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The People’s Pool

Enric Miralles and Carme Pinos 1992 Olympic Archery range served as an anachronistic generative tool for the people’s pool. By taking the iconic plan drawing and instead using it as a section drawing from which to draw out from, the precedent was allowed to take new form as it began to negotiate the programs of the public pool and park.

Building a pool situated within a cluster of schools presents a clear programmatic opportunity—to supplement the facilities of the school and provide more extracurricular activities for the students. In households of working parents, driving children to extracurricular activities is often unfeasible. Providing supplementary athletic facilities for after school activities within walking distance from four schools would both offer children opportunities not previously available while also relieving some of the stresses on daily household life.

Access to a wide array of team sports not usually found in the area would not only increase the breadth of after-school opportunities for kids in the area, but could also provide another means for building community through friendly competition and team building amongst the various schools and families local to the area.
YMCA: The Bath House

This project for a YMCA in the Bronx, NY began with an investigation of public baths. The experiment explored how circulation through lockers and baths of different temperatures and origin (Roman, Turkish, American 18c) could prescribe different social or independent experiences of this communal space. Through the integration of other Y programs, the possibility of making water a connective element woven throughout the Y was revealed.
The core that combines, small pools, changing rooms, and circulation both vertically and laterally to pools, athletic, and community programs became the organizational tool that connected the athletic and community elements of the Y.
Ultimately, this proposal for the Bronx YMCA transforms the public character of the Y through the integration of public baths at all levels. The changing rooms that have always stood at the heart of the Y community become filters between wet and dry zones through which all must pass as they circulate vertically through athletic, social, and mixed cores. As an institution centered around the body, the exposure of the human form throughout the building creates a condition of greater openness and transparency, using public baths and pools as social incubators within this traditional institution.
The Sweater Room

The Sweater Wearable explores themes of connectivity, shared space, and comfort. We employed knitting as a means of assembly because the material is familiar, cozy, comforting and for its implications for connectivity - from one string of yarn – one sweater.

The developed forms creates a shared interior for visual connection and affected surface where people control the shape of the interior in response to tactile cues felt through the pull on the surface.

By isolating the head on the inside we hope that the wearer might forget their body and concentrate more on the faces of their peers and the bizarreness of the space they are creating/sharing.

The surface sleeves enable the wearer to control their field of vision and allow for coincidental contact with his/her neighbor depending on the coincidence of the wearers arm placement (up or down).
Steps to Stage

This theatre makes visible the programmatic sequences of the two types of theatre users - Actor and Audience. By disassembling the traditionally nested spaces of the theatre and rearranging them along a single circulation path the project emphasizes the clearest line of encounter where the two users come face to face with each other. – The Stage.

The terraces of the first theatre bracket the upper portion of the amphitheater, thus completing the circle and revealing the second theatre condition – one where actors and audiences arrive from either side to meet on the theater itself. Where one stage is a dividing line, the other is a focal point.

MIT Core 1 - William O’Brien
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Necropolis

A cemetery must accommodate many opposing elements such as private contemplation and funeral processions, nature and built objects, wealthy and poor classes, memory and loss. The Recoleta Cemetery mirrors Santiago, Chile in its layout, positioning the upper classes in mausoleums and family tombs and relegating the rest to a periphery of scattered crosses and packed cremation walls.

In our redesign of a portion of the cemetery’s outskirts we sought to develop a space that was both isolating and transparent, where time was heavy as in a Giorgio de Chirico painting. Using pre-established tomb modules we sought to mimic certain aspects of Santiago’s social structure and segregation using shadow to emphasize time and memory.
BURRIALS & BLOSSOMS

The cemetery study explores the relationships between organic and inorganic elements within a 25 x 25 meter quadrant of the cemetery. Our work emphasizes the interdependence of destruction and renewal. This rapport is particularly poignant in a place that commemorates death. As forgotten tombs disintegrate, flowers and trees take root, breaking down the built and transforming this marker of death into life.
Filling the Niche

This project began by studying a mausoleum in elevation and section. Special attention was given to the changes in planar sections taken at 20cm intervals, proportional to the burrial niches. The resulting cast of the negative space reveals how the interior proportions are related to the niche’s dimensions and the partitioning of space between the dead and the living visitors.
A Common Table

Markets lie at the crossroads of culture. Our common need for nourishment, along with the comfort and novelty we find in foods, never fails to gather an eclectic mix of people with different tastes, backgrounds, religions, and economic statuses. La Vega’s appearance reflects this cultural patchwork in a chaotic and fluctuating design, assembled from a variety of different roofs, some temporary, and a few permanent, from all different periods - replaced after fires or earthquakes.

The proposed design creates a passage of shadows that bring people to a dining area consisting of a communal table. The skylight creates sharp shadows that fracture the surface below, making the walk to the table itself a dynamic and inscrutable experience. The design thus encourages hungry customers and stall-keepers passing through to be more self aware - highlighting their individualism. By contrast the table is narrow and well lit emphasizing the commonality of the space and shedding light on all the people sharing in the comfort of a meal.
Experimental Zone 30

This intervention seeks to reduce the driving speed to favor the safety and security of residents and pedestrians passing through the streets.

In Santiago, Chile, on Saturday May 16, in the Mil Calles Neighborhood in Providencia, we installed the Experimental Zone 30 with the help of neighbors and the Municipality of Providencia.

We constructed six mini-plazas by painting the pavement, installing street furniture, and placing potted plants for protection. The implementation was realized with the support of architecture students from the Universidad del Desarrollo and street furniture we built was donated to the neighbors.

The experimental intervention Zone 30 was scheduled to last 15 days during which time we measured and analyzed the impact of the project to explore the feasibility of permanently installing such traffic-calming zones. Eventually our installations were made permanent by the Municipality of Providencia.
MATADERO FRANKLIN:

This “Tactical Promenade” through the slaughterhouse is part of a revitalization strategy for the Franklin neighborhood (a commercial area in the city of Santiago de Chile). The project involves revitalizing public space through semi-permanent structures that inform a long-term planning process for the Franklin neighborhood Masterplan promoted by the Municipality of Santiago. Together, with students from the Universidad del Desarrollo, the Ahumada Passageway restaurant trade union, and the Matadero Block administration we undertook the collaborative design and construction of this public space. The “Slaughterhouse Passageway” tactic was conceived of as a short-term work of urban infrastructure with implication for long-term urban planning, starting with the strengthening of the social capital of the Ahumada Passageway restaurants and the slaughterhouse block communities.
The Centro Gabriela Mistral (GAM) is an art center that lies between two very different neighborhoods: the Centro (a series of imposing administrative buildings, university buildings, and monumental housing complexes) and Lastarria (human-scale neighborhood).

While in many situations this contrast could be jarring and disconcerting, the GAM connects the two zones by a passageway that is truly delightful. The change of ground textures and materials engages the passerby's sight and step. The gradual compression of the space as it guides you to the denser Lastarria creates a vivid experience of transition.

This project studies how the edges of the passage’s built elements are constructed to transition between urban scales.
The Bicho Grammar

This visual computation study took a deeper look at Lygia Clark’s “bicho” sculptures. By examining Clark’s sculptures, I was able to understand the underlying grammar by which she transformed two-dimensional platonic shapes into three-dimensional moving sculptures.

Through a few simple subdivision rules and subsequent addition (joint-making) rules, she managed to create a wide array of flexible forms governed by their underlying geometry.

By using these rules and grammar, I produced my own variation of these sculptures, making it out of aluminum sheets just as she did.
**The Beak Grammar**

This study used an invented shape, the Beak, with symmetry 4, and explored the possible forms that could result from two distinct spacial relations.

*Shape Grammars/ Visual Computing*

MIT - Terry Knight
Team - Carlos Casalduc
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Stairs to There,
Stairs to Nowhere
This project began with a riddle: within the space of a $1:2:1.618$ block, design a stair to there and a stair to nowhere. It became an exercise in aggregation. Through the serial rotation of a two-sided stair unit (shown as a pair below) I created a stair that was regular, rhythmic and determinate from above but which revealed the chaotic consequence of these rotational transformations from below.

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