

([GUILLERM©], BERNAL)
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Blue Rain

Concept

The installation called for a series of hand-blown colored glass vessels to be suspended within a public stair tower as a major design attraction. Custom designed for a world-renowned corporate client in Abu Dhabi this unique architectural installation took advantage of the natural light from skylight above to produce the most spectacular luminous effects.

Specifications

The glass vessel is approximately .15 m wide x .41 m long. Designed to function as an art piece in this context, the glass and stainless steel cable assembly unit was produced in three different shades of blue. In addition a mirrored finish was applied to half of the pieces in order to introduce highly reflective surface effects alongside the transparent vessels.

Evan Douglass Studio

Design /Development: Anderson,Chelsea, Bernal,Guillermo, Sorenson, Scott
Glass Blower : Moshe Bursuker

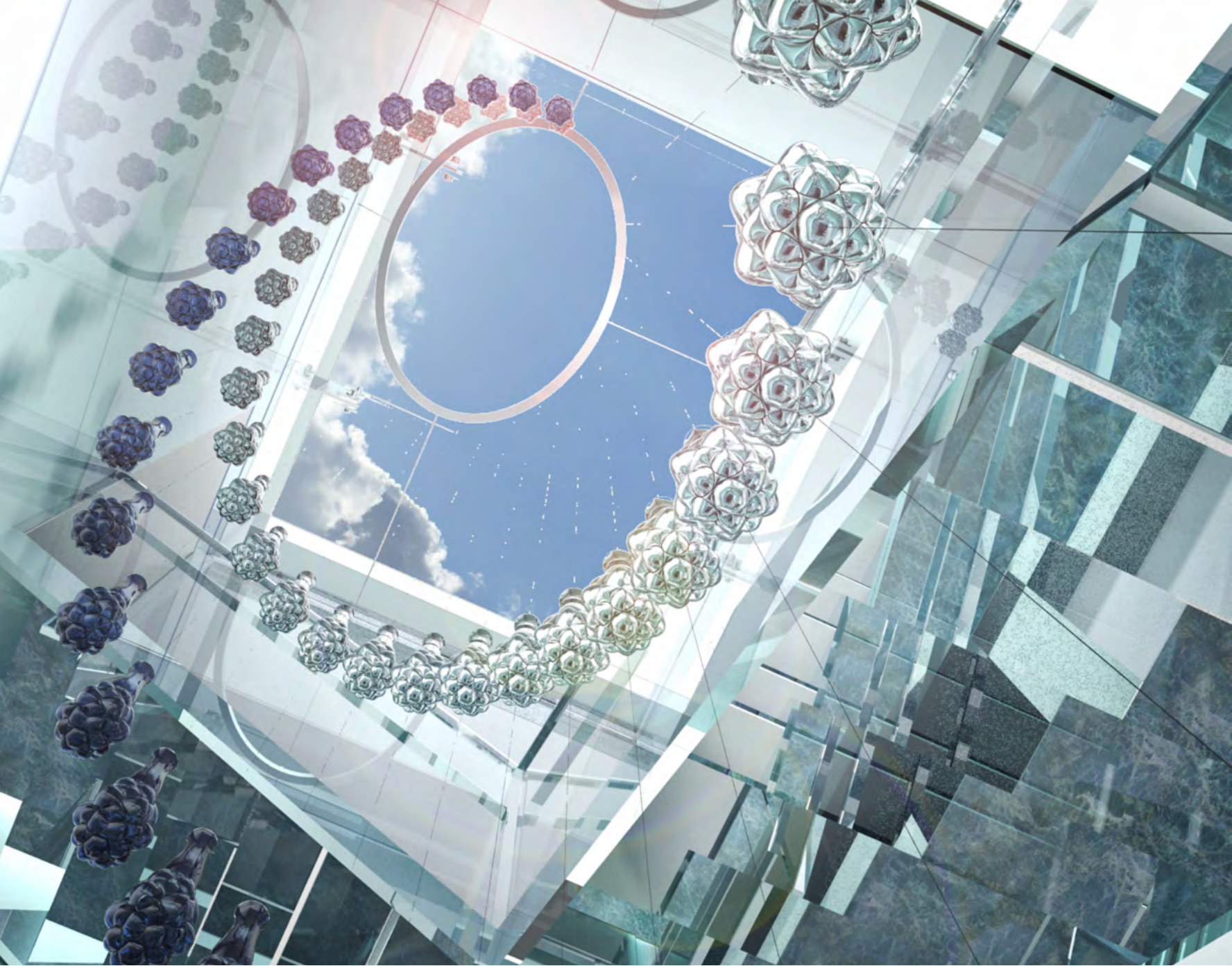


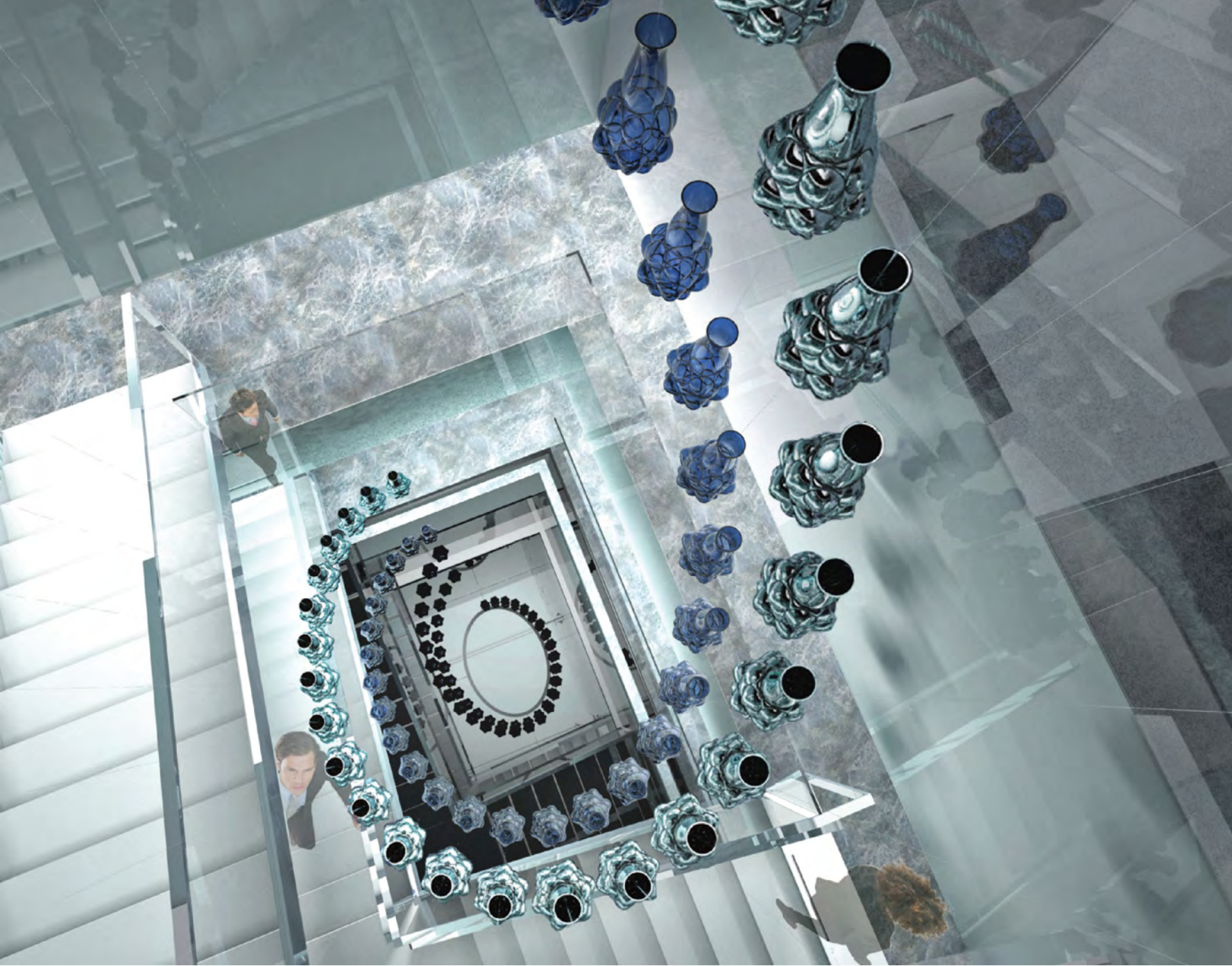












Infinity Nets

Concept

The installation called for a digitally designed and 3-D printed woven column to be suspended within a public stair tower as a major design attraction. Custom designed for a world-renowned corporate client in Abu Dhabi this unique installation represents a new era in architectural membranes developed as composite surfaces unifying structure and ornament.

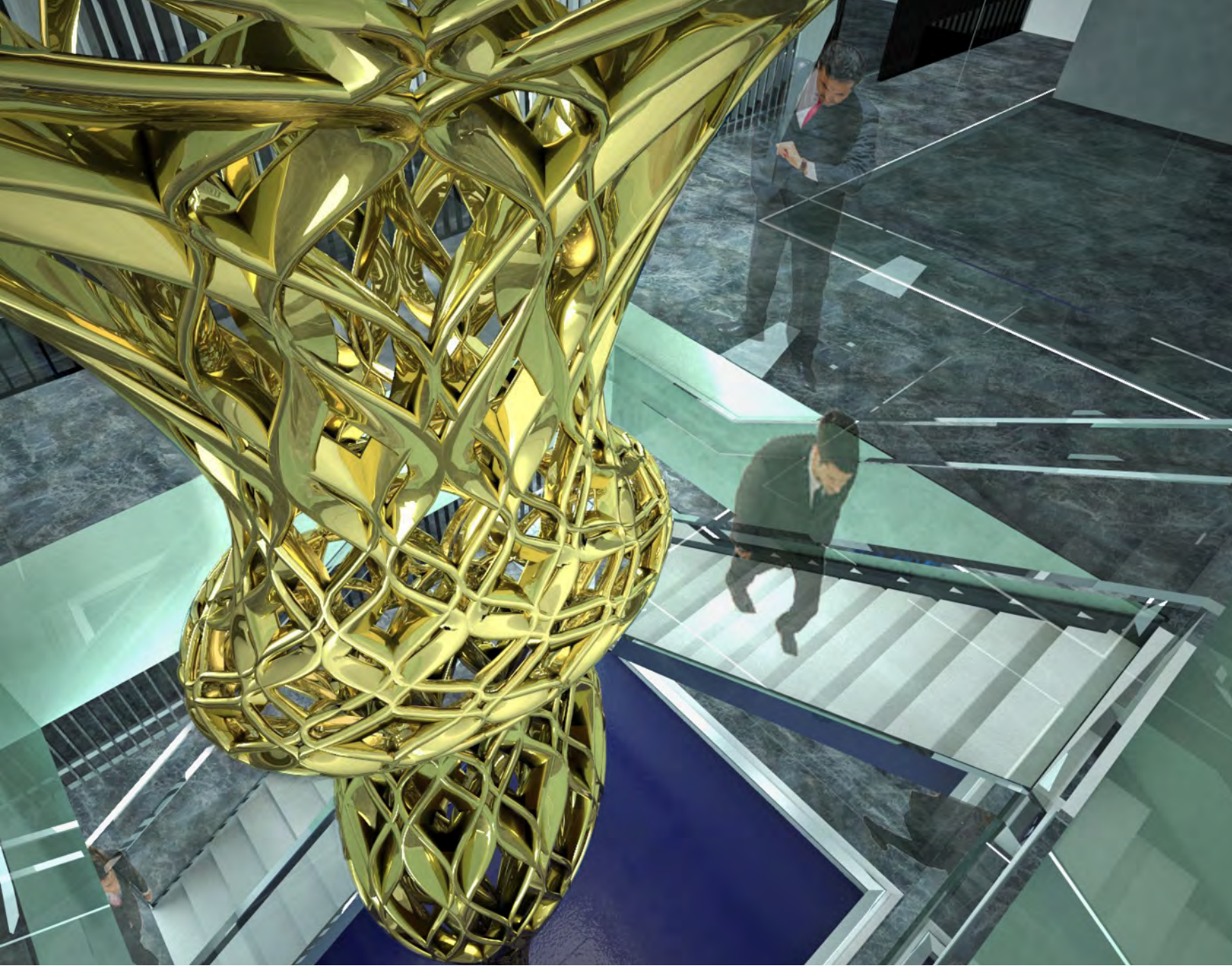
Specifications

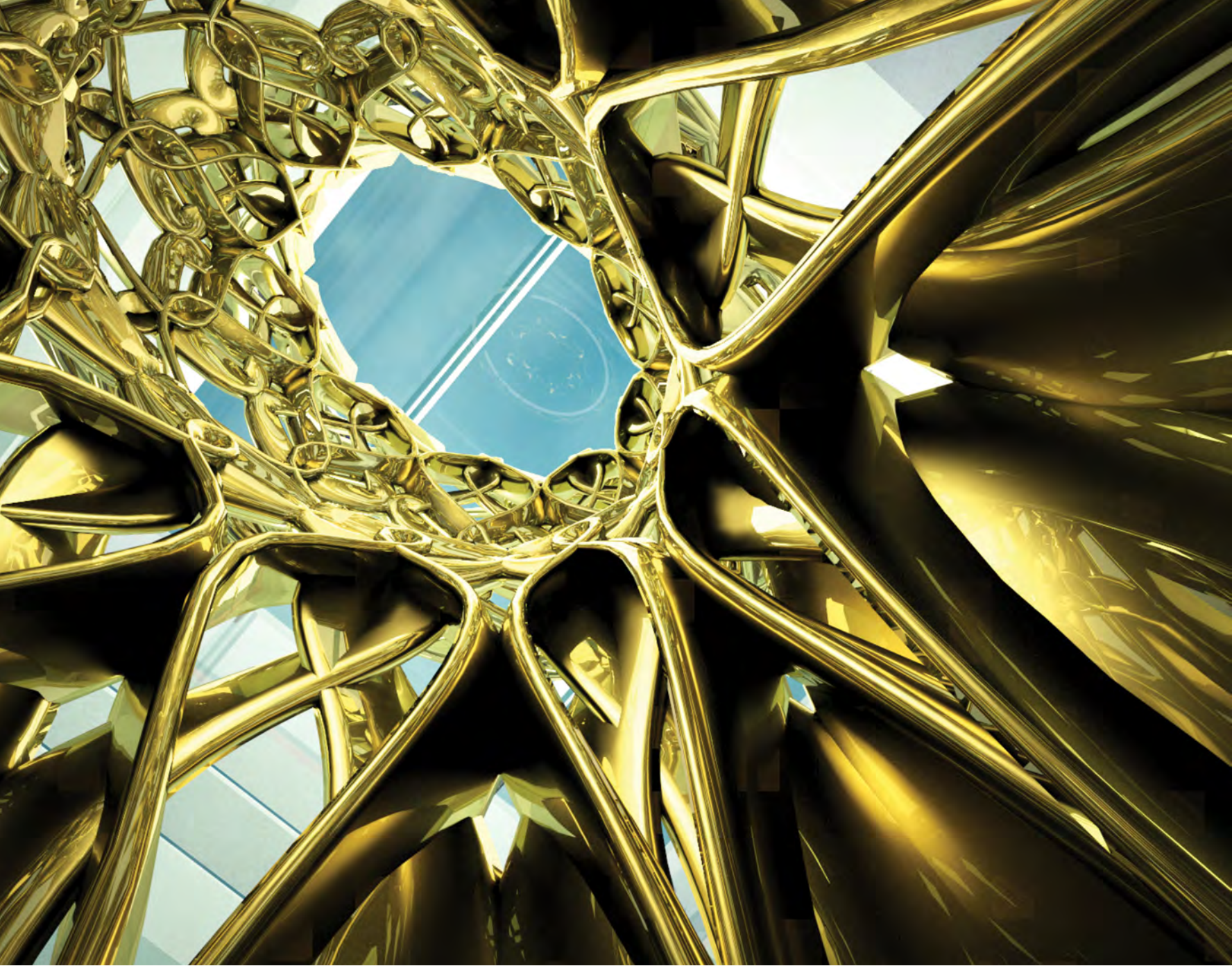
The entire installation is fabricated as a series of six colossal 3-D prints and mechanically fastened together on-site. Printed with a 3mm thick exterior shell the interior cavities are filled with liquid foam as reinforcement. The surface receives an industrial-grade hi-gloss metallic paint finish.

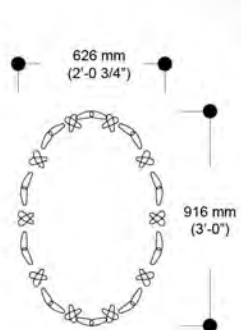
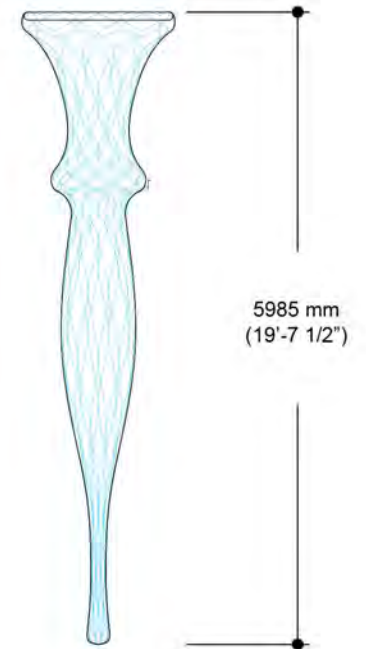
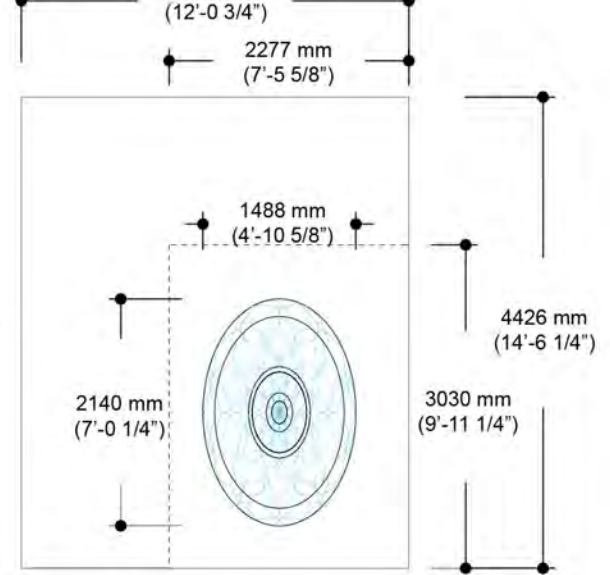
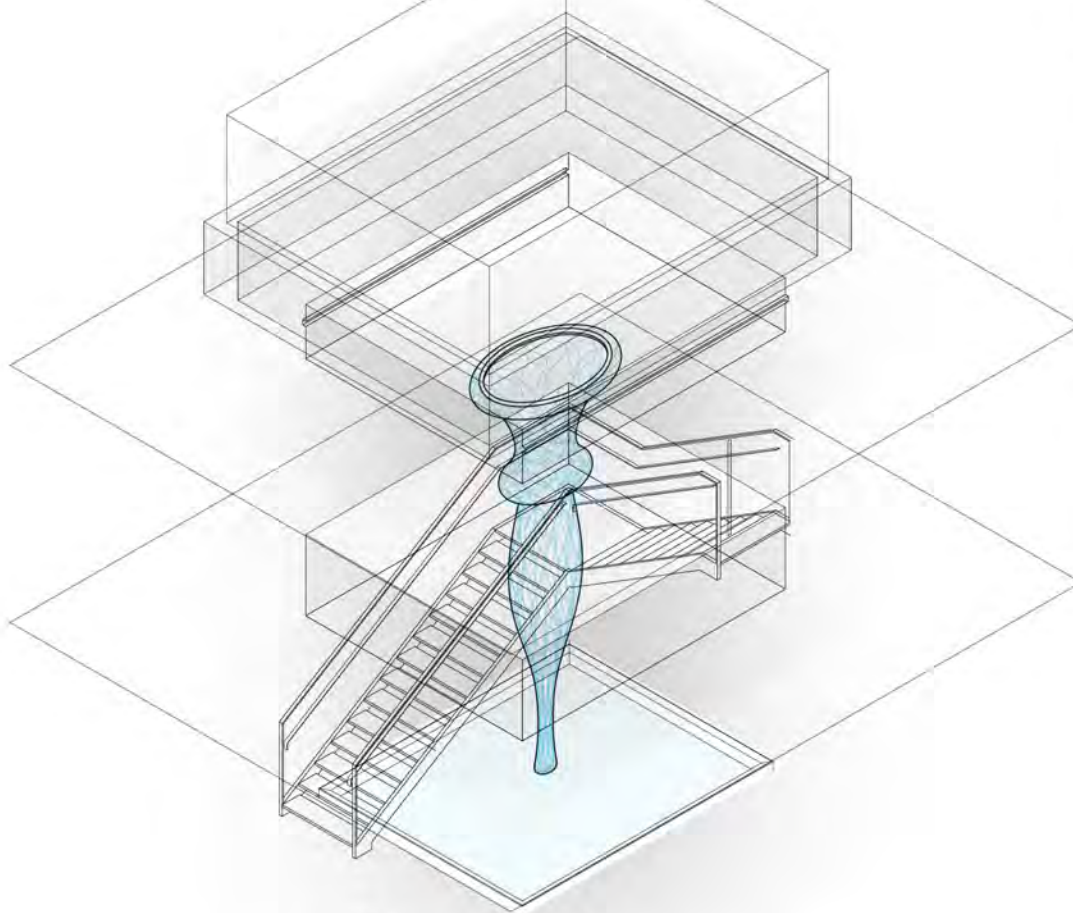
Evan Douglass Studio

Design /Development: Anderson,Chelsea,
Bernal,Guillermo, Sorenson, Scott

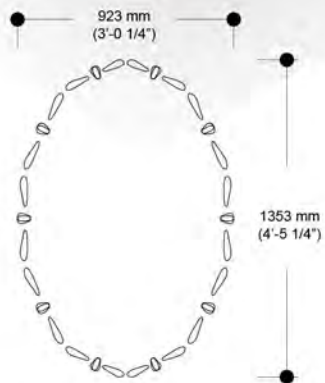




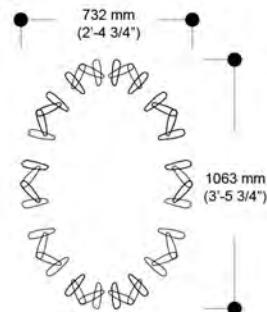




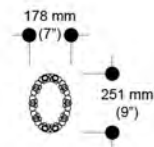
1 Plan



2 Plan



3 Plan



4 Plan

Moon Jelly

Concept

Seeking to create a restaurant that combines a sense of old-world charm along side a unique contemporary setting, the project called for the creation of a custom modular ceiling system with a range of ornamental and material surface effects. Conceived as a beautiful theatrical cloud suspended above one's head this one-of-a-kind lightweight membrane also accommodates for the lighting, sprinkler, mechanical and sound systems required for the restaurant. In addition, the project includes our custom glass-blown chandelier distributed across the ceiling as a luminous blanket above the clientele below.

Specifications

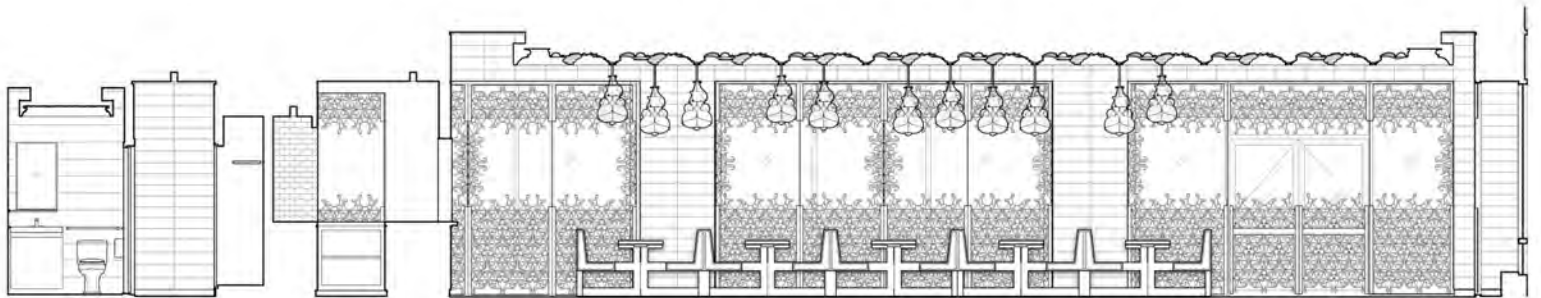
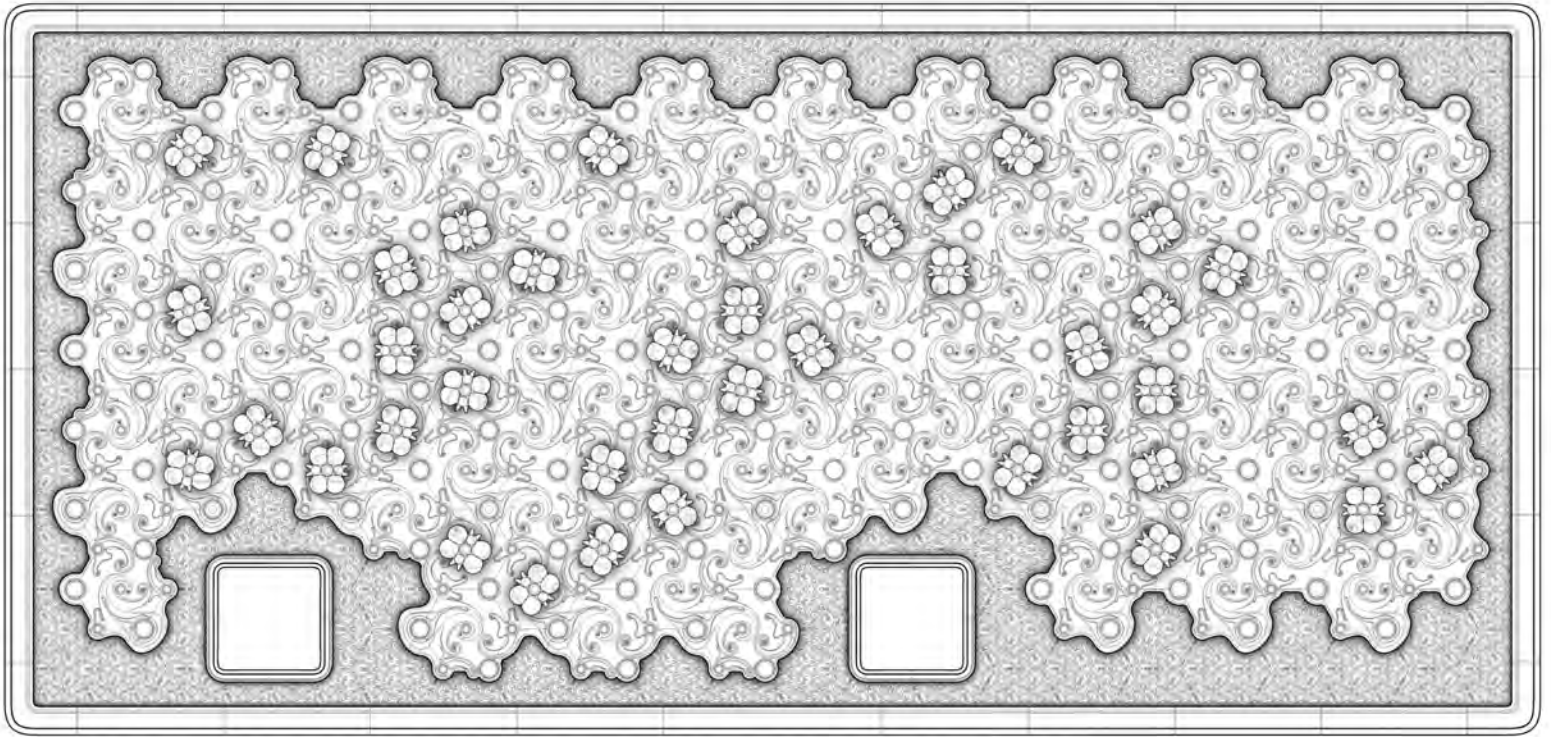
The modular ceiling tile is comprised of both high (approximately .71 m square x .36 m deep) and low relief hexagonal tiles (approximately .71 m square x .36 m deep) that are cast in lightweight polymer. The chandelier is approximately .46 m wide and .61 m long and includes support hardware .61 m long.

Evan Douglass Studio

Project director; Richard Sarrach
Design consultant; Guillermo Bernal, Scott Sorenson.

Fabrication of Ceiling : Beyond Design, Guillermo Bernal, Scott Sorenson.













Mubadala Office Building

Concept

Looking to create an inspired contemporary office environment reflective of the visionary leadership of Mubadala: the leading financial investment company in Abu Dhabi today, the design called for a new and immersive architectural experience. Conceived as a manufactured landscape installed within a corporate setting, all the custom designed and fabricated surfaces collectively served to provide a sense of excitement and theatrical surprise.

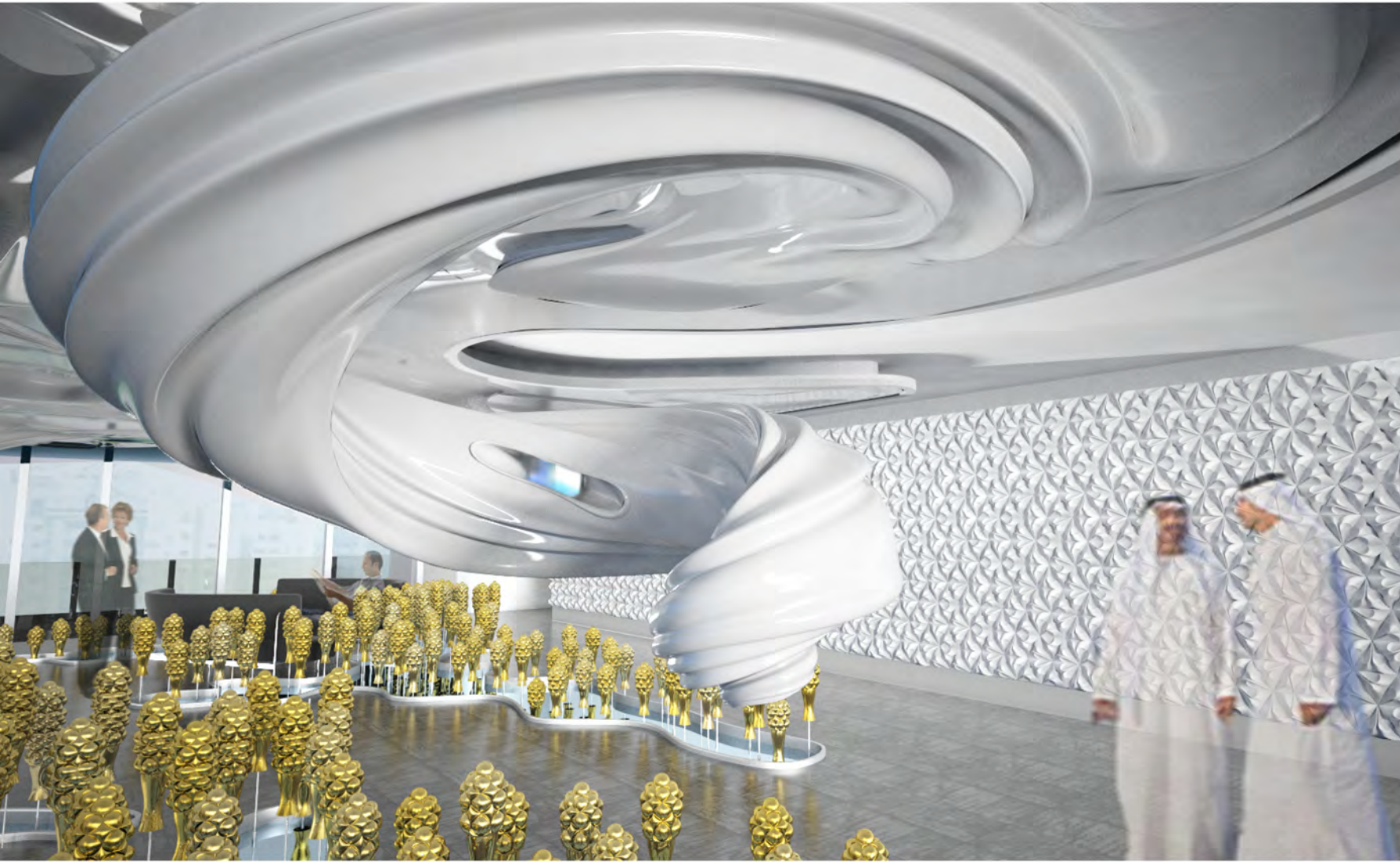
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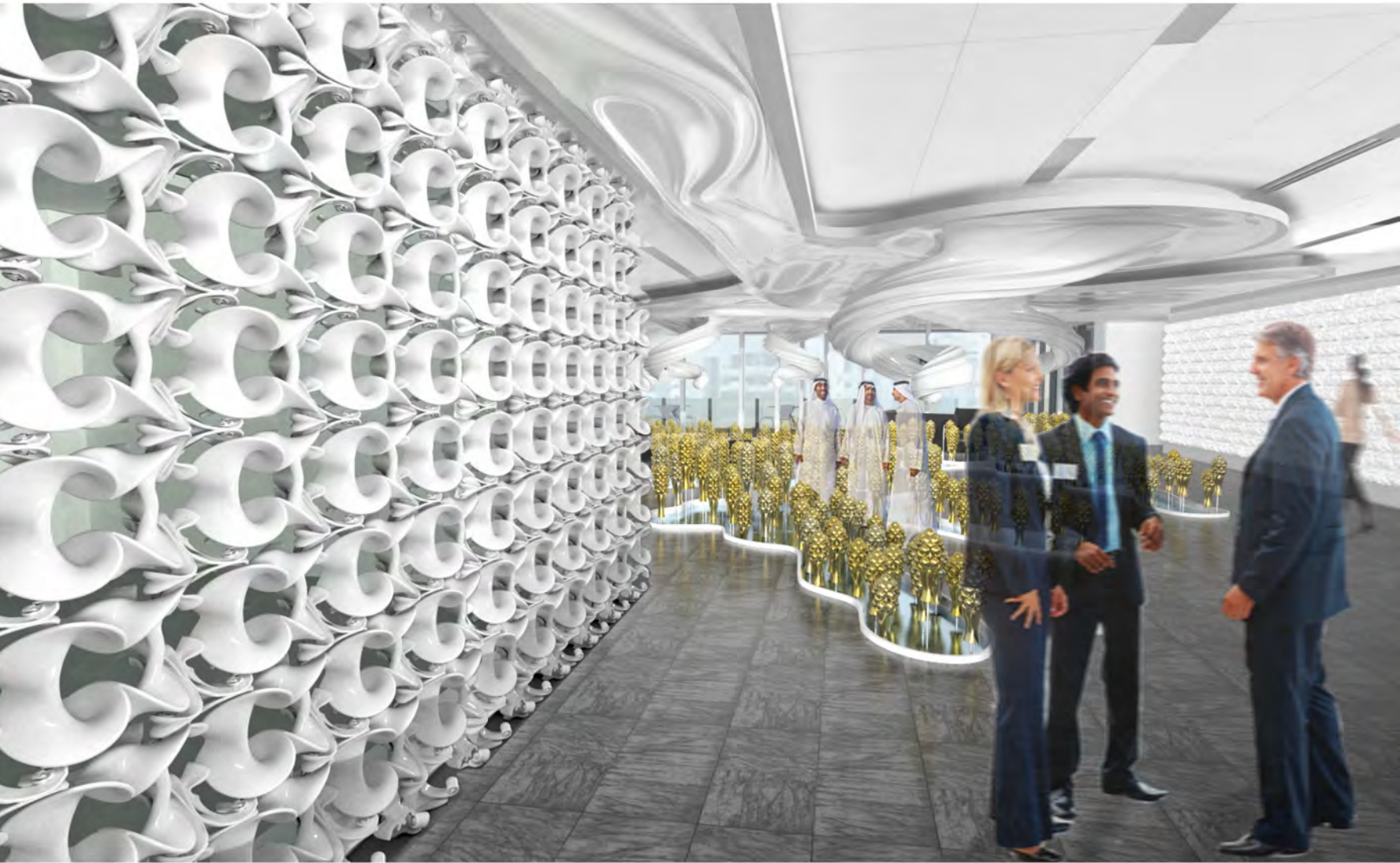
Comprised of a series of our modular building component products (Helioscopes, Flora_flex and Blue Rain) an archive of product development is drawn upon to create a truly authentically designed corporate interior space. Materials range from polymer, fiberglass resin, and custom blown glass.

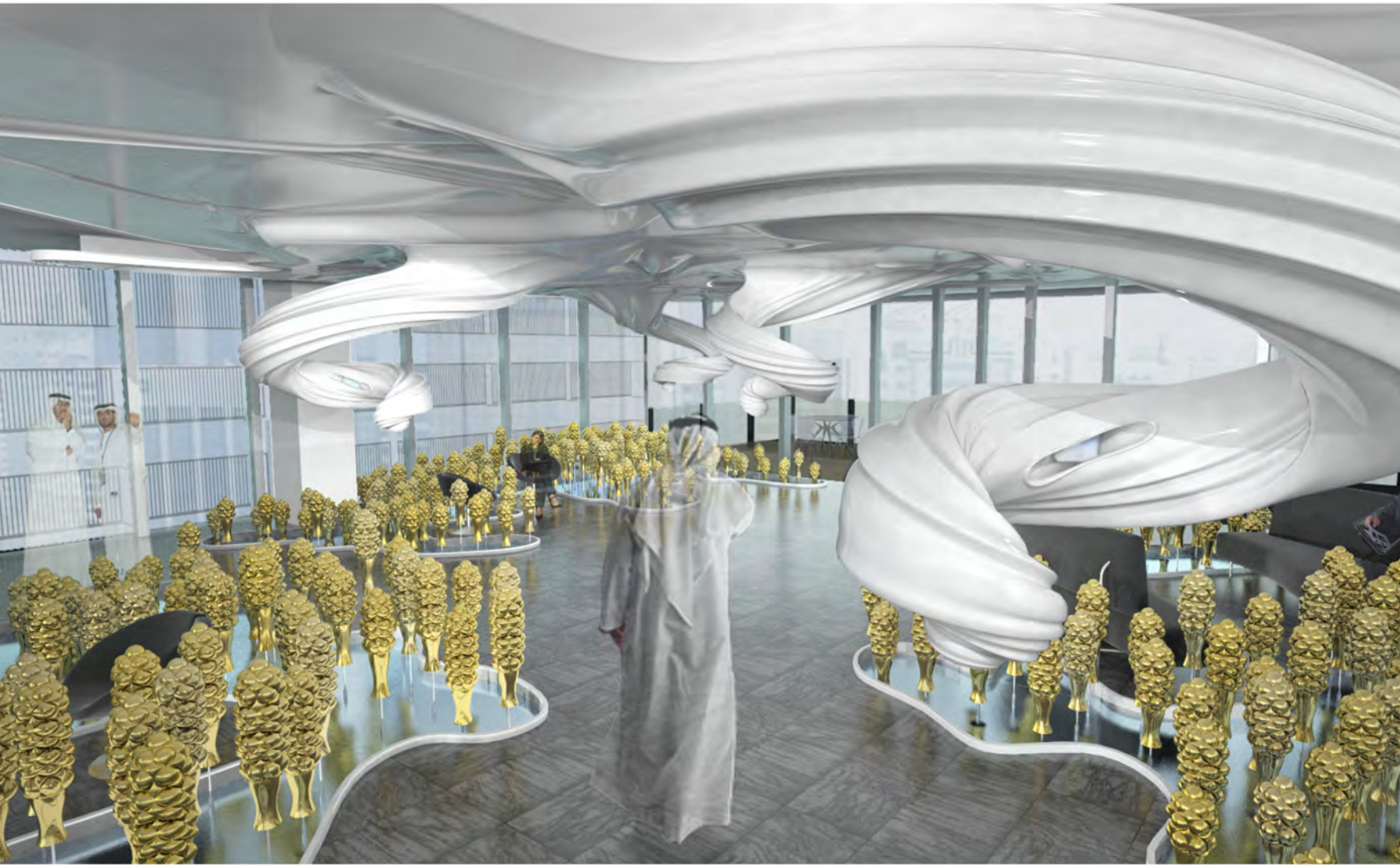
Evan Douglis Studio

Design /Development: Anderson,Chelsea,
Bernal,Guillermo, Sorenson, Scott









Artic Flower

Concept

Conceived as both a vital public cultural center as well as an important destination receptive to a wide range of communal activities, it is essential that the final artwork assigned to this location is aesthetically captivating as well as spatially accommodating. Rather than assume a traditional stance where the art pieces only operate as autonomous objects sitting indifferent to their context, we would propose a far more engaging role for our site-specific installations. Given our experience as architects we often design immersive environments that operate on a variety of levels so that the work will be able to sustain the necessary long-term interest of the general public of Nashville. Creating environments that is both visually engaging yet experientially compelling would make for ideal installations at the Music City Center.

Extending our current research in suspended glass landscapes and sculptural relief, we propose creating site-specific architectural installations that respond to the unique range of issues that need to be addressed at this particular site. The installations would complement the architecture, further enhancing the building's cultural attraction on both a local and global scale. Seeking to energize the site, our innovative design would incorporate the best of both worlds from the disciplines of art and architecture; in so far that the Music City Center would have installations that was publicly engaging experientially as well as aesthetically striking.

Evan Douglis Studio

Design /Development: Anderson,Chelsea,
Bernal,Guillermo, Sorenson, Scott

Fabrication: Guillermo Bernal

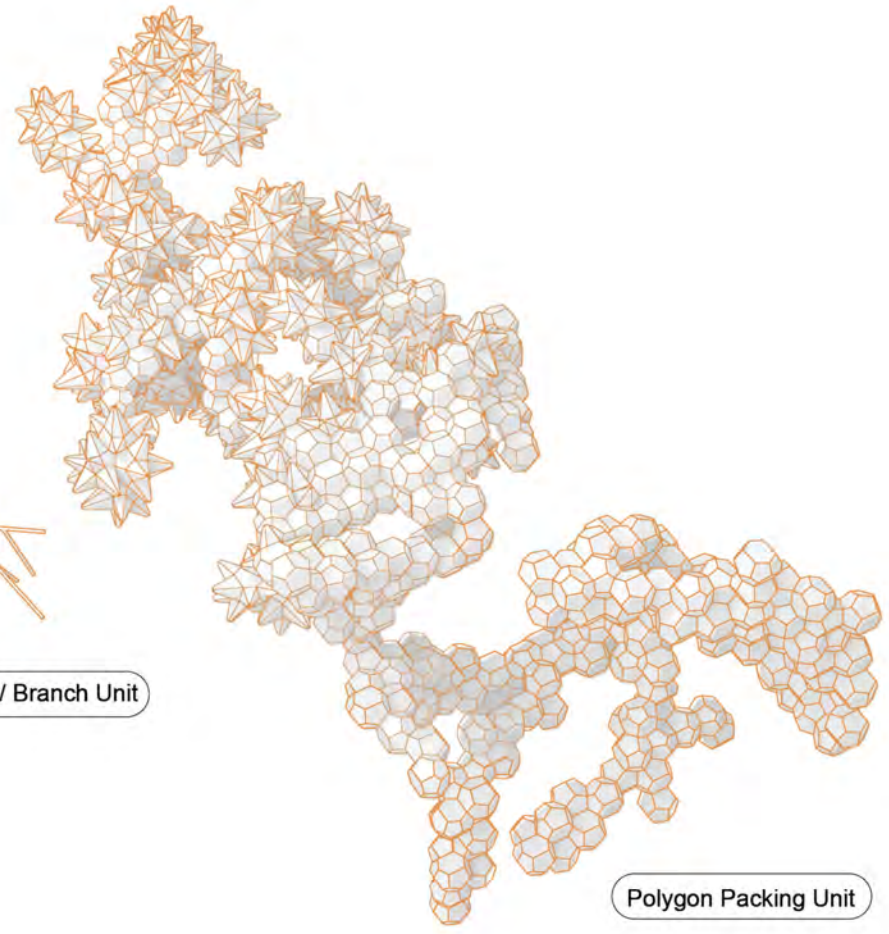




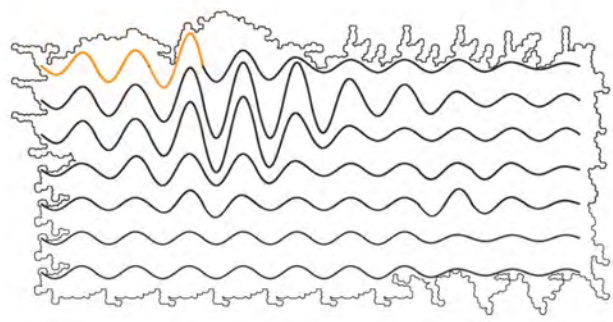
Spiral Unit



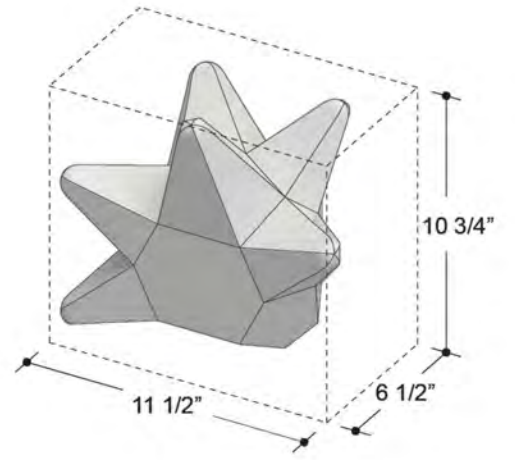
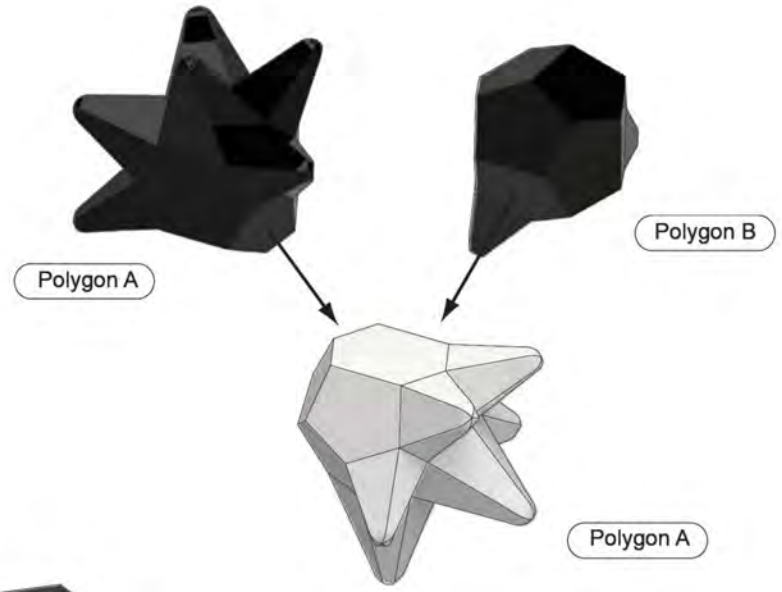
Spiral / Branch Unit

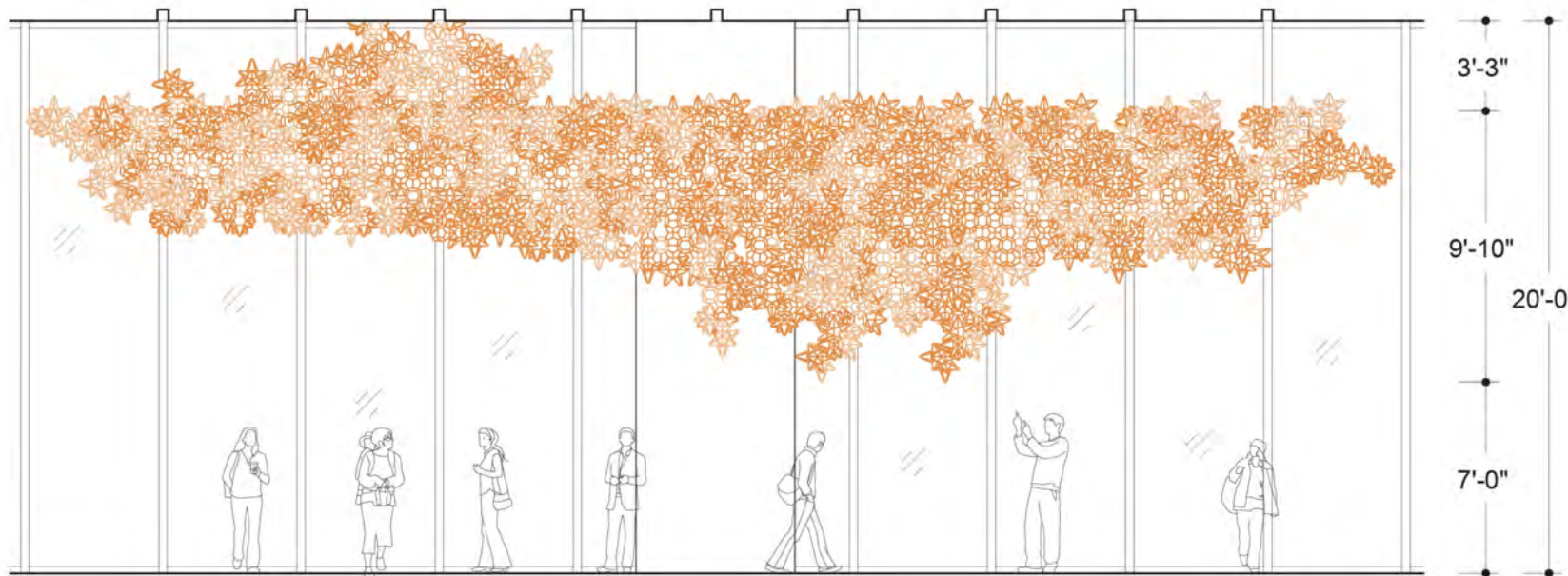
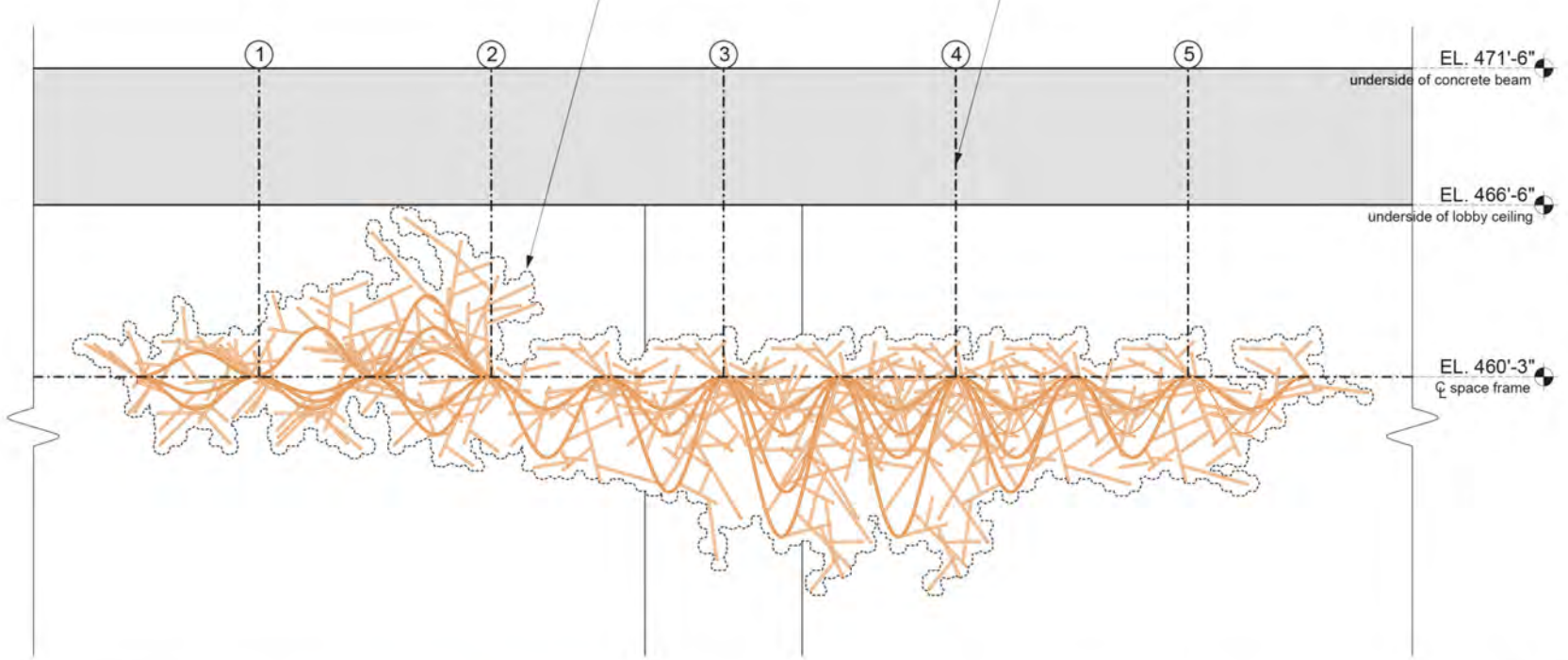


Polygon Packing Unit



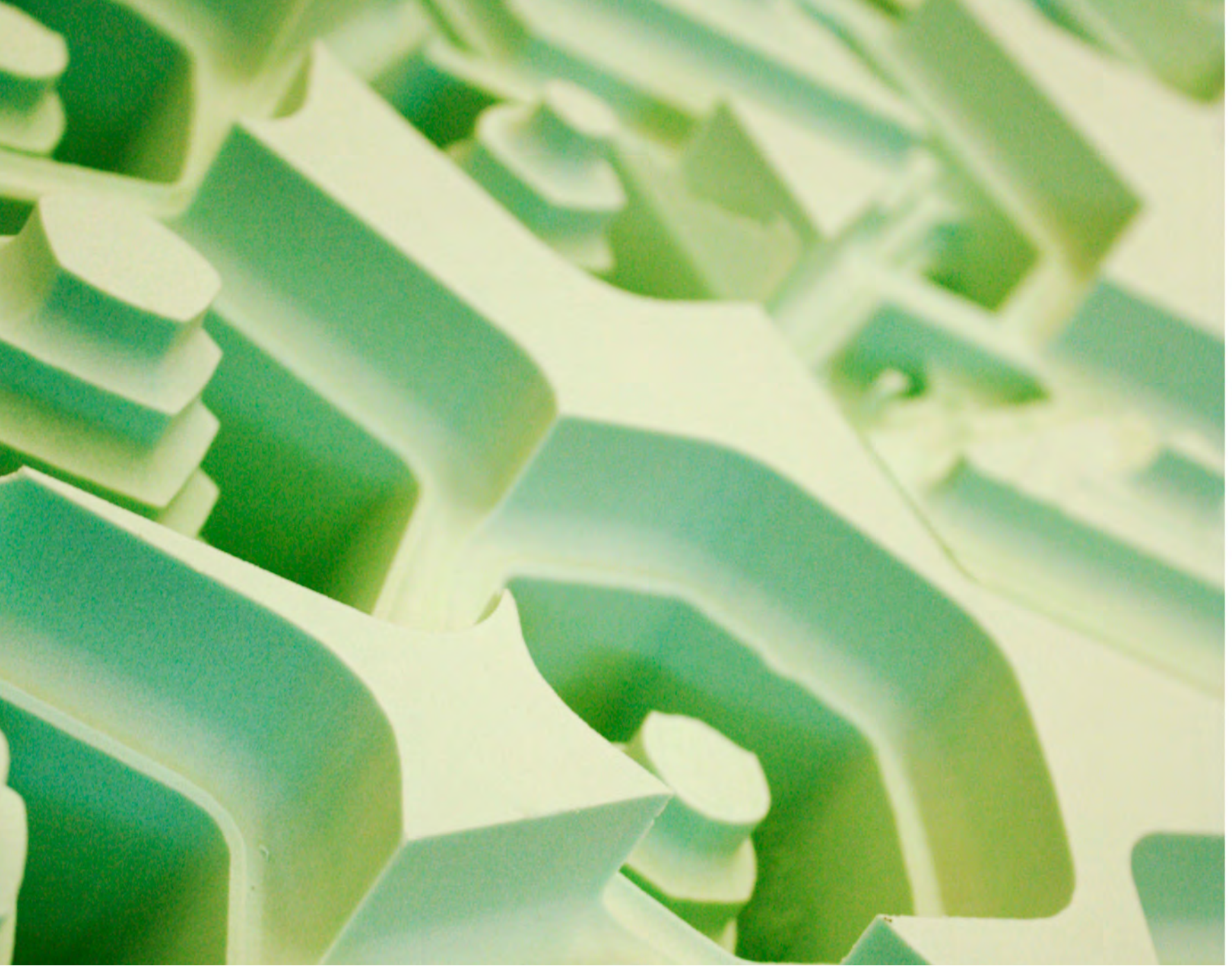
Spiral Layout















1 QUART
MIX 'n MEASURE







Wall of many voices

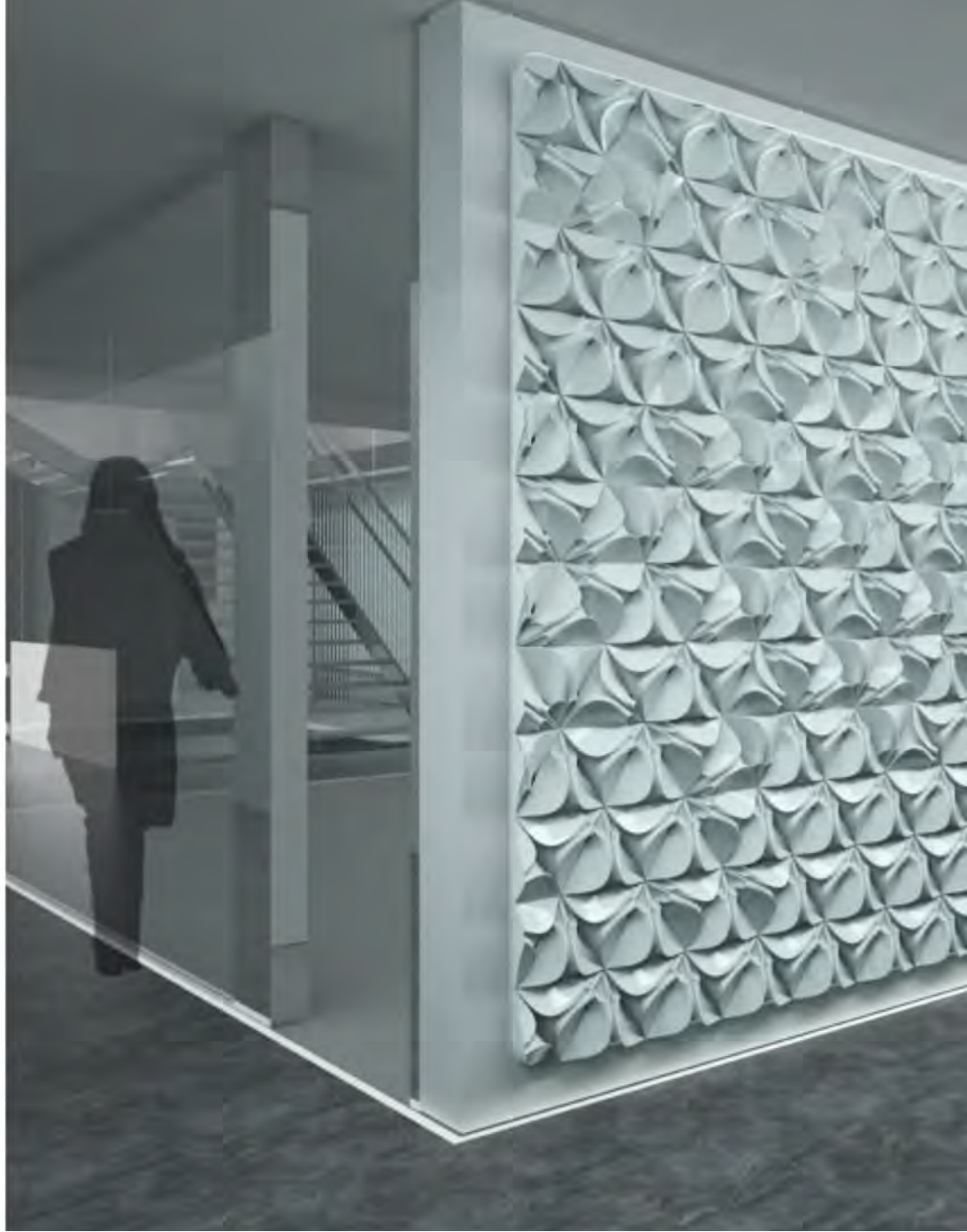
Concept

Throughout the history of Islamic Art there is a common search to pay respect to the source of all creation (“Allah”). As a departure from traditional western iconography, which promoted the depiction of people and animals in their art and architecture, the Arabesque (a unique Islamic invention), proposed an elaborate system of repetitive tiling patterns that produced a kind of visual trance; synonymous with seeking spiritual wisdom. Unable to recreate the world ‘as we see it’ the basis of the Arabesque is to create a sense of ‘infinity’ out of the continuous reconfiguration of a basic geometric element. In other words, from the circle (the symbol of all eternity) one is able to produce a series of increasingly complex shapes that open up an infinite world of symbolism, sacred to the Islamic world. In response to this profoundly beautiful tradition, we decided to create a single equilateral tile (the symbol of harmony) that had the capacity when replicated to produce an enormous amount of surface variation.

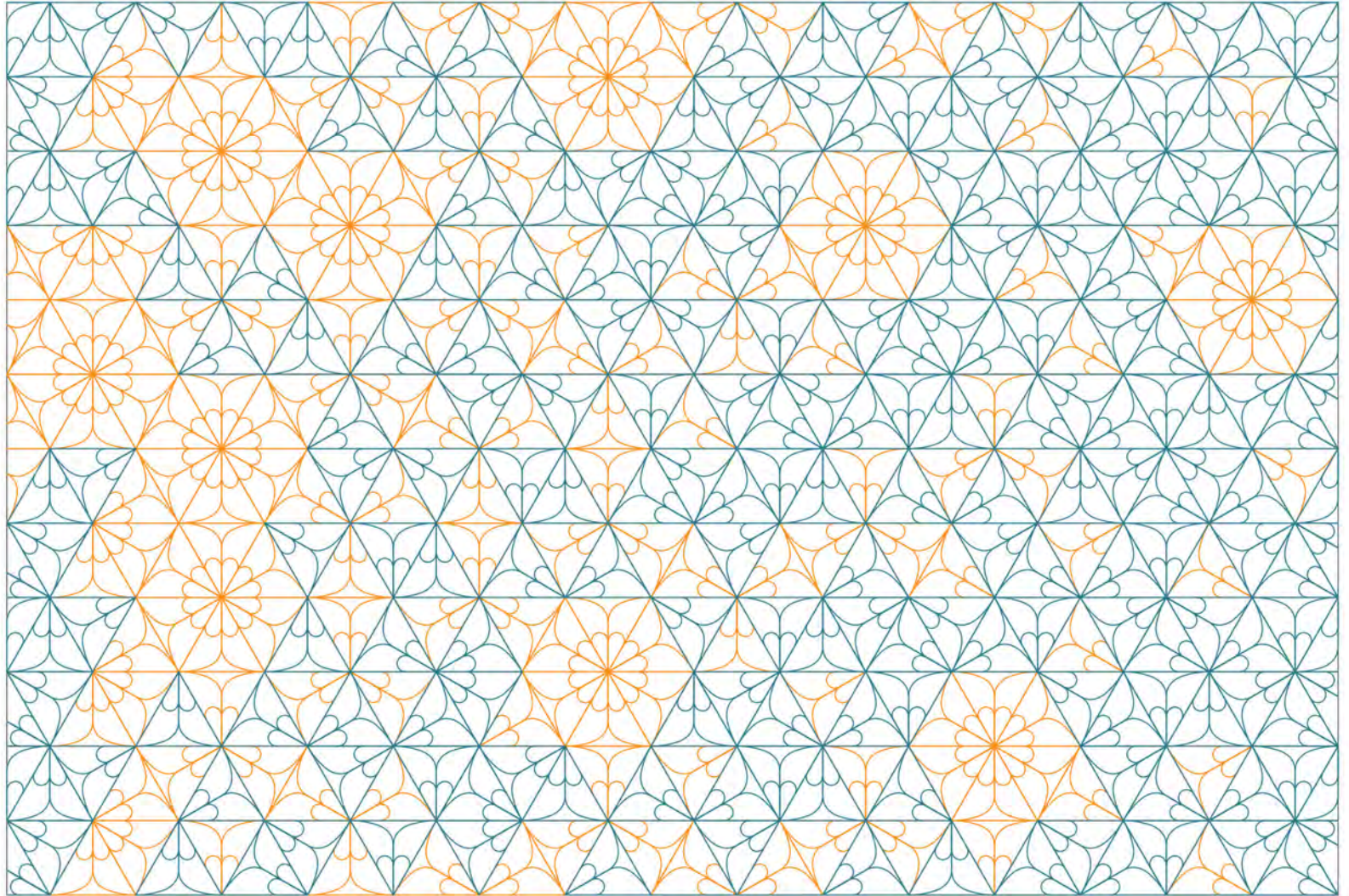
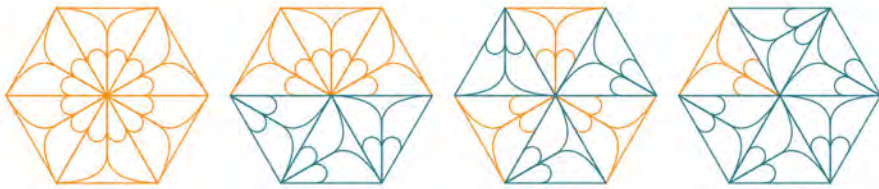
Based upon the simple act of rotating the tile in space to make a series of different hexagons, and then distributing the hexagons (the symbol of Heaven) throughout a field of space an infinite number of relief patterns were produced. Inspired by the beauty of flowers, the changing breeze of the wind, the mystery of math, and the possibility of making architecture appear to chant the secrets of an old tradition, we created ‘The Wall of Many Voices’. By reenacting the ancient ‘method’ unique to Islamic design we were successful in creating an architectural feature wall that is both timeless and contemporary. It resonates with the kind of visual power necessary at a lobby entrance for a company that aspires to greatness

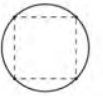
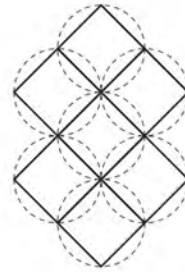
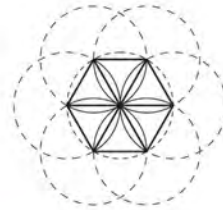
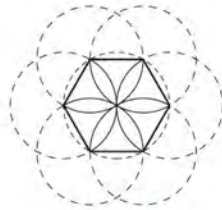
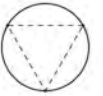
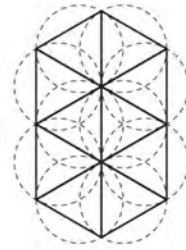
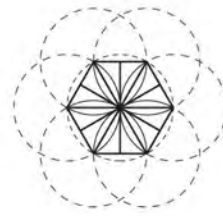
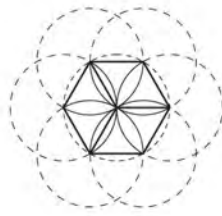
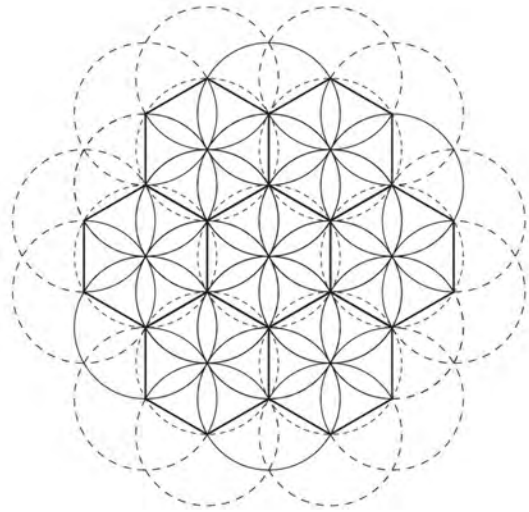
Evan Douglis Studio

Design /Development: Anderson,Chelsea,
Bernal,Guillermo



B-3-F





a

b

c

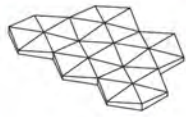
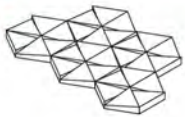
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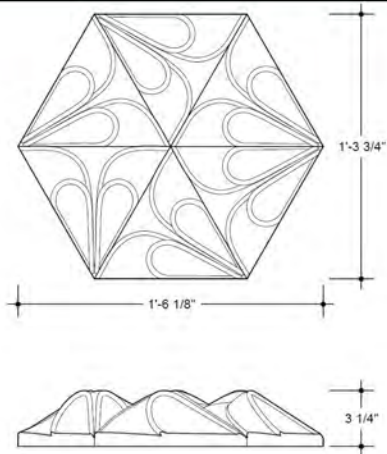
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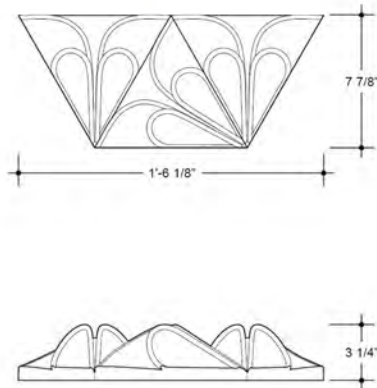
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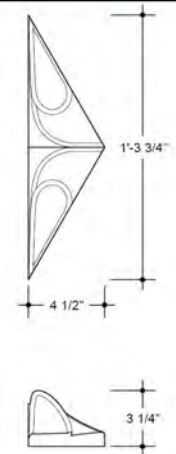




① Hexagon Master Tile - (527) Total
Scale : 1" = 6"



② Half Hexagon Master Tile - (98) Total
Scale : 1" = 6"



③ Edge Master Tile - (24) Total
Scale : 1" = 6"





Thesis

Circus on the Edge: Momentary Anchoring

Originated in the ancient world, the Circus has a history of a ritualistic performance -mostly of a nomadic nature- and functioned as a proto-theatre where the distance between human and animal nature was under examination. Since the performances were held in the open, its architectural typology remained open-ended and it was only for this circular space, suitable for the interweaving movements of man and animal to give the birthmark of its etymological significance. The roman kirkos (from greek κίρκος, κύκλος= circle, arena) retained the very basic organization of the performance, surrounded by a crowd, until the time that circus intoxicated the nineteenth century american public as a theatrical laboratory for the exotic, the whimsical and the monstrous, unconsciously continuing the ever-occurring theme of-Men,

animals and the combination of those two on the stage, fighting against each other for their lives or collaborating in an interspecific choreography (among different species) . This factory of travesties topped by a tensed fabric has been located in the fridge of architectural typology since the nomadic lifestyle of the performers and the circus, have not being accepted as a valid form of entertainment so as to be included in the spectrum of the urban architecture, it took the form of a caravan on wheels traveling from town to town to feed the curiosity of the agitated public and learn from its peculiar taste.



Collage East Boston

The collage brings to life the ideas of a city acting as a tent for the circus performance of an architectural intervention.

The image almost always comes before the meaning. It proliferates to create other scenes and structures. If the image works it will find a place in the composition.



The temporality

> *The non-convention / The convention / The residence*

The theatricalisation of the spectator

> *The containment the opening / mobility immobility / The actor relationship attendance / Local areas*

The dramatisation of the spectator

> *Hidden fiction / Speaking to the spectator / The spectator involvement*

Dynamic System Urban Space

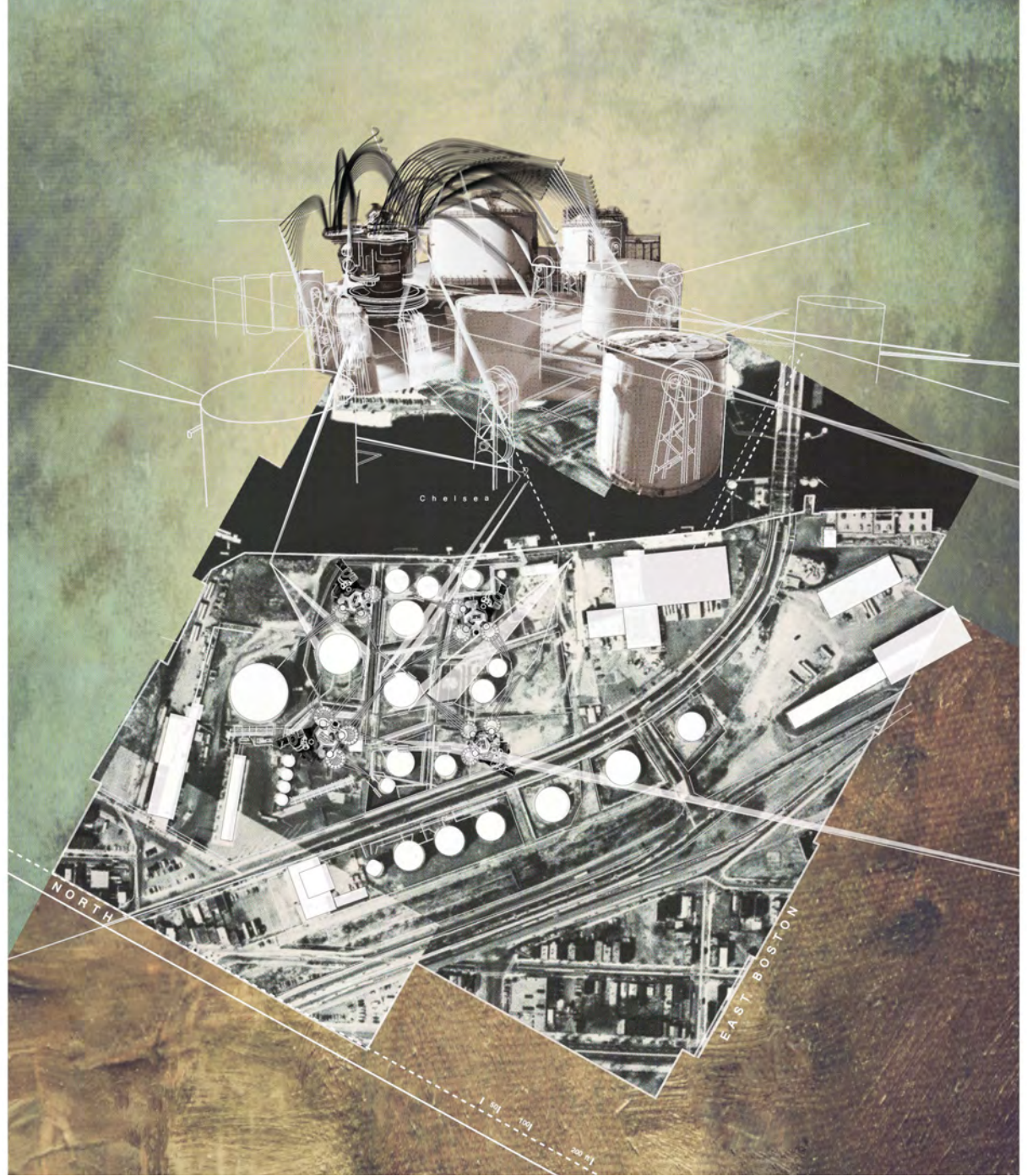
Nomadic Creations

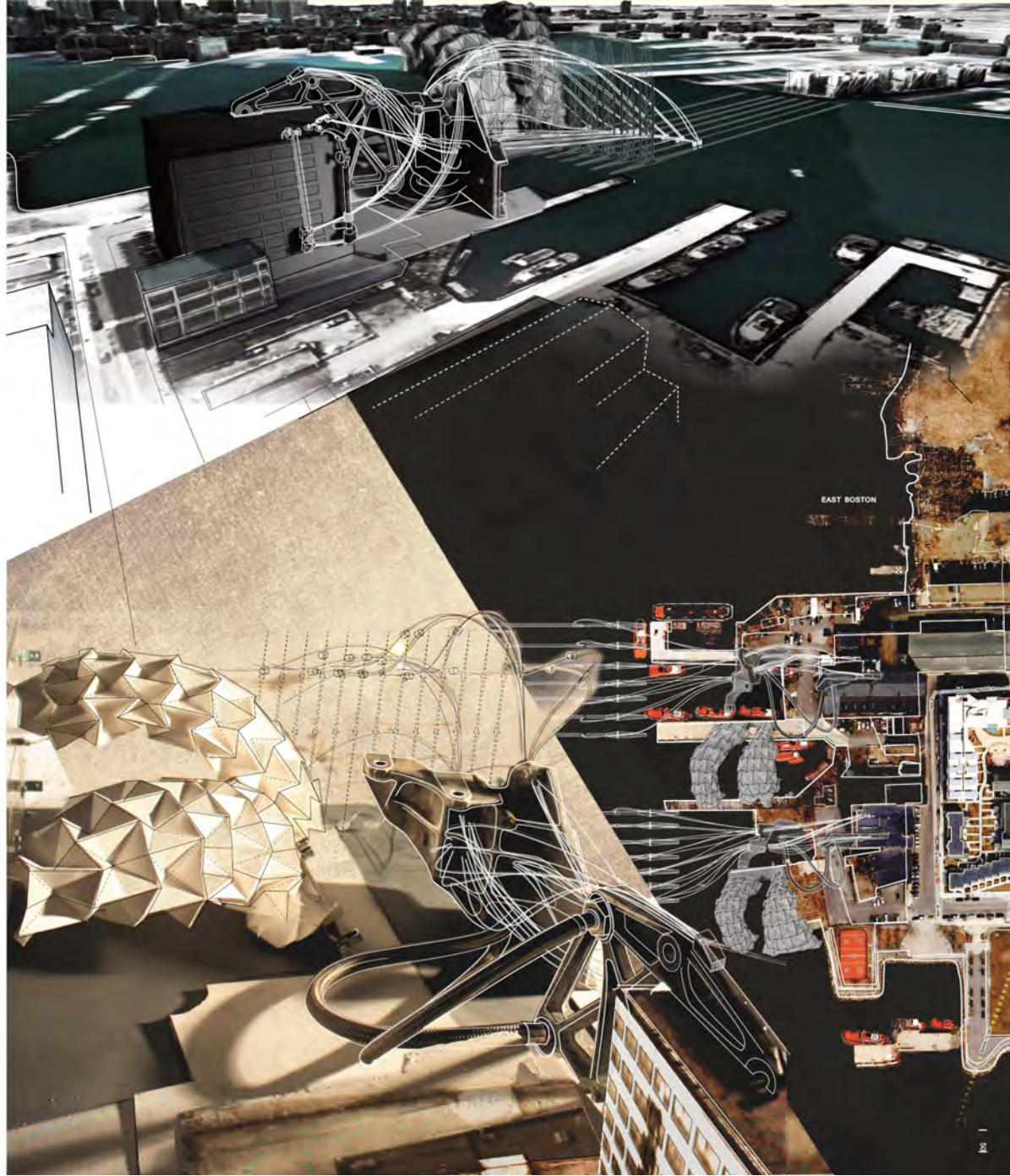
Nomadic Nature

Dynamic System Cultural Space

ASTREA

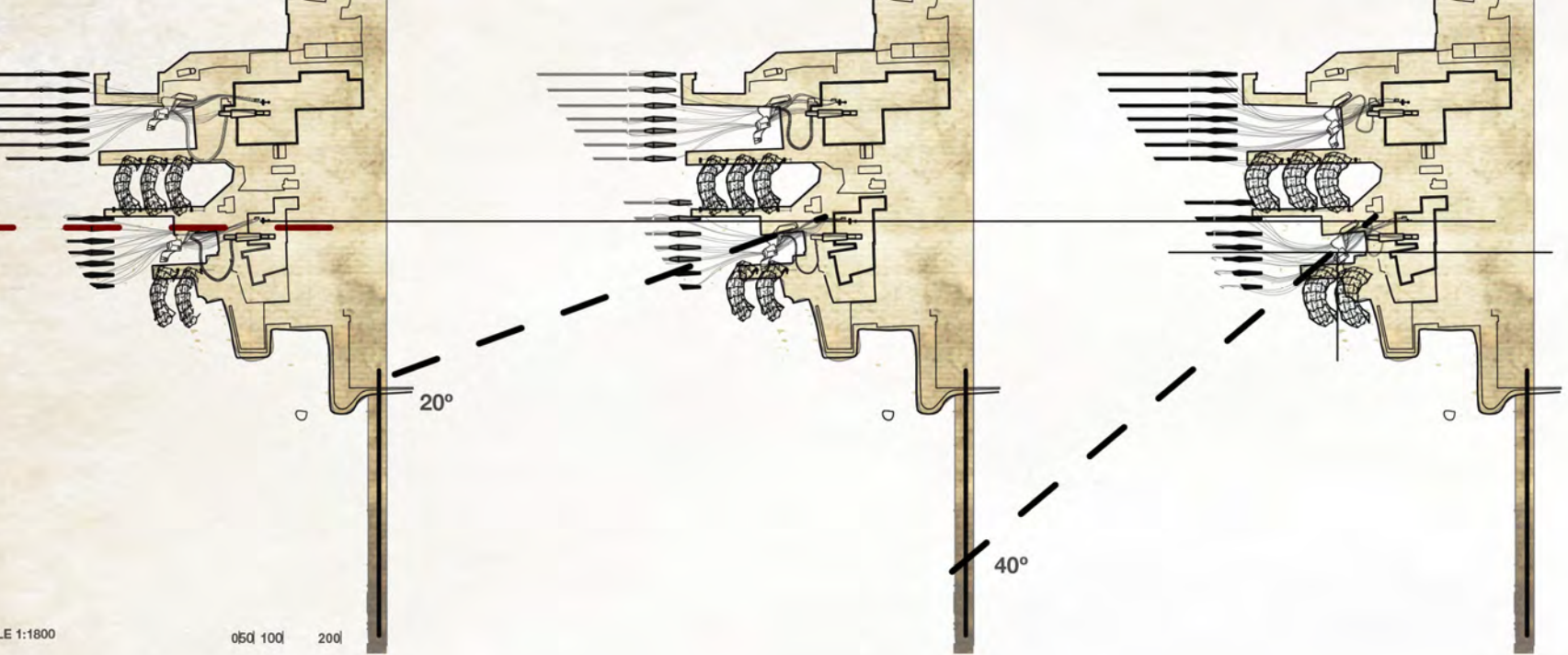
The circus is a thing that strongly resists definition. Since the very depths of its etymological roots, it has been a signifier for an abstract animate vitality, later to incorporate “frenetic public activity” under its umbrellic term. In the following text I will try to link its intricate ontology with a construct, so as to metonymize its meaning even further. To help us denote its diachronous function, the circus can be ontologically defined as an intense field of anthropomorphic and zoomorphic entities; the elephant stands on two legs and humans walk on four.





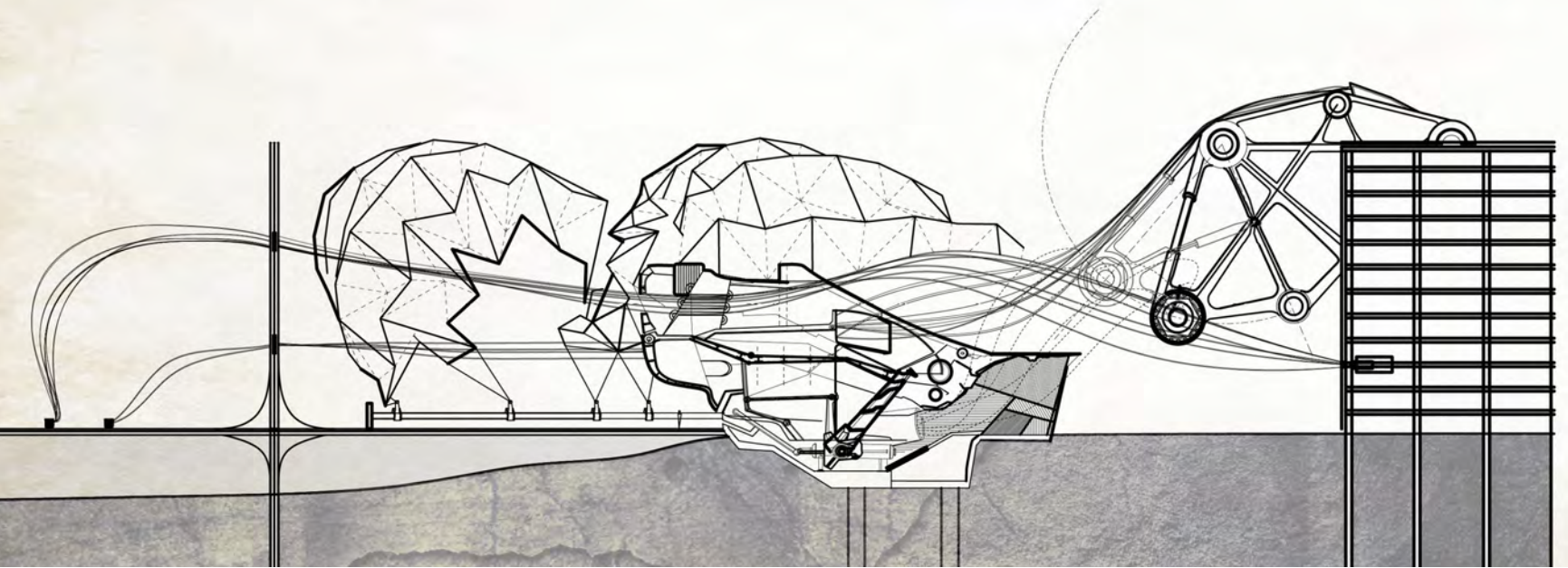
The Circus on the edge is not one complete city, but a constantly moving and fleeting fragment of such. Acting as an agent for change, it provides both a dynamic system for the production of new urban and cultural space, seemingly disintegrating and connecting at once and cultures of the local and global, those real and not so real, in an instant. The reciprocal relationship between Circus and everyday life becomes a state where society can negotiate its own future. Located primarily in a decaying city. The Circus on the edge makes do with what it finds, enveloping and adapting found structures, resources and technologies to infiltrate, innovate and construct space for community, as well as community itself, in unusual and provisional ways

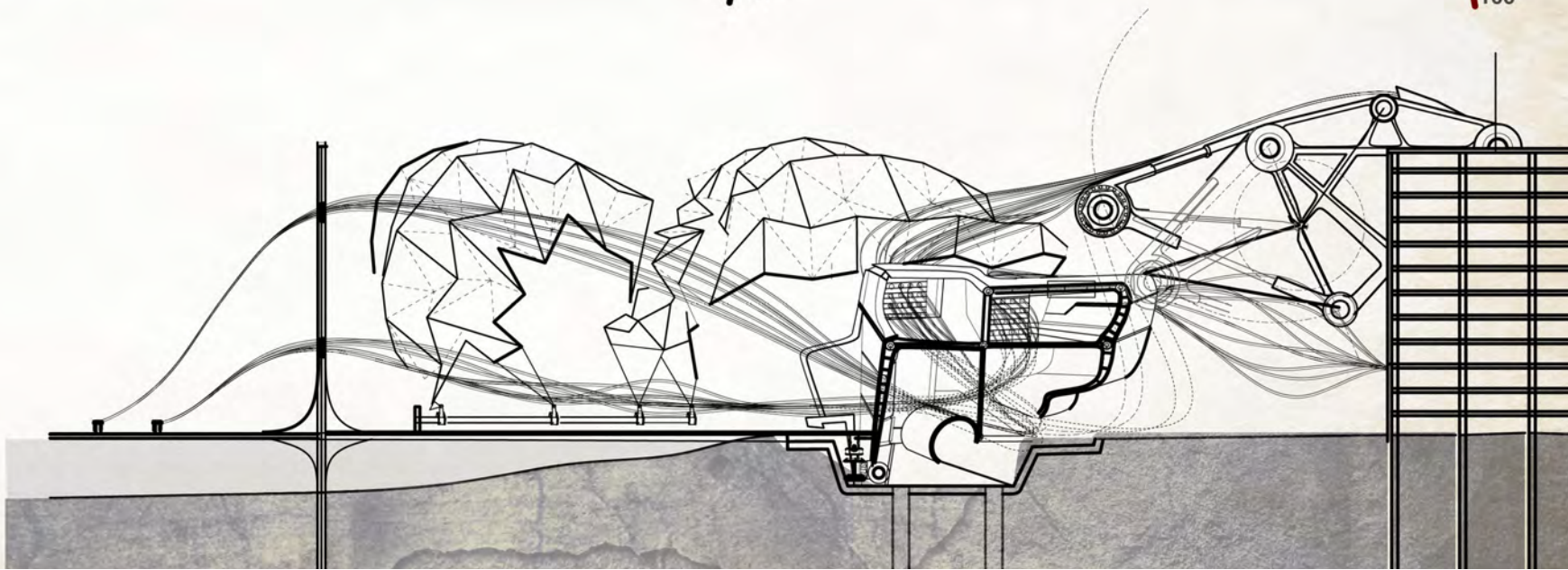
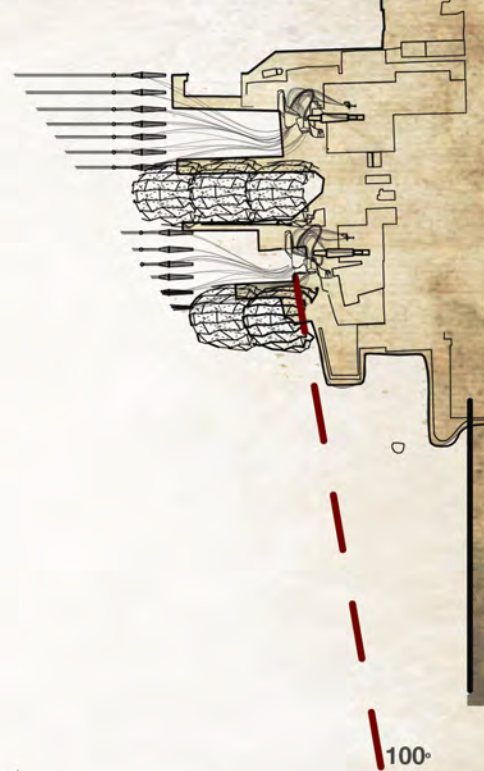
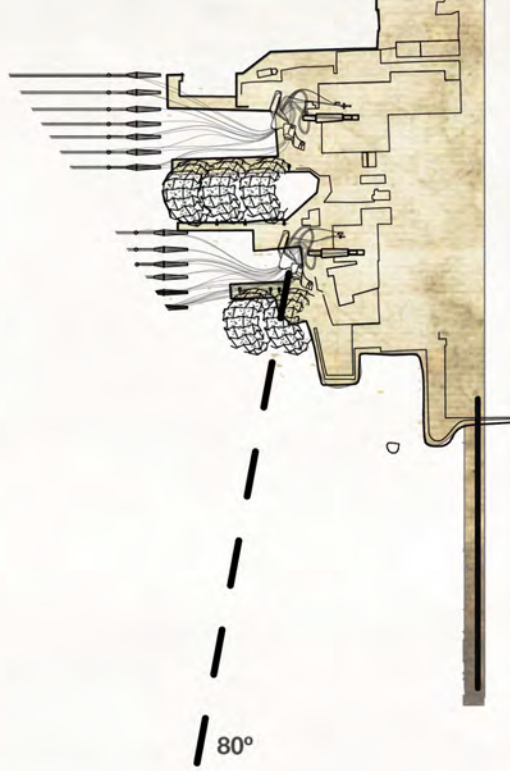
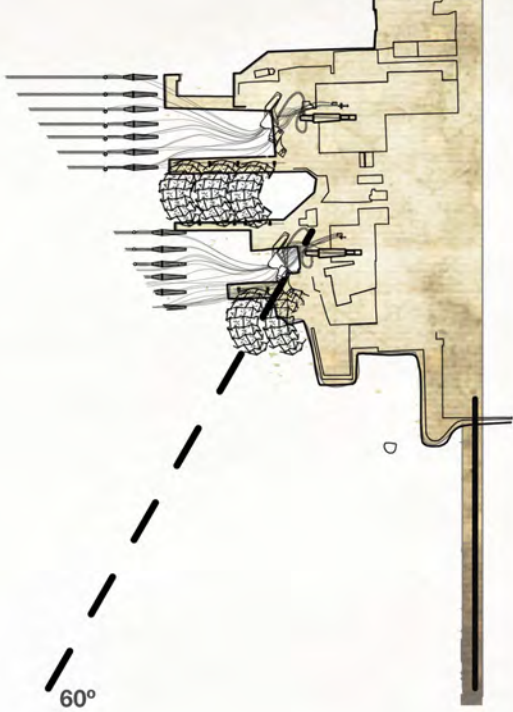
The nomadic equipment can be positioned as a momentary anchoring. The goal is to situate them-self in abandoned, decaying or public spaces using the invasive, nomadic presence of the war machine or any other technique of sudden appearance to occupy the abandoned take position of vacant spaces. In order to open new trails. The circus on the edge and fleeting fragments of such, that is both the envelope and the matrix acting as an agent for change it provides both dynamic system for the production of new urban and cultural space. The reciprocal relationship between circus and everyday life becomes a state where social where society can negotiate its own future

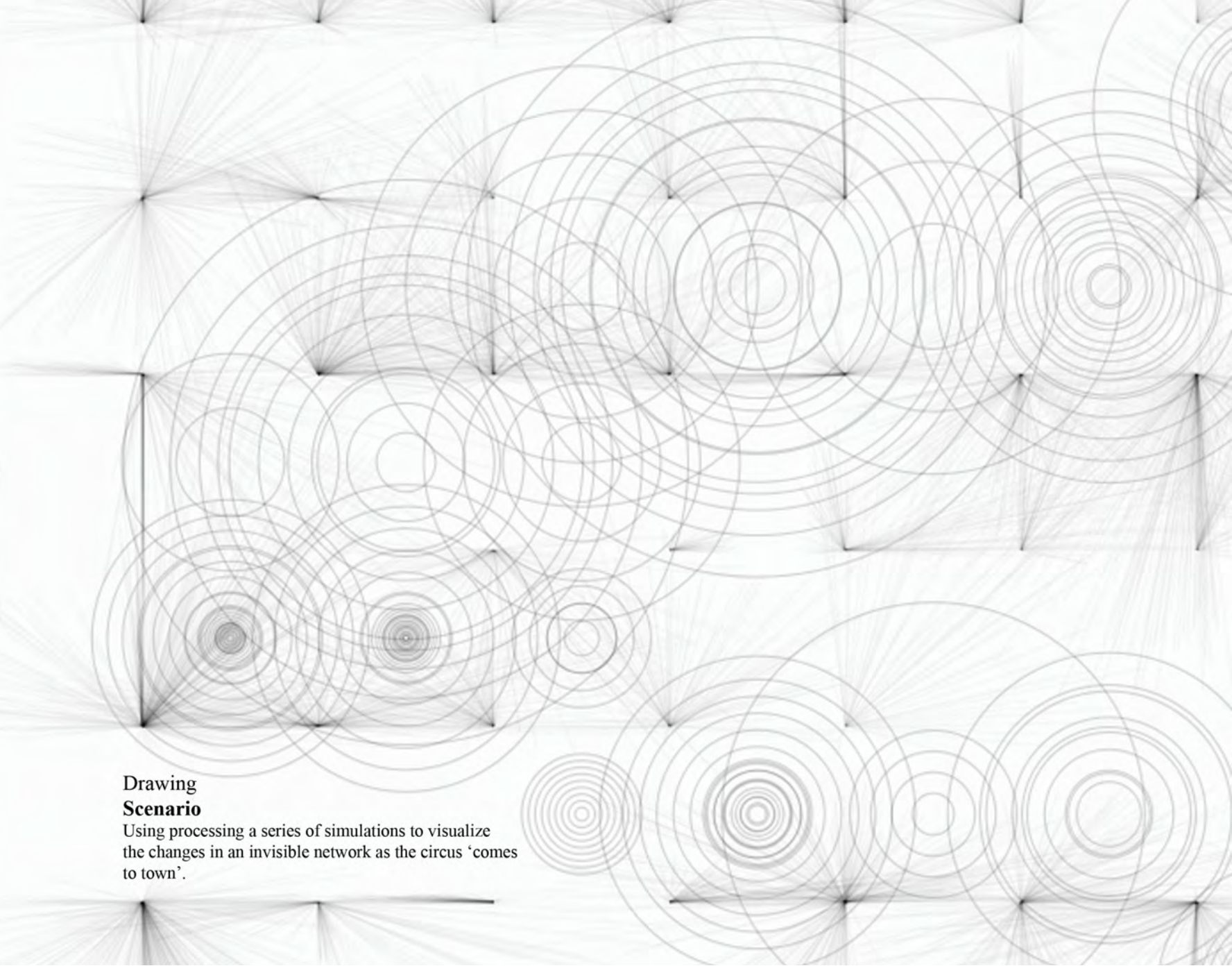


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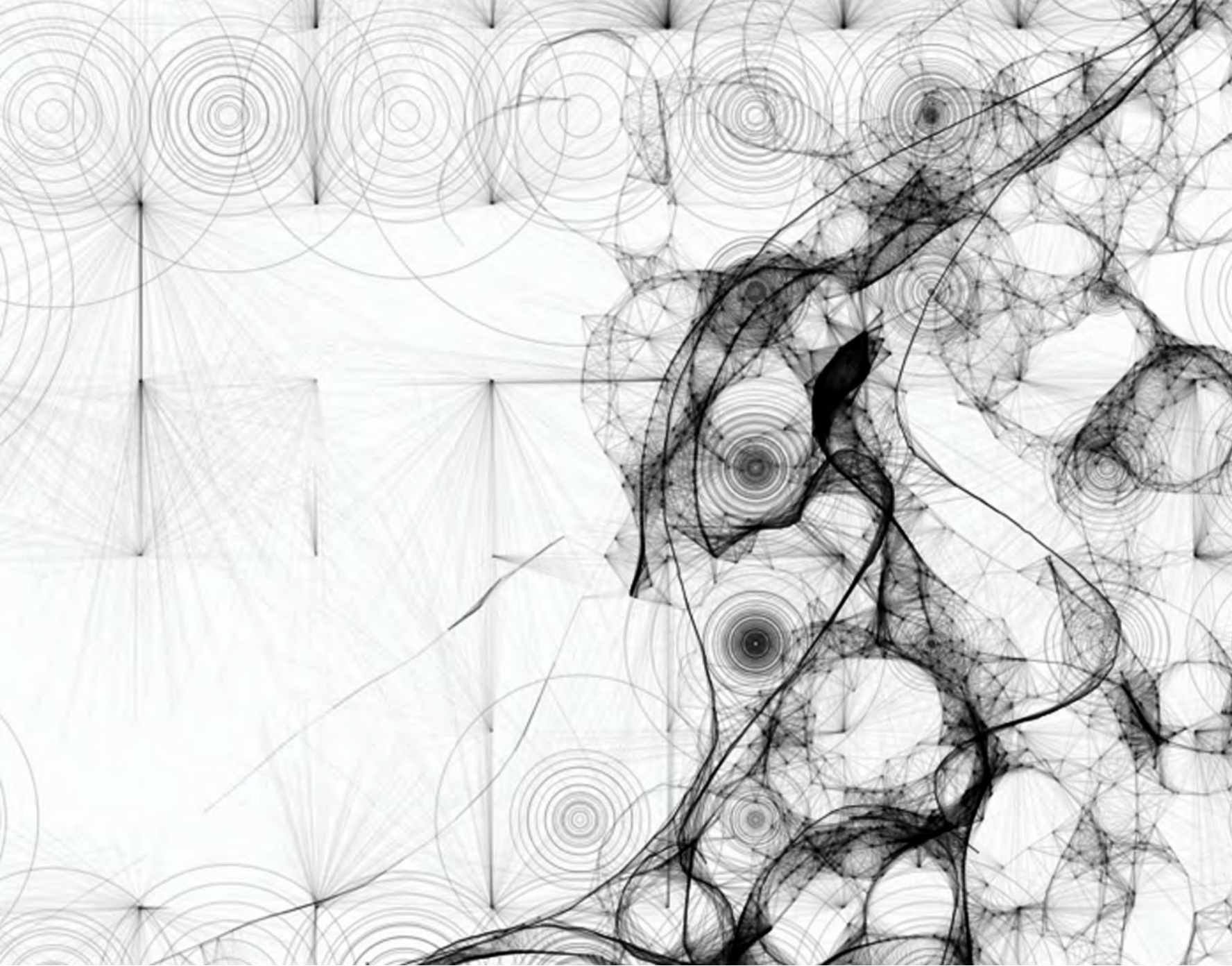






**Drawing
Scenario**

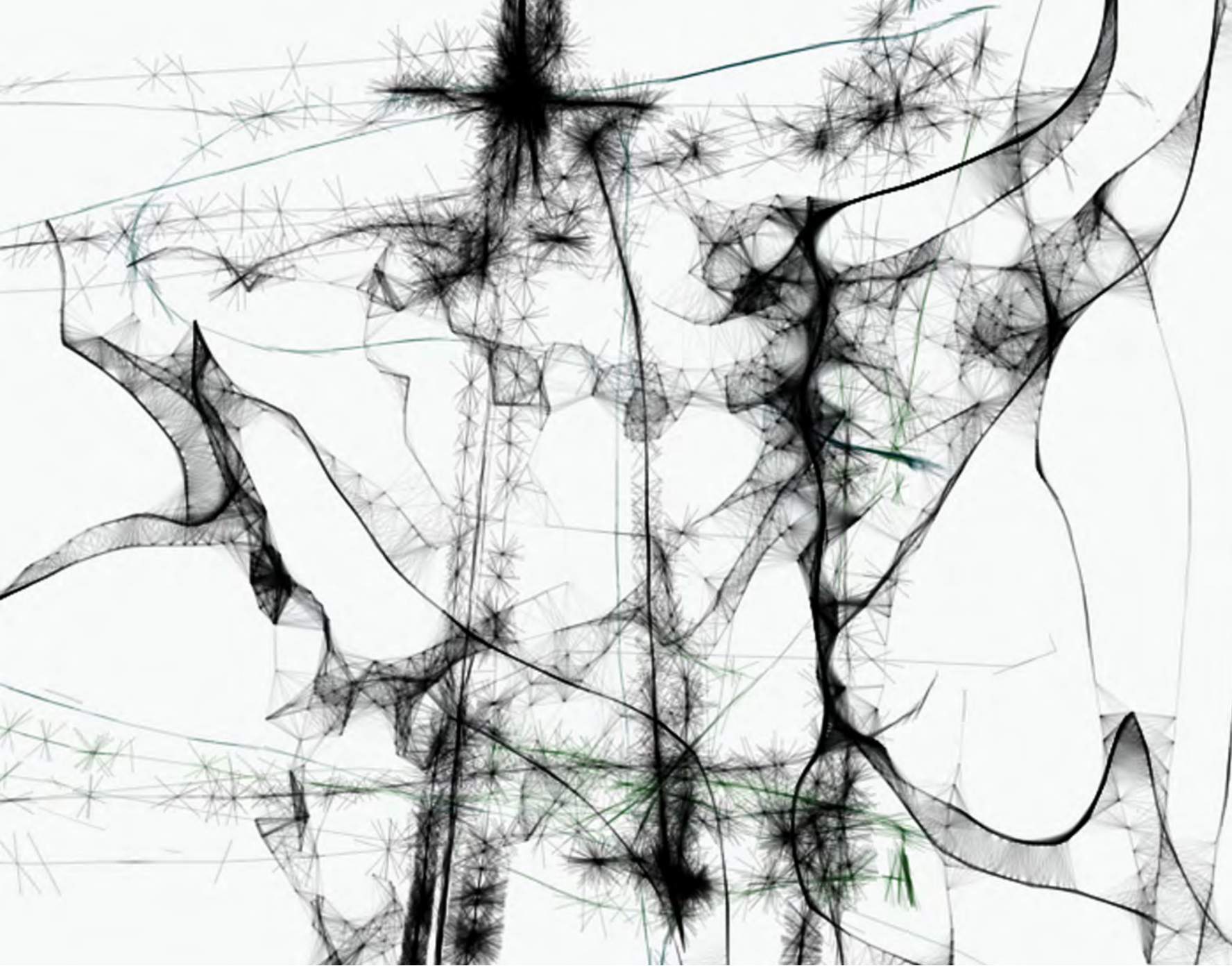
Using processing a series of simulations to visualize the changes in an invisible network as the circus 'comes to town'.





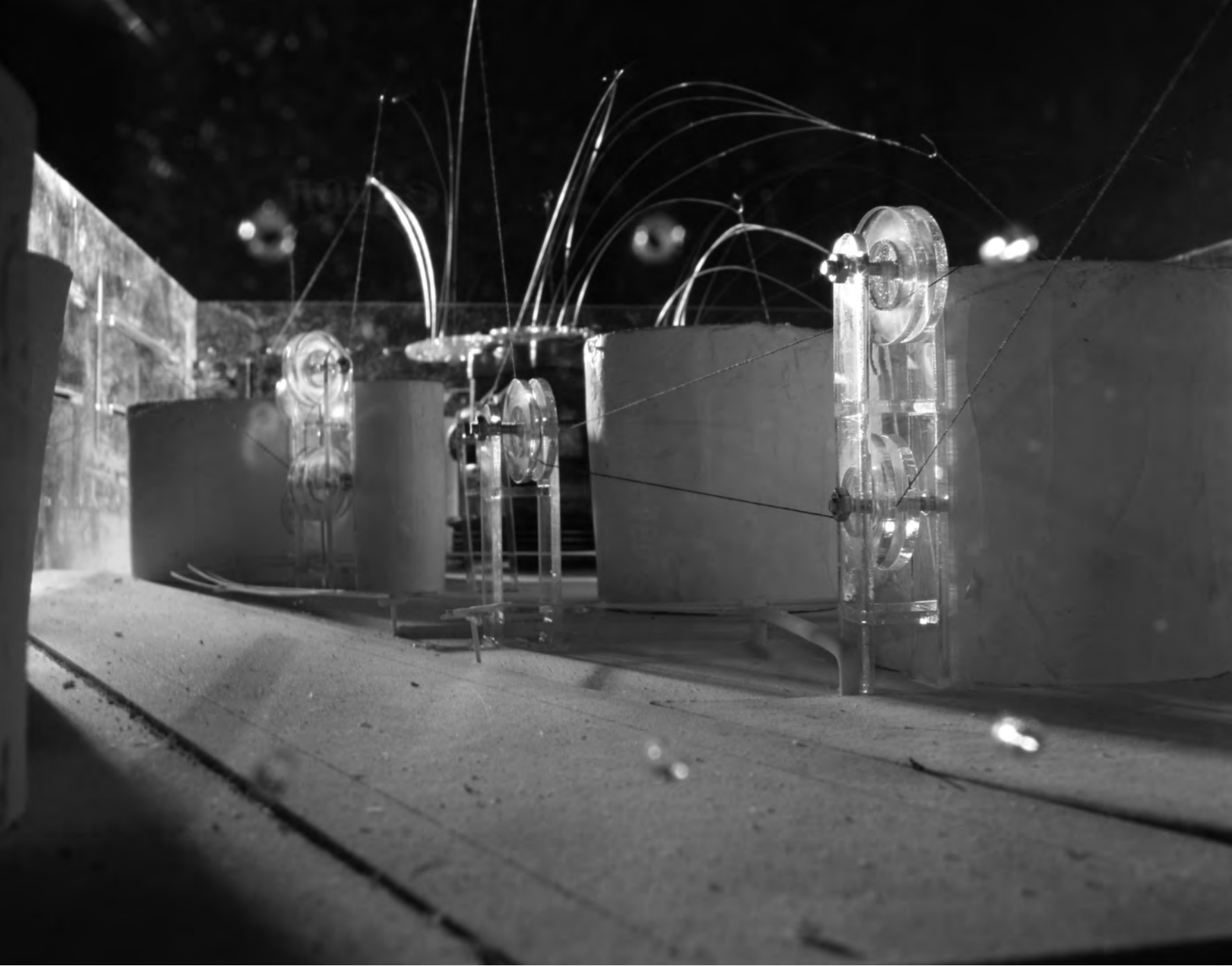
**Drawing
Scenario**

The drawings are part of the visualization simulations using processing





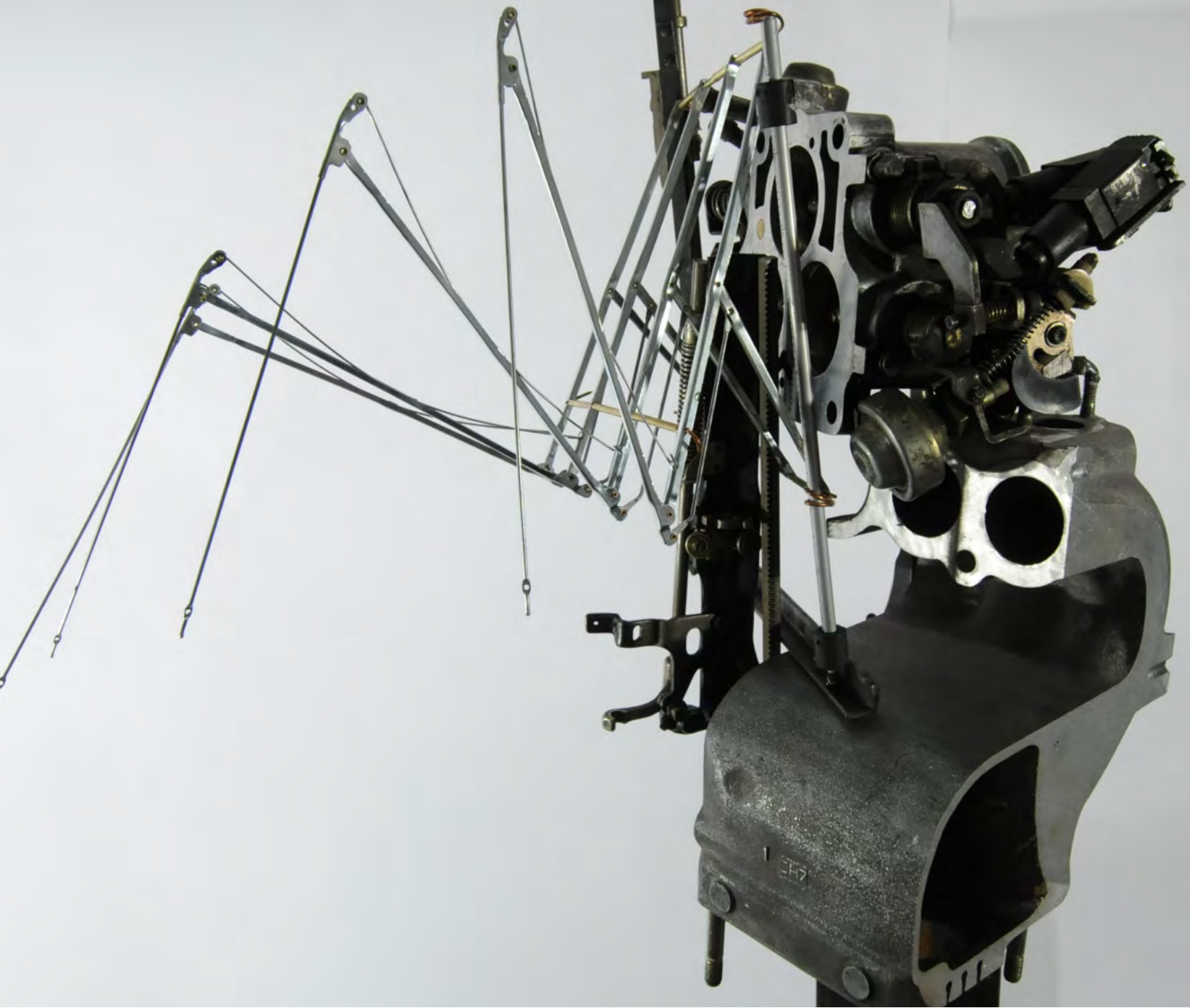








Model
Kinetic Performance





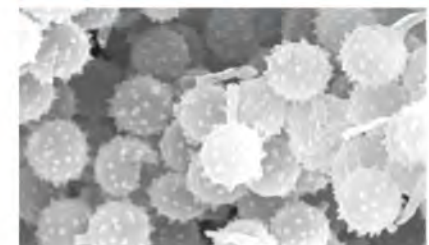
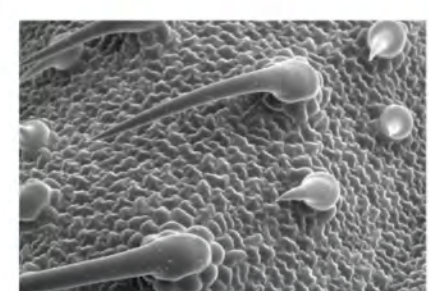
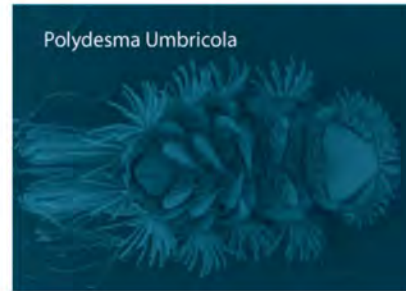
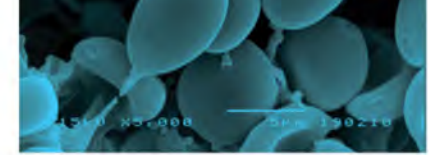
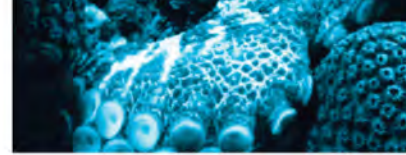


Berlin Program

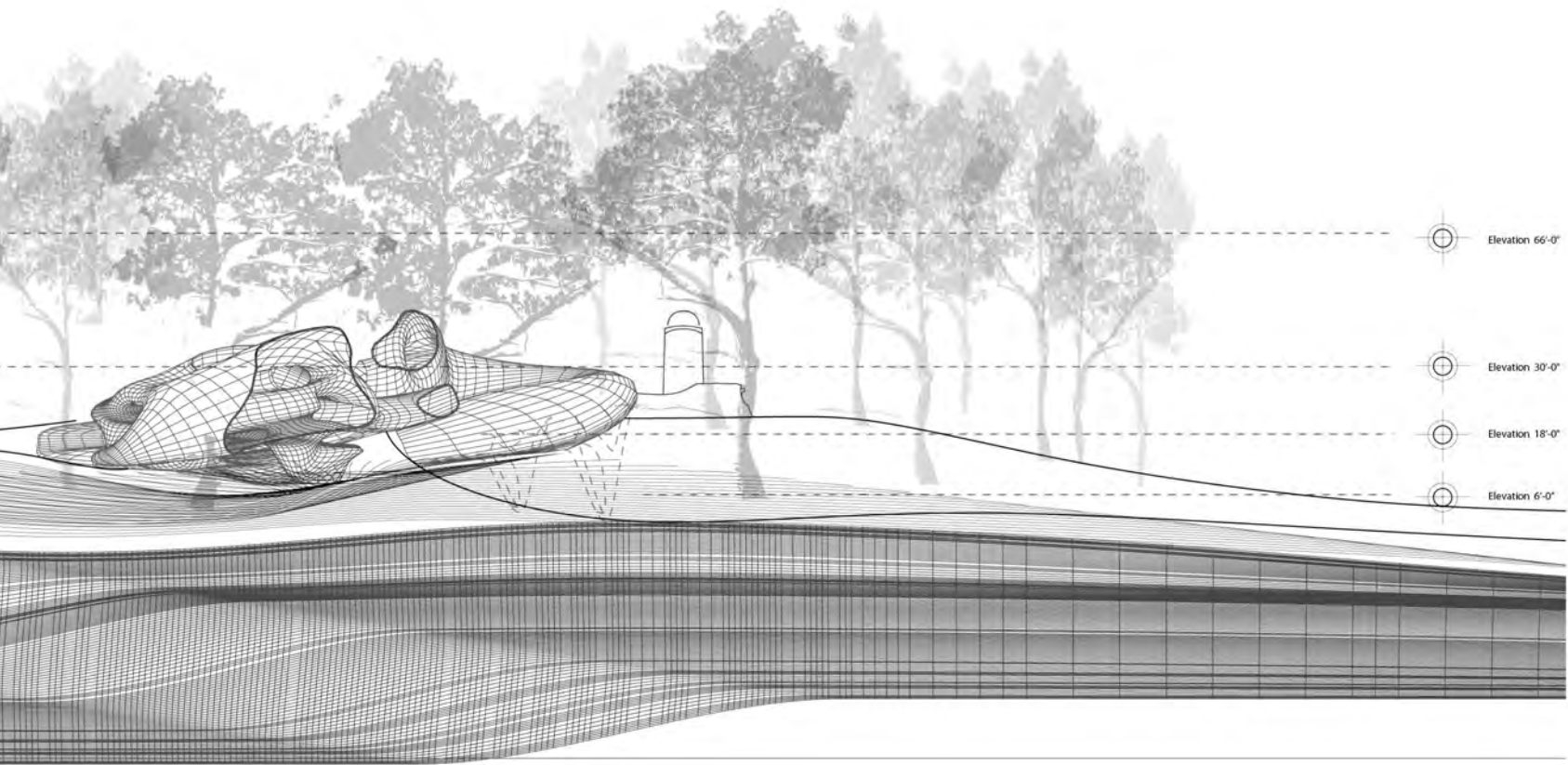
Crit: Jonas Coersmier

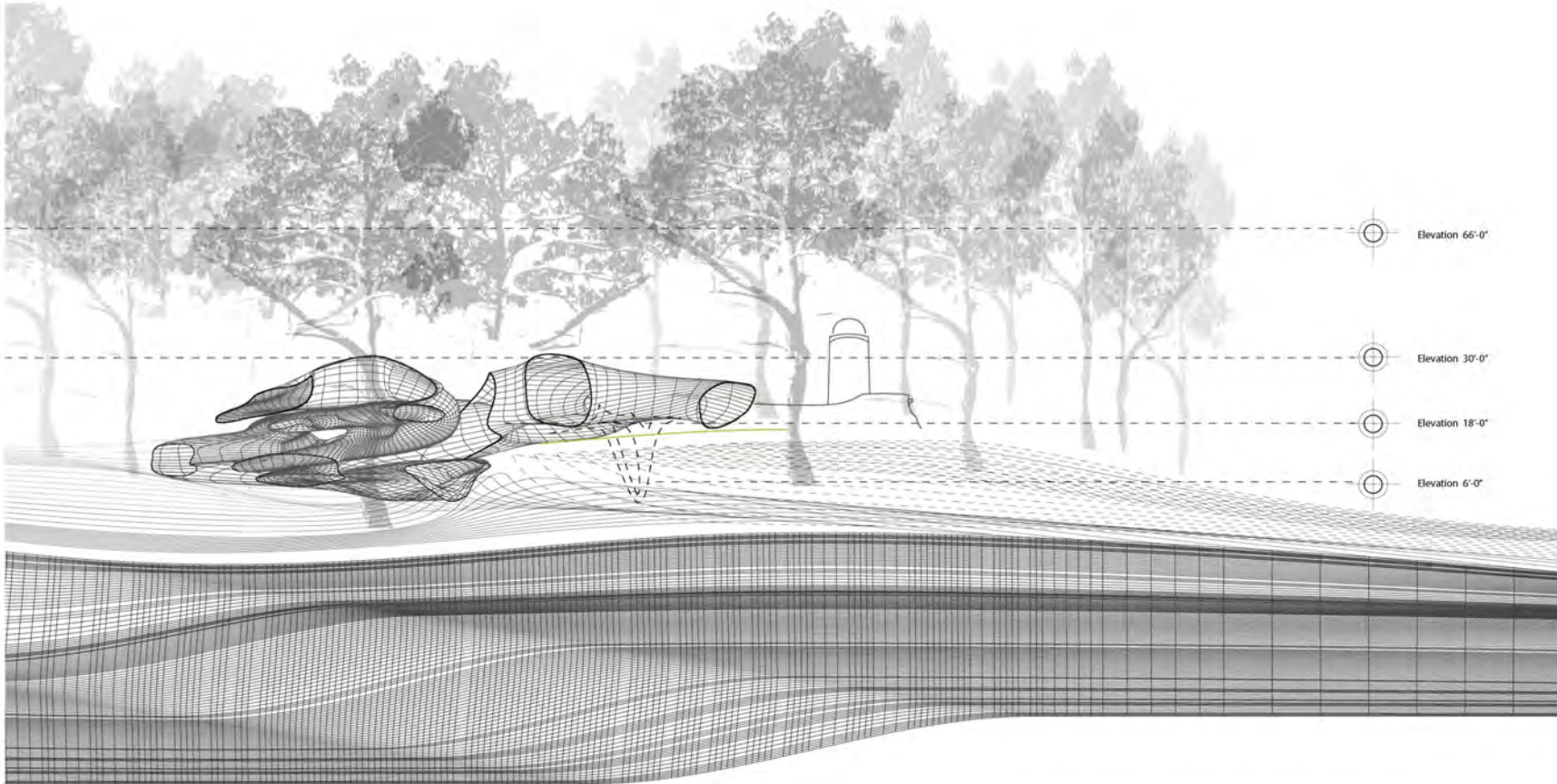
Ethological Laboratory

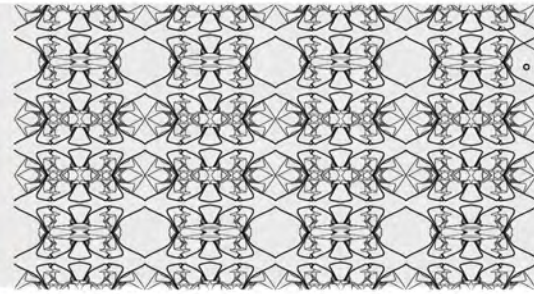
Nanotechnology and algorithmic tools enable expanded and deeper investigations into natural structures. At the same time, a new understanding of living systems emerges. The search is not limited to the phenotypical expressions of nature, but seeks to decipher its organizing principles. Nanotechnology and algorithmic processes allow us to speculate on the underlying organizational systems of biological processes. Beyond the bionic, which idealizes living structures as resolved and completed systems, and beyond biomimicry, which strives to copy those systems in their full complexity, we are in search of procedurally optimized building methods employed in living systems



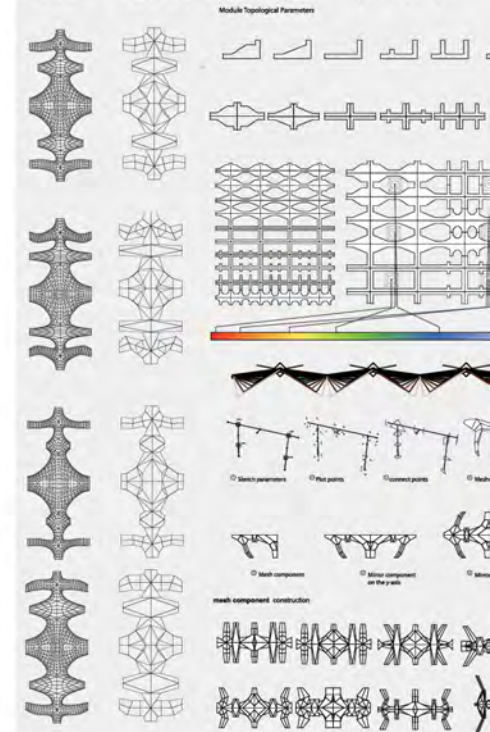
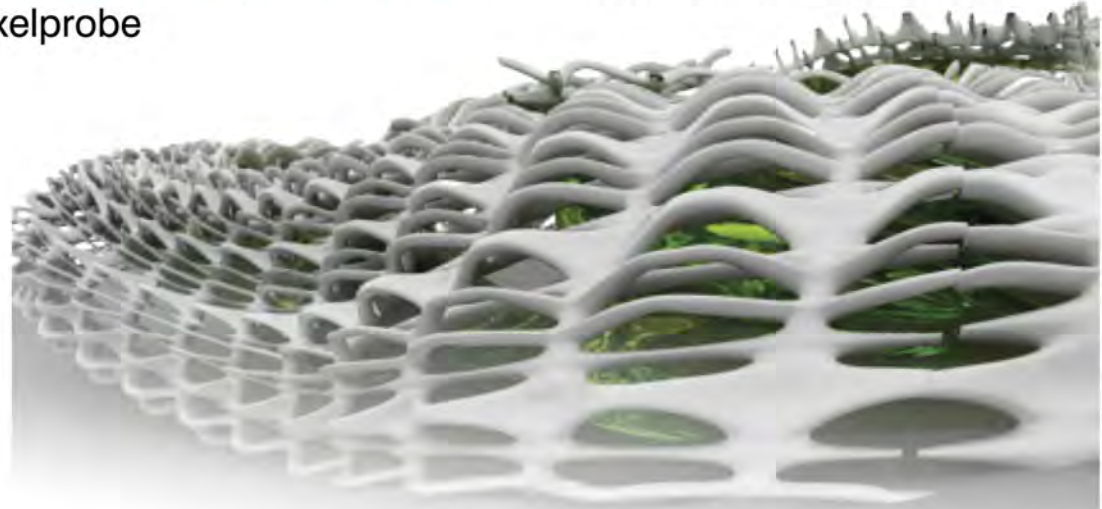


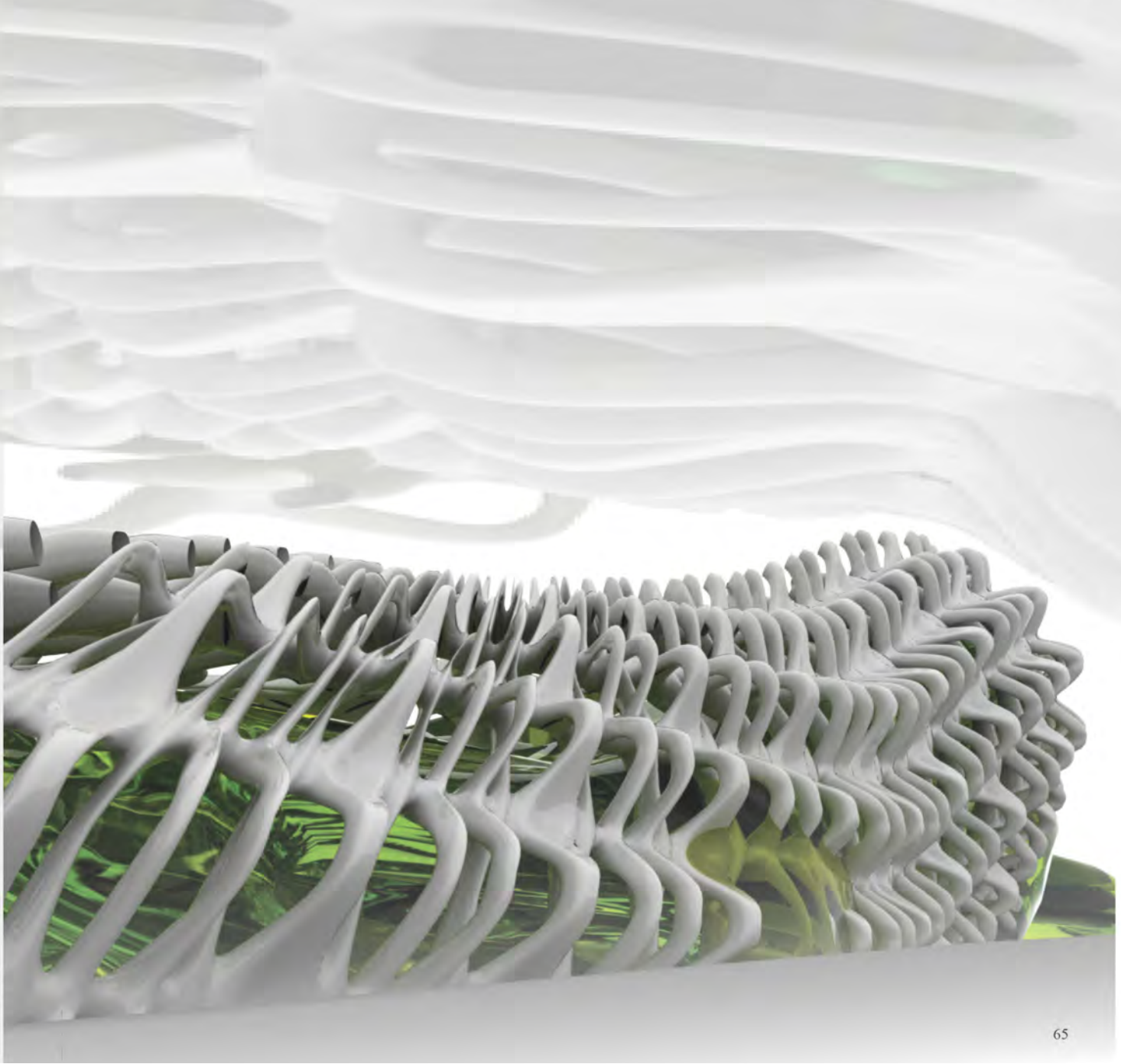
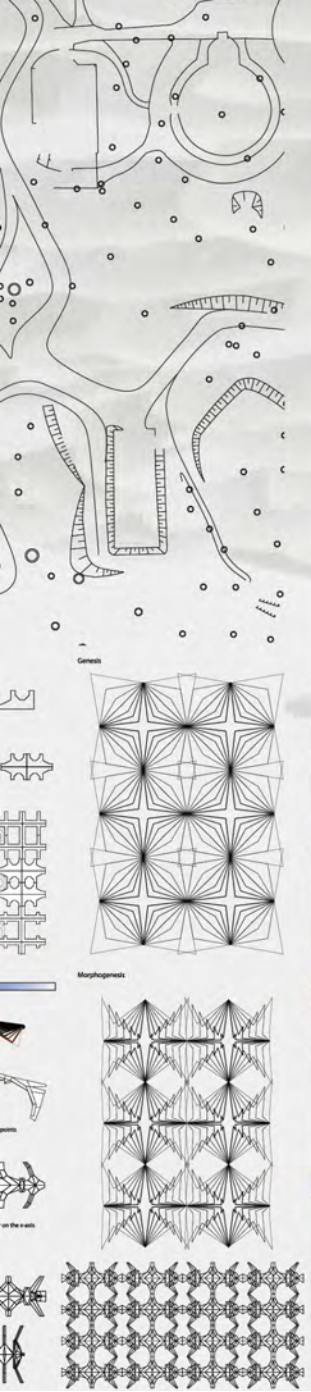


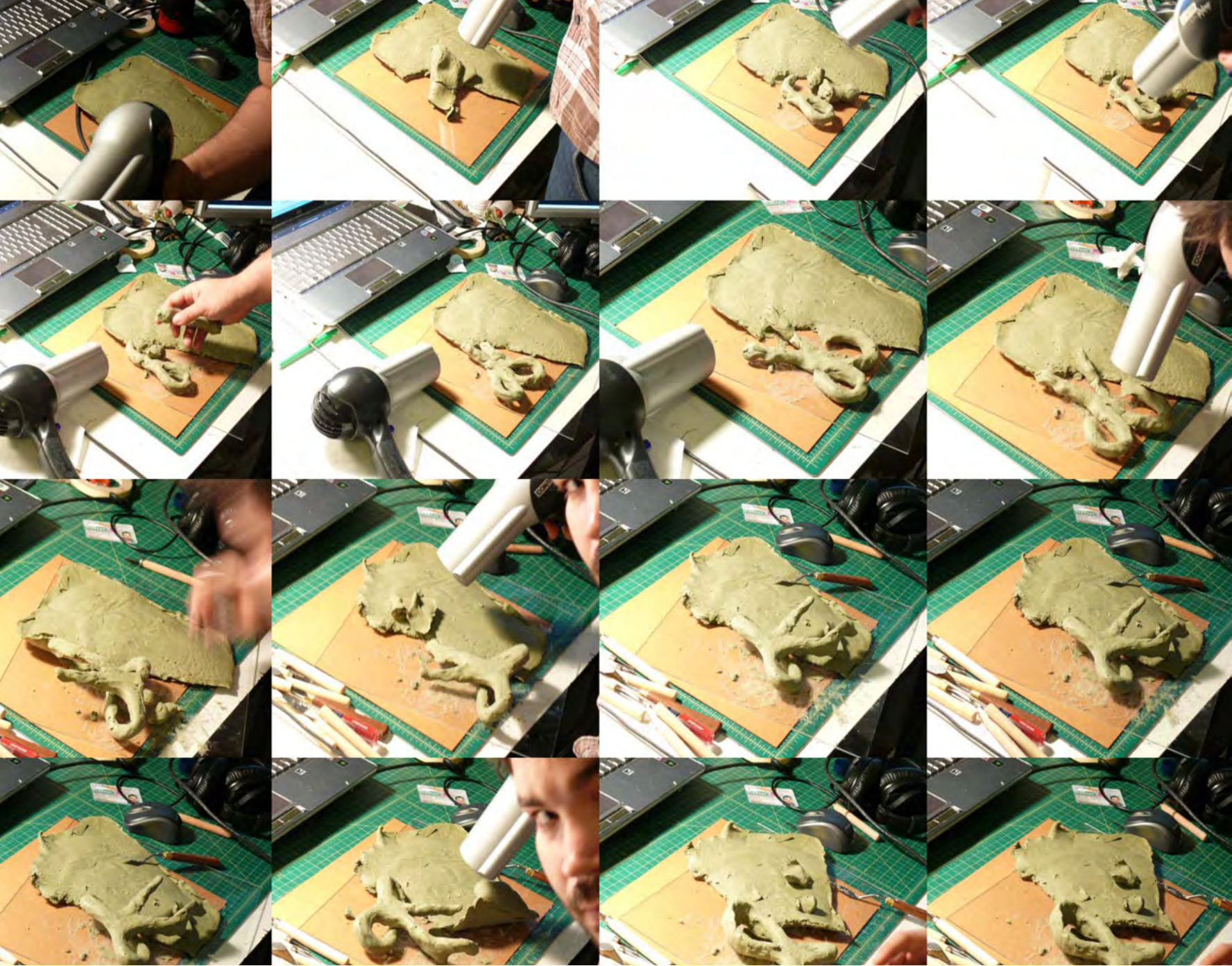




Pixelprobe









7th Semester

Crit: Evan Douglis
Richard Sarrach
Evan Douglis

Sarcophagus Cartography

If we were able to take as the finest allegory of simulation the Borges tale where the cartographers of the Empire draw up a map so detailed that it ends up exactly covering the territory (but where the decline of the Empire sees this map become frayed and finally ruined, a few shreds still discernible in the deserts — the metaphysical beauty of this ruined abstraction, bearing witness to an Imperial pride and rotting like a carcass, returning to the substance of the soil, rather than an aging double ends up being confused with the real thing) — then this fable has come full circle for us, and now has nothing but the discrete charm of second-order simulacra.

Abstraction today is no longer that of the map, the double, the mirror or the concept. Simulation is no longer that of a territory, a referential being or substance. It is the generation of models of a real without origin or reality: a hyperreal. The territory no longer precedes the map, nor survives it. Henceforth, it is the map that precedes the territory — PRECESSION OF SIMULACRA — it is the map that engenders the territory and if we were to revive the fable today, it would be the territory whose shreds are slowly rotting across the map. It is the real, and not the map, whose vestiges subsist here and there, in the deserts which are no longer those of the Empire but our own: The desert of the real itself.

Jean Baudrillard, "The Precession of Simulacra"

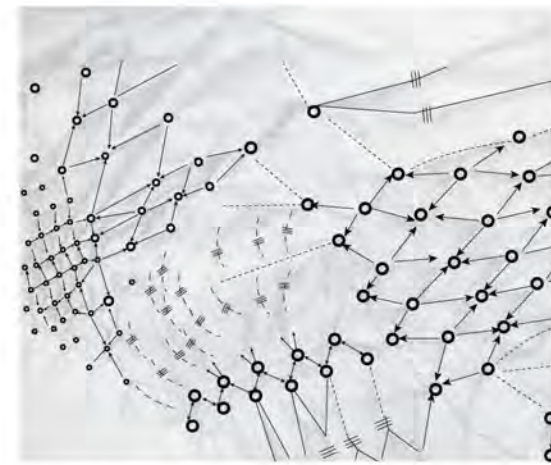


Collisions of Regularities

Mapping the different abnormalities that emerge from the collision of patterns that relate to:

density - economic
space - culture
rigidity - infrastructure

Anomalies appear once the patterns compete against each other.

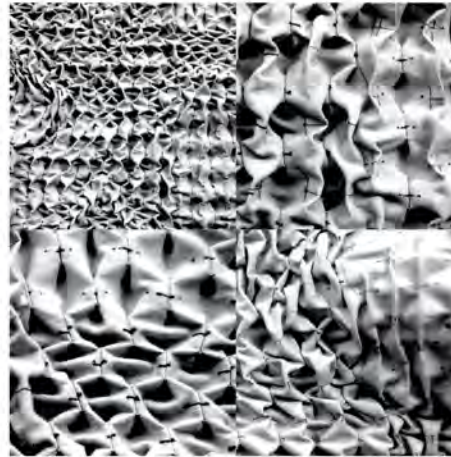


Cross Contamination

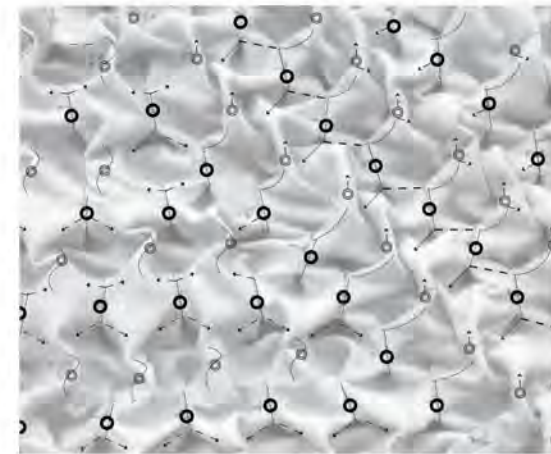
Mapping cross contamination of zones due to loss or corruption of boundary conditions.

Resulting hybrid of:

coexisting / opposing
imposed / exposed
static / dynamic
legitimate / illegal
internal pressure / external container



Release ↕
Release ○
Stress ●
Release ↕
Release ↕



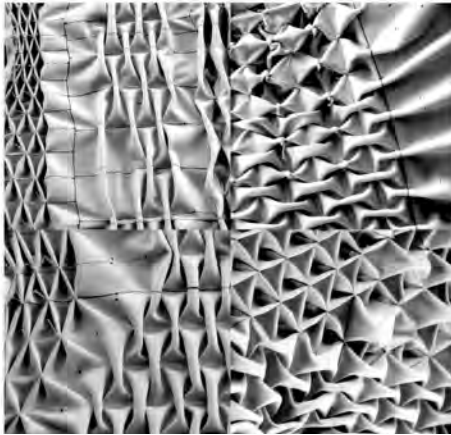
Changing Idea of Proximity through Time

Mapping Different scales of the city
Impacted about different use of spaces

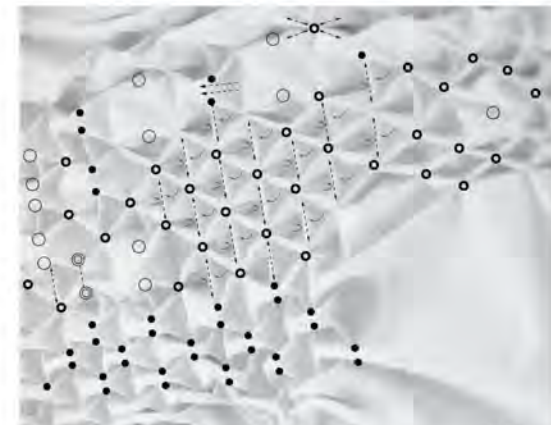
Different time scales related to the city

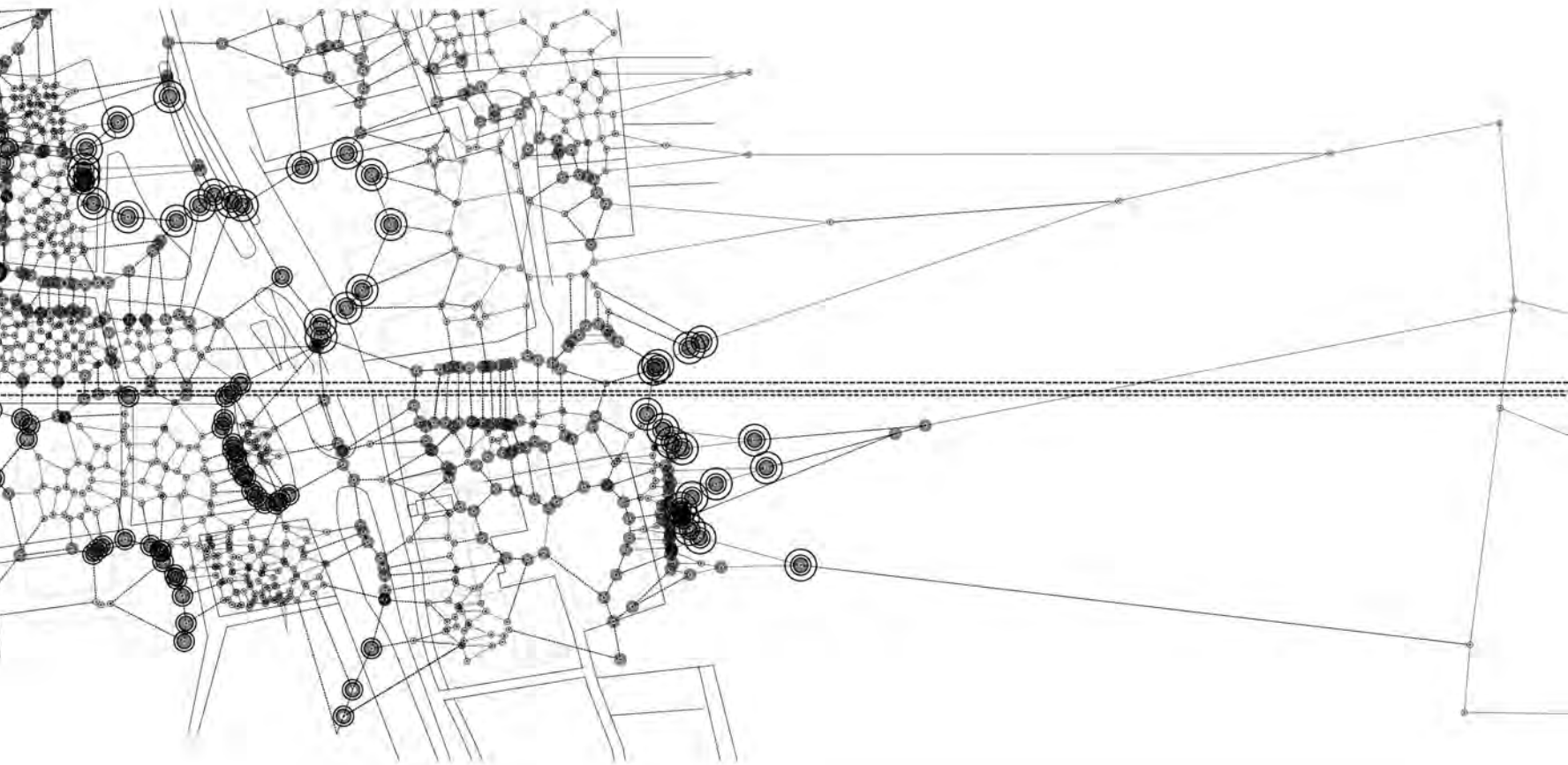
Proximity idea of the eastern Old city:
constructed with the idea of close
proximity

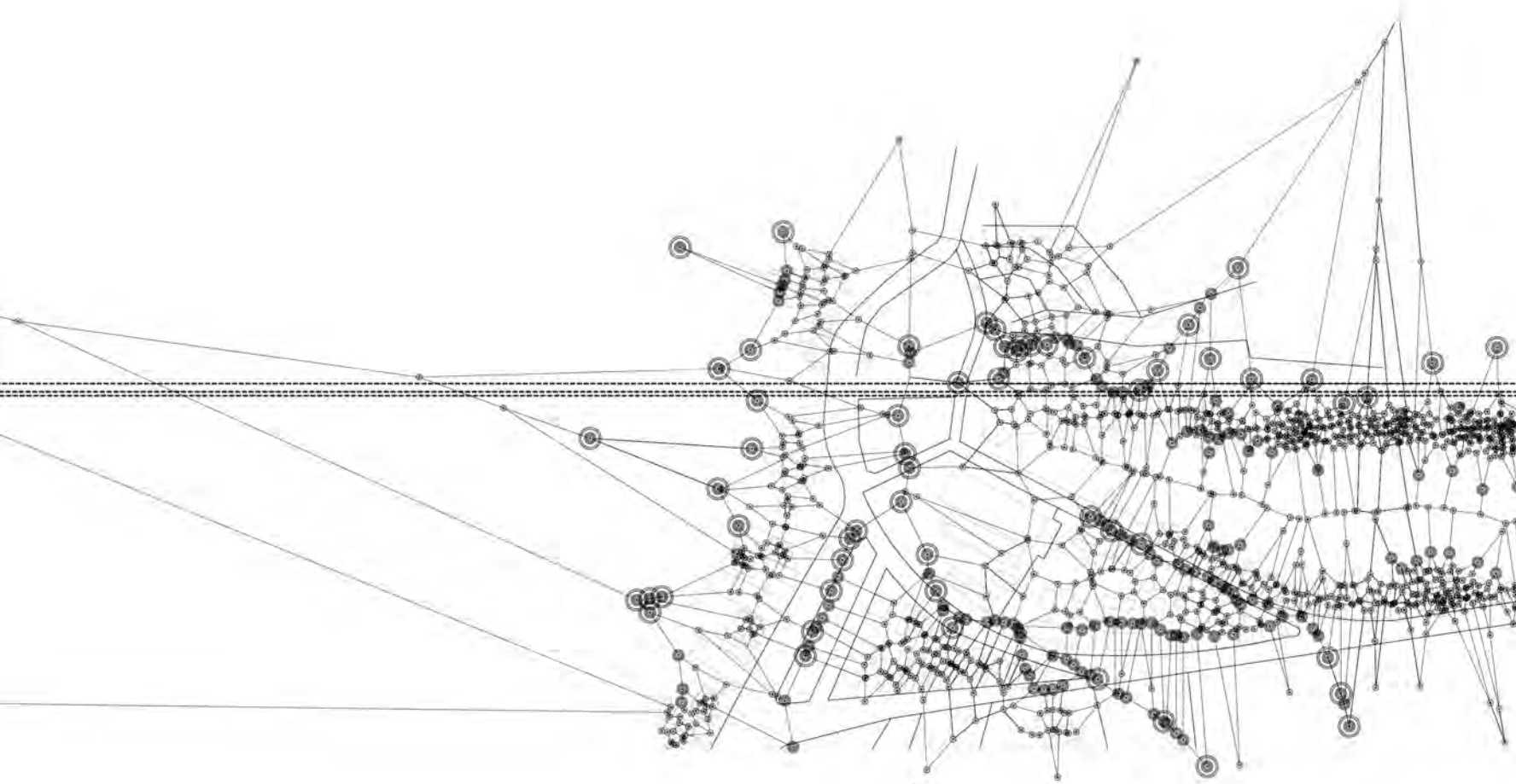
New City: western /communism



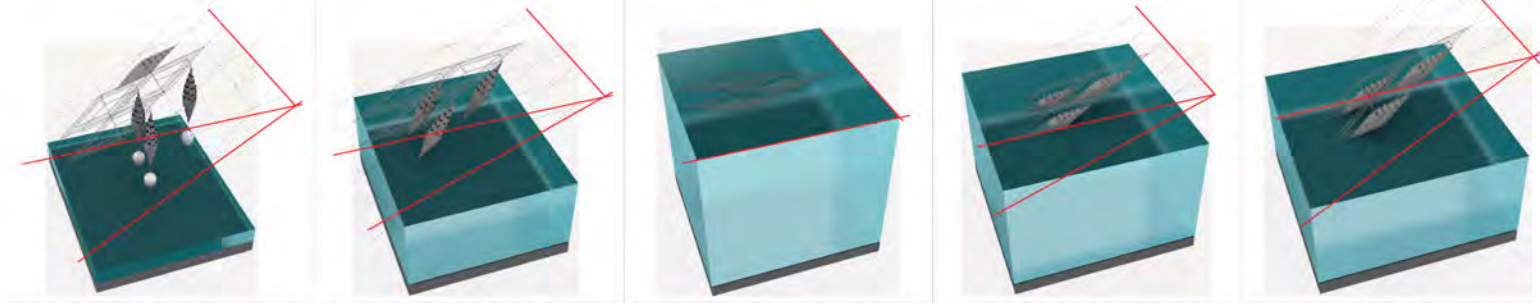
Release ●
Release ○
Burst ○
Stress ●
Release ↕
Release ↕
Release ↕







Program Location and Connectivity



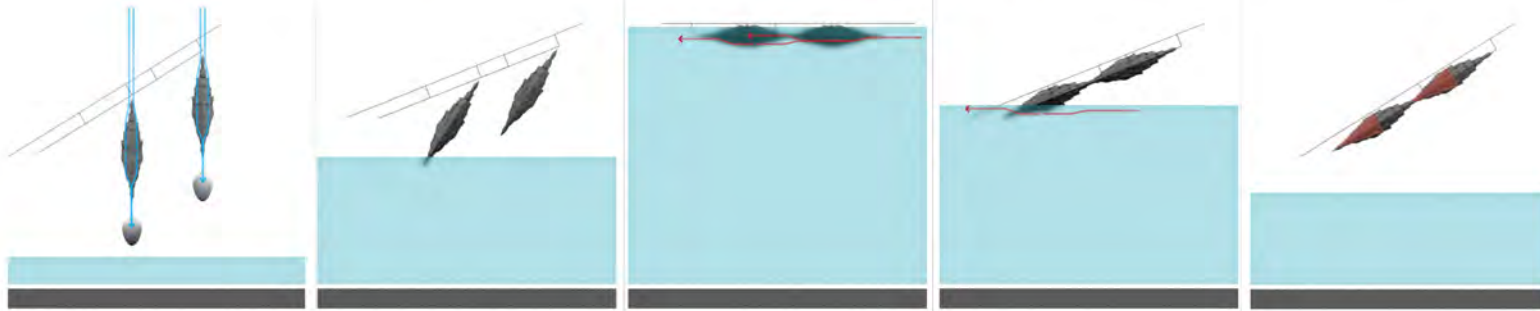
1 Low Tide Season
Pods filter water in vertical position.

2 High Tide Season
Pods rotate by floating over rising tide.

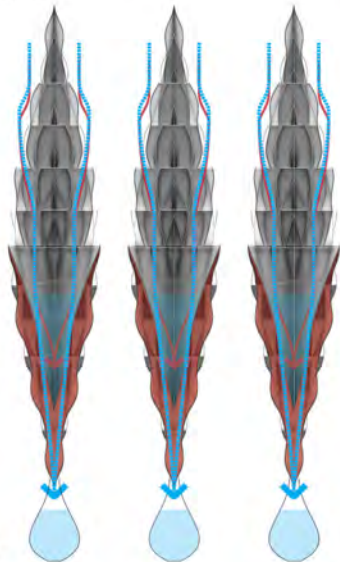
3 High Tide Season
Fully submerged pods lock into frame to filter & collect silt.

4 High Tide Season
Partly submerged collect silt while tide lowers.

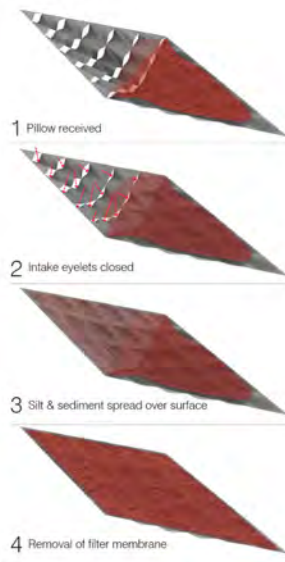
5 Low Tide Season
Full pods ready for collection.



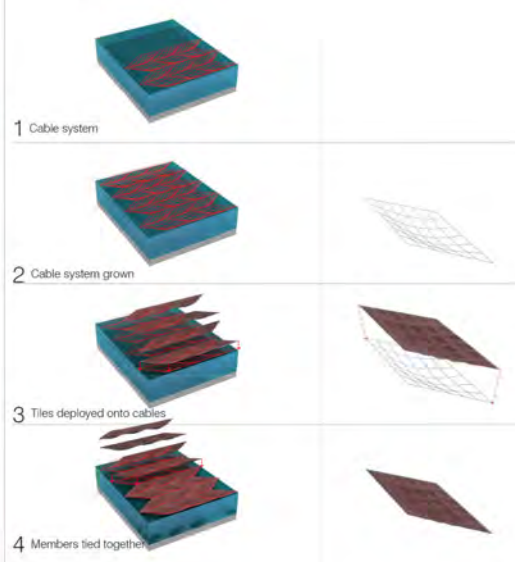
Filtration & Collection
Vertical Position



Land Tile Construction
Tile Preparation

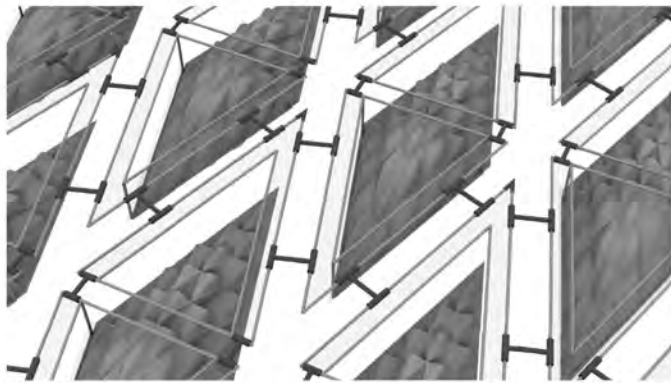


Tile Deployment

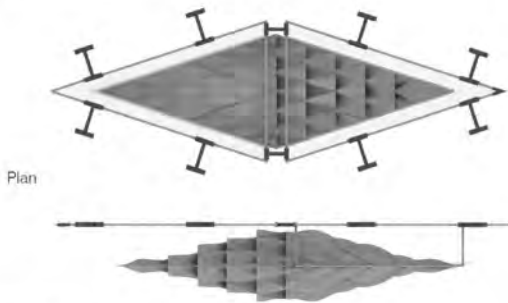


Land Mass + Tide Interaction





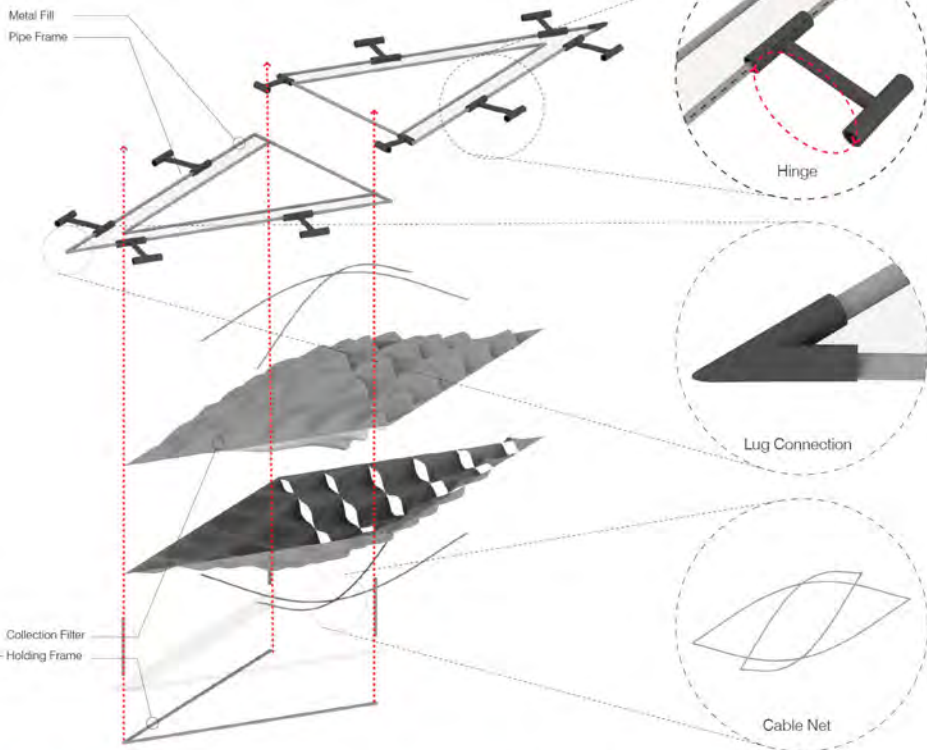
Overall View



Plan

Side View

Exploded View



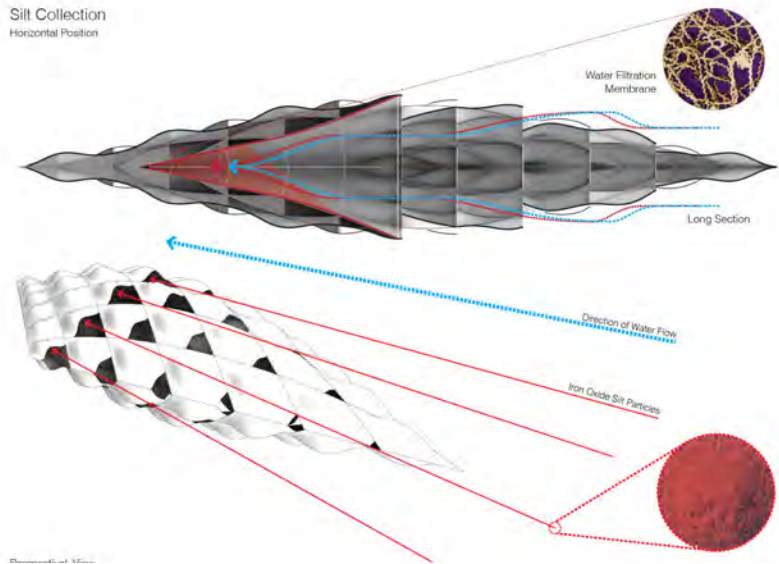
Collection Filter
Holding Frame

Hinge

Lug Connection

Cable Net

Silt Collection
Horizontal Position



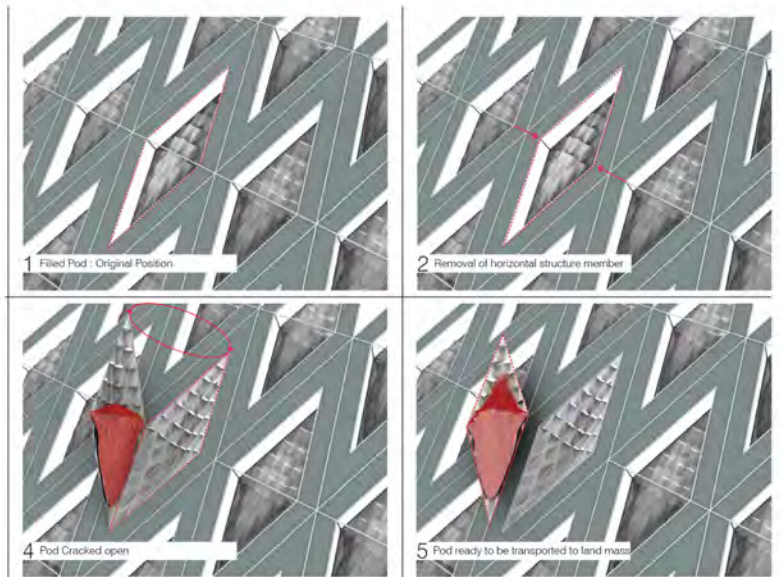
Water Filtration Membrane

Long Section

Direction of Water Flow

Iron Oxide Silt Particles

W

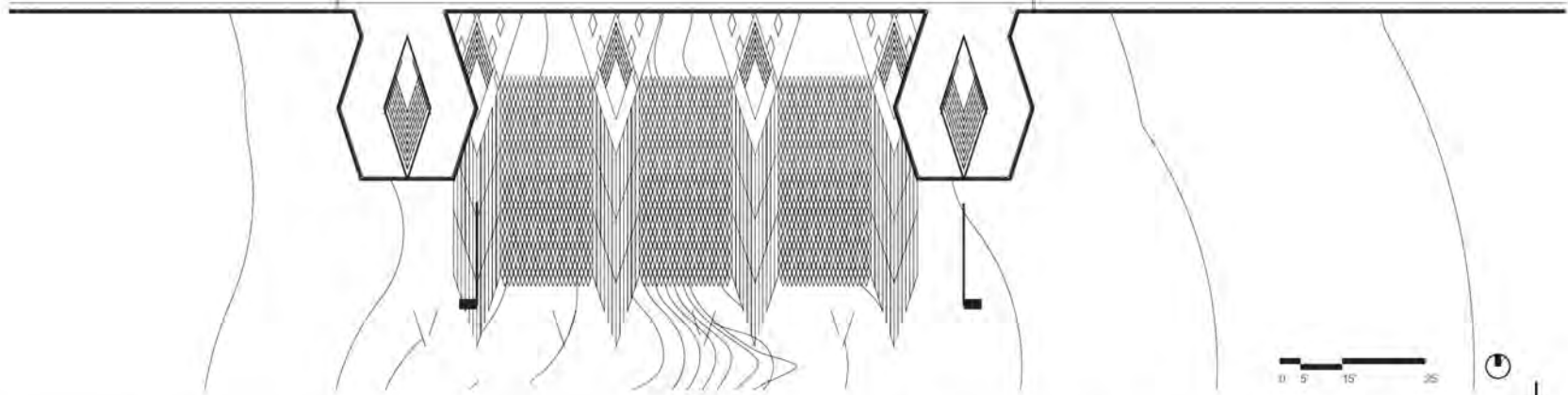
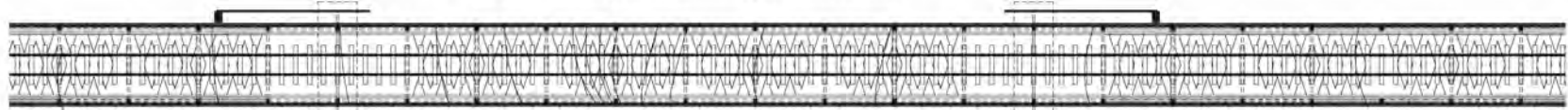


1 Filled Pod - Original Position

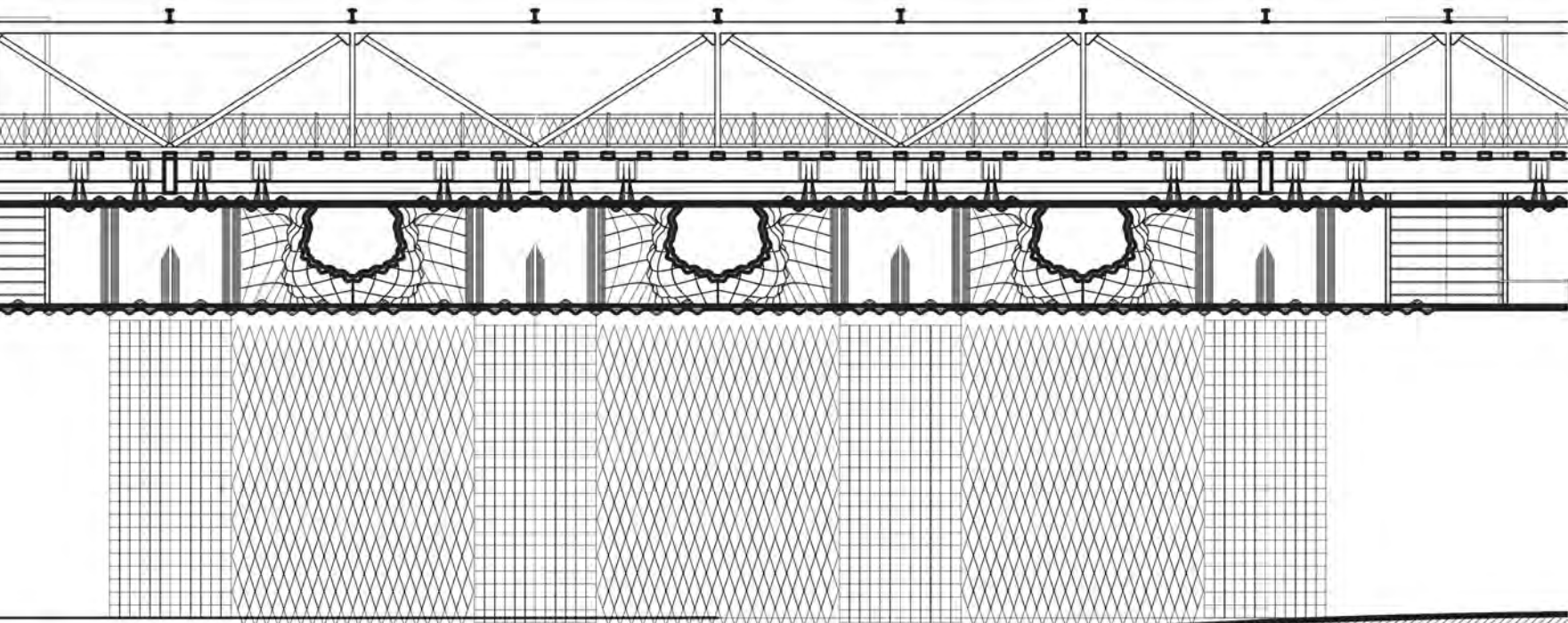
2 Removal of horizontal structure member

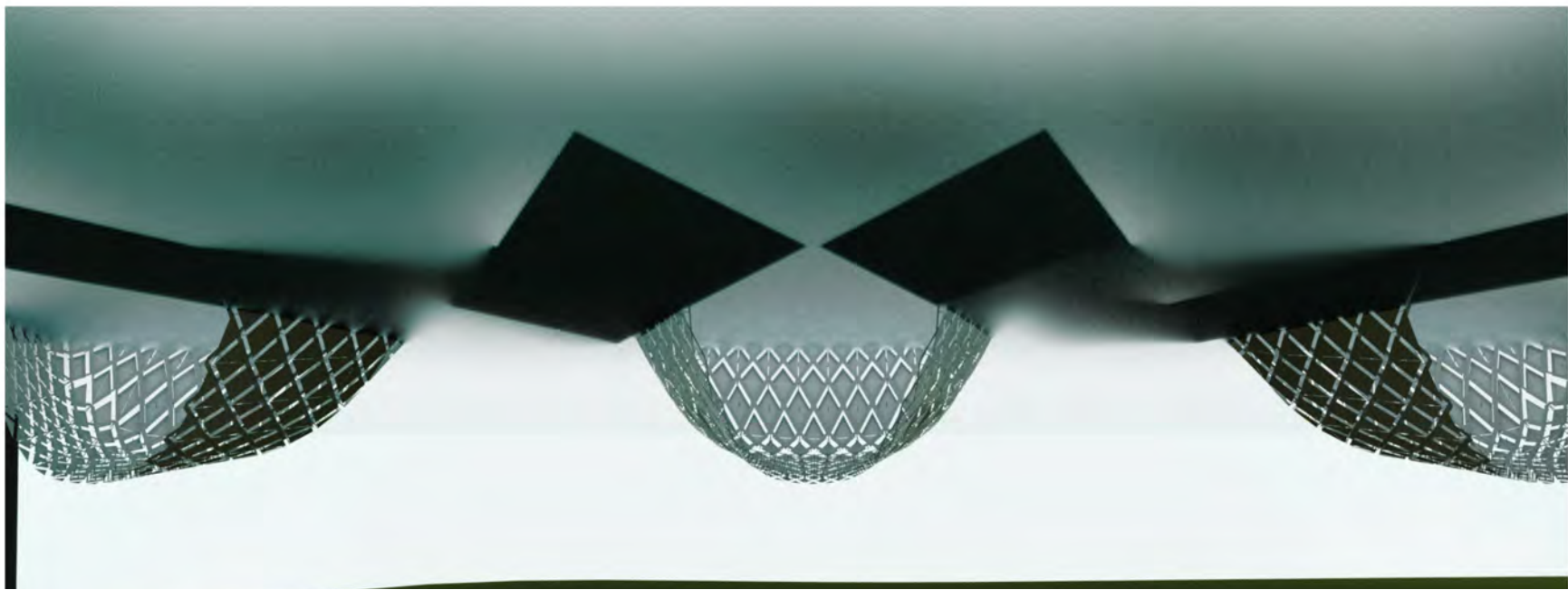
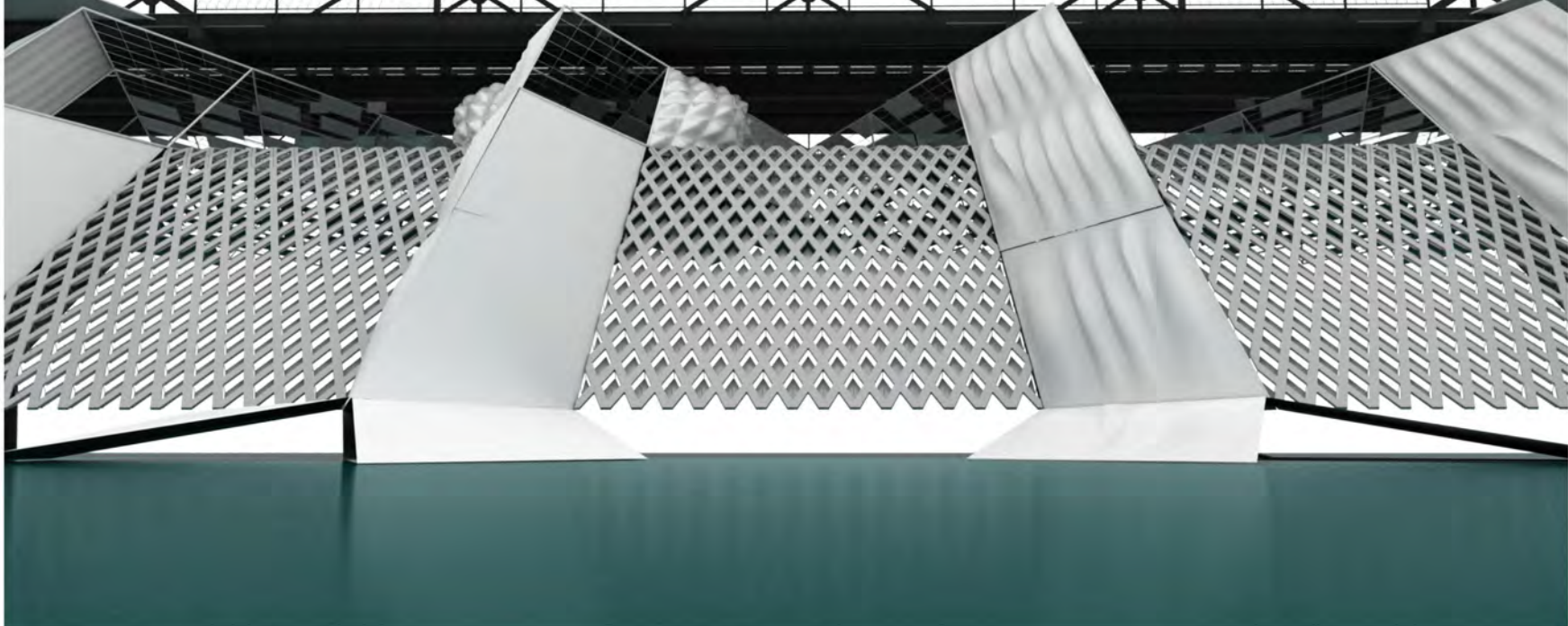
4 Pod Cracked open

5 Pod ready to be transported to land mass



0 5 15 25



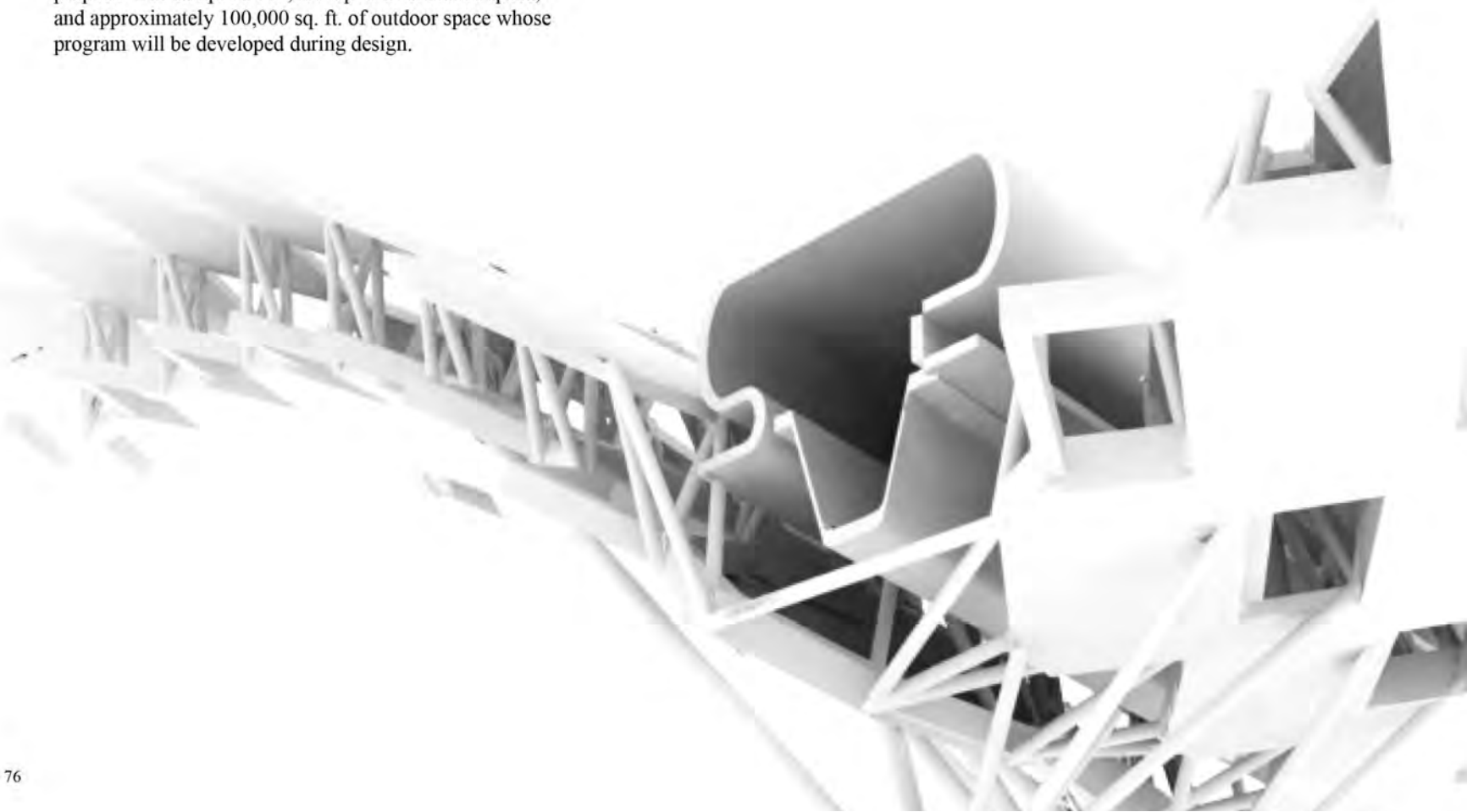


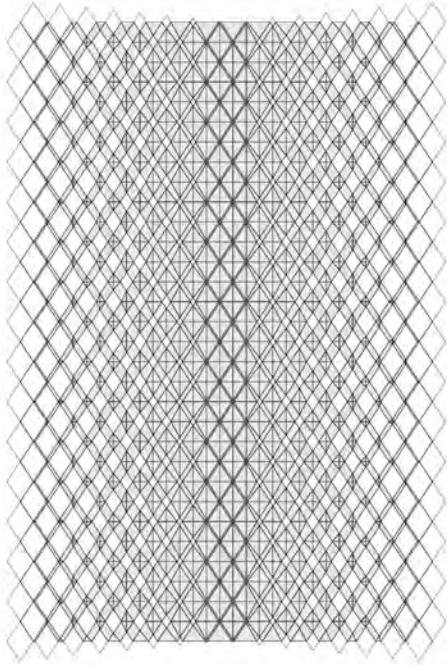
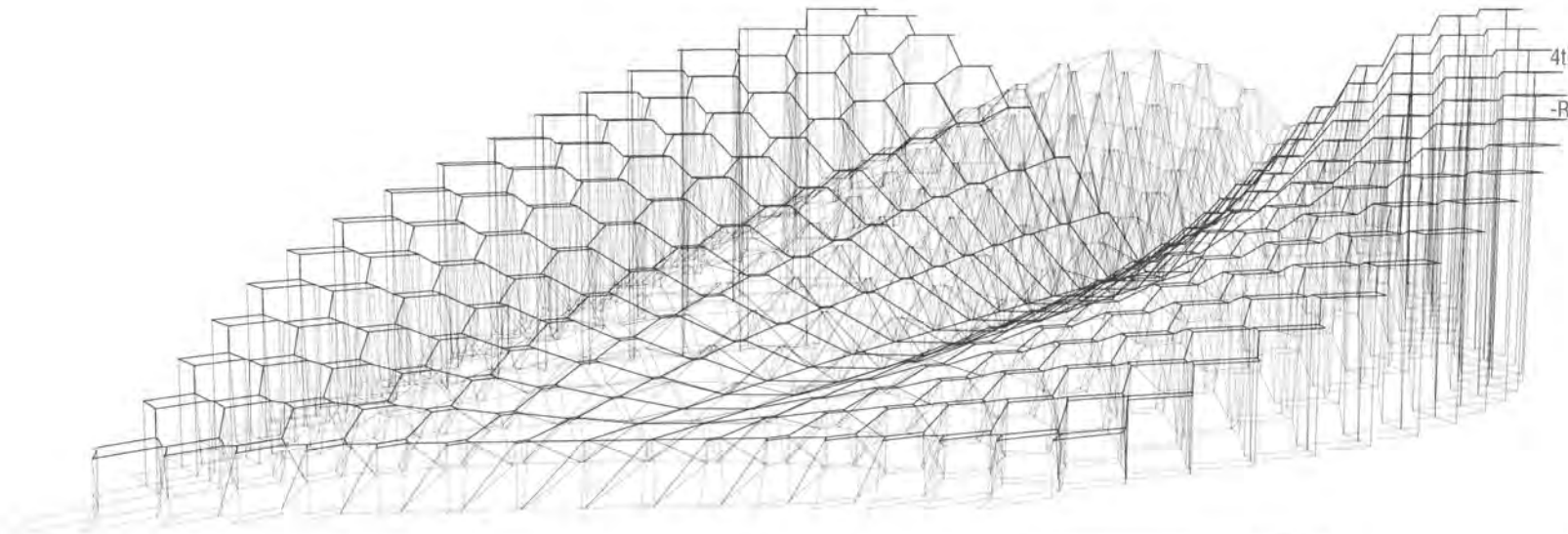
6th Semester

Crit: Lonn Combs

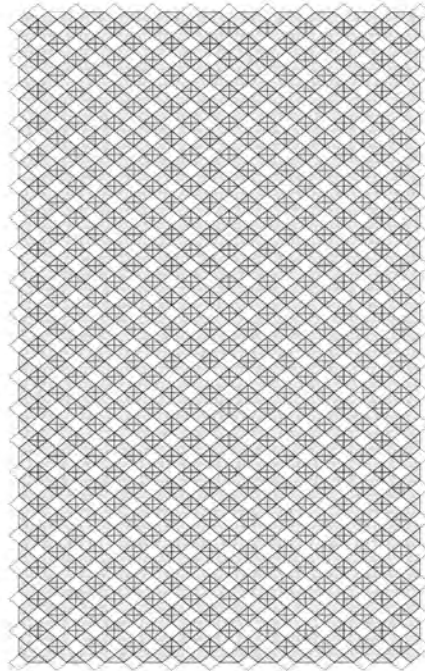
McCarren Park Natatorium

The Community Center for Aquatic Sport is a mixed use and Leisure facility housing Olympic swimming and diving pools, gymnasium, community areas, press areas and administrative spaces in which to serve as a social condenser and venue for water sport events and training. The facility will serve both local Borough competition events at the level of public and private schools, and regional events. The proposal will comprise 115,000 sq. ft. of enclosed space, and approximately 100,000 sq. ft. of outdoor space whose program will be developed during design.

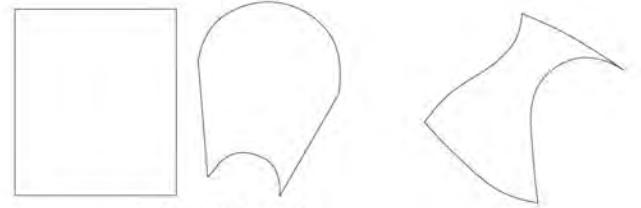




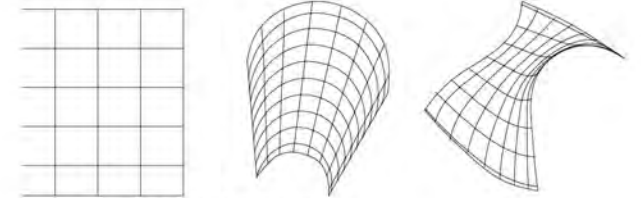
The diamond in plan alters to vary the aperture of a field.



Normal population of field.

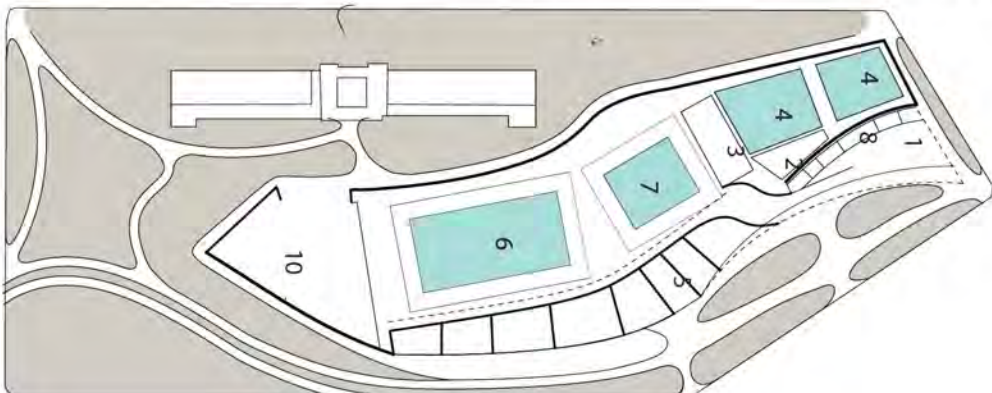
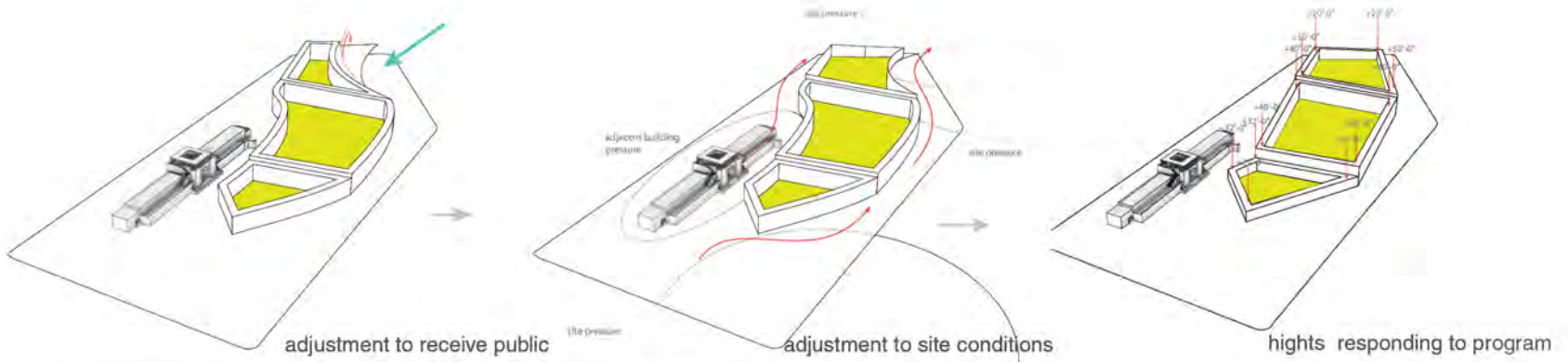
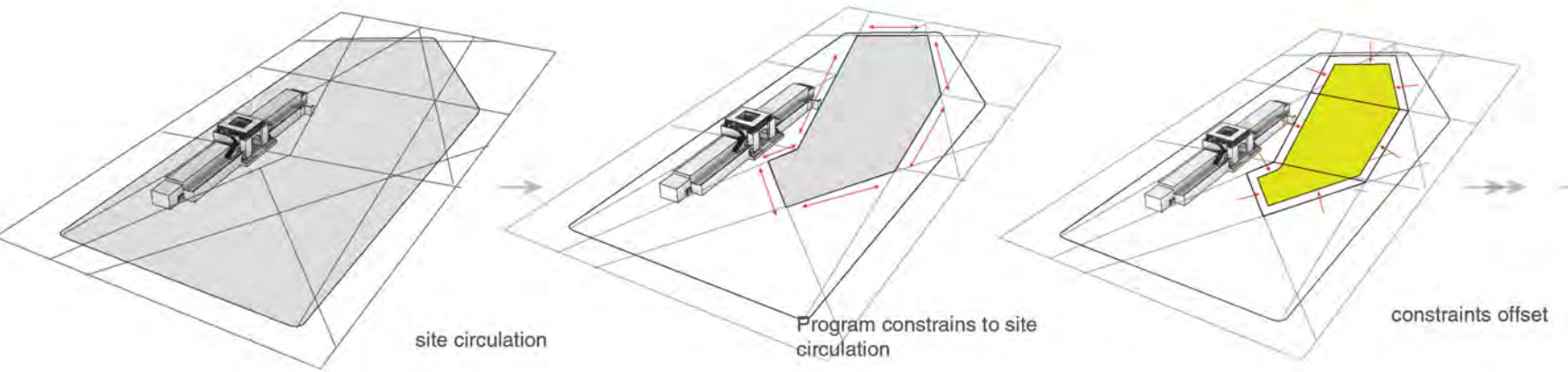


Surface Curvature

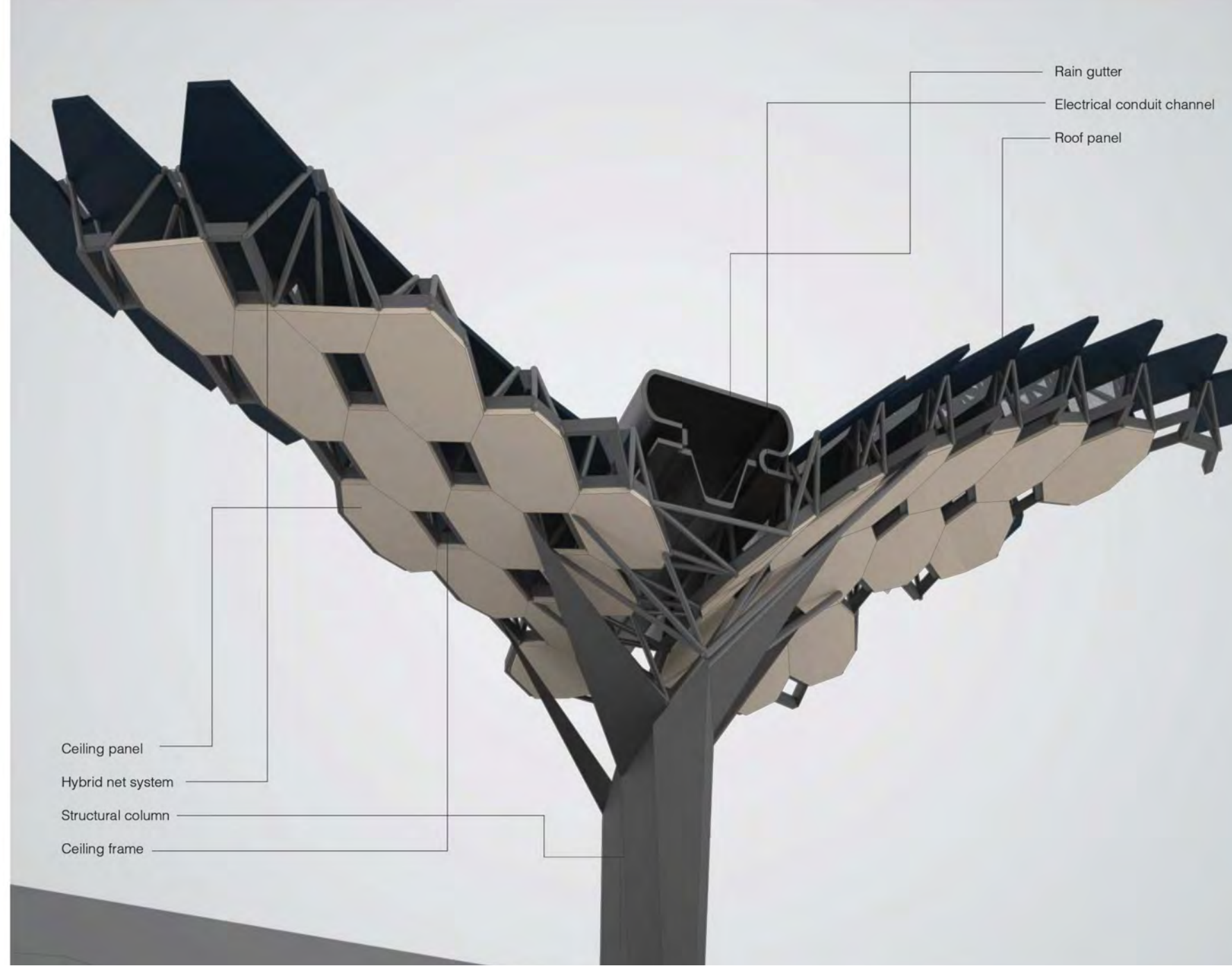


Division of surface





1. Lobby
2. Locker Room
3. Gym
4. Training Pools
5. Life Guard
6. Olympic Pool
7. Diving Pool
8. Concessions
9. Seating
10. Outdoor Stage
11. Administration



Rain gutter

Electrical conduit channel

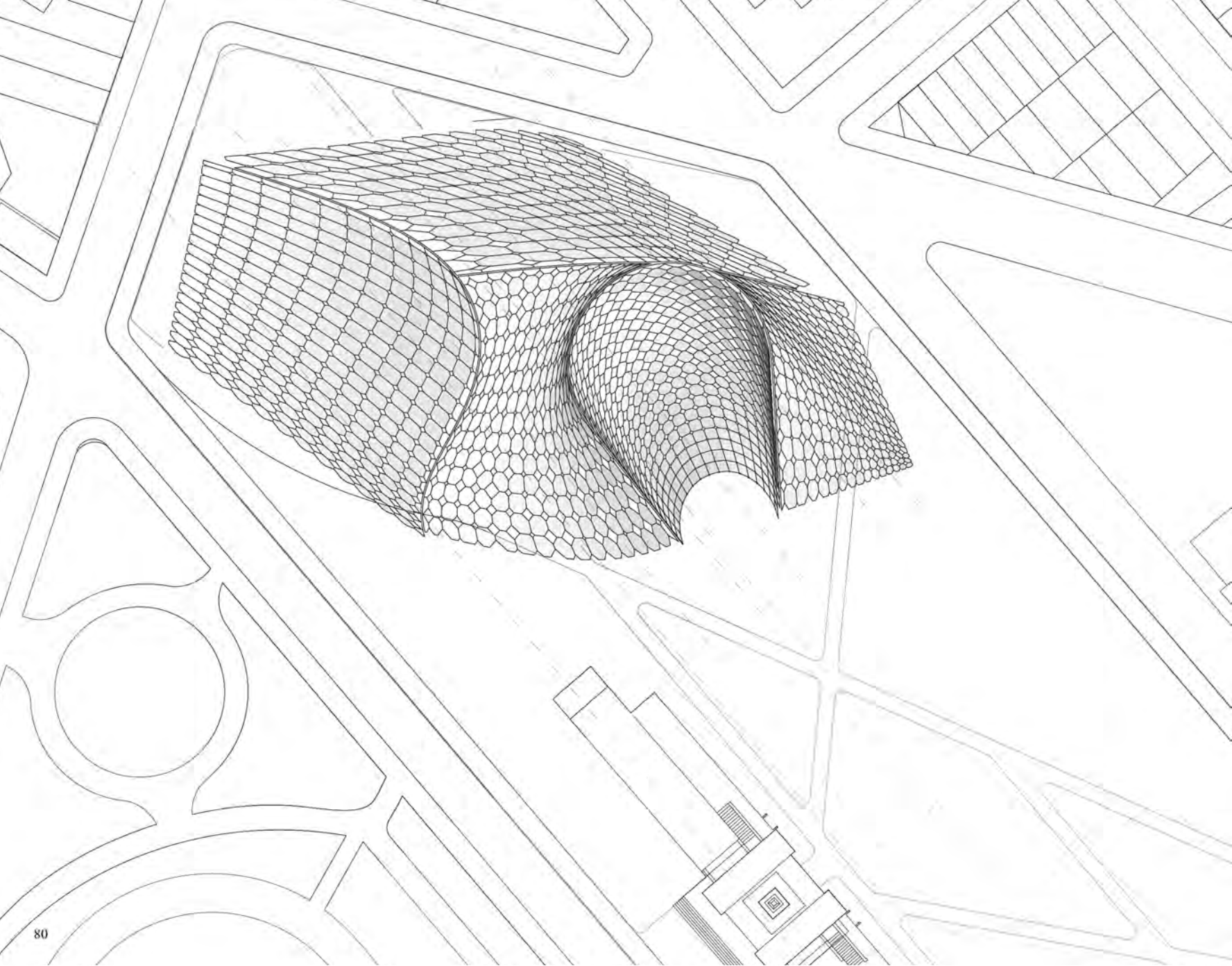
Roof panel

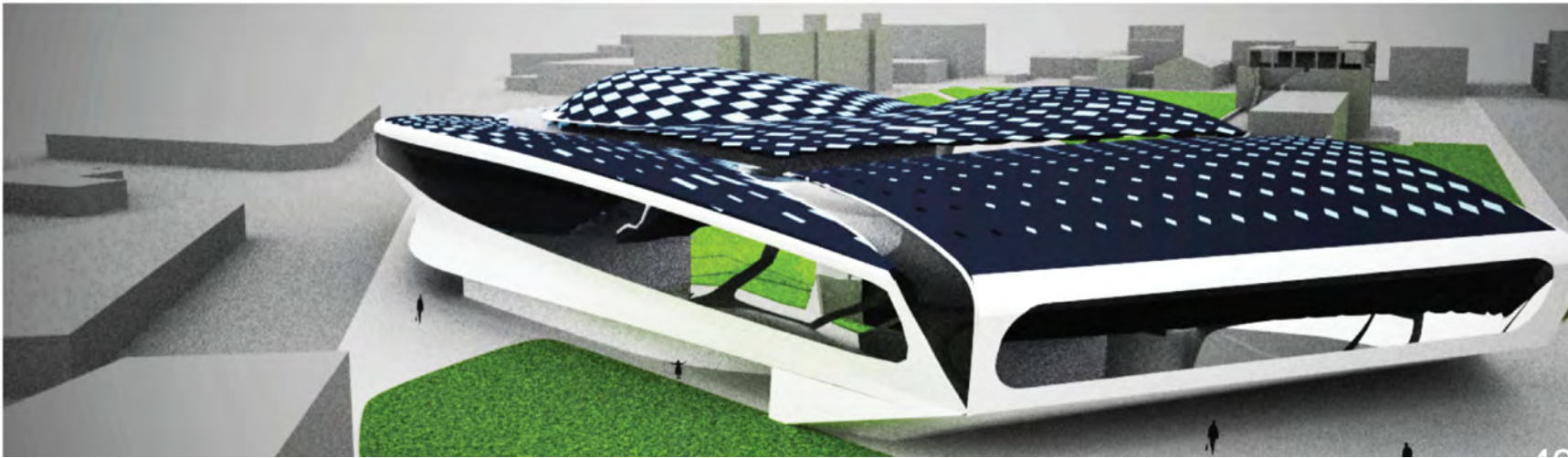
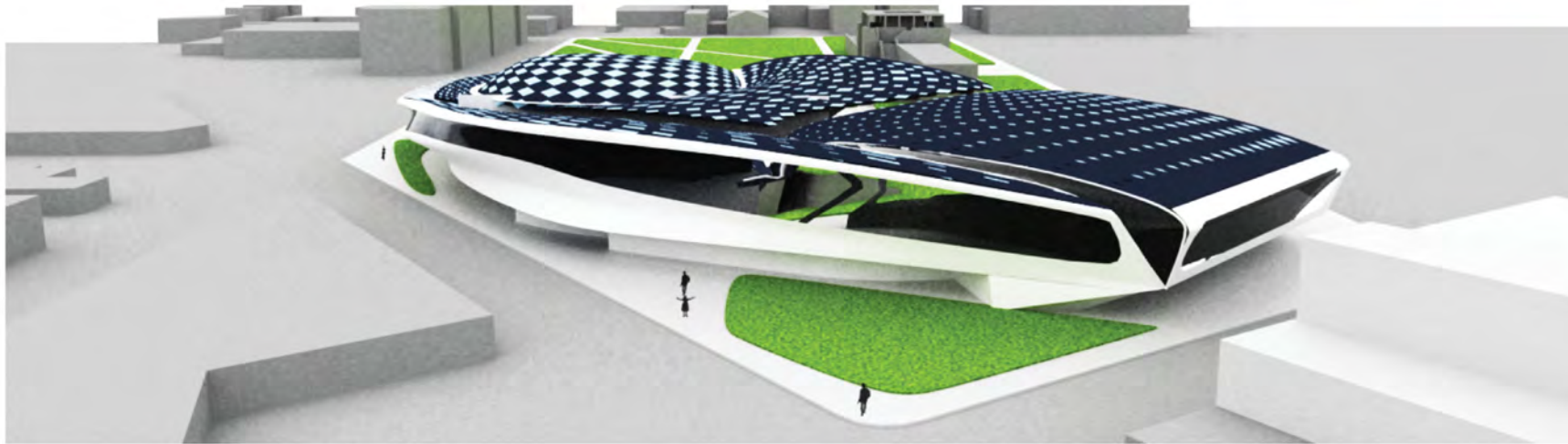
Ceiling panel

Hybrid net system

Structural column

Ceiling frame





5th Semester

Crit: Giuliano Fiorenzoli

Dormitory

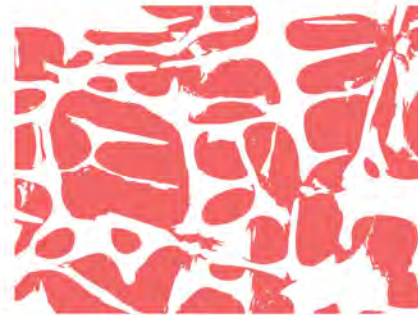
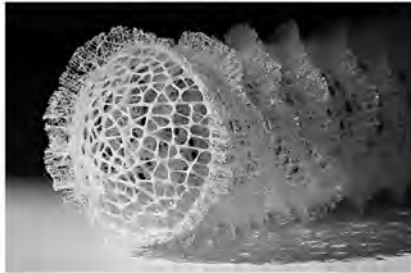
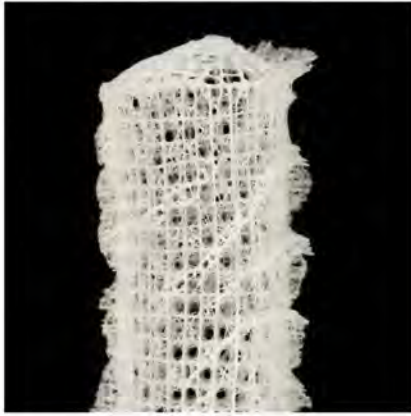
This course emphasized the comprehensive nature of architectural design. This is achieved by giving the students the challenge to design a dormitory housing for Pratt graduates students.

The project of moderate program complexity on a visitable site. The site is near campus and is an in fill site own by the Pratt Institute. Zone regulations and square footage of program are to follow, these allows students to engage in many design issues and carry concepts to a level of high solution.



Euplectella aspergillum

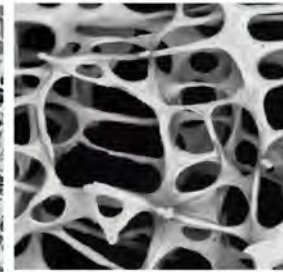
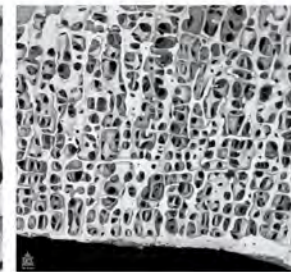
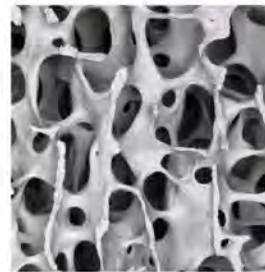
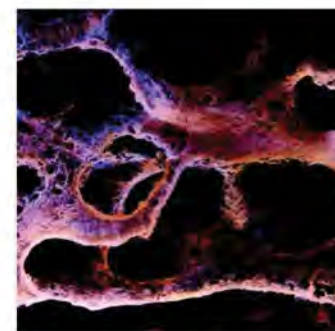
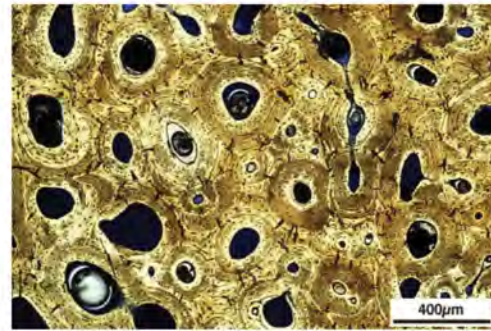
Microscopic Bone Architecture



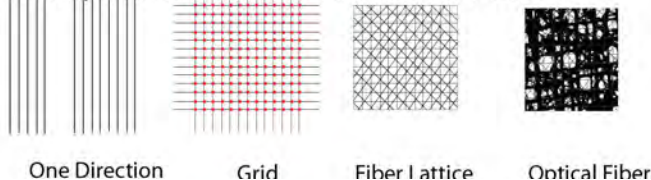
Porosity Quality



Structural Quality



E. aspergillum is radially symmetric and of moderate size, ranging from 7.5cm up to 1.3m in height. Surrounding this beautiful skeleton is a net of living tissue called a trabecular net, which is created by the fusion of amoeboid cells called archaeocytes. Within this trabecular net are elongated, finger-like chambers covered in choanocytes, which open into the spongocoel. Choanocytes are another class of cells, they have whip-like flagella that they vibrate in order to move water through the sponge. Both the external and internal surfaces are covered by this trabecular net. The chambers throughout the body are irregular. The end result is a funnel or vase-like shape. Hence the name, 'Venus's-Flower-Basket'



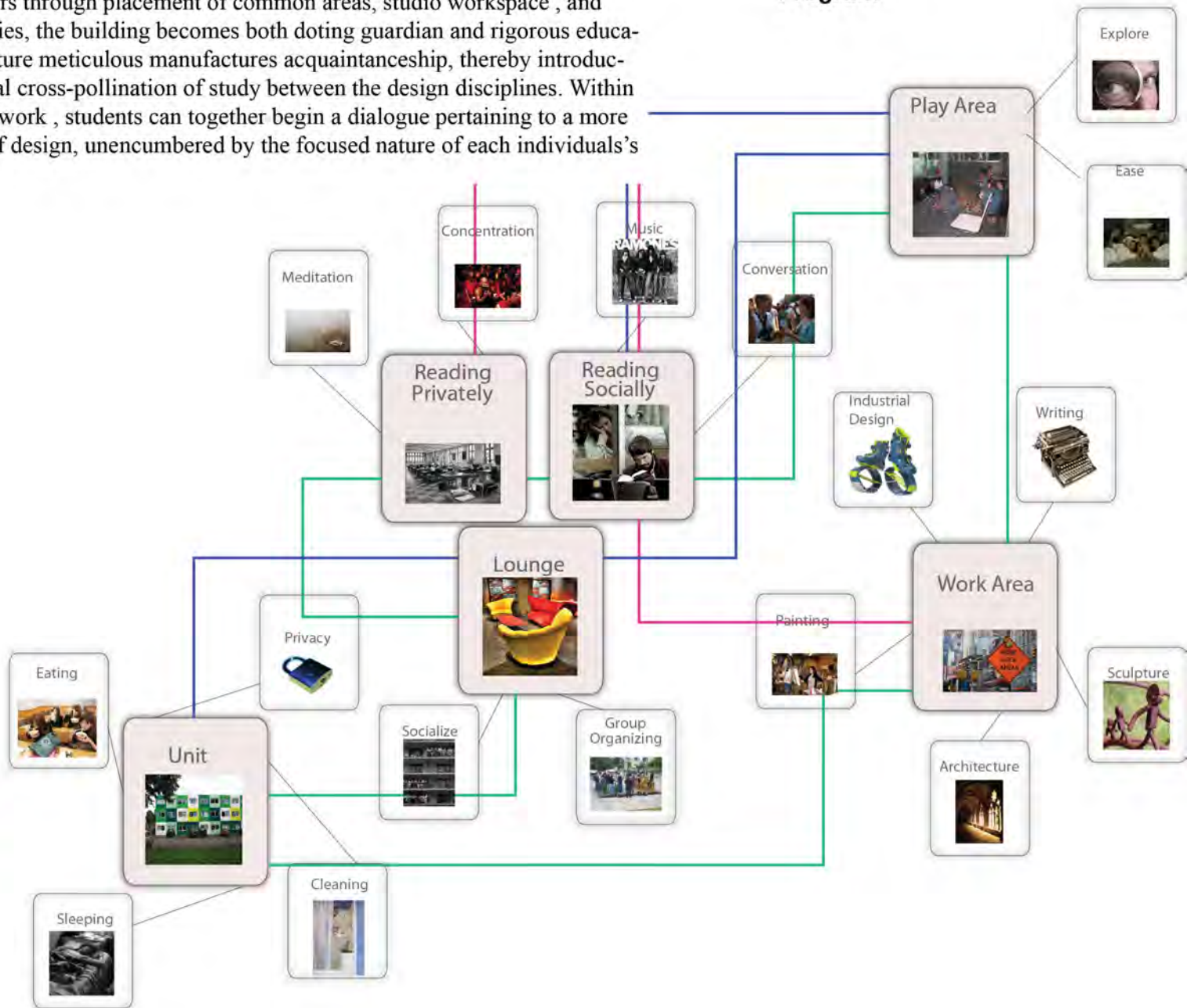
Animation made from low power scanning electron microscope images, showing normal bone architecture in the third lumbar vertebra of a 30 year old woman (20 times magnified). Strong, interconnected plates of bone are

Normal bone architecture in the fourth Lumbar vertebra of an 41 year old man (8 times magnified). A regular pattern of interconnected plates and thick struts of bone can be see

As a community, design students require personal interaction. In facilitating change encounters through placement of common areas, studio workspace, and exhibition galleries, the building becomes both doting guardian and rigorous educator: the architecture meticulous manufactures acquaintanceship, thereby introducing an ideological cross-pollination of study between the design disciplines. Within this social framework, students can together begin a dialogue pertaining to a more global critique of design, unencumbered by the focused nature of each individuals' study.

Program

WORK
PLAY
REST



Unit Precedent Study

M-CH Compact House



Inhabited

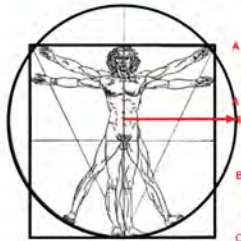


O2 Villa

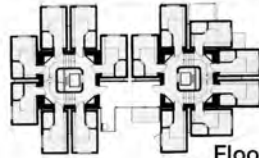
Prefabricated Relation

M-ch Home

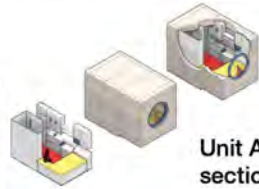
Human Body Proportion



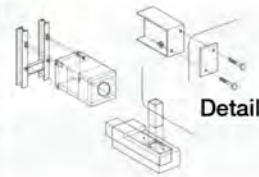
The cubic units can either stand alone or be part of a greater "village," recalling some of the "plug-in" or "clip-on" techniques of the Metabolists. The system is an improvisation, morphing to the objectives of each particular clustering scheme in configurations ranging from simple pairs to massive highrises. The m-ch is an outstanding commercially available example of a contemporary prefabricated house that marries elegant form with high technology and viable sustainable practices. In delimiting the boundaries of the house to such a small envelope, the architects are making a bold statement regarding what is essential to life in the twenty-first century without sacrificing a meticulous aesthetic and brilliantly organized composition



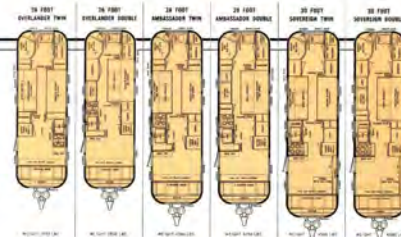
Floor Plan



Unit Axonometric section



Detail of joining



20ft. Glow Trotter Twin Hitch Wt. 393 lbs. Total

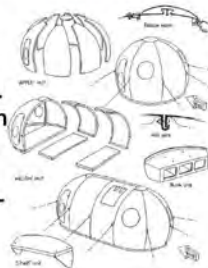
20ft. Glow Trotter Double Hitch Wt. 393 lbs. Total

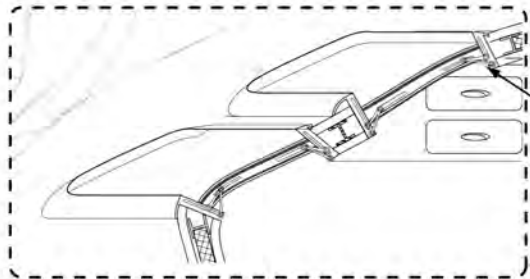


The interior skin of vinyl-laminated structural aluminum alloy is hand riveted in place last. Using Jetline construction techniques, it takes are thousands upon thousands of tiny bolts in evry Airstream

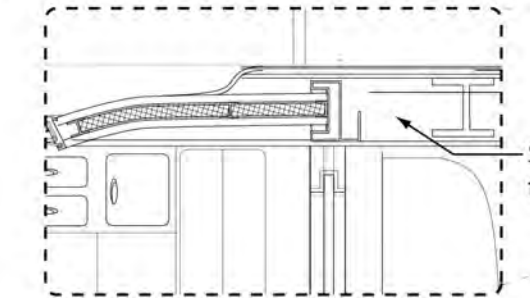


Capsule Unit Room

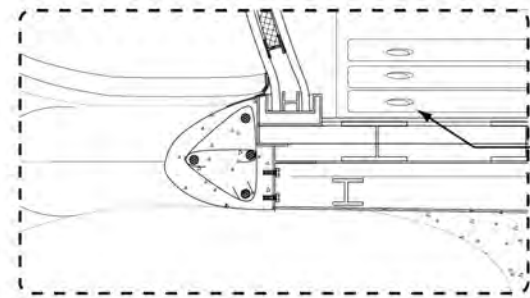




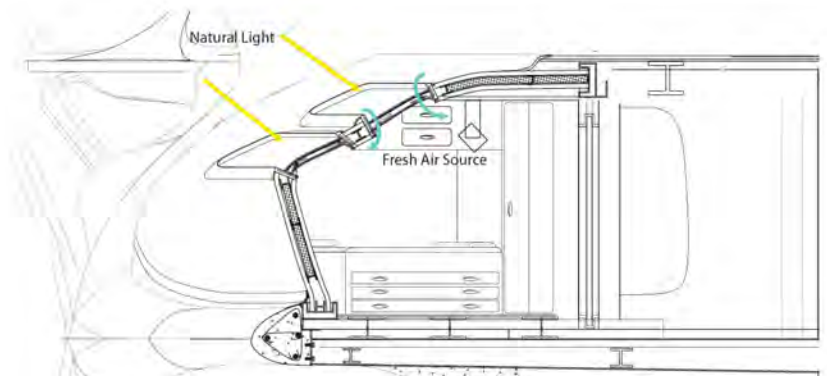
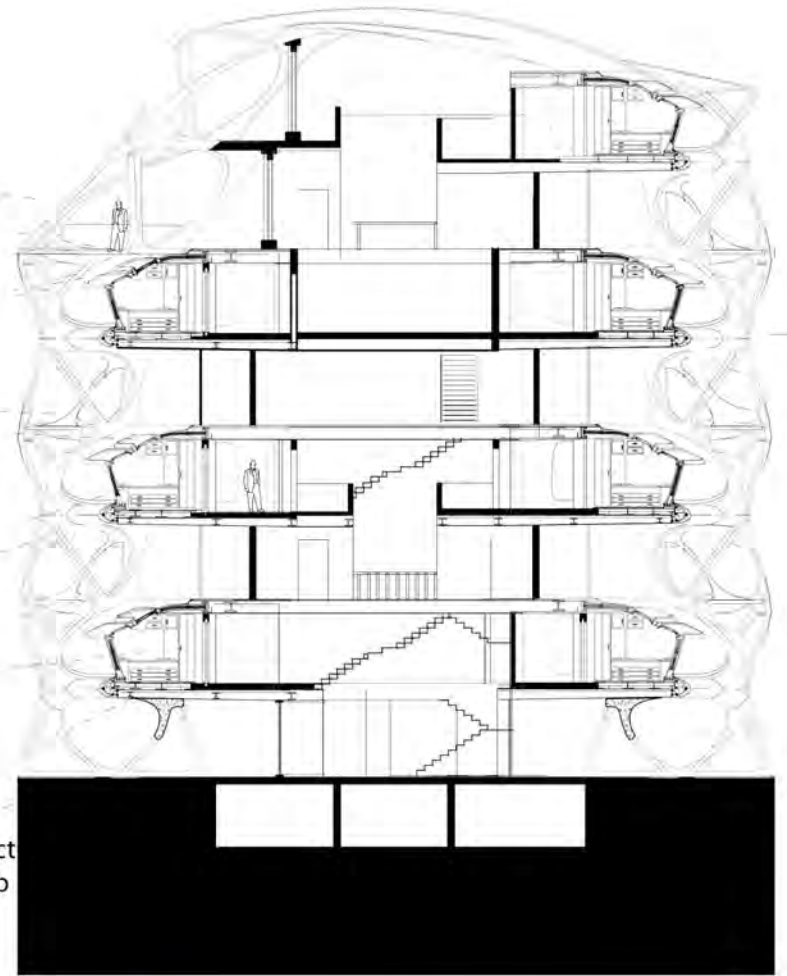
Window Mechanism



Skin Panel connection to floor slab



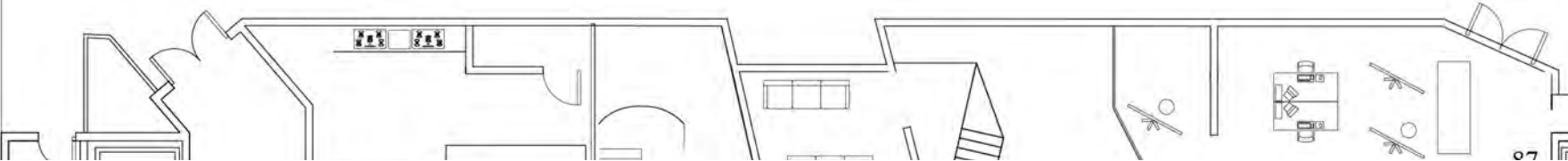
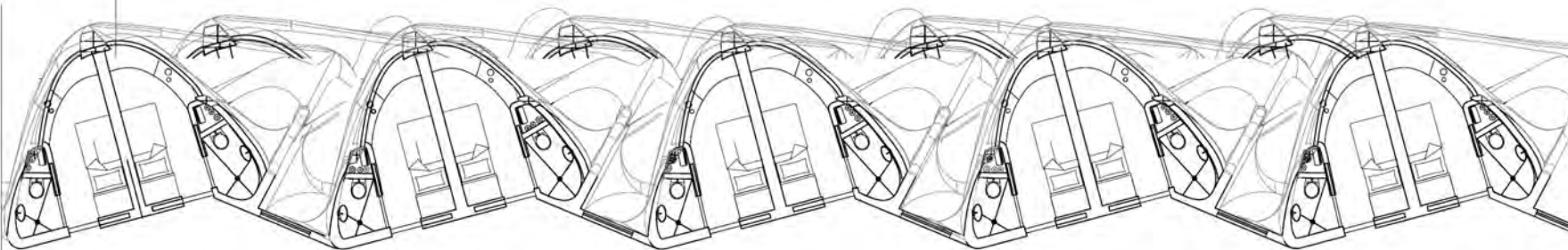
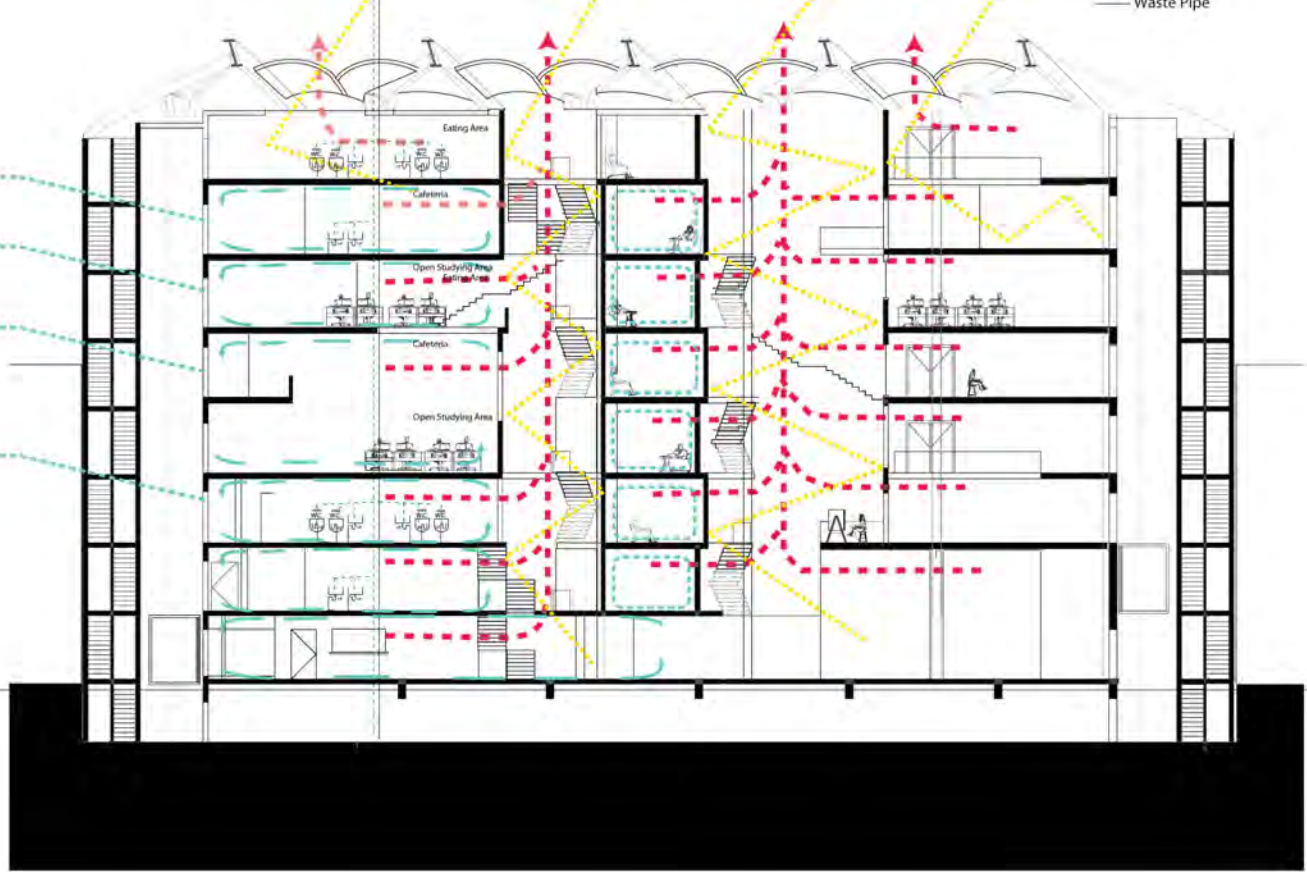
Structural Member Connect to Skin panel and Floor Slab



Natural Light

Fresh Air Source

Individual Fan Coil Unit
Individual Fan Coil Unit
Individual Fan Coil Unit
Individual Fan Coil Unit





3rd Semes

-Rhicocero

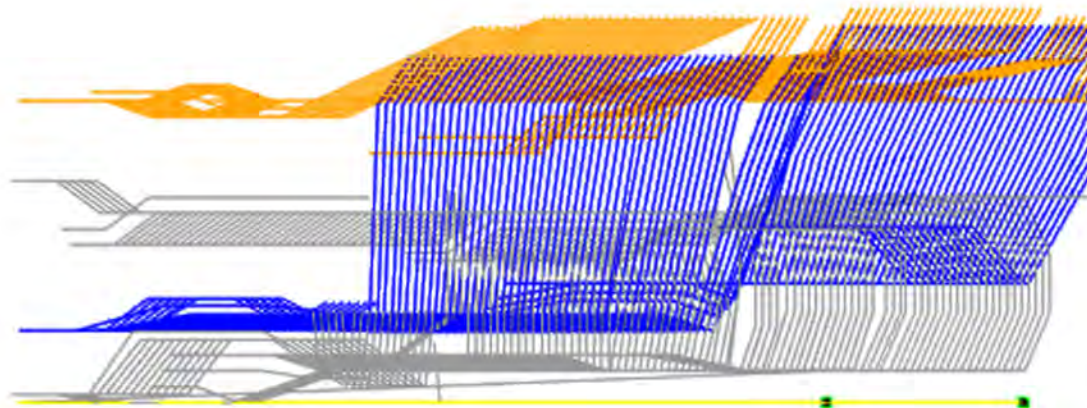
-Vray



4th Semester

Crit: Enrique Limon

This course expands upon ARCH-201 emphasizing the design of site program material and technology as determinants of architectural projects scaled to address issues related to public buildings. As well the studio studies emergent patterns in swarms studies



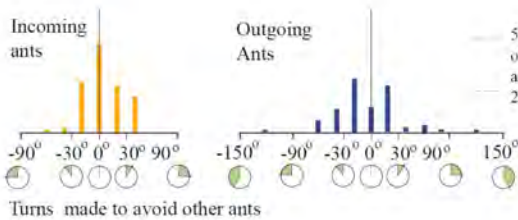
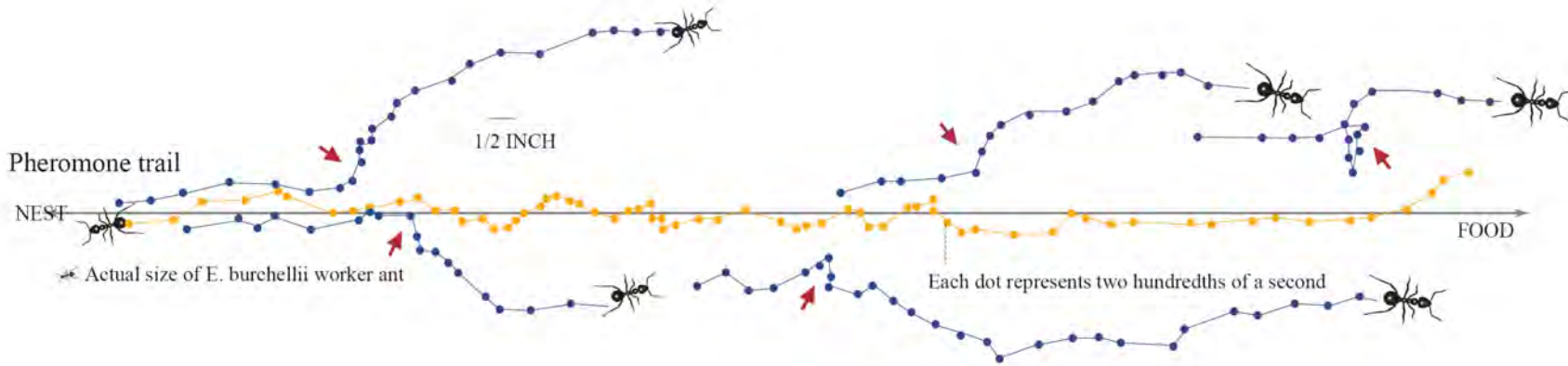
SWARM ANALYSIS ARMY ANTS

Modeling Ant Behavior

Simulating army ants.

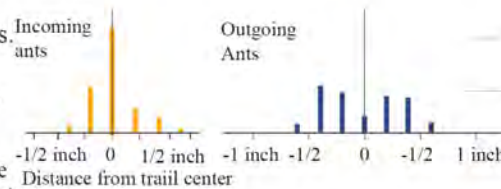
Army ants of the species *Ecton burchellii* form three lanes of traffic, with incoming ants carrying food flanked by two lanes of outgoing ants. At right, army ants were filmed as they followed a pheromone trail. Red arrows indicate interactions between five outgoing ants (blue) and an incoming ant (orange)

Computer models use a few simple rules to simulate army ant behavior, if the body or antenna of a virtual ant touches another ant, the ant slows and turn away.



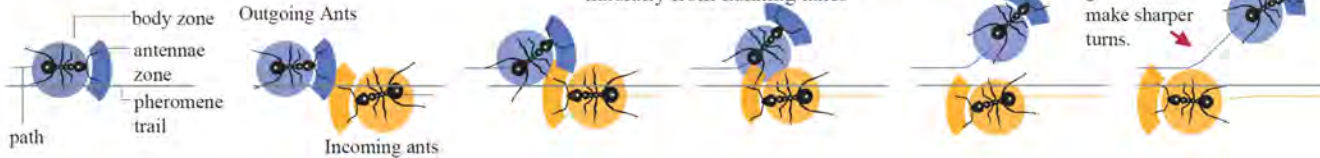
Simulating army ants.

Because incoming ants turn less, they tend to remain closer to the center of the pheromone trail. Outgoing ants that turn away from the center naturally from flanking lanes



Incoming ants turn less than outgoing ants...

Researches tracked 226 ants and discovered that incoming ants made fewer, narrower turns that outgoing ants when they sensed or bumped into another ant.



SWARM ANALYSIS

MICRO TO MACRO

Emergent structures are patterns not created by a single event or rule. Nothing commands the system to form a pattern. Instead, the interaction of each part with its immediate surroundings causes a complex chain of process leading to some order. One might conclude that emergent structures are more than the sum of their parts because the emergent order will not arise if the various parts are simply coexisting; the interaction of these parts is central. Emergent structures can be found in many natural phenomena, from the physical to the biological domain. For example, the shape of weather phenomena such as hurricanes are emergent structures.

TASK RECOGNITION		○	⦿	⓪
MOVE				
STOP		○		
SEARCH			⦿	
STAY ALERT				⓪

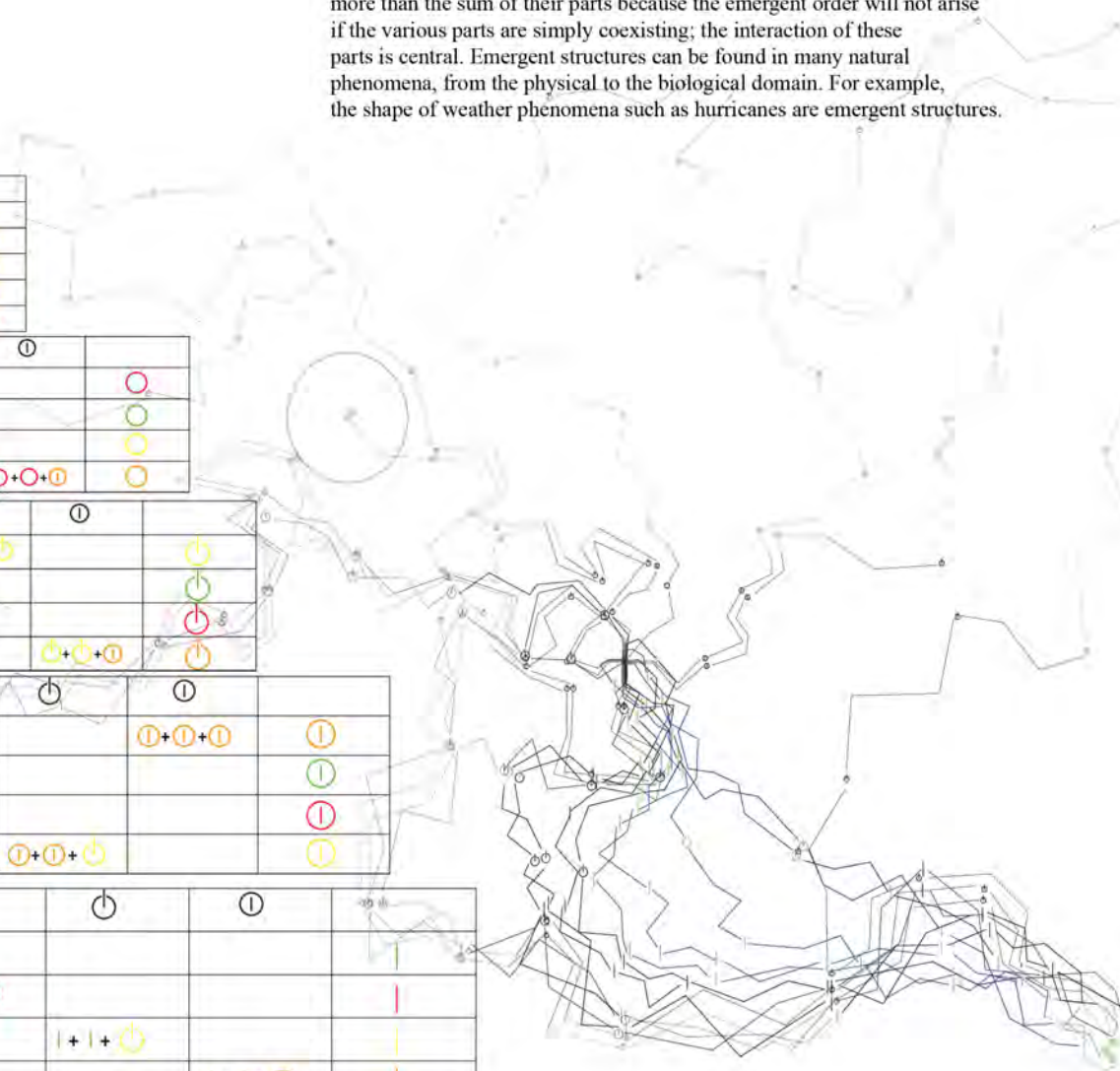
TASK RECOGNITION		○	⦿	⓪		
GO OUT	+					
SLOW DOWN		○ +				⦿
I THINK I FOUND SOMETHING			⦿ +			⦿
THINK I FOUND SOMETHING BE AWARE				⦿ + ⓪		⦿
LEAVE / DEAD ANT		○ + ○				⦿

TASK RECOGNITION		○	⦿	⓪		
DANGER / GET HELP			○ + ○ + ○			○
GO BACK FOLLOW THE SAME PATH	○ + ○ +					⦿
GO BACK FOLLOW NEW PATH			○ + ○ + ⦿			⦿
GO BACK BE ALERT				○ + ○ + ⓪		⦿

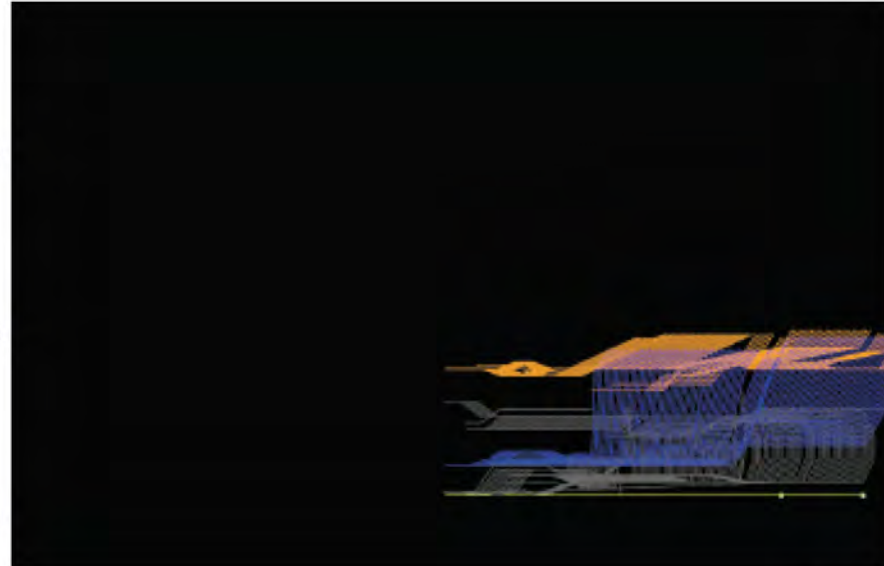
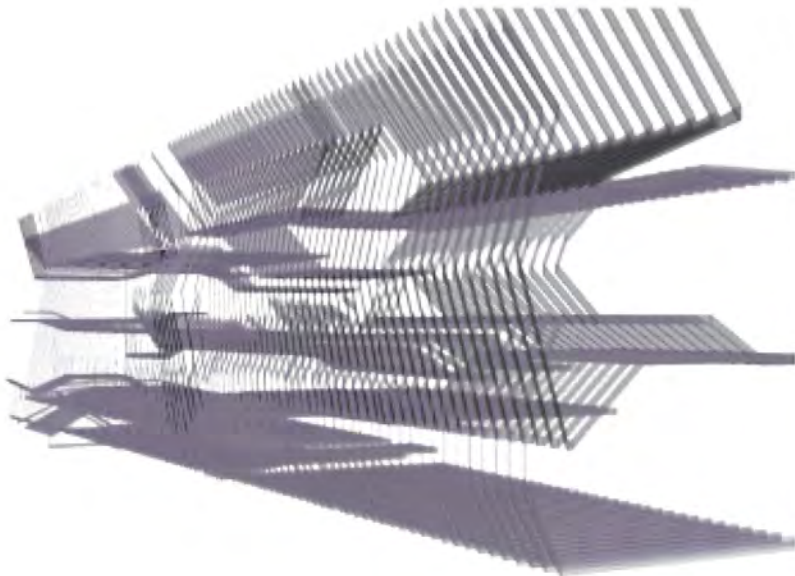
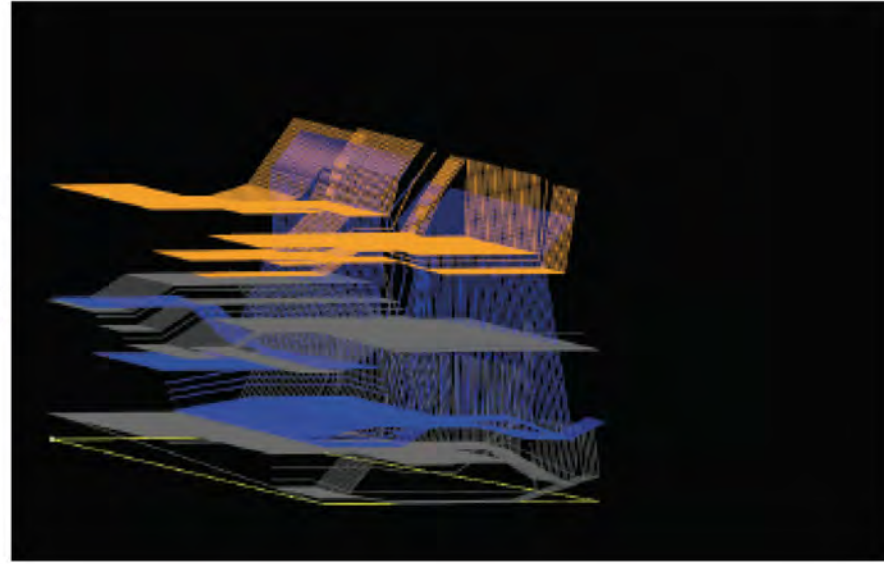
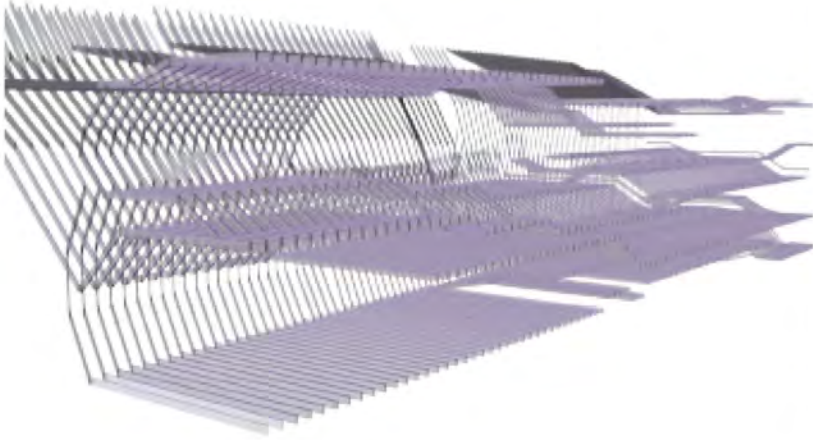
TASK RECOGNITION		○	⦿	⓪		
SEARCH				⦿ + ⦿ + ⦿		⦿
SEARCH AROUND THIS DIRECTION	⦿ + ⦿ +					⦿
SEARCH AROUND THIS DIRECTION BUT MOVE SLOW		⦿ + ⦿ + ○				⦿
SEARCH BUT BE ALERT				⦿ + ⦿ + ⓪		⦿

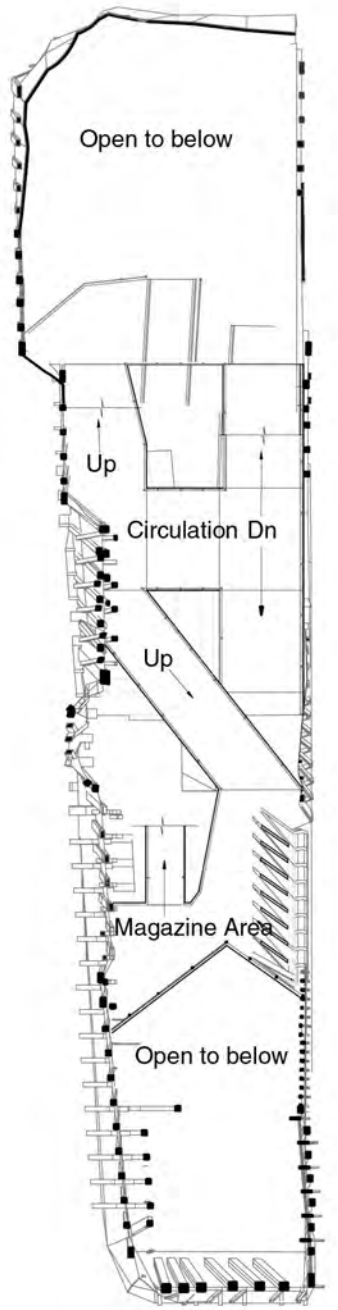
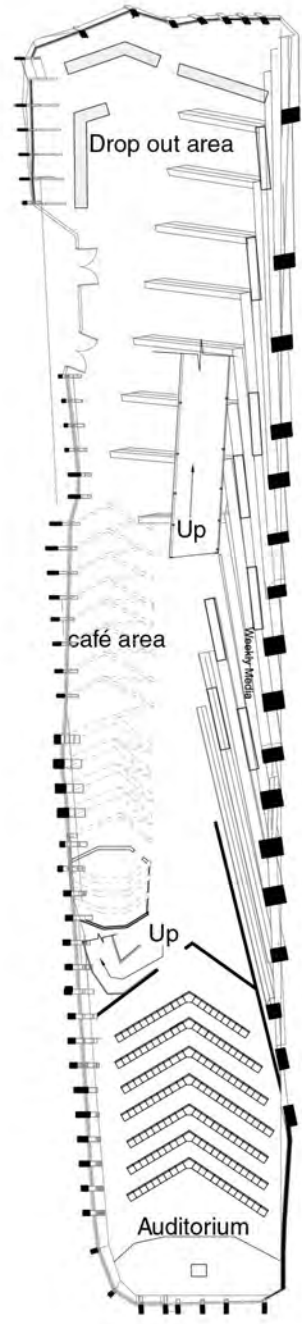
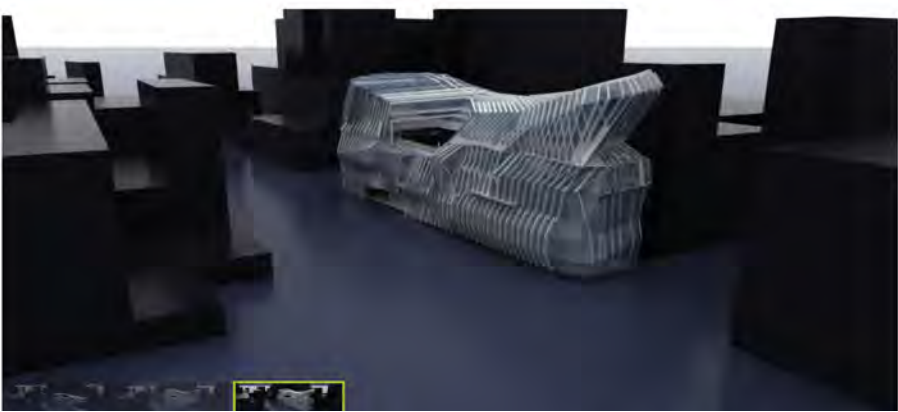
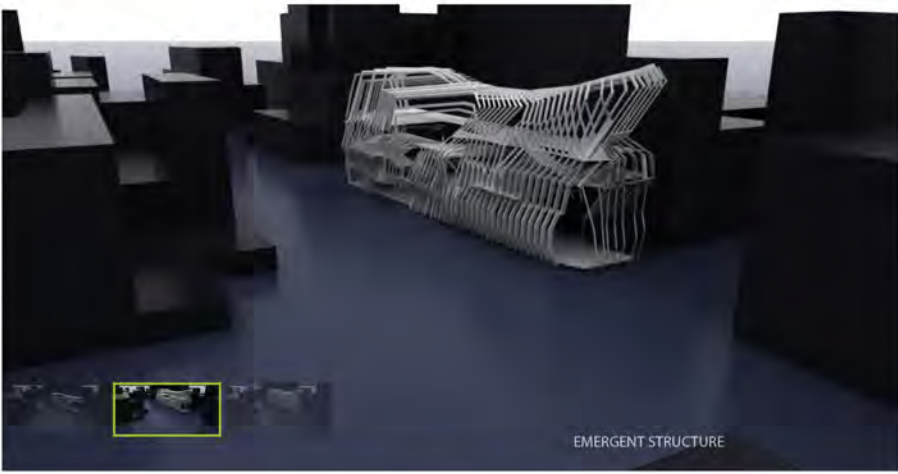
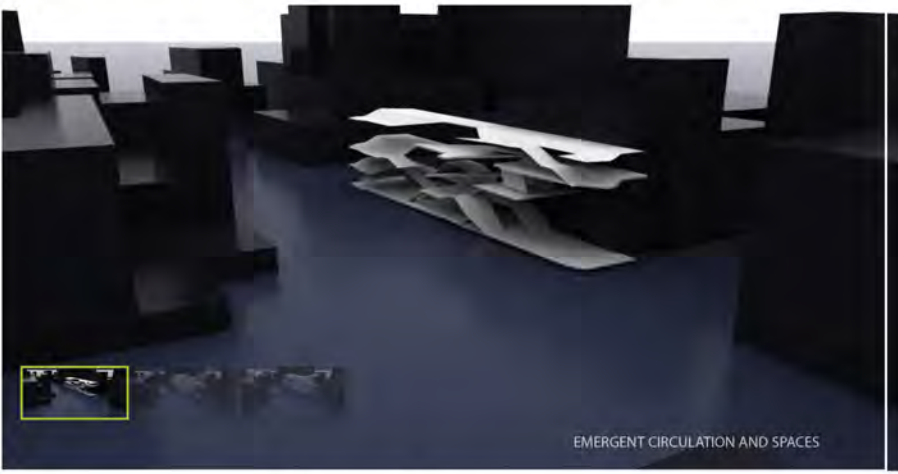
TASK RECOGNITION		○	⦿	⓪		
DANGER SOMEWHERE AROUND					⓪ + ⓪ + ⓪	⓪
DANGER MOVE CAREFULLY	⓪ + ⓪ +					⦿
DANGER STOP GET OUT		⓪ + ⓪ + ○				⦿
DANGER SEARCH CAREFULLY				⓪ + ⓪ + ⦿		⦿

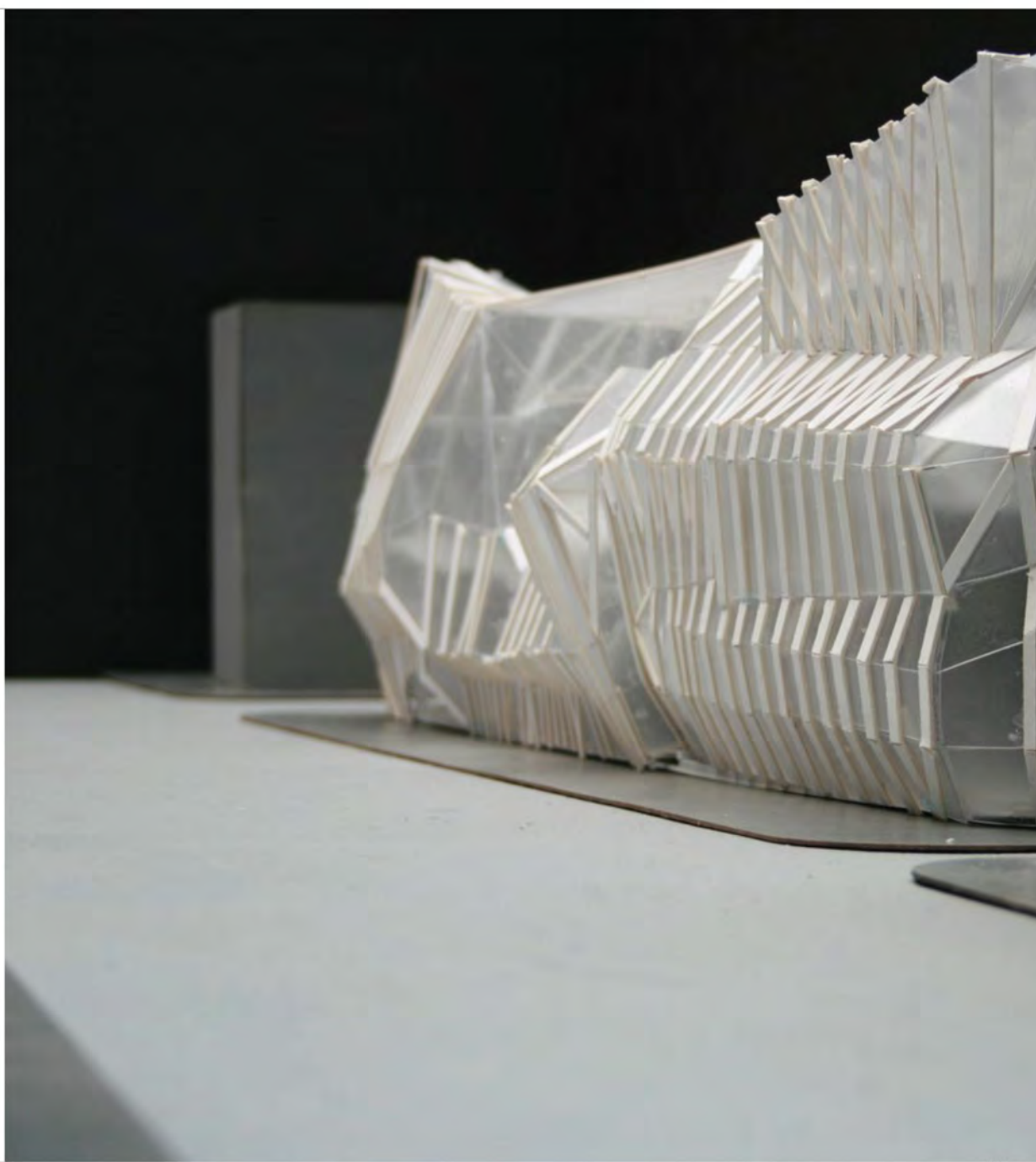
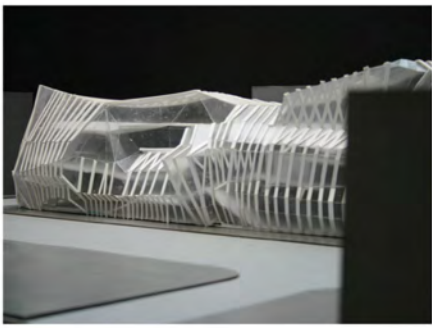
TASK RECOGNITION		○	⦿	⓪		
FOLLOW THIS TRAIL	+ +					
THERE IS FOOD THIS WAY		+ + ○				
FOLLOW THERE IS FOOD BUT SLOW DOWN				+ + ⦿		
FOLLOW BUT NOT SURE WHERE IS THE FOOD					+ + ⓪	
FOLLOW BUT BE ALERT					+ + ⓪	



Applying the rules of the swarm studies to circulation path. Moreover let the system run into many generations with-in the site boundaries, new emergent pattern start to appear. These patterns start to create enclosure that later on will be modify by the program.,





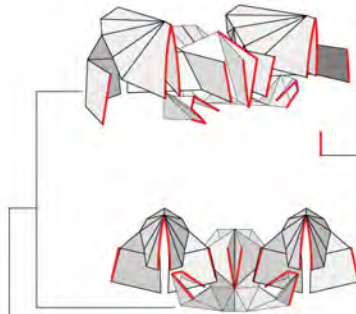


3rd Semester

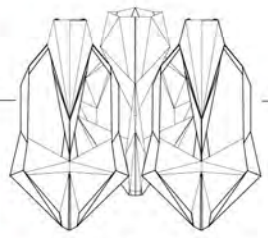
Crit: Dragana Zoric

This studio focuses on a broader examination of architecture and design through an investigation of the physical and programmatic requirements of public buildings and their larger site implications. Programmatic strategies are developed through analysis of conceptual and programmatic issues. Appropriate interventional and transformational site strategies are explored. Spatial and tectonic configurations are then structured to mediate the external forces related to a semi-urban fabric, natural systems and the internal complexities of building program. The end product of this process of investigation will be the fully integrated design of a kindergarten sited in a semi-urban fabric.





Exploration for new spaces



Module Top View



1st Model
No control over edges and no potential to connect to another module



2nd Model
Structurally not too strong



3rd Model
Too flat and not structure



4th Model
No control on edges



5th Model
Connection along the edges or from one sheet



A Model
Structural strong and capable to connect to another module



B Model
Connection along the edges or from one sheet



C.F Model
Structurally strong



C.B Model
Structurally strong



D Model
No potential to connect



A.1 Module
Final Module



A.1.1 Module
Tension to create porosity



A.1.2.F Module
Compression as a form to control light



A.1.2.B Module
Compression as a form to control light

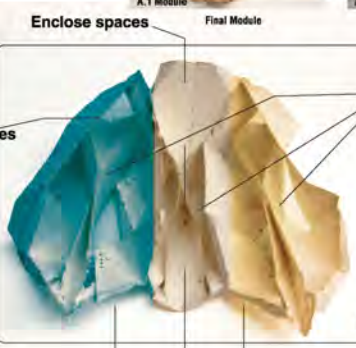


Module



Front

Horizontal planes create the potential to shelter and enclose spaces



Back

Enclose spaces

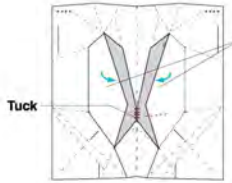
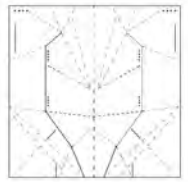
Open spaces

Vertical elements in the module manifest a possibility for use as a partition of spaces

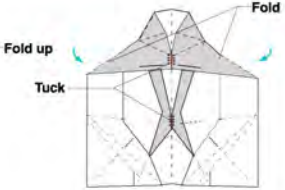
Relation to Kindergarten program

Construction spaces

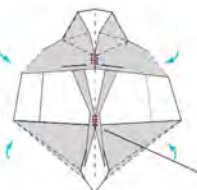
Destruction spaces



Pleating



Lattice



Deconstructed Smocking

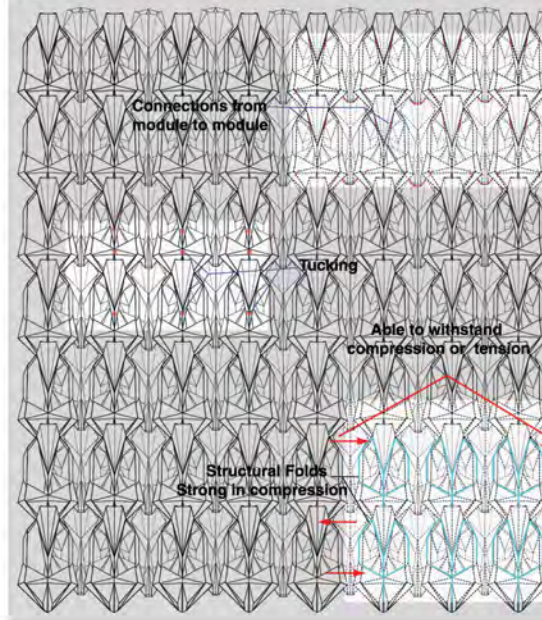
Tuck

Fold up
Tuck

Fold

Flip and Tuck under

FIELD CONDITION

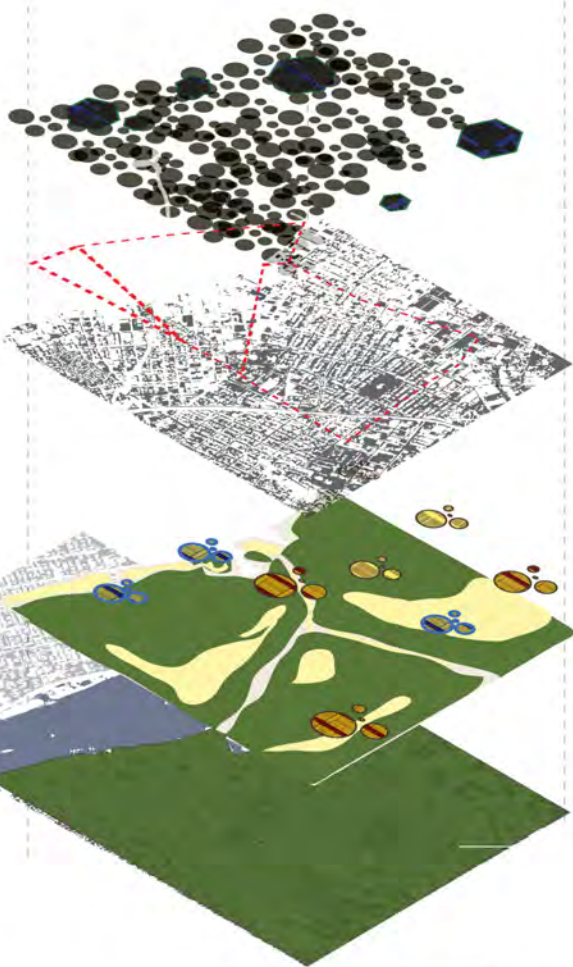


Connections from module to module

Tucking

Able to withstand compression or tension

Structural Folds Strong in compression



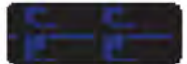
1617 MOST DIVERSITY BLOCK GROWN TO BE CITY CENTER AND SOUTH ISLANDS BECAME OVER 1,000 FISHING



1661 WILLIAMSBURG HAD 10,000 OPERATED OVER 10,000 MANUFACTURING JOBS



1652 WILLIAMSBURG RECEIVED A CHARTER



1810-1840 LARGE BRITISH CREW ON WILLIAMSBURG



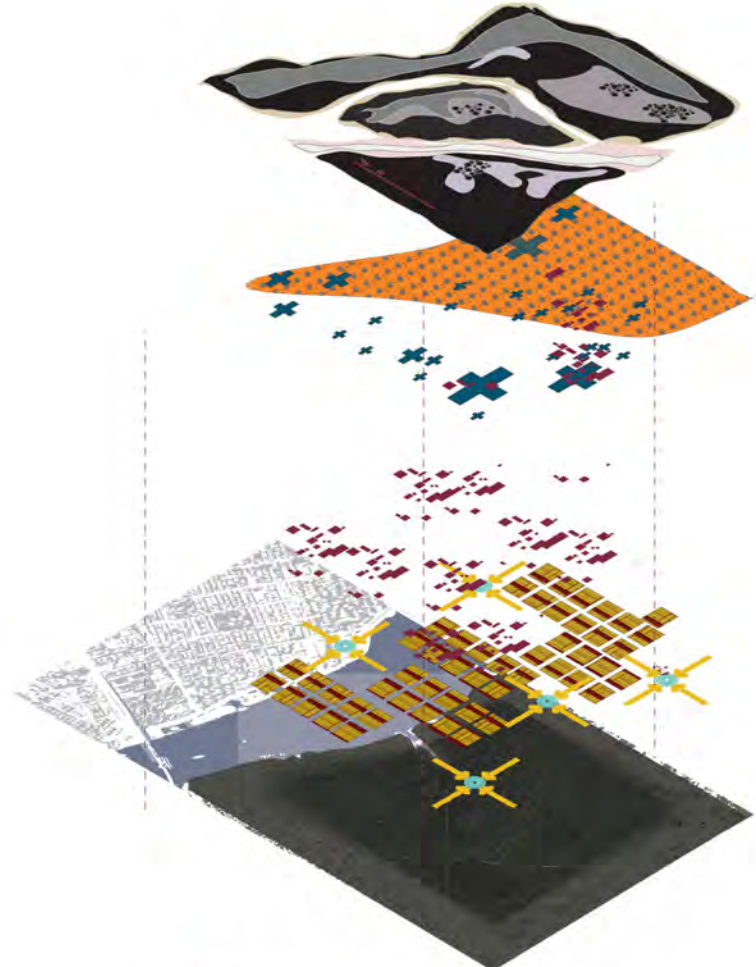
1630 JOHN JONES, URBAN ARCHITECTURE, TALKED THE



1766 MAP OF REDOZEN



1688 PURCHASED LAND



1860 BRITISH MOUNTING SOCIAL ELITE POVERTY RACISM FOR HEALTH CARE INADEQUATE EDUCATION



1890 THOUSANDS OF NEGRO BOYS CAME TO WILLIAMSBURG



1911 BRITISH COMMUNITY GREW DOMESTIC AND OTHER LATIN



1990 JOB OPPORTUNITIES DECREASED TO LESS THAN 11,000



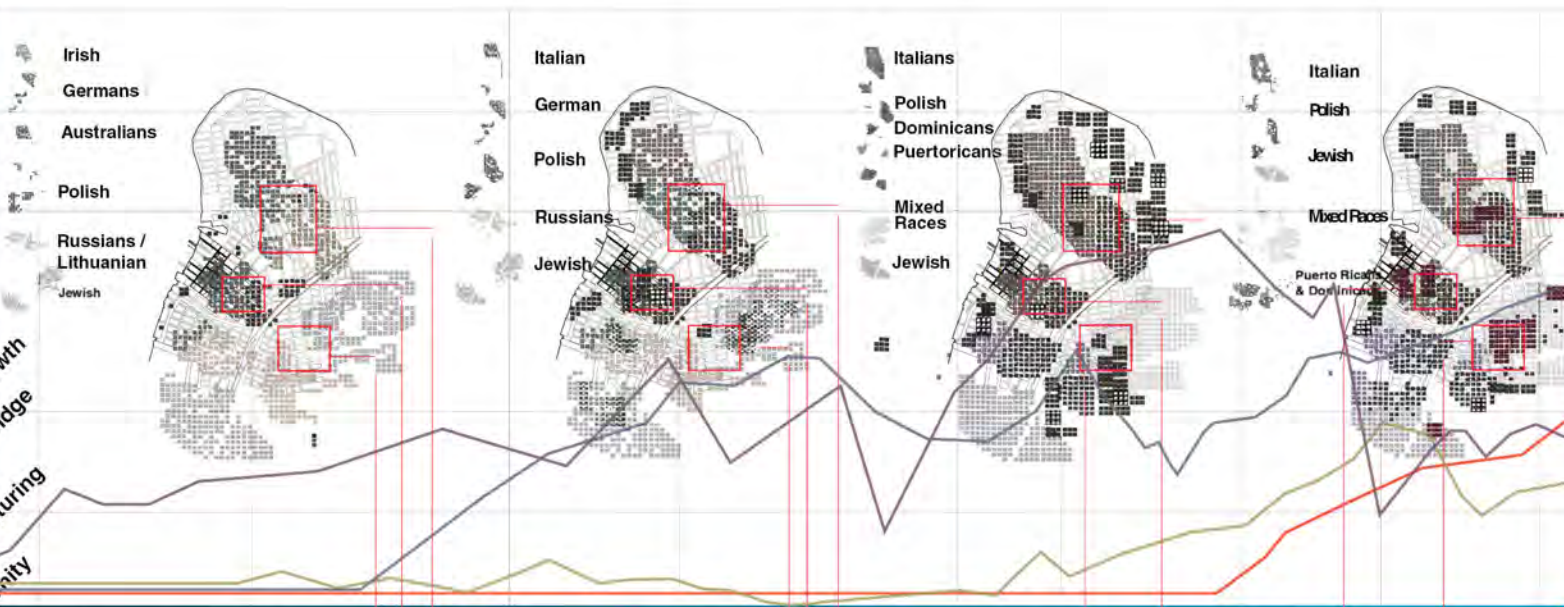
Irish
Germans
Australians
Polish
Russians / Lithuanian
Jewish

Italian
German
Polish
Russians
Jewish

Italians
Polish
Dominicans
Puertoricans
Mixed Races
Jewish

Italian
Polish
Jewish
Mixed Races
Puerto Rican & Dominican

Industrial Growth
Williamsburg Bridge
Impact
Loss of Manufacturing
Jobs
Hipster Community



1850
Large Industries
Grew on Williamsburg

1880
First significant wave
of Italian
immigrants. Patrician
WAPs and German
Jews from Grand Street
begin to move out.

1910
Williamsburg reaches
highest population,
including the most
densely populated
blocks in the city

1920
Manufacturing
increased as the
Population increased
previous decades

1950
Housing
Projects
Development

1960
Williamsburg
became
predominantly
Puerto Rican

1980
Williamsburg
was colonized
by the Manhattan-
refugee Artist.

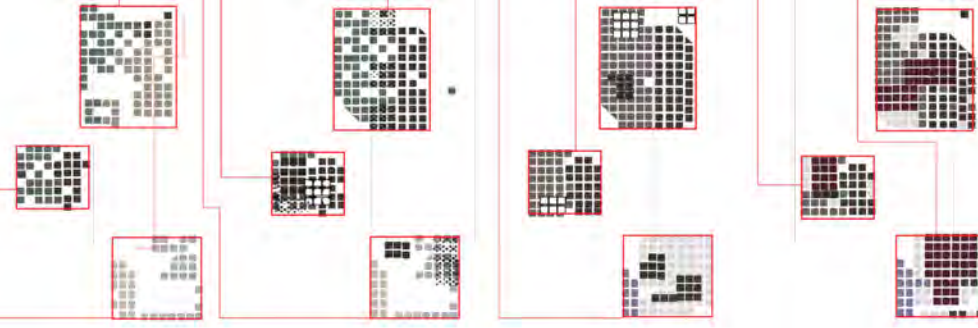
1990
Intensely
mounting social
ills.
Jobs Decreased
80%

2000

North Side

East Williamsburg

South Side



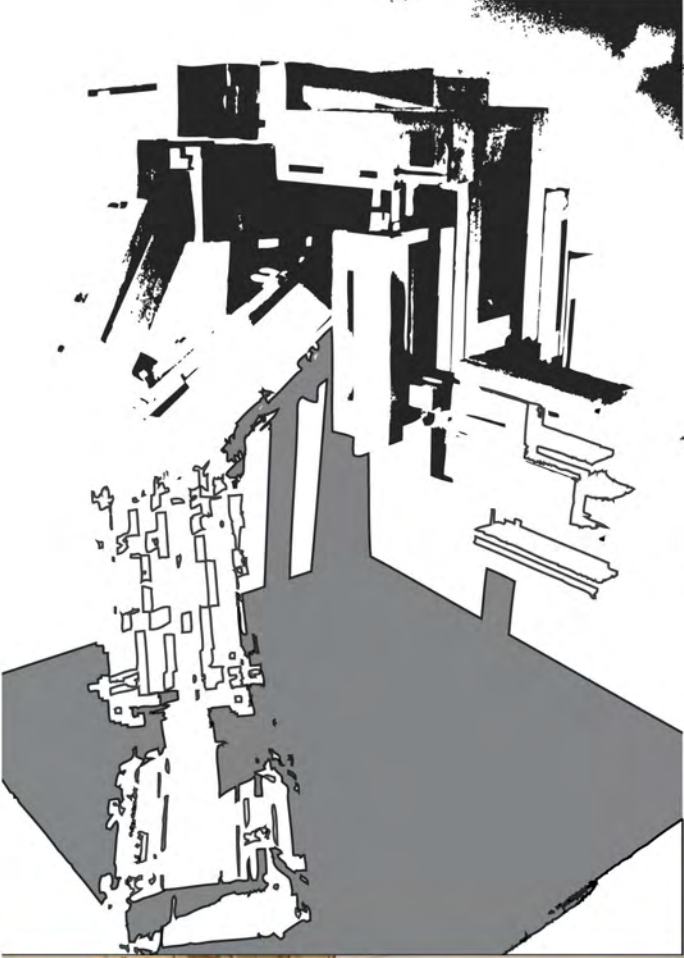
1st Year

**Crit: Richard Sarrach
Dan Silver**

1st year design translates the conceptual framework into small -scale architectural projects in a variety of contexts. The understanding of landscape as a receiver for architecture is the core of the semester.







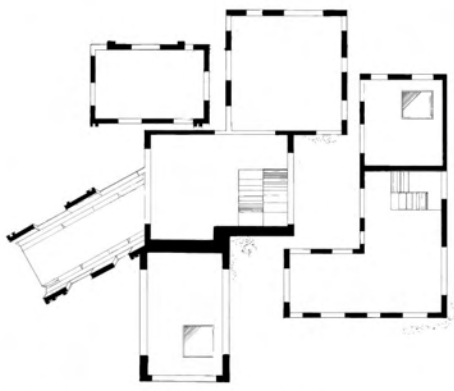
Through manipulation of the multiple movements of the wood joint, new spatial conditions are created with the multiplication of the modular skin system

Design as a residential space for Jacques Cousteau, the modules combine to form spaces specific to the inhabitants needs.

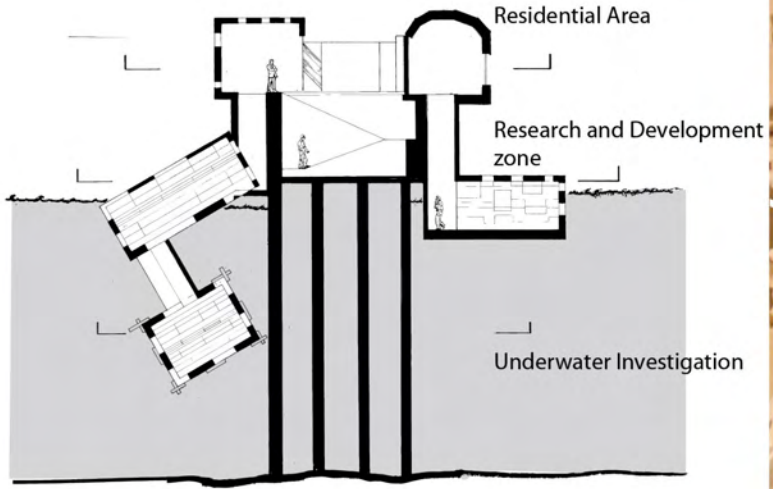


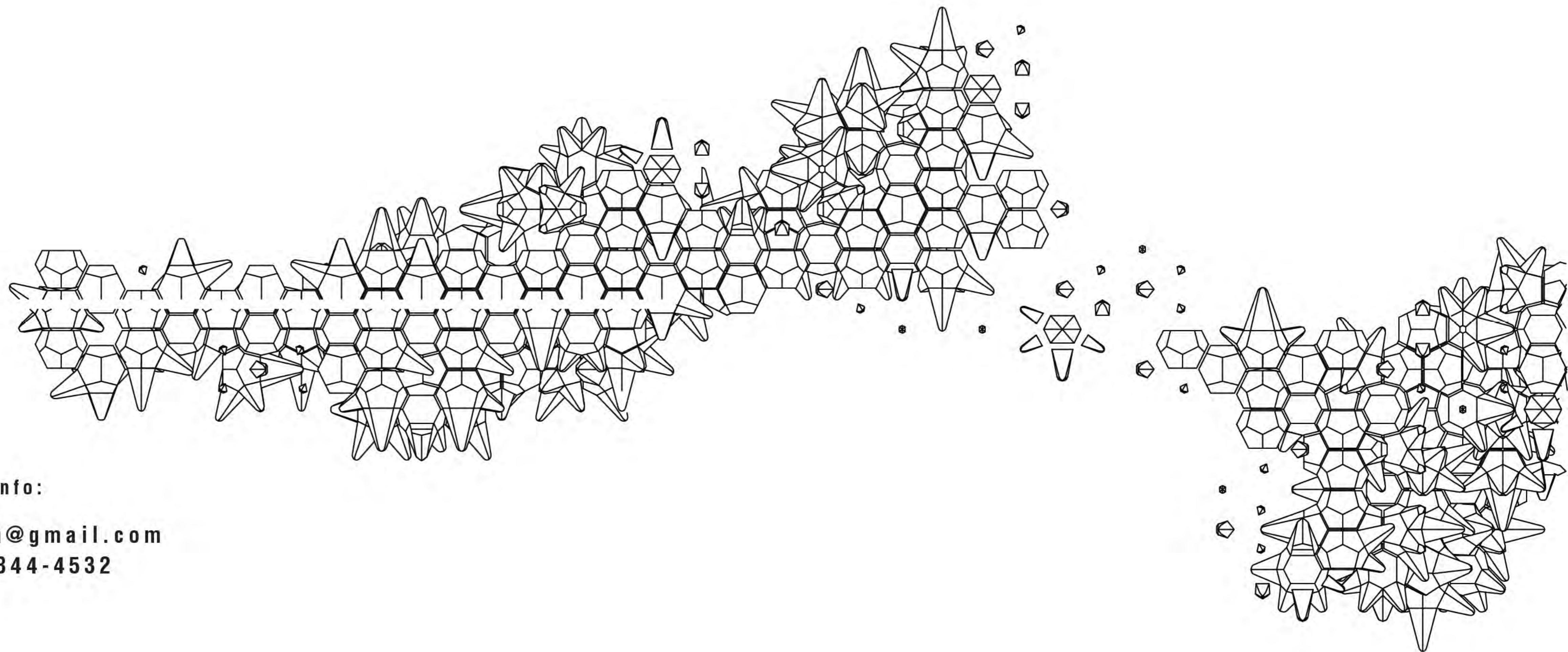


SECTION PLAN TOP LEVEL



SECTION PLAN MIDDLE LEVEL





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