

# PORTFOLIO ANDY SPRINGER

Contained are works completed by Andy Springer through his time at Montana State University.

A springer is the first tapered stone of an arch. It's brash, yet humble – no keystone. Springer (to jump) is the German word for a knight in chess. It's brash, yet humble – no bishop, no queen. I can't rush forward. I jump. I have always had some sort of apt eye for the obstreperously indifferent yet quirky clever step to take – the 'jump', the check move. This is my next jump. You're looking right at it.

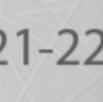
The image to the left is but one produced by an exploration of the concept of drunken walk. Drunken walk is a probabilistic concept which models the path of an element as it moves through space according to randomly generated inputs. The system looks disorganized, but is spawned out of a very simple set of rules: move up, down, left, right, forward, or back based on a random input. As the rules are altered slightly to no longer preclude orthonormality or even orthogonality the path seems to dissolve into an unintelligible squiggle, but there are still rules. There are still rules arguably as strict as those which produced the somewhat sensible grid. Rules such as these – though oft more complex – give origin to any whispers of design. It is in some sort of outlandish matrix which our flippant ideas dance.

So I jump. I'm free to be brash because I know the rules.  
But yet, I can't run in.

The fool rushes in and no fool am I – though I wish to be.

I jump. I spring.



	3-4
	5-8
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	19-20
	21-22

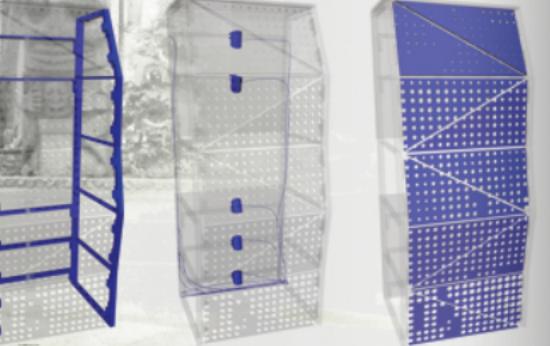
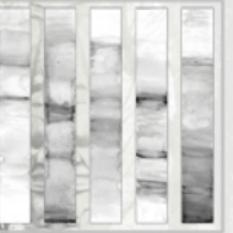


# NEWS AS NOISE

3rd Year Design Project  
Seattle, Washington, USA



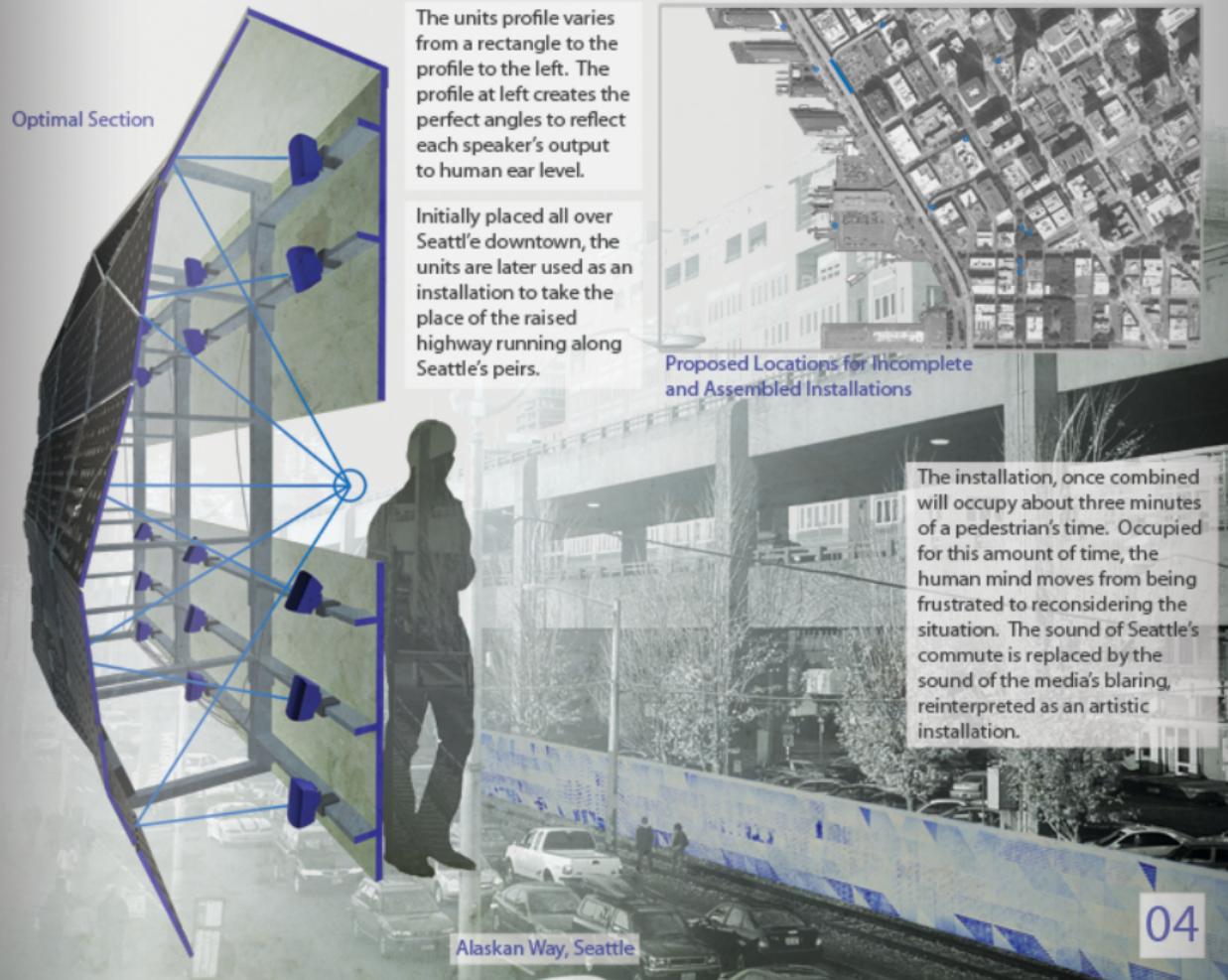
03  
Pioneer Square, Seattle



Today's news has begun to overwhelm its audience. Traditional news sources have become a tirade of biased non-information. Within the streets of Seattle, proposed is an installation which utilizes the media's blaring. Instead of filtering as we often try to do, the project overlays five news sources on a similar topic to create a discordant, discomforting experience. When no one track can be isolated, none of the noise is allowed to fade into the background for any passerby. The news is highlighted again by creating indiscernible, penetrating babble.

The system shown below is made of a rib structure, five speakers, and a panel system with varying porosity. The perforations are derived from the images to the left as a way to create changing volume and quality of individual tracks. Multiple units assembled are scattered throughout Seattle.

Optimal Section



The units profile varies from a rectangle to the profile to the left. The profile at left creates the perfect angles to reflect each speaker's output to human ear level.

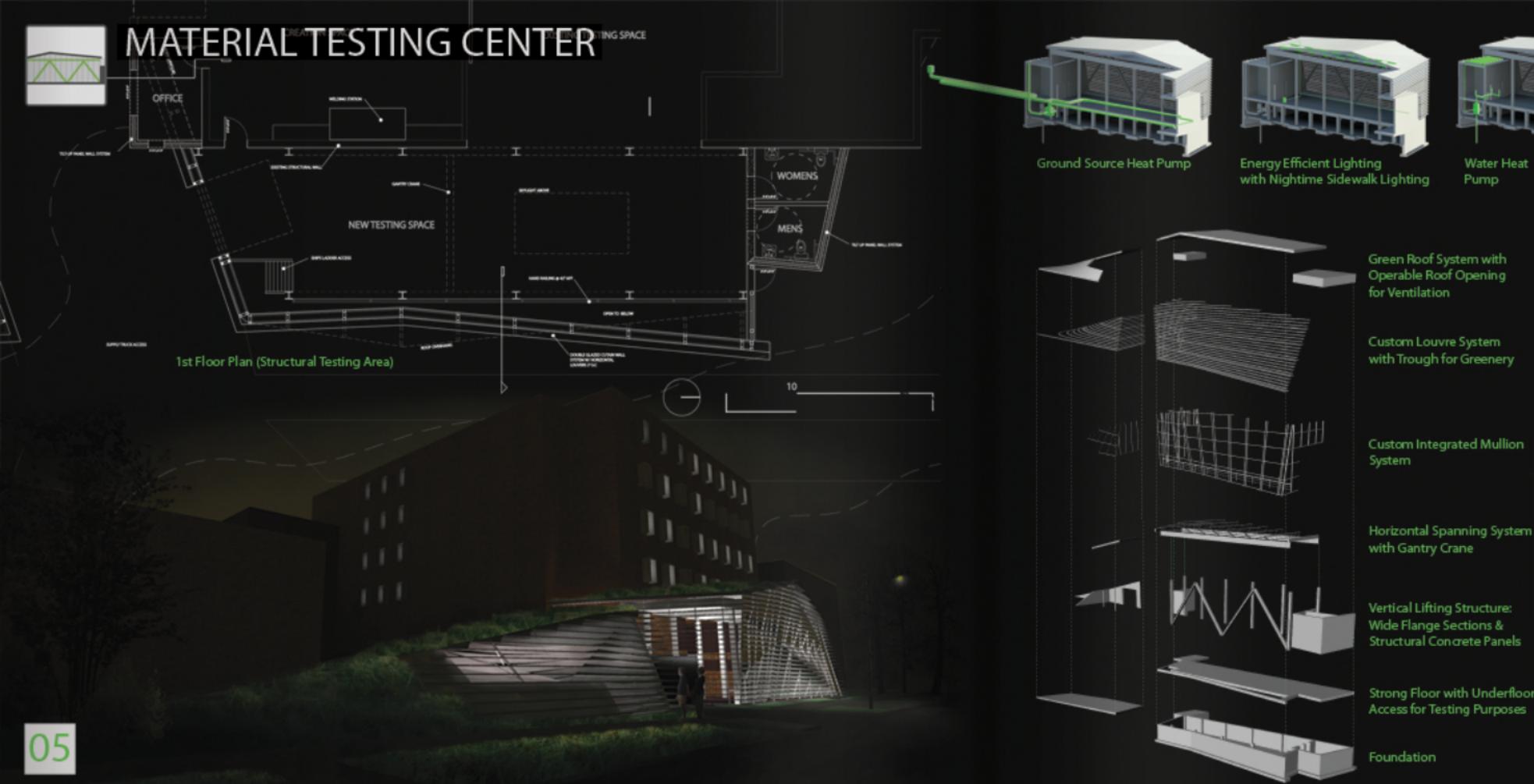
Initially placed all over Seattle's downtown, the units are later used as an installation to take the place of the raised highway running along Seattle's peers.

Proposed Locations for Incomplete and Assembled Installations

The installation, once combined will occupy about three minutes of a pedestrian's time. Occupied for this amount of time, the human mind moves from being frustrated to reconsidering the situation. The sound of Seattle's commute is replaced by the sound of the media's blaring, reinterpreted as an artistic installation.



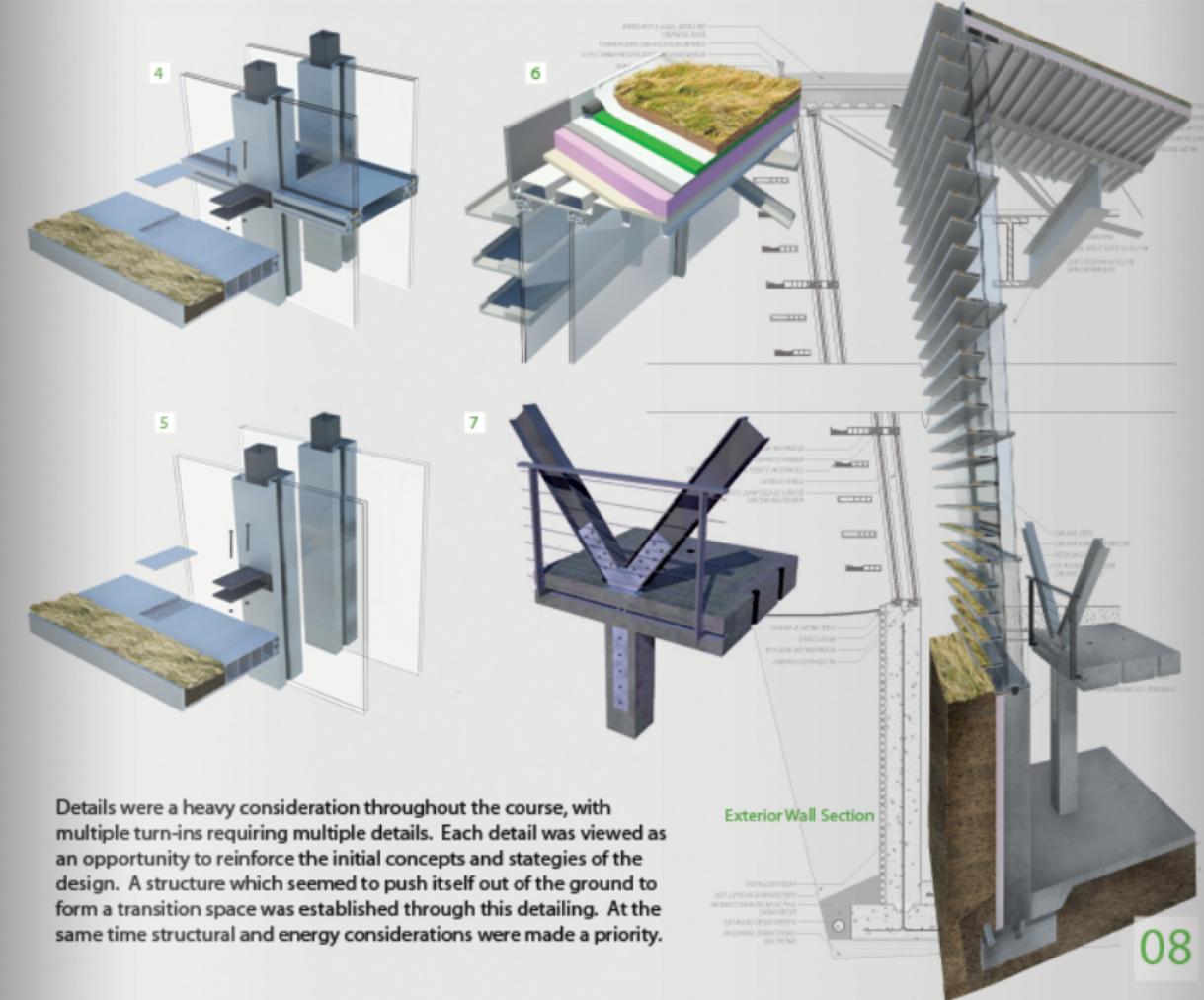
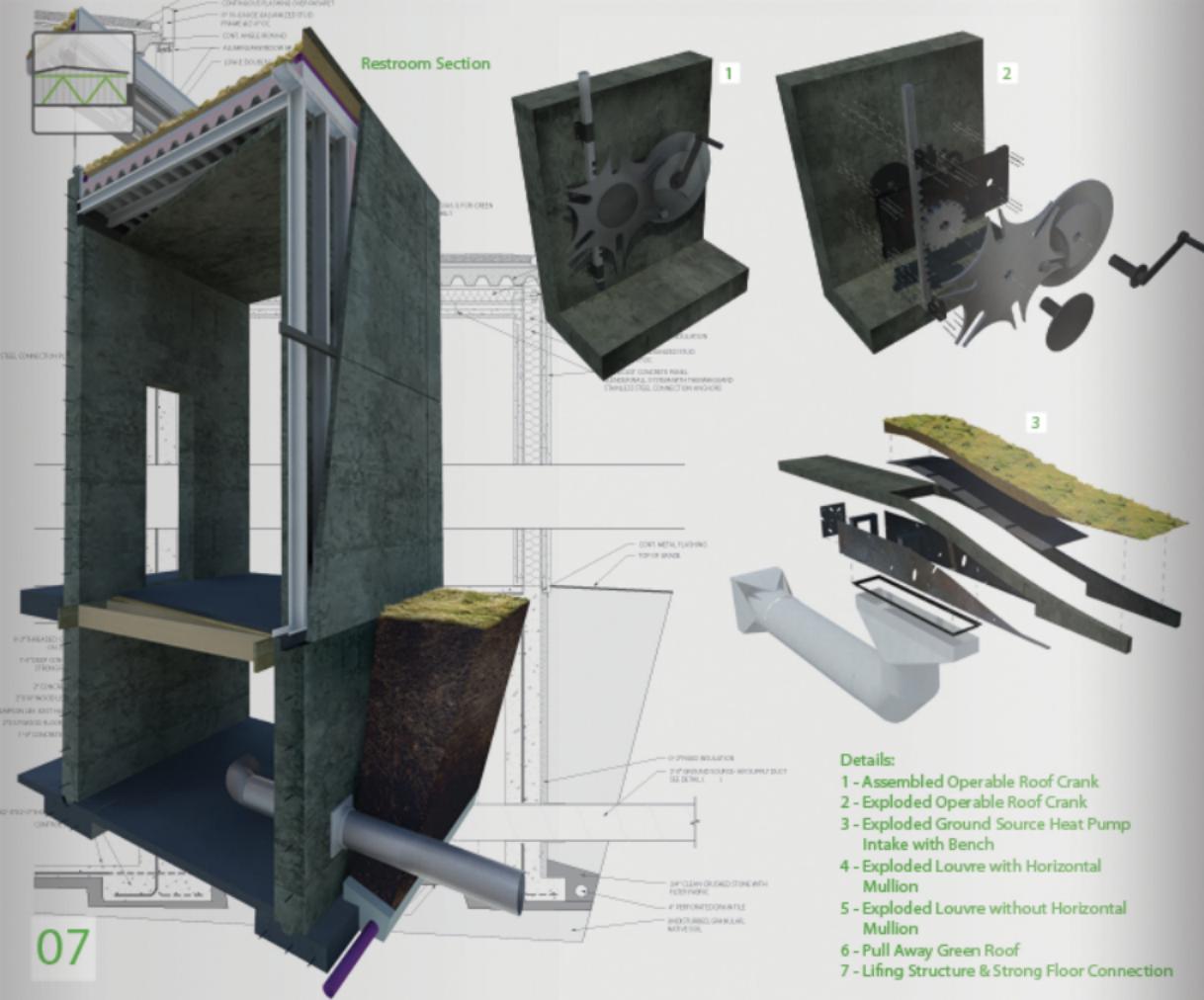
04  
Alaskan Way, Seattle



4th Year Systems Project  
Bozeman, Montana, USA  
Collaborators: Ethan Davis & Jack Oldham

Conceptual design lays a foundation from which to form an architecture. In this exercise partners were given a week to submit design strategies for a structural material testing center addition to Cobleigh hall of Montana State. After this initial turn in the strategy was to go unchanged as the building's details underwent intense analysis. The building morphed through especially strong considerations of the systems. Through the use of EQuest and BIM, along with the use of more elegant graphic presentation methods, the building took form. Eventually, a set of construction drawings with supplementary details and sections yielded a final product which took initial artistic moves and rigorously considered their tectonic manifestation.







# ARTISTIC INTERJECTION

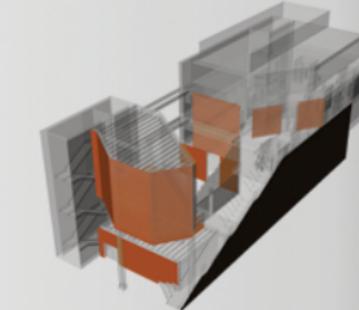
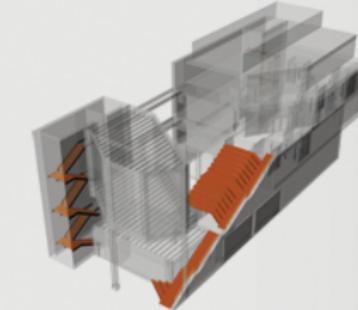
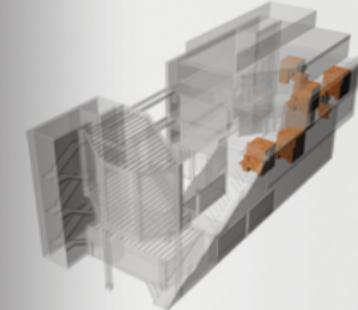
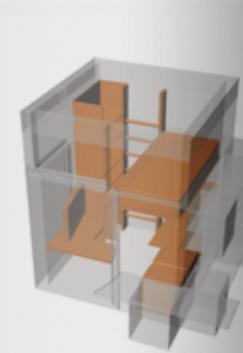
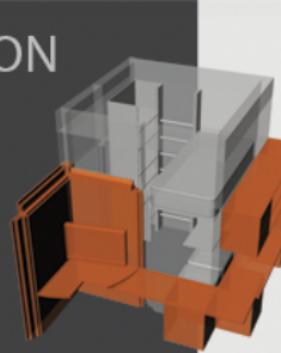
3rd Year Design Project  
Billings, Montana, USA

Within Billings lies a threshold between a vibrant urban center and a neglected industrial district with the potential to quickly turn around. The East Billings Urban Revitalization District (EBURB) provides incentives for new businesses to move in. The proposed site is on the downtown edge of the EBURB, allowing for the opportunity to form a link between an established commercial and cultural identity and one in its infancy.

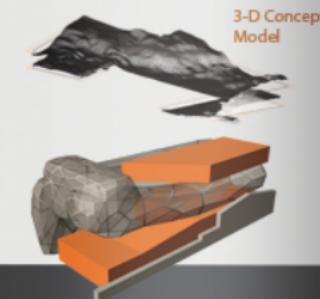
Art and youth consistently catalyze the development of revitalized neighborhoods. Therefore, the insertion of a community of artists with the opportunity to work artistically while also working within a community oriented restaurant can create a place which not only facilitates the needs of its occupants, but the connection of the community as a whole.



09



The cells above serve as working studios for artists to produce in either an introverted or extroverted condition. These cells are placed within the 2nd and 3rd floors to create a decidedly collaborative environment. Artists are encouraged to work in the restaurant below and living options are available above. The building functions as a powerfully creative space sandwiched between more practical programmatic elements.



3-D Concept Model

Long Section



Vertical circulation is concentrated in strong vertical elements at front and back. Additionally, a stair from the street front draws people in to an outside seating, stage, and film viewing area.

Sectionally, interactive spaces are concentrated towards the front including a stage, seating, and overhanging gallery space. The rear of the building allows for more controlled work environments.

South facing glass is screened in several ways to control the light quality of correlated spaces. A large gallery extends itself into the public presence to emphasize the creative works within.

10



Largely conceived as an imperatively functional plan with moments to allow for sectional interaction between the multiple programmatic elements, several qualities of space were considered. Ceiling elements, screening, and lighting control the intimacy, vibrancy, and feeling of productivity within various spaces.



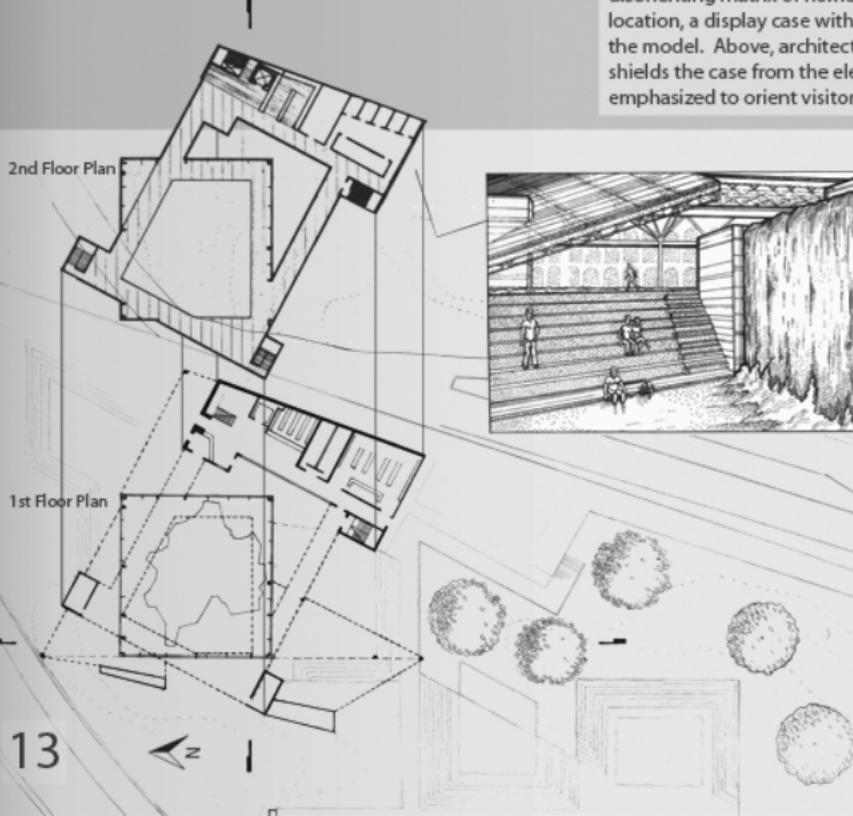
# GISMONDI PAVILION

4th Year Design Project

Hand Pen Line Drawing

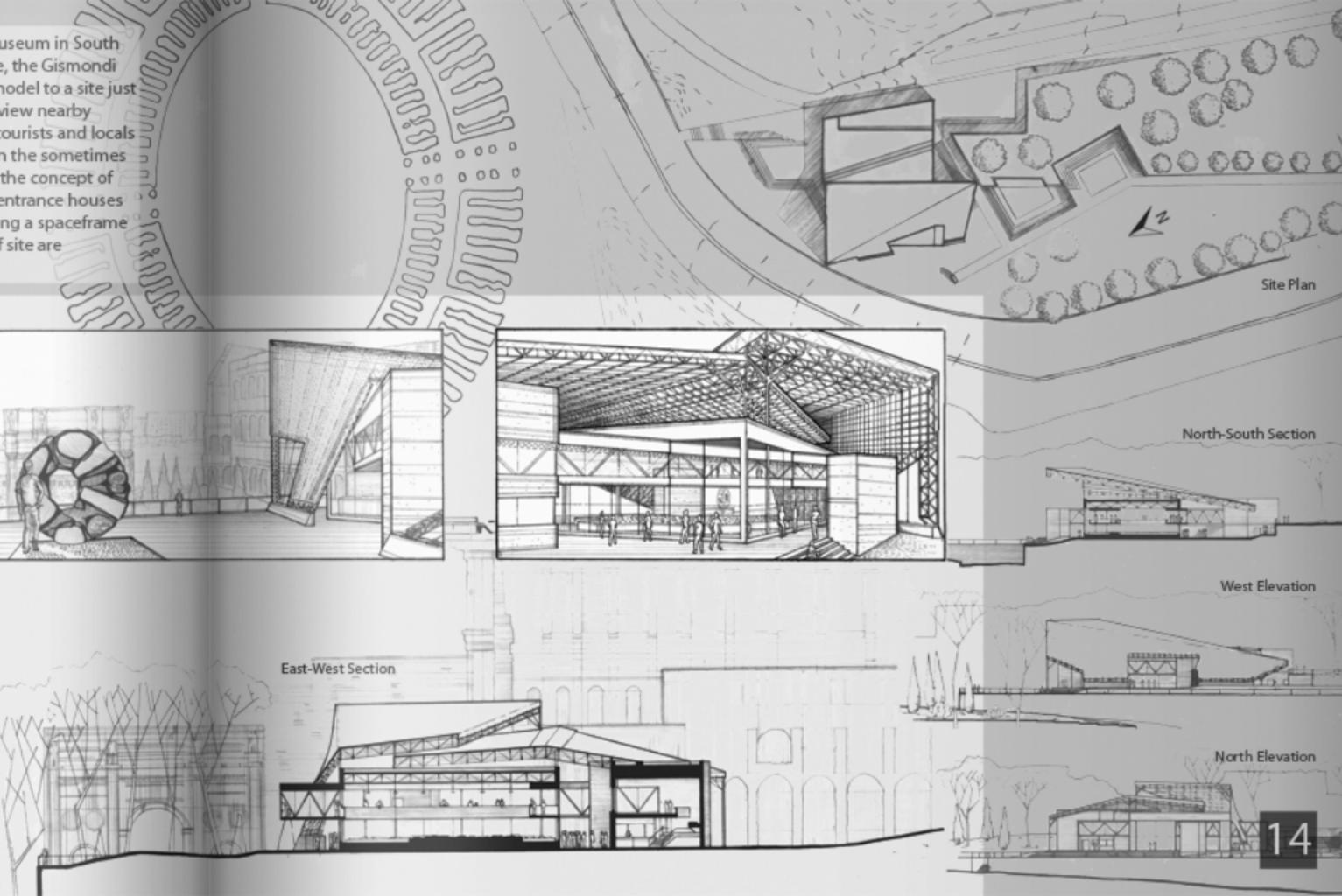
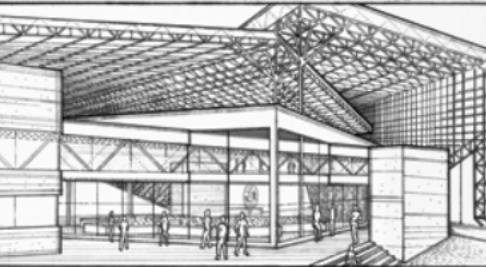
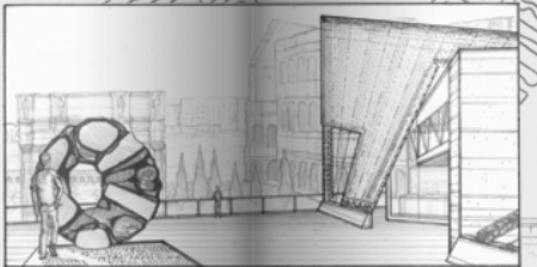
Rome, Lazio, Italy

Collaborator: Rhys Anderson



13

Oft unseen, housed in an out-of-the-way museum in South Rome, is a stunning model of 300 A.D. Rome, the Gismondi Model. With the opportunity to move the model to a site just south of the Coliseum, elevated enough to view nearby markers, a museum has the chance to give tourists and locals an orientating and engaging element within the sometimes disorienting matrix of Rome. To emphasize the concept of location, a display case with 2nd floor paid entrance houses the model. Above, architectural fabric coating a spaceframe shields the case from the elements. Lines of site are emphasized to orient visitors at all times.



14



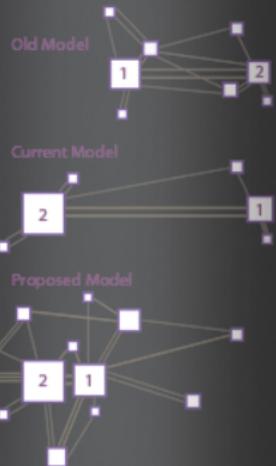
# THE MIDDLE - 中

Company Internal Competition  
Chengdu, Sichuan, China

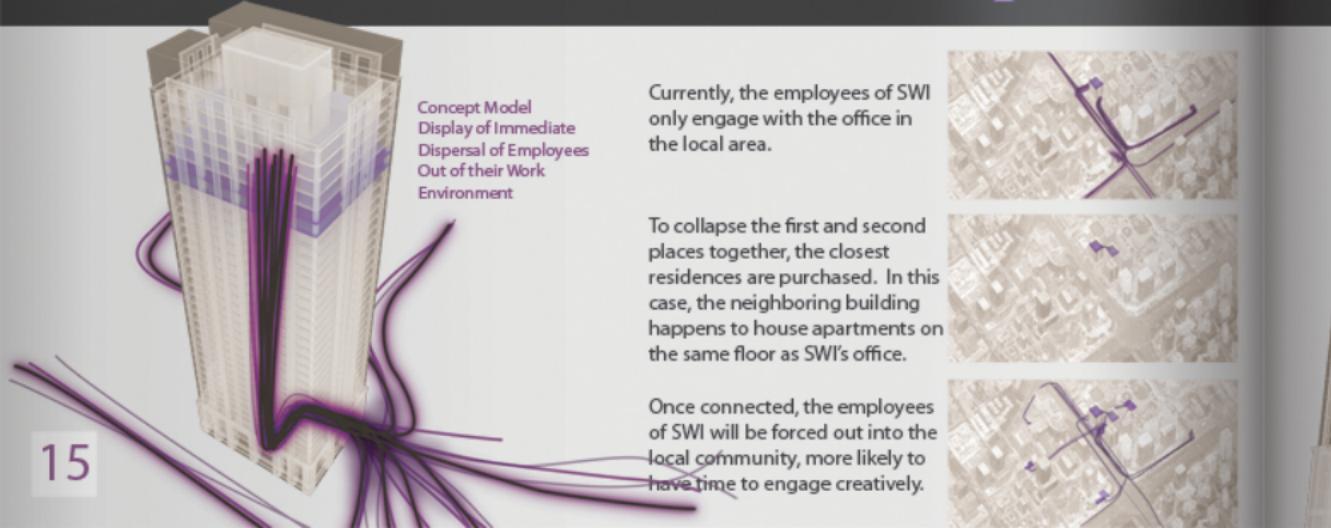
While interning at Sunway International in Chengdu, China, I was entered into a week-long competition for new employees. I was the only American. We were prompted to redesign the SWI office.

As an office, the space functions extremely well. The more immediate concern arises from the firm's lack of connection with its surroundings. By delving into an immersive study of creative places, the concept of *milieux* emerged. Creative people often converge on places. These places are external of the places in which they work. To better SWI, instead of improving its internal structure, the external community must be engaged outside of the firm's working hours.

Within the typical network an individual engages, there are three places: The first place is the home, the second place is the workplace, the third place is any other place where an individual engages socially. As the the work place has begun to occupy more of our time we have lost the time to engage the third place. This loss of engagement directly harms the creative community by reducing the kindling of *milieux*-like social spaces. By collapsing the first and second places back together, the third place might be reestablished.



Once the places are now brought together the idea is extrapolated. A bridge is placed between the floors, supported by the ties to the existing structure. The bridge has no physical connection to either side, bracketed on each building around a 2-story double ball and socket joint. The resulting element is a piece floating in the middle of the first and second place - a piece which improves the workings of the office without physically altering the interior of the office.



Currently, the employees of SWI only engage with the office in the local area.



To collapse the first and second places together, the closest residences are purchased. In this case, the neighboring building happens to house apartments on the same floor as SWI's office.



Once connected, the employees of SWI will be forced out into the local community, more likely to have time to engage creatively.





# EUROPE TRAVEL DRAWING



Dam Sqre,  
Amsterdam, The Netherlands

Piazza dell'Anfiteatro,  
Lucca, Italy

Rome Studio Graphics Work  
along with Personal Work  
Ink Line with Marker  
Various Locations within Europe

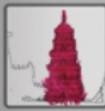


Gallery of Modern Art,  
Glasgow, Scotland



Swiss Guard Monument,  
Luzern, Switzerland

Calton Hill,  
Edinburgh, Scotland



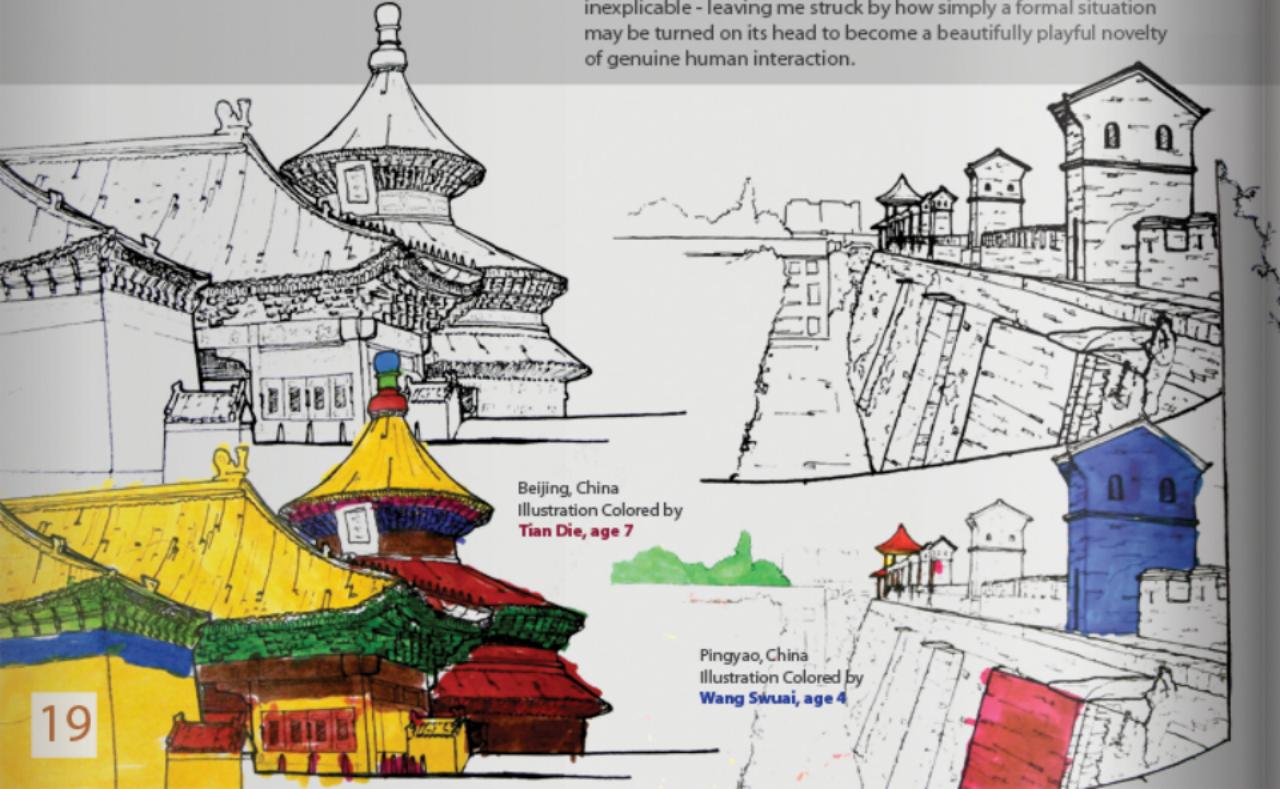
# COLORING BOOK

Personal Project

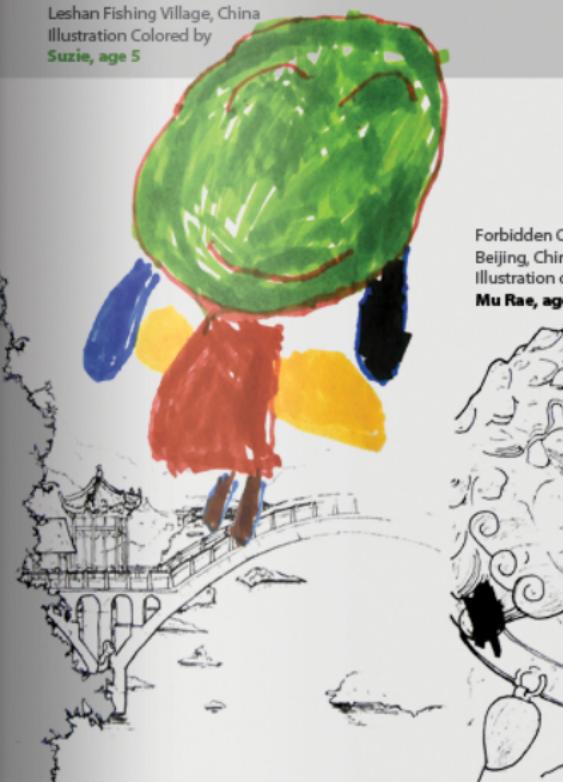
Ink Line with Marker

Various Locations within China

Collaborator: Multiple Chinese  
Children Age 3-9



Kuanzhai Alley,  
Chengdu, China  
Illustration Colored by  
Penny, age 8



Leshan Fishing Village, China  
Illustration Colored by  
Suzie, age 5

Forbidden City  
Beijing, China  
Illustration colored by  
Mu Rae, age 3



Tiananmen Square,  
Beijing, China  
Illustration Colored by  
Jack, age 5

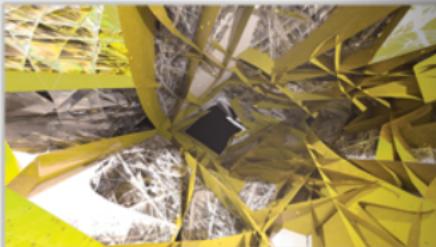
# FORMATIVE STUDIES

Personal Projects

Computation Product Generation



21



## Collapsed Car

An exploration in the concept of attractors on a system of planes. The original form is collapsed upon a single central point by increasing the attractive force of the central point. External anchor points tether the planes to leave the system volumetrically similar to the input. A reveal is cut through the resultant system to expose the intricate interior.

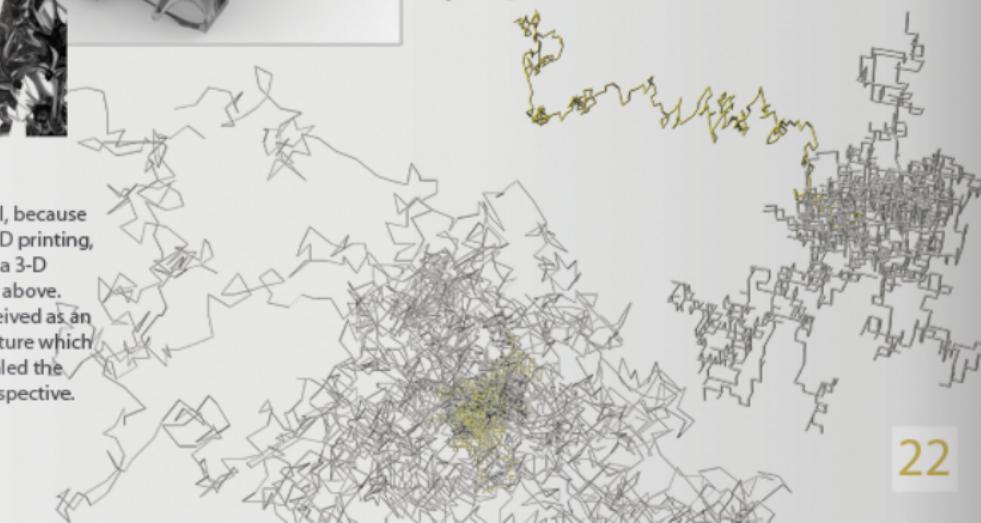


## SWI Logo Project

While designing for SWI, because of my background in 3-D printing, I was asked to produce a 3-D version of the SWI logo above. The 3-D logo was conceived as an organic bone-like structure which had a form which revealed the logo only from one perspective.

## Drunken Walk

An exploration of the difference between the difference between orthonormal and non-orthogonal path generation. Initially, 500 dice rolls were recorded and used as a random number input. This yielded a gridded system, which translated through a rotation is still an orthonormal system. Once digital random number generation was used to generate a non-orthogonal path, a more chaotic path type emerged. As the process is extrapolated to limit the controls of the path, the system grows unsensible



22