To the Graduate Council:

I am submitting herewith a thesis written by Suzanne Mae Walker entitled "An Engagement of the Significant Everyday". I have examined the final electronic copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Architecture.

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Graduate School

an engagement of the significant everyday

a thesis presented for the
Master's of Architecture Degree
College of Architecture + Design
University of Tennessee

Suzanne Walker
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dedication

For my grandfather, Johnny Ruffatto.

abstract

This paper investigates the engagement of our everyday lives with the place we inhabit. Three case studies introduce us to engagement through architecture and the experiences that are created. In conjunction with case studies, site analysis of the ecological and cultural site will reveal significant everyday experiences for the individual. Architecture can then act as a filter through which the site trickles into the interior experiences of the individual's everyday life.

contents

site, architecture, + individual **01**

site **01**

the individual **02**

architecture **02**

aspects of engagement **03**

engagement of the everyday **06**

engagement of the site **08**

engagement of the individual **12**

engagement through architecture **13**

conclusion **21**

bibliography **22**

appendices **25**

appendix a **26**

appendix b **33**

appendix c **41**

vita **47**

list of figures

1. Sabrina Raaf, *Grower*, 2004. 03
2. *Grower*, detail. 03
3. Aerial view of the Vatican and St. Peter's Basilica, 1929. 04
4. Plan of circus of Nero over the plan of St. Peter's Basilica. 04
5. Connecticut Water Purification Facility and Public Park. 05
6. Elevation. 05
7. Watercolor study, Steven Holl. 05
8. Locating Knoxville and Tennessee River. 08
9. Locating Thesis Project in relation to the Tennessee River. 08
10. Aerial drawing looking to the south west of thesis sites. 08
11. Human Culture Timeline. 09
12. Olympic Sculpture Park site. 10
13. Olympic Sculpture Park proposed. 10
14. Layers of Path. 10
15. Path. 11
16. Children's Pool in foreground, looking north. 12
17. Natural/Built Path Connections. 12
18. Neighborhood Social Interaction. 13
19. Topographical Forces. 13
20. Long Site Views, north. 14
21. Long Site Views, south. 14
22. South Haven Neighborhood. 15
23. Water Runoff. 17
24. Water Collection. 17
25. Shower and foot path near adult pool. 26
26. View of path, sheltered, built, natural. 26
27. Building as threshhold between natural and built. 27
28. View with industrial area beyond, looking south. 27
29. Pool interior. 28
30. Entrance. 28
31. Looking from pool balcony. 29
32. Showers. 29
33. Pool interior, light filled occulus. 29
34. Mahogany hydrolic panels. 29
35. Site Section Sequence with Concept Photo 1 30

36. Carved Volumetric Path with Concept Photo 2. 30
37. Overlap Path, with Concept Photo 3. 31
38. Rendering of Sculpture Garden and Park Pavilion. 32
39. Rendering of Park Pavilion from Broad Street. 32
40. ECOLOGICAL: Topography 1, sinholes, limestone sieve. 33
41. ECOLOGICAL: Topography 2. 33
42. ECOLOGICAL: Topography 3. 34
43. ECOLOGICAL: Topography 4. 34
44. Soil Types. 35
45. Land Uses 35
46. Tree Density 36
47. South West Wind (summer, half of winter). 36
48. North East Wind (half of winter). 37
49. Water drainage through site. 37
50. Public areas in South Haven Neighborhood. 38
51. KAT Transit through South Haven Neighborhood. 38
52. Proposed site use. 38
53. Looking south west across site. 39
54. Looking north east across site. 39
55. Looking along existing retaining wall. 40
56. Looking east down Wallace Drive. 40
57. Parti. 41
58. Significant view to South Doyle Middle School from Primary Path through indoor pool. 41
59. Moveable panels and structure. 41
60. Upper Floor Plan. 42
61. Lower Floor Plan. 43
62. Sections. 44
63. Perspective 1. 45
64. Perspective 2. 46

site, architecture, + individual

thesis statement: The moments within our everyday existence is what makes a valid architecture A "significant everyday" is realized through an assimilation of emotion and architectural space created by the engagement of site, architecture, and the moments experienced by the individual.

This thesis begins with the hypothesis that cultural specific information of the site can be filtered through architecture to create moments for the individual awareness and connection of site. When architecture engages the site, there are new possibilities for the individual's experience of that site. This is an opportunity to learn, comprehend, and affect the realm of the individual's daily encounters through architecture. Initially, it is important to understand each role, that of site, the individual, and architecture, to follow their progression through a work of architecture.

site

The site, as noted in the Oxford English Dictionary, is "a place or position." "A place" within the world, within a city, and within a neighborhood, each scale affects the local uniqueness of a site. Local uniqueness is important. "Spatial differentiation [and] geographical variety, is not just an outcome; it is integral to the reproduction" of the way of life for the people and buildings that occupy the site. "The challenge is to hold the two sides together; to understand the general underlying causes, while at the same time recognizing and appreciating the importance of the specific and unique" (Burns, Site Matters, xxi)

"The concept of site, then simultaneously refers to seemingly opposite ideas: a physically specific place and a spatially and temporally expansive surround" (Burns, Site Matters, xii). The "specific place" is an understanding of the physical way

the landscape is shaped due to climate, topology, water, and fauna in a local situation. The "temporally expansive surround" are expansive forces acting on the site. This involves the influences of time, like the local culture over time, which is continually shifting within the site and expanding to encompass the external forces of the political and social situations of the country, then the world, that in turn affects the site.

the individual

The individual's experience of the environment is that of emotion and perception. The environment, both built and natural, engages the individual through sensory means. Touch, sight, smell, taste, and sound are the various triggers that affect the emotion and perception of the individual, which creates the experience. The individual's experience within site and architecture cannot be divorced from qualities of time. "Experiance" in this paper is taking on an expanded definition of a collection of sensory experiences extended over time and in reference to time, which becomes the perception and emotional response of the individual. The individual then discerns the spatial and sensory surround of architecture and site.

architecture

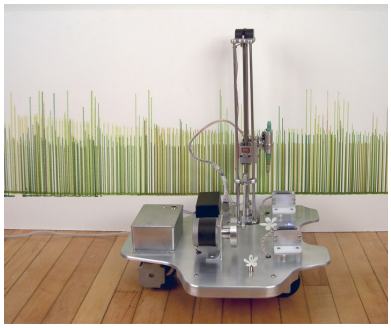
The site is not removable from architecture, and architecture will always become a component of the site (Burns, On Site). To create the relationship among the site, the architecture, and the individual, the architecture must engage both the circumstances of the site and the moments of the individual, understanding that engagement happens in both the visible and invisible realms of site and experience. Architecture becomes the filter between site and the individual.

aspects of engagement

"The magic of the real: that to me is the "alchemy" of transforming real substances into human sensations, of creating that special moment when matter, the substance and form of architectural space, can truly be emotionally appropriated or assimilated."
-Peter Zumthor "Thinking Architecture" (83)

The engagement of an individual in site and architecture is the assimilation of emotion and architectural space perceived by the individual. The following projects discuss three ways of engaging the individual.

In this sculptural piece by Sabrina Raaf, (Figure 1) the individual's relation to the site is realized through the instruments' graphic translation. The sculpture, *Grower*, is receiving wireless measurements of the carbon dioxide (CO2) in the air from a little sensor high on the wall of the gallery space. The sculpture translates the measurements into the graphic form of green vertical lines representing grass growing on the wall, then moves several millimeters and translates again (Figure 2). The height of the grass is dependent on how much carbon dioxide is breathed into the space, with the largest blade of grass being 1ft high. The observers become participants through the process of recorded information. As the individuals move in and out of the space in varying numbers the machine continually measures the invisible carbon dioxide they produce. By making a visible process of translation the individuals are engaged with the sculpture and the site, rather than simply observing.



1. Sabrina Raaf, *Grower,* 2004
SOURCE: www.raaf.org

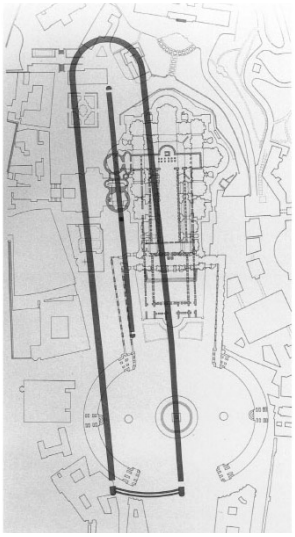
2. *Grower* detail
SOURCE: www.raaf.org

"…each age, inspired by the belief in the power of the site, added another layer of meaning not only through new construction but also by incorporating, and thus transforming, artifacts of the past. It is this constant and consistent assimilation of the past that allows the particular fascination of the site to endure."

--Charles B. McClendon
The History of the Site of St. Peter's Basilica, Rome (63)

3. Aerial view of the Vatican and St. Peter's Basilica, 1929
SOURCE: Perspecta 25

This quotation speaks clearly about the layers of meaning existing within and around the site of St. Peter's Basilica in Rome (Figure 3). The site triggers the engagement of the individual through layers of history and experience. The "fascination of the site" is strong symbolically, ceremonially, and culturally. This is also an example of the richness possible when a landscape is continually built upon with respect to the significance of the site. The layers are spiritual remnants of the past, as well as contemporary layers continually piling one on the other (Figure 4). In the article, "On Site," Carol Burns proposes that "natural and human" forces accumulated over time, both visible and invisible, shape the site (Kahn 153). St. Peter's Basilica in Rome is architecture that has continually engaged the site over hundreds of years, offering infinite religious and ceremonial experiences to its numerous visitors and creators. "It [site] is a significative system with no singular author" (Kahn 154). The site is what strengthens and enriches the architecture and the individual experience; in turn, the architecture and the individual experience strengthens and enriches the site.



4. Plan of circus of Nero over the plan of St. Peter's Basilica
SOURCE: Perspecta 25

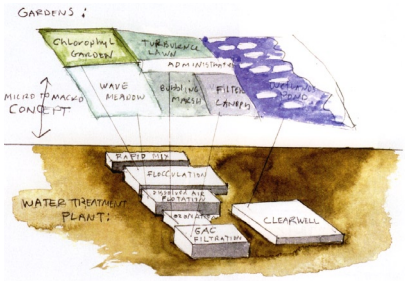
"Aesthetic intention and the creation of better surroundings for life are the two permanent characteristics of architecture."
--Aldo Rossi The Architecture of the City (21)

In this instance, architecture creates the filter for engaging both the site and the individual experience, where previously the sculpture, *Grower,* engaged the individual experience through translation and the site of St. Peter's engaged through a richly layered system of past experiences. A building programmed for everyday use has many cultural and social attributes that are not always visible, and not always utilized. The necessity of clean water to the community makes this project a significant community enhancement. A water treatment facility, through a purification process, sends clean water to the local homes as well as addresses the community's health. Such a facility is built for the community to supply nourishing clean water in their homes but typically fails to support healthy community growth. The community growth would be compromised due to the building's lack of human response to its surroundings. These public service buildings are at the center of our everyday lives in the form of clean water or utilities, yet speak nothing of our cultural everyday life.

The Connecticut Water Purification Facility and Public Park takes this everyday service of water purification as an opportunity to engage the site and the individual experience (Figure 5). By connecting the facility to an existing park system, the project becomes more than simply a building that processes water; it introduces the public to their water supply (Figure 6). The architecture creates interaction between the site, the individual's experience of the site, and the daily purification of the community's water (Figure 7).

5. Connecticut Water Purification Facility and Public Park
SOURCE: Architectural Record, Oct. 2005

6. Elevation.
SOURCE: Architectural Record, Oct. 2005



7. Watercolor study, Steven Holl.
SOURCE: Architectural Record, Oct. 2005

engagement of the everyday

The engagement of meaningful architecture conjures many images of cathedrals and landscapes reverent to the tragedies or celebrations they are encompassing or memorializing. What of the occurrences between those times? Everyday occurrences—walking to work, taking a shower, getting the mail—are the moments between tragedy and celebration that make up our lives. How can these occurrences within everyday existence allow for awareness, an engagement of time, space, and place-- space, being designed through architecture and time and place being encompassed by site.

In her book Thermal Delights in Architecture, Lisa Heschong discusses the everyday fluctuations of a specific site element, temperature. Temperature is an element of site in that it shapes the site. It also has a sensory component of touching the skin and an intangible feeling in the air. A person goes from an air-conditioned car to work in an air-conditioned building then leaves to eat in an air-conditioned restaurant with the inconvenient blast of hot air in-between. This "steady-state approach" of a constant temperature to the occupant's environment insinuates that fluctuations in air temperature are undesirable (Heschong). In direct contradiction to the "steady-state approach" of their everyday lives is the fact that the same people run to the warmth of the beach for relaxation, as well as the cold for snow and entertainment. They go to these places for the experiences of site and the sensory experiences to be had there, yet deny those experiences in their everyday lives.

In this paper, I am not interested in making everyday a vacation or a ceremonial event. I am more interested in exploring how an everyday situation is an opportunity to connect the individual to the place and situation they are in. Sabria Raaf's the *Grower* is an example of observers becoming participants through a moment of comprehension. They realize the machine is measuring the effect they have on the space, and translating

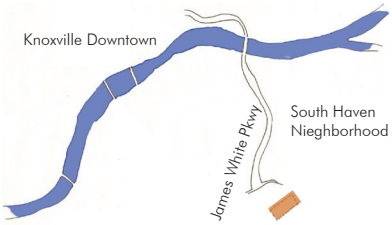
it graphically on the wall of the gallery. Steven Holl's Water Purification Facility in Connecticut moves the daily process of providing clean water for the community above ground making it visible and allowing an educational element. The facility exposes the process of purification, allowing the visitor's comprehension of the complexity involved in providing clean water. Both projects are connecting the site and the individual's experiential moments within that site.

engagement of the site

"When everything else has gone from my brain—the President's name, the state capitals, the neighborhoods where I lived, and then my own name and what it was on earth I sought, and then at length the faces of my friends, and finally the faces of my family—when all this has dissolved, what will be left, I believe, is typography: the dreaming memory of land as it lay this way and that."
-Annie Dillard, *An American Childhood* (3)

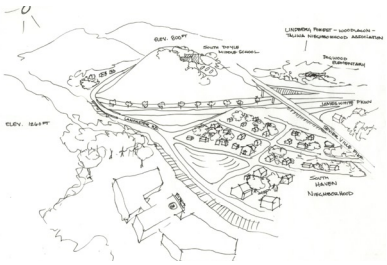
8. Locating Knoxville and Tennessee River.
SOURCE: author

Every site has unique qualities unto itself. To discuss the engagement of site, it is best to introduce a specific site to discuss. The designated thesis site is located in the ecologically diverse state of Tennessee (Figure 8). Split by the Tennessee River (Figure 9), the city of Knoxville rests in the eastern end of the state protected by the Smokey Mountains. The thesis site has natural features represented through topography, color, climate, water, and existing structures (Figure 10). It phenomenally engages the individual through the regional culture of Appalachia, a more local culture of the South Haven Nieghborhood, historical conditions, and aspects of intangible forces from the city of Knoxville (Figure 11). The site is an everyday site in that it is not visited for a particular experience, but passed through, by and around. It is not a religious site in monumental terms and no tragedy can be traced to the specific neighborhood. It is not ceremonial, as St. Peter's Basilica in Rome would be, but then again it is not a place to be avoided. It is somewhere in the middle, just as most towns or suburbs of America are an everyday situation.

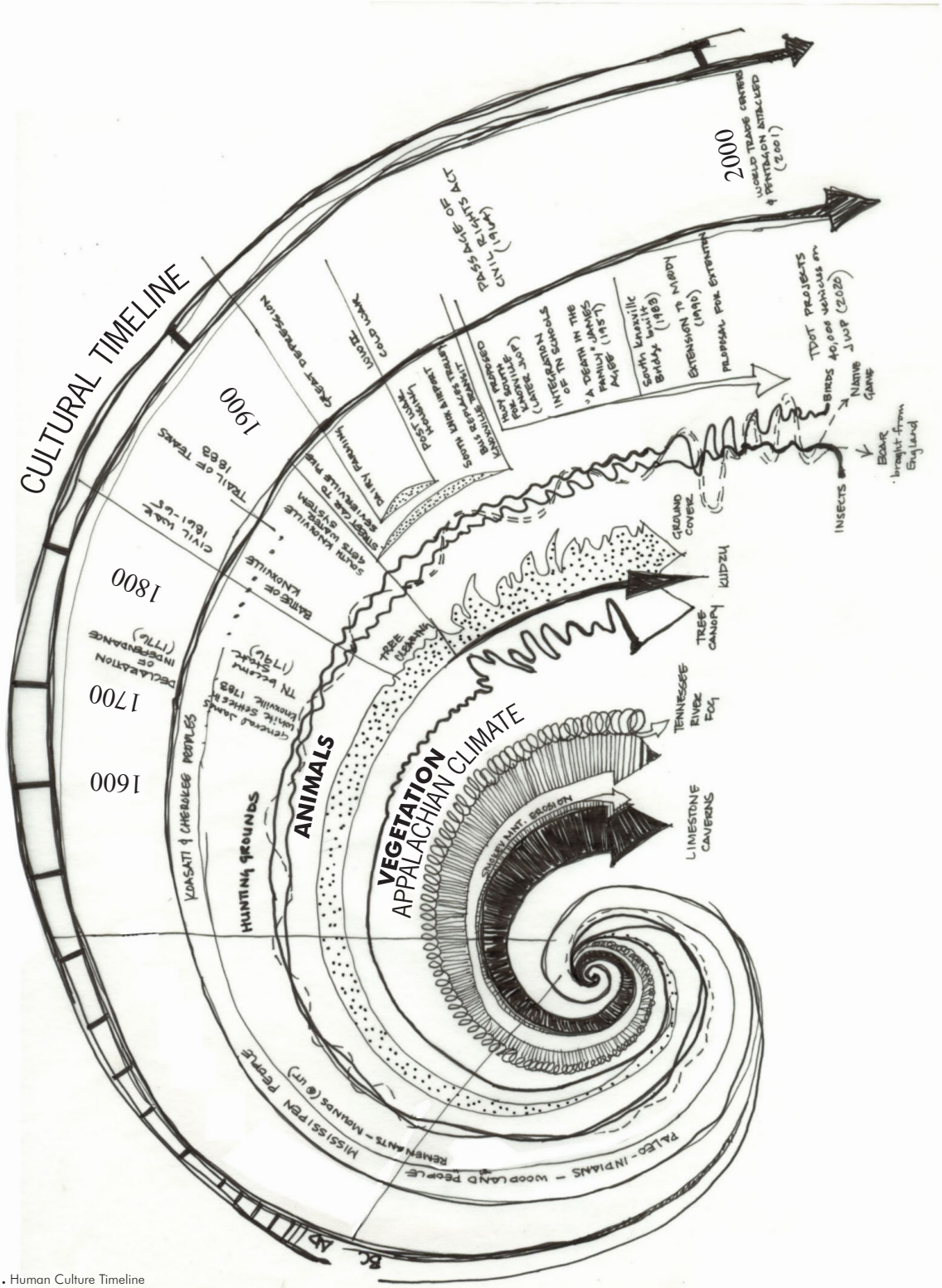


9. Locating Thesis Project in relation to Tennessee River.
SOURCE: author

The thesis site contends with challenging topography and water drainage as well as the speed associated with James White Parkway. James White Parkway also creates a large gap in an already poor connection between a neighborhood and their school. As a precedent



10. Aerial drawing looking to the south west of thesis site.
SOURCE: author

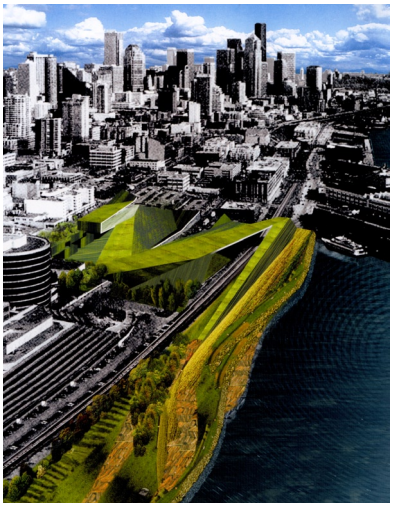


11. Human Culture Timeline
SOURCE: drawn by author
Heritage Historical Society
oral history from Oliver Tipton, ed. Ginger Jamrod

for this condition I looked at the Seattle Art Museum's Olympic Sculpture Park. The project, done by Weiss/Manfredi Architects in Seattle, Washington, is a collision of the natural and built. The site is a large open gap in the dense urban fabric of Seattle with a single road and train tracks running through (Figure 12). The project's purpose was to create an intelligent infrastructure to support contemporary art. Through a change in topography and the establishment of more opportunity and greater variety of transportation, the project was able to engage its surrounding urban fabric in a significant way (Figure 13). It investigates the intricacies of the site such as: infrastructure, coastline ecology, and views of the city, sea and mountains. It then engages the individual with those intricacies by revealing them through path and views (Figure 14). At any point in the project, driving a car or biking along the path to the water's edge, there is awareness by the individual to the complexity and simplicity of connections to the city through various modes of transportation traversing the site. Time is expressed through speed: with fast zones of the railway and the road, medium speeds from boats or along the bike path, and slower speeds on walking paths (Figures 15).

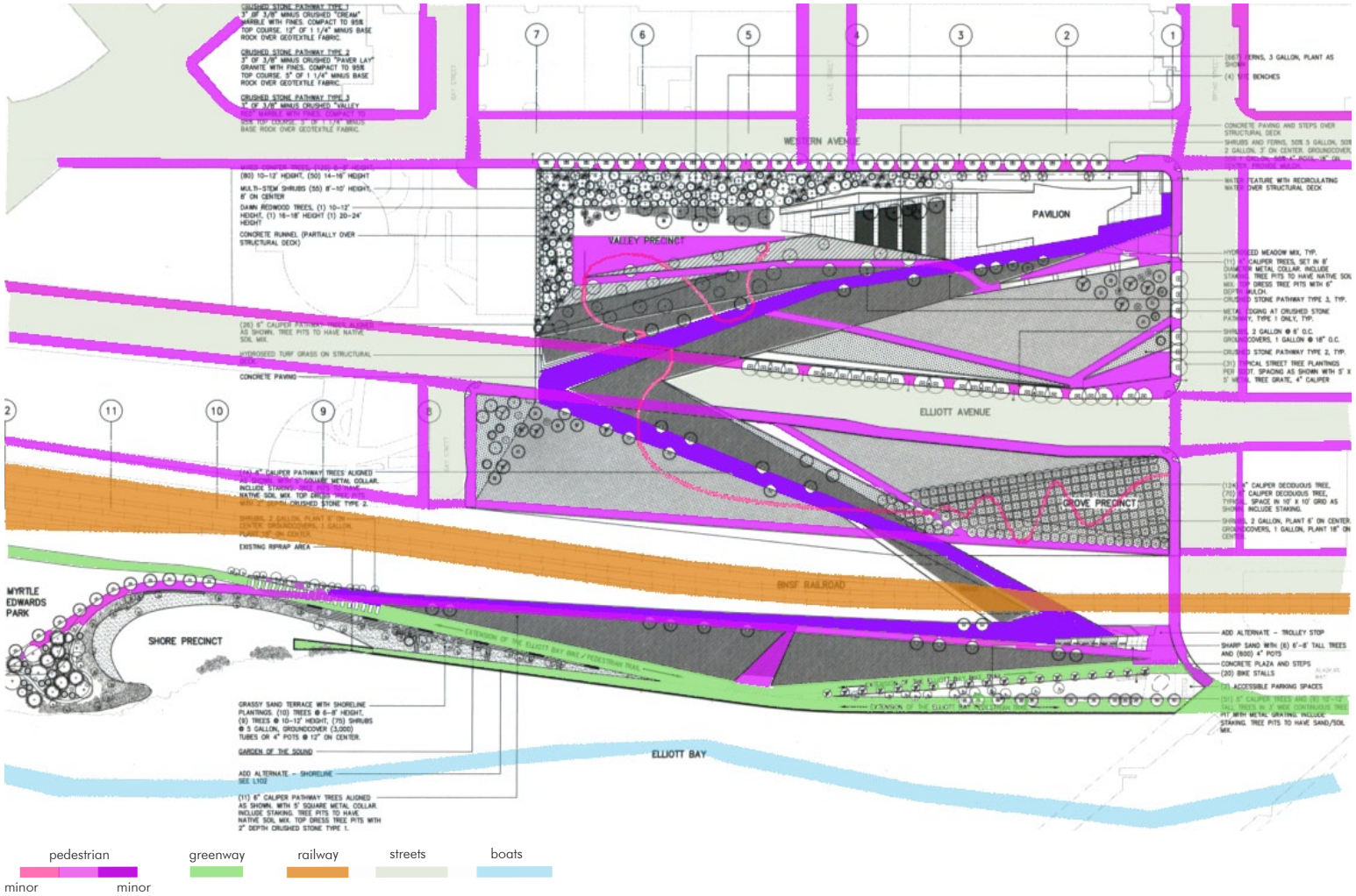
The Olympic Sculpture Park engages the site in a visibly physical way through carving into the earth and rising above it. Walking and biking, driving or riding the trolley reveals the intangible experiences for the individual. The park engages the site and the individual through the architecture.

12. Olympic Sculpture Park Site.
SOURCE: *Groundswell*, 2005



13. Olympic Sculpture Park proposed.
SOURCE: *Groundswell*, 2005

14. Layer of Path.
SOURCE: *Groundswell*, 2005
author, color overlay



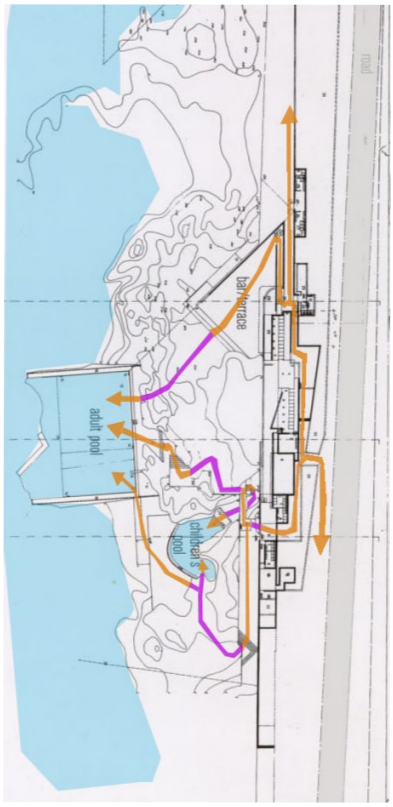
15. Path.
SOURCE: *Groundswell*, 2005, CAD drawing author, overlay

engagement of the individual

Another challenging terrain, though it is squeezed between the turbulent ocean and a fast moving highway is the Municipal Ocean Swimming Pool Complex, in Leça de Palmeira. The project sits on an exposed rocky stretch of the Atlantic coast of Marushinos, Portugal. The endless ocean views and large expanse of rocky coastline is a challenge that requires the design integration of forceful site elements. Alvar Siza, the architect, evokes an experience of site through path, conducted as a series of built-meeting-natural paths (Figure 17). "Its labyrinthine route reproduces the sense of negotiating one's way carefully through the rocks to reach the sea, bringing forward and confirming movements that have existed on the site for generations. The intertwining of new paths and configurations with preexisting ones--both natural and artificial--constructs a landscape layered in time as well as space" (Inside/Outside 90) (Figure 16). The architecture's engagement of the site is carved into the landscape and stretched into the ocean. The individual's experience is also engaged through expansive views and psychological layers of daily reality being shed: leaving of the city, leaving the car, stepping out of the individual's clothing, to the emersion in water. Siza introduces the senses of the individual to the site through a journey to the waters edge, culminating with immersion in the pools.

Water is a unique and tangible site element that is ceremonial and ritualistic. It is a sensory experience through taste, touch, and sound. It is also an everyday occurrence through drinking, cleaning, and bathing. Temperature, sound, smell, light, and material all contribute to the moments articulated between the site and the architecture. The Municipal Ocean Simming Pool Complex allows an awareness of the site-specific situation to be filtered (through architecture) into a series of experiential moments. The path in Leça de Palmeira show the sensory experiences architecture makes possible by filtering in site conditions.

16. Children's Pool in foreground, looking north
SOURCE: *Inside/Outside*, 1999



built path
natural path

17. Natural/Built Path Connections.
SOURCE: Inside/Outside, 1999, plan author, diagram

engagement through architecture

"The taste of the apple…lies in the contact of the fruit with the palate, not in the fruit itself; in a similar way…poetry lies in the meeting of poem and reader, not in the line of symbols printed on the pages of a book. What is essential is the aesthetic act, the thrill, the almost physical emotion that comes with each reading."
Jorge Luis Borges, Selected Poems

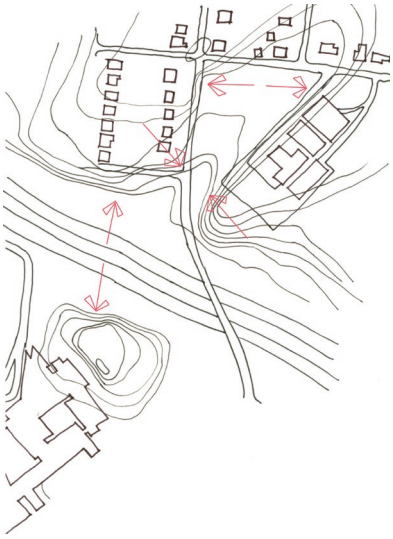
The program of a building becomes the collection of moments making up the everyday that are realized through experience. The experience is the "aesthetic act, the thrill, the almost physical emotion".

The program concept is an extension of the site analysis. Through locating points of intensity within the program elements, I can understand how to organize the various pieces of program I have collected. Bernard Tschumi discusses this idea about organization in an article called, *2 Architects 10 Questions on Program: Rem Koolhaas + Bernard Tschumi*, where he superimposes "points (of activity), lines (of movement), and spaces (of appropriation)" to determine programmatic relationships.

The neighborhood of South Haven has specific points of activity and interaction. A social corridor is evident along the faces of the street edges (Figure 18), with more private outdoor spaces to the back of the homes. Each edge of the site is then understood socially in different ways. The residences along Lancaster Road are left exposed to a parking lot rather than engaged socially with their neighborhood. Sevier Heights Road fronts the church, which sits off the grid of the neighborhood. Walnut Avenue, is treated like a paved alley, with no residences or buildings fronting the street.

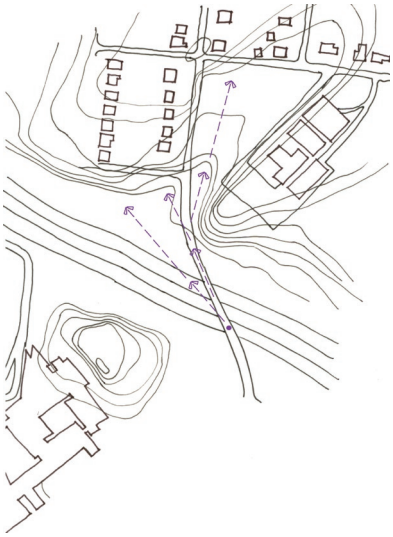
"Lines of movement" are also manipulated by the topography (Figure 19.) It is important to understand

18. Neighborhood Social Interaction
SOURCE: Author



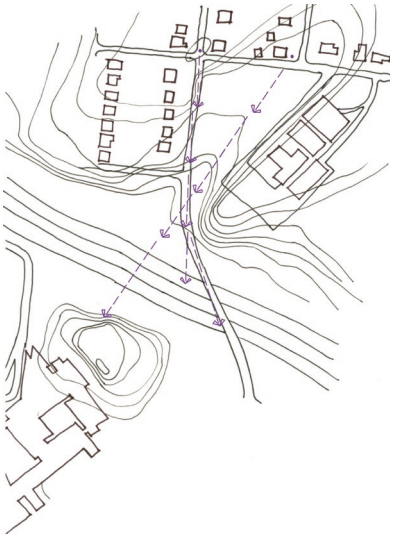
19. Topographical Forces
SOURCE: Author

the site's topographical expansion and compression to continue the understanding of "lines of movement". The forces of the land indicate visual lines of movement through the site. Long views connect the South Doyle Middle School to the neighborhood of South Haven across the gap of James White Parkway. The views are specific to the site and are understood to optimize the view of the future program of the site. There is also a connection for the user of the site to have a connection back to the Middle School (Figure 20 and Figure 21). These are the large site and programmatic specifics that begin to shape the orientation and understanding of the project. The "points" that indicate intensity, as well as the path sequence and spatial connections, are directly affected by the site analysis. In this way, the program is reflecting site conditions.



20. Long Site Views, north
SOURCE: Author

A significant spatial connection within the project is that of the extension of land over the James White Parkway. The Seattle Art Museum's Olympic Sculpture Park, done by Weiss/Manfredi Architects, shows the complexity of program for a stretch of land encompassing various speeds and modes of transportation. The thesis project landscape extension must address James White Parkway, the Lancaster Drive overpass, pedestrian paths, bicycle paths, and a greenway connection. To further add to the complexity of the program a significant grade change shapes the land of the site. Taking a cue from Wiess/Manfredi Architects, I allow the topography to be an opportunity to sculpt the landscape and program into a layered system of transparency and overlapping elements.



21. Long Site Views, south
SOURCE: Author

Parkway

One penetrative volume within the South Haven site is the James White Parkway. The Oxford Dictionary states that a parkway is "a broad arterial road planted with trees; an open landscaped highway or boulevard." This particular "landscaped highway" has a 300 ft wide minimum right-of-way. The 4 lanes of traffic are 12 ft

wide apiece, with a 20 ft depressed, grass median. The inside shoulder against the grassy median is 4 ft, with the outside should being 8 ft wide and reaching the edge of the greenway. The vehicular speed at this point along the parkway is 50 mph, due to the South Doyle Middle School (JWP Project Review Nov. 2003) (JWP Extension Recommendation Jan. 2005).

Greenway

The greenway will run along the parkway connecting to the current South Knoxville Greenway running along the Tennessee River. The Greenway veers south and terminates at Mary James Park within South Haven Neighborhood (Figure 22). I am proposing a connection from this park through the thesis site and continuing on to the South Doyle Middle School, as well as, along James White Parkway. The various pools proposed for the thesis site will be a stopping point for the bicyclists and pedestrians from outside and inside the nearby neighborhoods.

22. South Haven Neighborhood
SOURCE: Author

Swimming/Competition Pool

There are indoor and outdoor pools that are affected by the seasons. To allow for a competition pool for the South Doyle Middle School, a more rigorous definition of pool size and depth is considered. Competition pools have certification processes, through United States Swimming Inc., where the depths and lengths of the pools are measured and recorded. The requirement for a long course is 50 meters (164′-6″). The width is dependant on lanes; with a 6-lane course the pool is 54′ wide. The competition pool is doubling as a recreational pool with the starting end beginning at 3′-0″ in depth, as required by the Tennessee Dept. of Health. In pools with water depth less that 4′ at the starting end the competition swimmer will begin in the water, which indicates diving platforms will be unnecessary (Article 103, Facility Standards).

Underwater lighting will be incorporated with no less

that 0.5 watts per square feet of pool surface area. There will be no lights directly over the water surfaces, to reduce any view impairing glares. Main drains are located in the deepest parts of the various pools with a minimum of two interconnected drains. (TNDH Rules, 16) Overflow gutters and a minimum of two inlets are installed within the pool frame. (TNDH Rules, 17) It is important for all materials to be non-corrosive. One skimmer is necessary per 500 sf of water surface, but cannot be located within 5 feet of a water inlet (TNDH Rules, 19).

One ladder is provided per 75 ft of pool perimeter (TNDH Rules, 19).

Decks

The decks will be continuous around each pool with a minimum width of 8 feet. The material must be slip resistant and finished with consideration to bare feet. The slope of the deck cannot be less than 1/4 inch or more than 3/8 inch with the drainage going "to waste" (TNDH Rules, 13).

Locker Rooms

The bathhouses are under the Tennessee Dept. of Health, rather than building or plumbing codes (Diedrich, 47). Lighting requirements in dressing room shall be no less than 10 foot-candles at a point three feet from the floor. Ventilation should prevent condensation and odor. Floors must be an impervious material, graded to a drain, smooth and with a non-slip finish (TNDH Rules, 12). The aisles can be no less than 4 feet wide (Graphic Standards, 883).

Lobby Areas

A water fountain is required within 200 feet of each pool.

Support Areas

The Equipment Room prevents any unauthorized acces-

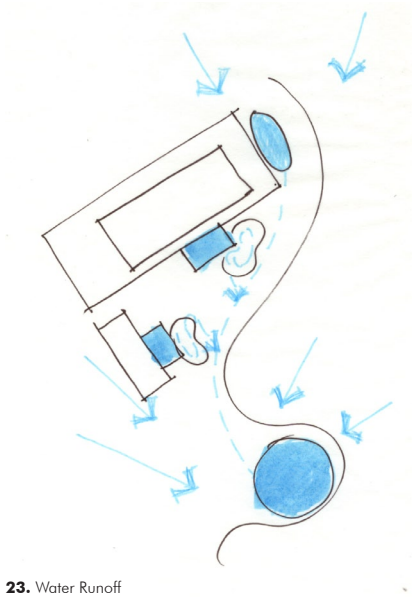
sibility due to chemicals and filtration equipment. (TNDH Rules, 14) It also houses the vacuum equipment, which keeps the pool free of debris and algaes. The Tennessee Dept. of Health also requires one vacuum per facility (TNDH Rules, 20).

Life Guard and First Aid Stations
A minimum of 3 elevated lifeguard chairs are provided for 3,001 – 6,000 sf of pool surface (TNDH Rules, 16).

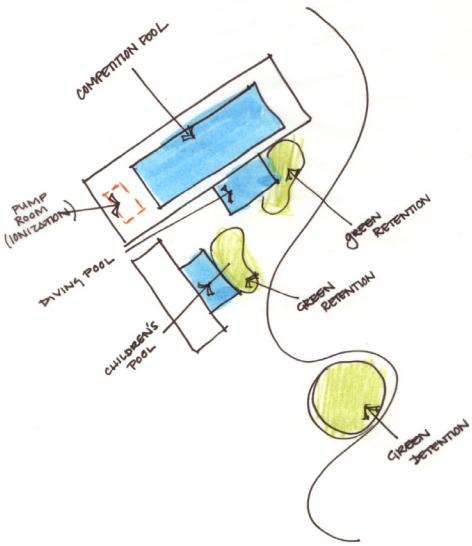
Fencing
At minimum a 4 foot fence is required for the outdoor pool (TNDH Rules, 14). As a requirement this is understood, though it is possible to use the topography and walls extending from the topography to obtain the necessary "fencing" needed for the project. These walls allow for water to filter through the site and clean the outdoor pools, as well as allow for runoff (Figure 23). A progression of pool stageties is realized (Figure 24).

Zoning
The area is zoned R-1, low density housing. This is not conducive to any additional building in the neighborhood. The zoning for the neighborhood is not specifically designed for the lots in this neighborhood. A variance is needed for almost all construction due to the extremely small lots and challenging topography. The existing housing stock is not within the adherence of the code as it currently stands as well (City of Knoxville Zoning Ordinance).

Parking
According to the City of Knoxville Zoning Ordinance a public swimming pool is required one parking place per 30 sf of water area. Including handicap accessible spaces, 163 spaces are required for the pool complex. The handicap spaces must accommodate 5 cars and 1 van.



23. Water Runoff
SOURCE: Author



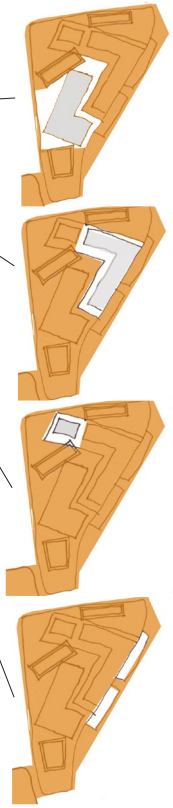
24. Water Collection
SOURCE: Author

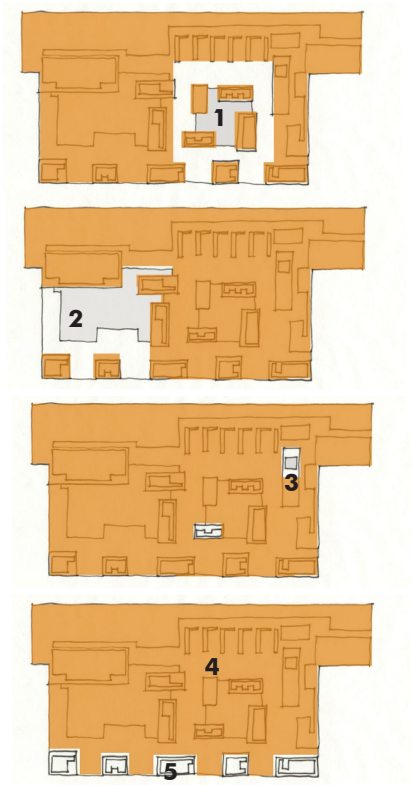
These are the guidelines for building on the site, though they lack an experiential quality of actually occupying the elements just described. To begin to understand the qualitative spaces within the program a precedent study was done on the Thermal Baths in Vals. Peter Zumthor, the architect, attained spaces for the senses to experience. I compared this project to the elements within the thesis program, in Table 1.1, to begin to convey how those spaces may engage the individual through their senses.

The list of program elements continues into time frames of seasonal operation and daily use as well. Table 1.2 distinguishes the summer months from the school/winter months, and then compares a specific activity over the course of a day. Though this table is quantitative, the information can locate intensities in time that manifest into qualitative moments for the individual's daily existence.

TABLE 1.1 PROGRAMMATIC ELEMENTS: qualitative vs. quantitative

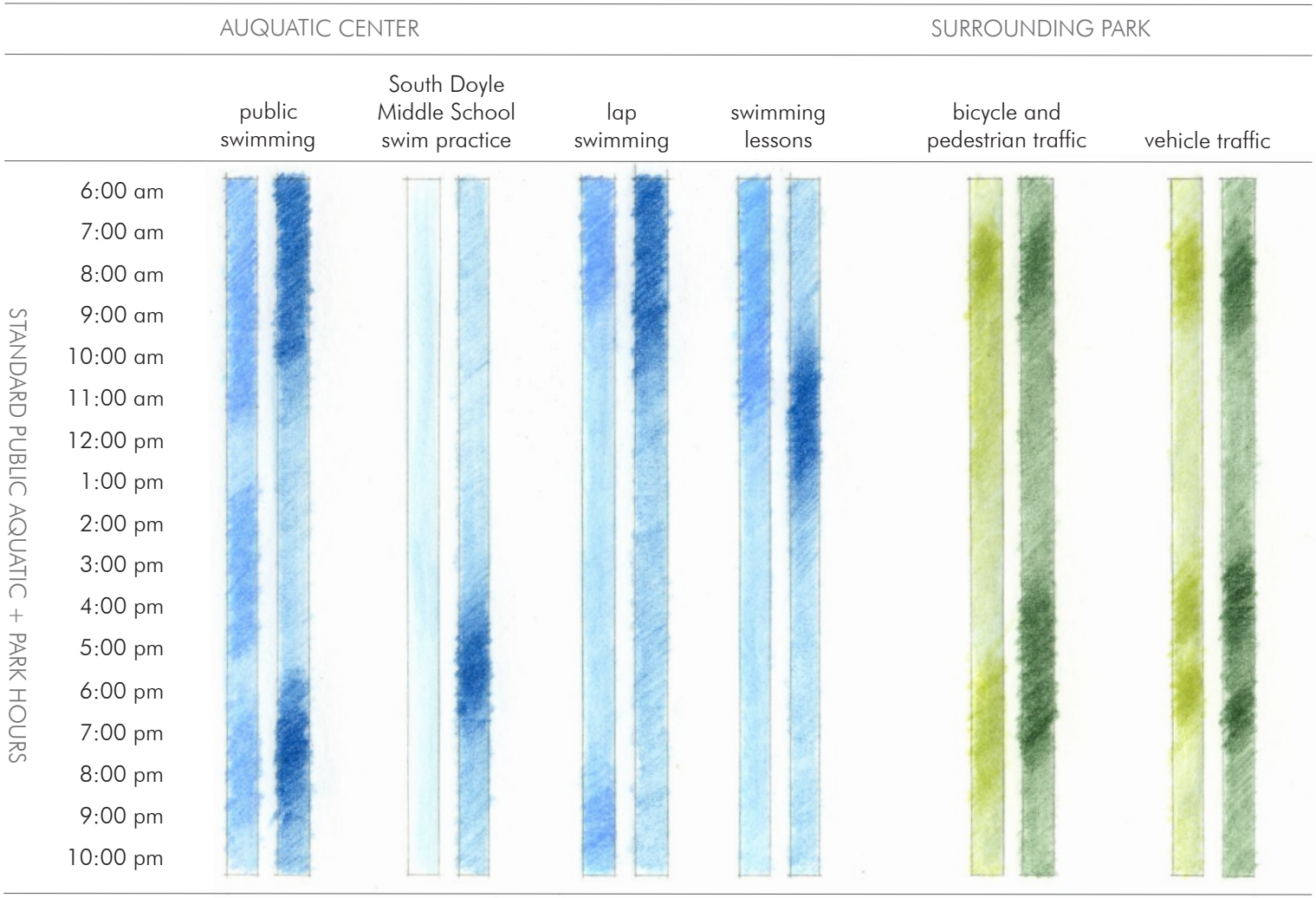
PROGRAM ELEMENTS	GRAPHIC STANDARDS, TN DEPT. OF HEALTH, BUILDING TYPE BASICS	THESIS PROJECT, ACSA/AISC COMPETITION	THESIS PROJECT	THERMAL BATHS VALS PETER ZUMTHOR
	quantitative program sf	quantitative program sf	qualitative spaces	qualitative spaces
lobby area		1,000 sf		
natatorium	10,656 sf	15,634 sf		
competition/swimming pool	8,856 sf	8,856 sf		
diving dool	1,800 sf	1,800 sf		
splash pad		1,200 sf		
gathering/observing area		1,800 sf		
locker rooms	555 sf	1,500 sf		
administration		520 sf		
life guard/first aid station	20 sf (2 chairs)	480 sf		
wet classroom		450 sf		
concession/eating areas	300 sf	2,450 sf		
support spaces		2,800 sf		
net square footage	11,531 sf	26,634 sf		
toilets, circulation, etc. 35%	4,500 sf	9,500 sf		
gross spare footage	16,031 sf	36,134 sf		





* Thermal Baths Vals, Peter Zumthor, futher analysis in Precedent Analysis.
Drawings by author.
KEY **1** indoor pool **2** outdoor pool **3** sound pool **4** platform view **5** observation rooms

TABLE 1.2 DAILY SITE USE



* BAR 1 summer hourly intensity

* BAR 2 winter/school hourly intensity

conclusion

"The new must relate to the known, perhaps mundane, and necessarily, memory-laden context from which it emerges" (Site Matters 164). In the end, architecture is experienced. Those experiences happen everyday, every moment of life. That experience is circumstantial. It is circumstantial in the fact that it surrounds with conditions, conditions created by architecture and site. Architecture has the ability to create circumstance in the sense of affecting the individual's perception of their surrounding environment. Architecture can then act as a filter through which the site trickles into the interior experiences of the individual's everyday life.

bibliography

bibliography

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appendices

appendix a:

precedent studies

MUNICIPAL OCEAN SWIMMING POOL
Alvar Siza

25. Shower and foot bath near adult pool.
SOURCE: Luiz Trigueiros

26. View of path, sheltered, built, and natural
SOURCE: Luiz Trigueiros

27. Building as threshold between natural and built.
SOURCE: Luiz Trigueiros
author, overlay

28. View with industrial area beyond, looking south.
SOURCE: Luiz Trigueiros

WILLIAMS NATATORIUM
Tod Williams Billie Tsien Architects

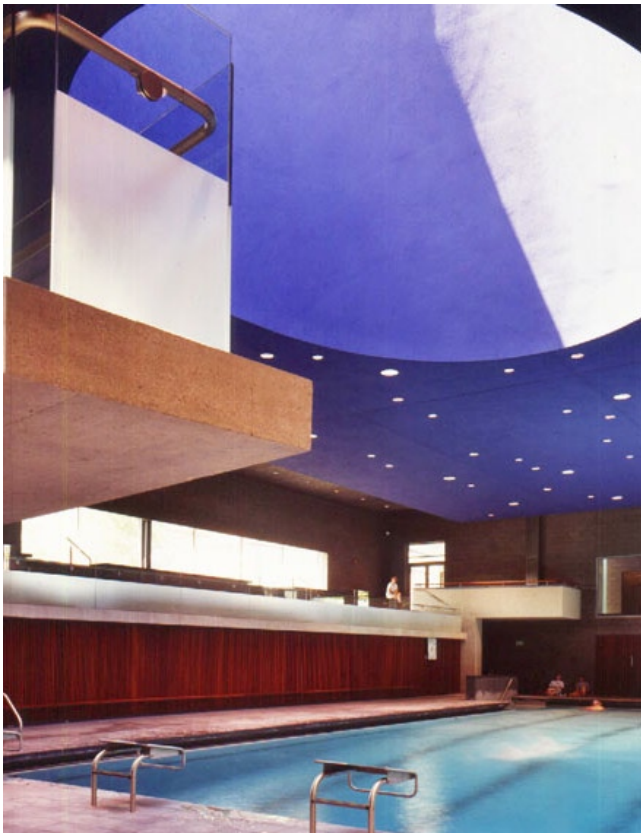
Over a period of 35 years, Eliel Saarinen, designed an indoor pool for the Cranbrook Campus in Broomfield Hills, Michigan. Tod Williams Billie Tsien Architects, later completed and refurbished the design, in 2001. Through materials the architecture communicates warmth to the individual user. The two thirty-five foot occuli open to the sky above and engage the site through light and occasionally snowflakes pass through the occuli and onto the water.

29. Pool interior
SOURCE: www.twbt.com

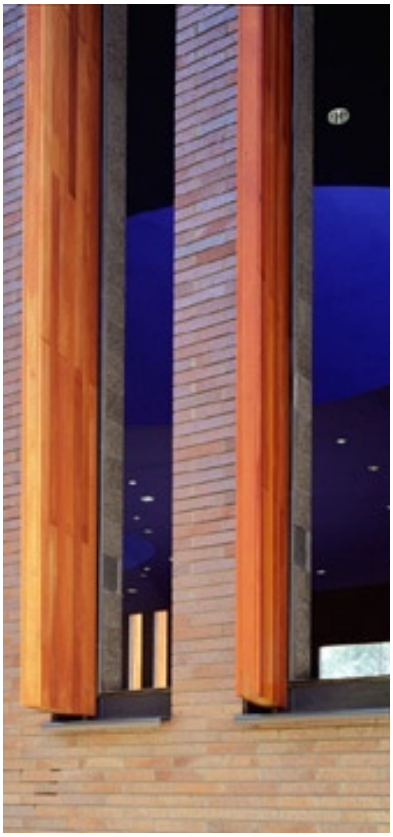
30. Entrance
SOURCE: www.twbt.com

31. Looking from pool balcony.
SOURCE: www.twbt.com

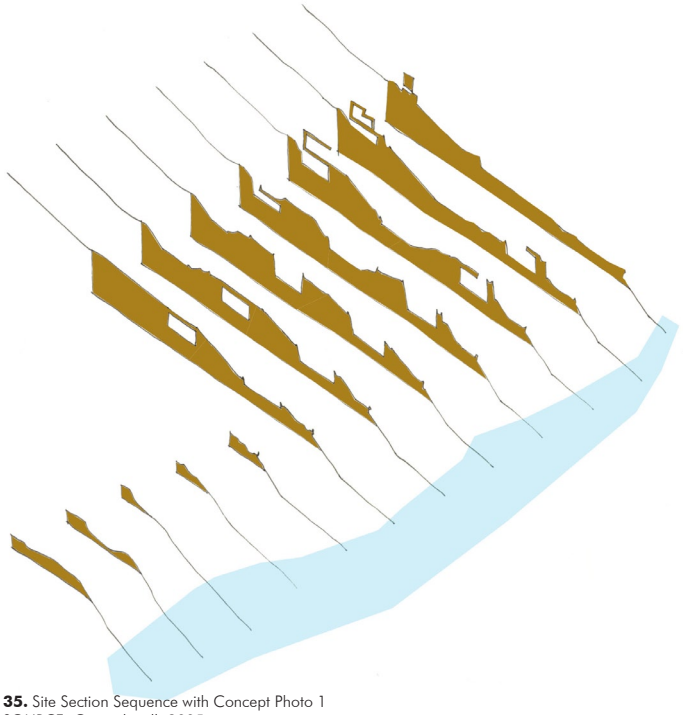
32. Showers.
SOURCE: www.twbt.com

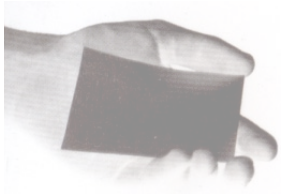


33. Pool interior, light filled occulus.
SOURCE: www.twbt.com

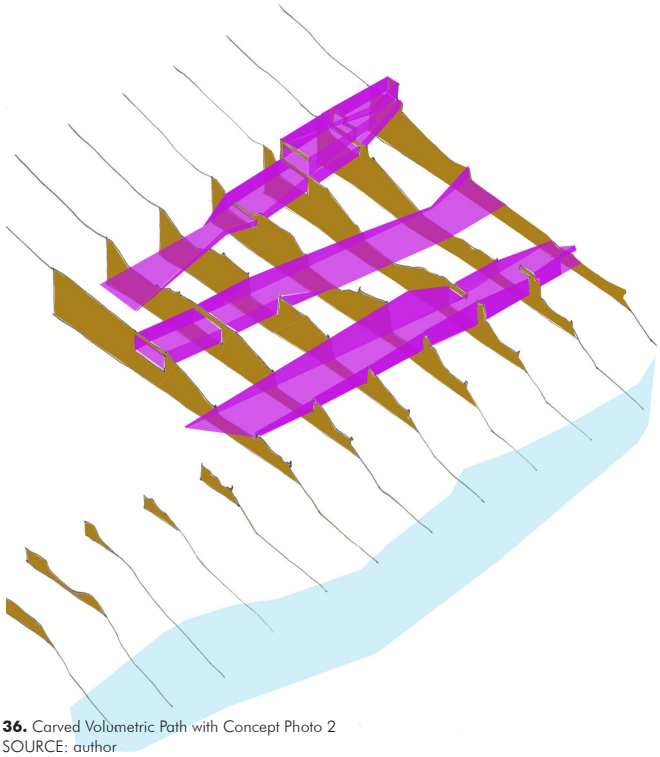


34. Mahogany hydrolic panels.
SOURCE: www.twbt.com

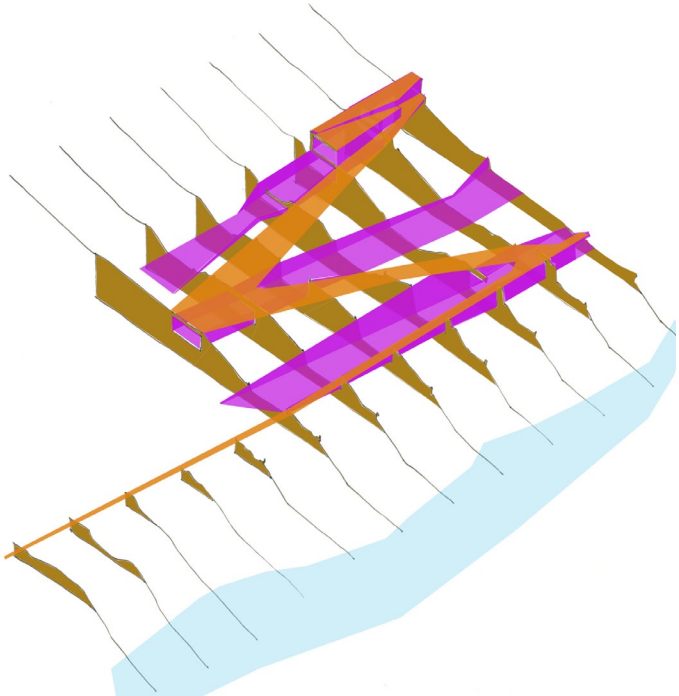




35. Site Section Sequence with Concept Photo 1
SOURCE: Groundswell, 2005



36. Carved Volumetric Path with Concept Photo 2
SOURCE: author



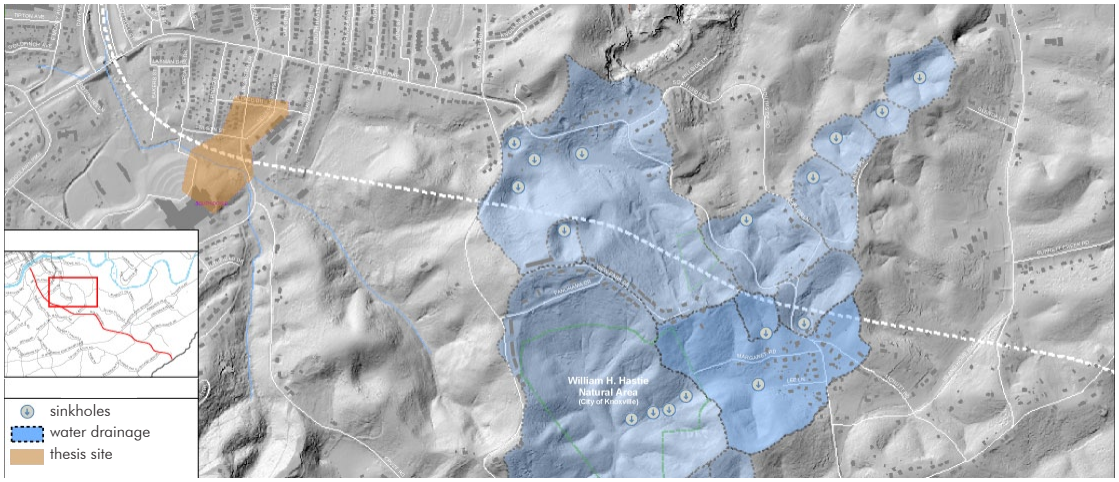
37. Overlay Path, with Concept Photo 3
SOURCE: *Groundswell*, 2005
author

38. Rendering of Sculpture Garden and Park Pavilion.
SOURCE: *Groundswell*, 2005
author, overlay

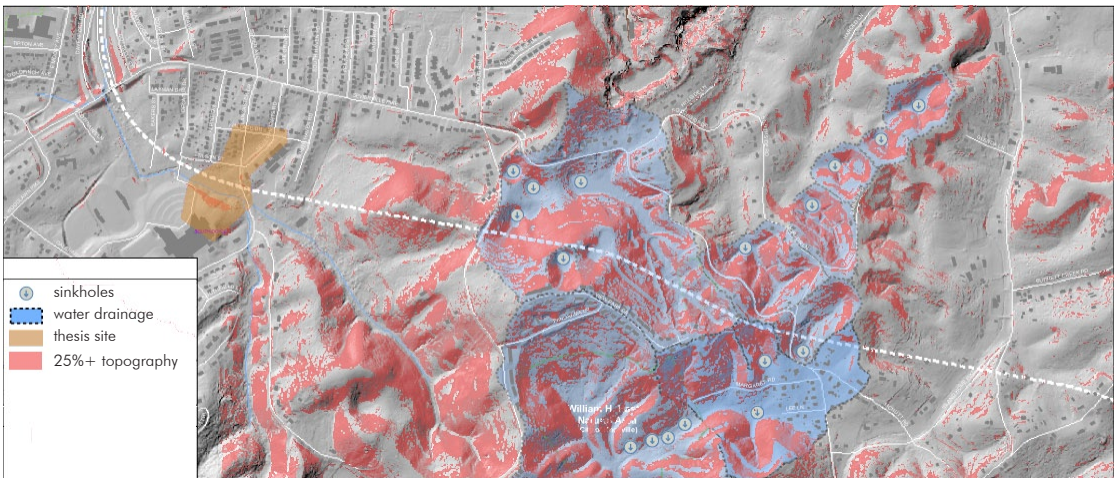
39. Rendering of Park Pavilion from Broad Street.
SOURCE: *Groundswell*, 2005
author, overlay

appendix b:

further site analysis



30.ECOLOGICAL: Topography 1, sinkholes, limeston sieve
SOURCE: James White Parkway Extension Recommondations, 2005
author



41.ECOLOGICAL: Topography 2
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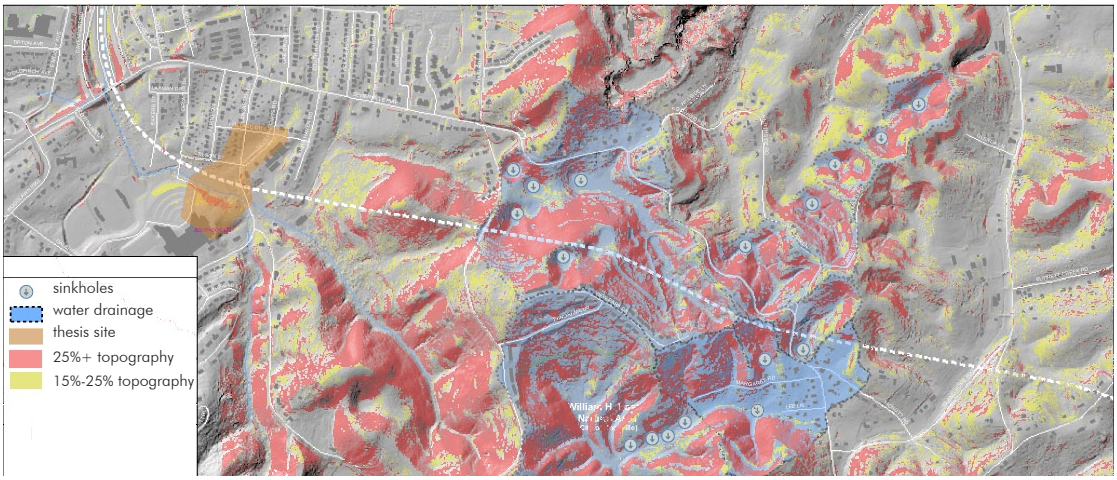
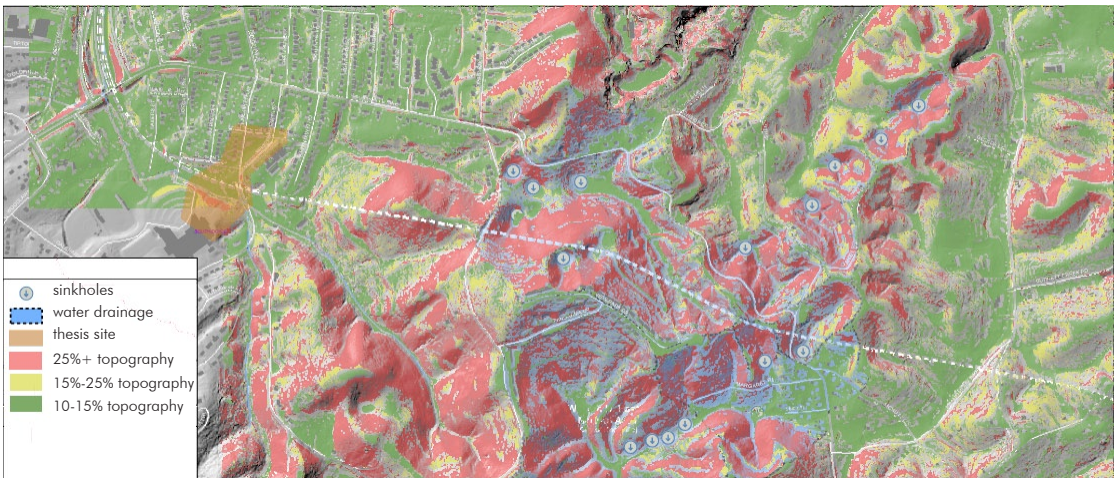
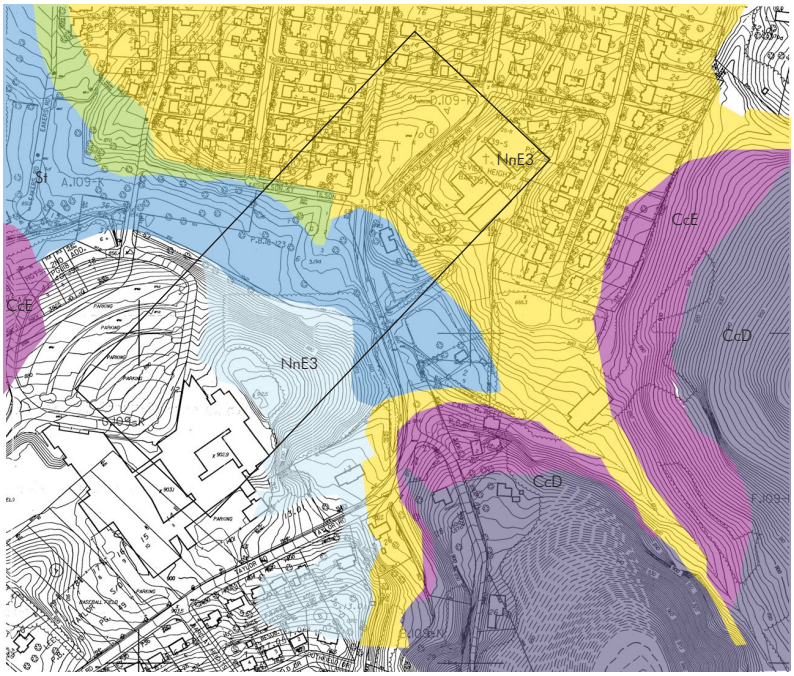
author



42.ECOLOGICAL: Topography 3
SOURCE: James White Parkway Extension Recommondations, 2005
author, overlays



43.ECOLOGICAL: Topography 4
SOURCE: James White Parkway Extension Recommondations, 2005
author, overlays



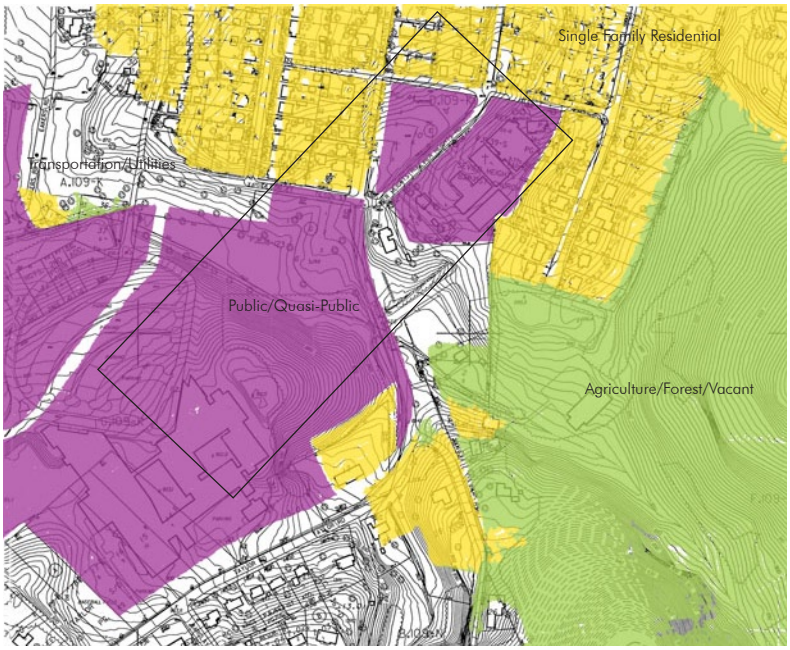
Soil Types:

CcD (Coghill-Corryton Silt Loam)
CcE (Coghill-Corryton)

NnD3 (Nonaburg Channery Silt, 12% to 25%)
NnE3 (Nonaburg Channery Silt, 25% to 50%)

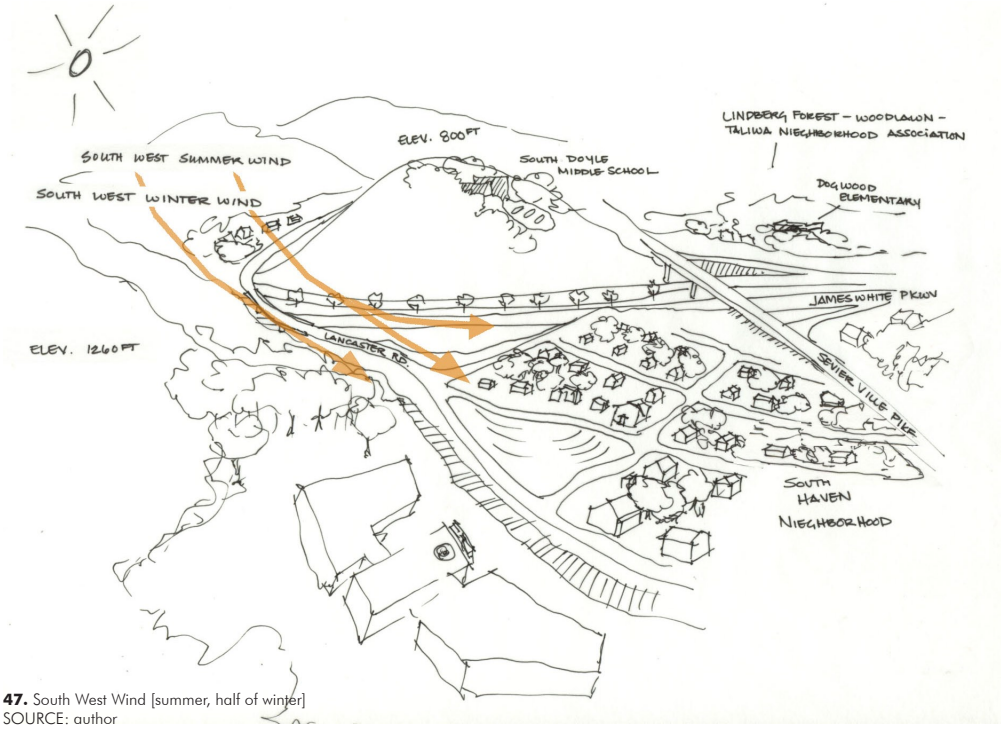
St (Steadman Silt Loam)

44. Soil Types
SOURCE: KGIS.org
author

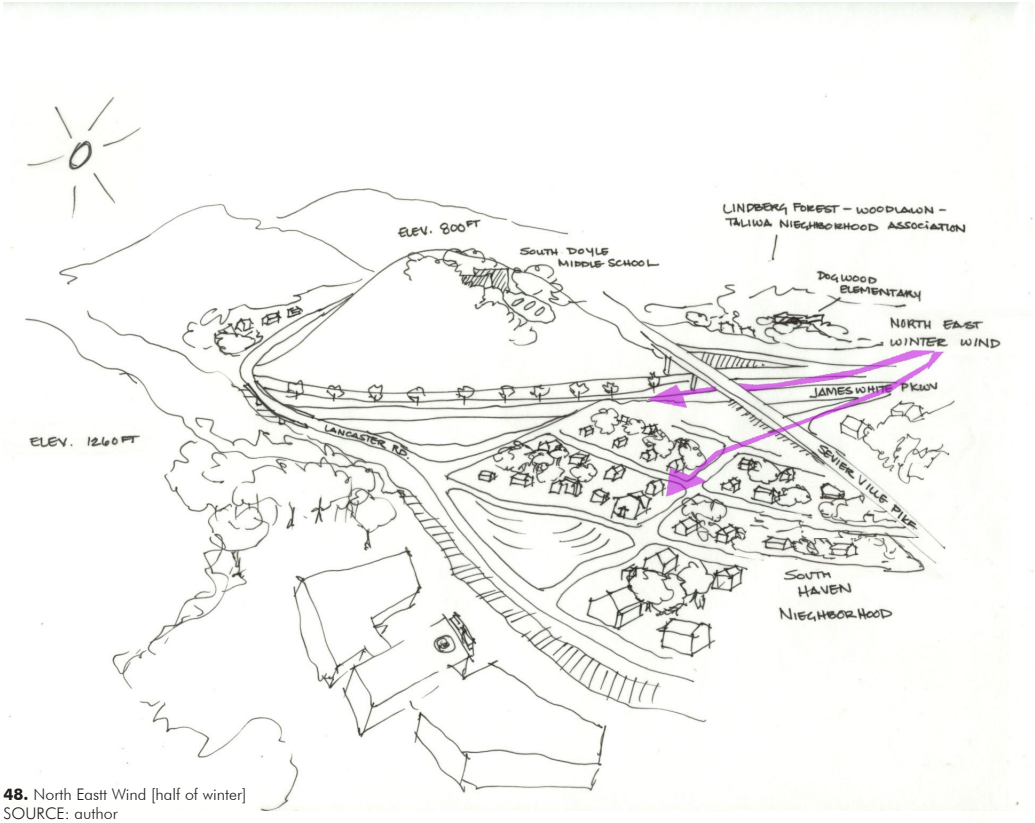


45. Land Uses
SOURCE: KGIS. org
author

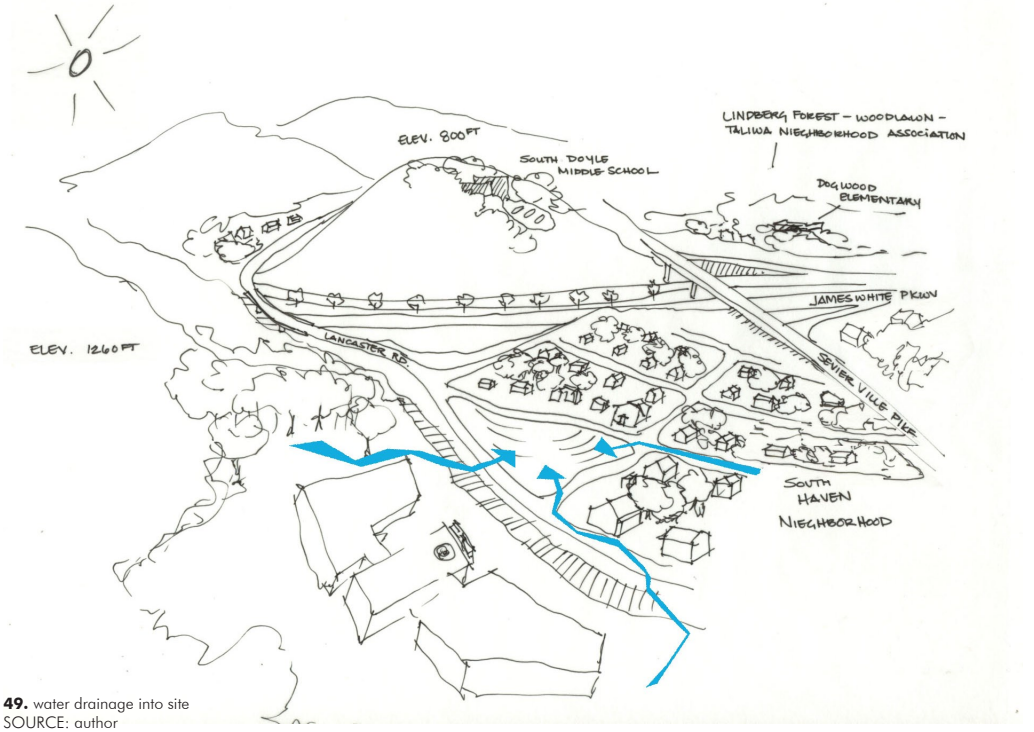
46. Tree Density
SOURCE: KGIS.org
author



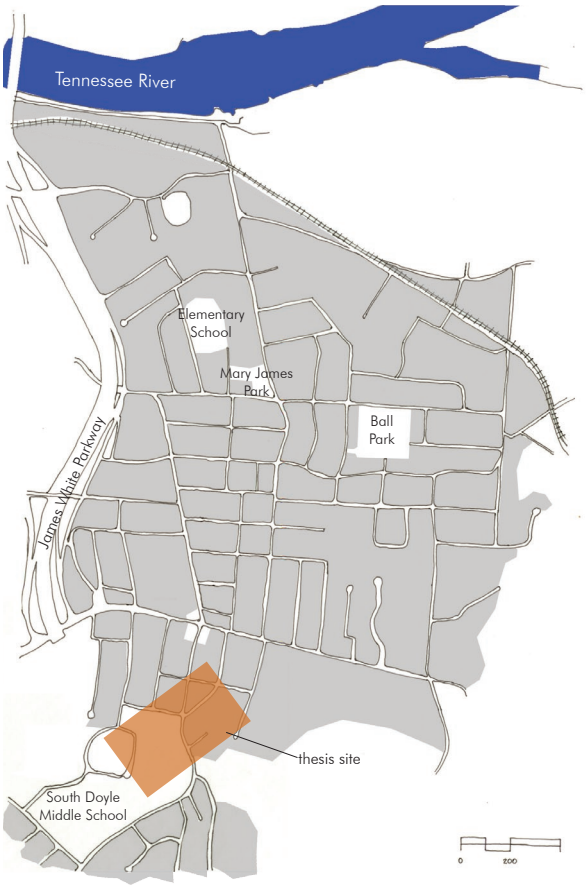
47. South West Wind [summer, half of winter]
SOURCE: author



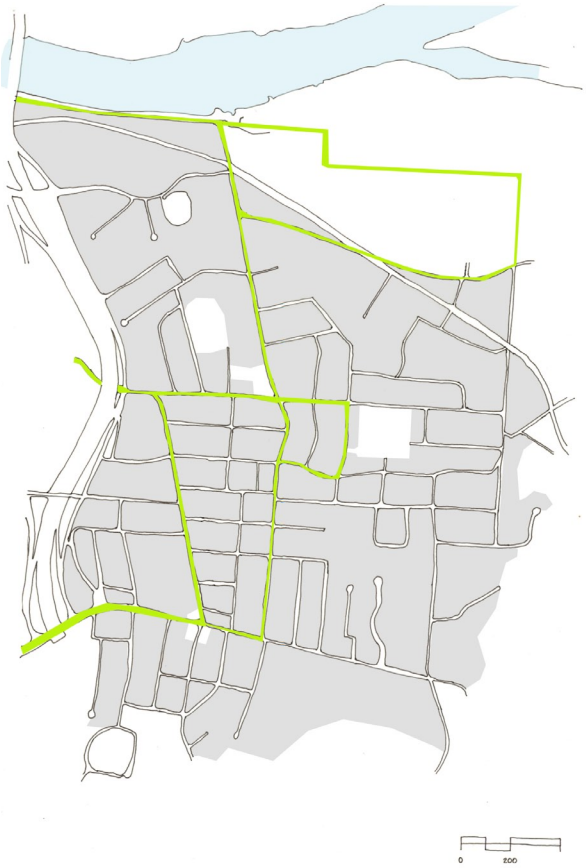
48. North Eastt Wind [half of winter]
SOURCE: author



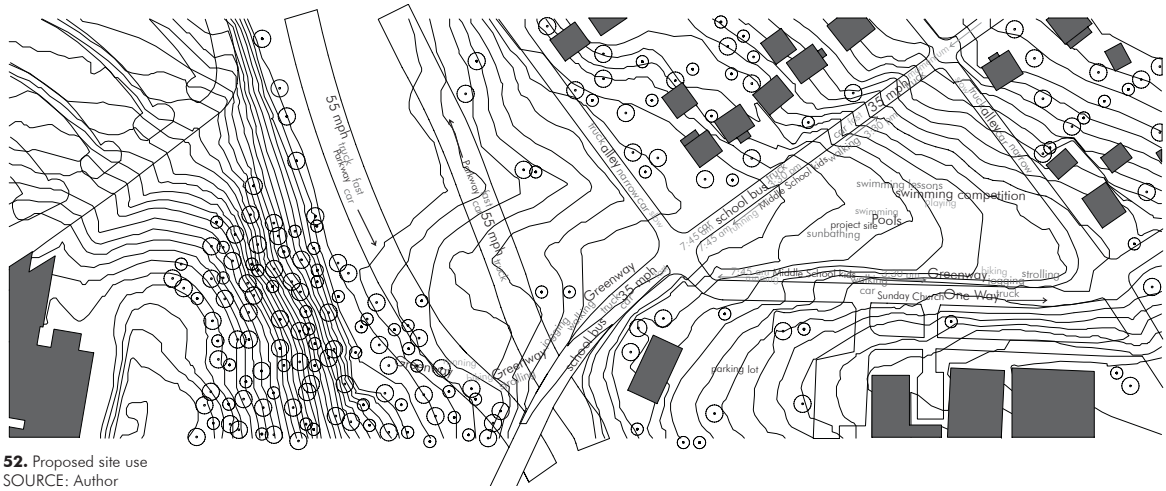
49. water drainage into site
SOURCE: author



50.Public areas in South Haven Nieghborhood
SOURCE: author



51 KAT Transit through South Haven Neighborhood.
SOURCE: author



52. Proposed site use
SOURCE: Author

53. Looking south west across site
SOURCE: author, Oct. 2006

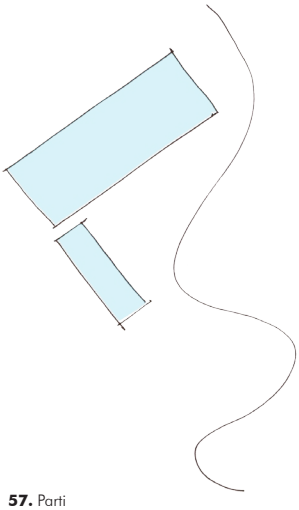
54. Looking north east across site
SOURCE: author, Oct. 2006

55. Looking along existing retaining wall.
SOURCE: author, Jan. 2007

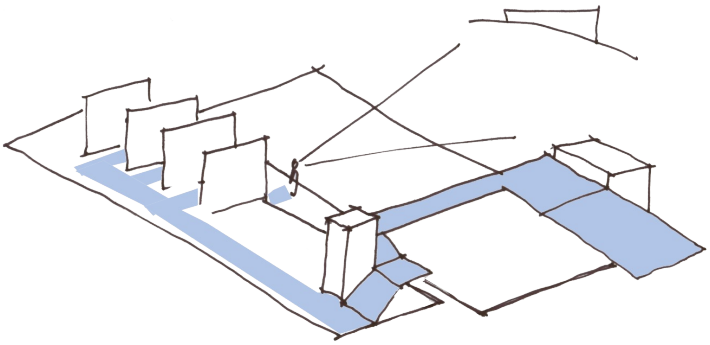
56. Looking east down Wallace Drive
SOURCE: author, Oct. 2006

appendix c:

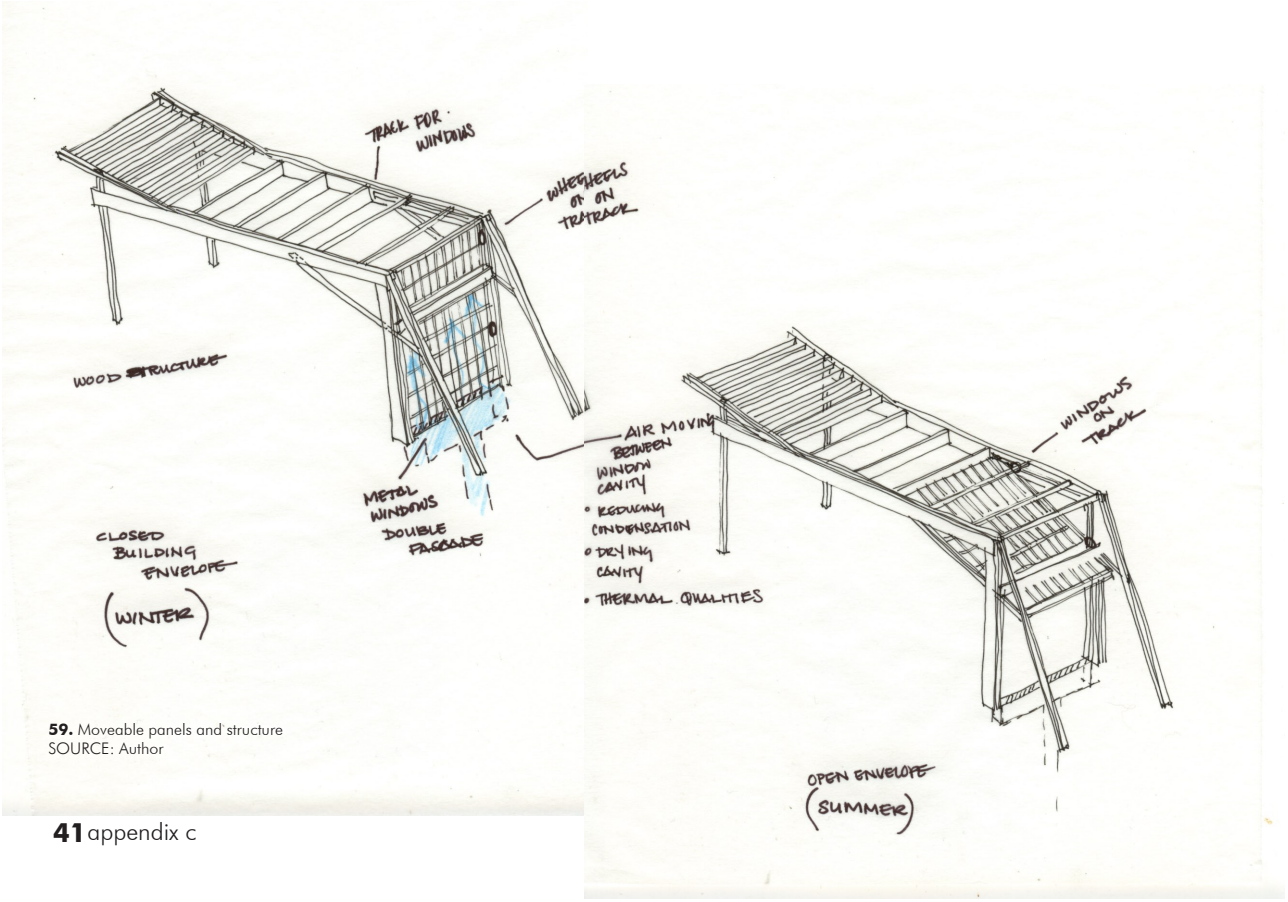
South Haven Community Pools



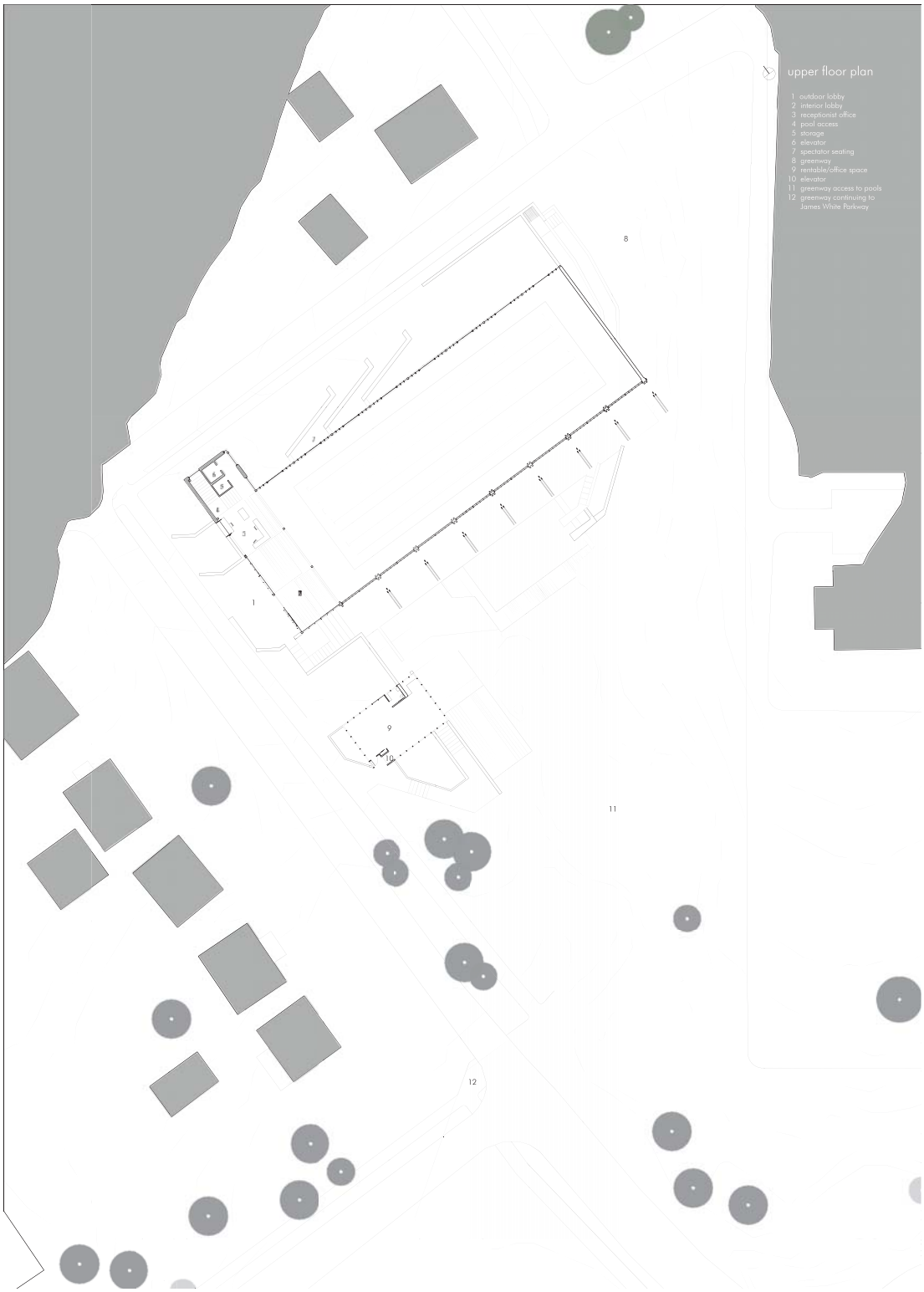
57. Parti
SOURCE: Author



58. Significant View to South Doyle Middle School from Major Path through Indoor Pool Complex
SOURCE: Author

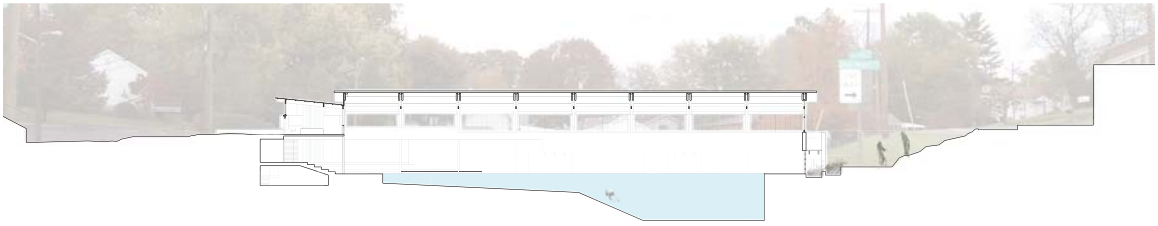


59. Moveable panels and structure
SOURCE: Author



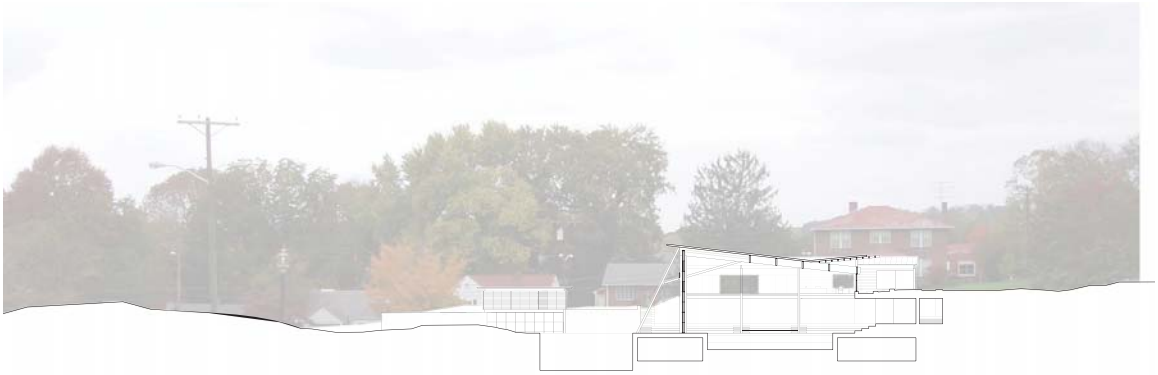
60. Upper Floor Plan
SOURCE: author

61. Lower Floor Plan
SOURCE: author



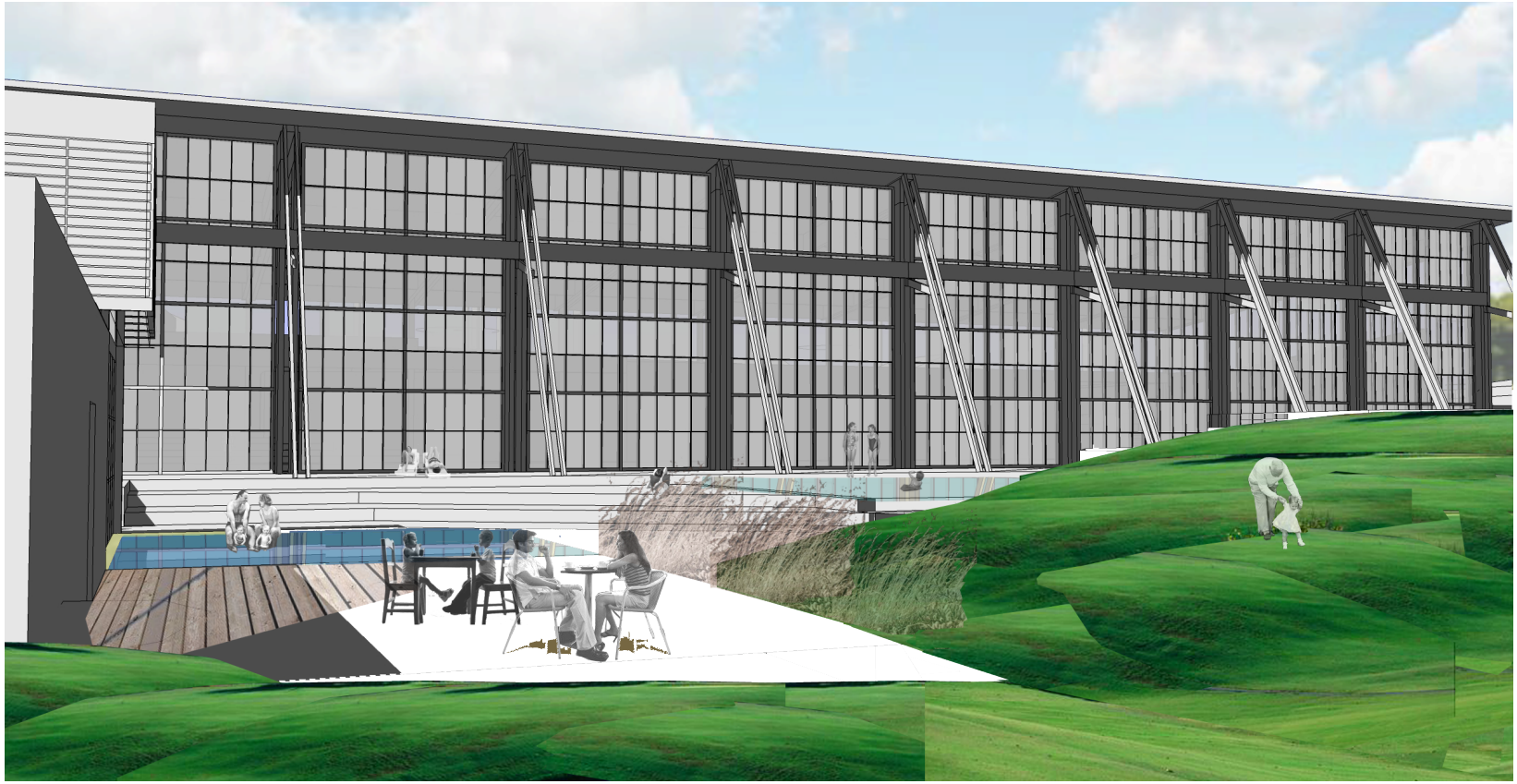
longitudinal section
scale 3/16" = 1'-0"

south elevation
scale 1/16" = 1'-0"

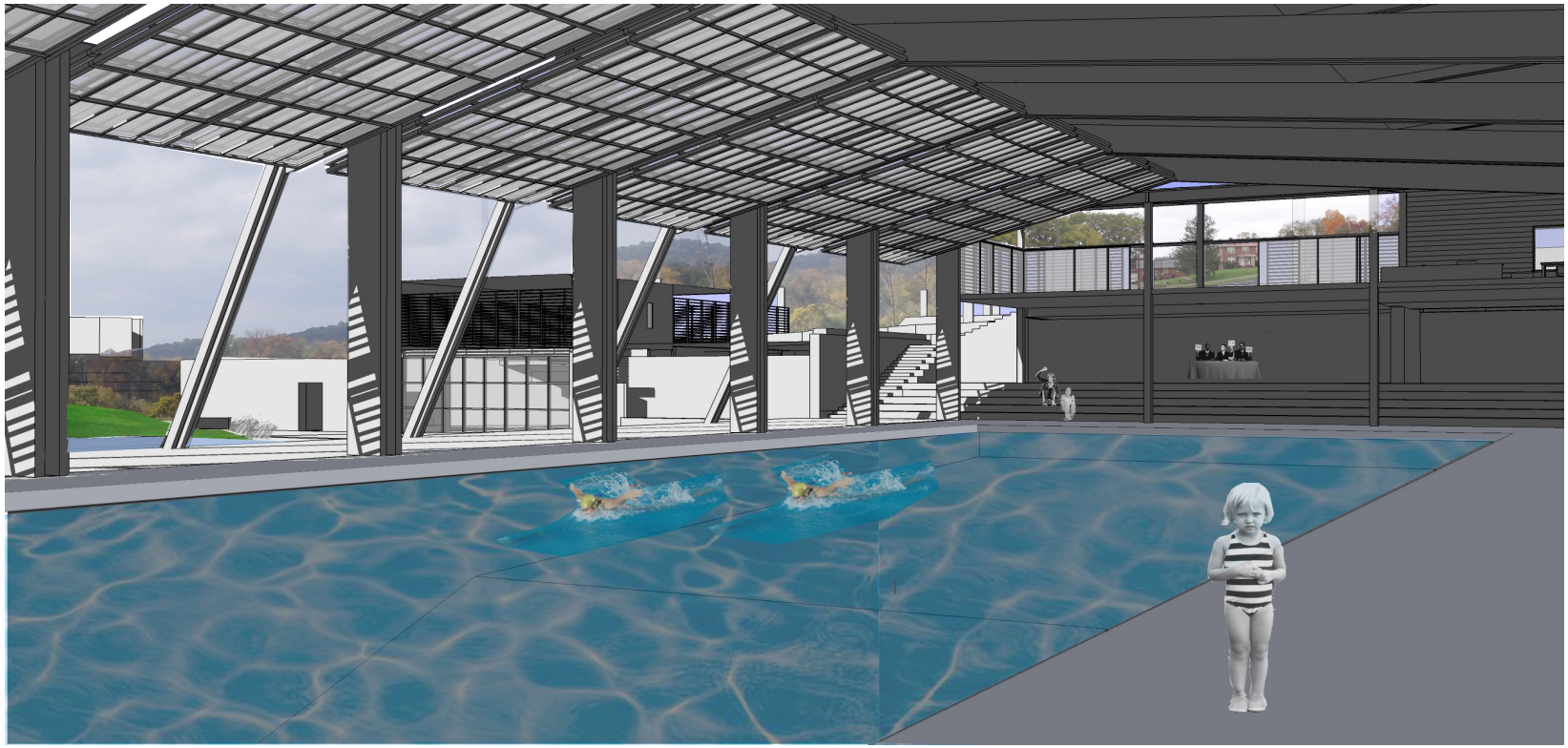


transverse section
scale 1/16" = 1'-0"

62. Sections
SOURCE: author



63. Perspective
SOURCE: author



64. Perspective
SOURCE: author

vita

Suzanne Walker is a native of Montana. Her undergraduate degree is from Montana State University Bozeman, where she graduated with a Bachelors in Fine Arts with an emphasis in painting. The move to Knoxville, Tennessee for graduate school was a deliberate move to understand a new culture. She is currently pursuing her Masters of Architecture degree at the University of Tennessee Knoxville.