

Ye Jia(Jasmine) | Tel:1-215-834-2191 | Email: jasmijieye@gmail.com

MINO ART MALL

New Fusion of Art & Retail

MINO ART MALL
New Fusion of Art & Retail

Ye Jia(Jasmine)
2018 Interior Architecture & Design
Master of Science
Drexel University
Advisor: Susan Feenan

CONTENTS

RESEARCH

- 1** PROJECT INTRODUCTION
- 2** LITERATURE REVIEW
- 12** CASE STUDY-KII
- 15** CASE STUDY-DSM NEW YORK

DESIGN PROBES

- 19** MATERIAL
- 20** FURNITURE
- 21** INTERVIEW

FINAL DESIGN

- 32** MINO ART MALL

DESIGN DEVELOPMENT

- 22** NEIGHBOURHOOD ANALYSIS
- 24** PHILADELPHIA ZONING CODE
- 25** BUILDING SELECTION
- 26** SITE ANALYSIS
- 27** MATRIX
- 28** DESIGN PROCESS
- 29** INSTALLATION ART WORKS
- 31** INSPIRATION IMAGES

FINAL PROJECT INTRODUCTION

Mino is a large entertainment and leisure Art Mall built into the abandoned Richmond Substation located on the riverfront in the Fishtown section of Philadelphia.

The project strives to bring more retail to the undeserved neighborhood as well as support the abundance of local young artists who inhabit the area with vital studio and gallery exhibition space, creating a space where ART and RETAIL seamlessly coexist. The former industrial building has a beautiful cathedral-like glass roof and a voluminous open interior which also affords a space for large installation and performance arts - features that will draw visitors from far beyond the boundaries of Fishtown.

Controlling the scale of the design, allocating space for the different program elements while capitalizing upon the natural light are both the unique challenges and opportunities of this project.

The Role of Installation Art In Making Space

Installation art from the 1960's to the present has become a major vehicle for artistic expression. Installation art not only develops fast in performance art, it also affects the design of art in modern public spaces. In simple terms, installation art is integrated display of "venue + material + emotion", it can also be said that it is an open and abstract art expression. Artists are free to use the form of architecture, painting, sculpture, music, poetry, recording, photography, etc. To create an indoor or outdoor environment to influence the feelings of the audience in this space. Combining installation art with modern public space can offer display place to the installation art, it also allows the public participate in art and feel the artistic and cultural atmosphere. The display space is not only a "space" role, but also part of the installation art. This thesis will explore how the installation art gives, changes, or strengthens people's perception of space through its own scale, materiality, and physical manifestations.

Installation art is an artistic genre of three-dimensional works that often are site-specific and sometimes temporary and designed to transform the perception of a space. The word "installation" does not always refer to installation art, which describes something more specific. A useful working definition of Installation art is: "art where the artist treats an entire space, large enough for people to enter, as one work of art, rather than as a gallery for displaying separate works, where there is no separation between object and environment. The spectator is in some way regarded as integral to the completion of the work."¹



Allan Kaprow, *Words*, 1962.
Rearrangeable Environment with lights and sounds.
Smolin Gallery,
New York, 1962.

Photograph by Robert R. McElory.

The origin of installation art is often traced back to the artist's unique artistic concept. One of the most famous examples is when Marcel Duchamp put a porcelain urinal in a "fine art" environment. It is regarded as an out-of-context setting. Before the term "Installation art" became part of the vernacular of contemporary art, "Environment"- which was used by Allan Kaprow in 1962, was used to describe his multimedia works. In the mid-1970s, the term "project art" and "temporary art" became popular to describe the works.² In 1988, the term "installation art" got its own definition by The Oxford Dictionary of Art.³ The Oxford Dictionary of Art is the unrivaled one-volume guide to the art of the Western world. It provides a careful balance of fact and critical appraisal, ranging across painting, sculpture, and the graphic arts from classical times to the present. (Oxford Reference, 2018)

1. Reiss, J. H. (2000). *From Margin to Center*. New York: Massachusetts Institute of Technology.

2. Reiss, J. H. (2000). *From Margin to Center*. New York: Massachusetts Institute of Technology.

3. *Ephemeral Monuments: History and Conservation of Installation Art*, Edited by Barbara Ferriani Marina Pugliese

Interface Function

Space is formed by interface of two wall elements. The spatial interface can be completely enclosed, or virtual space can be defined by the interrelationship between the components. ⁴ The shape of the inner face is the shape of the space, the characteristics of the interface is the characteristics of space, the establishment of the interface is the end of space. Installation art should incorporate viewers into the interior of the work itself. One method of drawing people into a given space/object is via materiality. This requires careful and thoughtful the selection of appropriate materials to make the interface of space, and using material to make the spatial interface is to rely on the visual texture and tactile texture of the material to form a sense of beauty.

In the past, such as Anselm Kiefer's "Mesopotamia", Kiefer made a smaller enclosed space with lead bookshelves and books. The viewer is surrounded by rusty lead material, as if they enter an unearthed ancient ruin, the vicissitudes of history arises spontaneously. In later works, such as Donald Judd's "Untitled", works with the walls around the exhibition hall and the components, through the interrelationship between the components to form a virtual enclosed space. The viewer perceives the overall spatial ambiance by sensing the surface gloss, roughness, reflectance, and etc. of the component material and the arrangement of the components.

In the modern installation art, there are many works that embody installation art has the ability to play the role of spatial divider. In July 2013, the streets of the city of Aguida, Portugal were covered with many colorful umbrellas. The production company Sextafeira Produces has created this colorful installation art, which transforms the traditional commercial street into a fascinating visual experience. These umbrellas form a partition between the street and the sky. But it still allows people in space to feel the sun and natural wind in the gap between the umbrellas, while giving people a sense of shelter.

Installation art, as a three-dimensional or multidimensional form of artistic expression, is more diversified than traditional structural devices, such as walls, windows, partitions, etc., and gives people a variety of changes, novel spatial experiences.

⁴.Central Newspaper Education Center - Art Paper August 16, 1999,
Space design of installation art and display environment

Trigger of Emotional Impact

Many examples of installation art can change the viewer's perception and bring a different experience to the viewer. It is an interaction that encourages the mutual transformation of both the visitor and the artwork.⁵

Richard Serra is a famous American sculptor, installation artist and minimalist master of art. His art works are famous for spectacular abstract sculptures made of sheet metal. Serra's metal plate material is quite industrial, these huge installation lead people to walk in the "iron wall". People inside are shocked by the trembling, dizzy and awe inspiring inner viewing. Frank Stella famously saying, "What you see is the truth." It seems applicable to the interpretation of Richard Serra's works, more precisely what should be "your body is aware of is ". Serra tried to use his works to change public awareness of the surroundings. The traditional sculptures usually lay a base under the sculpture itself, in order to separate the sculpture from the audience. But his installations can interact with the audience in a particular context. Serra's huge installations usually lead the audience into the works and become part of them.



⁵Olafur Eliasson. (2005). Olafur Eliasson and the Circulation of Affects and Percepts In Conversation.

Richard Serra, The Matter of Time, 1994–2005. Eight sculptures, weathering steel.
Variable dimensions
Photograph by Xuna Yang.



Philadelphia Mural Arts, Pope Francis, 2015.

The potential for installation art to change atmosphere of a neighborhood is profound, Philadelphia's mural art are a prime example. Philadelphia Mural Arts is the largest public art program in the United States, dedicated to the belief that art can brighten the community. For more than 30 years, mural art groups have collaborated with artists and communities, rooted in mural traditions, creating the art of transforming public spaces and personal lives. I have worked as a volunteer in the creation of murals with the founder Cesar Viveros, at St. Malachy School at 1419 North 11th St. The theme for the mural was Pope Francis. Viveros told me that the fresco is not just installation art, it really changes the community's living environment. Poor areas often have problems of robbery, alcoholism, even drug abuse. People who live here for a long time cannot be full of hope for life, especially the young people here, they are often the most vulnerable to the environment. Government alone cannot solve the problem of poverty in the short term, but also hope to improve the community environment, which is why the murals are targeted for installation often in poor areas. When murals are created, the organizers often invite the community to participate. When people gathered here to view the mural, more importantly, as one of the creators, they can feel the sense of honor. This emotion is very helpful in improving the mental state of the community after the murals are completed. And people in the community can see the beauty of the mural. These large scale murals help to make a better community. This is a typical example of installation art changing the atmosphere of the neighborhood.

Focus Point Function

In order to understand “public art,” one must first define “art.” And who are the arbiters? Anyone’s version of “art” should be relegated to private spaces (STARR, 2015). The power of art in public space lies in its capacity to create a sense of publicness, that is, to suggest through its very particularity a connection between the addressee’s aesthetic impressions and his or her ideas of the world at large (Drosterij). Sometimes there is a contradictory relationship between art and public space. Artists worry that art is being trapped under businessism. On the other hand, state sponsorship will make art contaminated by politics. How does art maintain its openness while maintaining its independence? As the public grasp the sovereignty of the comments, open discussion of artistic quality is inevitable. The mainstream concept of liberalism in public space makes the artwork in the public space have the ability to communicate with the public on an equal footing. The relationship between public and the art work in traditional museums and galleries are as the performers and the audience, the audience can watch, but cannot have physical contact nor participation. When artwork is installed in the public space, especially the installation art, is completely out of the realm of classical fine art. They invite and welcome public contact and interaction changing our fundamental relationship with it, making it part of the art.

How does being “public” affect the perception and impact of installation art? Installation art is not only for people to appreciate the art work itself, but also shows the beauty of cooperation it had with the space that it inhabits, its specific environment. The installation art is inseparable from the modern public space. There is a dialogue between object and space to which human interaction is then added to the conversation. The public space not only provides the exhibition place for installation, the installation shows the culture, spirit and artistic connotations of the modern public spaces. The art shows itself but also highlights the space that contains it. The installation art is not only a physical landscape, but also an emotional cultural landscape. Placing art in public spaces strips it bare brings it down to a human level-subjecting it to forces of nature- wind, cold, etc.

In modern public space design, designers often use the installation art works to give the site developmental connotation. Installation art of different sizes can also help designers perform spatial planning in order to achieve the purpose of separating spaces. Installation art can express the environment-related theme through its unique form, material, and color. Installation art has a strong expression and visual impact, which lead to a focus of vision, and guide people to visually understand the space differently and rethink the implication of the space. The relationship between installation art and modern public space is interactive and mutually reinforcing.

Fusing installation art and modern public space should be logical, regular, and should be in public psychological feelings. In the modern public space, installation art cannot be structured without foundation, divorced from the predecessors and the original human environment, and cannot simply repeat the past, either. Installation art should have a compatible, matching, and coordinated relationship with the current environment. It should respect the current history of the city but also create history, while updating culture and developing culture at the same time.

Present Art and Design Precedents



I have seen one of James Turrell's permanent works "Meeting" at Chestnut Hill in Philadelphia. It was a square-shaped room without windows, and a rectangular opening was cut out of the ceiling. The edge of the opening was very thin, the materiality of the ceiling structure was denied or belied by the paper-thin edge of the opening. A piece of pure blue sky was posted on the back.

People sitting on bench in the room and looked up at the sky very quiet. Clouds moved gently, I felt that we and this little room slowly drifting away. At sunset, lighting slowly appeared around the room and changed people's color perception of the pure sky. As an important figure in the "Light and Space" movement of the 1960s, James Turrell's works all use "light" as the primary focus, artificial light or natural light or both.

The great thing is that people in his works do not feel the presence of luminous, and even do not feel other things exist - there is even no shadow. People can only see a very specific light. "The way I use light is to isolate it, do not process too much," the artist said, he did not use intense strokes or complex colors to stimulate audience's eyes. He tried to strip the original light.

Skyspace,
1980,
James Turrell,
Photograph by James Turrell Studio

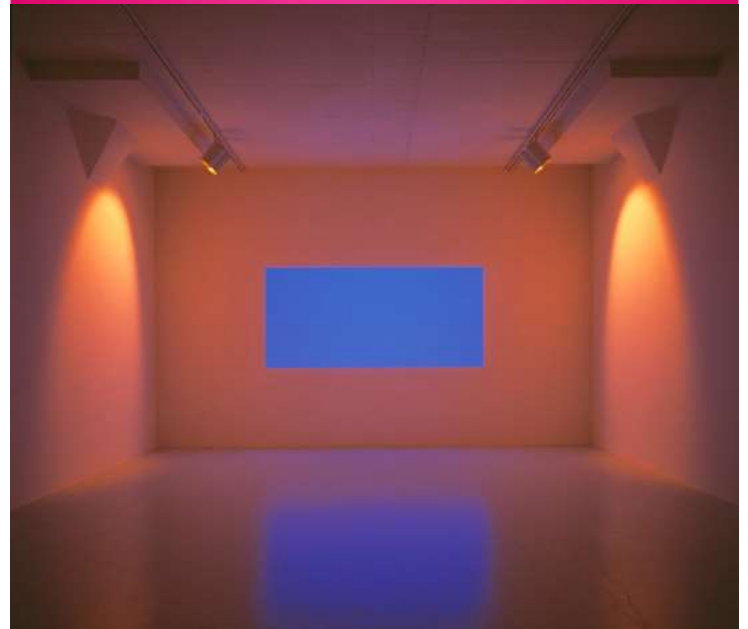
Ganzfeld, Akhob,
2013
James Turrell,
Photograph by Florian Holzherr



James Turrell can make the light be a real thing, showing its “thing-ness”. In his work, maybe people would suspect that they have never really seen the light before- a pyramid in the corner, a rectangle on the wall, or a room filled with several layers of light. He cut the edge of light sharp and neatly, with the soft feeling inside fog. When James Turrell said, “My work is not about light, my work is light”, people know that this sentence is not in the trick, but a simple fact.

The relationship between “light and space” is another important theme in his work. James Turrell’s work spreads in space. Sometimes light is shaped by the spatial structures he creates, and sometimes light makes the space. When people get used to the space under everyday light, James Turrell’s special use of light changes people’s perception of space. In the Space Division Construction series, a hole leads people to a deep space which filled with uniform light, but it looks like a perfect solid plane, even if the audience came to the front, they are still not sure whether they can touch something by hand.

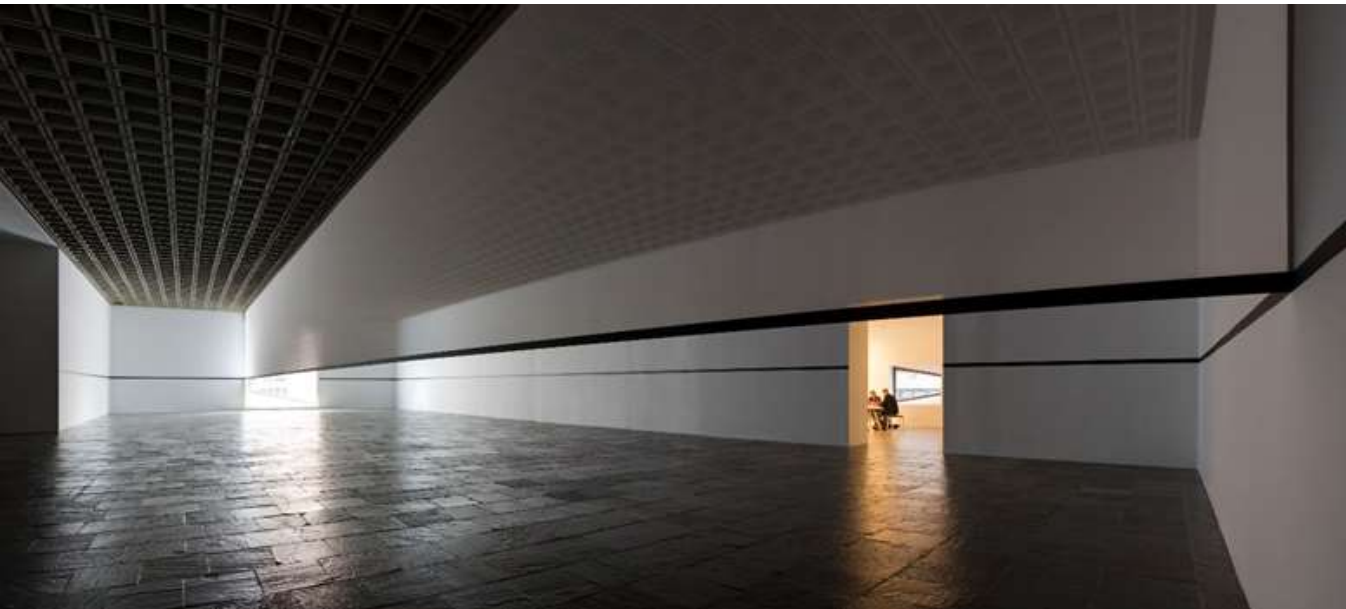
James Turrell was actually sued for one “light” plane in the Whitney Museum: when a visitor thought the light plane was a real wall and leaned on it, and then fell. However the artist did not think he made the “illusion”, because it was a fact - just as sunrise and sunset are actually the fact that the earth is moving. “It’s just a thing, but people are not used to think it is,” says James Turrell.



Space Division Construction
Dawning
1992
James Turrell,
Photograph by James Turrell Studio

This summer, the Whitney Museum re-exhibited "Scrim veil - Black Rectangle-Natural light", which was designed by Robert Irwin in 1997. This is a four-story site - specific installation art for the Whitney Museum.

In this work, a translucent white linen, hanging from the ceiling to five feet six inches high over the floor with the black metal frame, crossed the entire 117-foot-long room from east to west. The walls around the exhibition hall were painted with a black line which is as high as a bar. The gallery's view of Madison Avenue is the only light source. All of these, diffuse light, thin linen and black lines, activate the environment and manipulate the perception of the audience. The room itself seems to be highlighted and roaring. Elements that have always been there all the time - the module of the ceiling - like honeycomb - the dark, rectangular grid floor – making visitors suddenly noticed them for the first time.



Robert Irwin (b. 1928),
Scrim veil—Black rectangle—
Natural light,
Whitney Museum of American
Art,
New York,
1977

Bibliography

(n.d.). Retrieved from dover street market-new york: <http://www.doverstreetmarket.com/>

Drosterij, G. (n.d.). Art and Public Space: The Question of Artistic Publicness. 1.

Olafur Eliasson. (2005). Olafur Eliasson and the Circulation of Affects and Percepts In Conversation.

Oxford Reference. (2018). Retrieved from The Oxford Dictionary of Art: <http://www.oxfordreference.com/view/10.1093/acref/9780198604761.001.0001/acref-9780198604761>

Reiss, J. H. (2000). From Margin to Center. New York: Massachusetts Institute of Technology.

Rosenthal, M. (2003). Understanding Installation Art: From Duchamp to Holzer. In M. Rosenthal. Prestel Publishing.

STARR, T. (2015, 6 27). The New York Times. Retrieved from sunday review: <https://www.nytimes.com/2015/06/28/opinion/sunday/art-in-public-spaces.html>

unknown. (2015, 2 15). Retrieved from zhihu: <https://www.zhihu.com/question/22563656>



CASE STUDY

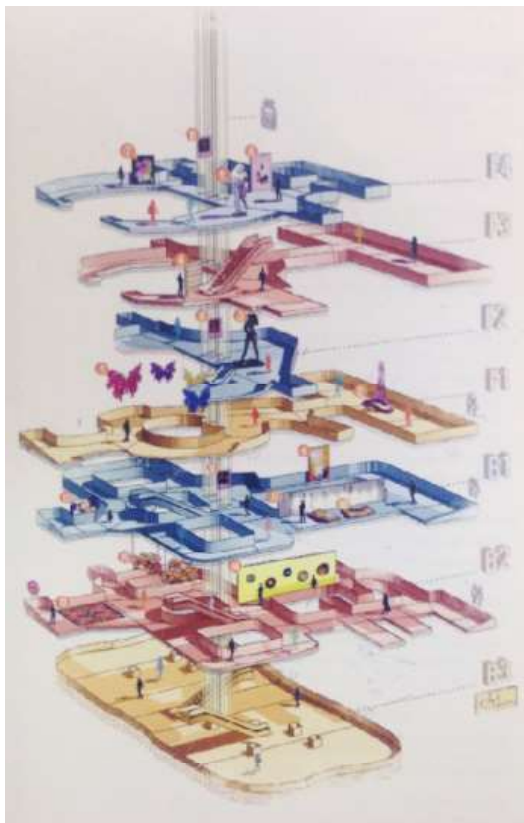
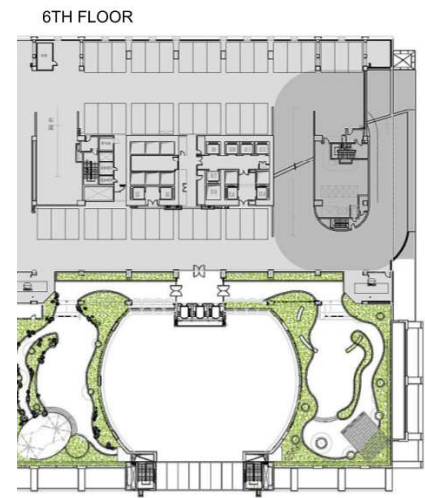
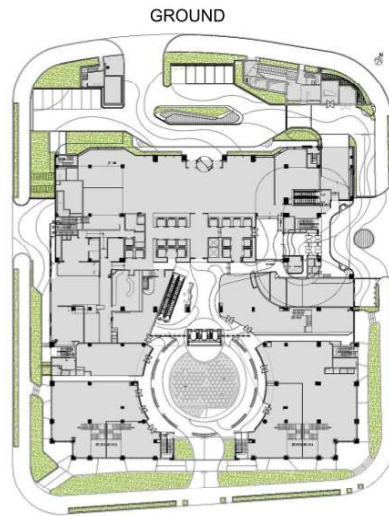
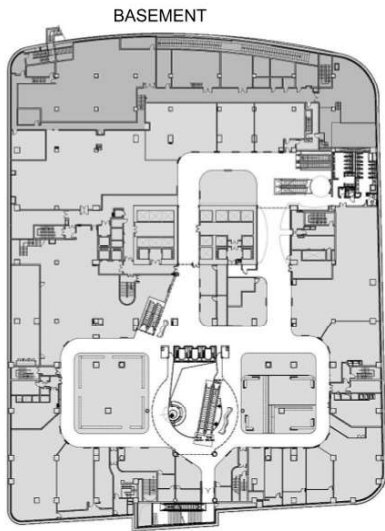
K11



K11 is the world's first shopping mall that integrate art,culture and nature.
It has 7 floors, a roof garden, the basement is used as a gallery. Total area is 430,000 sqft.

It is located in the best area of Huaihai Zhonglu Business District. There are over 15 office buildings and dozens of five-star hotels around. The second basement is directly connected to the underground passage of Metro Line 1. This business district is one of Shanghai's most important business district.





K11's single floor size is not large, it stands to the reason that circulation should be very simple. But because K11 has many art works located in various floors, now the circulation can give customers more fun of exploration.

Different artists are invited to show their works. And all the shops are not only selling their products, but also go with the concept of K11. As a shopping mall, K11 is very successful. However, as the first mall to combine art and retail, k11 also has its shortcomings.

The art center locates in B3 and B2. First floor and second floor are high-end brands. Third floor and forth floor are food, the fifth floor and sixth floor are for more regular brands.

This block partition is not conducive to the flow of customers. This is equivalent to classifying customers. Although there are a large number of art works in retail, due to the uncoordinated proportion, the art works are reduced to decorations. This problem is solved in my second case study.



DSM NEW YORK

About DSMNY

Concept and Direction by Rei KAWAKUBO

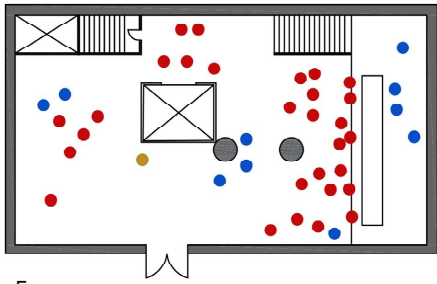
"I want to create a kind of market where various creators from various fields gather together and encounter each other in an ongoing atmosphere of beautiful chaos: the mixing up and coming together of different kindred souls who all share a strong personal vision."



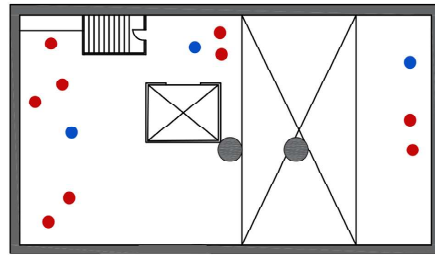
Entrance

Address: 160 Lexington Ave, New York, NY 10016
Owner: Japanese artist Rei Kawakubo and her husband Adrian Joffe
Date: Opened in 2013
Size: More than 22,000 sq. ft
Floor: 7
Designer: Rei Kawakubo and other guest artists

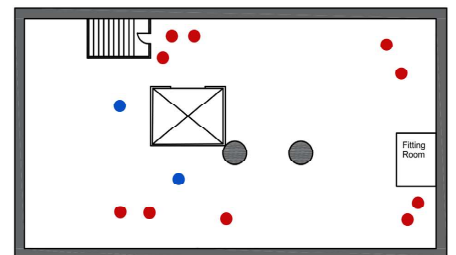




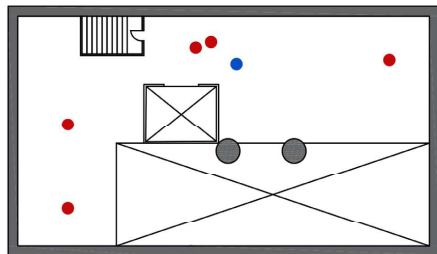
1F



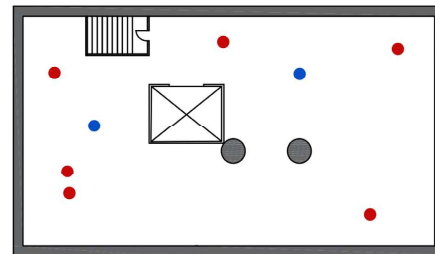
2F



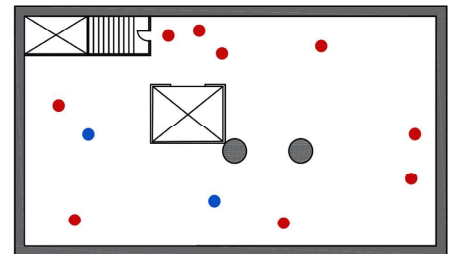
3F



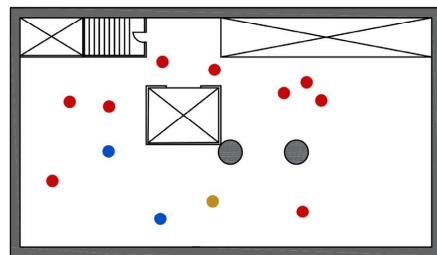
4F



5F



6F



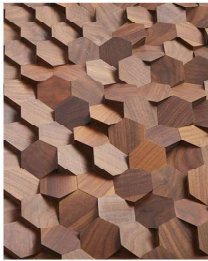
7F

People usually stay here for 25 minutes to 1 hour. The cafe is very crowded. The red spots are customers, blue spots are sales, yellow spots are security. I interviewed 3 customers here. They all shop here, not only visit this place. They thought the most attractive part here is their collection. One girl said she liked the cloth they chose. Because some brands are not well-known. She can always find something special here. Because I asked them if there is anything that can be improved, they said this place is perfect, even the low ceiling and the narrow hallway made them feel convenient. But they won't choose this place to hang out with friends. Because it's a small building, no public seating, no entertainment program, and no nice restaurants around.

All in all, it's a good place to shop and get some cool stuff. Art and unique interior layout help to stimulate the purchase. But it's not a nice place to hang out because of the lack of other entertainment programs.

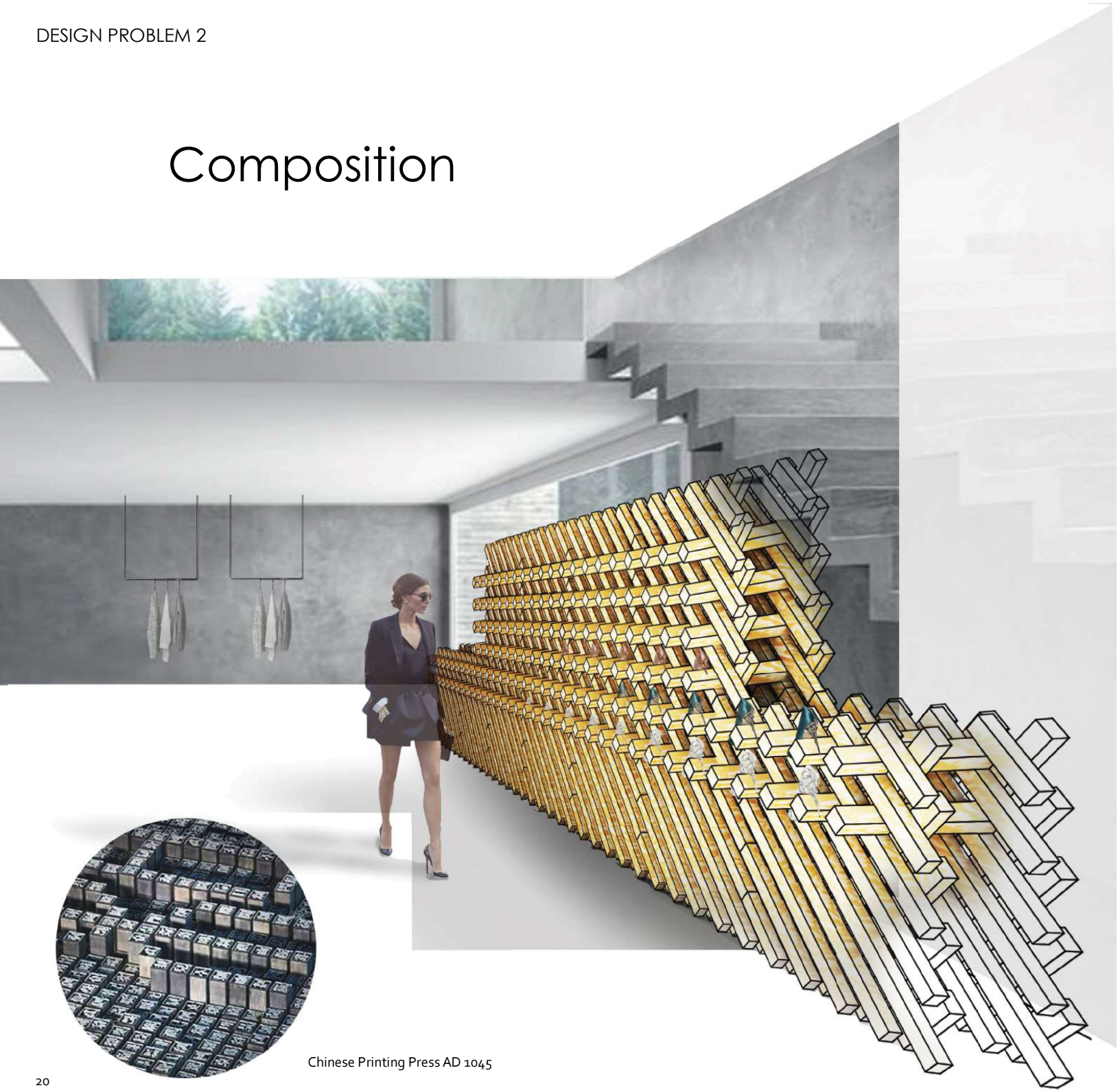
Art is more attractive than other experience formats and can extend consumer retention to form consumption. The traditional business model encountered electricity supplier challenge, competition is cruel, art shopping center can give consumers a full range of consumer experience. This is e-commerce cannot be comparable.

Material



In the material selection, I try to avoid the materials with excessive texture and color. Simple basic materials such as metal, concrete and wood will not overwhelmingly show up in product display. At the same time these materials can also highlight the internal structure of the building and the installations of artists.

Composition



Chinese Printing Press AD 1045

New Fusion of Art and Retail

This is a summary of an interview. I interviewed a young modern painter Jingsi Li, we talked about art, installation art, the current living status of young artists, and the quo of the modern retail industry.

Installation art plays a unique role in making space. The existence of installation art breaks the traditional space structure and creates the mobility of space. Installation art has the ability to infuse the personality and spirit of the artists into space. When people enter the space from external environment, their visual point will follow the installation art. People will also move with the installation art. People in the space unknowingly become the installation art experienter.

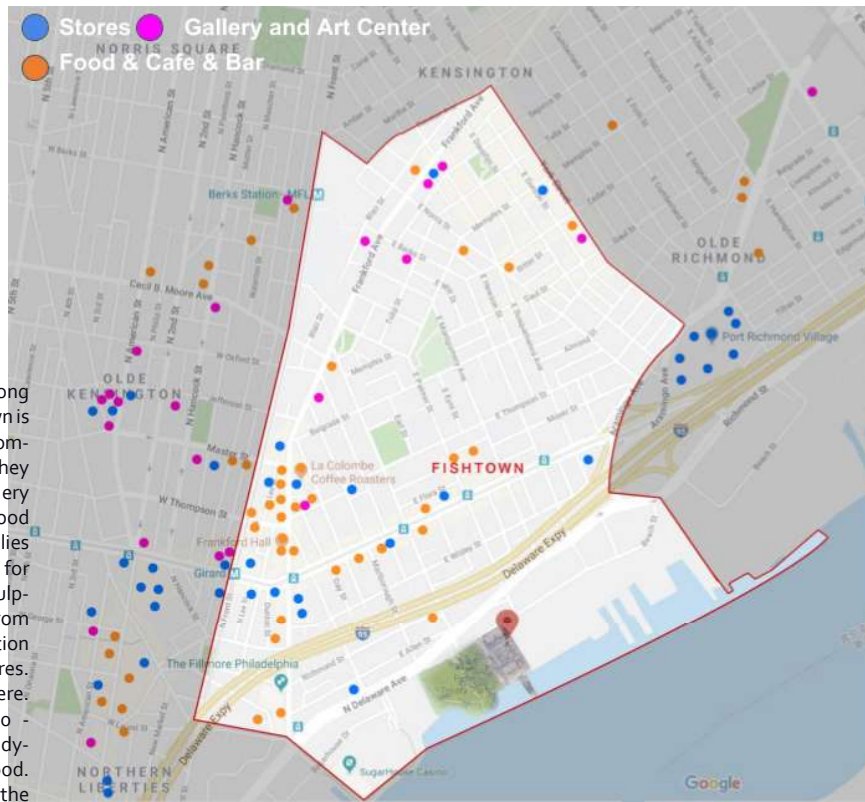
As a consumer, consumer behavior is also accompanied by the movement. Installation art can be the focus of the space, it can also define the theme of the space. Installation art can guide people's vision and behavior. Installation art is more interactive than the traditional walls. The unique breathability of installation art can change people's perception of themselves when they are in the space. Besides simple consumer psychology, people will feel the influence of art. In the meantime, installation art also activated the presence of individuals, which made the space more active.

For the business environment, the presence of installation art can increase brands' sense of belonging and cohesion. It is also a good advocacy tool.

Through various art exhibitions, performances and workshops, through various types of multidimensional space, the public can enjoy the leisure of shopping while enjoying different local artworks and performances. It can enhance the communication between local artists and the public, cultivate people's appreciation of the arts, and give young artists more opportunities to create and publish works, which will help the local art ecosystem to thrive naturally.

Exploring the possibility of a contemporary high-quality lifestyle and rediscover the relationship between art, humanity and nature is the main idea of the project. My project hopes to conduct a multi-dimensional inspection and integration of the cultural life traditions and historical geography in the surrounding area where the project is located so that it can be revitalized, re-transformed and recreated.

Neighbourhood Analysis **FISHTON**



Fishtown is especially popular among student, artists, and hipsters. Fishtown is considered among the most up and coming neighborhoods of Philadelphia. They have their own First Friday Open Gallery Event every month. It is a neighborhood of gastro-pubs, yoga studios, Families with young children, and an appetite for art-centric events, such as kinetic sculpture derby, pop-up art markets. From the diagram we can see the distribution of the restaurant, galleries and stores. Many middle-class families live here. The income level is about \$65,000 - \$100,000 a year. This is a young, dynamic and potential neighborhood. The beautiful treaty park is near the building. The building is surrounded by large open space that can be developed.

The neighborhood around the power station has not to be developed very well compared to the overall Fishtown. There is very little retail in Fishtown. Most people go to center city or New Jersey to shop. Shopping mall here is necessary and can drive the growth of the surrounding area.

Food & Cafe & Bar:

Stock restaurant,
Ekta,
Root Restaurant + Wine Bar,
Snap Kitchen,
Wm. Mulherin's Sons,
Cheu Fishtown,
Alamodak Restaurant and
Hookah Lounge,
Tandoor India,
Cantina Dos Segundos,
Circles Thai
Restaurante y Lechonera Principe,
Applebee's Neighborhood Grill & Bar
Arby's,
Frankford Hall,
Milkcrate Café,
One Shot Café,
Rabbit Hole Café,
Soy café,
Green egg Café,
Front Street Café,
La Colombe Coffee Roasters,
Gryphon Café,
Soup Kitchen Café,
Buzz Cafe Philly,
Steap and Grind,
Memphis Taproom,
Cedar Point Bar & Kitchen,
Gleaner's Cafe Gallery,
Federal Distilling,
Stateside Urbancraft Vodka,
Kraftwerk,
Lloyd,
Interstate Draffthouse,
Sketch Burger,
Milkcrate café, El Bar,
Bottle Bar East
Murph's Bar,
Barcade,

Handle Bar
Revolutions Bowl Philadelphia,
Callback Bar,
Loco Pez,
Mugshot Diner
Pizza Hut,
Kensington Quarters,
Fette Sau,
Pizzeria Beddia,
Johnny Brenda's,
Sancho Pistola's,
McDonald's,
Hugo's Frog Bar & Chop House,
Johnny's Hots

Gallery and Art Center:

Portside Arts Center
Highwire Gallery,
The Berks Warehouse,
The Art Dept,
PF Vintage
LMNL GalleryFjord,
Crane Old School
Icebox Project Space,
Indigo Arts Gallery,
Philadelphia Photo Arts Center
,High Fidelity Gallery
Karlie Corporation,
Head Games Philly,
Slingshot Gallery,
Mothership Gallery & Designer Toy
Store,
Chroma Dolls LLC,
Circle of Hope,
1816 House Gallery Bahdeebahdu,
Tiger Strikes Asteroid Gallery,
Esquisite Gallery,
2424 studios

Gallery and Art Center:

Yorick and Sons Moto,
Second State Press,
Port Richmond Village,
Mission Shop,
Art Machine Productions,
Ramona Susan's Bake Shop,
Xhale Lounge,
POP'S CLOTHING SHOP,
Indie Photo,
Firth & Wilson Transport Cycles,
Garrisons Grocery Store,
CVS,
GameStop,
T-Mobile,
Dollar Tree,
Philly Homebrew Outlet East,
lululemon,
7-Eleven,
Sherwin-Williams Paint ,
Jerusalem Corner Store ,
Fine Wine And Good ,
Spirits,
Benjamin Moore Paints,
Unleashed by Petco,
Creep Records,
Family Dollar,
CEC Wholesale & Retail,
Holzman Iron Studio Ltd,
On 3 Designs,
Schmibts Retail LP,
VESTIGE,
Ploome Pilates,
Wilsons,
Just Cravings,
Exit Skate Shop,
3J's Food Market,

PHILADELPHIA ZONING

CODE

CMX Community/Center City COMMERCIAL

See page 20 for dimensional standard notes

CMX-3



See § 14-7023(a) (Notes for Table 14-201-2) for information pertaining to bracketed numbers (e.g., 70' 7" in table cells).

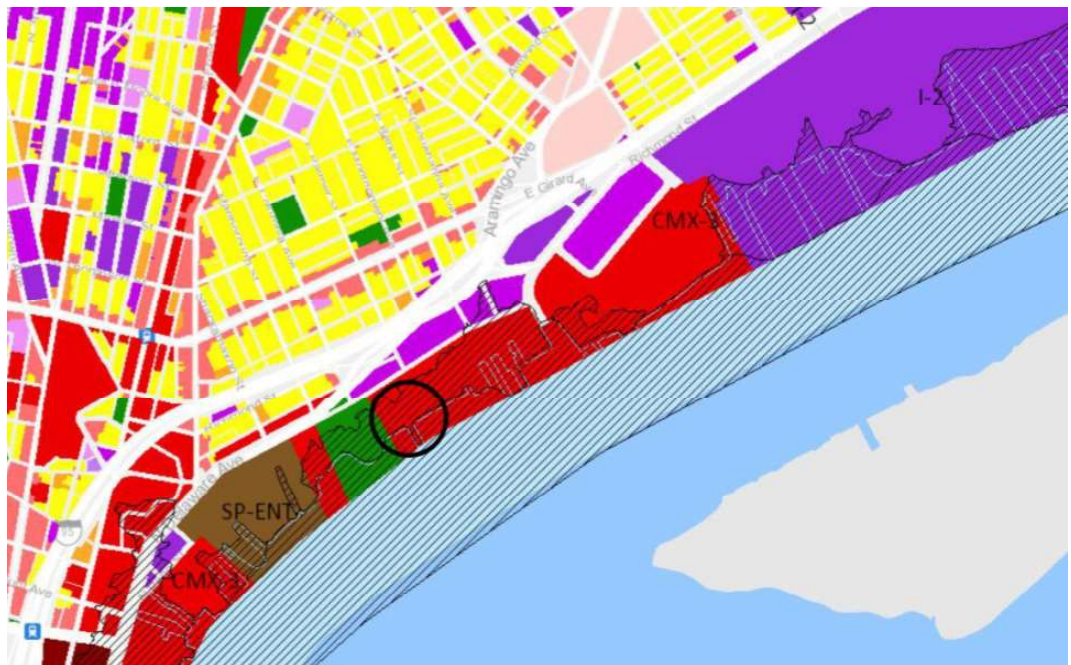
Max. Occupied Area	Lot: Intermediate 75%, Corner 80%
Min. Side Yard Width	8 ft. if used for buildings containing dwelling units
Max. Floor Area Ratio	500%; up to an additional 300% with bonuses

CMX-3



Side yard for building with dwelling units

Max. occupied area intermediate lot 75%, corner lot 80%



This is the street type plan of the Fishtown area. From the map, we can see all the roads stop at I-95. The construction of the highway became a barrier to the river which had historically been an intimate part of the neighborhood. So now the area next to the river is not developed at all. Now people are talking about burying I-95. Build a tunnel and make the highway go under the tunnel, then build green area on the tunnel. In this way, this area can be connected with the neighborhood. that would work in center city, but not in this area they are also numerous competitions to enliven and light the underpasses of the highway to make this threshold less intimidating.

I don't know if the government is gonna take the burying idea or not. But they do want to rebuild this area. we can see from this map, the red areas are zoned for commercial use here. the purple is industrial wasteland - the city hopes to extend this commercial / entertainment zone up from center city to all the riverward neighborhoods And the building I chose is in the black circle. If the building can be rebuilt, this area will attract more people. Other supporting facilities will also be established accordingly shortly. This will benefit the whole Fishtown.

Building Selection

RICHMOND SUBSTATION

For the building selection, I was looking for a building that would be a blank canvas. A place with proper scale to house large installation art, but also one that has a quiet materiality so art can be the focus. I'm not able to get drawings for Peco building, so I use another building - Richmond Substation. It was built on 1924 and was shut down in 1984. It is a classical revival style building with amazing high arch ceiling and skylight, and material and color are in line with my requirements of quiet materiality. Because the two buildings are designed by the same architect around the same time. They are in the same period and have the same style. Even the distance between the two buildings is only 1 mile. So I grafted Richmond Substation to the original PECO location.



Location:

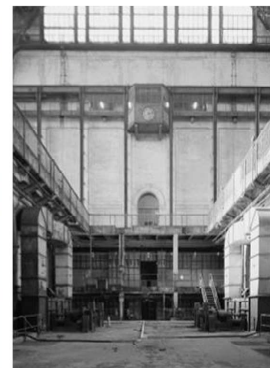
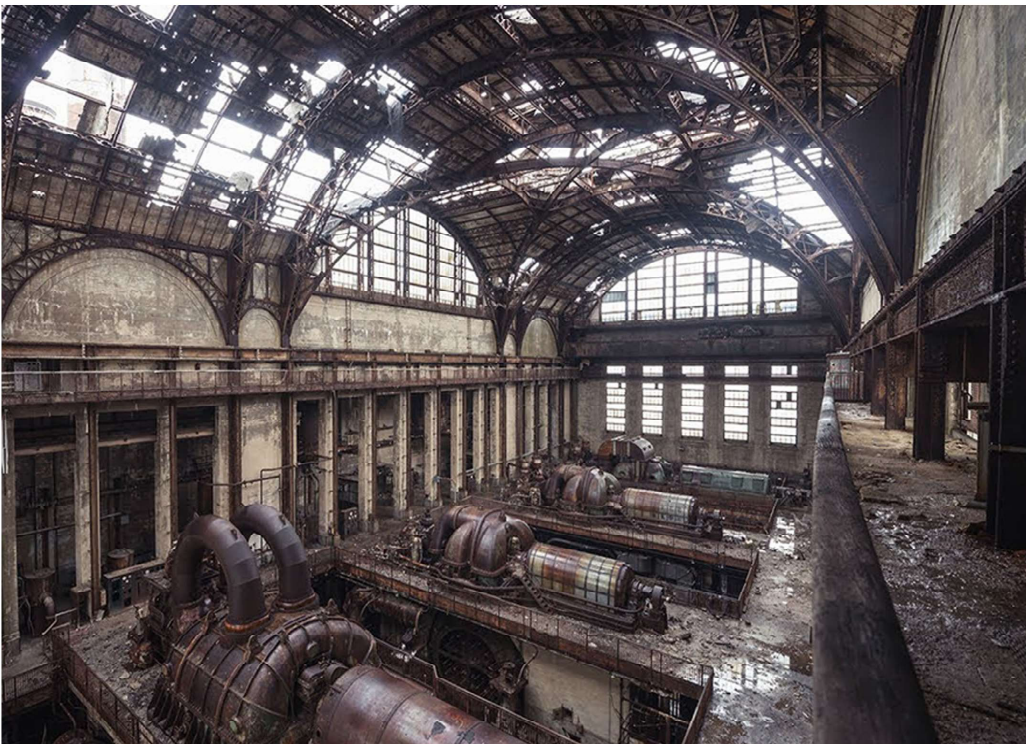
Fishtown
1355 N Beach Street,
Philadelphia

Age:

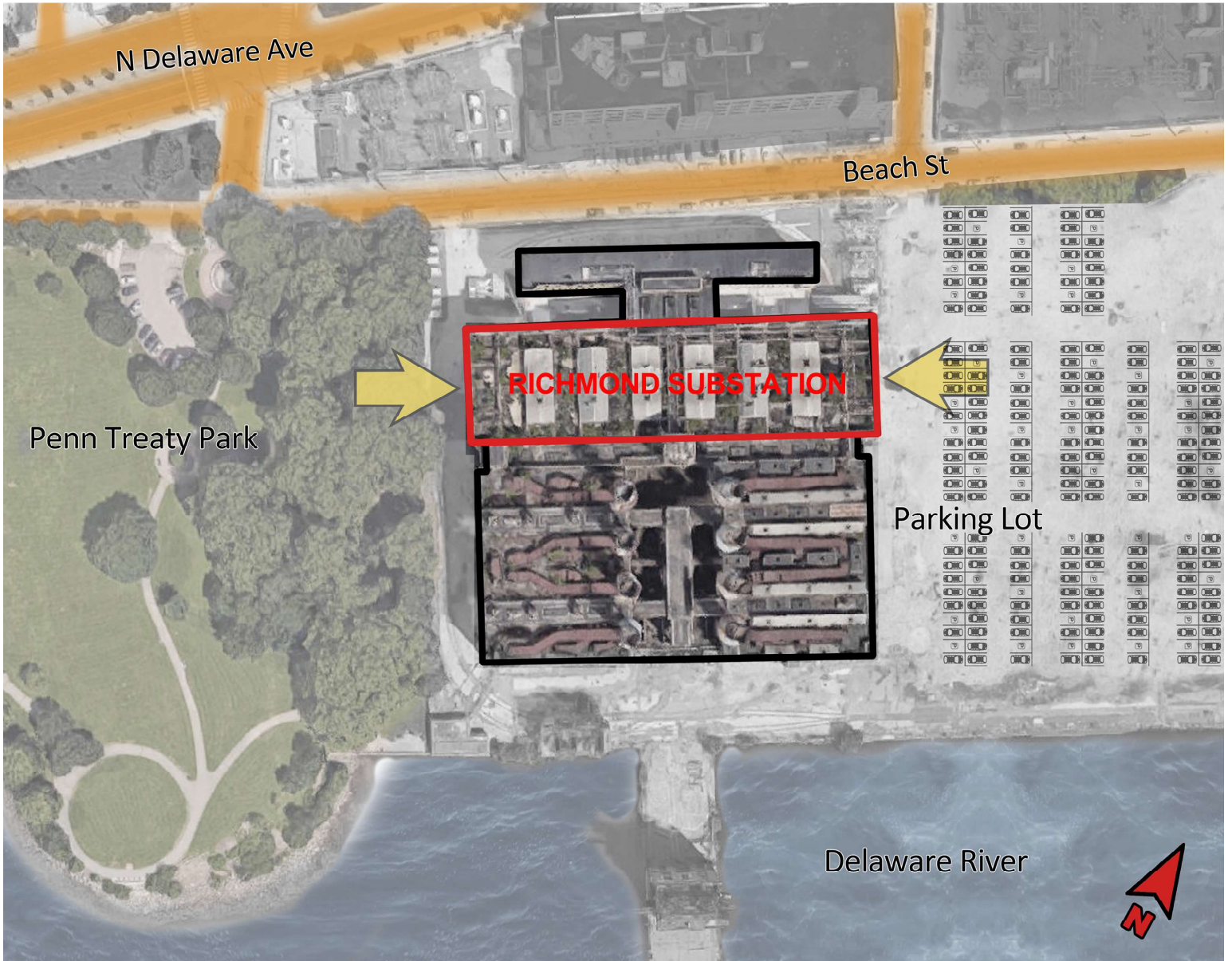
Built on 1924

Designer:

John T. Windrim



Site Analysis



Matrix

ART PROGRAM

FUNCTION	ACTIVITIES	OPERATING MODE	Duration	USERS	NUMBER OF PEOPLE(MAX)	15	QUANTITY	SQFT/EACH	SQ FT	ATMOSPHERE		
Open Space	Installation art, brands activities, performing art	Rent - individuals or brands	Short-term	Invited guests	100	room	30	gross	1	3000	18000	Independent
Gallery - Small	Exhibitions	Rent/Use by owner	Short-term	Public	15	room	15	gross	2	1000	2000	Clean
Gallery - Big	Exhibitions	Rent/Use by owner	Short-term	Public	30	room	15	gross	2	2000	4000	Clean
Individual studios	Various forms of artistic creation	Rent to artists	Long-term	Artists	1	room	N/A		20	400	8000	Private
Pantry	Rest area for artists	Free to artists	Long-term	Artists	10	room	15	gross	1	600	600	Relaxed
Photography room	take photos and edit	Free to artists	Long-term	Artists	3	room	100	gross	1	600	600	Quiet
Storage	For artists	Free to artists	Long-term	Artists and staff	2	room	200	gross	1	6000	600	x
TOTAL										33800		
TOTAL + CIRCULATION										47320		

RETAIL PROGRAM

FUNCTION	ACTIVITIES	OPERATING MODE	Duration	USERS	NUMBER OF PEOPLE(MAX)	SQFT/USER	QUANTITY	SQFT/EACH	SQ FT	ATMOSPHERE		
lobby	Information Center	Run by owner	Long-term	Public	100	room	100	Gross	1	10000	10000	Novel
Multi-brands Stores	Retail	Rent	Long-term	Public	20	room	60	Gross	15	1200	18000	Strong brand
Body Salon	Nail, Body	Rent	Long-term	Public	20	room	60	Gross	1	1200	1200	Quiet
online order pick-up	Pick up stuff bought online	Run by owner	Long-term	Public	8	room	30	Gross	1	240	240	Organized
storage, shipping, receiving	Shared by all stores	Rent	Long-term	Staff	3	room	300	Gross	2	900	1800	x
restroom	x	x	Long-term	Public	6	room		Gross	3	300	600	x
café	Offer drinks and light food	Rent	Long-term	Public	30	room	15	Gross	2	1000	2000	Strong brand
mothers room	x	x	Long-term	Public	2	room	100	Gross	2	100	200	x
TOTAL										34040		
TOTAL + CIRCULATION										47656		

RESTAURANT

FUNCTION	ACTIVITIES	OPERATING MODE	Duration	USERS	NUMBER OF PEOPLE(MAX)	SQFT/USER	QUANTITY	SQFT/EACH	SQ FT	ATMOSPHERE		
Kitchen	Prepare light food	Rent	Long-term	Stuff	5	room	200	Gross	1	1000	1000	x
Bar	eat+drink	Rent	Long-term	Public	12	room	20	Gross	1	240	240	flow
Service counter	Prepare service	Rent	Long-term	Stuff	2	room	30	Gross	1	80	80	x
Dinning area	Eating	Rent	Long-term	Public	160	room	15	Net	1	2400	2400	flow
TOTAL										3720		
TOTAL + CIRCULATION										5208		

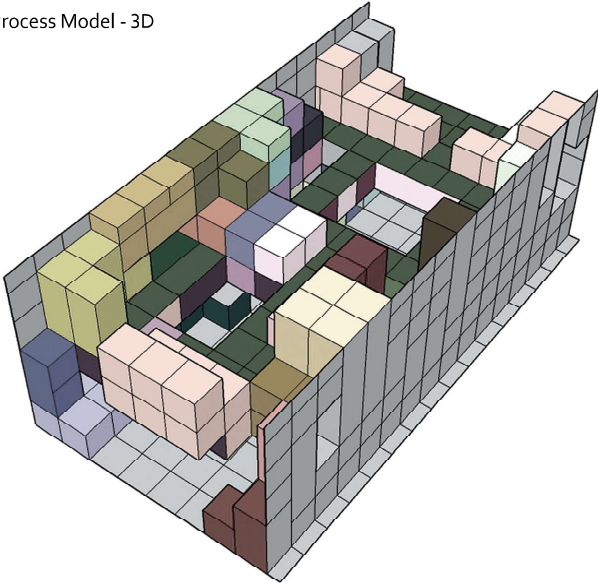
OFFICE

FUNCTION	ACTIVITIES	OPERATING MODE	Duration	USERS	NUMBER OF PEOPLE(MAX)	SQFT/USER	QUANTITY	SQFT/EACH	SQ FT	ATMOSPHERE		
Leadership	Chairman	Run by owner	Long-term		1	room	200	Gross	1	400	400	x
Operations Department	Merchants	Run by owner	Long-term		2	room	50	Gross	1	100	100	x
Engineering Department	Building Facilities Maintenance	Run by owner	Long-term		4	room	50	Gross	1	200	200	x
Online Operations Department	Online Website Management and Maintenance	Run by owner	Long-term		2	room	50	Gross	1	100	100	x
Human Resources	Recruit employees	Run by owner	Long-term		2	room	50	Gross	1	100	100	x
Administration Department	Shopping Center Staff Management	Run by owner	Long-term		2	room	50	Gross	1	100	100	x
Cultural Industry Department	Coordinate and Manage Arts Center	Run by owner	Long-term		2	room	50	Gross	1	100	100	x
TOTAL										1100		
TOTAL + CIRCULATION										1540		

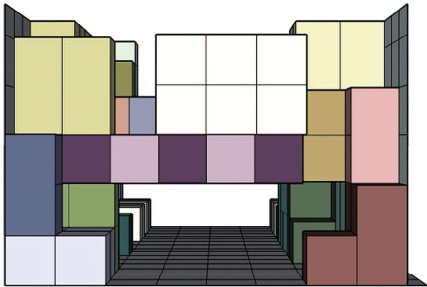
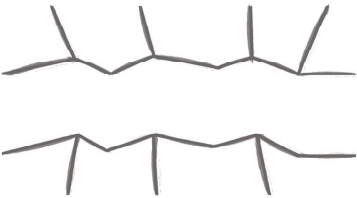
OVERALL PROGRAM	SQFT	CIRCULATION	TOTAL SQFT
ART CENTER	33800	13520	47320
RETAIL	34040	13616	47656
RESTAURANT	3720	1488	5208
OFFICE	1100	1540	2640
TOTAL			102824

Design Process

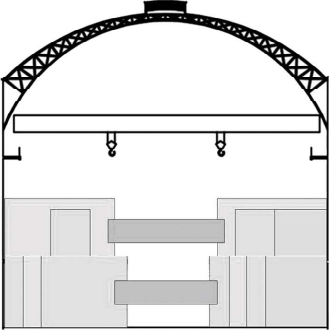
Process Model - 3D



Parti



Parti - Vertical



Installation Art Works

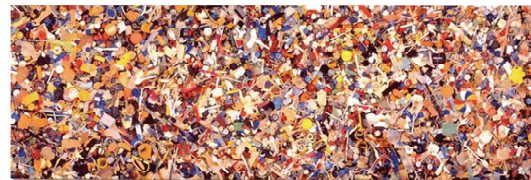
Installation art is integrated display of "venue + material + emotion", it can also be said that it is an open and abstract art expression. Combining installation art with modern public space can offer display place to the installation art, it also allows the public participate in art and feel the artistic and cultural atmosphere.

The display space is not only a "space" role, but also part of the installation art. The installation art gives, changes, and strengthens people's perception of space through its own scale, materiality, and physical manifestations.

The first part shows all the temporary art works designed by modern artists. The second part is two of my favourite installation artists and some of their master pieces.



Soo Sunny Park



John Dahlsen



Windy Chien



Rien



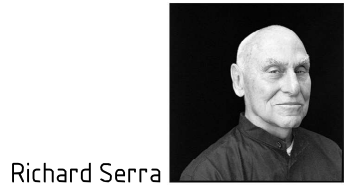
Moooi & Arte



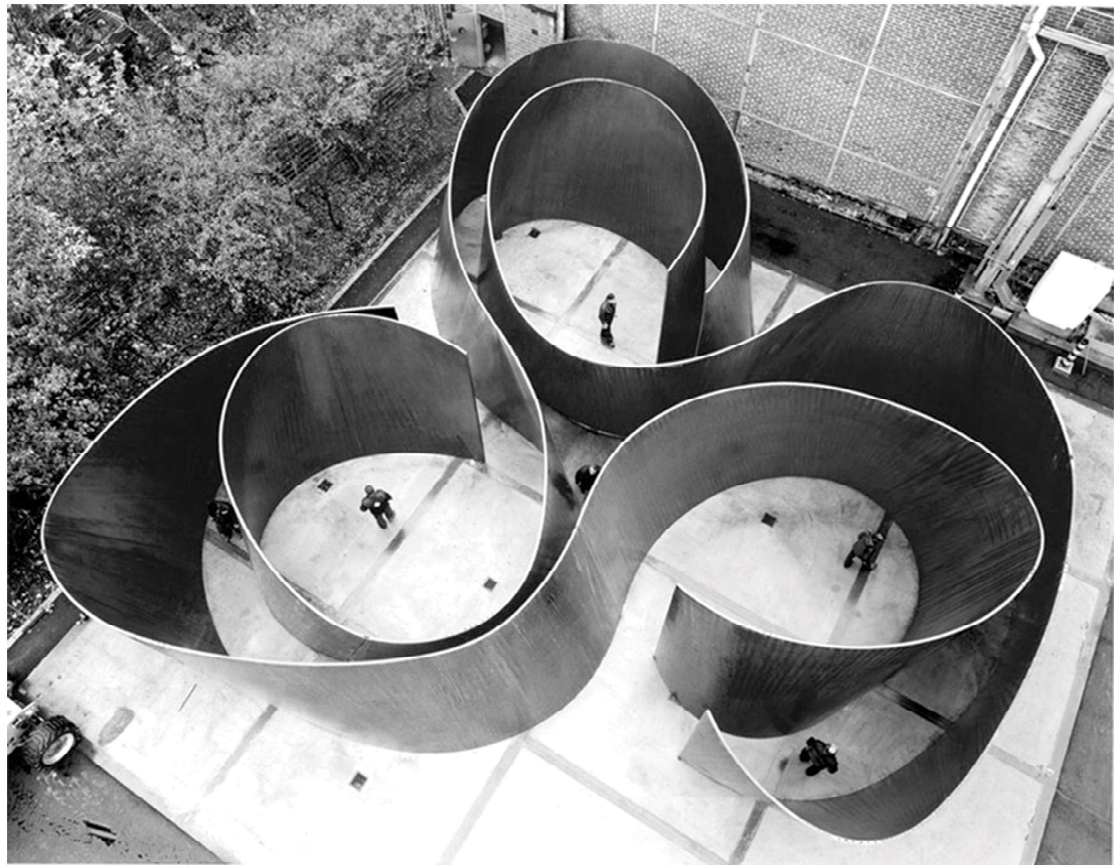
Charles Pétillon



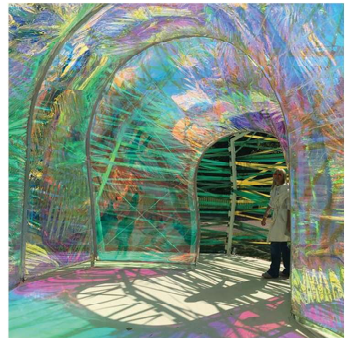
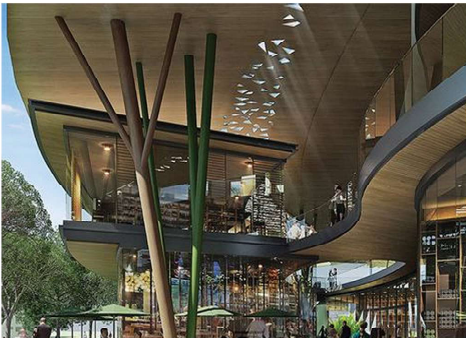
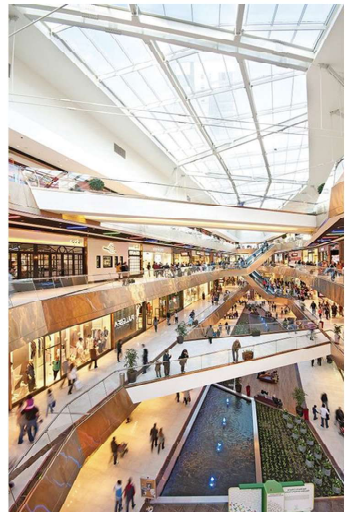
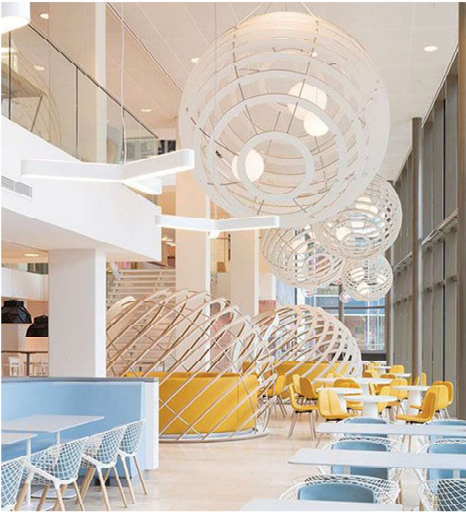
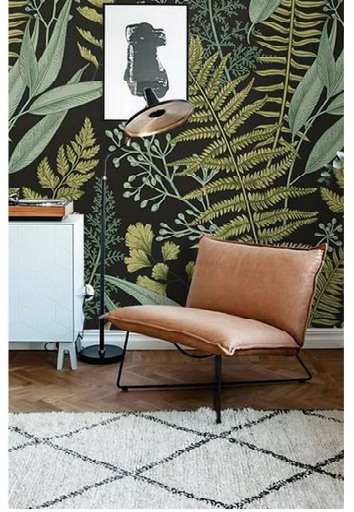
Ai Weiwei



Richard Serra



Inspiration Images



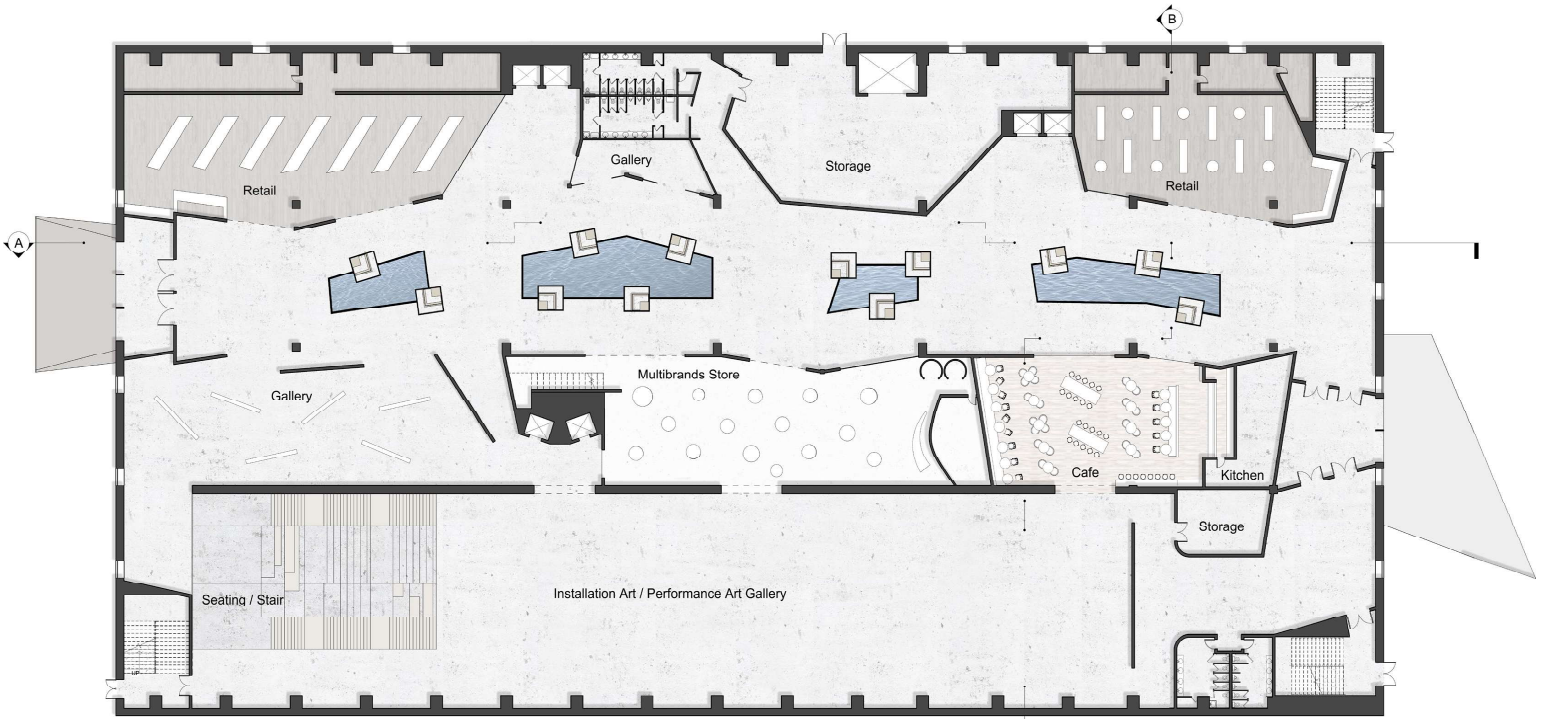


MINO ART MALL

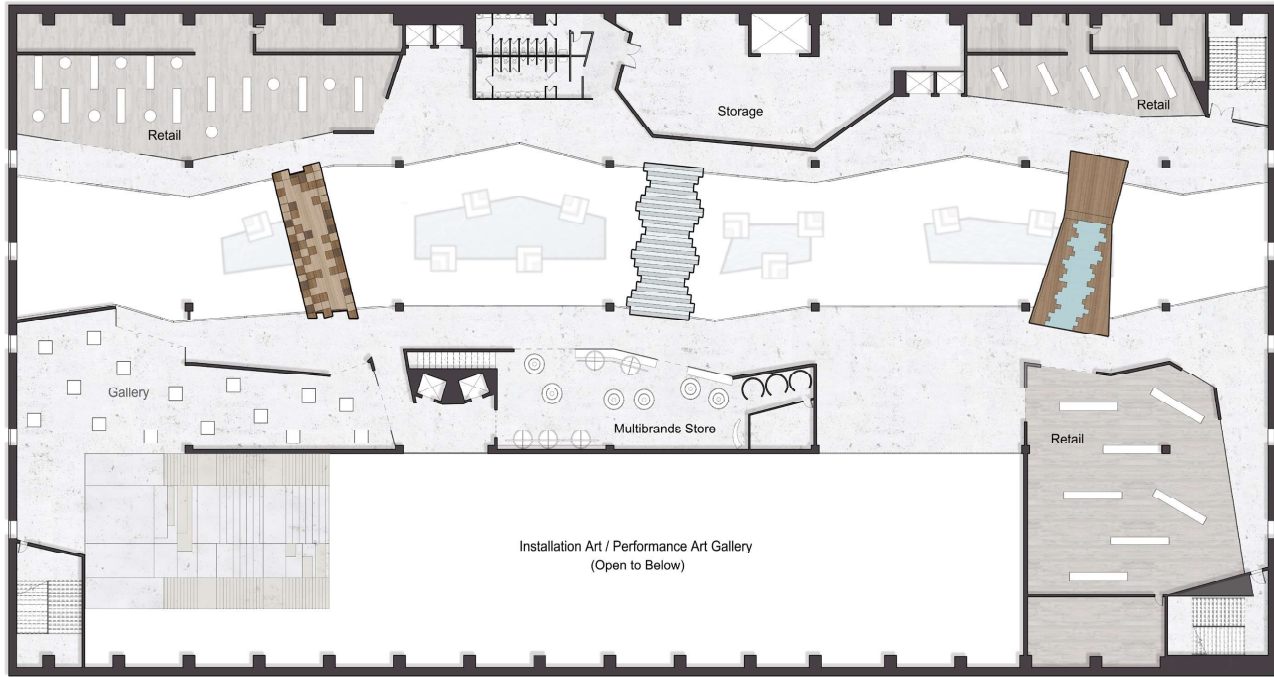
New Fusion of Art and Retail



ART GALLERY PERSPECTIVE



1ST FLOOR PLAN
NOT TO SCALE



2ND FLOOR PLAN
NOT TO SCALE



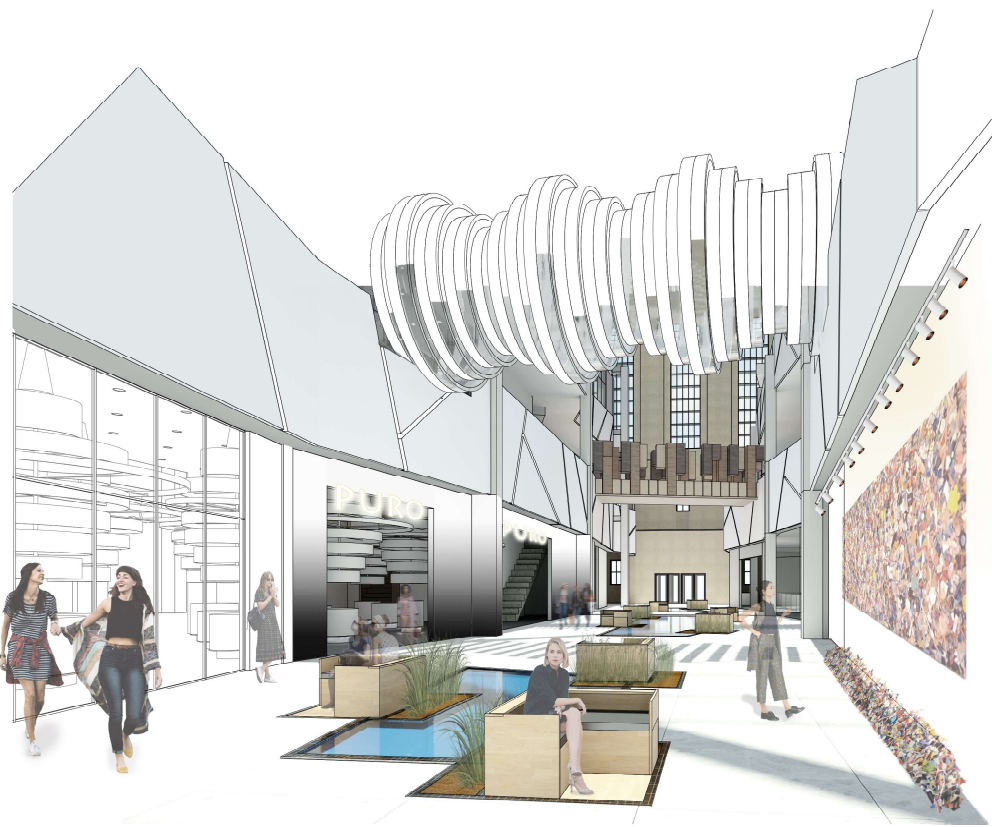
3RD FLOOR PLAN
NOT TO SCALE



4TH FLOOR PLAN
NOT TO SCALE



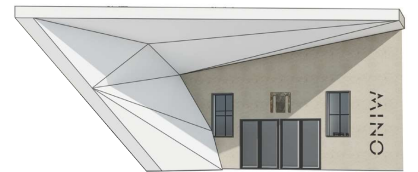
MAIN LOBBY PERSPECTIVE



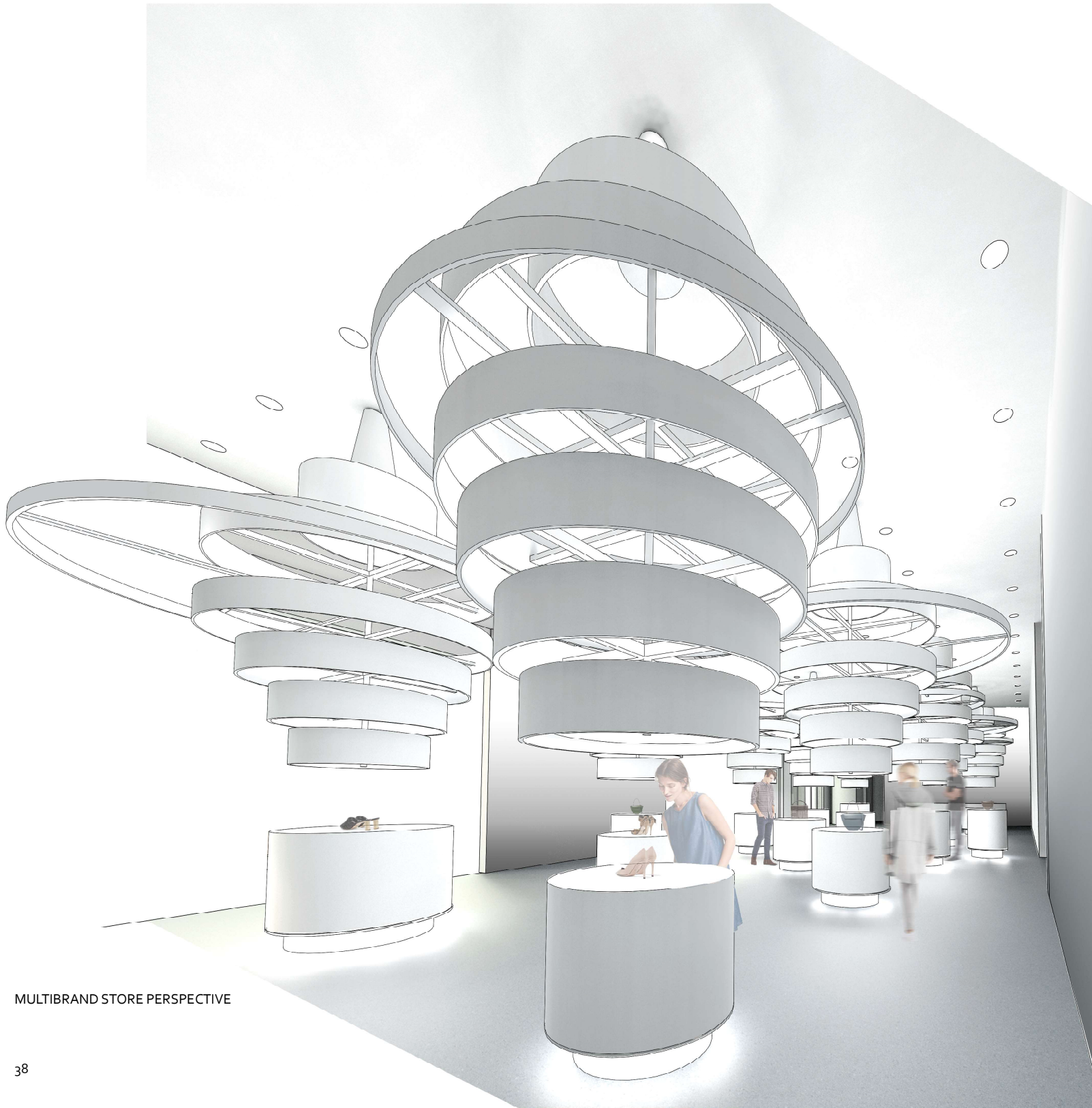
LOBBY SEATING PERSPECTIVE



WESTERN ENTRANCE



EASTERN ENTRANCE

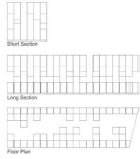
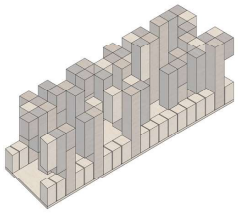


MULTIBRAND STORE PERSPECTIVE

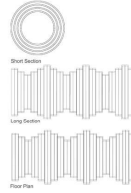


MULTIBRAND STORE PERSPECTIVE

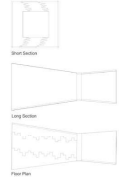
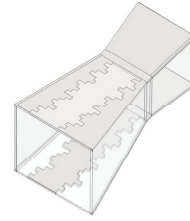
PORTALS DIAGRAMS



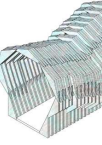
A



B



C

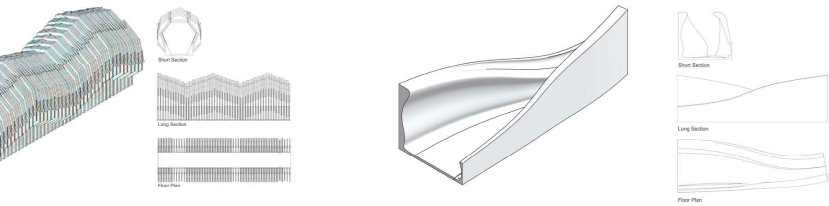


D

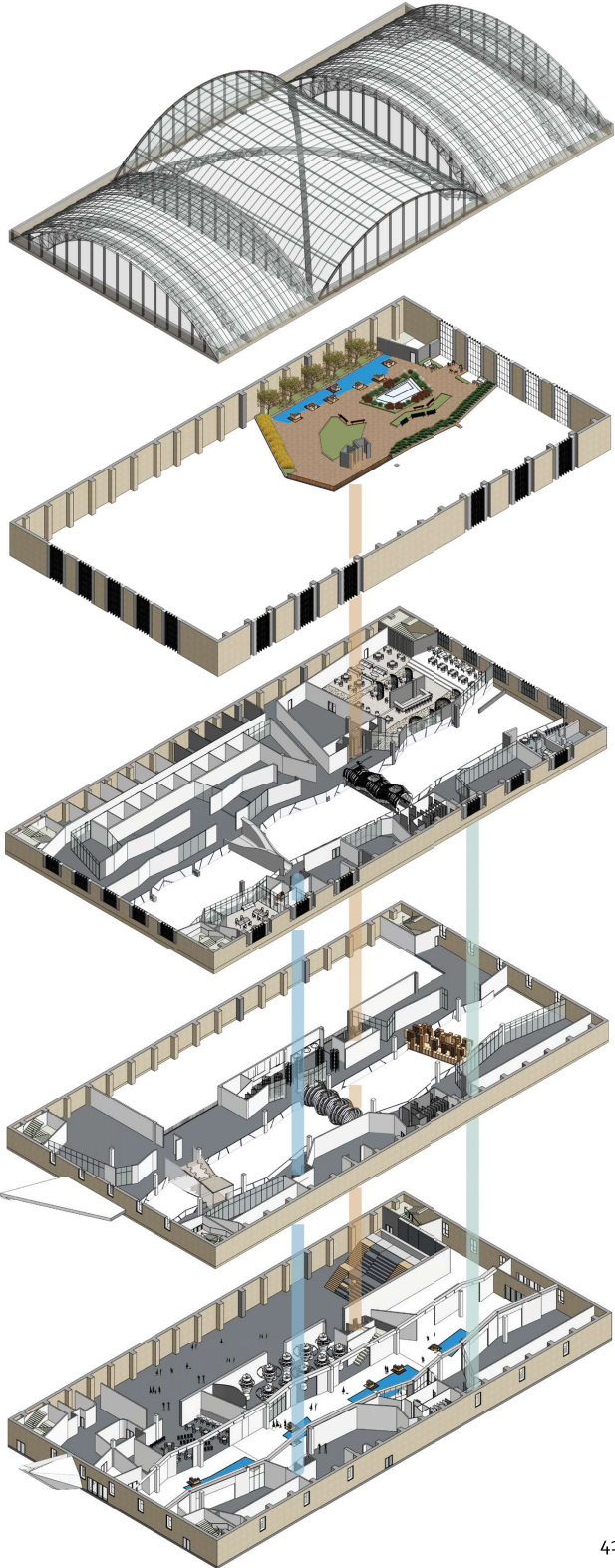


JUNGLE RESTAURANT PERSPECTIVE

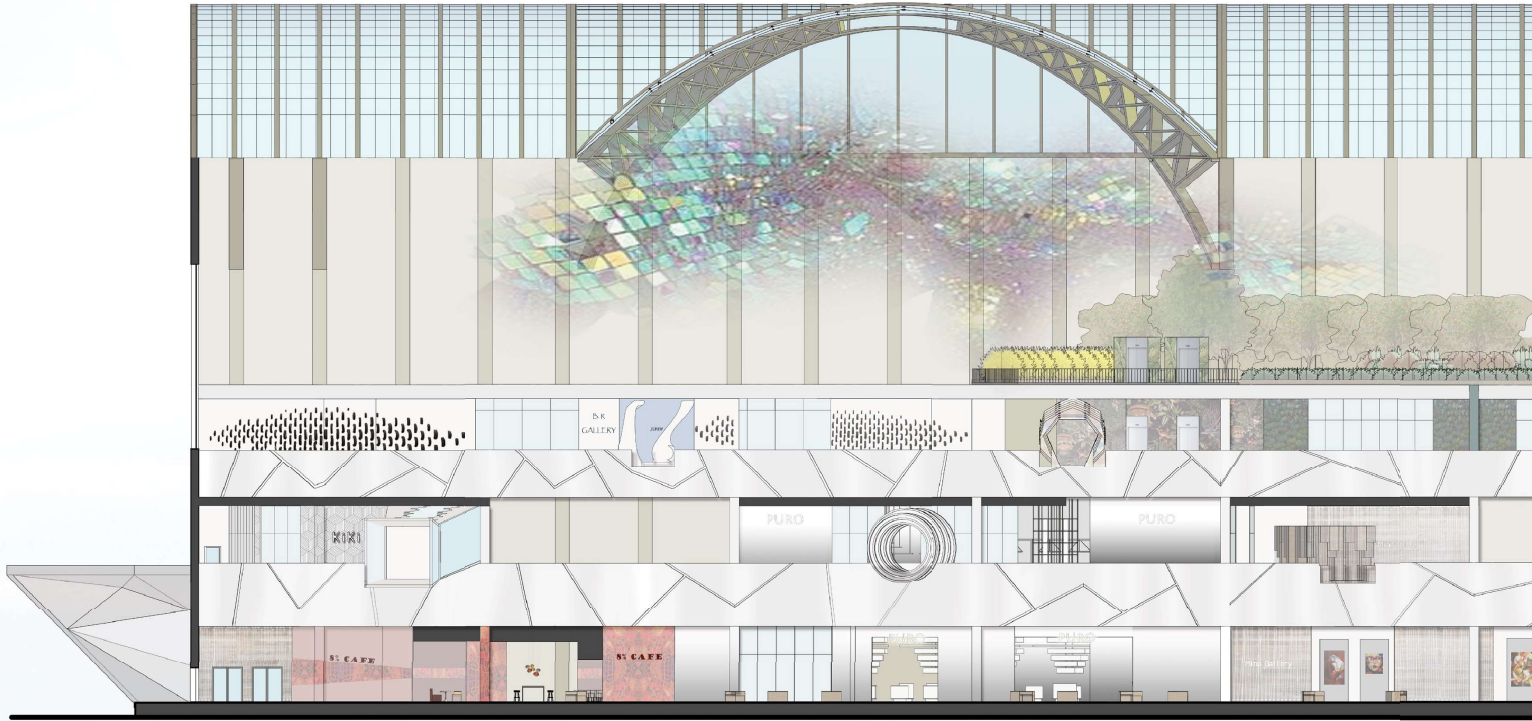
AXONOMETRIC



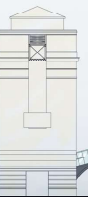
E

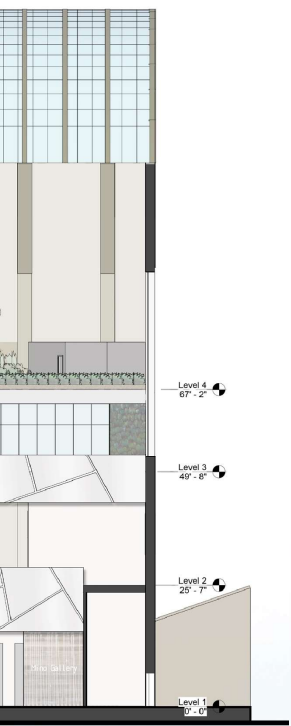


JUNGLE RESTAURANT PERSPECTIVE

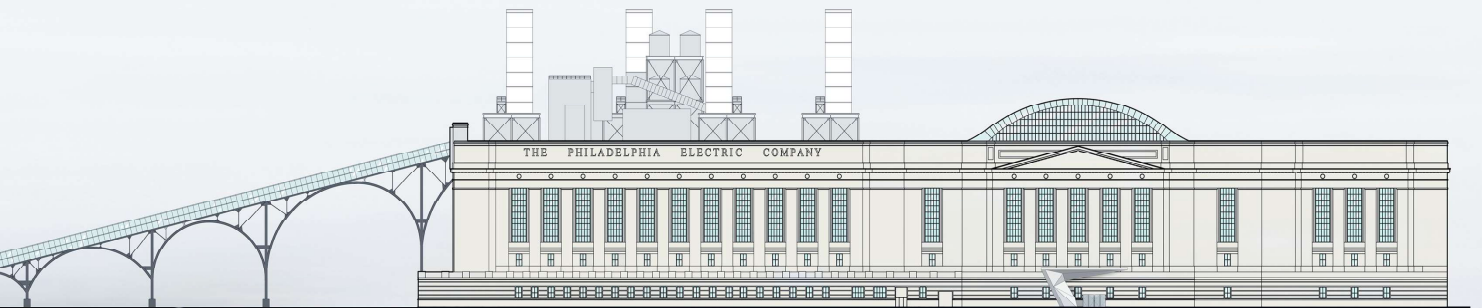


SECTION A-A
NOT TO SCALE





SECTION B-B
NOT TO SCALE



Ye Jia

2018 Interior Architecture & Design

Master of Science

Drexel University

Advisor: Susan Feenan

Tel 1-215-834-2797

Email jasminejiaye@gmail.com