

AMANDA EAST

2021
DESIGN PORTFOLIO

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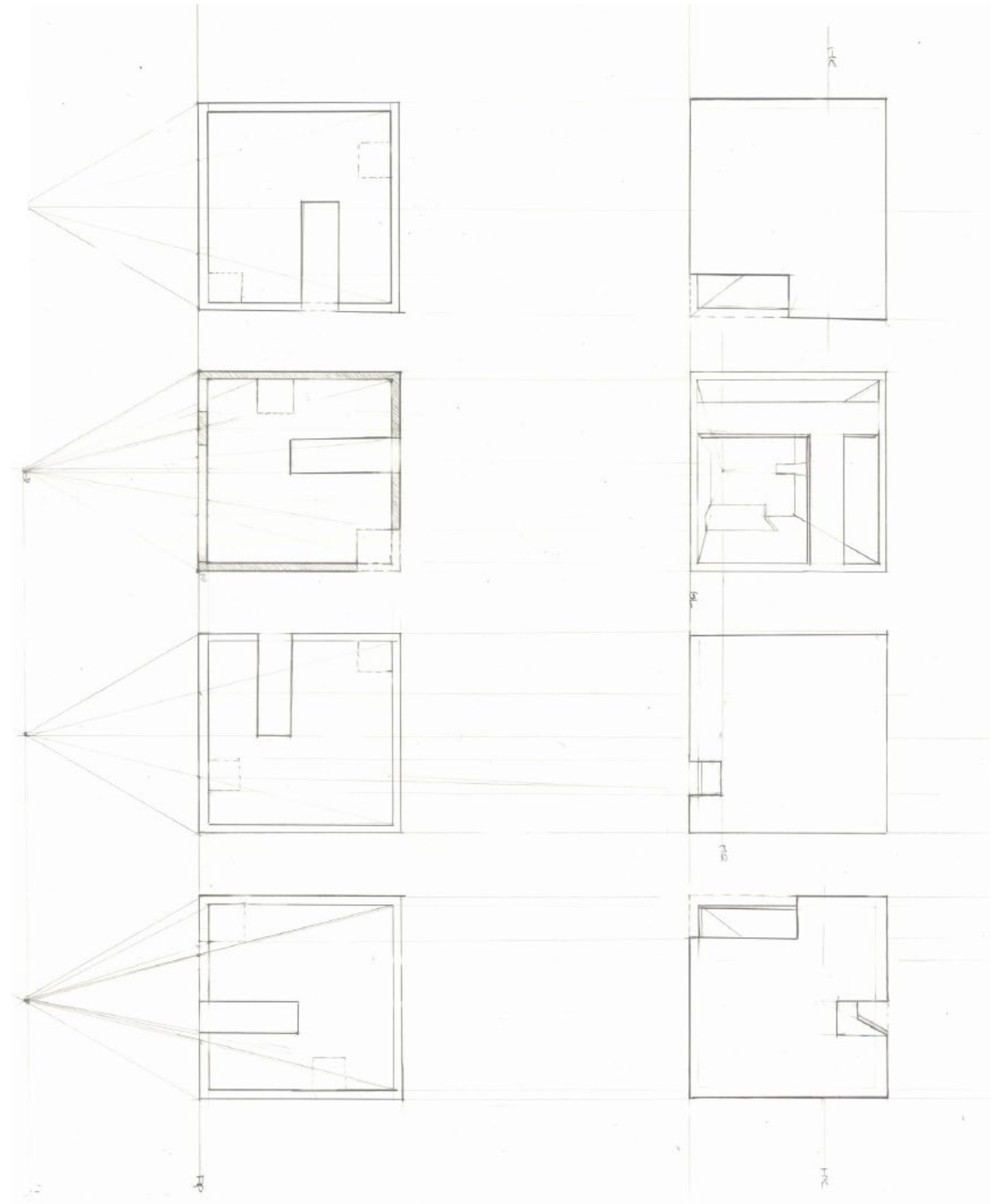
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LAYERING MEMORY

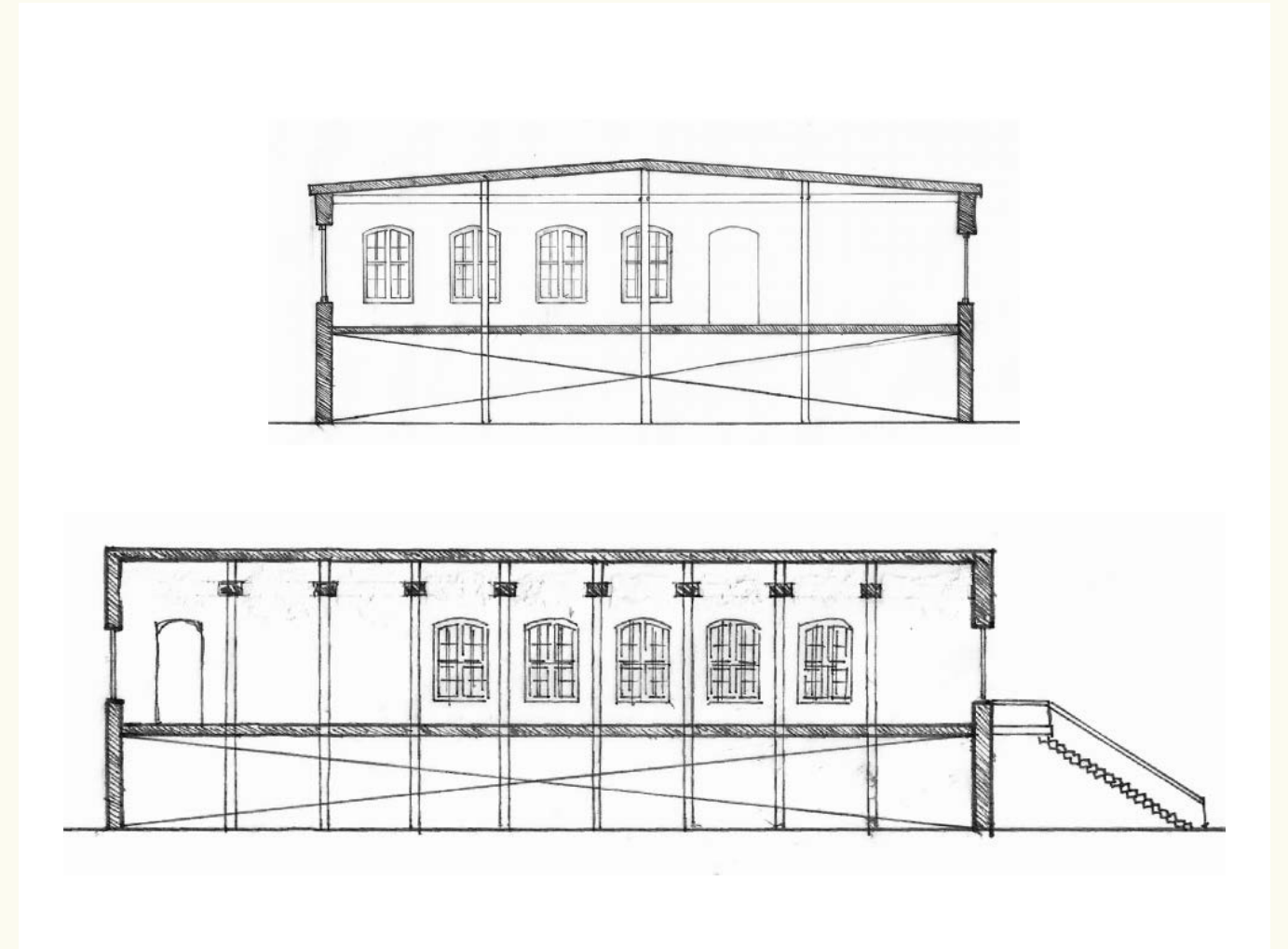
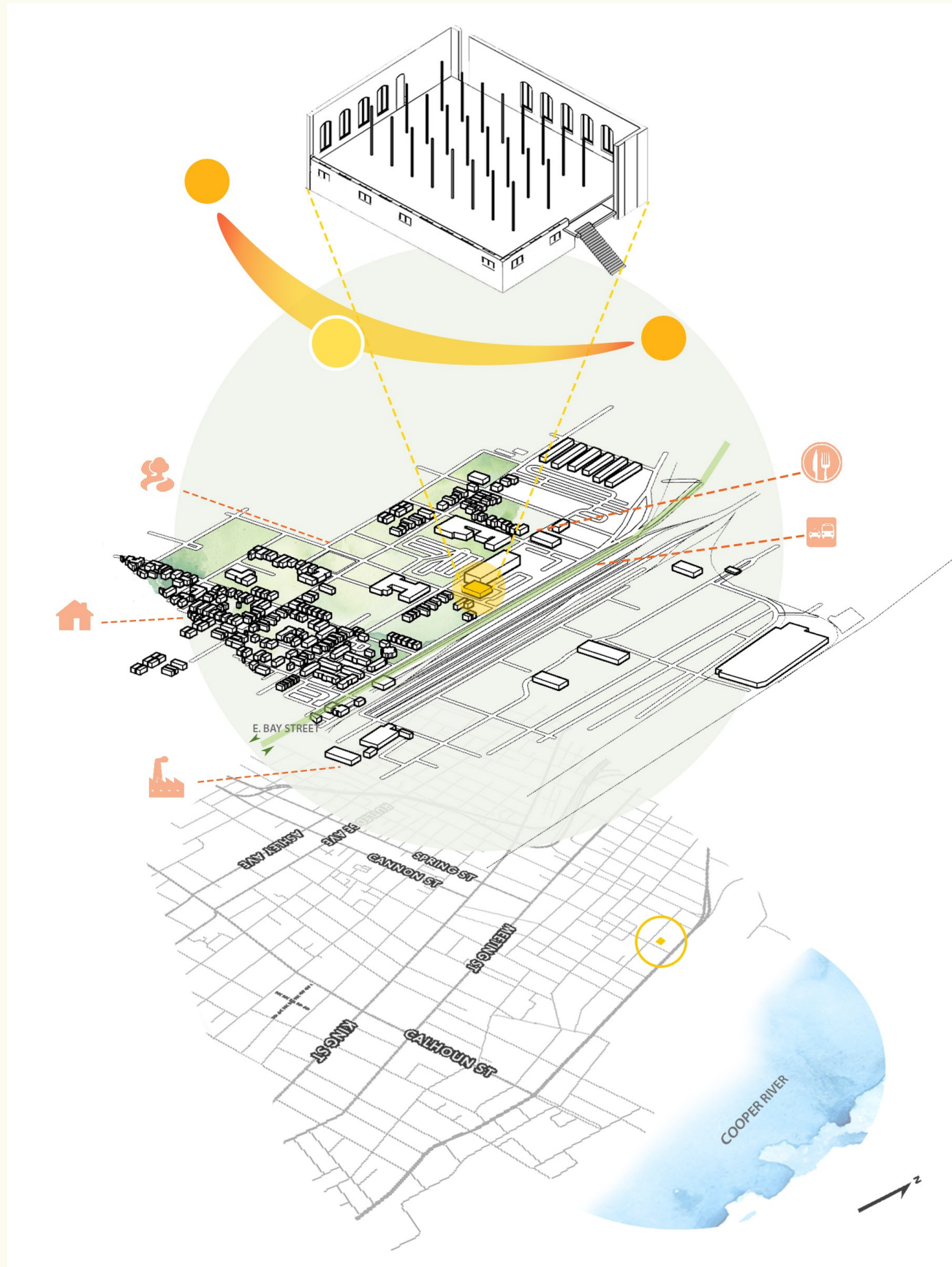
Senior Thesis Project

701 E. Bay Street, Charleston, SC

Professor Melissa Cicetti

Within the interior, a historic space becomes a vessel for human interaction. The choreography of the space will influence the users procession through the interior -- to learn, grow, and communicate. This interaction will be influenced by memory, impression, and identity through both materiality and spatial configurations. By exposing historical layers and fusing them with modern intervention, a symbiotic relationship between user and space will develop. I intend to explore this through the program of a temporary housing and development center for young adults who have become displaced due to aging out of foster care. This user group requires careful attention to various aspects of personal and professional development, which this site can provide through collaborative learning spaces and safe resting areas. The environment formed by the insertion of this program in a site with such complex history would benefit the users by encouraging them to uncover the memories and lessons of the past while experiencing an intimate interaction with the interior. The site remains a link to the past, while the new use promotes a better future for residents.



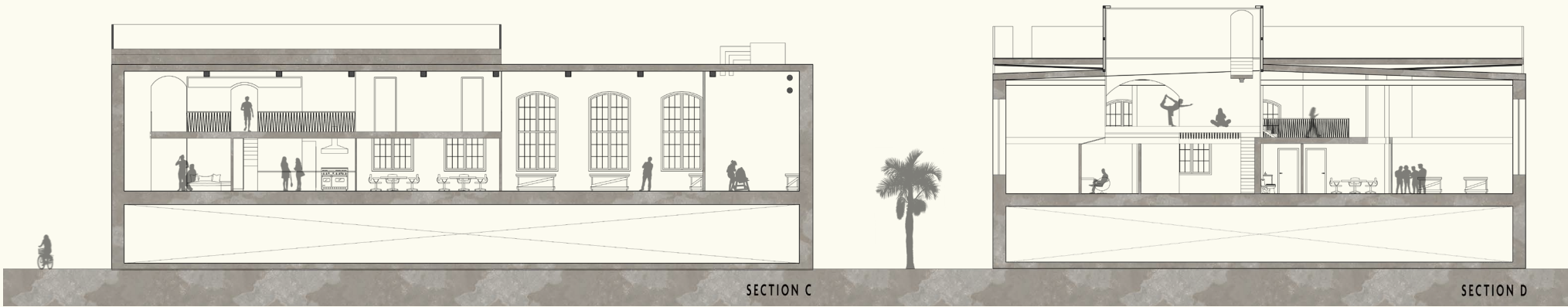
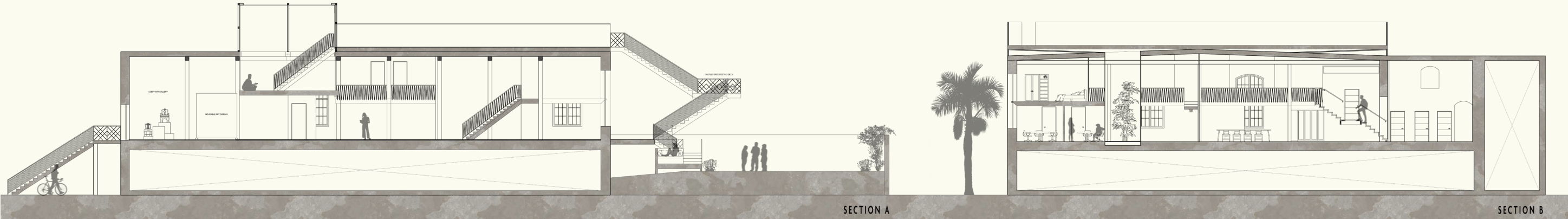


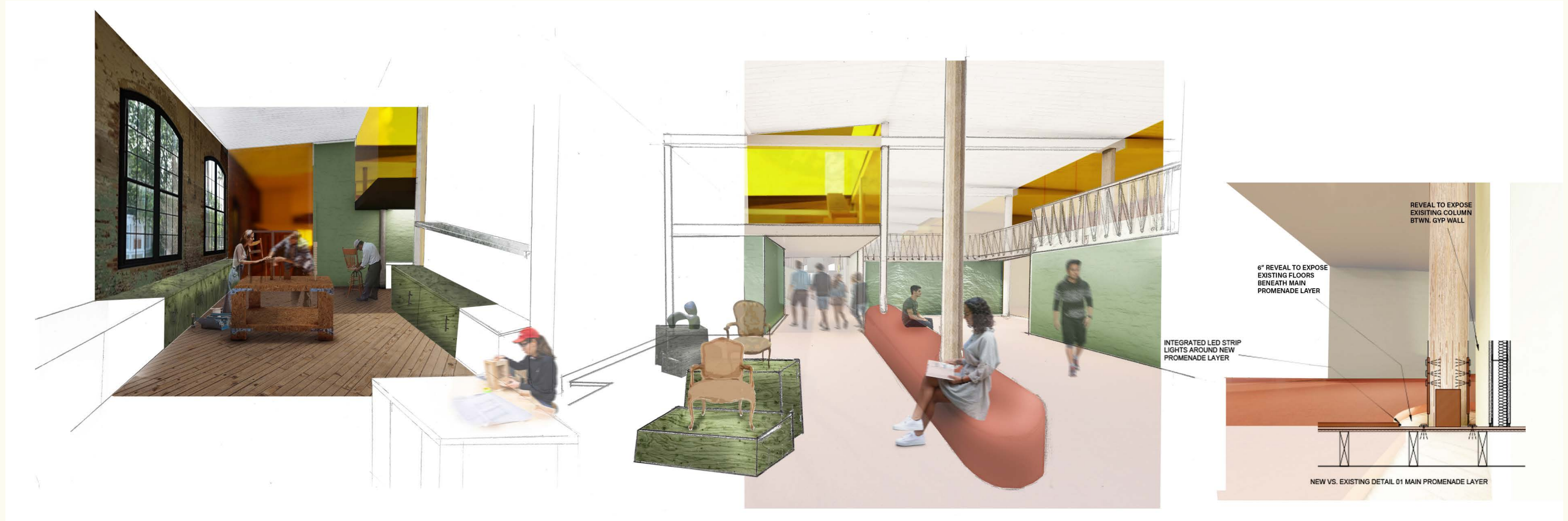


First Floor Plan



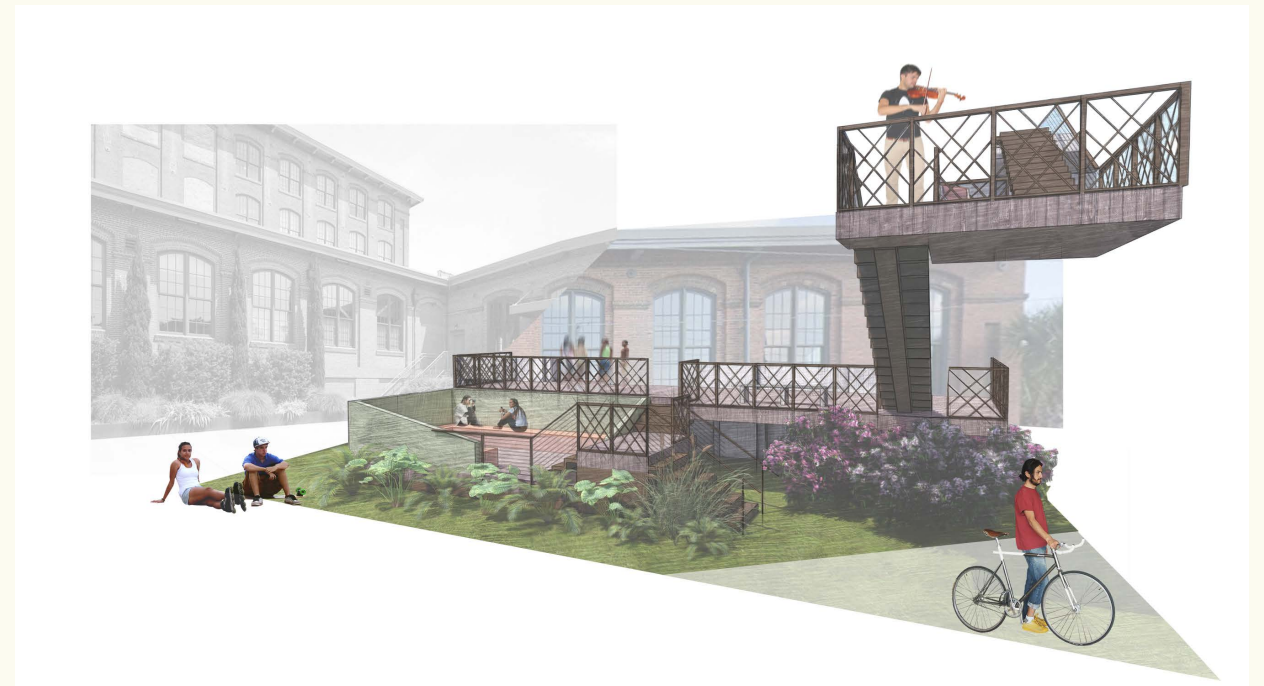
Mezzanine Plan







This space will nurture a healing occupant through various carefully detailed design moments. By creating details where the new is pulled away from the old, the user will be able to experience the history of the building, while simultaneously shaping their own story. By learning significant trades that have engrained themselves in the local history, the occupants will not only learn a valuable skill and job asset, but will also solidify their own sense of belonging within the community. The materials within the interior will create public and private spaces which contribute to the designated programs, and allow imprint and visibility as tactics to control the atmosphere.



INTERCONNECTED CITY

A community center within the historic Stanton Building

Lower East Side, Manhattan

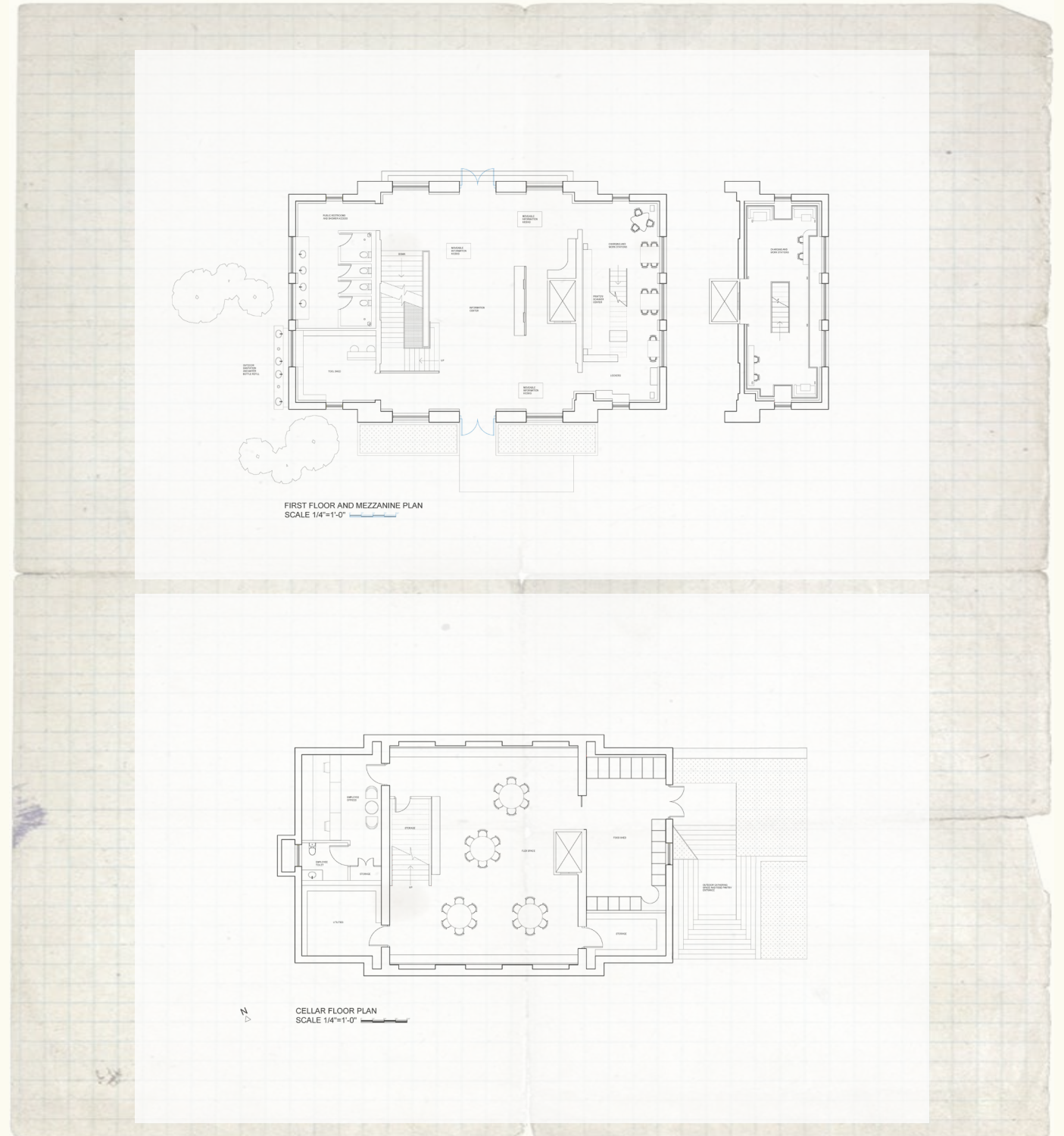
Professor Keena Suh

This adaptive reuse project is located within the Stanton Building in Sara D. Roosevelt Park. This building will become a center that takes an underutilized park building and transforms it into a hub for connecting services and people. Through the use of environmental graphics, the building and its resources will become known to the community from the exterior to the interior. My design focuses on providing resources that allow for better access to information, equipment, and people. This will include information related to job searches as well as tangible resources such as a tool shed and technology, open to the community. This is a place for sharing knowledge and exchanging goods and services.





My design allows most existing materials to remain, expanding their lifecycle. I will only be adding new materials as a layer on top of the old, allowing the building's history to leak through. The secondary material in my project will be laser cut aluminum panels. The aluminum is lightweight, therefore putting less strain on the framework of the building, and it is able to be recycled. The large aluminum framework will consist of interchangeable panels, designed by the community members as a "quilted" gallery space. For the flooring in my project, I want to utilize a sustainable terrazzo that will allow guiding graphics to be embedded.





MONO SABIO RESTAURANT

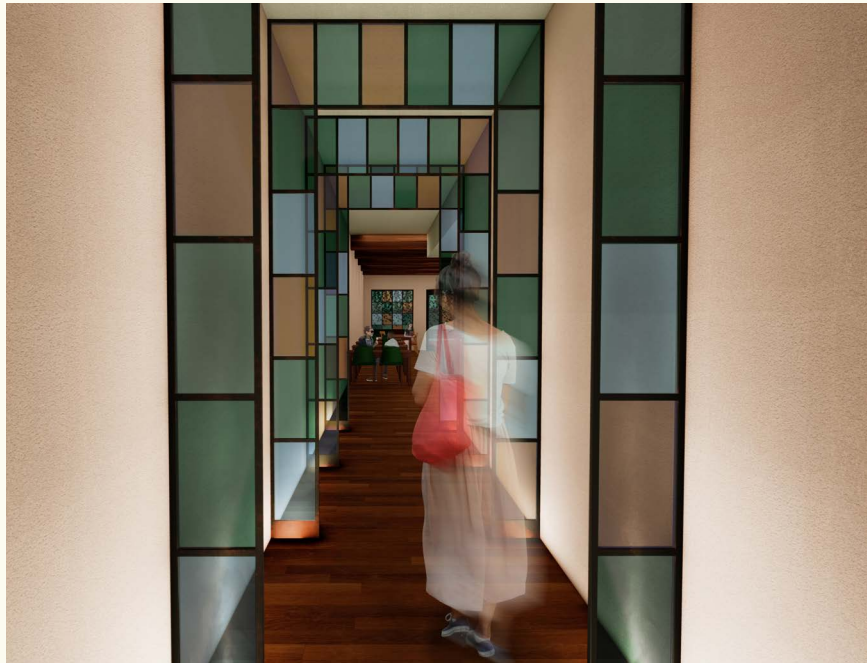
A Frida Kahlo inspired upscale restaurant and bar

Brooklyn, New York

Professor Salvatore Raffone

Inspired by the artistic expression of Frida Kahlo, this Mexican restaurant will create its own perception of beauty. The surreal, sublime, and sometimes grotesque ideas that Kahlo expressed, will translate into the space. Through unexpected color and material pairings, eccentric decorative elements, and an overall seductive atmosphere, the user will be drawn in for a high end dining and lounge experience. This project was designed as a group of three including myself, Anthony Miksad, and Amelia Onishi.



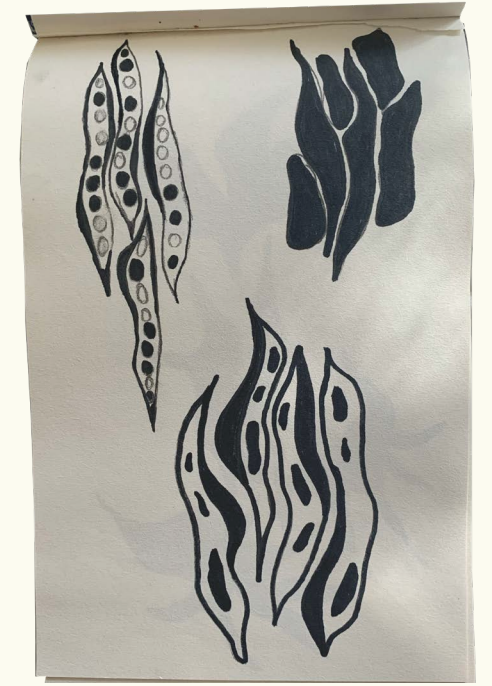
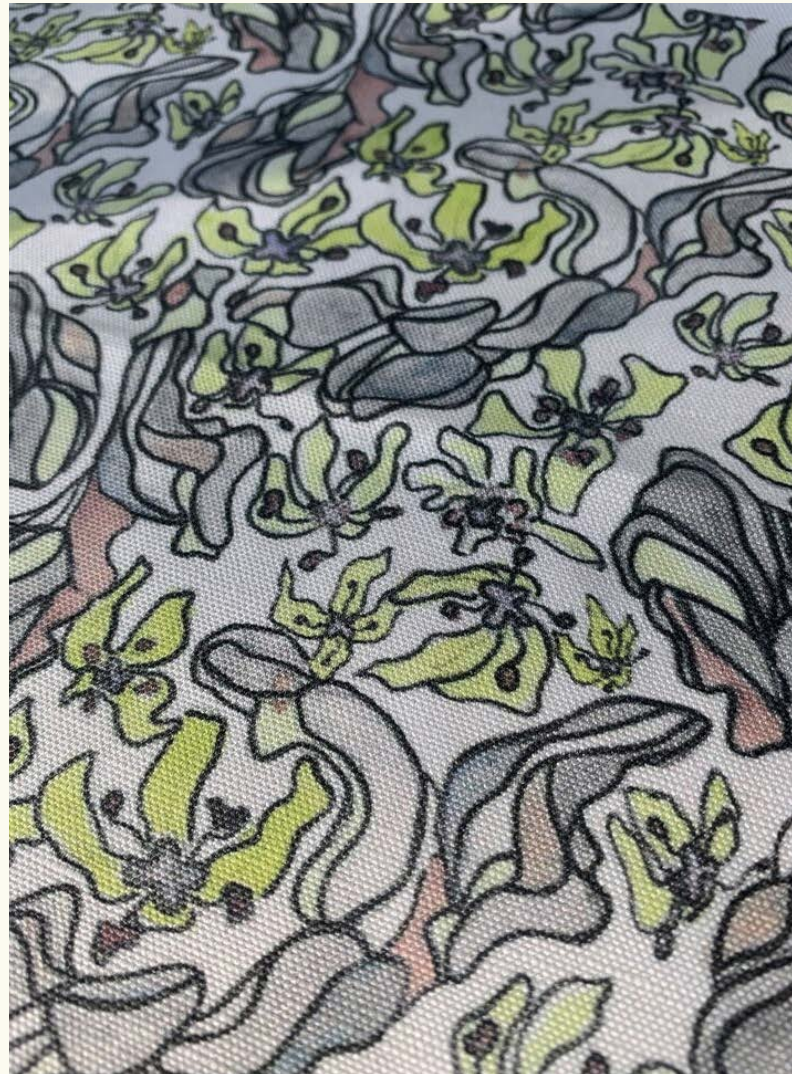


TEXTILE DESIGN

Independent Project

Throughout my time at Pratt Institute and while studying at DIS Copenhagen, I have independently developed a textile collection inspired by findings and observations from nature. All textiles began in my sketchbook, and then were digitally manipulated before printed onto textiles.





KOLONIHAVE CULTURE CENTER

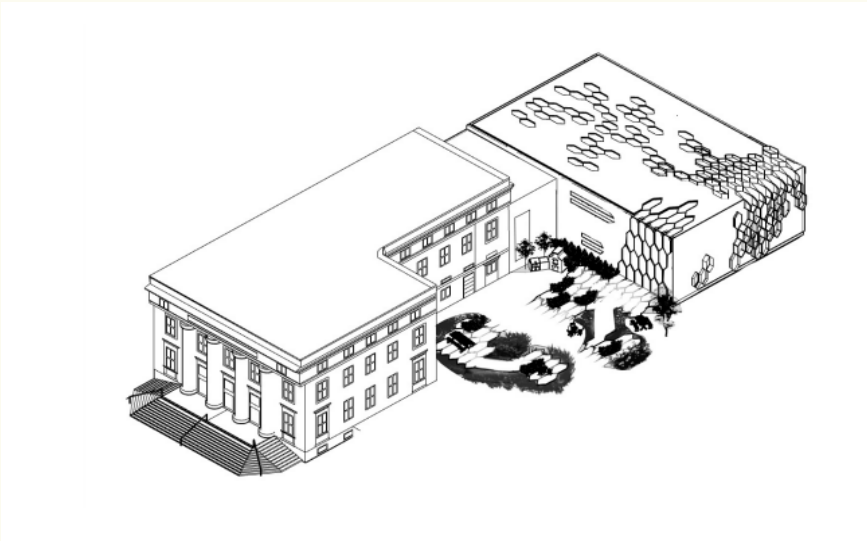
Cooking school and culture house

Copenhagen, Denmark

Professor Tina Midtgaard

Kolonihave is a community food and culture center for children and teens. This is a public space that hosts cooking classes and other educational opportunities. The design is structured around Biophilic Design principles to promote wellbeing and enhance the connection to its environment. Biophilic Design impacts the cognitive, psychological, and physiological parts of a human being. I use various concepts brought up under this design technique.





One of the three main categories of Biophilic design is the concept of “Nature in the Space.” Within this category, I have identified four of the patterns that can occur within my project. These patterns, address a direct and physical connection with nature. The first is a visual connection with nature, being large windows that allow the students to view the garden and the park from inside. The second pattern is the use of dynamic and diffused light within the space, which I have done through the creation of openings inspired by the cellular structure of chlorophyll, which shift in size and depth. The third, a connection with natural systems, will be done through the student’s participation and interaction with the composting process. There will be an indoor and outdoor composting facility. The fourth pattern I utilize in my design is a non-visual connection with nature. This connection will be done through the scents of the herbs growing in the garden. This will occur outdoors in the garden space, where the occupant is able to become immersed in the scent of the growing plants, which surround the raised eating areas.



BREAKING BOUNDARIES: FURNITURE EXHIBITION

A Danish Furniture Exhibition at the Royal Danish Playhouse

Copenhagen, Denmark

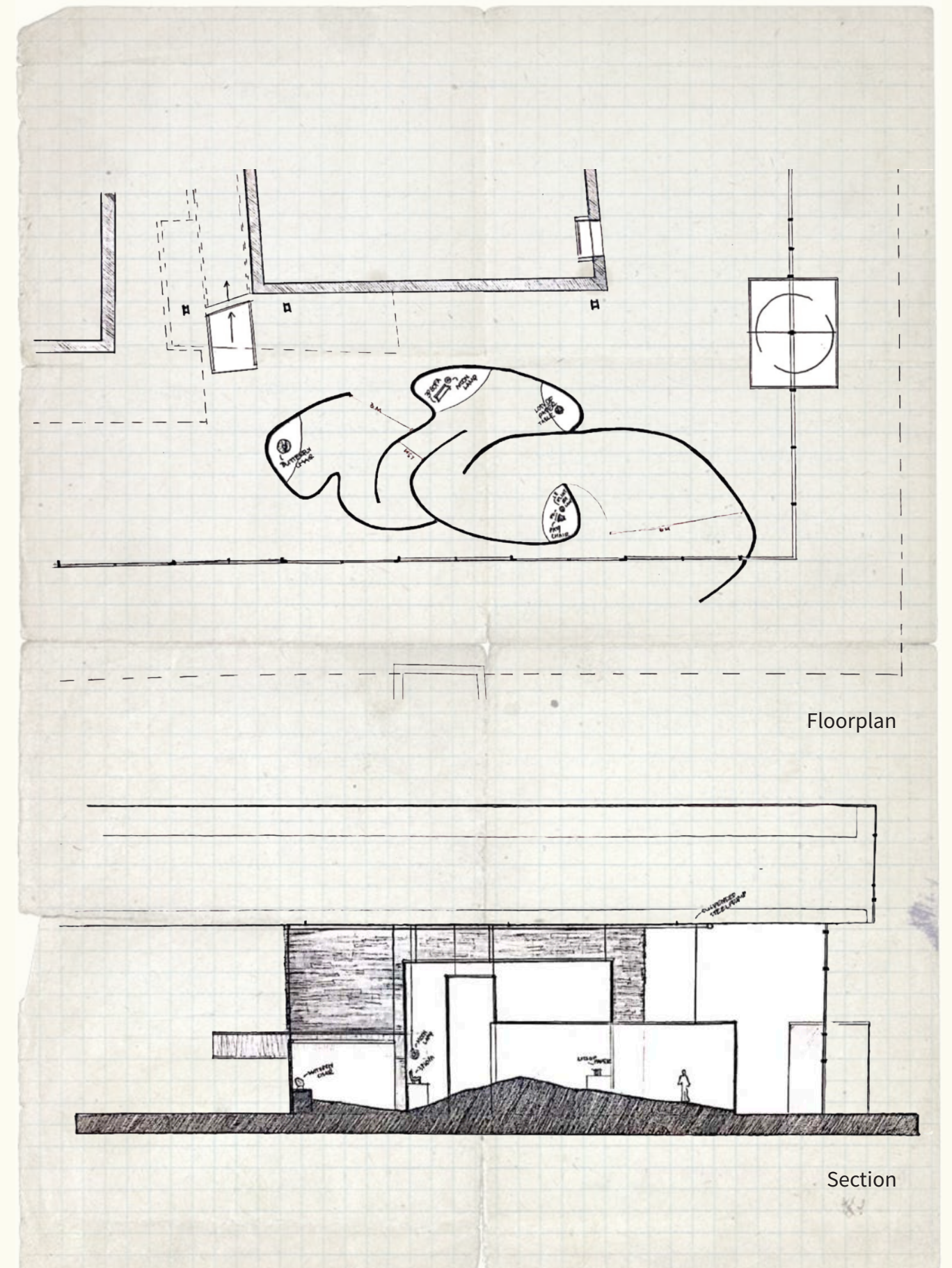
Professor Tina Midtgaard

Designers began to break away from conventional materials, forms, and use of color around the middle of the 20th century. The works created under the following Danish designers were that of which no one had seen before. They fused comfort, accessibility, and style to the contemporary design world. The boundaries created by traditional furniture design were broken and a new generation of iconic masterpieces emerged.





Inspired by the bold and dynamic interiors designed by Verner Panton, this exhibition is a space that guides you through with its organic form and semi-transparent layers of bright colors. It is the ideal way to display the groundbreaking works of Panton, Ditzel, Mogensen, Klint, Manz and Kajerholm. Despite being created decades apart from one another, the key theme in all of their designs is the rule breaking nature in which they were created.



PHOTOGRAPHY EXHIBITION DESIGN

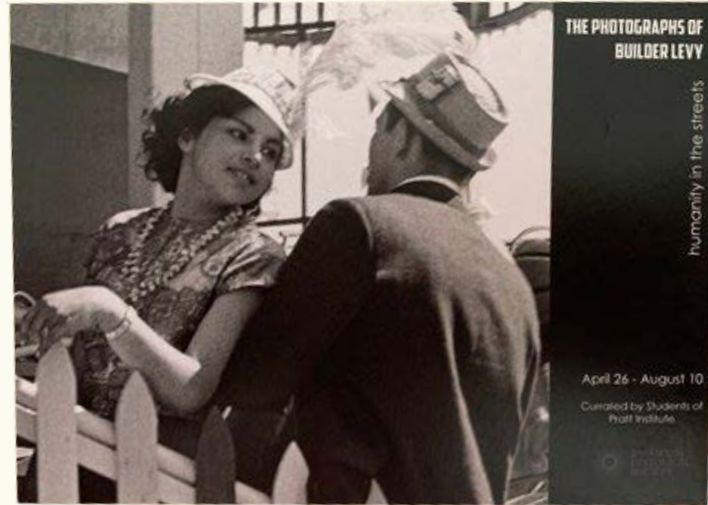
The Photographs of Builder Levy: Humanity in the Streets

Brooklyn, New York

Professor Karyn Zieve

With my Museology Class at Pratt Institute, we curated a photography exhibition for Brooklyn born photographer Builder Levy. The Exhibition was held at the Brooklyn Historical Society on Pierrepont St. in Brooklyn Heights in the Spring of 2019. As part of the design team, I aided in designing the exhibition itself, along with all advertisement and brochures that were available to the public.





Exhibition postcards, 4"x6"

All materials designed and produced for the exhibition opening.



Exhibition folding brochure



Full collection of work found at:
aeastdesign.com

2021