

IDEOGRAMMING IN-DESIGN

Selected Samples of Research & Creative Practice

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```

Sub wave_surf()
Dim Index
Dim object1, object2, object3, object4
Dim arrObjects
Dim bounds
Dim yValueSet1, yValueSet2, yValueSet3, yValueSet4
Dim yValueSets(3)
Dim resolution_u, resolution_v
Dim vertex1(1), vertex2(1)
Dim nRows, nColumns
Dim var
Dim run1, run2
Dim i, f
Dim height
Dim period_u, period_v
  
```

```

' Get the resolution
resolution_u = Rhino.GetInteger("Specify voxel resolution u")
resolution_v = Rhino.GetInteger("Specify voxel resolution v")

' Get the period of the Waving Surface
period_u = Rhino.GetInteger("Specify the number of periods u")
period_v = Rhino.GetInteger("Specify the number of periods v")

' Get the period of the Waving Surface height
height = Rhino.GetReal("Specify the height of the surface")

' Call Rhino.EnableRedraw(False) 'you may activate the redrawing of the viewport

' Determine the bounds
Dim arrPt
arrPt = Rhino.GetPoint("Pick a point")

vertex1(0) = arrPt(0)
vertex1(1) = arrPt(1)

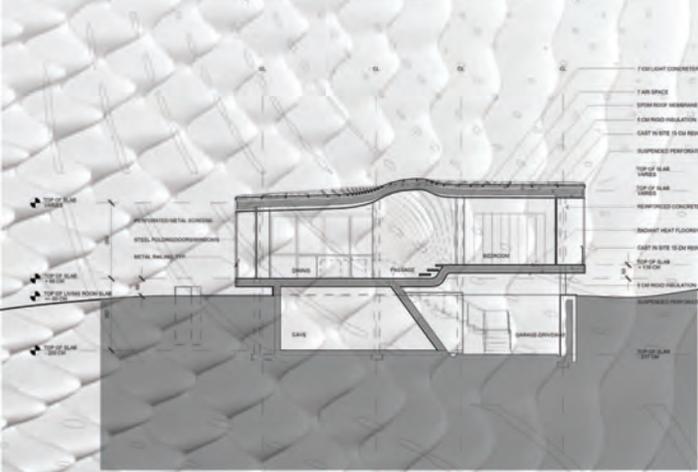
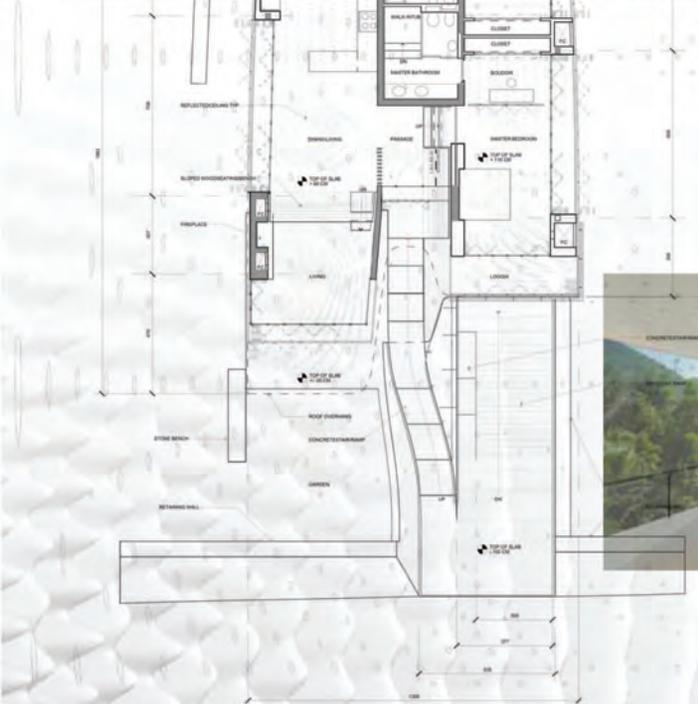
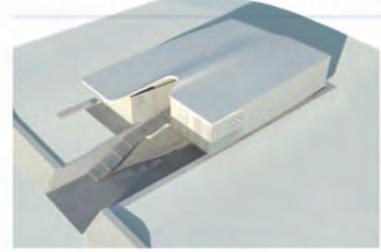
vertex2(0) = arrPt(0) + 50
vertex2(1) = arrPt(1) + 50

bounds = bounds.New(vertex1, vertex2)

var = bounds.Plot(bounds)

run1 = surface(bounds, resolution_u, resolution_v, period_u, period_v, height)

' Call Rhino.EnableRedraw(True) 'you may activate the redrawing of the viewport
  
```



VILLA XLT

Tirana, Albania, 2009-2010

Skender Luarasi, Architect

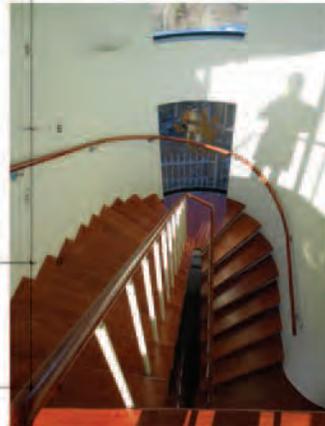
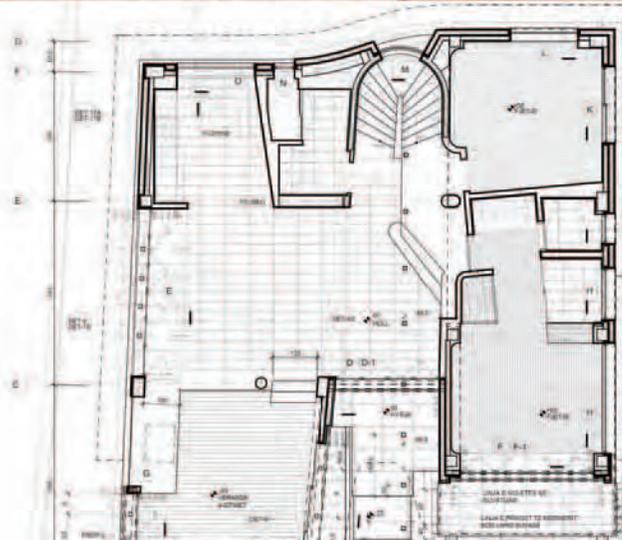


VILLA XLT
Epril, 2017

Tirana, Albania

Skender Luarasi, Architect



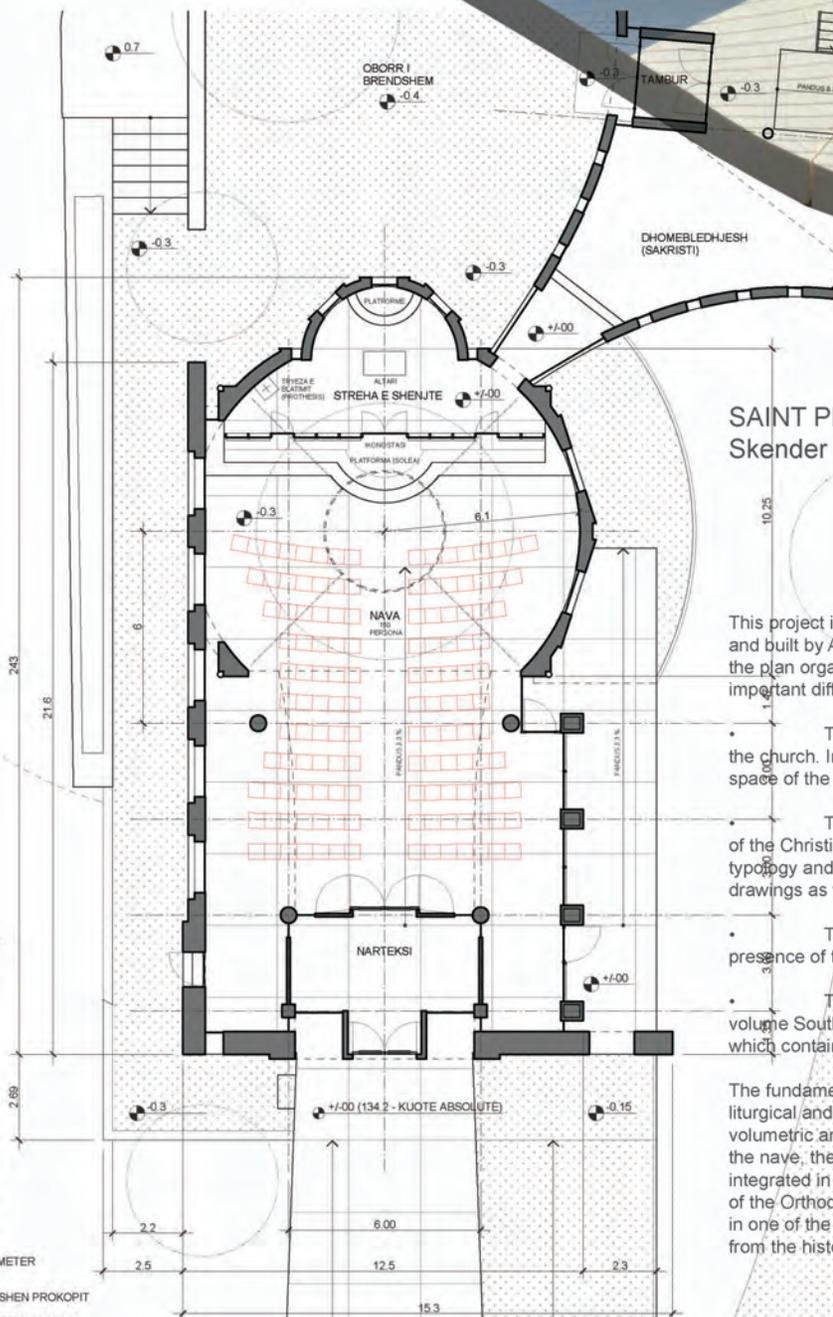
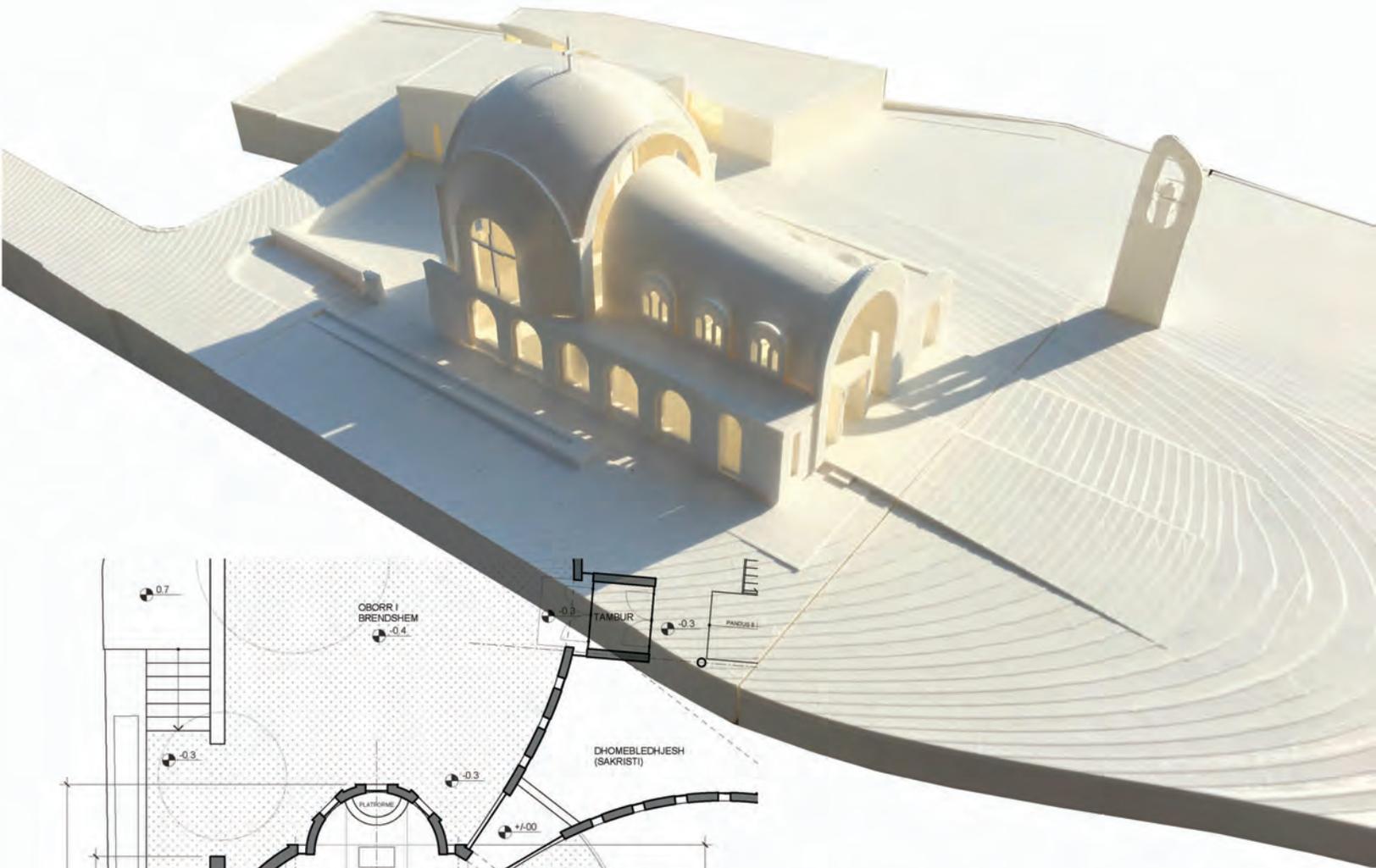


VILLA XLT
2011, 2013

Tirana, Albania

Skender Luarasi, Architect





SAINT PROCOPIUS CHURCH
Skender Luarasi, Architect

Tirana, Albania, 2017

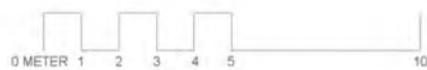
This project is inspired and based on the original project of "Shën Prokopi" Church designed and built by Architect/Engineer Skënder Luarasi in 1941. This schematic design follows the trace, the plan organization, scale and proportions of the original church. However, it has some important differences that can be summarized under four aspects:

- The trace and the volume of the cupola are increased to occupy the whole width of the church. In this way the cupola plays a primary role in the formation of the volume and space of the church.
- The increase of the cupola makes possible the synthesis of two basic typologies of the Christian church in general and the Orthodox Church in particular: the centralized typology and the basilica typology. This synthesis is clearly represented in the section drawings as well as in the exterior and interior renderings.
- The entrance elevation has only one arch which reinforces the axial and unique presence of the cupola. This arch corresponds with the curved ceiling of the nave.
- The sacristy and the other liturgical support spaces are placed in a separate volume South-East of the church. This volume is followed by another volume in the south, which contains spaces for different pedagogical and public events.

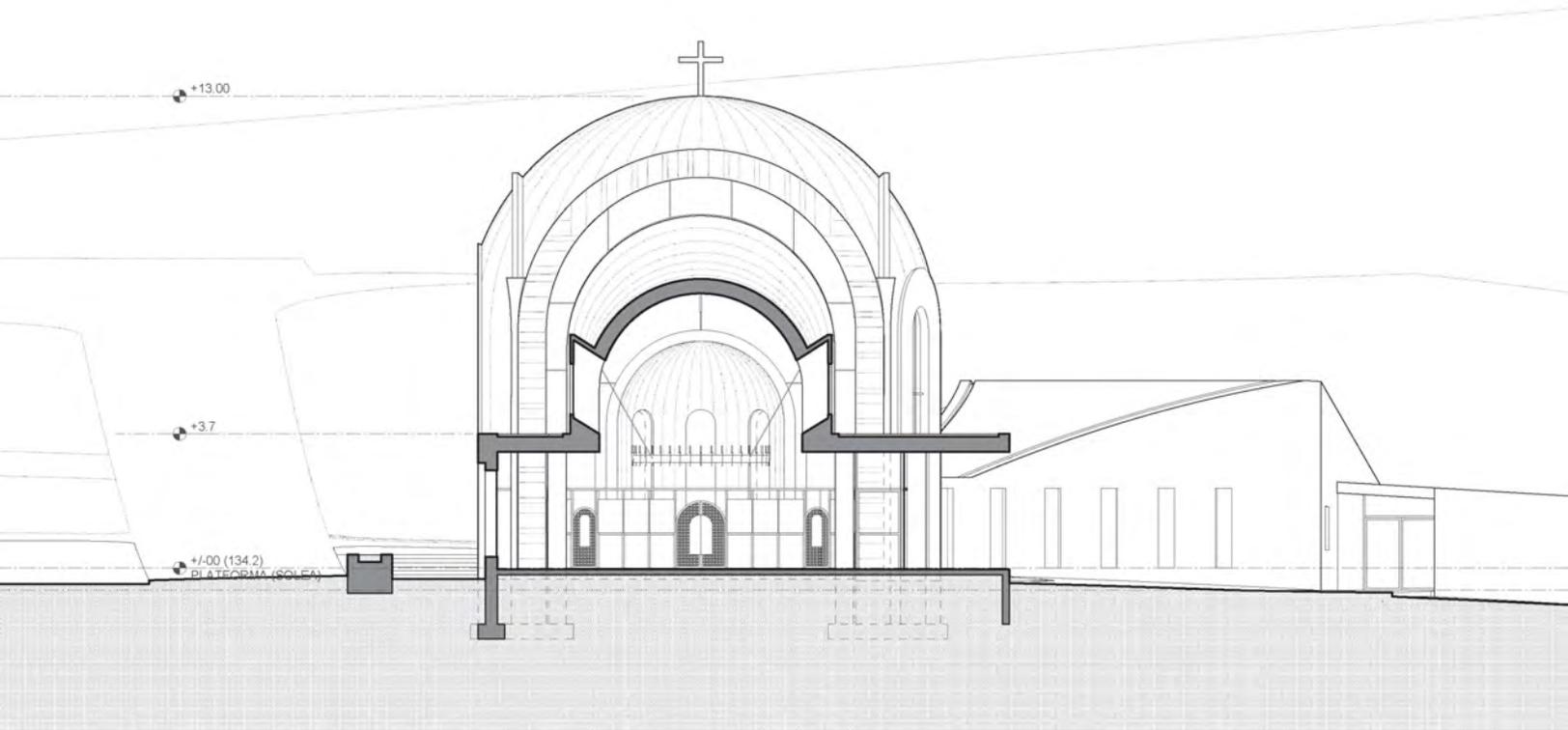
The fundamental architectural premise of this project consists in the synthesis of the liturgical and symbolic functions of the Orthodox Church on one hand, and a contemporary volumetric and spatial expression on the other hand. The essential elements of the cupola, the nave, the western façade, and the apse have a pure and unique character, while being integrated in form and space. This project tries to respond the liturgical and symbolic tradition of the Orthodox Church, as well as to the history of this small but important church situated in one of the most beautiful scenic places in the city of Tirana, a history that is inseparable from the history and fates of this city and Albanian society.



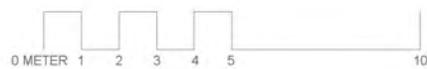
SAINT PROCOPIUS CHURCH Tirana, Albania, 2017
Skender Luarasi, Architect



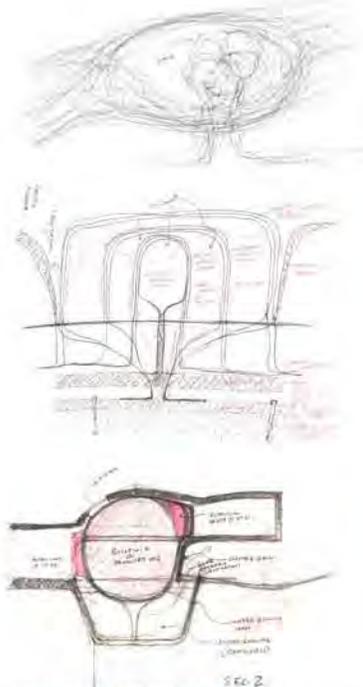
KISHA E SHEN PROKOPIT
PRERJA GJATESORE 4
1:100
MAJ, 2017
ARKITEKT: SKENDER LUARASI



SAINT PROCOPIUS CHURCH Tirana, Albania, 2017
 Skender Luarasi, Architect



KISHA E SHEN PROKOPIT
 PRERJA TERTHORE 3
 1:100
 MAJ, 2017
 ARKITEKT: SKENDER LUARASI

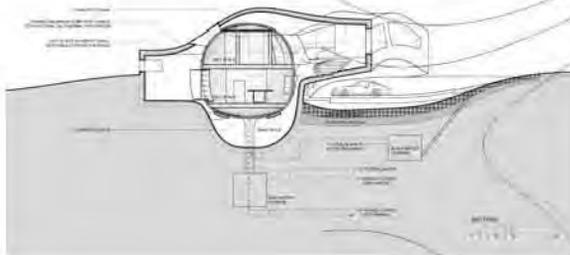


CONDENSATION HOUSE

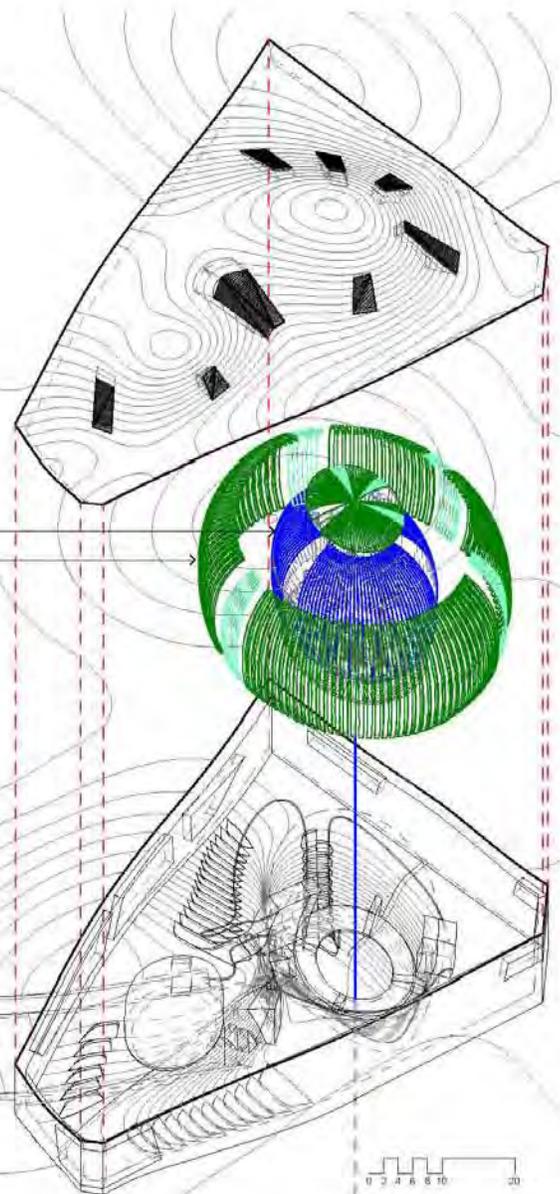
Set in the extreme desert environment of Twenty Nine Palms, CA, our proposal takes an extreme view of water conservation. We are addressing this issue both at the scale of a prototype house design and at the community scale. A major problem with development in the desert is the rapid evaporation of water in the dry air. Without human occupation, there is very little natural water vapor in the air. Twenty Nine Palms averages only 4" of rainfall annually, and its groundwater levels are dropping precipitously. Thus, not only are humans depleting local groundwater, but we are also altering the climate by facilitating a high level of evaporation.

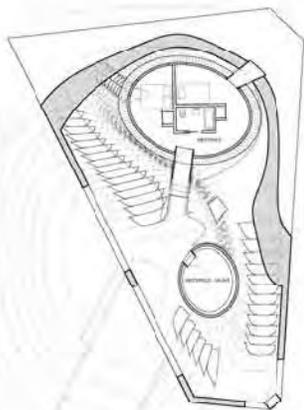
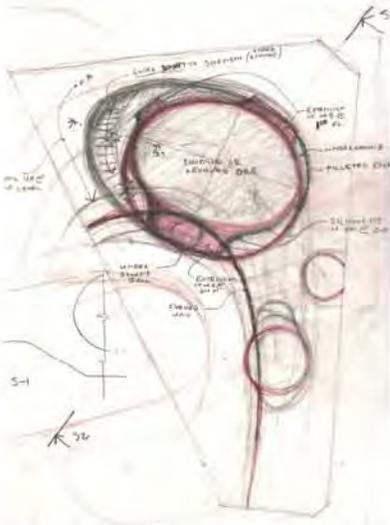
Conceptually the design for the Condensation House relates to the idea of a solar still. The house occupies a depression in the landscape which provides some protection for the scarce moisture from the desert sun and dry air. The home is designed to extract and preserve water vapor from every potential source. The "wet spaces" of the home, such as the bathroom, kitchens, and bedrooms, are clad in foamed aluminum composite panels with integral piping for geothermal cooling. These rooms become like occupiable appliances in the home. Their cool, conductive surface extracts condensation from the air as they cool the home. They channel the condensate into an elaborate piping system which returns it to a graywater storage system.

At the community scale, the depressed site becomes a standard for development. New lots are excavated and lined with layers of filtration media in order to facilitate rapid water absorption and limit evaporation. The center of the excavation for each house contains the hard infrastructure for a municipal system that is naturally scalable. Black water is treated locally, neighborhood by neighborhood. Gray water storage is linked among homes to allow neighbors to balance each others' use. Geothermal cooling will also be a municipal project with local well sites serving a cluster of homes. We believe the future of infrastructure is distributed rather than centralized, and the Condensation House is predicated on this inevitability.

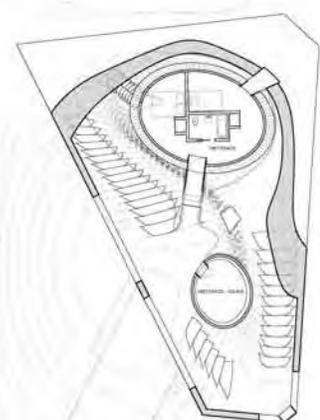
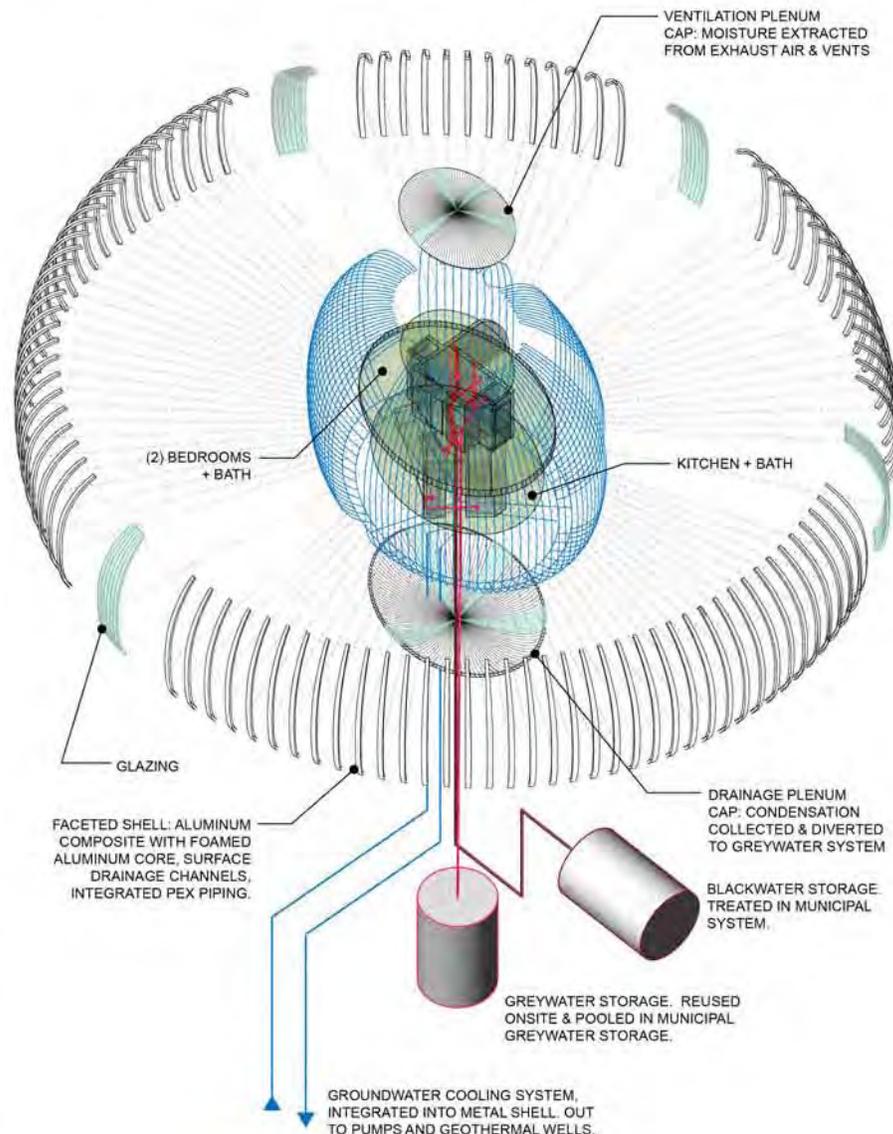


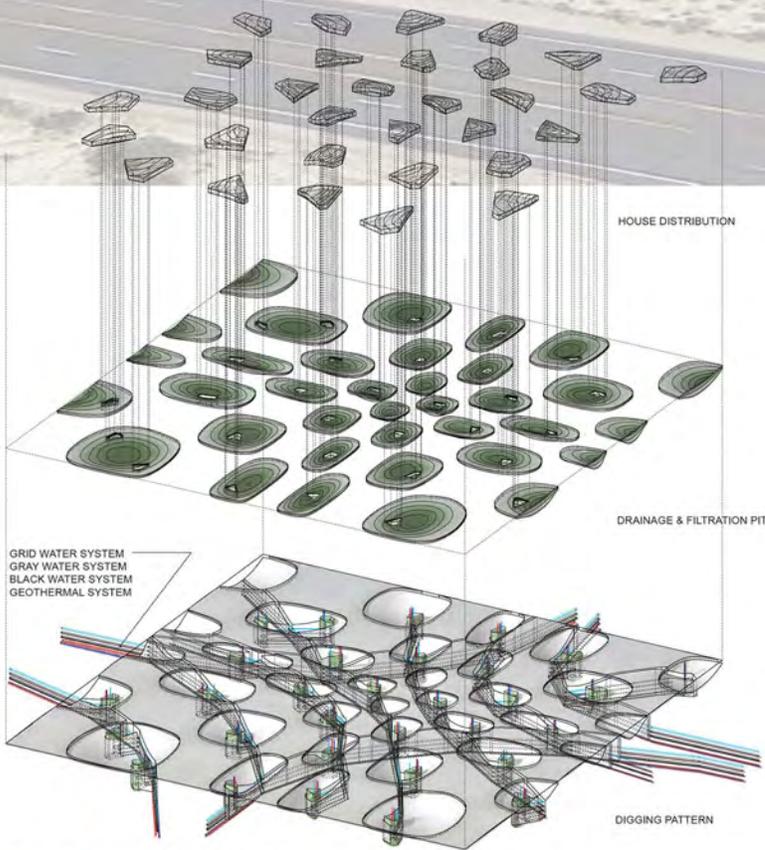
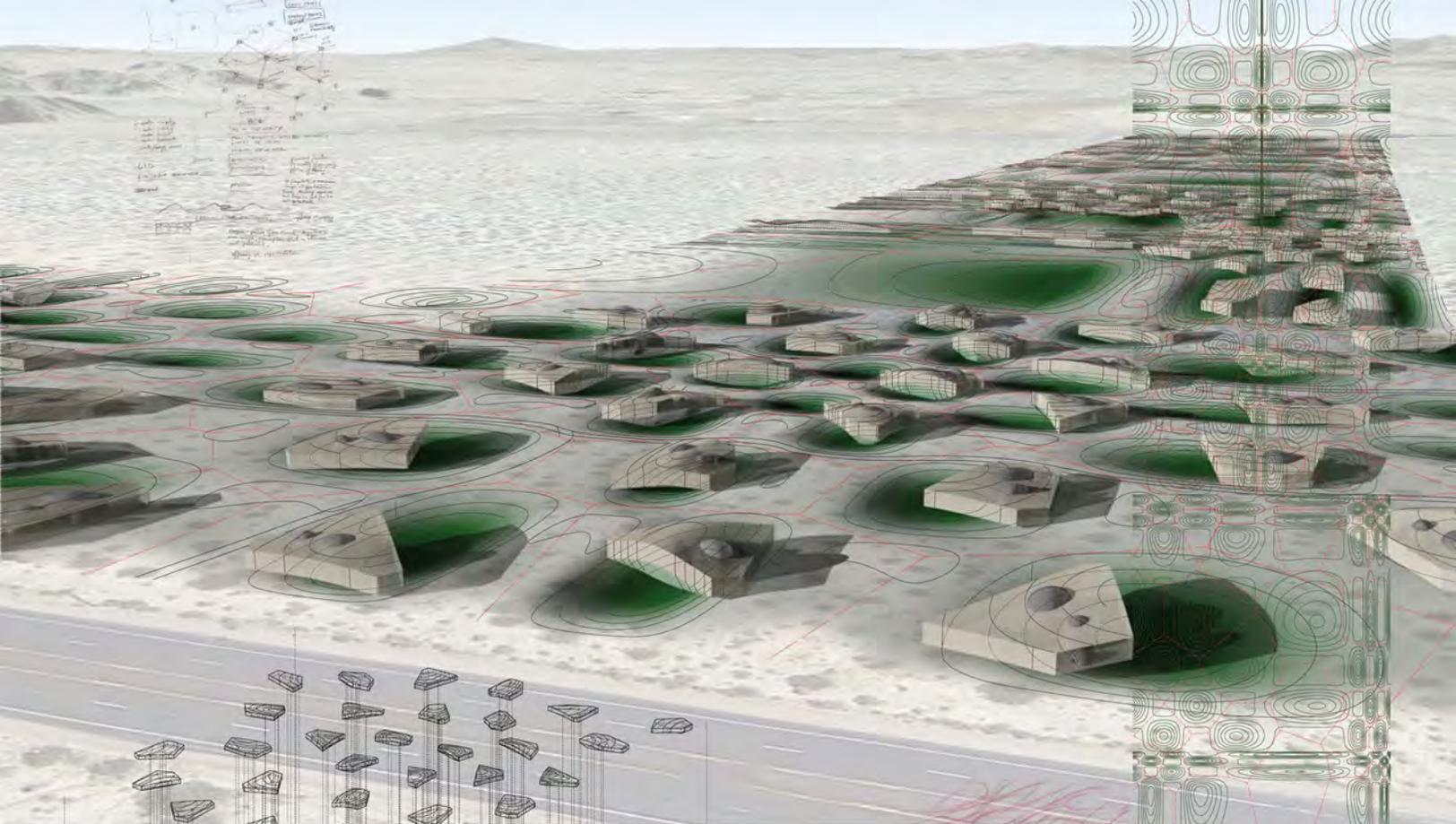
GEOTHERMAL SYSTEM
FORMED ALUMINUM COMPOSITE PANELS
WITH INTEGRAL GEOTHERMAL PIPE SYSTEM



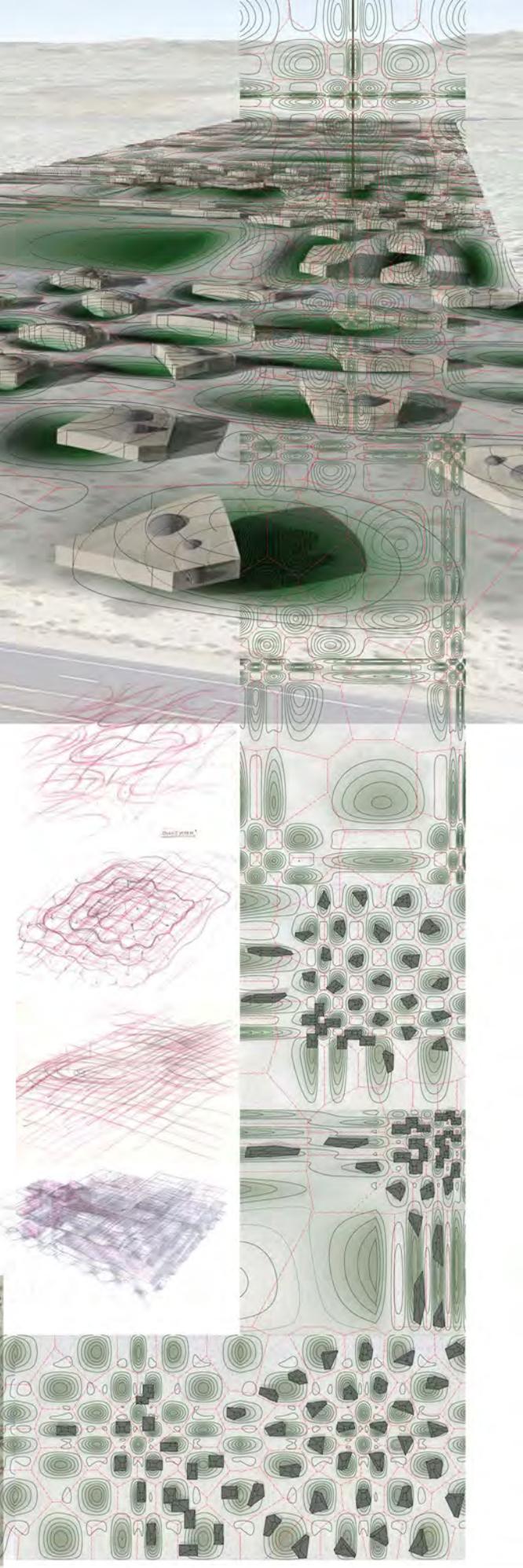


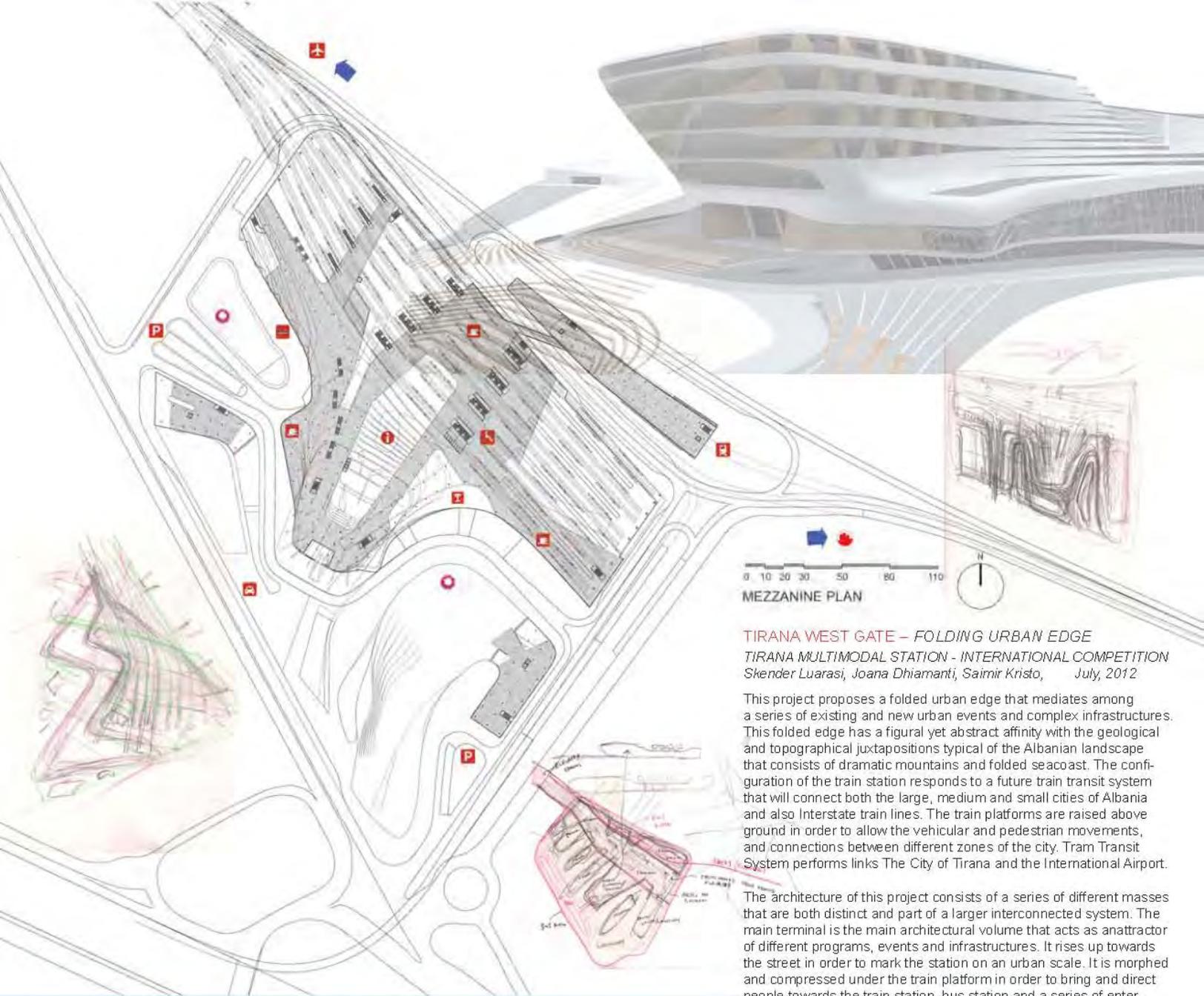
DWELLING BUBBLE EXPLODED AXONOMETRIC





CONDENSATION HOUSE



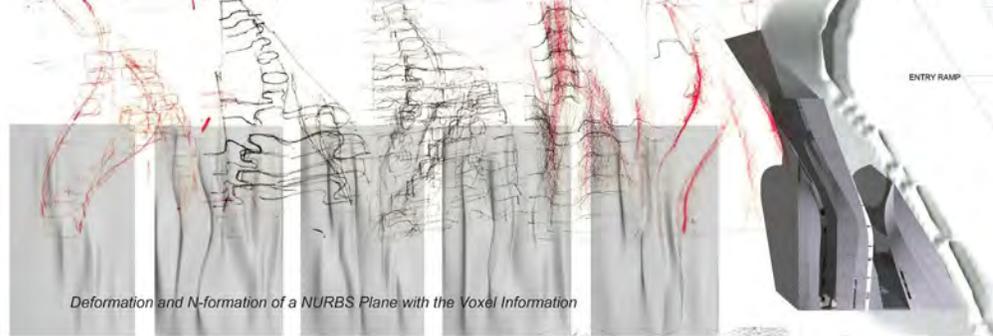
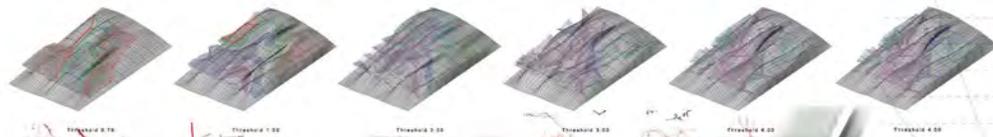
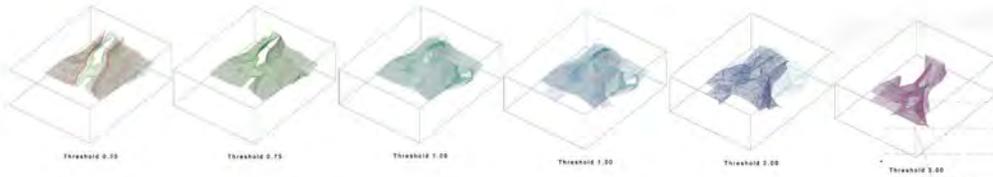
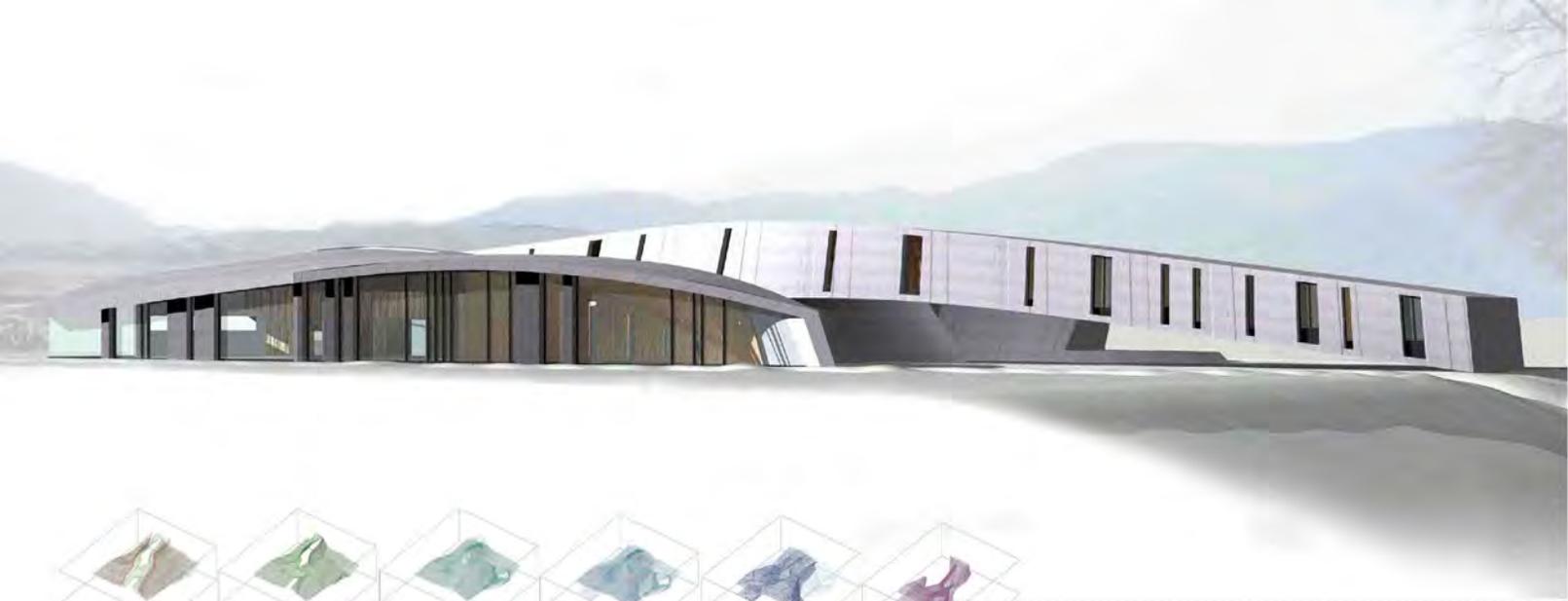


TIRANA WEST GATE – FOLDING URBAN EDGE
 TIRANA MULTIMODAL STATION - INTERNATIONAL COMPETITION
 Skender Luarasi, Joana Dhiamanti, Saimir Kristo, July, 2012

This project proposes a folded urban edge that mediates among a series of existing and new urban events and complex infrastructures. This folded edge has a figural yet abstract affinity with the geological and topographical juxtapositions typical of the Albanian landscape that consists of dramatic mountains and folded seacoast. The configuration of the train station responds to a future train transit system that will connect both the large, medium and small cities of Albania and also Interstate train lines. The train platforms are raised above ground in order to allow the vehicular and pedestrian movements, and connections between different zones of the city. Tram Transit System performs links The City of Tirana and the International Airport.

The architecture of this project consists of a series of different masses that are both distinct and part of a larger interconnected system. The main terminal is the main architectural volume that acts as an attractor of different programs, events and infrastructures. It rises up towards the street in order to mark the station on an urban scale. It is morphed and compressed under the train platform in order to bring and direct people towards the train station, bus station and a series of entertaining and commercial spaces. A landscape-park in the shape of the hill defines a soft edge that mediates between the street and the main terminal and brings people into the site. The whole complex performs as an urban park that conflates and metabolizes diverse and often disparate programs, events processes and technologies.



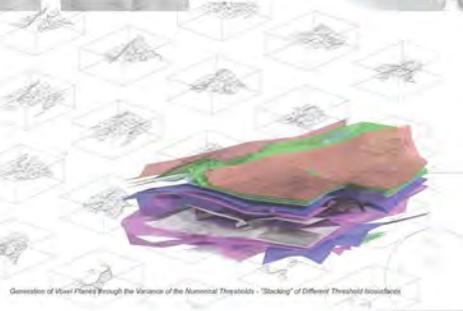


Deformation and N-formation of a NURBS Plane with the Voxel Information



FIRST FLOOR PLAN
0 1 2 3 4 5m

This is a small motel project (850 m²) on the outskirts of Tirana, Albania. The place is isolated from any urban or suburban development. The site is special and dramatic; it is bounded by Erzen River on the north, and it is surrounded by low hills and agricultural lands in the vicinity and mountains further away. There are two closely interrelated design values that have guided the design of this project, framing and landscaping. The building is wrapped and framed by the landscape, and at the same time frames and interiorizes the landscape. Framing and landscaping are two values of the same convoluted topology that performs as such both on the level the design generative process and the actual spatial and material experience of the project. The project implicitly performs a critique of current suburban developments by embodying the value of landscape rather than an architectural object in terms of its spatial organization, materiality and scale. The building is organized and spatialized into three linear extrusions. The space flows in-between, below and above these extrusions allowing a series of oscillating exterior and interior values emerge, and a series of visibilities appear and disappear as we move through the building. Two of the extrusions contain the motel rooms; the third one contains the restaurant. One of the extrusions, the longest one bends upward to allow the passage of people below into the open areas and other programs of the building. The extrusions are built of reinforced concrete cast in a wood form-work that leaves its wood marks and patterns on the finished concrete. The final effect is geological and cave-like echoing the earth and rock-like qualities of the landscape that surround the building.



Generation of NURBS Plane through the Variation of the Numerical Thresholds - "Stacking" of Different Threshold Surfaces



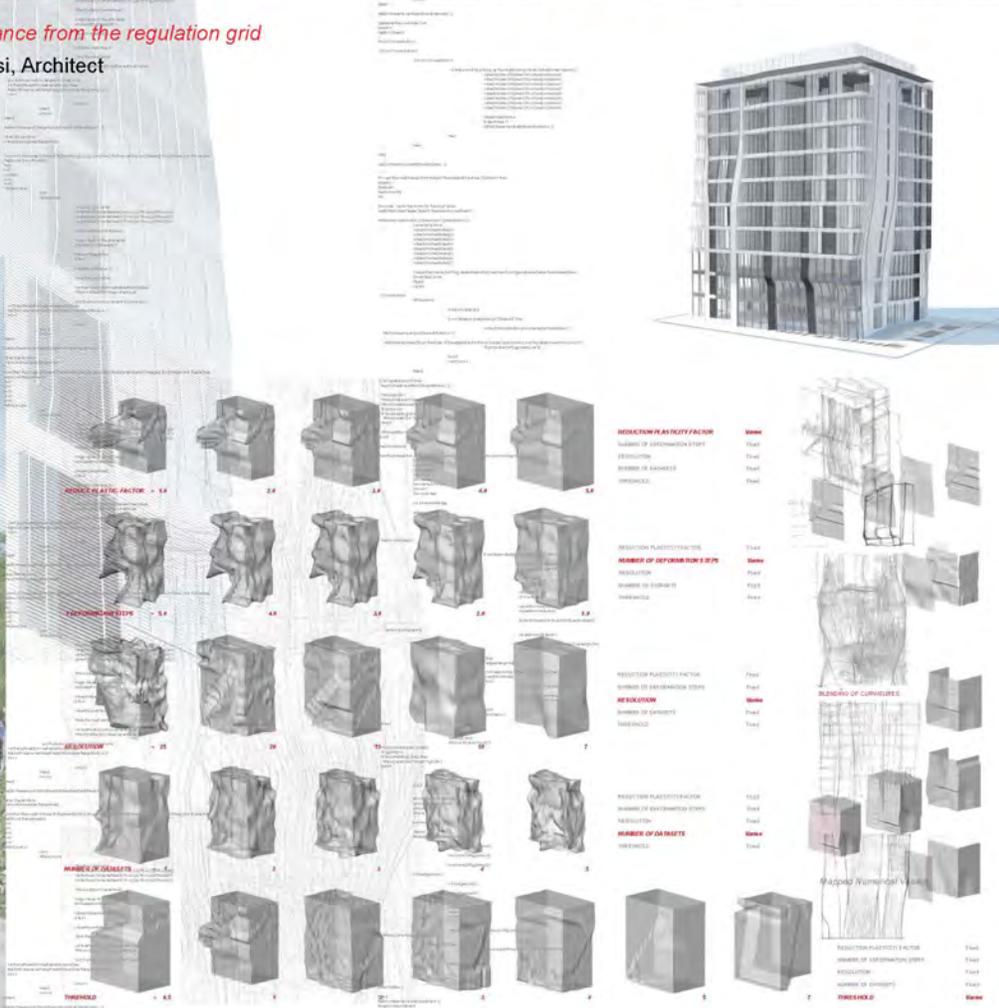
This is a midrise project in Tirana, Albania. The program calls for a commercial zone that occupies the first three floors, housing that occupies the upper seven floors and a two level parking underground. The desire in this project has been to address and "handle" this complexity by specifically deploying computational intelligence.

The project is situated in Downtown Tirana, the old part of the city that is characterized by high urban density, movement, and a high intensity of urban life. The project occupies a tightly situated corner of the intersection of two important streets. The adjacent structures are midrisers. This density calls for a strict application of zoning codes, setbacks and distances from the adjacent structures.

The design embraces these constraints rather than rejecting or covering them up. These constraints in fact become the very stuff and material of design. The design uses Marching Cubes Algorithm to process the contextual constraints and trap them in architectural form. The design uses a computationally controlled curvature in order to negotiate between the reulation grid and zoning codes. The final effect is one of jouissance, a sublimation of a spatial and material desire that is generated as a result of a negative drive, from what is supposedly considered to be against the desire as such. The building elegantly oscillates, warps, twists and bends as a result of a multiplicity of local zones and forces, site and programmatic constraints. The building itself performs as a geography of n-curvatures and folds. The building is wrapped with a very thin skin that consists of fixed and operable screens. The screen respond to the habitation units, commercial units, HVAC infrastructure, programmatic heterogeneity and relentless curvilinear geography of the building itself and the adjacent life of the street.



MIDRISE TOWER, Parametric Zoning - winging jouissance from the regulation grid
Tirana, Albania, 2008
Skender Luarasi, Architect



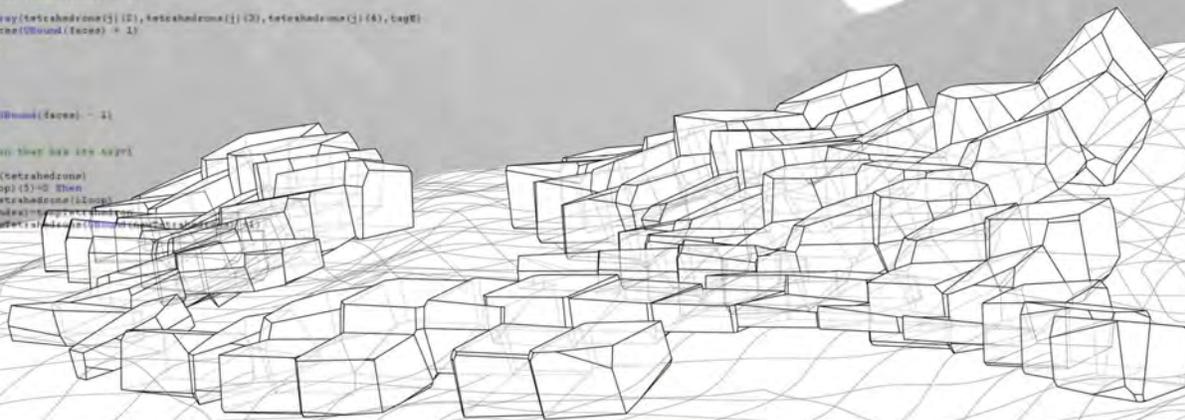
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**Include each point one at a time into the existing
For i = 1 To UBound(arrPoints) - 1
    ReDim faces(0)
    ReDim newFaces(0)
    ReDim newTetrahedrons(0)
    NFace=0
    tag=0

    'Set up the edge buffer.
    'If the point (X(i),Y(i),Z(i)) lies inside the hemisphere then the four edges of that tetrahedron are added to the edge buffer.
    z = -1
    Do
        z = z + 1
    Ino = SqrSphere(arrPoints(tetrahedrons(i))(1), arrPoints(tetrahedrons(i))(2), arrPoints(tetrahedrons(i))(3)), arrPoints(tetrahedrons(i))(4), arrPoints(i))
    If Ino Then
        tetrahedrons(i) = i
        Faces(NFace) = Array(tetrahedrons(i)(1), tetrahedrons(i)(2), tetrahedrons(i)(3), tag)
        ReDim Preserve Faces(UBound(Faces) + 1)
        Faces(NFace+1) = Array(tetrahedrons(i)(1), tetrahedrons(i)(2), tetrahedrons(i)(4), tag)
        ReDim Preserve Faces(UBound(Faces) + 1)
        Faces(NFace+2) = Array(tetrahedrons(i)(1), tetrahedrons(i)(3), tetrahedrons(i)(4), tag)
        ReDim Preserve Faces(UBound(Faces) + 1)
        Faces(NFace+3) = Array(tetrahedrons(i)(2), tetrahedrons(i)(3), tetrahedrons(i)(4), tag)
        ReDim Preserve Faces(UBound(Faces) + 1)
        NFace = NFace + 4
    End If
    Loop Until z = nTri
    ReDim Preserve faces(UBound(faces) + 1)

    'Remove the tetrahedron that has the tag
    Index=0
    For Loop=0 To UBound(tetrahedrons)
        If tetrahedrons(Loop)(3) = 0 Then
            tag=tetrahedrons(Loop)(4)
            newTetrahedrons(Index) = Array(tetrahedrons(Loop)(1), tetrahedrons(Loop)(2), tetrahedrons(Loop)(3), tag)
            ReDim Preserve newTetrahedrons(UBound(newTetrahedrons) + 1)
            Index=Index+1
        End If
    Next

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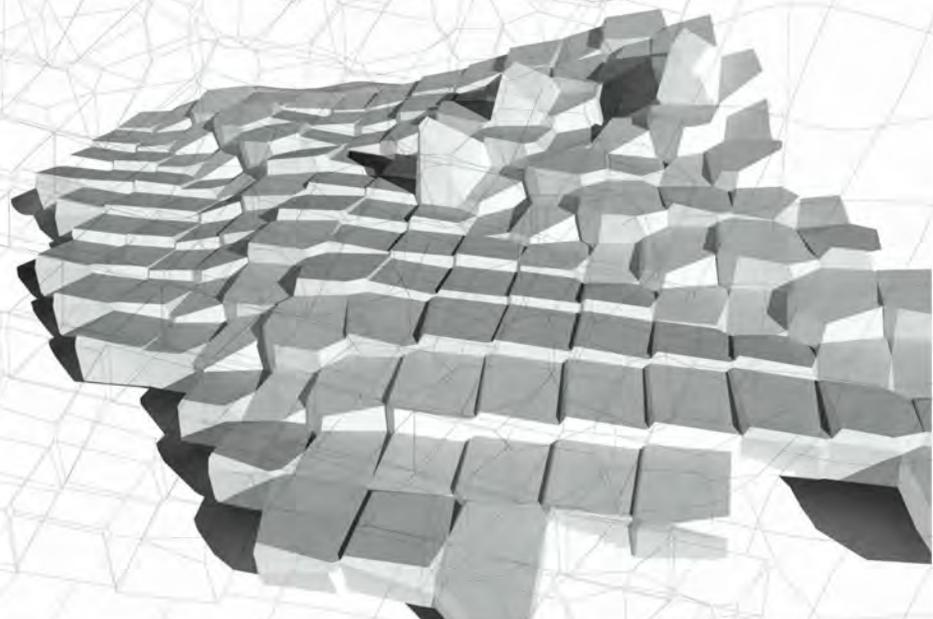
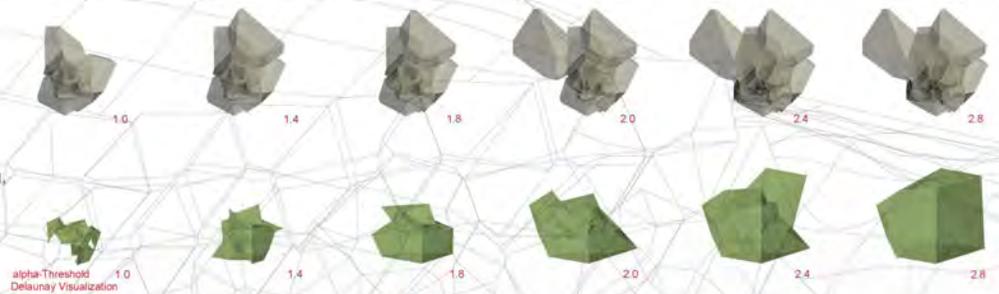


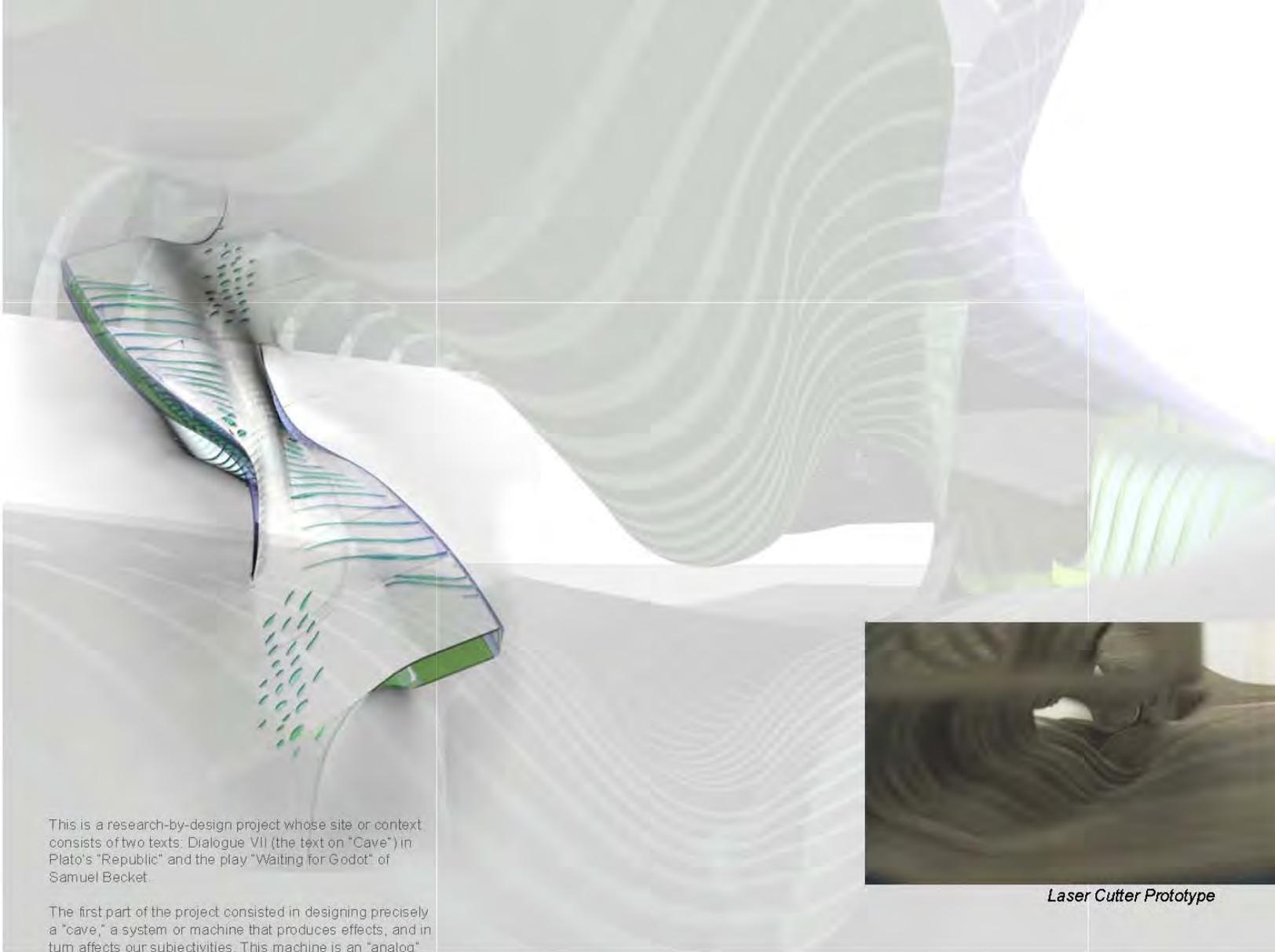
This is a feasibility study of a Touristic Village project in Tirana, Albania. The site occupies a plateau in "Dajti" Mountain that bounds the city of Tirana on the east. The site is about 800 m above sea level. The program calls for 25-30 houses that create an ensemble of different habitation structures.

The first design problematic was how to design a unit in relationship to the whole, so that the unit performs both in and by itself and in relationship to the whole; a new and ancient problematic at the same time. The second problematic was the "design of a "village" feel, density and experience, not unlike the old village mountain-towns in Albania. Both of these problematic/values were addressed not in a typological, but rather in a topological way by deploying alpha-shape topology.

Alpha-shape topology describes or finds the topological relationship between any given set of points in 2D or 3D space. It is important to stress that this relationship is not cartesian, i.e. it is not determined in XYZ space, but it is rather topological; it deals with the relative position of the points in the set based on a given numerical threshold. The variance of this numerical threshold produces a variance of the relationships between points. The algorithm "runs" through a sub-set of three points (in 2D) or four points (in 3D) in the set, and finds/evaluates that there is no other point within the circle (in 2D) or sphere (in 3D) that circumscribes these points with radius equal to a certain numerical threshold, and visualizes these three or four points with a triangle or tetrahedron respectively.

An initial set of points was generated by offsetting the terrain, which was described through the NURBS topology. The algorithm discriminated among the points of the set through the variance of a numerical threshold. Two other parameters were integrated into the algorithm, through which we could discriminate the output units in terms of size and volume. The output can be alternately visualized through two dual patterns: the Delaunay and Voronoi pattern.





This is a research-by-design project whose site or context consists of two texts: Dialogue VII (the text on "Cave") in Plato's "Republic" and the play "Waiting for Godot" of Samuel Becket.

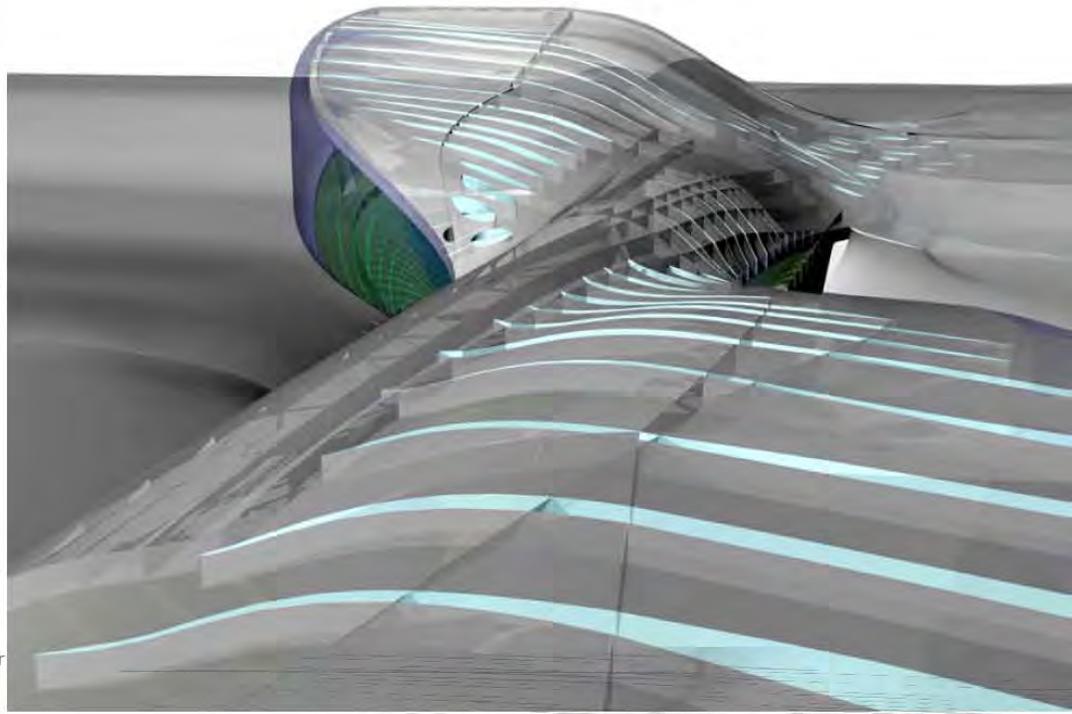
The first part of the project consisted in designing precisely a "cave," a system or machine that produces effects, and in turn affects our subjectivities. This machine is an "analog" computer, made of perforated paper that produces a variability of deformations as a result of the force that is applied on it by the side-constraints.



Laser Cutter Prototype

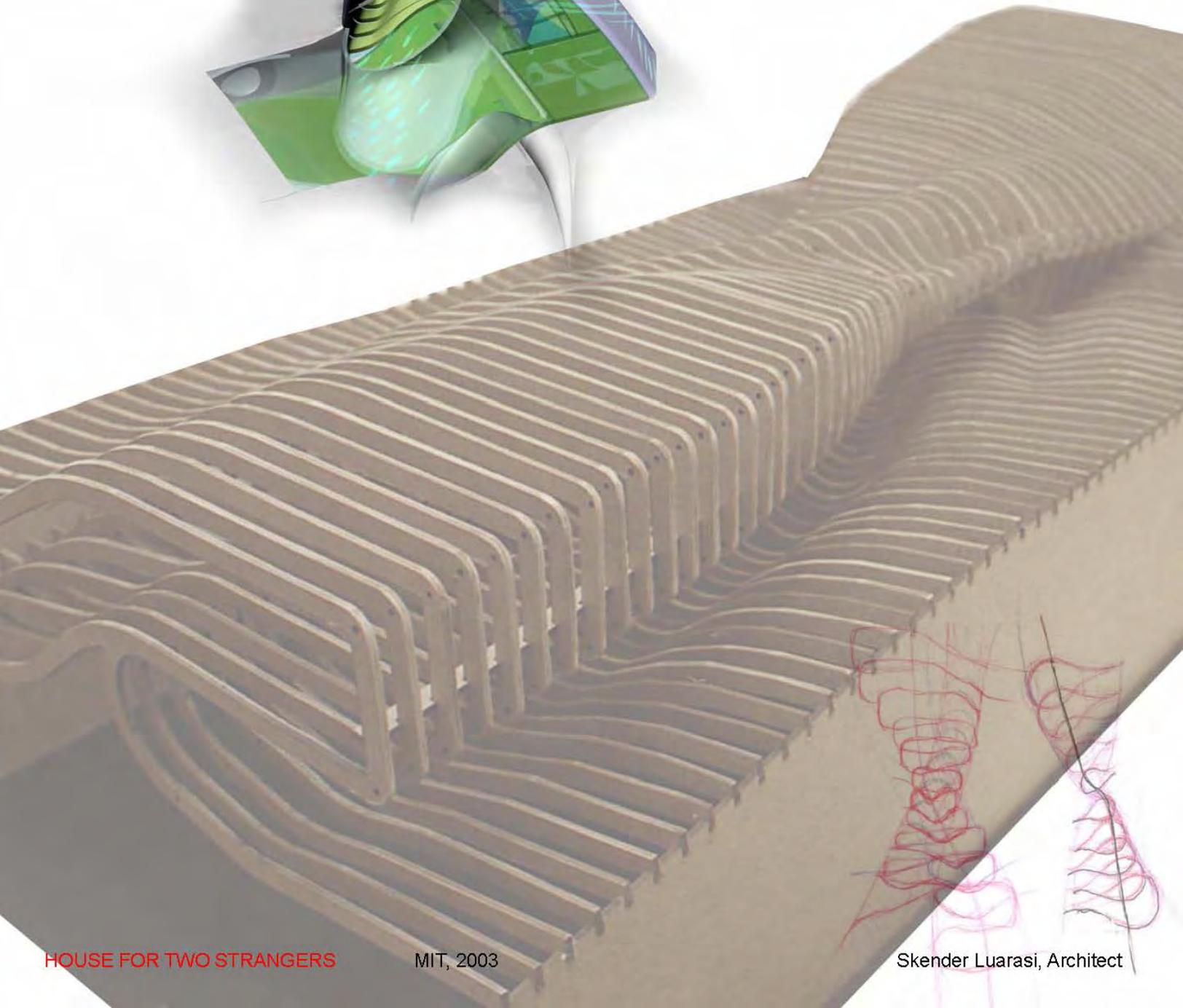
This is a house for two strangers. It is conceptualized according to Becket's play "Waiting for Godot". "Waiting for Godot" can be seen as a counterpoint or dialectical extension of Plato's allegory of the cave. Thinking in Plato's terms God(ot) is the idea or the passage toward light. This idea (Godot) creates the basic condition of the communication between Estragon and Vladimir (the two strangers). In Becket's play this communication makes the two strangers inhabit a drama spun from their own consciousness. The result is a comical wordplay of poetry, dreamscapes, and nonsense, which has been interpreted as a somber summation of mankind's inexhaustible search for meaning. In the end, God(ot) - the Idea - is "forgotten" by the two strangers, and it remains as ineffable and invisible as it was in the beginning.

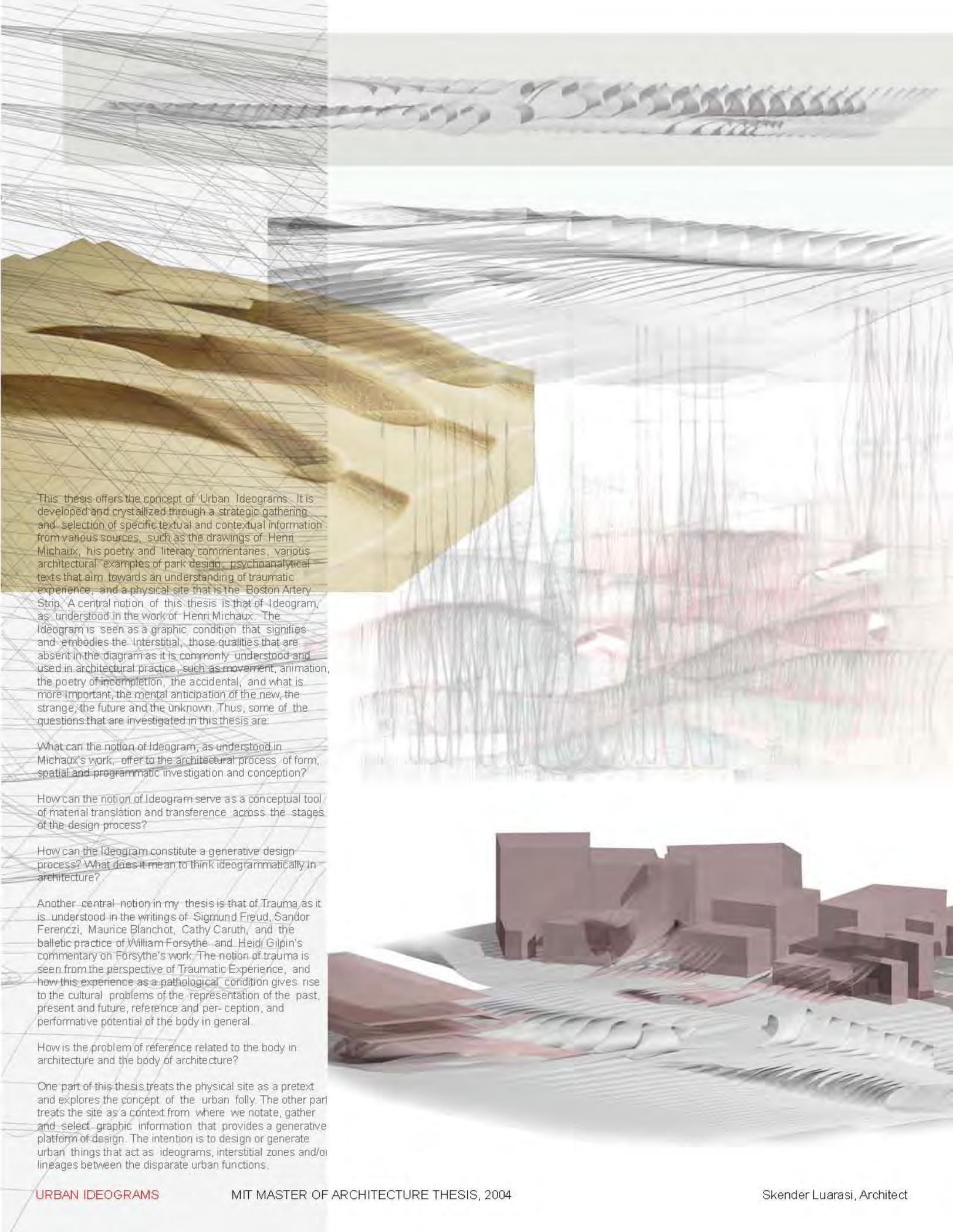
My goal was to create a condition of inhabitation that could evoke the psychological state of the two strangers tracing and probing their own consciousness. The architectural condition is articulated in terms of a path as a spatial construct that mediates and conditions the communication between the spaces of the two strangers, and mediates between the environment and the two spaces. There is a metonymic relationship between Godot-The Idea and the empty presence of the path. The path is the architectural device that activates and generates the development of "The House". The two spaces fold around the path and around themselves tracing themselves and generating other spaces. The result is a spatial dialogue, where there is no absolute hierarchy between the landscape, the spaces of the house and the environment.





Laser Cutter Prototype





This thesis offers the concept of Urban Ideograms. It is developed and crystallized through a strategic gathering and selection of specific textual and contextual information from various sources, such as the drawings of Henri Michaux, his poetry and literary commentaries, various architectural examples of park design, psychoanalytical texts that aim towards an understanding of traumatic experience, and a physical site that is the Boston Artery Strip. A central notion of this thesis is that of Ideogram, as understood in the work of Henri Michaux. The Ideogram is seen as a graphic condition that signifies and embodies the Interstitial, those qualities that are absent in the diagram as it is commonly understood and used in architectural practice, such as movement, animation, the poetry of incompleteness, the accidental, and what is more important, the mental anticipation of the new, the strange, the future and the unknown. Thus, some of the questions that are investigated in this thesis are:

What can the notion of Ideogram, as understood in Michaux's work, offer to the architectural process of form, spatial and programmatic investigation and conception?

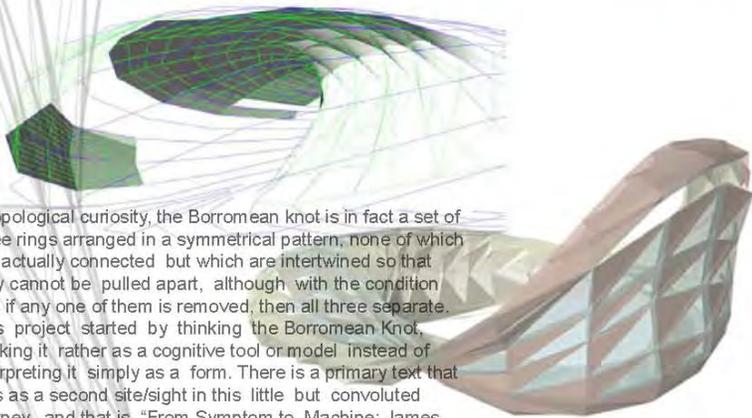
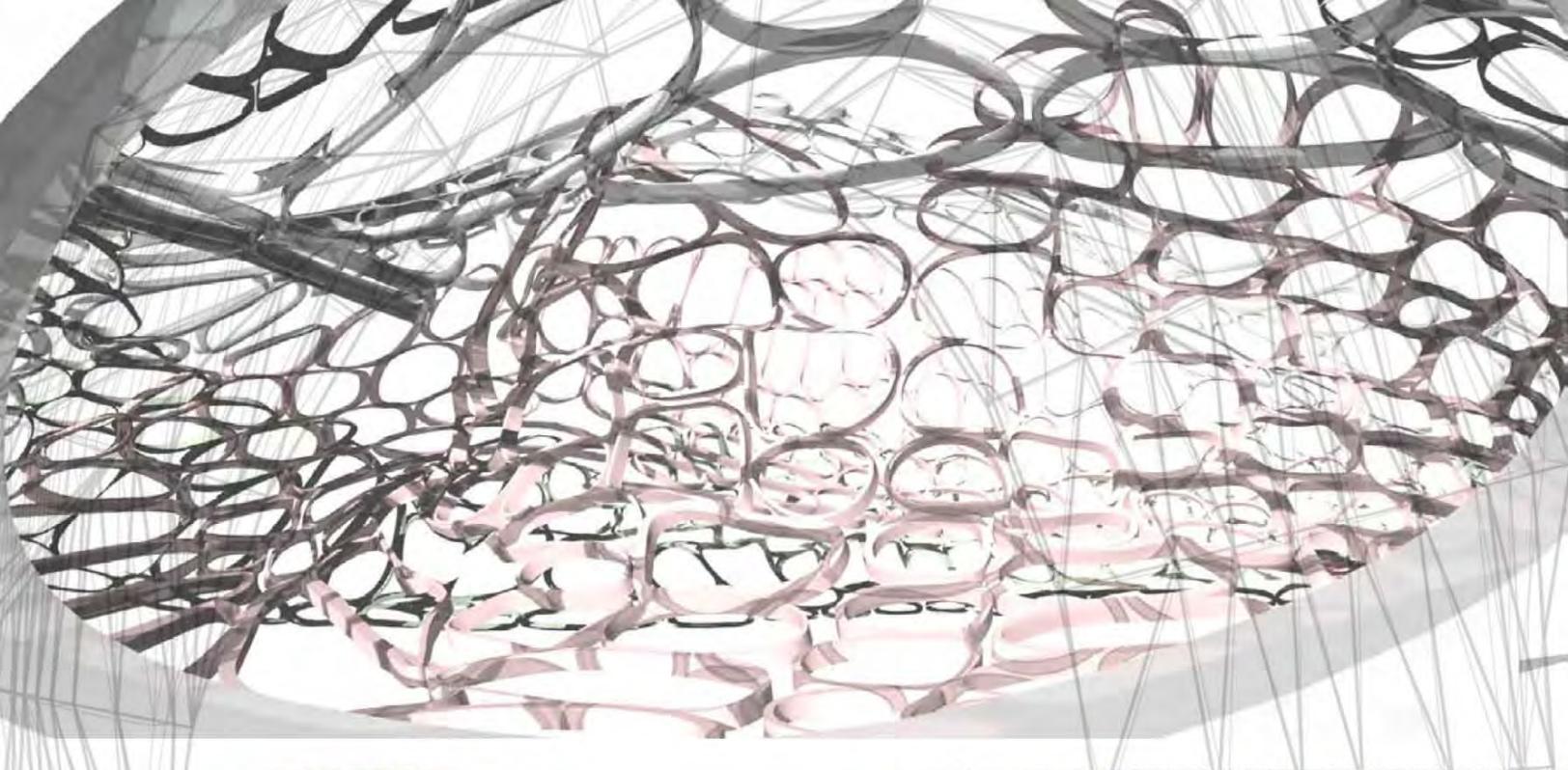
How can the notion of Ideogram serve as a conceptual tool of material translation and transference across the stages of the design process?

How can the Ideogram constitute a generative design process? What does it mean to think ideogramatically in architecture?

Another central notion in my thesis is that of Trauma as it is understood in the writings of Sigmund Freud, Sandor Ferenczi, Maurice Blanchot, Cathy Caruth, and the balletic practice of William Forsythe and Heidi Gilpin's commentary on Forsythe's work. The notion of trauma is seen from the perspective of Traumatic Experience, and how this experience as a pathological condition gives rise to the cultural problems of the representation of the past, present and future, reference and perception, and performative potential of the body in general.

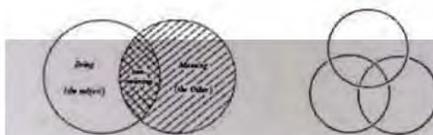
How is the problem of reference related to the body in architecture and the body of architecture?

One part of this thesis treats the physical site as a pretext and explores the concept of the urban folly. The other part treats the site as a context from where we notate, gather and select graphic information that provides a generative platform of design. The intention is to design or generate urban things that act as ideograms, interstitial zones and/or lineages between the disparate urban functions.

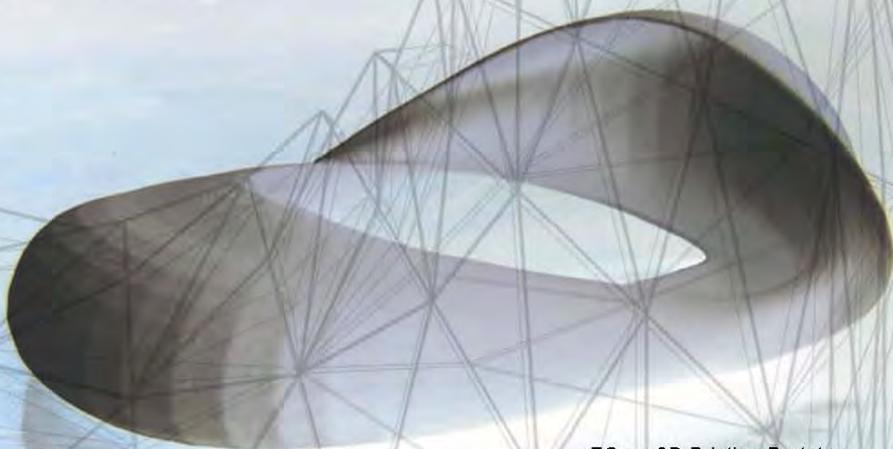


A topological curiosity, the Borromean knot is in fact a set of three rings arranged in a symmetrical pattern, none of which are actually connected but which are intertwined so that they cannot be pulled apart, although with the condition that if any one of them is removed, then all three separate. This project started by thinking the Borromean Knot, thinking it rather as a cognitive tool or model instead of interpreting it simply as a form. There is a primary text that acts as a second site/sight in this little but convoluted journey, and that is "From Symptom to Machine: James Joyce & the Perversions of the Textual Apparatus" by Louis Armand. Armand in a very archeological way uses this topological curiosity, i.e., the Borromean Knot to perform a series of readings on James Joyce's literature via a Lacanian psychoanalytical perspective on the relationship between the symbolic, imaginary and real. The exploration of the problem of the Borromean Knot represents the attempt at elaborating a topology of the symbolic, imaginary and real, whose ambiguous structure, like Finnegans Wake turns about the seemingly impossible equation $3=4$, as a transition from the structure of the "trinity" to that of the "quaternity". Instead of seeing the Borromean Knot as a form, that is, from a typological perspective, we can rather see it as a set of textual relationships that operate within/ across the "surface" of the text, relationships that recursively reproduce thresholds of meanings, "illegitimate" "marginal" inscriptions, based on a type of "paradox lust", whose structural topology although generated from the surface of an ArchText, assumes a life of its own through some sort of energy surplus. The presence of an absent definite meaning is precisely what the "Borromean Knot" is.

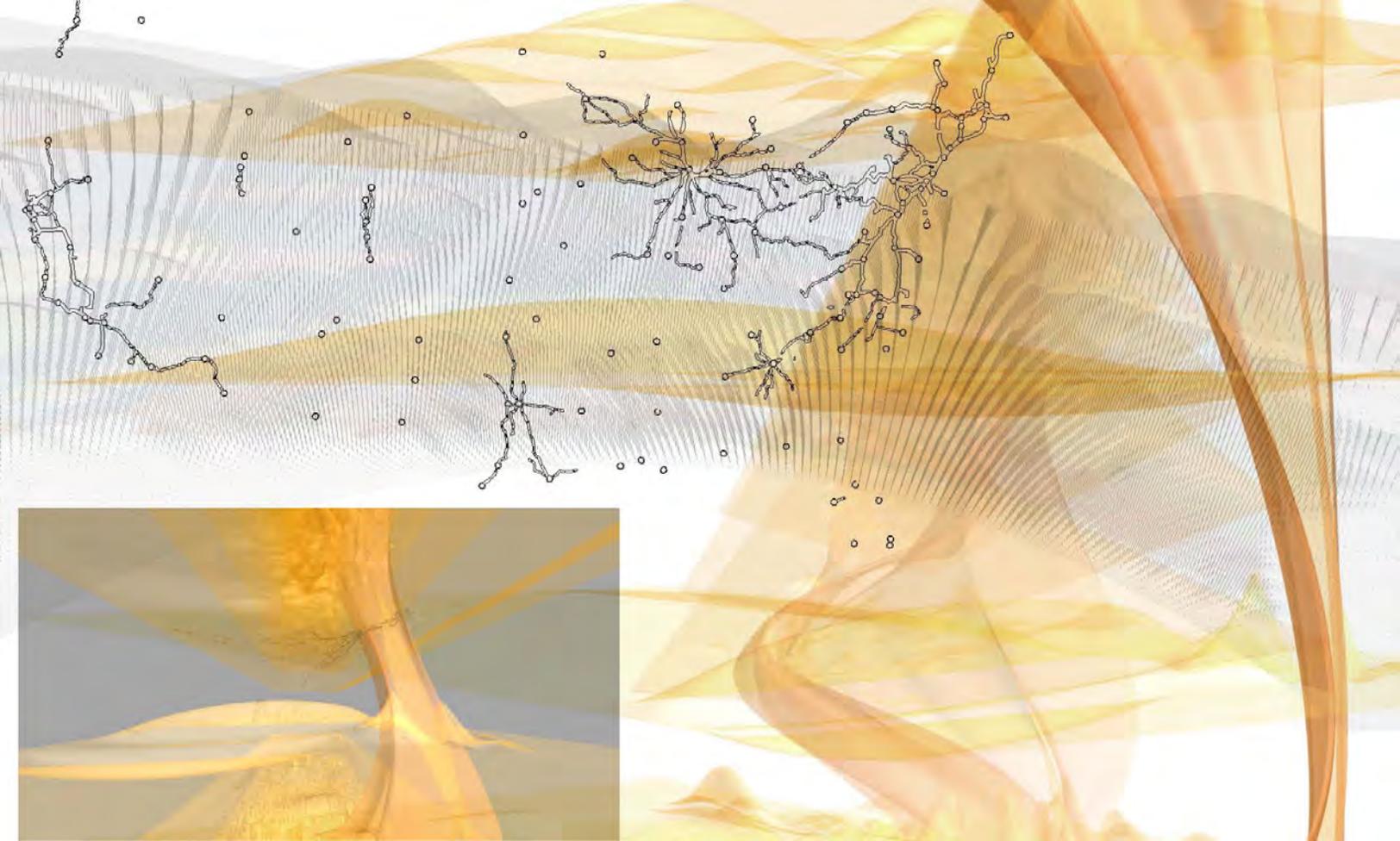
The architectural product is a folly that is supposed to be built in a park in Tirana, Albania. The architectural investigation started quite in an intuitive way, attempting to sketch an effect/affect of the "Borromean Knot". The intention was to arrive at the knot, rather than start with a mathematical representation of it, since the knot is imagined as a set of relationships and not as a typology. Then this effect/affect went under a long series of parametric interpretations by using computational formal descriptions, such as Voronoi pattern and Triangulated mesh. In the end the results selected from these parametric transformations were embodied in a continuous parametric "loop".



Borromean Knot
Schematic Representation of Knot Topology



ZCorp 3D Printing Prototype



A System of Ideographic Scoring - Mapping Possibilities of High Speed Rail

This proposal engages the virtual dimension of mapping in order to imagine and generate a tempo-geo-graphical unfolding of High Speed Rail. Before being a map of something, a placeholder of scores, statistics, names, signs and references, a map originally and minimally constitutes an intransitive act of mapping, an empty self-reflexive virtual graft that promises a reciprocal topography between our mental geography and the geographies of the world. We imagine the life at the speed of rail as transpiring between intervals of matter, geographies and mapping processes.

Where should the high speed rail corridors go? What cities should these corridors connect? Where is the high speed rail directed to? These are some of the questions posed by Lincoln Institute of Land Policy in "High Speed Rail in America - America 2050" report. These questions are addressed in the report through a scoring system that assigns a certain numerical score and weight to specific urban areas based on the existing data and conditions. This data is then used as input in a formula that calculates the numerical score of each High Speed Rail Corridor.

This proposal on the other hand suggests an ideographic scoring system by rehabilitating the map as a primary temporal and material organizational technology. The map minimally mediates and visualizes layers of information through its own inherent material viscosity and parametric protocol. This ideographic system responds, engages and activates a multiple set of other material systems and protocols of the American landscape, such as geology, history, hydrology, highway infrastructure, rail infrastructure, topography and agricultural land, just to name a few.

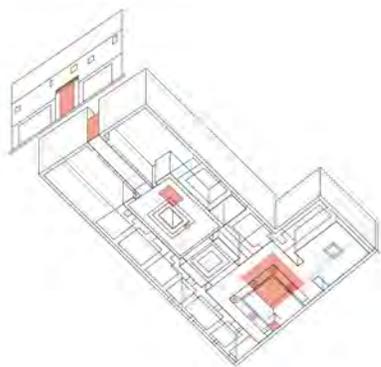
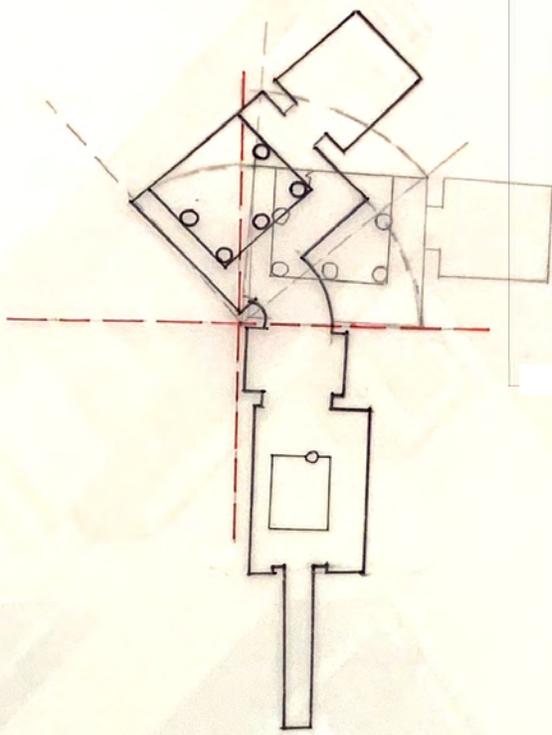
These material systems and protocols are extracted from their XYZ Cartesian statistical frame and re-dimensionalized, re-parametrized and re-visualized through the temporal frames of terrains of variable curvature. This re-dimensionalization, re-parametrization and re-visualization "melts" the map and furnishes it (and us, that is, our mental maps...) with another dimension, an ideographic effect, which although has its genesis in the statistical/geometrical reality of the map, it is not reducible to that reality. This proposal imagines High Speed Rail as a generative system that gathers potentiality from a variety of protocols, landscapes, temporal frames and desires, and in turn suggests new territories and corridors.



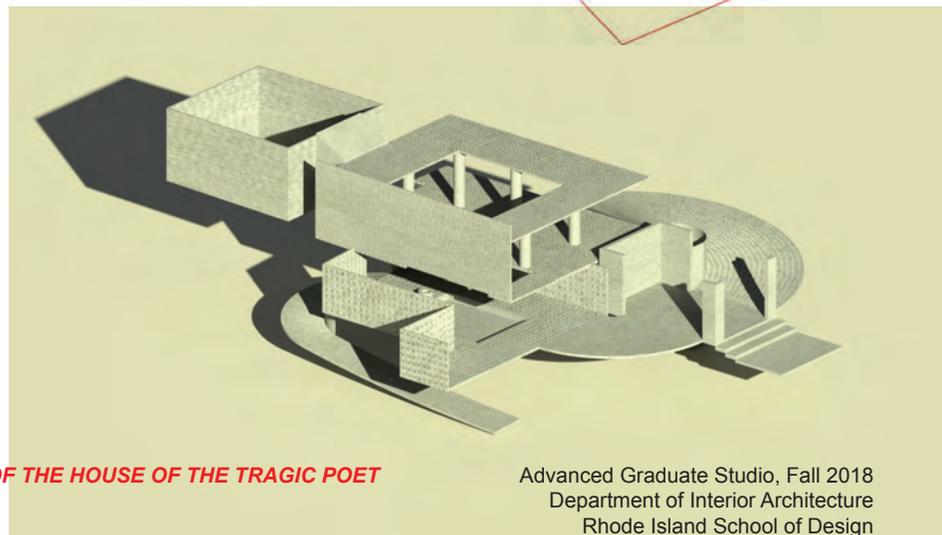
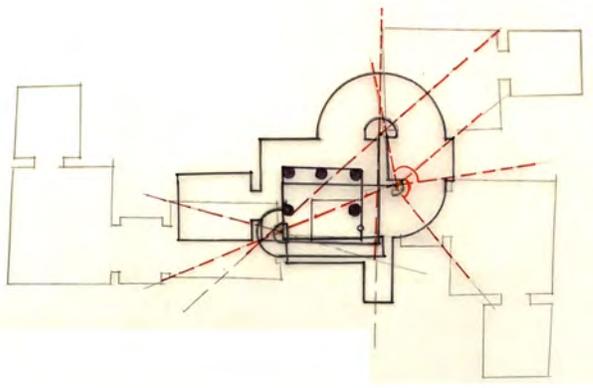
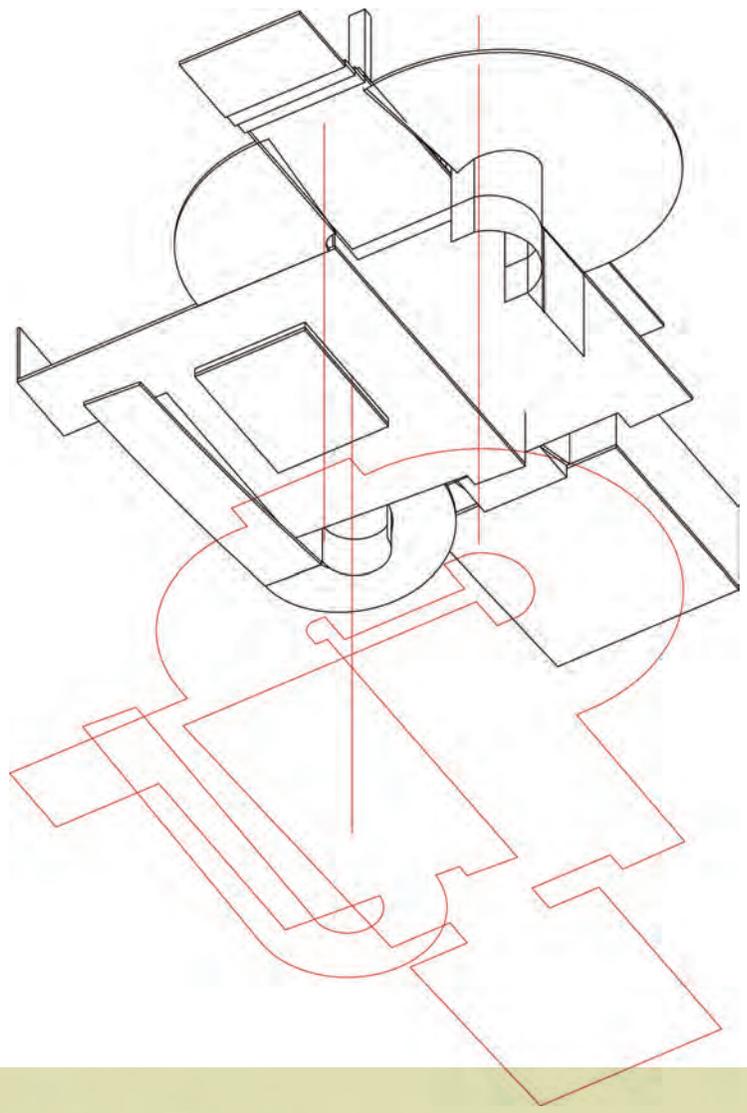
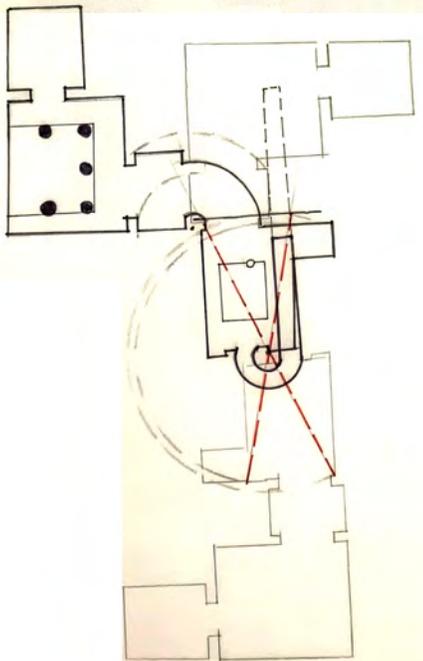
PEDAGOGY

Selected Samples of Students' Work

Skender Luarasi PhD, AIA



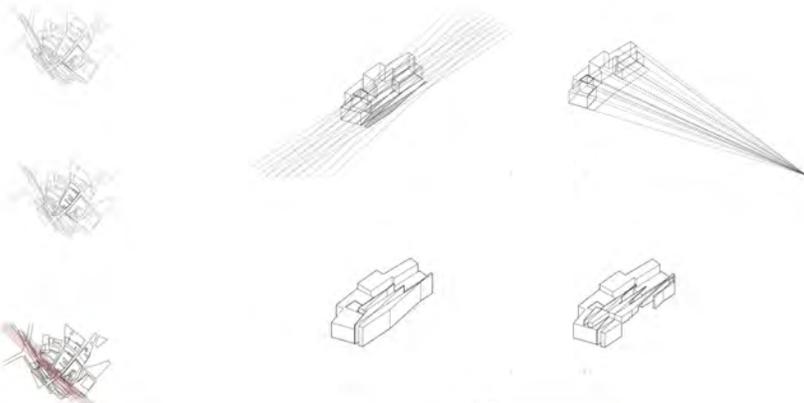
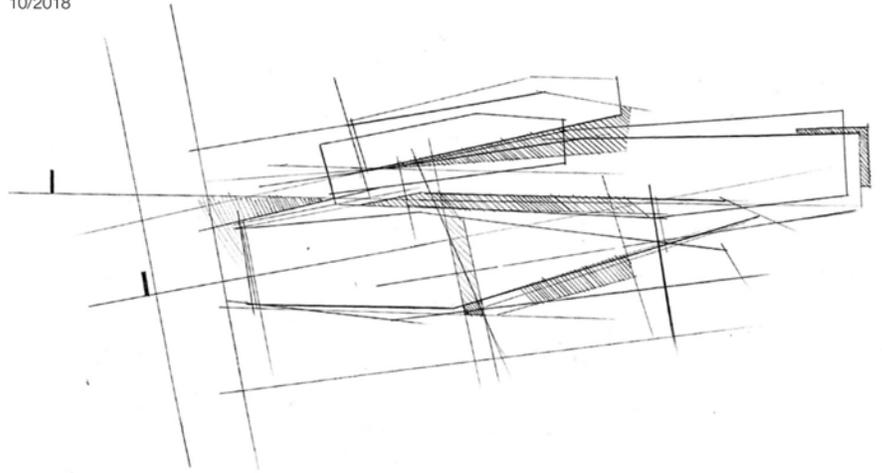
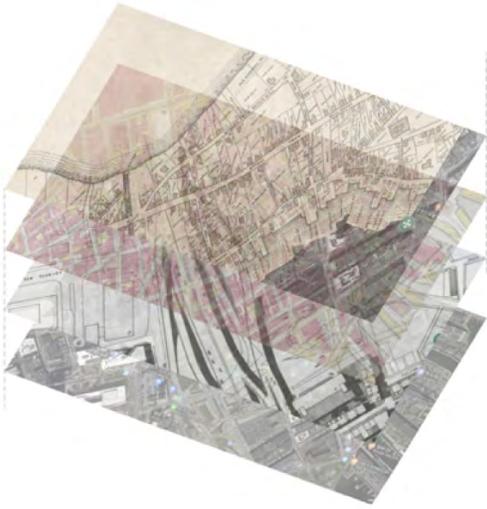
HOUSE OF THE TRAGIC POET



PROCESS: FORMAL ANALYSIS AND TRANSFORMATION OF THE HOUSE OF THE TRAGIC POET
Student: **JIAYU XIE (ALEX)**
Instructor: Skender Luarasi

THE PALIMPSEST

Living space that generated from historical traces
10/2018



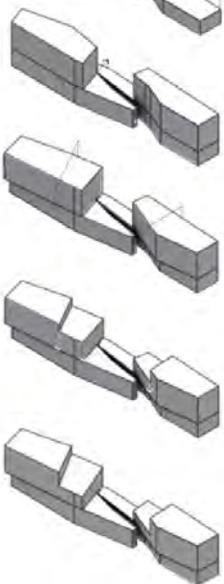
THE STACKING MODEL

The wood blocks are stacked to show the volume and form of the building, as well as the relationship between intervention and the existing building.

INFO FROM THE HISTORICAL BLOCKS

THE SPAN AND THE PROCESS

SECOND FLOOR PLAN

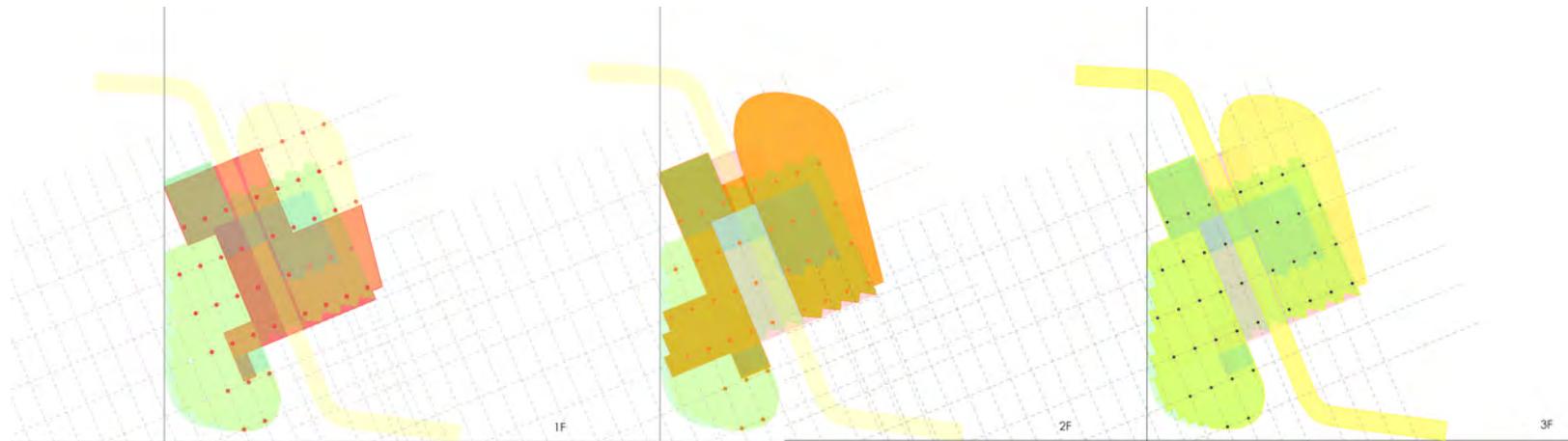


THE FRONT VIEW

THE PALIMPSEST: LIVING SPACE GENERATED FROM HISTORICAL TRACES

Student: **JIAYU XIE (ALEX)**
Instructor: Skender Luarasi

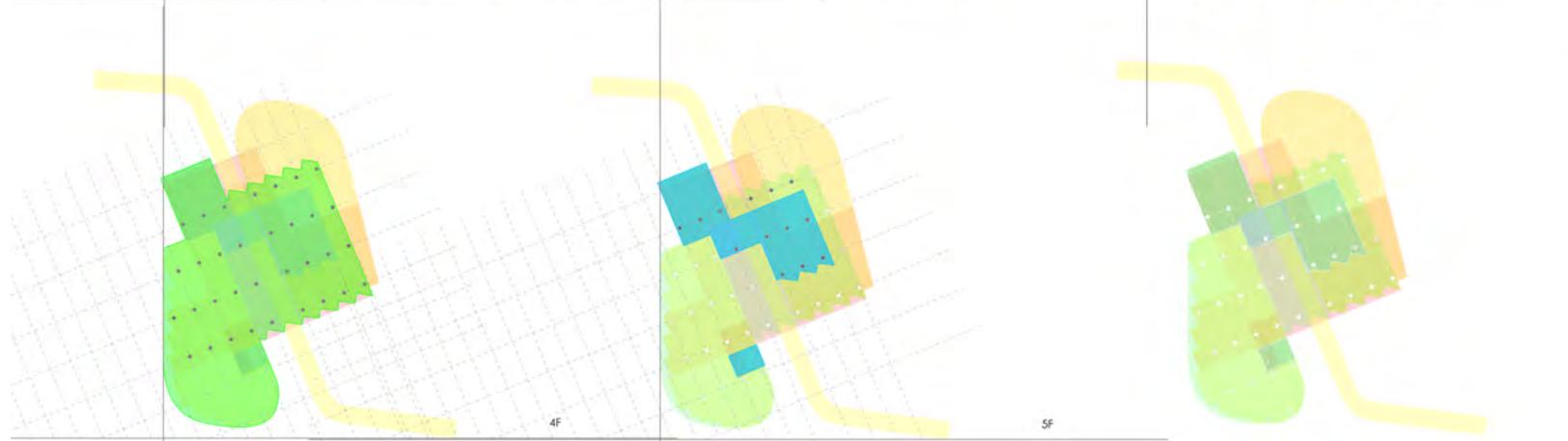
Advanced Graduate Studio, Fall 2018
Department of Interior Architecture
Rhode Island School of Design



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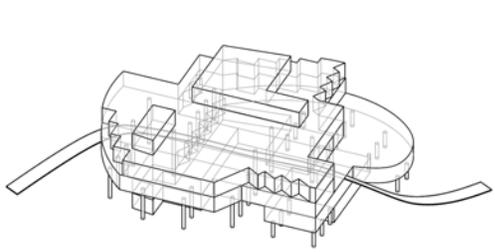
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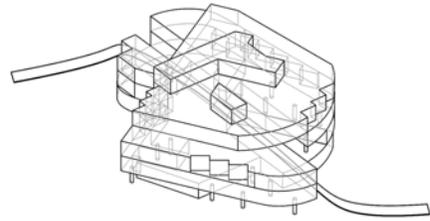


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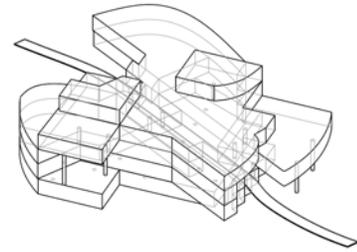
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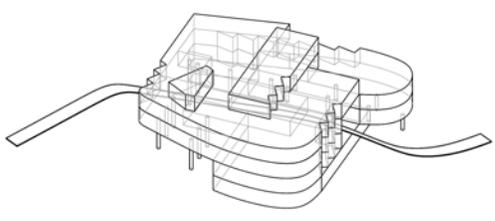
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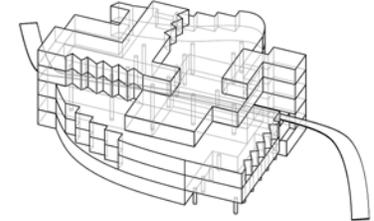
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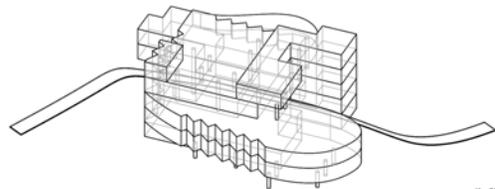
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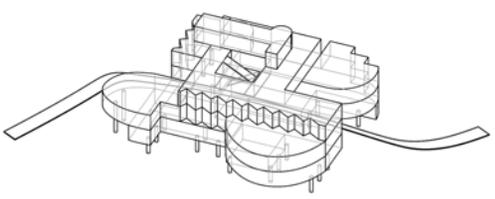
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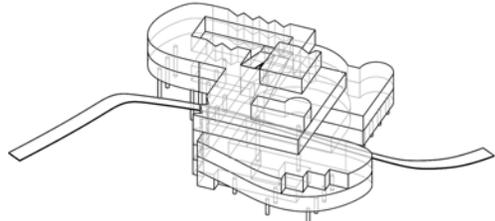
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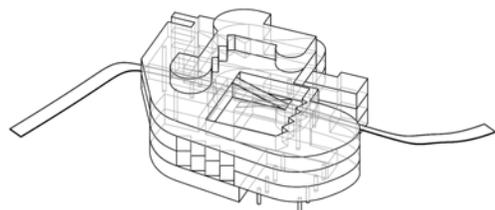
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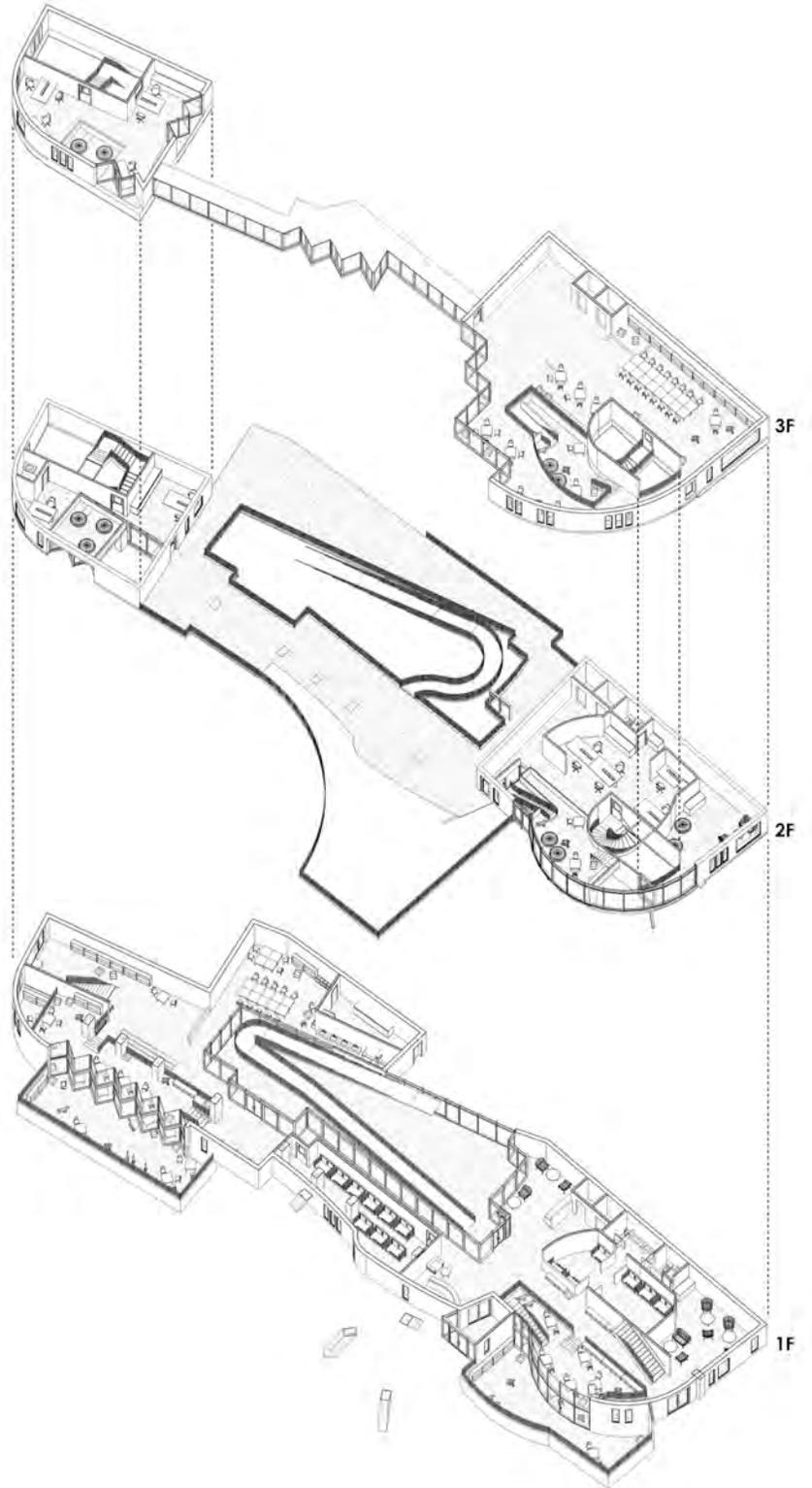
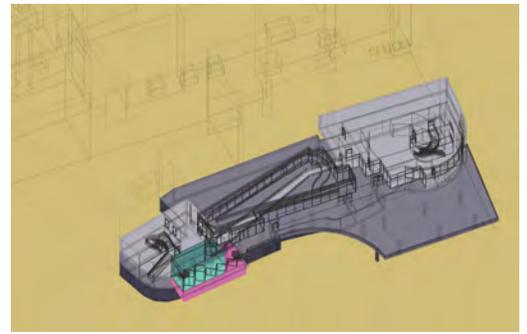
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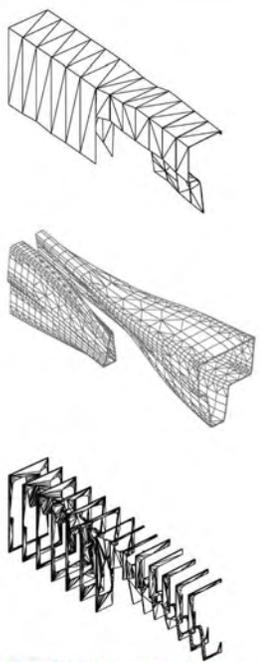
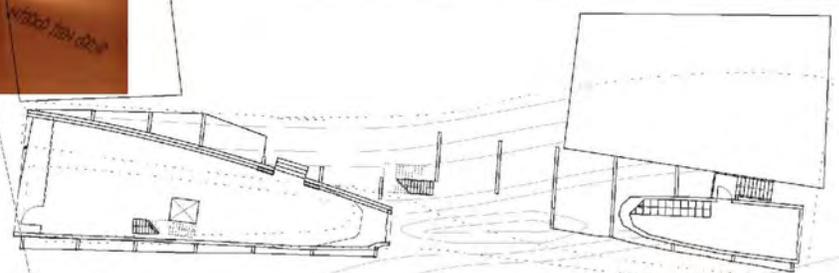
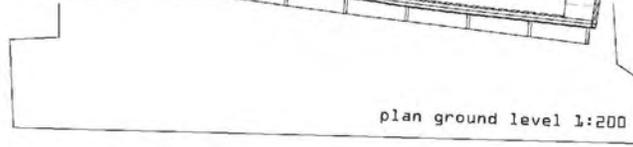
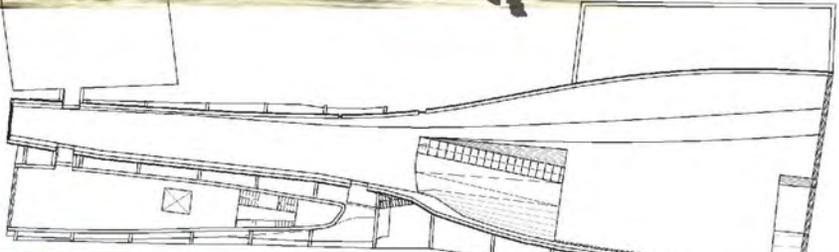
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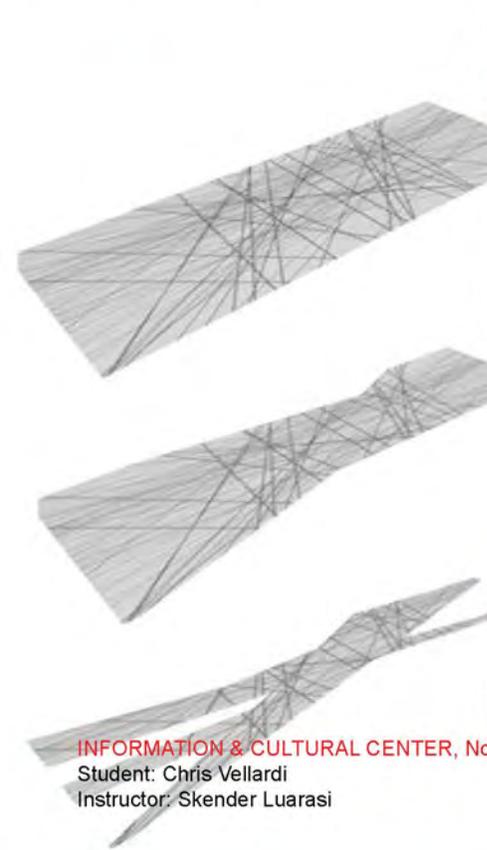
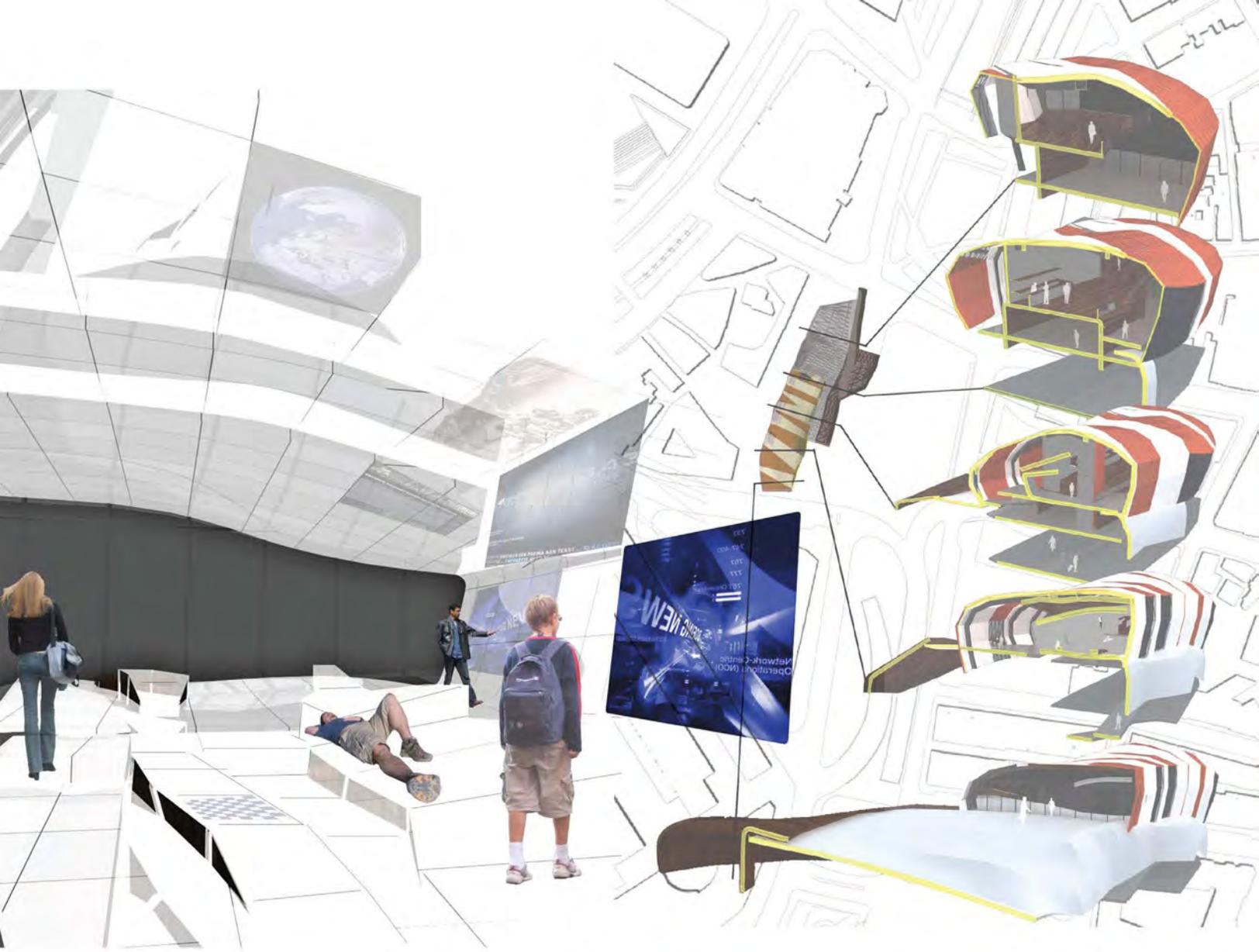


view south



COMMUNITY CENTER, North End, Boston Massachusetts
 Student: Tobias Bernecker
 Instructor: Skender Luarasi

Graduate Design Comprehensive Studio, Fall 2008
 University of Massachusetts Amherst

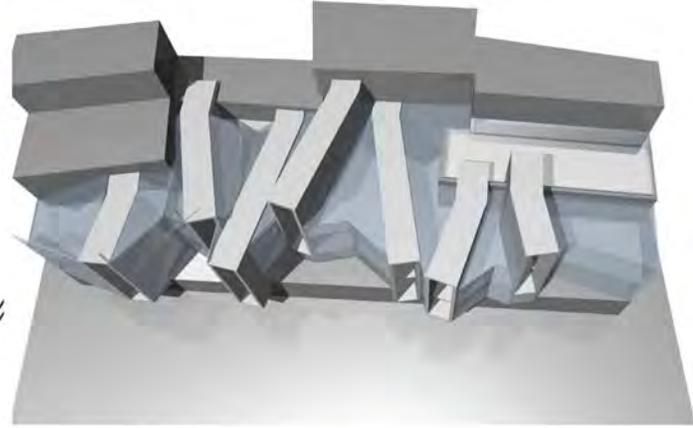


INFORMATION & CULTURAL CENTER, North End, Boston
 Student: Chris Vellardi
 Instructor: Skender Luarasi

Graduate Design Comprehensive Studio, Fall 2008
 University of Massachusetts Amherst

peeling

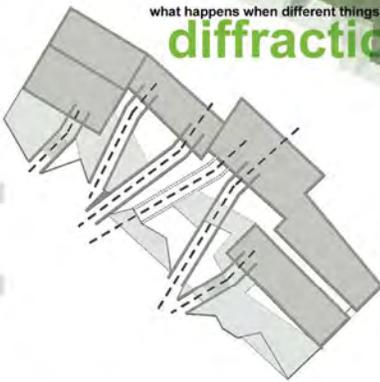
intensities of flow



absorption of difference



what happens when different things meet?
diffraction



public private spaces
private public spaces
not really one or the other, both and neither at the same time



absorption of difference

radiating nodes of thoughts

voids voids voids

INTERSTITIAL SPACE HOUSING, North End, Boston
Student: Patricia Nobre
Instructor: Skender Luarasi

Graduate Design Comprehensive Studio, Fall 2008
University of Massachusetts Amherst

_Aggregate Relationship

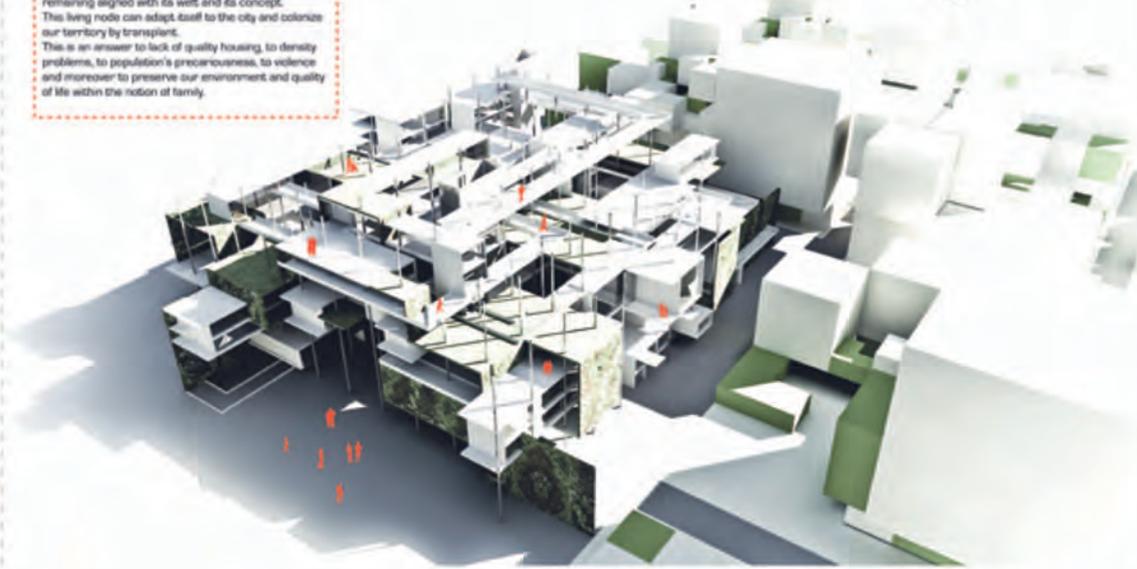
HYBRID3 LIVING

Remembering the natural state where people are free to design their own living space and adapt it to their own needs which can vary during family stay in the apartments.

The landscaping links spaces and activities: at last a responsible urbanity.
The architectural design strengthens the concept by giving extraordinary green spaces, double-oriented housing with gardens and great volumes of light.
Managing the Mediterranean climate by working on the skin's thickness and opening the heights to wind with windmills.

The theme of rehabilitation and extension helps maintain links with the city and its history while remaining aligned with its vein and its concept.
This living node can adapt itself to the city and colonize our territory by transplant.

This is an answer to lack of quality housing, to density problems, to population's precariousness, to violence and moreover to preserve our environment and quality of life within the notion of family.



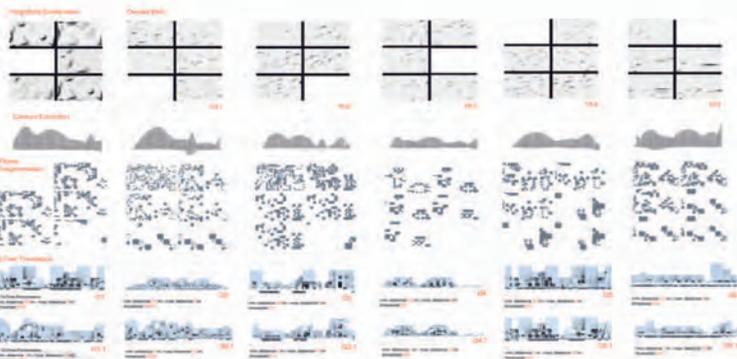
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Quote +12.00

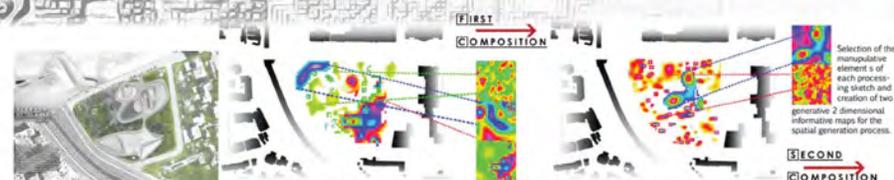
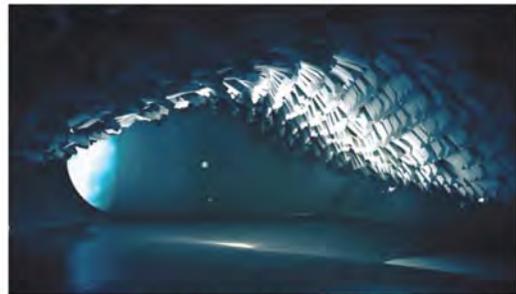
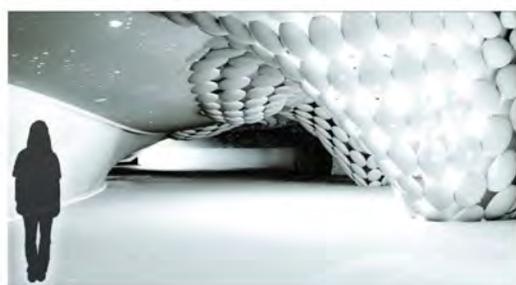
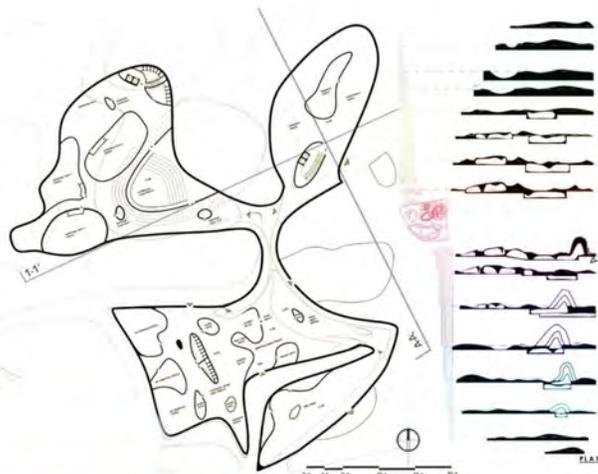
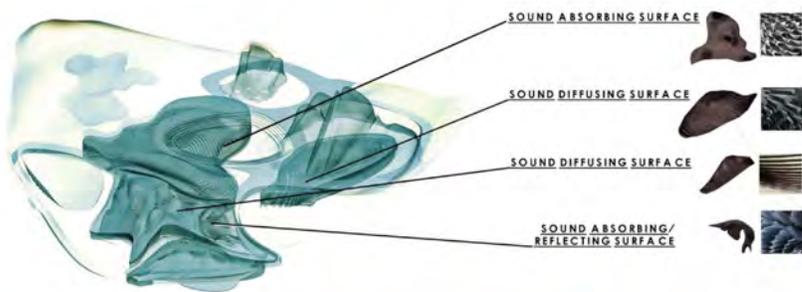


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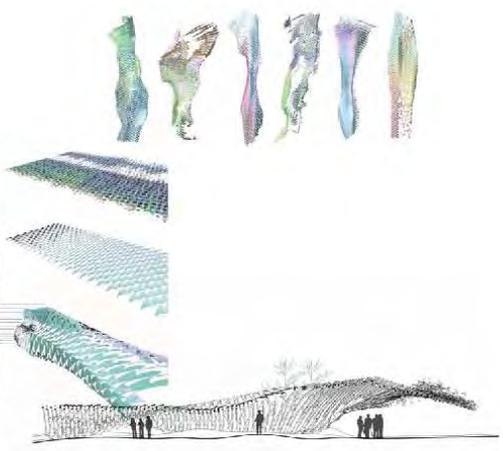
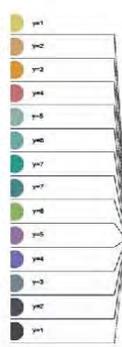
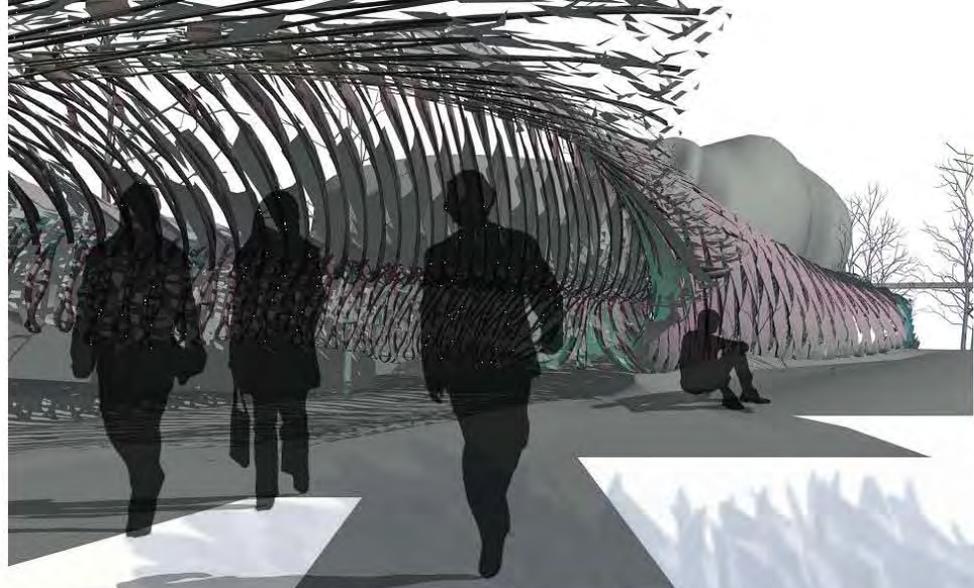


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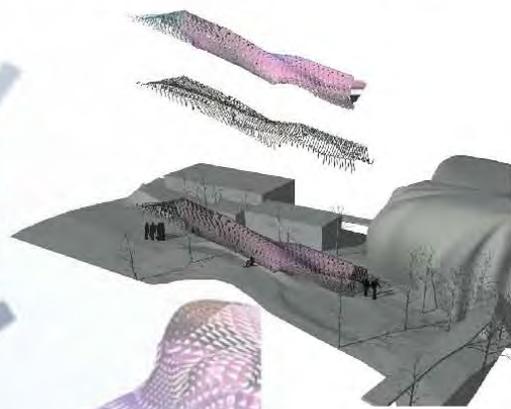




NOISE AS A GENERATIVE MATERIAL FOR DESIGN
 Student: Joana Dhiamanti
 Thesis Advisor: Skender Luarasi



To many musicians, music is more than being in key with a song or reading note for note from sheet music. It is about imagination. There comes a time when a musician's mind, body, and instrument unconsciously become one, where music is not about playing notes for notes, but about playing what they feel. It is this idea of improvisation or sketching out of a musician's feelings through music that I wish to capture or mimic through architecture. An architecture that not only plays to the music, but also begins to improvise and sketch itself out as time passes.



imagination
improvises
feeling