

STILLNESS

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Attaining Stillness is a slow process. Although slow, it is not umoving. Stillness can happen within you when you start to become aware of yourself and have a clear mind.

Attaining Stillness is a slow process. It is filled with contradictions. It has its bit of solemnness, and mystery, mixed with peace and clarity. It is an emotion that consists of a little bit of everything and nothing. The balance of all qualities is what makes stillness so unique and have its own character.

Attaining Stillness is a low process - a slow process that is rewarding. By learning about the true meaning of Stillness, this thesis project strives to translate the feeling into a space through series of spaces in a form of a journey...

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Stillness [**stil**-nis]

Noun

Silence; quiet; hush.

the absence of motion

Defining Stillness

Stillness, as defined by the dictionary, is the absence of motion (Dictionary.com, 2019). However, the meaning changes when put in a different context. Stillness can be more than silence and absence of motion. At times, evoking stillness might happen through sounds and motions. How is it possible that stillness in one context can be the absence of motion and yet in another sense, it occurs through motion? Can the definition of stillness be a contradiction in and of itself?

The state of being still is a something people experience in different ways. It can be compared to any other emotion. Just like different people have a different sense of humor, people also have a different sense of stillness. Acquiring stillness is a very personal and individual endeavor; Some listen to music, some do yoga or meditation while others might read books, just to name a few.

To really dive into what stillness means to me, I revisited my childhood memories. I've always been a quiet and timid person. I grew up with my aunts because my parents were always working. My aunts usually left me alone while they were busy doing housework. It was easy for me to stay though, because I enjoyed alone time. My kindergarten memories were not of school but of me asking my aunts every night before bed, when would the weekend come. My weekend activities were my favorite; they included solving puzzles, coloring, and daydreaming. Perhaps, because I found it difficult to converse with people, I became more observant and appreciative of what was going on inside my head. I can still vividly remember the sound of the knife hitting the wood cutting board, and the faint smell of burnt soy sauce and garlic from the kitchen in the background, while a ray of sunlight coming from the front door hit my puzzle pieces, as I

tried very hard to figure out which piece belonged where. My mind was focusing, my hands were moving, my ears were absorbing all the sounds from nearby - I was in the state of stillness.

This literature review will focus on the exploration of the feeling of stillness and how it can be achieved through different design aspects within a space.

The Psychology of Stillness in Children

There are many psychologists and psychoanalysts that came up with theories of how a personality develop. According to Piaget's theory of cognitive development, children go through four different stages of development before reaching the adolescence. The earliest age of awareness of the outside world and your own thoughts occur in the third stage called the Concrete Operation Stage. The stage usually beings around the age of 7 until age 11. In this stage, children start to be able to think from someone else's perspective and become more observant of others. (Cherry, 2019). Children start to develop their own personality through these stages.

In *The Introverted Child: Understanding the Behavior and Teaching Kids* by Elaine Spencer, she explained that the introverts and extroverts utilize energy differently; while extroverted children gain their energy by being with people, introverted children tend to gain their energy through 'alone time'. According to Spencer, the introverted children tend to 'creative, curious, innovative and deep thinkers with imaginations' (Spencer, 2019).

Today, with the world becoming even more fast paced, the number of young people suffering mental health issues is increasing, more so than older age groups (Sattarshetty, University of Sydney, 2016). In the Thesis review, *The Effect of "Mental Stillness" Meditation Intervention on Mental Health Risk of Primary School Age Children*, the study implemented a practice of meditation into a primary school program who are 8 to 10 years old, to see if the mental stillness would help with the mental health risks. The children received 10 minutes of meditation every weekday in the classroom, and the experiment went on for 10 months. The results were on the positive side; the study shows improvements in term of emotional difficulties and peer relationship problems. It is also noted that the children enjoyed the experiences. The future direction of this study is to implement meditation to Kindergarten aged children believing that having an early start is beneficial. (Sattarshetty, 2016).

Philosophy behind Stillness

In the book *Nourishing Nature of the Tao - The Essence of Life*, Eva Wong has translated excerpts from three different Taoism textbooks: *The Mysteries of the Tao*, *The Understanding of Die Mysteries* and *The Sacred Treatise on the Great Mystery*. In her book, she explains that to understand Taoism is to understand the essence of Life. The practice of Taoism includes Cultivating Mind. In order to Cultivate the Mind, there are three stages. The first stage is to quiet the mind and minimize thinking. By doing so, it will relax the body. Once the body is relaxed, one enters the second stage which is the state of stillness. By being in a continuous state of stillness, one can facilitate the movement of internal energy. Combining these two stages can result in having a better circulation in the internal energy which is the third stage (Wong, 1992). By doing the three steps, one can control the whole body including the within – increasing self-awareness and being able to control one’s own mind.

By looking at the stages and results of Cultivating Mind in the Taoist way, it is evident that being still does not necessarily mean being static and empty. In this case, it is to make the energy within the body move and circulate well. Tao by its very nature is invisible. It is something one can only feel within the mind. Being in a still state can be seen as doing nothing. But just by doing nothing, one is gaining everything. By not focusing on anything and succumbing to one’s environment is gaining peace in itself (Wong, 1992).

Extreme Stillness

Another way to look at stillness is through self-reflection. Eastern State Penitentiary, one of the most famous prisons in American, was notorious for ‘not simply punish[ing], but mov[ing]e the criminal toward spiritual reflection and change’ (Eastern State Org, 2002). This practice was inspired by Quakers and the system was also known as the Auburn system which was formed in the 19th century (Caguya Museum and Historians, 2005). However, unlike the Quaker’s practice, the Auburn system takes the spiritual reflection and the act of silence to its extreme – the key factor to the Auburn system was complete silence, strictly enforced with the threat of whip. The practice was to isolate each prisoner at night in solitary confinement, and then force them to work in silence during the day for the prison’s profit (Caguya Museum and Case Research Lab).

The English architect in charge, John Haviland, designed the penitentiary with the concept of ‘purity of the vision’ in mind. The building is designed to feel like a church on the interior, intended as a ‘forced monastery, a machine to reform’ (Eastern State Org., 2002). The prison cells were designed to have running water, a toilet and a skylight; ‘In the vaulted, skylit cell, the prisoners had only the light from heaven the word of God (the Bible) and honest work (shoemaking, handcrafts..) to lead to penitence’ (Eastern State Org., 2002). All the features were made so that prisoners were forced to look upon the sky and do nothing but reflect and repent.

Although many people praised the design and ideology of this prison, there were also critics who visited and felt the real horror of a forced repentance system. One of the critics was none other than Charles Dickens who after the visit, wrote in his journal *American Notes for General Circulation*, “I hold this slow and daily tampering with the mysteries of the brain to be immeasurably worse

than any torture of the body; [and because we cannot see or hear their cries], the more I denounce it, as a secrete punishment which slumbering humanity is not roused up to stay” (Janofsky, 2004). Although to some, this approach of self-reflection for the prisoners could seem humane and noble on the first sight, as Dickins stated, the long isolations and forced self-reflections can be as scarring as physical torture to the laborer (Janofsky, 2004). Nevertheless, it is worthy to note that extreme stillness can do more harm than good.

Art and Architecture That Provokes Stillness

Although extreme stillness can do little good in certain circumstances, there is plenty of positive outcomes from a good amount of stillness. Many Architects and artists have explored the aspects of stillness through their work by using different approaches and methods. Based on the following precedents of artists' and architects' works, there are two different and opposite ways to acquire stillness. The first way is to have big center piece that people are attracted to. Having one big focal point captivates people's minds. It focuses them and, in the process, slows them down. The second way is quite the opposite. There is no focal point - Instead, the space is ambiguous with no overwhelming factors, often times depriving a person of one or more sensation, which in turn cause the viewers to get immersed in the space making them hyper-aware of their surroundings.

An example of an artist who uses the first way to acquire stillness is James Turrell and his skyspaces. Turrell's skyspaces are a 'specifically proportioned chamber with an aperture in the ceiling open to the sky. The aperture can be round, oval or square' (James Turrell). As the sky slowly turns from day, to dusk, to evening, to night, the strips of changing colored light shift with the sky. The therapeutic experience during the slow-paced process of observing the day change from bright blue to pitch black, coax one to relax and enjoy the ephemeral moment. Turrell is interested in 'the sense of presence of space; that is space where you feel a presence, almost an entity – that physical feeling and power that space can give', in which he demonstrated through his skyspaces and other works (James Turrell Website).



1. James Turrell, Unseen Blue, 2002

Another example of the first category is Tadao Ando's Church of Light; with the minimum amount of light inside the building, the light shining through the opening of the crucifix serves as both a metaphorical and visually powerful statement. The one focal point slows the occupant down and forces them into contemplation and stillness.

Diller & Scofidio's Blur Building is an example of the second category. The Blur Building is a structure made of fog-mass from water that is pumped from Lake Neuchatel in Switzerland. In contrast to Turrell's vivid skylight opening, Blur Building is anything but a defined visual field. Through the mist, one's sense of vision is partially erased. The only sound that is being produced is from the pulsing of nozzles, pumping water to produce mist. The uncertainty of what is ahead and the sound that becomes a rhythm enables people to let go of their stiffness and feel the presence in the moment.

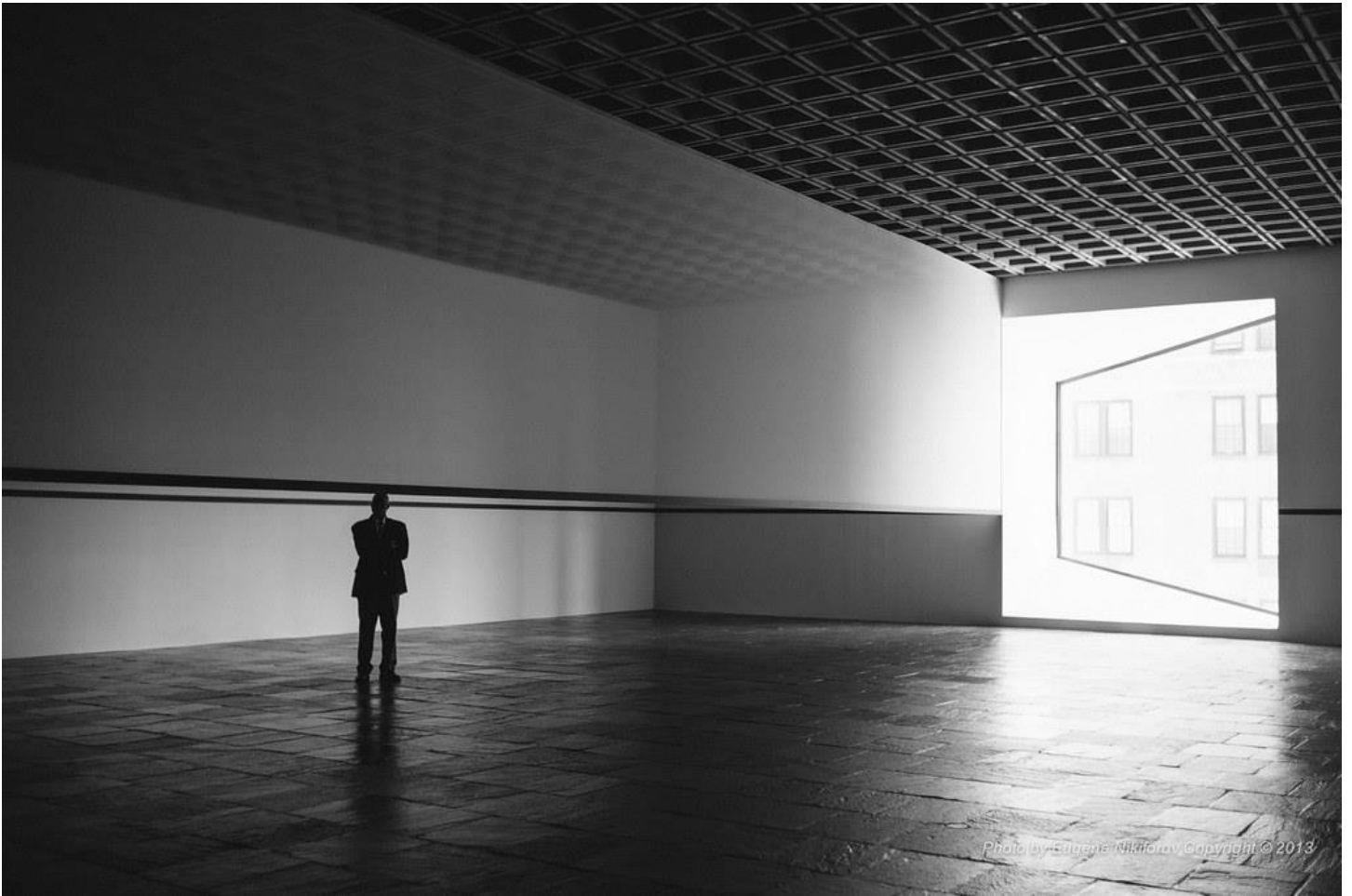


2. Tadao Ando, Church of The Light, 1999



3. Diller & Scofidio, Blur Building, 2002

Another precedent for the second category is Robert Irwin's Double Blind. Irwin engages viewers with the idea of experiencing through perception with the use of light, and the obscurity between reality and illusion; "Subject of art is the pure perception of humans to see and see again" (Robert Irwin, 2013) (Pacher, 2013). Irwin's Scrim Veil – Black Rectangle – Natural Light, at the Whitney Museum is also a stunning work of his that achieves his intent of moving people through the perception of space with the use of scrims. It "was by turns utterly transparent and then utterly opaque. As you walked around the space, the room itself seemed to stand up and hum." The modular blocks on the ceiling and the rectangular pattern on the floor that has always been there has been emphasized by the placement of the scrim which creates a sense of lightness and serenity (Weschler, 1982). People who have gone to this installation usually turn back thinking the room was empty. Irwin would then question "Empty of What?" (Weschler, 1982).



4. Robert Irwin, Scrim Veil – Black Rectangle – Natural Light, 1977

Olafur Eliasson's Weather Project at Tate Modern is somewhere in the middle of the two categories. Similar to a James Turrell's skyspaces, both have one big thing as an attraction. However, Eliason's weather project includes a sun figure as its main attraction, as well as the mist filtering throughout the space, which accumulates throughout the day to form a cloud like fog. The bright warm yellow light radiating from a semi-circular screen creates a setting that almost replicates a warm evening sunset. The large scale of the semi-circle light makes occupants in the space realize the difference in scale between their body and the 'sun'. Where it diverges, is Eliasson's decision to use monofrequency lights to render everything else in the space to black and white except for the sun's yellow light (Verhulst, 2017). Additionally, yellow light is known to produce melatonin, the hormone that regulates sleep whereas white light is known to suppress the production of melatonin (Haim, 2011). The yellow light used in Weather Project enables people to mentally and physically slow down and relax. In the series of footage taken by Eliason of the scene, many people can be seen lying down and looking up at the expansive mirrored ceiling, succumbing to the installation's effects.

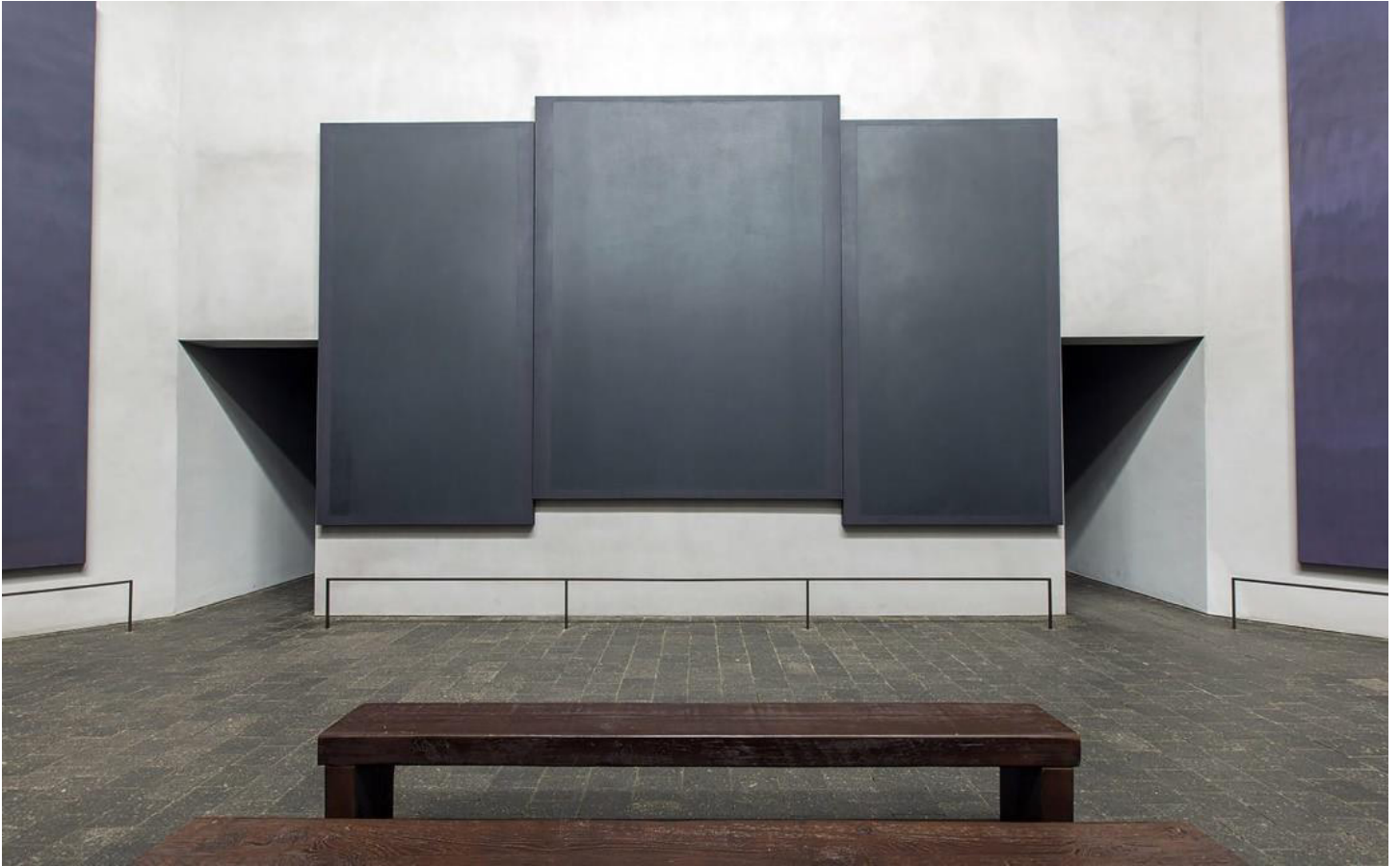


5. Olafur Eliasson, Weather Project, 2002

How Light and Color Relates to Emotion and the State of Stillness

In Johann Wolfgang von Goethe's Theory of Colors, Goethe refuted Issac Newton's theory on how darkness is an absence of light and instead said that rather than darkness being an absence of light, "it is an active ingredient". Goethe stated that whether light or dark, bright or obscure, all these components are necessary to produce color, and that color itself involves in a degree of darkness (Goethe, 1840). Darkness and shadow are integral part of interior design and encompass much uniqueness through each designer's interpretation of where they intersect. Within darkness, there is clarity, visibility and a beauty of mystery. Thus, shadows are a form of beauty. In the article In Praise of Shadows, Junichiro Tanizaki claims that "Instead of being bewildered by the lack of clarity or visibility, shadowed interiors provoke a sense of harmony based on faith in effect rather than truth in light" (Tanizaki, 1977).

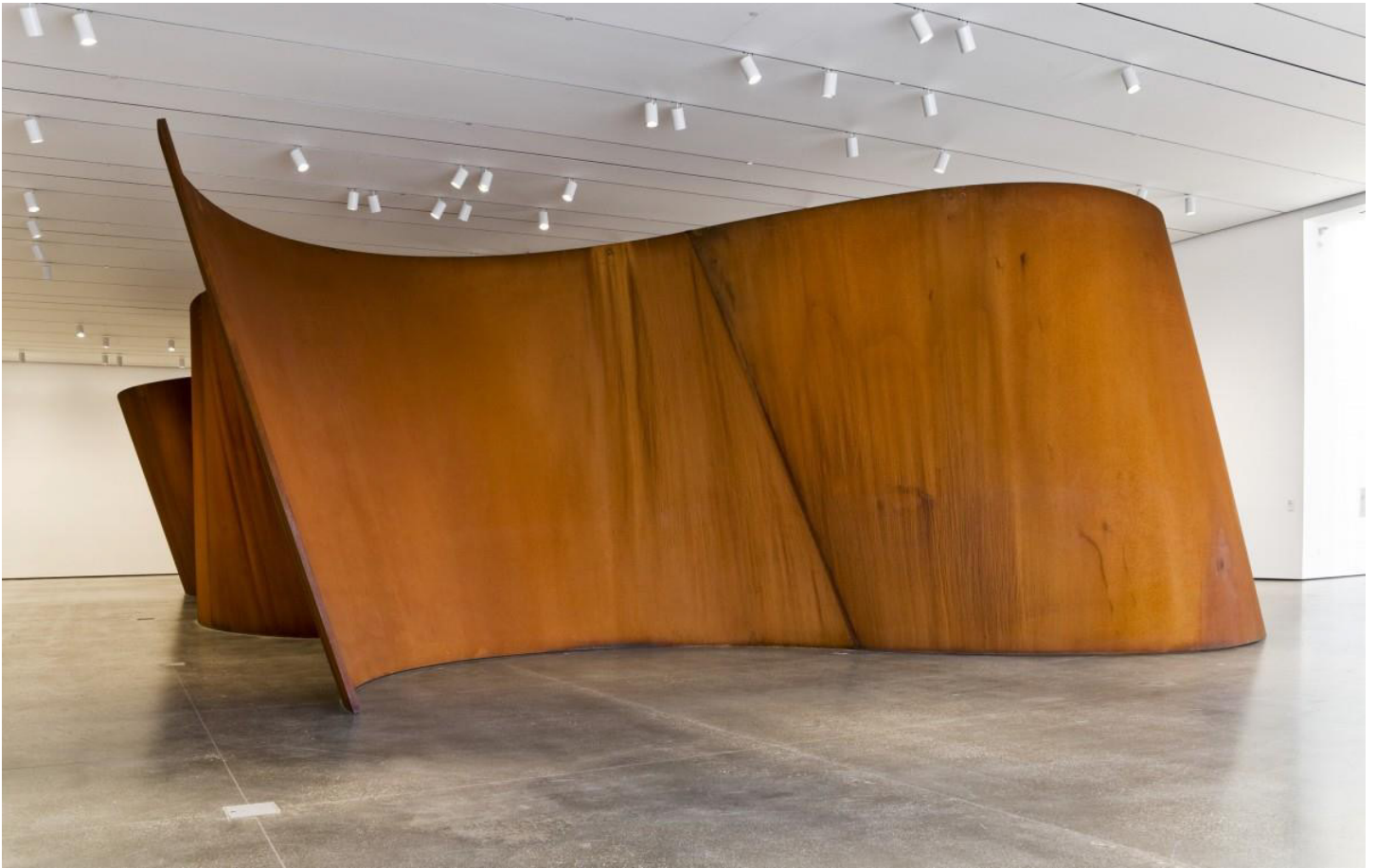
This statement provides evidence as to why people find peace inside the Rothko Chapel which contains a series of black paintings. Rothko stated that the large scale of these canvases was intended to contain or envelop the viewer—not to be "grandiose," but "intimate and human" (NGA, 1998). The true essence of Rothko's black paintings can be seen through the subtle details of different pigments with each brush strokes. There is a sense of harmony in the paintings that compliments the Chapel.



6. Mark Rothko. Rothko Chapel, 1971

Other Factors that Affect Stillness

Other than color and light, shape and scale are also an essential part of how things are perceived not just artwork, but also the interior spaces people occupy daily. The way an artist combines shape and color are also important in getting a reaction from the viewers. Having a big scaled model with big shapes overwhelm the viewer to get intimate with the art itself. Richard Serra's Band is an example of a big scale sculpture that envelopes viewer into its massive curvilinear form. Whereas having a small scaled painting can make viewers focus on the details inside the artwork and carefully examine what is special about the artwork. Through the manipulation of scale and shape, one can captivate viewers by slowing them down and thinking of all the underlying meanings and possibilities.



7. Richard Serra, Band, 2006

Sound and Rhythm also play a role in achieving stillness. The slow tempo and a slow-paced rhythm correlates to tranquility and can have a calming effect on people. Often, silence is also associated with stillness as nothing is occurring. To refute this statement, Nathalie Brilliant, a multi-disciplinary artist, asserts that 'silence does not naturally exist within the word' (Brilliant, 2016).

There is a man-made place called anechoic chamber where it is set up so that there is an 'absolute silence'. The level of silence is intense enough for people to be driven into insanity. This type of silence, for sure, is not a desirable consequence. Whereas, there are therapies that use sensorial deprivation. A sensory deprivation tank is a dark soundproof isolation chamber that is used for 'restricted environmental stimulation therapy (REST)' (Longhurst, 2018). The water in the chamber consists of Epsom salt that provides buoyancy allowing the user to float easily. The temperature of the water is also adjusted according to the user's skin temperature. The lack of these sense is supposed to make the brain goes into a deeply relaxed state (Longhurst, 2018).

Conclusion

It is notable that stillness is anything but inactive, as shown by the referenced precedents and research. Stillness has its bit of solemnness, convolution, and mystery, but it is mixed with peace, harmony and clarity. Stillness is an emotion that consists of a little bit of everything and nothing. The balance of all qualities is the true essence of stillness. Be it from staring at the sky through the opening of the ceiling, or from walking into the blur with limited vision, stillness can exist in different condition of spaces. A space can effectively portray stillness through the uses of multiple techniques such as color, scale, sound and rhythm: the use of none, the use of some, or the use of all. This thesis seeks to explore the elusive yet tangible aspects of stillness.

Stillness [**stil**-nis]

Noun

A moment of pause; a self-reflecting moment

An awareness of within



Conceptual Collage of Stillness

CASE STUDY

BARNES FOUNDATION

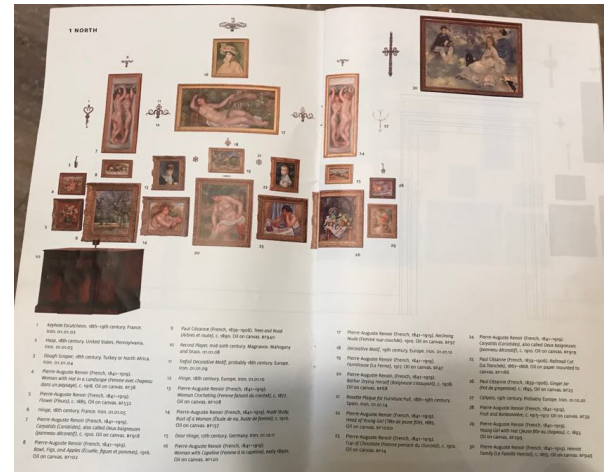


The lobby with a slanted ceiling with light coming through

Barnes Foundation was designed by Tod Williams and Billie Tsien Architects along with Ballinger Associates. It is a 2 stories building that is 93,000 Sq Ft. big. The building replicates the scale, proportion and configuration of the original galleries in Merion, PA.



Visitors enjoying the view of the atrium



Book with list of artwork and titles

The gallery is categorized into rooms and numbers that is assembled by Barnes himself. The rooms are organized in a way that forms a loop. Whichever way you go, you would end up in room #1.

One small drawback is that there is no bathroom on the first and second floor. They are located in the basement floor which is the extra floor that was added.

Barnes Foundation is an educational institute rather than a museum. There are events that occur daily ranging from celebrating artists' birthday to touring the rooms with the guides. There are also some events such as college night that is hosted by the Barnes Foundation.

The gallery limits to about 200-250 visitors at a time because of the limited space inside. VIPs or members can skip the wait line to enter the gallery. Everything inside the building is also replicated from Barnes's old mansion.

INTERVIEW

SPENDING A DAY WITH MY UNCLE AT THE BEACH



The sunset as we stroll along the beach

This winter break, my mom planned trips during my short stay back home. We went to a beach with the whole extended family for one night. We could not stay longer than a night because of everyone's busy schedule. And I decided to talk to my uncle about my thesis a bit.

A little background of my uncle: He is a well-known doctor Yangon but he moved to America about 15 years ago. He couldn't continue his doctor carrier in the states so ended up starting a small sushi business from scratch. Two years ago, he came back to Myanmar and he was hired by a pharmaceutical business who wants him to become a managing director. Overall, my uncle is a very impressive and a busy man. He would always tell my mom how much the work was giving him stress and that he also need to take care of his children who were left in America. However, he is also the type of person who would not be satisfied if he did not have any work to do.



The view from where we were sitting silently

I decided that since I know a lot about his job/family/background, I would leave the questions be and just observe him from afar. I told him about what I was doing at

the end of the day.

During the evening, my uncle wanted to talk a stroll along the beach, so I went along with him. We did not talk. We were just strolling with our barefoot along the beach where the water and sand meets. The soil was wet so every step we took, our feet sank into the sand. We listened to the sound of the wave, we picked up some seashells along the way; it was as peaceful as it gets.

The next morning, after breakfast at 7am, I hung out with my uncle again. We sat on the bench from the hotel that was in the direction of the big blue sky and the Bay of Bengal. Again, we sat in silence and enjoyed the view for at least 30 minutes. The waves were slightly bigger than the evening before. I heard a faint sound of my

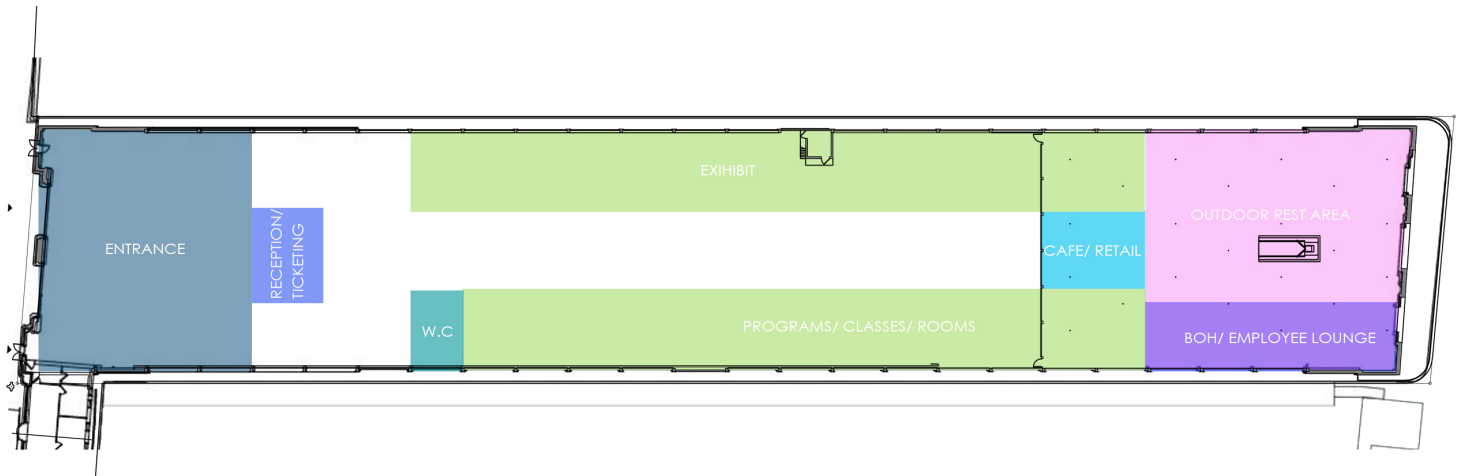


Seashells my uncle picked for his daughter

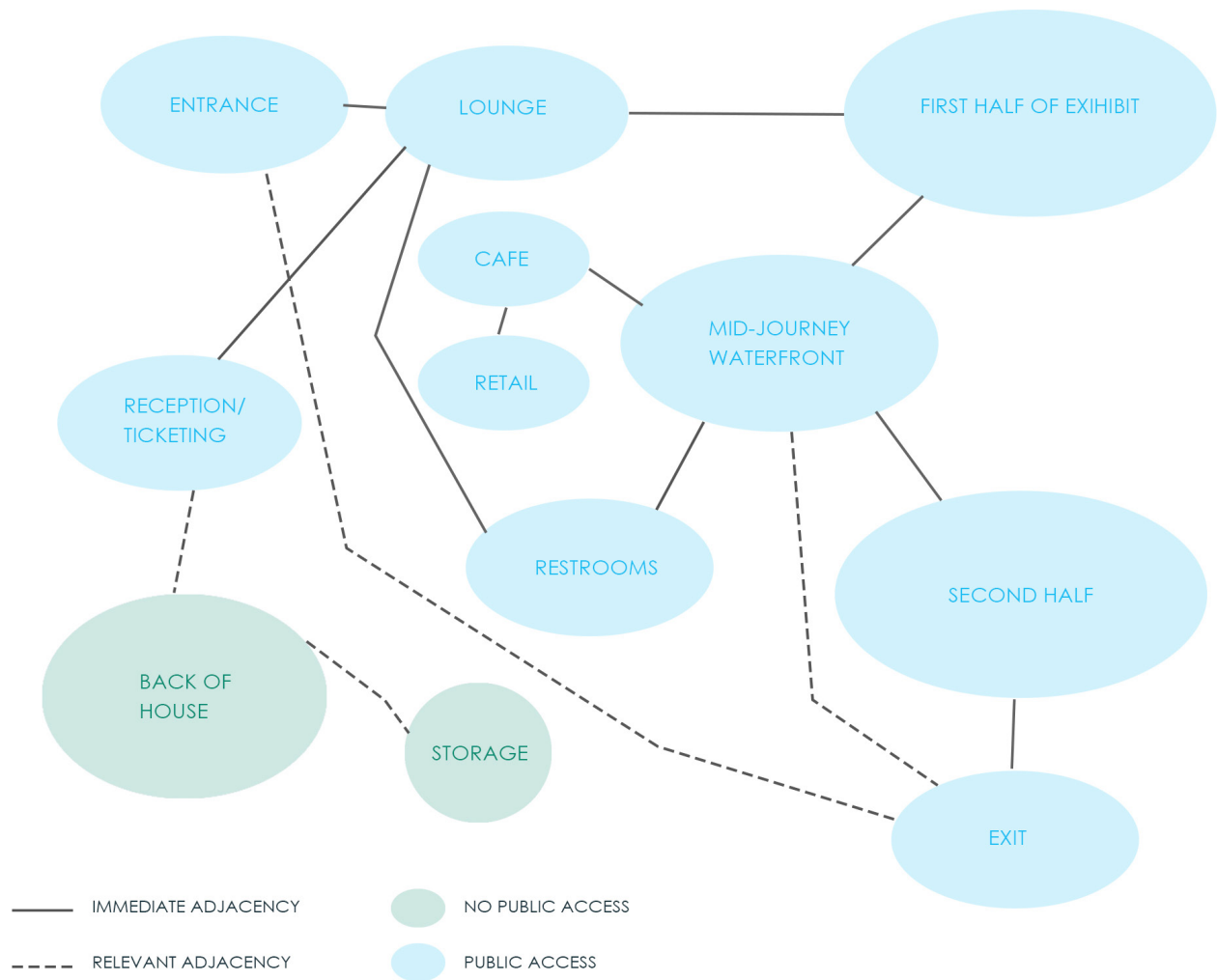
little nephew crying in the background, I heard the bells chiming from the horses around the beach area, all that covered by the sound of the big waves coming from the beach. After a good 30 minutes of doing nothing but staring at the sea, we decided to get out of the place since the sun was starting to burn our back.

We did nothing special, but I can tell that my uncle enjoyed every bit of it. I did too!

BLOCKING DIAGRAM

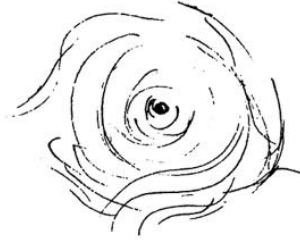


BUBBLE DIAGRAM





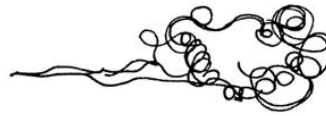
TIMID BUT
REBELLIOUS



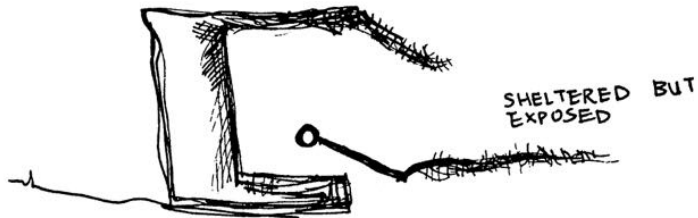
EMPTY BUT
PEACEFUL



CHAOTIC BUT
NOT EXTRUDING

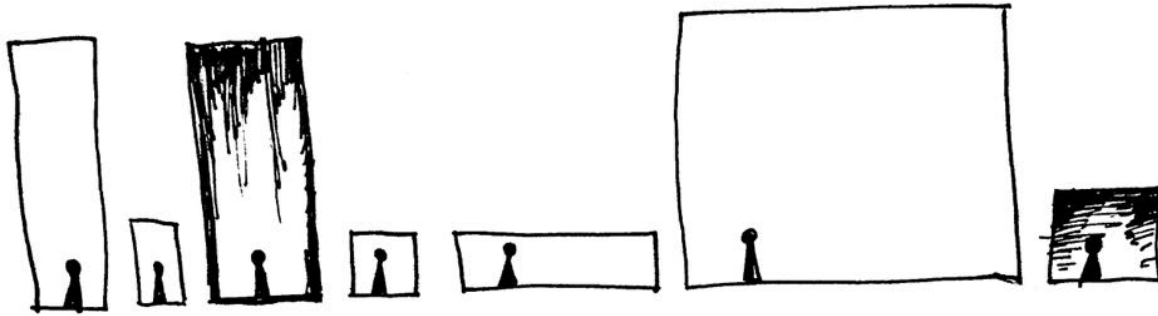


BLEND BUT ENGAGING



SHELTERED BUT
EXPOSED

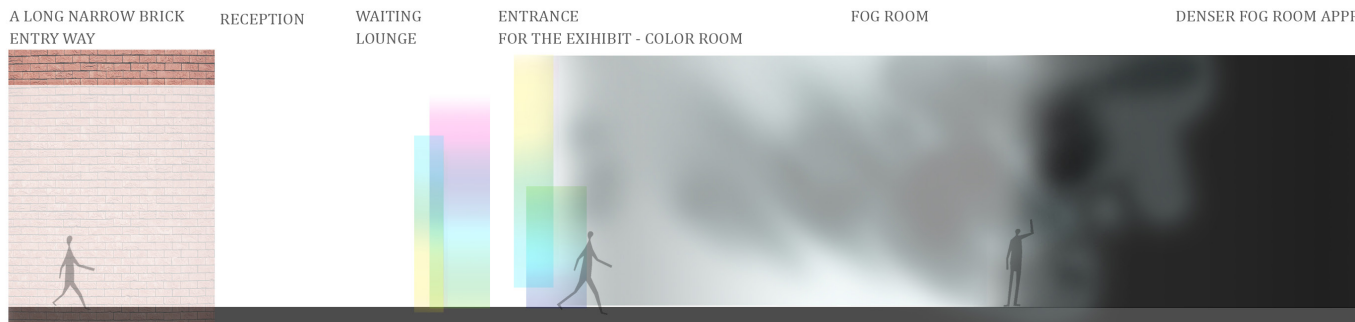
Abstract sketches representing the contradiction of stillness



A study sketch of the interaction between the scales/proportion of a person and the space

SEQUENCE

LIGHT -----> DARK -----> LIGHT AGAIN WITH THE REST PLACE IN THE END OF THE 'WALK'

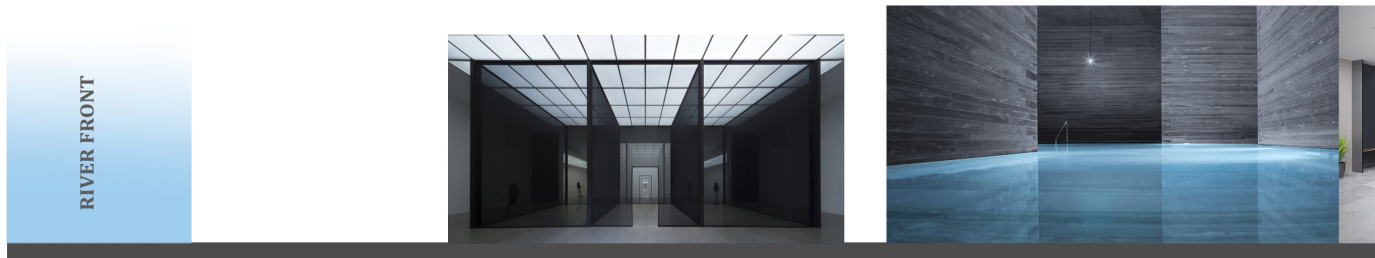


THE SECOND PART OF THE EXHIBIT INCLUDES SPACES THAT

REST AREA WITH THE WATER VIEW. START OF THE SECOND PART OF THE EXHIBIT

SPACE FOR SITE SPECIFIC ART INSTALLATIONS RELATED TO STILLNESS

SPA / JACUZZI LIKE ROOM ATTACHED WITH SHOWER



THE PICTURES FOR THE SECOND HALF IS ONLY USED FOR THE PURPOSE OF VISUAL REPRESENTATIONS

The above diagram shows the initial representation of a sequence. The precedents during the research were heavily influenced in making of the sequence.

THE FIRST PART OF THE EXHIBIT INCLUDES WALKING THROUGH EACH SPACES TO EXPERIENCE DIFFERENT APPROACH TO STILLNESS

ROACHING TO THE WATER ROOM

WATER ROOM

END OF EXHIBIT
REST AREA WITH THE WATER VIEW



RIVER FRONT

WHAT ONE CAN CHOOSE TO GO. SPACES INCLUDES SITTING AND RELAXING.

ROOM

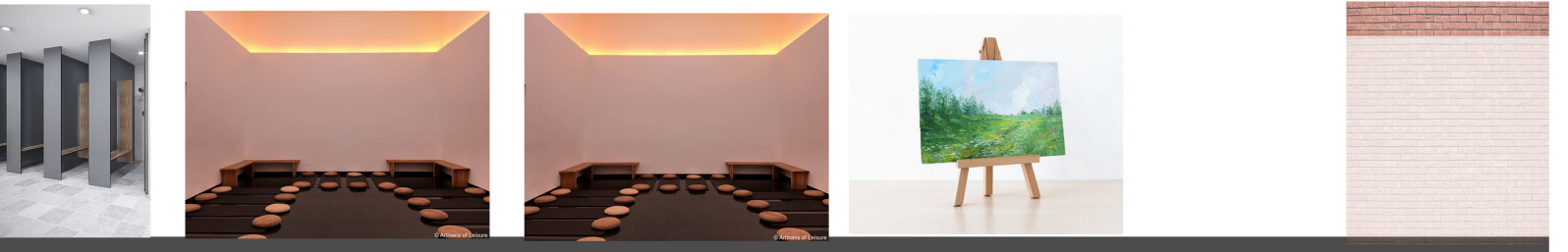
YOGA CLASSROOM

MEDITATING ROOM

PAINTING ROOM

RECEPTION/LOBBY

A LONG NARROW
EXIT WAY



SITE PLAN

CHEERY STREET PIER
121 N CHRISTOPHER COLUMBUS BLVD, PHILADELPHIA



Front entrance view of Municipal Pier No. 9

General Information

Size: 100ft x 535ft

Height: 46ft

Depth of water: 35ft

Owned by: The Delaware Waterfront Department

Construction

Substructure: Concrete

Superstructure: Steel

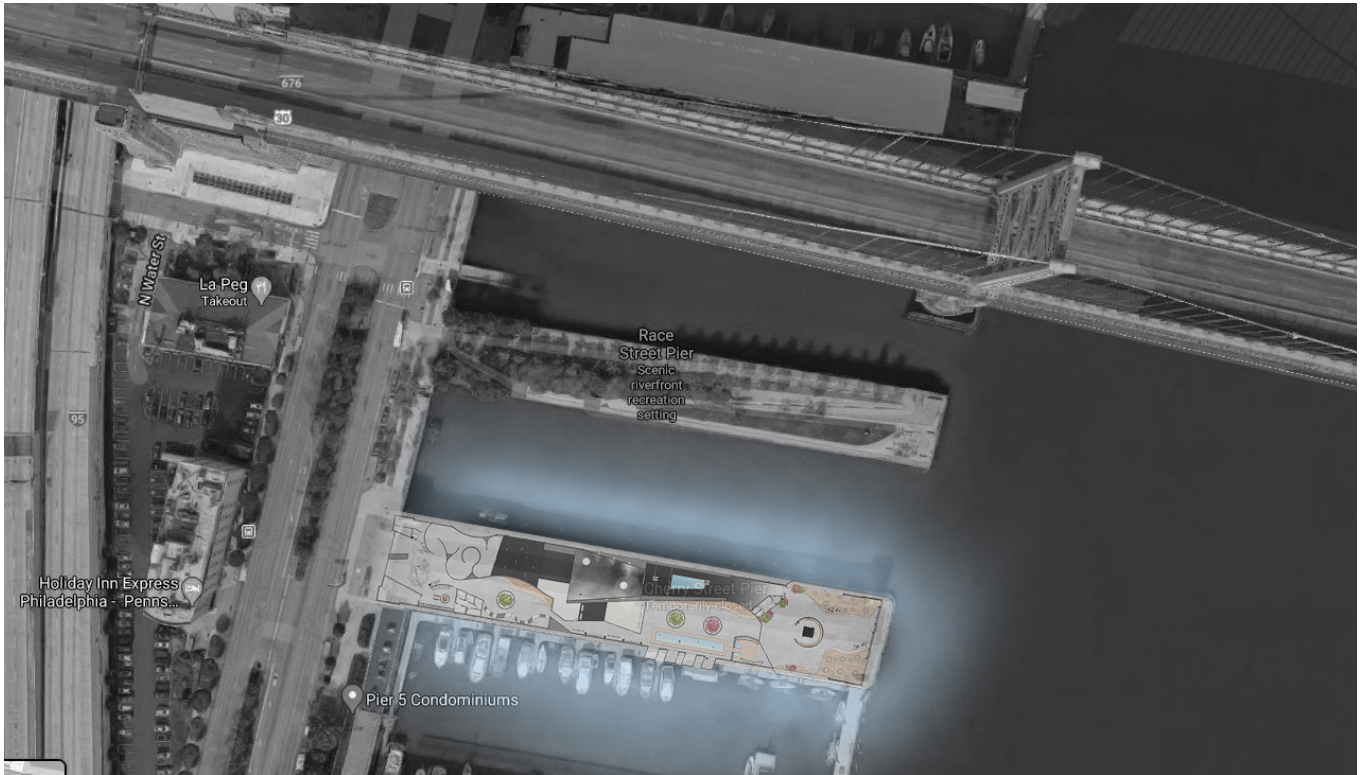
Window Type: Clerestory

Ceiling: Metal Shedding

Early 20th century was when Philadelphia Department of Wharves, Docks and Ferries started building municipal piers as part of the project to upgrade the Philadelphia's underlooked port infrastructure. Before the Wharves, Docks and Ferries were created, there was only like 20 of piers which were also small for larger cargo ships. So the department build more structurally sound piers that enabled larger cargos to unload and transfer.

The Munivipal Pier 9 was one of the new piers that they commissioned and it served as the marine railroad termials that links the Delaware river to the Pennsylvania, and reading railroad yards. Back then it was considered one of the larger piers that is able to unload from multiple cargos at a time.

AERIAL VIEW



Aerial view of Cherry Street Pier, featuring Race Street Pier and Benjamin Franklin Bridge beside




THE JOURNEY



Simplified Blocking Diagram

The path towards stillness will be called 'The Journey'. The journey consists of 3 parts as a whole. The first part of the journey is very much controlled and directed. At the end of the first journey, there will be a place for visitors to take a break to enjoy the outdoor view and drink tea before they continue to the second part of the journey.

 First part of the journey

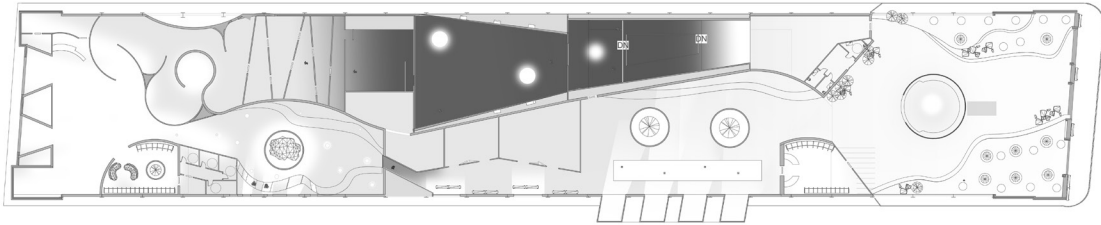
 Outdoor rest area

 Second part of the journey

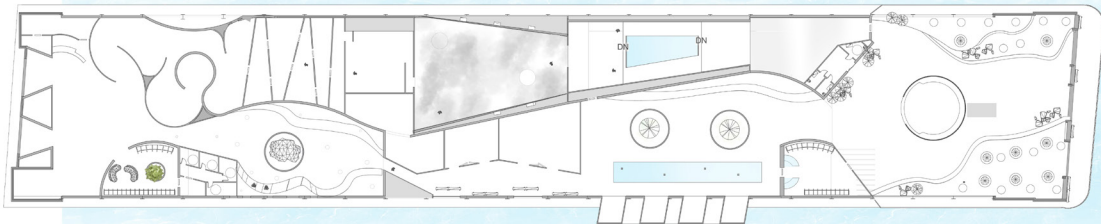


FLOOR PLAN NOT TO SCALE

ATMOSPHERIC DIAGRAMS



Brightness/ Darkness Study Diagram



Elements Study Diagram



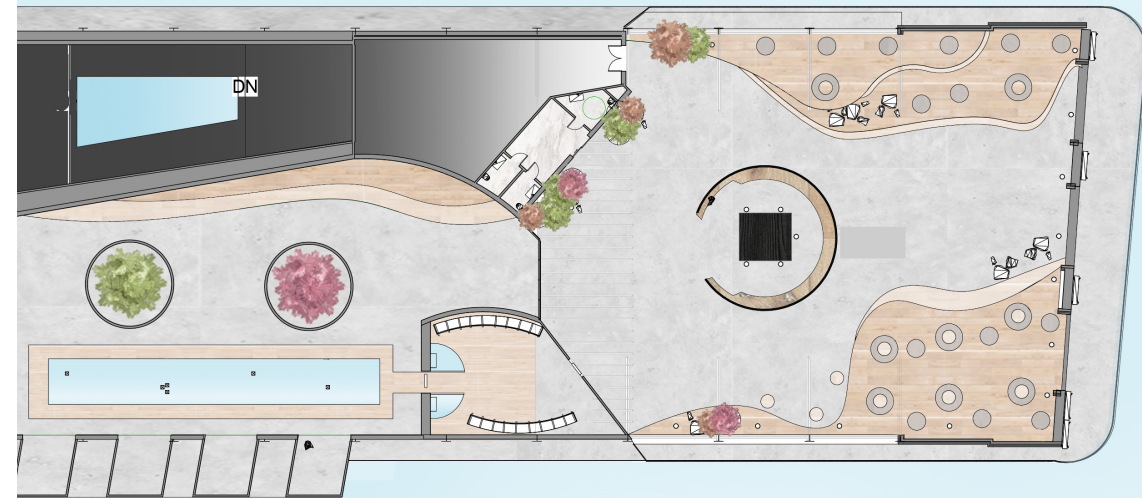
Skylight Study Diagram

FLOOR

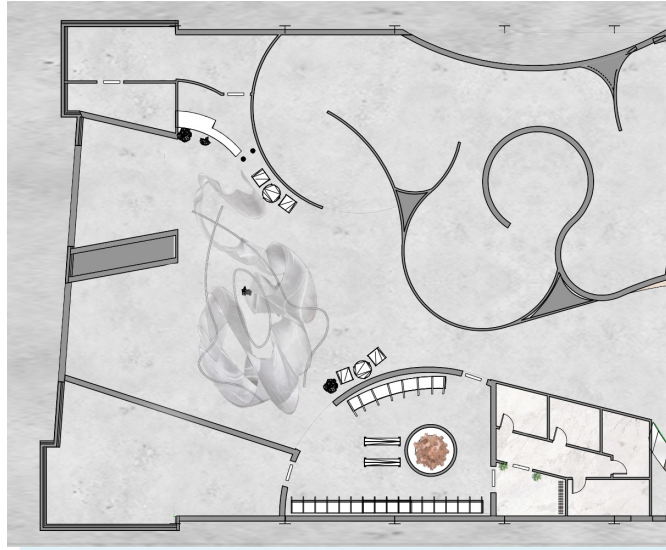


FLOOR PLAN NOT TO SCALE

PLAN



ORIENTATION



The first step into the building is the orientation. This is when people from the outside come to the inside. As they walk in, they will be greeted by the reception where ticketing and scheduling would occur. On their right would be where guest artist will display their work and it will change seasonally. Before they start the walk, they will be recommended to leave their phones and belongings in the locker room.

In Orientation, people will also be reminded to speak quietly during the journey to optimize their immersive experience and to prevent disturbance to other visitors.

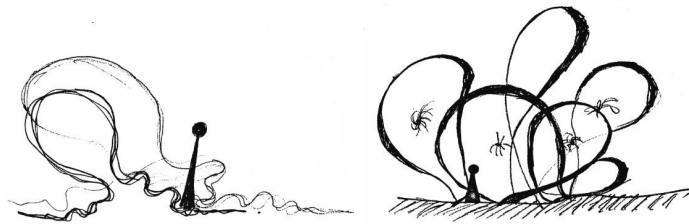


View of the entrance displaying a featured guest artist. The installation will be changed seasonally.

DISORIENTATION



Disorientation is the start of the journey. People will walk through a maze-like space and while they wander around, they will start to lose the sense of space. By stripping away their sense of space, I'm trying to introduce a new environment.

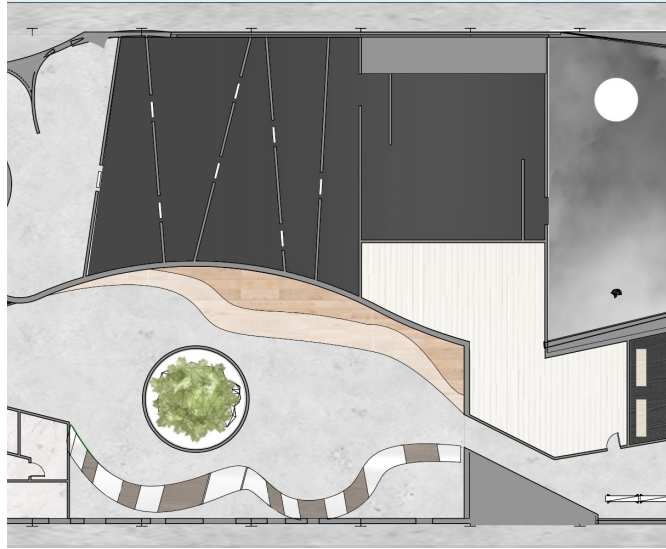


Conceptual sketch on how a person could feel disoriented.

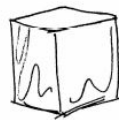


A maze-like space with curved walls and the light guiding the way

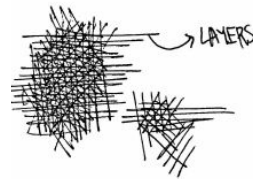
REPETITION



Repetition serves as a transitional space. The visitors would be led into a darker space as they repeatedly pass through the each opaque walls. In this space, they will also start to notice how the ceiling has become closer and closer to them compared to when they entered the building*. And before they realize, they would be approached by a small bit of fog that is seeping from the room ahead of them. They will then arrive to mystery.



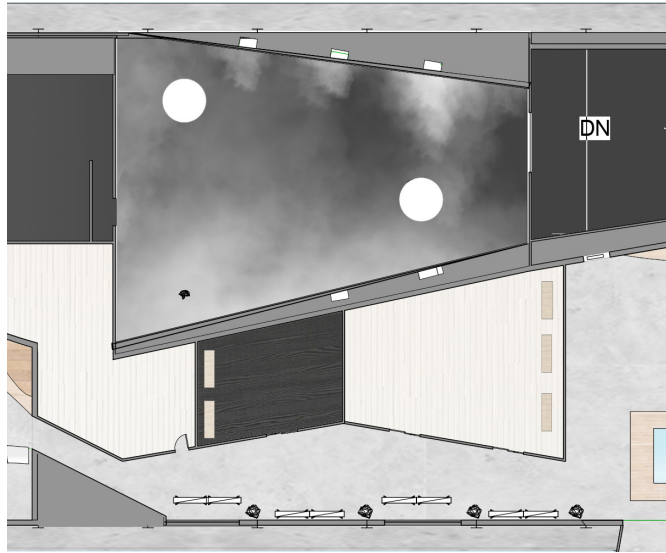
FROSTED WALL.



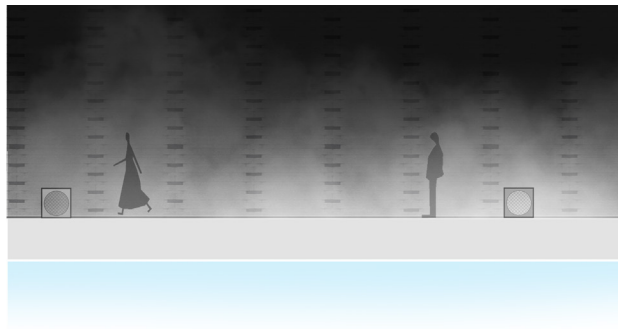
Brainstrom sketch on how reptition and transparency work

*Refer to the section ___ 2

MYSTERY



Mystery is a room filled with fog. The walls are slanted with a relatively low ceiling. The only source of light they will be getting is from the opening of the ceiling. The limited vision and uncertainty of what's ahead will push people to start to feel the presence of the moment.

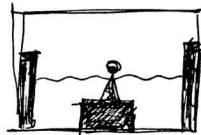


An imagery of the misty space

CLARITY



After mystery, comes the clarity. This room is where the ceiling gets to its lowest*. The space includes a very subtle ramp going up to where the small pool is. You may choose which side to walk from but as you walk through, you will be hearing the sound of water falling from either side of the wall.



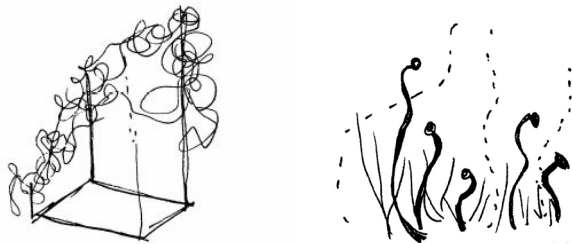
Thumbnail sketches of Interactions between water-space-human

*Refer to the section ___ 2

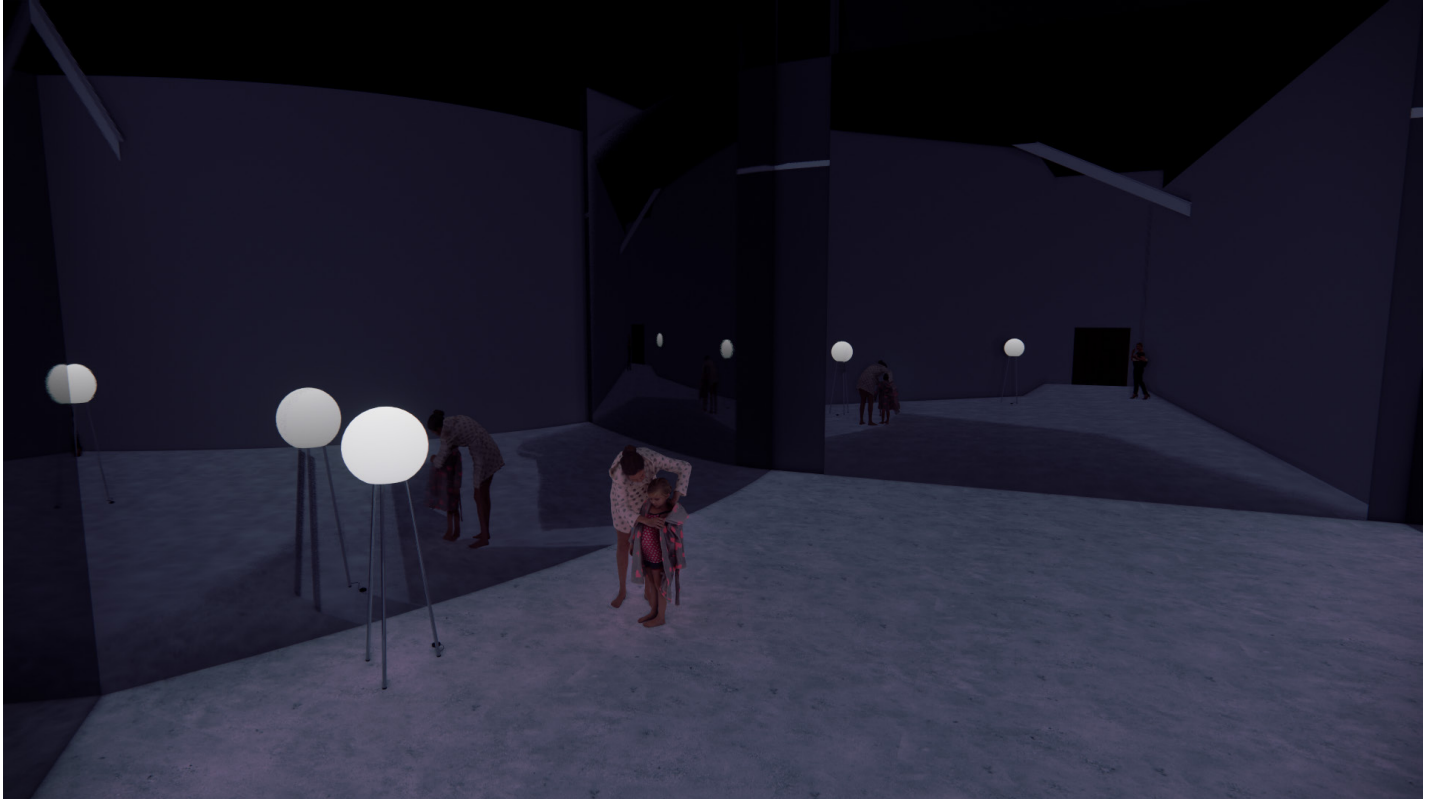
REFLECTION



The last room is the Reflection room. It is a direct and literal take on self reflection and A room filled with mirrors. As viewers go through the room they will be seeing different images of themselves from different angles. The space is still with minimal lighting.

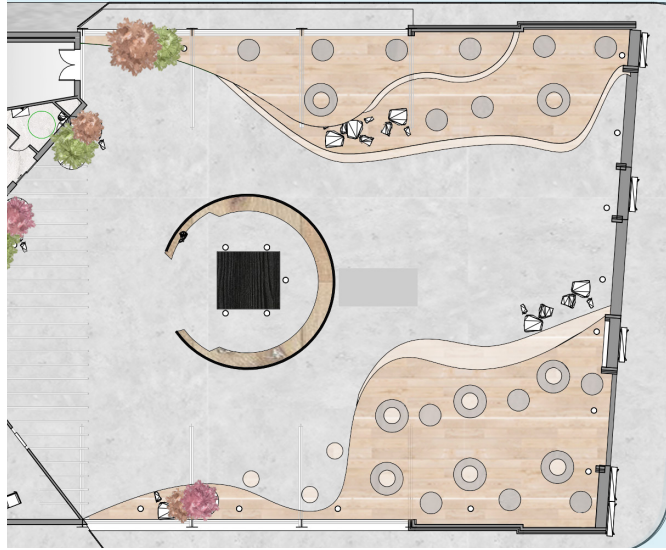


Conceptual sketch of how one feels looking at oneself



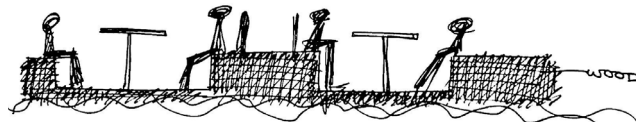
A view from Reflection Room

REST



Rest is a space for people to take a break, breathe in and reflect on what they have seen so far. The space is outdoor and has a wide view of the river. This design of the space is inspired by Japanese tea ceremony culture. There will be a Japanese tea ceremony showcased in the center under the pavilion. Visitors will also be served tea.

The inspiration of the sunken seats came from the Japanese traditions of sitting close to the ground. There is a sense of genuinity and serenity that comes with being close to the ground.



Elevation sketch of sunken seatings

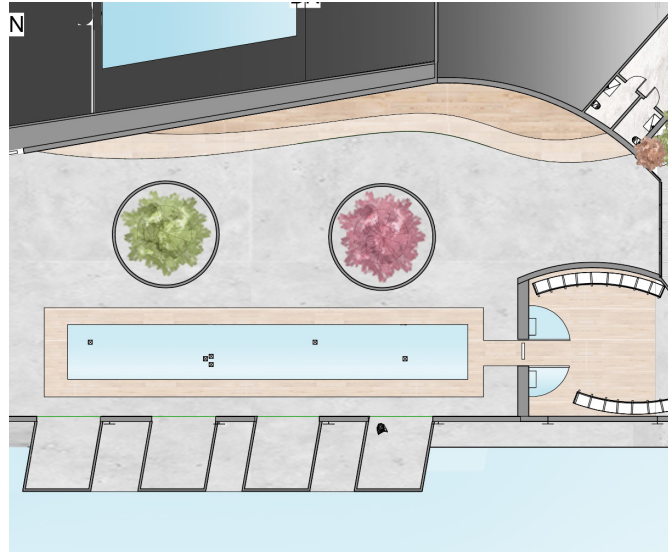


Tea Ceremony being held under a pavillion



Suken seats with a wide view of the river. There are also seatings designed for people with mobility challenges.

CONTEMPLATION



After a rest, the journey continues. Contemplation is the first room of the second part of the journey. There is a long strip of pool filled with clean water that is shallow enough to dip your feet in. Overall this area is meant to have a spa-like sensation. Aside from that, there are also four pods that are sticking out where visitors will have a chance to sit there and contemplate.

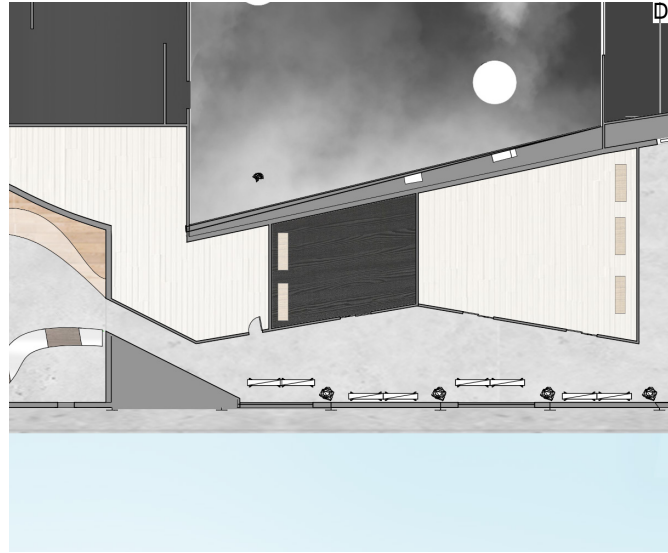


Sketches of connections and what shape the pods should take

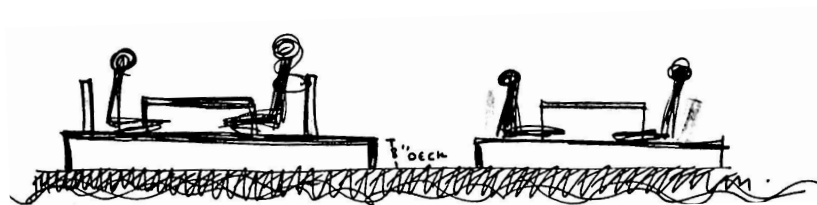


View of the contemplation room featuring the pods and the shallow pool

IMPLEMENTATION

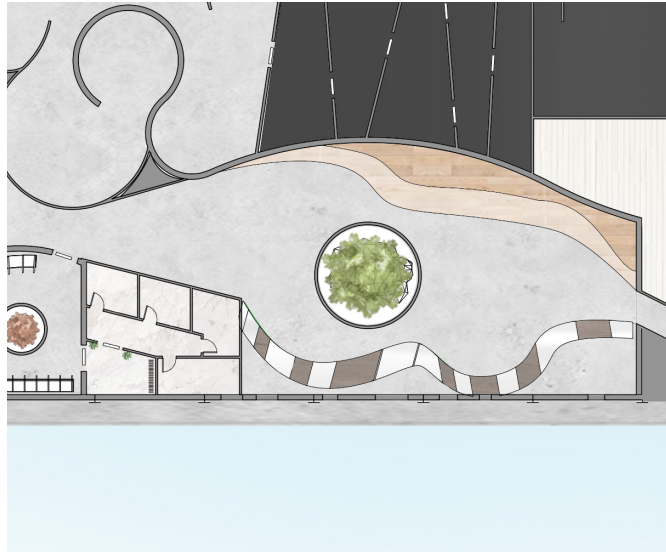


When you walk past Contemplation, you will arrive to Implementation. This is the space to implement stillness in you. There are two big rooms that will have multipurpose uses to it. It will be mainly used for yoga and meditation training and classes. And to bring back a bit of Japanese design from the outdoors, Tatami mats are used as one of the materials for the rooms.



A diagram of a people sitting in cross legged position

STILLNESS WITHIN



Stillness within is the last part of the journey before you exit the building. There is a thick wall that has openings that are occupiable with window openings on this side of that exterior wall that corresponds to where you will be seated. Each opening have speakers installed with variety of soundtracks. This gives an opportunity to let everything sink in and cherish the moment. The place is called stillness within, because listening to music and being by yourself can be easily recreated at home. It is to serve as a momento for visitors.



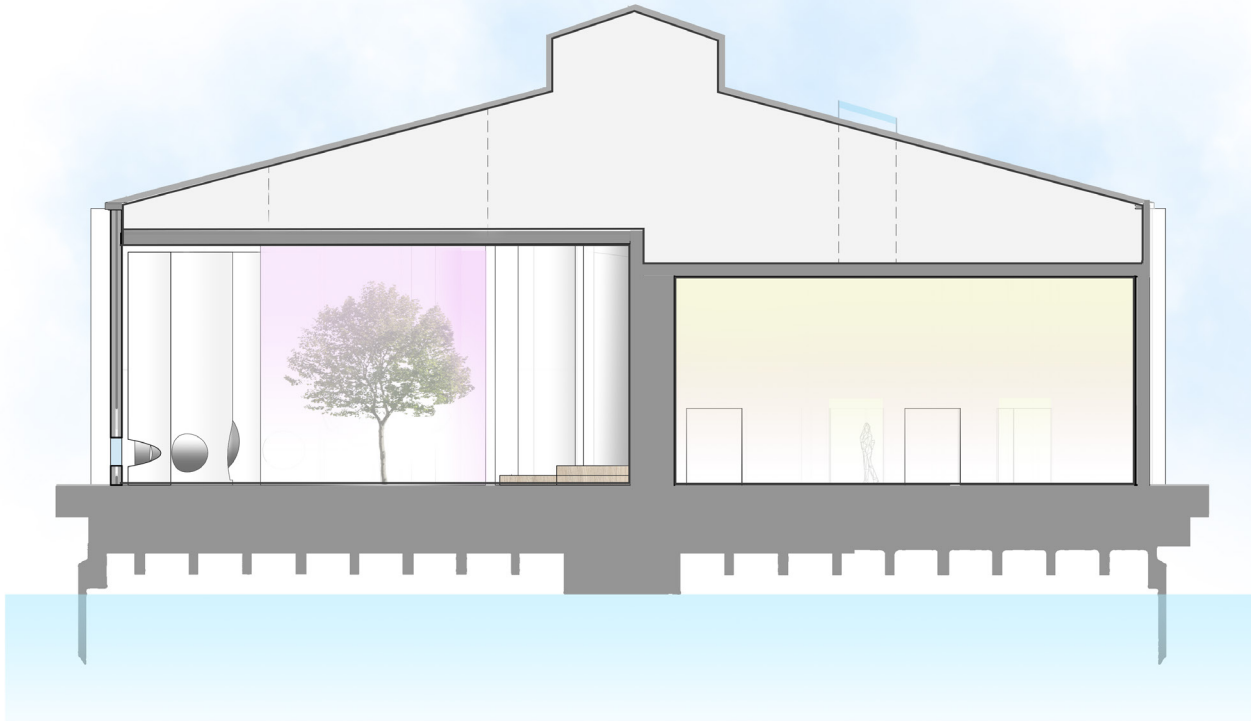
Schematic sketch on the wall design



A customized occupiable wall

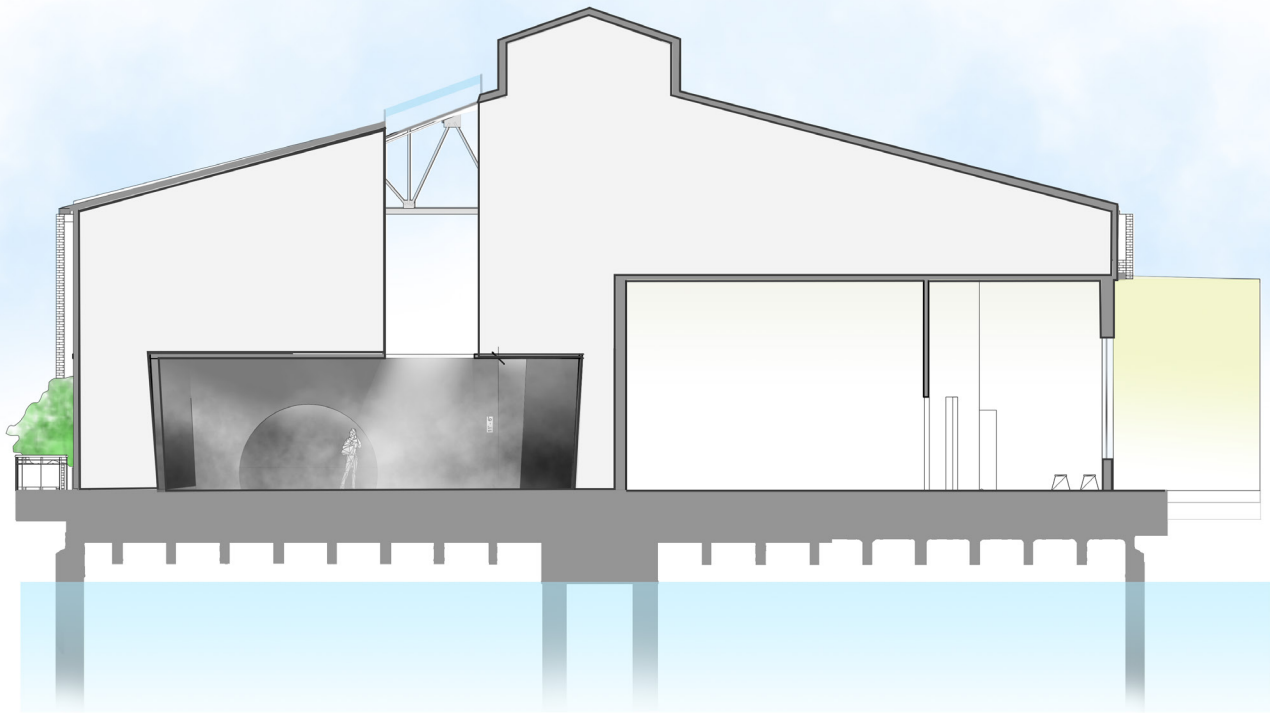
A short video of *Stillness* is available to watch on www.thiri.myportfolio.com under THESIS tab

SECTIONS



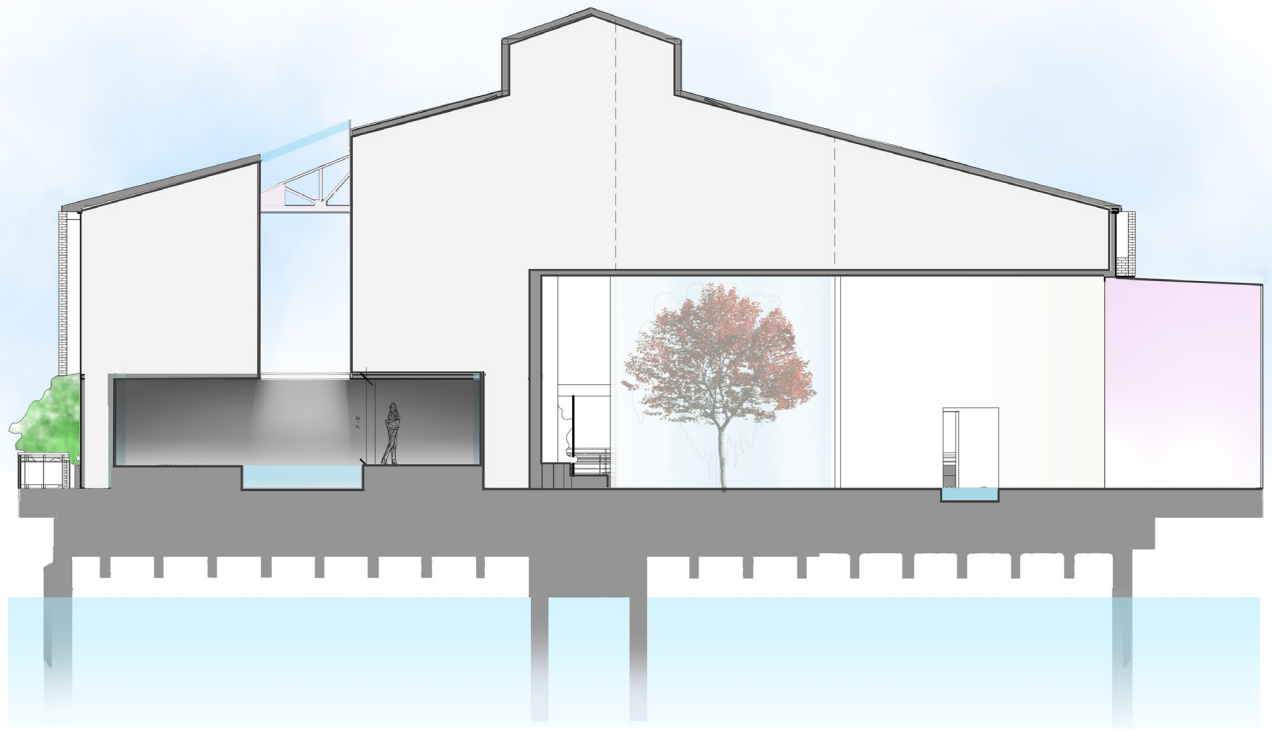
SECTION NOT TO SCALE



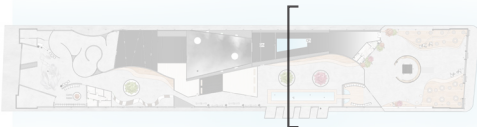


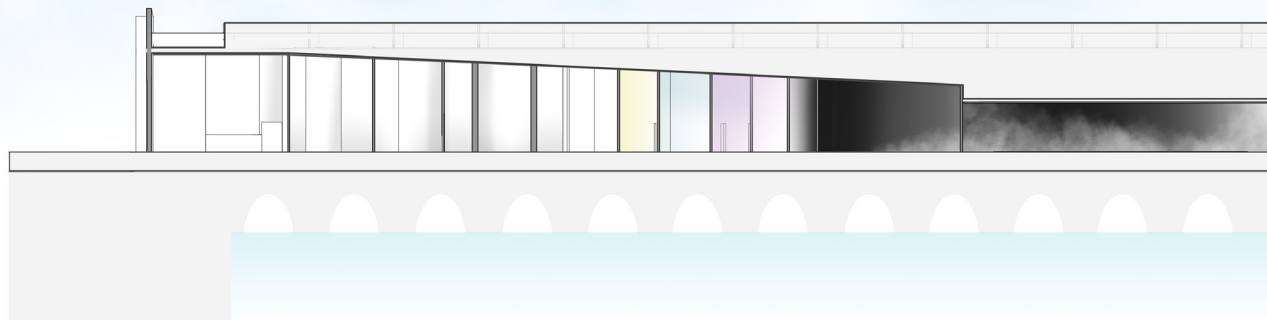
SECTION NOT TO SCALE





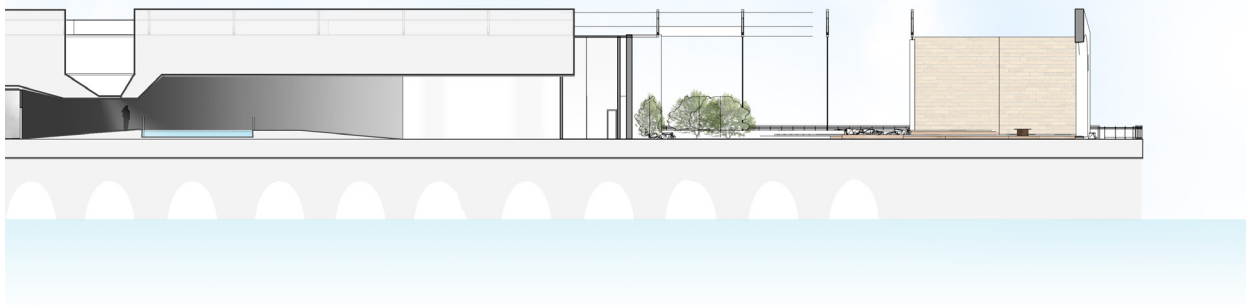
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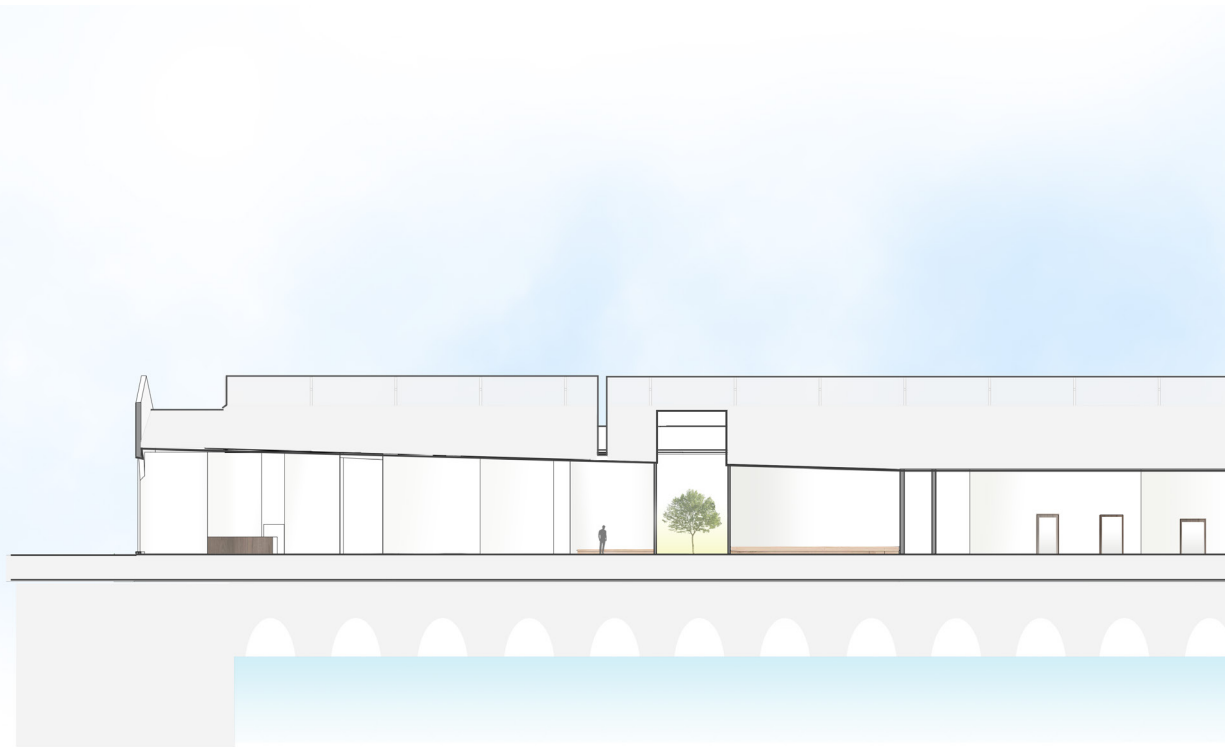




SECTION NOT TO SCALE







SECTION NOT TO SCALE





MATERIALS

FLOOR & WALL



- 1 White Oak Wood
Rooms used in: *Implementation*
- 2 Black Stained Wood
Rooms used in: *Repetition, Mystery, Clarity, Implementation*
- 3 Concrete
Rooms used in: *Outdoor space, Main areas*
- 4 Brass
Used as cladding for customized piece in *Stillness Within*
- 5 Dark Walnut Wood
Used in interior of customized piece in *Stillness Within*
- 6 Stone Tile
Rooms used in: *Back of House/ Office*
- 7 Ash Wood
Used for all benches indoor and outdoor
- 8 Dark Stained Ash Wood
Tables for sunken seats in *Rest*
- 9 Fitzfelt Aero Plank 8
Rooms used in: *Mystery*
- 10 Tatami Mat
Rooms used in: *Implementation*

APPENDIX

- 1 Weather Protection Plan
Temporary Ceiling Structure for Outdoor Space
- 2 Custom Furniture
Pieces in *Stillness Within* and Locker Room
- 3 Furniture/Accessories Selections
- 4 Tinted Glass Selections
Pods
- 5 Detail Drawings
Fog machine in *Mystery*
- 6 Code Analysis
Occupancy Load / EGRESS
- 7 Emergency Exit
- 8 Bibliography

WEATHER PROTECTION



For cold and rainy weather, the outdoor space is designed to have a ceiling structure that allows temporary protection from rain and snow. In sunny day with good weather, the ceiling elements can be lifted off to get the full outdoor experience.

Highlighted areas are where the ceiling structures are located.

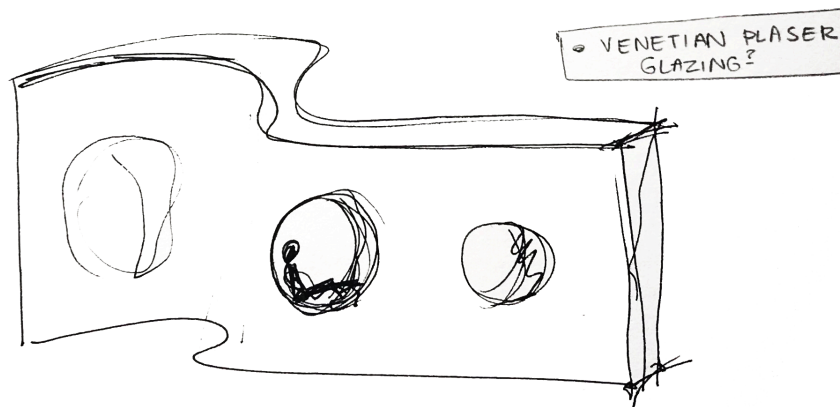


FLOOR PLAN NOT TO SCALE

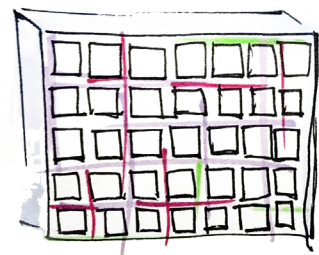
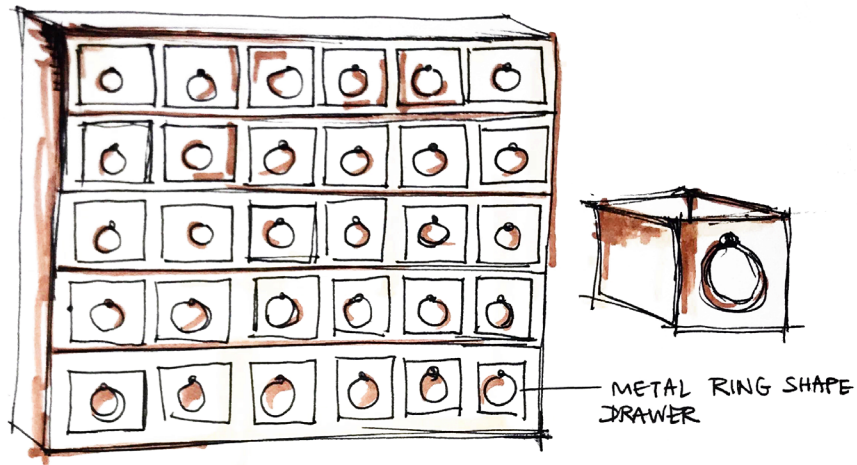
CUSTOM FURNITURE



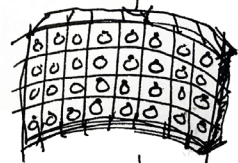
FLEXIBLE PLASTER BEAD



Initial sketch for the custom wall that is occupiable located in *Stillness Within*.



SHOE LOCKER



CURVED WALL
CABINET

Initial sketch for the lockers.

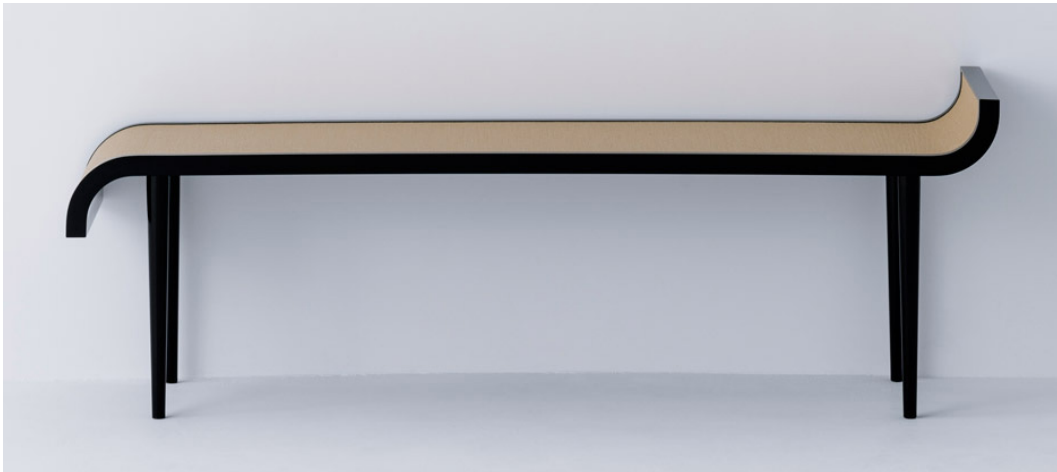
FURNITURE/ACCESSORIES SELECTION



WATERBLADE - Gold Waterfall Facuet
Brass facuet for locker room.

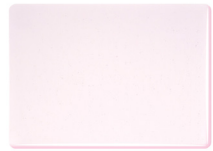
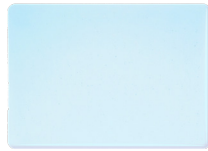


SNOWCITY - Weatherproof Sheer Curtain
Curtain for outdoor area



JOSE LEVY - Tatami Furniture
Furniture series used in *Implementation* Room.

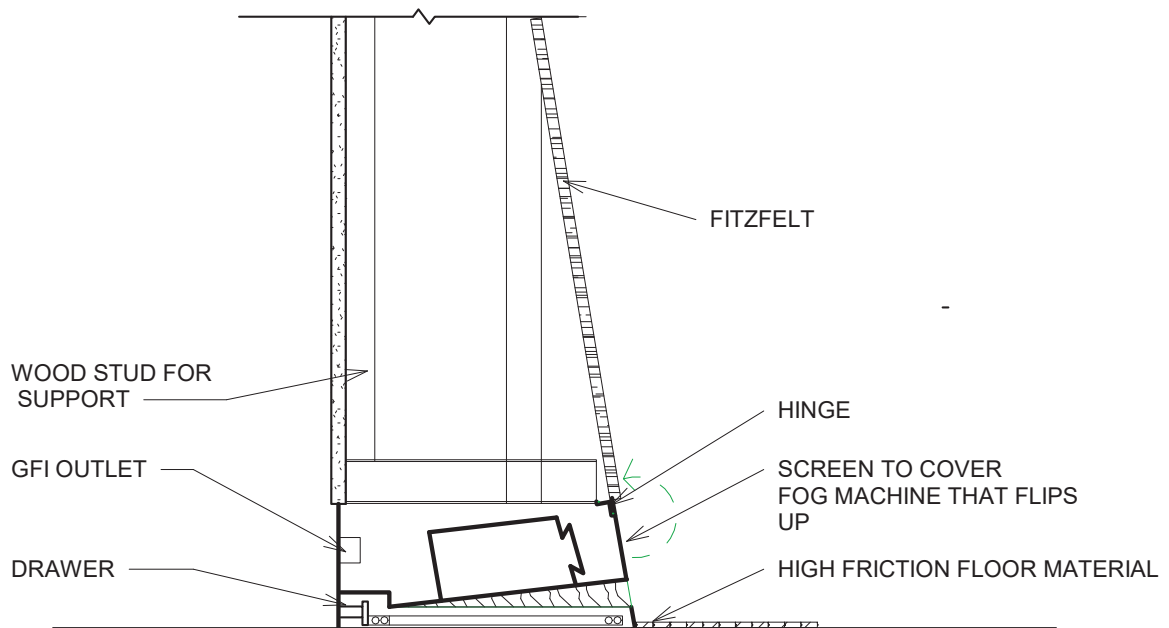
TINTED GLASS SELECTION



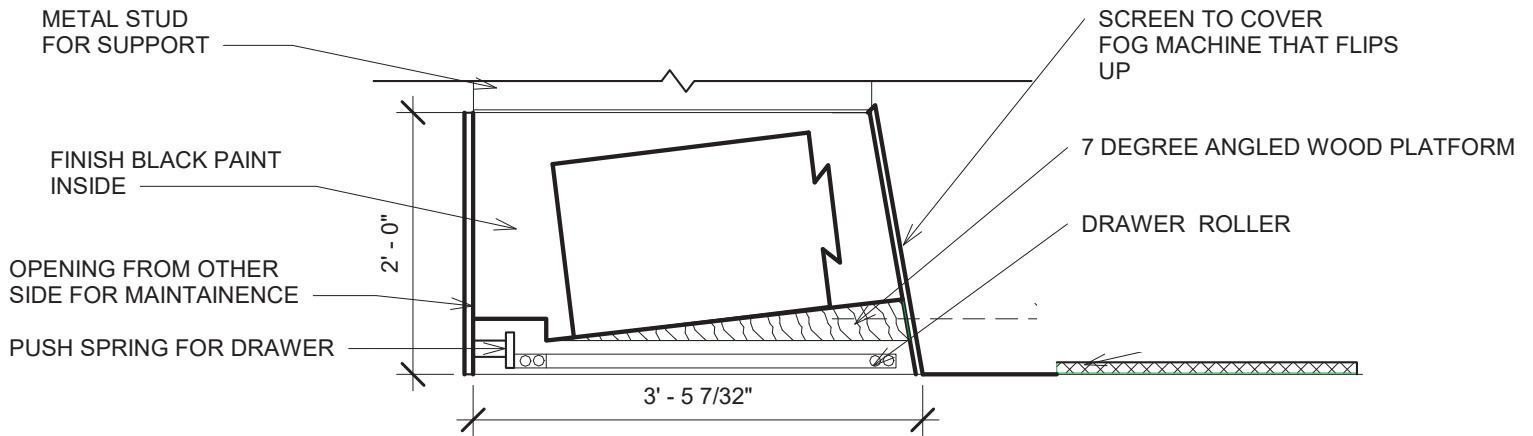
3M Tinted Glass Series
For the pods in *Contemplation*

DEATIL DRAWINGS

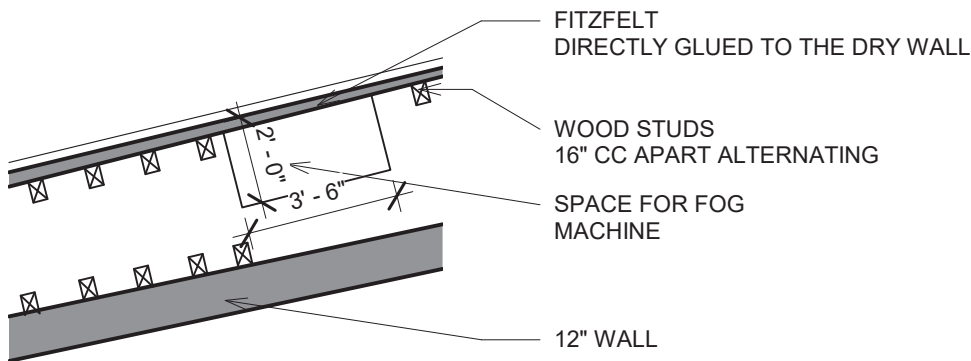
FOG MACHINE IN MYSTERY ROOM



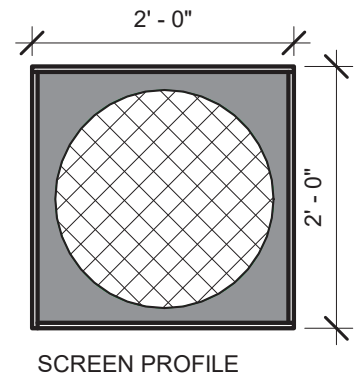
WALL DETAIL
SCALE : 1/2" = 1'-0"



DETAIL OF MACHINE POCKET
 SCALE : 3/4" = 1'-0"



WALL INTERIOR DETAIL
 SCALE : 1/4" = 1'-0"



CODE ANALYSIS

OCCUPANCY LOAD + EGRESS

Occupancy Type : A - 3 Sprinkled

Occupancy Load Factor: 50 Net

Occupiable Space (Sq. Ft.) = 35,000

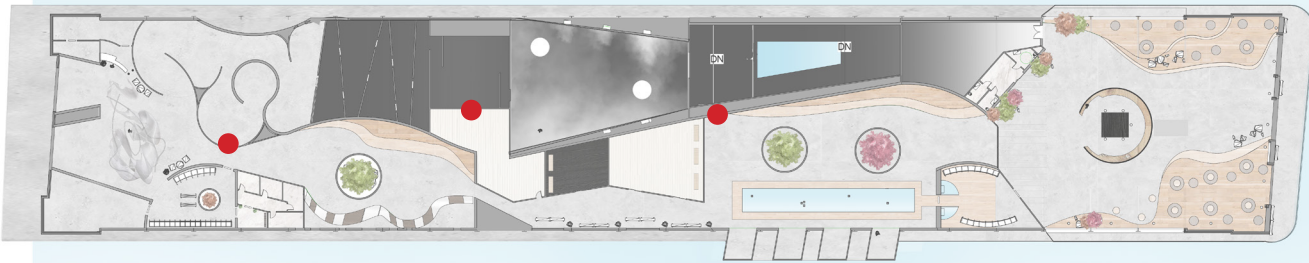
Occupancy Load Calculation = 700*

Minimum no. of Exits = 2

* Note that although the maximum occupancy load is 700, the program of this project will only allow a limited number of people in the exhibit at a time.

Maximum Load = 100 occupancies at a time

EMERGENCY EXIT



- Emergency Exits inside the enclosed spaces in first part of the Journey



FLOOR PLAN NOT TO SCALE

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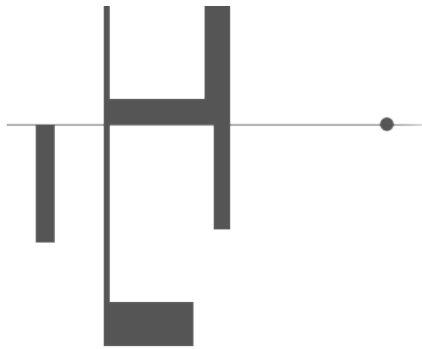
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I would like to show my greatest appreciation to my Mom and Dad for letting me to pursue my dream although I am aware that they both secretly wanted me to become a doctor. And lastly my sister, Su Su, who is always brutally honest with the critiques and who is always there for me, sometimes literally, when I need her.

Thank you



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