

# INFUSING CULTURAL SUSTAINING PEDAGOGY TO RE-IMAGINE THE SUBURBAN SHOPPING MALL

0 fi#Q£ ;%a# fiajn#\$,fi| ~ a ;  
% fflvlt;a ; #Mf£ snfflefi# s#; #nfv£fi# nflt ;  
T ;v'nfvl%# s#C nifaf1|aEAv, j£ }i  
.. 2 . # ~ " " # ; i · a }# . £ ; snfh ; jn

The background features a gradient from dark purple at the top to dark blue at the bottom. It is decorated with faint, light-colored circular patterns, including concentric circles and arcs, some resembling a scale or gauge with numerical markings. The text is centered and rendered in a white, italicized serif font.

*“Culturally sustaining pedagogy seeks to perpetuate and foster to sustain linguistic, literate, and cultural pluralism as part of the democratic project of schooling. In the face of current policies and practices that have the explicit goal of creating a monocultural and monolingual society, **research and practice need equally explicit resistances that embrace cultural pluralism and cultural equality.**” (Paris, 2012, p. 93)*

# DEVELOPING PEDAGOGY

deficit model

difference approaches

resource pedagogies

Culturally Relevant Pedagogy (CRP)

Culturally Sustaining Pedagogy (CSP)

# DEVELOPING PEDAGOGY

deficit model

difference approaches

resource pedagogies

Culturally Relevant Pedagogy (CRP)

Culturally Sustaining Pedagogy (CSP)

# DEVELOPING PEDAGOGY

deficit model

difference approaches

resource pedagogies

Culturally Relevant Pedagogy (CRP)

Culturally Sustaining Pedagogy (CSP)

# DEVELOPING PEDAGOGY

deficit model

difference approaches

resource pedagogies

Culturally Relevant Pedagogy (CRP)

Culturally Sustaining Pedagogy (CSP)

# DEVELOPING PEDAGOGY

deficit model

difference approaches

resource pedagogies

Culturally Relevant Pedagogy (CRP)

Culturally Sustaining Pedagogy (CSP)

# CAPSTONE STUDIO FORMAT



Course Syllabus

## INTERIOR DESIGN STUDIO IV IDES 411

Spring 2024  
University of Nebraska  
Lincoln  
[5 credit hours]

MON | WED | FRI  
1:00 - 4:50 PM

**Professors:**  
**Kendra Ordia**  
kendra.ordia@unl.edu  
402.770.3894 (call + text)

Office Hours:  
MW 12 - 1 PM  
or by Appointment

**Sonya Turkman**  
sonya.turkman@unl.edu

Office Hours:  
MW 11 AM - 12 PM  
or by Appointment

**Kat Pickering**  
karnat3@unl.edu

Office Hours:  
By Appointment

### CLASS DESCRIPTION

As the capstone studio experience of your academic design career, this course encourages your initiative and independence in design. Throughout the semester, you are expected to share information and views, and to engage your peers, mentors and visiting professionals in meaningful dialogue.

In this course, students take primary responsibility in the gathering, analyzing, and organization of information used in the design phases. Design solutions demonstrate the student's ability to apply the design process to a multi-use project and to integrate information, contemporary issues, and theory in order to arrive at creative solutions to complex design problems.

### ACE 10

IDES 411: Interior Design Studio IV has been approved for Learning Outcome #10: "Generate a creative or scholarly product that requires broad knowledge, appropriate technical proficiency, information collection, synthesis, interpretation, presentation, and reflection."

### REINFORCEMENTS

IDES 411: Interior Design Studio IV has been structured to reinforce writing, oral communication, visual literacy, critical thinking, and problem solving.

\_Writing is reinforced through the iterative creative development of problem and concept statements; writing a formal proposal, follow-up correspondence with mentors; and technical writing appropriate to the interior design profession in the research and preparation of comprehensive research, program, and final report documents.

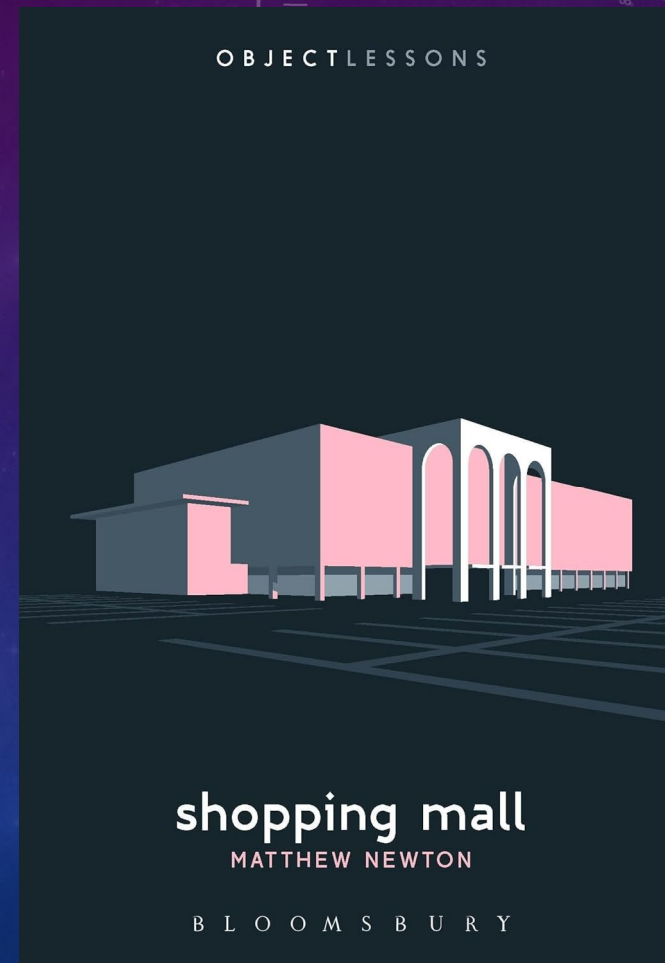
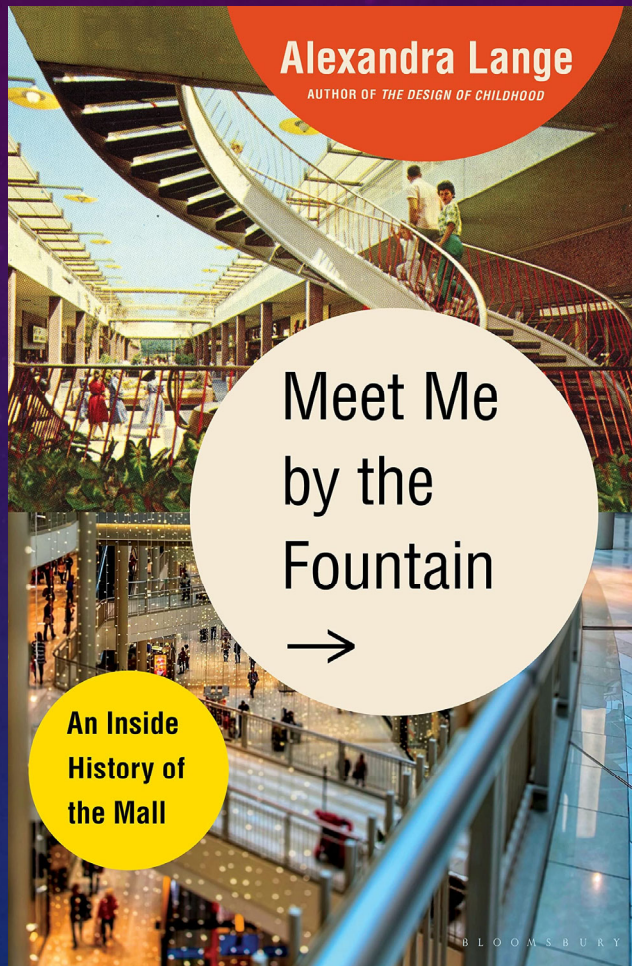
\_Oral communication is reinforced through informal structured interactions in desk critiques; with small groups; in semi-formal presentations of the project throughout the semester; and a formal final presentation to peers, faculty, and practitioners.

\_Visual literacy is reinforced through the continual development of visual products to communicate design ideas two-dimensional and three-dimensional imagery, as well as built model forms.

\_In addition, desk critiques during each studio session require immediate thumbnail sketches to communicate design ideas, and intermediate group critiques require communication with visual media of varying types to communicate progression. Students must be able to read one another's



# RE-IMAGINING THE SUBURBAN SHOPPING MALL



---

## Internal Appropriations: Multiculturalism and the American Shopping Mall

---

Gregory Marinic, M. Arch., Syracuse University

---

### ABSTRACT

In *The Production of Space* [1991], Henri Lefebvre acknowledges the impact of production, consumption, and multiplicity of authorship in the built environment. He asserts that cities, buildings, and interiors are hybrid productions mobilized not only by designers, but also through cultural traditions, social practices, and autonomous interventions. By reframing the design of the built environment with the inverse—the quotidian impact of people reshaping space—Lefebvre celebrates the commonplace and unschooled actions that cities, buildings, and interiors receive apart from the top-down hand of designers. He fixes his gaze on the lives of buildings and interiors well beyond the moment of their completion. Working in a manner similar to geographers, sociologists, anthropologists, and historic preservationists, how can interior designers, architects, and planners cultivate a design culture that embraces and advocates for diverse modes of spatial occupancy? How might interior design practices promote, rather than subvert, these influences to recast spatial obsolescence toward higher performance futures? How might interior design engage a more organic mode of practice? For immigrants, refugees, and underrepresented persons, establishing a rooted narrative often begins within building interiors. Such interventions are primarily introduced as spatial, temporal, and adaptive gestures that reveal enduring values, perceptions, practices, and methods of production. This paper posits that obsolete buildings of American suburbia offer clues to an alternative future. It examines how incrementally adapted shopping malls allow immigrant and underrepresented communities to seek socioeconomic freedom via cultural practices and mercantilism. These adapted commercial interior environments demonstrate how historically marginalized communities have found safe spaces to forge identities. Two sites—one in Houston and the other in Cleveland—speculate on the transcontinental extent of retail obsolescence and shopping mall adaptation. Case studies are used to demonstrate how commercial interiors often migrate toward futures that markedly contrast with their original design intentions.

---

In *The Production of Space* (1991), Henri Lefebvre acknowledges the impact of production, consumption, and multiplicity of authorship in the built environment. He asserts that cities, buildings, and interiors are hybrid productions mobilized not only by designers, but also through cultural traditions, social practices, and autonomous interventions (Lefebvre, 1947). As a Marxist theorist who was critical of the economic structuralism that dominated academic discourse of his time, Lefebvre proposed that the *everyday* manipulation of space is fundamental to the growth of society and the shape of the city (Lefebvre, 1947). In *Critique of Everyday Life* (1947), he posits a theoretical perspective that distrusts the heroic, formal, and fashionable in design. Written

during the postwar boom in consumption, Lefebvre condemns design practices that operate as agents of commodification (de Certeau & Rendall, 1984). His ruminations on the everyday became a significant influence on the 1968 student revolution in France. By reframing the design of the built environment with the inverse—the quotidian impact of people reshaping space—Lefebvre celebrates the commonplace and unschooled actions that cities, buildings, and interiors receive apart from the top-down hand of designers. He fixes his gaze on the lives of buildings and interiors well beyond the moment of their completion.

The impact of human activities within buildings makes the study of the everyday a compelling filter

---

### Figure 1. Sharpstown Mall, interior showing Clock of Texas, Diorama of Texas, and Six Flags of Texas, 1965

---



**Figure 5.** (at left) PlazAmericas, 'El Mercado', former group of individual stores reconfigured into a multi-dealer markethouse similar to those in Latin America, 2016; (at right) Mercado Juarez, Monterrey, Mexico showing a similar market stall configuration.



**Figure 6.** (at left) PlazAmericas, 'El Mercado', reconfigured group of stores adapted into large format markethouse with performance stage, 2016; (at right) Mercado Juarez, Monterrey strolling mariachi band.



**Figure 2.** PlazAmericas, national retailer storefront converted into quinceañera gown shop, 2016



**Figure 12.** Euclid Square Mall, tenant roster and signage, 2016



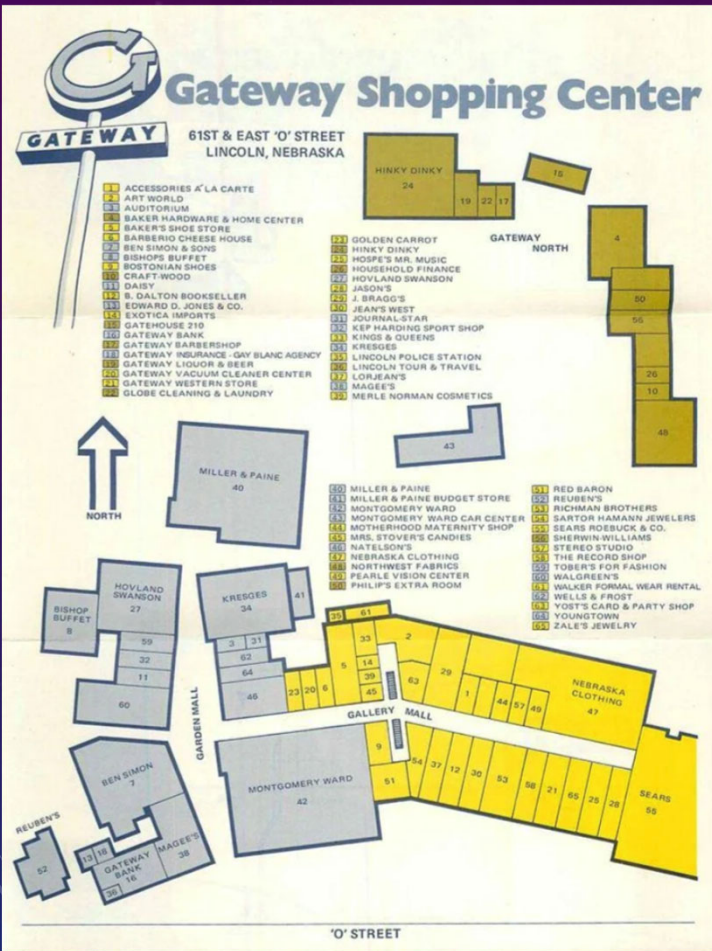
**Figure 13.** Euclid Square Mall, interior with view of the former Dillard's (Higbee's) department store, 2016



**Figure 14.** Euclid Square Mall, storefront church interior, 2013



# GATEWAY MALL





*Gateway Shopping Center  
Lincoln, Nebraska*

# Gateway Mall Circa 1995

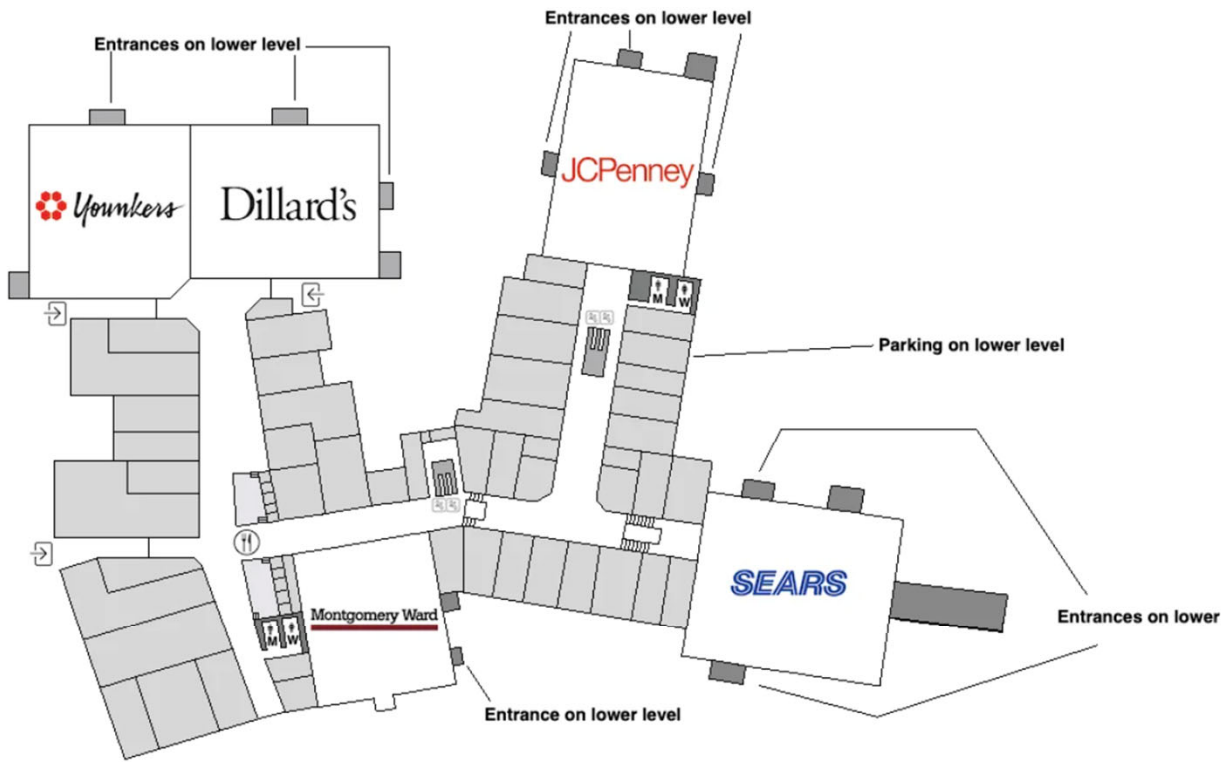
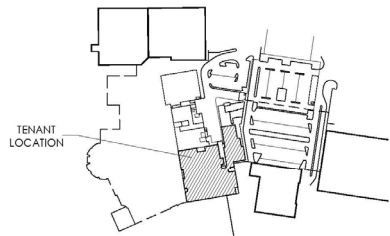


EXHIBIT "A" - CENTER PLAN/LEASE OUTLINE DRAWING



CENTER PLAN - LOWER LEVEL

Except for the space leased to tenant and except as may be expressly set forth in the Tenant's Lease, the designation and location on this plan of store unit sizes, tenant's names and other detailed information respecting the Shopping Center, its building, and other common areas, is not a representation by Landlord that such conditions exist or that they will continue to exist throughout all or any part of the term of Tenant's Lease.



01 SPACE NUMBER 20  
SCALE: 1"=60'-0"



LEASE OUTLINE DRAWING

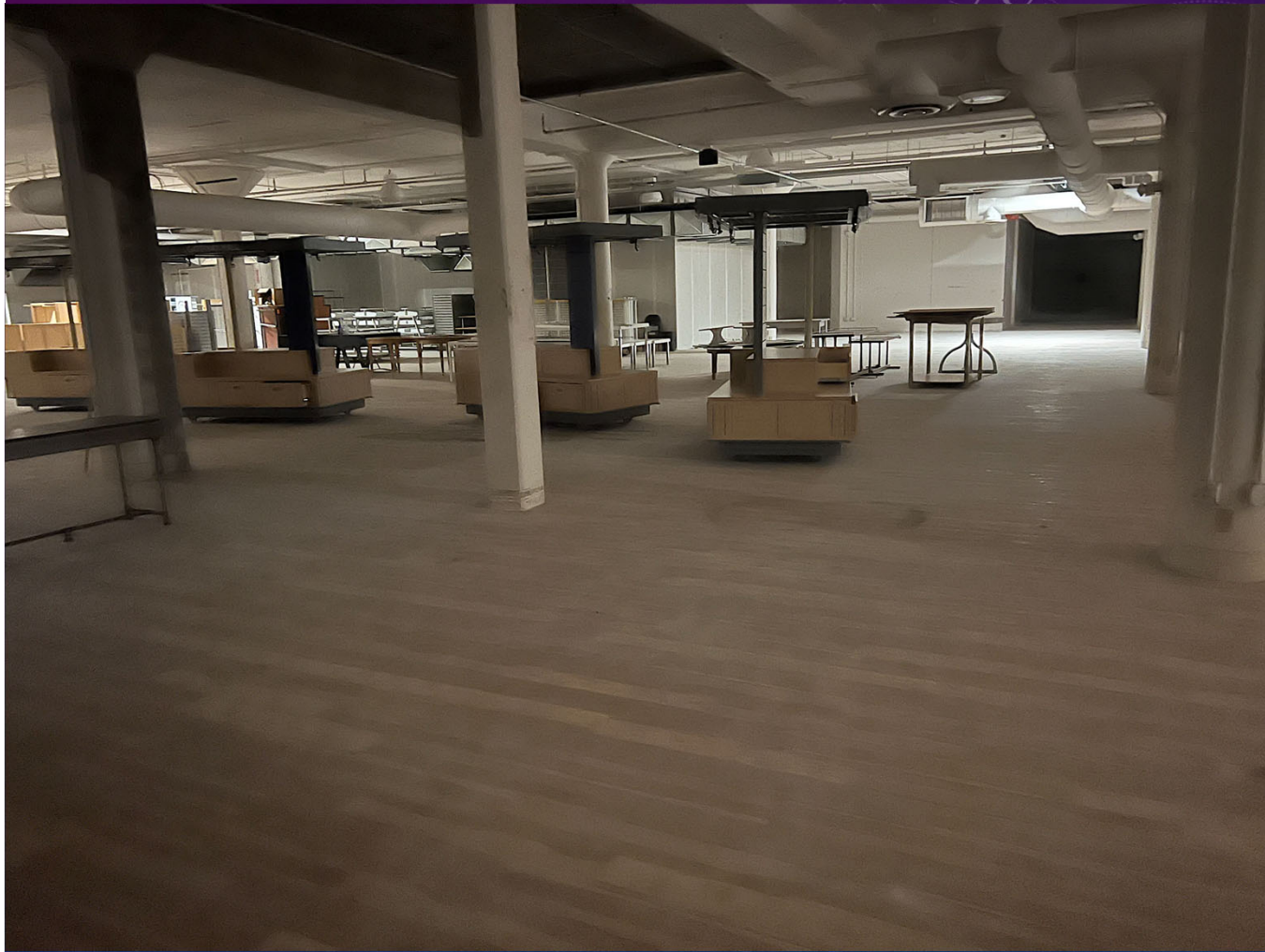
This drawing has been prepared from Architectural and Engineering plans, and therefore it is not the Landlord's intent to represent that this information has been field verified. Tenant should field verify existing conditions. Tenant names are not a representation or warranty that all tenants are or will remain as shown.

**wpg.**

GATEWAY MALL  
LINCOLN, NE

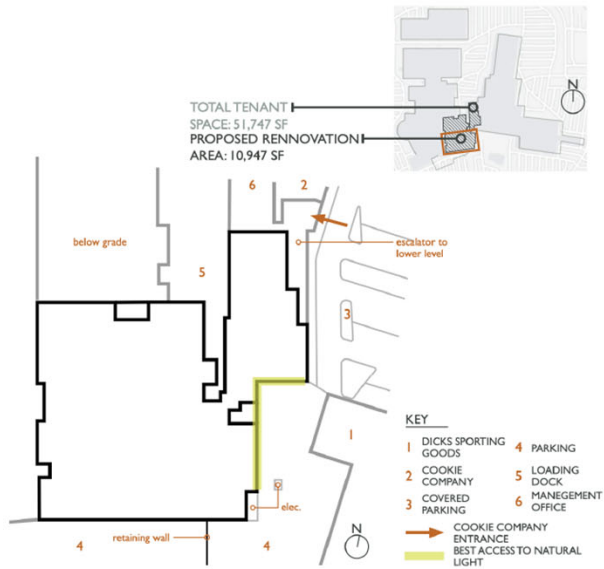
DRAWN BY: DS

DATE: 05.12.23

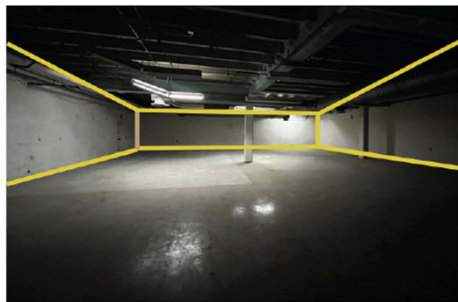




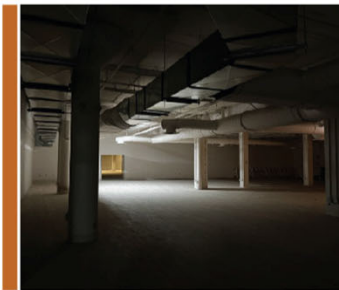
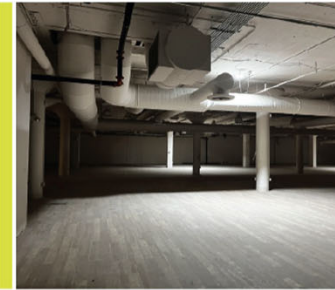




**ADJACENCIES**



CEILING HEIGHT  
13' 9"



**EXISTING PHOTOS**

# 01 Statemnt & Goals

## Project Statement :

This project focuses on creating a dynamic cultural center dedicated to Arab traditions, designed to be inviting for both all. Central to this space will be the allure of authentic Arab cuisine, coffee, and music. Encircling this area, the setup will mimic a traditional Arab souq, featuring a variety of small shops. During the summer months, the parking area will transform to showcase animals such as camels and horses, essential to Arab heritage. Our goal is to provide an enjoyable and accessible experience of Arab culture and everyday life

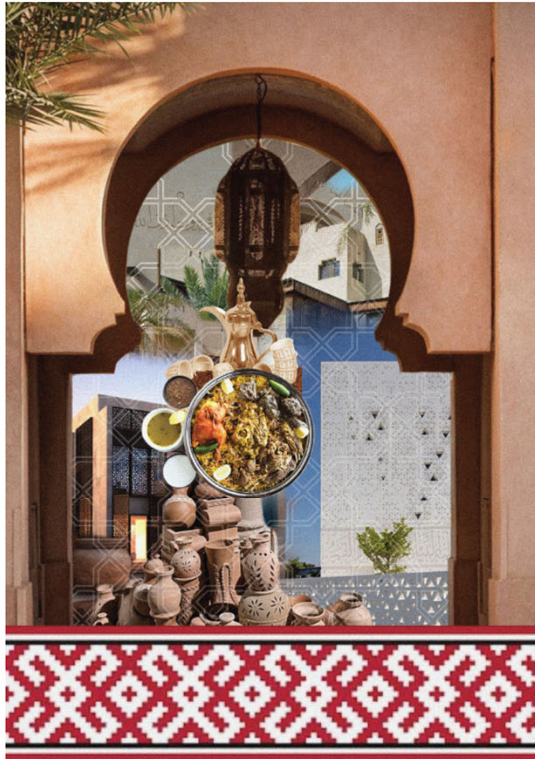
## Eidetic:

### Project Goals :

**Authentic Arab Experience:** Focus on creating an environment that truly reflects Arab traditions. This includes selecting genuine Arab music, cuisine, and coffee. Decorations and themes should capture the essence of Arab culture, making the space a true representation of the Arab world.

**Cultural Marketplace:** Design the area to resemble a traditional Arab souq, with various small shops offering a range of items. Also Utilize the outdoor space, such as the parking area, for seasonal displays of animals like camels and horses, integral to Arab heritage.

**Community Engagement and Inclusiveness:** Ensuring the center remains a welcoming and accessible space for every visitor is vital. Opportunities for engaging with and learning about Arab culture in a relaxed and enjoyable atmosphere are provided. This approach includes a range of activities, events, and interactive experiences designed to encourage cultural exchange and understanding among visitors.



# 02 Research



## Authentic Arab Experience: Food

The traditional foods of the Arabian Gulf countries, which include Oman, Kuwait, Qatar, Bahrain, United Arab Emirates (UAE), and the Kingdom of Saudi Arabia (KSA), share many similarities due to common social, religious, and economic characteristics. The influence of Islam on the culture of these countries significantly impacts eating habits, with an emphasis on halal food. The lifestyle changes and rapid growth in the Gulf Cooperation Council (GCC) countries have shaped their nutritional needs and dietary patterns. (Al-Khusaibi 2019, 9-35)

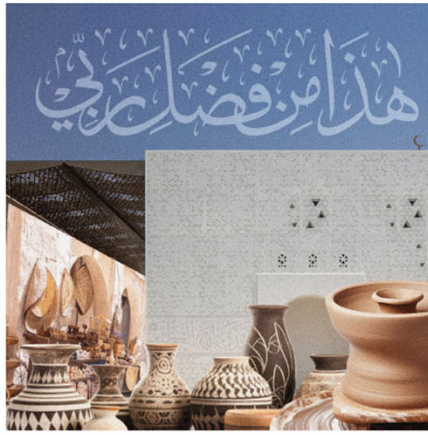
Standard foods in the GCC diet include milk, dates, bread, fish, and seafood. Breads such as date bread (Khubz al-tamer), thin pan bread (al-rigag), and flat bread (lanoor) are commonly consumed. Rice is a staple food and is prepared for both lunch and dinner. Lamb and mutton are more commonly eaten than beef. One of the most common dishes served on various occasions is al mansaf, which consists of roasted lamb and rice with herbs. (Al-Khusaibi 2019, 9-35)

Religious occasions and celebrations also significantly influence Arab and GCC cuisine. During the holy month of Ramadan, when Muslims fast from sunrise to sunset, special dishes are prepared. Additionally, during the religious celebrations of Eid Alfitr and Eid Aladha, traditional dishes like Omani halwa and shuwa are prepared. (Al-Khusaibi 2019, 9-35)

The cuisine of the GCC is known for its aromatic quality, a legacy of Arab merchants who controlled the spice trade. The incorporation of spices and curry powder, indicative of Indian cultural influence, has been a significant factor in the evolution of local cuisine. The preparation methods, ingredients, nutritional value, and composition of traditional GCC dishes are distinct but have not been widely marketed internationally. (Al-Khusaibi 2019, 9-35)

Al-Khusaibi, Mohammed. "Arab traditional foods: Preparation, processing and nutrition." Traditional Foods: History, Preparation, Processing and Safety (2019): 9-35.

## 02 Research



### Cultural Marketplace: **Design**

The document focuses on the importance of interior design in promoting Arabic cultural identity, particularly in globalization. It emphasizes the role of design elements in interior spaces to reflect and enhance cultural identity. The study discusses various design principles, materials, and patterns used in interior design that contribute to preserving and expressing Arabic cultural heritage and identity. The research also delves into the challenges of maintaining cultural identity in the face of widespread global influences. (Farran 2019, 599-616)

Farran, Hani. "The Importance of Influence of Interior Design in Promoting the Arab Cultural Identity of Internal Space." *Journal of Architecture, Arts and Humanistic Science* 4 (2019): 599-616.

The document discusses the aesthetics of Arabic calligraphy in contemporary interior architecture design. It highlights the historical use of calligraphy in architecture across various civilizations, focusing on the Islamic era where Arabic calligraphy was often combined with geometric and plant motifs. The study aims to demonstrate the artistic and cultural value of Arabic calligraphy in modern design.

It also examines the problem of cultural heritage distortion in Arab societies and proposes using calligraphy as a means to strengthen and document cultural heritage. The document emphasizes the importance of Arabic calligraphy in expressing cultural identity and enhancing the functional and aesthetic aspects of both interior and exterior architecture. (Dalia 2020, 148-169)

Dalia Fouad Mahmoud Attia. "The aesthetics of Arabic calligraphy as a unique language in the contemporary design of interior architecture." *Majallat al-ʿimārah wa-al-funūn wa-al-ʿulūm al-ʿinsāniyah* 5, no. 24 (2020): 148-169.

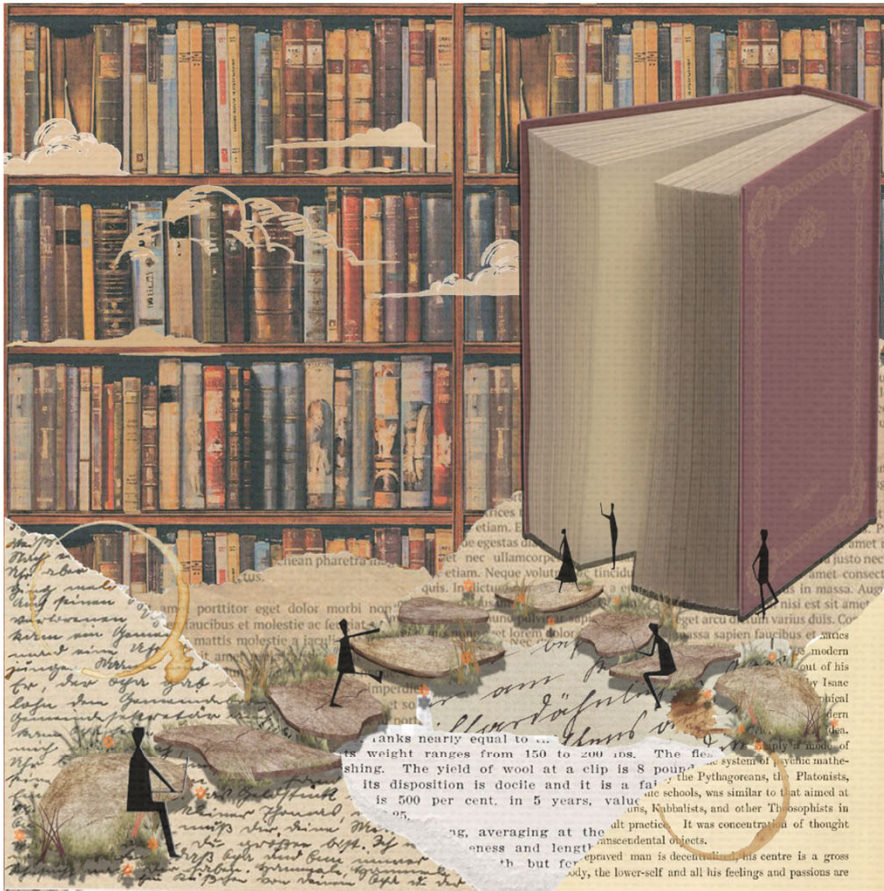
## 02 Research



### Community Engagement and Inclusiveness: **Music**

The document "Listening to Arabic Music" by Jürgen Elsner explores the complexity and richness of Arabic music, examining how it differs from Western music traditions. It discusses how Arabic music, deeply rooted in its cultural and historical context, offers a unique melodic and rhythmic experience that may seem unfamiliar to those accustomed to Western music. The paper emphasizes the intricacies of Arabic musical scales, tonal norms, and rhythmic patterns, highlighting how these elements contribute to the music's distinct character. Elsner also addresses the challenges and rewards of understanding and appreciating Arabic music from a non-native perspective, suggesting that deep engagement with the music can lead to a greater appreciation of its nuances and cultural significance. (Elsner 1997, 26-111)

Elsner, Jürgen, and Linda Fujie. "Listening to Arabic Music." *The World of Music* 39, no. 2 (1997): 111-26. <http://www.jstor.org/stable/41699151>.



## PROJECT STATEMENT

This project is an interior design proposal for the existing tenant space in Gateway Mall to be transformed into a **multifunctional library and workspace**. The design will establish a **third place** for its users, **servicing the needs of students, hybrid workers, and the community simultaneously**. Unique interior environments accommodate the **differing needs of users**. These spaces will vary in sound level, lighting intensity, seating, and materiality. The central location aims to bring together many types of users to **creatively address the needs of the Lincoln community**.

## PROJECT QUESTIONS

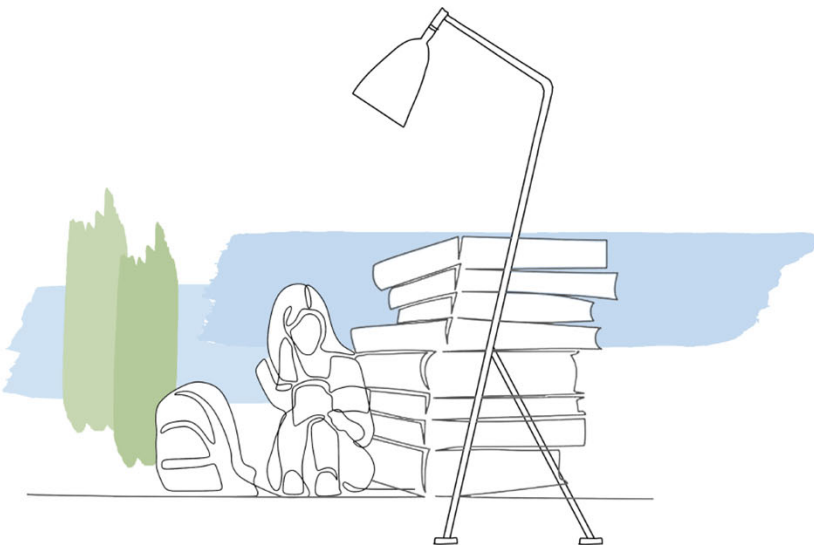
- + With the **increase in hybrid work environments**, how can the interior adapt to these new needs and desires?
- + How can an interior be designed to **support learning and working** in a suburban environment?
- + How can an interior be designed to serve **different work and learning styles**?
- + What are the effects of bringing many user types of a community together under a single roof? How can the interior **serve all users successfully**?

## PROJECT GOALS

- + Create an interior which serves as a complete **third place** for the working community.
- + Provide an assortment of interior spaces that **accommodate many work and learning styles**.
- + Utilize materiality and unique design solutions to create a learning space which contributes to **comfort and overall wellbeing**.
- + Establish a successful brand and style which **draws in and serves the community**.

## EDUCATIONAL INTERIORS OF THE FUTURE

The idea of the academic library has changed over the years. “No longer simply a warehouse of information, the university library is a place for students and patrons to **study, collaborate, socialize, and learn** through social activities.”<sup>1</sup> There is no longer success in libraries that are filled with fixed furniture, harsh lighting, or stale interiors. Instead, designers see, “libraries adjusting the learning commons model to adapt large, open spaces into a series of boutique spaces, **creating different atmospheres that support different kinds of work and learning styles**. This will include appropriate amounts of silent and quiet individual study spaces, and it will be **flexible** enough to be modified by patrons to create the space they need, whether that is group collaboration space or a small bubble of privacy and quiet in a public space.”<sup>1</sup>



There are many factors that contribute to the desirability of a study space. A responsive study from Texas State University helped reveal the common needs of students. The study revealed that, “a space that is **quiet, provided privacy, had resources, enable one to focus or concentrate, had comfortable space and furniture, and had spacious work area/spread-out workspace** were the top descriptors of what made a study/workspace the best.”<sup>1</sup> While quiet is a large factor in almost all responses, some commented that sometimes the library is too quiet, creating an uncomfortable environment. Both **visual and acoustical privacy** are important, so a balance of these elements requires special attention to establish a successful work interior.

Good indoor light is critical to the success of an interior workspace and access to natural light is preferred. “If daylight is not readily available, providing artificial or electric light that emulates daylight needs to be considered. **With advances in LED and color-tunable LED technology, visual needs as well as biological needs can be easily met.**”<sup>1</sup>

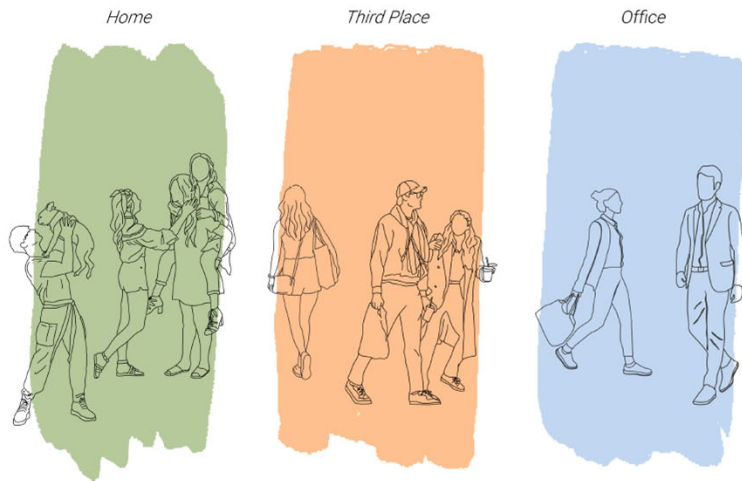
1. Hegde, Asha, Patricia M. Boucher, & Allison D. Lavelle. “How Do you Work? Understanding User Needs for Responsive Study Space Design.” *College & Research Libraries* [Online], 79.7 (2018): 895. Web. 2 Feb. 2024

## THE ROLE OF THE THIRD PLACE IN AN URBAN COMMUNITY

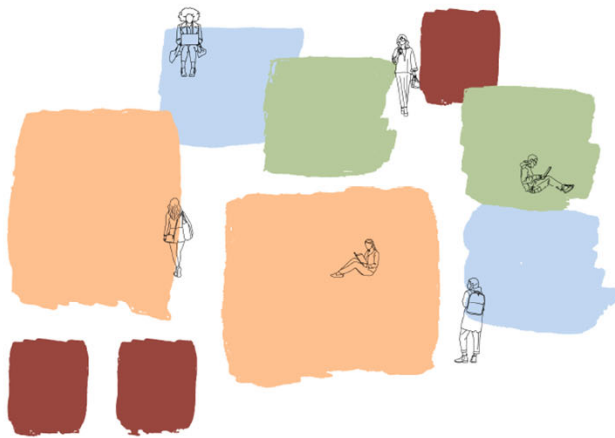
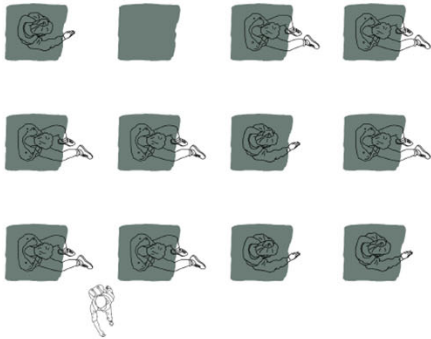
"People of all ages are seeking camaraderie and comfort in spaces that foster a sense of **community and connection**."<sup>1</sup> Also, the idea of privacy within public spaces is growing, as people are comforted by being surrounded by their community within their everyday tasks. "Designers are finding new types of programs and amenities that can **increase social connection** as well as **social and emotional well-being**."<sup>1</sup>

The term Third Place is used by designers, and others, "to describe everything from coffee shops to banks, and even co-working spaces."<sup>2</sup> An evolving workforce and appreciation for community has increased society's natural desire for public **spaces to belong to**. "The action of finding a place to sit, work, and drink a coffee in a place like this gives a sense of **casual independence**."<sup>2</sup>

"Third places are most successful when they are able to provide value to their users through design elements and service offerings that will outweigh the benefits of the typical first or second places."<sup>2</sup>



1. ASID 2024 Trends Outlook
2. Overstreet, Kaley. "The Future Workspace That Isn't the Workplace." ArchDaily, 1 May 2021, [www.archdaily.com/960896/the-future-workspace-that-isnt-the-workplace](http://www.archdaily.com/960896/the-future-workspace-that-isnt-the-workplace). Accessed 02 Feb. 2024.



## A HYBRID WORKPLACE SOCIETY

The future of workplace is, "a balance between in-person and in-office working, and a form of remote working, that summates into a new hybrid model."<sup>1</sup> The pandemic forced many employees to work remotely from home, proving that this model is either successful, partially successful, or not successful depending on the role and the company. **More than 70% of U.S. companies have already adopted or plan to adopt a hybrid workplace policy permanently.**<sup>2</sup>

With hybrid work as the new normal for many employees in 2024, **design is critical** in the success or failure of these workspaces. "Designers have the opportunity to help organizations create a more personalized approach to their hybrid work strategy and find the right balance of collaboration and focus space for their needs."<sup>2</sup> **Spaces are now being thought of as serving multiple purposes, giving employees a chance to change environments according to their work schedule and changing needs.** Creating so called "zones" within the workplace is on the rise. These zones are spaces that support the five work modes of focus, collaborate, learn, socialize, and rejuvenate.<sup>3</sup>

One model approach to hybrid workplace design is ABW (Activity Based Workspace) design. Following this approach, "organizations create office space that matches the type of work. This usually means open office spaces for collaboration and impromptu meetings, quiet spaces for focused work, private spaces or phone booths for private calls, and creative spaces designed to foster impromptu and informal interactions."<sup>4</sup> In order to make hybrid work do-able and successful, leaders believe that the future of workplace design will be activity-based. This means that instead of an employee having a stationary desk, **they are able to let their task help determine how (and where) they complete it.**<sup>4</sup>

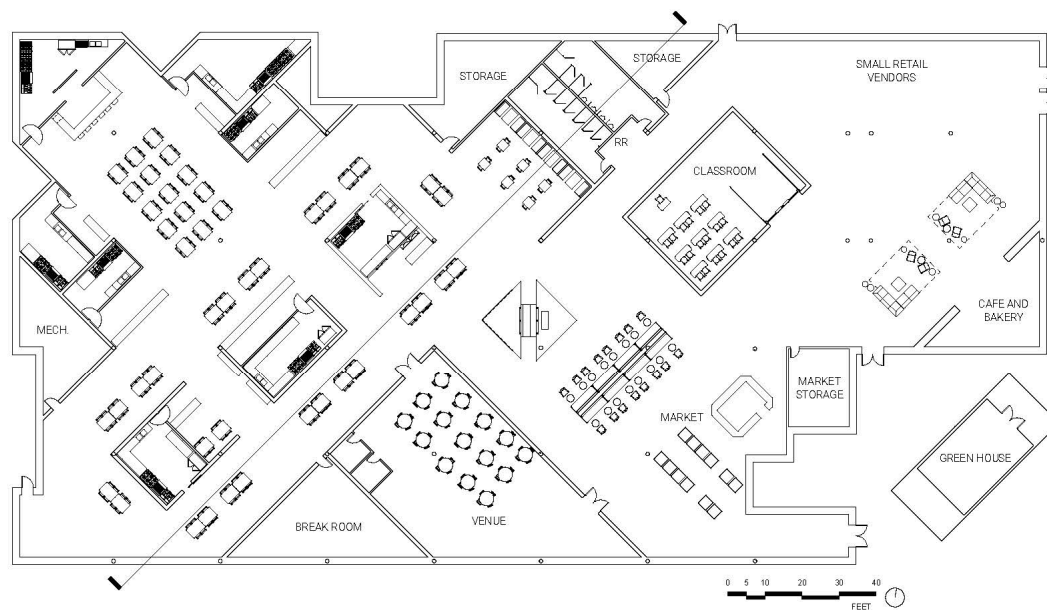
1. Overstreet, Kaley. "The Future Workspace That Isn't the Workplace." ArchDaily, 1 May 2021, [www.archdaily.com/960896/the-future-workspace-that-isnt-the-workplace](http://www.archdaily.com/960896/the-future-workspace-that-isnt-the-workplace). Accessed 02 Feb. 2024.
2. ASID 2024 Trends Outlook
3. "Five Must-Have Workplace Zones to Achieve Optimal Productivity." Modus, [www.modus.space/blog/five-must-have-workplace-zones-to-achieve-optimal-productivity/](http://www.modus.space/blog/five-must-have-workplace-zones-to-achieve-optimal-productivity/). Accessed 31 Jan. 2024.
4. Martens, Brina. "Activity-Based Workspace Design Examples and Best Practices." OfficeSpace Software, 16 June 2022, [www.officespacesoftware.com/blog/activity-based-workspace-design/](http://www.officespacesoftware.com/blog/activity-based-workspace-design/). Accessed 31 Jan. 2024.



## FEEDBACK REFLECTION



During recent individual meetings, I received feedback about random columns in the space. The suggestion was to either conceal them with walls or extend structures to hide them effectively. In the group meeting, we also discussed the columns. The **red** indicates the columns I need to address. In **orange**, there's concern about the seating arrangement looking odd, so they suggested rearranging it. The **beige** areas indicate awkwardness in the space, which they advised leaving open without walls. They also recommended reconsidering the space planning for the venue, bakery, and seating areas.



**VENDOR LEGEND**

1. VIETNAMESE
2. LAO/CAMBODIAN/THAI
3. BURMESE
4. INDONESIAN
5. MALAYSIAN
6. SINGAPORE
7. BRUNEIAN
8. FILIPINO

◀ = MAIN ENTRY

FE = FIRE EXIT

After receiving feedback, I opted for significant layout changes, particularly in the northwest area which felt overly congested. I aimed to emulate the ambiance of walking through a village, inspired by layouts commonly found in these Asian countries, and ensured this sensation persisted through thoughtful circulation planning. Additionally, I removed the mini-mart from the previous plan, realizing the need for uniqueness, opting instead for a market specializing in locally grown ingredients from the greenhouse. Furthermore, I implemented the advice to refrain from enclosed walls in the market area, maintaining an open and inviting atmosphere. Mindful of the columns, I strategically positioned them to avoid obstructing circulation paths and ensuring they didn't impede anyone's movement within the space.



# NOM\_A. LOVAN

## NOM!

food hall

ALEXIS LOVAN

### PROJECT STATEMENT

The project aims to establish a mixed-use cultural food hub in Lincoln, Nebraska, dedicated to serving the Southeast Asian community and honoring cross-cultural connections. It acknowledges immigrant challenges, such as homesickness and limited access to authentic ingredients, and seeks to create a welcoming space where individuals can rediscover their cultural heritage, enjoy familiar foods, and foster a sense of belonging. In addition to offering a diverse selection of Asian cuisines and traditional customs, the hub will feature workshops and community gatherings. By creating a diverse range of Asian products, offering traditional cuisines, and hosting workshops that celebrate cultural richness, the project aspires to create an inclusive and sustainable environment for Asians and those who appreciate diverse cultures.

### GOALS



**CULTURAL IMMERSION**  
Highlight cultural design excellence through authentic representation and celebration of diverse Asian cultures via architectural and interior elements, including materials, colors, patterns, and decorative elements inspired by Asian traditions.



THANK YOU

**CULTURAL FOOD SECURITY**  
Establish a space where people, especially those of Asian descent, can easily access ingredients for diverse cuisines, promoting happiness and well-being through culinary discovery for all.



**COMMUNITY BUILDING**  
Encourage community and cultural exchange through thoughtful design, with comfortable seating, open layouts, and interactive elements fostering gatherings and dialogue among visitors.

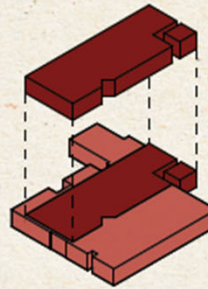
### SITE ANALYSIS



**MAP LEGEND**

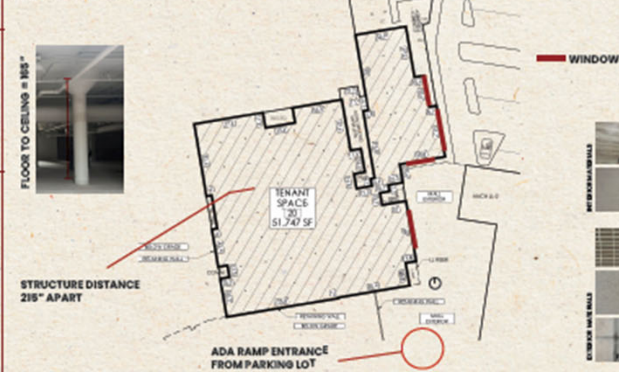
- PROPOSED LOCATION
- RESTAURANTS
- FRONTS
- PERFORMANCE
- RESIDENTIAL
- LANDSCAPE
- PARKING
- MAJOR ACCESS POINTS TO PROPOSED LOCATION
- MAJOR CIRCULATION
- MAJOR ENTRANCES TO SITE
- BUS STOPS

### PROJECT BOUNDARY



TENANT SPACE  
PROJECT BOUNDARY

### BUILDING ANALYSIS



### RESEARCH TO STRATEGIES



### PROCESS



V3: DINING AREA



V4: VIETNAMESE RESTAURANT



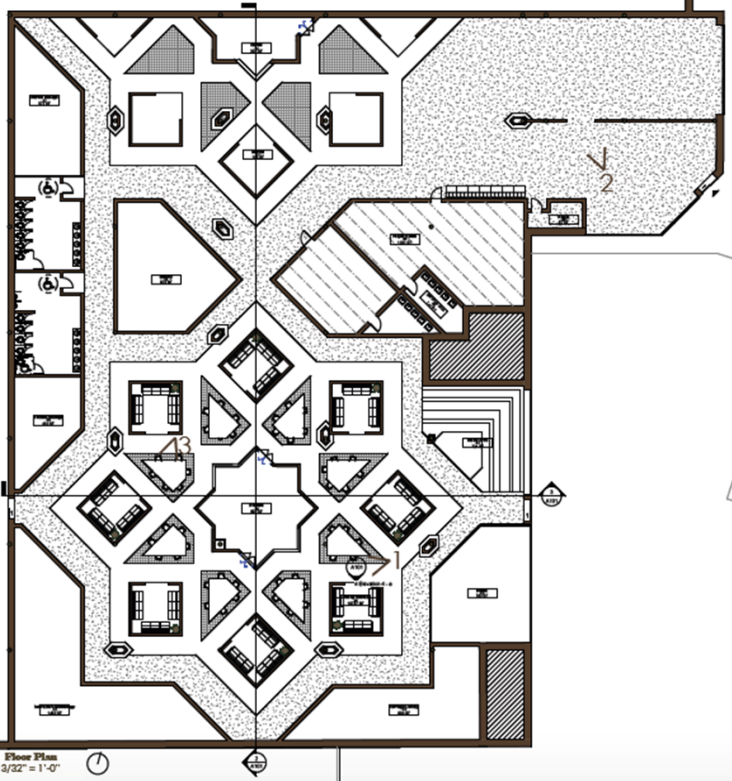
# OASIS\_B. AL BATTASHI



## OASIS

**Project Statement :**

This project aims to create a vibrant cultural center that immerses visitors in Arab traditions, offering a space that is welcoming to all. At its core, the center features an inviting area dedicated to authentic Arab cuisine, alongside a coffee section and a music area, fostering a lively cultural exchange. The design includes a traditional Arab souq, represented by a series of small shops that encircle the central gathering spaces. Key functional areas such as the heritage library, bakery, and various market stores enrich the experience, allowing visitors to engage deeply with various aspects of Arab culture and daily life.





# ARCHIVAL\_P. WINKLER

## ARCHIVAL THE THIRD PLACE



### PROJECT STATEMENT

This project is an interior design proposal for the existing tenant space in Gateway Mall to be transformed into a **multifunctional library and workspace**. The design will **establish a third place** for its users, **servicing the needs of students, hybrid workers, and the community**. The interior will simultaneously function as a public library, study center, and workspace. Unique interior environments accommodate the **differing needs of users**. These spaces will vary in sound level, lighting intensity, seating, and materiality. The central location aims to bring together many types of users to **creatively address the needs of the Lincoln community**.



An evolving workforce and appreciation for community has increased society's natural desire for **public spaces to belong to**. "The action of finding a place to sit, work, and drink a coffee in a place like this gives a **sense of casual independence**."



Spaces are now being thought of as **servicing multiple purposes**, giving employees a chance to **change environments according to their work schedule** and changing needs.



**The idea of the academic library has changed over the years.** "No longer simply a warehouse of information, the university library is a place for students and patrons to study, collaborate, socialize, and learn through social activities."

### DESIGN PRINCIPLES



Cultivate the Third Place



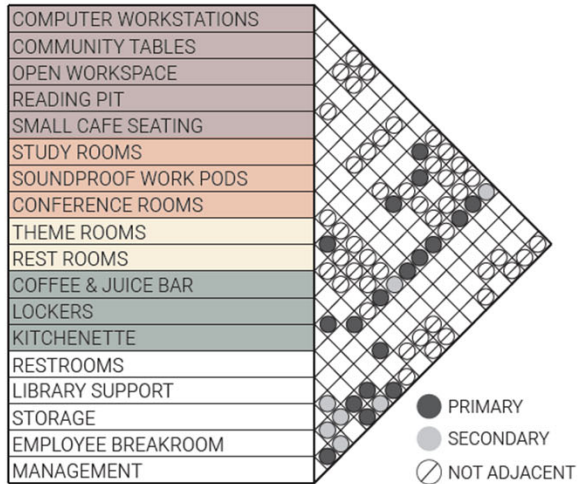
Support Learning



Inspire Through Comfort



Prioritize Community



ADJACENCIES

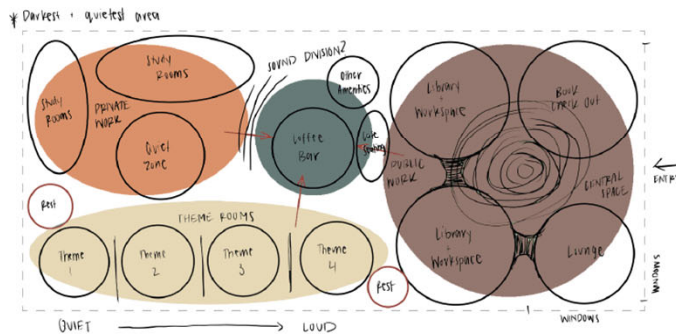
## USER EXPERIENCE



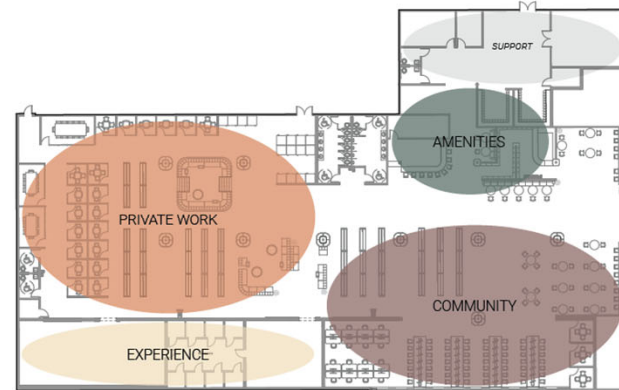
The Student

The student is most likely attending a nearby school either in college or high school. They are usually found working on their classwork at their home, on campus, or a local cafe. They value **availability, comfortable seating, outlets, a large work surface, controlled noise, and access to natural lighting** in their workspace. They are also largely **influenced by their environment** and prefer an aesthetically pleasing interior.

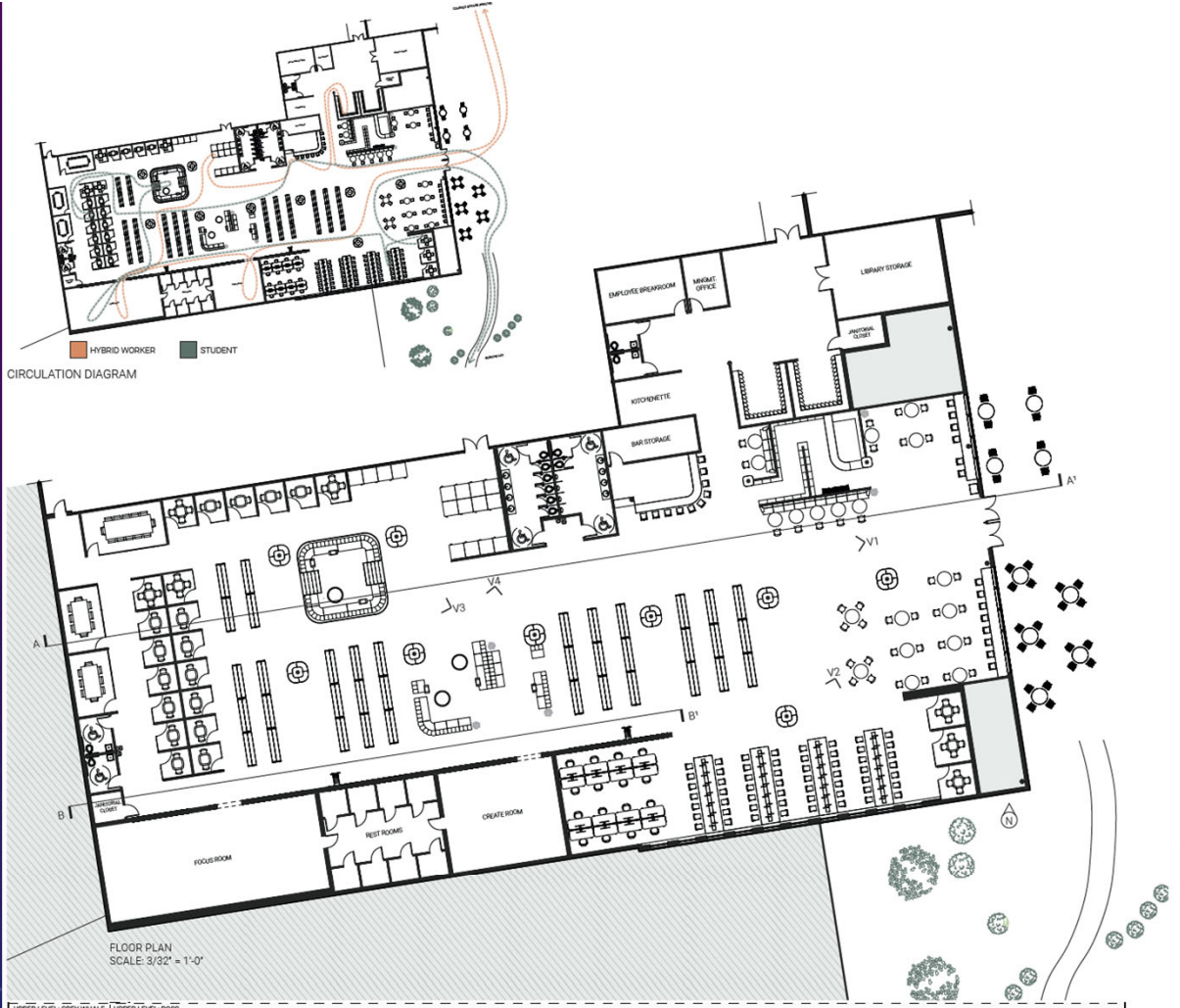
*"I find that if the space I am working in is interesting and inspiring, my productivity is better and I am happier."*



PROGRAM MAPPING



PROGRAM ZONING



# REFERENCES

- Lange, A. (2022). *Meet me by the fountain: An inside history of the mall*. Bloomsbury Publishing.
- Ladson-Billings, G. (1994). *The dreamkeepers: Successful teachers of African American children*. San Francisco, CA: Jossey-Bass.
- Ladson-Billings, G. (1995). Toward a theory of culturally relevant pedagogy. *American Educational Research Journal*, 32, 465-491.
- Gutiérrez, K. (2008). Developing a sociocritical literacy in the third space. *Reading Research Quarterly*, 43, 148-164
- Marinic, G. (2016). Internal Appropriations: Multiculturalism and the American Shopping Mall. *Journal of Interior Design*, 41(3), 47–67.
- Newton, M. (2017). *Shopping Mall*. Bloomsbury Academic & Professional.
- Moll, L., & Gonzalez, N. (1994). Lessons from research with language minority children. *Journal of Reading Behavior*, 26(4), 23-41.
- Paris, D. (2012). Culturally Sustaining Pedagogy: A Needed Change in Stance, Terminology, and Practice. *Educational Researcher*, 41(3), 93–97.