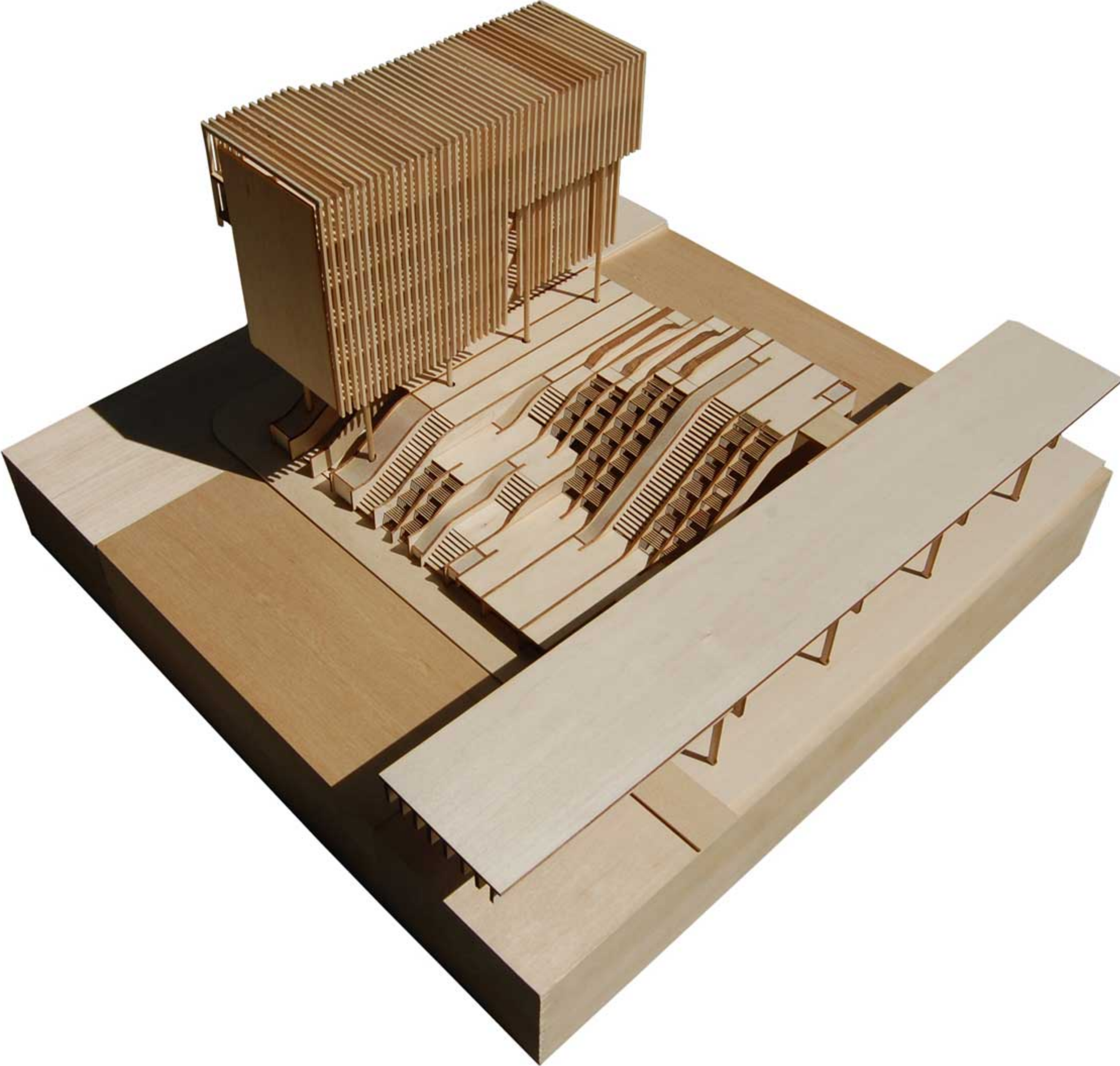


Design for a Kunsthalle, an art gallery with no permanent collection, on a site adjacent to The Highline elevated parkway in Chelsea, the gallery district of New York City. The program included a large display space for art together with a number of ancillary spaces such as an auditorium, library, cafe and staff accommodation.

The roof of the Kunsthalle is a landscape that rises from street level to the level of the highline, this landscape becomes an extension of the elevated public park, providing space to exhibit sculpture, strips of planting, a cafe with terrace and an external auditorium that is integrated with a ramp in order to allow disabled access to the park. The landscape is supported on a series of structural ribs that echo the enormous steel beams on the underside of the Highline itself. The predominant slope of the roof allows for large areas of north facing glazing - protected from more vertical sunlight by Brise-Soleil - that allows a diffuse light into the main display space below.

The display space lies below street level, allowing passers-by to look down into it from both the sidewalk and the entrance lobby (the entrance lobby is also at street level.) The building is entered by passing between three of the structural ribs as they curve downwards to meet the street, From the lobby visitors either can descend into the display spaces below, or take an elevator that rises to Highline level and into the tower beyond.

The tower floats above the landscape on piloti and contains the library, events space, and staff accommodation, the shallow floor plan means these spaces could be easily naturally lit and ventilated. The positioning of the tower shields the landscape from the traffic of Tenth Avenue. The slatted solar shading on the facade of the tower reflects the linear nature of the landscape, but contrasts with it in orientation and scale. In another echo of the architectural language of the landscape, the facade is cut back to provide a surface that can act as a screen for the external auditorium. In a similar way, the facade at the top of the building peels away from the building, cantilevering over the sidewalk to allow long views down 10th avenue from the events space.

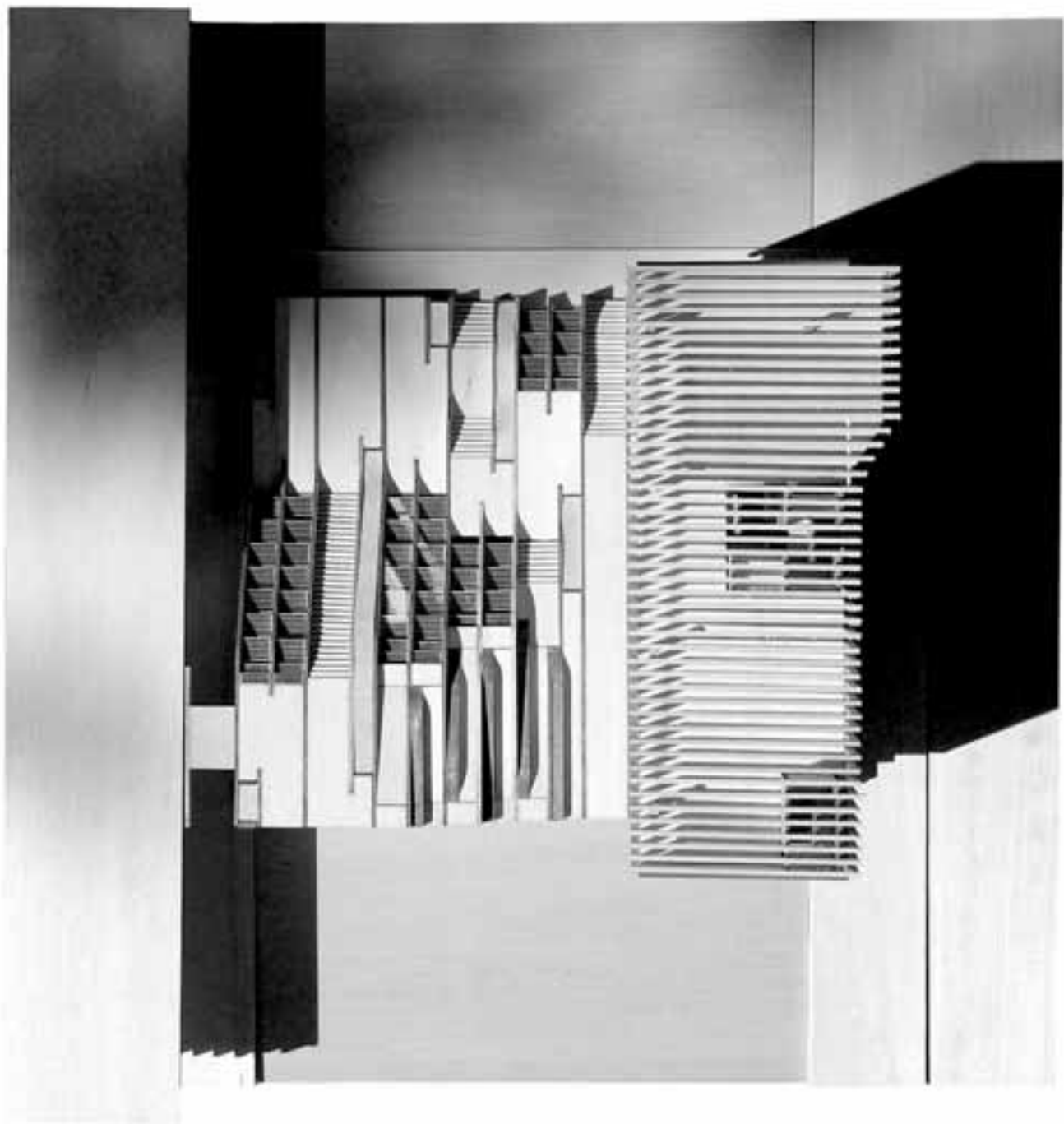


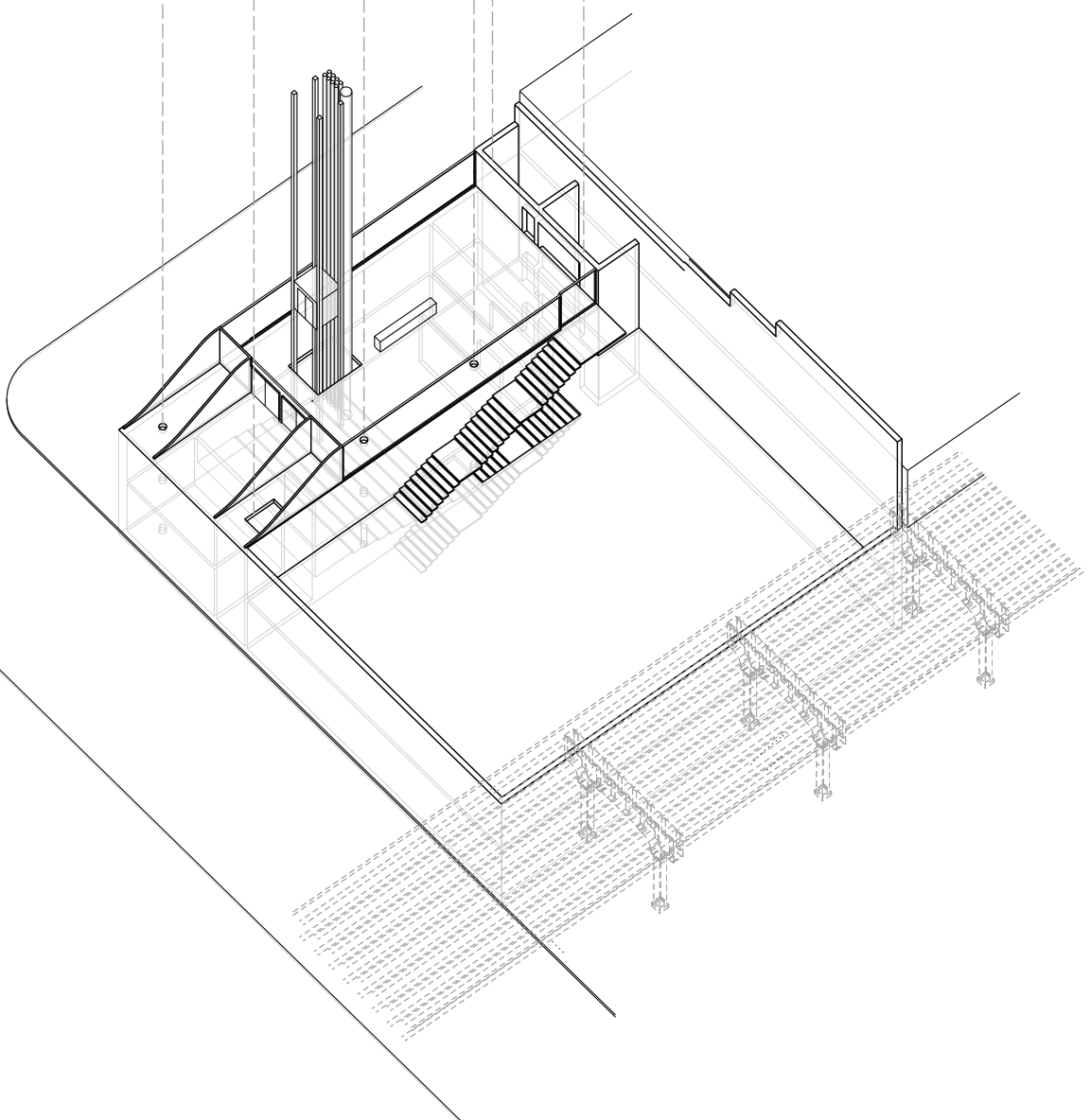
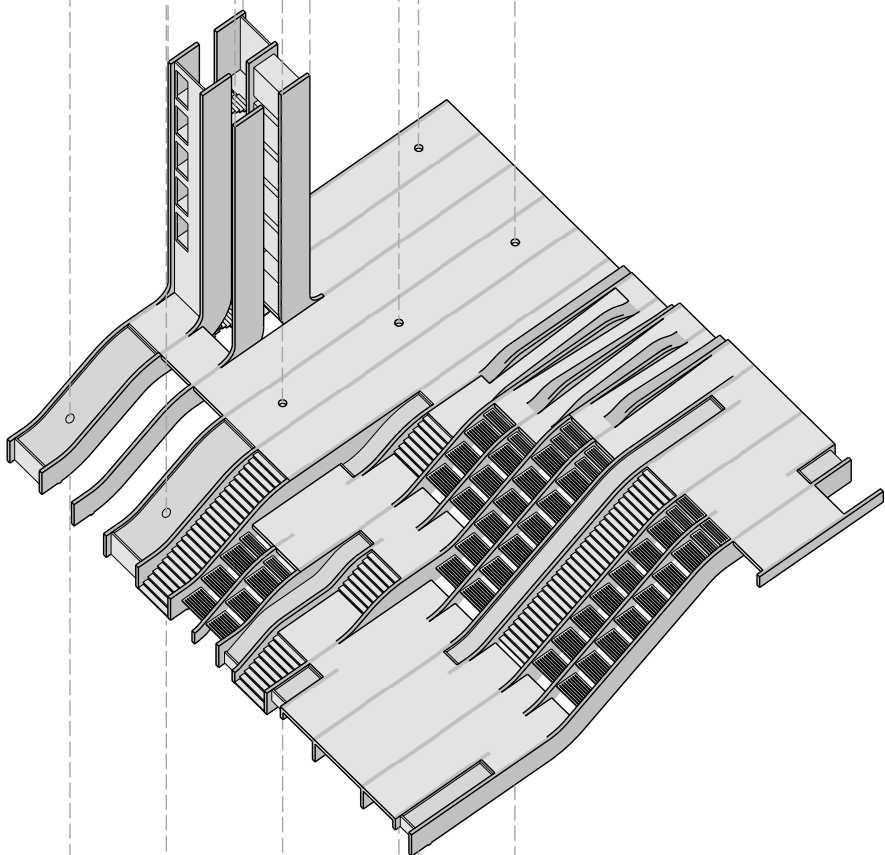
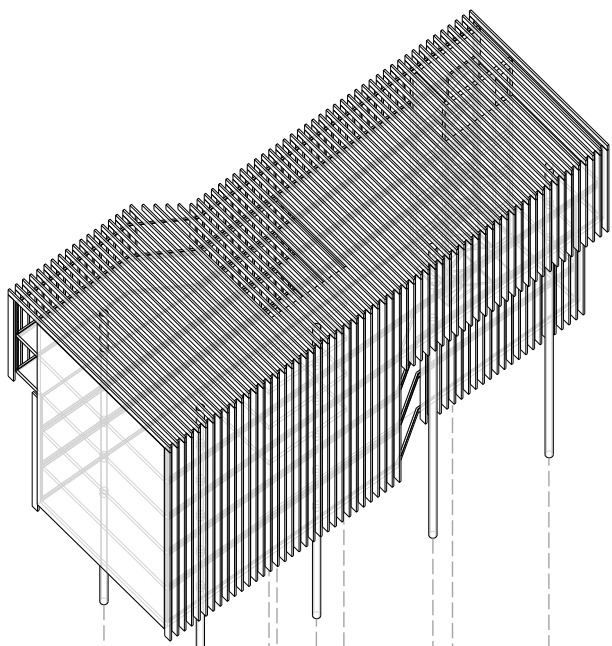


20th Street

Highline

10th Avenue





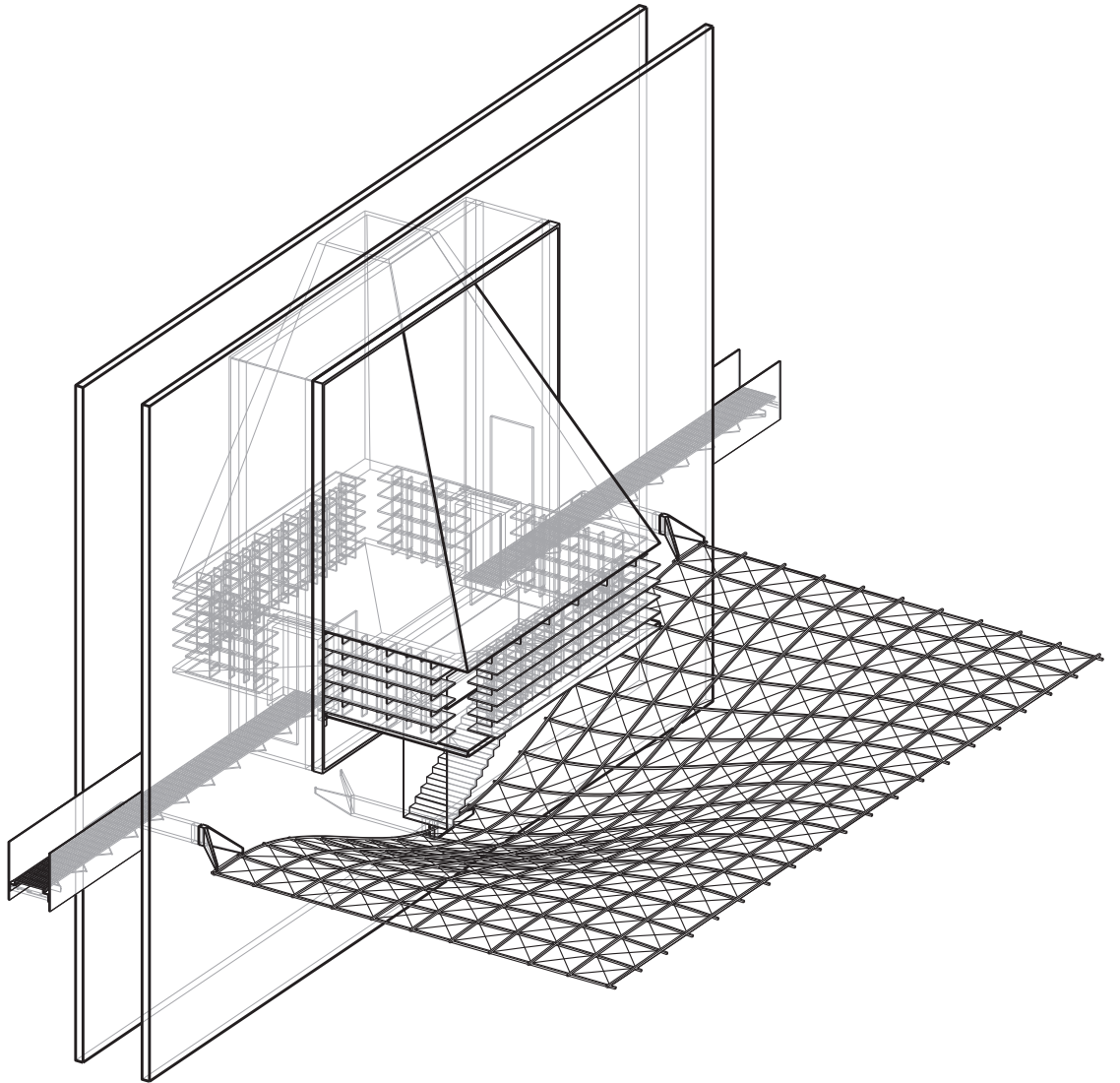
Tectonic exercise in which 10 autonomous elements were to be designed and assembled to define an implicit 30 foot cube that would contain the program. The entry condition, structural condition, lighting condition and program were predefined for each student, in this case they were: lateral entry, thin shell structure, oculus and schoolroom.

The program, a schoolroom, is elevated from the ground and floats in a square hole cut into the structural **walls** that are the primary structural support for the project. These walls are the first of the required ten autonomous elements, and are braced against each other by the **frame** (that cuts the void for the classroom) and the **anchors**. The anchors pierce the walls and support both the entrance **walkways** and the **terrain**, an undulating thin shell surface that is the external space for the classroom. The walkways occupy the spectacular, intensely vertical space between the two walls, and are the means of entry to the schoolroom. The balustrades of the walkways are solid and act as a beam, spanning between the anchors and the frame, this allows the walking surface to be lightweight and transparent, so that, on approach to the classroom, the visitor can see both the sky above and ground below.

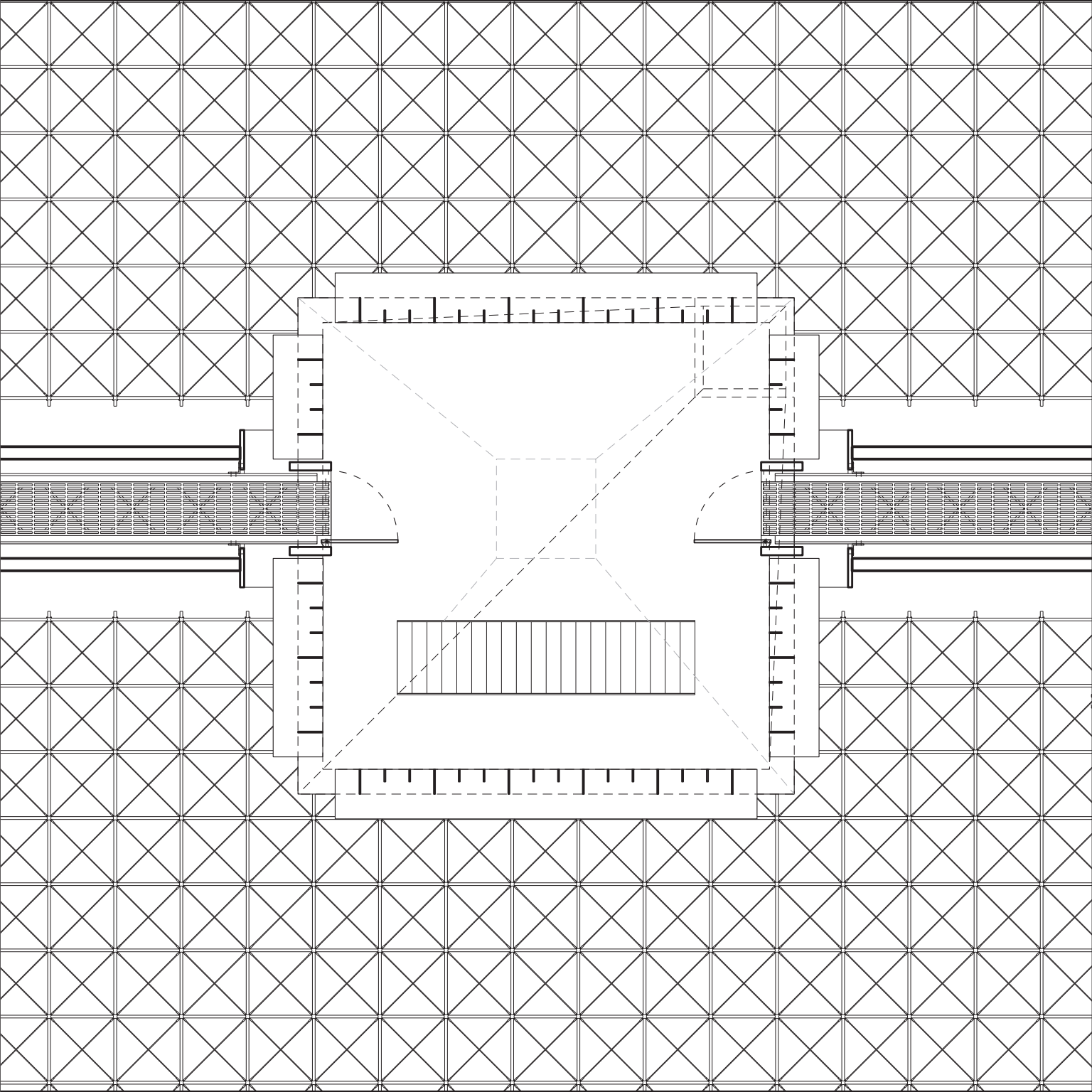
The walkway passes through a slot in the frame and locks into a rigid **portal**, the doorway to the classroom, that supports both the floor **slab** and the **funnel** above that is the roof of the schoolroom. The walkways are the only support for the classroom, and thus it hovers in the square void cut into walls. The schoolroom, a 30 foot square in plan, is divided into two spaces by a **staircase** that slices through the slab and descends to the terrain below. The larger of these spaces is the primary learning area, and the smaller a library. The roof above rises to an oculus above the learning area, creating a dramatic imbalance to the space and giving the learning area a connection to the heavens.

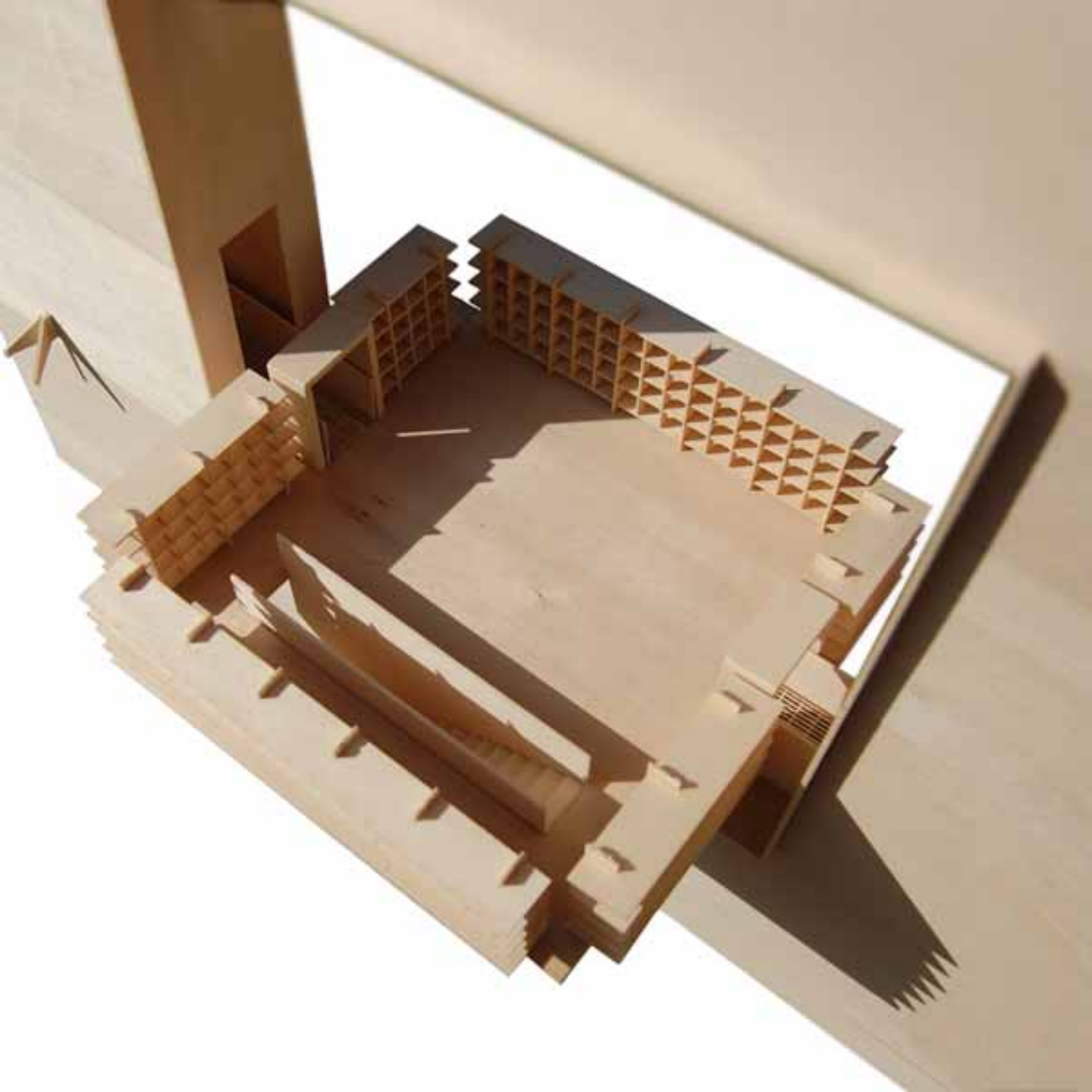
On all four sides of the classroom are the **light shelves**, these are tensile elements that are suspended between the funnel and the slab, they allow a diffuse light to filter into the sides of the schoolroom, they provide both storage and desk space. The corners of the schoolroom, where one might expect to find columns, are left void in order to express the non-loadbearing nature of the light shelves.

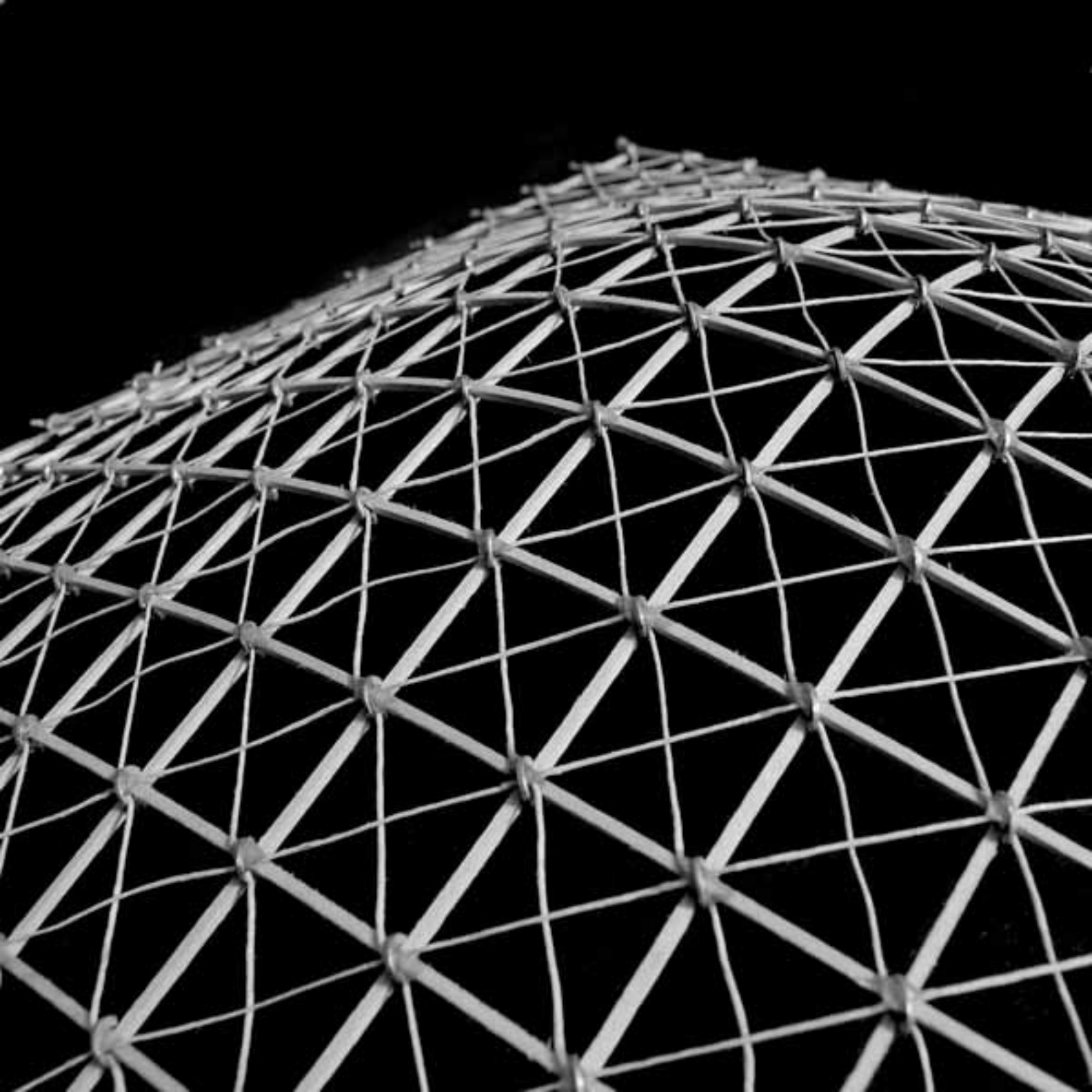












Design for an apartment block on a vacant lot in the East Village, New York. The specified site is on East 11th Street between Avenues A and B. The proposal was to include a minimum of 7 three bedroom apartments, a ground floor retail space and be fully compliant with New York City Zoning Laws and Building Code .

The primary formal move was to create a communal courtyard in the center of the block, this allows all the apartments receive an abundance of natural light and air. The surface of this courtyard is raised on a plinth above the ground floor retail space, it provides a public through-route from the street to the park, and is occupied by a cafe and a creche. The courtyard divides the complex into two main blocks, one towards the street and one towards the park. Each block has a circulation core that contains an elevator and a scissor stair. These cores are that is expressed on both the courtyard and street facades so that the occupants are still connected to the outside as they move up through the building.

The main living spaces of the apartments are double height and look out onto the communal courtyard space. The extra height of these spaces allows daylight to penetrate deep into the plan. All the apartments have an external terrace between the living and dining areas that is accessible from both. The more private spaces, the bedrooms and bathrooms, have a lower ceiling height and are pushed to the outside of the block, towards the street and the park.

This creates four facade conditions - a north facing facade to the park and a south facing facade to the street that both need to provide a certain amount of privacy, and a north facing and south facing facade to the communal courtyard. All these facades are treated with the same architectural elements, a series of brick planes, that respond to the various conditions through their orientation. On the street facade these planes are arranged to form a series of diagonal fins. These fins allow oblique views down the street, but also provide a feeling of privacy and protection from the midday sun. On the courtyard facade of the south block these fins are rotated so that they are more open, but still act as a buffer between the courtyard space and the apartments, a series of screens and windows slide and rotate between them to offer varying degrees of separation. On the north facing block the courtyard facade is south facing, so the fins are given an horizontal orientation, they act as brise-soleil, On the north-facing park facade, these planes are again rotated to allow a view of the sky, but prevent views from the park into the bedrooms.

