

# CHRIS MALCOLM WORK SAMPLES

MIT M.ARCH / Chris Malcolm / Work Samples ///

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2011

**EDUCATION**

**University of Florida**, Gainesville, FL  
*Bachelor of Design in Architecture*, May 2010

**Massachusetts Institute of Technology**, Cambridge, MA  
*Masters of Architecture*, August 2010 - Jan 2013

**WORK EXPERIENCE**

**SIGUS assistant**, MIT Cambridge, MA  
*The Special Interest Group in Urban Settlement (SIGUS) links housing and community interests in the Department of Architecture and Department of Urban Studies, focusing on developing areas worldwide.*  
 August 2010 - Current

**SKILLS**

Well taught in **Drafting // Sketching // Diagrammatic drawings**

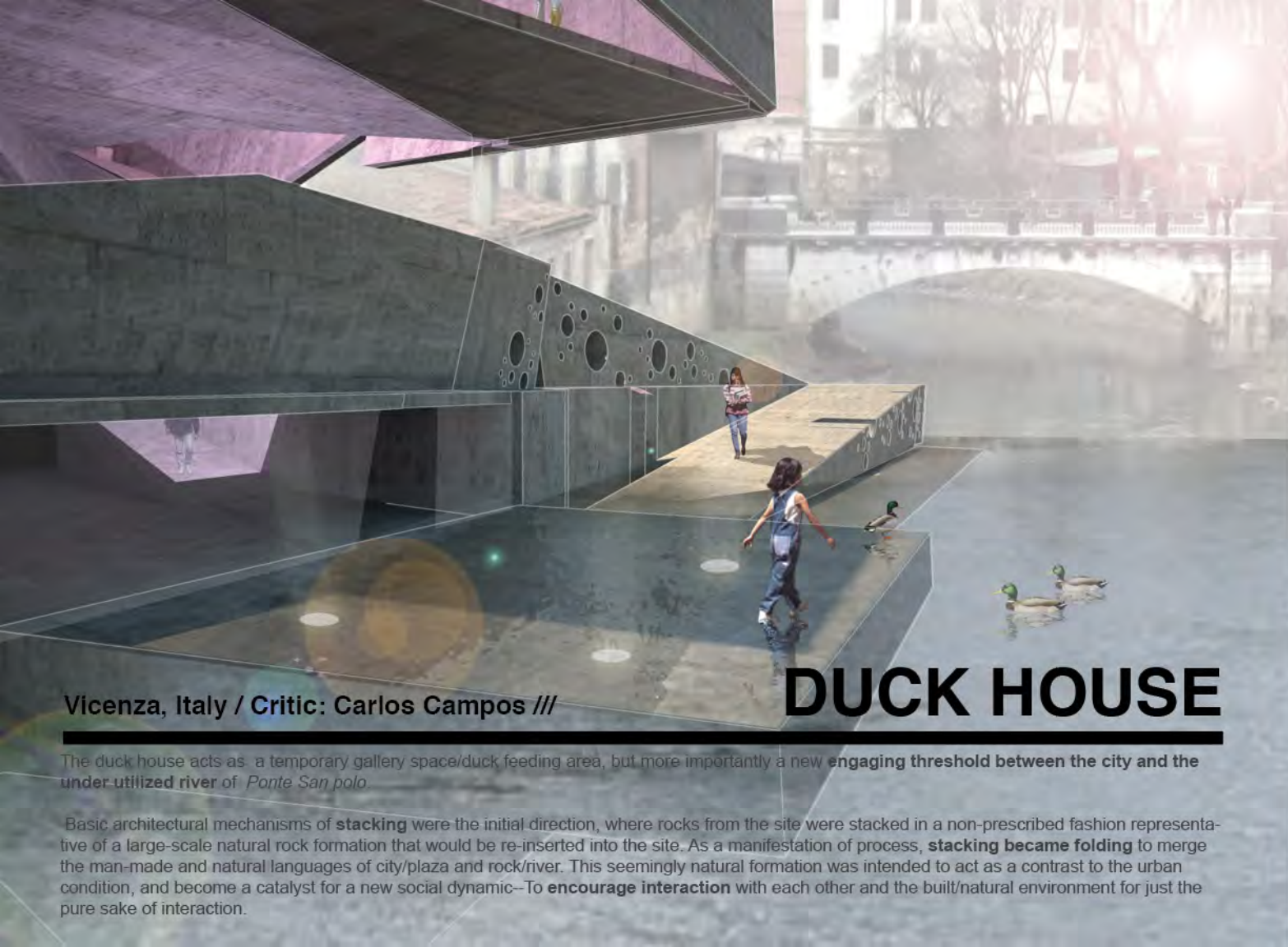
Skilled in **Model Building // details and construction**

Proficient in both Mac OS X and Windows based Systems.

Extensive knowledge of **AutoCAD // Rhino 3D // Vray Renderer // RhinoScript // Processing // ARCGIS // Grasshopper Plugin // Revit BIM modeling // Sketch Up // FormZ // Adobe Photoshop // Adobe Illustrator // and Flash.**

Experienced in Programming and Web design: **Java // PHP // HTML // Javascript // SQL databases // C++ // AJAX // CSS**

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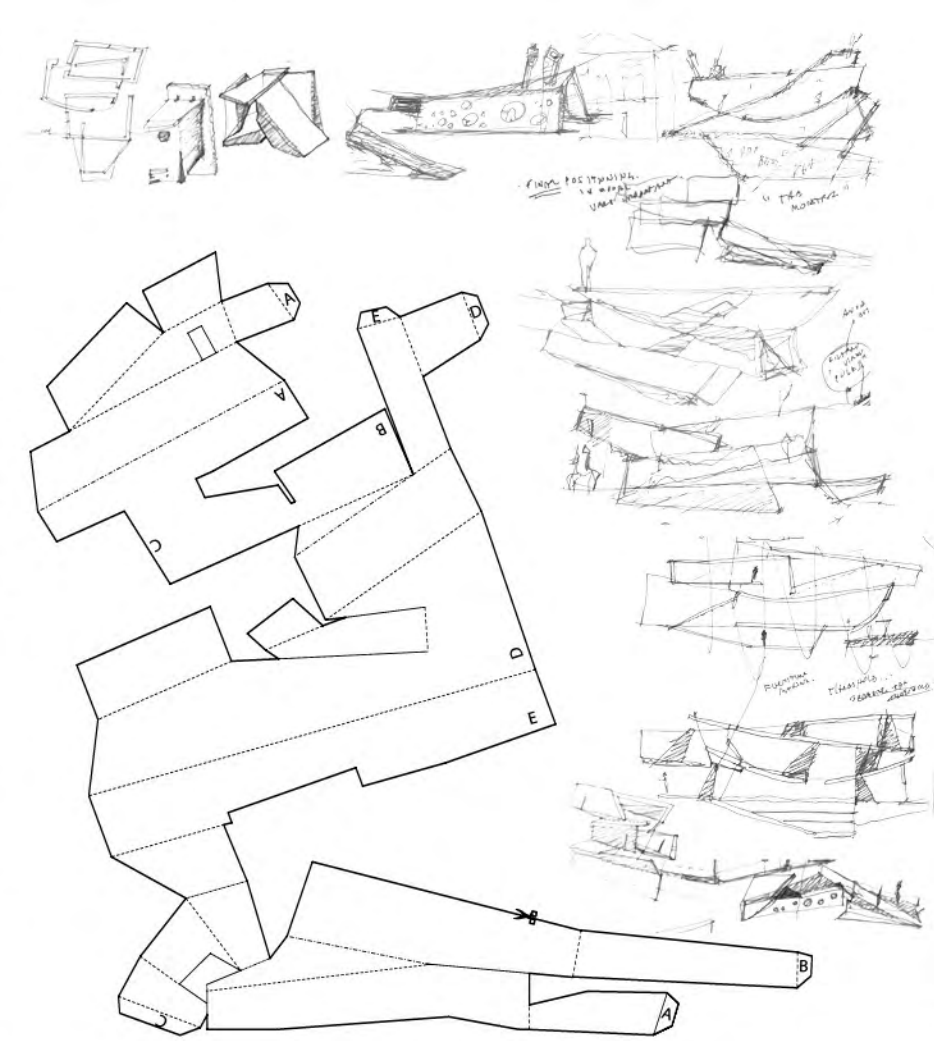


Vicenza, Italy / Critic: Carlos Campos ///

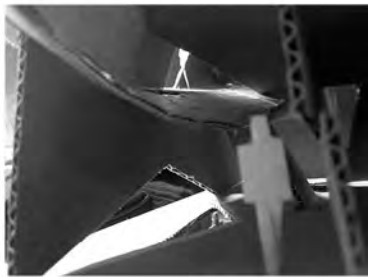
# DUCK HOUSE

The duck house acts as a temporary gallery space/duck feeding area, but more importantly a new **engaging threshold between the city and the under-utilized river of Ponte San polo**

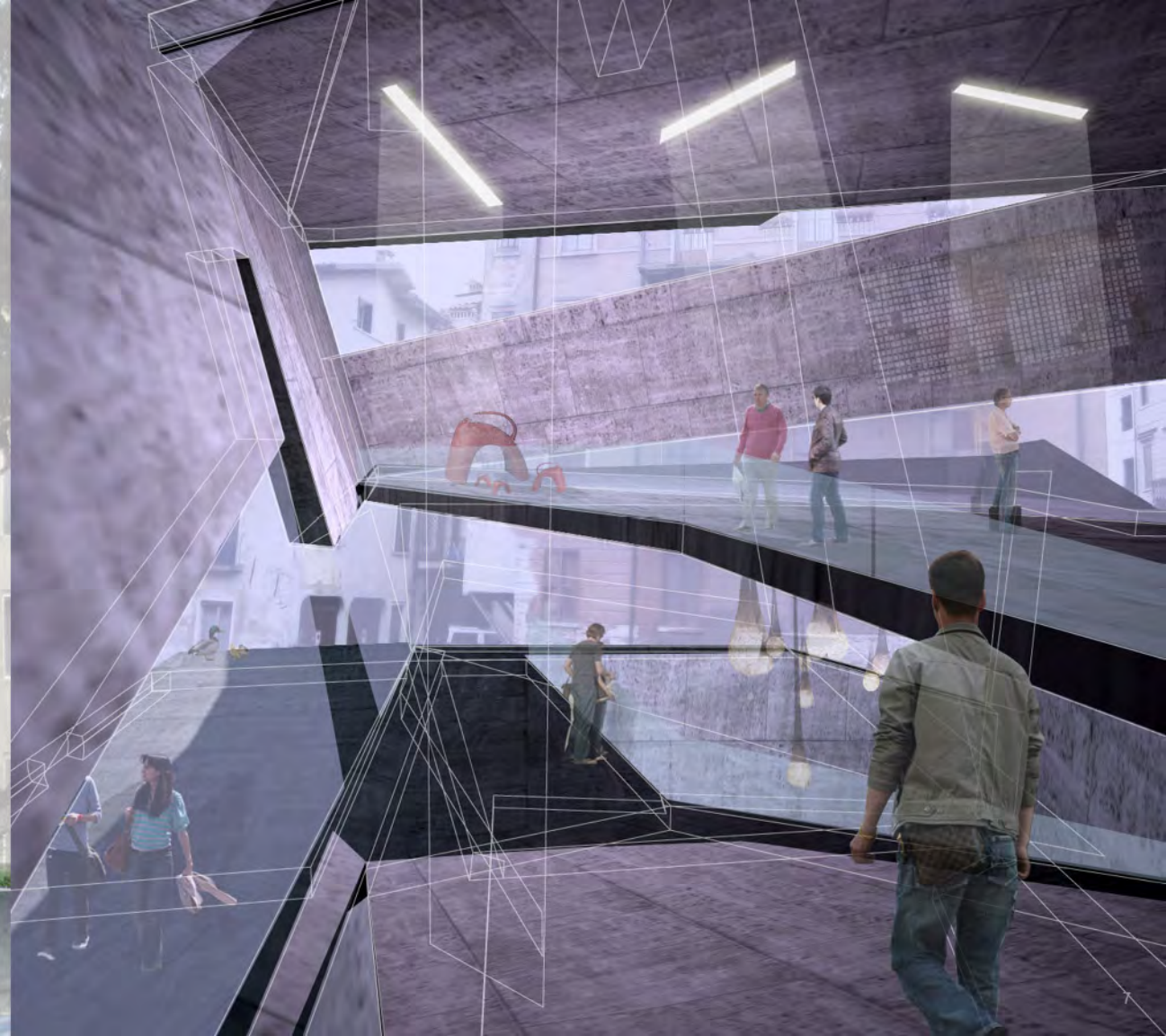
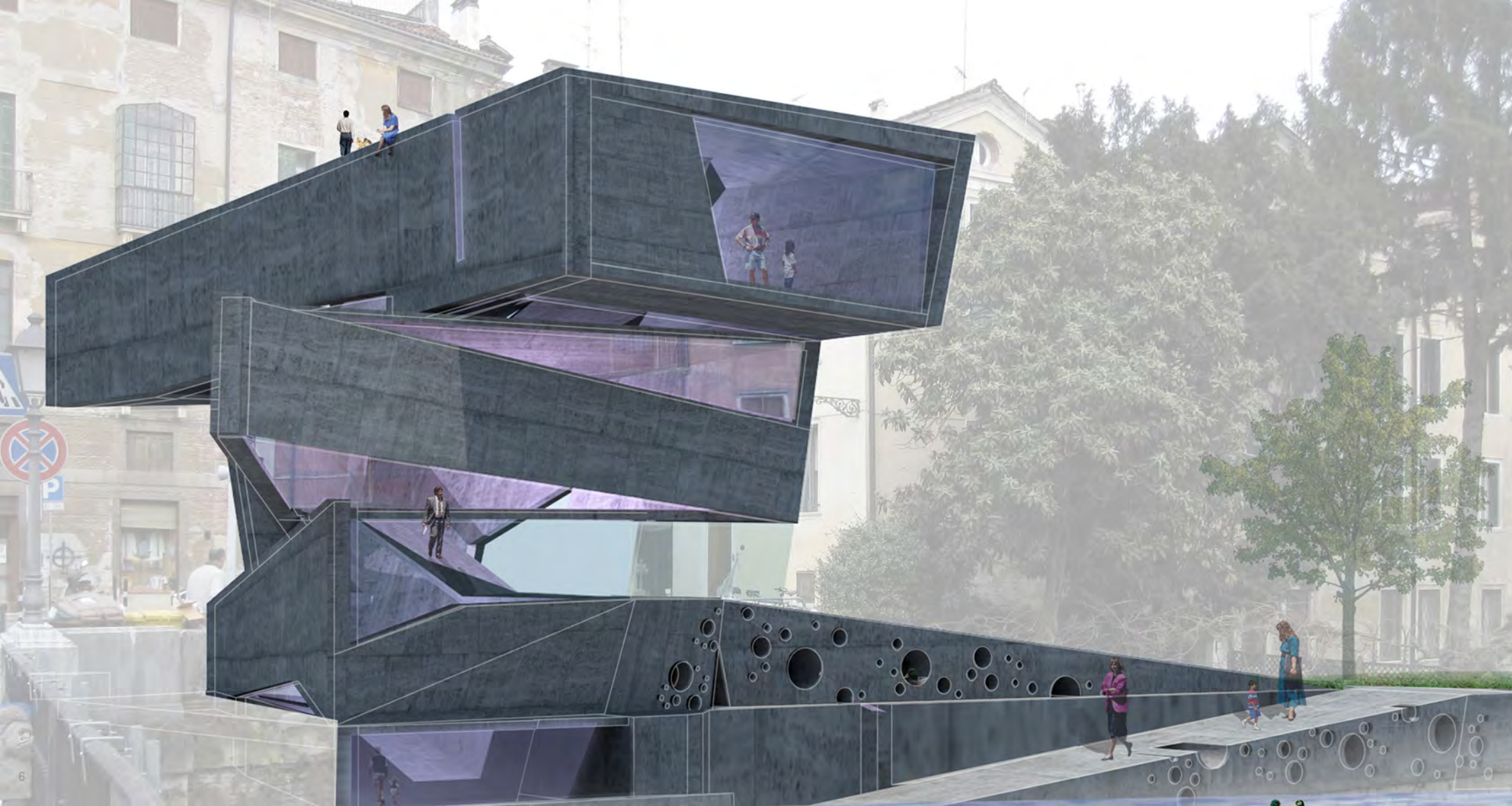
Basic architectural mechanisms of **stacking** were the initial direction, where rocks from the site were stacked in a non-prescribed fashion representative of a large-scale natural rock formation that would be re-inserted into the site. As a manifestation of process, **stacking became folding** to merge the man-made and natural languages of city/plaza and rock/river. This seemingly natural formation was intended to act as a contrast to the urban condition, and become a catalyst for a new social dynamic--To **encourage interaction** with each other and the built/natural environment for just the pure sake of interaction.

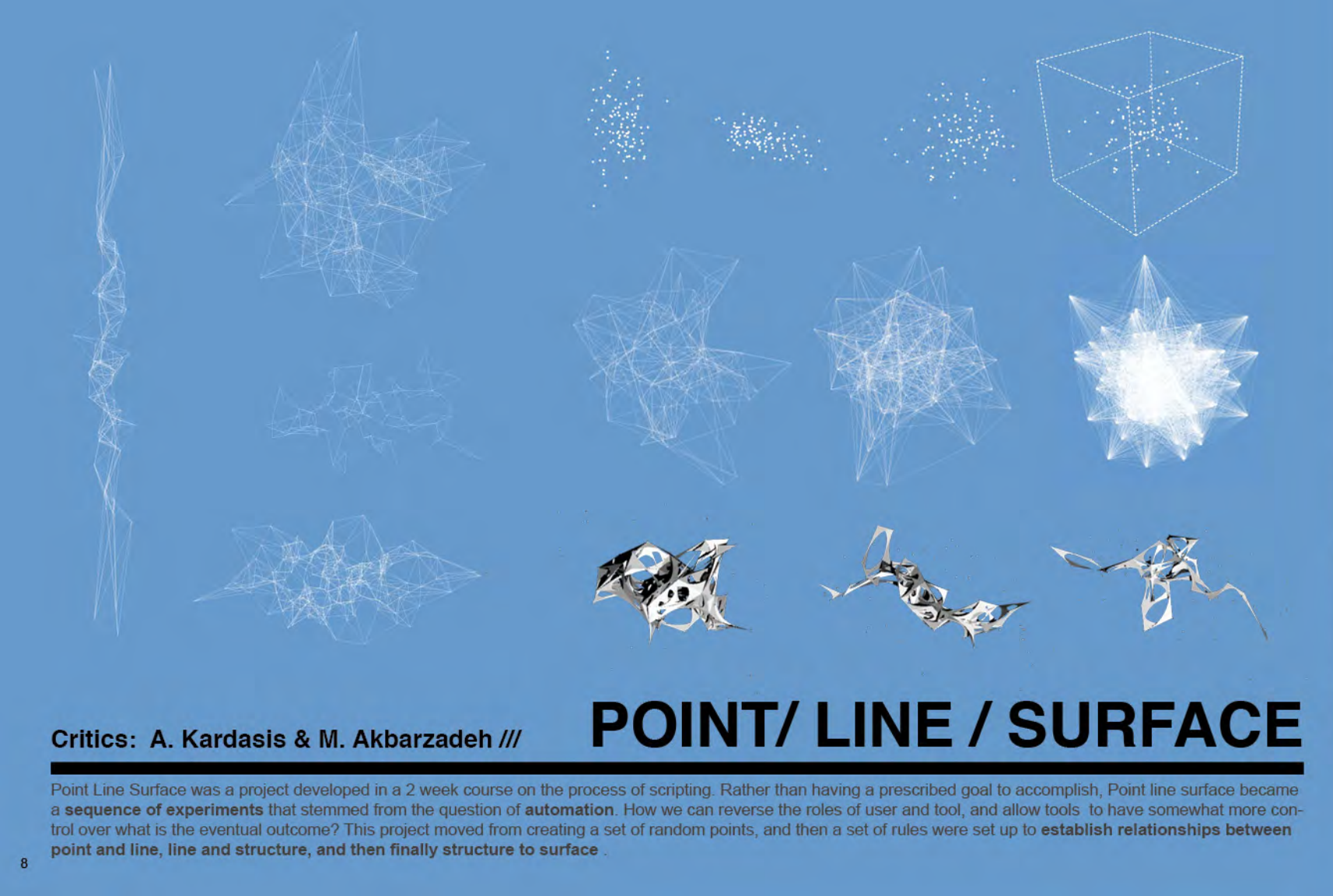


Duck House Unfolded



Stacking Model





Critics: A. Kardasis & M. Akbarzadeh ///

# POINT/ LINE / SURFACE

Point Line Surface was a project developed in a 2 week course on the process of scripting. Rather than having a prescribed goal to accomplish, Point line surface became a **sequence of experiments** that stemmed from the question of **automation**. How we can reverse the roles of user and tool, and allow tools to have somewhat more control over what is the eventual outcome? This project moved from creating a set of random points, and then a set of rules were set up to **establish relationships between point and line, line and structure, and then finally structure to surface**.





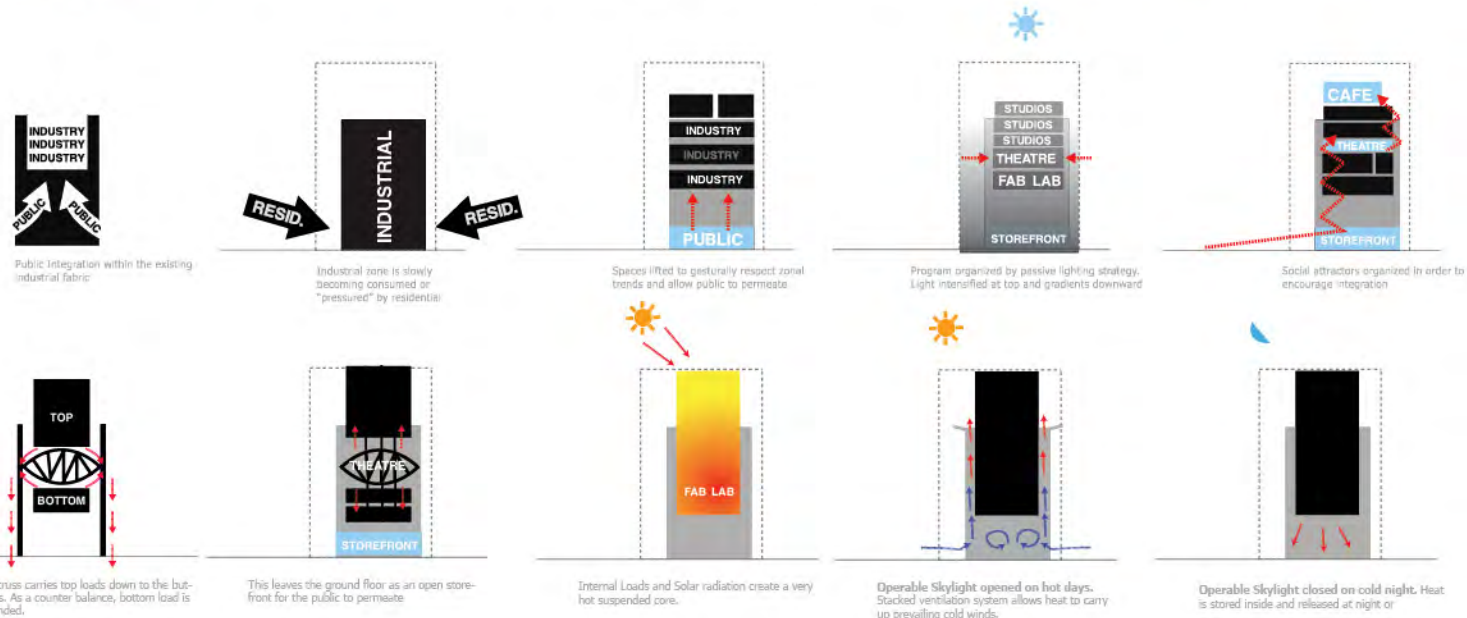
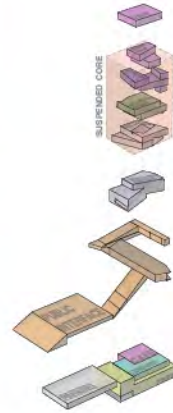
Existing Ice Tower



Site Location



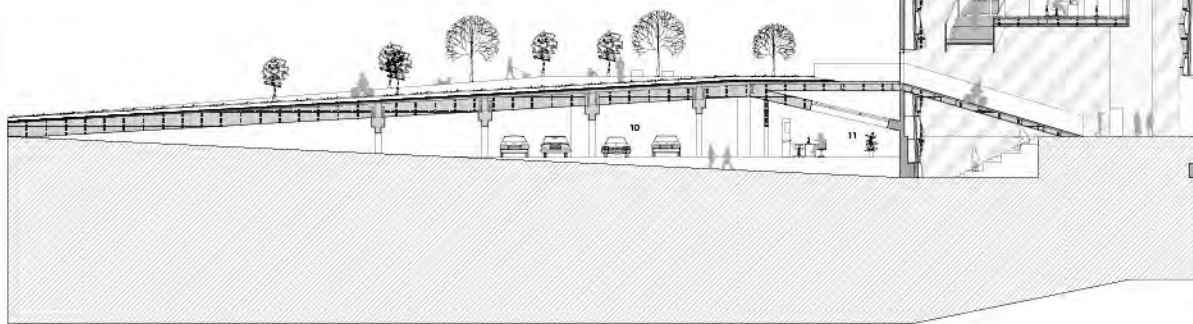
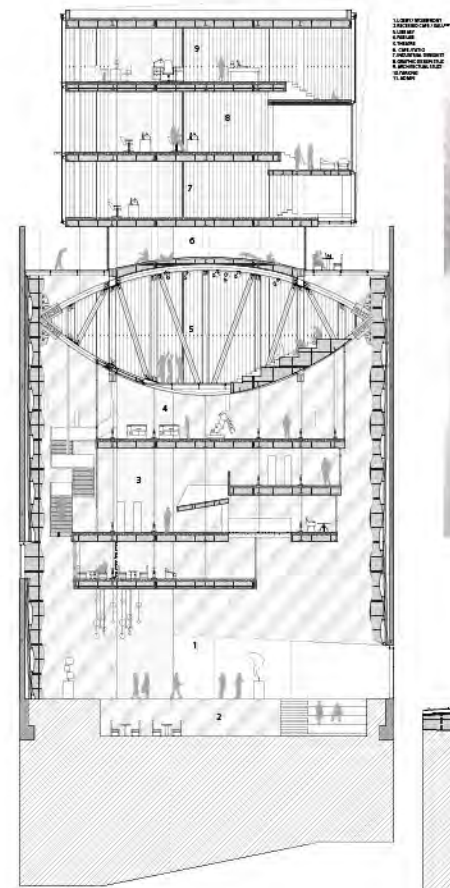
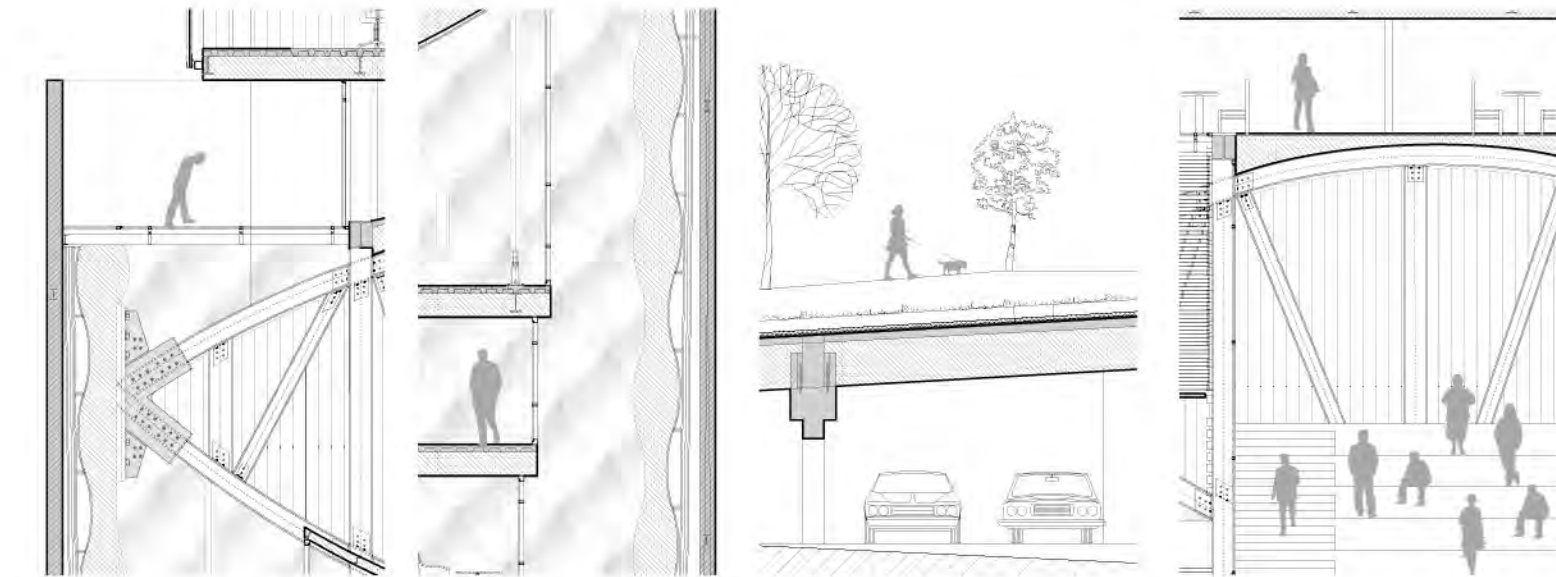
The Residential Encroachment

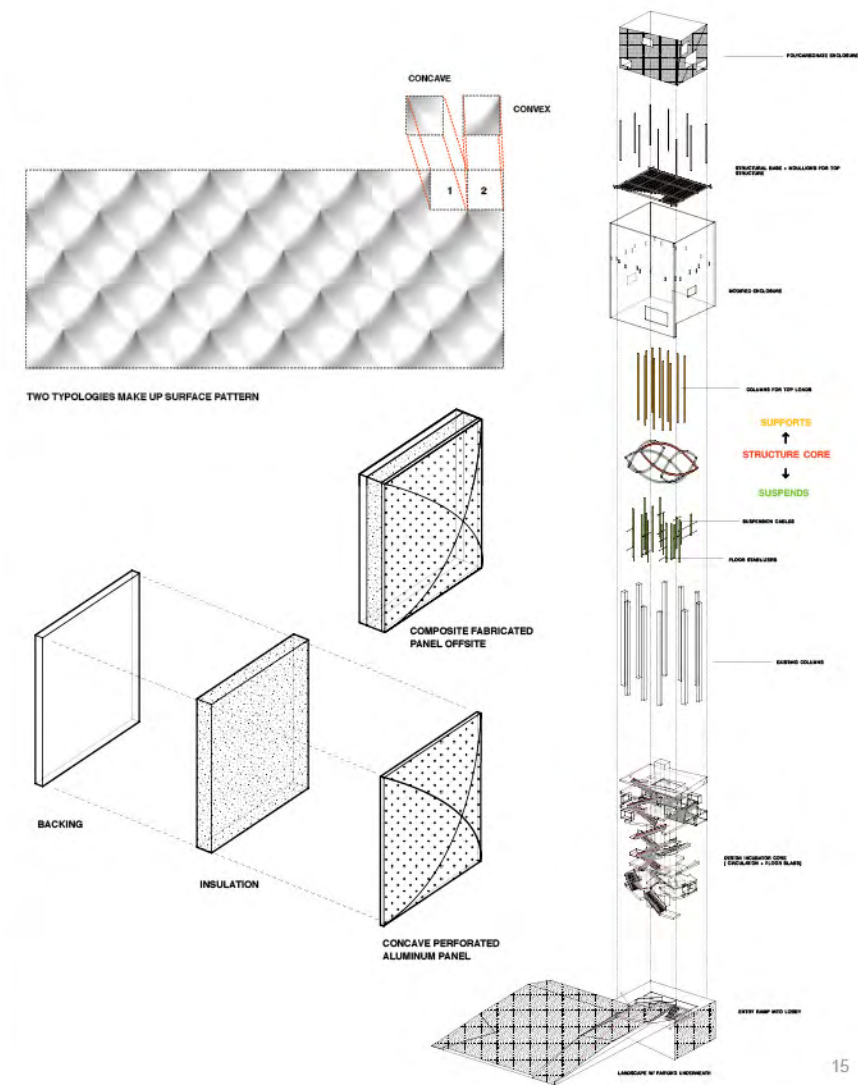
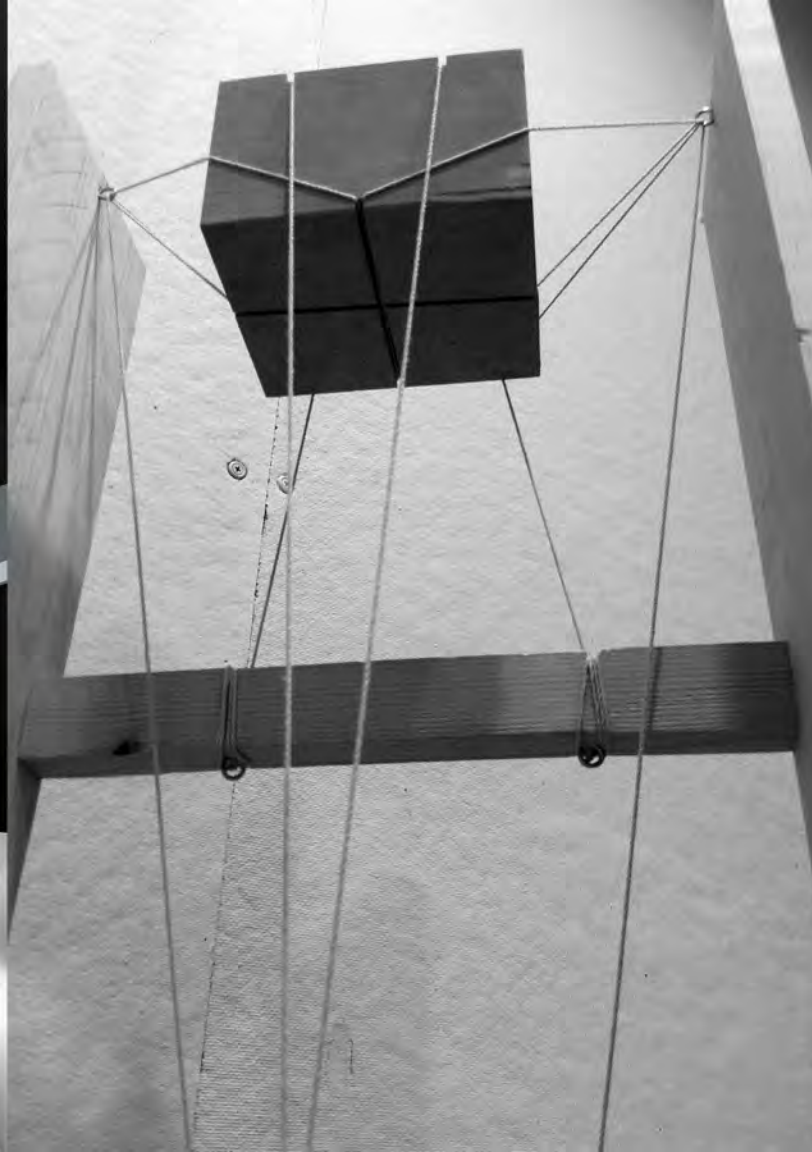
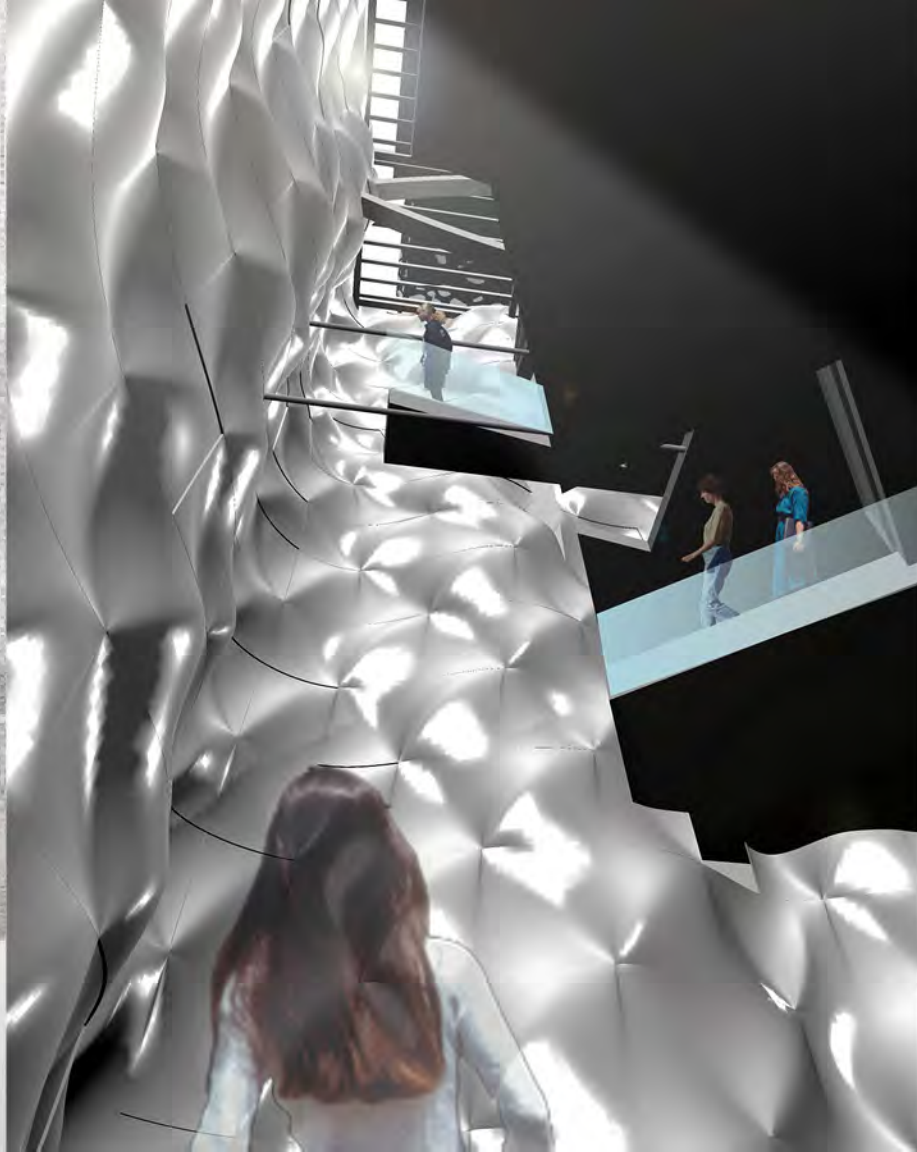


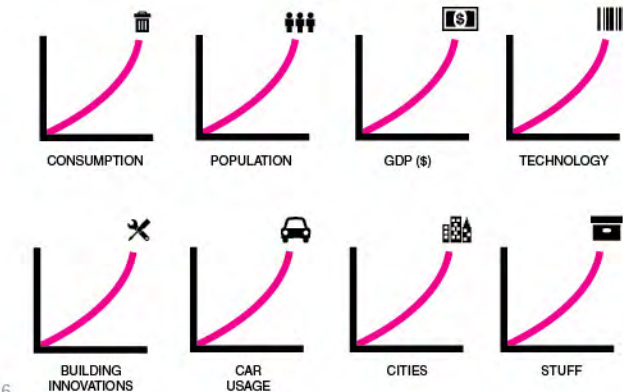
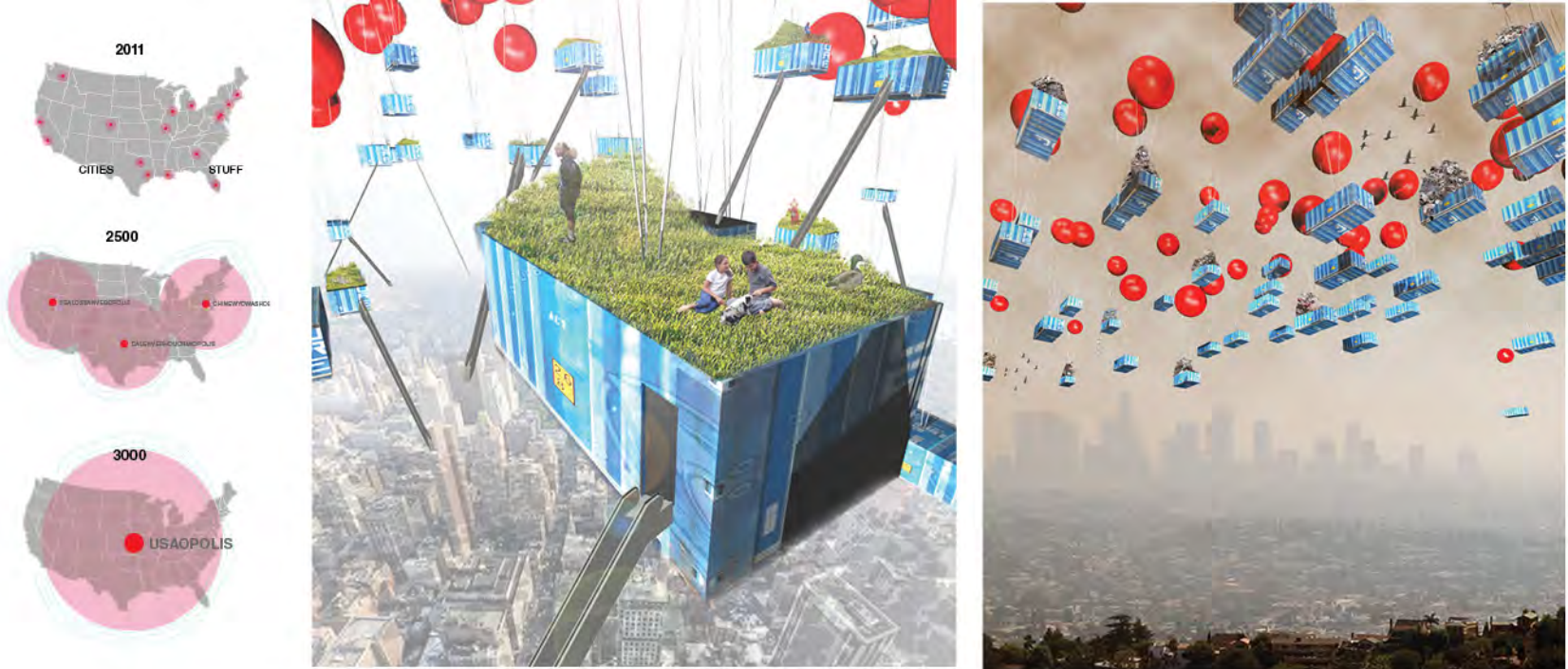
Boston, MA / Critic: Andrew Scott ///

# THE ICE HOUSE

The Ice Tower is an **adaptive-reuse** project of an 8 story abandoned ice tower in Boston's industrial district, for the location of a new design collective of artists, architects, fabricators, and industrial designers. This **duality** was something that could be tangibly realized. So to keep the power, simplicity, and verticality of the existing mass, the addition is treated as a new fundamentally **different volume** suspended within. The project then begins to speak about the **old and the new**, where the old retains its mass and heaviness—a receptacle, an image. The new becomes this new lighter emerging entity that rises from the top of the original building.







Critic: Rients Dijkstra

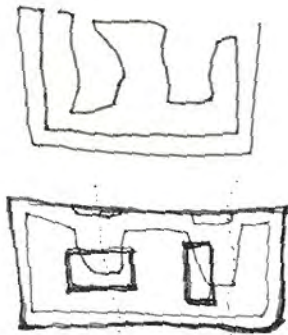
USAOPOLIS operate in the hypothetical realm where constant growth and density reaches a point where ground and horizontal expansion must become a completely active/in-use domain. Land Space will be dedicated to the living, using, doing. The thrown away, the unused, the idle, the excess...will then belong to the skies.

# USAOPOLIS



Charleston, SC / Critic: John Maze ///

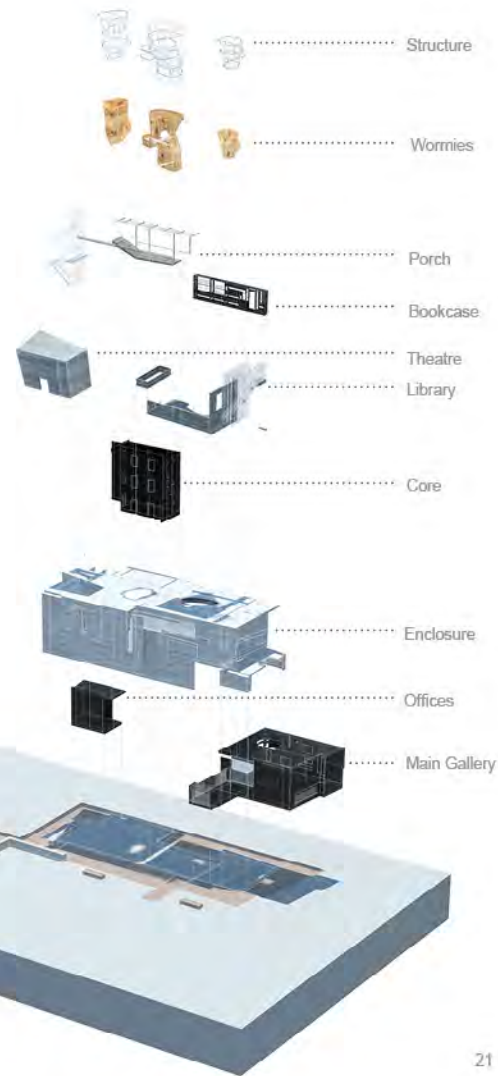
# CABINET OF CURIOSITIES



## Uncovering a sense of Duality

Upon visiting Charleston, one feels this sense of **intermingled duality** within the city. In one aspect, you have the historical port city—here lies **old traditions and vernaculars** such as the Charleston porch, the grid system, narrow alleyways, and just an overall distinct feeling of being in a place paused within a older time. Its language and principles belong to that time. But in another sense, Charleston also is a place where a new, more youthful subculture is emerging. Bars for example would lie in the middle of two historical buildings or brand new shoes and clothing stores that seem to have been inserted into a long row of antique stores. **A new language is seen and distinguishable.** This sense of duality was manifested in the Charleston project in order to respond to the long existing urban fabric around it while at the same time creating something new and of a different language within it. A more expressionistic, less restricted language exists within one more responsive and aware of the context. Both operate together to create space, but there is always a definite sense of **two distinct systems**.





## Heightening Curiosity

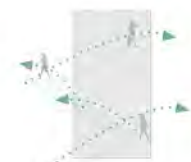
Furthermore, this concept reinforced the ideas set in place by the program, a cabinet of curiosities. A museum of oddities should intrigue the mind, so through a **system of masking and revealing**, the poetic and vivacious interior is framed at certain moments, becoming expressed through the exterior. These moments are intended to **develop curiousness** within the eventual inhabitants and passerbys, which slowly becomes a progression of un-raveling what is unknown or ambiguous to the individual.

While the exterior is informed by its surrounding context, the interior takes shape of inhabitable "light wells" or "wormies", representative of Charleston's subculture in its sense of **new conception of space and experience**.



Lines are pulled off existing building edges and historical nodes

## Light Well Formulation



Human movement



Refinement for light channeling and openings



Resultant form

Lobby + Main Circulation



Library Space

People within the moments become objects of curiosity themselves.  
The notion of **public spectacle** and **containment** becomes **fractal**.

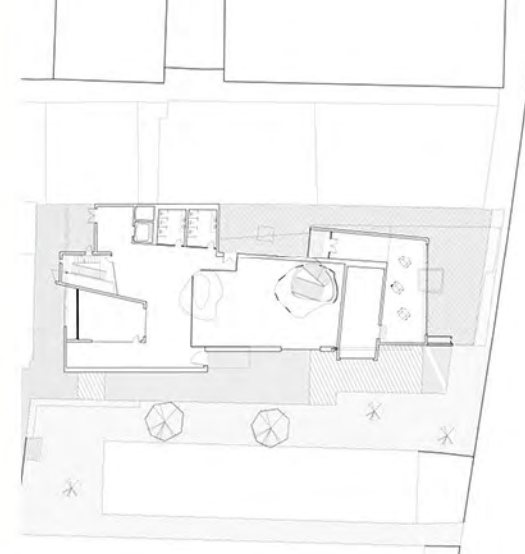
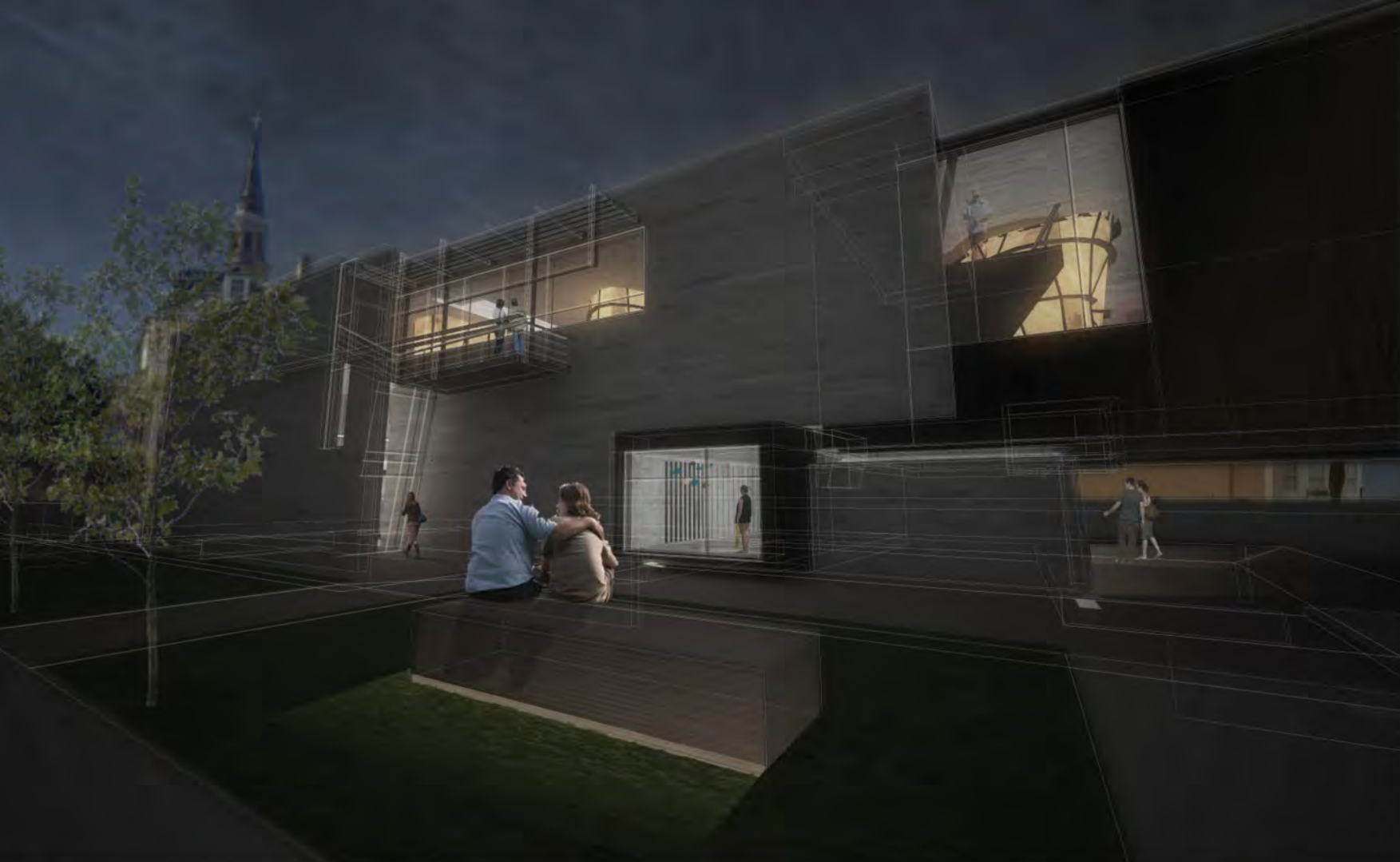


Roof Scoop

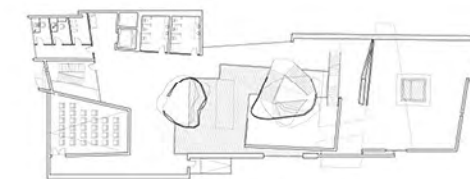


Main Gallery to Exterior

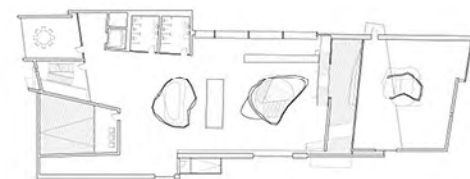




Ground Floor

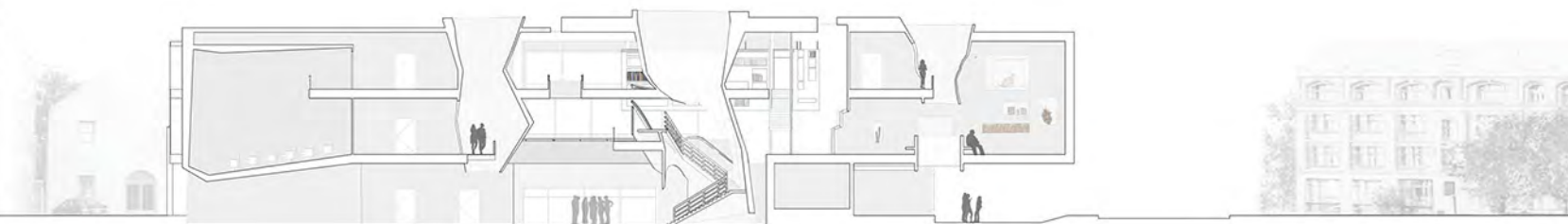


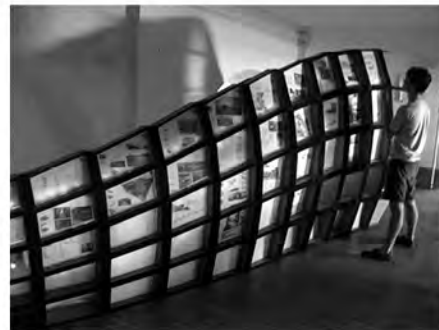
Second Floor



Third Floor

Spaces such as the library and theatre also become charged in such a way that they provide new ways of thinking about program through relation to context and inhabitancy, **The duality of languages is blurred** in these cases to still create new experiences without completely losing a sense of old traditions of Charleston. It also gives way to providing insight of how two **parts become a whole** as a jointing effect.





Florence, Italy / Critic: Ruth Ron ///

# GRIDFLEX

Project team: Hilary Hemstreet, Bruce Werner, Kyle Proefke, Chris Malcolm, Charles Gurrey, Simon Barrow, Justin Fong, Megan Suau

Installation for the 2009 VISIONS Beyond Media Architectural Festival held in Florence Italy. 20 Schools around the world were selected to display work exemplifying the use of digital technologies for design research in the field of education. Working with the concept of **grid deformation**, a modular flexing grid was generated from **concrete modules found at the site** of the exhibition [Stazione Leopolda] and deformed by a pattern of alligator skin [representative of UF]. A major focus was the **use of recyclable materials**, constructed by modules of layered **cardboard** either found and donated. The grid wall displays panels and animations from the advanced Digital Studio at UF.



process



dark

medium

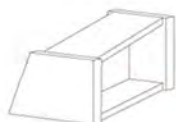
light



gradients



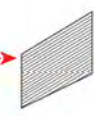
proposed pattern



single cardboard module



dot pattern



translucent backing



student work panel



project types: multi-use furniture



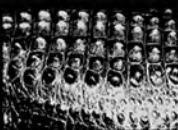
grid deformation



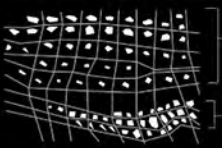
2D to 3D



Concrete modules found in Stazione Leopolda



Pattern manipulates grid



Scale sizes determine light intensity

Long Wall

Short Wall

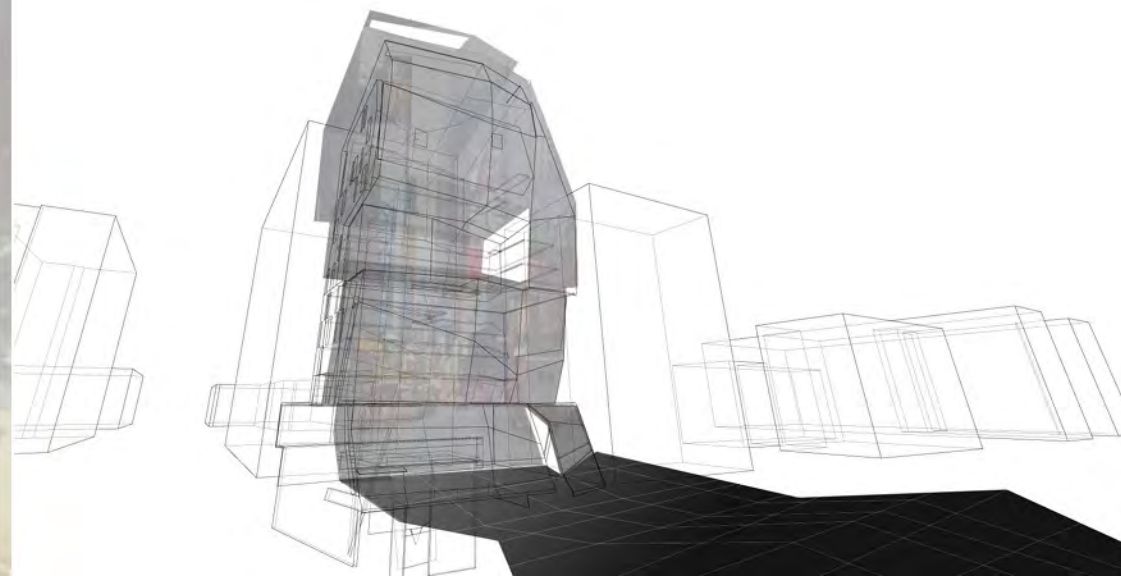
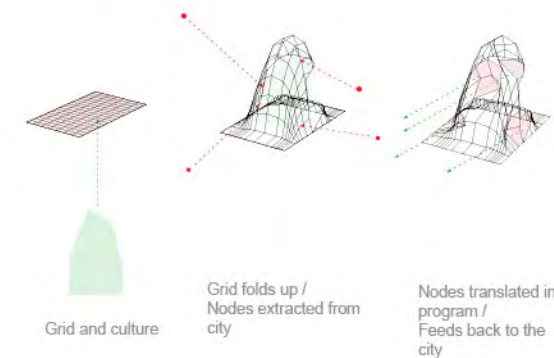


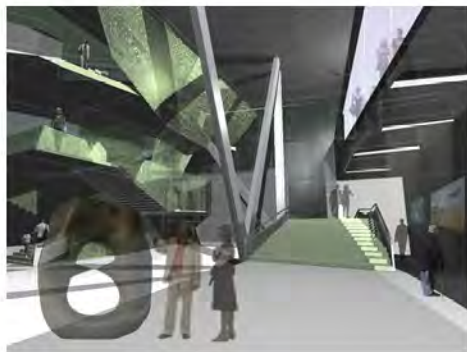


New York City, NY / Critic: Bradley Walters ///

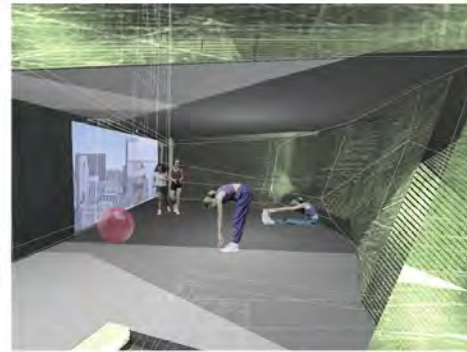
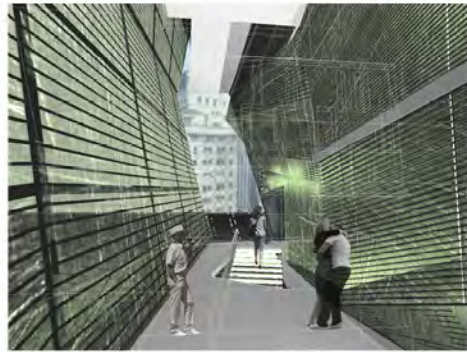
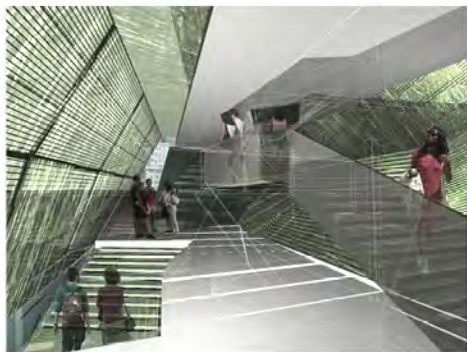
# TRANSLATING A CITY

New York, originally devised as an ideological ambition, was preoccupied with economical efficiency and rational order. Despite its utopian intentions, it seems to be a natural defiance to the spirit and essence of New York as it exists today. New York is gestural, complex, and in **constant flux**. Determined to survive, New York has **outgrown its origins**, and became a chaotic and rich environment full of culture, spirit, and thriving determination. Ironically, the **grid remains an underlying structure** which one can always turn to and through its cracks and seams, **newness and spontaneity can derive from**. New York grows out of its origins and becomes it's own, while still utilizing its beginnings. The grid is deformed and utilized in new ways in order to adapt to new ways of living.

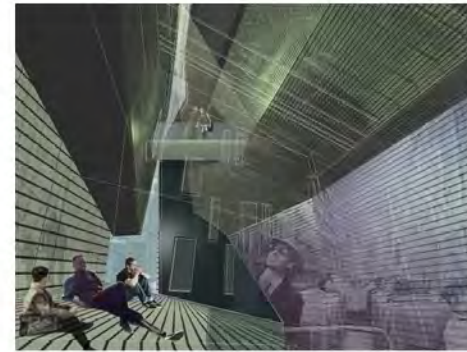




Museum



Yoga Studio



Theatre

All public spaces are held within the skin serving as a threshold between the permanent and temporal inhabitants.

#### Superimposing the city

The focus of the project was to **capture this essence** of New York in such a way that a hotel becomes the **destination..Instead of a transitory element** to the desired location. In a sense, it is a way of superimposing New York city onto our building—the **morphology, the pace, the sights, the exuberance, the speed, the struggles**. An open exterior space excavated from the building pays homage to the green pockets of space located through Manhattan. The hotel becomes a place that is **essential to the city** as a means of program that appeals to locals, while at the same time becoming a place for visitors to come and experience New York as it exists. By gesturally folding up the urban grid and exploiting it in order to create a programmatic transparent skin visible on the inside as well the outside, New York is captured as a totality and **rethinks the way one sees a hotel**.

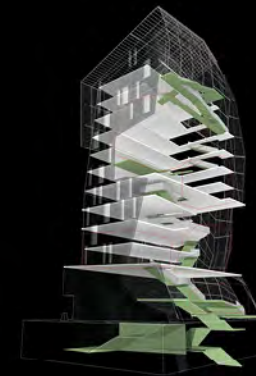
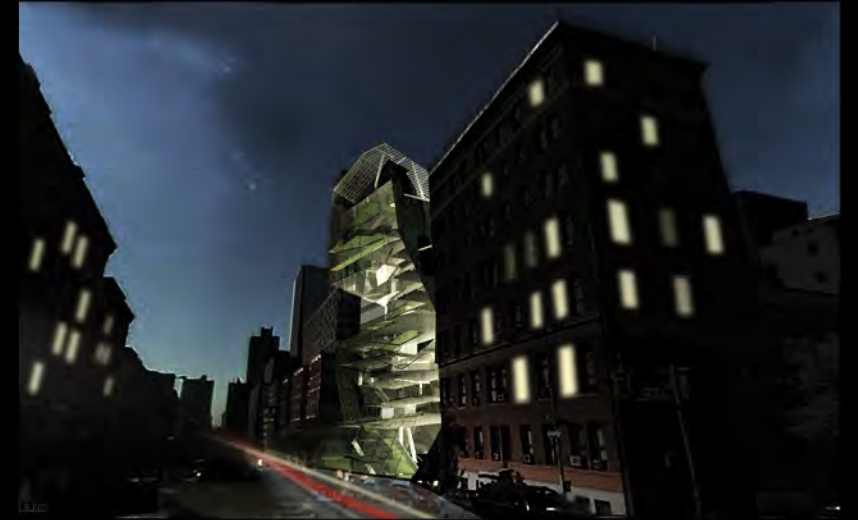


Crosssection

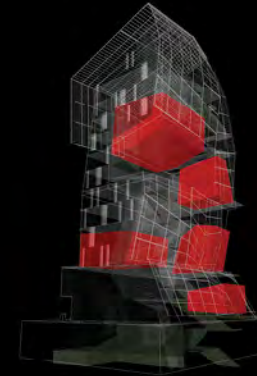


Longitudinal section

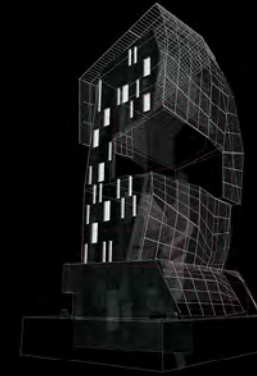
The skin brings visitors and locals together, forming an event. The circulation of the building ribbons inside the skin creating a **fluid connection** between the exterior and the interior, also stitching together the rooms and public spaces. At night, the enveloping skin glows establishing a **cultural presence** and social engagement.



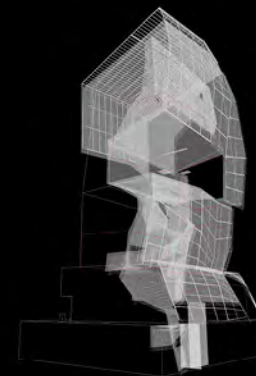
Circulation



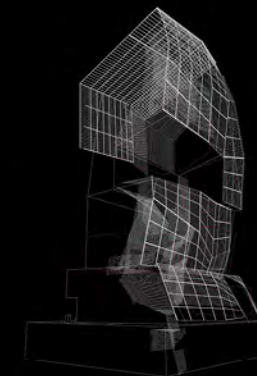
Program



Facade



Skin



Structure

# CONTACT

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2011

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