



# HOST

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# ANALYSIS BREAKDOWN

CONTEXT  
PARTI  
PROGRAM  
WHY FORM  
PRECEDENTS  
COMMUNICATION OF FORM



# URBAN CONTEXT

## SEATTLE TRANSFORMED

Our task was to design a studio for creative dialogue in Seattle's Olympic Sculpture Park. To begin, we looked at the city as a whole to match our design intervention with the context of Seattle, a city experiencing major growth in population and education rates. As the city densifies, the result is smart people in contact with one another, talking and sharing ideas, and quickly becoming one of Seattle's most valuable resources.

THE SEATTLE MODEL IS PARTICULARLY IMPORTANT, BECAUSE THE IDEAS CREATED IN SKILLED CITIES ARE LIKELY TO BE ECONOMIC MAINSTAY OF AMERICA IN THE NEXT CENTURY.”  
-GLAESER

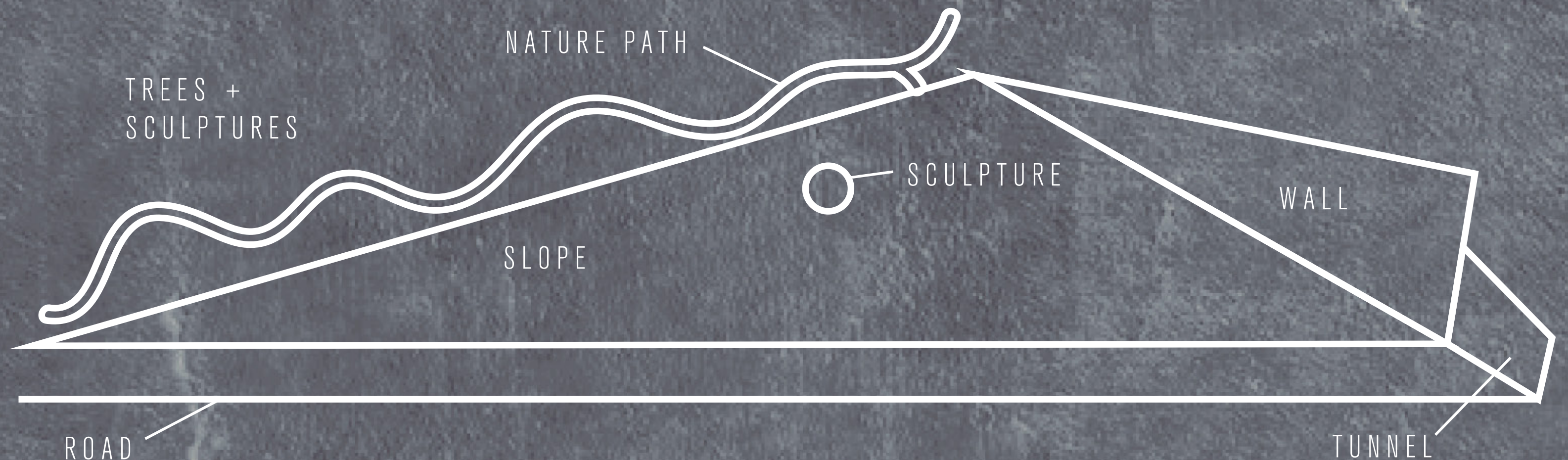




# SITE CONTEXT

## OLYMPIC SCULPTURE PARK

After taking a look at the various sites within the Olympic Sculpture Park in which we could locate our building, we chose a challenging site across from the existing Paccar Pavilion featuring a steep, grassy slope, an edge facing the busy Elliott Avenue, and another edge facing a large concrete wall. The site's proximity to the sidewalk, the the park itself, and a forested area allowed us to bring in many people from disparate, contrasting environments.





# USER CONTEXT

## PRODUCT DESIGNERS

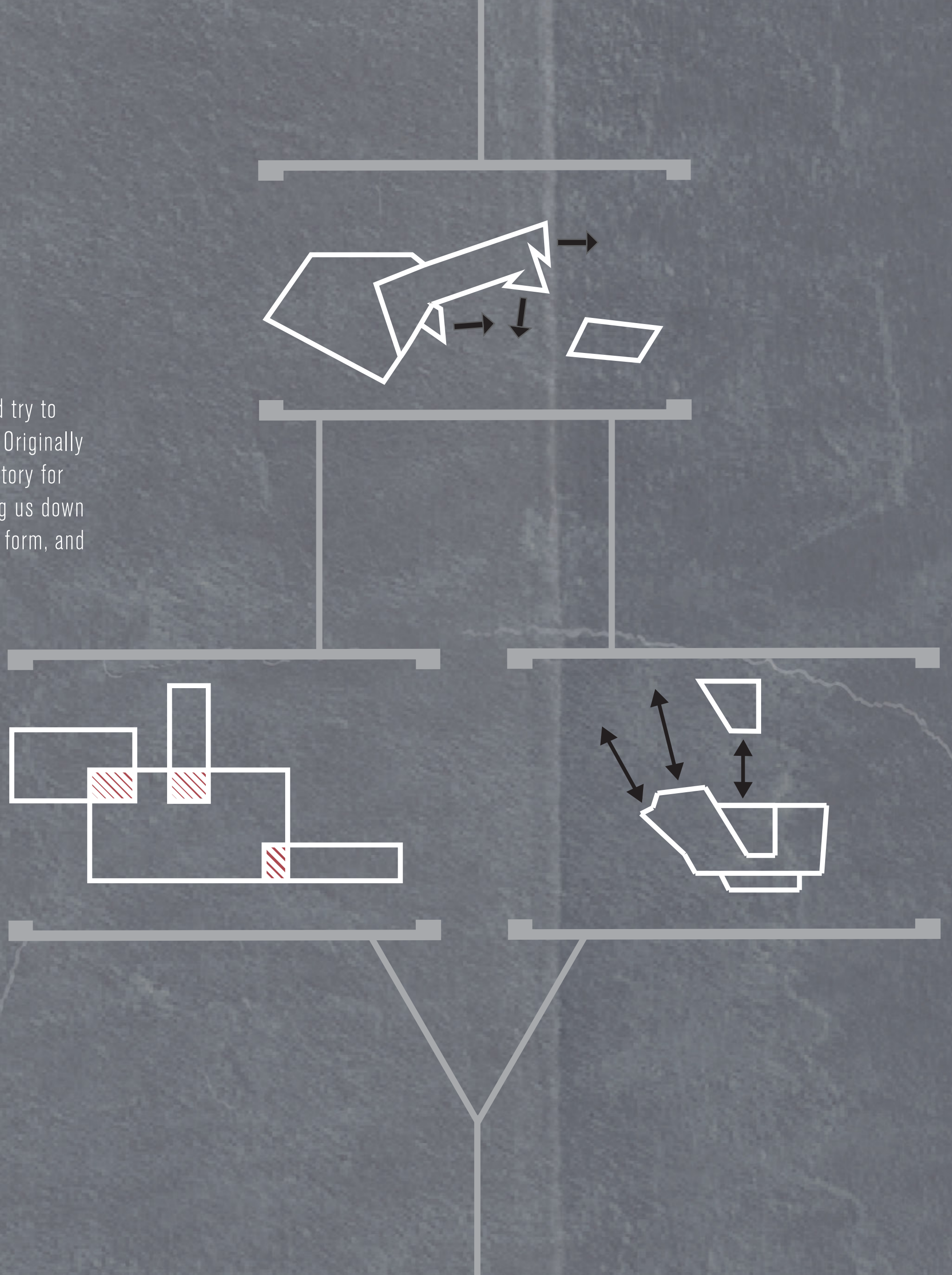
We decided that our creative space should be designed for product designers, whom we believed could not only use a studio for the creation of objects, but could observe, interact with, and be inspired by the public that we could draw into the space, and apply their needs to the designed products.





# ITERATION OF FORM

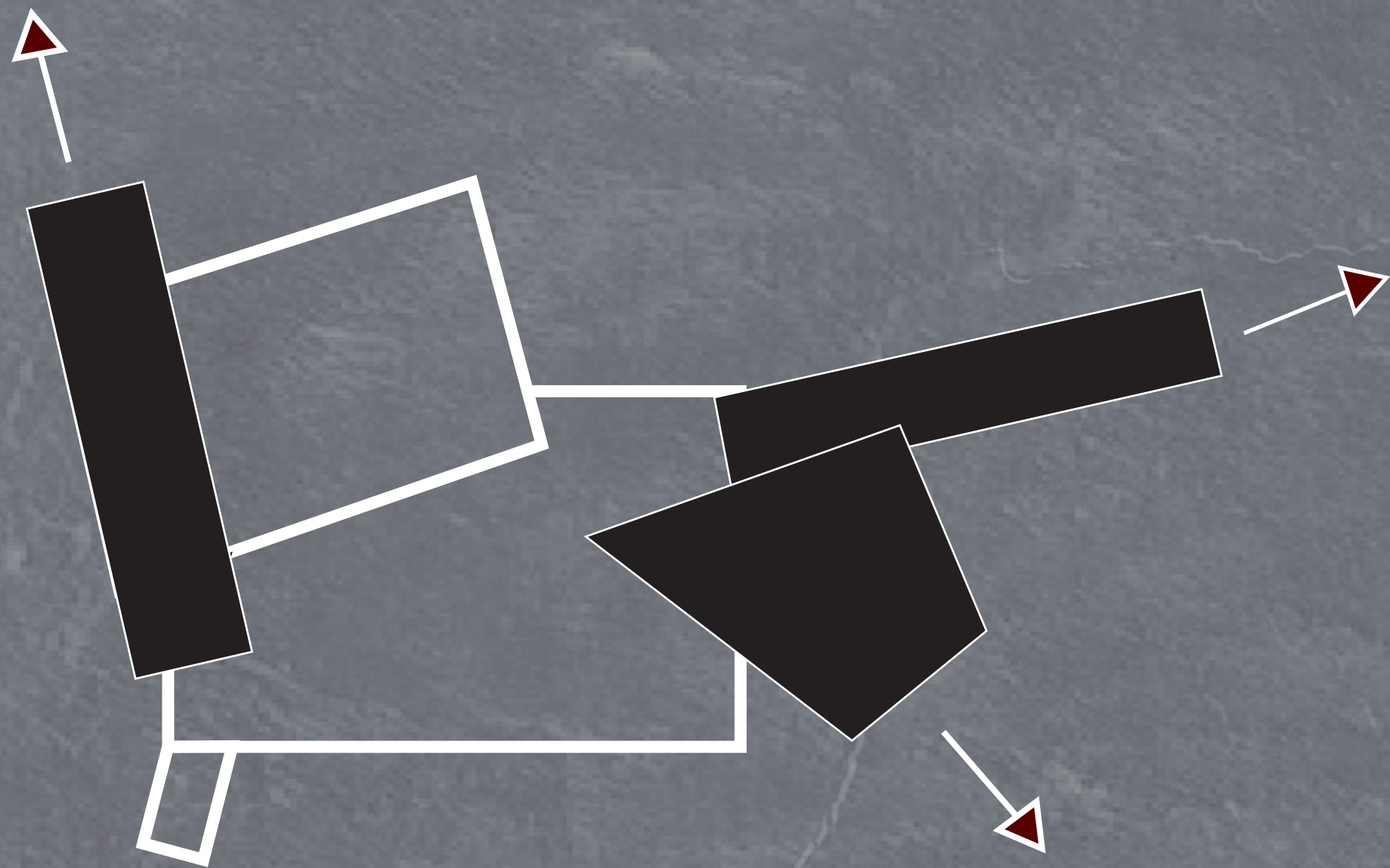
Working with this research, we began to iterate form and try to find a core essence which could drive the entire space. Originally we developed “a scope with many lenses”, as an observatory for human interaction. We further iterated this form, leading us down two separate paths: one with a well-developed yet banal form, and one with a risky yet provocative form.





# THE PARTI

A PARASITE BREAKING  
THROUGH A SYSTEM  
OF OVERLAPS  
ALTERING THE HOST

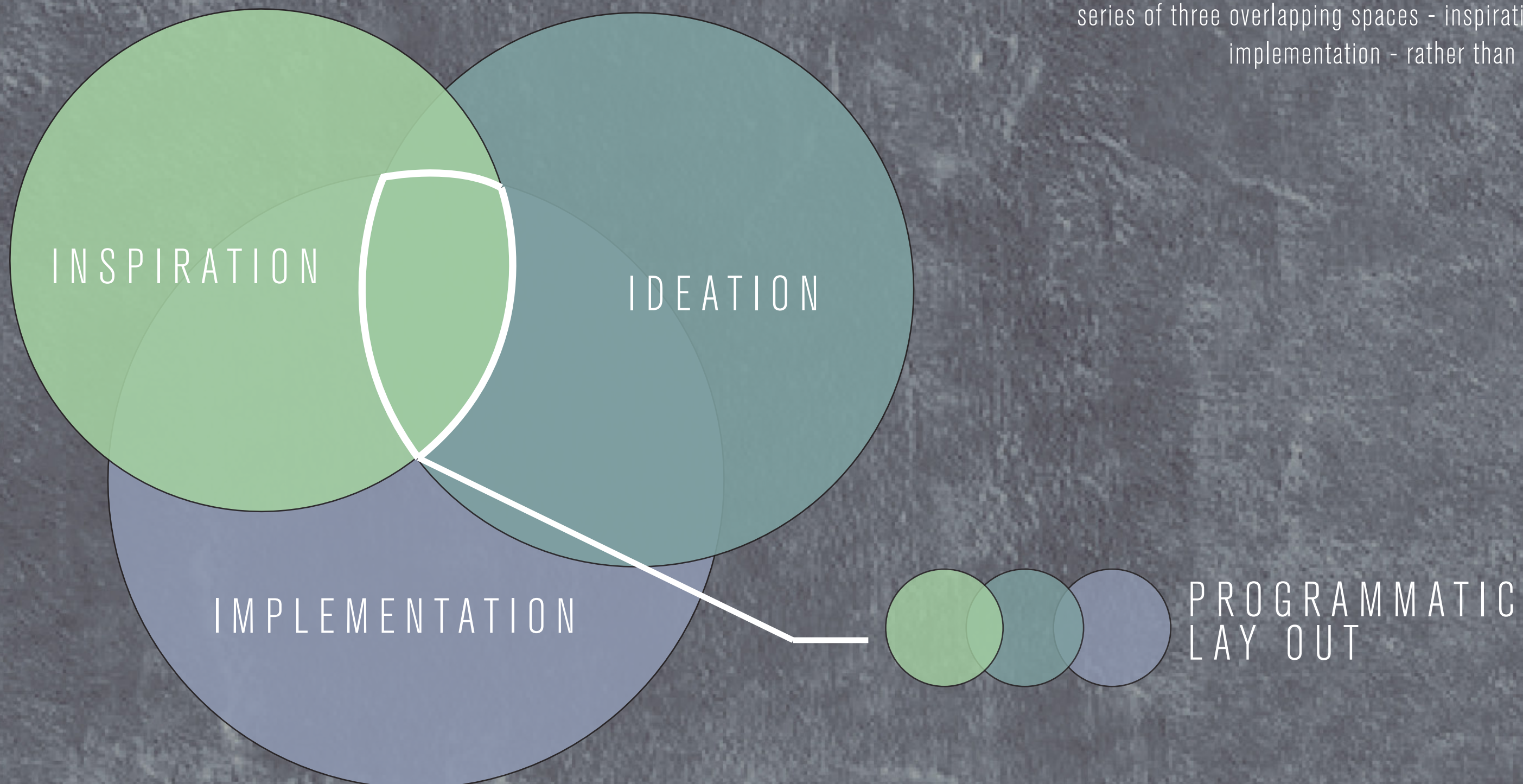


By combining this risky form that jutted in various directions with the boring rectilinear form, we settled on the building's big idea. Our parti, "a parasite breaking through a system of overlapping spaces, altering the host", is visible in the diagram, with blocky forms defining the "overlapping spaces" of the most used space, while protrusions break through that form, jutting through the rectilinearity and altering the form.



# DESIGNING FOR DESIGNERS

The program, or function, of the space itself was inspired by the needs and wants of the main users, product designers themselves. Ultimately, we drew from a highly successful design firm, IDEO, and noted their design process as being a series of three overlapping spaces - inspiration, ideation, and implementation - rather than a linear process.

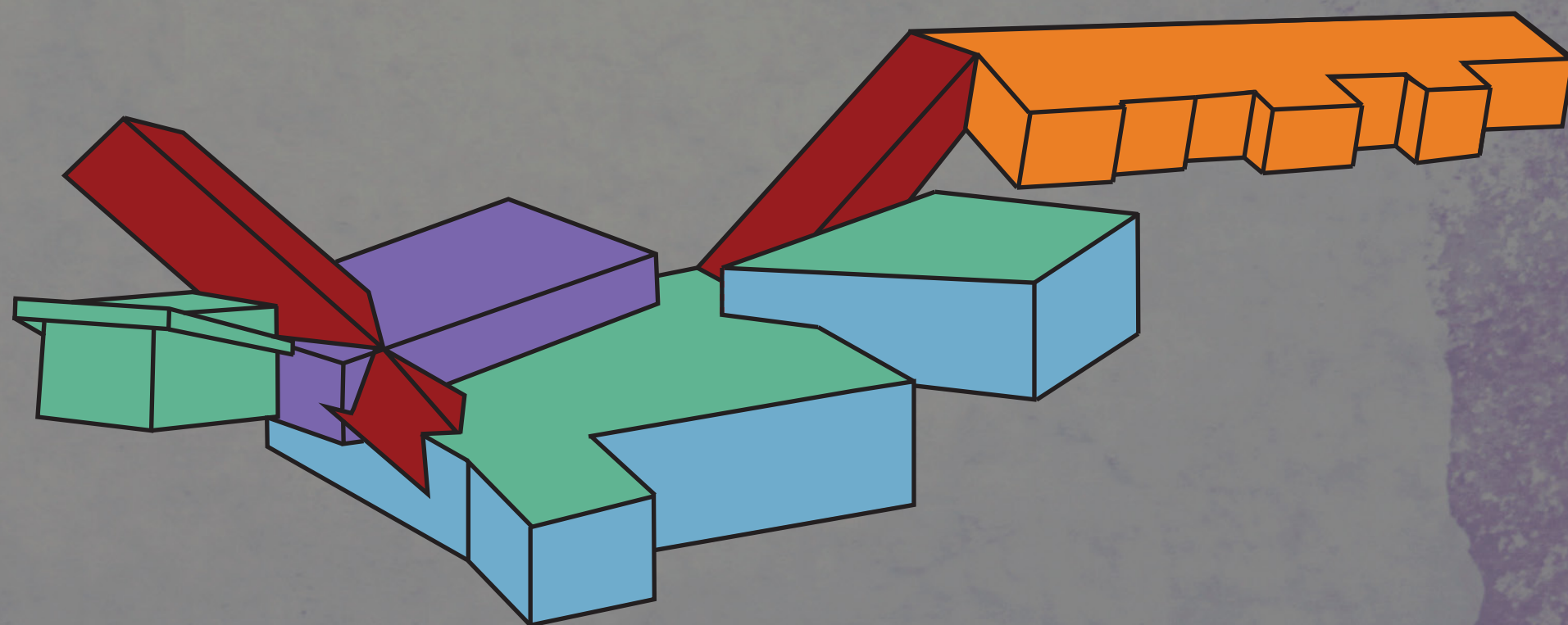




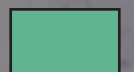
# THE PROGRAM

## THE OVERLAPPING SPACES OF THE DESIGN PROCESS

This process became embodied in the form, with a workshop becoming the implementation space, a brainstorming studio the ideation space, and a public plaza the inspiration space. All three of these major spaces, while discrete and separate from the others, overlap with one another and are intertwined. The other spaces are embodied as the aforementioned “parasites”, breaking through this body of rectilinear form.



INSPIRATION



IDEATION



IMPLEMENTATION



INHABITATION

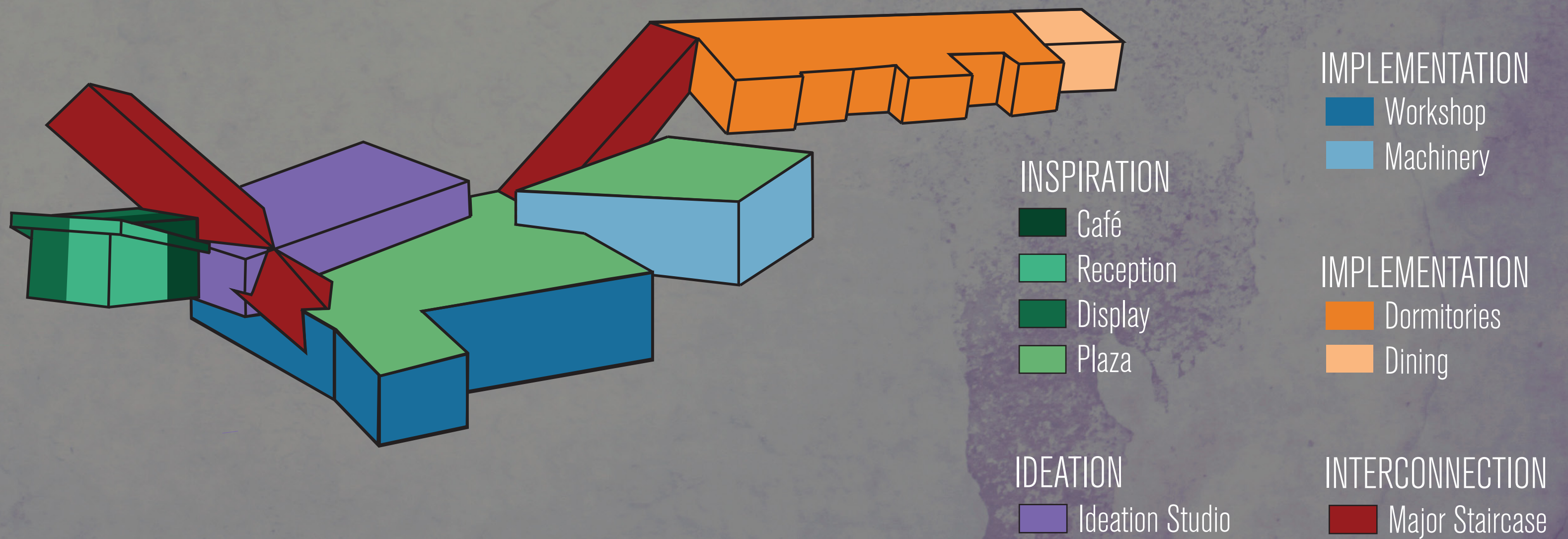


INTERCONNECTION





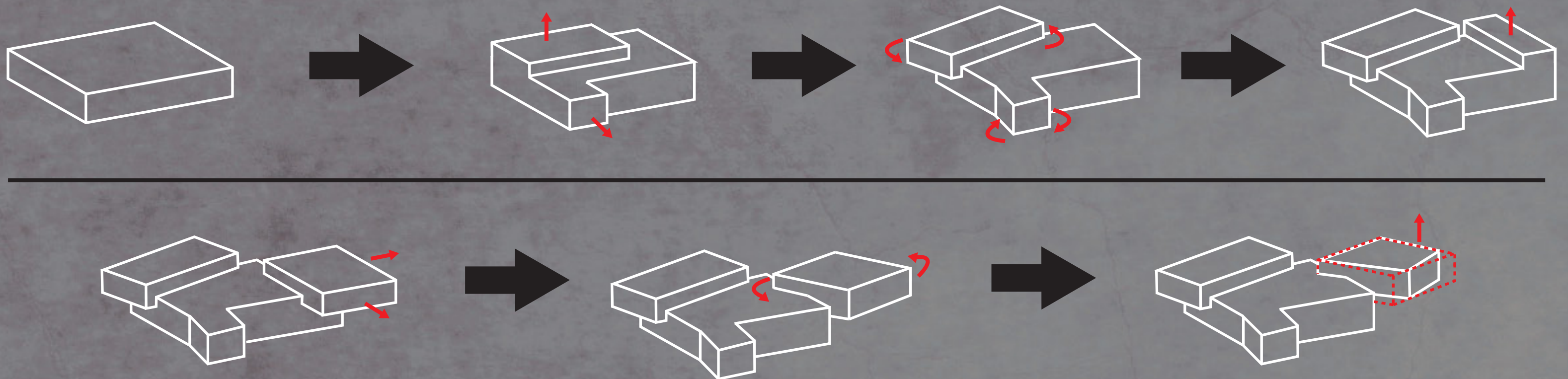
# THE SPECIFIC PROGRAM





# WHY FORM

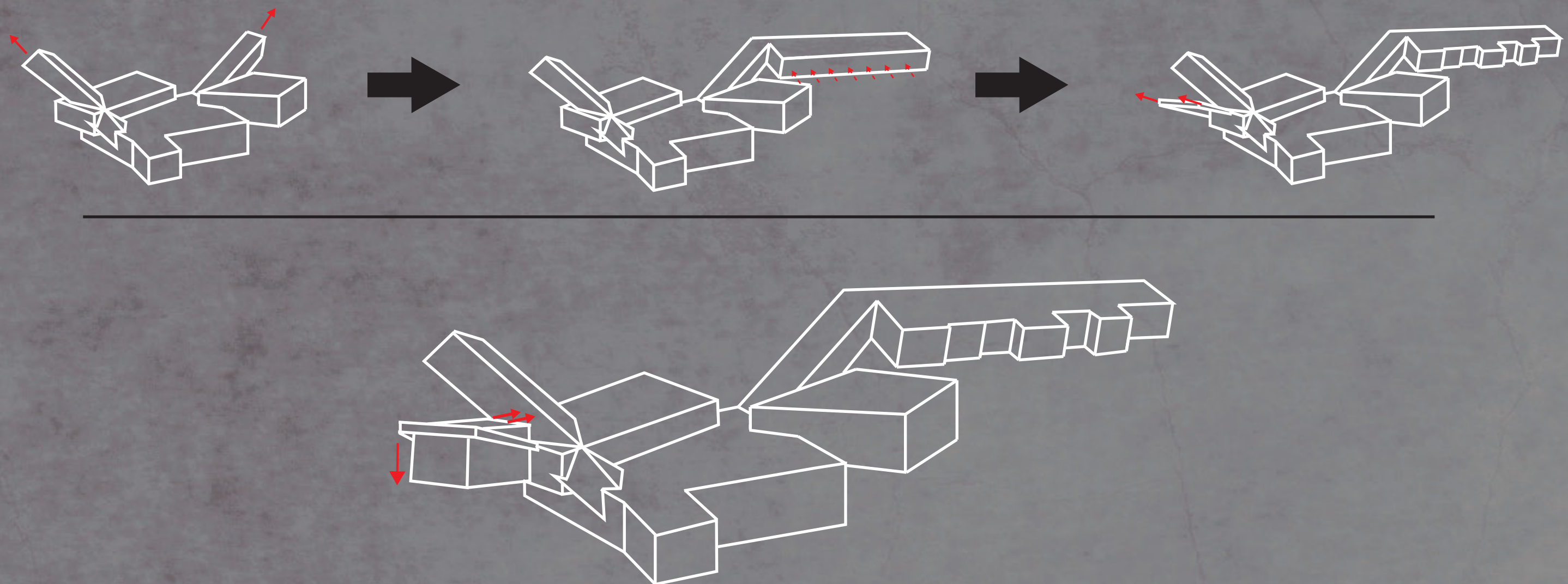
To address the designers' need for studio space, a simple box was formed, from which the rest of the form was built. Then, more rectilinear forms for the ideation studio, machinery area, and entrance were created, and were tilted and skewed to promote access to the spaces and to maximize sunlight intake. These forms became the overlapping spaces outlined in our parti and program.





# WHY FORM

Afterwards, elements break through the form and act as “parasites”, altering the basic shape of the building and counterpointing its rectilinearity. These discordant elements of the building manifest themselves as connecting stairways, dormitories, and a public building, jutting through the main work space at unnatural angles.





# SEATTLE CENTRAL LIBRARY

O M A

The Seattle Central Library breaks its program over multiple floors, and keeps them discrete while allowing them to overlap and interact with one another in intriguing ways. Notably, varying ceiling heights and viewpoints allow people on different floors to see and observe one another. While the floors do not intersect in function, they give a sense of overlapping programmatic space that we thought we could learn from.





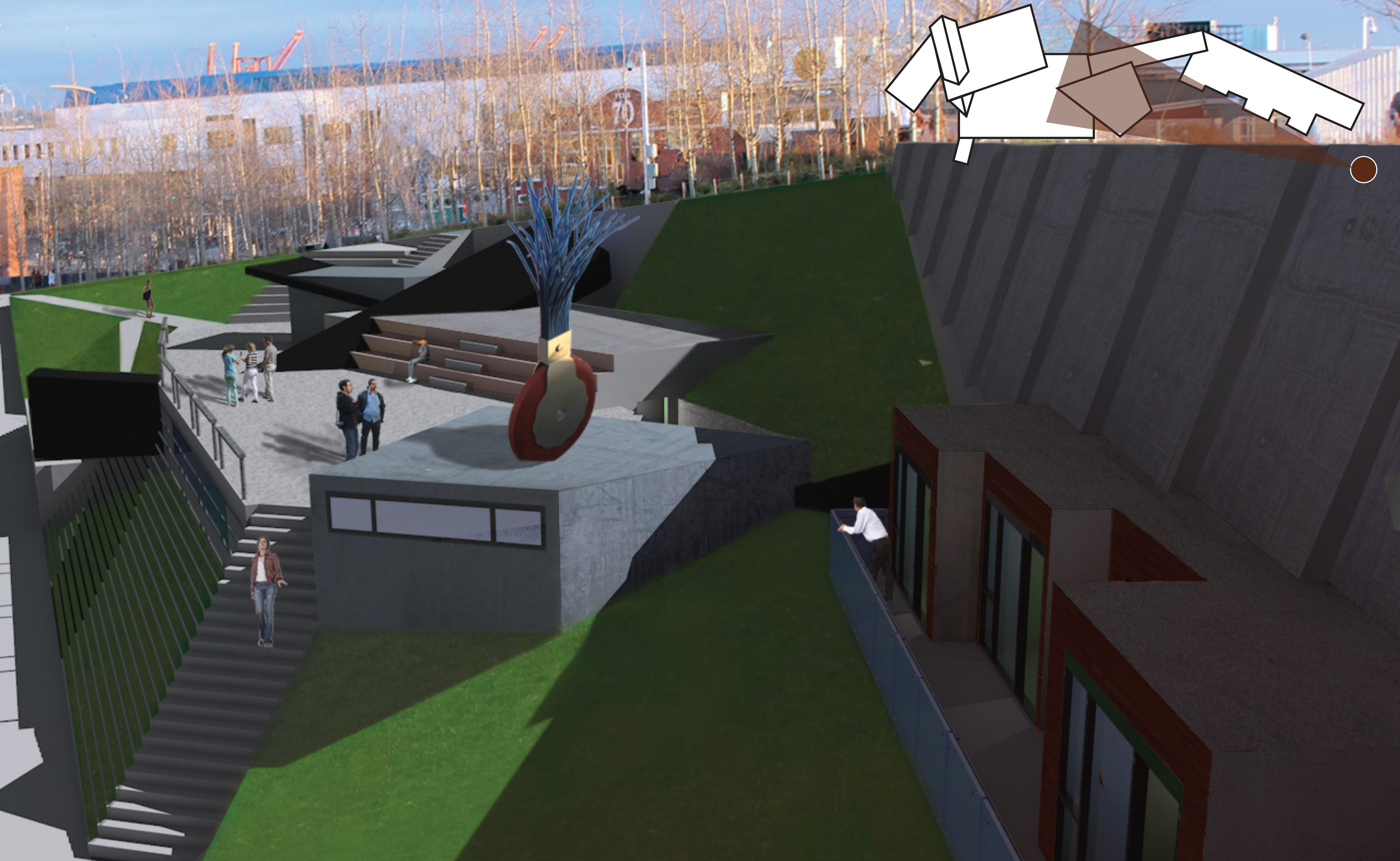
# COOP HIMMELBLAU

## UFA CINEMA CENTER

The UFA Cinema Center is, like our building, a creative space with a focus on public access and urban contextualization. Its form is achieved in a similar way to ours, with a unique glass structure jutting through a more rectilinear concrete form. The way that the building's deconstructivist nature allowed it to use a distortion of form to create space, similar to our "parasite", was something we wanted to attempt as well.







# BUILDING EXTERIOR FROM THE NORTH

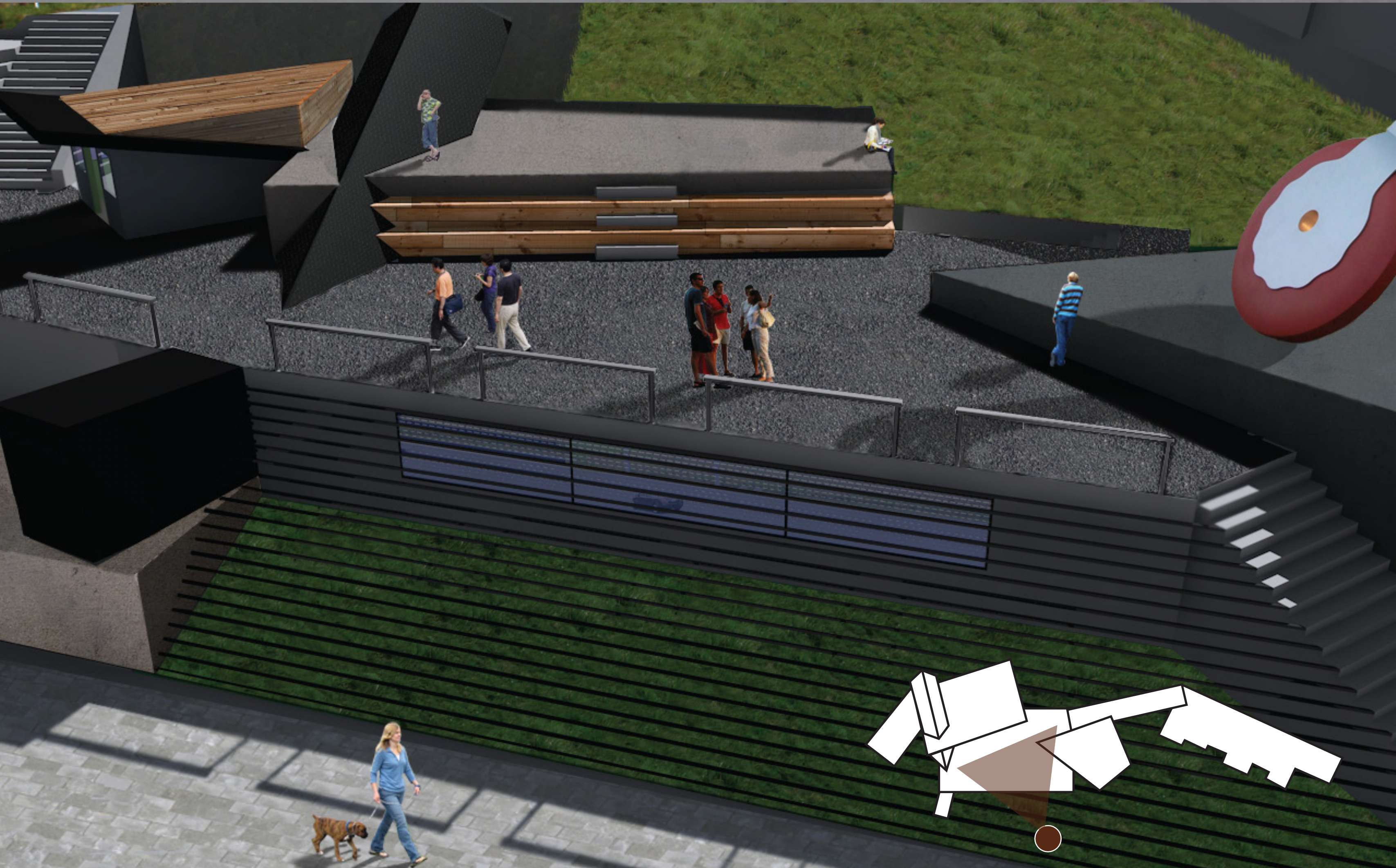
From the north side of the site, the designers' private dormitories overlook the public plaza. The positioning of these building elements is one example of the way we allow the designers to observe public interaction, and thus take advantage of the high level of idea sharing that is becoming the norm in Seattle.



# BUILDING EXTERIOR FROM THE EAST

To the east of the site is Elliott Avenue, which affords pedestrian traffic from the street. The building's proximity to the street and sidewalk, as well as the plaza's openness to the space below, both increases pedestrian accessibility and showcases an inviting place for staying and interacting, drawing passerby into the space.

“BUILD TO THE STREET  
WALL [...] URBAN LIFE IS  
PREDICATED ON PROXIMITY,  
WALKABILITY AND IMMEDIACY  
-FREDERICK

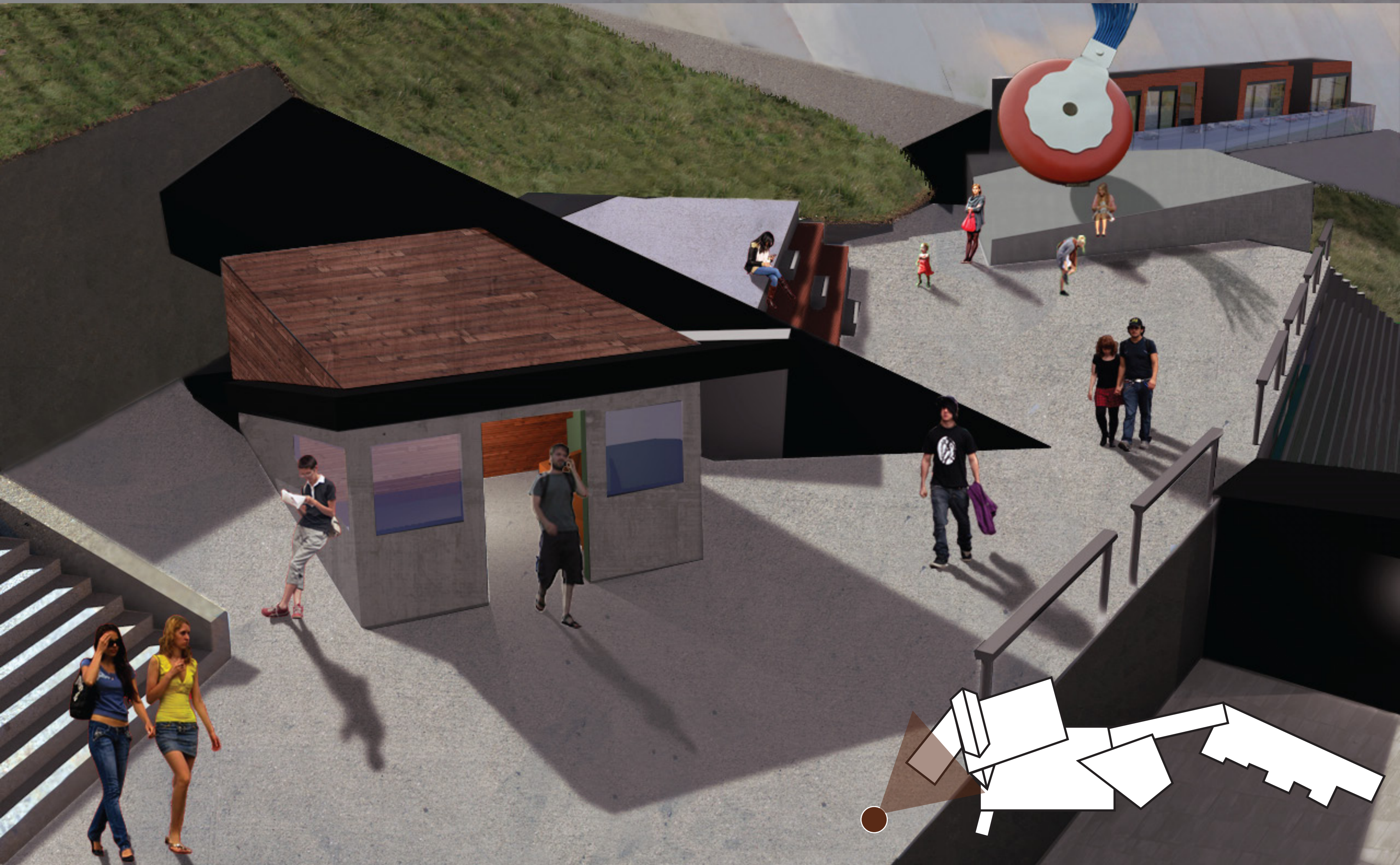




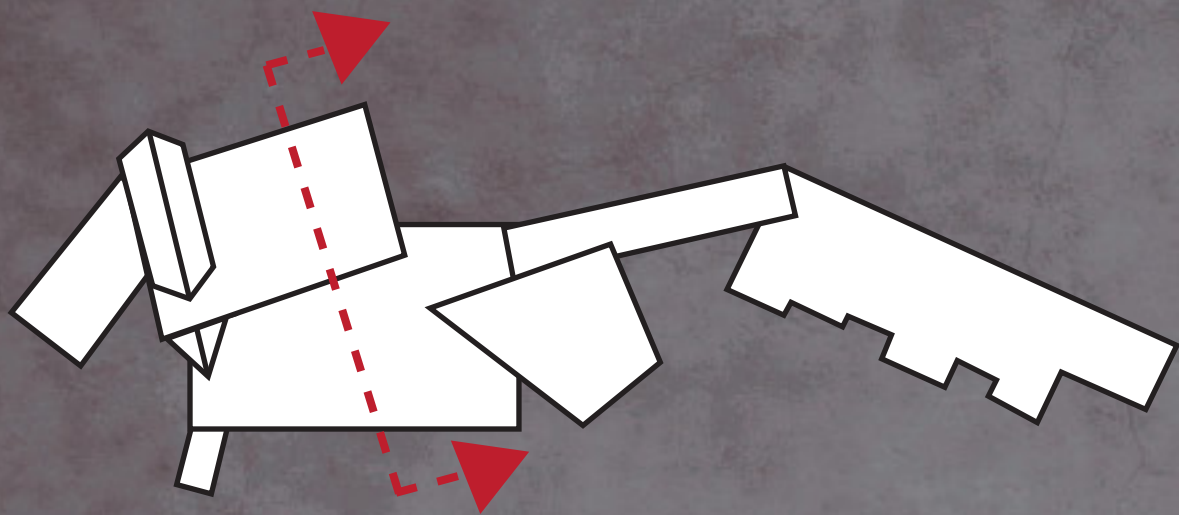
# BUILDING EXTERIOR FROM THE SOUTH

A view from the south side of the building showcases the public plaza, as well as the many affordances which encourage people to stay in the space. By providing a space which allows people to walk, talk, stay, and listen, quality human interaction can flourish.

“CITIES MUST PROVIDE  
GOOD CONDITIONS  
FOR PEOPLE  
WALK, SIT, WATCH,  
LISTEN, AND TALK  
- GEHL





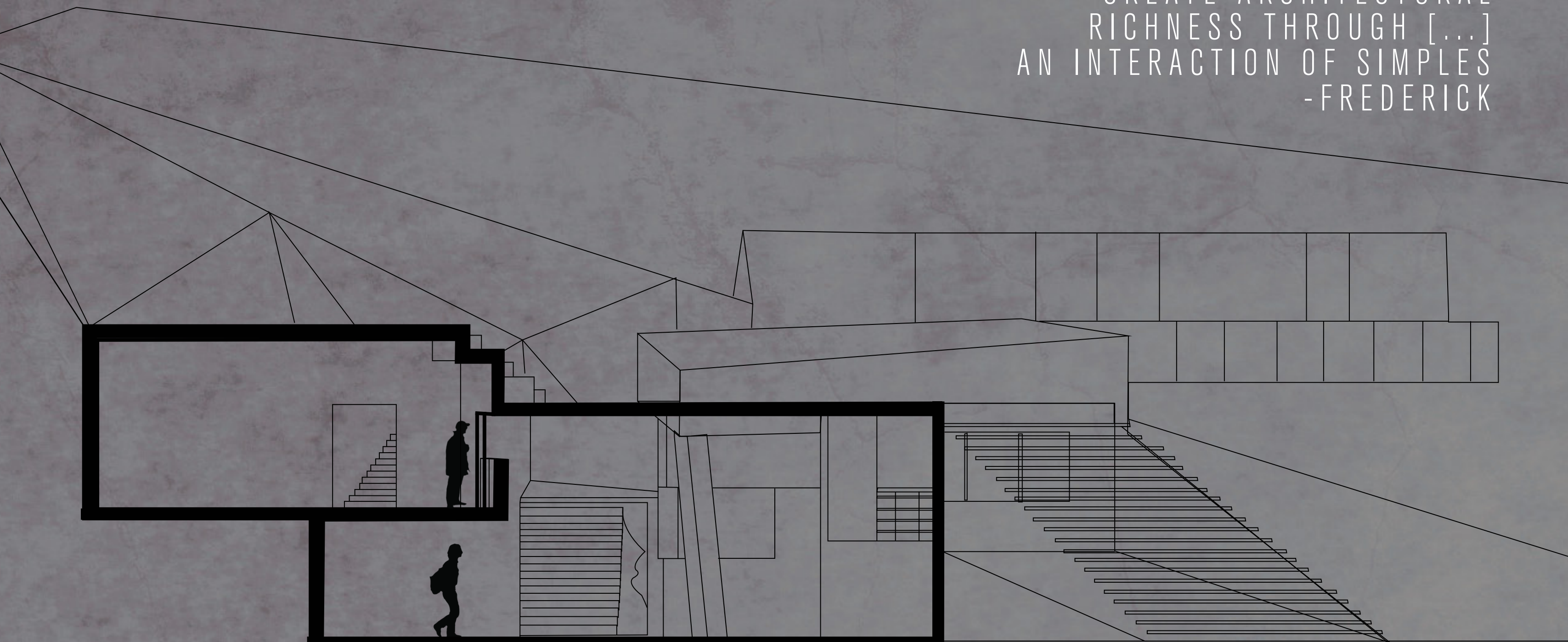


# OVERLAPPING SPACE

## IDEATION STUDIO AND WORKSHOP

This sectional view of the building exemplifies the notion of overlapping spaces outlined in our parti and program. The ideation studio above and the workshop below are two discrete spaces, yet are opened to one another and can interact with one another, generating a different sense of space at their intersection.

“CREATE ARCHITECTURAL  
RICHNESS THROUGH [...] AN INTERACTION OF SIMPLES  
-FREDERICK

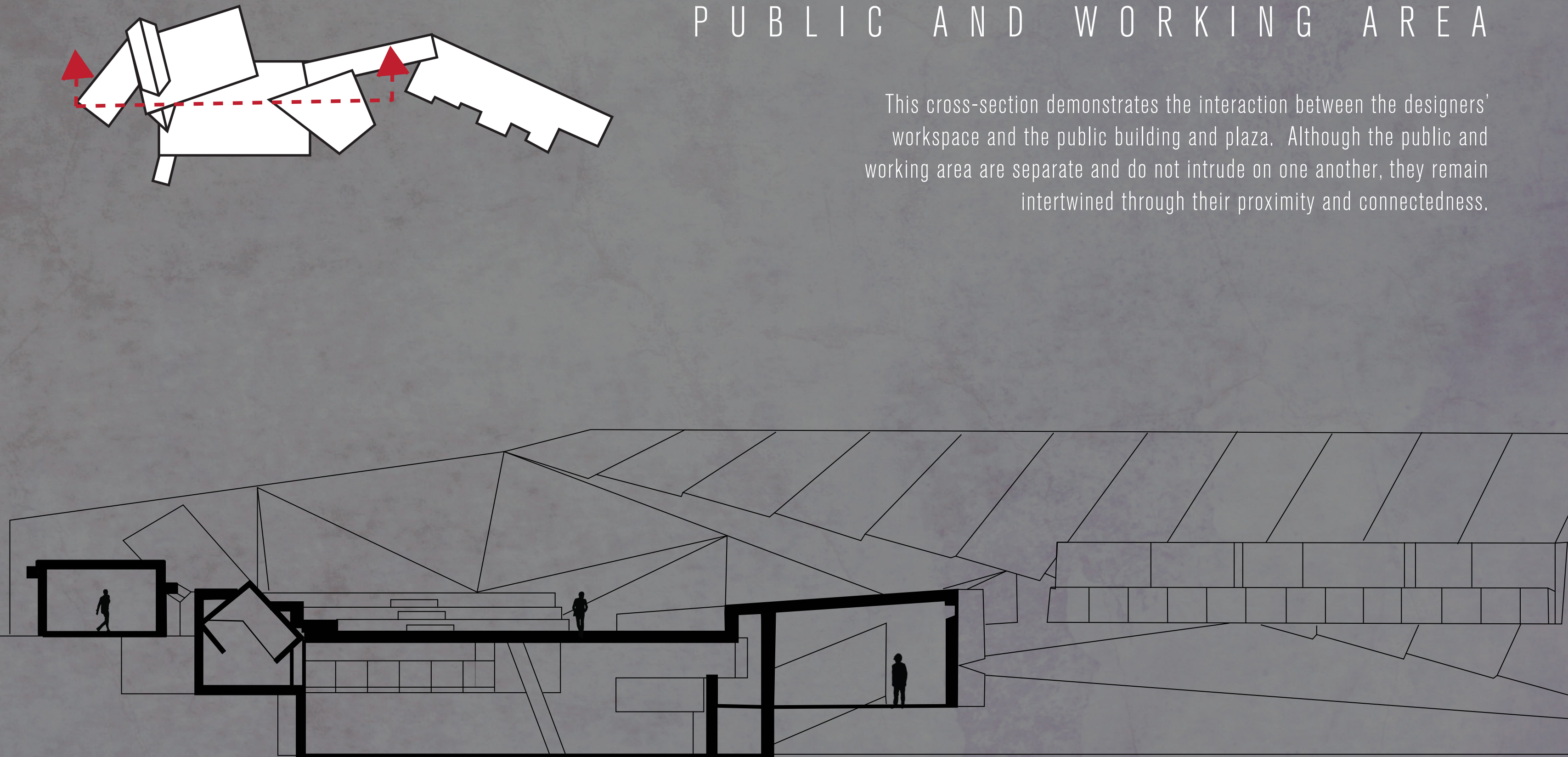




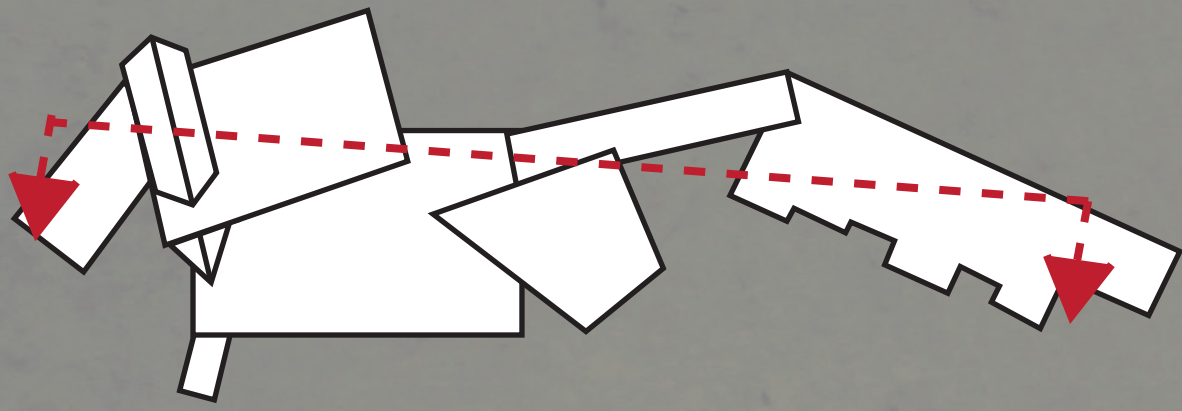
# OVERLAPPING SPACE

## PUBLIC AND WORKING AREA

This cross-section demonstrates the interaction between the designers' workspace and the public building and plaza. Although the public and working area are separate and do not intrude on one another, they remain intertwined through their proximity and connectedness.





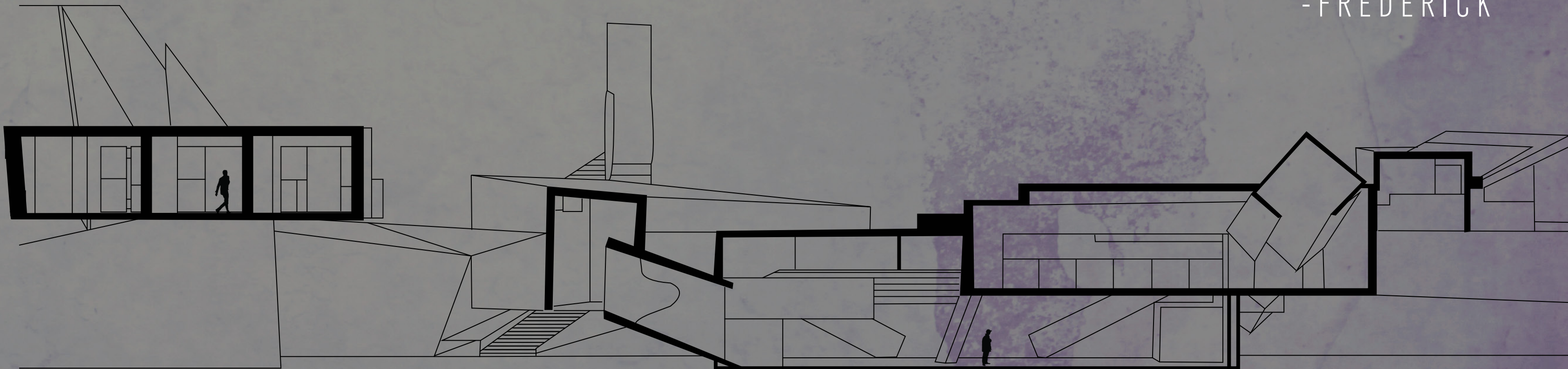


# OVERLAPPING SPACE

## IDEATION STUDIO AND WORKSHOP

This long sectional view gives a sense of the longitudinal span of the entire building and the use of space within. From the dormitories to the public plaza to the workspace below, the building contains numerous points of interest for the designers and public. These wide-ranging staying spaces draw people to them and scaffold the opportunity for interesting experiences along the way.

“ANCHORS ARE PROGRAM ELEMENTS THAT  
INHERENTLY DRAW PEOPLE TO THEM  
[...] CAREFUL ANCHOR PLACEMENT  
CAN GENERATE AN ACTIVE BUILDING INTERIOR  
-FREDERICK







# WORK SHOP

The main workshop area intersects with the ideation studio to the left and the machinery area in front. Its inset position in the ground creates separation and compartmentalizes it from the other areas; yet the openness of all of the spaces gives a sense of overlapping spaces.

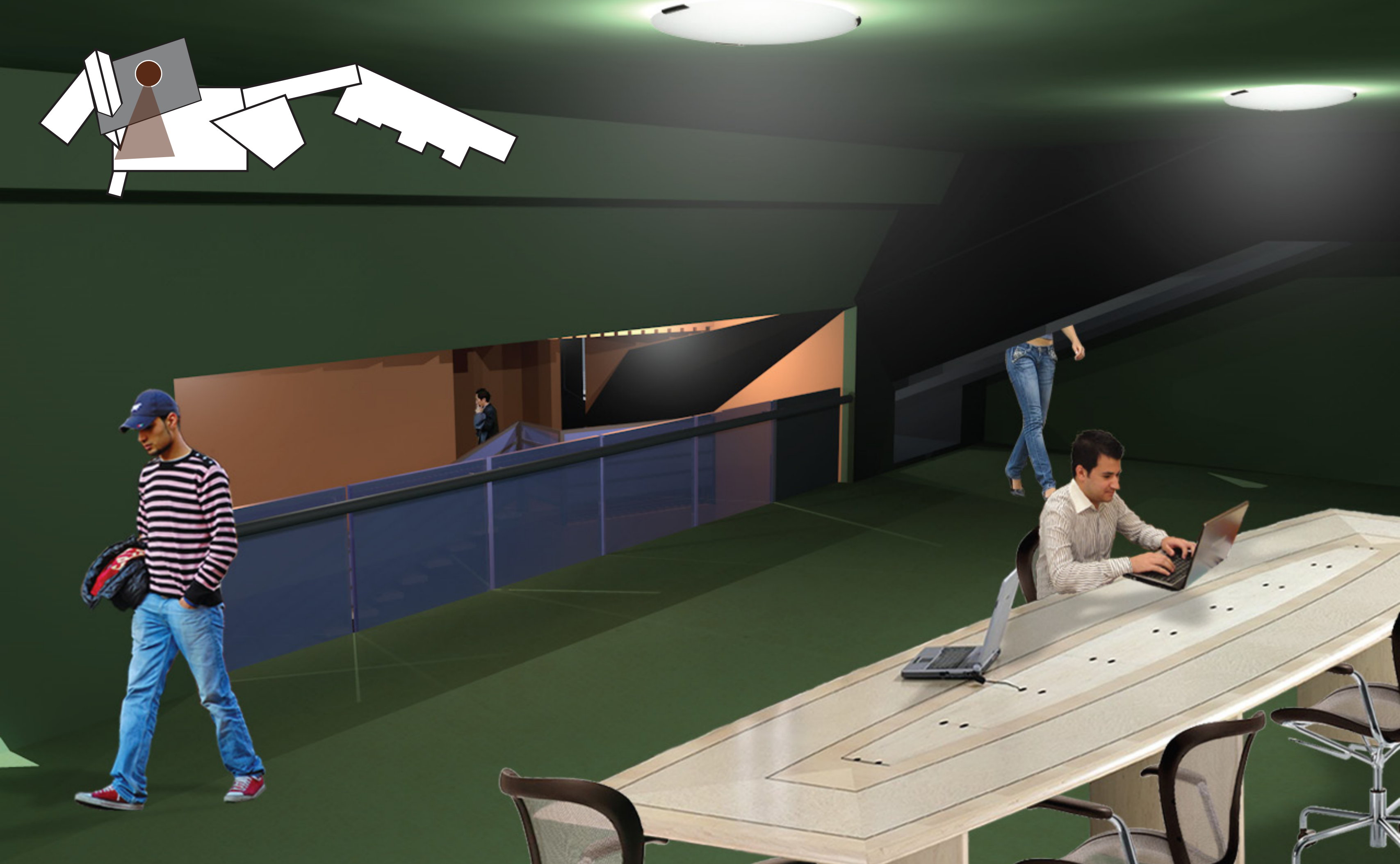




# INTERSECTING SPACES

The intersection of the workshop and ideation studio not only interconnects the two spaces, but creates a new sense of space at the overlap. The varying ceiling heights afford a more personal experience beneath the ideation studio's balcony, a more intimate space where staying and working are encouraged.





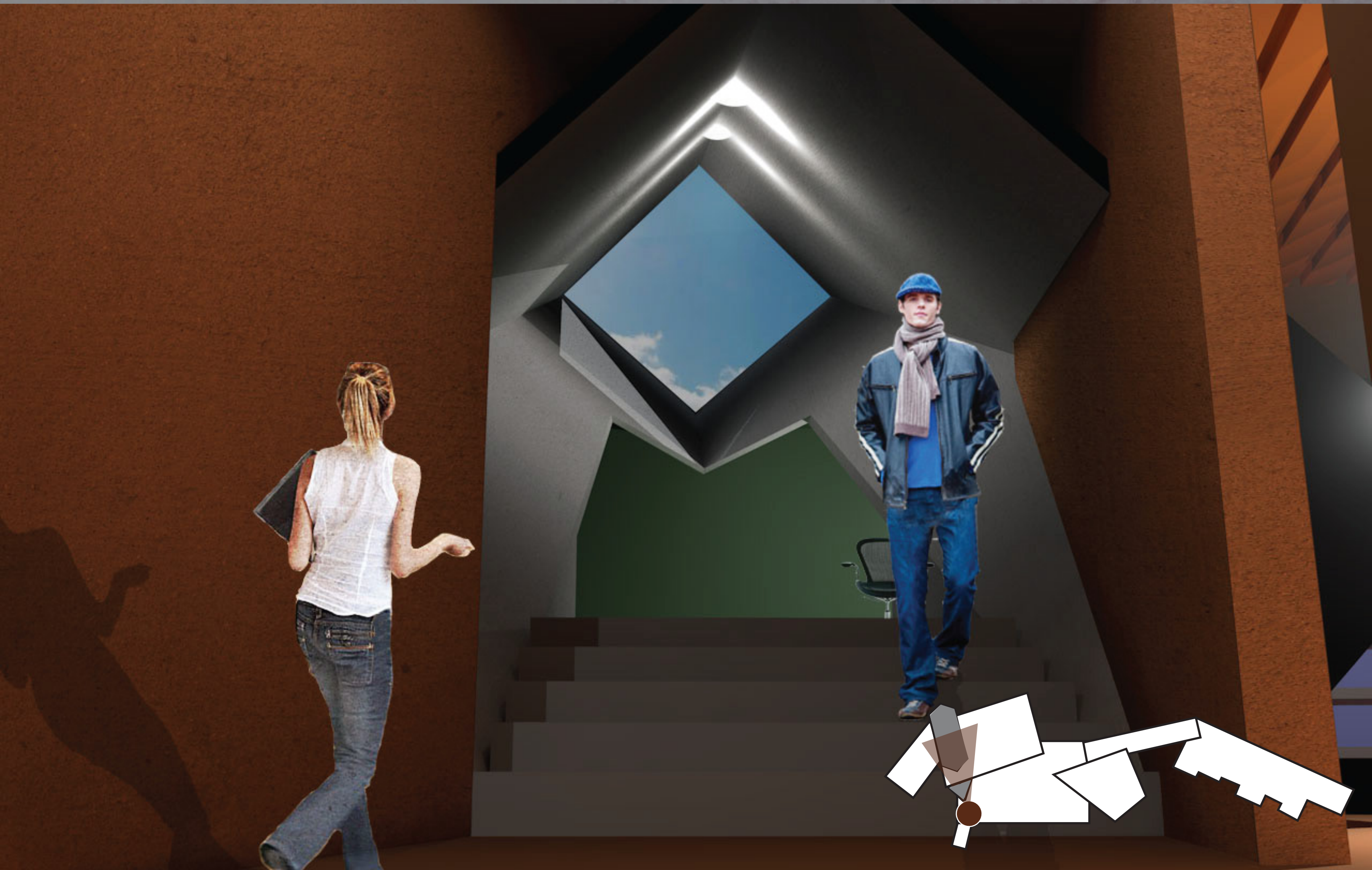
# IDEATION STUDIO

The upper-level studio provides the designers a place to think, ideate, and iterate ideas as they create products. It overlooks the workspace, affording inspiration from the designers below, and it is additionally connected to the public plaza outside, allowing the designers to be inspired by the people around them.



# STUDIO STAIRWAY

The stairway leading from the workshop to the ideation studio moves people from one room to the other through an overstated sense of space. The hallway extends past the stairway, intaking natural light and encouraging people to move along the hallway's long axis.







# DORMITORY STAIRWAY

The stairway leading from the main studio to the dormitories has one wall engulfed by an organic-looking, parasitic element. This is counterpointed by a very clean, white aesthetic on the other wall, ceiling, and stairway itself, altering the shape of the pathway.

“ANY AESTHETIC QUALITY  
IS USUALLY ENHANCED  
BY THE PRESENCE  
OF A COUNTERPOINT.”  
-FREDERICK



# FINAL STATEMENT

The Host Building grew naturally out of a desire to create a viable creative space for product designers, driven by the affordances of the site, the needs and wants of the designers, and the context of the city. It additionally features a form inspired by the rectilinearity which embodies the overlapping design process, as well as the dynamic structure which puncture it and grow parasitically from the body. At the intersection of these two is a space we hope can inspire product designers in their work.





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