
Ian Mulich  
*Syracuse University*

Jose Sanchez  
*Syracuse University*

Follow this and additional works at: https://surface.syr.edu/architecture_theses

Part of the Architecture Commons

**Recommended Citation**

https://surface.syr.edu/architecture_theses/449

This Thesis, Senior is brought to you for free and open access by the School of Architecture Dissertations and Theses at SURFACE. It has been accepted for inclusion in Architecture Senior Theses by an authorized administrator of SURFACE. For more information, please contact surface@syr.edu.
P.E.T.S
PERSONAL.
EMPATHIC.
TOPOLOGICAL.
SERIES.
IAN MULICH + JOSE SANCHEZ

THESIS PROJECT IN ARCHITECTURE

PRIMARY ADVISOR
GREGORY CORSO

SECONDARY ADVISORS
NICOLE MCINTOSH
JONATHAN LOUIE

SYRACUSE UNIVERSITY
SCHOOL OF ARCHITECTURE

MAY 8, 2019
TABLE OF CONTENTS

CONTENTION_1
MARKET_3
PRACTICE_19
BRAND_21
SERIALITY_27
FORM_29
BODIES_33
EMPATHY_37

TOYS_43
FURNITURE_53
SHEDS_63
DWELLING UNITS_73

BIBLIOGRAPHY_87
PETS IS A THESIS INTERROGATING ARCHITECTURE’S TURN TOWARDS THE MARKET IN ORDER TO PROJECT ON THE POTENTIALS OF THIS CONSUMERIST PARADIGM. BY PARODIYING AN ARCHITECTURAL PRACTICE COMMITTED TO COMMERCIAL SUCCESS, PETS ATTEMPTS TO UNCOVER METHODS OF DESIGN PRODUCTION AND CONSUMPTION THAT CAN RESITUATE ITS DISCIPLINARY AGENCY WITHIN THE ORDERS OF THE MARKET. THROUGH THE APPROPRIATION OF MECHANISMS SUCH AS BRAND CONSUMPTION AND SERIAL PRODUCTION, ARCHITECTURAL DESIGN CAN BE RECONFIGURED INTO PROFITABLE ARTIFACTS ABLE TO EXPEDITE ECONOMIC GROWTH, ENABLE POLITICAL SUBJECTIVITY, AND MEDIATE CULTURAL RELEVANCE.

AS A COMMODOIFIED PRACTICE, ARCHITECTURE SHOULD EMBRACE COMMERCIAL STRATEGIES AS MEANS OF MANEUVERING THE MARKET IN ORDER TO REPOSITION ITS DISCIPLINARY AGENCY: ITS ABILITY TO IMPACT ECONOMIC, CULTURAL, AND POLITICAL CONDITIONS BY WAY OF ITS PRODUCTION AND CONSUMPTION. IF ARCHITECTURE’S AGENCY IS CONTEXTUALIZED WITHIN THE MARKET, THEN DISCIPLINARY ARTIFACTS PRODUCE THE MEANS FOR CONTEMPORARY PRACTICES TO DEVELOP AUDIENCE EXPOSURE AND ENGAGEMENT.

IN SHORT, PETS IS AN EXAGGERATION. IT PROPOSES THAT GAINING CULTURAL TRACTION THROUGH COMMODITY OBJECTS IS A Viable WAY TO ENTER MATERIAL NETWORKS AND REFORMAT ARCHITECTURE’S ENGAGEMENT WITH MASS AUDIENCES. BY EXPANDING THROUGH VARIOUS PRODUCT LINES INCLUDING TOYS, FURNITURE, BUILDINGS AND MORE, THE PETS BRAND CAN BROADEN THE BOUNDARIES OF ITS PRODUCTION AND THUS EXPAND ITS POTENTIALS FOR ARCHITECTURAL CONSUMPTION. PETS EXTENDS THIS TRADITION BY TURNING TOWARDS RETAIL PRODUCTS AS A MEANS OF EXPLORING, EXPRESSING, AND ESCALATING ARCHITECTURAL FORM WITHIN COMMERCIAL CONTEXTS. WORKING THROUGH THE MARKETS OF TOYS, ACCENT CHAIRS, STORAGE SHEDS, AND SINGLE-FAMILY DWELLINGS, PETS DISSOLVES THE BOUNDARIES OF ARCHITECTURAL PRODUCTION TO EXTEND THE REACH OF DISCIPLINARY ENGAGEMENT. BY DESIGNING PRODUCTS WITH EMPATHIC FORMAL CONSIDERATIONS, ARCHITECTURAL ARTIFACTS CAN BE MARKETED AND CONSUMED IN AN ACCESSIBLE MANNER.

THESE EMPATHIC RELATIONSHIPS THAT ARE BORN FROM PETS FORMS ALLOW FOR ITS CONSUMER BASE TO GROW AND STRENGTHEN WITH THE CONTINUOUS MANUFACTURING OF ITS SERIAL PRODUCT. THE ITERATIVE EXPANSION OF BODILY OBJECTS THAT CULMINATE INTO AN ACCESSIBLE COMMERCIALIZATION OF ARCHITECTURAL FORM HAS THE POTENTIAL TO REFORMULATE THE CULTURAL, POLITICAL, AND ECONOMIC POSITIONS THAT ARCHITECTURE HAS TAKEN ON IN THE MARKET. THROUGH A PRACTICE THAT APPROPRIATES COMMERCIAL STRATEGIES AND EMBEDS DESIGN CONSIDERATIONS WITHIN RETAIL PRODUCTS, PETS AIMS TO EXPLOIT ARCHITECTURE’S COMMODIFICATION AS A MEANS OF REINTRODUCING DISCIPLINARY AGENCY WITHIN CONTEMPORARY CONSUMER CULTURE.
Starting in the postwar, mid 20th century, mass consumption within industrial capitalism issued what is now our consumer republic. In this era, broadcast media and political subjectivity were often formulated in tandem, represented as broad audiences with vague ideologies. Consumerism, rather than social policy, became a means of achieving social change and prosperity.
THE SOCIABLES prefer Pepsi

Be Sociable, Have a Pepsi
Refresh without filling

They go where fun is—where friends are. And Pepsi is always there. It refreshes without filling. Today’s moderns prefer the light refreshment that matches their youthful pace. You’re one of The Sociables. Have a Pepsi anywhere—at play, at home or at your favorite soda fountain.
The late 20th century shifted consumer culture as identity politics emerged and gave rise to bracketed market categories and audiences. Cable television and the internet encouraged this division of the market by supporting intimate exchanges between marketers and niche consumer groups.
Have it your way

BURGER KING

...make it a Whopper.

This Christmas Give Your Kids Their Very Own TV Network.

Via satellite without commercial interruptions for candy bars, sugared cereals and $25.00 toys.
Beginning Christmas Day and running throughout the coming year, the CableSystem proudly introduces “Nickelodeon”! It’s an exciting new children’s entertainment channel that’s fun for all ages... and it’s available at no additional charge to our regular subscribers.
If you’re not a subscriber yet, call today at 535-0081 and start getting the variety-packed CableSystem for yourself... and the wonderful new “Nickelodeon” channel for the kids.

“MAKE MINE MAUVE.”

The perfect colour for spring has finally arrived. Mauve - it’s season’s new natural beauty. Wild and free. Yet soft and subtle. It’s a new twist on the classic orchid... one with more purple and pink. Undeniably, the most romantic, feminine shade under the sun.

REVLO UNFORGETTABLE

BREAKING OUT

Man, I need VANS Breakers Only For The Elite!

THE YOUNG PEOPLE’S SATellite NETwork

See for yourself. Call 535-0081.

Buckeye CableSystem ad for Nickelodeon, in the Friday, December 21, 1979 Blade Peach Section

REVLO UNFORGETTABLE 

THE YOUNG PEOPLE’S SATellite NETwork

See for yourself. Call 535-0081.

LATE-20TH NICHE CULTURE

MULICH & SANCHEZ
Now, in the early 21st century, our consumer republic is becoming an increasingly fragmented network of commercial relationships that privilege individuated marketing and dissolve consumer-producer boundaries. Contemporary identity and engagement is now defined by the products we purchase and the brands we’re loyal to; as such political and cultural activities are now entwined with commercial practices and ideologies.
EARLY-21ST INDIVIDUAL CULTURE

MULICH & SANCHEZ
Now that culture, economics, and politics are defined within the orders of contemporary commerce, civic and social practices are reliant on consumer relationships and organized by business strategies such as marketing and manufacturing.

Contingent to this triangulation, the practice of architecture is now organized by market structures as well. Departed from its theoretical footholds, architecture now seeks market success and cultural relevance as a means of engaging with audiences and manifesting its output into physical objects.

Writing about this turn towards the market, Dean Speaks argues it is important for architecture to adapt to the increasingly competitive conditions of the global marketplace and evolve into forms of practice that move beyond fixations of space and instead welcome considerations of brands, experience, and identity.
As a commodified practice, architecture should embrace commercial strategies as means of maneuvering the market in order to reposition its disciplinary agency: its ability to impact economic, cultural, and political conditions by way of its production and consumption. Within a commercial context, architecture’s contingencies reemerge with new potentials.

Economically, the commodification of design can encourage greater production of architectural artifacts through relatively affordable manufacturing and retailing.

Politically, the relationship between consumers and architectural products permits exercises in subjectivity as material contexts become affected through critical and reflective consumption choices.

Culturally, multilateral discussion regarding interest and perception of architectural commodities can mediate engagement with design through accessible and approachable products and marketing.
More in tune with cultural shifts, the art world has already welcomed the commercialization of its practices and artists are now eager to run as self-made businesses. Takashi Murakami and Shepard Fairey sell not only their art, but also a wide array of consumer products that widen and dissolve the boundaries of artistic productions. For artist like these, if art is a commodity then broadening their markets and selling products is a viable means of success: allowing them to expand their cultural relevance as well as run lucrative practices.
OBEY GIANT
SHEPARD FAIREY

KAIKAI KIKI
TAKASHI MURAKAMI
IF ARCHITECTURE’S AGENCY IS CONTEXTUALIZED WITHIN THE MARKET, THEN DISCIPLINARY ARTIFACTS PRODUCE THE MEANS FOR CONTEMPORARY PRACTICES TO DEVELOP AUDIENCE EXPOSURE AND ENGAGEMENT. ARCHITECTS ARE NO STRANGERS TO COMMODIFYING ARCHITECTURE INTO EASILY CONSUMABLE COMMERCIAL PRODUCTS. AS VARIOUS CONTEMPORARY ARCHITECTS HAVE COME TO PROVE, FORMS AS PRODUCTS PROVE TO BE A VALUABLE WAY FOR ARCHITECTURE TO EMBED DISCIPLINARY CONCERNS INTO PROFITABLE ARTIFACTS.
PETS extends this tradition by turning towards retail products as a means of exploring, expressing, and escalating architectural form within commercial contexts. Working through the markets of toys, accent chairs, storage sheds, and living units, PETS dissolves the boundaries of architectural production to extend the reach of disciplinary engagement. By designing products with empathic formal considerations, architectural artifacts can be marketed and consumed in an accessible manner.
PETS IS AN ARCHITECTURE PRACTICE THAT UNDERSTANDS THE BEST WAY TO SUCCESSFULLY ENGAGE WITH ITS CULTURAL, POLITICAL, AND ECONOMIC CONTINGENCIES IS TO ADOPT COMMERCIAL MARKETING AND MANUFACTURING STRATEGIES. IN ORDER TO PARTICIPATE IN CULTURAL AND POLITICAL EXERCISES IN THE 21ST CENTURY, PETS ORGANIZES ITS PRACTICE THROUGH THE DEFINING MARKET BINARY, WHAT IS KNOWN TO BE THE LOGICS OF PRODUCTION AND CONSUMPTION INHERENT TO COMMERCIAL NETWORKS.

FOR COMMERCIAL PRACTICES, SERIALITY AND BRANDING OFFER PROFITABLE MECHANISMS TO APPROACH THE PRODUCTION AND CONSUMPTION OF PRODUCTS: PETS ADOPTS THESE STRATEGIES TO MANUFACTURE AND MARKET THE VARIOUS FORMAL PRODUCTS THEY DESIGN. CORPOREAL FORM AND THE EMPATHIC RESPONSES THEY PRODUCE FURTHER ASSIST PETS PRODUCTS ACHIEVE COMMERCIAL RELEVANCE BY APPEALING TO CONSUMERS THROUGH THE INDIVIDUALIZED ASSOCIATIONS THEY CONJURE. FOR PETS, THE BRANDING OF SERIAL BODIES AND THEIR EMPATHIC AFFECTS BECOMES A MODEL BY WHICH ARCHITECTURAL PRACTICE CAN CATER TO COMMERCIAL CONCERNS.
PETS directs its consumption under its brand image: a curated display of the practice’s stylistic characteristics found within its produced commodities and marketing materials. With its specific formal language, cosmetic strategy, palette, textures, and graphics, the PETS brand sells its products as cohesive and discernable retail lines of architectural forms. Specifically, PETS employs a set of formal, visual, and tactile traits that create the zoomorphic qualities that come to distinguish it as a brand. Inviting bright colors and fuzzy textures paired with a particular composition of limbs create a readily identifiable image for the PETS brand.
TOPOLOGICAL FORM
4 VENTRAL LIMBS
1 ANTERIOR LIMB
NAPPED TEXTURE
BLUSHED EXTREMETIES

MULICH & SANCHEZ
But beyond simply crafting a visual sensibility, the PETS brand allows the practice to authentically operate within networks of exchange. Brand culture is now the setting in which subjectivity is expressed and commodities evolve into culturally relevant artifacts. As such, participating in it allows architecture to engage in meaningful relationships with its audience as well as imbue its output with fluid and personal associations. Along with these intimate relationships, brands also foster a collective space for social interaction amongst consumers that structures what can be called a fan base.

This engagement with consumers is what contributes to the growth of the brand: a modern market condition that blurs the divisions of producer and consumer through strategies of product participation in order to increase popularity. Through acts such as consumer-generated content and social media influencing, brands enlist its consumers in its cultural occupation by inviting them to participate in their production. Like typical commercial products, PETS forms come in various shapes, sizes, and colors that allow consumers to express preferences and thus initiate individualized relationships with architectural form within a collective context.
There's too many to choose from how am I supposed to make a choice #P.E.T.S #Architecture
Super stocked I found a P.E.T. that looks like my favorite animal! #P.E.T.S #Architecture #Giraffes
Simultaneously, effort exists on the production side that allows for this personalized participation. Instantiated by the era of industrialism and rapid production, seriality is the iterative transformation of a product form in order to maximize available difference for the purpose of individualization. The implementation of seriality permits the proliferation of a cohesive array of unique products that can expand, dissolve, and converge market territories.

Marginal differences in color, shape, and size allow serial objects to be invested with the individualized attachments that fuel brand practices. PETS adopts this iterative strategy of production as means of designing variance in its products while maintaining its brand image. Digital modeling techniques paired with mass manufacturing allows PETS to achieve a limitless quantity of unique products that are adaptable to various scalar and functional commitments. These iterative distinctions and exible production allow brands like PETS to not only cultivate existing commercial territory but also dissolve their market boundaries as products grow outside of fragile definitions.
WITH CULTURAL RELEVANCE AND ECONOMIC EXCHANGE INFORMING ONE ANOTHER IN OUR BRANDED SETTING, THE MAKING, SELLING, AND BUYING OF COMMODITIES IS THE WAY THAT WE CONSTRUCT OURSELVES AND SETTINGS. IN ORDER FOR ARCHITECTURE TO BENEFIT FROM CONSUMER PRACTICES, IT REQUIRE A COMMODITY THAT IS ADAPTABLE TO THESE BUSINESS STRATEGIES. THIS CHALLENGE PRESENTS A VALUABLE OPPORTUNITY TO UTILIZE ITS ARCHITECTURE’S MOST ADAPTABLE PRODUCT TO ENTER MATERIAL NETWORKS: FORM.

CELEBRATED THROUGHOUT THE HISTORY OF MODERNISM AND EPITOMIZED BY THE BAUHAUS, COMMERCIAL ARTIFACTS HAVE CONTINUOUSLY PROVEN TO BE A VIABLE VESSEL FOR DESIGN EXPLORATION. AS THE SCHOOL’S DESSAU PERIOD CHAMPIONED, DESIGN PRINCIPLES CAN BE FORMATTED INTO EASILY CONSUMABLE AND PRO TABLE PRODUCTS THAT CAN READILY ENTER EVERYDAY MATERIAL NETWORKS.
WG24 BAUHAUS TABLE LAMP
WILHELM WAGENFELD

TEA INFUSER AND STRAINER
MARIANNE BRANDT

WASSILY CHAIR
MARCEL BREUER
MULICH & SANCHEZ
PETS embraces the notion that architectural considerations of form and space can manifest as commodities and continues this tradition by embedding disciplinary considerations within the design of various product lines. Through licensing deals with retailers of various commercial markets, PETS aims to mass produce, market, and sell lines of product forms as a means of disseminating architecture to mass audiences. With each of its product lines, PETS broadens the scope for architectural reception by incrementally widening its potential audience.
P.E.T.S

+ 

Hasbro

Pier 1

Lowe's

Walmart

PERSONAL. EMPATHIC. TOPOLOGICAL. SERIES.
BODIES

IF FORM IS A PRACTICAL AND PROVEN ARCHITECTURAL COMMODITY, THEN FINDING A PARTICULAR TYPE OF FORM THAT CAN SUCCEED IN MARKET CONDITIONS IS IMPERATIVE. FOR PETS, THIS FORM IS BODIES: OR TOPOLOGICALLY DERIVED OBJECTS WITH BIOMORPHIC QUALITIES THAT INVITE AUDIENCES ENGAGEMENT THROUGH EVASIVE IDENTIFICATION. BODIES PROVE TO BE APPROPRIATE PRODUCT FORMS AS THEIR INVITING PROFILES AND CORPOREAL CHARACTERISTICS INDUCE TOTALIZING AFFECTS THAT REFER TO TYPICAL EMOTIONAL, PHYSICAL, AND ANIMALISTIC QUALITIES.

THE PEDIGREE OF BODIES CAN BE FOLLOWED BACK AS THE MARRIAGE BETWEEN THE TWO TYPES OF ARCHITECTURAL COMMUNICATION THAT AROSE AFTER MODERNISM. IDENTIFIED BY RE SOMOL AS THE PERFORMATIVE AND CONSTATIVE PRACTICES, THESE TWO CAMPS CULMINATED INTO THE PROJECTS OF GRAPHIC EXPEDIENCY AND DIGITAL INTRICACY WITH SHAPES AND BLOBS SERVING AS THEIR REPRESENTATIVE DEVICES. AS THE DIGITAL TURN AND ITS EVENTUAL FRACTURING CONRED THE TWO TYPES, COMPLEX DIGITAL MODELING AND RECEPTIVE GRAPHIC OBJECTS WERE NO LONGER EXCLUSIONARY AND GAVE RISE TO AN ARCHITECTURAL PROJECT THAT CAN FLICKER BETWEEN DISCIPLINARY FORMAL CONCERNS AND APPROACHABLE AFFECTIVE DESIRES.
EMBRYOLOGICAL HOUSE
GREG LYNN

BRUGES CONCERT HALL
NEUTELINGS RIEDIJK

MULICH & SANCHEZ
Bodies perform like self-sufficient Rorschach tests, inviting and encouraging consumers to respond to their form by soliciting and simultaneously rejecting attempts in identification. This evasiveness allows bodies to flicker between vague and precise, strange and familiar, form and figure, object and subject. By straddling the line between object and subject, PETS are rendered as companionable objects that satisfy consumer desires for intimate commercial relationships by providing amicable product forms with unique associations.
EMPATHY

These companionable relationships that bodies provide stem from the empathic tendencies that consumers have towards their products. Empathy is the emotional attachments that humans invest in fellow objects and subjects which has proven to be an economically reliable way of maintaining a consumer base. When designed with empathy in mind, commodities can become emotionally durable and develop lasting relationships with consumers that sustains committed commercial engagement.

Emotionally durable design strategies that are deployed in the market include but are not limited to: anthropomorphization, vocalization, cuteness, humor, commitment, and familiarity. These strategies maximize the potential for empathic relationships and as such are heavily exploited in the design of commercial products; it is the reason why cars hoods have faces, technology speaks back to us, and teddies are fluffy.
PETS adopts empathy and incorporates it into the design of its forms. Turning bodies into much more than just corporeal objects. Through formal traits that configure these bodies into zoomorphic object-subjects, PETS capitalizes on the deep emotional attachments that we maintain with domesticated animals. By embracing the identity of companion bodies and revolving brand identity around their potential empathic commitments, PETS wishes to turn its architectural commodity into a readily consumable product that reconfigures its formal considerations into likable and approachable artifacts.
These empathic relationships that are born from PETS forms allow for its consumer base to grow and strengthen with the continuous manufacturing of its serial product. The iterative expansion of bodily objects that culminate into an accessible commercialization of architectural form has the potential to reformulate the cultural, political, and economic positions that architecture has taken on in the market. Through a practice that appropriates commercial strategies and embeds design considerations within retail products, PETS aims to exploit architecture’s commodification as a means of reintroducing disciplinary agency within contemporary consumer culture.
P.E.T.S

PERSONAL.
EMPATHIC.
TOPOLOGICAL.
SERIES.
CHOOSING TO INSTANTIATE ITS BRAND AS A TOY LINE, PETS WAS ABLE TO ESTABLISH ITS FORMS AS EASILY ACCESSIBLE PRODUCTS APPROPRIATE FOR CASUAL ENJOYMENT. NOT UNLIKE TYPICAL MASSING EXERCISES, THE LIMITS OF BODILY EXPRESSIONS WERE THOROUGHLY INVESTIGATED THROUGH THESE IN ORDER TO ESTABLISH A FORMAL LANGUAGE FOR SUBSEQUENT PRODUCT DEVELOPMENT.
WITH ITS FOLLOWING CHAIR LINE, PETS EXPANDED NOT ONLY ITS MARKET SHARE AND AUDIENCE REACH BUT ITS FORMAL LANGUAGE AND EMPATHIC POTENTIAL. AS A RESPONSE TO THE HUMAN BODY AND SCALAR SHIFT WERE INTRODUCED, THE PARTICULARITIES OF WEIGHT, POSTURE, SCALE, AND ERGONOMICS SERVED AS ADDITIONAL FORMAL THAT FURTHER TESTED THE POTENTIALS OF PETS BODIES.
Meet our new friends:

P.E.T.S
PERSONAL EXPLORATION TOPOLOGICAL SERIES

We know you’ll love these fun, colorful, and lovable forms as much as we do! P.E.T.S is here to liven up your home with an exciting new line perfect for any room. Vibrant and eclectic, these pieces serve as great accent chairs — and even better friends.

Furniture
- Living Room
- Accent Furniture
- Dining Room & Kitchen
- Bedroom
- Bathroom
- Papasans & Swingsans
- Home Office
- Furniture Storage & Organization
- Furniture Collections
  - Bridging
  - Hayworth
  - Chas
  - Papasan Collection
  - Alec
  - Amelia
  - Parsons
  - Alton
  - Metro
  - Cremone
  - Eastwood
  - Nyle
  - Cottage
  - Ashworth
  - Ronan
  - Torrance
  - Weston
  - Southernly
  - Quinn
- View All

Sort By: Select One

Filter By: Type
- Color
- Features
- Chair Size

Add Filters

See More

CUSTOMER RELATIONS
- Shopping Info
- Returns & Exchanges
- Assembly Instructions
- Trade Parks
- Pier 1 For Business

QUICK LINKS
- Store Locator
- Check Order Status
- Buy Gift Cards
- Gift Card Balance
- Refer A Friend
- Gift Registry
- Worklist

CONTACT US
- Help Center
- Send Us A Note
- FAQs

OUR COMPANY
- About Pier 1
- Accessibility
- Careers
- Pressroom
- Investor Relations
- Product Notes & Recalls

TOP CATEGORIES
- Furniture
- Bugs & Curtains
- Dining & Entertaining
- Pillows & Cushions
- Decor
- Lighting & Candles

INSPIRATION
- Looks & Trends
- Seasonal
- Idea & How To's
- Shops
- All Inspiration

Privacy    Supply Chain Visibility    Visit Pier1.ca
© 2000-2019 Pier 1 imports. All rights reserved.
FIG. 05

*REFER TO FIG. 06

FIG. 06

*TO BE MILLED ON BOTH FACES
*PATTERNED NYLON CARPET PANELS

GRADATED FACE FIBERS

FIG. 07

*REFER TO FIG. 08

FIG. 08
Proceeding with storage sheds further positioned pets within readily accessible commercial territories and began explorations of their spatial qualities. As an extension of the empathic qualities that their formal appearances hold, the interior of pets were designed with topological surfaces responsive to their shapes and postures. Cosmetically, this is extended interiors by treating their spaces with the same textures and blush tones as their exteriors hold.
Sheds

Categories
- Metal Storage Sheds
- Vinyl & Resin Storage Sheds
- Wood Storage Sheds

Related Categories
- Dimensional Lumber
- Furring Strips
- Roofing Screws
- Screws

Refine
- Storage Capacity Range (Sq. Ft.)
- Nominal Size Range
- Brand
- Best Barns
- Arrow
- Cedarshed
- DuraMax Building Products
- Heartland
- P.E.T.S
- Price
- Rating
- Style

Connect With Us
- Facebook
- Twitter
- Pinterest
- Instagram
- YouTube

Sign Up for Email
- Be the first to know: Sign up for exclusive offers, tips and more. Sign up>

Download Our Apps
- Learn more and download our FREE apps. Discover>

Shop Savings & Weekly Ads
- Lowe's Credit Card
- Ideas & How-To's
- Installation Services
- Rebates
- Lowe's For Pros
FIG. 01

*HOLLOW FIBERGLASS SHELL COMPONENTS

GRADIENT TONE EXTREMITIES

*REFER TO FIG. 07

FIG. 02

EMPATHIC FORM
WITH A TRANSITION INTO LIVING UNITS RETAILED BY WALMART, PETS ADVANCES ITS GOAL OF TURNING ITS ARCHITECTURAL BODIES INTO READILY ACCESSIBLE COMMERCIAL PRODUCTS. BY PARTAKING IN THE TREND OF EASY ASSEMBLY SMALL DWELLINGS, PETS WAS ABLE TO LEVERAGE ITS FORMAL-SPATIAL DEVELOPMENTS WITH PROGRAMMATIC AND SYSTEMIC CONSIDERATIONS. THEIR TOPOLOGICAL INTERIORS WERE RECONCILED WITH DOMESTIC ORGANIZATIONS, UTILITY SYSTEMS, AND AMBIENT EXPERIENCES.
FIG. 09

FIG. 10
P.E.T.S
BIBLIOGRAPHY

BOOKS


ARTICLES/CHAPTERS


IMAGES / PRECEDENTS

Brandt, Marianne. Tea Infuser and Strainer, 1924.

Breuer, Marcel. Wassily Chair, 1925.

Fairey, Shepard. Obey Giant, 1989-.


Hadid, Zaha. NOVA Shoe, 2013.

Kruger, Barbara. I shop therefore I am, 1990.


Wagenfield, Wilhelm. WG24 Bauhaus Table Lamp, 1924.
P.E.T.S

PERSONAL.  
EMPATHIC.  
TOPOLOGICAL.  
SERIES.