

DISTILLING PLACE

DESIGNING AN URBAN PRODUCTION FACILITY FOR NEW ORLEANS



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“‘PLACE’ PLACES MAN IN SUCH A WAY THAT IT
REVEALS THE EXTERNAL BONDS OF HIS EXISTENCE
AND AT THE SAME TIME THE DEPTHS OF HIS FREEDOM
AND REALITY”

-MARTIN HEIDEGGER

STATEMENT & ABSTRACT

STATEMENT

Globalized, standardized forms of production and consumption have in many places rendered local culture ambiguous and elusive, while simultaneously claiming possible public amenity. With an upward trend in companies moving back to urban settings, this thesis will look at re-envisioning corporate architecture that will reintroduce the cultural presence and past typologies.

ABSTRACT

In this age of globalization, brand identity of sprawling corporations can conflict with the cultural identity of the respective cities they serve. Often this identity is shared between companies as a streamlined production facility that creates an unintentional corporate environment. This approach to design comes from different factors such as: efficiency in production, cost of construction, cost of land and type of facility. These approaches can strip identity when combined and create a placeless environment. Often, when places lose their history or significance, what remains is a sense of dread that then leads to a drop in morale and community relationships. These two aspects directly correlate to a neighborhood's decline.

In looking at architecture, a place can be distilled and maintained through a business, whether it is an entrepreneurial enterprise or an expansion from an already large entity. What is needed is a typology that follows a process which looks to solve the problems that companies impose. A facility that reaches beyond its main program is needed, one that speaks to the context of a site, providing an amenity that is available to public use that forms from this process. Problems such as a disconnect to the urban fabric, commuting for workers when placed on the outskirts and a destruction of the urban fabric should not occur with proper design.

This thesis will look at how to incorporate facilities into an urban fabric that speaks to the context and fosters growth within a community by allowing for an identity to remain and adding to its sense of place.

**“FORM FOLLOWS PROFIT” IS THE AESTHETIC
PRINCIPLE OF OUR TIMES.
— RICHARD ROGERS**

THESIS ESSAY

INTRODUCTION

Placeless design has been a rising problem for architects and communities everywhere, especially for the world of corporate architecture. Many times corporations look to rural areas for the placement of a production plant for a multitude of reasons. Putting a facility into a completely rural area then raises its own questions. Why are urban areas not considered as plausible sites? Why are sites chosen on the periphery of cities? Who benefits from the placement of these disconnected production facilities? Considering the vacancies caused by sprawl in current urban centers, these facilities should be reintroduced into a city's fabric without corrupting an area's cultural integrity.

Once introduced, this new corporate identity should add to or even heighten the area's identity. A company's presence should uplift the community by creating jobs, opportunities for community involvement and a general revenue for the community. With taking into account the public's well-being, a process should be compiled where a corporation can introduce itself and give back to the community. A process that looks contextually at culture, history, program and design.

It has been noted that production companies have a hand in employment. After the market opened up in China for production companies and our recession in the past decade, factory closures are becoming more and more common. They are feeding the stigmas of the unemployed worker in America and causing strife in communities because of it.¹ However, there is an upward trend of facilities and businesses moving into the city following a specific workforce and allowing for growth within those areas. They compile opportunities as well as compete for the positive light in the business world. This adds to the idea that Gensler stated in their 2013 workplace survey by saying that urban areas are becoming drivers of economic growth, culture and innovation, which results in the new demands and constraints on space.²

CORPORATE ARCHITECTURE

Corporate architecture, is a niche within the field that designs for the needs of the business community through buildings, spaces or environments.³ Corporate architecture can be found at different scales, such as a large scale production facility or offices tower, all the way down to a small chain of restaurants or boutiques. The business aspect may be anything and is not held to one field or the other, much like the buildings designed for this realm of architecture. Within this discipline, buildings need to be constructed for office use, manufacturing, testing and other programs in the corporate world. As a result, company image and corporate design create a codependent dialogue, which can either reinforce or alter an existing brand through the building's resulting form and use.

¹ Schwartz, Nelson D. "Small Factories Emerge as a Weapon in the Fight Against Poverty." *The New York Times*, October 28, 2016. Accessed October 28, 2016. <http://mobile.nytimes.com/2016/10/30/business/small-factories-emerge-as-a-weapon-in-the-fight-against-poverty.html>.

² Gensler. 2013 U.S. Workplace Survey: Key Findings. 2013. Pg 5.

³ "Corporate Architecture." Wikipedia. Accessed October 13, 2016. https://en.wikipedia.org/wiki/Corporate_Architecture.

This branding can be intentional or not, depending on the approach to design. A lot of times, companies are driven by cost and profit. Whatever is the most viable option than can generate the most cost effective result, will be the final decision. These deciding factors include, but are not limited to the cost of land (which then asks should it be in or on the periphery of a city), the cost of construction, the actual program of the building and the cost turnaround in the venture. Although these factors play a role, Renata Maria Vieira Caldas supplies three more factors in the way a design is implemented for a certain corporation. The three defined factors were the structure of the building, the circulation of people and the movement of products/equipment and finally using the detailing of a product to design the entirety.⁴ Each of these factors have different implications on the way a corporation's headquarters or plant is physically formed.

The structure of the building shows up in any building, but can sometimes be subdued by other aspects of a building. However, in such instances as a production facility, it is sometimes used overwhelmingly so and begins to define the entire project. Caldas uses the example of TCA designed and built by Construtora Norberto Odebrecht to explain this phenomenon. The overall design was to accommodate the future use of being an automobile plant and due to these types of business ventures and often times production space needed, the typical plant is an elongated sprawl on a site. Often times these types of layouts are found on the outskirts of towns, where they can gather people from multiple areas for work and create an image for the area. TCA is a conglomeration of warehouses that are connected with walkways and paths that only show the structural integrity of the buildings and coverings. It has no relations with the surrounding context and does not respond to anything other than its own structure. It has pillars holding slabs, with simple structured covered walkways and prefab elements that also cut on site cost.⁵

As defined by Caldas, the second factor is the actual circulation and movement of elements in a building. Everything that needs to move in any type of way needs to be thought of and designed for. Therefore, open spaces and defined turns are prevalent in the design as well as its adaptability. Agtec by Glauco Campello and Vital de Melo is used to explain this one. It has a very strong vertical circulation to allow for movement of equipment and people in certain cases, but also allows for the ground floor to be very open and flexible.⁶ Although this project shows this idea of circulation, it should be less intense in its form. Such a concept should have been more contextual since it is divided by only a simple transportation corridor. Stepping back to meet the scale of the residential area would have worked.

Caldas lastly sites the Bombril Factory as the strategy that uses the construction details to define the architecture. It boils down the repetitive use of the prefab components within the project that begin to define the building.⁷ Instead of using the prefab so frequently, it could have been mixed up with site specific materials that spoke to a connection.

Other incentives, such as tax breaks, proximity to transportation and materials, as well as a work force all correlate with Michael Hatch and Douglas Bucks' list of identifiers to choose a site for any type of manufacturing facility.⁸ Simply visiting the USDA's site for eligibility shows that the state of Louisiana has a plethora of rural incentives for businesses. Roy O Martin Plywood, located in Chopin, Louisiana is an example of this. While nothing else exists in the area,

Fig. 1. Map showing movement of 500 companies in North America.

Fig. 2. 500 companies and movement details.

Fig. 3. TCA site, big metal box design after open plan with structure system. Places the 4 main buildings and the diving line between industrial and housing. Image: Google Earth and Author.

Fig. 4. Sections of Agtec. Depicting the open circulation and vertical circulation. Image: Caldas Edited by author

⁴ Vieira Caldas, Renata Maria. Industrial Architecture: technique, detail and significance. Edited by Fernando Diniz Moreira. Master's thesis, Federal University of Pernambuco, 2013. Rio de Janeiro: Cadernos Proarq, 2013.

⁵ Vieira Caldas, Renata Maria. Pg 160-163.

⁶ Vieira Caldas, Renata Maria. Pg 164-165.

⁷ Vieira Caldas, Renata Maria. Pg 169-171.

⁸ Hatch, Michael W. and Douglas S. Buck. "Facilities Siting: The Right Considerations Lead to the Right Choice." Manufacturing Industry Advisor. Foley & Lardner LLP. Published on July 9, 2014. Accessed on October 17, 2016. <https://www.manufacturingindustryadvisor.com/facilities-siting-the-right-considerations-lead-to-the-right-choice/>

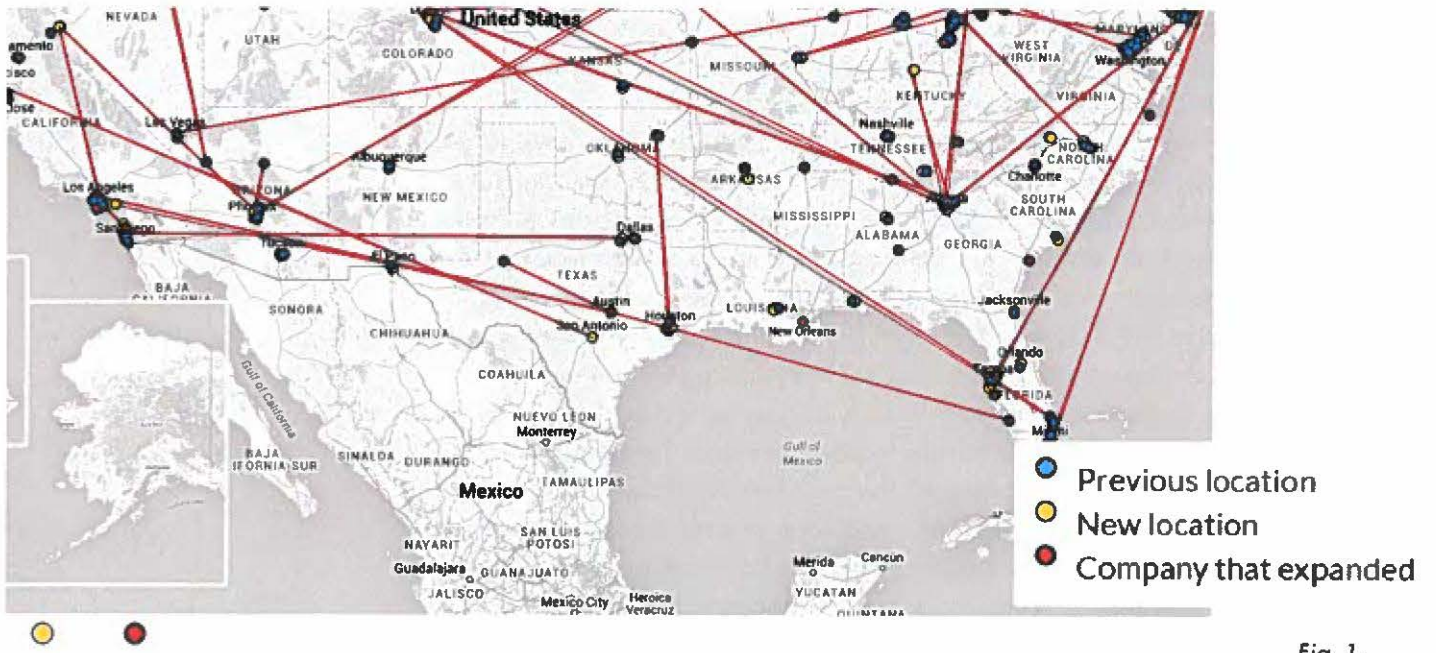


Fig. 1.

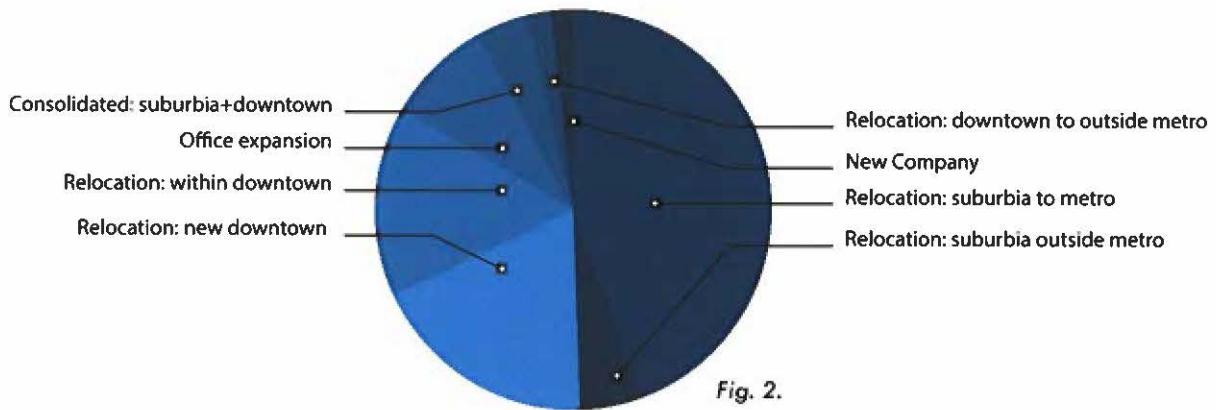


Fig. 2.

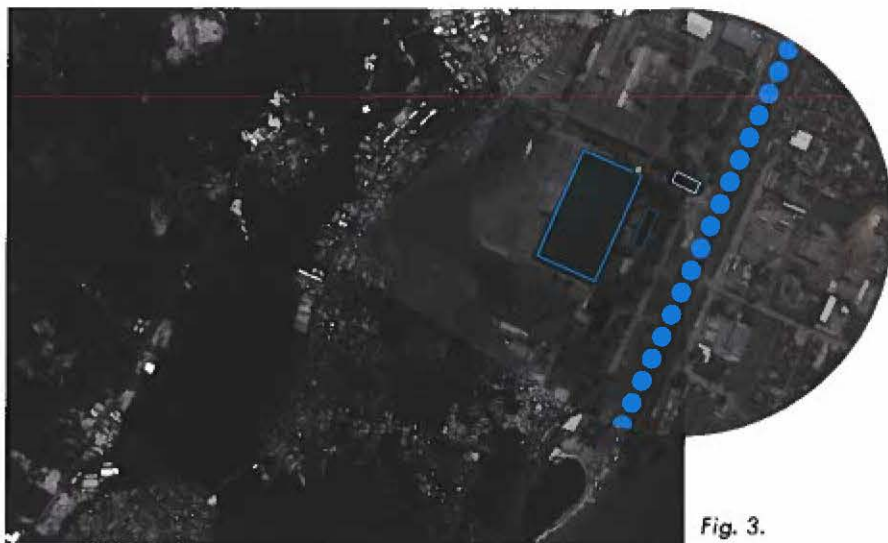


Fig. 3.

aside from a few country homes and churches, it is the main point of this area's existence. It is the largest producer of wood products in the State of Louisiana and is surrounded by wooded area. The corporation choose this site because of proximity to its product, tax related issues for being outside of City Limits and to draw people from both Natchitoches and Rapides Parish.

Looking at how corporate architecture is today, one can determine its pros and cons very quickly. With the loss of place and formless design, the biggest con is the loss of context, which leads to cultural loss and a sense of placelessness. The one thing that this field does is consolidate program and design to an ultra-efficient layout pertaining to each individual program as seen in the examples given by Caldas above. This holds true at all different scales. Large scales are much more easy to decipher than the smaller scale counterparts, but each can be rectified. With a large scale intervention, it is harder to find a niche in the urban fabric that will accommodate for the footage needed. These larger scale problems can be answered by breaking up the program into smaller facilities. This, however, tends to create a disfigured workplace in terms of diversity as it typically occurs in the suburbs. At a smaller scale, one can look at microbreweries or boutiques to see how they attempt to locate themselves within the fabric as a chain or a manageable facility.

These smaller scale projects are often times start-ups and come from an entrepreneur that seeks the approval and business of locals. These tend to be geared toward pleasing the current consumer, but this approach can leave a historical and cultural sense of place lacking. By including a type of public access or amenity, rooted within local traditions or historical built context, would be a way to break this trend and seamlessly involve the program needed to have an area thrive. This would largely apply to urban areas of work where it tends to be a little more defined by the community at large. It should integrate as best as possible with the surrounding context in all forms, but largely in the expression it puts forward to "hide" its corporate aura.

A SENSE OF PLACE

A sense of place within architecture is defined as a value or feeling linked with some kind of interaction of specific area. A sense of place can have many identifiers and can create various sentiments depending on the implementation of design. A unique sense of place often emerges from a range of influences: physical interactions and identifiers to intangible thoughts and memories.⁹ Companies sometimes exploit these opportunities of interaction with a possible chance of branding themselves. Apple is one company that does this frequently, their clean glass designs are a stigma that is both placeless contextually yet creates a place in its identity.¹⁰ Apple's designs should instead, be inclusive of the culture it is in. A simple glass box should not be the single element.

When a sense of place is defined by interactions, most of the time of these are privatized and individual thoughts that create a place for the individual and not a collective public sense. Designers tend to activate this sense by evoking personal theories and ideologies. Architects have long proposed that there are two trains of thought that exist on a large scale within the practice. One is "[to] work with the institutions as a mediator of the needs of the community; . . . the other see[s] architecture as a language for expressing a personal vision in which the architect experiments in a way which might be called poetic."¹¹ The latter ideology is what creates a loss of place within an area. These experiments lead

*Fig. 5. Apple stores from around the world, showing the image they are portraying, regardless of context. Image: <http://www.bdonline.co.uk/foster-to-re-design-the-apple-store-but-can-he-improve-on-the-perfect-formula?/5053134.article>
Edited by author*

⁹ Relph, E. C. *Place and Placelessness*. London: Pion, 1976. Pg. 3.
Arrhenius, Thordius. Mari Lending, Wallis Miller, and Jeremie Michael McGowan. *Exhibiting Architecture:*

¹⁰ Winston, Anna. "Foster to re-design the Apple store". *bdonline*. April 11, 2013. Accessed: November 20, 2016. <http://www.bdonline.co.uk/foster-to-re-design-the-apple-store-but-can-he-improve-on-the-perfect-formula?/5053134.article>

¹¹ *Place and Displacement*. Pg.103

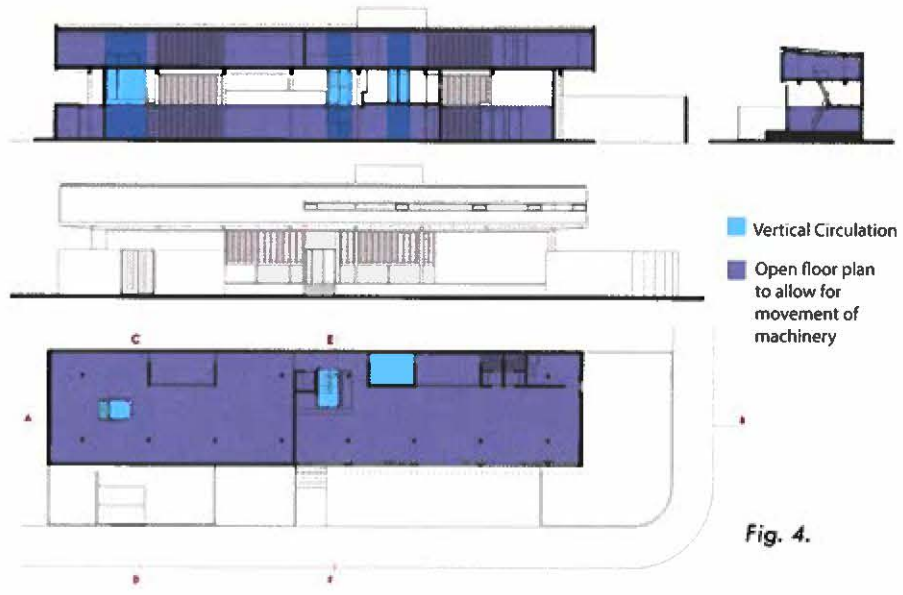


Fig. 5.

to designs that are unresponsive to the surrounding area and begin to dissolve the idea of place and identity. Such is the Cooper Union Building in New York by Thom Mayne. It has been awarded many architectural achievements, but harsher critics and actual users say it has created a dead zone and taken away from the area's previous livelihood.¹²

Creating a collective sense of place is a lofty goal due to the depth of subjectivity that is inherent to individual experiences. Attempting to do so on a large scale is often criticized for being non-contextual and creating dead zones in the urban fabric.

Project for Public Spaces (PPS) spokesman and founder Fred Kent, talks about how critics of buildings use jargon and non-sequitur language to try and mask how many buildings are not responsive to users and create dead zones in the urban fabric. PPS believes that the most logical course of action is to create spaces that “. . . contribute to healthy, comfortable, engaging public spaces and destinations.¹³” The designs of these spaces should create an interactive environment that addresses the needs of the public and its people, thus creating a memory associated with the space. New buildings tend to be praised by the architectural community while actually hurting the community it is intended to serve because of the projected economic benefits of iconography in architecture and high design. The need to create a symbol through form has surpassed the quality of space in the world of corporate architecture, but needs to be reclaimed. Often the main goal is to seek an iconic design or building that will be easy to market to the general public. Context is integral to understanding how a structure interacts with a community's scale, interactions, history and culture.

At *Europa-America* in 1967, a debate was held with notable architects from Europe and America, dividing along theories of design in a public forum for the first time. Three main ideas emerged from this debate, creating what was later known as post-modernism.¹⁴ The first and most important was designing with a direct relation to the urban fabric and not the ubiquitous “form follows function” pedagogy. The second was realizing architecture's dependence on the politics and the economy of an area and expressing this connection. The final idea was “architecture as language”. This meant that architecture could be something relatable to the lay person, expressing its deepest meaning in direct response to the place's cultural vernacular. These ideas were posed by the Americans at the debate and were the new age of thinking, influencing architecture for decades to come.

To rebuild or reclaim a sense of place, one must also recognize how a sense of place develops. According to Derr, the development of a sense of place comes from childhood experiences with natural settings. These are on different levels with some being historical, cultural, familial and communal.¹⁵ Today, they are still seen as primary causes for place, and must be taken into account when first designing and should answer the question: how will this work later down the line? With this in mind, a place can be seen as an item developed over time by these factors. For a new intervention, such as a new corporate identity, these pose an obvious threat to its integration in an urban setting.

DISTILLING “PLACE”

Distill, defined by Merriam-Webster, is to take the most important parts of something and put them in a different and usually improved form. With this in mind, one can begin to see how this term can be used to correspond to creating

Fig. 6. (a) Depicts the scaleless design of Cooper Union. (b) depicts the disregard for context (c) Human scale is diminished.

Images: <http://www.archdaily.com/40471/the-cooper-union-for-the-advancement-of-science-and-art-morphosis-architects/5011e76d28ba0d5f4c00032a-the-cooper-union-for-the-advancement-of-science-and-art-morphosis-architects-photo>

Fig. 7. Four main concepts of “sense of place” by E. Relph.

Fig. 8. Personal and Private space.

¹² <http://www.pps.org/reference/toward-an-architecture-of-place-moving-beyond-iconic-to-extraordinary/>

¹³ Kent, Fred. “Toward an Architecture of Place: Moving Beyond Iconic to Extraordinary.” Project for Public Spaces. Accessed October 15, 2016. <http://www.pps.org/reference/toward-an-architecture-of-place-moving-beyond-iconic-to-extraordinary/>

¹⁴ Arrenius, Thording, et. al. pg 104

¹⁵ Derr, Victoria. “Children's Sense of Place in Northern New Mexico.” *Journal of Environmental Psychology*. *Journal of Environmental Psychology* 2002, 125-37. Accessed October 16, 2016. doi:10.1006/jevp.2002.0252.

¹⁶ Relph, E. C. *Place and Placelessness*. London: Pion, 1976. Pg 29



Fig. 6.



Fig. 8.

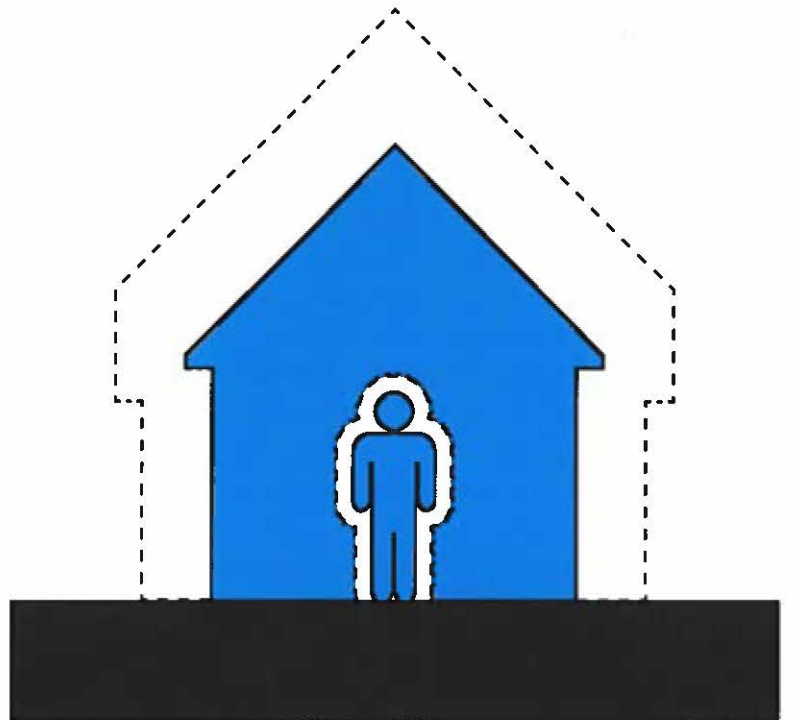


Fig. 9.

a sense of place. Before looking into the “improved form”, one must first decide how best to define a place. Which parts give the cultural and contextual items necessary to set it apart from an area blocks away? Edward Relph defines the essence of place as consisting of location, landscape, time, community, and the dichotomy of private and personal space.¹⁶

Relph states that location is a factor that is very influential in the definition of place and space. An example used was a boat for exploration, journals have been read that state it felt a certain way upon the vessel during times of travel. A sense of place did not come from actual travel, but it was a way they lived that informed their ideals. In this example it's clear to see that a boat is constantly moving and does not have one definite location, yet it gives a defined space, and in that space the crew and passengers develop their own place. Place defined as such is due to the fact that it can be seen as a “cultural place”. The boating culture in itself defined the way the individuals thought of it as it is very different than say a farm or a tavern in the streets.

Relph also says that landscape holds a role in “place”, due to its visual connection to memories or preconceived notions of an area. Time is a component when people experience an area for a certain period and how they begin to relate the area to certain aspects that they have encountered. Community is a factor in that it finds its basis in the aspect of time. This idea comes directly from time because a person must be involved and have many encounters with the neighborhood to create an opinion. This opinion becomes the sense of place the person associates with that space. Relph's final tally on a place comes in the form of private versus personal space. Communities must have shared space to create a public sense of place, but also allow for private holdings. Studies showed that people will go beyond a designer's reach to create this private zone, even after the fact.¹⁷

Defining what composes a place allows a structure to pull the necessities from it to be formed into an improved form. Things to consider further that will influence a place when any intervention is allowed in an area are the history and current conditions of the area. The history should be looked at in depth to see the area's past influences and trails, especially if to define a program that it maybe could host. Answers like this could come from a knowledge of if it has a production past or a certain economy allowed in that area. The American Institute of Architect's states historical research is important for multiple reasons: (1) discovering possible historical connections, (2) appeasing historical committees by possibly continuing the development of an area, and (3) plays a role in the program of any building.¹⁸ Connections such as materiality or past programming allow for a connection to the site that fosters historical and possible economic growth.

With the globalized form of architecture that is applied, taking this step back to connect to the area is necessary. As John Donat was quoted saying “places occur at all levels of identity, my place, your place, street, community, town, county, region, country and continent, but places never conform to tidy hierarchies of classification. They all overlap. . . ¹⁹”, a place is consistent with all of these items, and in no particular order either.

On the opposite side of place is the idea of placelessness and how it affects the general public and personal mindset. Relph states that within this realm of placelessness, the idea of “Kitsch” is a very influential factor and shows up a lot in cultures.²⁰ Kitsch, is a German word used to describe items that have

Fig. 10. Losium Hotel uses green wine bottle glass to deepen the connection of the winery and is used near the shop.

Fig. 11. Place and how it informs another place by John Donat.

¹⁶ Relph, E. C. *Place and Placelessness*. London: Pion, 1976. Pg 29-35

¹⁷ American Institute of Architects. *The Architect's Handbook of Professional Practice*. 13th ed. John Wiley & Sons, 2002.

¹⁸ Relph, E. C. Pg 29

²⁰ Relph, E. C. Pg 82.



Fig. 10.

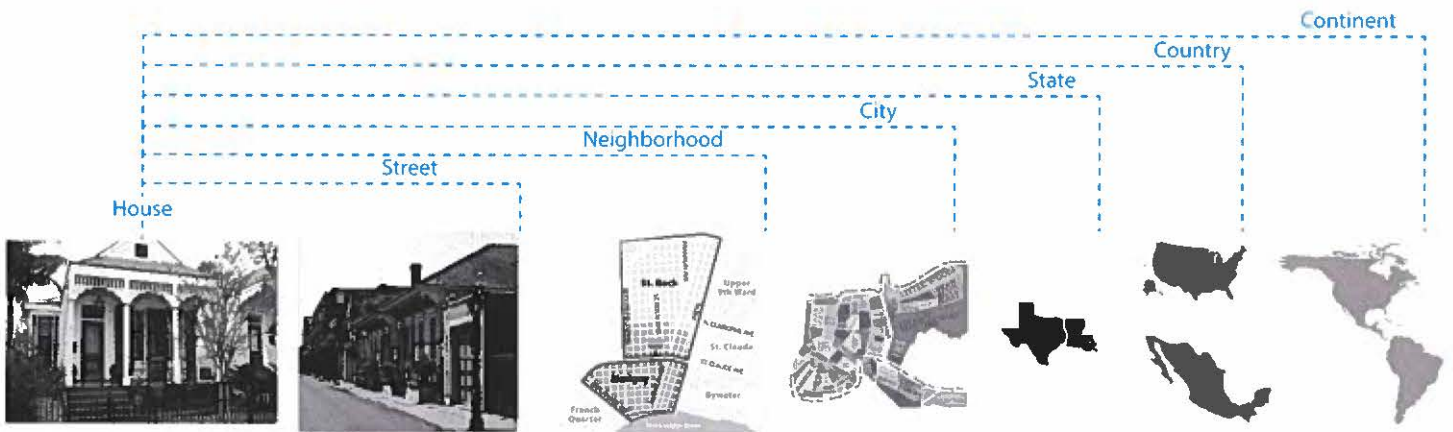


Fig. 11.

become overused and create an air of inauthenticity, basically it is the equivalent of becoming “cheesy and gimmicky.” This does not limit the term to be applied to only physical singular items, it can be applied to a grander scheme and be given to a place if need be. When looking at a city such as New Orleans, an item that is kitsch to locals would be Bourbon Street. This street, however famous is a very tourist based attraction and not very common to locals. This creates another dichotomy which Relph discusses.

The ideas of insideness and outsideness are seen in this example of kitsch. The term insideness is used to tell about how an individual is creating ideas and seeing an area through ideas of time and interaction. Someone who is involved and relates to the space personally has a different idea than someone who is on the outside looking in. This gives rise to the term outsideness, which can be a voluntary or involuntary separation between an individual and a place, but still creating an opinion.²¹

BUILDING FOR THE PUBLIC

A key component for current designers and architects is to create a usable amenity that is open for the public. The need for this has come from multiple studies that show the working generations, millennials, require this in a workspace and in everyday life.²² This could be something as simple as a plaza or park, or it could be a much larger design decision in which a building takes on a double purpose and can be used for multiple programs. There are also instances where the physical characteristics of a design have nothing to do with the public, but are still seen for public use.

Looking again at Roy O Martin, we can see that the heads of the corporation have tried to do so even at their more rural scale. As mentioned before, they are located in very wooded area with a close proximity to their materials. Their way of outreach to the general public and community is to provide a way that their land can be used for hunting. Since the company owns Pine farming land in Natchitoches and Rapides parish, it would be inaccessible legally to the general public. Instead they sell hunting leases from their corporate office to plots of land that are in the process of regrowth. With a combined population of 171,861,²³ the parishes host a large number of licensed hunters (69,300 were licensed in 2015 alone, not including current lifetime residential holders²⁴) equaling about 40% of the total population.

At a parish scale, Roy O Martin was able to create an amenity to serve the community, how then, can a corporation do the same within a neighborhood or urban scale? Many different groups have ways to answer this question, with the urbanists having a set of requirements to meet the necessities of a neighborhood. The five bullet points used in the urbanist mindset are as follows: 1) there must be a center and an edge to the neighborhood, 2) from center to edge, it should be no more than one quarter mile long, 3) there needs to be a balanced mix of activities, 4) a good network of streets and 5) public space and civic buildings are given appropriate space and location.²⁵

With three of the five bullets uncontrollable in an already established city, points three and five become a designer’s focus for any intervention at this scale. To activate the spaces in a neighborhood, a project must provide an amenity within itself. When a project requires this, it can do multitude things to achieve this. The most common is to create an open and shareable space within a community, this could be a plaza or a detached open programmable space. Determining

Fig. 12, 13. The growth of millennials in New Orleans and their introduction into the workforce.
<http://www.datacenterresearch.org/data-resources/who-lives-in-new-orleans-now/>

Fig. 14. Shows the location of Roy O. Martin Chopin Plant location in relation to the forest land holdings.

²¹ Relph, E. C. Pgs 49-56.

²² Gensler. 2013 U.S. Workplace Survey: Key Findings. 2013. Pg 5.

²³ “Census” United States Census Bureau. Accessed October 25, 2016. <http://www.census.gov>.

²⁴ “Louisiana Department of Wildlife and Fisheries.” Louisiana Department of Wildlife and Fisheries. Accessed October 25, 2016. <http://www.wlf.louisiana.gov/licenses-statistics>.

²⁵ Katz, Peter, comp. The New Urbanism: Toward an Architecture of Community. New York: McGraw-Hill, 1994. Pg. xvii.

Population by age group, 2000

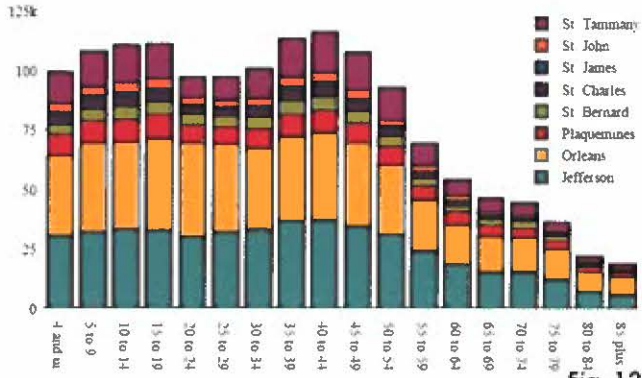


Fig. 12.

Population by age group, 2015

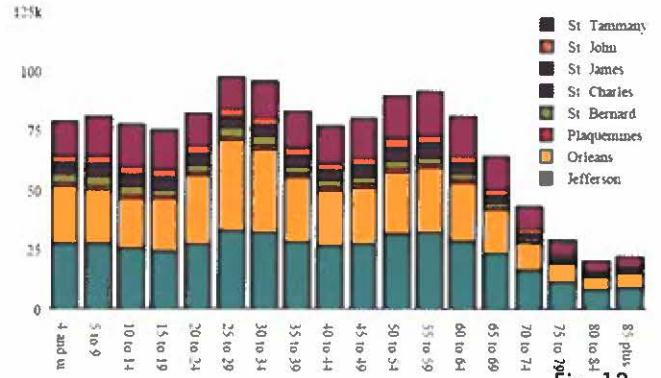


Fig. 13.

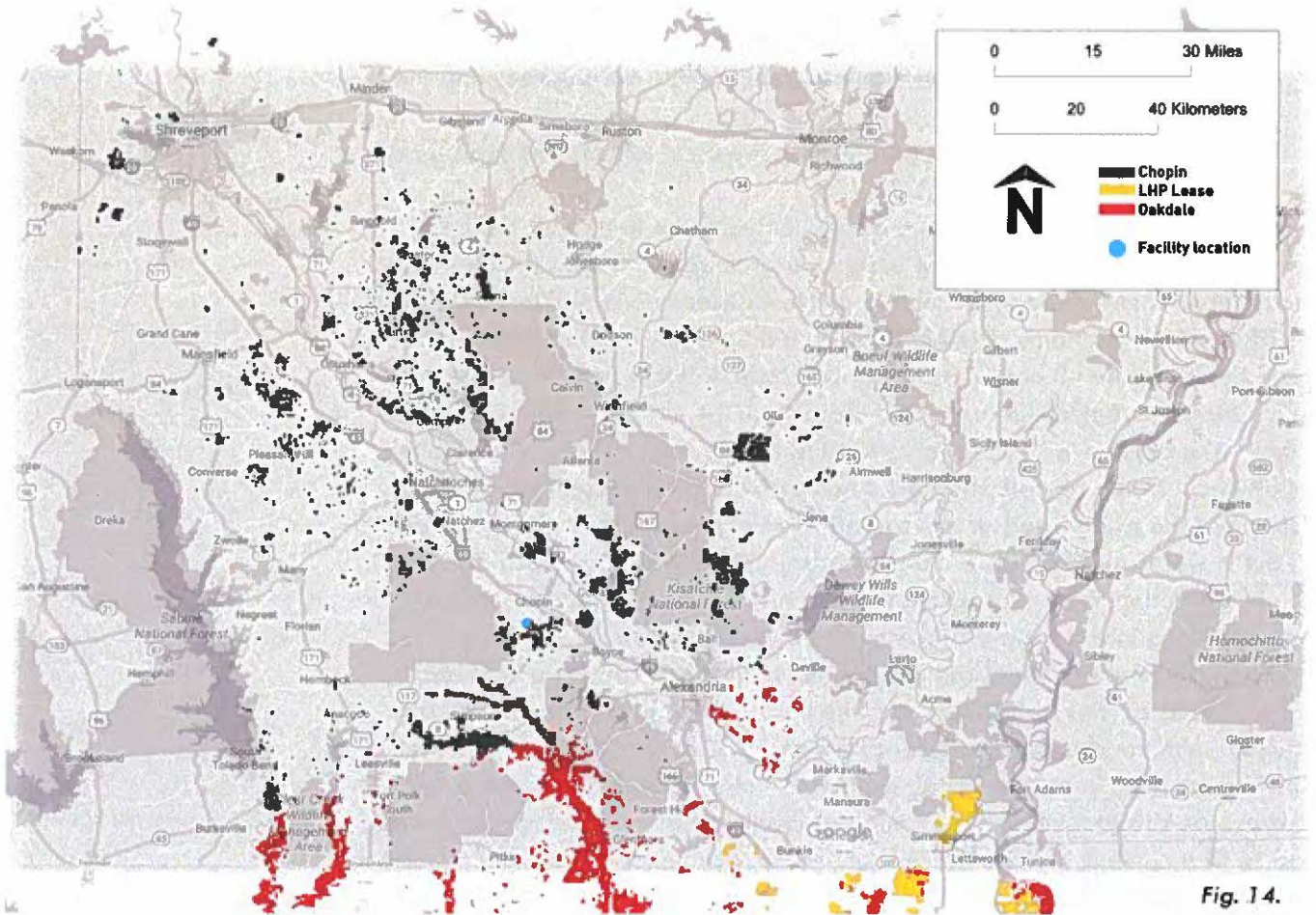


Fig. 14.

what is good for a community is very site specific and must be thought of in advance. Shopping centers, places of worship, educational institutions, recreational space and recreational activities all play a role in an area's perception. An area can be looked at and certain items distilled in a process that shows a lack or an overuse of certain amenities. For instance, one would not create a space that is the equivalent of a shopping center if there are already established and working centers elsewhere within that area as it is not economically smart.

INTRODUCTION STRATEGIES AND CONCLUSION

After distilling a place and having the precedents to look at, a place can be part of the integration of a corporate building in three possible ways. These solutions take into account an area's past and present, as well how they will interact in the future. Most of all, each has its own unique way of defining space and creating that much needed boundary while assuring a seamless integration into the urban fabric and community. (1) A completely new building/intervention can be constructed. (2) A remodel of a pre-existing structure that offers a connection to the past. (3) The final intervention is an urban scaled intervention.

Places should be looked at very closely and put under a lot of scrutiny before an attempt to mold it by a designer. Steps should be taken to ensure a positive influence on the business venture at hand. These three schemes should answer the following questions with every setting:

1. How will this affect the neighborhood in a positive way?
2. What neighborhoods would this presence be most accepted in?
3. Do current conditions allot for an integration?
4. What can be taken contextually to help identify the business and the building?
 - a. Can this be forms, site history, site uses, culture, defined place, scale or materiality?

With the four questions above as well as using the items that define a sense of place, New Orleans can be used as a grounds for testing an intervention. Perfectly fitting into the historical context of New Orleans is a distillery. Everyone knows of the city's nickname 'The Big Easy', but the origins are shrouded in mystery. Some say that it comes from an old dance hall that held the same name.²³ Others have noted that it could come from the city's lax attitude for drinking.²⁴ The city has a steeped and varying history in its affinity with alcohol, especially how it was started and how it has arrived to the current status.²⁵ This also supports the rising trend of micro-craft alcohol companies in the U.S. where in 2005 there were approximately 50 distilleries there are upwards of 770 now.²⁶

In conclusion, once a program or even a direction of what the company will be venturing into, a simple process can be used to allow for a positive intervention. The design should respect the materiality and context of the site. It should define its border's and work with the human scale to continue the current interactions with the citizen. The material palette should speak to the history of the site in both built form and locally gathered. Finally, the settled upon program can always be distilled into a set of smaller functions that can then be moved and placed to fit a context, such as the Mackmyra Distillery allowing gravity to work in its favor with such a small footprint.

Fig. 15. Different types of interventions.

Fig.16. Timeline showing New Orleans' interaction with alcohol.

²³ Gokhust, Shelley, and Barbara Klein. "Words and Their Stories: Nicknames for New Orleans and Las Vegas." VOA. June 9, 2012. Accessed November 24, 2016. <http://learningenglish.voanews.com/a/nicknames-for-new-orleans-and-las-vegas/1205435.html>.

²⁴ "Why Is New Orleans Called "the Big Easy"?" WiseGEEK. Accessed November 29, 2016. <http://www.wisegeek.org/why-is-new-orleans-called-the-big-easy.htm>.

²⁵ Campanella, Richard. "From 'window howking' to go-cups: the history of public drinking on New Orleans streets". Times Picayune. July 16 2014. Accessed: November 24, 2016. https://www.nola.com/homegarden/index.ssf/2014/07/from_window_hawking_to_go-cups.html

²⁶ Morris, Chris. "Craft Distilleries: The Next Local Liquor Boom?". Fortune. August 1, 2015. Accessed: November 23, 2016. <http://fortune.com/2015/08/01/distilleries-craft-beer-liquor/>

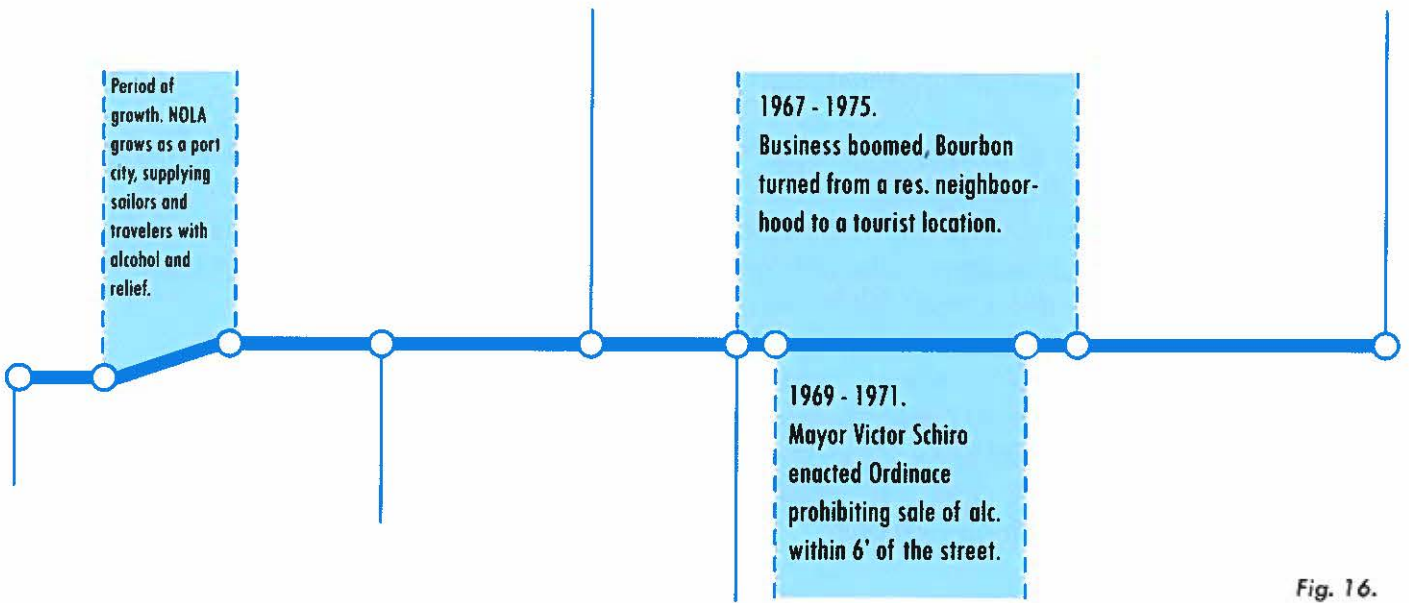
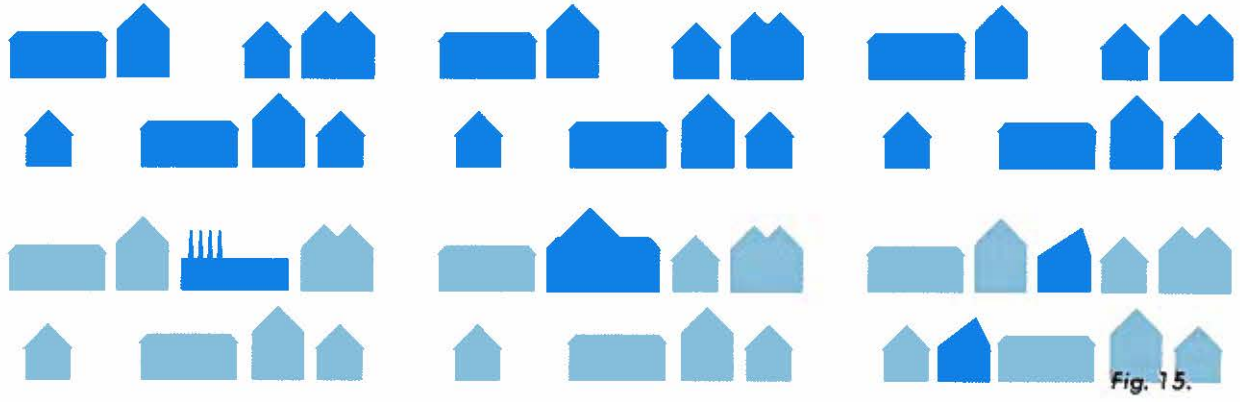


Fig. 16.

ANNOTATED BIBLIOGRAPHY

Adams, Jad. *Hideous Absinthe: A History of the Devil in a Bottle*. Madison, WI: University of Wisconsin Press, 2004.

- Looks at the overall history of the role of absinthe and its influences in America. It has a chapter on the specifics it had in New Orleans.

Arrhenius, Thordis, Mari Lending, Wallis Miller, and Jérémie Michael McGowan. *Place and Displacement: Exhibiting Architecture*. Zürich: Lars Müller, 2014.

- Looks into the general defining characteristics of architecture, more closely at the smaller scale of exhibition. There are larger scale projects that are discussed, but the topic chosen is basically informing on how architecture is displayed contextually and historically within a setting.

Campanella, Richard. *Bienville's Dilemma: A Historical Geography of New Orleans*. Lafayette: Center for Louisiana Studies, University of Louisiana at Lafayette, 2008.

- Discusses the overall growth, development and ideas of New Orleans from the very beginning. There is a chapter in which Campanella delves into the very deep history of alcohol and its role in providing an identity for the city and region. It discusses the challenges seen by the city in response to outsiders and alcohol. He briefly touches on the current status of alcohol in the city. He also gives a history of the Ninth ward.

Cuff, Dana, and Roger Sherman. *Fast-forward Urbanism: Rethinking Architecture's Engagement with the City*. New York: Princeton Architectural Press, 2011.

Relph, E.C. *Place and Placelessness*. London: Pion, 1976

- Looks into the ideology of Place and what defines it. Its ephemeral qualities, versus its lasting and defining characteristics. Relph looks into how person interacts and relates to space with and without place. He takes a step back and looks at what causes a place to lose its place in a world and how standardized forms/design are a major cause of this loss.

Katz, Peter, Vincent Scully, and Todd W. Bressi. *The New Urbanism: Toward an Architecture of Community*. New York: McGraw-Hill, 1994.

- Looks into the idea of neighborhoods/small towns and how people interact with it. It talks about crime, traffic conditions, environmental pollution, economy and the overall health of the citizens. Tries to create a basis for future designs.

Labadie, Jeremy, and Argyle Wolf-Knapp. *New Orleans Beer: A Hoppy History of Big Easy Brewing*.

- Talks through the general history of beer in New Orleans. How it was introduced and its current status in New Orleans. It picks up the local breweries and their influence on culture as well as how they ended. It also speaks on the craft brew craze and how that has influenced the idea of beer in New Orleans/America.

Mazzanti, Giancarlo, and Marijn Schenk. *Architecture as Mechanism for Building Community*. Delft: TU Delft Library, 2014.

- Mazzanti discusses the way society has a place in architecture and the values it instills within the practice. His idea is to take architecture and create a sense of adaptability that can change and mold to situations and needs in an effort to build a sense of community. His main belief is that architecture should be looked at in terms of its products and how well it intervened or solved a need.

Nau, John Fredrick. *The German People of New Orleans, 1850-1900*. Leiden: E.J. Brill, 1958.
•Goes into detail on German Population in New Orleans. There is a small portion of the German influence of beer on the city and how they basically introduced and are solely responsible for the beer life in the city.

Scully, Vincent. *The Architecture of Community*. Ann Arbor, MI: University of Michigan College of Architecture Urban Planning, 1996.

Stanonis, Anthony J. *Creating the Big Easy: New Orleans and the Emergence of Modern Tourism, 1918-1945*. Athens: University of Georgia Press, 2006.

Stuart, Bonnye E., and Laurence P. Stuart. *Discovering Vintage New Orleans: A Guide to the City's Timeless Shops, Bars, Hotels & More*.

“ARCHITECTURE IS AN EXPRESSION OF VALUES.”

-NORMAN FOSTER

22

SITE STUDY



PROGRAM



MATERIAL



PLACE



CONTEXTUAL RELATIONSHIP



MEMORY/HISTORY



CIRCULATION



PROJECT: ART BEGINS WHERE LANGUAGE ENDS - CISTERNERNE

ARTIST: INGVAR CRONHAMMER

LOCATION: FREDERIKSBERG, COPENHAGEN



The cisterns as they are now are part of the Frederiksberg Museum that can be rented and used as a venue for art shows. Before, it was an in use cistern system for the city of Copenhagen and supplied clean drinking water to the populus. Construction was started in 1856 and finished in 1859, it was decommissioned in 1933 and drained in 1981. It was trasformed into a museum for modern glass art in 2001 and lasted until 2013. They are underground cisterns located under Søndermarken Park and is labeled as the only dripstone cave in the Denmark.

The artist's vision for the current display was to create a sensory experience with the cisterns and show the space in a new light. It works well with site in that in incorporates a modern entrance and you enter into a space that is quite the opposite. It shows the space at a fraction of its capacity and lightens the areas most notable, such as the stalagtites and stalagmites that occur here. With a sound track playing in the background, by Martin Hall, this system of walkways is meant to be a labrynth in which you can relate back to the water and understand the city's reliance on it. It reintroduced water for this particular display to show it's ihstory.

Images: From personal travels

https://www.tripadvisor.com/Attraction_Review-g806262-d5257023-Reviews-The_Cisterns-Frederiksberg_Copenhagen_Zealand.html





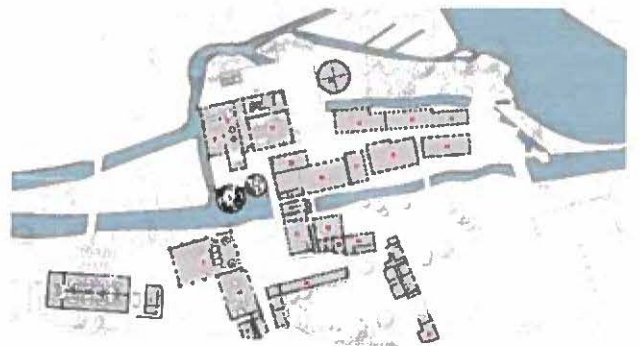
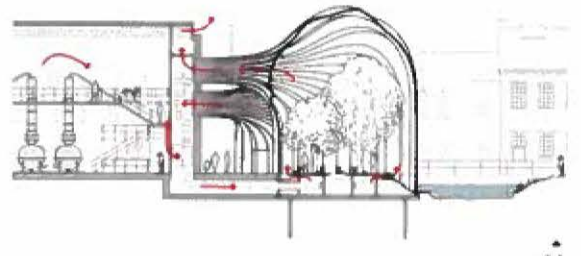
PROJECT: BOMBAY SAPPHIRE DISTILLERY
ARCHITECT: HEATHERWICK STUDIO
LOCATION: LAVERSTOKE, UK



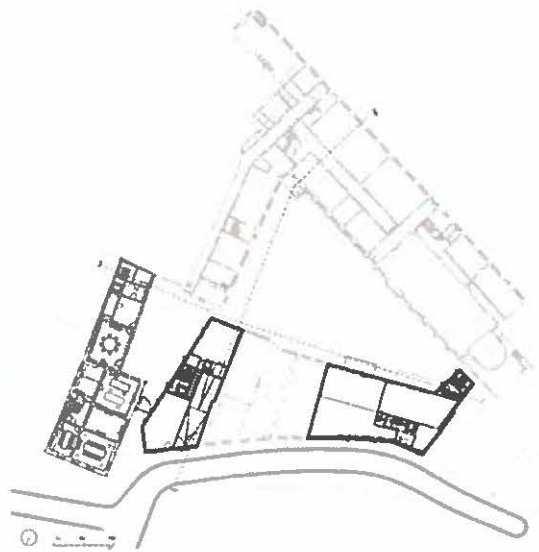
The distillery was a competition design won by Heatherwick Studio. The design was to reclaim the site, more importantly the River Test. It widened the river and planted the shores to create a welcoming and inviting area to courtyard of a set of historic industrial buildings. Also designed were the glass bridges into the compound that do two things. One, it grows the necessary herbs for the production and distillation of Bombay's Gin. Two, it filters the air of the production line into the greenhouse and then into the natural environment. This also helps in the cultivation of a mediterranean and subtropical climate needed for a few of the herbs used in the distillation process.

Modern forms were removed during the restoration process, but left the imprint on the buildings they were touching. It opens up certain areas of the site to allow views to the English Countryside. All of the design was needed to open up the site and to untangle the confusing meandering paths in the industrial compound. It is now an easily navigable space with a touch of the past and a developing future.

Images: <http://www.archdaily.com/554750/bombay-sapphire-distillery-heatherwick-studio>



- | | | |
|-------------|----------------------|---------------------------------|
| • All Units | • Storage Units | • Café |
| • 2/1 | • Distillation Plant | • Courtyard (Distillation Area) |
| • 2/2 | • Pot Still | • Distillation Area |
| • 2/3 | • Pot Still | • Pot Still |
| • 2/4 | • Pot Still | • Pot Still |
| • 2/5 | • Pot Still | • Pot Still |
| • 2/6 | • Pot Still | • Pot Still |
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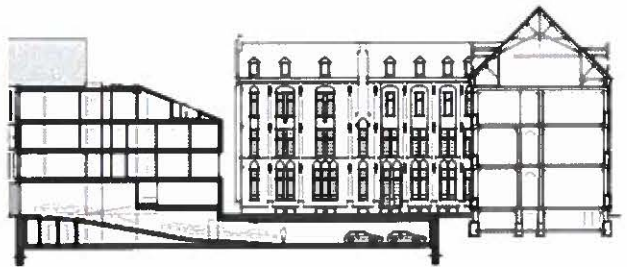
Ground Floor Plan

PROJECT: LORETTE CONVENT - APARTMENTS
ARCHITECT: DMVA
LOCATION: MECHELEN, BELGIUM



“By provoking action and reaction between past in present through the application of contemporary architecture, the remodelling of this entire block of buildings – including landmark buildings such as Hooghuyts and the former Lorette convent – adheres to this evolutionary principle.” This quote taken from the architect, tells what they attempted in a very clear and decisive manner. The area designed was once an entire block of buildings that included a convent, open space and industrial buildings.

The design works well with keeping in the material palette of the neighborhood and responds to the surroundings in various ways. One such way is in allowing a thoroughfare for public use into the once closed off garden/courtyard area of the block. In looking at the context, they designed covered terraces that double as lighting fixtures for the street and create a more welcoming public space within.



Images: <http://www.archdaily.com/782835/lorette-convent-apartments-dmva>

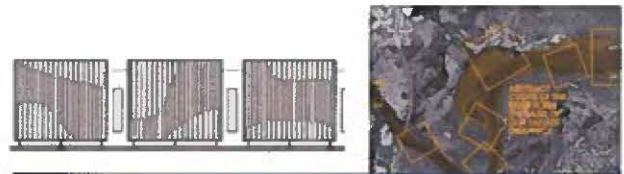
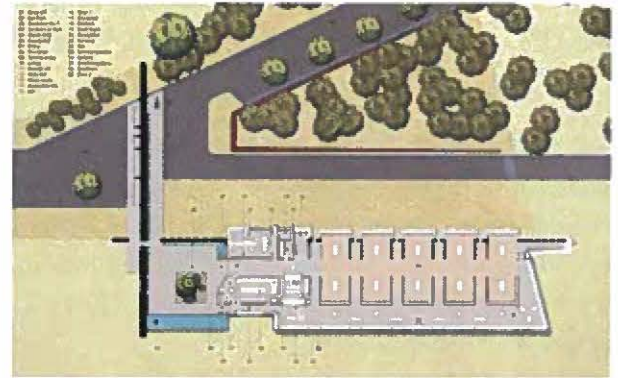
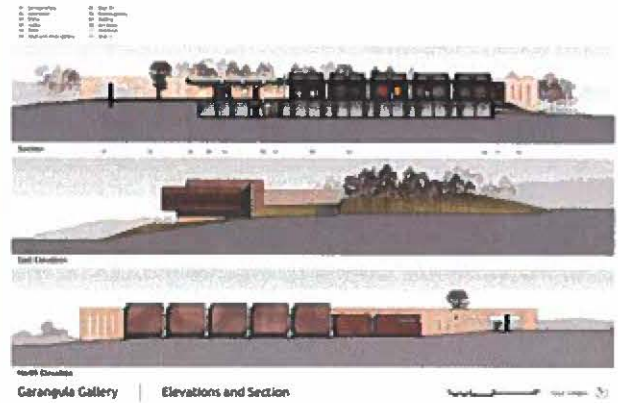


PROJECT: THERE - GARANGULA GALLERY
ARCHITECT: FKM ARCHITECTURE/AFK STUDIOS
LOCATION: CANBERRA, AUSTRALIA



The project was designed to be a gallery space informing the public on the aboriginal art of Australia. It was to be a design that place that could be rearranged to create a gathering public space within. It was designed between two tribal lands, views of the mountains and in line with the site's countouring site. Aboriginal engravings and paintings were used to define the five gallery spaces: artsit, time, place, subject and meaning. This project uses it's proximity to the river, natural materials, recycled materials and overall the culture of the area to define the design.

This projecjt in particular, responds to the surrounding well and makes those cultural connections to the site and it's program. Concerning the history of the area I think it responds well to the site and divulges a lot of information. It gives a sense that this is he only place this design could work. From it's wooden facade, that takes its form from the nearby river, to the visual connections of the tribal lands and valleys and mountains, it works.



Images: <http://design-chronicle.com/garangula-gallery-by-fender-katsa-lidis-mirams-architects/>

http://there.com.au/work/garangula_gallery_facade_graphic



PROJECT: HELSINKI GUGGENHEIM MUSEUM
ARCHITECT: LABICS
LOCATION: HELSINKI, FINLAND

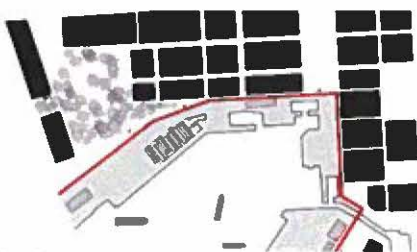


This project was an entry to a national competition by Labics. It is situated on the harbour of Helsinki. It takes the forms of the typical warehouse rooves and small house in the woods to create a museum that speaks the area's history and culture. It allows for modern design to slip seamlessly into the city's elevation and fabric. It attempts to enhance the idea of public open space and continue the Nordic tradition/ideals of openness and accessibility. It gives a gradual slope for entry from the city center and brings the public by an open air theater. The ramp and theater provide a connection to the multitude of public spaces offered by the structure.

This proposal, seems to work very well with it's context and shows how the historical and regional context can be used to influence the design of a new form. It seems to work well in terms of being used for the public and trying to recreate a common sense of space by relating the interior to a home typology that is common in the area as well as making it known that this is a public building by using the warehouse form.



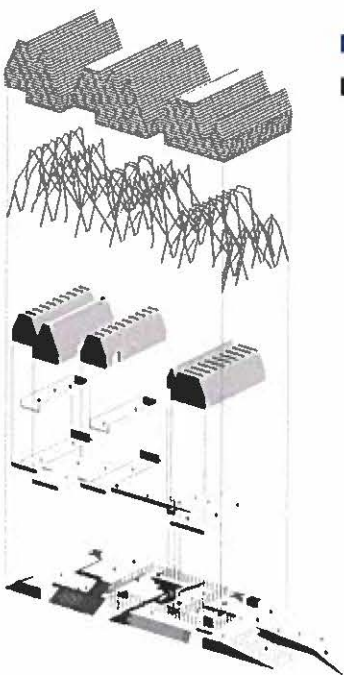
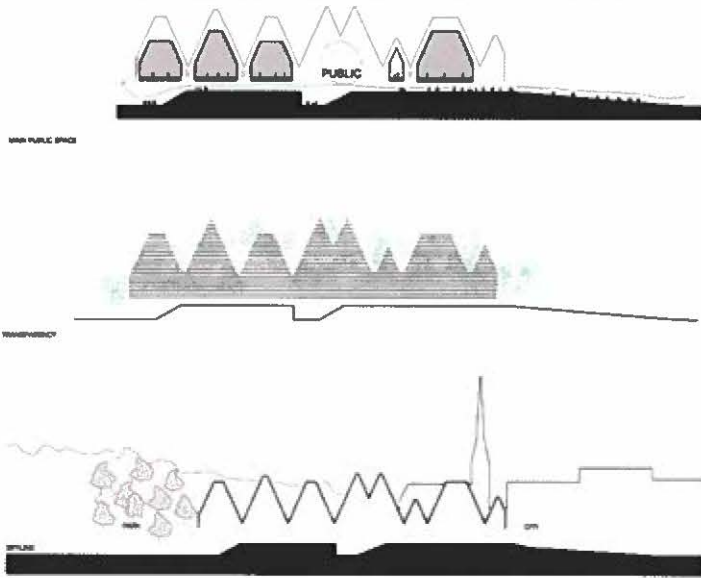
Images: <http://www.labics.it/project/141>



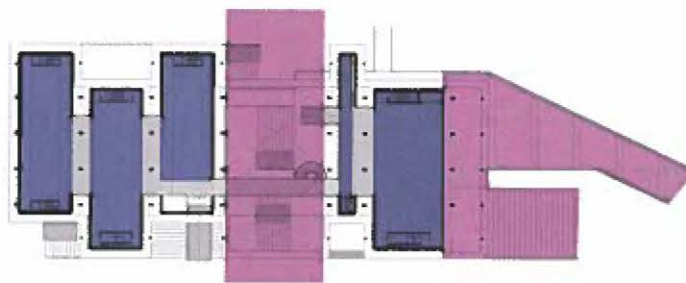
Site Plan



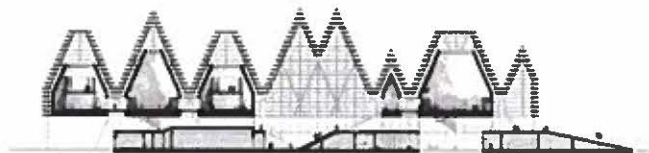
Second Floor Plan



- Local typology "Sense of Familiarity"
- Cabin in the woods "Sense of Home"



- Fixed Program
- Flex/Public Program

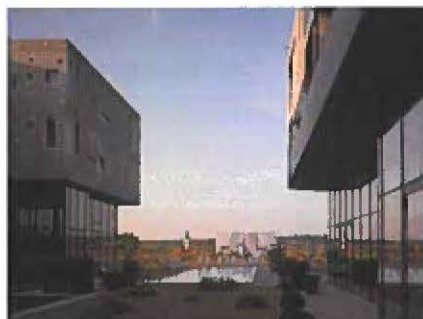


PROJECT: LOSIUM HOTEL
ARCHITECT: STEVEN HOLL
LOCATION: LANGENLOIS, AUSTRIA



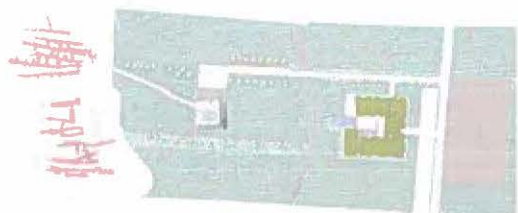
The project is a renovation of sorts that speaks to the history of the site and town. With three distinct parts, the hotel is designed engage the occupants and inform them of the site's history and current conditions. It is split into the existing vaults, the wine center and the hotel wine and spa resort. These three programs are then split into a stacking arrangement: Vaults (under the ground), Wine center (in the ground) and Loisium Hotel Wine and Spa Resort (over the ground).

Smaller design details, like using the city grid to define the rows of the vineyard, speak to the context and try to relate the massings of the site to one another. Everything on site is designed in the rigidity of the grid the rows create. Looking more specifically, the Wine Center gets its design from the geometry of the existing vaults. The winery is clad with recycled bottle glass in certain places, to speak back to the program element. It connects the user to the site also in form, it's slight forward lean is to give the illusion that it is growing out of the ground and is part of the vaults below.



Images: <http://www.orchdaily.com/5524/loisium-hotel-steven-holl>

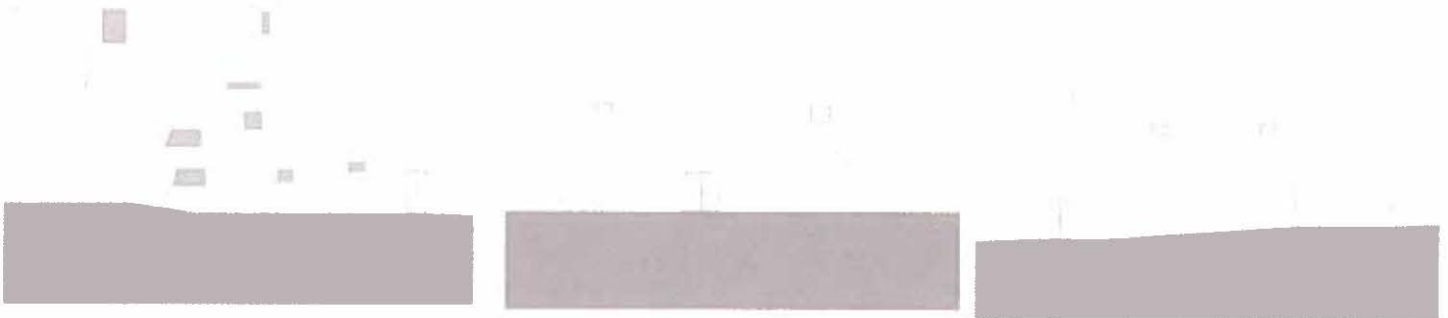
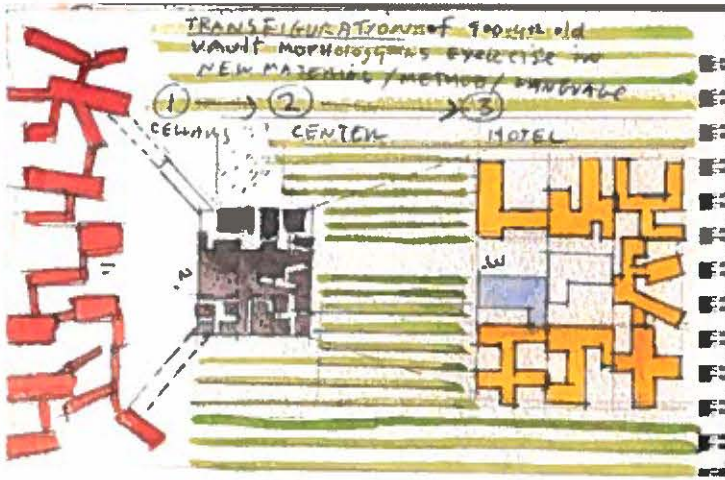
<http://www.stevenhall.com/>



UNDER

IN

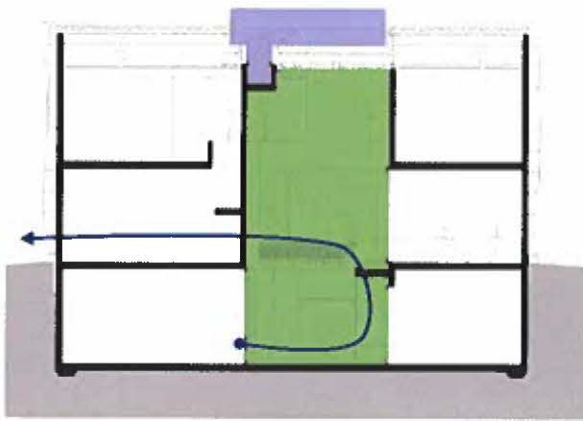
OVER



SOUTH ELEVATION

NORTH ELEVATION

EAST ELEVATION



- Roof terrace - Site connection
- Core - under ground w/connection to outside
- Entry and Exit Experience

EAST-WEST SECTION

CONNECT

INFORM

REST/STOP



PROJECT: FACTORY BUILDING AT VITRA
ARCHITECT: SANAA
LOCATION: WEIL AM RHEIN, GERMANY



This was designed with the program in mind. Its place on the campus was determined by the pre-existing footprint of 4 structures that were there previously from the great fire. The form of the building is a rounded form very close to a circle, but slightly off. It was designed so that trucks could easily navigate the building for packaging and for future growth for production lines.

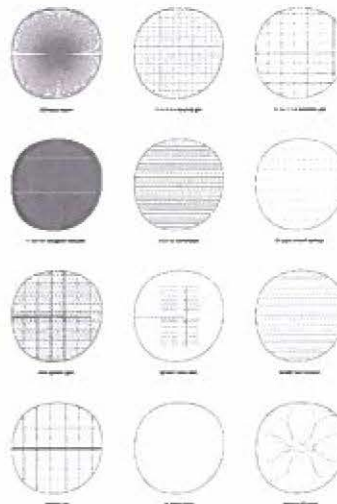
The space inside is to be a large fluid programmable space that allows for change in production and work flow. The form of the footprint allows for a multitude of ways to allow docking and loading/unloading for a smaller congestion of workers within.

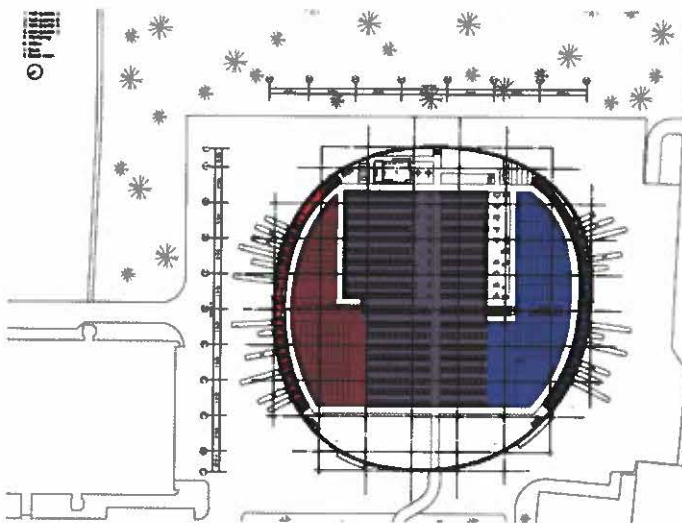
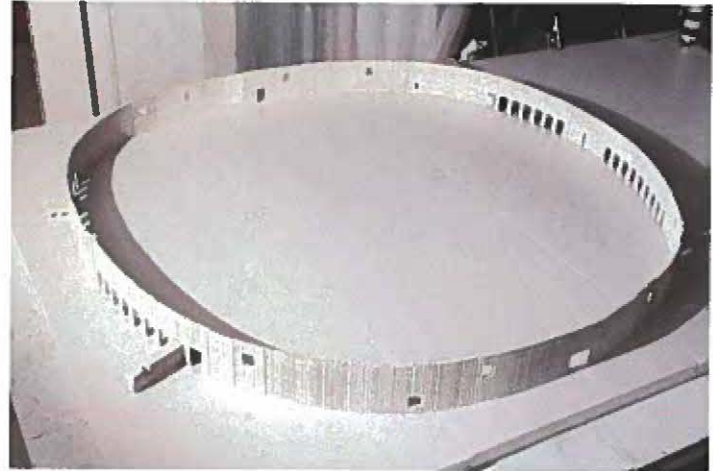
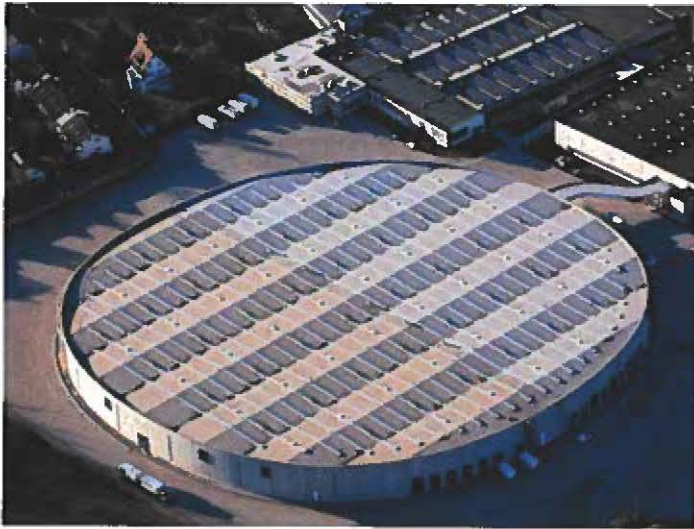
Images: <http://www.archdaily.com/363581/factory-building-on-the-vitra-campus-sanaa>.

<http://www.uncubemagazine.com/blog/9133113>

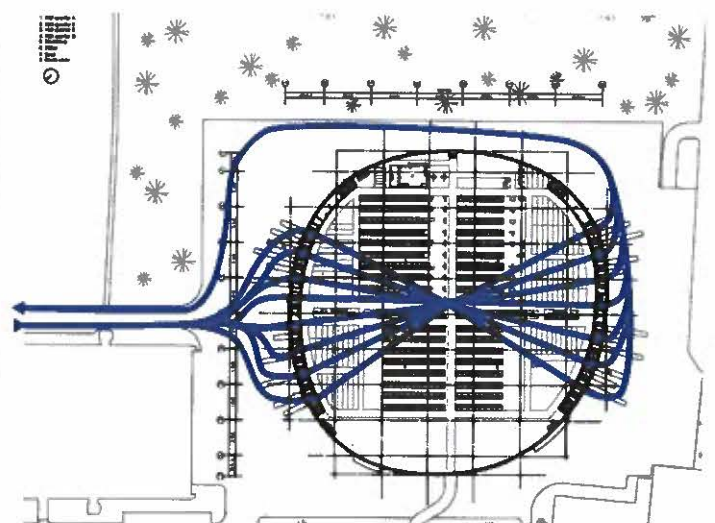
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http://www.w-wt.de/tourismus_englisch/architektur_und_design.htm





- Unloading/Receiving
- New Material Storage
- Assembly
- Finished Product Storage
- Loading/Shipping



Flow of Production

“TRYING TO DESIGN OR RECLAIM PLACES IS . . . LIKE TRYING TO MAKE OR MODIFY LIFE ITSELF.”

-EDWARD RELPH

PROGRAM ANALYSIS

With New Orleans as a testing grounds for the development of a new typology of corporate design that nurtures a sense of place and works to better a community. In the historical context of New Orleans, a facility for the manufacturing of alcohol is directly relatable. An alcohol production plant is a broad program as it can be between any number of alcohols all of which have a different process and end result. The two most prominent alcohols legal to produce from New Orleans' history is Sazerac and Rum. Sazerac was developed in the city, which gives it a strong basis. One of rum's main ingredients in the distilling process is sugar, which was one of the city's main cash crops.

Each distilling process is different, but inspecting one and devising a way to split it up, can give unique qualities to programmable space. Much like SANAA did with the Vitra Campus Facility in Germany, the programs needed for a smooth production facility will be dissected and laid out in a manner that allows for efficiency as well as possible new program space. These programs can then be introduced into the urban fabric at a smaller scale and allow for more of a scalar corporate identity. This smaller scale already alleviates some of the stigmas that destroy place. Along with this smaller size, public amenities can be introduced that give a chance for physical interaction. This interaction in itself seeks to build a place up involve the community wherever it is, to take away the stigmas associated with corporate architecture. Another benefit of the multiple small scale programs is that it will be able to inform on the process with a unique character being shown through its own interpretation of architectural typologies of the area.

PROJECT: THE MACALLAN DISTILLERY

ARCHITECT: RSH-P

LOCATION: SPEYSIDE, UK

Fig. 1. Site Diagram

Fig. 2. Expansion Diagram*

Fig. 3. Balance between corporate efficiency and contextual design*

Fig. 4. Context model

Fig. 5. Sketches for roof design to fit site.

Fig. 6. Render depicting entrance designed landscape.

Fig. 7. Section showing planned open program.

*diagrams done by author

This project, done by RSH-P, is a distillery in Scotland. It is designed to be inset in the ground of the site where the whisky has been produced since 1824. It was designed to allow for future expansion, but not destroy or take away from the beauty of the surrounding countryside or the adjacent 18th century manor house.¹ The interior is an open floor plan that puts on displays of all the steps and processes in the liquor's distilling.²

Each of these nodes of program are accentuated by the undulating hills that is the doubly curved timber roof of the distillery. Each hill is individually significant, but they all together are supposed to invite the visitors and create a space that teaches about the process.² Everything is made from natural locally sourced material. All together the experience is geared toward the visitors who want to learn and tour the facilities.³ The Visitors are given a 8,100 m² open floor plan to explore and learn. The open floor plan is created by using retaining walls and discretely placing items need for the distillation process throughout.¹

The timber roof is covered with grass to blend seamlessly into the country side and with it being so long, puts it as one of the biggest of its type.¹ The slab on which the project sits houses the ductwork for ventilation so as to not take away from the interior of this roof much like the grass covers the human growth on landscape. The Brand itself wants to exude it's luxurious stance that it takes on it's production of whiskey and does so very well with attention to details.

¹ https://www.arup.com/projects/macallan_distillery

² <http://www.rsh-p.com/projects/the-macallan-distillery>

³ <http://www.archdaily.com/575981/rsh-p-breaks-ground-on-scottish-whiskey-distillery>

Project Details:

Area

14,800 m² - total area

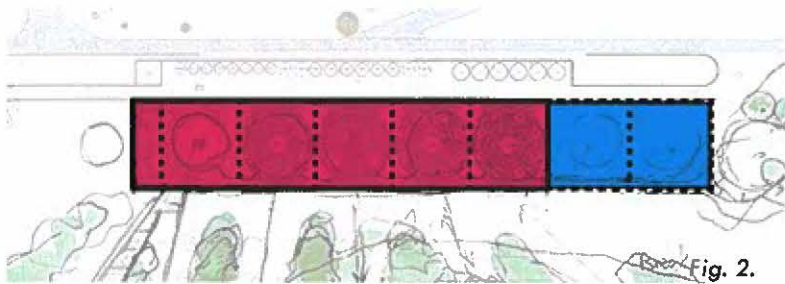
8,100 m² - visitor/open area

Cost

USD \$122,275,500



Fig. 1.



■ Programmed Current Space
■ Future Use Space

Fig. 2.

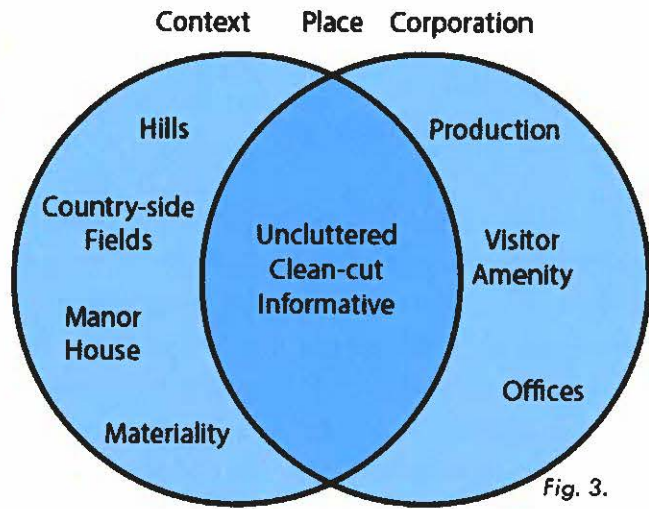


Fig. 3.

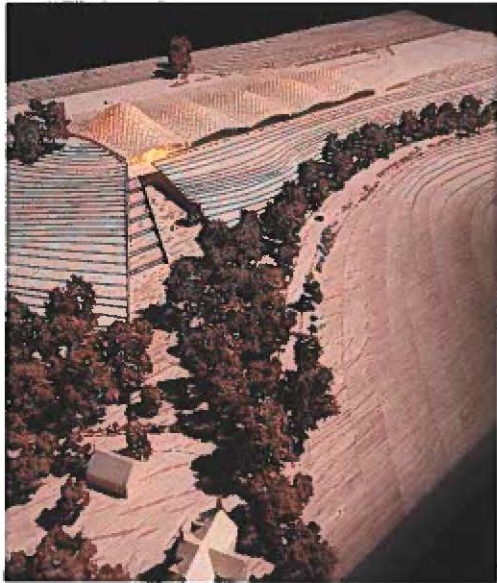


Fig. 4.

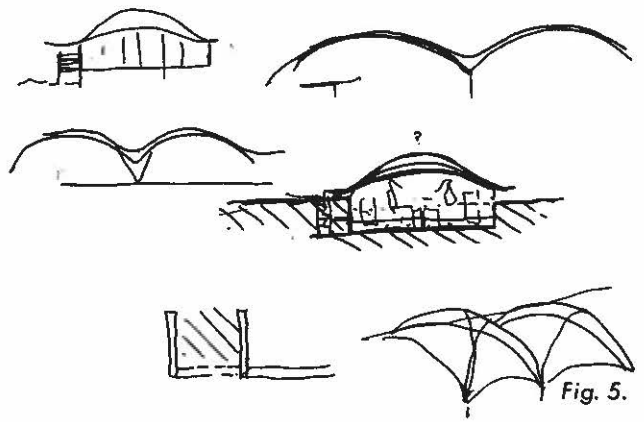


Fig. 5.

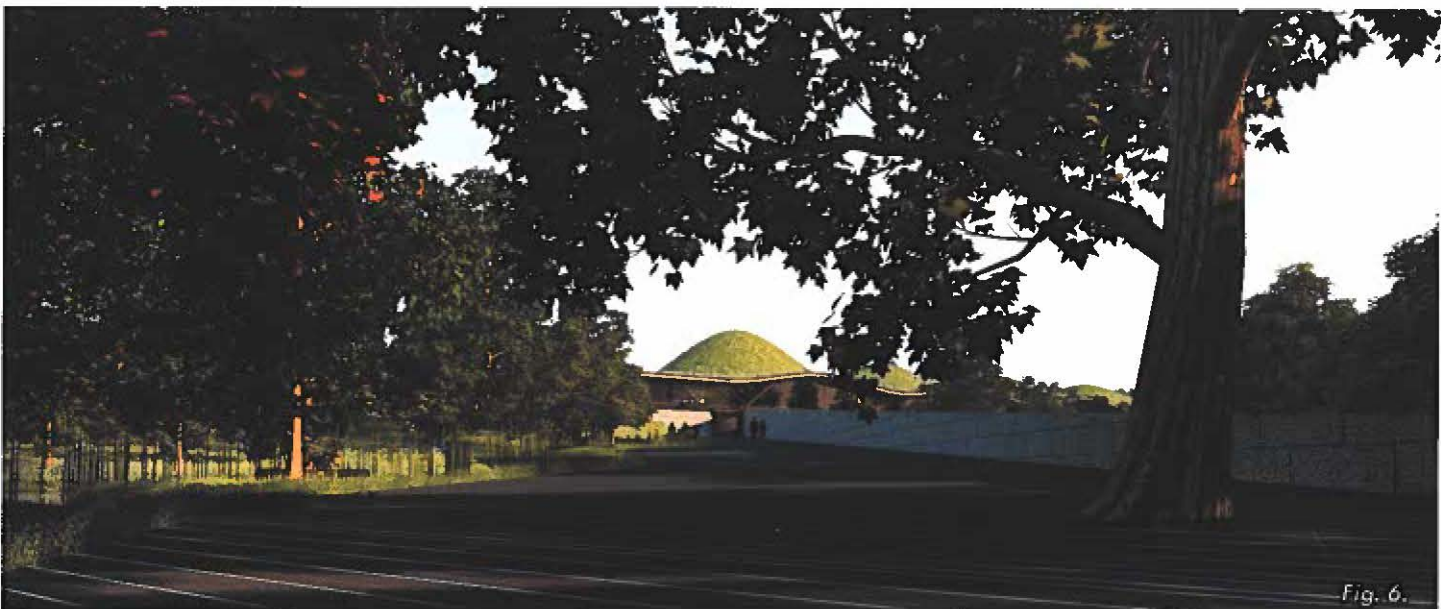


Fig. 6.

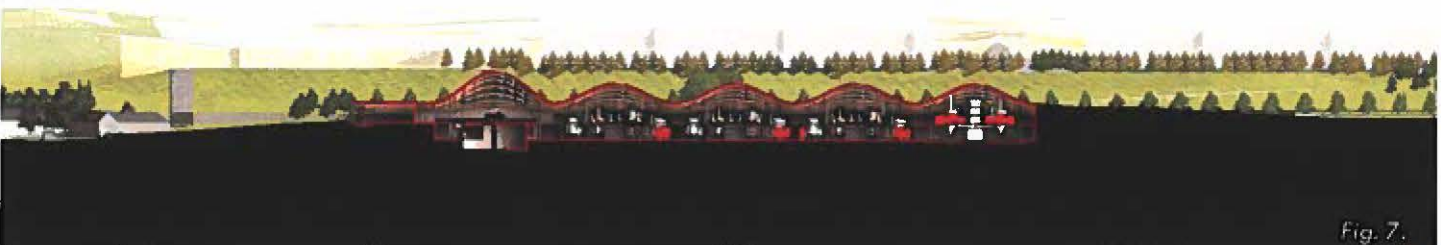


Fig. 7.

PROJECT: MACKMYRA GRAVITY DISTILLERY

ARCHITECT: TEA

LOCATION: GÄVLE, SWEDEN

This project was designed to recreate the distilling process in a vertical stacked promenade. It was of course designed for the production process, but with the visitor and contemporary user in mind. Everything follows the flow of gravity and starts at the top. The complete design was to embody the ideas of Mackmyra as a company and inform people of the distilling process. It overall was a project used to tell the story.¹

The company strived for a design that was efficient yet spoke to it's 'playful' identity, as well as quality and craftsmanship. The efficient design to stack the program, creates lower need to move the product through stages as gravity brings it from one process to the next.²

The distillery is reknown for it's use of gravity in it's process, but even though it uses an unorthodox method of transportation, most items used are typical manufactured products.³ The two copper pot stills are typical Scottish models with narrow necks and wide bases. Outside are two grain silos, that house the peated and unpeated barley.⁴ This barley is produced on site and goes into every batch of whiskey, with two different kinds made on site.³

All together the distillery is seven floors, fully accessible by wheelchair, with a tasting room, visitors center and on site concrete aging warehouse.³

Project Details:

Area
1,460 m² - Total Area
97 m² - Visitor Center

Cost
USD \$5,535,015

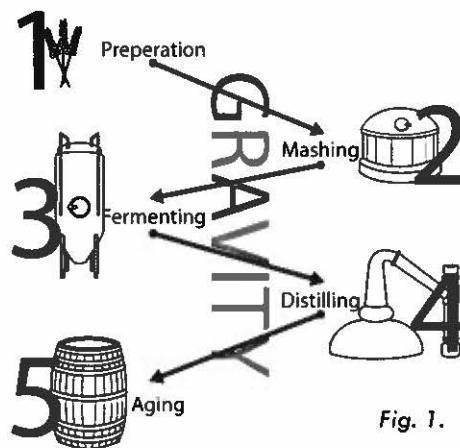


Fig. 1.



Fig. 2.

Fig. 1. Distillation process and how gravity helps it. *

Fig. 2. Typical Floor Plans.

Fig. 3. Cafe Area.

Fig. 4. Platform to check distillation copper drums.

Fig. 5. Ground Floor.

Fig. 6. Aging cellar.

Fig. 7. Form of building due to gravity.

Fig. 8. Context of project.

Fig. 9. Grain silos.

*diagrams done by author

¹ <https://www.archdaily.com/243816/mackmyra-gravity-distillery-tea>

² <http://www.tea.se/mackmyra-svensk-whisky/>

³ <https://www.whisky.com/whisky-database/distilleries/details/fdb/Distilleries/Details/mackmyra.html>

⁴ <https://blog.thewhiskyexchange.com/2014/10/mackmyra-a-very-swedish-style-of-whisky/>



Fig. 3.

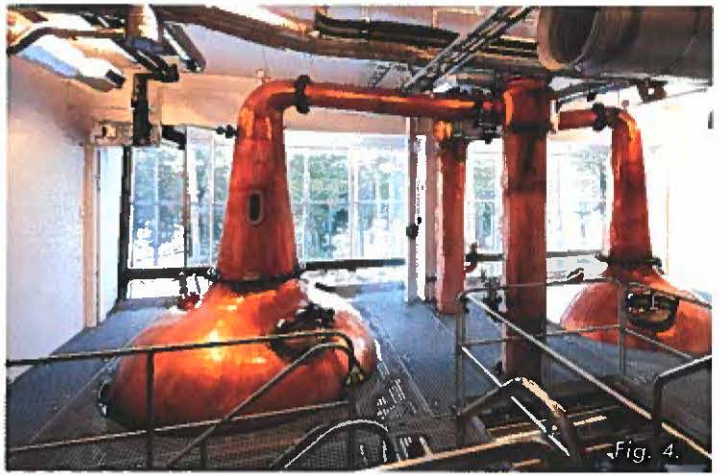


Fig. 4.



Fig. 5.



Fig. 6.



Fig. 7.



Fig. 8.

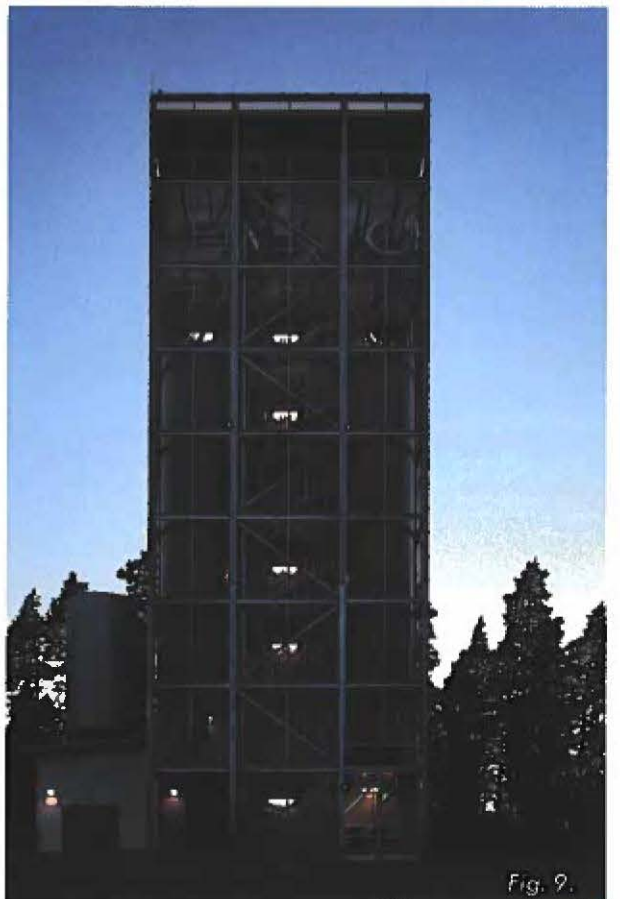


Fig. 9.

PROJECT: WILD TURKEY VISITOR CENTER**ARCHITECT: DE LEON & PRIMMER****LOCATION: LAWRENCEBURG, KY**

This project, done by De Leon & Primmer Architecture Workshop, is located on the Kentucky Bourbon trail in Lawrenceburg, Kentucky and is an addition to the Distillery Complex. It is visitor's center, information center and business office of the Wild Turkey Company. It takes its form from the historical and contextual farmhouses of the area and is placed on an old site with a steeped history in refining the whiskey drink. It has 9,140 sf of programmable space and consists of exhibitions, a tasting room, administrative offices, a gift shop and event venues.¹ It tries to be a project in which it speaks of its past and ties it into the newer age of innovation with the environment it creates.

The materiality and its display is used to evoke a sense of the agrarian architecture of the area.² From the architect: "the project employs a design direction that is both familiar and new - bridging tradition & innovation through an immersive environment of contrasts & dualities."³

The form of the barn is complimented and tested by the complexity of the facade as well as the pristine and minimal design of the interior. All of this is to intrigue the visitor and create a space that informs.

The interior also boasts a floating cork floor, a reused copper still, ash wall paneling, douglas fir lattice work and pine ceilings. All of these are left to their natural colors to juxtapose with the darkly stained exterior.⁴ Lastly, the building was sited and designed on a small enough foot print so as to not destroy any unnecessary land for the wild turkey's habitating the area.⁴

Project Details:**Area****849 m²****Cost****USD \$4,000,000**

Fig. 1.

Fig. 1. Base context map.

Fig. 2. Barn form and facade.

Fig. 3. Interactive center for visitors.

Fig. 4. Program and interaction bubble diagram.*

Fig. 5. Materiality providing contextual connection.

Fig. 6. Section showing relation of programmed spaces.

Fig. 7. Site diagram.

Fig. 8. Tasting room accented with material and objects of a distillery, view to add connection to the site.

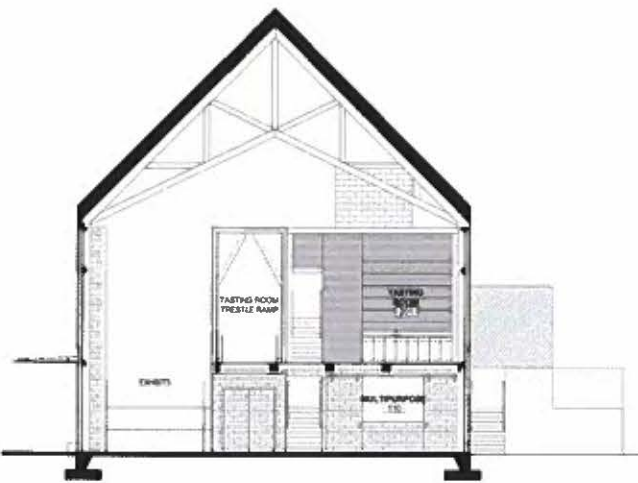
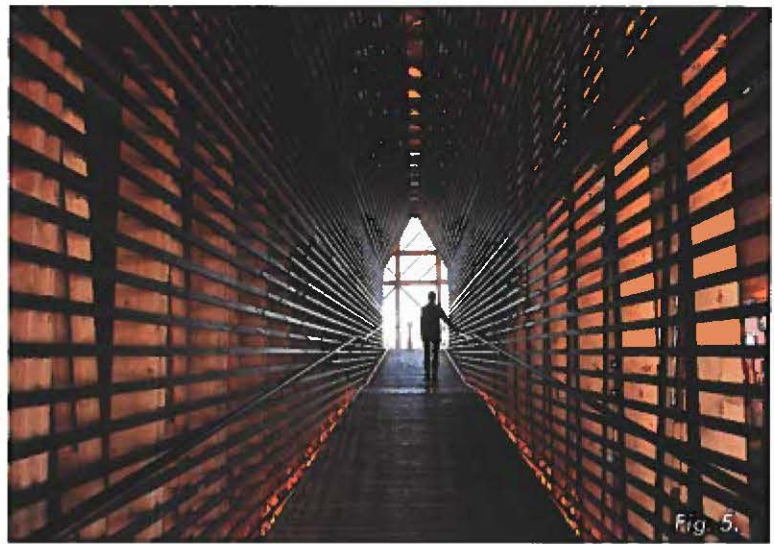
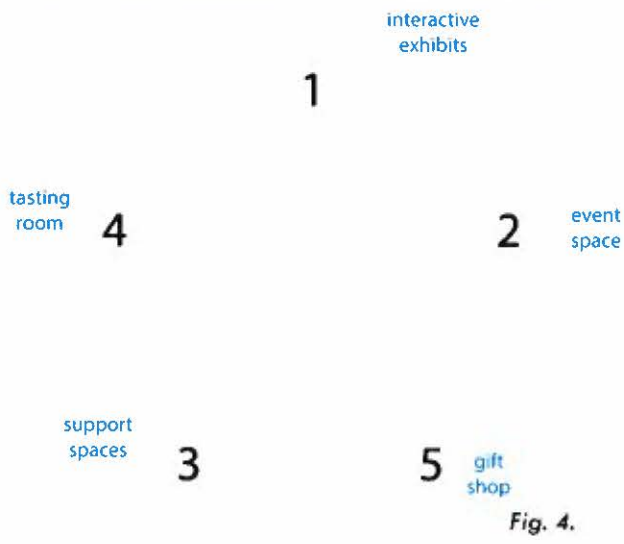
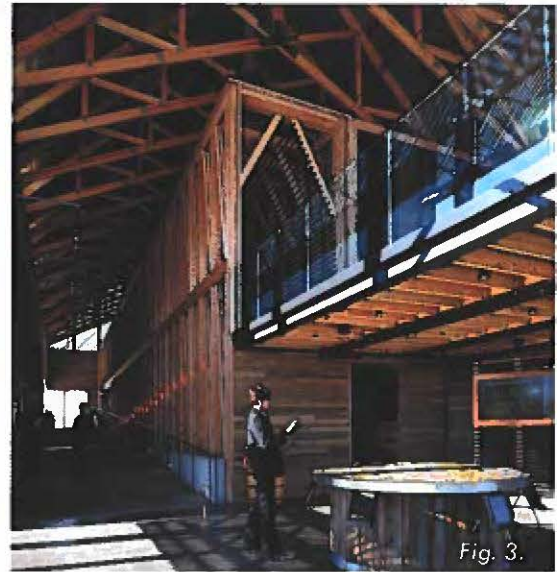
*diagrams done by author

¹ <http://www.archdaily.com/519812/wild-turkey-bourbon-visitor-center-de-leon-and-primmer-architecture-workshop>

² <http://www.designboom.com/architecture/de-leon-and-primmers-new-agrarian-wild-turkey-bourbon-visitor-center-10-12-2014/>

³ <http://www.deleon-primmer.com/work#/wild-turkey-bourbon-visitor-center/>

⁴ http://www.architectmagazine.com/awards/annual-design-review/wild-turkey-bourbon-visitor-center_o



PROPOSED PROGRAM

With New Orleans as a testing grounds for the development of a new typology of corporate design that nurtures a sense of place and works to better a community. In the historical context of New Orleans, a facility for the manufacturing of alcohol is directly relatable. An alcohol production plant is a broad program as it can be between any number of alcohols all of which have a different process and end result. The two most prominent alcohols legal to produce from New Orleans' history is Sazerac and Rum. Sazerac was developed in the city, which gives it a strong basis. One of rum's main ingredients in the distilling process is sugar, which was one of the city's main cash crops.

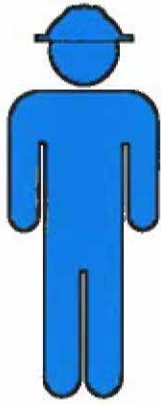
Each distilling process is different, but inspecting one and devising a way to split it up, can give unique qualities to programmable space. Typically a whiskey is made in 5 stages, with bottling and shipping added on for commercial use.² Much like SANAA did with the Vitra Campus Facility in Germany, the programs needed for a smooth production facility will be dissected and laid out in a manner that allows for efficiency as well as possible new program space. These programs can then be introduced into the urban fabric at a smaller scale and allow for more of a scalar corporate identity. This smaller scale already alleviates some of the stigmas that destroy place. Along with this smaller size, public amenities can be introduced that give a chance for physical interaction. This interaction in itself seeks to build a place up and involve the community wherever it is, to take away the stigmas associated with corporate architecture. Another benefit of the multiple small scale programs is that it will be able to inform on the process with a unique character being shown through its own interpretation of architectural typologies of the area.

In following with typical sizes of "Expansion" distilleries (as the first two projects were), the following sized programs should be adequate to accommodate a distillery within an urban setting and scale. Square footages are based off of the Mackmyra footprint. The offices are proportionally scaled to the Wild Turkey center.

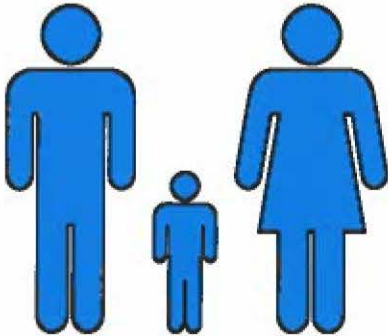
¹ <https://cityparksblog.org/2009/02/22/what-size-is-the-average-or-median-city-park/>

² http://www.whiskyforeveryone.com/whisky_basics/how_is_whisky_made.html

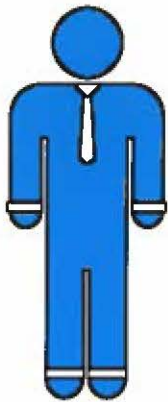
USERS



WORKERS



PUBLIC



OFFICIALS

GENERAL PROGRAM

1,460 m² = 15,715 ft²

Distillation Process

1. Preperation
2. Mashing
3. Fermenting
4. Distillation
5. Aging
6. Bottling
7. Shipping

$$15,715 \text{ ft}^2 / 7 = 2,245 \text{ ft}^2$$

Administrative offices = 1,000ft²

Parking - 20 spots

Public = 40%

Private/Worker = 60%

Ingredient farm land -

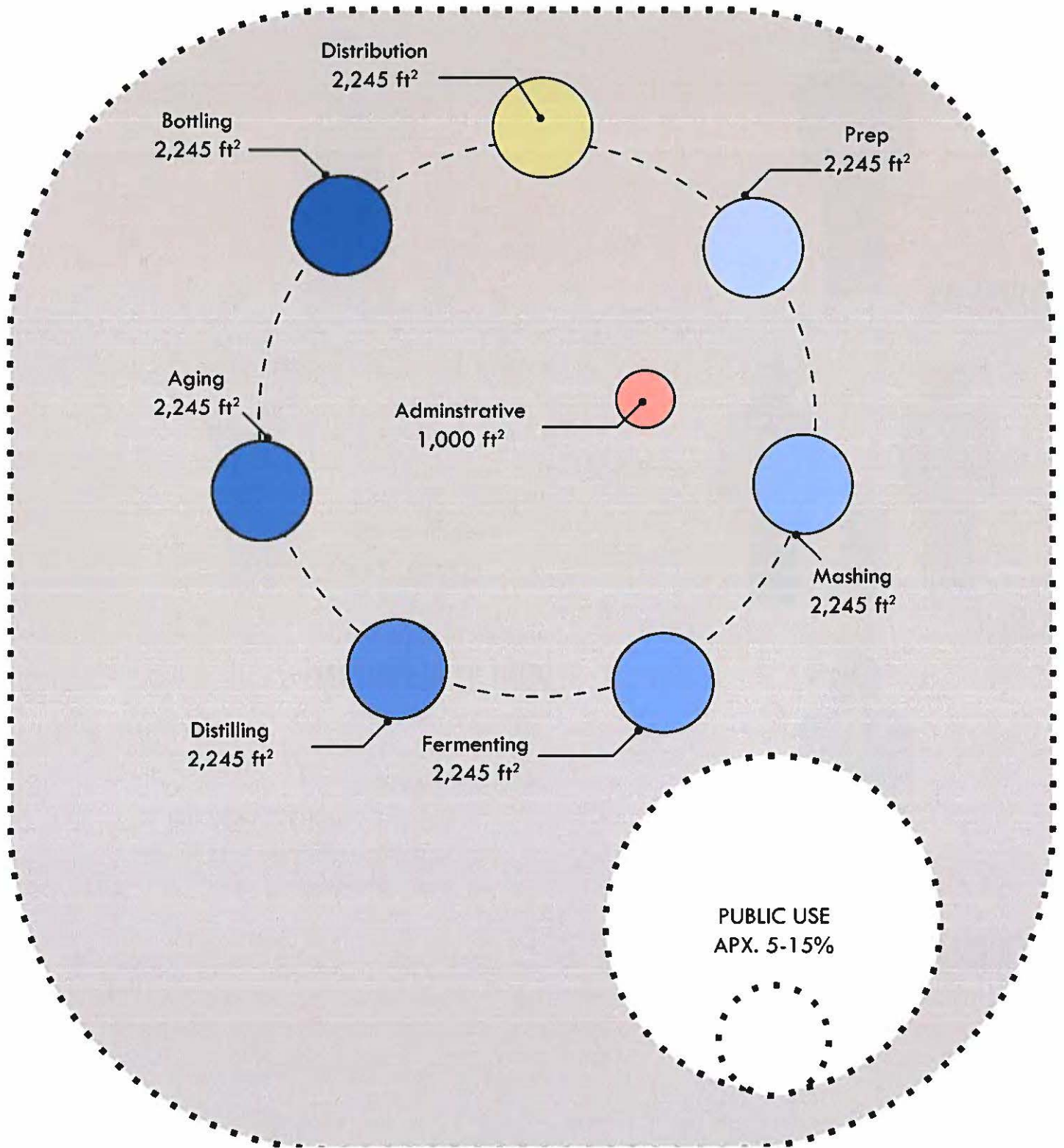
PUBLIC PROGRAM

15% gross SF allowed for public use/passage

Interactive options:

- a. Cultural Facility - 15% site
- b. Community Center - 15% site
- c. Bar - 5% site

SITE



“SPACE, SPACE: ARCHITECTS ALWAYS TALK ABOUT SPACE! BUT **CREATING A SPACE IS NOT AUTOMATICALLY DOING ARCHITECTURE. WITH THE SAME SPACE, YOU CAN **MAKE A MASTERPIECE OR CAUSE A DISASTER.**”**

-JEAN NOUVEL

SITE STUDY

In choosing a site to implement the distilling process of place to allow for a corporate intervention, it must first fit three requirements. One is to be within a certain proximity of a residential area, as well as be close to a main source of infrastructure. The last requirement that must be met is to have an actual history in production or commercialization.

The site chosen is the location of the current Brown's Dairy production facility. Over the summer of 2016, it was announced that the company would be ceasing operations at this location. Overall, the compound takes up a sizeable amount of land, three city blocks to be exact, totaling twenty-seven lots and a footprint of 295,603 ft². The site has been in operation for Brown's Dairy since 1904, yet it still sticks out in the neighborhood.

Located officially at 1300 Baronne St, it is also bordered by Oretha Castle Haley Blvd., Erato St., Carondelet St., Martin Luther King Jr Blvd. and is intercepted by Thalia St. Not only does this particular site not pay attention to the scale and context of the neighborhood, but it also disrupts the city's overall character by breaking the city grid. Two city blocks were merged into one long block that goes against the city's natural flow.

There are currently no future plans from any outside entity and Brown's Dairy has not made it clear if they will be demolishing the current structure or allow it to stand. They are looking to move and improve quality and production.

Base Maps: <http://maps.google.com>

<http://property.nola.gov/>

Base Images: <http://czo.nola.gov/article-15/>

<https://noladairies.wordpress.com/2014/04/01/browns-velvet-dairy/>

<https://www.yelp.com/biz/browns-dairy-new-orleans>



Fig. 1

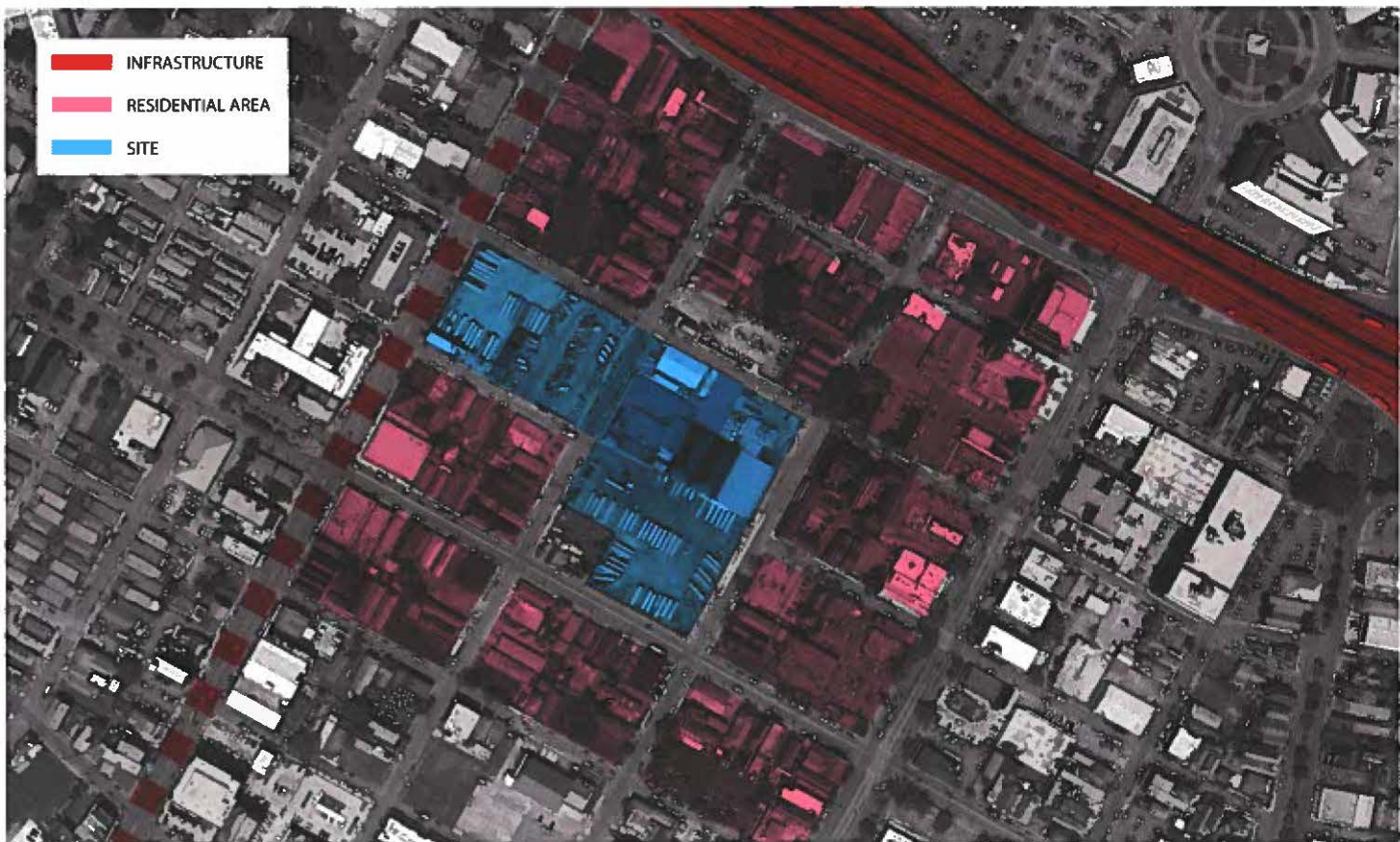
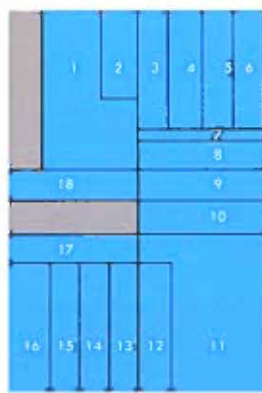
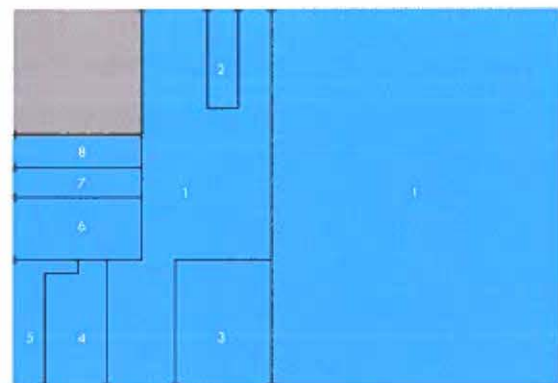


Fig. 2.



- 1. 12,360
- 2. 3,292
- 3. 3,950
- 4. 3,950
- 5. 3,950
- 6. 3,950
- 7. -----
- 8. 4,091
- 9. 4,093
- 10. 4,091
- 11. 12,273
- 12. 4,091
- 13. 4,091
- 14. 4,090
- 15. 4,085
- 16. 4,805
- 17. 4,207
- 18. 4,080



- 1. 115,462
- 1. 38,507
- 2. 3,192
- 3. 12,250
- 4. 6,688
- 5. 4,784
- 6. 4,016
- 7. 4,048
- 8. 41080

Fig. 3.

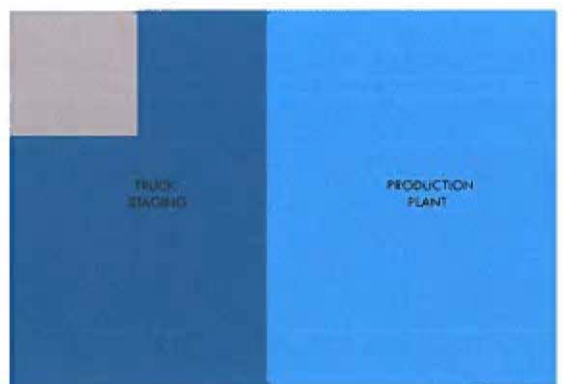


Fig. 4.



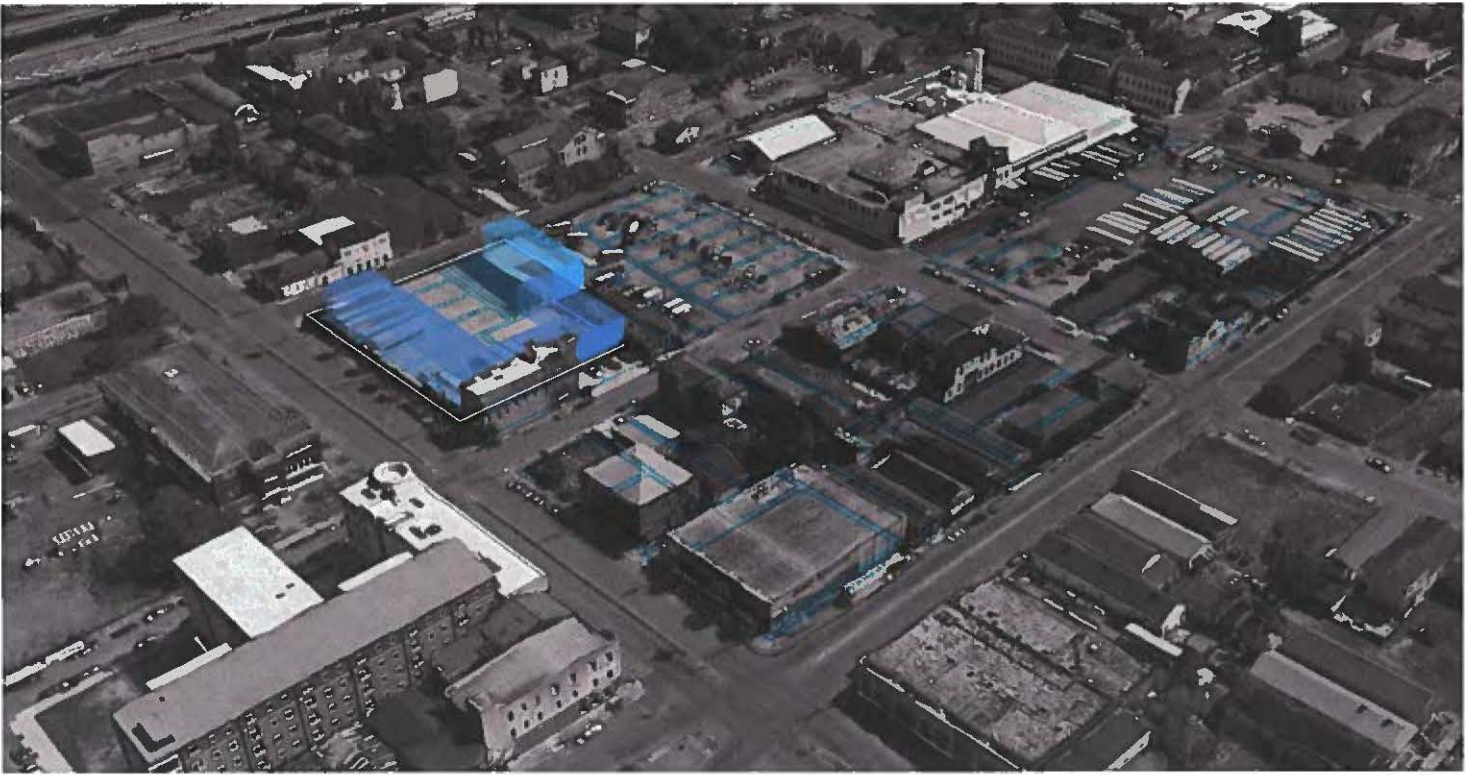
Fig. 5.



1. Parking access from primary and/or side street
2. Landscape buffer between sidewalk and street
3. Minimum 50% transparency on ground floor
4. Pedestrian access protected with overhangs (arcade, awning, canopy, balcony, etc.)
5. Primary entrance faces the street and is clearly indicated with building elements
6. Setbacks employed to reduce visual mass of building



Fig. 6.



■ Distillery Processes

■ Cultivating Ground

■ Public Amenity

Fig. 7.

- Fig. 1. Site Context Map
- Fig. 2. Make up of current site.
- Fig. 3. Block divisions and SE.
- Fig. 4. Current block usage.
- Fig. 5. Zoning and planning districts
- Fig. 6. Design allowances by current CZO.
- Fig. 7. Possible massing on site.

“THE LIGHT MUSIC OF **WHISKY** FALLING INTO GLASSES
MADE AN **AGREEABLE INTERLUDE.**”

-JAMES JOYCE

52

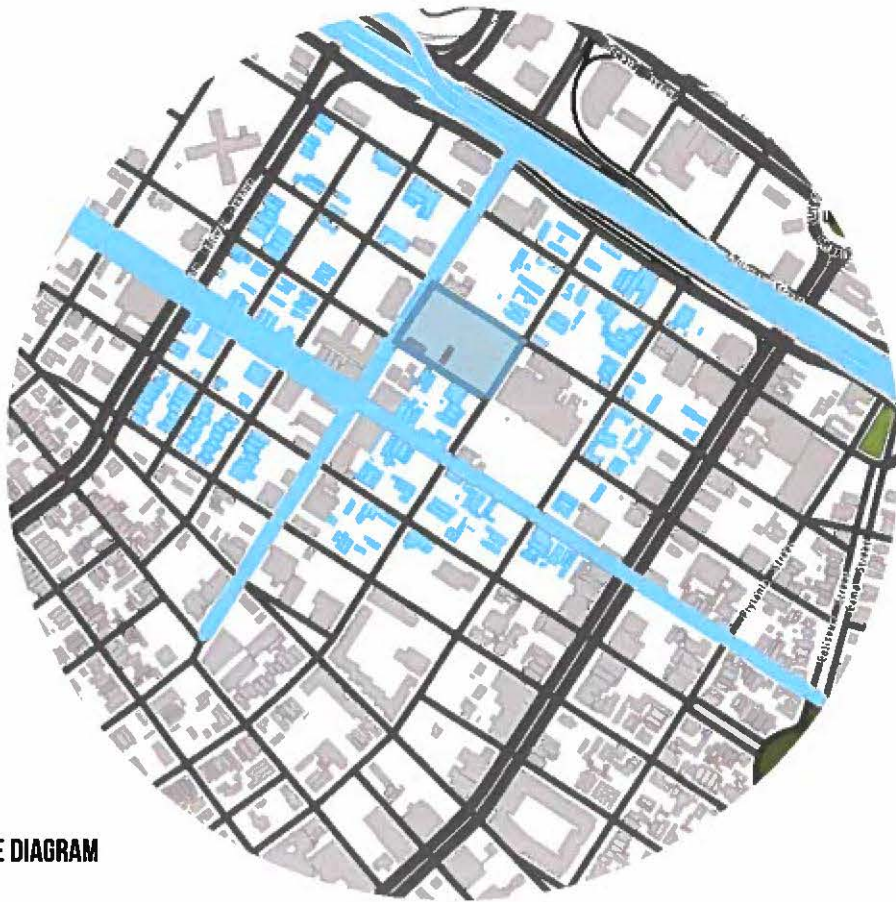


PRODUCTION FACILITIES ENTERING A NEIGHBORHOOD:

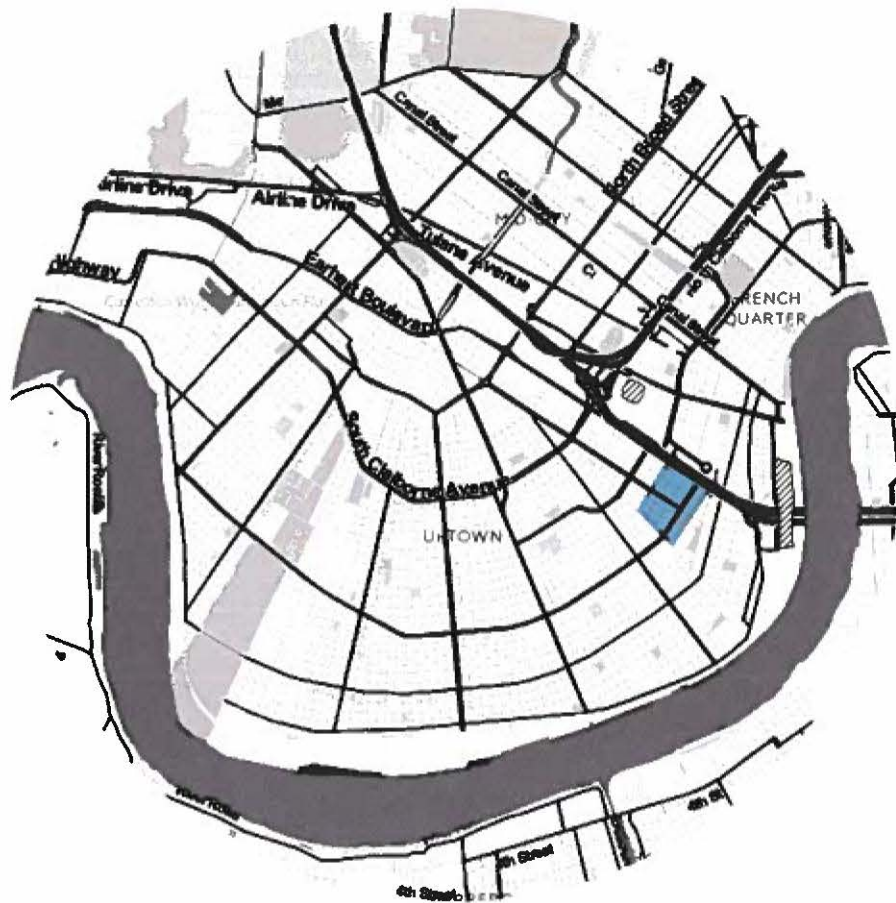
As the millennial population begins to enter the workforce, companies are recognizing the level of needs a workplace must satisfy for new employees. Most millennials prefer to live in the city, which has caused a flight of companies from more rural settings to an urban setting. These companies traditionally benefit from a "big box" headquarters, an efficient and streamlined typology that is independently designed from its context. However, in an urban setting this typology's disregard for its context is detrimental to the existing community's definition of place and established identity.

DISTILLERY - NEW ORLEANS, LA.

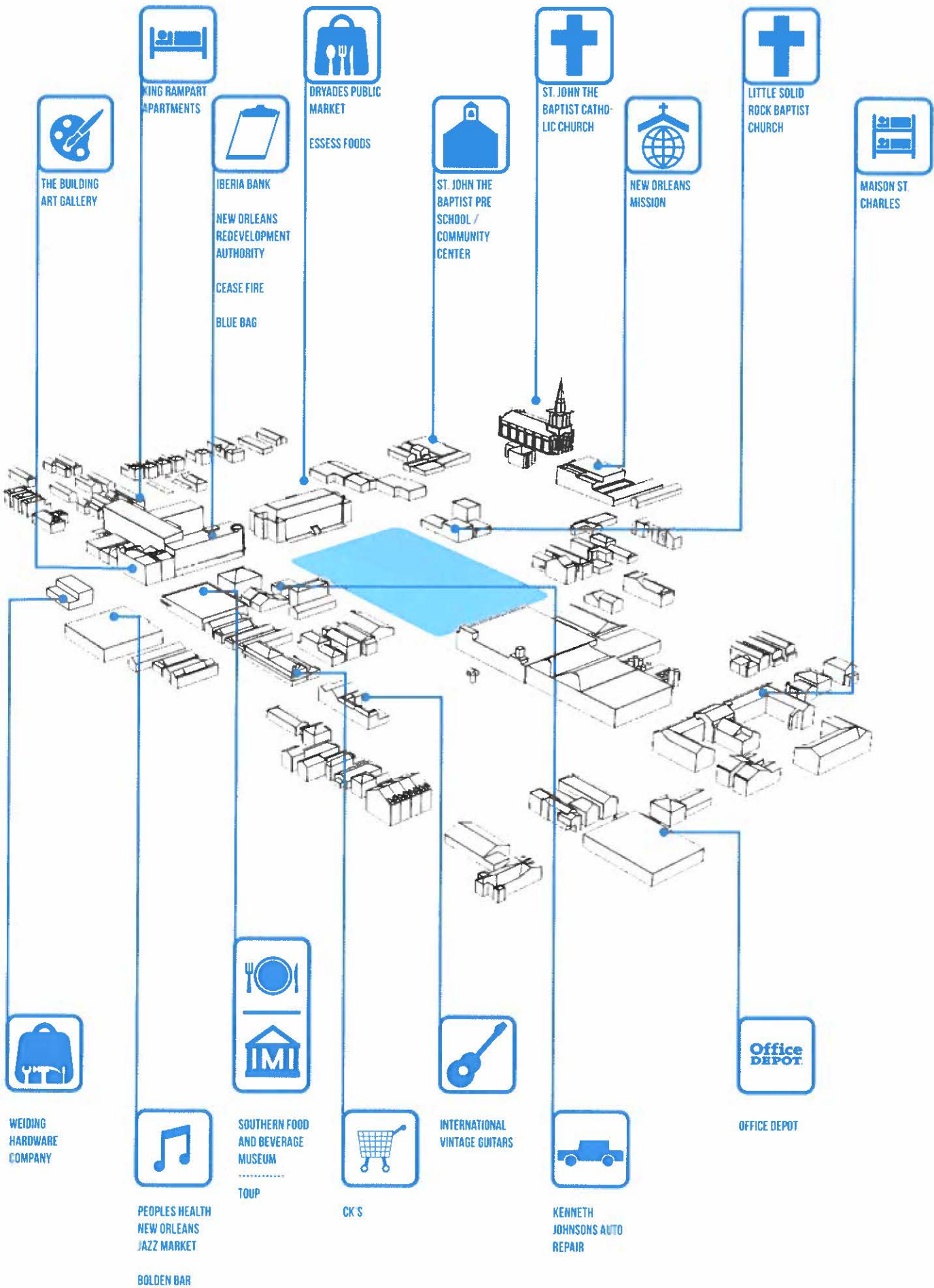
A revised typology for a company headquarters can be better suited in an urban context by using vernacular language along with a traditional massing strategy for production. Using a distillery as a vehicle for this new design in the city of New Orleans, where production facilities are insensitively placed in residential areas, can demonstrate how the needs of production can be integrated into a residential neighborhood, while serving as an interactive and productive unit.



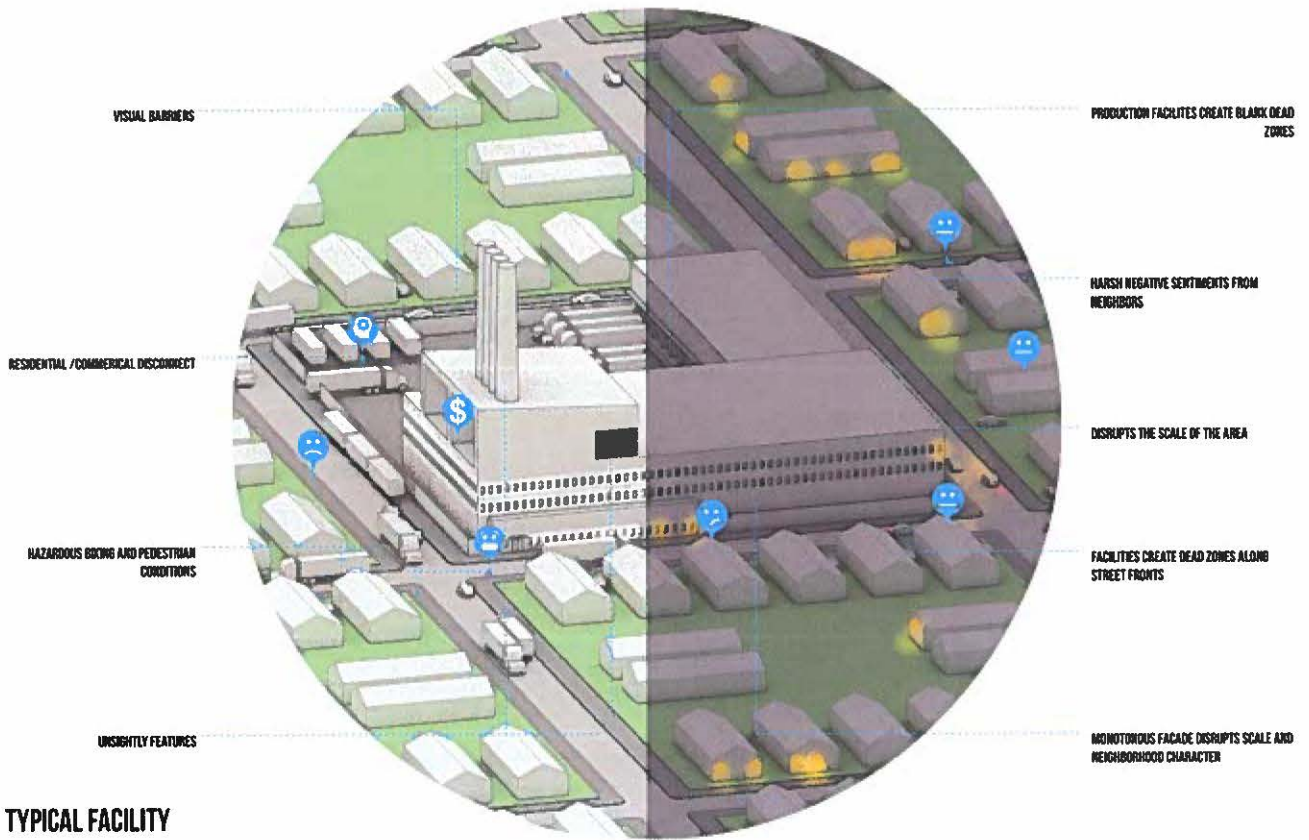
NEIGHBORHOOD SITE DIAGRAM



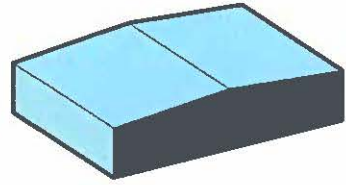
CITY SITE DIAGRAM



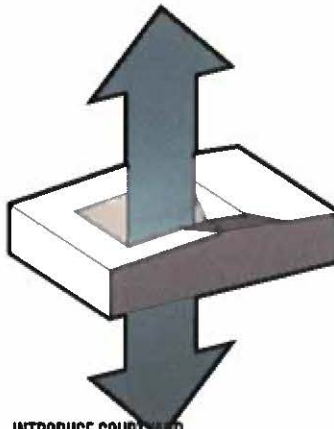
TYPICAL FACILITY



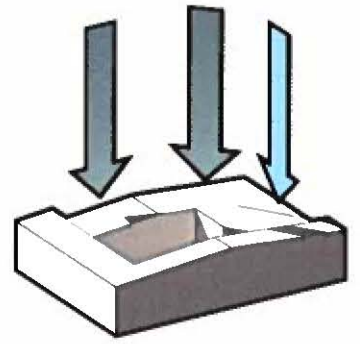
	PORCH	STEPS	COURTYARD	SIDEWALK/ALLEY	NEUTRAL GROUND	GALLERY	BALCONY
SPACE TYPOLOGY							
QUALITY OF SPACES: PRIVATE VS PUBLIC							
ARCHITECTURAL INSTANCES							
TYPICAL USE/OCCUPATION							
DESIGN CHARACTERISTICS	<ul style="list-style-type: none"> • PUBLIC INTERACTION • PRIVATE PROXIMITY • ELEVATED VIEWS • MOMENTS OF REST 	<ul style="list-style-type: none"> • PUBLIC INTERACTION • PUBLIC LEVEL • STREET INTERACTION • NATURAL SEATING LEVEL • MOMENTS OF PAUSE 	<ul style="list-style-type: none"> • PRIVATE • LOW TO NO PUBLIC INTERACTION • SOUND DAMPENING • DIFFERENT ARRANGEMENTS 	<ul style="list-style-type: none"> • PUBLIC THOROUGHFARE • CUT AWAY FOR PRIVATE PARTIES • MOMENTS OF INTERACTIONS 	<ul style="list-style-type: none"> • SECONDARY PUBLIC THOROUGHFARE • DIVIDER • MOMENTS OF PAUSE 	<ul style="list-style-type: none"> • PUBLIC THOROUGHFARE • CUT AWAY FOR PRIVATE PARTIES • MOMENTS OF INTERACTIONS • PROTECTIVE ELEMENTS • INTERACTIVE MOMENTS 	<ul style="list-style-type: none"> • PRIVATE VIEWS • PUBLIC MOMENTS • RAISED VIEWS • PROTECTIVE ELEMENTS



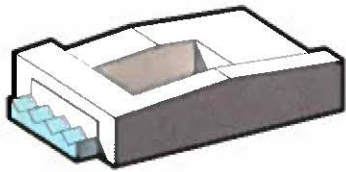
WAREHOUSE TYPOLOGY



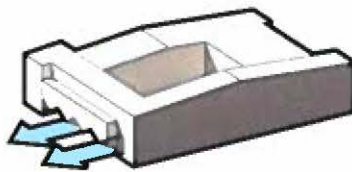
INTRODUCE COURTYARD



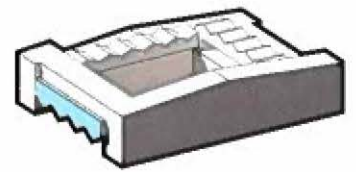
PUSH TO MIMIC SCALE



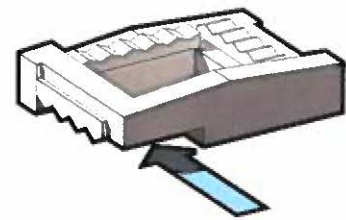
SHOTGUN FORM



LIFTING TO CREATE POROUS COURTYARD



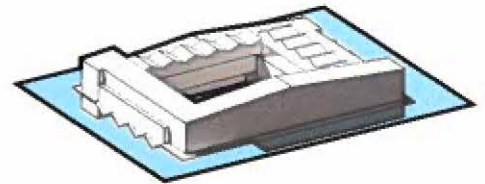
HIGHLIGHT SHOTGUN TYPOLOGY



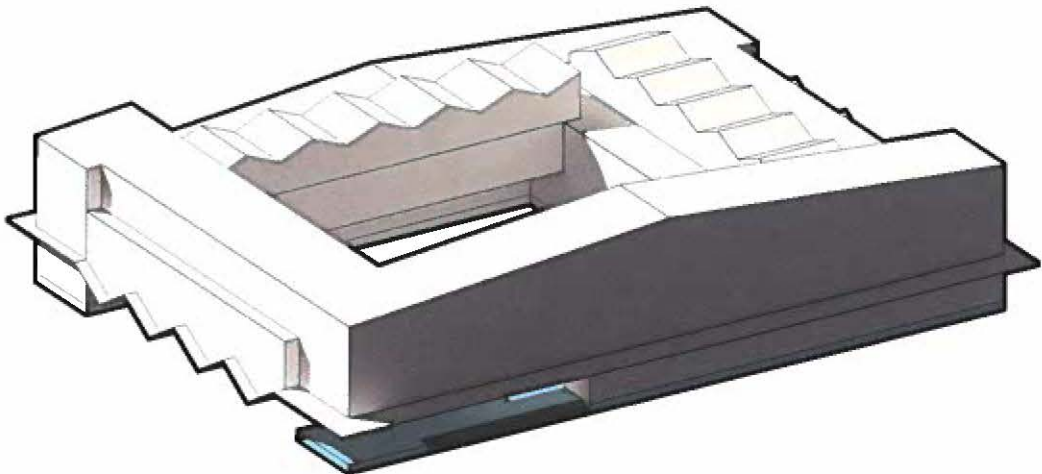
LIFT CORNER OPEN TO MAIN STREET



OPEN BACK TO CREATE AN OPEN BLOCK



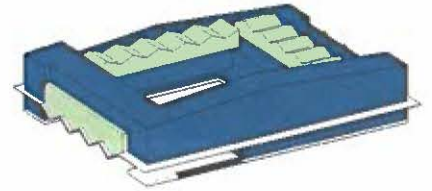
AWNING TO CUT SCALE



LIFTED AND PLACED ON PORCH AND STAIRS



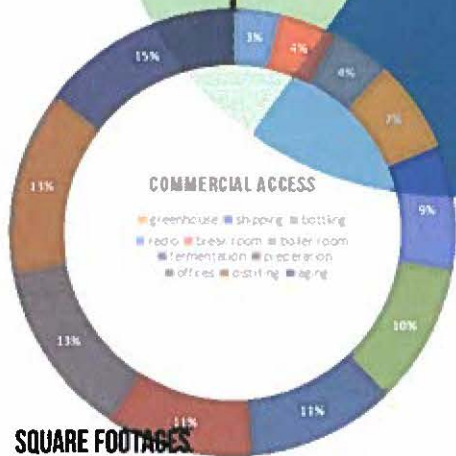
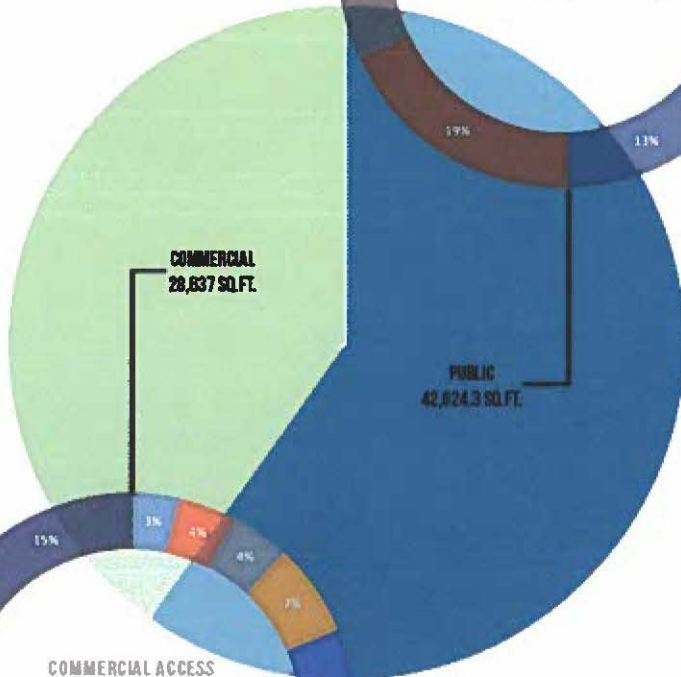
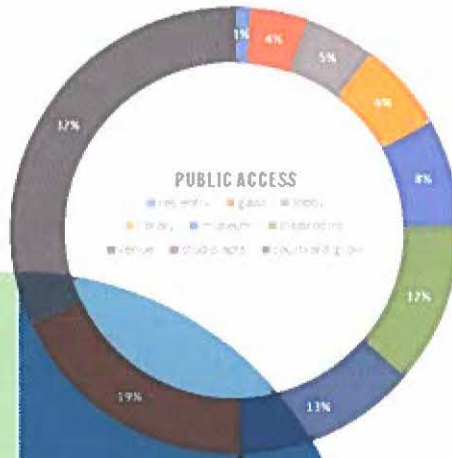
WAREHOUSE



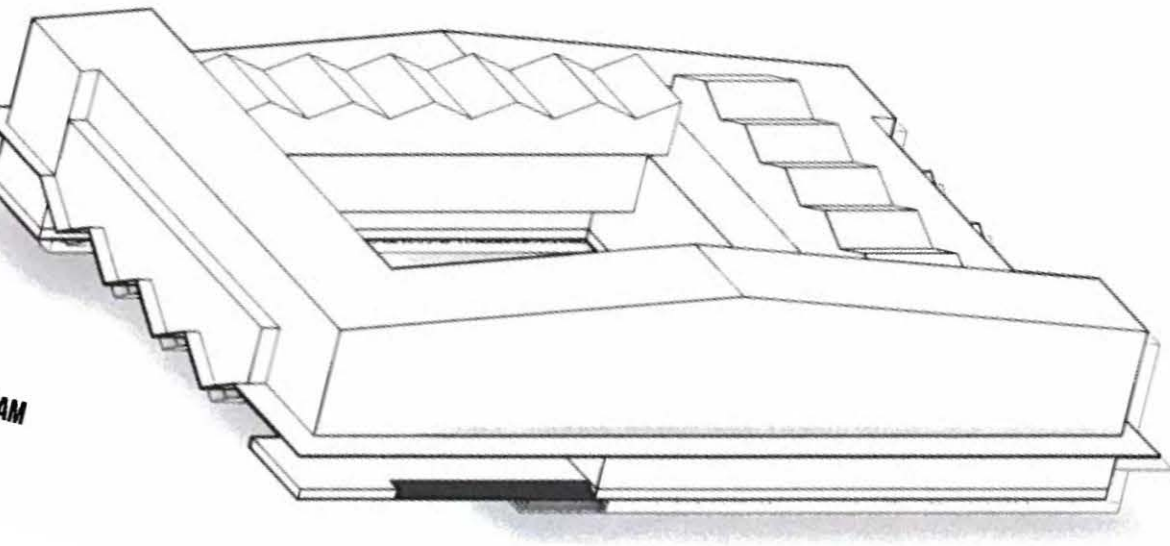
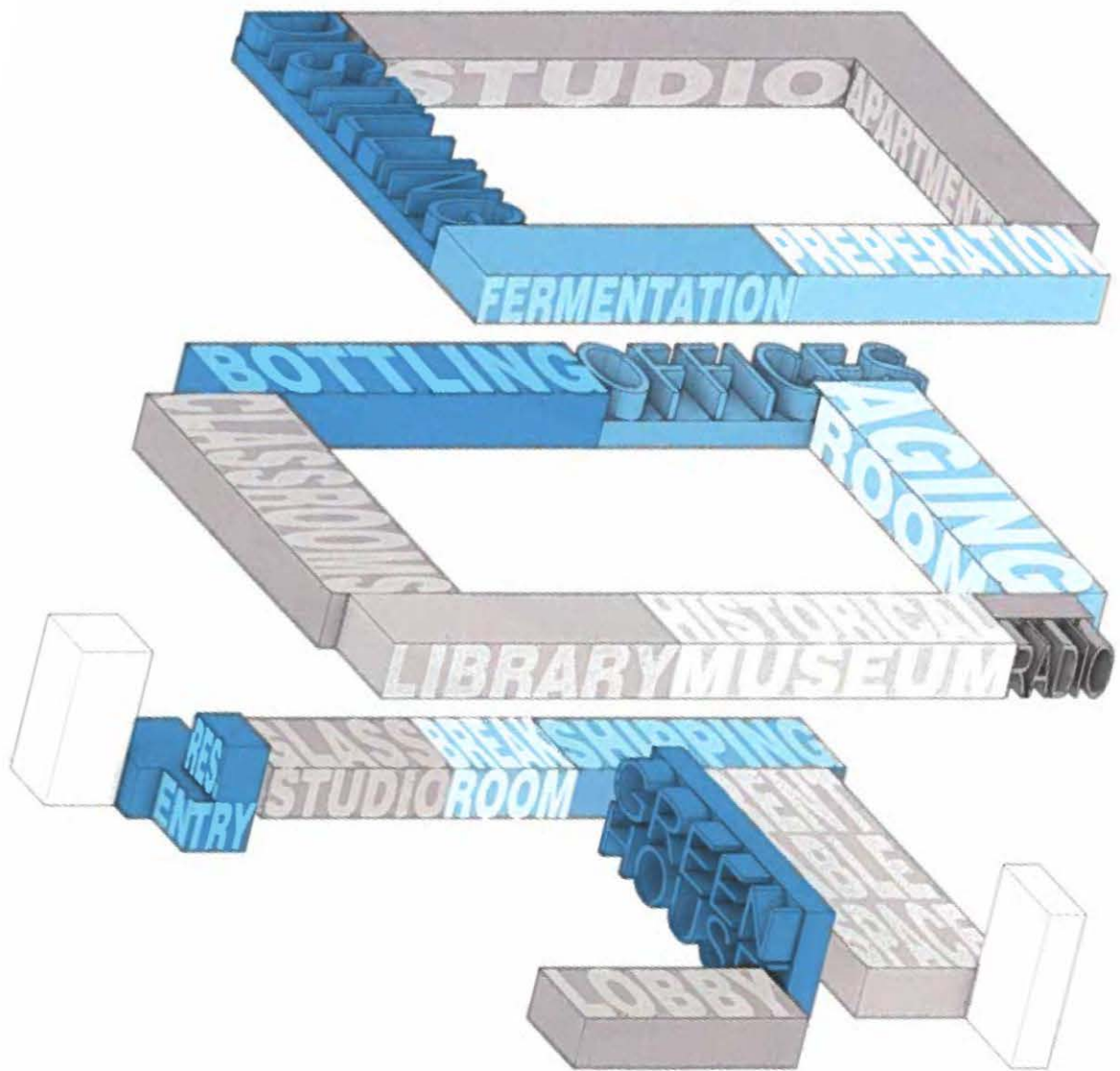
SHOTGUN

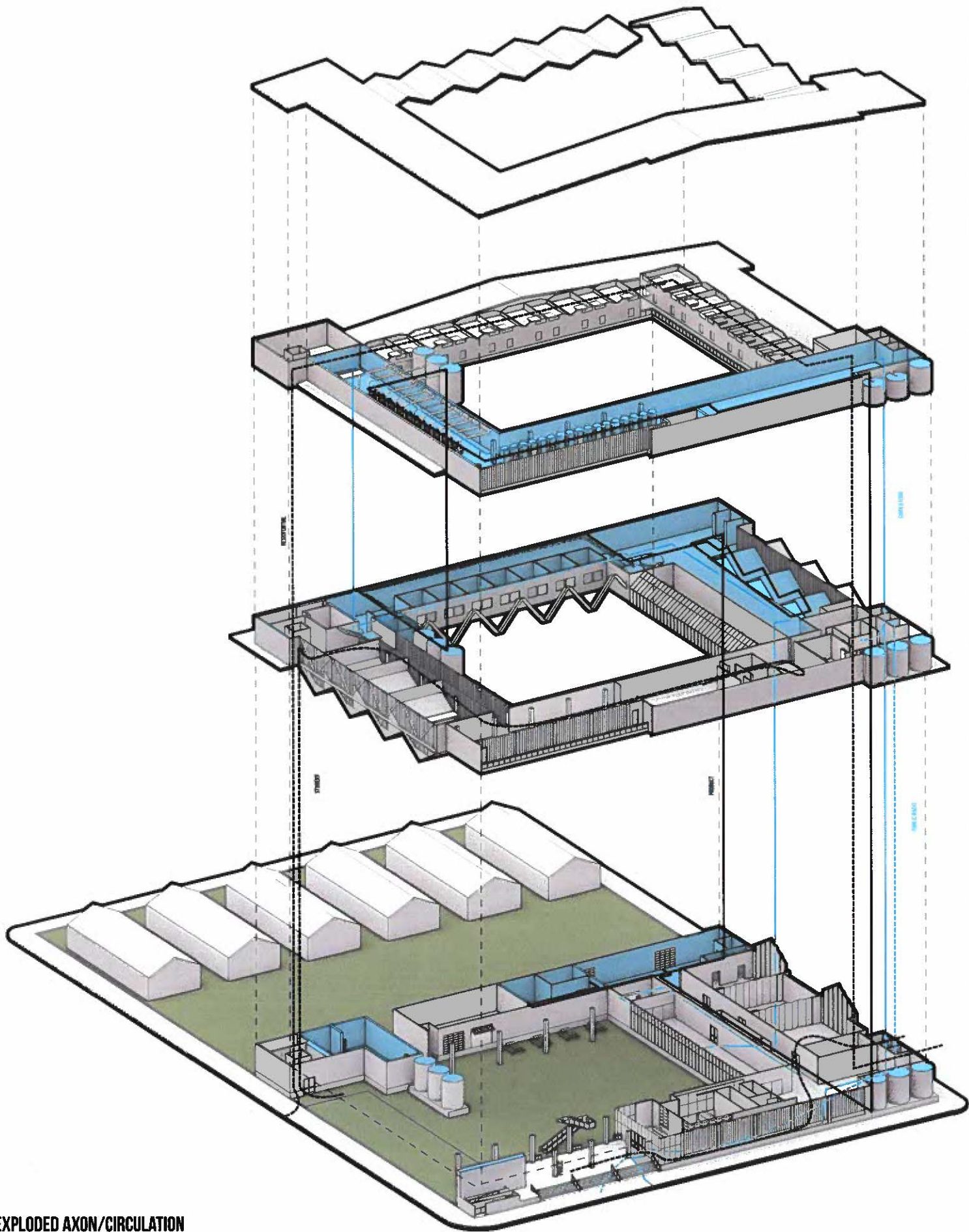


PROGRAM MASSING

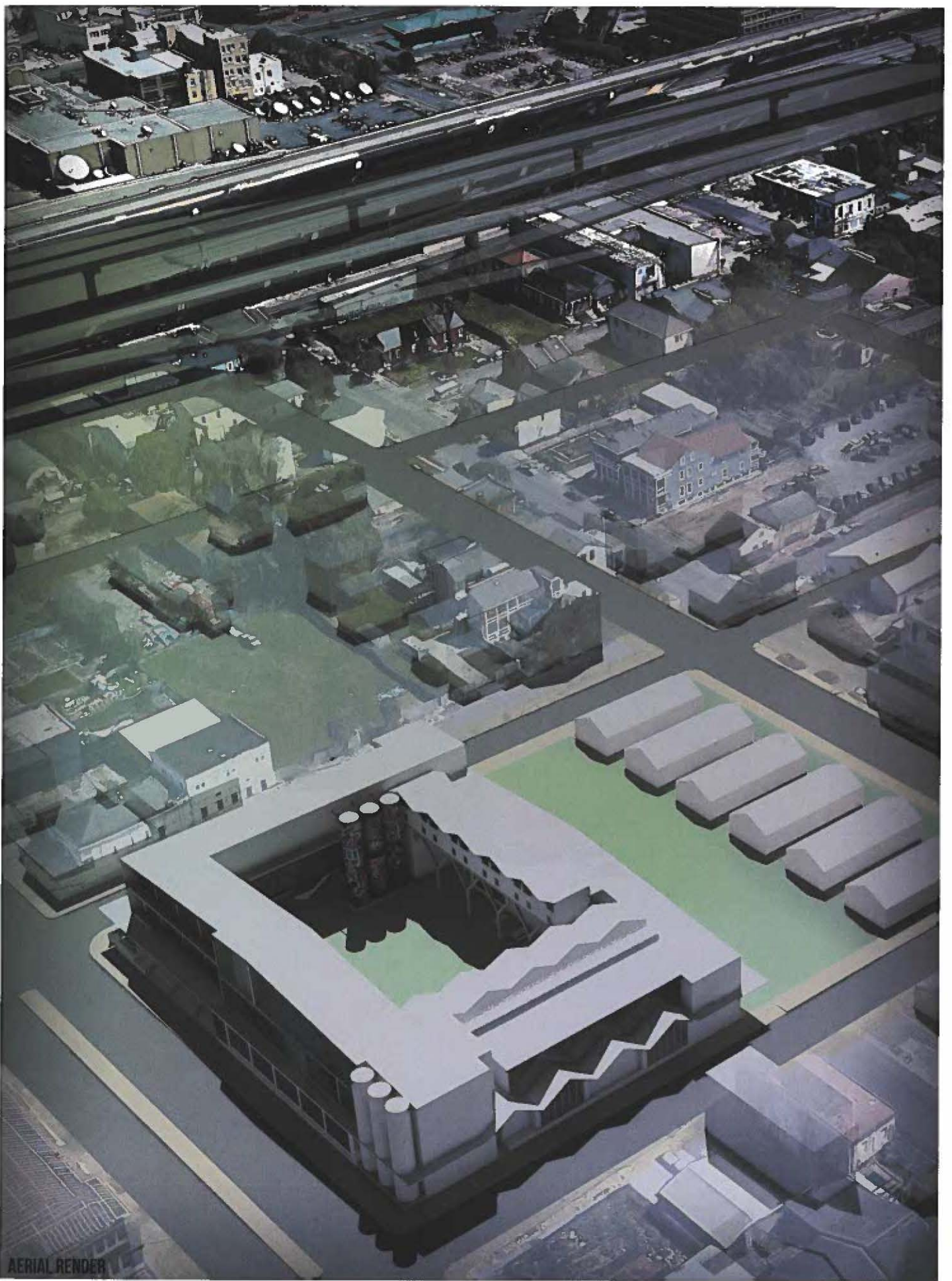


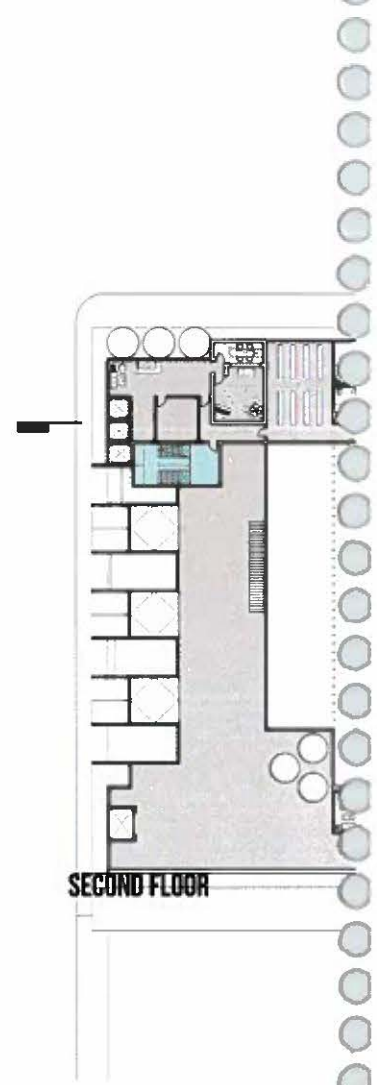
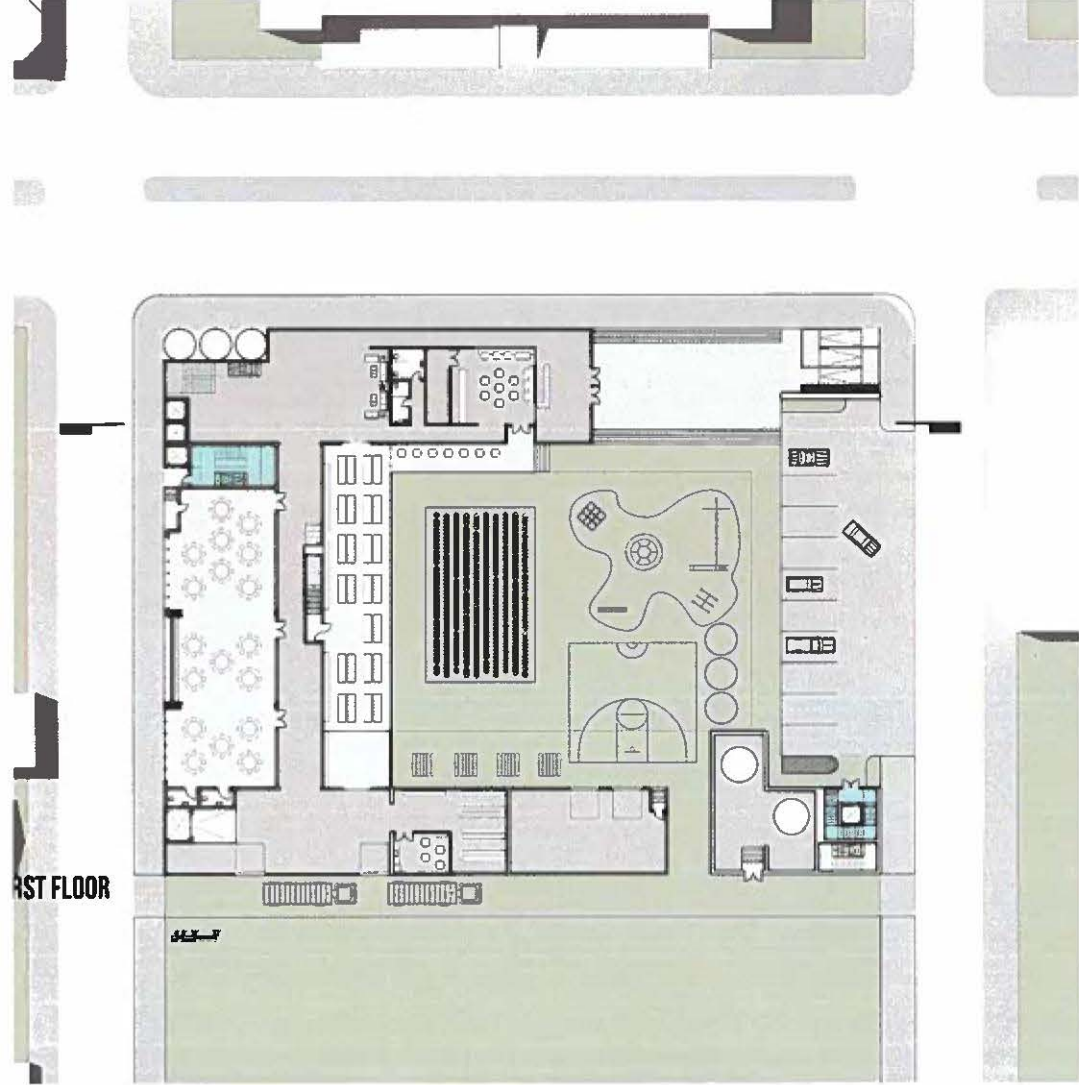
SQUARE FOOTAGES

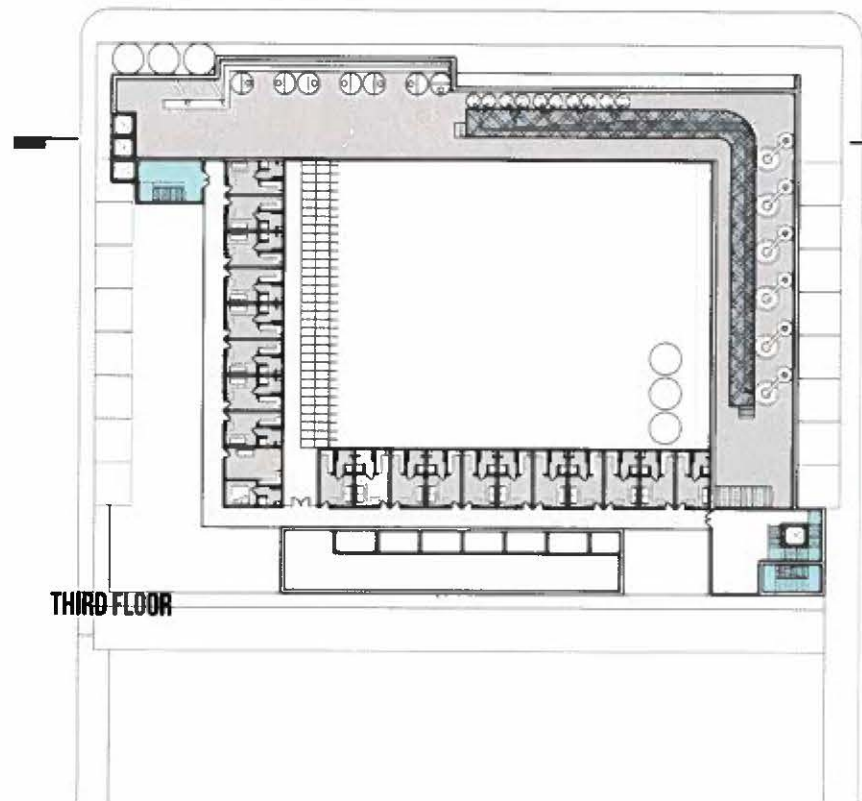
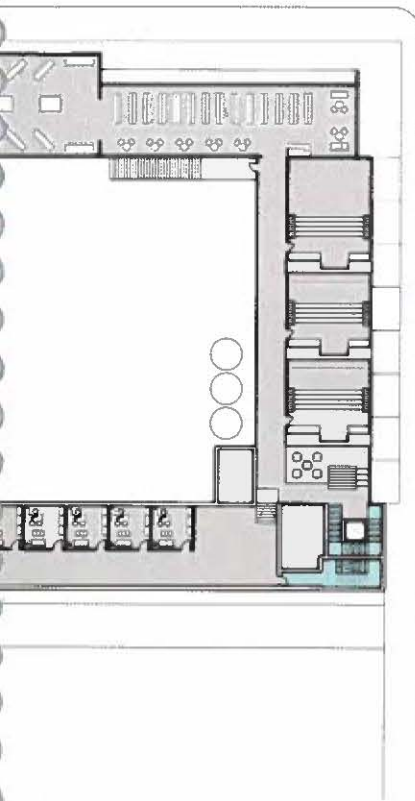




EXPLODED AXON/CIRCULATION



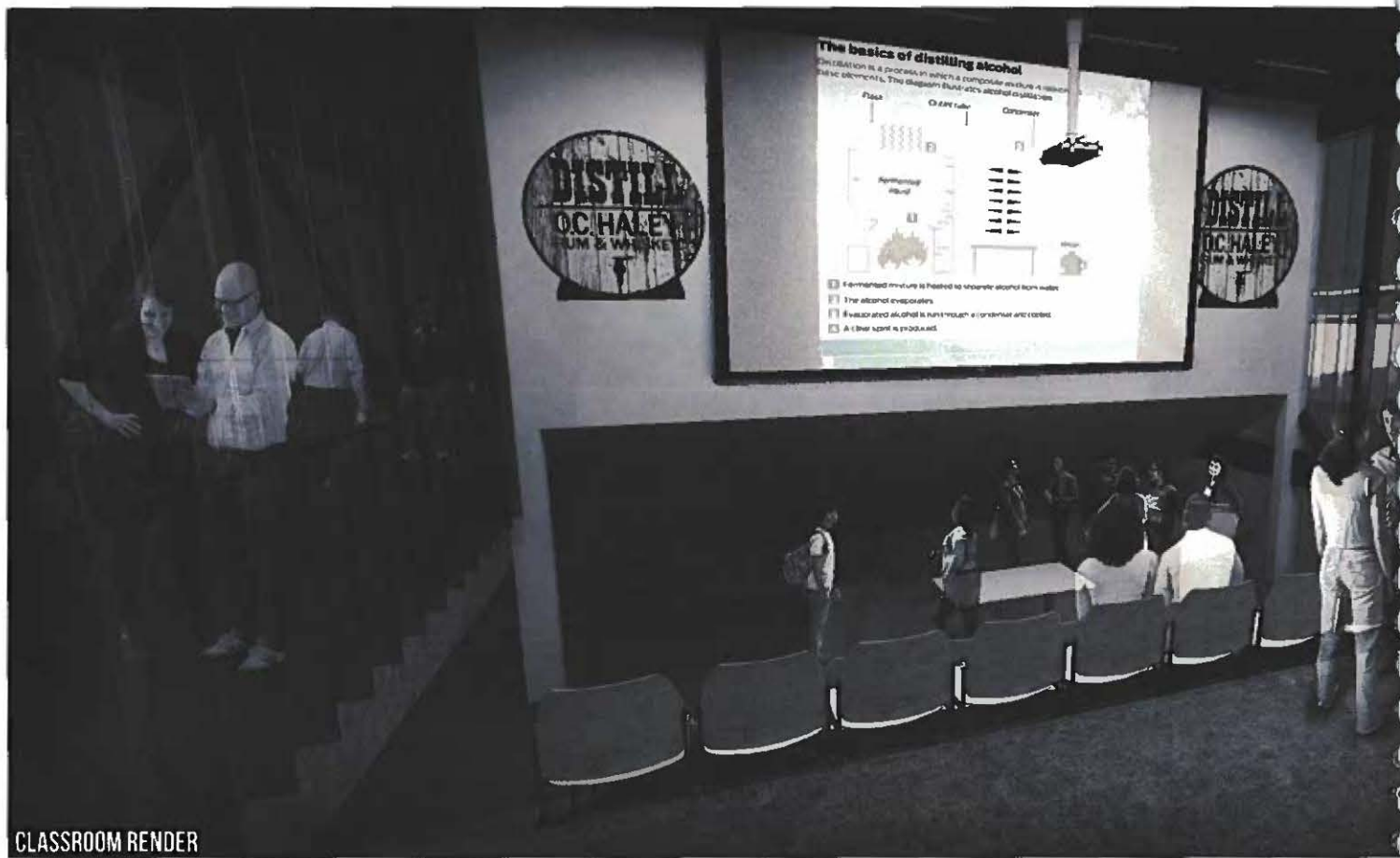


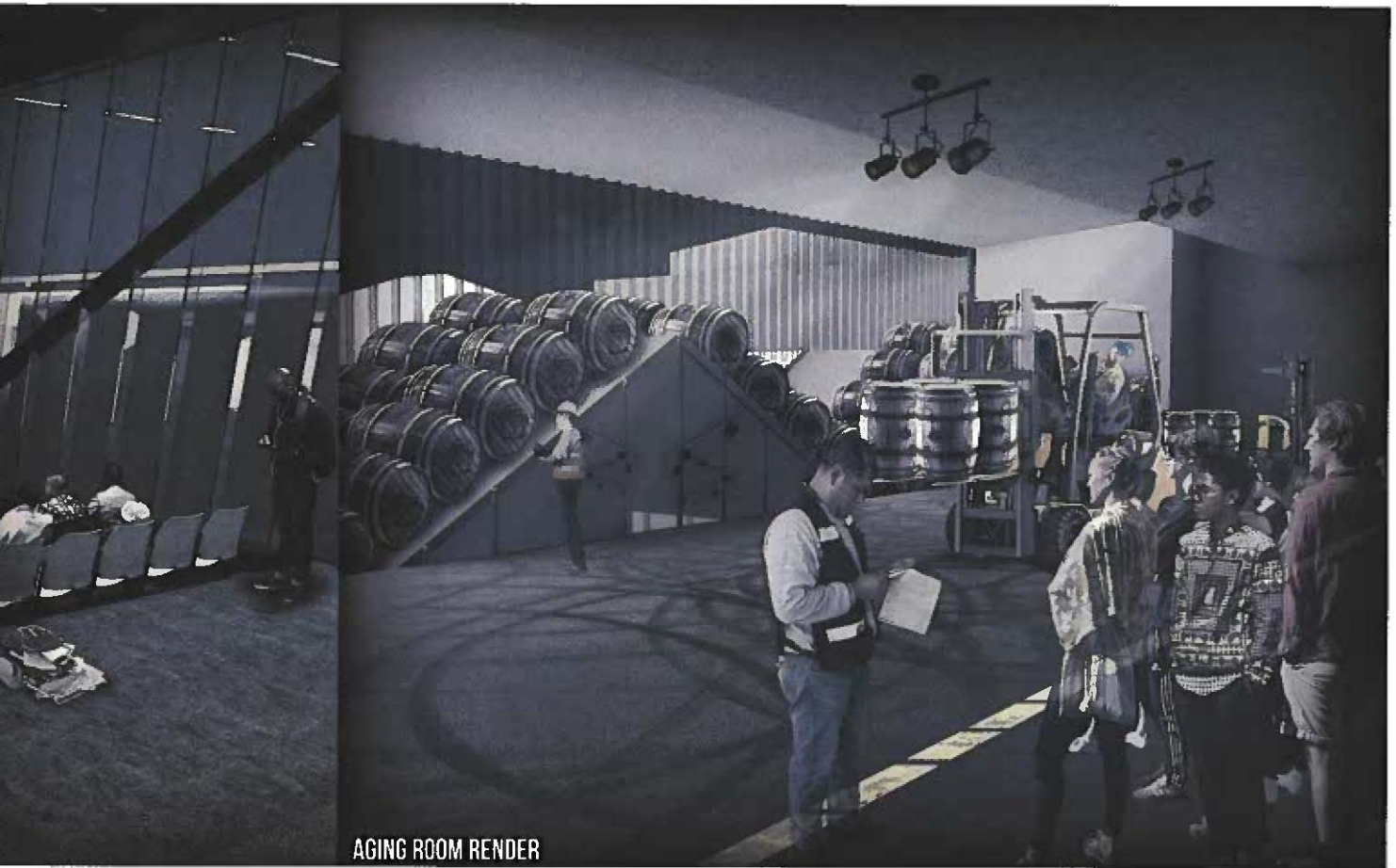




APPROACH RENDER







DISTILLING PLACE

CALLER'S DESIGNING AN URBAN PRODUCTION FACILITY FOR NEW ORLEANS

