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The Experience of Place and Body in the Built Form

A Thesis Presented for
the Master of Architecture Degree
The University of Tennessee,
Knoxville

Joshua R. Shinn
May 2007

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Dedication

This thesis is dedicated to my grandmother, Alice Kathleen Mahaffey, the strongest person I have ever known. She taught me to always follow my dreams, to always remain positive, and to never quit trying. She showed me that there is no obstacle in this world, which hard work can not overcome.

You are missed, but not forgotten.

Acknowledgements

I would like to extend my thanks to Mark DeKay for all of his guidance and support throughout the completion of this thesis. I would also like to thank my committee for their enduring patience and valuable insights. It has been a long journey, but a very valuable one.

And to my family, thank you for all your support and encouragement over the years, I could not have done this without you.

Abstract

“The place is the concrete manifestation of man’s dwelling, and his identity depends on his belonging to places.” (Norberg-Schulz 1980, 6)

Human existence is defined by our being in the world; the daily actions of individuals in places over time. To enhance this existence, it is necessary for us to connect to place, to become aware of the relationship between body and place. Architecture provides a venue to bring together body, place, and time. Architecture can articulate the experience of being-in-the-world; therefore, through the experience of architecture an individual can become aware of place. As we come to understand place, we begin to understand and define our sense of self. This connection between body and place, through the perception of Architecture provides a life-enhancing experience contributing to the existence of both body and place.

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01. Statement of Thesis

This thesis investigates the relationship between body, place, and building. The awareness of the connection between body and place is key to enhancing human existence. Architecture provides us the opportunity to bring body and place together to create life-enhancing experiences. Therefore, this thesis seeks , in the words of Juhani Pallasmaa, “to create architecture which articulates the experiences of being-in-the-world and strengthens our sense of reality and self” (Pallasmaa 2005, 11).

02. Introduction

The Random House Dictionary of the English Language lists four definitions for “exist”:

1. to have actual being; be,
2. to have life or animation; live,
3. to continue to be or live,
4. to have being in a specified place or under certain conditions.

The first states that to exist a thing must simply “be”; the second qualifies this through the inclusion that the thing must have animation or life. The third definition adds the dimension of time, suggesting that there is some undefined, yet ongoing, duration of being or life. The last states that existence occurs within the confines of some specific place and under certain conditions. Collectively, “to exist” is to have animated being or live, and to continue to do so, over some period of time in some particular place under certain conditions. Humans existence, then, includes three key components: individual, place, and time. It is the relationship of these parts which defines human existence, and it is the experience of these relationships which enhances human existence. Architecture provides an opportunity to bring individual, place, and time together

to create a life enhancing experience. When Architecture provides this experience, an individual becomes more aware, connecting to place, and strengthening one's sense of reality and self (Pallasmaa 2005, 11).

“Architecture, as with all art, is fundamentally confronted with questions of human existence in space and time, it expresses and relates man's being in the world.” (Pallasmaa 2005, 16)

The world in which humans exist is a dynamic interrelated system of natural and man-made materials and processes. Awareness of these processes enhances human existence through the increased understanding of the connections between an individual, place, and time. One of the first steps to developing this understanding of place is the realization that an individual is not merely a spectator of the world but an integral participant directly connected to the processes occurring in a place (Pallasmaa 2005, 25). Human existence does not occur as individuals isolated from place. Therefore, human existence is enhanced when the individual is aware of where he is in a place and how he is in a place (Christian Norberg-Schulz 1980, 19). Through experience and perception of these processes, the individual can connect to place and time; this provides an increased awareness of how and why an individual is in a place. This awareness allows an individual to see and understand place in the way the Romantic painter's viewed the early American landscape. The Romantic soul adored Nature, communicated with it, and was spiritually connected with it (Figure 02.01) (Craven 1994, 204).



Figure 02.01- Kindred Spirits (Craven 1994, 205)

The individual increases awareness of place through the whole body experience and perception of the place as the body engages the elements of the world around it. The

body is the major instrument for understanding the world and this understanding comes through sensory perception. These sensory perceptions become integrated into the body and become a key factor defining individual human existence. It is these sensory perceptions and experiences that help an individual define reality and connect to place. This constant interaction of body and place becomes a single continuous existential experience (Pallasmaa 2005, 40).

“Equally the task of art and architecture in general is to reconstruct the experience of an undifferentiated interior world, in which we are not mere spectators, but to which we inseparably belong.” (Pallasmaa 2005, 25)

Architecture provides an opportunity to enhance individual existence. As the experience of being in the world is dynamic, so is the Architecture which incorporates the experience into its form. Therefore, this Architecture has no particular type; it is not a kind of architecture, but rather it is a form generated by its response to different situations and environments, which require different solutions. This adaptability of form allows for each particular building to connect to its unique place while satisfying an individual's physical and psychic needs (Norberg-Schulz 1980, 5). This is life enhancing Architecture, connecting individual to the building and place. As an individual experiences the Architecture and the incorporated responses to place and time, a connection is established. Perception of the characteristics of the Architecture makes the individual more aware of place, time, and self; interaction with space and form enable an individual to experience the self as a complete embodied and spiritual being (Pallasmaa 2005,

11). It speaks to the individual as a complete being of body, soul, and spirit enhancing the experience of place and body (Coates 2001, 240).

Being-in-the-World

Architecture enhances human existence by connecting the individual with the world. Place, time, and body come together in the built form as it articulates the experience of being in the world. This articulation of place helps shape the built form and provide an experience to connect the individual to place and time. Therefore, architectural design must respond to the physical, ecological, and sustainable experiences of place to generate an appropriate form.

The physical experience of a place occurs through the interaction of the body with the world. Architecture is not experienced as a sequence of still images; instead, a building is experienced in verb form- it is encountered, entered, approached, confronted (Pallasmaa 2005, 63). Therefore, an individual is not a passive observer, but an active participant interacting with the built form as a fully embodied and spiritual presence. Like the built form, the natural form is experienced in this same way, active experience of place through sensory perception. This sensory perception is a whole body experience, engaging all the senses. It provides a more complete awareness, as the body absorbs the feel, look, sound, smell, and tastes of a place. The built form and the natural form are experienced in similar ways by the body, thus architectural responses to site and place carry with them experiences of site and place. For example, the physical experience of a place creates connections with the materiality of the place and the sensation of movement through a place. These experiences translate into architectural forms, re-sensualizing Architecture through materiality and hapticity,

texture and weight, movement through space and mass, density of space, quality and distribution of light. Natural materials can provide a connection to time and place through aesthetics and the patina incurred with age (Pallasmaa 2005, 31). As Architecture responds to these experiences it integrates itself into place.

“The timeless task of architecture is to create embodied and lived existential metaphors that concretize and structure our being in the world” (Pallasmaa 2005, 71).



Figure 02.02- Fallingwater
(McCarter 1994, 27)



Figure 02.03- Taliesin West
(Leglan 1999, 27)

Frank Lloyd Wright was a master of merging the experiences of the natural and built forms. Two projects, Fallingwater in Bear Run, Pennsylvania and Taliesin West in Scottsdale, Arizona demonstrate how Wright created architecture which was more than a reflection of the natural forms of the site. These two projects merge the built form with site to create a single integrated place experience (Figures 02.02-02.03).

In Fallingwater, rather than placing a building into the natural site, Wright has crafted the site to become the building form. A clear stream wanders through the site, bounded by the natural stone structuring the rising hillside, and cascades down the slope in a gentle fall (Figure 02.04). The natural stone appears to rise vertically as the building's core, supporting the horizontal balconies which hang outward over the stream. These materials wrap into the building creating interior spaces which are extensions of the exterior world (Figure 02.05). Low ceilings and glazed walls enhance this experience by blurring the threshold of the spaces and joining the interior realm with the clear views of the surrounding wood (Figure 02.06). Hovering over the waterfalls, this natural feature of the site can not be seen from the house, however the calming sound of



Figure 02.04- Fallingwater and Site
(McCarter 1994, 26)



Figure 02.05- Fallingwater Int. Materiality
(McCarter 1994, 39-40)



Figure 02.06- Fallingwater View from Living Area
(Copplesone 1997, 77)



Figure 02.07- Taliesin West Materiality
(Photo by author)

the cascade permeates every space providing a constant connection to the natural world. The stone also provides a solid mass beneath hand and foot, anchoring both building and body to earth and place.

Similarly, Taliesin West seamlessly integrates itself into its desert site. The stone and concrete used in the building mass incorporates the color and materiality of the natural desert (Figures 02.07-02.08). The long squat form of the building against the backdrop of the nearby hills and mountains creates the impression that the structure actually is one more hillside within the desert landscape. Movement through the building spaces generates the feeling of moving into and out of the earthen hillside, and artfully placed openings assure that the natural landscape remains ever present. The arid desert wind blows across the building and site bringing with it the scent of the desert even as it carries away the days heat. Outdoor spaces intermingle with the building mass to create relaxing realms, sheltered from the sun with nearby water features to provide cool comfort from the hot desert climate (Figure 02.09).



Figure 02.08- Taliesin West Trellised Walk
(Photo by author)

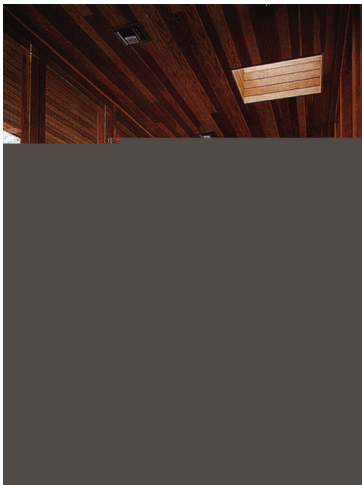


*Figure 02.09- Taliesin West Exterior Spaces
(Photo by author)*

“Architecture is essentially an extension of nature into the man-made realm, providing the ground for perception and the horizon of experiencing and understanding the world.” (Pallasmaa 2005, 41)

A second key component defining place comes from the ecological experience, including climate, temporal rhythms, flora, and fauna. Awareness of the natural world begins with understanding the natural environment as a multitude of living forces (Norberg-Schulz 1980, 23). Architecture responds to the climate through form and orientation, for example, and these responses show themselves in better lighting, increased comfort, and moving views. Architecture also welcomes nature in and reaches out to nature, integrating itself with natural forms and processes. It selectively admits sun and wind, both of which connect the individual inside to the world outside. Moving shadows and changing vegetation provide reminders of the temporal rhythm of the days and seasons. Architecture connects the individual to the climate while providing comfort and protection. The individual's awareness of this connection through the experience of the built form then strengthens the sense of reality and self.

A third component of place is the sustainable experience. This is an understanding of the past, present, and future of the place. It is also an awareness that because body and building are connected, because individual and place are inseparable, care must be taken to preserve self and place through time to ensure a continued healthy existence. Part of this experience is the use of design strategies and technologies that generate a smaller ecological footprint. Another part, is the awareness of how the interaction of the individual, the natural world, and the built form affect one another, and what can be done to enhance the existence



*Figure 02.10- Arroyo House
Bridge Connection
(Trulove 2004, 28)*

of all three.

In the Arroyo House, by Line and Space, the architect combines ecological and sustainable responses to create a form which integrates itself into the arid Arizona climate and the desert landscape. The home is separated into public and private realms connected by a bridge over an arroyo (Figure 02.10). This siting minimized the disturbance to the local ecosystem. Materials include stone salvaged from a nearby highway project. The roof area is more than double that floor area with large overhangs, which block the hot summer sun while allowing the low angle winter sun to penetrate into interior spaces. Low E glass is used to preserve expansive view to the north and south while minimizing heat transfer through the windows. Skylights are equipped with retractable canvas awnings to moderate sunlight admitted according to the changing seasons. Finally, with a sensitivity to the local climate and individual comfort, the entrance sequence has been carefully designed to minimize visual shock from the change in light levels and to temper the thermal transition from the hot exterior environment to the conditioned interior spaces. This sequence moves from the open exterior through covered entries that are evaporatively cooled before finally entering the interior conditioned space (Trulove 2004).

Reality and Self

Architecture and body join together through the individual's experience of the building; body and building define each other. The Architecture responds to place and time and these responses create experiences through which the individual connects to place and time, defines and reinforces reality, and develops a deeper understanding of the relationship between individual and the world. The interaction of the body with the building



Figure 02.11- House of Silence Interior
(MacKeith 2004, 206)

reinforces the buildings reality and sets it concretely into a particular place- not just into a location. This reality and understanding strengthens the sense of self. This promotes active existence; the self understands it is a being, in a particular place and time, connected to the world. Each individual possesses an innate desire to be connected to time and place. “We have a mental need to grasp that we are rooted in the continuity of time, and in the man made world it is the task of architecture to facilitate this” (Juhani Pallasmaa, 34).

Juhani Pallasmaa’s House of Silence presents building elements as a series of encounters as the individual circulates through the building’s spaces. This creates an experience of the building which encourages contemplation and strengthens the sense of reality and self. Views are carefully crafted to accentuate both places and activities. Spaces are designed to be both protected and receptive, promoting reflection upon both self and place. The building evokes a sense of harmony between body, building, and place providing a life enhancing experience (Figure 02.11).

“It is evident that ‘life-enhancing’ architecture has to address all senses simultaneously and fuse our image of self with our experience of the world.” (Pallasmaa 2005, 11)

03. Site

Park History

Panther Creek State Park is located in Hamblen County in East Tennessee, approximately 6 miles west of Morristown and 40 miles northeast of Knoxville (Figures 03.01-03.02). Located on the shores of the Cherokee Reservoir, an impoundment of the Holston River, the park encompasses approximately 1435 acres of forest covered ridges covering an elevation change of about 400 feet. Point Lookout, the highest elevation in the park, reaches 1460 feet above sea level.

The Community of Panther Springs, located 1.5 miles southeast of the park, was the center of one of Hamblen County's oldest settlements. Pioneers from North Carolina and the older Watauga Settlement in East Tennessee arrived in the area in 1785. Prior to this time Chickasaw Indians and other agricultural groups inhabited the area and were known for their superior fruit trees and fine breeds of Spanish horses (Tennessee, 2000).

Today, the park offers a variety of recreational and educational opportunities year round. Hiking, biking, and horseback trails crisscross the ridges and valleys adjacent

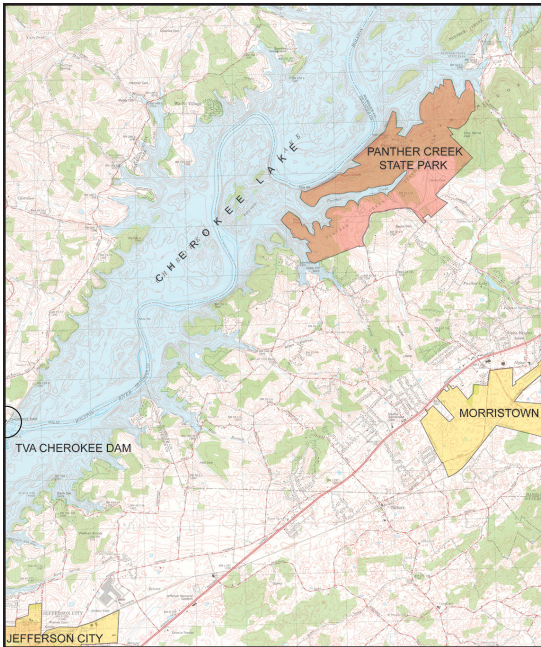


Figure 03.01- Regional Map (USGS)



Figure 03.02- Aerial Photo (City of Morristown)

to Panther Creek and Cherokee Lake. Additionally, the park offers two picnic pavilions, picnic areas, a 50-site campground, a playground, soccer fields, volleyball courts, tennis courts, a swimming pool and the Norris Blackburn Wildlife Observatory. Educational programs are presented by park rangers year round, including plant and tree identification, water sampling, nature hikes, compass courses, and low impact outdoor skills. This diversity attracts much attention and provides recreation and education for a large number of individuals and groups. In 2004, Panther Creek State Park was the fourth most visited park in the state with over 1 million visitors (Figure 03.03).



Figure 03.03- Park Map
(Tennessee State Parks)

Park Experience

The approach to the park weaves through the motley landscape of forested ridges, rocky hillsides, agricultural fields and green pastures which compose this East Tennessee countryside. The Panther Creek community embraces the creek of the same name shadowing the main approach to the park. A few small neighborhoods nestle into the hillsides intermingled with the remnants of this area's agricultural past: great farmsteads, noted by aged single family homes and weathered barns, the fields and pastures parcels of land broken only by the hand built fences and forest edges defining their boundaries.

The landscape at the entry provides an expansive look into the park, a panoramic view of wild grass fields against the backdrop of the surrounding ridges. Leaving the main road, the park drive turns north mirroring the nearby Panther Creek and winding gently downward into the heart of the park. A short way from the park entrance the existing administration building and visitor center perches upon a small rise to the left of the drive. Outside of the building a small number of cars are parked, as visitors set out on foot or enter the small building in search of park information.



*Figure 03.04- PCSP
Swimming Facility
(Photo by author)*



*Figure 03.05- PCSP
Children's Playground
(Photo by author)*

Immediately, upon entering the park it becomes clear that this is more than just a state park, it is an essential community center. In the midst of people jogging, biking, and walking with their dogs, the road slowly bends past the visitor center and approaches the organized recreation area. Sitting upon a hilltop to the left, this area includes the park's largest parking area surrounded by a baseball backstop, sand volleyball areas, soccer fields, tennis courts, a basketball hoop, the park's swimming pool, and a small children's' playground (Figures 03.04-03.05). From here it is only a short walk to the Norris Blackburn Wildlife Observatory. Most of the park's visitors start their activities in this area, parking to set off on hikes or meet for group

trail runs. On the weekends, the playground is filled with children playing, families coming together to enjoy the afternoon. Friends and strangers greet one another without reservation; happily sharing time and place. Opposite this recreation area, an open field lies beside Panther Creek, adjacent to the campground. This area displays a range of its own activities filled with people, many with their dogs, playing in the field or moving along the trails.

The road continues dropping down slightly as it passes the campground and Spoone Recreation Area entrances on the right (Figure 03.06). Panther Creek passes under the roadway and disappears into the wood on its journey to Cherokee Lake, which remains hidden from view. The Forest closes around the road as it approaches the climb toward the ridge line. A short drive later the trees open up again presenting two breathtaking views. The first, over the ridges to the south, displays the natural form of the topography, fields, and forests intermingled with the occasional home. To the north, the second view looks over Cherokee Lake, the water's surface broken by small islands which were once the tops of ridges themselves (Figure 03.07). The road turns about at this point, doubling back on itself and descending once more into the refuge of the sheltering trees returning once more to the central recreation areas.



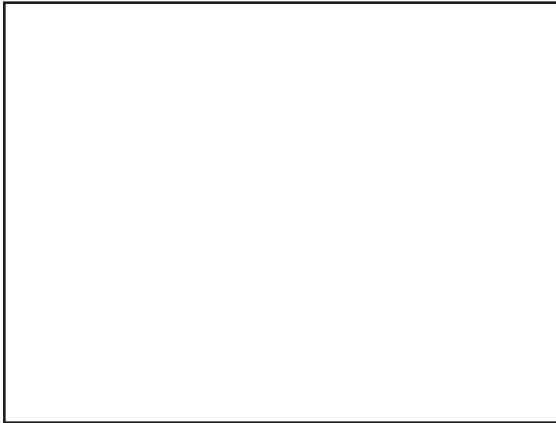
*Figure 03.06- Entrances to Campground
and Spoone Rec. Area
(Photo by author)*



*Figure 03.07- Views from Overlook
(Photo by author)*

Site Description

The site selected for the thesis sits at the base of the ridges, where the park road begins its climb to the overlook. This location was initially identified as a possible site because it was a former parking area and could be reclaimed as a building site with minimal impact on the natural environment of the park. Sitting on the south facing slopes of the ridge, the location has good access to sunlight and wind. Finally, this site was selected because of its central location to the park recreation areas and its proximity to the major circulation routes. Placing the thesis at this location allows it to become a major trail head into the park, a point of orientation to trails and activities, and a way point for park patrons to find respite (Figures 03.08-03.09).



*Figure 03.08- Building Site
(Photos by author)*

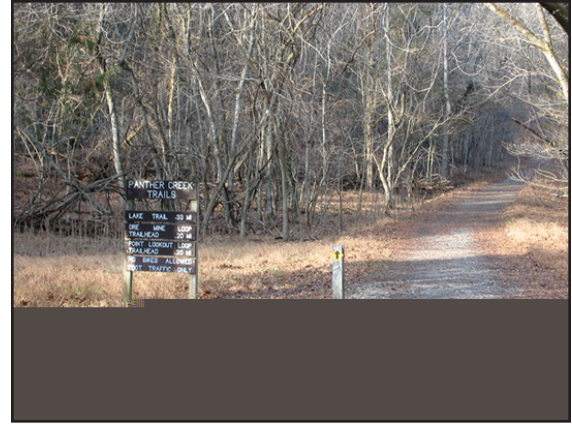


Figure 03.09- Approaches to Site
(Photos by author)

04. Program

The Program selected for the thesis investigation was that of an environmental education and visitor center for the park. This new building provides a central location to introduce visitors to Panther Creek State Park, serve as a trail head to the vast network of recreational trails in the park, and provide educational opportunities for schools and small groups. While the building will provide an indoor learning environment including multi-purpose spaces and exhibits, its central location provides ease of access to the outdoor classroom for the park's various programs: plant and tree identification, water sampling, nature hikes, and compass courses. Additionally, the building itself will serve as an educational model providing examples of environmentally sensitive design strategies and technologies.

Program Description

Lobby

1200 sq. ft.

This area is to be welcoming and provide orientation to building, site, and park. The space should incorporate plenty of natural light and be open and airy. It should

provide a defined path of movement and clear line of sight to other components of program, It should exist as a smooth transitional threshold between the exterior and interior, between the natural and built forms. It should be recognizable as a point of entry direct movement and vies into and out of the building.

Administration

660 sq. ft.

The administration area includes two (2) small offices and a staff area with three (3) workspaces. The spaces should provide for ease of communication between staff, while allowing for individual privacy when needed. Workspaces should be well-lit by both natural and mechanical means. Friendly, welcoming counter should be recognizable to visitors and located near the lobby. Line of sight from the administration area should allow the staff to monitor the building and its visitors.

Conference Room

500 sq. ft.

Located adjacent to the administration area and multi-purpose rooms, this space provides for small group meetings. Windows in the room should provide natural lighting and a visual connection to the park. It should be equipped for audio visual presentations, which also means that shading devices should allow for the windows to be covered during presentations.

Multi-Purpose Spaces

2000 sq. ft.

This includes four (4) adaptable spaces of approximately 500 sq. ft. each. These spaces should individually allow for groups of 20-30 people, as well the possibility of being joined to allow for larger groups. Uses will include ranger led classes, receptions, ecology, nature, and art classes. These spaces should be well lit with both natural and

mechanical means, and should have a visual connection to the exterior. Should be located in close proximity to the administration and the rest rooms.

Exhibit

1800 sq. ft.

This space connects to the user to the park history, park values, and the sustainable properties of the building. The displays should explain the natural process of the park's environment, and the sustainable and passive techniques and technologies incorporated into the building design. The purpose of the display is to provide an increased awareness of the connections between individual, building, and natural world. This space will be both a stand alone exhibit and an educational tool for use with classes offered by the park staff.

Bookstore

300 sq. ft.

This area provides a place for visitors to continue their education or remember their visit by purchasing materials including books and postcards. Additionally, a small selection of drinks and snacks would be offered for those weary from the day's recreation.

Outdoor Spaces

These spaces allow activities to extend from the interior to the exterior environment. They provide locations to experience the park environment, and to view the landscape and activities in the park.

05. Design

Process

The process of giving architectural form to the thesis ideas revolved around incorporating the body, place, and program in an experiential way. Five key experiences were considered: the physical experience, the ecological experience, the sustainable experience, the educational experience, and the individual experience. During the initial site visit, the physical impressions of the park and site were documented with photographs and sketches recording the materiality and spatial quality of the area, as well as the atmosphere and feeling of the place. The initial visit was a full day spent absorbing the characteristics of the site to develop some connection with place. Many of the trails were investigated and all of the approaches to the site were traversed. It became clear on this first visit of the integral nature of the trail system to the park, and the key location of the site at an intersection of these paths. This led to the decision to place the building into the system of trails to serve as a point of orientation and information, a “trail head” for the park. This was followed up with an analysis of the ecological experience. Sun, wind, and

water patterns were studied and compared to program requirements for the individual spaces. This established a set of initial design parameters for key elements of the building form including orientation, envelope thickness, and aperture size. The sustainable experience and the educational experience were then integrated into the process. Sustainable strategies were incorporated into the design in response to the climate-site analysis and building heat gain and loss calculations. These systems serve a functional purpose for the building, support a healthy connection between building and site, and provide an educational tool for the educational experience. These aspects of sustainable design were incorporated to allow the building to be a model presenting sustainable design techniques to those participating in park classes and visiting the building and exhibit. As the building began to develop each decision was made with an effort to increase the awareness of the individual through the experience of the building through sensory perception. Thus, by bringing together these experiences and providing visitors the opportunity to perceive them, a connection is made between body, building and place (Figures A.01-A.13 in Appendix).

Conclusion

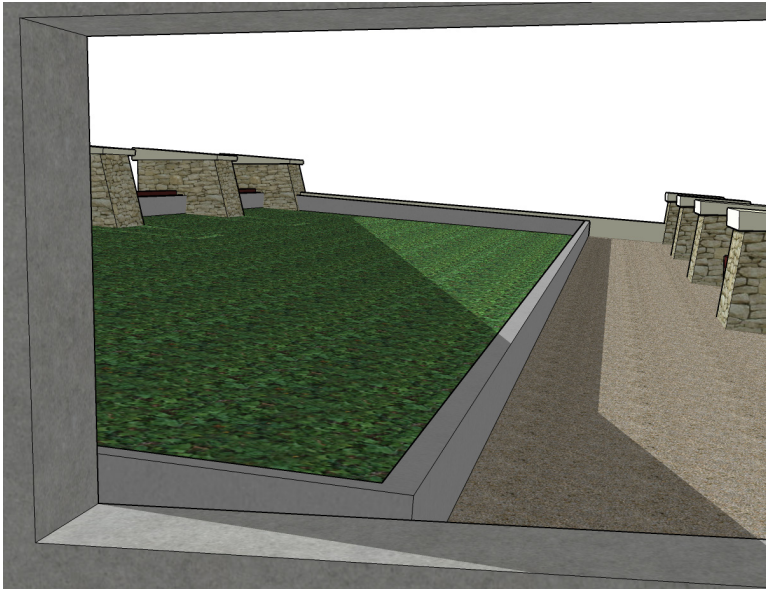
Creating architectural experiences that combine body and place through whole body perception is an ambitious task. It is particularly difficult to balance the quantitative and qualitative analysis and design simultaneously without becoming overly involved in one or the other. However, creating this kind of architecture is a worthwhile goal. The connection of individual and place, and the awareness that can be gained through the experience of each in the built form, promotes the sustained existence of all. When

this happens the experience of architecture becomes life-enhancing strengthening the sense of place, sense of self, and the connection between them.

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Appendix



Panther Creek State Park

Environmental Education and Visitor Center

This new building provides a central location to introduce visitors to Panther Creek State Park, serve as a trail head to the vast network of recreational trails in the park, and provide an educational venue for schools and small groups. While the building will provide an indoor learning environment including meeting areas and exhibits, its central location provides ease of access to the outdoor classroom for the Park's varied programs: plant and tree identification, water sampling classes, nature hikes, and compass courses. Additionally, the building itself will serve as an educational model providing examples of environmentally sensitive design,

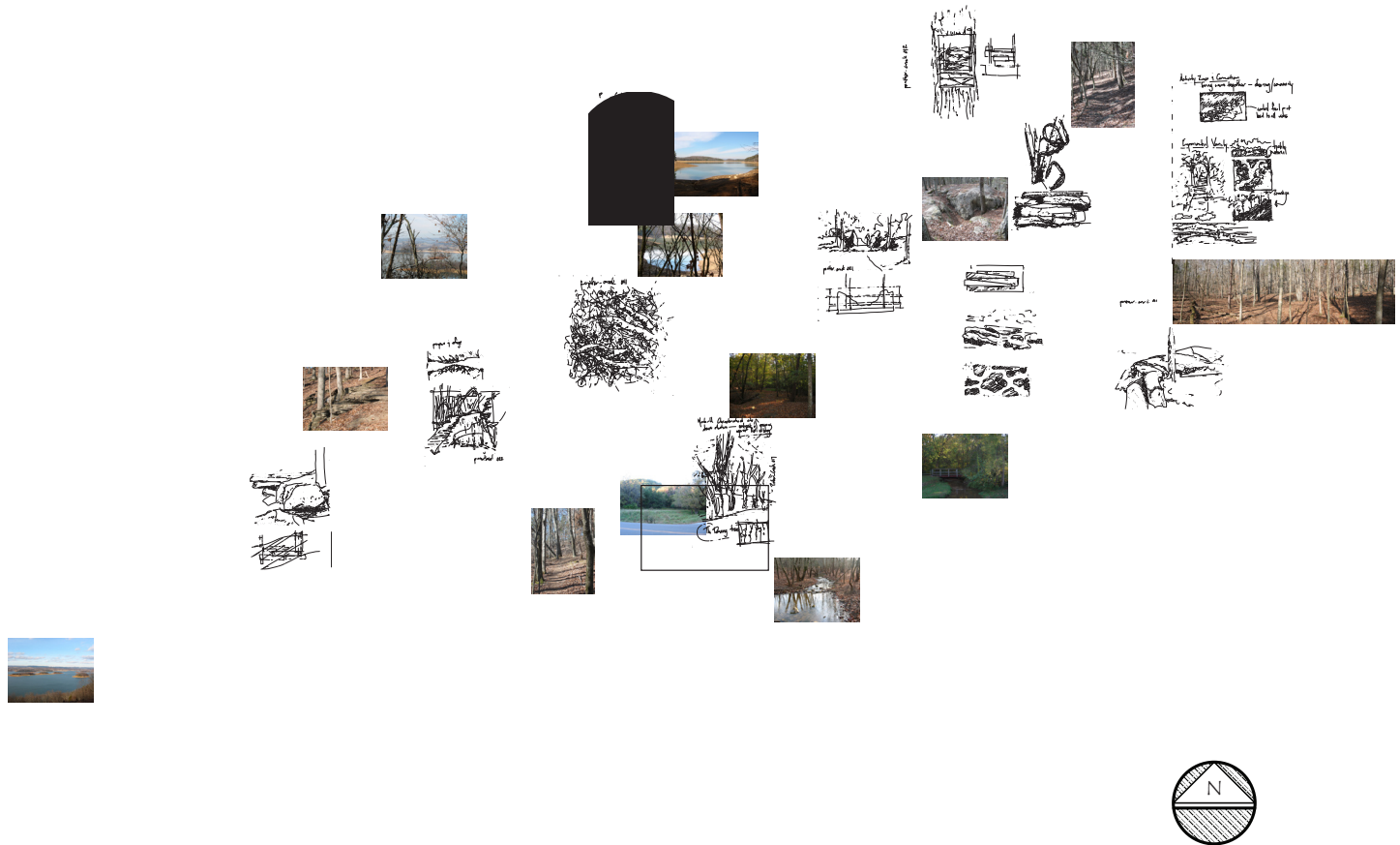
Thesis Statement:

The thesis investigates the relationships between building, place, and body. It strives, in the words of Juhani Pallasmaa, "to create architecture which articulates the experiences of being-in-the-world and strengthens our sense of reality and self."



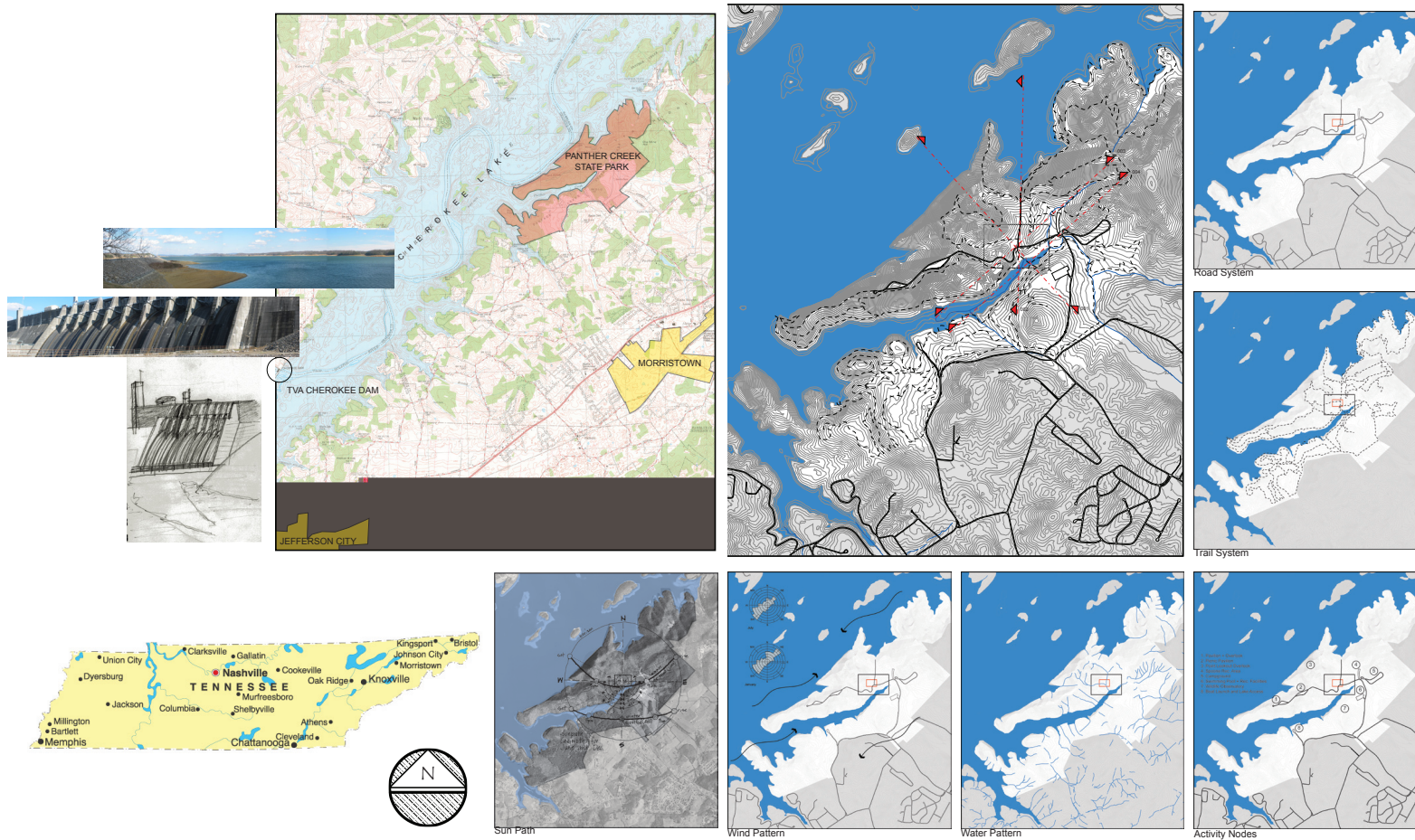
THE EXPERIENCE OF PLACE + BODY IN THE BUILT FORM
THESIS FALL 2006

Figure A.01- Presentation Board 01



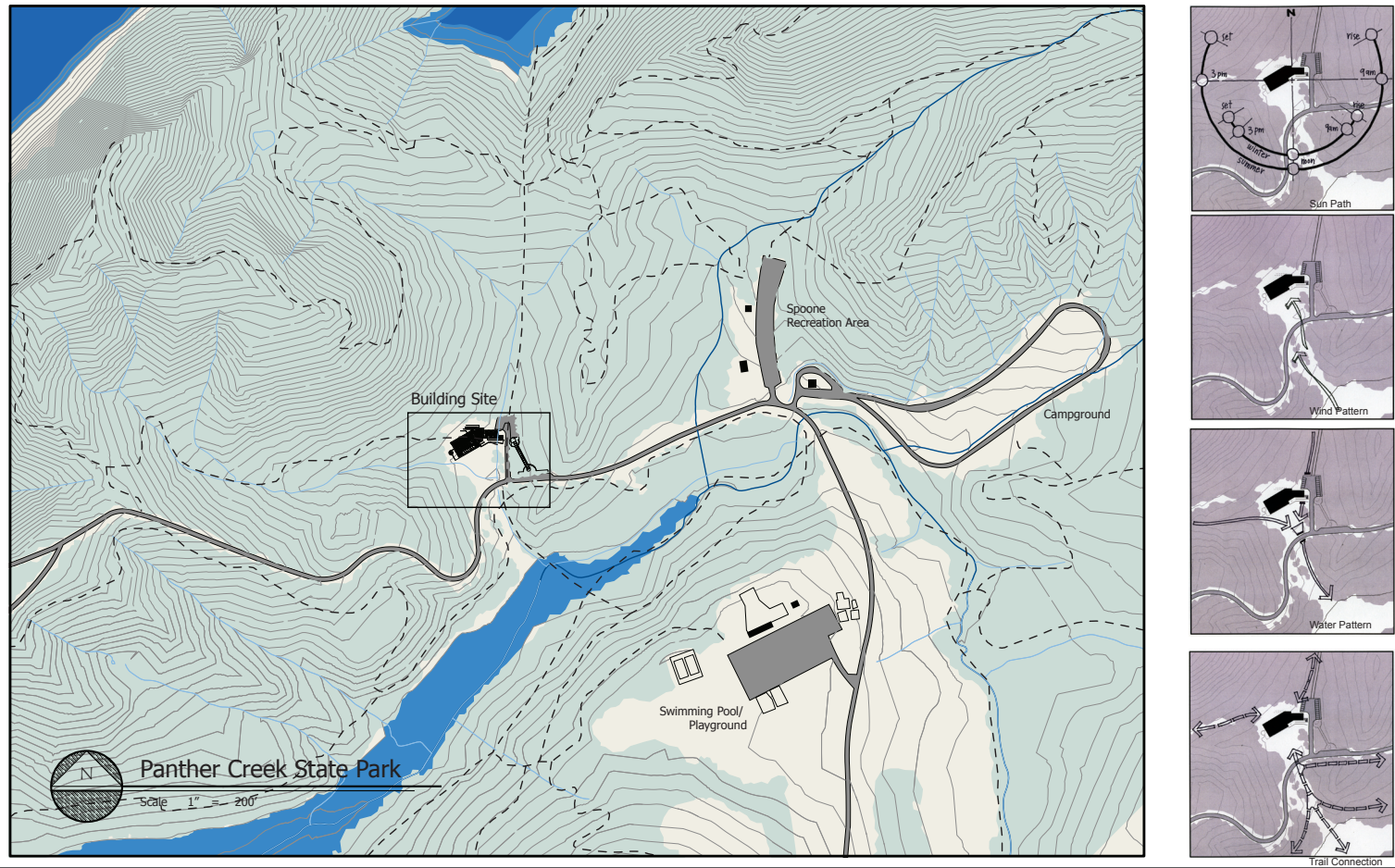
THE PATH MOVEMENT, MOMENTS, AND VIEWS

Figure A.02- Presentation Board 02



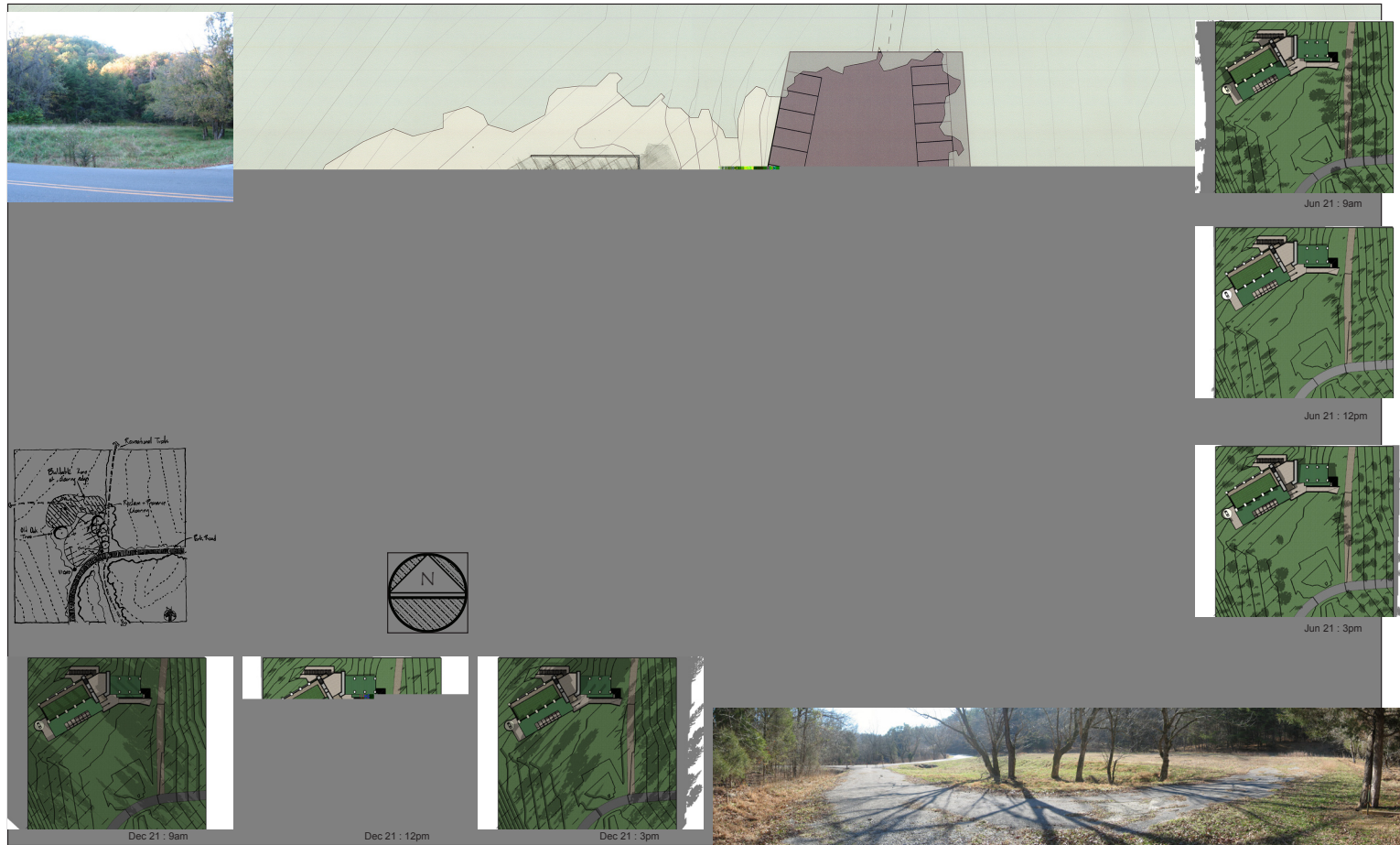
LOCATION + ORIENTATION

Figure A.03- Presentation Board 03



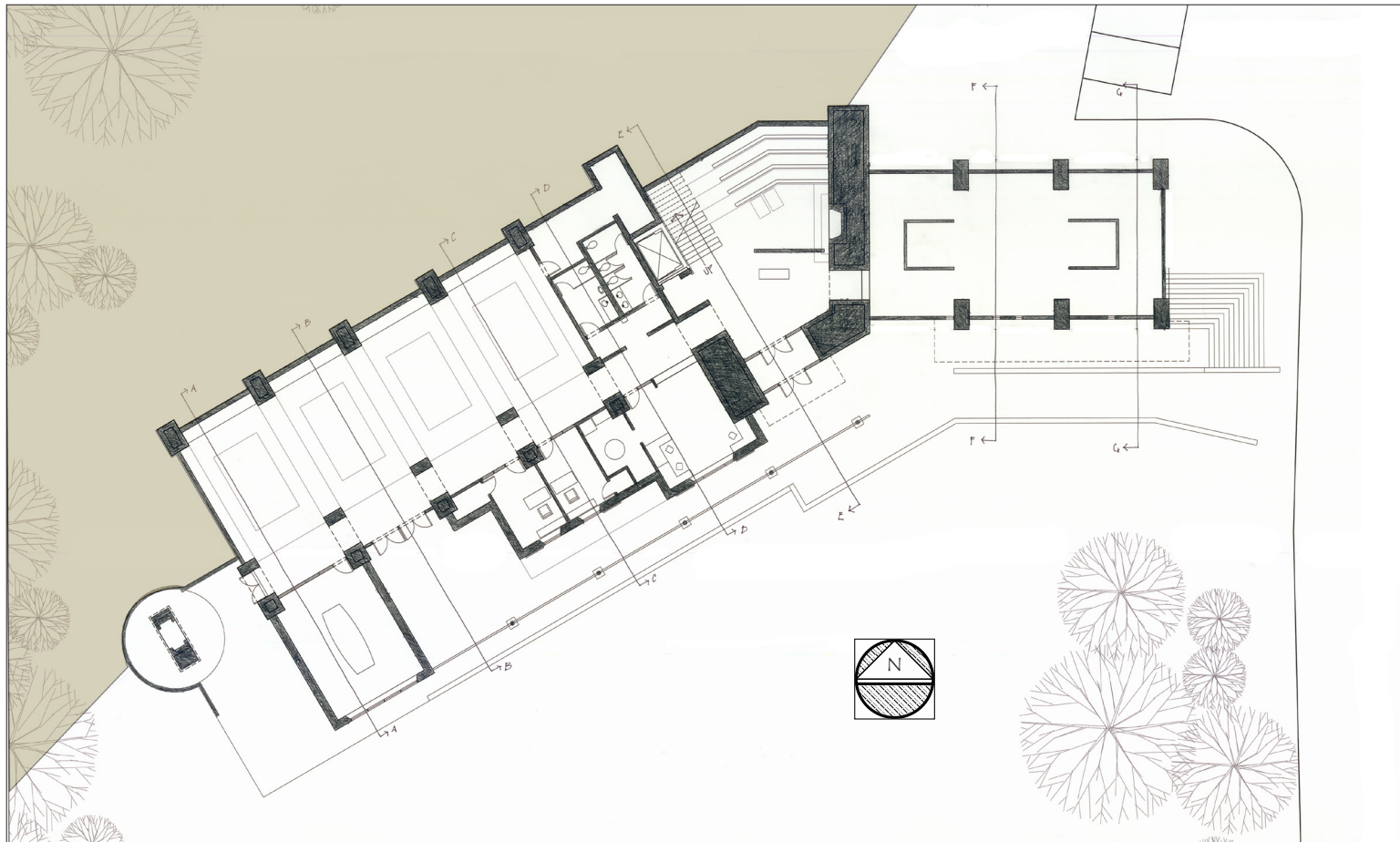
SITE LOCATION + PROXIMITY

Figure A.04- Presentation Board 04



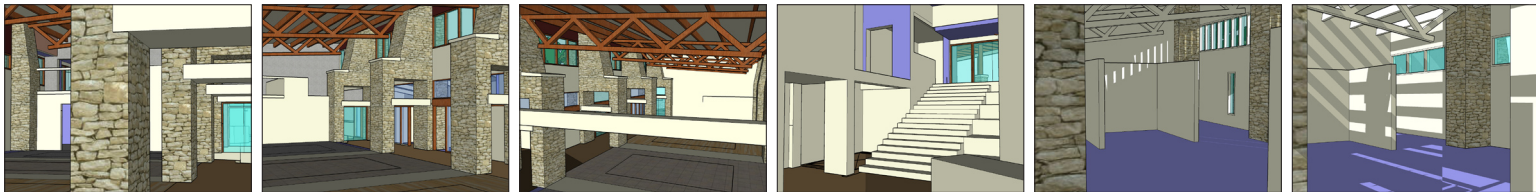
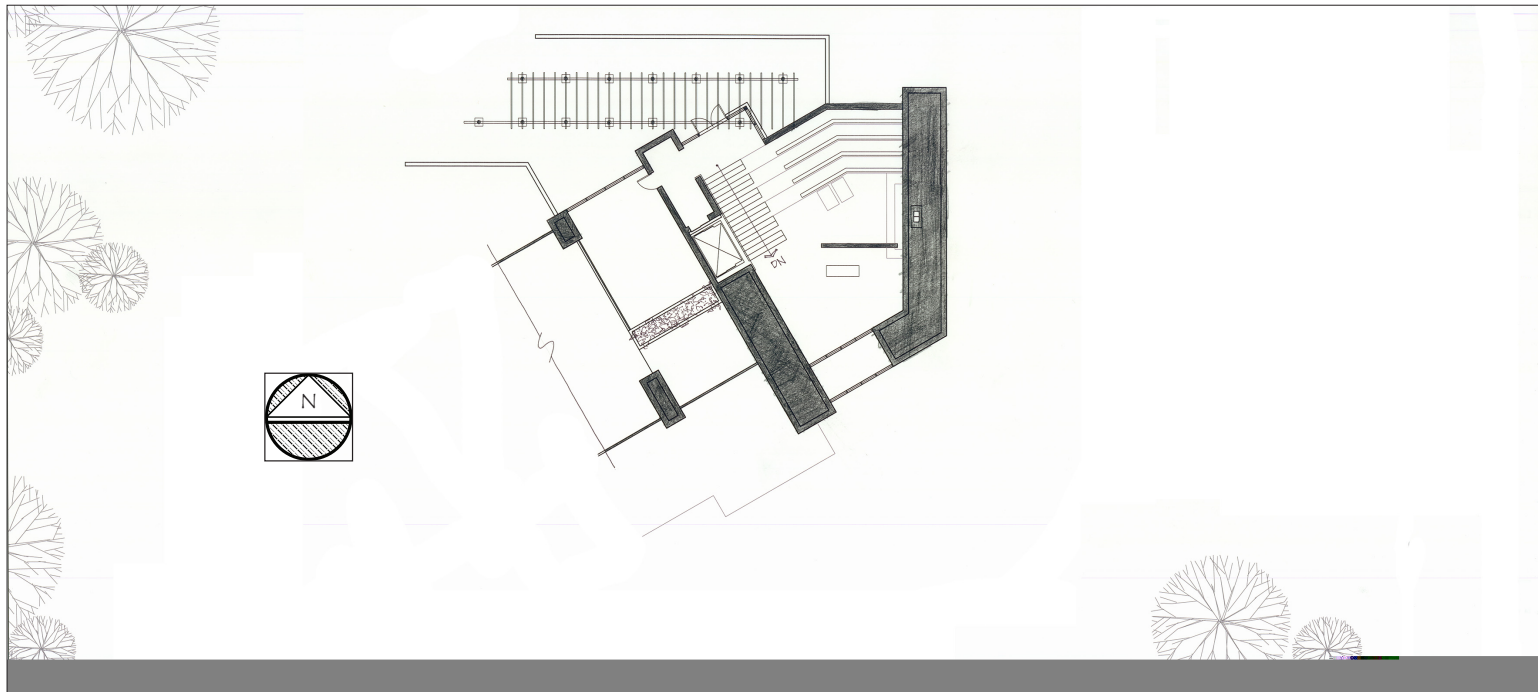
SITE PLAN
Scale 1:20

Figure A.05- Presentation Board 05



FIRST FLOOR PLAN
Scale 1/8" = 1'-0"

Figure A.06- Presentation Board 06



SECOND FLOOR PLAN
Scale 1/8" = 1'-0"

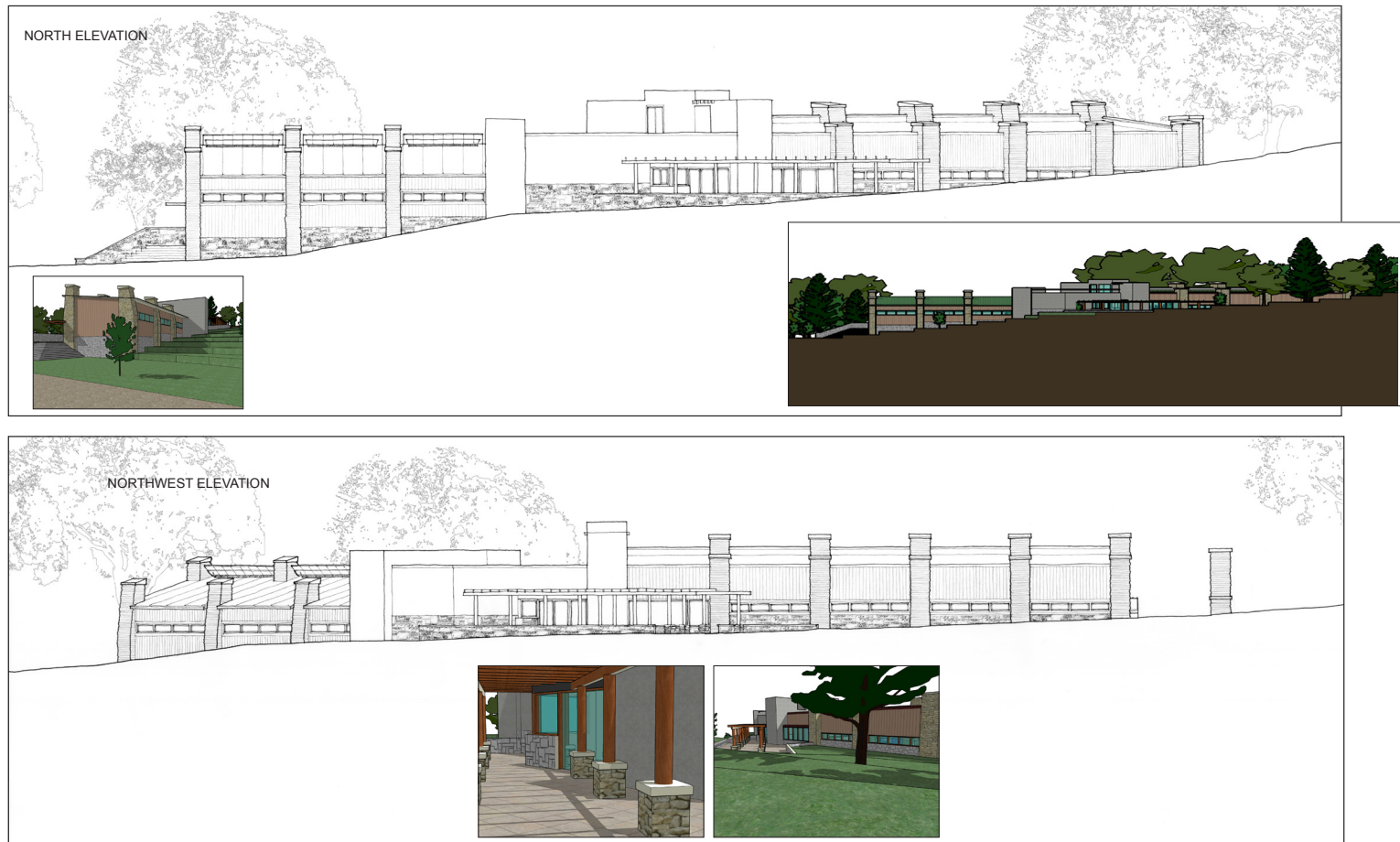
Figure A.07- Presentation Board 07



ELEVATIONS

Bus Drop + Parking Approach

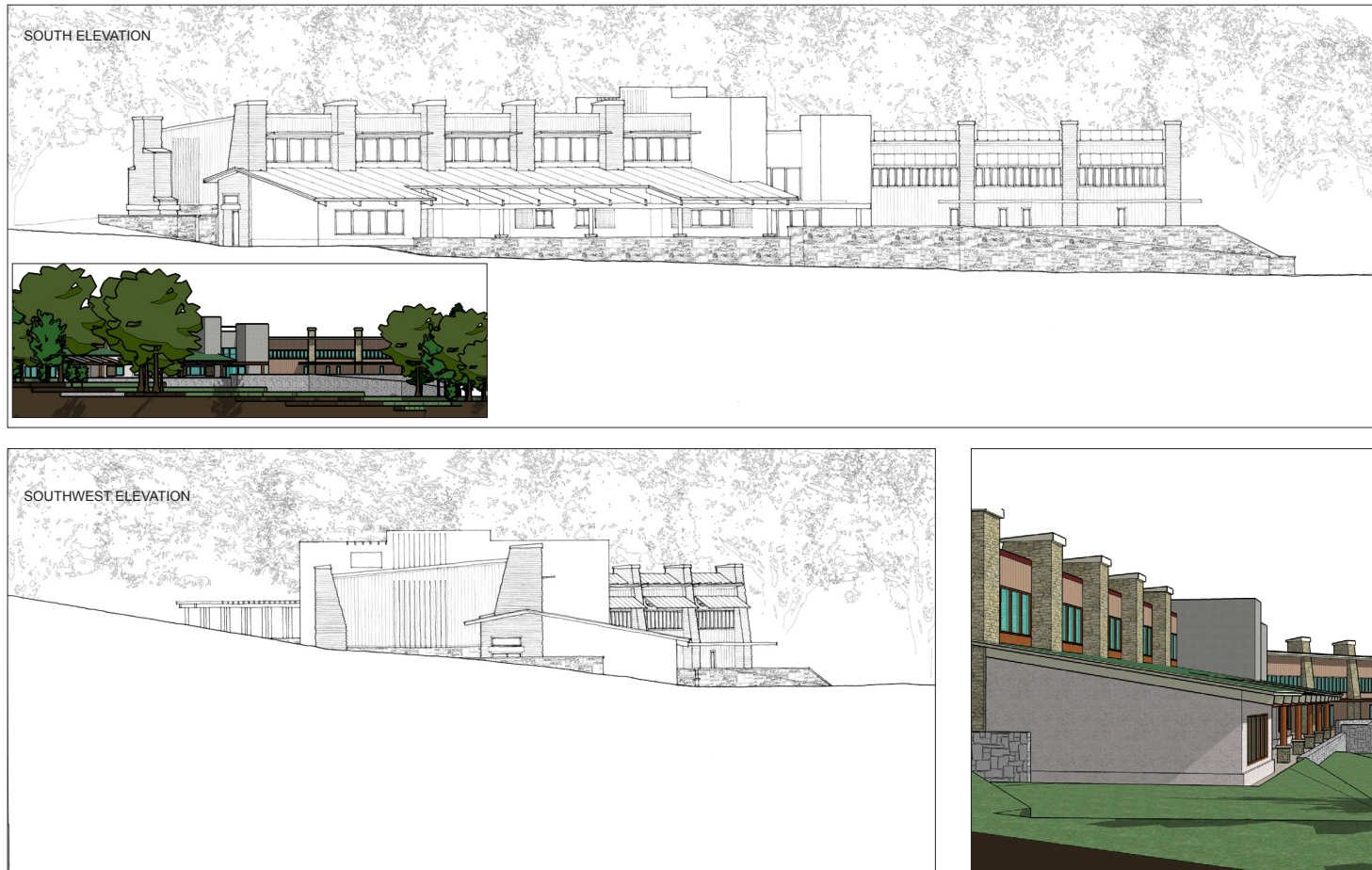
Figure A.08- Presentation Board 08



ELEVATIONS

Park Trail Approach

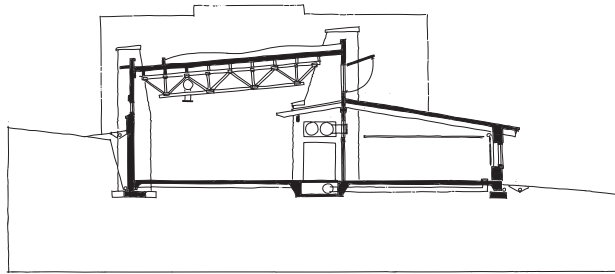
Figure A.09- Presentation Board 09



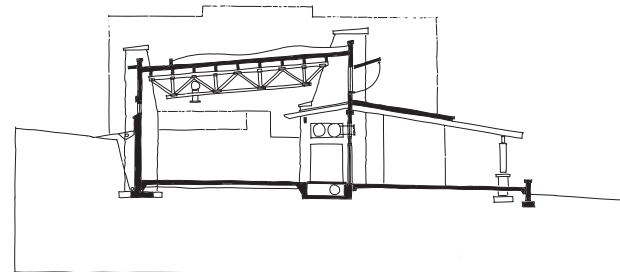
ELEVATIONS

Panther Creek Approach

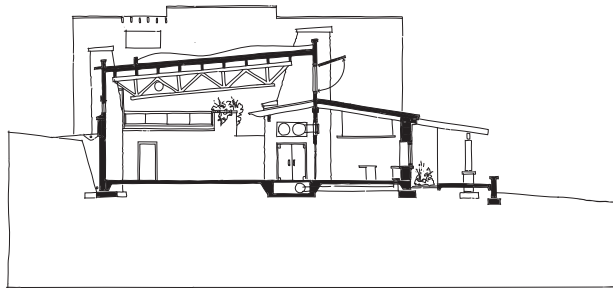
Figure A.10- Presentation Board 10



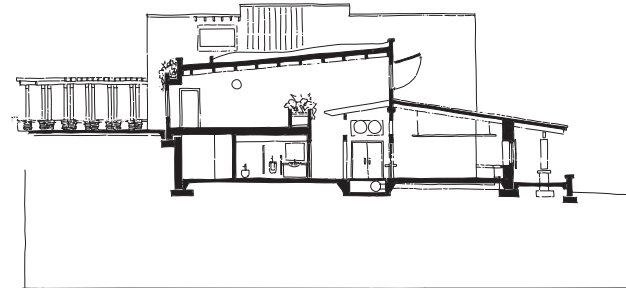
SECTION A-A



SECTION B-B



SECTION C-C

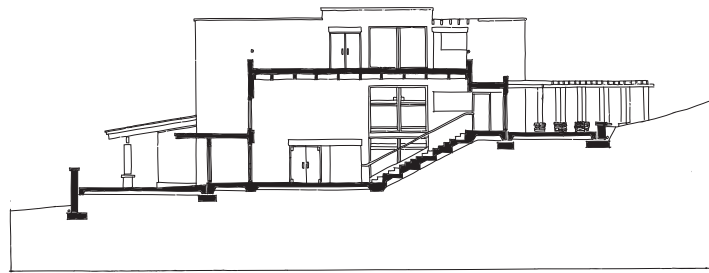


SECTION D-D

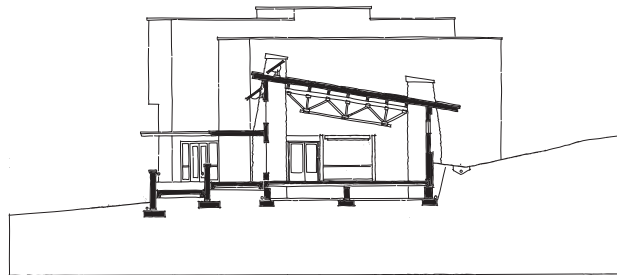
BUILDING SECTIONS

Scale 1/8" = 1'-0"

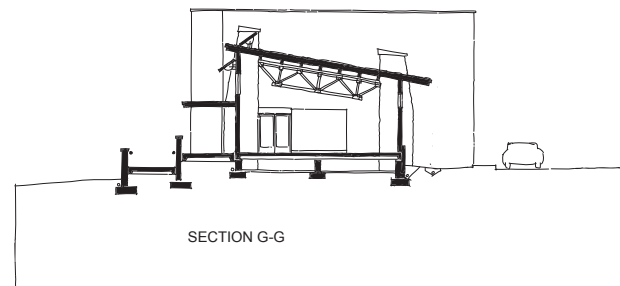
Figure A.11- Presentation Board 11



SECTION E-E



SECTION F-F



SECTION G-G

BUILDING SECTIONS

Scale 1/8" = 1'-0"

Figure A.12- Presentation Board 12

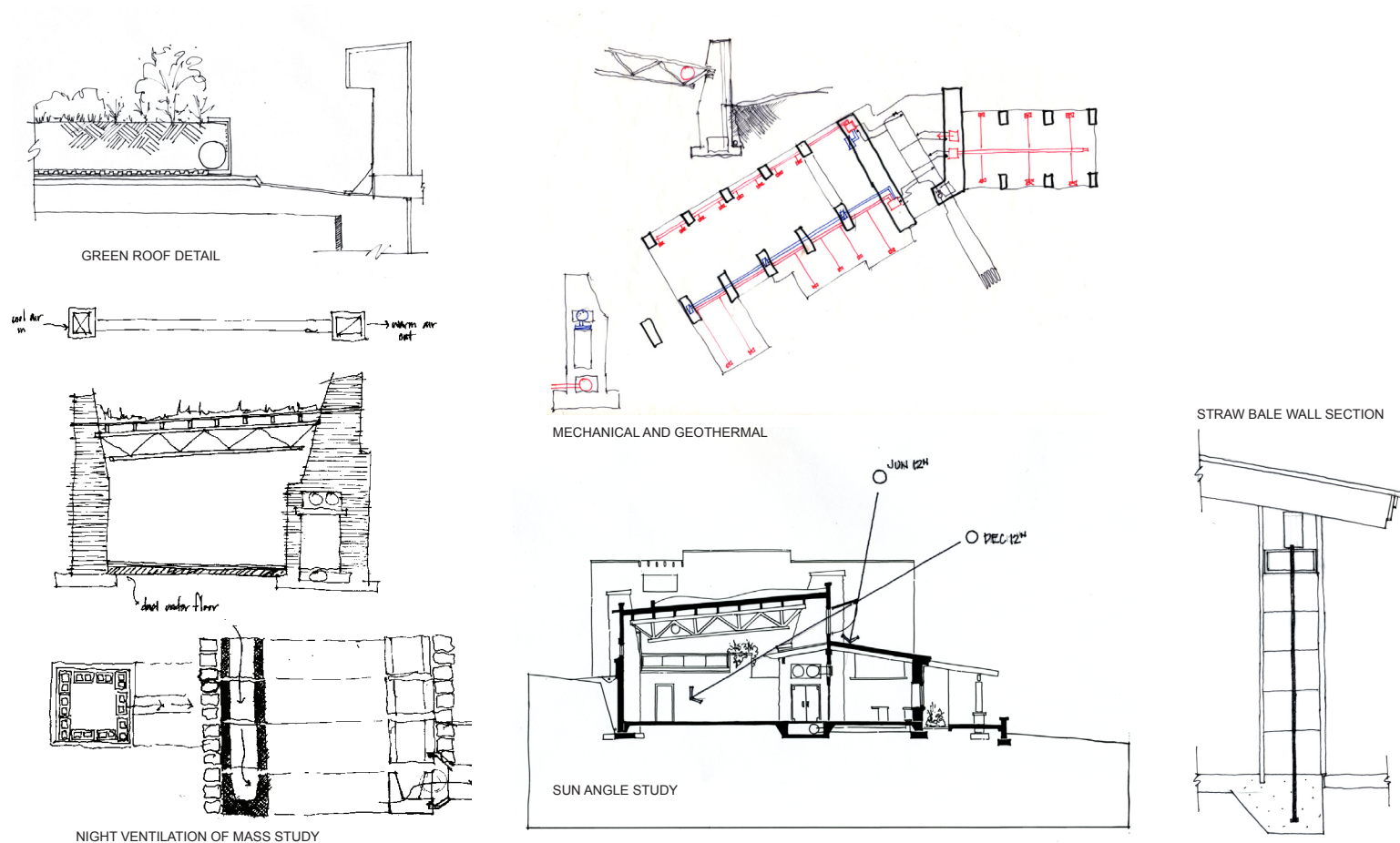


DIAGRAM AND DETAIL SKETCHES

No Scale

Figure A.13- Presentation Board 13

Vita

Joshua Robert Shinn was born in Fort Carson, CO on March 10, 1976. He was raised in Morgantown, WV, where he graduated from University High School in 1994. He remained in Morgantown and attended West Virginia University earning his BA in Visual Arts in 2000. He Later moved to Knoxville, TN where he attended the University of Tennessee earning his Master of Architecture degree in 2007.

Following the completion of his degree, Joshua remained in Knoxville where he accepted an intern architect position with Grieve Associates Architects, a local architecture and design firm.