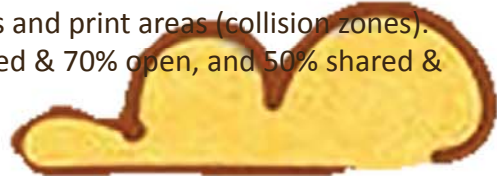


ESSENTIAL PURPOSE

Snapple's values are found in its transparency and accountability, while embracing its roots in its playfulness, quirkiness, youth, and healthy spirit. This project's essential purpose is to provide a workplace for Snapple that fosters effective, productive, and creative work. Such a place should be **a space in which people want to be and in which people want to work.**

PROGRAMMING COMPONENTS

There will be a Lobby and Waiting Area at the entrance of both levels, each one having a conference room directly adjacent to it. HR and Purchasing will be located adjacent to the Lobby on Level 2. The Café and Test Kitchen will be located on Level 2, and will serve as a backdrop against which the public zone will be located. QA, Marketing, and Sales will be located adjacent to the Test Kitchen area. Level 3 will house Executives, IT, Operations, and Accounting. Both levels will offer support areas for employees, including collaboration rooms and print areas (collision zones). The space will be 30% enclosed & 70% open, and 50% shared & 50% private.



MAIN GOALS

The design should **connect employees** with company values (communicate meaning), support **focus**, promote **interaction and friendship**, provide **choice** and different space types, and **improve mood** (Pogue & Locken, gensleron.com).

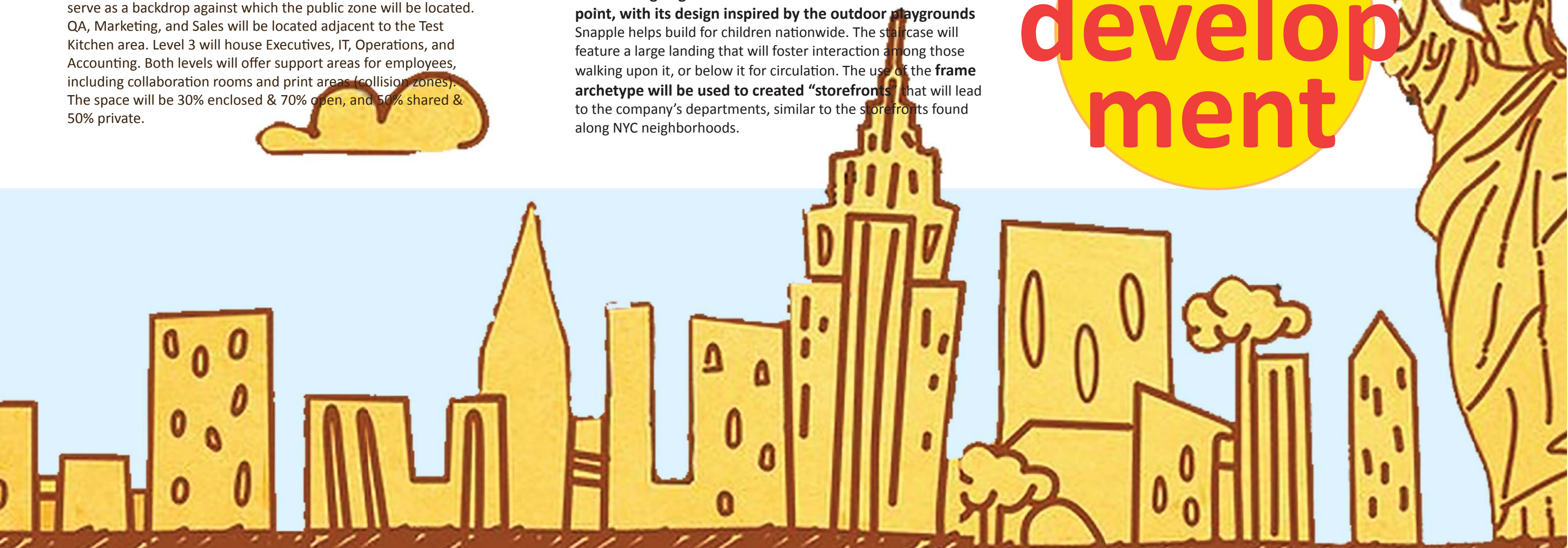
DOMINANT FEATURES

The dominant features of the design will support Snapple's strong **identity in its home, New York City**. A large open area created by the mezzanine will help create the feeling of a **city within the building**. A **grand staircase will be the dominant focal point, with its design inspired by the outdoor playgrounds** Snapple helps build for children nationwide. The staircase will feature a large landing that will foster interaction among those walking upon it, or below it for circulation. The use of the **frame archetype will be used to created "storefronts"** that will lead to the company's departments, similar to the storefronts found along NYC neighborhoods.

CRUCIAL ASPECTS

The staircase landing should be attractive and promote interaction, both on the landing and directly below, through which people can walk and gather- **a hub for employees** that provides permission for public use. The Test Kitchen should be as a showroom, where guests can be invited to enjoy exciting new product development. Lastly, the design should consider a **balance between spaces for focused work and places of interaction.**

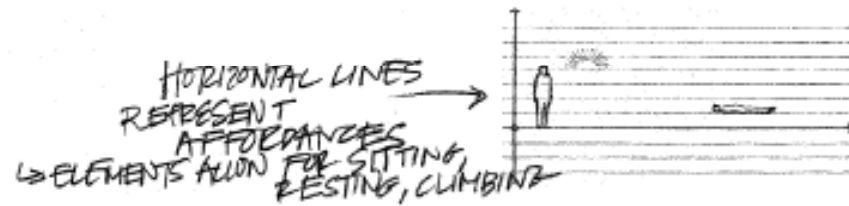
concept development



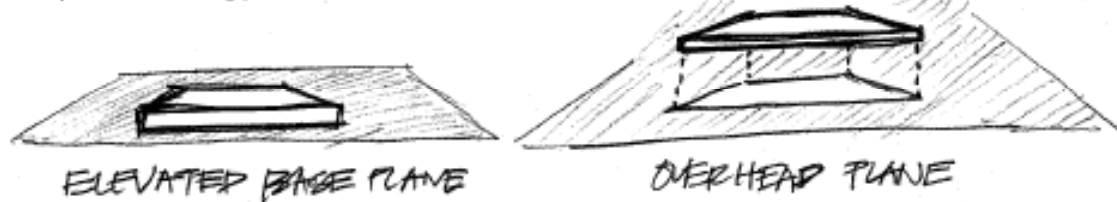
CONCEPT DEVELOPMENT | spatial exploration

Elevated Horizontal Planes | Ching, Architecture: Form, Space, & Order

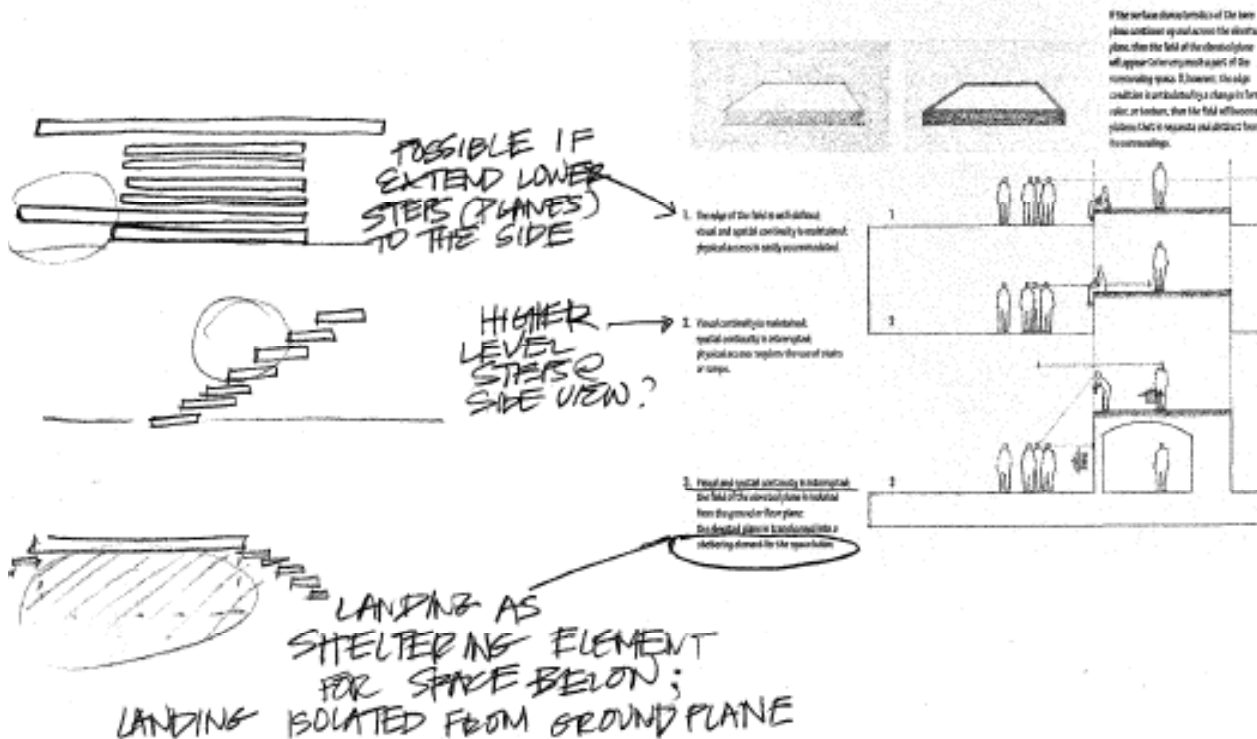
According to Ching in Architecture: Form, Space, & Order, a horizontal line can "represent stability, the ground plane, the horizon, or a body at rest". Horizontal elements in various configurations can establish and define specific types of space; as in Gibson's Theory of Affordances, these elements can provide opportunities for users to climb or sit, for example.



Ching describes an **Elevated Base Plane** as a "horizontal plane... [that] establishes vertical surfaces along its edges that reinforce visual separation between its field and the surrounding ground". **Overhead Planes** are located overhead and define a volume of space between the plane and the ground plane. Both **Elevated Base Planes** and **Overhead Planes** will be explored and used in the design of this space (a large, landing can be used as an overhead plane, under which people can walk and gather). The "steps" and hovering plane can serve as retreats from the activity in the surrounding space.

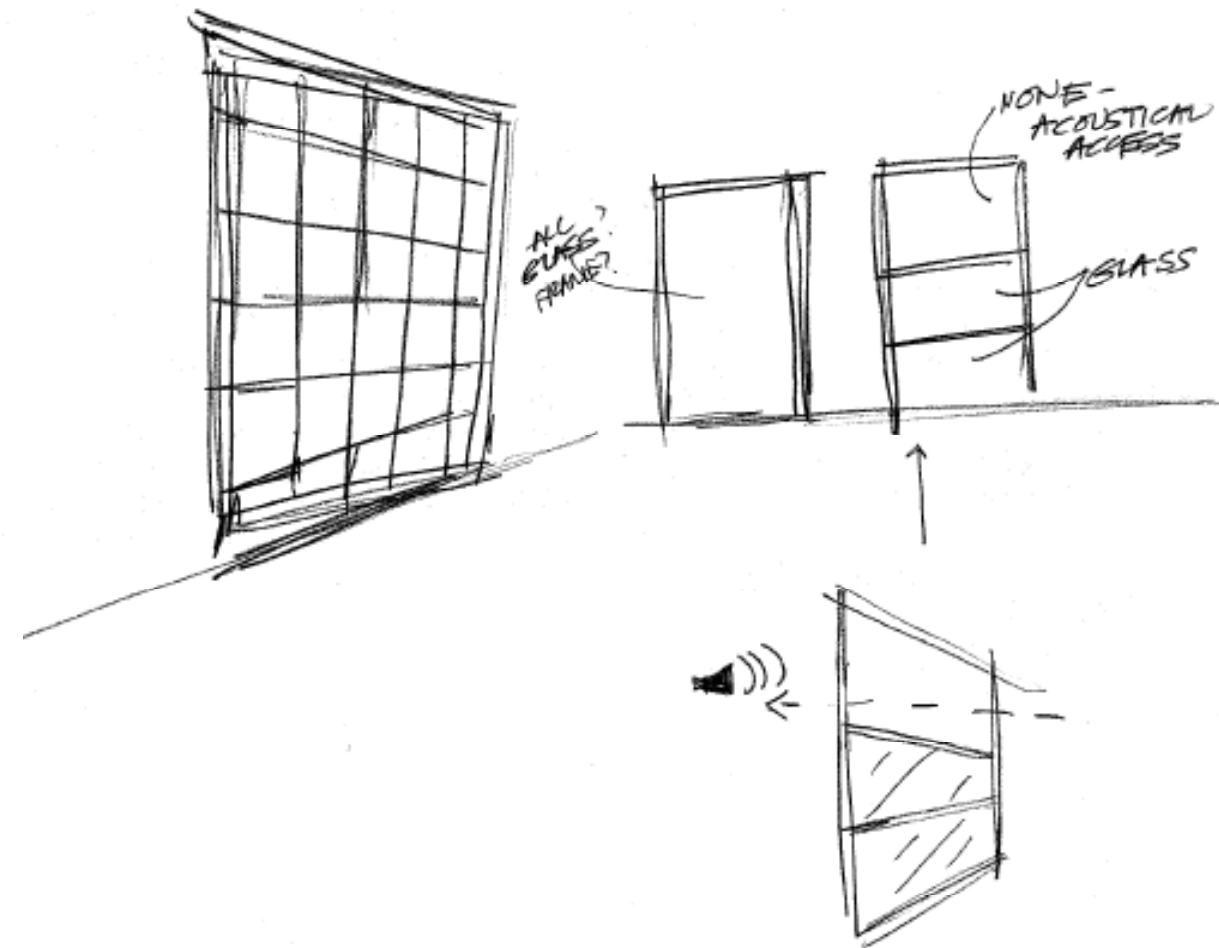


Horizontal planes with strong edge definitions are more distinct, and although there is a "continuous flow of space" across them, they generate a spatial realm within their boundaries.

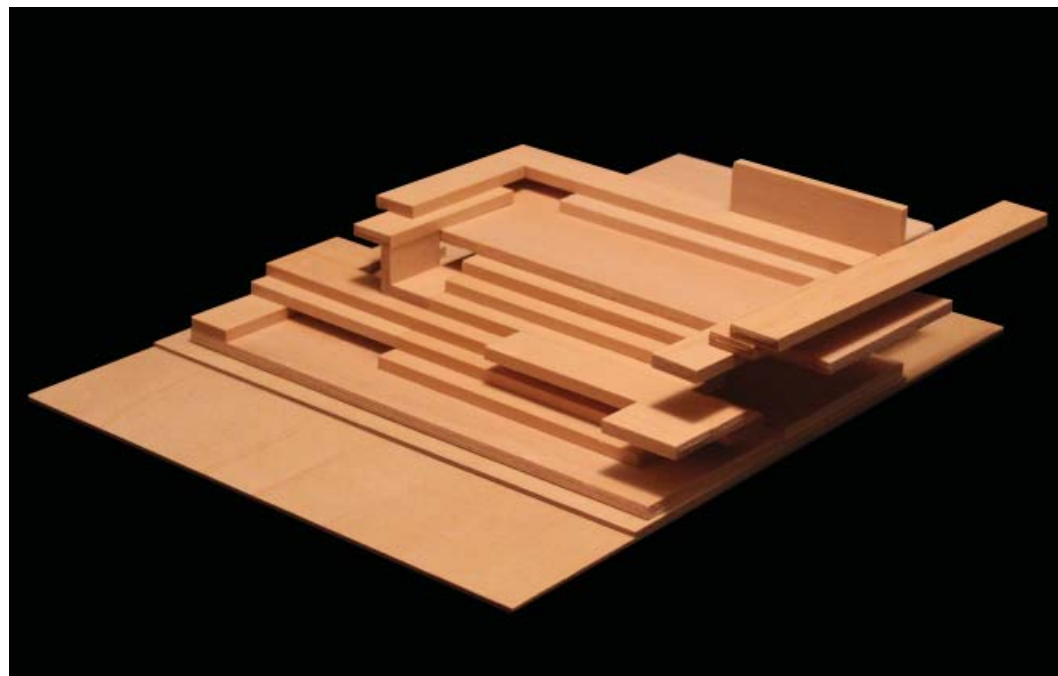
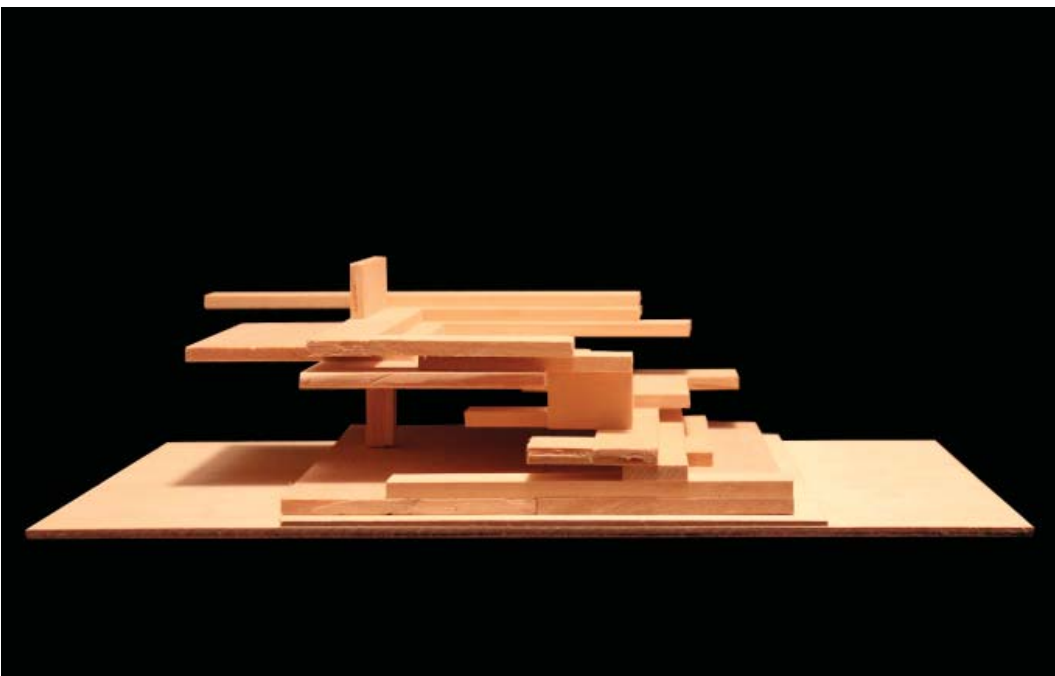
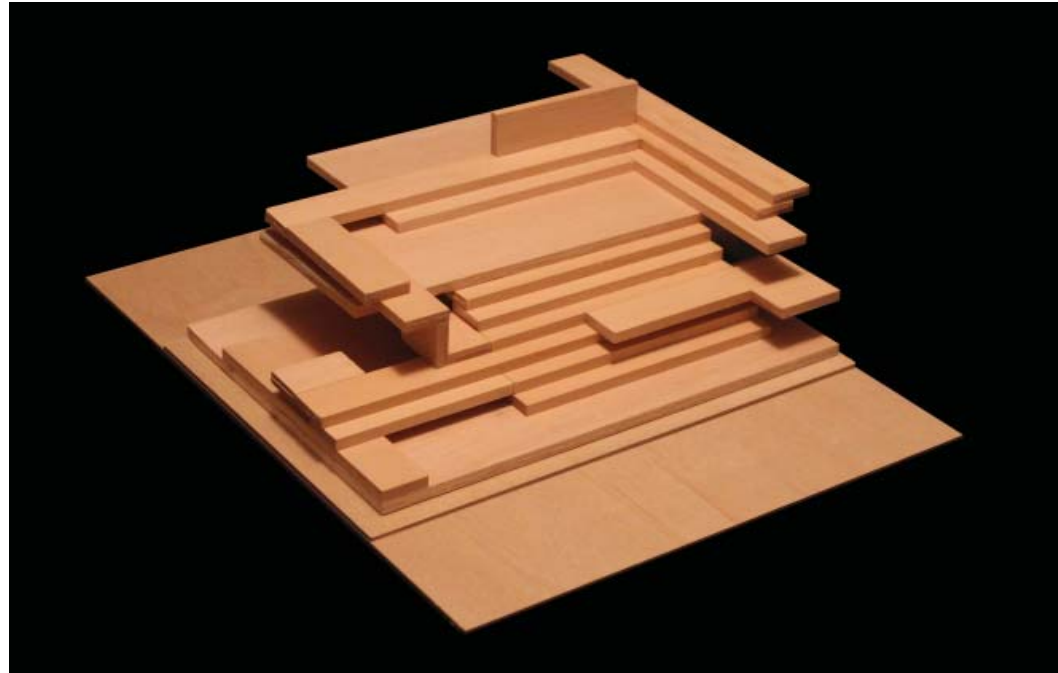


Frame | Cornell Intypes

First identified in practice as a movable, lightweight partition used to define a space, the Frame has been interpreted variously since its roots in Japanese house design in the 15th-16th centuries. Today, Frames can be movable, immovable, or in the form of sliding doors. They can offer only visual access, limited visual access (glazed glass), or both acoustical and visual access (in the form of an open framework). Consisting of a metal or wooden frame, in the form of a grid, the Frame delineates space and can create private or semi-private areas, and creates spatial order within a space. The grid framework evolved in the 1990s, with designers manipulating the scale, color, materials and the proportions of the grid, "stretching the once-strict square into rectangular panels, and... play[ing] with the thickness of the partition." (<https://intypes.cornell.edu/expanded.cfm?erID=176>)



CONCEPT DEVELOPMENT | spatial models



elevated horizontal planes

frame