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A Passage Way

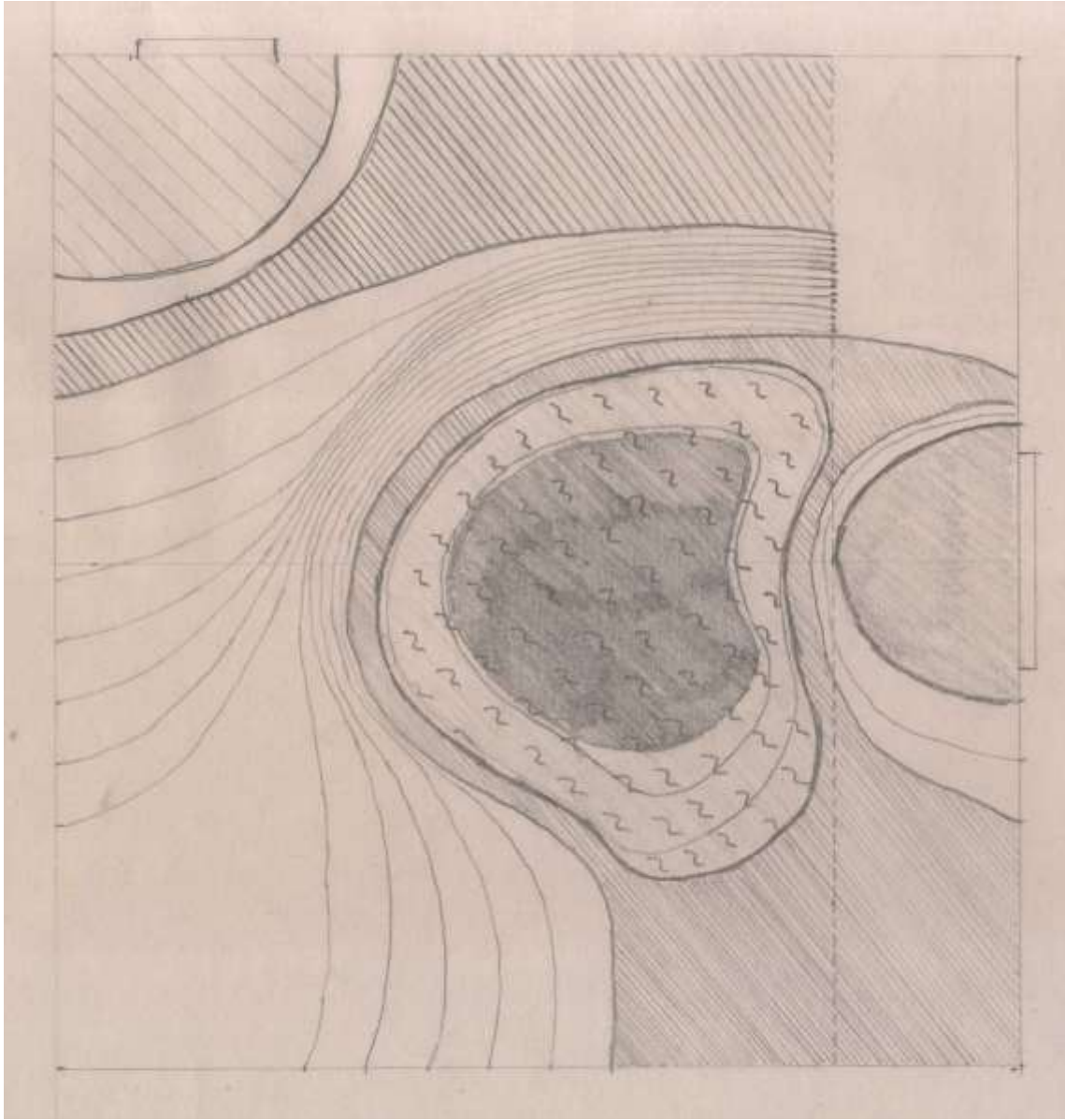
HARVARD UNIVERSITY GRADUATE SCHOOL OF DESIGN
SUMMER 2011

One of my first projects at Harvard University's Graduate School of Design Summer Program was to come up with a passageway to connect two adjacent rooms. I was given specifications for both rooms: one was a tall room, about 45 ft. in height, and the other was a long room, 60 ft. in length. I was allowed to determine the function of the long room, but was not expected to design any aspect of it. The focus of my project would be to design the tall room. The purpose of the design was to anticipate the program of the long room, while also providing a passageway between the two rooms.

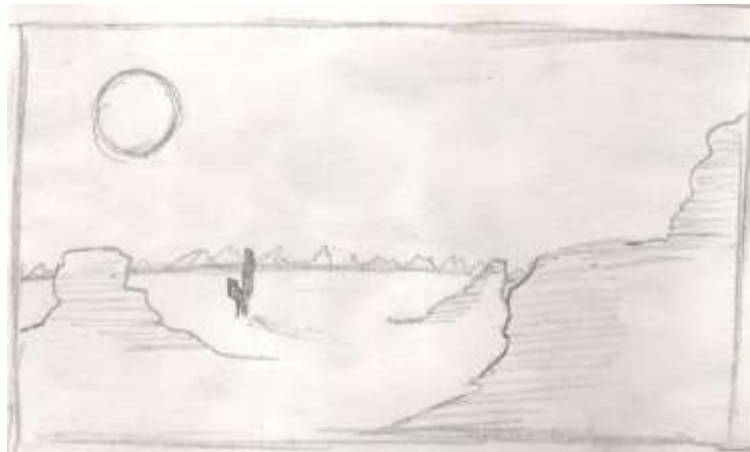
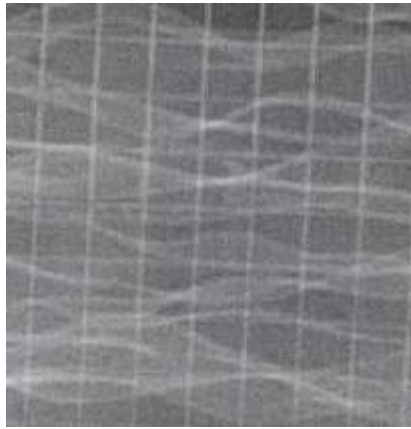
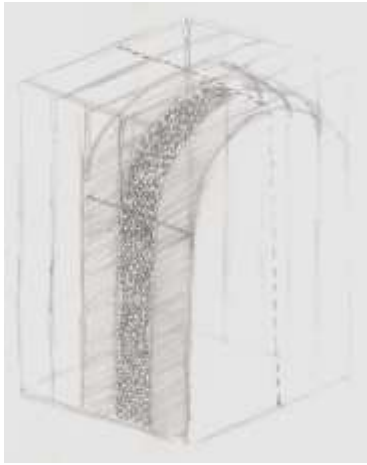
I determined that my long room would be a spa. The tall room would then be utilized as a space to prepare users for their relaxing experience. To develop my idea, I relied on diagrams and collages that tracked the user's experience, heavily focusing on his sensual experience. I considered the texture and form of the architectural elements, the lighting and temperature of the room, and the effects of noise.

This resulted in the design of stairs that meander around the area of the room and eventually lead into the long room. The spacing of the stairs was integral to my design—at first the stairs are short and rushed, a reflection of the outside world; but as the user moves through the room, they become long and force the user to relax. In such a manner, I intend for the user to slow his pace. There is also a tunnel section meant to signal the main part of the transition from the outside world into the spa world and a tall main space that is colored by muted, yellow light flowing in through narrow orifices in the walls.

Overall, this project introduced me to the concept of spatial connectivity, or the idea of utilizing space as a guide for users and as a reflection of the program. Through this project, I developed the mindset that a space should be self-defining.







A DIAGRAM TO CONVEY THE USER'S SENSORIAL EXPERIENCE THROUGH THE SPACE.

Duplex

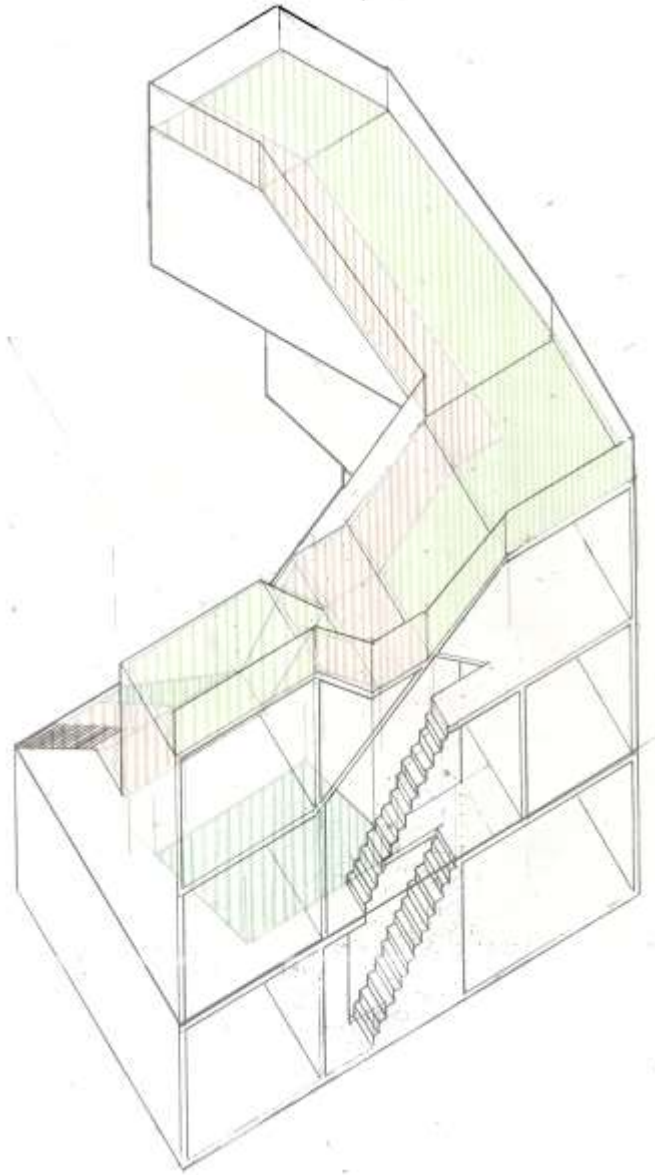
HARVARD UNIVERSITY GRADUATE SCHOOL OF DESIGN
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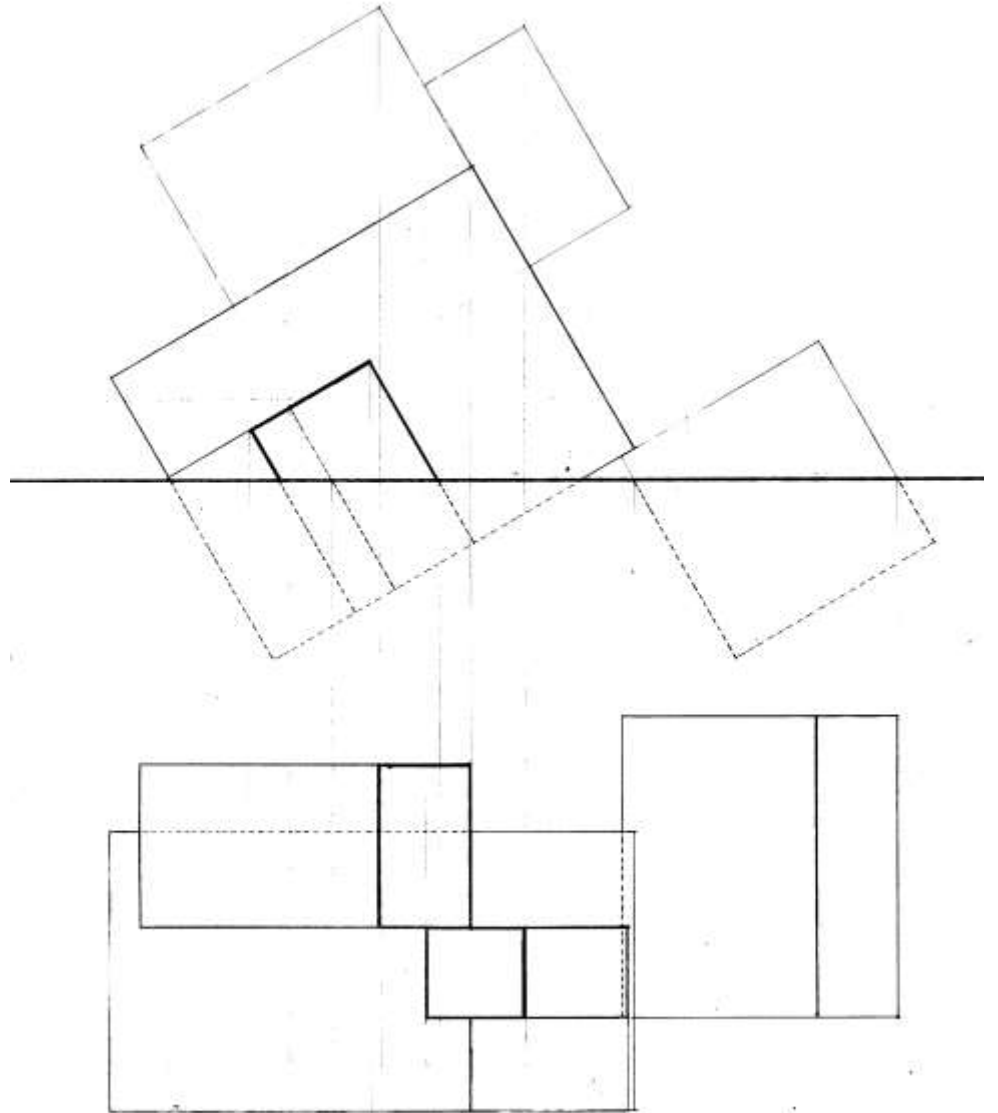
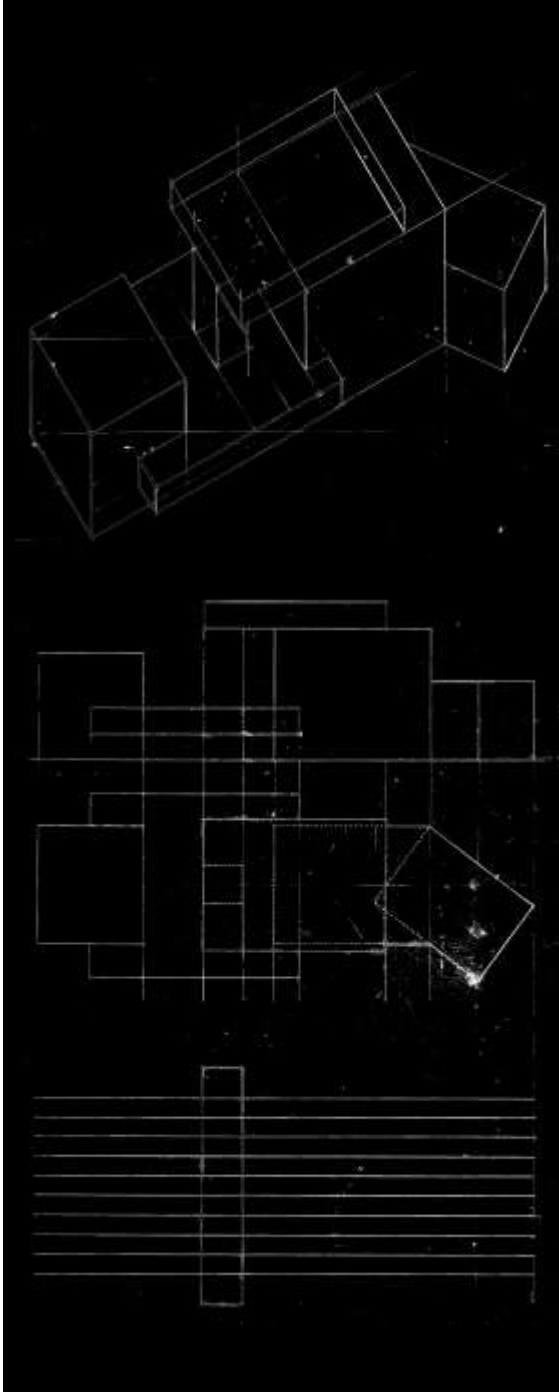
My second project at Harvard University's Graduate School of Design Summer Program required me to create a duplex home for a brother and sister with two different lifestyles. The brother was a forty-year-old bachelor with a knack for traveling and a collection of bonsai trees; he lived alone with his dog. The sister had a husband and kids who lived with her, along with an aging grandmother. In the problem statement, each client's unique requirements and personalities were outlined. For example, the sister wanted a place to set up her telescope, the brother needed a place to store his motorcycles, and the grandmother had restrictions on where she could physically manage to go.

I began the design process by considering different operations I could use to create spaces. I experimented with the idea of penetrating spaces and offsetting spaces. For my main design, I chose to only utilize an offsetting method.

To come up with the final design, I considered the implications of offsetting—its effects on the person experiencing the space within, as well as its relation to the public arena. I also considered the use of different materials and openings to reflect different spaces. Thus, I created a central, large space with the intention of creating an area that could be very public and accessible by all residents. Adjacent to this central space, I created small, private spaces.

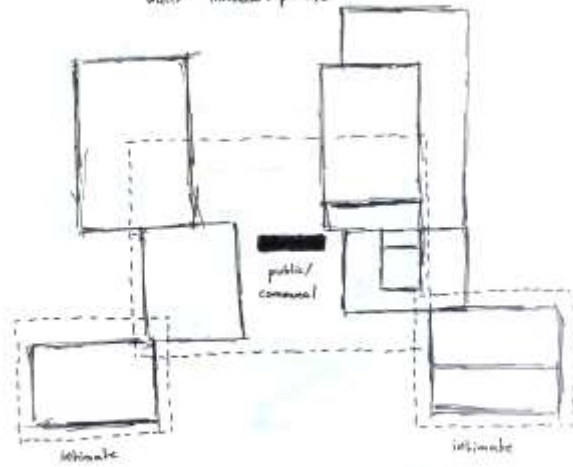
One of my favorite aspects of this project was the forced interaction between public and private spaces. Using offsetting, I pushed many of the private spaces further into the public arena; however, by limiting the amount of light allowed into the space, I maintained a feeling of intimacy. The overall final design was a unique play between public and private spaces.



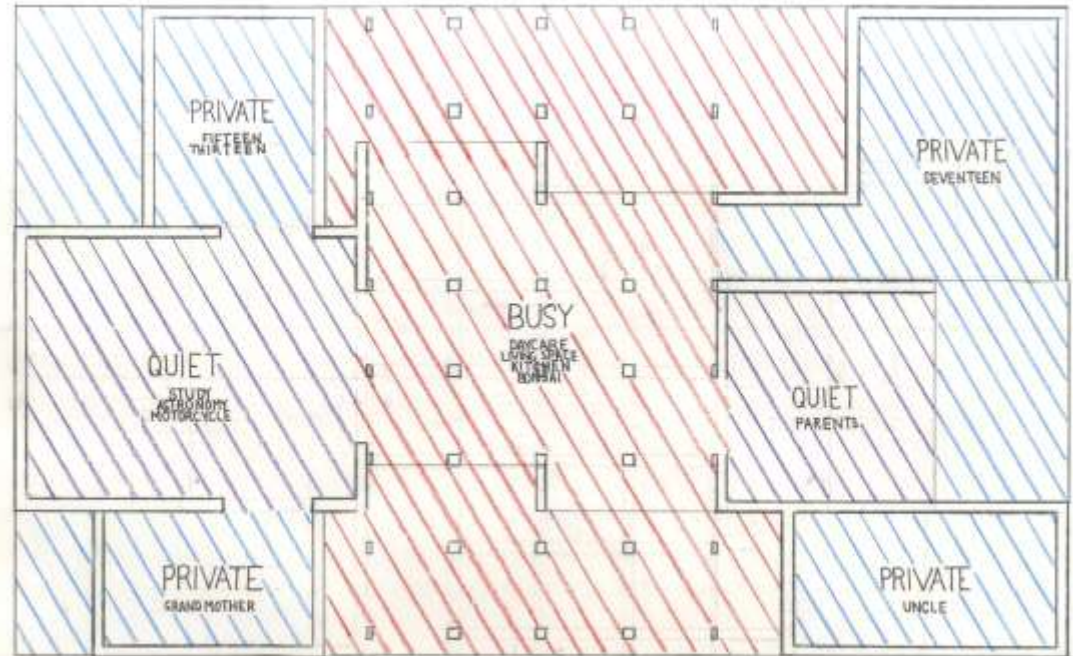


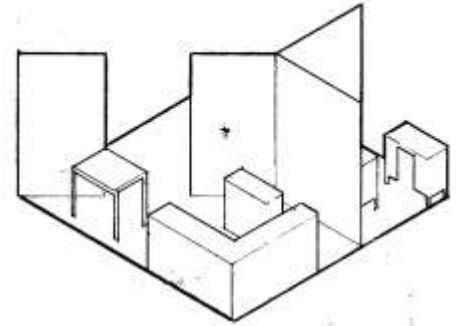
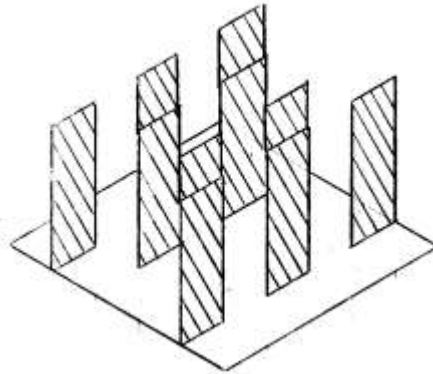
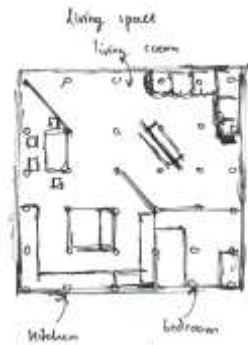
STUDY DRAWINGS TO EXAMINE THE EFFECT OF DIFFERENT OPERATIONS ON THE SPACES CREATED.

enhance setting with use of windows/total walls
windows - communal
walls - intimate/private

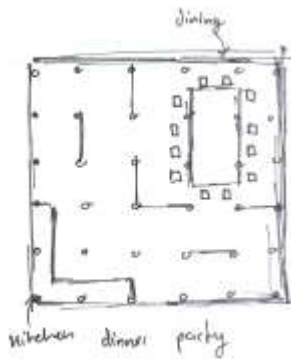


THE PURPOSE OF OFFSETTING



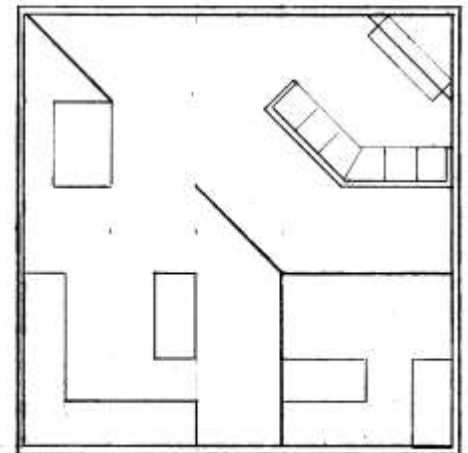
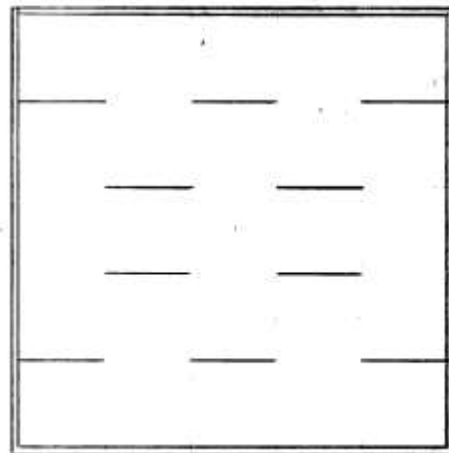


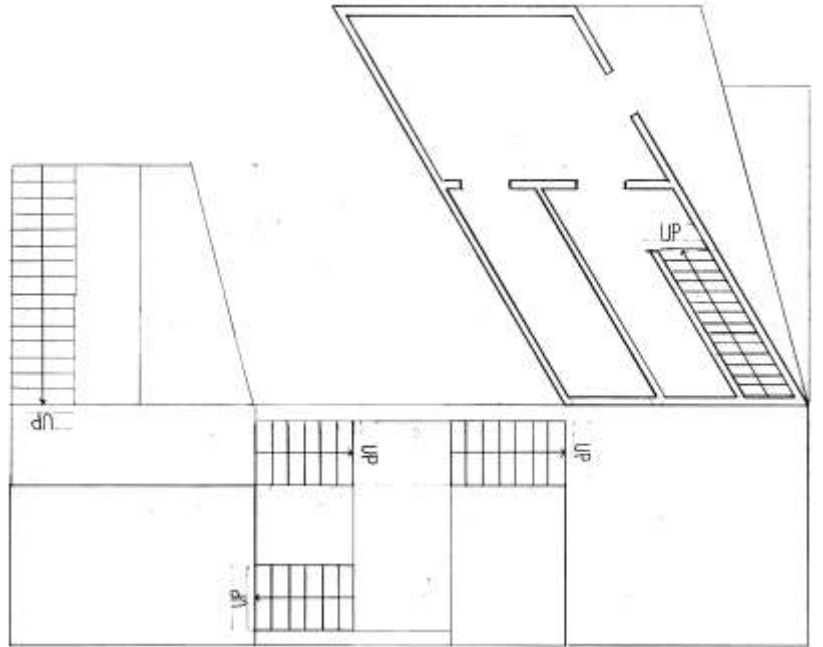
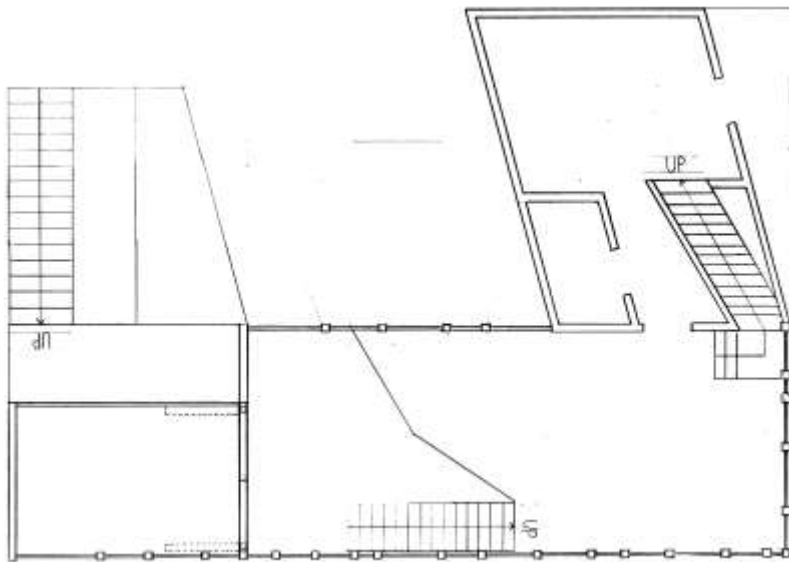
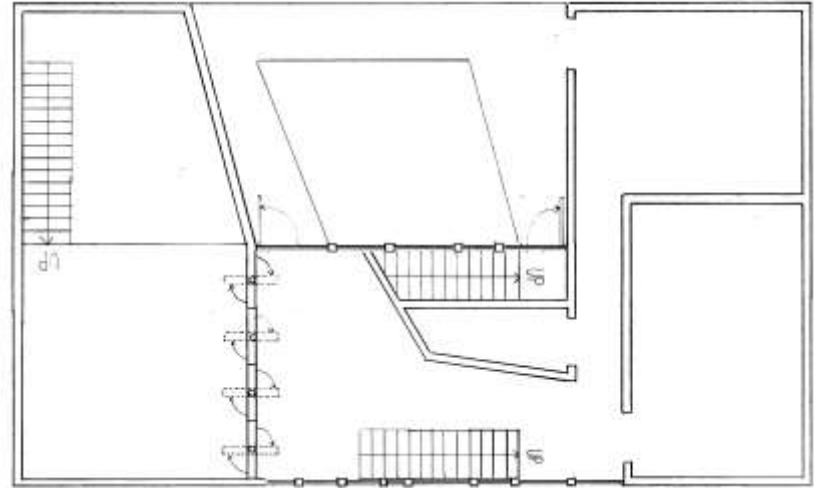
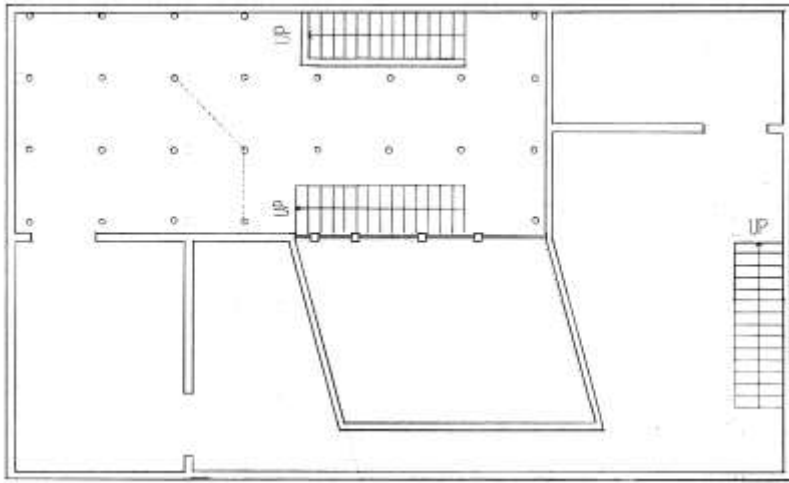
intimate party setting



kitchen dinner party

living space





PLAN VIEWS OF THE DIFFERENT FLOORS OF THE HOME.

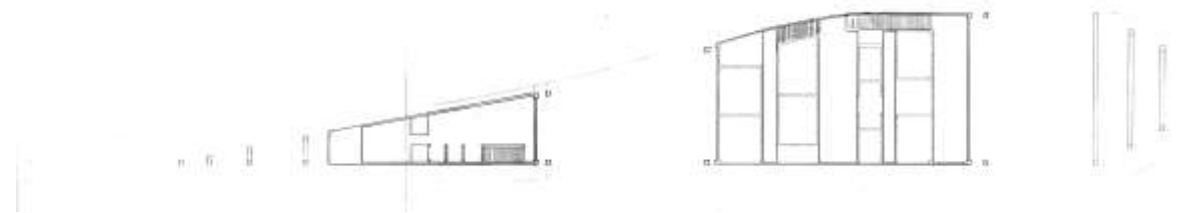
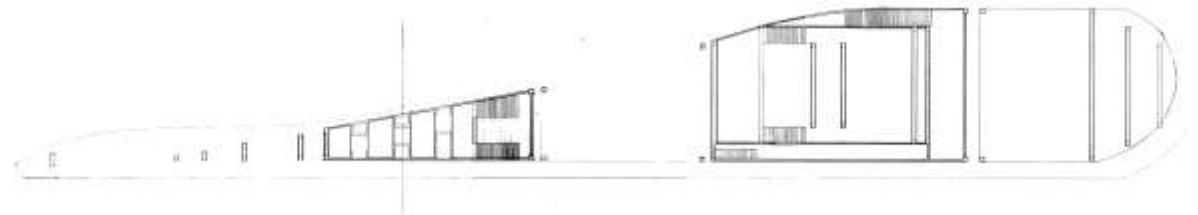
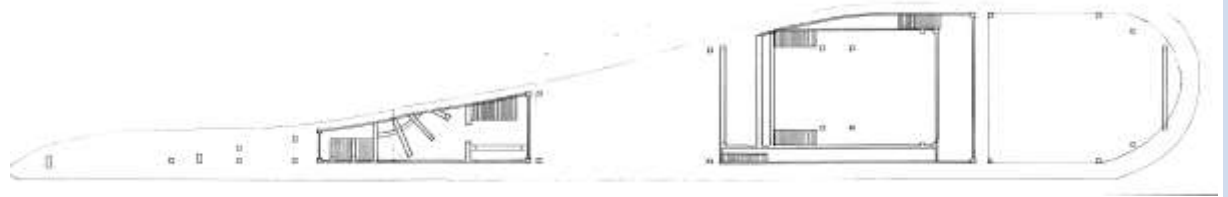
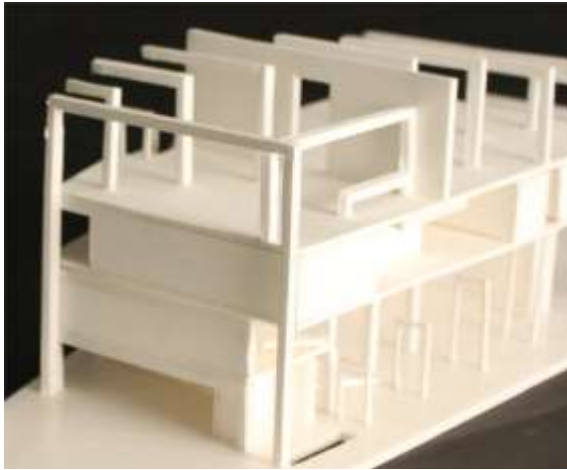
Film Museum

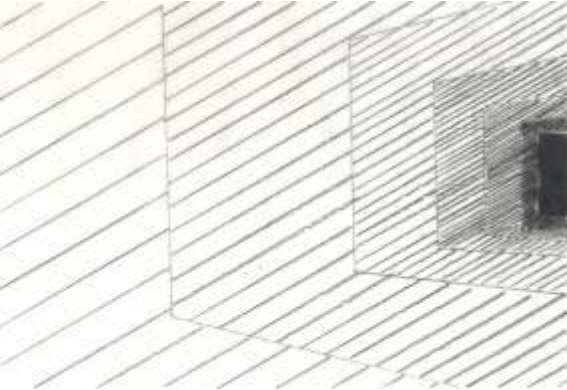
HARVARD UNIVERSITY GRADUATE SCHOOL OF DESIGN
SUMMER 2011

My third project at Harvard University's Graduate School of Design Summer Program was to design a film museum in Boston's Kenmore Square. I began the project by analyzing the space in a photograph given to me by my instructor, the implication being that I will utilize similar space methods in my final design. Looking at the image, I focused on the pattern of frames, the effect of receding objects in creating a natural path, and the role of syncopation in producing a certain experience for the user. In addition to the image, I also conducted a site analysis; utilizing a map of Mississippi River flows as my inspiration, I considered the different paths traversed by cars, buses, and pedestrians through the Square.

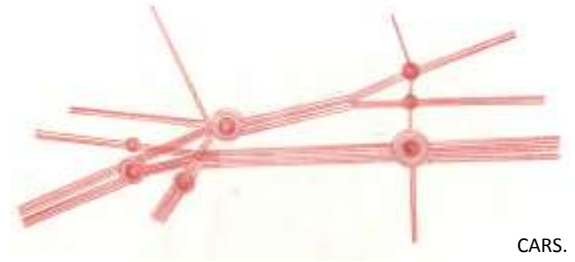
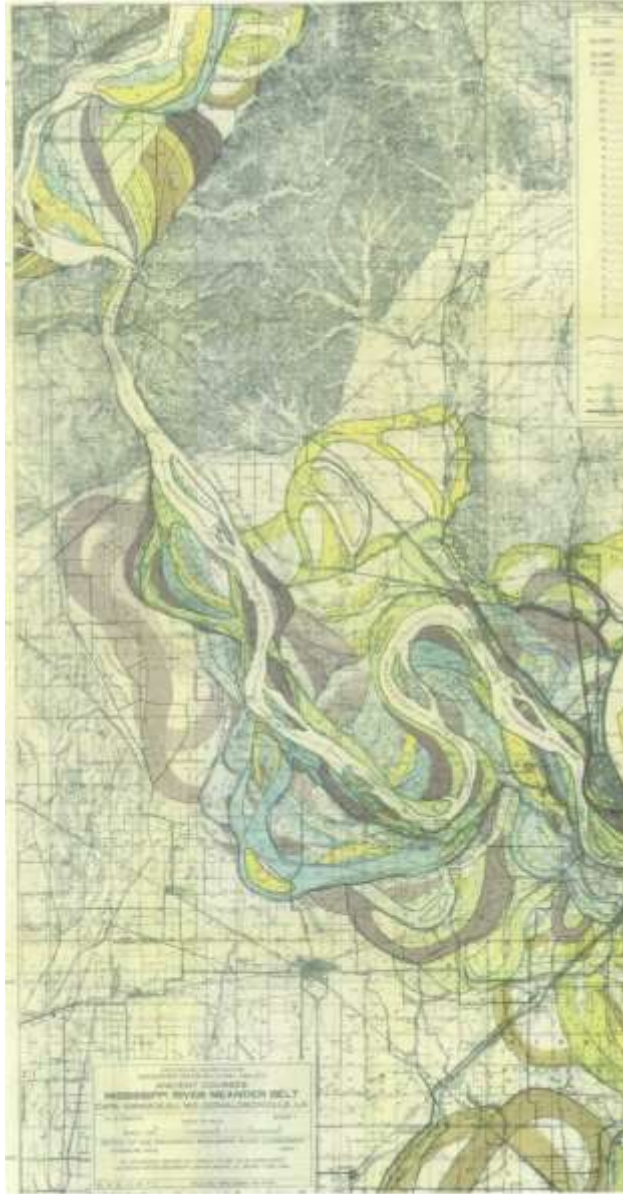
Taking all the information I gathered, I developed an idea of how to create unique spaces in my design. I began by splitting the area into beats—open, closed, open. I then split the inside of the structure into similar beats. Finally to create these unique spaces, I utilized different frames. Thin frames were meant to act as a loose guide for the user while thicker frames were meant to signal more private spaces and sometimes act as spaces in their own right. The spacing of the frames was intended to signal certain transitions. I also experimented with moving frames in relation to one another to create interesting paths through the space.

This project was really interesting in allowing me to think about how an operation could become integral to the creation of a space. Still, in developing this project I limited my scope of thinking by focusing on my assumption that frames should be limited to the role that I defined for them. While they do a good job of guiding users and defining programs, I could have utilized them even better had I immersed them in my design instead of simply latched them on as I did.





EXPLORING THE SPACE IN AN IMAGE. FOR LATER USE IN DESIGN.



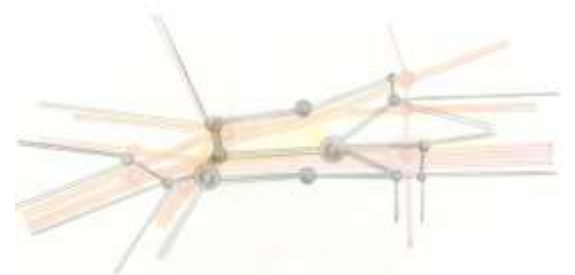
CARS.



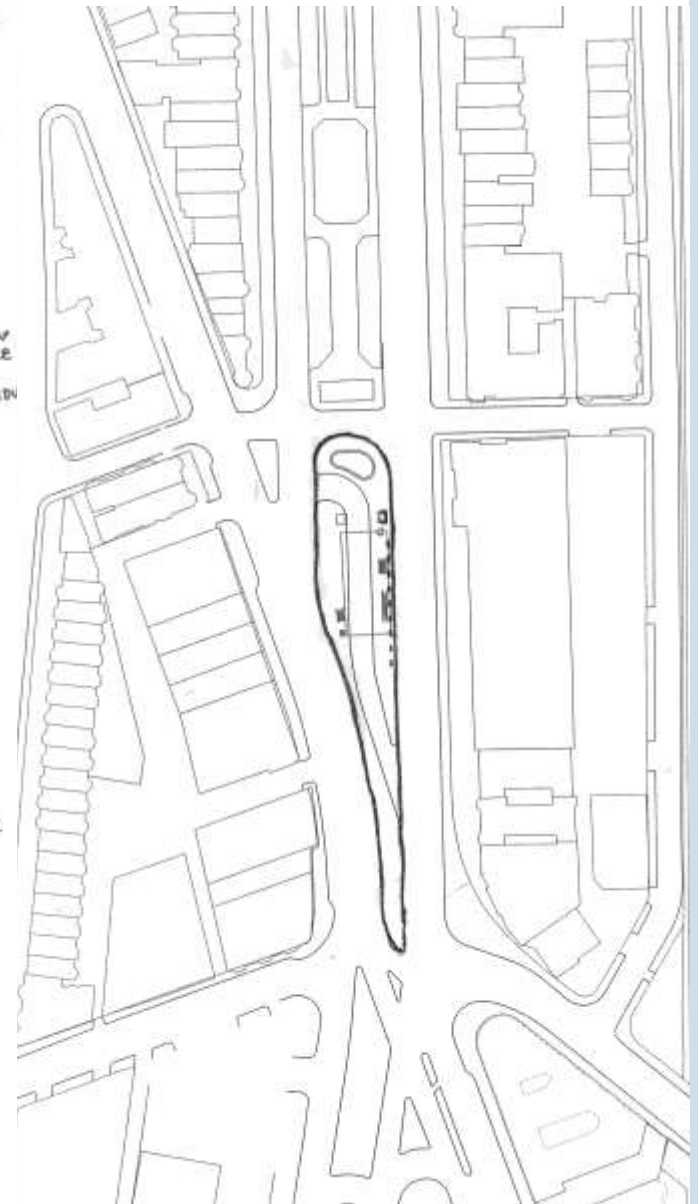
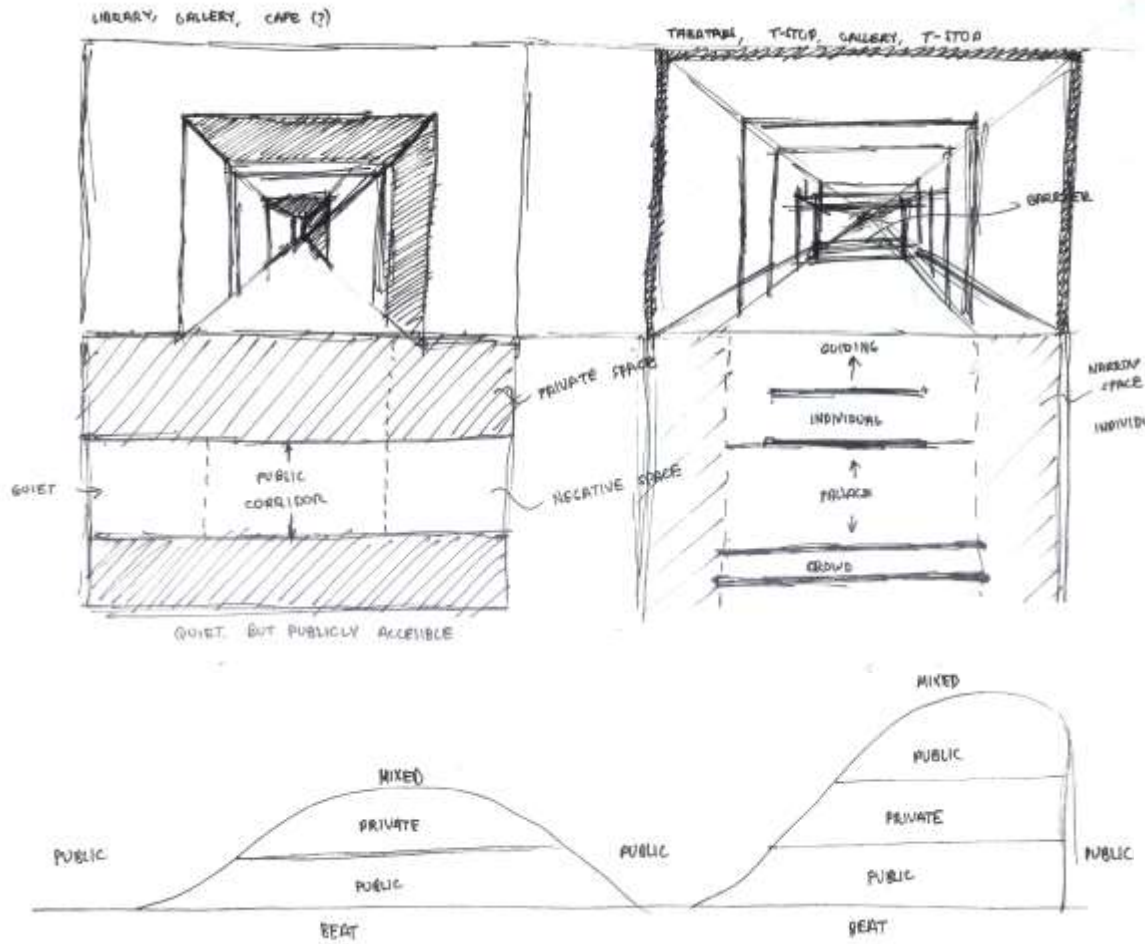
PEDESTRIANS.



BUSES.

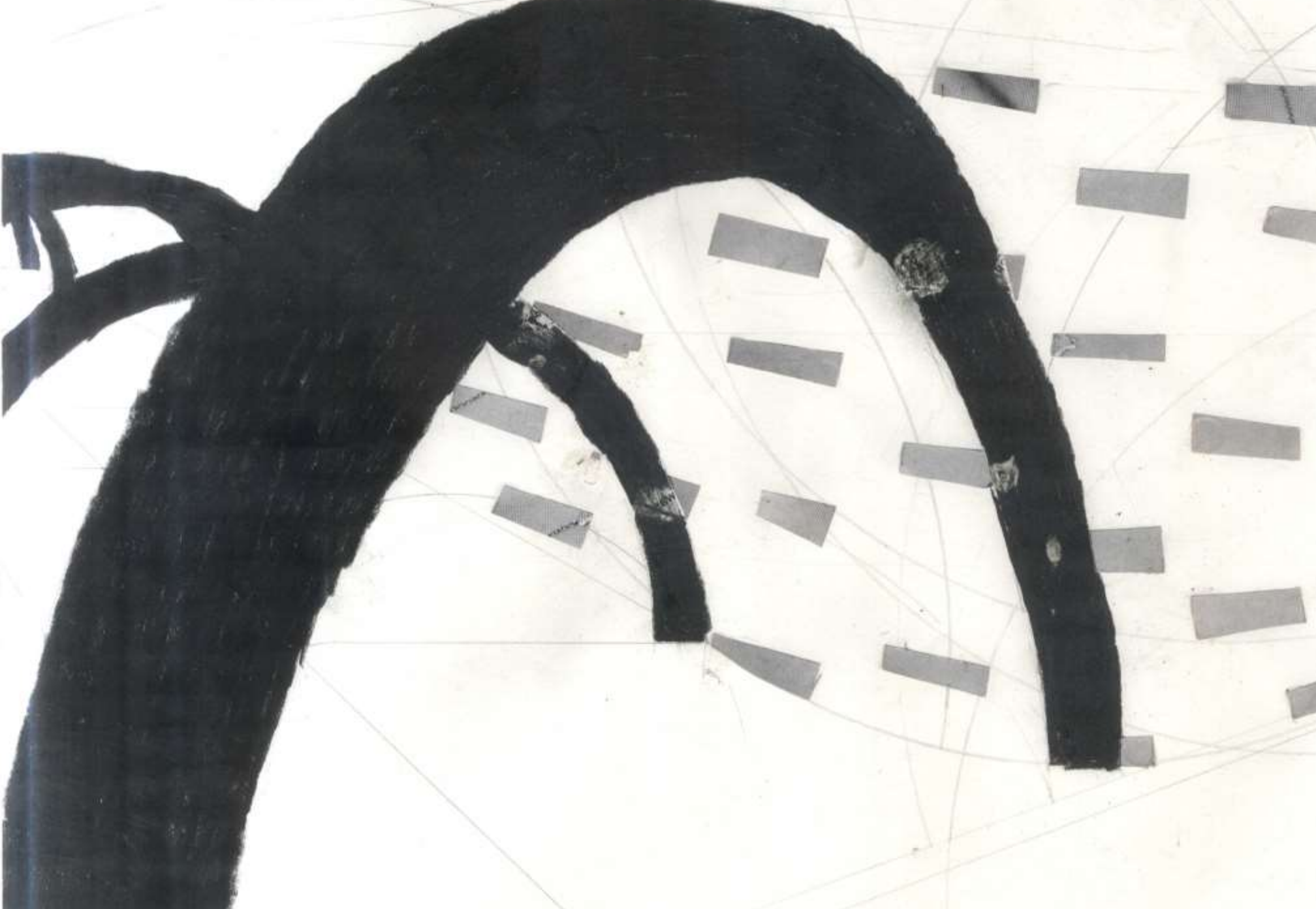


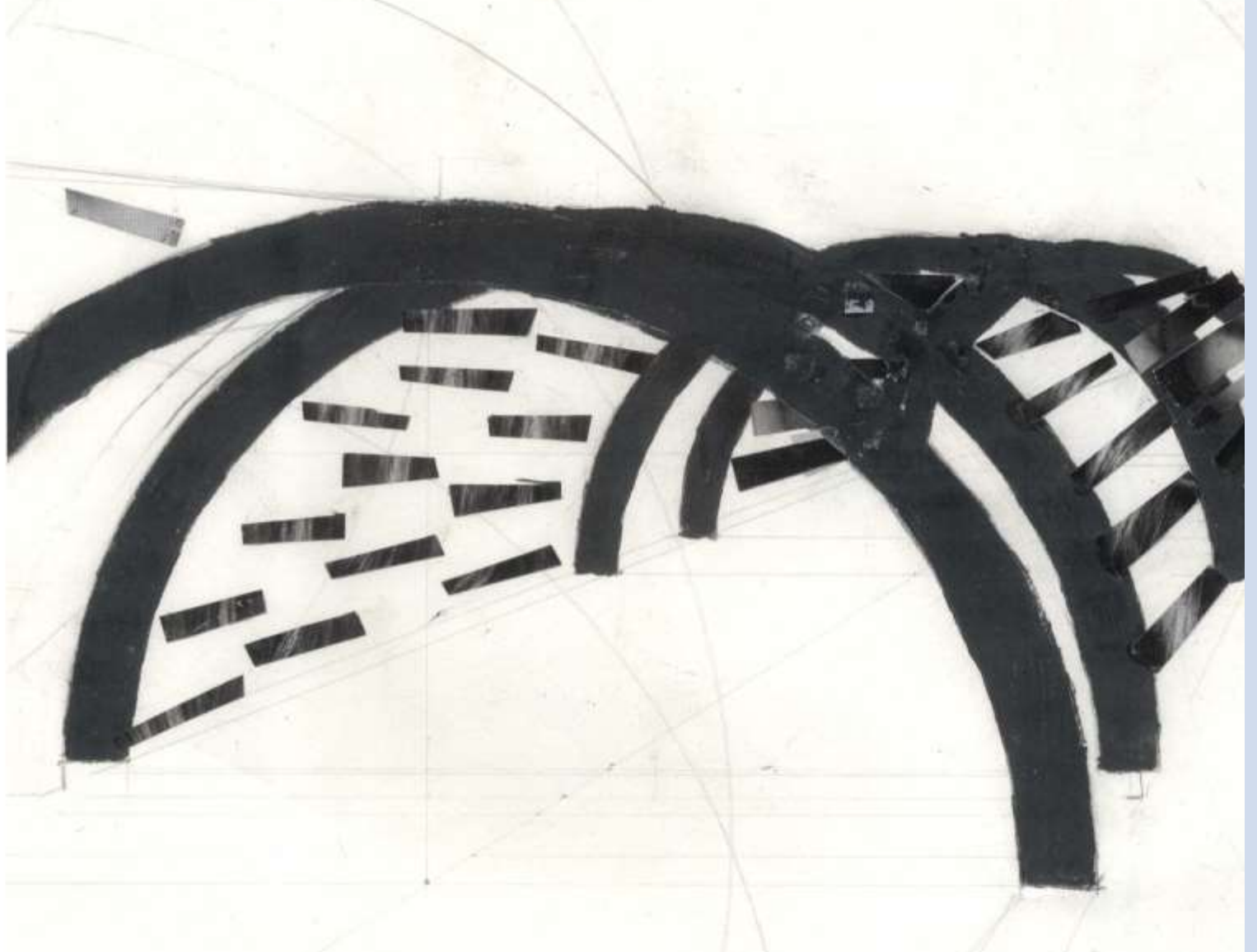
EXPLORING DIFFERENT TRAFFIC PATTERNS AROUND THE SQUARE.



STUDY MODELS AND SKETCHES FOR THE USE OF FRAMES.

PLAN VIEW OF THE SITE.





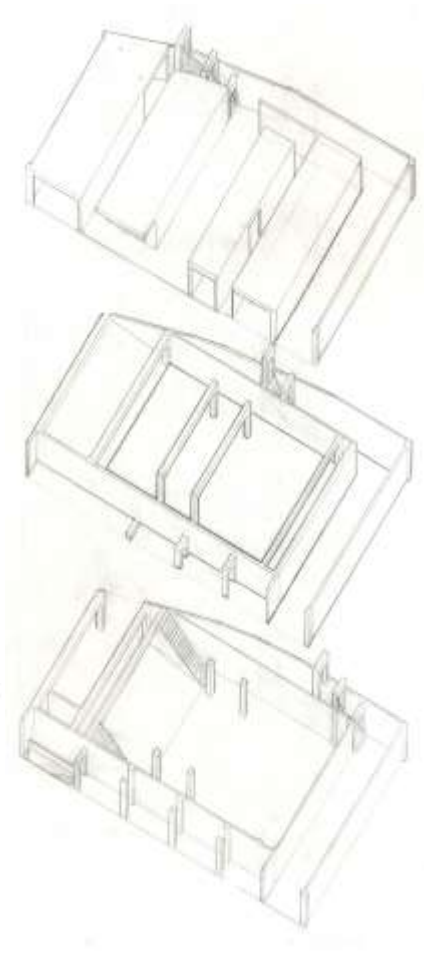
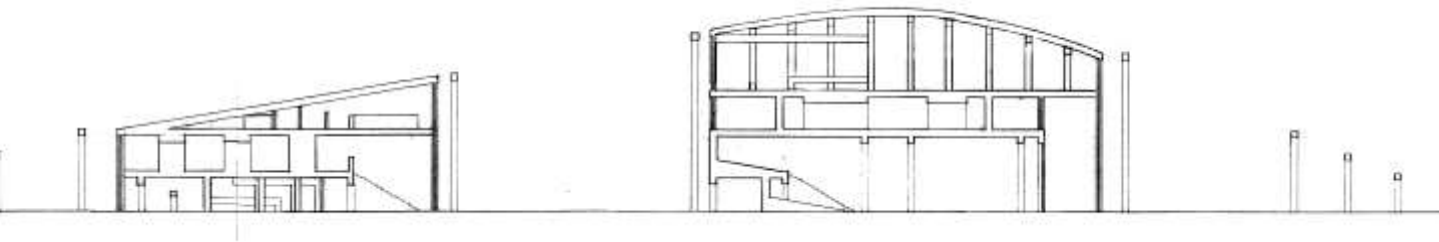
A COLLAGE TO EXPRESS THE SENSORIAL INTENT OF THE ARCHITECTURAL SPACE.



PERSPECTIVE SKETCH OF THE SITE.



SECTION VIEW OF STRUCTURE AND P...

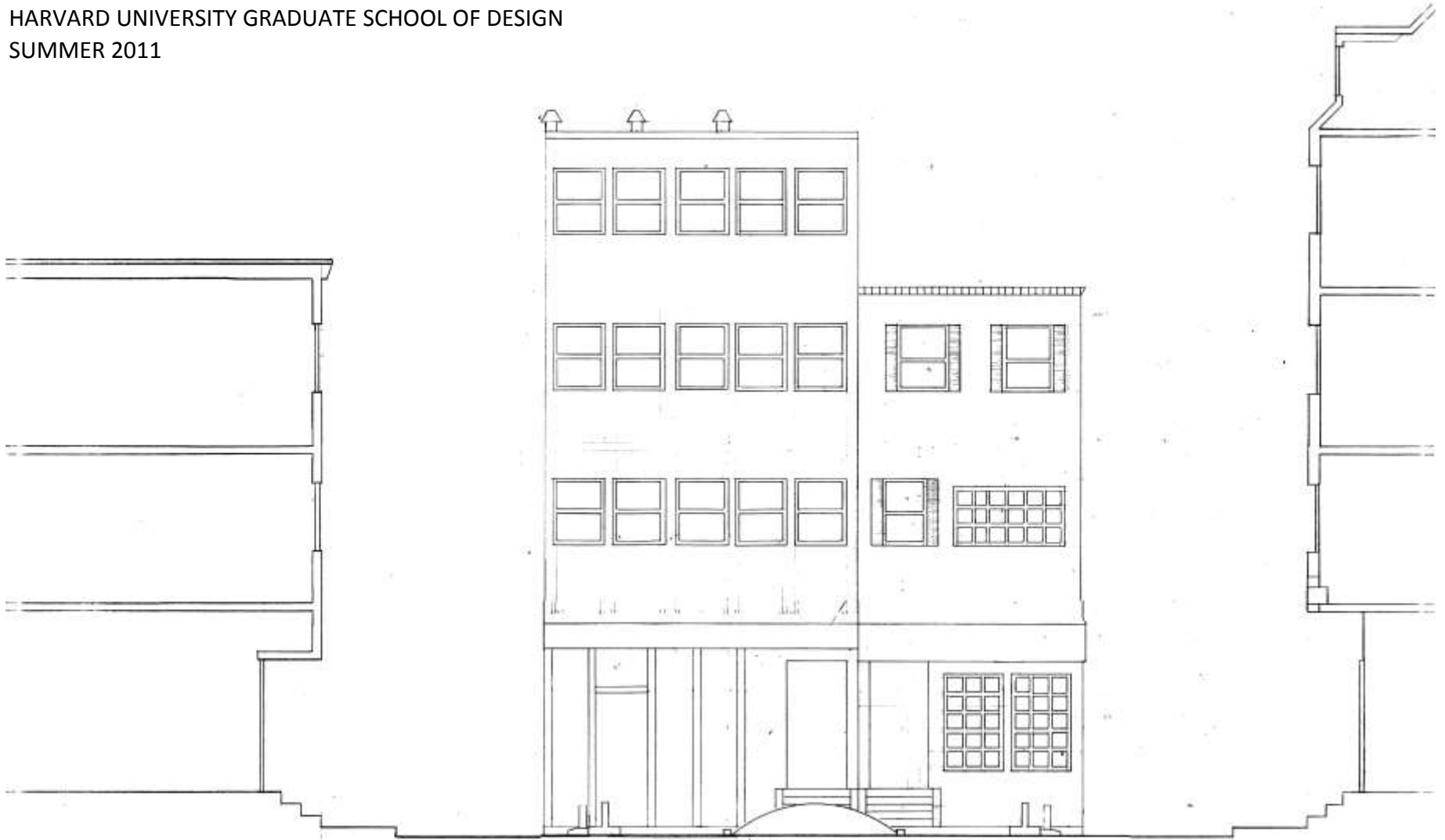


PICTURES OF THE SITE (ABOVE; GENEROUSLY PROVIDED BY CARLY DICKSON).

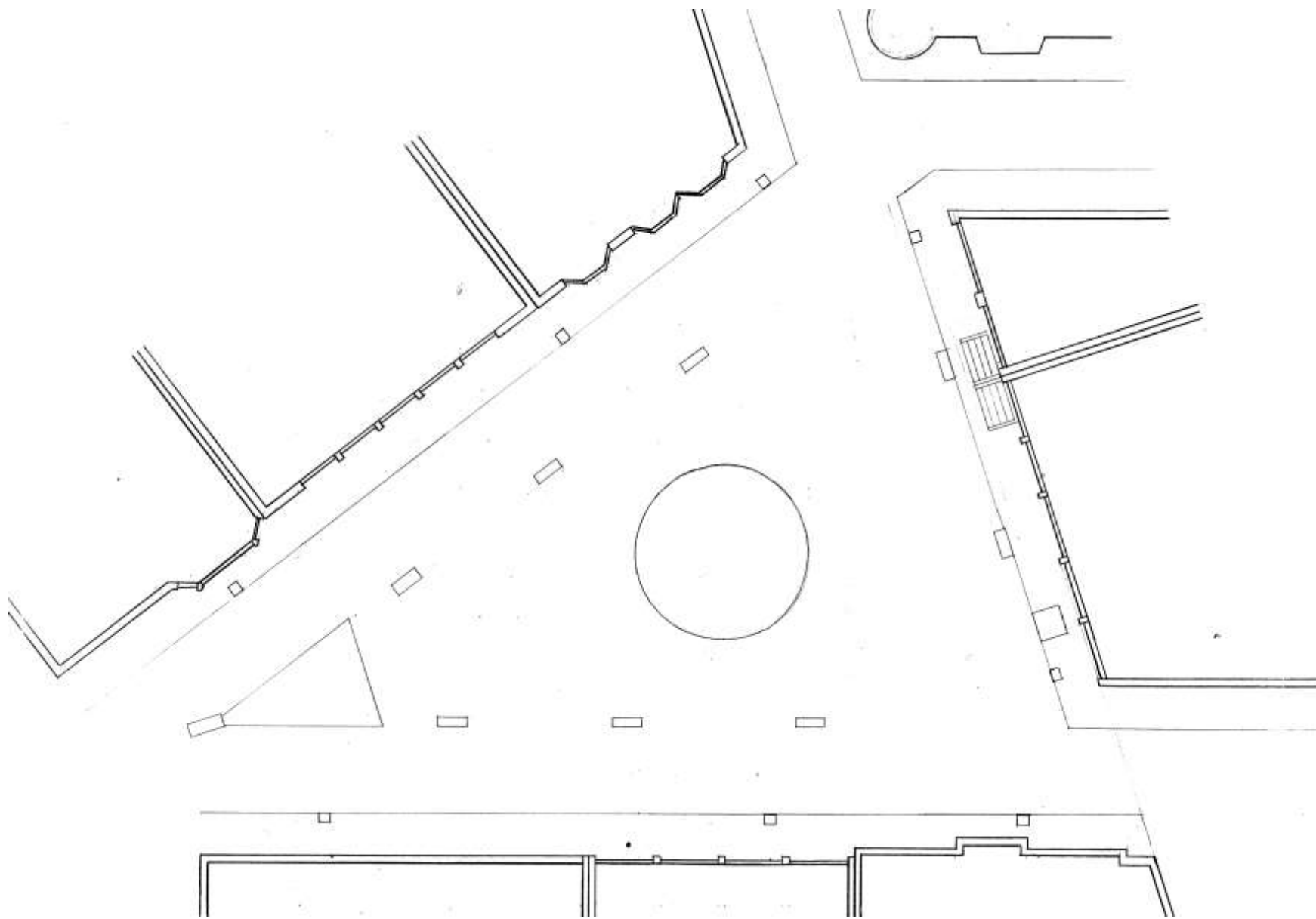
ISOMETRIC VIEW OF THE LOWER FLOORS.

Representation Work

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SECTION VIEW OF PAUL REVERE SQUARE IN THE NORTH END OF BOSTON.

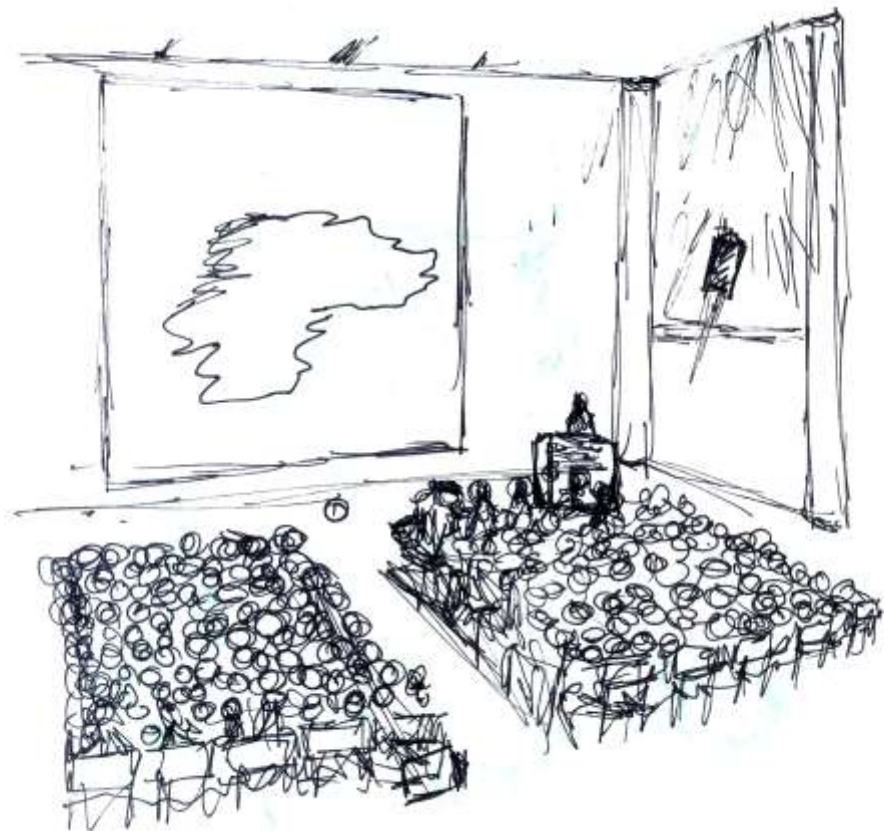


PLAN VIEW OF PAUL REVERE SQUARE IN THE NORTH END OF BOSTON.

Sketches

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