

PHASE I : UNDERSTANDING

Articulating the Problem

Client Relationships

Solution Strategy

PHASE II : ENVISIONING

Structure + Space

Visualization + Presentation

Prototyping Budget

PHASE III : DOCUMENTING*

Making is Thinking

Quality, Time, + Cost

Construction Drawings

PHASE IV : MAKING*

Developing Roles + Skillsets

Coordination + Execution

Completion

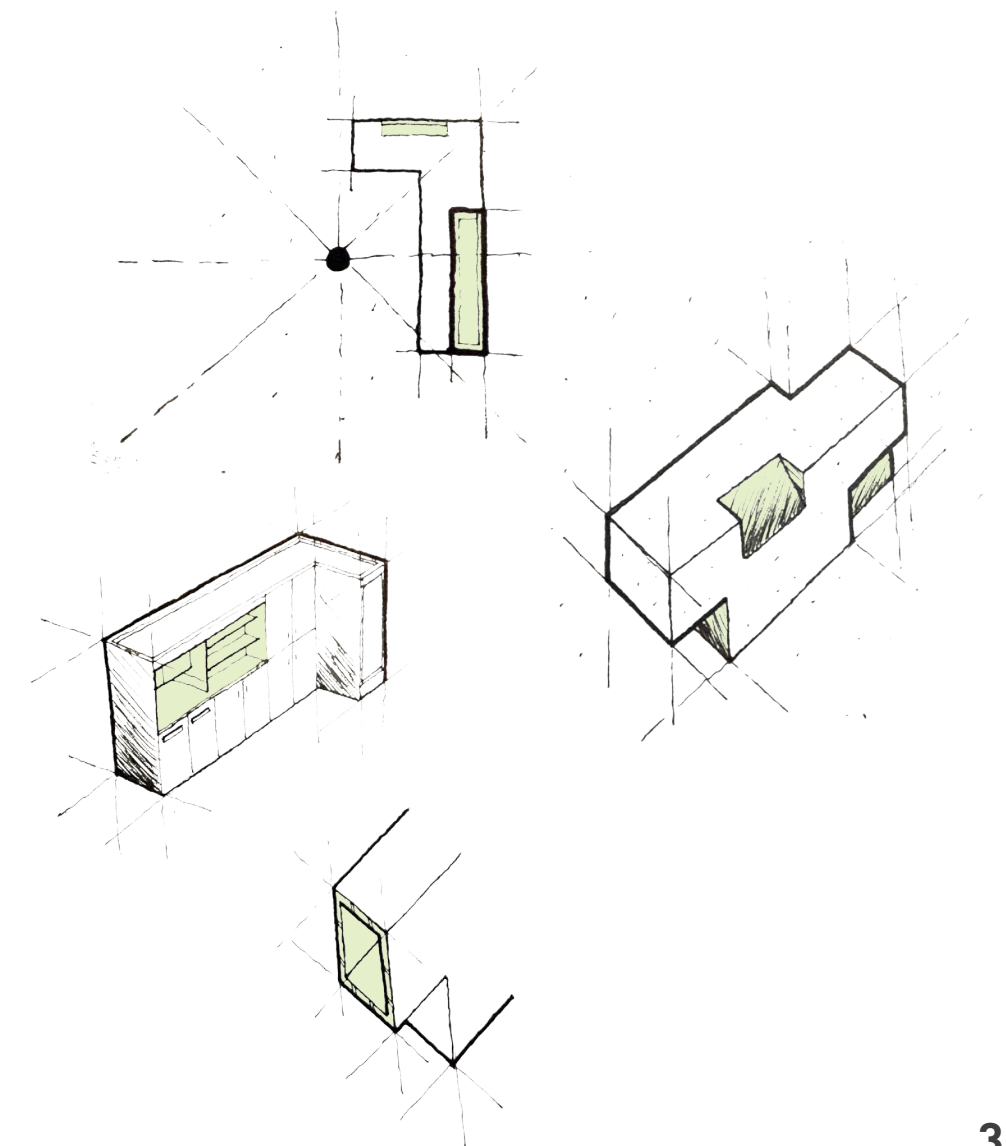
*Phases III, IV to occur Spring 2014

PREFACE

As fifth-year graduate students, the ordinary curricular process was an experience we sought to stray away from by enrolling in DESIGN + MAKE. Our preconceptions about the studio and its purpose stemmed from the work of years past and similar “design-build” programs around the country. Whether or not we actually understood what these organizations taught, our first semester working with El Dorado Inc. and Asian-Americans for Equality has proved a most insightful endeavor.

Unlike previous studios and seminars, the partnership between not-for-profit, professional practice, and university offers a myriad of opportunities and advantages. Establishing the **program** is now a constant iterative exchange between the aforementioned parties. It is no longer a stagnant menu of requirements or considerations; the ever-evolving program influences ideas that we watch unfold together.

Thus, the design process is more authentic than ever before.



ARTICULATING THE PROBLEM

THEN

Located along the disjointed urban corridor of Independence Avenue in Northeast Kansas City, the **Hardesty Federal Complex** holds potential for major reintegration. Abandoned in the early 2000's, the property boasts 18 acres of commercial and light industrial real estate. In a previous life, the complex and its six buildings distributed supplies to World War Two troops and catalogued the belongings of fallen soldiers. The U.S. Quartermaster Depot, as it was once called, served camps and stations in Kansas, Missouri, Arkansas, Nebraska, Oklahoma, Wyoming, South Dakota, and Utah. At length, the government-owned site fell subject to severe environmental contamination and pollution. Today, testing, monitoring, and remediating the soil and groundwater is underway.

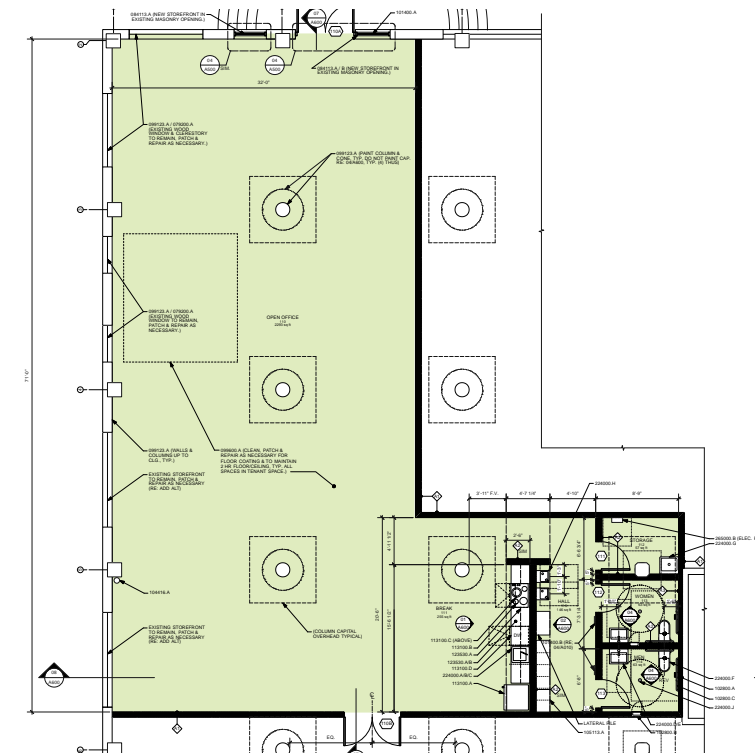
Despite a long list of repairs, New York based nonprofit organization **Asian Americans for Equality** (AAFE) accepted the challenge and purchased the Brownfield site in 2011. AAFE possesses decades of experience in community development and low-income housing throughout the Lower East Side of New York City. This background warrants promise in kickstarting a trademark brand for **Hardesty Renaissance, EDC**.

NOW

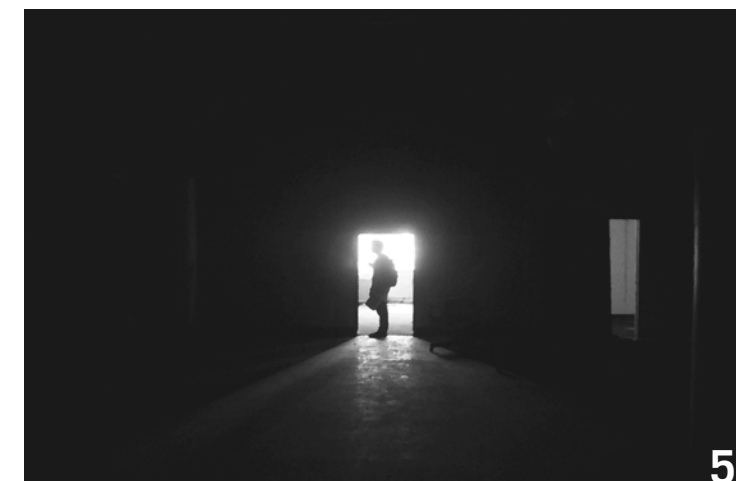
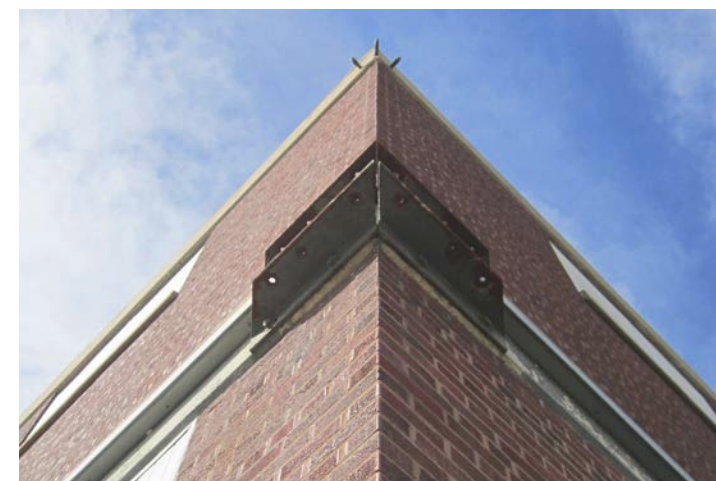
To begin this movement, the clients engaged **el dorado inc.** in various pre-design initiatives. Under the firm's adept tutelage, our DESIGN + MAKE studio allocated six students to assist in understanding how a mobile office could be implemented into Building 11. Once the firm put out a set for the building's partial renovation, it was our duty to explore some intervention might inhabit the Northeast corner. The space presents issues of scale and lighting that require very thoughtful responses. By definition a "mobile" office poses tricky questions about movement at different scales.

How can our intervention allow for immediate mobility within the space and the gradual ability to relocate to a new location?

Beyond its function as a startup office for Hardesty Renaissance, the space could act as something **more**; part urban think tank, part community center and public gathering space. Furthermore, as a marketing tool for the remaining space in Building 11 and the rest of the complex. With such raw potential waiting to be articulated, we are fortunate to see the project in its most rudimentary stage—knowing that we will take part in its refinement during the coming year.



Top: SE Aerial View, Building 11, Mobile Office
Left: Proposed Plan of 3000 SF Mobile Office
Below Left: Existing Northeast edge of Building 11
Below Right: Interior from the "Sea of Columns"



CLIENT RELATIONSHIPS

MEETING OF THE MINDS

Enter: Jim Turner and Ernesto Vigoreaux. Hardesty Renaissance “Director” and COO of AAFE, respectively. Together, their united vision to restore the Hardesty Federal Complex is compelling.

Initial discussions with Jim and Ernesto brought to light just how difficult it can be to translate a client’s **goals**, **priorities**, and **constraints** into a cohesive proposal. This, as architect Frank Harmon considers, is what the relationship is all about:

Every building and every site is as individual as its client...the best buildings grow from the individual needs of the client, if only we take time to listen.

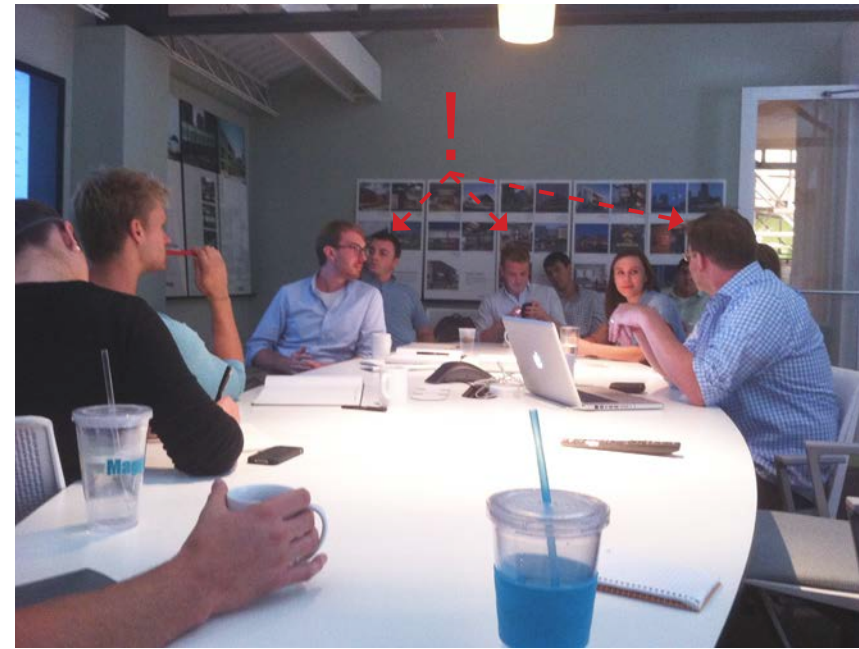
In the past, the “programming” or understanding portion of an academic project is quickly neglected in favor of premature design efforts. There is little to no responsibility to a theoretical client’s well-being, and the project fundamentally suffers. So we listen. We invest in a connection to the client and their needs from day one. A consistent dialogue with el dorado inc., Jim and Ernesto motivates a mindful approach to solving the problem and the quest for design excellence.

COMPLEMENTARY, NOT COMPETITIVE

Ultimately, the purpose of our discussions and meetings is to stimulate our clients’ imagination; trigger their intuition and knowledge. From there, we act as interpreters. The program begins to manifest itself, always susceptible to new information and insights that may improve the design.

As a studio, you will develop a detailed program that reconciles what the client wants with what is feasible. Welcome to the rest of your career.

DESIGN + MAKE combines the strengths of students through positive teamwork, so as to achieve goals no single person could have done alone. This type of synergistic relationship distinguishes our design process as a way to yield results quickly and clearly. Week after week our ideas are established and refined...then articulated, criticized and refined again. Everyone participates, everyone learns. The collective mind and soul of the project becomes almost corporeal. Before it can do this—with the client’s trust and resources in our hands—we must exceed their expectations.



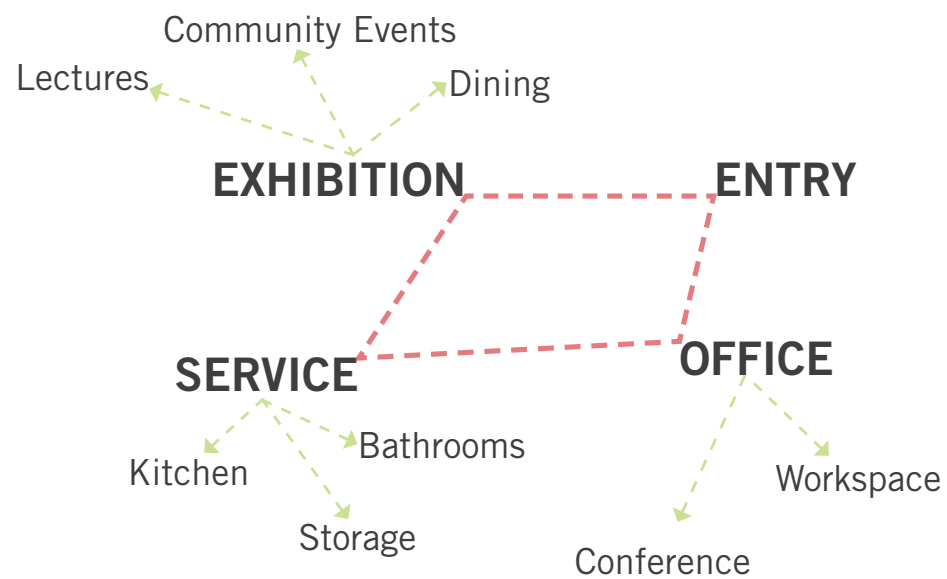
Top: Individual preliminary programming charette
Middle: Presenting to AAFE and jury at Kansas City Design Center
Bottom: Stakeholders at the HR Groundbreaking Ceremony

CRAFTING A VISION

With such a revealing design process, we are able to look back on a series of iterations and checkpoints. First, our individual efforts, initial ideas as pairs, then, developing schemes based upon our meetings with the client. Based on this relationship, we create a type of solution strategy; a way of categorizing our approach.

With a limited budget and wide range of activities to accommodate, how can a compact intervention "tame the space?"

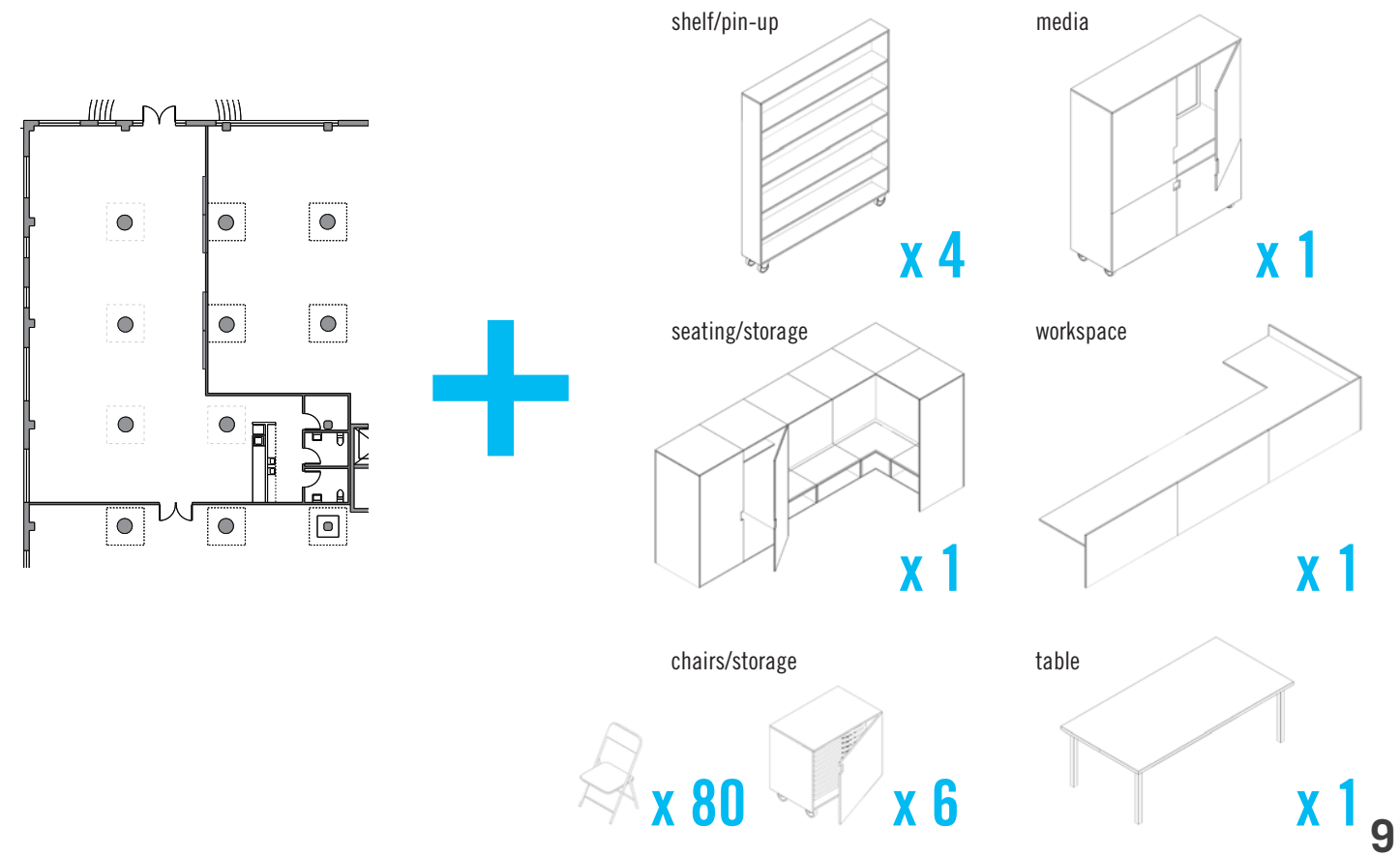
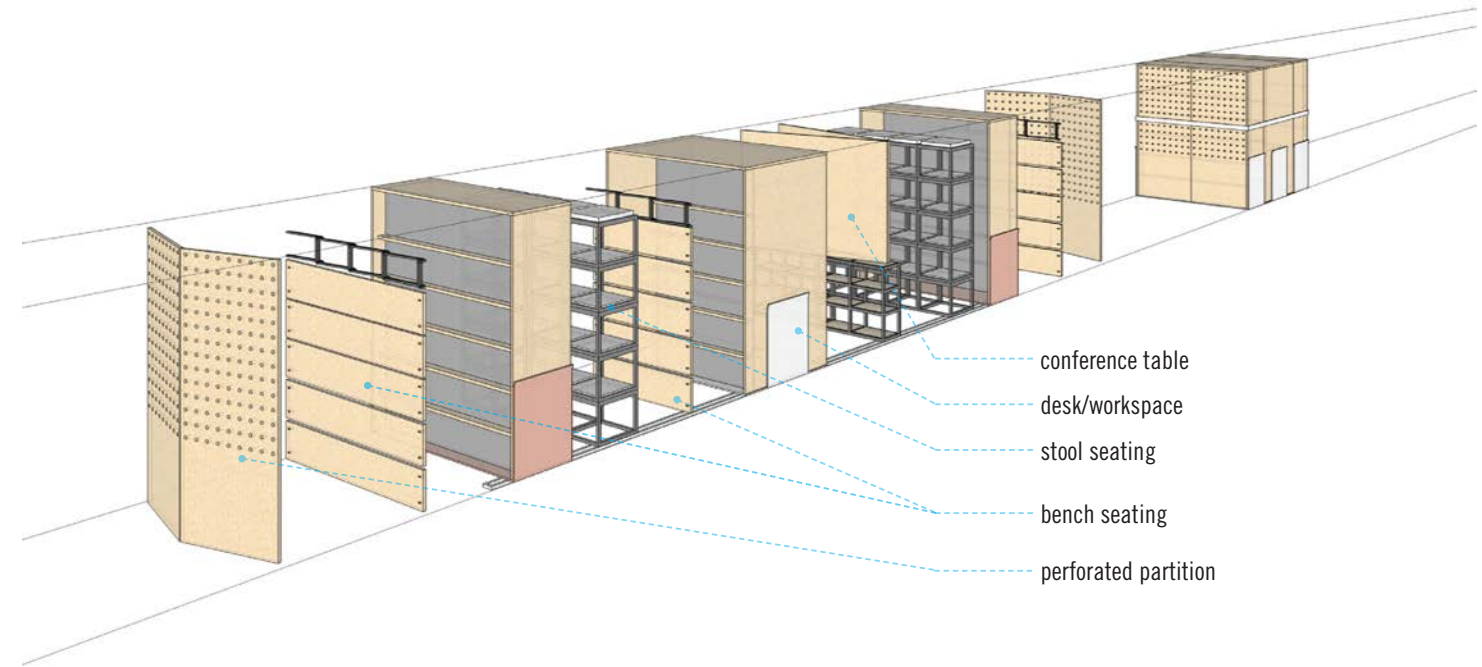
What does each space need? What are the essential elements vs. the non-essential elements? We must remember that simply satisfying the program does not equal good design.



+MOBILE OFFICE AS A SYSTEM OF SPATIAL DIVIDERS

+MOBILE OFFICE AS A SERIES OF FLEXIBLE FURNITURE

MOBILE OFFICE AS A SYSTEM OF SPACE-MAKING FURNITURE

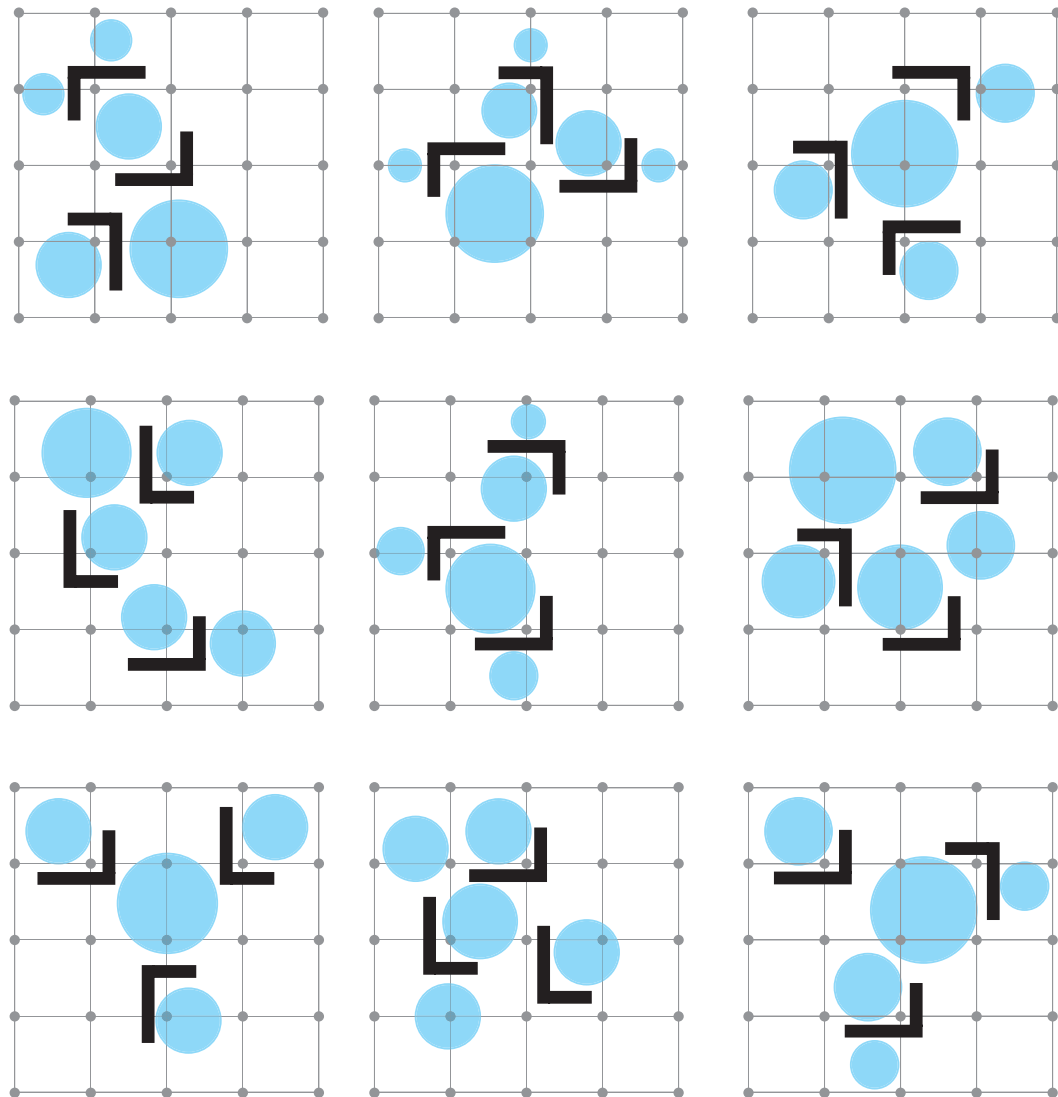


CRAFTING A VISION

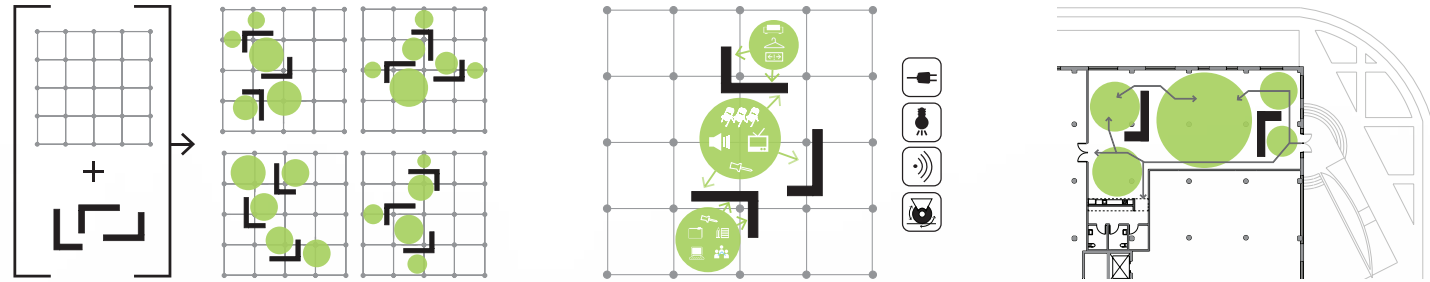
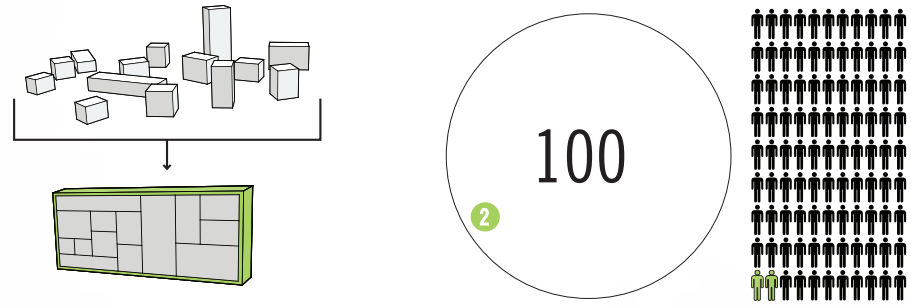
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Satisfying the Program ≠ Good Design



VISUALIZATION
+ PRESENTATION



PROTOTYPING BUDGET

AAFE/Hardesty Renaissance					
Mobile Office Prototyping Budget					
Materials	Cost	Quantity	Supplier	Total	Alt
1"x2" Steel Tube		30 65 linear ft	Custom Cut	127	
7/16" OSB	11	25	Roberson	275	
5/8" Plywood	18	25	Roberson		450
5/8" MDF	28	25	Roberson		700
P-96 Acrylic Sheet	103.25	2	Regal Plastic	200	
Casters	35	12	McMaster-Carr	420	
Door Hinges	5.35	44	Home Depot	235.4	
Rope(Strip) Lighting	38	2	American	76	
Fluorescent Light	24.65	5	Home Depot	123.25	
Brackets	0.63	120	McMaster-Carr	75.6	
Screws/Nails	15	5	Home Depot	75	
Powerstrip	15	2	Home Depot	30	
Polyurethane Varnish	10	12	Minwax	120	
Paint	27.96	3	Behr	83.88	
Paintbrushes/etc	10	3	Home Depot	30	
10% Contingency				187	
5% KSU Tooling Fee				93.5	
				2151.6	

