
Architecture becomes an extension of personal creativity, not for the pure sake of creating newness, but as an expression of ideas that can benefit society through diversity and innovation.

TABLE OF CONTENTS

04



BRIGHTON SCHOOL OF
ROCK AND ROLL

08



MULTIMEDIA SKIN: REDEFINING
THE EDGE

10



MAKING PLACE IN THE DESERT

16



XYZ HOUSE

20



LIGHT, WATER, KNOWLEDGE

26



DECONSTRUCTING THE WALL

28



CABINET OF CURIOSITIES

36



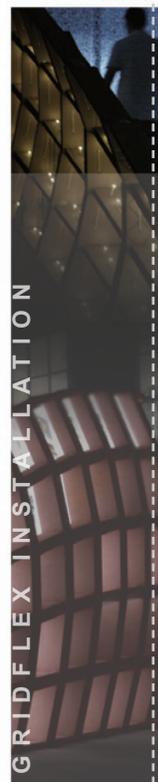
SPLIT / LOFT:
MULTI-USE FURNITURE

38



FAMILY FELT

40



GRIDFLEX INSTALLATION

42



TRANSLATING A CITY

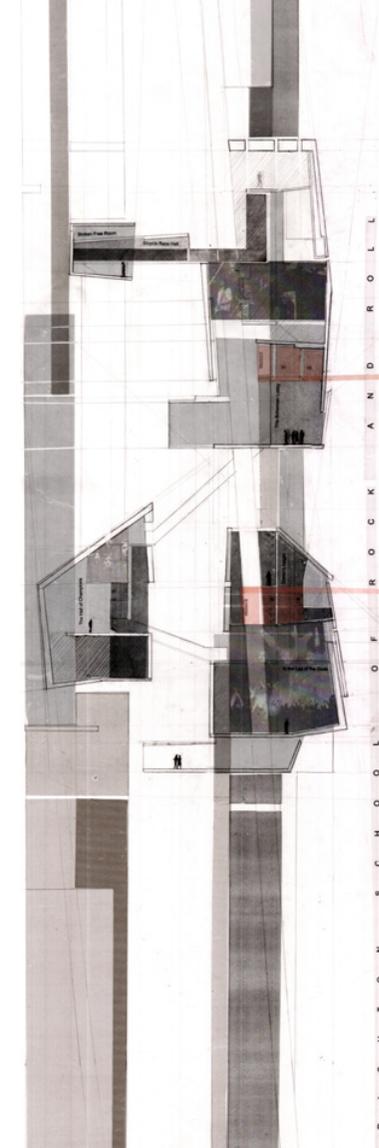
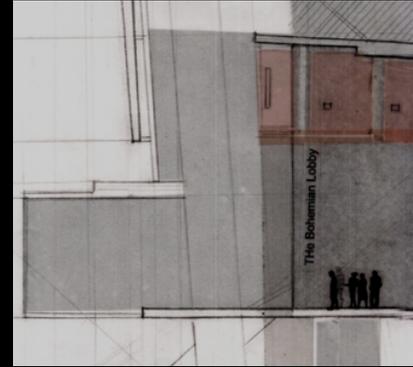
48



THE URBAN STITCH

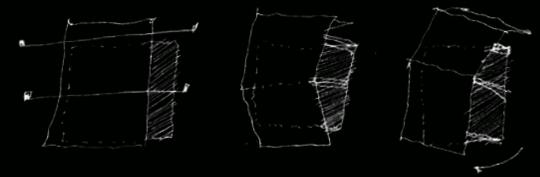
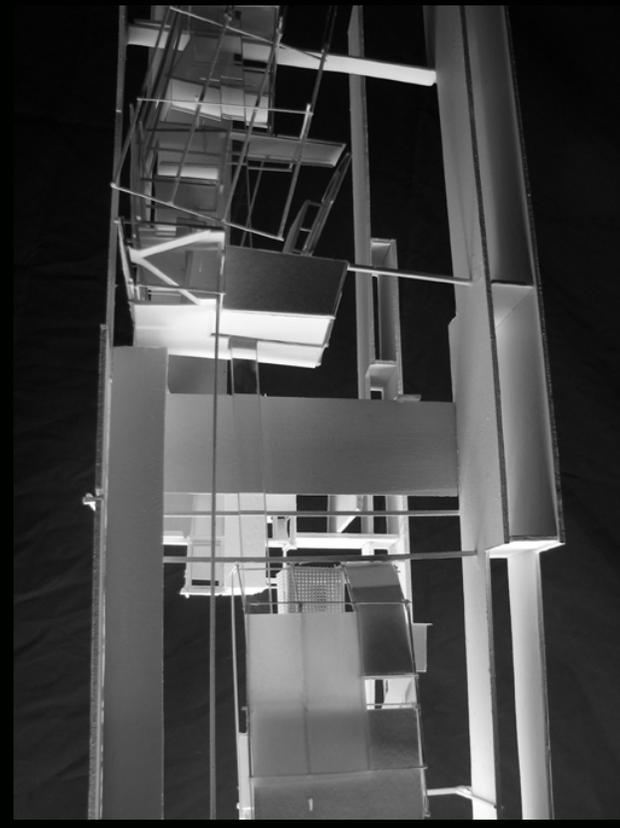
BRIGHTON SCHOOL OF
ROCK AND ROLL

critic: Levent Kara
year: 2



Operating within a **vertical gesture** that has **no beginning and no end**, the project's intent was to focus on **moments of concentrated tectonic and spacial qualities** within a field of linear scaffolding representative of a grid. While the grid gives us a sense of measure and placement within a larger scope, it does not give us the space. Thusly, the tower focuses on bringing a *posteriori*, a learning from experience, to the existing gesticulation, derivative of a *priori* [pure logic found in that of a modulated grid].

The moments housed a school for studying and performing music. This school consisted of classrooms, performance spaces, and a library. Due to the variety of uses, sound, light and the circulation between was key. The project thus became about providing a variable experience for students, through **differentiation of scale, spatial depth, and a rethinking of how programmatic spaces** can be perceived. Intense light processing and linear tectonics also became an area of focus, which was utilized in order to bring both dynamic and intimate qualities to the school, and giving an observable scalar **relationship of moment-to-field**.



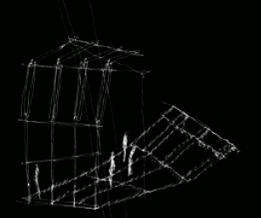
Folding of Skeleton Skin



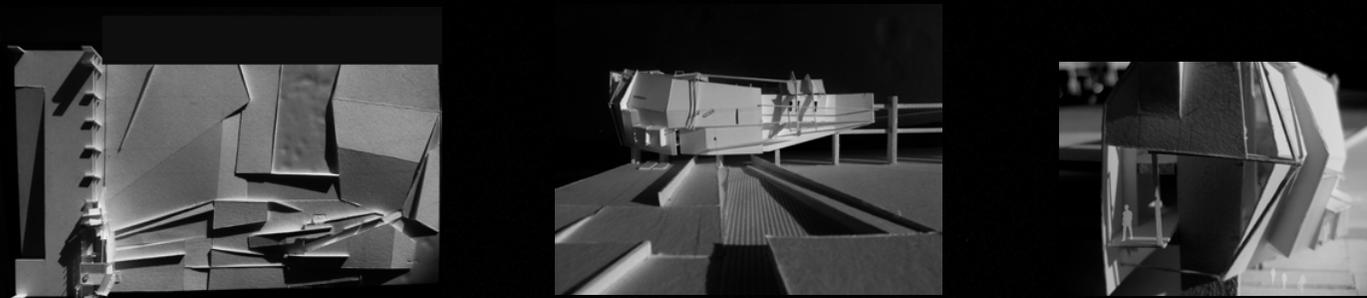
Library



Performance Space

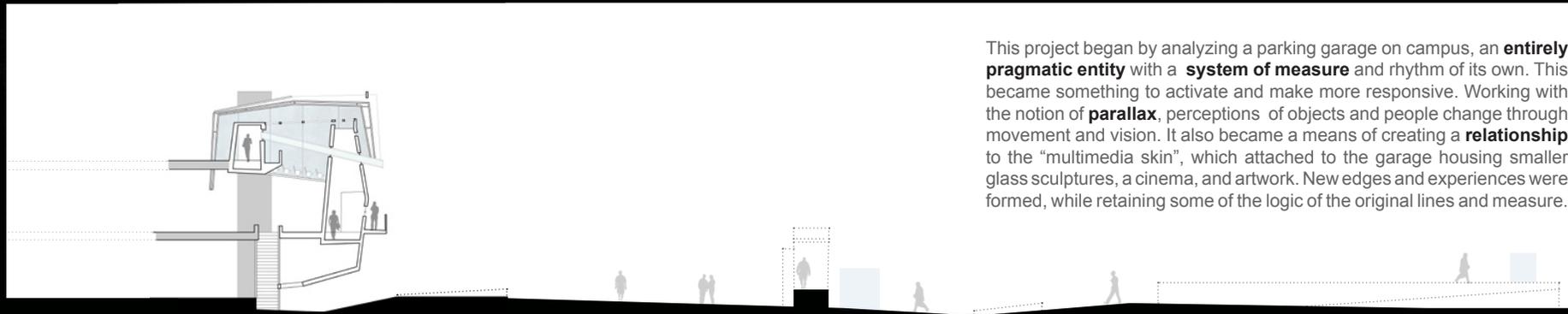
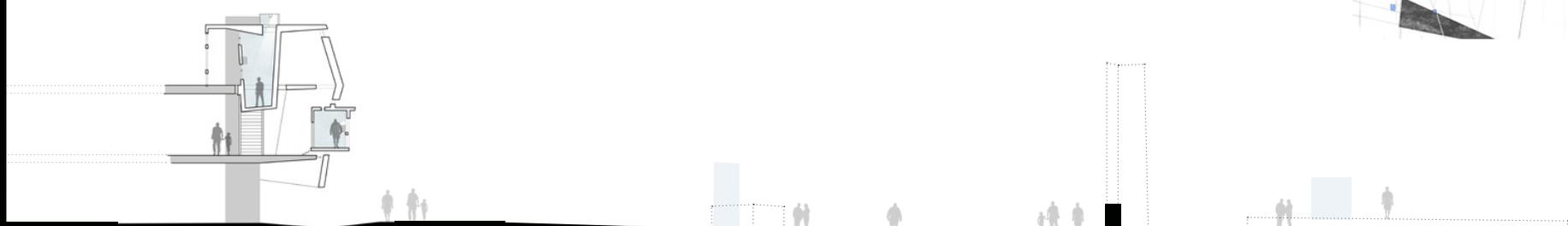


Music School



+
○
-
✂
●
⊙
~

Extracting lines and relationships from the Norman Hall garage at the University of Florida, the soccer field preceding it became a **didactic sculpture garden** housing various sculptures. Moving between, within, and adjacent to these sculptures molded the landscape and path.



This project began by analyzing a parking garage on campus, an **entirely pragmatic entity** with a **system of measure** and rhythm of its own. This became something to activate and make more responsive. Working with the notion of **parallax**, perceptions of objects and people change through movement and vision. It also became a means of creating a **relationship** to the "multimedia skin", which attached to the garage housing smaller glass sculptures, a cinema, and artwork. New edges and experiences were formed, while retaining some of the logic of the original lines and measure.

MULTIMEDIA SKIN: REDEFINING THE EDGE

critic: Levent Kara
 year: 2



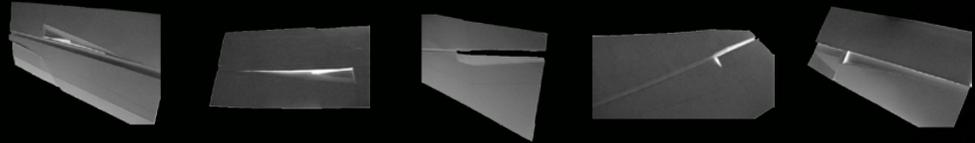
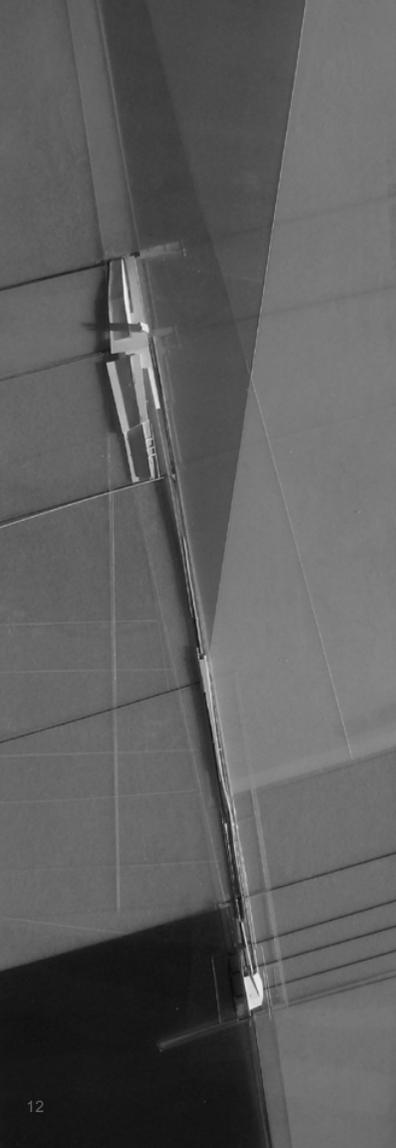
MAKING PLACE IN THE DESERT

critic: Levent Kara
year: 2

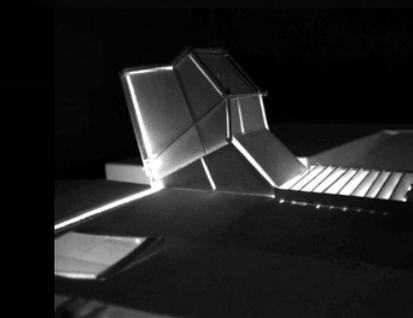
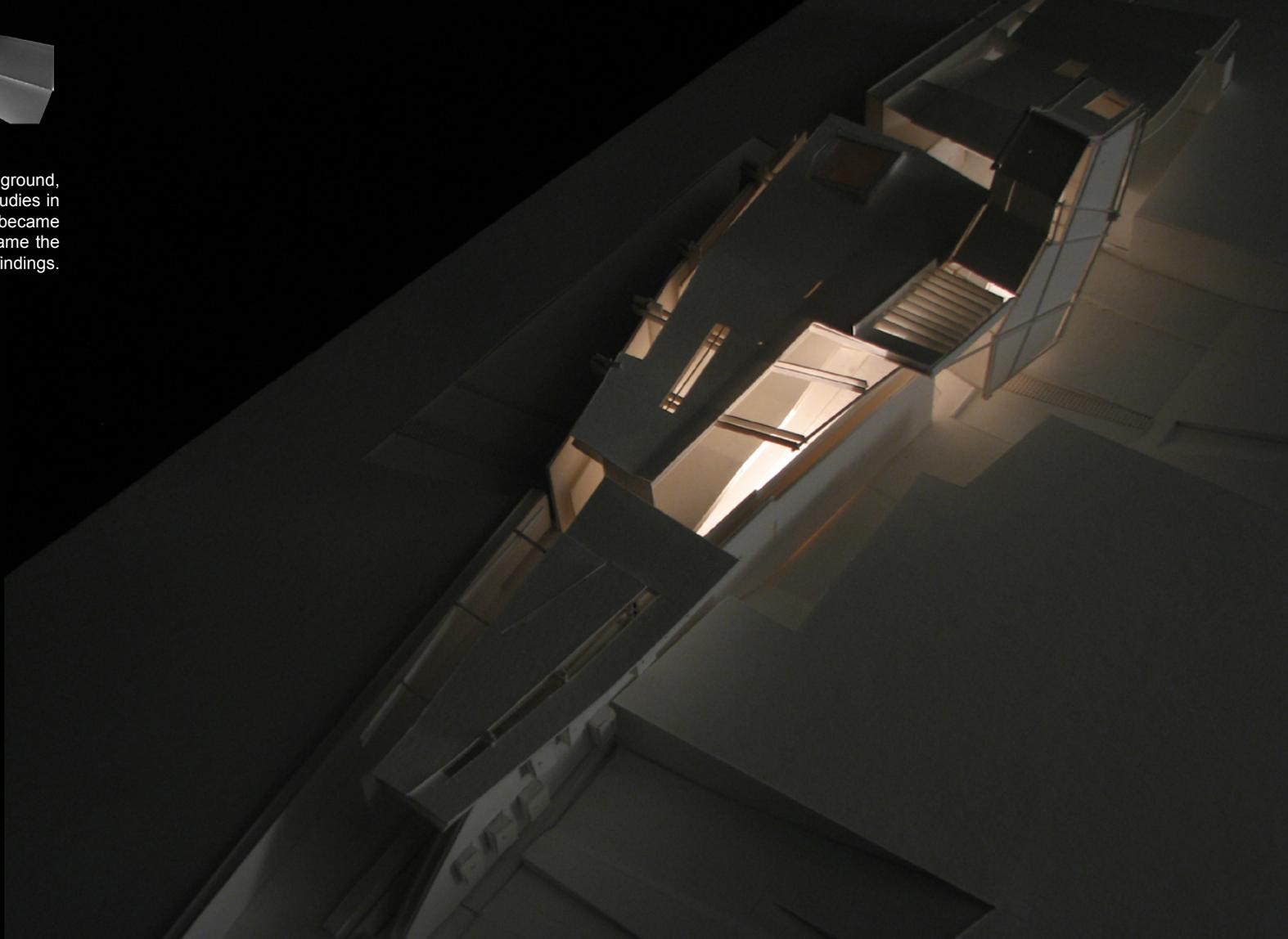
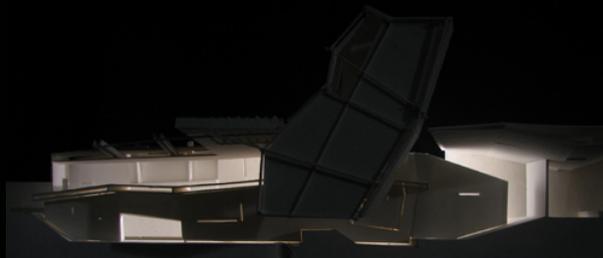
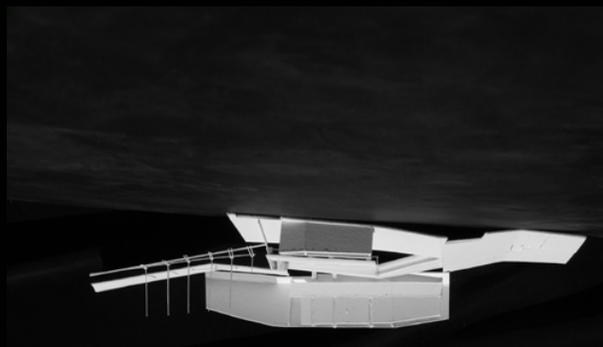
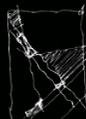


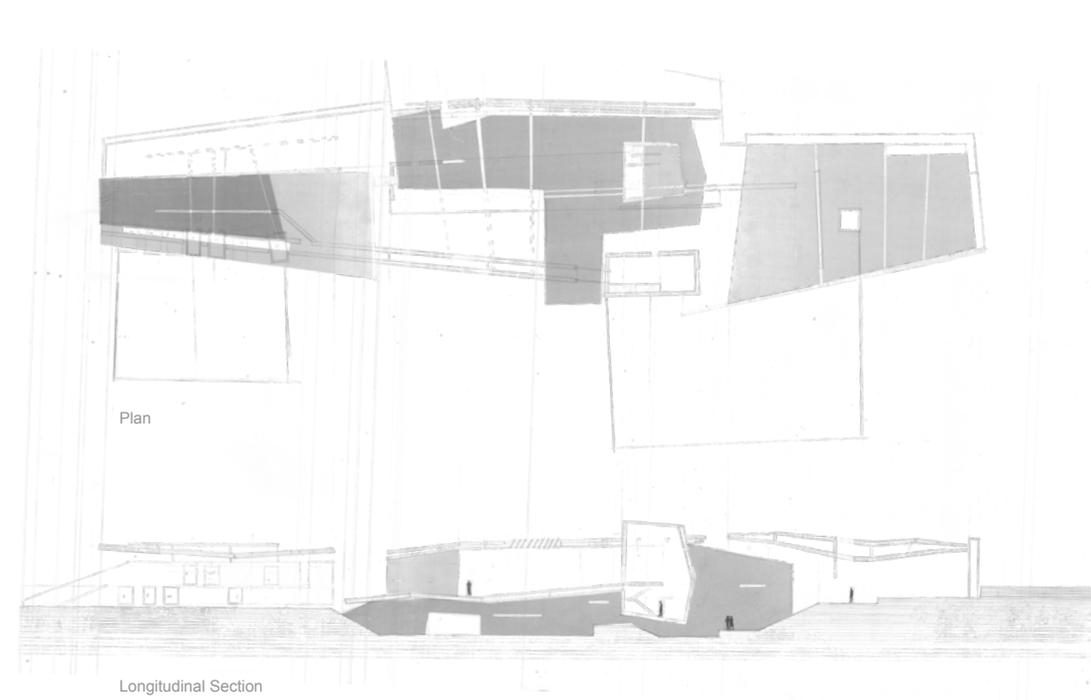
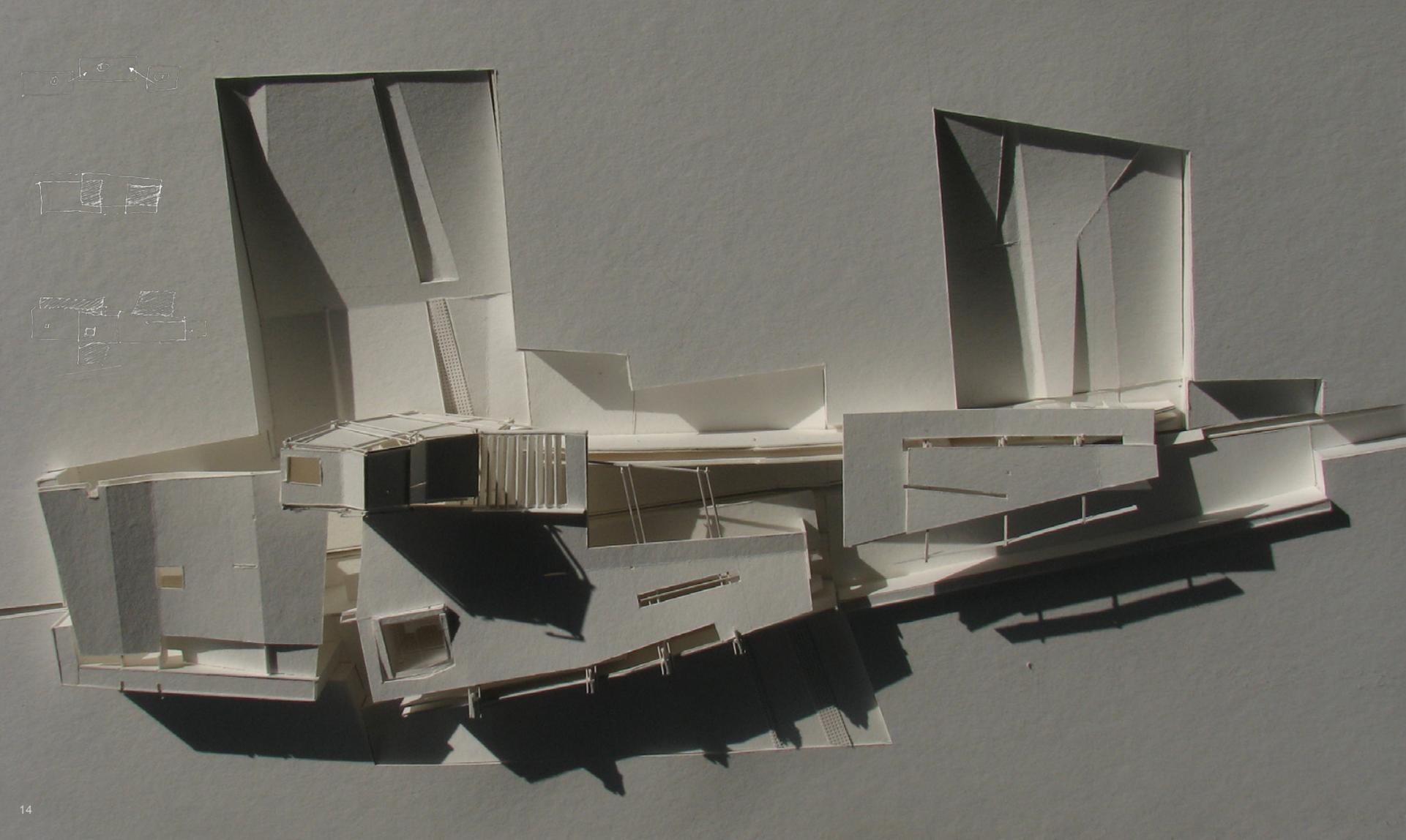
Starting with **nothing**, a completely blank slate, this project began by using watercolor studies to capture the subtleties, the distinctions, the vastness of what a desert is.



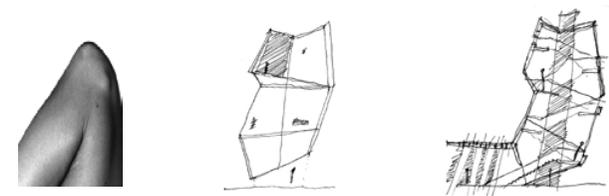


Architecture becomes a **product of its context**, as a means of **marking**—vision, ground, horizon, territory. Objectivity vs. Systemic. Studies began with a series of relief studies in order to further the findings from watercolor studies. Scale is subjective and reliefs became suggestive for insertions into the desert. A mothership and satellite building became the rooted entities for **archaeologists and land artists to come together** and share findings.

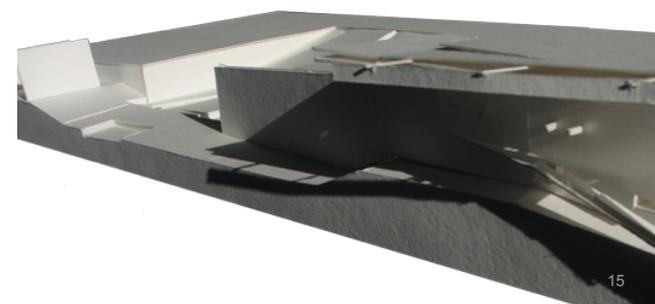


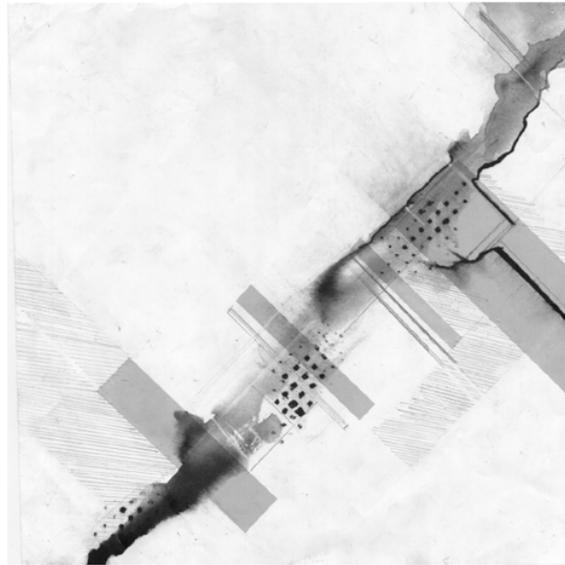
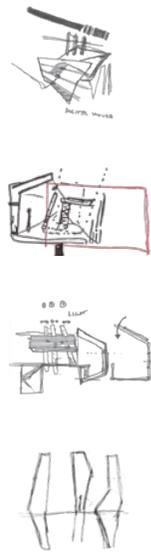


Zooming into the mother-ship, the study became about furthering the relationship between artists and archaeologists through development of the interstitial space. **Capturing the subtleties and multiplicity of scales** through the intervention became key. Large studio spaces fold out into the desert in order to activate and **root into the landscape**. Where the land artists and archeologists meet and convene, experiential charged spaces such as the library and the chapel were made to **encourage interaction**.

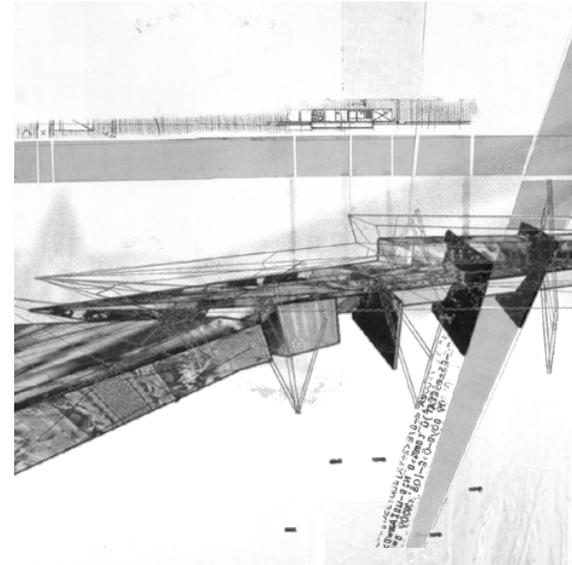


Inspired by **human joint**, the chapel became a space of pause for the archaeologists and artists to come and share. As one enters, light becomes a **progression**, eventually becoming a single penetrating entity.

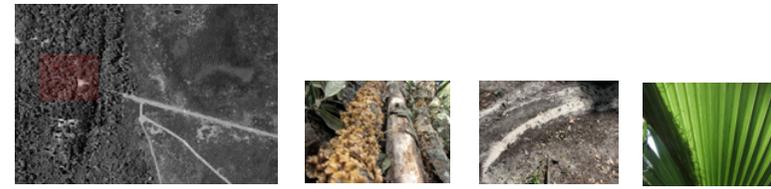




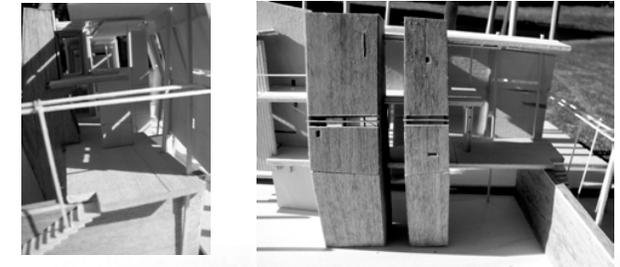
Landscape Analysis



Digital Analysis



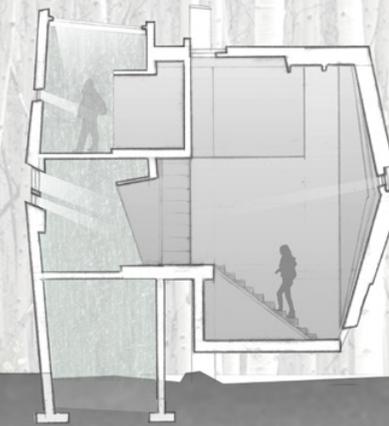
Elements of the site [Payne's Prairie in Gainesville Florida] taken and reinterpreted into house project.



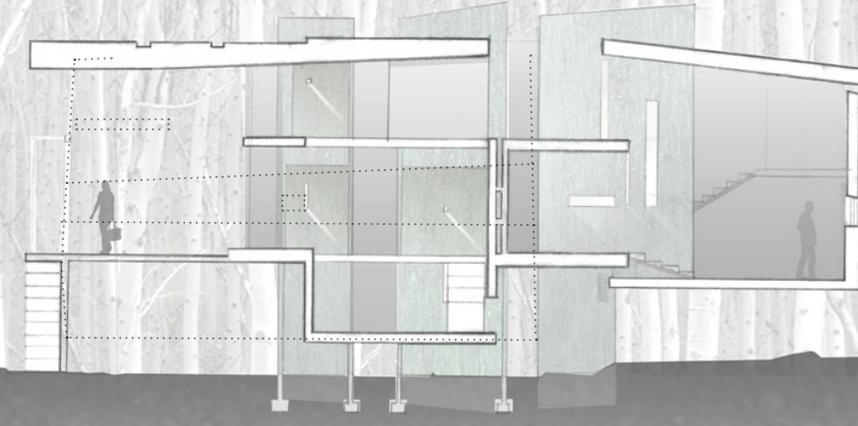
XYZ HOUSE

Gainesville, FL
critic: Ruth Ron
year: 3

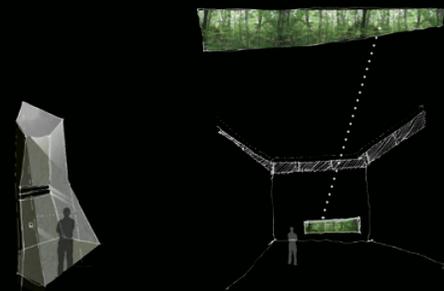
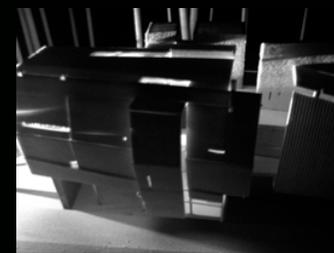
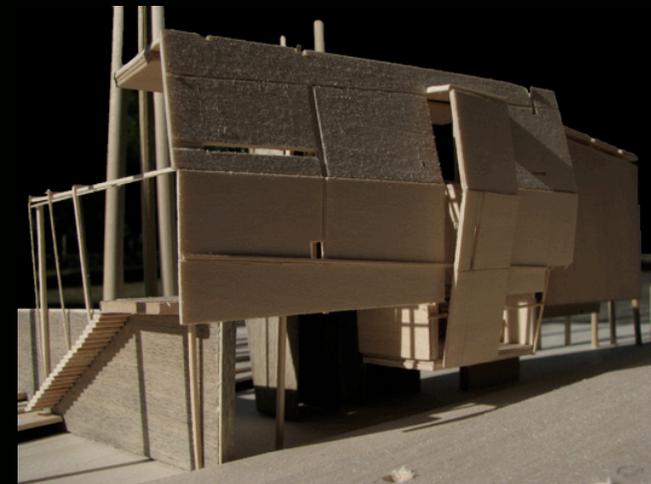
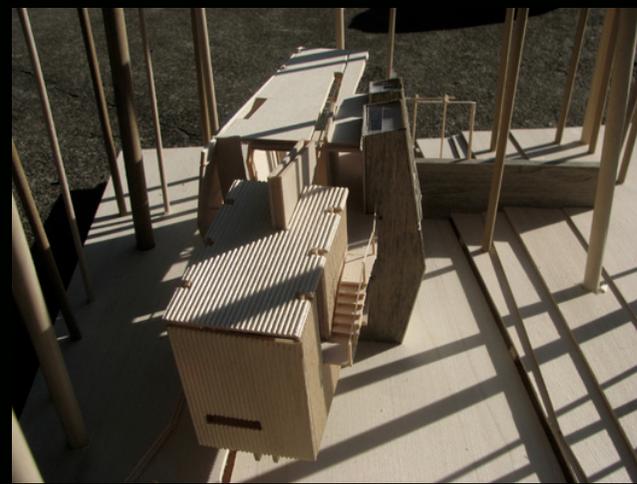
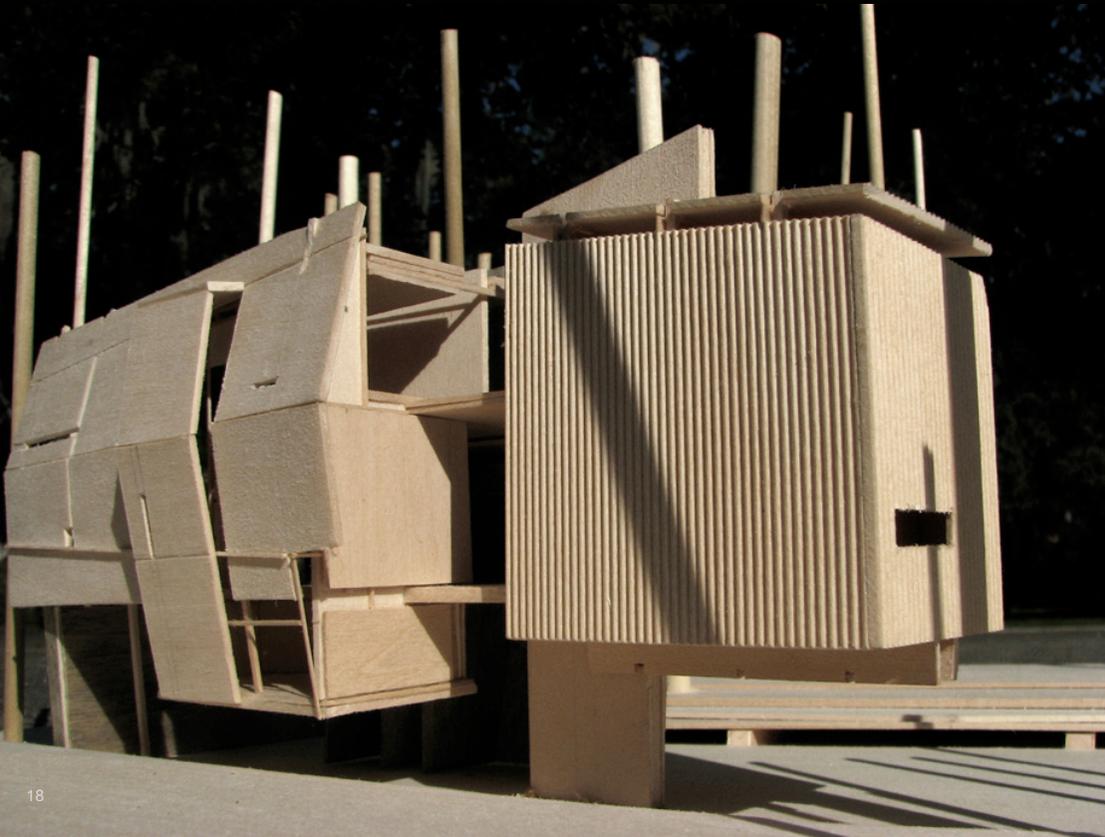
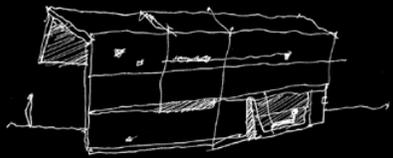
The concept behind the XY_Z house is a combination of inspiration from the Florida landscape and research from articles on the **digital age** and **human interaction**. The house was not only designed to take ideas from both of these generators, but also to find a relation between the two. It can be simplified into **singularity vs. multiplicity**, point of view vs. point of being. One side of the house gives a single perspective, a 2D interface (**XY**). Whilst the point of being is about interaction-- the digital age, the internet, the different ways the same information can be relayed is interpreted in different ways. This is shown in the other side of the house with continuity, folds, light, organic form, multiple views and experiential qualities, a 3rd interface (**Z**).



Crosssection

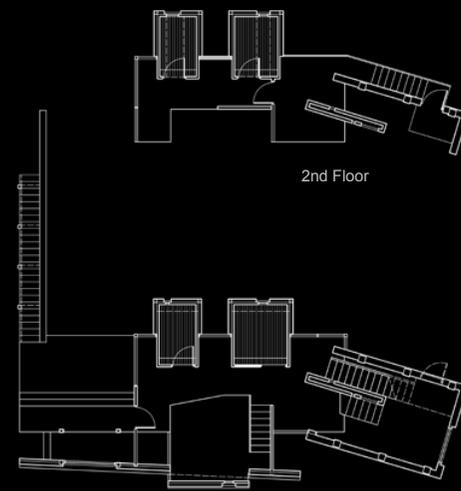


Longitudinal Section



point of being

point of view



2nd Floor

1st Floor

LIGHT. WATER. KNOWLEDGE

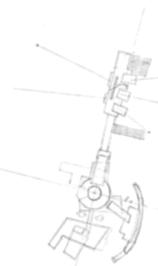
Gainesville, FL
critic: Ruth Ron
year: 3



Nodal Study



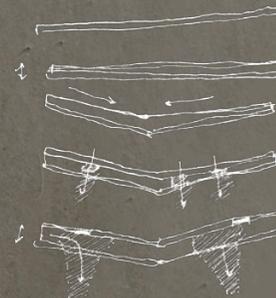
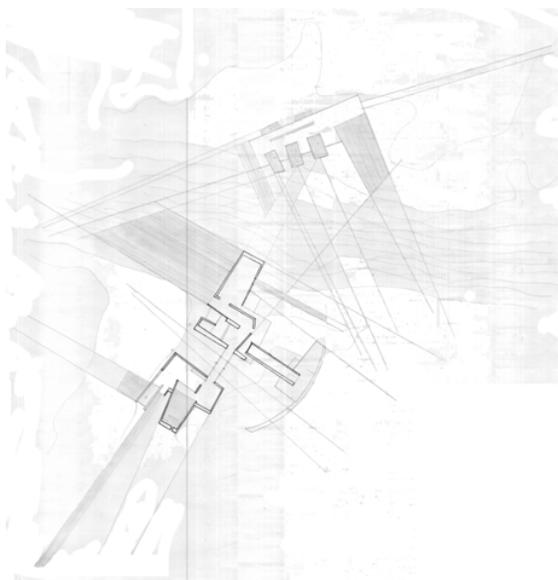
Boundaries Study



Nodal Response

Site Relations

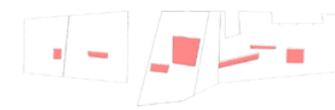
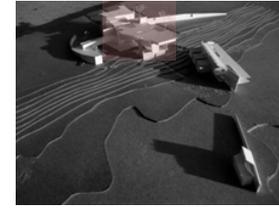
Located in Gainesville Florida, Bolen's Bluff acts as a **threshold** between the forestry and Payne's Prairie. The project explores the creation of a research compound and retreat for the study of water and sunlight in pursuit of **sustainable applications**. The compound became rooted to the site through maximizing views and sun orientation. A visitor's center and library were included in order to **inform** transients of current progressions and overall functions of the construct. Core **elements of the site**, such as major trees, the fence, the bench, sub clearings -- these all **became nodes**, which generated a system of measure and grid for site placement. Located on a steep topographical slope of the region, the research laboratory acts as a view outward and a defining **horizontal gesture** into the prairie landscape, **blurring the distinction between bluff and prairie**. The remainder of the compound becomes an extension of this gesture, shifting and responding to new relationships that form as the itinerary continues.



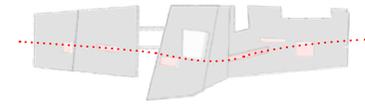
The notion of rain collection through a sloping roof and walls that held excess water became an important means to convey the task of the researchers to visitors of the site and provide an **identity** to the building.

The Sharing of Knowledge: Zooming in

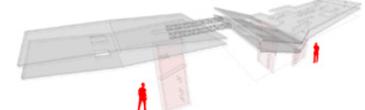
The core concept of a research center is to better mankind with the discovery of new ideas and technology. Thus, the lab becomes the central core of the complex, branching out and serving as a **generator of knowledge** to the surrounding buildings on multiple levels. In the physical large scale sense--the lab, representative of progressive thinking, becomes the **joint** to all other public complex spaces: visitor center, public gallery, and library. But also in the smaller intimate sense between building and person. **Temporal inhabitants are given insight** into the work researchers are doing [water accumulation / light studies] through visual evidences of the researchers themselves.



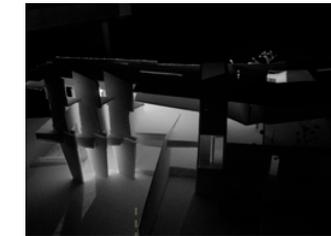
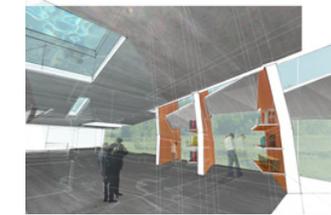
Fusion of water and light through openings



Itinerary manifested via lighting cues

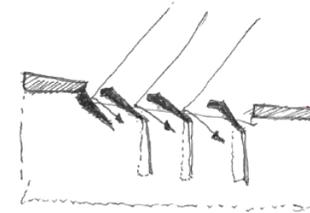


Water transferred down to structural walls. Apertures convey water levels.

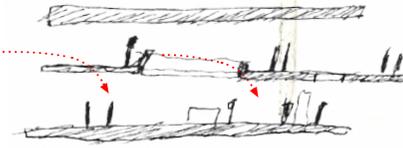


Continuity and Sustainability

Though most of Florida is primarily flat, Bolen's Bluff at Payne's prairie is quite aberrant in nature, Sinkholes (the prairie being the product of one), have formed from water being absorbed by the soil, breaking down the limestone, and creating erosions in the ground. This notion of **water being transferred and collected** embedded in the formation and historical fabrication of the site, also became a way of thinking about sustainable design. A thick continuous expansive roof is utilized to collect rain water, and excess water fills walls that act as cisterns.



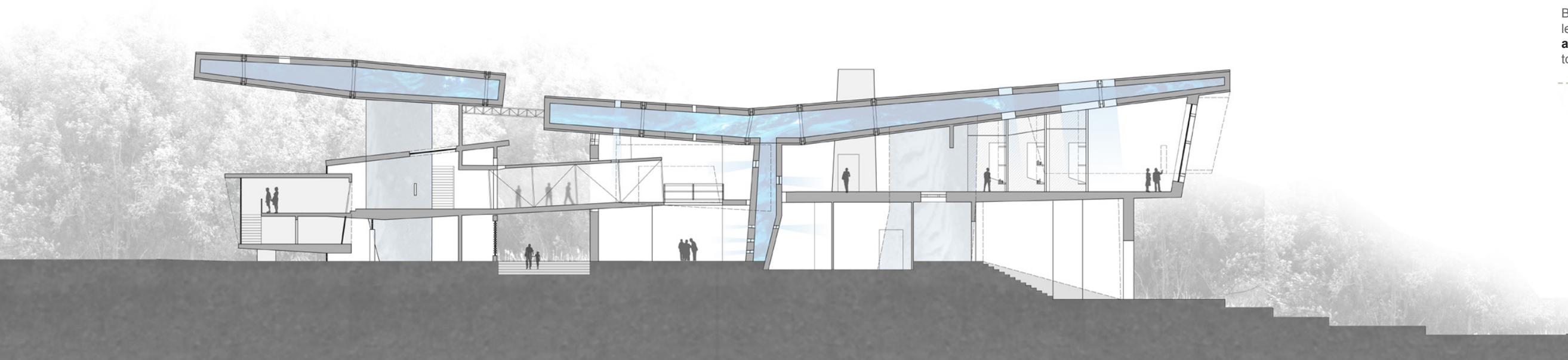
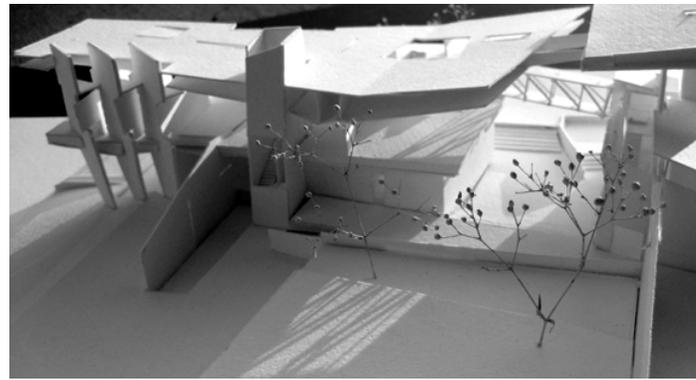
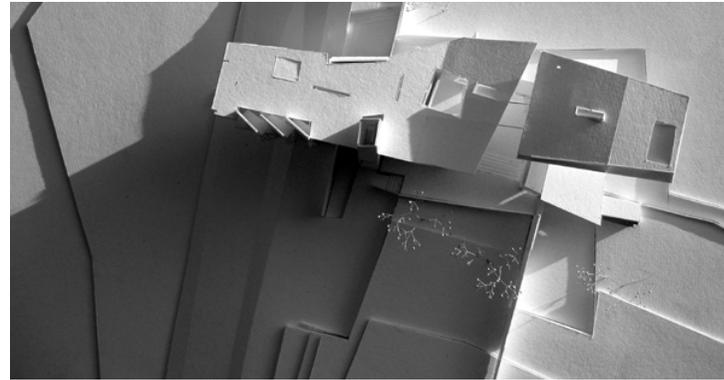
Library utilizes ribs to diffuse natural light for books



Visitors inhabit the floor above and given visual cues into labs



Study demonstrating movement and possible collection of water



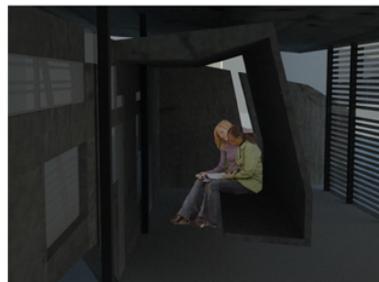
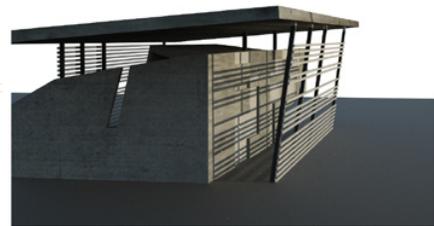
Both the roof and wall have certain moments of transparency elucidating water levels, itinerary, and creating dynamic lighting conditions with the **fusion of light and water**. This provides an **expository and immersive experience** for visitors, as well as creating a relationship between the **permanent and temporal**.

DECONSTRUCTING THE WALL:
FOLLY INSERTION INTO CHARLESTON

Charleston, SC

critic: John Maze

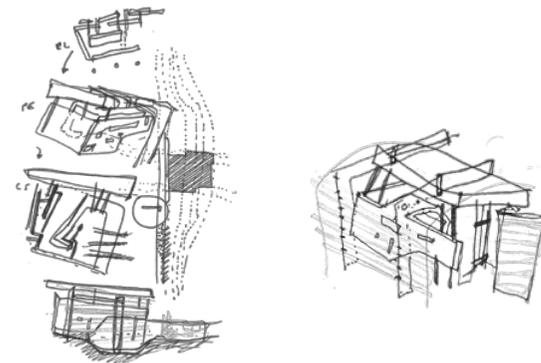
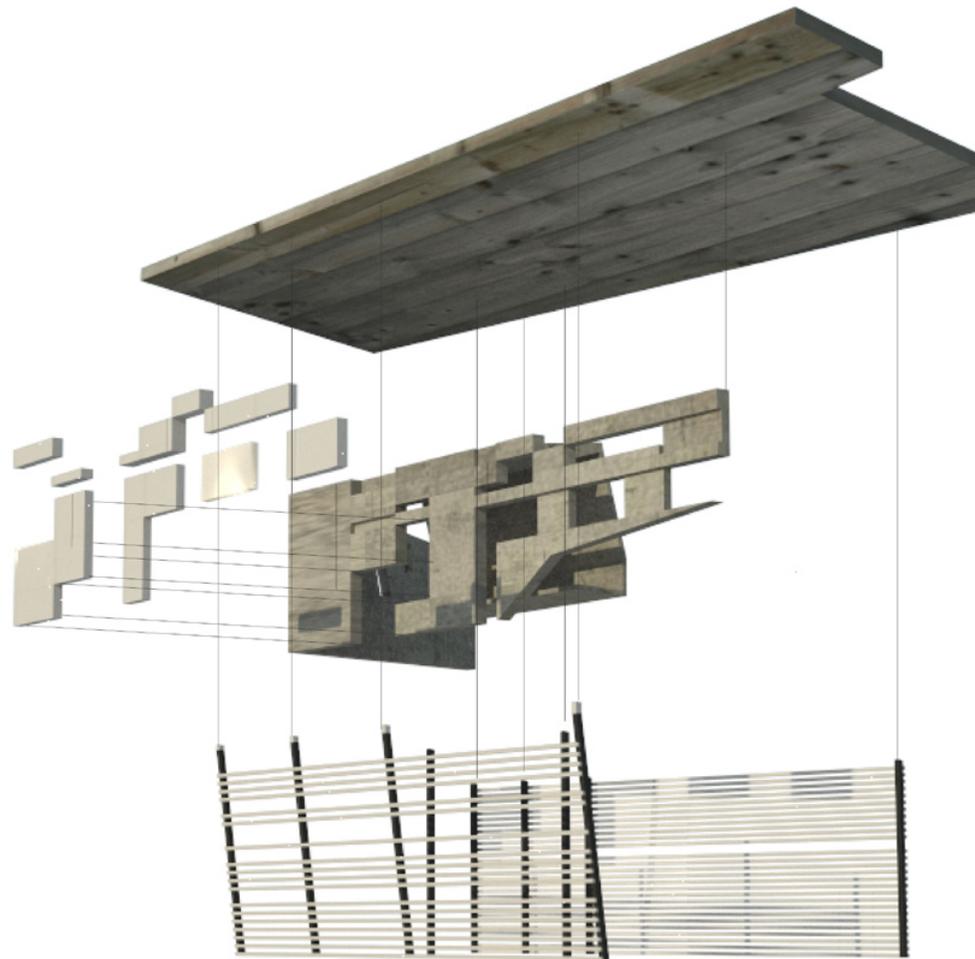
year: 3



Analyses of alleyway



In order to understand Charleston as a formulation, follies were inserted into the city with the intention of being a device to **reestablish a missing entity**—In this case, a small scale study involving the **deconstruction of a wall** at Charles Philadelphia Alley. When walking down this alley one notices encounters a very tall **non-permeating wall**, separating the alleyway from what looks to be mixed-use buildings. Thus, there is no view nor path outward to this beautiful alleyway—nothing. The task was to deconstruct the wall and **recreate a threshold** to reform the relationship between the two functions in the form of a **screen**. But in an effort to retain the Wall's palimpsestic qualities, the material make up of the wall is preserved through varying **layers of materiality**. By splitting these layers apart and resorting them into a spacial entity, a folly was created about viewing history into the present, and **reconciling the alley and the public space**.

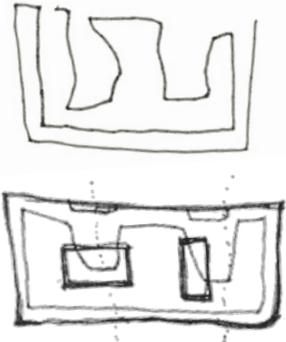


New screen folds up and over, becoming a bench for inhabitants



CABINET OF CURIOSITIES:
A MUSEUM OF ODDITIES

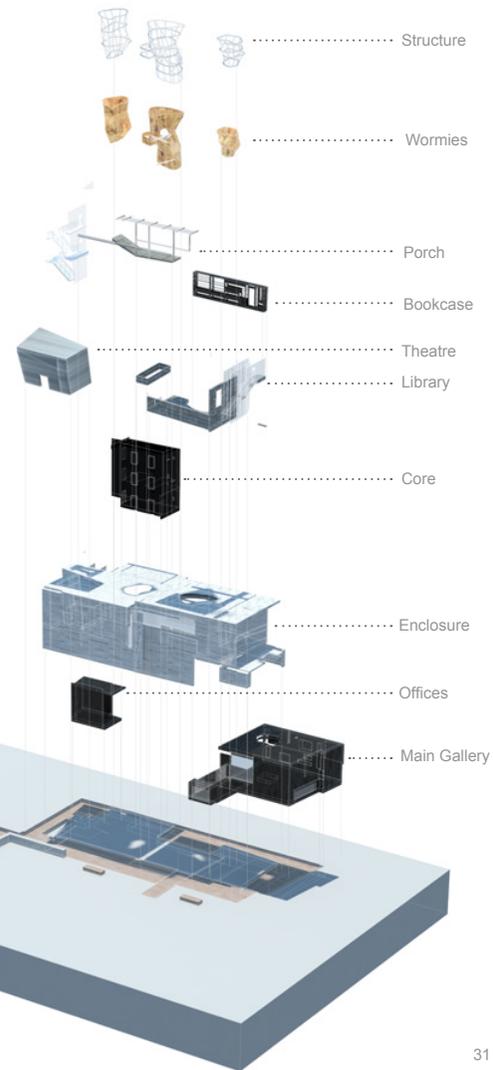
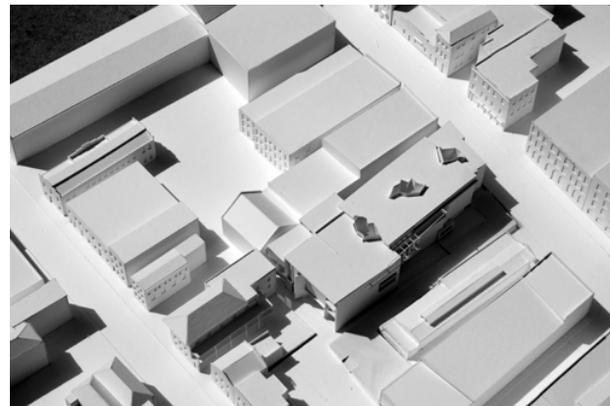
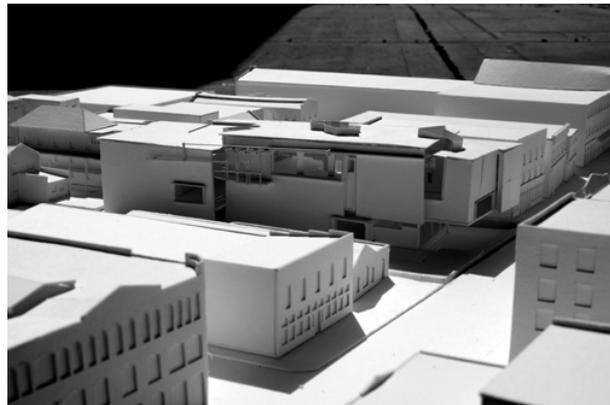
Charleston, SC
critic: John Maze
year: 3



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.**

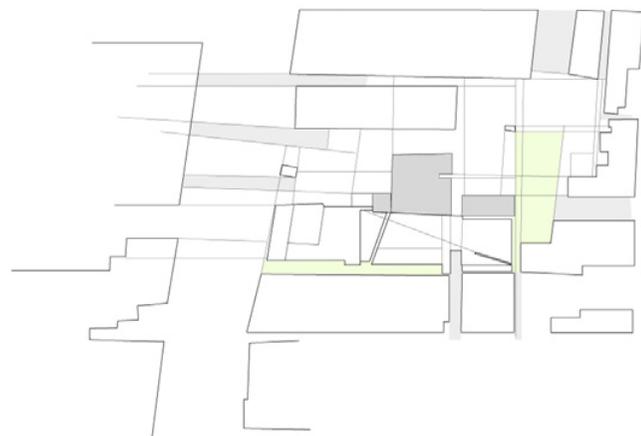




Heightening Curiosity

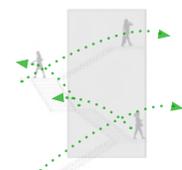
Furthermore, this concept reinforced the ideas set in place by the program, a cabinet of curiosities. A museum of oddities should intrigue the mind, so through a **system of masking and revealing**, the poetic and vivacious interior is framed at certain moments, becoming expressed through the exterior. 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**.

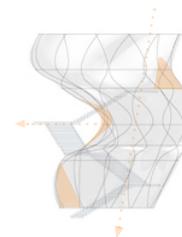


Lines are pulled off existing building edges and historical nodes

Light Well Formulation



Human movement

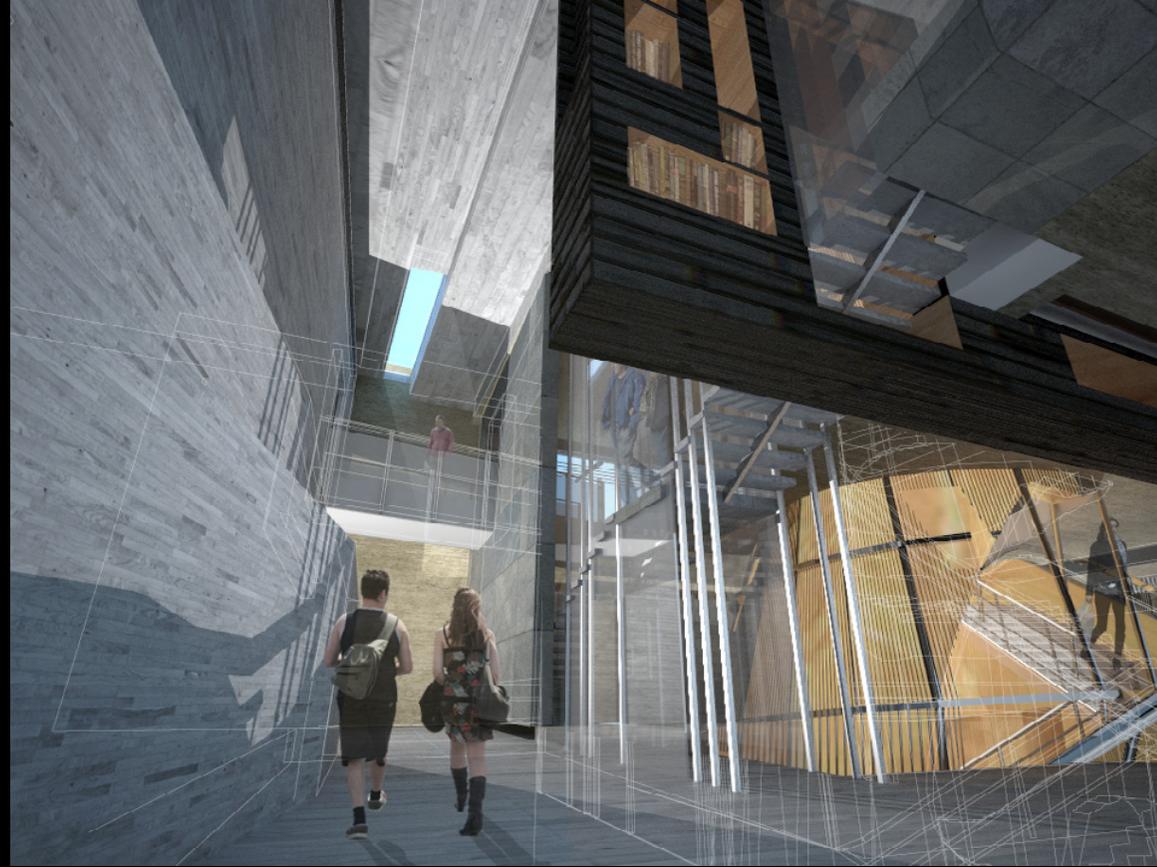


Refinement for light channeling and openings

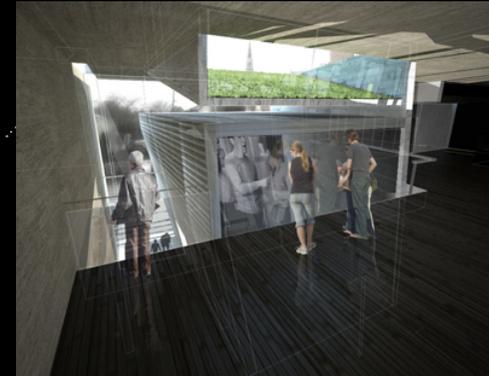


Resultant form

Lobby + Main Circulation



Library Space



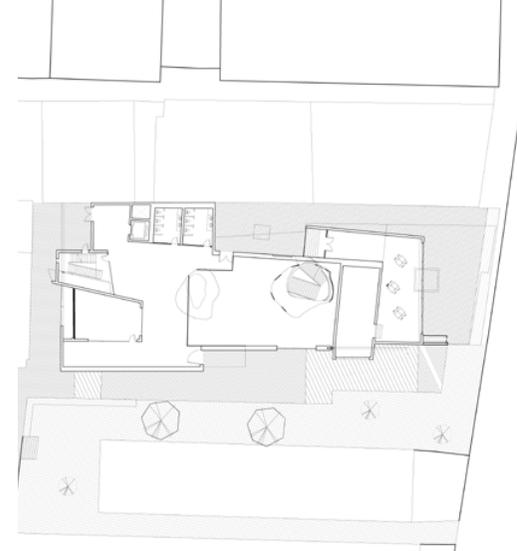
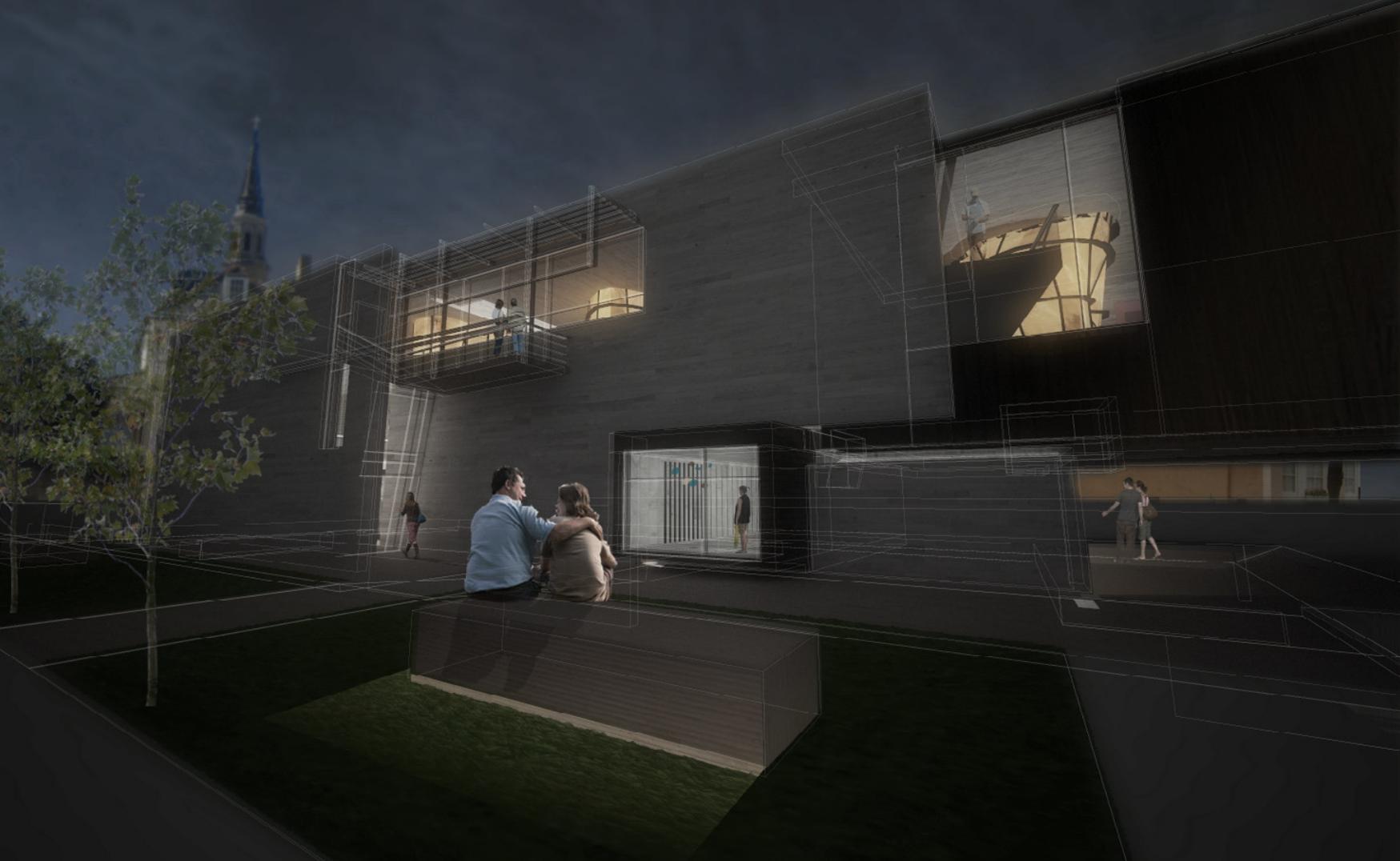
Roof Scoop



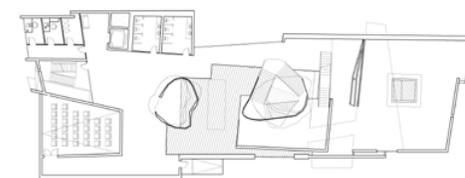
Main Gallery to Exterior

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

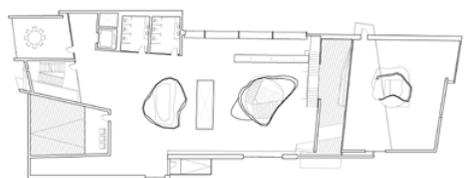




Ground Floor

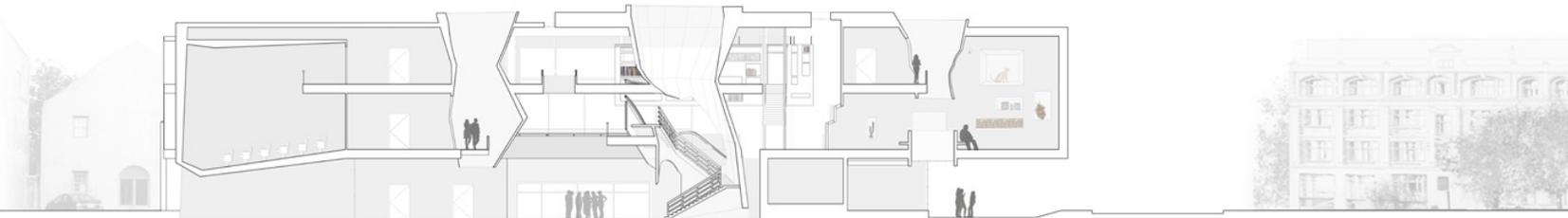


Second Floor

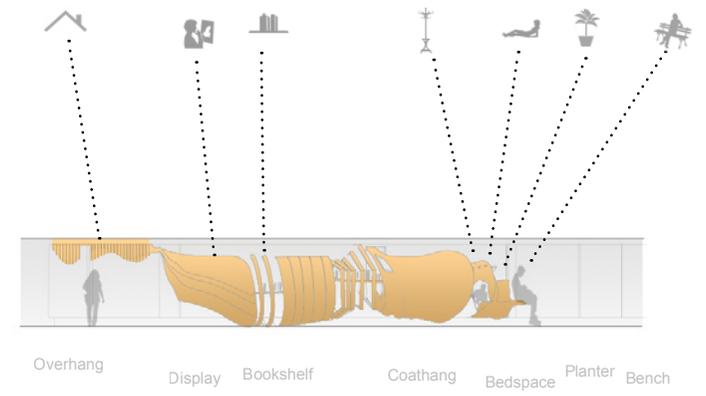
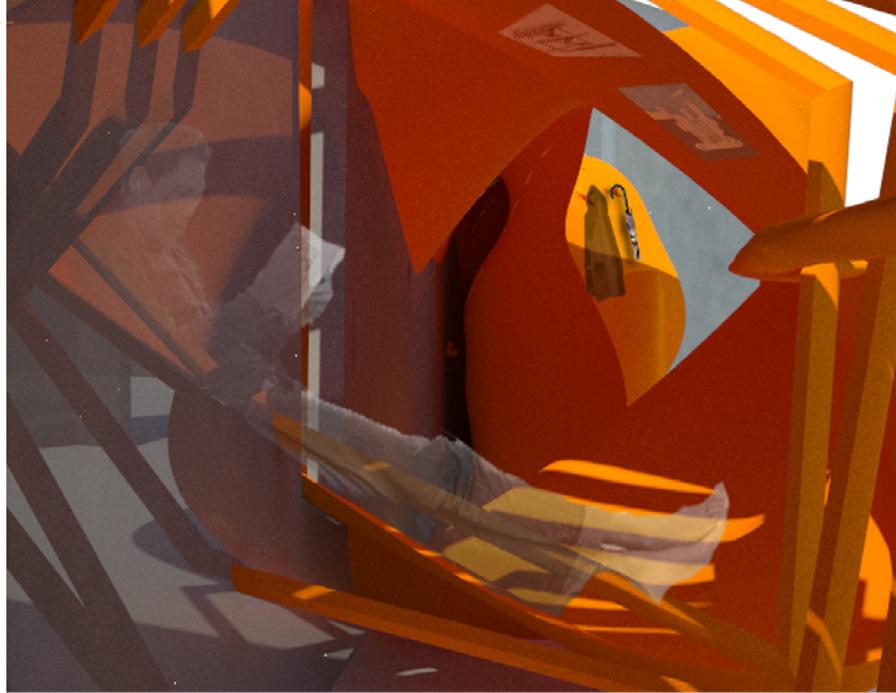


Third Floor

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 inhabitability, **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.



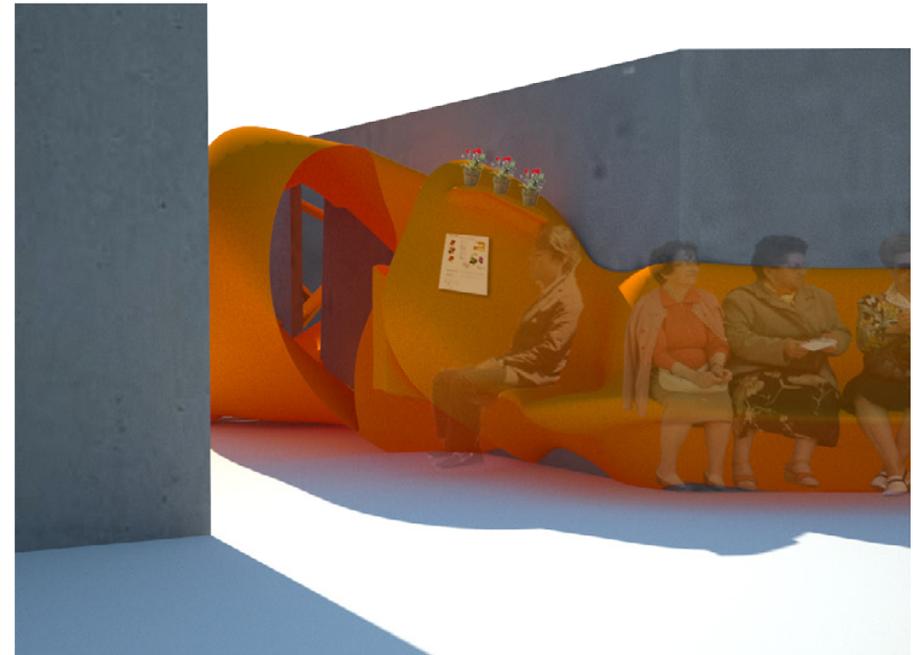
Furniture becomes inhabitable in what can be called "exhibition pods." These "pods" hold student work pinned up on the inside of them, offering a more intimate relationship with the individual and the work.



SPLIT / LOFT : MULTI-USE FURNITURE

Gainesville, FL
critic: Ruth Ron
year: 3

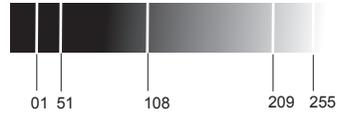
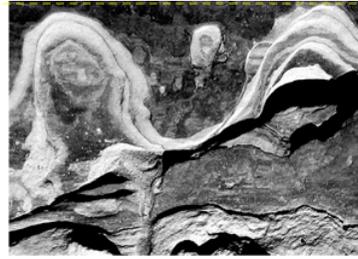
Rooted in the context of the architecture building offices, this furniture stems from the idea of various people's **movement** within the building. It began first by **mapping out the itinerary** that three separate people might take, where they pause, and how they are positioned. Taking these paths and **translating them as curves** gave way to form and **lofting** them allows one to understand the "in between" positions. Then looking at what would benefit the architecture lobby, as well as activating it **experientially**, the form morphed further in order to provide missing programmatic elements, place of pause, and an overall new kind of space.



FAMILYFOLLIE : 2D TO 3D TRANSLATIONS

critic: Ruth Ron
year: 3

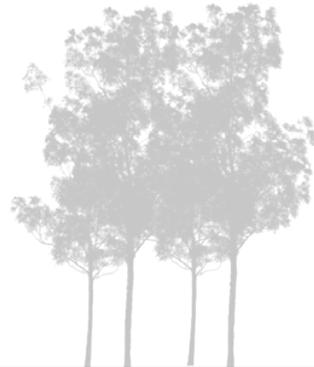
For the FamilyFollie, understanding the 2D inspirational Image first had to occur both in its character as well as its makeup. The image's character could be read as very dynamic, layered, and energetic; somewhat youthful as well as pensive. The purpose **was to make a place for the young and old** [families specifically] to come and relax. A pause from society for children to play on the masses, while adults can sit and rest. The layered wall that encloses is about **filtering**—filtering of light, views, and people. The thick mass is about **activity, energy, and dynamics** (ideal for children to play on). The study focused on **deconstructing the grayscales** of an image. Splitting them apart allows the user to **experience the spaces in between** them.



Crosssectional depth determined by proportional RGB analysis .



From the frontal elevation, one sees the image as it exists in 2D form.



black



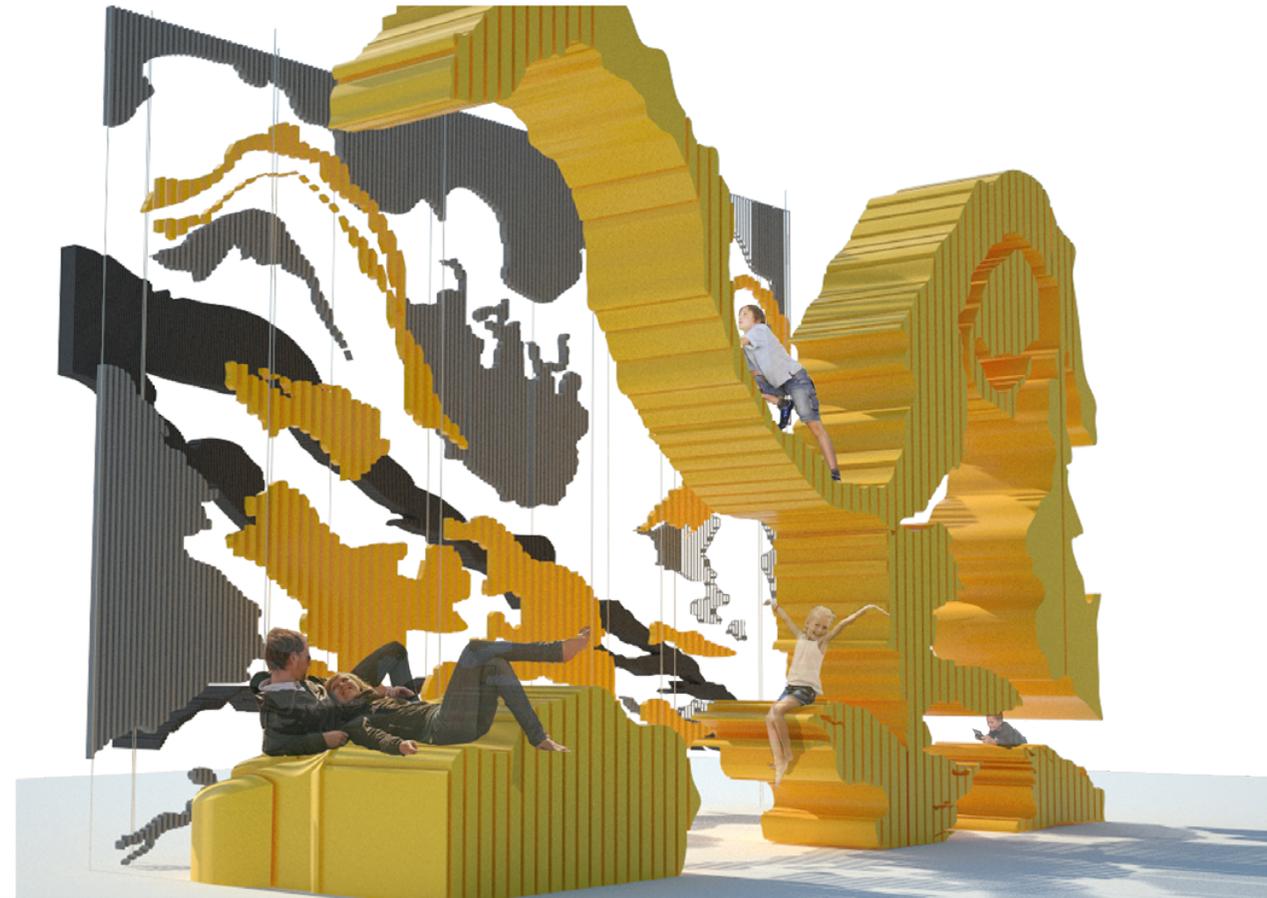
dark gray



gray



light gray

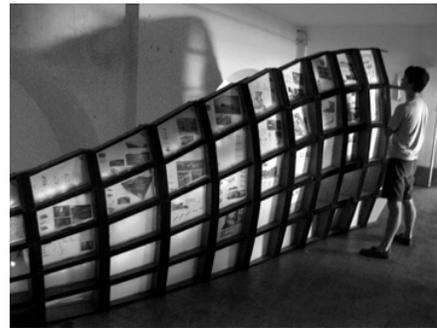
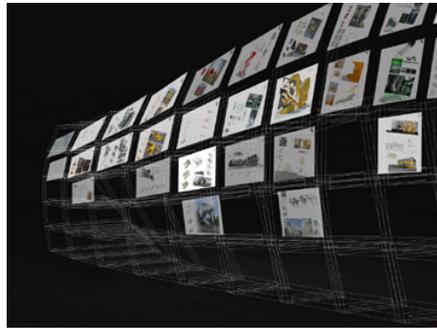


GRIDFLEX / VISIONS 2009 EXHIBITION : [SPOT ON SCHOOLS] INSTALLATION

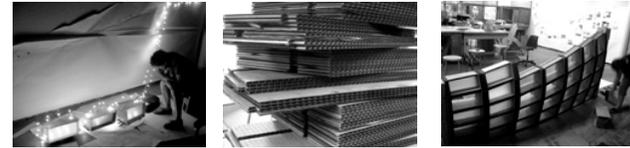
Florence, Italy

critic: Ruth Ron

project team: Hilary Hemstreet, Bruce Werner, Kyle Proefke, Chris Malcolm, Charles Gurrey, Simon Barrow, Justin Fong, Megan Suau
year: 3



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



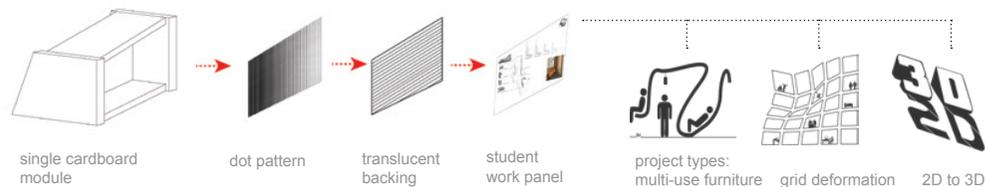
dark medium light



gradients



proposed pattern



single cardboard module

dot pattern

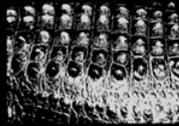
translucent backing

student work panel

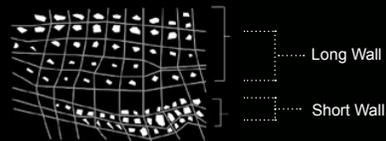
project types: multi-use furniture grid deformation 2D to 3D



Concrete modules found in Stazione Leopolda



Pattern manipulates grid



Scale sizes determine light intensity

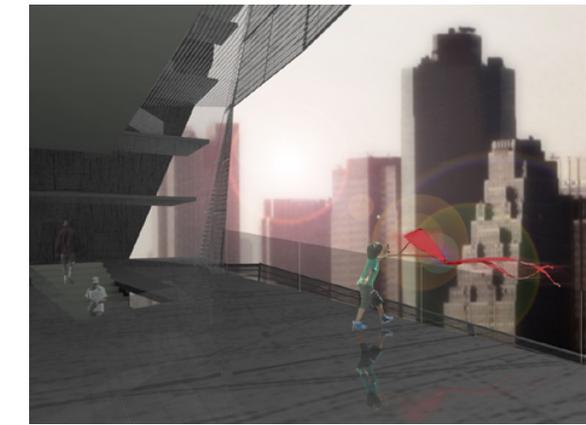
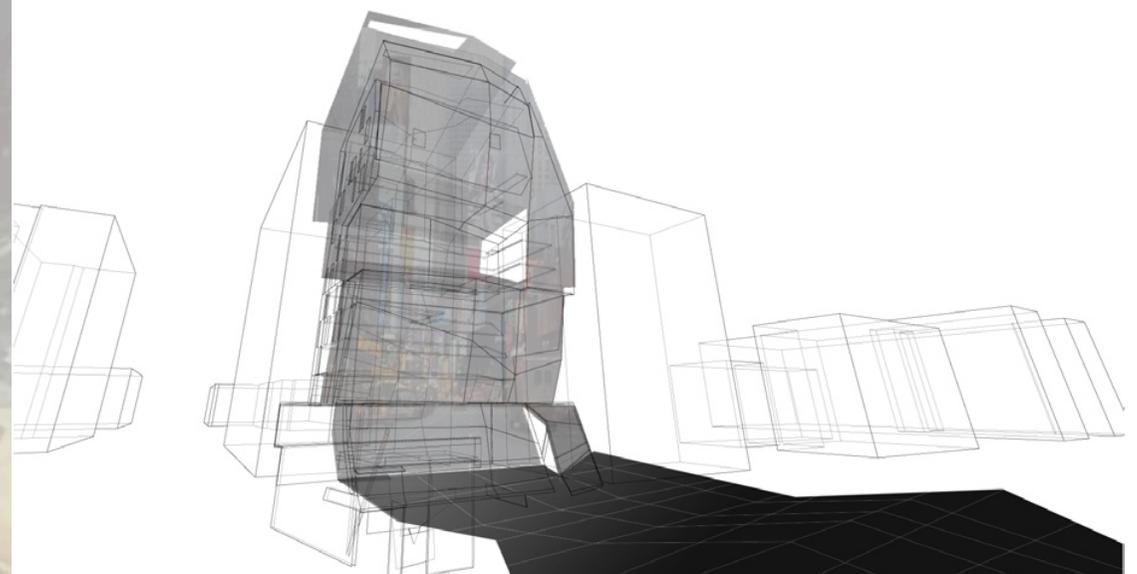
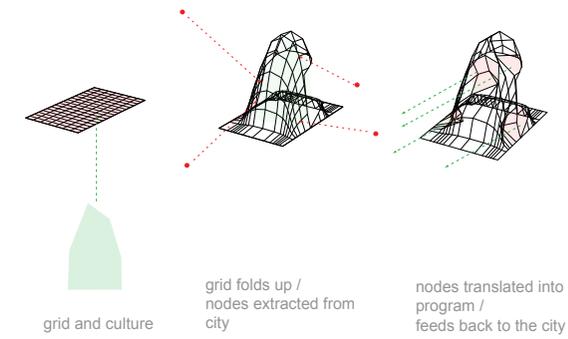


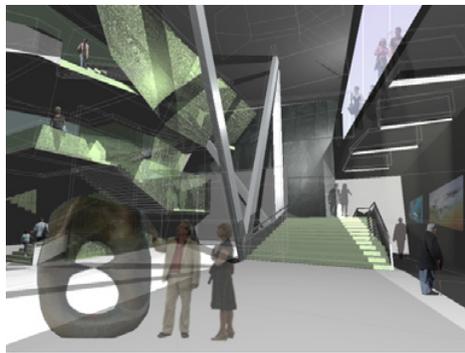


TRANSLATING A CITY : RETHINKING HOTEL

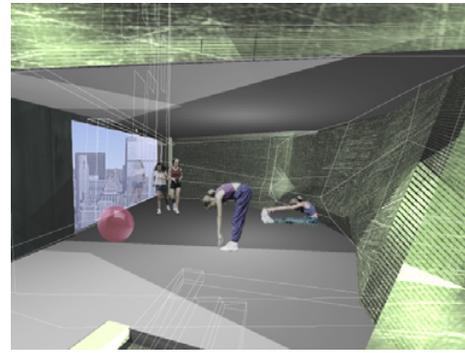
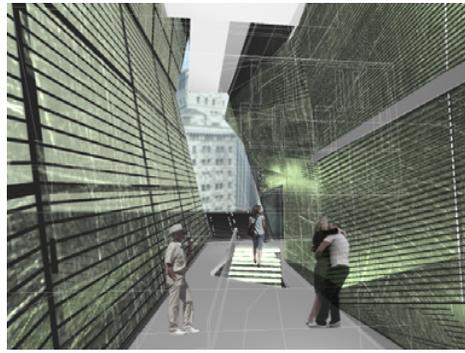
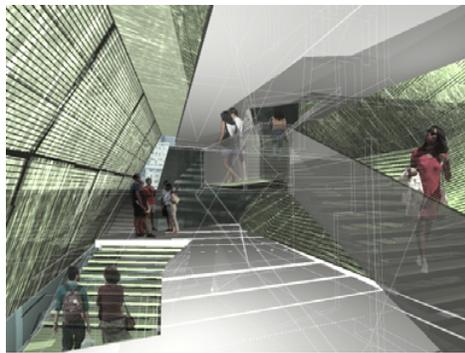
New York City, NY
partner: Govinda DeCastro
critic: Bradley Walters
year: 4

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.

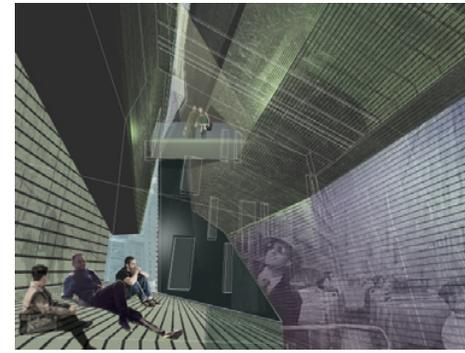




Museum



Yoga Studio

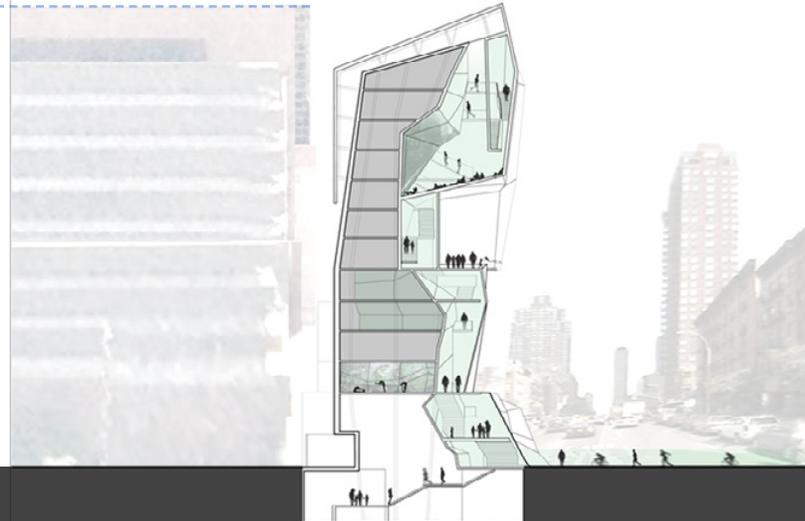


Theatre

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**.

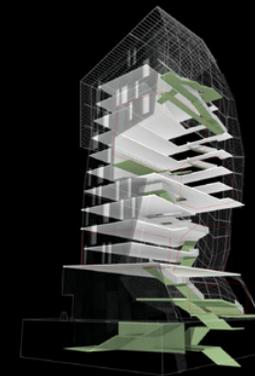
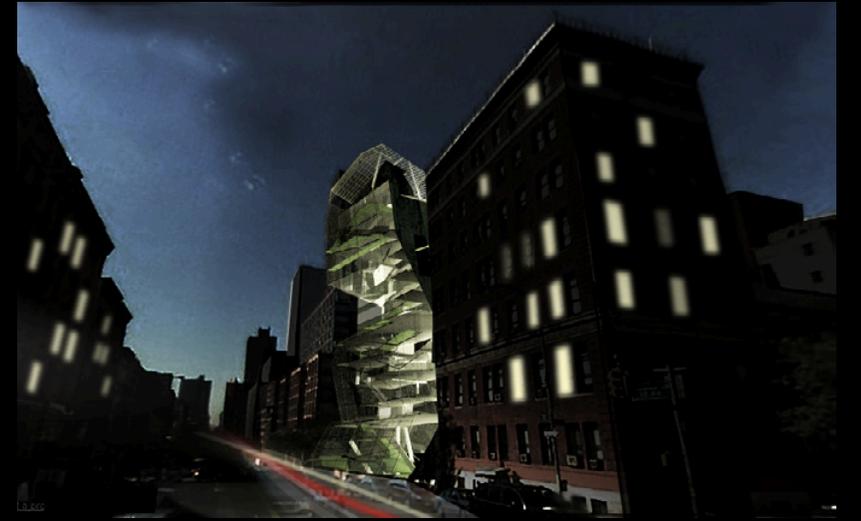


Crosssection

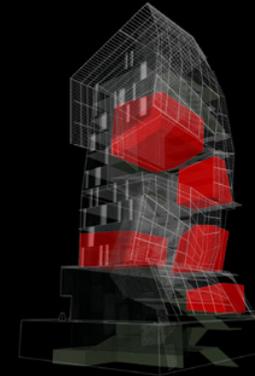


Longitudinal section

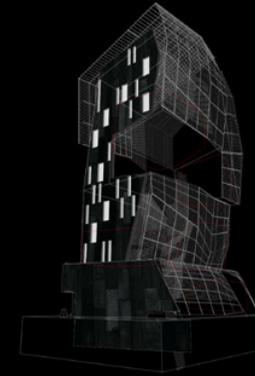
The skin brings visitors and locals together, forming an event. The circulation of the building ribbons inside the skin creating a **fluid connection** between the exterior and the interior, also stitching together the rooms and public spaces. At night, the enveloping skin glows establishing a **cultural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



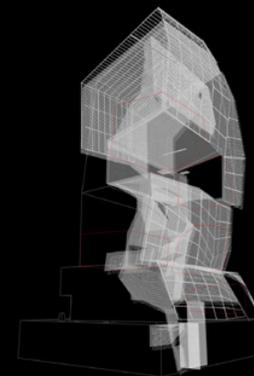
Circulation



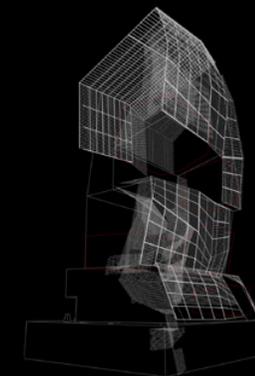
Program



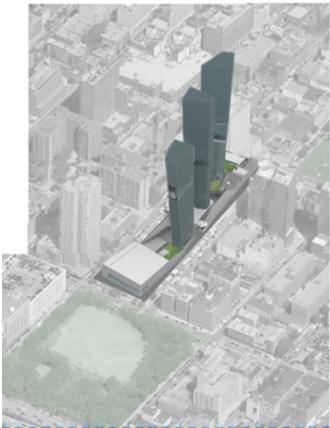
Facade



Skin



Structure



**THE URBAN STITCH :
UNFOLDING THE CINEMATICS OF A CITY**

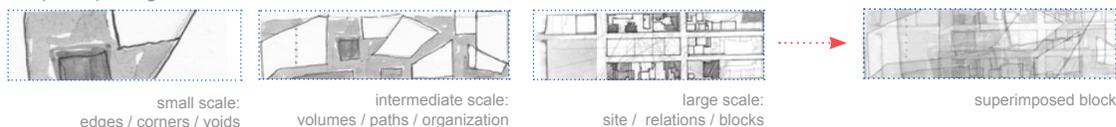
New York City, NY
 partner: Govinda DeCastro
 critic: Bradley Walters
 year: 4

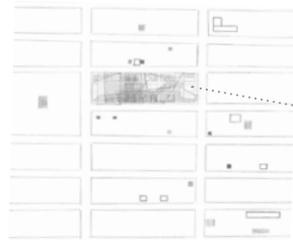
This project began with visiting the site, located in the Hell's Kitchen portion of New York between 53rd and 54th st and 10th and 11th ave. The site immediately presents itself as one of **enormous potential and substance**. It lies right in front of the De Witt Clinton Park and the Hudson riverfront. Hell's kitchen itself has gone through enormous amounts of changes and shifts, providing a unique and rich culture to work with. **Lacking a link**, the project became a means of **"stitching"** these individual aspects in new ways to capture the site's qualities as an **unfolding experience**, and inserting a mixed-use residential building that will serve as a means of **charging the community with new culture** as well as socio-economic benefits.

Vertov's *The Man with the Movie Camera* revealed how different perceptions of reality [different scales] can reveal new relationships and meaning.

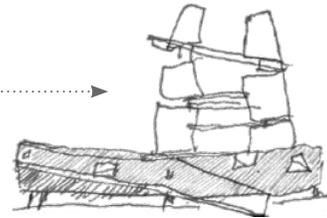
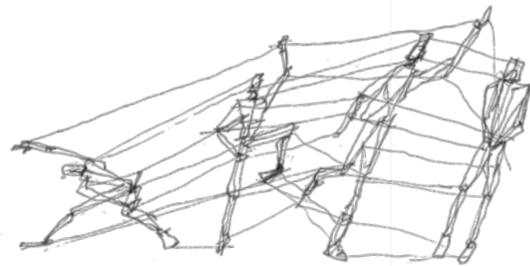


Superimposing Scales





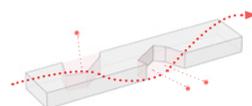
Superimposed block and key nodes revealed certain relations. Moments with no relations became open spaces to create new events.



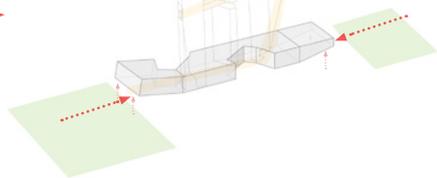
To create a social/cultural/economical link, one needs to understand **different scales of perception** and the moments **in between**. Full comprehension and true meaning can only occur through the exploration of the construct... moving from **event to event**... unfolding new experiences and moments. Thus the **horizontal gesture** that exists throughout the site became an entirely public event. This is done with the insertion of public open spaces and a **bazaar** that weaves up and down through the building's horizontal stratum. The building's ends are gesturally lifted up to allow the community and **culture to leak in and permeate** the building, as well as respond to the park and school on each side. Relationships between individual / building / block / city occur at multiple scales and throughout the building in various forms **[visual / physical / gestural]**. The key intent of this building is to form relationships in between elements.



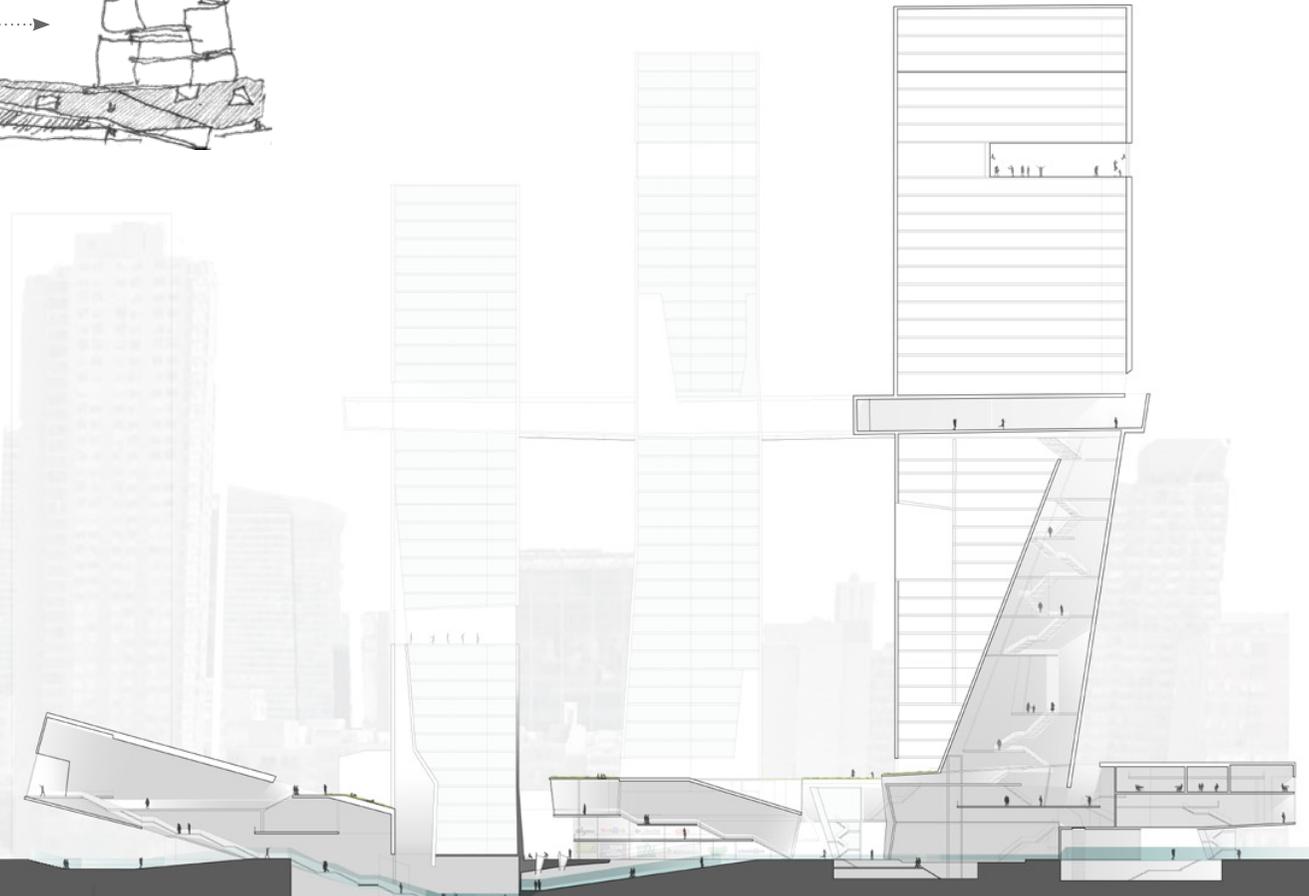
Unaffected block



Open spaces extracted [dependent on local nodes] / Bazaar weaved throughout.



Ends are lifted for social infusion / Stitching gesture occurs vertically at building scale.





verticality



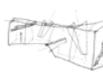
open space



sacred



underground



history



knowledge

Core experiences felt in New York and the site were utilized to construct new relations between program.

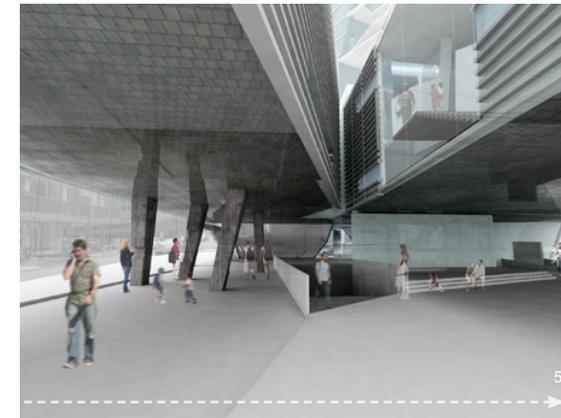


Descent into the Bazaar



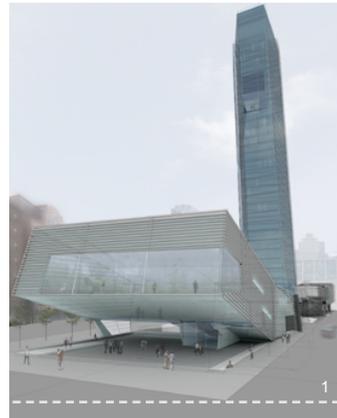
Lobby to New Jersey

Beneath the Film School and Theatre



The informal retail **bazaar** coincides with formal retail, creating a **physical representation of the urban stitch**. This brings a social and economic charge to the community at the site scale. A walkway/linear gallery that connects the residential towers, serves as a large-scale **city to city relationship** through its view outward to the New Jersey skyline. In addition, it also acts as an mirroring of the public horizontal gesture below. The public vertical atrium that connects the two gestures holds various program and public attractors, such as restaurants, green spaces, and recreation. It also provides framed views of the New York skyline to the occupants ascending and descending--a **city to individual juxtaposition**.

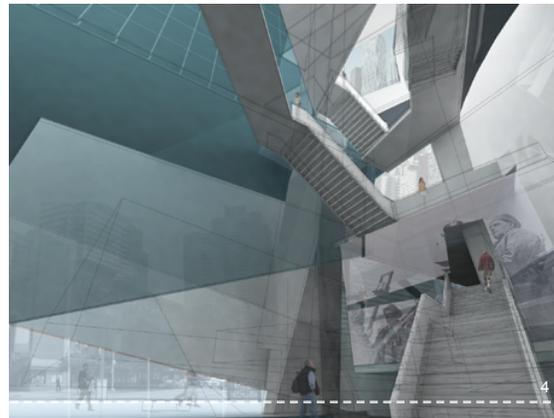
Under the Museum



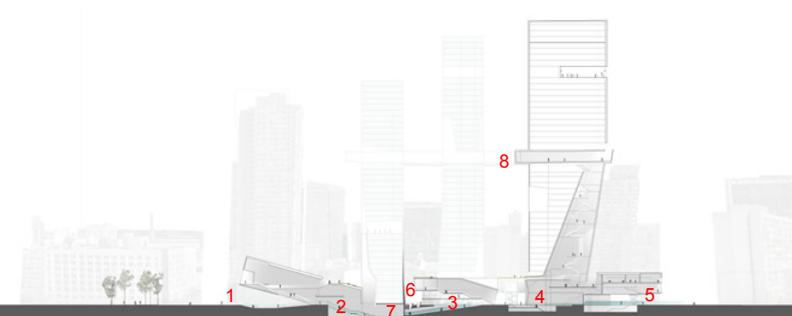
A Sequential Unfolding



Ascent into the retail plaza

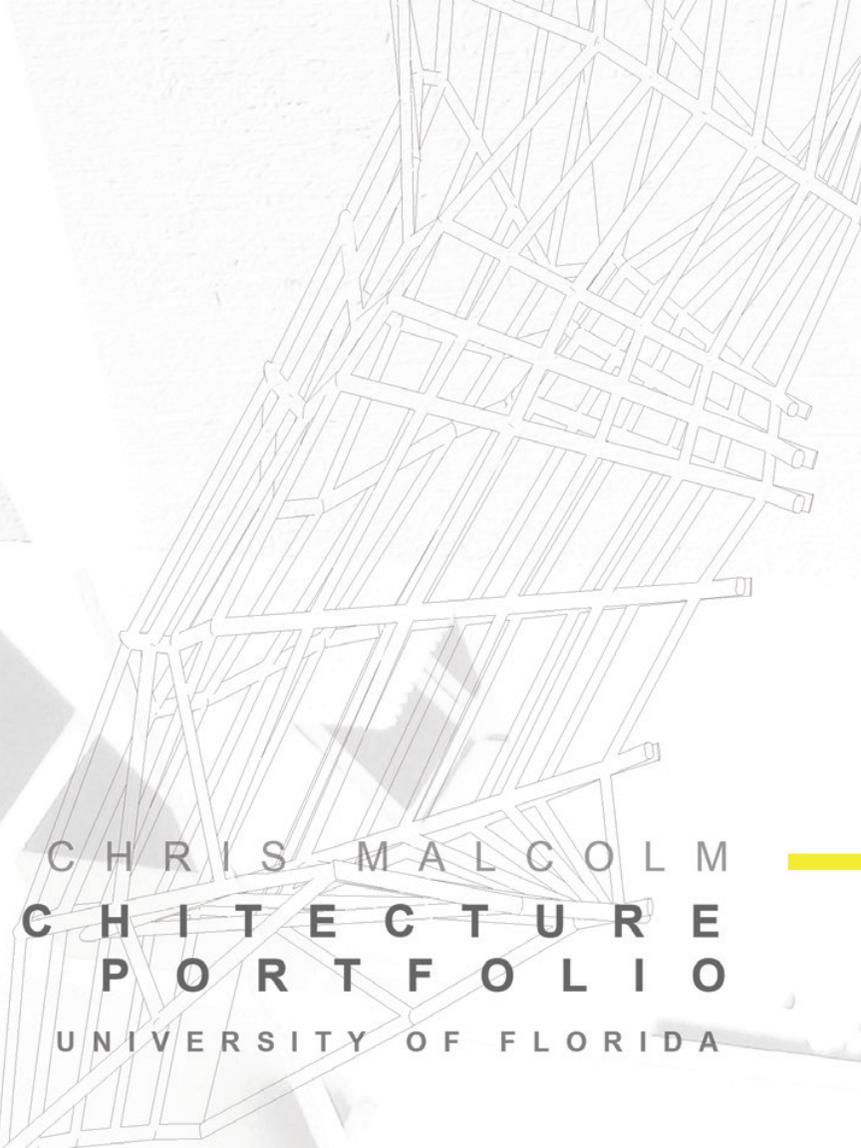


The stitching of fragmented moments in a field





I would like to thank my friends and family. Without your support and love, none of this would be possible.

A complex architectural wireframe structure, possibly a dome or a large-scale framework, rendered in thin white lines against a light background. The structure is composed of numerous intersecting lines forming a grid-like pattern that tapers towards the top.

CHRIS MALCOLM
ARCHITECTURE
PORTFOLIO
UNIVERSITY OF FLORIDA



