



NIL KARAER

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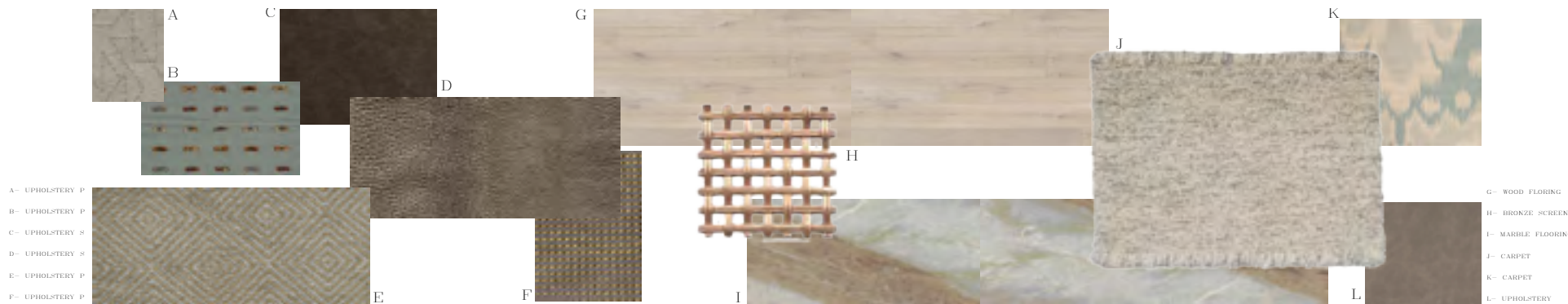
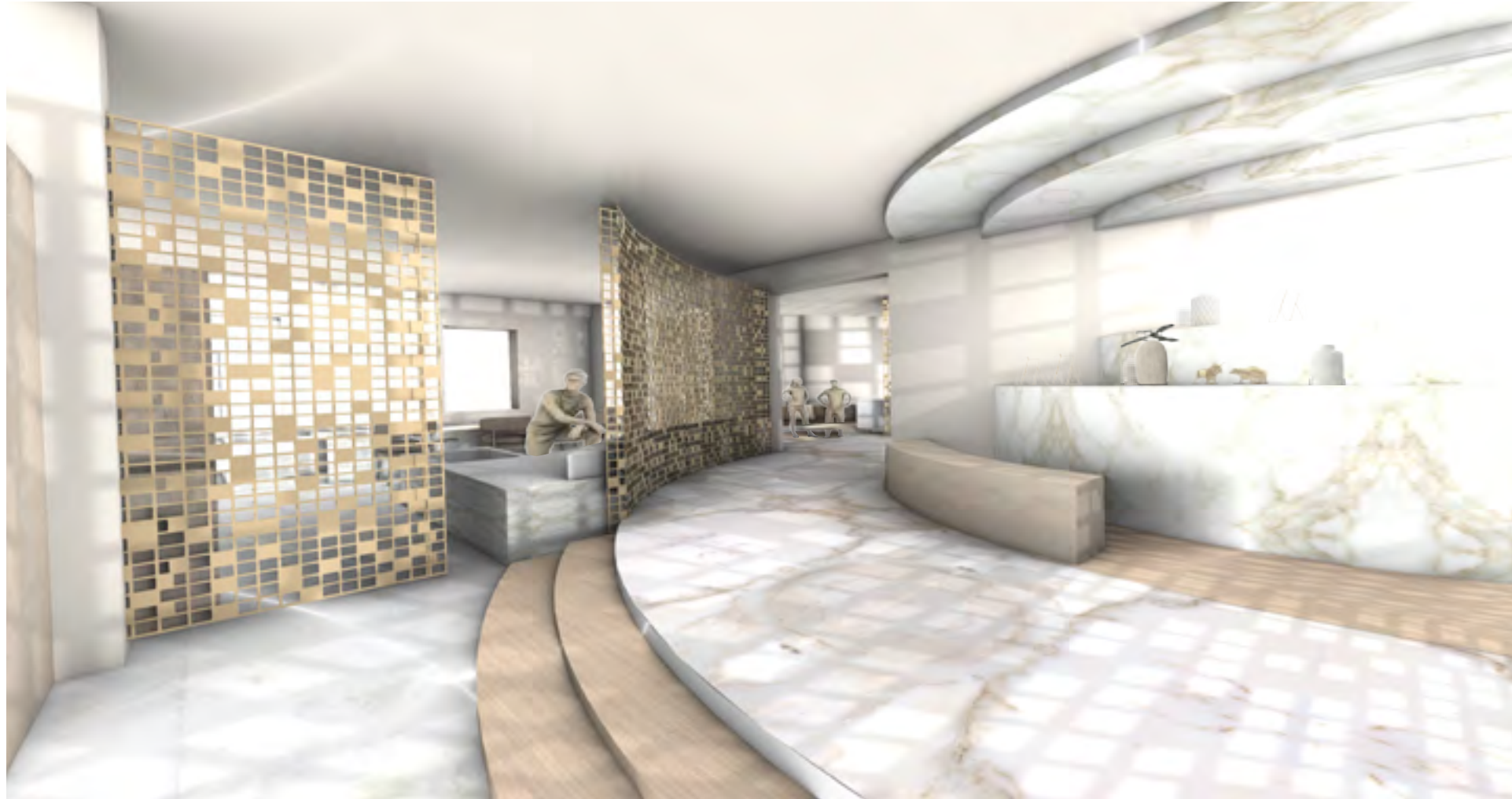


Advisor: Robert Nassar

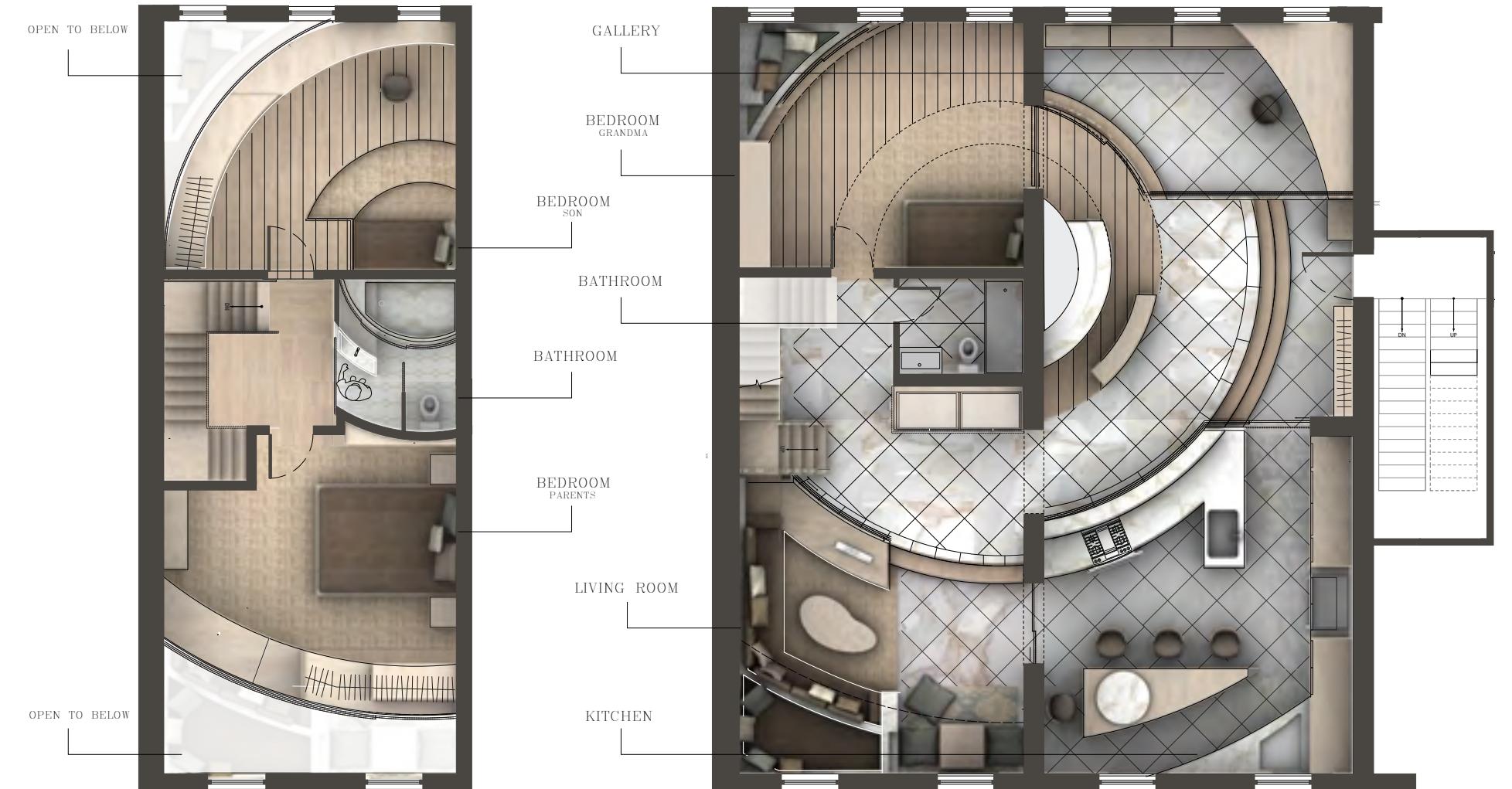
Course: Design 301 / Dwelling Project

UNDULATING CONNECTIONS

The residential project is for a family of multiple generations and is located in a historic townhouse. Through the use of concentric undulations, the connection between the generations is structurally emphasized: the core of the undulations falls onto the bedrooms/beds of the grandma and the grandson. The screens are designed accordingly to the Japanese American client profile, the play of light through the screens reflect Japanese interiors while allowing intimate visual connections between family members. The built-in furniture is designed to fit into the concentric dispersion of the plan layout. They follow the same curved language through the subtraction of volumes for functionality and aesthetic. The material palette is kept very muted but warm, reflecting the relationship of family members through the use of similar colorways yet distinctive, individual, and rich textures which complement one another.

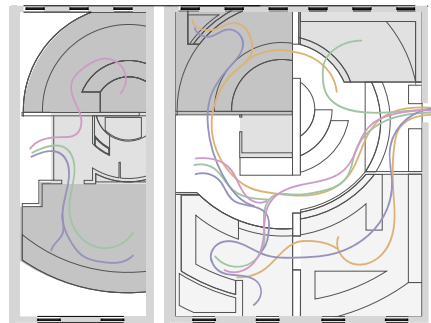


The core of undulation is chosen so that it connects and emphasizes the connection between generations: the grandma and the son. The material, lighting, and furniture strategies follow the same patterns of concentric undulation and dispersion.



The system of undulating, unicentric circular planes, create level differences throughout the whole apartment while separating different programs with the indication of material changes. The expansion and contraction of the height of the space varies from double spaced to lower ceilings.

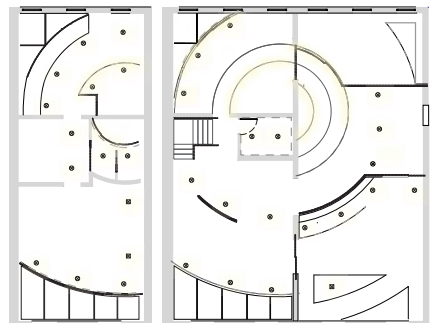
CIRCULATION - PRIVACY



The circulation diagram shows the areas of use.

The family has distinct patterns of movement but they overlap towards the front.

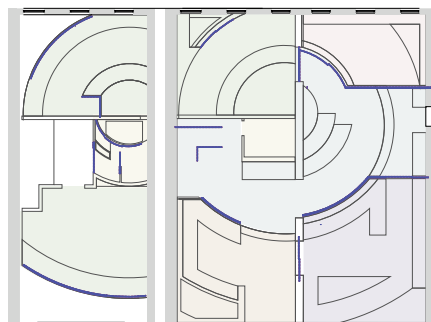
RCP - LIGHTING PLAN



The disk are emphasized by the recessed lighting that follows the pattern.

Dropped disks are edge lit for a variety of effect and illumination.

PROGRAM - SCREENS



The living areas are placed accordingly to the best access to sunlight.

Bedrooms pushed to the back for most privacy.



The material, lighting, and furniture strategies follow the same patterns of concentric undulation and dispersion.



The expansion and contraction of the height of the space varies from double spaced to lower ceilings.

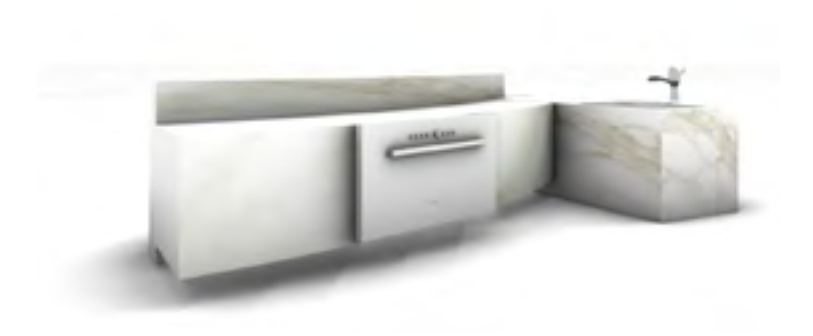


The planning of space and each detail in the house is dispersed out from the core which emphasizes the connection of generations connecting the son and grandmother's bedroom.

Built-in Sofa and Meditation Space



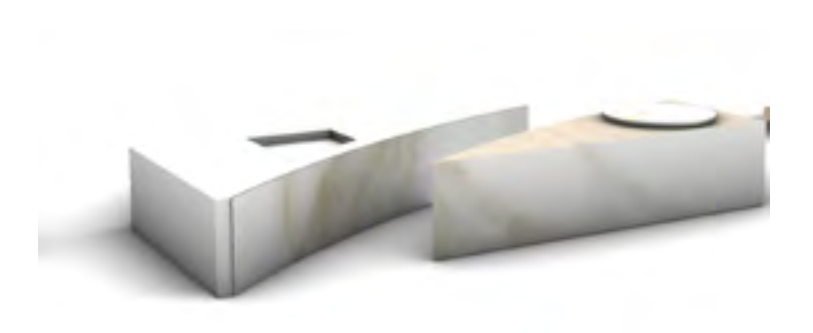
Kitchen Counter and Bar



Bedroom Cabinets and Shelving



Kitchen Counter and Bar



The built-in furniture is designed to fit into the concentric dispersion of the plan layout. They follow the same curved language through the subtraction of volumes for functionality and aesthetic. Marble pieces are cut as masses and are covered with wood veneers for the ease of use and a softer appearance.



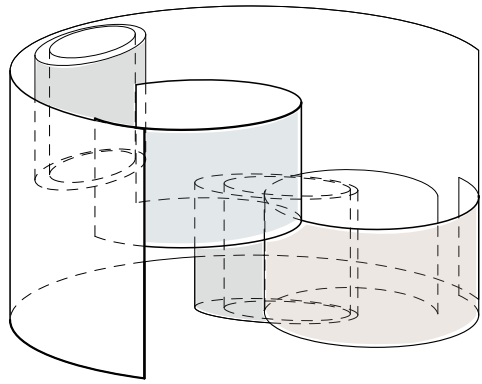


Advisor: Robert Nassar

Course: Design 301 / Restoration Library Project

WOVEN LUMINOSITY

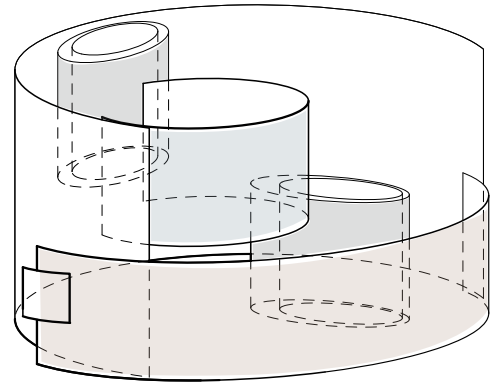
The client for the project is the New York Public Library Pacific Branch located in Brooklyn. Being a library which serves the community in different ways, an additional program of clothing donation was the main inspiration for the interior applications and structure. After the conversations with the librarians, the main problems of the library was the access to light and visual connection between the users on the mezzanine, lower floor, and the librarians. Edge lit panels of glass are cruved and formed into a guardrail system. The weaved sculptural system which is also used as the main lighting system symbolizes the guiding role the library and its users plays in bringing the community together as well as standing for the traditional/conceptual mission of a library: a transitonal space in which the user feels wrapped by inherited knowledge.



BELT USED AS HANGER

The Leg Clamp consists of three different materials.

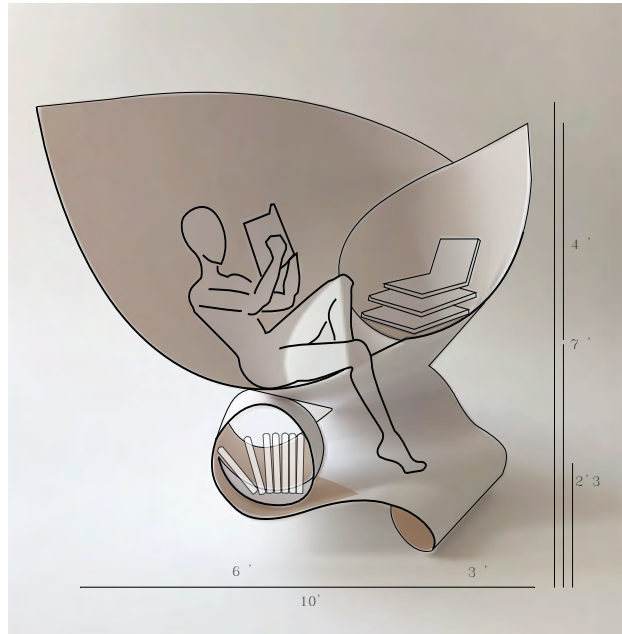
The cushions are made out of rubber cork to give the softness and flexibility of movement; The spiral hanger and the main structure is white oak for durability and wear-resistance. Both materials are very easy to clean and suitable for communal use.



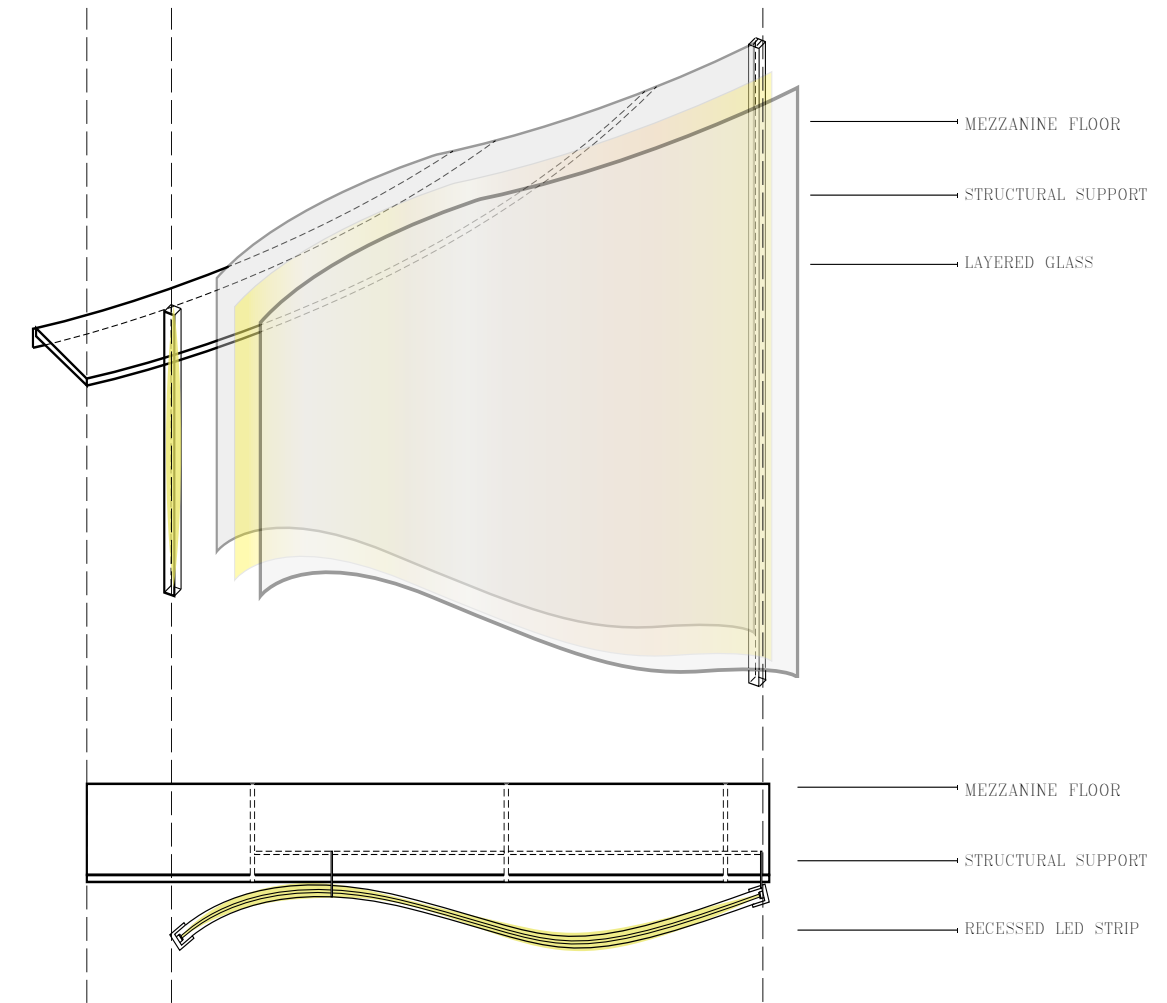
BELT USED TO STABILIZE

The belt of the Leg Clamp (represented with red) could be used either to tighten the clamp or could be used as another hanger. The tightness of the belt is adjustable, it could get tighter for security or looser if more space for belongings are needed. The cushions automatically adapt to the level of tightness while providing extra space for the user's comfort.

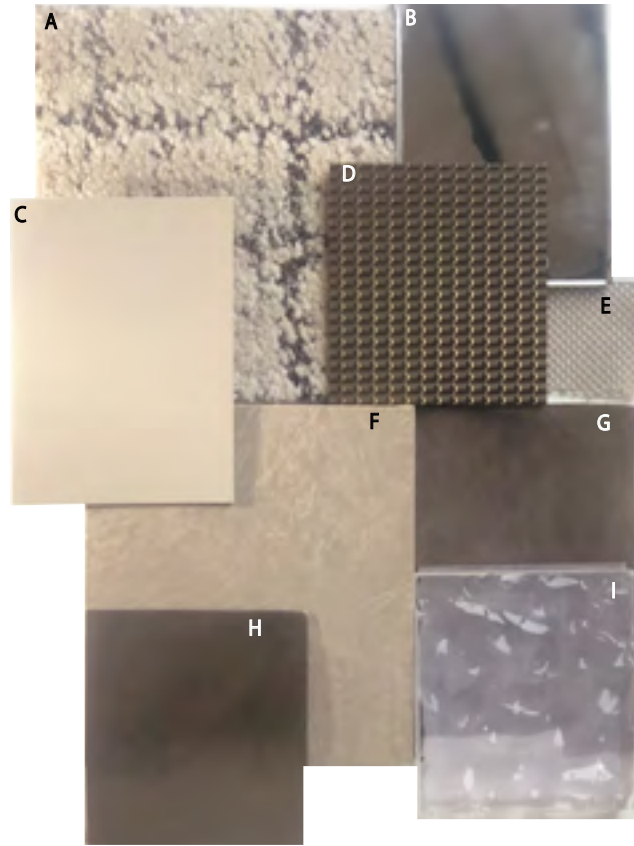
Effects of WRAPPING and WEAVING are the concept that lead the direction of the interior design, Plan study and diagrams are based off of the idea of bringing the community together by a directed circulation and lighting pattern that physically mimics the concept while fitting into the role of the library and additional textile recycling program to help the homeless people of the community.



First iterations of the applique focuses on wrapping specific body parts following the natural curves of the human body. They are designed to facilitate the use of the library while creating a much private space within the public milieu.

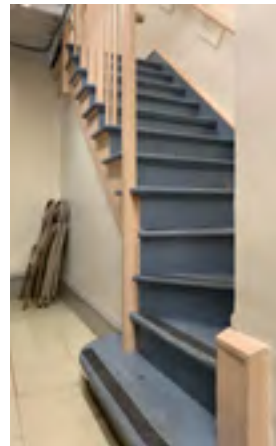


WRAPPING effect makes the users feel as of they were a part of the library while giving them the comfort and the privacy they need.

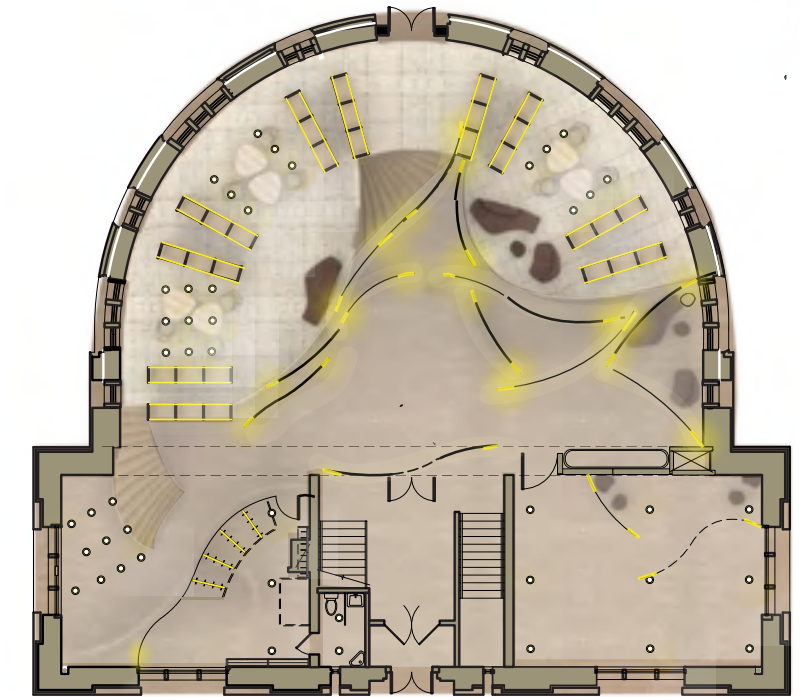
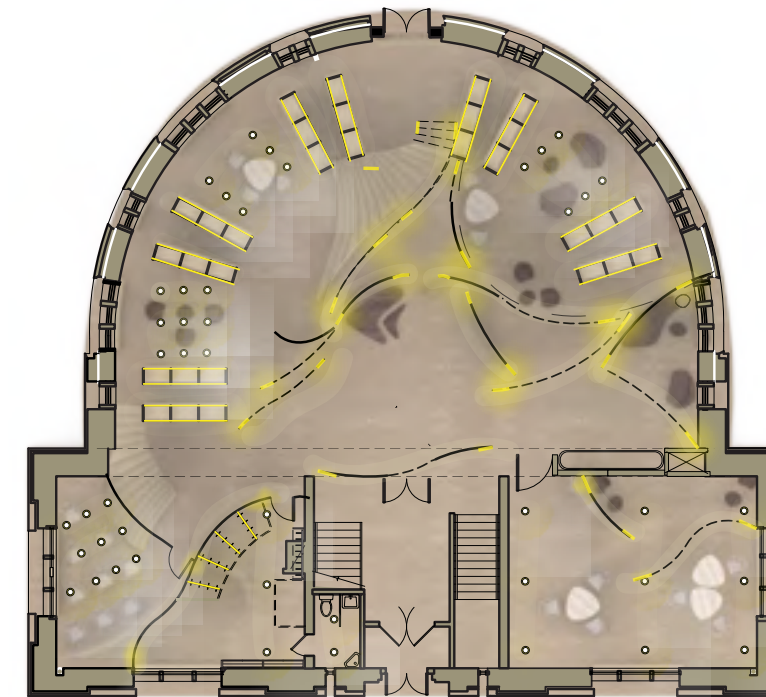


- A NYLON CARPET
- B TINTED MIRROR
- C WALL PAINT
- D METAL SURFACING
- E POLYESTER UPHOLSTRY
- F STONE FLOORING
- G SUEDE UPHOLSTRY
- H LEATHER UPHOLSTRY
- I TRANSLUCENT GLASS

Brooklyn Public Library Pacific Branch
25 Fourth Ave. at, Pacific St, Brooklyn, NY 11217

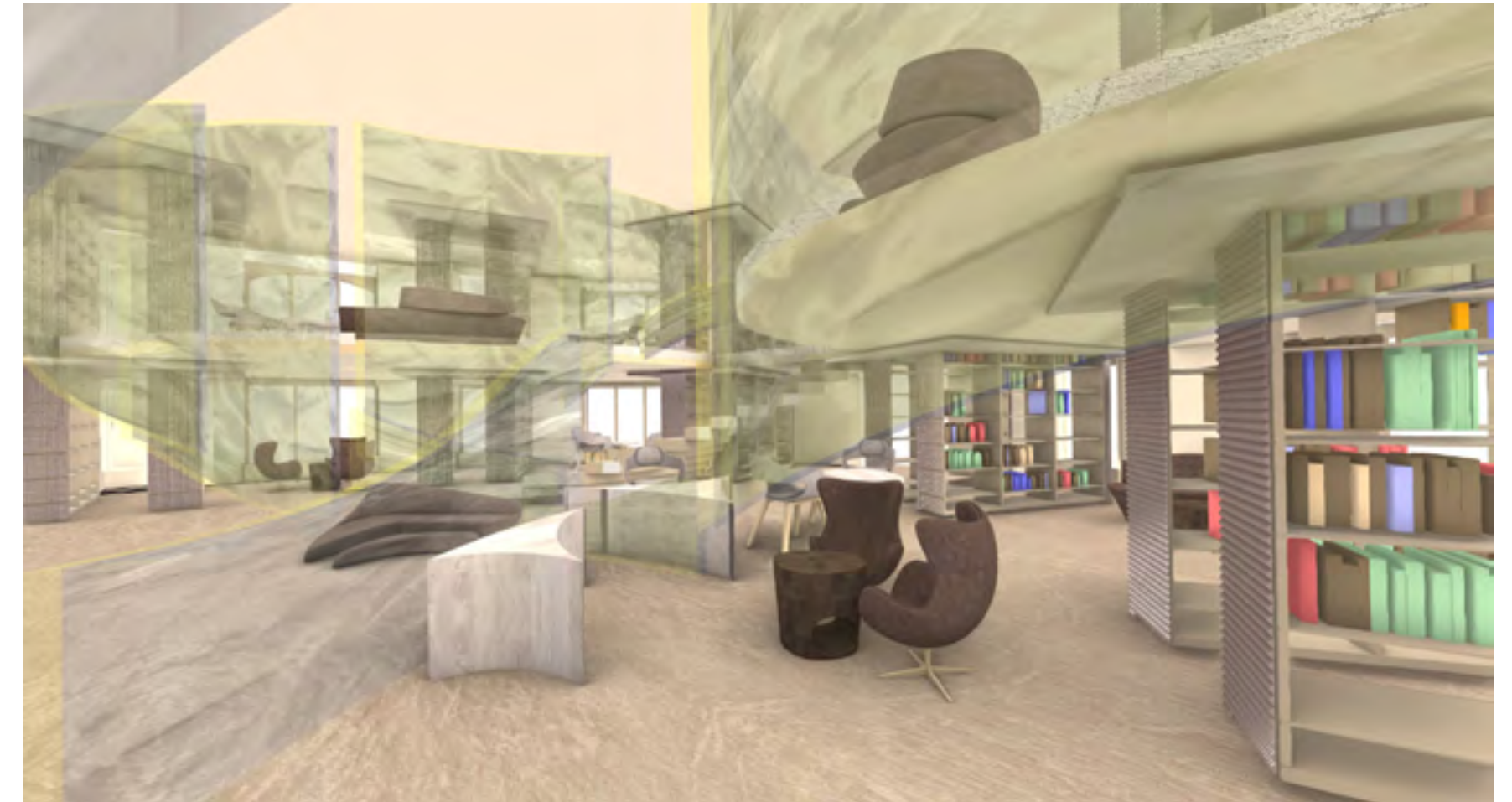
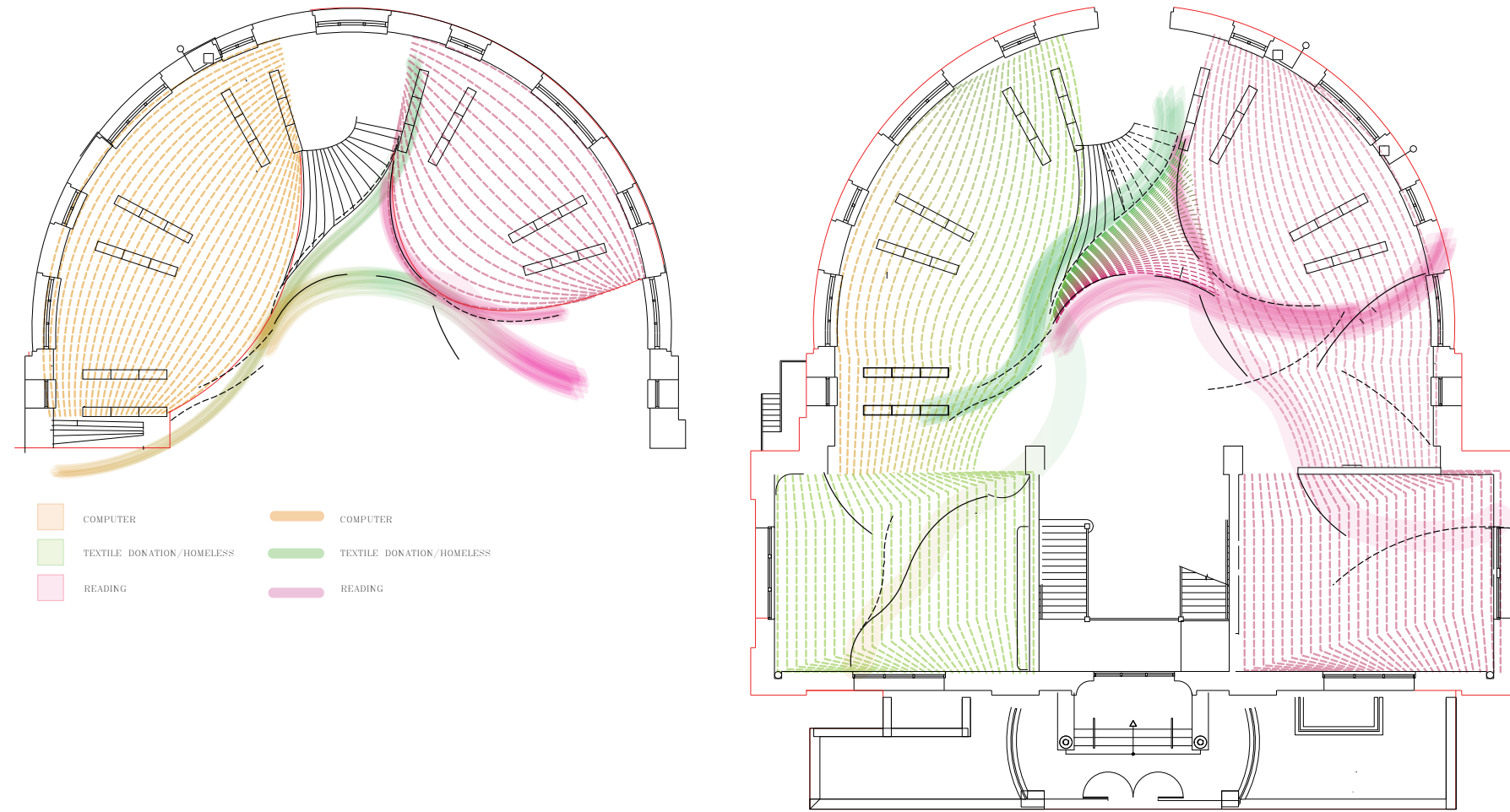


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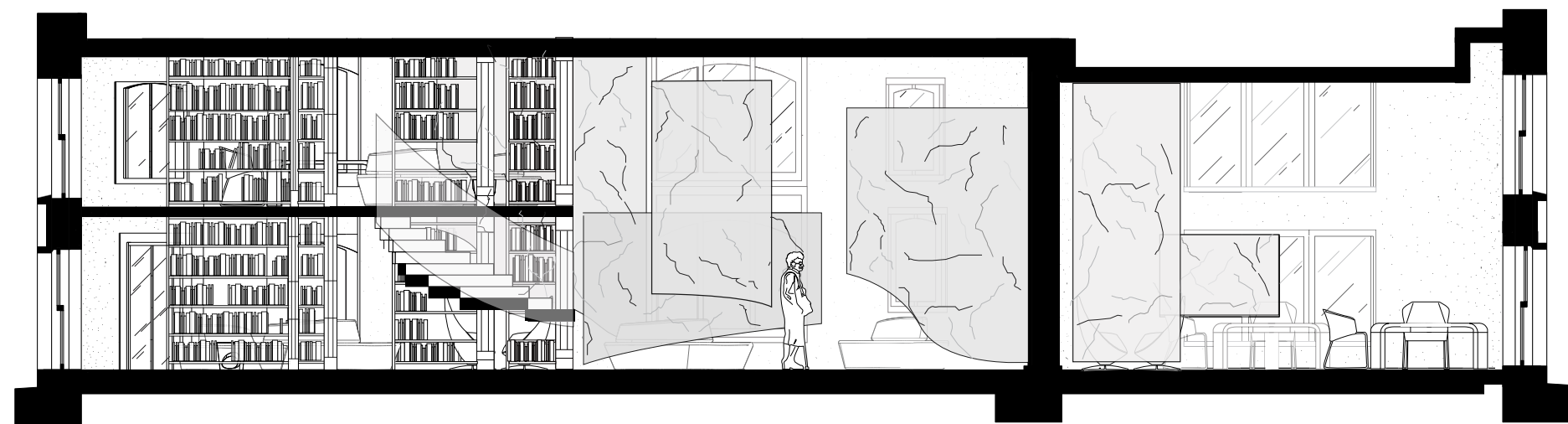
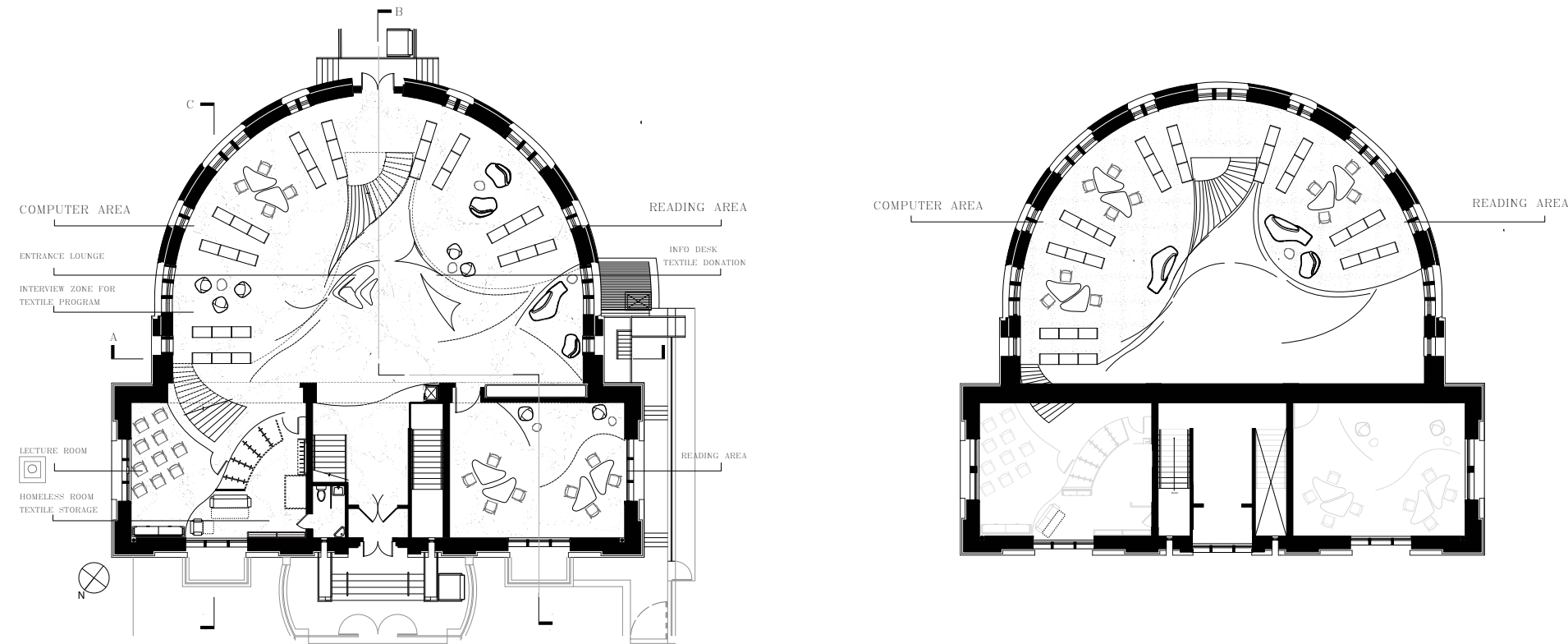


The weaved sculptural system which is also used as the main lighting system symbolizes the guiding role the library and its users plays in bringing the community together as well as standing for the traditional/conceptual mission of a library: a transitive space in which the user feels wrapped by inherited knowledge.

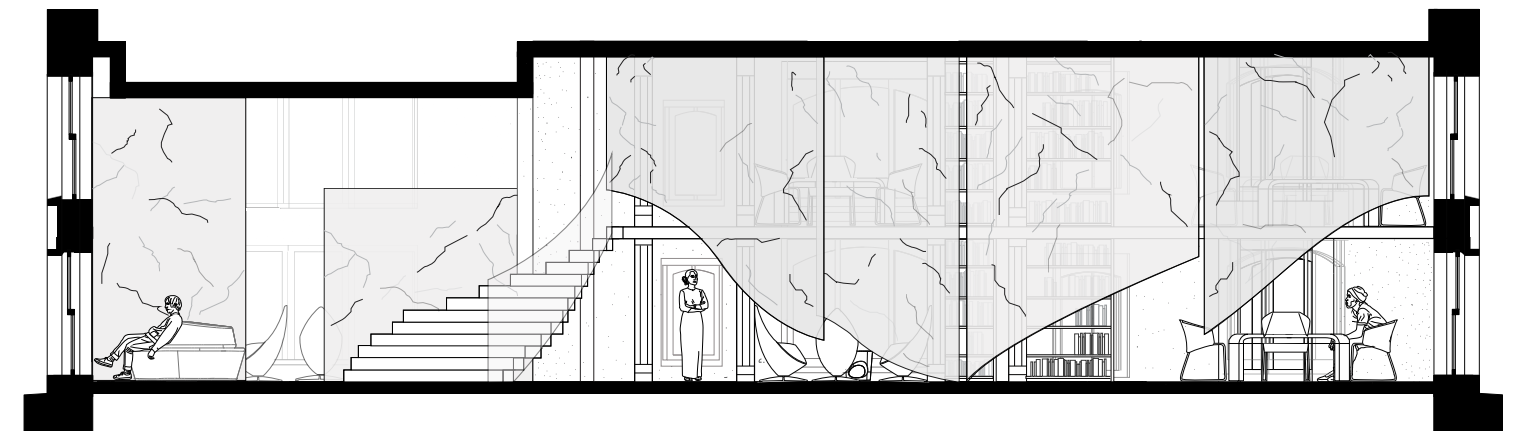
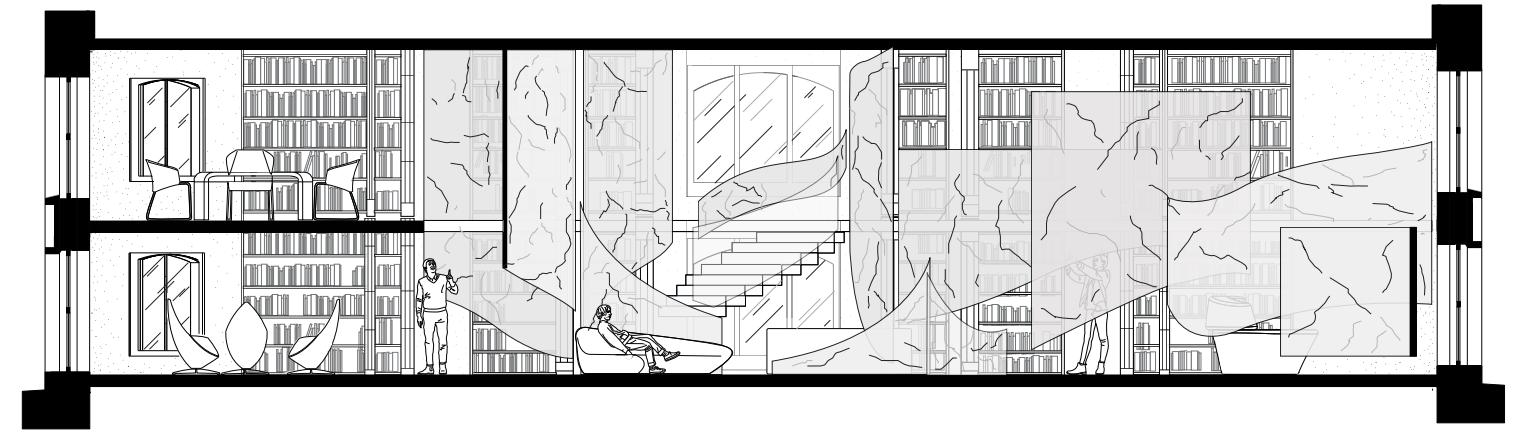
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Advisor: Greta Hansen

Course: Design 301 / Office Project

AMMASSED LAYERS

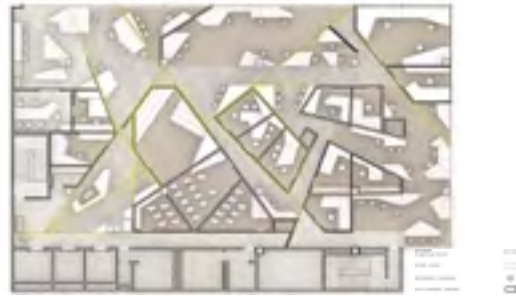
This office project is based on a previous curtaining project where layers of fabric were cut and layered: The collapsing fabric created ammassing layers by enabling levels of visual and light access. The cutting pattern for the office layout is based on the existing column structure, specific spots and their access to sunlight. Once the enclosures are placed, the remaining negative-circulation path expands and contracts according to its access to light, coming from the glass facades on the east and north sides. The structure of the offices follow the ammassing concept: private areas have dropped ceilings yet reach the full height ceiling through lit glass enclosures; making them seem like they dropped down. A violet iridescent material is overlaid on top of existing wall materials where the rooms are cut to emphasize the concept.

PROGRAM / ADJACENCY



Public areas are more so at the entrance and private offices and open work areas are pushed towards the large windows at the North and East corners for privacy and access to light.

FLOOR FINISH PLAN



Ceiling finishes show the negative shape that became the circulation path, the full height public spaces, and private offices that have dropped glass ceilings.

LIGHTING RCP



CUTTING

SEPERATING / VARIOUS CUT PATTERNS / A GRID

LAYERING

OVERLAYING / SUPERIMPOSING / OVERLAPPING

AMASSED

OVERLAPPING SYSTEMS / CIRCULATION PATTERNS

ACCESS

ACCESS TO SUNLIGHT / CONTRACTION x EXPANSION

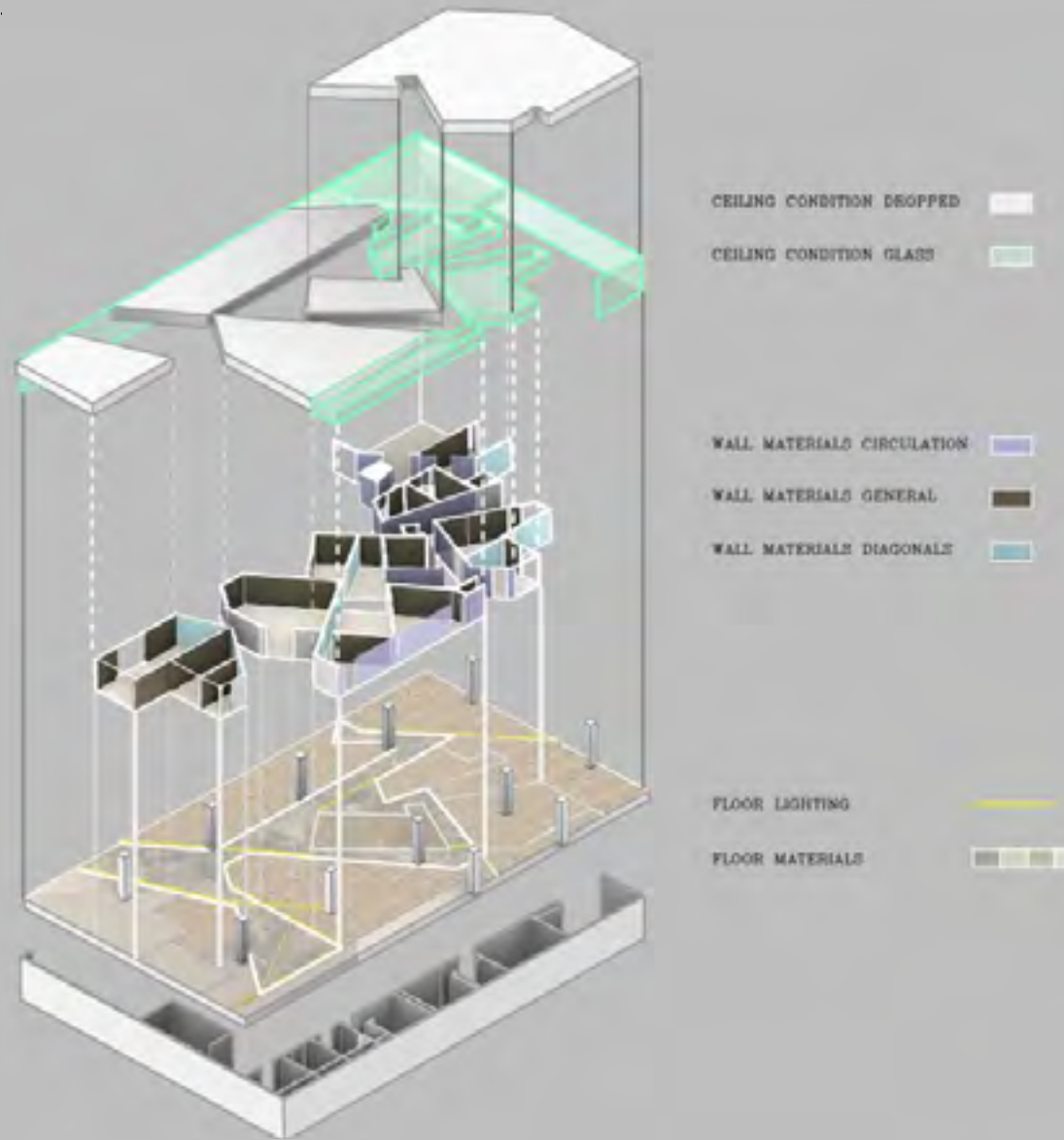


The physical mdel iterations explore the ways in which masses are placed accordingly to programmatic requirements through blocks of foam, expressing the concept of cutting and layering.



The material palette differentiates the interior of private areas from the public areas. The muted palette contributes to emphasize the concept of cutting while the violet glass overlay over the wood veneers indicates the sharpest cuts.

The cutting pattern system is based on the existing structure, specific spots and their access to sunlight.



The remaining negative / circulation path expands and contracts according to its access to light, responding to the large windows on the north and east side of the offices.



The remaining negative -circulation path expands and contracts according to its access to light, coming from the east and north sides of the floor. It expands when close to the windows and contracts towards private offices.



OPEN WORK AREAS

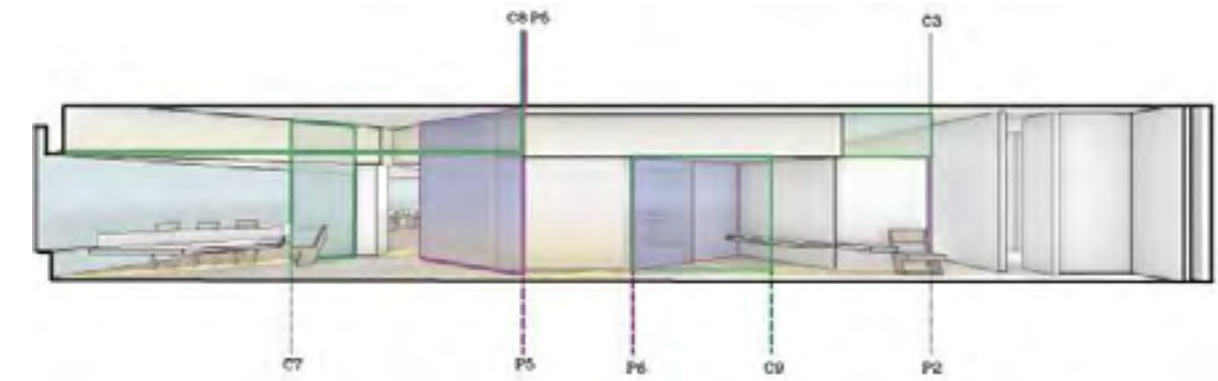
ENTRANCE - INFO DESK



OPEN WORK AREAS



Layout of the circulation path alongside the placement of the closed masses respond to the cutting concept through their "collapsed" appearance: private offices visually don't touch the ceiling and have lower ceilings enclosed with glass;



The Furniture strategy follows the concept of cutting. Interrupted by separation wall and glass, the furniture remains as a whole when looked from the plan view. The desk and tables are cut through different elements like wall or separations but they maintain their wholeness.

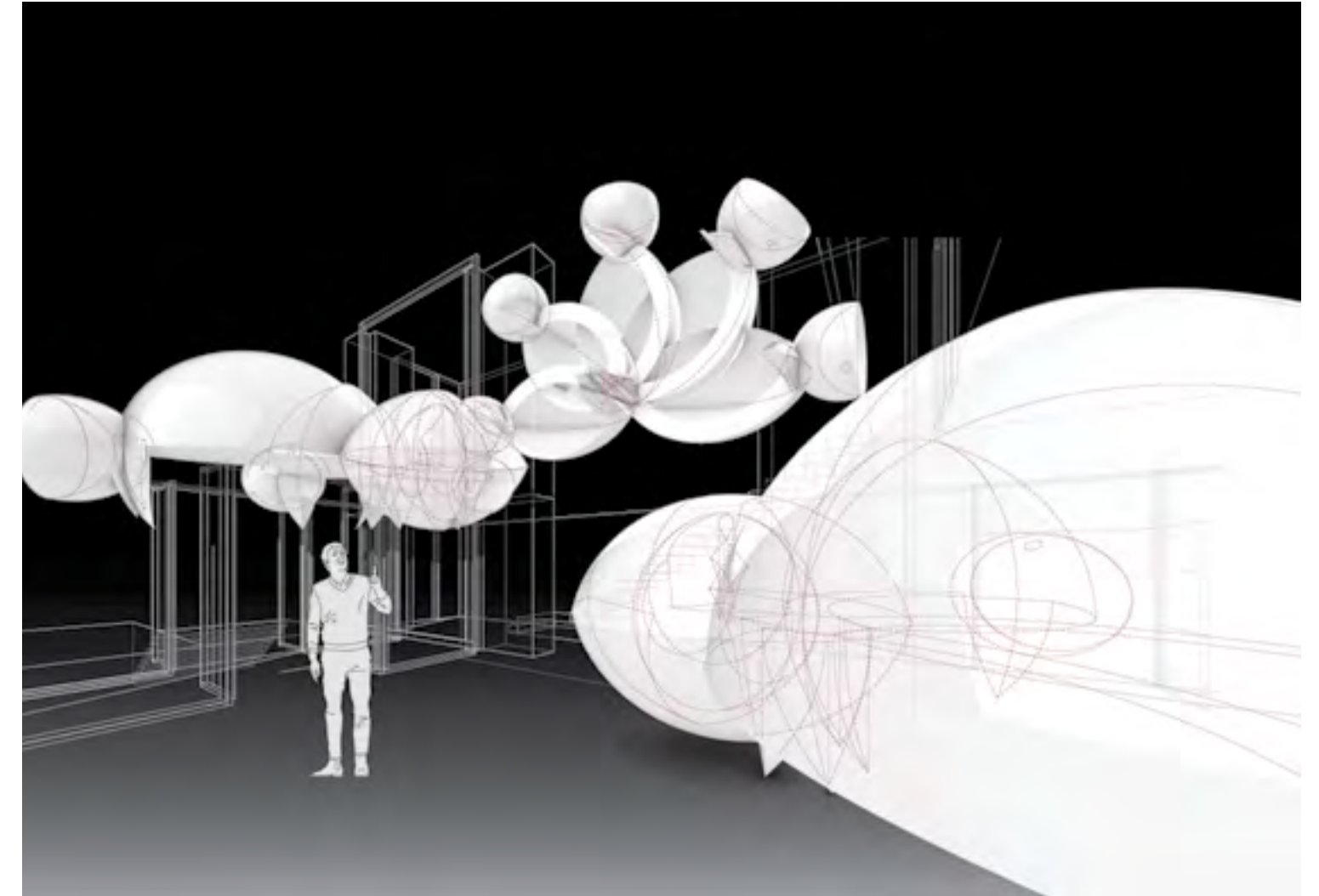
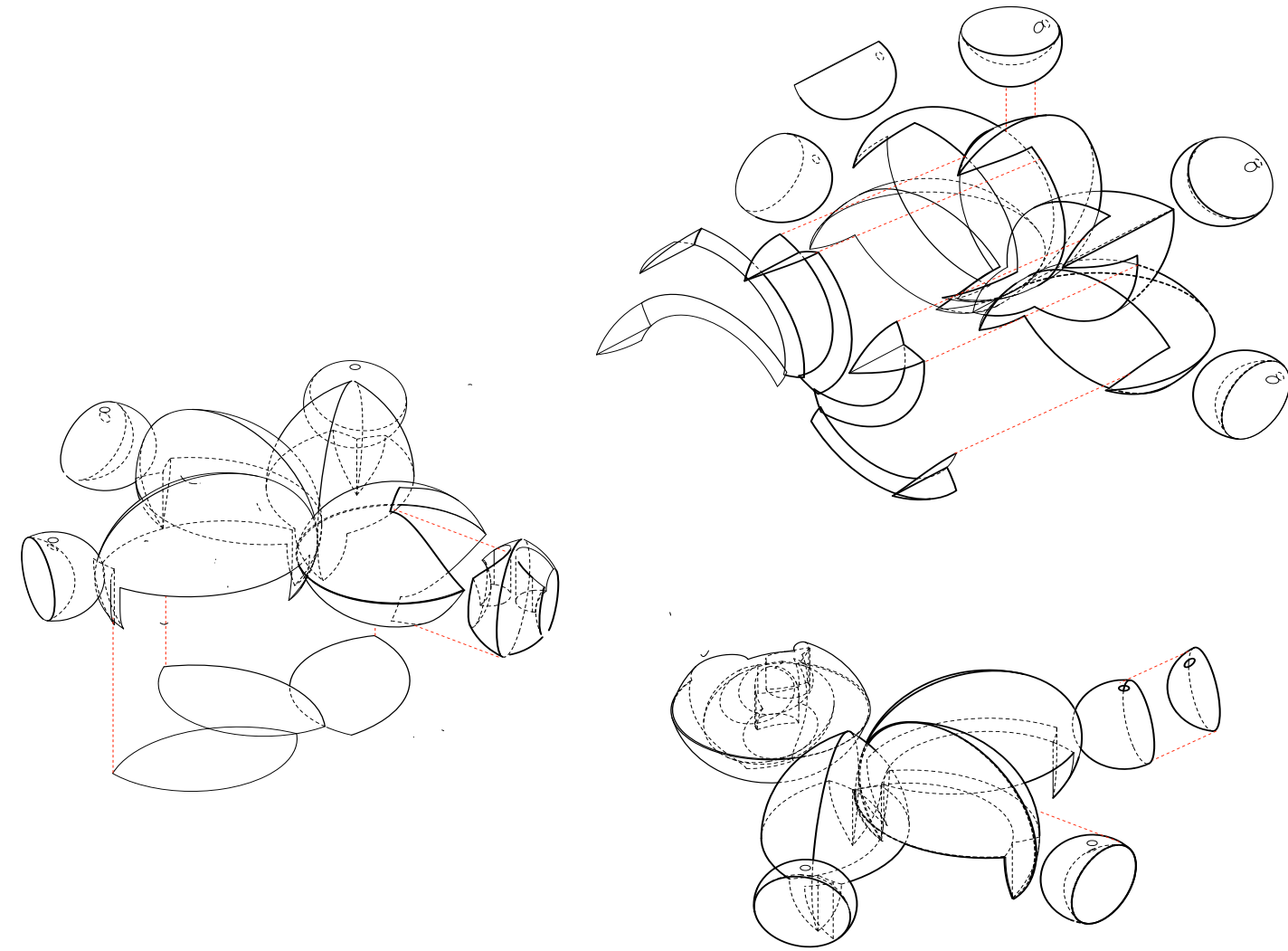


Advisor: William McLoughlin
Course: Digital Drafting & Modelin Class

DISPERSED

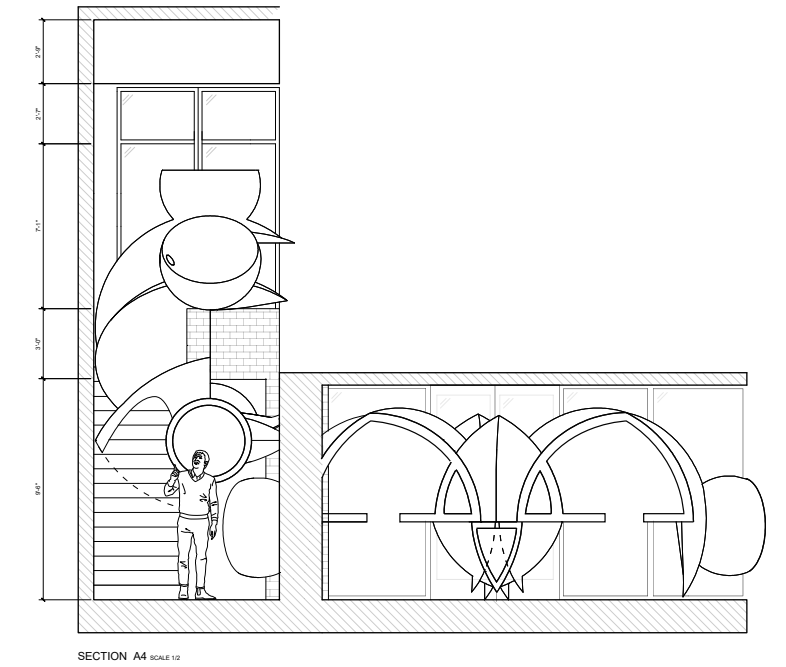
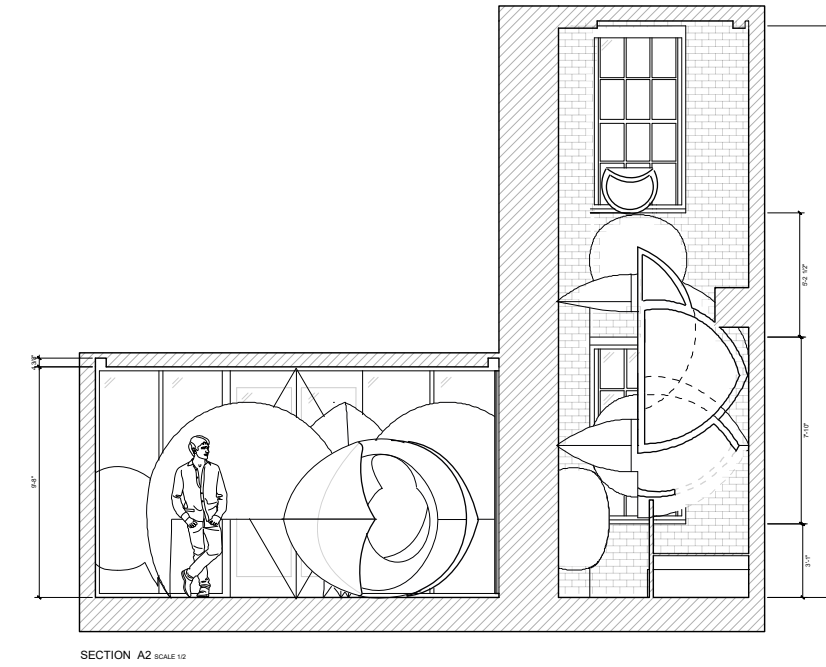
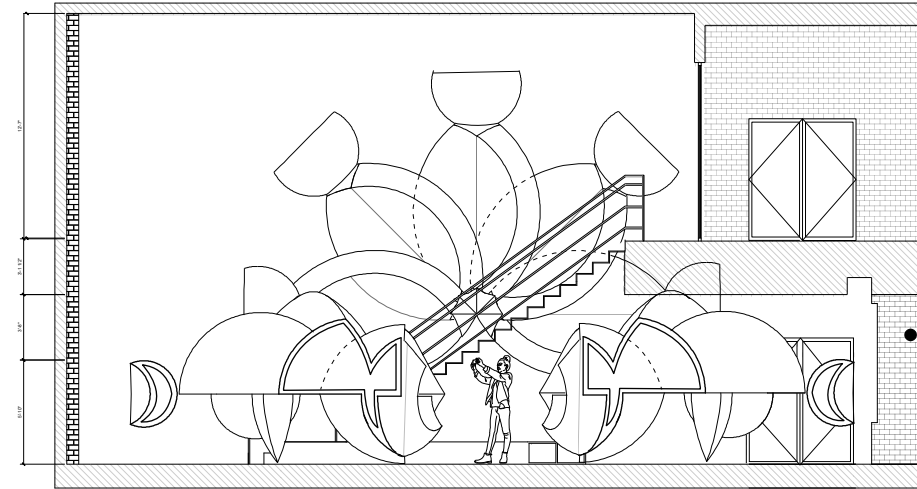
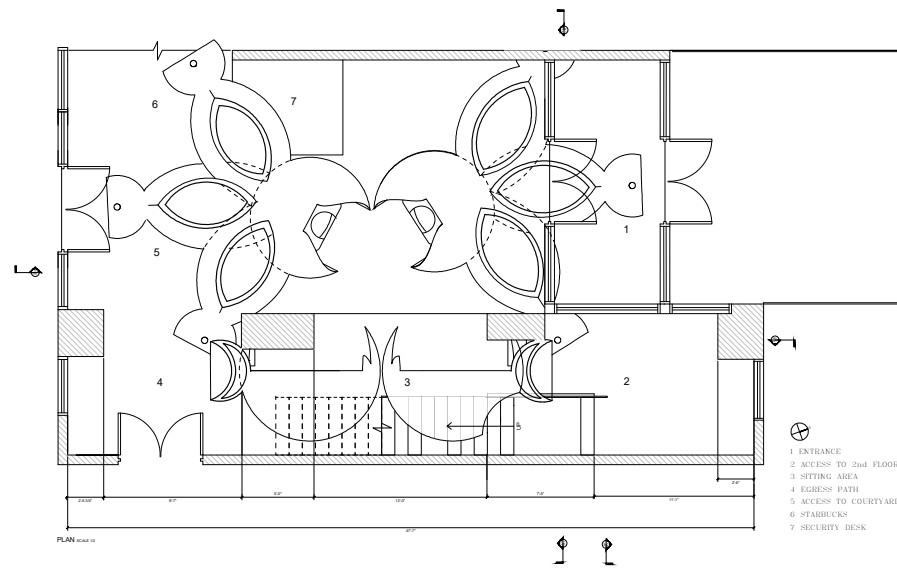
One of the first digital projects, the installation piece is an exercise for creating space, directing circulation, and creating language. The piece is designed specifically for Pratt Studios; The concept is dispersing the distinct movements of students in different major and classes, while offering a milieu for them to present their work. The project allows to rethink shapes, volumes, and forms in spatial planing and adapting the design to a specific site. The installation has various parts inwhich private zones are created by the overlap of volumetric forms which also direct and disperse groups of users. It serves as a lighting source, an exhibition piece, and a display for student work while organizing the direction of movement of groups of students.

The explorations of this project allows a fluid transition between digital softwares such as AutoCad, Rhino, Illustrator, Photoshop and technologies like 3D Printing.

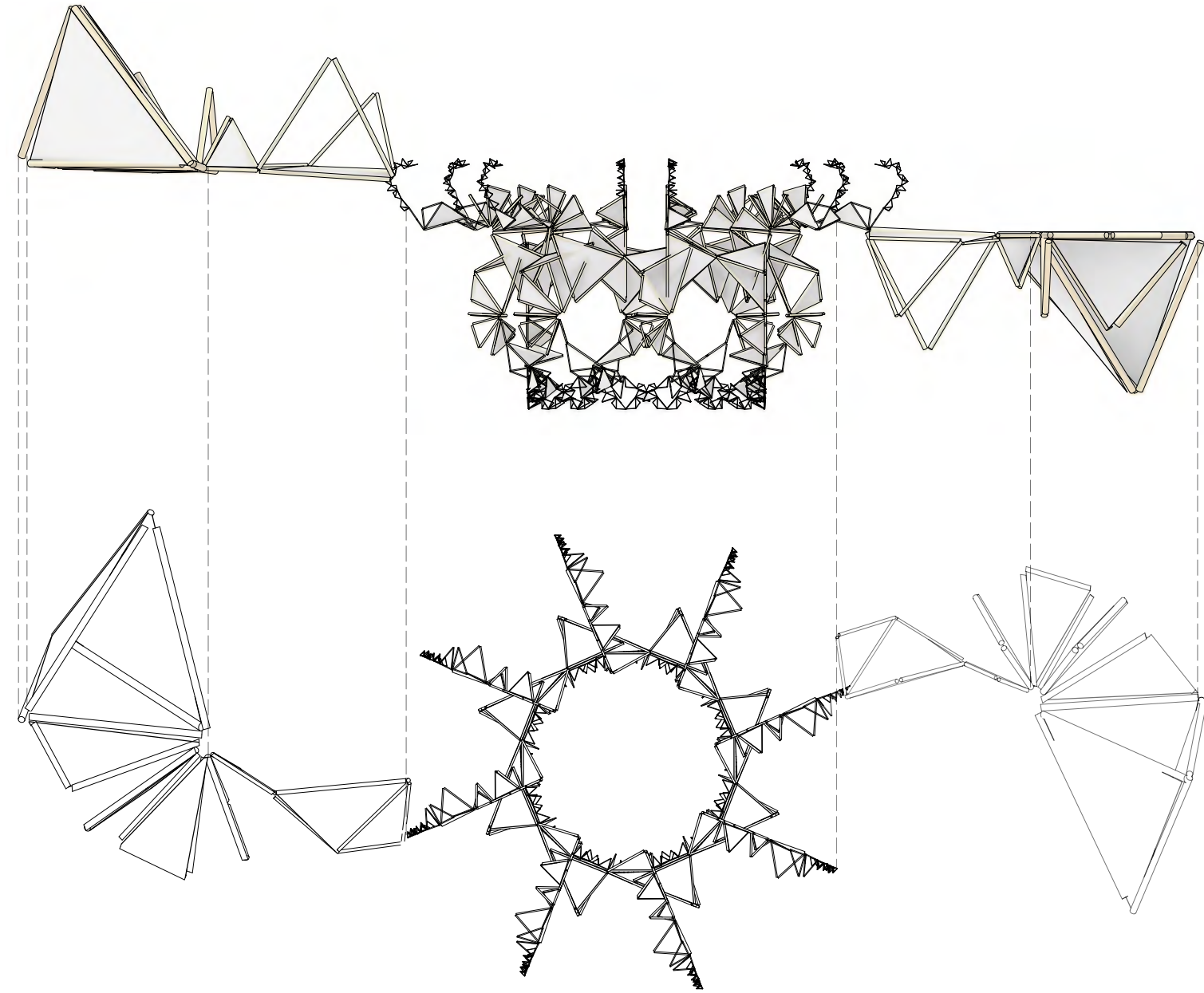


The installation piece is attached to different levels within the space to allow more design possibilities. It acts as a display area, it directs and disperses the circulation and is a lighting system.

The final installation in the lobby of Pratt Studios is derived by the organic shapes and unplanned movements while trying to grasp an understanding of the tools in Rhino.



Placing the piece inside Pratt Studios, the exercise is a practice for measuring physical space and translating that information to the digital world while designing for a given specific site.



Advisor: John Heida
Course: Design 101 / Hospitality Project

COALESCENT

The client for the project is Housing Works, a volunteer based organization that psychologically and economically support people living with HIV and AIDS. This particular shop focuses on receiving donations and offering crafting workshops to the homeless to be sold for further economic support. The sculptural system is created for two role-players in Housing Works: Donator / Volunteers and the Homeless. The multipurposed system greets guests from the two entrance points and progressively connects them until they overlap in an enclosed space which symbolizes the COERSION of both elements within a confined space. Both ends are visible from its opposite which reflects the transparency and equality of these two parts in creating one purposeful objective. It is used as the guardrail, furniture, display, and lighting system throughout the space.

COALESCE

1: to grow together

2: to unite into a whole for a common end: join force

3: to arise from the combination of distinct elements

WRAPPING

Private spaces are created by the structure.

It wraps the users through its consistent presence throughout the vertical circulation.

DIRECTING

The structure is a partition that creates private spaces.

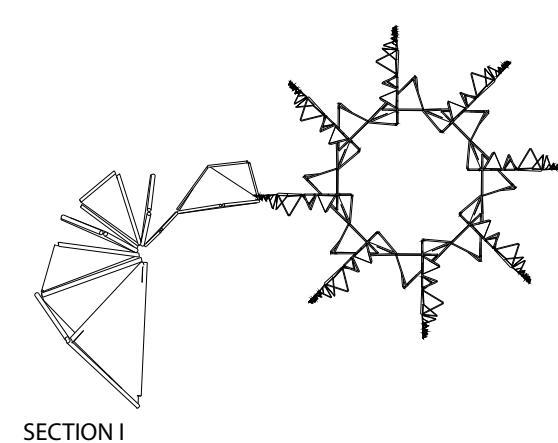
It directs the eye to the vertical connections between the floor plates.

ACCOMPANYING

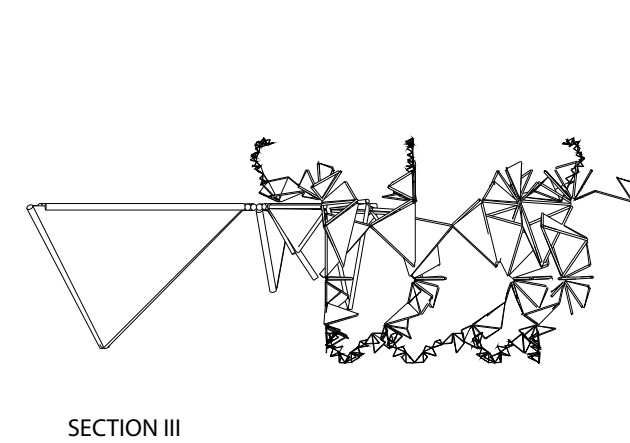
The continuous installation not only emphasizes the circulation.

It accompanies users throughout the stair system.

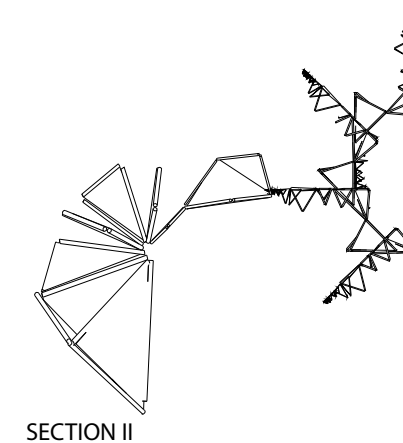
The store consists of a thriftshop ,and advising center which contains a weaving and quilting practice program alongside the thrift shop for financial support for the homeless people living with HIV. The planning of space and each detail in the house is dispersed out from the core which emphasizes the connection of the role players connecting the volunteers and the homeless.



SECTION I

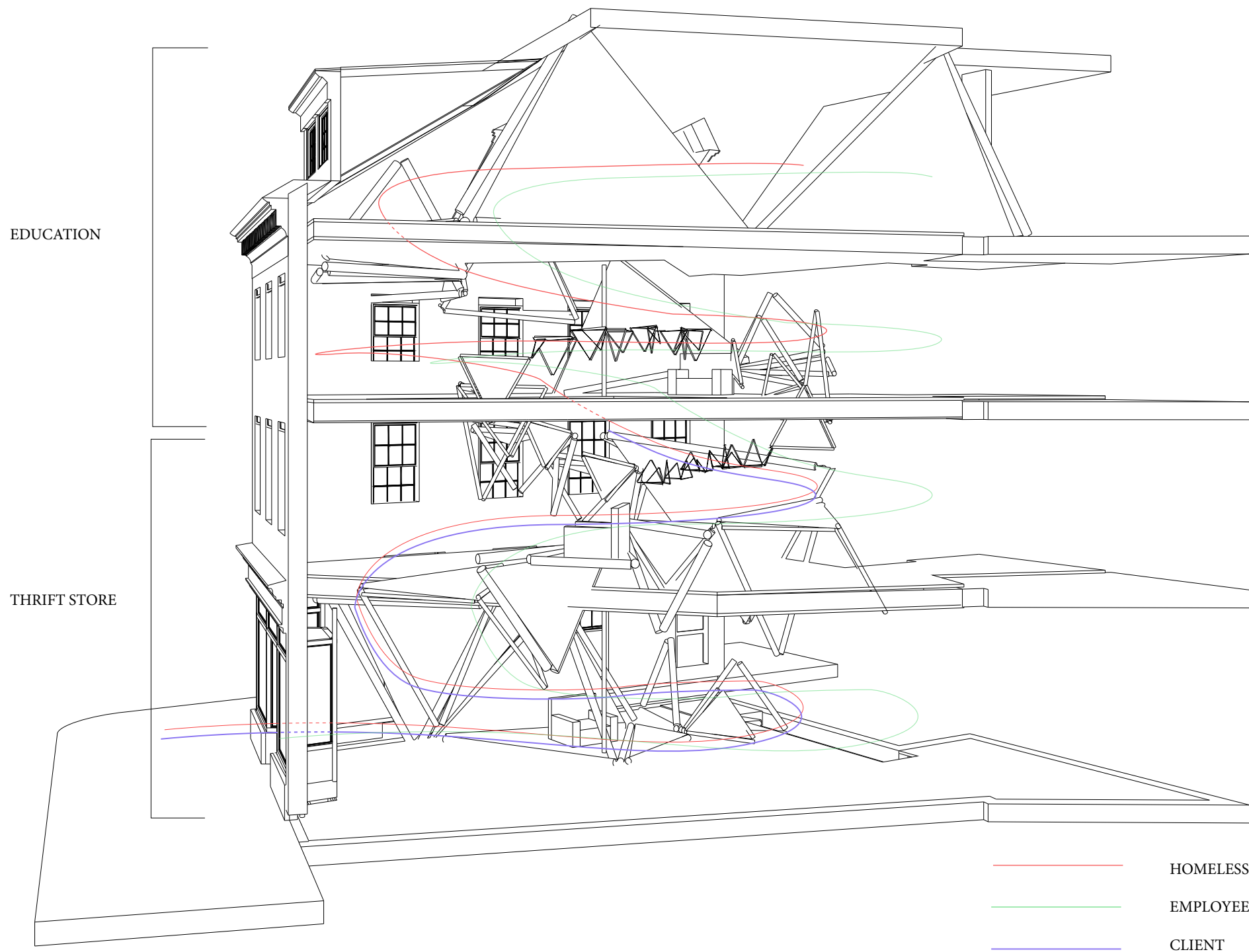


SECTION III

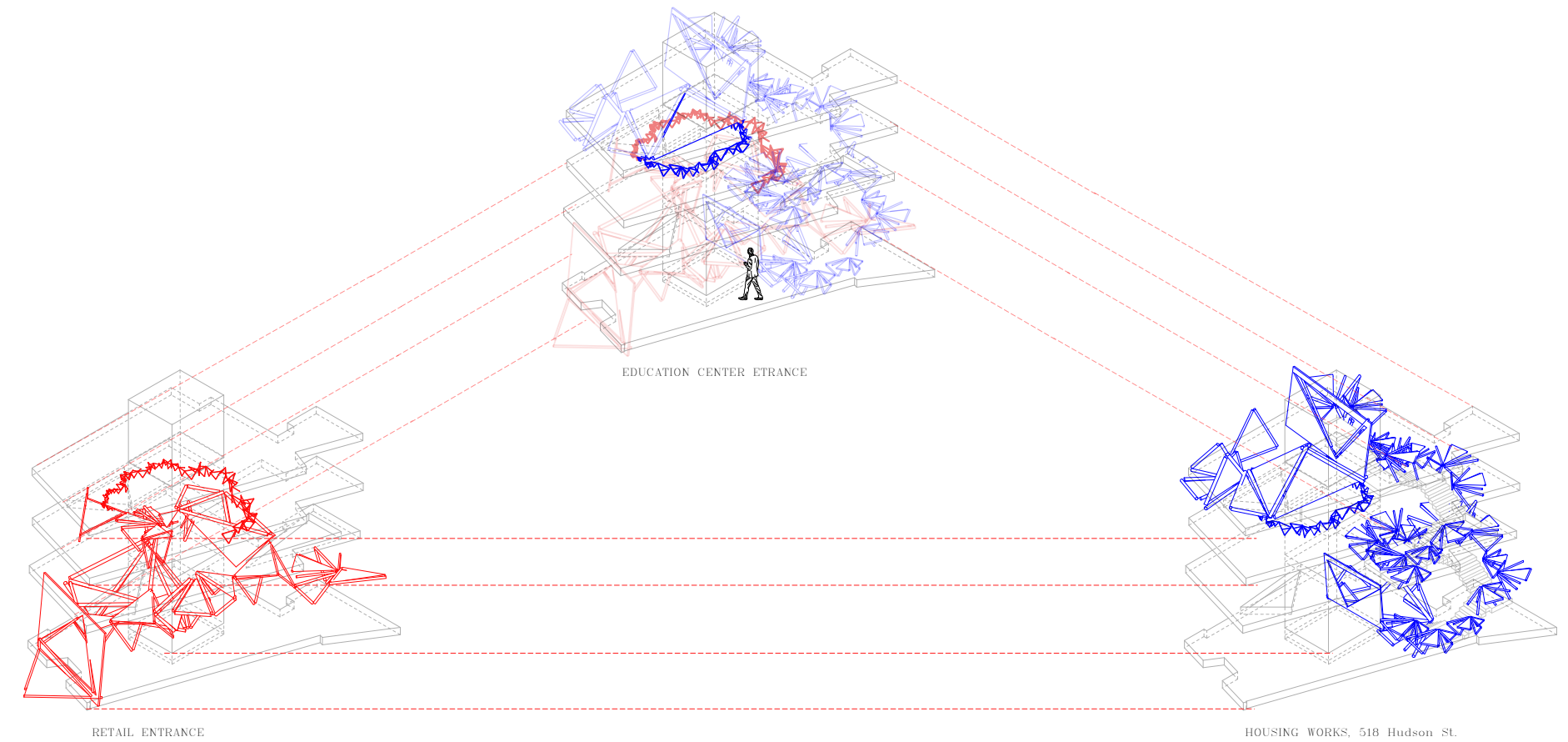


SECTION II

The first two floors being the thrift shop, the intersection of the boundry system on the third floor represents the area where the handmade products of the homeless are showcased and sold; this creates a tangeable relationship between the participants and the people who are being supported by the sales.

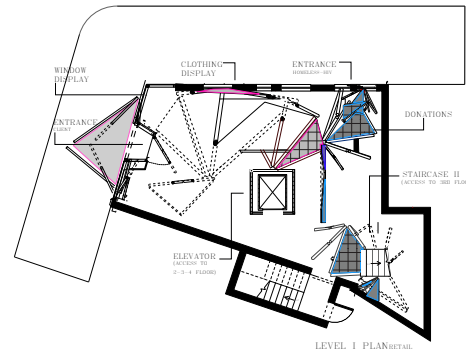


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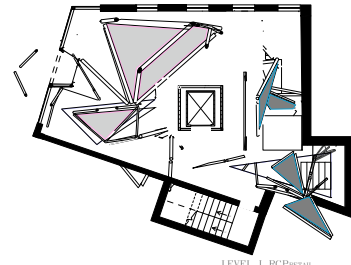


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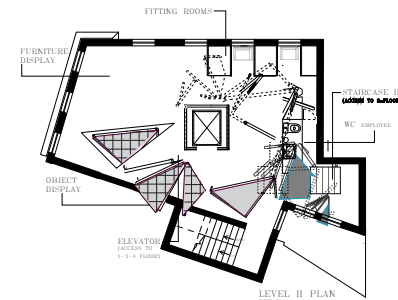
1ST FLOOR - RETAIL / THRIFT SHOP



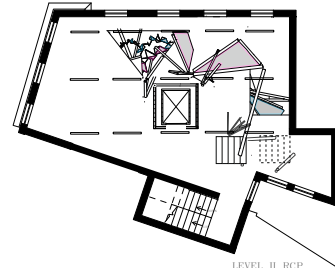
PLAN



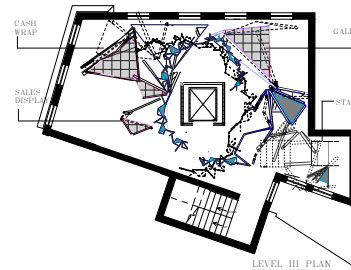
RCP



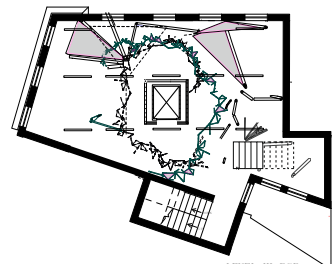
PLAN



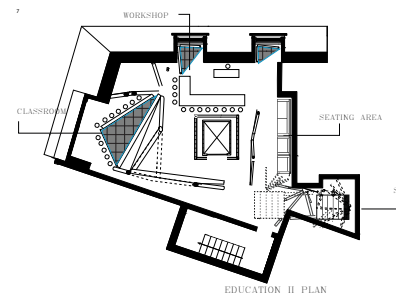
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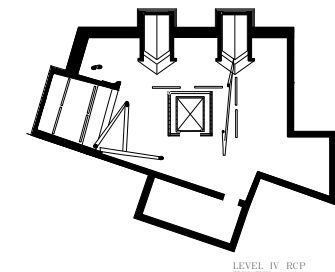
PLAN



RCP



PLAN

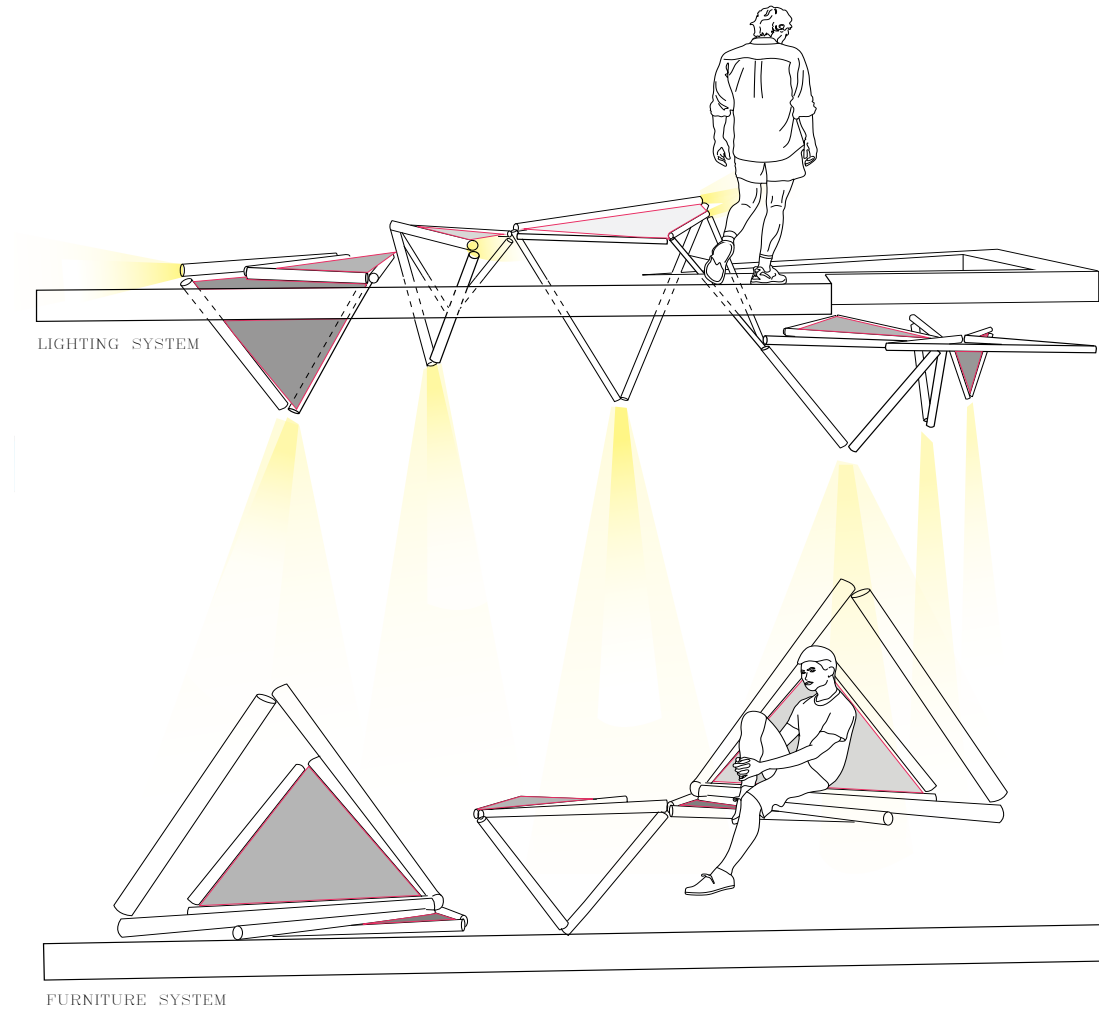


RCP

3RD FLOOR - DISPLAY GALLERY / POS

4TH FLOOR - EDUCATION CENTER

The boundary system is the main structural element for furniture, storage, and lighting system. It penetrates through the different floor plates, allowing visual access and conceptual unity.



The interactive system welcomes guests from different ends of the boundary system and progressively connects them until they overlap in an enclosed space which symbolizes the COERSION of both elements within a confined space. Both ends are visible from the opposite paths which reflects the transparency and equality of these two parts.



Advisor: Keena Suh
Course: Community Design

ESSENCE OF A LIBRARY

The project transforms the library to a milieu of creativity and design for students in high school. After sessions of discussions to redesign the existing library, the students expressed their interest in creating art but not having enough mediums to express themselves especially in regular classrooms: The library was opened into question as for the integration of artistic endeavours alongside storing and presenting books to students. Based on the concept of providing each student a module that represents the conventional use of the library alongside a medium for creativity; the personalized modules serve as book holders, personal light sources, and canvas storage/ artwork displays to represent the roles of the library according to the needs and interests of the students.



The structure that holds the canvas rolls are left empty with embedded lighting for personalized modules of reading/drawing light.



The canvas is stretched across the wooden plates with boning structures to become storage for lightweight objects.

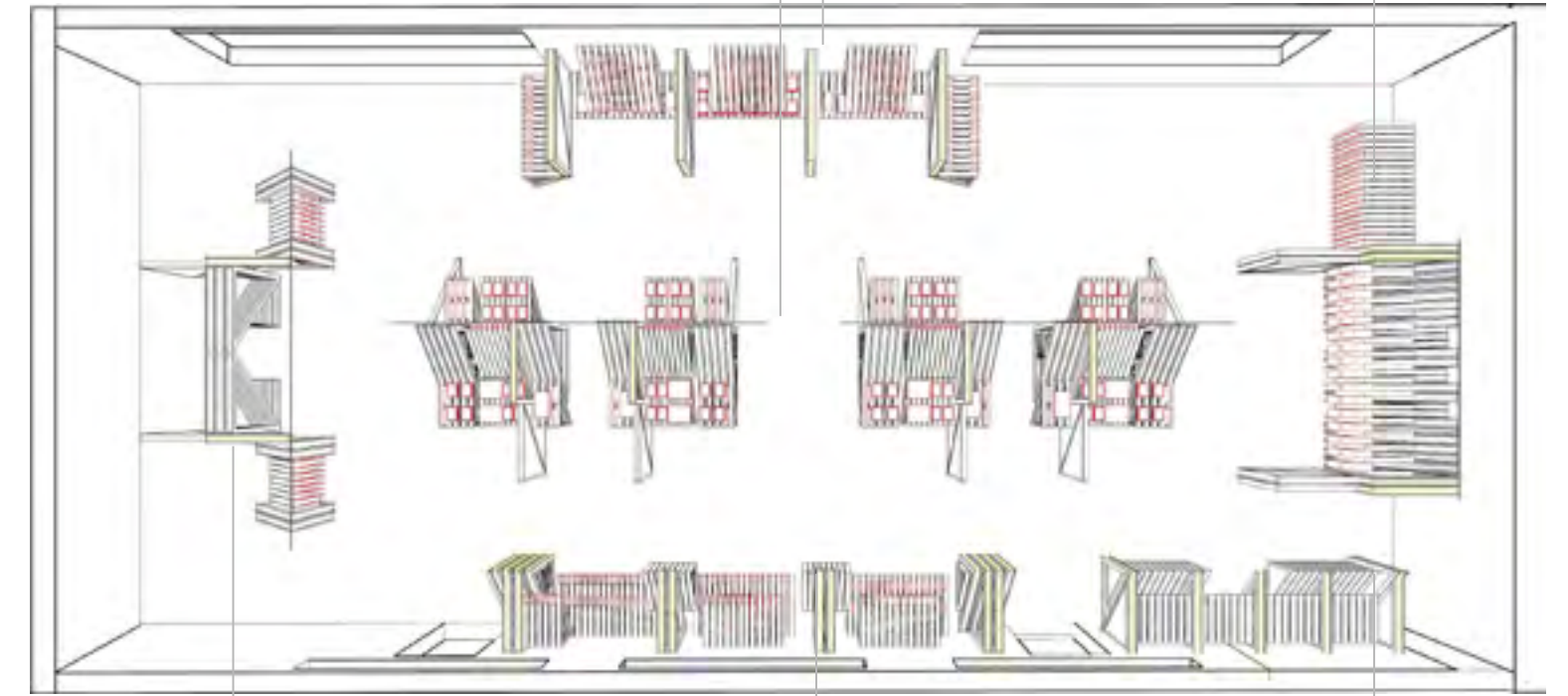


Horizontally oriented modules are used for holding the canvas paper for either storing or displaying student work.



Each student is provided a personal module which represents the conventional use of the library alongside a medium for creativity.

F ARTWORK AND BOOK DISPLAY A SPACE DIVIDER - BOARD GAMES B SPACE DIVIDER - BOARD GAMES/BOOKS



C SPACE DIVIDER - LAPTOP & IPAD STORAGE D SPACE DIVIDER - LAPTOP & IPAD STORAGE E PERSONALIZED CANVAS STORAGE

Personalized modules serve as book holders, personal light sources, and canvas storage/ artwork displays to represent the roles of the library according to the needs and interests of the students.



Advisor: Johnny Stanish & Loney Abrams

Course: After The Internet

INTERIOR ? DESIGN ?

This short project explores the ways of creating and perceiving space in virtual softwares using one of the most common 3D design tools; Rhinoceros. By posing questions such as "What creates atmosphere?" "What is interior/exterior?" and "What is interior design?" the project intends to challenge the questions interior designers are faced with whether about the scopes of their profession or the limits of design. INTERIOR?DESIGN? uses the infinite space the software provides; through placing objects that are downloaded from the internet, the link to the file is shared and participants are encouraged to create their own space with the same objects. The project opens into question the conventional ways of using digital platforms to build/design while creating a community of artists through communication and collaboration.

"Does virtual experience have an interior/exterior?"

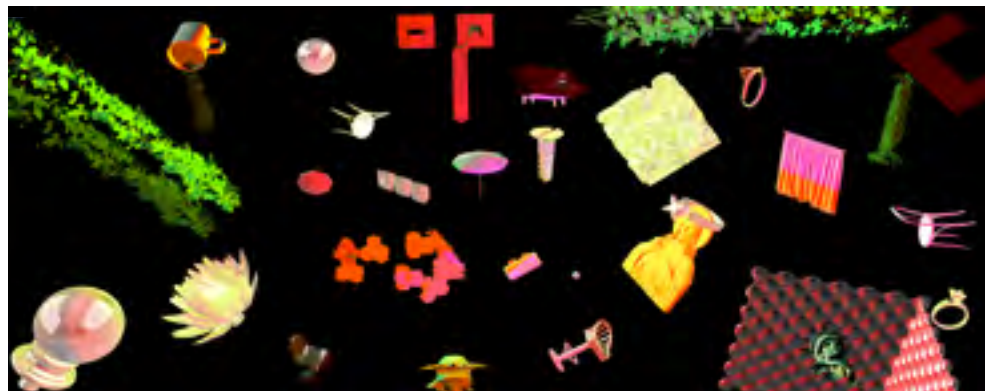
"Is there originality on the internet?"

"What are the components of a designed space?"

"What is interior design?"

"How does the sun rise in virtual space? How are shadows formed?"

"What creates atmosphere?"



"Do you only select furniture?"

"Are you a decorator?"

"What is direction/orientation?"

1- Questioning the virtual platforms in the design world and challenging the perception of space and "building" in the virtual world. Opening into question conventional ways of using digital platforms to build and design.



2- Challenging the notion of originality through the use of easily accessible, free furniture models and placing them within one infinite context. Allowing for the project to find its own form by liberating free circulation of the altered/broken link: Creating versions / Alternate realities with the same exact design tool and components.

3- The link is distributed through familiar communication apps which allows easy access and a feeling of community. Users spread their version of the link, so that it spreads easily and faster leading to a larger community and opportunities of collaboration.



Advisor: Sarah Lippmann

Course: Materials Lab 101

FLORA'S HOUSE

The project is shaped around a painting that is chosen : material selections and lighting techniques are shaped around this painting. The concept of the design is derived from the painting Flora Priestly by John Singer Sargent: The stark contrast of light and color between the pale yet strongly illuminated face of the figure in relation to the rich and dark color scheme of the rest of the painting inspired the material, lighting, and color choices of the design. Relocating the Farnsworth House into Aspen Colorado as a jewelery store , as the project rubric suggested, the stark difference between the existing mountainside color scheme and atmosphere and the interior finishes of the house suggests a shift in ambience while offering a transition of program, visuals, and concept.

FLORA PRIESTLY – JOHN SINGER SARGENT



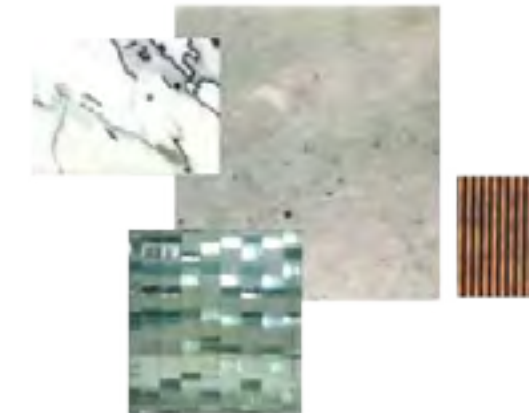
Three different material palettes are created for different areas of the house.

–The exterior is composed of light and monochromatic materials to reflect the existing mountainside.

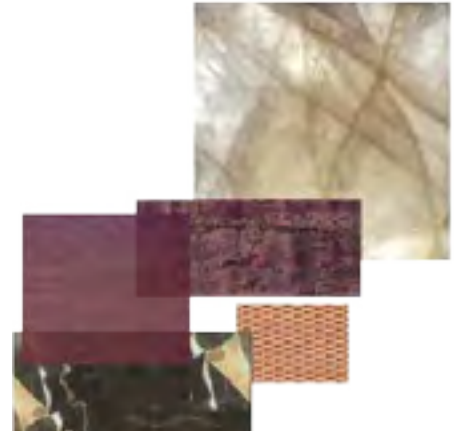
PRIVATE ROOM



EXTERIOR



DISPLAY AREA



–The display area features the backlit onyx wall, marble display cases, dramatic tulles and upholstery.

–The private room has darker color and textures to follow the subtle yet effective play of the backdrop of the painting.

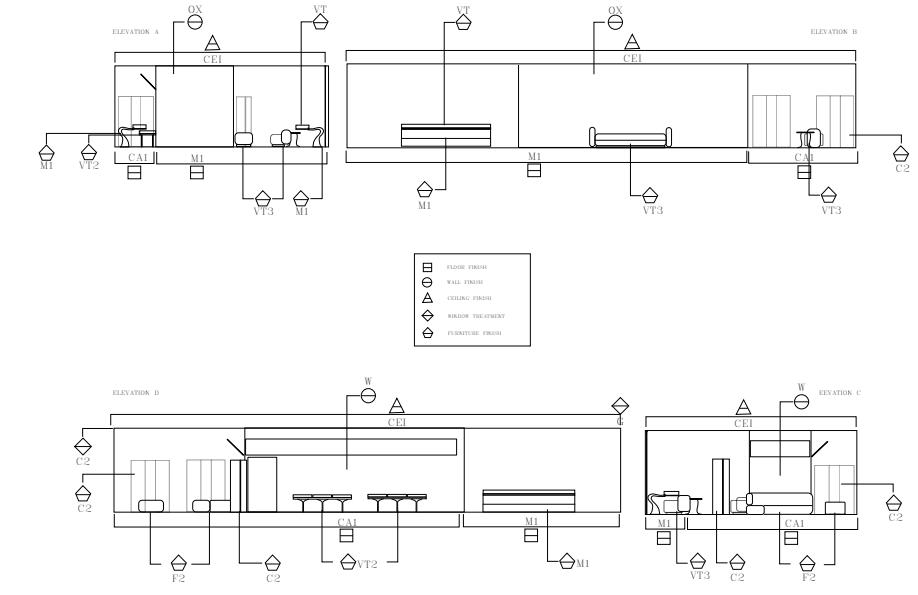
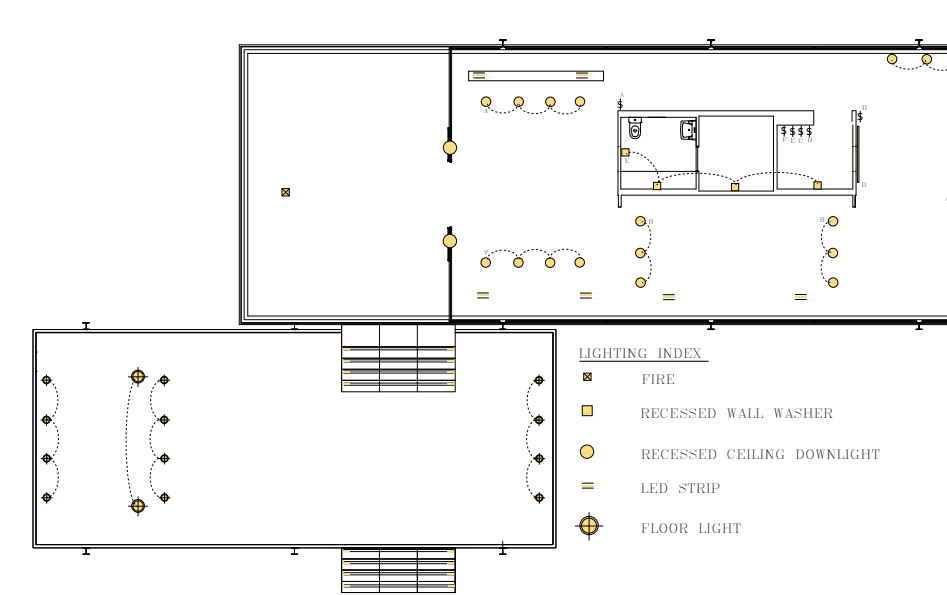


ELEVATION D
SCALE 3:8

ELEVATION C
SCALE 3:8

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-The private room has darker color and textures to follow the subtle yet effective play of the backdrop of the painting.



Advisor: Annie Kwon

Course: Design 401 / THESIS

SENSORY VELOCITY

The thesis explores the possibilities of reincarnating existing forces in the underground subway station City Hall Station to create an experiential, perceptual connection/relationship between underground and above ground. Borrowing existing factors such as the speed of the train, the altitudes, different user groups, and this visual perception of the movement, the project seeks to rethink, reorganize and morph the existing material in the subway station to become an interactive installation: an interactive field of existing and distorted 3x6 subway tiles. The epicenter of the installation is activated through the movement and speed of the train and responds to the density and orientation of users under and above ground: contrarily the individual users experience the station depending on their own orientation, movement, and pace. The focus points being the openings to the above ground, the installation seeks to decipher and recreate the acoustical field within the subway station and create an ephemeral sensory experience depending on the position of a user in relation to other users, and their proximity to the center.



The plaza was designed as a series of interconnected paths that could be used for the purpose of either transit or leisure. The intersection of space is the main focus, and the path is designed to be a series of interconnected paths that could be used for the purpose of either transit or leisure.



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The map in Travelguide's How to Find Your Way in New York of 1928, shown much enlarged, is unusually accurate about the subway lines in this area, and even shows stations as rectangles rather than circles. Brooklyn Bridge station is shown extending just south of the turnoff to City Hall loop, which is what it did at the time (see the page on Brooklyn Bridge station).



The Geographia map accompanying the Complete Street Guide to New York dates from sometime in the 1930's. The loop is drawn a little loosely. The Post Office and Mail Store named, but this edition from 1939 should be the last time, because they were both removed that year and the grounds were regained for City Hall Park.



The far better designed Hagstrom subway map of 1936 showed very clearly that City Hall was on a loop. Doing so used up valuable space in a crowded area. Apparently the public were so familiar with the 'City Hall loop' that depicting it otherwise would be too contrary to expectations.



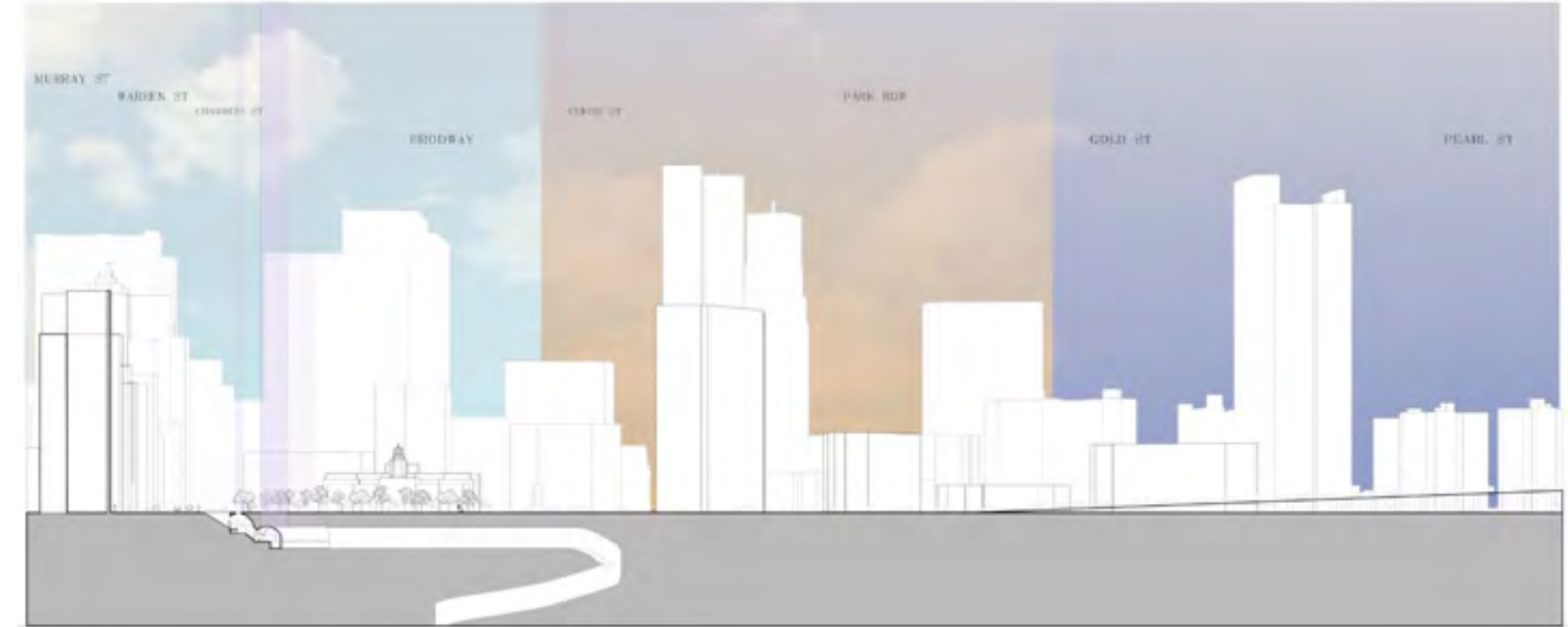
Street maps routinely showed the City Hall loop. A Rand McNally product designed circa 1926 shows it and the large cluster of transit lines at Brooklyn Bridge station just steps away.



The official IRT map appeared to show City Hall at the end of a stub branch line, but because the station circle touches the main line. The curve of the Seventh Ave express line from Park Place to Fulton St is very awkwardly shown, making an angle exactly where it crosses the Lexington and appearing to have some connection with City Hall loop.

WHY: Controlling the perception of speed, through auditory and visual alterations, in a confined space.

Exposing the concealed underground traffic through the openings and creating a connection between underground and above ground



WHAT: Reversing the visual and auditory dynamics inside the subway station through the manipulation of existing materials.

HOW: Using the existing materials such as the subway tiles and the train itself to address the notion of speed, the experience will depend on the position and orientation of each user.



APPLEPARK by Foster + Partners 2017 CALIFORNIA



The entrance of the Steve Jobs Theater at Apple Park alters the viewers perception through the use of glass opposing to the the heavy metal plate on top. It is a space of circulation and finding direction and has a monumental presence. The stage opening up to the circular circulation space accelerates the feeling of transitioning and arriving.

**CIRCULATION
THRESHOLDS
ENTRANCE**



EUPHORIA by Deca Architects 2015 GREECE



The Spa and Hotel Rooms are designed to deceive the perception of the viewer. The angles that are presented are mostly of non-places / transition spaces. One language is used throughout all the thresholds which emphasizes the absence of program.

**CIRCULATION
THRESHOLDS
ENTRANCE
POOL**



Your Rainbow Panorama by Olafur Eliasson 2011 DENMARK



This Olafur Eliasson installation consists only of a circular path and has no other program than circulation / transition / threshold. The use of colored glass alters the reality in the perception of the viewer and provides an endless transition space that is only dedicated to gradual experience.

**ENTRANCE /
EXIT
CIRCULATION**



Stage Art Space by ATAH 2018 SHAOXING



The entrance of the theater and art center has a gradual progression and altitude that exaggerates the process of entering. The square footage of almost 3 floors are reserved for the thresholds/staircase that leads up to the theater stage.

**CIRCULATION
THRESHOLDS
ENTRANCE
STAIRS**



Wuxi Show Theatre by Steven Chilton Architects 2018 WUXI



The sliver stage is right at the center of the circular structure. The use of material and the layering technique creates a perception of mist and fog while altering the viewer's sense of depth. The progression of the entrance is defined through controlled circulation.

**CIRCULATION
THRESHOLDS
ENTRANCE**



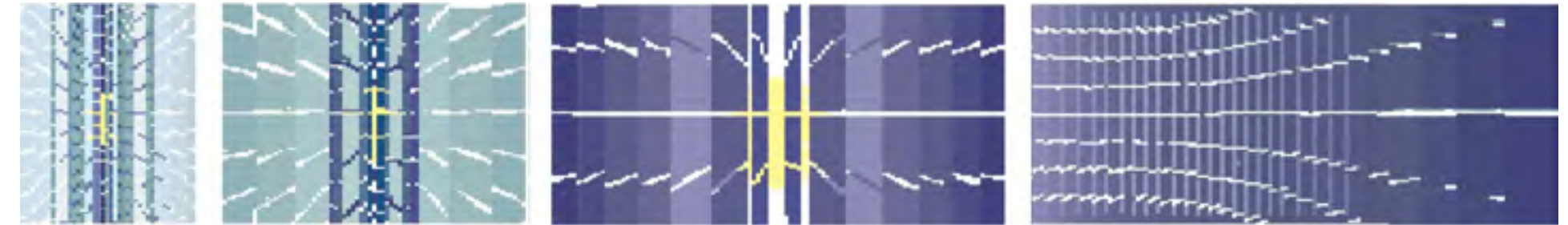
Latvia Pavilion by Indeis Iauzeems Architecture 2017 LATVIA



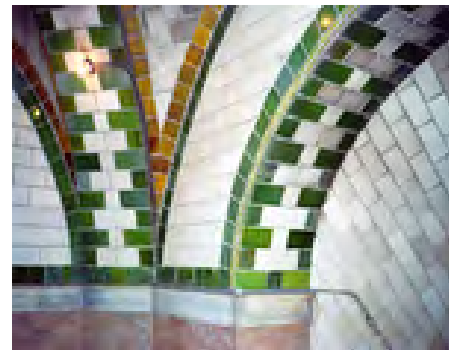
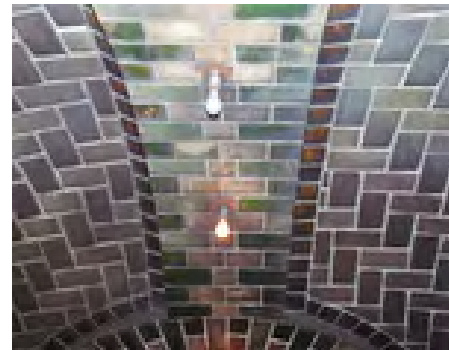
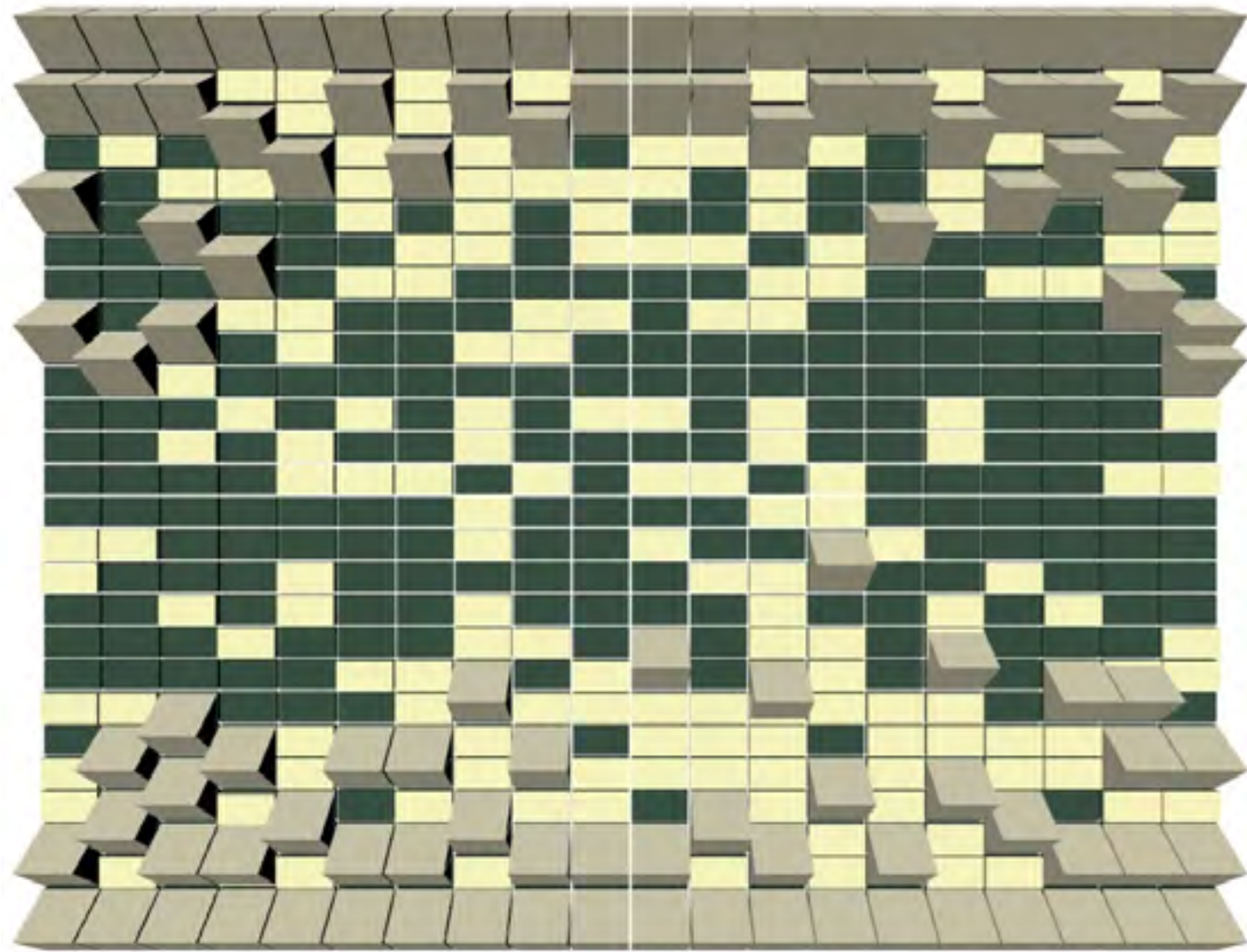
This installation that consists of a single plane doesn't have any program or volume but creates place through the lighting and additional effects. The program is flexible as well as the area the installation contains during each performance.

ENTRANCE

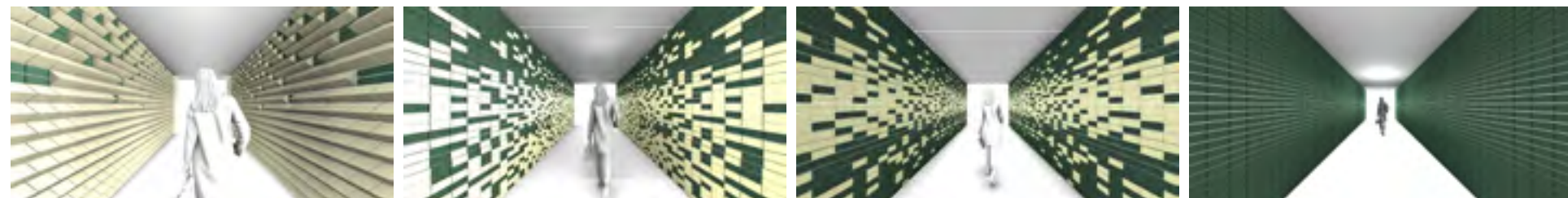
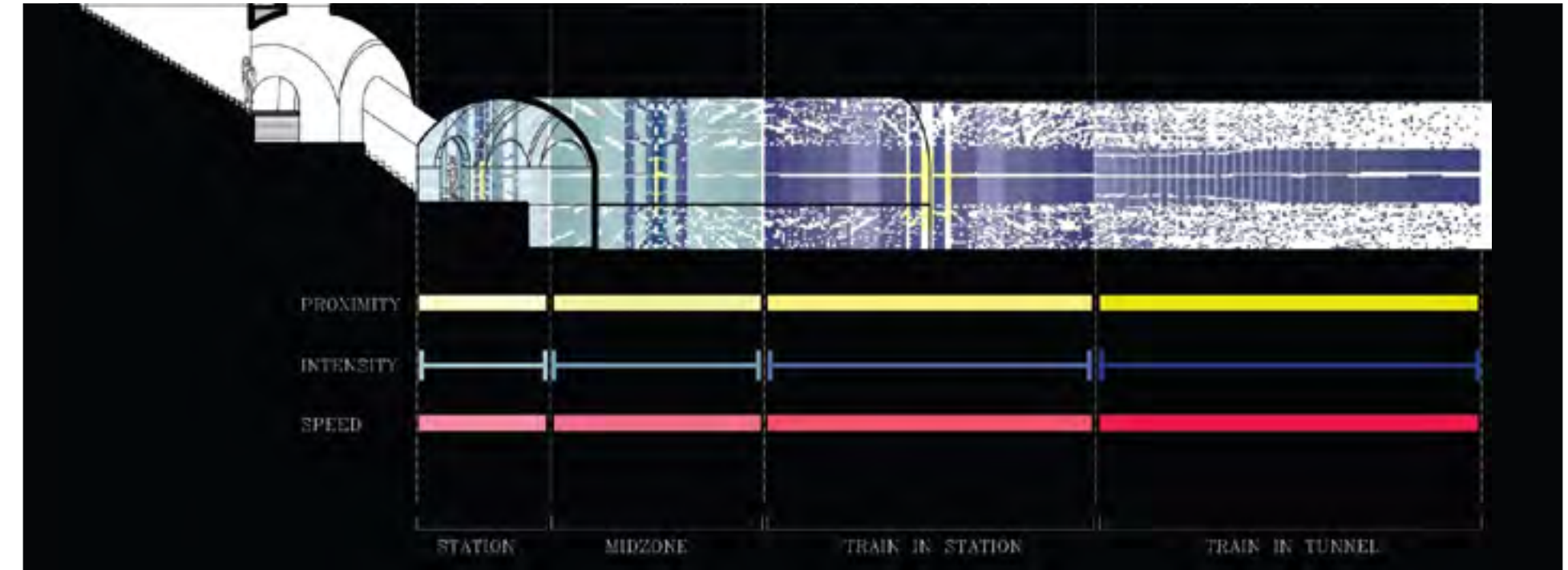
VISUAL and AUDITORY: Manipulating the function, color and density of 3x6 tiles to highlight the notion of speed: which, then, could be visually and acoustically experienced differently depending on the user type and position.




Making the acoustical field and the different paces of the city visual. Making data points visible. Create a deeper sense of belonging to the city / understand the functioning of the city. Addressing the different patterns of motion through the speed of vision & position.



STRATEGY: Taking the 2D tile and making it 3D and experiential. Translating it in two dimensions above ground to create a connection between two levels.



Using the tiles as a connection, showing different density fields down below by translating it above, and mapping or indexing that on the surface. 2d pattern of density as it relates to the 3d forces underground. This is an experience done through motion: either as a pedestrian or on the train.



NIL KARAER