

CREATING A CORNERSTONE

2015, Studio Project

Plaster, Ultra High Performance Concrete,
Technical Drawings + Digital Diagrams

SHADOW CASTING

RESEARCH | PART 1

As a class our first step in research was to create a tactile map capturing the campus area. Each class member mapped an area of the campus that they felt connected to. The mapping started from paper and evolved from on-site plaster castings to 4x4 tile installations and a whole class exhibition. These tile installations can be seen as interpretive shadows of their origin allowing us to understand the context we would be working with.



TEXTURE MAPPING

Plaster cast texture map of quilted 16 tiles, each 6"x6" x approx. 1/2" thick, presented as a 4x4 square grid. Expresses the character of a given area of the campus fabric.

GOOCH/DILLARD

The first year residence area farthest from grounds, displays its uniqueness through its materiality. The textures captured in this part of the university show how it differs from central grounds in appearance and feeling. Certain textures that are characteristic to the university are still present, however new textures are introduced and incorporated. These new textures emphasize the geographic separateness from the university overall.



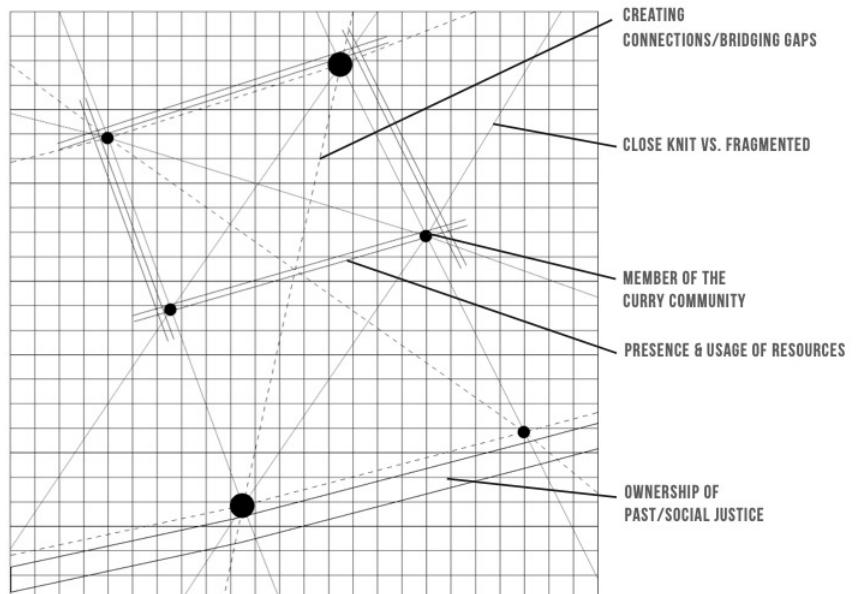
CONCEPT MAPPING

Concrete cast concept map of interview connections, 36"x36" and approx. 2" at its thickest point.

YOU ARE HERE

RESEARCH | PART 2

As a designer, one is required to see through others' eyes, decipher what others see and say as an understanding and translate it to a material language. In other words, listen carefully, and then communicate back to them more than they understood initially. Through interviews of faculty and students, every class member worked to understand one of the 11 schools of the university and create a material map from the data for our second phase of research.



THE CURRY SCHOOL OF EDUCATION

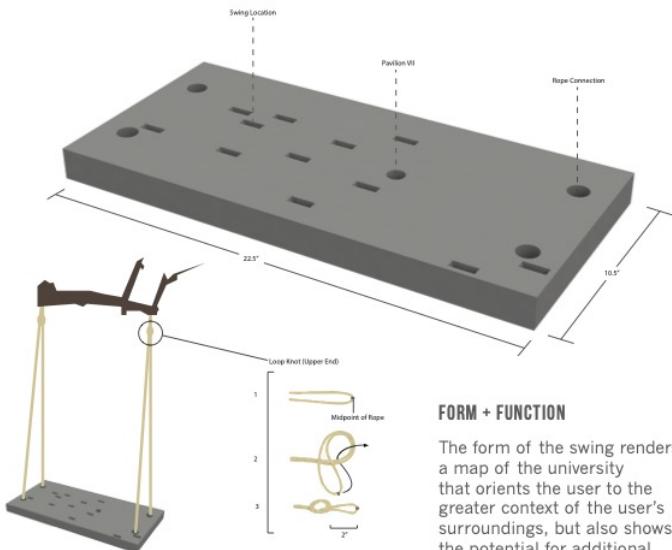
The concept mapping of the Curry School is derived from thematic interview data, capturing how both students and faculty feel about the university as a whole. Each circular node represents a member of the Curry community. Each line that crosses through the nodes represents a theme that was discussed in an interview. The varying line weights correlate to the diverse theme types brought up.

CREATING A CORNERSTONE

A NEW TRADITION OF REFLECTION + PROJECTION

A cornerstone is representative of a cultural heritage. It is its physical form. It marks the beginning of the new and it marks the end of the old established norm. It is about harnessing the intangibility of time and manifesting it in a readable, an ever-evolving language provoked by user experience. The swing embodies this interpretation of a cornerstone through a series of moments across campus.

The act of swinging embodies all qualities of time; it contemplatively calls for reflection of the past and projection toward the future.



FORM + FUNCTION

The form of the swing renders a map of the university that orients the user to the greater context of the user's surroundings, but also shows the potential for additional moments for the swing cornerstone.



FIRST MOMENTS

Monroe Hill is one of three initial moments for university swings. The three sites were strategically chosen as geographically central and historically significant to the university's founding.



MEETING THE SITE

Each site has a set of stones that tells a history of the university as a whole, but also a set that tells the history of the site. The stones denote a moment in time and are spaced as a scaled timeline on our various sites, in line with the path of the swing.

1788	James Monroe Buys Land	James Monroe buys land for him and his wife to live on
1790	Monroe House Built	In addition James Monroe's Law Office was also built
1814	Monroe Hill House Enlarged	Renovation carried out by John Perry
1816	University Buys Land from the Monroes	Land is bought by the university and the Monroe's move to Ashland
1848	12 Dormitories Built with Two Ranges	New dorms built, due to increase in student population
1929	Portals Built (First new dorms since founding)	The portals create a unique living experience
1935	Portals designated for First Years Only	UVA's "First Year Experience" is created
1986	First Modern Residential College - "Monroe Hill College"	Officially declared a "Residential College"
1994	Renamed "Brown College"	Renamed "Brown College" to honor the Brown Family
2004	Put on National Register of Historic Places	Recognized as a Historic Place by the National Register

STEPPING STONES

The history of the University is reflected in the stepping stones, making the past tangible. The flexible arrangement leaves room for future stones to be placed as significant events take place with the passing of time.

PARTS STUDIO

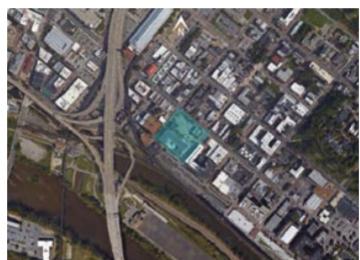
2016, Studio Project

Renderings (VRay, Photoshop), Wooden Model,
Technical Drawings + Digital Diagrams



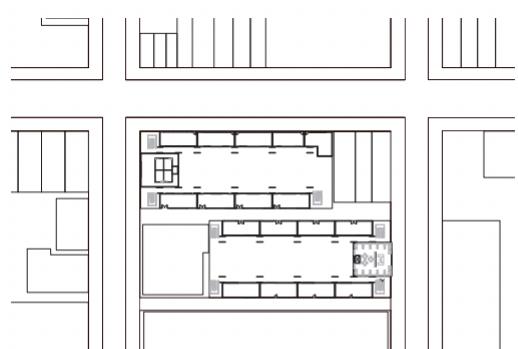
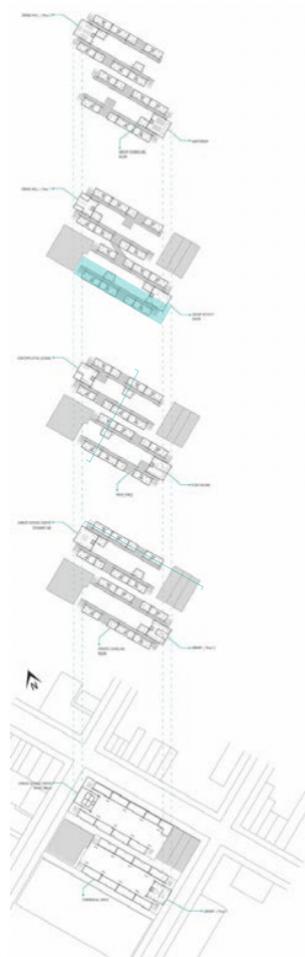
FROM THE STREET

The building allows for more interaction on the urban street front due to the programming of the ground floor.



UTILIZING THE SITE

The existing buildings on the site, which was previously a parking lot, allow for fluid circulation between the two building structures.



COMMERCIAL COURTYARD

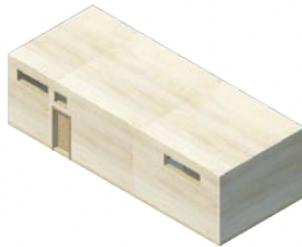
The ground floor of the complex is meant for commercial use, allowing for more engagement with the surround urban streets + blocks.

UNDERSTANDING URBAN FABRIC

The location for the site is the Shockoe Bottom area of Richmond, VA. A historic up and coming neighborhood of the city.

CORRIDOR FACADE

The corridor facade allows for privacy within the residential unit, letting natural light in through long vertical clerestories.



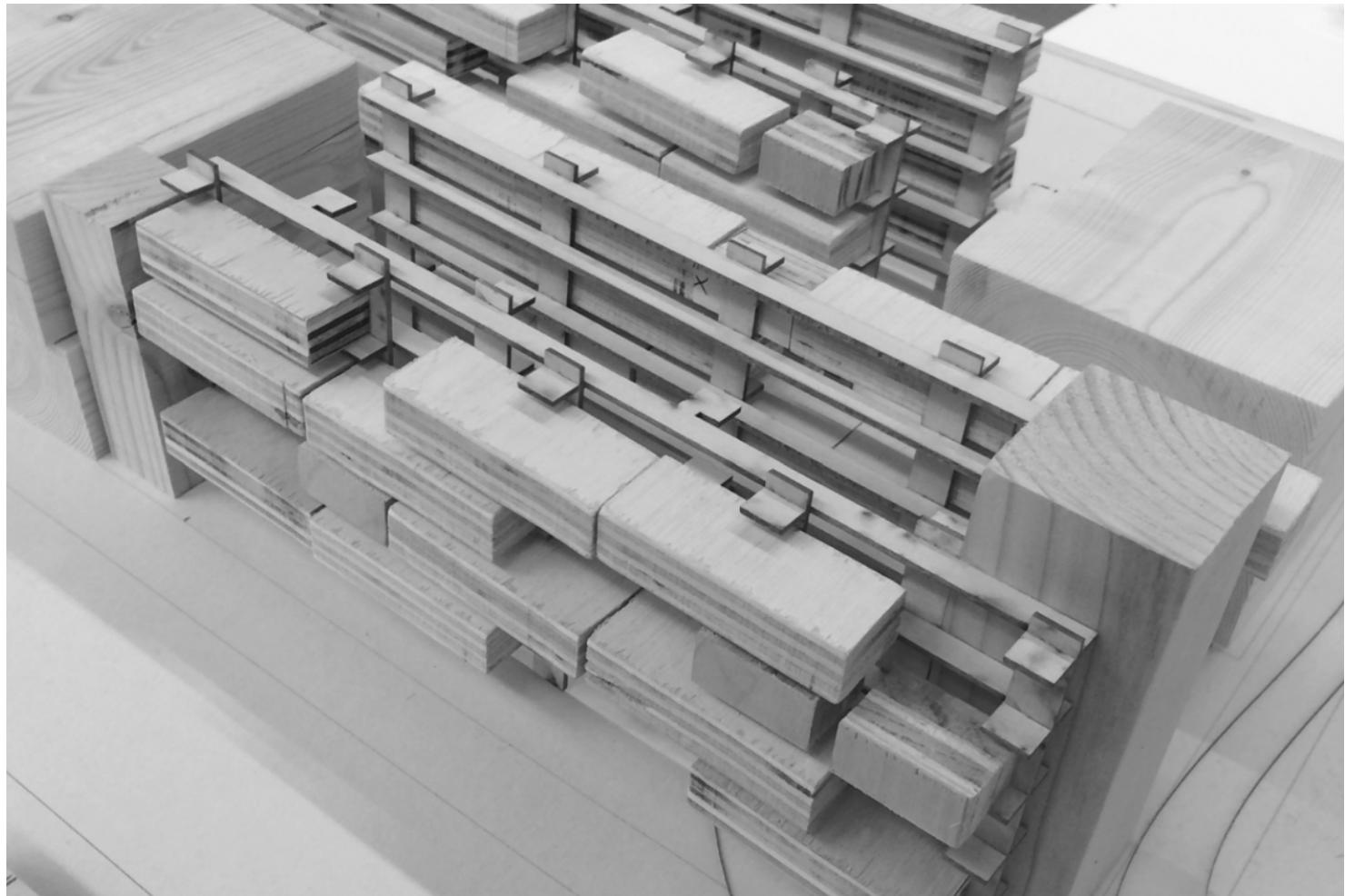
STREET FACADE

The street facade allows for a public side, using windows to bring in natural light into the common spaces of the residential units.



EXPERIENCE IN SECTION

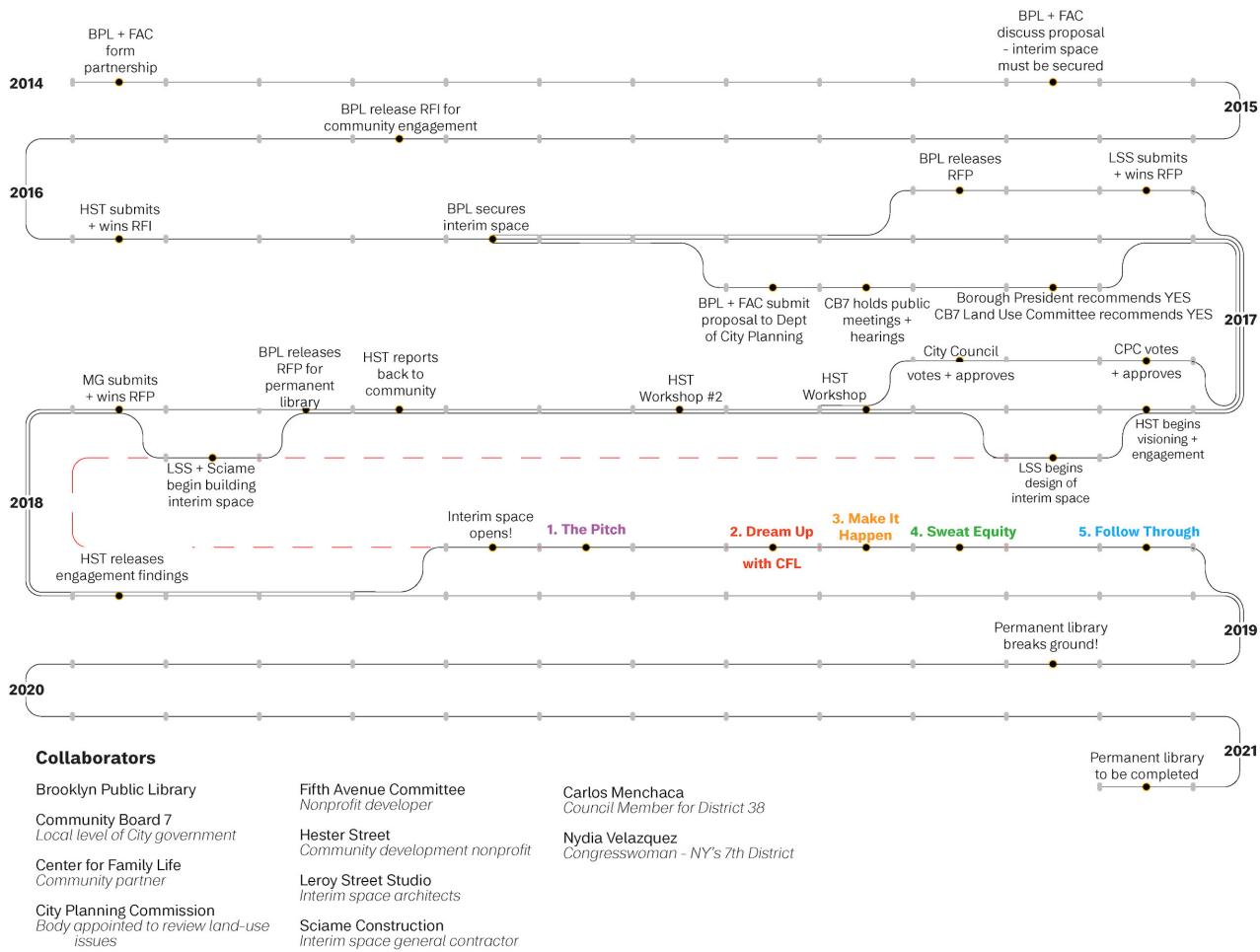
The two U-shaped structures allow for exciting exterior communal spaces. The courtyards allow for a vertical emphasis visually, while the wings of the complex allow for a visual horizontal emphasis in their facades.



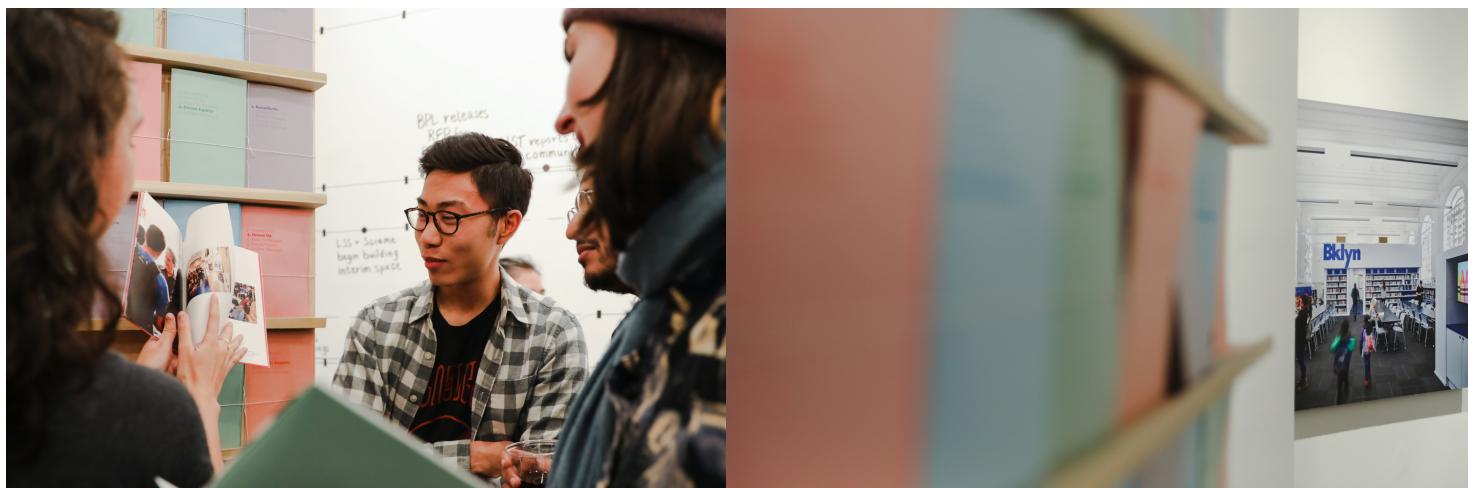
BEHIND THE SCREENS EXHIBIT

2019, Contributing Design Team Member, Designer of Timeline (*pictured below*)

Markers on Interior Plaster Wall,
Technical Drawings + Digital Mock-Up



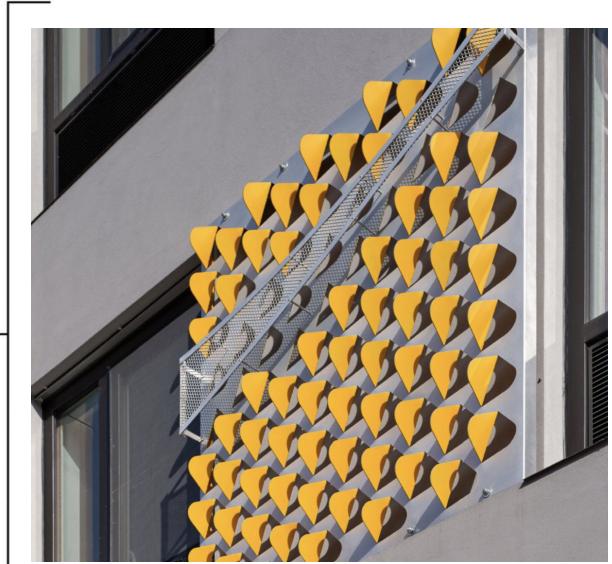
The exhibit, *Behind the Screens*, celebrated the participatory design process in capital projects through interactive elements that shared each step of the collaboration. By its very nature, architecture is typically designed by a small group of professionals without the public's direct input. Participatory design opens up the tools of architectural thinking and making by breaking down architecture's exclusivity, turning the public into collaborators, and bringing voices historically underrepresented by design to the fore.



AAFE AFFORDABLE HOUSING FAÇADE

2021, Contributing Design Team Member

(Partially Painted) Metal Fabrication,
Renderings (Photoshop) + Digital Mock-Up



Student Workshop - Design Accessibility

The Process
Our workshops began in person and transitioned online when COVID pandemic hit New York City. After working through design fundamentals in person, we collectively documented the neighborhood before moving online. Once online the analysis and conversation became more personal, as we were literally invited into their homes.



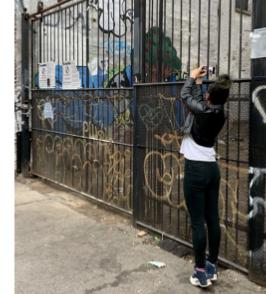
Seemingly simple and silly elements can be combined to make something beautiful. As a group, we worked together to make a "quilt" of paper snowflakes including every snowflake designed – no matter what everyone is able to contribute to the world of design and making. The completed exercise casts incredibly dynamic patterns through light, shadow and movement.

Student Workshop - Abstraction



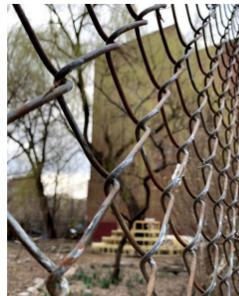
Through abstraction we can breakdown and simplify our understanding of complex ideas. Using trace paper, we practiced abstracting intricate visuals.

Invited In + Site Visit



While we got familiar with the site of the affordable housing building through Google maps, many tough questions were brought to the surface of our group conversation. Rather than coming to the table, in this moment it felt as though we were being invited in by the students to learn how they view and understand their neighborhood.

Going Virtual + Design Vectors

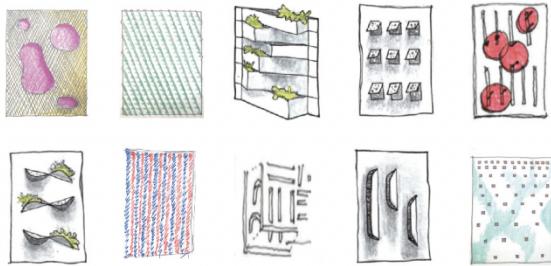


With the students help, what became clear is that the Lower East Side is made up of overlapping and weaving environments – physical, natural and cultural. We saw this play out in four different ways:

1. Physical and natural environment through gardens/building
2. Moiré patterning of graffiti/street art/gates/fences
3. Overlapping and interconnected cultures through storefronts
4. New/old residents through new and old buildings

Techniques

LSS drew upon workshop conversations and the design vectors that emerged to create a variety of techniques that could be used to design the building's facade panels.



Student Design + Feedback

These techniques were then presented back to the students as a series of drawings. Students were able to use the technique drawings to experiment with composition, considering figure and proportion at the scale of the both the panel and across the entire building facade.



The biggest takeaway from this stage of student input was how well a strong figural element would read across the building, and how important variation would be.

Façade Abstraction

The strong abstract gestures explored throughout the workshops, as well as a desire for a more literal translation of the neighborhood's interwoven qualities produced a final design that was quintessentially of the neighborhood, and hidden in plain sight.



TO SEE/BE SEEN

2023, Graduate Thesis Project (*currently under development*)

Python, HTML, CSS, Javascript,
d3.js, three.js, WebGL

Experiential View

Here are the narratives present in **TV Shows** over the last 30 years. The panel to the right is alive so feel free to **pan around and explore** the form these narratives make.

Each 3d form is made up of **30 discs**.

Each disc represents **one year** of media.

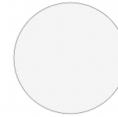
Each disc contains three concentric discs representing the following **narratives**:



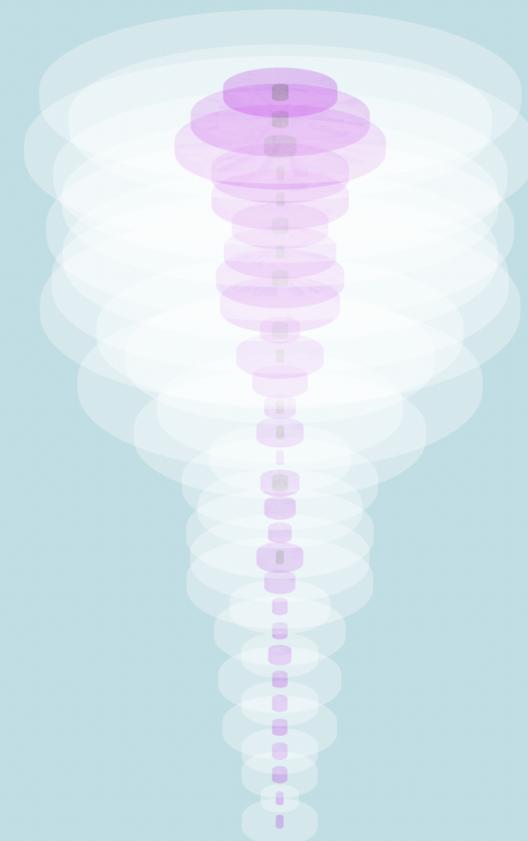
Mixed



All Marginalized



White



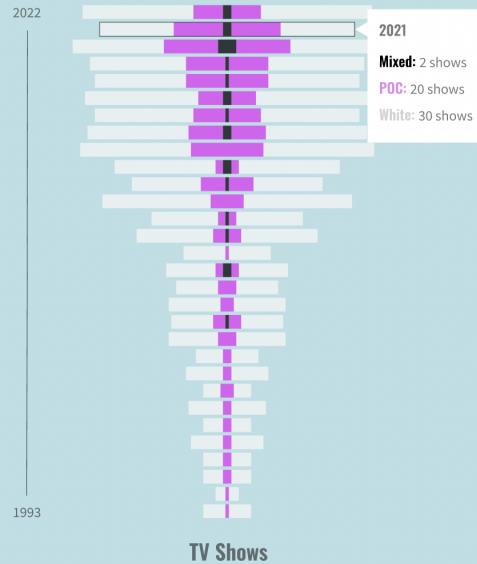
Since the supreme court legalized interracial marriages in the case of Loving v. Virginia in 1967, the multiracial population has steadily increased and is now considered the largest growing demographic in America. But more often than not, mixed experiences go unseen or misrepresented. Visualizing the need for multiracial representation in media & its impact on self-identity, *To See/Be Seen* is an explorative visual database that centers multiracial experiences in the media over the last 30 years. It gives a home to marginalized narratives through abstract data-driven 3D forms.

Changes Over Time

This view shows how representation in the media has changed over the last 30 years in **TV shows**.

Hover over a disc to discover more about the breakdown of experiences in the media from that year.

Click on a disc to see more about that year in detail.

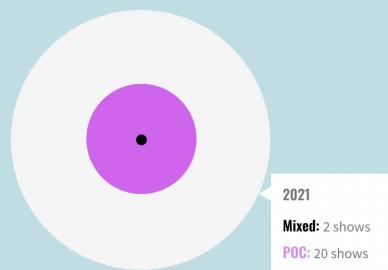


Year in Detail

Below is a list of TV shows released in **2021** color coded by their narrative group.

Use the dropdown in the right panel to choose another year.

Ginny & Georgia	biracial, interracial family
Lupin	biracial-child
Squid Games	korean
The Sex Lives of College Girls	african-american, indian-american
Abbot Elementary	african-american



TV in 2021 ▾

Click on the TV show for more information.

Ginny & Georgia (2021)

Keywords

biracial, interracial family

Description

Angsty, awkward 15-year-old Ginny Miller often feels more mature than her 30-year-old mother, the irresistible, dynamic Georgia Miller. After years on the run, Georgia desperately wants to put down roots in picturesque New England and give her family something they've never had: a normal life. But it's not all carpool and Kombucha; Georgia's past threatens her and her family's new lifestyle, and Georgia will do anything to protect her family.

[Watch here!](#)

