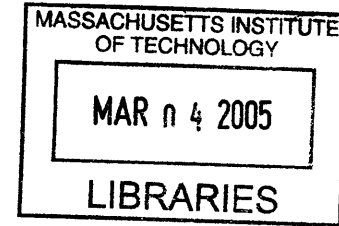


# Assimilating Hybridized Architecture



Jane C. Wu  
Bachelor of Arts, Major in Architecture  
University of California, Berkeley, 1999

Submitted to the Department of Architecture in Partial Fulfillment of the Requirements for the Degree of Master of Architecture at the Massachusetts Institute of Technology, February, 2005.

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Signature of Author.....

Jane C. Wu  
Department of Architecture  
January 14, 2005

Certified by.....

Paul Lukez  
Assistant Professor of Architecture  
Thesis Supervisor

Accepted by.....

Bill Hubbard, Jr.  
Adjunct Associate Professor of Architecture Chairman,  
Department Committee on Graduate Students

## Thesis Committee

Thesis Advisor: Paul Lukez  
Assistant Professor of Architecture

Thesis Readers: Bill Hubbard, Jr.  
Adjunct Associate Professor Chairman,  
Architecture Department Committee on Graduate Students

Michael Dennis  
Professor of Architecture

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## Abstract

The thesis searches for means of operation to deal with hybridized architecture. As a conceptual framework, sociology theory appears to be an insightful precedent, for it analyzes and classifies how multiple constituents join together. Sociologist Milton Gordon delineates three assimilation processes; these include Anglo Conformity, Cultural Pluralism, and Melting Pot. From these theories, it is suspected that the Melting Pot model has the most potential for generating unconventional program usage while being the most challenging model in reconciling pre-determined functions. The thesis uses the Melting Pot model as a means of operation to push the limits of assimilating hybridized architecture.

*Anglo Conformity* is when an individual gives up his/her attribute to fit into the larger context. It can be represented as  $A + B + C = A$ , assuming A is the majority.

*Cultural Pluralism* also known as the "salad bowl," is when different individuals keep their own qualities while sharing common interests.  $A + B + C = A + B + C$ .

*Melting Pot* is when different individuals merge together by absorbing and contributing each individual's quality; out of this interaction comes a new entity.

Thesis Supervisor: Paul Lukez

Title: Assistant Professor of Architecture

## Acknowledgements

This thesis could not have been completed without the help, support, and encouragement from my dear friends – Anita Lee, Michelle Lin, and Leonard Ng, whom generously devoted their time and talents to help me complete this process.

Many thanks to my beloved friends.

Special thanks to Bill Hubbard who had served beyond what a reader is required of to rescue me out of the pit-hole at mid-review and to continuously provide guidance throughout the semester.

Many thanks to Paul Lukez who had devoted his time to the development of the thesis, in addition, thank him for his patience and support throughout the semester.

Many thanks to Arindam Dutta, Associate Professor, and Lucia Allais, PHD student, both from MIT History, Theory and Criticism, who provided insightful third voice to the development of this thesis.

Many thanks to my committee for their valuable insights.

And lastly, many thanks to my parents for their unconditional love and continuous prayers.

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## Introduction

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# Introduction

*This book is a documentation of my thought process and self criticism.*

## **Initial Approach to Thesis**

The initial challenge is how to begin with thesis when there is no given site, program, or research topic. My solution is to find a site that I am most familiar with and passionate about. Hence, the thesis begins with a personal attachment to the site, Temple City, Los Angeles, California, where I spent most of my youth around the area and oversaw the astounding change in demographic population and architectural typology over the past ten years.

Recently, the City launched an urban renewal program purports to diversify and attract more business to the Commercial District along the main commercial boulevard, Las Tunas Drive, predominantly bounded by one-story retail and mini malls. With much anticipation to witness the new city, I was tempted to re-imagine a new architectural possibility that can best represent the city and, at the same time, respond to the urban renewal program. A prolonged research led to a discovery of a prominent feature that distinguishes Temple City from any other sub-urban cities in Los Angeles County. This feature is the distribution of ethnic population. Although Los Angeles County is already considered a place comprised of heterogeneous diversity, Temple City is the only sub-urban city without a majority group dominating more than half of the population. It is an amalgamation of a relatively even distribution of different ethnicity. Hence, my thesis embarks on a journey in search of a new architectural possibility that reflects the social condition of Temple City.

## **Thesis Topic - hybridized architecture**

The concept of "hybridity" arises from the demographic analysis of Temple City (Fig. 01). Between the years of 1970 and 2000, infiltration of immigrants has evened out the ratio between what once was the dominant white population and the minority groups. By the year 2000, no ethnic group occupies more than 50% of population. At the same time, an unprecedented multi-racial group emerged. Although not great in number, the emergence of this group suggests an increased assimilation between different ethnicities. The lack of a dominant ethnic population and the emergence of a multi-racial group questions the identity of the city and causes difficulties in assigning any existing architectural typology to reflect the city's social condition. On the other hand, it seems inappropriate to merely design an infrastructure based on each individual ethnicity, for it dismisses the constant transformation which occur in social assimilation when different ethnic groups come together and learn to coexist. The notion of how they affect and transform each other becomes the initial conceptual framework for generating an architecture that deals with diverse components.

City of Temple City, California  
**CENSUS POPULATION COMPARISON: 1970 to 2000**

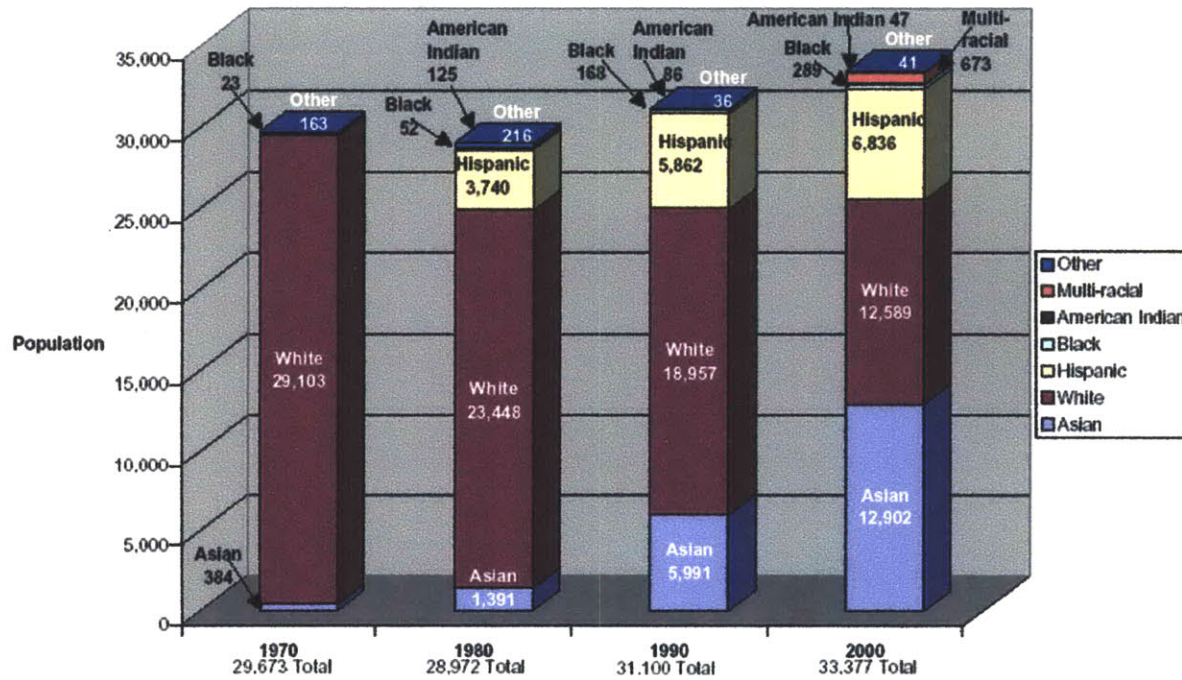


fig. 01



## Sociology + Architecture

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## Sociology + Architecture

In architecture, "hybridization" encompasses a large area of disciplines, from building forms to landscape, from global scale to micro details. This thesis mainly focuses on the programmatic organization of hybridized architecture, often referred as "hybridized programs." The common characteristics of this hybridity are highly diverse programs packed into one single building with unexpected or unrelated adjacency of function. It can also be perceived as the byproduct of congested metropolitan environment where diverse components come together to form one single entity such as a city. However, within this vast topic of "hybridization", there isn't a precise terminology to describe different processes of hybridization. One explanation is that there has not been a systematic formation for hybridity. The book, "Made in Tokyo," describes the occurrence of hybridized architecture as accident – "they are the buildings that give a priority to stubborn honesty in response to their surroundings and programmatic requirements, without insisting on architectural aesthetic and form."<sup>1</sup> (fig. 02, 03, 04) In other words, these buildings are un-designed and unplanned by architects. They occur in chaotic manner mainly driven by economic fluctuation. They are disdained because



fig. 02

they offer little intellectual contribution to the architectural discipline. However, they are often the most direct reflection of a city, more so than anything designed by architects.

For the thesis project, I attempt to seek for a means of operation to deal with hybridized architecture. The most immediate strategy is to categorize programs by function and unite them through structure so that hybridization occurs at the point of contacts between different programs. However, this strategy is unsatisfying, for it does not account for potential functional change

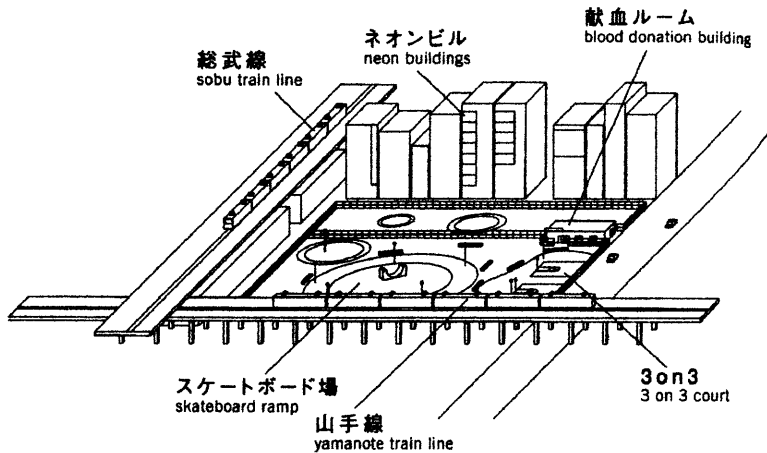


fig. 03

in the process of merging different programs together. It is another act of spatial organization governed by conventional practicality and economic constraints. A notion of programmatic "norm" came to mind, as to what extent a program is defined by its function or to what extent it allows for functional change and still be recognized as its typology. For example, will a bar still be recognized as a bar when it no longer serves alcohol? Hence, the strategy of categorizing by function and uniting by structure limits the potential to re-imagine a hybridized environment derived from the notion of effect and transformation.

## 吸血公園 vampire park

function: public square + blood donation

site: Sotokanda, Chiyoda-ku

- in front of Akihabara station
- neon buildings of Akihabara surround open space containing urban sports such as skateboard ramps and 3 on 3 courts
- the blood donation building sits innocently in the square with entries to both the square and the street
- desire for young and fresh blood

fig. 04

Recalling the astounding demographic change of the site, Temple City, sociology assimilation theory appears to be an insightful precedent, for it analyzes and classifies how multiple constituents join together. Sociologist Milton Gordon delineates three theories that describe the outcome of social assimilation. These are Anglo Conformity, Melting Pot, and Cultural Pluralism. Anglo Conformity describes the condition when the minority is taught that the norms, values, and institutions of the majority group are superior and that they should accept them in order to be accepted. Melting Pot is when different racial/ethnic groups come together and out of this interaction comes a new

### 3 Assimilation Processes

by Milton Gordon

#### Anglo Conformity

An individual gives up his/her attribute to fit into the larger context.

$$A + B + C = A$$

#### Cultural Pluralism (salad bowl)

Different individuals keep their own qualities while sharing common interests.

$$A + B + C = A + B + C$$

#### Melting Pot

Different individuals merge together by absorbing and contributing each individual's quality; out of this interaction comes a new entity.

$$A + B + C \Rightarrow A' + B' + C' = D$$

culture that incorporates elements from all groups into one. Lastly, Cultural Pluralism, also known as the Salad bowl, is when different racial/ethnic groups keep their unique cultural norms, traditions, and behaviors, while still sharing common national values, goals, and institutions.<sup>2</sup> Out of all these theories, it is suspected that the Melting Pot model has the most potential for generating unconventional program usage while being the most challenging model in reconciling pre-determined function. The notion of "norm" and what can be accepted by general public today create another constraint to the development of this thesis. Nonetheless, the thesis uses the Melting Pot model as a means of operation to push the limits of assimilating hybridized architecture.

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*Notes*

<sup>1</sup> Kuroda, Junzo. Kaijima, Momoyo. *Made in Tokyo*, page 009

<sup>2</sup> Asian-Nation: the Landscape of Asian America. Ed. C.N. Le. 2001-2004.  
<http://www.asian-nation.org>



## Counter Precedent

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## Counter Precedent

*Assimilating Hybridized Architecture focuses on the notion of effect and transformation of multiple constituents.*

$$A + B + C \Rightarrow A' + B' + C' = D$$

Most end products of hybridized programs are in the form of a "salad bowl" where hybridization only occurs in the adjacency between different programs. One building typology is assigned to meet the architectural requirements of each individual program. In general, there are two types of "salad bowls", horizontal and vertical. Horizontal hybridity is when different programs are placed next to each other in plane and linked by a block or continuous infrastructure. Such hybridity can be found scattered throughout sub-urban plazas – a retail storefront adjacent to a gas station, etc. Vertical hybridity is when different programs are stacked one on top of each other and united by a single structure. Such hybridity is the byproduct of congested urban environment – a storey of retail stacked by a storey of housing, etc. In this model, programmatic transformation is not pre-determined. In fact, program usage often remains the same overtime.

The difference between the Melting Pot model and other methodologies used is it begins with the programmatic transformation (A', B', C') as initial means of operation to re-imagine the end product of hybrid

environment (D). The programs first "mutate" each other by absorbing and contributing individual's attributes. Later, they are distributed throughout a single structure to maximize the point of contacts. One of the challenges of this process is the notion of "norm" that defines a program. Most importantly, to what extent a program can be transformed, at the same time, remain functional and acceptable by the current culture. In a way, the Melting Pot model is a continuous struggle between the theoretical ideology and reality implementation.



fig. 05

### OMA's Seattle Public Library

OMA's Seattle Public Library can be perceived as a well "melted" salad bowl of a vertical hybridity. The approach to hybridized programs is to divide programmatic components that are considered to remain stable and unstable over time. The stable programs are set within a series of five stacked and staggered boxes with fixed volumes. The unstable programs are placed on the upper surface of the boxes. In this way, a possible end product is a salad bowl environment comprised of many fixed entities with a single entity derived from the merge of unstable programs.<sup>3</sup>



fig. 06

### FOA's Yokohama Ferry Terminal

FOA's Yokohama Ferry Terminal can be perceived as a well "melted" salad bowl of horizontal hybridity. The approach to hybridized programs begins with a fixed circulation system. As this circulation system folds and bifurcates, it produces pockets of enclosure where different programs are inserted. Although hybridization mainly occurs in adjacency, it is a well melted salad bowl because there is no fixed system of programmatic distribution. Programs are neither stacked nor abutted side by side.<sup>4</sup>



fig. 07

### **Diller + Scofidio's Eyebeam Proposal**

Diller + Scofidio's Eyebeam Proposal is also a well "melted" salad bowl of horizontal hybridity. The approach to hybridized programs begins with a pliable ribbon surface that separates the two major programs - the production (atelier) and the presentation (museum/theater), one on each side. This ribbon surface undulates from side to side creating moments of convergence between these two programs where production space infiltrates a presentation level or vice versa. The hybrid environment at these moments can be perceived as a blending of the two programs.<sup>5</sup>

---

#### *Notes*

<sup>3</sup> <http://www.lynnbecker.com/repeat/seattle/seattlepl.htm>

<sup>4</sup> [http://www.arcspace.com/architects/foreign\\_office/yokohama/yokohama\\_index.htm](http://www.arcspace.com/architects/foreign_office/yokohama/yokohama_index.htm)

<sup>5</sup> <http://www.arcspace.com/architects/DillerScofidio/eyebeam/>





## Program and Site Selection

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## Program and Site Selection

The process of determining what programs to be inserted into my site is three-fold. First, it undergoes the filter of my thesis objective - to use the Melting Pot model as a means of operation to push the limits of assimilating hybridized architecture. This means only the programs most diverse in their architecture requirement and in their user groups are chosen. The second filter is to respond to the city renewal program. That is to choose programs that can attract different user groups both within and outside of the city. Thirdly, the final filter is selecting programs with response to city image—to choose programs that best reflect the cultural and ethnic heterogeneity of Temple City.

The site is also selected along the concept of hybridity. The adjacencies to surrounding should be diverse in terms of zoning, scale, and density.

As the conclusion, the proposed programs are cultural center, hostels for artists in resident, and Laundromat.

The following is an analysis of typical programmatic attributes and usage of these programs (fig. 08):

Proposed Program	Quantitative Attributes
<p><b>Cultural Center Gallery</b></p>	<ul style="list-style-type: none"> <li>• Lobby / Reception: 12 x 16 = 192</li> <li>• Gift Shop: 12 x 16 = 192</li> <li>• Café: 12 x 16 = 192</li> <li>• Outdoor Exhibition/Gallery: ----</li> <li>• Exhibition Space (large 1): 30 x 45 = 1,350</li> <li>• Exhibition Space (small 2): 15 x 20 x 2 = 600</li> <li>• Garden/terraces: ---</li> <li>• Auditorium: 40 x 60 = 2,400</li> <li>• Public Restrooms: 22 x 24 = 528</li> </ul> <p><u>Auxiliary</u></p> <ul style="list-style-type: none"> <li>• Conference Rooms: 15 x 20 = 300 / 10 x 15 = 150</li> <li>• Locker Rooms with shower: 10 x 20 x 2 = 400</li> <li>• Offices: 30 x 45 = 1,350</li> <li>• Storage: 15 x 30 = 450</li> <li>• Janitor: 5 x 10 = 50</li> <li>• Mechanical Room: 5 x 10 = 50</li> <li>• Loading Deck: ----</li> </ul>
<p><b>Hostel</b> for visitors and artists</p>	<ul style="list-style-type: none"> <li>• Lobby / Reception: 10 x 15 = 150</li> <li>• Rooms: 14 x 20 = 280 each</li> <li>• Shared Kitchen/Dining Room: 15 x 30 = 450</li> <li>• Living Room: 12 x 16 = 192</li> <li>• Art Gym: 15 x 30 = 450</li> <li>• Storage: 10 x 15 = 150</li> <li>• Janitor: 5 x 10 = 50</li> <li>• Mechanical Room: 5 x 10 = 50</li> </ul>
<p><b>Laundromat</b></p>	<ul style="list-style-type: none"> <li>• Reception/cashier: 10 x 15 = 150</li> <li>• Dry Clean Service</li> <li>• Countertops for folding clothes</li> <li>• Public Washer and Dryer</li> <li>• Loading Zone</li> <li>• Public Restrooms: 5 x 5 = 25</li> </ul> <p>Total area: 3,900 sqft min.</p>

Qualitative Attributes	Habitable Condition	Hours of Operation
<ul style="list-style-type: none"> <li>• Arbitrary</li> <li>• Skylight / Defused light</li> <li>• Black Box</li> <li>• Signage</li> <li>• Display Window</li> </ul>	<ul style="list-style-type: none"> <li>• Social Relations: Disassociated</li> <li>• Frequency of Visit: twice a year (depends on exhibits)</li> <li>• Duration: 2 to 3 hours</li> </ul>	<p><u>Indoor Exhibits</u> 10:00am to 5:00pm</p> <p><u>Outdoor Exhibits</u> 10:00am to 9:00pm</p>
<ul style="list-style-type: none"> <li>• Some type of opening</li> <li>• Operable by users</li> <li>• Shading device/Canopy</li> <li>• Balcony</li> <li>• Privacy Issues</li> <li>• Signage</li> </ul>	<ul style="list-style-type: none"> <li>• Social Relation: Strangers becoming friends in an intense period of time.</li> <li>• Frequency of Visit: Yearly (depends)</li> <li>• Duration: 1 to 2 weeks</li> </ul>	<p>24 hours</p>
<ul style="list-style-type: none"> <li>• High Level of Transparency</li> <li>• washing machines and dryers are part of advertisement</li> <li>• Signage</li> <li>• Close to loading zone</li> </ul>	<ul style="list-style-type: none"> <li>• Social Relation: Acquaintance</li> <li>• Frequency of Visit: Weekly routine</li> <li>• Duration: 1 ½ hours</li> </ul>	<p>9:00am to 10:00pm</p> <p>24 hours</p>

fig. 08

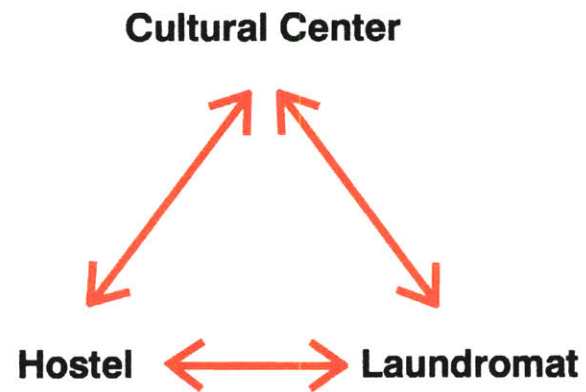


## Transformation

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## Transformation

*Hybridization of melting pot occurs when different constituents merge together by absorbing and contributing various attributes; out of this interaction comes a new entity.*



### *Program / Use*

- *Display*
- *Shelter*
- *Clean*
- *Social*

### *Form / Space*

- *Scale*
- *Ceiling Height*
- *Circulation*
- *Program Distribution*
- *Adjacency*
- *Privacy*
- *Permeability*

### *Tectonics*

- *Materials*
- *Openings*
- *Density*
- *Continuity*

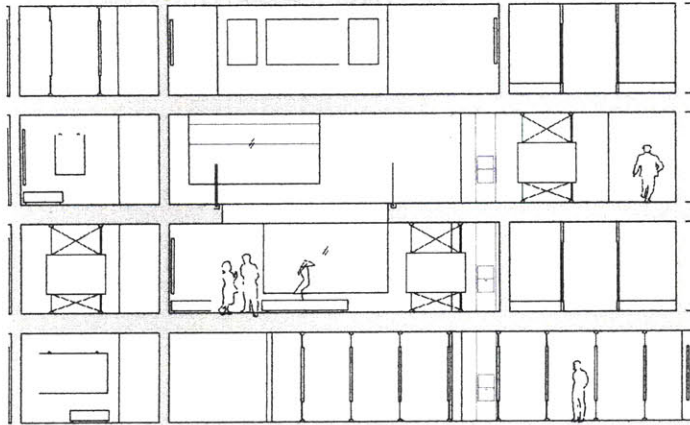


fig. 09

The three programs, cultural center, hostel, and Laundromat transform each other through program/use, form/space, and tectonics. In the transformation process, the cultural center develops three types of gallery space. One adopts the intimacy of a hostel by reducing the ceiling height of gallery space and providing direct access to hostels (fig. 09). One preserves the traditional quality of high ceiling and enclosed exhibition, mainly located around the internal courtyard. One adopts the active and sociable quality of a Laundromat by allowing daylight into the space and providing access to the

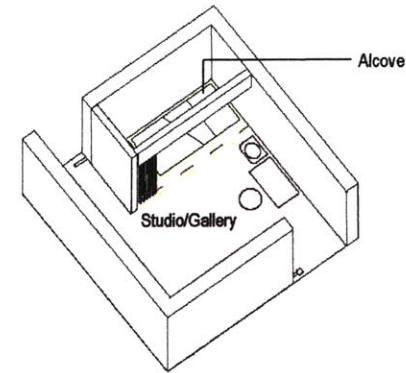
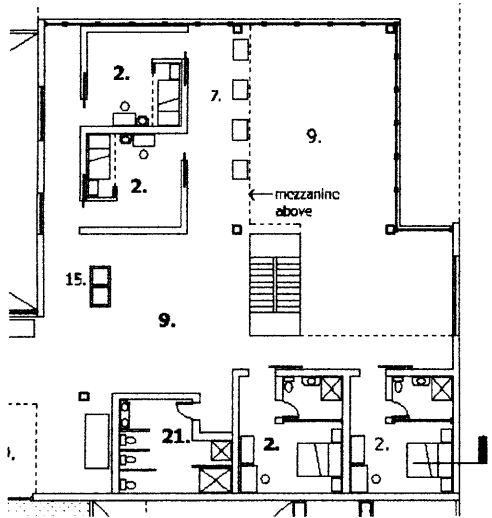


fig. 10

exterior. In this way, the experience of progressing throughout the cultural center is intensified by the fluctuation of gallery milieu.

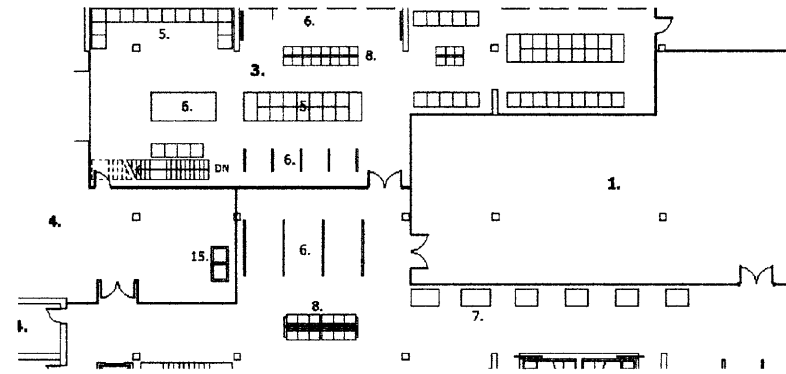
Similarly, the hostels can be categorized according to levels of privacy. Each type adopts a dual function of a shelter and a display. The sociable hostels are closely located to the main circulation of the cultural center and share bathing facilities with other units. Each sociable hostel is divided into two parts by a moveable partition, creating an alcove for bed and person



- 2. Hostel
- 9. Gallery
- 15. conveyor
- 21. Restroom

fig. 11

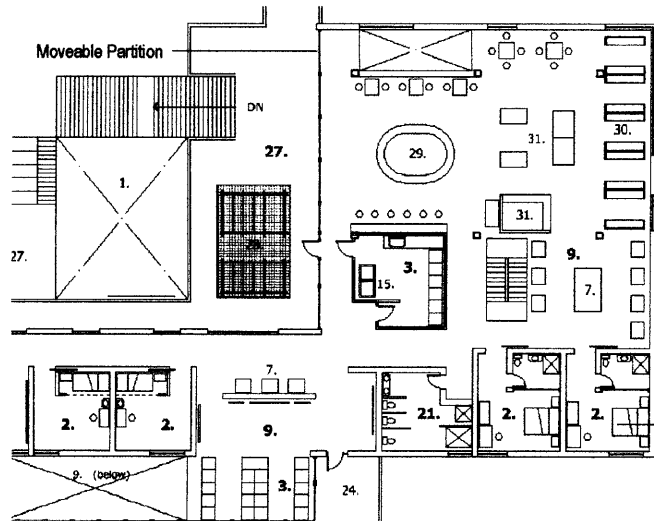
belongings and an open area to be used as studio space (fig. 10). The entrance is also connected to the gallery space of the cultural center. In this way, the tenant has an option to use the studio space as a gallery by allowing public access to the unit (fig. 11). On the other hand, the relatively private hostels are located in the deeper area of the cultural center. These units have their own bathing facility and are mainly used as living quarters. However, they also have the option to use the room as gallery space by allowing public access to the units.



- 1. Courtyard
- 3. Laundrymat
- 4. Commercial Laundrymat
- 5. Washer / Dryer
- 6. Exhibition Panel
- 7. Exhibition Pedestal
- 8. Seating Area

fig. 12

The Laundrymat also provides three different laundry facilities. One is the traditional neighborhood laundrymat with direct access from the main commercial boulevard, Las Tunas Drive. At the back, it provides a drive-through window for customers to drop of and pick up their laundry. The laundrymat extends to the lower level where it adopts the dual function of a gallery and a laundry facility (fig. 12). A series of gallery exhibits is inserted into this space, filling walls with paintings and replacing washing/drying machines with sculptural objects. A common seating area is provided at the interstitial space



- |                      |                        |                          |
|----------------------|------------------------|--------------------------|
| 1. Courtyard (below) | 9. Gallery             | 29. Cafe                 |
| 2. Hostel            | 21. Restroom           | 30. Newspaper / Magazine |
| 3. Laundromat        | 27. Terrace (exterior) | 31. Gift Shop            |

fig. 13

between machines and art. The third laundry facility, relatively more private than others, is located at the upper level adjacent to the amalgamation of hostels and small galleries (fig. 13). This Laundromat, although used publicly, can be perceived as a semi-private facility for hostels. Close by it, there are a café, a newspaper/magazine stand and a gift shop. Influenced by its adjacencies, the Laundromat adopts a sense of intimacy of a hostel and a sense of serenity of a gallery.



## Site Analysis

---

## Site Analysis



SITE  
228 feet

### Adjacency

The site is situated in a hybrid condition where its adjacencies are diverse in program zoning, building scale, and traffic circulation (fig. 18). The site can be considered as a commercial zone given by the fact that it is along the main commercial boulevard, Las Tunas Drive, which is predominantly bounded by one-story retail stores and mini malls (fig. 14). However, to the north, it faces the civic plaza where the city hall, the park, and the public library are (fig. 15). To the south, it faces a residential sector separated by a small alley. To the west, it is abutted to a bulky four-story administrative building for Temple City Unified School District. And to the east is a continuation of one-story retail stores.

Referencing to adjacent building...

Maximum Floor Area Ratio of Commercial Zone is 1.78

Lot Dimension: 110 sqft x 228 sqft

Lot Size: 25,132 sqft

Maximum Floor Area:  $25,132 \times 1.78 = 44,734.96$  sqft

Maximum Building Height: 60 feet / 4 to 5 stories

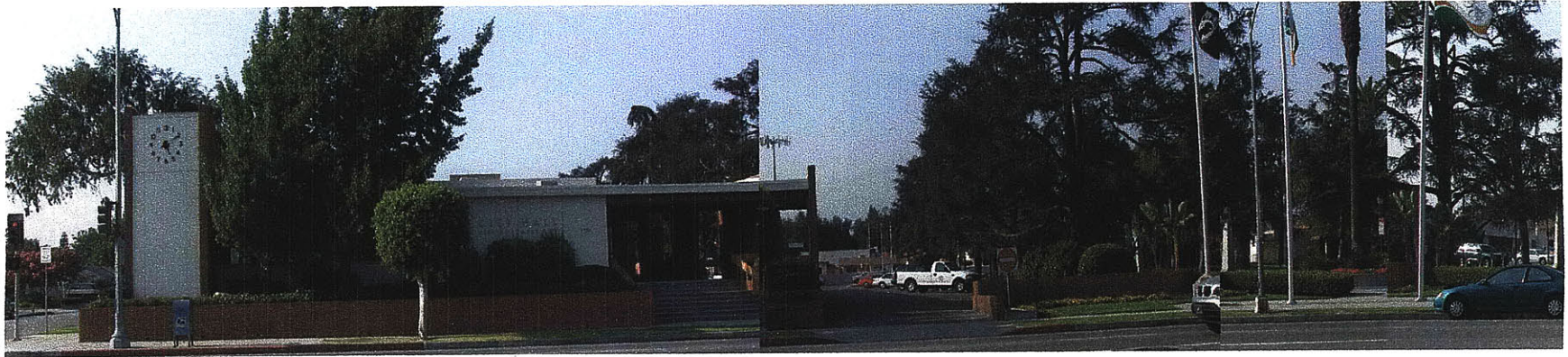


fig. 14

## Social Context

The social context of Temple City can be described as highly diverse in ethnicity. Located about fifteen miles north-east of Downtown L.A., Temple City is one of the racially diverse cities in Southern California. This diversity is mainly caused by a large number of new immigrants from Asia and a high birth rate among the Hispanic communities (fig. 16). Between the years of 1970 and 2000, infiltration of immigrants has evened out the ratio between what once was the dominant white population and the minority groups. Ever

since then, Temple City has transformed into a distinct amalgamation of White, Hispanic, and Asian community. By the year 2000, no ethnic group occupies more than 50% of population. At the same time, an unprecedented multi-racial group emerged. Although not great in number, the emergence of this group suggests an increased assimilation between different ethnicities. With the declining birth rates among White Americans, relatively higher birth rates among the Hispanic, and the infiltration of immigrants from Asia, this multi-racial group could become the next uprising population,



the forth distinct group. In the article, American Becoming: The Growing Complexity of America's Racial Mosaic, by Population Matters, a prediction is made claiming that "by 2050, no group will constitute more than 50 percent of the population."<sup>6</sup> (fig. 17) Without a distinct group, how will this racially and ethnically heterogeneous culture redefine national identity? Would the national building become a mosaic of different architectural styles? At this moment, Temple City is already facing this issue.

**Notes**

<sup>6</sup><http://www.asian-nation.org/population.shtml>

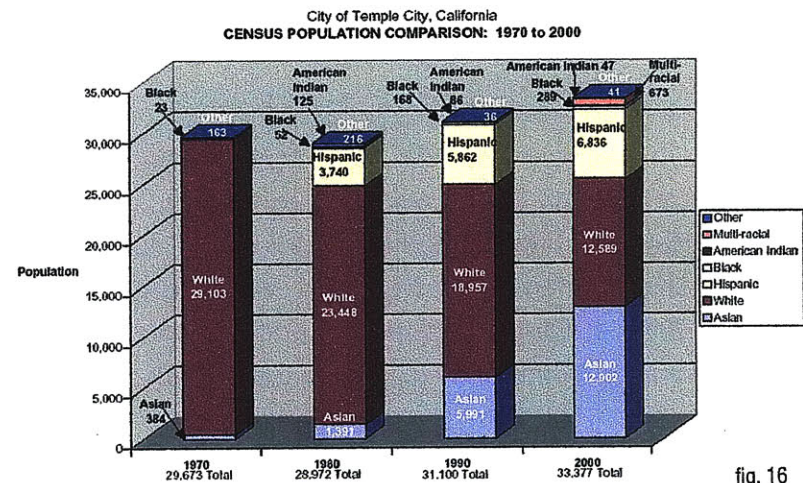


fig. 16



fig. 15

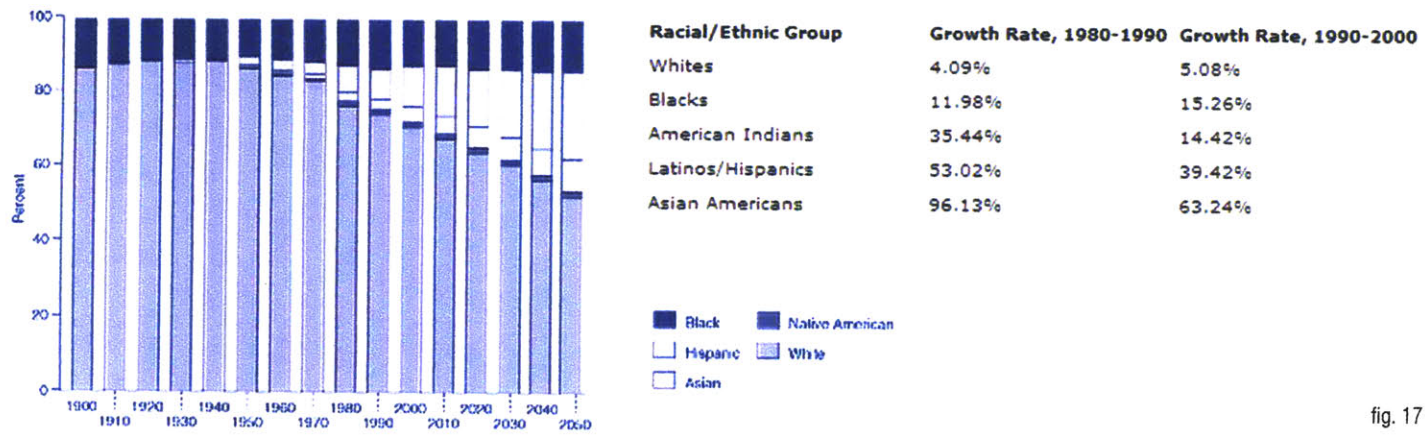


fig. 17

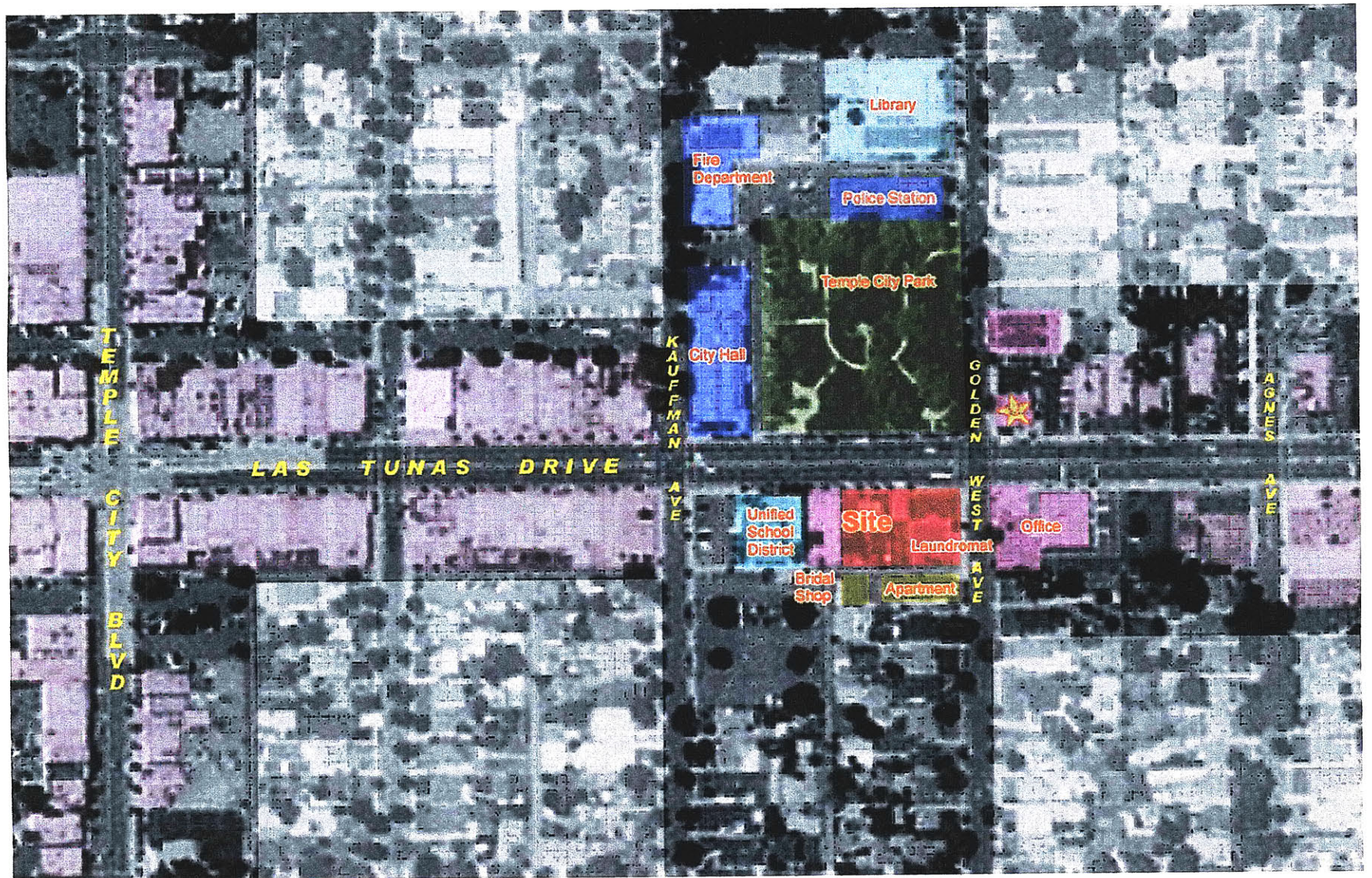


fig. 18



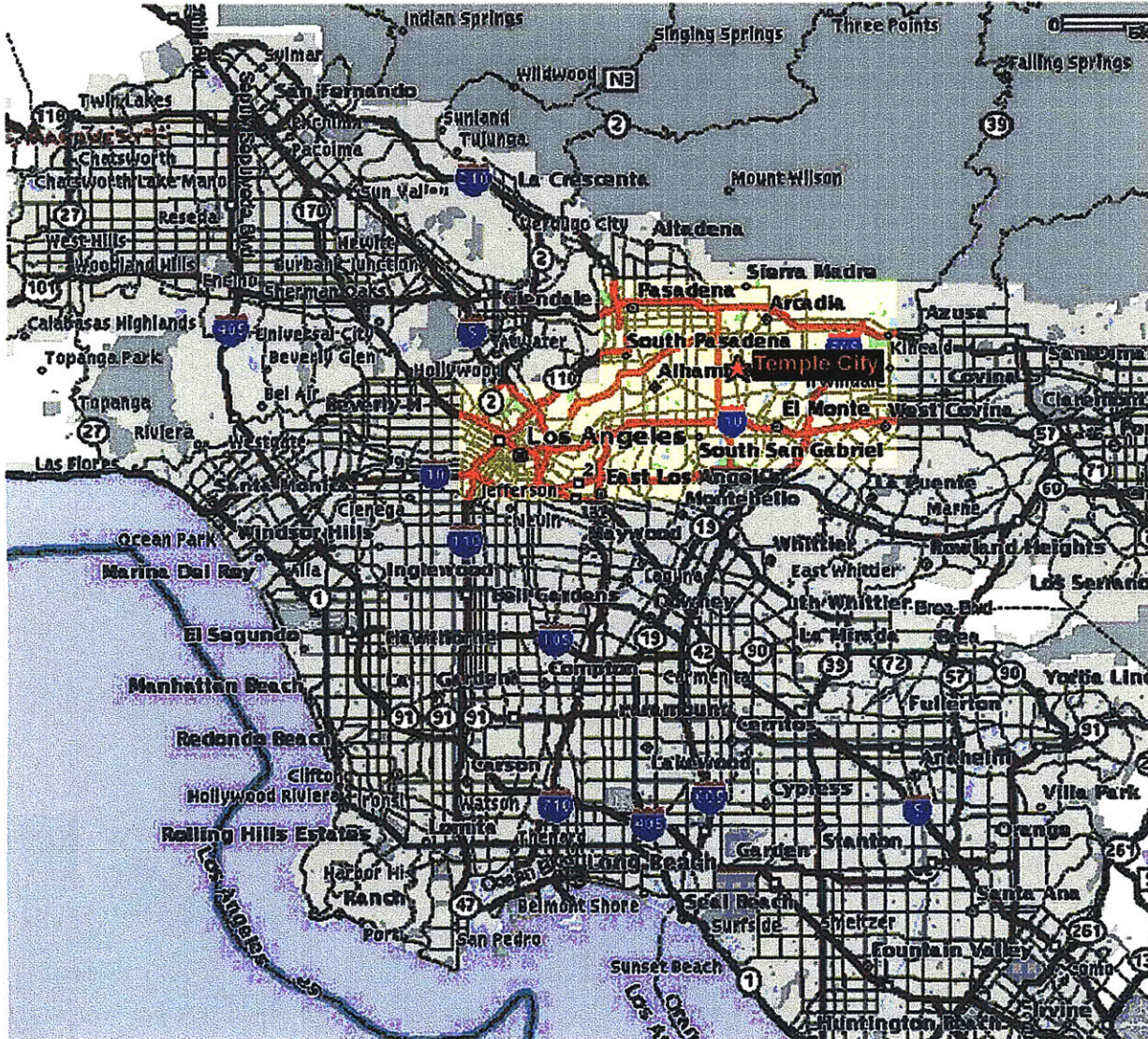


fig. 23

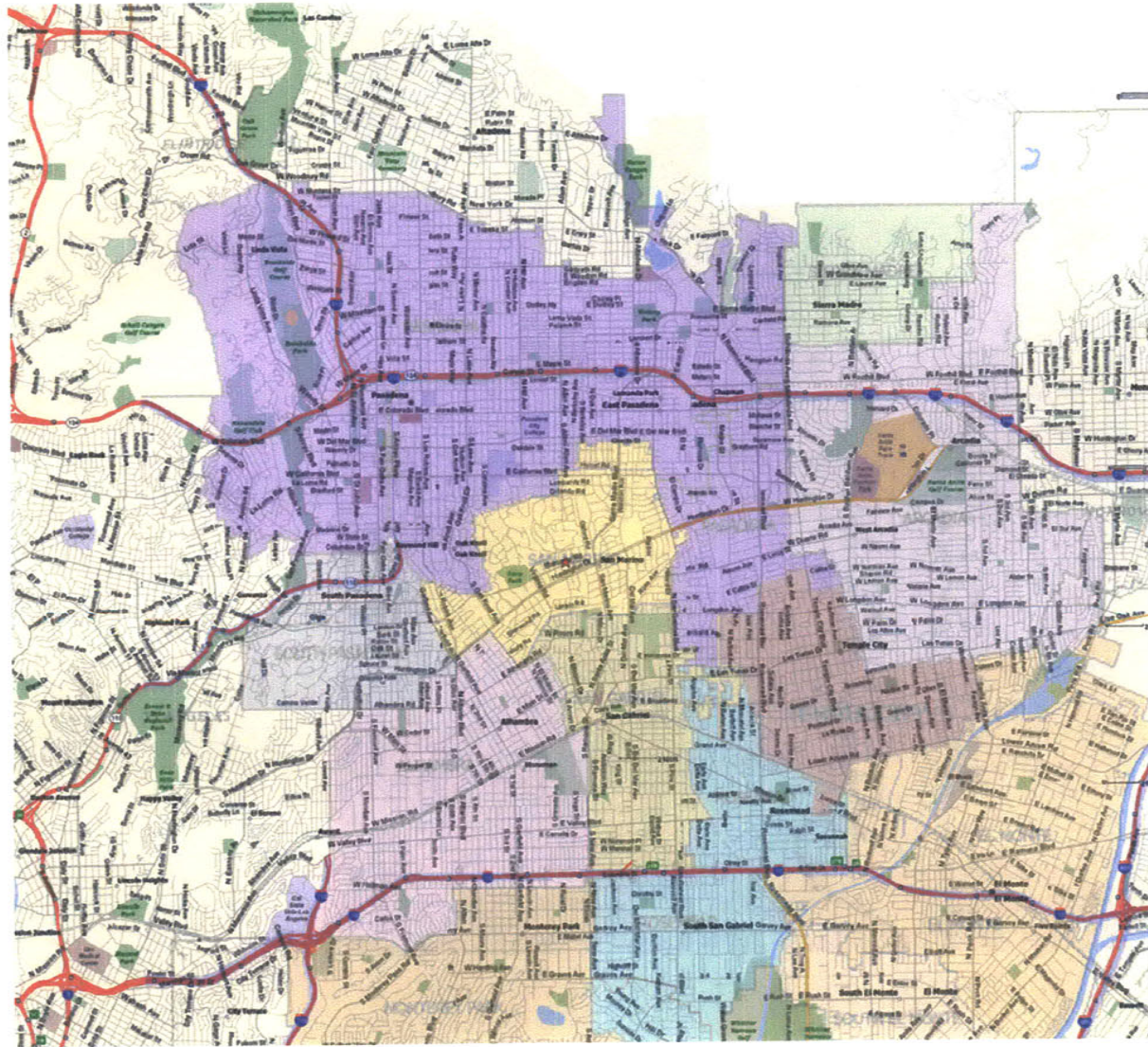


fig. 24



fig. 25

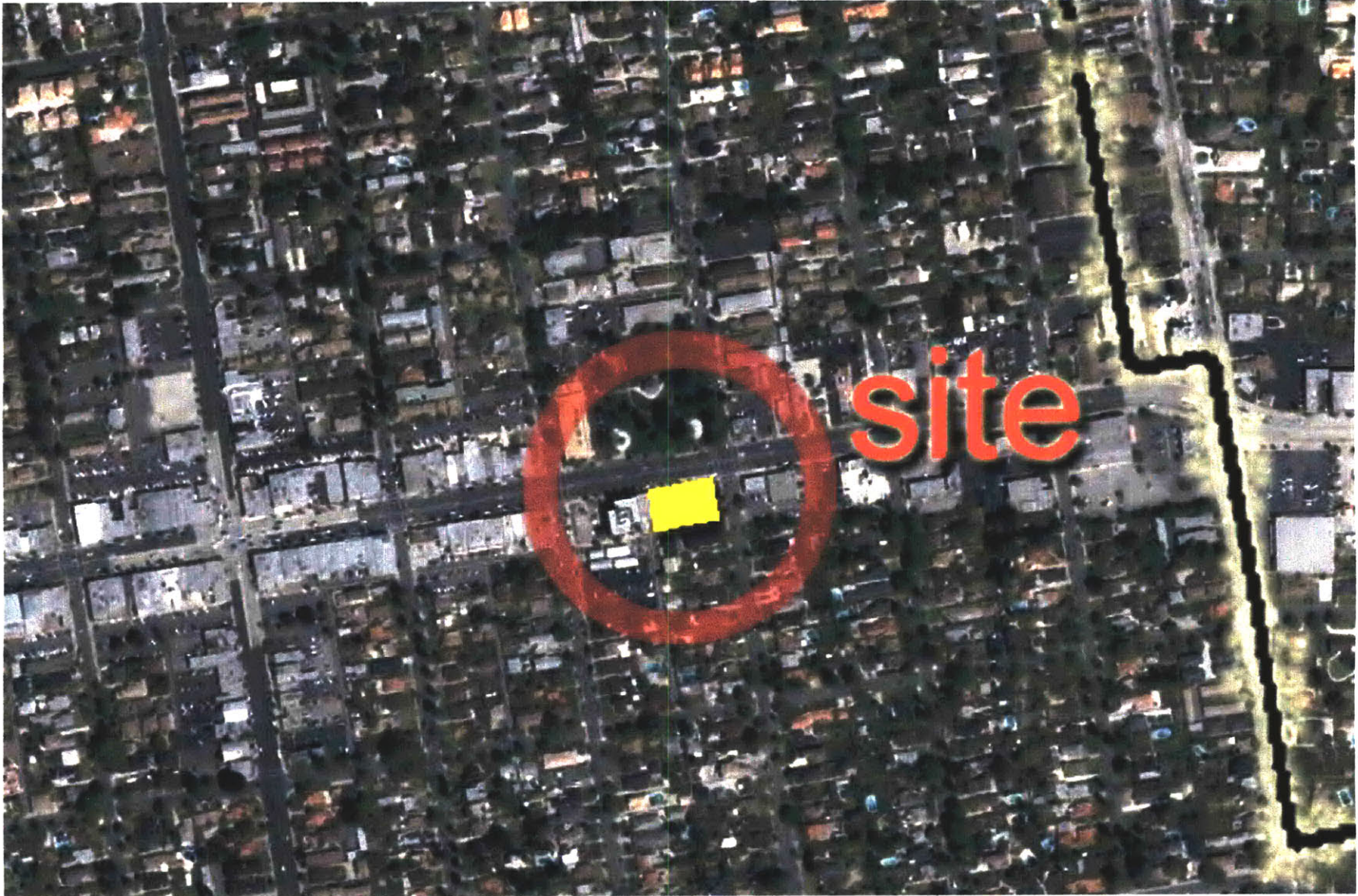


fig. 26

**Civic Structure**

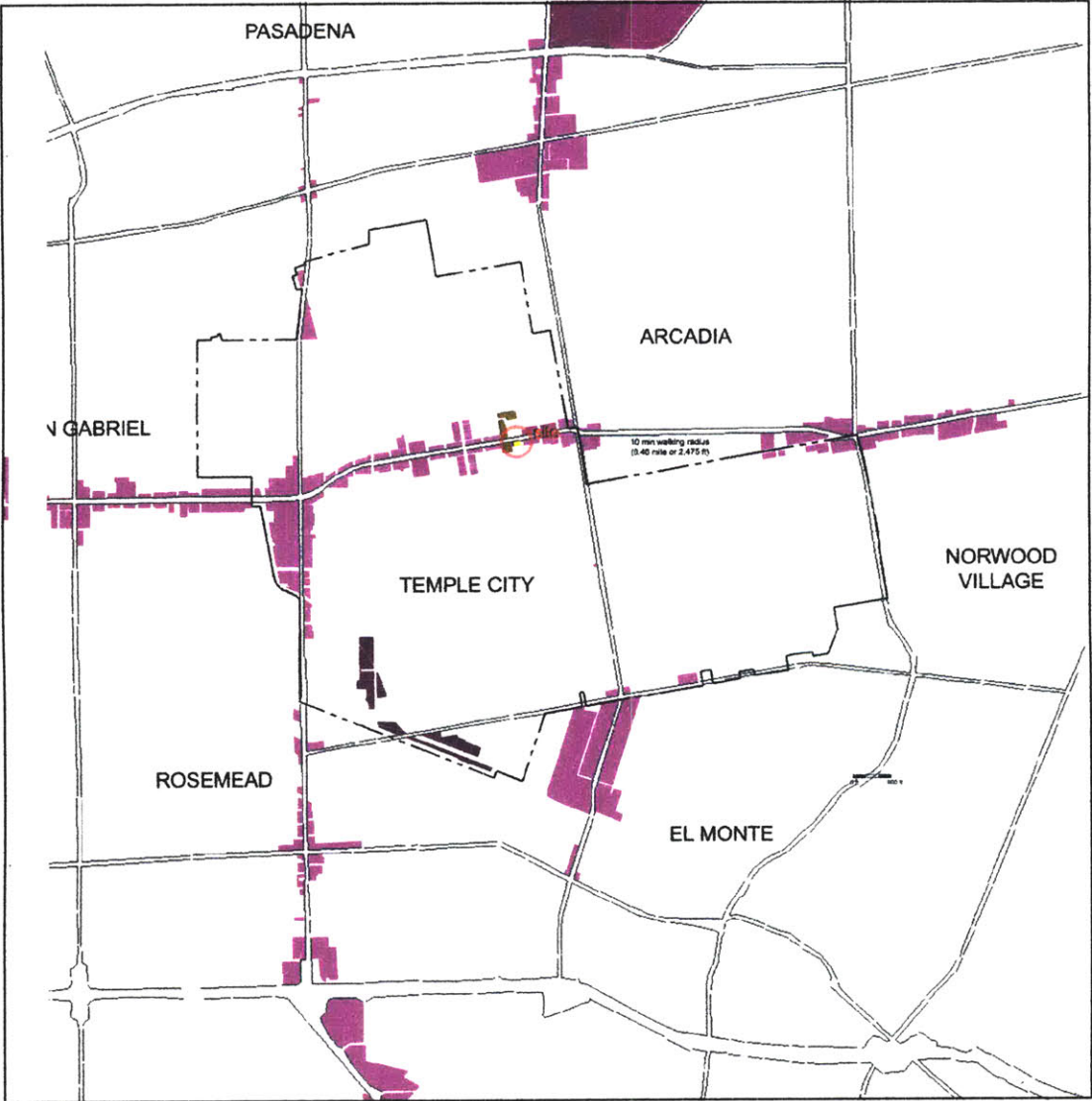




**Open Space**

**Schools**





**Commercial**

**Grocery Stores**





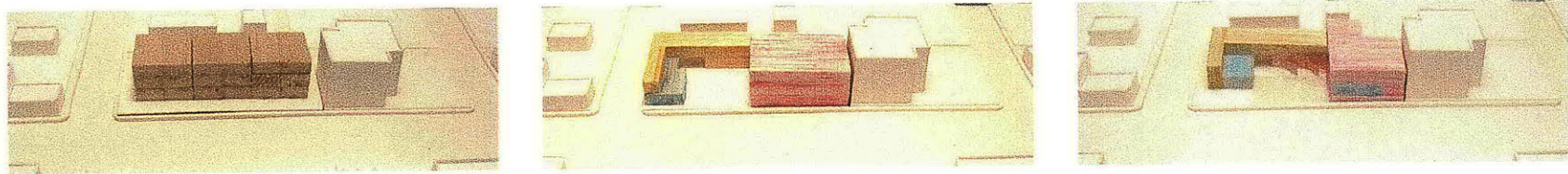


## Project Development

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# Project Development

## Point of Contacts



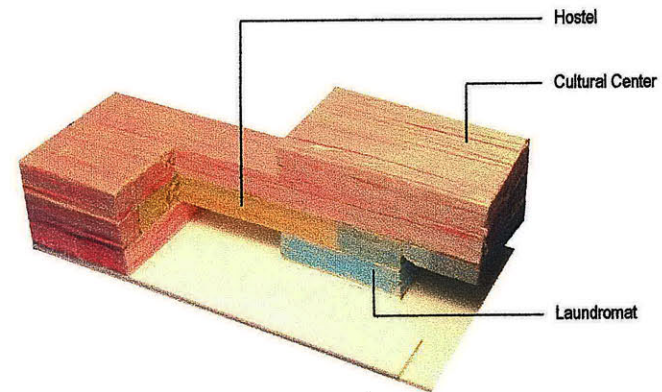
Salad Bowl

fig. 26

The concept of "hybridity" begins by color coding the programs and re-arranging them on site in response to the programmatic requirements and the surrounding adjacencies – program zoning, building scale, and circulation. The cultural center is colored in red, hostels in yellow, and Laundromat in blue. The objective is to increase the point of contacts between different programs and to "melt" programs into one massing.

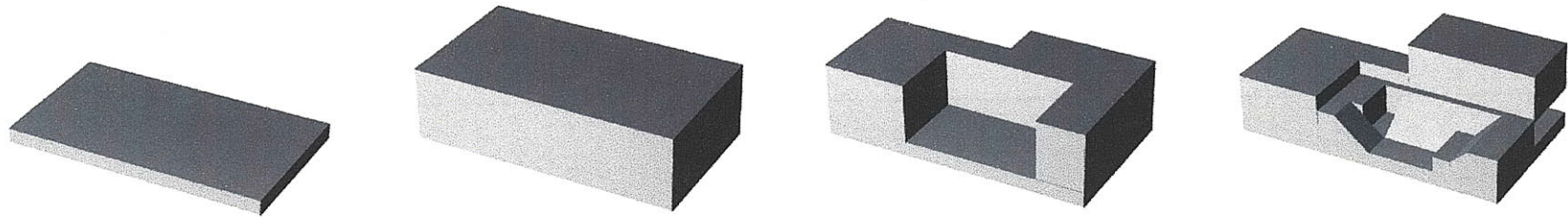
At the "salad bowl" stage, programs are categorized into three identifiable objects. At the "melting pot" stage, three programs are identified as one entity (fig. 26).

The conceptual diagram is the surface derived from the point of contacts between different programs (fig. 27). This surface undulates and folds to create pockets of enclosed or semi-enclosed space (fig. 28).





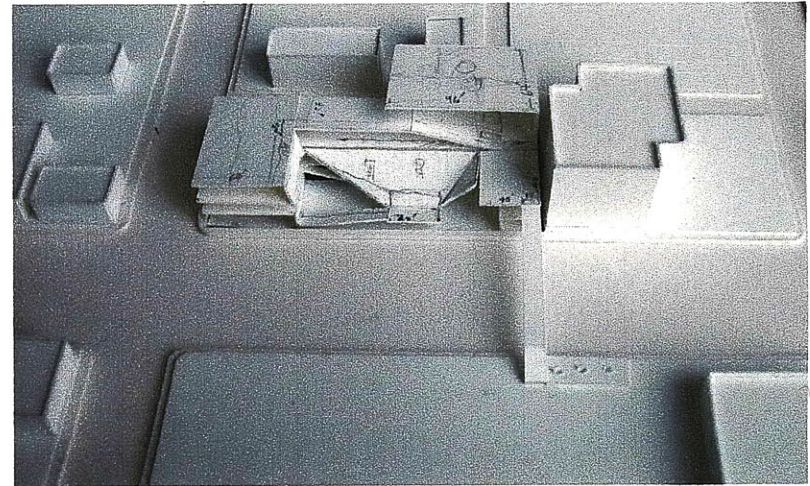
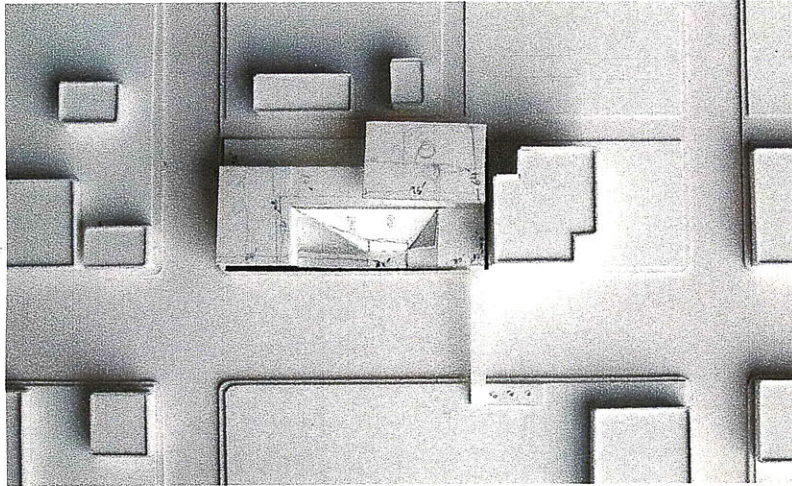
## Massing



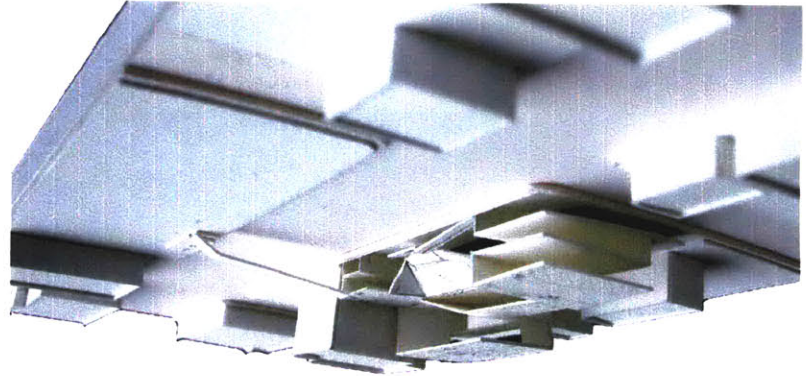
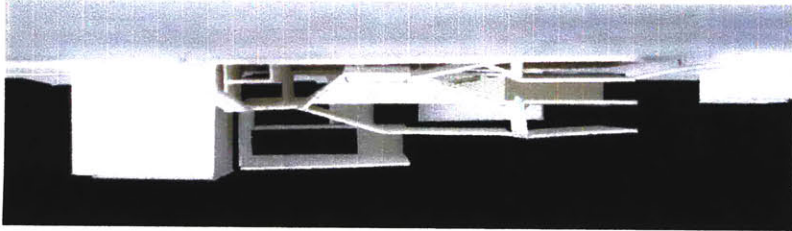
The concept of massing is to "melt" the object with the landscape so that it can be seen as an extension of the civic park and part of the urban fabric. At the same time, it serves as a transition between the five-story bulky structure on one side and the one-story retails on the other. A slanted surface links the massing with the ground to create a sense of unity between landscape and object. This open space serves as the main entrance to the massing.



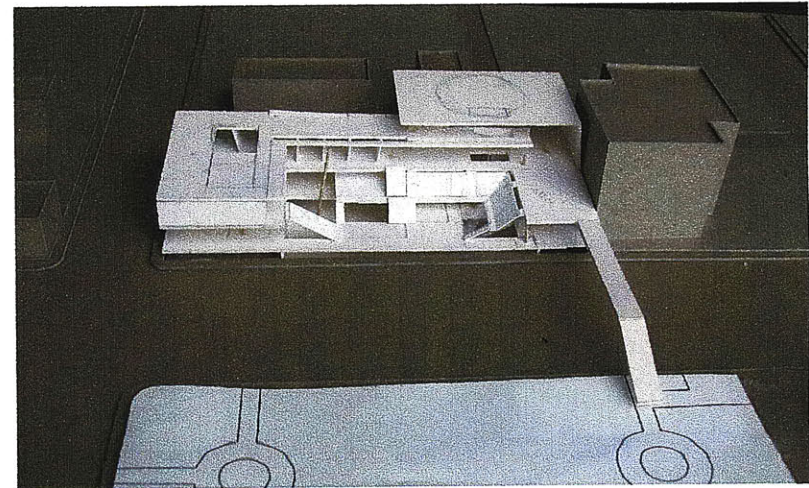
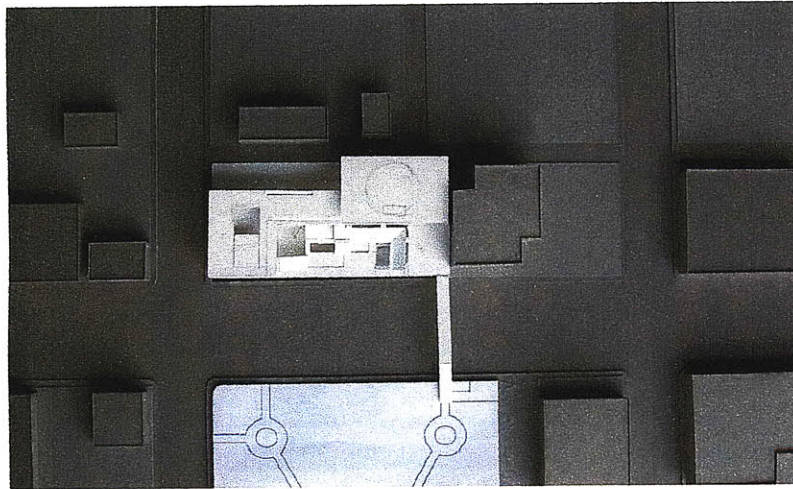
## Study Models - 01



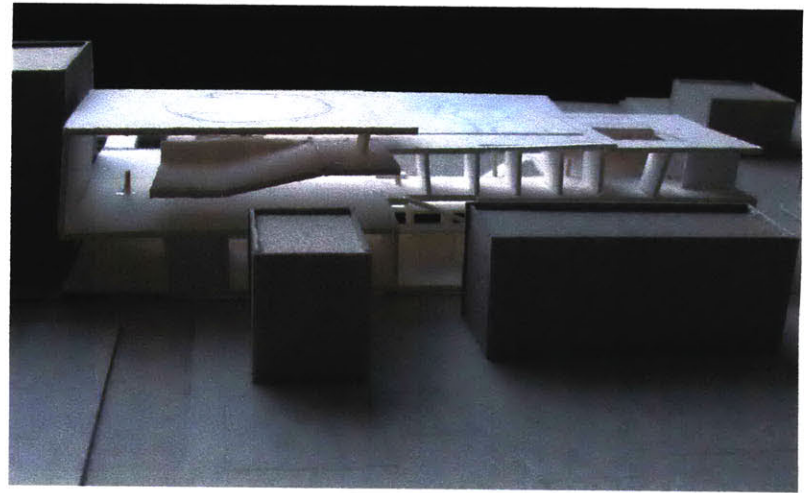
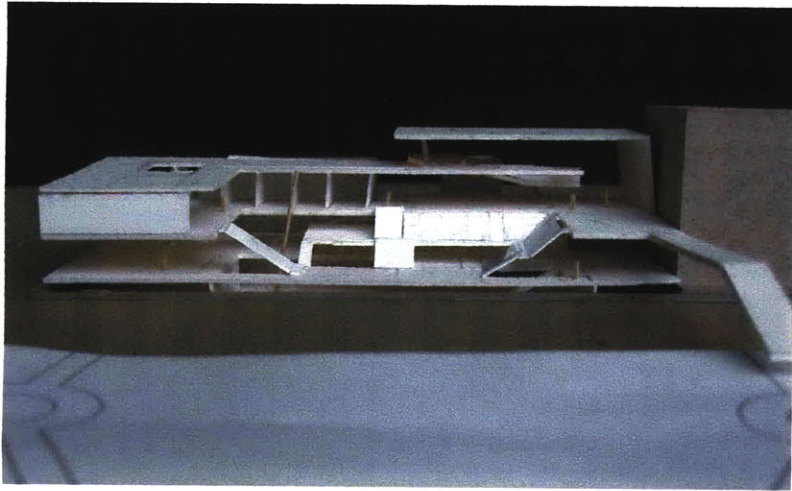
Study Model 01 is a continuation of massing study in section. It intends to create intertwining adjacencies between different programs by using surface as a sectional diagram. A horizontal surface is then extended from the upper level to meet the open area, creating a sense of continuity between undulating surface and landscape. This slanted surface delineates a notion of stepping terrace to be used as public seating. A bridge is added to provide direct access between the mass and the civic center across the street.



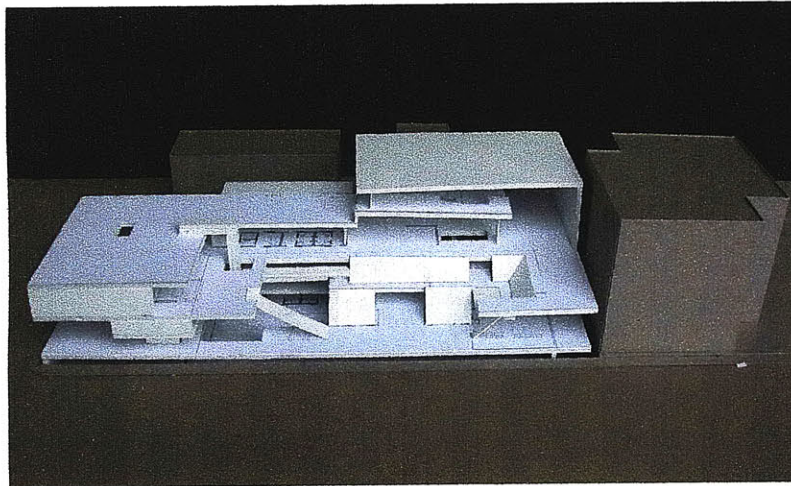
## Study Models - 02



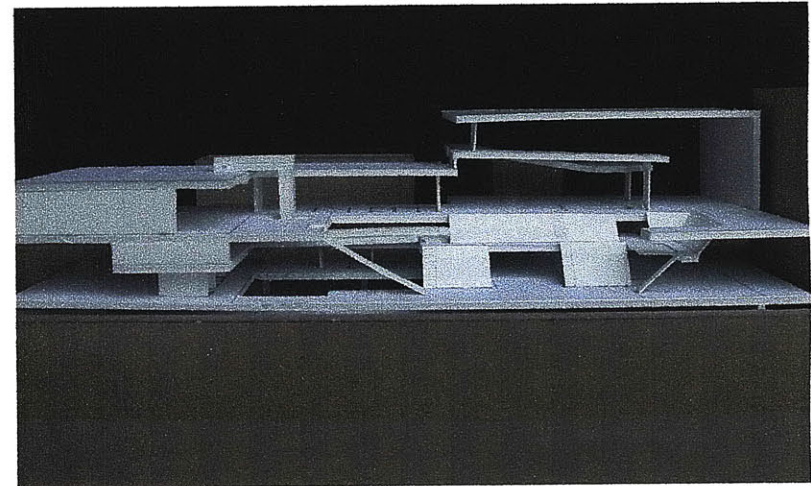
Study Model 02 intends to resolve the issue of circulation and lighting found in Study Model 01. Two circulation cores are provided, one on each side of the building. An internal courtyard below street level serves as a solution to bring more light to the basement and to increase the point of contacts between programs.



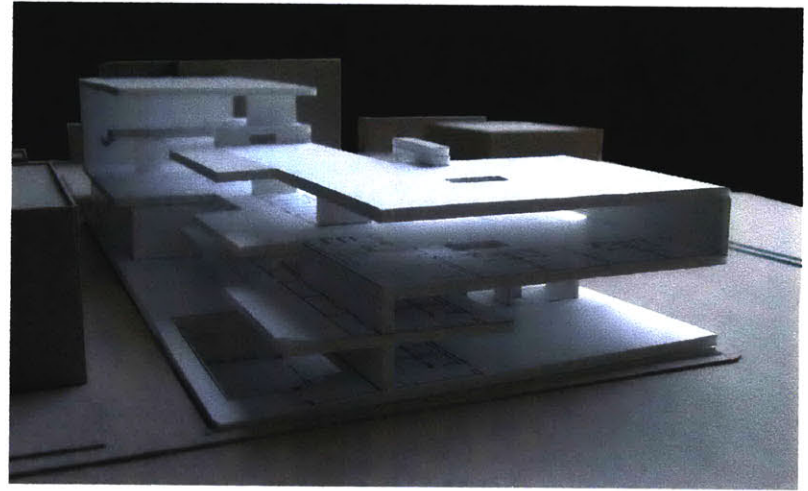
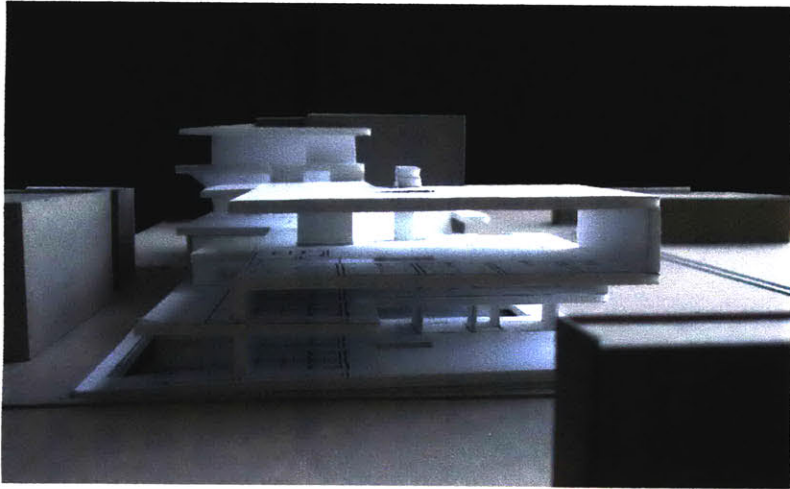
### Study Models - 03



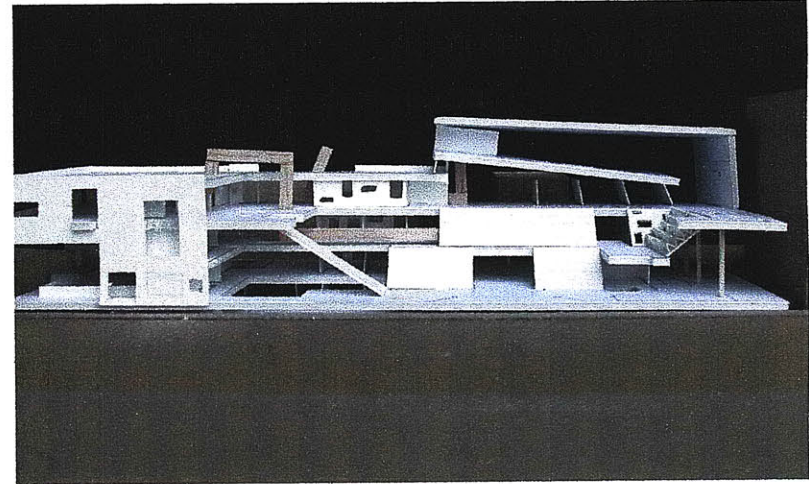
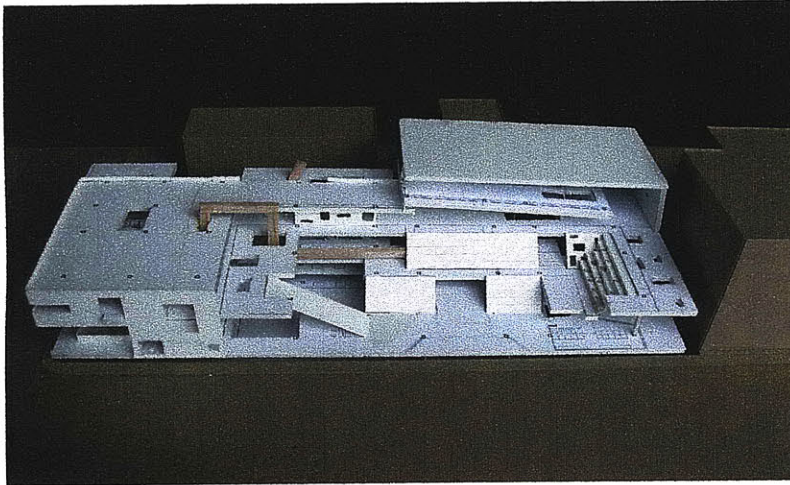
Study Model 03 focuses on programmatic distribution and floor-to-floor height. A mezzanine is inserted into a double-height exhibition to create intimate gallery space and to provide area for more secluded hostel units. This mezzanine is further leveled with the landing of the stepping terrace to provide secondary access for the hostel residents from the commercial street. In addition, the model explores the possibility to connect different laundry facilities through a conveyor for ease of transporting laundry. It also serves as a signage



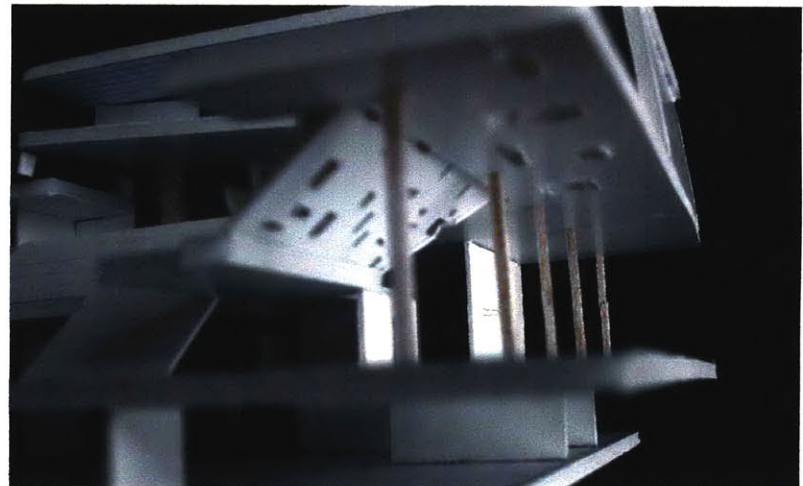
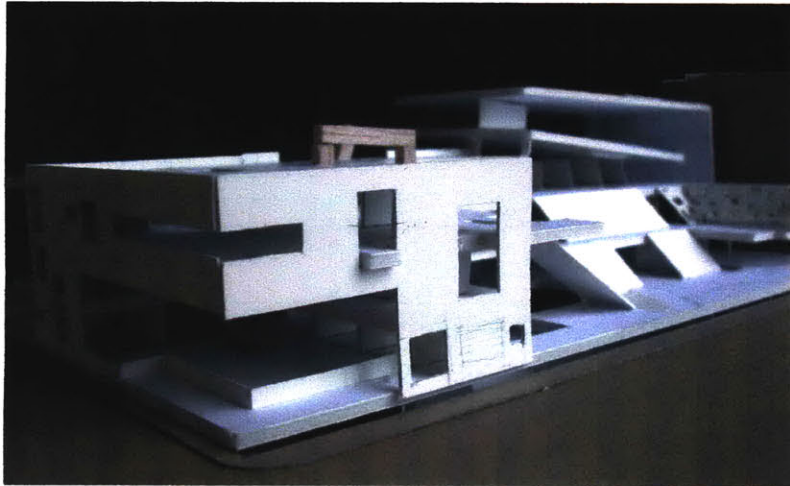
when observed from the street and as an object of display when seen inside the cultural center.



## Study Models - 04



Study Model 04 refines the floor-to-floor height and programmatic arrangements in Study Model 03 and further explores the openings in the stepping terrace and elevations. The objective of the openings is to hide the sectional division of floors so that the massing reads as one entity.



## Skin Options

There are three options to approach elevations. One is to develop a hybridized skin system derived from the architectural requirement of each program. This approach is fascinating. However, it requires another research topic which is difficult to accomplish within the limited timeframe of this thesis. Another approach is the thesis focuses on programmatic and spatial organization; the skin directly reflects the internal operation. This approach will create a "salad bowl" like elevation, where each programs are identifiable from exterior. Thirdly, the envelope is a coherent single skin that wraps the building but varies according to interior program through density, depth, and materials. The latter one is adopted, for it strengthens the concept of one entity.



Scale of Opening

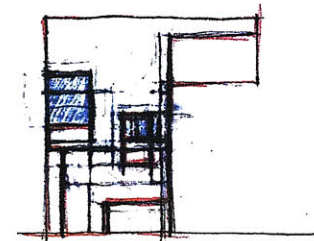
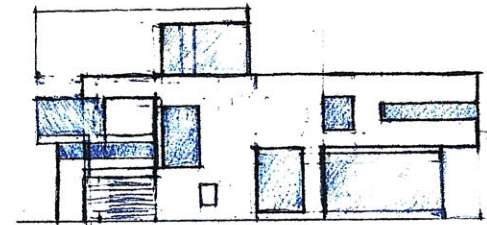
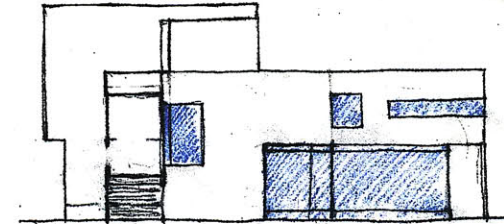
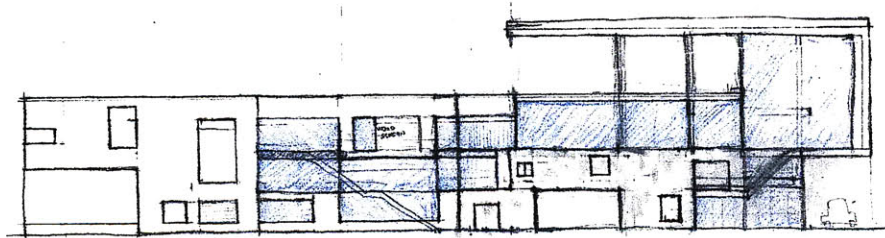


Material



Density

## Elevation Study



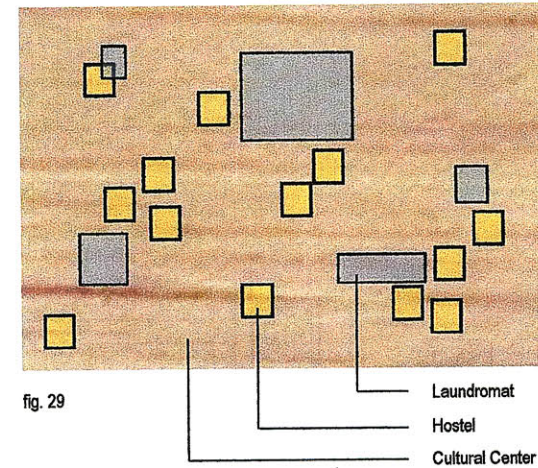
The envelope is a coherent single skin that wraps the building but varies according to interior program through density, depth, and materials. The strategy behind elevation openings is to adopt a proportional system. Instead of perceiving openings as objects and solid as field, the size of openings and the distance between openings are proportionally configured so that from a



distance, there is no apparent distinction between the openings and solid. The openings intend to hide the sectional division between floors, at the same time, to fulfill the programmatic requirement behind the skin. The challenge is in the scale of opening. The cultural center and the Laundromat often require large openings whereas the hostels demands for smaller openings of certain

size at specific location. One solution is to create a large opening where it can be shared by multiple hostels. Hence, an opening often serves a dual function of a window and a doorway.

## Programmatic Diagram



Each program is scattered throughout the building to increase the point of contacts (fig. 29). As they are influenced by their adjacencies, they adopt the quality of other programs. In this diagram (fig. 30), the cultural center is colored as red, hostels as yellow, and Laundromat as blue. The color purple, green, and orange indicates a blending usage of multiple programs. The purple is cultural center and Laundromat; the green is hostels and Laundromat; and

the orange is cultural center and hostels. The gray areas are shared facilities for all programs.





**End Product**

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# End Product

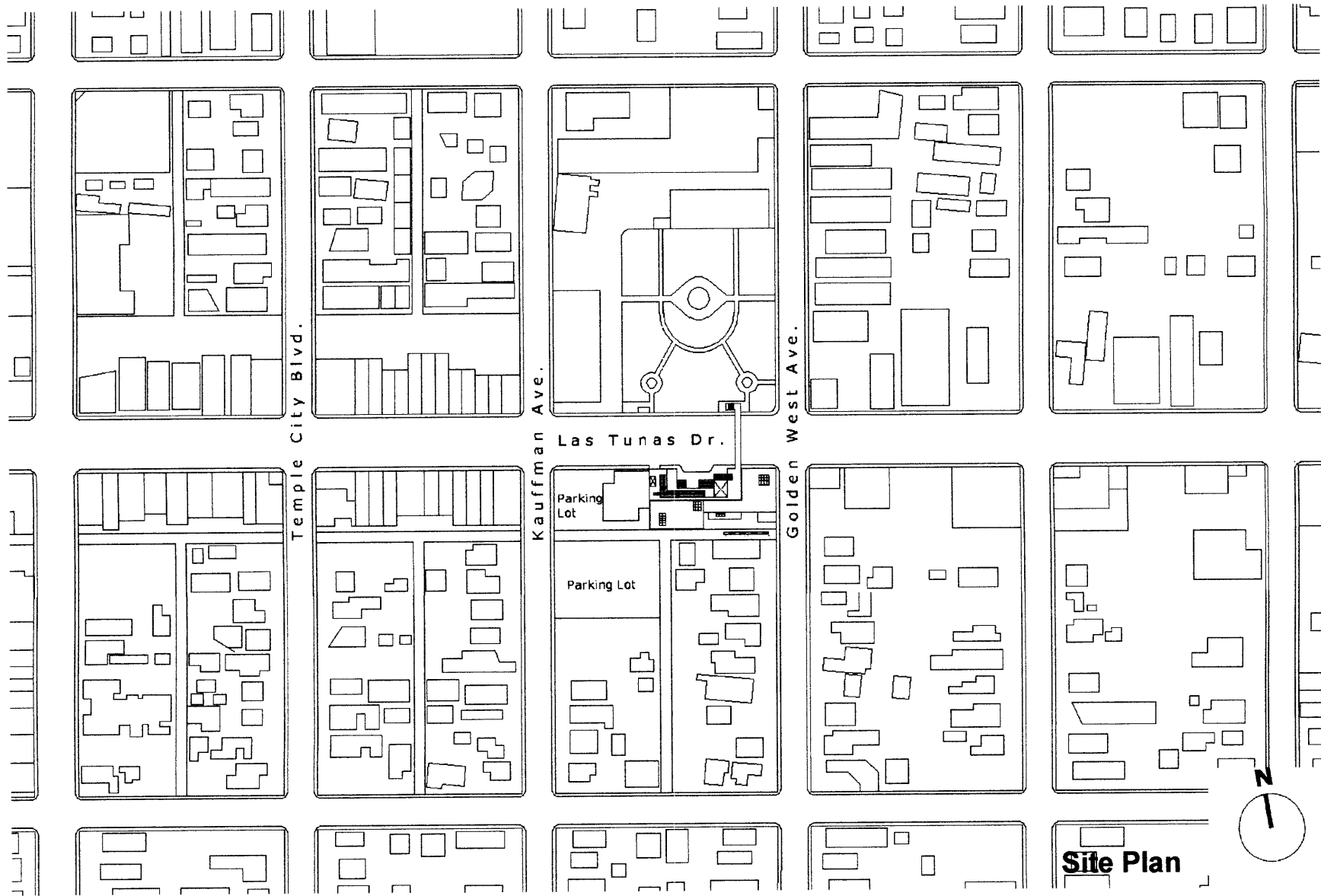
## Floor Plans

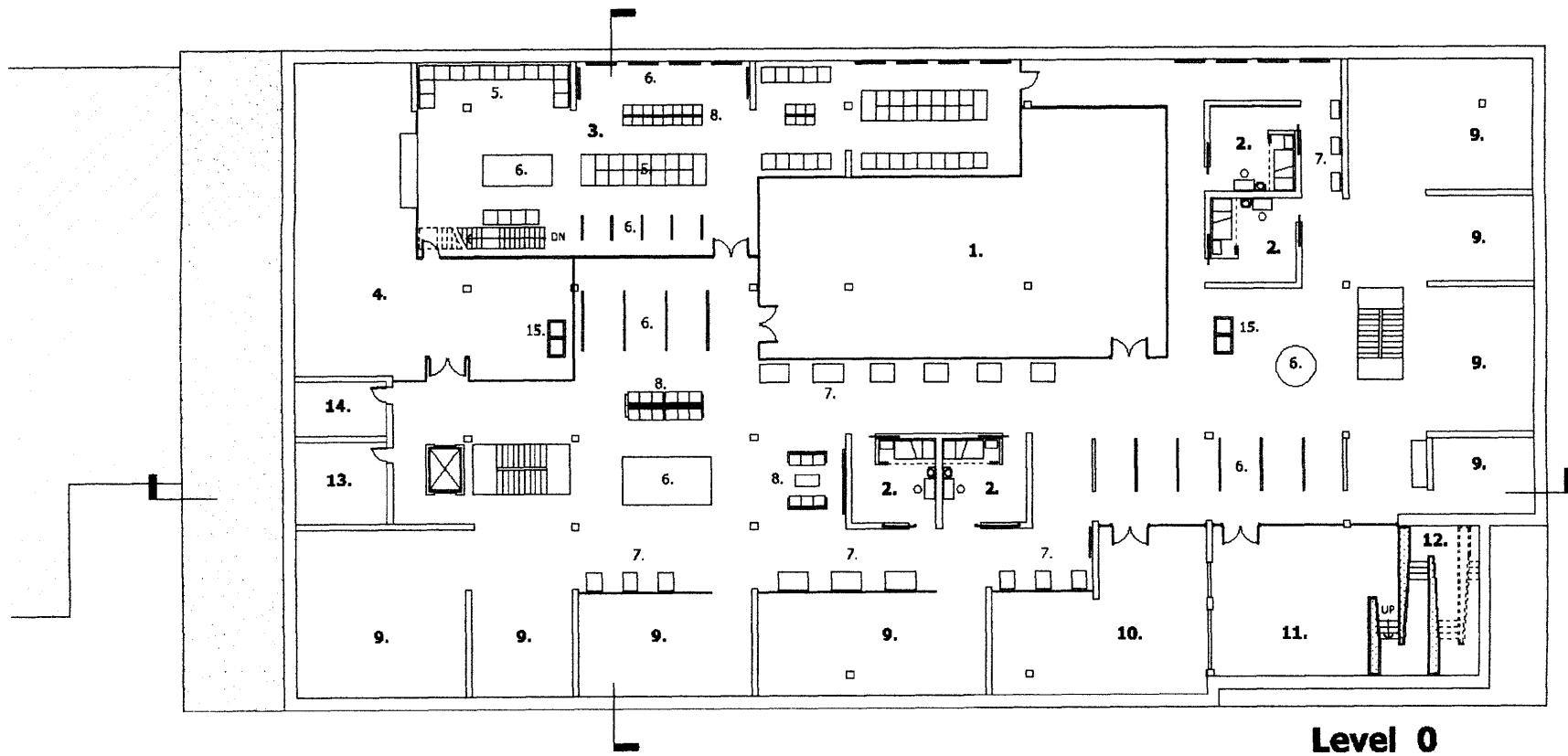
There are several entry ways to the building from the street level. The plaza along the commercial boulevard, Las Tunas Drive, is the most public and formally used arrival for all visitors. From here, visitors are greeted with three options. First, a large entryway leads visitors directly to the lobby of the cultural center; second, a double-door entrance to the Laundromat, and third, a series of stepping terraces and a grant stair to the upper portion of the cultural center (level 2). From this level (level 2), a bridge connects the cultural center with the civic park across the street.

A secondary access is from the sculptural garden located at the residential edge of the building. From the garden, there are three entrances to the cultural center. One is located right across from the large entryway from

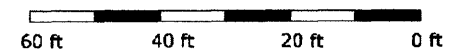
the plaza. This entrance is mainly used by visitors coming from the parking lot behind the adjacent structure on the west. A secured entrance is provided at the center of the garden. It is only accessible to the residents of the hostels and staffs of the cultural center from outside. Otherwise, it serves as an emergency exit for all visitors. The third entrance is adjacent to the street, Golden West. It first leads to a sloping garden, then, to an outdoor workshop, then, to the interior gallery space on the lower level (level 0). From this level, two circulation cores, one on each side of the building, provide access to the remaining of the cultural center.

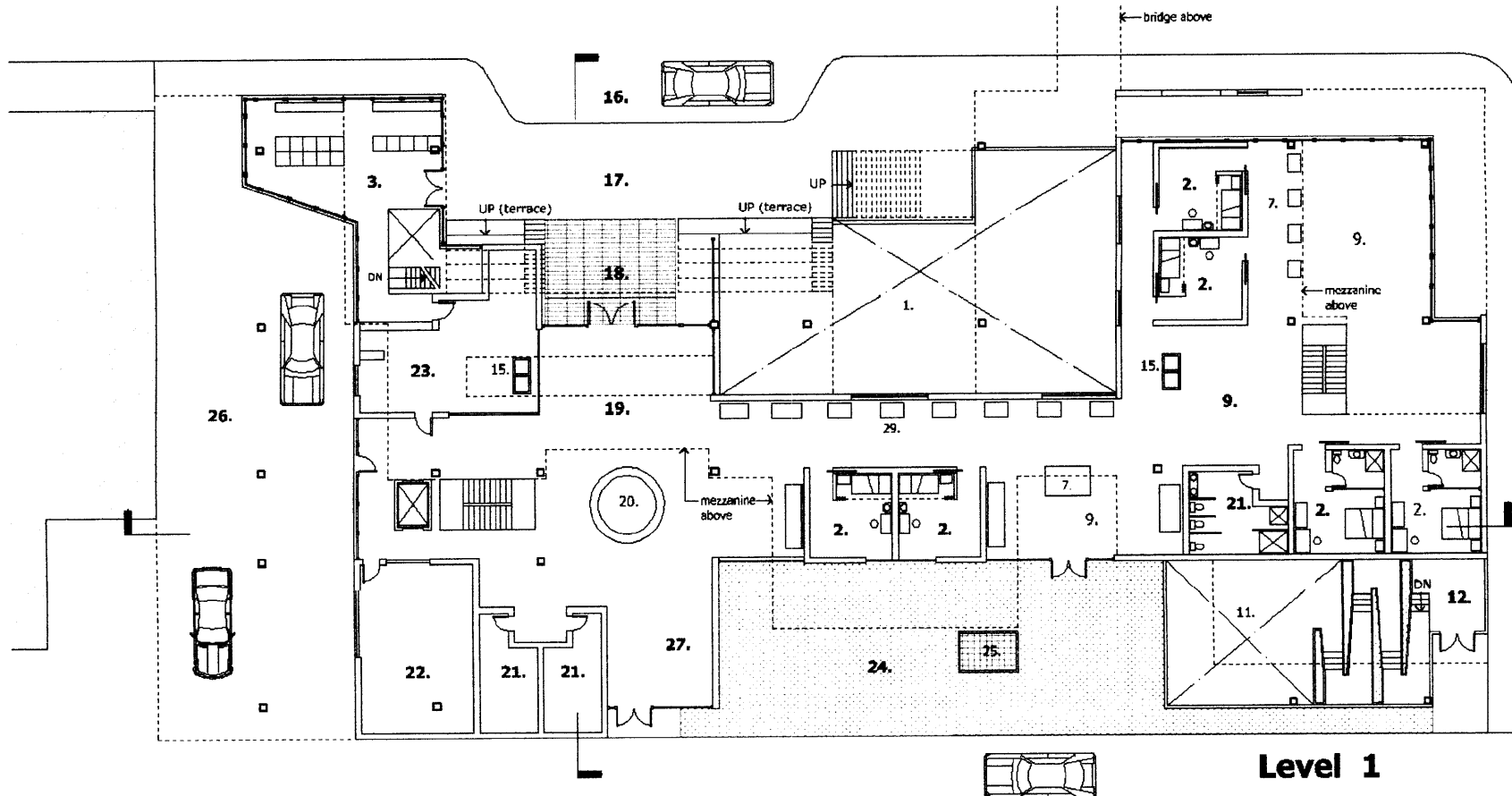
Lastly, a restricted entrance is provided along the drive-through lane. It is mainly used by the Laundromat for loading purpose.





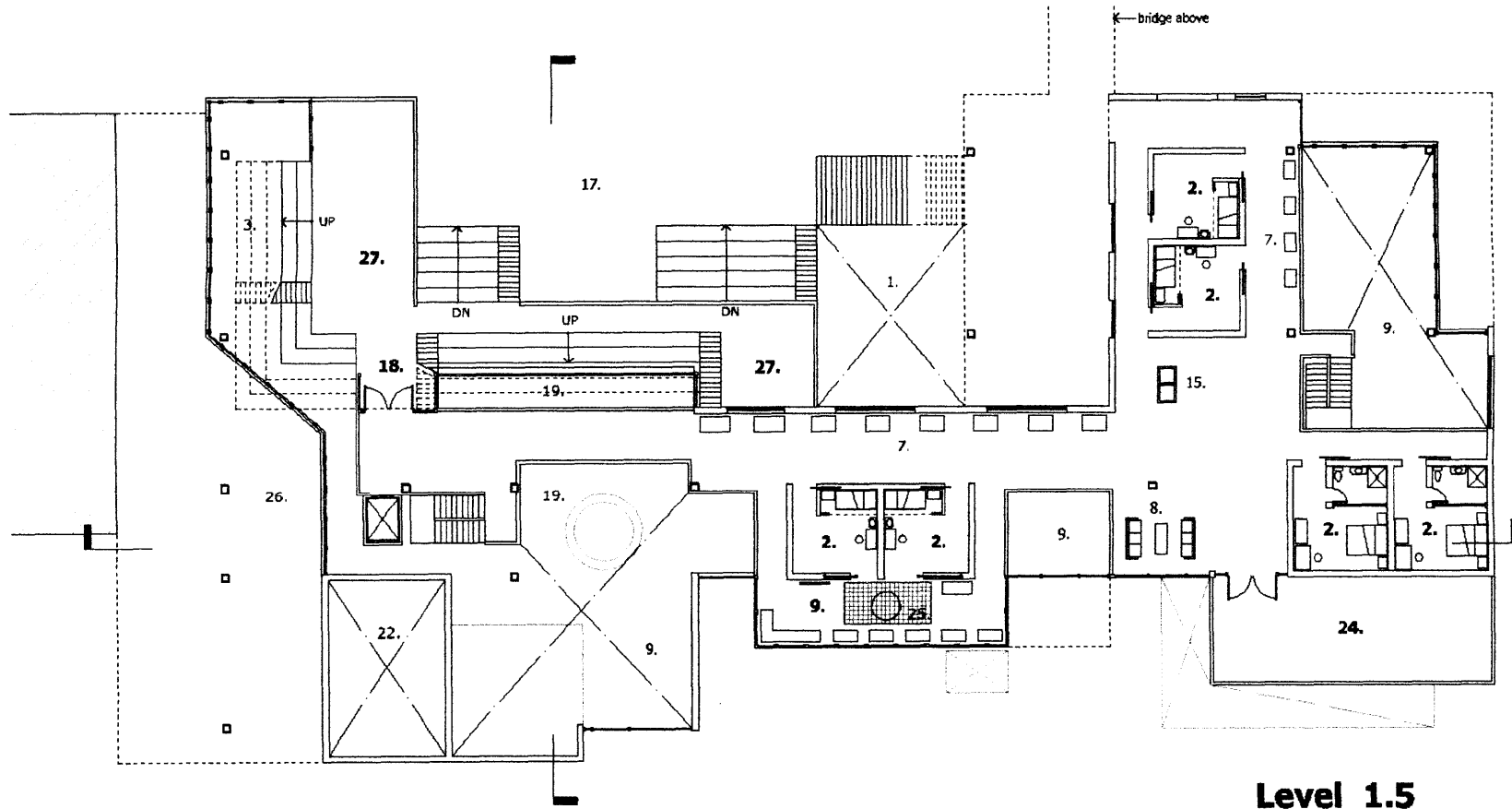
- |                          |                        |                               |
|--------------------------|------------------------|-------------------------------|
| 1. Courtyard             | 6. Exhibition Panel    | 11. Outdoor Studio / Workshop |
| 2. Hostel                | 7. Exhibition Pedestal | 12. Sloping Garden            |
| 3. Laundromat            | 8. Seating Area        | 13. Mechanical Room           |
| 4. Commercial Laundromat | 9. Gallery             | 14. Janitor                   |
| 5. Washer / Dryer        | 10. Studio / Workshop  | 15. Conveyor                  |





- |                        |                                     |                  |                                |
|------------------------|-------------------------------------|------------------|--------------------------------|
| 1. Courtyard below     | 9. Gallery                          | 17. Plaza        | 22. Storage                    |
| 2. Hostel              | 11. Outdoor Studio / Workshop below | 18. Entrance     | 23. Drop off / Pick up Service |
| 3. Laundromat          | 12. Sloping Garden                  | 19. Lobby        | 24. Sculpture Garden           |
| 6. Exhibition Panel    | 15. Conveyor                        | 20. Info Counter | 25. Skylight / Glass Brick     |
| 7. Exhibition Pedestal | 16. Loading Zone                    | 21. Restroom     | 26. Drive Through              |

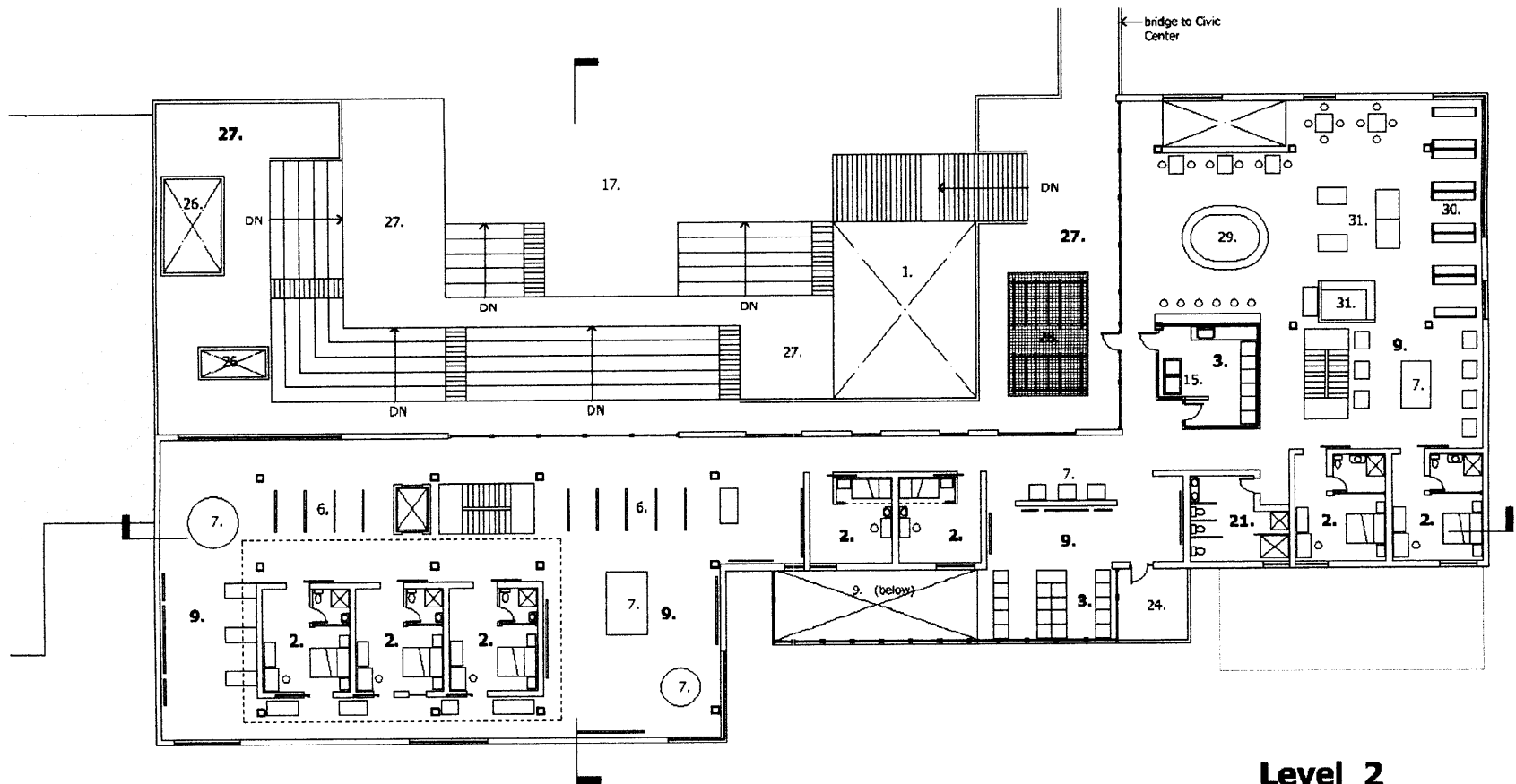




**Level 1.5**

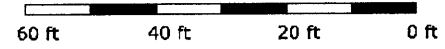
- |                        |                  |                      |                            |
|------------------------|------------------|----------------------|----------------------------|
| 1. Courtyard below     | 9. Gallery below | 17. Plaza below      | 25. Skylight / Glass Brick |
| 2. Hostel              | 15. Conveyor     | 18. Entrance         | 26. Drive Through below    |
| 3. Laundromat below    | 17. Plaza below  | 19. Lobby below      | 27. Terrace                |
| 7. Exhibition Pedestal | 18. Entrance     | 22. Storage below    |                            |
| 8. Seating Area        | 19. Lobby below  | 24. Sculpture Garden |                            |

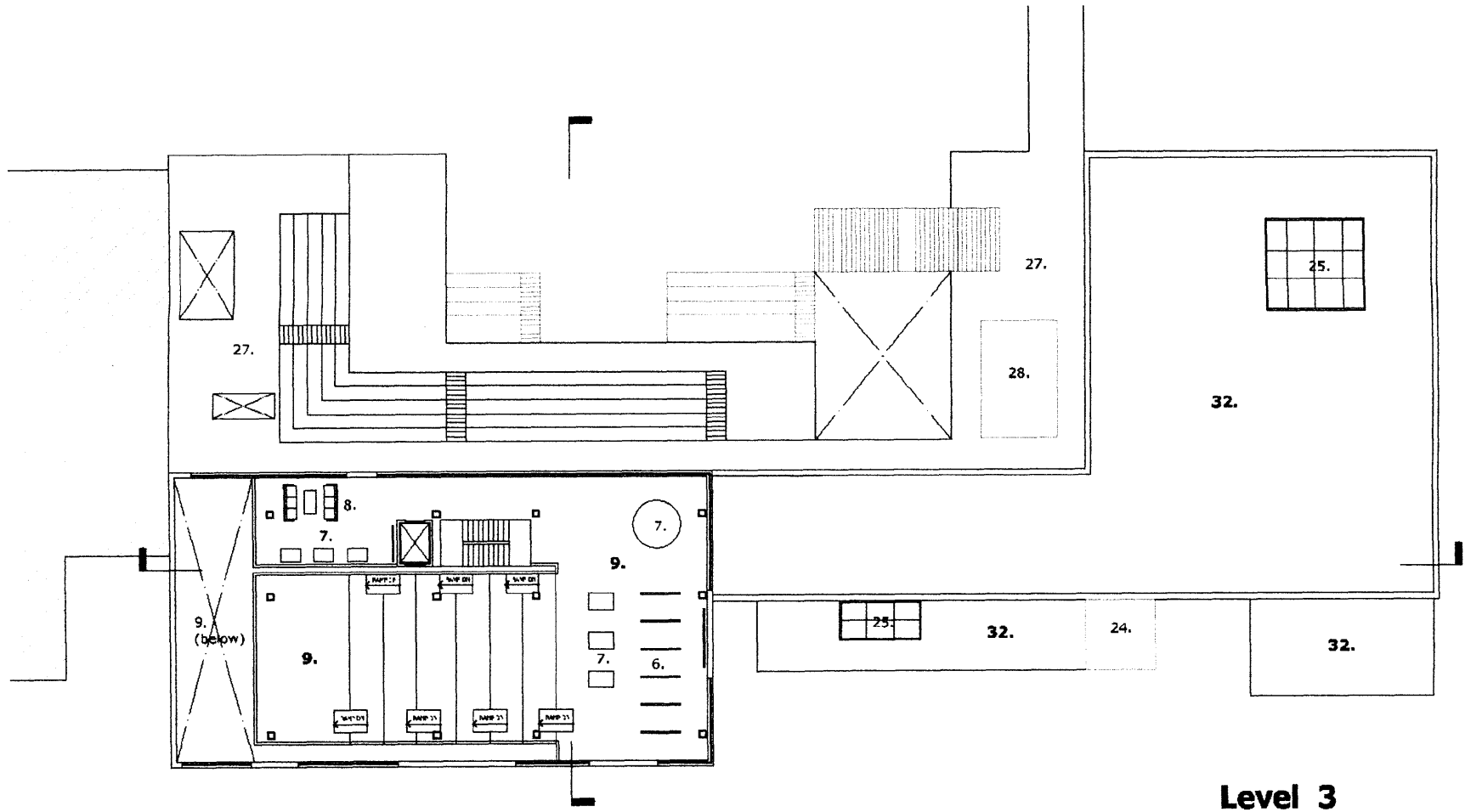




**Level 2**

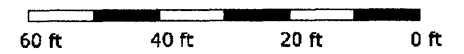
- |                        |                      |                          |                          |
|------------------------|----------------------|--------------------------|--------------------------|
| 1. Courtyard below     | 9. Gallery           | 27. Terrace              | 30. Newspaper / Magazine |
| 2. Hostel              | 15. Conveyor         | 28. Laundry Line outdoor | 31. Gift Shop            |
| 3. Laundromat          | 17. Plaza below      | 29. Cafe                 |                          |
| 6. Exhibition Panel    | 21. Restroom         |                          |                          |
| 7. Exhibition Pedestal | 24. Sculpture Garden |                          |                          |





**Level 3**

- |                        |                            |                        |
|------------------------|----------------------------|------------------------|
| 6. Exhibition Panel    | 9. Gallery                 | 27. Terrace            |
| 7. Exhibition Pedestal | 24. Sculpture Garden below | 28. Laundry Line below |
| 8. Seating Area        | 25. Skylight / Glass Brick | 32. Roof               |

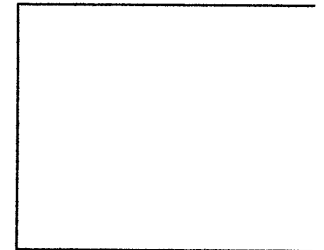


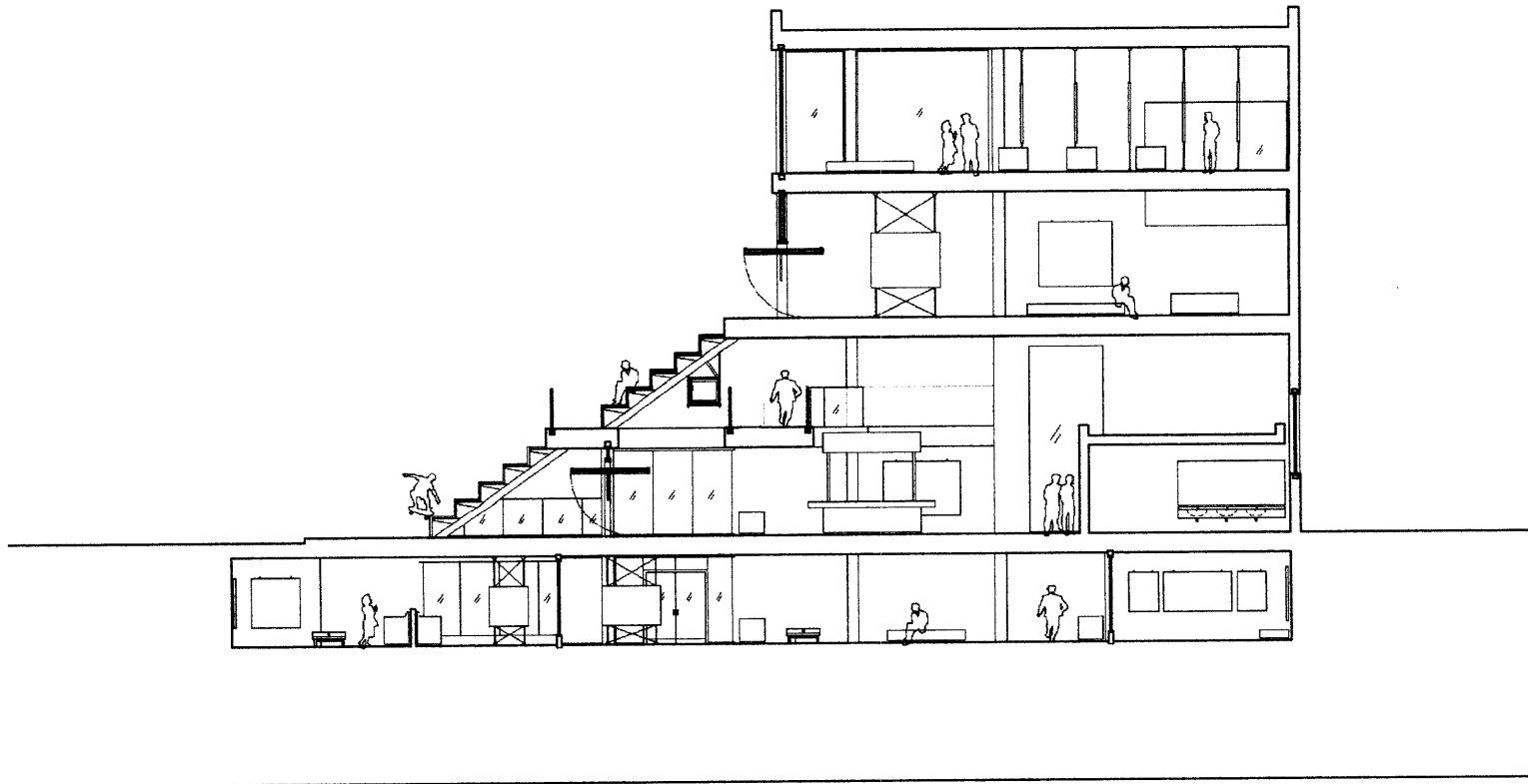


## Sections

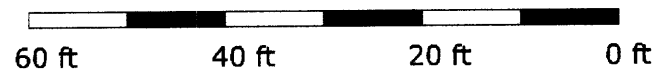
The cross section highlights the permeability between the cultural center and the public plaza and the intertwining programmatic arrangement of the gallery space, hostels, and Laundromat.

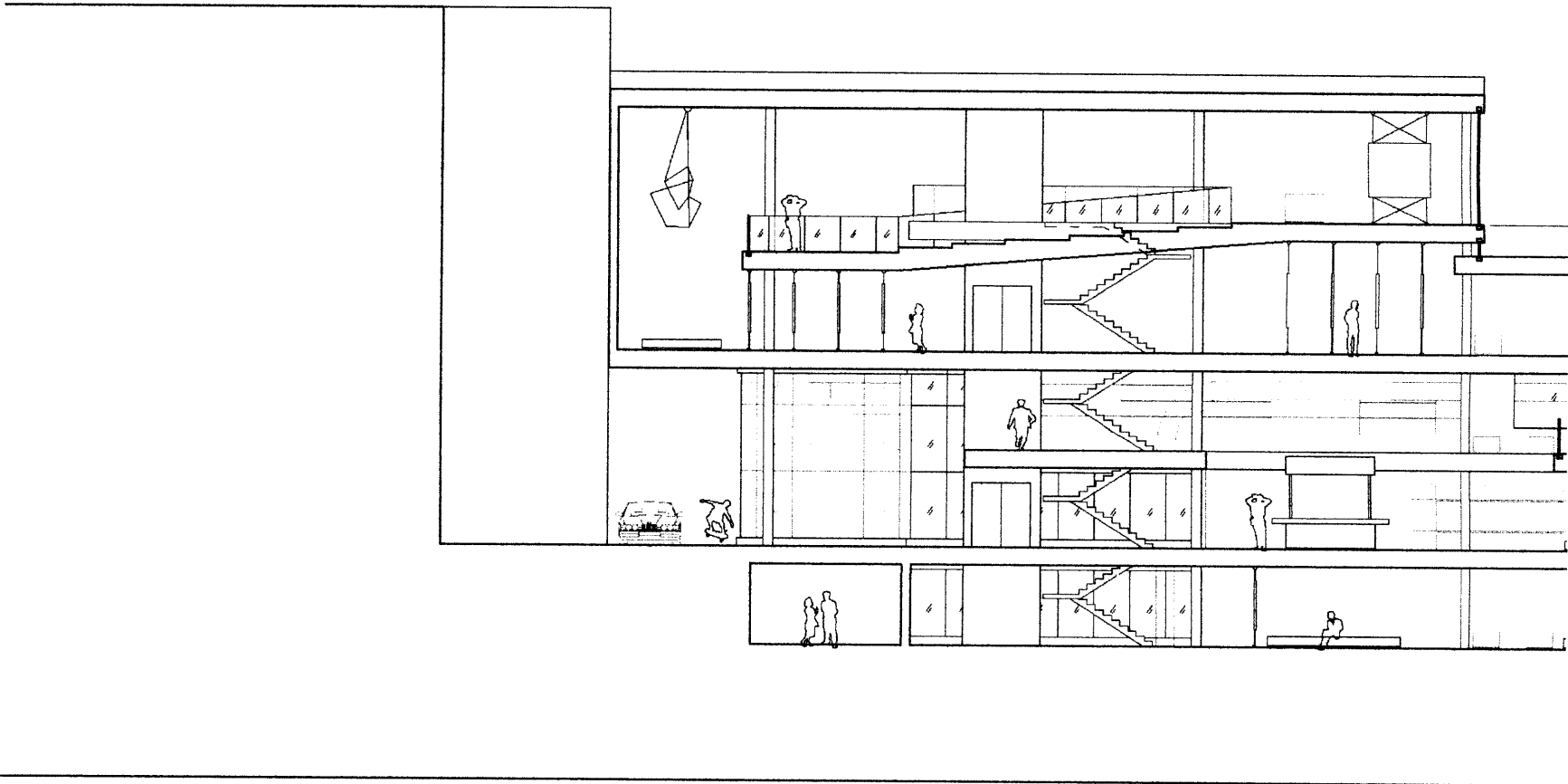
The longitudinal section highlights the vividness of the hybridized environment as one maneuver throughout the building. The progression is intensified by the fluctuation of gallery milieu caused by the insertion of residential components. The galleries are stretched horizontally or compressed into double-height exhibition.

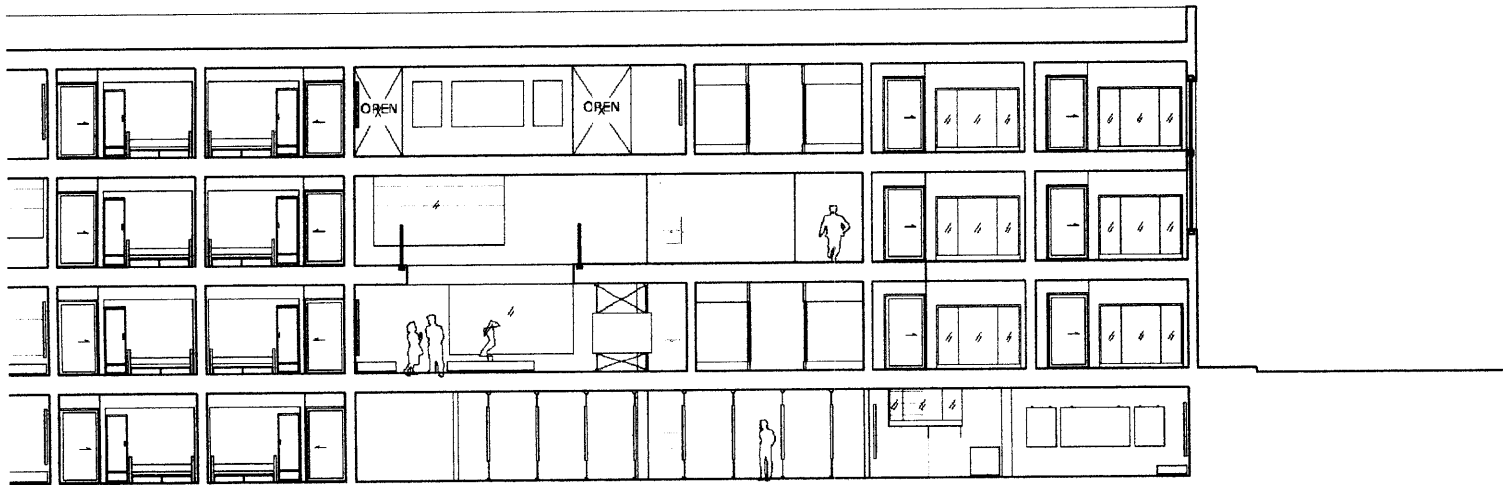




## Cross Section







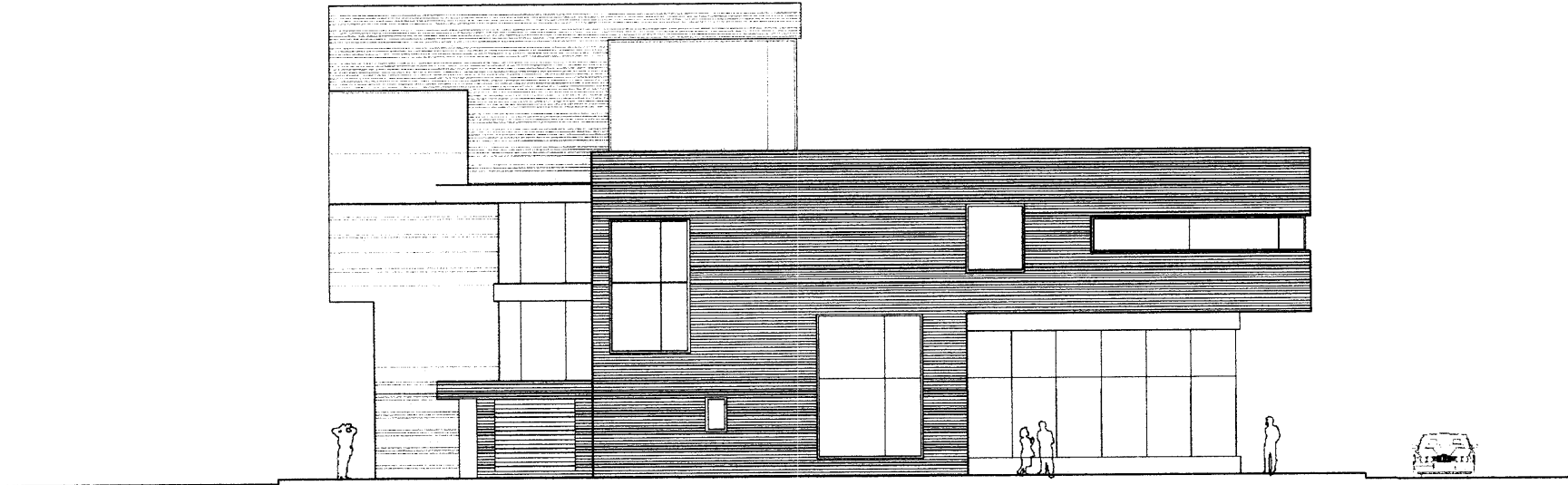
## Longitudinal Section



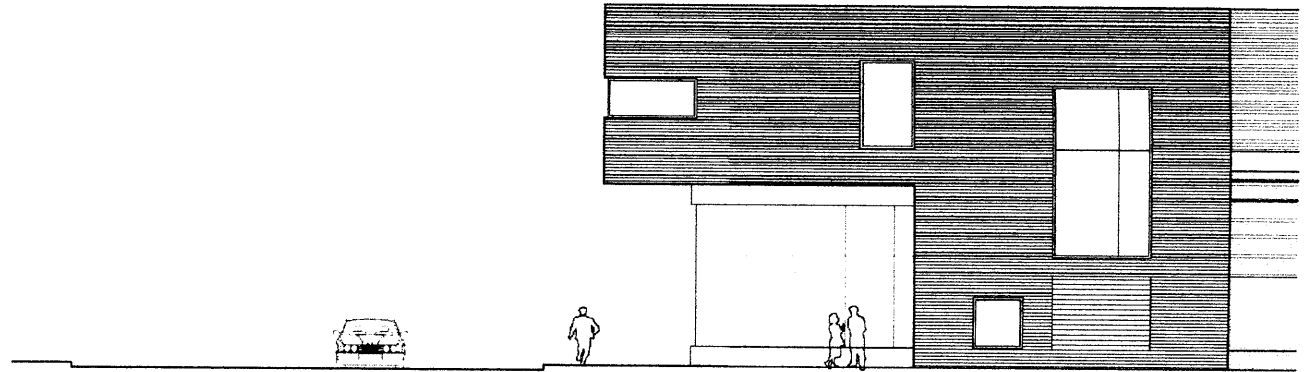
## **Elevations**

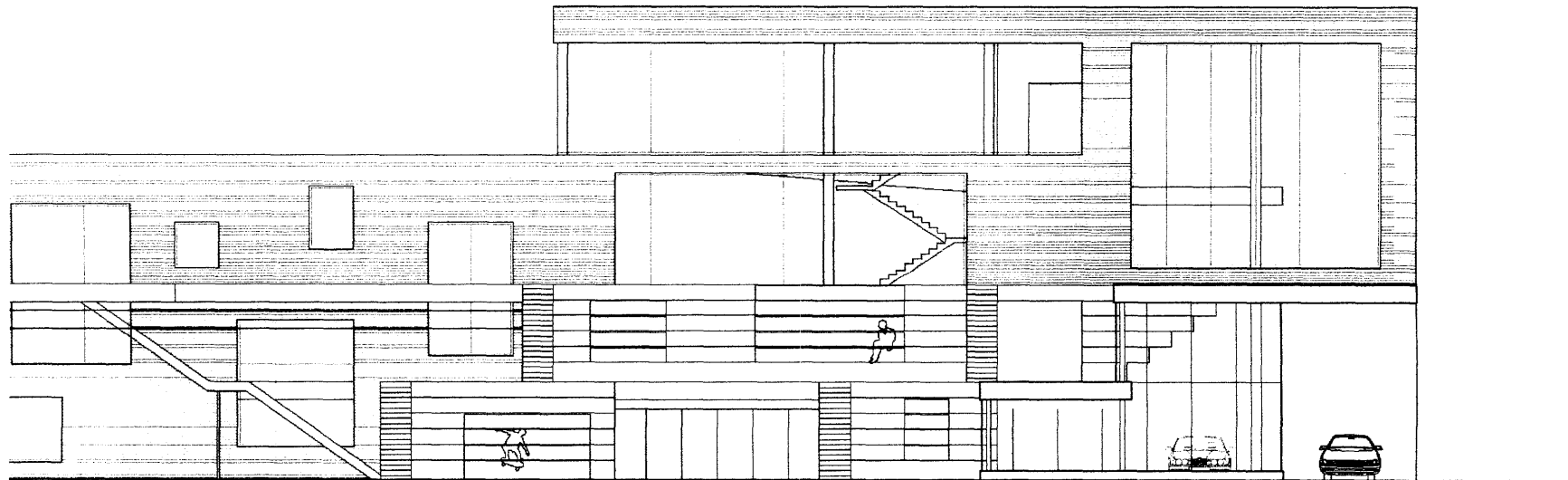
The elevation is a coherent single skin that wraps the building but varies according to interior program through density, depth, and materials. The objective is to hide the sectional division between floors, at the same time, to fulfill the programmatic requirement behind the skin. One strategy is to adopt a proportional system to the size of the openings and the distance between openings.

The solid surface is covered by wood panels to juxtapose the industrial-like concrete surface of floor slabs. As this warming wood surface continues through interior space, it creates moments of ambiguity between indoor and outdoor environment.

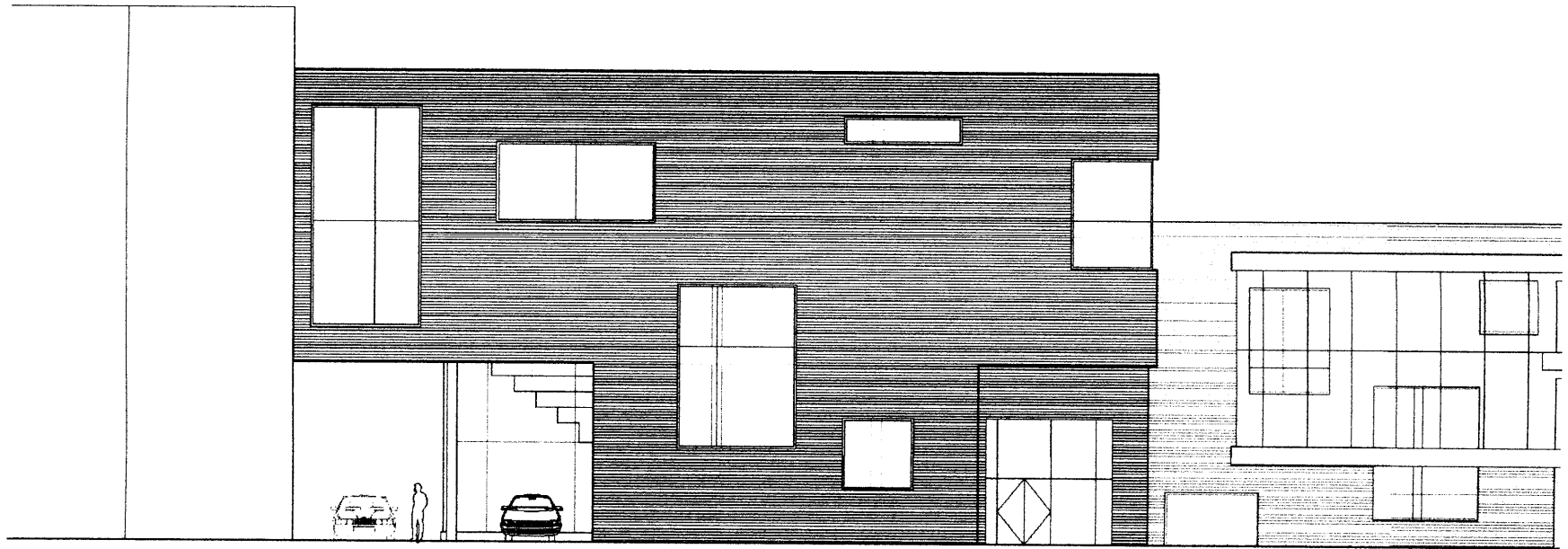


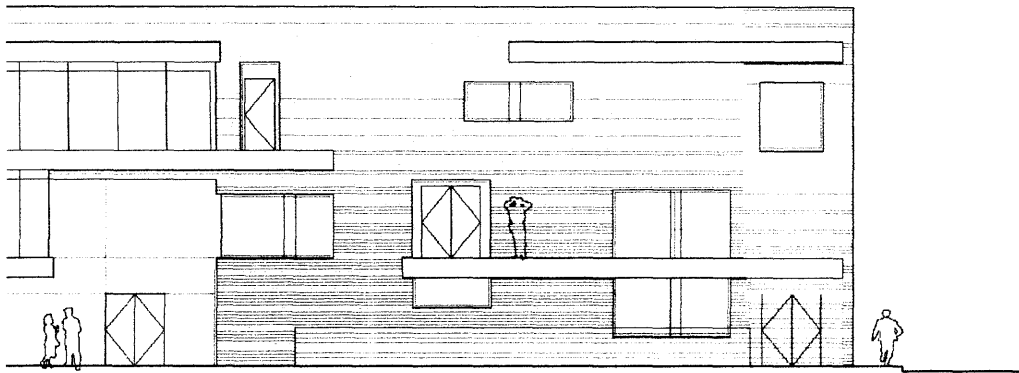
**East Elevation**





**North Elevation**





**South Elevation**

The perspectives intend to highlight the hybrid environment created by multiple surfaces of adjacencies between different programs. The Plaza can be perceived as both a civic component of the city and a private component of the cultural center. The courtyard is a semi-outdoor space enclosed by multiple programs. It can be perceived as a component of all three programs, the gallery, hostel, and Laundromat. The Drive-through lane offers a convenient drop-off/pick up service for the Laundromat customers, and at the same, serves as a loading dock for the cultural center. The experience of going to a Laundromat, hostel, and gallery is condensed in this short drive.



**Plaza**



**Courtyard**



**Plaza**



**Courtyard**



**Drive-Through**

## Final Model

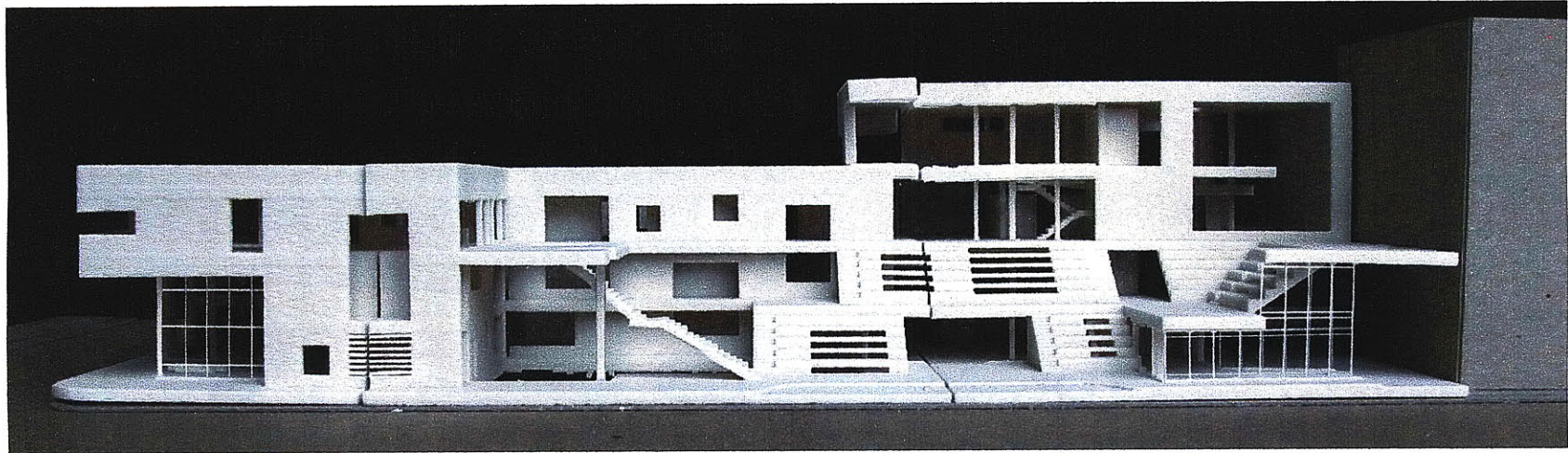
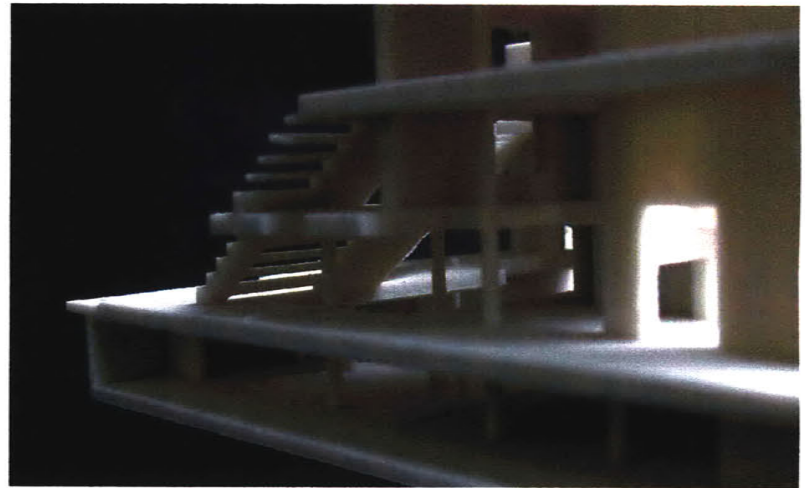
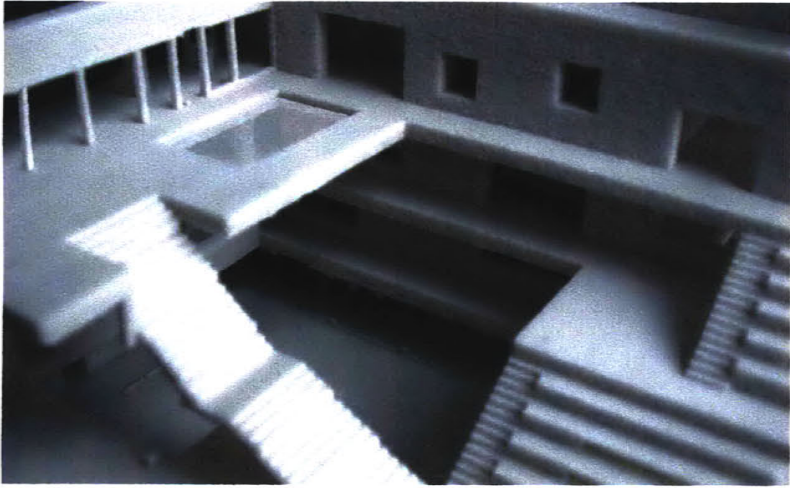


fig. 29

fig. 30

fig. 31

The model is first 3D modeled, then, 3D printed in Z-Corp. Some of the components such as columns and window mullions are too small to be printed. The model is cut into three portions to provide additional cross sections of the building.



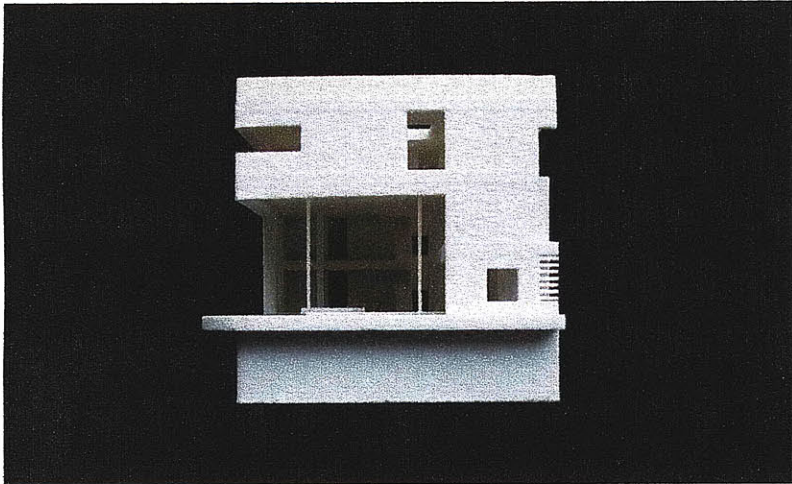


fig. 29 rotate 90 degree counterclockwise

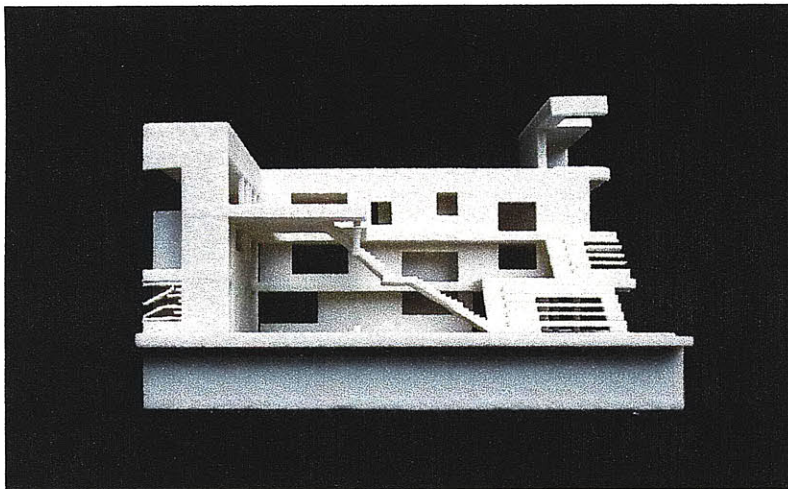
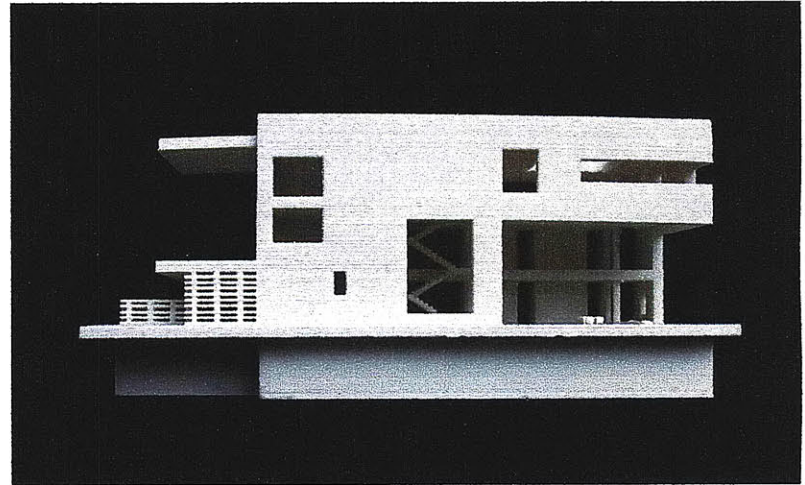
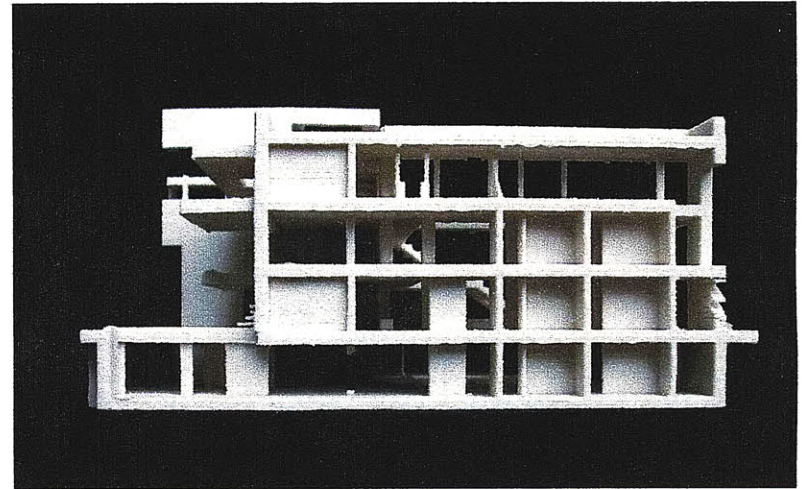
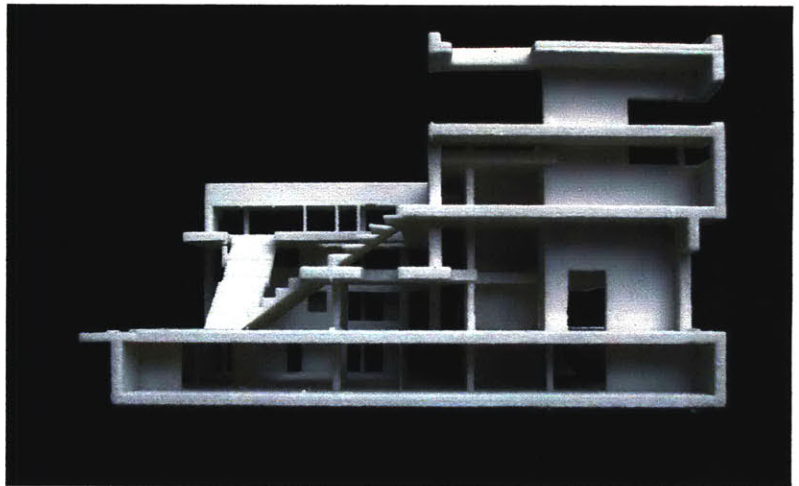
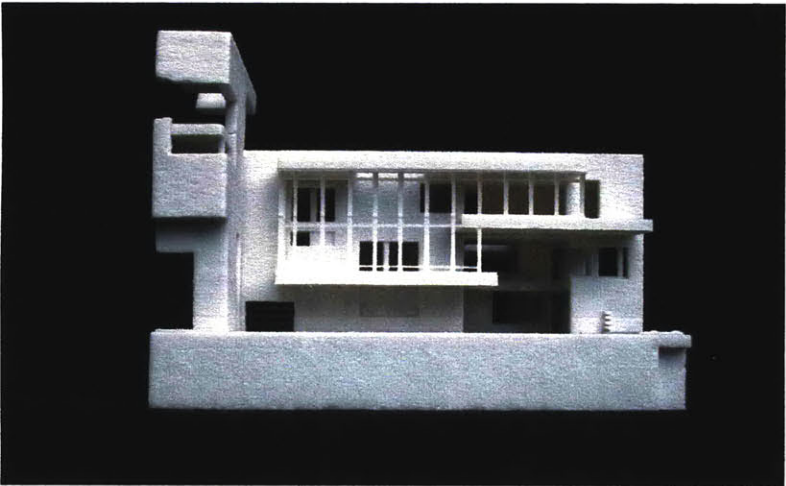
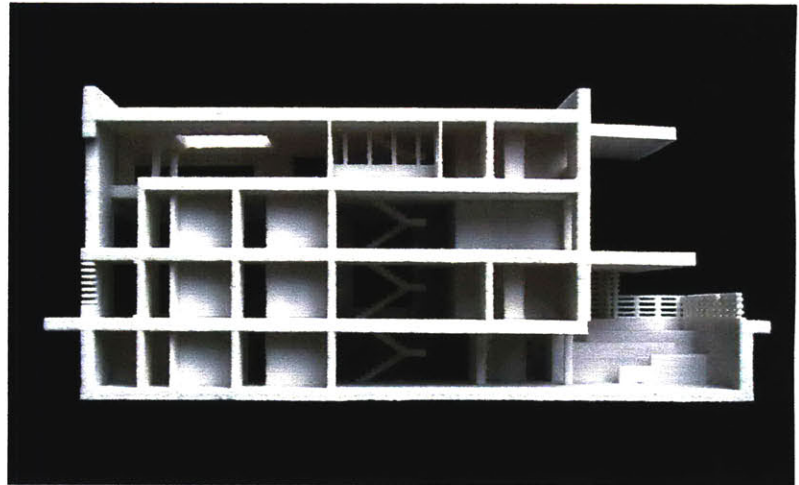
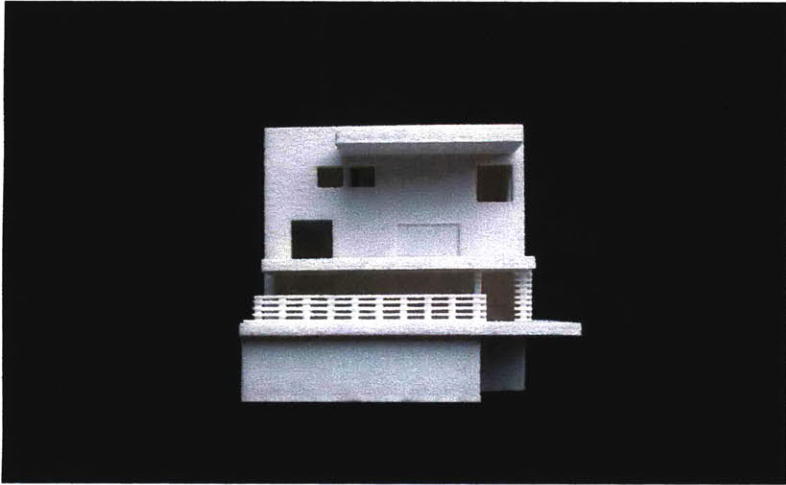


fig. 30 rotate 90 degree counterclockwise





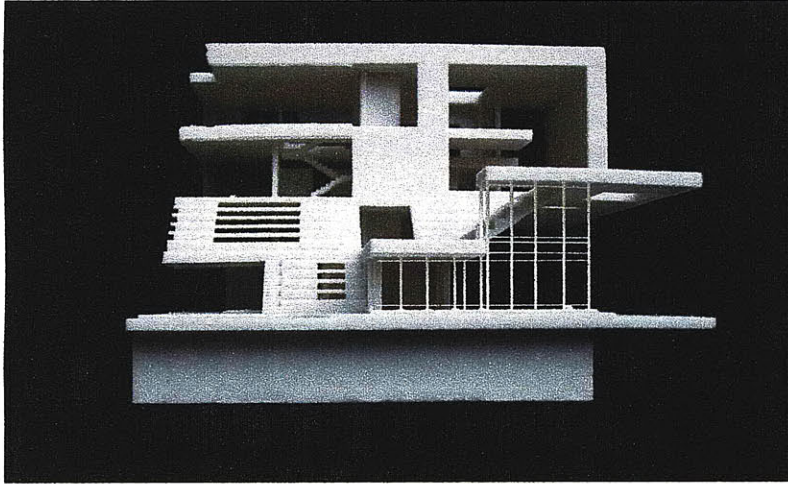
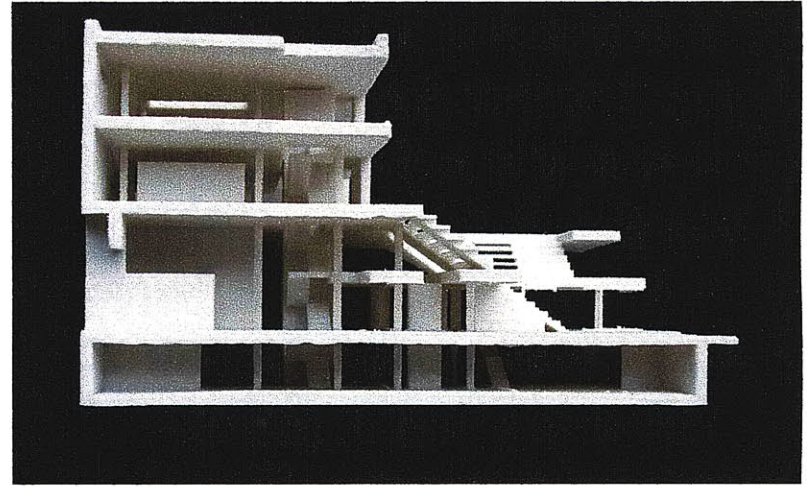
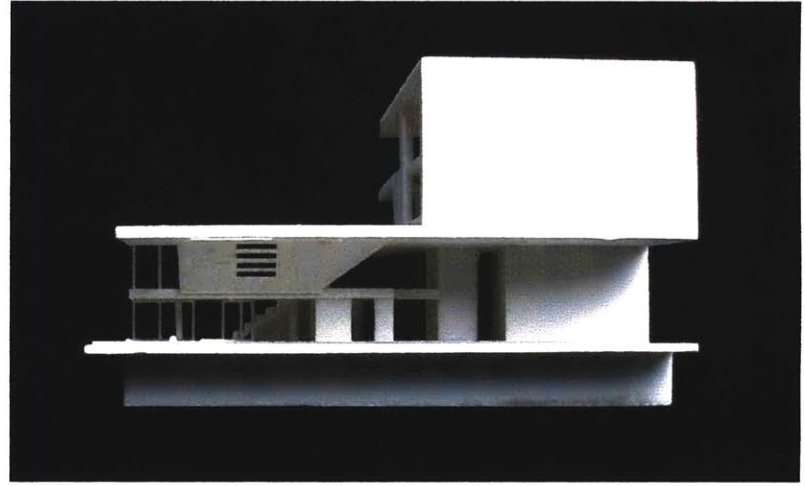
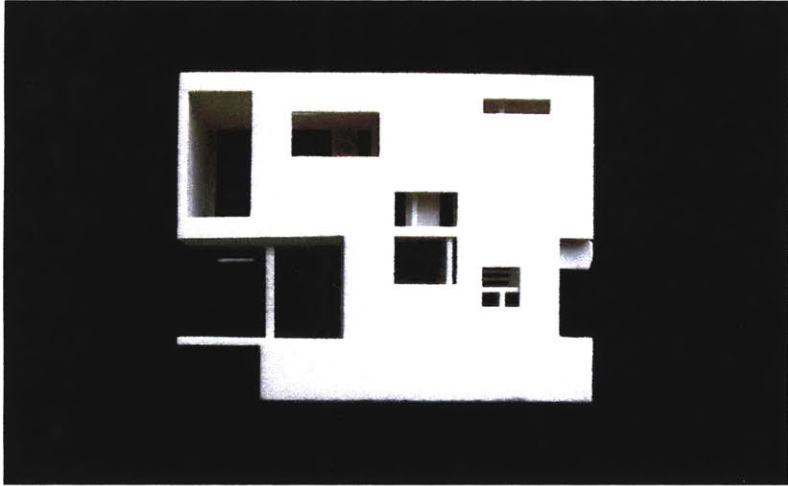


fig. 31 rotate 90 degree counterclockwise







## Conclusion / Self Criticism

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## Conclusion

This thesis has undergone countless difficulties and faced various challenges, from choosing a thesis topic to programs and site selection, and from searching for a means of operation to executing final production. The idea of using social assimilation theory as a conceptual framework to deal with architecture of multiple constituents, in a way, is a serendipitous discovery. However, by choosing Melting Pot as a means of operation, the thesis faces a continuous struggle between theoretical ideology and pragmatic implementation.

The ideology of Melting Pot assimilation is that all constituents can be absorbed and that all can contribute to an emerging entity. However, as a social theory, it is a controversy, for it does not take into account the following condition.

- Not all groups have equal influential contribution to the boiling.
- The proportionate influence depends upon the size, power, and strategic location of various groups.
- “Transmuting pot” – a foreign element, a little at a time, were added to the pot. They were not merely melting but were largely transmuted, and so did not affect the original entity.<sup>1</sup>

In a way, a salad is an amalgamation of multiple melting pots.

The criticism is not trying to draw a metaphor between architecture and social theory or to find an excuse for not bringing the thesis to extreme. The criticism questions the position this thesis had chosen at the very beginning of the process—whether it is an experiment of a theoretical ideology or it is a proposal which has the potential to be realized in real world. The difference between these two is that one derives its imaginary hybridized environment solely based on the theoretical operation and the other incorporates the inevitable functional constraints. In a way, the formal one is the optimal utopia where design/architecture achieves its timelessness. Architecture is free from functionality, tectonics, etc. On the other hand, the latter one is confined by its time and overshadowed by general consent of its feasibility or appropriateness. With these two positions in mind, this thesis is the latter one trying to become like the formal one.

As a theoretical thesis, it has failed terribly. The final product is more like a "salad bowl" with permeable adjacencies between programs than a melting pot. An imaginable melting pot model should be an environment infused with components of cultural center, hostel, and Laundromat - possibly, an amorphous vitrine encompassing a washing/drying machine and a bed. This

Laundromat, an unheard name is given to this new hybridity.

As a proposal with a potential to be realized in the near future, the notion of programmatic "norm" becomes a measurement to the success of this thesis. This norm determines to what extent a program is defined by its function or to what extent it allows for functional change and still be recognized as its typology. For example, will a bar still be recognized as a bar when it no longer serves alcohol? However, this "norm" is arbitrary. Its measurement/scale fluctuates according to individual's perception. It is more subjective than objective. Because the melting pot theory has not taken account of this notion, the melting pot theory faces its limitation in architecture.

Although Temple City is comprised of heterogeneous culture and ethnicity, it is still considered a relatively conservative city for architectural typology. To introduce a foreign building type requires a great effort not only in changing building and zoning regulations, but also in enlightening its residents to appreciate differences. Although the concept of "hybridity" is already prevalent throughout Los Angeles, most hybridization only occurs within the adjacency between different programs. The difficulty of altering a pre-determined program extends beyond the concern for functionality. Market demand is another factor to measure the feasibility of a programmatic transformation.

Because the thesis begins with a personal attachment to the site, Temple City, there is a desire to witness its proposal to be realized as soon as possible. This ambition outweighs the enthusiasm for theoretical ideology. Hence, instead of bringing the thesis to its extreme, it focuses on finding a solution that can be readily adopted by the city today. Nonetheless, it thrives to introduce the concept of "melted" programs by using its proposal as an initial testing specimen. Although limited in theoretical exploration, the thesis serves as a stepping stone to the ultimate hybridity.

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*Notes*

<sup>7</sup> Gordon, Milton. *Assimilation in American Life: The Role of Race, Religion, and National Origins*. New York: Oxford University Press, 1964.



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Figure 01 <http://www.ci.temple-city.ca.us/>

Figure 02 Made in Tokyo: Guidebook. Tokyo: Kajima Institute Publishing Co., pp. 135

Figure 03 Made in Tokyo: Guidebook. Tokyo: Kajima Institute Publishing Co., pp. 134

Figure 04 Made in Tokyo: Guidebook. Tokyo: Kajima Institute Publishing Co., pp. 134

Figure 05 <http://www.spl.org/lfa/central/oma/OMAbook1299/page24.htm>

Figure 06 <http://www.archidose.org/Jul02/070802.html>

Figure 07 <http://www.arcspace.com/architects/DillerScofidio/eyebeam/>

Figure 16 <http://www.ci.temple-city.ca.us/>

Figure 17 <http://www.asian-nation.org/population.shtml>

Figure 18 <http://www.terraserver.com>

Figure 19 <http://www.lacountyassessor.com/extranet/default.aspx>

Figure 23 <http://www.mapquest.com>

Figure 24 <http://www.mapquest.com>

Figure 25 <http://www.terraserver.com>