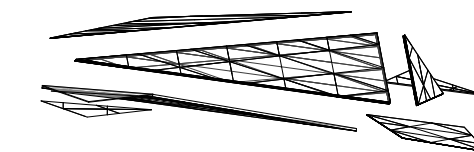
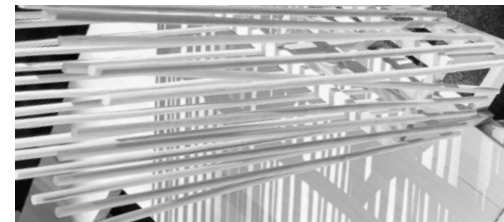


G11
PORTFOLIO

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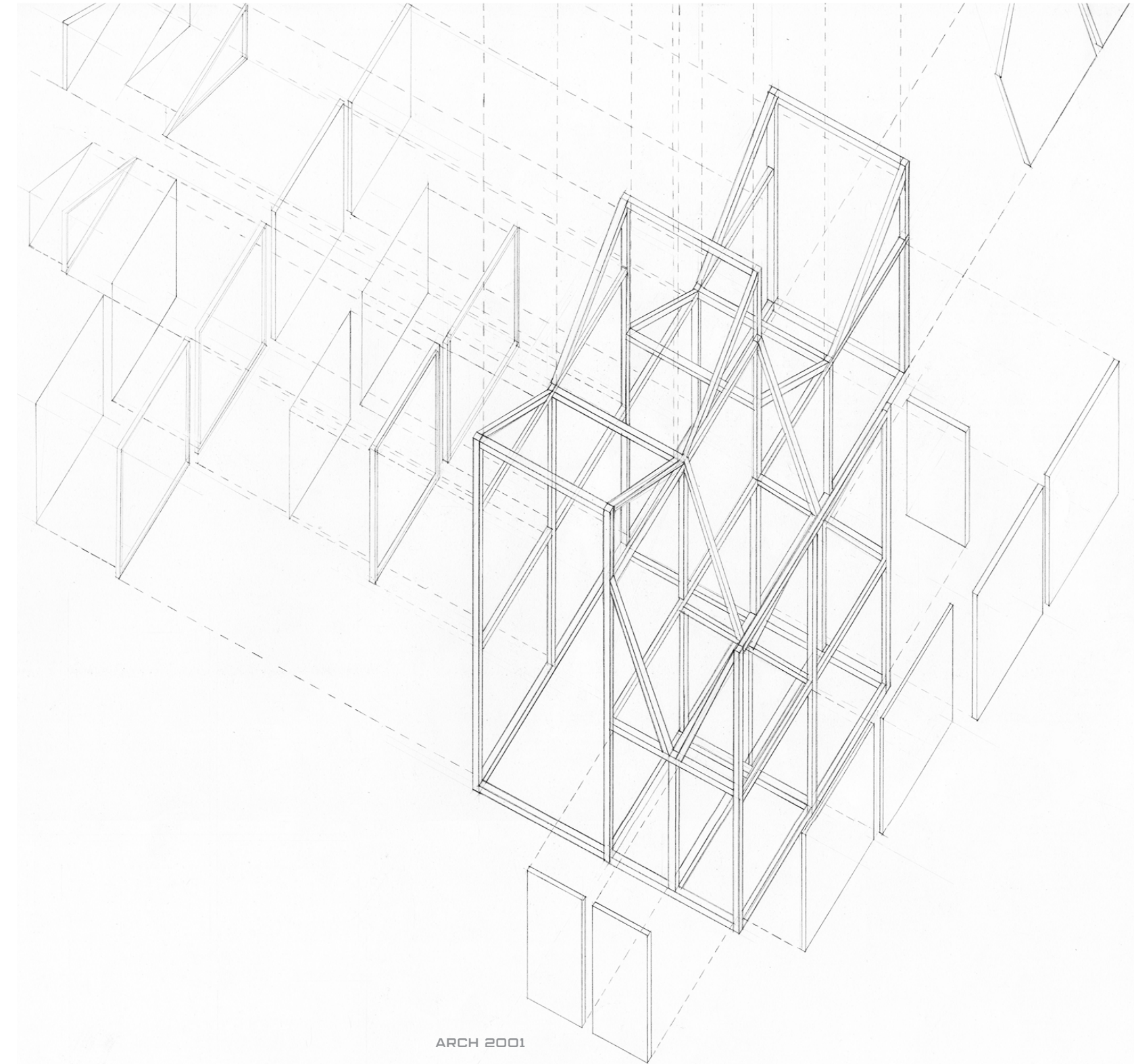
STUDIO IV

PAGES 38-59

STUDIO I

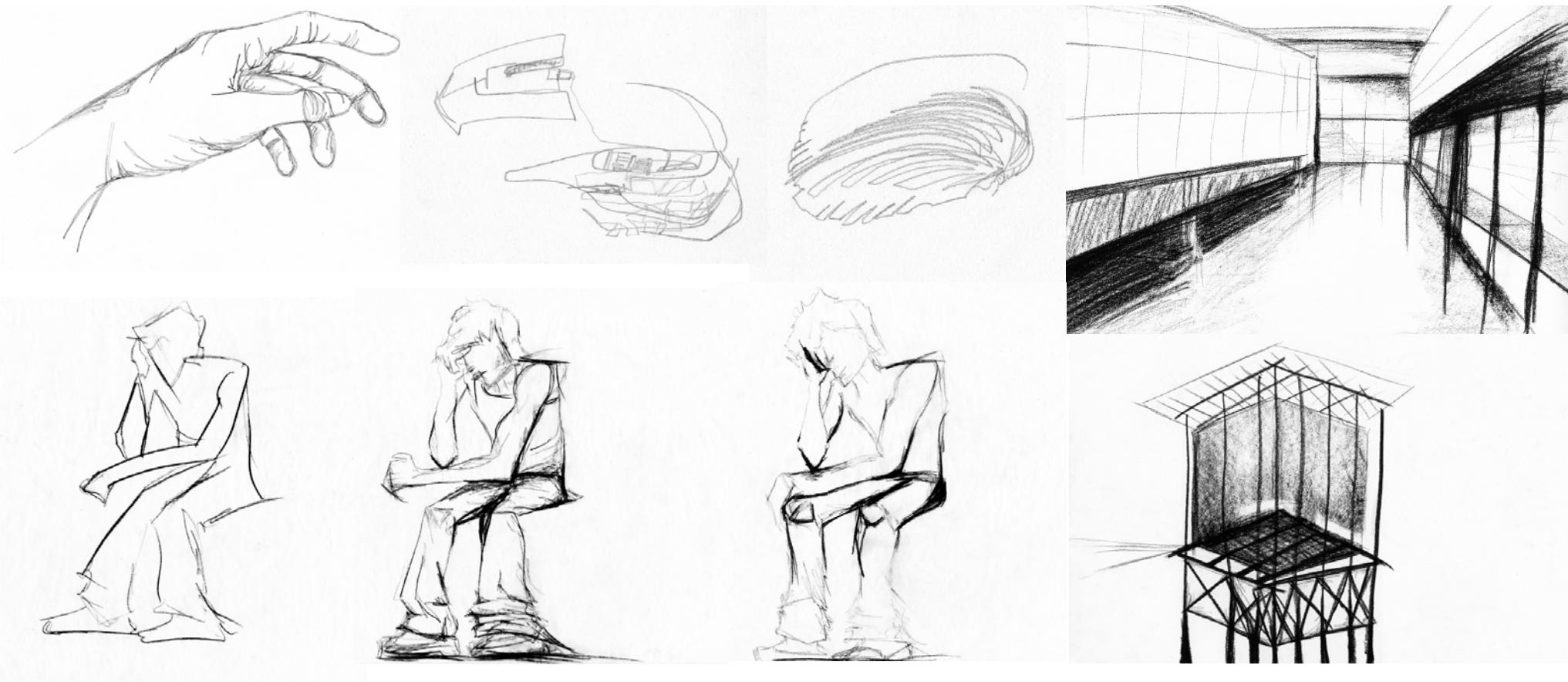
INSTRUCTOR: BRONNE DYTOC

Studio 1 focused on the development of observational skills, analytical thinking, and the design of a personal space. Through studies of blind contour line drawings, gesture, tonal, and textural methods were explored in order to begin seeing and thinking in an architectural sense and applying it to the design process.



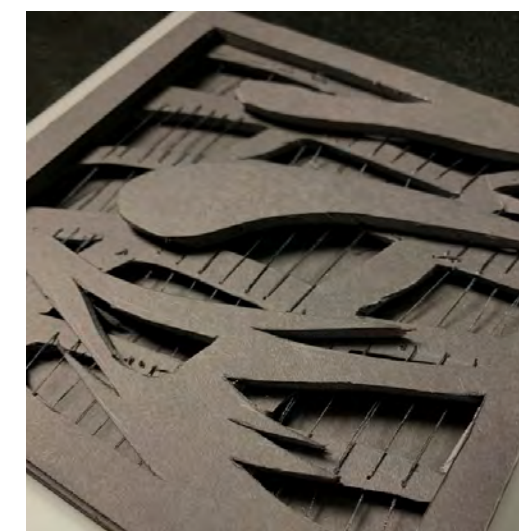
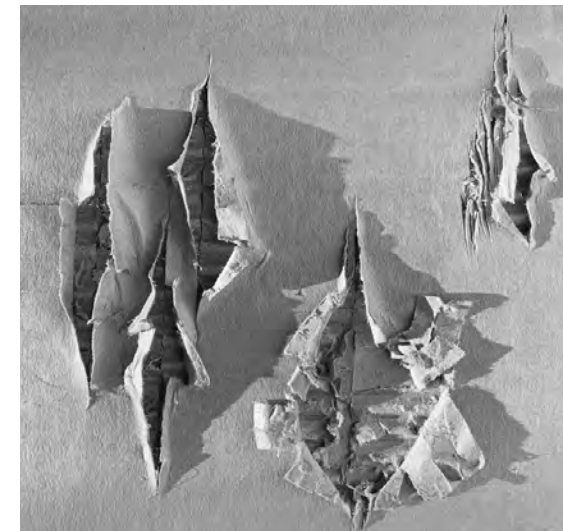
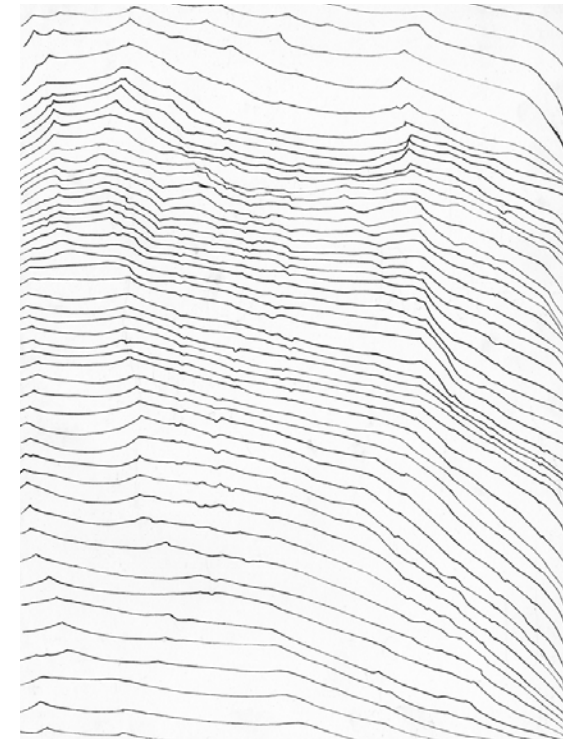
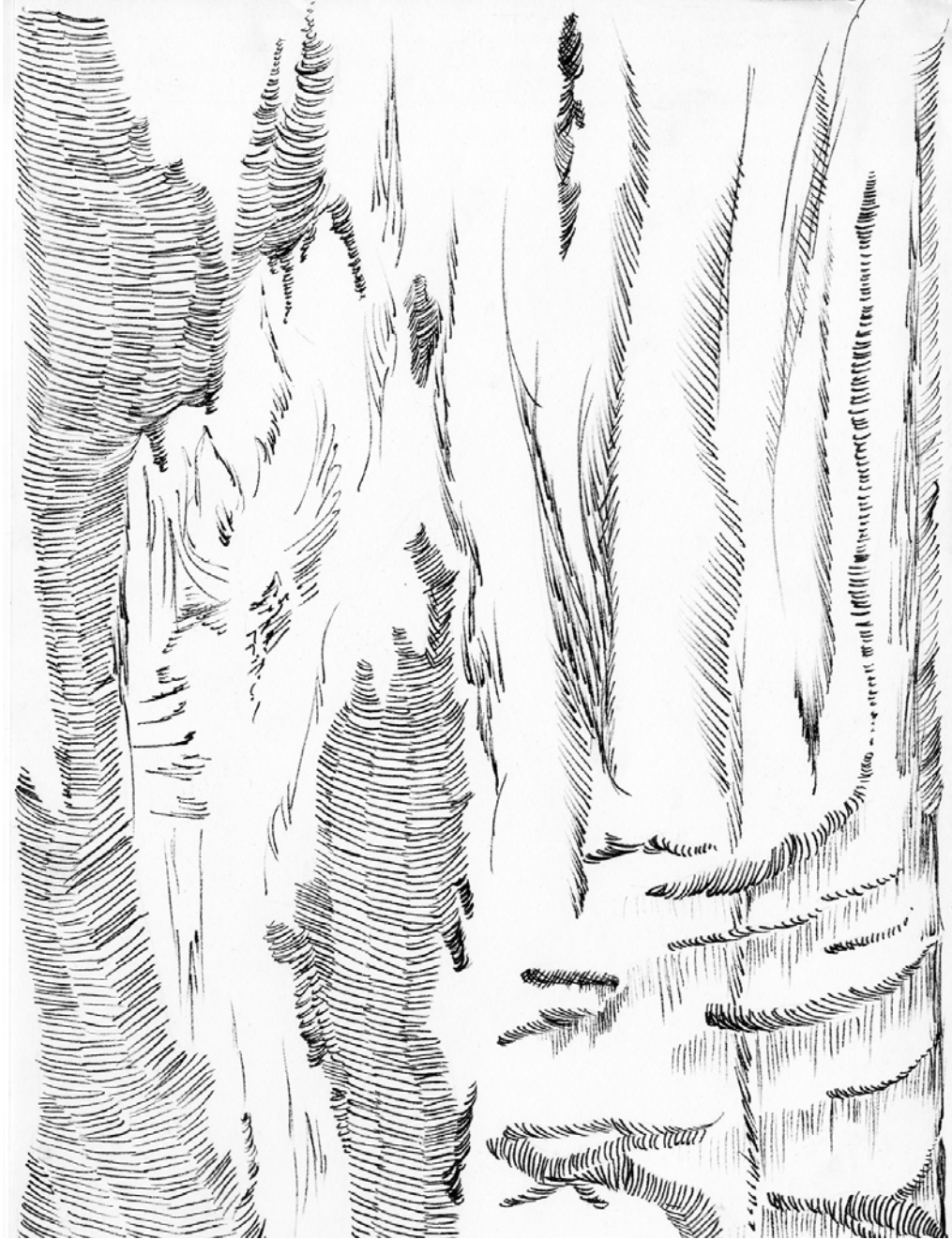
GESTURE

Contour line drawings (blind and regular) and gesture drawings were used to capture the feel of an object/person/space, with a focus on form, kinetics, weight, etc.



TONAL

Tonal experimentation with charcoal was used to capture the feel of a space and observation of light and shadow, including scored cardboard, a day and night render of a bench on campus.

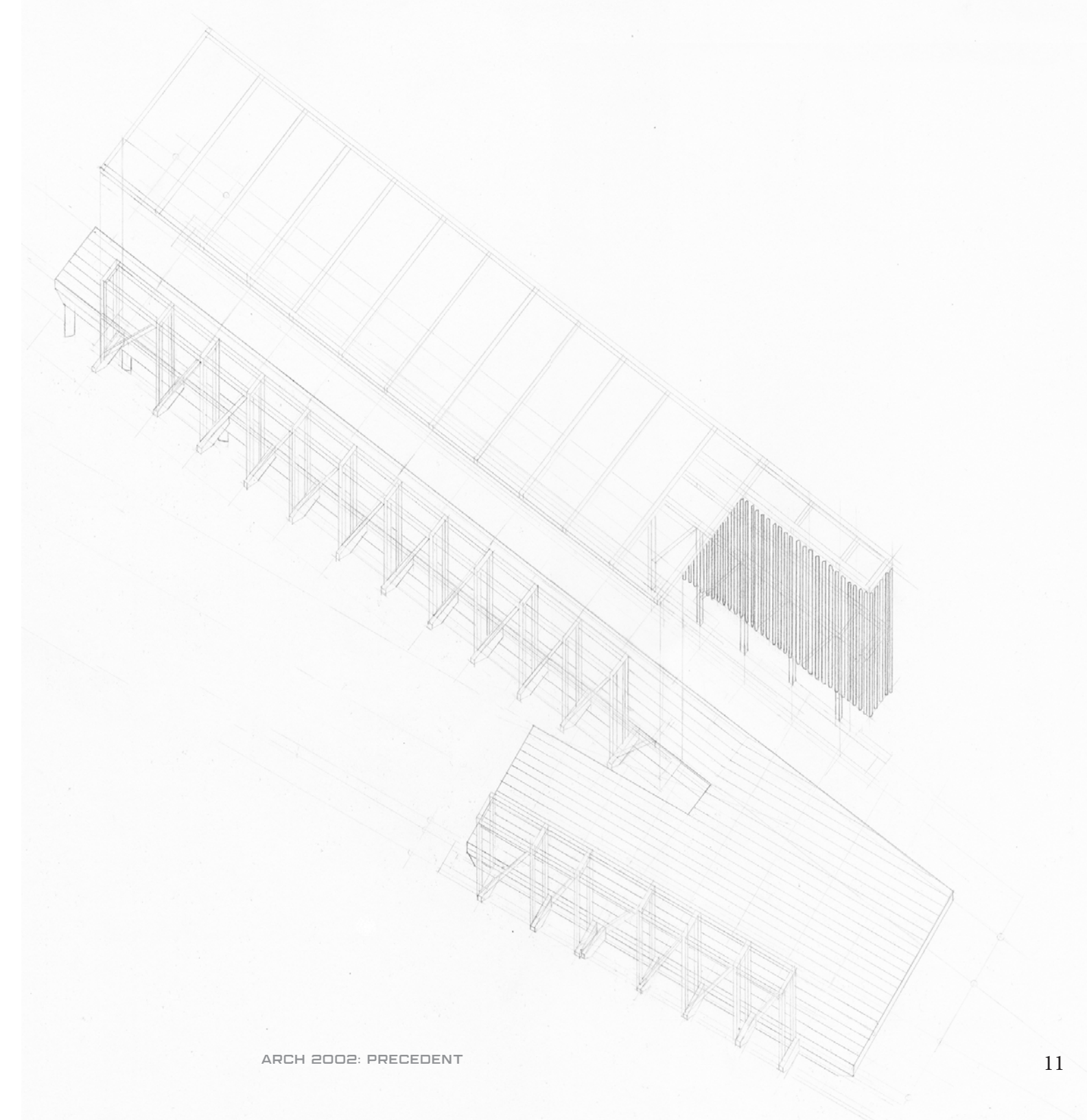


TEXTURAL
Textural observation of tree bark through a variety of techniques including hatching and cross-hatching with pen, charcoal, tracing, as well as 3d translation of observed qualities with cardboard, foam board and string. This exercise was a study on visual communication in 2D and 3D.

STUDIO II

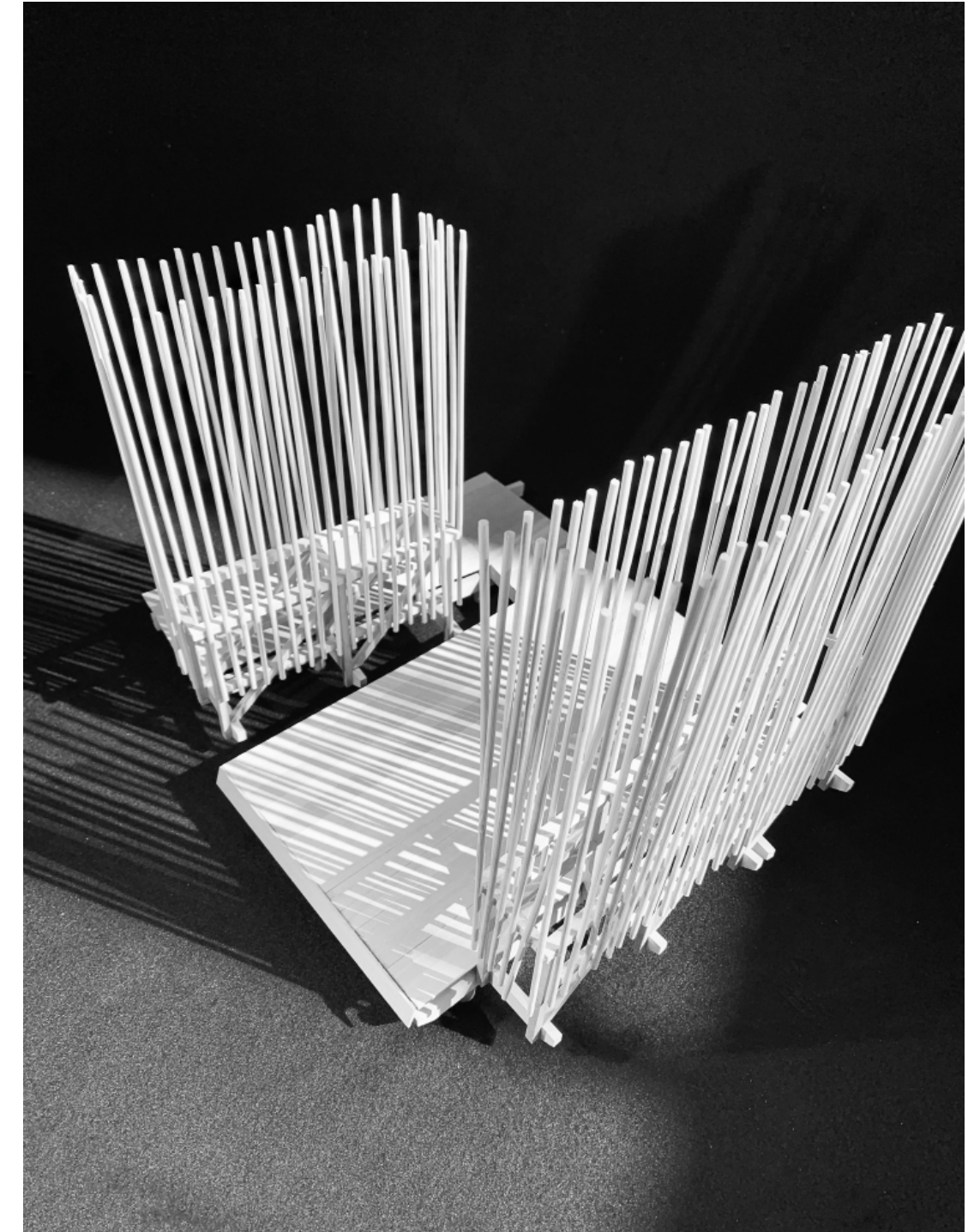
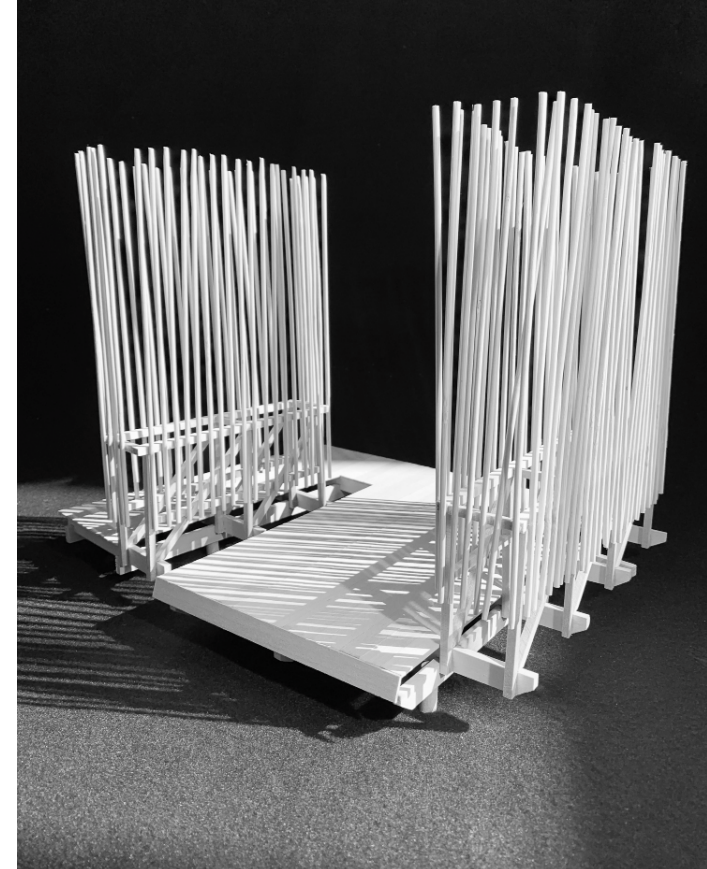
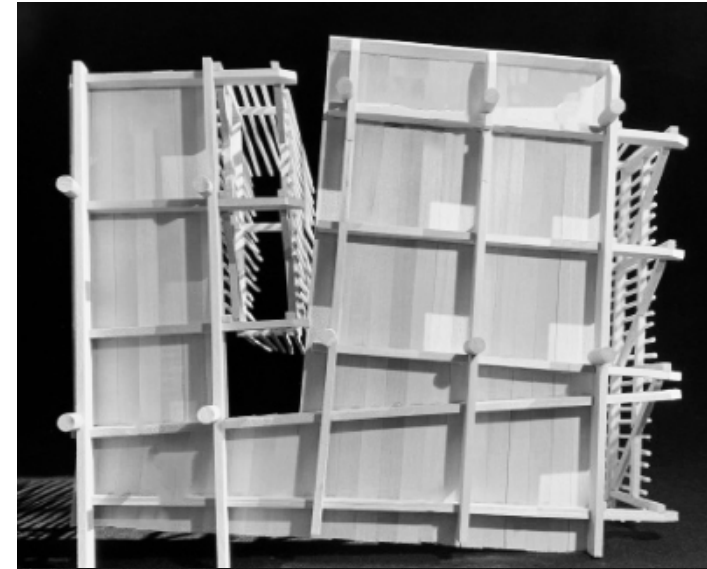
INSTRUCTOR: PETER PITTMAN

Studio II focused on analysis of two precedent studies that would influence the design of a tectonic wooden artifact, which would then be developed into a pavillion on campus. The focus was on analyzing how to design and construct spacial experiences for people.



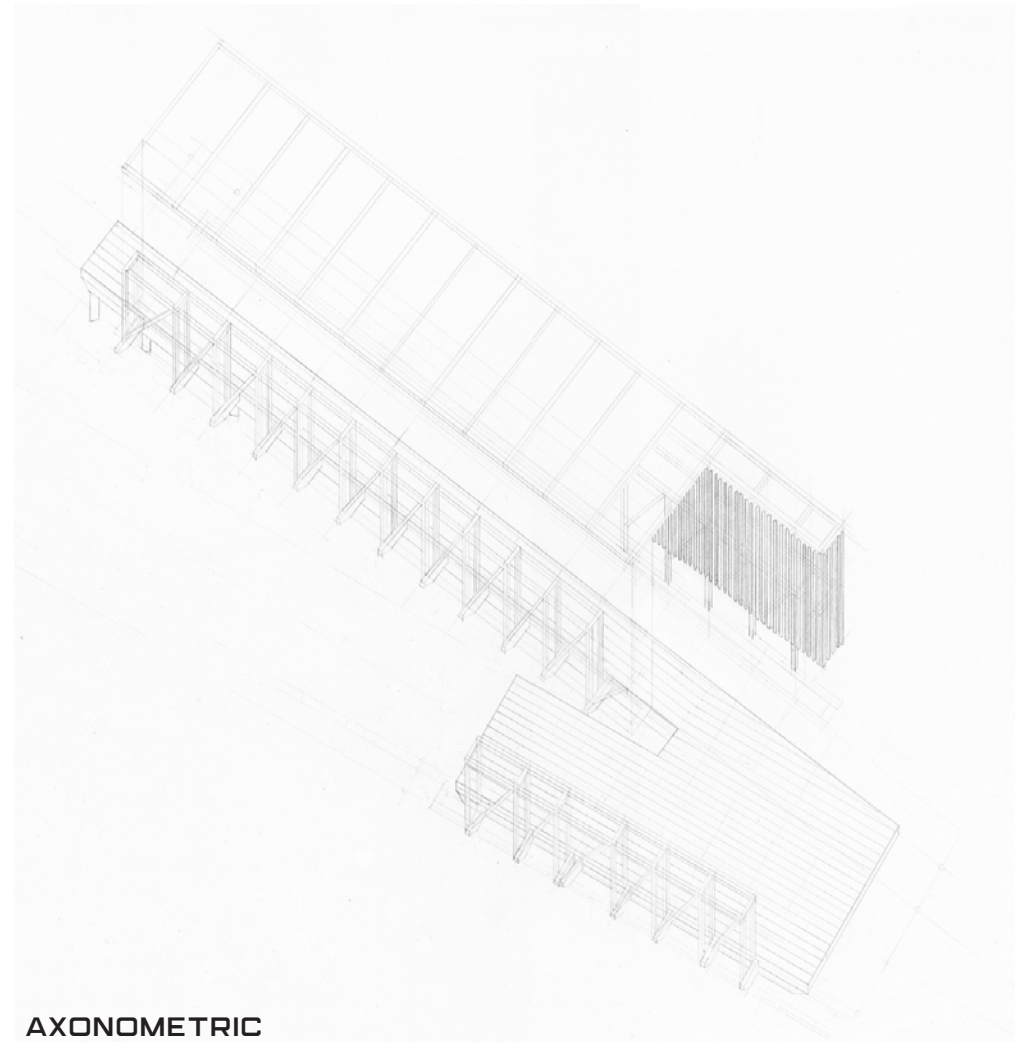
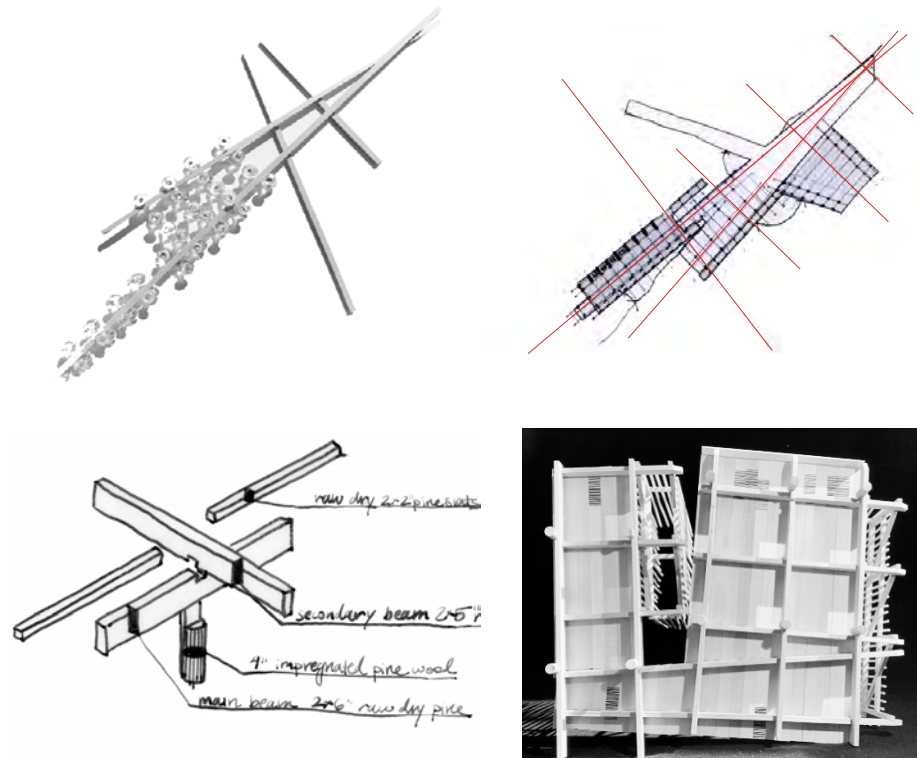
PRECEDENT STUDY: NAME OBSERVATORY

In order to analyze methods of wooden joinery, a precedent with a wooden frame construction was selected. The Name Observatory is a birdwatching circuit located in Chile. It consists of two intersecting axes that open to align with the sunrise and sunset views of the location. Native Chilean bamboo was used as the facade and to regulate space within. The observatory is integrated into the land, carving into the sloped hillside, offering views at multiple levels.

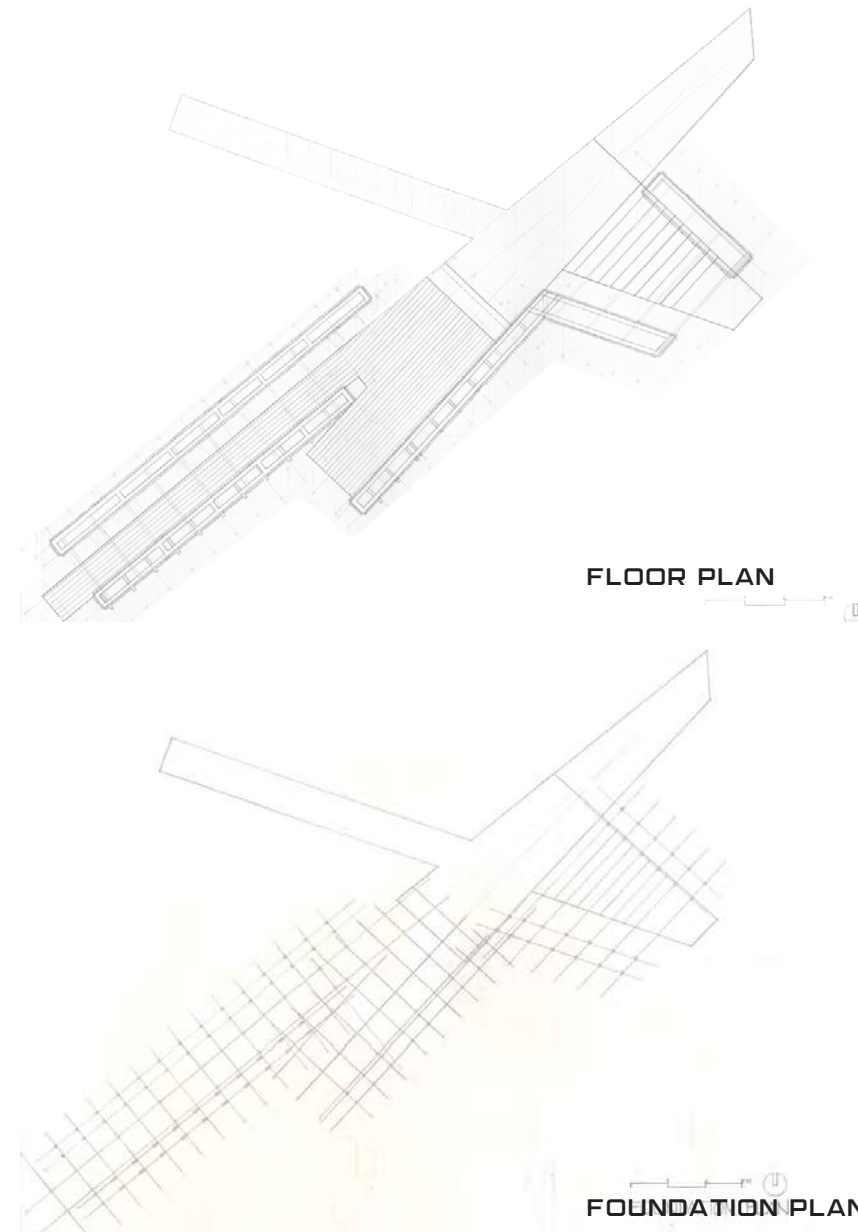


AXIAL RELATIONSHIP AND JOINERY

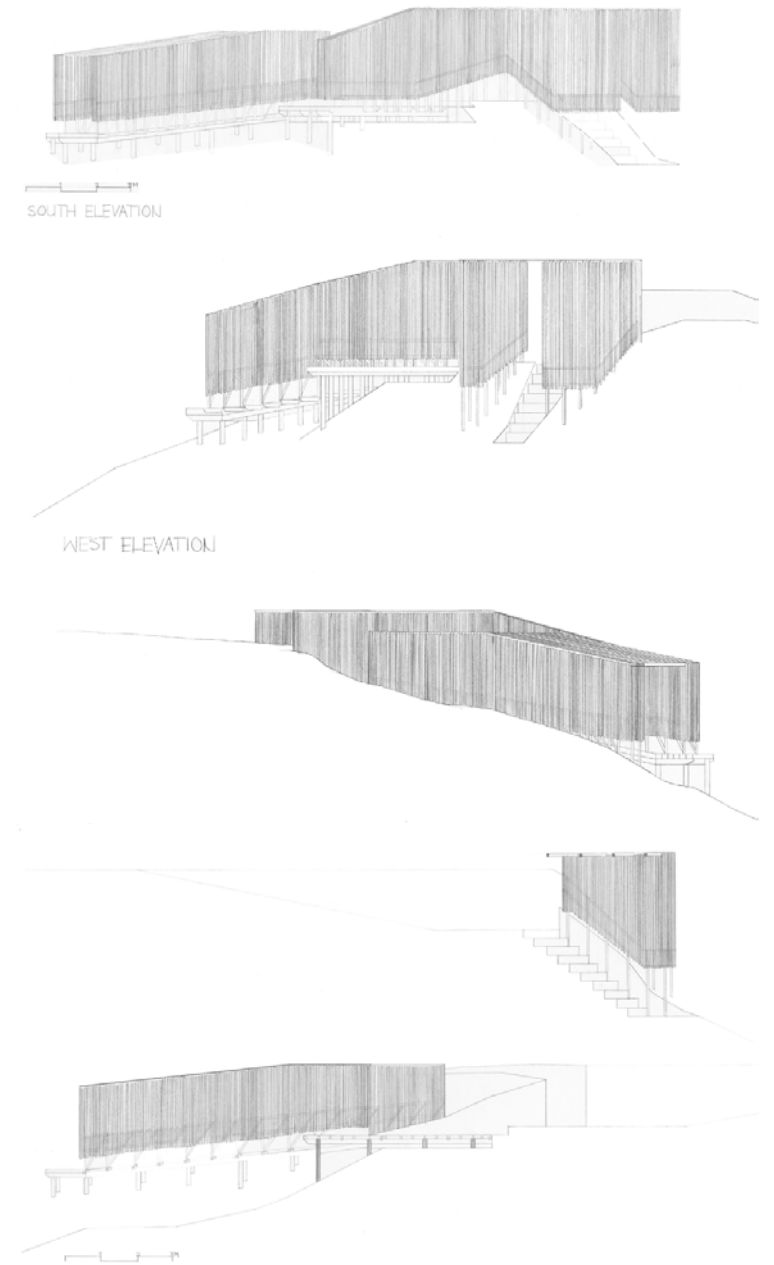
Through drawing orthographics, the method of wooden joinery was analyzed and replicated through a physical model partii.



AXONOMETRIC



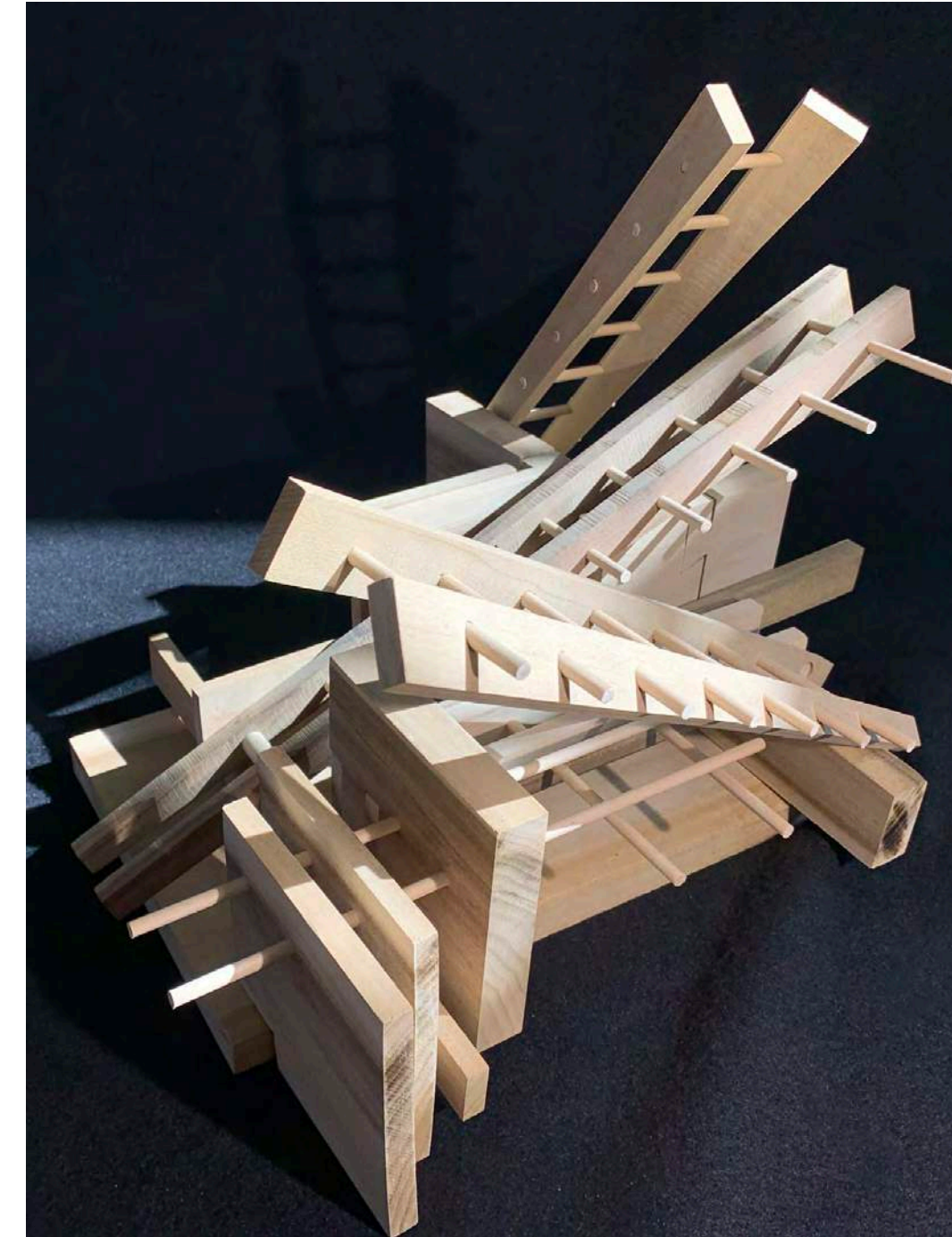
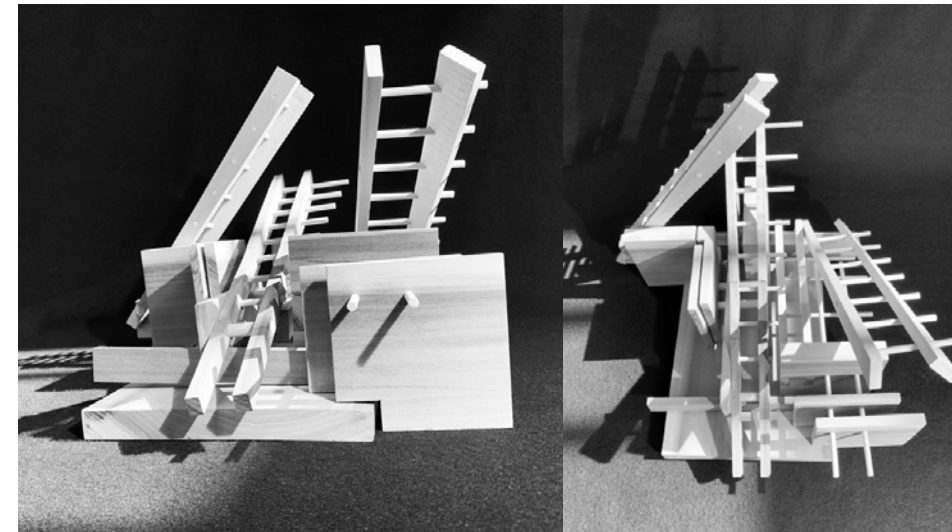
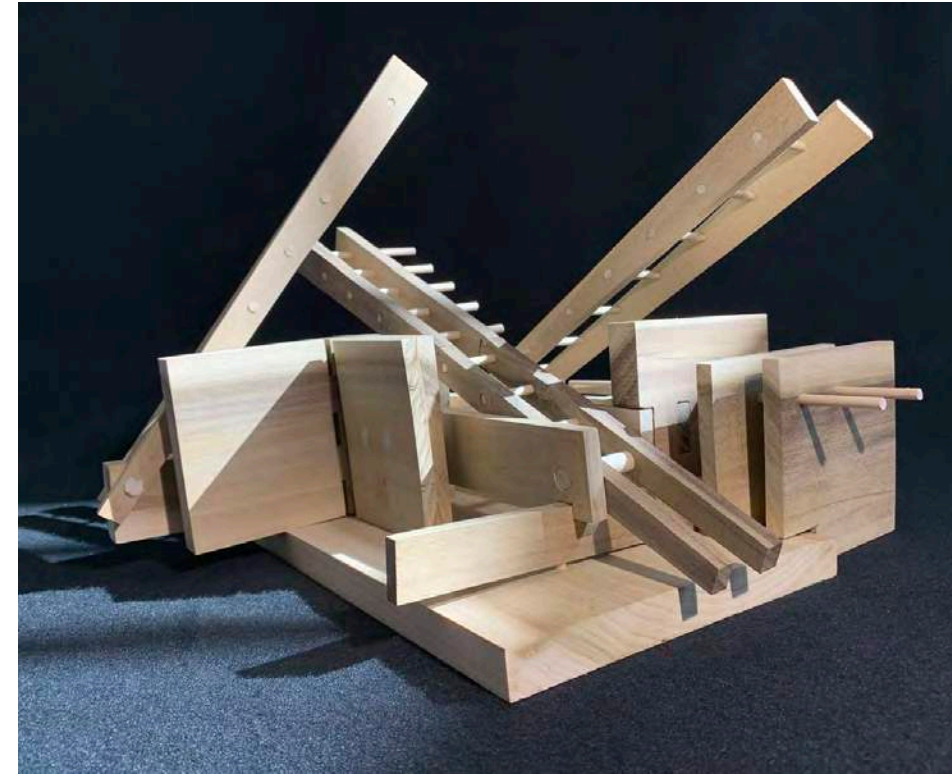
ORTHOGRAPHICS



ARCH 2002: PRECEDENT

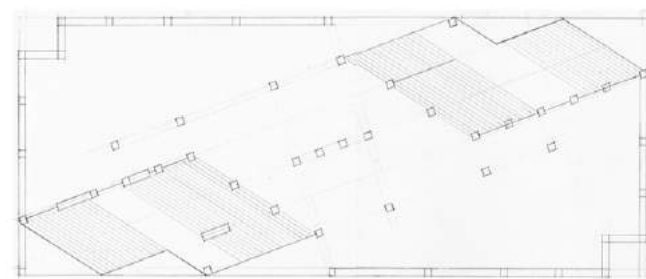
THE WOODEN ARTIFACT

Based on a study of the 1925 USSR Pavillion by Konstantin Melnikov, Constructivist themes were used to design a wooden artifact which could then be further developed into a pavilion. Made of poplar wood fragmented into several 3x3inch components, the artifact is connected by dowels and various wood joints. The repetitive elements enforce the order of the intersecting planes and components, while the “wings” extend outwards creating a sense of continuation and freedom. This artifact was inspired in part by the architectural compositions of constructivist architect Iakov Chernikov, whose drawings depict how planes, lines, and solids can define space.

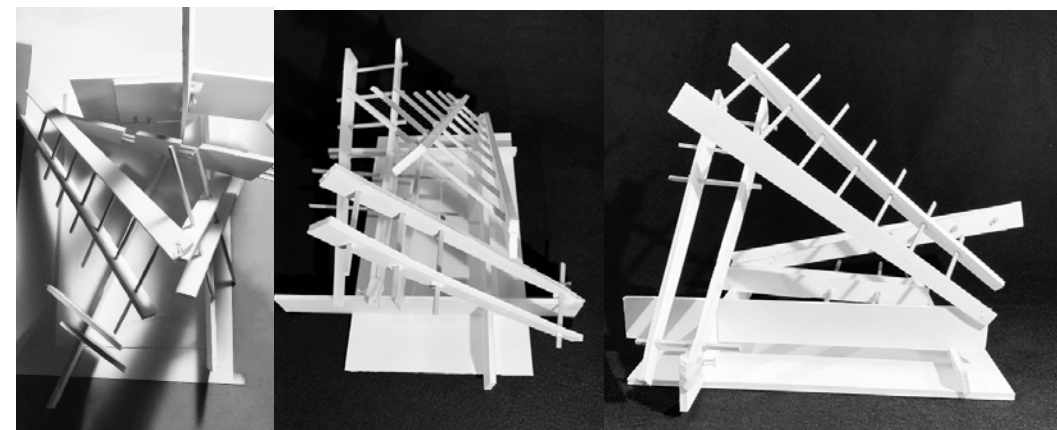
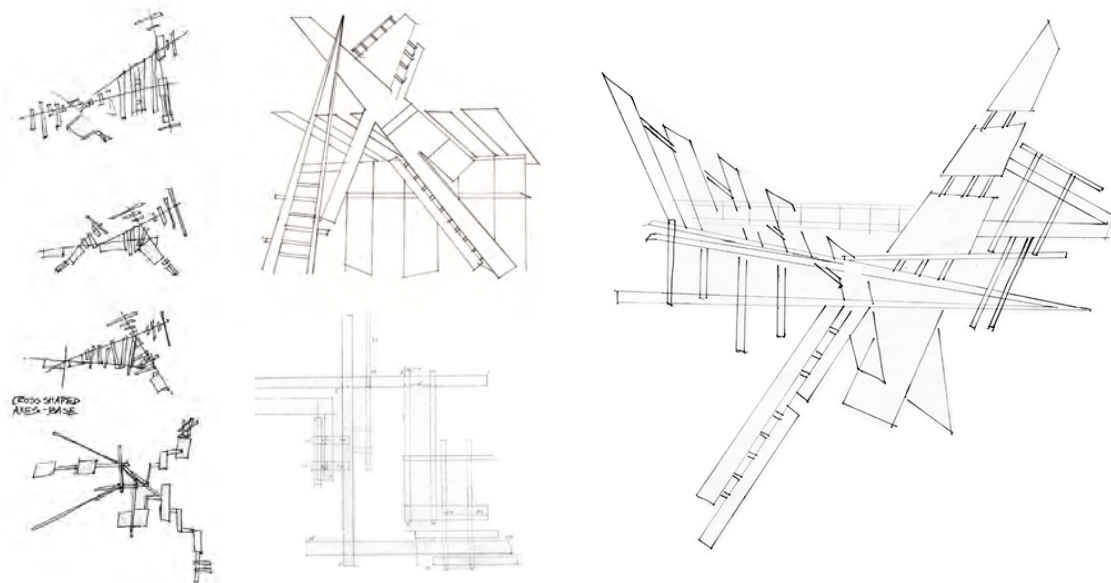


CONCEPT

Arrangement of geometries into a composition along several interconnected axes using constructivist principles of order and geometry. The idea was for the piece to maintain an abstract/sculptural quality while defining space.

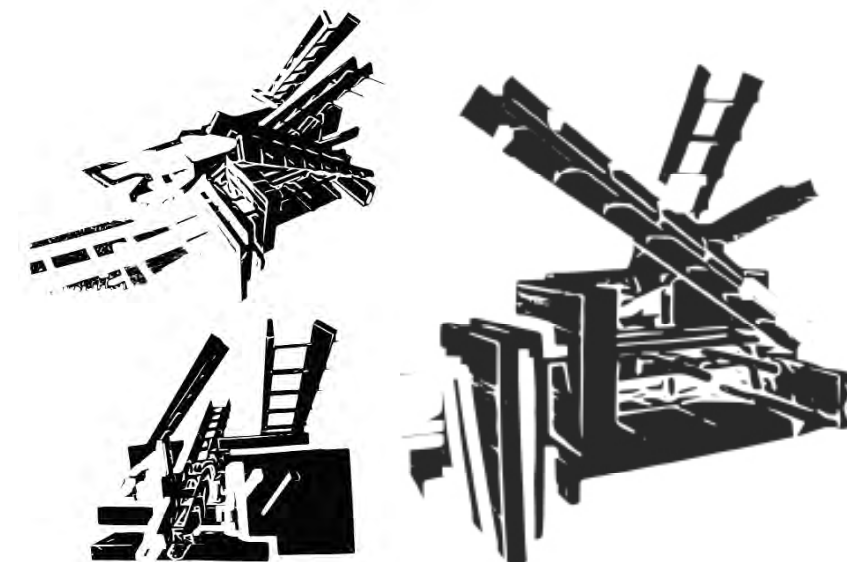


1925 USSR Pavillion



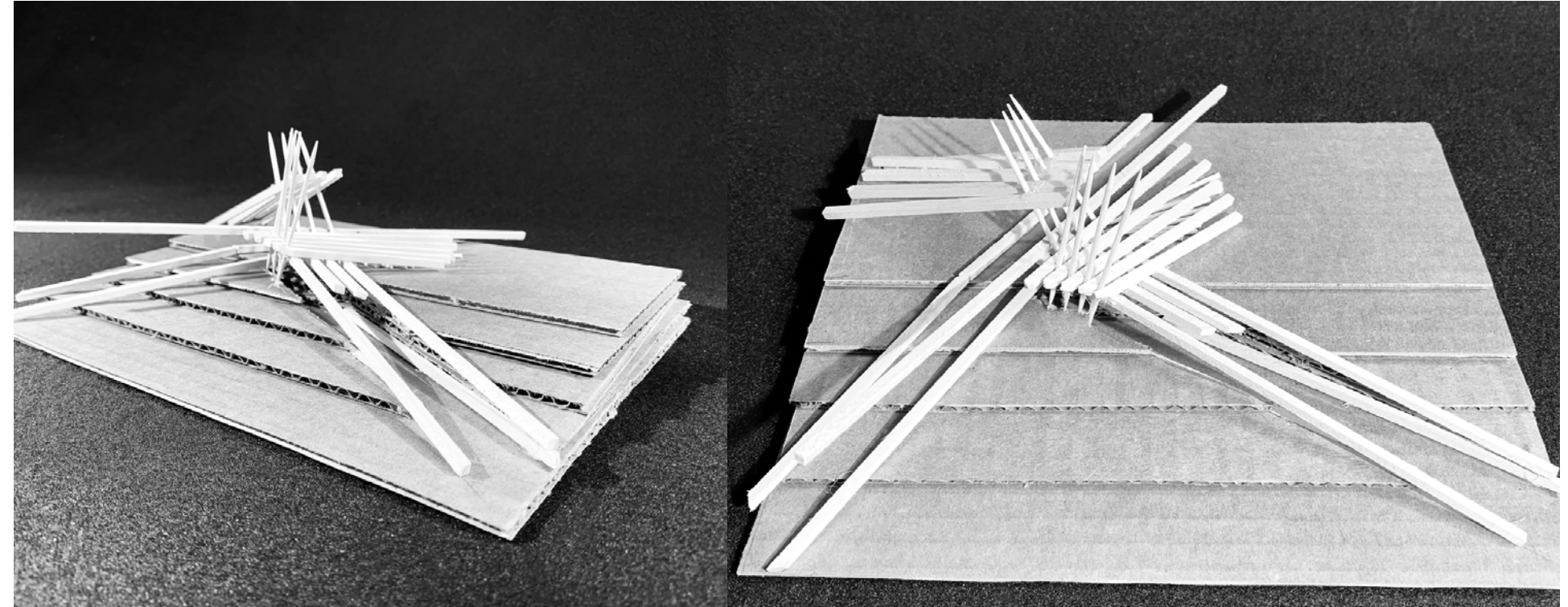
DESIGN DEVELOPMENT

A 3D translation was developed prior to the wooden joinery construction. Right: Computer-rendered depiction used to illustrate the artifact as an abstract composition and its potential for various spaces as a pavillion.



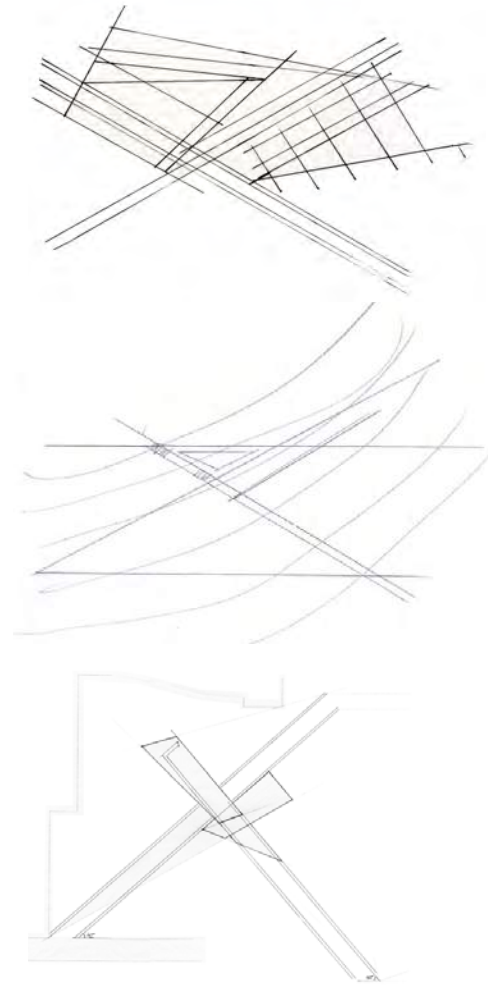
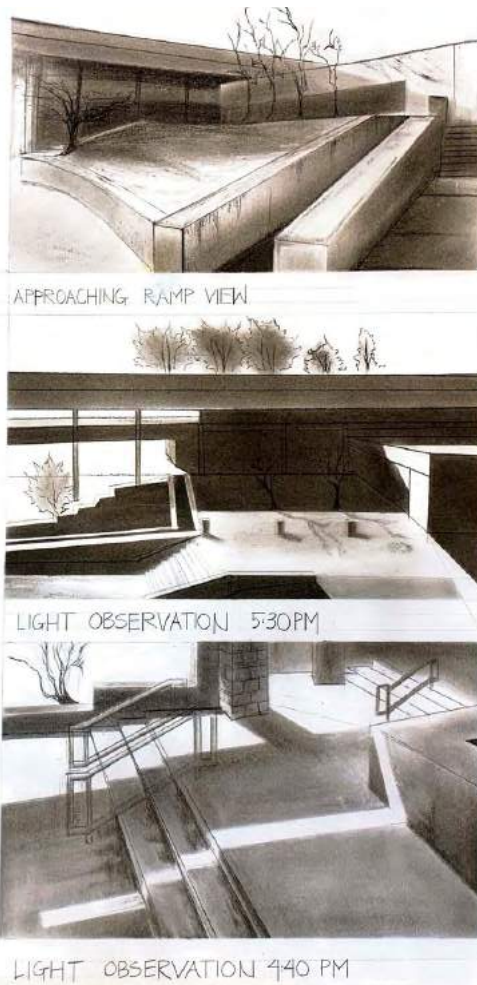
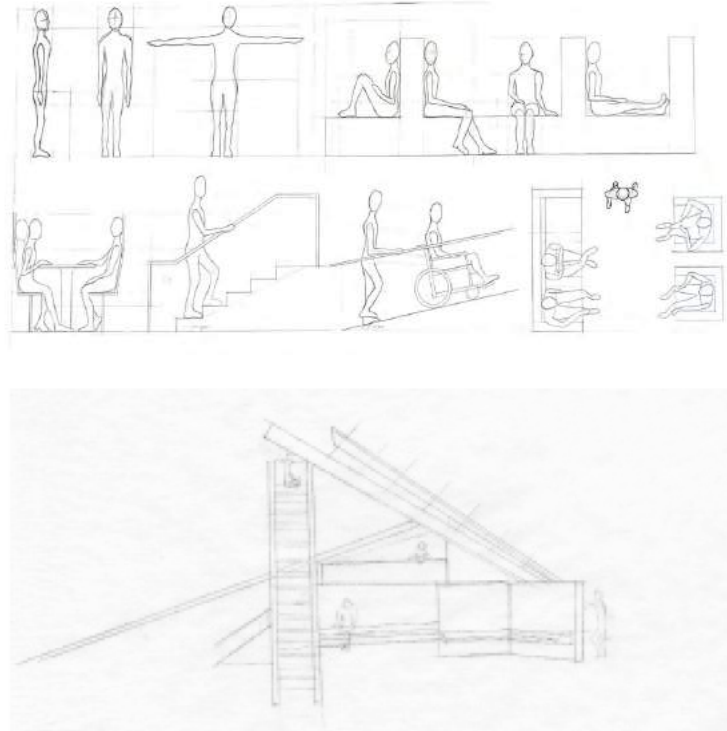
THE PAVILION

“The Escape” is situated on the KSU Marietta Campus and is made of vernacular pine and white Georgia marble to honor the history of the campus. Following Constructivist design theory, the spaces are designed with the social phenomena that is to take place within in mind. The wing-like roofs extend and appear to collide, and the pavilion itself appears to rupture subtly from the ground. Traveling through one of the angled paths, one descends into the hill, reverted into its natural state, while experiencing filtered light phenomena that is reflected by slight caving of the walls. Looking upwards from within the grotto, one can observe the intersecting roofs as well as peer at the individuals surrounding the space. Ascending the stairs/ramp, the gazebo offers an elevated view of the lawn and distant trees surrounding campus. A space to reflect, gather, meet a friend, escape to appreciate nature from one of the views the pavilion has to offer.



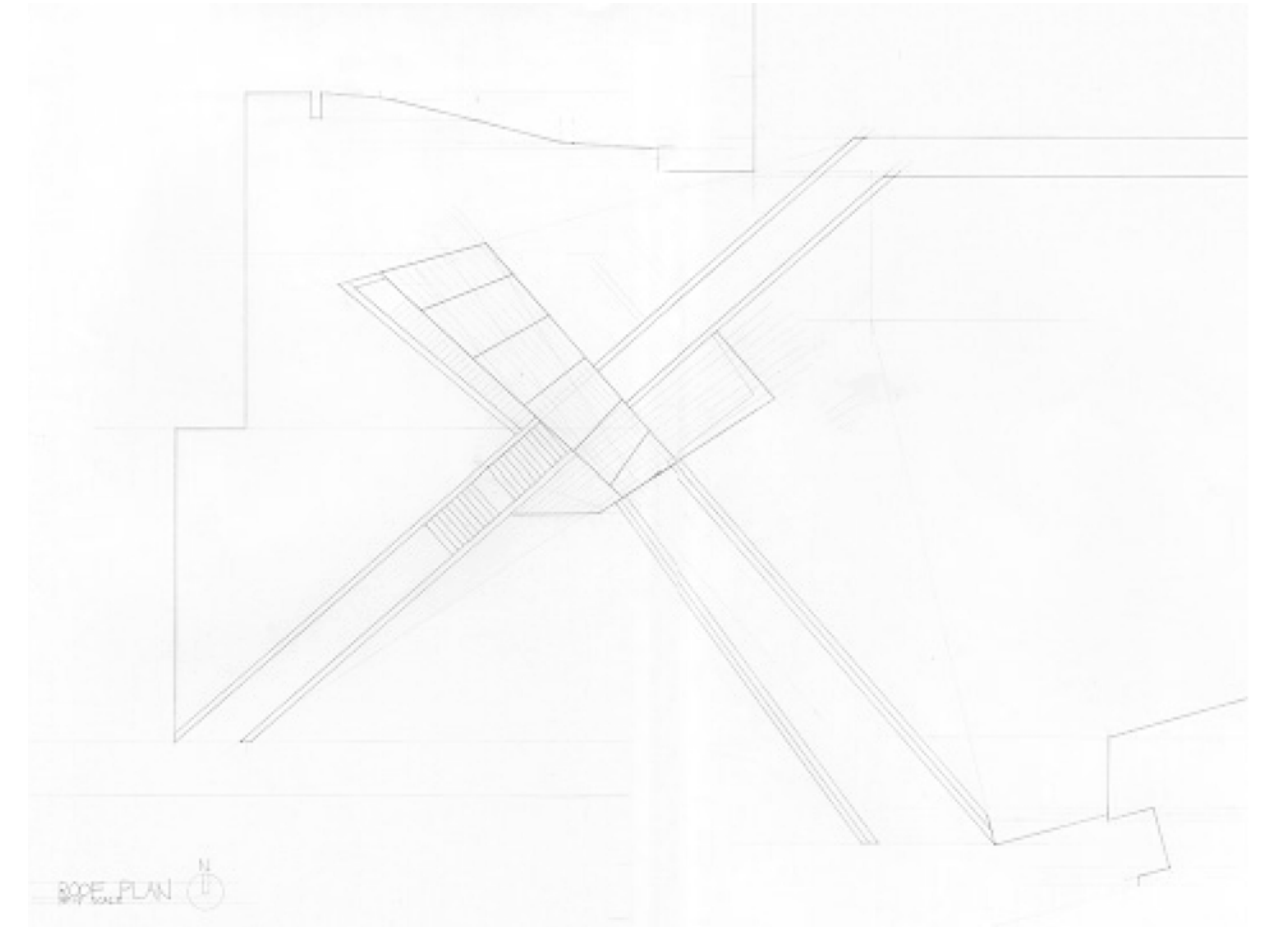
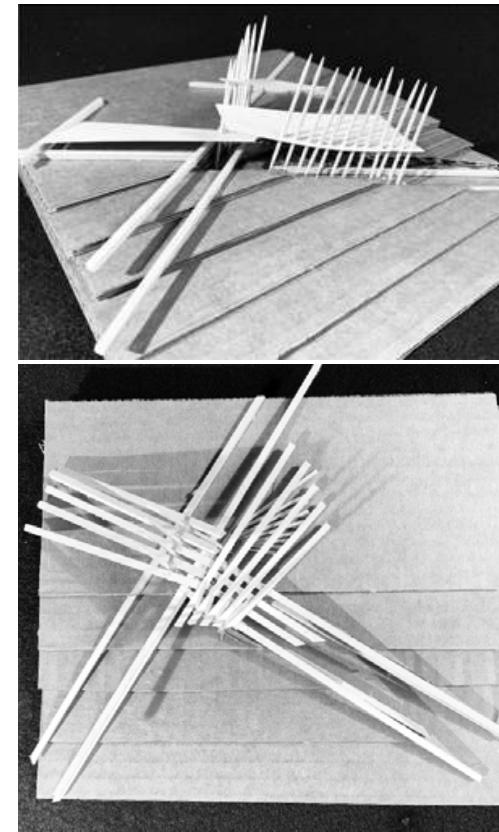
SITE ANALYSIS & PRELIMINARY DESIGN

Ergonomic studies and site analysis were completed to determine how best to utilize a largely deserted site on campus. The intersecting angle geometry was designed to make the site more inviting and accessible as well as to highlight key views from the pavillion.



MODEL & DEVELOPMENT

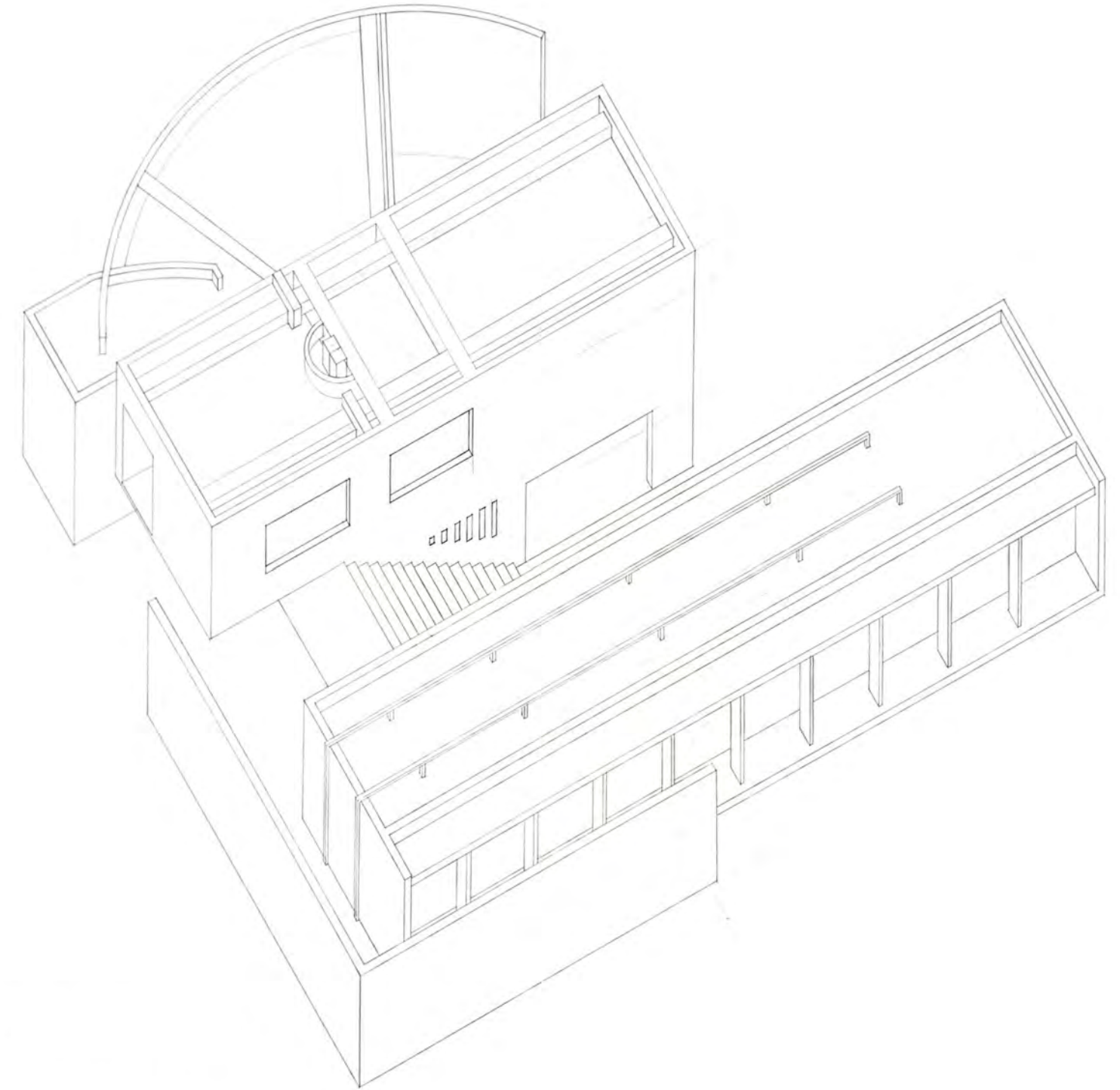
Through modeling, the grotto/gazebo spaces within the pavilion were developed as well as its integration into the hillside.



STUDIO III

INSTRUCTOR: SANG PIL LEE

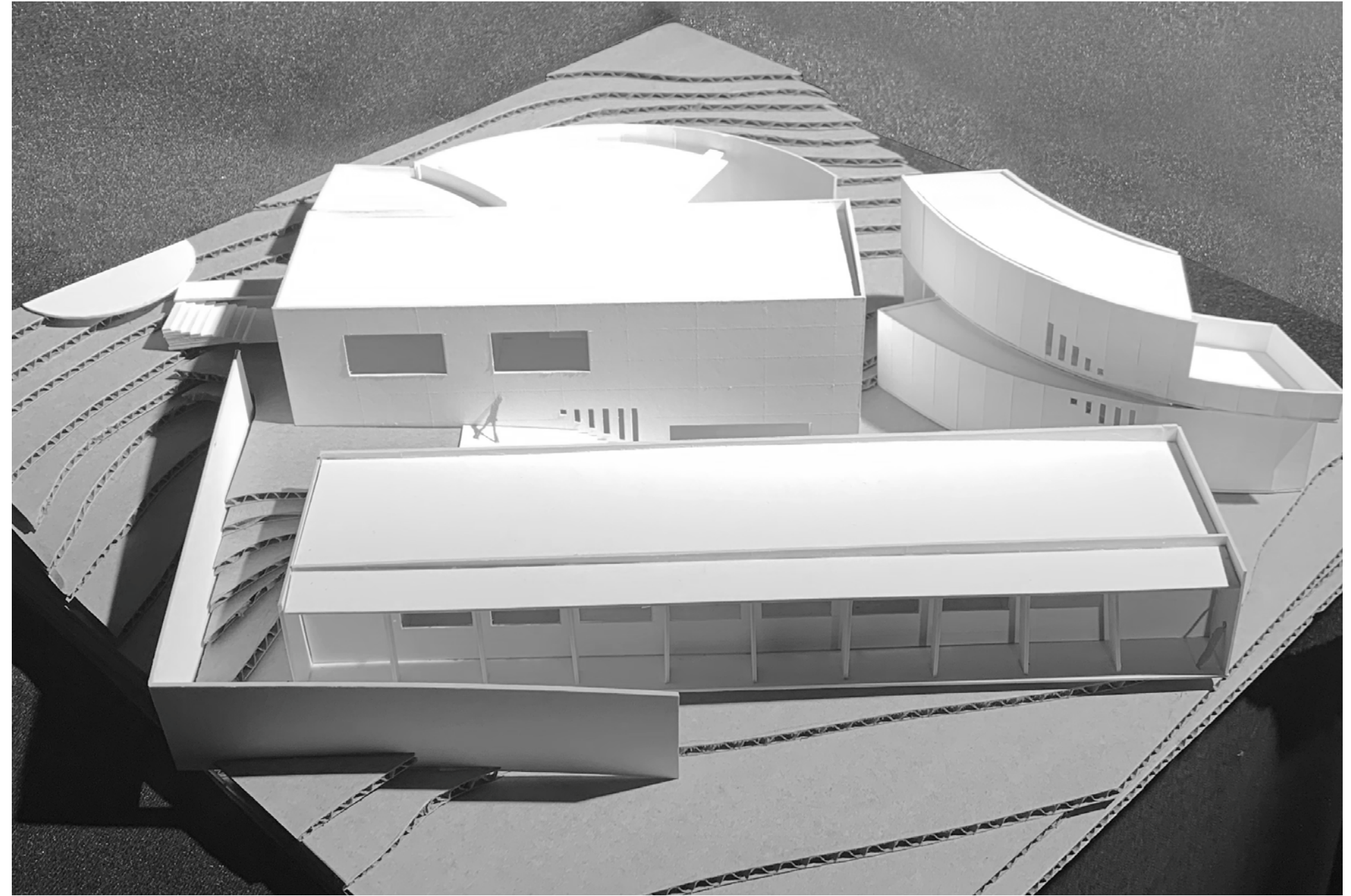
Studio III focused on developing architectural spaces through compositional strategies stemming from program, site, climate, and the human body. A precedent was studied in order to understand how these relationships influenced the design. The learned principles were then implemented in the design of a detached accessory dwelling and a multi-resident home.



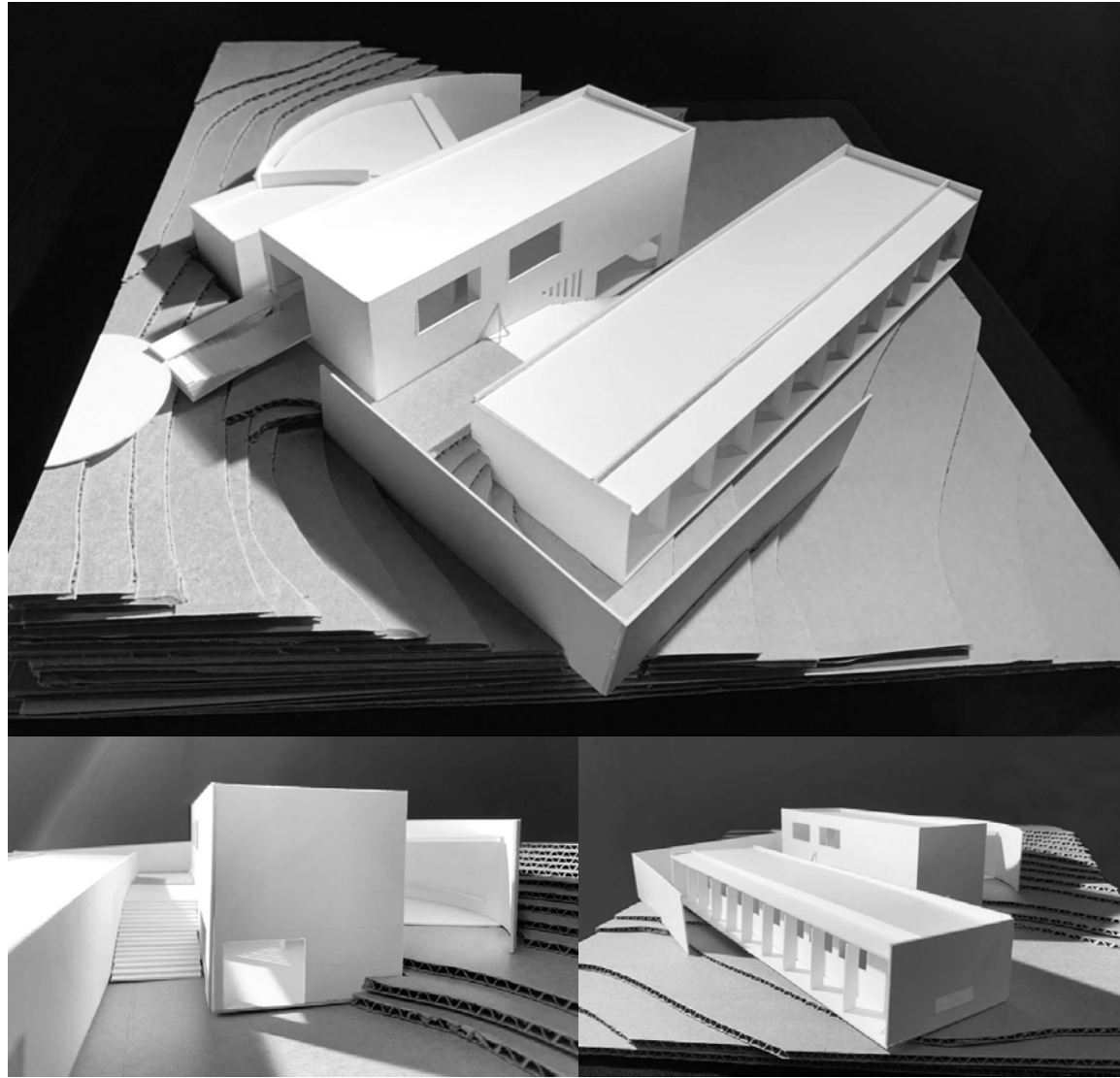
ARCH 2003: KOSHINO HOUSE

KOSHINO HOUSE PRECEDENT & ADDITION

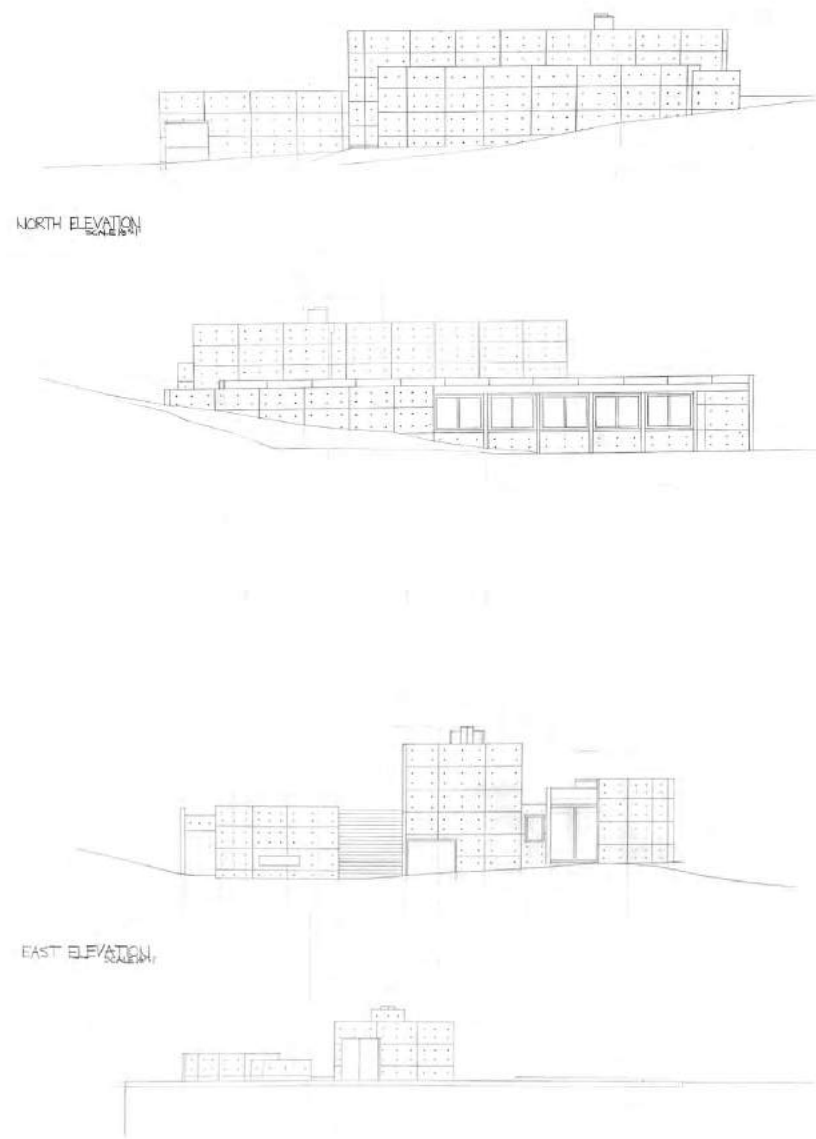
After studying Tadao Ando's KOSHINO HOUSE, the language of Ando's design was adapted to create a guest house addition on the original site. The house's geometry responds to the original, contrasting the curve with the rectilinear, extending the motion while sculpting the backyard space. It features a hidden pool and opens towards the surrounding forest, manipulating exterior light and framing the landscape views like the Koshino House.



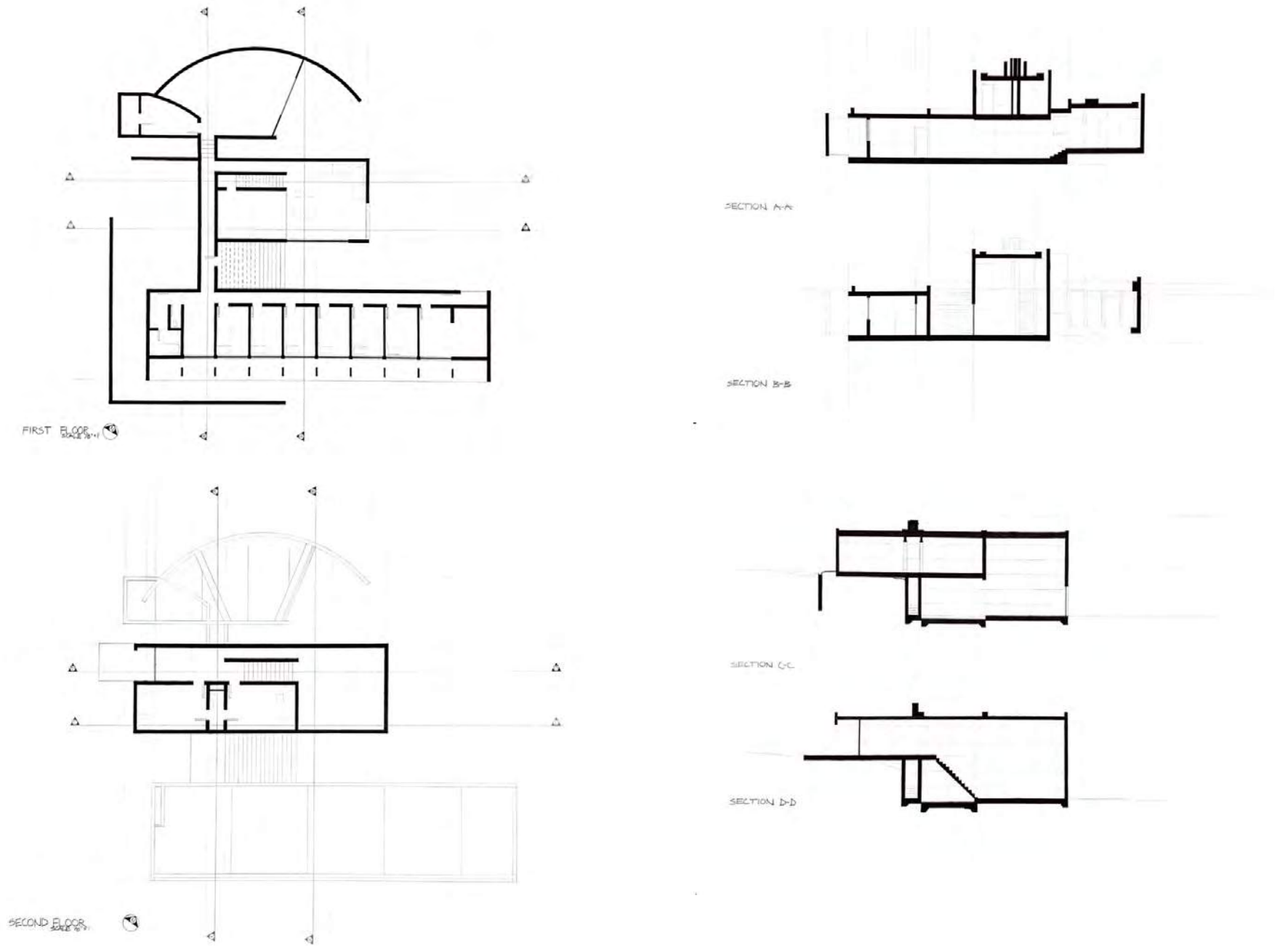
TADAO ANDO'S KOSHINO HOUSE



HAND-CUT MODEL

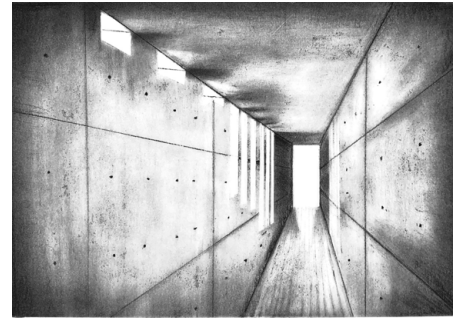
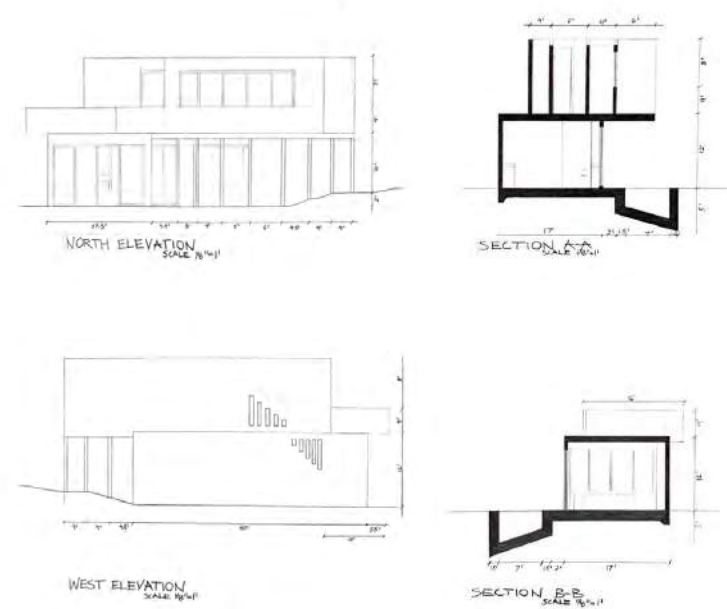
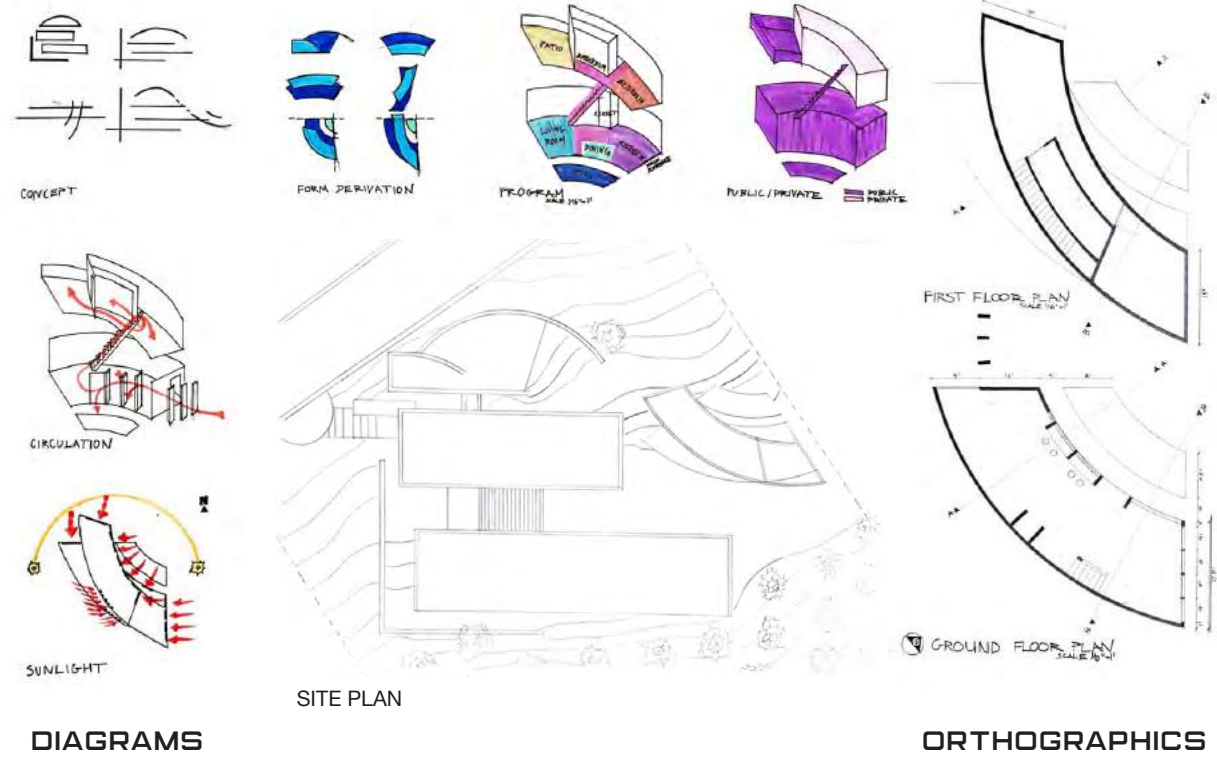


ORTHOGRAPHICS

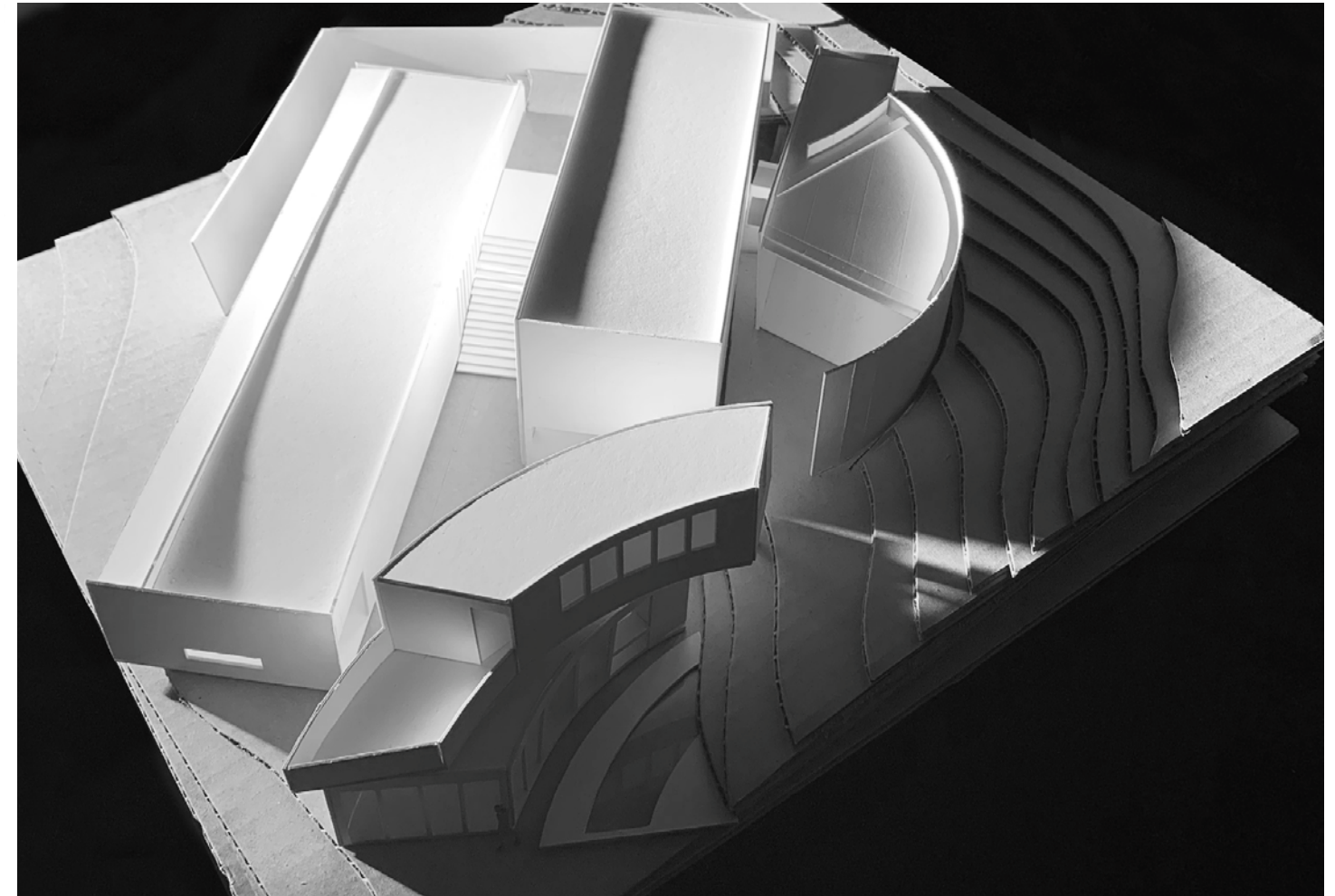


ARCH 2003: KOSHINO HOUSE

GUEST HOUSE ADDITION



Charcoal rendering of interior light in precedent vs addition.



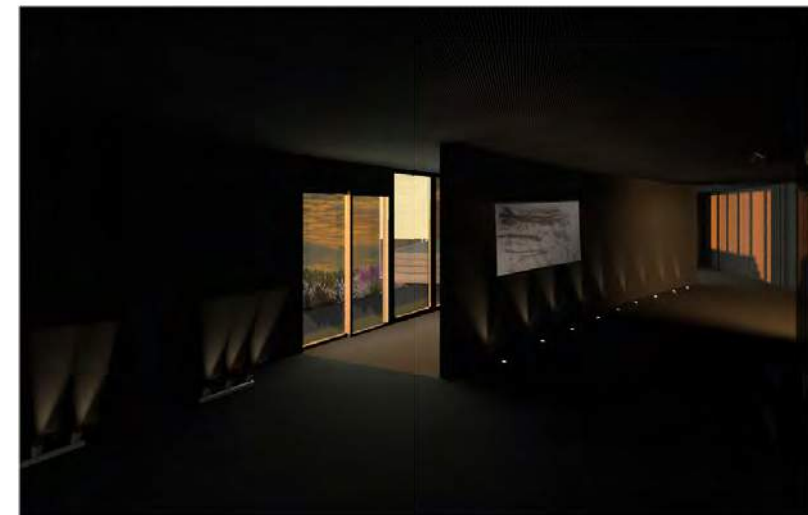
REGENESIS

AN ARTIST COMMUNITY IN THE HEART OF MIDTOWN

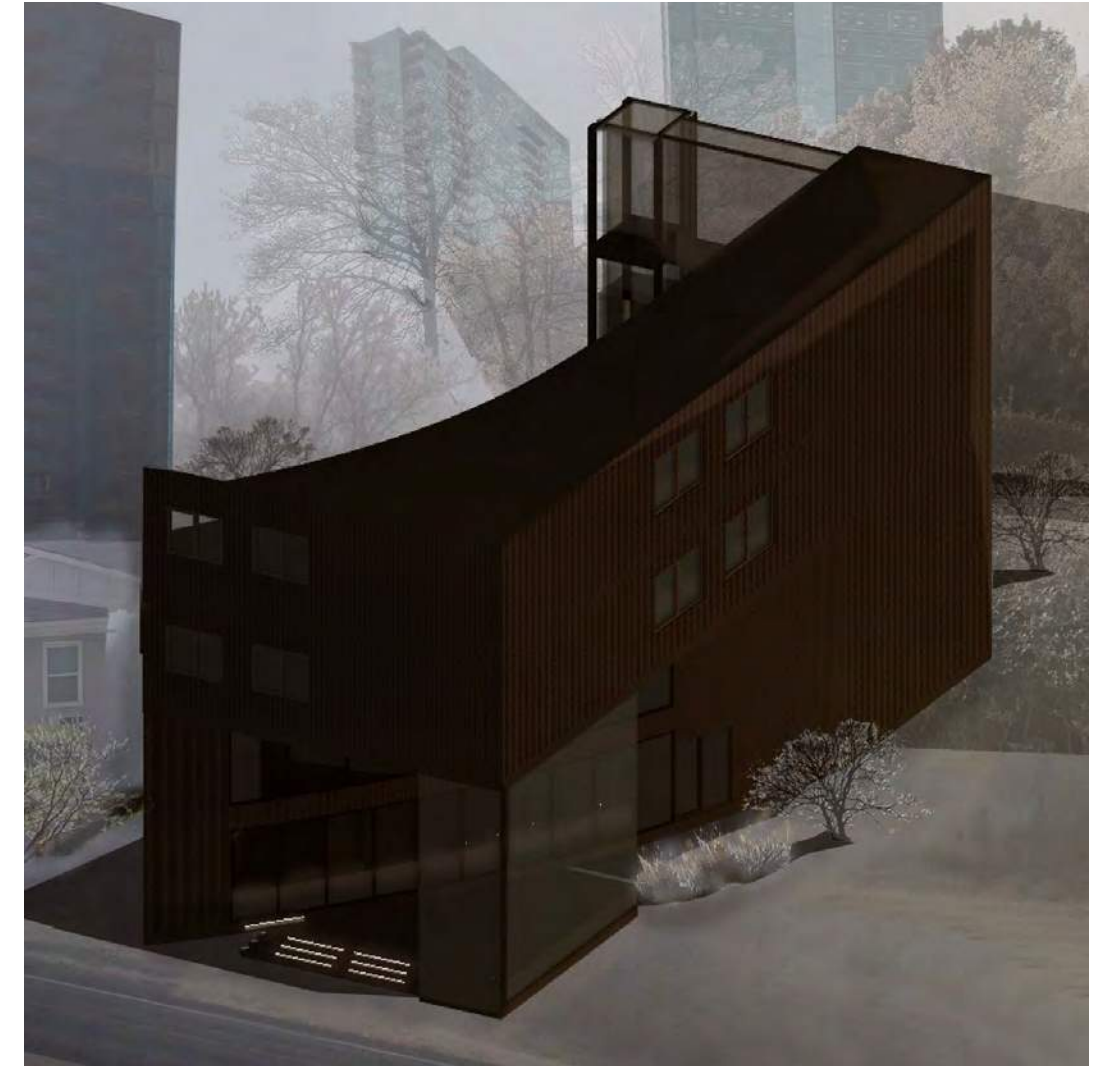
REGENESIS is a home for the artist seeking to evolve. The house will serve the artist and their community through periods of inspiration and creation as well as much needed rest and reflection. The house's curved form mimics that of movement, akin to a flower opening its petals or a machine's blades whirring into motion. It's sleek black steel facade is balanced by areas of full glass wall surrounding the first floor gallery and second floor studio. The second floor also features an outdoor green space/patio, allowing for the artist to recenter in nature. The highest floors are apartments with balconies overlooking the surrounding city.



First floor gallery



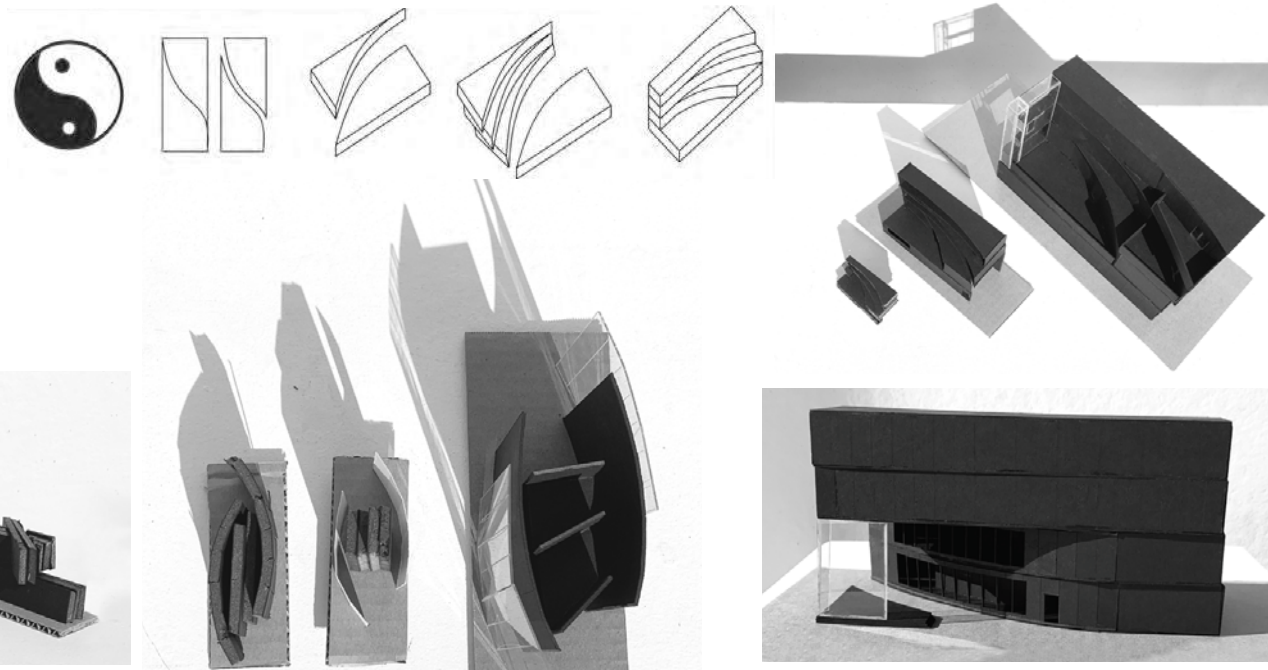
View from gallery out into patio



DESIGN DEVELOPMENT

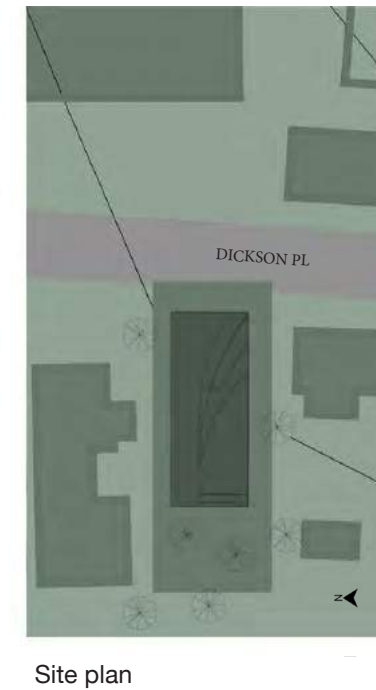
CONCEPT & FORM DERIVATION

The intent was to create a sense of duality, separation of private and public space, to support the artists through periods of creation and collaboration as well as rest and introspection. The form further embodies this idea, curved yet also rectilinear, oriented to maximize sunlight within the studio and apartments.

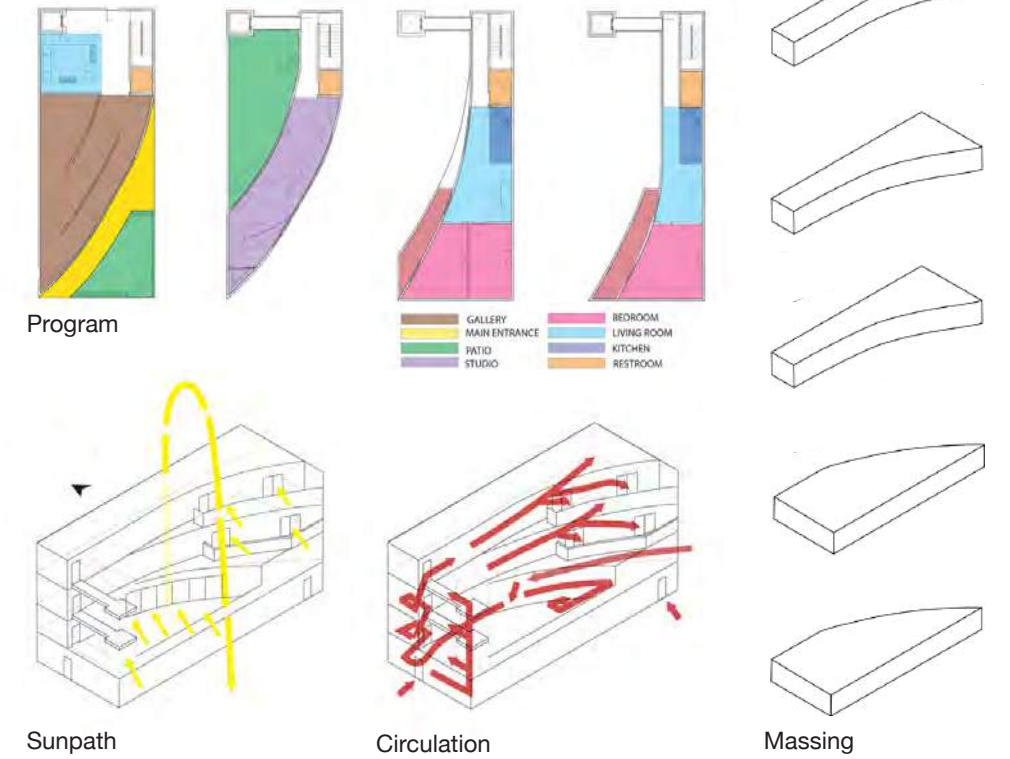


SITE ANALYSIS

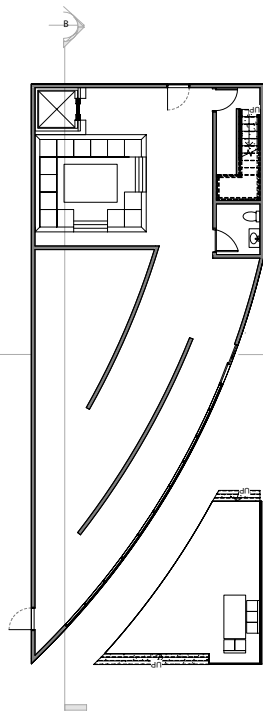
The commune's prime location near venues, colleges, and museums makes it the ideal place for an artist to find connection and inspiration.



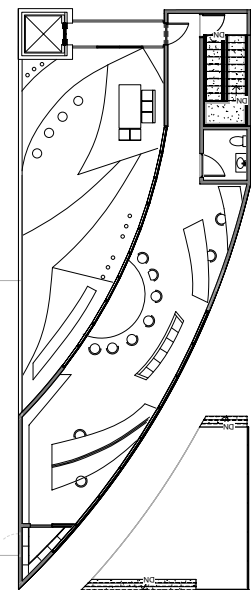
DIAGRAMS



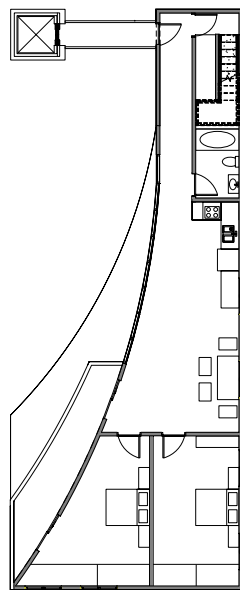
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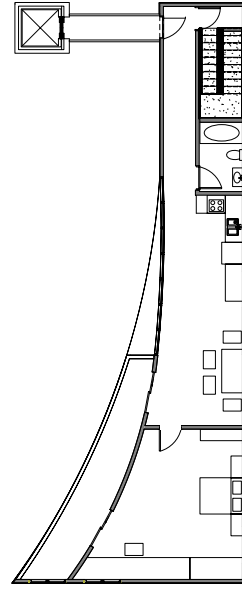
FIRST FLOOR



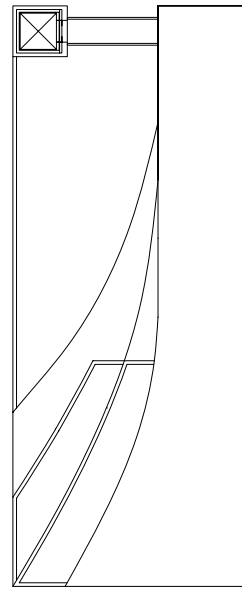
SECOND FLOOR



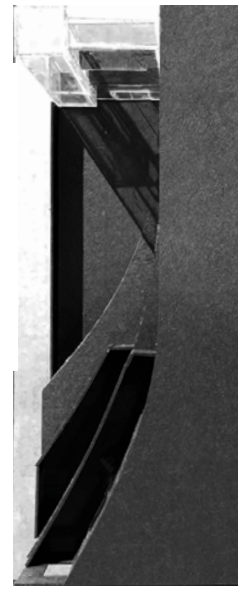
THIRD FLOOR



FOURTH FLOOR



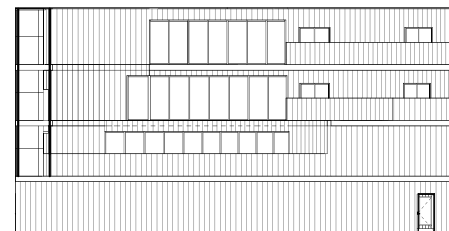
ROOF



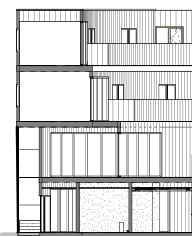
MODEL IN PLAN



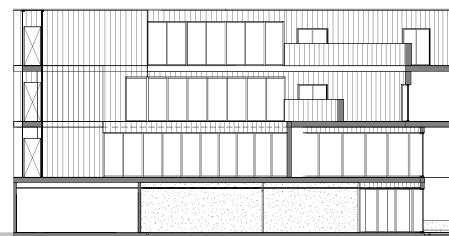
EAST ELEVATION



SECTION AA

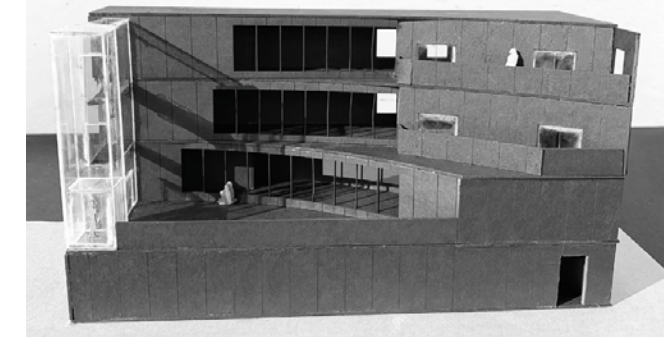
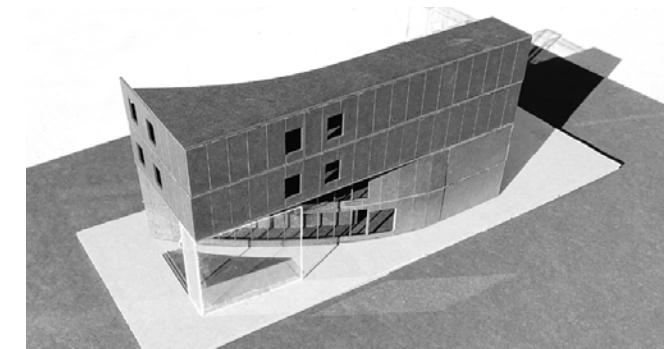


WEST ELEVATION



SECTION BB

ELEVATIONS

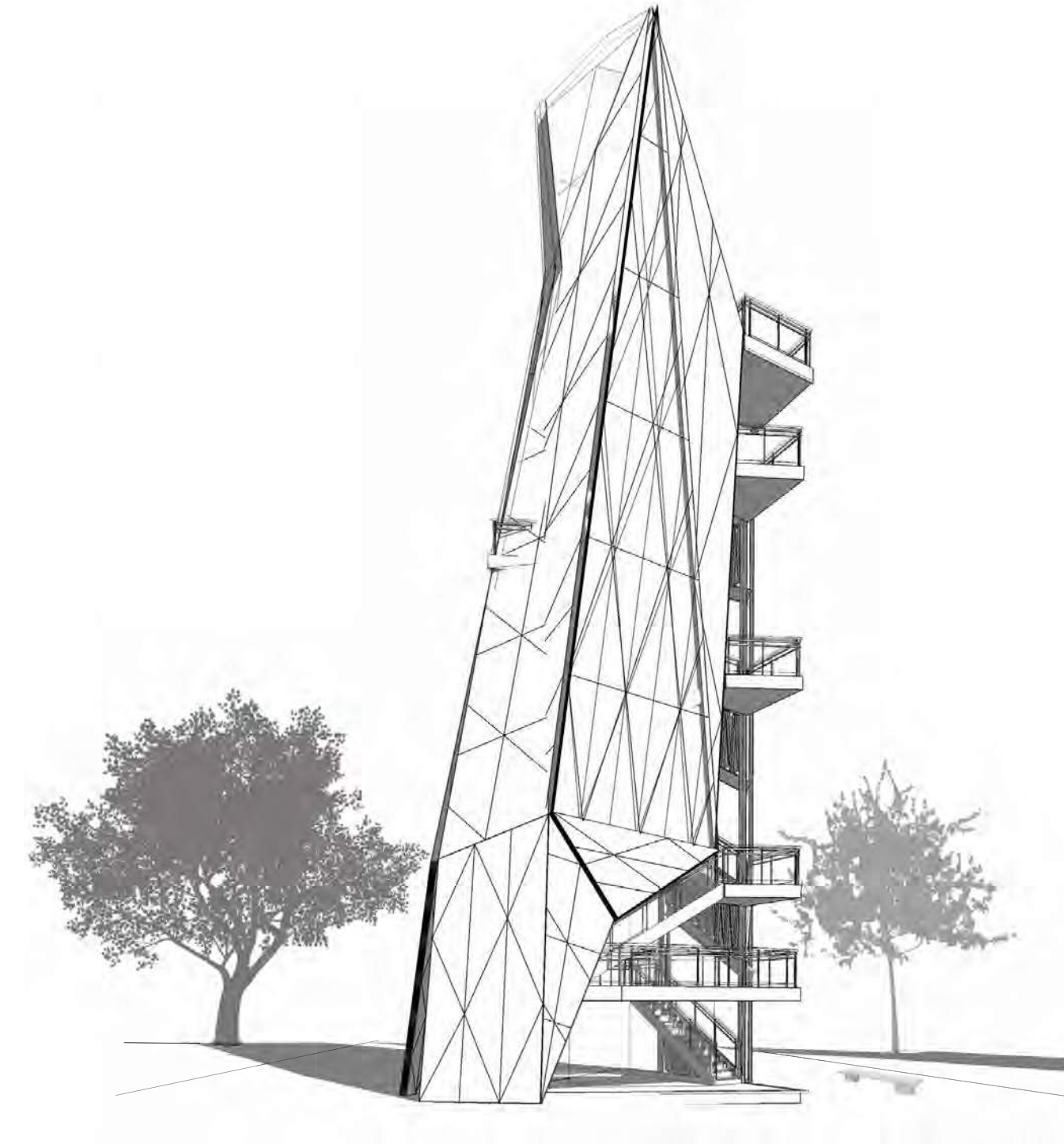


MODEL

STUDIO IV

INSTRUCTOR: SALEH UDDIN

Studio IV focuses on the organization of space and function, integrating materiality, structure, site context. The first exercise involved the design of an entry tower to the KSU campus.



ARCH 2004: ENTRY TOWER

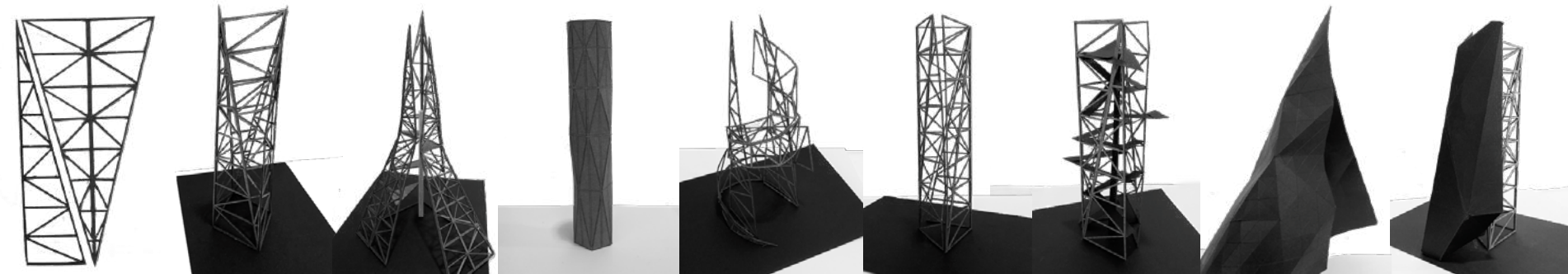
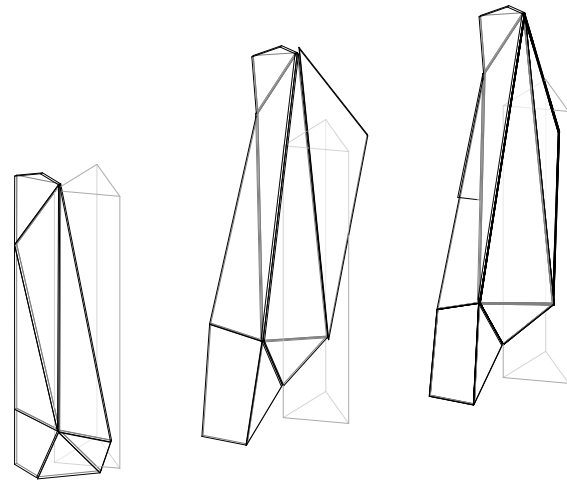
CAMPUS ENTRY TOWER

The purpose of this exercise was to design a tower that would serve as a meeting point and observation deck at the front of the KSU Marietta Campus. The INNOVATION TOWER's frosted glass/kawall shell creates a unique light experience while visitors travel through the tower. The roof consists of an open deck overlooking the Marietta campus, Kennesaw Mountain, and the distant Atlanta skyline. Much of the surrounding area is covered with trees to allow students to be immersed in nature as they travel across campus. The tower serves as a place for students to meet with a friend, rest and recharge.

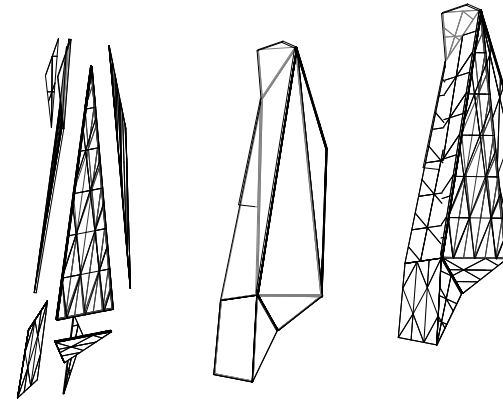


PARAMETRIC SHELL DESIGN

Through a series of sketches and model iterations, a parametric system was explored to compose the shell and structure of the tower. This triangulation varies in size according to the circulation path as visitors ascend the tower.

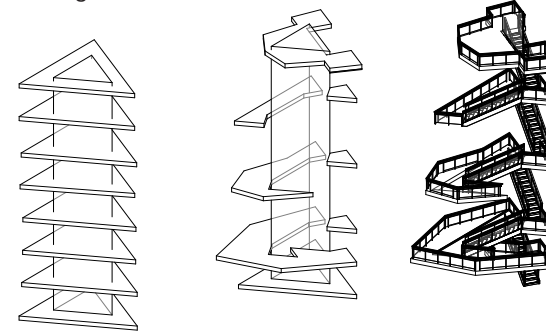


STUDY MODELS



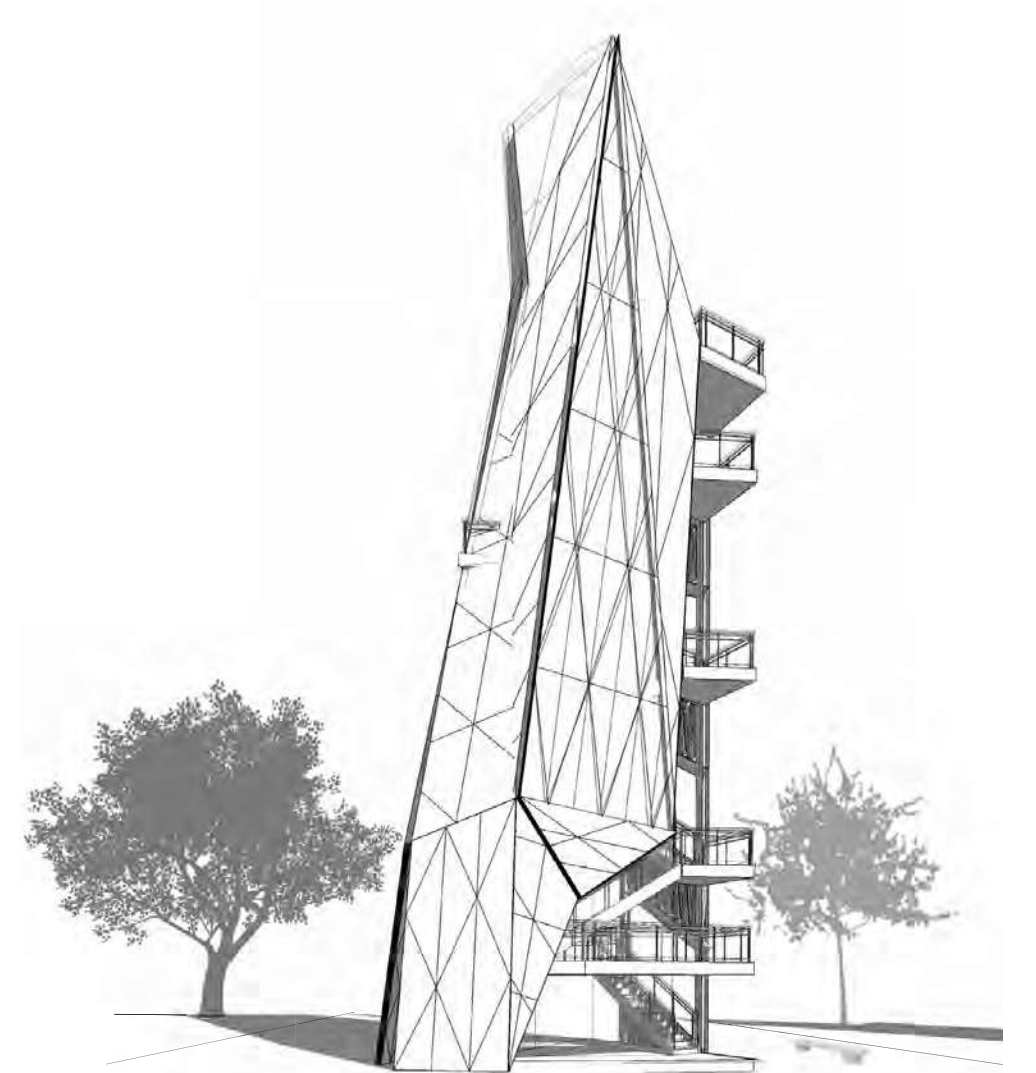
SKIN & MATERIALITY

The parametric shell consists of frosted glass or kalwall allowing for a translucent shell illuminated by sunlight during the day and interior light fixtures at night. The shell's translucent nature contrasts with the tower's exposed steel framing.

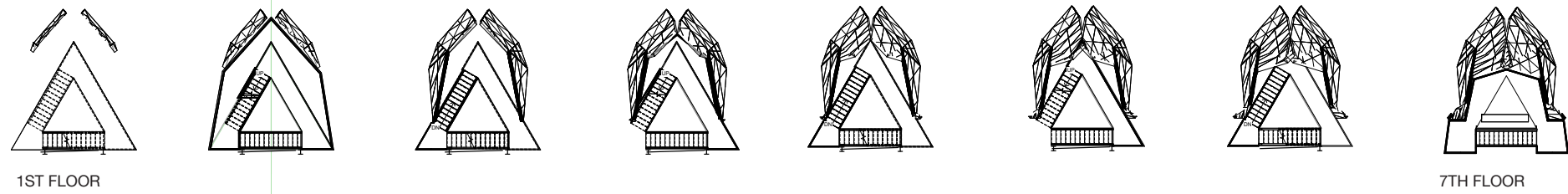


STRUCTURE & CIRCULATION

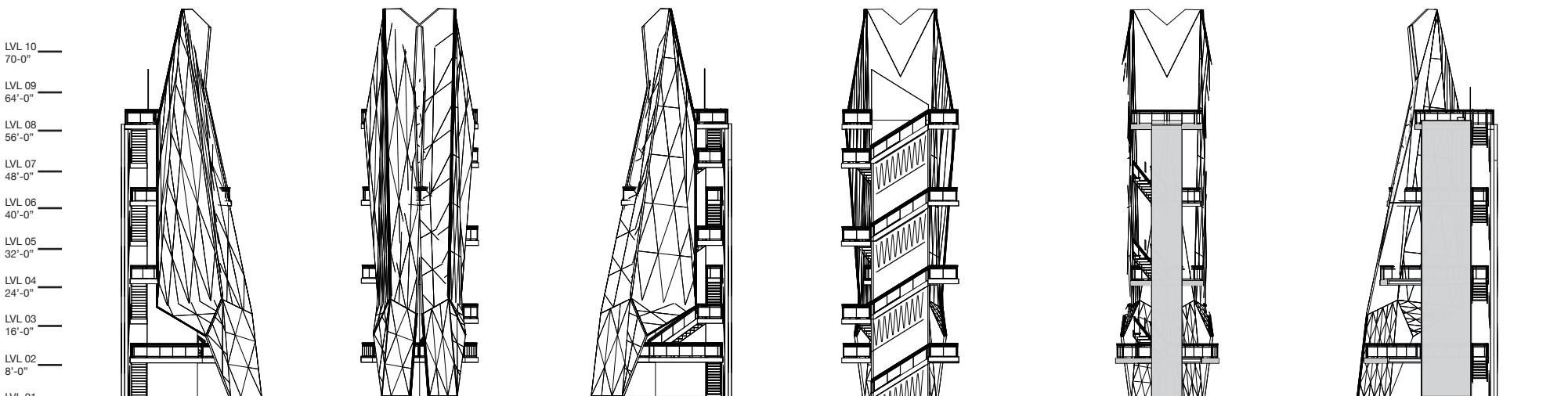
The tower's structure is composed of a triangular core to which the facade is attached to at the points where it meets the platforms. The platform geometry stems from the form of the shell, with a different view at each level.



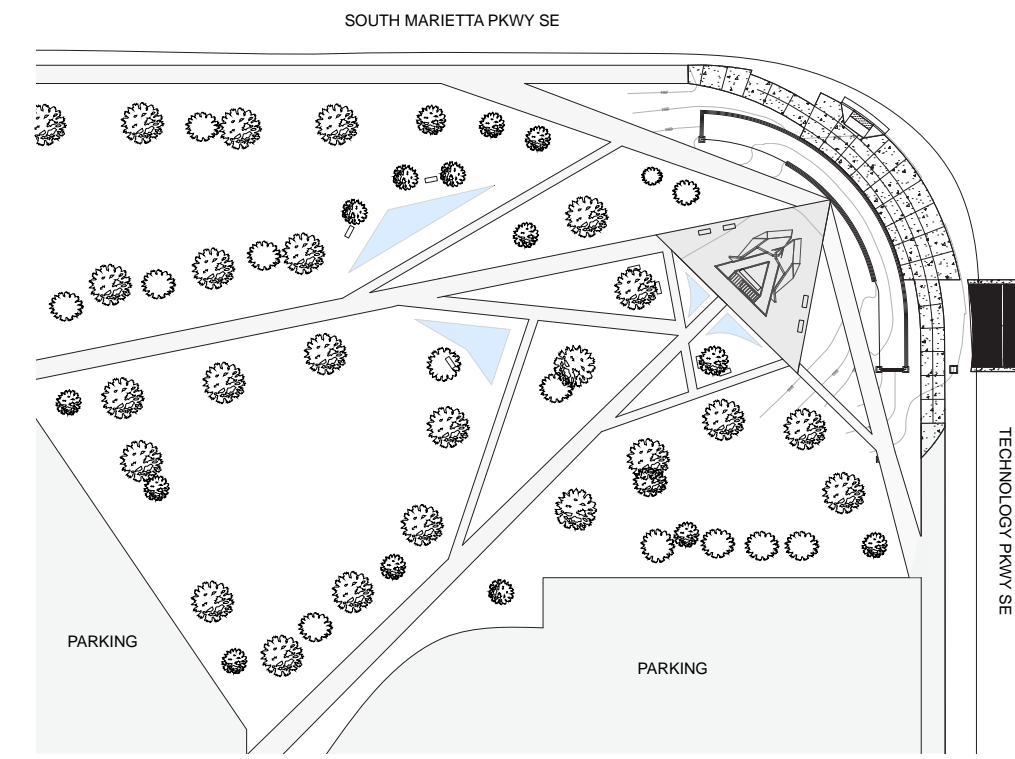
AXONOMETRIC



1ST FLOOR 7TH FLOOR



SOUTH ELEVATION EAST ELEVATION NORTH ELEVATION WEST ELEVATION SECTION AA SECTION BB



SITE PLAN

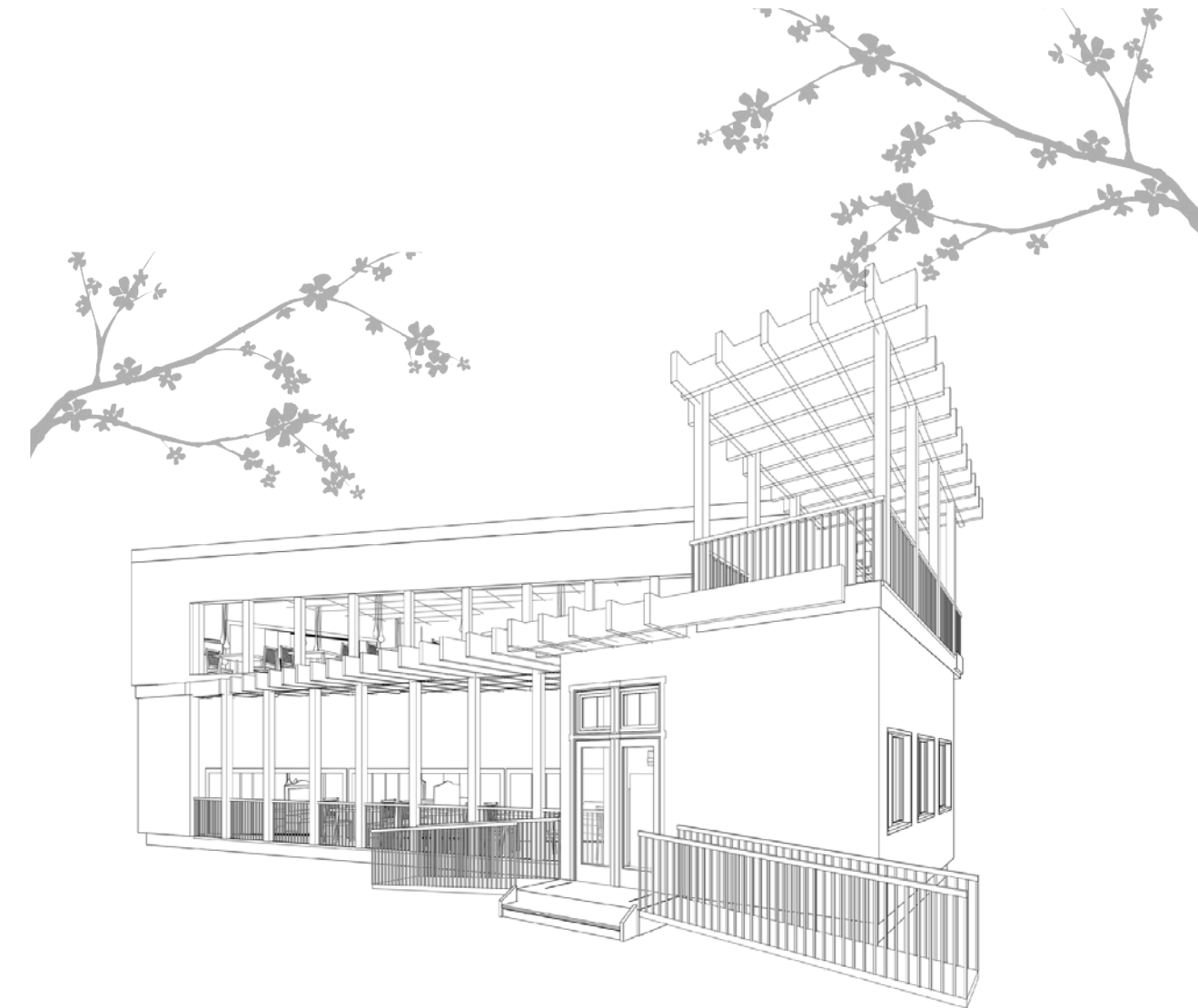


NIGHT RENDER

RESTAURANT

NIWA HIBACHI AT MARIETTA SQUARE

The purpose of this project was to design a theme based restaurant at the intersection of Whitlock Avenue and The Marietta Loop, next to Marietta Square. The design was to be informed and influenced by the site context and environmental factors. Niwa “The Garden” is a Hibachi Japanese dining experience and garden all in one. Featuring private tatami rooms with sliding doors (fusuma) which also separate the interior and exterior terraced dining area. Upstairs, one can sit at the hibachi grill bar and view the movement of the nearby train. Downstairs, booths line the angled walls and shoji (sliding outdoor partitions) frame the exterior view.



CONCEPT

Integrating elements of Japanese design into the Niwa Restaurant design.

Yugen: The Unknown

- Not all is revealed at once, layers unveiled by guest
- varying degrees of light and shadow

Ma: Boundary in Motion

- fluid boundaries/framing boundaries
- in between spaces, separate but connected

Utsuroi: Changing Space

- gradual change of Japanese garden
- water, reflections, moveable separating walls

Michiyuki: Moving Self

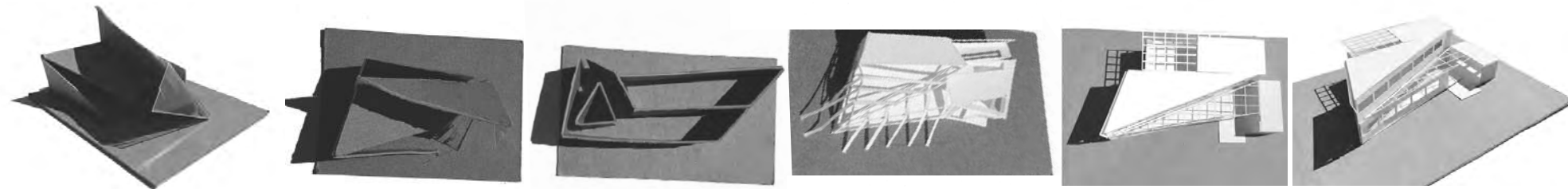
- perception of space changes as one travels through
- crossing boundaries, half blocked views



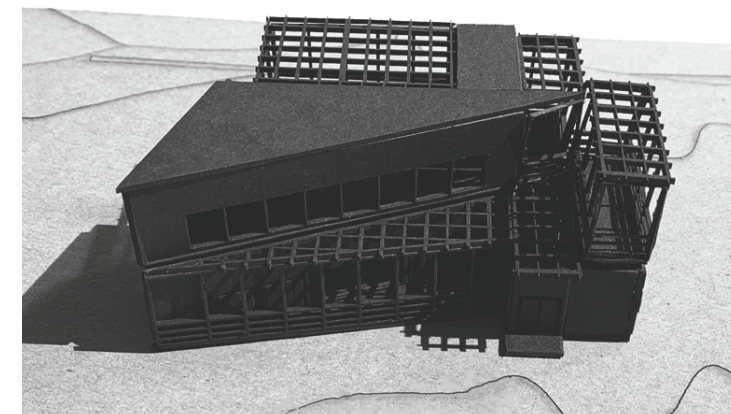
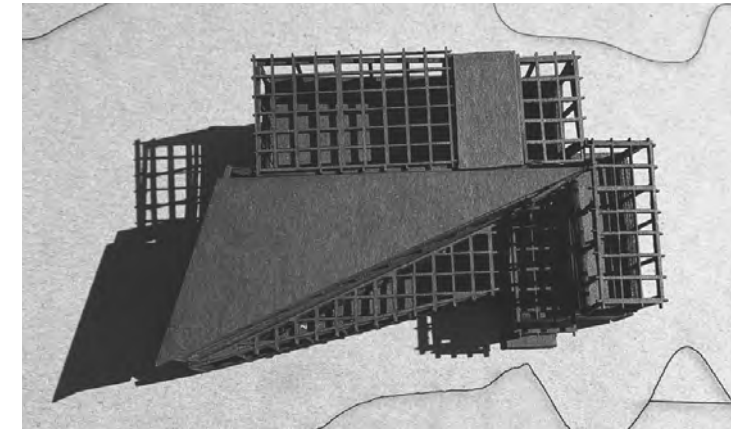
MENU NIWA HIBACHI		NIWA HIBACHI	
JAPANESE CUISINE		JAPANESE CUISINE	
APPETIZER			
CRAB RANGOON	8		8
MAYONAISE DRESS SHRIMP, CREAM CHEESE			3.5
EDAMAME	3		
DYOZA	3		3
JAPANESE DEEP FRIED OR STEAMED DUMPLING			
SUSHI			
ALPHA ROLL	17	SCORPION ROLL	8
ALASKAN ROLL	11	SHRIMP TEMPURA ROLL	11
BLACK DRAGON ROLL	11	SHOYU ROLL	14
CALIFORNIA ROLL	7.5	SPICY TUNA ROLL	12
CRUNCH DRAGON ROLL	16	TOKKA MAKI	7.5
DRAGON ROLL	16	TIGER EYE ROLL	14
DYNAMITE ROLL	18	UNAGI ROLL	14
EEL HAND ROLL	10.5	VEGETABLE ROLL	7.5
RAINBOW ROLL	14.5	VOLCANO ROLL	15
PHILLY ROLL	10.5	NEW YORK ROLL	15
SASHIMI			
CHIRASHI	26	SAKE	8.9
SHIRAZI OR RAW FISH SERVED OVER SUSHI RICE		SALMON	8.9
AMARBI	8	TAI	8.9
SHRIMP	5.5	RED SNAPPER	8
HAMACHI	7	SCORPION	5
YELLOWTAIL	7	TOMAGO	5
HOKKIGAI	7	AKI	10
SOFT CLAM	6.5	UMAMI	10
IKA	6.5	SHI	10
SOLO		WHITE TUNA	10
SIDES			
CRAB'S CUCUMBER	4.5	AMSO SOUP	2
HOUSE SALAD	3	CHICKEN ONION SOUP	2
OCTOPUS	7		
SEAWEED SALAD	4.5		
BEVERAGES			
ICED GREEN TEA	6	COFFEE	4
JAPANESE SOOJA RAMUNE	5	SPARKLING WATER	2.5
CHAI	4		
HIBACHI ENTREES			
ALL ENTREES SERVED WITH SOUP, SALAD, AN APPETIZER, AND STEAMED RICE			
VEGETABLE	11		
MIX OF BROCCOLI, CARROTS, ASPARAGUS, ONIONS, ZUCCHINI, MUSHROOMS, CORN, SEASONAL VEGETABLES			
CHICKEN	16		
GRILLED IN HOMEMADE TERIYAKI SAUCE			
ANGUS STEAK	18		
ANGUS STEAK: 6 OZ			
SHRIMP	16		
COMBO	18+		
DINING ENTREES			
ALL ENTREES SERVED WITH SOUP, SALAD, AN APPETIZER, AND STEAMED RICE			
TERIYAKI		KATSU & TEMPURA	
CHICKEN	18	BEEF KATSU	18
FILET MIGNON	27	CHICKEN KATSU	17
TELEME	21	CHICKEN & VEG TEMPURA	17
SALMON	22	LOBSTER & VEG TEMPURA	35
SCALLOP	25	SHRIMP & VEG TEMPURA	19
SHRIMP	22	VEGETABLE TEMPURA	15
ANGUS STEAK	23	COMBO	20+
COMBO	22+		
NOODLE		FRIED RICE	
SAUTEED UDON NOODLES IN TERIYAKI SAUCE		SERVED WITH SOUP	
CHICKEN	15	ADMI (CHICKEN, SHRIMP, & BEEF)	15
SHRIMP	16	BEEF	14
STEAK	17	CHICKEN	12
TEMPURA UDON	13	SHRIMP	13
		VEGETABLE	11
DESSERT			
MATCHA CREME BRULEE	8	TEMPURA ICE CREAM	8
GREEN TEA ICE CREAM	3.5	NEW YORK CHEESECAKE	8
VANILLA ICE CREAM	3	COFFEE CHEESECAKE	8

THANK YOU

STUDY MODELS



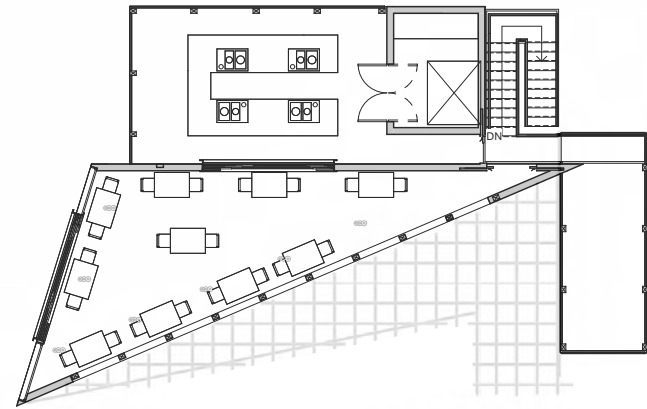
FINAL MODEL



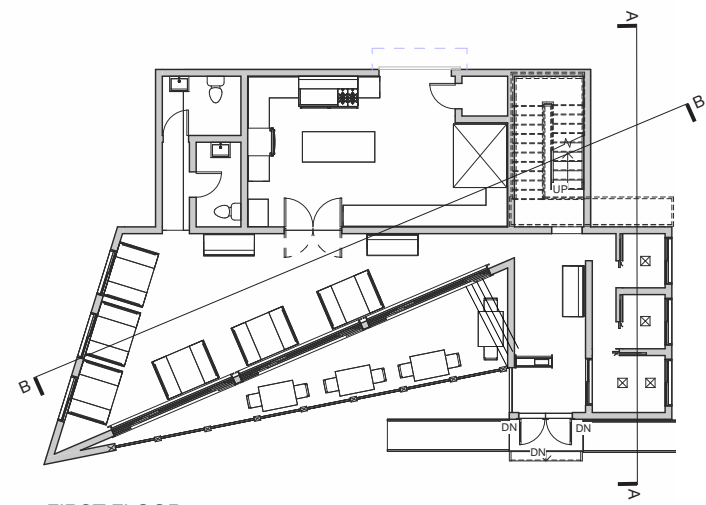
RENDERED VIEWS



ORTHOGRAPHICS



SECOND FLOOR



FIRST FLOOR



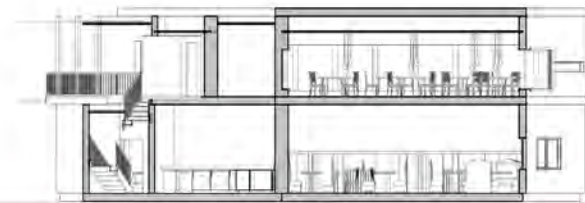
SECTION AA



SOUTH ELEVATION



WEST ELEVATION



SECTION BB



NORTH ELEVATION

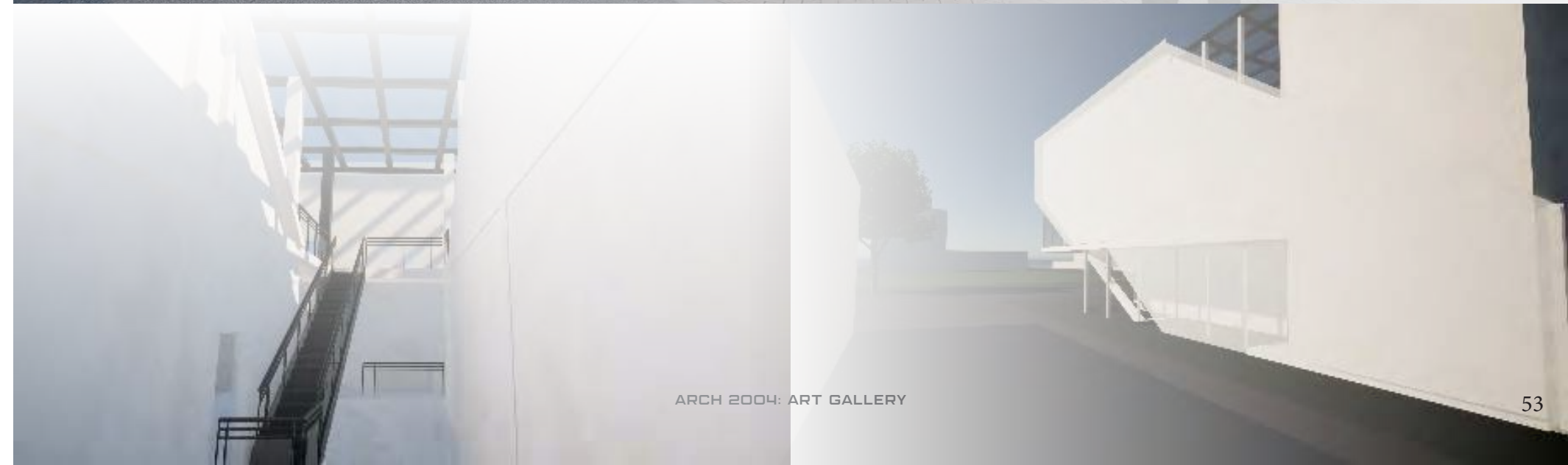


EAST ELEVATION

ART GALLERY

STUDIO AYA: GALLERY AND APARTMENT

The purpose of this exercise was to design an art gallery and studio for a specific artist at Marietta Square. The mixed-use facility will be integrated into the existing environment engaging with the surrounding public space.



SITE ANALYSIS
77 NORTH PARK SQ, MARIETTA SQUARE



Noisy street intersection
-Design more intimate spaces in NW corner, possible partition between street and outdoor space



Most sunlight SW corner
-Maximize on sunlight in SW/SE
-Design taller than surrounding buildings, windows along SE



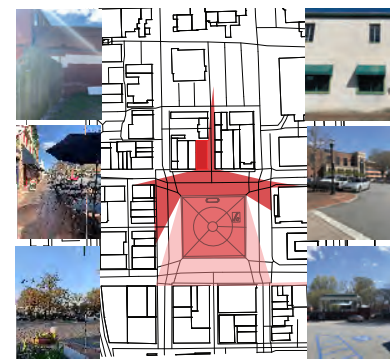
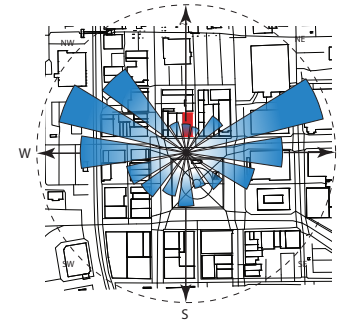
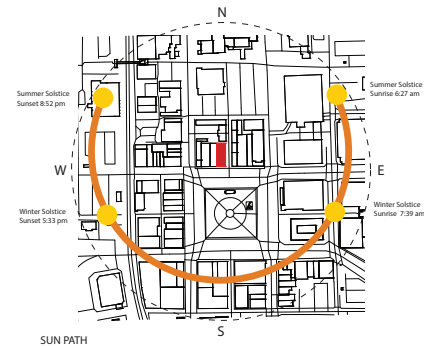
Most wind from NW and NE
-NW/NE not ideal for large openings
-Design outdoor area at S side



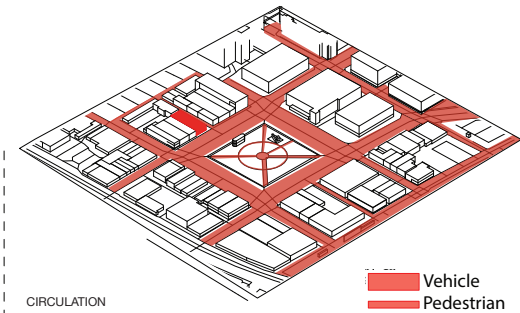
One-way circulation along East of site
-Influences pedestrian flow, first impression of building, and parking
-Design SE as entry, most captivating, parking in back



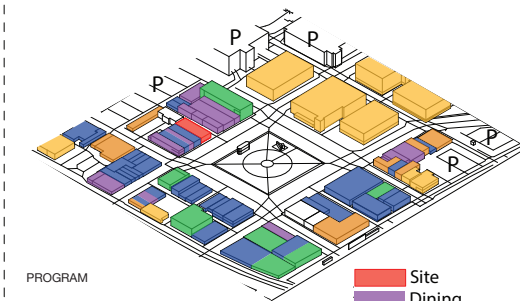
Faces green space (Marietta Square)
-Allows for interaction with nature
-Design outdoor area/studio for artist facing S for best nature views



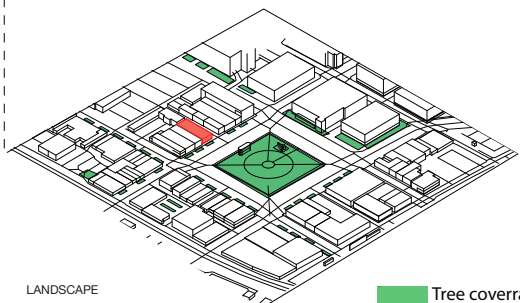
ISOVIST



CIRCULATION



PROGRAM



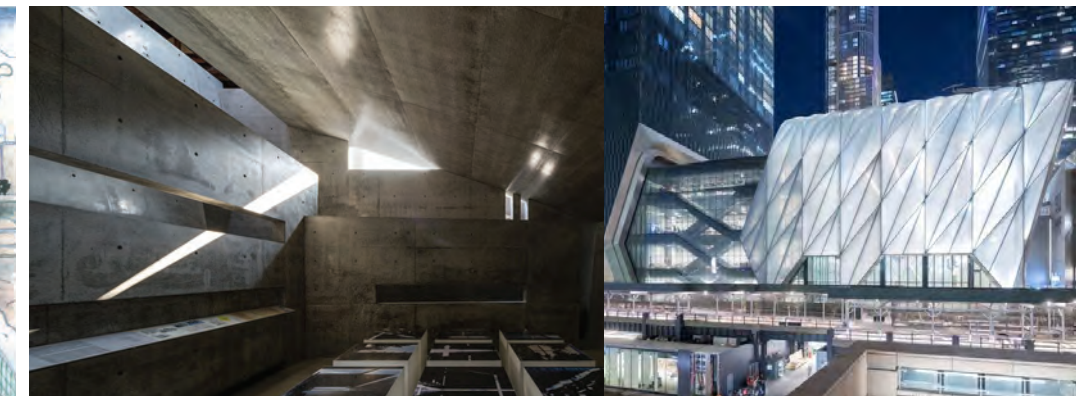
LANDSCAPE

ARTIST / CLIENT
AYA TAKANO



Aya Takano is a contemporary Japanese artist that creates worlds influenced by her world views, science, reverence for nature and human life. She explores the intersection of traditional Japanese art and contemporary culture, her work often exploring the role of women, now and in the future, portraying delicate utopias within her work.

LIGHT DIFFUSION
TADAO ANDO + THE SHED



The Bennese Art Museum, located in Kagawa, Japan, is designed in a way for the angled walls to filter daylight, acting as a diffuser. The Chichu Art Museum is built almost entirely underground, making use of natural light to illuminate the art inside.

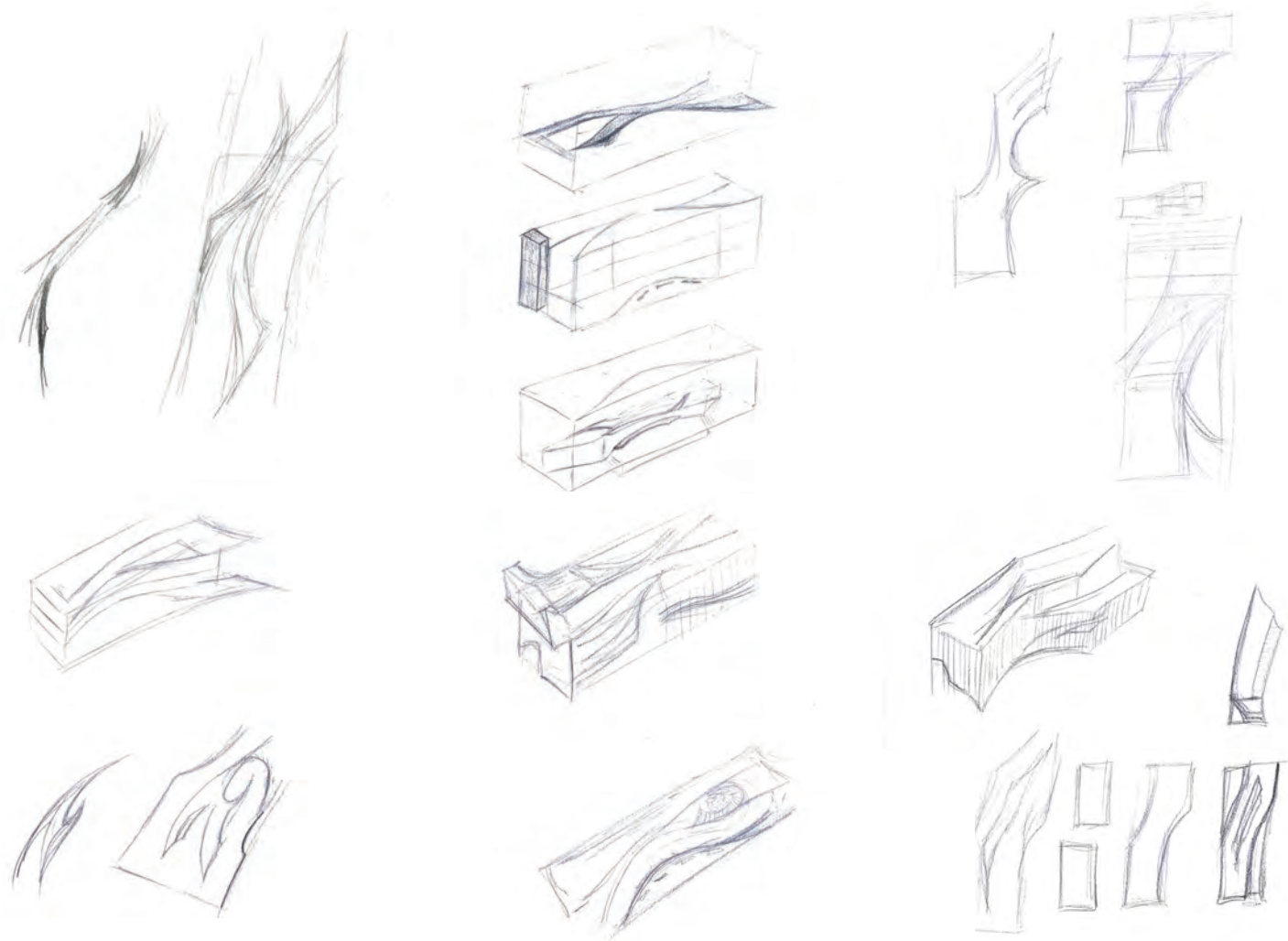
The Shed, situated in Hudson Yards, New York, is a multi-purpose venue featuring a top floor skylit gallery. It's Ete facade, a light but strong material, allows for diffused light to filter in.

CONCEPT

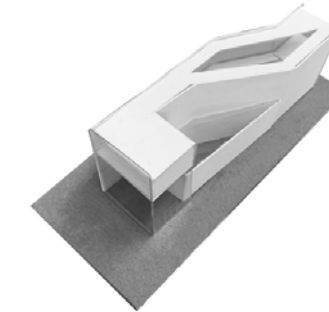
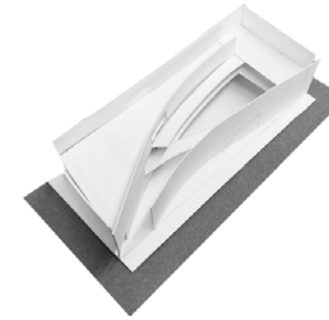
The concept behind this design stemmed from a desire to create a form that mimics brush strokes in order to capture the fluid nature of the artist's work.

The primary feature would be an open multi-story gallery with circulation being the primary gallery space weaving through the floors. A study in light diffusion was conducted to design skylights that would allow for natural light to filter into the gallery spaces.

An underground gallery and highest floor studio was considered to allow for the artist to reconnect with nature while she creates. Glass/perforated wall will allow for interaction with the street and allow for visibility of the people inside.

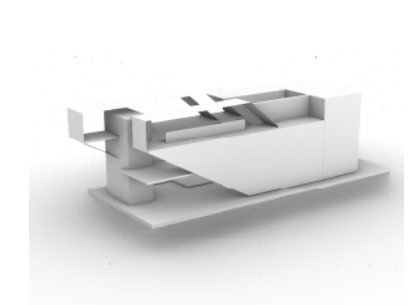
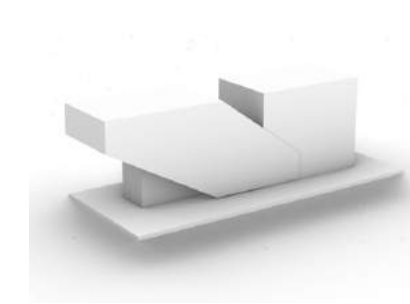
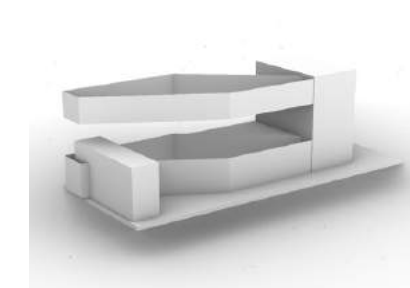


FORM DERIVATION



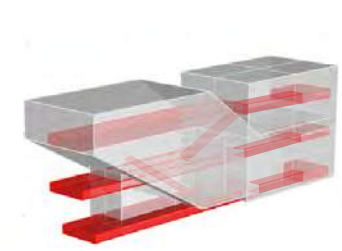
STUDY MODELS

MASSING

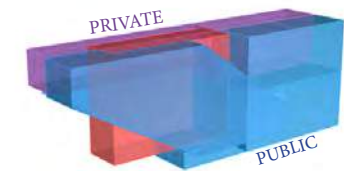


FORM DERIVATION

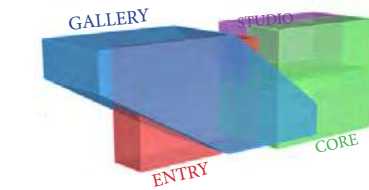
DIAGRAMS



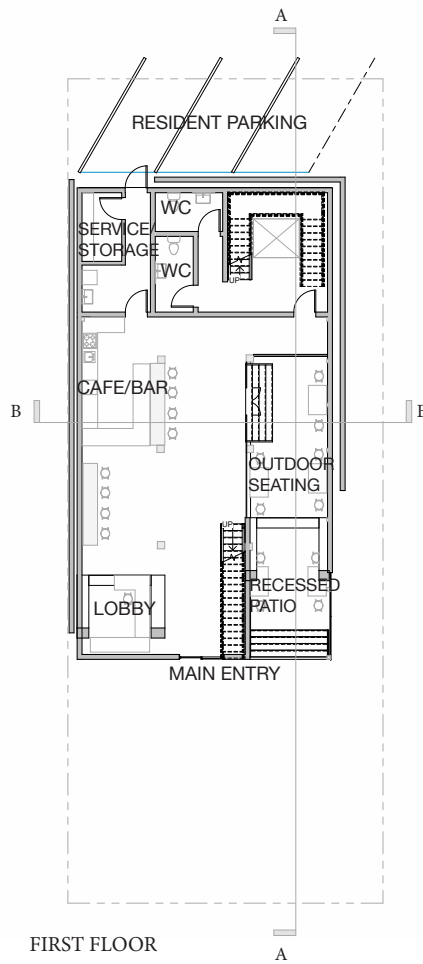
CIRCULATION



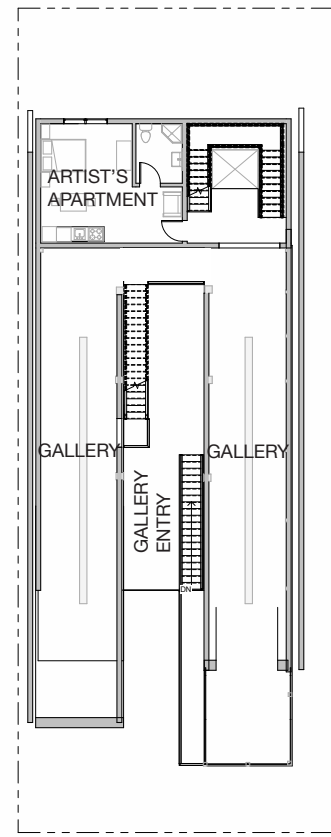
PUBLIC V PRIVATE



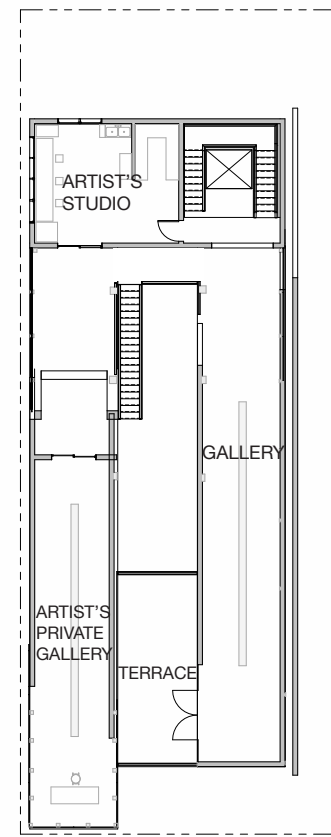
PROGRAM MASSING



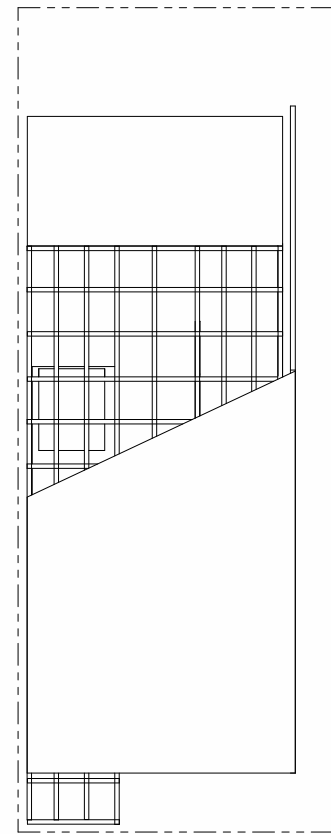
FIRST FLOOR



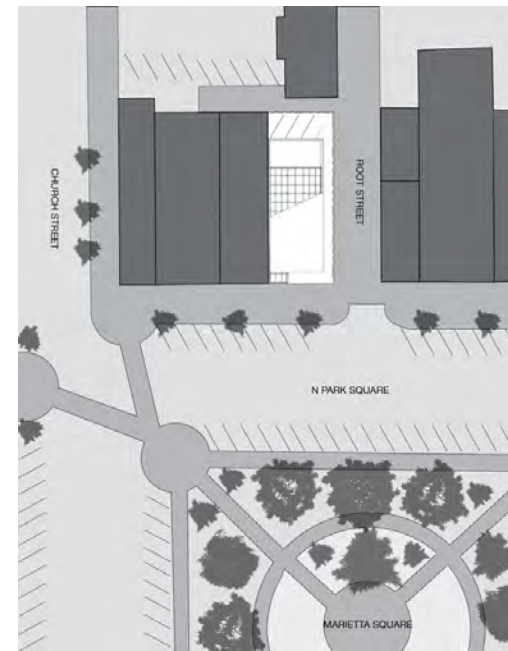
SECOND FLOOR



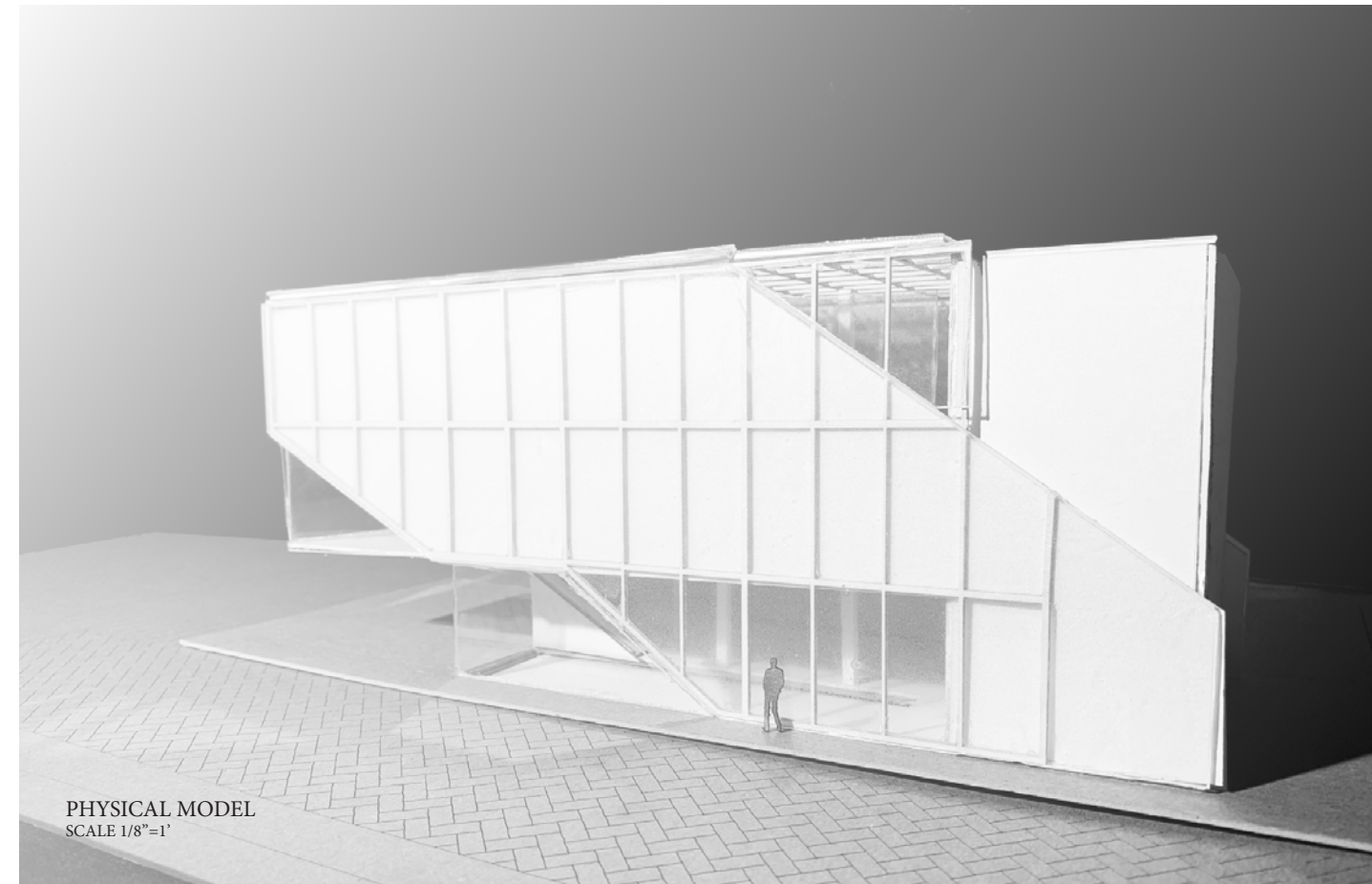
THIRD FLOOR



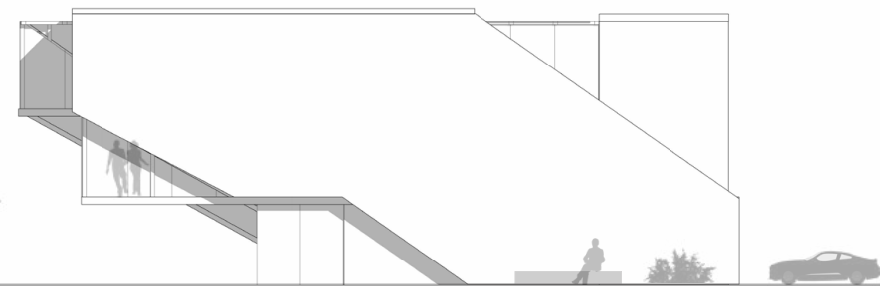
ROOF



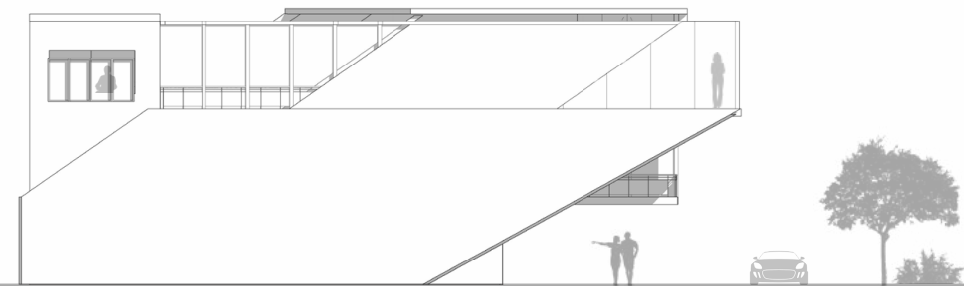
SITE PLAN
SCALE 1/32"=1'



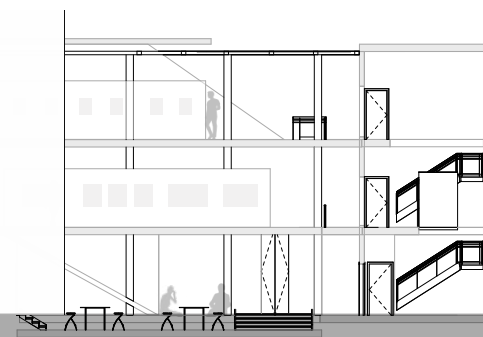
PHYSICAL MODEL
SCALE 1/8"=1'



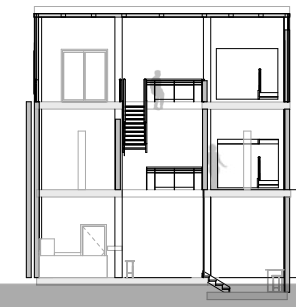
EAST ELEVATION



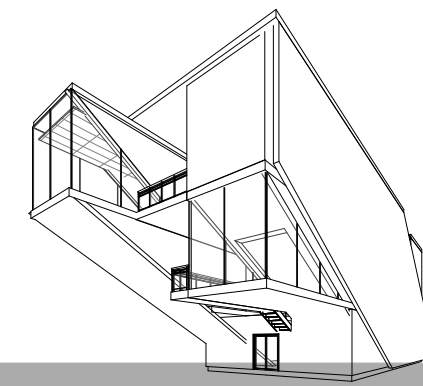
WEST ELEVATION



SECTION AA



SECTION BB



AXONOMETRIC



THANK YOU