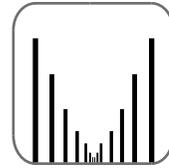


**FILM CENTER**



**SCHOOL OF ARCHITECTURE**



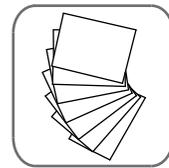
**MACHINE OF PERCEPTION**



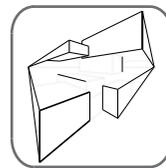
**DESIGN+BUILD FACADE**



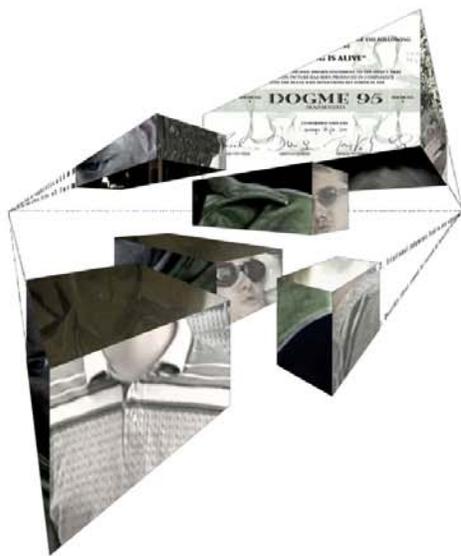
**DOMESTIC SHELTER**

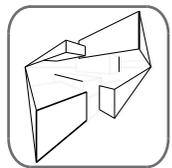


**ATHLETIC HUB**

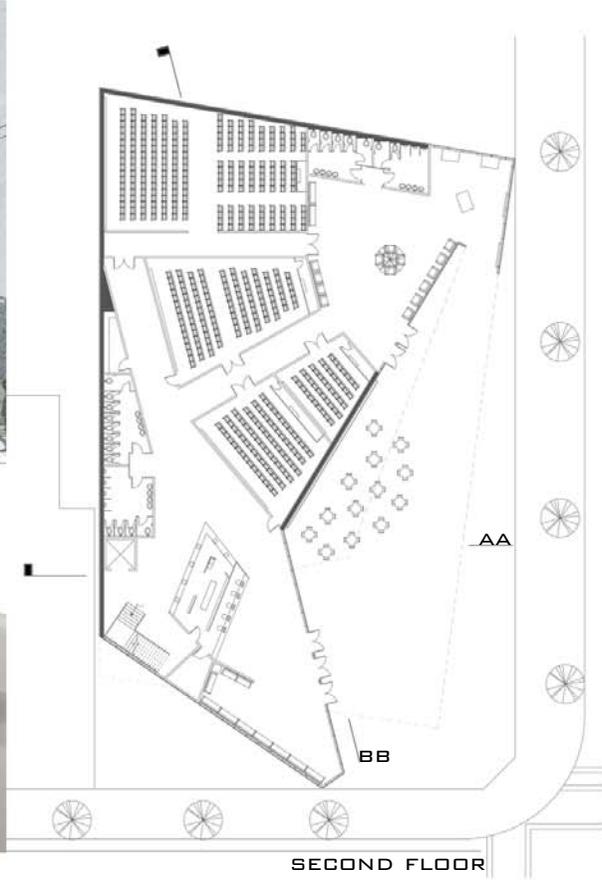
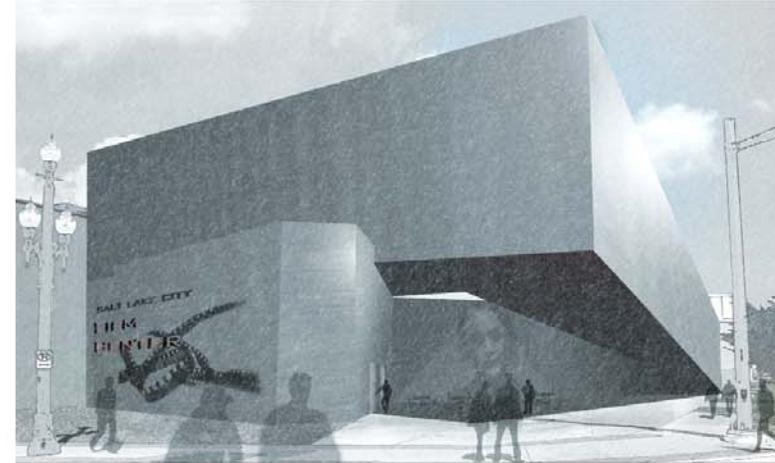


**FILM CENTER**  
ANNE MOONEY | CRITIC  
10 WEEKS | DURATION  
STUDIO III | CLASS

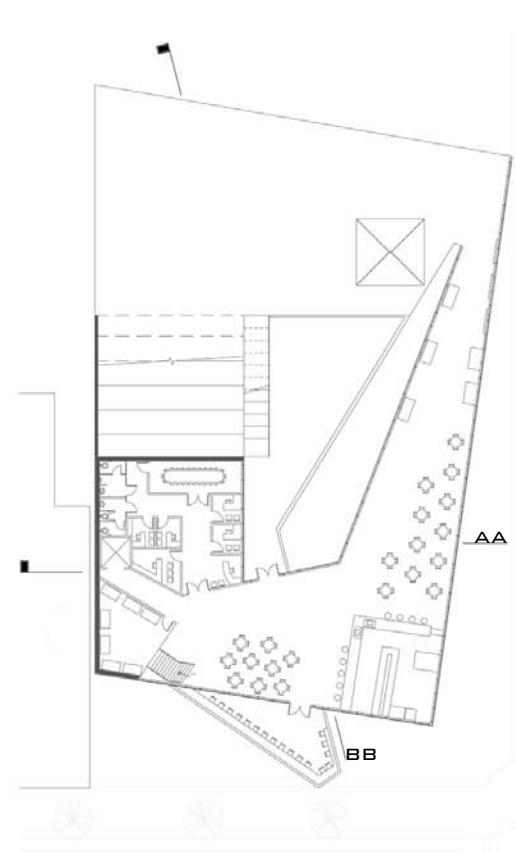




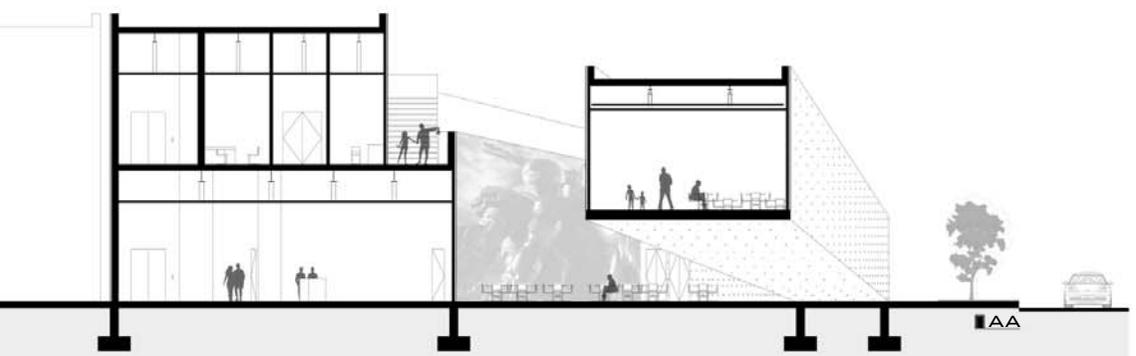
Dogme 95 films follow strict guidelines in order to find the purity of film. One of the ten rules is that the camera has to be hand held at all times. The film is always in perspective with the human eye level. I wanted to capture that idea of perspective and control through a diagram with images from a Dogme 95 film. It was then translated from a 2D collage into a 3D object that has two vanishing points and planes traveling to the points. The parti diagram broke down the 3D object to its simplest form by having one vanishing point. This was the basis for the Film Center. The building's design is centered on changing and controlling human perspectives, allowing for unique experiences, similar to how a film changes and controls our perspectives.



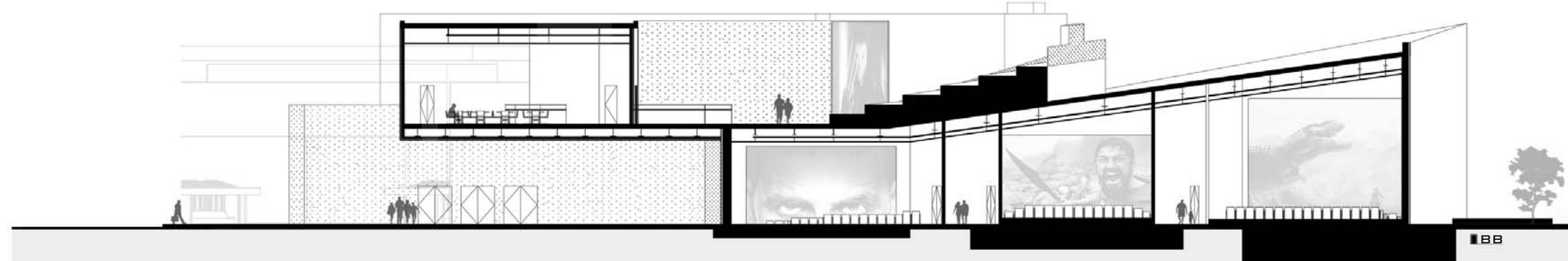
SECOND FLOOR



GROUND FLOOR

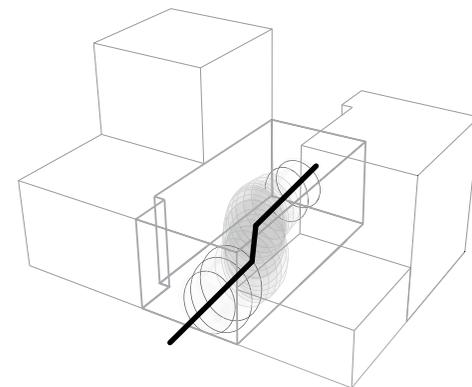
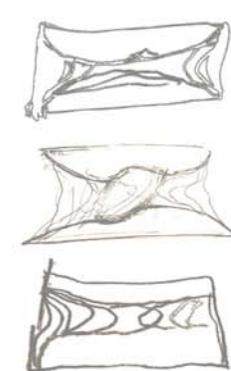
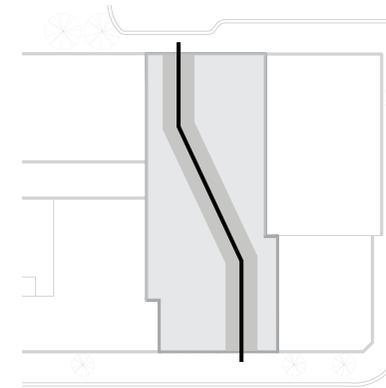
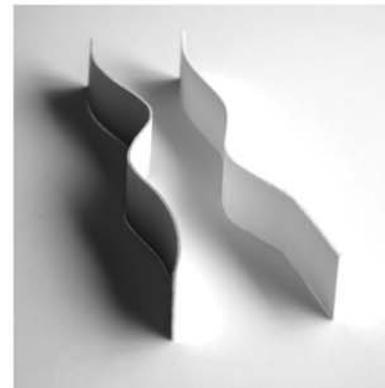
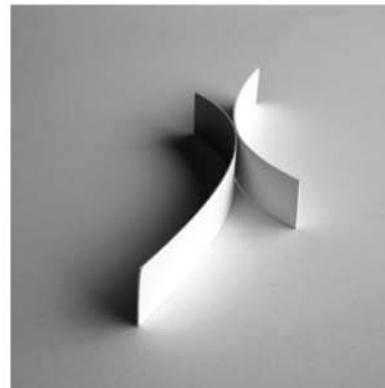


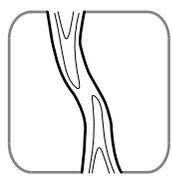
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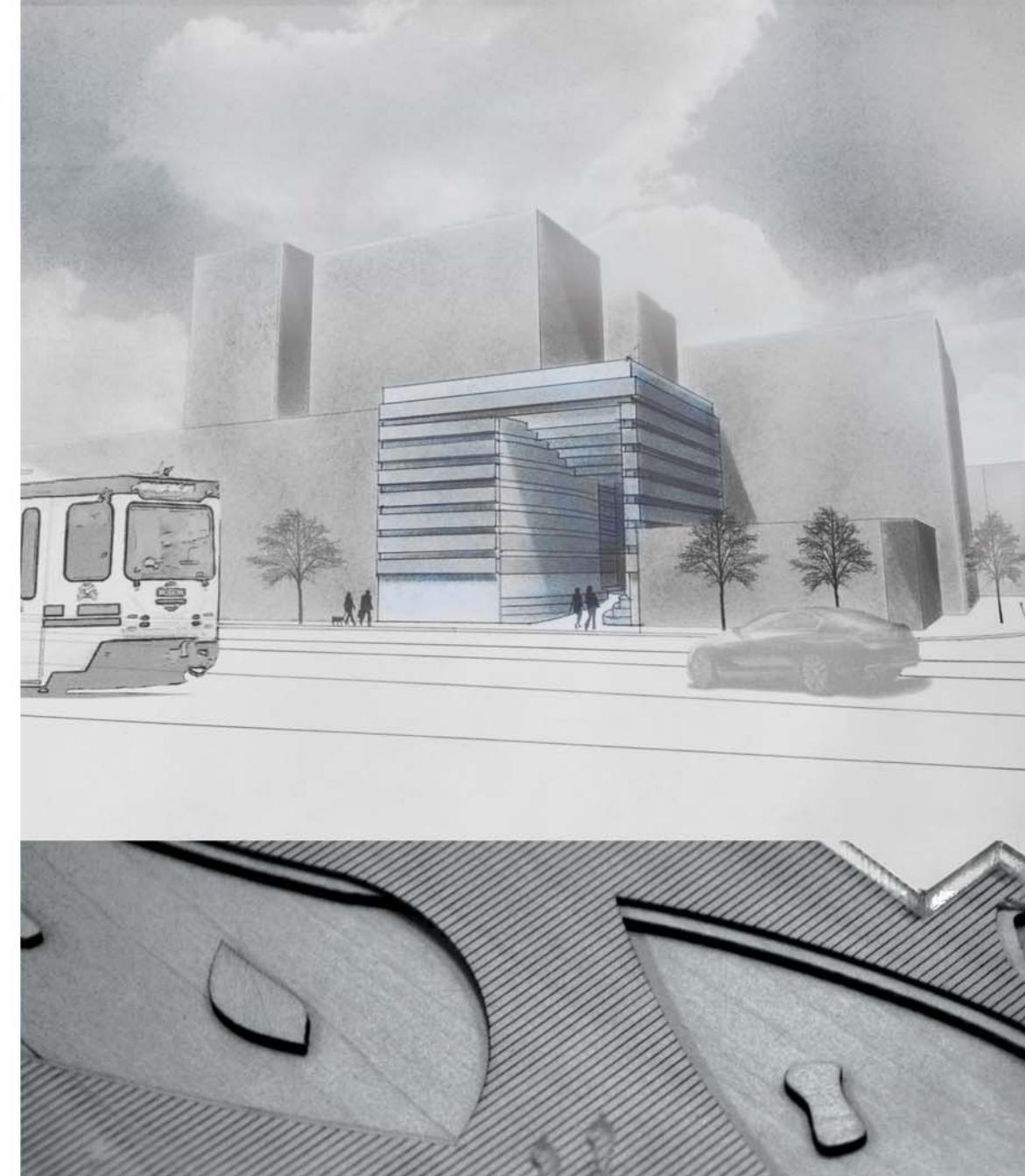
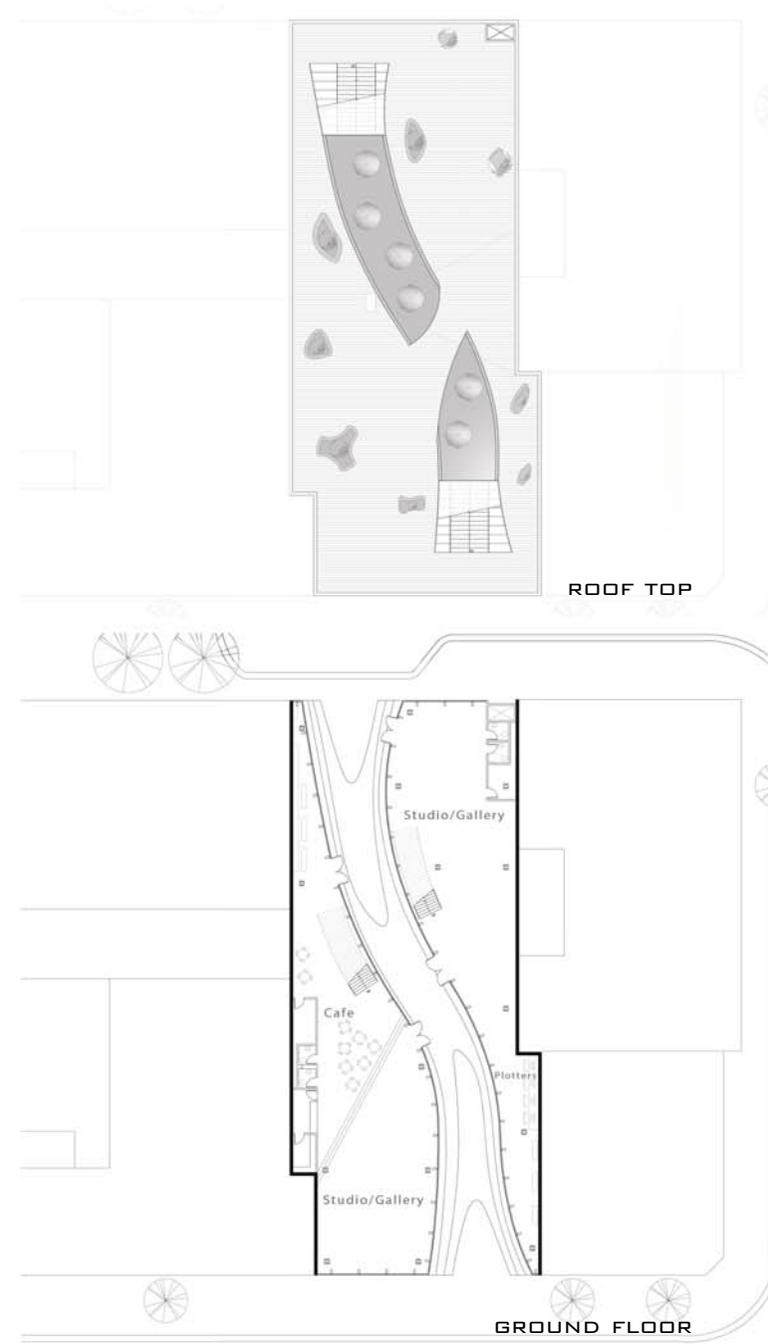
BB

**SCHOOL OF ARCHITECTURE**  
JORGE RUEGEMER | CRITIC  
10 WEEKS | DURATION  
STUDIO IV | CLASS





A proposal for a School of Architecture in the heart of downtown would open many opportunities for students to interact in both a professional and academic setting. The site is between two historic buildings and is the threshold between a rail stop and large office buildings. The concept is to create a connection between the architecture students and the working professionals surrounding them by creating an alley through the middle of the building. This idea shaped the building and its indoor/outdoor functions and form. The studios, galleries, and a cafe on the ground floor open many opportunities for the public to better understand the creative process behind architecture.





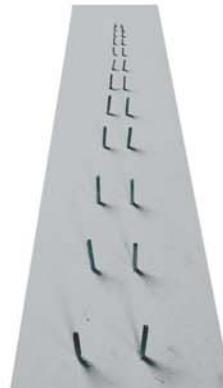
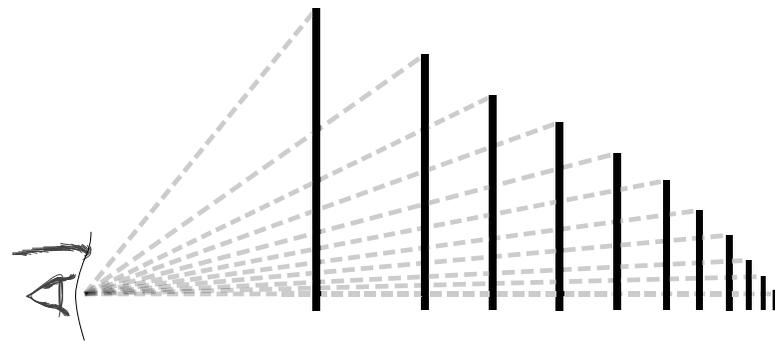
# MACHINE OF PERCEPTION

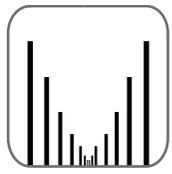
SOPHIE MASSE | CRITIC

4 WEEKS | DURATION

STUDIO 1 | CLASS

THREE | GROUP





In a group of three we were to construct a "Machine of Perception" at Utah's Salt Flats. Without any buildings, trees or cars to reference with, it was hard to understand the scale out at the Salt Flats. The installation was built to control and manipulate one's perception. As the poles got farther away from the viewer, they got shorter and closer together. The last poles were about two feet apart and two feet tall. However, the perception created was that they were all the same height and distance apart. The installation could only work out at the Salt Flats because there is no surrounding scale for a viewer to reference.



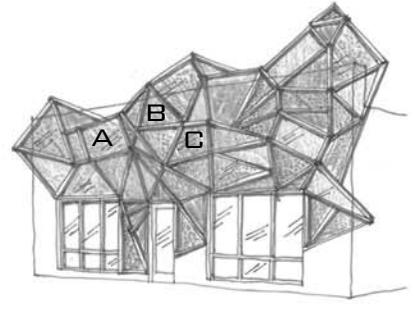
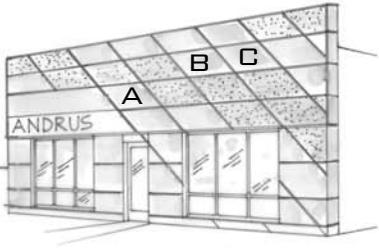
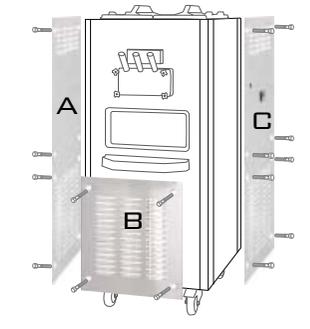
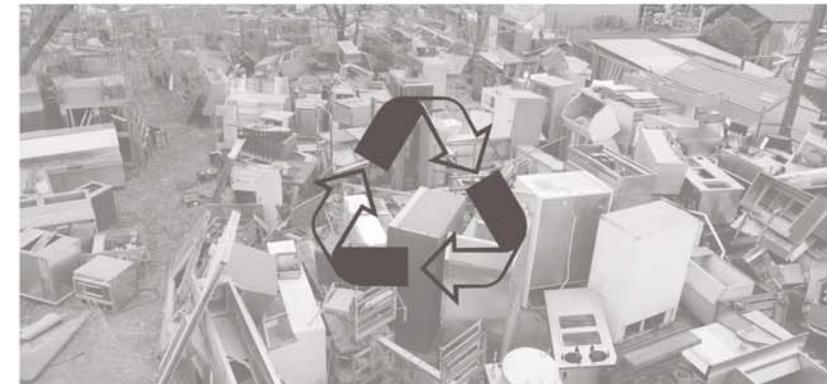
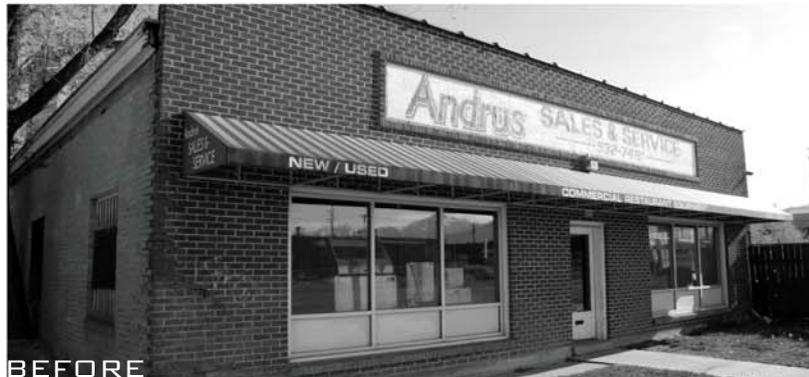
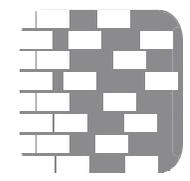
**DESIGN+BUILD FACADE**

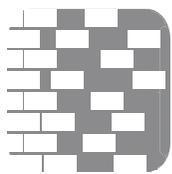
MIMI LOCHER | CRITIC

30 WEEKS | DURATION

STUDIO VI | CLASS

TWO | GROUP

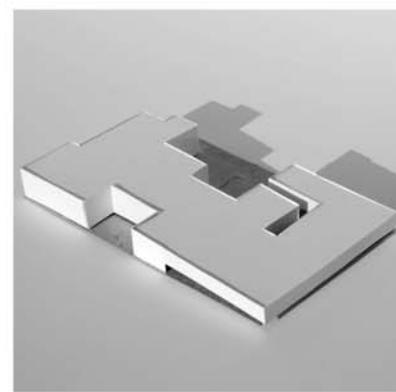
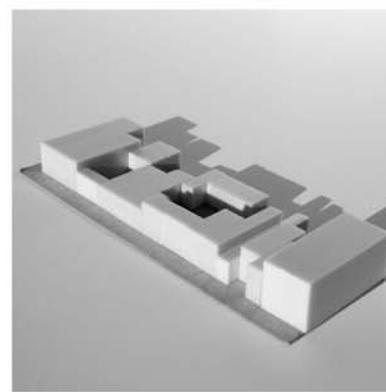
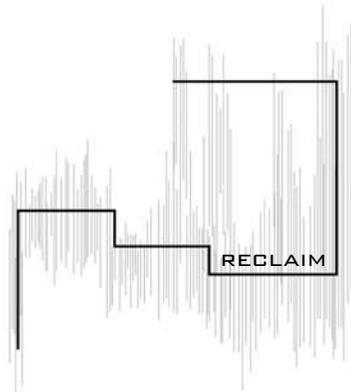




Andrus Sales and Service buys and sells used and new restaurant equipment. What started as a hypothetical facade renovation turned into an eight month project soon after meeting with the owner. After seeing how many hundreds of machines get thrown out of his stockpile every year, the concept centered on having the recycled panels be part of the facade. The stainless steel panels became the cladding over the existing brick veneer. The panels are all very unique but are organized in a way to tell a cohesive story. Graffiti is widely found and accepted in this neighborhood, and was used as a mural to integrate the panels. The three main components each represent an integral factor in the business' success: the brick reminds visitors of the building's history; the metal panels, the business itself; and the graffiti, the personality of the surrounding neighborhood.

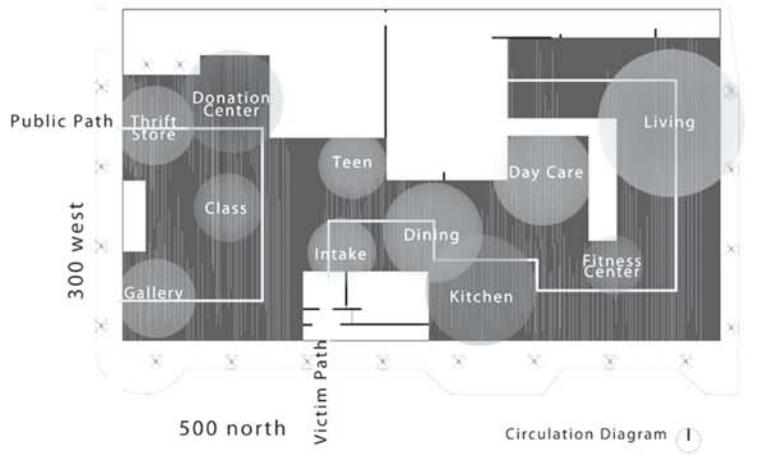
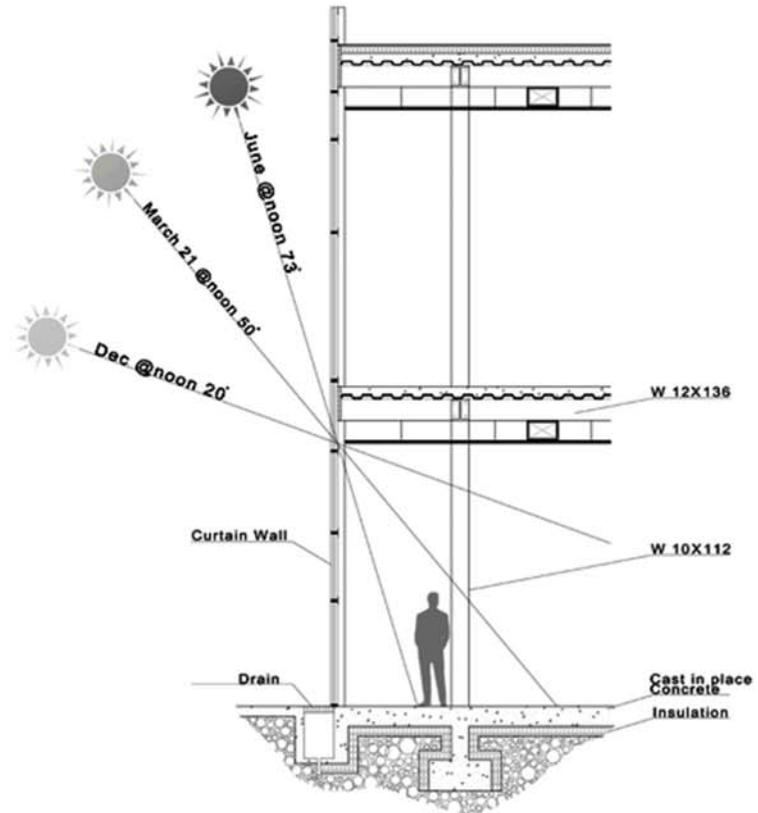
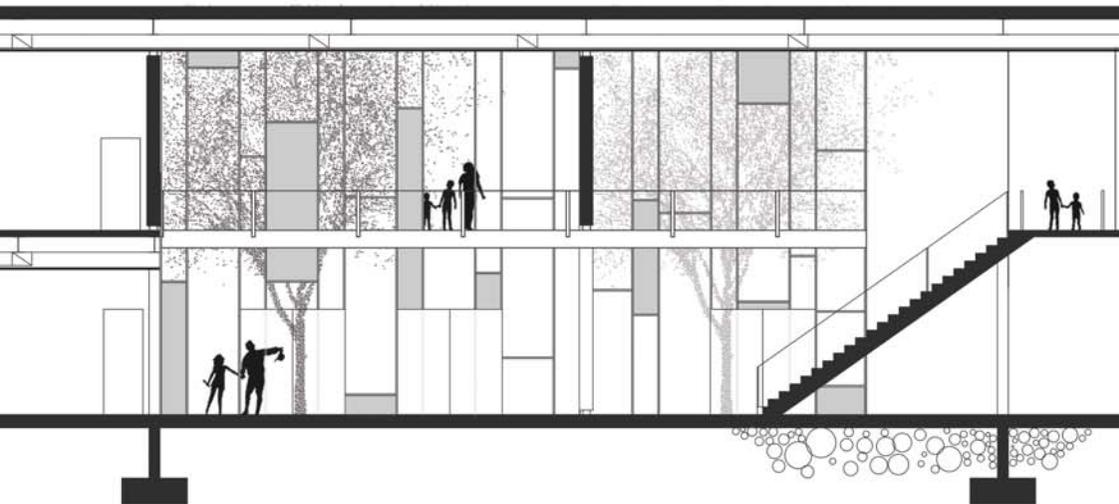


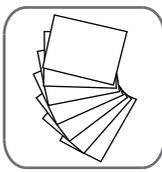
**DOMESTIC SHELTER**  
STEPHEN TOBLER | CRITIC  
10 WEEKS | DURATION  
STUDIO V | CLASS



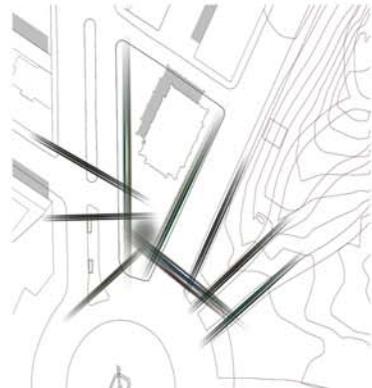
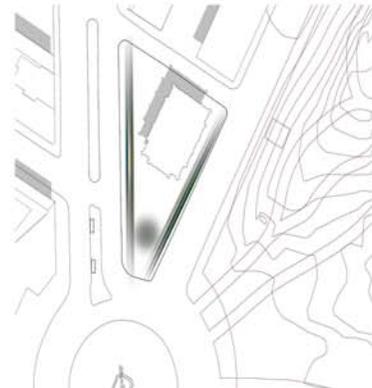
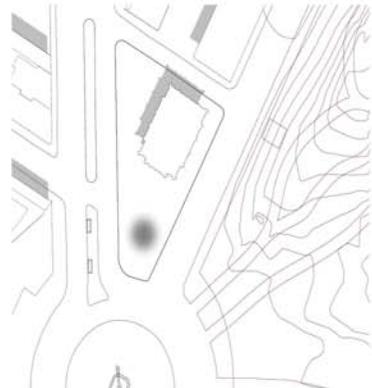
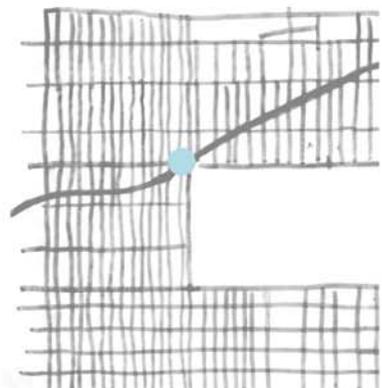


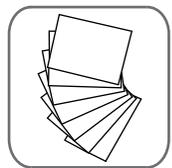
As domestic abuse continues to rise, broken families need a place to rebuild. Many of these victims need to make drastic changes to recover. That recovery process starts within minutes of being inside the building. The design focuses on the healing opportunities and enriching experiences needed to instill hope in the victim. The circulation space through the building alludes to the journey one needs to take to recover. The program was organized along this pathway, which then derived the form of the building. The building's function and form tell the story of the afflicted families' past, present, and their hope for the future.



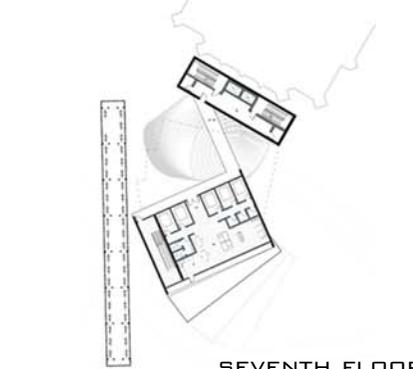


**ATHLETIC HUB**  
PRESCOTT MUIR | CRITIC  
10 WEEKS | DURATION  
FINAL STUDIO | CLASS

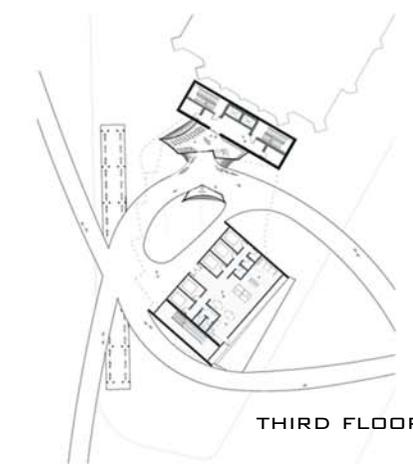




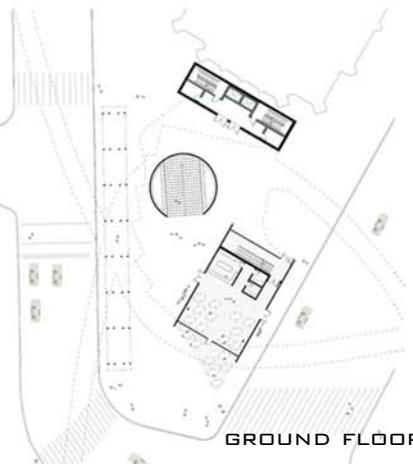
The building's design has (3) components to it: athletic housing units, a bike shop with branching bike ramps to the park, and a bike depository. The cafe on the ground floor addresses Central Park west and Columbus Circle with outdoor seating. The rectangular form is a modular expression of the program inside. The temporary housing above keeps the same language as the cafe but uses different treatments of glass to reflect private versus public space. As it twists to address Columbus Circle, 8th Ave and Broadway, the building gains solar exposure as it reaches 200' and attaches to a core that orientates with Trump Tower. The ramps act as a literal connection to the park from the athletic hub.



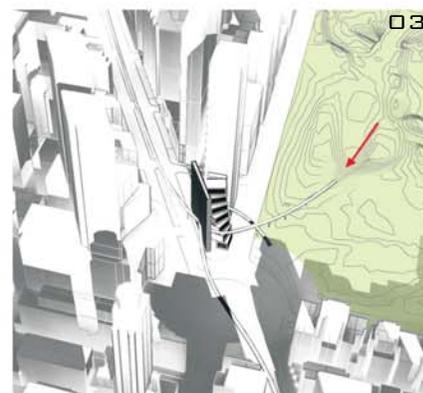
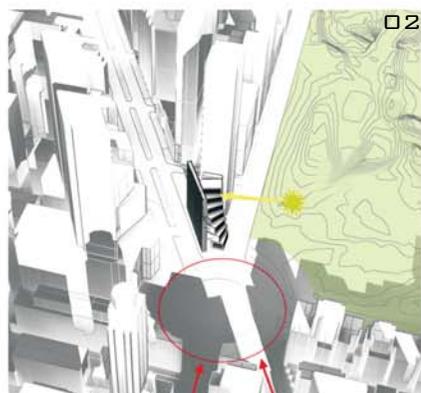
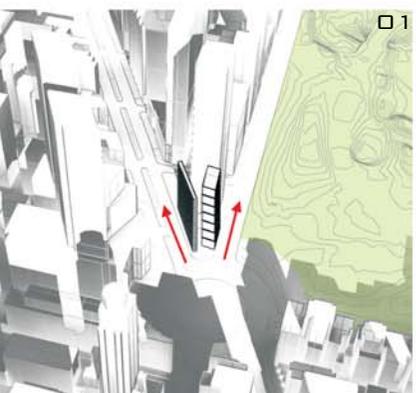
SEVENTH FLOOR

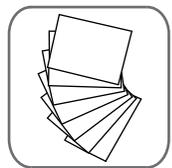


THIRD FLOOR



GROUND FLOOR





As the paths move from the organic nature of the park into the building, the vitality of the park was reflected in the organic form that acts as the heart of the complex and houses the bike and athletic shop. The bike depository is very linear and stands tall to address Broadway. It is a long linear space that uses an automated retrieval system to collect a patrons bike quickly. The stored bicycles create an interactive facade as they get moved around. The hierarchy of the three elements creates a space that won't be forgotten by athletes and residents alike.

