

Architecture: Where Mutual Fantasy May live

Qicheng Wu

Wendan Wu

A Thesis

submitted in partial fulfillment of the
requirements for the degree of

Master of Architecture

University of Washington

2018

Committee:

Vikramāditya Prakāsh

Alex Anderson

Program Authorized to Offer Degree:

Architecture

©Copyright 2018

Qicheng Wu

Wendan Wu

University of Washington

Abstract

ARCHITECTURE: WHERE MUTUAL FANTASY MAY LIVE

Qicheng Wu

Wendan Wu

Chair of the Supervisory Committee:

Vikramāditya Prakāsh

Department of Architecture

From the psychoanalytic perspective, fantasy comes from and reflects desires. It is a way that people recognize themselves and establish their own understanding of the world. Architecture is an apparatus, a platform to accommodate fantasies. Mutual fantasy is triggered when two or more individuals happened to have the same fantasy. This thesis demonstrates that architecture should not only allow visitors to explore their own fantasies but it should also trigger mutual fantasy when different individual fantasies incidentally collide. Intimate interactions between individuals occur when their fantasies intertwine. The architecture here is a “culture medium”, which is intentionally designed for facilitating and observing the production of mutual fantasy. Located at Las Vegas Airport, the design project is a Mutual Fantasy Dance Club where participants will be assigned to a stage or a corresponding observation unit, based on their own fantasies of joining the dance group or staying alone. Mutual fantasy would be triggered when participants choose to dance with others. Otherwise, fantasies remain independent as users occupy their individual unit.

Fantasy ?

Is not Disneyland
Is not Sci-fi
Is not Utopian
Is not fairytale.....

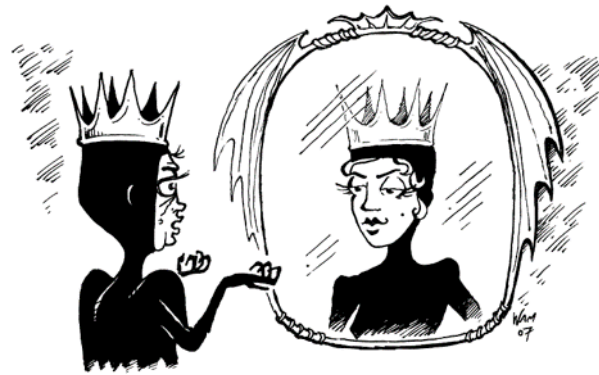


Fig.2 The Illusion of Fantasy

Psychoanalytical Fantasy

Fantasy is how we recognize ourselves, deriving from desire.

I	INTRODUCTION	1
	Fantasy and Desire	
	Mutual Fantasy and Architecture	
II	DESIRE AND FANTASY	4
	The Human Nature to Desire	
	Reveal Fantasy Through Architecture	
	Architectural apparatus	
III	MUTUAL FANTASY	12
	From Individual Fantasy to Mutual Fantasy	
	Case Study: Korean Single Restaurant	
	Unpredictability, Spontaneity and Synchronicity	
	The Shared Entity	
IV	METHODOLOGY	20
	Overall Research Strategies	
	Architecture Apparatus in This Thesis	
	Architectural Prototypes	
V	DESIGN RESPONSE	38
	System elaboration	
	User experience	
	Deliverables	
VI	CONCLUSION	72

I

INTRODUCTION

*Fantasy is hardly an escape from reality. It's a way of understanding it.*²

— Lloyd Alexander

FANTASY AND DESIRE

Fantasy is a lifelong companion. Cognitions and perspectives of reality are constructed through fantasies. Only through the process of fantasizing can the beauty of daily life be captured. In fantasy, the aurora is perceived as a colorful dream instead of a collision between the solar wind and atoms, sunset is regarded as gorgeous scenery instead of a nuclear bomb, and the beloved one is considered as a shiny treasure instead of a piece of meat. All these mundane experiences are created in the course of fantasizing. The process is so prevalent that it is often neglected in considering when desires are displaced upon physical objects or activities. As indicated by Lacan's "Mirror Stage" theory, individual desires are fantasized to create an unattainable but ideal image of individuals³. Fantasy can reveal desires buried deep in our mind. Exploring cohesive relation between fantasy and desires evokes not only deep understandings of ourselves but also potential interpersonal interactions.

Observing coincident interpersonal interactions, mutual fantasy is the hidden factor which brings an unexpectedly conversation between strangers. Often while leaving Starbucks as someone else is coming in, we gladly open the door for the other. Mutual fantasy is bridged when we realize both of

us happened to open the door at the same time and a shared smile lightens our day. Chance meetings often lead to deeper relationships. People pair themselves on Tinder. Teammates are picked up while attending an event with strangers. And Passengers smile into each other's eyes in a crowded train or airport. Stroll in your own mind, consciously or unconsciously, then come across with whoever possess the same fantasy. That's the miracle in our life and that's when mutual fantasy happens. Mutual fantasy flavors our tedious lives by offering surprises, and by building unexpected relationships between individuals, mutual fantasy brings warmth and happiness.

MUTUAL FANTASY AND ARCHITECTURE

As an apparatus to accommodate fantasy as well as a place “where desire can recognize itself, where it can live⁴”, architecture visualizes this mental activity through different spatial forms. In other words, architecture has the potential to reveal different participants' fantasies from their mental reactions to architectural elements.

Although how architecture could reflect individual fantasy has been widely explored in both the psychoanalytic and architectural realm, the mechanism of how mutual fantasy can be triggered through architecture is rarely discussed. Tracing back to two major architecture styles, Structuralism and Poststructuralism, they either guide individual's fantasy in such a dictatorial way that individuals cannot display their fantasy based on their desire or let unconstrained fantasy fly everywhere and end up with no intersections. This thesis is proposing a system to seek moments when mutual fantasies take place automatically. Thus, architecture becomes a “device” for the miracle to be triggered.

Architecture for mutual fantasy enables individuals to displace their fantasies by themselves and also has the ability to guide individual fantasies to gather. The typical mutual-fantasy-related architectural design contains three phases: 1) independent and free exploration of individual fantasies as prerequisite 2) mechanism for triggering mutual fantasy, in other words regrouping individual fantasies; 3)

enlightened situation after mutual fantasy is bridged. Among these three phases, the mechanism for guiding individual fantasy to generate mutual fantasy is the key design part. The design for this thesis starts with an exploration of this architectural mechanism which connects individual fantasy and mutual fantasy.

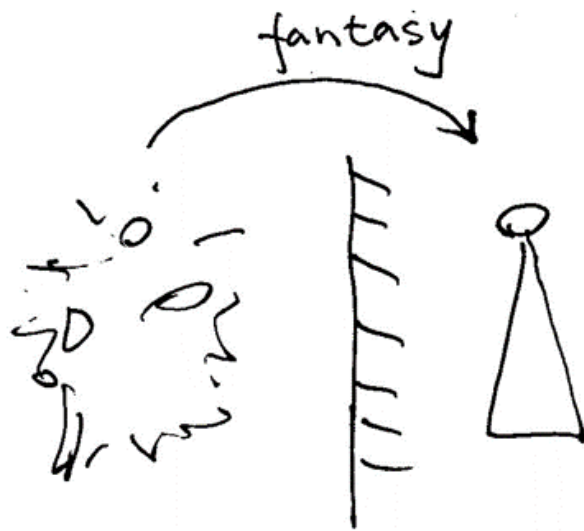


Fig.3 The Relationship Between Id and Ideal I

II

DESIRE AND FANTASY

Seeds of desires have been planted when a person is born. It is an inescapable human nature. People live along with their desires and construct their own reality with displacements of desires. Fantasy is the reflection of desire. Without fantasy, the human is nothing. Understanding the essence of fantasy helps people recognize themselves as well as their lives better.

THE HUMAN NATURE TO DESIRE

Desire is human nature. In Lacan's article "Mirror Stage" theory, the infant's primitive subjectivity is constituted when it first looks into the mirror and takes the reflection as its own image⁵. This phenomenon indicates that the "I" is firstly precipitated in a primordial form, the *ideal I*, until it is objectified by identification from others and restored by languages when *Ego* is formulated⁶. Thus, there is an inherent gap between who we are, the *Ego*, and what we want to be, the *ideal I*. It is human's inherent nature to desire, or, fantasize for achieving the unreachable recognition.

Desire is not a negative factor. On the contrary, since it is unattainable, it becomes a powerful motivation to surpass ourselves and create a magnificent history. Architecture, art, literature, even science

would not exist without the strong impetus from desire. Thus, carving out a place for desire and embracing its potential influence is crucial to understanding the essence of life.

REVEAL FANTASY THROUGH ARCHITECTURE

Fantasy is a displacement to satisfy human desires. We read the world through fantasy, meanwhile, we project our fantasy on every production in the world. In other words, everything we know is a displacement. Architecture, which serves and strongly connects to human daily life, carries countless fantasies and desires. It's not hard to understand that architecture is not just old and concrete matter, but a collective and private communicator for human beings. Thus, architecture is one of the most special and powerful representations of displacement. Consciously or not, that's where the projection of fantasy occurs.

“This venture in thought does not view building as an art or as a technique of construction; rather it traces building back into that domain to which everything that belongs.”⁷ Architecture is firstly a blank domain. A blank domain itself is meaningless until belongings are filled in. Here in this thesis, the belonging to this domain is a collection of human fantasies. Heidegger indicates that the essence of the building is potentially an apparatus to observe the fantasy as well as underlying desires. The term apparatus here means a specific technique to understand the world, while the apparatus itself also influences the result of the observation.⁸ We interpret, or feel, the same architecture in many different ways. The interpretation we make, or the feeling we have, is a result of an interactive combination between the form of architecture and our own fantasies. Through the platform of architecture, we realize our fantasies but fantasies themselves are influenced by architectural designs.

As an apparatus, architecture not only mirrors mental activities but also potentially has an impact on these activities. The former explains why the appearance of a different architectural style results



Fig.4 Vardø Memorial by Peter Zumthor



Fig.5 Heydar Aliyev Center by Zaha Hadid Architect

from a social movement, the latter indicates the reason why architecture can be used to brainwash the mainstream ideology or manipulate social formulation, like fascist architecture did.

ARCHITECTURAL APPARATUS

Structuralism: A Dominant Fantasy Behind

Structuralism emphasizes the universal structure underlying a superficial diversity. It has significant impacts on sociology, anthropology, and linguistics. Swiss Linguist and semiotician Ferdinand de Saussure firstly brought up the concept of signifier and signified, which marked the start of Structuralism. In his *Course in General Linguistics*, he said, “Language, on the contrary, is a self-contained whole and a principle of classification. As soon as we give language first place among the facts of speech, we introduce a natural order into a mass that lends itself to no other classification.” Saussure believes that language is constituted by signifier and signified, the symbol and the meaning to which it refers. Although there are various symbols and countless meanings, they all follow the same linguistic rules behind the superficial diversity. This idea is considered to be the main manifesto of structuralism, believing that seeing through many apparent differences, there is a common structure. Structuralism assumes that humans have the ability to understand the structure from above or outside the system. Man is an individual apart from all the rest.

When structuralism excludes humans from the system, it neglects the subjective factor in the structure and declares that there is only one right answer to understand things. Thus, when it influences the mainstream ideology in architecture, it leads to the constraint of participants' will. For traditional architecture, the architect masters the architectural planning and controls the experience. The result is that most buildings offer only one way for people to experience, and their fantasies are constrained in this specific route. Participants can, ostensibly, formulate their own feelings, but the fact is that

they have been deeply influenced by the ubiquitous architects' orbit.

Guggenheim Museum in New York is a typical example. With a striking spiral path, circulation for the exhibition is apparent while support spaces are perfectly hidden. This hierarchy leads to dictatorial understandings. It is sending a message of “ you have to follow this path or you will miss the best part”. Actually, it is unlikely to allow someone to be sidetracked since there is only one loop, thus the order of the exhibitions is fixed. The spatial experience has been set up in advance by the architects and leaves little space for participants to explore. The magic of light and shadow, the dynamic change in the space sequence, the harmony between a space and its context, are all dominant architectural elements around individual fantasy.

Deconstructivism: An Attempt to Deconstruct the Domination

Problems with Structuralism have been exposed since the late 20th century. Deconstructuralist theorists argue that Structuralism represents too rigid a system that could not account for the specific time or place¹⁰. This argues that the structure is unlikely to remain static forever since it will be influenced by time or space. This problem also applies to architectural ideology and a revolution is necessary. Structuralist architecture is limited by architect's dictation and fails to integrate the uncertain force factors which may be brought by visitors. This situation largely constrains diversity of experience in the architecture design. Considering that architecture ultimately should serve its visitors, users and architects should work together to bring back diversity by formulating new architectural languages. Responding to this call, Deconstructivism was born.

Derrida put forward the term “Deconstruction” based on the denial of a binary situation which separates the relationship between structure and human. For him, deconstruction suggests that each fantasy that comes from different individuals is equal. In the architecture aspect, Deconstructuralist architecture takes everyone's fantasy into account and emphasizes the necessity of individual experi-

ence, which attempts to breach the limitation in Structuralist architecture.

Derrida mentioned “maintenant” as a way for preserving essential desire for individuals. Maintenant, a French word that refers to “now”, emphasizes the importance of present meaning. Compared to structuralism, Derrida said, “These norms will be taken into consideration, but they will find themselves subordinated and reinscribed in one place in the text and in a place which they no longer command in the final instance.”¹¹ Difference always exists during the translation between what the speaker means and what the listener understands. But what matters is the listener’s instantaneous understanding. Similarly, a building should allow people to read it through different aspects instead of the architects’ original scope so that individual fantasy and desire can be inscribed and recognized through architecture.

Derrida believes that Deconstructivism “is not simply a technique of reversed construction. Rather it is a ‘probing’ which ‘touches the technique itself upon the authority of the architectural metaphor, and thereby constitutes its own architectural rhetoric.”¹² Derrida’s theory seems to cater to a totally free form of people’s fantasies. In other words, Derrida regarded that people will use different methods to understand the world. The role of the architect is shifted from constructing a single fantasy to provide possibilities for everyone’s fantasy. Architecture is aimed to echo visitors’ personal feelings. Fantasy shouldn’t be the object to be controlled. Thus, deconstruction works were mostly focused on a systematic design that could avoid explicit intervention for participants’ fantasies.

Derrida tended to establish a realm of freedom where everyone can embrace their fantasies and decide their own route. Putting his idea into practice, he designed Parc de la Villette with Bernard Tschumi. Different from most traditional architecture, this project provides diverse route choices for participants. It maximizes the freedom for participants’ fantasies through its spatial form.

However, this proposal may eventually lead to a disconnection between different individual fantasies.

This freedom realm is in a state of isolation if visitors are only able to focus on their own fantasy. The unconstrained freedom for individual fantasy makes it hard to be in touch with others. An ideal situation of an experience should not only allow freedom for individual fantasies but also establish a successful conversation between them. From that perspective, Derrida seeks a free form for feeling mental spirituality but didn't unveil how and where fantasies should be connected or communicated.

Undoubtedly, the advocacy of Deconstructivism is a strong strike against Structuralism. It tries to deconstruct the myth of "one structure to rule them all" using the scattered sparks from individuals. Deconstructivism appreciates the value of uncertainty and equality, which facilitates multiple routes at the same time. However, it was ultimately an unsuccessful attempt. It goes to another extreme that individual fantasies are too scattered to build relationships, which would lead to alienation of individuals. Then, what is needed for both dissolving the dominance and bridging the intimacy of individual fantasies?



Fig.6 Squared Colosseum in Italy

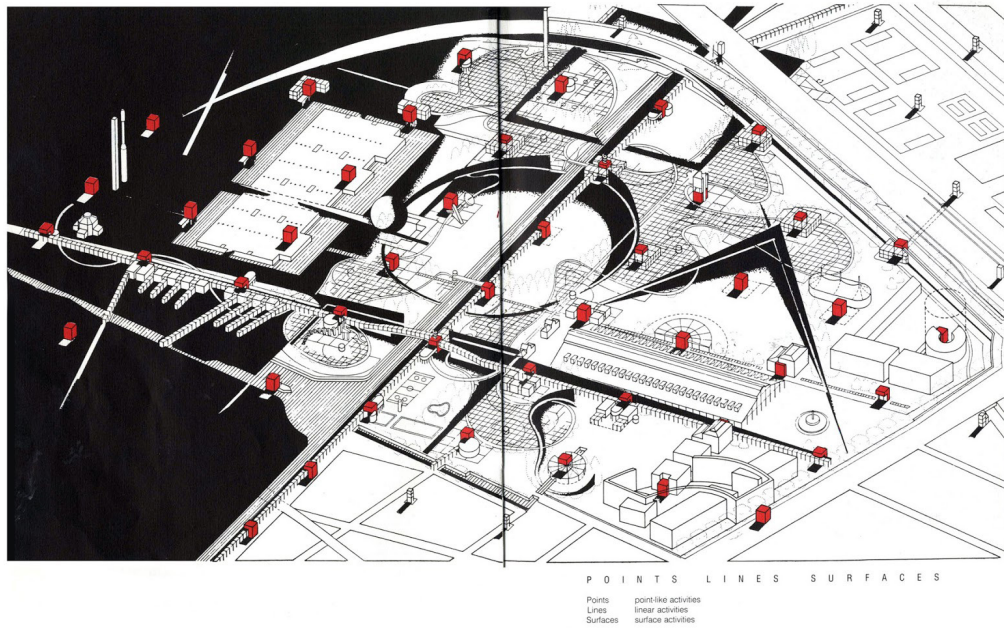


Fig.7 Park La Villette by Bernard Tschumi

III

MUTUAL FANTASY

FROM INDIVIDUAL FANTASY TO MUTUAL FANTASY

The former chapter discusses the problem about the dictatorial fantasy in structuralism and the unlimited liberty of individual fantasies in Deconstructivism. Architecture is either an object manipulated to convey a fascist-like common fantasy, or a system serving for maximizing alienated individuality. But how could we use architecture to liberate individual fantasies as well as establish interaction between them? What's the ideal model for their interaction? This thesis is seeking one more step on their dialectical development, an environment for the coexistence of individuality and mutuality, by introducing mutual fantasy.

Let's start with a daily experience. We can always hear someone say, "I really like this guy because he is that kind of person I want to be." People are always projecting their fantasies on the others. This fantasy reflects people's desire to attain the ideal image of themselves. So, when A says "I love you" to B, and B replies "I love you" back, what does their "love" mean? Where does this "love" come from? Loving is the process of fantasizing. When A says "I love you" to B, A is fantasizing B as A's ideal I. So does B when replying "I love you" back. What they love are actually their own ideal images.

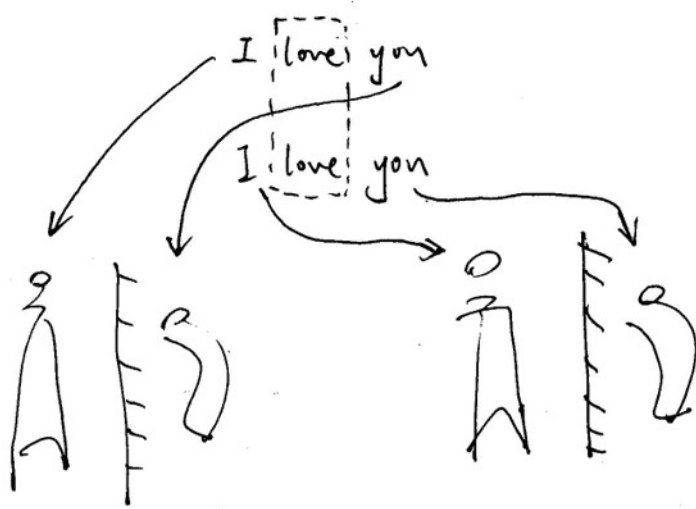


Fig.8 Diagram explaining mutual fantasy

They established the connection by fantasizing the counterpart, meaning they reached mutual fantasy. Love is the mutual fantasy in this case. It indicates the interaction of individual fantasies.

Essentially, mutual fantasy includes two parts: production of individual fantasy, the interaction of multiple fantasies. This thesis focus on the generation of the mutual part. It indicates the shift from individuality to mutuality. The self-driven production of individual fantasy is the cornerstone to trigger mutual fantasy. In this stage, it is important to ensure independence. One should be able to focus on producing his own fantasy without interference from the external environment Individual fantasies are different and private, since the motivation of fantasy, the desire, may be varied from person to person. It is hard to predict what other people are fantasizing. For example in the last paragraph, it is impossible to know what kind of ideal image A and B are really fantasizing except for themselves. But the moment when the mutual fantasy trigger is noticeable, that is, the instant they say “I love you” to each other. Mutual fantasy sparks at the enlightened moment when the interaction of fantasies start.

CASE STUDY: KOREAN SINGLE RESTAURANT

In Seoul, a solo dining mode is presented for single customers. In a solo dining restaurant, two strangers will sit on different sides of a table, with a wood panel blocking the middle. Then a small electronic screen on the wall of each unit will give a question for its customers, asking if they want to eat with the one sitting on the other side of the panel. If both of them push the “yes” button, the wood panel will be removed, and they will eat together.

The diagram on the next page shows a spatial comparison between a traditional Italian restaurant and Korean single restaurant. For customers’ in the Korean restaurant: 1) They make their decisions based on their own displacement without being influenced by external environments. 2) They will be given the choice whether they want to be paired, without knowing the people on the other side,



Fig.9 Spatial Analysis of Traditional Restaurant

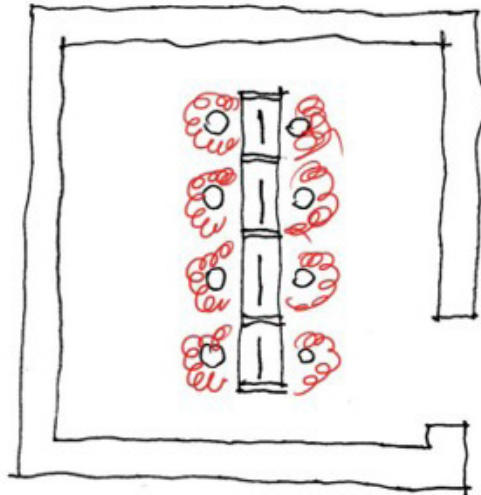


Fig.10 Spatial Analysis of Korean Restaurant

which addresses the randomness in this meeting.

This example demonstrates a typical process to generate the mutual fantasy. The barrier help make sure that people on both sides make their choices independently. Their individual fantasy is produced autonomously. From the perspective of the customers themselves, they push the button for various reasons —— curiosity, the need for a companion, or just for fun. Two strangers establish a bond to each other when they make the same choice. Mutual fantasy is produced at the moment when the same choice is made and the barrier, the wood panel is removed, in which individual fantasies begin their interaction. Mutual fantasy indicates a sympathetic chord between strangers and potentially shortens their distance.

The significance of seeking mutual fantasies is to improve the intimacy between people. The sympathetic chord from others also enhances self-identity. According to Lacan, the recognition of “I,” the Ego, will be “objectified in the dialectic of identification with the Other¹³” in the second phase of the “Mirror Stage” theory. Sometimes we suspect our existence. Only by interacting with others, can we be sure of who we are. Thus, when one’s displacement matches with others, it reinforces the self-identity. This oneness between people is the cornerstone of friendship, further, the foundation of all kinds of intimate relationships.

SPONTANEITY, UNPREDICTABILITY AND SYNCHRONICITY

The example of Korean Single Restaurant tells us that mutual fantasy has six characters.

Mutual Fantasy: (1) happens upon recognition of common displacement; (2) is the synchronous reaction; (3) is unpredictable and ephemeral; (4) is a spontaneous process without considering external assumption; (5) has no constraint on displacement or desires behind it; (6) In order to address mutual fantasy, the role of architects is to design a method ensuring the prerequisite individuality and highlight the moment when mutual fantasy is triggered.

The generation of mutual fantasy is a transition from individuality to mutuality. In the stage of individuality, people immerse in their individual fantasies without being distracted by others. Customers in the Korean restaurant are immersing in their own displacements when they make choices. Their decisions were not affected by external factors since they are “protected” by a semi-enclosed space. They cannot predict what is going to happen or who they are going to encounter. Thus, the fantasy they make is spontaneous and independent, and they pay full attention to the voice deep down their soul. Thus, this stage is a private period for self-identification. This process results in the unpredictability when mutual fantasy is triggered. Since the production of individual fantasy is a private process, it is impossible to anticipate when these fantasies will meet. So, mutual fantasy is a phenomenon constituted by discursive practices. Referring to Barad’s Agential Realism, that “Phenomena are differential patterns of mattering produced through complex agential intra-actions of multiple material-discursive practices or apparatuses of bodily production, where apparatuses are not mere observing instruments but boundary-drawing practices—specific material (re)configuring of the world—which come to matter. These causal intra-actions need not involve humans.¹⁴” Mutuality is stimulated and bridged among plenty of fantasy divisions. The discursive and uncontrollable “intra-action” between fantasies makes it possible to produce mutual fantasy. This process is “causal” and “discursive”, which is unpredictable. Its generation demonstrates the entanglement between humans and nonhumans, culture and nature, science and the social. Metaphorically speaking, individual fantasies are wandering in a city, and you cannot know when and where they will encounter with others and produce mutual fantasy. Architects’ responsibility is not to control the moment for mutual fantasy, but to provide paths for wandering as well as the “bonus” when mutual fantasy happens.

Synchronicity is another important attribute in mutual fantasy. According to Webster’s unabridged, the term mutual is distinctive because of the synchronous reaction between parties: “the distinctive idea of mutual is that the parties unite by an interchange in the same act, as, a mutual covenant. (It is different from reciprocal because) the idea of reciprocal is that one party acts by way of return

and response to something previously done by the other party.¹⁵” Synchronicity indicates that mutual fantasy does not have a sequential order, which means there shouldn’t be situations like one has the mutual fantasy first and then another one followed. In the example of the Korean restaurant, even though people do not make their choices at the same time, the synchronicity is embodied in that exact moment when the wooden panel is removed.

Mutual fantasy has no constraint on types and numbers of individual fantasies it embodies. Further, mutual fantasy could be produced between any people regardless their race, gender, status or ethnicity. As Lewis Aron said, “A teacher and a student may have a mutual admiration for each other without thinking that the quality or quantity of their admiration is identical or that their roles and functions are symmetrical.¹⁶”

In the process of formation of individual fantasies and mutual fantasy, both users and architecture play indispensable roles in this process. This new interactive relationship calls for a more liberating and connected design guidance for further investigation.

THE SHARED ENTITY

The formation of the WE sparks spontaneously as the generation of mutual fantasy. WE refers to a coexist relationship within these individuals who generate mutual fantasy. It emphasizes a mutuality of their fantasy. As the subjects of this intra-action¹⁷, WE becomes one part of the entanglement of mutual fantasy. WE is the shared entity which not only takes part in the formulation of mutuality, but also celebrates the commonality between who are involved. . The celebration is one part of this event and enacted by subjects themselves.

The shared entity, WE, experienced the phases of self-exploration, collision and coexistence. Reaching the phase of coexistence means mutual fantasy is achieved. For WE, this process is ephemeral.

However, this ephemerality makes the process precious for each subject since it has a long-lasting effect. Individuals do not satisfy their desires by acting as someone that they want to become , but by the result of sympathetic, a mutual fantasy embedded on individual's mind.

IV

METHODOLOGY

ARCHITECTURE APPARATUS IN THIS THESIS

Based on the discussion in the previous chapters, the following exploration will focus on finding the appropriate form of the architectural prototype, which will be an extended architectural interpretation of the Korean restaurant. It is intentionally designed for facilitating the generation of mutual fantasy, meanwhile addressing the relationship between individuality and mutuality.

SITE

This project is located in the T3 Parking lot of Las Vegas Airport because of its fantastic culture. Las Vegas “is a pay-as-you-play paradise that succeeds through its collective ability to fantasize our deepest desires, which in a consumer society mean vast wealth and the excesses of pleasure and consumption that go with it.¹⁸”, says William Fox in his book *In the desert of desire: Las Vegas and the culture of spectacle*. People come to Las Vegas looking for adventures as well as satisfying their fantasies. The airport is the first stop for most travelers. The building, which is a huge fantasy production machine, will serve as a gateway to the journey of Las Vegas. In order to increase the accessibility to

the site, a light rail is proposed in this project, which connects the future building and two terminals.

In addition to the culture, Las Vegas is also a hothouse for the architecture garden where “architectural fantasy blooms in the American Southwest as naturally alongside the road as do the astonishingly large and white blossoms of the poisonous datura plant.¹⁹” With such freedom for architectural form, Las Vegas leaves a lot of rooms for architectural imagination.

PROGRAM

Taking the site character and program nature into consideration, the dance club was chosen as the program of this prototype. A dance club allows people to decide whether they want to join the dancing group or just sit at the bar to watch. This nature is potentially similar to the selections of being part of the individual fantasy or being part of the mutual fantasy. Based on this program, mutual fantasy in the prototype means people choose to dance with others. It determines that two of the most important elements in the building are (1) dance stages (mutuality) and (2) individual spectator unit (individuality).

In addition to having the main program as a dance club, other related programs are added in order to diversify both spatial quality and experiences. The decision to include extra programs is based on their potential to become part of the mutual fantasy experience. Eventually, restaurant, casino, and bar were selected as support functions in design. They provide the space for follow-up activities after participants’ meetings with each other in the dance stage session.

SYSTEM EXPLORATION

The exploration starts with studying the difference between a traditional dance club and the dance club proposed in this thesis, which will be named “Mutual Fantasy Dance Club” in the following



Fig.11 Site Location and Light Rail Stations

chapters. Similar to a traditional Italian restaurant, a traditional dance club attracts people by its atmosphere, which means people are influenced by external factors. However, the mutual fantasy dance club ensures participants could make their decisions only based on their own desires, without being disturbed by external factors. And the results of those decisions are random and unpredictable. which is similar to the Korean restaurant, where people make their choices in a semi-enclosed spaced without knowing who is sitting on the other side. Further, the Mutual Fantasy Dance Club values both the selections of individuality and mutuality, which will both lead to different spatial experiences.

Based on what has been discussed above, this project attempts to satisfy the unpredictable results and participants' freedom of selecting between mutuality and individuality. Thus, the following explorations will focus on finding an appropriate architectural form which can both satisfy randomness and allows selection. Randomness is satisfied by either the movement of participants or the movement of architectural elements. Selection between mutuality and individuality will be implemented by participants' different choices of spaces.

The exploration includes three phases. Phase one is a brainstorming stage. In this stage, spatial forms are collected in a wide range without considering practical issues. These ideas are then divided into two categories based on the difference of movements: the movement of participants and the movement of architectural elements. In phase two, playfulness is taken into consideration. We saw potential in the category of movement of elements and decide to make it the direction for further development. Eight prototypes are developed based on the idea from phase one. In phase three, five prototypes from phase two are selected for feasibility studies. Practical factors such as circulation, structure and aesthetic are included in the design development. One prototype is selected at the end based on the playfulness, feasibility, and aesthetic value.

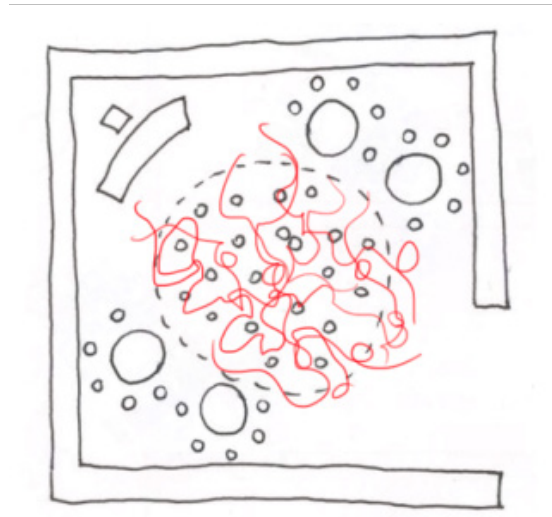


Fig.12 Spatial Analysis of Traditional Dance Club

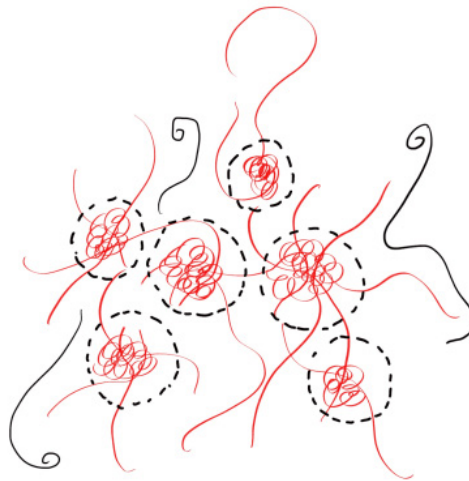
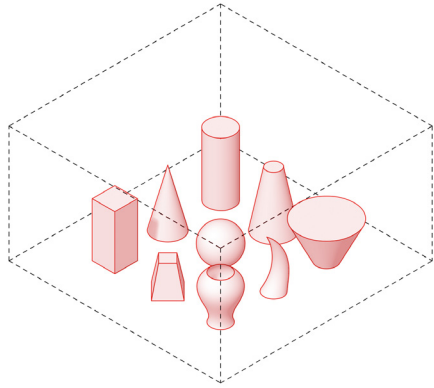


Fig.13 Concept Diagram for Mutual Fantasy Dance Club

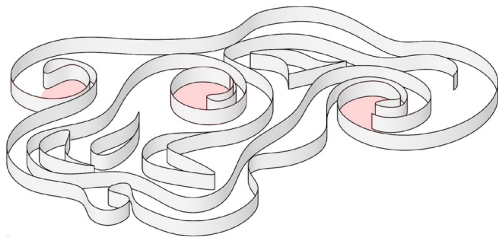
PHASE 1

MOVEMENT OF PARTICIPANTS



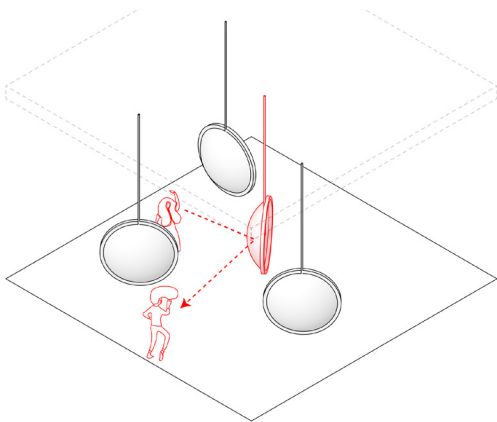
1. Kaleidoscope

Mutual fantasies are triggered when individuals encounter in the same shape



2. Labyrinth

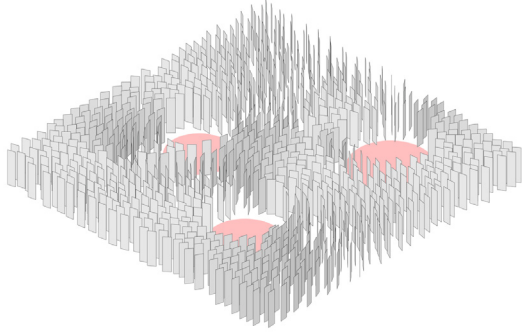
After self-exploration in the labyrinth, mutual fantasies are produced when individuals meet in the same circle.



3. Mirror

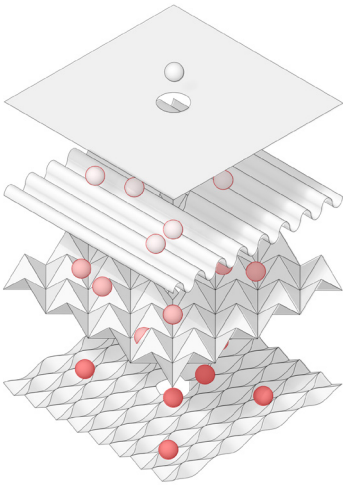
Mutual fantasies are produced when individuals accidentally see other's reflection from the convex lens during their wandering.

Fig. 14.1 Drawings Depicting Movement of Participants (1)



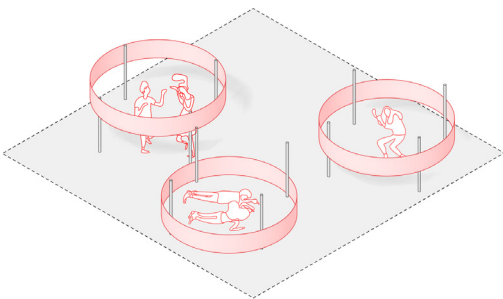
4. Forest

The space has different density and visibility, mutual fantasy triggers when people gather in the empty area.



5. Filter

Each Level has a different character, mutual fantasy triggers when people choose the same level.



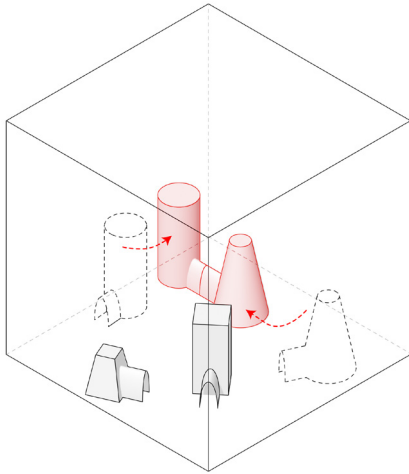
6. Ring

3 enclosures with different heights are provided for allowing people to dance with different posture, such as standing, sitting and lying. Mutual fantasy is produced when they choose the same ring.

Fig. 14.2 Drawings Depicting Movement of Participants (2)

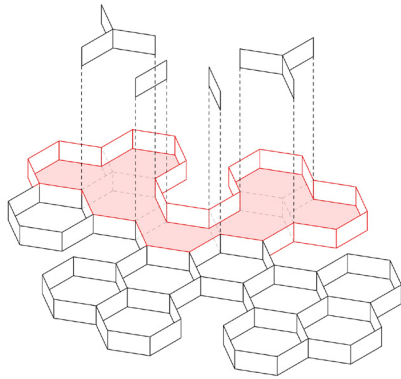
MOVEMENT OF SPACE

In this session, people stay in their own space, they make choices by changing their cells.



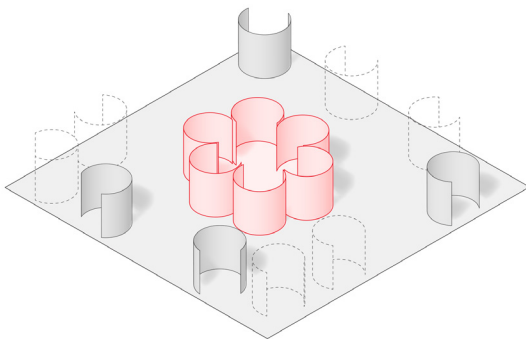
1. Joint

Individuals randomly move and rotate the element they choose, and mutual fantasies are produced when two elements successfully match each other, which creates a new spatial form.



2. Hive

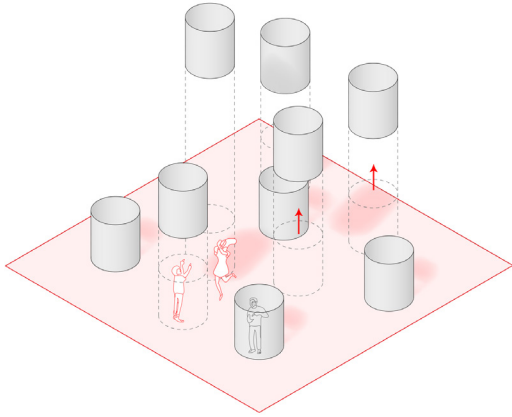
Every individual stays in a uniform hexagon. The barrier will be removed when two individuals make the same choice. Several hexagons will be connected and produced a bigger space due to the formulation of mutual fantasy. Just like the Korean Restaurant.



3. Rotation

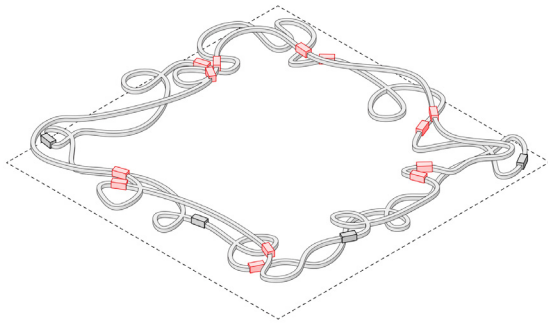
Individuals rotate and move the semi-enclosed cell and mutual fantasy is produced when they connected and create a new spatial form.

Fig. 15.1 Drawings Depicting Movement of Space (1)



4. Up

Imagine the red area is a stage and individuals stay in the cylinder. When they decide to join the stage the cylinder will be removed, marks the production of mutual fantasy.



5.Rail

Individuals will drive a small cube on the rail, mutual fantasy happened when they Meet at same positions.

Fig. 15.2 Drawings Depicting Movement of Space (2)

PHASE 2

Movement of space is selected as the direction for further exploration.

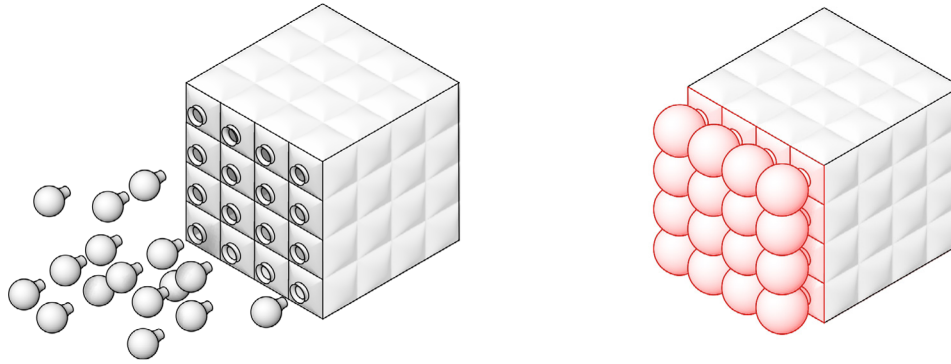


Fig.16.1 Drawings for Further Exploration of Movement (1)

1. Bubble

Individuals stay in their bubble-shape cells and observe the stage. If they decided to join the immersive theater, the cells will expand and input to the facade through a specific port.

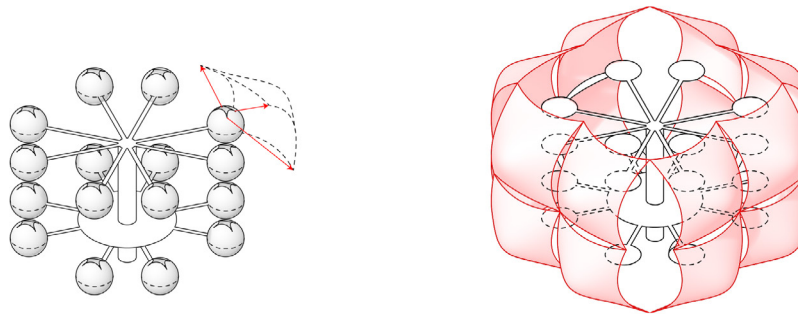


Fig.16.2 Drawings for Further Exploration of Movement (2)

2. Parachute

Individuals stay in the spheres which are enclosed by tensile materials. If they decide to join the show, the fabric will stretch out and possibly create a larger theater space.

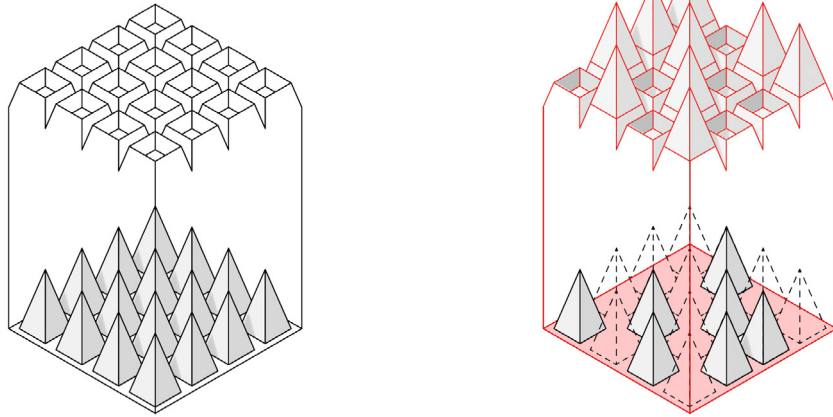


Fig.16.3 Drawings for Further Exploration of Movement (3)

3. Up

Individuals stay in the pyramid and dancers start to give performance around them. If individuals decide to join, their pyramids will be lifted up to the roof, serving as an indicator of the production of mutual fantasy. The stage space will be expanded due to the reduction of cells.

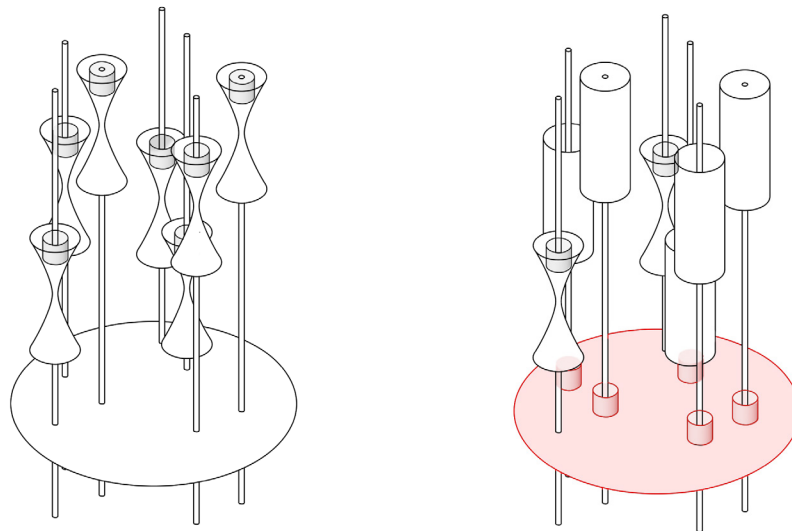


Fig.16.4 Drawings for Further Exploration of Movement (4)

4. Sand Clock

An individual will firstly stay in a cell hanging inside the sand clock like installation. Performance starts at the circular stage below. If individuals want to join the show, they can twist the sand clock and create a cylinder, which allows the cell to fall.

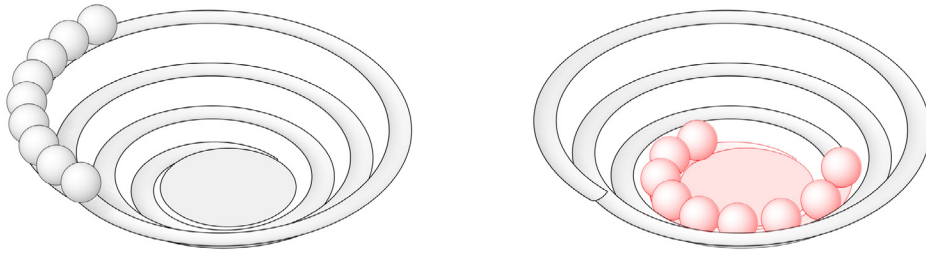


Fig.16.5 Drawings for Further Exploration of Movement (5)

5. Spiral

Individual stays on a spiral track which ends up with the stage. Individuals have the chance to choose whether they want to slide down, thus becoming one part of the stage or they still want to stay on individual spheres.

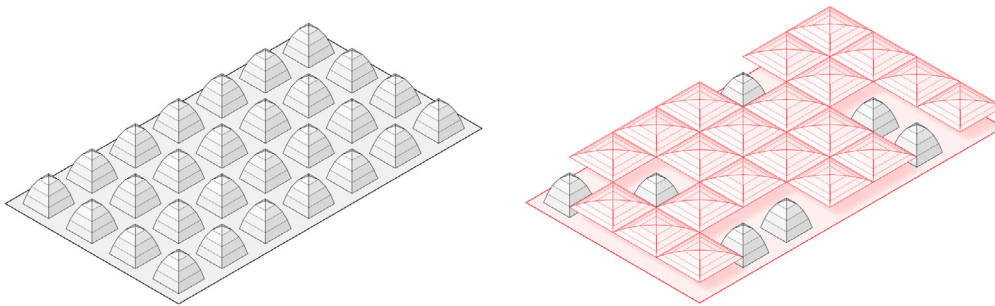


Fig.16.6 Drawings for Further Exploration of Movement (6)

6. Umbrella

Umbrella is the shelter of each individual. Opening each umbrella results in a continuous mutual space for sharing, a spontaneous stage for entertaining.

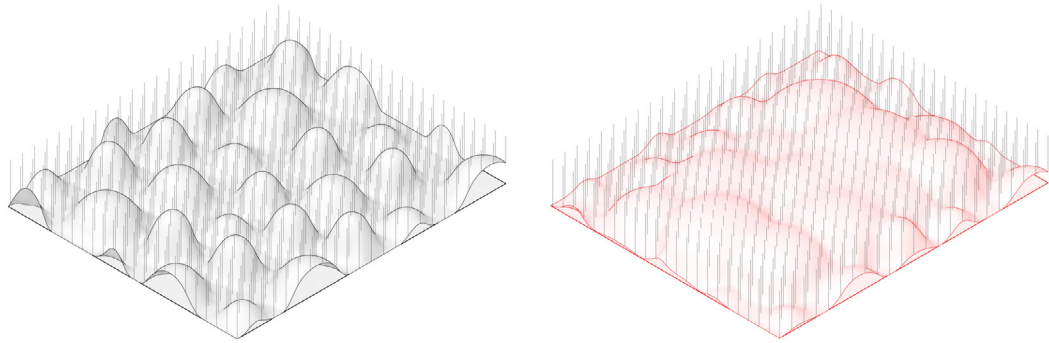


Fig.16.7 Drawings for Further Exploration of Movement (7)

7. Floating

Individuals are given the flexibility to control the shape of the gigantic canopy. In other words, they have the opportunity to create mutuality, making it a huge stage for the performance.

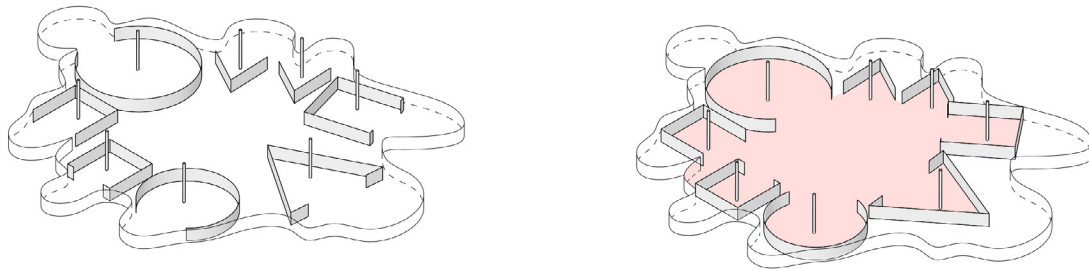


Fig.16.8 Drawings for Further Exploration of Movement (8)

8. Rotating

Several semi-closed rotating primitives are placed for an individual to occupy. Individuals will have a relatively isolated space before the rotation while they will have the choice to create a mutual stage.

PHASE 3

The following study is about the feasibility of five prototypes. Main factors under consideration include circulation, structure and aesthetics.

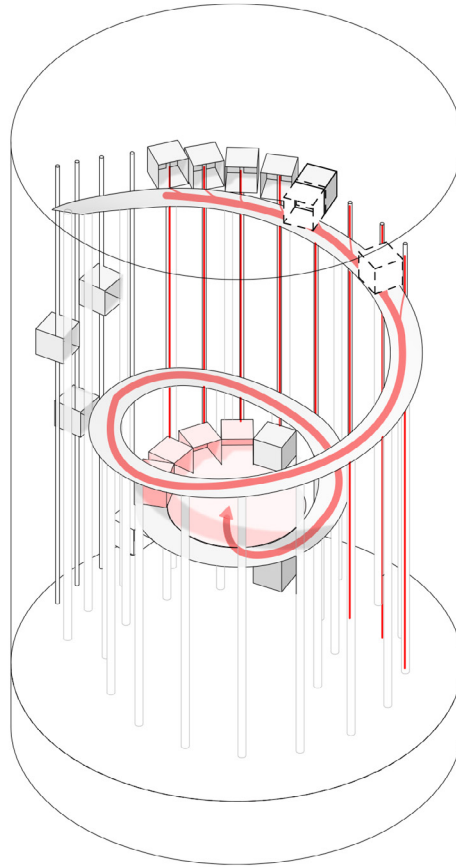


Fig.17.1 Diagram Showing the Feasibility Study (1)

1. Spiral

Shafts here can be structures as well as facilities for elevators. People are offered options to stay alone or slide down to get mutual fantasy.

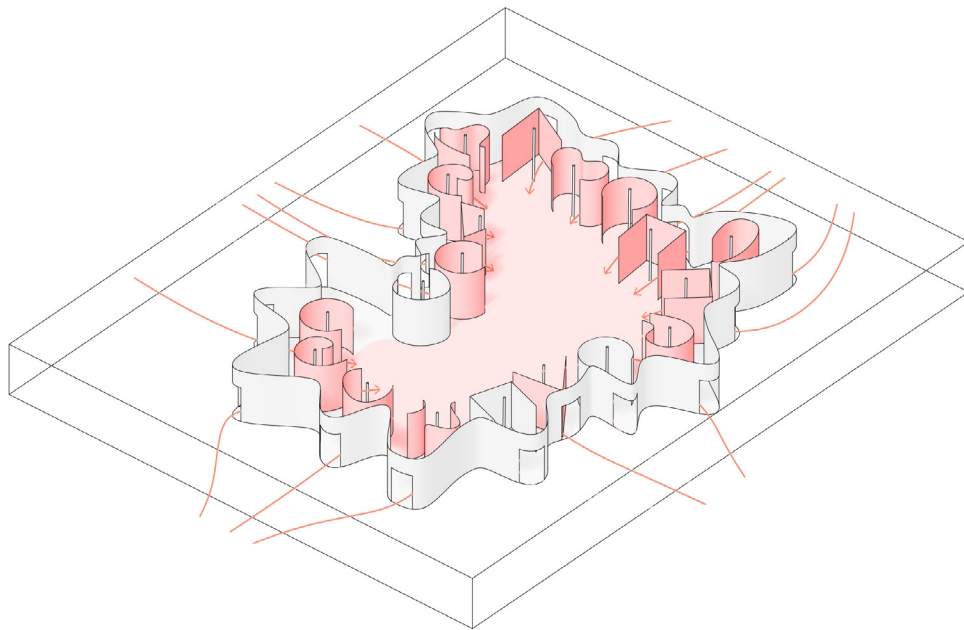


Fig.17.2 Diagram Showing the Feasibility Study (2)

2. Rotating

People enter their space from different directions and then choose to be isolated or rotate the space for mutuality.

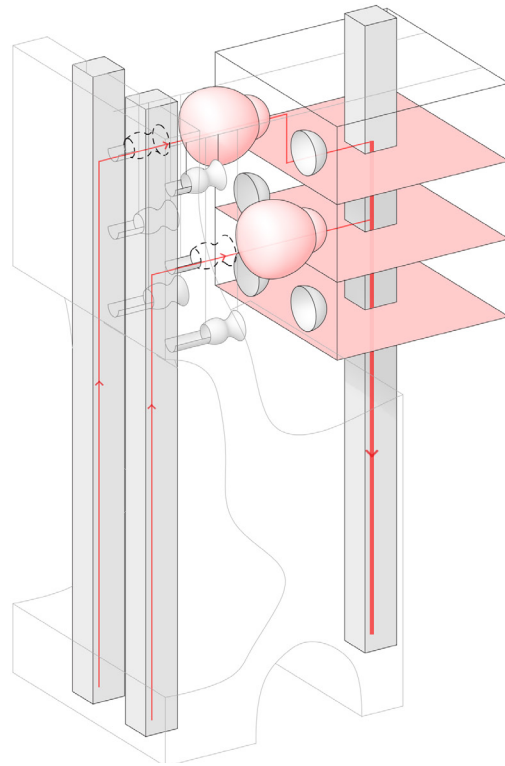


Fig.17.3 Diagram Showing the Feasibility Study (3)

3. Bubble

Elevators and cables are added as structures for input and inflation.

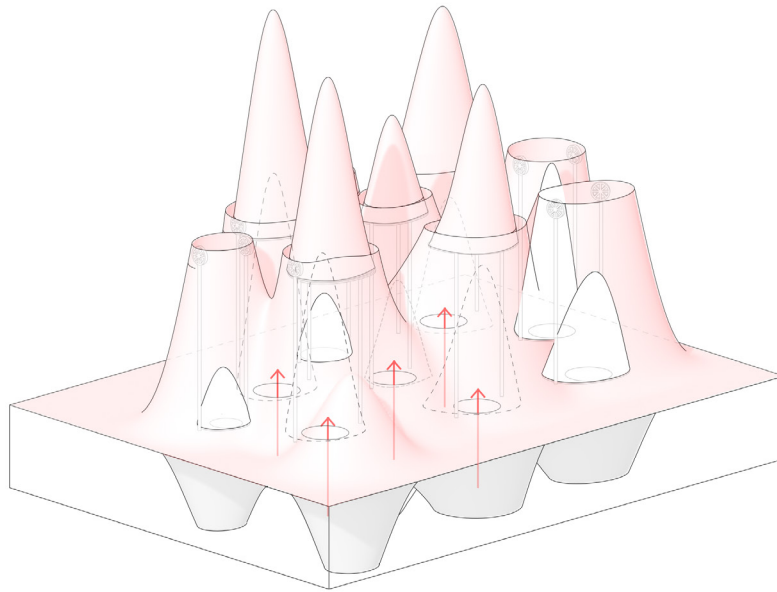


Fig.17.4 Diagram Showing the Feasibility Study (4)

4. Up

Additional structures help individual cells move up and down. People enter their space from bottom and decide to lift up its shelter or not.

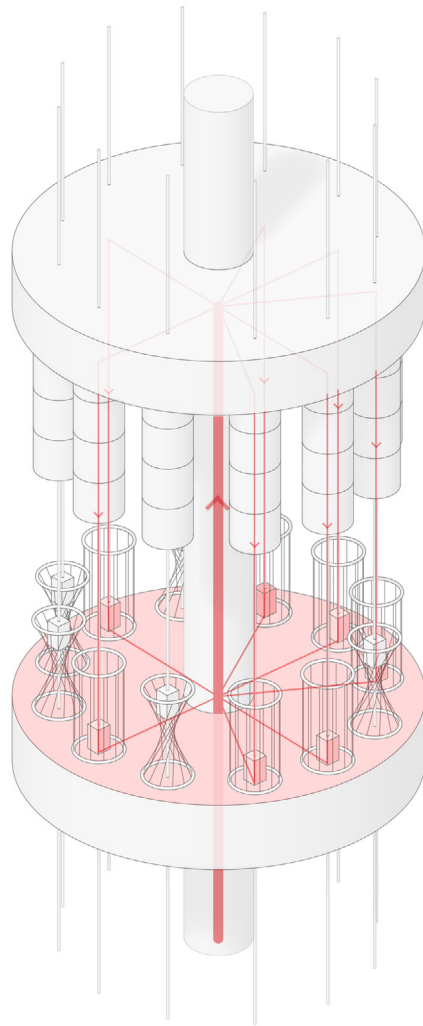


Fig.17.5 Diagram Showing the Feasibility Study (5)

5. Sand Clock

The sand clock prototype is finalized to be developed. From this prototype, participants are sent to the top level. They will be distributed to different elevators for going down to the sand clock level.

In this level, people choose to be isolated or gathered, resulting in staying on this level or keep going down to reach mutual fantasy.

V

DESIGN RESPONSE

SYSTEM ELABORATION

Based on the selected prototype, a specific system is developed for this project. The whole system is a loop which allows participants to go back and forth in order to get different experiences. Participants take the elevator to the cable car level for random distribution. Cable cars will keep moving slowly. They will be told by the system to “Push the button if you are ready for an adventure”. After pushing the button, they will get off the cable car and be assigned to the next level. This process is random because people will be assigned to a designated selection level only based on the timing when they push the button. Participants will be distributed to different sessions for choosing if they want to dance with others or stay alone. Getting into the blue elevator means they choose mutuality while getting into the pink elevator means they stay with individuality. The participant will either be assigned to a stage to dance or an individual unit to observe. For people in the stage, they will use the ramp to leave, and for those in the individual units will use the elevator shaft to leave. After this process participants can get into the elevator again and start another adventure.

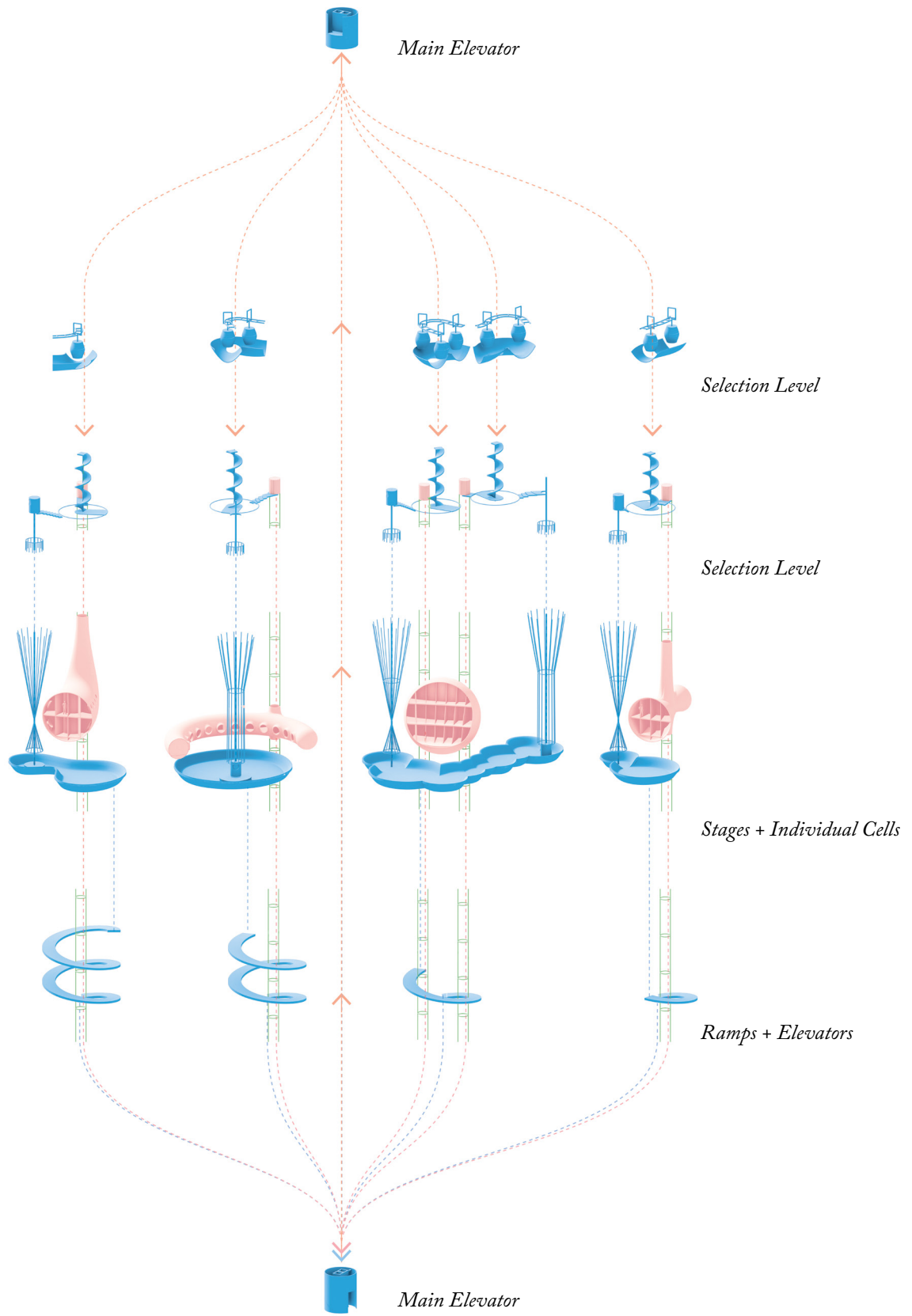


Fig.18 System Diagram

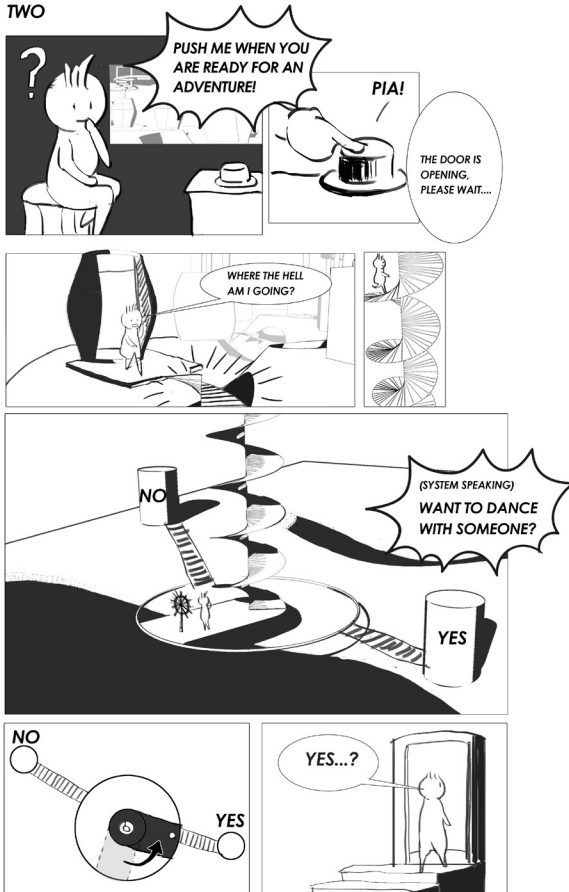
USER EXPERIENCE

The following three comics come with three different endings. These comics show different experiences in the building based on people's fantasies. They describe how the whole system works. Mutual fantasy here means people choose to dance with others. The first one is a happy ending in which mutual fantasy is achieved and leads to a good ending. This second comic shows an unhappy ending. The ending is changed because, in the cable car level, the girl pushed the button in a different timing, so she is randomly assigned to another dance session. Though the mutual fantasy is produced, she met a group that she doesn't like. It shows a case in which mutual fantasy leads to an unsatisfying result. In the end, she chooses to take another round hoping to get a better ending. The third one is a situation when people decide not to join the dance group, which means mutual fantasy is not produced. In this case, people can stay in their own cells and watching others dance.

ONE



TWO



THREE

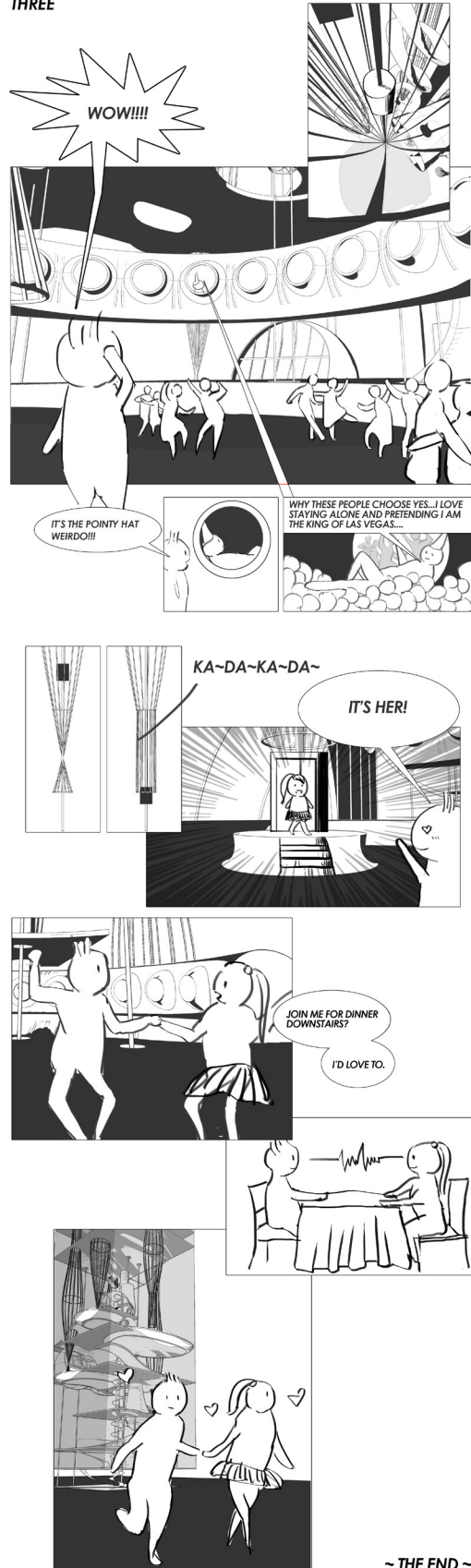


Fig.19 Comic: Happy Ending

MUTUAL FANTASY TRIGGERED WITH HAPPY ENDING

It has been two years since Mr. Lonelyheart traveled to Las Vegas last time and experienced a huge failure of chasing his true love. Luckily Mr. Lonelyheart is a positive person, and time never runs out on his passion and curiosity.

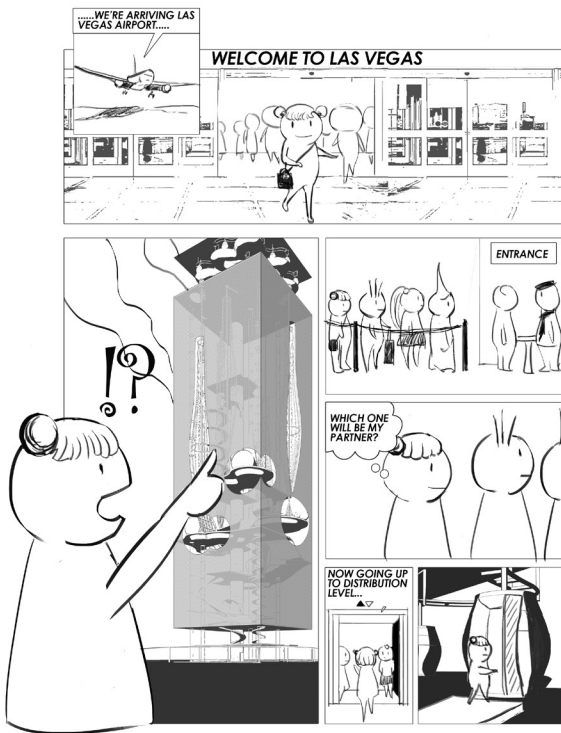
“A four hundred feet dance club? Crazy buildings start from the airport this time. Typical Las Vegas.” Shocked by the giant gateway in Las Vegas airport, Mr. Lonelyheart desperately wants to find out what is going on inside.

The line is much longer than the one in front of the Apple store when iPhone XS goes on sale. “I am wasting my life waiting”, Mr. Lonelyheart complains, yet suddenly he notices the girl in front of him. “She is pretty. I should talk to her.” But Mr. Lonelyheart’s thought is interrupted by the receptionist. “Welcome to Mutual Fantasy Dance club,” says the receptionist, “Please take the elevator to the top and start your journey.”

“Hopefully I can meet the girl again.” Mr. Lonelyheart steps into the elevator. There is a cable car waiting in front of him when the door opens. “Push me when you are ready for an adventure!!!” “What the hell !?” Mr. Lonelyheart almost jumped out of the window when the system suddenly announces something loudly. But he immediately notices and pushes the red button on the side table. “Whatever, I am in.” A spiral stair takes him into the selection level. Mr. Lonelyheart is confused by the scene he sees: he is standing on a huge dial with a wheel, and two elevators which are marked with “Yes” and “No” are placed on each side of the dial. “Do you want to dance with someone?” “Yes! I will pick yes! Just stop announcing something like that!” Mr. Lonelyheart is startled by the system again. But what happens next makes it all worth it.

“Wow!” Being dropped from an elevator from the selection level, Mr. Lonelyheart arrives on a stage

ONE



THREE



TWO

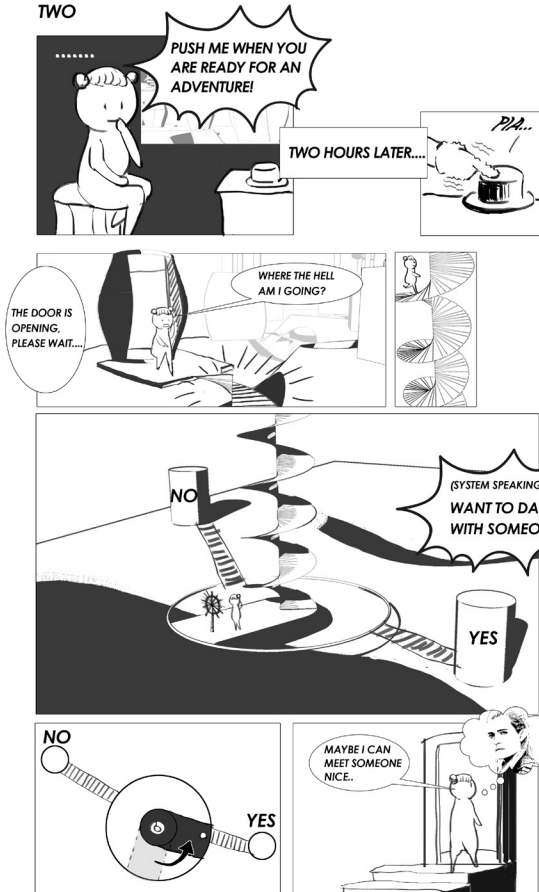


Fig.20 Comic: Unhappy Ending

which is surrounded by a hanging geometry which looks like a tentacle but with windows on it. He stares at the windows and locates a stranger who looks familiar. “It’s the pointy hat weirdo.” He smiles, “Obviously he picked no.” KA~DA~KA~DA.....The cage starts to twist and make a ringing sound — Another person just joins the session. “IT’S HER!” Mr. Lonelyheart cries out. The girl is standing on the higher platform and shining, at least he thinks she is shining. Mr. Lonelyheart is so excited and almost forgets how to ask someone to dance. But she gives him a chance anyway. Maybe it is the clumsy act that makes Mr. Lonelyheart adorable. They dance until dark and Mr. Lonelyheart manages to invite the girl to dinner. This lucky guy gets what he wants and spends the whole evening chatting with his lady in the restaurant. Both of them have a great memory that night and it starts a new chapter in their life.

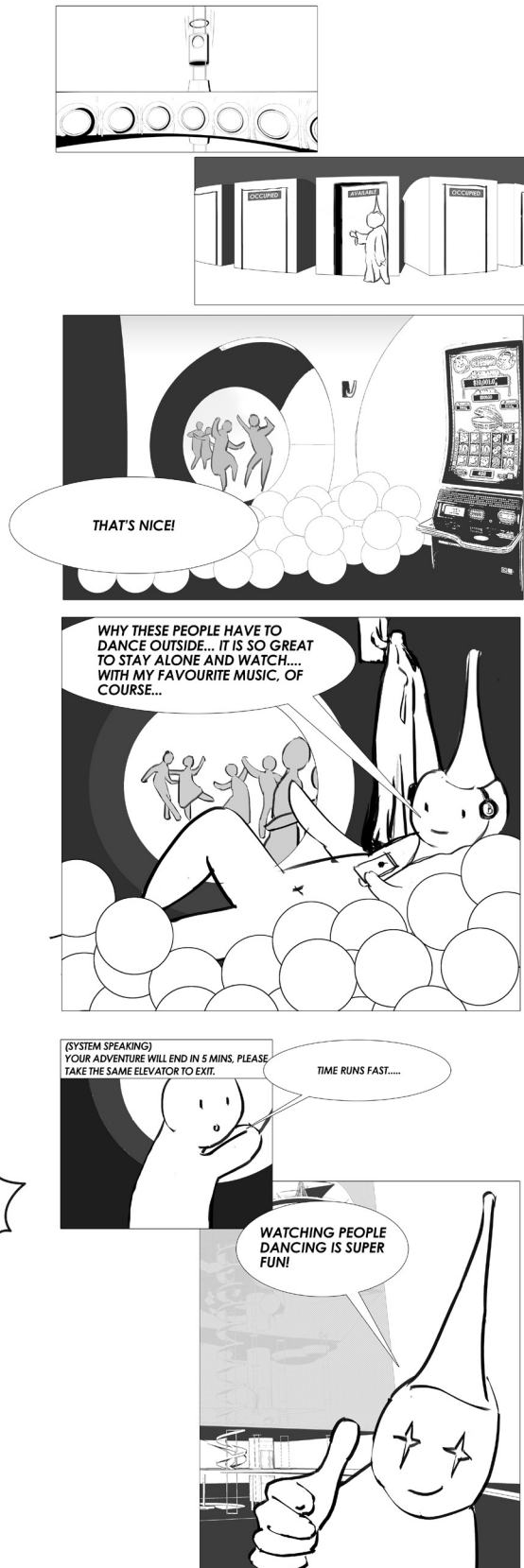
MUTUAL FANTASY TRIGGERED WITH UNHAPPY ENDING

Compared with the last story, Ms.Swing’s experience is less fortunate. Ms.Swing blames her single life on her hesitation about everything. But this time she finally makes up her mind going into the peculiar dance club, with the expectation to meet someone who could change her life. Now she is sitting anxiously in the cable car and staring at the red button for about two hours. “Push the button when you are ready for an adventure!”, the system keeps repeating this sentence mechanically, which makes her feel like the system couldn’t wait to kick her out. Tremblingly, she pushed the button after hearing the system repeat its words for the six hundredth time. She follows the spiral stairs to the selection level and decides to join the dance group, fantasizing who she will dance with. “It better be someone like Orlando Bloom”, she mutters. But the reality is always ironic. After suffering through the high-speed descent of the elevator and the grating sound from the twisting cage, she lands at a stage which is filled with weird people. They all dance synchronously, and their dance style looks like a combination of aerobics and tap dance. “Oh no...” she groans desperately, “ This is not what I

ONE



THREE



TWO

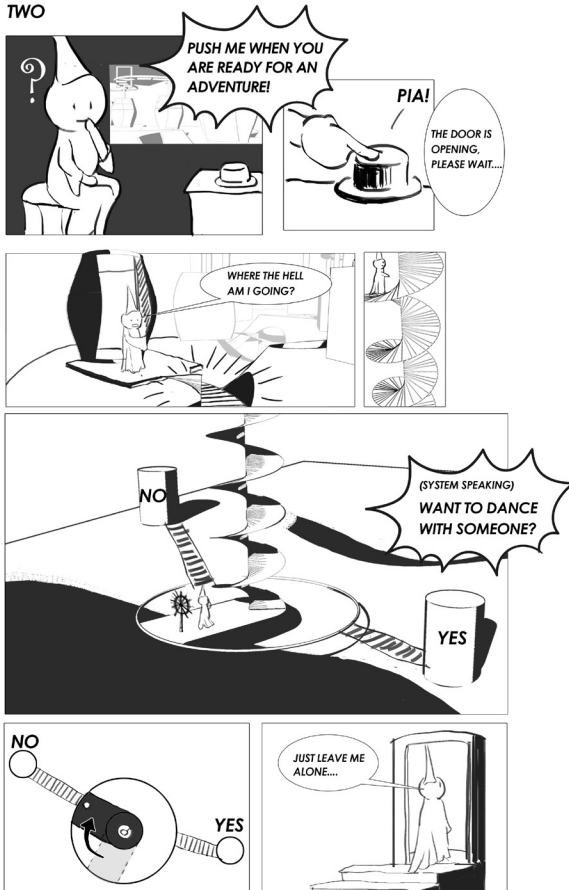


Fig.21 Comic: Individual Fantasy: Stays Alone

expected. “She tries to leave quietly, but the whole group is overly enthusiastic about having a new member. Even worse, the lead dancer chases her through the ramps trying to persuade her to stay. When Ms.Swing finally comes back to the lobby, she is exhausted and disappointed. Looking at the long line in front of the entrance, she decides to get into the elevator again.....

INDIVIDUAL FANTASY STAYS ALONE

Mr.Pointyhat enjoys spending time at the dance club. However, unlike other customers, he never joins the dance group. Instead, he prefers to sit on the couch comfortably and watch other people dance. “I love immersing in the crazy atmosphere with a huge group of dancing people, but it doesn’t mean I have to be part of them.” Thus, when he goes through the former process in the building — waits in a line, gets into a cable car, pushes the button, arrives in the selection level — he chooses to stay alone as usual. “Hopefully choosing “No” doesn’t mean to be kicked out.” Mr.Pointyhat murmurs sarcastically when he walks into the elevator. The fact is just the opposite. The elevator takes him to a hallway with multiple rooms. He gently opens one of the doors which are marked as available, and steps into a small unit which is specifically designed for accommodating one person. Looking through the round window, Mr.Pointyhat is satisfied with the excellent view of the stage. “And there is a slot machine!”, he shouts out surprisedly, “It is way better than I expected.”

Mr.Pointyhat puts on his headphone and spends the rest of the day watching people dance. He doesn’t realize that he is almost running out of time until the system reminds him. “It is a great place for an introverted person like me.” Mr. Pointyhat laughs and leaves the building joyfully.

DELIVERABLES

This chapter will show a series of architectural drawings including axonometric plans, exterior perspectives, section perspectives, and interior perspectives.

AXONOMETRIC PLANS

A series of axonometric plans show details in different layers. These drawings also explain how architectural elements such as stages, individual spaces, circulation area, and service core, are connected with each other, and integrated into the building.

PERSPECTIVES

The overall shape of the Mutual Fantasy Dance Club is a high rise tower which operates the whole system with its height advantage. Its enclosure is comprised of a curtain wall inside and a perforated metal sheet outside. They act to show a comparison between translucent and transparent. The overall translucent enclosure attracts people with the blurry expression of the interior elements, while the transparent part serves as a clear show window for a combination of stages and individual units. The section perspective shows the intersectional relationship between elements in the building, including cages, stages, individual units, circulation area, service core, and structures. Finally, six interior perspectives visualize the spatial experience in the distribution level, selection level, two different stages, circulation area, and the entrance.

Canopy Level

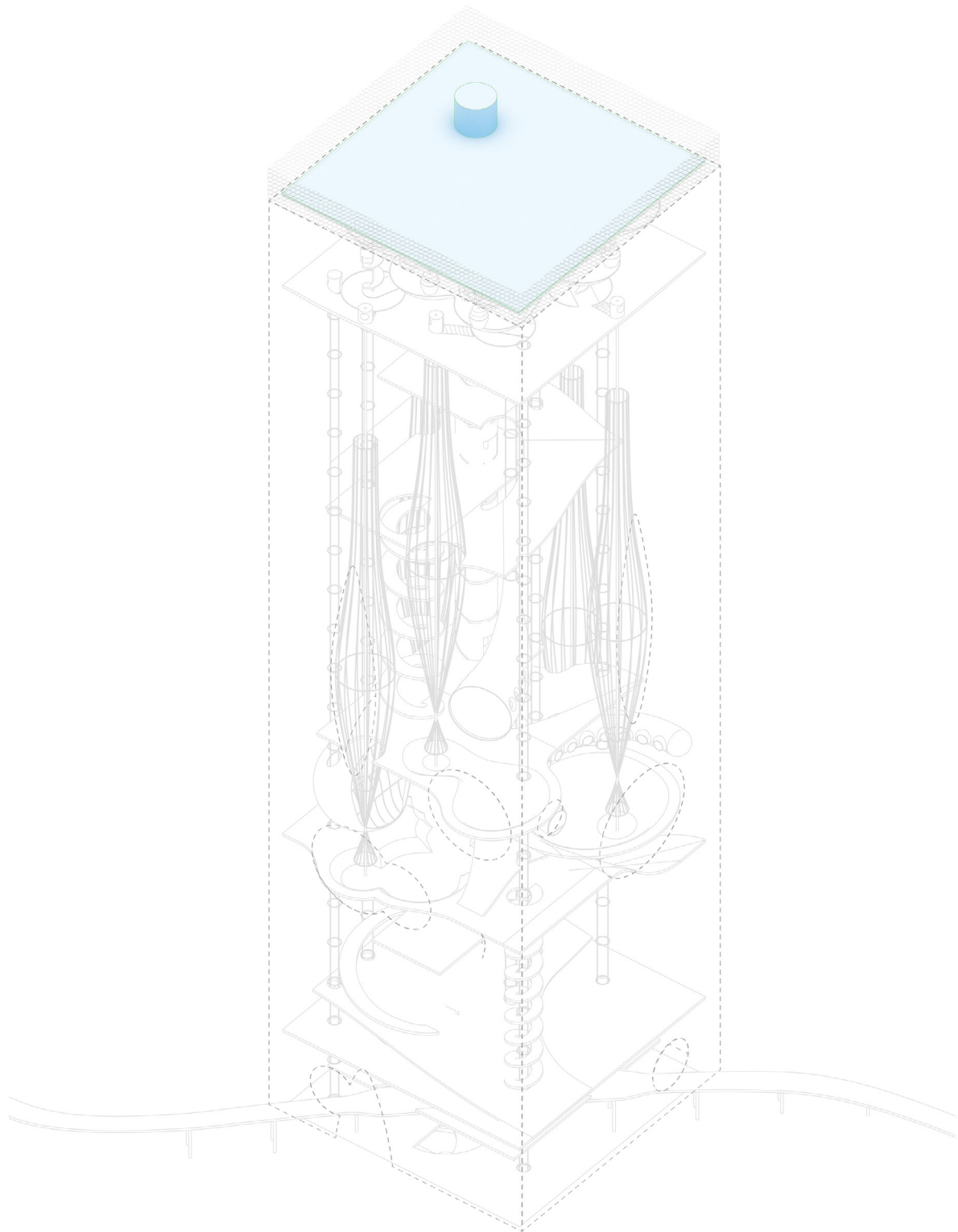


Fig.22.1 Axonometric Plans: Canopy Level

Cable Car Level

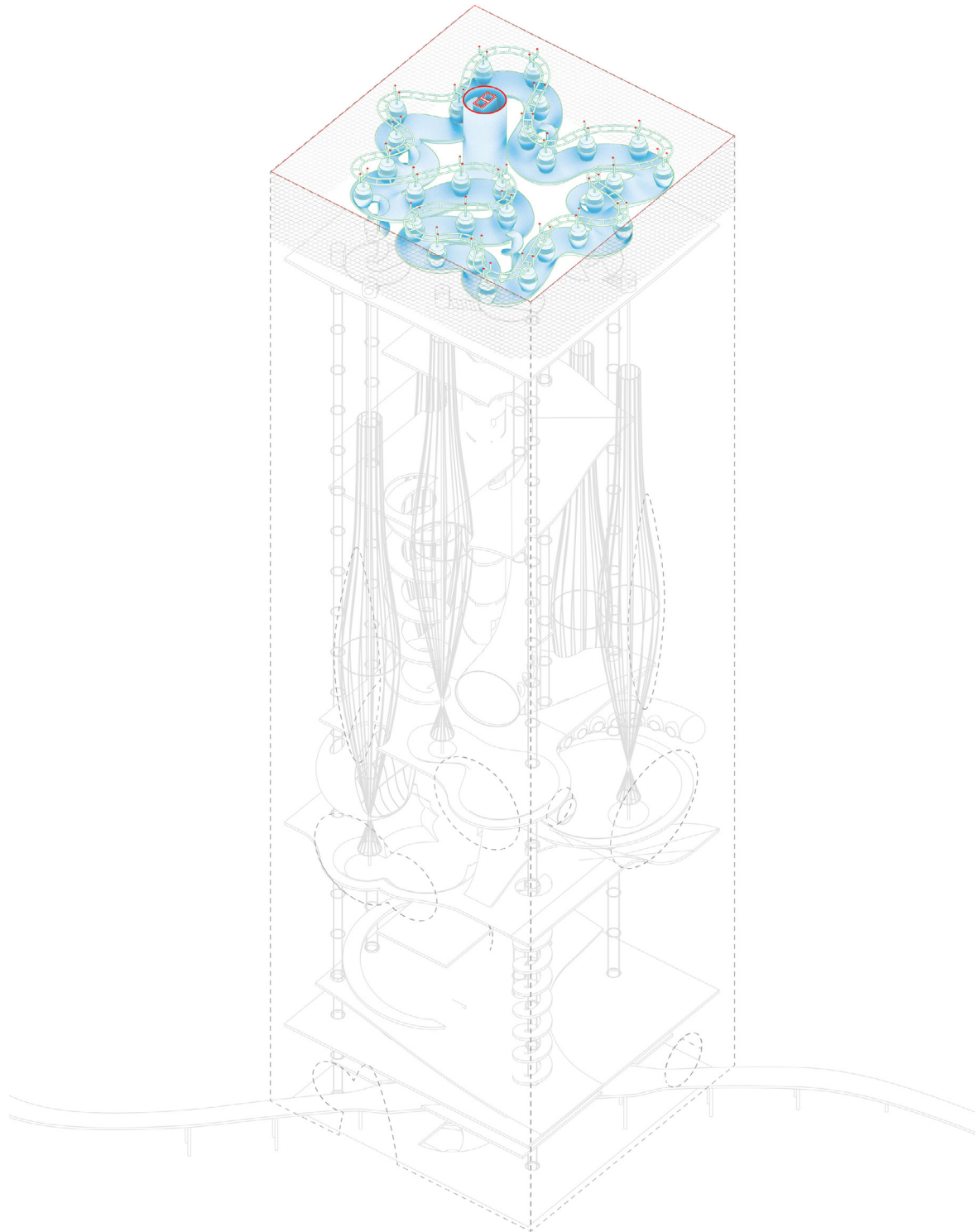


Fig.22.2 Axonometric Plans: Cable Car Level

Selection Level

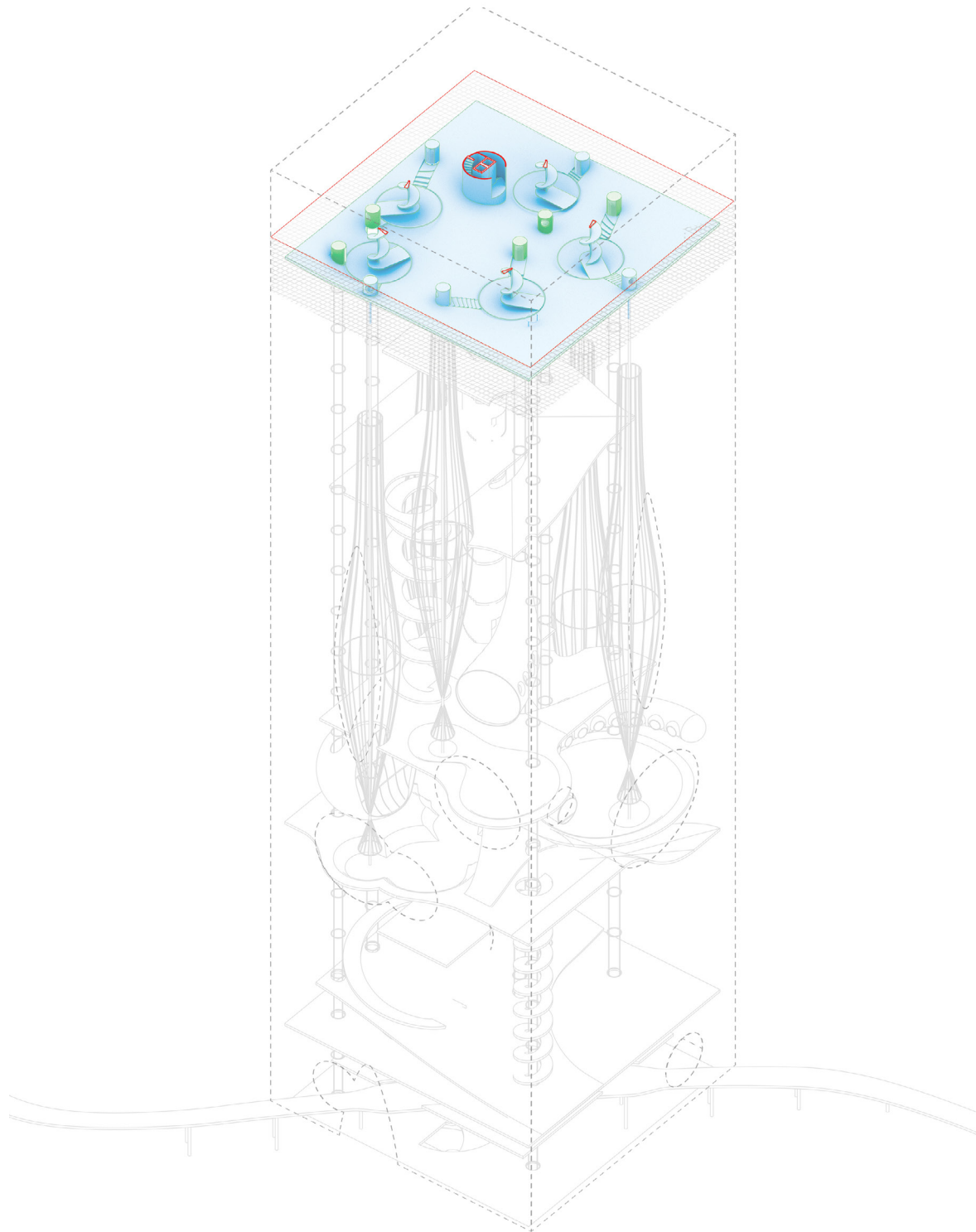


Fig.22.3 Axonometric Plans: Selection Level

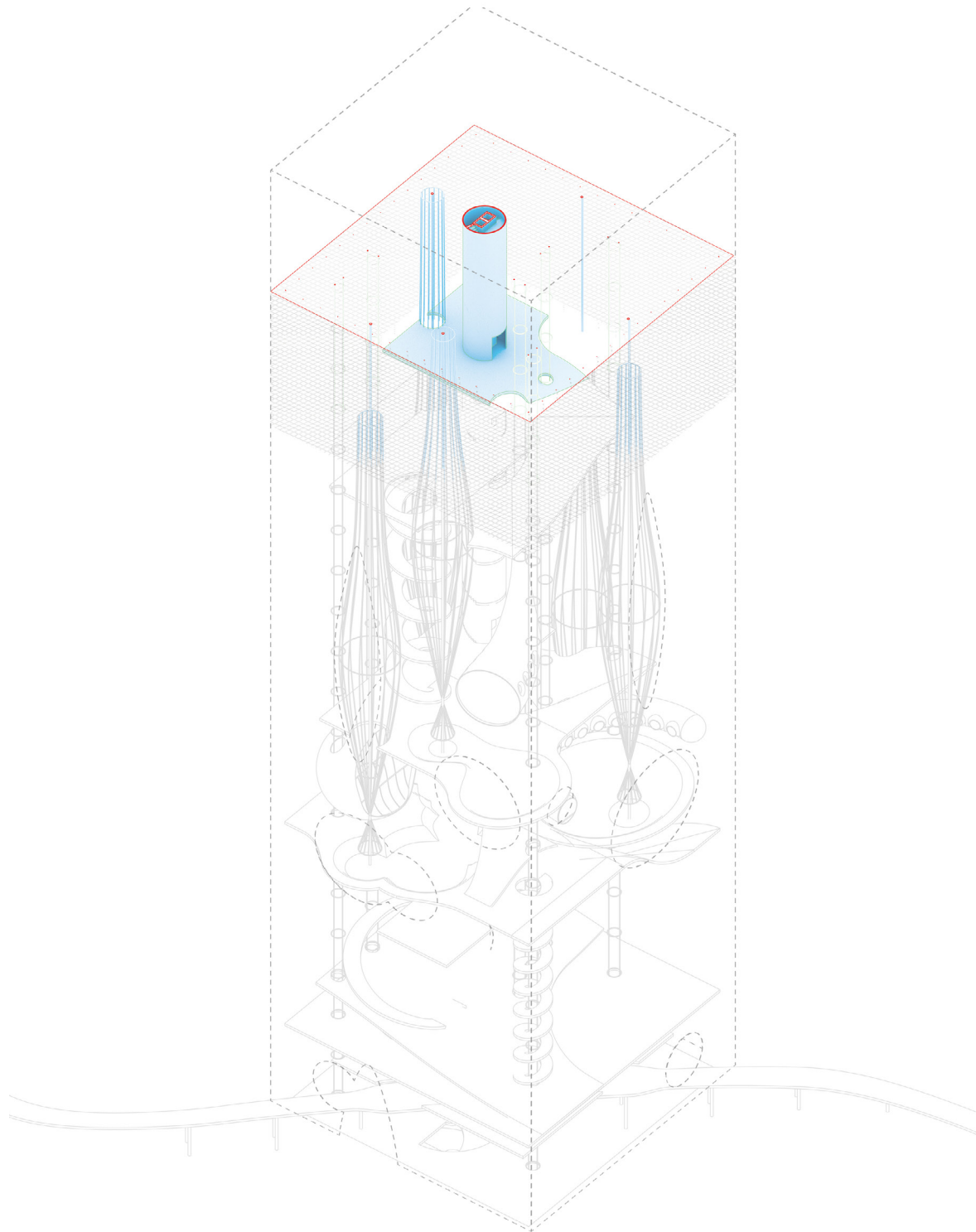


Fig.22.4 Axonometric Plans: Casino Level

Restaurant Level

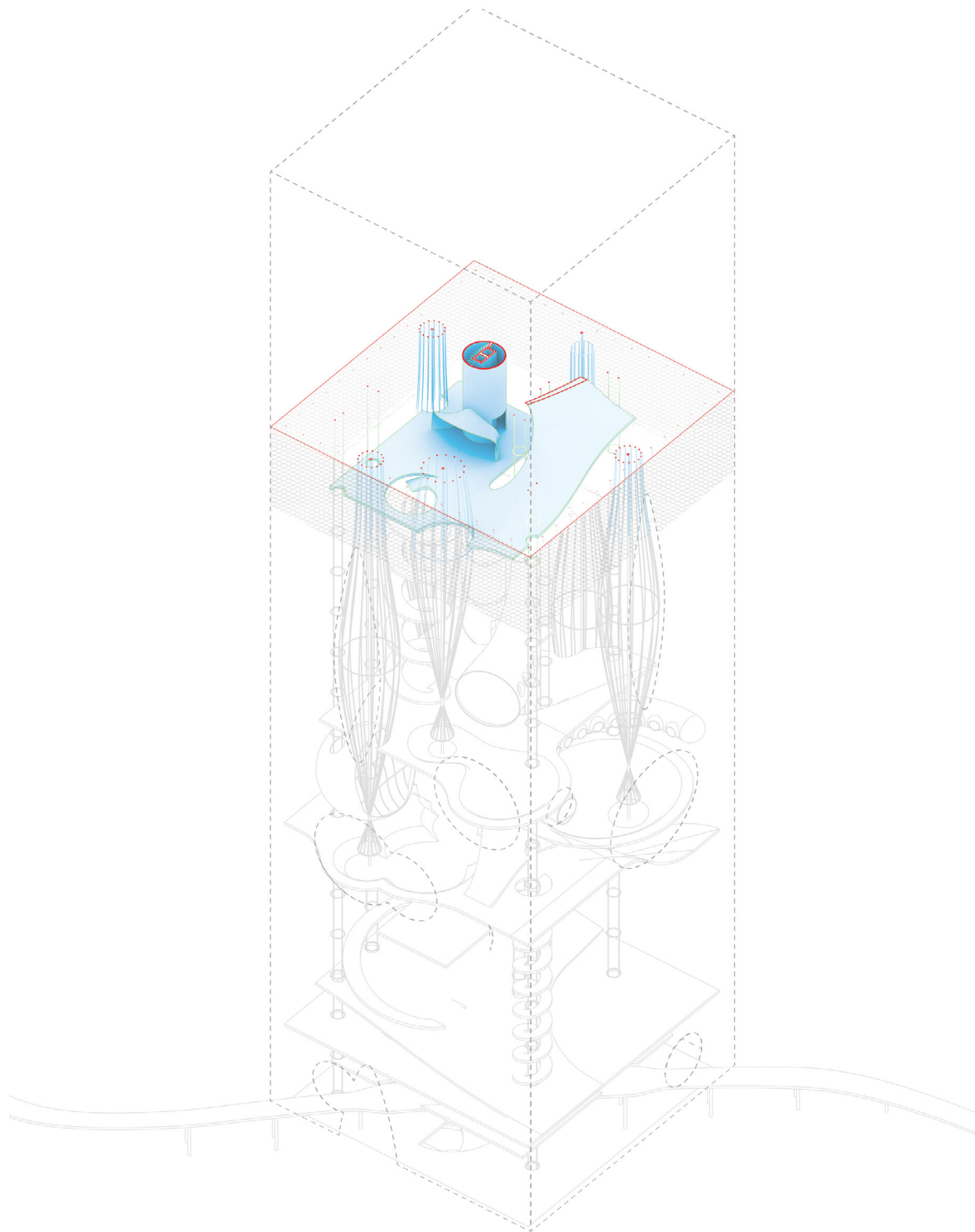


Fig.22.5 Axonometric Plans: Restaurant Level

Stage 4 Level

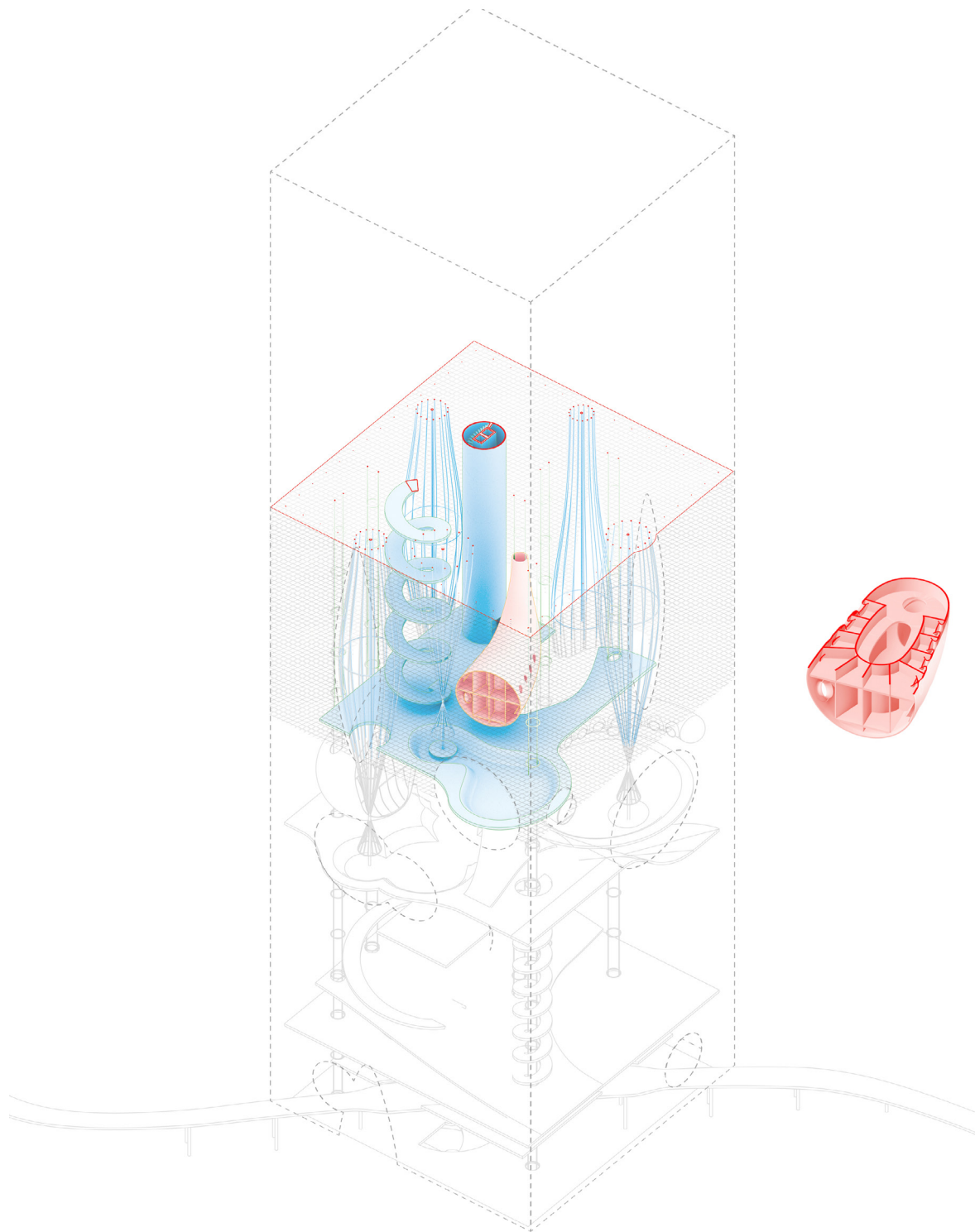


Fig.22.6 Axonometric Plans: Stage 4 Level

Stage 3 Level

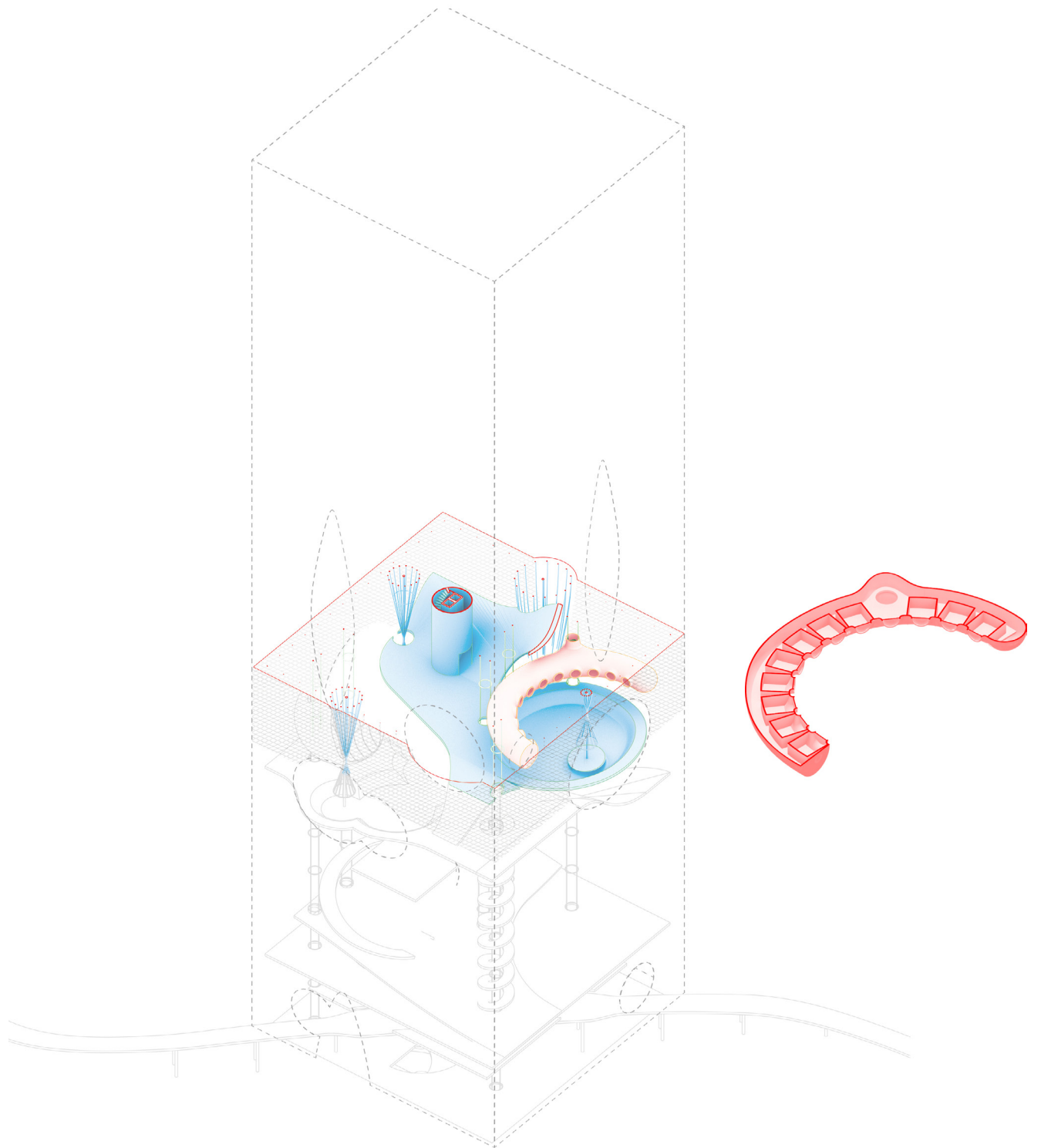


Fig.22.7 Axonometric Plans: Stage 3 Level

Stage 2 Level

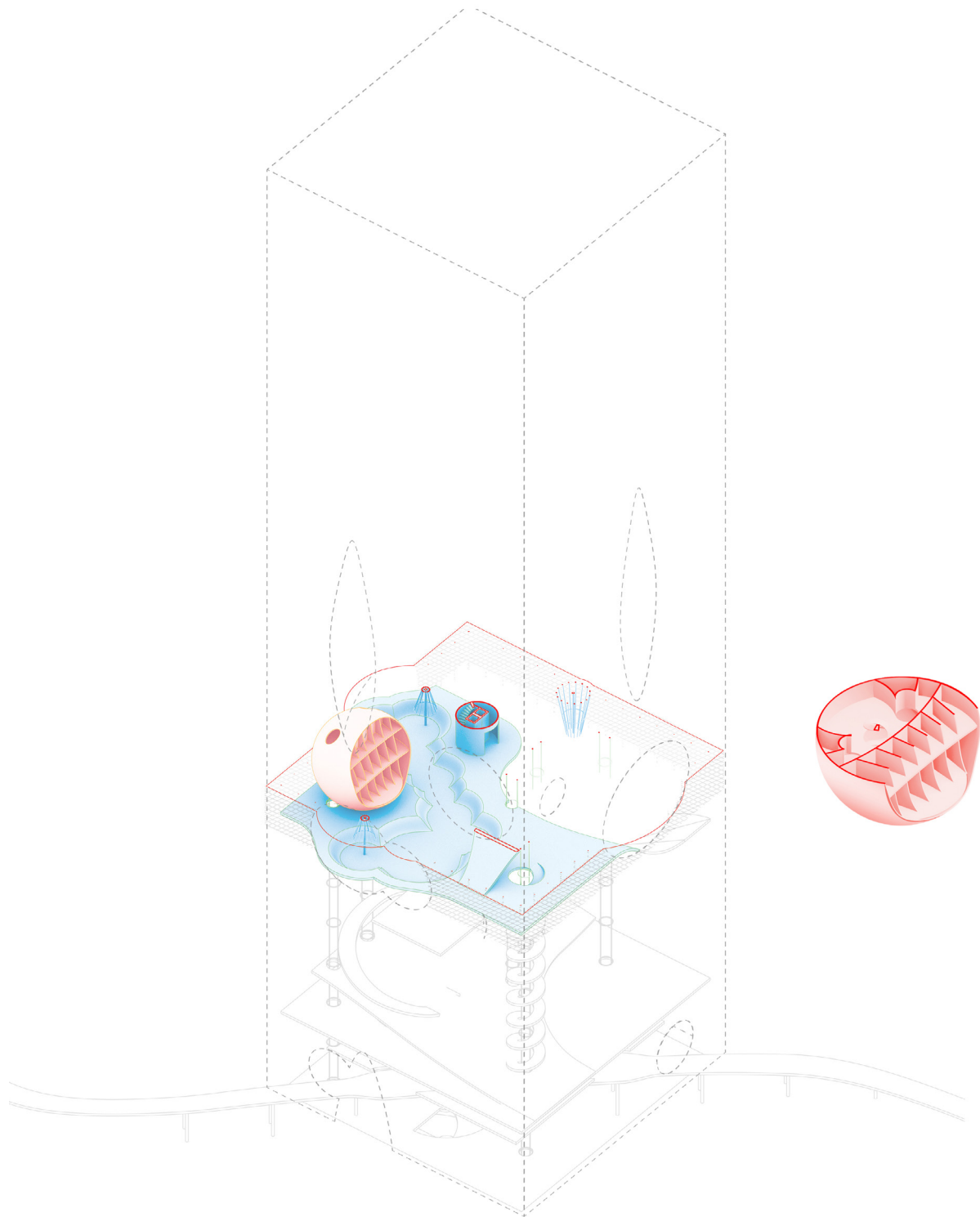


Fig.22.8 Axonometric Plans: Stage 2 Level

Stage 1 Level

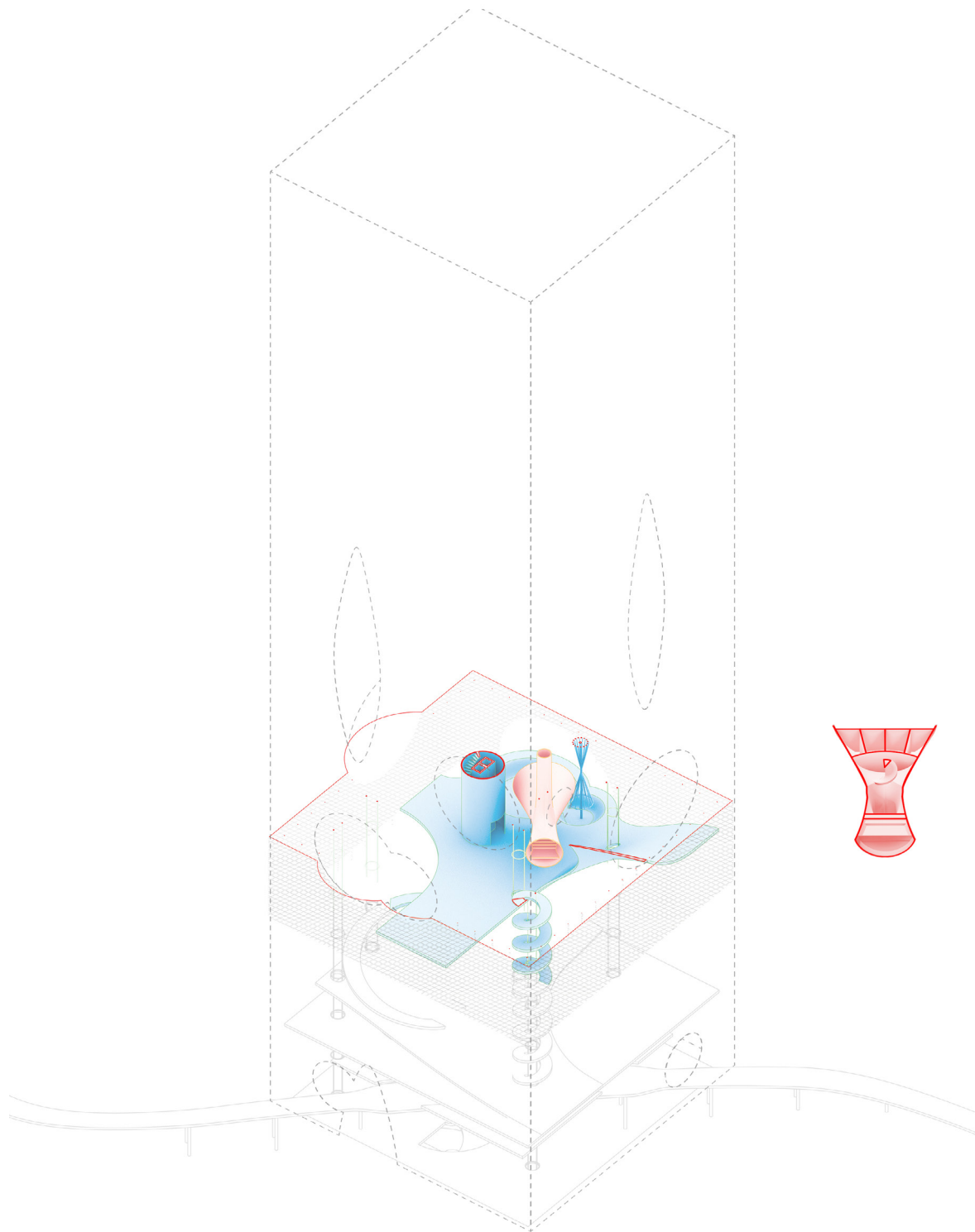


Fig.22.9 Axonometric Plans: Stage 1 Level

Restaurant Level

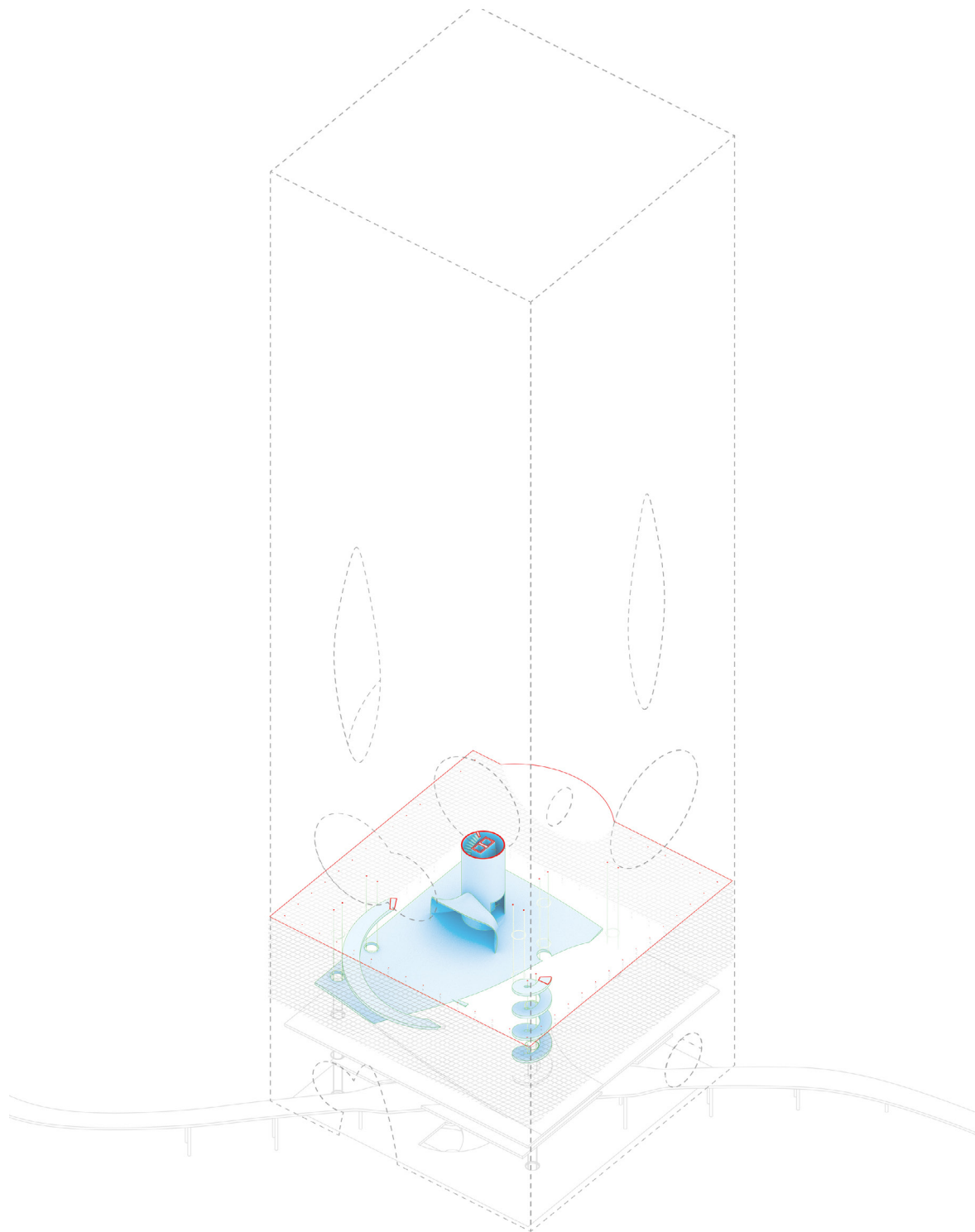


Fig.22.10 Axonometric Plans: Restaurant Level

Lobby Level

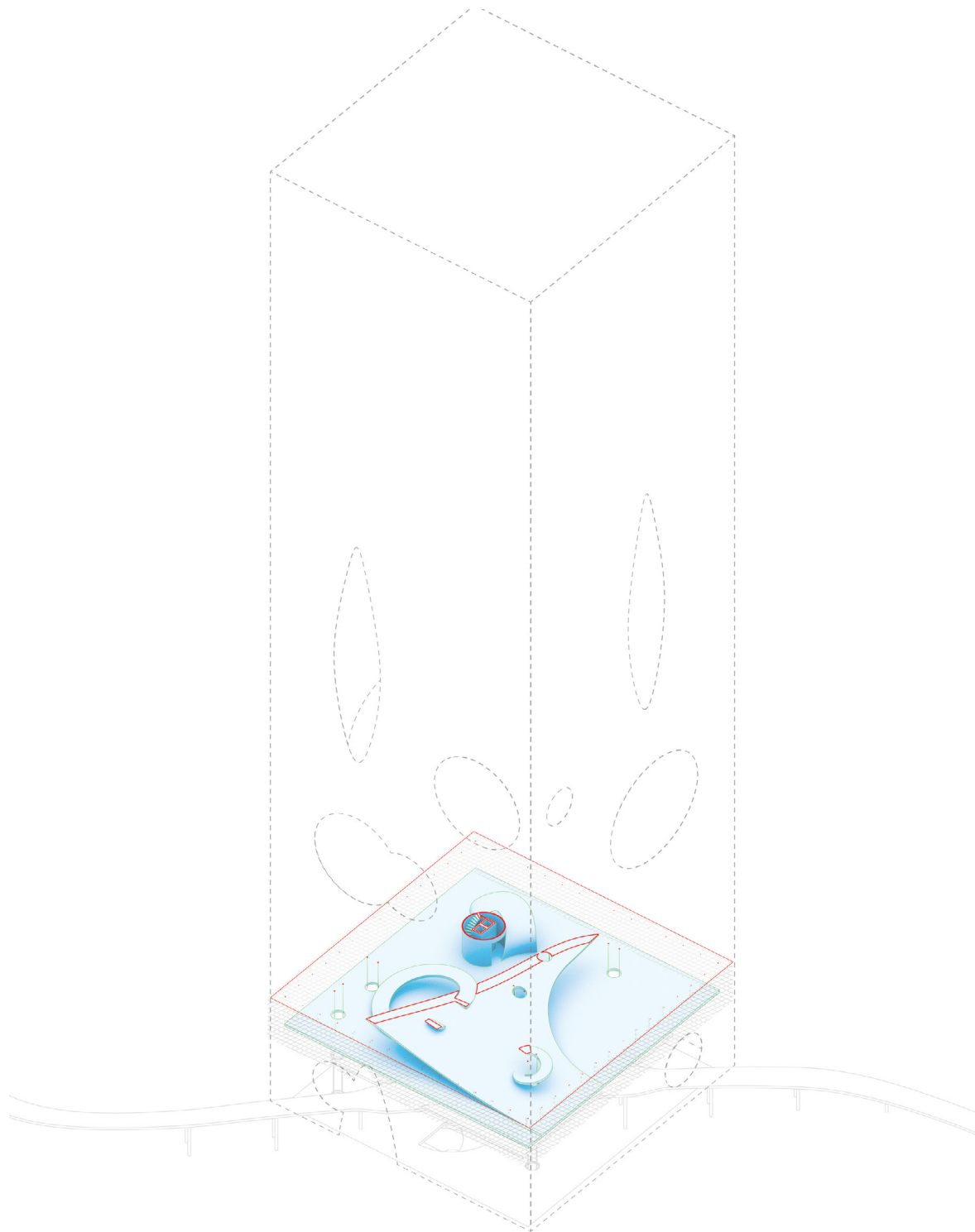


Fig.22.11 Axonometric Plans: Lobby Level

Light Rail Level

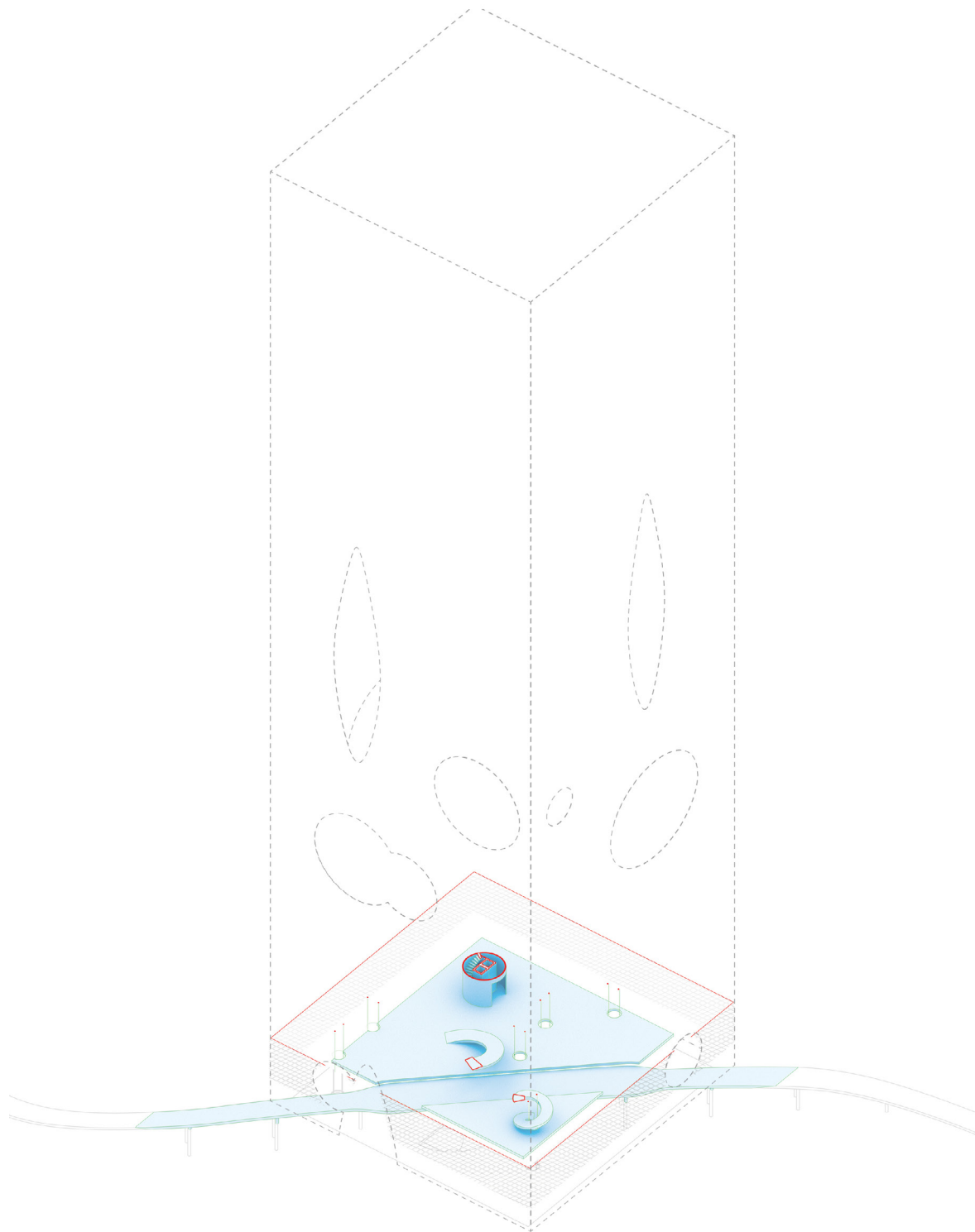


Fig.22.12 Axonometric Plans: Light Rail Level

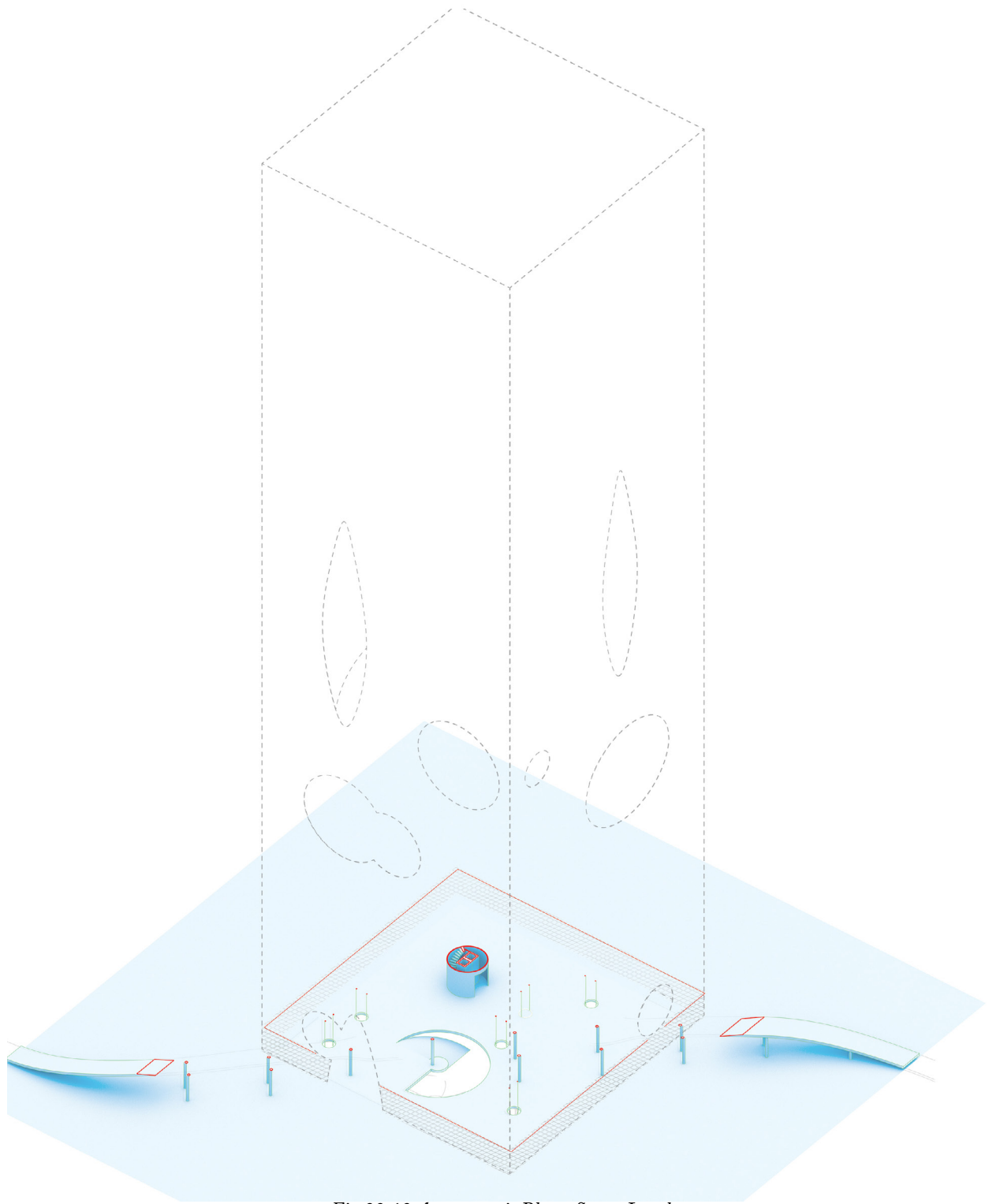


Fig.22.13 Axonometric Plans: Street Level

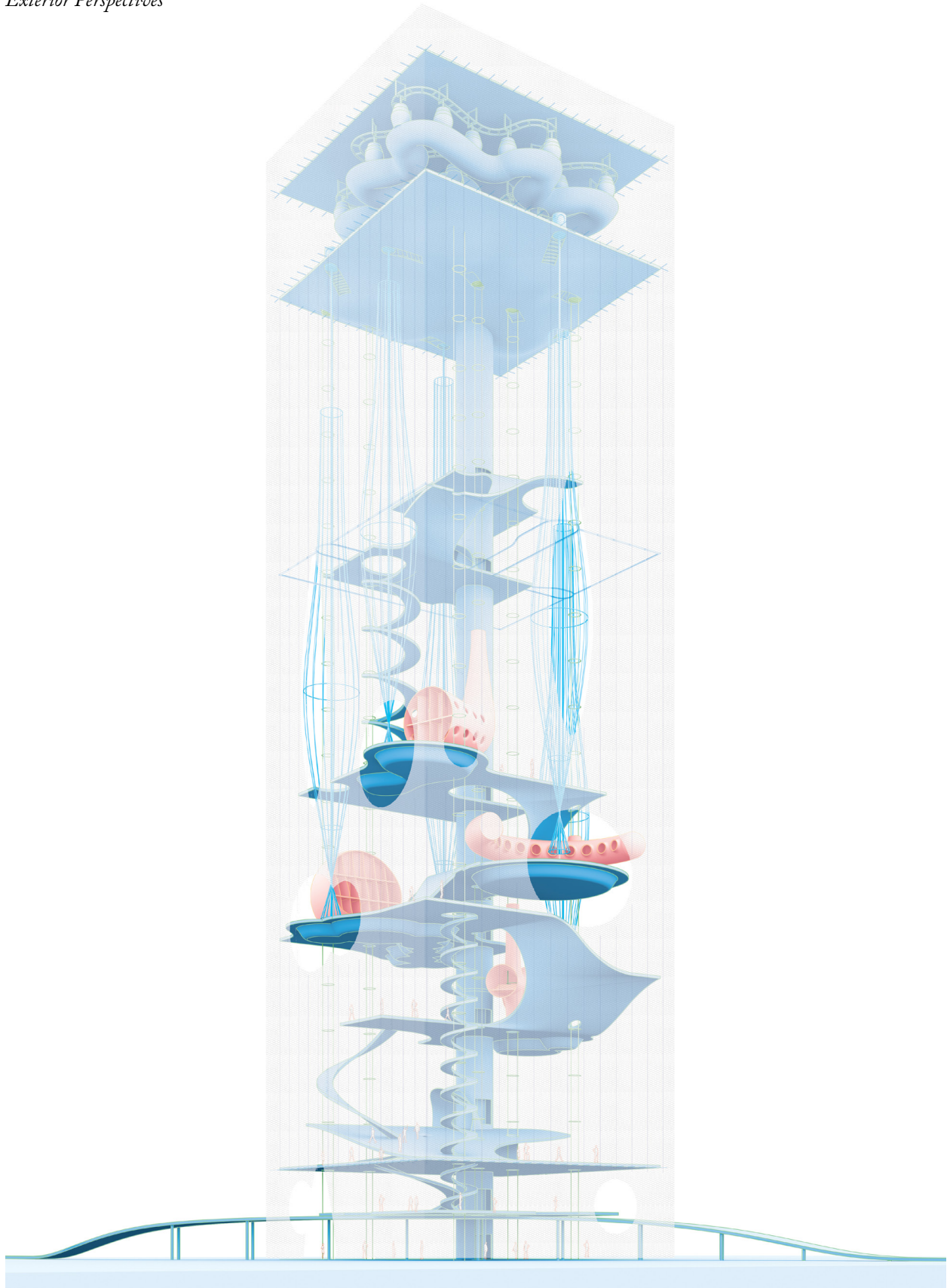


Fig.23 Exterior Perspective

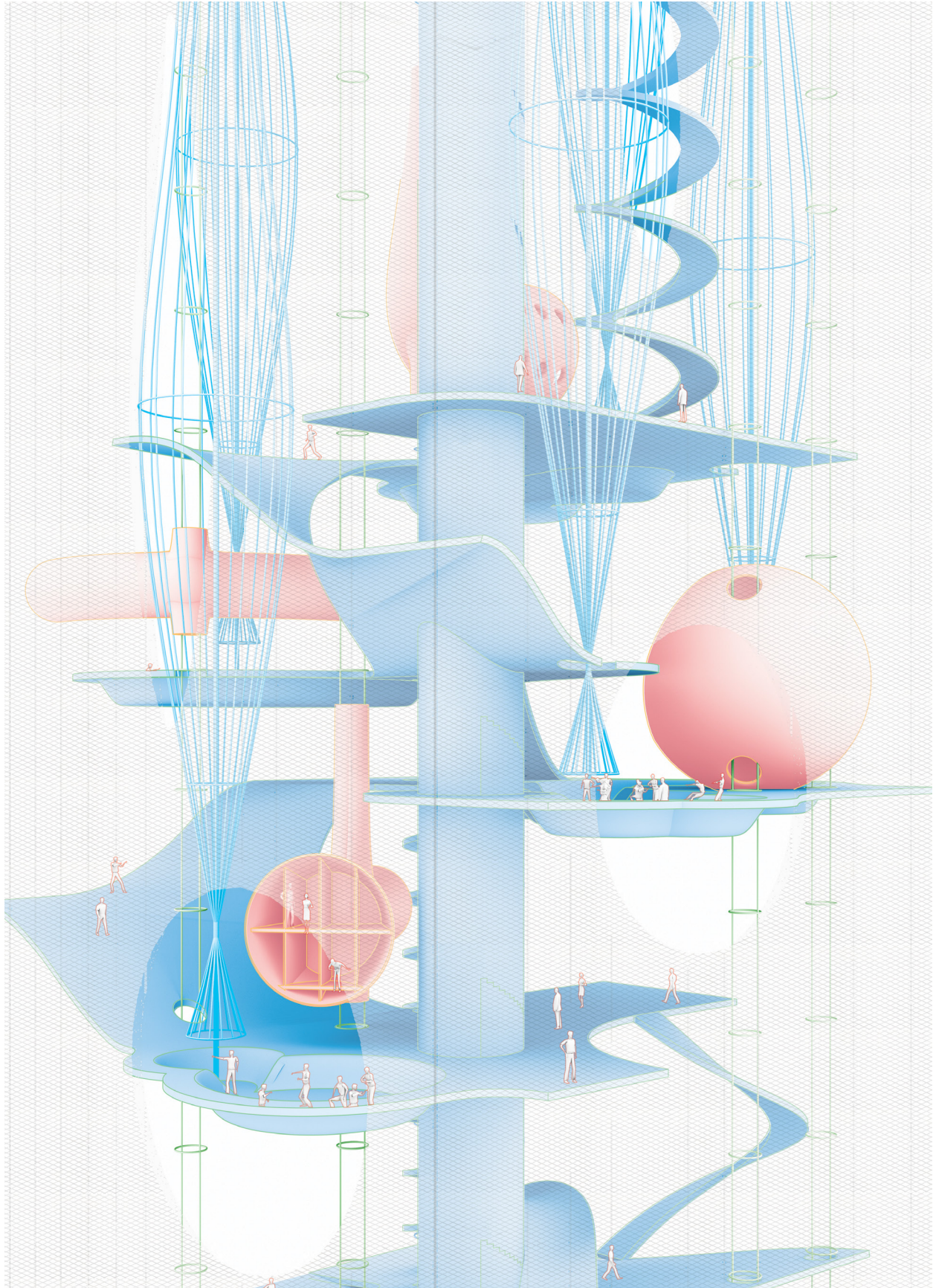


Fig.24.1 Zoom in Exterior Perspective (1)

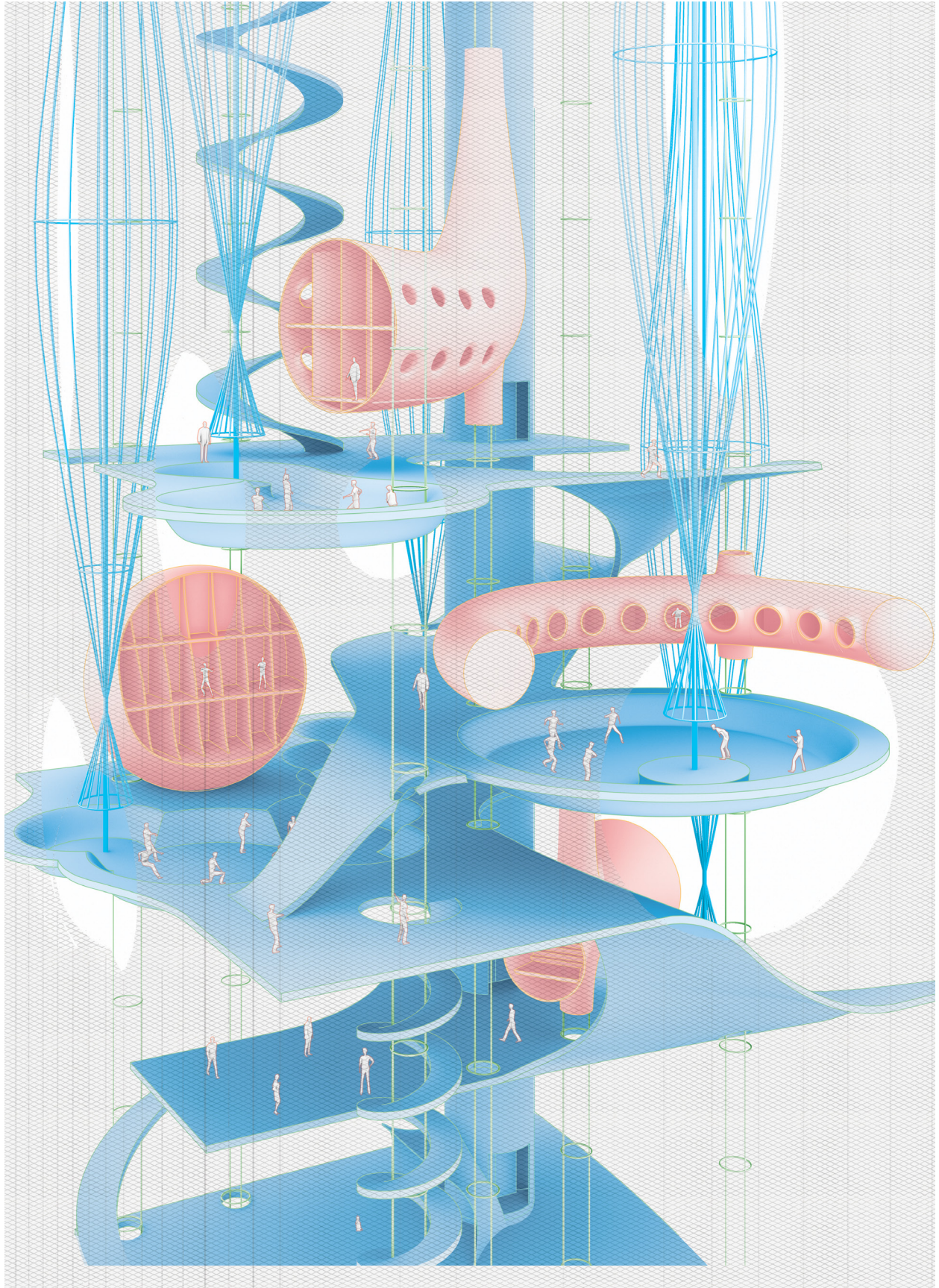


Fig.24.2 Zoom in Exterior Perspective (2)

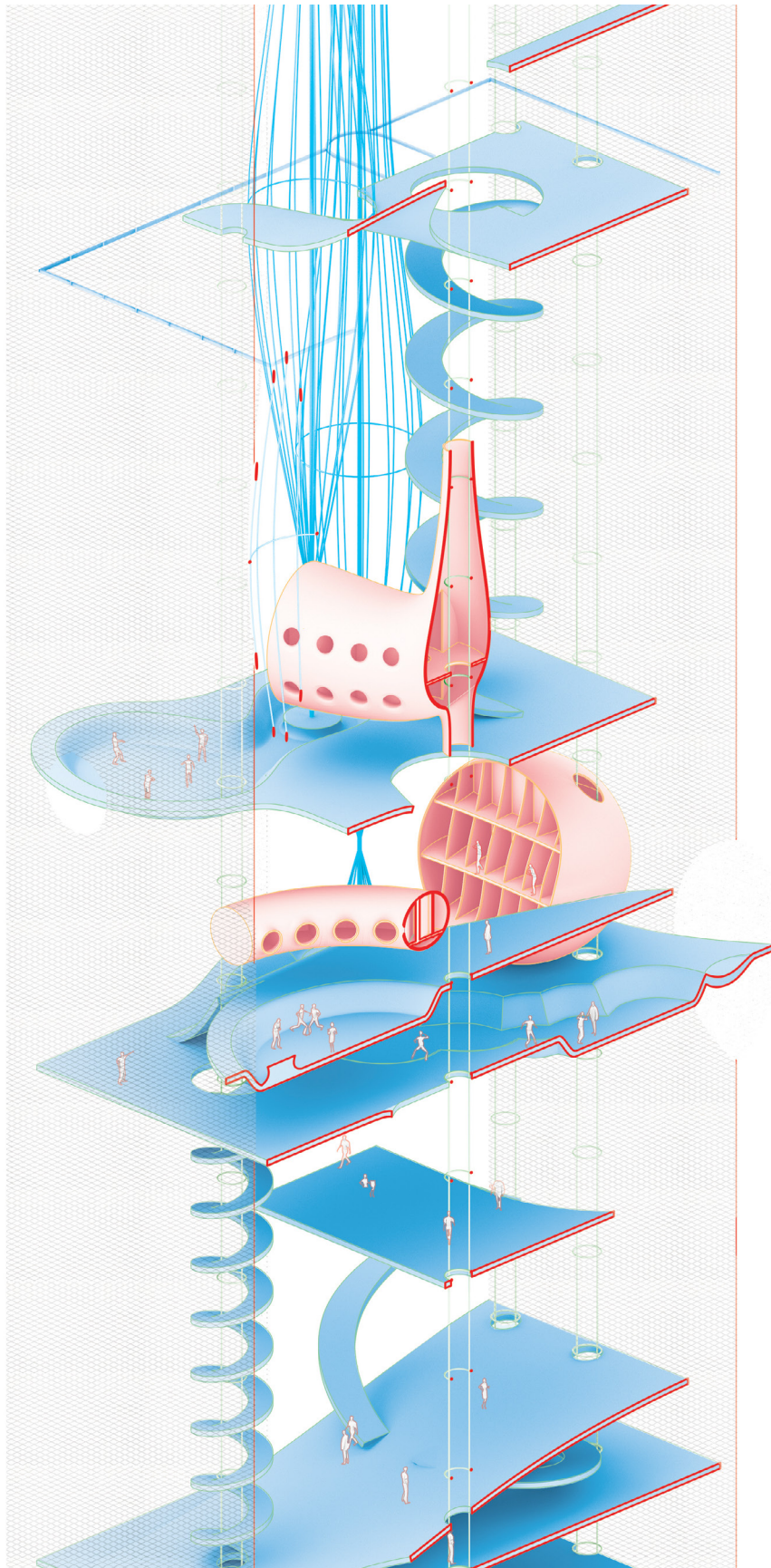


Fig.25.1 Section Perspective (1)

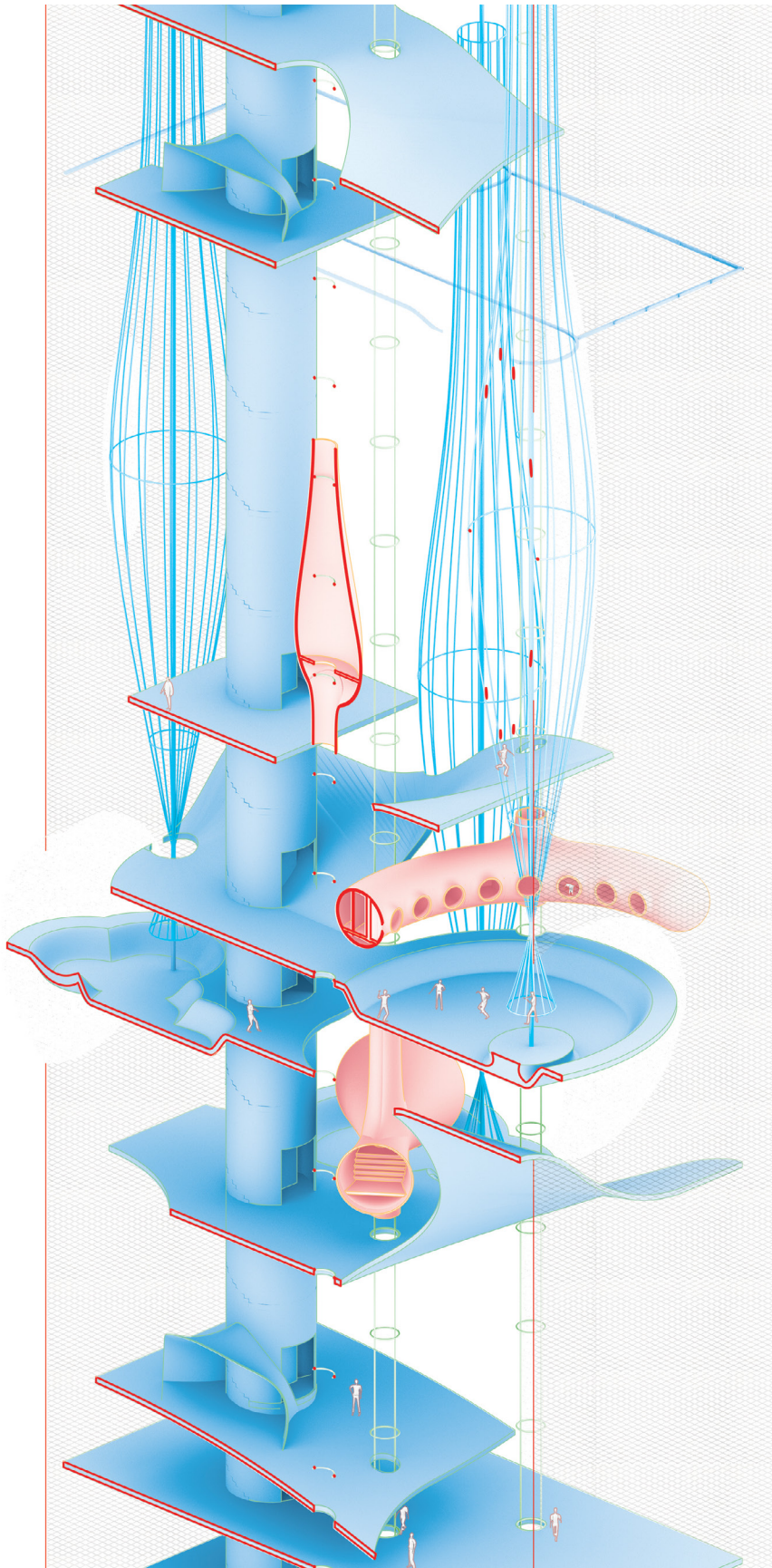


Fig.25.2 Section Perspective (2)

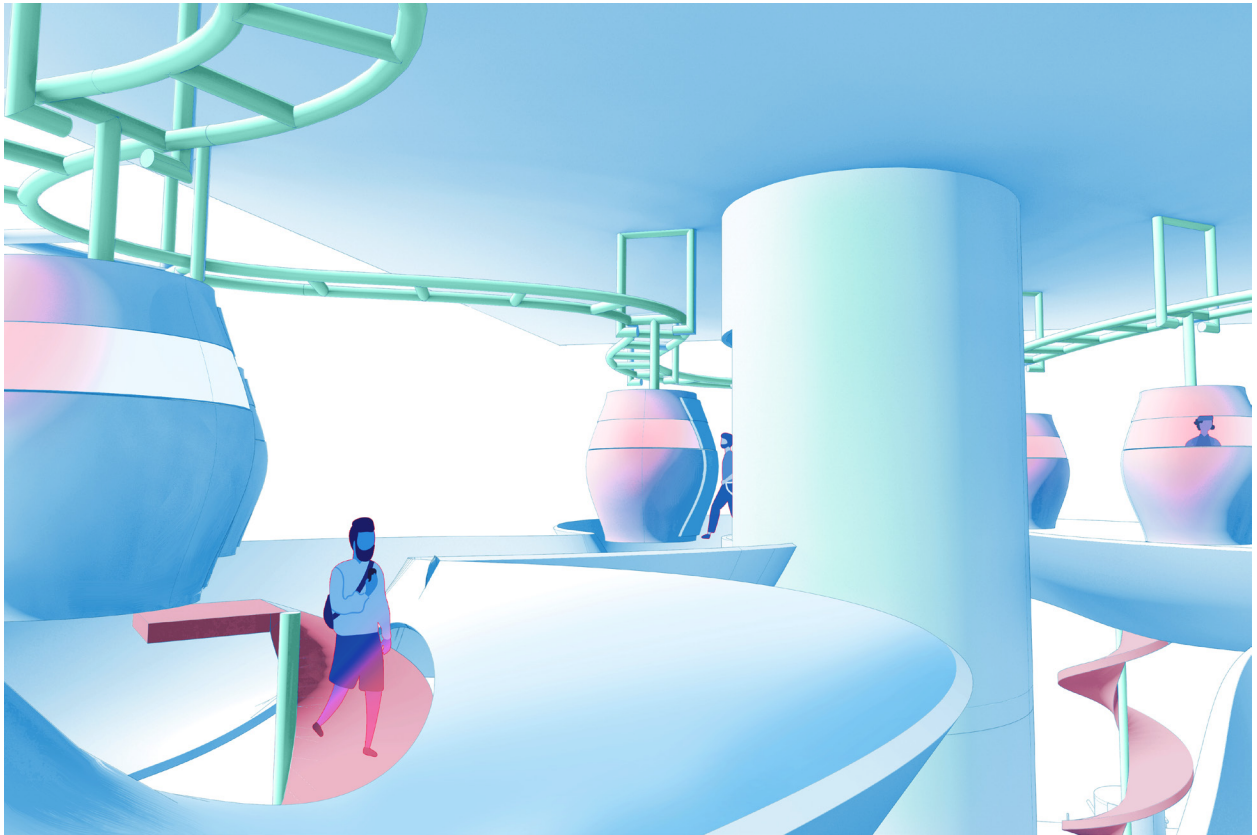


Fig.26.1 Interior Perspective: Cable Car Level



Fig.26.2 Interior Perspective: Selection Level



Fig.26.3 Interior Perspective: Stage 3 Level



Fig.26.4 Interior Perspective: Stage 2 Level



Fig.26.5 Interior Perspective: Circulation Area



Fig.26.6 Interior Perspective: Lobby Level

VI

CONCLUSION

The thesis argues that architecture has the potential to be experienced in a way in which participants' fantasies will not only be considered but also communicated with each other. The dance club provides an ideal environment to show how mutual fantasy can be fostered in architecture. As an apparatus, the club liberates participants' fantasies and establishes a bond between these fantasies through proper interfaces. People are brought together through a series of visible processes. Therefore, the system design is the core of this project. It is a system which guarantees a self-motivated selection between mutuality and individuality and provides an unpredictable circumstance with possible surprise.

The final proposal of the dance club, the tower, reveals how this whole system works. But it does not mean that the system could only be applied to this specific prototype. The architectural prototype exploration indicates that the system could be developed in various physical forms. There are still many details in this system which could be played with and discussed. Consciously or unconsciously, the architecture for mutual fantasy starts a new topic: What kind of role architecture should play, when it is considered to be an apparatus for interweaving fantasies of different individuals.

CITATIONS

1. Lacan, Jacques. "The mirror stage as formative of the function of the I as revealed in psychoanalytic experience (1949)" *Ecrits: A selection*. Routledge, 2001. 504
2. "Lloyd Alexander." *Wikiquote*, . 4 Jul 2018, 01:09 UTC. 14 Dec 2018, 05:52 <https://en.wikiquote.org/w/index.php?title=Lloyd_Alexander&oldid=2425653>.
3. Lacan, Jacques. "The mirror stage as formative of the function of the I as revealed in psychoanalytic experience (1949)" *Ecrits: A selection*. Routledge, 2001. 502-504
4. Leach, Neil. *Rethinking Architecture: A Reader in Cultural Theory*. Taylor and Francis, 2005. 301
5. Lacan, Jacques. "The mirror stage as formative of the function of the I as revealed in psychoanalytic experience (1949)" *Ecrits: A selection*. Routledge, 2001. 502-504
6. Ibid.
7. Leach, Neil. *Rethinking Architecture: A Reader in Cultural Theory*. Taylor and Francis, 2005. 95
8. Barad, Karen."Niels Bohr's Philosophy-Physics: Quantum Physics and the Nature of Knowledge and Reality", *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*,2006. 98-131
9. Shmoop Editorial Team. "Ferdinand de Saussure Quotes." Shmoop. Shmoop University, Inc., 11 Nov. 2008. Web. 13 Dec. 2018.
10. Leach, Neil. *Rethinking Architecture: A Reader in Cultural Theory*. Taylor and Francis, 2005. 156
11. Ibid., 310
12. Ibid., 300
13. Lacan, Jacques. "The mirror stage as formative of the function of the I as revealed in psychoanalytic experience (1949)" *Ecrits: A selection*. Routledge, 2001. 502-504
14. Barad, Karen."Niels Bohr's Philosophy-Physics: Quantum Physics and the Nature of Knowledge and Reality", *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*,2006. 98-131

15. Aron, Lewis. *A Meeting of Minds : Mutuality in Psychoanalysis*. Analytic Press, 1996. preface.x
16. Ibid., preface.xi
17. Barad, Karen."Niels Bohr's Philosophy-Physics: Quantum Physics and the Nature of Knowledge and Reality", *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*,2006. 98-131
18. Fox, William. *In The Desert Of Desire: Las Vegas And The Culture Of Spectacle*. Reno: University of Nevada Press, 2005. description
19. Ibid., 4-5

FIGURE LIST

All images are created by the authors unless otherwise noted

Fig. 1 Cover Collage for Mutual Fantasy

Fig. 2 The Illusion of Fantasy

Source: https://coerll.utexas.edu/gg/image_pop/det_05_01_mirror-mirror_pop.html

Fig. 3 The Relationship Between Id and Ideal I on page [3]

Fig. 4 Vardø Memorial by Peter Zumthor on page [6]

Source: <https://www.iconeye.com/architecture/features/item/9674-peter-zumthor-s-vardo-memorial>

Fig. 5 Heydar Aliyev Center by Zaha Hadid Architects on page [6]

Source: <https://www.arch2o.com/heydar-aliyev-center-zaha-hadid/>

Fig. 6 Squared Colosseum in Italy on page [11]

Source: <https://www.likealocalguide.com/rome/palazzo-della-civiltà-e-del-lavoro>

Fig. 7 Park La Villette by Bernard Tschumi on page [11]

Source: <http://julianrich.blogspot.com/2013/02/tschumis-layers.html>

Fig. 8 Diagram Explaining Mutual Fantasy on page [13]

Fig. 9 Spatial Analysis of Traditional Restaurant on page [15]

Fig. 10 Spatial Analysis of Korean Restaurant on page [15]

Fig. 11 Site Location and Light Rail Stations on page [22]

Source: <https://goo.gl/maps/iwqTJojUt8R2>

Fig. 12 Spatial Analysis of Traditional Dance Club on page [24]

Fig. 13 Concept Diagram for Mutual Fantasy Dance Club on page [24]

Fig. 14.1 Drawings Depicting Movement of Participants (1) on page [25]

Fig. 14.2 Drawings Depicting Movement of Participants (2) on page [26]

Fig. 15.1 Drawings Depicting Movement of Space (1) on page [27]

Fig. 15.2 Drawings Depicting Movement of Space (2) on page [28]

Fig. 16.1 Drawings for Further Exploration of Movement (1) on page [29]

Fig. 16.2 Drawings for Further Exploration of Movement (2) on page [29]

Fig. 16.3 Drawings for Further Exploration of Movement (3) on page [30]

Fig. 16.4 Drawings for Further Exploration of Movement (4) on page [30]

Fig. 16.5 Drawings for Further Exploration of Movement (5) on page [31]

Fig. 16.6 Drawings for Further Exploration of Movement (6) on page [31]

Fig. 16.7 Drawings for Further Exploration of Movement (7) on page [32]

Fig. 16.8 Drawings for Further Exploration of Movement (8) on page [32]

Fig.17.1 Diagram Showing the Feasibility Study (1) on page [33]

Fig.17.2 Diagram Showing the Feasibility Study (2) on page [34]

Fig.17.3 Diagram Showing the Feasibility Study (3) on page [35]

Fig.17.4 Diagram Showing the Feasibility Study (4) on page [36]

Fig.17.5 Diagram Showing the Feasibility Study (5) on page [37]

Fig.18 System Diagram on page [39]

Fig.19 Comic: Happy Ending on page [41]

Fig.20 Comic: Unhappy Ending on page [43]

Fig.21 Comic: Individual Fantasy: Stays Alone on page [45]

Fig.22.1 Axonometric Plans: Canopy Level on page [48]

Fig.22.2 Axonometric Plans: Cable Car Level on page [49]

Fig.22.3 Axonometric Plans: Selection Level on page [50]

Fig.22.4 Axonometric Plans: Casino Level on page [51]

Fig.22.5 Axonometric Plans: Restaurant Level on page [52]

Fig.22.6 Axonometric Plans: Stage 4 Level on page [53]

Fig.22.7 Axonometric Plans: Stage 3 Level on page [54]

Fig.22.8 Axonometric Plans: Stage 2 Level on page [55]

Fig.22.9 Axonometric Plans: Stage 1 Level on page [56]

Fig.22.10 Axonometric Plans: Restaurant Level on page [57]

Fig.22.11 Axonometric Plans: Lobby Level on page [58]

Fig.22.12 Axonometric Plans: Light Rail Level on page [59]

Fig.22.13 Axonometric Plans: Street Level on page [60]

Fig.23 Exterior Perspective on page [61]

Fig.24.1 Zoom in Exterior Perspective (1) on page [62]

Fig.24.2 Zoom in Exterior Perspective (2) on page [63]

Fig.25.1 Section Perspective (1) on page [64]

Fig.25.2 Section Perspective (2) on page [65]

Fig.26.1 Interior Perspective: Cable Car Level on page [66]

Fig.26.2 Interior Perspective: Selection Level on page [67]

Fig.26.3 Interior Perspective: Stage 3 Level on page [68]

Fig.26.4 Interior Perspective: Stage 2 Level on page [69]

Fig.26.5 Interior Perspective: Circulation Area on page [70]

Fig.26.6 Interior Perspective: Lobby Level on page [71]