

PATRICK J. SUNBURY
portfolio 2011

Performed analytical fieldwork on orchards and created a comprehensive set of detailed diagrams and maps to reflect the data collected

0 SCHOOL OF PHILOSOPHY

President, House Manager, Treasurer

Researched and executed a \$6,000 landscaping and irrigation project for a half-acre property listed on the National Register of Historic Places (The Thorsen House by Greene & Greene in 1909)

Led meetings for 20+ members and coordinated alumni relations including a national convention with 200 attendees

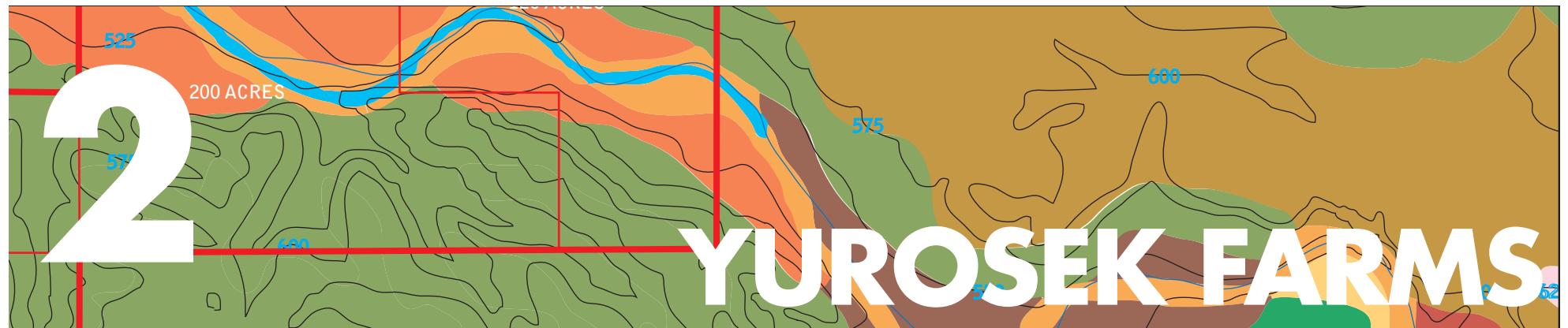
Supervised weekly maintenance and historical restorations on of a 10,000 sq. foot house with 20+ members

Berkeley, CA

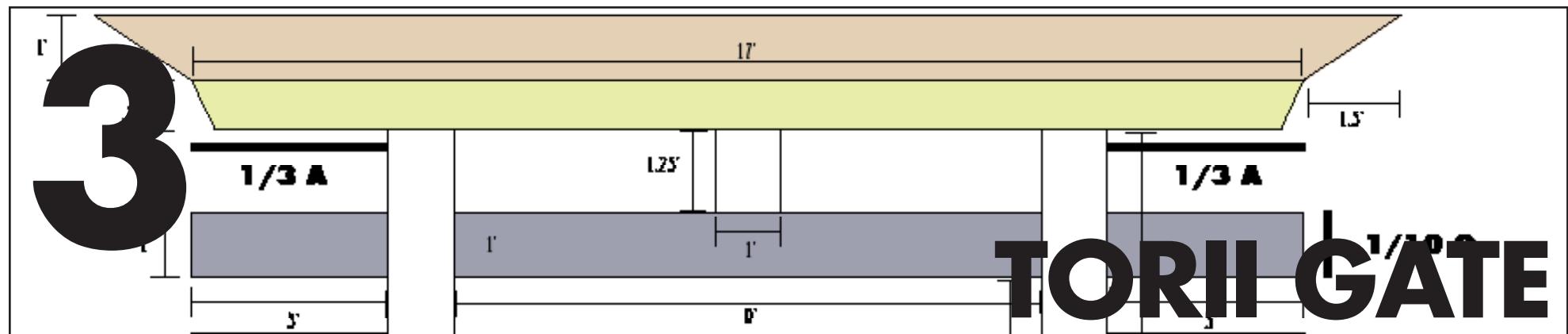
August 2008 - May 2010

RESUME

Professional Work



Academic Work



PATRICK J. SUNBURY

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WEBSITE: www.patricksunburydesign.com (under construction)

PORTFOLIO: www.issuu.com/sunbury/docs/portfolio

EDUCATION

University of California Berkeley CA

B.A. Architecture, Minor in City & Regional Planning, **GPA: 3.55**

- Perspective Magazine Writer
- UC Rally Committee
- Habitat for Humanity

August 2006 - May 2010

RELEVANT COURSEWORK

- Sustainable Landscape Design
- LEED & The Green Building Industry
- Visual Representation & Drawing
- Societal & Cultural Factors in Design
- Introduction to Structures
- American Landscapes 1600-1900
- Architectural Design Theory & Criticism
- History of Architecture & Urbanism
- Design Studios
- Introduction to Economics
- Introduction to City Planning
- Idea of Planning
- Transportation Planning
- Affordable Housing
- Community Development

EXPERIENCE

YUROSEK FARMS/YUROSEK REALTY

Bakersfield, CA

Graphic Designer/Cartographer

July 2009 - August 2008/August 2010 - Jan. 2011

- Created an innovative and informative 100+ page annual report illustrating production totals, property holdings, orchard compositions, irrigation systems, soil conditions and topography using the Adobe Creative Suite
- Performed analytical fieldwork on orchards and created a comprehensive set of detailed diagrams and maps to reflect the data collected

SIGMA PHI SOCIETY

Berkeley, CA

President, House Manager, Treasurer

August 2008 - May 2010

- Designed and executed a \$6,000 landscaping and irrigation project for a half-acre property listed on the National Register of Historic Places (The Thorsen House by Greene & Greene in 1909)
- Led meetings for 20+ members and coordinated alumni relations including a national convention with 200+ attendees
- Supervised weekly maintenance and historical restorations on of a 10,000 sq. foot house with 20+ members
- Managed a \$55,000 budget for house operations, maintenance, and social activities
- Improved interiors in a functional and historically accurate manner (e.g., installed curtains and light fixtures; created cabinetry; purchased new exhaust fans, shoring and faucets)

U.S. CONGRESSMAN KEVIN MCCARTHY

Bakersfield, CA

Congressional Intern

June 2008 - July 2008

- Mediated discussions and resolved controversial issues with constituents
- Briefed the Congressman on citizen feedback and participated in press meetings with reporters
- Visited constituents in different locales to obtain their opinions and establish better relations

EDWARD'S CINEMAS: REGAL 14

Bakersfield, CA

Concessionist and Usher

April 2006 - August 2008

- Worked full-time, often assumed supervisor duties (e.g., managed customer relations and inventory)
- Balanced receipts and handled thousands of dollars in a quick transaction environment
- Worked with a team of 9 to meet customer needs, maintain cleanliness, and satisfy safety standards

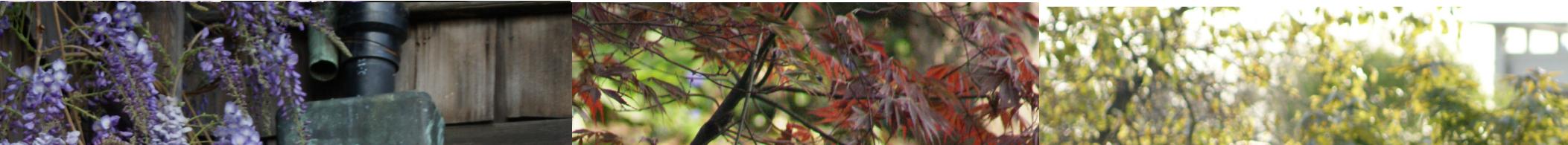
SKILLS

- Proficient in AutoCAD, Rhino, SketchUp, InDesign, Photoshop, Illustrator, PowerPoint, Excel, Visio, Vray, Kerkythea
- Experienced model-maker with a variety of materials (Plexiglass, wood, foam-core, mat-board and wire)
- Training to be a LEED Associate

Professional Work

Bay Area & Bakersfield 2008-2011





Berkeley, CA
2008-2010

THE THORSEN HOUSE

Landscape Renovation and Restoration



The Thorsen House, designed by Greene & Greene in 1909, has been meticulously cared for by generations of brothers from the Sigma Phi Society at the University of California Berkeley. This dedication is evident in the house restorations and the general upkeep performed on a weekly basis.

Although there has been benign care, the landscape had fallen into disrepair in 2000s and drastic changes were needed if there was going to sustainable landscape.

The collapse was invariably due to a lack of planning, knowledge and accountability. To remedy this situation, I created a master plan to redesign the yard, a complementary field maintenance guide and a new position in the society (Horticultural Operations Engineer - HOE).

Dedicating myself thoroughly, I spent 4-15 hours a week for nearly two years to complete the project. Since completion, the project has gained notoriety and will be featured in *Style 1900*, an Arts & Crafts magazine and in *The Sig Bear*, a Sigma Phi Society publication.



My Role

1. Initial Planning: Diagram current state, undertake soil analysis, talk to past inhabitants to learn from their mistakes/successes, work with current inhabitants to determine needs and preferences.

2. Secondary Planning: Design the landscape, have design charrettes with members, produce cost estimates (\$6,000 in plant and material costs alone), establish development phases.

3. Secure Funding: Work with house members to create a multi-year spending plan, convince alumni to make donations.

4. Prepare Site for Plants: Organize and supervise labor to remove trash, unwanted plants and regrade the terraces to original levels. Improve the soil where necessary with organic matter, lime, gypsum etc.

5. Irrigation Systems: Design and install irrigation systems where necessary.

6. Purchase Plants and Materials (Gravel & Mulch): contact wholesalers and find the best prices, visit nurseries to personally pick out the healthiest trees and plants, schedule deliveries.

7. Properly Equip and Train Labor: purchase necessary tools for planting and maintenance, train house members on how to plant, water and prune new plants.

8. Oversee Installation: Ensure plants are properly planted and located in the correct locations.

9. Maintenance: Establish watering regiments for new plants, repair irrigation systems when broken, regularly prune plants, ensure healthy and disease/pest free growth. Create a Field Maintenance Guide for future caretakers.



Design Manifesto

SUSTAINABILITY

Meeting the needs of both the current and future generations. A garden that can last decades not months. Moreover the gardens should not be a detriment to the local ecosystem so that future generations can enjoy the native beauty.

Use hardy perennials/shrubs which can withstand some physical abuse once mature and are long lived.

LOW MAINTENANCE/CAN SURVIVE NEGLECT

The gardens should have minimal needs in terms of labor and expertise. With an infinite amount of projects to be completed, labor is scarce and cannot be spent maintaining a high maintenance yard. Most of the members have no knowledge of horticulture and requiring them to be experts at pruning, watering and plant nutrition is unrealistic.

Don't plant anything that requires constant watering/pruning - no new lawns and no formal hedges. Have plants look natural and plan for them to reach their mature size.

DROUGHT TOLERANT/FERTILIZER FREE

The budget for house operations is frequently strained and money for water, fertilizers would exacerbate the situation. Moreover with a severe water shortage in the state of California and fertilizer runoff entering sewer systems that drain into the fragile San Francisco Bay ecosystem, it makes ecological sense as well.

Use drought tolerant plants that do not require large doses of fertilizer to be healthy.

JAPANESE GARDEN DESIGN

I chose to use Japanese garden design because it was an integral part of the Greene's design and with its emphasis on hardy evergreen shrubs, it could meet my other design objectives. Anything very formal would require too much pruning/constant attention and would be in contrast with the rustic nature of the house. Flower beds were literally and figuratively too delicate for the members of the house and picturesque lawns would be a financial and ecological hassle.

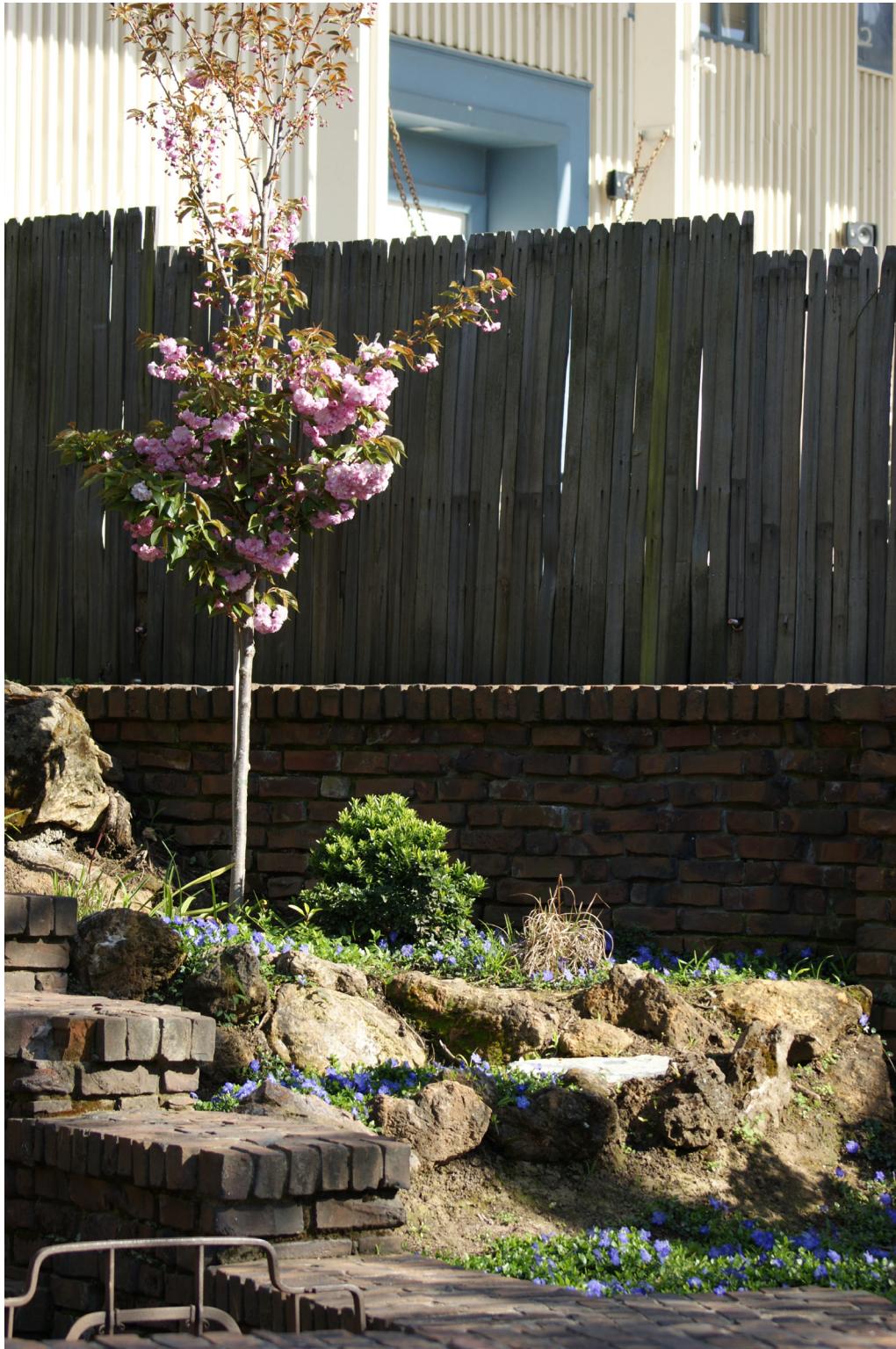
Japanese gardeners tend to trim and train their plants into "stylized naturalism" which is an attempt to capture the irregularity and asymmetry of nature. The Thorsen House can fall under the same vein. It has an irregular facade and floor plan in addition to stylized representations of nature adorning the interior of the house.

Greene & Greene landscapes were heavily influenced by Japanese architecture and design. The extensive use of mortar and tenon joinery and the rounding of every exposed timber surface by hand show strong Japanese influence. Other Japanese characteristics include exposed joinery in the interior of the house, cloud lift motifs in the windows, tsuba shaped furniture and oriental green tiles. Japanese garden design would pay homage to the previous designers, aesthetically match the house and provide a strong framework on how to arrange the plants.

Utilize Japanese design principles and plants, especially ones used by previous generations or the Greene's.

Plan View of Completed Redesign/Renovation.

Below: the area surrounding the basketball court was not planted due to future fence construction in that area.



Initial Design Concepts

Using the Greene's Work for Inspiration

I used plants depicted as ornament in the house as inspirations for the garden. For the Greene's design, the outside and the inside were intrinsically tied together. Nature was represented everywhere.

The whirling masses of wisteria crawling about the house were attempting to bridge the gap between garden and structure and portray a rustic landscape.

In the living room, the friezes depict gnarly branched pinkish white flowers (possibly roses or possibly a stylized interpretation of a rose). Those flowers at second glance look nearly identical to the Japanese Flowering Quinces "Toyo-Nishiki." In research, I found those plants ideal because they required little to no maintenance, had a beautiful flower display in the winter while people live in the house (students leave for the summer). As a result they were used extensively.

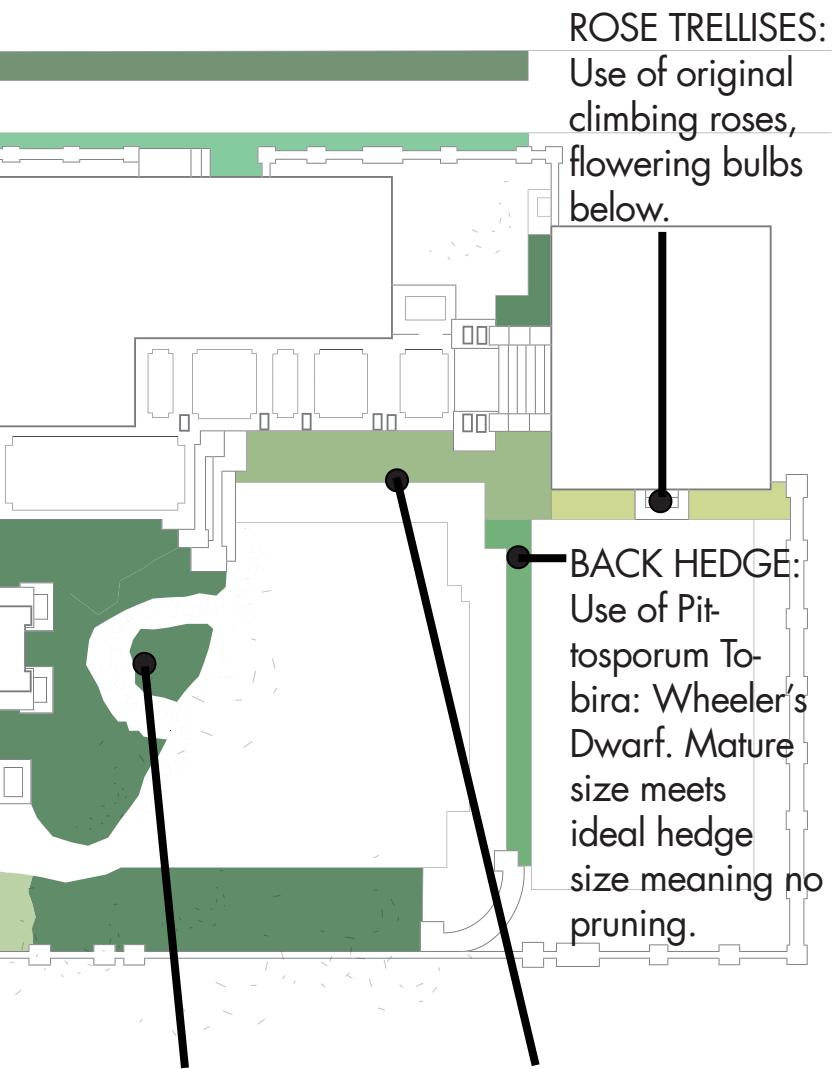
In the dining room, the fireplace has a mosaic of periwinkle vines and dining room table, chairs and sideboard were all adorned with inlay of precious stones and abalone depicting periwinkle vines. The plant was also an ideal plant because of year round flowers and extreme hardiness. The vinca minor would be the main groundcover I used.

FRONT HEDGE: Use drought and pollutant tolerant Indian Hawthorn "Ballerina." It's mature size is the ideal width and height requirements to not grow higher than the retaining wall or into the sidewalk. This means minimal pruning and minimum watering.

STREET PLANTINGS: Planting under the tree for protection from bikers, cars, & pedestrians. Use of near-indestructible African Iris with flowering bulbs that will make a show every year even if stepped on occasionally.

FRONT TERRACES: Have vinca minor creep and crawl down the terraces (Greene's used a simple groundcover on some of the terraces too). The untamed growth accentuates the pastoral qualities of the house.

SOUTHERN PATHWAY Considered the threshold, engage all the senses in pure natural mystique. 30 ft.. high canopy of trees to block out the view of the neighbors. Deciduous in order to let light hit and heat the house in the winter and shade the house in the summer to cool it down.



JAPANESE TEA GARDEN "CAMELLIA GARDEN": Utilize shade-loving evergreen shrubs that can withstand an occasional soccerball. The camellia is the backbone of the group.

ROSE TRELLISES: Use of original climbing roses, flowering bulbs below.
BACK HEDGE: Use of Pittosporum To-bira: Wheeler's Dwarf. Mature size meets ideal hedge size meaning no pruning.
FLOWERING QUINCE: Mixed shrubs to stay below the height of the breezeway. Main focus are Japanese flowering quince and a dense carpet of thyme intended to mimic moss.

**View of the southern path:
(April - 8 months after planting)**



Southern Pathway

Engaging the Senses: Threshold

The southern path that leads into the backyard is the gateway into this historic landmark and society home. For those who are going to walk up the passageway I wanted them to become conscious of their transcendence into something profound. A sense that they are entering something natural and ephemeral. In order for the individual to become aware of the gateway they are crossing and feel that they are entering into something that is natural and extraordinary.

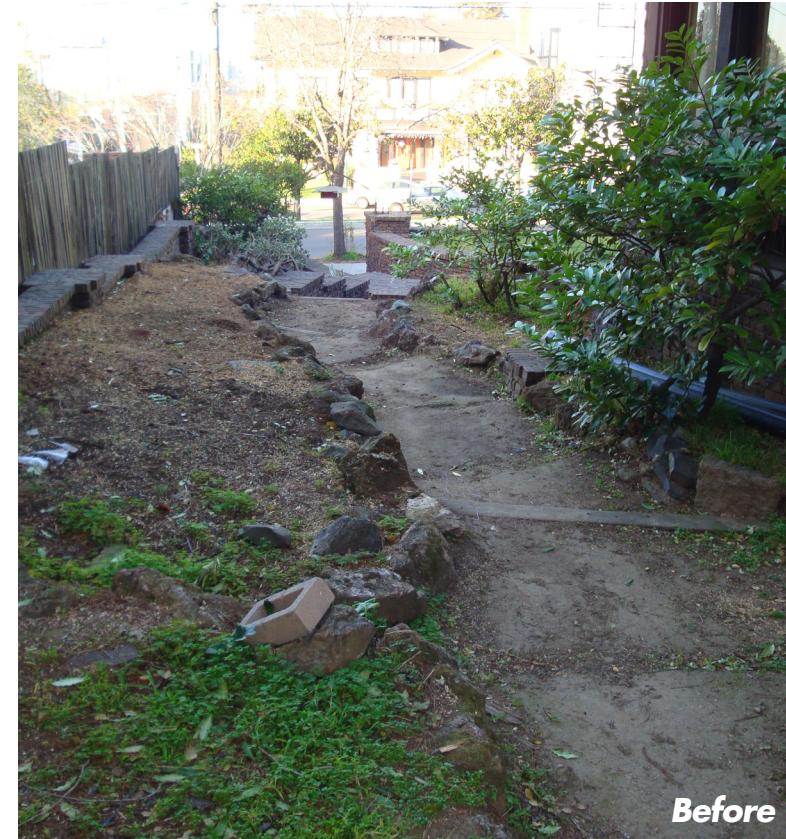
Becoming conscious of the threshold is achieved by changing the person's senses as they make the transition from urban street to idyllic garden.

SMELL: in Winter the Japanese Magnolia flowers and in Spring orange scents (Mock Orange & Orange) and Wisteria blossoms

TOUCH: in Autumn the falling leaves and in Spring the falling Kanzan cherry blossoms

SOUND: gravel beneath crunches at every footstep making the individual aware their movement. Birds chirping in the trees and bees buzzing about from flower to flower replace the sounds of street traffic.

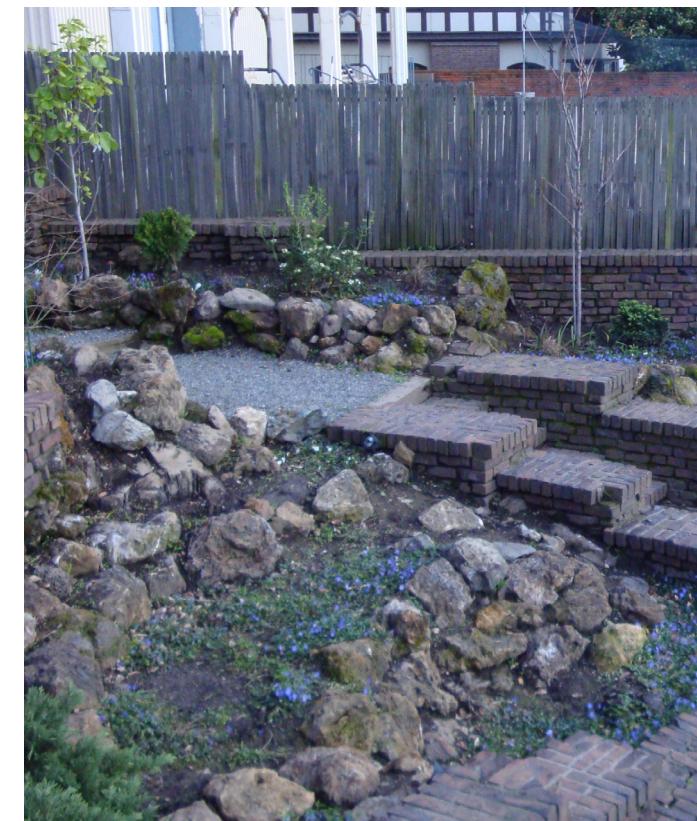
SIGHT: visually distinct from the street. Completely surrounded by plants, the periwinkle brambles over the terraces creating a sense of a green cornucopia.



Front Terrace: Before & After

Transforming Sawdust into the Sublime

The vinca minor's cascading vines which crawl about the rocks sets a natural tone that embodies the rustic character of the Greene's design. In addition to the benefits of being evergreen and drought tolerant, the vinca minor provide a spectacular flower show during spring.





After (February - 7 months planted)



After (July - 1 year planted)



Plants & Materials

Year Round Interest

The project was intended to provide year round interest with a particular focus on when the students were attending school and the house was being lived in (fall, winter, spring).

The basis of the design is evergreen shrubs for reasons explained earlier. These shrubs provide year round "greenery" so that the garden never looks bare. Moreover they provide a strong contrast to the fall leaves on the deciduous trees and the winter/spring flowers.

The diagram on the right illustrates the time of year certain plants have seasonal interest. The individual bar color underneath the plant's Latin name is the same as the color of the flower or fall leaf that provides the intrigue.

The upper left image is of Wisteria, a particularly showy and fragrant vine that defines the springtime at the house.

The lower left image depicts a late winter spectacle involving a Japanese Magnolia flanked by the white flowering Mock Orange shrubs and Vinca Minor covering the ground.

TREES & VINES SHRUBS, PERENNIALS & BULBS

Thyme Praecox

Diete Iridiodes

Rosa "Sombreuil"

Citrus X Sinensis "Dwarf"

October

November

Wisteria

Cherry

Cherry "Yoshino"

Magnolia "Columbus"

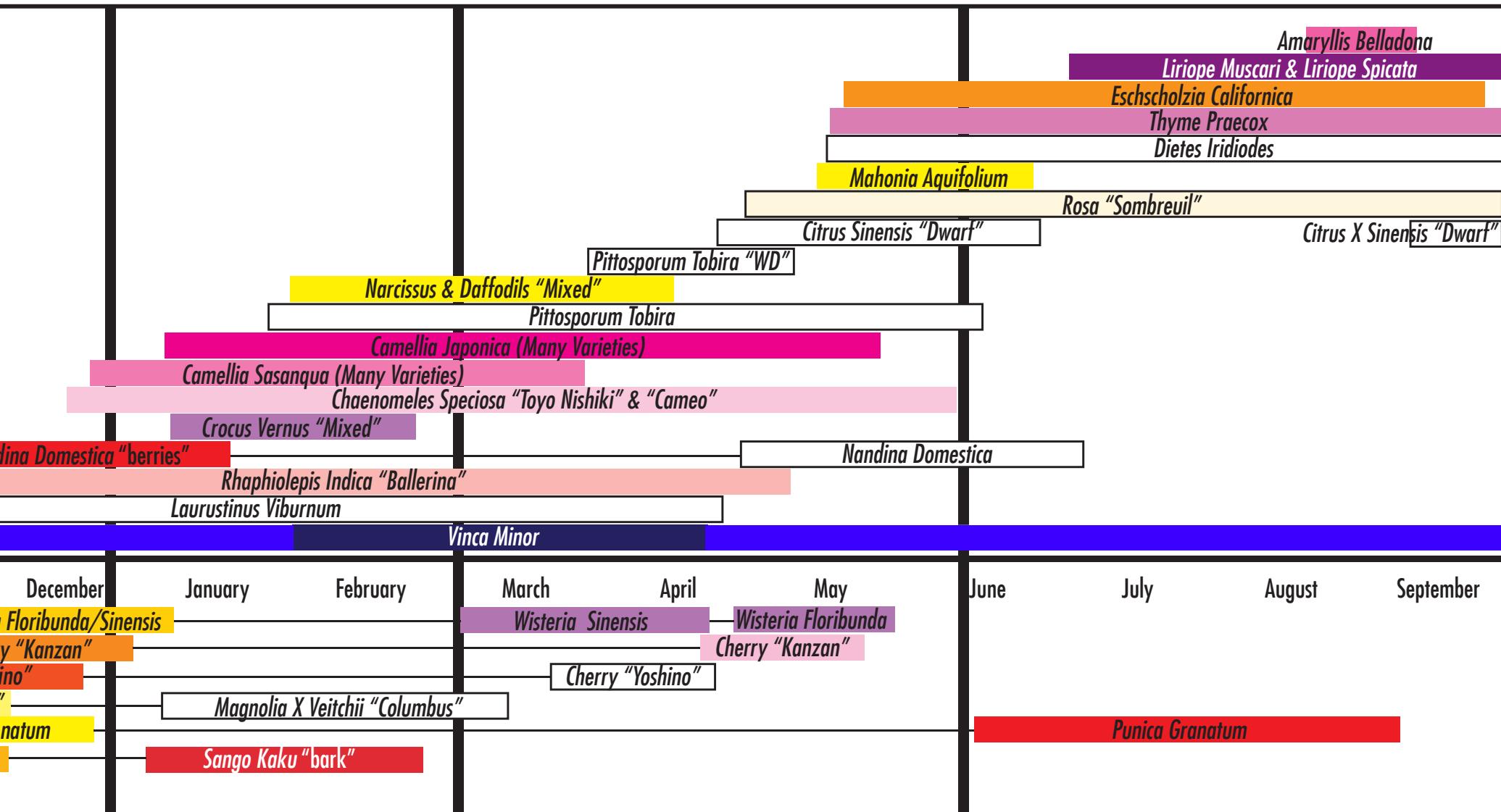
Punica Granatum

Acer Palmatum "Sango Kaku"

Acer Palmatum "Osakazuki"

FALL:

The main attraction is the kaleidoscope of autumn colors with the performers of the group being Japanese Maples



WINTER:

The piece de resistance are the Japanese Magnolias which are echoed by the similar looking crocus flowers planted underneath. The periwinkle, camellias and flowering quince bloom profusely

SPRING:

Marked by flowering cherries, wisteria plumes and scented mock orange blossoms. The flowering quince and Camellias are still flowering strong

SUMMER:

Modest in comparison; groundcovers provide interest. Creeping thyme, periwinkle, wild California poppies and liriope all flower.



Roji "Dewy Path"

Transition from Street to Sanctuary

In the backyard and side court entrance utilizes a Japanese Tea Garden design. The tea house was traditionally separate from the house and required a walk along a roji "dewy path" as the first step in breaking communication with the outer world. The walk along the pathway would cleanse you for the tea ceremony. Typically a water basin was placed along the path for people to wash themselves so they could purify their bodies.

The plants typically used in a tea garden are shade-loving evergreen shrubs that are meant to look natural and untamed. Trees and shrubs providing a subtle variety in shades and textures of green. There are traditionally few flowers with the exceptions of camellias, flowering apricot and azaleas.

Viewing the house as a sanctum sanctorum of the society, the purifying ritual of walking through the garden is very fitting. Moreover, the use of natural and untamed evergreens meets the requirements of a hardy and low maintenance yard and due to large evergreen trees in these areas, shade-loving plants were ideal.



There were already a group of camellias planted that had survived decades of abuse. Knowing that camellias were a proven winner and provided dramatic flowers from much of the winter and spring months, I created a camellia garden.



Before



After (July - 1 year planted)



Before



After (July - 1 year planted)

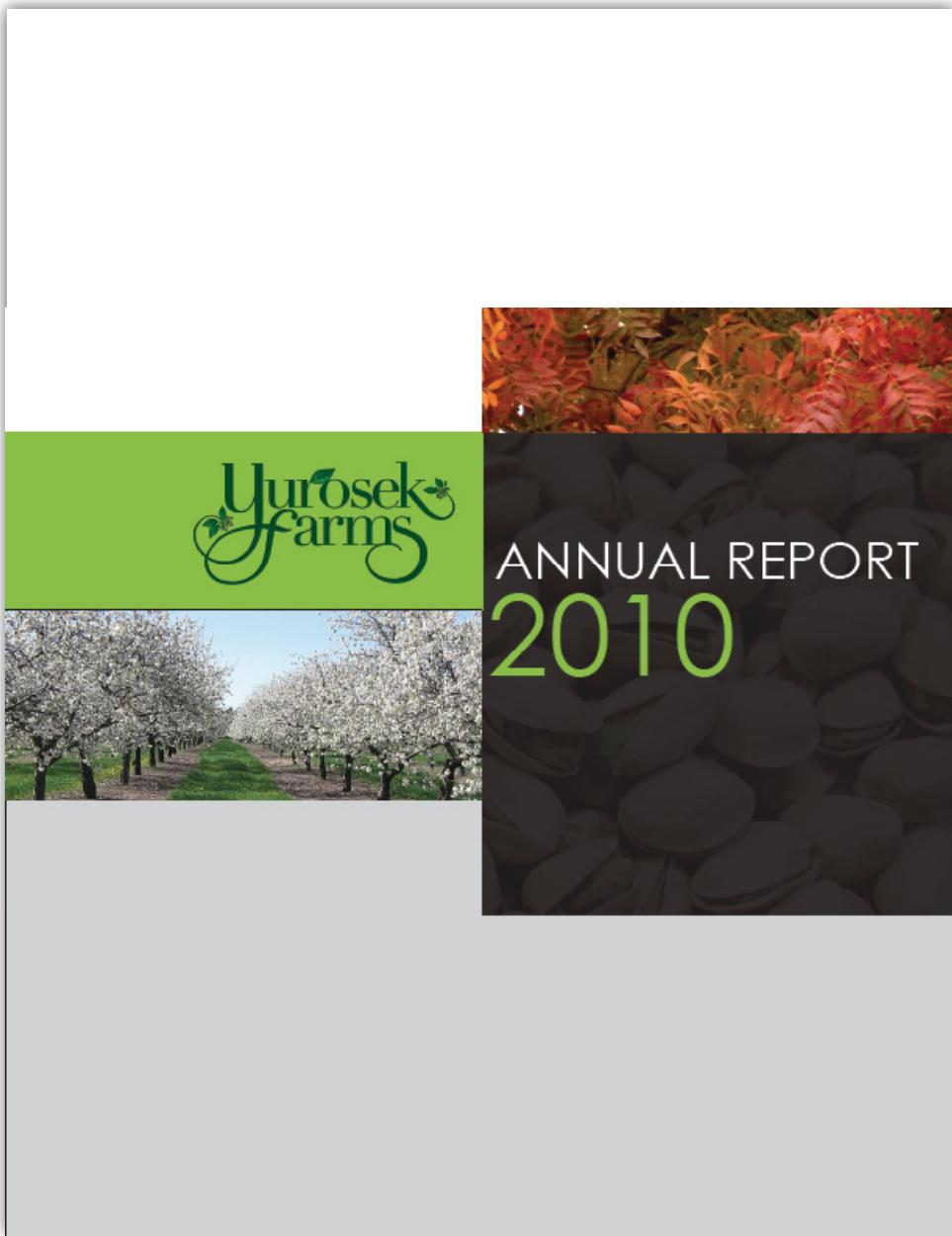
Yurosek Farms

Annual Report 2010

Bakersfield, CA
2010-2011

In Fall 2010, I was hired as a graphic designer/cartographer by the California based Yurosek Farms and asked to create a comprehensive annual report analyzing the company's holdings in the San Joaquin Valley. The report's maps and statistics were designed to help the agribusiness better understand how it operated, optimize production and make informed investment decisions.

In addition, I worked for the sister company, Yurosek Realty which specialized in agricultural real estate. There, I surveyed possible land purchases for clients and produced property guides that assessed growing conditions and profit potential.



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McFarland, California

Yurosek Farming Company

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Comprehensive

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Topographic Map	7
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Property Ownership Guide	9
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22-26

Cherries

11-13	Block 433
14-16	Block 801
17-19	Block 802
20-22	Block 902
23-25	Block 903



9-13

Pomegranates

86-87	Block 414
88-89	Block 473
90-91	Block 474
92-93	Block 491
94-95	Block 492
96-97	Block 803



27-22

Pistachios

Block 410	26-31
Block 411	32-34
Block 412	35-37
Block 413	38-40
Block 420	41-43
Block 440	44-46
Block 450	47-50
Block 460	51-54
Block 461	55-58
Block 470	59-62
Block 471	63-65
Block 472	66-68
Block 490	69-70
Block 493	71-73
Block 830	74-76
Block 831	77-79
Block 832	80-82
Block 833	83-85



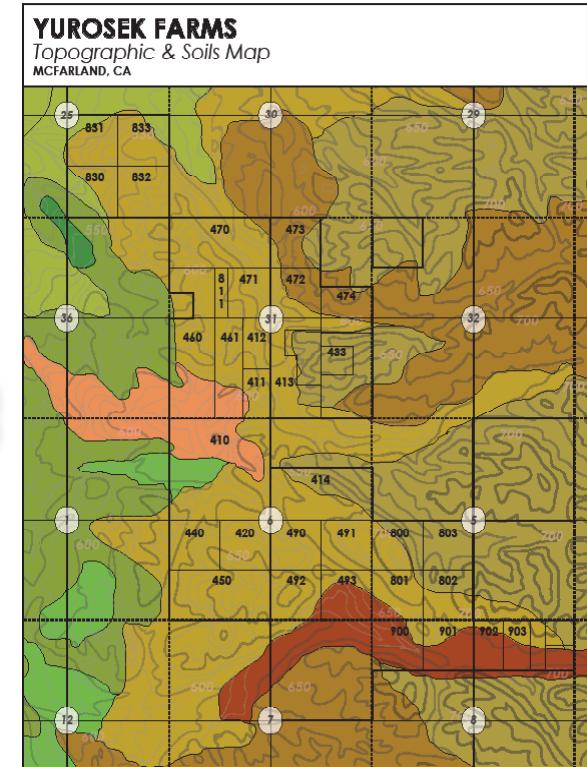
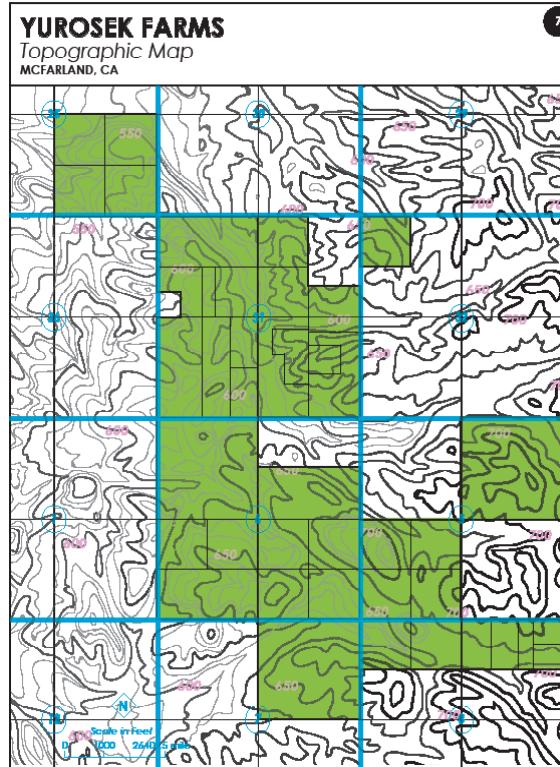
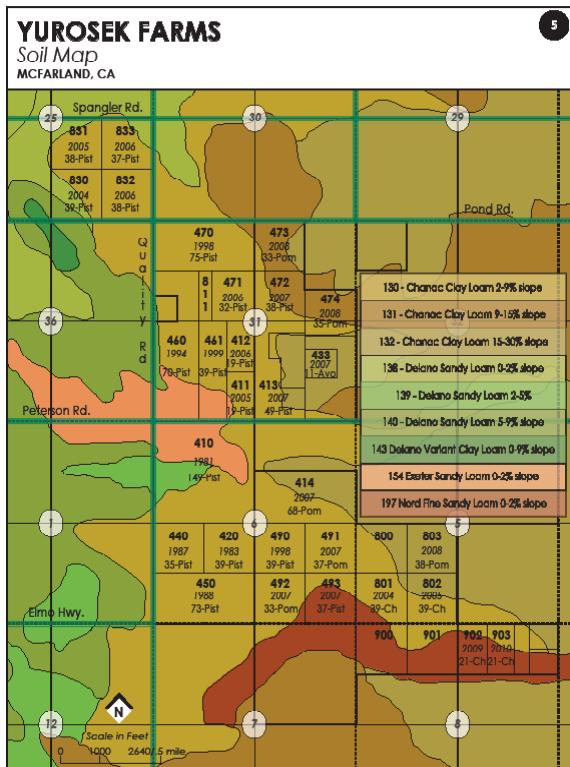
The report utilized images and colors derived from the fruits and nuts that Yurosek Farms produces. This helped relate the company and its products to the report in order to better express the company's identity and empathize with their passion for their product.

Property Mapping

Customization and Compilation

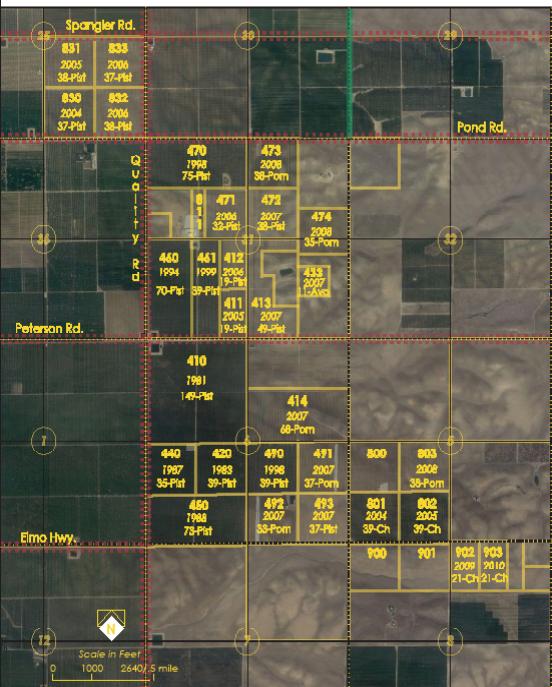
Utilizing the unique abilities of Adobe Illustrator, I created a highly customizable system of mapping that could meet the diverse needs of the company. Using the layer menu, each data set (an individual map I had made) was its own visual layer that could be seen or hidden with a simple click. By overlaying the dozen or so different map types on each other and adjusting layer opacity, I was able to create a staggering amount of map combinations in seconds. These very specific combinations could satisfy the unique needs of accountants, field hands and contractors etc. In addition the combinations allowed the company to see new connections between farming variables and make more knowledgeable decisions on new plantings and property sales.

Also, because I used "vectors" in Illustrator, the maps were printable at any scale without detriment to the graphics (no pixelation) which meant I didn't have to create a new map for every different size paper I printed on. Once I made a map I could print it on an 8X11 for a field hand, an 11 X17 for an accountant and a large scale plot for the office wall in a matter of minutes.



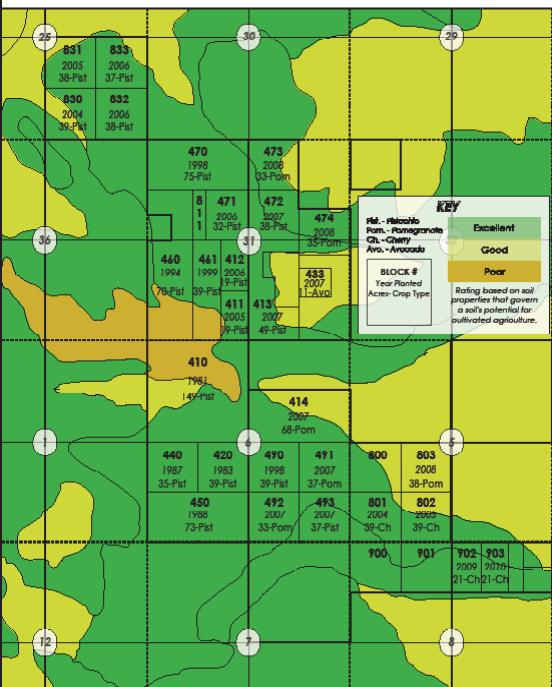
YUROSEK FARMS

Aerial Map
MCFARLAND, CA



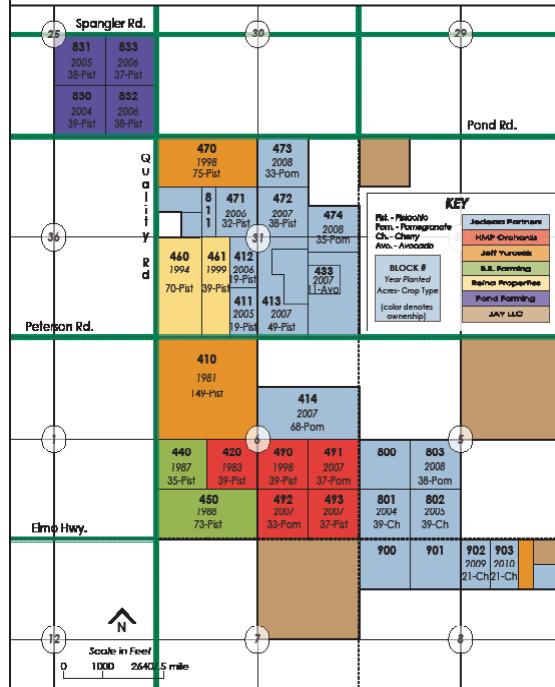
YUROSEK FARMS

California Revised Storie Index
MCFARLAND, CA



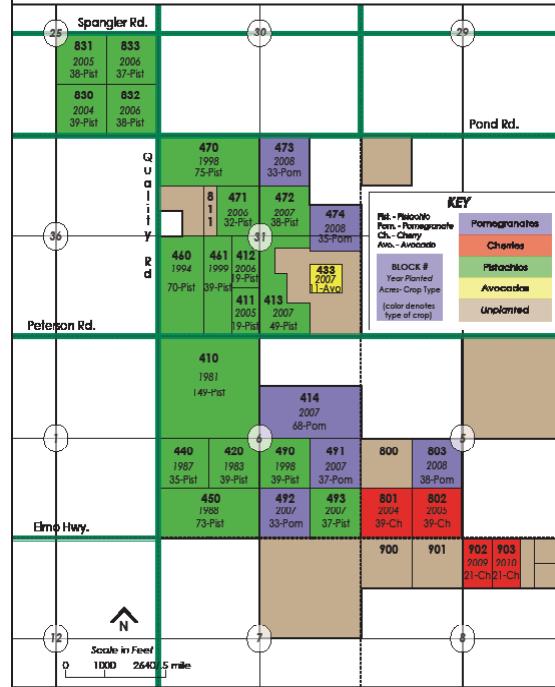
YUROSEK FARMS

Property Ownership Guide
MCFARLAND, CA



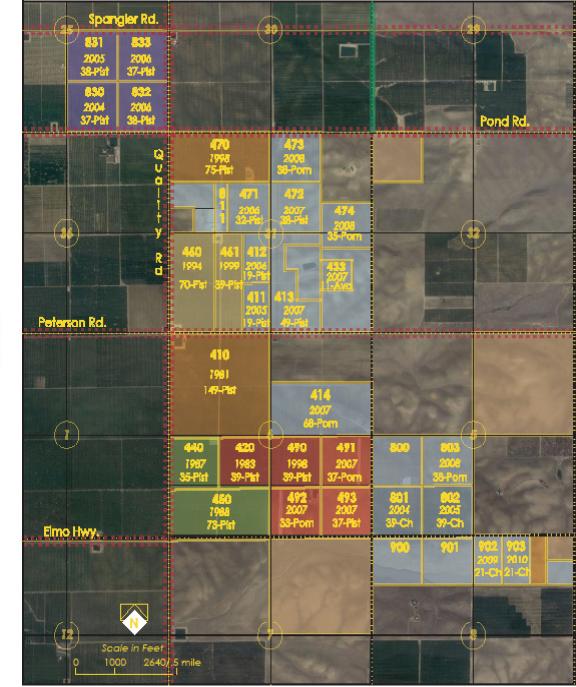
YUROSEK FARMS

Crop Guide
MCFARLAND, CA



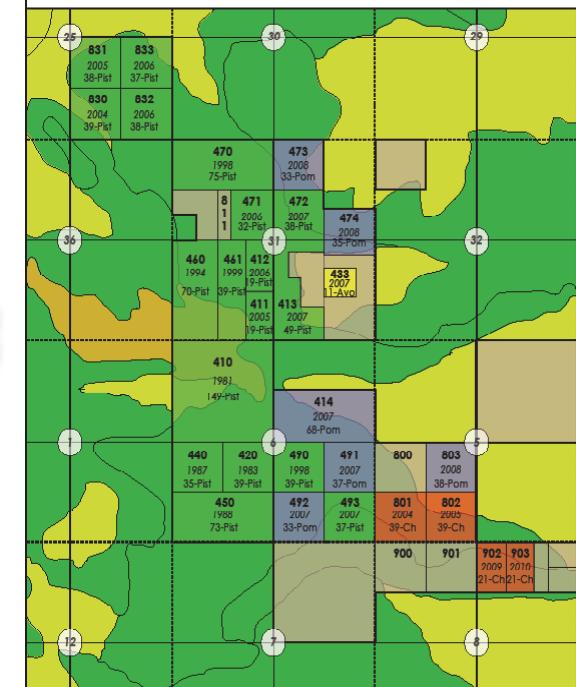
YUROSEK FARMS

Aerial & Property Map
MCFARLAND, CA



YUROSEK FARMS

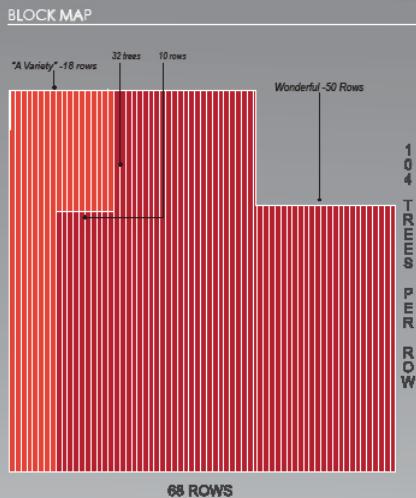
California Revised Storie Index & Crop Guide
MCFARLAND, CA



Pomegranates

Block 492

Owned by HMP Orchards



YEAR PLANTED	ACRES PLANTED	TREES PER ACRE	SPACING
2007	32.83	191	19X12 19 feet between rows and 12 feet between trees

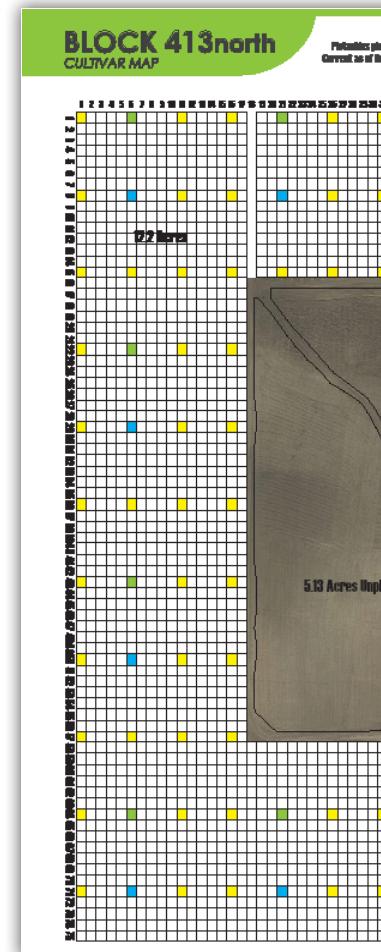
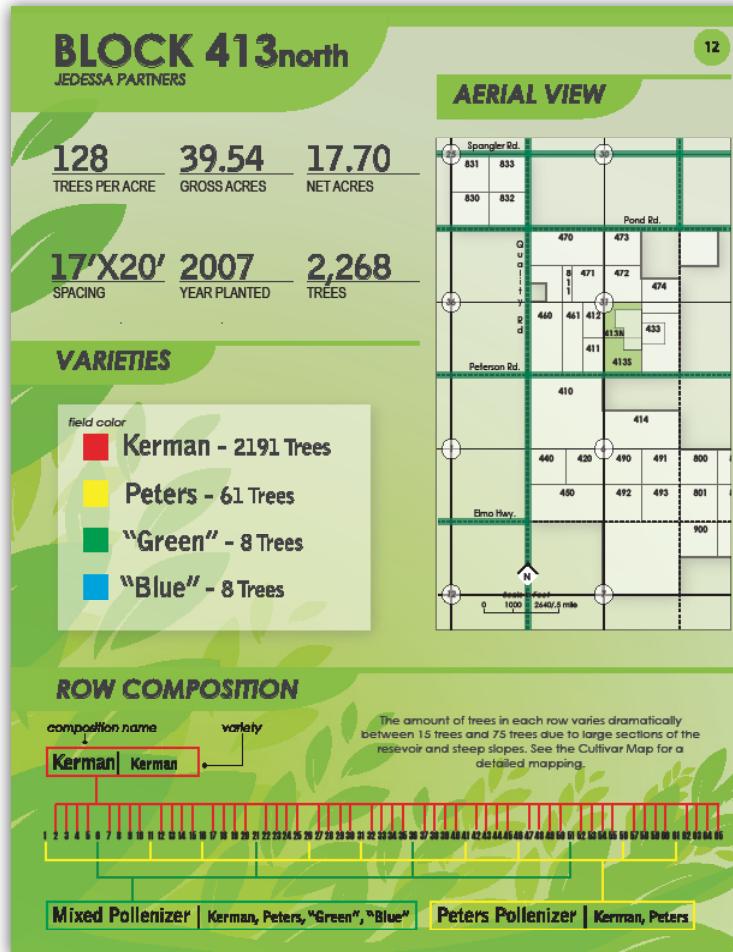
VARIETIES
Wonderful|“X” Variety
pomegranates

Each fruit/nut had its own specific template that visually related to the product. For example the pomegranate template used dark reds and the use of a pomegranate for a pie graph.

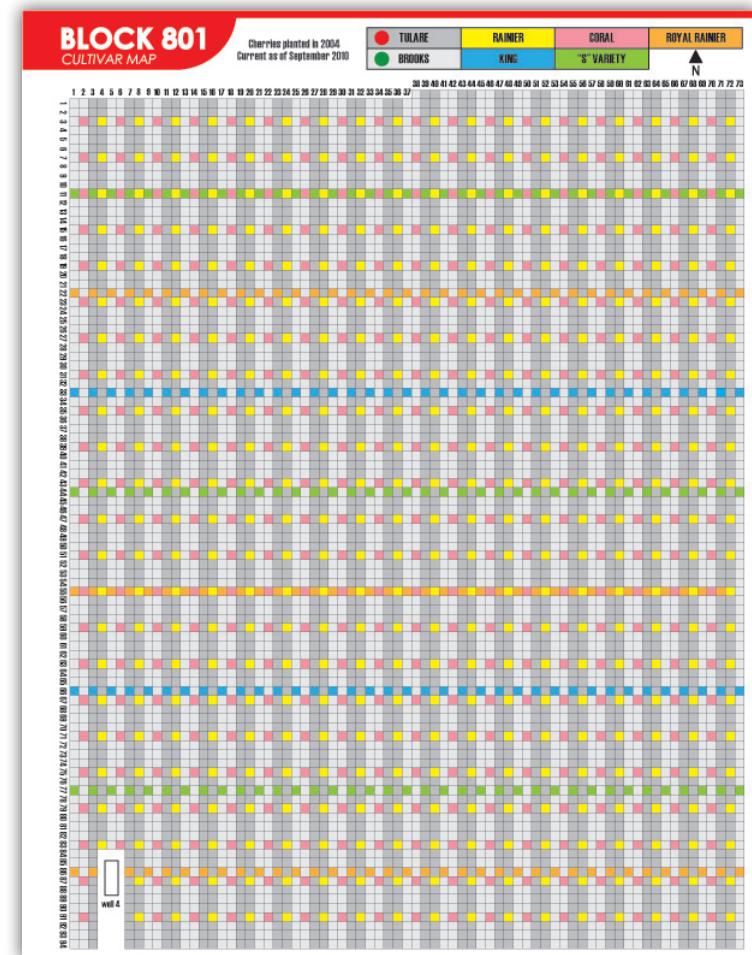
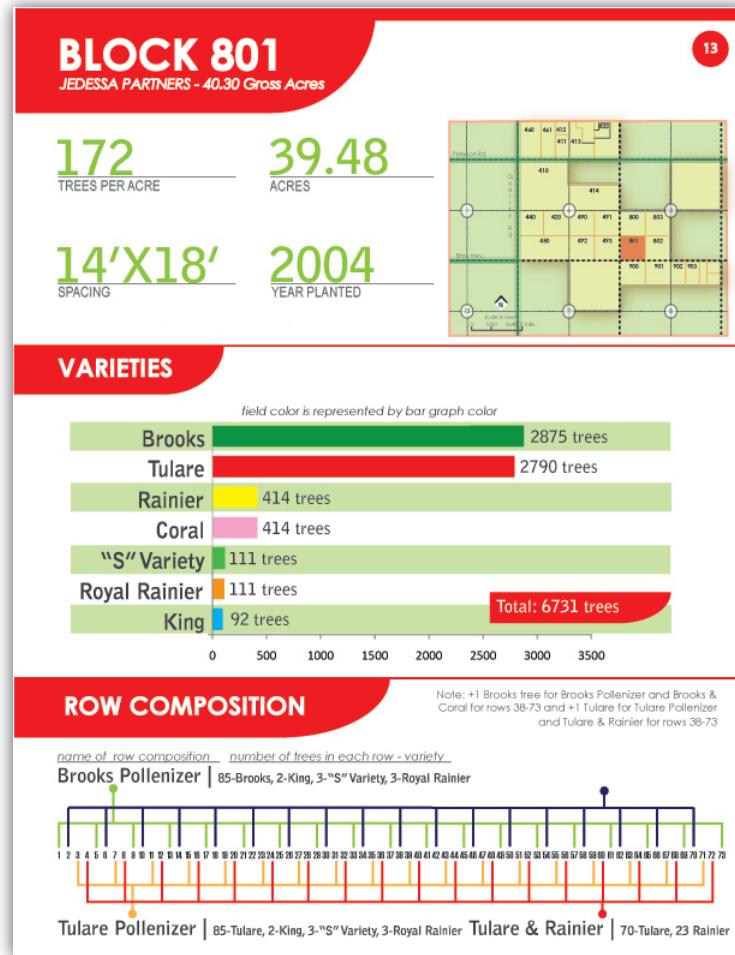
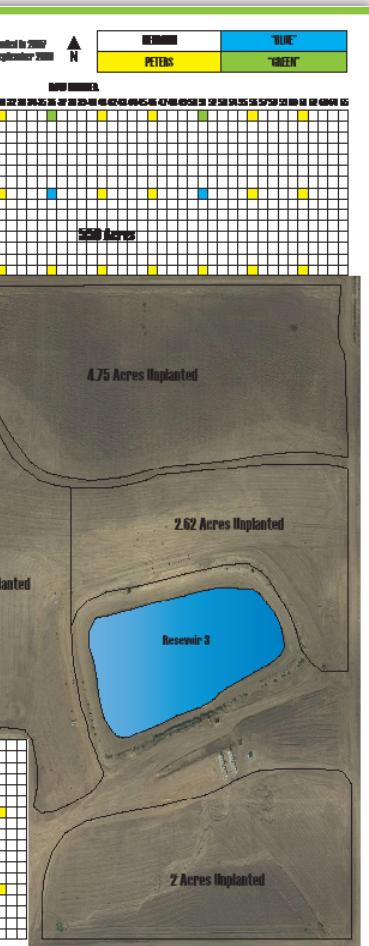
Crop Surveying

The bulk of the report was composed of diagramming individual orchard blocks. By using aerial photography and performing field work I was able to calculate and diagram valuable information on the blocks that allowed the company to assess the cropping and profit potential of each orchard. By knowing what the company owned, they could better assess their expected income streams and make smarter investment decisions.

Pistachios



Cherries



The most critical factor in fruit production is pollination. Knowing the different tree varieties used and their organization is very useful in understanding pollination. In order to obtain this info, I visited the individual orchards, identified the different varieties used and then created a pollinator map for the company. As a result they've been able to compare their yields to their orchard composition and find the optimal organization.

Academic Work

UC Berkeley 2006-2010



TORII GATE (THORSSEN HOUSE)

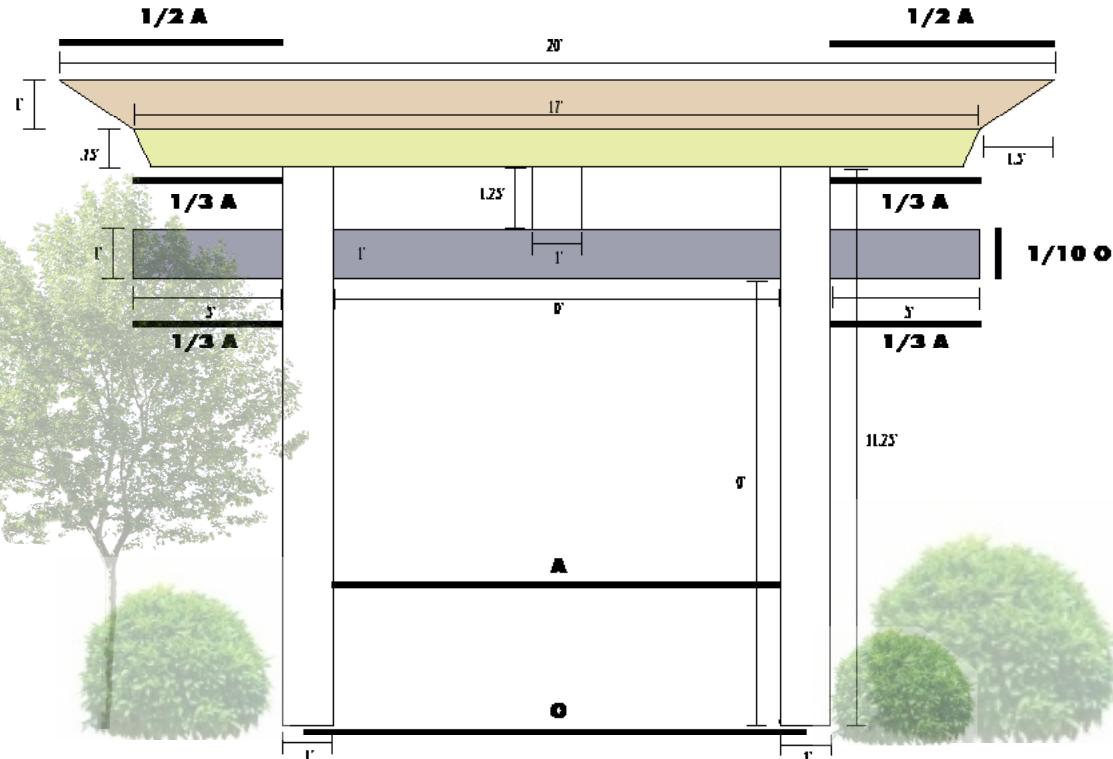
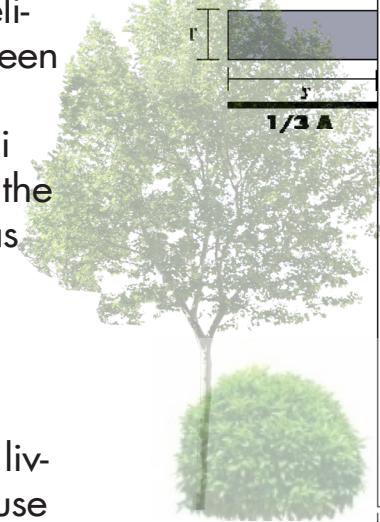
Arts & Crafts meet Japanese Design

Challenge: Design a gate for the ultimate bungalow, the Thorsen House designed by Greene & Greene.

Making an addition to a historical structure is a delicate process. In order to promote integration between the old and new I borrowed from the Japonesque origins of the house and designed a Japanese Torii gate with bungalow overtones. The inspiration for the structure was the front door of the house which was also modeled after a Torii gate.

Early Torii gates were considered a picture frame of nature, where the sacred Shinto spirits (kami) dwelled. Viewing the house an epitome of natural living, it makes sense for a torii gate to frame the house and its gardens.

The gate is designed in accordance with traditional Torii proportions in order to produce pleasing proportion to the eye and the gate's horizontal demeanor is typical of Greene & Greene and Japanese architecture.



TRADITIONAL GEOMETRIES: The entrance is a 9' X 9' square. The ceiling of most of the house is 9'. In addition, the overhang past the two columns is 1/3rd the length of the opening (9'). The middle horizontal beam (shimagi) is the same length as the nuki and the top horizontal beam (kasagi) has an overhang that is 1/2 of the nukis.



Attune to its Surroundings

The choice of materials and finishes for the gate are designed to allow the structure to blend into its surroundings.

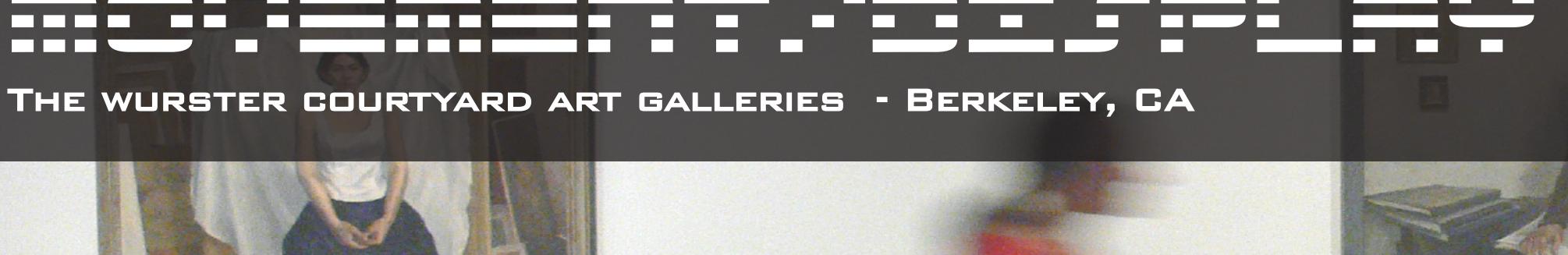
Borrowing from the house, the wood beams are the same dimensions and made of the same wood, Douglas Fir.

Noting the copper clad exterior beams on the house, the kasagi (top horizontal beam) is capped with copper and chemically treated to bring about oxidation in order to attain the same patina that currently covers the copper roofing of the house.



MOTIVATION DISPLAY

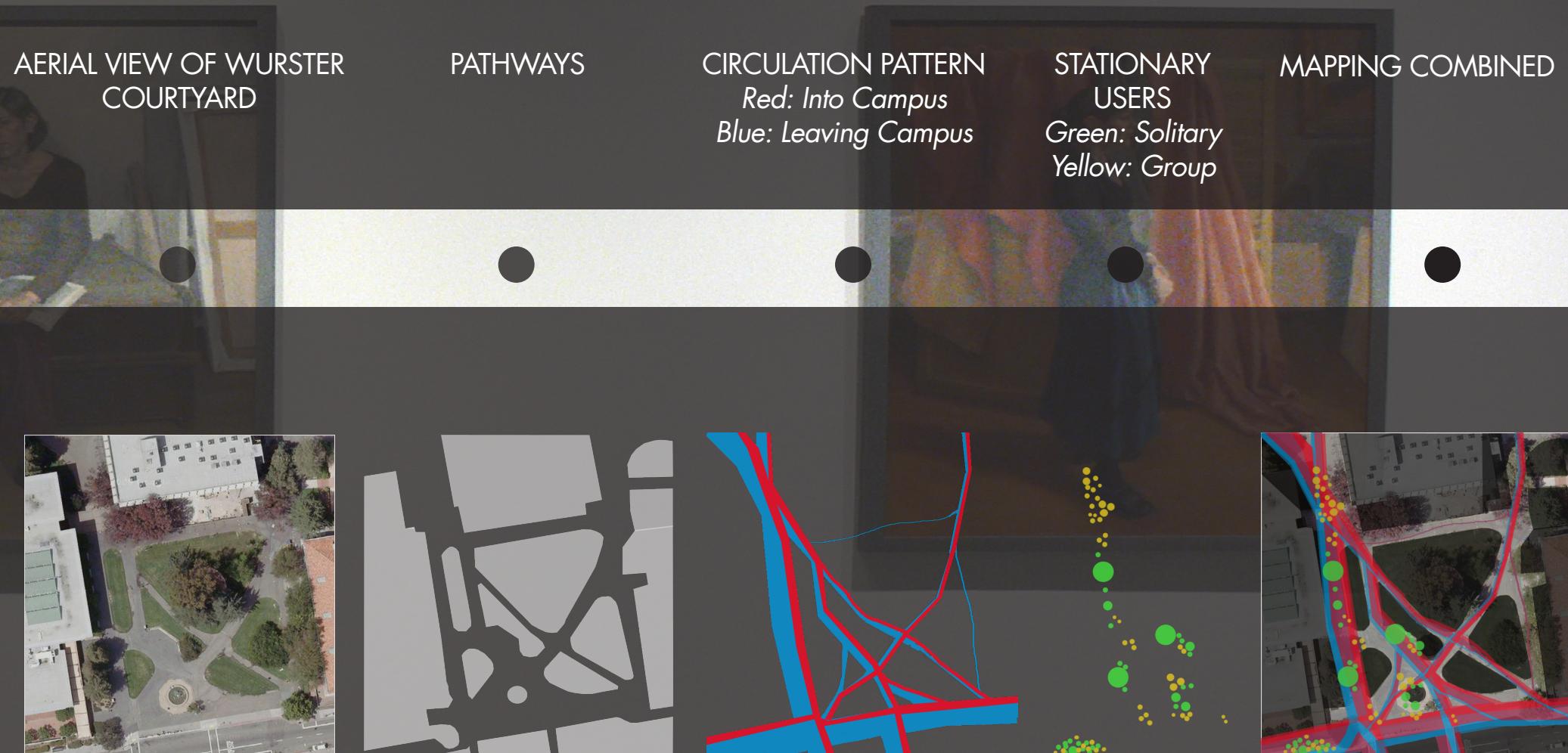
THE WURSTER COURTYARD ART GALLERIES - BERKELEY, CA



The purpose of the project was to utilize the flow of pedestrians through the Wurster courtyard to promote student artwork. The art galleries built in the courtyard were supposed to harness the circulation patterns in order to have the average passerby become engaged with the artwork.

Initial efforts were made to understand the circulation patterns so that the display could be optimally situated. A plant will adjust its growth to catch as much sunlight as possible. In the same vein, I wanted the outdoor displays to be situated in order to capture as much visual attention as possible. Billboards on freeways are angled in just the way to catch the driver's attention, my galleries would do the same.

To create interest in the artwork, I utilized the visual parallax (an apparent displacement or difference of orientation of an object viewed along two different lines of sight) derived from the pedestrian's movement to create moments of intense realization. Simply put, the visual arrangement of the galleries changes as you look at the galleries from different viewpoints. Using parallax as a tool to create different understandings of the galleries, I positioned the buildings in a way so that their facades produced images of the artwork if seen from distinct vantage points. These vantage points were placed directly on the most travelled paths to maximize the amount of witnesses.





Display Strategy

Engagement through Mystery

Once the circulation patterns were understood, the artwork which also acted as the building enclosures were positioned to create visual connections at distinct moment. As a person walked through the courtyard, their perception of the art pieces would be constantly changing due to parallax. But ultimately they would experience a moment of intense realization when the seemingly "unrelated" artwork on the walls formed a complete image.

The average passerby never comprehends the display strategy as a whole but at critical moments has significant parts revealed them. An ordinary walk can provide a mystery and wandering through the site is can be an visual adventure.

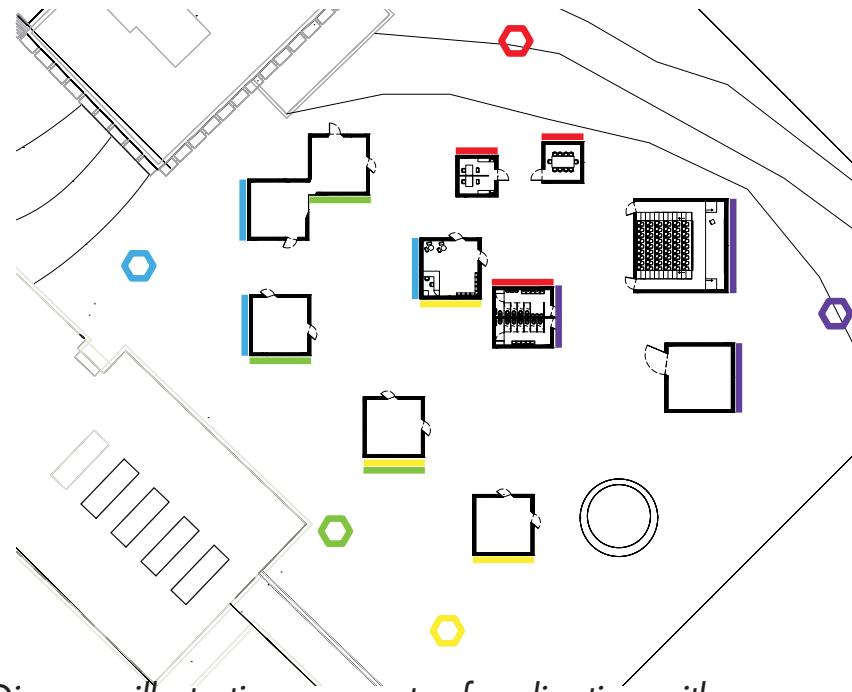
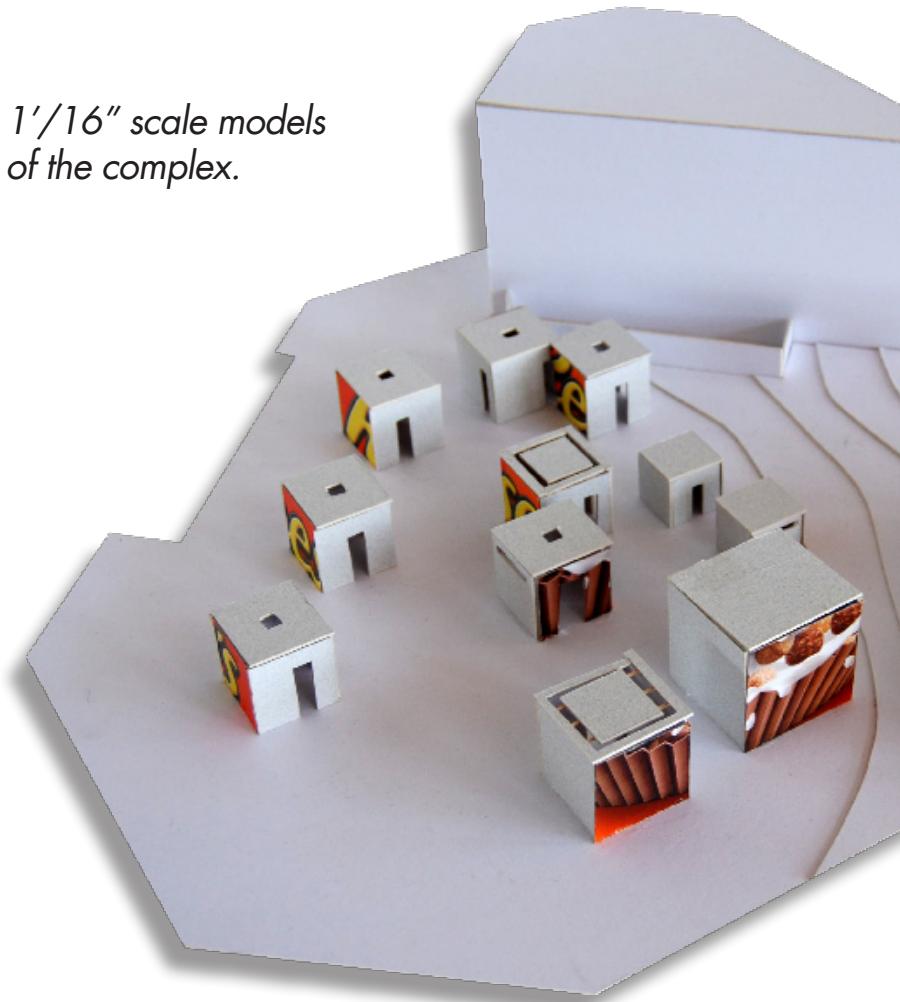
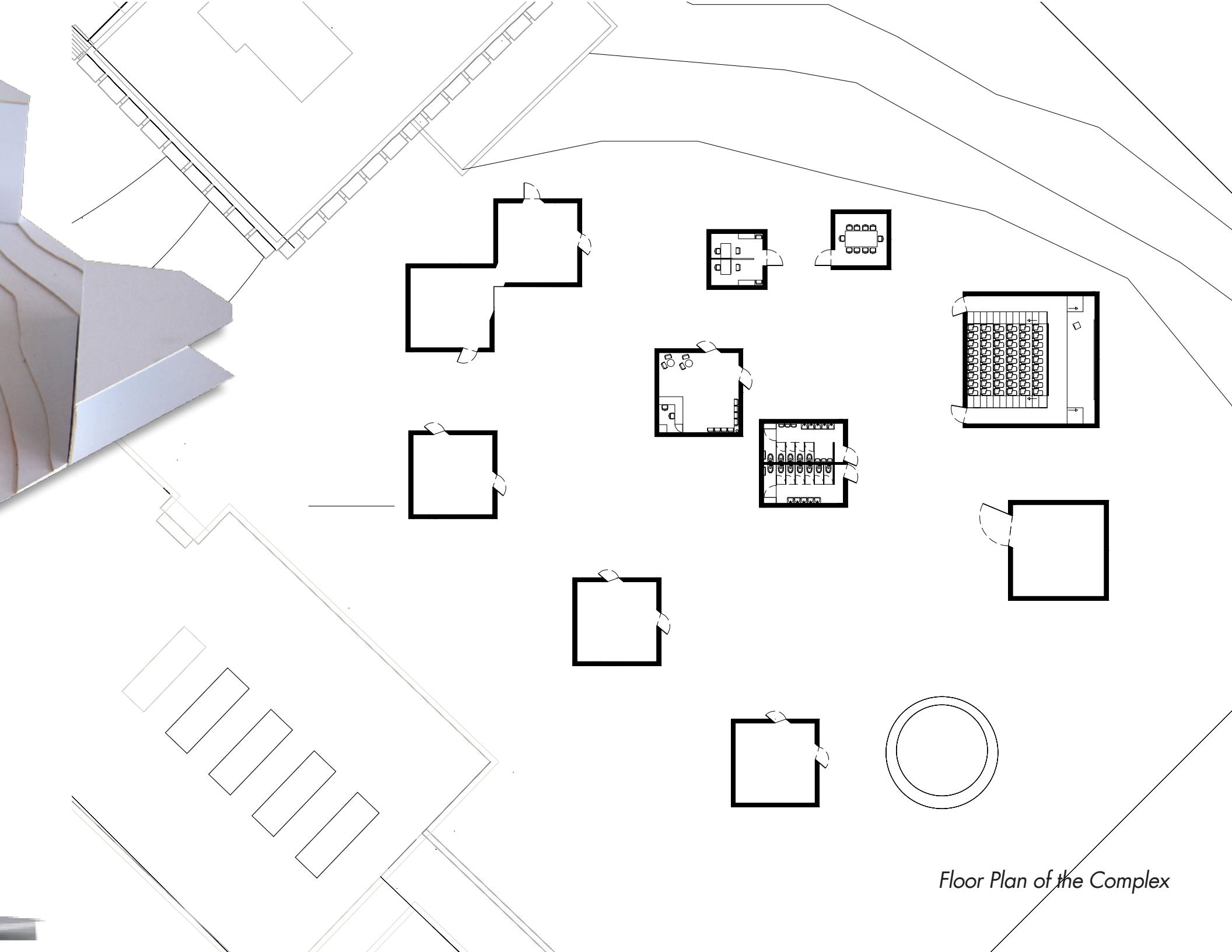


Diagram illustrating moments of realization with corresponding walls that form an image.



*1' / 16" scale models
of the complex.*





Floor Plan of the Complex

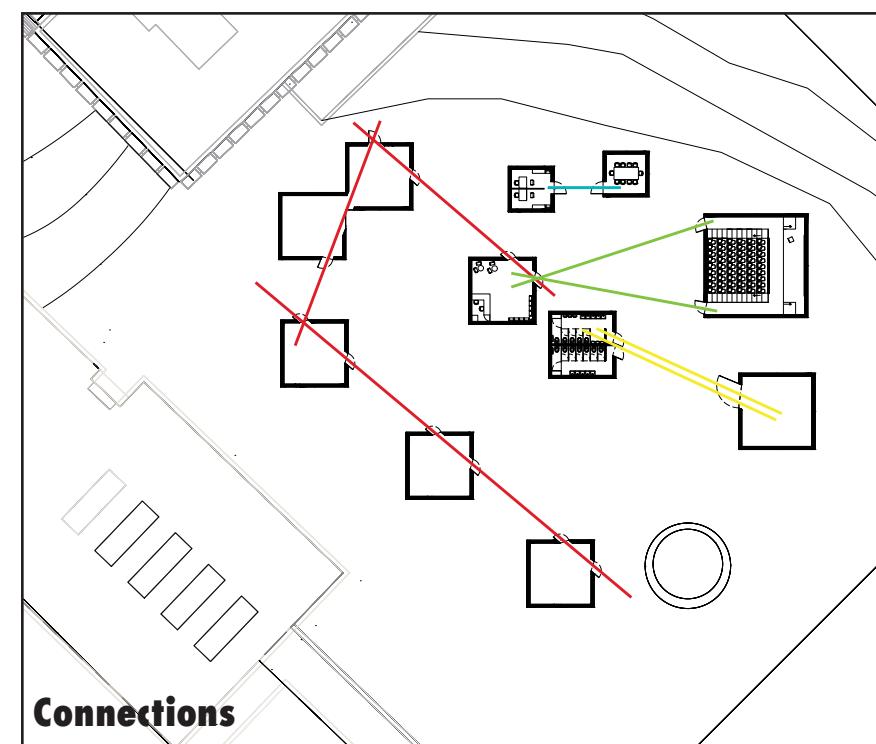
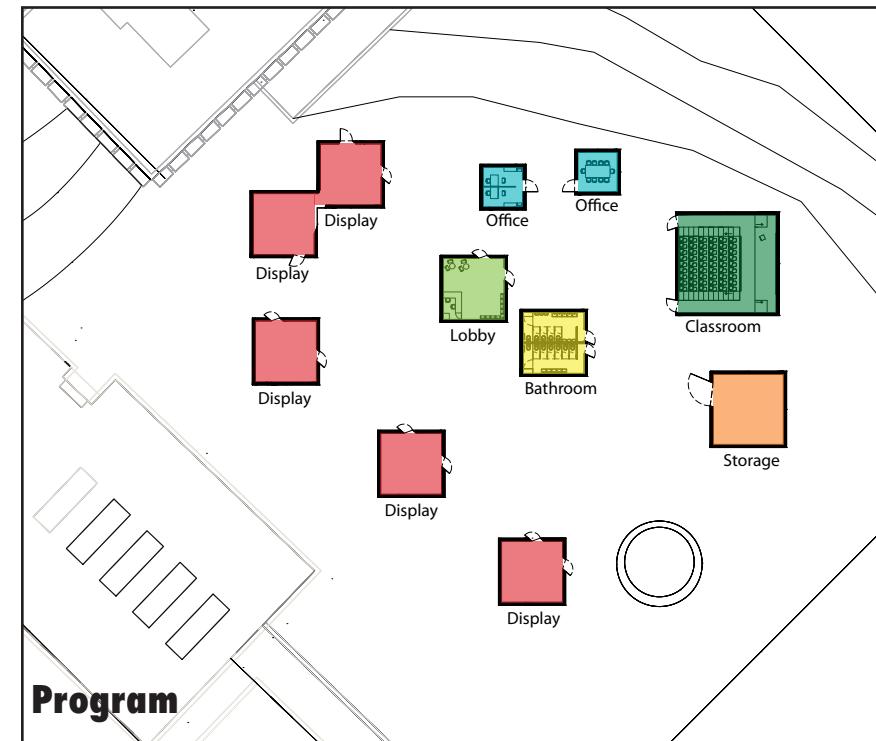
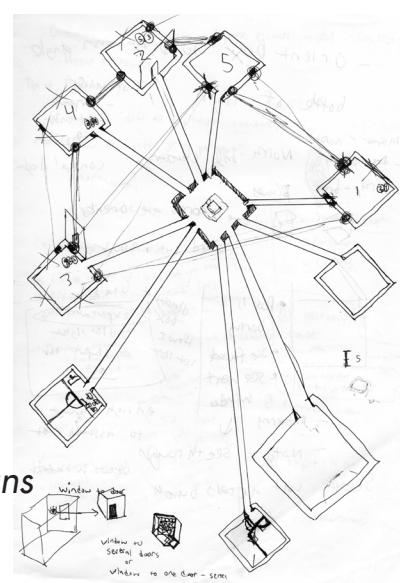
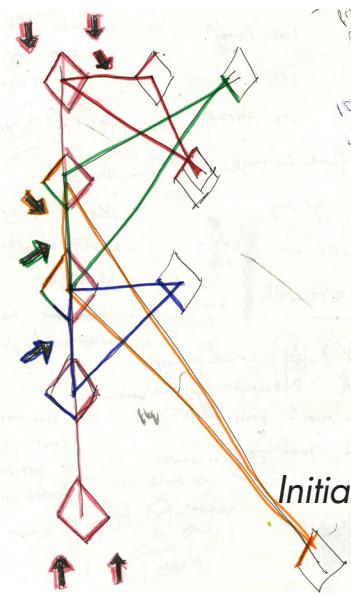
Function and Form

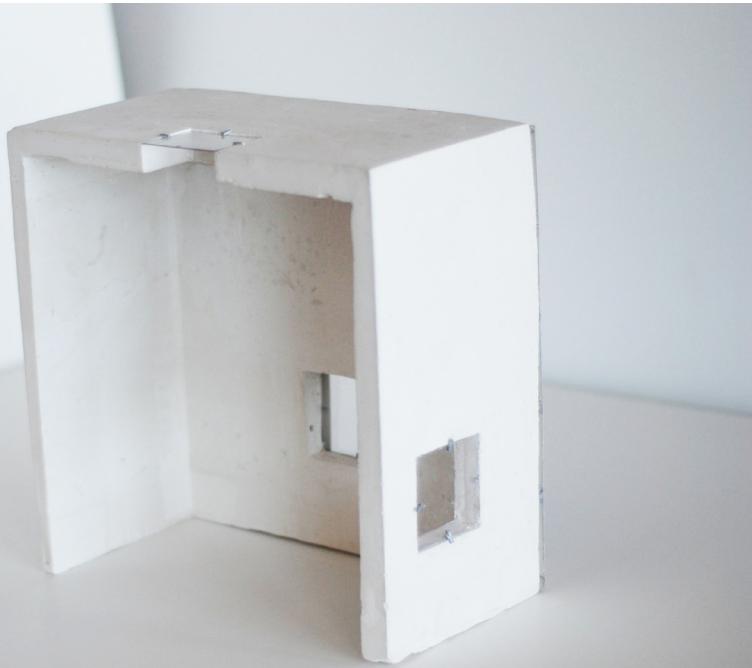
Connecting a Fragmented Site

The difficulty became how to create internal and external connections between the programs. The art galleries needed to have a sense of cohesion so that art goers would understand where to go and how to view the art. In order to do this, the art galleries needed to share certain visual and circulatory patterns.

As a result, all galleries had the same physical dimensions to promote association and they were all perforated in an identical manner in along a direct line. These perforations created the entrances and exits which fell upon the same path creating a shared pathway and a suggested route for gallery viewers. Without building a hallway, one is suggested by visual clues and directed movement (entrances/exits).

These device were employed where other connections needed to be reinforced as well. The two office entrances face directly across from each other as if to direct the traffic from one office to the other.





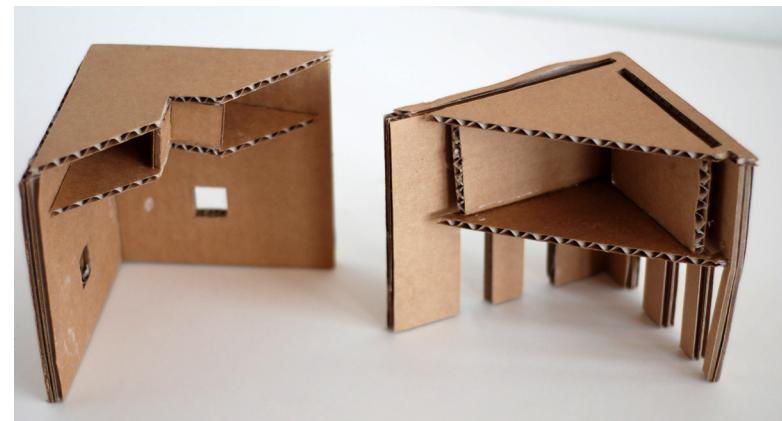
Tectonics

The poetics of construction

The “cubes” would be constructed using concrete in order to harmonize with the brutalist art school and architecture school that it would be situated next to. In addition, concrete has excellent sound proofing qualities to prevent distractions once inside the gallery.

In order to control the lighting and cut out the sound, there are minimal windows and the focus is simply on the art.

The exterior artwork is composed of a series of printed panels that can quickly be installed and removed in order to accommodate new artwork. There are a series of clamping devices to attach the artwork panels to the concrete wall.



INTEGRATION

People + Program + Place

The Albany Bulb

Buildings today are increasingly being built in difficult and degraded places. Understanding how to embrace the constraints can lead to new and unique forms. Incorporating diverse and seemingly incompatible programs. Moreover the users of these different programs often that are rating programs that are as diverse and complicated as the users themselves.

The project attempts to integrate a diverse set of programs that include a series of racetracks, acupuncture, chiropractor, fortune telling, martial arts, a movie theatre and a circus. The goal is to promote understanding and create new connections between users of different programs. This is accomplished by promoting constant interaction along one central pathway and giving the users a sample of what each program has to offer.



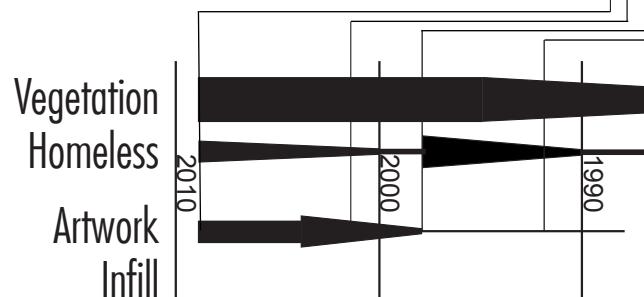
Site Analysis

A Home for the Neglected

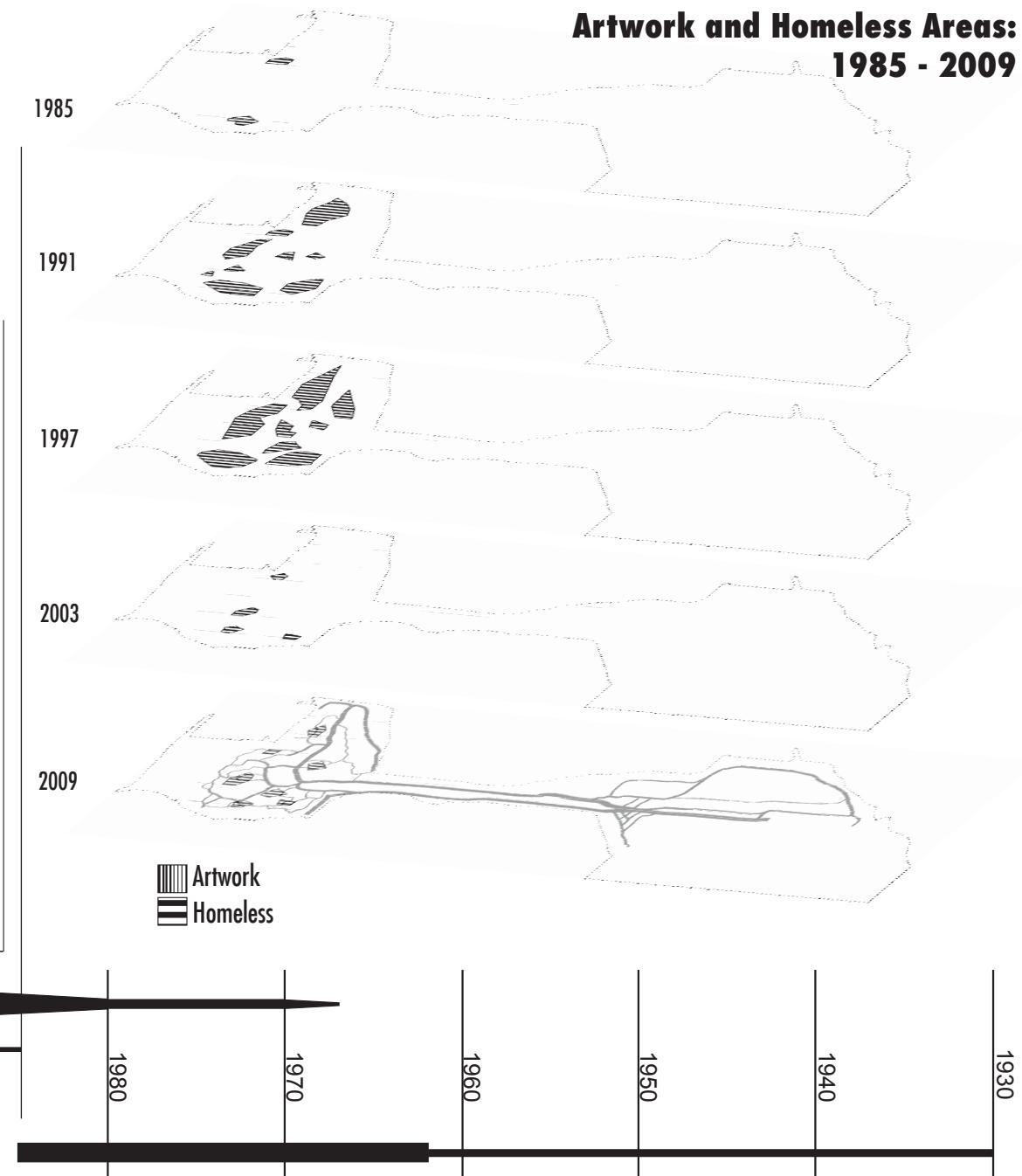
Originally a dump site for the San Francisco Bay Area population, the dumping was eventually stopped and people and vegetation took hold.

The shoreline of the Albany Bulb has long provided inspiration for artistic expression. Over the years, local residents and artists have used the flotsam and jetsam from the Bay as their medium and the mudflats and upland areas of the park project as their canvas.

Within The Bulb there exists a scattered shanty town and a small homeless population. The City of Albany has made several attempts to relocate the homeless, but due to litigation, as well as the persistence of the population, it has of yet been unsuccessful.



**Artwork and Homeless Areas:
1985 - 2009**



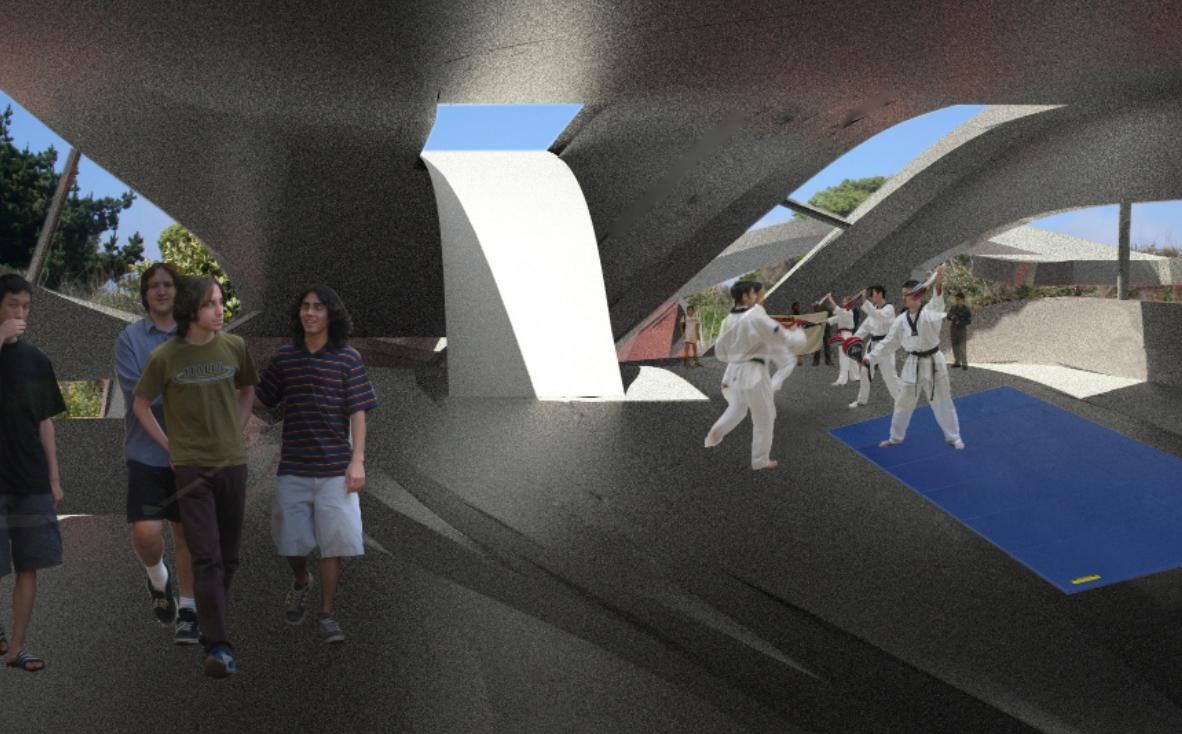


Program

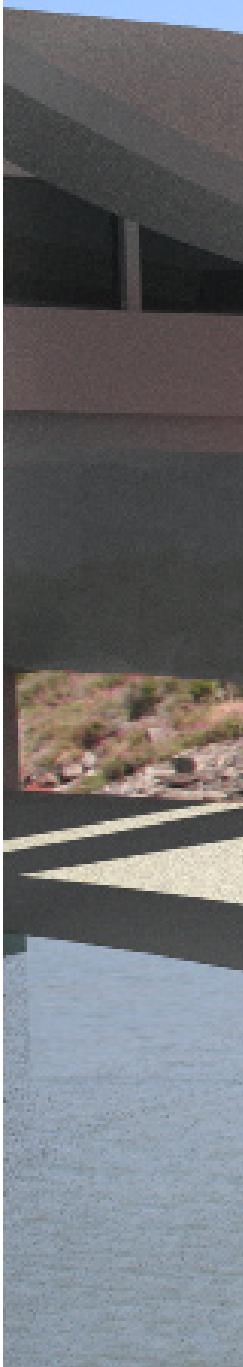
Finding Connections

The organization of the programs promotes an integration of users by encouraging exposure to different programs and their users.

Programs are stacked horizontally in accordance with their usage, with the least popular located at the entrance of the building and most popular at the end.



Programs with low demand have high exposure as all users have to walk past them and come into contact with the activity and its users. This will create a connected community by forcing otherwise segregated groups to have regular contact and dialogue.







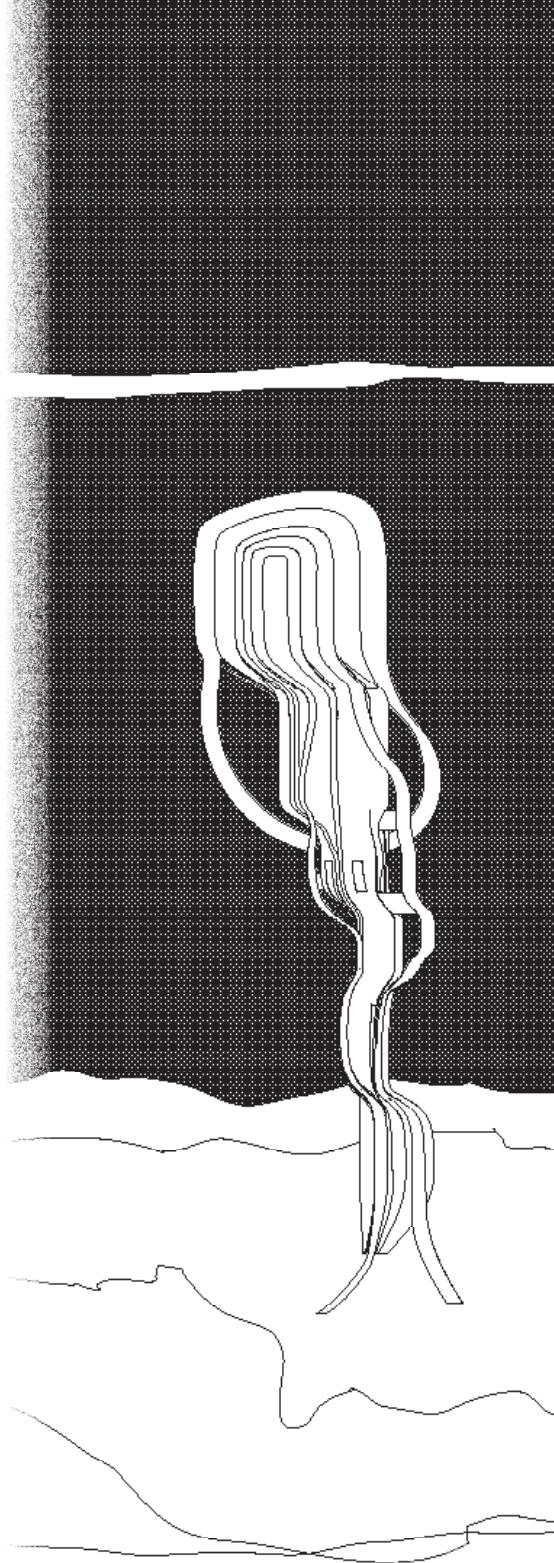


Site Relation

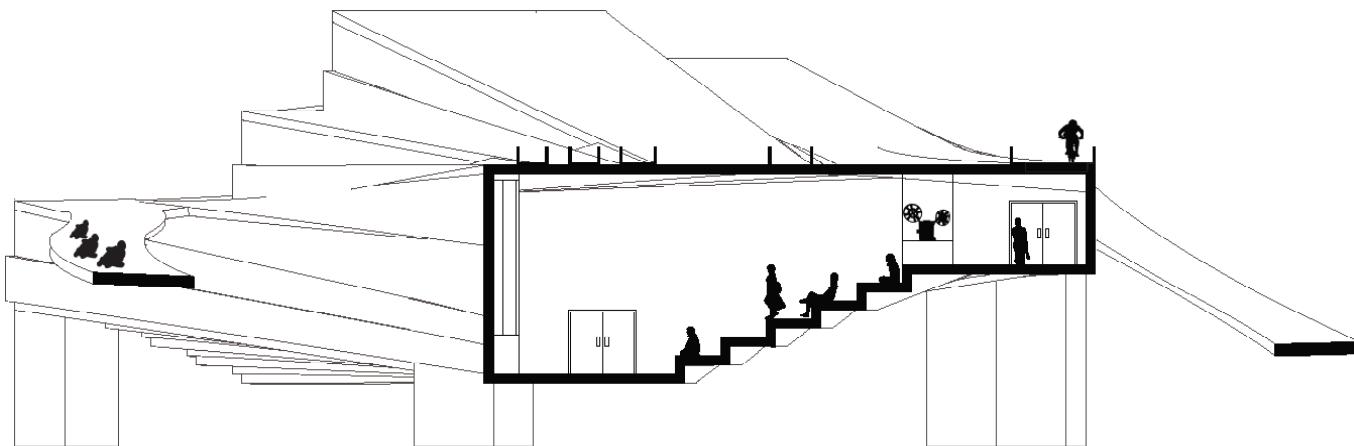
Embracing a Sense of Place

The site has been constantly evolving through physical and cultural shifts. In order to accentuate these changes, the building is situated on the epicenter of these changes.

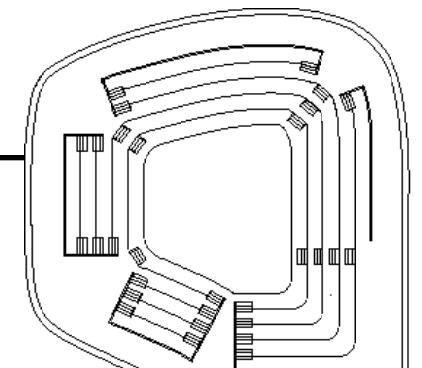
As a result, the building will eventually become a canvas covered in the patterns of change. Graffiti will cover the walls and homeless will be finding shelter from the winds. Barnacles and algae will appear along its structural supports and vegetation from land will creep along the facade.



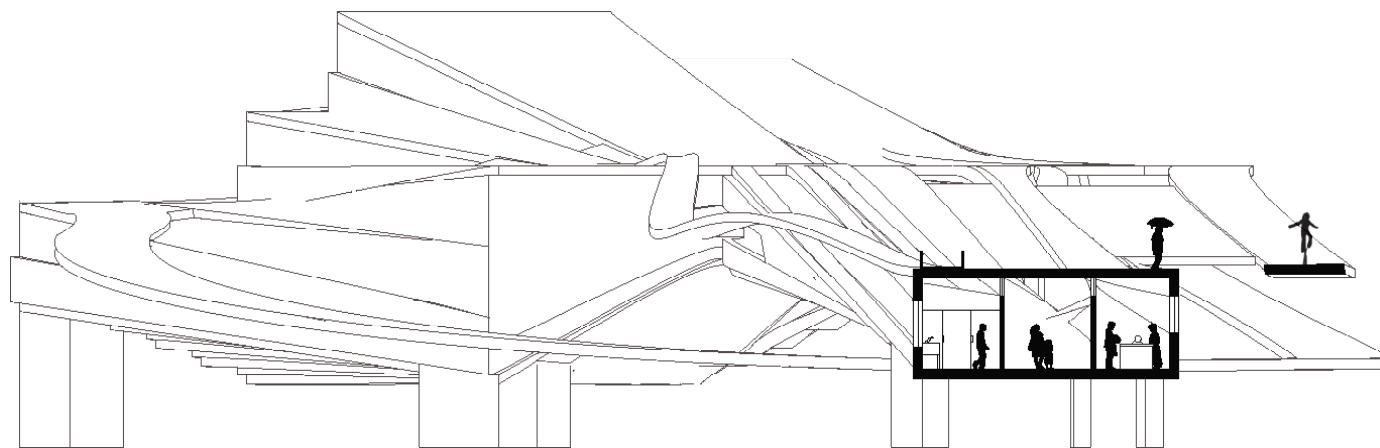
Section Views



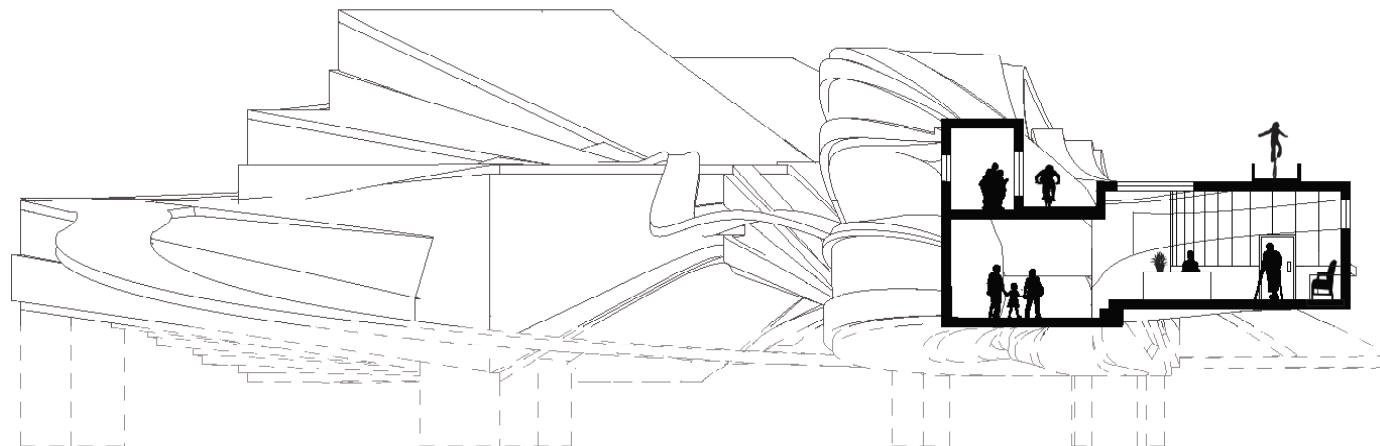
Plan View



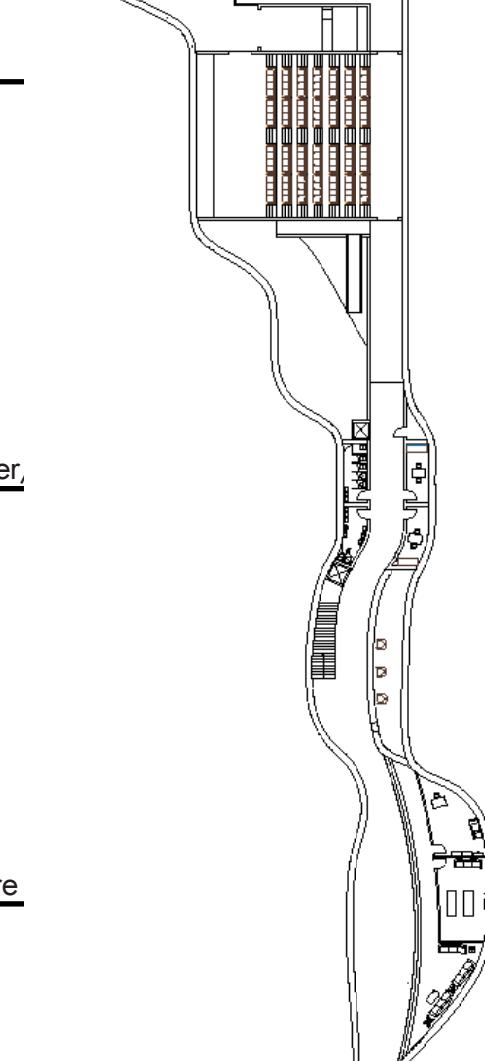
Theatre



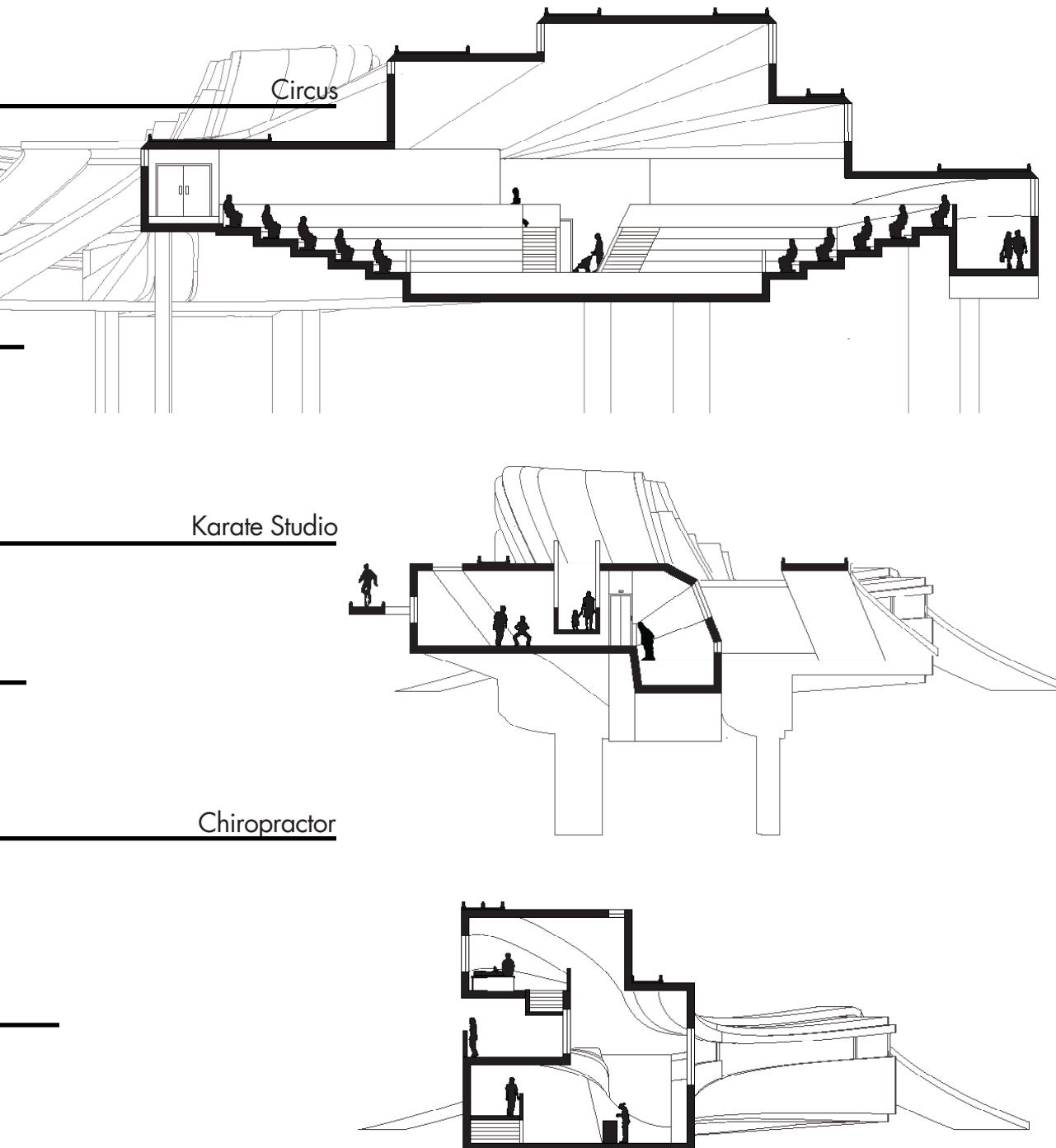
Fortune Teller



Acupuncture



Section Views



The Building

Hybridization & Functionalism

Form is determined by individual program's function and the hybridization between programs. The walls and floors morph as they transition from one program to the other in order to accommodate their function.

For instance, the steps to the acupuncture office eventually become the desk for the chiropractor's office and then wall to the bathrooms and Fortune Teller.

Looking at the theatre (opposite page, top left), the stadium seating and the movie screen determine the outline of the building skin.

Modelling the hybridization was an iterative process that had me using the "rail" function in Rhino 3D with the "functional form" sections as the start and end points of the rail.

