

FS 23_FIELDGUIDE_GROUP 1

File Edit View Image Options Help

POLLUTION: upcycling data
trash



GSAPP Portfolio

Jordan McNamara
2023-2024

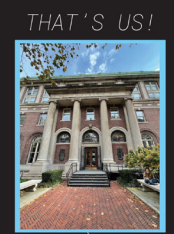
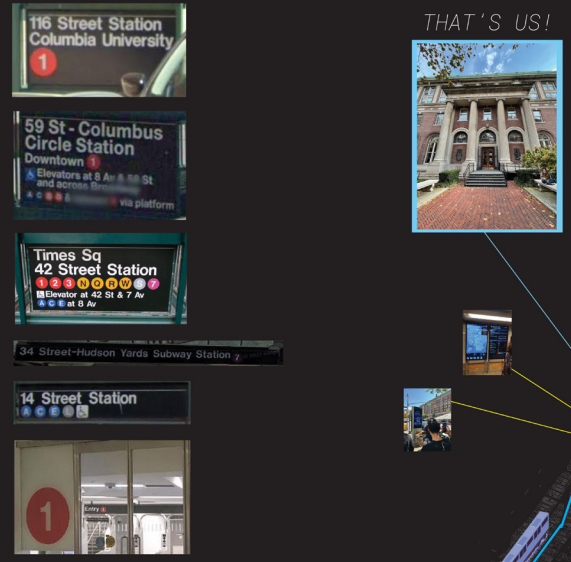
M.S.A.A.D

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'TOR VOLILISN U

the FIELDTRIP®

the PATH



total steps 24,173

The semester began by taking a field trip around New York City to examine cases and locations of digitally compressed architecture. To the left, is a field trip map, demonstrating stops along the way and the route taken. Additionally, shown is a lidar scan of myself, and the room of which I made all of the following drawings in. This aspect connects back to the compressed architecture and the digitally mediated spaces in which we interact with the world. The map and locations were collected using GPS data from our devices throughout the day.

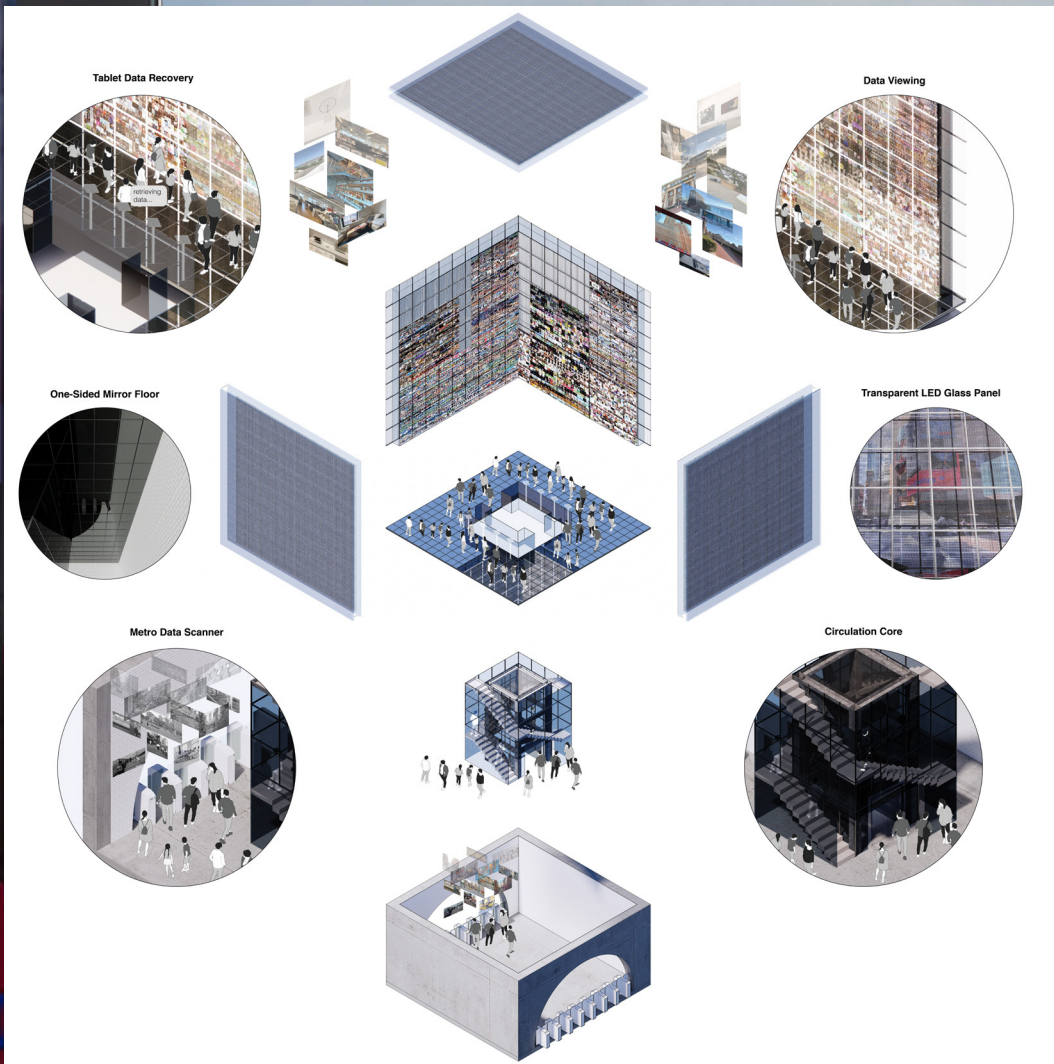
For the midterm, we as a group, (Shao-Yu Lu & Sudhan-shu Singh), developed a field guide [a way to classify things found in nature] for our interest: Digital Pollution. To the right are various instances and spreads from the field guide, representing our medium and stylism, as well as the research and case studies we examined that were directly linked to digital pollution under our definitions.

Completed at Columbia University GSAPP
 Corneel Cannaearts & Michiel Helbig
 Summer '23



Field Guide Spreads

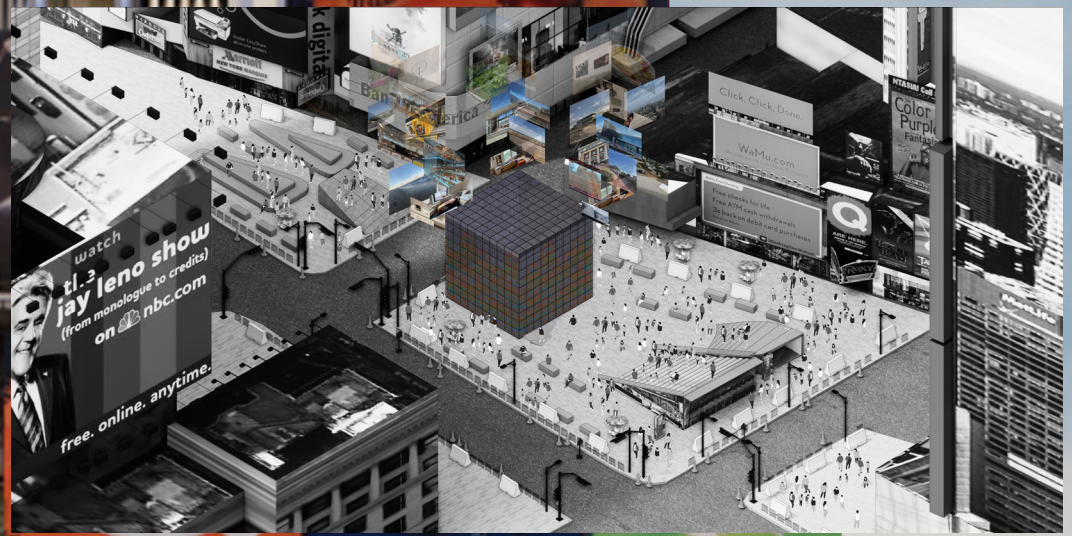
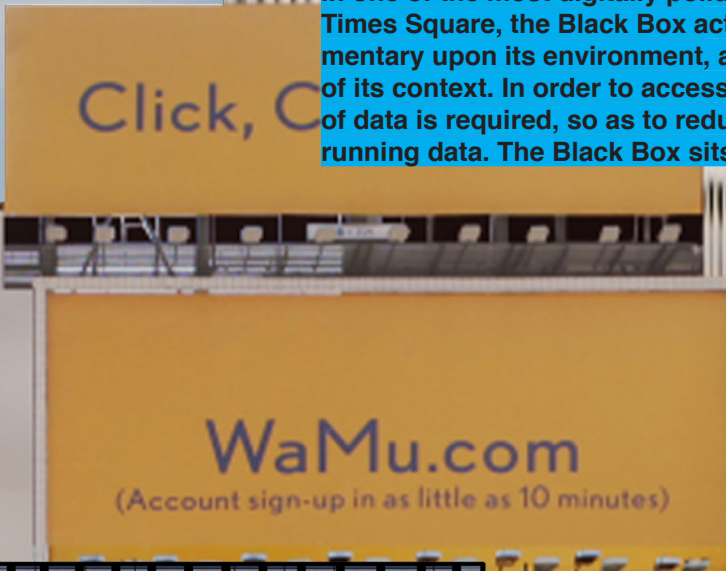




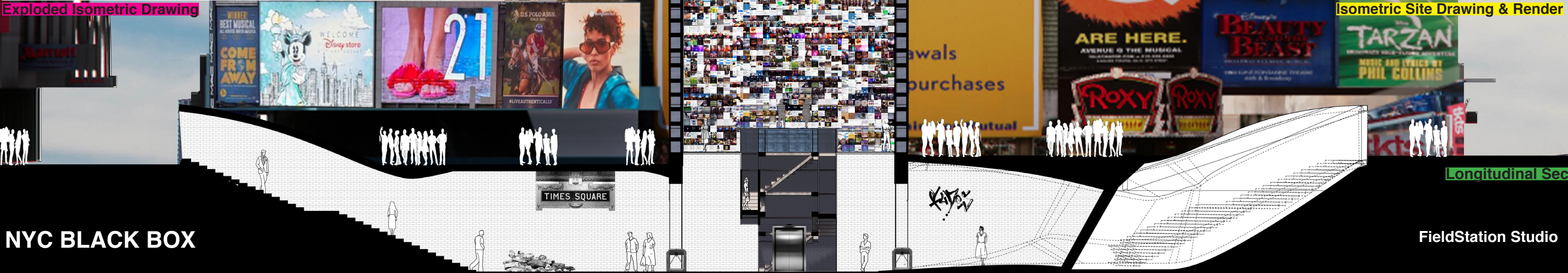
Exploded Isometric Drawing

In order to be mindful of digital pollution, one must also recognize our consumption and storage of stagnant data and its effects on our environment. On average, each individual carries up to 200 GB of data on their mobile devices, and nearly a TB spread across cloud and hard drive storage, translating to half metric tonnes of carbon emissions. The NYC Blackbox addresses these concerns as well as serves a multitude of other purposes. With its placement in one of the most digitally polluted spaces in the world, Times Square, the Black Box acts as a reflection and commentary upon its environment, aiming to do the opposite of its context. In order to access the Black Box, a sacrifice of data is required, so as to reduce our latent storage and running data. The Black Box sits perfectly in the center of

Times Square, demonstrating the 'center of our digital problem' being data pollution, consumption, storage, and otherwise useless information. Additionally, the project works itself into the existing infrastructure below Times Square, becoming a Subway entrance and exit, as well as a means for individuals to pass through the digitally polluted space avoiding visual traffic. Once in the space, users can use tablets to collect once-lost information from worldwide databases. The Black box acts as what its name is associated with, but instead of housing all the data and storing it, it locates it, and can be reclaimed, or simply deleted. The Black Box will become a movement, popping up in visually and digitally polluted spaces across the globe, reducing useless, forgotten, or stagnant data and its corresponding addition to carbon emissions



Isometric Site Drawing & Render



Longitudinal Section

NYC BLACK BOX

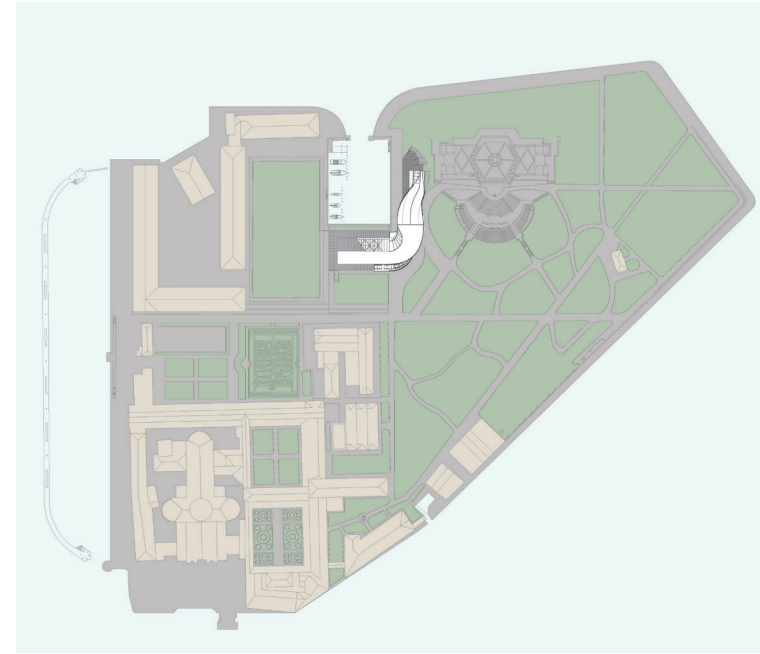
FieldStation Studio

Museum of Water

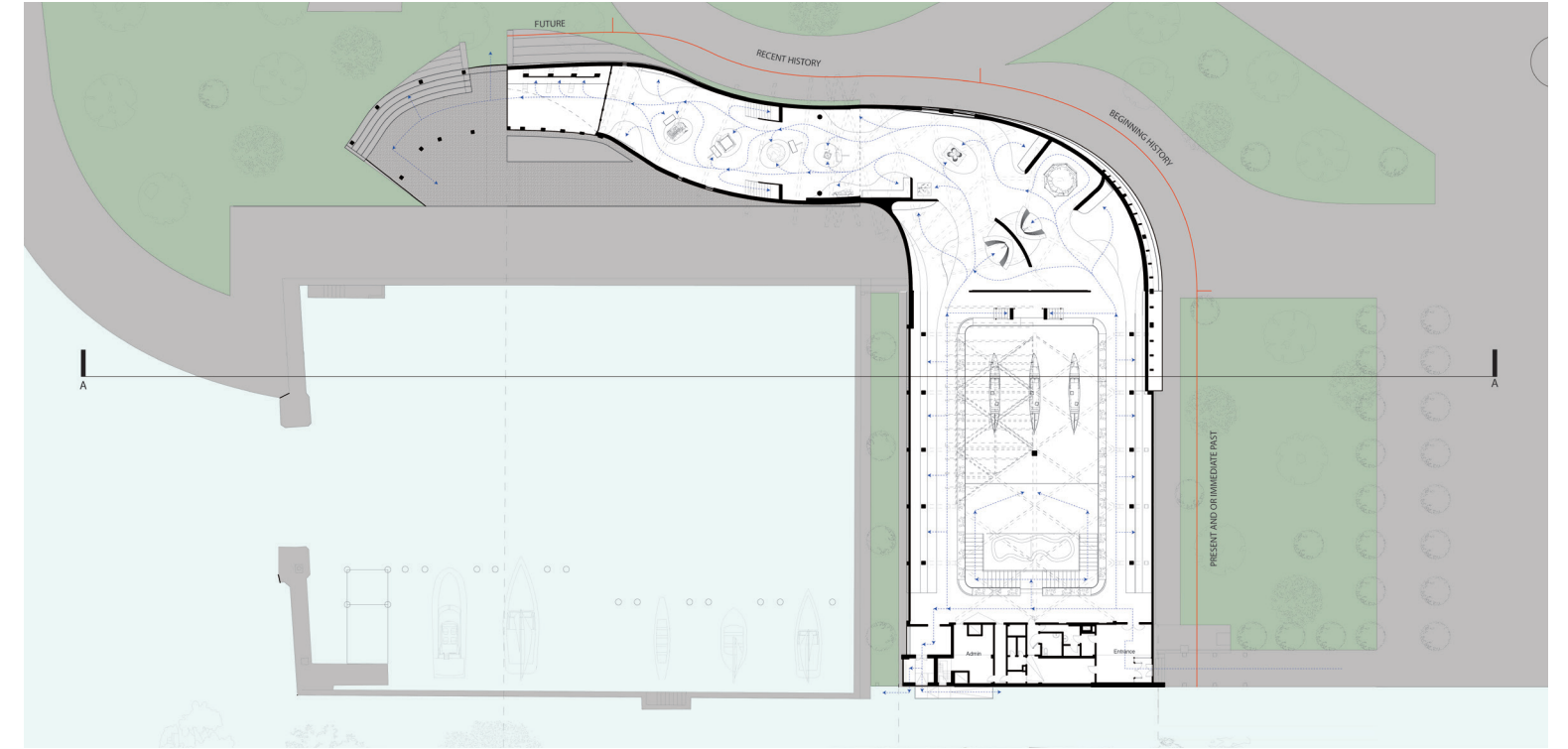
GSAPP Fall '23
Jorge Otero-Pailos & Mark Rakatansky

Advanced Design Studio VI

After a GSAPP funded trip to Venice's island, San Giorgio Maggiore, and staying at the Cini Fondazione, students had to design a museum of water using a curatorial method of design. The studio was a blend of AAD, MArch, and Historic Preservation students. The museum design revolved around an existing building named 'The Gandini Piscina', one of the only pool buildings located in Venice, Italy. For my design, I aimed to design a museum of water through a fluidity of circulation and learning through historical relationship oriented exhibits. Conceptually, the building attempts to morph from the original building and sweep along the site as if it was a fluid itself, tying together the historical timeline of Venice and the museum itself.



Above: Site Plan Drawing

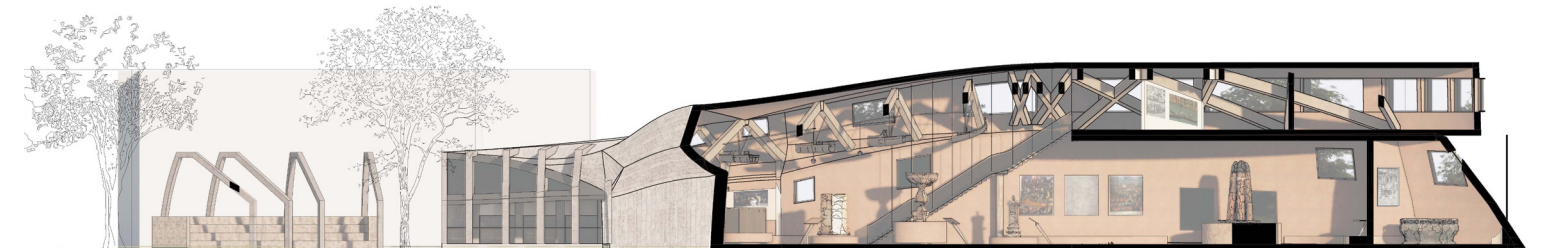


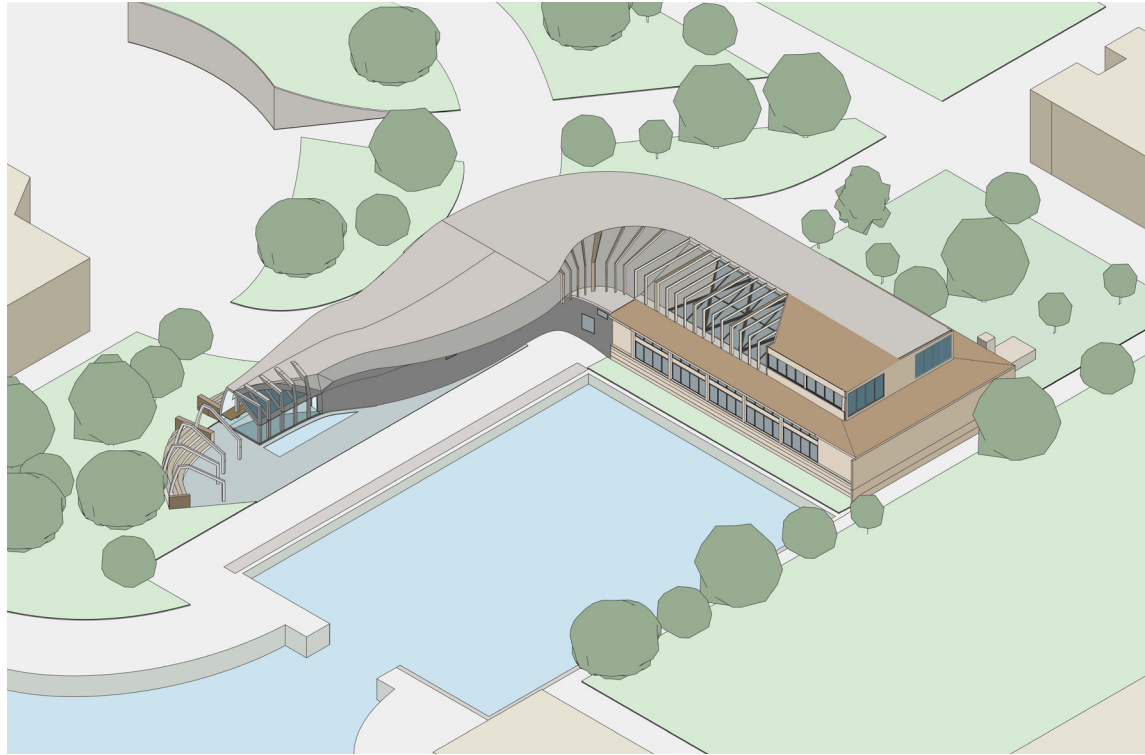
Above: First Floor Plan Drawing

Below: Longitudinal Section Drawing 1



Below: Longitudinal Section Drawing 2





Above: Isometric Drawing



Above: Pool Room Render

Below: Exterior Perspective Render



Below: Exhibit Render



Mondrian x Hejduk

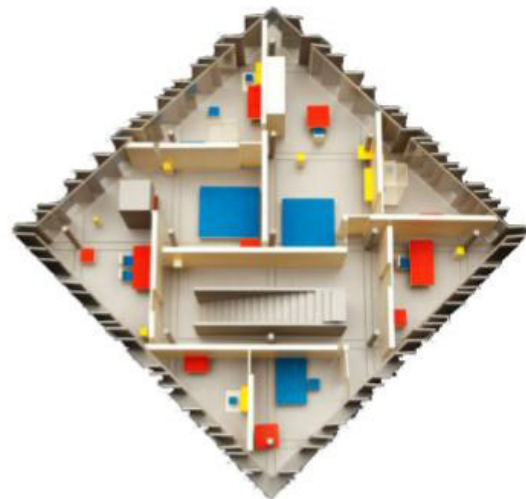
GSAPP Fall '23
Steven Holl & Dimitra Tscharelia

'Architecture Apropos Art'

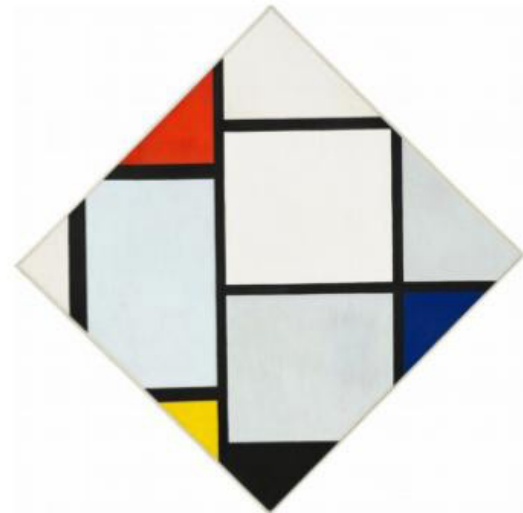
My project consisted of the analysis of John Hejduk's Diamond House A and the corresponding similarities of Piet Mondrian's abstract paintings. The Diamond House A project consisted of 4 floor plans, 1 Roof Plan, and 5 respective Oblique drawings. During the research period, I noticed striking visual similarities in the grid layouts, the use of primary colors, and the architecture to art relationship. I intended to make an argument that Hejduk was influenced by the art of Mondrian and used it as inspiration for his architectural pursuits with his various diamond series and sketches.



John Hejduk: Diamond House A Model

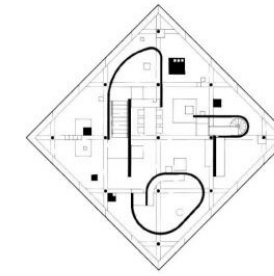


Piet Mondrian Tableau No. IV; Lozenge Composition with Red, Gray, Blue, Yellow, and Black

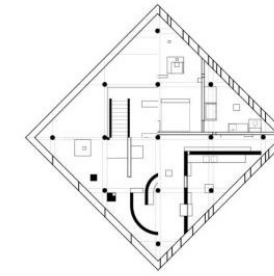


Using a procedural breakdown of the original floor plans, swapping quadrants, and recomposing them into new floor plans, I essentially recreated the Diamond House A in an abstracted way. From these new plans, I then made Mondrian-esque abstract art out of them (for each plan and each oblique). Using the new abstract art I produced, I built a Diamond House model where the floor plans were the art themselves. The new geometry and linework from the art piece were extruded to make new walls and to differentiate itself from what would have been the original. The thought process behind this was that if I am claiming that Hejduk took inspiration from art to do architecture, I wanted to use the architecture to create the art. After making the art, I was able to restart the same operation that Hejduk was seemingly inspired by. Additionally, the quadrant-based procedure I performed at the very beginning was a play on and an attempt to 'learn' from Hejduk's grid and quadrant studies to create interesting spatial conditions.

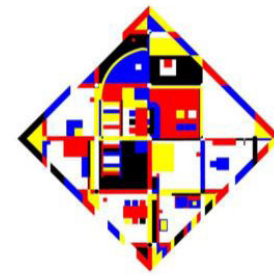
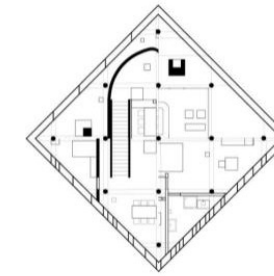
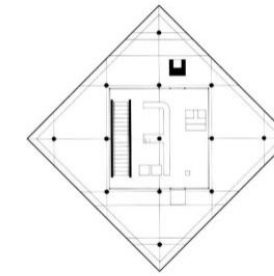
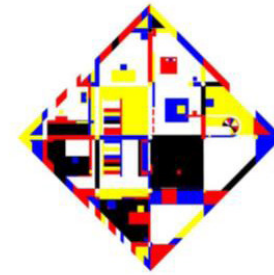
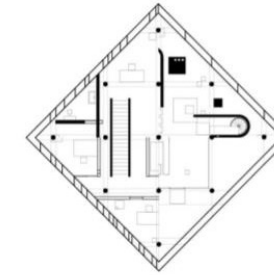
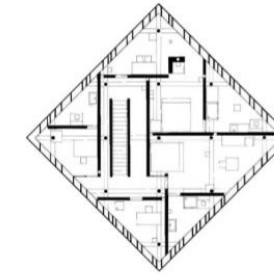
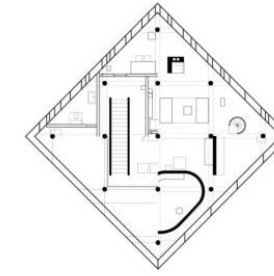
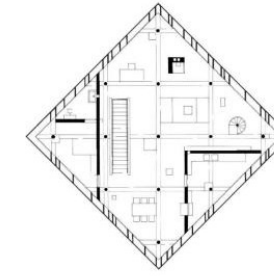
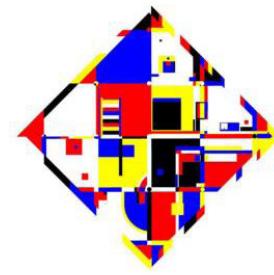
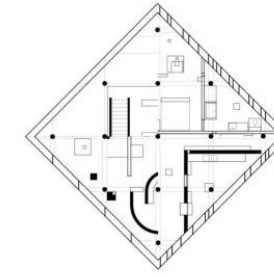
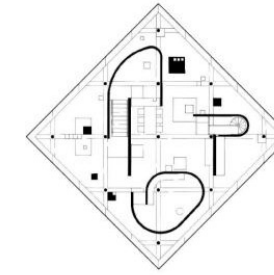
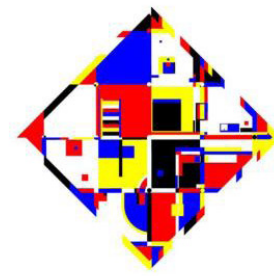
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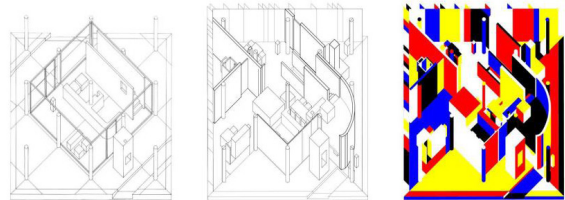
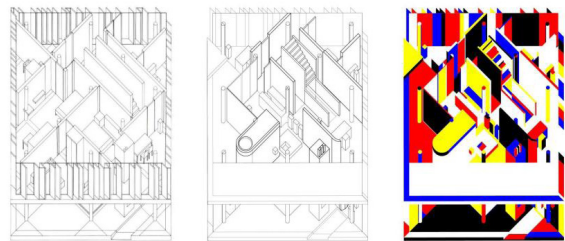
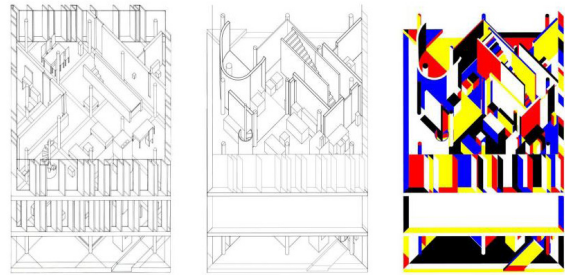
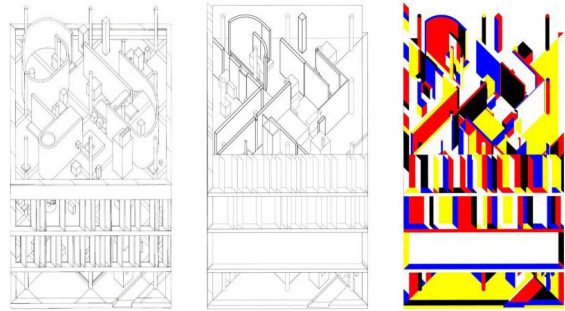
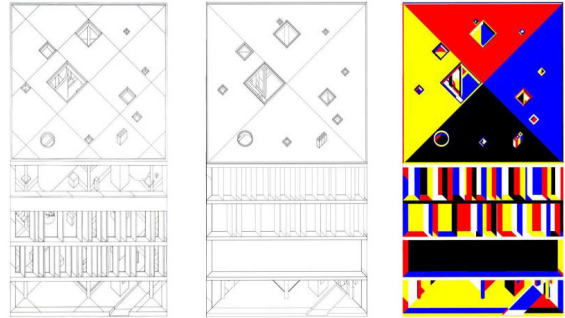
COMPOSED



ABSTRACT



ORIGINAL COMPOSED ABSTRACT



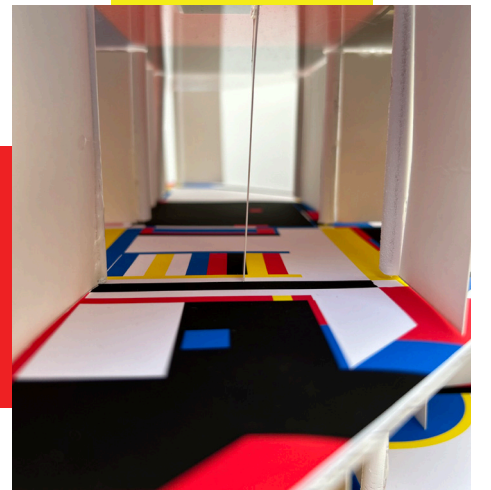
Below: Perspective view of Physical Model



Below: Plan view of Physical Model



Above: Elevation view of Physical Model



Right: Interior View

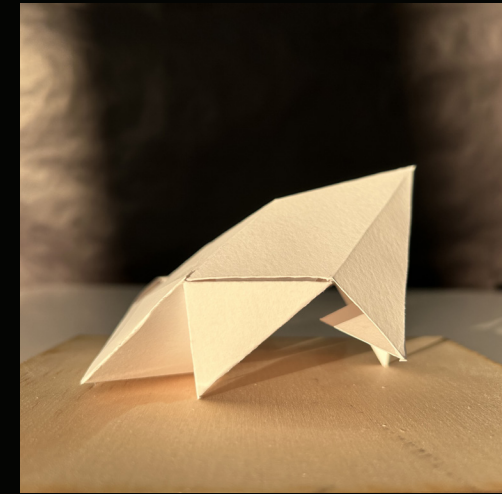
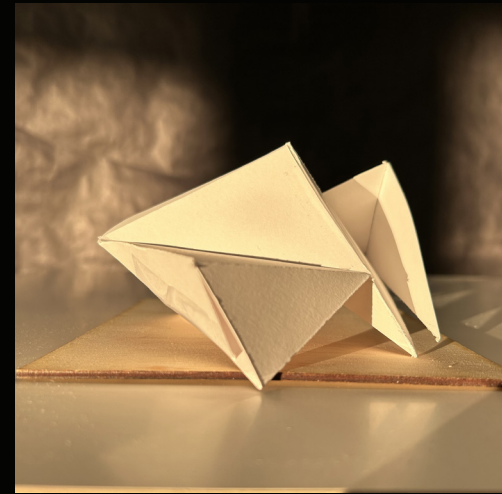
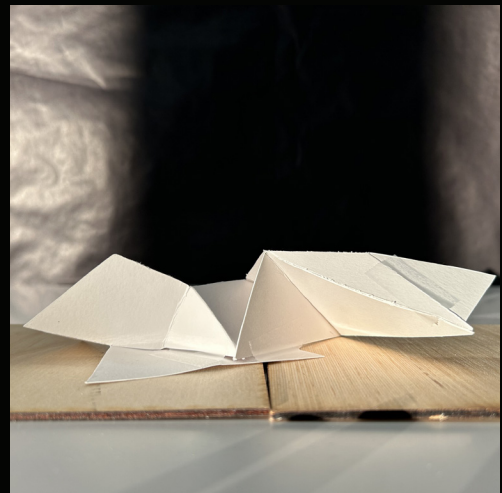
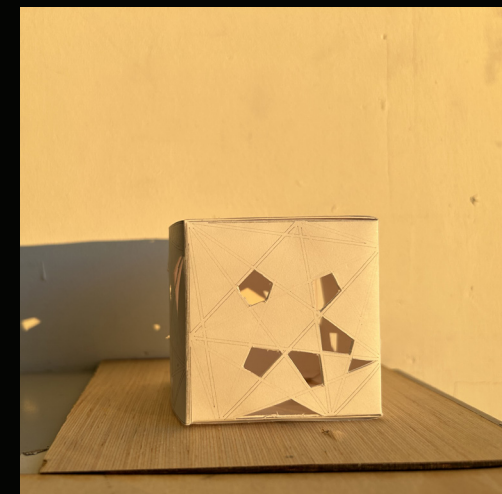
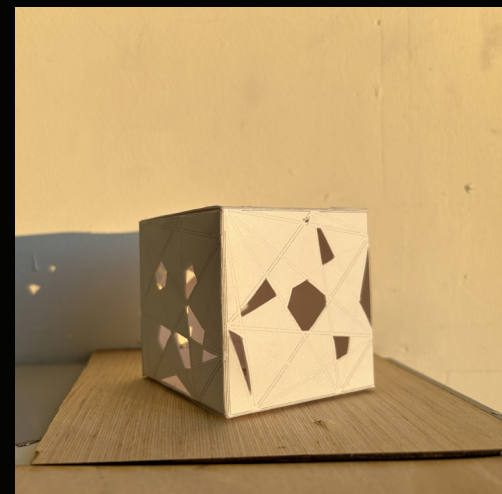
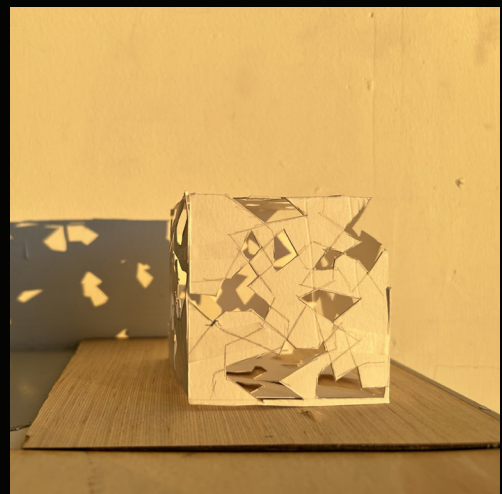
Kaija Saariaho's musical composition "Sept Papillons" written for solo cello informs the language of the design. The project aims to translate sound and music into architectural space and volume. "Sept Papillons" conveys distinct attitudes and atmospheres with its indicative movement, floating sound and a feeling of renewal.

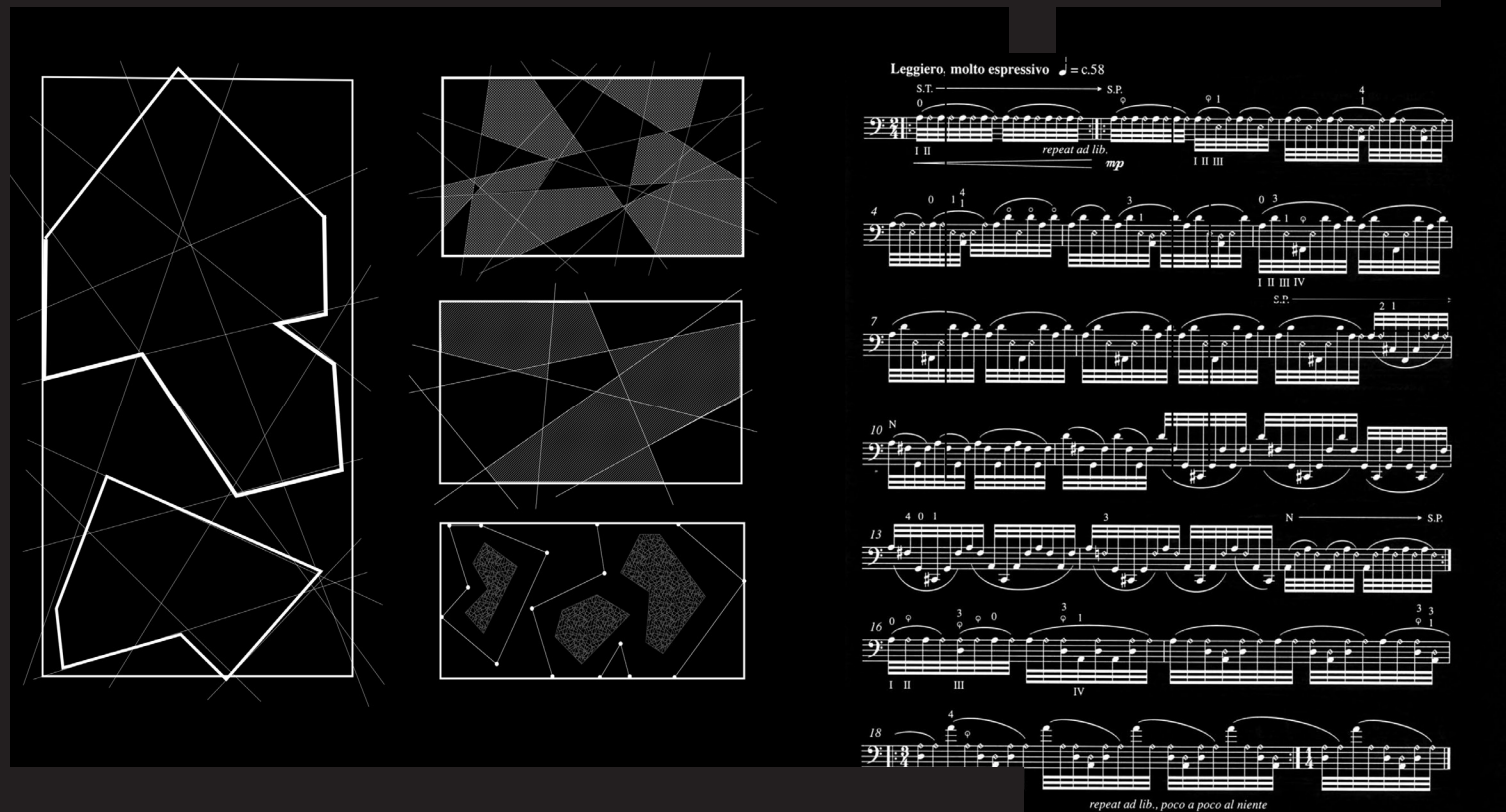
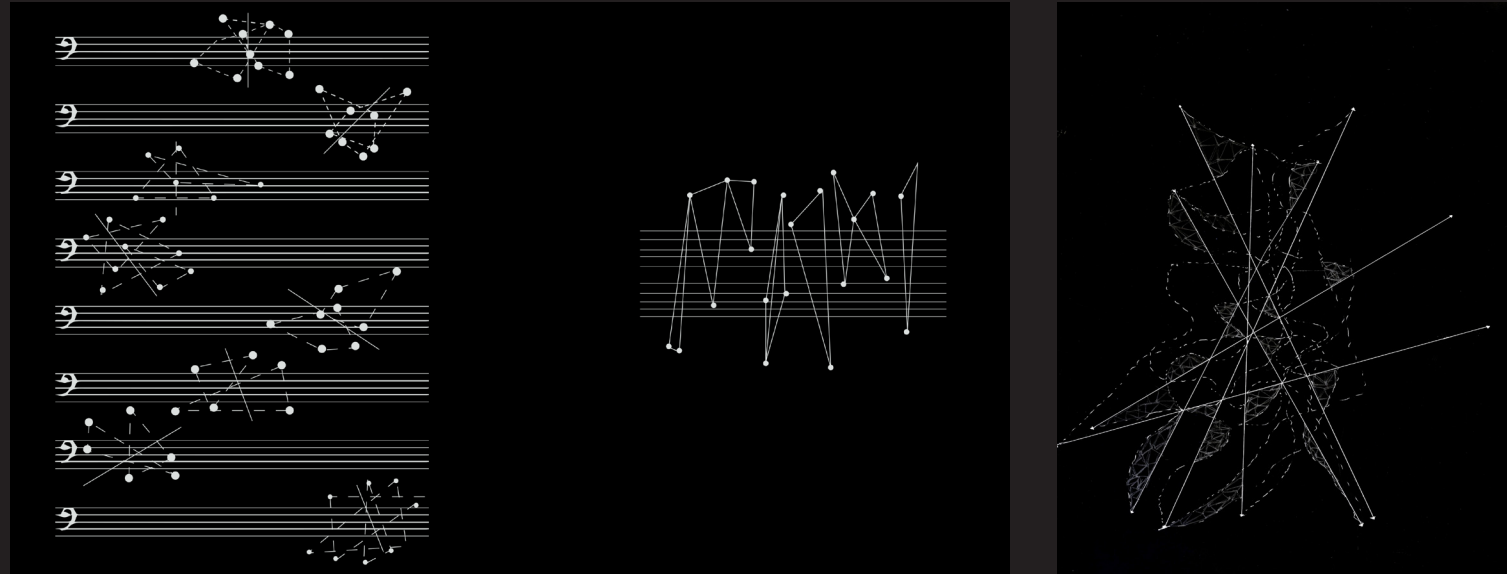
The project devises a set of keywords from the music analysis to fuel the design language: vector, spectrum and entropy. These guide the design process from the early study models all the way to the final model. Using entropy for the apertures in the faces of the models has allowed for the interplay of light and shadow, creating a spectral effect. Spectral movement is indicative of both the highs and lows (in section), as well as planar movement through the cocooned interior spaces of "Sept Papillons."

Saariaho's description of the song states, "From the metaphors of the opera which all have an eternal quality - love, yearning, and death, she moved now to a metaphor of the ephemeral butterfly. An ephemeral movement that has no beginning nor end."

This never-ending motion of the butterfly inspires dynamic movement within the spaces. The sun creates shadow and light that transform the interior to show the range of the butterfly's nuances.

The project has culminated in a form informed by the interior spaces. Similar to a vacuum mold, the spaces were designed from the inside out and then wrapped with an exterior around the interior volume. The design integrates the exterior envelope seamlessly with the interior, creating a relationship between the two. The outer shell, housing the internal spaces, serves as a poignant metaphor for the transformative journey of a butterfly and its cocoon. Much like the mystery shrouding a butterfly's metamorphosis within its cocoon, the exterior conceals the essence of the interior - its memories, characteristics, and movements. However, upon entering, one is greeted by a liberated space where the butterflies, representing life and vitality, dance freely, visible to all who behold.





Architectonics of Music

GSAPP Spring '24
 Steven Holl & Dimitra Tscharelia
 Partner: Sudhanshu Singh

'ADV Design Studio VI'

Through the analysis of a selected musical composer (Kaija Saariaho) and a selected composition (Sept Papillons: for Cello, our design project translated and created a language from the auditorial experience of the music, as well as the visual notation of sheet music. The studio travelled to Granada, Spain to visit the hypothetical site, as well as learn the history of architecture in the region and cultural/historical significance of architectural design.



Right: Midterm Interior Model
Below: Midterm Model

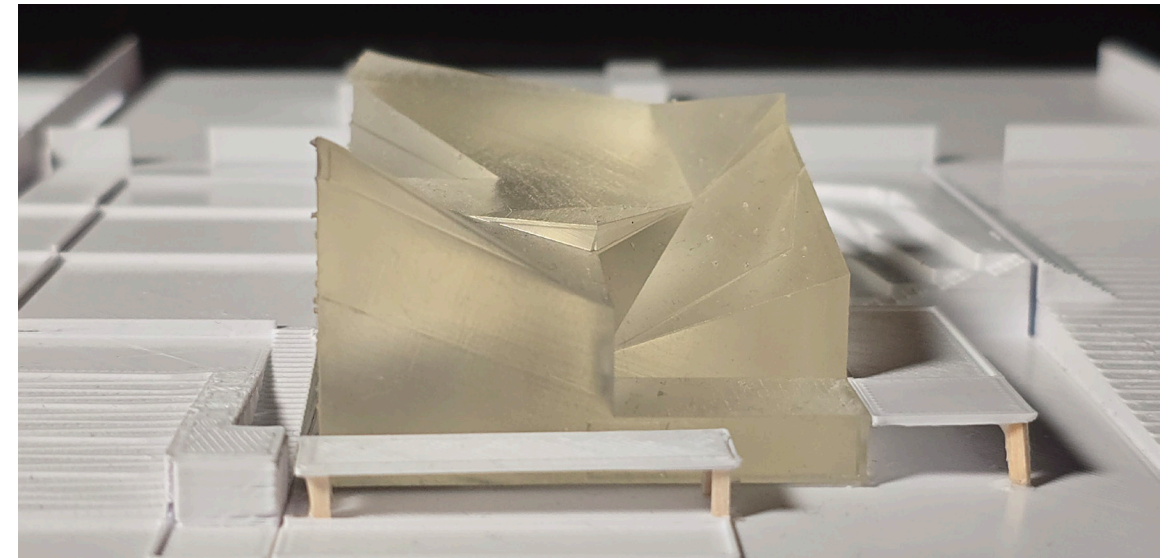
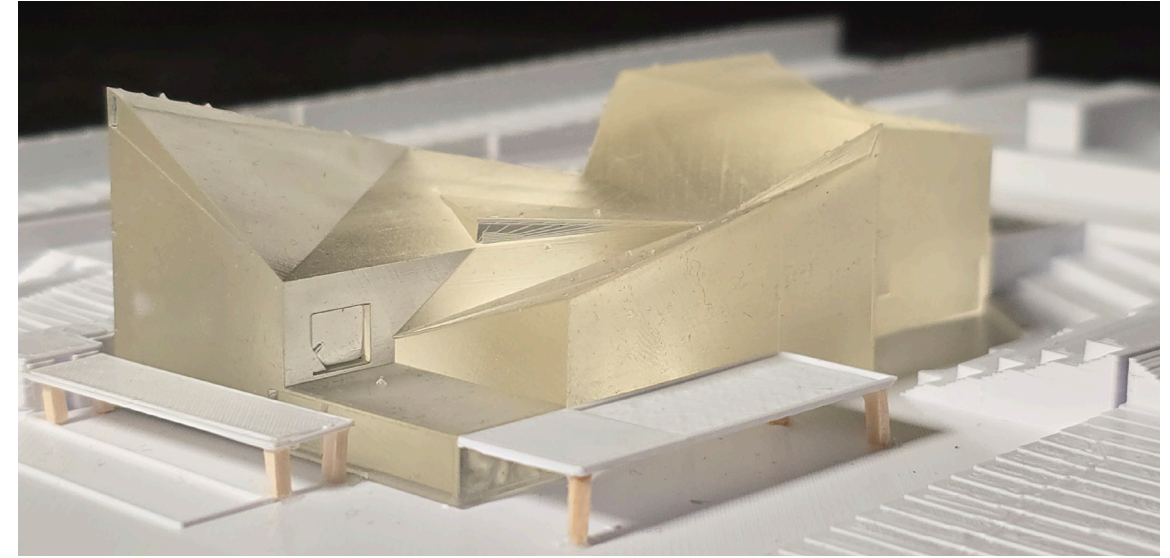




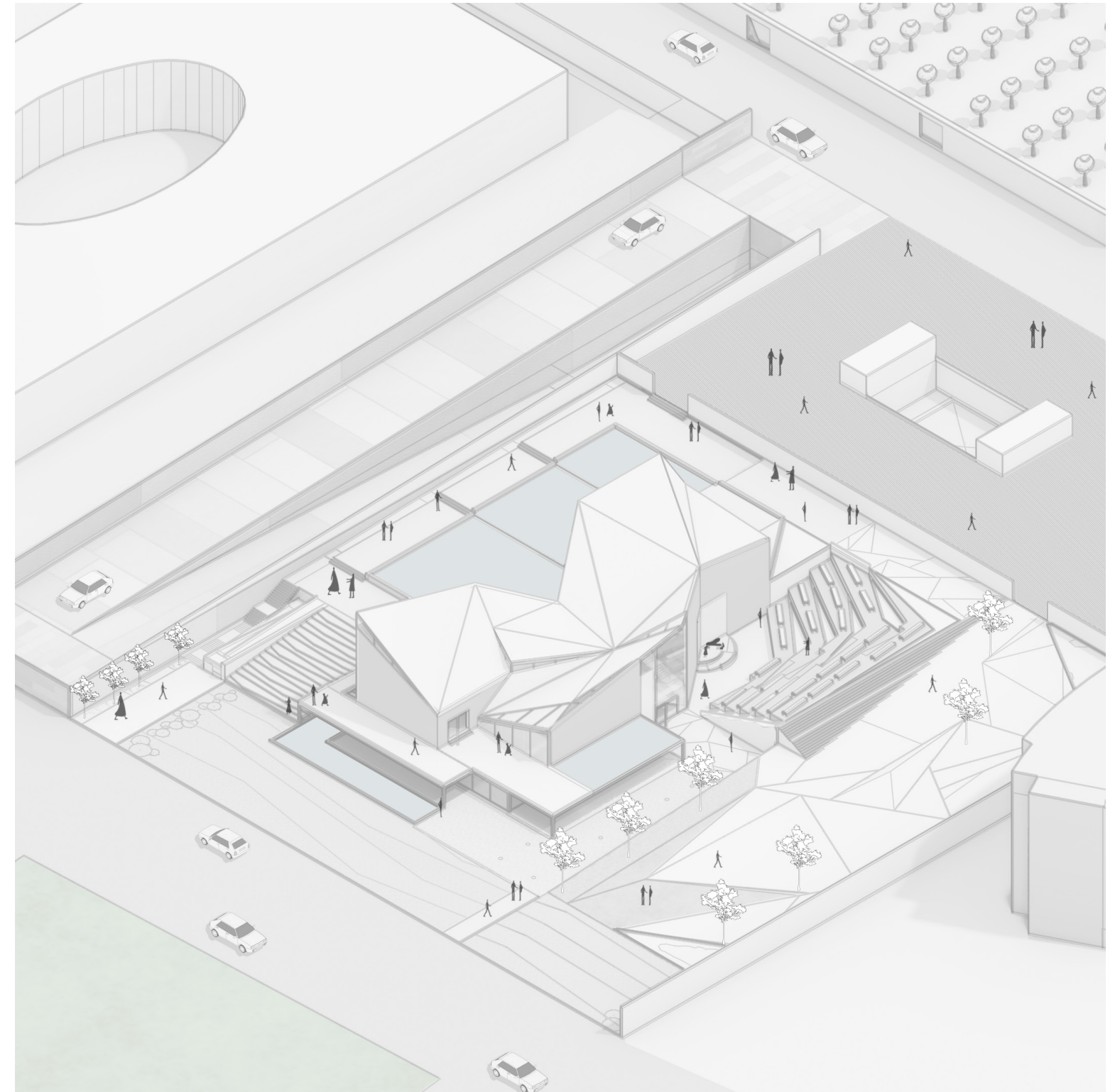
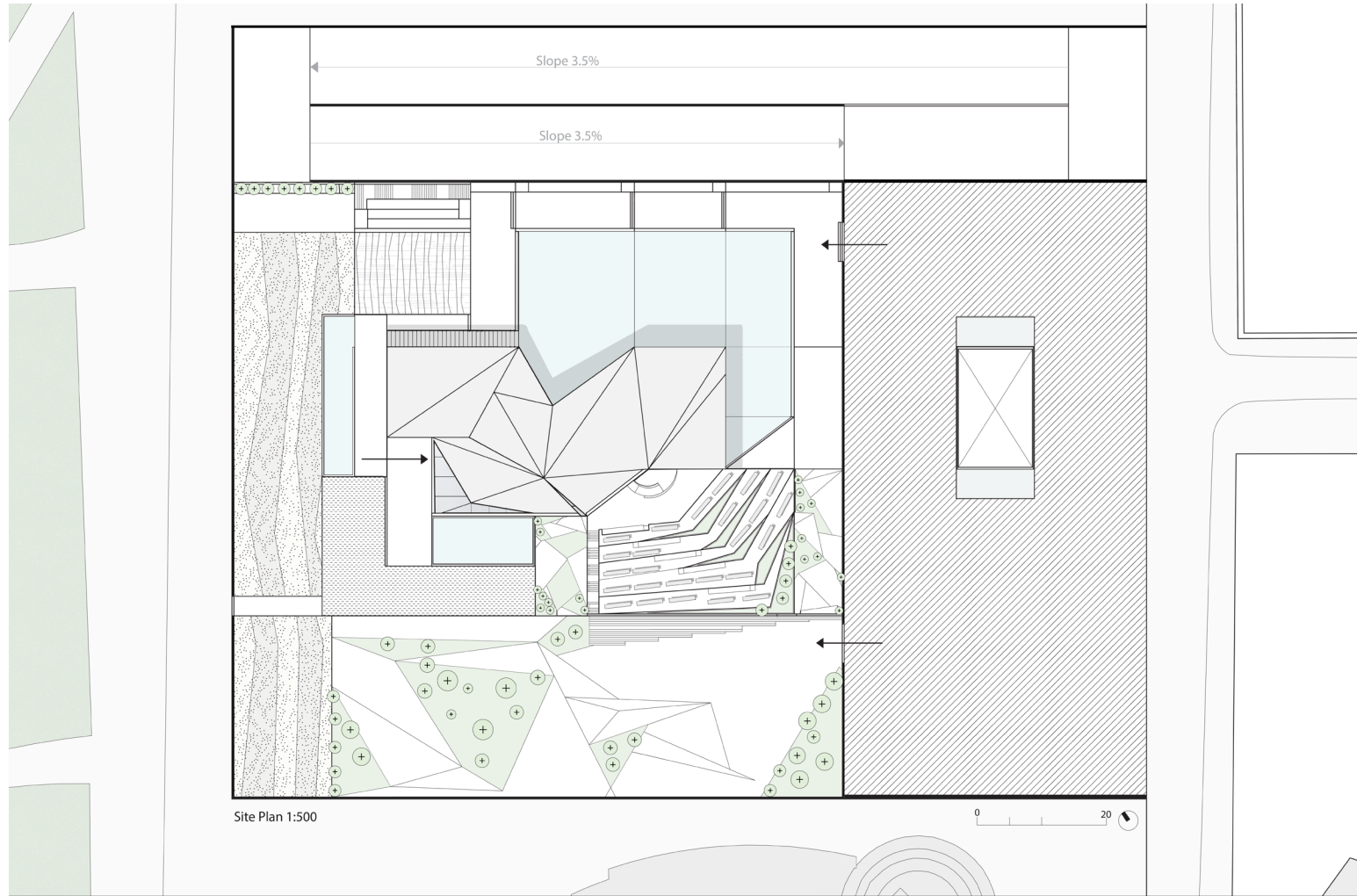
Kaija Saariaho's "Sept Papillons" (7 Butterflies) for cello served as our inspiration. Saariaho's unique use of electronic modulation, sharp, entropic, & sporadic notes, as well as reverberation in her music fueled our formal design language. Much like a butterfly unfurling from its chrysalis, our aspiration was for the theater to extend outward, facilitating open-air showcases.

The site becomes a canvas for this movement, a sharp vector-like flow that spreads its wings. This creates a spectral dance, evoking the sensation of visitors and music enthusiasts gracefully navigating like butterflies amid the foliage.

Above: Theater Render
Left: Theatre Model



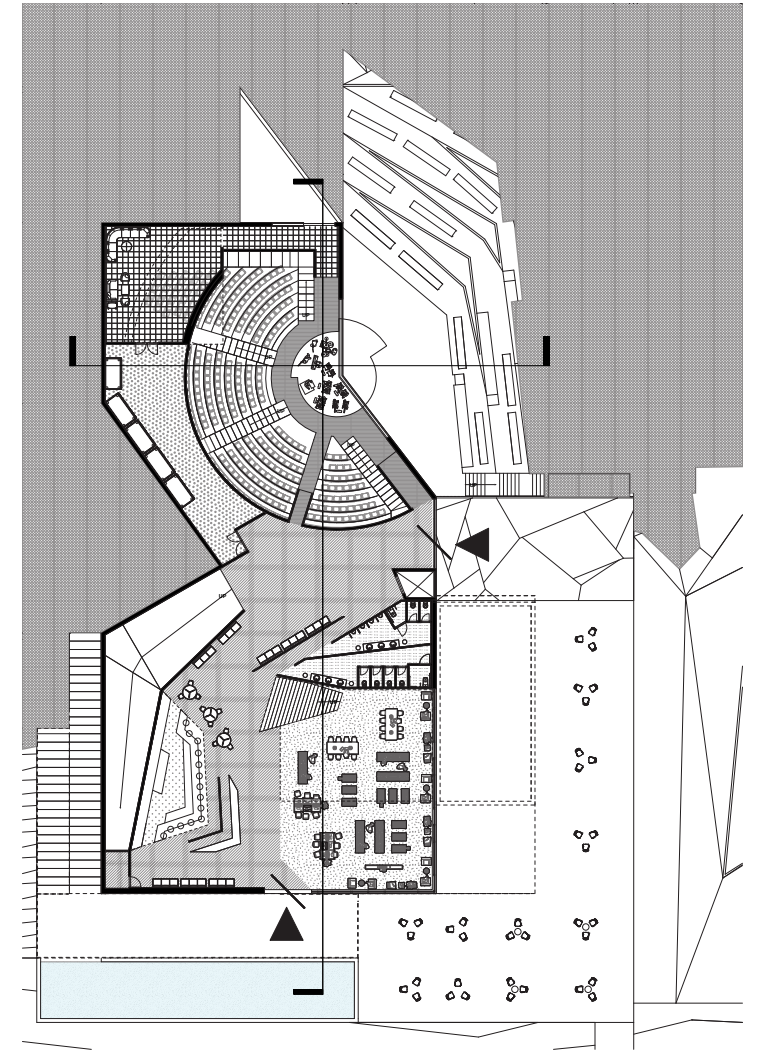
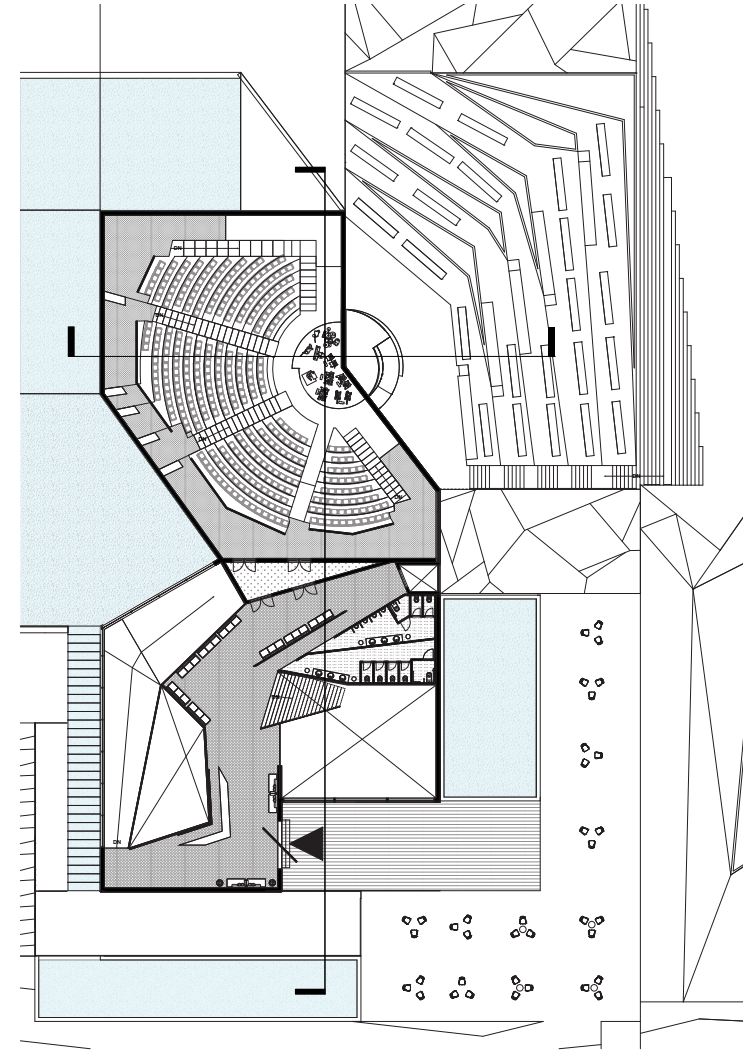
Both: Resin Site Model



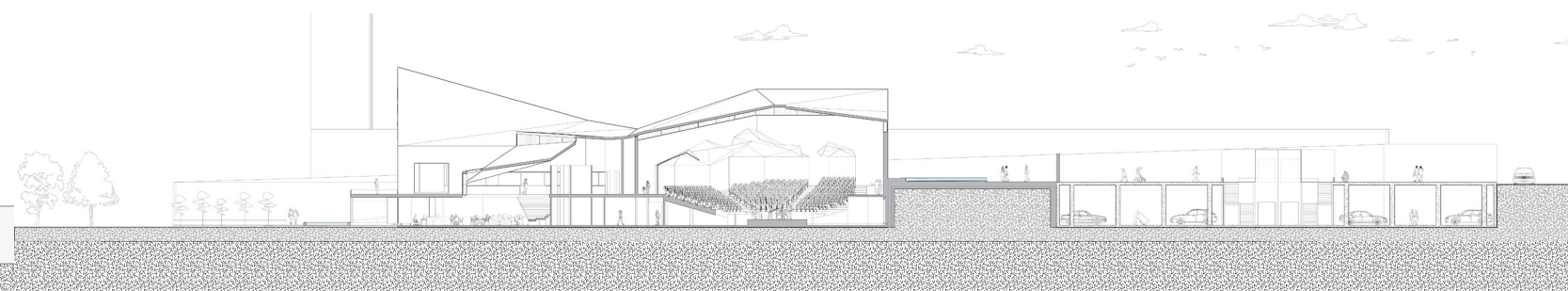
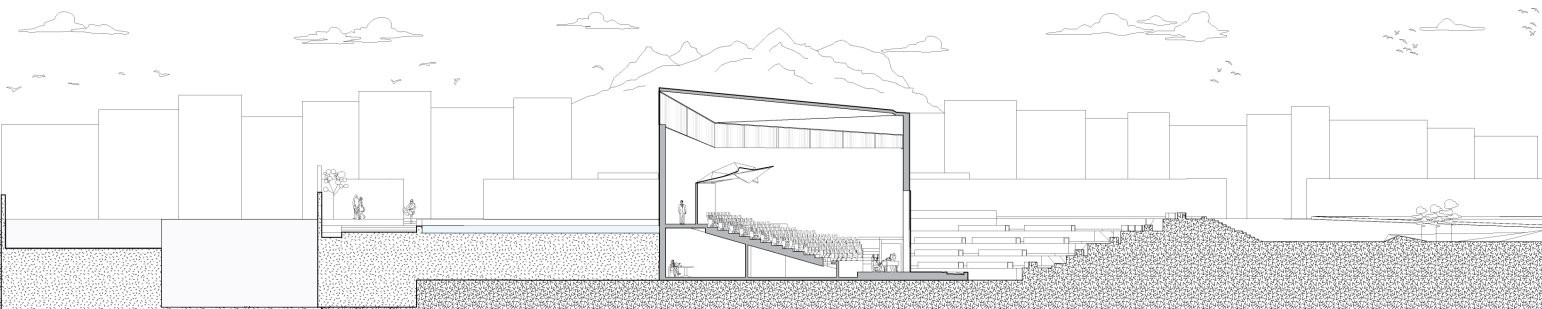
Above: Site Plan
Right: Isometric Drawing

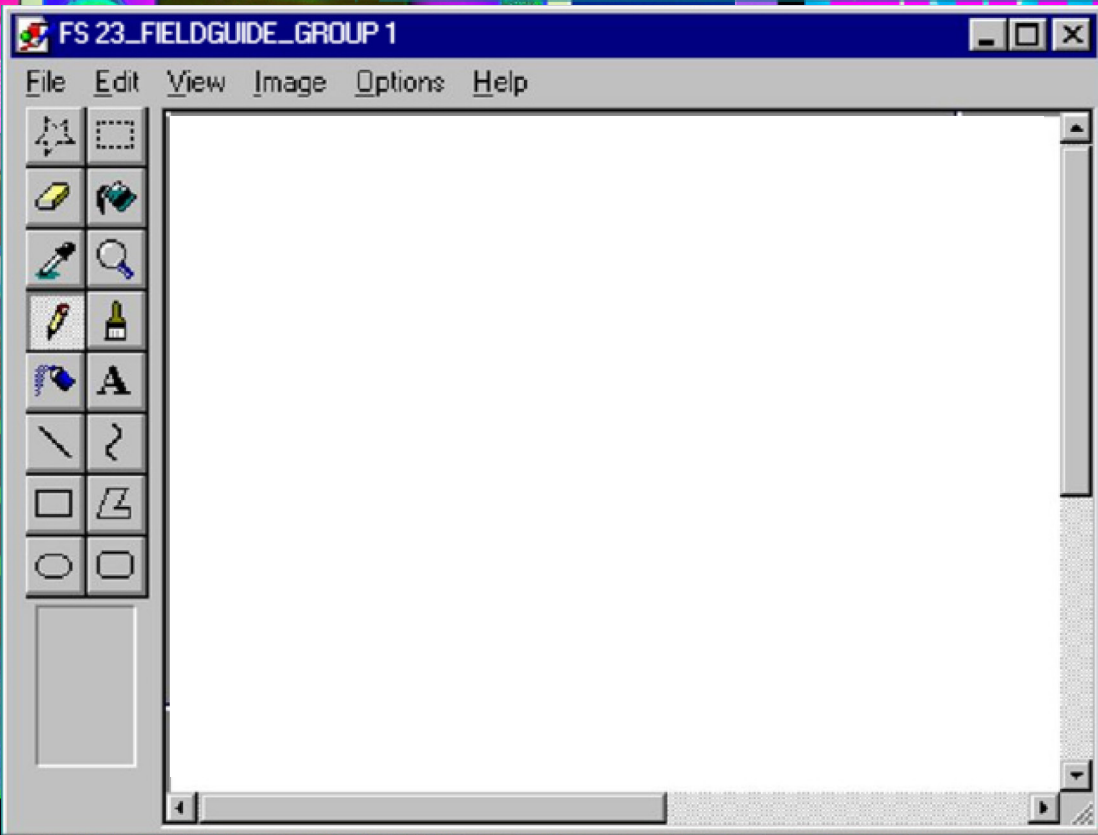
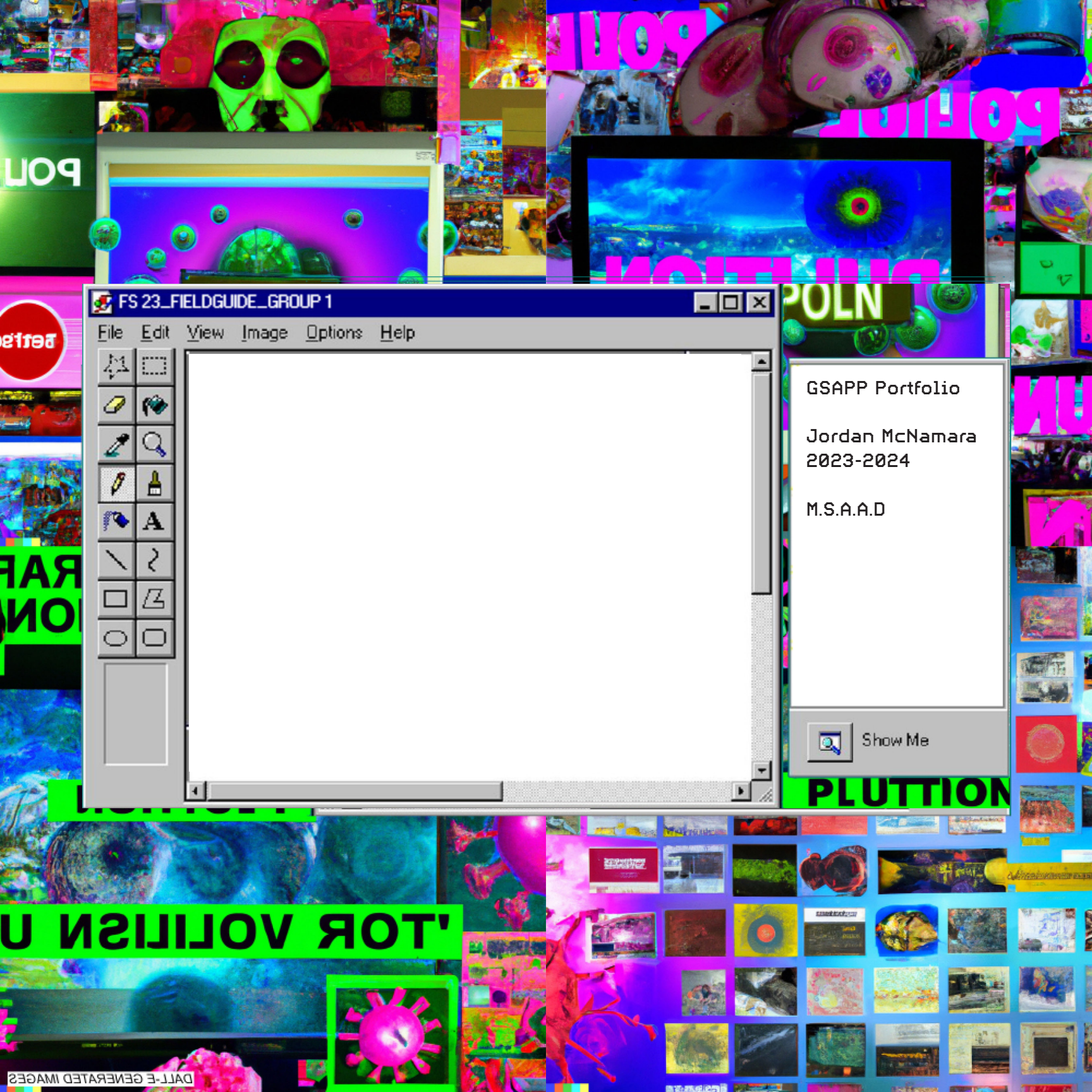


Above: Corner Render
Below: Transverse Section



Upper Left: Upper Floor Plan
Upper Right: Ground Floor Plan
Below: Longitudinal Section





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Jordan McNamara
2023-2024
M.S.A.A.D

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