Портфолио

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Introduction

Architecture's Nodal History

Architecture is the recorded story of our civilization. Like tatoos that were originally used as a way to pass stories from one generation to the next, Architecture is how we pass our history to the generations to come.

Architecture to me is about making and in making Architecture, a story plays an important role. It helps us rationalize very complex problems. The story in Architecture and in the larger context of our Civilization, should not be perceived as a series of events that happen one after the other, but in reading philosophers like Manuel Delanda, should be viewed as large network of historical events, a mesh, where each node has the possibility of influencing the outcome.

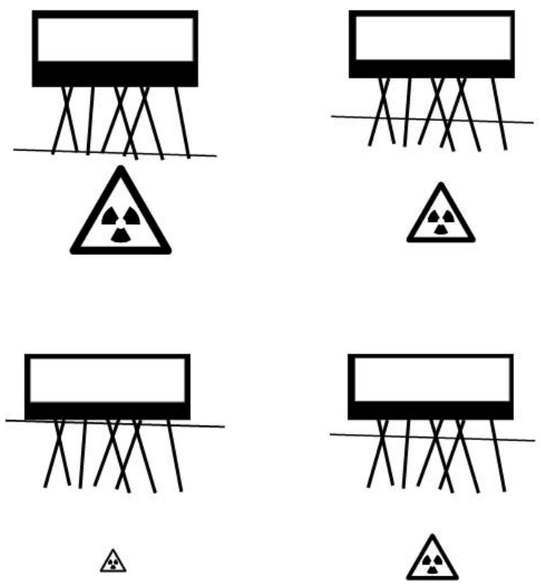
Digital vs. Analog

When we digitize our reality, we erase the fine details that exist on the edges of everything. But in reality matter does not simply stop at its edge. The surfaces have atoms and protons sticking out. These are the imperfections that hold everything together. These are the imperfections that make our world beautiful. It is important to keep a certain degree of messiness in our work, allowing for mistakes and failures.

"Hell, there are no rules here - we're trying to accomplish something."
- Thomas A. Edison

Prypiat, Ukraine

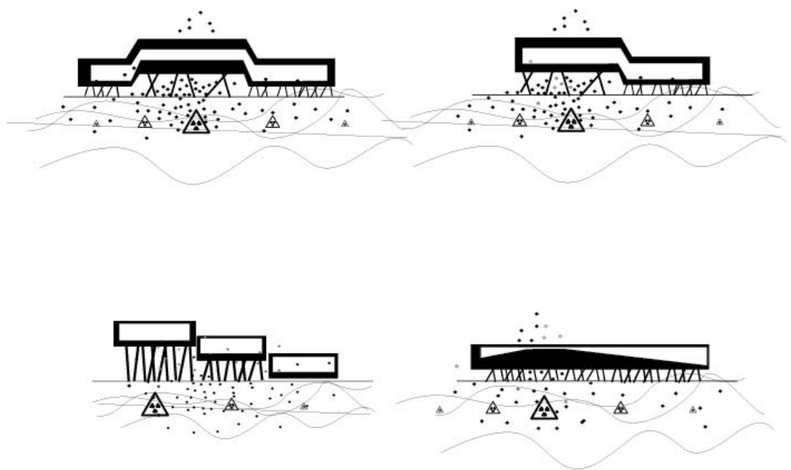
Half-Life of the Third Skin

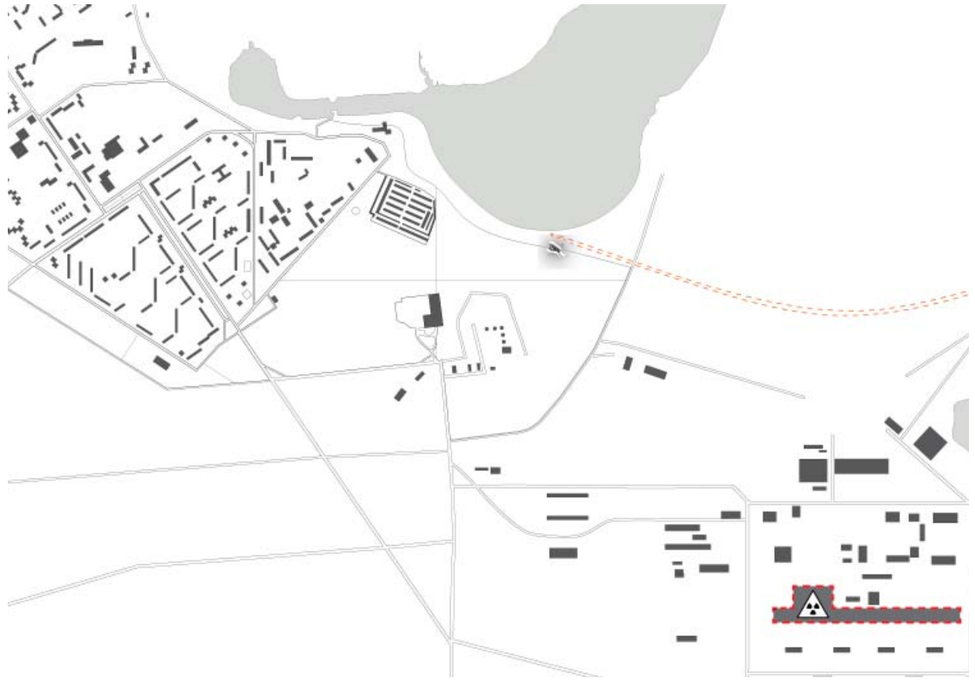


This thesis looks at the possible architectural scenario of a cultural and scientific institute located in an environment that is currently thought of as unlivable.

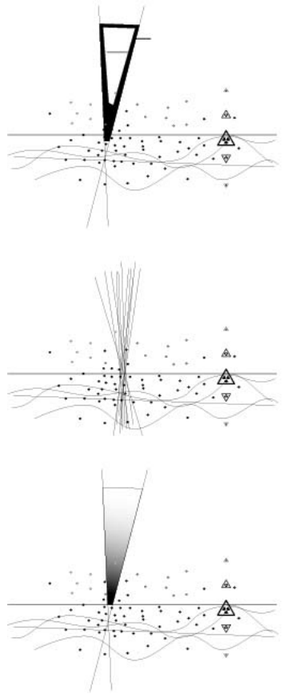
The site is located in the abandoned city of Prepyat, found on the path of the radioactive fallout from the nuclear disaster that occurred at the Chernobyl in April of 1986. This young city was evacuated few days after the disaster as the levels of radiation became extremely dangerous. This extreme nature of the environment plays a major role for the location of this project. The hostility of the environment makes it unlivable for humans. In the last sixty years, Nuclear Power Production has increased substantially as has the research and knowledge base from experience, now is the time to begin an Integrated Nuclear Research Think Tank to further the knowledge on the consequences of nuclear disaster. The current events in Japan, make this proposal even more relevant.

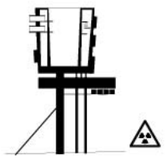
The site provides a highly volatile environment, with seasonal extremes as well as with radiation that affects the DNA of all living creatures. Life at the cellular level holds a certain memory that is passed from generation to generation in a multi-million year link. What is not well known, is gamma radiation at low levels is beneficial to human health. Among other things, it promotes longevity and health. This project will investigate a rebirth of highly contaminated areas of Chernobyl, looking for ways that could help re-inhabit contaminated lands, creating an environment that is beneficial to the new occupants.

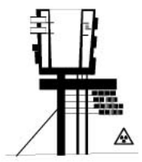


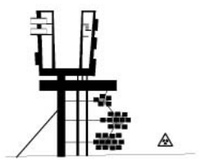


Building in a Contaminated Environment

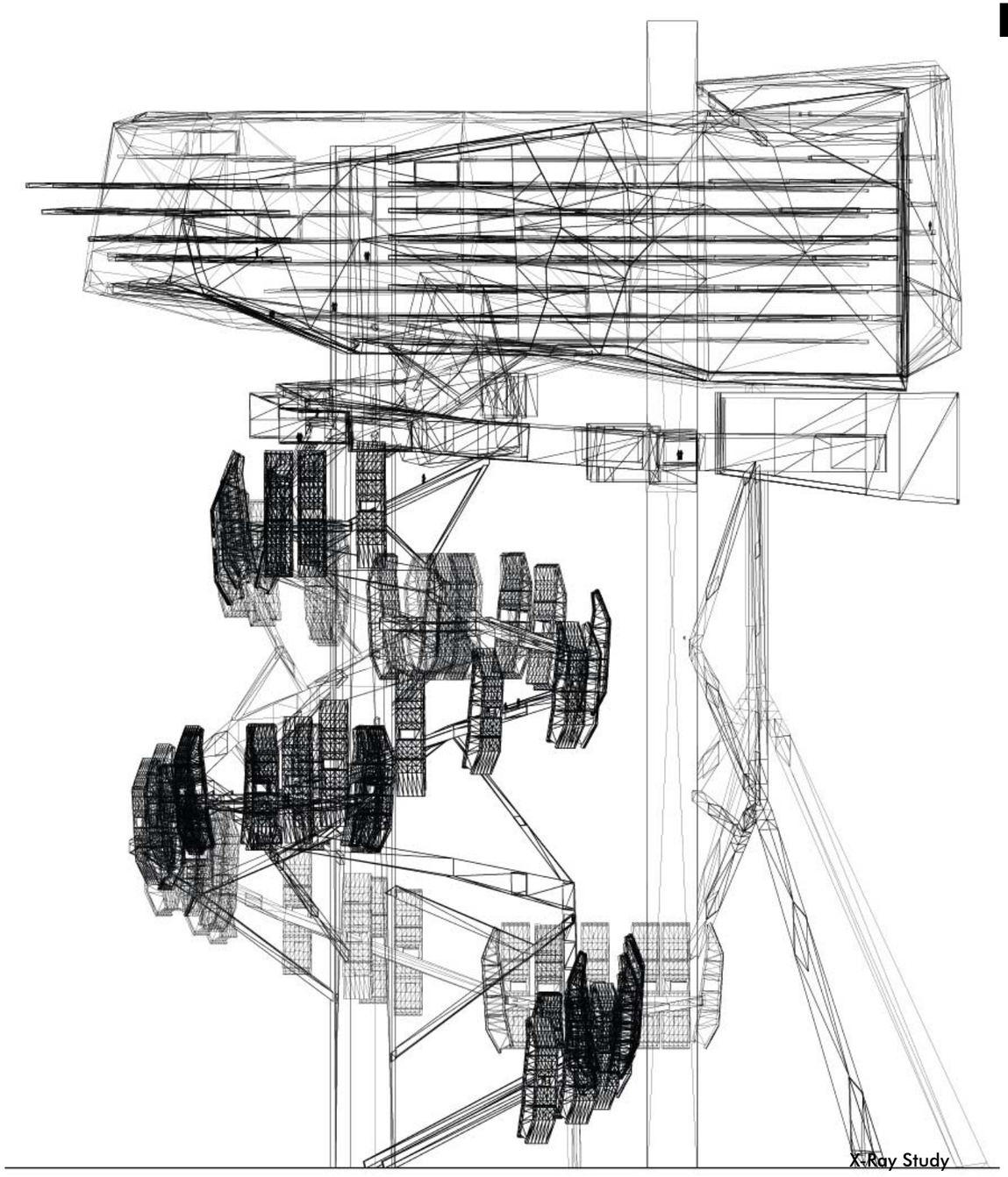






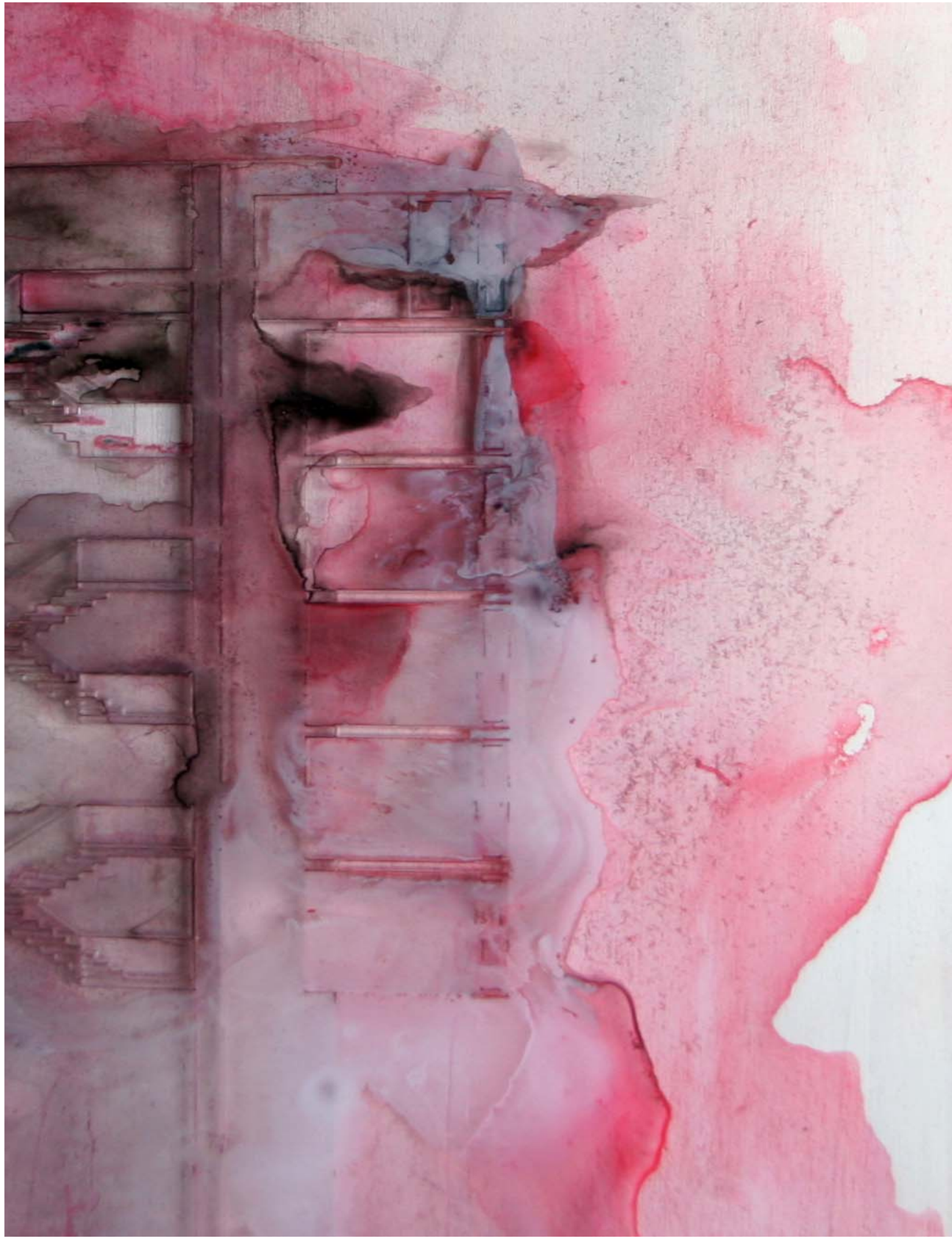


Radiation Subsides



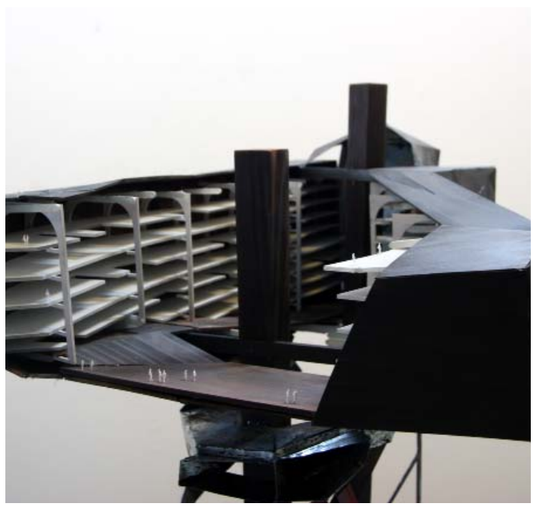
X-Ray Study

Sectional Studies



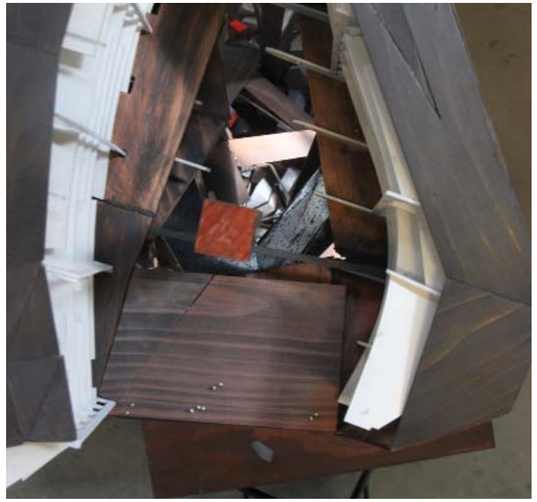
Section Studies

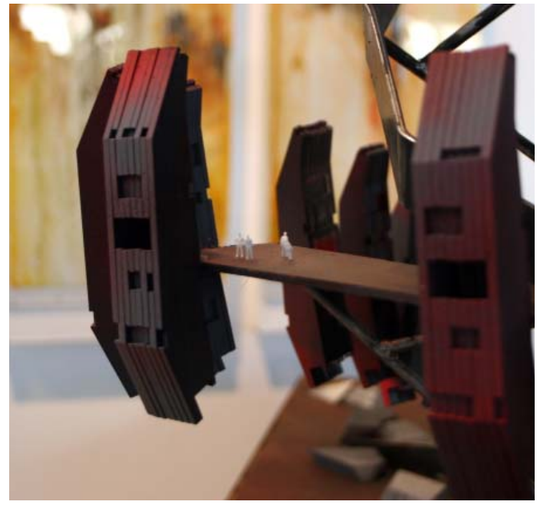
Section Studies

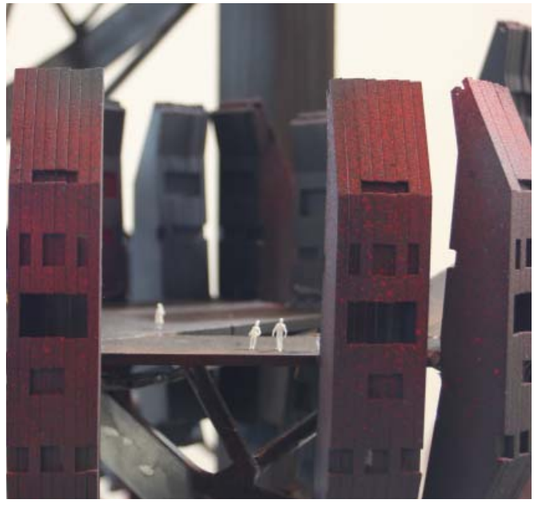


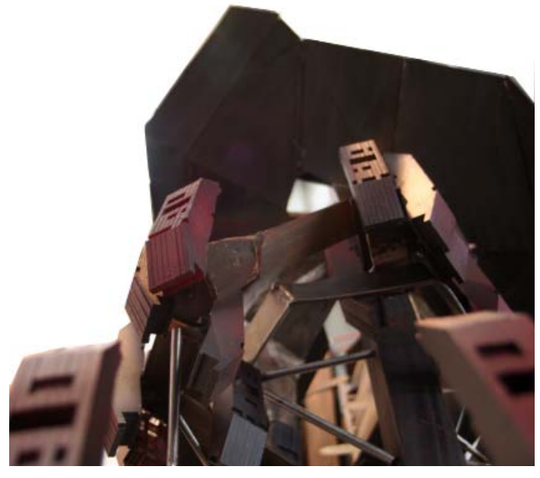
Physical Model

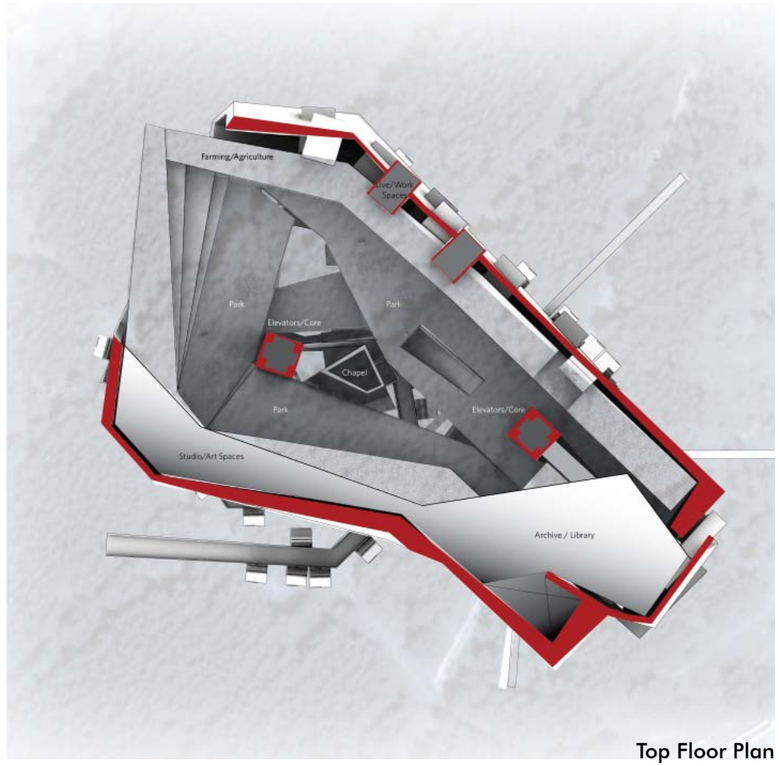
Physical Model



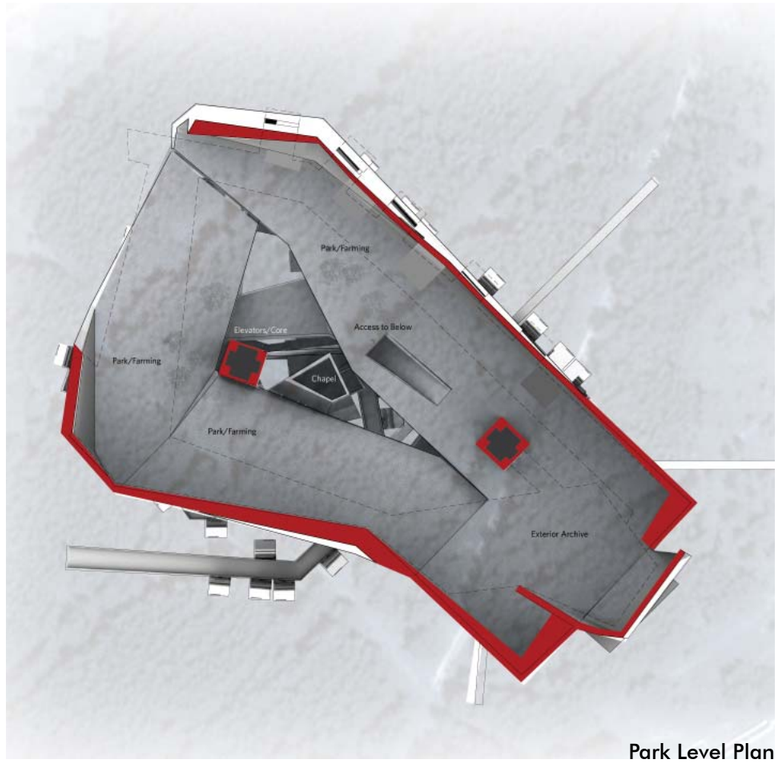




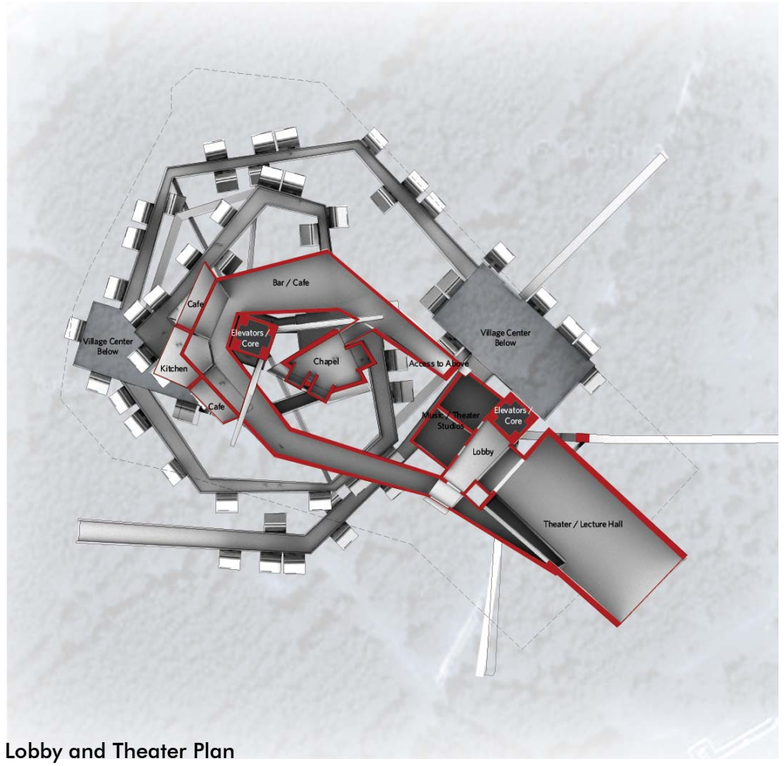




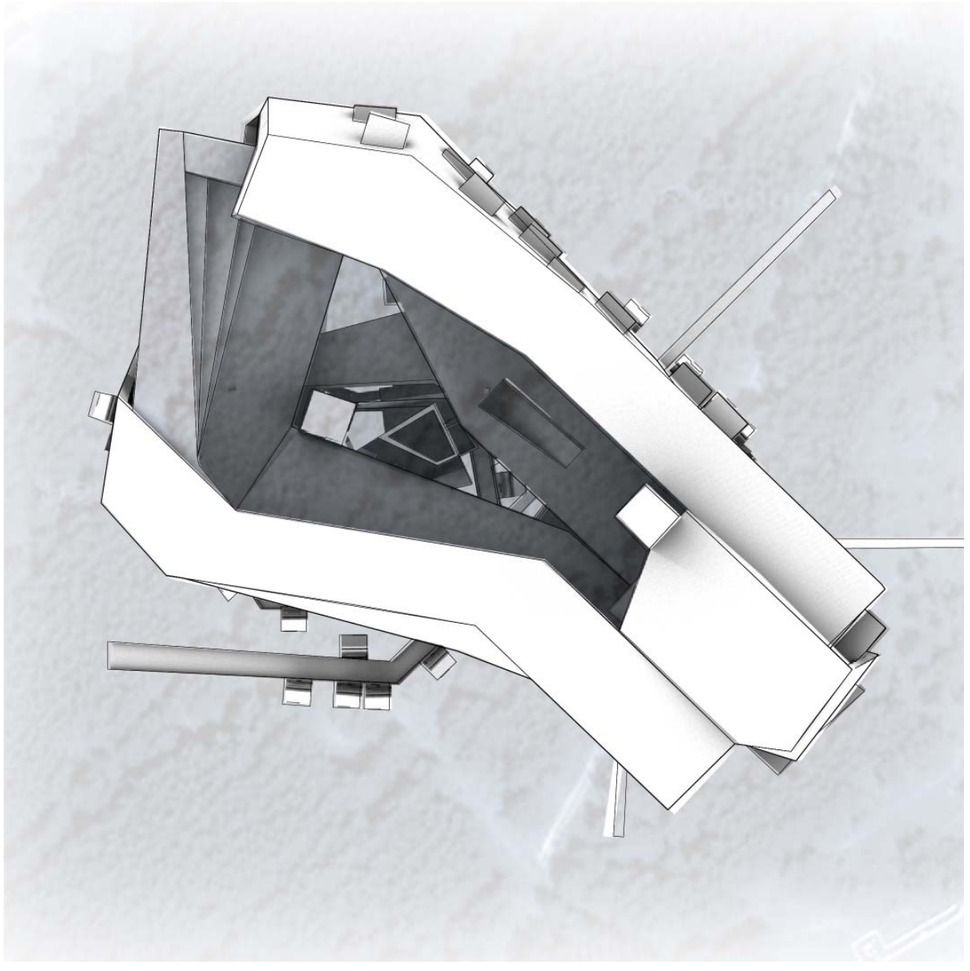
Top Floor Plan



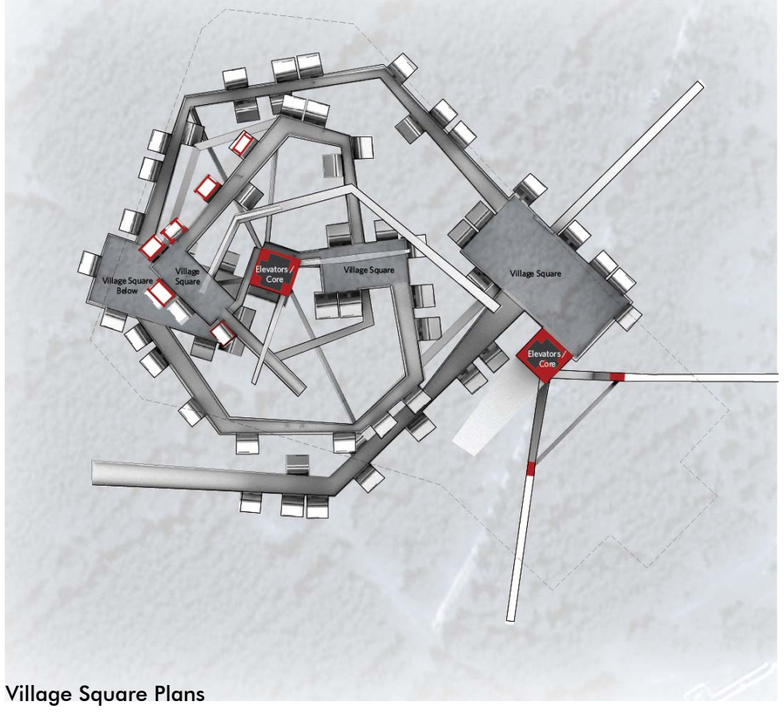
Park Level Plan



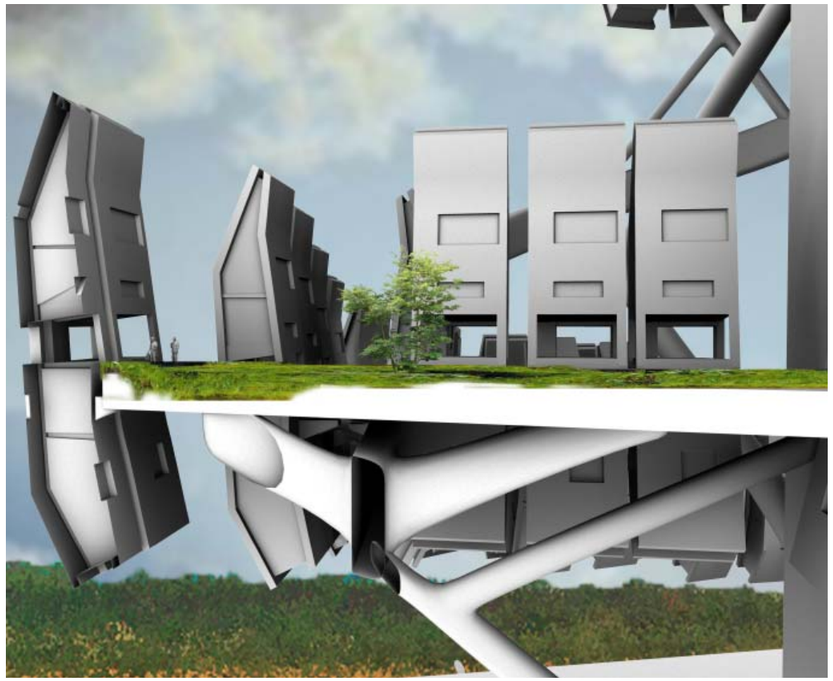
Lobby and Theater Plan



Roof Plan



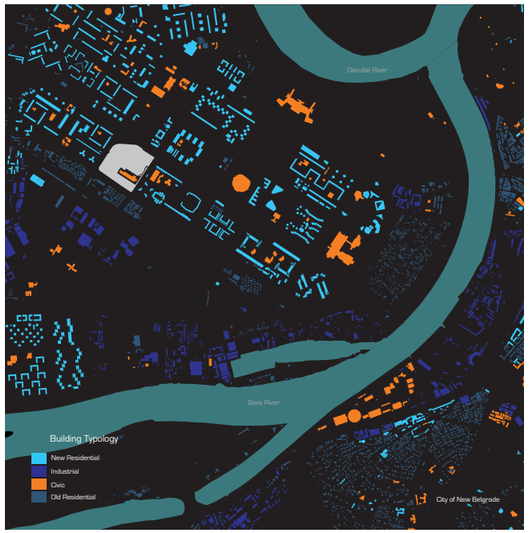
Village Square Plans

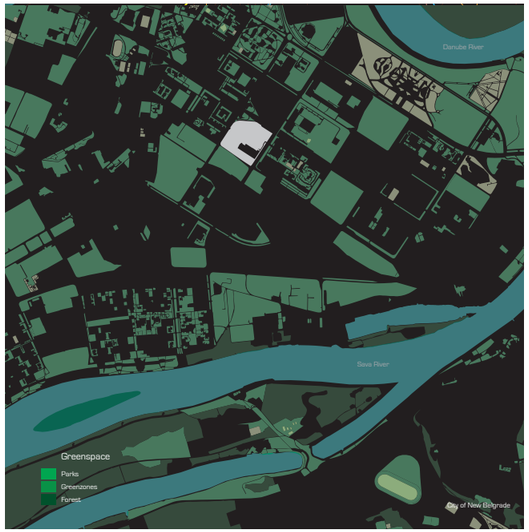


Village Centers

New Belgrade Urban BLOCK 39
Republic of Serbia

Center for the Promotion of Science





The competition site area is Block 39 in New Belgrade, adjoining the country's main highway E75 [Arsenije Carnojevic Boulevard] , which links Belgrade to central and eastern Europe and Asia Minor.

New Belgrade has approximately 300,000 inhabitants, and is planned and partially constructed on the land between the cities of Zemun and Belgrade, between the banks of the Danube and Sava Rivers.

The primary document outlining the CIAM pro forma for urban development was the Athens Charter, published in 1928. Le Corbusier and Siegfried Gideon are the primary authors.

Block 39 is roughly 350 meters by 350 meters of which approximately 21,000 square meters will be used by the new Science Center.

Block 39 will become a science and arts campus, an area that unites public space with science, education, business, art, and technology.

The first new project to be constructed on the site will be the Science Promotion Center. The center will be surrounded by the Science Garden, an outdoor area equipped with exhibits, demonstrating the inventive capacities of the sciences, to be further explored within the building. There is currently one existing building on the site, housing the Faculty of Dramatic Arts. That building is to remain.

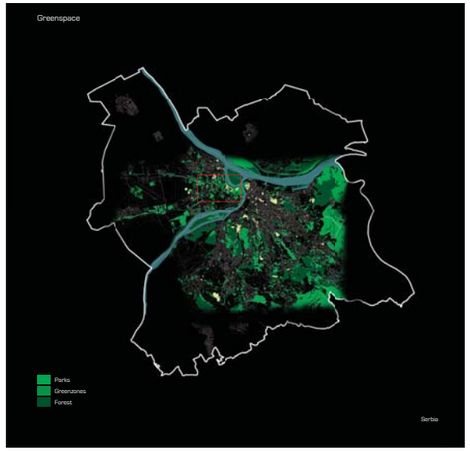
The essential purpose of the Center is to propagate interest in the Sciences.

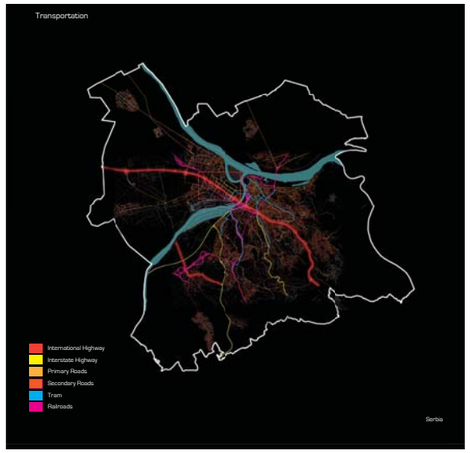
The objective of this competition is to design the center and to anticipate all future building on the site by producing a master plan for block 39 that includes the existing Dramatic Arts structure.

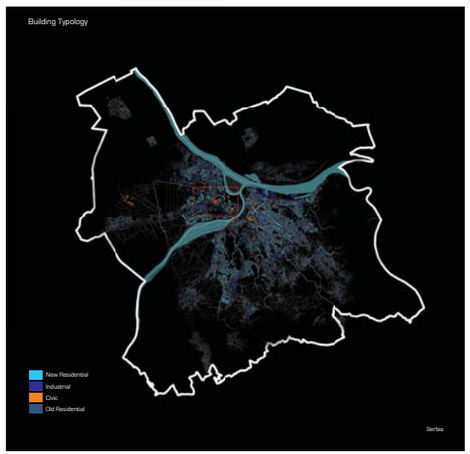
Key program elements are the exhibition areas, seminar and conference spaces, the dome theatre, planetarium, restaurant, and administrative and technical areas.

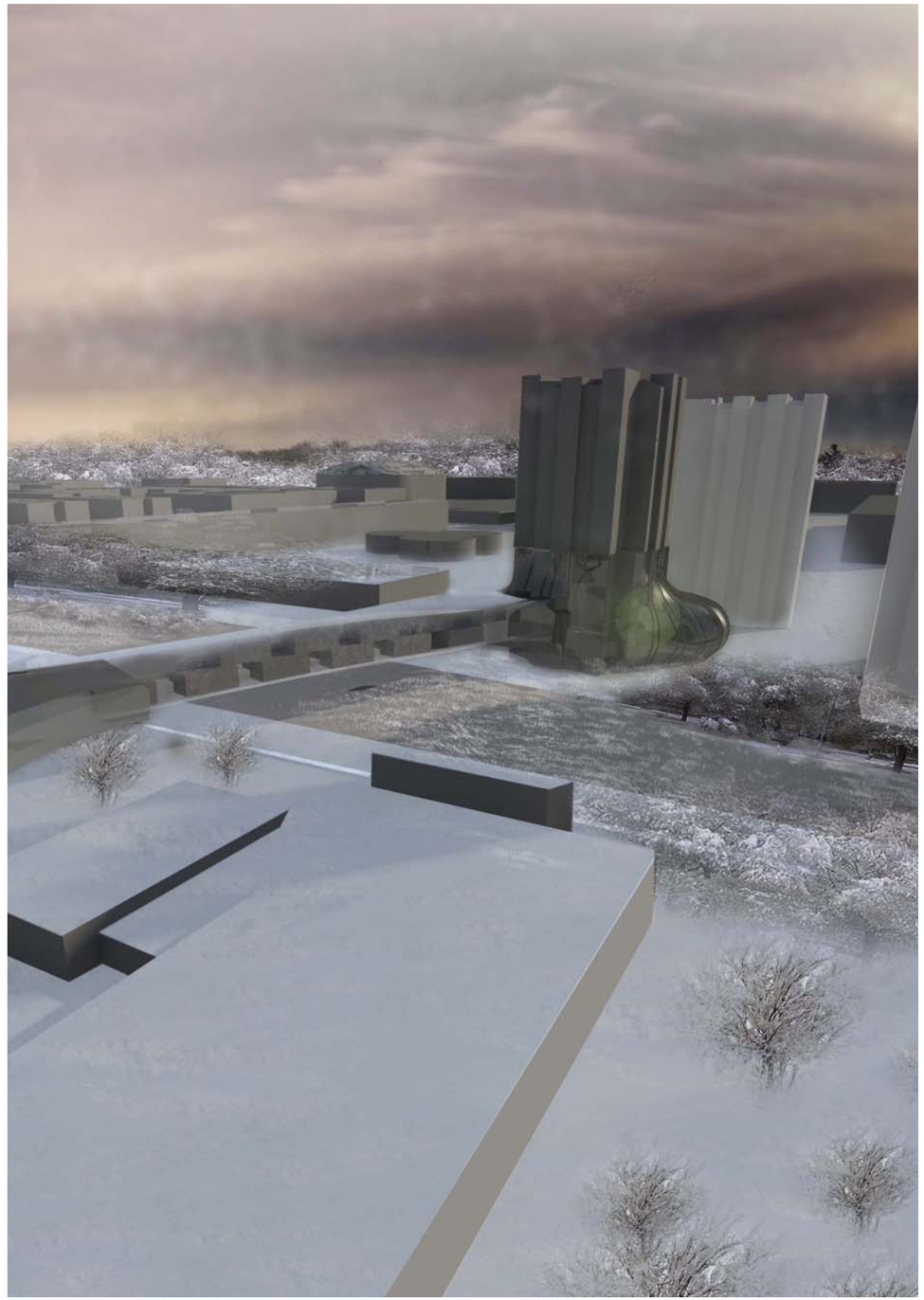
Total building area is roughly 10,000 square meters. Outdoor gardens are estimated at 3000 square meters.

Team: Ilya Bourim, Carlos Rodriguez, Mathew Kobe, Anna Vorgul

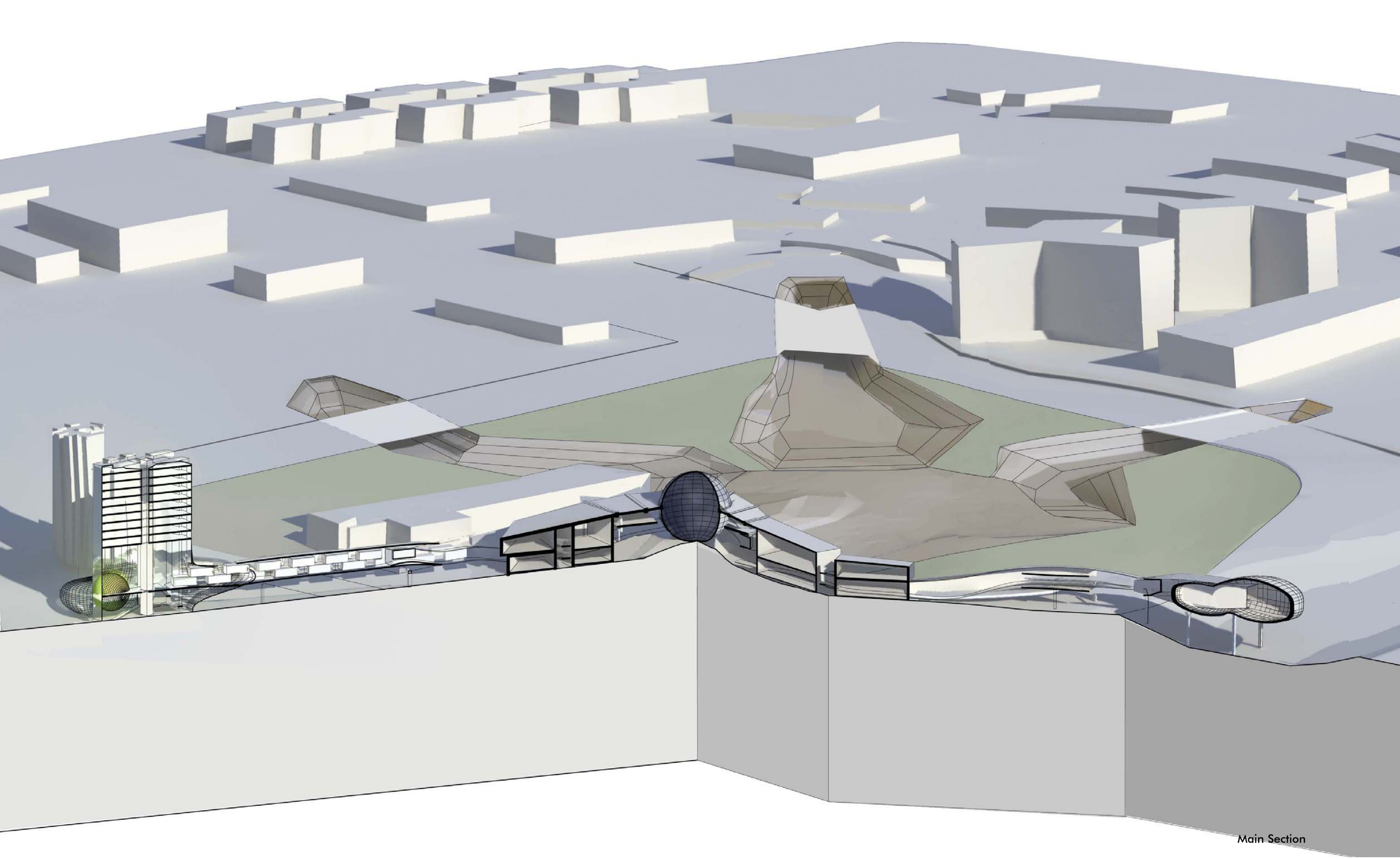








Biodome and Living Blocks



Main Section

High School

Omladinskih Brigada Street

Arsenija Čarnojevića Boulevard - highway

Institute

Milutina Milankovica Street

Faculty

Blok 41

University Expansion

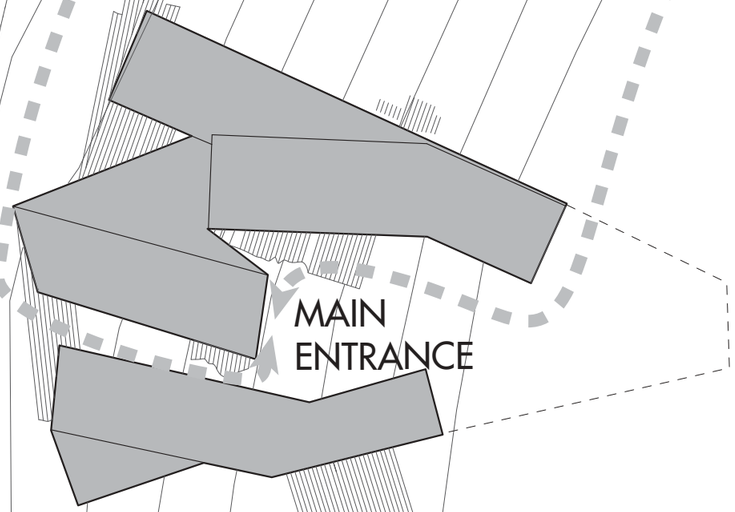
Blok 29

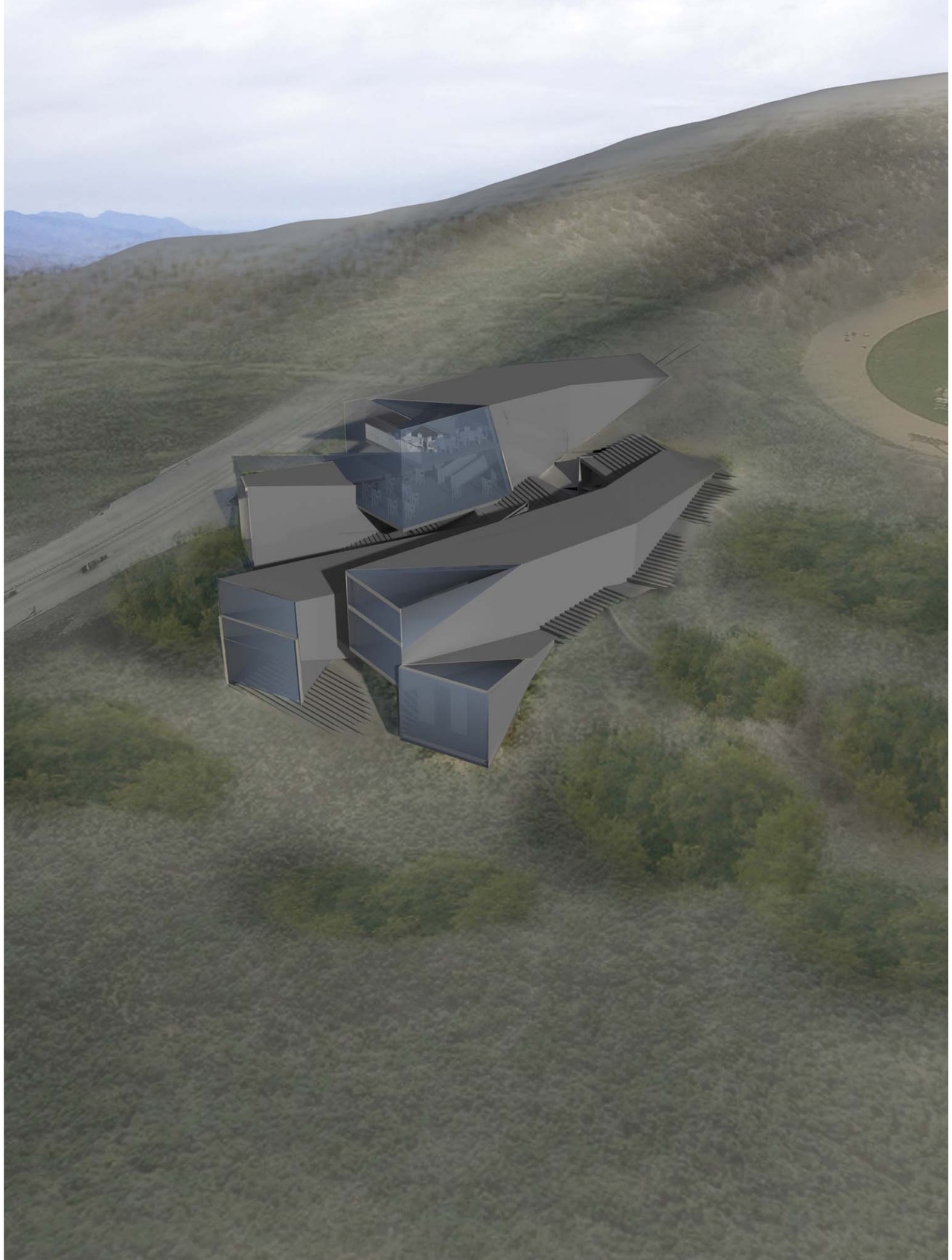
Boulevard of Arts

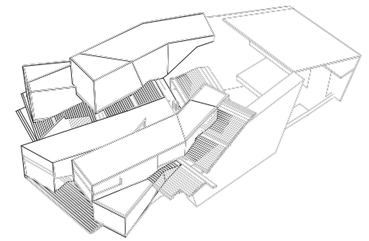
Blok 28

Junior High School
Charter School

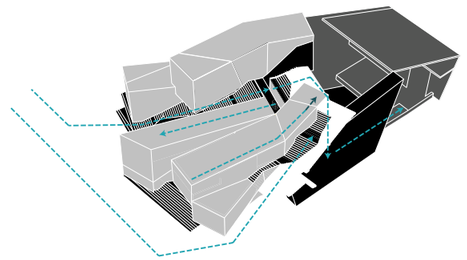
Los Angeles, California



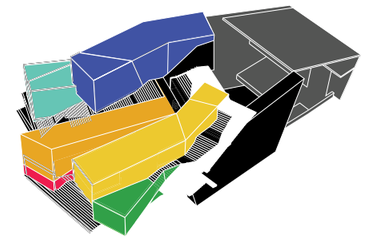




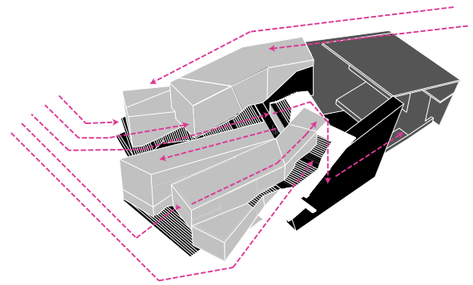
Above/Bellow Ground



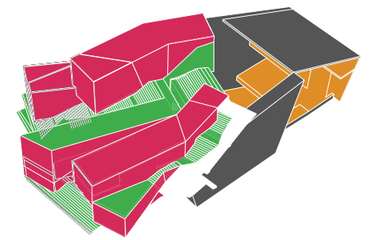
Night Circulation - Performance Hall Access



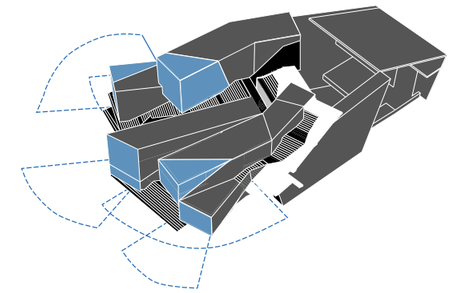
Program Types



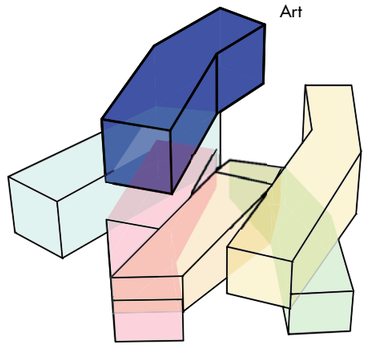
School Day Circulation - All Program Access

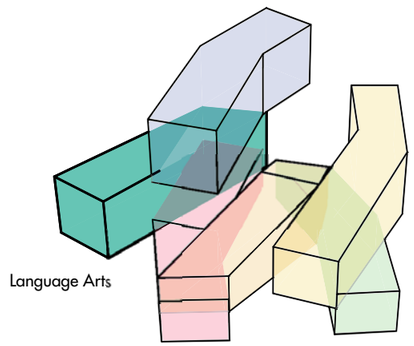


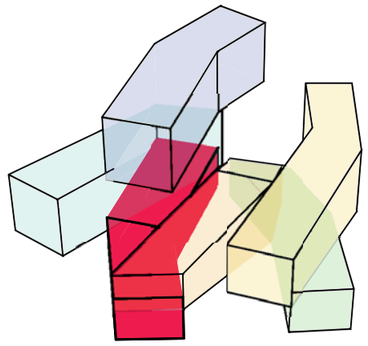
Learning Types

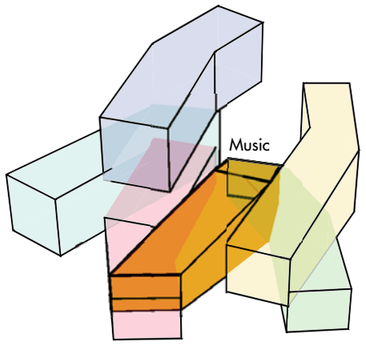


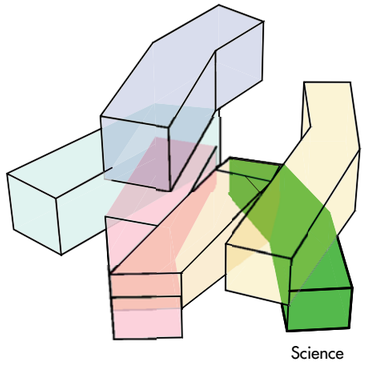
Openings in Volumes - Site Views

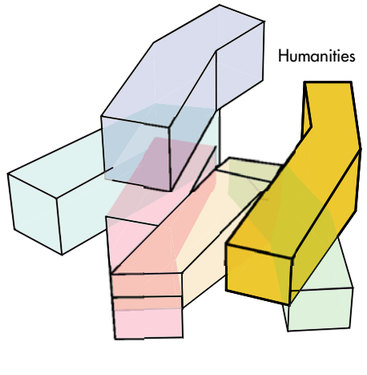


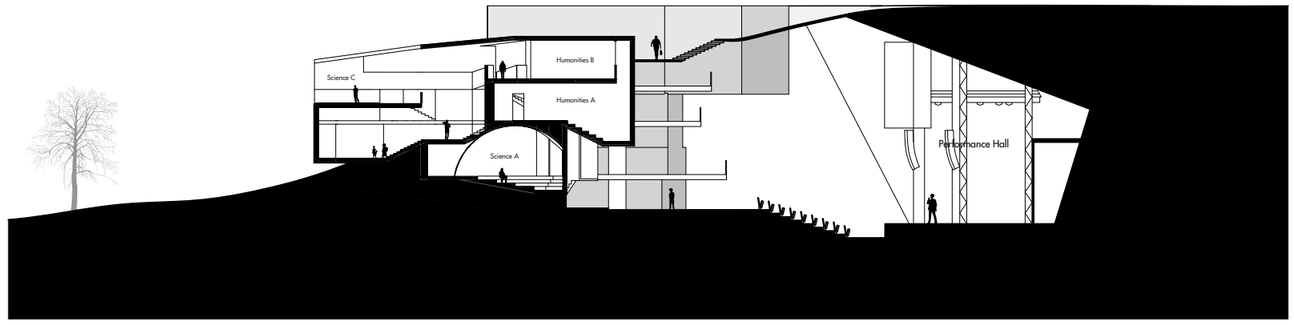




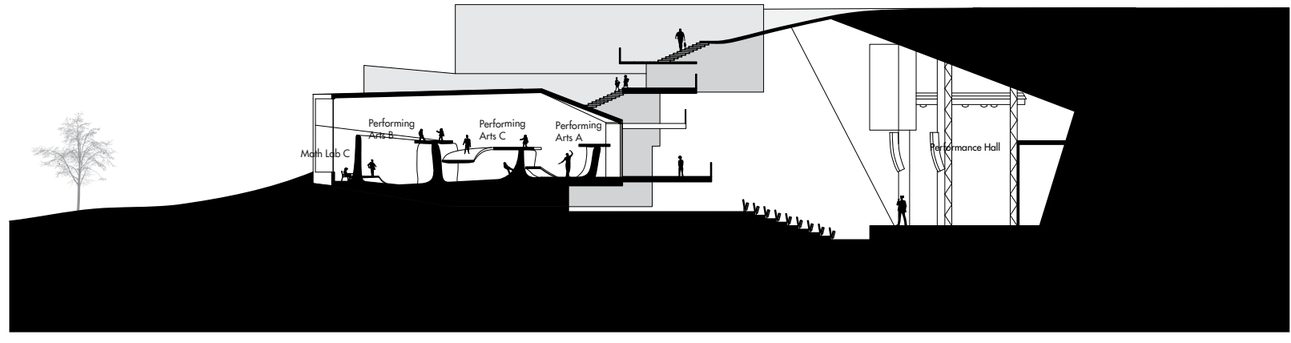








Section A



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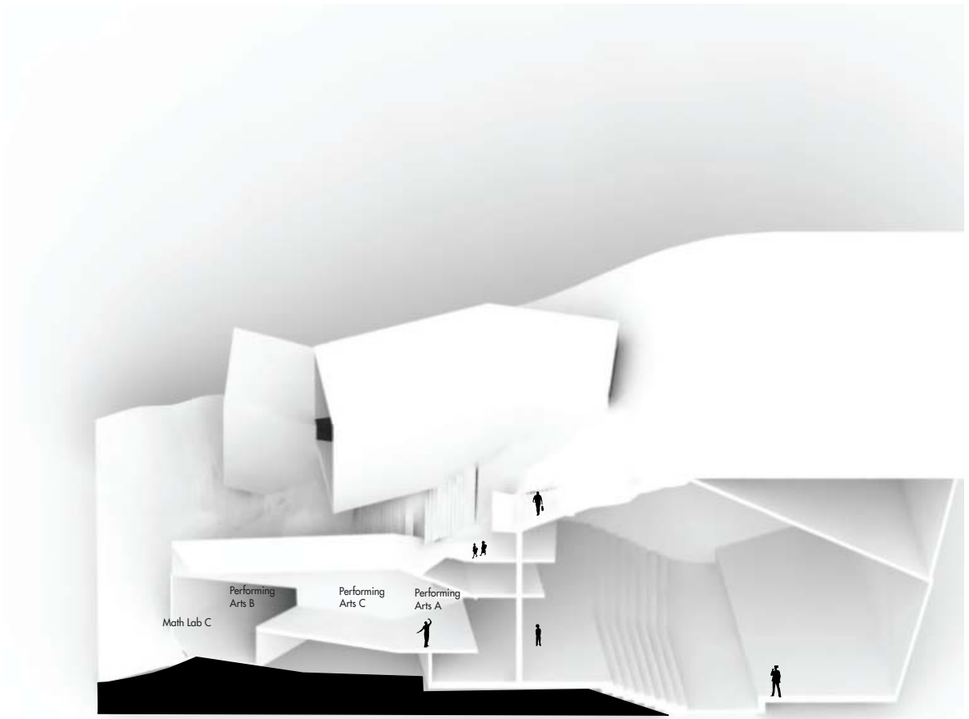
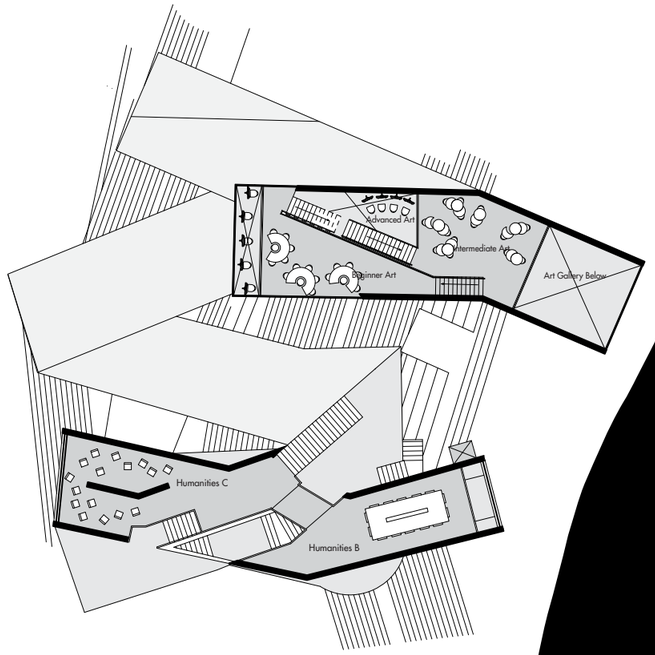
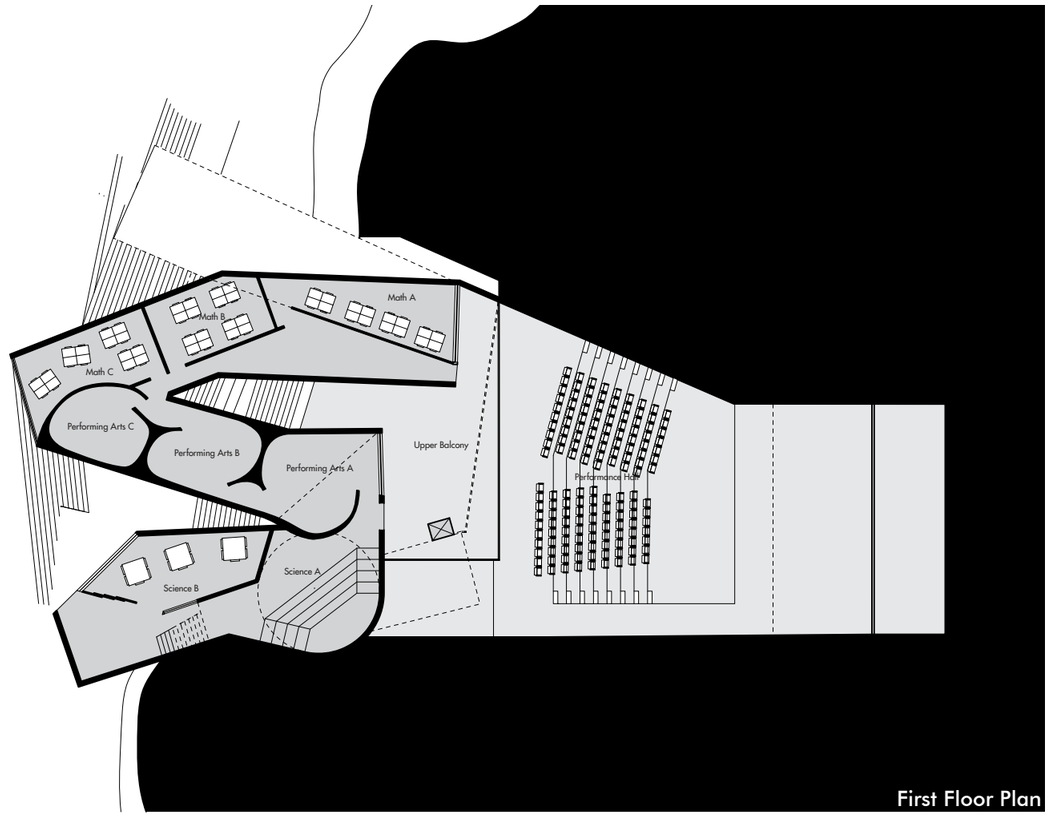


Section Render



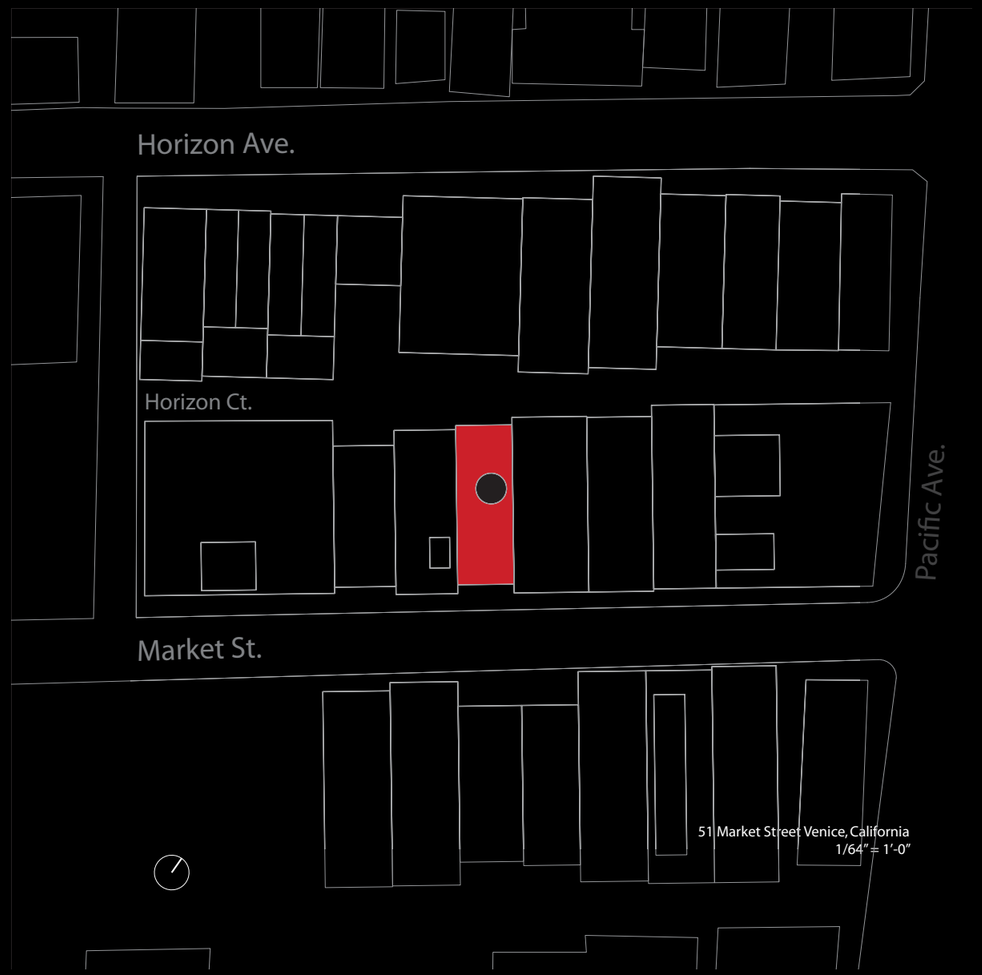
Top Floor Plan



First Floor Plan

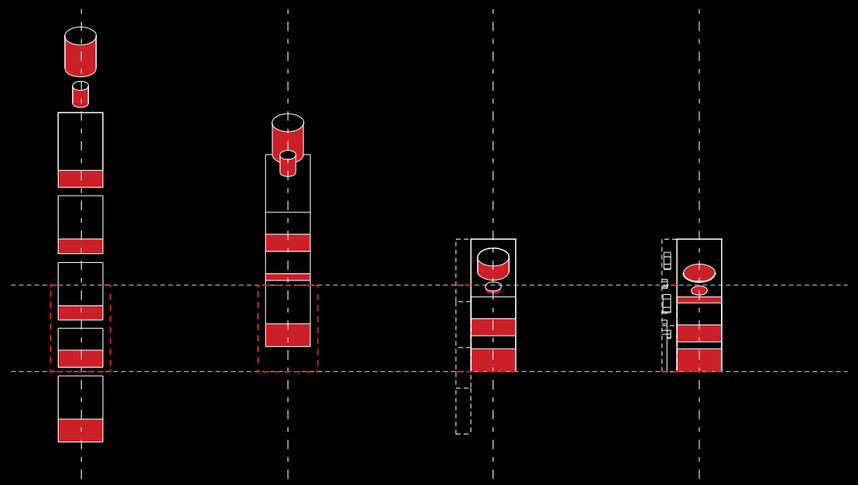
Venice, California

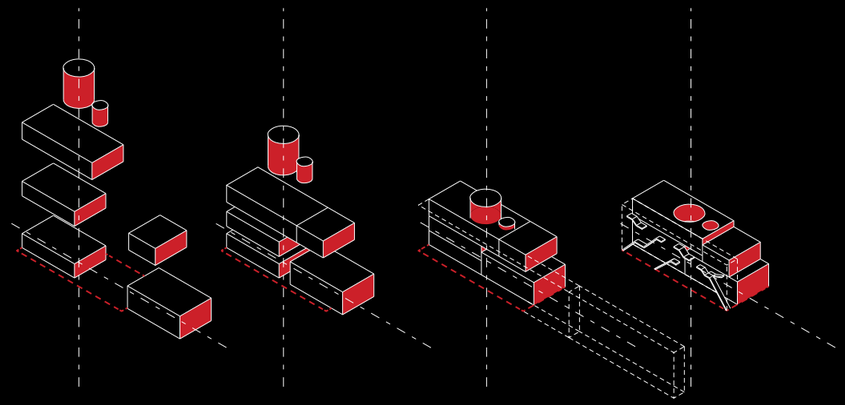
Study: Gagosian Residence and Gallery by Craig Hodgetts and Robert Mangurian

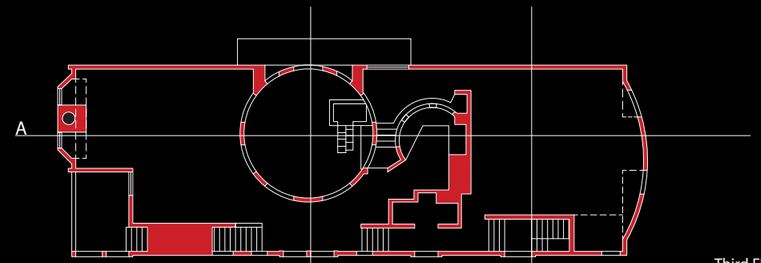


51 Market Street Venice, California
1/64" = 1'-0"

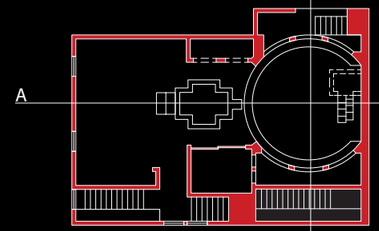
East Aerial View



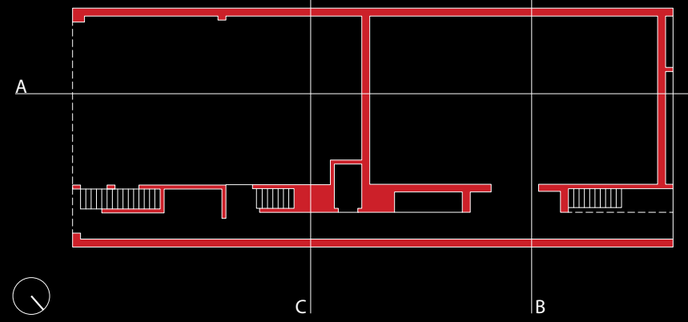




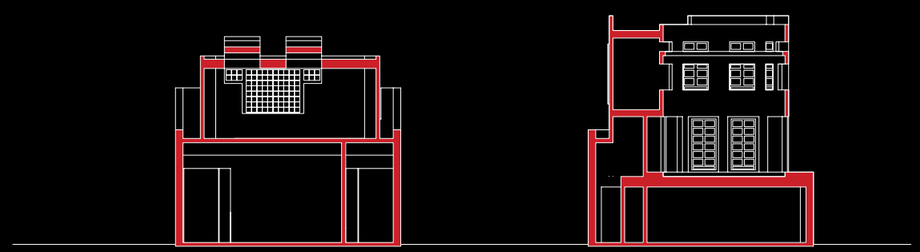
Third Floor Plan
1/16" = 1'-0"



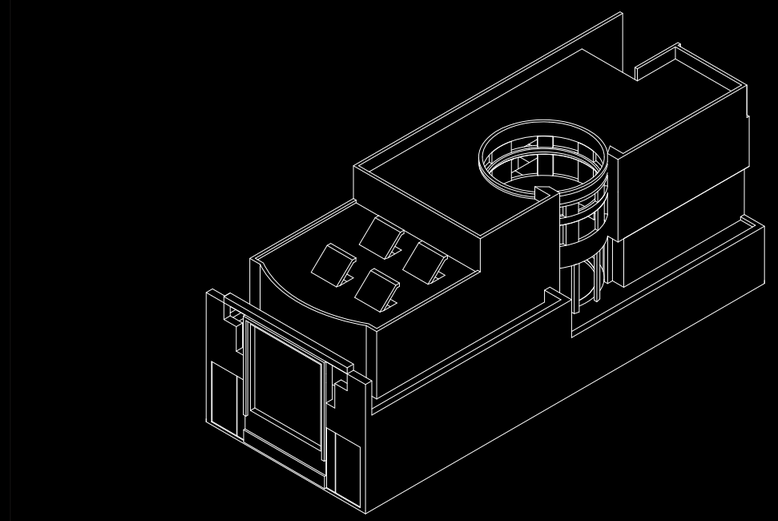
Second Floor Plan
1/16" = 1'-0"



First Floor Plan
1/16" = 1'-0"



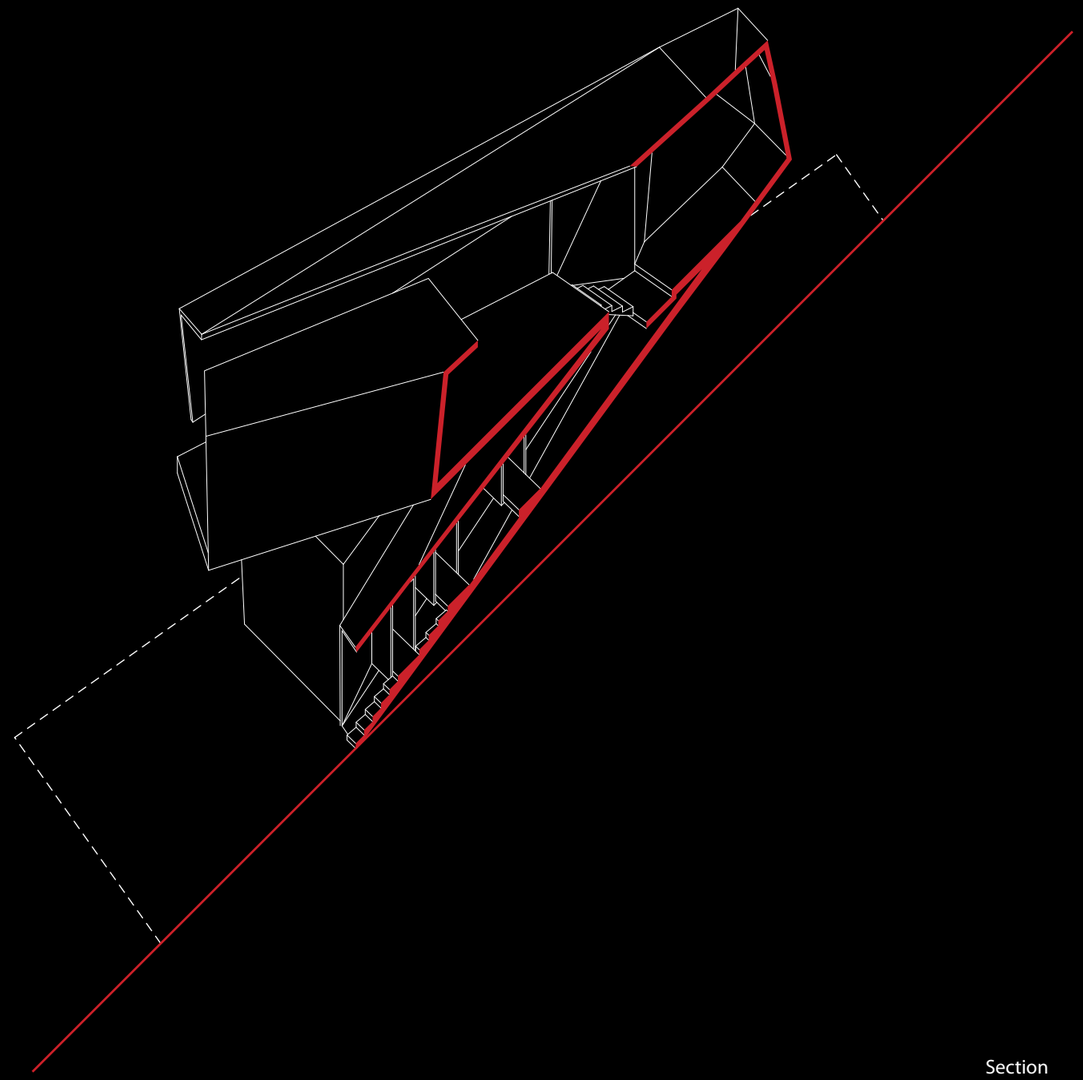
Sections B and C



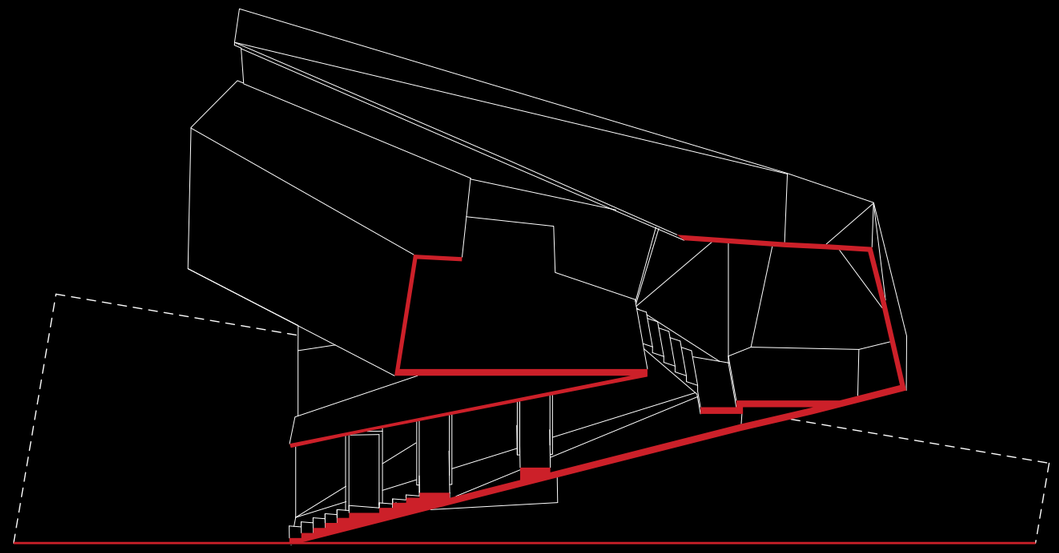
Isometric View firom South

Los Angeles, California

Martin Residence



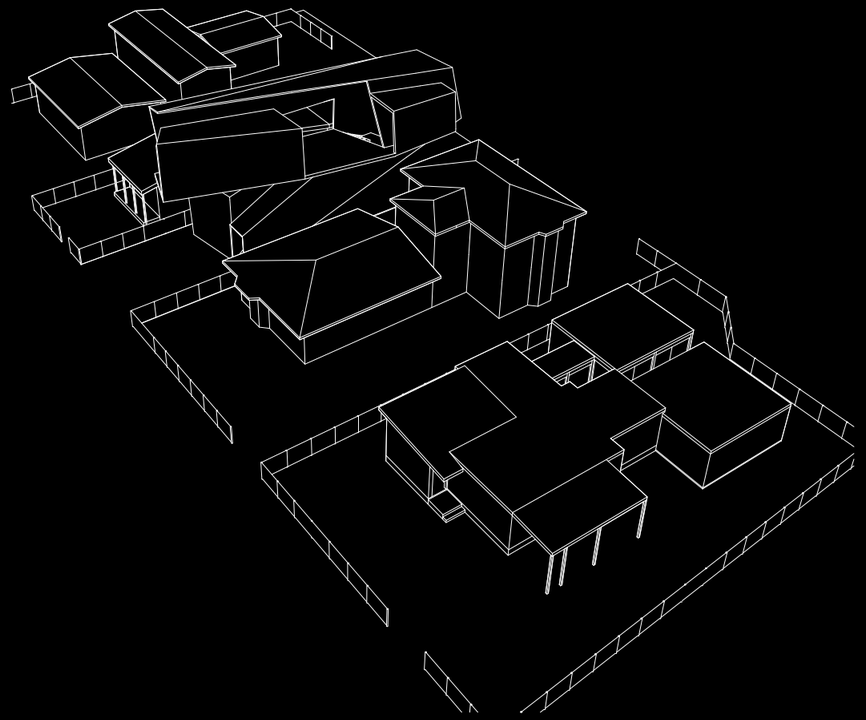
Section
1/8″ = 1′-0″



Section
1/8″ = 1′-0″

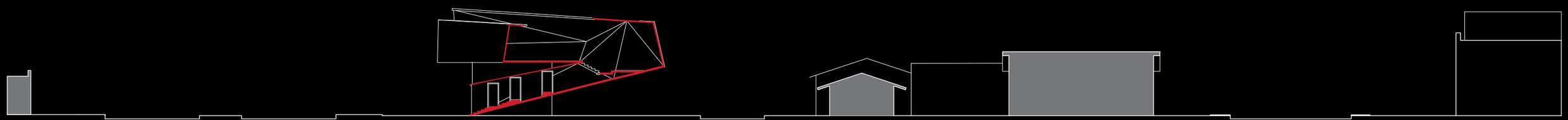
STUDIO

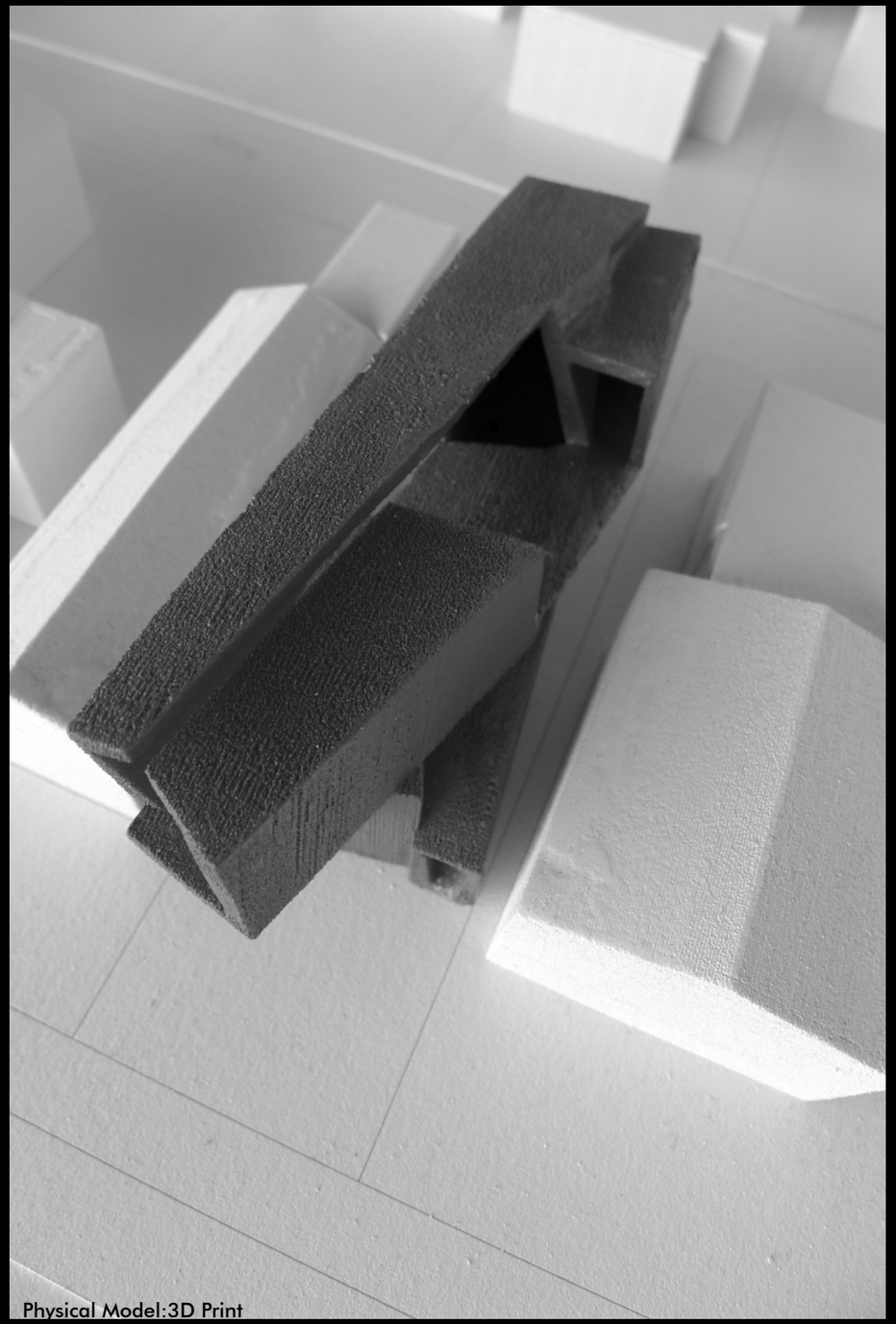
63



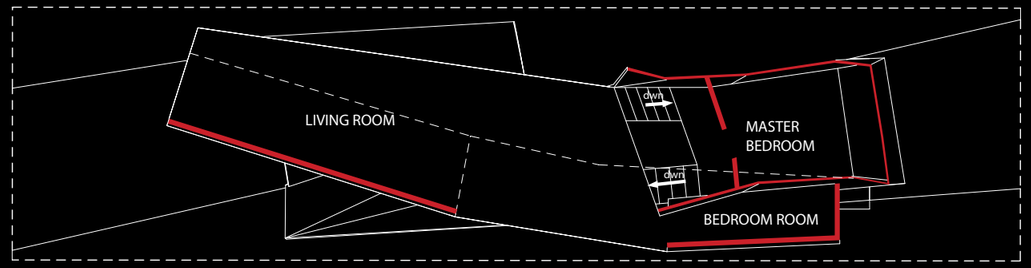
Aerial View: North - West

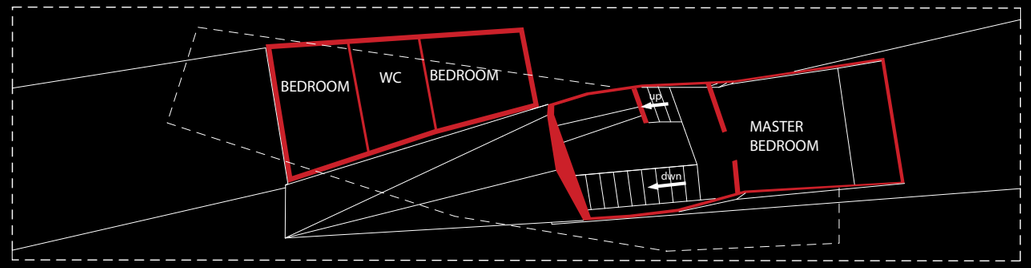
Vicinity Site Plan
1/32" = 1'-0"

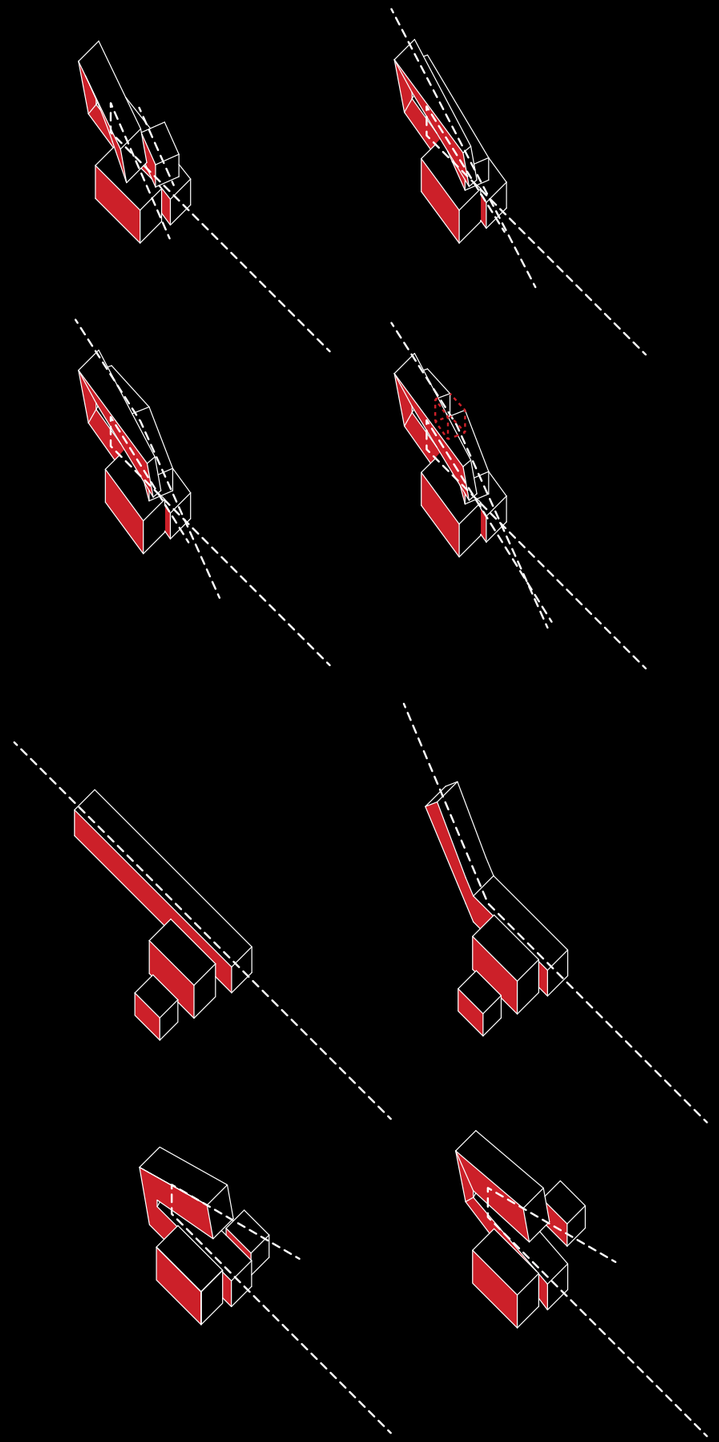


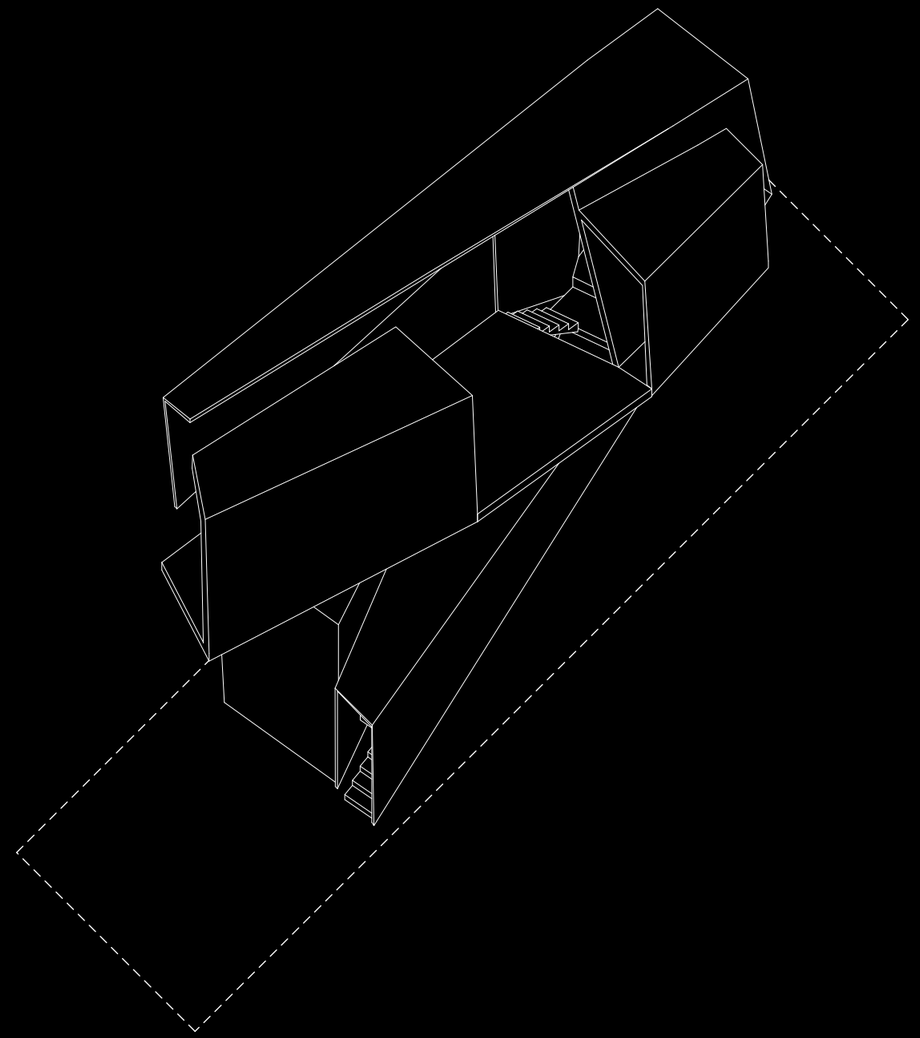


Physical Model:3D Print

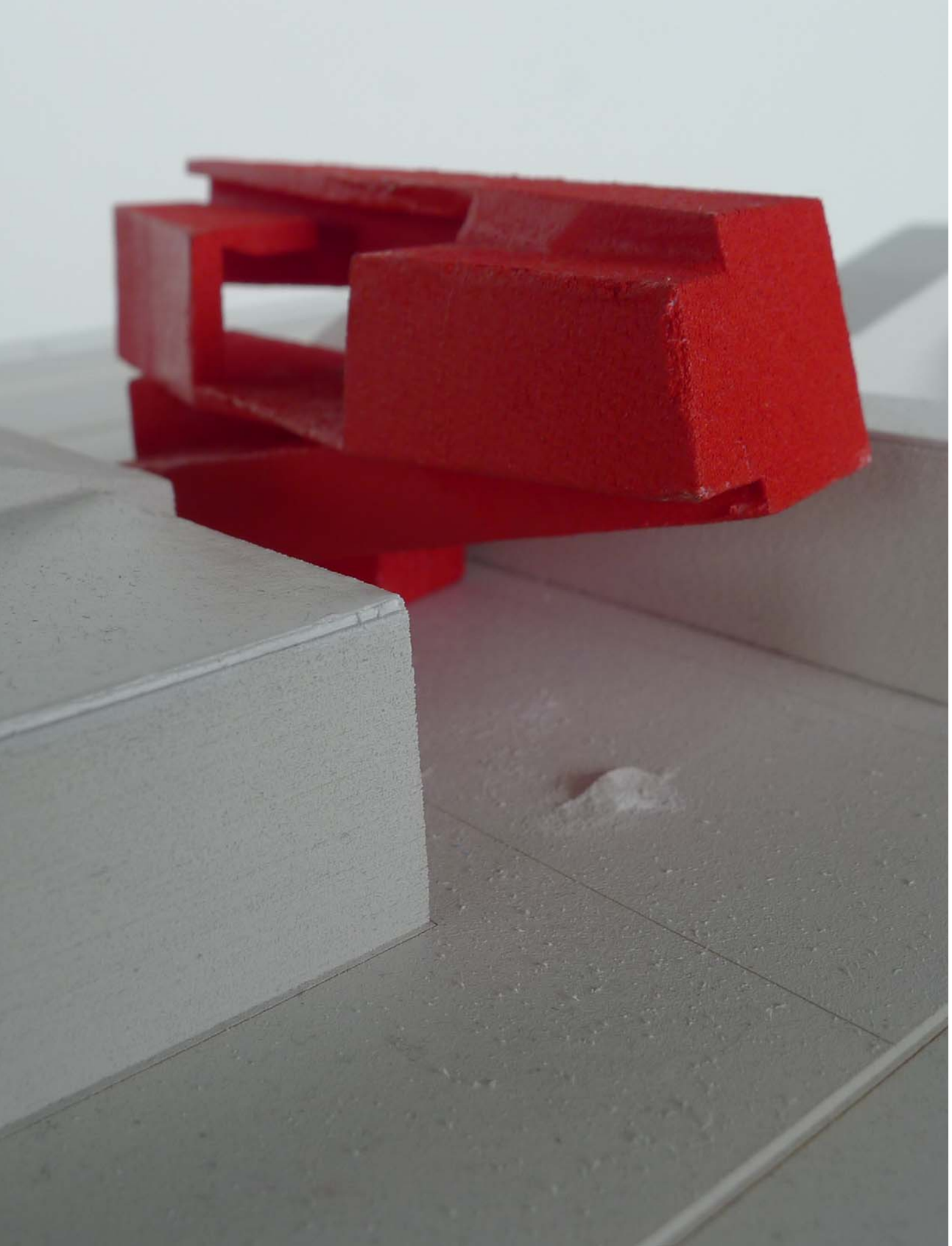


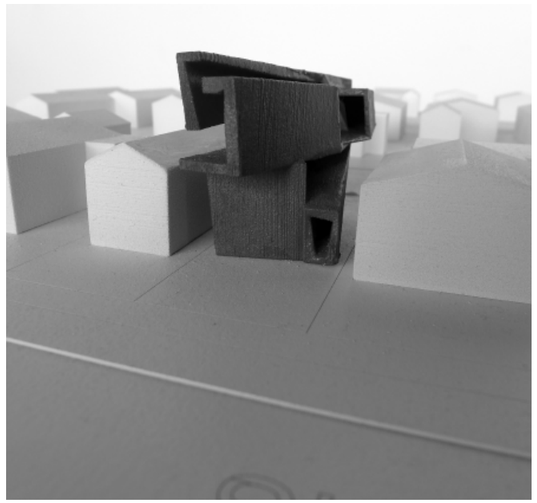




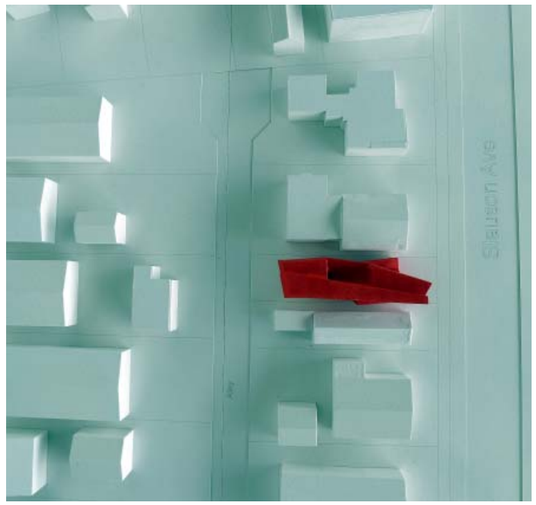


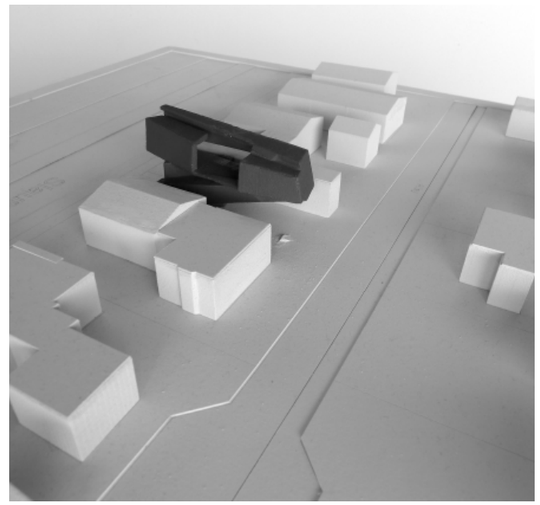
Axonometric
1/16″ = 1′-0″

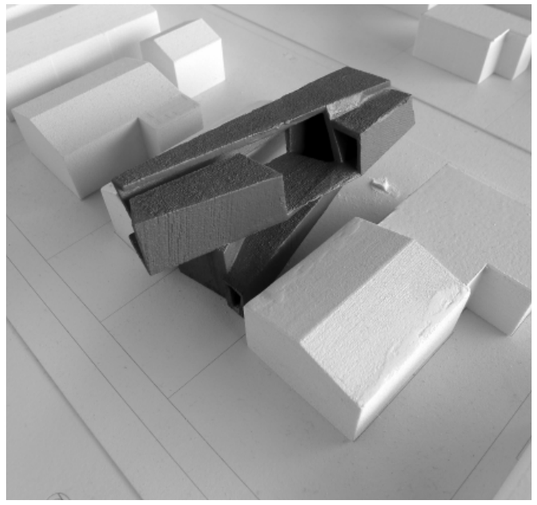


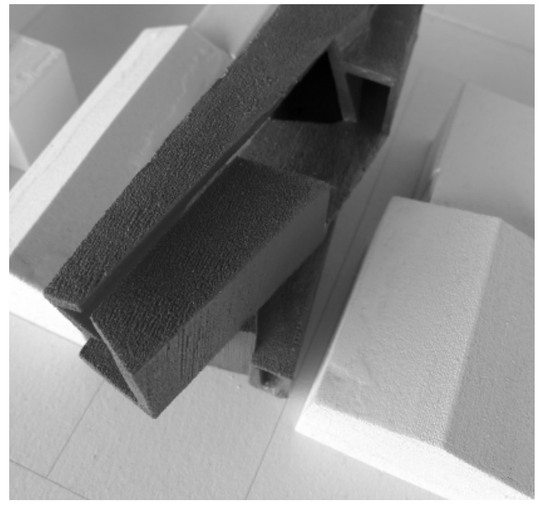



Slauson Ave


Slauson Ave







New Heaven, Kentucky

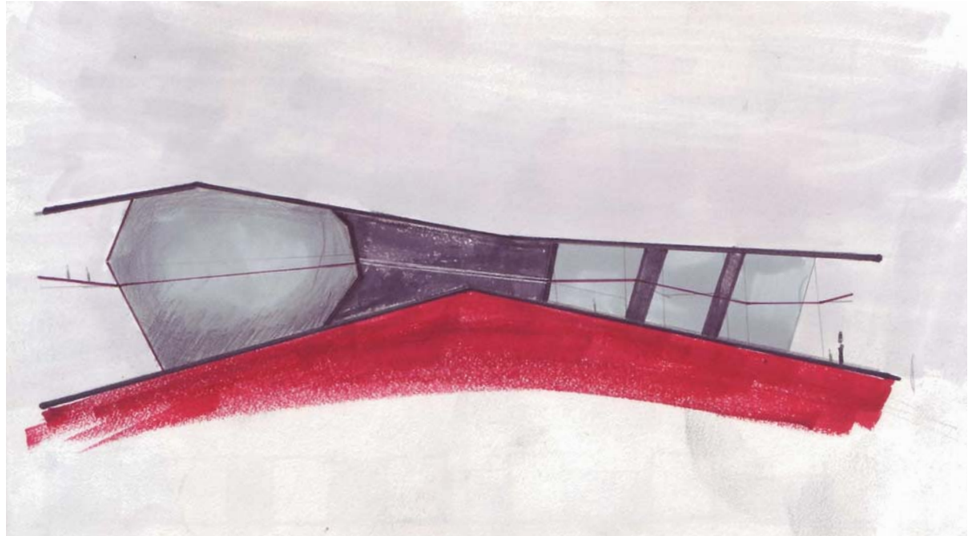
Merton Institute for Contemplative Leadership

Merton Institute for Contemplative Leadership

This project is driven by the idea of path as well as the use of our bodies to measure the spacial qualities of a place. It is the goal of this exploration to study the experiential nature of a pathway and how different spacial qualities along the path influence the person who occupies it. What is mostly important to me in this project is how people experience the space. The form is important but it constantly in flux to accommodate the above. I think that the spacial experiences, just like music and art, will trigger thoughts and emotions, provide comfort and provoke.

At the site scale, the site experiences are deeply connected to the natural flows of the site. The pathways relate to low and high spots. They cross the topography creating steep climbs while in other places, the paths climb slowly, at a small angle to the slope. Abundant growth on the site allows to use trees as a way to play with space and create a variety of spacial transitions. Trees surround some buildings to isolate them, while the expose the others to welcome visitors.

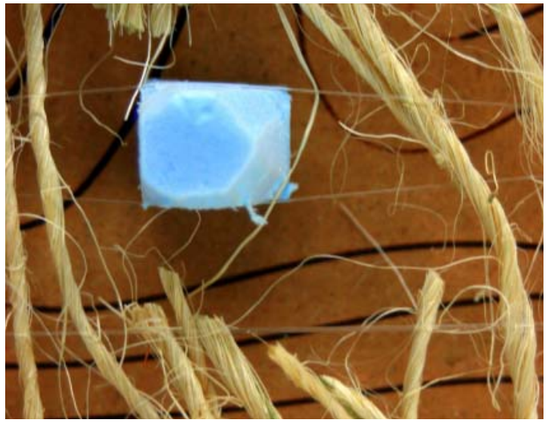
At the building scale, spacial experiences are emphasized in sections. A building's entrance narrow, in attempt to pull the visitor in. The elongated properties of most buildings pull people through emphasizing movement, but also the temporal nature of human experience.



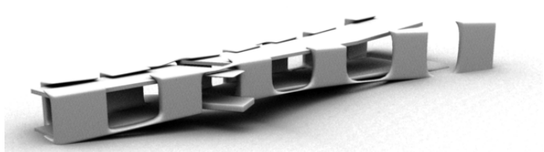
Section Studies:
Dorms
Library and Theater

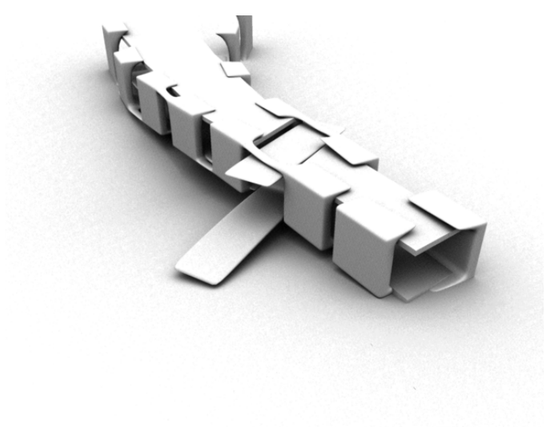
Section Studies: Meditation Chapel

Study of the Forest Canopy and the Program on the Site



Details of the Canopy





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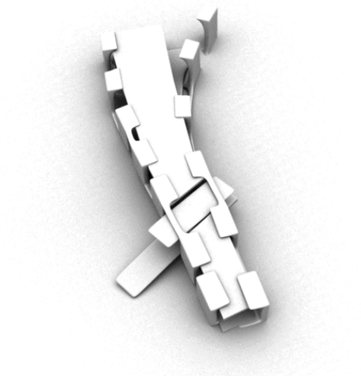
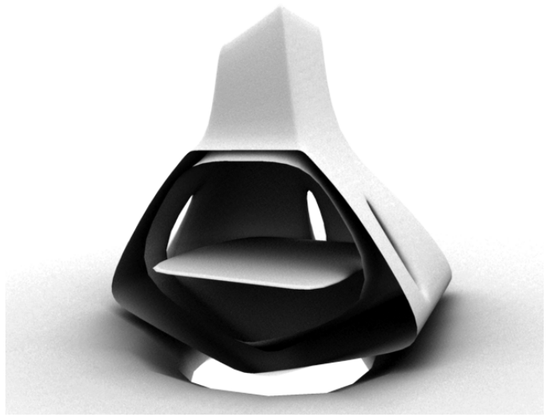
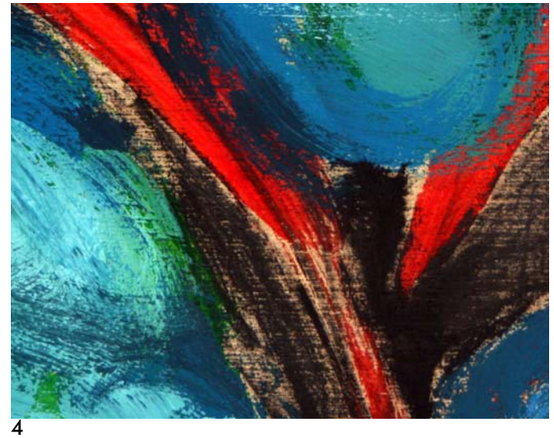




3D Study Models

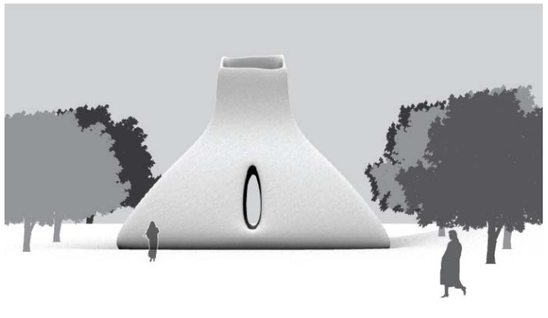
3



4

Site Study Diagrams:

1: Circulation Path Study
2: The Dissolution of Field in the Forest
3: Pathway reaching Intensity at the Edge of Forest
4: Detail of 3



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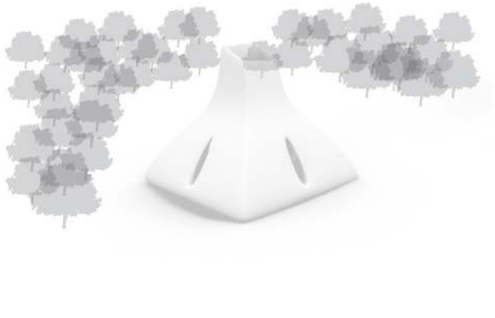

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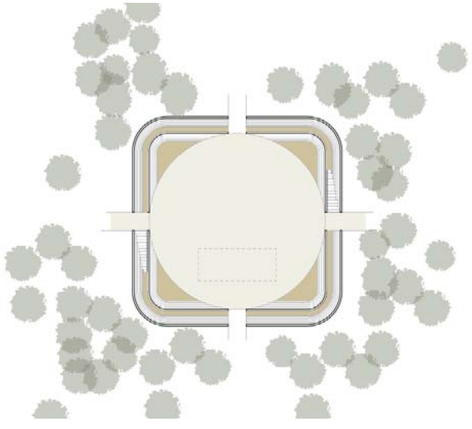

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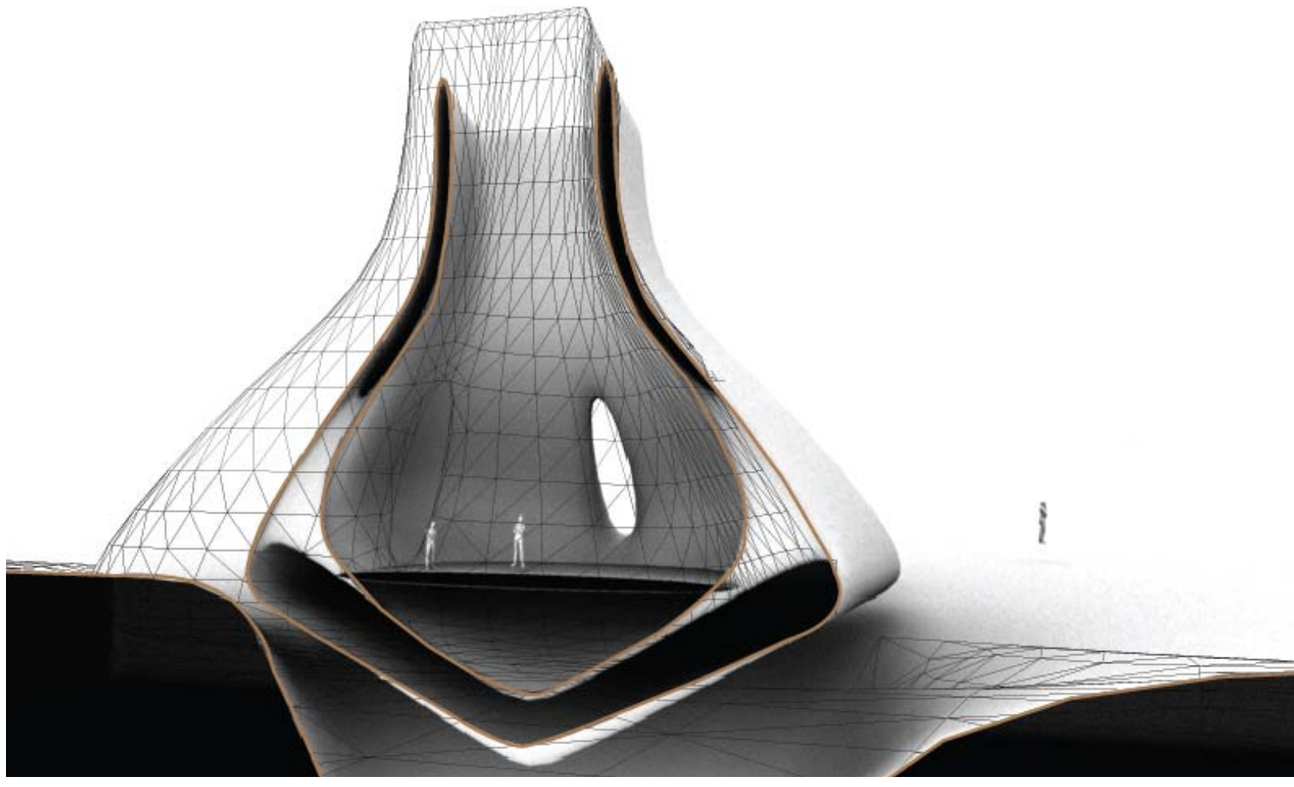
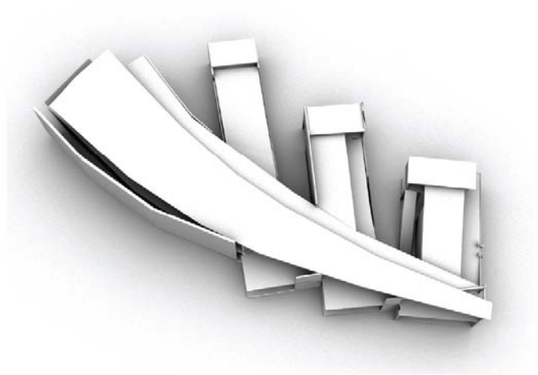


Perspective Section

Meditation Chapel:

1: Interior
2: Perspective
3: Elevation
4: Floor Plan



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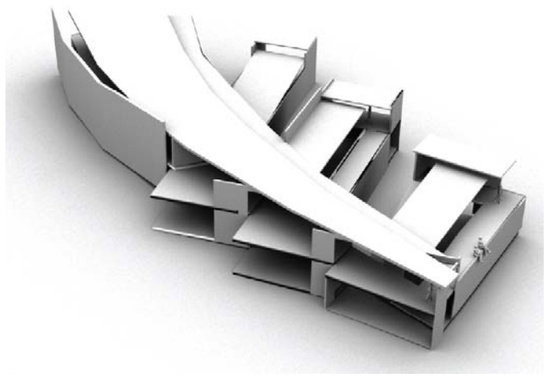

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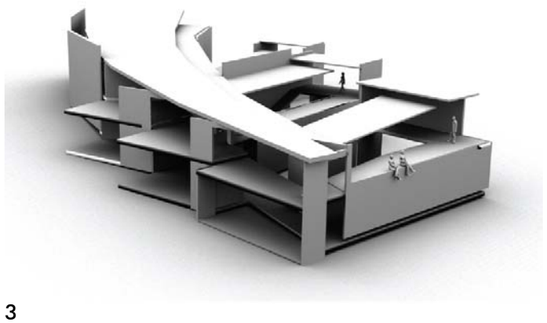

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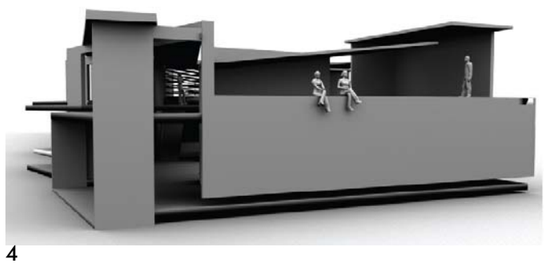

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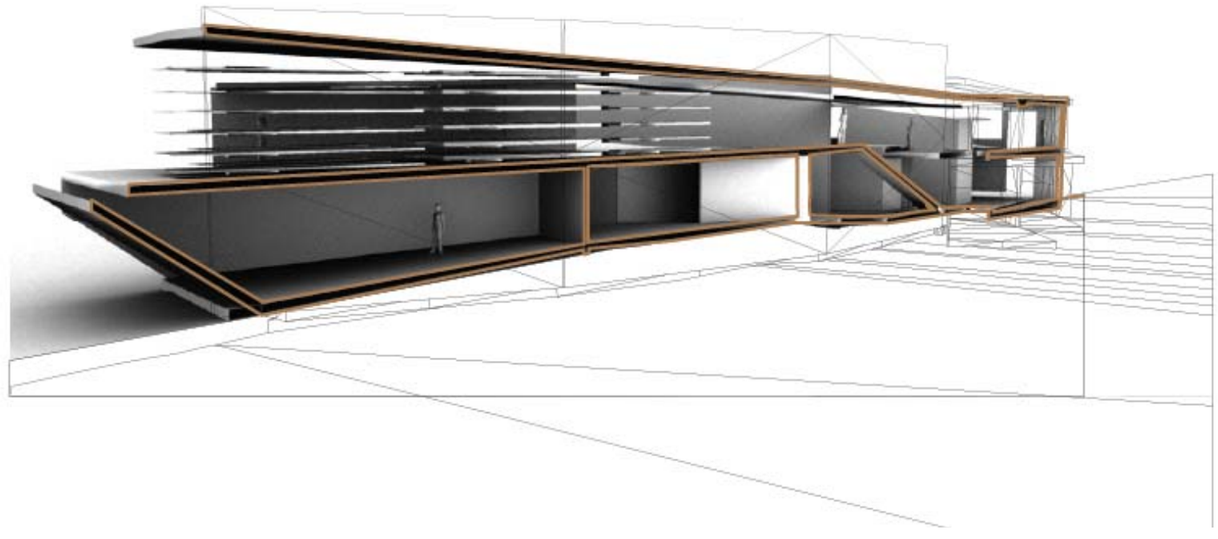
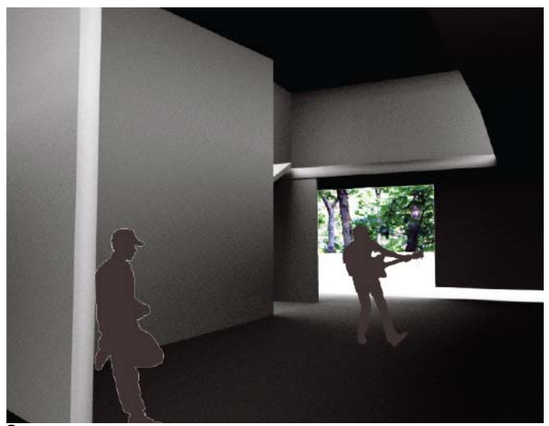


Library/Art Center

Perspective Section

1



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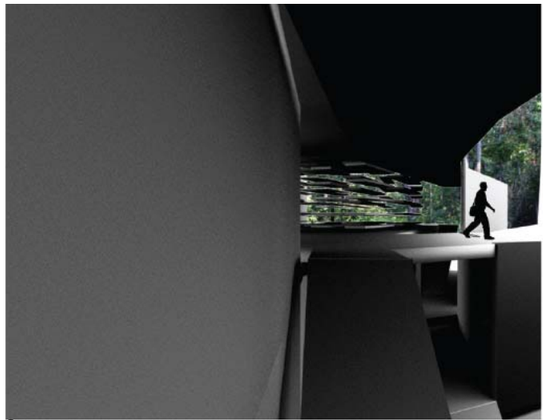

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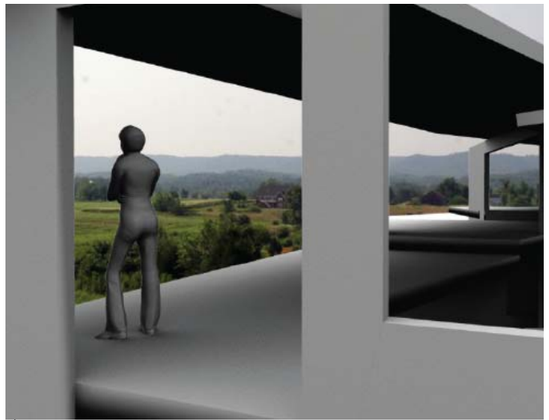
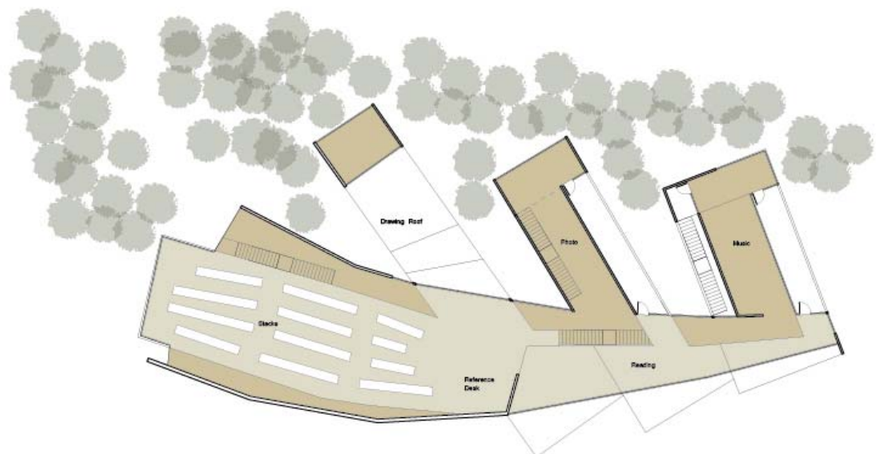
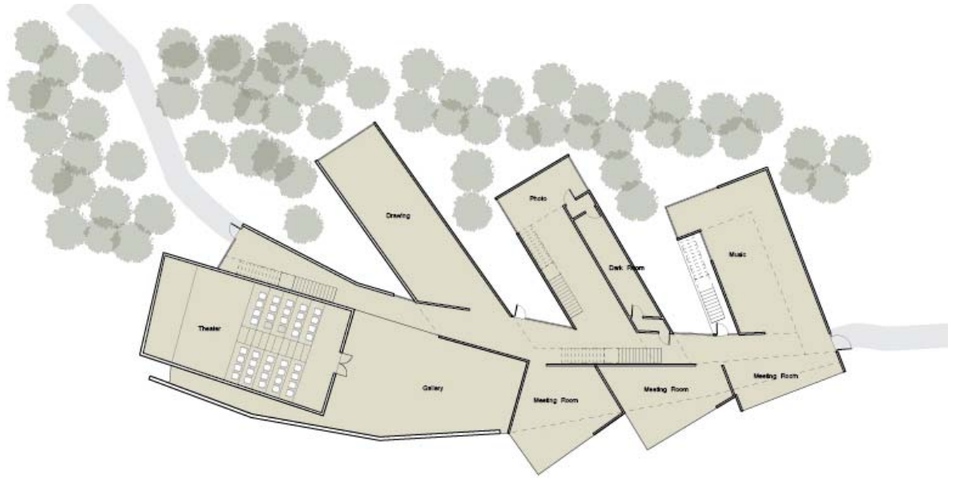


4

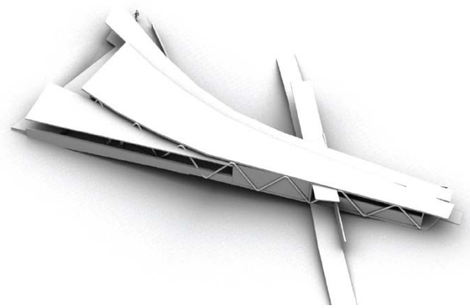
Library/Art Center

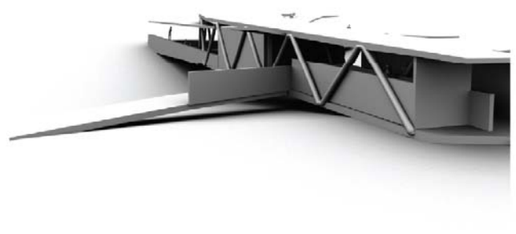
1: Walking past the Meeting Rooms
2: Music Space with Listening Area above
3: Library access to the Roof
4: Views from the Reading Spaces

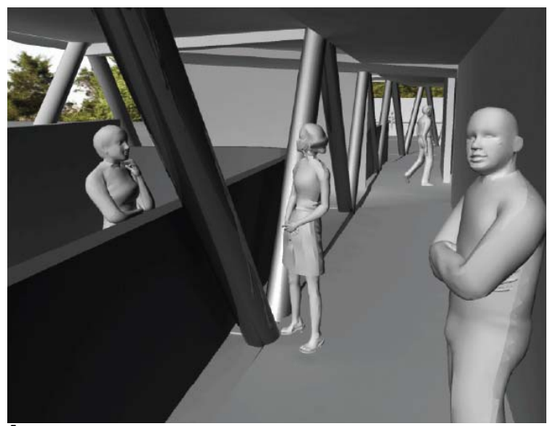




Library/Art Center: Floor Plans







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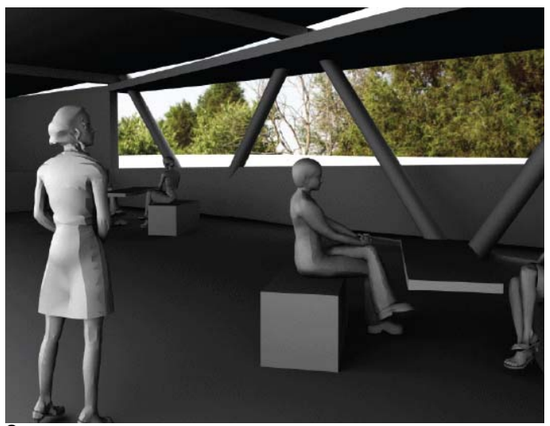

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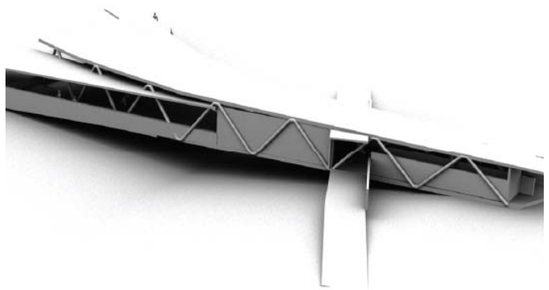
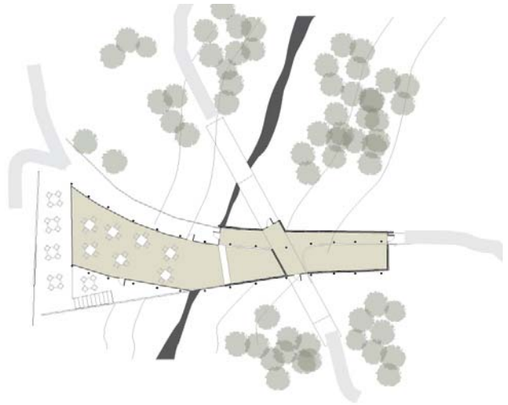
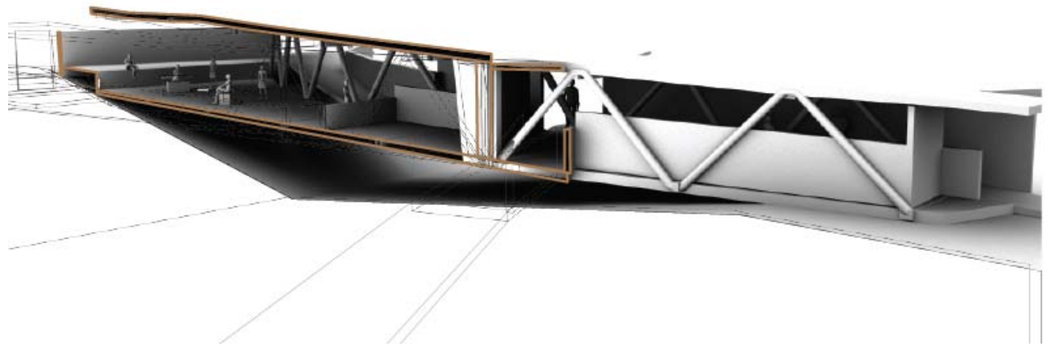






3

Library/Art Center

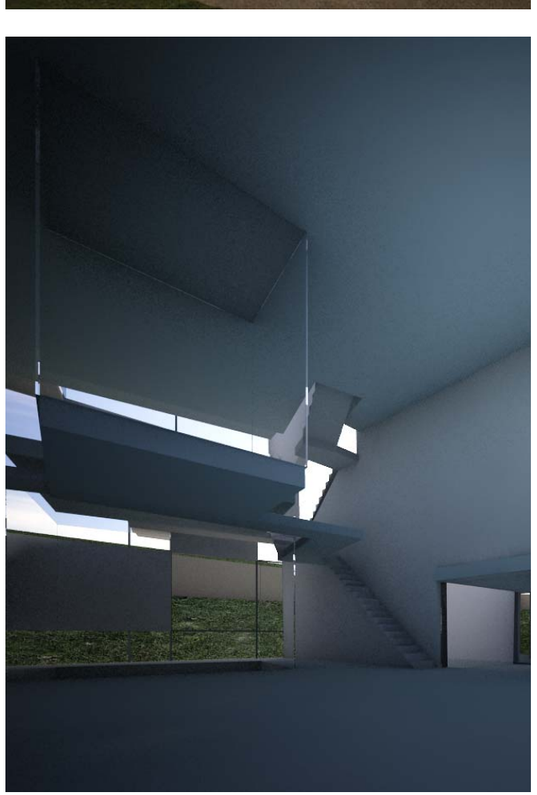
Perspective Views
Floor Plans

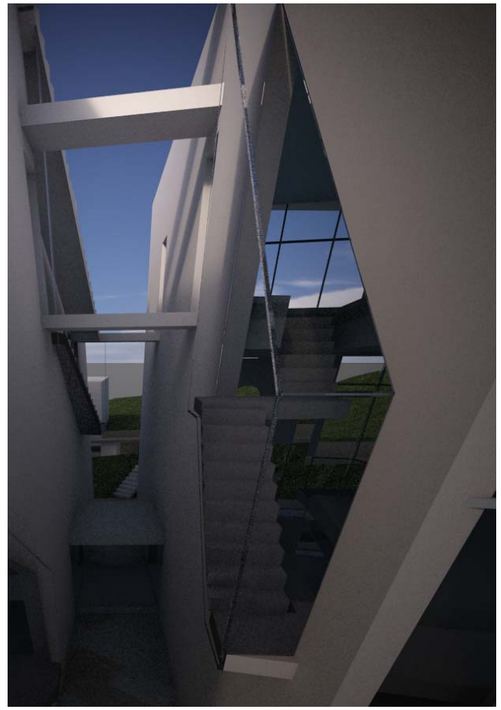
Welcome Center

1: Reception
2: Cafeteria
3: Perspective Section

China

Villa Wangshen





Toronto, Canada

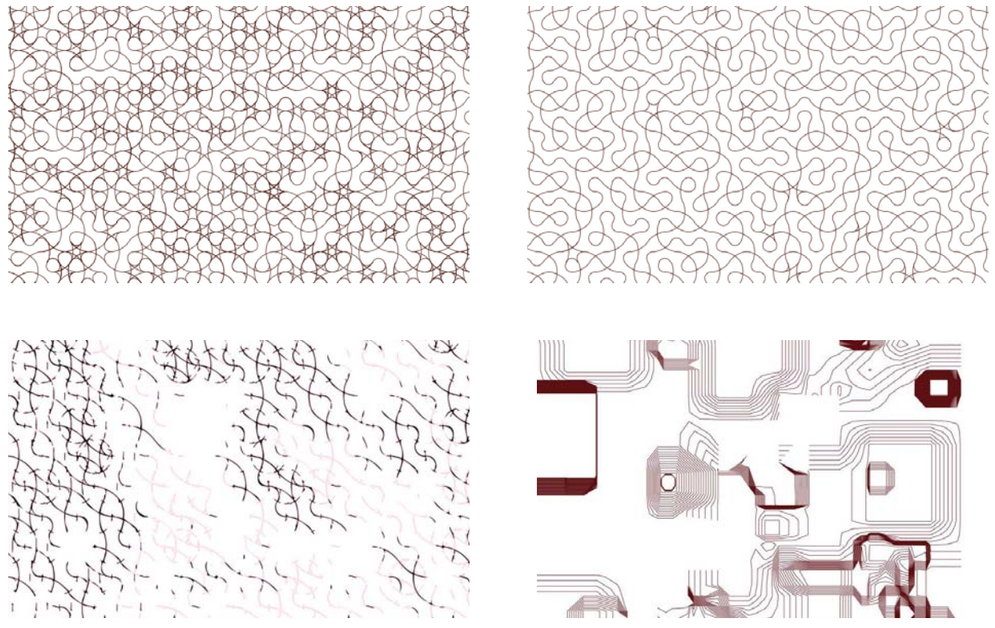
St. Laurence Market

One of the major driving forces behind this project was the exploration of the digital realm and how it could affect design. It began as an exploration in material studies looking at the formal properties of materials.

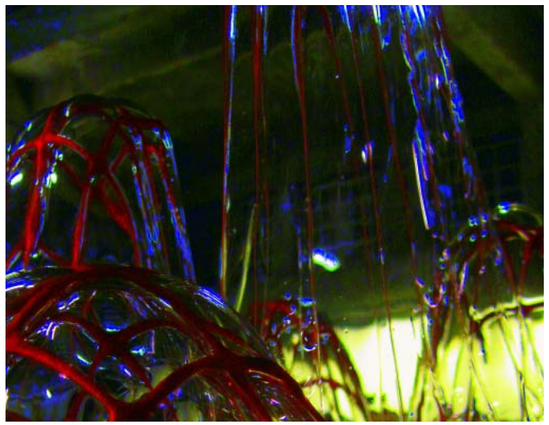
Looking at the architecture in relationship to the contemporary North American cities, and exploring how Architecture evolved and grew within the confines of the city grid. The material experiments consisted of taking a grid system and applying a material to it while stimulating the latter with some kind of chemical process to facilitate the interaction. In these series of explorations, a sheet of acrylic was heated and applied to metal frame. The results produced a interesting The next stage of experiments was to deform the grid at the same time as the grid was deformed. These are the experiments with plaster and aluminum grid. (see next page)

The digital experimentations of this concept involved setting off digital reactions within a certain set of existing constraints, ie. the grid. These reactions were constrained by the site conditions, like pedestrian and vehicular traffic, the historical evolution of the city and the growth of the land, that slowly took over the parts of the lake that used to be under water.

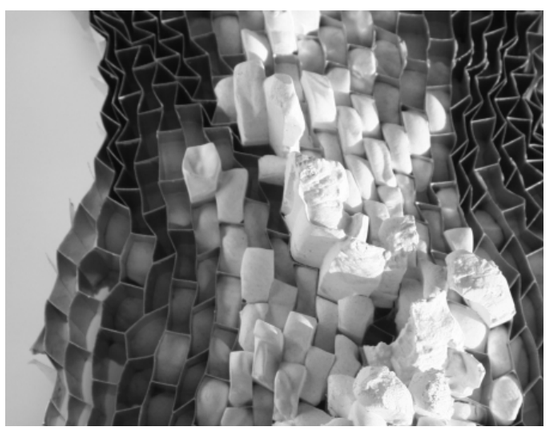
Map of Toronto, Canada - processed via a script looking for Green Spaces

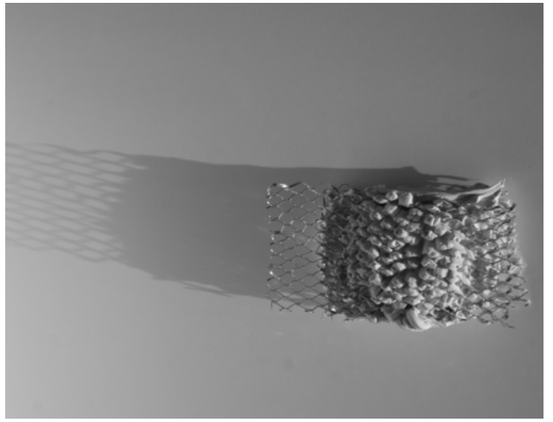


Digital Reactions

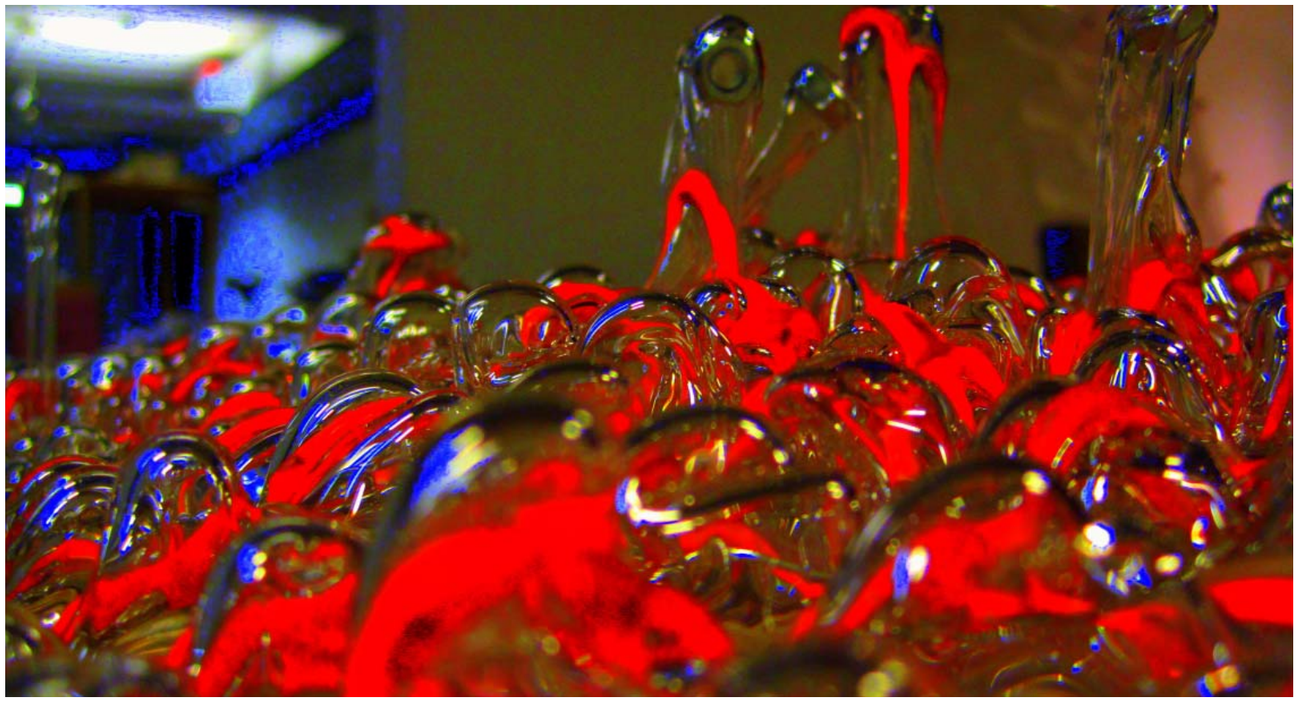


Intense interaction between a soft grid, a LARGE rigid grid and a liquefied acrylic plane.



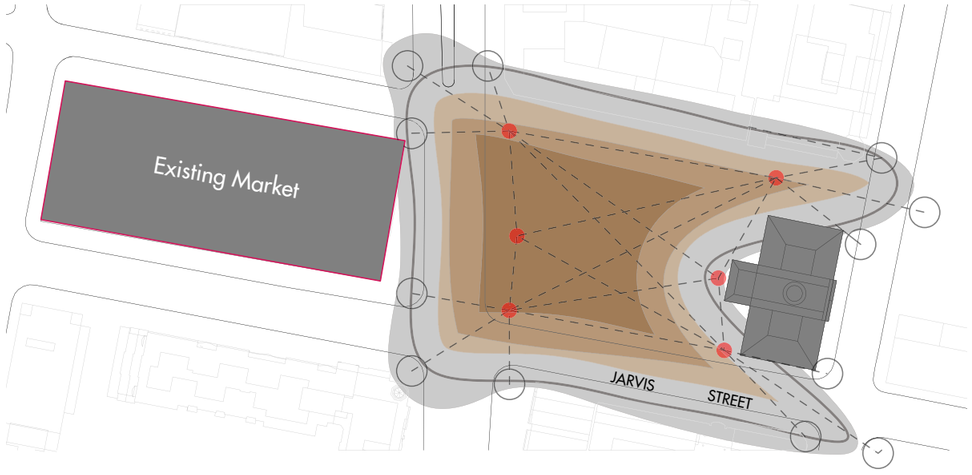


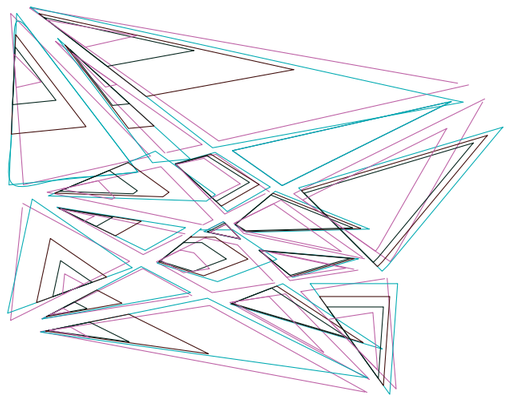
The grid system and the material are deformed at the same time



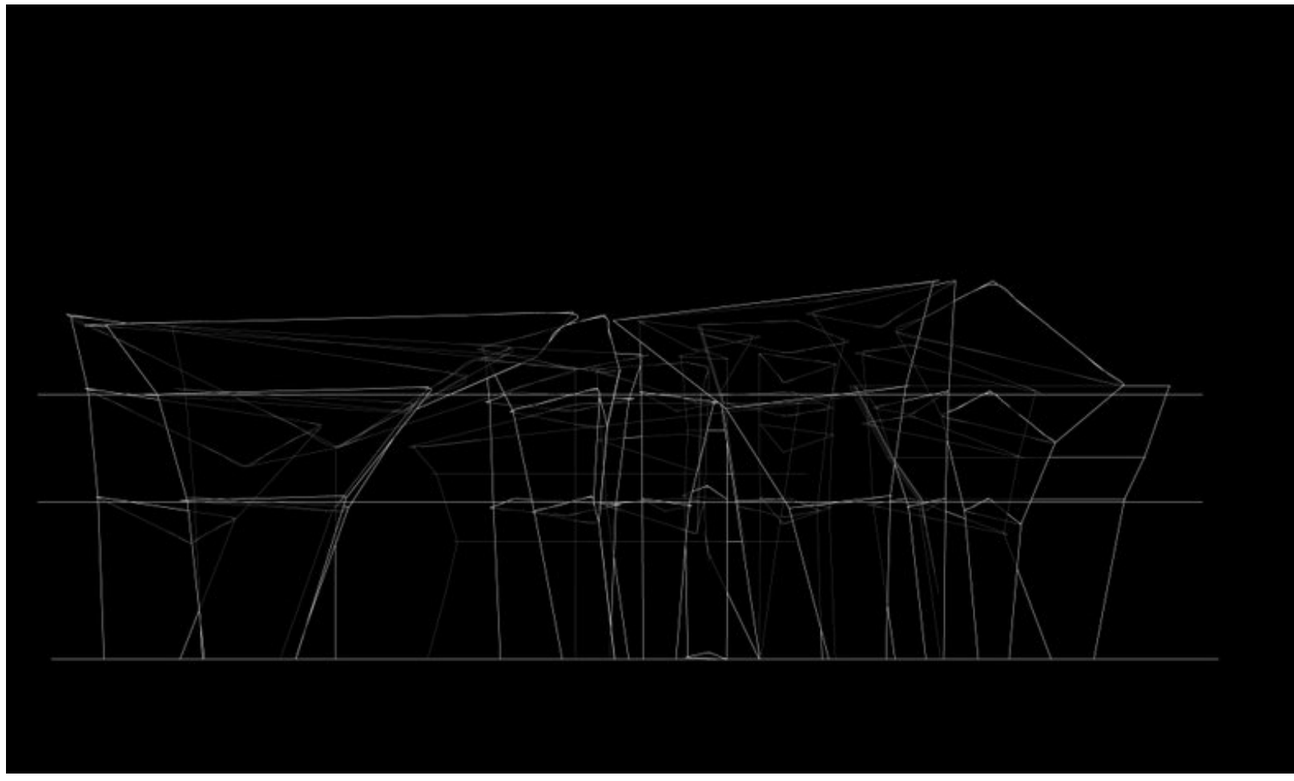
Intense interaction between a soft grid, SMALLER rigid grid and a liquefied acrylic plane.

Conditions were almost identical in all the parts,but the result was far from uniform

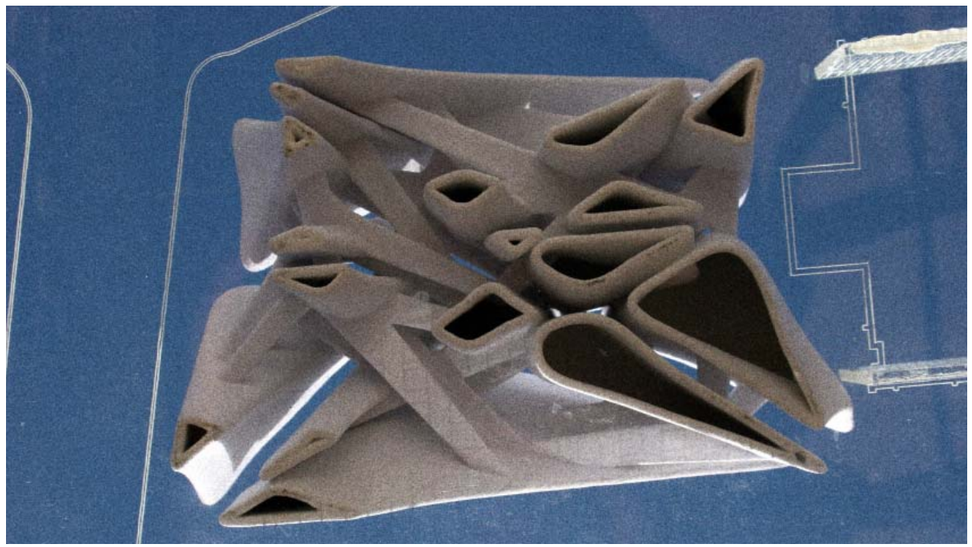




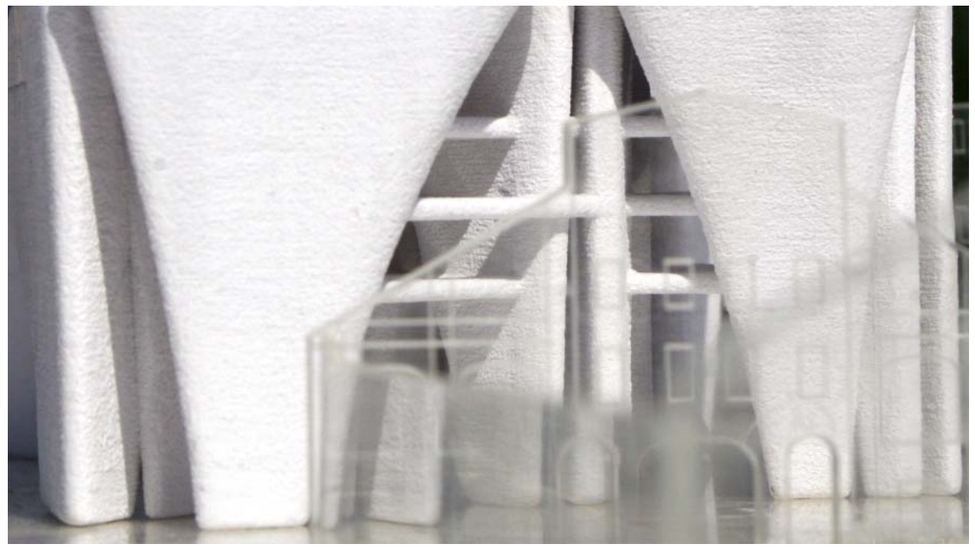
An attractor script, influenced the design decisions in the plan

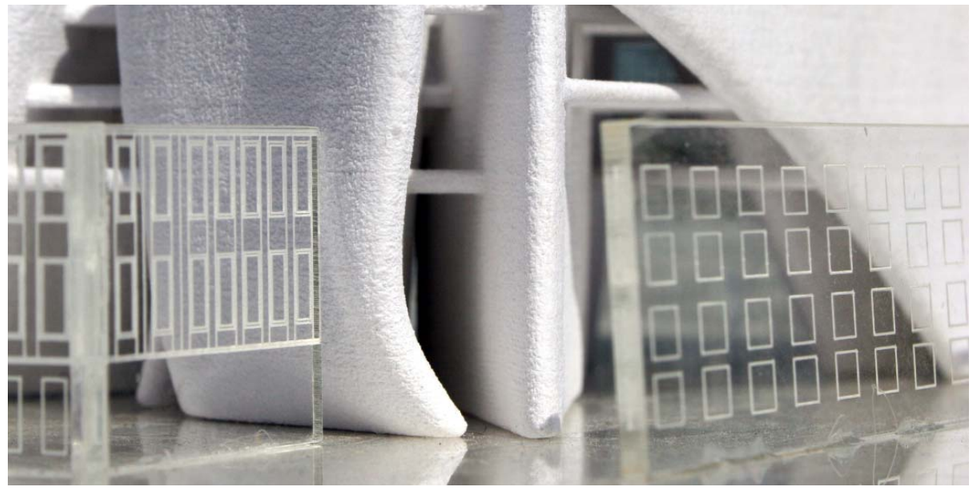


Elevation sketches

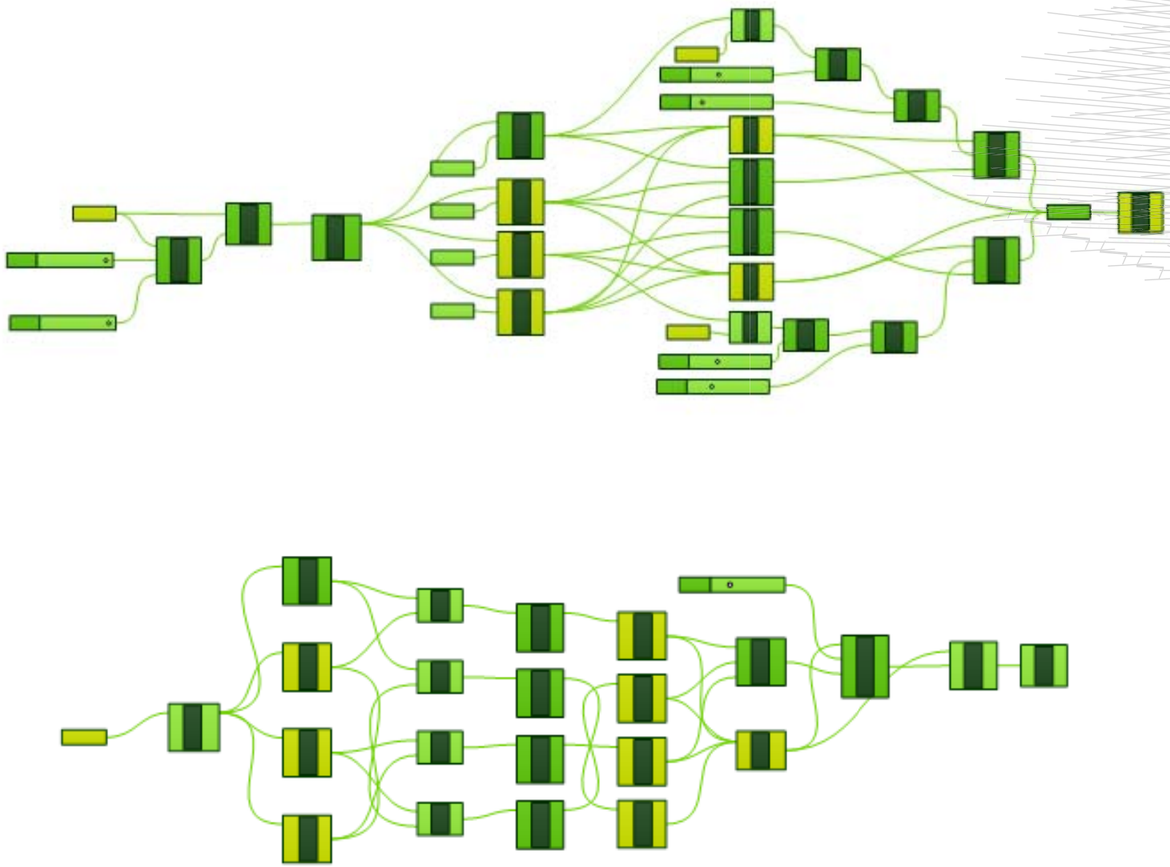


Study Models

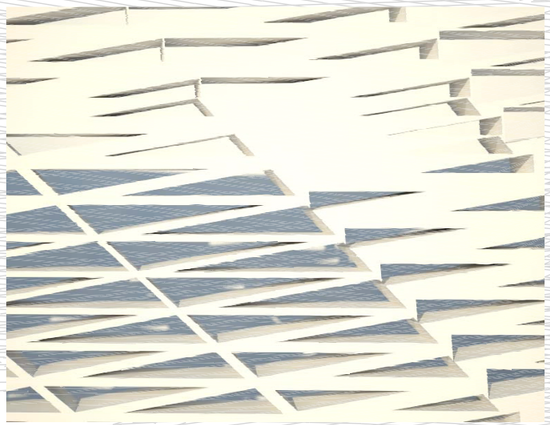


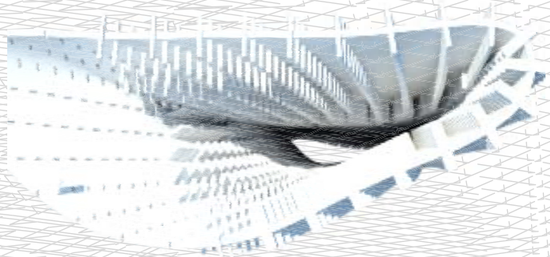


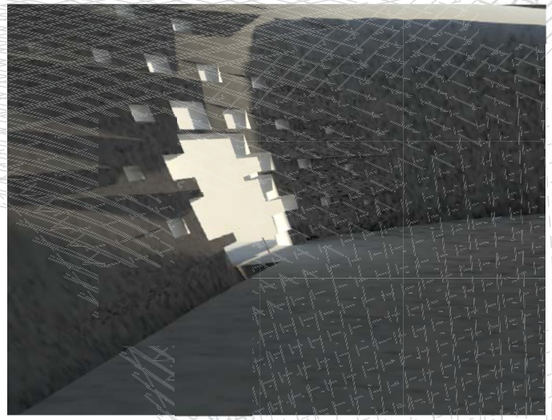
North East, Facing the Park and Alley



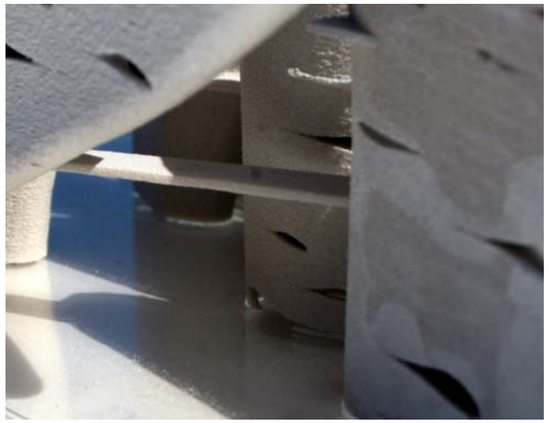
Grasshopper Script used to explore Structural Systems and ways to create Openings





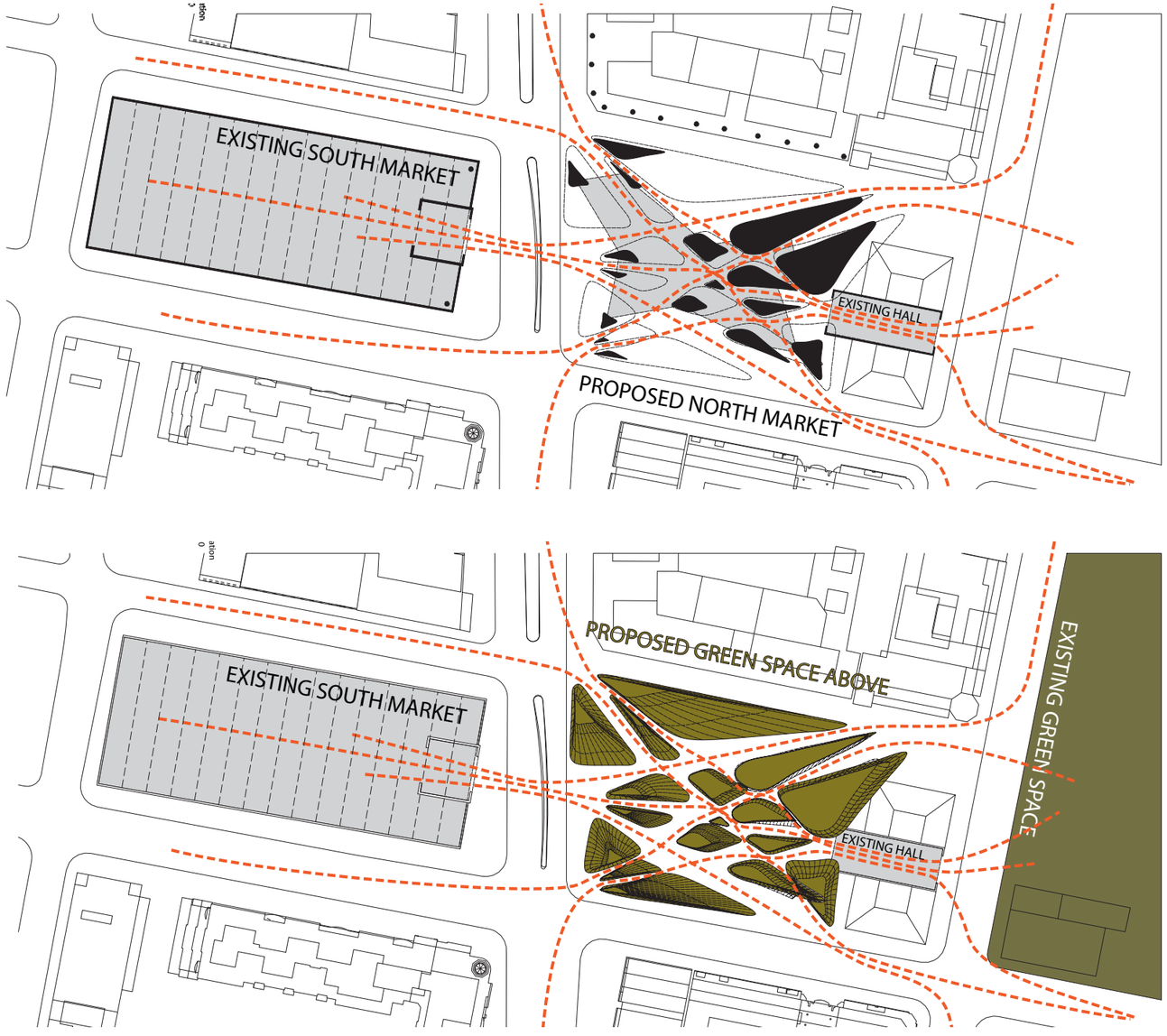


Some of the study Models generated strictly by use of the Grasshopper Scripts

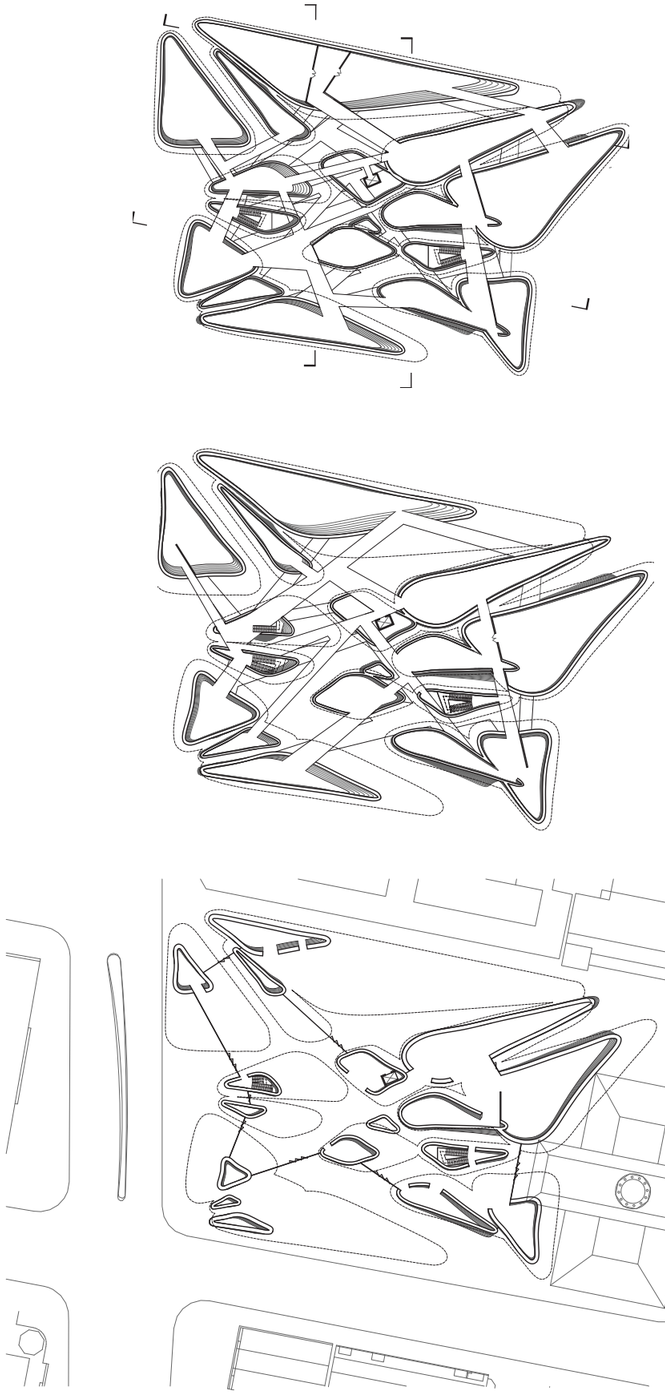


Interior View of the Market Plaza

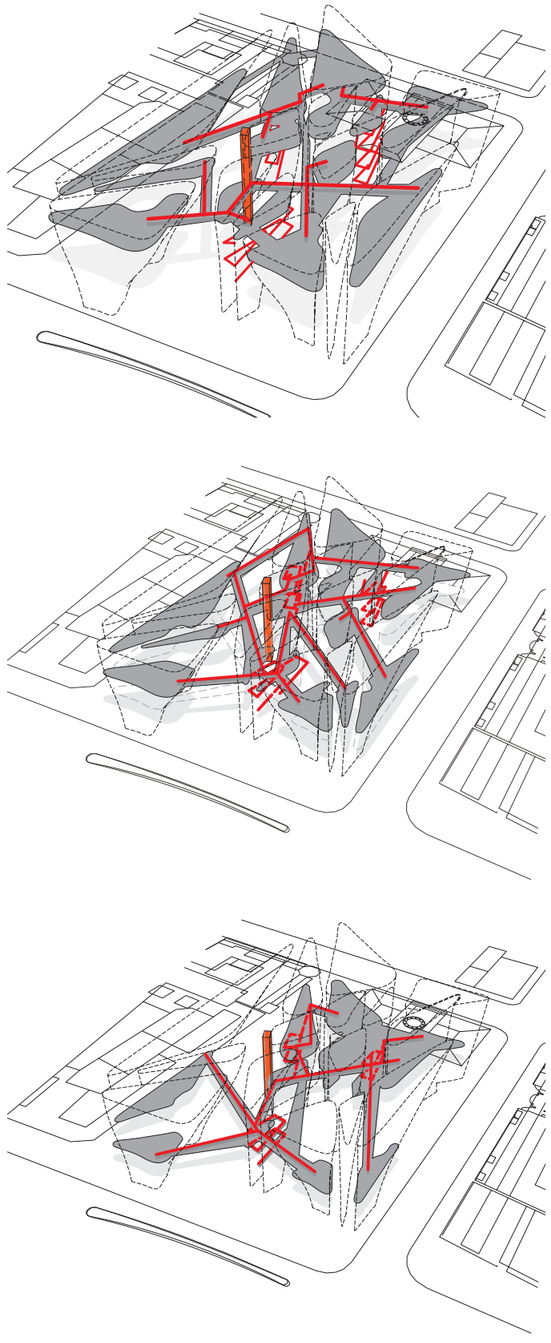
View of the Model from Below



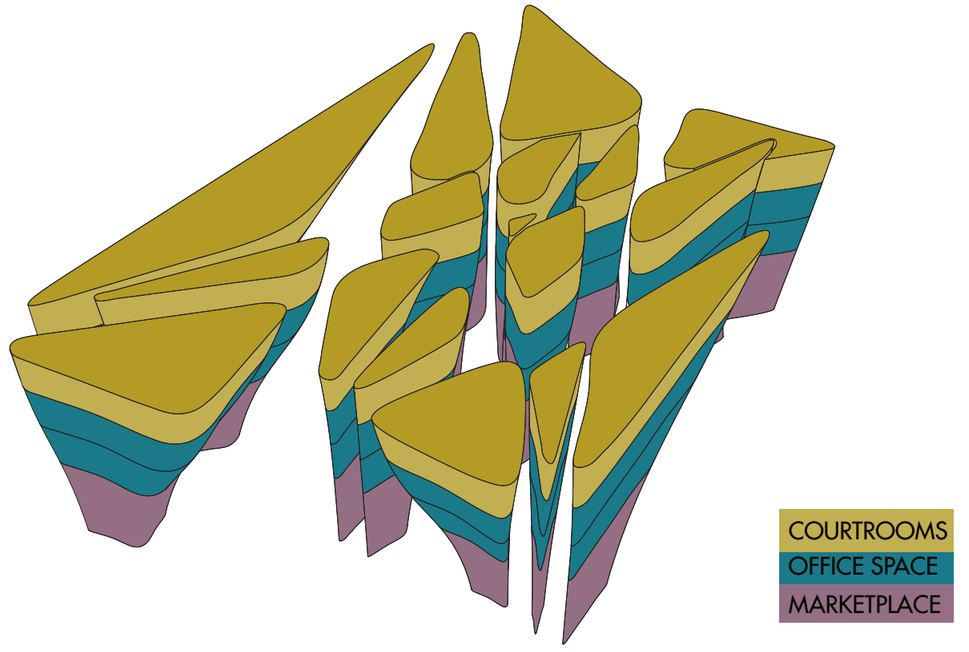
Pedestrian Pathway and Green Space Diagrams



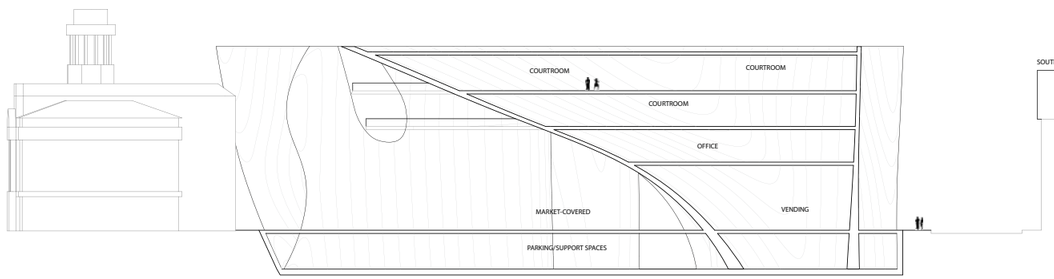
Floor Plans



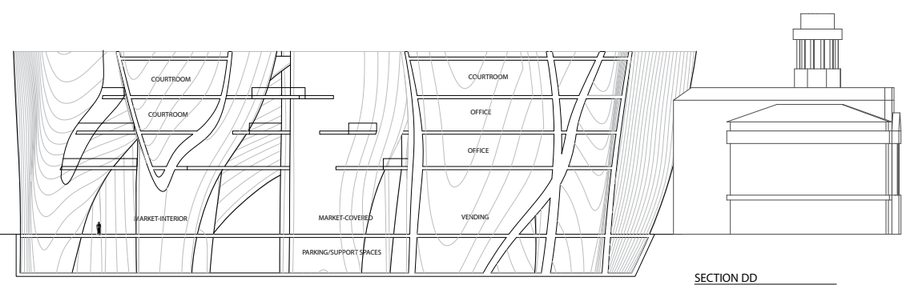
Circulation Spacial Diagram



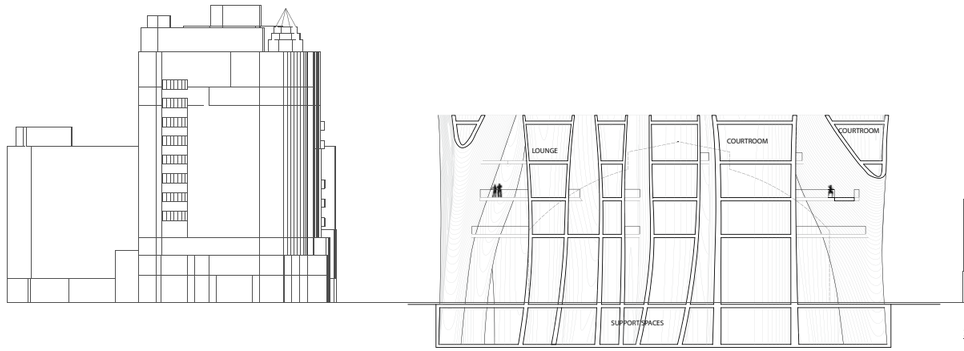
Program Distribution Diagram



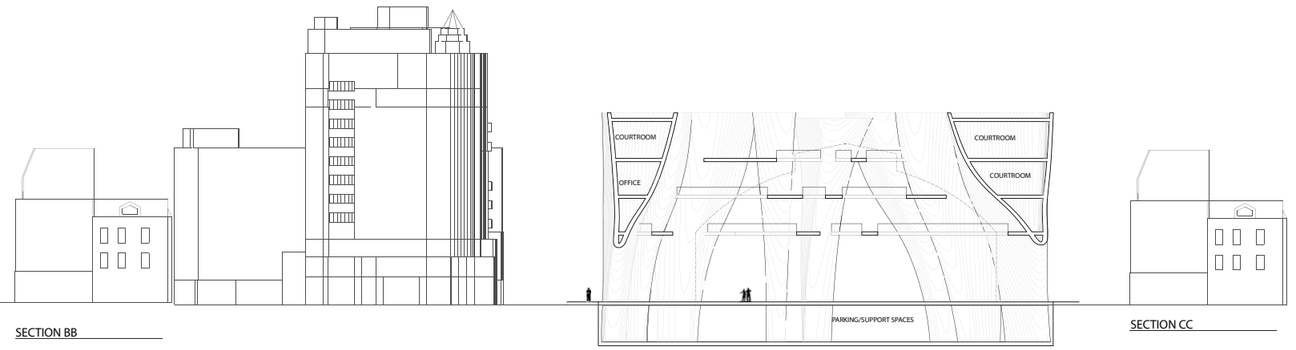
SECTION AA



SECTION DD

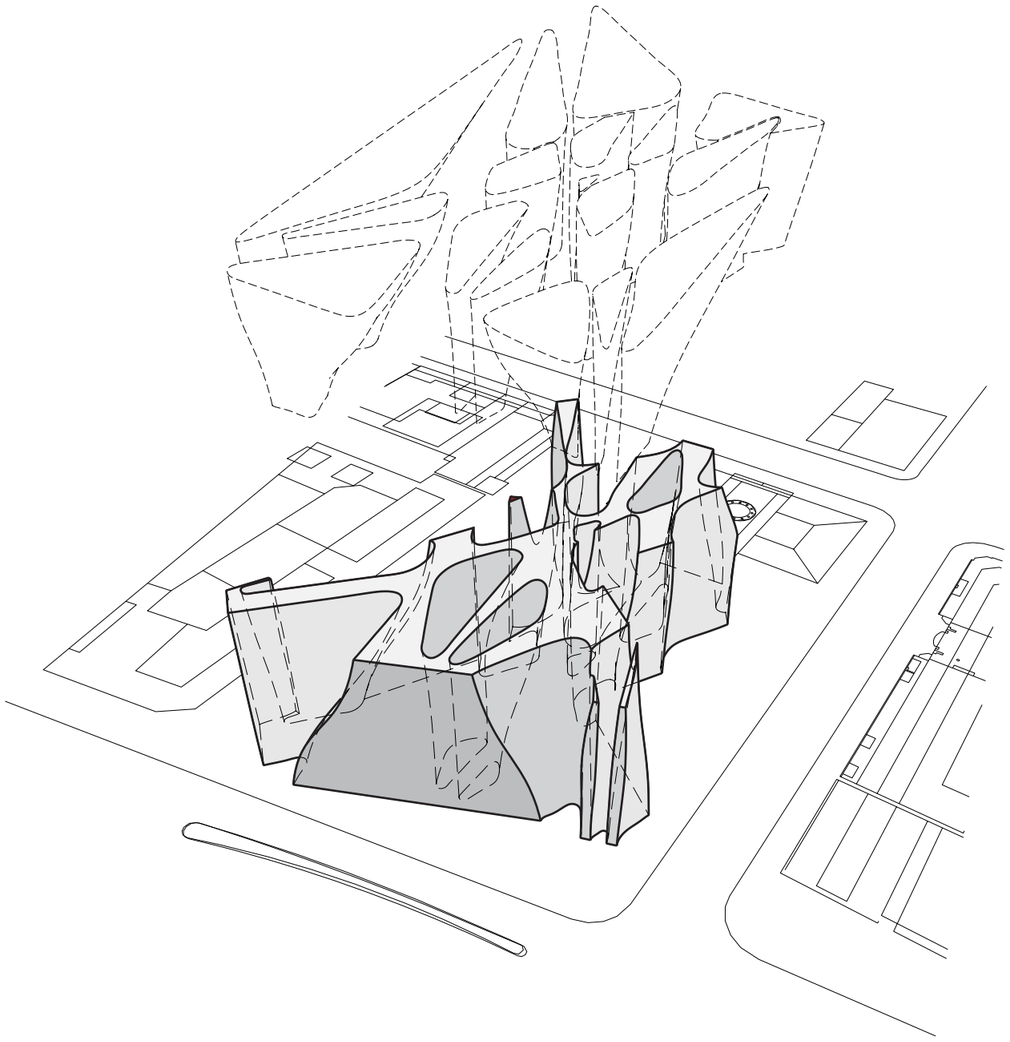


SECTION BB



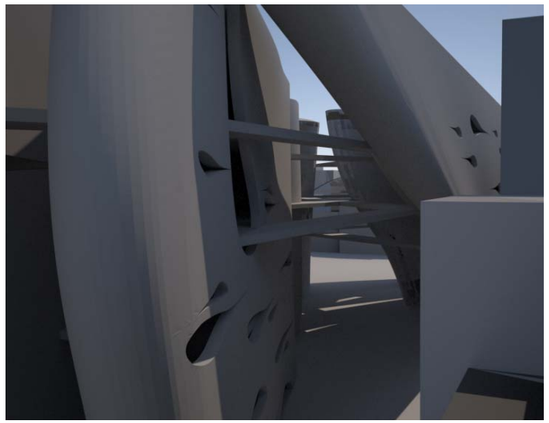
SECTION CC

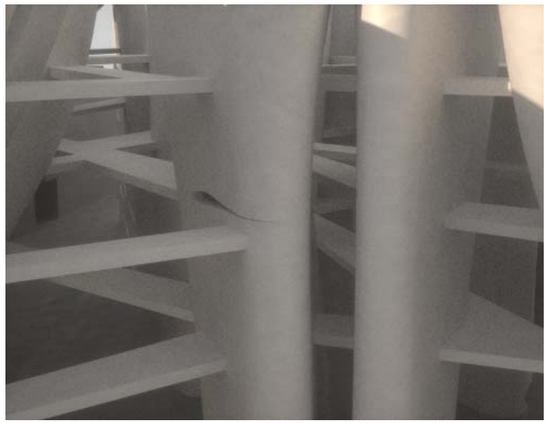
Sections



Negative Space

South-East Corner - Another way to Enter





Looking South-East through Main Plaza

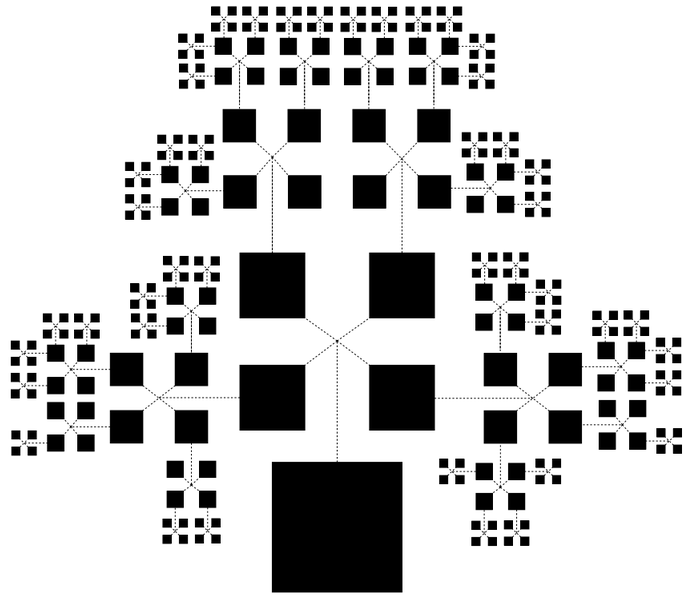
Los Angeles, California, USA

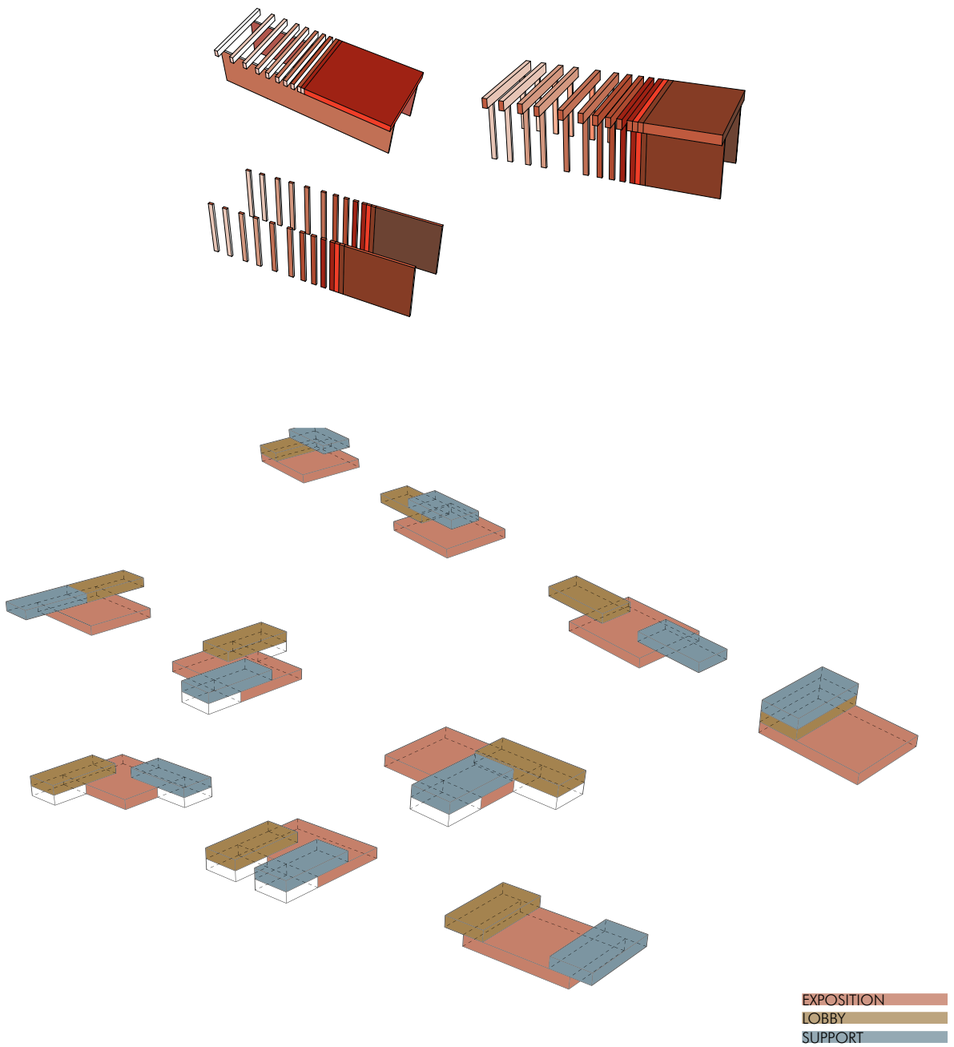
Tree Energy Museum

This project proposal is aimed at designing an Energy Museum in the Exposition Park, near downtown Los Angeles. The purpose of this museum is to attract and to educate its visitors about important energy issues that lie before us in this century.

Under the direction of Wes Jones, this studio project is an exploration of tectonics in the architectural context. The intention was to use particular architectural elements to explore their impact on the overall composition.

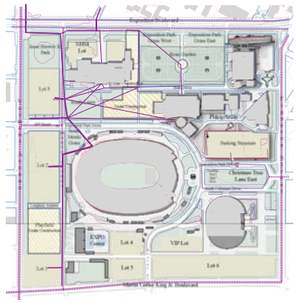
In this studio, a particular attention was paid to the overall plan composition and development of particular language using restrained architectural moves with help of different tectonic elements. To contextualize the project, different site studies were performed, including studies of movement through the overall neighboring locations proposing changes to the transportation system in and around the area of the site. This scheme saved trees, which are the Nature's true factories that help us conserve energy. By preserving existing trees on the site, the idea was not only to encourage visitors to respect nature, but also use this as an opportunity to create different types of places that were necessary for the program of the museum. The roof structure was designed to accommodate the existing trees on the site and the design decisions were encouraged by presence (or absence) of trees.

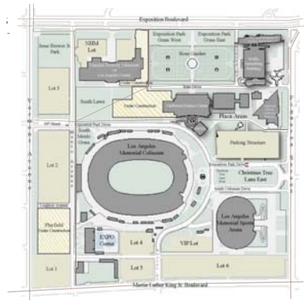


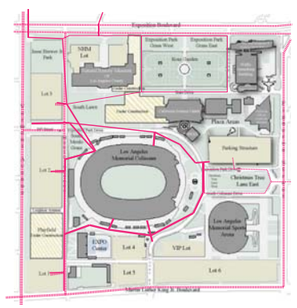


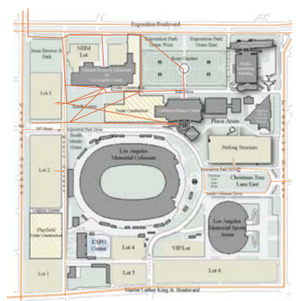
Tectonic Studies and Spacial Organization

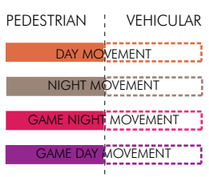
Tectonic Studies



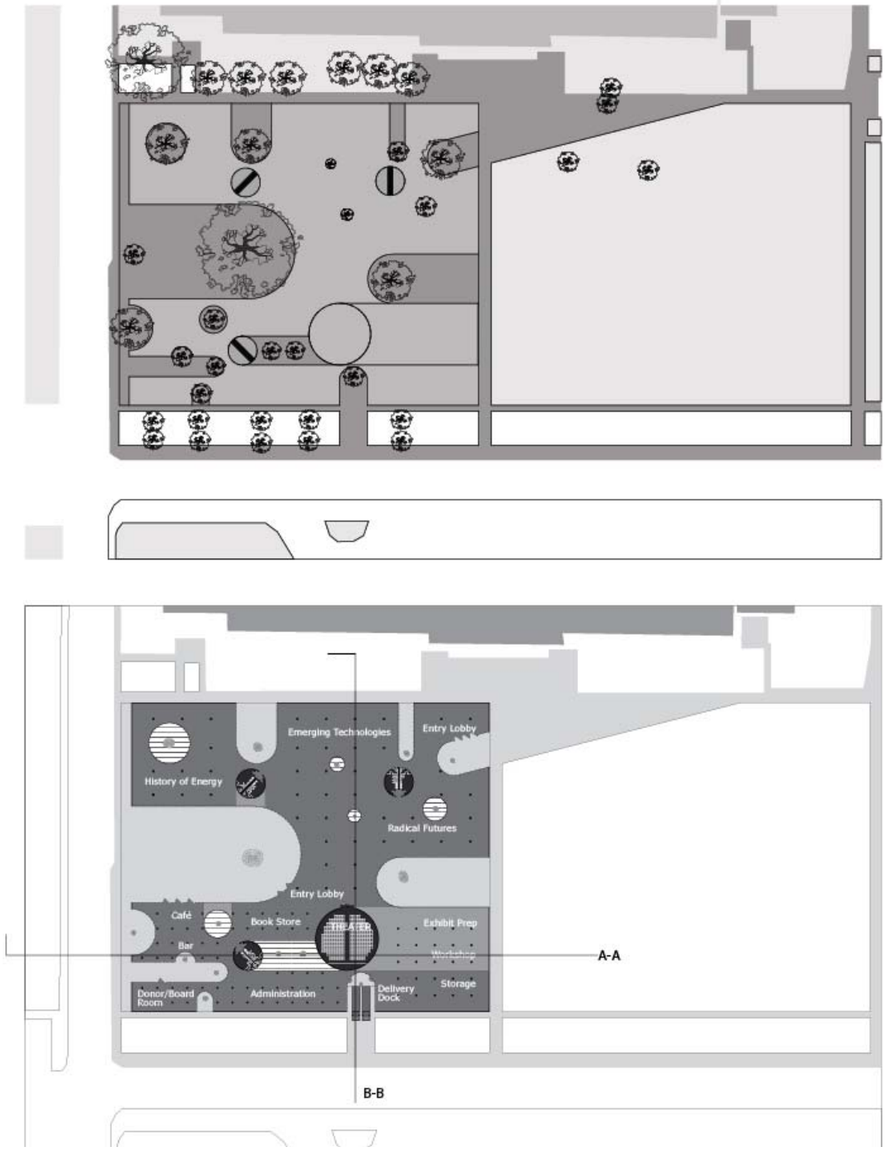




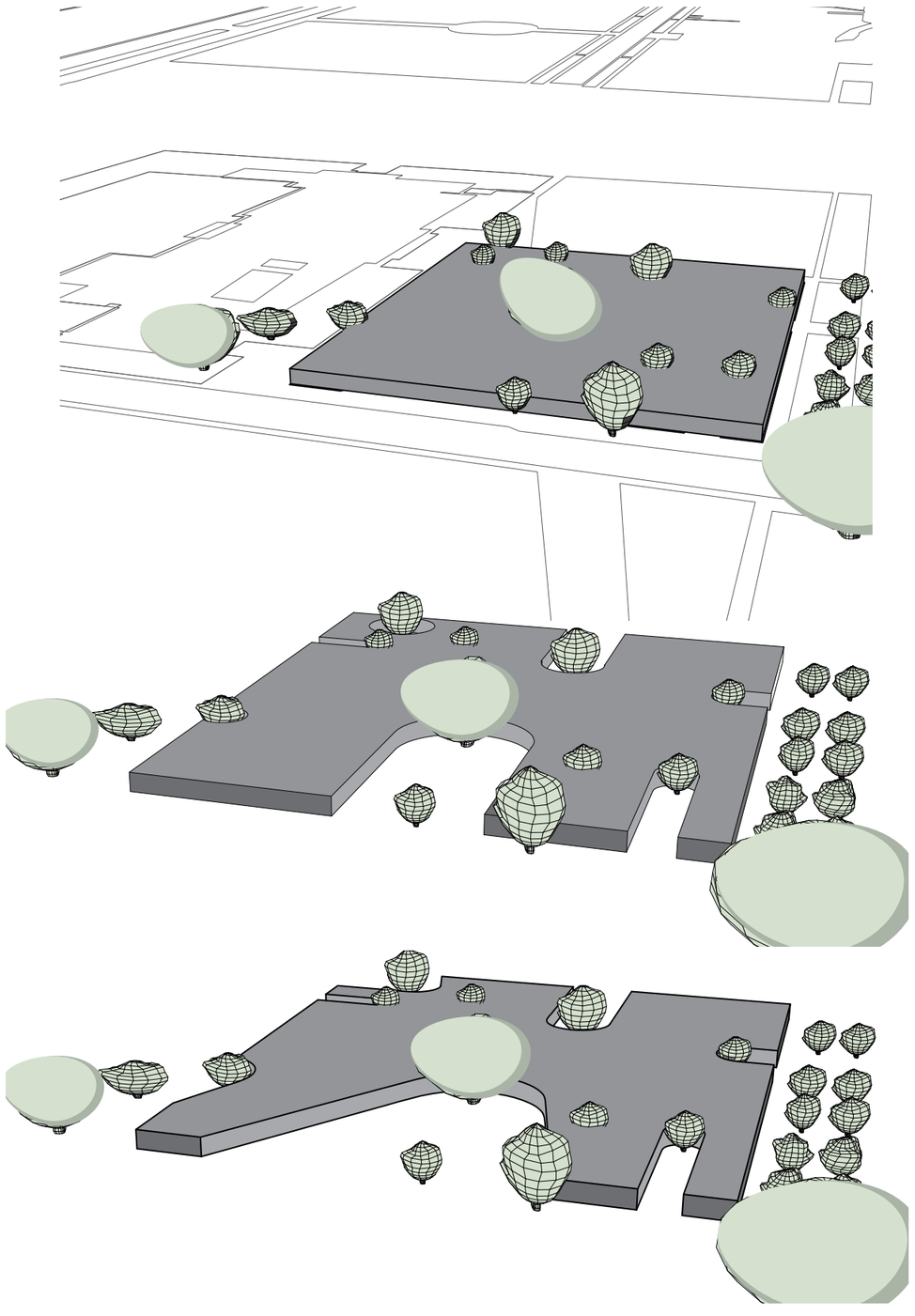




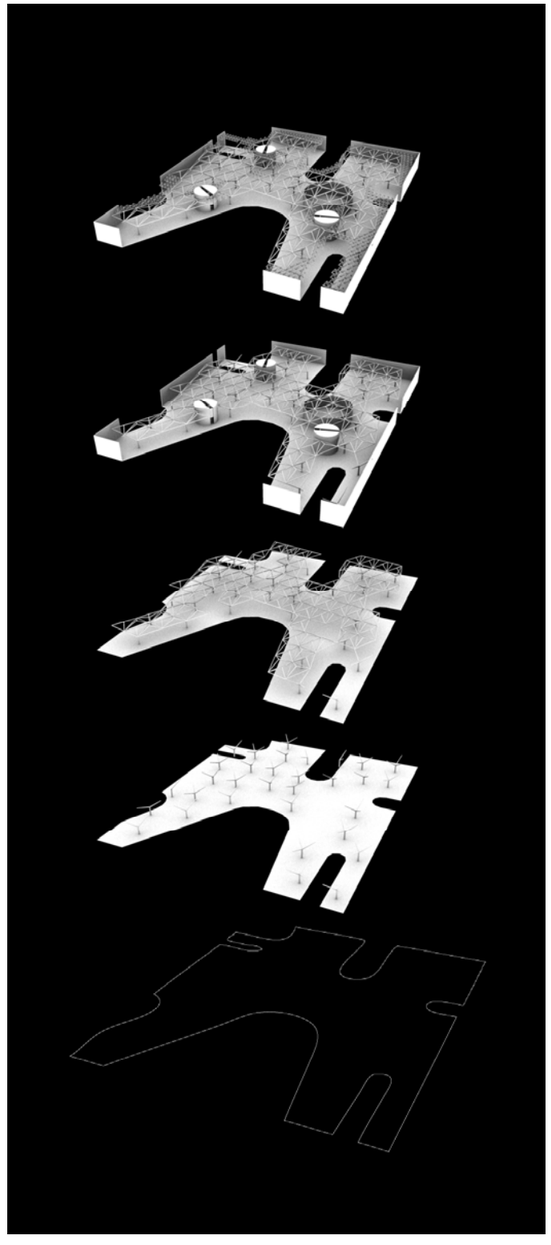
Perspective
Site Circulation Analysis



Roof and Floor Plan Studies

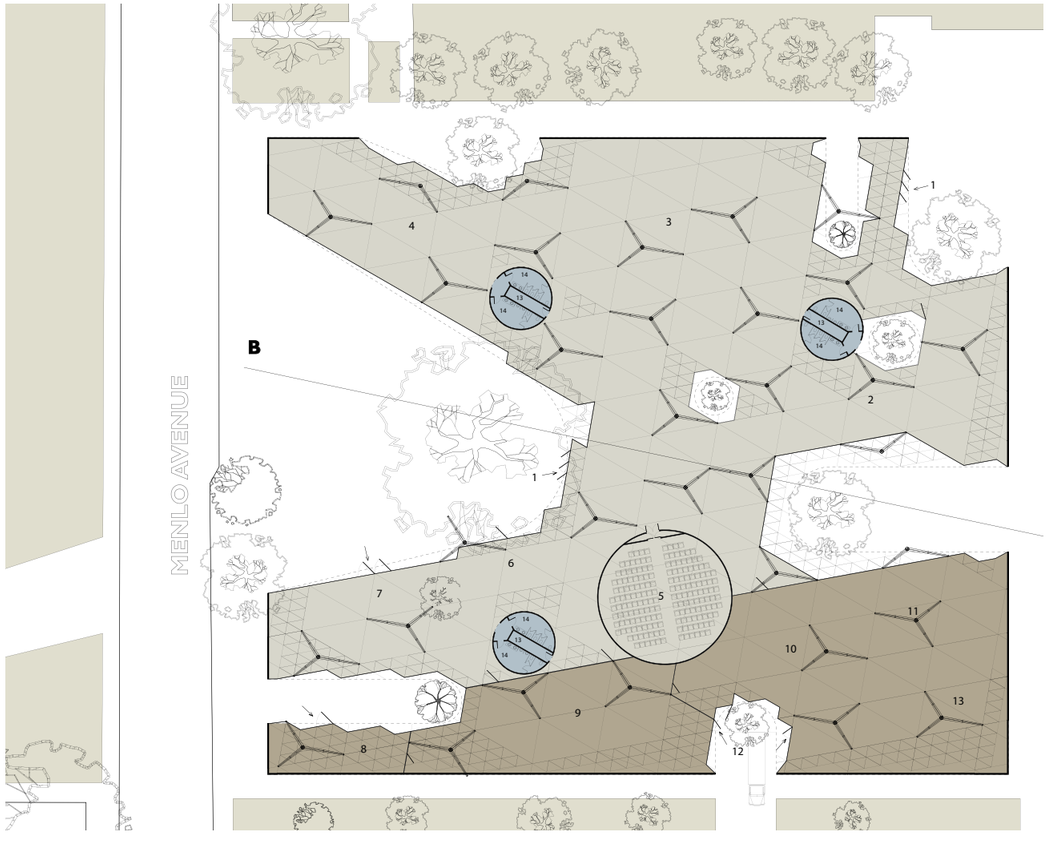


Evolution Diagrams

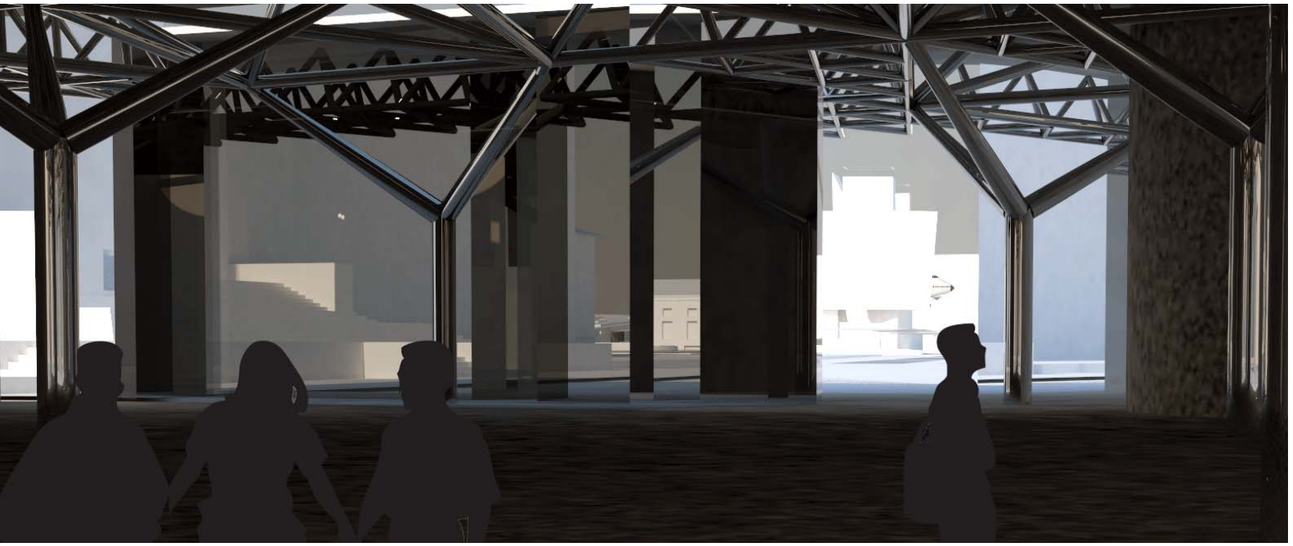


Assembly

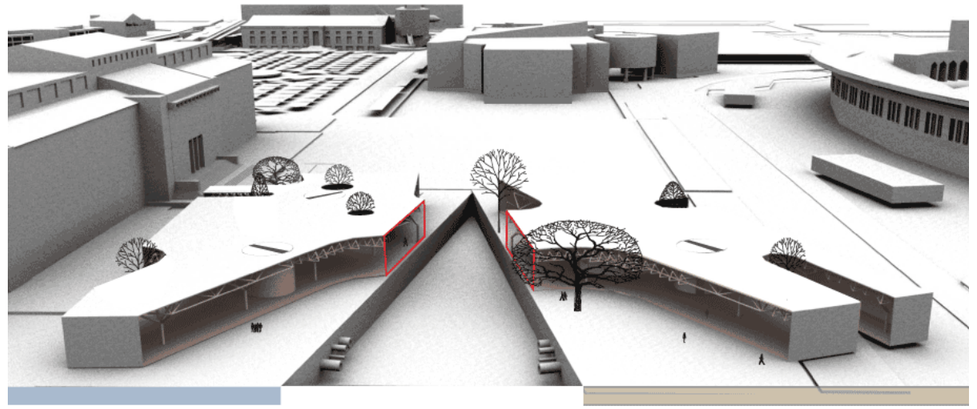
Sections



Floor Plan



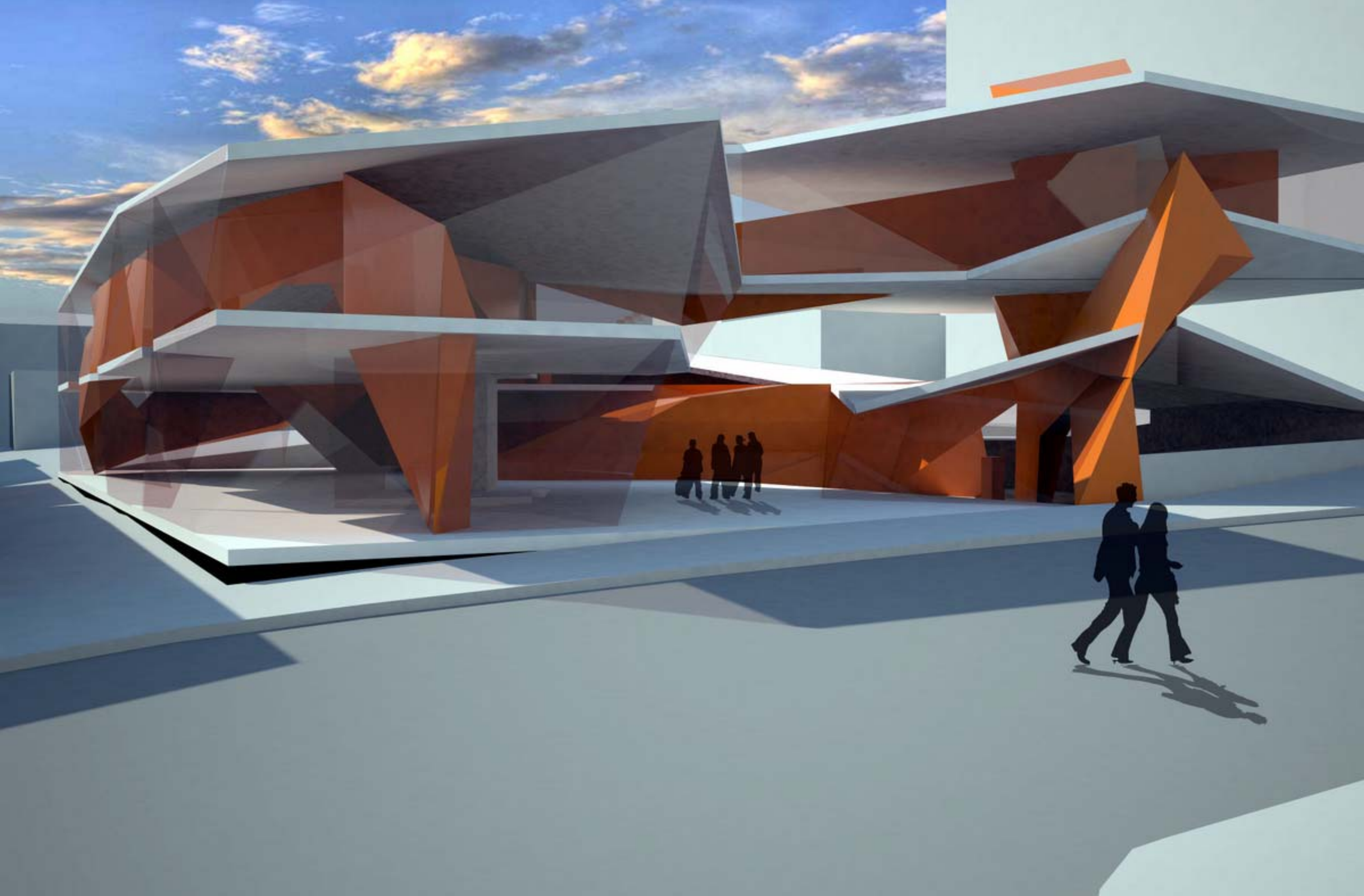
Interior Views



Section
Theater Entrance

Los Angeles, California, USA

Institute for Design and Textile Technology



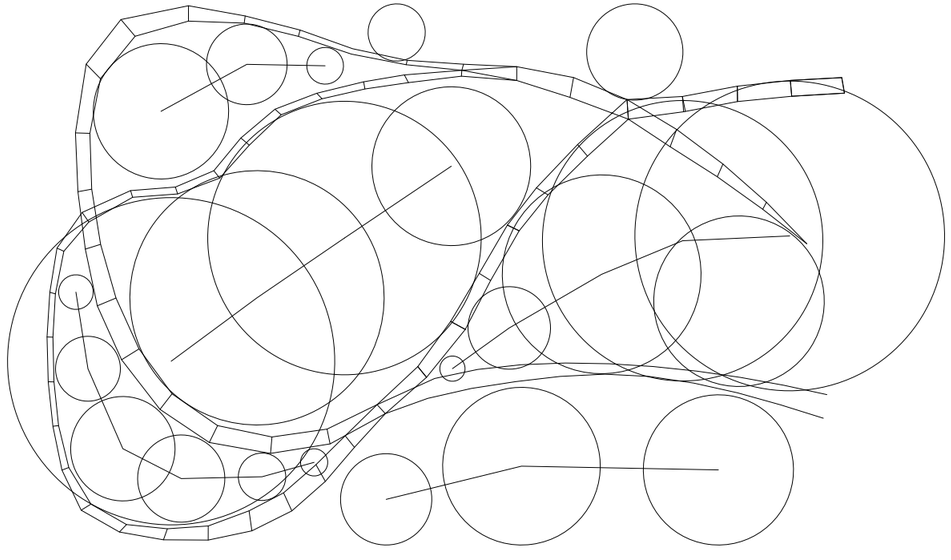
Concept

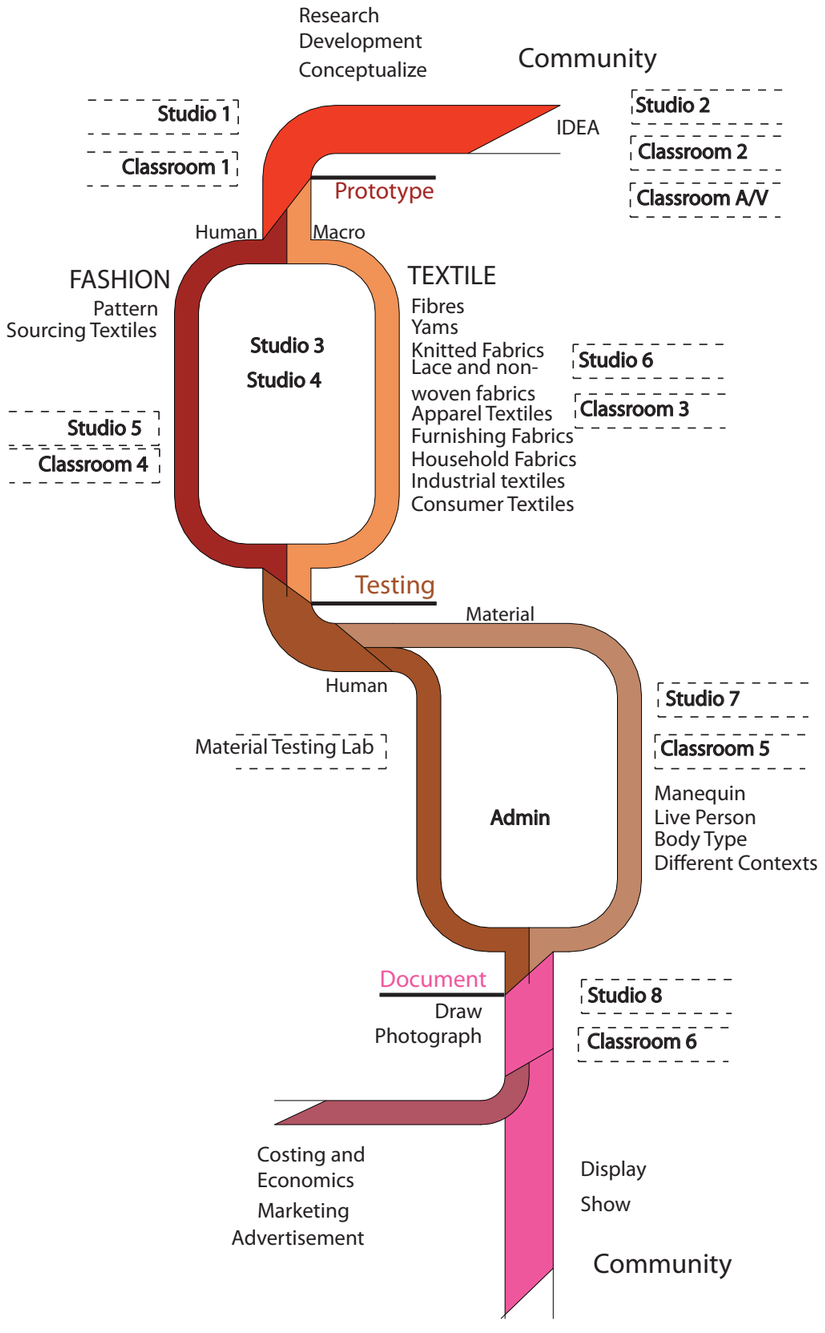
The design of the fashion and textile institute had certain program requirements which included a media library and a materials library. Instead of designing two spaces: one for each type of library; the media library is combined with the materials library into a single body that runs through the spaces of the school and acts like the umbilical cord that connects studios, classroom spaces and administration spaces. It is used to store materials, tools, books and magazines, work samples, and other types of educational materials. The library defines space as well as provides structural support for the building. It splits up, swelling up to create space under it, as well as sitting space for the auditorium.

The library is organized in such a way that its contents progress in a way a textile or a fashion product is developed. It begins with an idea, goes on to the product research, then testing, development, etc. By making the whole building evolve around this idea, and in a way setting a predefined rhythm to the inner workings of the school, we are also making students aware of this fact and make them question this set order and find other creative ways to design clothes and textiles.

A creative environment that is conducive to learning is every student is also a teacher. The role of student is redefined where student is no longer a passive receptacle of information from teachers, but an active participant in his/her education. Each student and each professor becomes a node in the network of learning experiences that create a true democratic educational experience where a dialog is constantly encouraged between students and teachers.

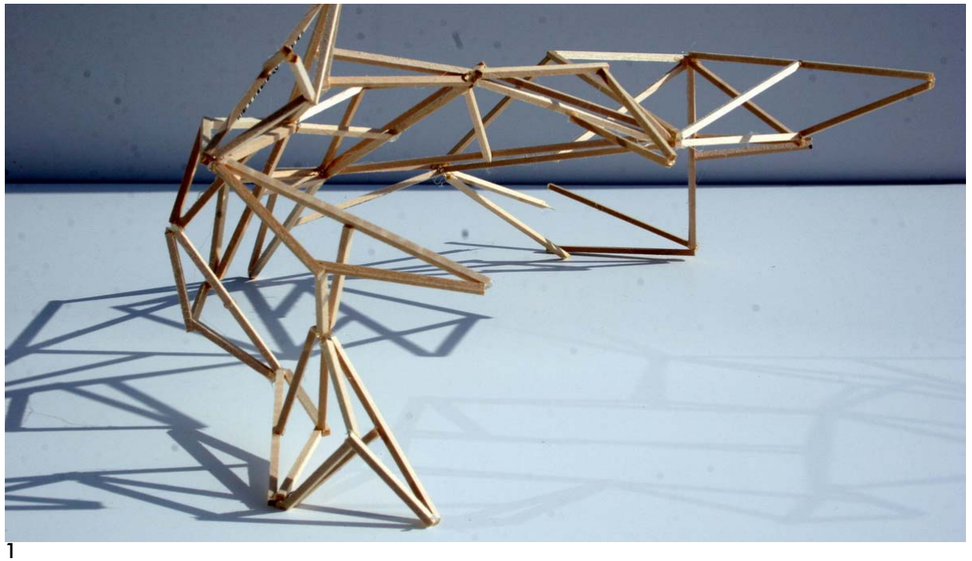
The teaching is not broken down in sections but rather happens as a flow of continued process. This is related to real world experiences that happen in relation to other events in the world, and are not separated on its own in a vacuum.





Idea Flow Diagram

Bottom-Up Frame Studies

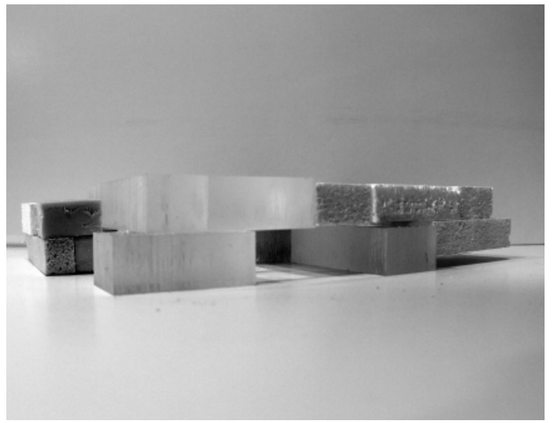


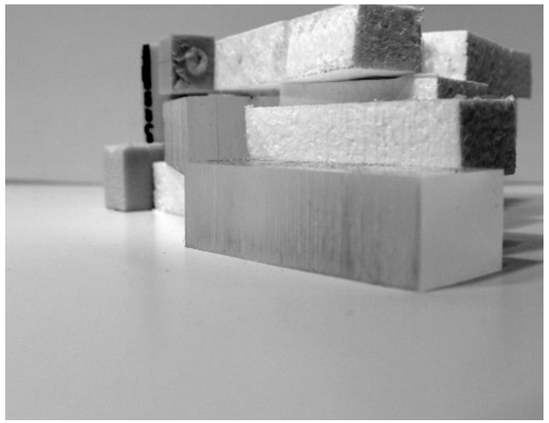
1

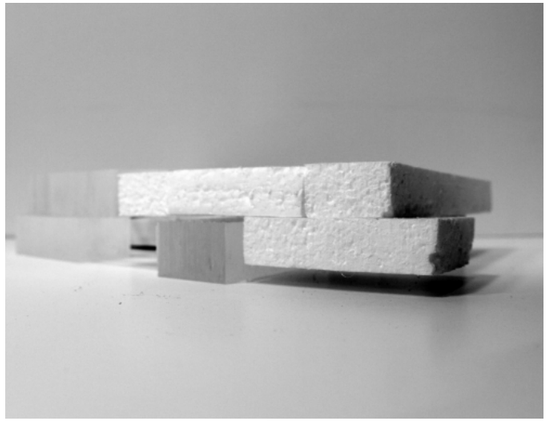
2

1: Top-Down Surface Studies
2: Top-Down and Bottom-Up Studies

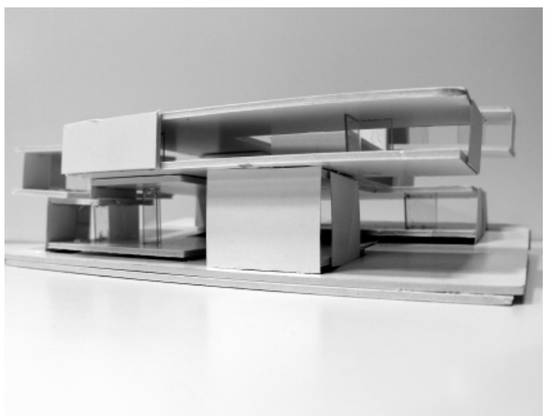
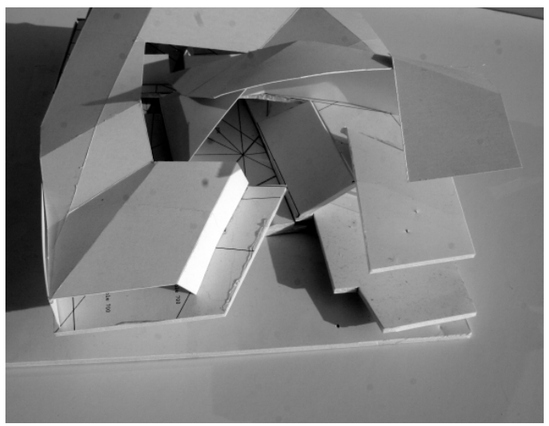
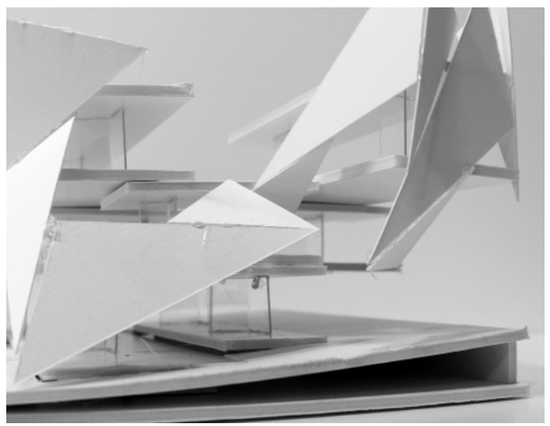
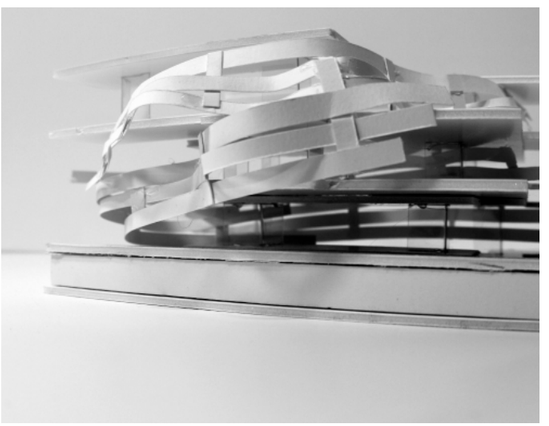
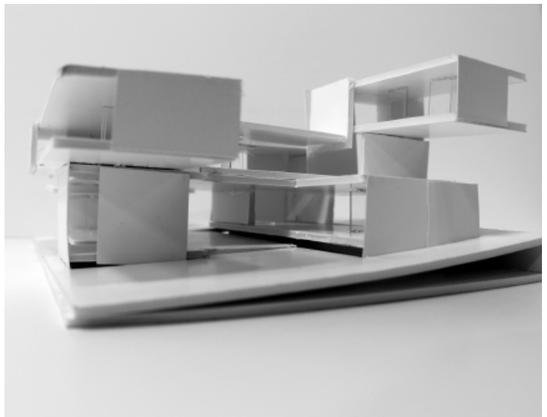
Top-Down Surface Studies

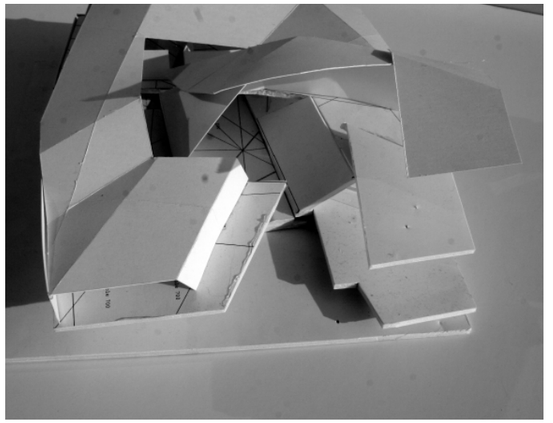






Massing Studies

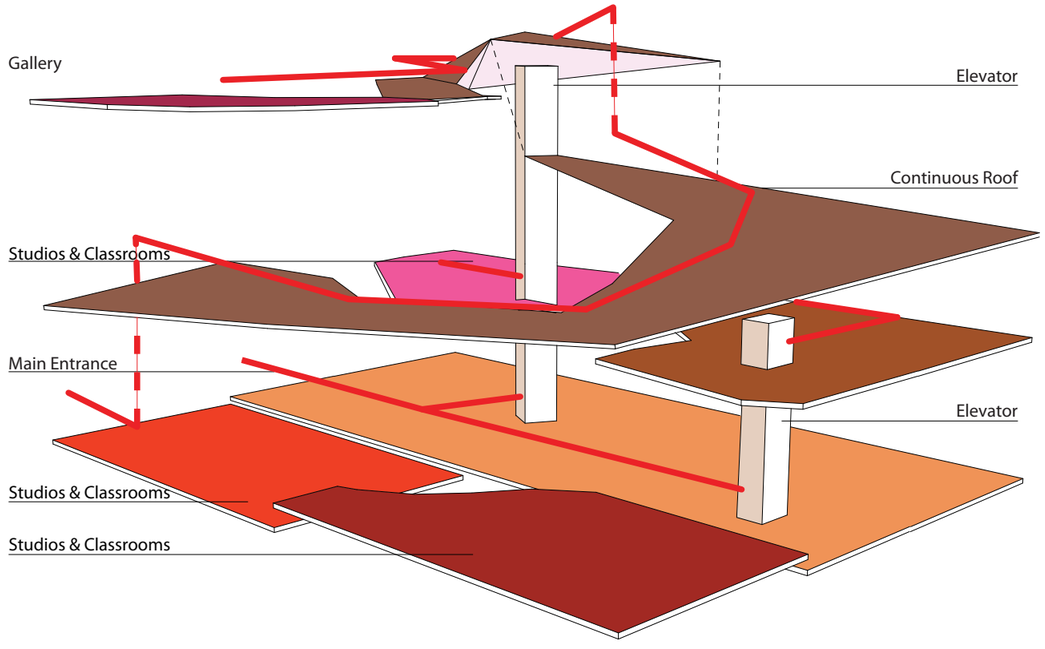






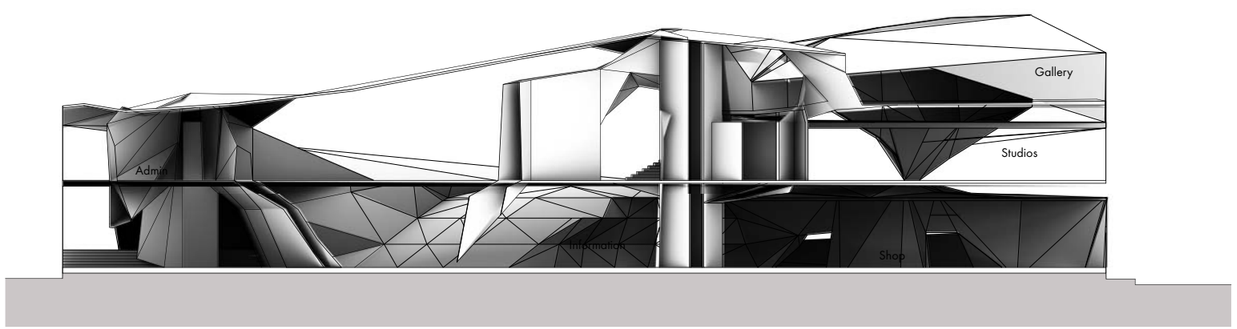
Floor Plate Studies

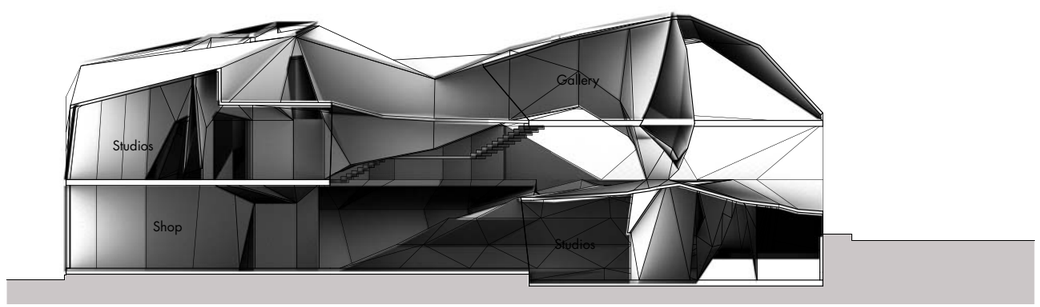
Envelope Studies

Bird's-Eye View of the Institute

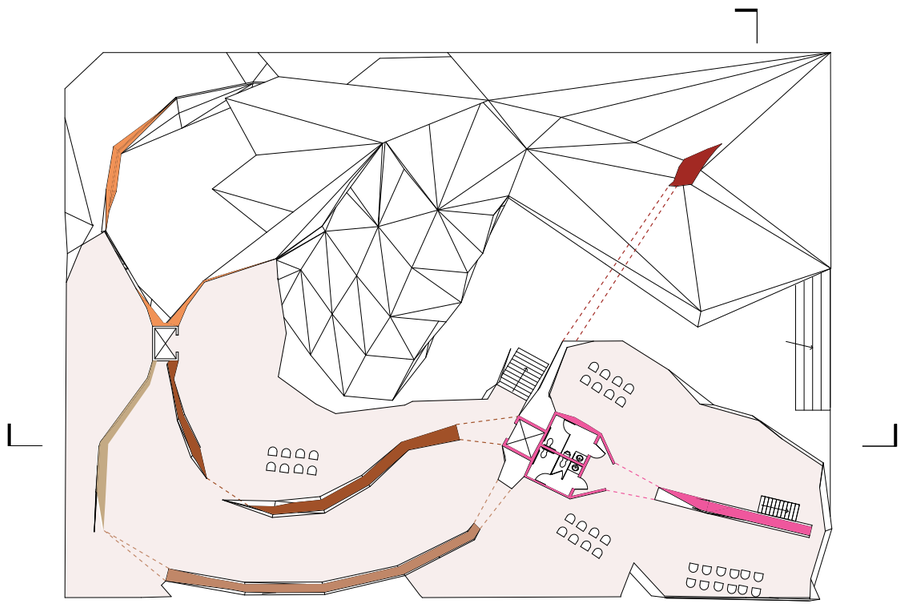


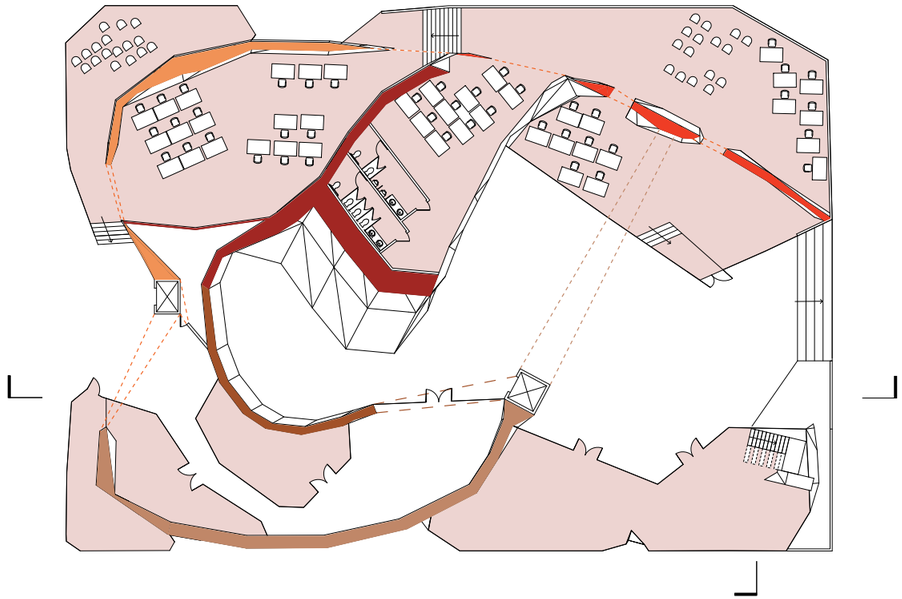
Accessibility Diagram



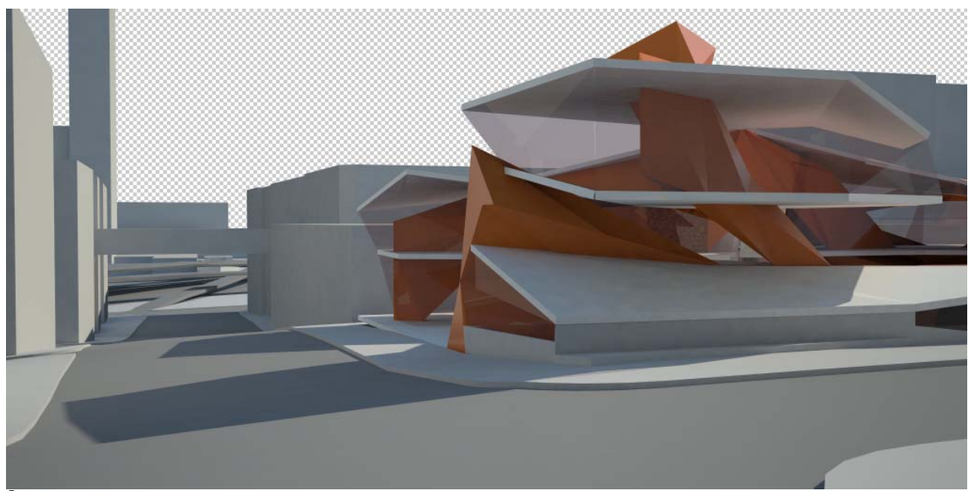


Sections





First Level Floor Plan: 1
Ground Level Floor Plan: 2



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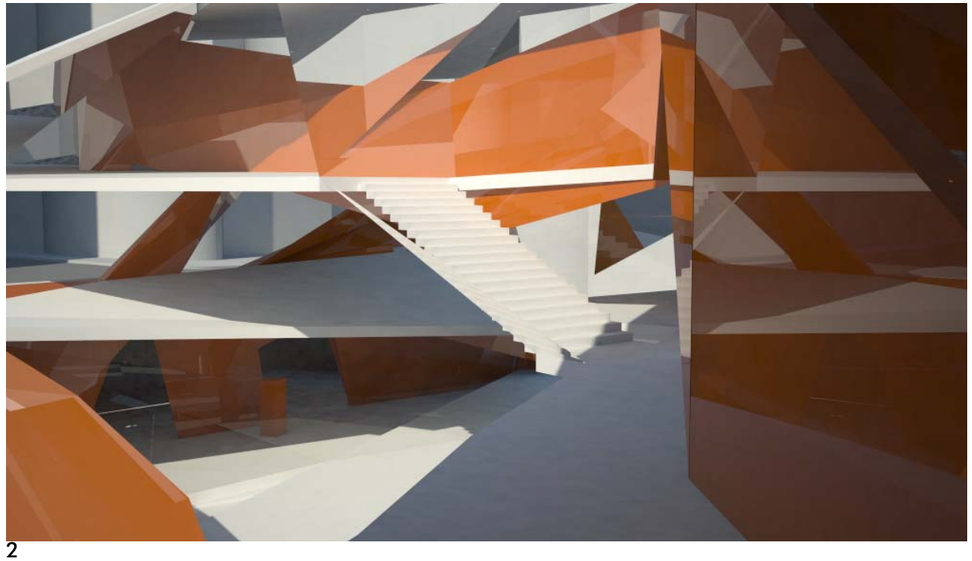

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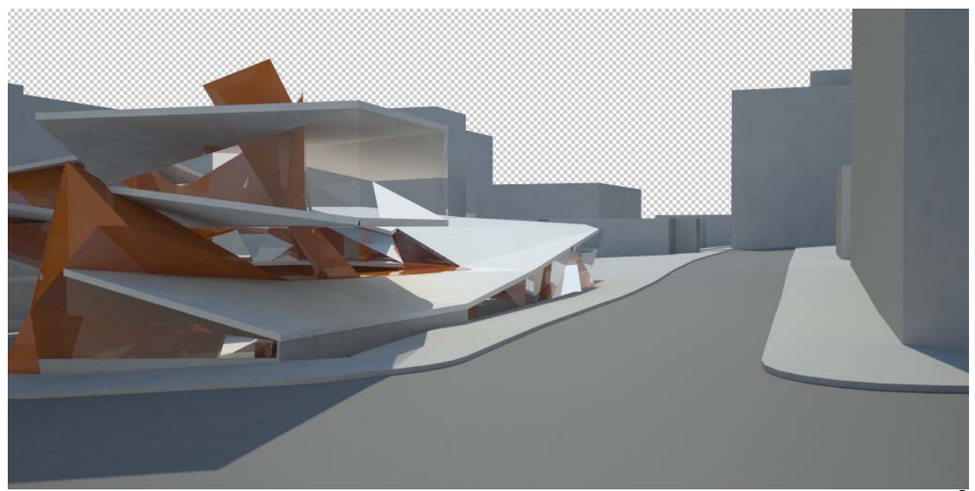
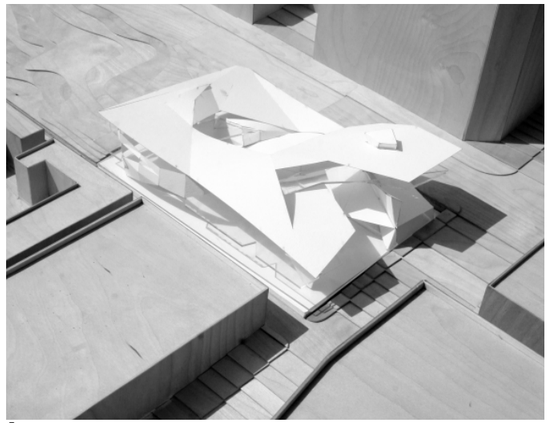


3

4

1: street view looking South - Gallery on Top Floor
2: looking from inside to the courtyard, staircase leading to the gallery space

3: Street view looking west, gallery space at the top
4: Looking from the roof/exterior space to the courtyard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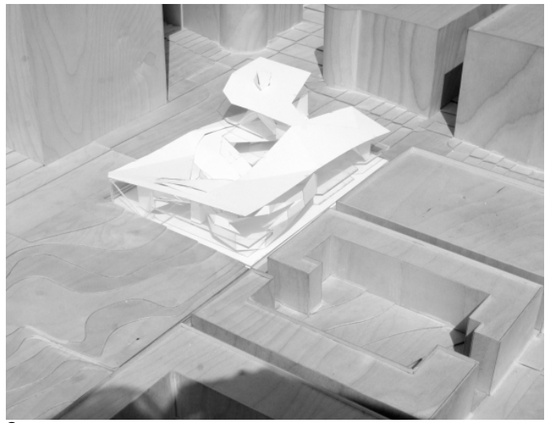
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3


4

Bird's-eye views Physical Model:

1: Roof Garden and Gallery Space
2: Administrative Office Area
3: West Facing Classrooms
4: East Entrance

Physical Model - Bird's-eye View

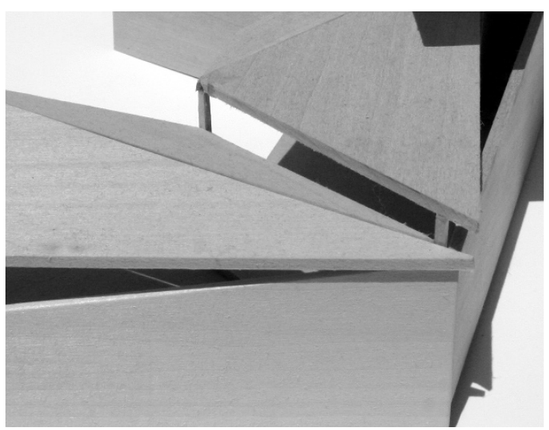
Los Angeles, California, USA

Artist Colony:
A Sculptor's Home and Studio

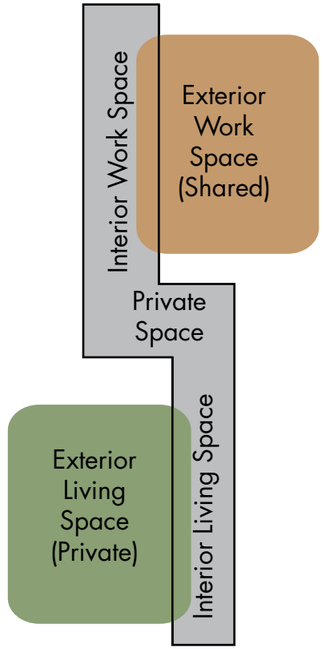
The Concept

The concept behind this studio project was to first to digram Rudolf Schindler's Kings Road House that will help establish design strategies for the Artist Design Studio and a Living Place. Among the things discovered while studing the Kings Road House was the use interior and exterior space interchangeably to create flexible and dynamic living and working spaces. By using large sliding doors, Schindler extended living room space into the garden, where he created rooms with use of the landscape and plants. The use of fireplaces on the outside, just like on the inside allowed to occupants to be free to occupy exterior spaces even during cold Californian nights.

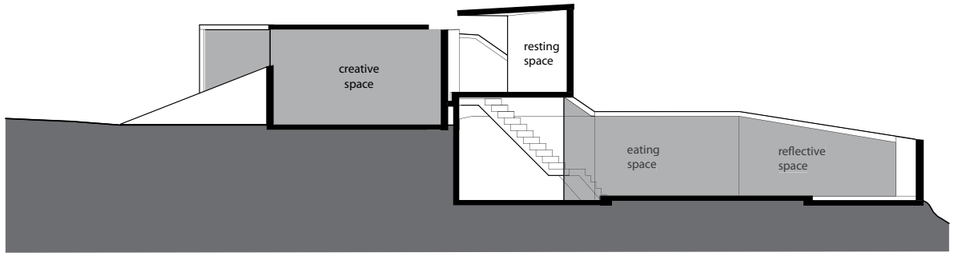
Adopting these design strategies to the new site, and by using the verticallity of the site to design in section, the proposed house takes advantage of views, creates private exterior living area with the Architecture itself as well as with the existing landscape.

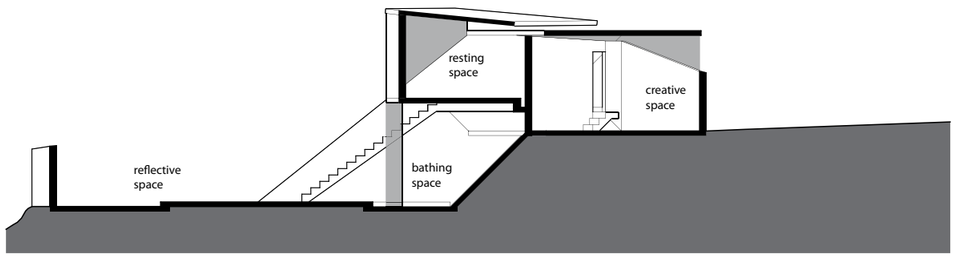


Basswood Study Model Details

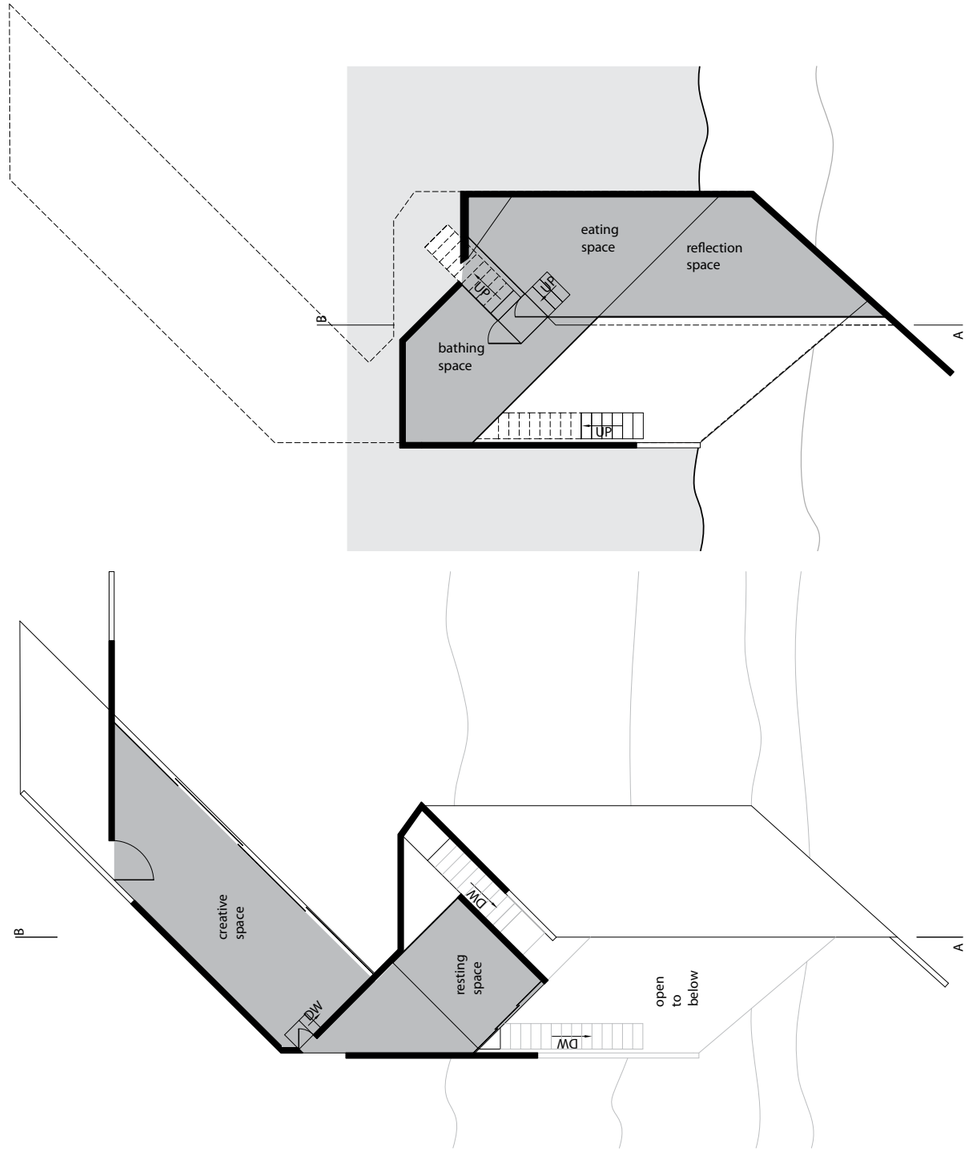


Space Organization Diagram Inspired by Shindler's Kings Road House

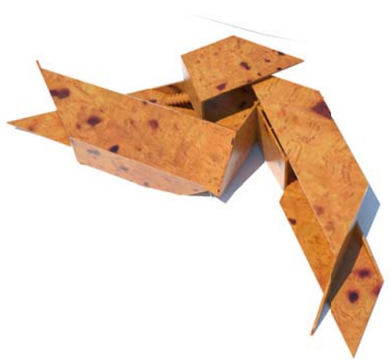


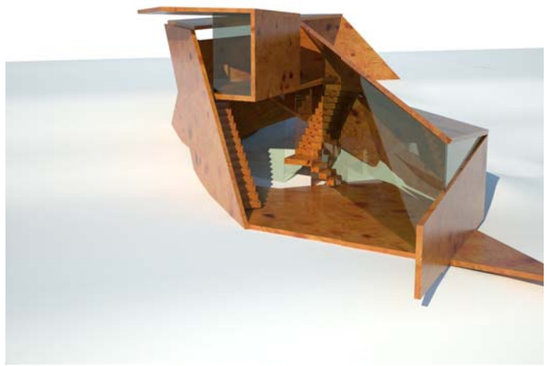


Exterior Renderings



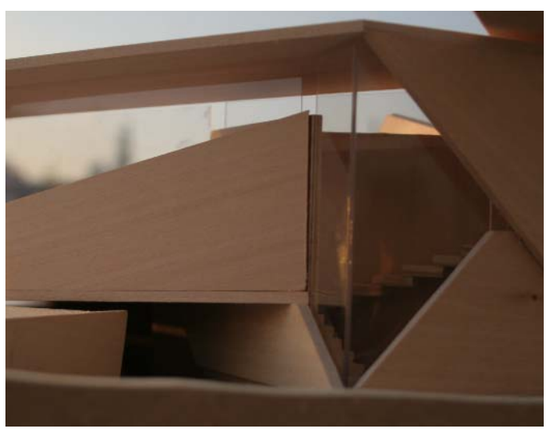
Floor Plans





Exterior Renderings

Basswood Model Detail: View of the Artist Studio

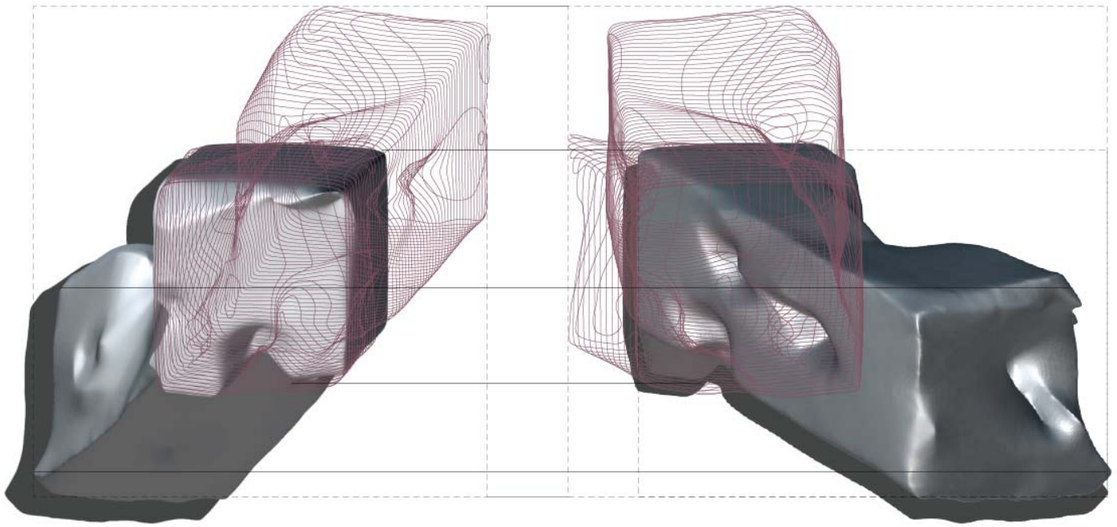


Basswood Model Details: Circulation Area and Artist's Studio

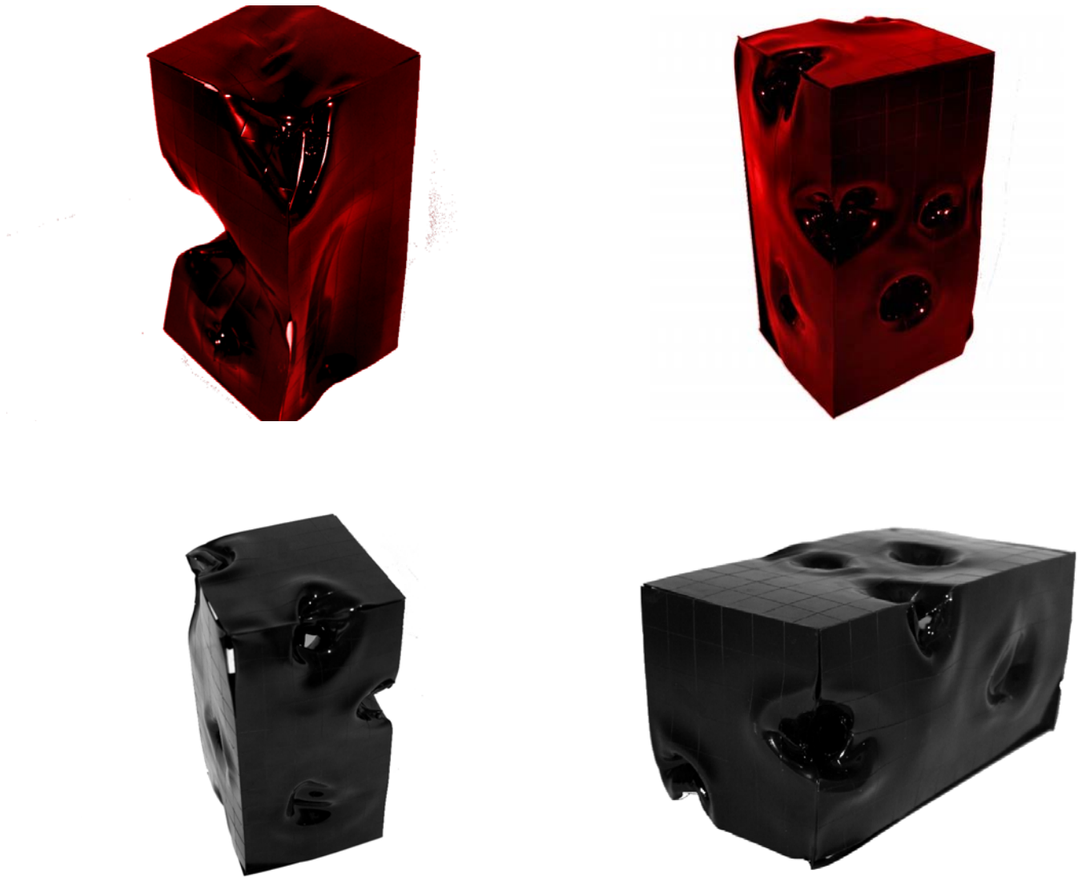
Basswood Model Detail: Shared Courtyard and Private Garden

Los Angeles California

Visual Studies



Digital Homography

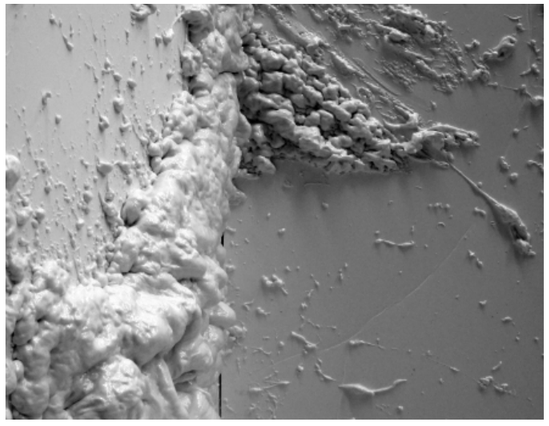


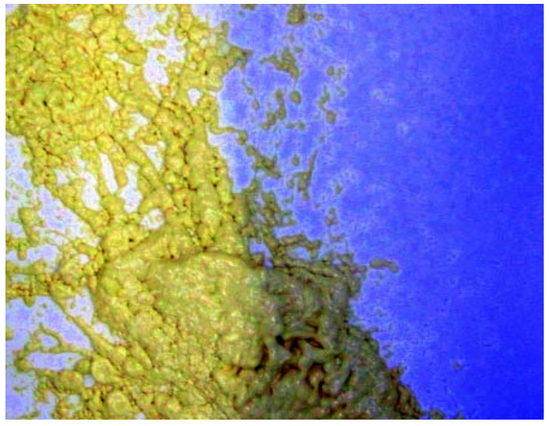
Physical Models

More Workshop

Los Angeles, California, USA

The Accident

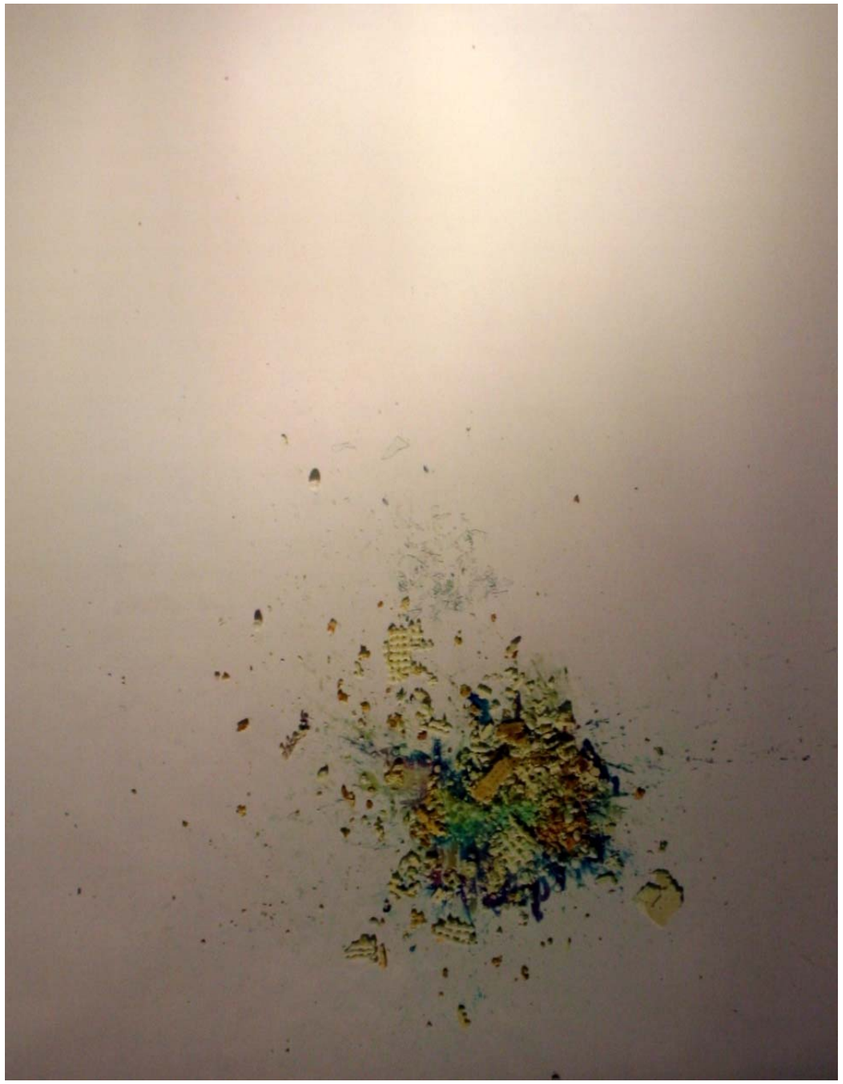




Inverted Crash

Detail: Inverted Crash

Detail: Spill

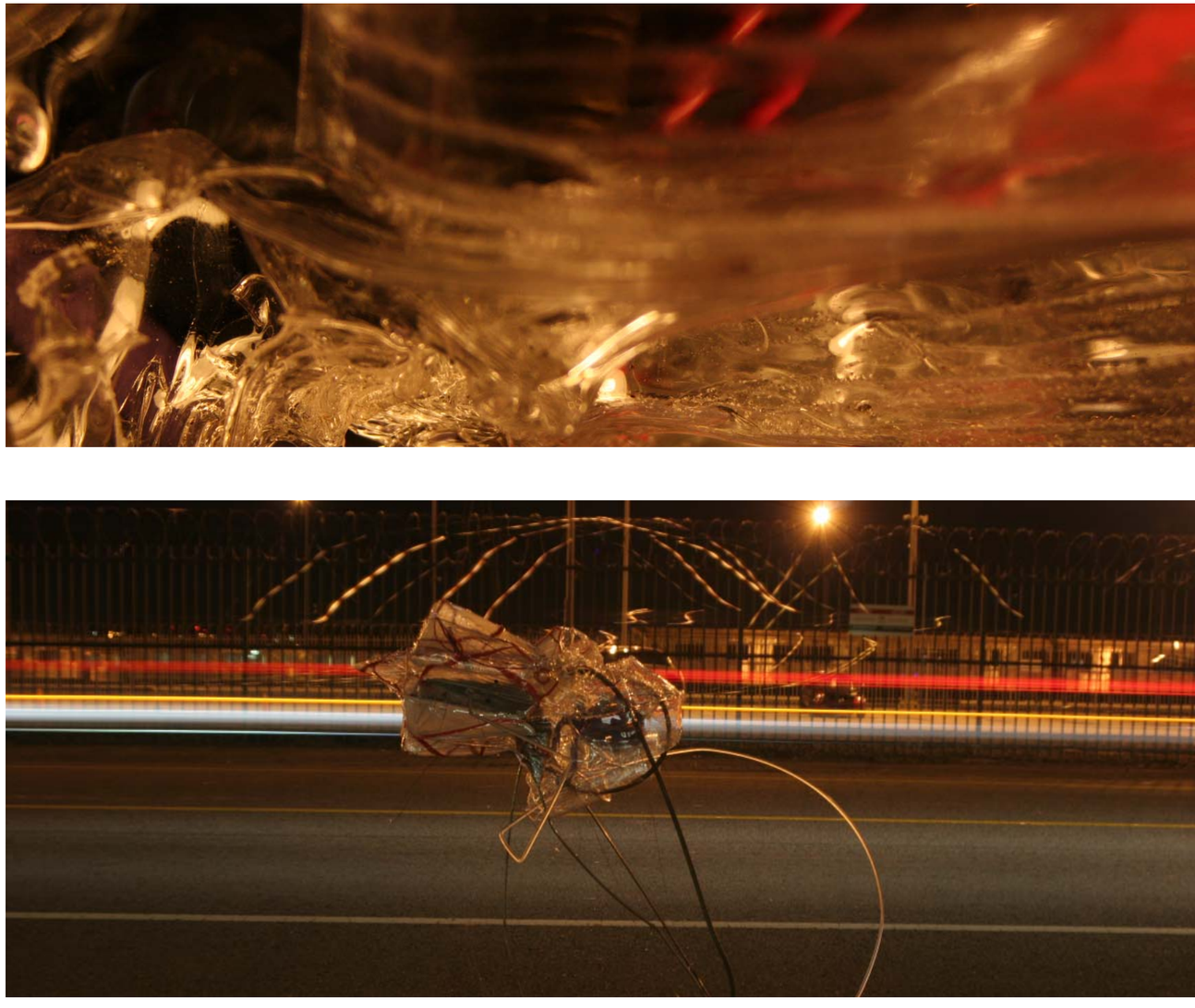


Spill

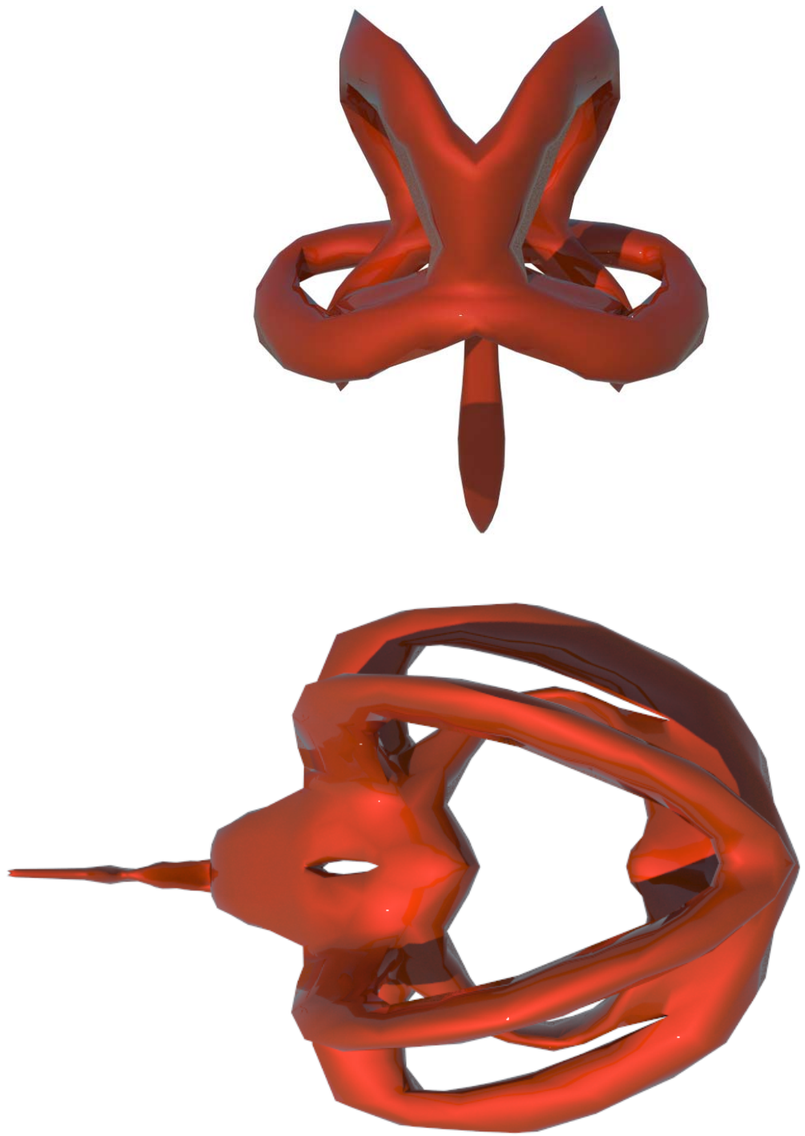
Los Angeles, California, USA

Autopsy

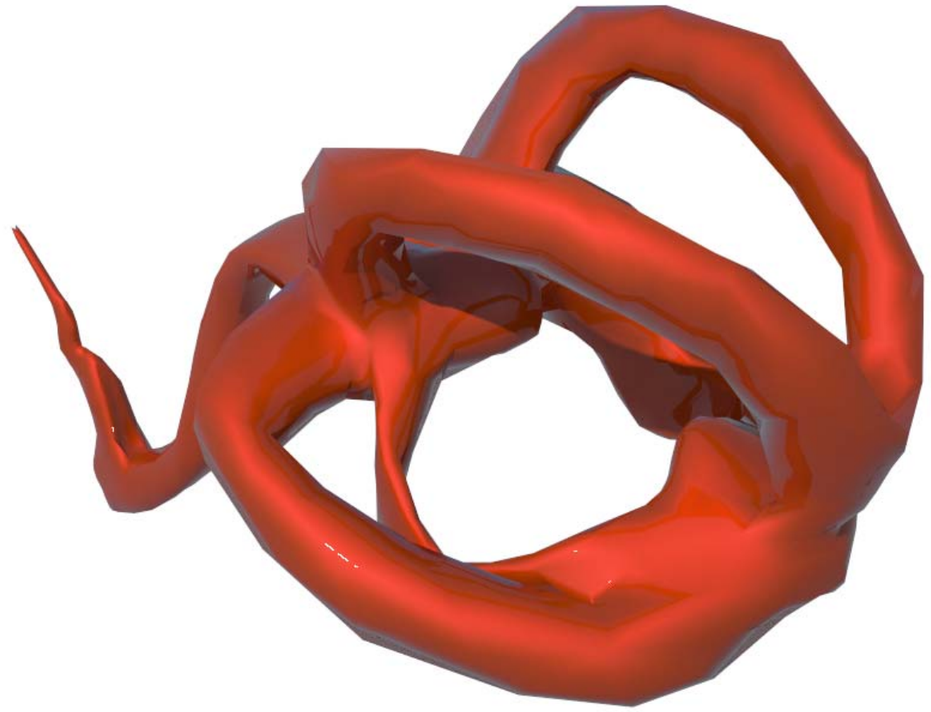
Various Media
In collaboration with Francisco Alarcon Ruiz



Various Media
In collaboration with Francisco Alarcon Ruiz

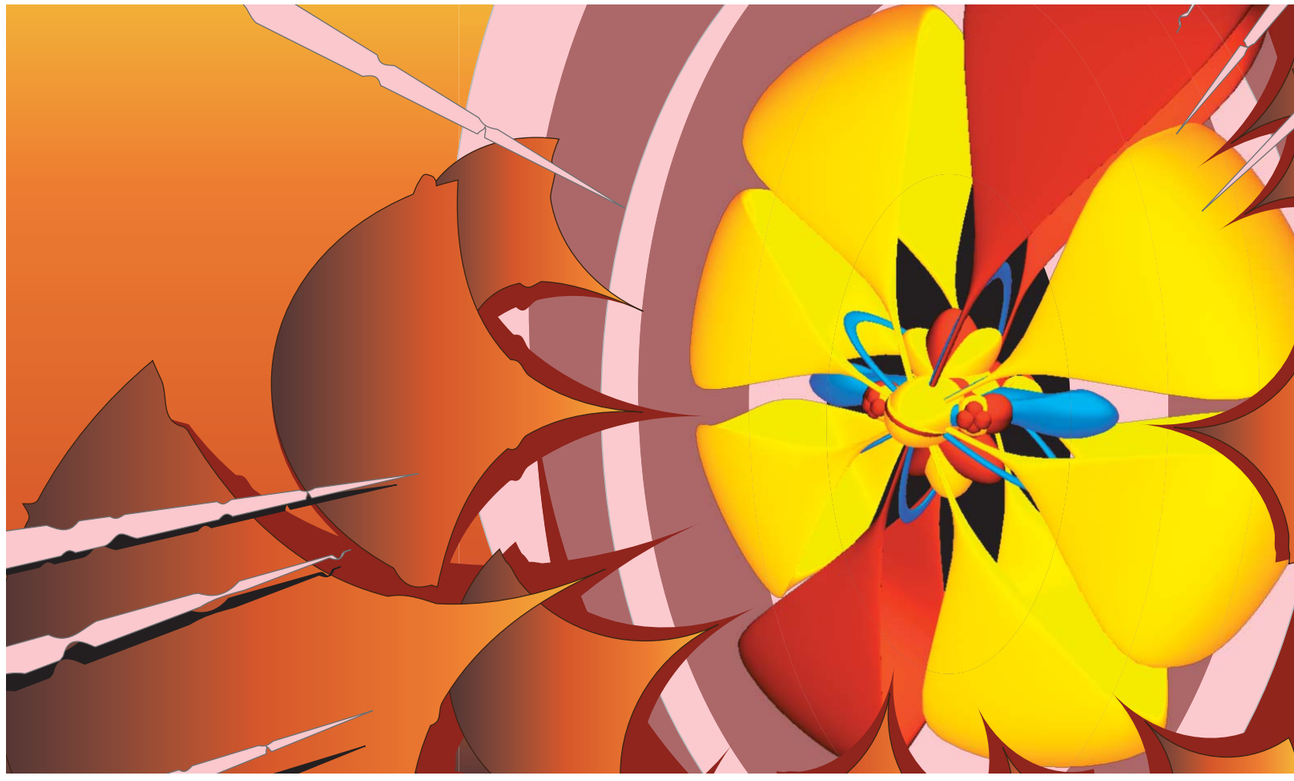


Bones: Front Elevation and Roof Plan

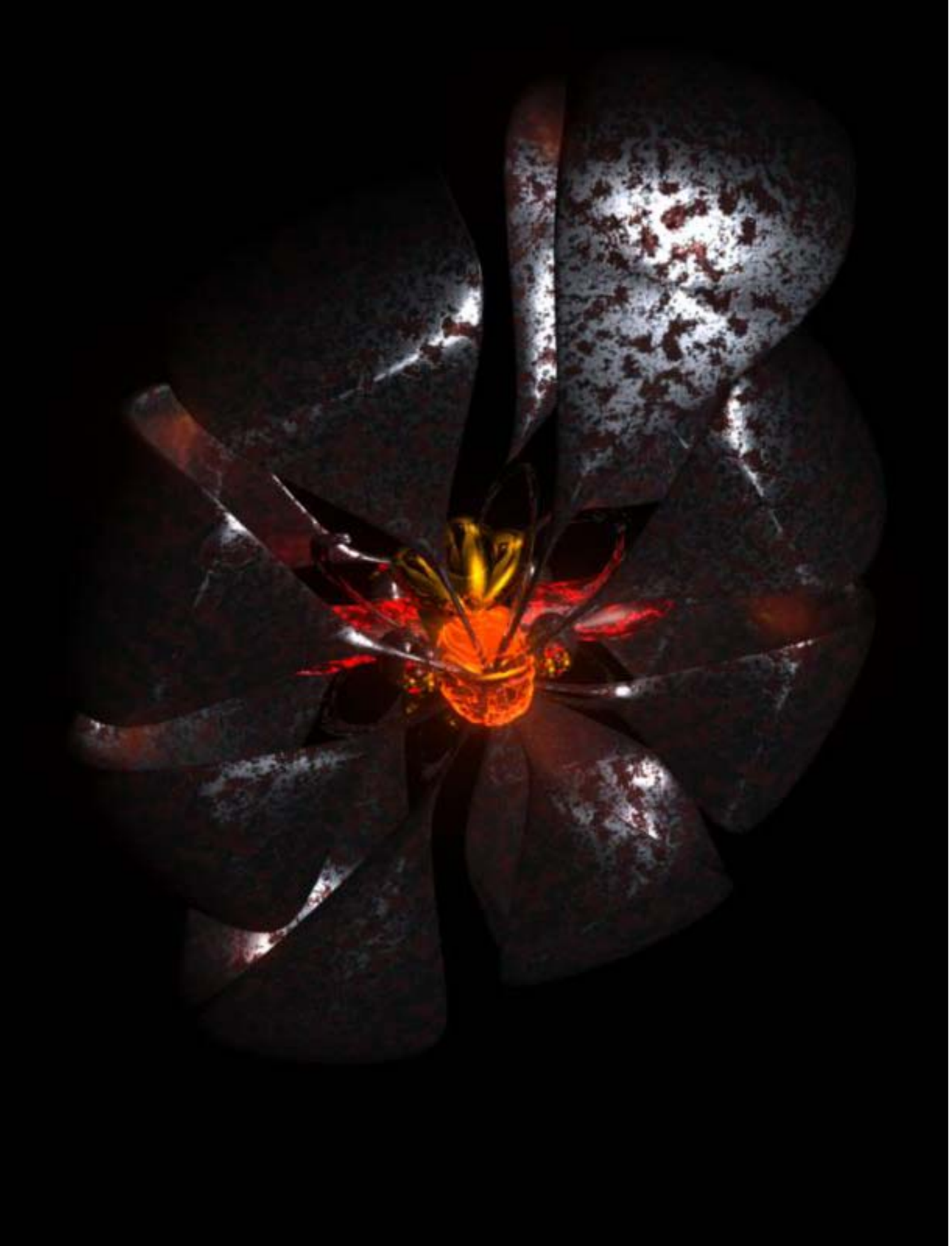


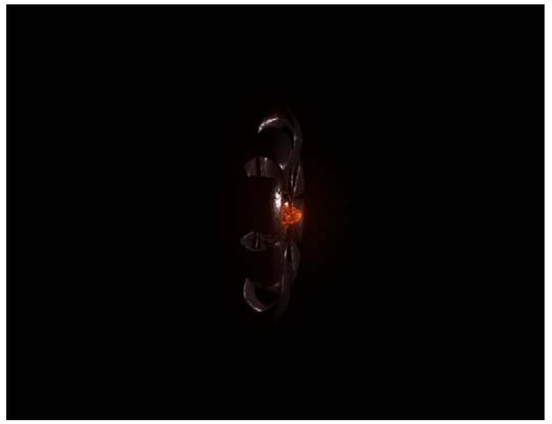
Bones: Axonometric View

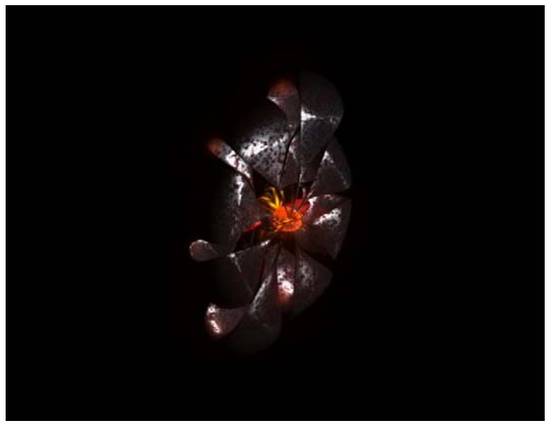
3D Sketches

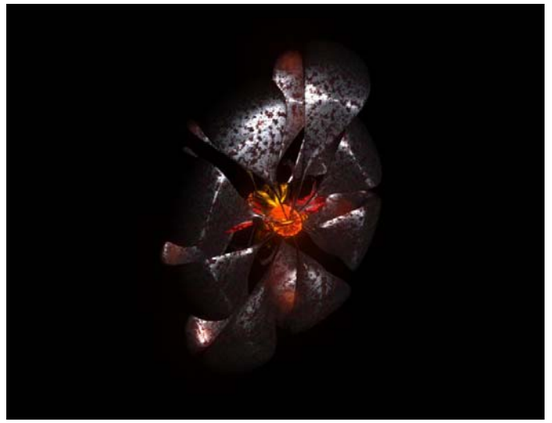


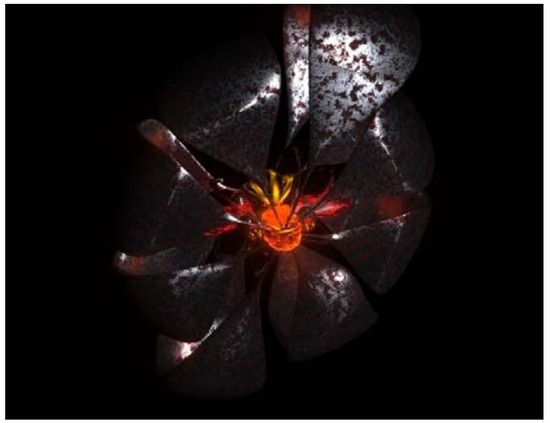
Visual Studies Acid Daisy



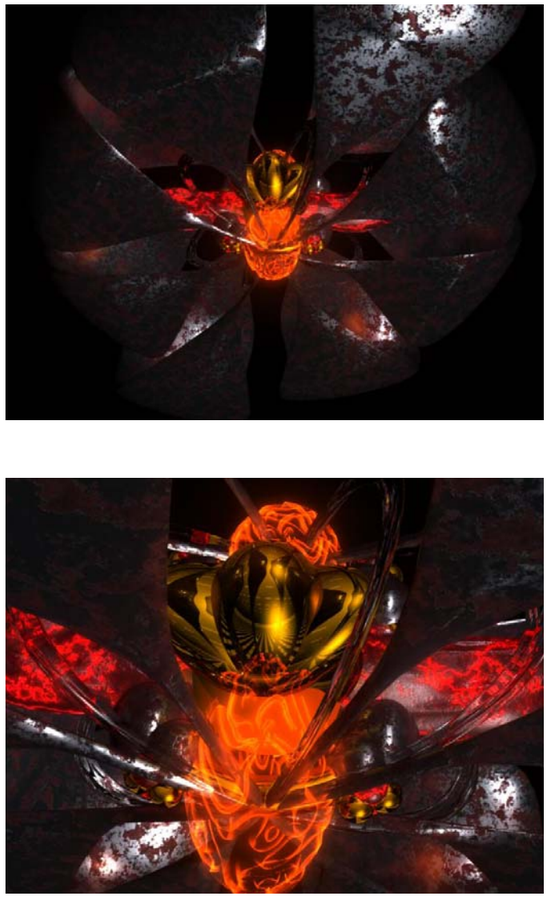


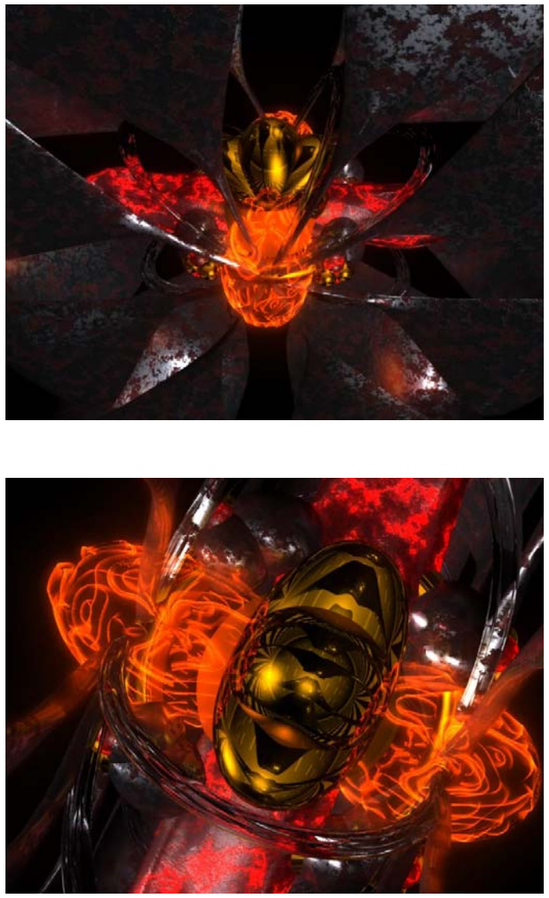




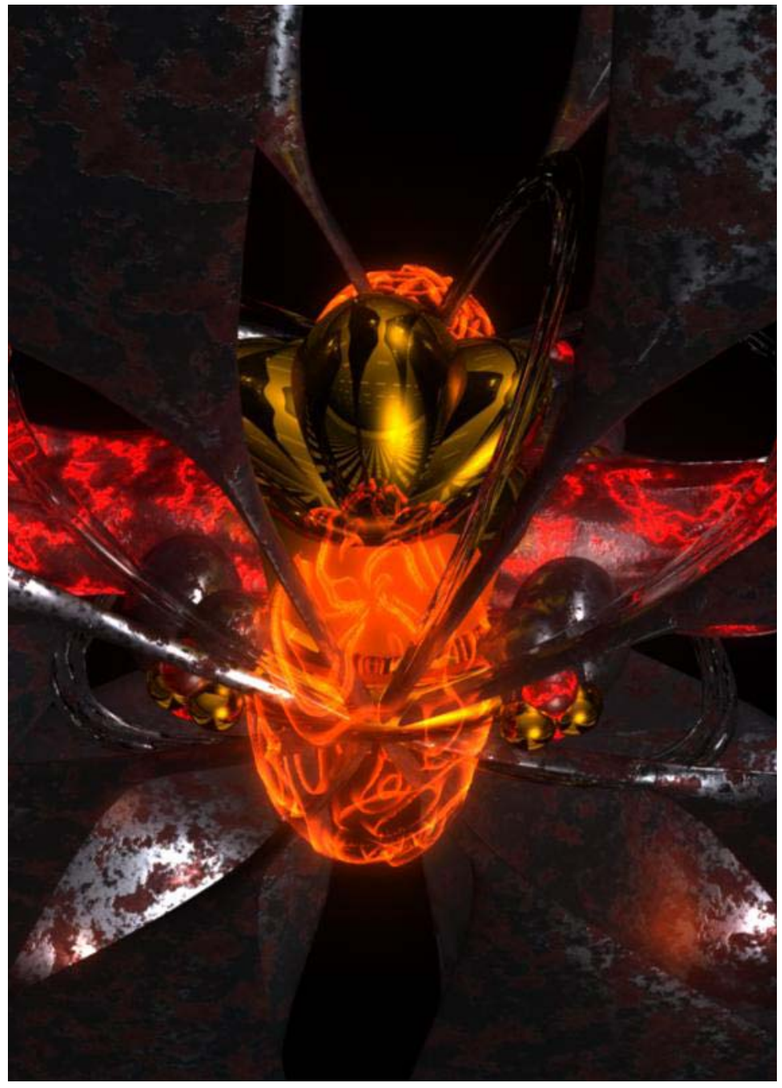


Blacksmith - Stop-Animation: Approach

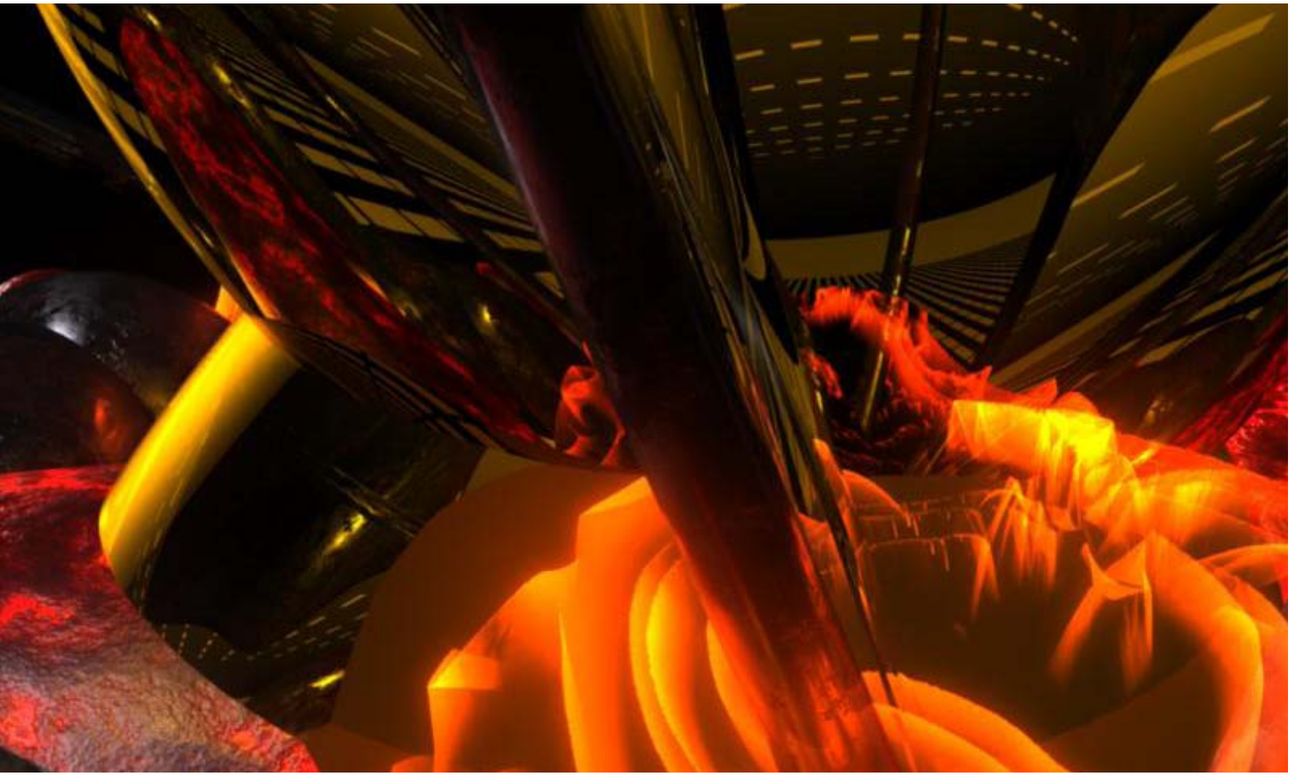




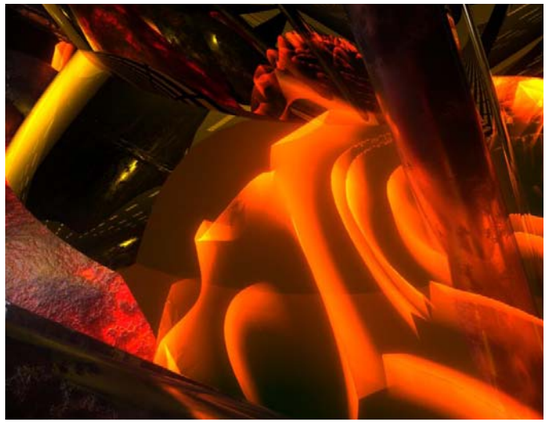
Blacksmith - Stop-Animation: Satisfying the Curiosity



Blacksmith - Stop-Animation: Too close for Comfort



Blacksmith - Stop-Animation: Approach



Blacksmith - Stop-Animation: Meltdown

Los Angeles, California, USA

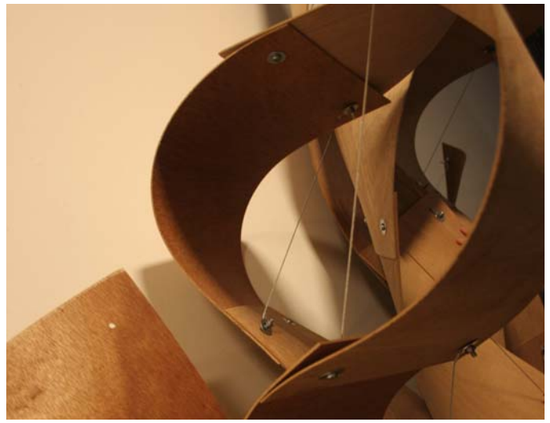
Design IN-Tenstion

The initial design of the individual parts was created by Ilya Bourim. The rest of the design that evolved and responded to its surroundings was created by all the members of the design team. One of the goals for this project was to experiment with a material and see how far it can be taken in terms of structure. The thin sheets of veneer seemed to become stronger when they were set in tension. We used thin steel cables to set the veneer in tension. To determine the bending limit of the veneer we used tensioners that were hand adjusted. We also found that depending on the grain orientation of the veneer, the elasticity of veneer changed greatly. If bent along the grain, it was almost impossible to break, while a twist and bend against the grain would crack and break the veneer really easily.

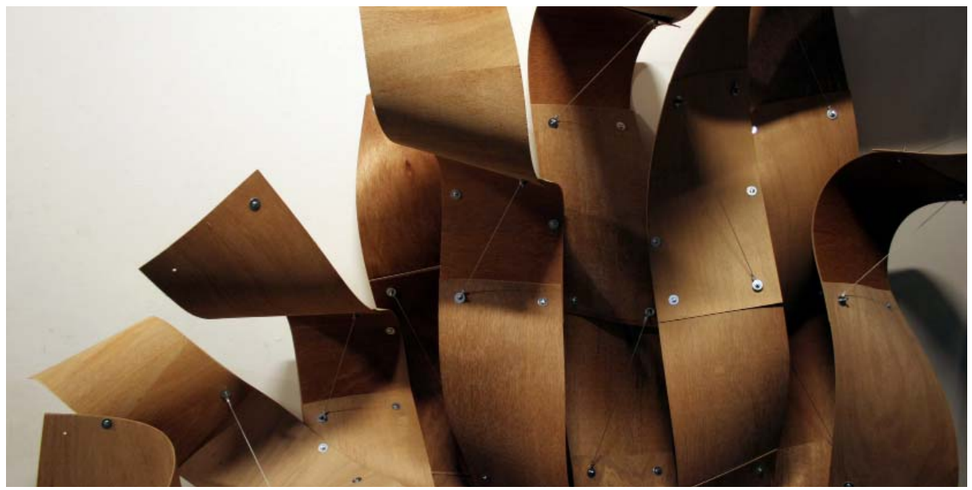
Several size panels were assembled using 3 or 4 sheets of tensioned veneer. Depending on the requirements many other sizes were also used. To make certain panels respond to the program and define space, a different orientation grain panels were used to make the veneer bend and twist.

We intended to structure to close on itself, bend over the top and reconnect. It created several different types of spaces with different experiences in each.

While meant as a structural experiment, this project resulted in an esthetically attractive overall design. Its dynamic and flexible composition created a unique design every time it was assembled. Currently, many design team members keep pieces of project as art objects in their living rooms. On February 26, 2009 it was set up as an architectural installation at the East Hollywood ArtCycle, an annual art and cycle street show.



Design Testing



Interior Photo of one of the Living Rooms

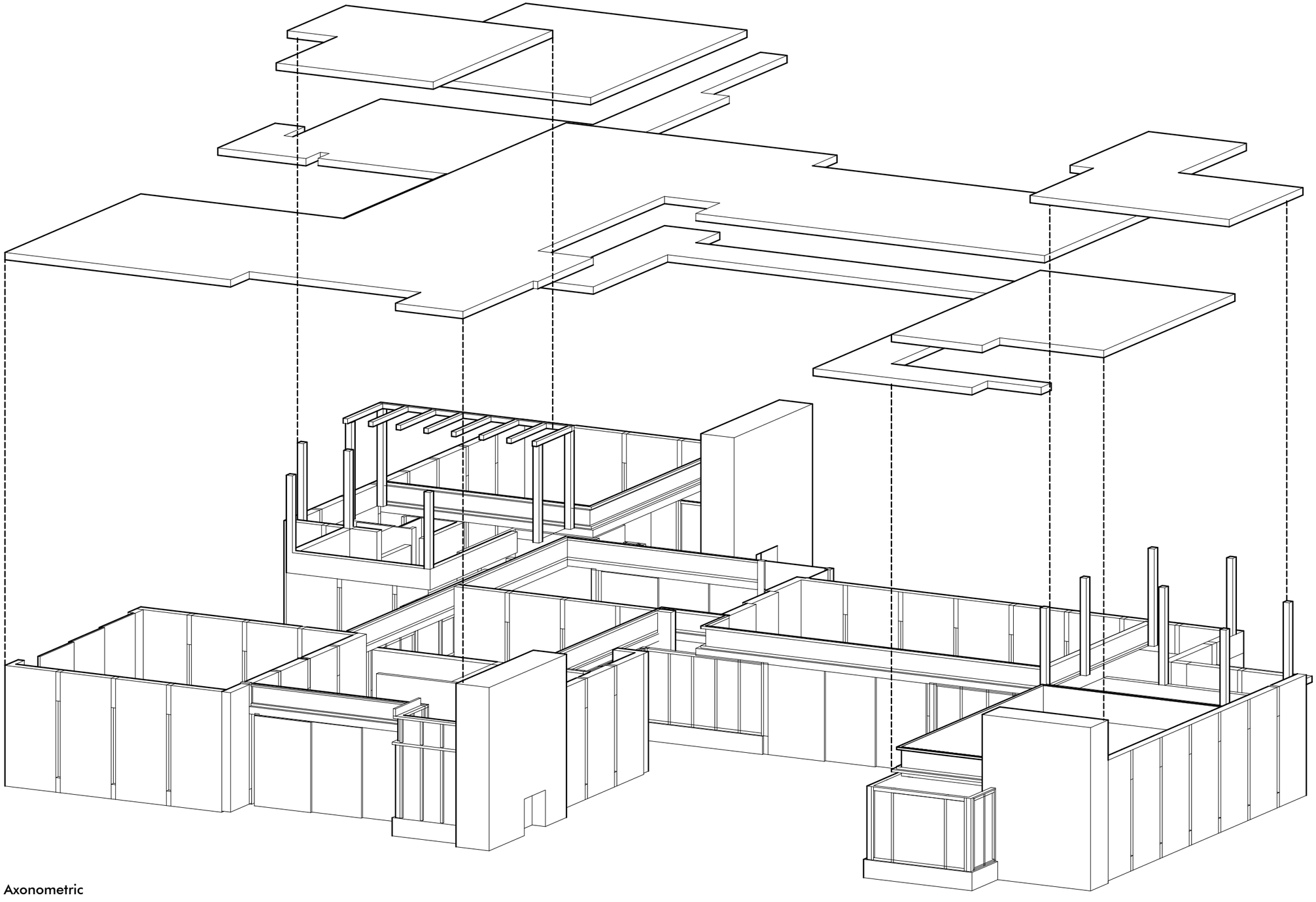
Construction and Design Team: Cynthia Aguirre-Leda, Francisco Alarcon Ruiz,
Chris Barker, Rachel Perez Bitan, Ilya Bourim & Jessica Brush.

Los Angeles California

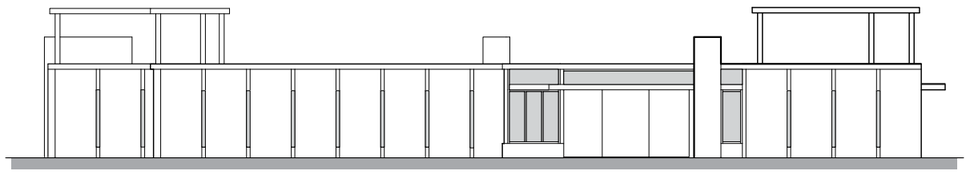
Study: Rudolf Schindler
Kings Road House

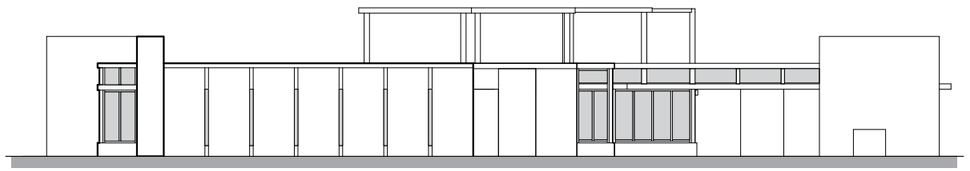
Exterior Views

Interior Photo of one of the Living Rooms



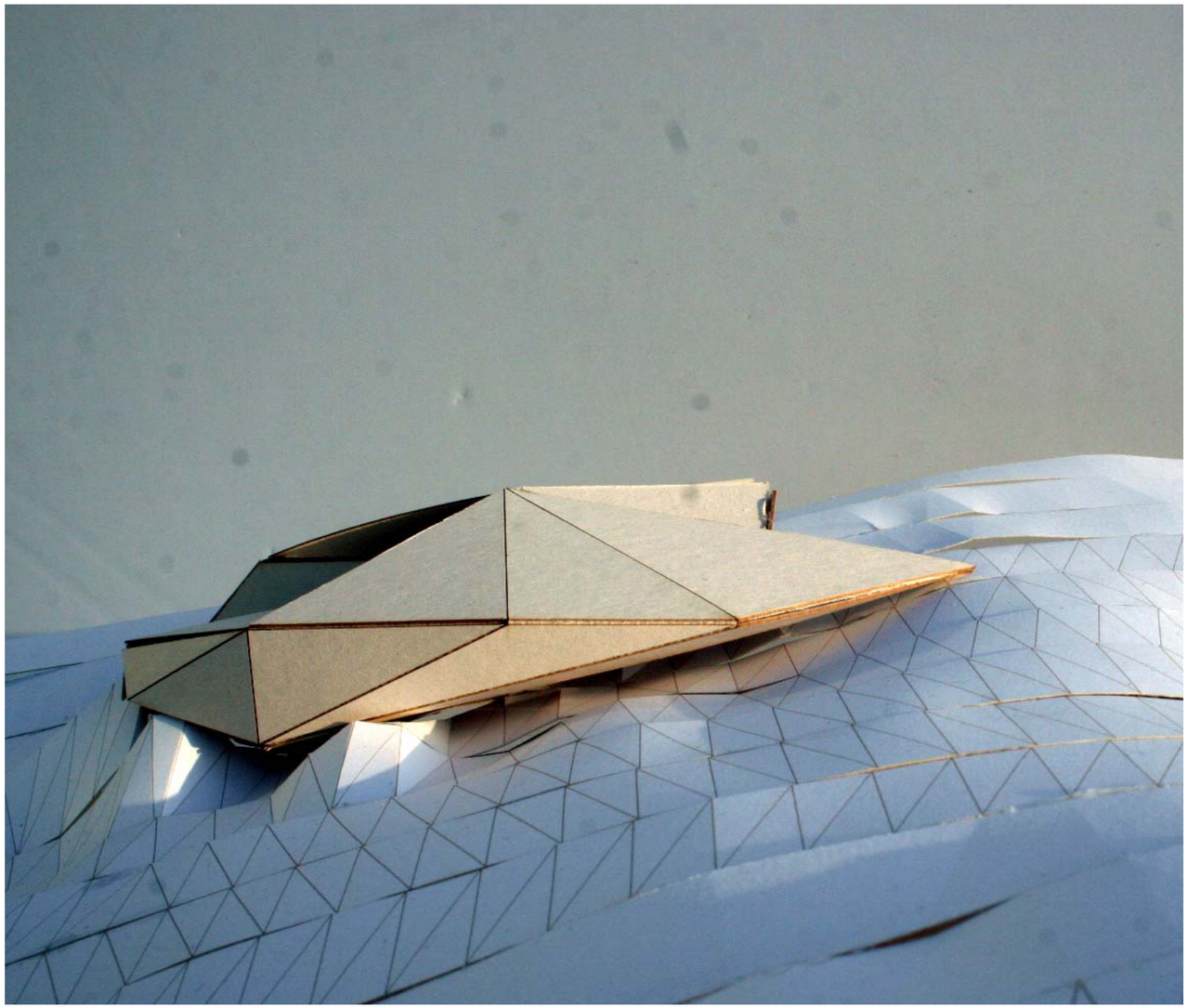
Exploded Axonometric

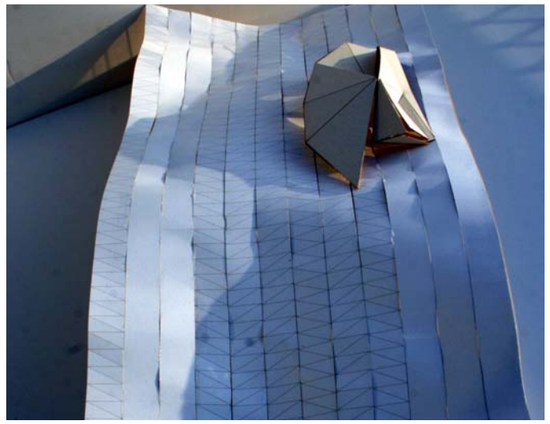


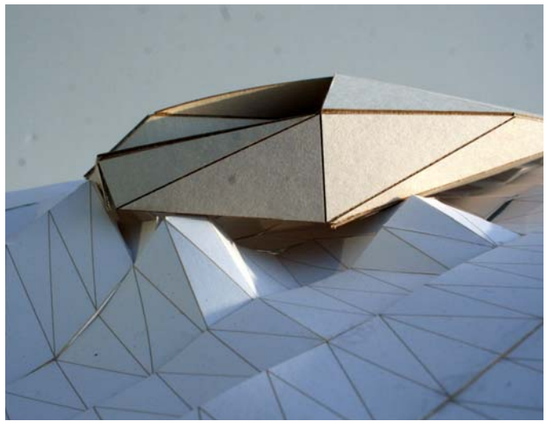


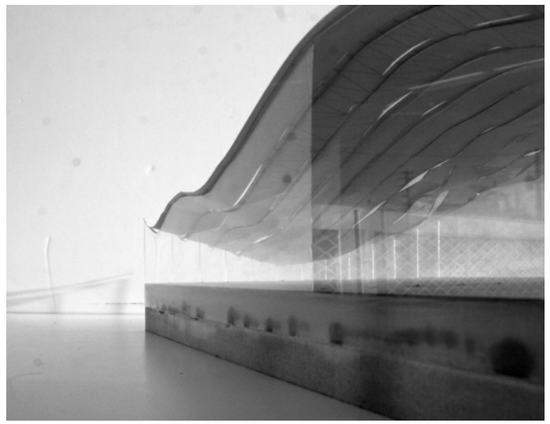
Elevations

Ground Floor Plan







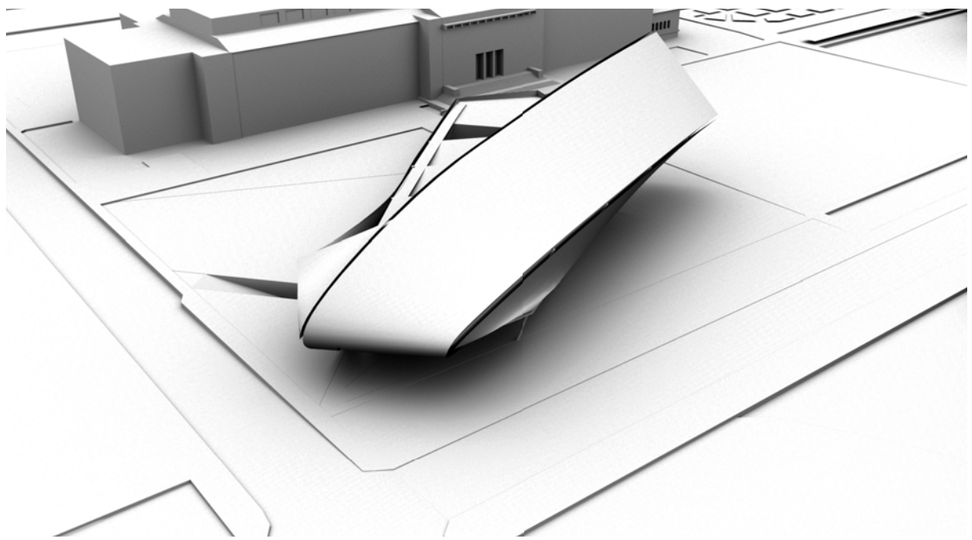


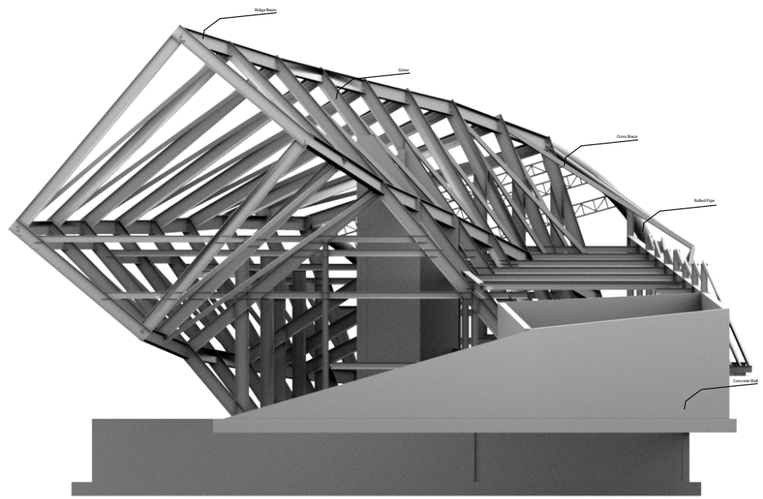
Bird's-eye views Physical Model:

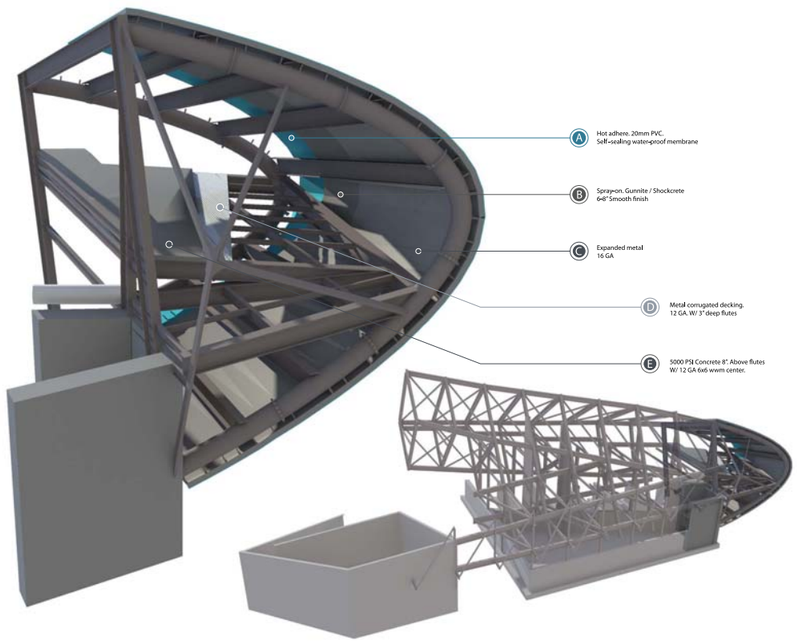
Los Angeles, California, USA

Design Drawings

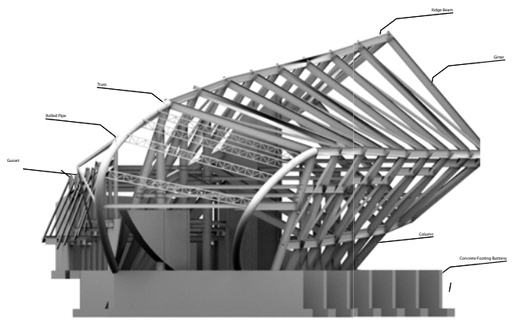
DD Team Members: Rachel Bitan, Ilya Bourim, Mishal Hashmi, Joel Ochs and Tim Turner

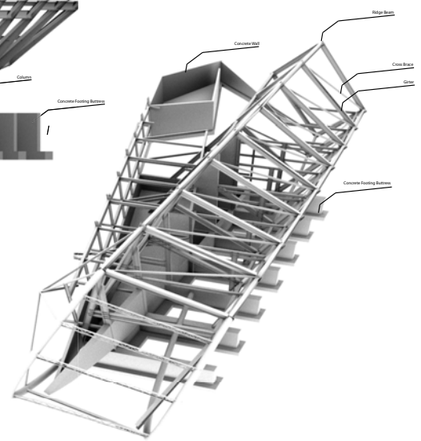




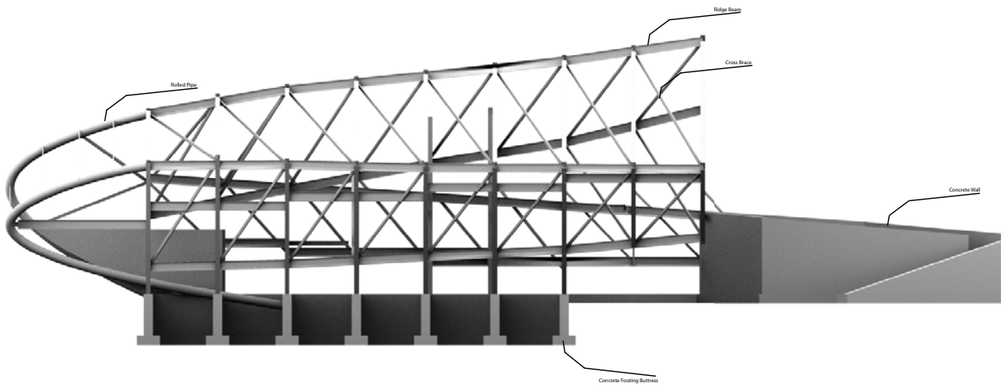


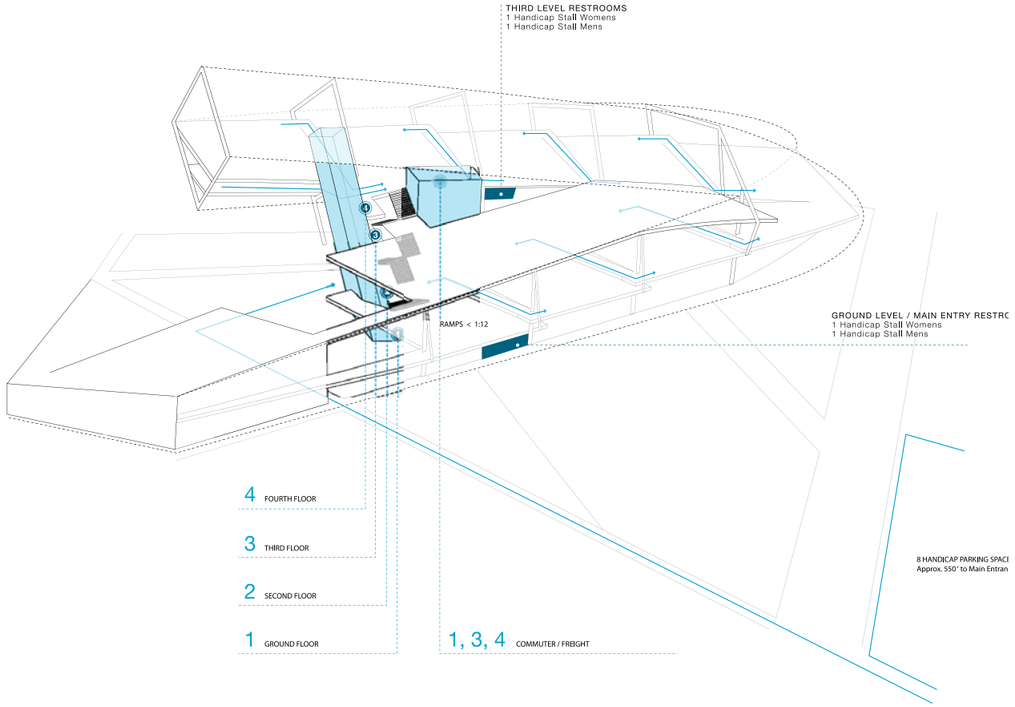
Perspective Rendering
3D Detail

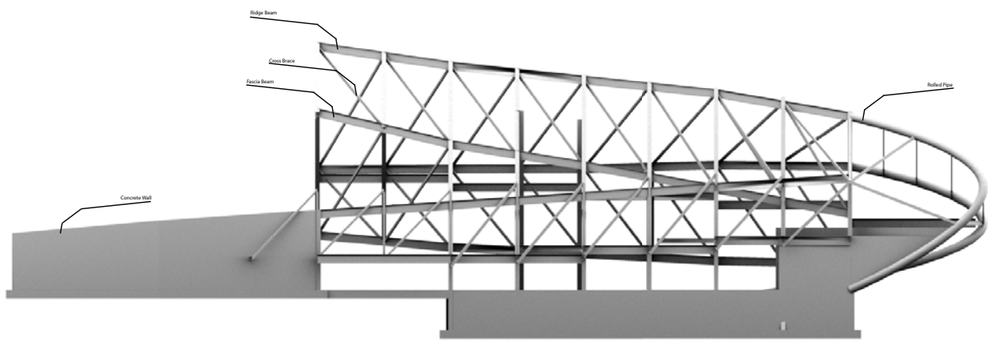




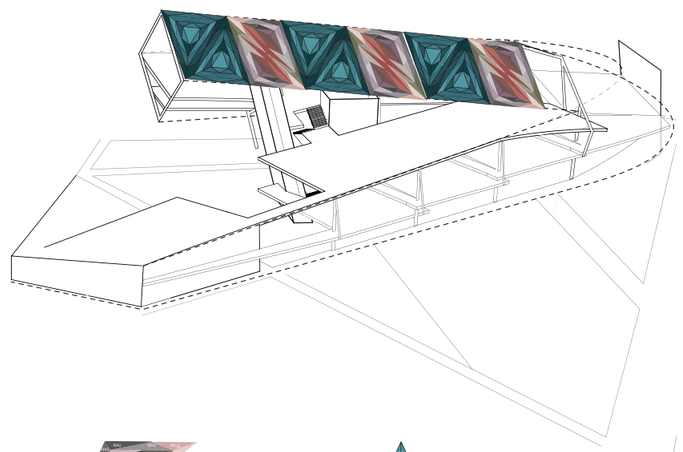
3D Elevations and Axonometric Drawings

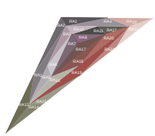




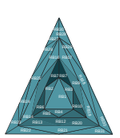


	Panel	Length		
		Long Cord	Medium Cord	Short Cord
GROUP A	RA1	16'-8"	15'-0"	3'-7"
	RA2	23'-2"	21'-5"	3'-7"
	RA3	31'-7"	21'-5"	10'-10"
	RA4	22'-9"	15'-0"	8'-7"
	RA5	15'-10"	13'-1"	4'-4"
	RA6	16'-11"	14'-2"	4'-4"
	RA7	16'-11"	13'-1"	3'-7"
	RA8	12'-2"	9'-2"	3'-7"
	RA9	15'-10"	14'-2"	3'-7"
	RA10	11'-4"	9'-9"	3'-7"
	RA11	12'-2"	9'-11"	4'-1"
	RA12	9'-2"	11'-5"	9'-2"
	RA13	23'-2"	13'-1"	10'-10"
	RA14	16'-10"	13'-1"	5'-1"
	RA15	21'-2"	16'-10"	5'-1"
	RA16	23'-0"	13'-1"	10'-8"
	RA17	24'-8"	13'-1"	9'-2"
	RA18	24'-8"	14'-8"	10'-8"
	RA19	46'-0"	25'-3"	21'-2"
	RA20	23'-0"	14'-8"	9'-2"
	RA21	25'-3"	16'-10"	8'-9"
	RA22	16'-8"	9'-2"	8'-7"
	RA23	16'-10"	9'-2"	8'-9"
GROUP B	RB1	12'-8"	12'-8"	10'-8"
	RB2	12'-8"	7'-10"	6'-2"
	RB4	10'-7"	6'-1"	6'-1"
	RB5	10'-0"	6'-1"	6'-1"
	RB6	11'-11"	7'-10"	5'-7"
	RB7	11'-11"	7'-2"	6'-2"
	RB9	23'-11"	13'-2"	11'-5"
	RB12	20'-0"	10'-5"	10'-5"
	RB13	14'-8"	10'-5"	5'-7"
	RB14	17-7"	13'-2"	5'-7"

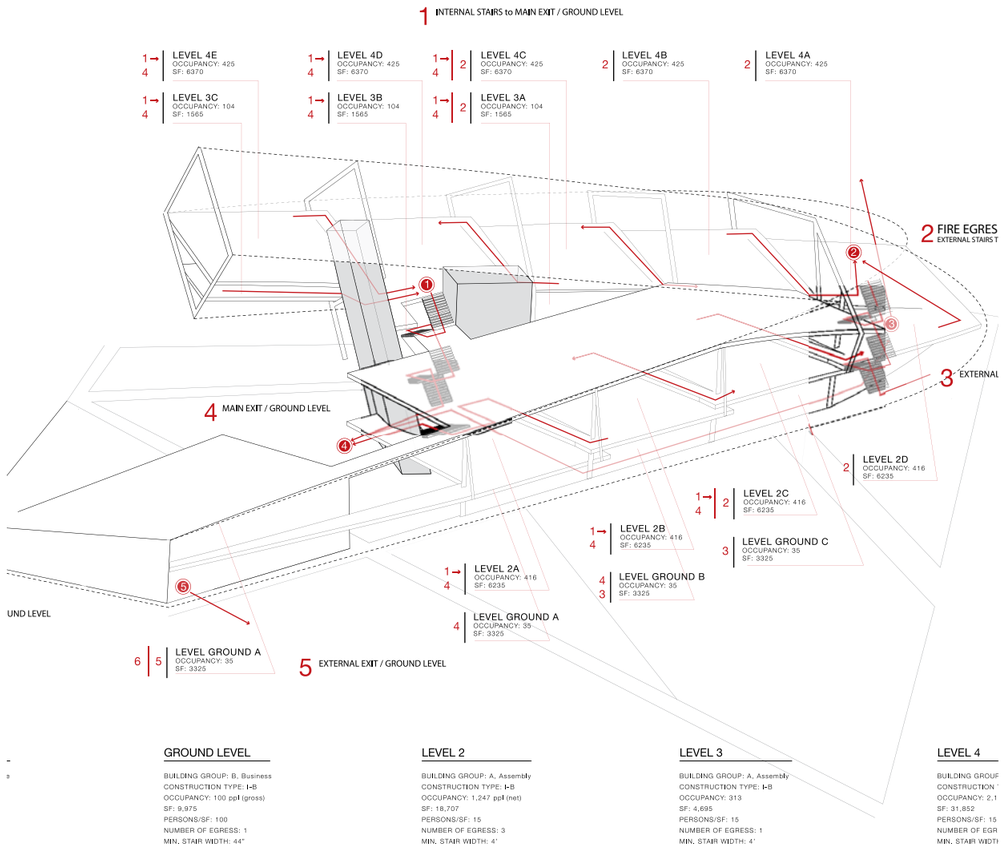




Group A
scale: 1'-0" = 1/16"



Group B
scale: 1'-0" = 1/16"



GROUND LEVEL

BUILDING GROUP: B, Business
CONSTRUCTION TYPE: I-B
OCCUPANCY: 100 ppl (gross)
SF: 9,975
PERSONS/SF: 100
NUMBER OF EGRESS: 1
MIN. STAIR WIDTH: 44"

LEVEL 2

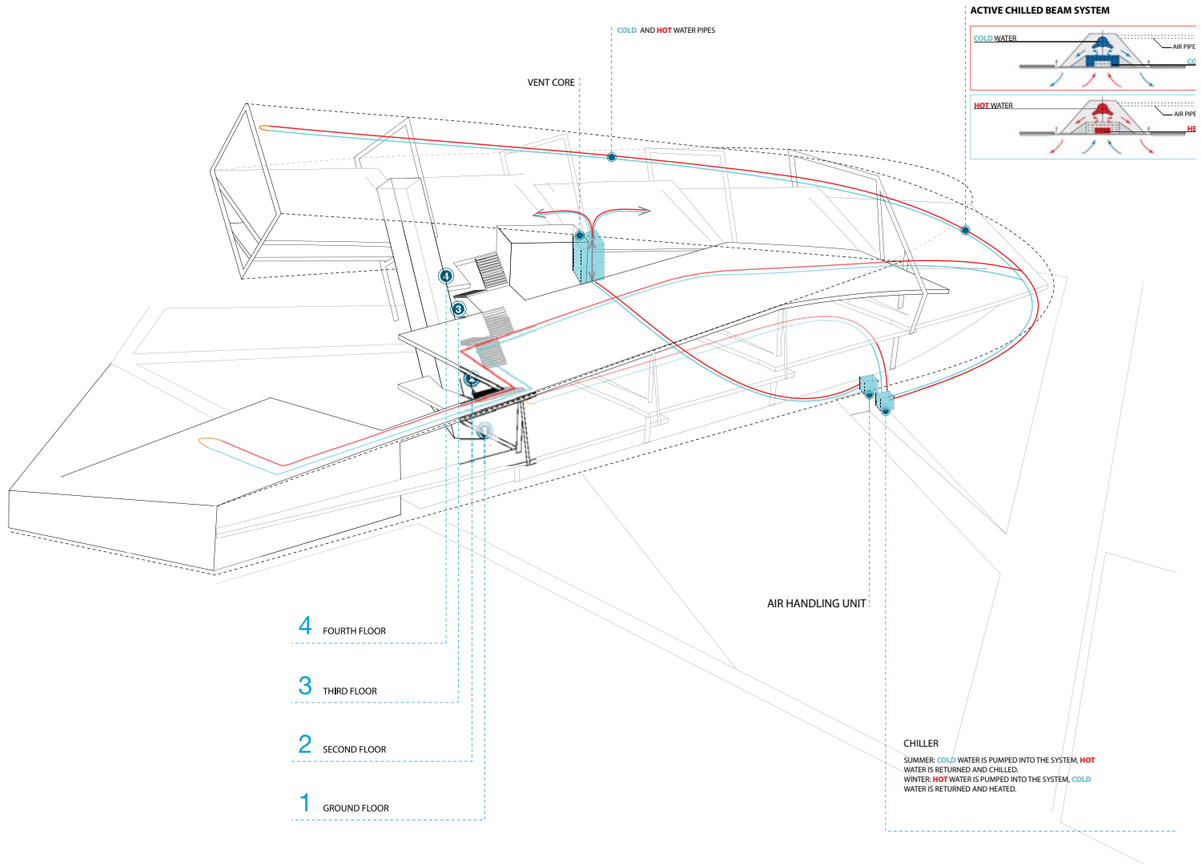
BUILDING GROUP: A, Assembly
CONSTRUCTION TYPE: I-B
OCCUPANCY: 1,247 ppl (net)
SF: 18,707
PERSONS/SF: 15
NUMBER OF EGRESS: 3
MIN. STAIR WIDTH: 4'

LEVEL 3

BUILDING GROUP: A, Assembly
CONSTRUCTION TYPE: I-B
OCCUPANCY: 313
SF: 4,695
PERSONS/SF: 15
NUMBER OF EGRESS: 1
MIN. STAIR WIDTH: 4'

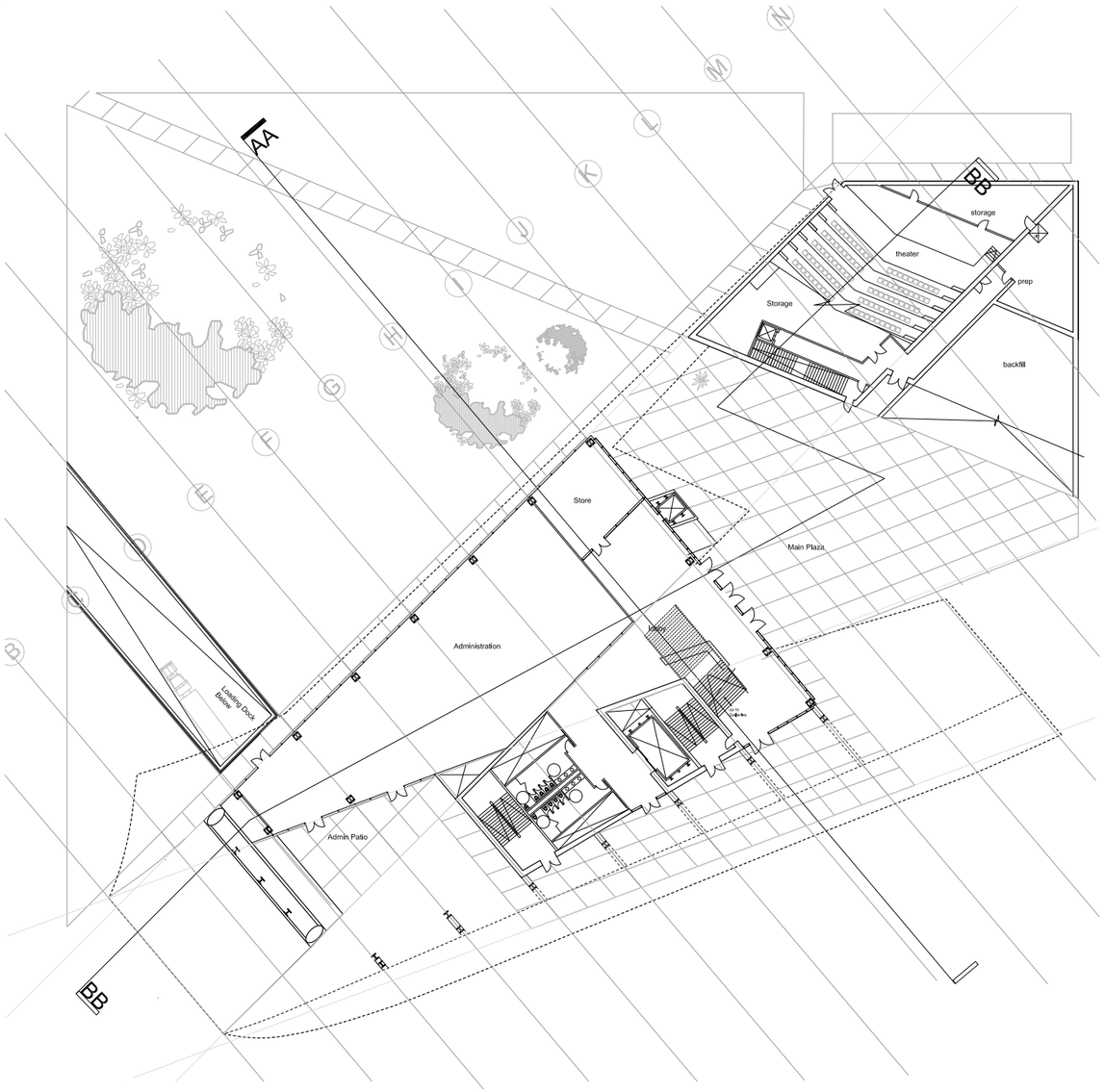
LEVEL 4

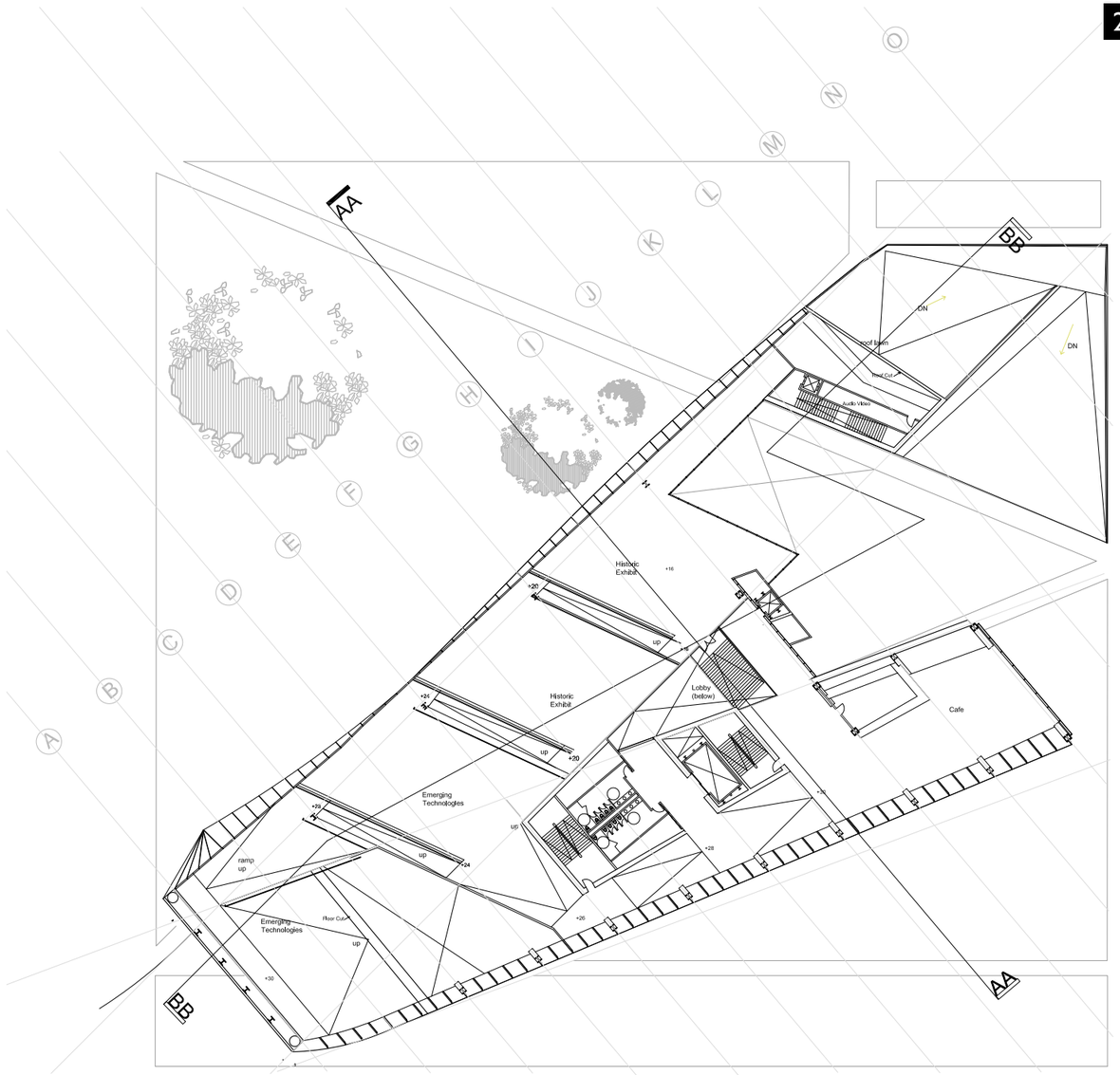
BUILDING GROUP
CONSTRUCTION
OCCUPANCY: 2,1
SF: 31,852
PERSONS/SF: 15
NUMBER OF EGR
MIN. STAIR WIDTH



Diagrams

Floor Plans
Sections


AA
BB
storage
theater
prep
Storage
backfill
Store
Main Plaza
Administration
Lobby
Lobby/p Dock
Below
Admin Patio


AA
BB
DN
DN
Roof Open
Roof Cut-O
Audio Vision
Historic
Exhibit
+16
+26
up
Historic
Exhibit
Lobby
(below)
Cafe
+20
+25
up
Emerging
Technologies
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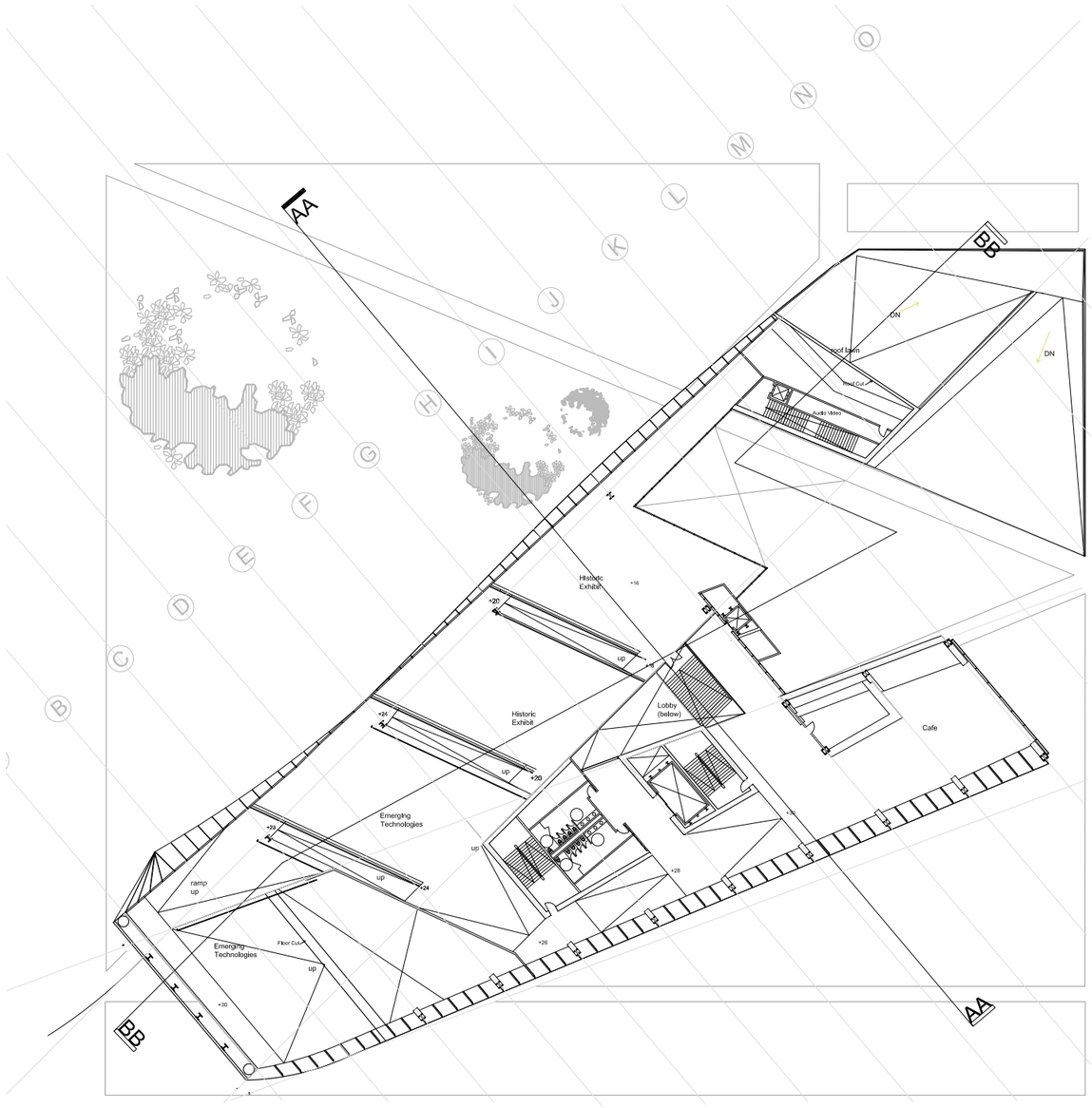
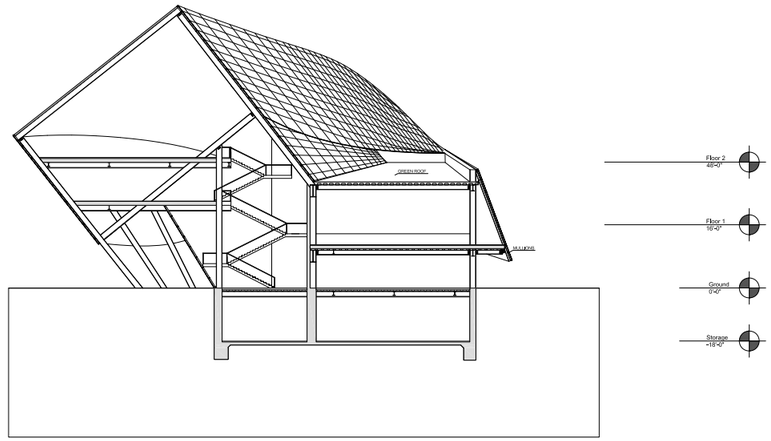
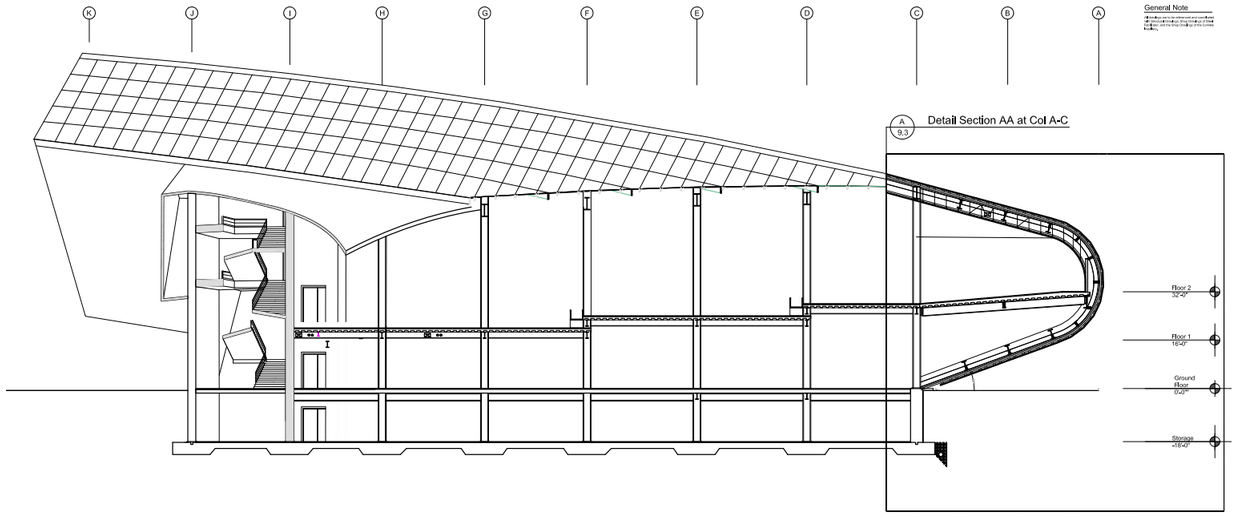
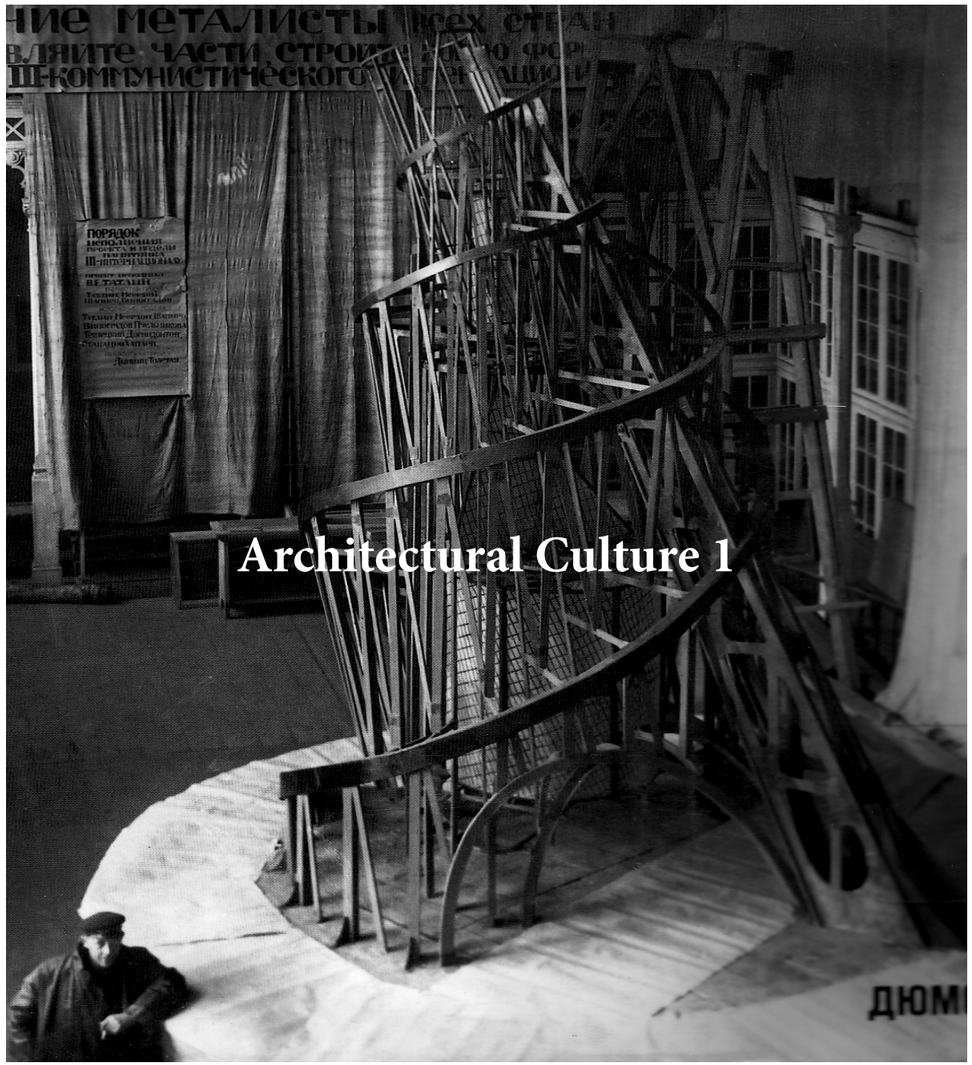
+24
ramp
up
+28
+26
Emerging
Technologies
Floor Cut-
up
+30
BB
AA







General Note



Monument to the IIIrd International
Vladimir Tatlin
St. Peterborough, Russia - 1920

Monument to the IIIrd International

Introduction:

This short paper will present a historical account of one of most recognizable icons of the twentieth century architecture – The Monument to the 3rd International by Vladimir Tatlin. The purpose of this essay is not to create another description of dry technical characteristics of Tatlin's tower, but to try to bring light into this often obscured, not very well known and often contradictory subject. To find a simple example of a contradiction, we can look at the current online edition of Encyclopedia Britannica, and in Vladimir Tatlin: Form/Factura by Margit Rowell. According to Encyclopedia Britannica, Tatlin was born in Ukraine, in year 1885 in Kharkov1, while Rowell states that Tatlin was born in Russia, in Moscow in the same year. What could account for this discrepancy, according to Rowell2, is the fact that Tatlin's family moved from Moscow to Kharkov, soon after his birth. David Galenson in his article One-Hit Wonders introduces Vladimir Tatlin as a sculptor3. It is certainly true that throughout his career, Tatlin worked with multiple medium and materials and often combined the art fields of painting, sculpture and architecture to create his works. But to bluntly introduce him as a sculptor when he was never formally trained as one is just another example of how little do we know about him. What this seems to introduce is the fact that Russian and soviet artists got disconnected by the communist regime from their Western counterparts and much of the Russian avant-garde art remained unknown to the rest of the world until the collapse of the Soviet Union.

The Artist:

In order to better understand the work of an architect, it is often important to understand where he or she originates from. Rowell helps to place Tatlin's life in historical context: "he was fifteen years younger than Malevich, eight years older than Mayakovsky, four years younger than Picasso" 4. Every one of these artists had a major influence on Tatlin. Camilla Gray in her article The Russian Contribution to Modern Painting, states the following on Tatlin's 1913 encounter with Picasso:

Posing as a musician, Tatlin got into a conversation with Picasso, whom he much admired. [...] Picasso, taking him for a musician, showed him his work. Tatlin was enormously impressed and offered to sweep Picasso's floor if he would only allow him to stay with him. It is reported that Picasso was furious with him discovering that he was a painter and chased him out of doors5.

According to Gray, upon returning to Moscow, Tatlin began working on his first reliefs. It should not be misunderstood that Tatlin started to follow the work of Picasso, who according to Rowell, remained a painter in the classical sense of the word6. Using reliefs, Picasso extended his paintings beyond the picture frame, whereas Tatlin as an "analytical cubist painter sought to eliminate illusions of depth, to split open the volume of a given object and align its different faces parallel

[1] "Constructivism." Encyclopedia Britannica. 2008. 10 Nov. 2008 <http://www.britannica.com>.

[2] Rowell, Margit. "Vladimir Tatlin: Form/Factura." Soviet Revolutionary Culture 7 (1978): 83.

[3] Galeson, David. One-hit Wonders. Historical Methods Summer 2005: 38.

[4] Rowell, Margit. "Vladimir Tatlin: Form/Factura." Soviet Revolutionary Culture 7 (1978): 83.

[5] Gray, Camilla. "The Russian Contribution to Modern Painting." The Burlington Magazine 1 May 1960: 210.

[6] Rowell, Margit. "Vladimir Tatlin: Form/Factura." Soviet Revolutionary Culture 7 (1978): 88.

to the surface of the canvas, Picasso attempted, in these constructions, to detach the picture planes from the surface of the canvas and reassemble them in front of the wall"7.Gray states that Tatlin's works "are analogues to Picasso's works of the same period, although Tatlin has pursued his ideas to a far more abstract conclusion."8 This could signify beginning of Tatlin's movement towards a three dimensional medium, while flattening his composition in two dimensions. It was a radical turn away from what he was originally trained in at the Moscow School or Painting, Sculpture and Architecture9. Even though it might seem as a radical transformation, one should consider the fact that before the studies at the University, he began his painter's career by painting religious icons10, that in Russian tradition, are mostly two dimensional representations of the religious characters and events. Margit Rowell also reports that between 1909-1910, Tatlin "began exhibiting fairly regularly in the principal avant-garde exhibitions in Odessa, Moscow, and Petrograd and was friendly with most of the significant artists of the period." 11

Politics and Art:

Tatlin clearly believed that an artist had an active role in political affairs of the new country, joining nothing less than the ranks of the soviet propaganda machine. John Bowlt, in his introduction to Tatlin's Memorandum, writes that in 1918 Tatlin worked "in the Moscow Branch (or Collegium) of the Visual Arts Section of the People's Commissariat of Enlightenment (IZONKP)." 12 IZONKP was an organization responsible of education a largely illiterate Russian population through visual images. "Although Russian artists had been essentially apolitical prior to 1917, they nonetheless sought a substantive modification of the conception of the work of art..."13 Camilla Gray writes that the artist of the new soviet society had a new and different role and these roles "were endlessly discussed"14. Furthermore, Gray claims that:

Tatlin's constructivists, declaring art – easel-painting – to be dead, an anachronism in the new centres of activity in industry. They declared the artist-engineer to be the role of the artist in a communist society.15

This underlines the strength of the communist movement in Russia – where the role of old, established and very traditional professions was redefined.

Tatlin at Sea

Tatlin's love for the sea, proves to be another major influence on his works. Rowell states that "by the age of seventeen, [Tatlin] had run away from home and joined the Merchant Marine." Furthermore, states that Tatlin's naval years had influenced most of his art and design throughout his life16. This is hard to contest after a second look at model of the Monument to the 3rd International. Margit Rowell proposes that "the general silhouette of the monument, including its heeling to one side, may well had a nautical inspiration found also in some of the artist's theater designs." Furthermore, Margit proposes that the masts, the rigging and the tilted smokestacks of the ships, echo in many Tatlin's works, and it is unmistakably apparent in the Monument to the 3rd International. 17

Constructivism:

In order to tackle the concept of the Tatlin's monument, it is important to understand the term constructivism. According to Encyclopedia Britannica, Tatlin was the first artist who began working with materials, the way a constructivist would. Furthermore, Encyclopedia Britannica states the following on the subject of constructivism:

The expatriate Russian sculptors Antoine Pevsner and Naum Gabo joined Tatlin and his followers in Moscow, and upon publication of their jointly written Realist Manifesto in 1920 they became the spokesmen of the movement. It is from the manifesto that the name Constructivism was derived; one of the directives that it contained was "to construct" art.18

Constructivist movement created followers in many disciplines of the art world. Christina Lodder writes that "for Constructivists in Russia and the West, Tatlin's Tower was a talisman, adumbrating a synthesis of art and architecture, and ultimately, in the brave new world, of art and everyday life." 19

Tower: The Precedents

Tatlin's tower although a revolutionary in concept, is not without precedents. Many of Étienne-Louis Boullée unbuilt projects have similar grandiosity, monumentality and certainly the outcome. Rowell mentions the following as the precedents to the Tatlin's Tower: Eiffel Tower, Boccioni's 1912 Development of a Bottle in Space, Breughel's Tower of Babel, Rodin's project for a Tour du Travail of 1894-97, Hermann Obrist's 1902 project for socialist monument, the chimneys of Gaudi's Casa Mila in Barcelona, the Great Mosque at Samarra, Borromini's Sant'Ivo della Sapienza, oil wells at Baku."20 Kestutis Zygas discusses how Tatlin's Tower's "programmatic antecedents may be found in public discussion about monumental propaganda launched circa June 1918 while the Tower's physical precursor was Tatlin's cubo-futurist project for a Monument to the October Revolution dated March 1919"21. It is necessary to understand that the Tatlin's Tower was a project intended for the most part as an instrument of social engineering and not as a structure or a monument. John Milner states: "Tatlin's Tower was closer in appearance to an apparatus than to a building or a monument, in its combination of skeletal framework and moving parts.22 The upwards spiraling form of the Monument is not a faux pas. According to Milner as we move towards the top of the

[7] Rowell, 89.
[8]Gray, 210.
[9]Rowell, Margit. "Vladimir Tatlin: Form/Factura." Soviet Revolutionary Culture 7 (1978): 84.
[10]Rowell, Margit. "Vladimir Tatlin: Form/Factura." Soviet Revolutionary Culture 7 (1978):84.
[11]Rowell, 84.
[12] Bowlt, John, Vladimir Tatlin, and S. Dymshits-Tolstaia. "Memorandum from the Visual Arts Section of the People's Commissariat for Enlightenment to the Soviet of People's Commissars: Project for the Organization of Competitions for Monuments to Distinguished Persons (1918)." Design Issues 1 (1984): 70.
[13]Rowell, 100
[14] Gray, Camilla. "The Russian Contribution to Modern Painting." The Burlington Magazine 1 May 1960: 210.
[15] Gray, 210
[16]Rowell, Margit. "Vladimir Tatlin: Form/Factura." Soviet Revolutionary Culture 7 (1978):100
[17]Rowell, Margit. "Vladimir Tatlin: Form/Factura." Soviet Revolutionary Culture 7 (1978):103
[18]"Constructivism." Encyclopedia Britannica. 2008. 10 Nov. 2008 <http://www.britannica.com>.
[19]Lodder, Christina. "Tatlin. Baden-Baden and Moscow." The Burlington Magazine 136 (1994): 46.
[20]Rowell, Margit. "Vladimir Tatlin: Form/Factura." Soviet Revolutionary Culture 7 (1978):104
[21]Zygas, Kestutis P. "Punin's and Sidorov's Views of Tatlin's Tower." Oppositions Sept. 1977: 69.
[22]Milner, John. Vladimir Tatlin and the Russian avant-garde. Frome: Yale University Press, 1983:154.

tower, the interior space also decreases. “In so doing they provide a perfect parallel of the evolution of decision-making and power which emerges from the broad earth to the largest assembly hall, and thence upwards to bodies both smaller and higher in authority and altitude.” 23

Tower: The Form

Margit Rowell describes the Tower’s form: “a gigantic iron spiral wrapped around a cone and inclined at a 45-degree angle. Vertically aligned within it were four glass enclosures, each a different shape, serving a different governmental activity, and revolving at a different speed”24. Rowell also mentions that the internal geometric forms of the tower were to rotate at the different speeds according to their specific functions25. Margit relates the Tower’s super and substructures that housed the mechanisms to rotate the internal structure in nautical terms: it “recalls the sailboat’s light, open, evanescent silhouette and the heavy machinery, keel, and ballast below deck”.26

Tower: The Program

The program of the Tower according to Zygas was a child of Tatlin’s own creation. Zygas writes that it is conceivable that Tatlin was not given a program: “we surmise Tatlin improvised as he went along, adding and deleting facilities at will, and, in effect, wrote his own program”27. Rowell gives a throughout description of the Tower’s program:

The lowest, a broad-based cylinder, was designed for annual meetings of the legislative body and was to revolve once a year. The second, a pyramid, would house monthly executive meetings and revolve once a month. The two uppermost chambers, a narrow cylinder and a hemisphere, would serve respectively as an information bureau and to emit propaganda to the street. The cylinder was to revolve once a day, the hemisphere, hourly. Radio antennae and film projectors were to be rigged to the top.28

Tower: The Materials

Milner states that Tatlin “worked as a creative person and not as a man as a man fulfilling predetermined functional requirements by the appropriate disposition of materials”.29

Although it is well known that the model of the 3rd International was wood, cast-iron and glass, it is only assumed that the final would have been constructed of the same materials.

Contradictions:

[23]Milner, 160.
[24]Rowell, Margit. “Vladimir Tatlin: Form/Factura.” Soviet Revolutionary Culture 7 (1978):103
[25]Rowell, Margit. “Vladimir Tatlin: Form/Factura.” Soviet Revolutionary Culture 7 (1978):104
[26]Rowell, 103.
[27]Zygas, Kestutis P. “Punin’s and Sidorov’s Views of Tatlin’s Tower.” Oppositions Sept. 1977: 70
[28]Rowell, Margit. “Vladimir Tatlin: Form/Factura.” Soviet Revolutionary Culture 7 (1978):103
[29]Milner, John. Vladimir Tatlin and the Russian avant-garde. Frome: Yale University Press, 1983:175

Although this project is visually well-known, there is very little academic discussion that focuses on many aspects of this project. It could very well be due to the Tatlin’s status that is vaguely lost somewhere between artist, sculptor and architect. In any case, the project does produce controversy and therefore some discussion is inevitable. Immediately after the construction of the project in 1920, A. Sidorov in his review of the Tower gives a rather harsh stab at the Monument to the 3rd International by calling it “useless” and suggesting it has no value30. John Milner on the other hand while doing a more throughout investigation of the Tatlin’s project, makes the following statement: “Tatlin had radically adjusted his own standpoint, moving from construction defined by material characteristics, to a more diagrammatical construction related to the process of government and its role within the social body. In providing a social of construction, Tatlin evolved a pioneering and a vigorously dimension to his process work, distinctly communist in its commitment.”31 Furthermore, Robert Hughes says that the Monument to the 3rd International “remains the most influential non-existent object of the twentieth century, and one of the most paradoxical—an unworkable, probably unbuildable metaphor of practicality.”32

It also seems like Sidorov disagrees with another critic Nikolai Punin, saying that Punin interpreted the design of the Monument to the 3rd International incorrectly: “we categorically disagree that it is based on an organic synthesis of architectural, sculptural, and painting principals. Sidorov says that he is unable to see any harmoniously related forms whatsoever in Tatlin’s project.33 John Milner on the other hand says that: “This apparent spiraling upward and forwards would be enforced by optical impressions for an observer moving round and through the structure, and emphasized by the recession abruptly expressed in the diminution of the curves of the spiral towards the apex of the tower.” In addition John states that: “the circular movements of the halls within, contrasting with the stationary spirals, set up a mobile relationship.”34

Is it falling or is it flying?

Sidorov also observes that whatever comrade Punin might say with great inspiration about the spiral expressing contemporaneity and its dynamism, all the same we feel that the project’s evaluation does not convey the desired idea successfully.” He then adds: “the entire structure is inclined, and instead of a struggle towards the sky, it gives an impression of collapse.35 David Galenson has a different opinion and states the following: “the tower appeared to lean forward, befitting a progressive new form of government. John Milner suggests the following: “in interpreting the lean of the tower, it is reasonable to suggest that it signifies a forward stride.”36

Utopia and USSR:

Almost all of early communist ideals in one way or another grow out of utopian social roots. Tatlin’s tower has not escaped this perception, but in a way is the communist ideal of utopia. Perhaps, this is one of the main reasons it could not be built. It almost seems like it was meant to fail. But Milner states that in the 1920s USSR “the material realization of Utopia had become a theoretical

[30]Sidorov, A. “Review of N. Punin’s Pamiatnik III Internatsionala, Pechat I Revoliutsia, (1921):75
[31]Milner, John. Vladimir Tatlin and the Russian avant-garde. Frome: Yale University Press, 1983:160
[32]Robert Hughes, The Shock of the New. New York: Afred A. Knopf, (1991):92.
[33]Sidorov, 75.
[34]Milner, John. Vladimir Tatlin and the Russian avant-garde. Frome: Yale University Press, 1983:155
[35]Sidorov, A. “Review of N. Punin’s Pamiatnik III Internatsionala, Pechat I Revoliutsia, (1921):75
[36]Galeson, David. One-hit Wonders. Historical Methods Summer 2005: 39.

possibility and requirement" 37. And the Soviet government, at least at the beginning, was prepared to provide social and material support to further utopian ideals. After the construction of the model of tower, the constructivist and utopian ideals merged.38

Final Notes:

In conclusion, the Monument to the 3rd International "was never realized because of financial and technical problems in the post-revolutionary period...39 But maybe, just like the Russian communist experiment it was all that it needed to be. A curious issue comes up when one tries to identify why Tatlin attributed the shapes of the geometric forms inside the Tower to specific programs. For example, why was the pyramid, a symbol of the Masonic movement, assigned to the executive government branch? But John Milner has a different explanation: he states that the pyramid in the monument is used to relate the monumentality of the project to one of the ancient wonders of the world.40 According to him, the project readily recalled and challenged the monumental Wonders of the Ancient World.This was viable possibility in the early age of the soviet made communism. What followed the 1920 and the construction of the Monument's model was nation-wide man-made famine that killed millions and denoted the end of communist utopia in soviet Russia. Tatlin, even though he lived another 20 years, had produced not a single work that comes anywhere close to his chef-d'oeuvre – the Monument to the 3rd International.

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[37]Milner, John. Vladimir Tatlin and the Russian avant-garde. Frome: Yale University Press, 1983:180

[38]Milner, 180.

[39]Lloyd, Frances. "Tatlin Exhibition in Moscow." The Burlington Magazine June 1977: 468.

[40]Milner, John. Vladimir Tatlin and the Russian avant-garde. Frome: Yale University Press, 1983:161