

BREEZY MARAVICH

PORTFOLIO

INTERIOR DESIGN

PRATT INSTITUTE

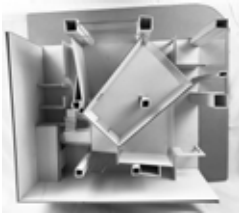
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(Thesis Project In-Process)

LAYERED TRANSPARENCIES

PRADA/POPS SPACE

NEW YORK CITY, NY



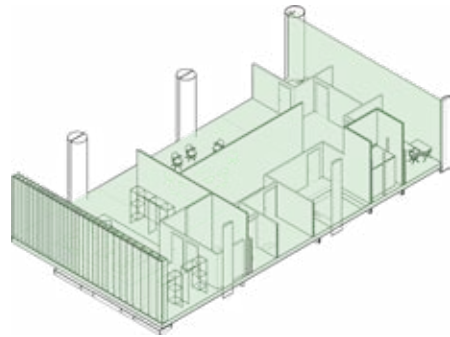
The design of this space will create symbiosis between POPS and Prada.

Through alternating floor plates, varying degrees of transparent thresholds, and apertures in the floors, there are blurred views into Prada and POPS areas.

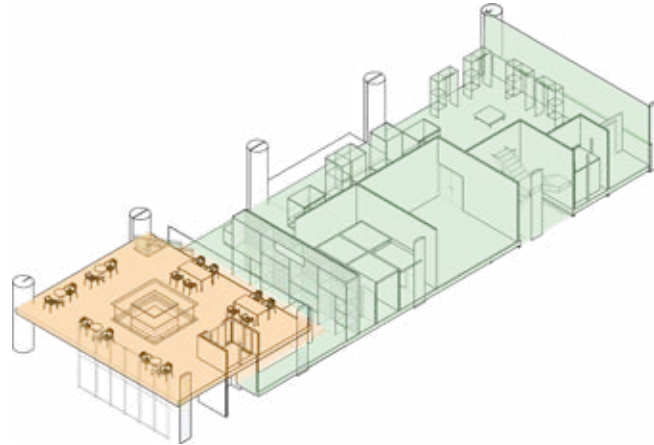
These subtle glimpses between programs create a nuanced relationship that mediates between luxury retail and a place that is inclusive for the public.

This design engages the public and exposes them to Prada retail, inviting in a larger audience.

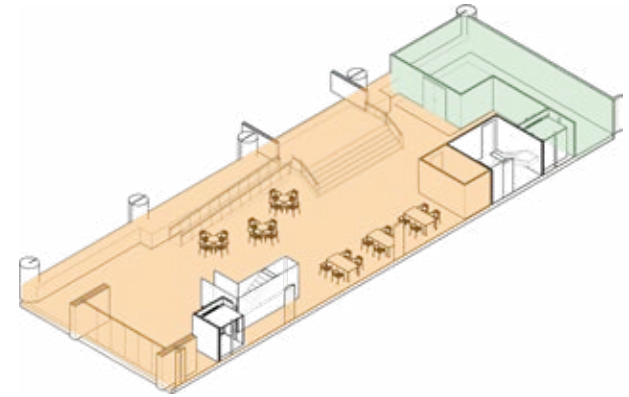




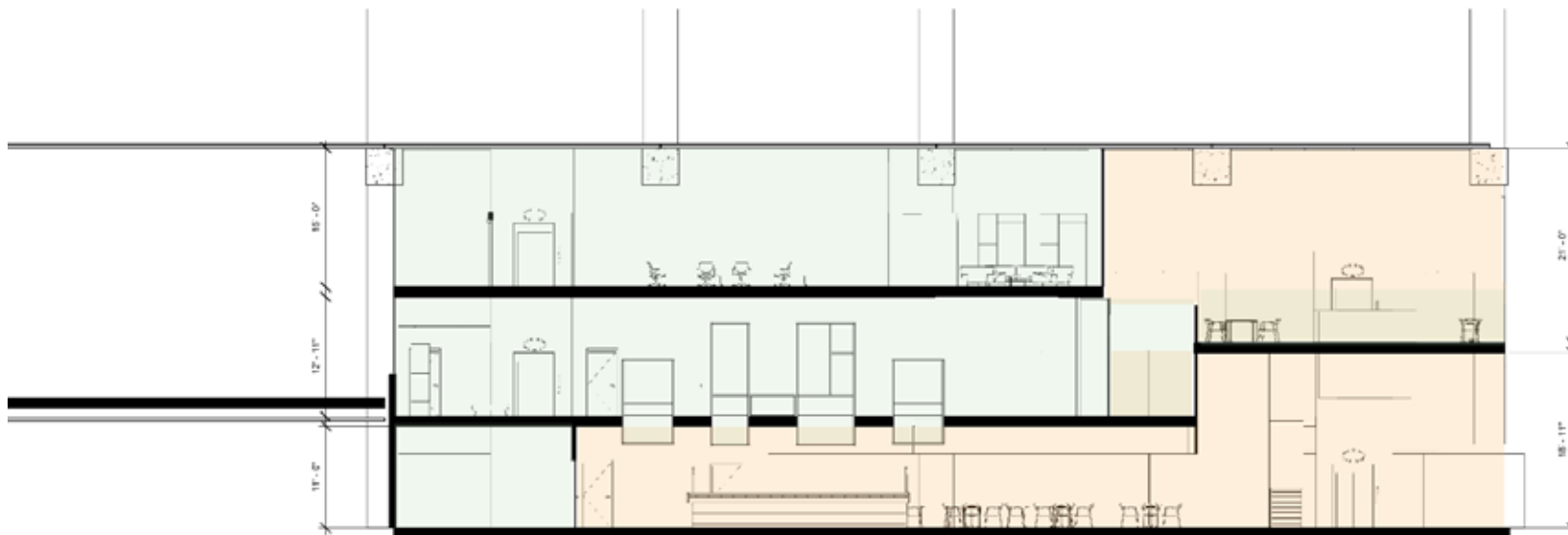
THIRD LEVEL



SECOND LEVEL/ MEZZANINE



GROUND LEVEL

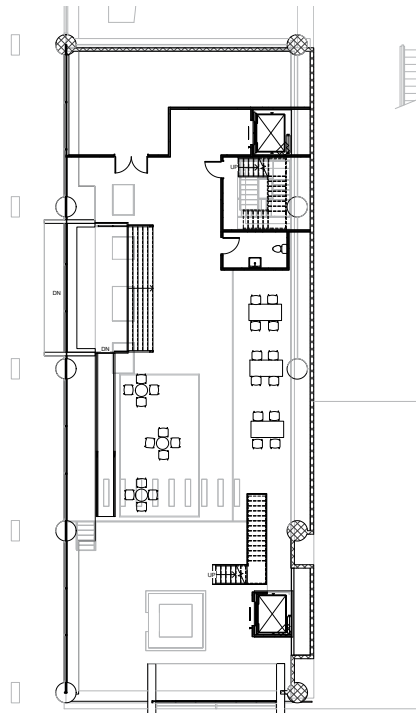


BUILDING SECTION

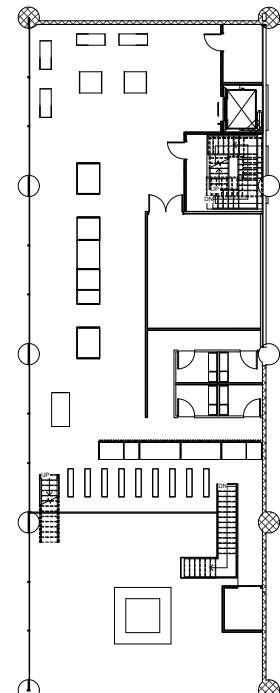
- PRADA
- POPS



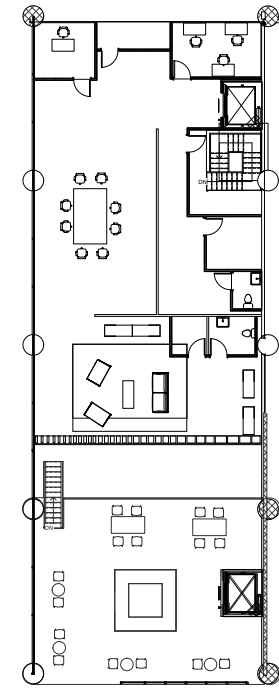
VIEW INTO SALES FLOOR



GROUND LEVEL PLAN



SECOND LEVEL PLAN



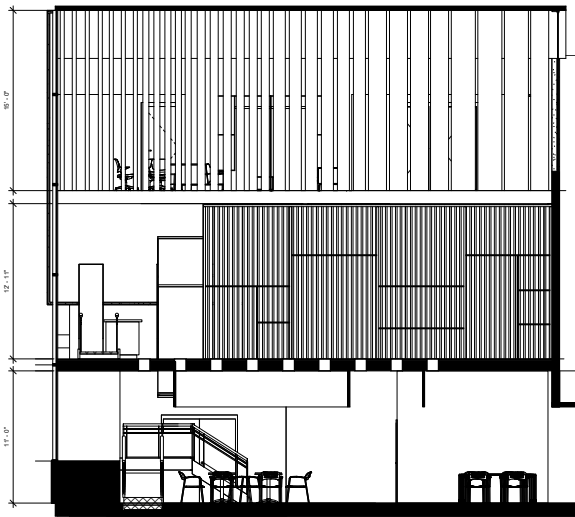
THIRD LEVEL/MEZZANINE PLAN

TRANSPARENT THRESHOLDS

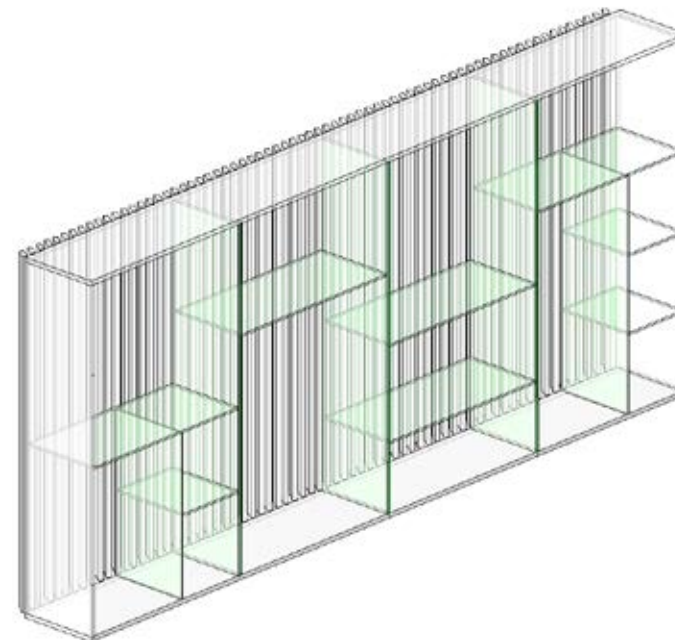


BACK VIEW OF PRADA ENTRANCE THRESHOLD

This wall **threshold** mediates between the walkway to the public POPS mezzanine cafe and into the Prada store. The view from the public space looks into the entrance to the store where the fitting rooms are situated, arguably the most private area, yet this view is obscured by the layered glass display case. This case has a series of louvered panels on the back side of it which obscures views into the store and addresses this tension between the two spaces.

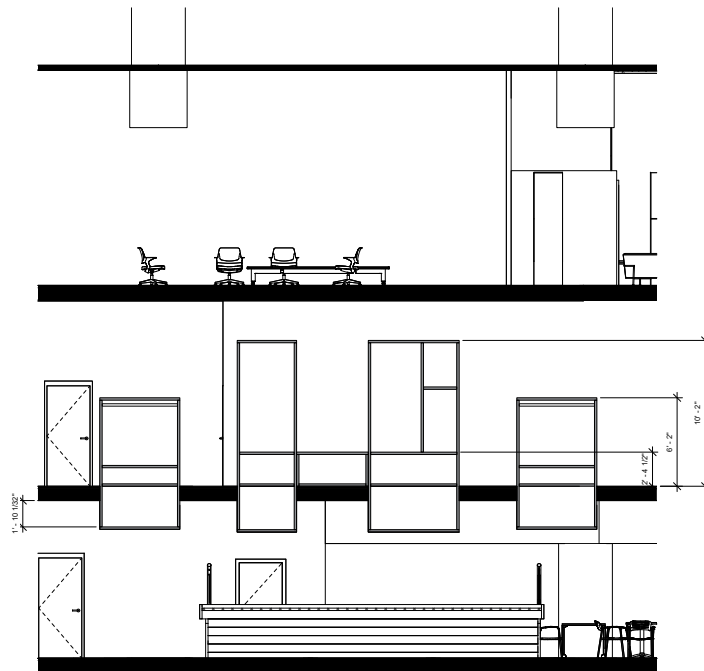
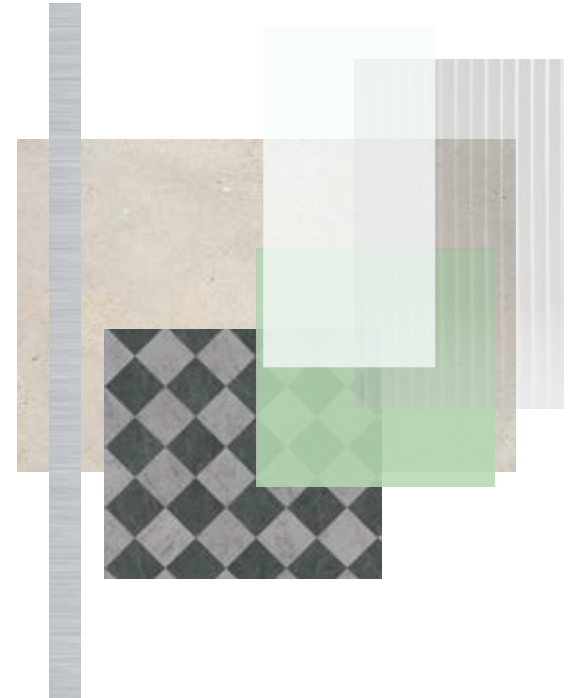


SECTION VIEW



DISPLAY THRESHOLD

DISPLAY CASE THRESHOLD



FINAL DISPLAY CASE DESIGN



PRADA





PINK INTERIOR
PEN AND COLORED PENCIL ON PAPER
11"x17"

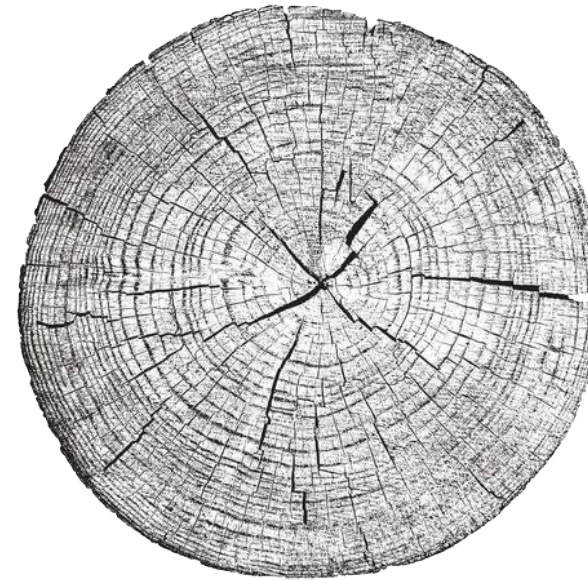
URBAN FOREST

OFFICE SPACE

BROOKLYN, NY

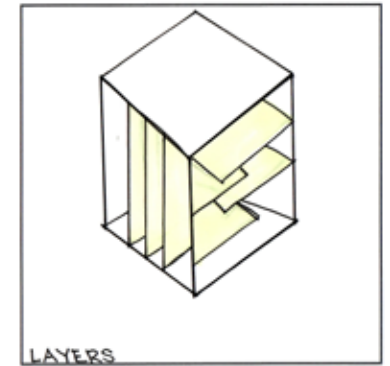
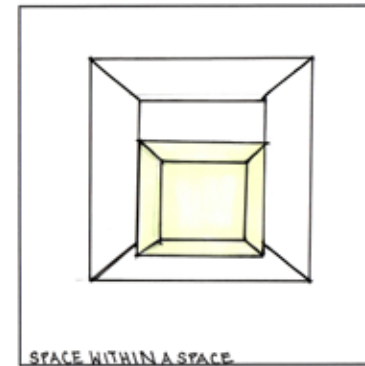
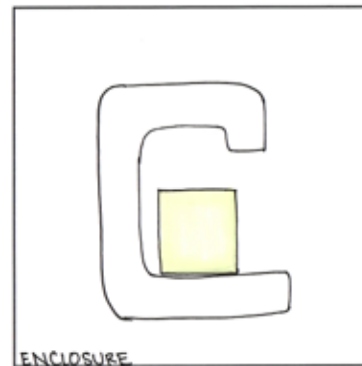


Urban Forest is an oasis in Industry City, Brooklyn. This space brings the outdoors in as a way to improve the mental health and overall well-being of the office employees. Vertical wooden partitions serve as a reference to a grouping of trees while providing varying degrees of privacy. **The layers of circulation reach a central core and emulates the rings of a tree.**



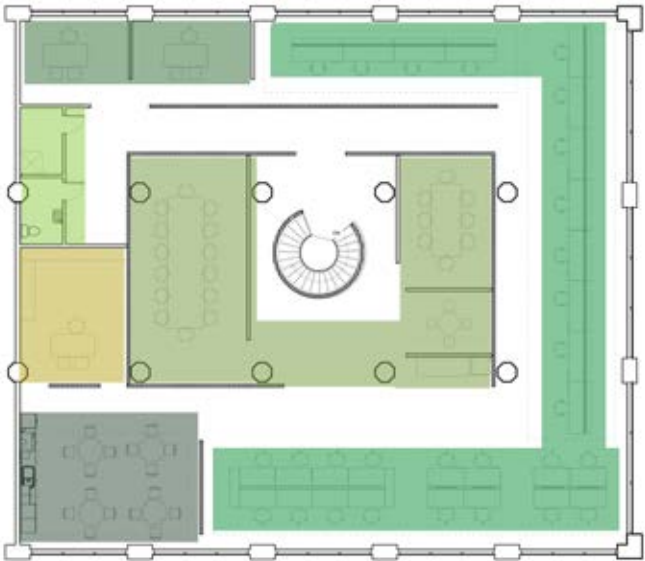
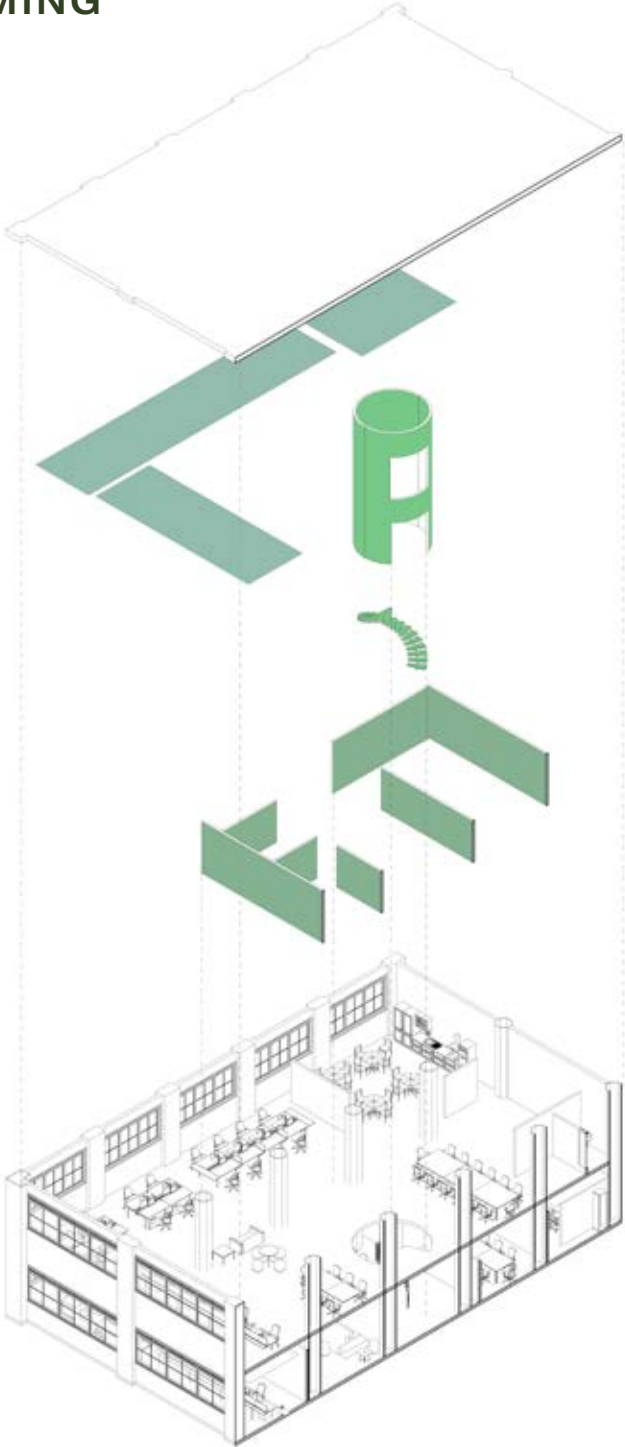
INSPIRATION IMAGE

The Be-Side occupies this office space and is a contemporary folk-music company. They promote re-connecting with nature and utilizing their performances as a tool for environmental activism.

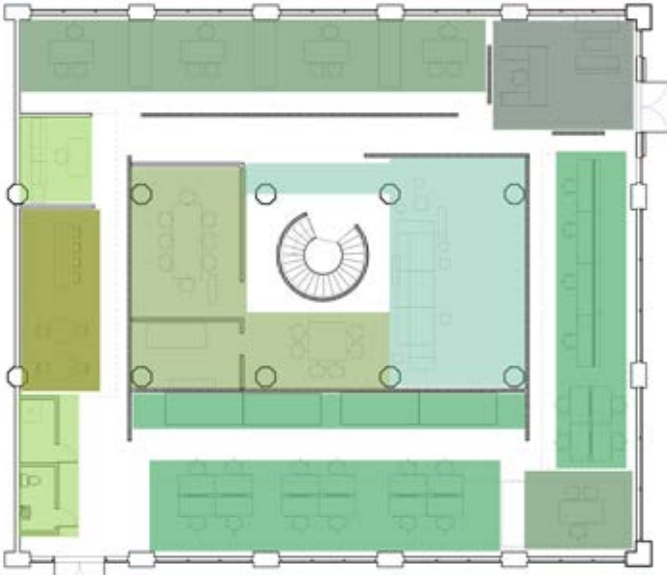


PRELIMINARY DIAGRAMS

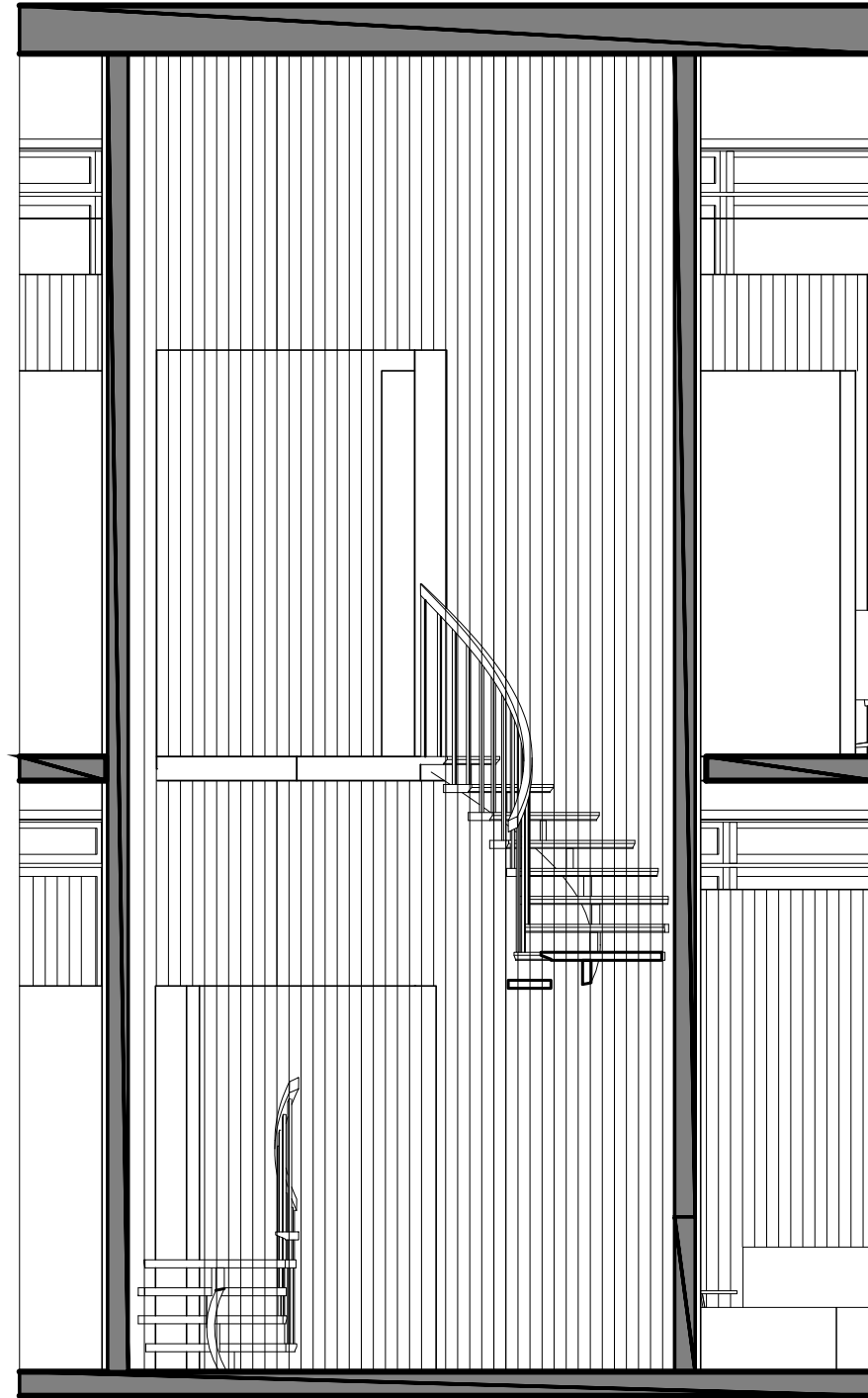
PROGRAMMING



GROUND FLOOR

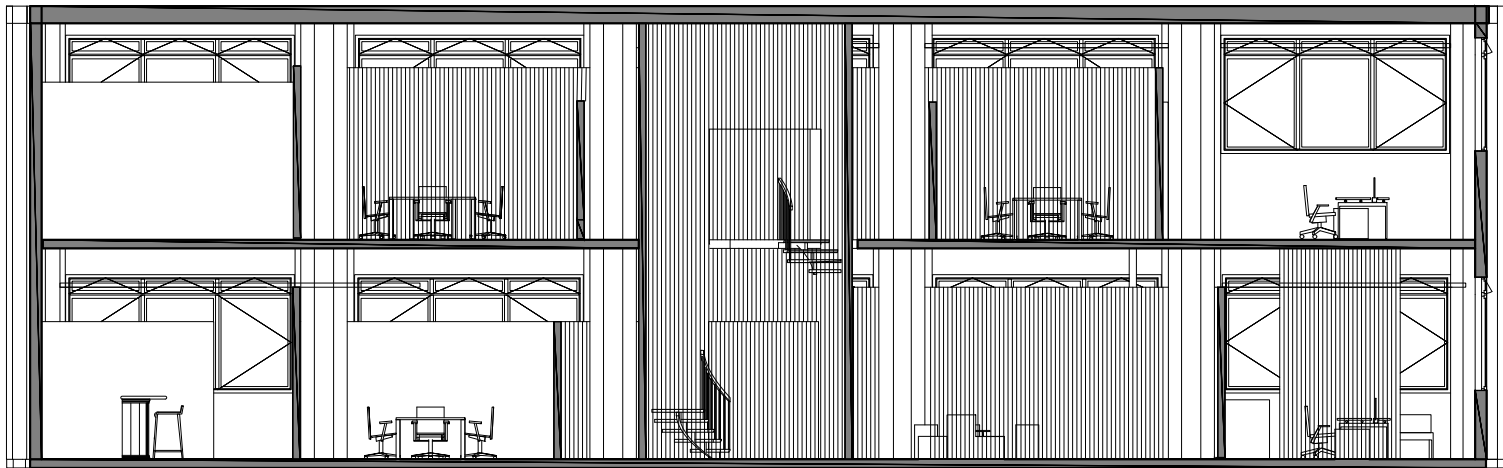


UPPER LEVEL

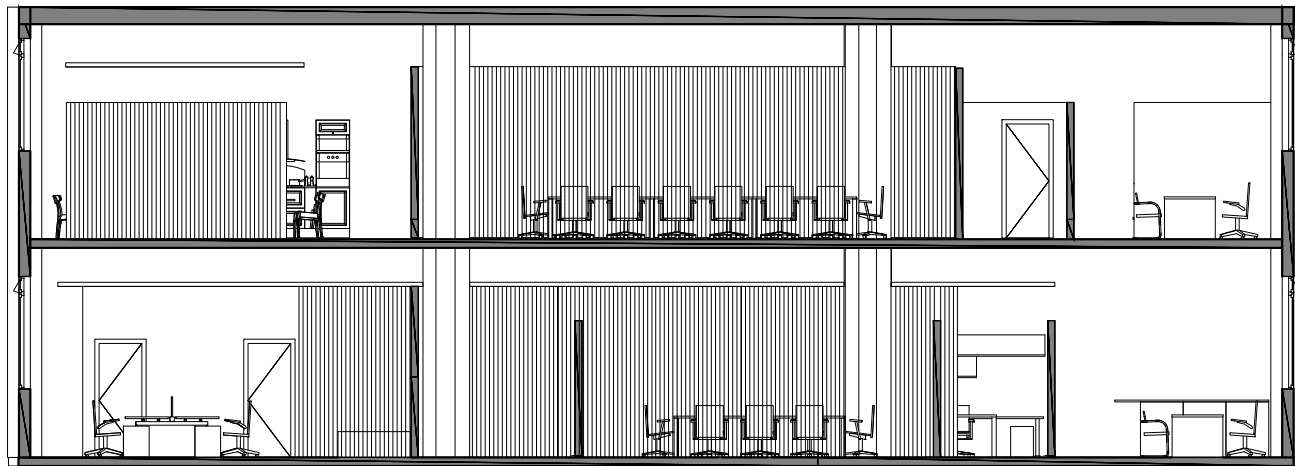


SECTION VIEW OF VERTICAL CIRCULATION





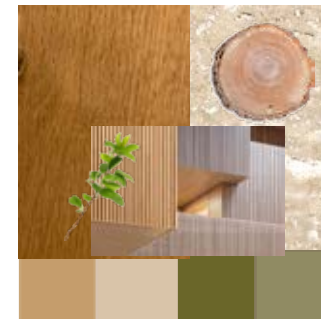
SECTION A



SECTION B



KNOLL OFFICE FURNITURE SYSTEM



MATERIAL INSPIRATION





SELF-PORTRAIT
CHARCOAL ON PAPER
32"x40"

NOGUCHI ANNEX

MUSEUM/GALLERY SPACE

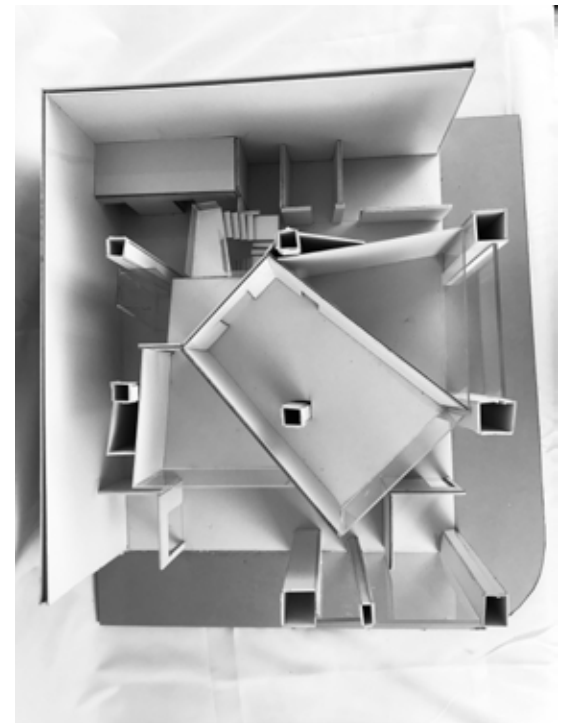
37 MAIN STREET, BROOKLYN NY



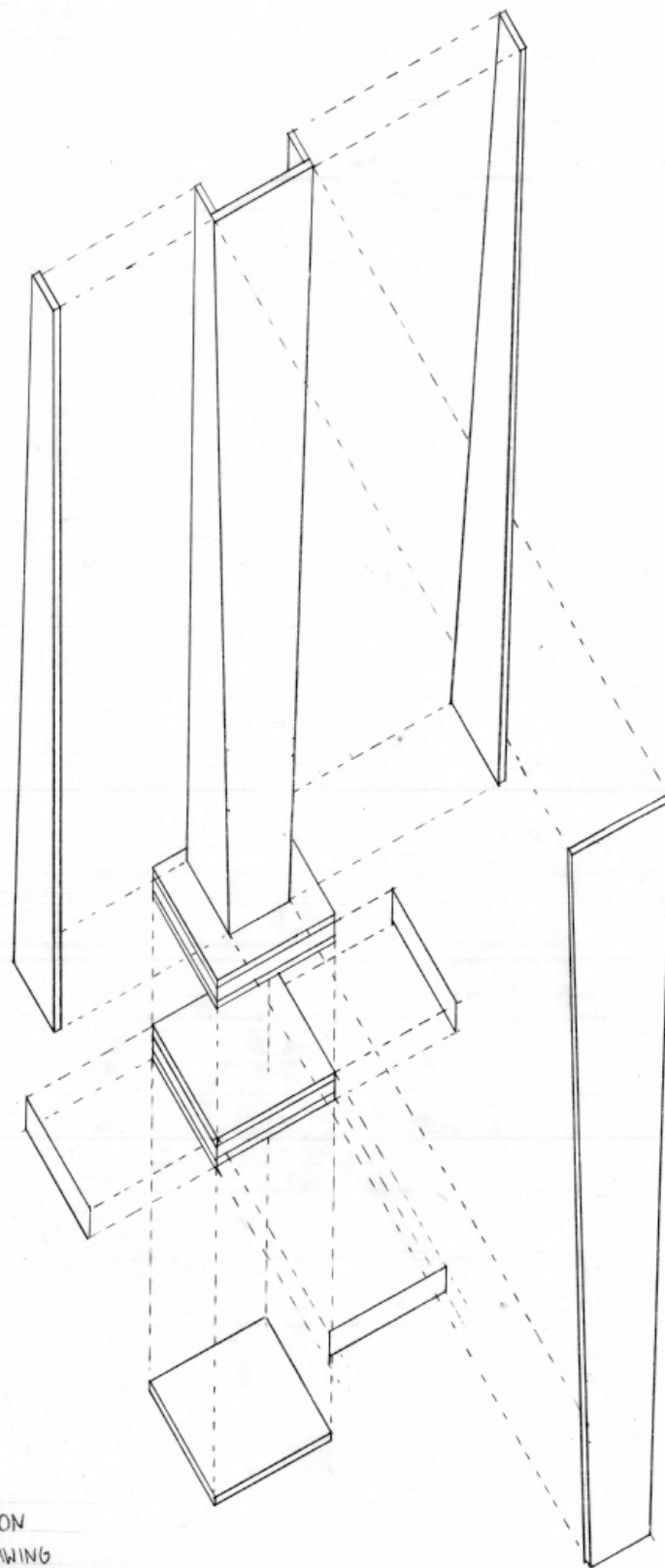


The Noguchi Annex is an extension of the existing Noguchi Museum that is in Queens, NY. Set in Dumbo, Brooklyn this annex will serve as more than an extension of the museum. It will also function as a community center inspired by the late Isamu Noguchi's innovation, outreach, and collaborative work.

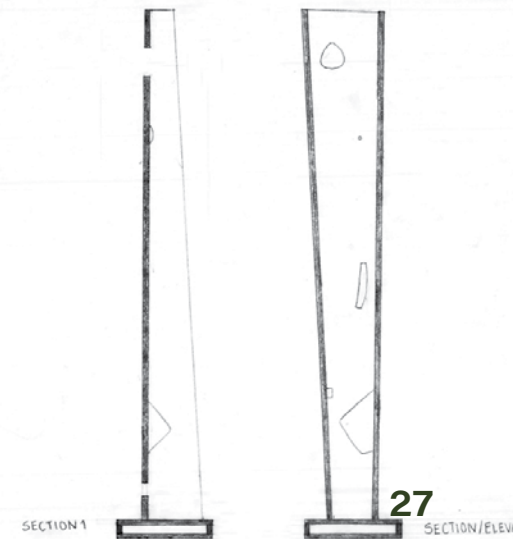
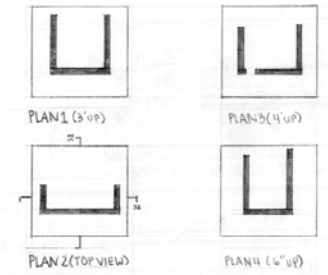
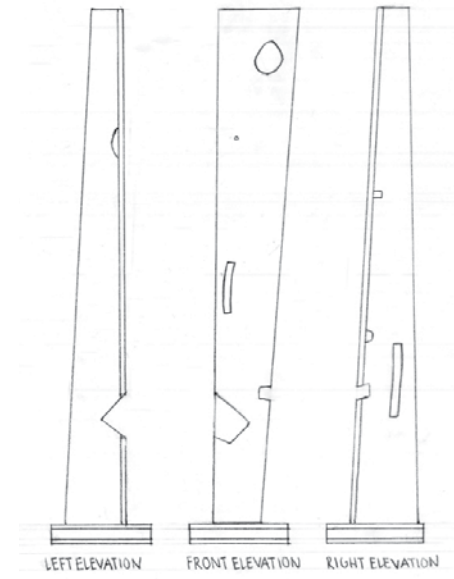
The design of this space emphasizes spatial concepts derived from an analysis of Noguchi's Pylon sculpture.



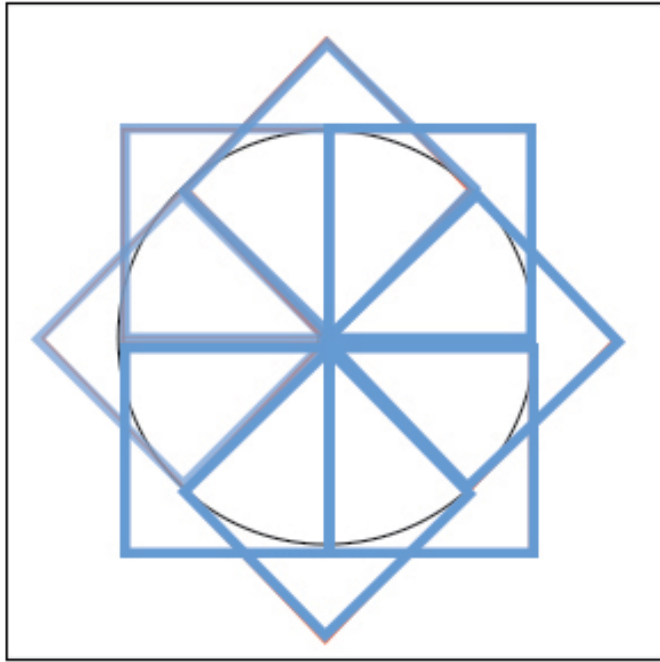
ANALYSIS OF PYLON



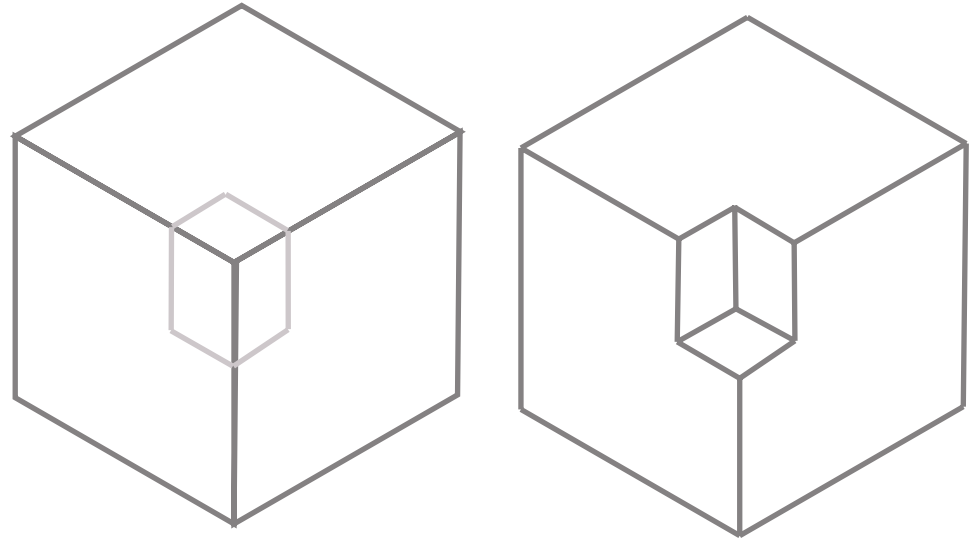
EXPLODED AXON
ASSEMBLY DRAWING



PRIMARY AND SECONDARY SPATIAL SYSTEMS

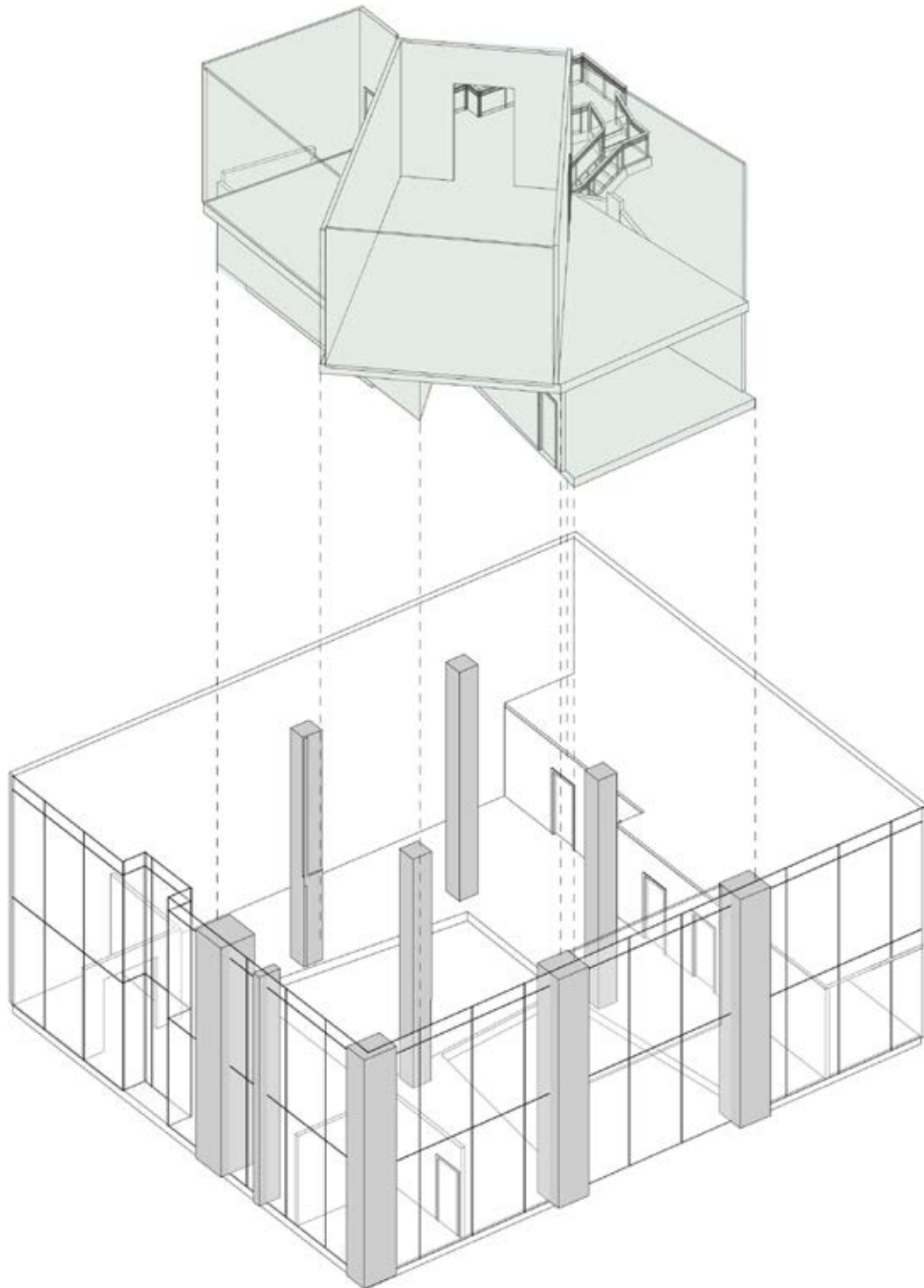


GRADUAL ROTATION



SUBTRACTIVE SPACE/APERTURES

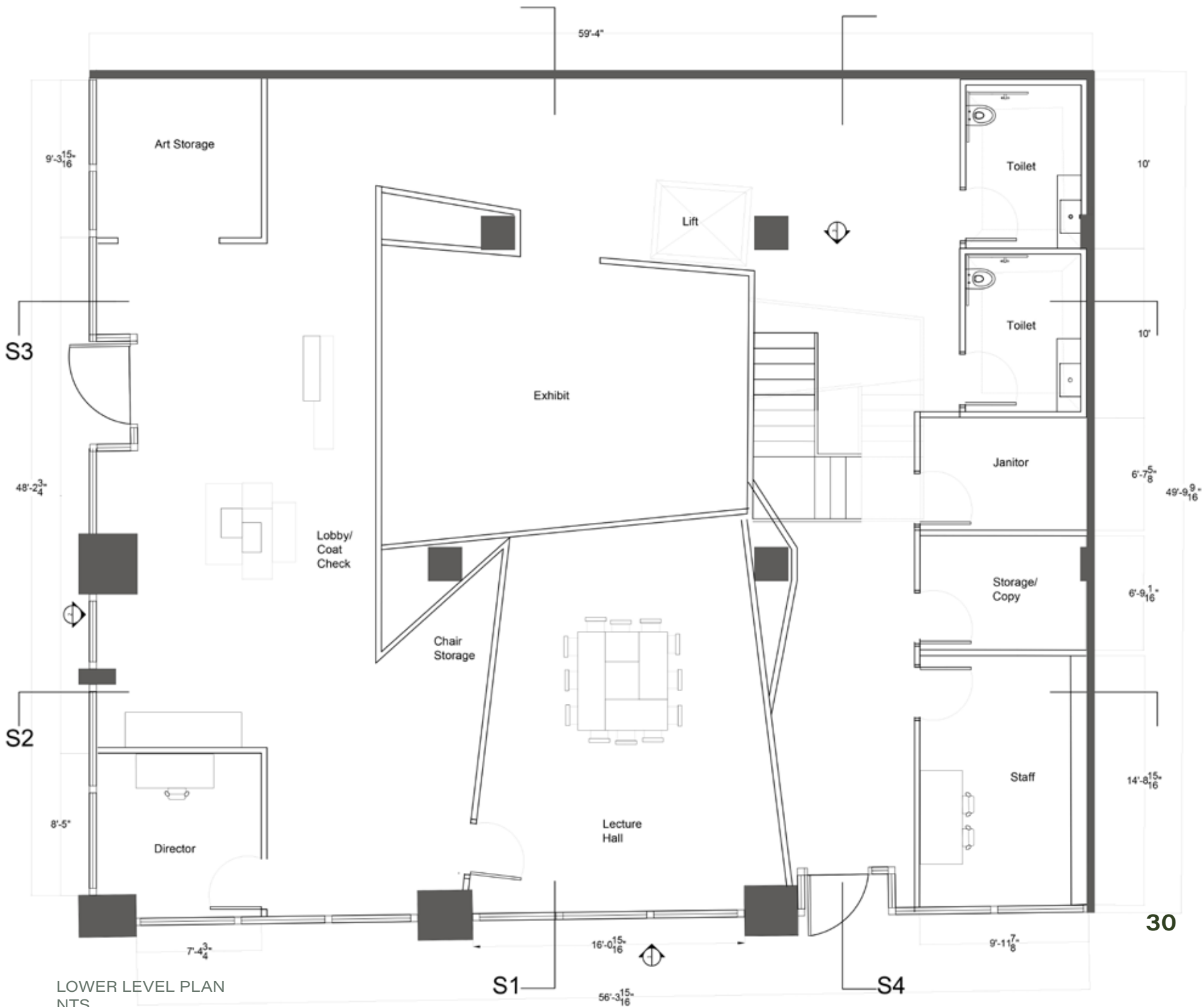
PYLON, constructed from galvanized steel by Isamu Noguchi in 1958 is 9ft tall and demonstrates a few key spatial strategies that were extracted and utilized in the design of this annex. There is a sense of weightlessness in this sculpture due to its **gradual twist** as it moves upward. **Apertures** that perforate the steel create unique threshold moments that frame the view through the sculpture.



The Noguchi Annex will be a place for people to gather and spend time in a creatively immersive environment. Three main volumes comprising the galleries and lecture hall are connected from a fixed point and gradually rotate on this axis in increments of 45 degrees.

The surface areas and void spaces created from the shift of these volumes provide locations for classrooms where visitors can fluidly engage with one another for a private learning session, or to connect and interact with others as well as the art.

This rotational element allows for visitors to orient themselves around the space and provides an optimal view into not only the museum, but through the facade and into Dumbo.



LOWER LEVEL PLAN
NTS

59'-4"

S3

48'-2³/₄"

49'-9⁹/₁₆"

S2

31

UPPER LEVEL PLAN
NTS

S1

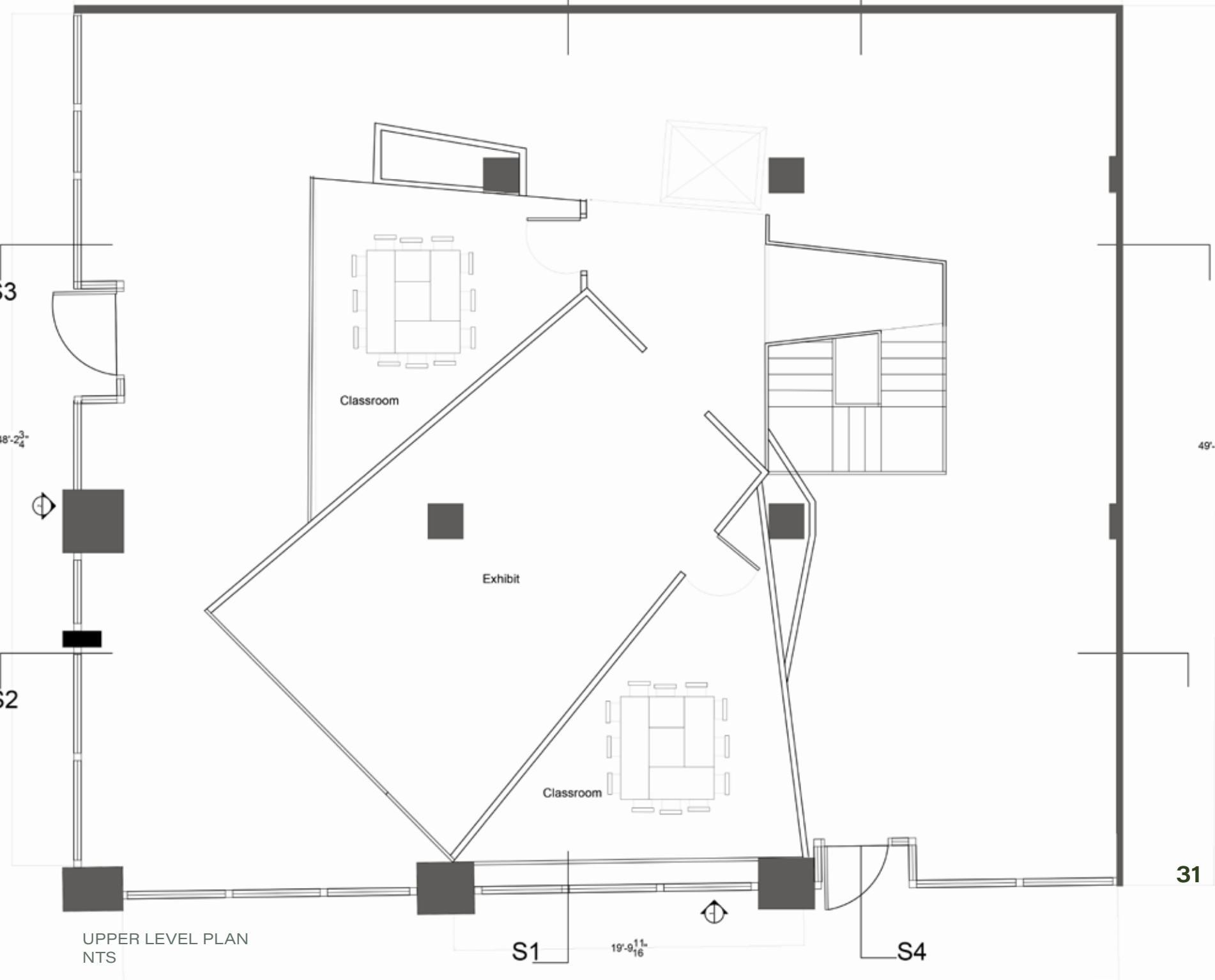
19'-9¹¹/₁₆"

S4

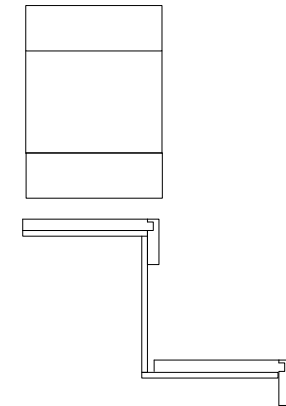
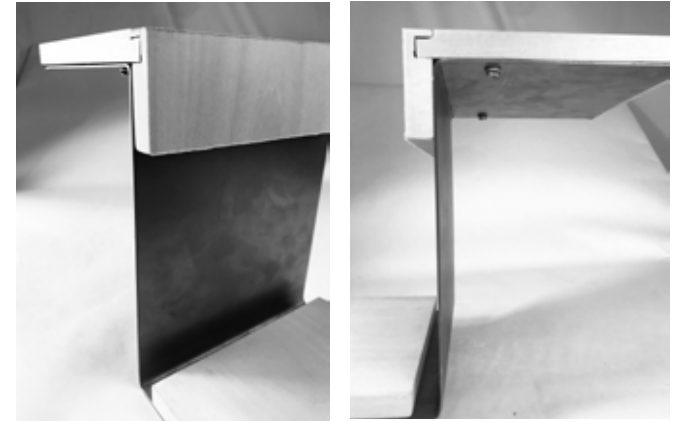
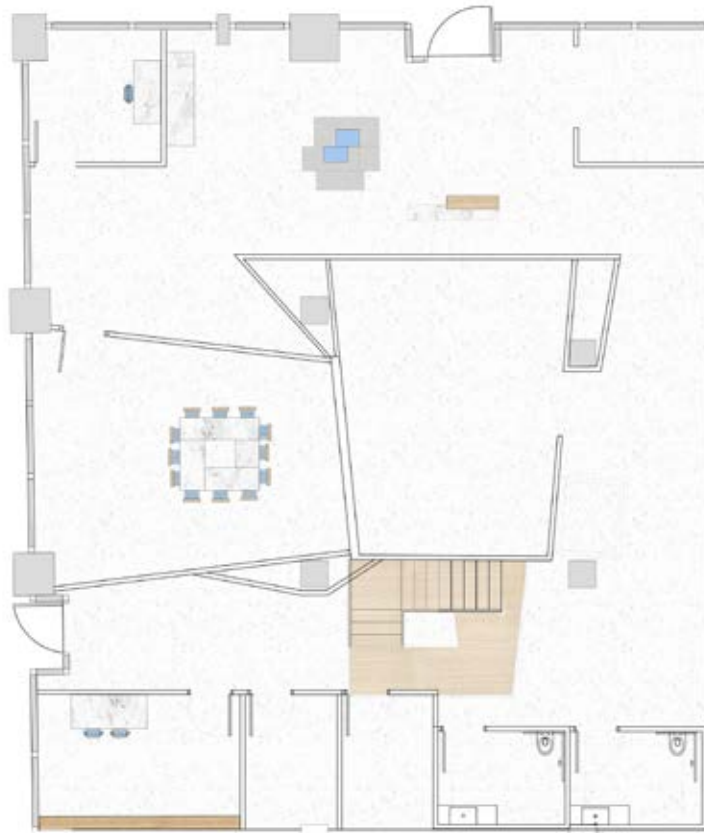
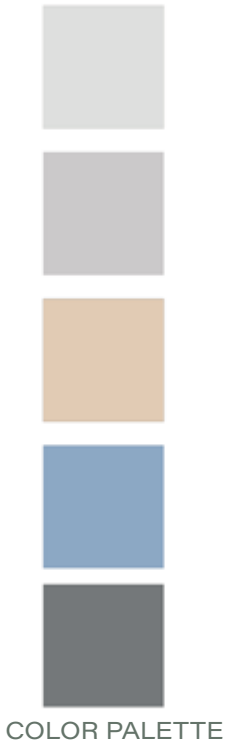
Classroom

Exhibit

Classroom



MATERIALS & DETAILS



STAIR ASSEMBLY DETAIL



STEEL



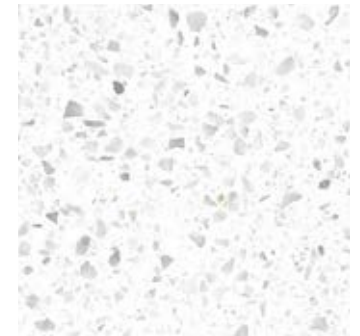
BLUE TEXTIILE



WHITE OAK



MARBLE



WHITE TERRAZZO



SECTION 2
NTS



SECTION 3
NTS



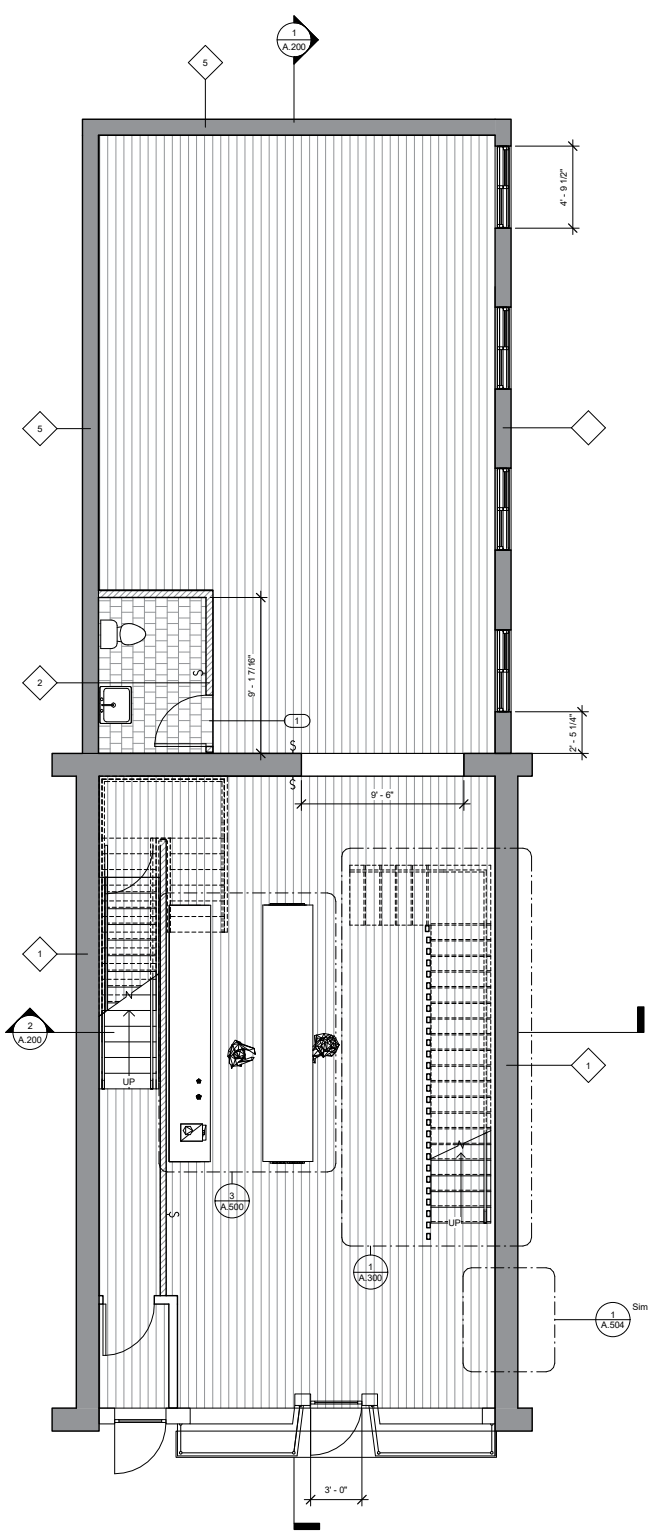
WONDER WHEEL
ACRYLIC ON BOARD
48"x48"

BROOKLYN CAFÉ

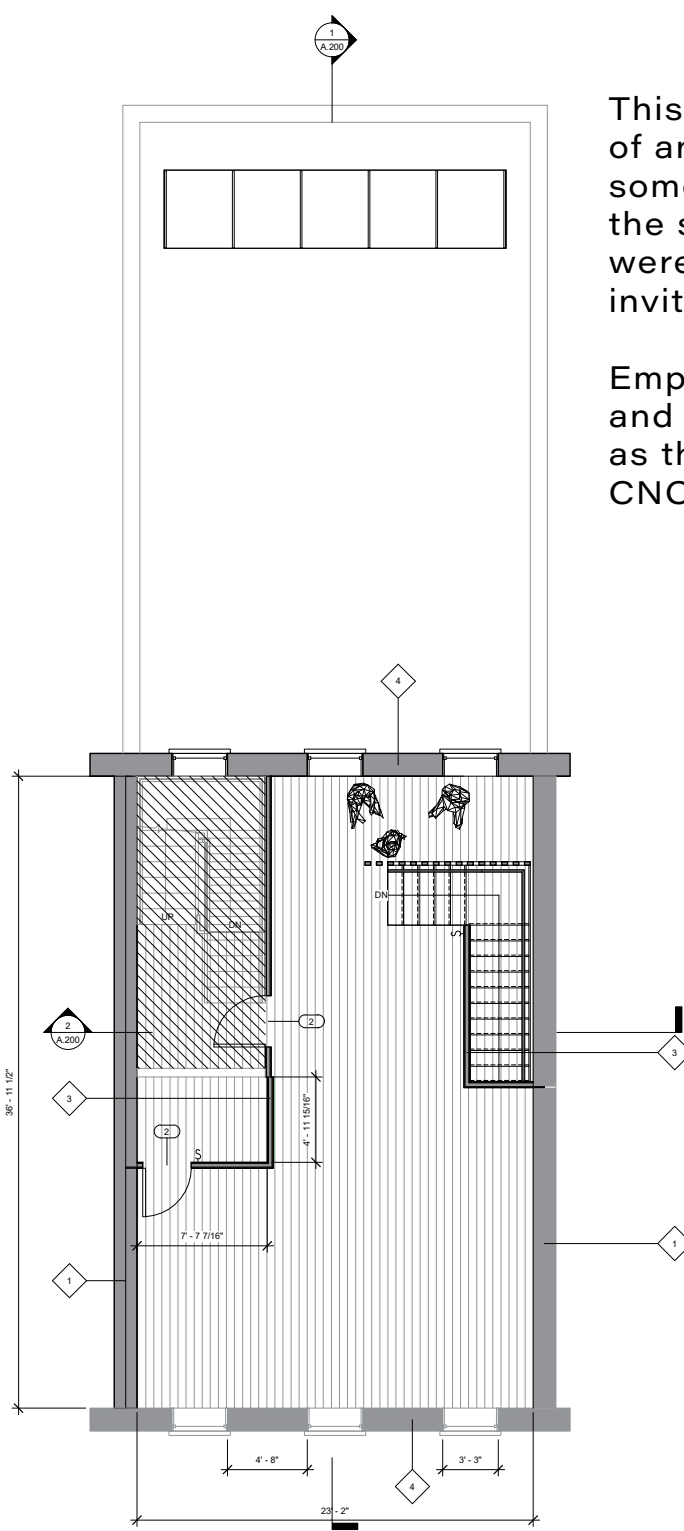
CAFÉ

525 ATLANTIC AVENUE BROOKLYN, NY





① Level 1- Proposed Construction Plan
1/4" = 1'-0"



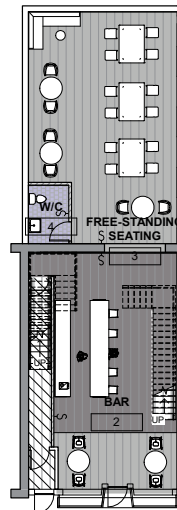
② Level 2- Proposed Construction Plan
1/4" = 1'-0"

This Brooklyn café is a gut renovation of an existing building. While retaining some of the existing elements such as the structural brick, other elements were introduced to create a warm and inviting atmosphere.

Emphasis was placed on wood details and custom millwork applications such as the front bar with a wrap-around CNC milled panel design.

Room Legend

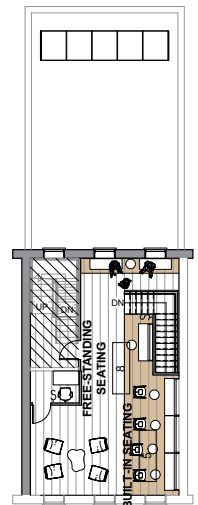
- BAR
- FREE-STANDING SEATING
- W/C



③ Level 1- Proposed SD
3/32" = 1'-0"

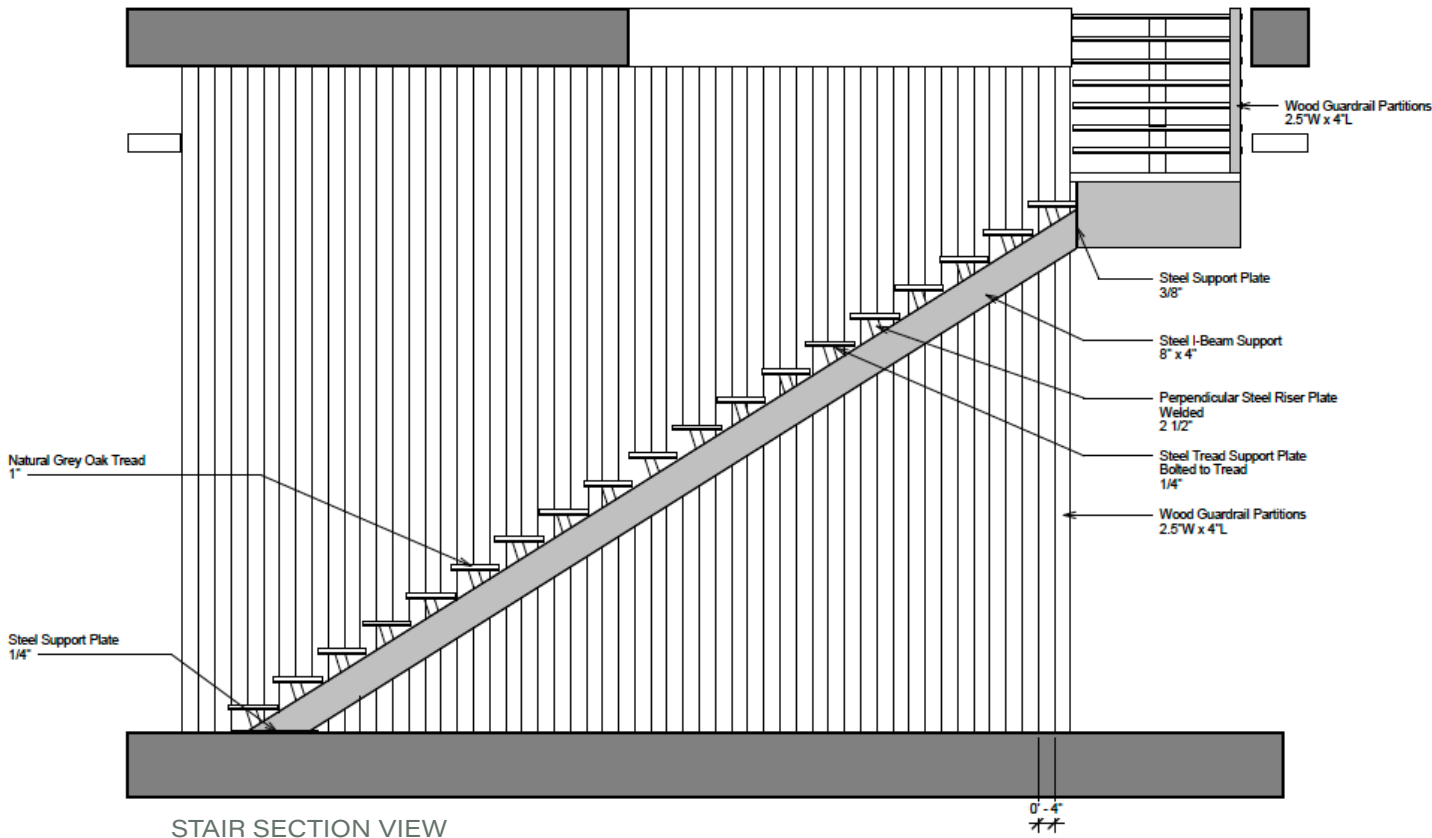
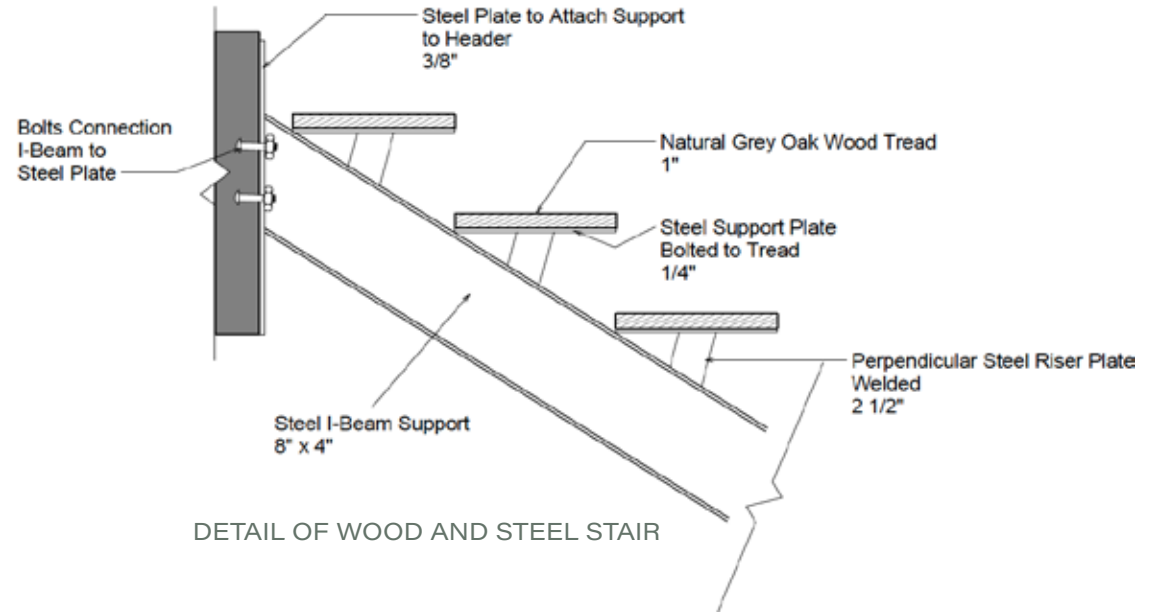
Room Legend

- BUILT-IN SEATING
- FREE-STANDING SEATING



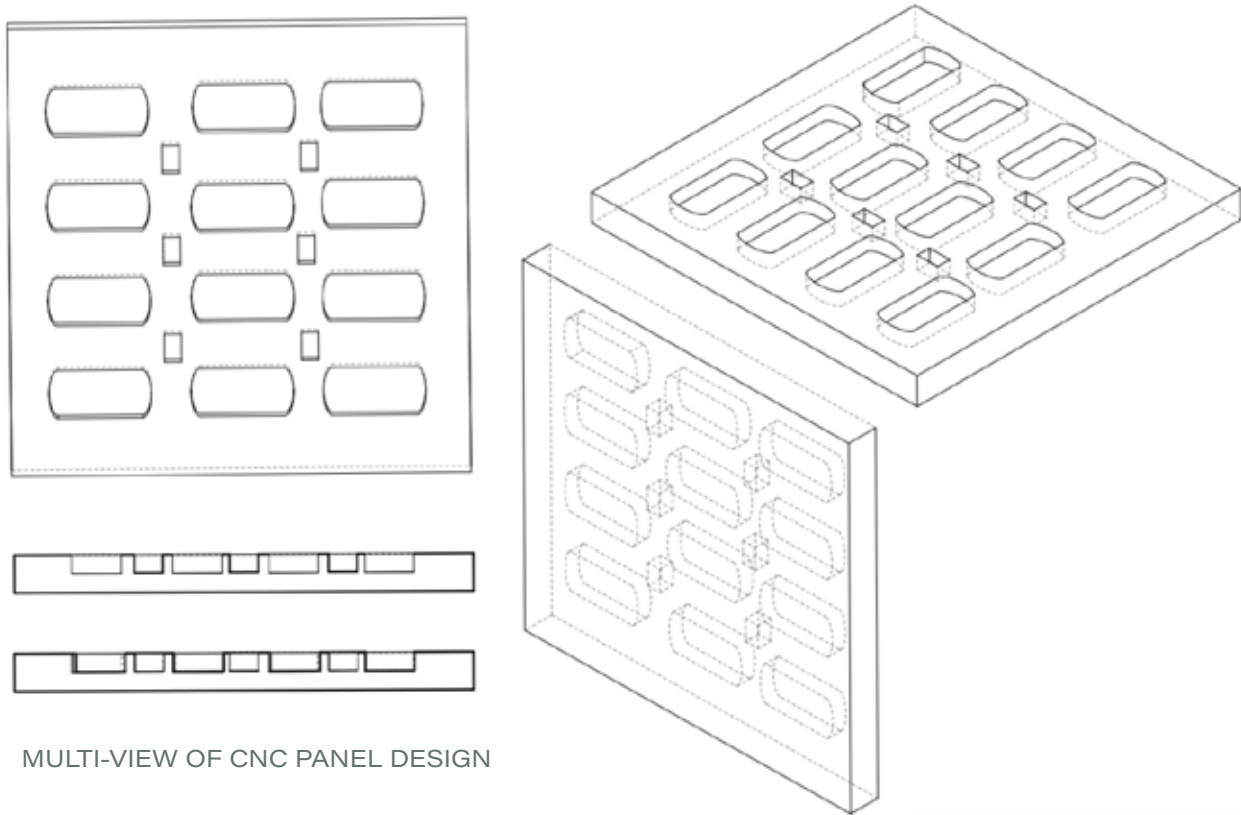
④ Level 2- Proposed SD
3/32" = 1'-0"

STAIR ASSEMBLY

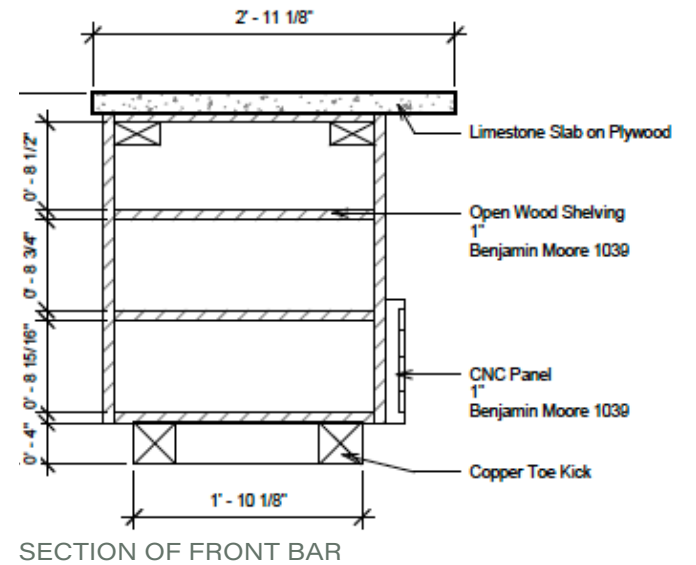




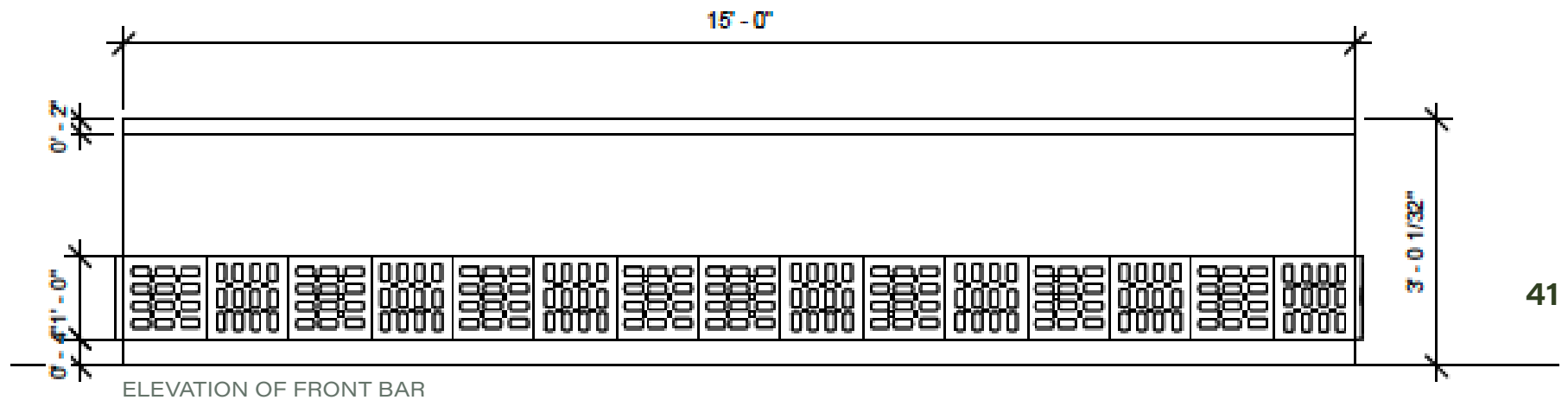
CUSTOM CNC MILLWORK BAR



MULTI-VIEW OF CNC PANEL DESIGN



SECTION OF FRONT BAR



ELEVATION OF FRONT BAR



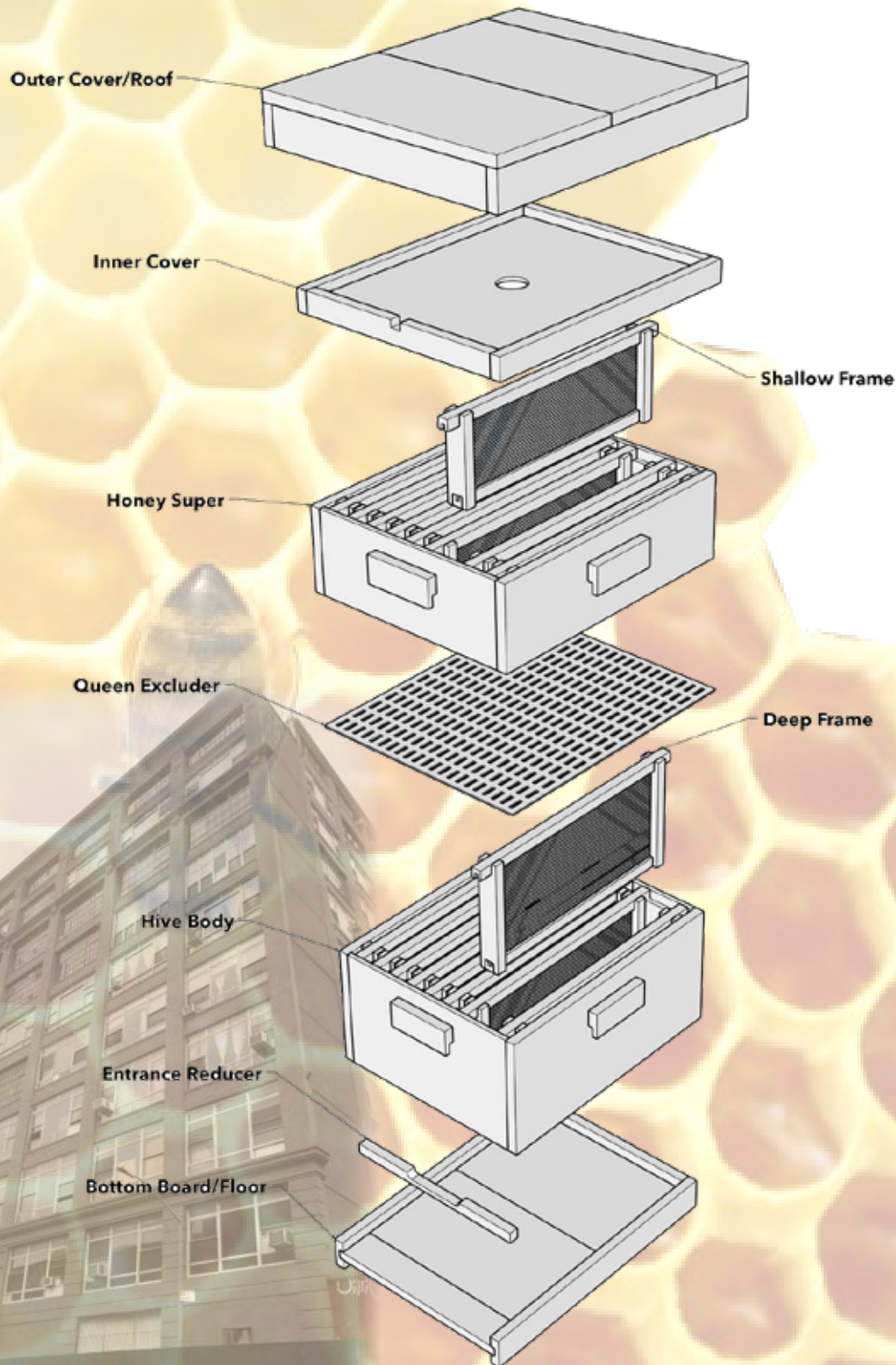
REPOSE
CHARCOAL ON TONED PAPER
18"x24"

BEEKEEPER

LIVE-WORK LOFT

475 KENT AVENUE BROOKLYN, NY



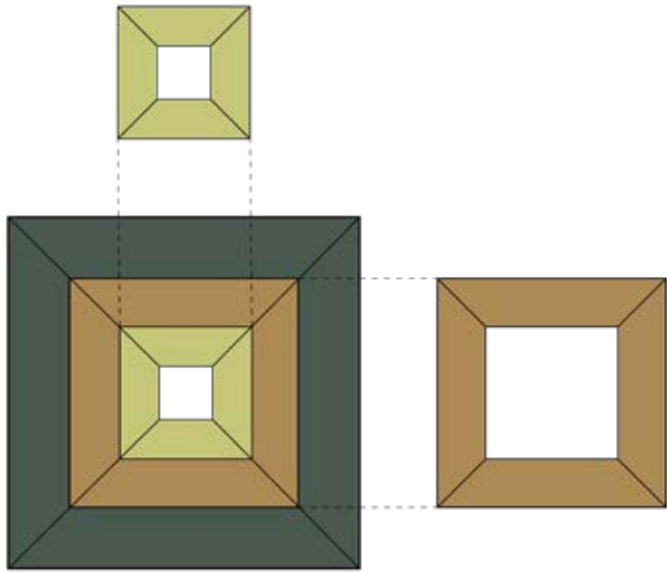


This live-work apartment design was inspired by the profession of a beekeeper. Through analysis of elements of beekeeping, a spatial system was developed for this loft.

The **nested space** evident in boxes that are used for housing bees and their honeycomb is demonstrated in the space-within-a-space nature of the interior volumes.

An open threshold through the roof allows for the integration of nature into the space and for easy access to the rooftop garden and studio.

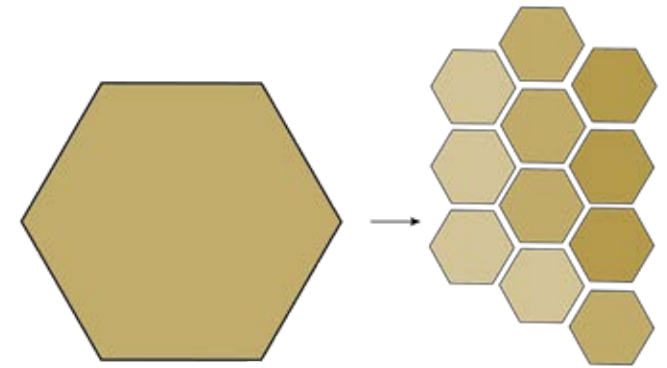
SPATIAL DIAGRAMMS



SPACE WITHIN A SPACE

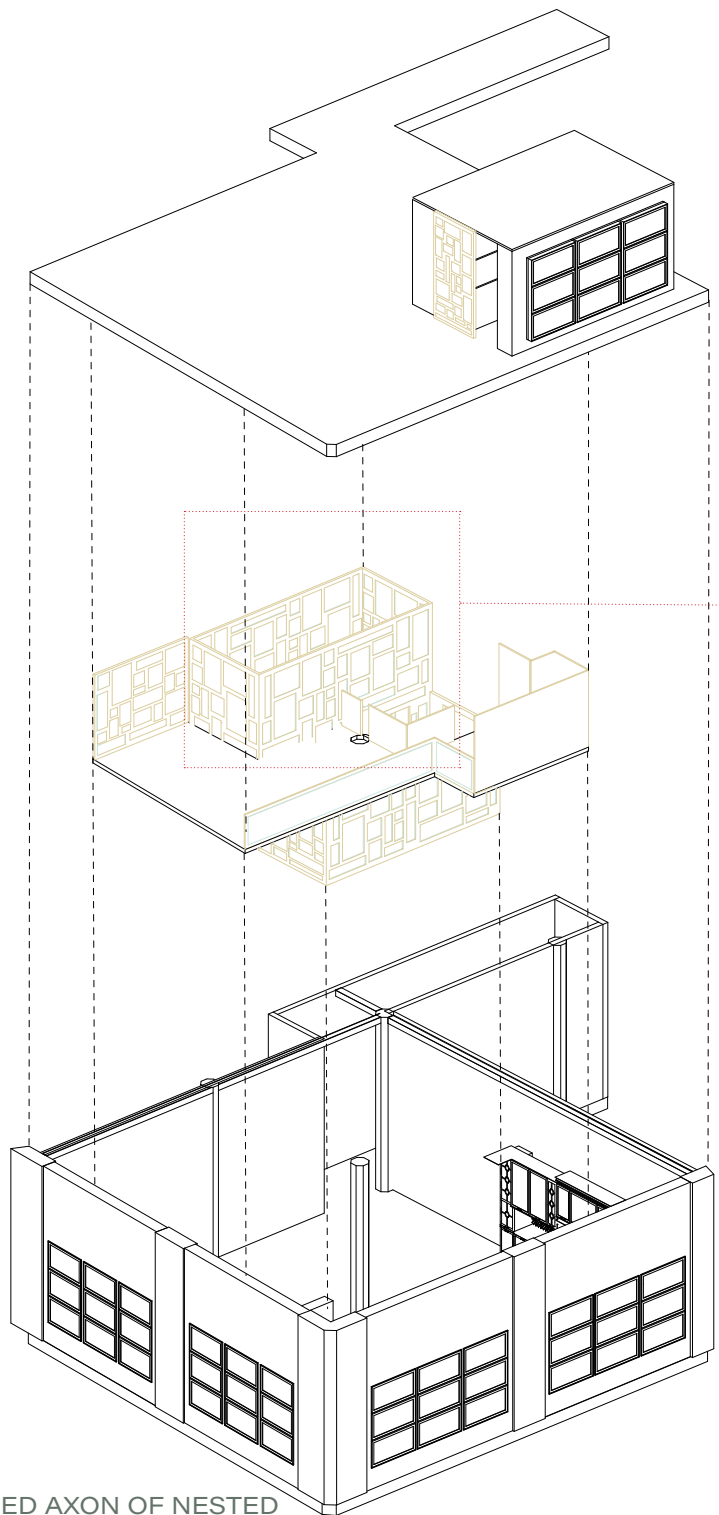


NESTING SKETCH MODEL

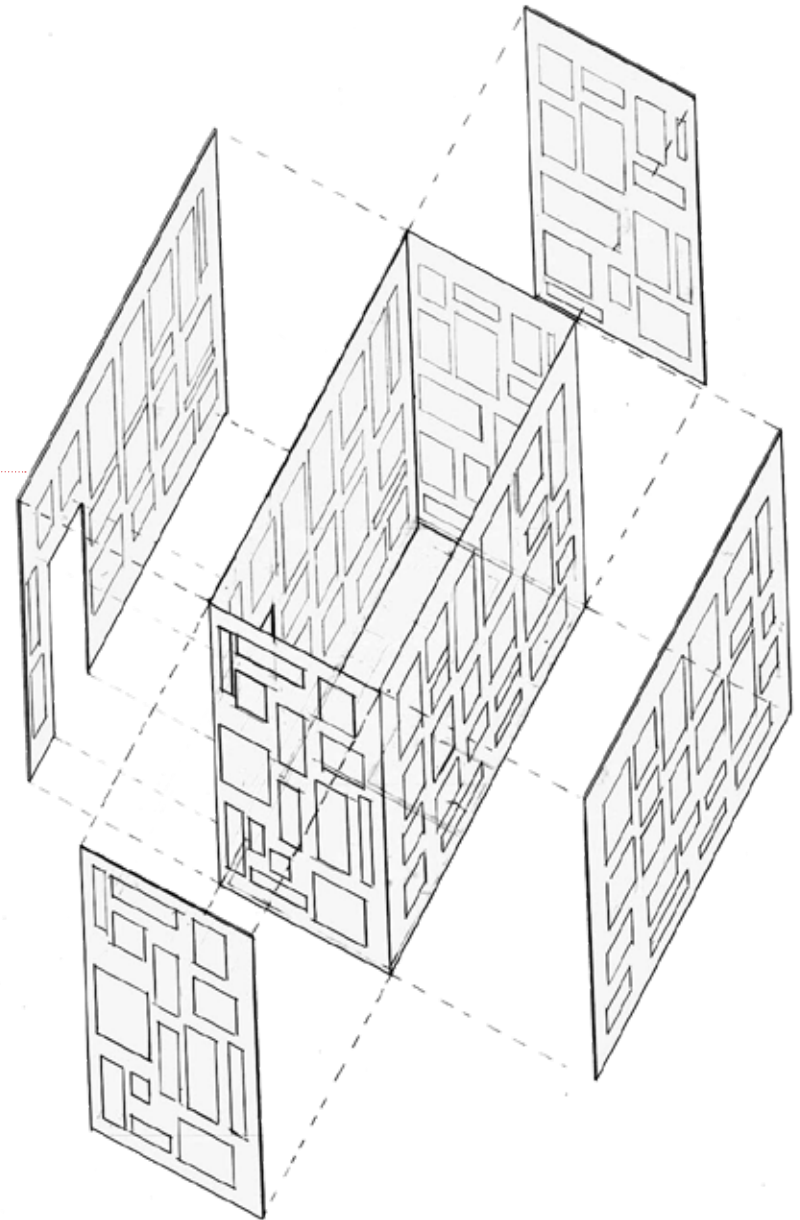


MODULARITY

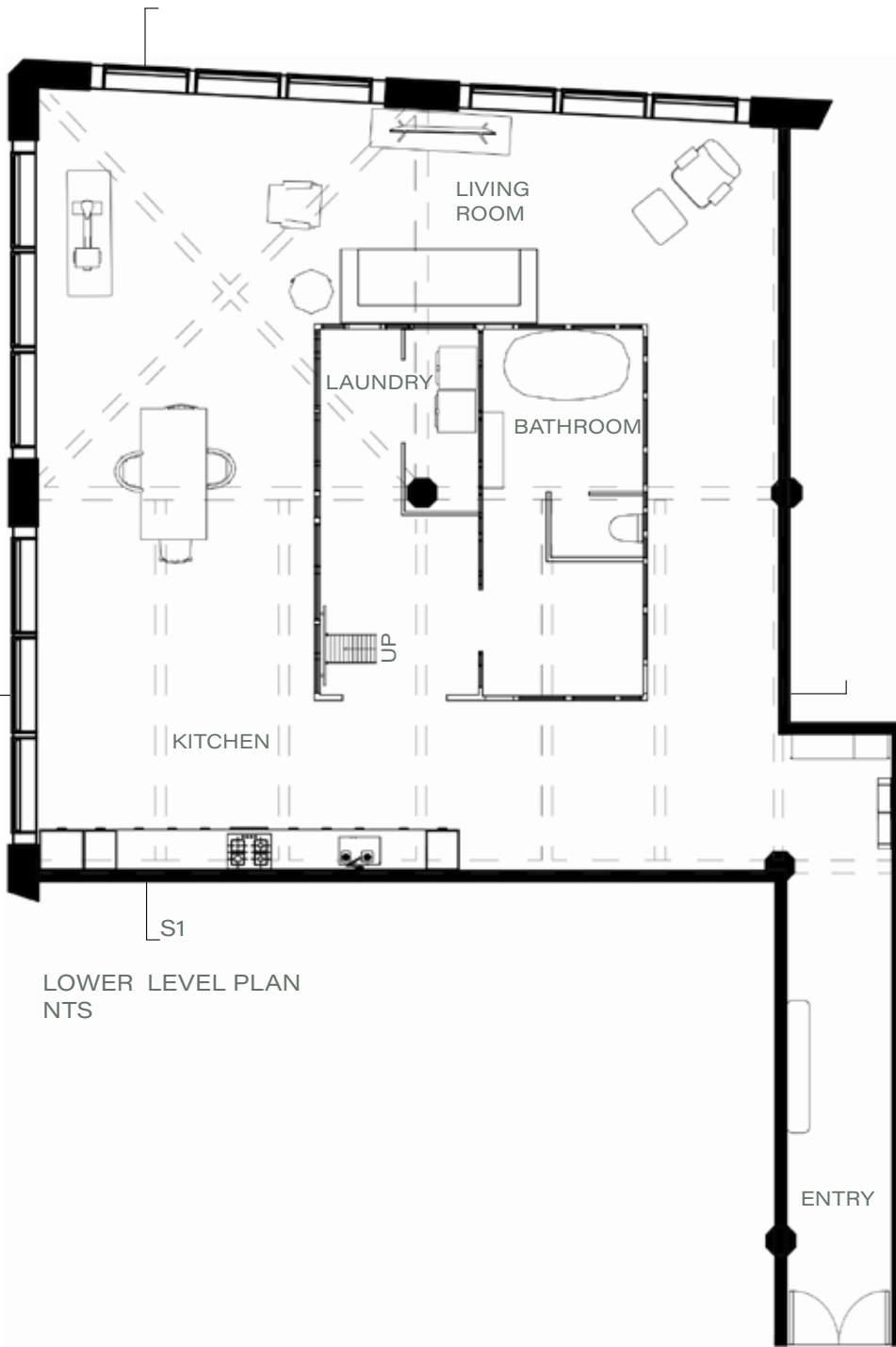
The primary spatial inspiration for this design is derived from an analysis of elements of beekeeping. The modular box utilized to store the hive as well as the honeycomb structure held within are evident through spatial systems such as the nesting of layered volumes within one another. The honeycomb structure, with its density and close pattern, has been abstracted and represented in the project in the pattern of the wood screening on the volumes. This modular shifting pattern provides privacy and allows for natural light to penetrate every space.



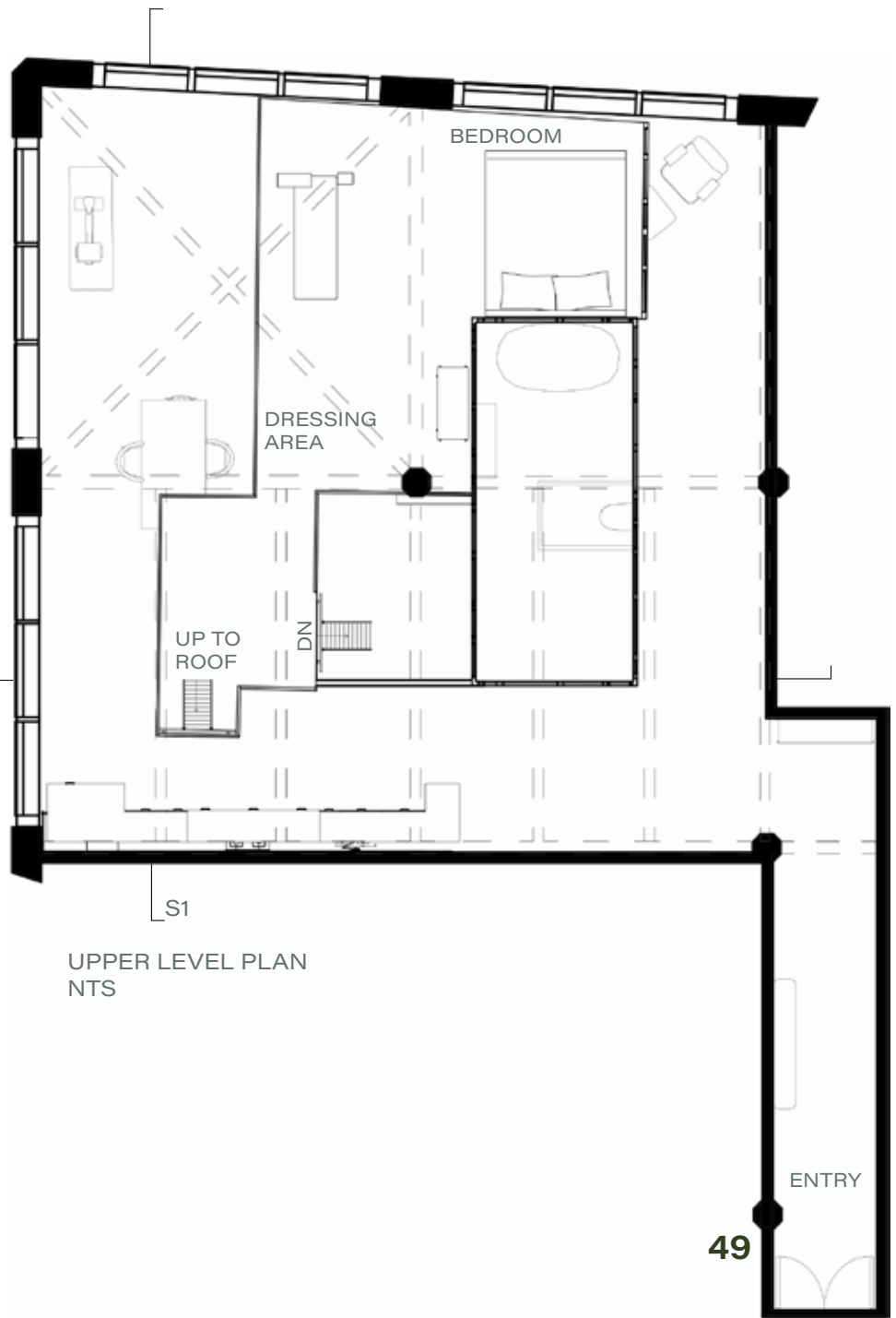
EXPLODED AXON OF NESTED VOLUMES



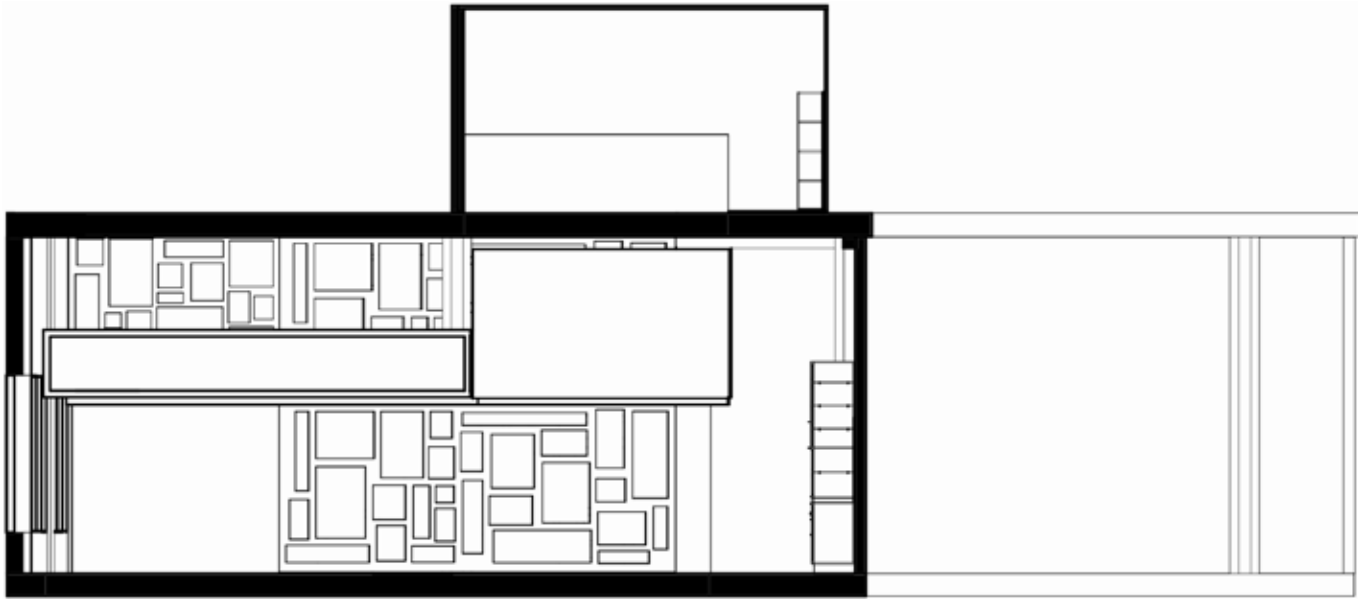
EXPLODED AXON DRAWING OF INNER ROOM



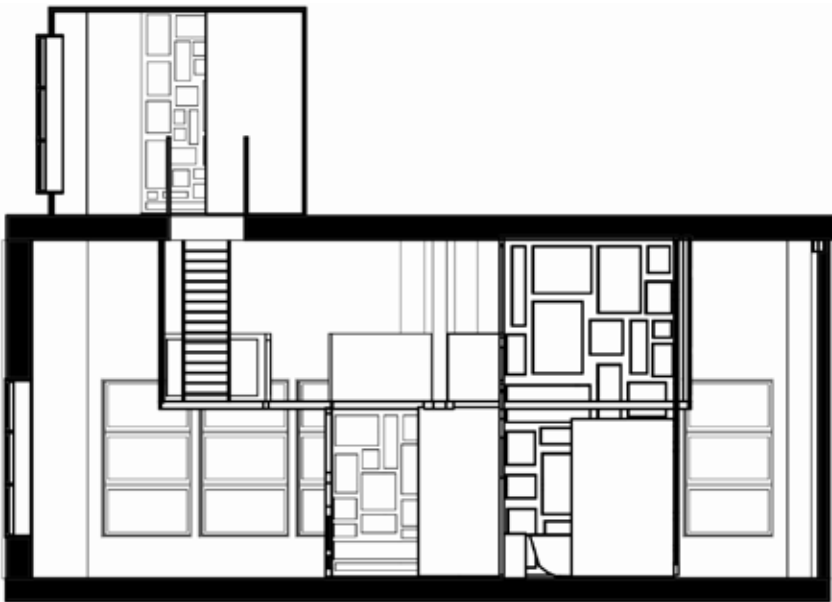
LOWER LEVEL PLAN
NTS



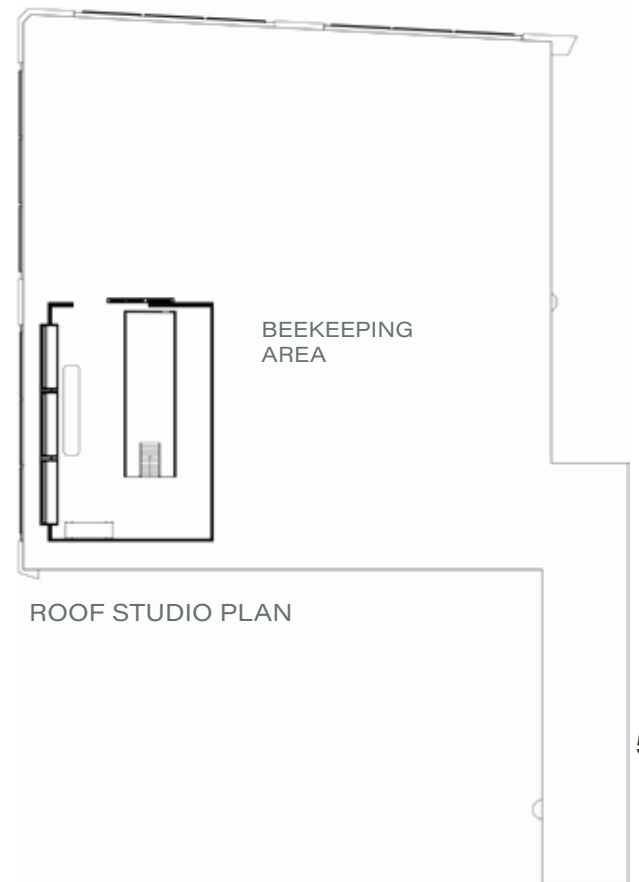
UPPER LEVEL PLAN
NTS



SECTION 1
NTS



SECTION 2
NTS



ROOF STUDIO PLAN







POPPY
ACRYLIC ON CANVAS
8"X12"

LIFTING THE VEIL

AFTER-LIFE FACILITY: A SITE FOR GREEN BURIALS, MOURNING RITUALS, & COMMUNITY

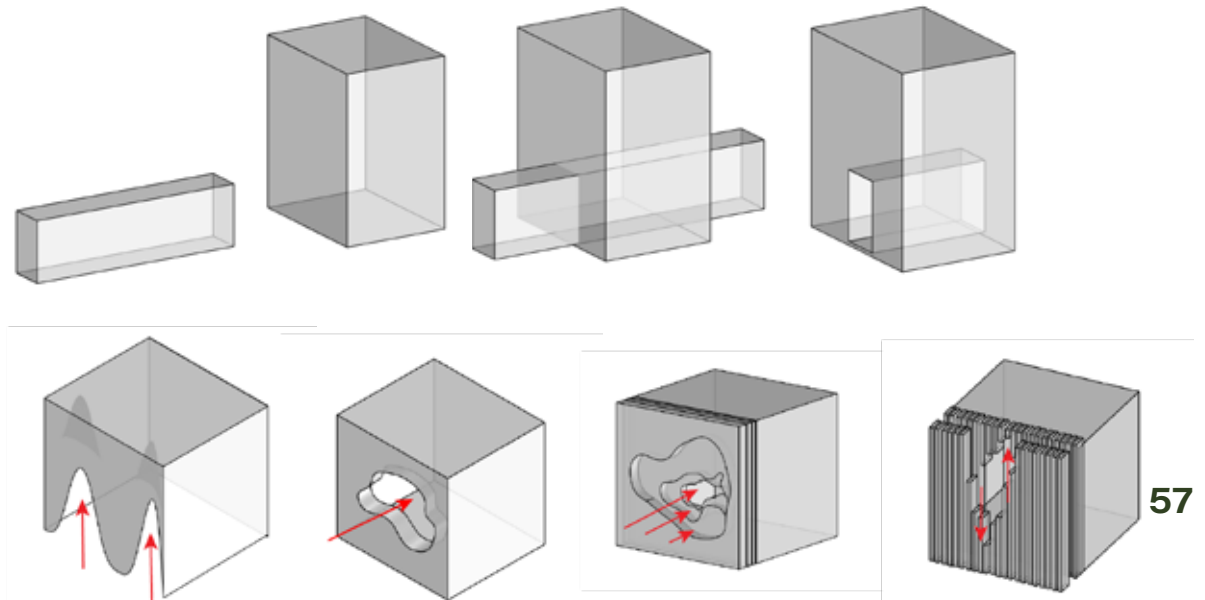
42-38 9TH STREET LONG ISLAND CITY, NY





This thesis will investigate the spatial framework of solid and void in architecture as a way of revealing a sequence of discovering the unknown. Lifting the veil to uncover what is hidden will seek to create a more open dialogue about death and the grieving process to aid in the de-stigmatization of death in society.

These two sets of diagrams represent the primary and secondary spatial systems existing within this thesis design. The concept of solid and void and the intersections of void spaces creating pathways is one method for creating spaces. In order to maximize and engage the interstitial space with the private spaces encased in this solid form, a "veiling" system will be explored materially to begin to reveal what is hidden within the solid masses.



THESIS ABSTRACT

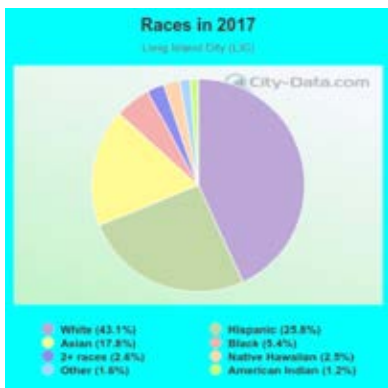
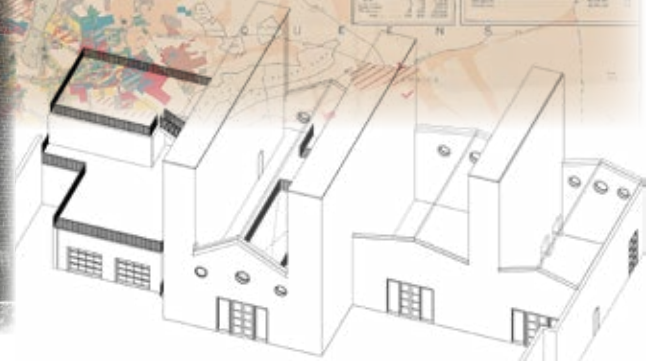
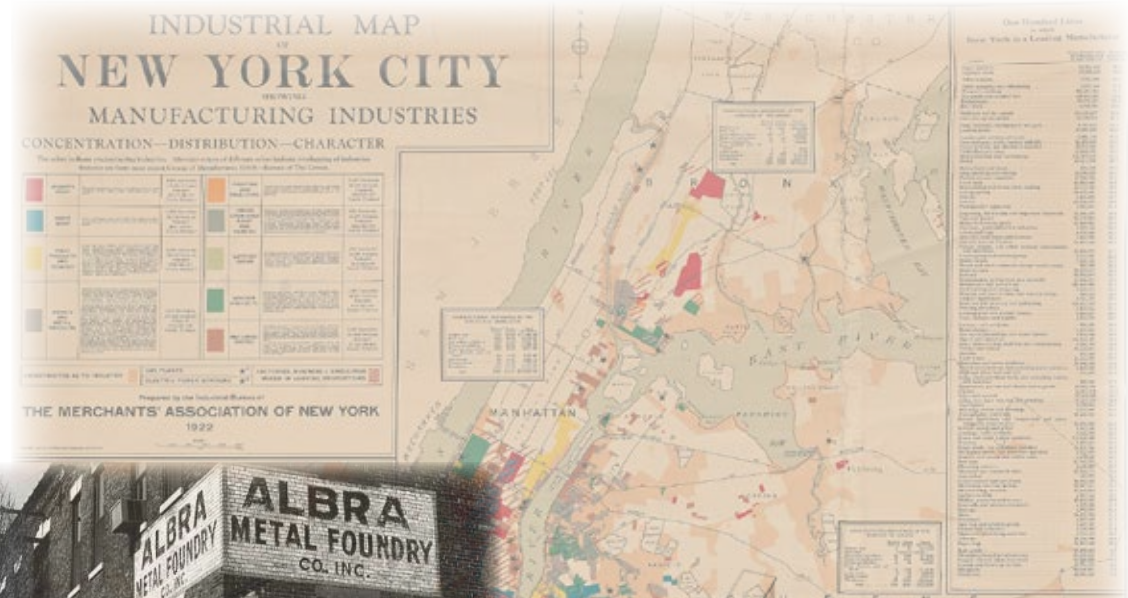
Death anxiety and fear of the unknown are existential dilemmas that affect every individual at some point in their lives. While some cultures and religions embrace death in a more open and fluid manner, many Western traditions frame death in a taboo way. This lack of dialogue surrounding death and the process of grieving can provoke fear and stigmatize the topic, rather than foster an open-minded approach. Life-cycles are evident in everything around us; from the natural world to the built environment. Every animal, human, plant, insect, building, material, or resource follows a cycle of creation to decomposition. What happens next? This thesis will demonstrate how designing for death and being sensitive to the rhythm of grief are essential in creating spaces for after-life that bring people together through a shared experience.

Interior design can be an agent in transforming how we create spaces that leave room for reflection on death, grief, our place in this world, and our connection to the natural environment. By subtracting forms from a solid mass, a void is created which informs pathways and other openings. Despite pathways being generated, the sequence of this newly formed void is still concealed by a veil covering what is unknown. By creating reveals in veiled spaces, this path becomes sequentially more clear. This will be done through exploration of materiality and a slow exposure to different elements of this cycle. This design framework mirrors the process of revealing the unknown in the cycles of life and death and what happens in between. The environmental implications of traditional funeral methods will also be explored through this thesis. The environmental cost for traditional methods of after-life care is exponentially high, requiring large amounts of natural resources and land. This proposal for a new space for after-life will address these concerns in an urban context, as overpopulation and land scarcity are becoming increasingly problematic.

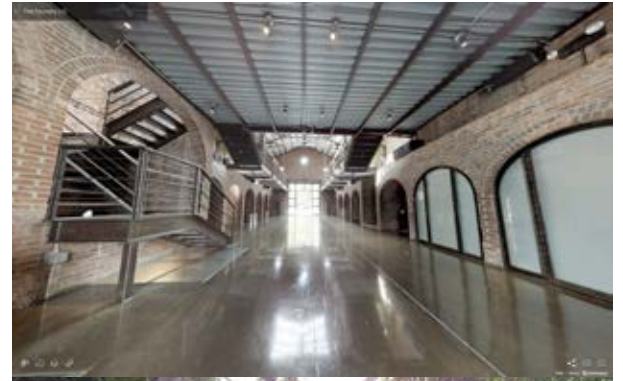
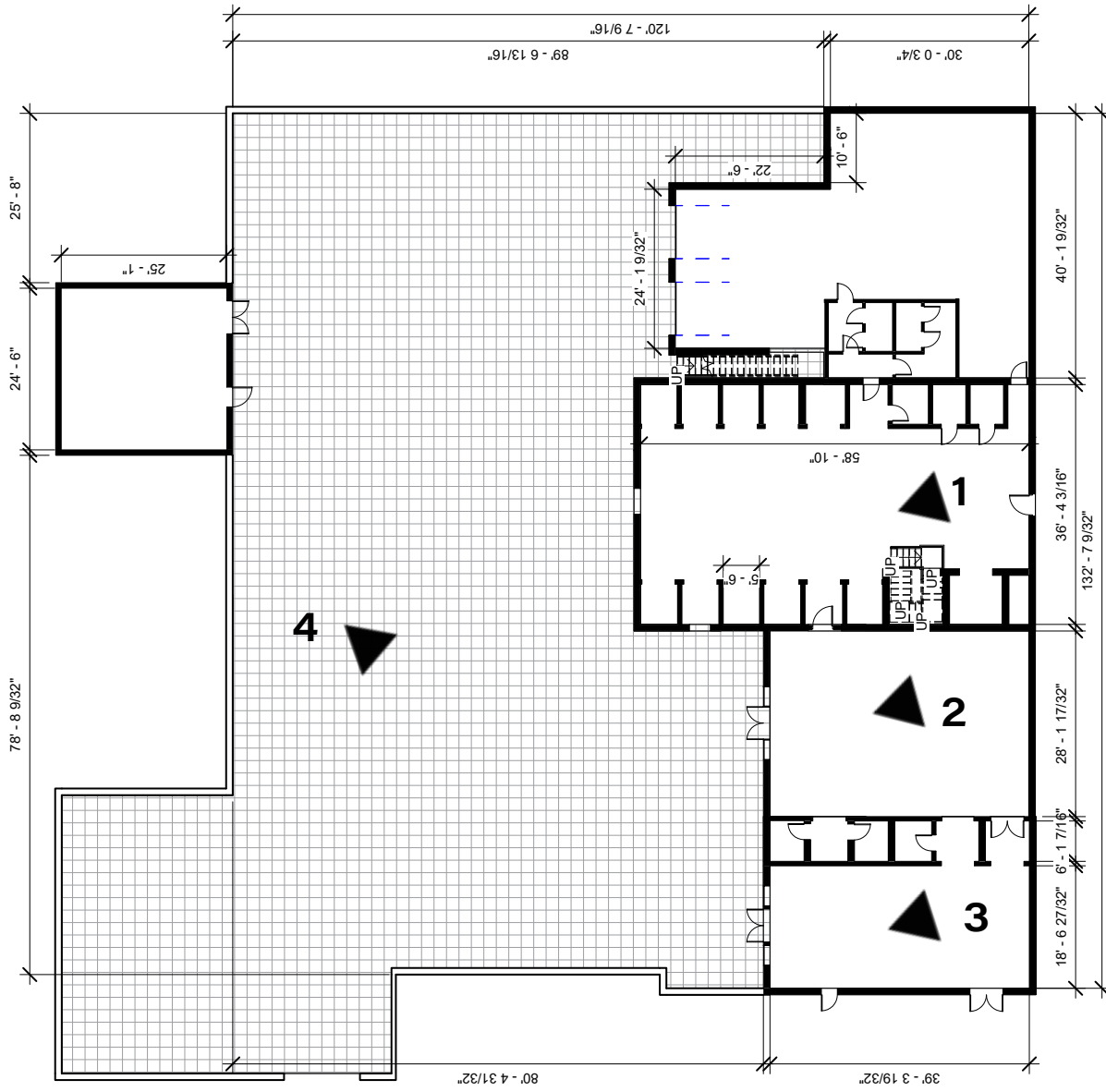


NEW LIFE FROM DECAY

New York City has a very rich industrial past. Like evolutions of anything in life, industrial sites have become less needed and many former buildings have fallen into decay and disrepair. While once at the center of society, these defunct buildings now pose an opportunity for new purpose. Former foundries and factories were analyzed for their ability to breath new life into the way death is perceived in society and can be at the forefront of the Green Death movement.



INTERIOR SITE VIEWS



1



2



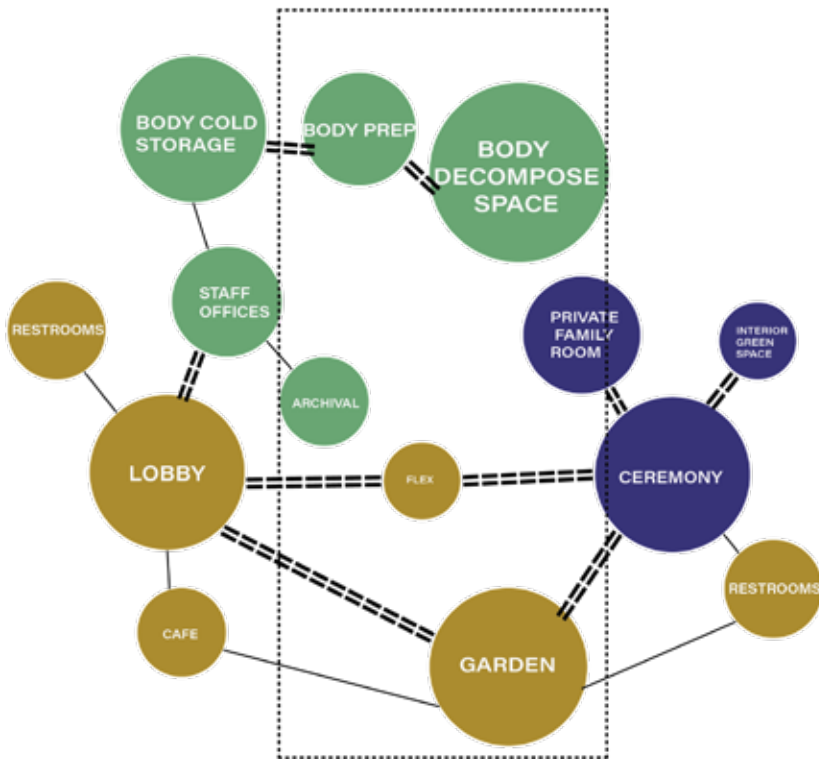
3



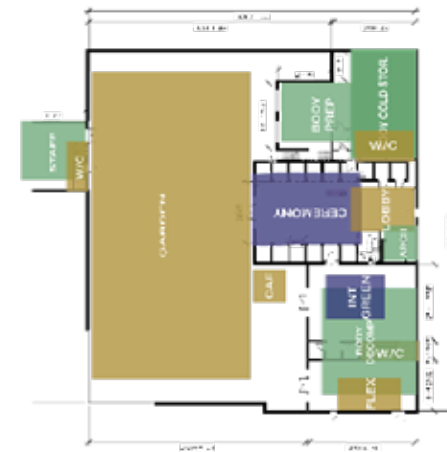
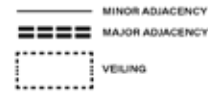
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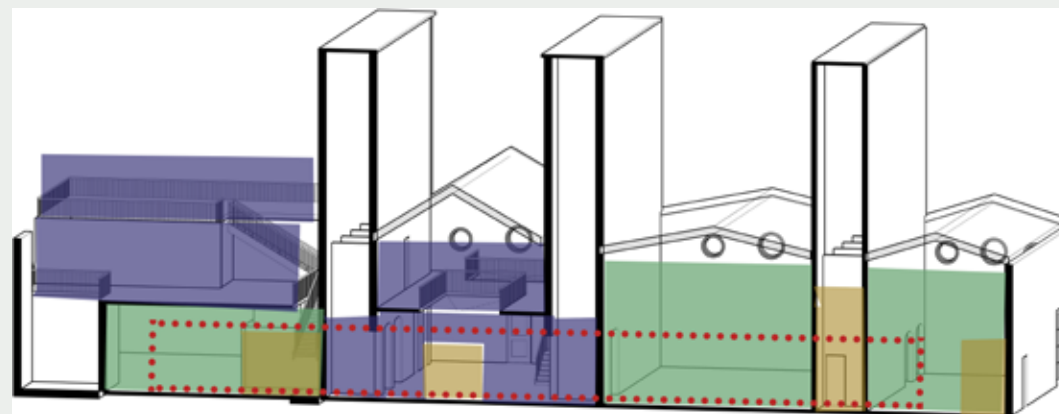
PROGRAM MASSING



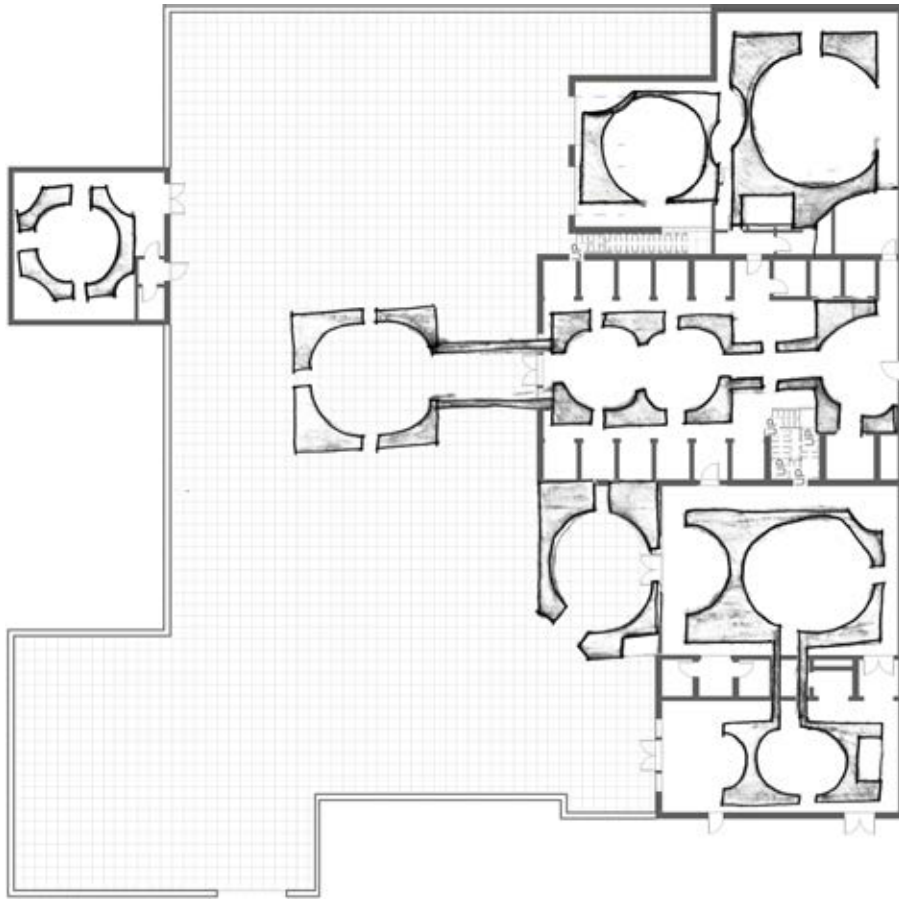
PROGRAM ADJACENCY DIAGRAM



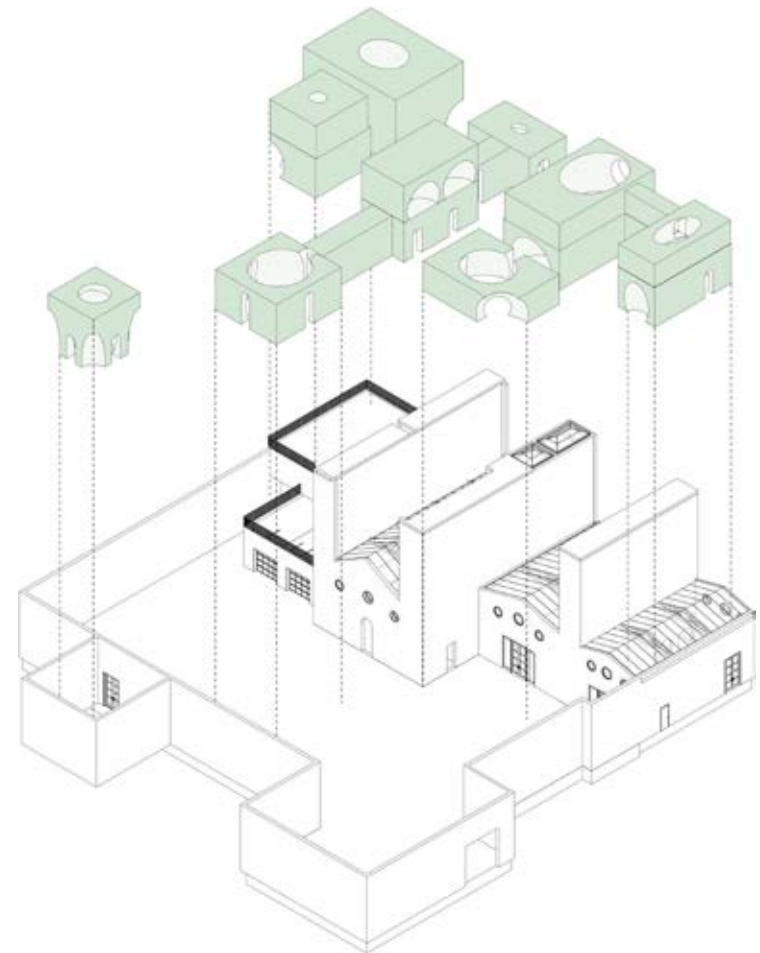
These preliminary program massing diagrams show the connections and intersections of the three program categories: operational, visitor, and intermediary. The dotted red rectangles indicate a general concept of how the "veiling" program will weave a journey through all of these spaces, allowing for the interaction between public and private.



PRELIMINARY SPATIAL INSERT



INSERT PLAN DRAWING



The performative nature of utilizing both concepts of carving and intersecting proved to be the best method for pushing this design forward. Looking to designers such as Gordon Matta-Clark and Steven Holl who frequently deal with solid and void tectonics, I wanted to create a design in which learning of the curvilinear voids embedded within the solid rectilinear volumes was part of the journey of discovering the unknown as well. The intermediary spaces created around these volumes as well as at the moments of intersection of private and public are moments where the veiling system can be deployed even further. Going forward, materiality will be explored to emphasize the "lifting of the veil" to reveal the unknown.



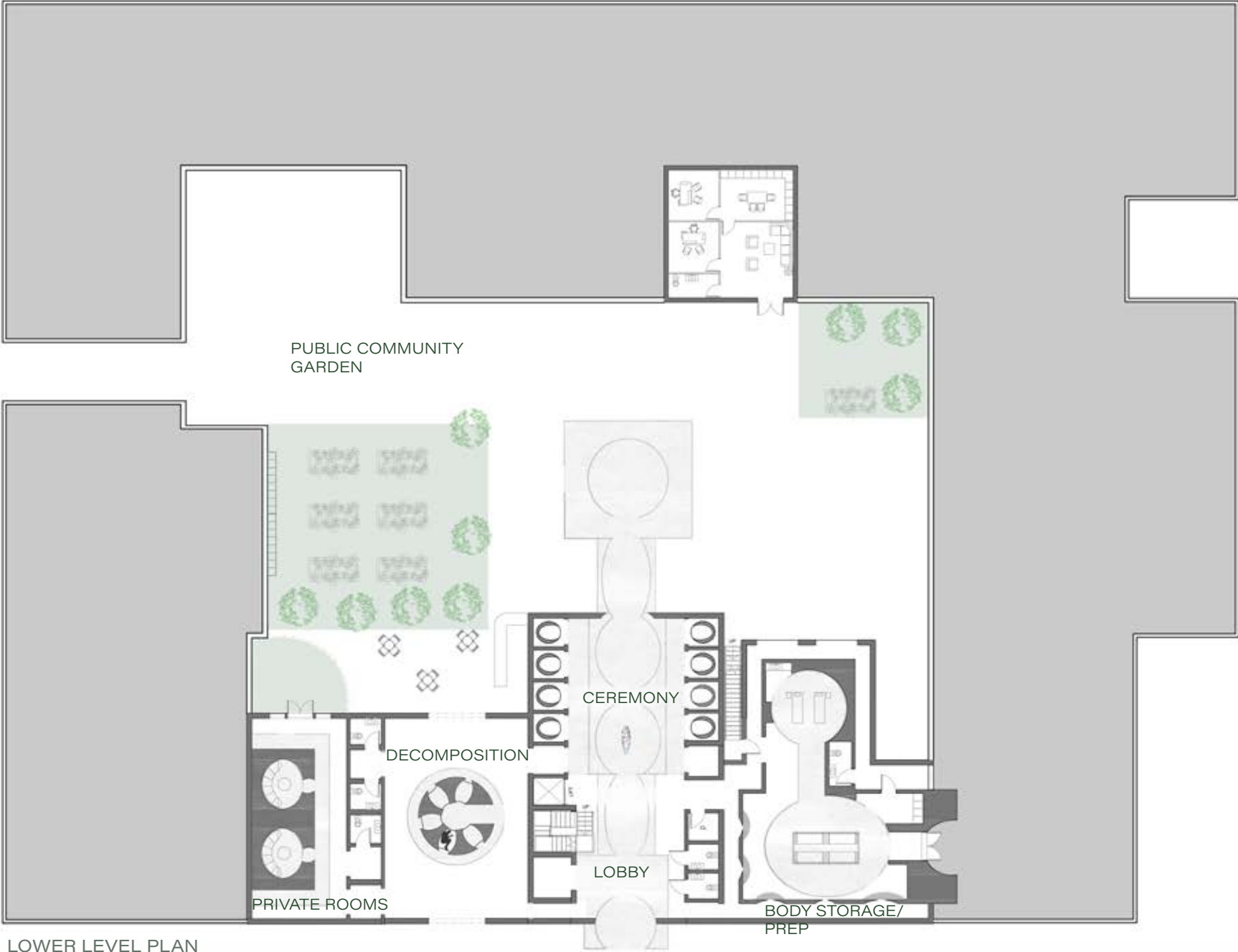


COLLAGE PROPOSAL OF EXTERIOR RITUAL SPACE AND COMMUNITY GARDEN



COLLAGE PROPOSAL OF INTERIOR PRIVATE ROOF GARDEN

CURRENT IN-PROGRESS ITERATION



LOWER LEVEL PLAN

THANK YOU

BREEZY MARAVICH