

# **KIMBERLY VAN HOUTEN**

Selected Works  
2019 - 2022



Hello, I am Kimberly and my pronouns are she/her [To read more about pronouns].. I am currently working towards a B.S of Architecture at the University of Michigan Taubman College. I am drawn to architecture because of the way that it bridges a wide range of disciplines. I have explored my many interests through 2 major ways: academic investigation, and community involvement.

Learning about sustainability in relation to architecture has been an important part of my education. My favorite classes

have been those that have explored the ways that architecture and our urban environments can best respond to the future of our planet. I have also been interested in computer programming and technology as it relates to design. It has been fun to learn the basics of programming through a series of introductory classes. My next steps are incorporating what I have learned in these classes with my architecture exploration. In my community, I am committed to building an inclusive, equitable and diverse space. I have had the opportunity to serve in various roles including Elected Student Council Representative, Diversity Peer Educator and Jones Russell Ambassador where I have learned so much about what it looks like to best serve people. Go ahead and check out my resume for a more in-depth explanation of these positions.

A few fun facts about me: I love classic black and white films, I am an ENFJ, I think random conversations with strangers are the best experiences and I am currently learning how to play the piano.

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# **INVERTED HOUSE**

## **THE ILLUSION OF FLOATING**

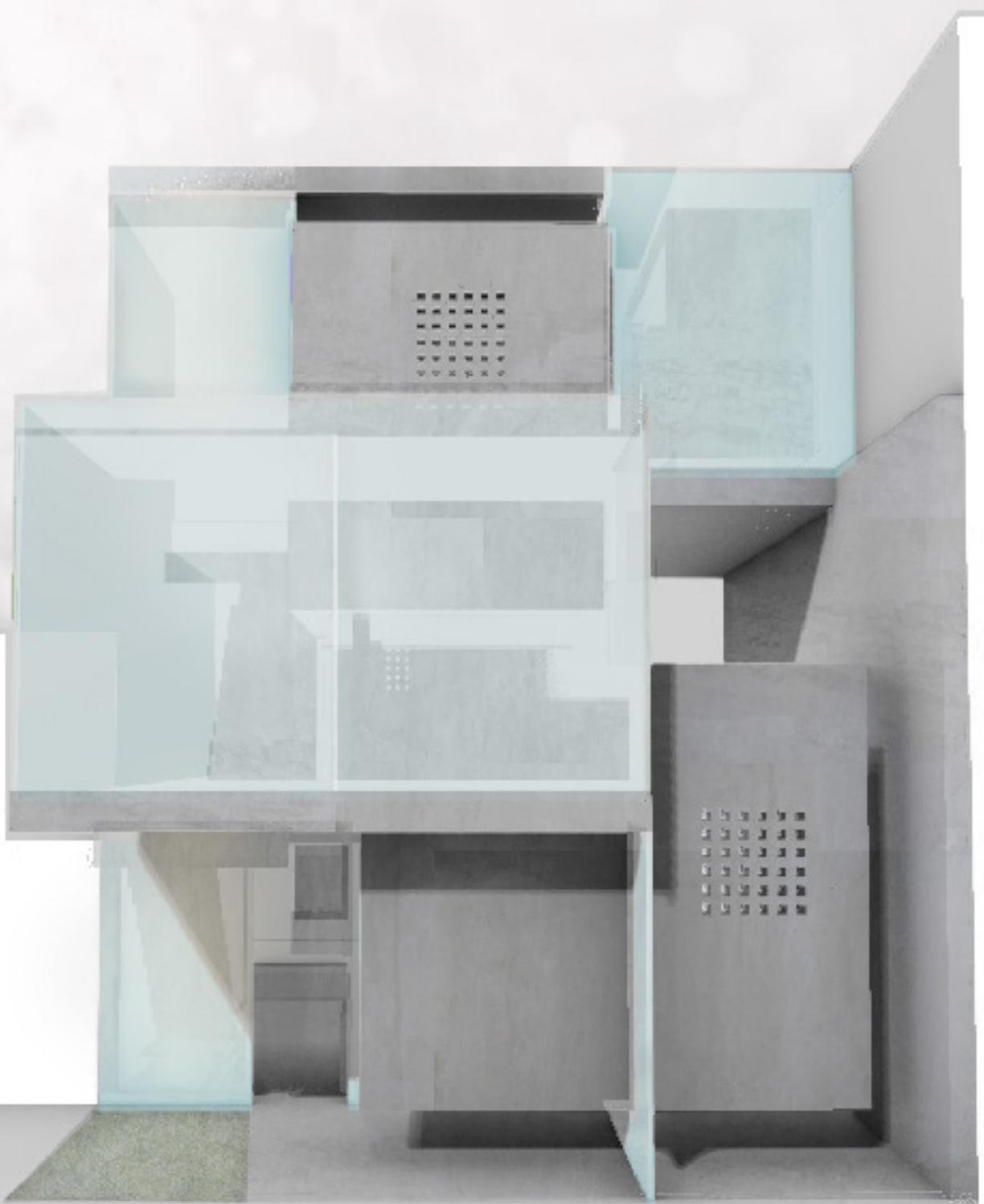
Fall 2021 | 7 weeks | University of Michigan  
| Architectural Design I | Instructor: Ishan Pal

The Inverted House explores the notion of balance and floating by asking how to invert the relationship of light and heavy by letting lightness and light contain heaviness. Through a series of study models, there was an exploration of the ways that scale, relationship to an object and lighting conditions all might enhance the illusion of floating.

The main living space is located on the ground floor where one can look up to see suspended volumes above while 2 main floor spaces hover just above

the ground level. In the basement level, there is the dark room and studio equipment storage with double height moments for light to leak through. The bedroom is on the top level which provides privacy and also the benefit of both morning and evening light.

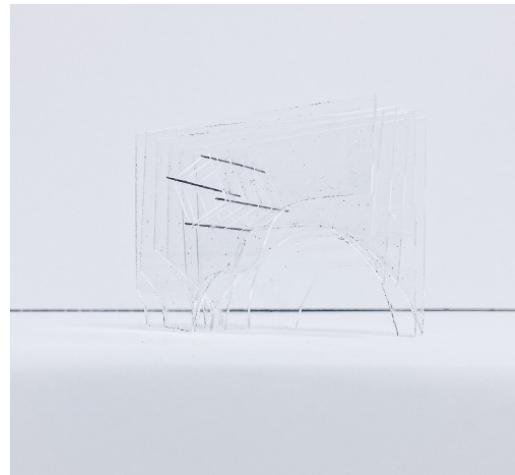
This house for a photographer provides a inspiration through the provocative nature of architecture and balance while offering a multitude of lighting conditions that afford a range of opportunities for creative expression.



## Exploration of Lightness Containing Heaviness



Does thinness imply heavy or light?



Can heaviness be created with only light material?



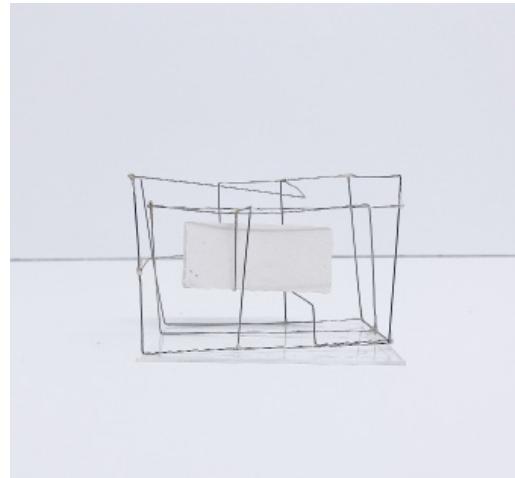
Does orientation to hide support of volumes create heaviness or lightness?



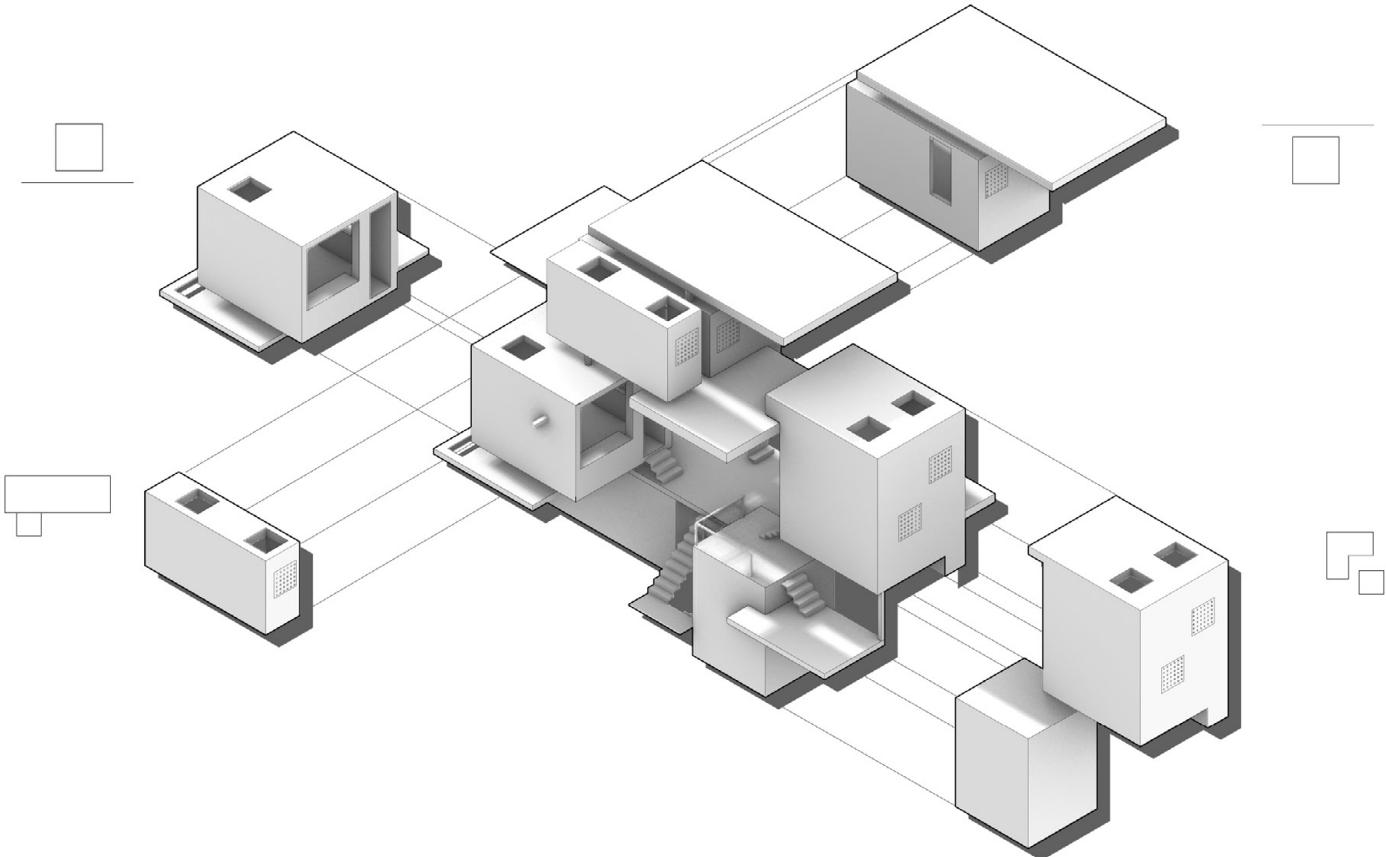
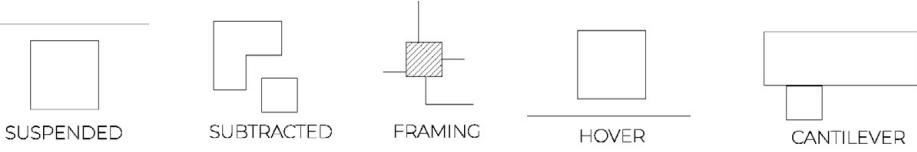
What is the least amount of light material needed to hold a heavy?



Does transparency convey light volume encasing a heavy volume?



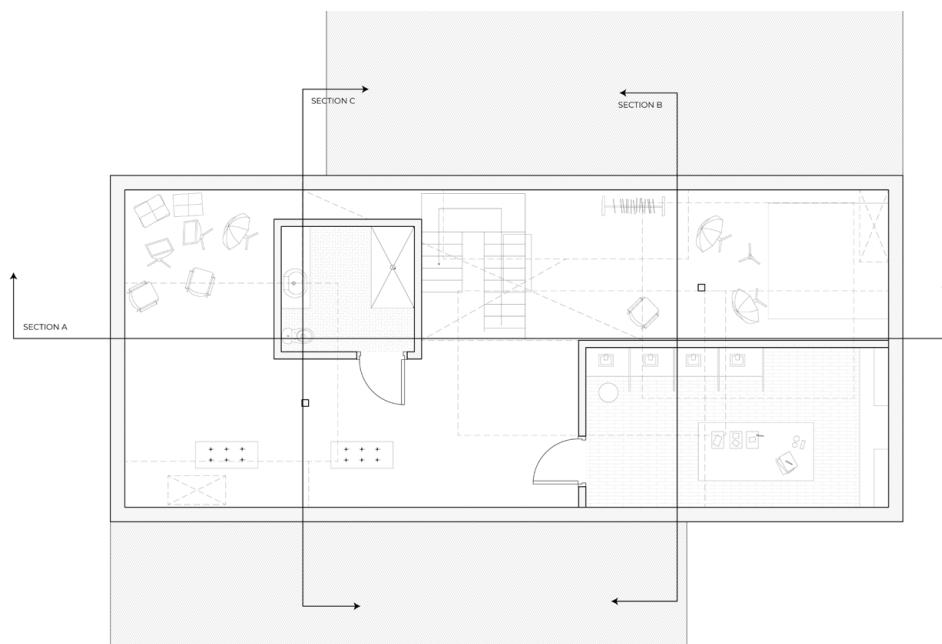
How can a heavy volume be supported without making the light material feel heavy?



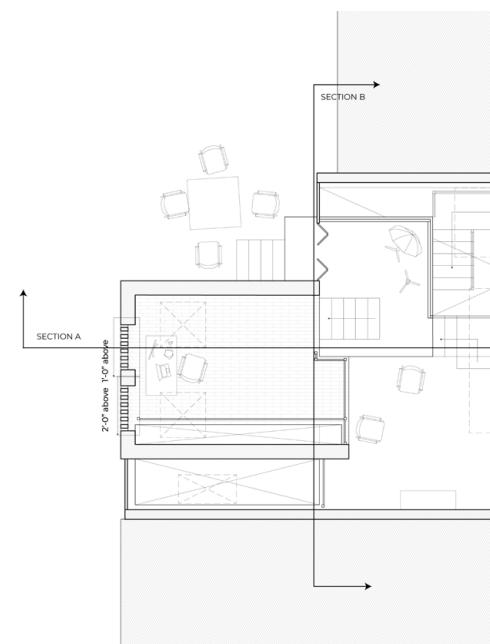
Of the first iteration, the one model focused on a light volume encasing a heavy volume, the other study model focused on hiding heaviness based on orientation. With the next set of models, I posed more questions – what is the least amount of light

material needed to hold a heavy volume, can you create the heaviness with only light material and how much is needed, how does one hold a heavy volume without making the light material feel heavy. It became a question of how do we highlight the

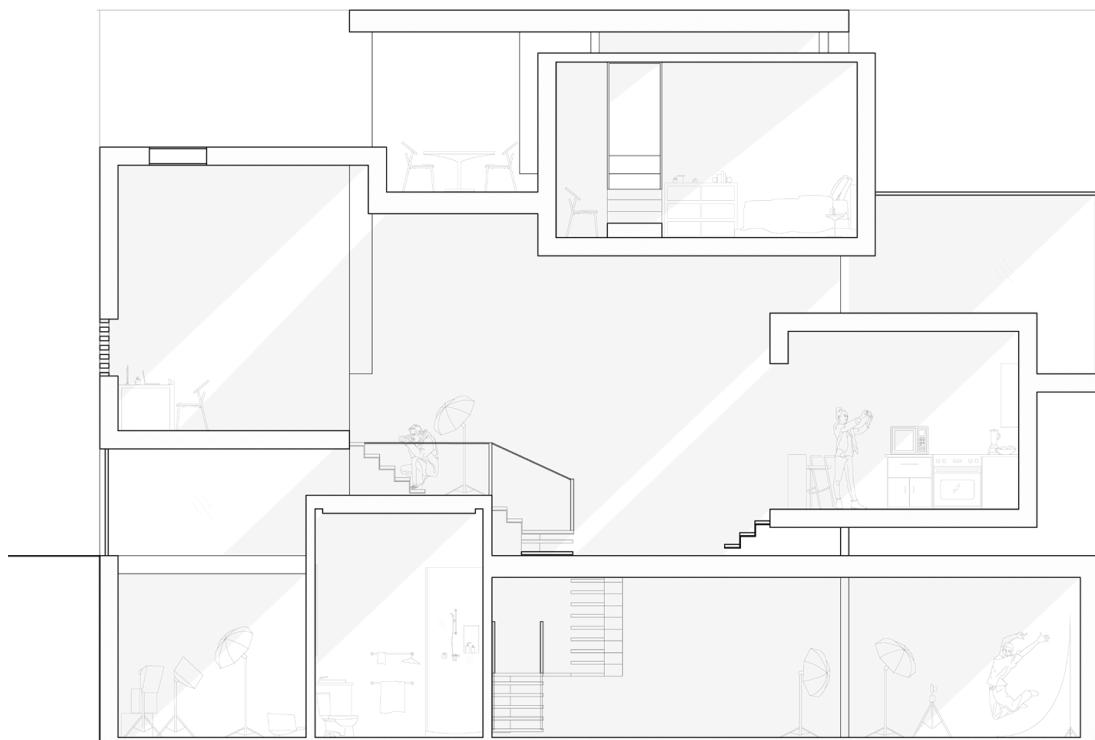
heavy? Or how do we hide it until we want to show it. There must be an exaggeration – the light must be very light and the heavy must be very heavy. The study models allowed me to determine five ways to express the illusion of floating.



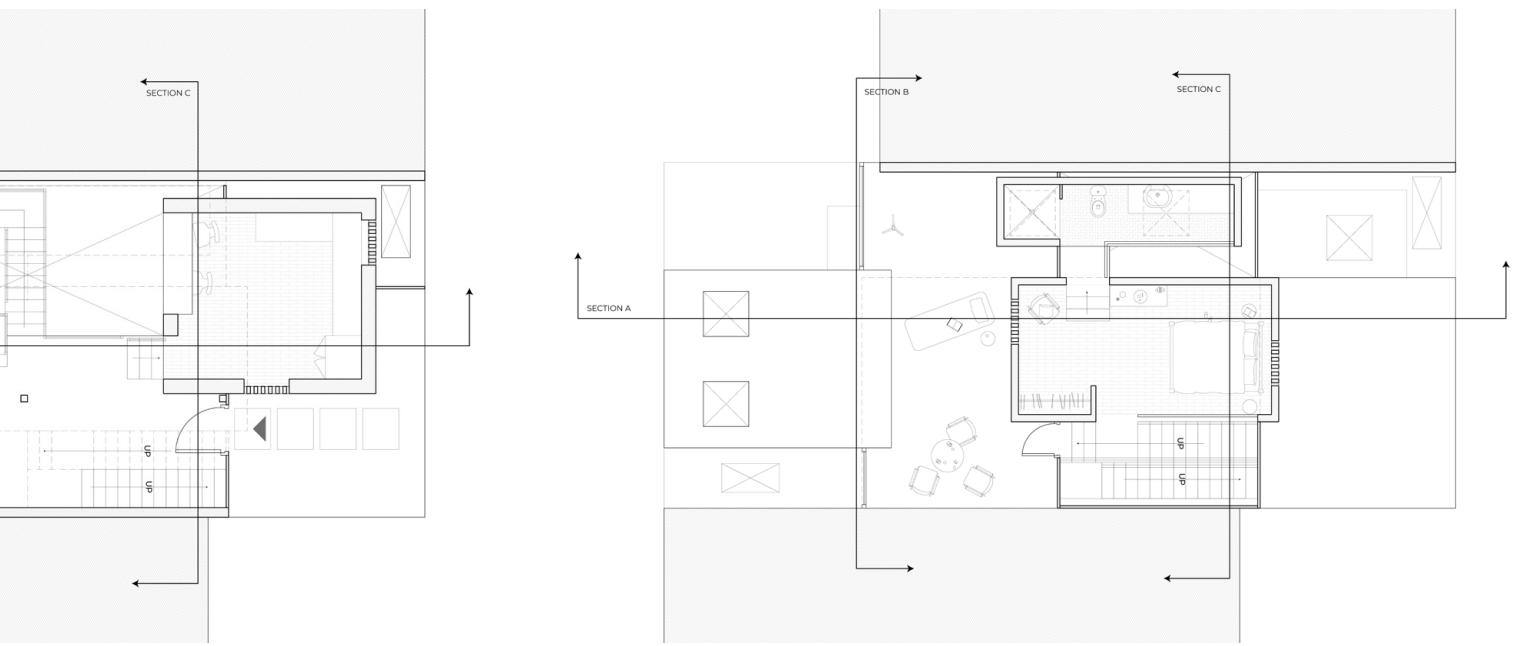
BASEMENT LEVEL



GROUND LEVEL



SECTION A



SECOND LEVEL



SECTION B

SECTION C

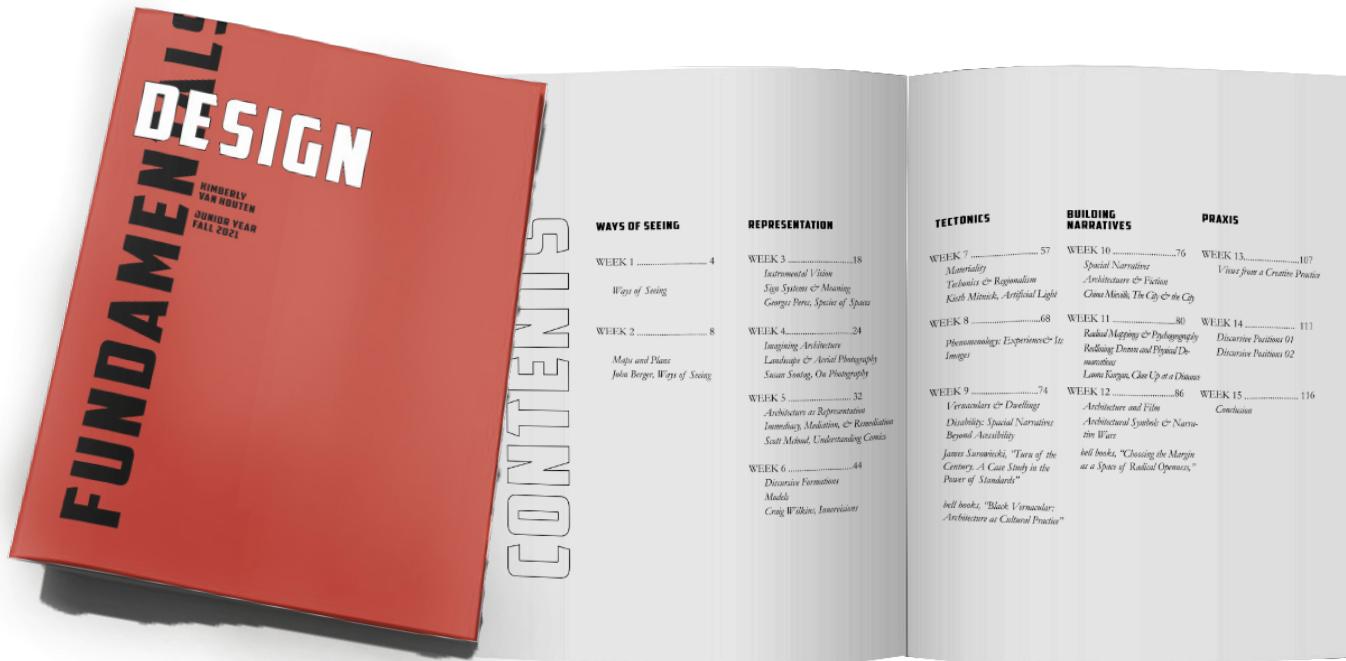
# **DIGITAL BOOK-MAKING**

## **DESIGN THEORY JOURNAL**

Fall 2021 | 16 weeks | University of Michigan | Design  
Fundamentals I | Instructor: Keith Mitnick and Mireille  
Roddier

A series of lectures and reading sections follow a templated layout materials on architecture design theory that adapts to the information as have been documented in the book-making exercise. The book is 50 pages in length and 8"x10" dimensionally. There are 2 types of information represented: article analysis and lecture responses with images. These sections follow a templated layout that adapts to the information as needed. The color tone of the pages creates a marker of new sections while forefronting the images. This booklet has been produced through InDesign software and exists only in the digital format.

The image displays a 4x4 grid of magazine spreads from 'Architectural Record' magazine, each representing a different reading assignment for a course. The spreads are arranged in a grid format, showing various topics such as 'WAYS OF SEEING', 'MAPS & PLANS', 'READING 09.06', 'SIGN-SYSTEMS AND THE CONSTRUCTION OF MEANING', 'READING 09.11', 'IMAGINING ARCHITECTURE', 'LANDSCAPE AND AERIAL PHOTOGRAPHY', 'READING 09.16', 'ARCHITECTURE AND REPRESENTATION', 'READING 09.26', 'MODELS AND ABSTRACTION', 'TECTONIC AND REGIONAL', 'ON DISCOURSE', 'READING 10.03', 'MATERIAL NARRATIVE', and 'READING 10.10'. Each spread includes a title, author biography, summary, analysis, and discussion questions, along with images related to the topic.



COVER AND TABLE OF CONTENTS

READING	UNDERSTANDING COMICS	WEEK 5
<b>WEEK 5</b>	<b>READING 09.26   UNDERSTANDING COMICS</b>	42
<p><b>AUTHOR BIOGRAPHY</b></p> <p>Scott McCloud is a multi-talented author of American comics who is best known for his investigations with the writing and graphic style due to his study of comic theory. He was born in 1960 in Scotts Valley, California. He received his education from Syracuse University where he studied Philosophy and graduated with a BA in 1982. He began his career in the comic book industry with his first comic book in 1982. His first comic with Simon and Schuster's first major work was a comic series called <i>Zot!</i> which he wrote in response to the increasing violence depicted in comics. His other notable fiction works include a parody of superhero comics, some work for DC, and many iterations of his own personal graphic novels. These graphic novels, McCloud examined comics very closely, dove deep into how comics relate to culture, art and technology, and sought to refine the exploration of composition and narrative comic art. He is most known for the invention of the 24-hour comic which consists of a single comic containing a 24-hour period of 24 consecutive hours. Finally, McCloud worked to integrate comics into the teaching realm. "Put another way into that community of people who are broadly the guardians of our cultural future teachers and academics who assign quality and value to all of literature" (Will Eisner in <i>Comics Journal</i> quoted in <i>Contemporary Authors Online</i>).</p>		43
<p><b>SUMMARY</b></p> <p>Understanding Comics serves as an in-depth analysis of what defines the comic genre and the techniques utilized. McCloud breaks this reading portion into 3 chapters: Setting the Record Straight, The Vocabulary of Comics, and Blood in the Gutter. In the first chapter, McCloud looks at the history and the potential origins of comics to present a definition for what he considers to be the comic. He claims that comics are all about telling information in a sequence of images and that comes by using both a visual and writing but are neither. As he puts it "The [Rodolphe] Topffer, a European cartoonist from the 1800's who used image sequences for story telling! who was neither artist nor writer – had created and mastered a form which was at once both and neither, a language all its own."</p>		
<p><b>ANALYSIS</b></p> <p>To analyze the form of a comic that serves as an analysis of comics offers many avenues of exploration. I have chosen to take on this challenge by using the principles outlined in this work to determine how the characteristics of comic books have been applied here. The first criteria is sequencing: how does Understanding Architecture utilize sequencing of images to communicate the ideas? While McCloud uses an overall layout of images to organize this work, we could have understood the same information with just text and images in the margins that serve as examples. The images that are part of the larger layout do not inform the content. There are however, within the larger layout, short sequences that tell stories. These images are often drawn with a different style and different characters and serve as examples to enforce the main argument. The second line of analysis is the use of images in comic. McCloud briefly offers his own reasoning for the graphical choices in this work. He states "I decided to draw myself in such a simple style [because] would you have listened to me if I looked like this? [more photorealistic]" (pg. 36). He claimed that the use of more abstract images that served more as icons of a particular subject allowed the reader to "[not] just observe the cartoon, [but] to become it" (pg. 36). Lastly, we can examine how this work uses space between frames. There are 6 ways that McCloud describes the use of gutter space. This work uses panel to panel, subject to subject and aspect to aspect. This is evident in the set of frames that walks us through his characters movements, then some that jump from his character to other characters and finally laying out ideas through related images that don't share the same location but carry a contextual message when put together.</p>		
<p><b>QUESTIONS</b></p> <ol style="list-style-type: none"> <li>The text states that any visual representation that utilizes sequencing to tell a story is a comic. Could comics be 3 dimensional? What would this look like?</li> <li>I am questioning if this is a comic because of its use of image sequencing in a way that is meaningful to the content. Do you believe that this is a comic/ does it fulfill the criteria laid out in this work? Or is this an analysis of an art form that uses panels?</li> <li>McCloud talks a lot about the biases that exist in academia and the wider society about comics. What were your opinions on comics before reading this text? Did you consider it to be a serious art form?</li> </ol>		
READING	UNDERSTANDING COMICS	WEEK 5

WRITTEN RESPONSE TEMPLATE | FORMAT TEXT

# ON REPRESENTATION INSTRUMENTAL VISION: ON PERSPECTIVE

MIREILLE RODDIER

WEEK 3 | LECTURE 09.15

There are 2 types of ways that we as architects represent the world through orthographic and through perspective. The representation through perspective signifies the first layer of reproduction that occurs between reality and our understanding of reality.

This lecture seeks to break down the production of perspective drawings by examining 6 key concepts: infinity, horizon, vantage points, projection, illusions and shadows.

14

15

## Reproduction of the site

There is an idea that there is REAL and a reproduction of the real that gets reinterpreted with each layer distance. Relating back to the reading, we see that the first layer of representation is the human eye and the way that the light reflects off of our retina. This is exactly the way that Berger sets up the essay as he starts first with our eye and moves on to the photograph. There is also a connection to the lecture by Keay where he talks about the opposing ideas of the scientific vs. the experimental. That is the reality that we know to be true but cannot gather through our senses and the way that we experience the world through our senses. This is understood in architecture as the architectural drawing vs. the perspective drawing. The world through atom or map/mapp has these ideas of a divine perspective and we have been working in this view since long before the modern era.

## Birth of perspective drawings

Perspective drawings as we know them today – view that are gathered from a single view – began in an Europe. Broaduschi began with the idea of precision and a vanishing point and shared this with his fellow artists of the time.

## Imports of perspective drawings

The idea of perspective was first used as descriptive and then moved to become prescriptive. We began to design cities based on how one person might view them. Cities were once designed according to laws and perspectives and then became about creating views and "theatres". Another note is that there was a focus on the buildings in space and not the space in between.

**THE IDEAS  
PERSPECTIVE WERE  
FIRST USED AS  
DESCRIPTIVE AND THEN  
MOVED TO BECOME  
PREScriptive.**

## Elements of perspective drawings

What we are breaking down is the paradigm shift from our vision or the divine view and the single

perspective view. There are five points of discussion: Infinity, Horizons, Vanishing points, Projections, Illusions, Instrumentalizations.

## Infinity

*Book review: Mirrors to infinity. Signifying nothing*

What is infinity? It is the fact that parallel lines never converge and any line that is not parallel must converge by infinity. In the image of perspective, there is a way that we switch from the corners of our vision being the points of infinity to the center of our vision being the points of infinity – and by infinity I mean the points farthest from our eye. The perspective provides us with the experience while the schematic is about understanding the logic of the image.

## Horizon

All horizontal lines will converge to a horizon line and the horizon line will be visible on flat landscapes as the place where the sky meets the earth in perspective views.

It is possible to calculate the distance of the horizon line based on the height of the view. These calculations are based on the size of the earth.

**FUN FACT:** You do not see the horizon line because it is above. The horizon line would be just a little higher if the earth was flat.

## Vantage points

This is where all vectors in space that are parallel converge and where all planes intersect with the picture plane.



THE VANTAGE POINT IS EXHIBITED IN THE DAY THAT WHEN WE SEE THE EARTH WHEN THE EARTH IS PASSING THROUGH A MIRROR

LECTURE

INSTRUMENTAL VISION: ON PERSPECTIVE

WEEK 3

LECTURE

INSTRUMENTAL VISION: ON PERSPECTIVE

WEEK 3

## WEEKLY JOURNAL TEMPLATE | FORMAT SECTION COVER

We can locate a camera placement if we have a vantage point of converging parallel lines because he camera shoots a picture perpendicular to the picture plane.

*QUESTION:* Does this figure do with the curvature of our eye?

### Applied to architecture:

- o When putting people in your picture you need to place people based on where their eyes are
- o A lot of spaces are constructed with the ideas of the human view/vantage point



MISS VAN DER RIJBO CUSO ROOF 12'x12' CEILINGS  
BECAUSE THE OBJECTS ARE AT HALF SIZE THIS MAKES IT FEEL LIKE ONE IS IN THE GROUND AND WHAT IS THE FLOOR

BARCELONA PAVILION, 1929 BY MIES VAN DER RIJBO

### Projections: Central projection/Linear perspective

The key point are that it involves one eye only, a flat picture plane and it is fixed. The points in 3d space are charted to a flat 2d picture plane. The edges of the picture plane are limited based on the position of the eye and you can see about 20deg vertical and 30 deg horizontal.



HOW TO CONNECT VIEW FROM OUTSIDE OUR EYE LINE:  
DAVID HOCKNEY'S "BIGGER INTERIOR WITH  
BLUE TERRACE AND GARDEN," FROM 2012, ODETTA  
METROPOLITAN MUSEUM OF ART

### Projections: Non-linear perspective

This view is created through the movement of our head left to right and can best be illustrated through the panorama. What is interesting is that time can be involved in this view, a biker can be moving across the frames of your photo

### Illusions



HOW TO DRAW ON A CURVED SURFACE TO CREATE  
ILLUSIONS

SAN CARLO ALLE QUATTRO FONTANE

The Trojans column is another example of illusions. The way that the column has been divided is calculated to make us, the viewer, believe that the sections are equal. We can use these properties of illusions when we understand the way the eye functions. How can we create these illusions? There is some experimentation involved. There is this game of playing with what we know and showing us something that contradicts that. This can be shown in the way Herzog & De Meuron parking garage where the edge of the garage appears to thin even though it must be very thick for support.



TIM NERIE AND SUE WEBSTER

### Shadows

There are 3 elements that dictate the presence of shadows: a light source, surface of projection, and material/object that can cast shadows. Our brain can really use shadows to construct context and we can distinguish the differences between shapes of solids and the shapes of the shadows. There are some interesting artists who design for the shadows and not based on the object. This is a bit of a game of illusion, our brain thinks it knows what is in-between but we are wrong.

LECTURE

INSTRUMENTAL VISION: ON PERSPECTIVE

WEEK 3

LECTURE

INSTRUMENTAL VISION: ON PERSPECTIVE

WEEK 3

## WEEKLY JOURNAL TEMPLATE | FORMAT TEXT AND IMAGES

# **SUSPENDING TIME**

## **MODELING MOTION OF A FALLING OBJECT**

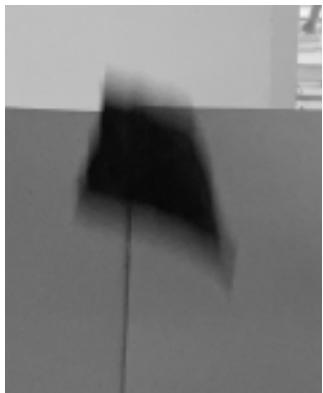
Fall 2022 | 2 weeks | University of Michigan  
| Architectural Design III | Instructor: Zain Abusier

This work is exploring how to moments of motion that are not rendered visible in our daily lives might be captured through form. The simple act of dropping a cloth is represented in four sequential instances. The process began by photographing motion in a way that is reminiscent of stop-motion photography. From these images, cloth was cast in plaster to emulate the forms. Several iterations of this process helped determine which moments best captured movement and what scale offered the clearest reading of a failing cloth.

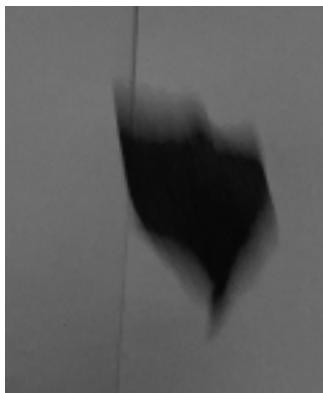




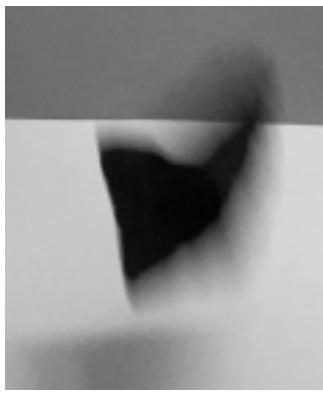
0.75 SECONDS



1.50 SECONDS



2.25 SECONDS



3.00 SECONDS





# **EXCHANGING MEMORIES**

## **FINDING COMFORT IN A SPACE OF GIVING AND RECEIVING FOOD**

Fall 2022 | 6 weeks | University of Michigan  
| Architectural Design III | Instructor: Zain Abusier

Food carries memories of people, culture and experiences. There is a great deal of comfort found in the processes of consuming, preparing, and harvesting food. This project seeks to create a space where individuals and communities can use food to cope with difficult times. Grief is Western culture is often dealt with at an individual level but this can be very damaging and much more difficult to move through.

Thus, this space offers the peace of knowing others are going through difficult time without the burden of heavy social interactions. Reflecting on the practice of bringing food to the bereaved, the giver and the receiver exist in parallel with brief moments of intersection. People can come here to volunteer to cook for those they do not know, to order food from a range of cuisines that reflect Chicago's

rich food history for dining in, or to cook for themselves or for their own group in private kitchen spaces. This place serves to archive the memories of home, family, friends and culture through food and space.

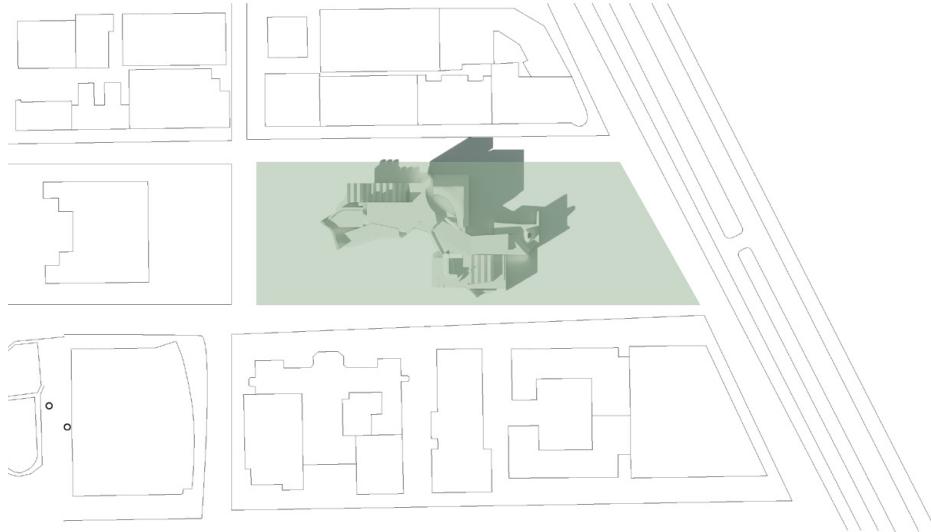
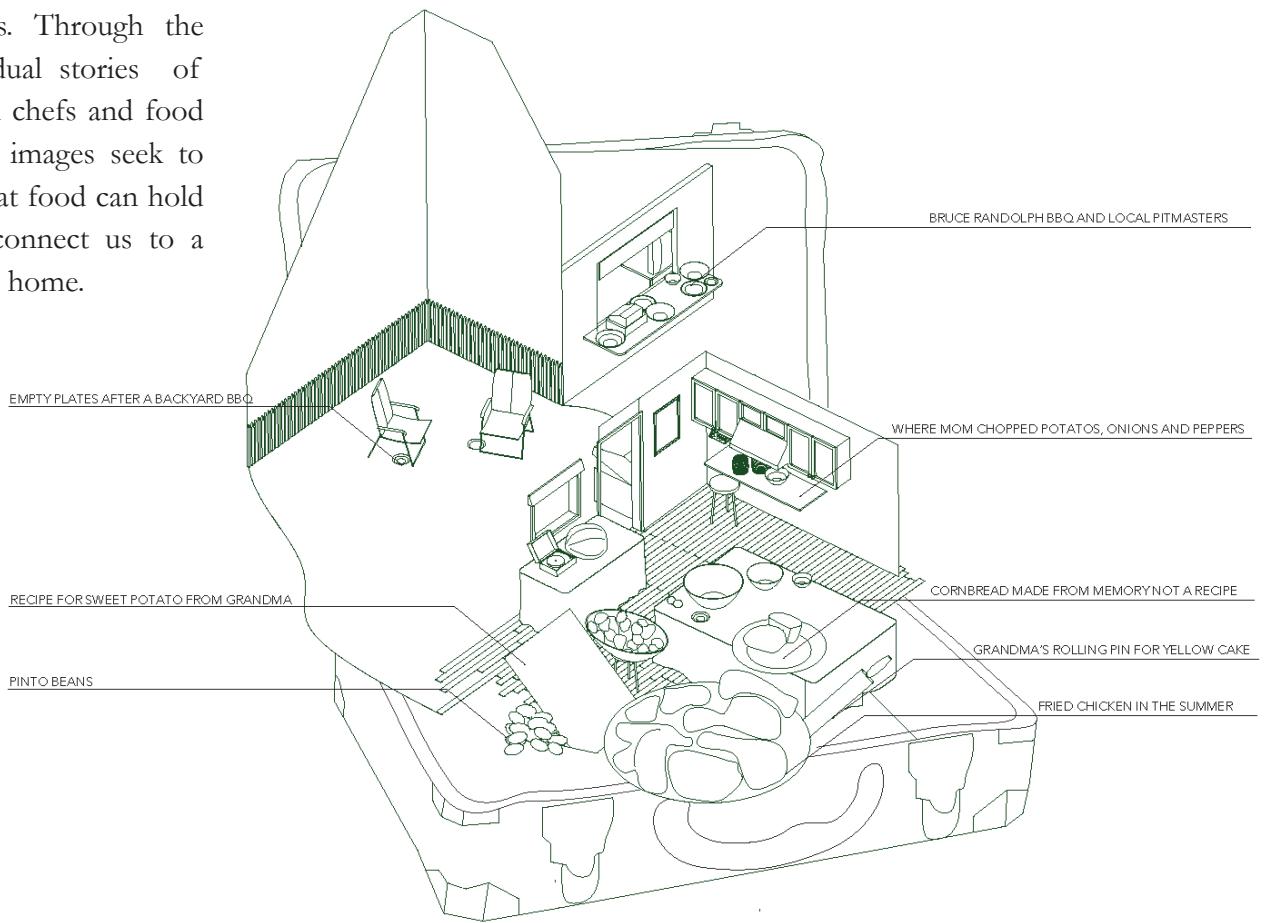
The architectural language takes inspiration from memorial architecture and religious spaces. The form develops from the creation of moments that contribute the entire sensorial qualities of the building. These moments seek to be intimate but not compressive and establish a relationship with the giver and receiver. This was achieved through the experimentation with rigid, enduring materials to express softness and control the light distribution creating moments of light leaking in through a crevice, flooding the space from a skylight, lining a path and directing the eye.

POST OFFICE OF MEMORIES



## Food As A Way To Carry Memory

Chicago carries a rich history of Black food-ways. Through the study of individual stories of prominent Black chefs and food historians, these images seek to map the ways that food can hold memories and connect us to a place once called home.



The site is located in Chicago just west of the Magnificent Mile at 808 Lake Shore Dr. The surrounding context includes 4 hospitals that are less than a five minute walk away, Northwestern University just across the street, a range of condo several blocks away and a train stop that accesses the main Chicago public transportation.

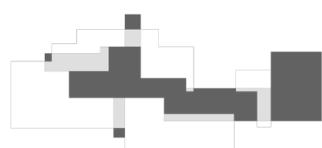


Receiving and eating 

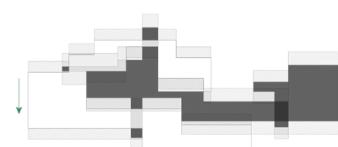
Giving and preparing 



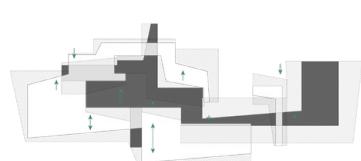
POSITION



INTERWEAVE



THICKEN



CONTRACT AND EXPAND

Pantry

Archive of Cookware Artifacts

Dining Space | Large Groups

Small Kitchen | Cooking for Oneself

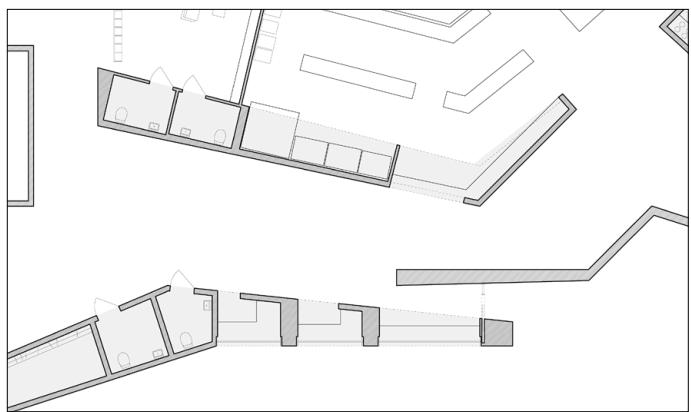
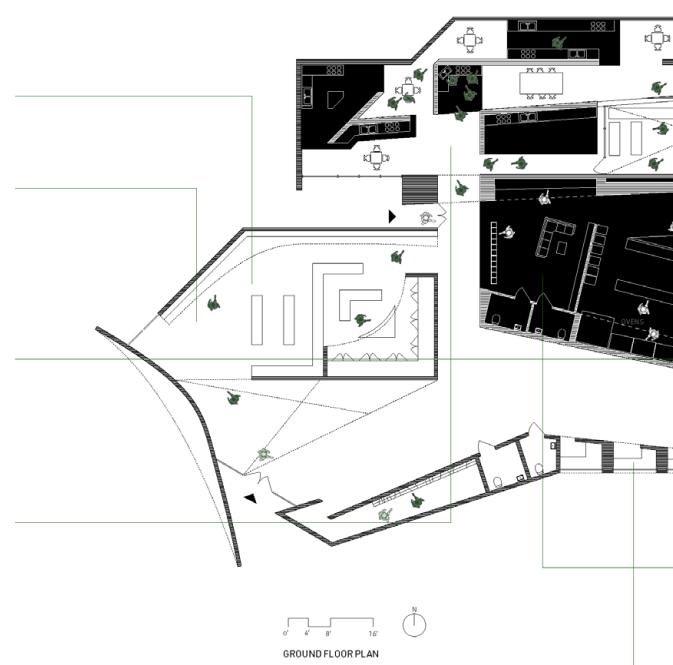
Dining space | Individual or Small Groups

Order and Pick up

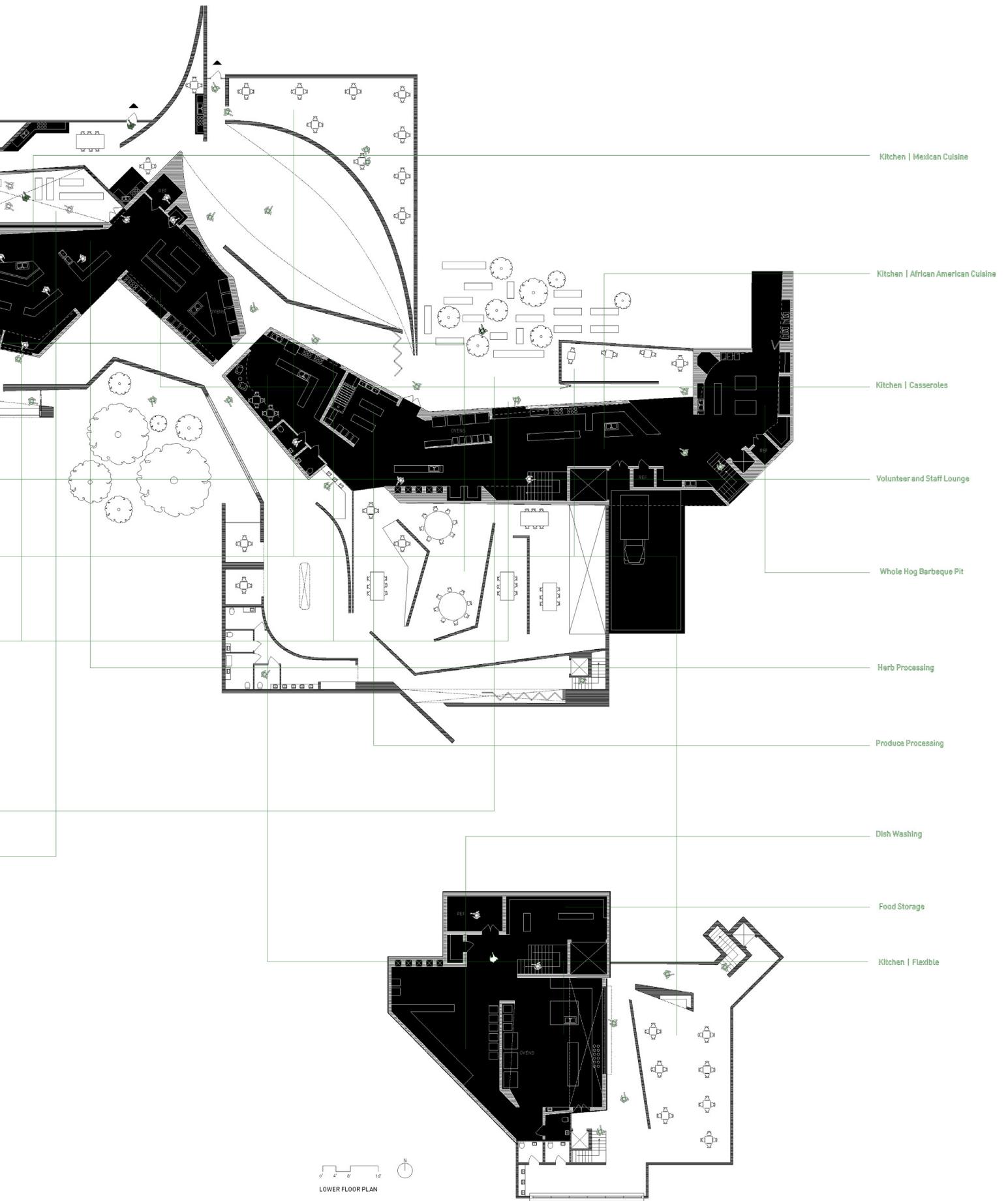
Rest Seating | Waiting While Food Cooks

Vegetable Garden

Herb Garden

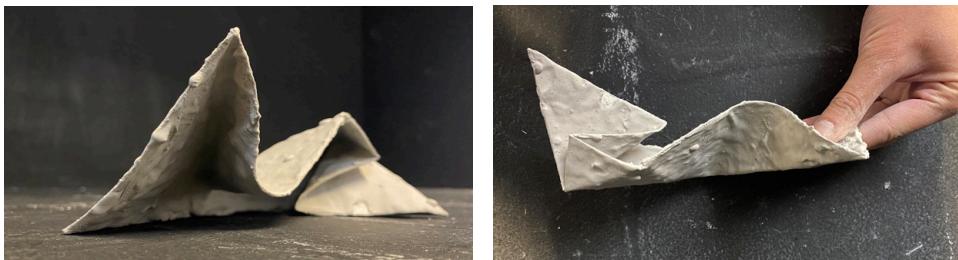


*Occupiable space of the thick walls contributes to the relationship of between the giver and the receiver just slipping past each other as they exist almost along side each other*



## Architecture Of Memory | A Material Study of Rockite

### COATED PAPER



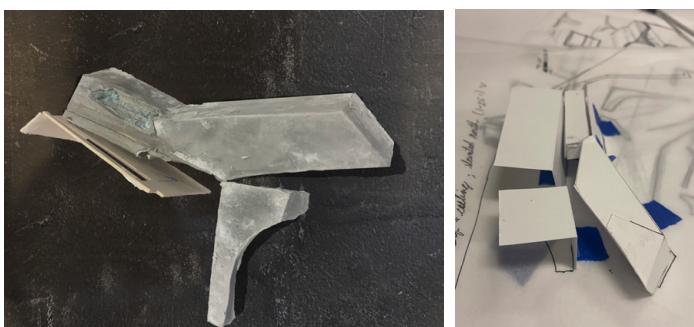
It is possible to cast very thin sheets of rockite by stabilizing with sheets of paper or fabric. Rockite mix that was very thin would soak the paper and remove any the rigidity making it impossible to control an outcome. Dipping in paper offers a smoother appearance than fabric and more control but less flexibility.

### COATED FABRIC



Dipping fabric in rockite is harder to control than dipping paper but offers for a wider range of forms as the fabric can curve more without creases. A thicker rockite mix for the initial layer stiffens the fabric and then a much thinner mix for the second layer creates a smooth surface.

### SECURED PAPER MOLD



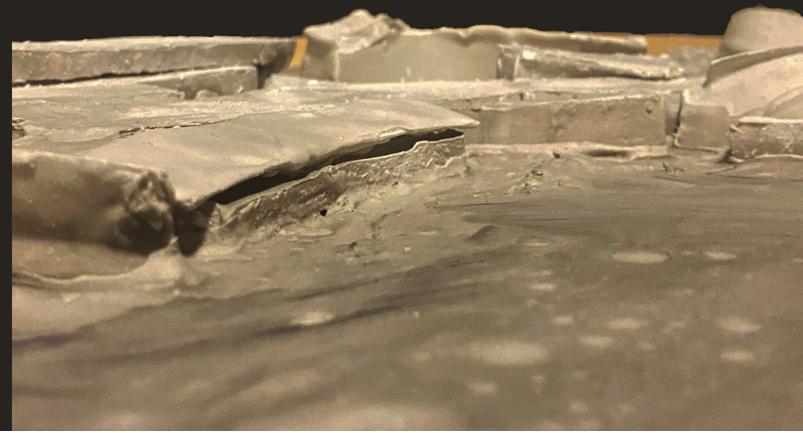
Using thin cardboard that has been secured by glue is good for small and precise details and can allow for both flat and curved surfaces on the same object.

### FLEXIBLE PAPER MOLD

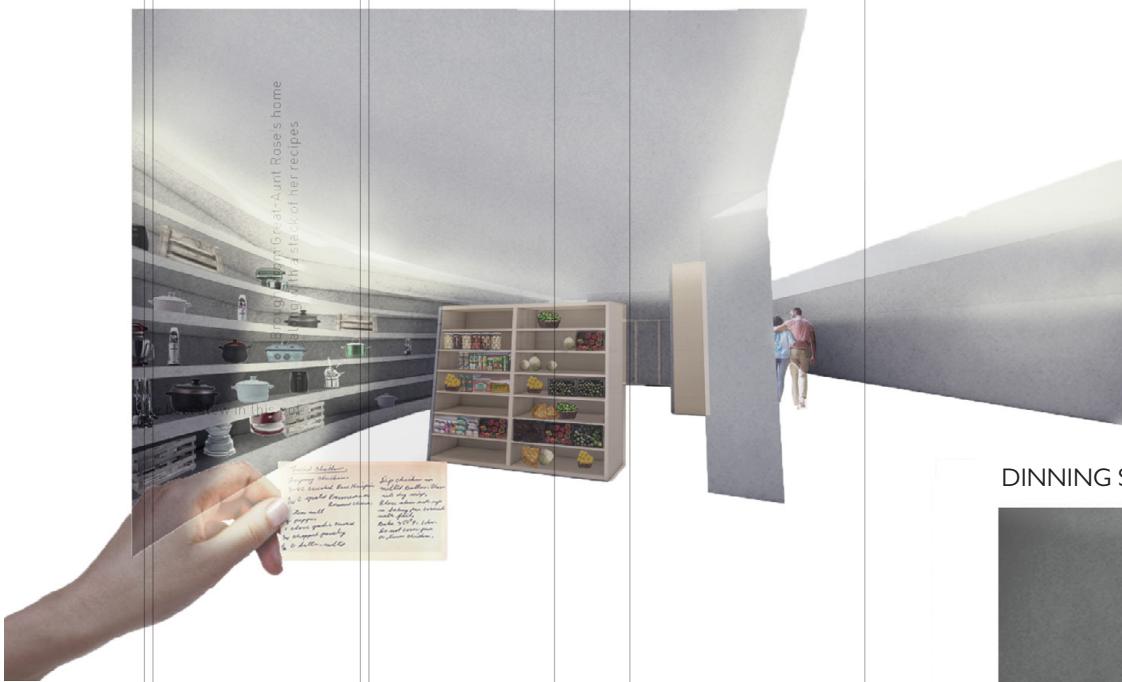


Using flexible molds made of paper or thin cardboard leave room for unintended formal consequences while allowing for some control.

## Project Model



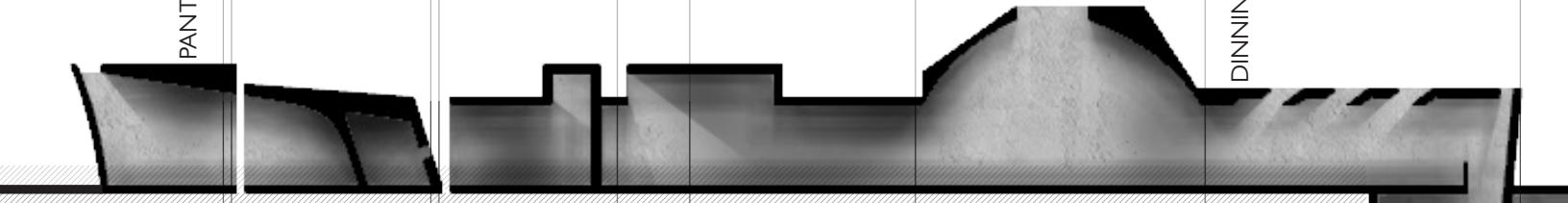
### PANTRY



### DINNING SPACE



### PANTRY



### UNFOLDED SECTIONS

These unfolded sections captures sequence one takes when coming to receive a meal. The sequential sections reveal the effect of spatial compression and expansion through scale and lighting.

## REFLECTION SPACE



last time we ate this lasagna  
was when the whole family was together

10  
In the reflection space after dinner  
from the Hospital  
and mom has just got out of surgery

mac and cheese,  
bought grandma's recipe from home  
and the famous lasagna



## REFLECTION SPACE



# ARCHITECTURE AND AGENCY

## ACTIONABLE WAYS TO IMPLEMENT SUSTAINABILITY AS A YOUNG DESIGN PROFESSIONAL

Summer 2022 | 12 weeks | University of Michigan  
| Independent Research Capstone Project | Advisor: Jen  
Maigret and Philip D'Anieri

Oftentimes, the driving force behind sustainable projects is the owner who can determine the main goals of a project and allocate money accordingly. However, the owner may exclude sustainability a goal because they lack the expertise on sustainable construction that other stakeholders may have.

The architect, who is part of the project from the start and possess the knowledge of sustainable building practices is an ideal position to drive the sustainability of a project. It is important to understand how the architect can implement sustainable strategies both on projects that include sustainability as a main goal and those that do not. After interviewing 10

architects, I was able to discover a set of actionable ways for architecture teams to increase the sustainability of a project and understand the areas where architects possess the autonomy to execute goals.

When seeking for ways to move a project towards sustainability, the main source for individual agency come from knowledge and skills that one can work towards. This knowledge contributes to the team efforts when brought forth early in the process when the majority of design decisions are made. The architect, while they are not the client in charge of the money, or the engineer with expertise in the systems that make up a building, serve to bridge the team



# Architecture & Agency

## Introduction

Thank you to all who contributed for taking the time to have experience and knowledge through interview discussions. Thank you to all those with SmithGroup Detroit for providing an environment of support and shared knowledge that informed the work. Thank you to the MLE program for assisting with development of the research goals and the final written work.

Lastly, a special thank you to my advisor Jen Magret for offering continuous support with the development of the research work, for comments on the written and graphical portion of this pamphlet and invaluable advice for conducting and presenting the work.

### Architecture and Agency

Actionable Ways To Implement Sustainability As A Young Design Professional

## On Shaping Your Career

### Final Words

In architecture, you may not always get the chance to work on those dream sustainability-focused design projects but instead of walking away, maybe you can take the chance to do smaller moves that could move the project towards more sustainable. It might not have as big of an impact as you would want but it could be better option than another firm/architect who might go with something completely lacking in sustainability.

Also by doing this, you can also serve as an example to the industry in ways that projects can move towards sustainability.

### Materials, Lighting, Layout and More

In projects that do not have a lot of room for sustainability, small changes can be the way to move the project towards sustainability. It is especially relevant because early in a professional design career, the choices may be limited to material selection, lighting and smaller scale layout changes.

### Understand Your Client

Clients may have a range of reasons for choosing to build a sustainable project and these reasons could be more than a desire to create a healthy space for there company have a low impact on the earth. For example, the company brand may benefit from pursuing a sustainable project. However, visual items such as green roofs, it is important that the building does not sacrifice sustainable practices for a sustainable image.

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### Avoid Sustainability as an Aesthetic

- Know and understand the tools that exist to help you. These can include software, plugins, modeling tools for energy analysis, and building performance understanding.
- LEED is a great place to start as it provides a gateway to the more sustainable building practices through educating professionals and providing a guide to the development of more sustainable projects.
- Change the process for the way that buildings are designed - think about the desired end results for this building and then use the data after the design. All the people who are involved on the project should have a strong understanding of data that has driven design decisions.

### Establish Project Goals With The Team

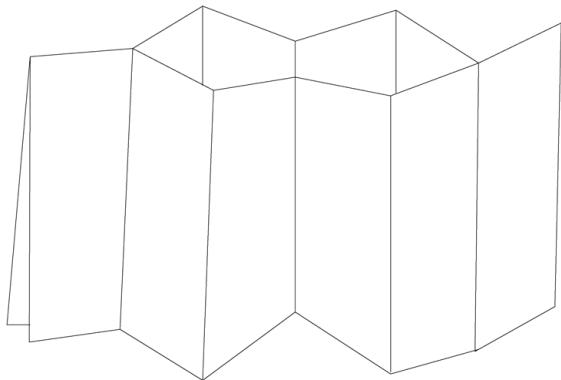
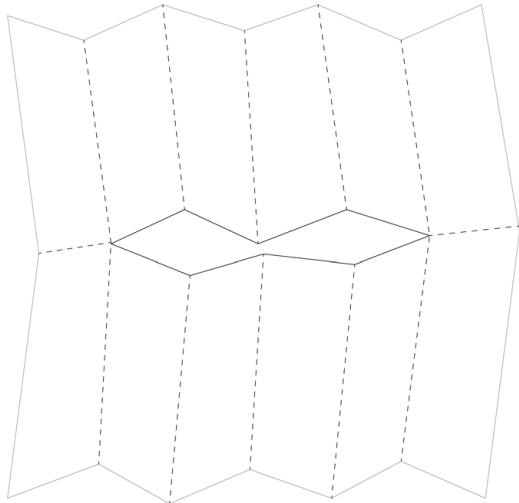
Sustainable projects are successful when main stakeholders and design team work together to generate a set of sustainability goals. These goals allow individuals to have a reference point as they make small and large decisions.

### Educate Yourself

The most unnerving information from the interviews is that sustainability on a built project is only achievable if the early decisions are made. This means that personal skill and knowledge is the area that offers the greatest level of control. With a strong base of knowledge, it will be possible to assist fellow professionals when questions about sustainable practices arise, and share why sustainability is important to a project. This knowledge will inform the small and large decisions that can move the project towards sustainability, increase in skills and knowledge will lead to opportunities to take charge a expertise leads to agency.

### Include All Stakeholders Early

Often times, many of the big decisions that have the most impact on the sustainability of a project are made before the project starts during bidding and thus before an engineer is brought onto the project.



#### CONSTRUCTING THE PAMPHLET

The pamphlet starts as a 40"x24" poster and is transformed through cutting a line down the center and folding into 12 sections



#### COMPLETED PAMPHLET

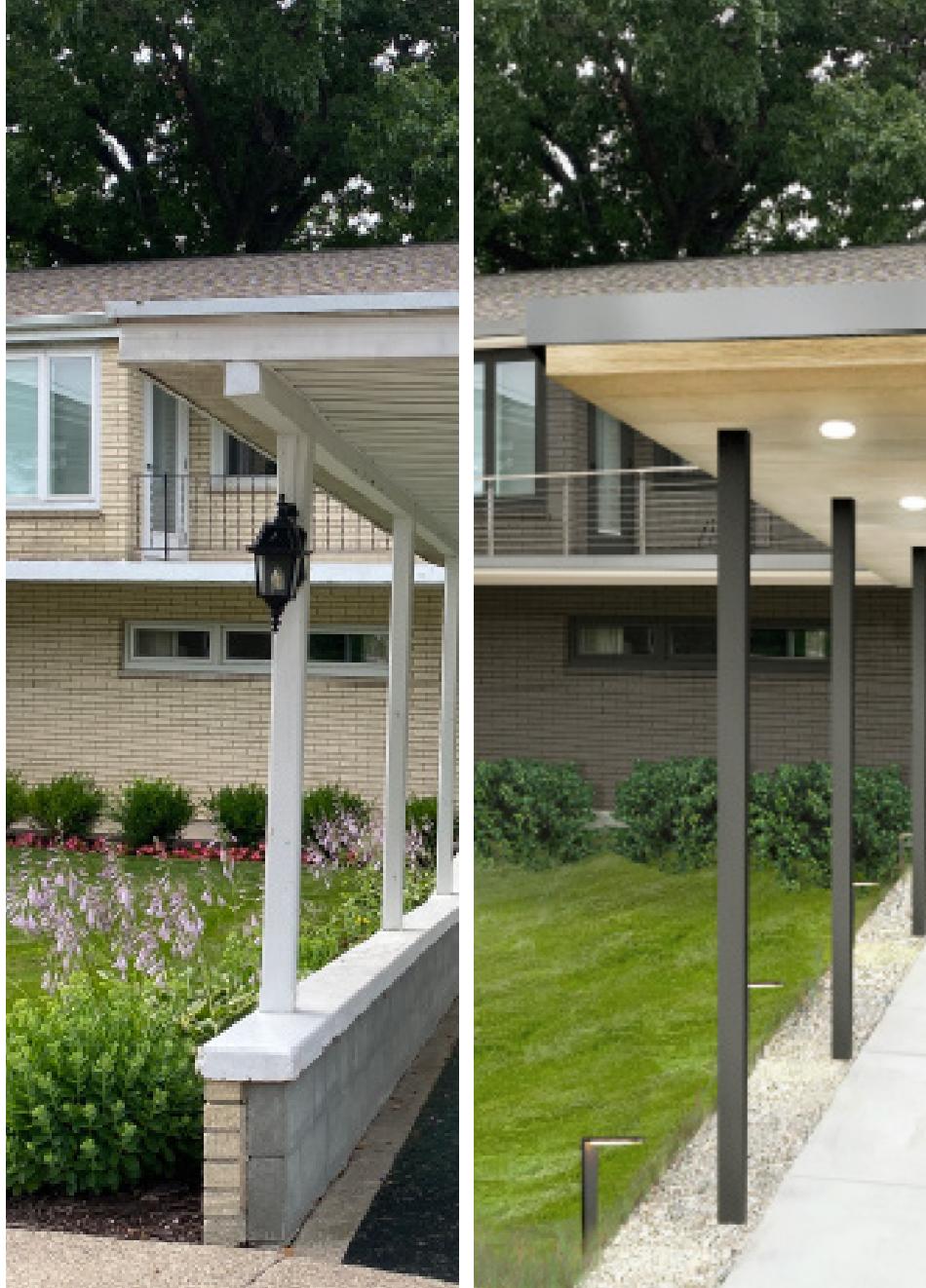
The poster folds down to a where one can read the ten actionable ways to implement sustainability learned from the interviews of design professionals

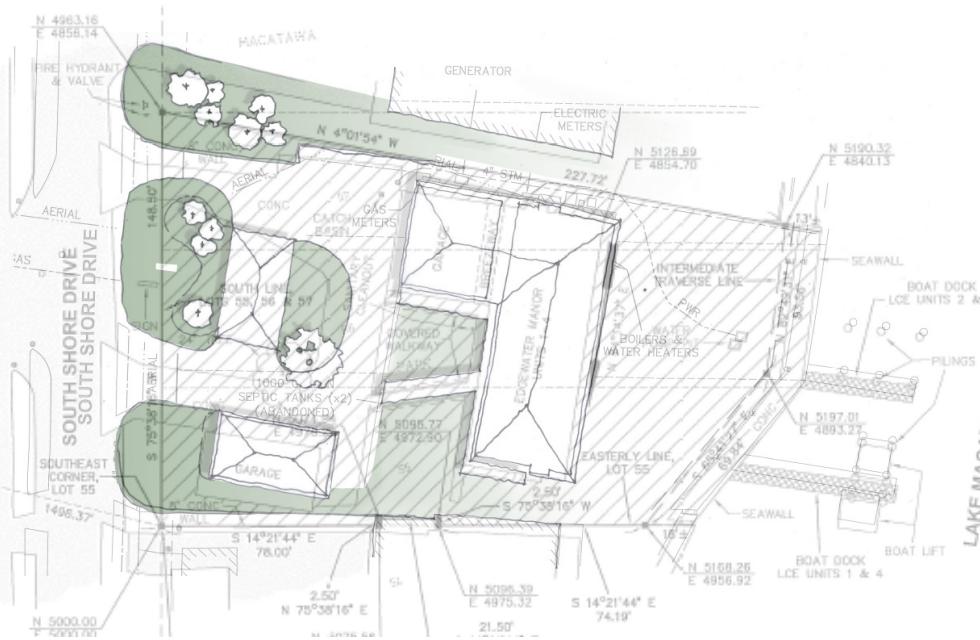
# LAKESHORE CONDO

## SIGNAGE AND ENTRYWAY RENOVATION

Summer 2021 | 4 weeks on Design Concept | Mathison  
Mathison Architects | Founding Partner: Thomas  
Mathison | Architectural Designer: Julia Dallas

Lakeshore Condo is home to 4 to update the exterior and repair the residences who were interested in conditions of age. The signage design increasing the covered parking, sought to create a visible marker from creating more privacy from the busy the street that would complement the street, and repairing the exterior to renovation and sit comfortably within match a more contemporary style. The the landscape.  
design focused on cost effective ways

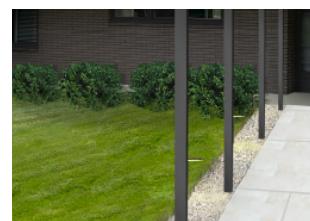
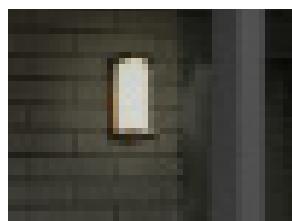
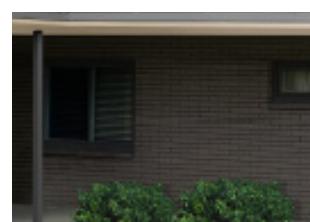
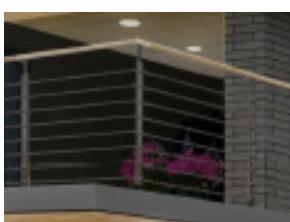


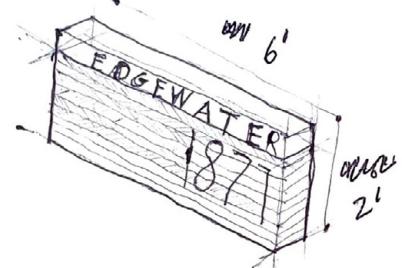
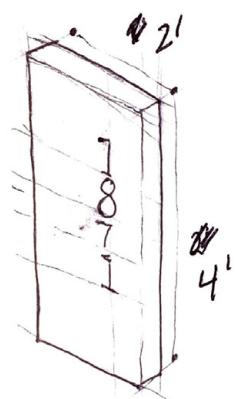
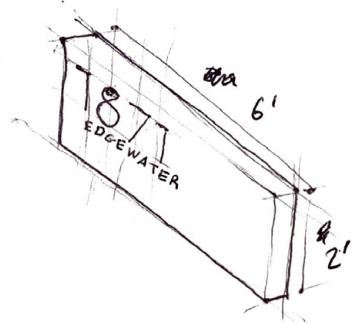
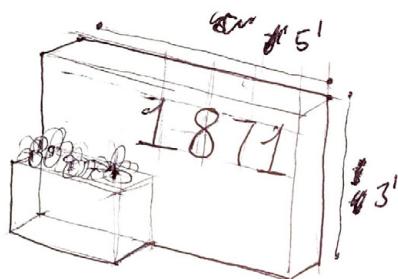


The condo is located along the Lake Michigan. Because of the proximity to the lake, special attention is paid to the zoning regulations for waterfront construction.



The material palette for the exterior renovation is dark gray painted brick, new aluminum entryway canopy, a cable railing on the balcony, exterior lighting, accent wood for the soffit and garage doors.





# **FOREST PERSPECTIVES**

## **BLURRING BOUNDARIES BETWEEN THE BUILT AND UNBUILT SPACES**

Winter 2022 | 12 weeks | University of Michigan  
| Architectural Design II | Instructor: Neal Robinson

The existing cuts of paths through the Parker Mill site establish a passive relationship with the surrounding environment. This proposal aims to foster active engagement with the forest through a series of spaces expanded across the hill, ravine, and creek. The fragmentation of the forms

seeks to de-emphasize the presence of a structure while foregrounding nature. Framed views and exaggerated perspectives guide the user deeper into the forest while sensory exhibits and therapy spaces enact all five senses for an immersive experience.

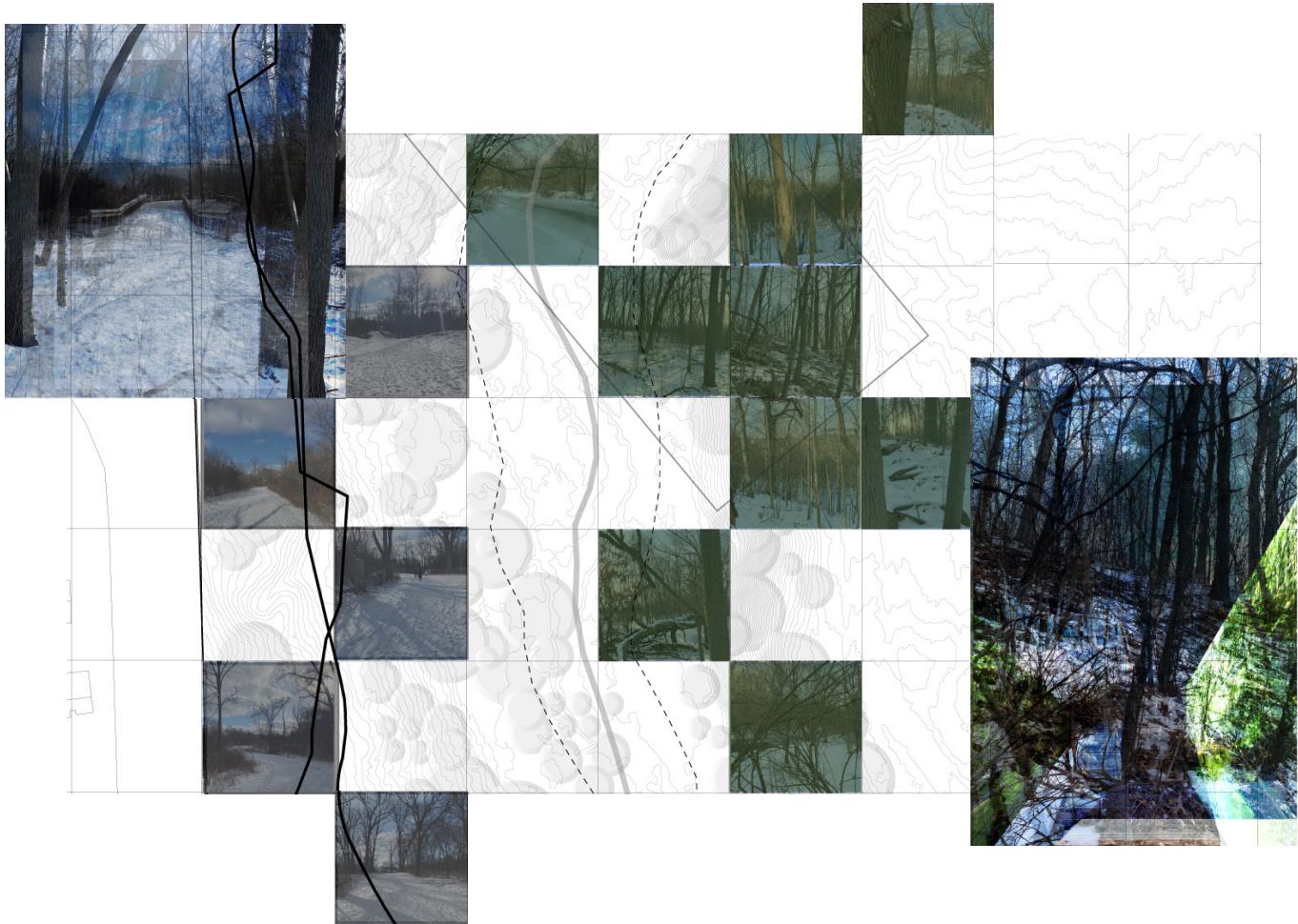




PICNIC AND PLAYGROUND



SITE MAP The project site is located on a plot of land on the south region of the Matthaei Botanical Garden in Ann Arbor, MI.



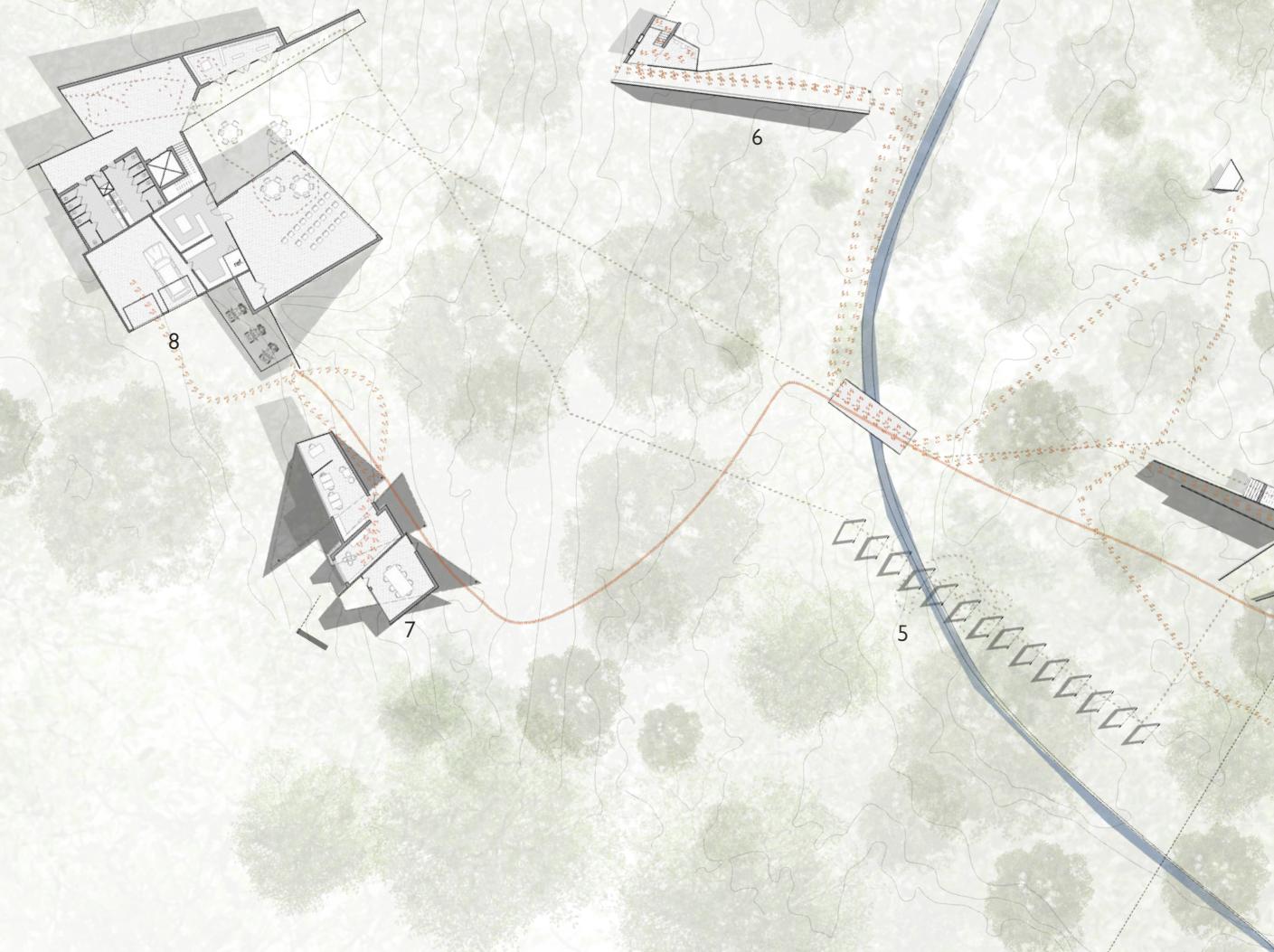
#### MAPPING THE EXPERIENCE

*The density of the forest alters how individuals encounter nature. The river divides the wide open path from the thickened vegetation of the undefined path.*

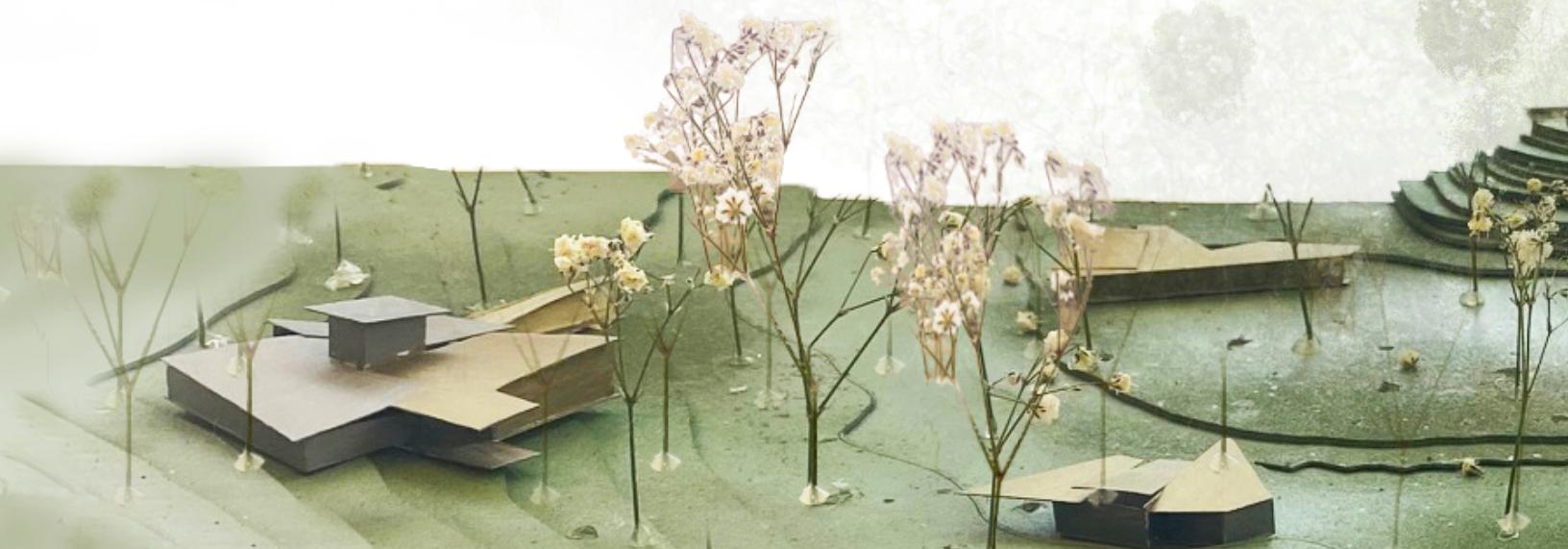


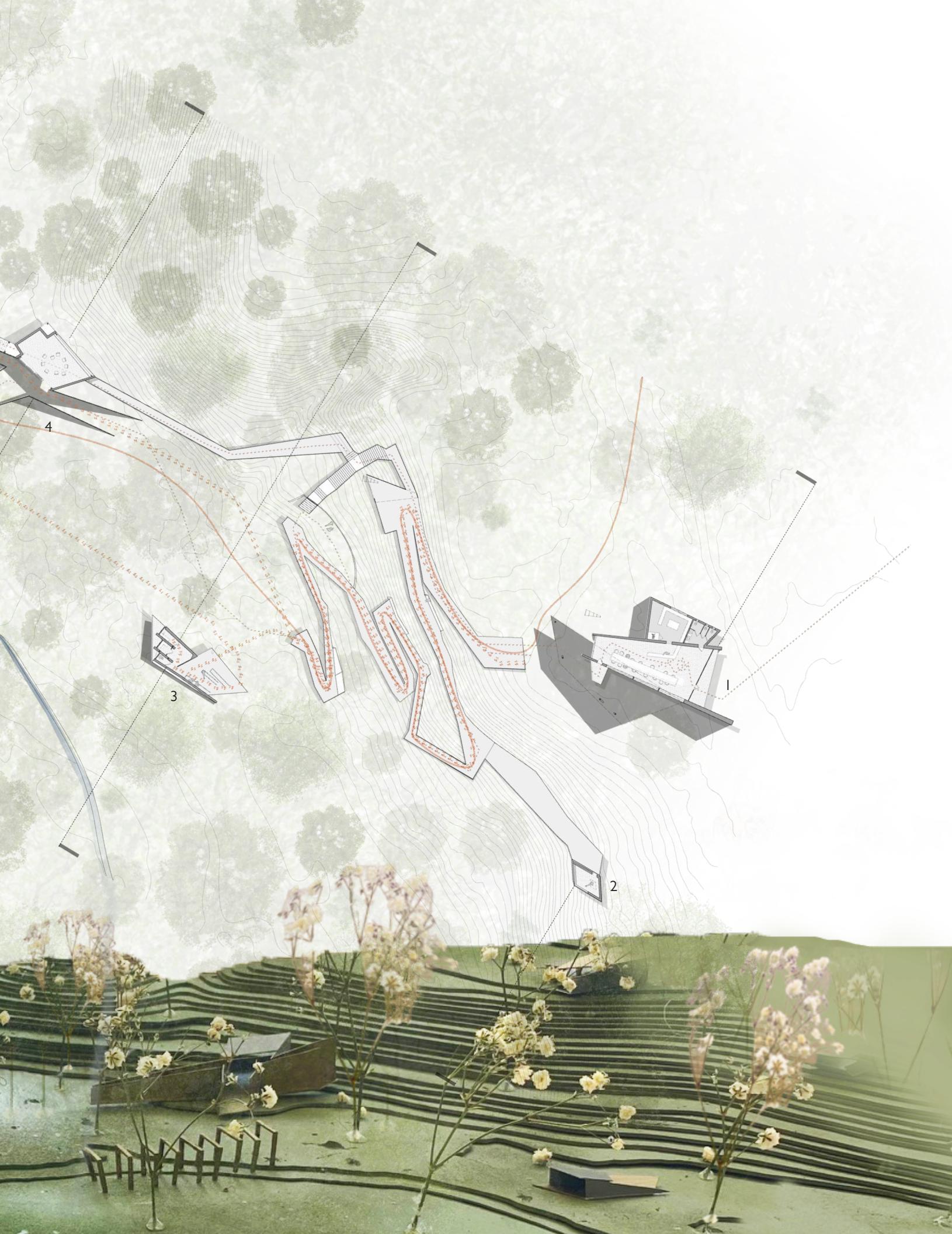
#### SIGHT LINES THROUGH NATURE

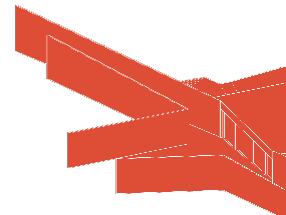
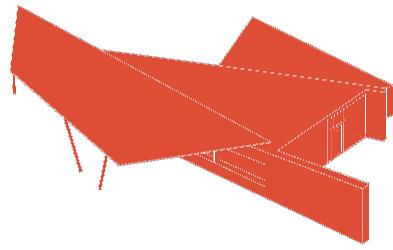
*The geometries of the buildings that make up the project are informed by the way that the sight lines correspond to the unbuilt environment.*



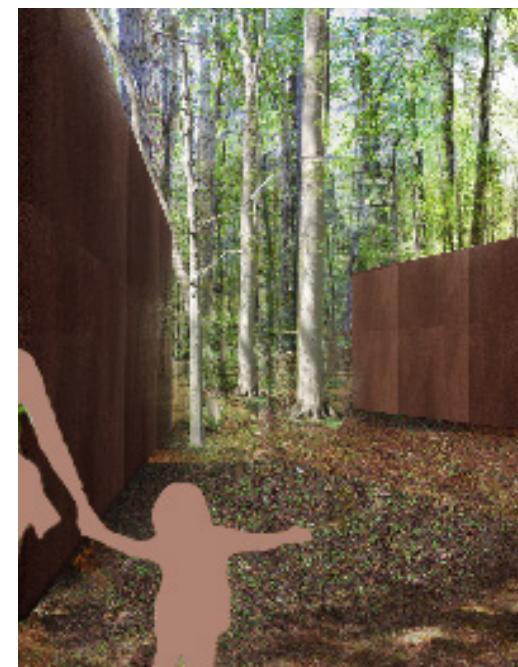
- 1 CAFE AND OUTDOOR SEATING
- 2 VIEWING PLATFORM
- 3 SAUNA AND REFLECTION DECK
- 4 CLASSROOM AND PATH CONNECTOR
- 5 PICNIC AND PLAYGROUND
- 6 WILDLIFE OBSERVATION
- 7 OFFICE AND MEETING
- 8 AUDITORIUM AND CONFERENCE



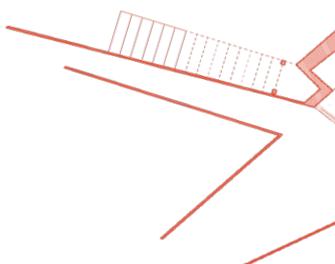


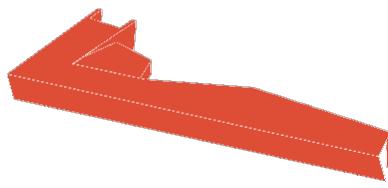
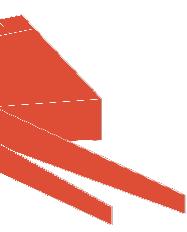


CAFE AND OUTDOOR SEATING

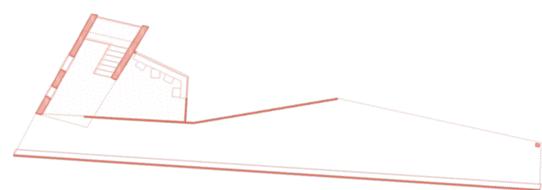
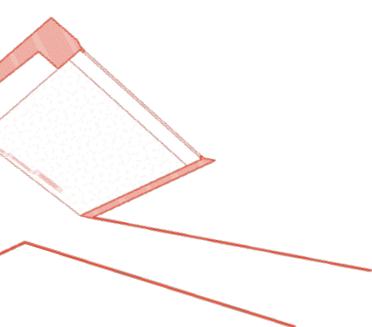


CLASSROOM AND PATH CONNECTOR





WILDLIFE OBSERVATION



# **THANK YOU!**

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