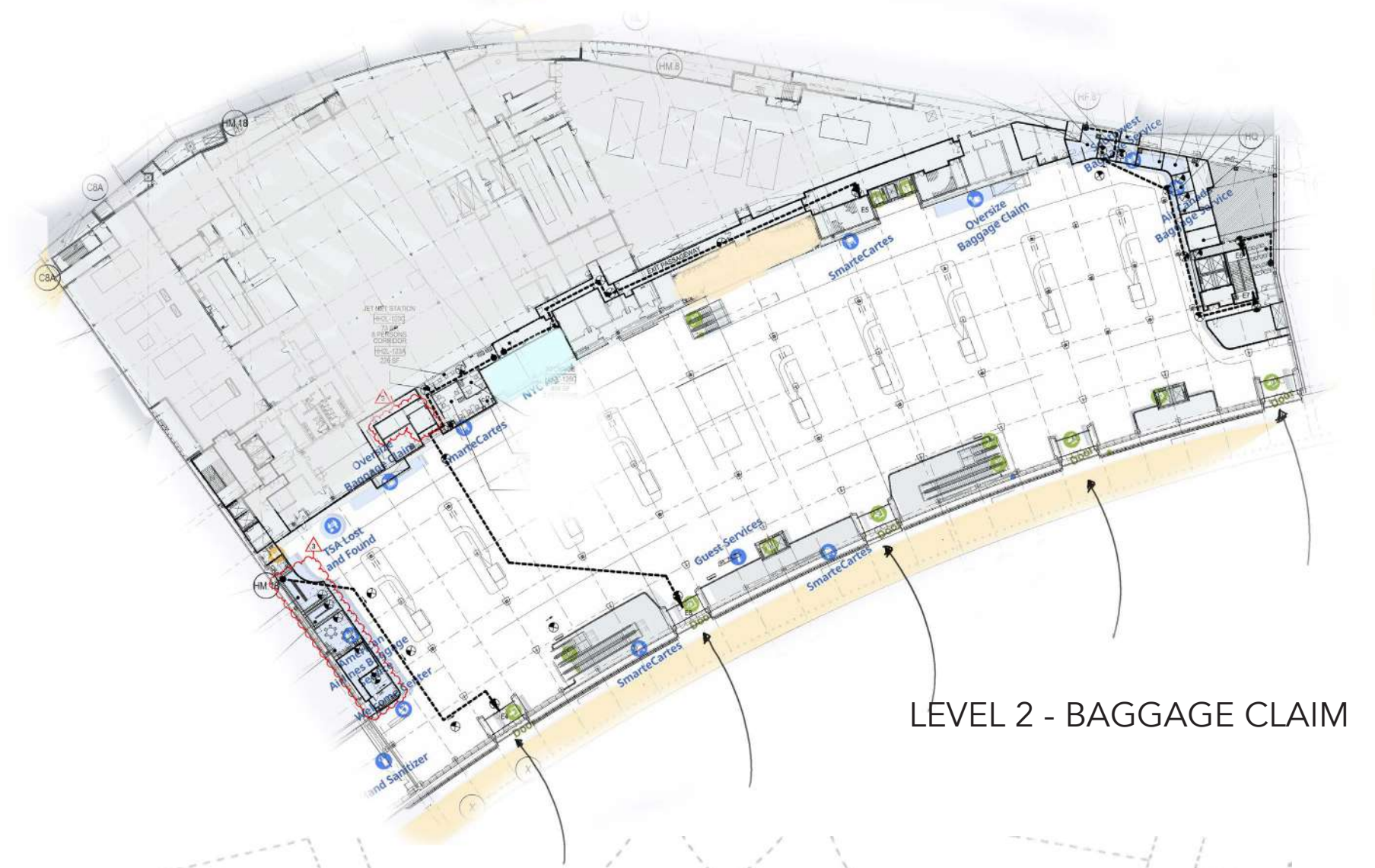
LEVEL 2 - BAGGAGE CLAIM
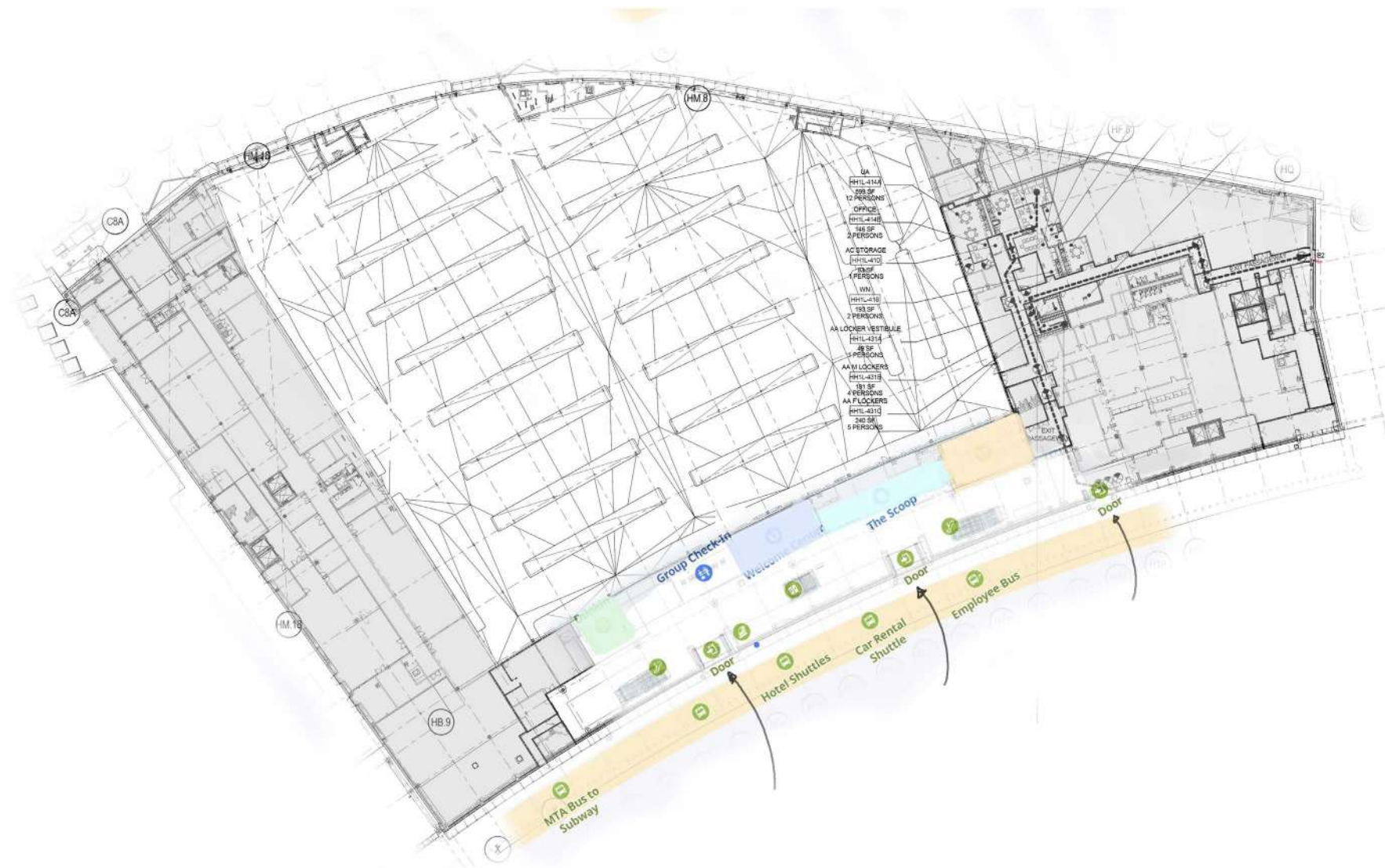
LEVEL 1 - (TAXI - CAR RENTAL)
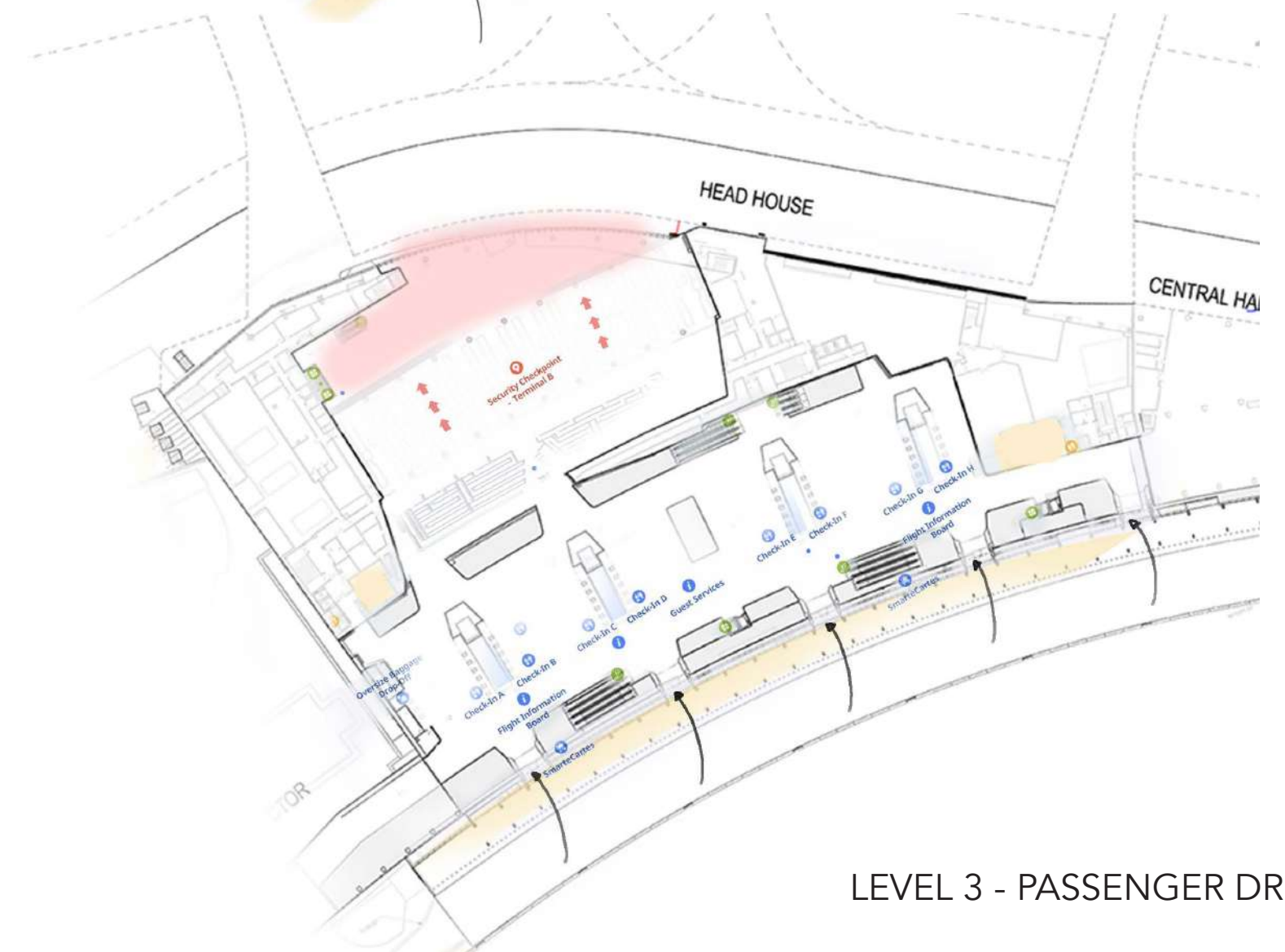
LEVEL 3 - PASSENGER DROP OFF, TSA

PARTI DIAGRAM - LEVEL 4

BLOCKING DIAGRAM - LEVEL 4
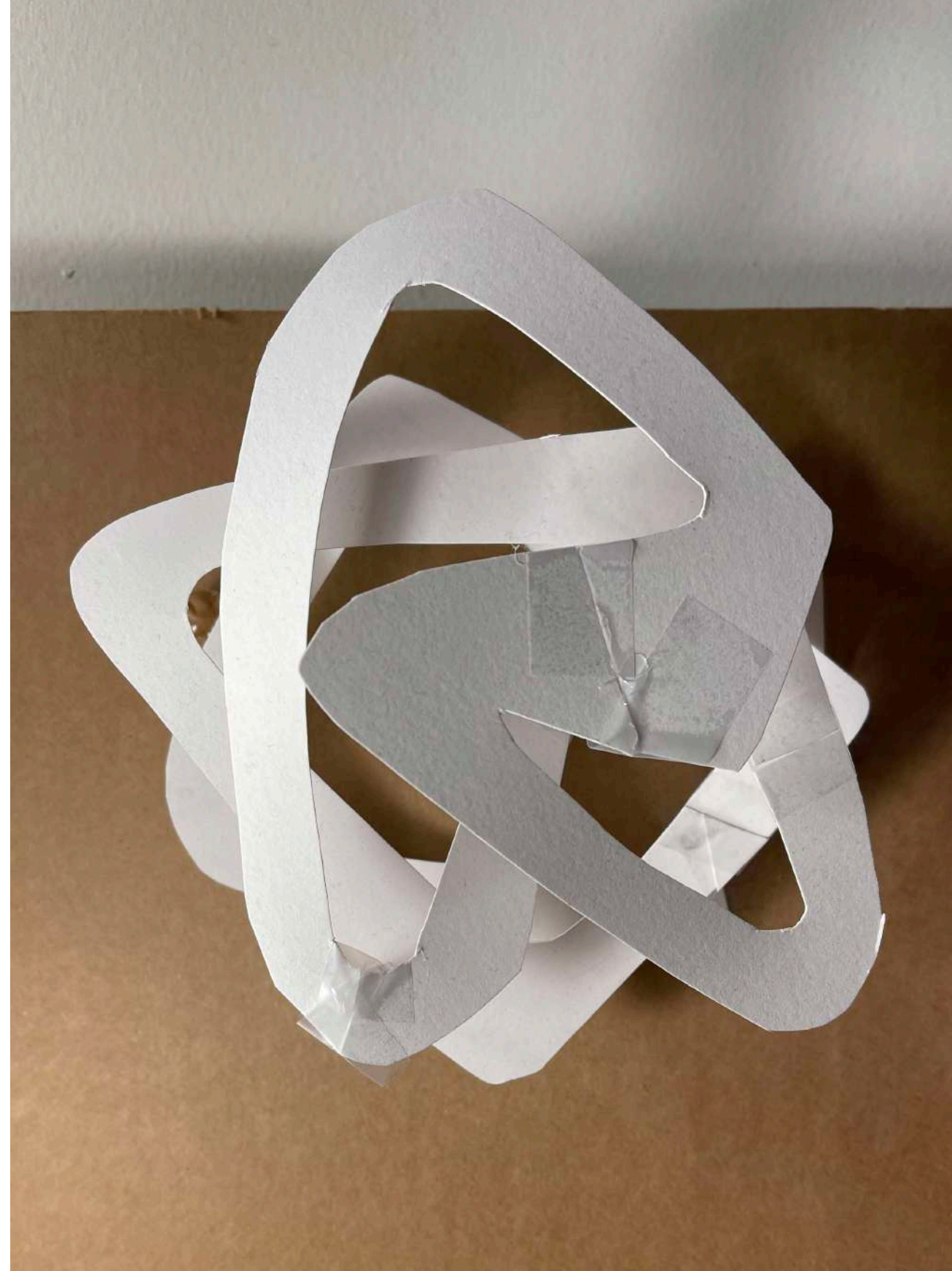
Study model for architectural installation. Aimed to be the focal point for design of level 4.

The rams lead to a 360 view of the airport site, giving viewers a panoramic vision of the planes taking off and landing.

PEDESTRIAN BRIDGE A

PEDESTRIAN BRIDGE B

HEAD HOUSE

CENTRAL HALL WEST

ATCT

CONNECTOR

FLOOR PLAN - LEVEL 4
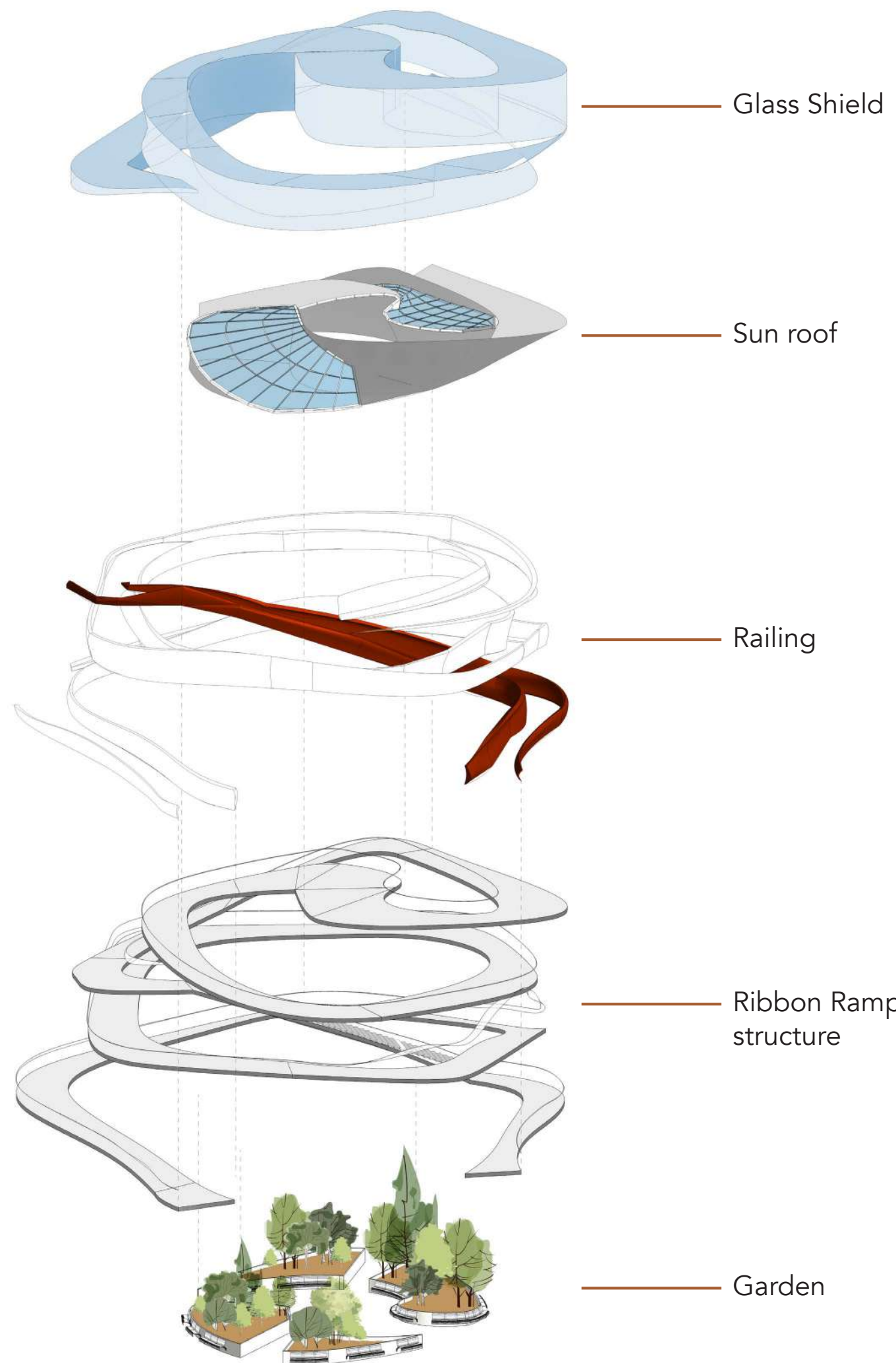
Glass Shield

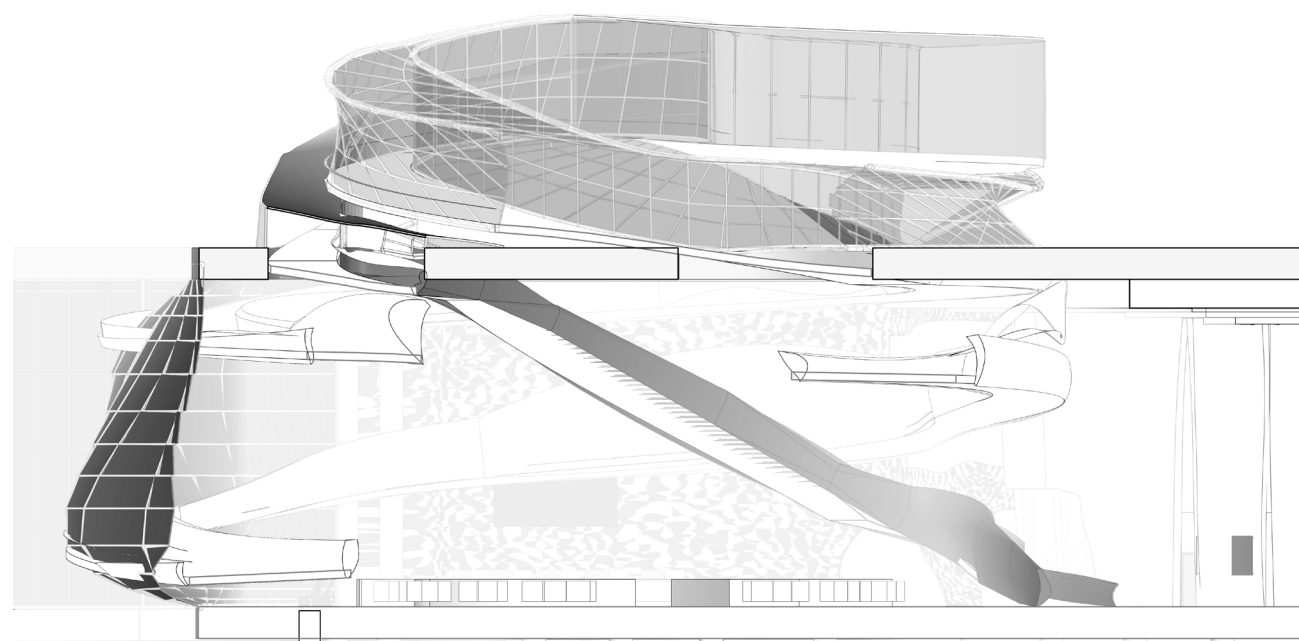Sun roof

Railing

Ribbon Ramp
structure

Garden

EXPLODED AXON - RAMP SYSTEM
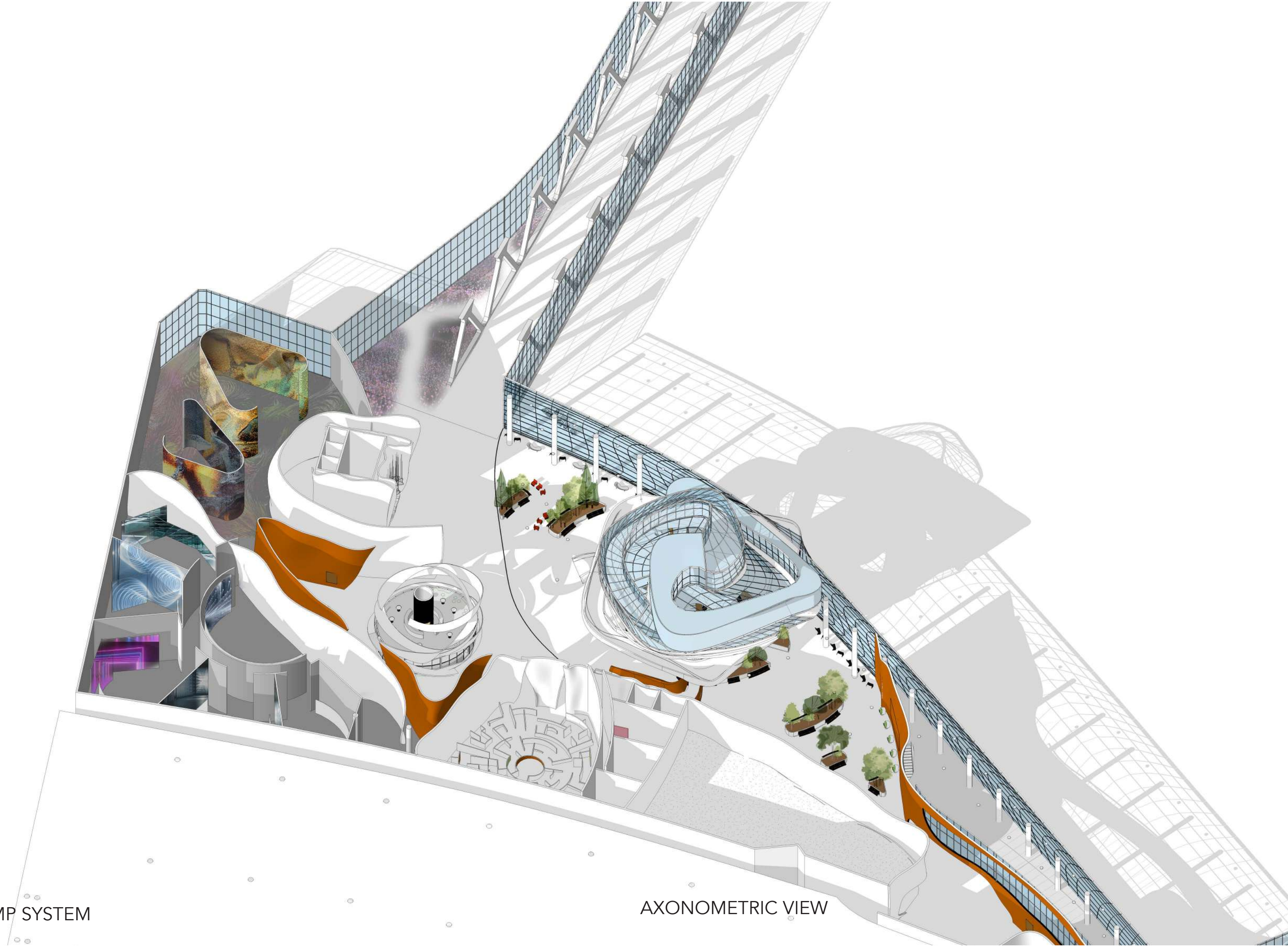
AXONOMETRIC VIEW

FOOD COURT VIEW

SECTION

Pre-cast Ribbon
structure

Elevator shaft for
kitchen services

Glass Railing

Bifurcated Ramp
to access mezzanine
level

Bar + Seating on
mezznanine

Kitchen

EXPLODED AXON - FOOD COURT
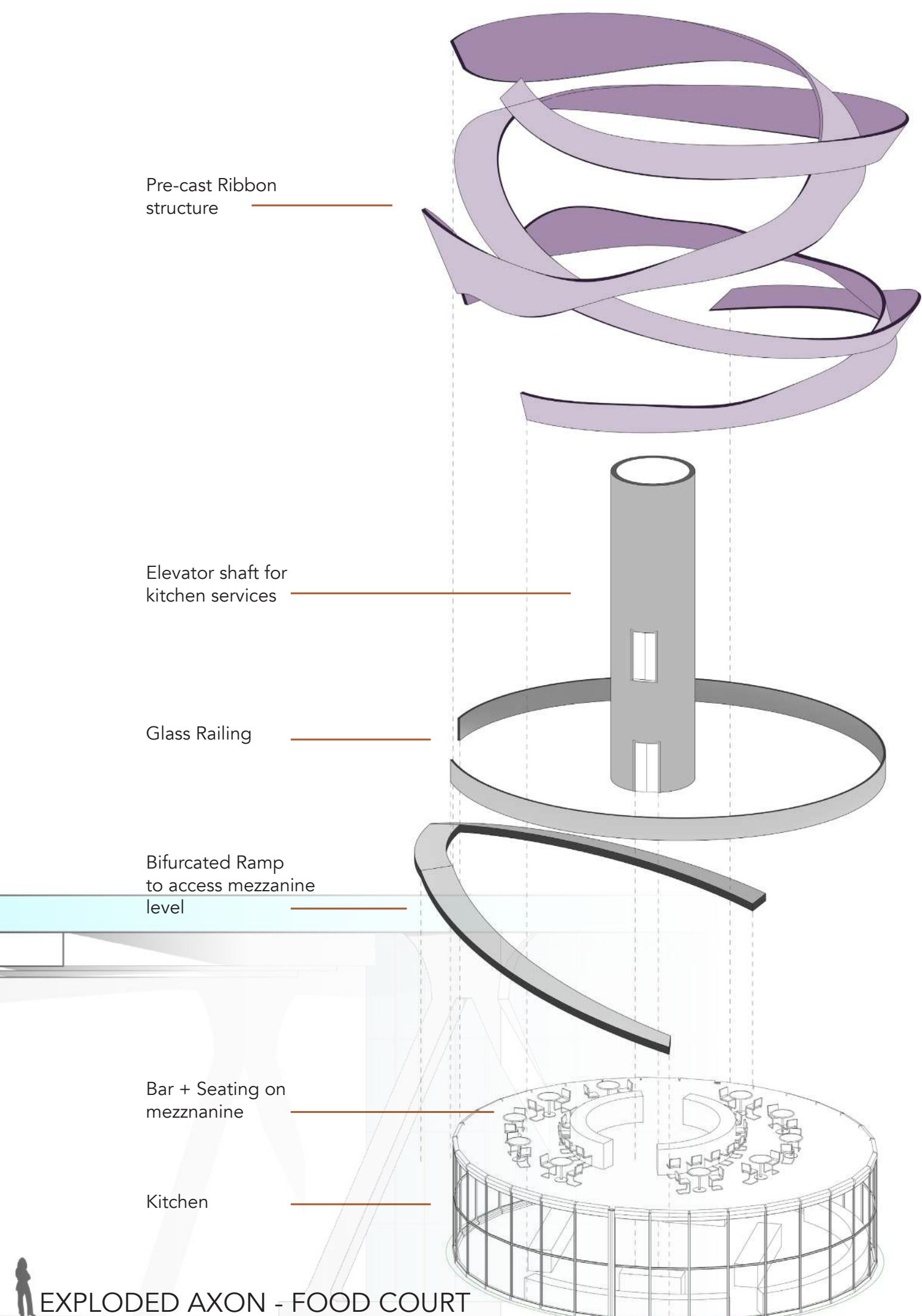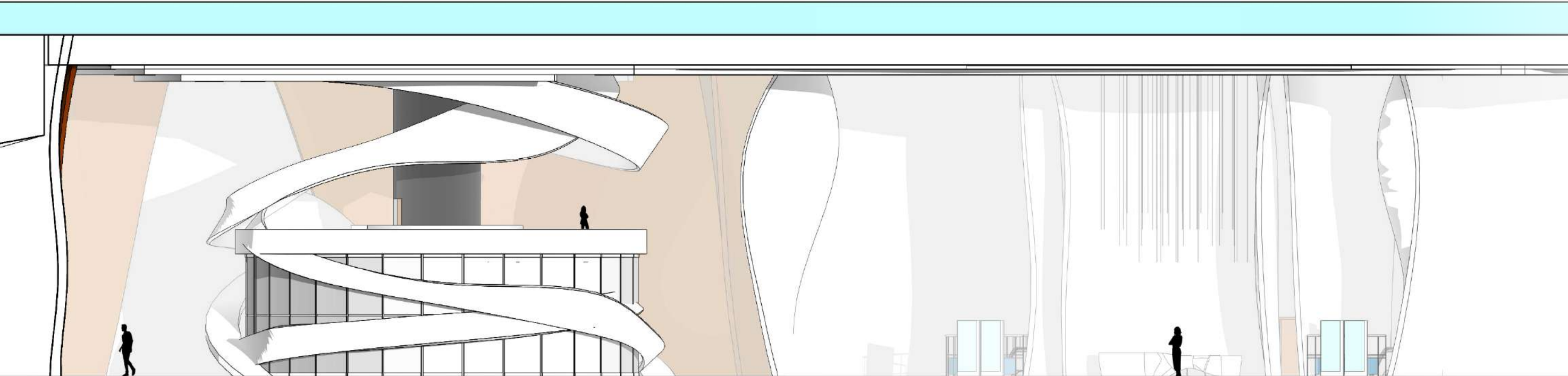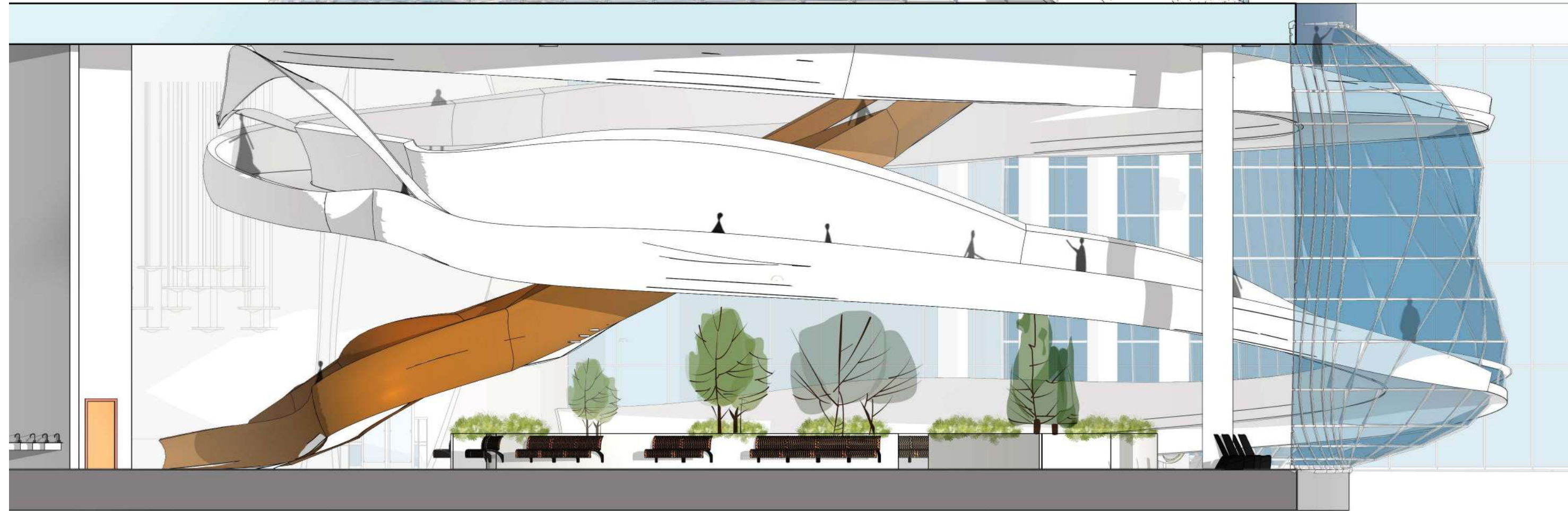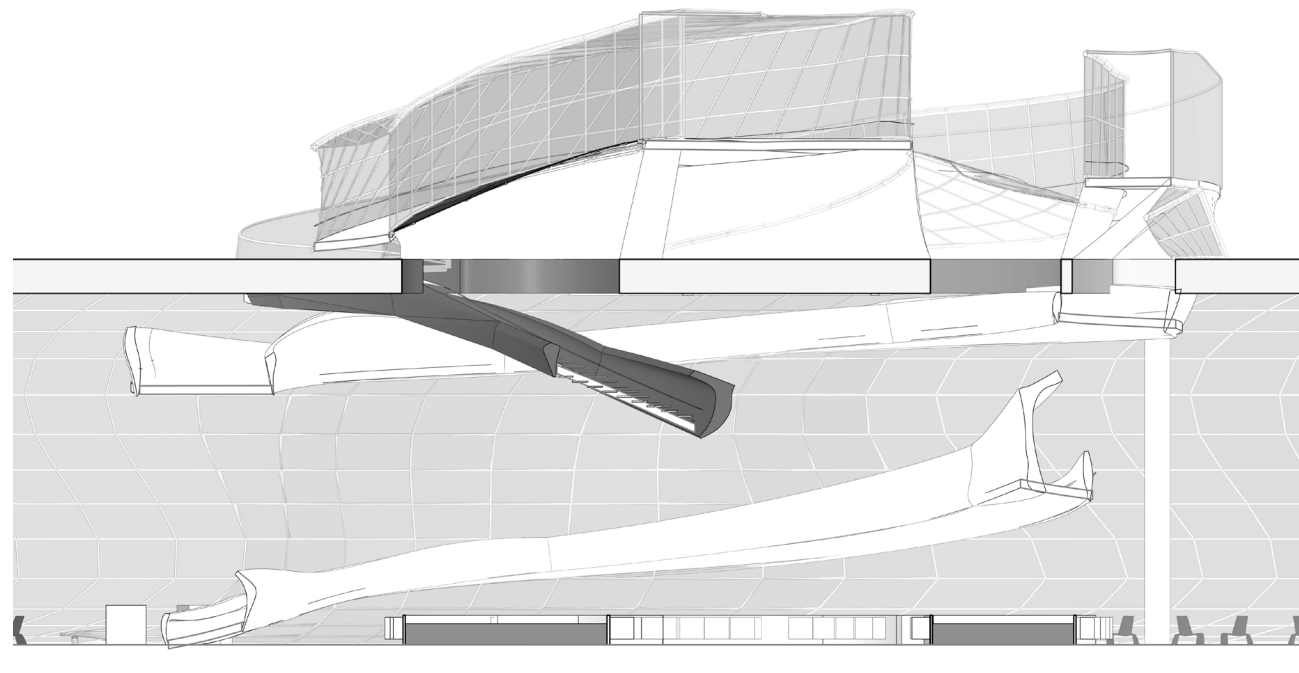
RAMP AREA - SECTIONS
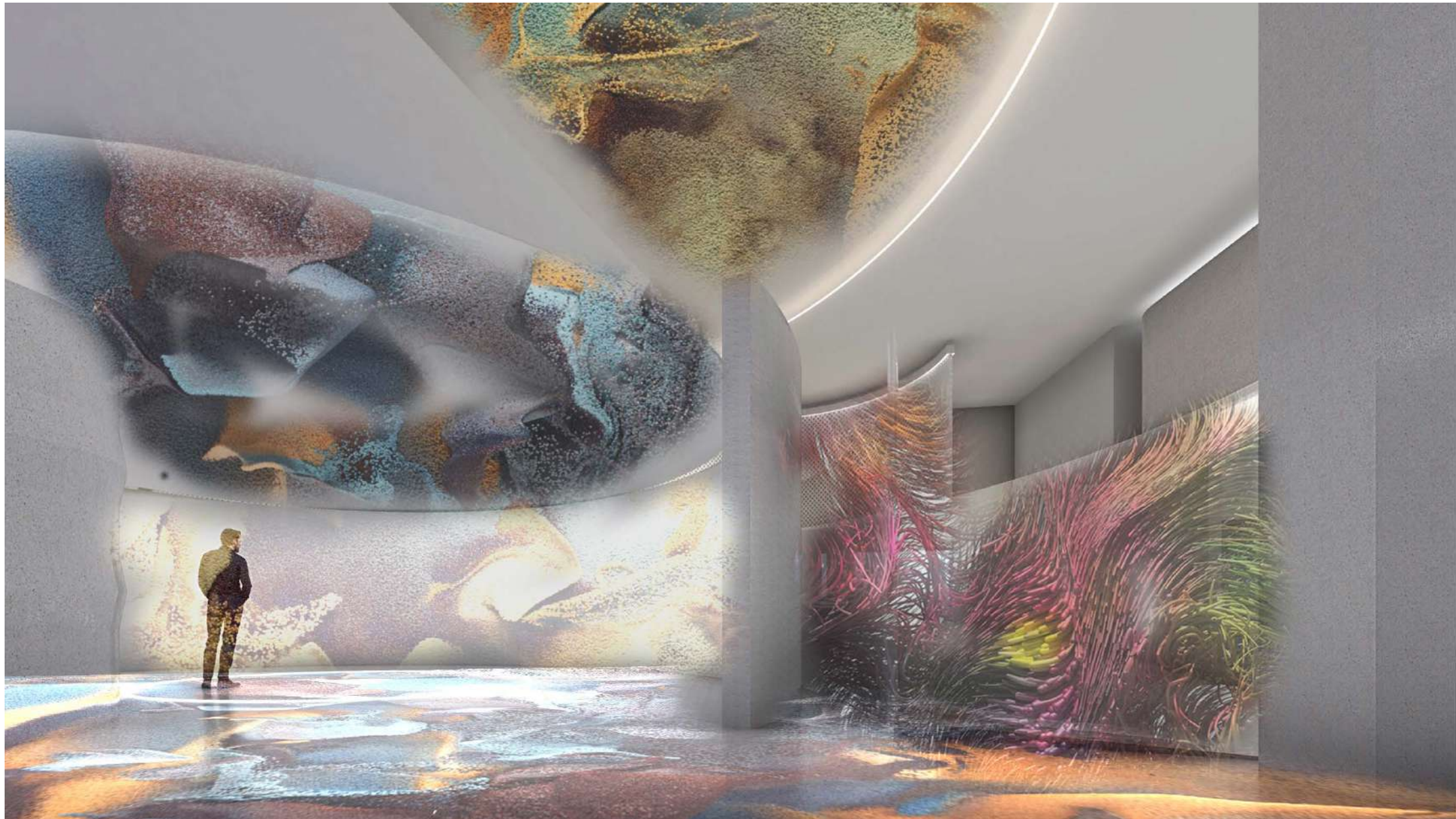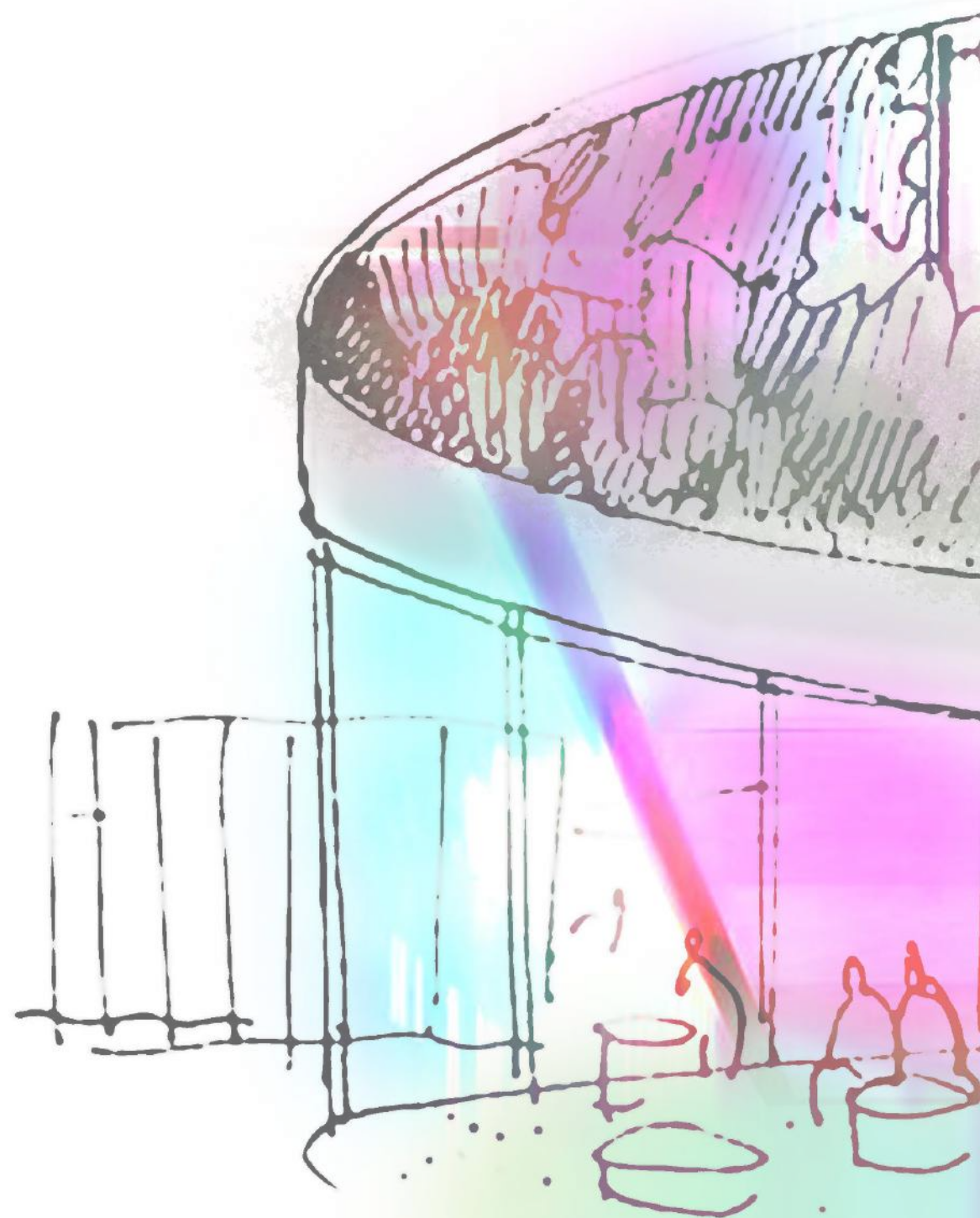
RAMP AREA - VIEW

LOUNGE AREA VIEW

OPEN EXHIBIT + SILENT LOUNGE VIEW

REFIK ANADOL EXHIBIT - COLLAGE

MATERIAL SELECTION

Jhanvi Jagani
visit https://jhanvijagani84.wixsite.com/portfolio
for walkthrough video of the space