

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

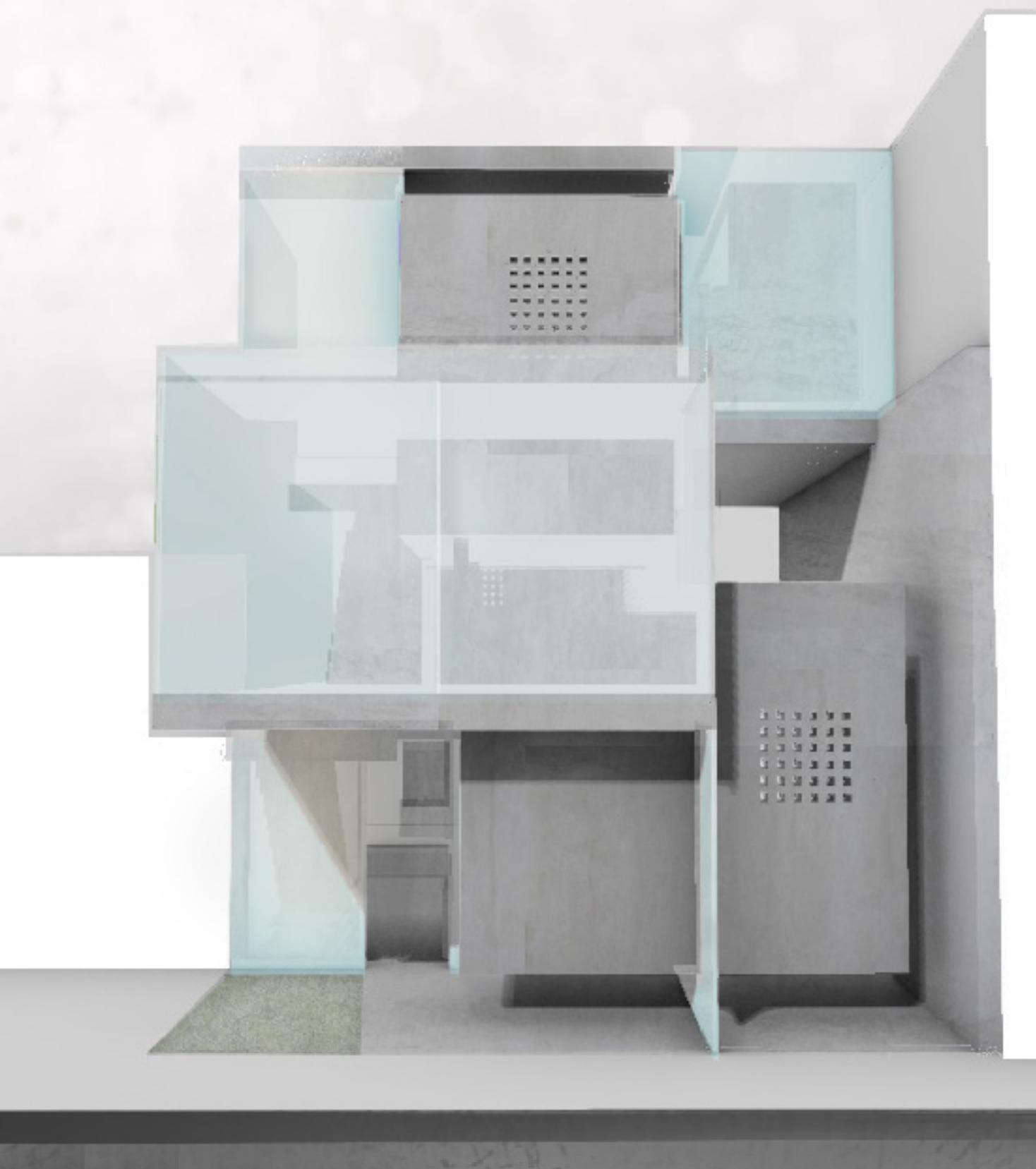
Fall 2021 | 7 weeks | University of Michigan
| Architectural Design I | Instructor: Ishan Pal

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.

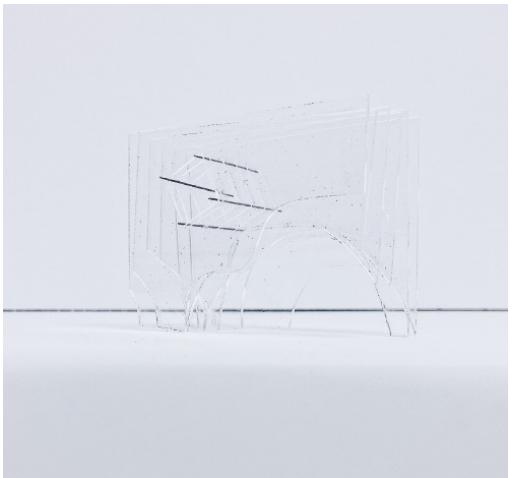
This house for a photographer provides a inspiration through the provocative nature of architecture and balance while offering a multitude of lighting conditions that afford a range of opportunities for creative expression.



Exploration of Lightness Containing Heaviness



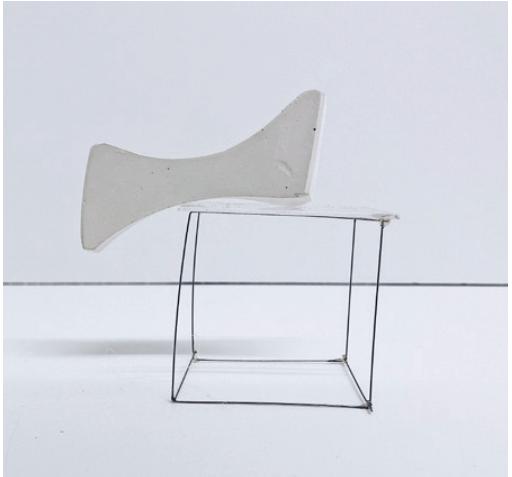
Does thinness imply heavy or light?



Can heaviness be created with only light material?



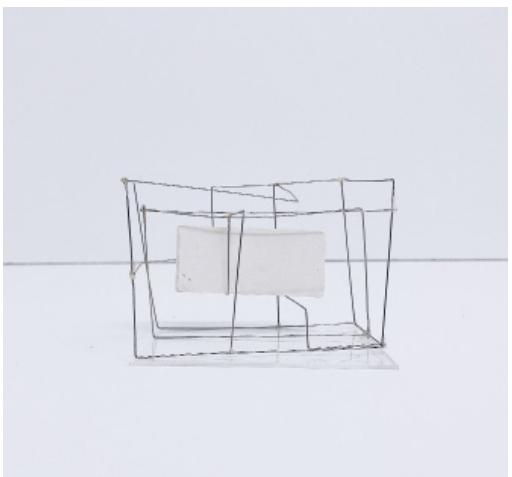
Does orientation to hide support of volumes create heaviness or lightness?



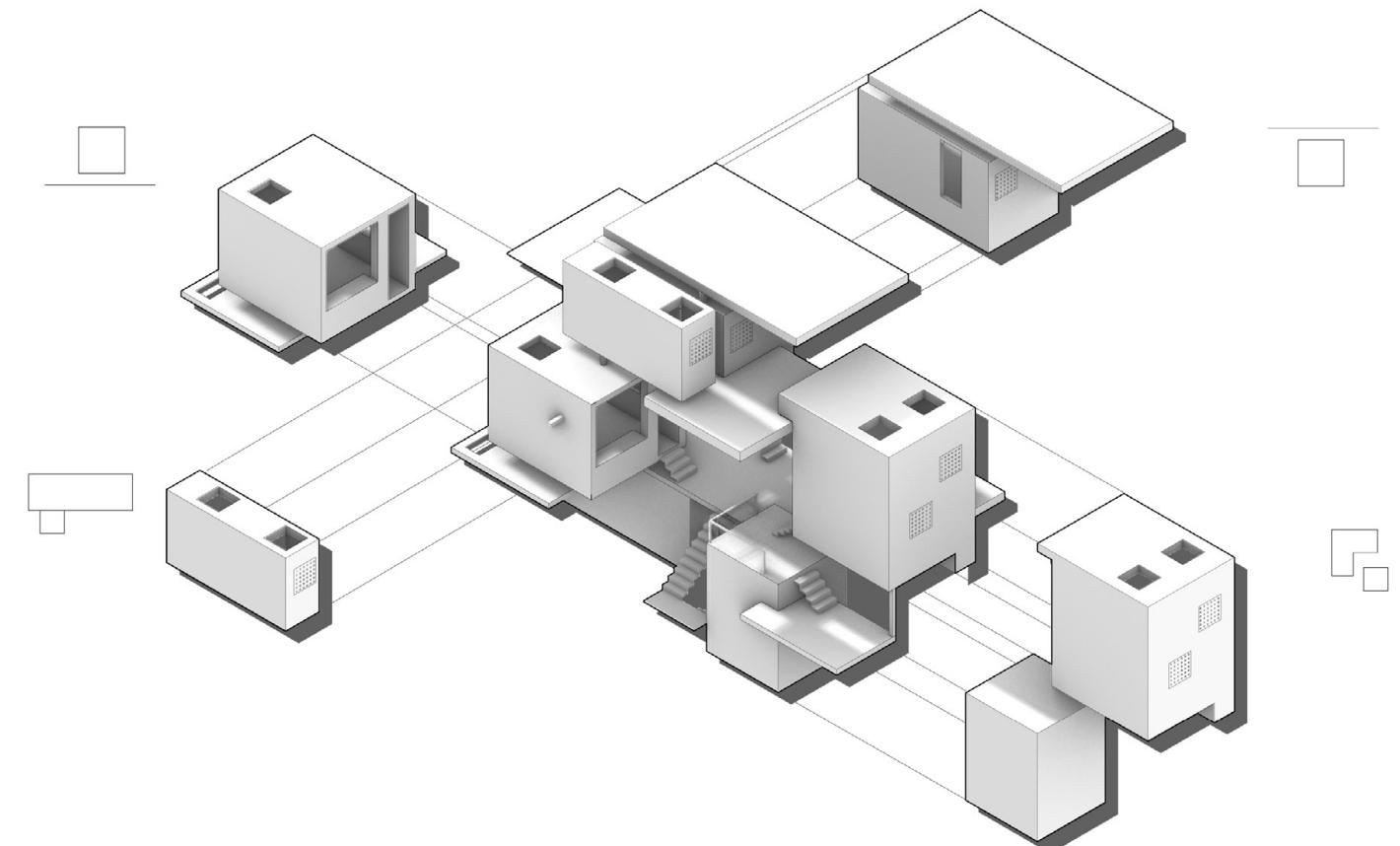
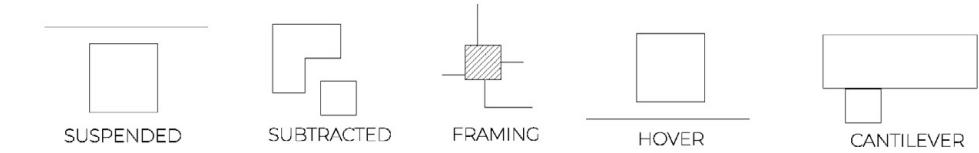
What is the least amount of light material needed to hold a heavy?



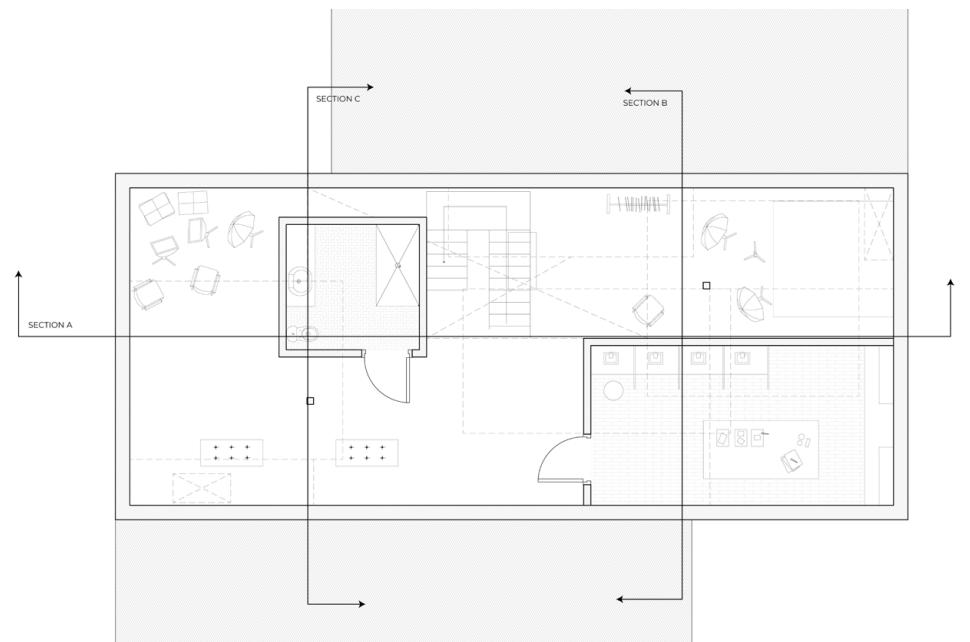
Does transparency convey light volume encasing a heavy volume?



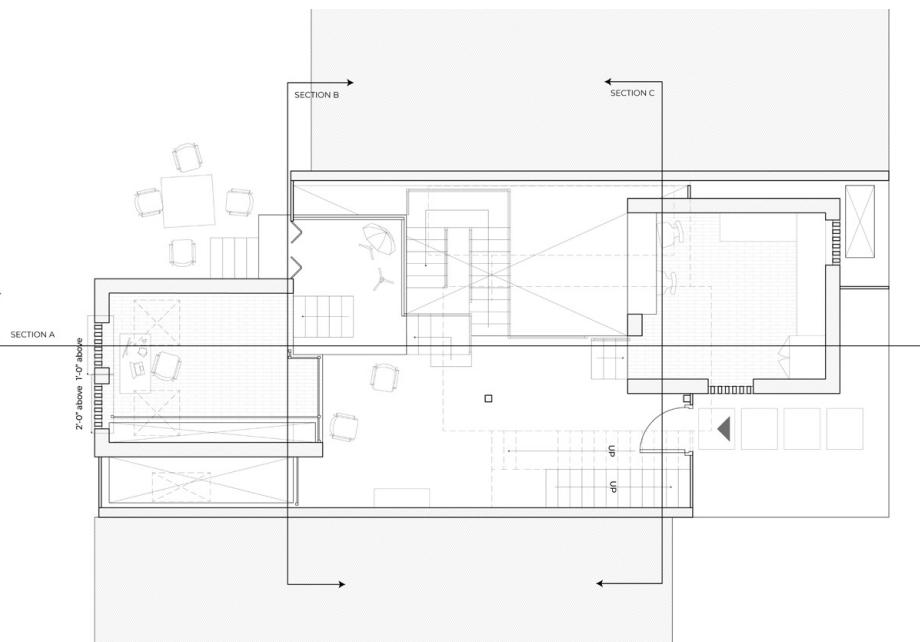
How can a heavy volume be supported without making the light material feel heavy?



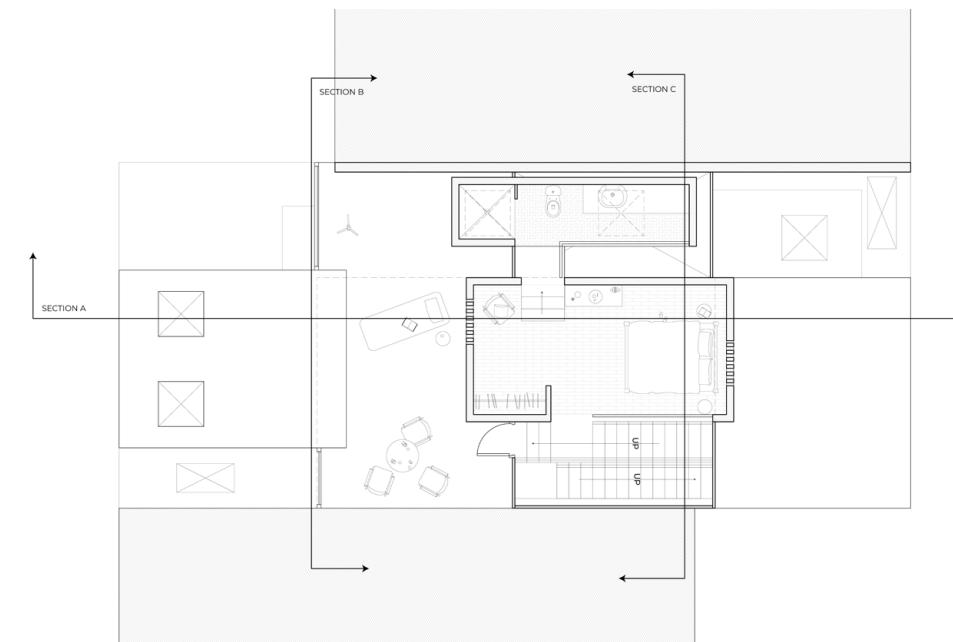
Of the first iteration, the one model focused on a light volume encasing a heavy volume, the other study model focused on hiding heaviness based on orientation. With the next set of models, I posed more questions – what is the least amount of light material needed to hold a heavy volume, can you create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



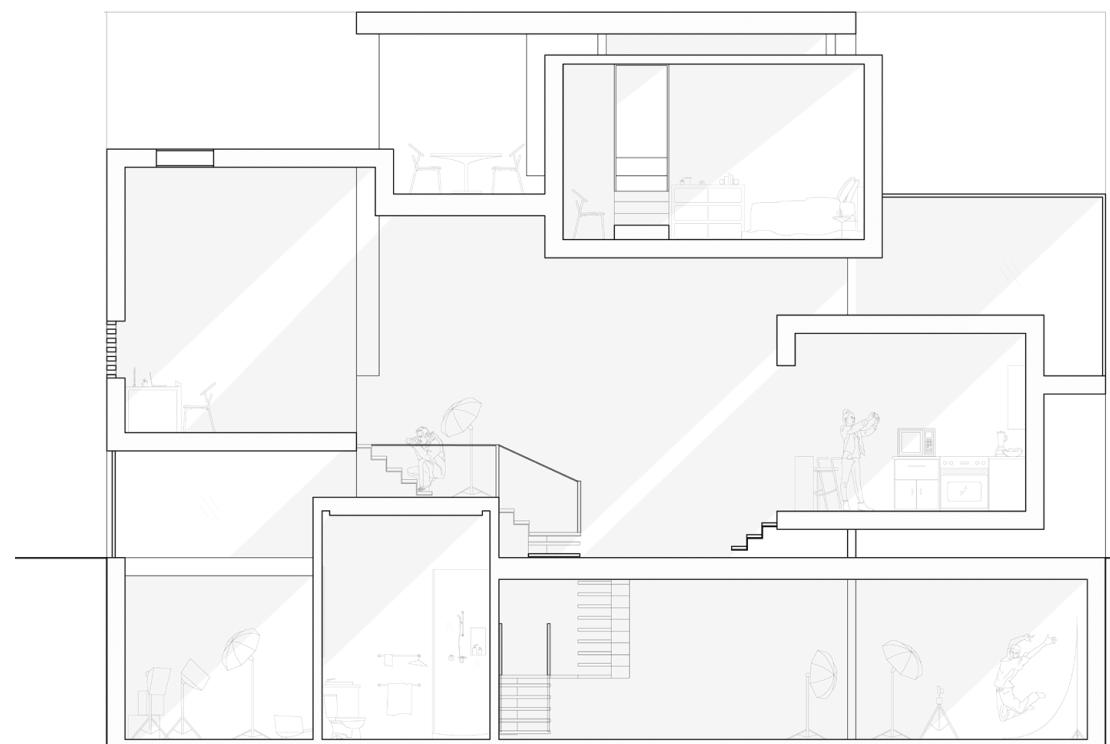
BASEMENT LEVEL



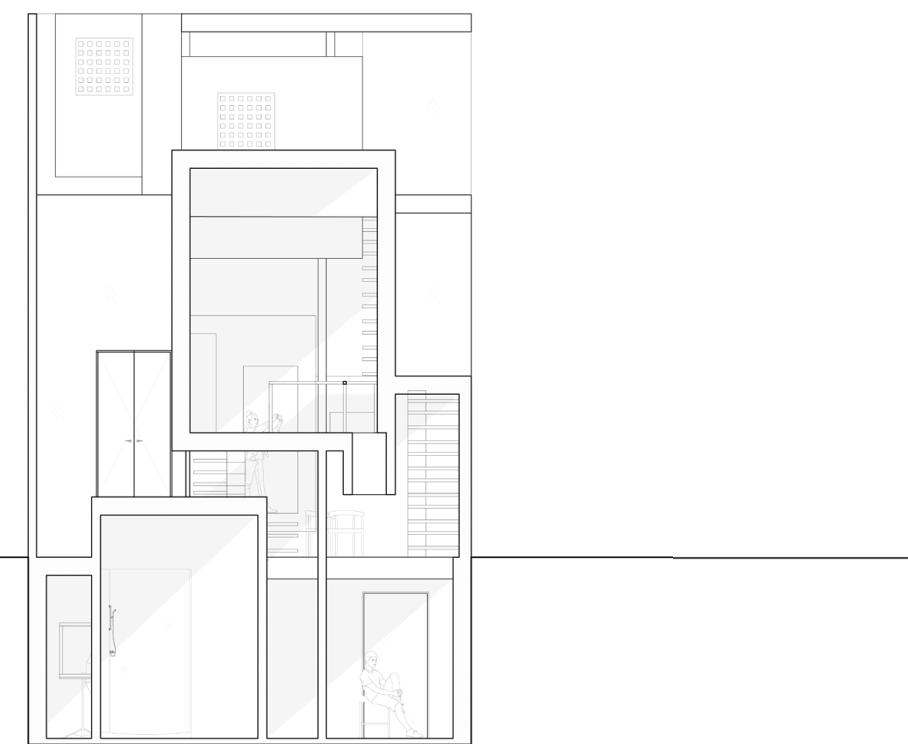
GROUND LEVEL



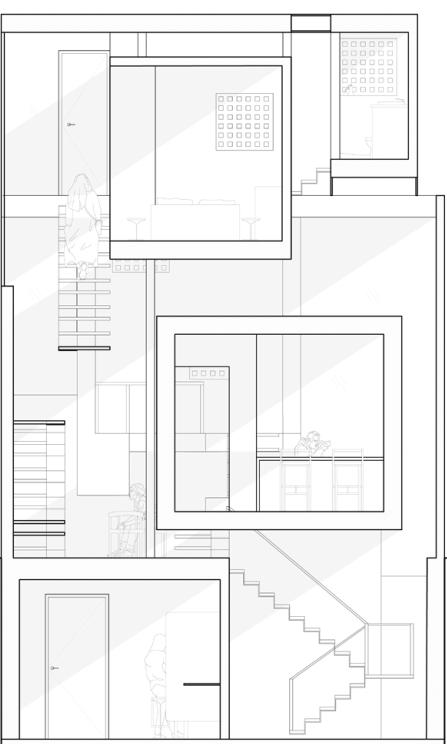
SECOND LEVEL



SECTION A



SECTION B



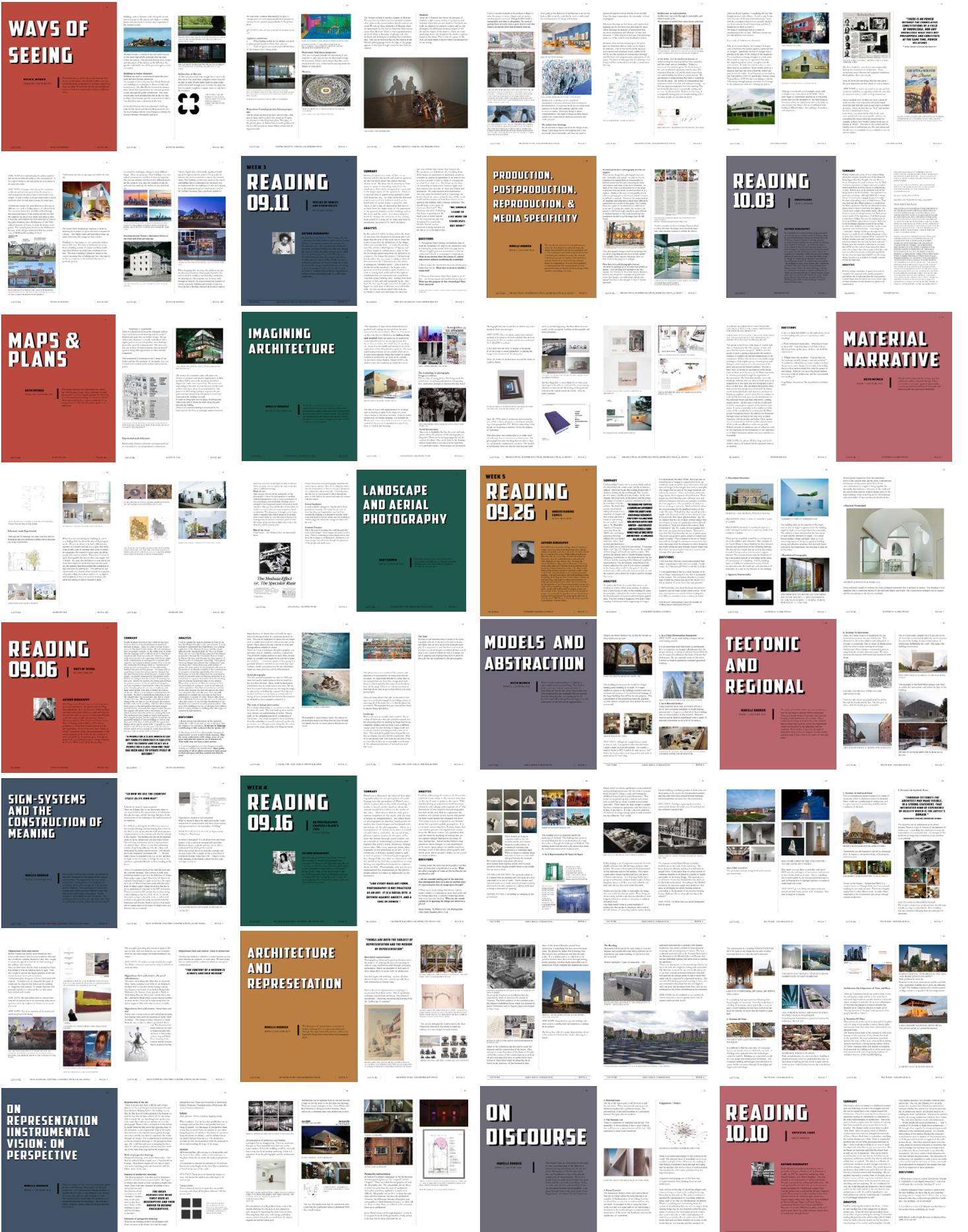
SECTION C

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 color tone of the pages needed. The color tone of the pages makes a marker of new sections while making exercise. The book is 50 pages in length and 8"x10" dimensionally. This booklet has been produced through InDesign represented: article analysis and software and exists only in the digital format.



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.





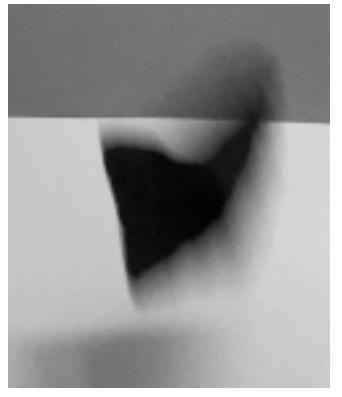
0.75 SECONDS



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

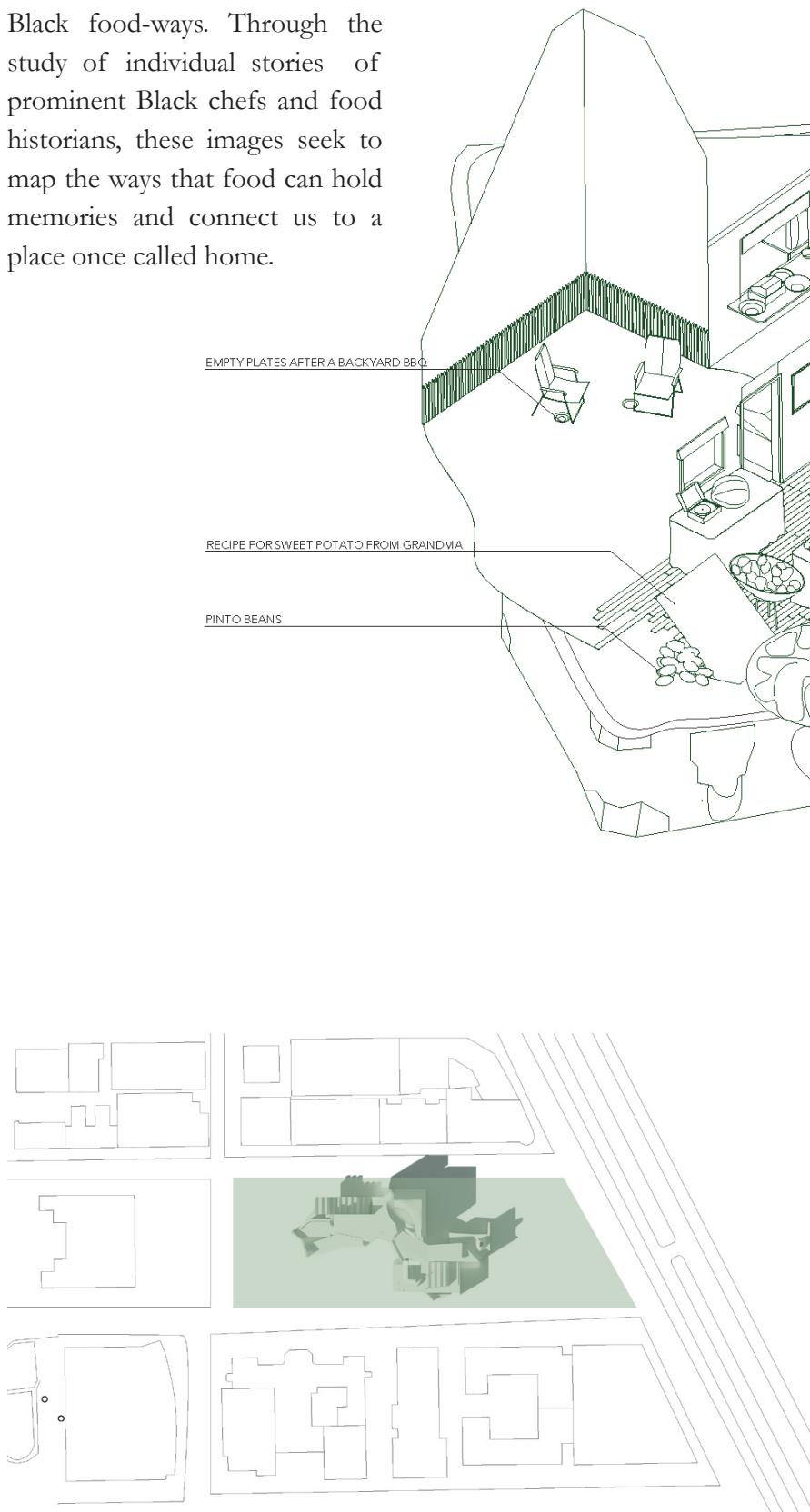
rich food history for dining in, or to cook for themselves or for their own group in private kitchen spaces. This place serves to archive the memories of home, family, friends and culture through food and space.

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.



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.



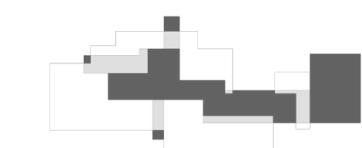
Receiving and eating



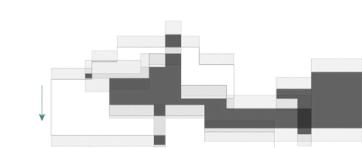
Giving and preparing



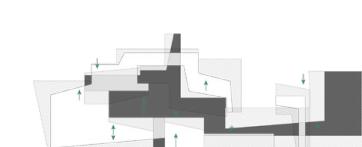
POSITION



INTERWEAVE



THICKEN

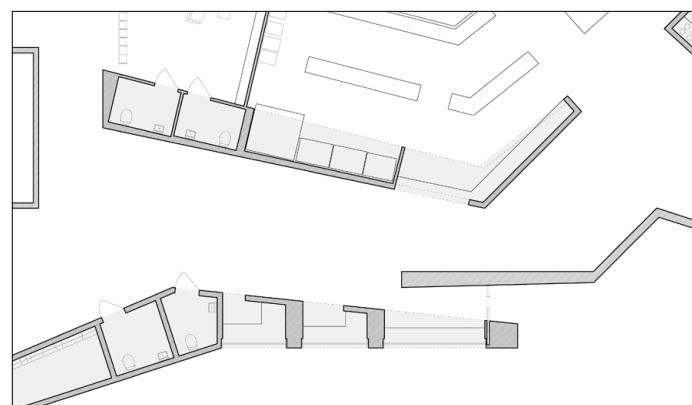


CONTRACT AND EXPAND

Rest Seating | Waiting While Food Cooks

Vegetable Garden

Herb Garden



Pantry

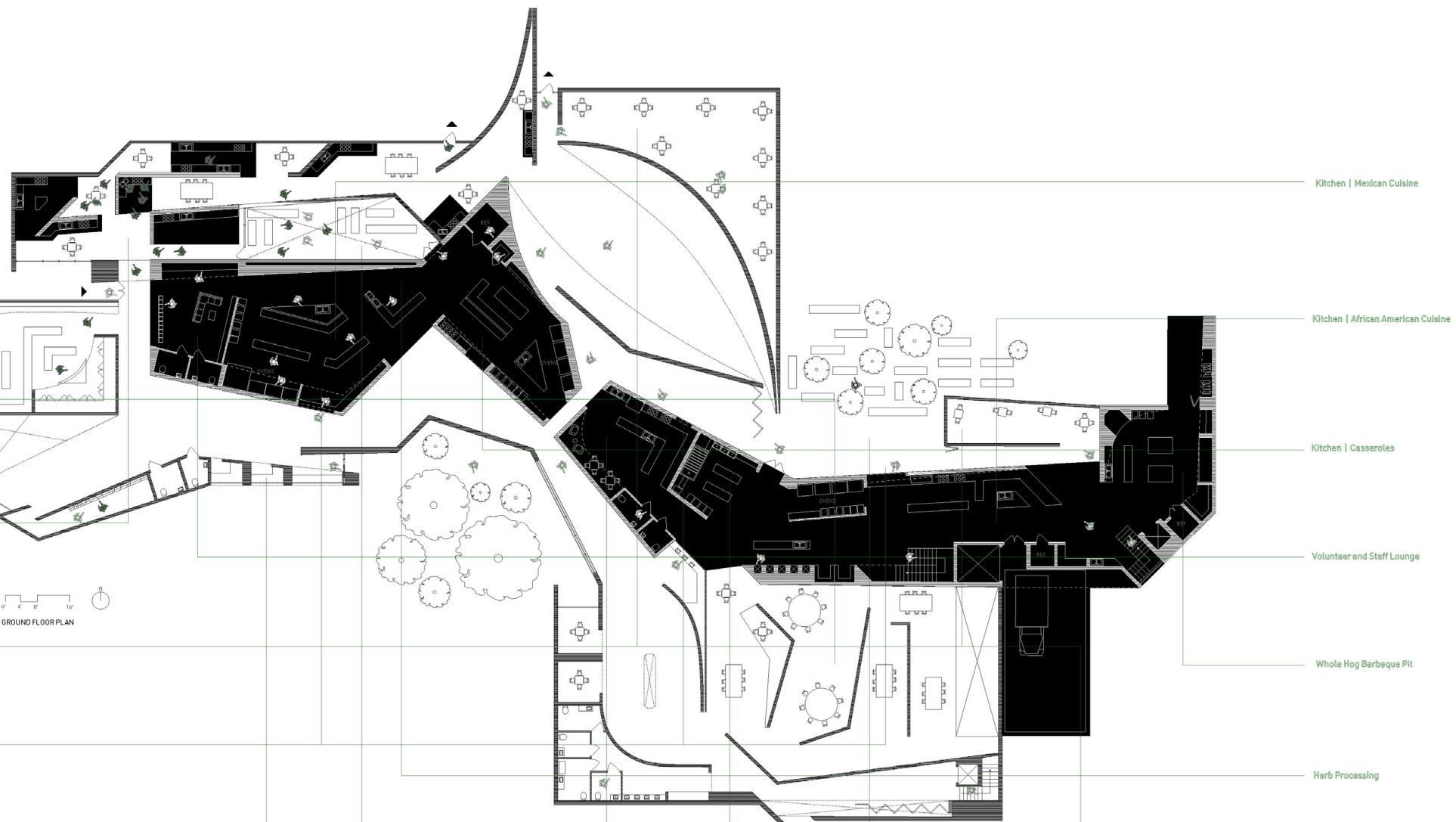
Archive of Cookware Artifacts

Dining Space | Large Groups

Small Kitchen | Cooking for Oneself

Dining space | Individual or Small Groups

Order and Pick up



GROUND FLOOR PLAN

LOWER FLOOR PLAN

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



PANTRY



PANTRY

UNFOLDED SECTIONS

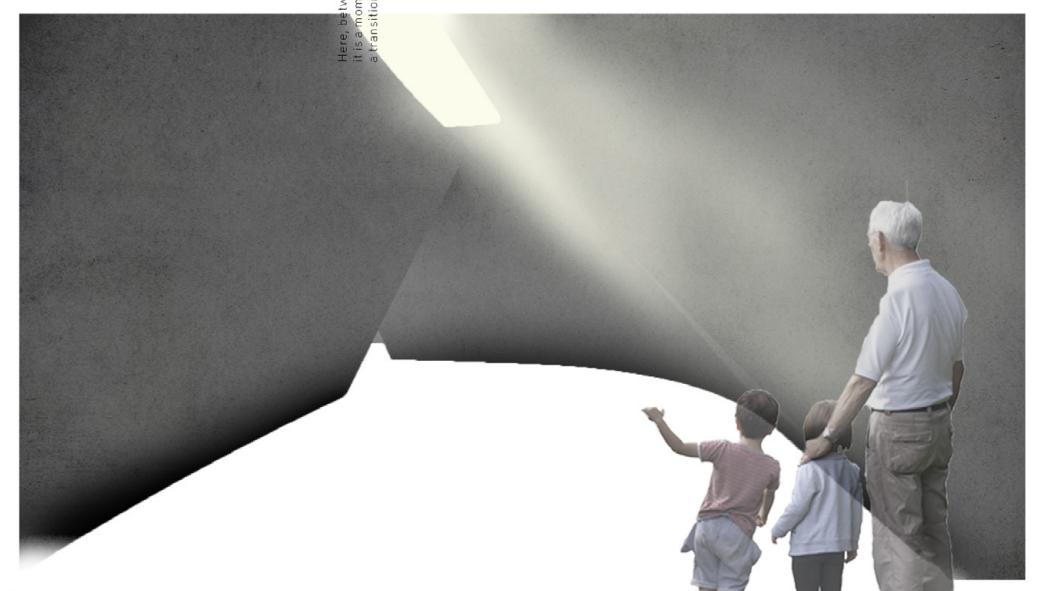
These unfolded sections captures sequence one takes when coming to receive a meal. The sequential sections reveal the effect of spatial compression and expansion through scale and lighting.

DINNING SPACE



DINNING SPACE

REFLECTION SPACE



Here between the dining and the cooking
it is a moment of pause
a transition

REFLECTION SPACE



Last time we ate his lasagna
was when the whole family was together

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

Understand Your Client

Avoid Sustainability as an Aesthetic

Establish Project Goals With The Team

Include All Stakeholders Early

Final Words

On Shaping Your Career

Materials, Lighting, Layout and More

Architecture and Agency

Actionable Ways To Implement Sustainability As A Young Design Professional

Early on in an architecture career, it may be difficult to find ways to have an impact in terms of the sustainability of a project. Through a series of interviews of design professionals, several commonalities arose when discussing ways to improve the sustainability of a project.

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 their company to 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.

When discussing a sustainability with the client, it is important to understand things such as their goals, their company's structure, and the kinds of knowledge they have about sustainability. This allows you to frame the conversation to find a common ground for how sustainability can serve their needs.

The most unifying information from the interviews is 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 of a project and advise leads to agency.

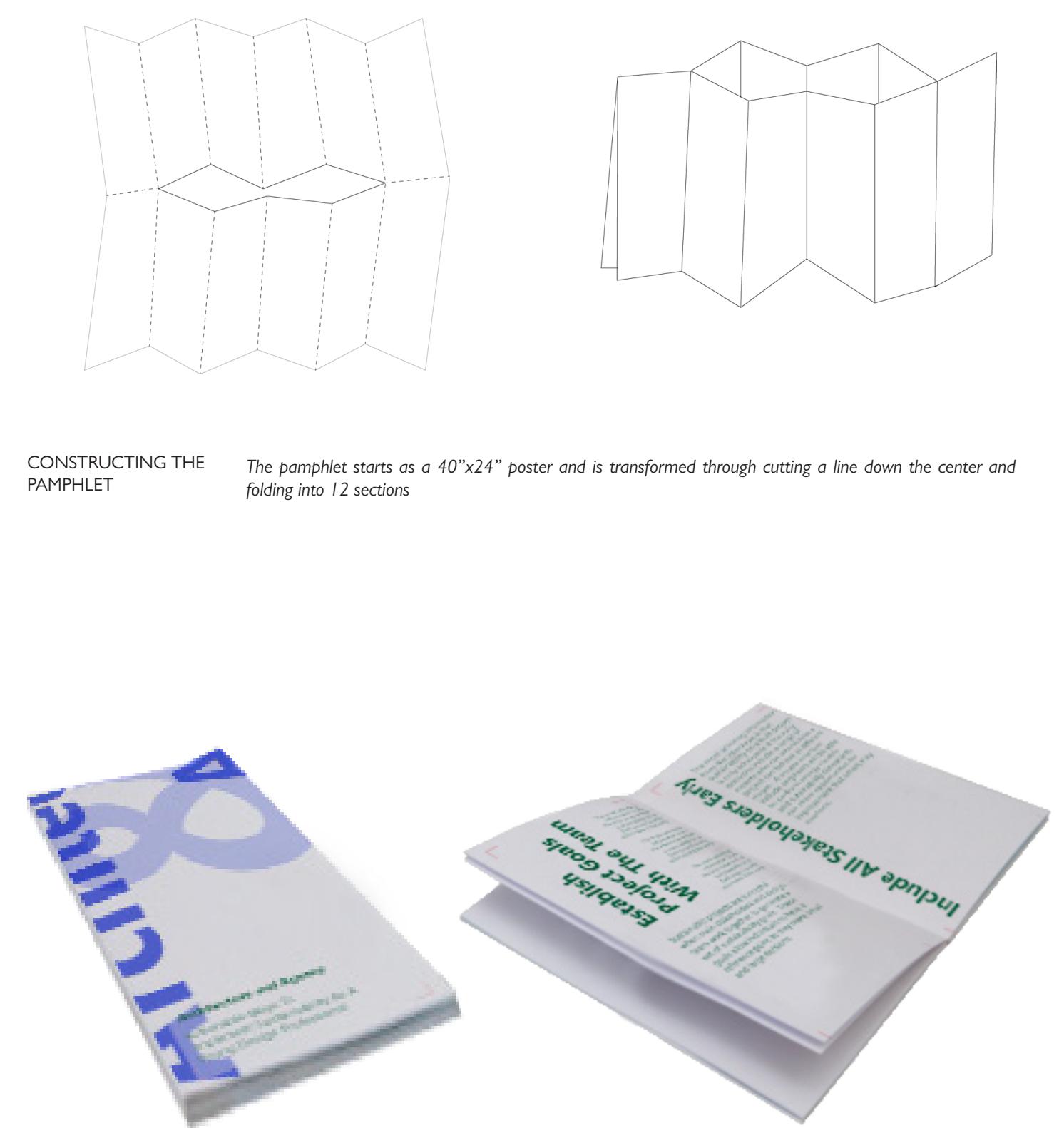
When seeking for ways to make impact through sustainability, personal skill and knowledge is only achievable in the early stages. Architects have a lot of expertise in terms of organizing the teams and connecting with the clients in a way that involves the engineers to take charge in consultation. It is really important to bring in the engineer from the start as the sooner they have a project starts during bidding and thus decisions that have the most impact on the sustainability of a project are made before the project proposal and thus before an engineer is brought onto the project.

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 decisions that have the most impact on the sustainability of a project are made before the project proposal and thus before an engineer is brought onto the project.

In projects that do not have a lot of room for sustainability, small chances 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.

In architecture, you may not always get the chance to work on those dream sign project 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 a 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 of ways that projects can move towards sustainability.



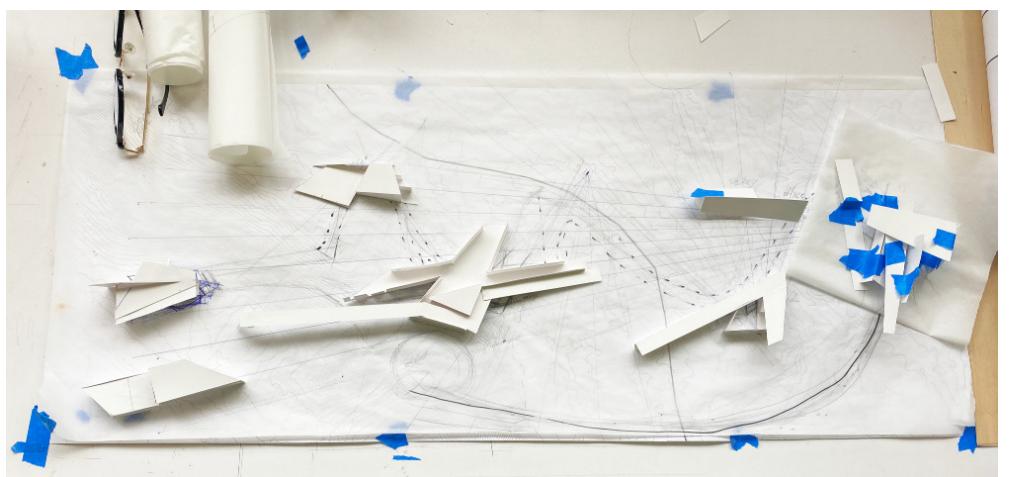
FOREST PERSPECTIVES

BLURRING BOUNDARIES BETWEEN THE BUILT AND UNBUILT SPACES

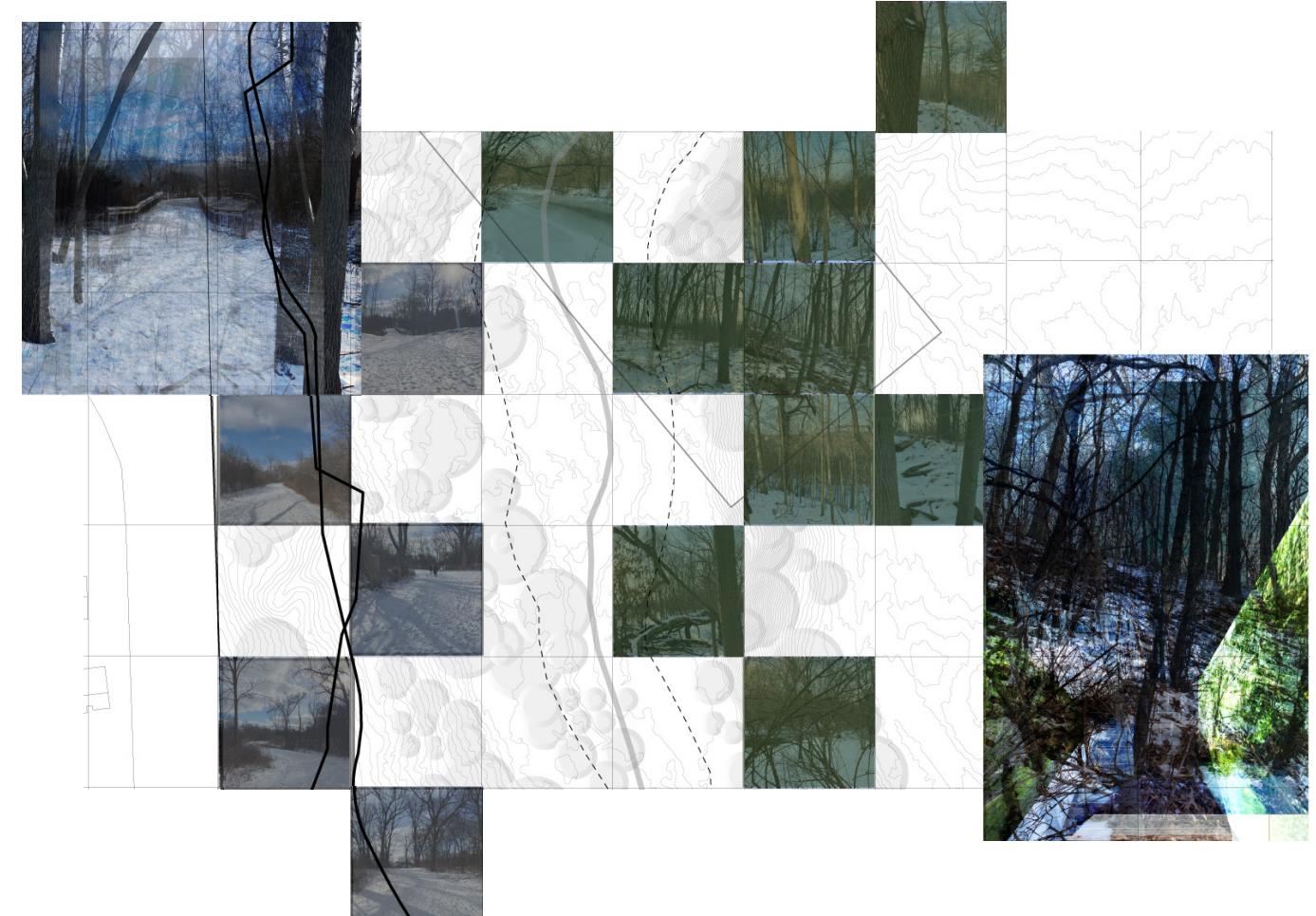
Winter 2022 | 12 weeks | University of Michigan
Architectural Design II | Instructor: Neal Robinson

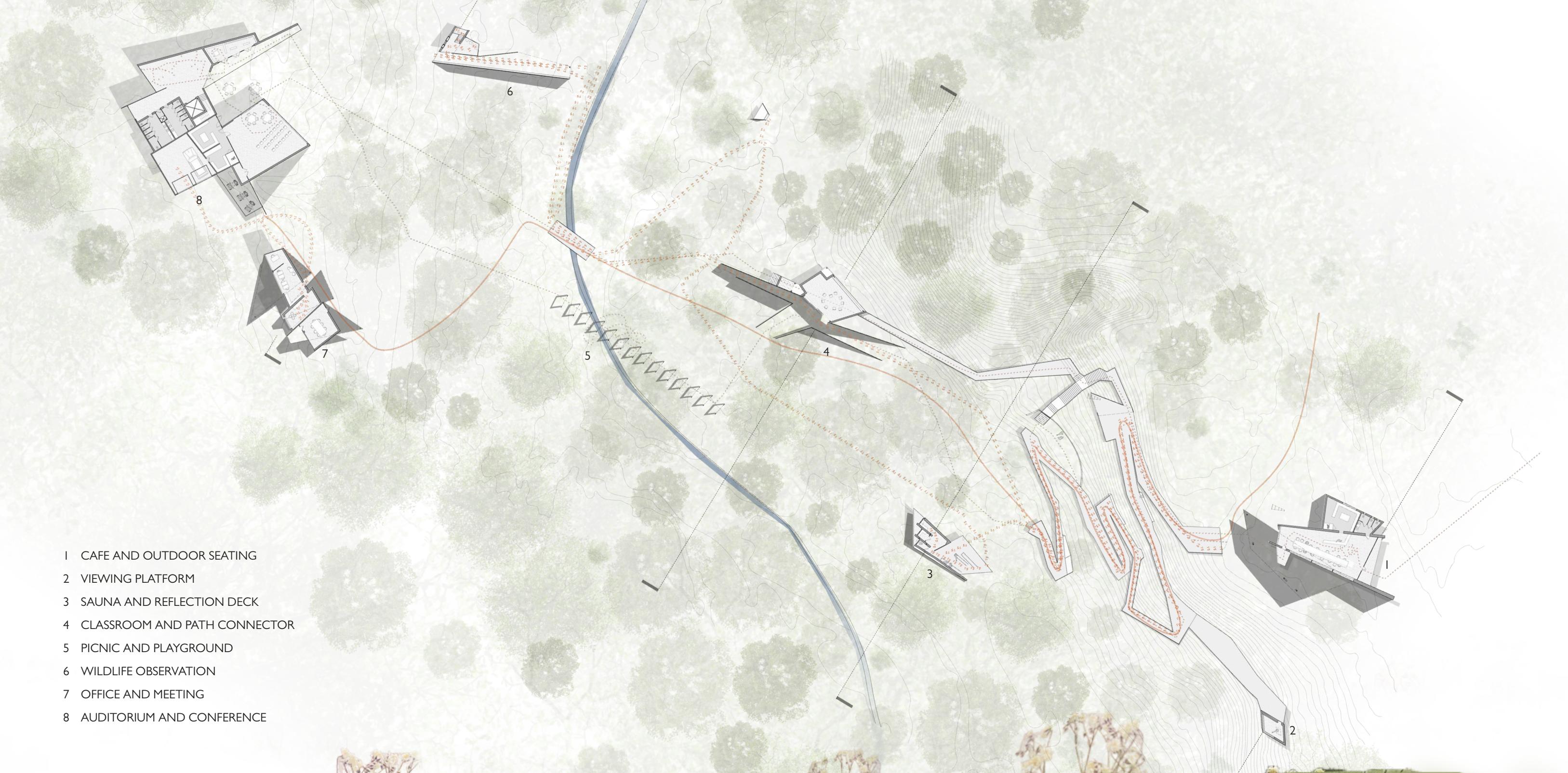
The existing cuts of paths through the Parker Mill site establish a passive relationship with the surrounding environment. This proposal aims to foster active engagement with the forest through a series of space expanded across the hill, ravine, and creek. The fragmentation of the forms

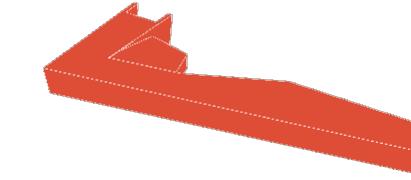
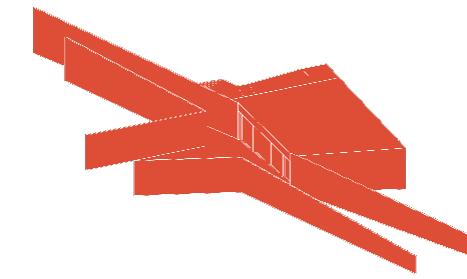
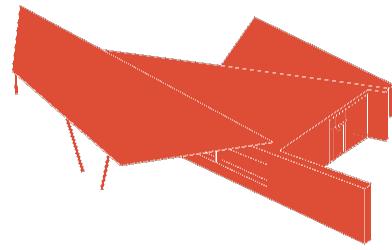
seeks to de-emphasize the presence of a structure while foregrounding nature. Framed views and exaggerated perspectives guide the user deeper into the forest while sensory exhibits and therapy spaces enact all five senses for an immersive experience.



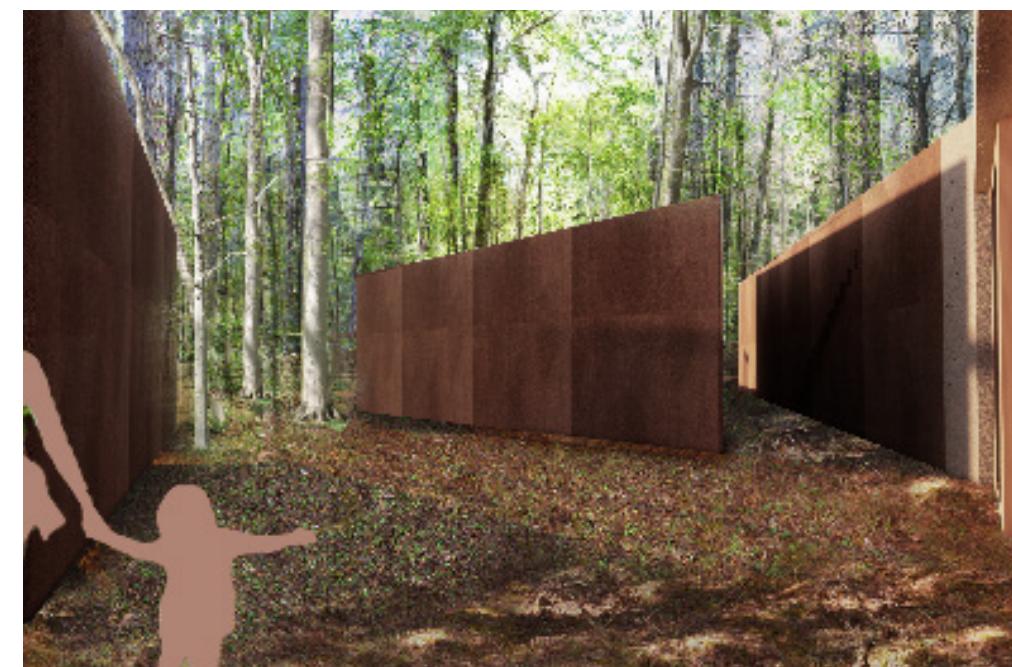
PICNIC AND PLAYGROUND







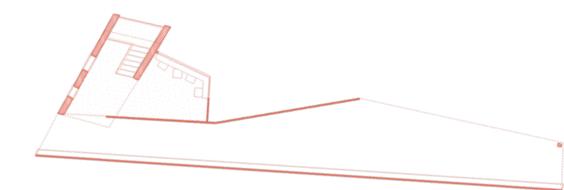
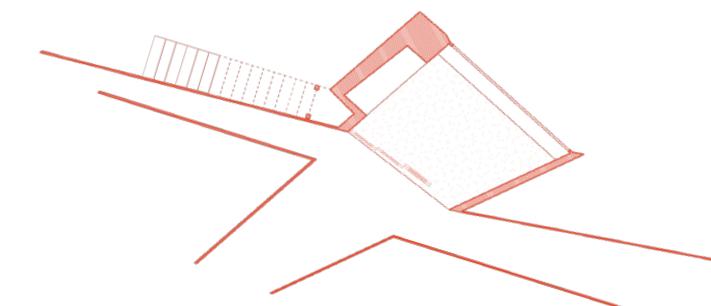
CAFE AND OUTDOOR SEATING

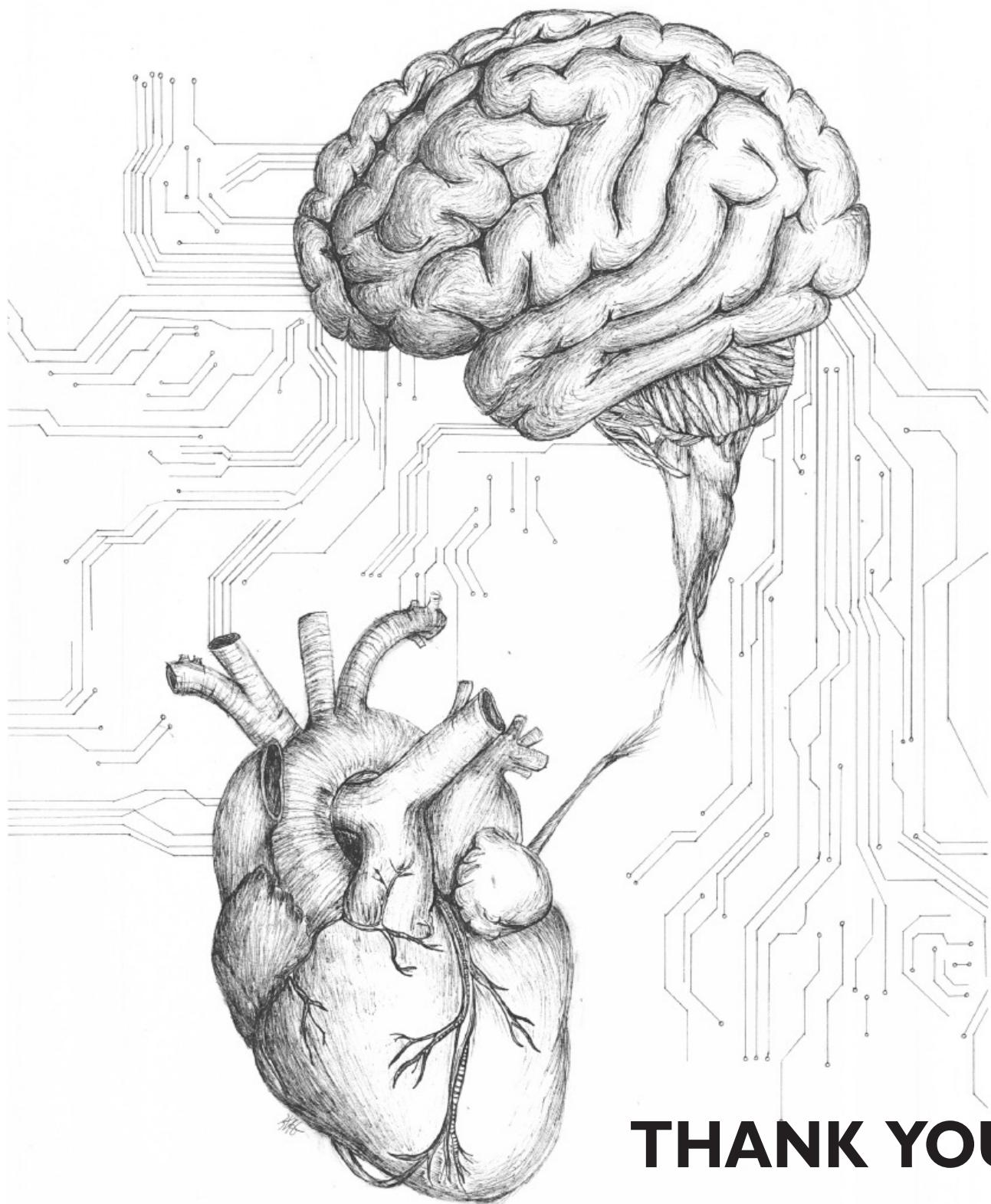


CLASSROOM AND PATH CONNECTOR



WILDLIFE OBSERVATION





THANK YOU!

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