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PETERFY ①



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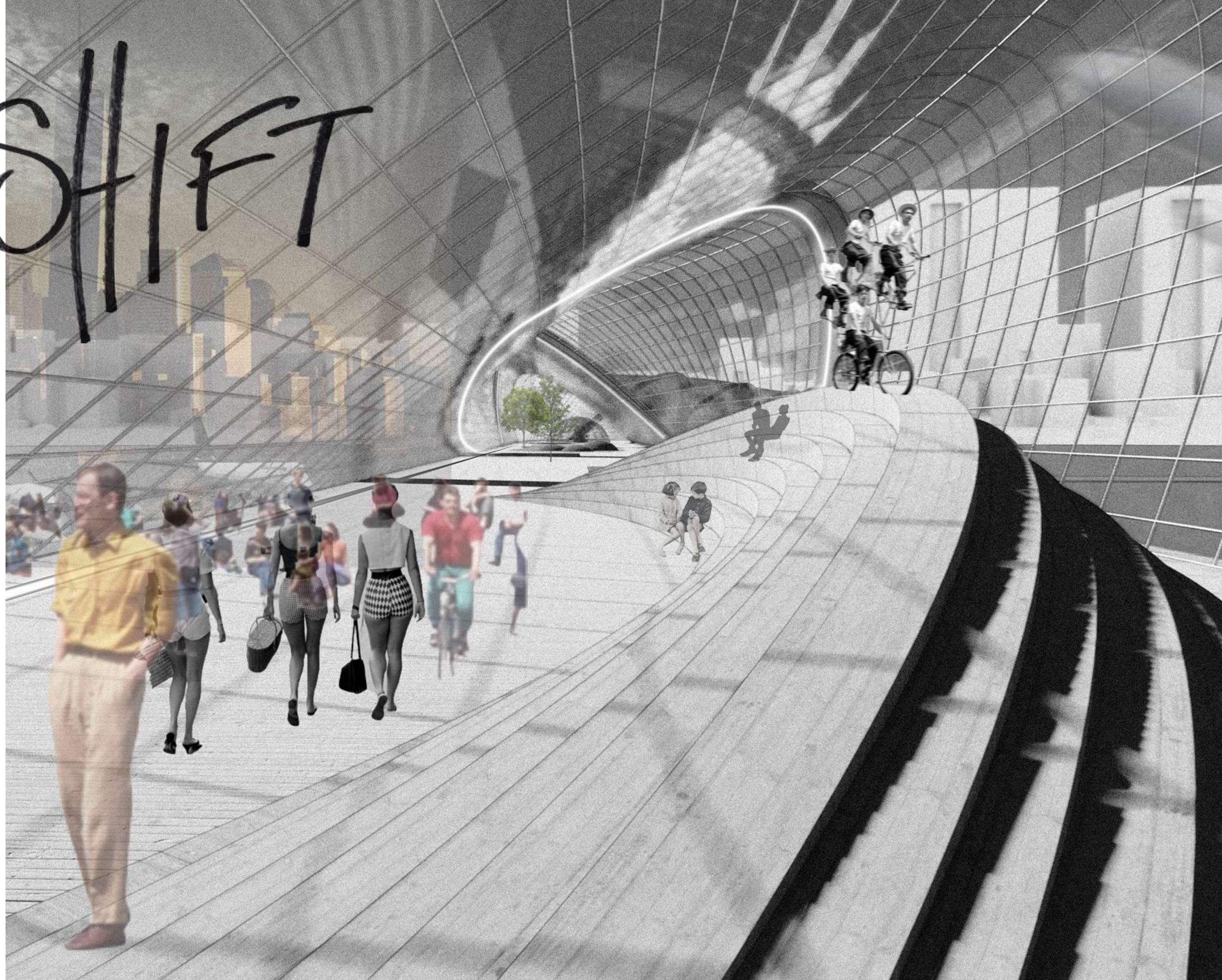
# THE

## JOHN F. KENNEDY INTERNATIONAL AIRPORT TERMINAL 4 NEW YORK

01.

My thesis project explores how design can be used as a tool to inspire the airport user by drawing their attention away from their concerns regarding scheduling, navigation or lack of agenda, and to engaging more directly with their immediate surroundings. This will make the user feel more present minded in their current environment, and ultimately happier.

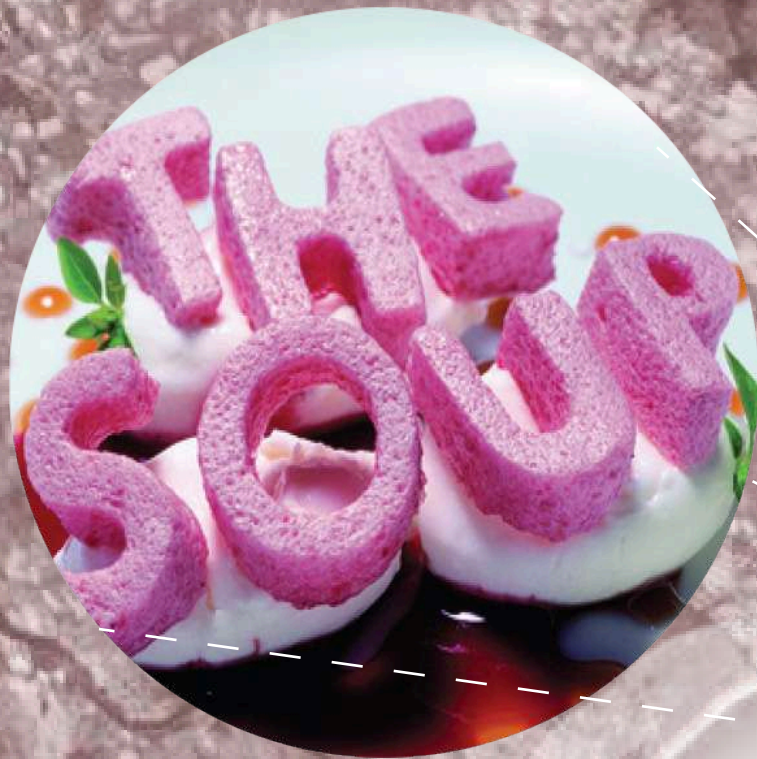
# SHIFT







**SALVADOR DALI HOME**  
PORTLLIGAT, SPAIN



**EL BULLI RESTAURANT**  
GIRONA, SPAIN

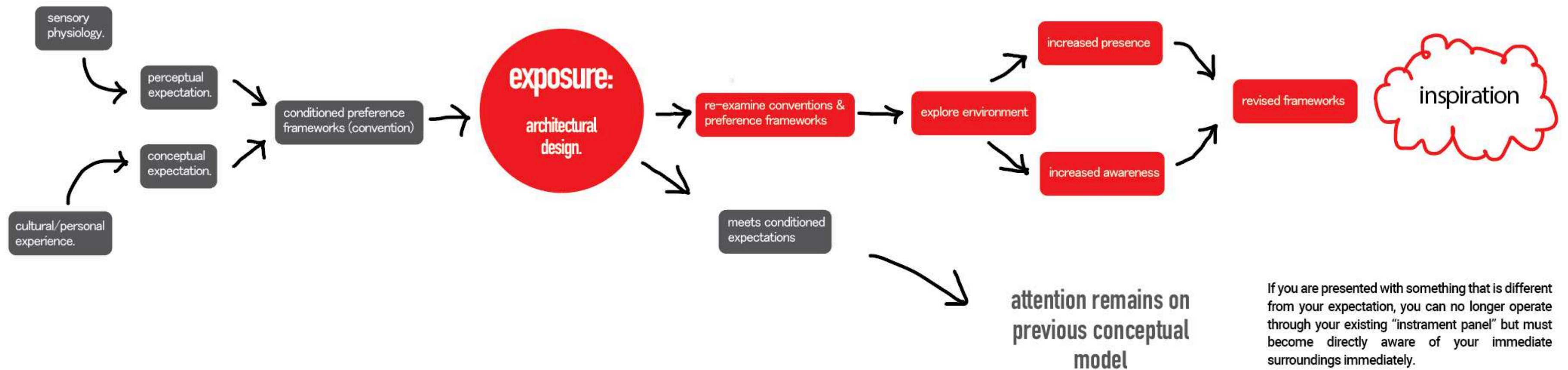
## Surrealism

My thesis is inspired by my experience visiting Dali's home in Cadaques, Spain. I was struck by how deeply present it made me - and why. Each piece was quite deliberate or inappropriate. The structures throughout his property inspired me by forcing me to question the perceptual and conceptual frameworks I operate under, and ultimately realize the arbitrary nature of them.

Molecular gastronomy uses a similar technique of questioning to prompt a recalibration and enjoyable experience.



# Thesis Structure sequence of events



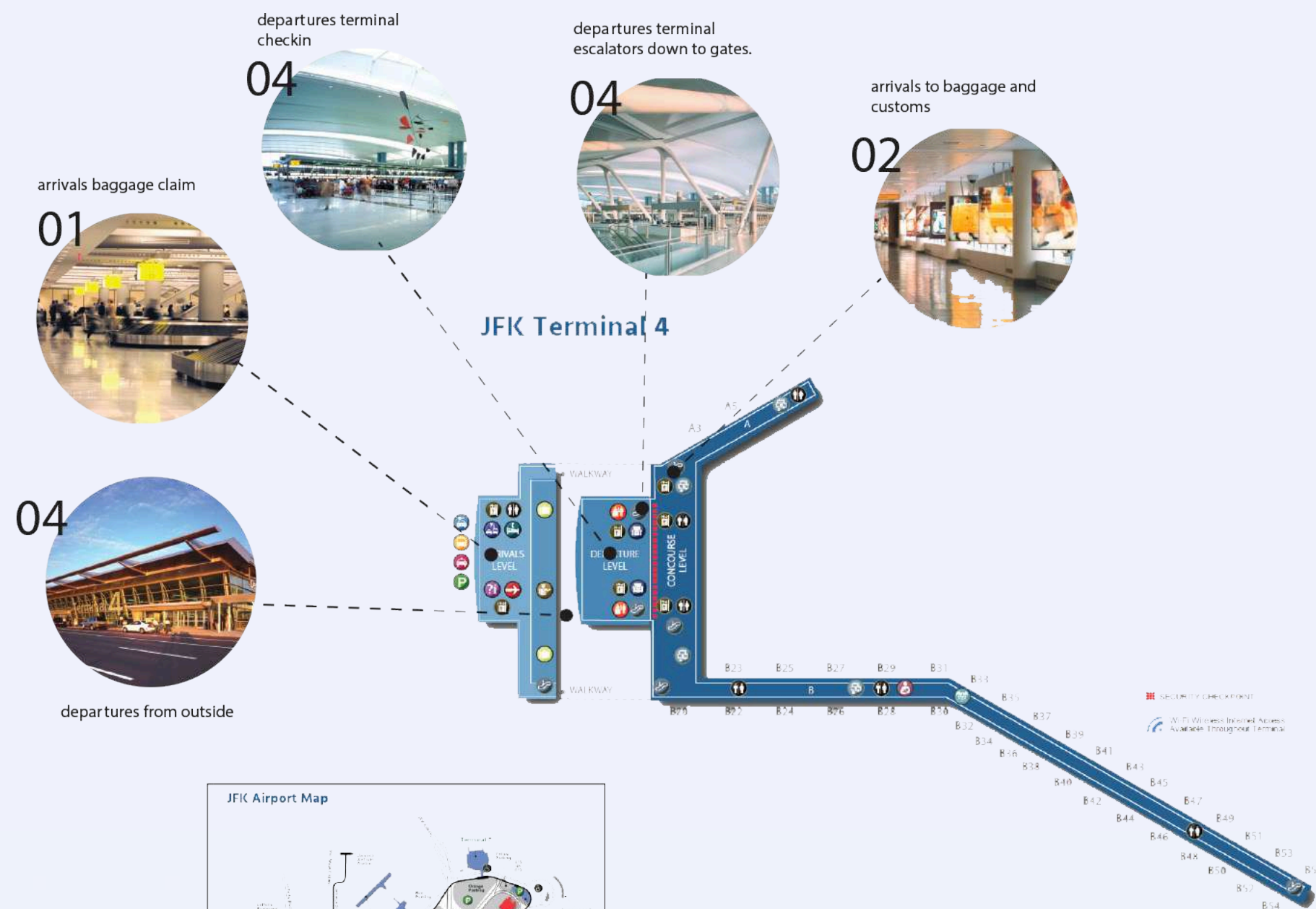
The concept can be broken down into a sequence of events. This starts with the process of developing expectations for the world around us. When we are exposed to design one of two things can then happen, the design meets our expectations or it challenges them in some way. I've broken down the process of how the challenging of these expectations ultimately leads to the sensation of inspiration.

## MODES OF DISRUPTION

appropriate vs inappropriate - Salvador Dali's Home  
 real vs illusory  
 pleasant vs unpleasant > security vs insecurity > fear vs safety (glass elevator)  
 utility vs aesthetic  
 important vs unimportant  
 individual vs group > public vs private  
 additive vs substitutive

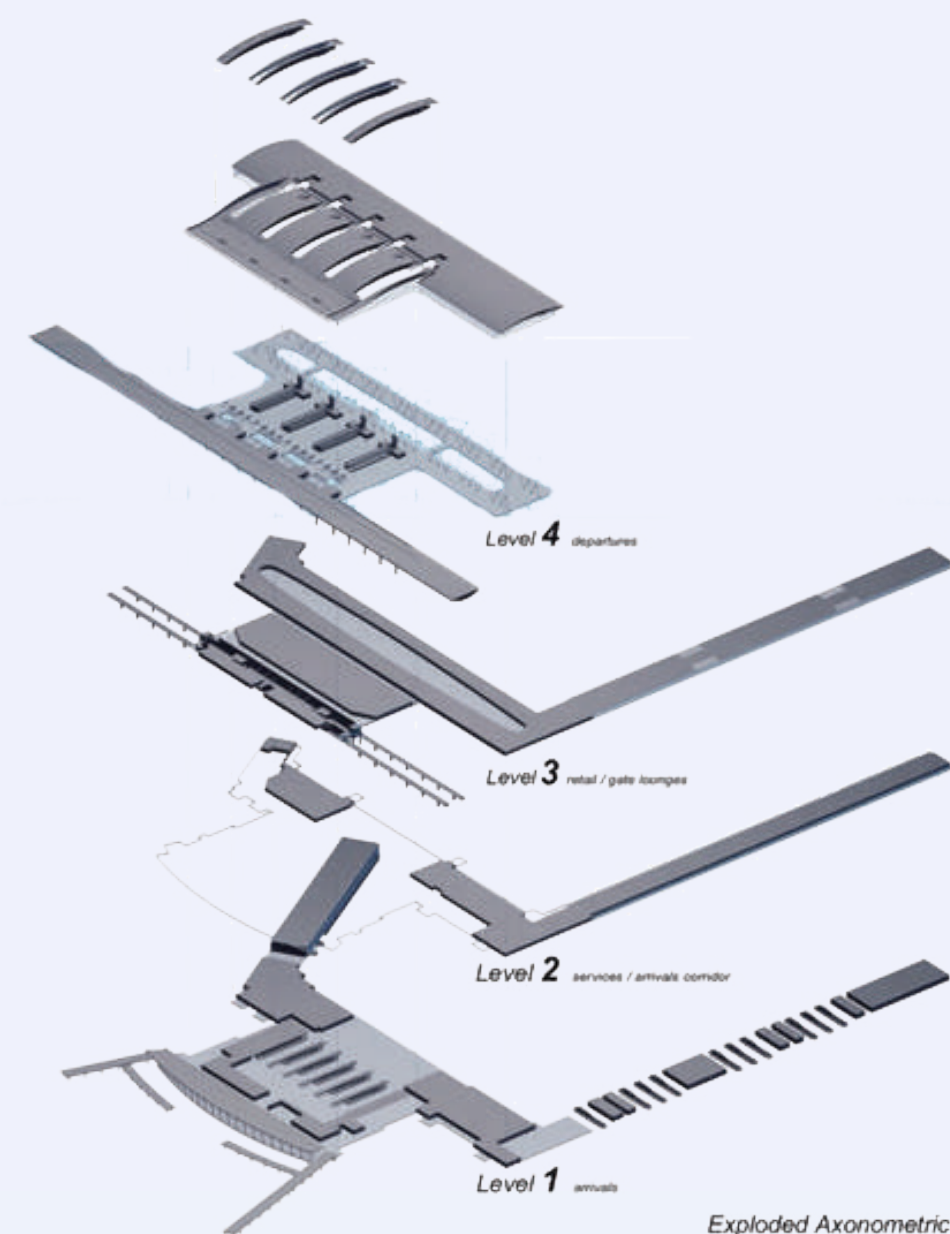
If you are presented with something that is different from your expectation, you can no longer operate through your existing "instrument panel" but must become directly aware of your immediate surroundings immediately.



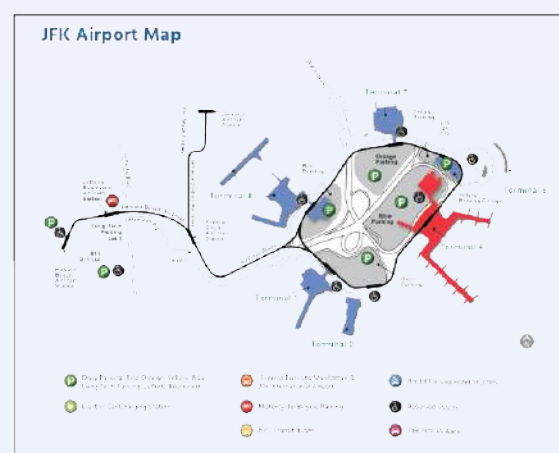


## terminal analysis

John F Kennedy international airport, terminal 4 is located in Queens, NY. The terminal has undergone a series of renovations since its initial construction in 2001. As a result the terminal legs which house the gates are extremely long and uncomfortable. This project aims to break up the monotony and stress cycle involved in this circulation, as well as other stress elements associated with the airport.

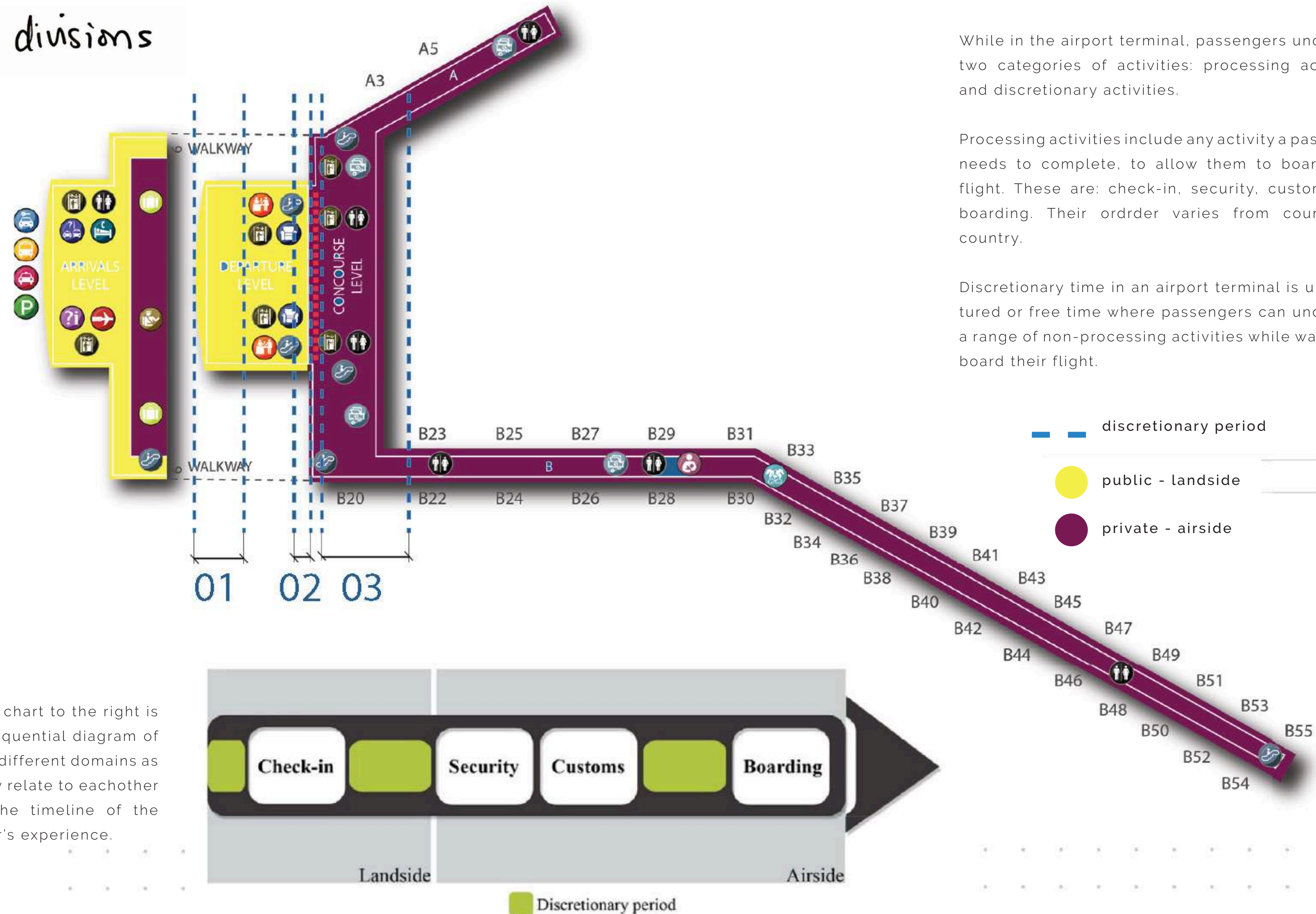


Exploded Axonometric





# divisions



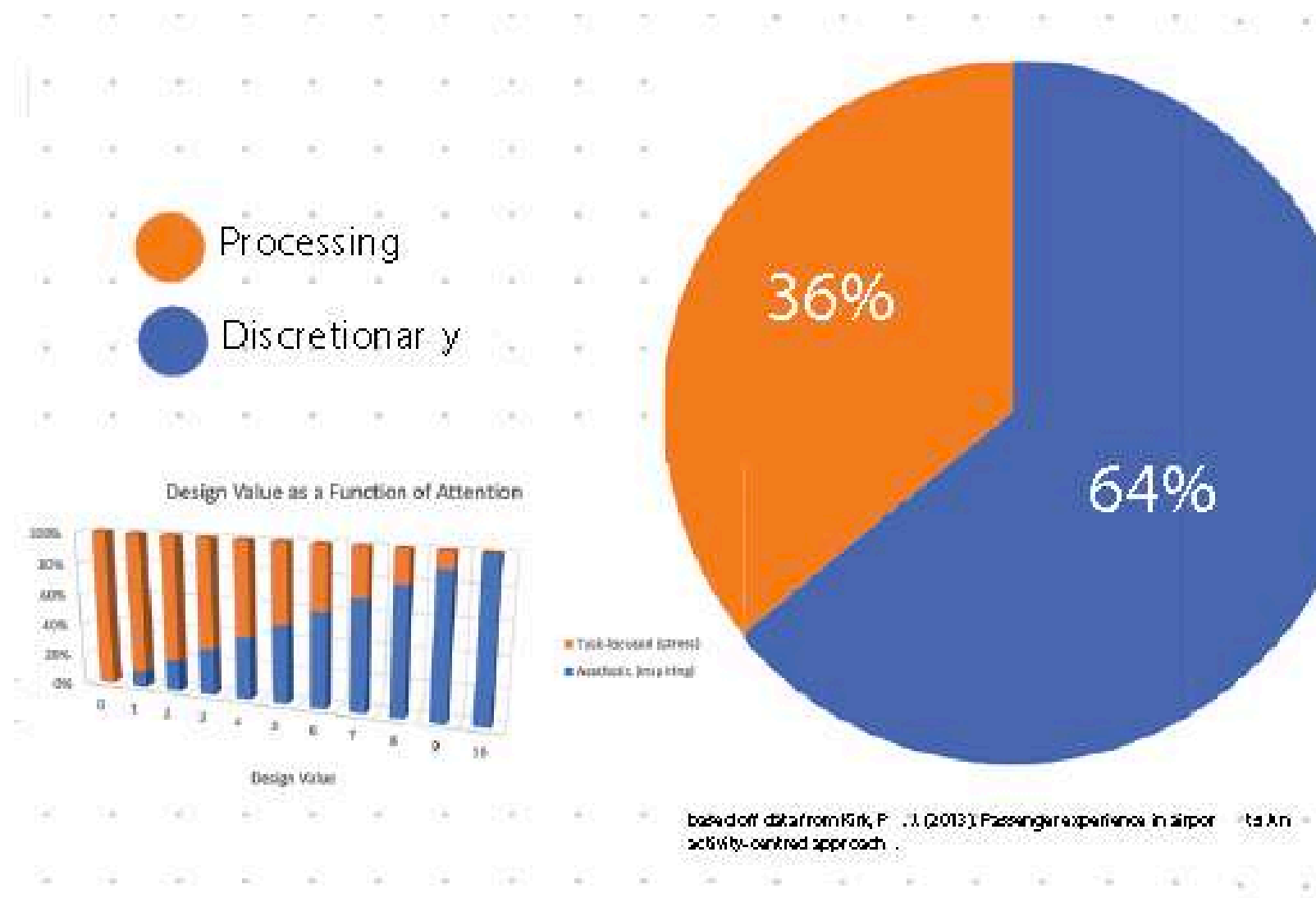
The chart to the right is a sequential diagram of the different domains as they relate to each other in the timeline of the user's experience.

While in the airport terminal, passengers undertake two categories of activities: processing activities and discretionary activities.

Processing activities include any activity a passenger needs to complete, to allow them to board their flight. These are: check-in, security, customs and boarding. Their order varies from country to country.

Discretionary time in an airport terminal is unstructured or free time where passengers can undertake a range of non-processing activities while waiting to board their flight.

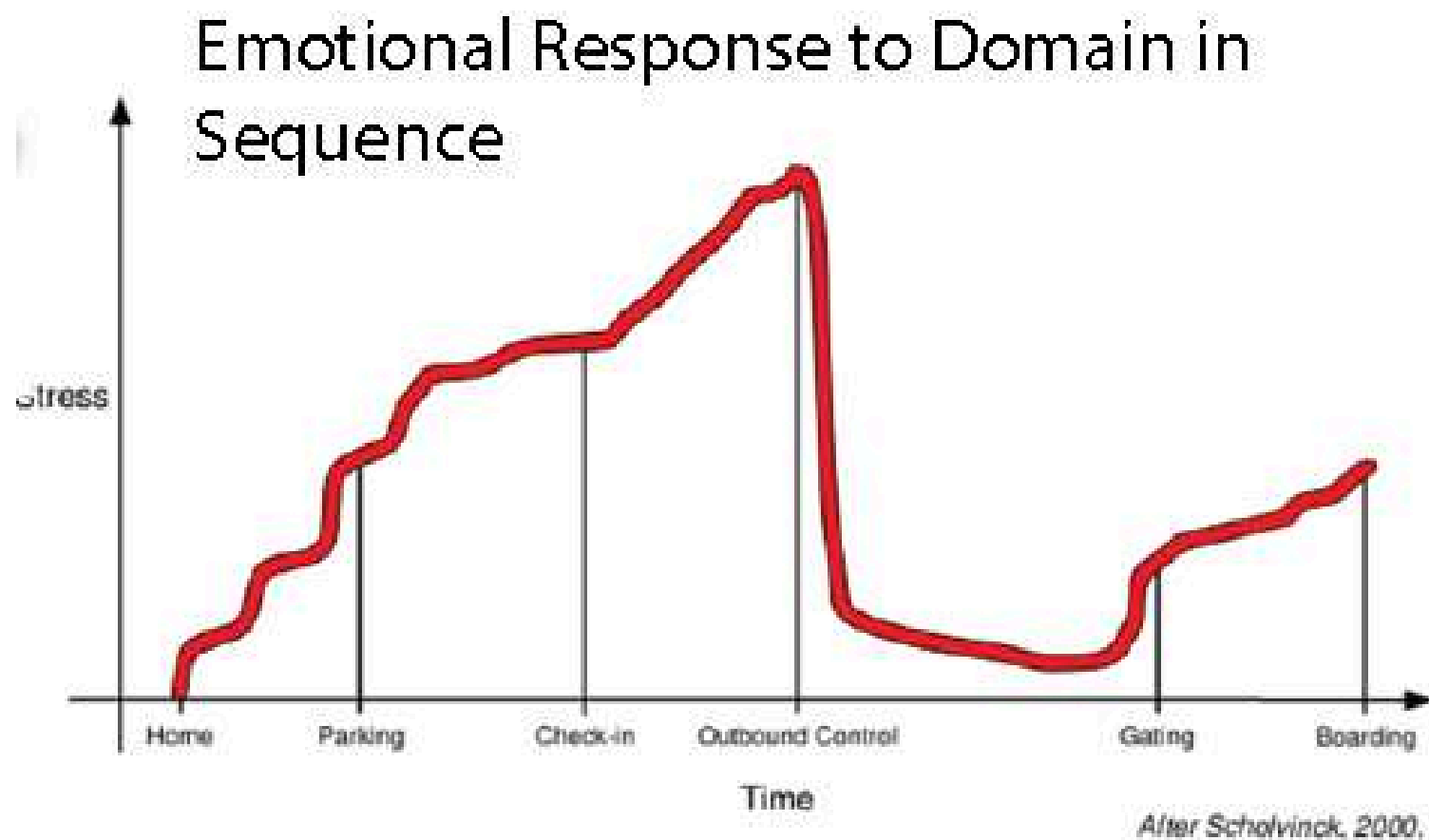




emotional toll

The airport is particularly stressful, and requires a great deal of task required attention. This can be checking in, locating your gate, getting through security, etc. Because of these stresses the airport is a space where users are particularly susceptible to detachment from their environment, instead, focusing on the aforementioned stresses. I will be focusing on strategies to snap the users' attention back to their environment in a positive manner, creating a sense of joy.

To do this, the utility of these stress points must be addressed and work seamlessly. The most stressful points are the processing domains, particularly security.







# organization

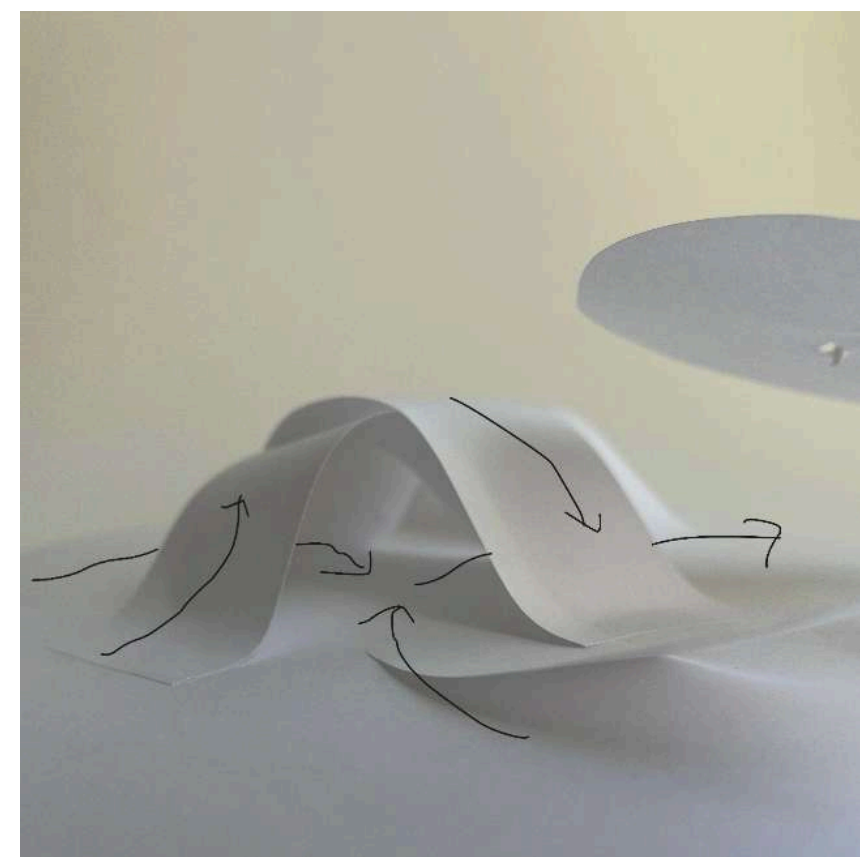
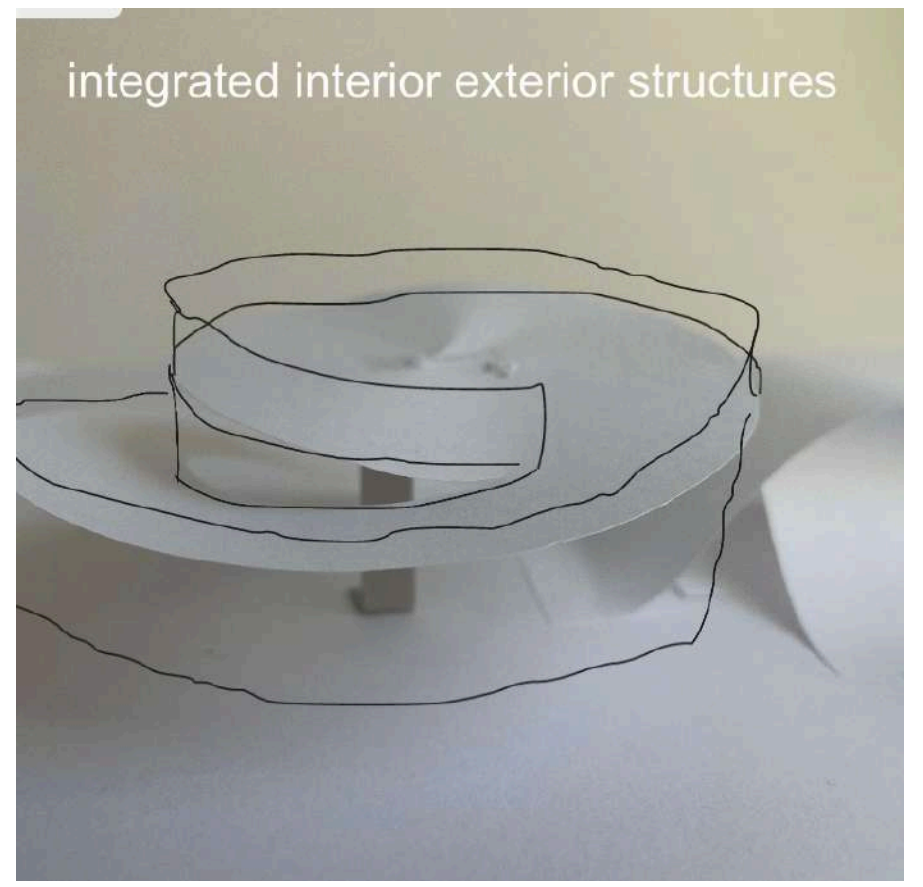
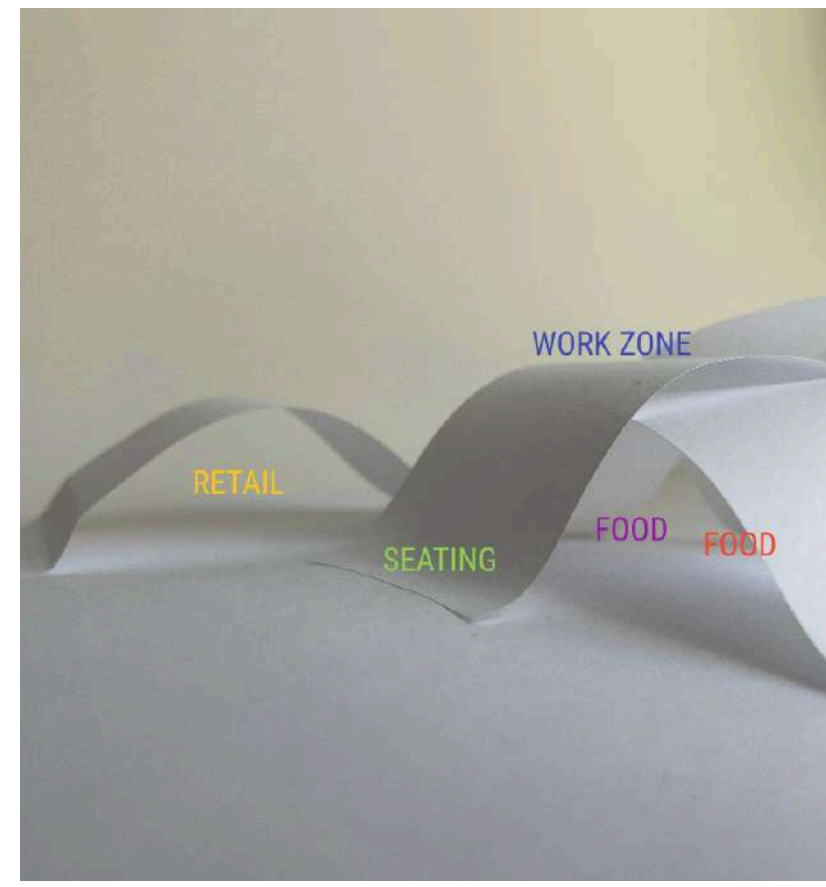
Peeling away the pragmatic floor plan to reveal bursts of joy, nostalgia, enjoyment and outdoor leisure in an otherwise utilitarian space confined by four walls at all times. Breaking open the placeless territory that exists within a cultural territory (city/state/country) and giving it "place." This strategy emphasizes the utilitarian value in making space for the user's enjoyment of the space.



form



peeling ≠ occupying

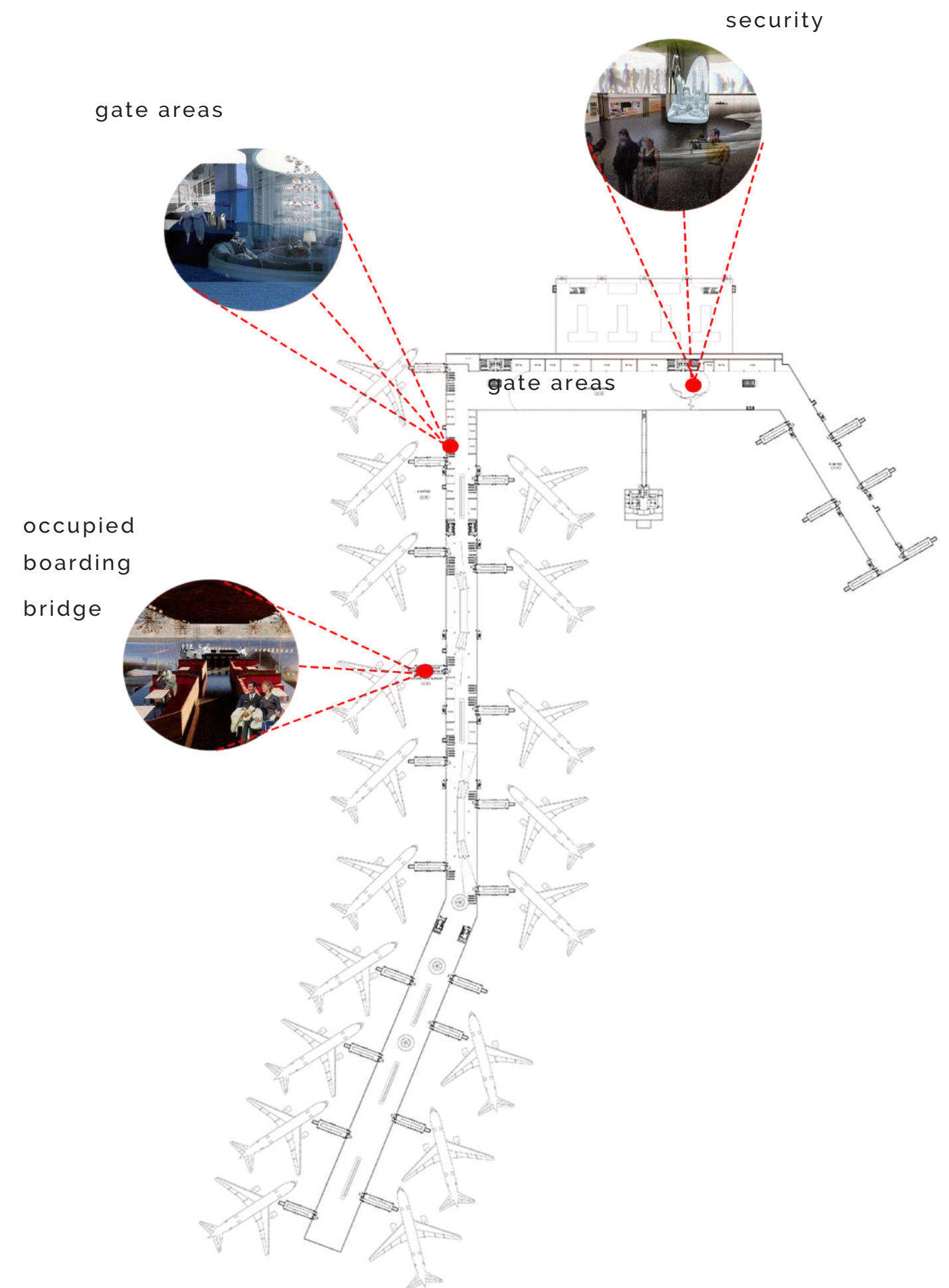
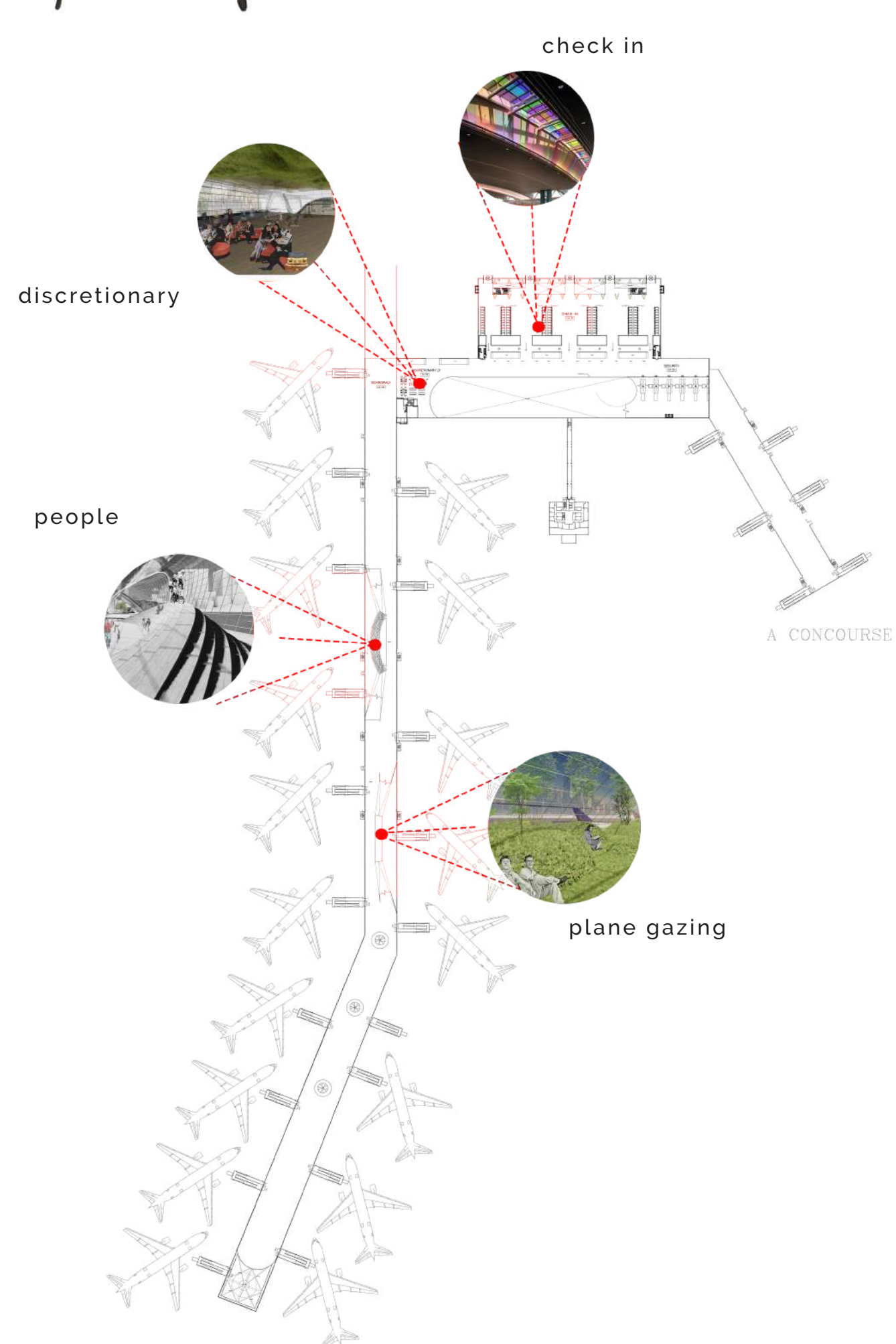


These forms take "peeling away the floor plan" to the next level, creating not only concept, but space. The forms and free flowing circulation inspire discovery of space.

The language is inspired by the spirals, bifurcations and asymmetry of nature, as a contrast to the regimented, scaled modules of rectangles in the typical airport geometry.



# the shifts



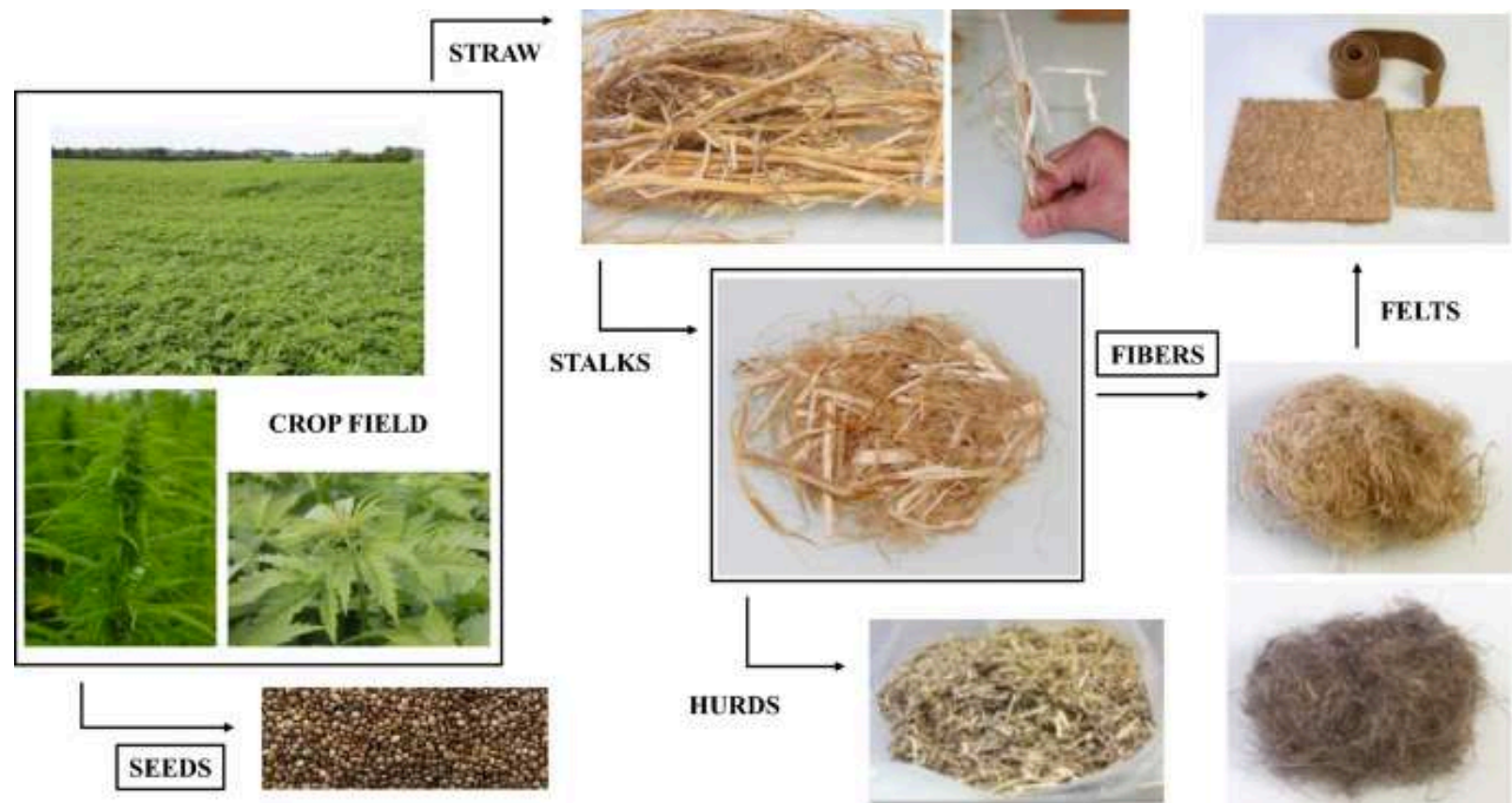
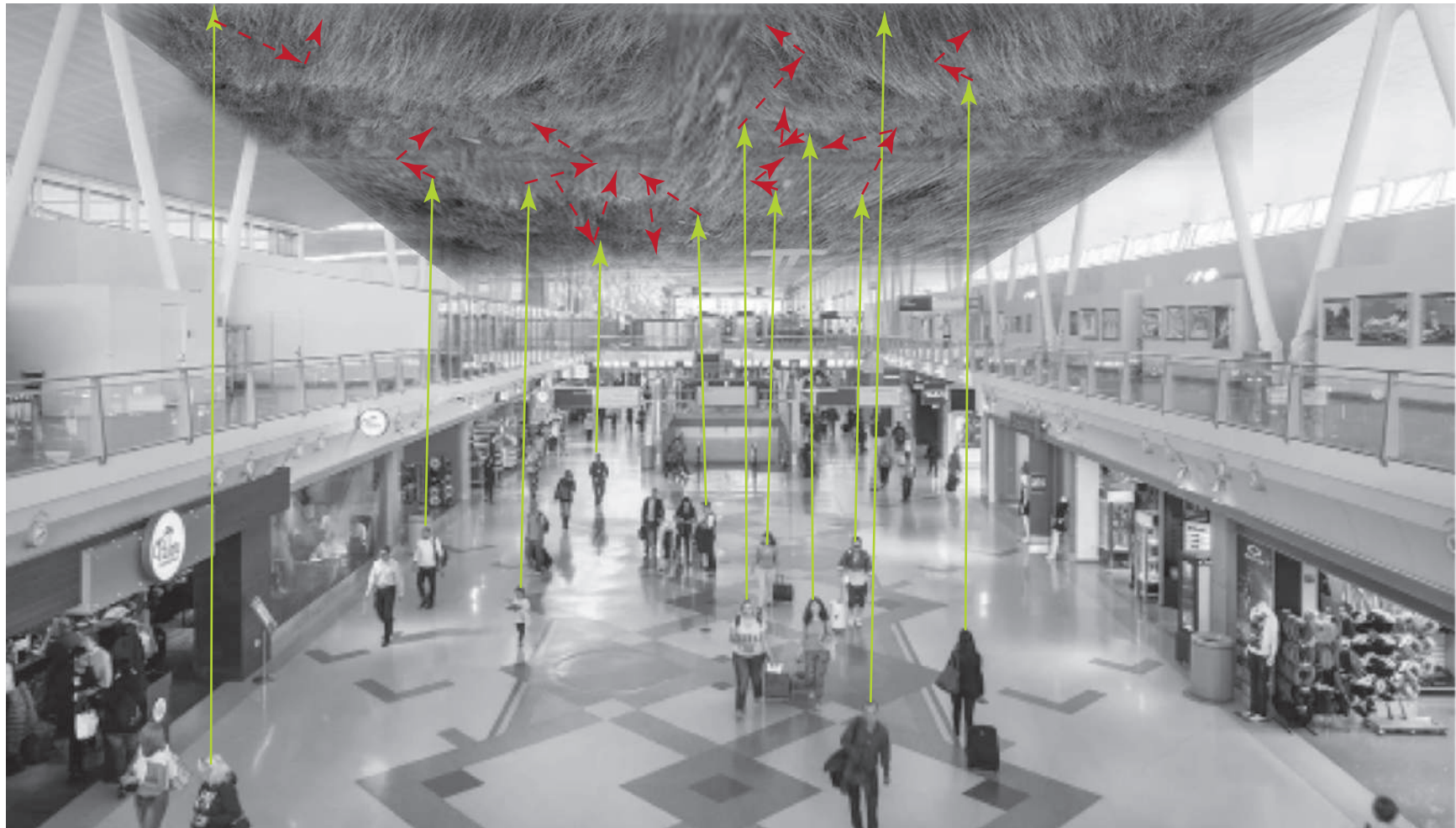


# acoustic ceiling: comfort

existing: non-porous



proposed: porous



The materiality of the "grass" ceiling captures and scatters the unwanted passenger ambient noises, opposed to the existing metal ceilings, which bounce and amplify unwanted noise. The new ceiling condition makes for an environment where noise can be controlled to allow for the least stressful dissemination of information regarding gates and safety messages. The addition of faint wind sound as the "grasses" move creates a connection to nature, which we naturally find comforting.



boardwalk: leisure destination

### PASSING THROUGH

The tube cuts through the terminal, compressing as it enters from the street, and releasing as it opens back out from the structure.

### WIND SWEEP FORM

the glass mullioned walls follow the shape of the supports, waving from side to side as if being pushed by the wind generated by the planes all around.

### SALVAGED MATERIAL SUPPORTS

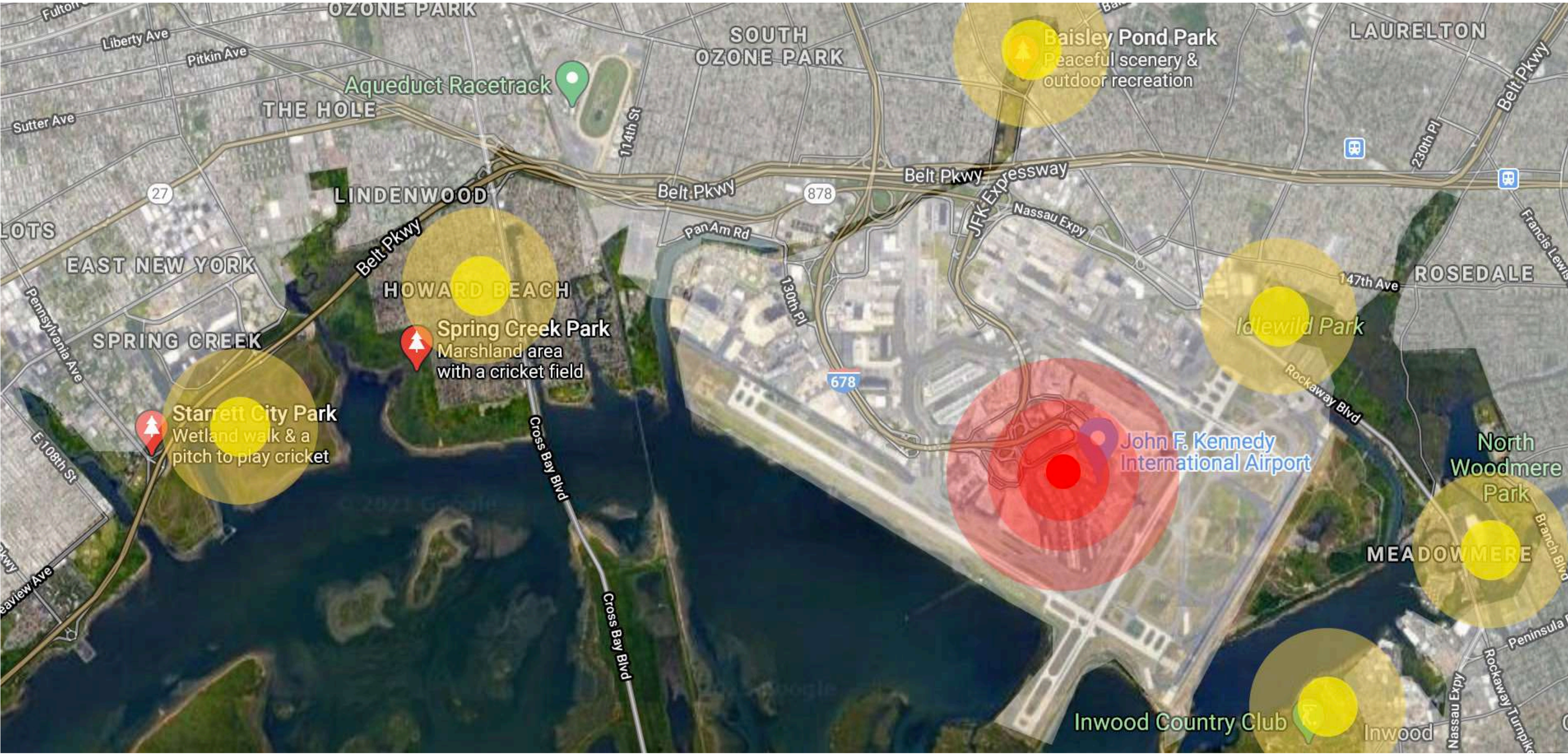
the large steel supports are salvaged from old plane junkyards. Their forms are inspired by the parabolic curve of the thrust which lifts the wings

### OCCUPIED BOARDING BRIDGE



boardwalk: leisure destination

The surrounding terrain is riddled with green spaces and parks. By redirecting existing bike paths, the airport “boardwalk” can become accessible to joggers, bikers, and leisure seekers alike.

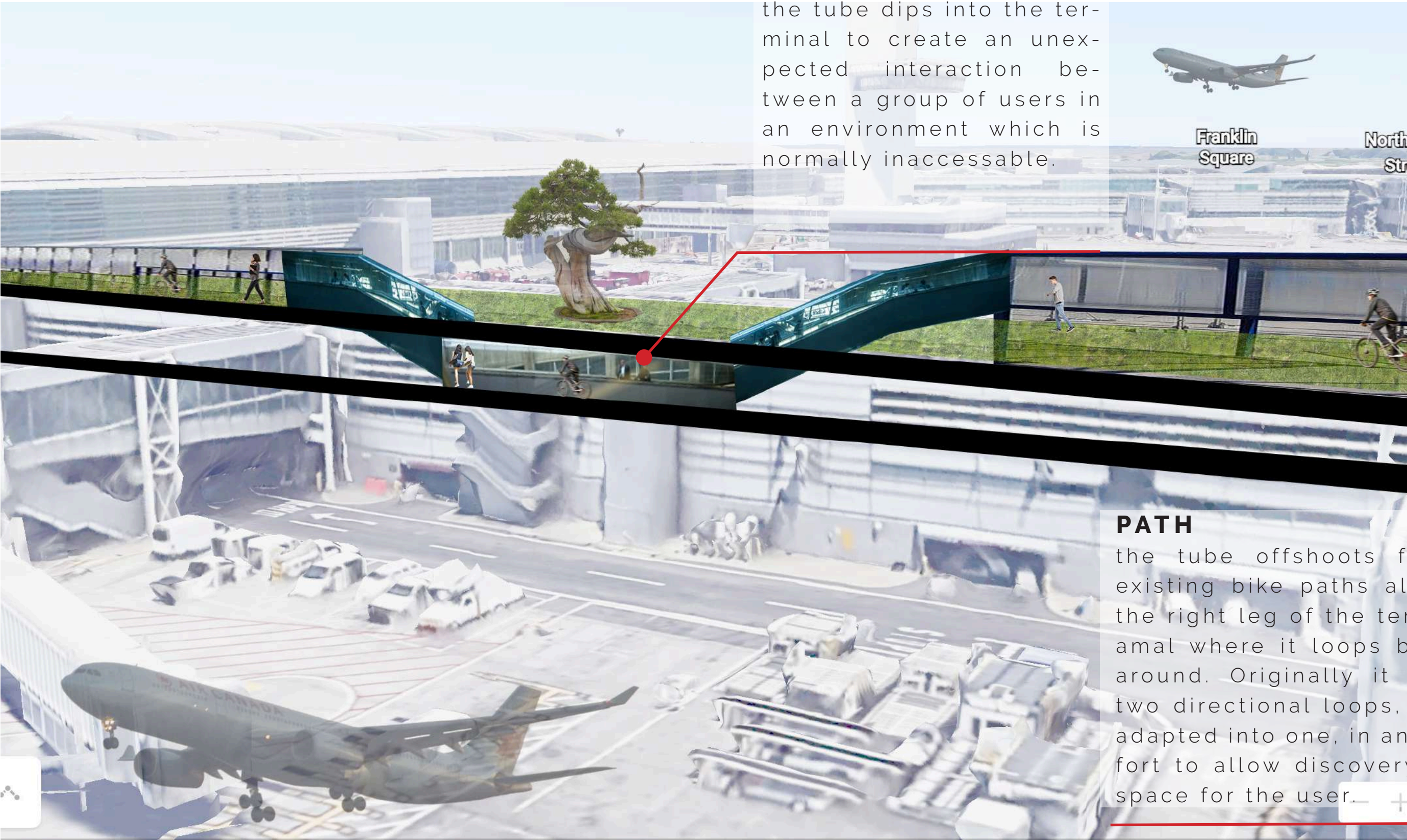




boardwalk: leisure destination

DIPS INTO TERMINAL

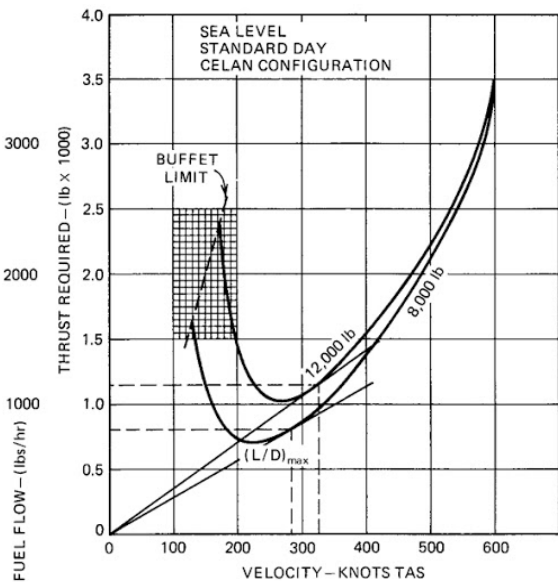
the tube dips into the terminal to create an unexpected interaction between a group of users in an environment which is normally inaccessible.



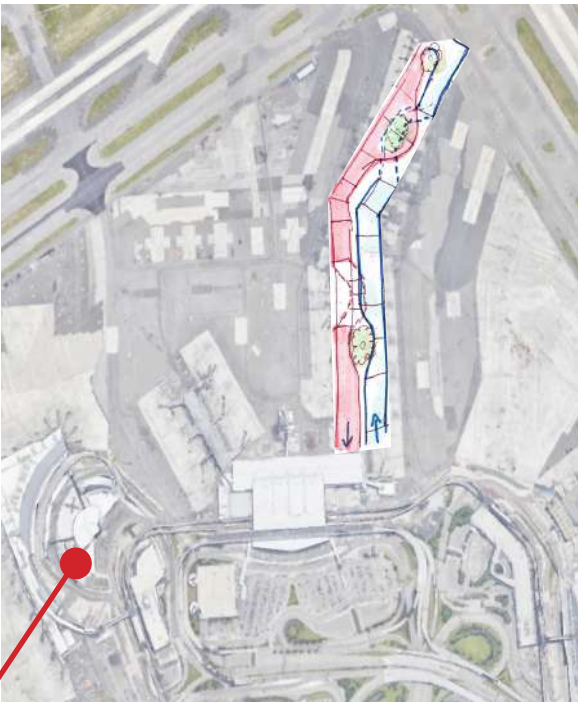
PATH

the tube offshoots from existing bike paths along the right leg of the terminal where it loops back around. Originally it was two directional loops, but adapted into one, in an effort to allow discovery of space for the user.

SUPPORTS FORM



PLANNING PATH





# terminal cut: unexpected interactions

## TUNNEL

users of the glass tunnel are able to look inside, while the users inside are able to look at those using the boardwalk

## ACOUSTIC COMFORT

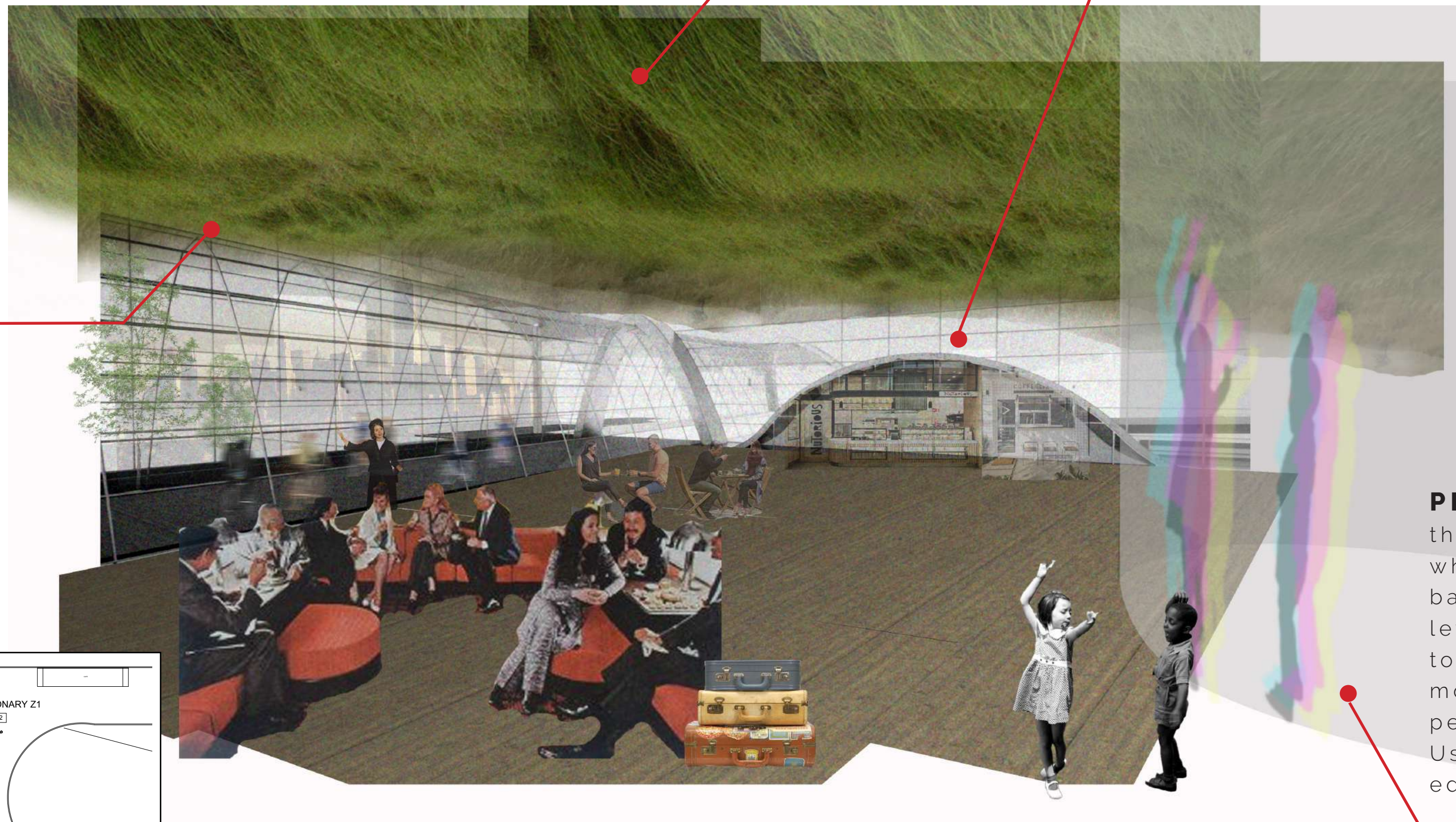
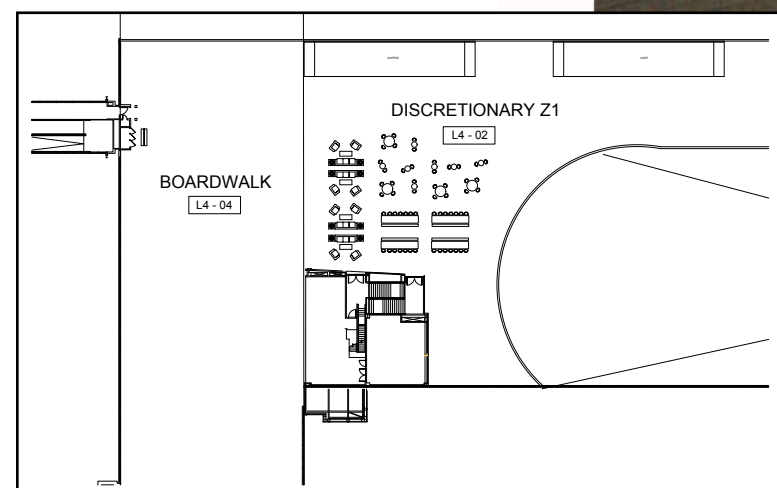
the flowing hemp ceiling is an acoustic tool within the space, also revealing the movement generated by the users to activate the space.

## CAFE

non-ticketed users are encouraged to occupy this terminal space with the ones they are saying goodbye to.

## PROJECTIONS

the large scrim which acts as a barrier to the lower level is also a place to showcase the movements of the people in space. Users are prompted to play.





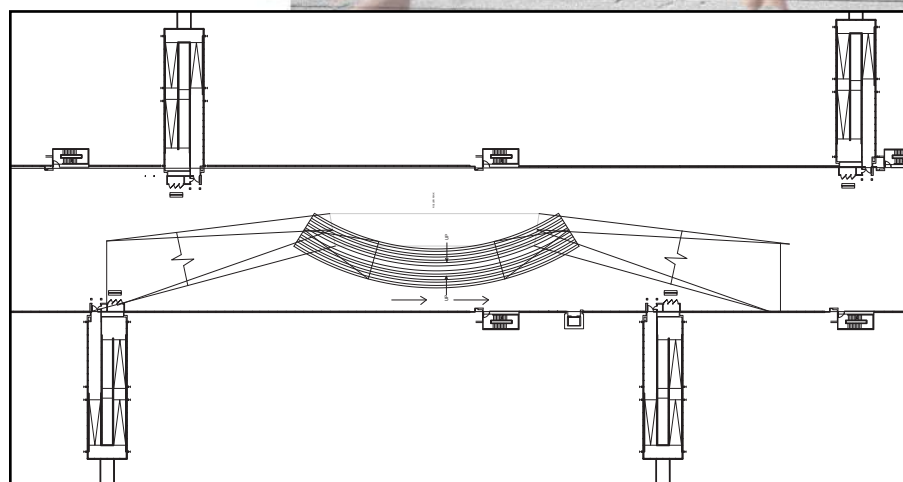
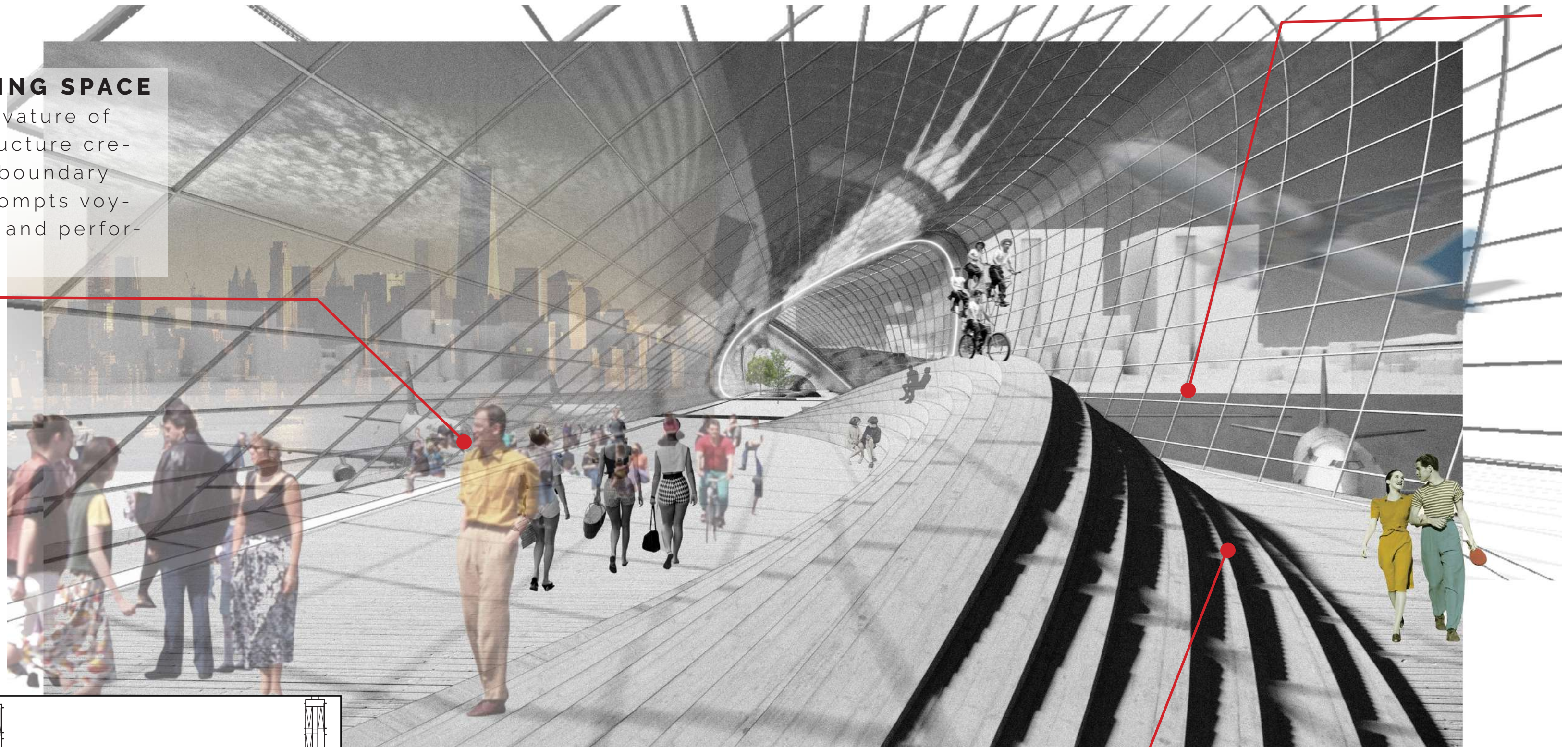
# amphitheater: spectatorship

## PATH

users may bypass  
the more public  
side of the theater.

## FRAMING SPACE

the curvature of  
the structure cre-  
ates a boundary  
that prompts voy-  
eurism and perfor-  
mance.



## STRUCTURE

"peeled" up boards  
create extruded  
structure.



**GEO-FORMATIONS**

grassy knolls at varying heights prompt users to stop and lounge against them. here they can lay back and gaze up at the planes or look out and day-dream about travel.

**LINEAR LIGHTING**

a lighting condition that guides the user through.



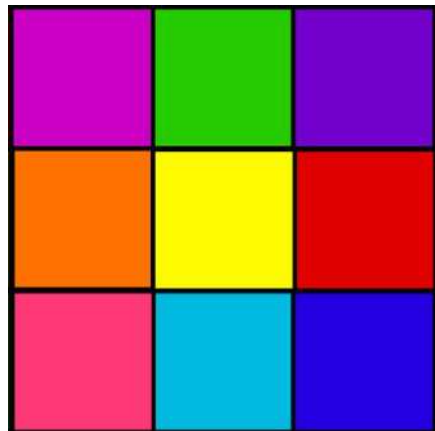
**PATH**

users may bypass the grove on either side.

grove : spectatorship



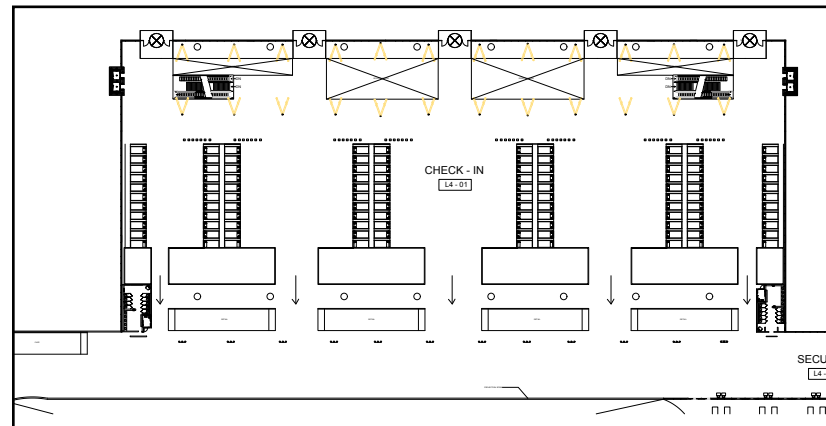
# Check-in: transcendance



## REPEATING GRID

the pattern above was created using a single grid pattern of colors. It was repeatedly cut, turned, and stretched to create a pattern that felt like a modern style of stained glass.

**MOVING REFLECTIONS** the pattern's colors are reflected over the people using the terminal. It moves with the sun, drawing a tangible connection between the rotation of the earth and the physical space, on the theme of aviation.



Church architecture conceptually facilitates mental transcendence of space for the user, while the airport does this for us physically, suspending us in between two worlds in the process. The large and grand architecture of the typical airport terminal reminds me of some of the grand churches I've visited.

The windows above aim to draw a subliminal connection between the two pieces of architecture while also creating a condition which prompts play and discovery.



security & level 3 retail: user activation

## PROJECTIONS

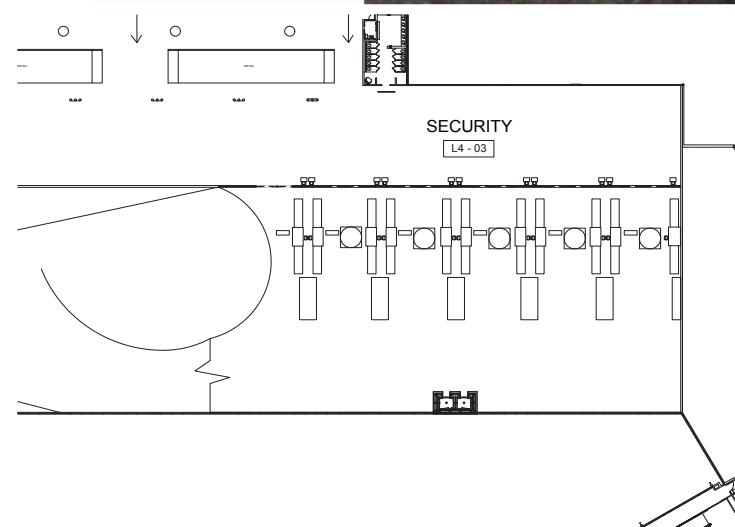
these projections serve as a commentary on the objectification and disembodiment the passenger experiences through the security check process. By augmenting their movements and displaying them on the large scrim, it not only activates the space, revealing the power of the crowds movement, but subverts the xray projection.



RETAIL

## ANAMORPHIC DISTORTION

this sculpture is a distorted nyc skyline that appears as we know it, when reflected in the chrome cylinder. Users descend down the ramp and feel like they are walking on the skyline, however, it requires investigation below as to why their reflection is distorted, yet the skyline is not.



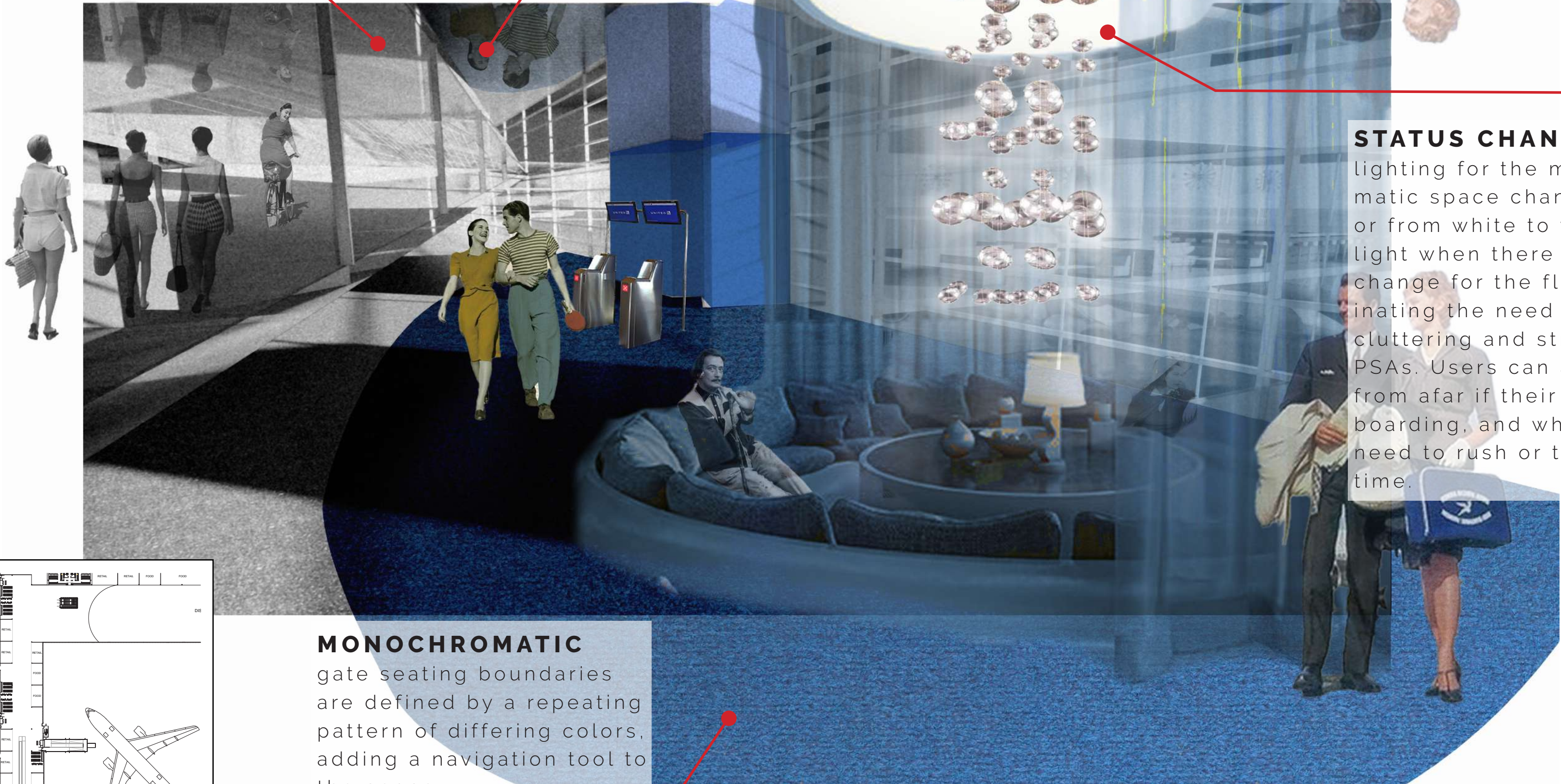


# gate seating: color cues

## INFINITY LOOP

the ceiling is mirrored above, inspiring users to play and look at themselves in a way they don't normally.

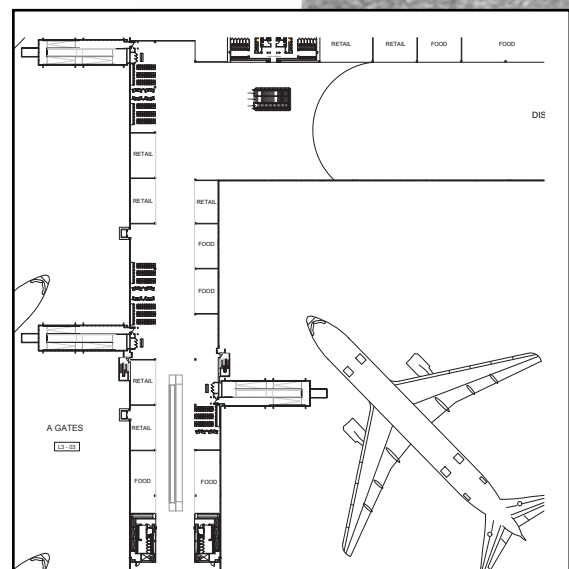
## BOARDWALK DIP



**STATUS CHANGE** the lighting for the monochromatic space changes color from white to yellow light when there is a status change for the flight, eliminating the need for noise cluttering and stressful PSAs. Users can also tell from afar if their flight is boarding, and whether they need to rush or take their time.

## MONOCHROMATIC

gate seating boundaries are defined by a repeating pattern of differing colors, adding a navigation tool to the space.





# boarding bridge bar: subversive programming

## MID CENTURY MODERN

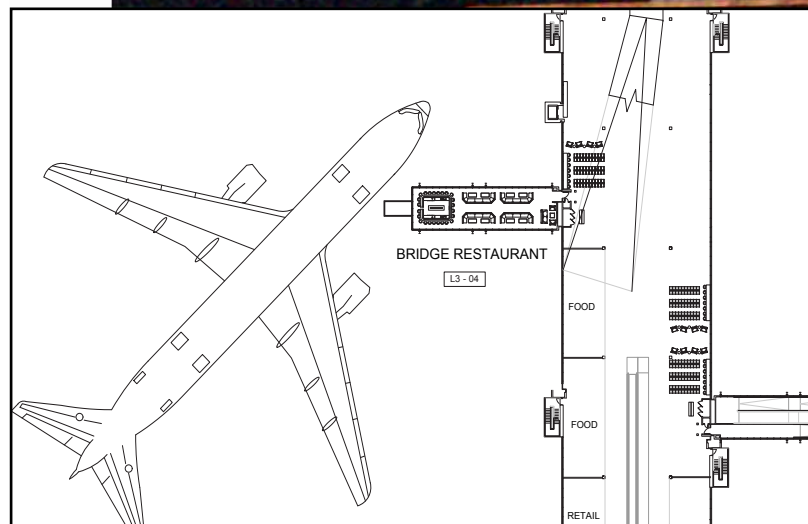
the decor has mid century modern flair in an effort to reintroduce the comfort once associated with flying.

## LOOK OUT

booths are angled out towards the tarmac, offering prime viewing of the planes, coming and going from a special vantage point.

## OCCUPATION

this space occupies a space of transience, normally reserved for the delivery of passengers from one zone to the other. The bar subverts the programming, asserting the importance of leisure and comfort in the airport domain alongside utility.





# Ifetayo

## AFRICAN DANCE & CULTURAL CENTER FOR BROOKLYN YOUTH

02.

Based out of Crown Heights, Brooklyn, the Ifetayo African Dance and Cultural Center's mission is to empower youth and families of African descent to achieve high levels of educational, professional and artistic excellence. The space celebrates their core values as well as speaks to the richly diverse cultures and peoples of the vast African terrain.





cultural analysis





the neighborhood celebrates its Caribbean community with Carnivale.

2020s

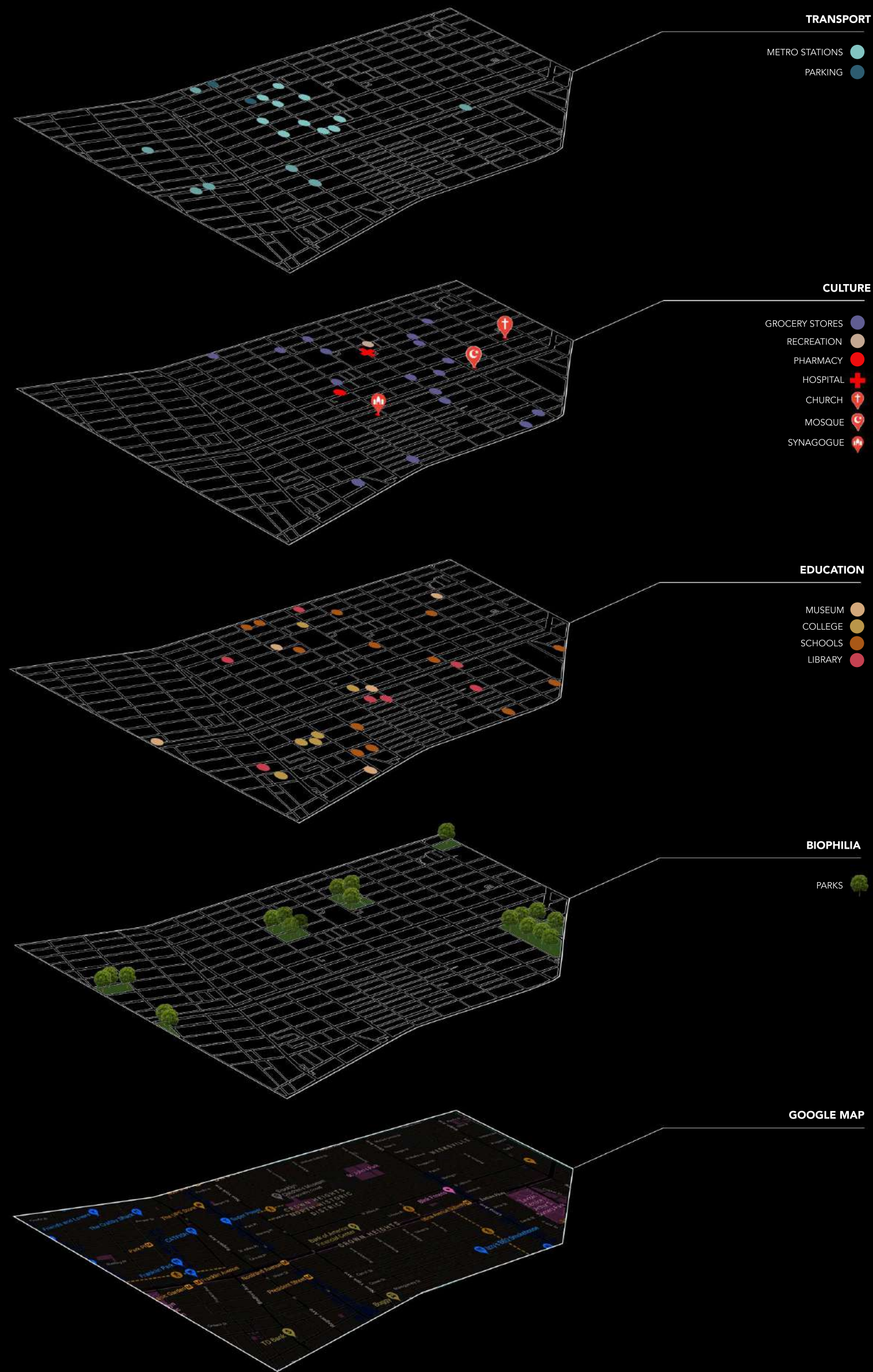
housing developers and gentrification has led to an increase in white occupants. Rent hikes are forcing long time residents to relocate.



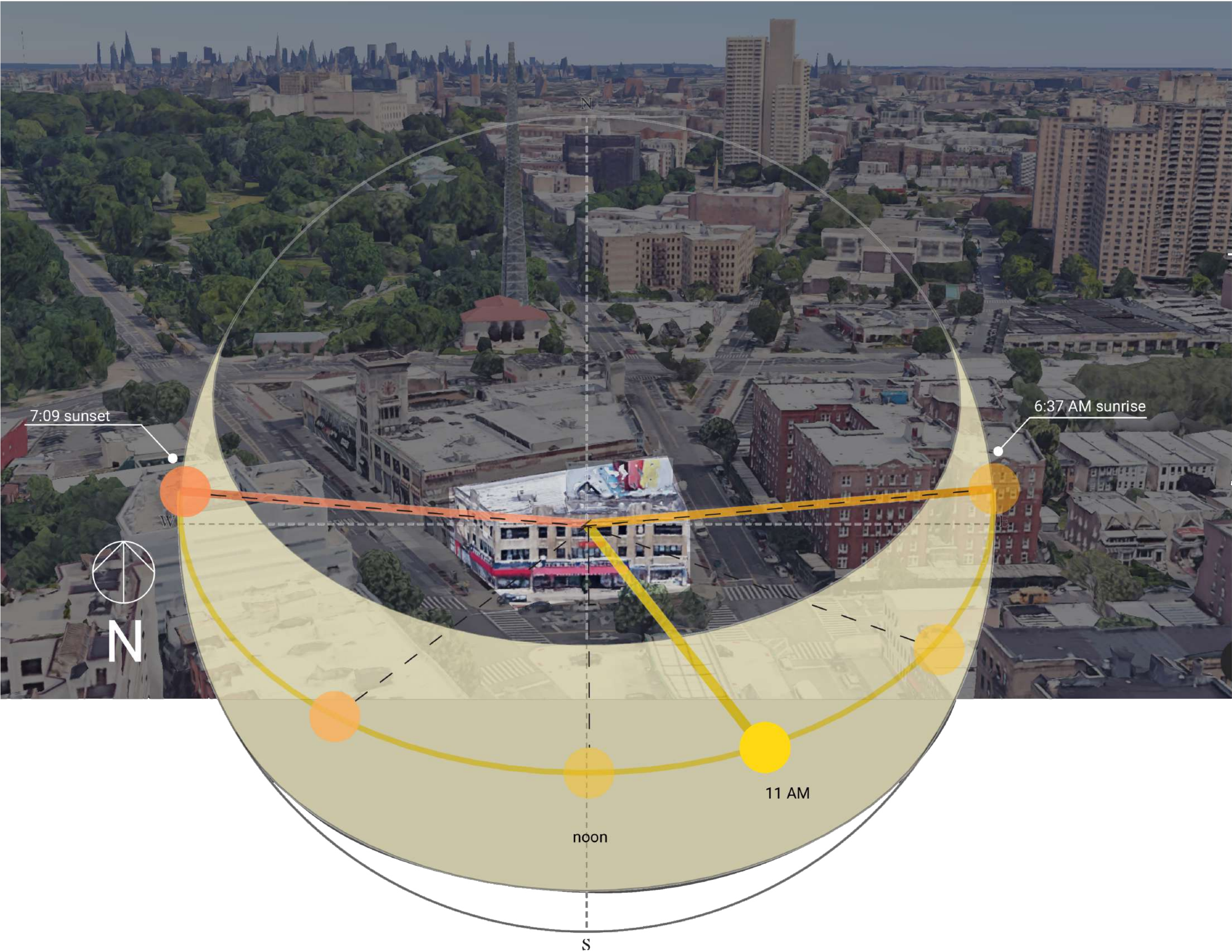
## community resources

Crown Heights has the Brooklyn Children's Museum, the Jewish Children's Museum and the Weeksville Heritage Center, dedicated to the history of one of the country's first free black communities, called Weeksville.

Recreation options include Brower Park, with playgrounds and ball courts, and St. John's Recreation Center, with an indoor pool and playing fields. Prospect Park, the Brooklyn Botanic Garden, the Brooklyn Museum and the Brooklyn Public Library are all just west of Crown Heights. Eastern Parkway is the route of the West Indian American Day Parade on Labor Day.







# equinox charts

SEPTEMBER 14

Dawn:	06:10:33
Sunrise:	06:37:40
Culmination:	12:50:27
Sunset:	19:02:33
Dusk:	19:29:36
Daylight duration:	12h24m53s
Distance [km]:	150.389.141
Altitude:	-29.11°
Azimuth:	57.23°

MARCH EQUINOX - MARCH 19

Dawn:	06:32:47
Sunrise:	06:59:43
Culmination:	13:03:24
Sunset:	19:07:46
Dusk:	19:34:45
Daylight duration:	12h8m3s
Distance [km]:	148.950.431
Altitude:	-33.28°
Azimuth:	56.35°

JUNE EQUINOX - JUNE 20

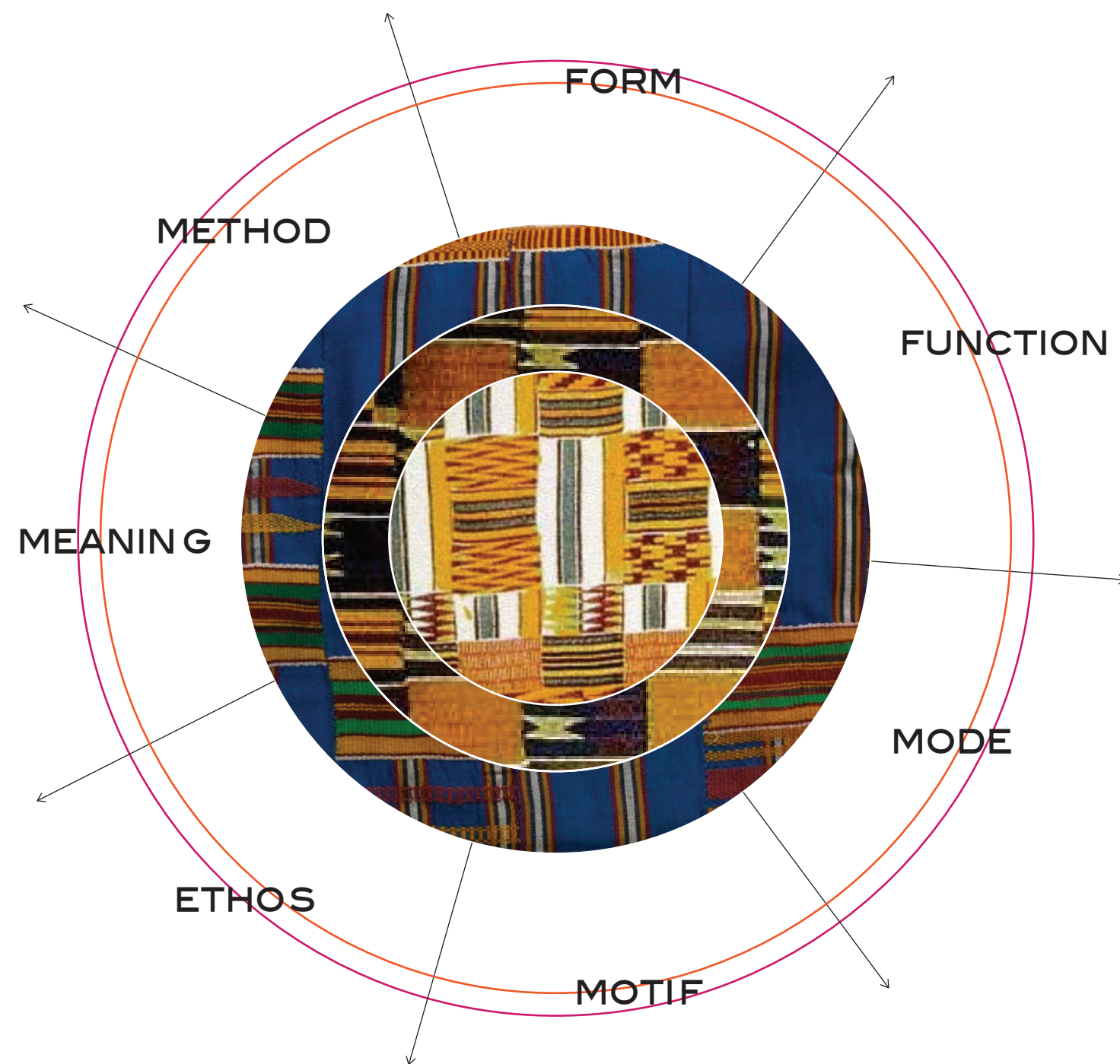
Dawn:	04:51:30
Sunrise:	05:24:30
Culmination:	12:57:35
Sunset:	20:30:39
Dusk:	21:03:40
Daylight duration:	15h6m9s
Distance [km]:	152.021.530
Altitude:	-13.22°
Azimuth:	42.34°

DEC EQUINOX - DECEMBER 20

Dawn:	06:45:29
Sunrise:	07:16:06
Culmination:	11:54:15
Sunset:	16:32:24
Dusk:	17:03:00
Daylight duration:	9h16m18s
Distance [km]:	147.164.899
Altitude:	-36.29°
Azimuth:	91.16°



*nzuri aesthetic wheel*



Key tenets  
COMMUNITY  
RHYTHM  
TRADITION

*emaa da - "it has not happened before. It has no precedent."*

The outer ring cloth design represents the "creativity" section in the nzuri aesthetic wheel. The pattern means innovation, uniqueness, perfection, creativity, ingenuity, and exceptional achievement.

*alansua ye don - "the extended family is a force."*

The second ring of cloth represents the "rhythm" section of the wheel. I chose this pattern because it symbolizes strong family bonds, cooperation and collective work. Rhythm relies on a collection of sequential beats; a community of beats, each equally important as the last.

*toku kra toma - "Toku's soul cloth"*

The center cloth's pattern stands for the "soul" sector of the wheel. It is at the center as it is one of the most important elements of the African aesthetic. This kente cloth pattern means courageous leadership, heroism, self-sacrifice, spiritual vitality and rebirth.



## materiality & form

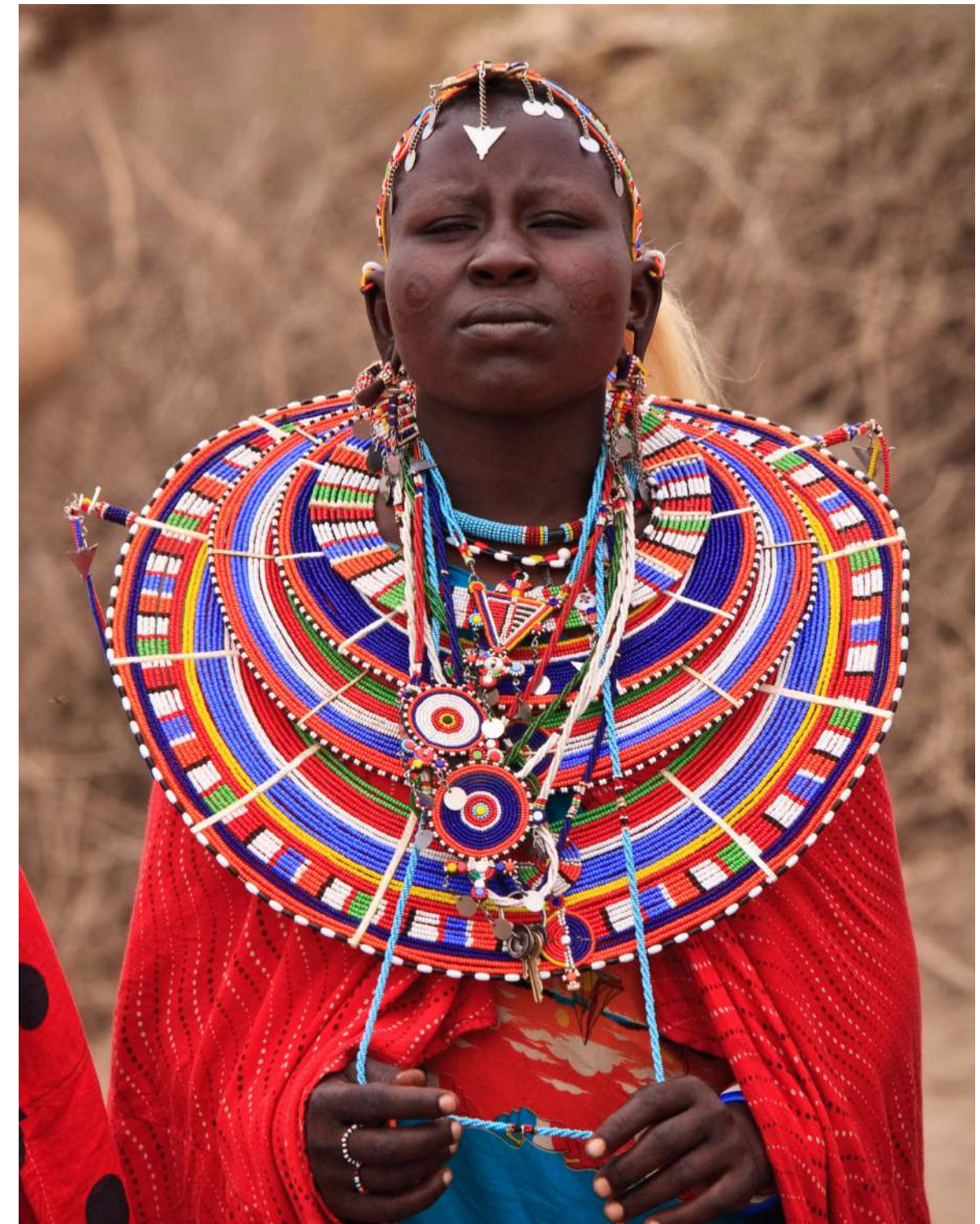
Materiality and form derived from the rich African landscapes and building techniques and traditions

## rite of passage

Go deeper into the space, go deeper into yourself, a strong emphasis on rhythm (time) and marking it through ritual or form.

## community & unity

A hierarchy of gathering and mbongi spaces and circulation which invites participation and/or spectatorship; a blurred line between the two.

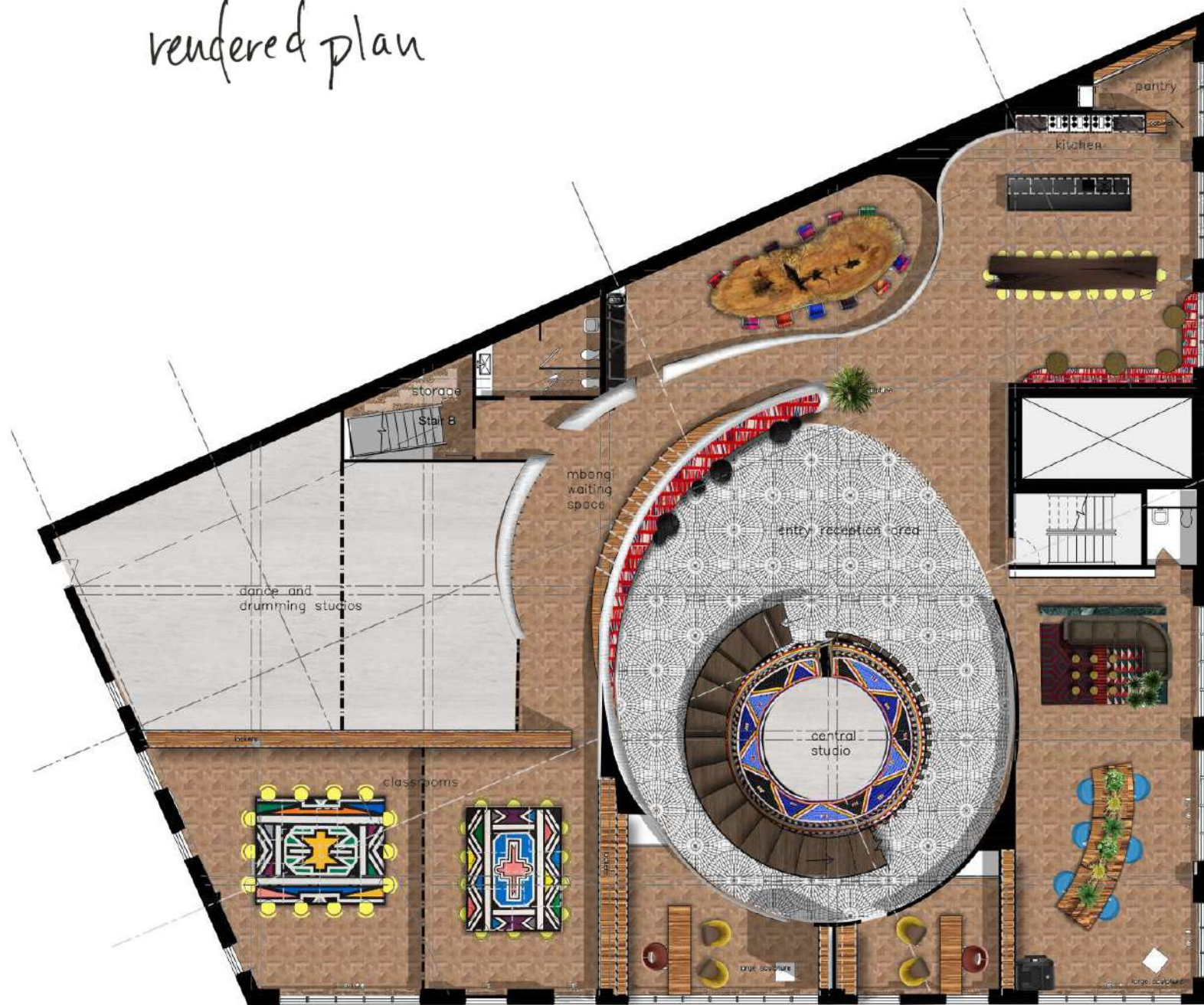




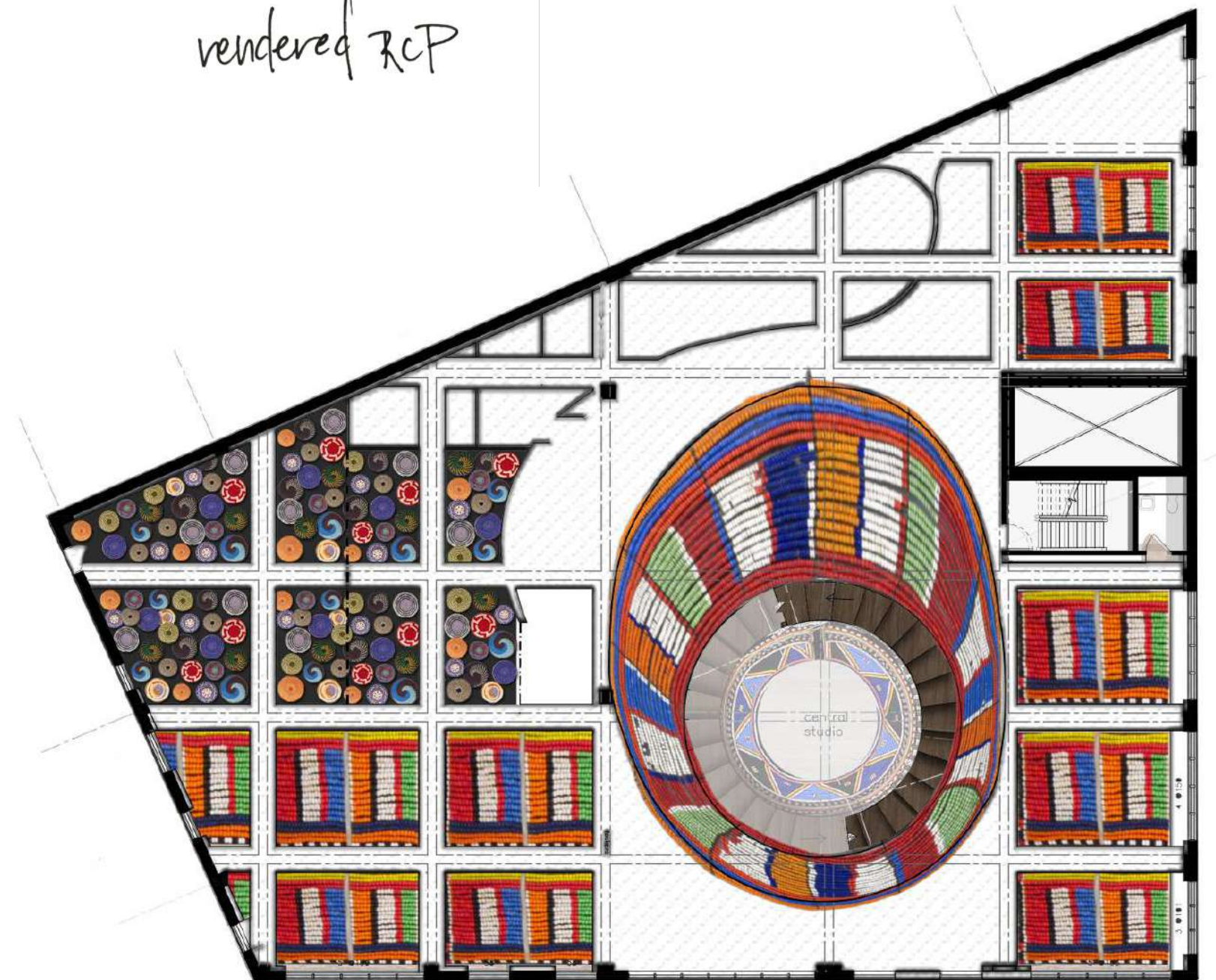




rendered plan

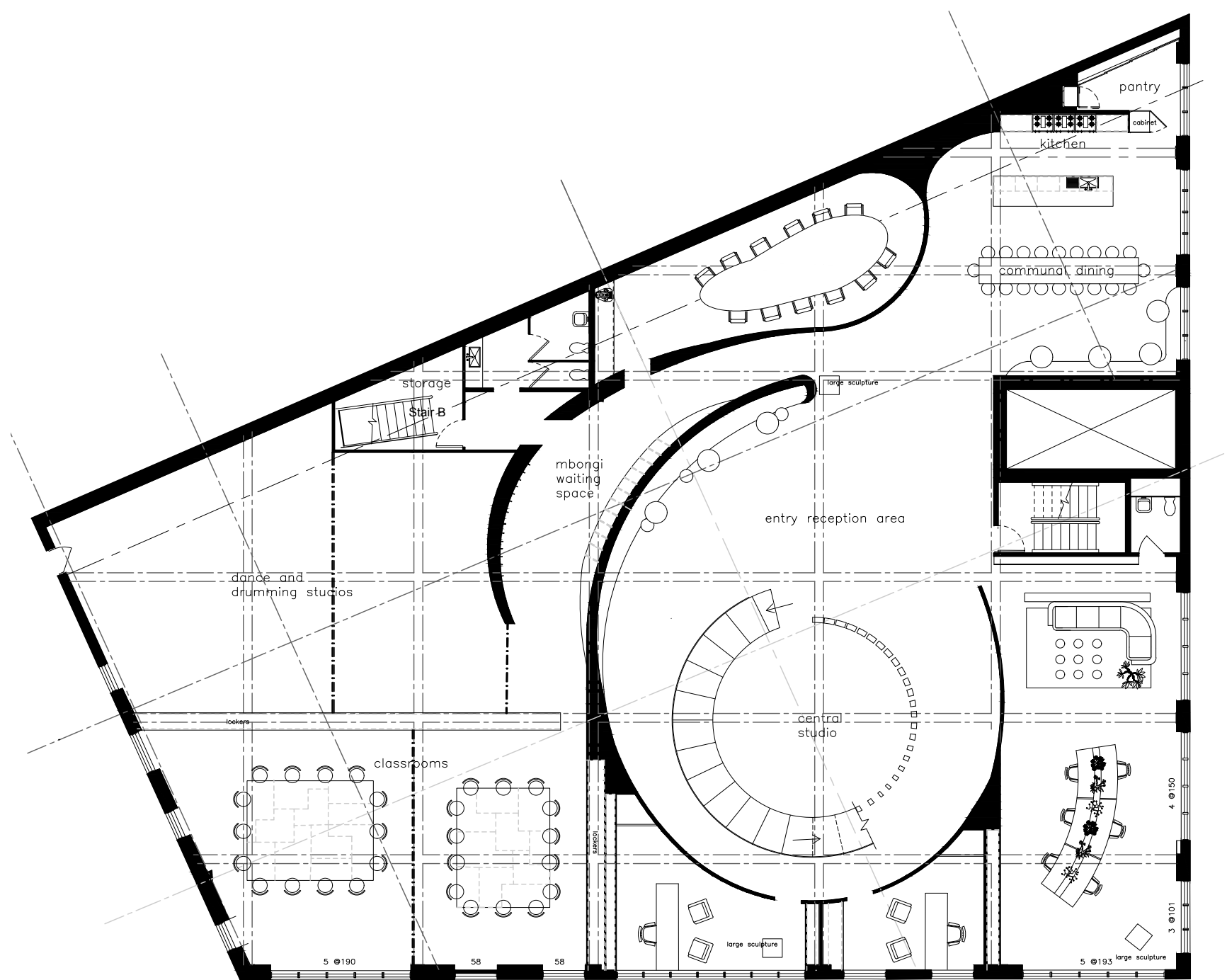


rendered RCP





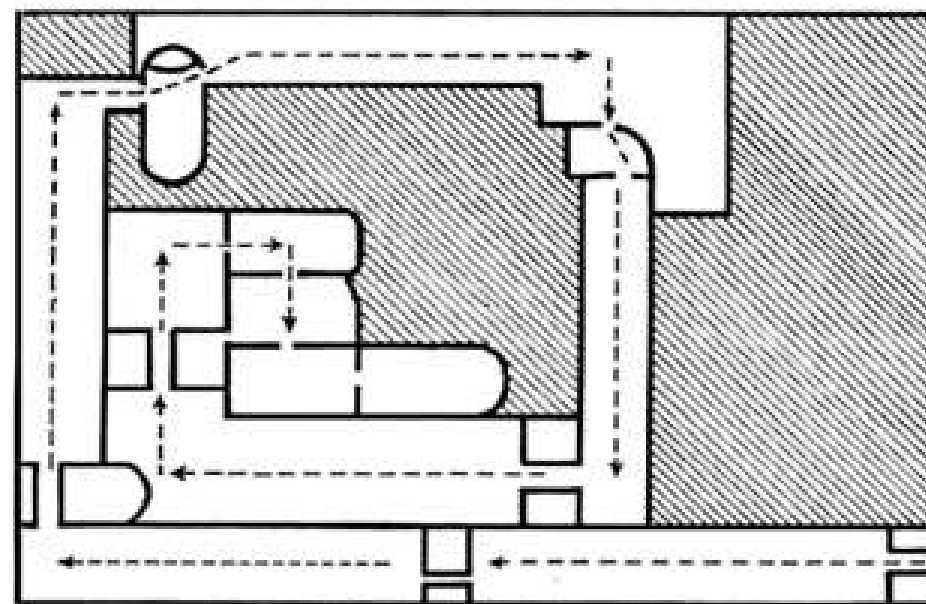
There is a HIERARCHY of Mbongi spaces, which culminate at the center stair/studio space that leads you to the roof top. This circulation has been ritualized to become a symbol for the idea of elevating one's self, and the evolution of the children into well rounded adults. It is inspired by african proverbs about growing up in african societies. Every space fosters a sense of community and gathering.



spatial inspiration

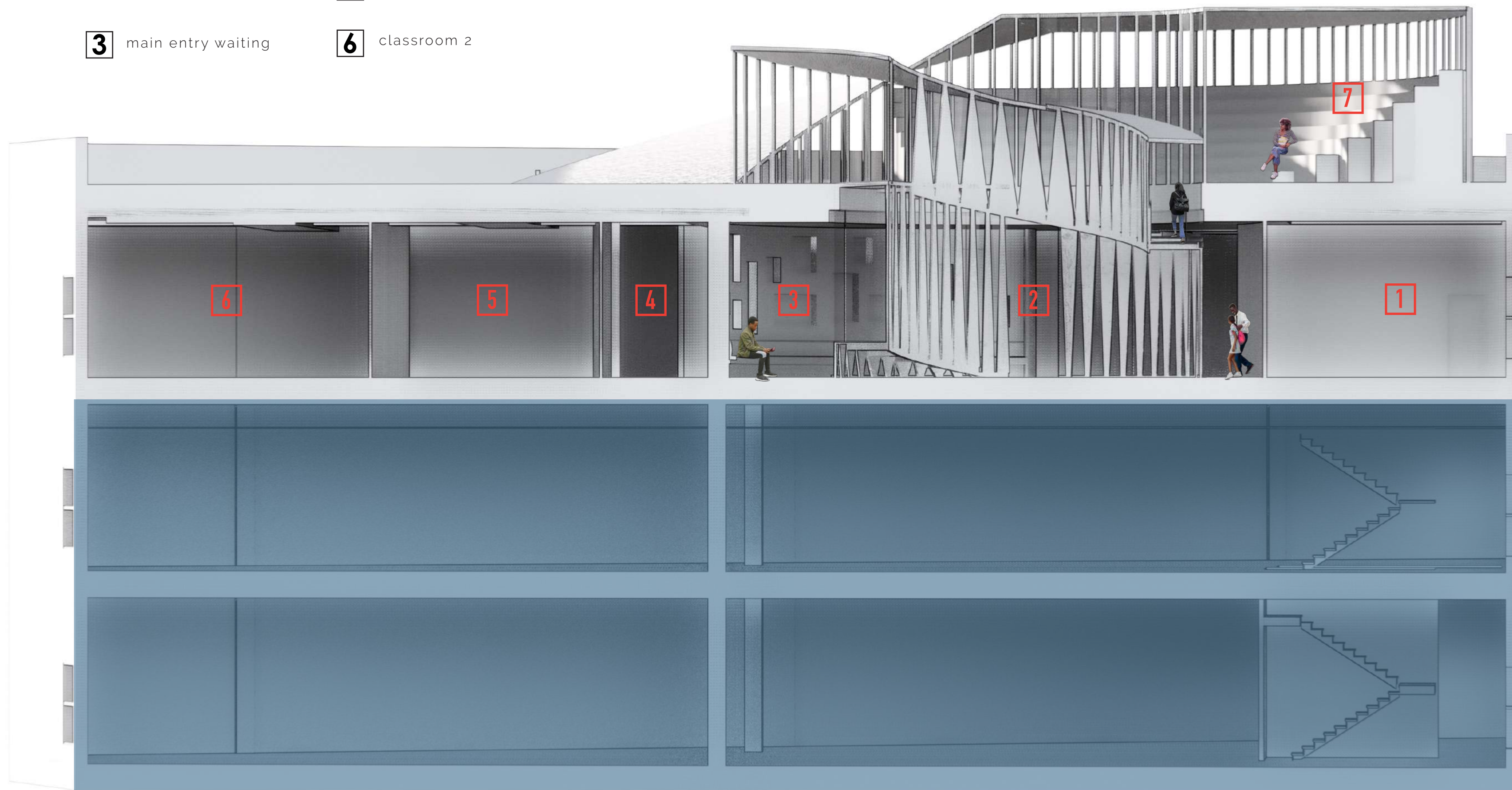


african temple golden ratio circulation

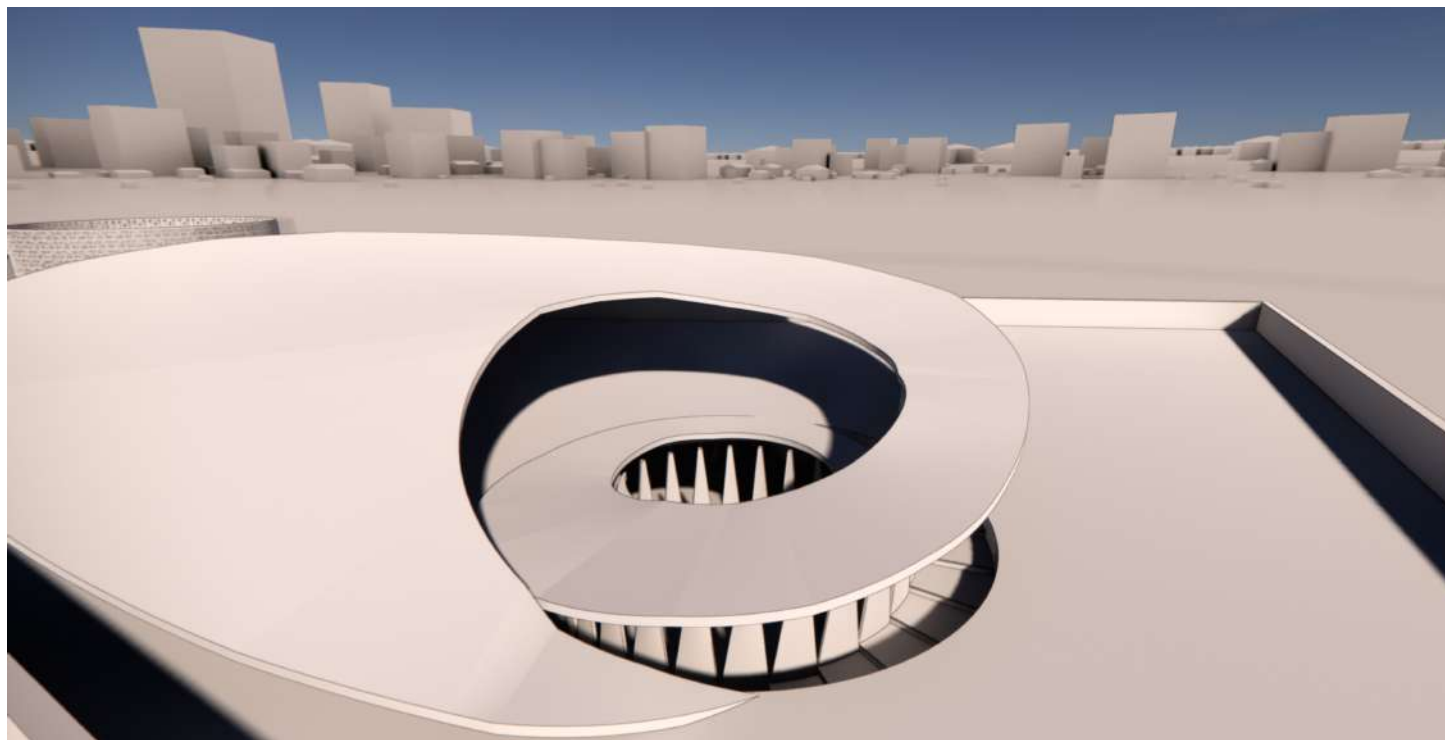




- 1** shared office space
- 2** central studio
- 3** main entry waiting
- 4** mbongi waiting
- 5** classroom 1
- 6** classroom 2
- 7** amphitheater

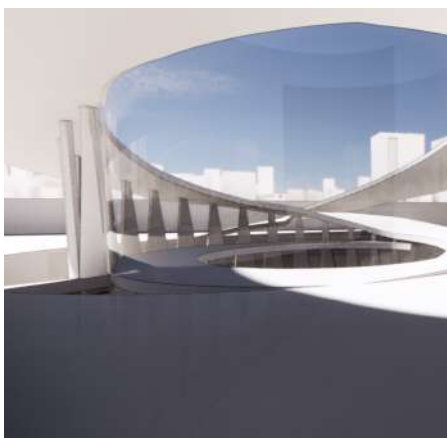






01.

a golden ratio spiral roof system moves out getting larger to create the performance space. This is inspired by the African fractal system.

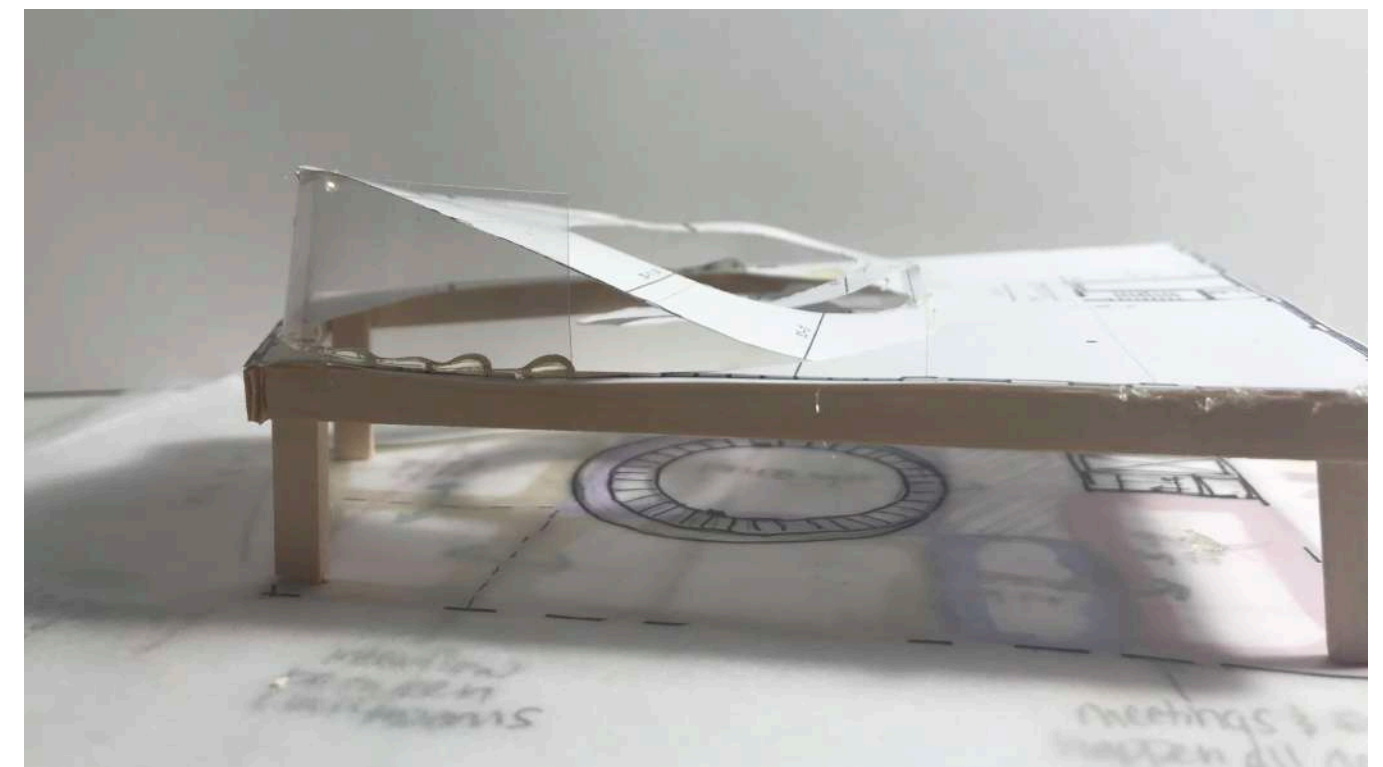
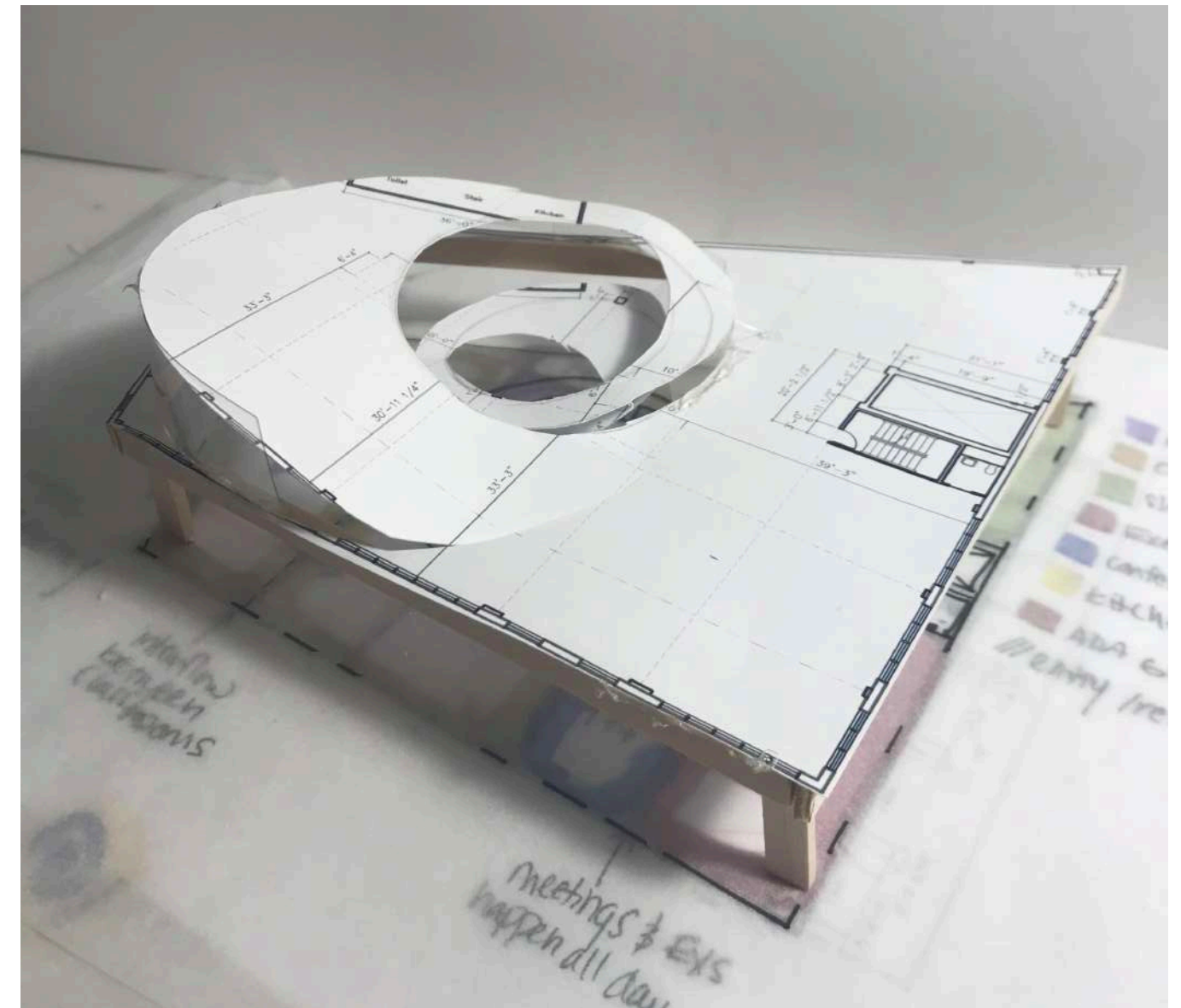
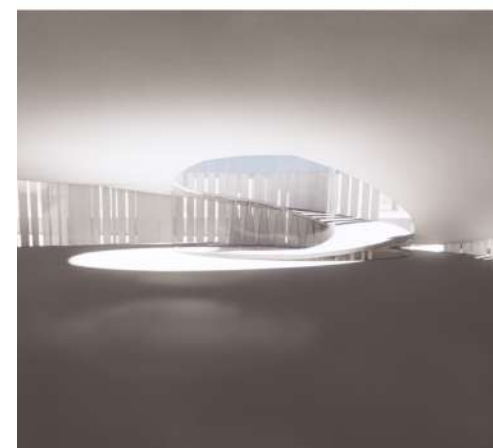


02.

the roof peels away, starting from inside, leaving a central "oculus" to create a lighting condition that accentuates the sun's movement, creating a physical representation of time and the rhythm of earth.

03.

theater space for performances and large talks to accommodate most amount of people.







ashanti gold



maasai jewelry



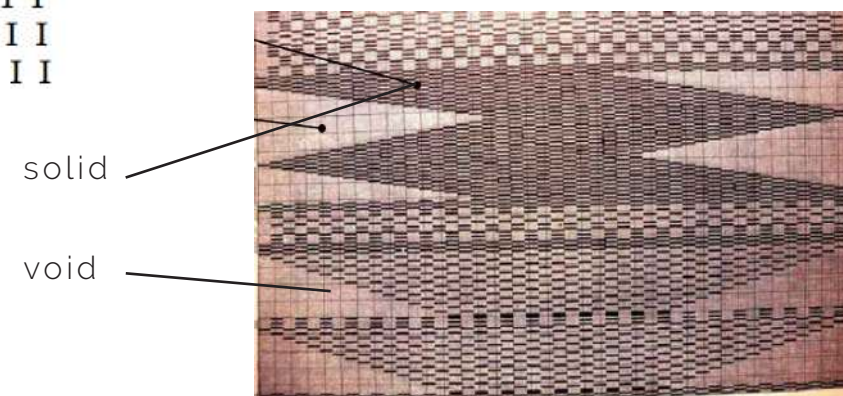
gees bend quilting



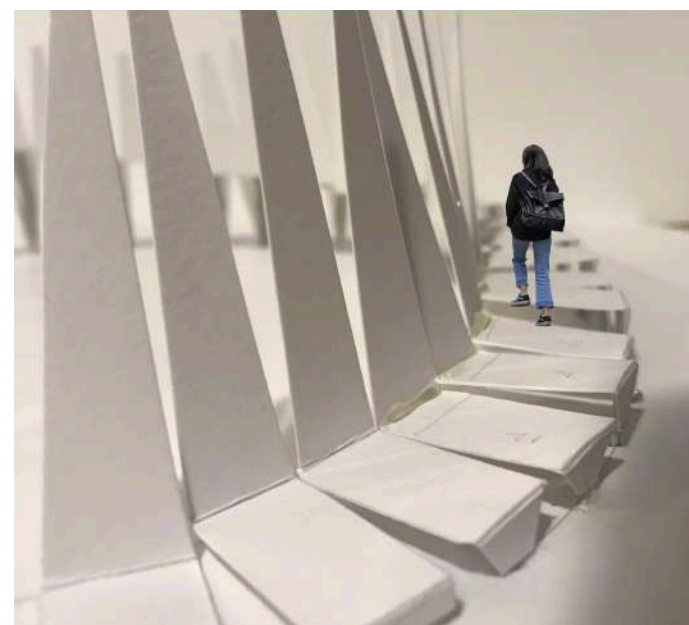
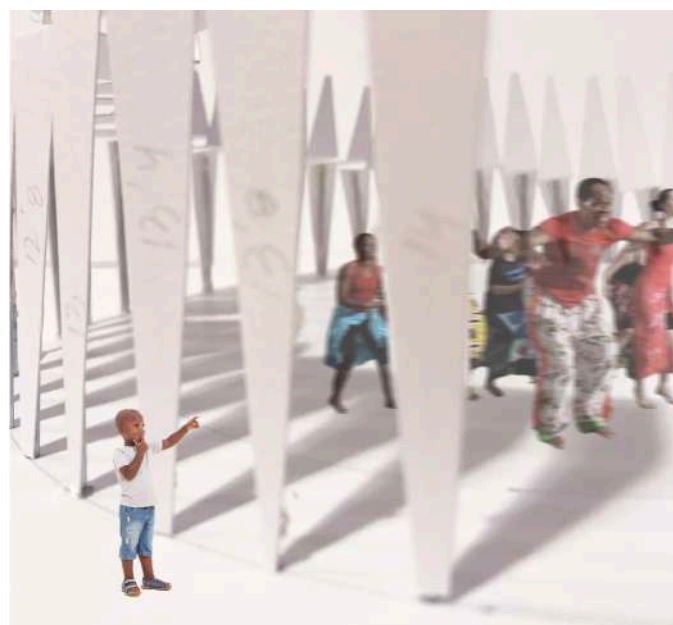
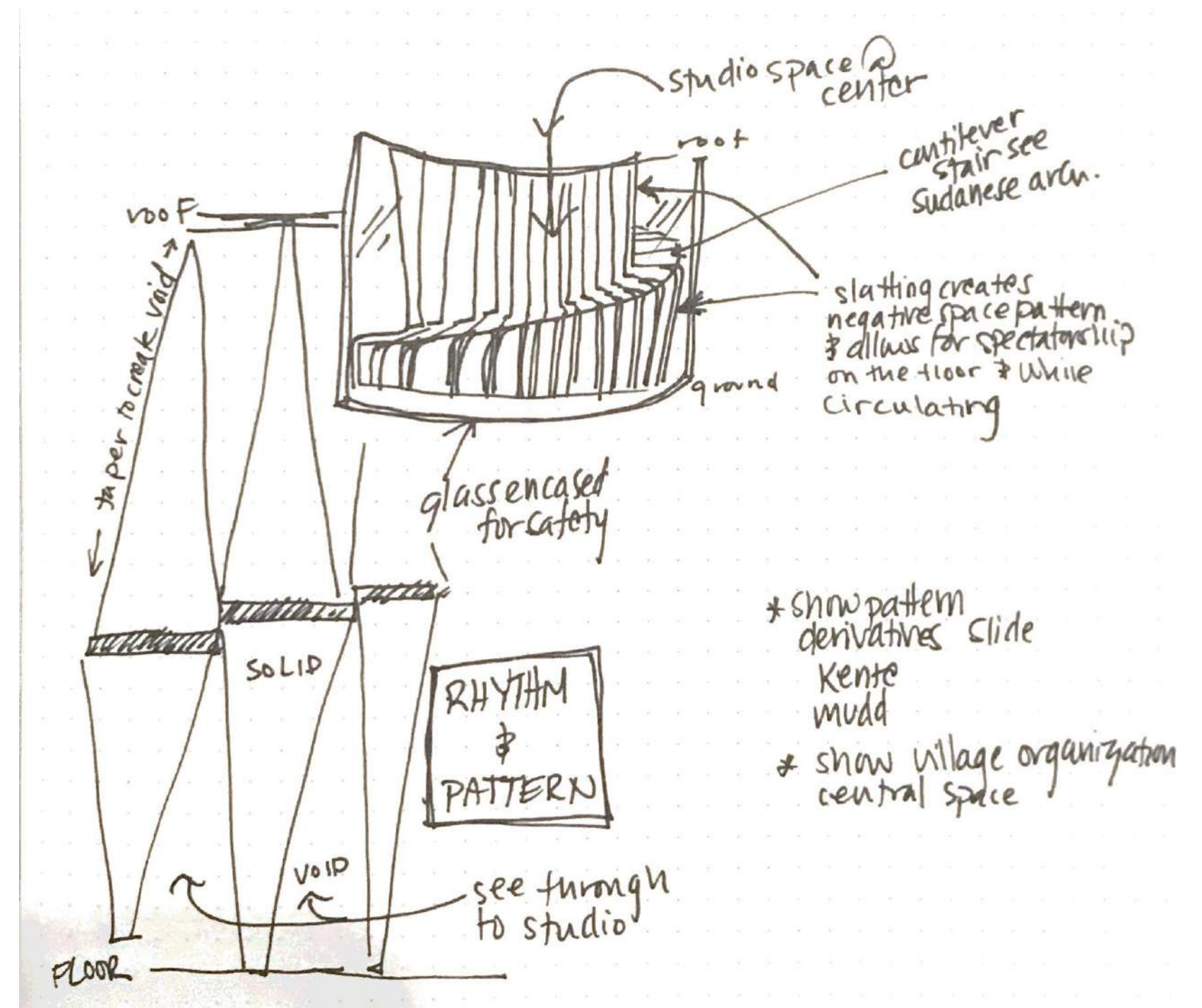
Embedded into the Kente cloth geometry is mathematical number play that expresses itself in triangular shapes.

One of the triangular patterns created by the non-black lines in Fig I is the same as the triangular pattern shown above, only that it has a slightly different arrangement:

number	woven design
1	I
2	II
3	III
4	IIII
5	IIIII
(etc)	



The geometry is expressed through the use of black lines, as well as the space thus generated by the non-black areas in relation to the black stitching.



ADWINASA - CREATIVE INGENUITY



SIKA FUTURO - HONORABLE ACHIEVEMENT



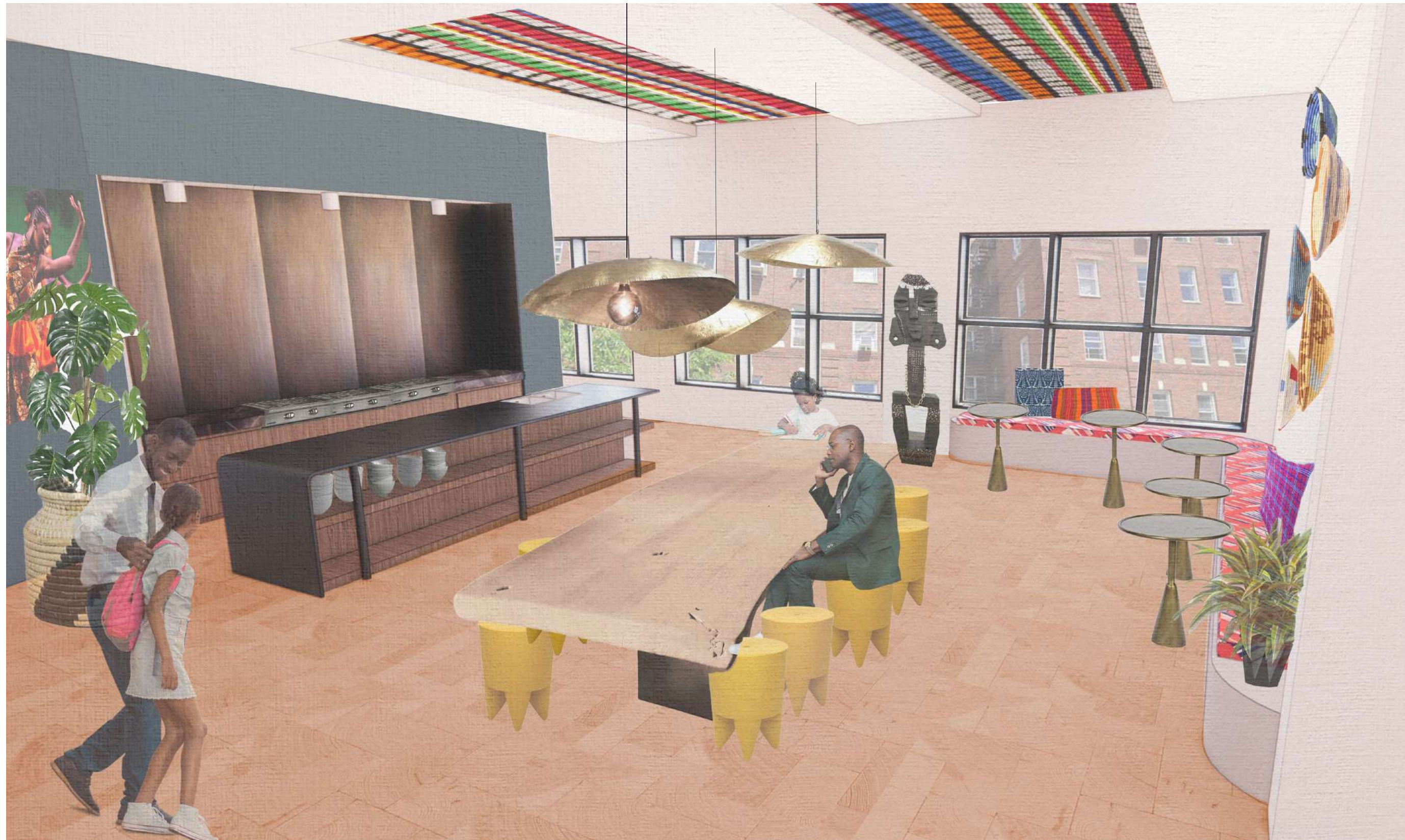
ABUSUA YE ADOM - COLLECTIVE RESPONSIBILITY











Maasai textiles



ashanti sika dwa



weathered landscape



# BACCHUS

## BROOKLYN WINE & SPEAK EASY BURLESQUE BAR

03.

Bacchus is a Brooklyn neighborhood wine bar and café with a cozy hearth heated atrium in it's back dining room. Downstairs, via secret door next to the entrance of the wine bar is a speak easy burlesque club and bar. The decor pays homage to the art deco golden era of burlesque theater and bar design, and brings it into the 21st century through updated lines, fixtures and materility.







## concept overview

We named it Bacchus, after the Greek god of wine, and drama. It is a wine bar after-all and the god's love of a good party fit with our burlesque theme for downstairs. The space is meant to embrace the patina of time, with wabi sabi plaster treated walls, and worn leather, it nods to the nostalgia of burlesque, while luxe lighting fixtures elevate the space to that associated with the theater. Theatrical lighting punctuates an otherwise dark space and creates an air of mystery and intrigue as you move through. Upstairs, in the wine bar and café, a similar aesthetic language is used but expressed in a brighter, fresher, more modern way.



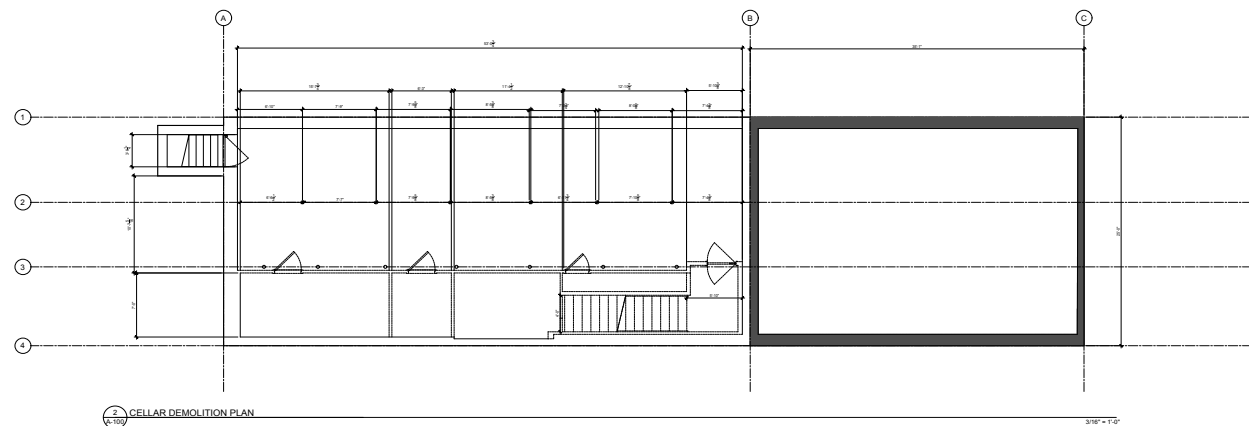
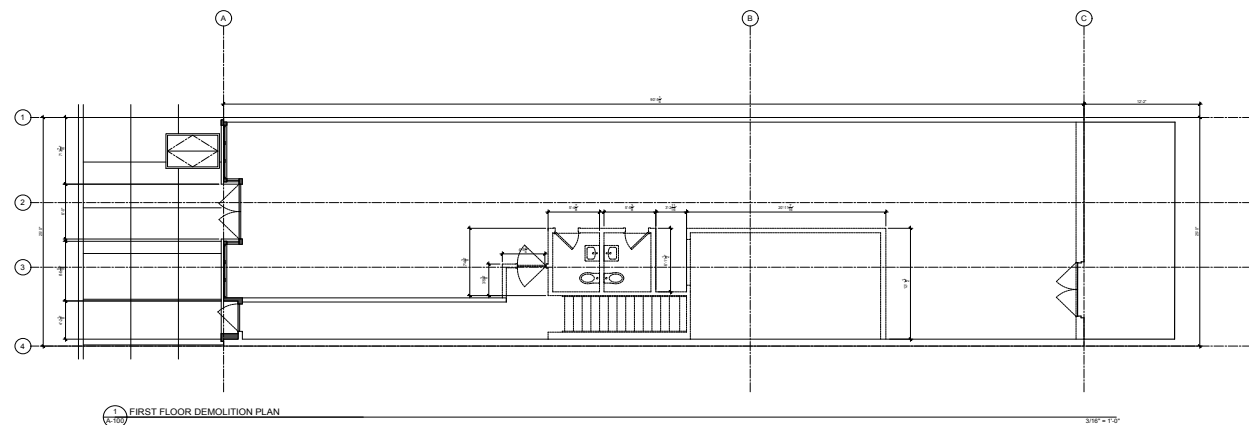


existing site

191 Smith Street used to be home to the bar Fawkner. A well known comedy show was hosted at this cobble hill jaunt regularly. They had a full bar and served pub food. The style was prohibition era, with a display case of oddities and a fire place.

Their seating capacity was as follows:

Area	standing capacity
Back Room	50
The Main Bar	75



bacchus.

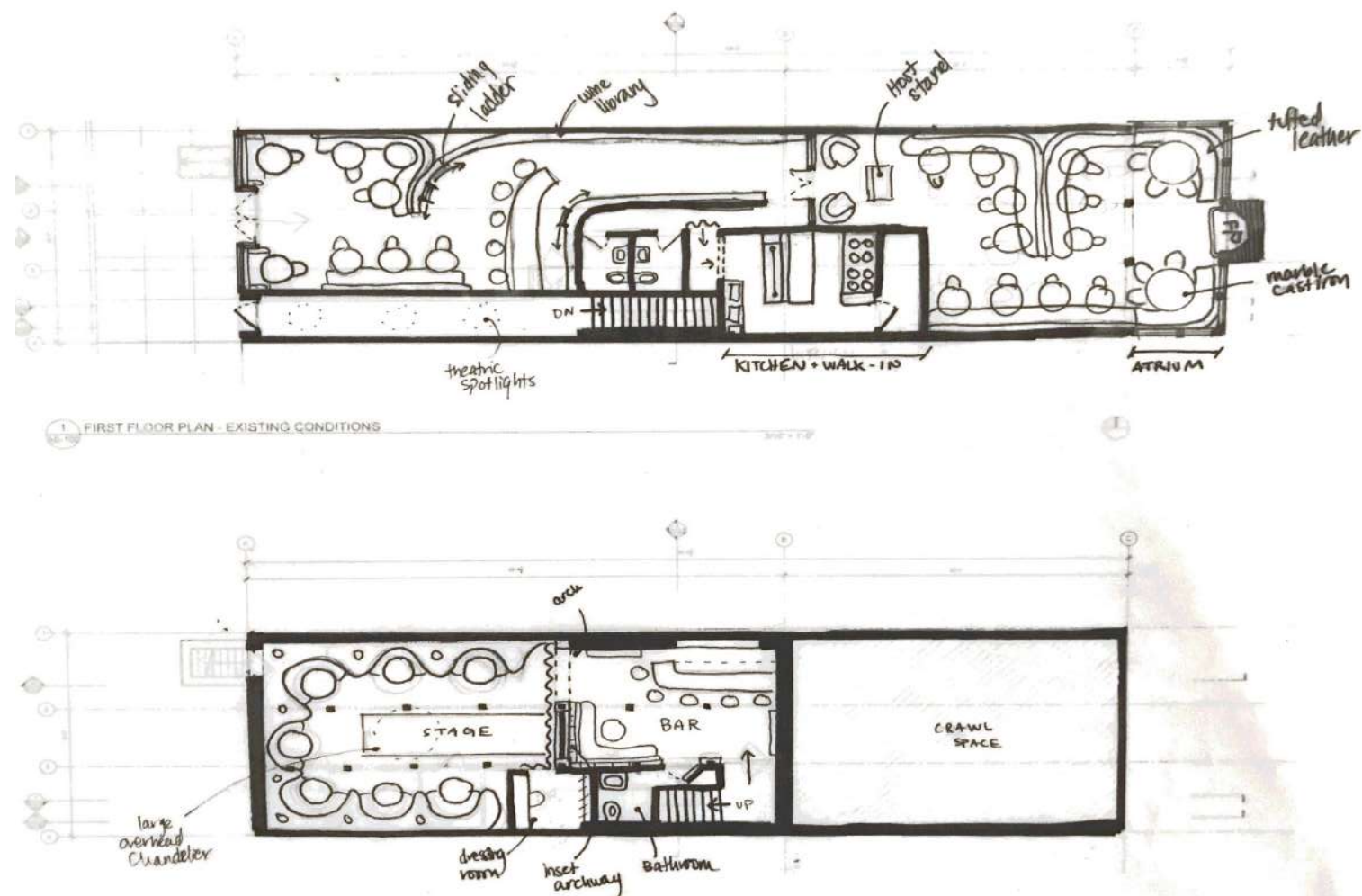
191 Smith Street  
Brooklyn, NY 11205  
10/16/20  
10/16/20  
01

A-100

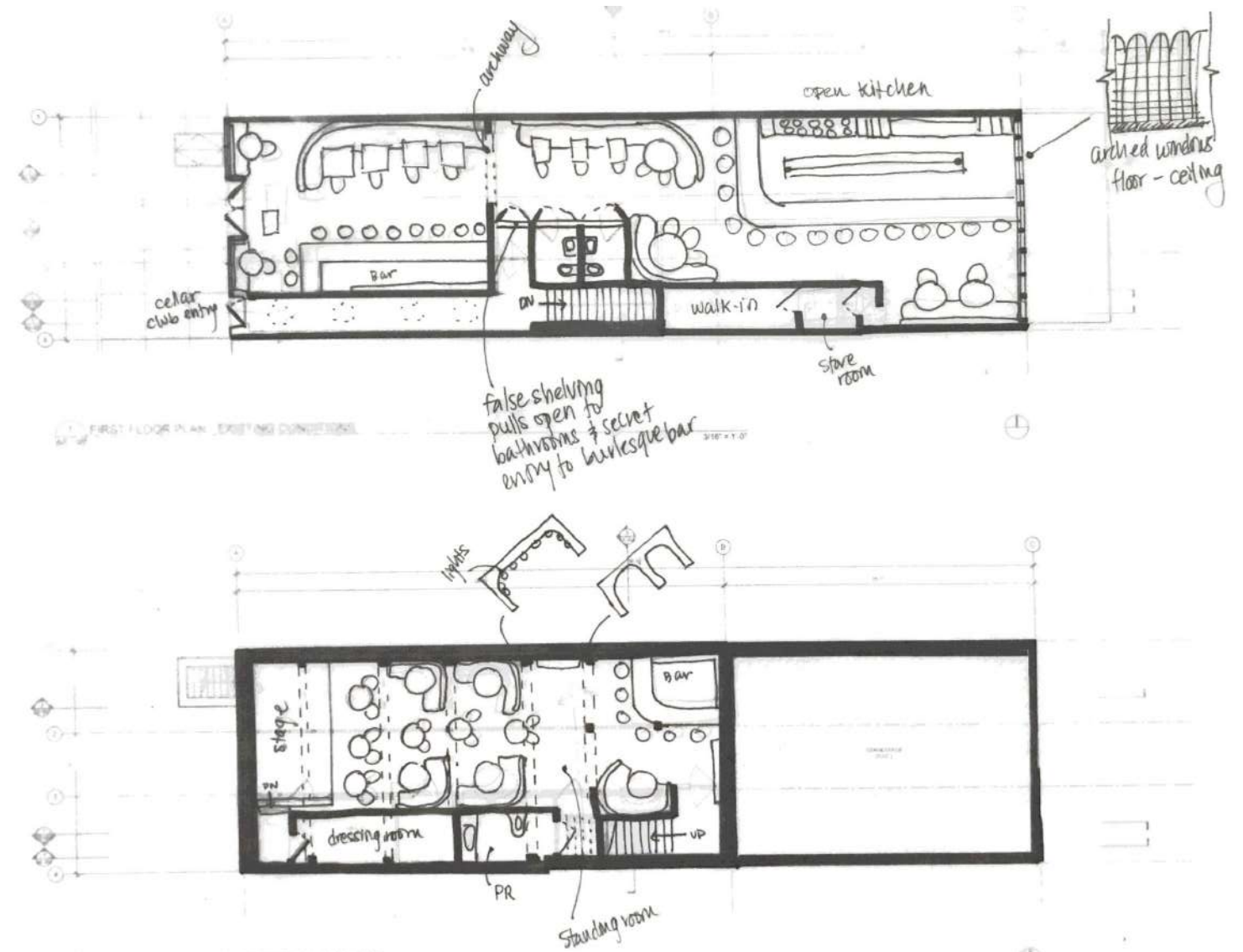
200 willoughby ave.  
Brooklyn, NY 11205  
415.342.7257



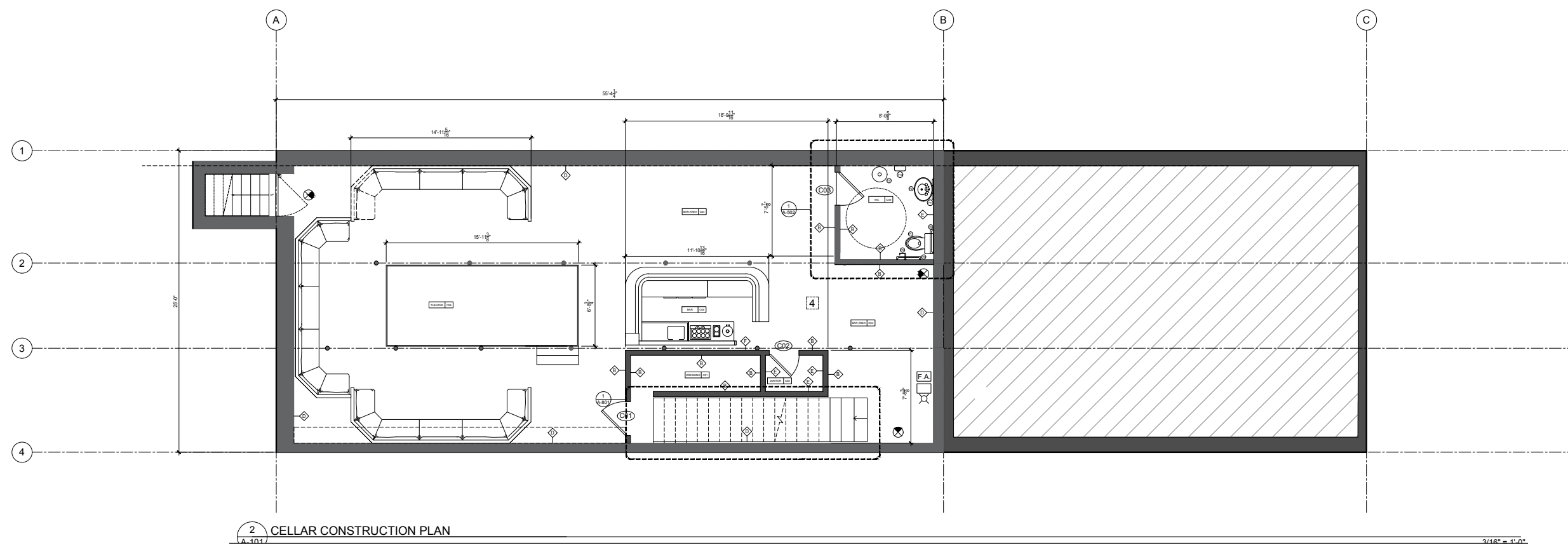
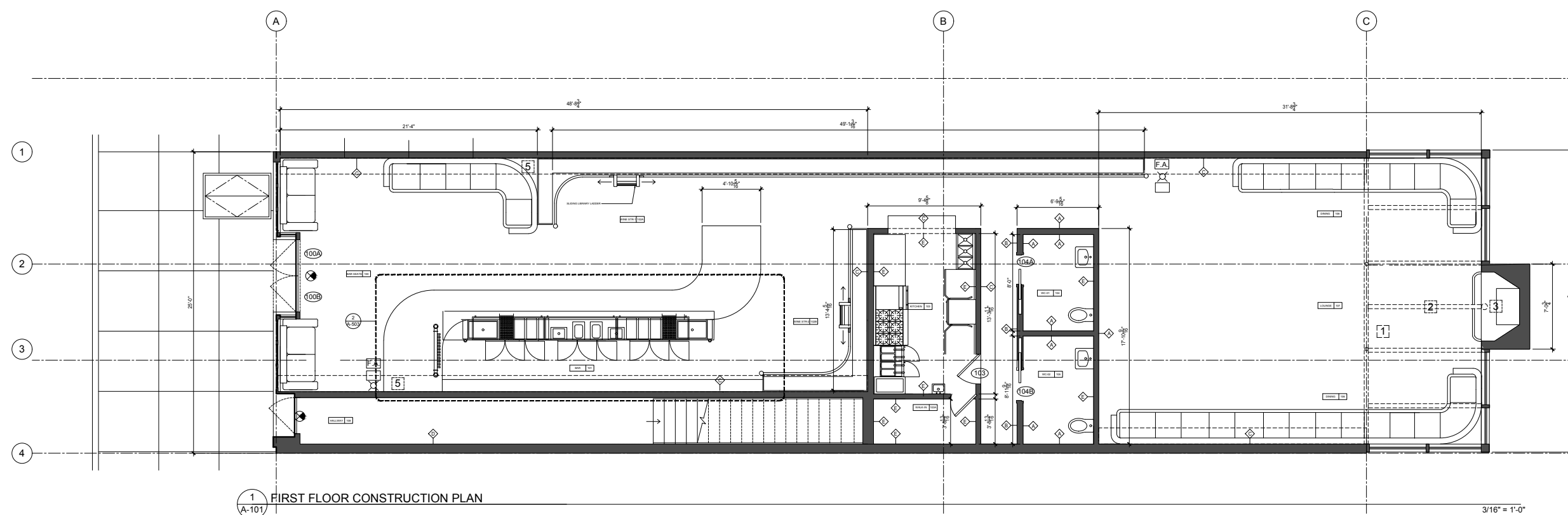
01.



02.







PROJECT:

bacchus.

191 Smith street  
Brooklyn, NY 11201

BLOCK: 379      LOT: 7      BIN: 3336059

**DRAWING**

### Construction Plan

ISSUE DATE:  
10/04/2020

DRAWN BY:  
AP & DP

PROJECT NUMBER:  
01

**DRAWING:**

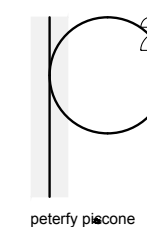
SEAL

DOB JOB NUMBER: DOCUMENT

DRAWING NUMBER

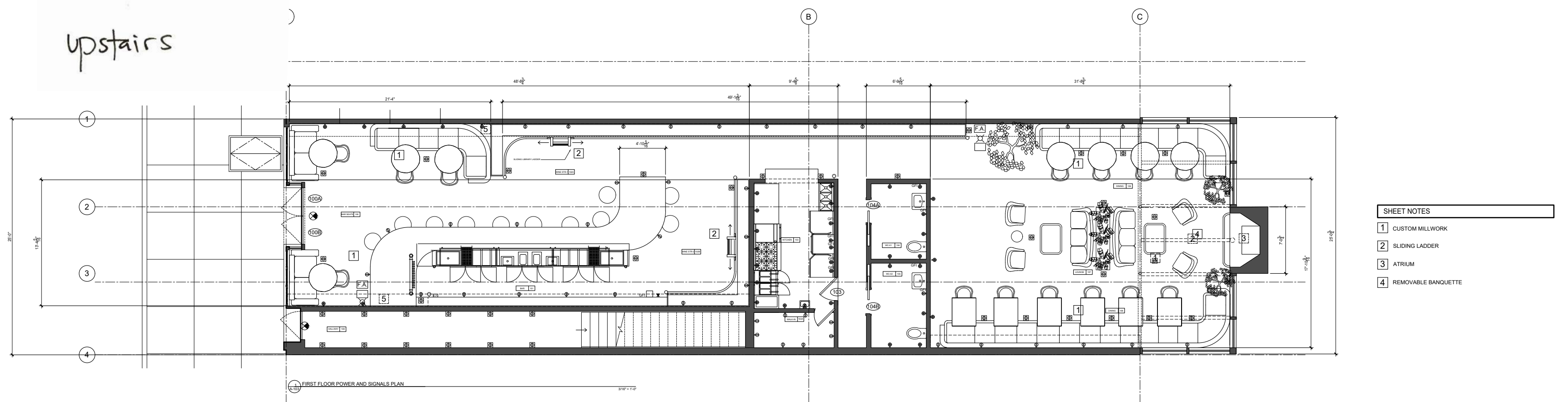
A-101

B SCAN STICKER



200 willoughby ave.  
Brooklyn, NY 11205  
415 . 342 . 7257





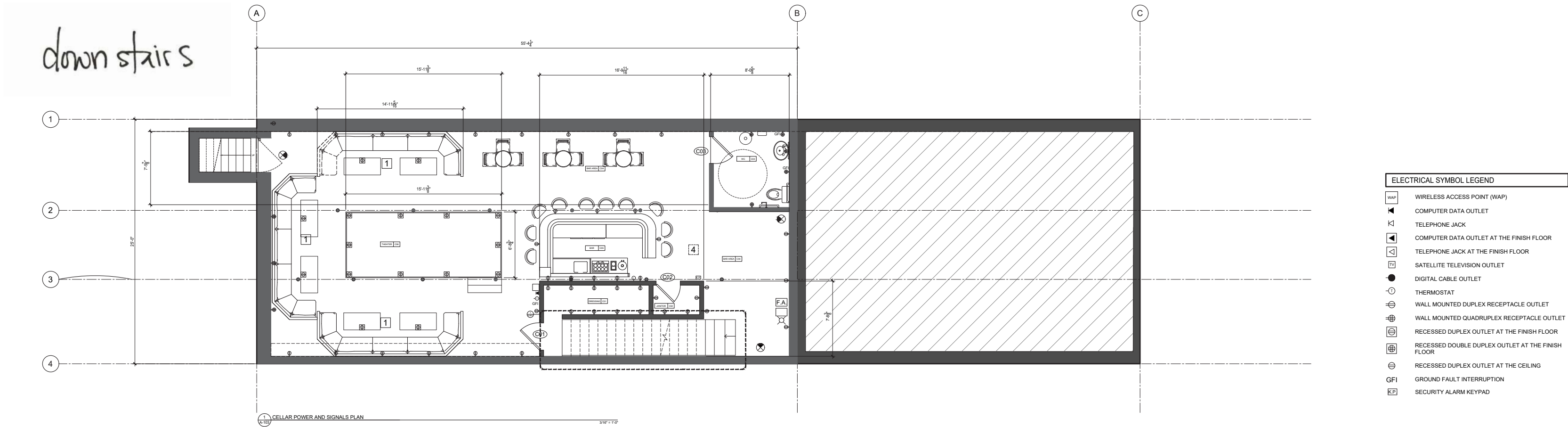
## material palette



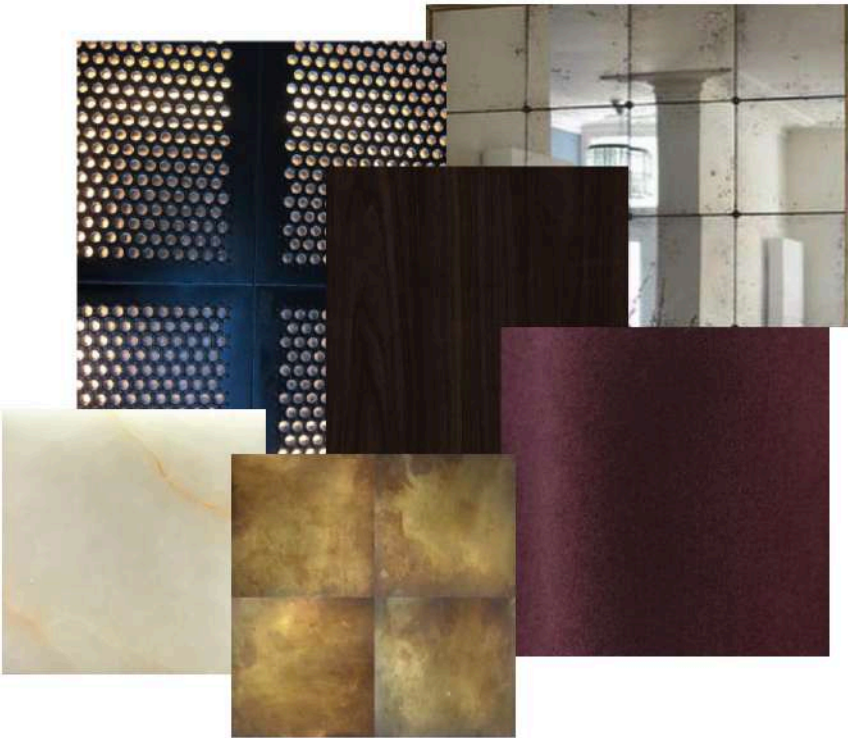
Venetian plaster.  
green onyx.  
oxidized zinc.  
velvet.  
saddle leather.  
stained walnut.  
grey wash acacia.  
black metal.  
bone subway tile.

The front of the space is devoted to the wine bar and a few café seats while the back has more seating for dining as well as lounge seating. The overall vibe of the space is cozy with a large curving wine "libraries," sumptuous velvet banquettes, and a large hearth at the back atrium space.





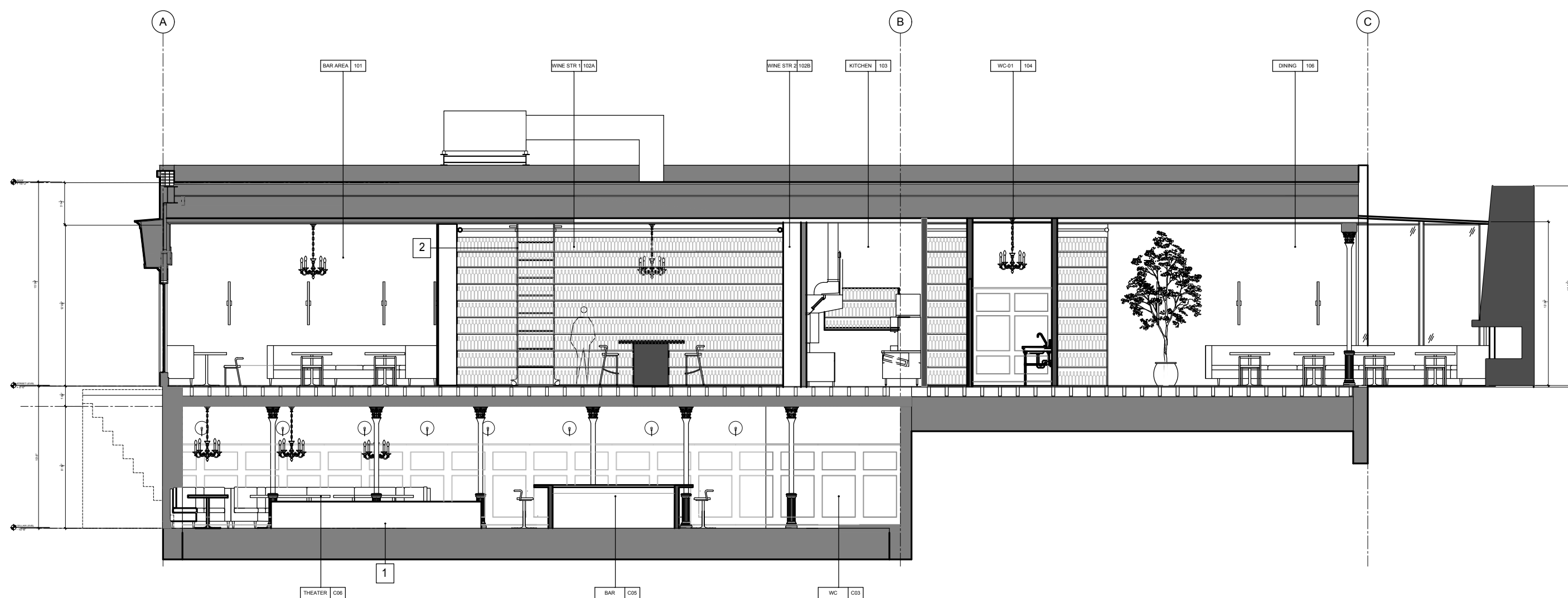
material palette



glass masonry  
green onyx.  
patina brass  
velvet.  
antiqued mirror.  
stained walnut.  
poured concrete.  
black metal.

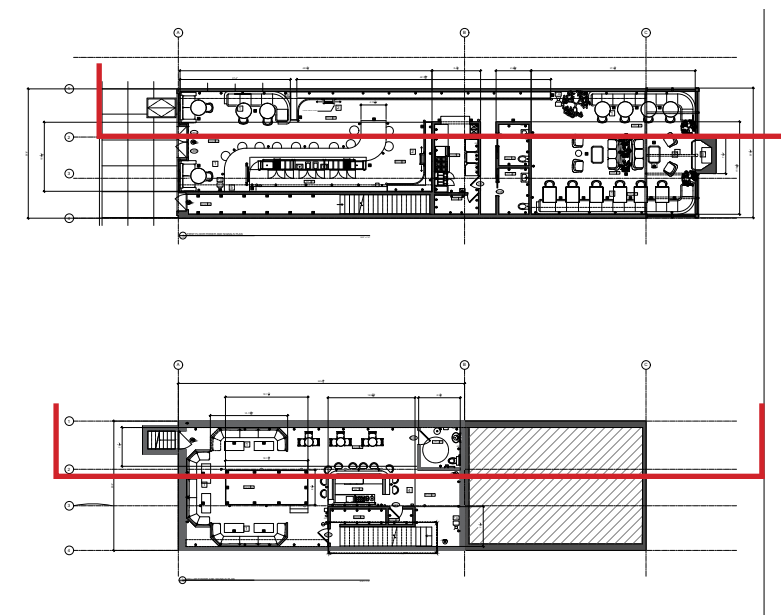
The downstairs burlesque bar has a speakeasy style entry from the street level. It is split between two zones: the bar area and the performance area. The stage is central without a back curtain so that those sitting at the bar are able to swivel their seats to watch, while the banquettes have the prime viewing spots.





## SHEET NOTES

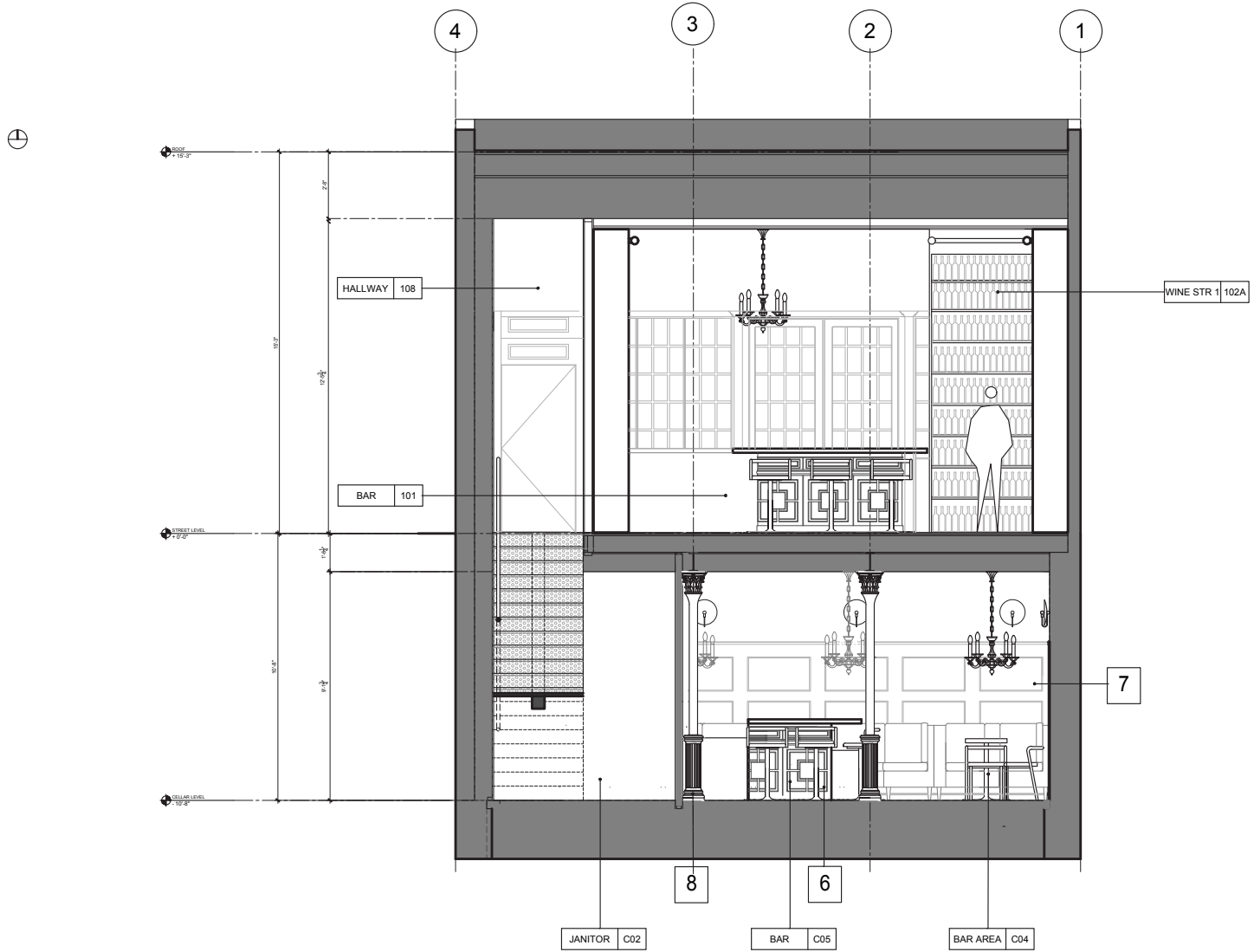
- 1 3' Stage for burlesque shows
- 2 Sliding wine ladder



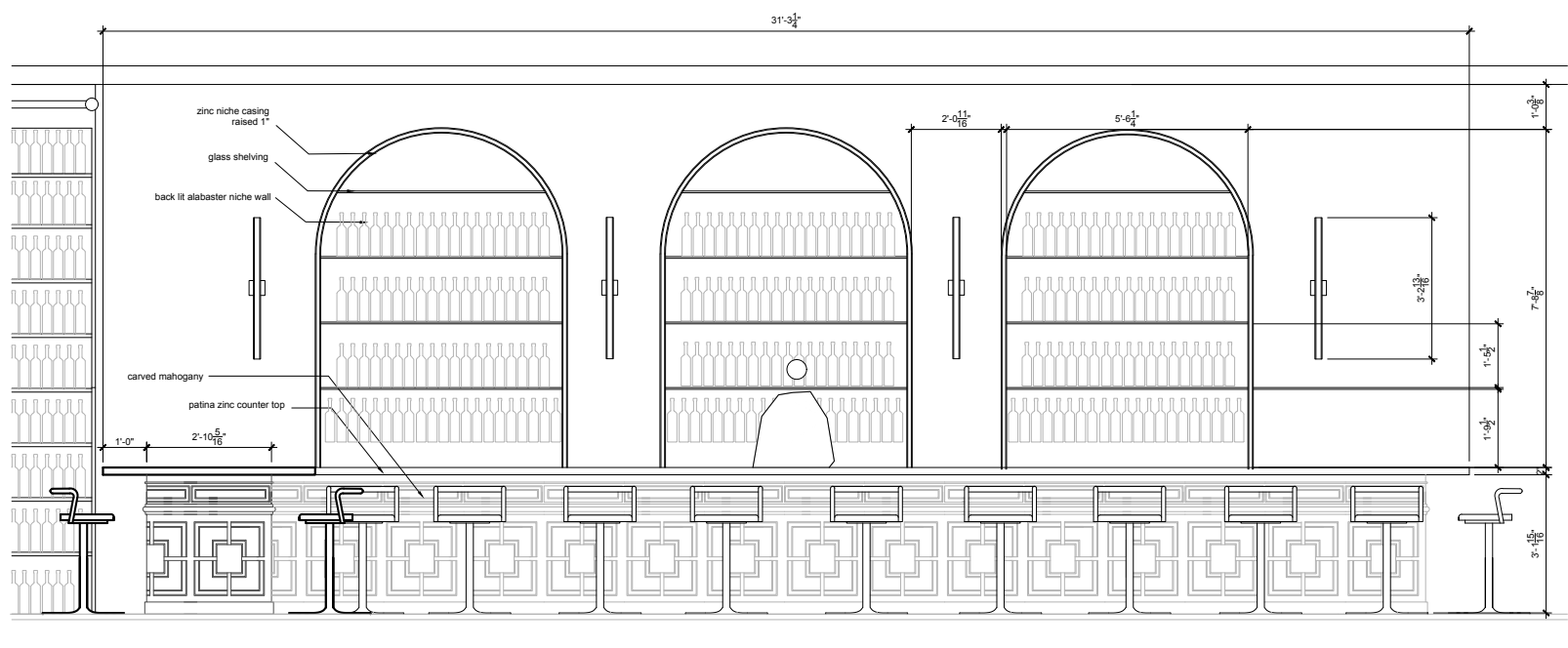




atrium interior

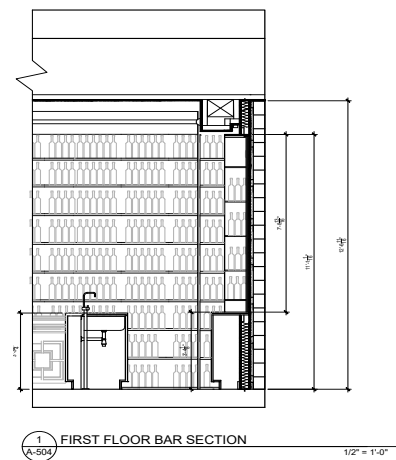






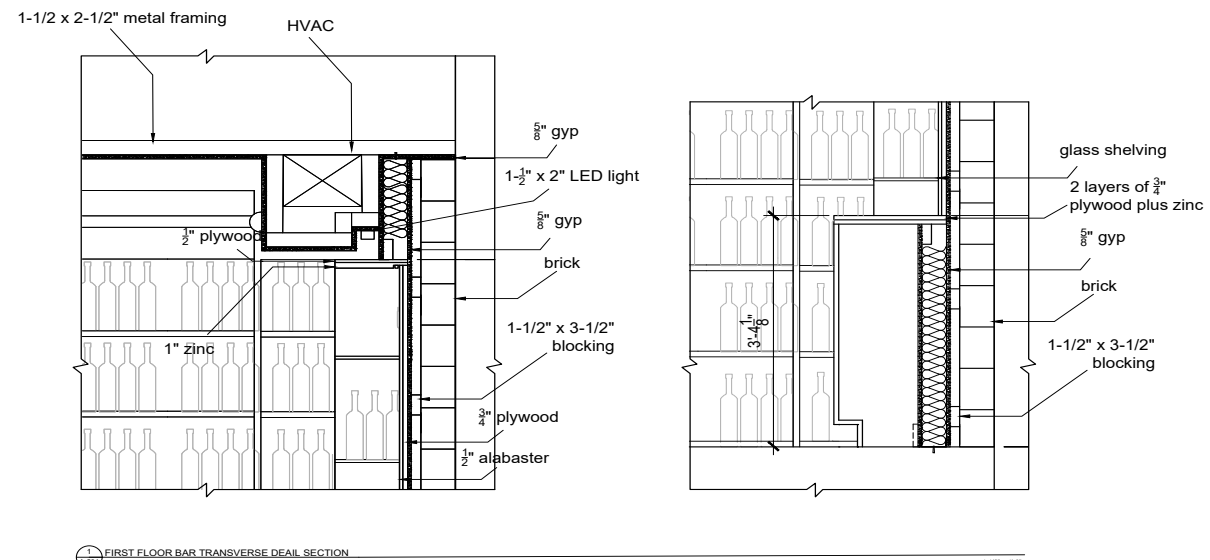
1 FIRST FLOOR BAR ELEVATION

1/2" = 1'-0"



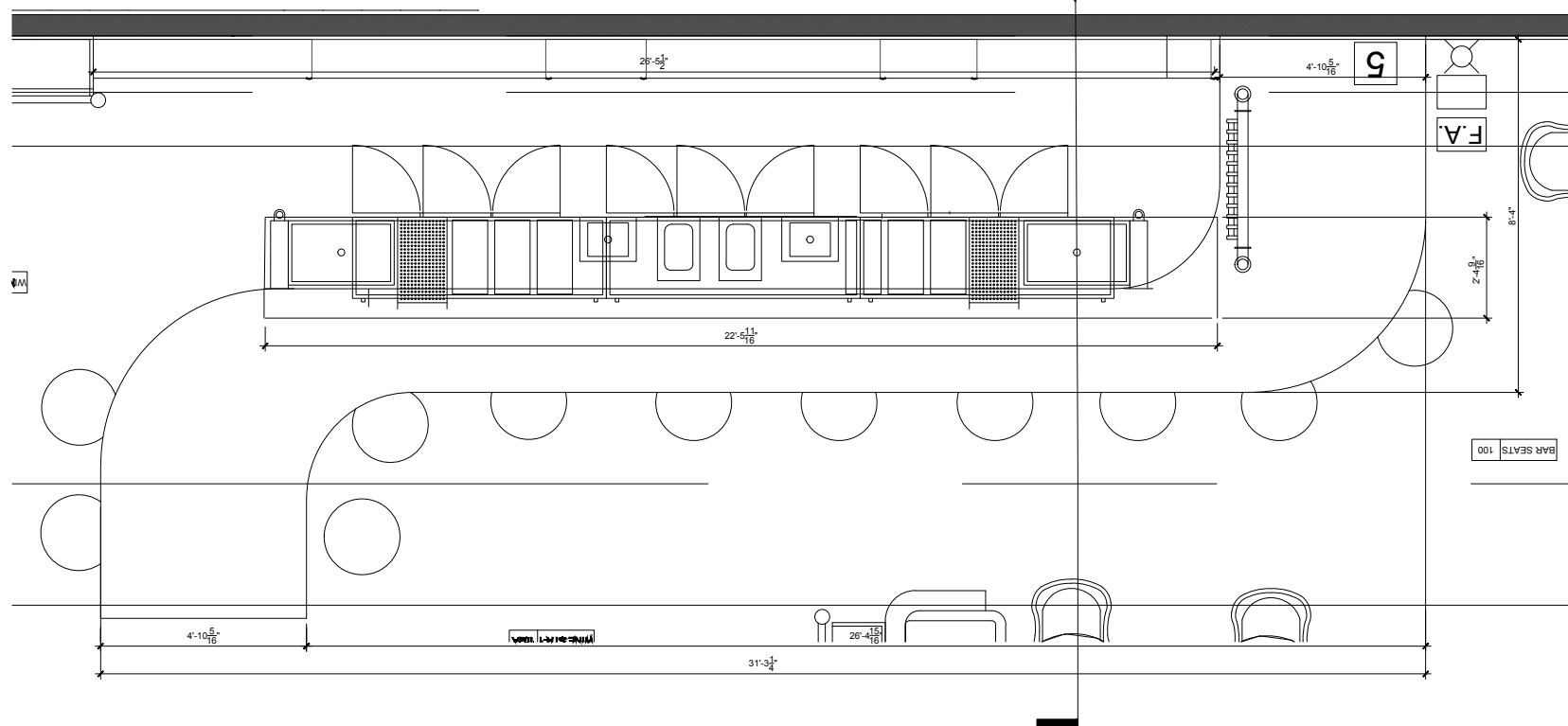
1 FIRST FLOOR BAR SECTION

1/2" = 1'-0"



1 FIRST FLOOR BAR TRANSVERSE DETAIL SECTION

1-1/2" = 1'-0"



2 FIRST FLOOR BAR ENLARGED PLAN

1/2" = 1'-0"

The bar is the centerpiece of the entry wine bar space. Dramatic arches with a glowing onyx back feel luxe paired with a vintage carved mahogany bar and patina zinc bar top.



# KULTUR HUS

## COPENHAGEN YOUTH CULTURE HOUSE

04.

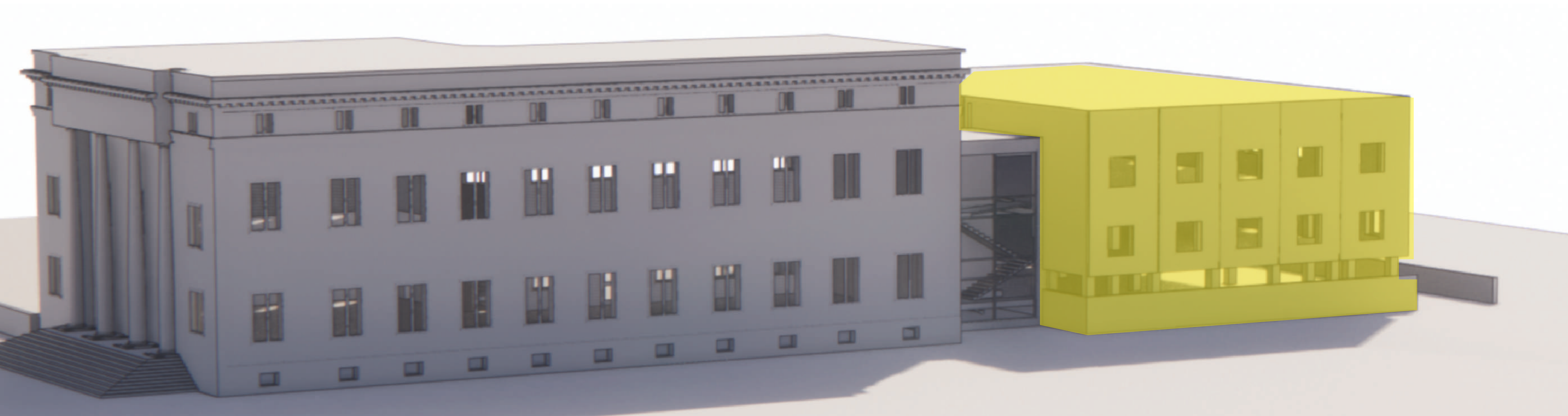
A Danish culture house is similar to a community center in the US. It is a place for children and youth to go after school to learn different skills, and enrich their lives overall. Different culture houses have different activities they offer, and this one is a cooking school on one level, an art school and library on the next level, and even has a roof garden which supplies produce for the cooking school.





## Conceptual overview

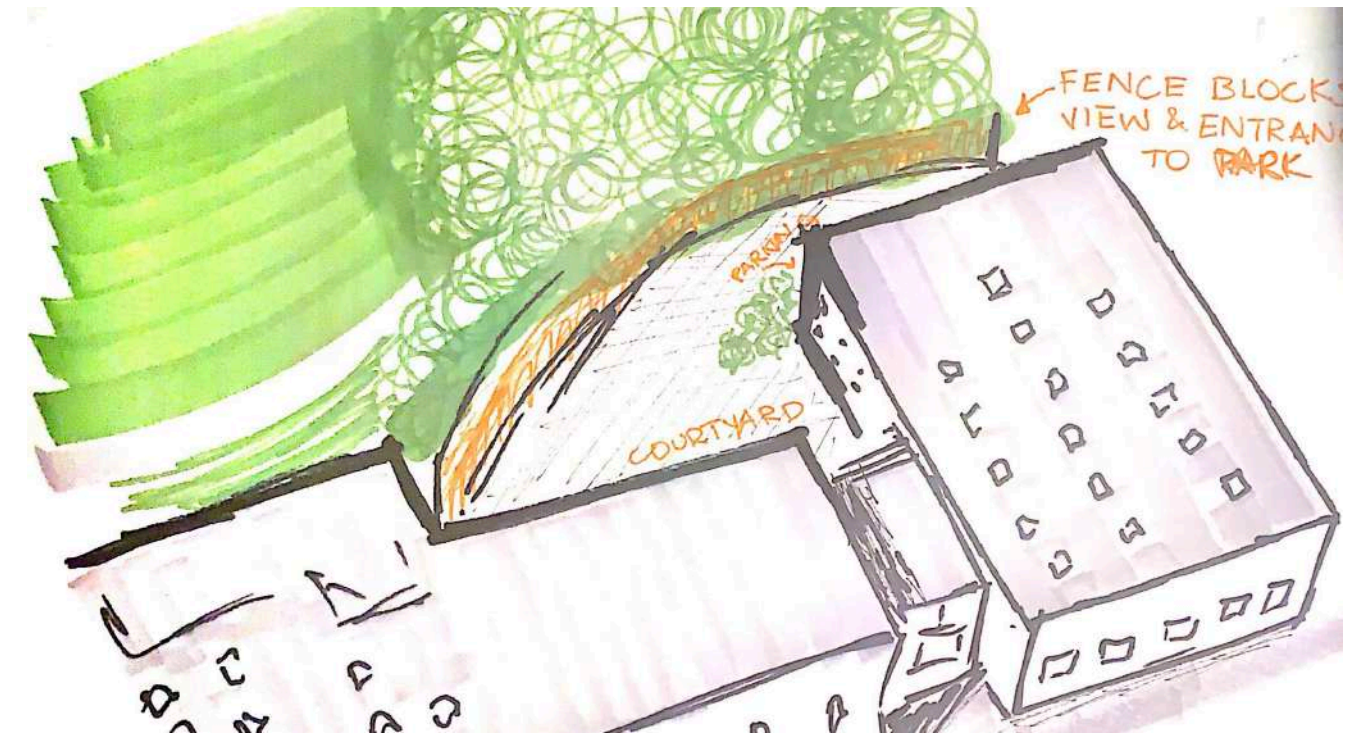
My aim is to create a space that children can take ownership of, a place that is theirs. The wooded landscape of the park, which sits right next to the structure, inspired me and immediately made me think of creating something that paid homage to the treehouses of my youth. I felt that the nostalgic and symbolic value of treehouses was in line with my goal to create a space that inspires learning and independence.



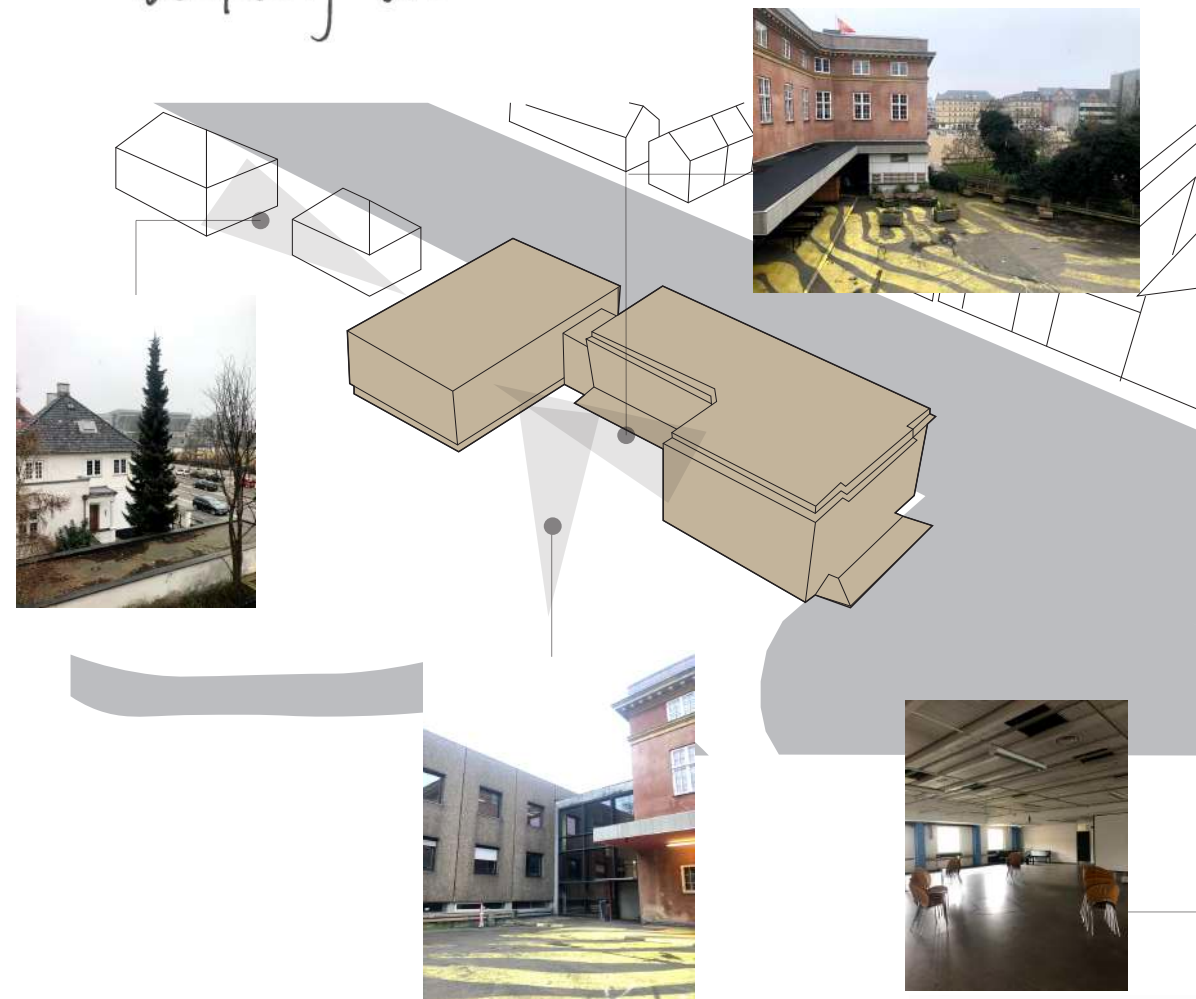


## existing site

The site sits between the park called, Fælled-parkens and a busy metro station in the center of Copenhagen, Denmark. The building has undergone a series of additions since its inception in 1922. The flat-roofed addition was built in 1978, and is the space my new culture house inhabits.



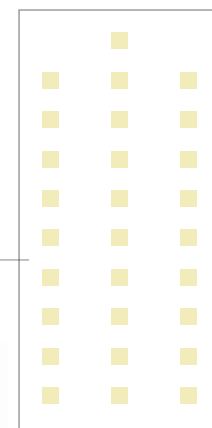
## building views



## interior lighting



## skylights

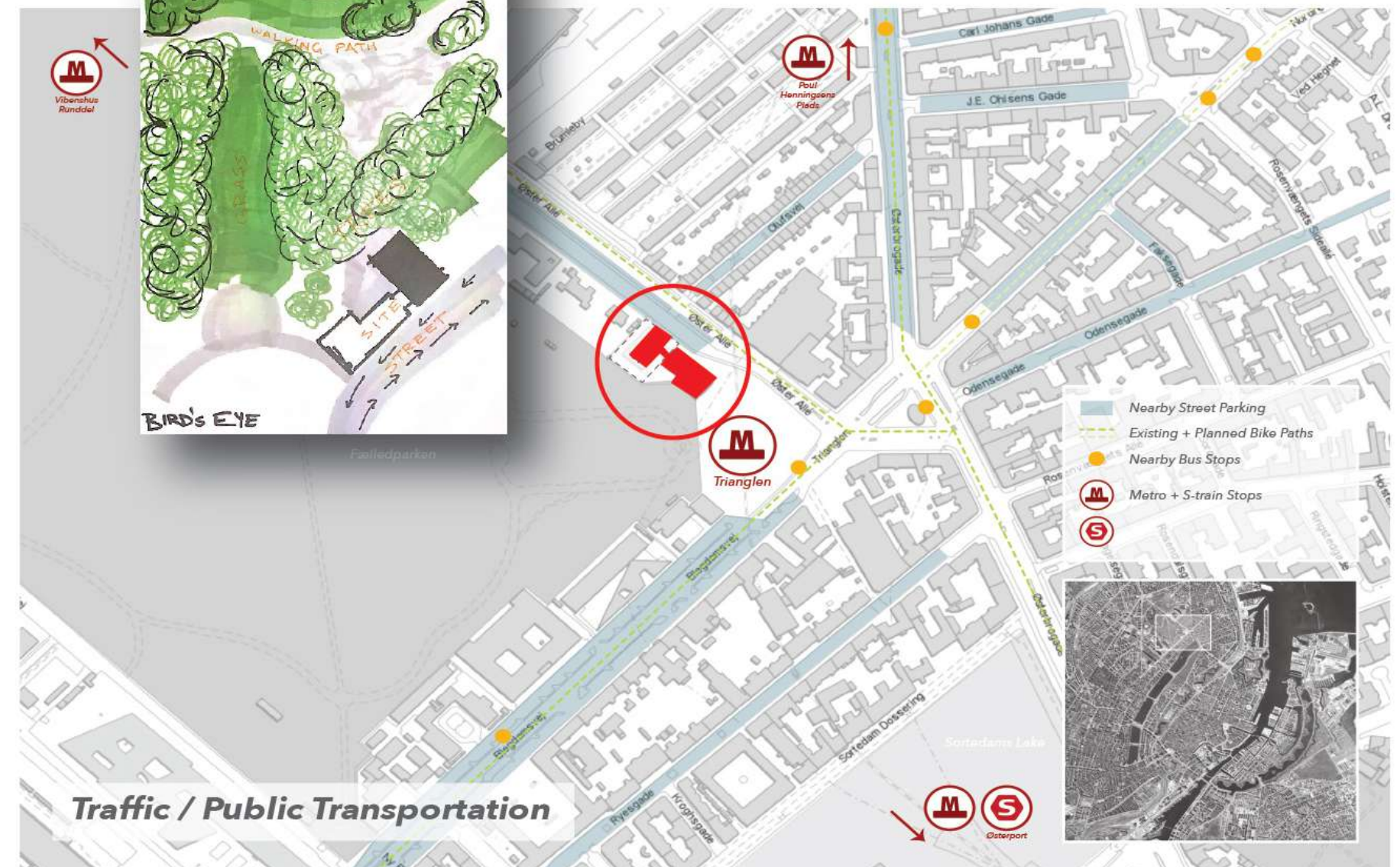


## skylight arrangement



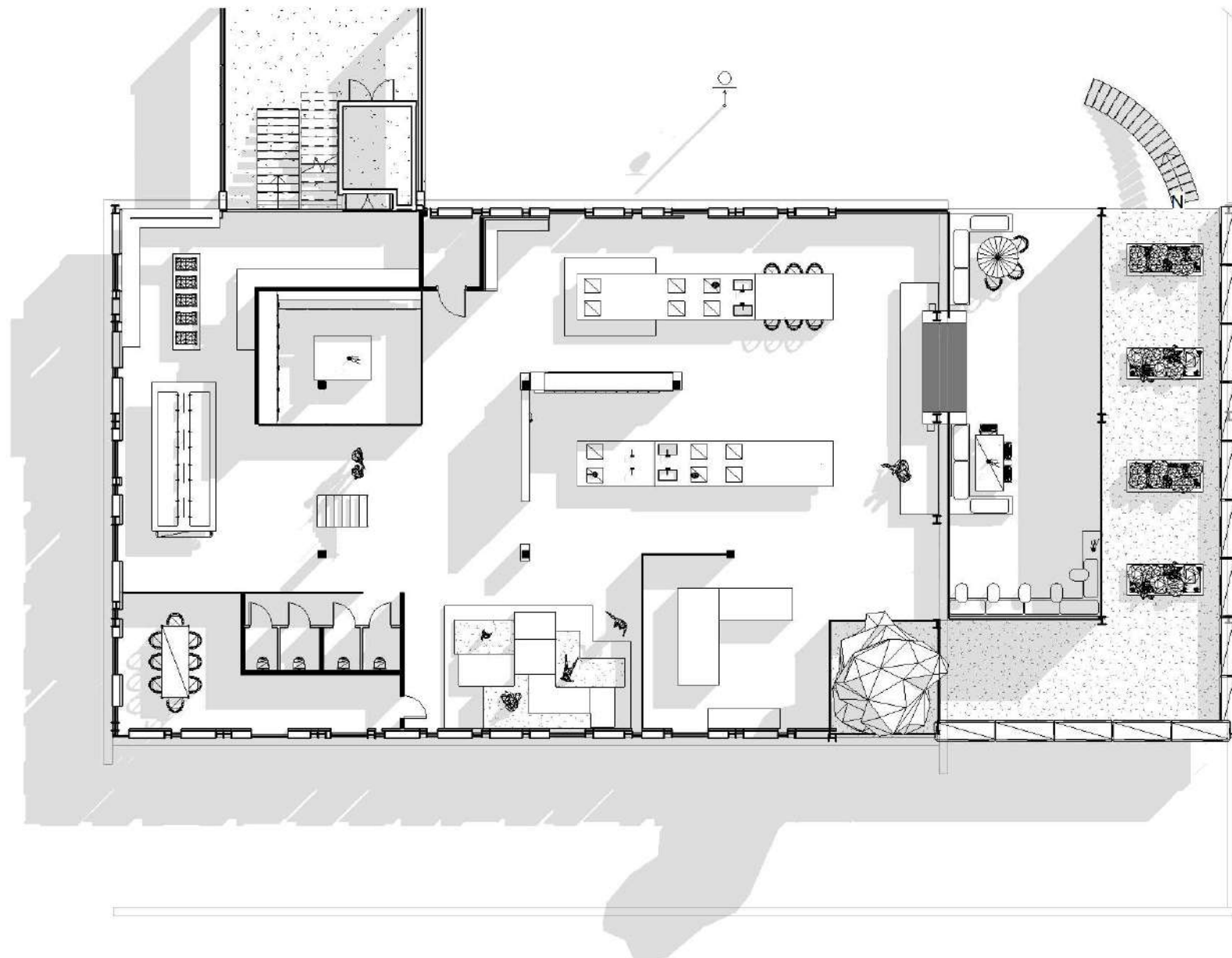
## facing west

## Program and Context

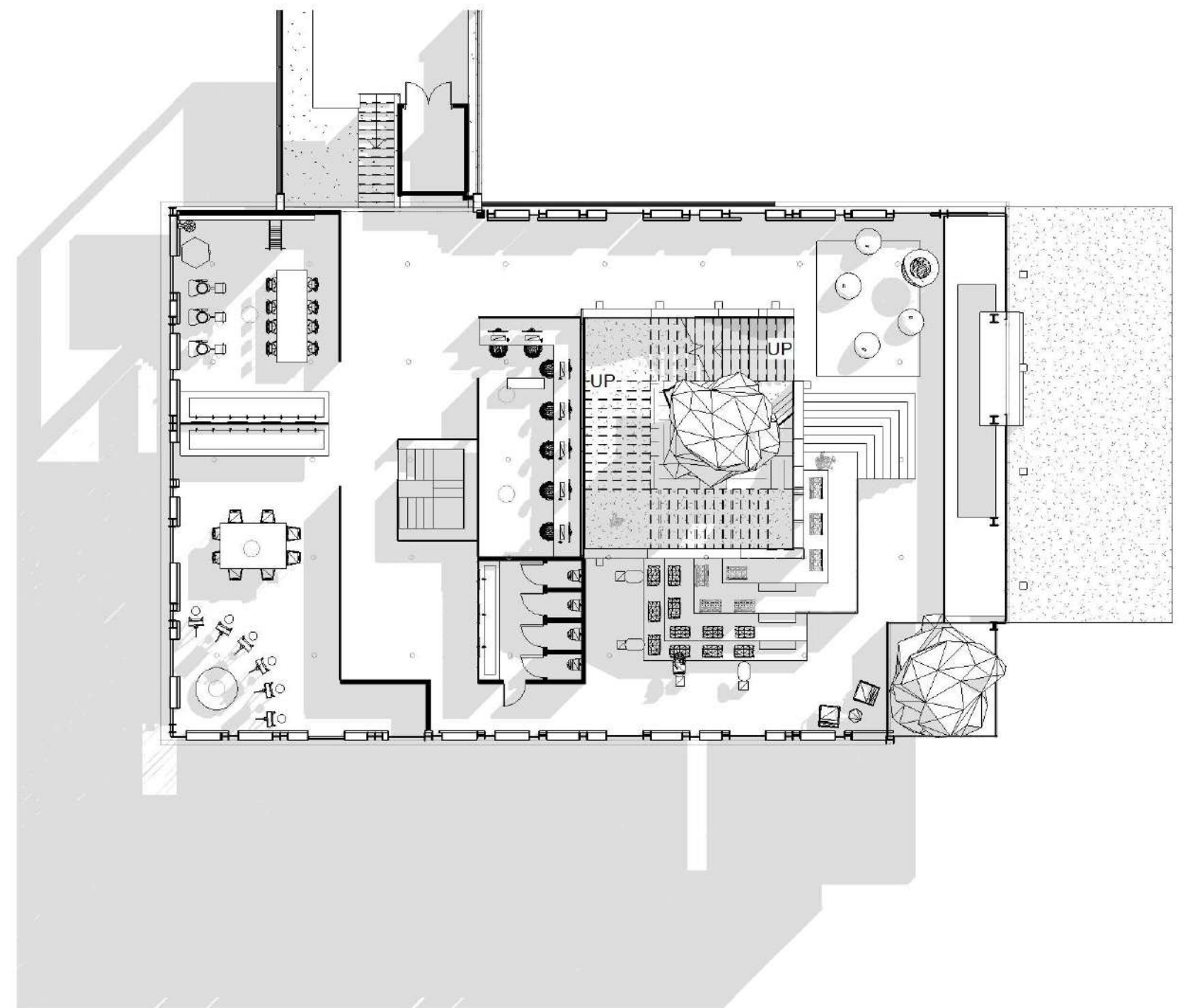




Level one cooking school



mezzanine art school & library



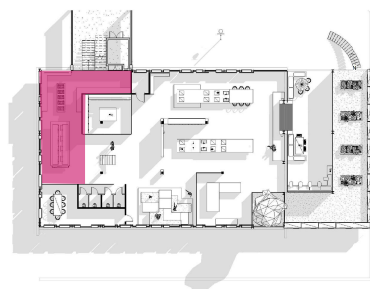


entry closet & communal sink



This entry space is a closet to hang your coat and change into a chef jacket, as well as change into kitchen appropriate non slip shoes. There is space to store those in benches.

The next step is the hand washing station. It is a large communal sink. The preparation to cook is ritualized where the user refocuses and leaves the outside world behind, emerging ready to learn. It accommodates 16 people at a time.



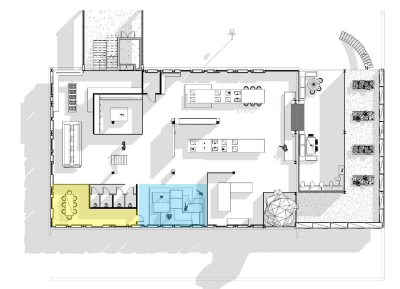
staff space

The staff space has a hall of lockers that leads to a room with a table to relax and plan recipes. It is closed off from the rest of the space by a frosted glass wall that allows light in.

safety & Recipe  
briefing area



This seating area is where the instructor can go over the recipe and safety instructions with students, prior to beginning the class. If parents arrive early, they can watch the cooking class from here. The structure itself inspires learning and discovery for young children. The faux turf creates a cushion that ties into the green space just beyond the threshold.



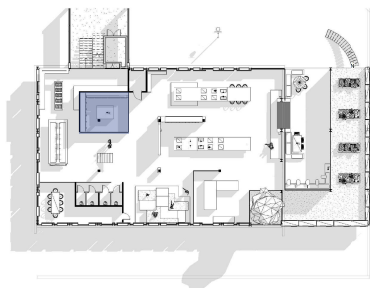


## Pantry & walk-in fridge



The pantry is designed as a space to showcase the ingredients as well as serve as functional storage for them. It is partitioned off by glass walls.

The first beginnings of the visual language of the space is expressed here with the onyx countertops, and the layering of different finishes of wood. A burst of yellow rounds it out.

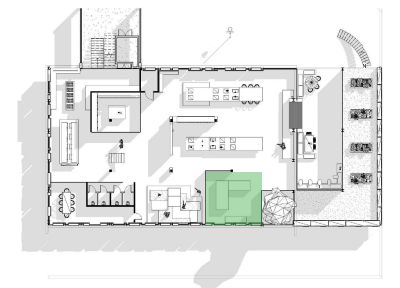


## Prep table & dish sink



The prep kitchen has space for a total of 9 people at a time.

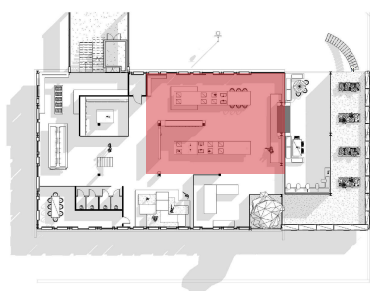
The structure is the same visual language as all the counter systems on this level, but they all vary slightly from each other, and accommodates taller children at the 3' counter and younger children at the 2'6" counter.







cooking zone



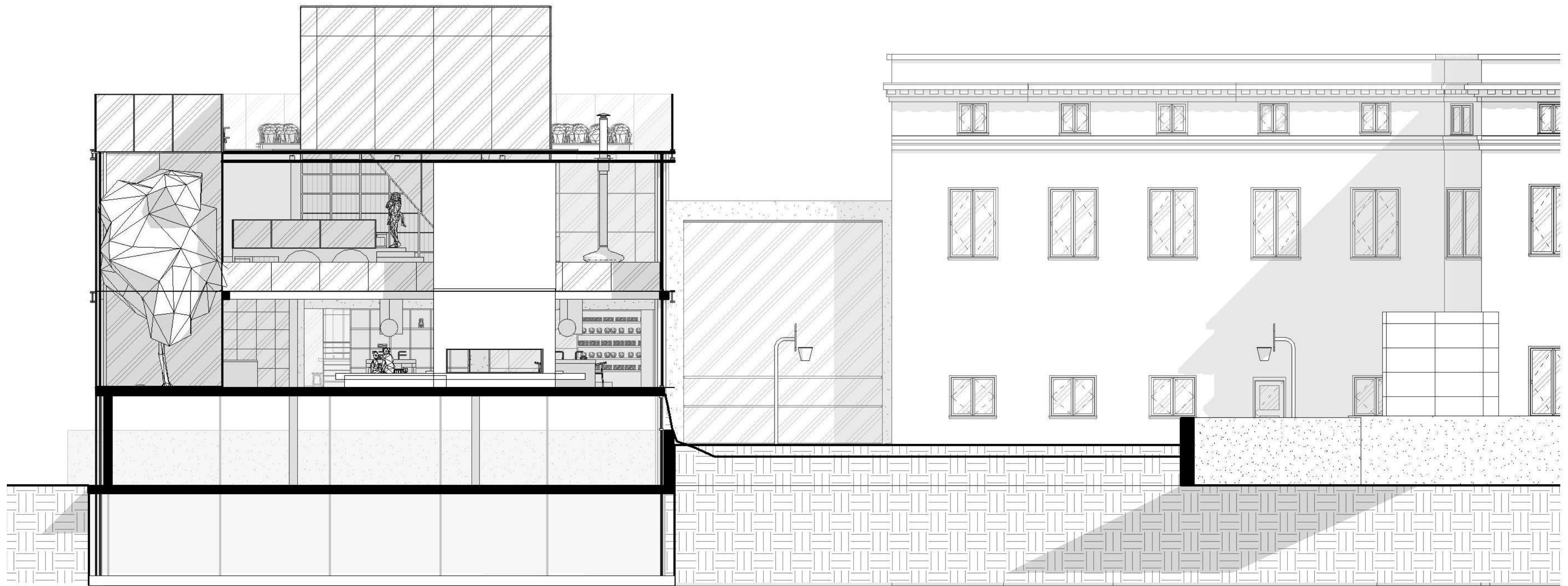
The two cooking stations are slightly different in their configuration, one has a level change to accommodate smaller "chefs" and the other has a step up from the floor, as well as a dining space opposed to the other which has a food pass to serve food from.



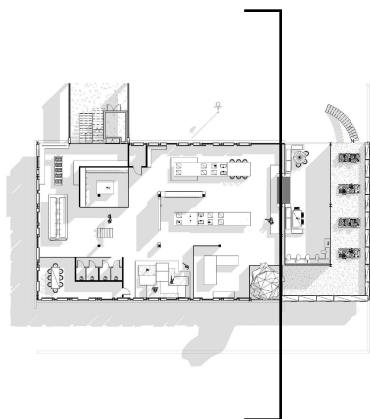
There is tons of room for storage of ingredients, equipment and dinnerware in the islands, cabinetry and back shelving. The yellow cabinetry is yellow lacquer for a pop of fun color with an easy to clean surface.

The central hearth grounds the space and adds an element of 'hygge.' It also builds a connection to the upper level, and outside.

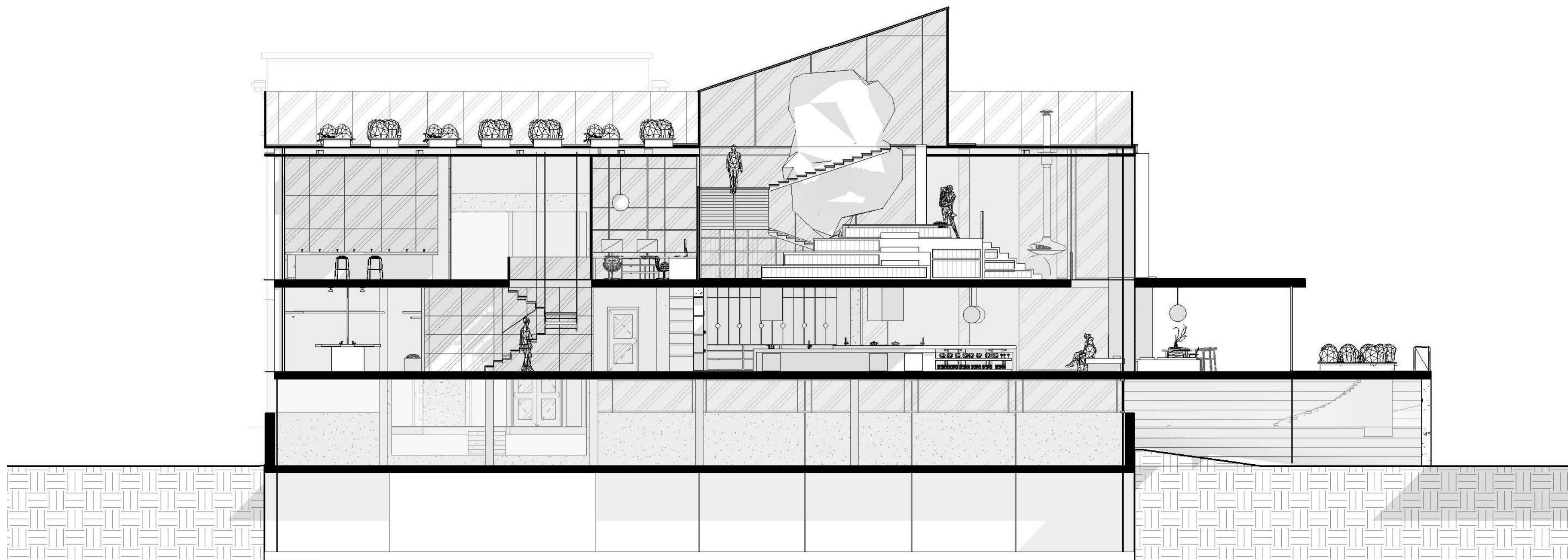




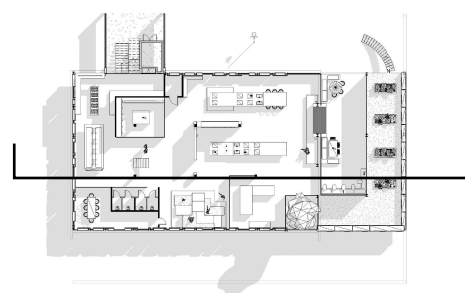
northeast section







Southeast section



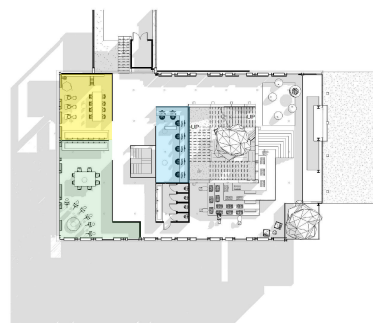




## art school

This level houses the library and the art studios.

These two art studios are connected via the same ritual sink. The glass walls allow maximum light transmission, which is obligatory in an art studio.



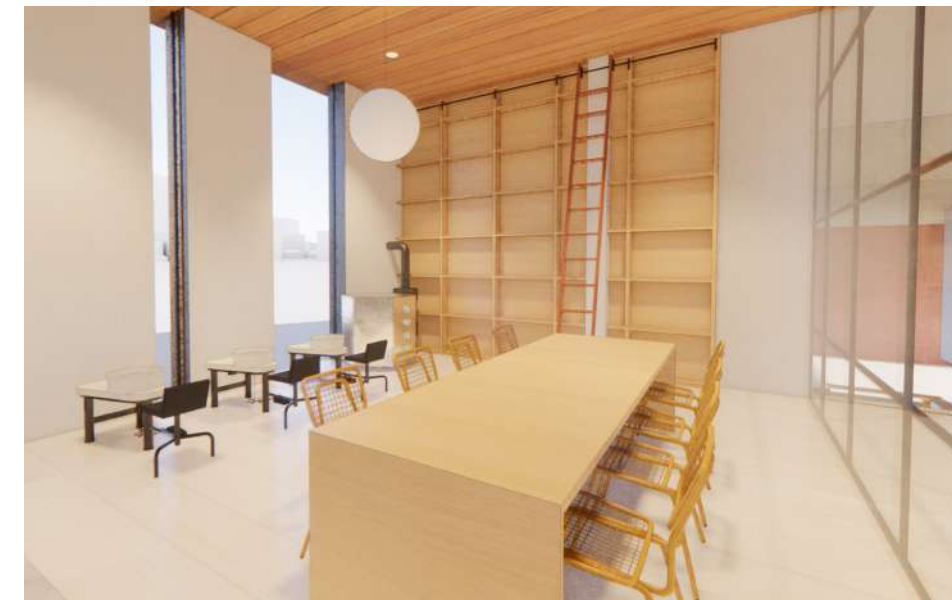
## art studio



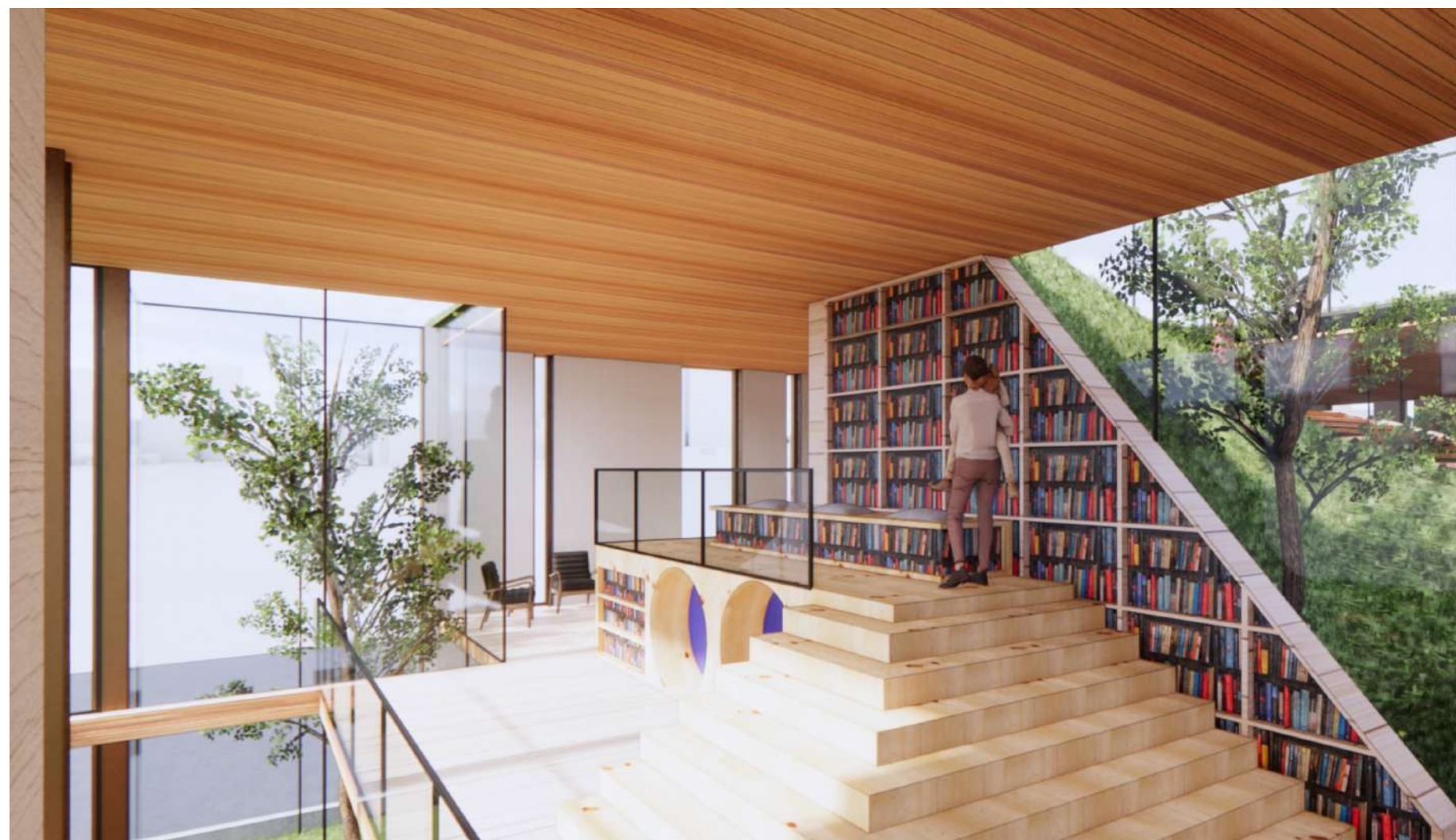
## computer lab



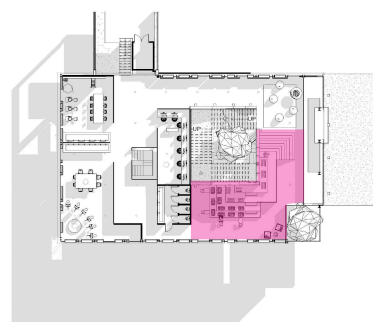
## ceramic studio







multipurpose library



The climable library structure holds the library's books, but also serves as an amphitheater that the children can climb up to get their books and navigate around. Its uses include book storage, reading nooks, presentation space, film screenings with the projector, study or work space, all tied together through the structure's playground-esque climbability.

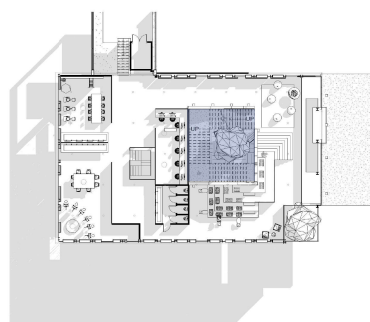




## atrium

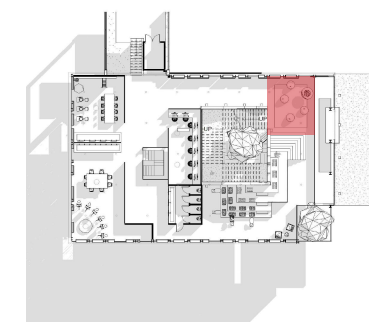
The atrium brings greenery into the space and acts as a giant skylight, flooding the space with light.

It brings you to the roof where there is an expansive vegetable garden.



## reading space

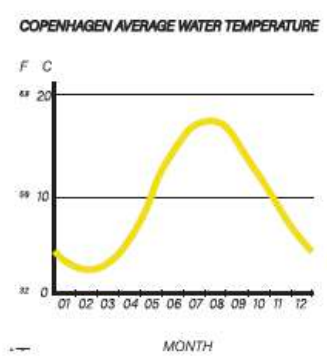
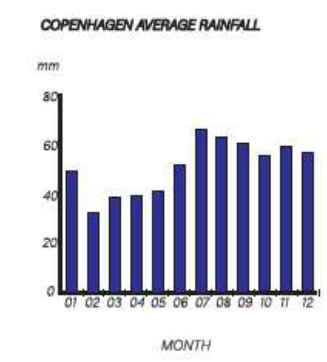
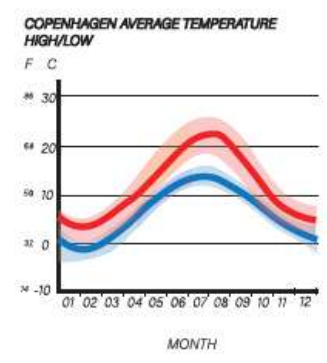
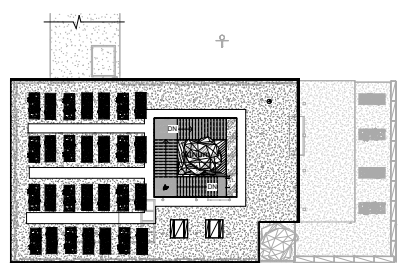
This area is also versatile in that it can be used to gather children for the reading of a story, or for those that want to comfortably read on their own. They can sit on the soft carpet or in the bean bag chairs. It is nice and cozy for those foggy overcast fall/winter/spring days in Copenhagen with the suspended fireplace.







roof garden



The roof has the main vegetable garden. This is organized as a classic potager garden in raised beds, separated into rows. Gardening is an activity offered in the culture house and promotes seasonal eating.

SPRING			SUMMER		
AUTUMN			WINTER		



# tree house

The window apertures mimic the gaps and spaces between the uneven boards of a treehouse, creating a visual rhythm inside and outside, as well as maintaining a sense of airy lightness, as though the structure exists among the trees.

Trees sectionally penetrate through the floors, adding to a feeling of being among the tree tops of the park just beyond the threshold of the kulturhus.



form



materiality



structure





# EXHIBITION

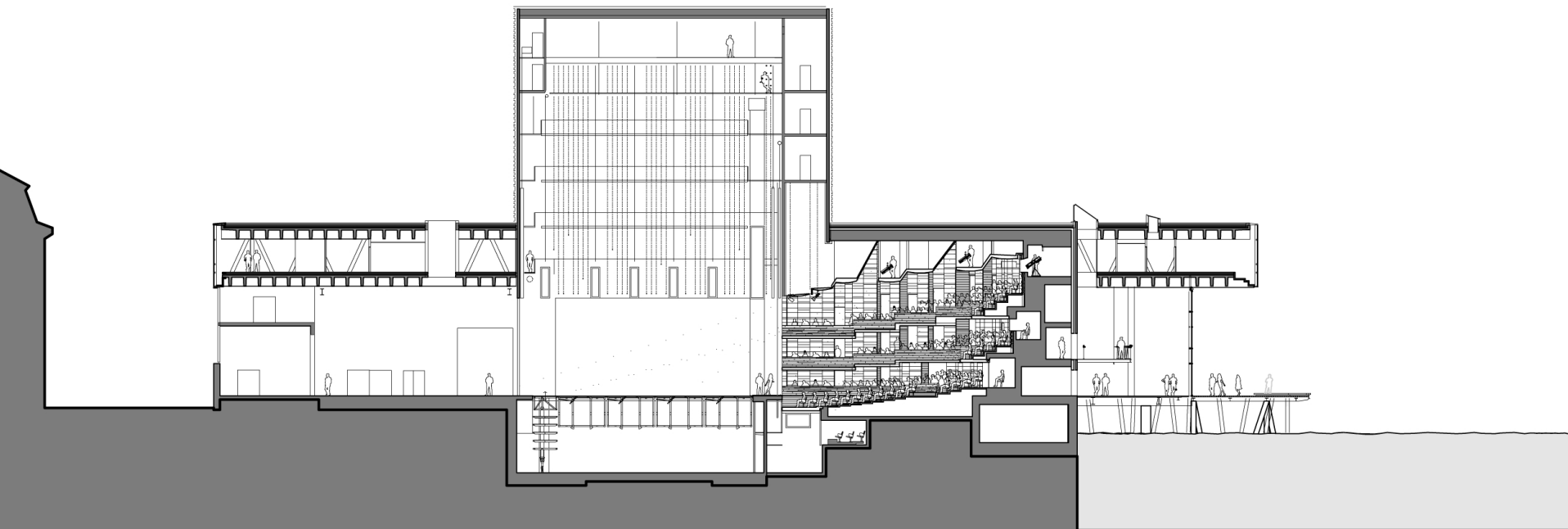
## COPENHAGEN PLAYHOUSE DANISH DESIGN MASTERS

05.

The Royal Playhouse, located in Copenhagen, Denmark hosts temporary exhibitions in its lobby with the theme of showcasing the artists, designers and creatives of Denmark's present and past. This exhibition is focused on the masters of industrial and furniture design, exhibiting mainly iconic chairs throughout the history of Danish Design. The exhibition architecture responds acutely to the environment while creating a new world for the user to step into







My goals with this exhibit were to say something about each designer in their respective exhibit "pods," without words, and to create an experience that is worth going to see aside from the exhibit materials alone.

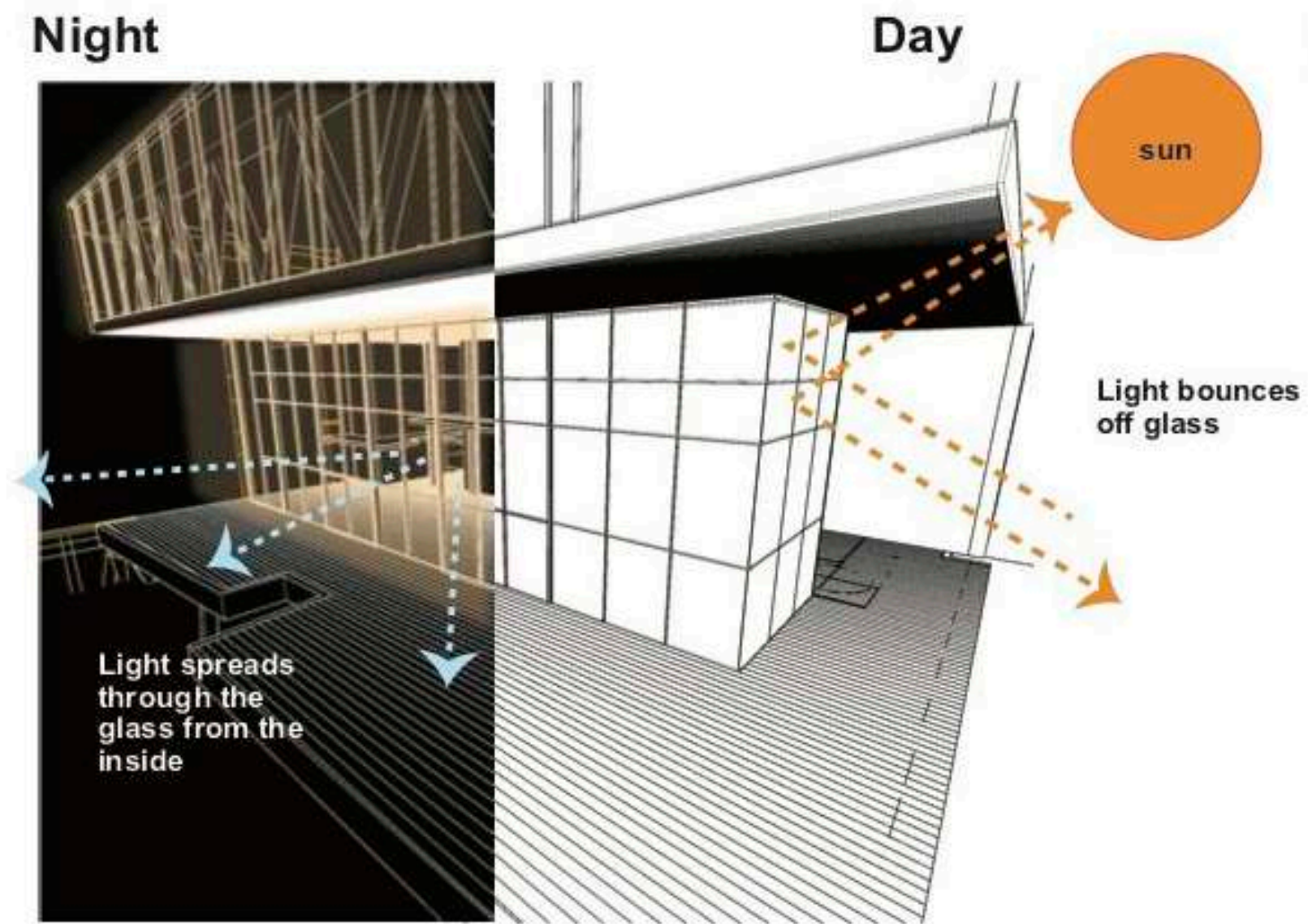
Since we have all see these chairs so many times, I wanted to do something that hight-lighted them, but mostly just drew inspiration from the to create something new.

The Copenhagen Playhouse's reflective quality was inspiration for the materiality of the exhibit. This avoided the new construction from juxtaposing and battling too greatly with the exisiting architecture.





## transparency &amp; reflectivity diagram



The glass facade of the playhouse changes its transparency depending on the external lighting condition. At night, when the exterior is low light, the interior glows, becoming transparent. During the day, the sun is brighter than the light indoors, creating a reflective quality to the windows. This ephemeral quality to the windows was the main inspiration for my choice in materiality. Mirrors would be able to engage in the changing quality of light, without taking away from this process.

day

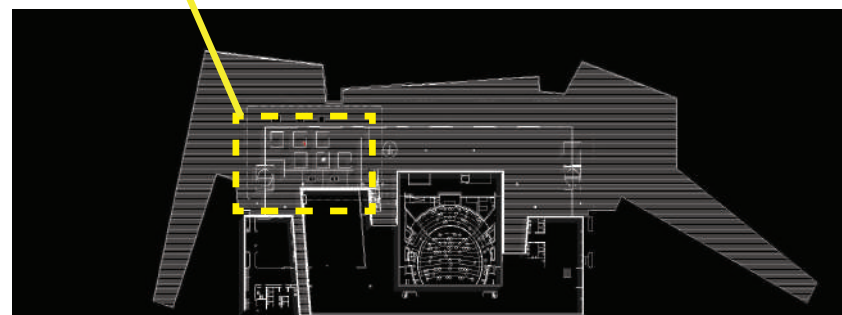
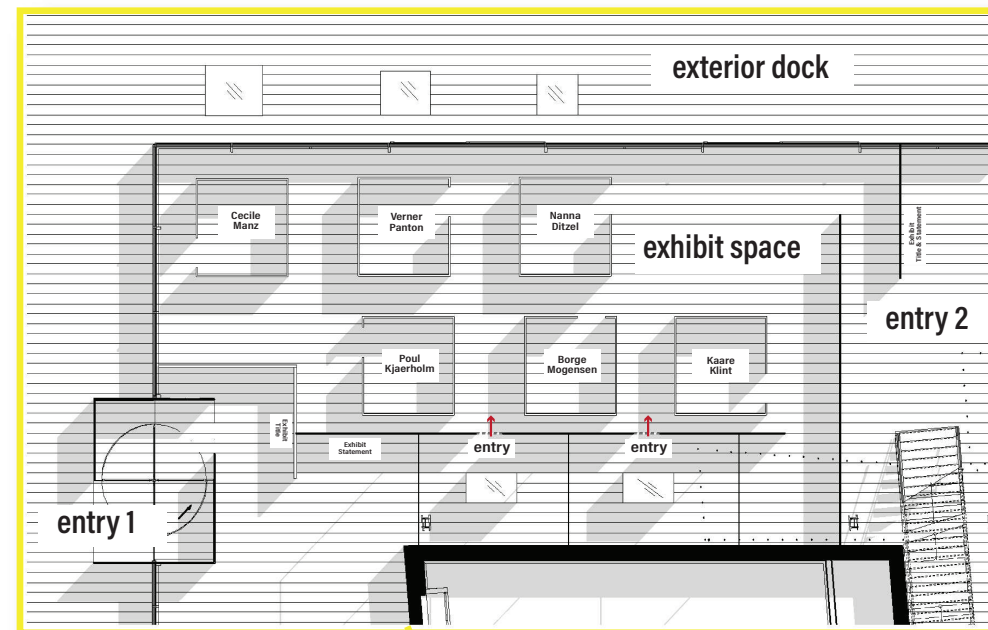


night

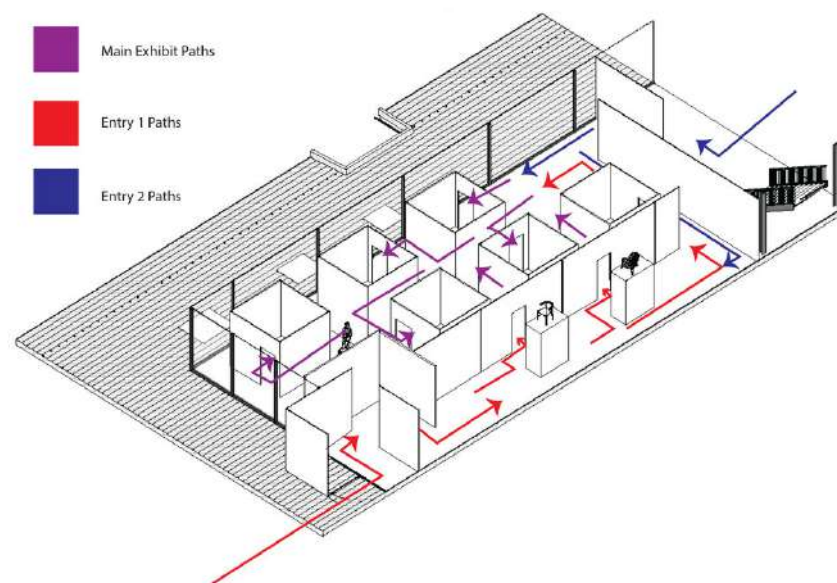




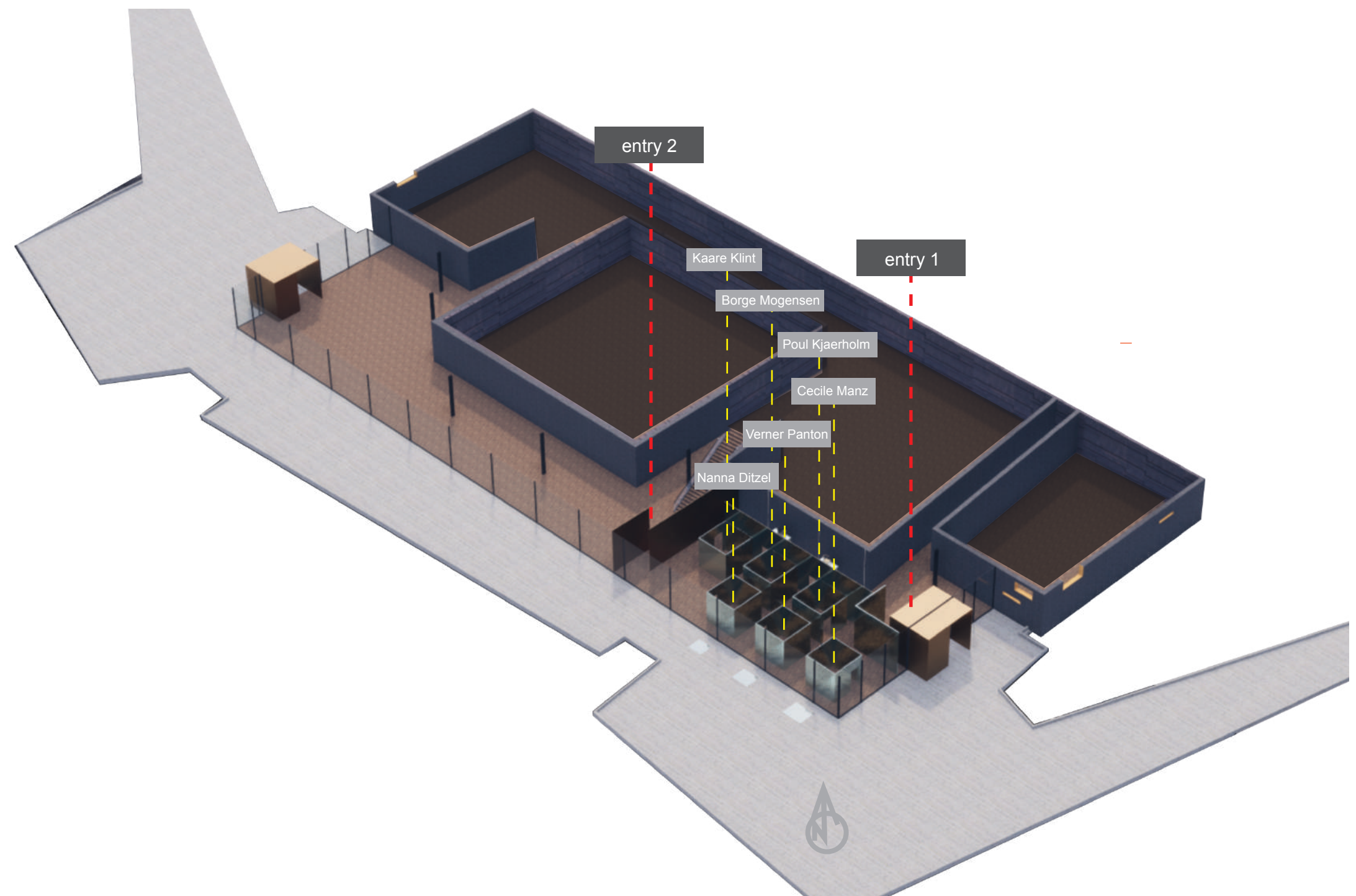
floor plan



circulation diagram



The designers being exhibited are Kaare Klint, Børge Mogensen, Poul Kjaerholm, Nanna Ditzel, Verner Panton, and Cecile Manz. There isn't any specific starting place for the exhibit because it is designed to be an exploratory experience. Both entries start you in the same place.







Sectional Render

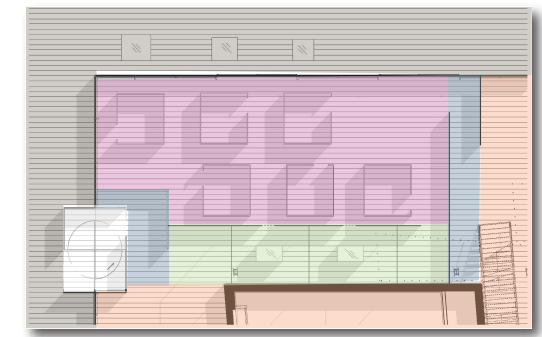
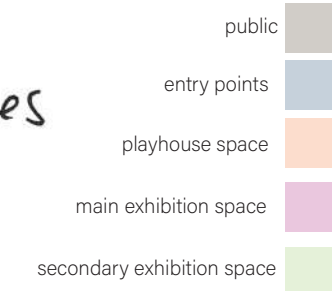




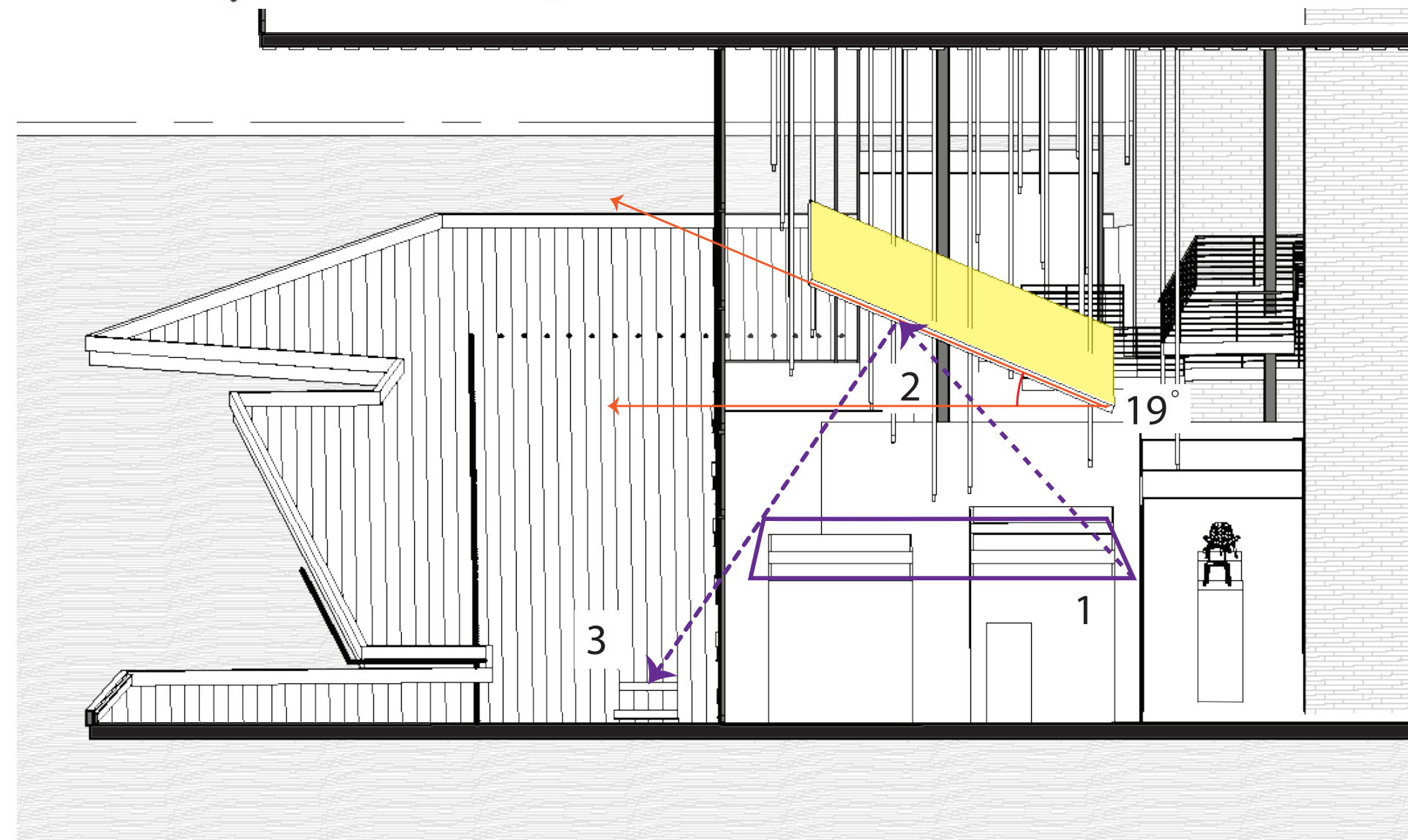
from boardwalk

Each pod says something about the designers. From left to right is Kaare Klint. I chose the safari chair for him because it exemplifies the true essence of his aesthetics, which places the highest importance on practicality. Next is Nanna Ditzel. Her Butterfly Chair is exhibited here in a mock outdoor scene, which speaks to the whimsy and almost childlike fun which she imbues in her work. To the right is Verner Panton. I chose to display his famed Panton chair on the ceiling to symbolize his rebellious and rule-breaking nature, as well as the fuzzy red loungers to touch upon his flair for psychedelic interiors. Finally is Cecile Manz. Her Bang&Olafsen speaker sits in a room void of any decoration to emphasize the design itself as well as its minimal ornamentation.

## program adjacencies

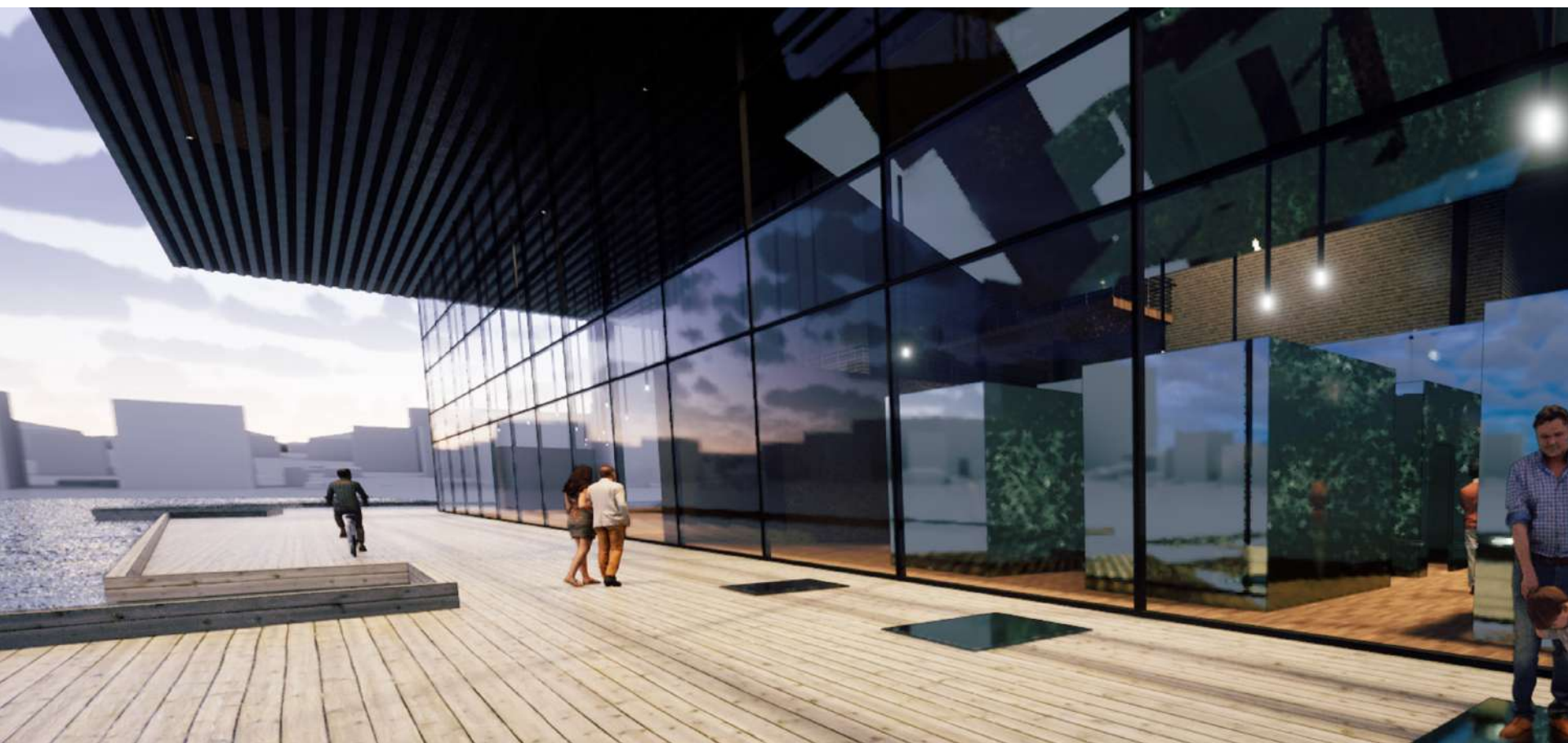


## angled reflection diagram

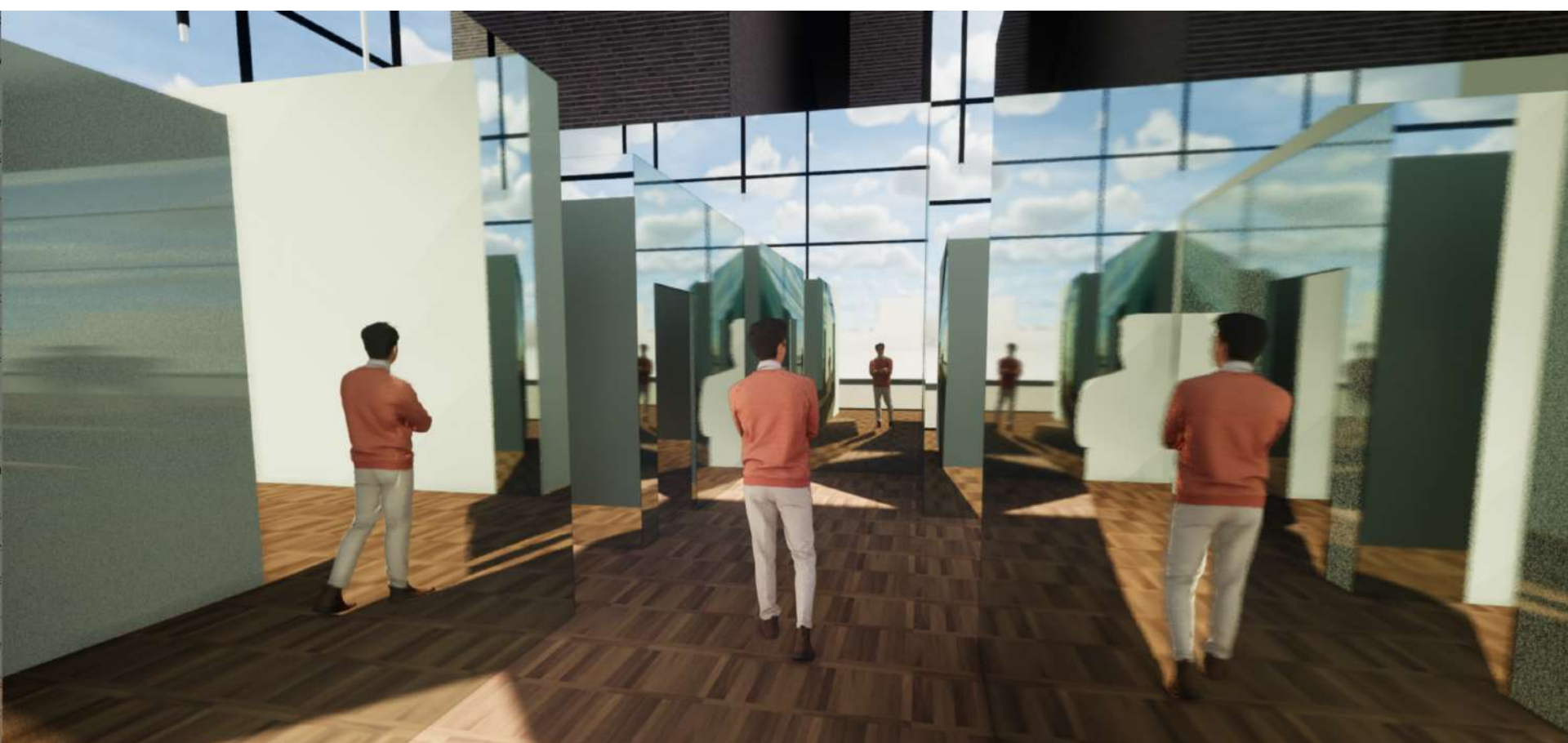


The mirror which is suspended above the exhibition cubes is angled at 19 degrees. It can be used as a tool to orient yourself, as well as seduce the passers by on the dock to enter.





exterior



interior





physical model



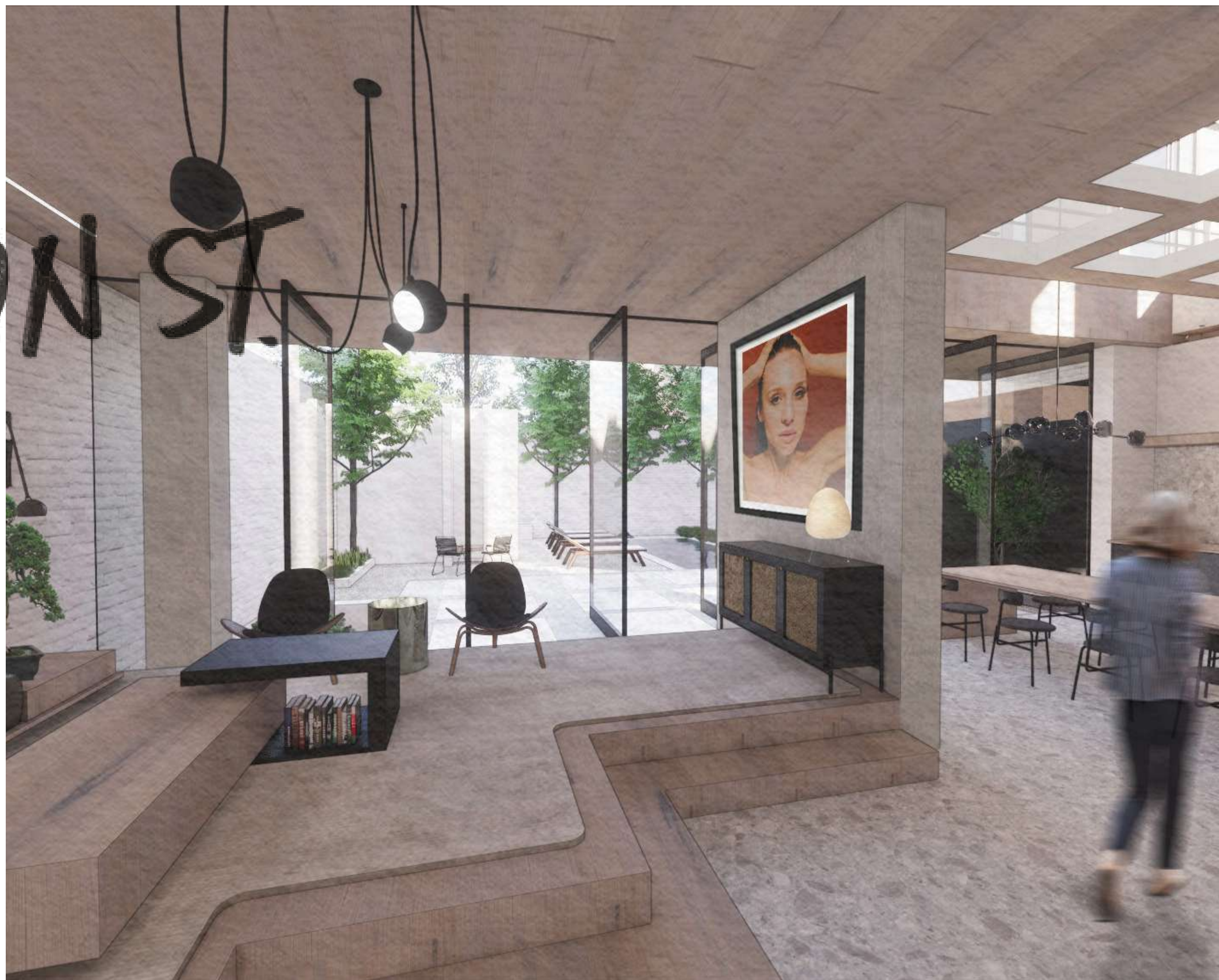


# 1016 FULTON ST.

## BROOKLYN PRIVATE RESIDENCE ROW HOUSE CONVERSION

06.

For a family moving to Brooklyn from the suburbs of Seattle it was important to ease their transition to this urban environment by creating a space that feels wide open though the use of planar structural elements, coupled with manipulated horizons to guide the accross the horizontal plane outwards. Muted colors and raw materials contrast softly against graphic pops of black steel.





## the family



Jeffrey 57

Works from home primarily for a tech start up. Because of his bicycle accident a year ago, he does yoga 3x per week as well as PT. Wellness is important to him.



Jennifer 54

Works for a real estate group as marketing manager. But her real passion is architecture, which she studied in college. A total homebody, her safe space is home curled up with a good book.



Christine 80

Christine is a retiree who spends her time with her two small dogs and writing. She is currently writing her second fiction novel. Besides literature, she is quite the cinephile.



Grace 20

Grace is currently in college, studying to become an elementary school teacher. She no longer lives at home but pops by occasionally. She loves music and the outdoors.

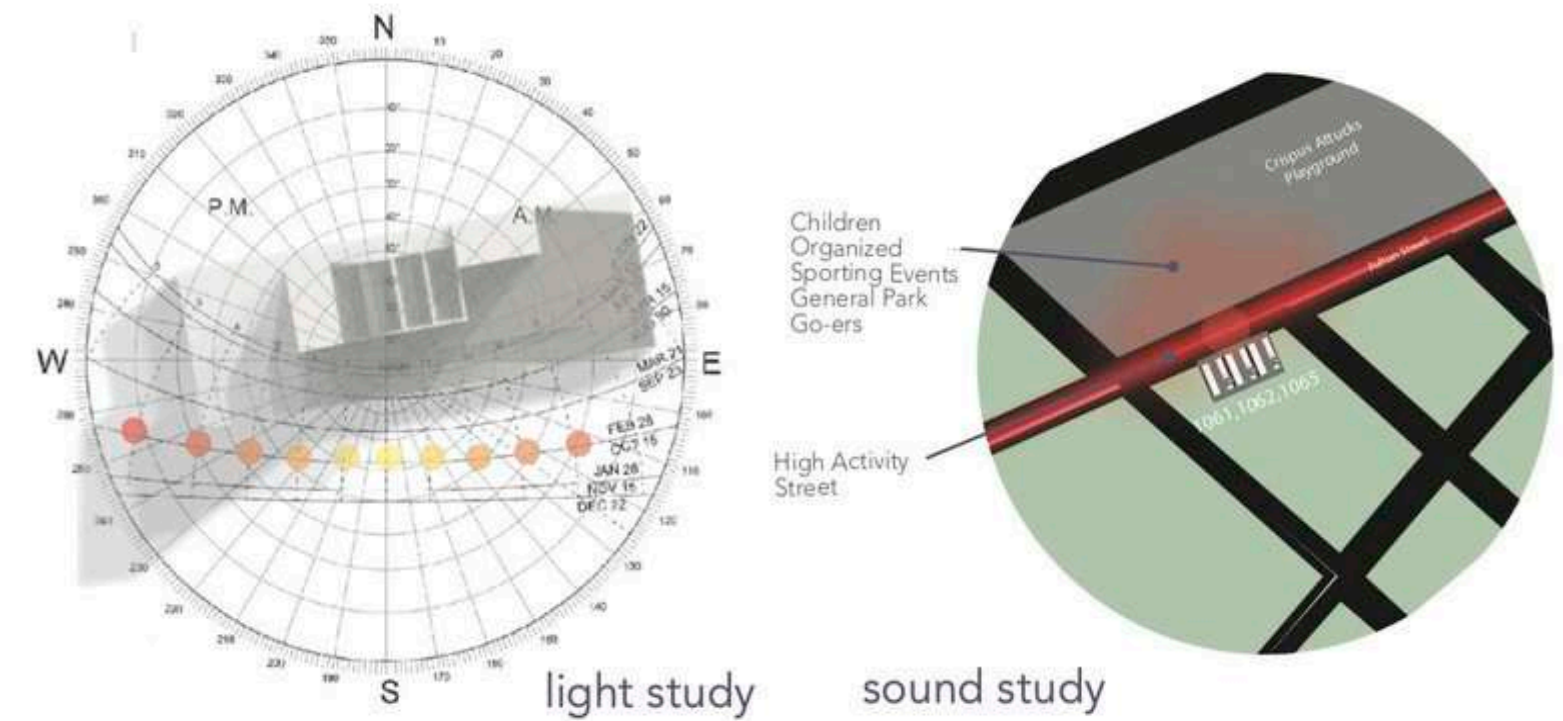


selected units

To create harmony between inside and outside my aim was to blur the boundaries between the two, using planar surfaces, as well as aligning materials to point outwards, the eye in turn is directed beyond the threshold of inside.



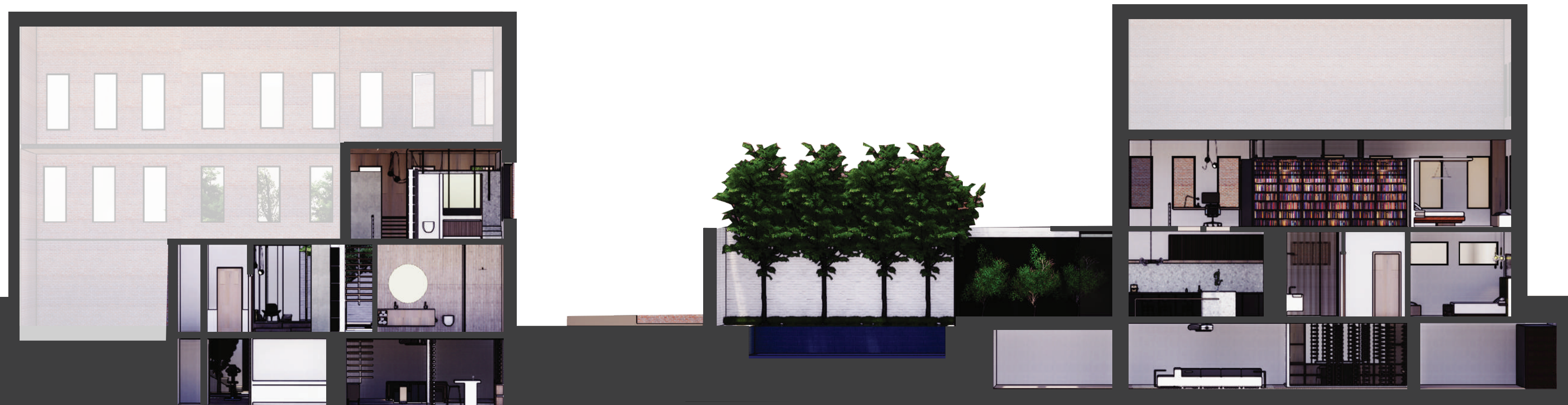
In Brooklyn, space is a commodity. A key element of luxury in this residence is that the program accommodates each member of the family, giving everyone their own space to breath and do what they love.



- grandmother
- father
- mother
- daughter



Sectional Render

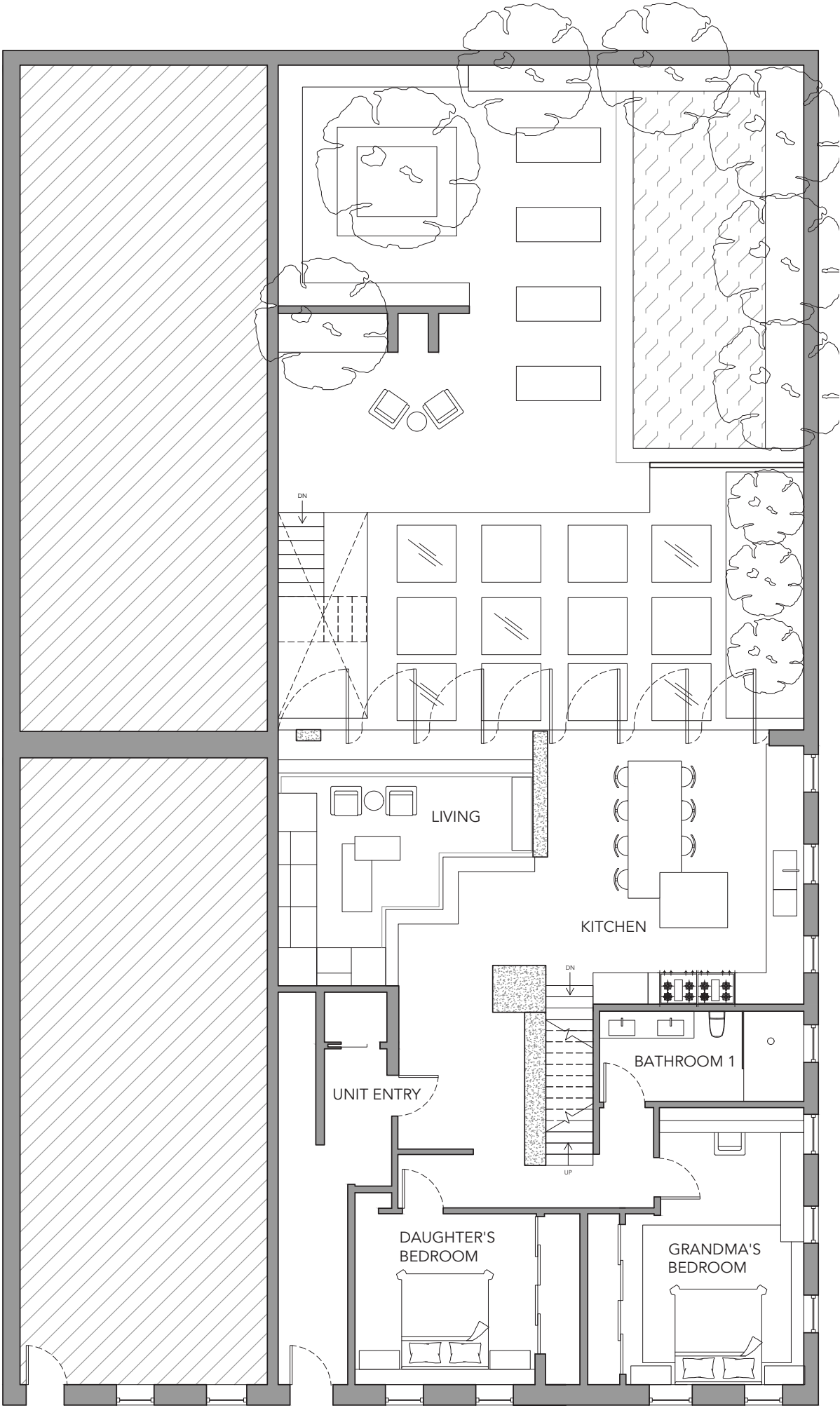




A muted raw color palette has been utilized throughout to maintain a sense of tranquility, and give the sense of having their own personal oasis separate from the noise just beyond their property walls.



rendered plan



STREET ENTRY



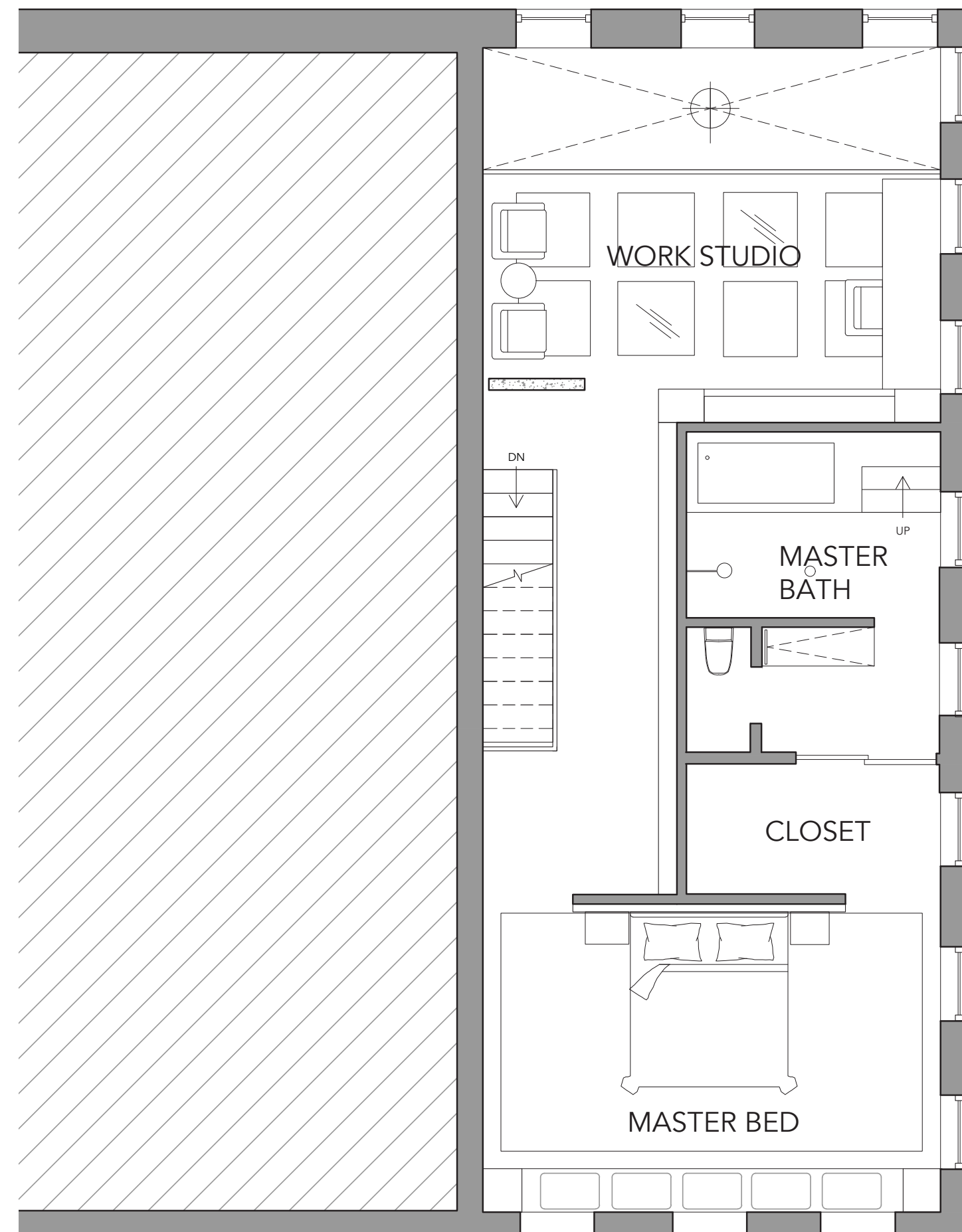




Additionally the forms have been kept simple throughout, relying on light fixtures and the family's possessions to bring movement and life to the space.



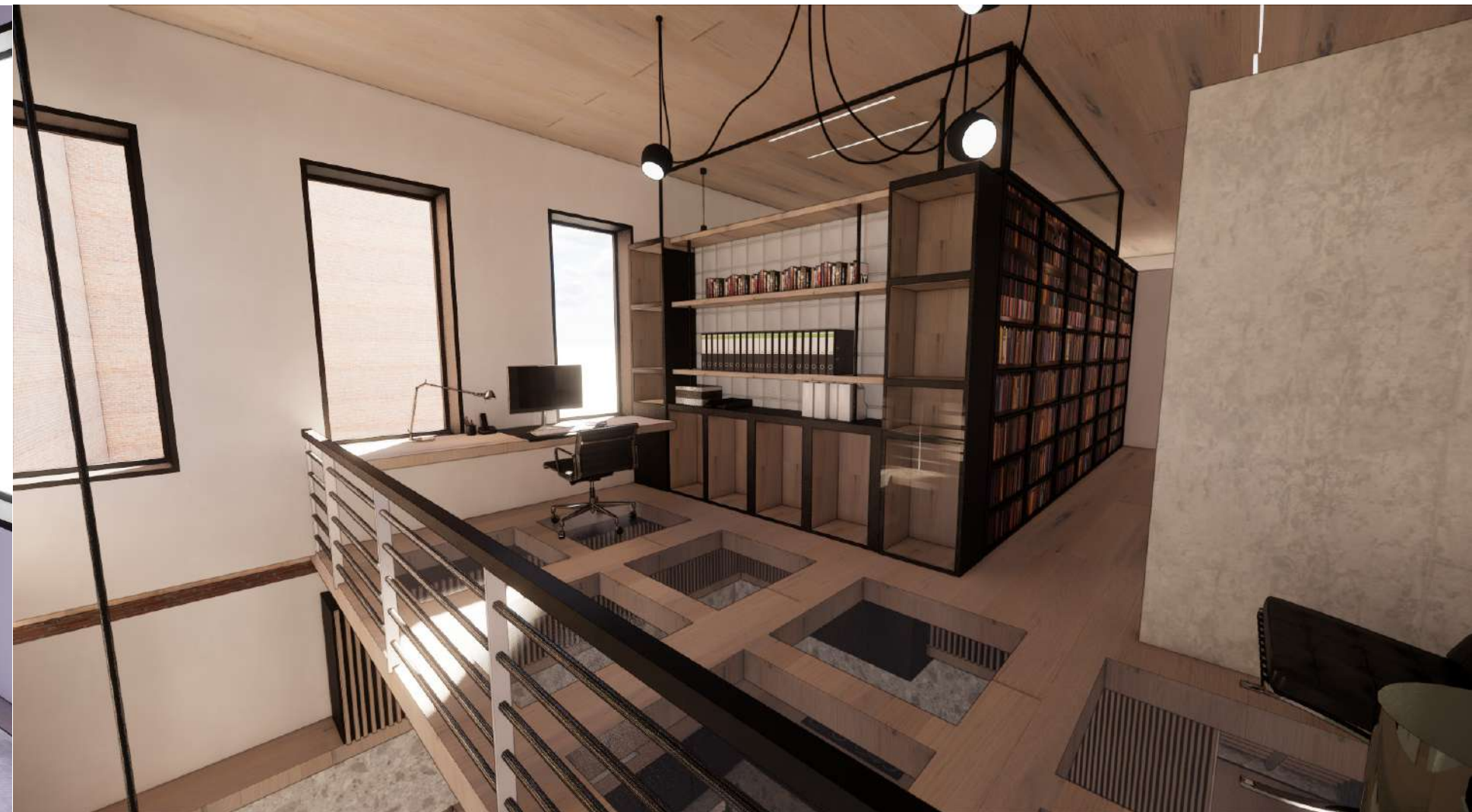
*rendered plan*







master bed



work studio



# LIBRARY

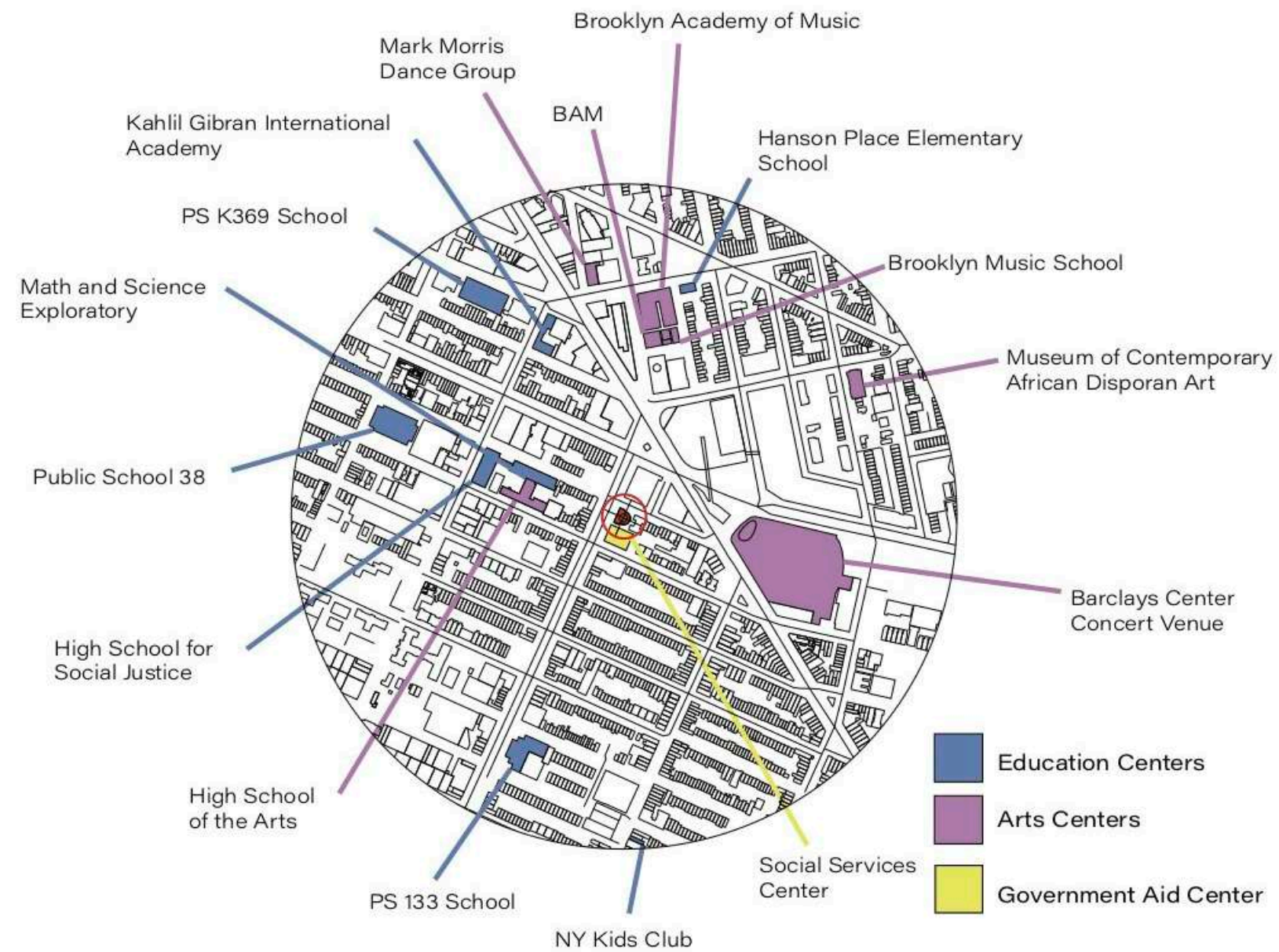
## BROOKLYN PUBLIC LIBRARY PACIFIC BRANCH

07.

This project imagined a new face for the Pacific Branch of the Brooklyn Public Library. The challenging existing architecture is highlighted by the slatted curving structures, which divide the space while allowing for the transmission and diffusion of light throughout this previously dark space. The new design responds to the community's diverse range of patrons and their diverse needs, bringing this space into the 21st century.





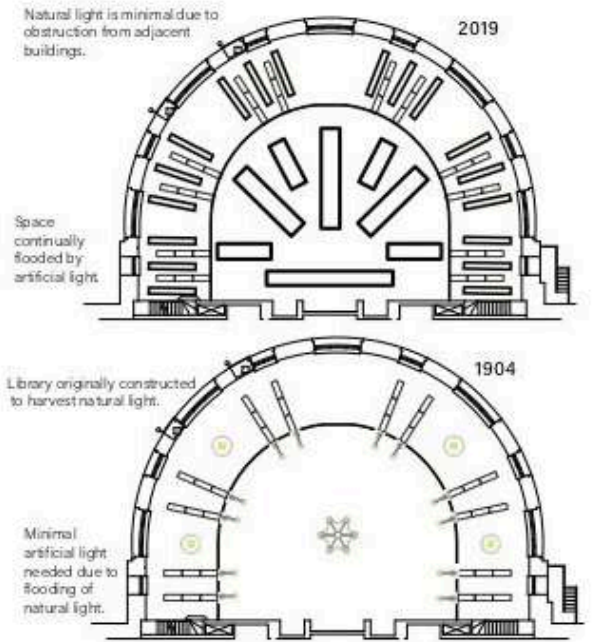
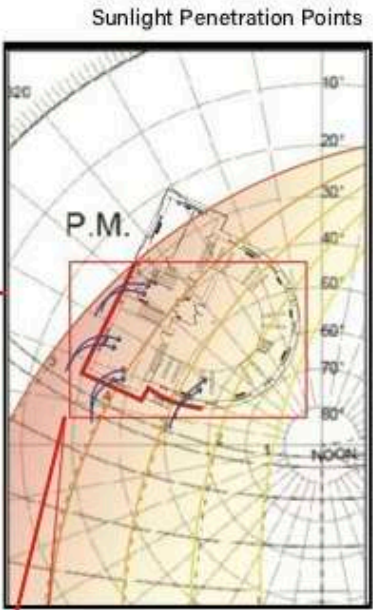
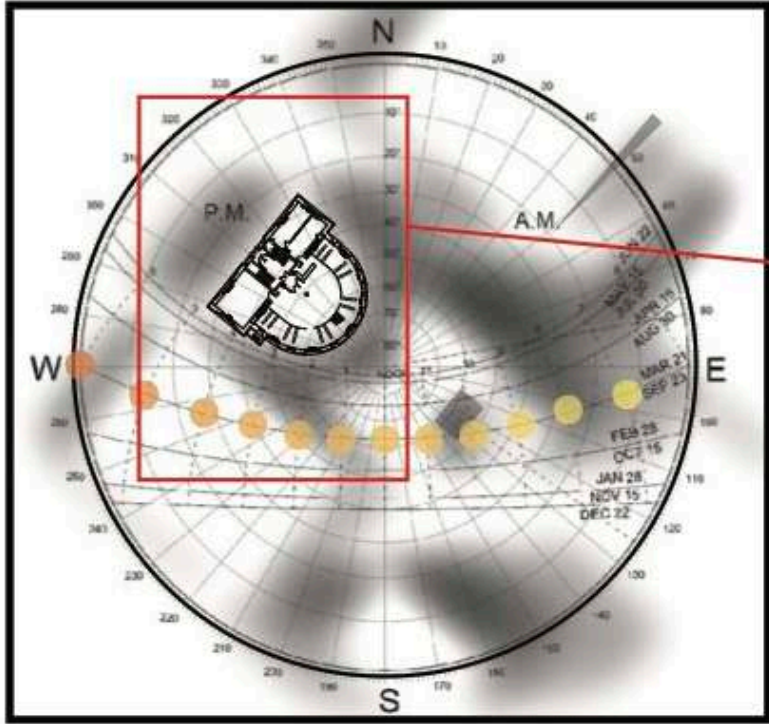


## cultural educational radius

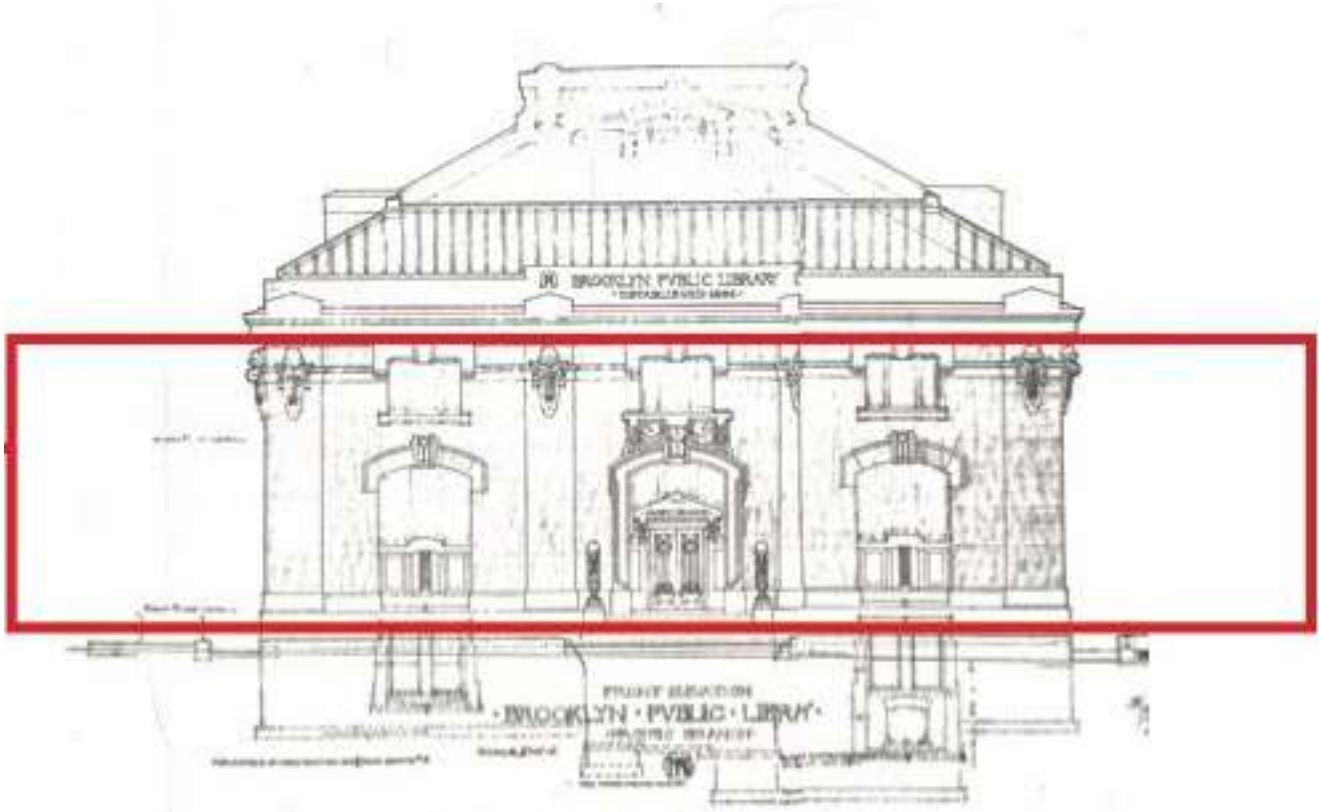
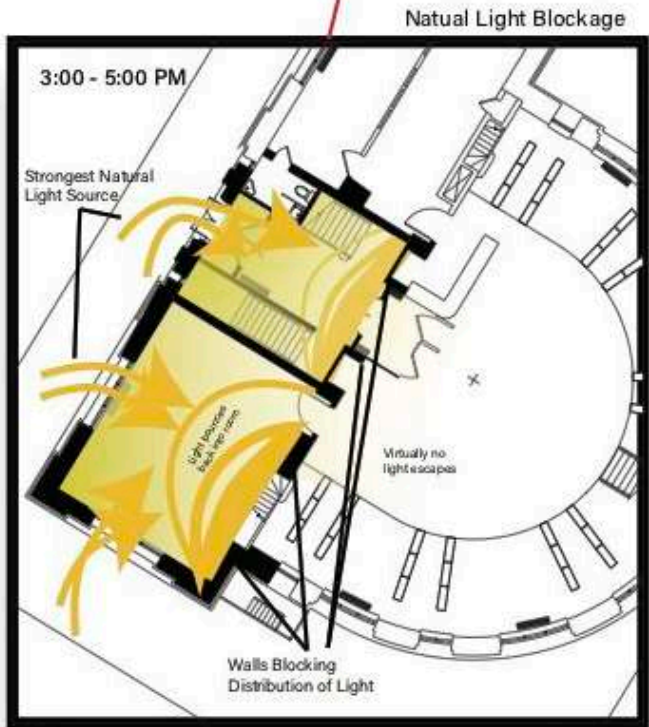
The main goal of the space is to truly address the unique needs of the people using it. The library is so much more than just a storage space for books, it supplies many other resources for the community such as study space for students, databases for periodicals for research and senior citizens, internet access for those who cannot afford it in their own homes, and even job placement programs. The above diagram reveals the possible patrons of the library from within the community.



lighting



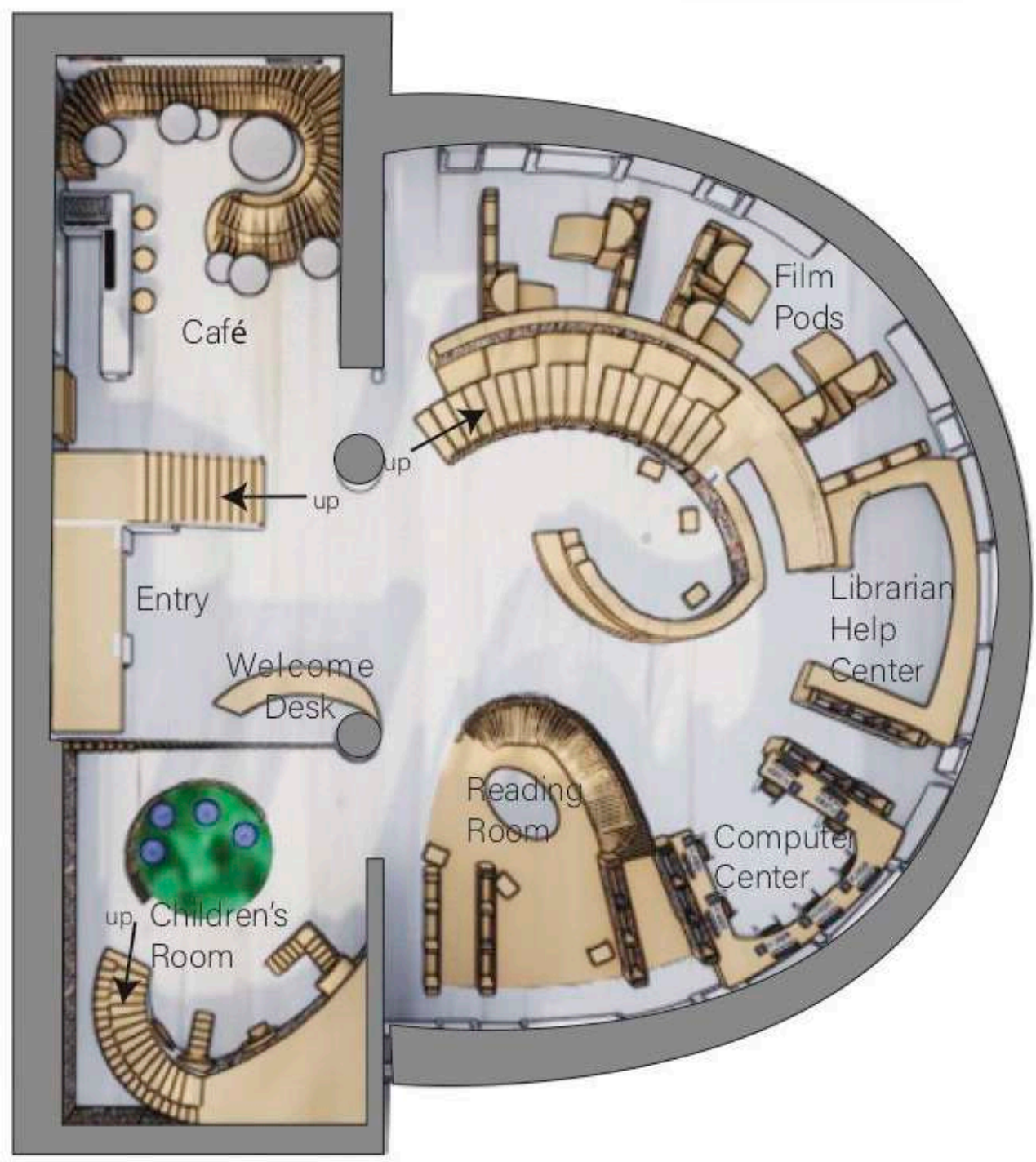
Evolution of Artificial Lighting



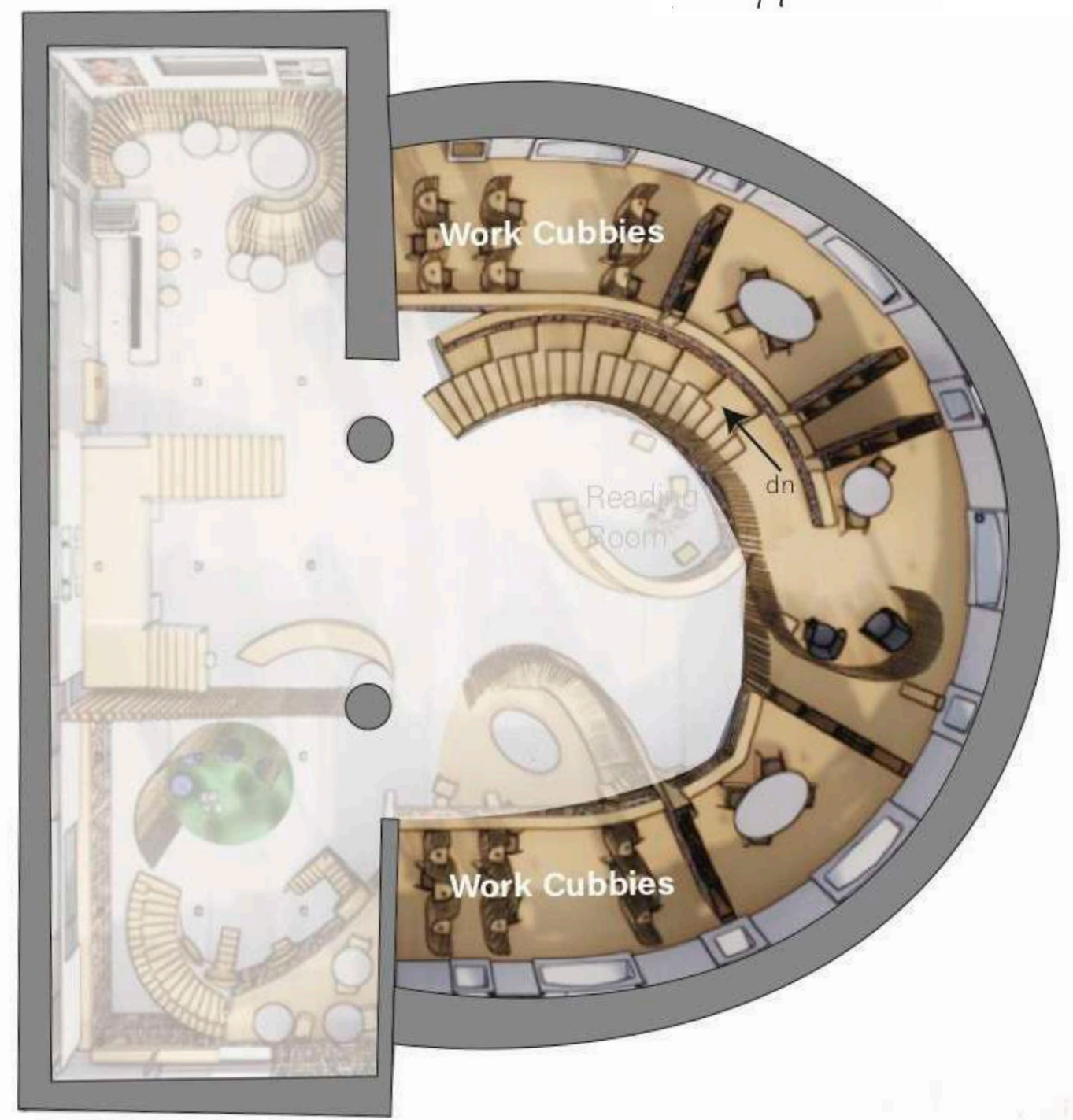
When the building was built in 1902, it stood alone on its lot, with unimpeded sunlight flowing through the windows at all hours of the day. As more buildings were erected around the library, its natural light was blocked. The gradual introduction of more and more artificial light created an interior lighting condition which felt draining. The interior architecture didn't help either. The only space where the library received direct sunlight was through the existing children's room, which was walled in, preventing the sunlight from reaching the central space.



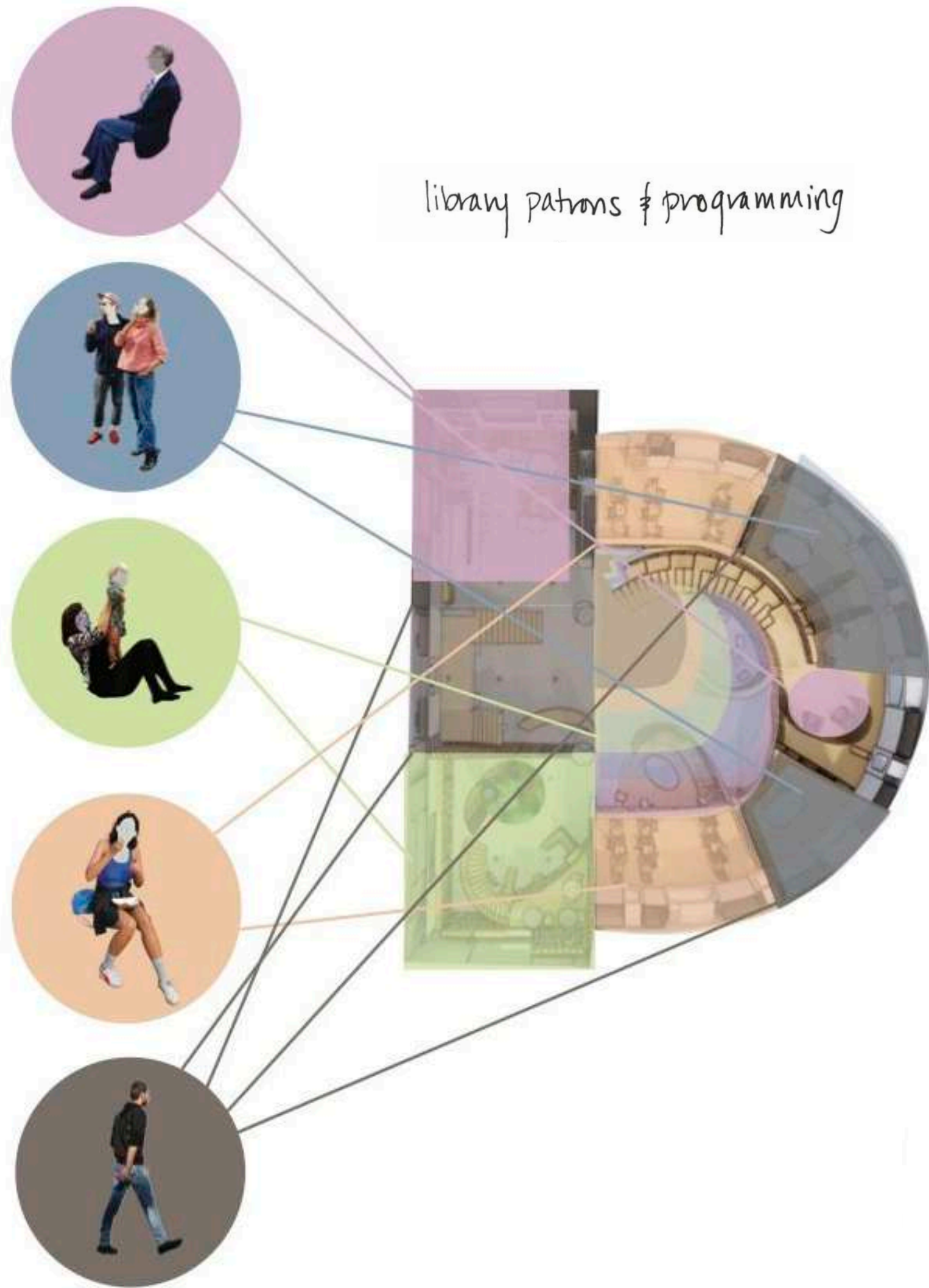
main level



mezzanine



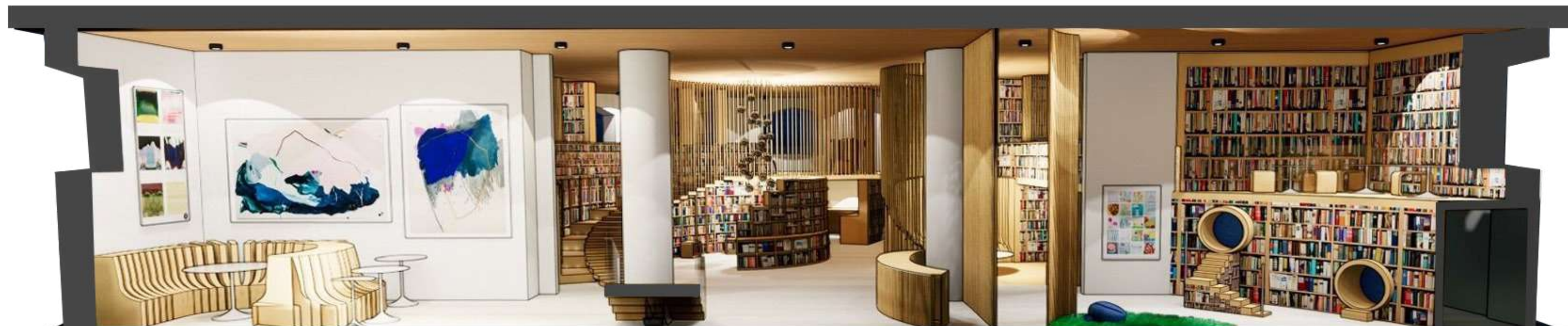




childrens' space



north section

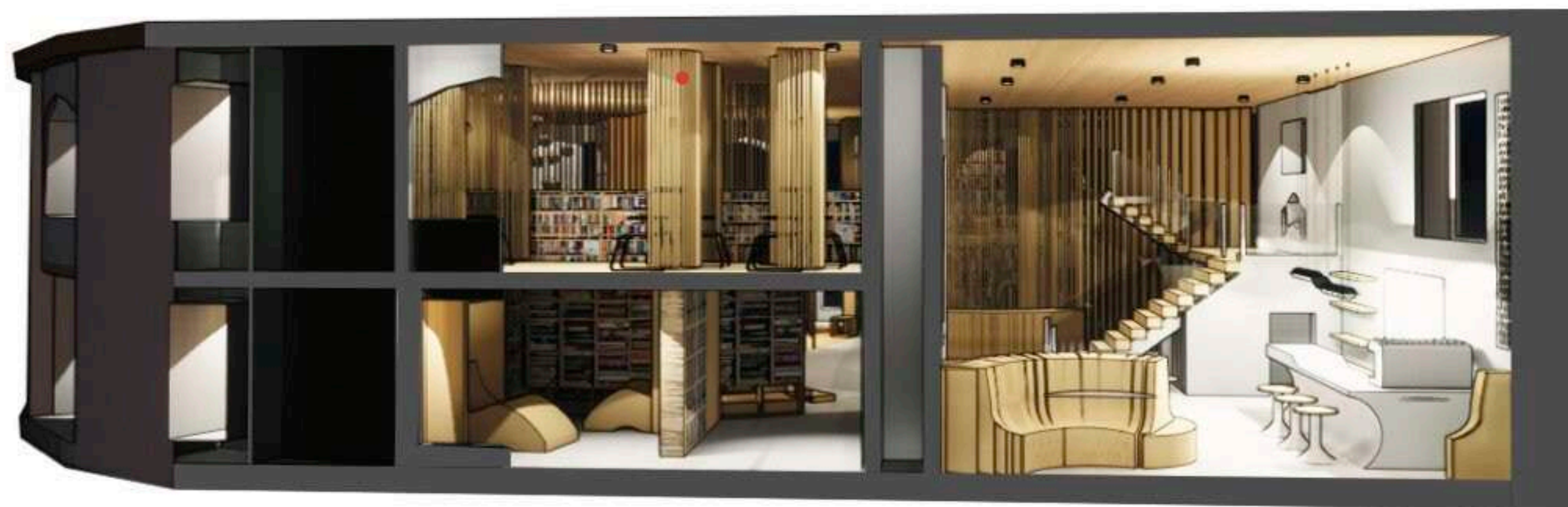


Each space caters to a specific library patron. In the entry there are lockers for the homeless community to store their belongings. They also have access to internet and computers. The library help center under the mezzanine helps with job applications on these computers. The librarians also help students using the computers to study and find reliable sources. The students are free to use the study carrels, as well as any other person looking for a quiet place to work.



These carrels are divided from the children's room where parents can bring their children or toddlers for learning and play groups, which is run by the library staff. The cafe caters to everyone, especially the retiree community and the homeless community, who come to the library typically as part of a routine. It is a place for them to land and feel at ease in a business establishment that wants them there. The retirees also have multiple secluded reading areas.





west section

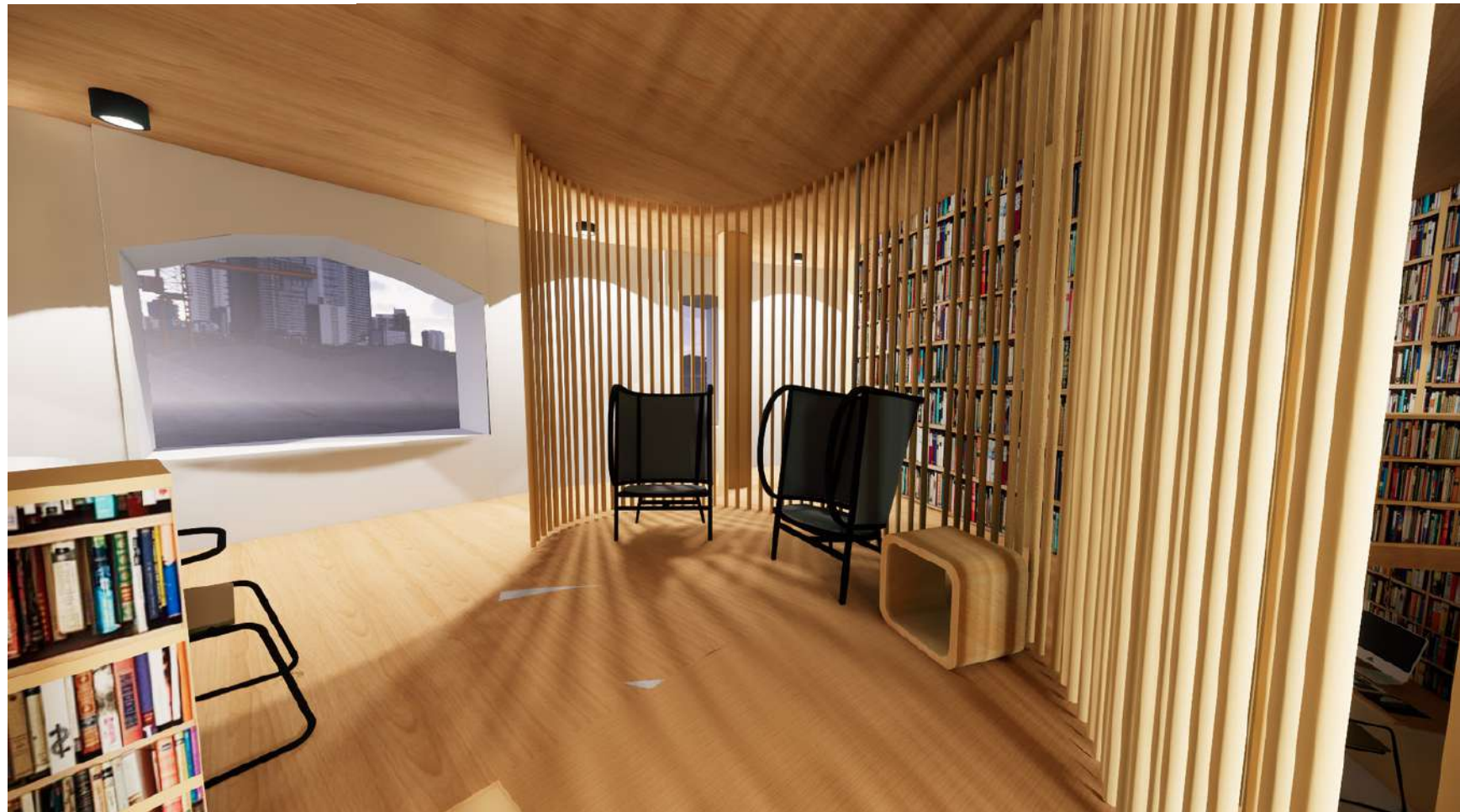


east section

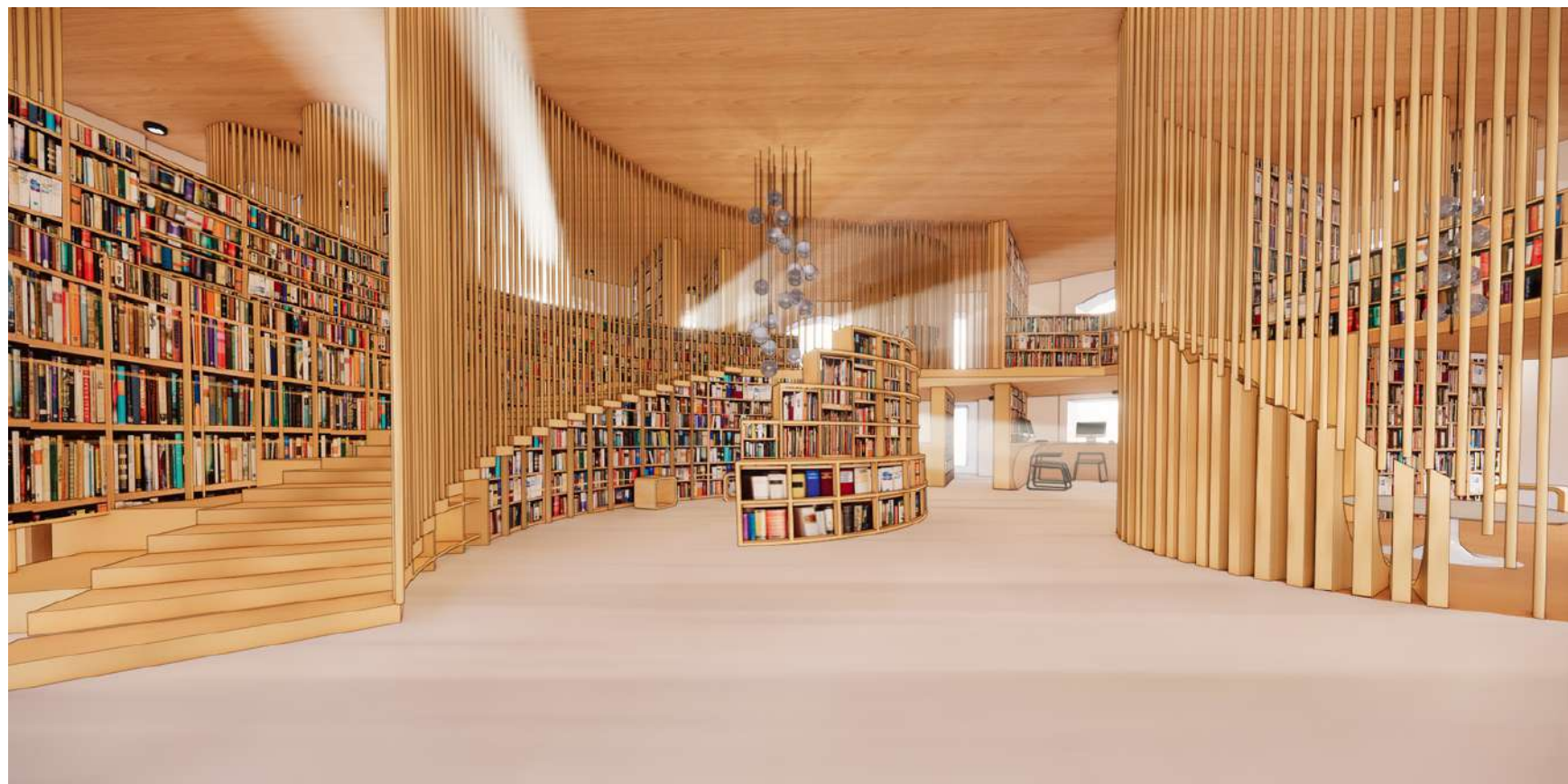
The modular cane units that divide the space allow the transmission of light, from the brightest spot, the children's room, to the rest of the space. In the zones where there is the least daylight, like under the mezzanine opposite the children's room, film view pods have been installed to capitalize off of the dark space for the best film viewing experience.



reading nook



entry





# SKÅL

## COPENHAGEN HIKE-TO CONCEPT CAFE

08.

This project took an existing piece of architecture, the Farnsworth house in Pennsylvania, and placed it in another city, where it would be turned into a café mid mountain for hikers and bikers to relax and refuel in the “hygge” space.





## haveskoven forest

One hour commute  
outside of Copen-  
hagen city limits.

Color palette and lighting  
conditions inspired by the  
bright, angular nordic light  
and how the light interacts  
with the landscape of  
Denmark. Reflections off  
the sands of the fjords and  
the marshy waters.

lighting / color



Copenhagen

## Owners

A young couple seeking to reconnect with nature  
and escape the urban hustle and bustle of Copen-  
hagen life.

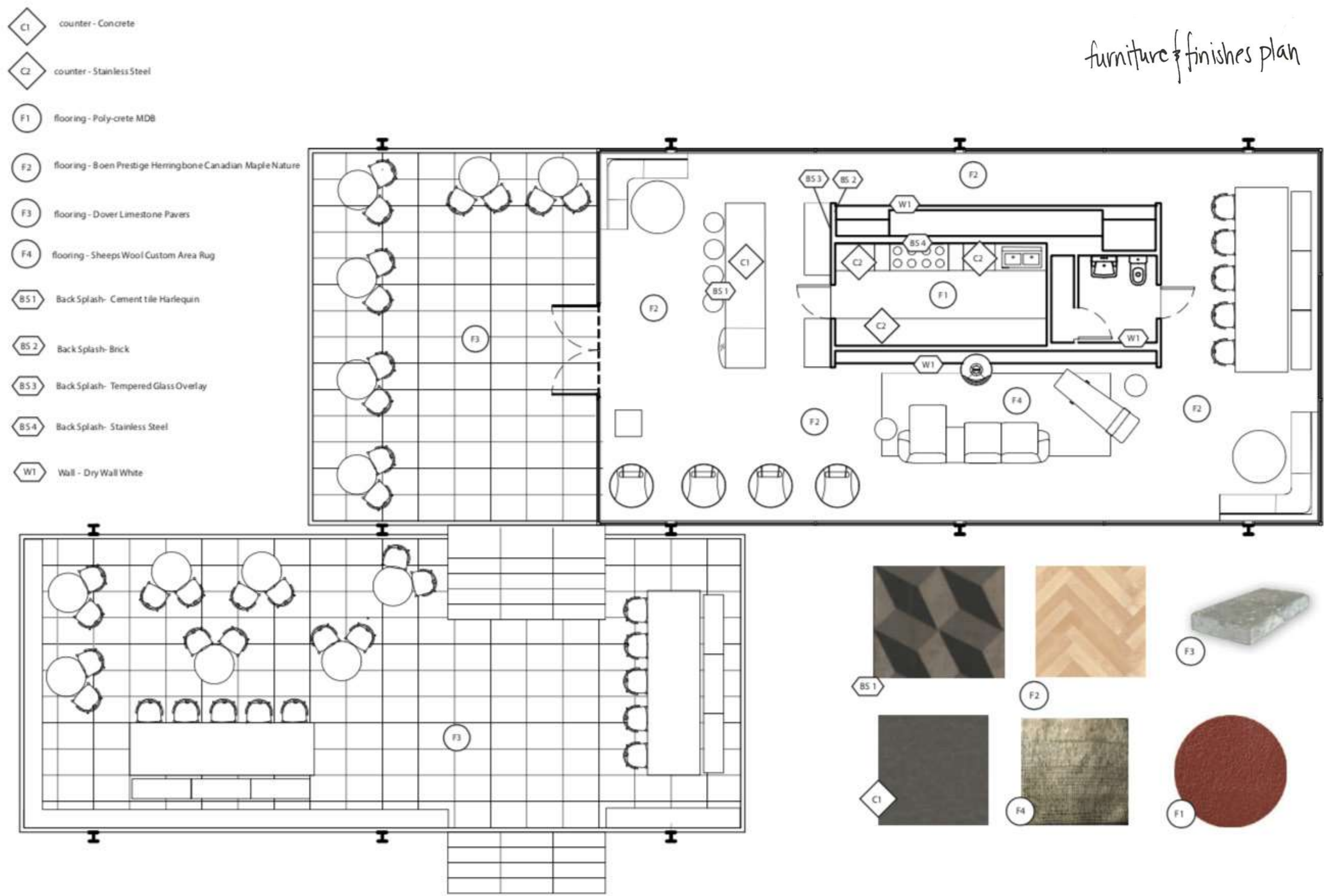




physical model

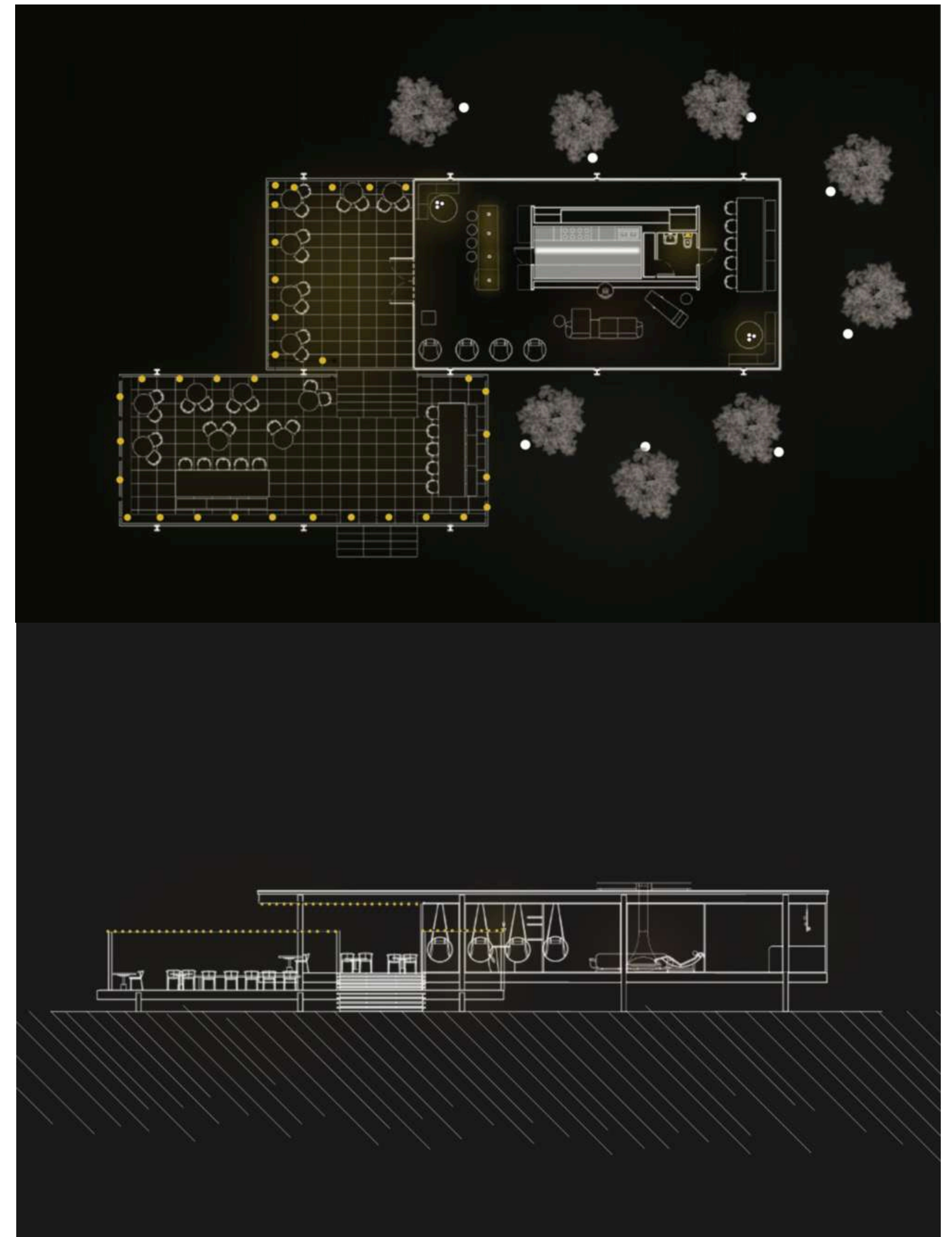








The lighting scheme utilizes techniques inspired by Philip Johnson's glass house in Connecticut, USA. In order to avoid the mirror box quality which happens to windows when lit from inside, the main lighting at night shines through the windows from outside, allowing the user inside to feel less on display and still within the nature surrounding them. Playful and festive string lights, illuminate the patio.

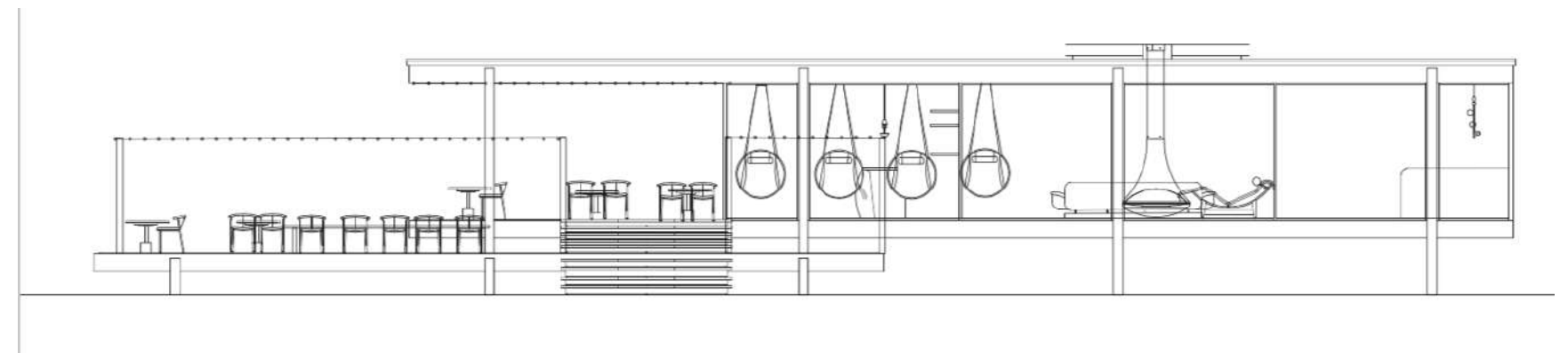
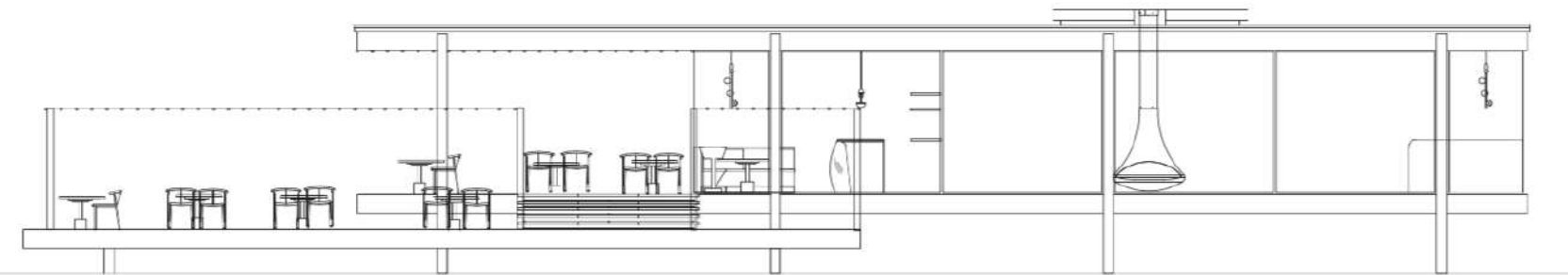
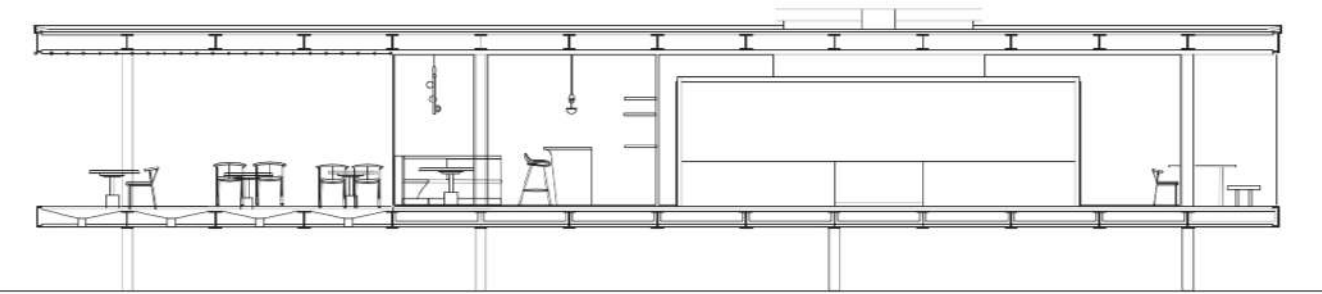






All materials and fabrics are of earthy tones, which subdued chromacity and a variety of textures.

The main directive of the space is to recharge and refuel. For that reason much lounge seating has been implemented into the space. The sound of the crackling fire, the smell of a warm meal being prepared in the kitchen and the creaking of the swaying suspension chairs all come together to create a sense of hygge in the space.





# INTER- INFLORESCENCE

## FIG FORM & STRUCTURE STUDY

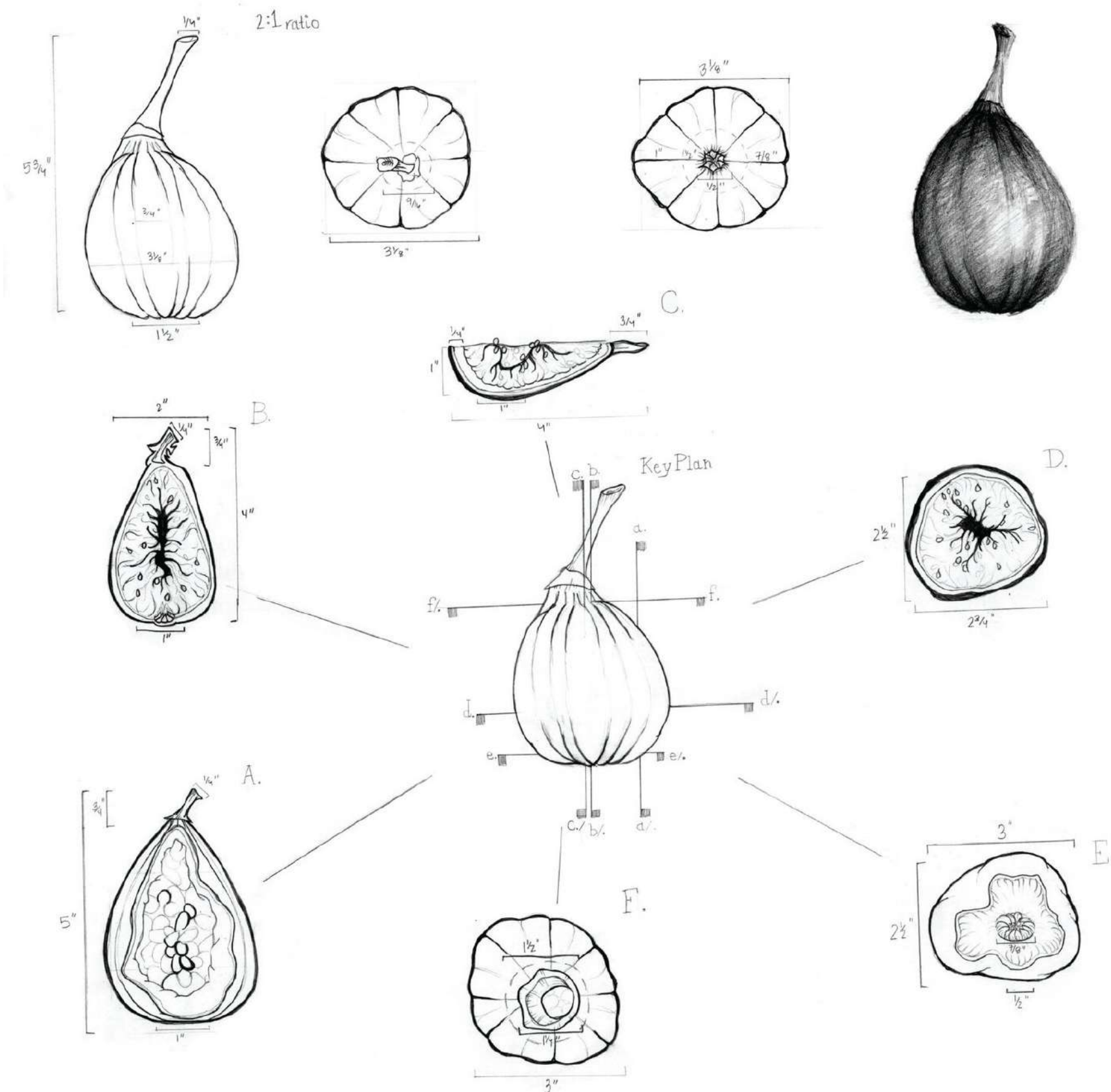
09.

This project breaks down the internal structures of the fig and abstracts them into a three-dimensional display to celebrate the fig fruit. Paper exists as the sole material of the display, and utilizes paper folding techniques to reinforce the structure.





# orthographic drawings



# analysis

The fig fruit develops a hollow, fleshy structure called the syconium that is lined internally with numerous unisexual flowers making, the fig what is known as an inter-inflorescence fruit. The tiny flowers bloom inside this cup-like structure. Although commonly called a fruit, the syconium is botanically an infructescence, a type of multiple fruit. The small fig flowers and later small single-seeded (true) fruits line its interior surface. A small opening or ostiole, visible on the middle of the fruit, is a narrow passage that allows the specialized fig wasp, *Blastophaga psenes* to enter the inflorescence and pollinate the flowers, after which each fertilized ovule (one per flower, in its ovary) develops into a seed. At maturity, these 'seeds' (actually single-seeded fruits) line the inside of each fig

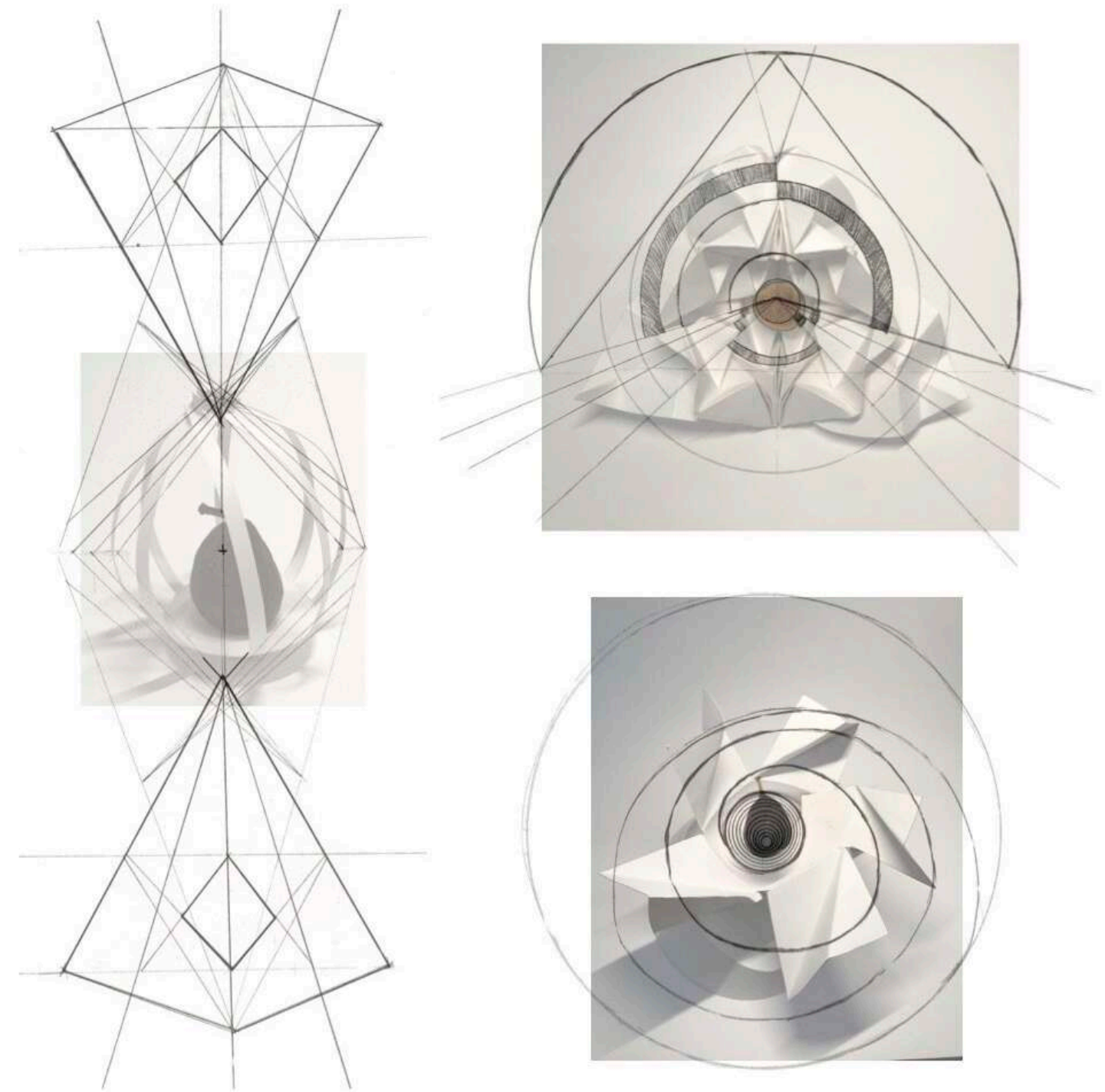
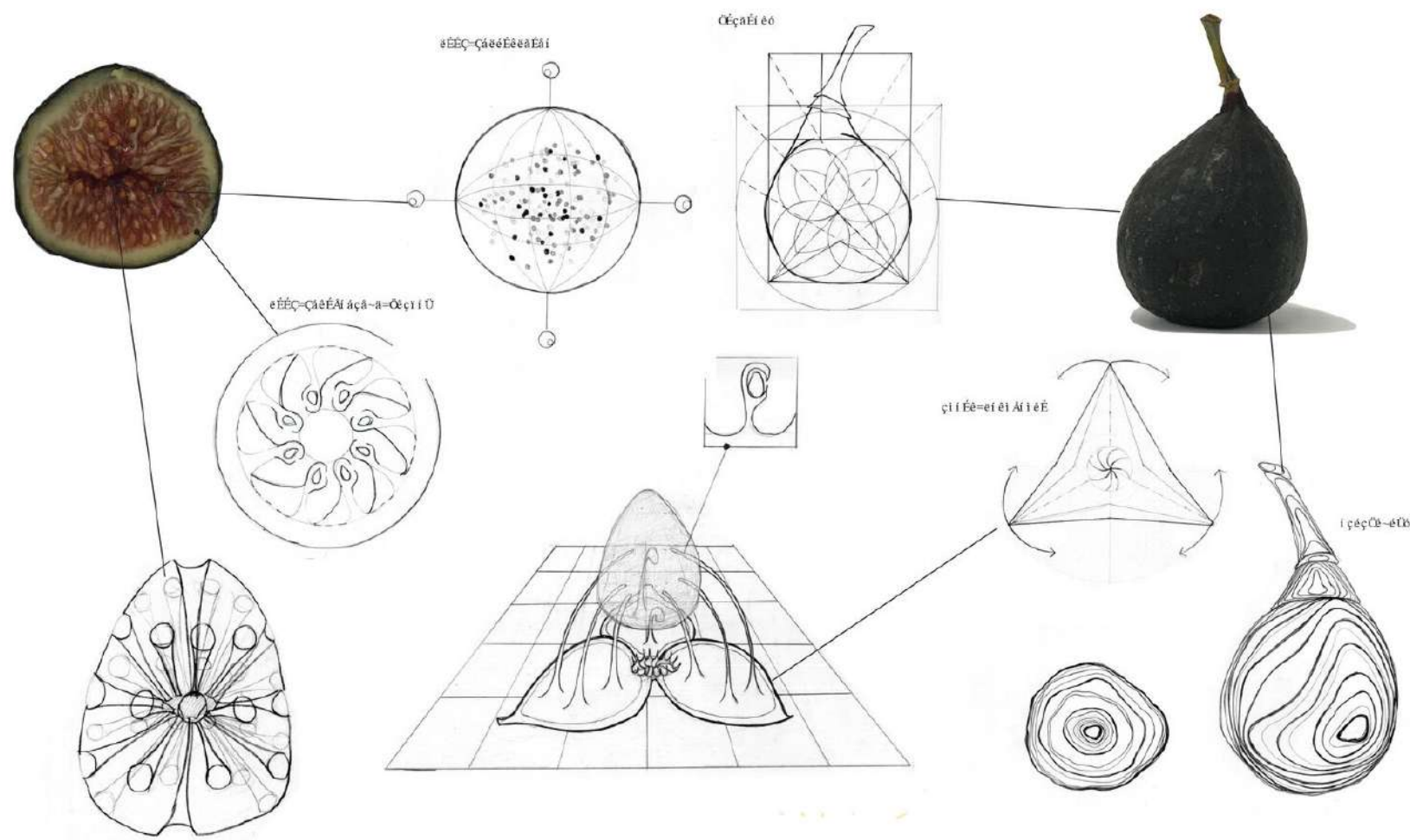




## form studies

The fig's flowering seed pods grow in spirals, and the fig itself is proportionally of the golden ratio.

Using paper folding techniques, I explored different ways to abstract and express the key elements of the fig's structure. The left form explores the inter-in-florescence of the fig, using the interconnected pyramid shapes to represent this inward rhythm to the growth.



The second is inspired by the overall form and creating an interlocking spiraling cage which can hold the fig. The final is a spiraled base with folded "petals" spiraling off of that. This spiral is a representation of the growth pattern of the seeds, while the petals speak to the florals.





paper studies





### third iteration

This iteration combined elements from all three previous iterations into one. The overall form is floral. The spiraling growth pattern of the seeds is demonstrated through the base and the center cage pattern. The base also serves as a floral stem, while the cage serves as the stamens of a flower. The center petals frame the center cage.





## final form

My final construct speaks to the systems of the fig and celebrates its delicate and whimsical aesthetic. The main structure spirals inwards and upwards. This symbolizes the growth pattern of the flowers which move from outwards in. This spiral is furthered by the directional pull of the geometric origami form on top. This geometric origami structure is to be viewed in relation to the base, serving as a representation of the structure of the flowers and how they house the ovary, or seed, of the fruit. The fig sits in the center of this crescent shape to be highlighted and representational of the seed itself. The bottom half of the base has a shelf that cradles the figs cut at different depths and angles to showcase their internal structure and gorgeous color.





I am deeply interested in configuring and designing spaces that are not only functional in our day to day use of them, but spaces that feel joyful. My process starts with deeply understanding my client. I want to know where they go on vacation, or whether they're a dog person or a cat person. Understanding my client like this allows me to feel freedom when designing and use my intuition to create something that is a distinct reflection of my client, as well as myself. I am always looking, and learning, and am inspired most by my travels and the artists, or artisans I've discovered along the way. I find art to be the ultimate expression of humanity and try to approach any project with the same sense of care and detail, as well as abandon that a painter might approach a new painting.