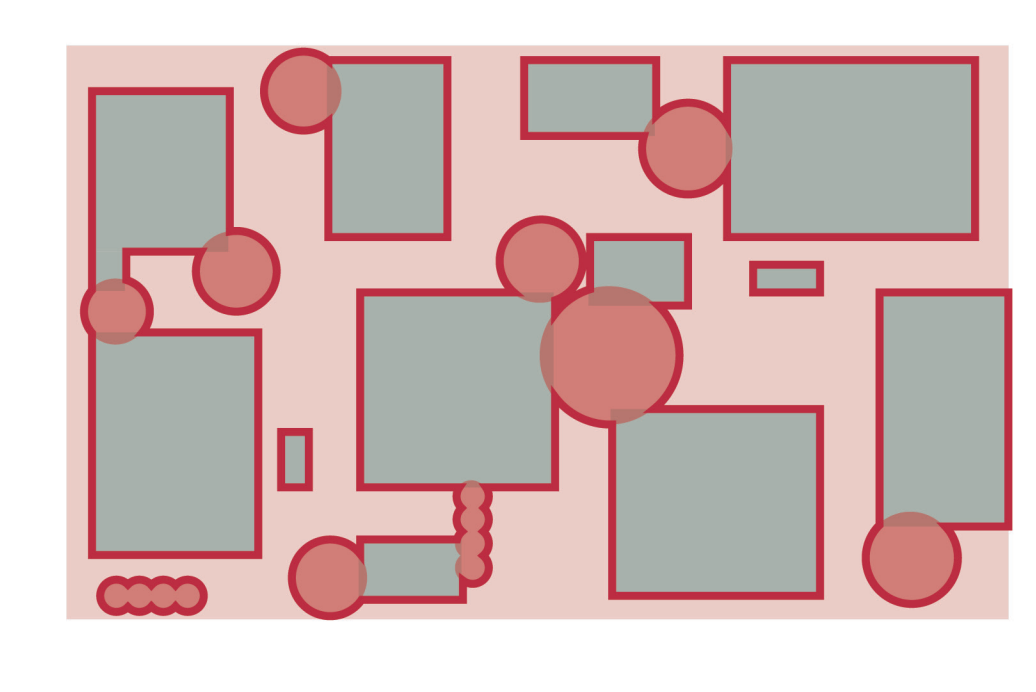
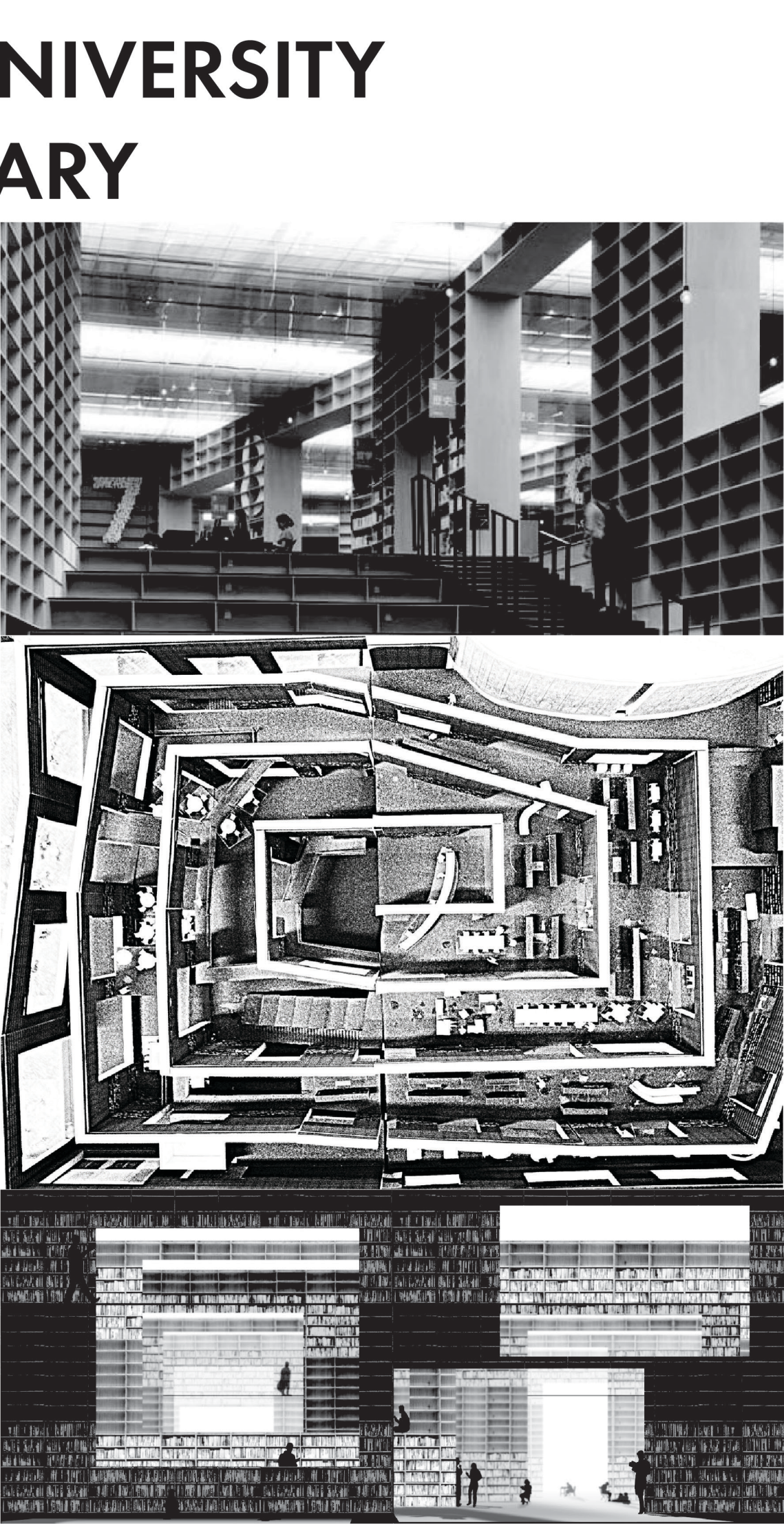
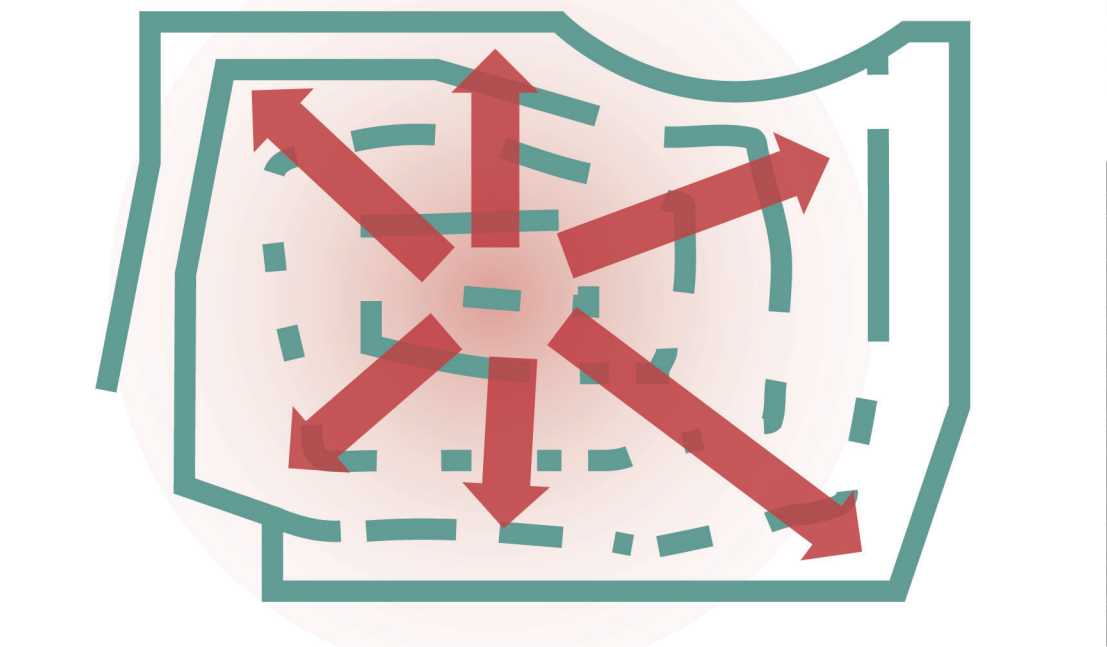


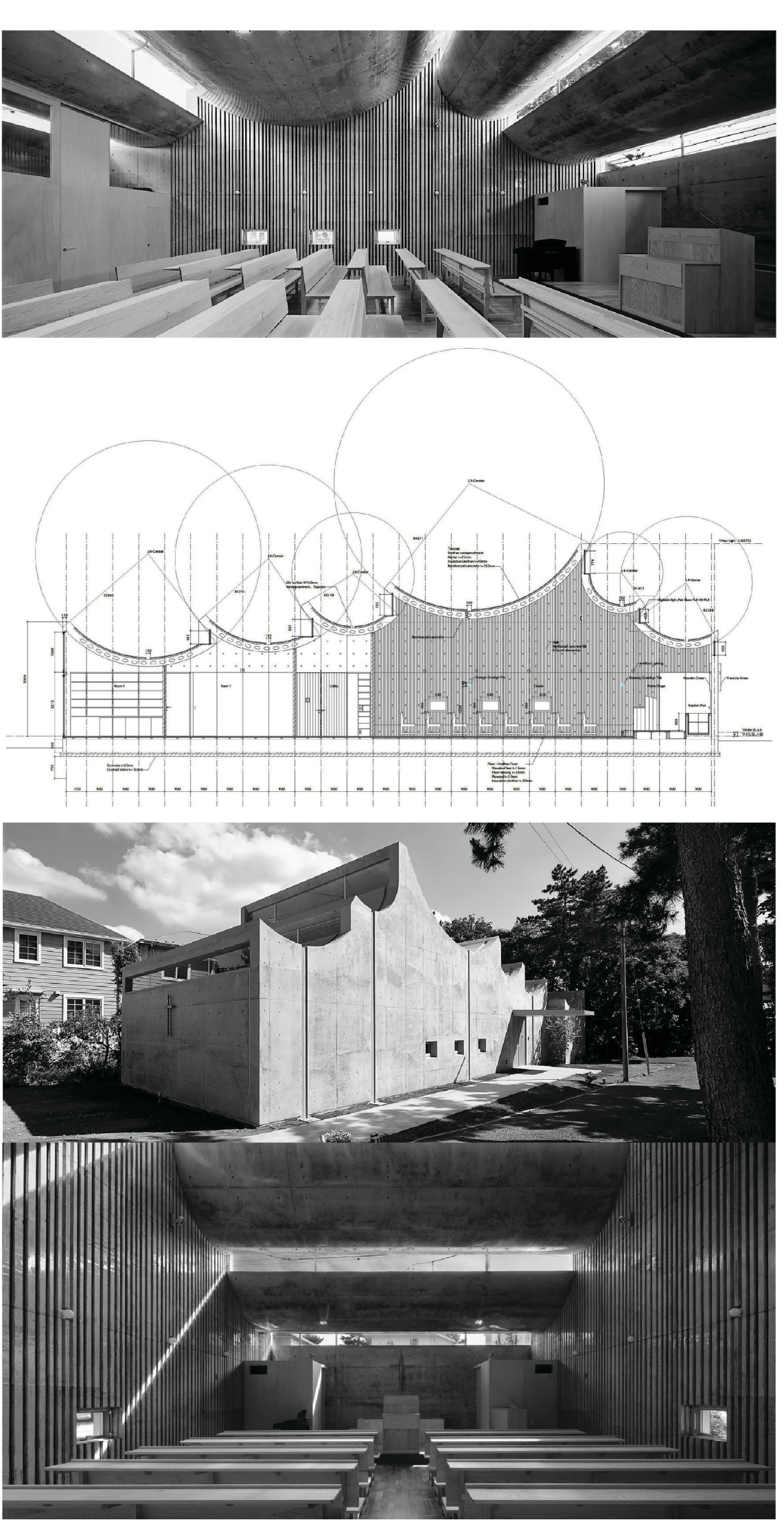
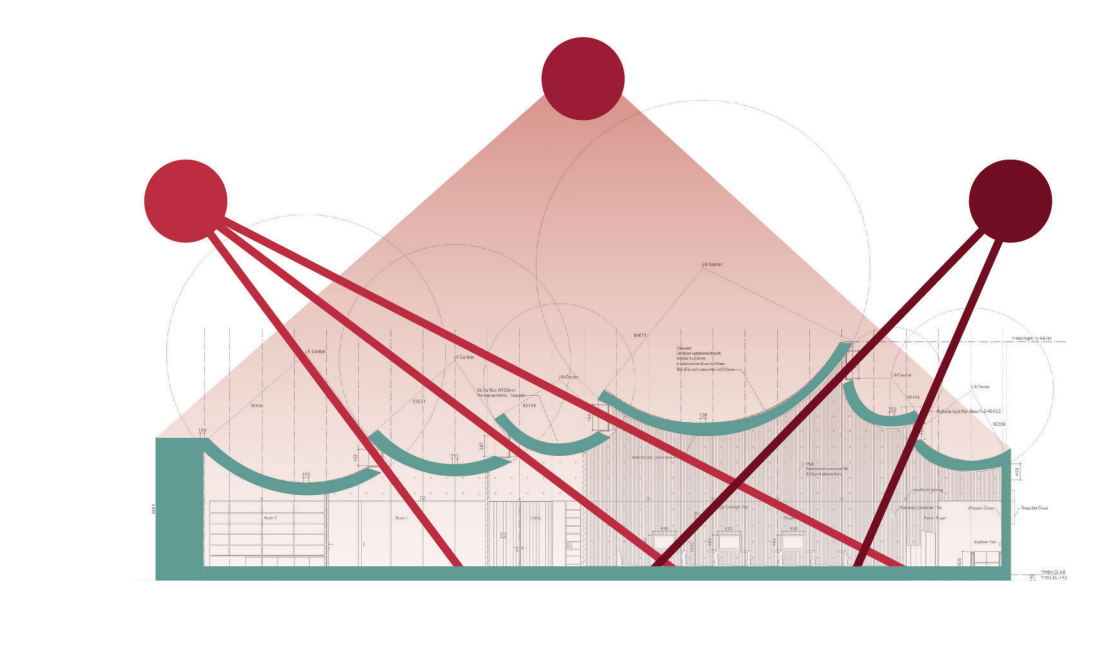
MORIYAMA HOUSE
 RYUE NISHIZAWA, 2005
 The Moriyama House was built in 2005 by the Japanese architect, Ryue Nishizawa, the co-leader of SANAA. This house, located in Ohta-ku, Tokyo, highlights a fluid, intimate relationship between indoor and outdoor spaces. The site is composed of several, separate, cubic apartments of varying heights defined with white walls and large glass windows made to break the boxes. The circulation between the buildings are guided by trees and vegetation at every turn, contrasting the stark, white walls.



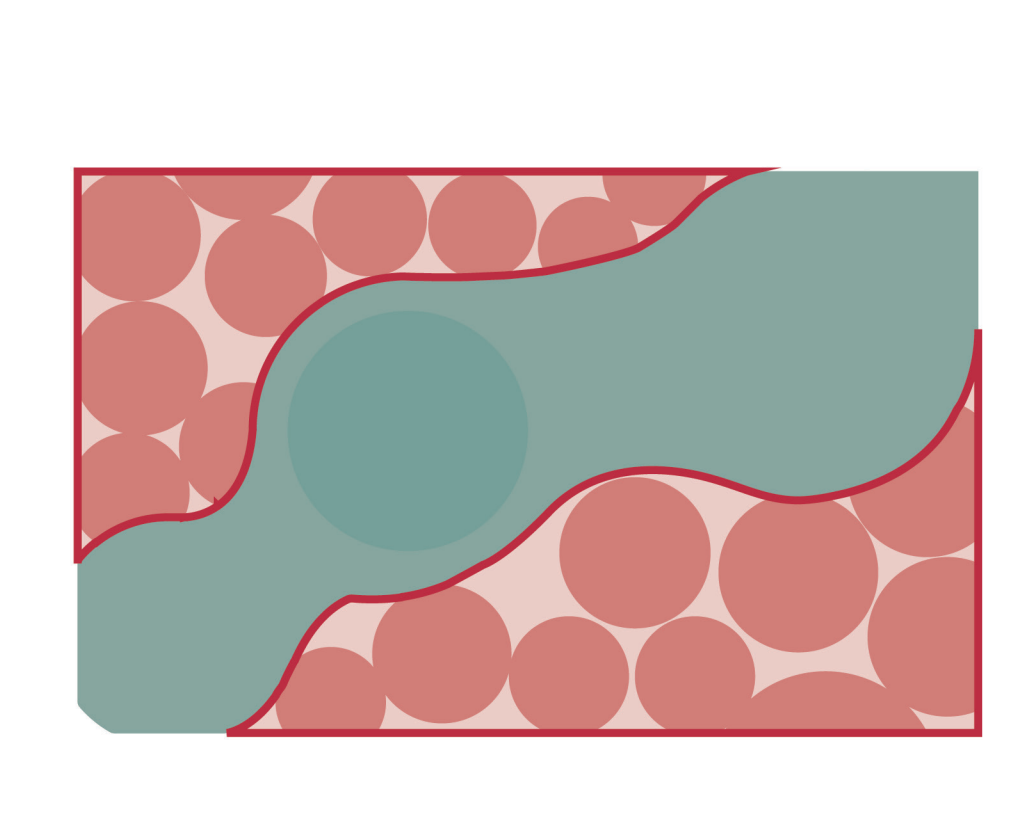
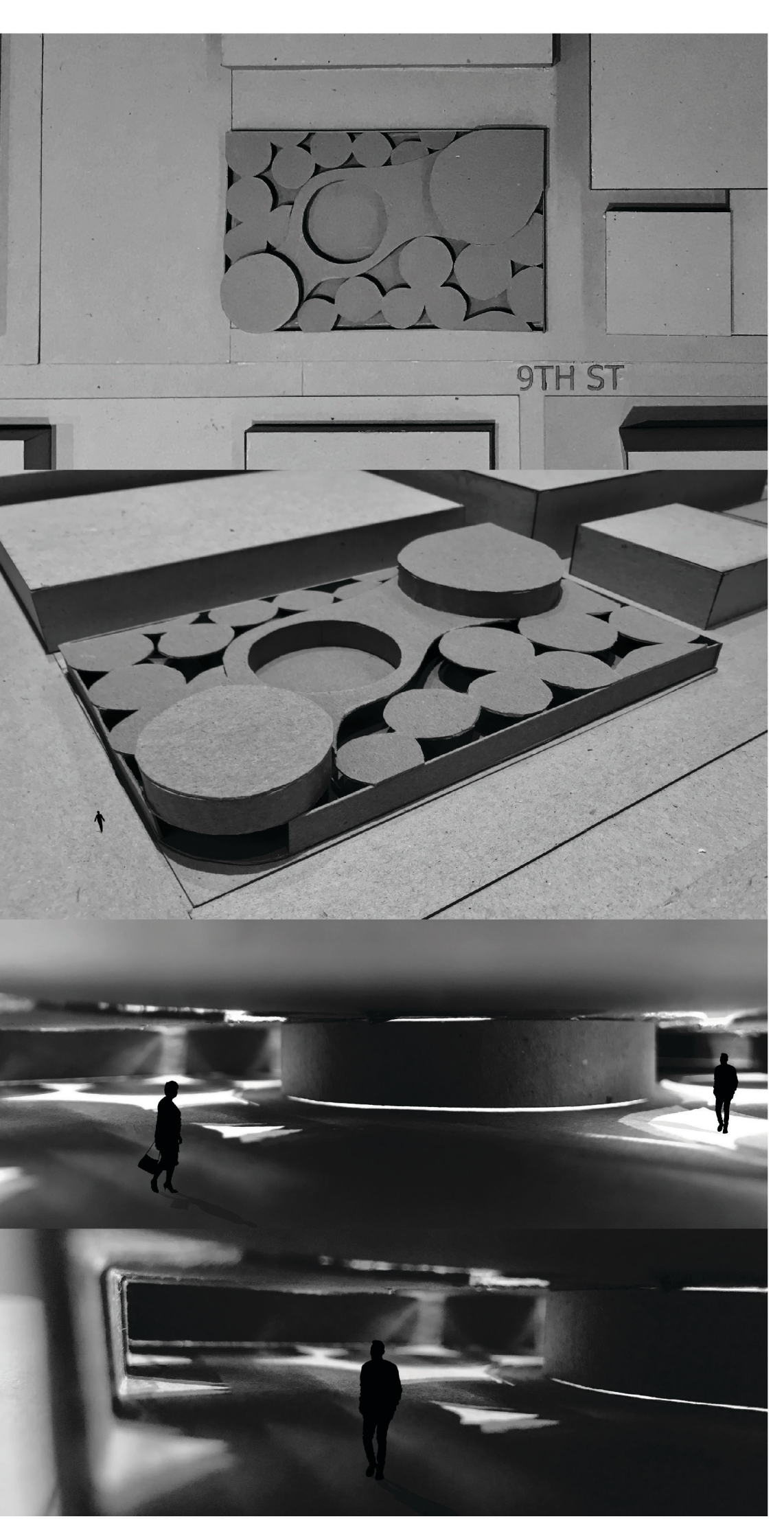
MUSASHINO ART UNIVERSITY MUSEUM AND LIBRARY
 Sou Fujimoto, 2010
 The Musashino Art University Museum and Library was built in 2010, designed by Sou Fujimoto, in Tokyo, Japan. The program of the library is centered on two main ideas of investigation and exploration through its spiral plan. Investigation, the typical organization of the library using the Dewey Decimal System, is integrated by the linear ease of in following the spiral. Meanwhile, the exploration aspect is integrated through the meandering through the spiral as well as the paths which exert from the central point of the first floor. This provides opportunities for intentional and accidental book finding.



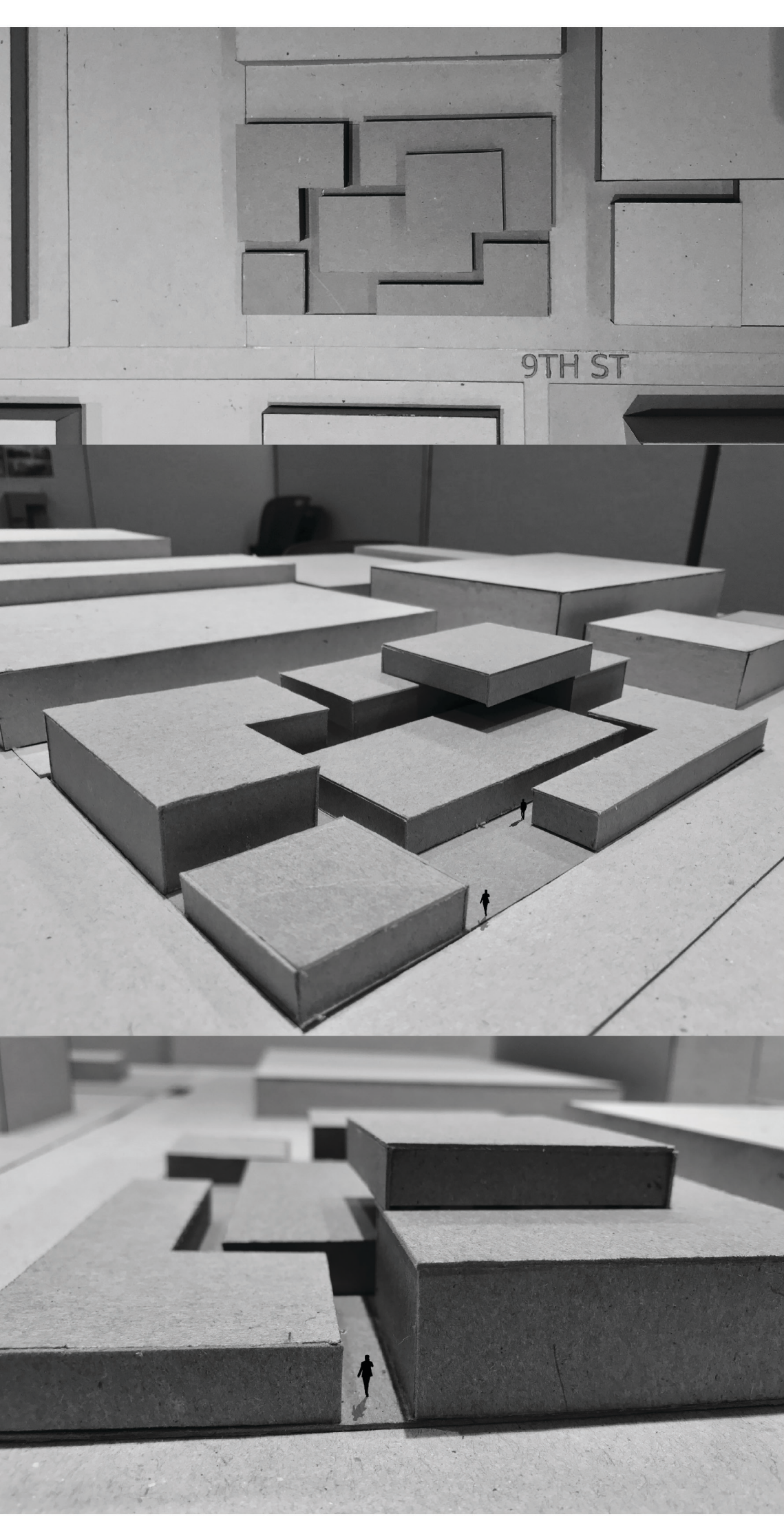
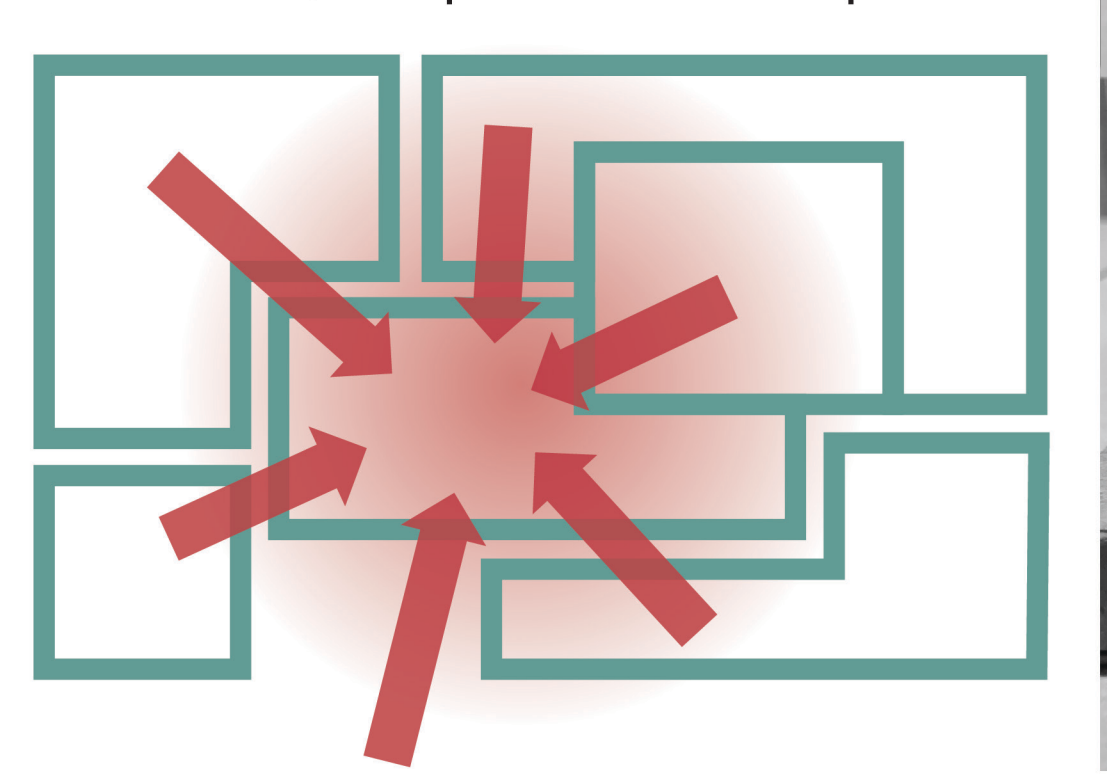
SHONAN CHRIST CHURCH
 Takeshi Hosaka Architects, 2014
 The Shonan Christ Church, designed by the Japanese firm, Takeshi Hosaka Architects resides in Kanagawa, Japan. This church is well known for its uniquely crafted ceiling which carefully considers natural light. It consists of six large curves drawn from portions of circles of various sizes, each representing a day in the creation story of the Bible. The curves differ in height and allow sunlight to pour in between them. The placement and size of the curves dictate the timing of indirect and direct sunlight. The sun shines softly into this space without any direct sunlight during the time of the service. When the service ends the direct sunlight begins to pour in.



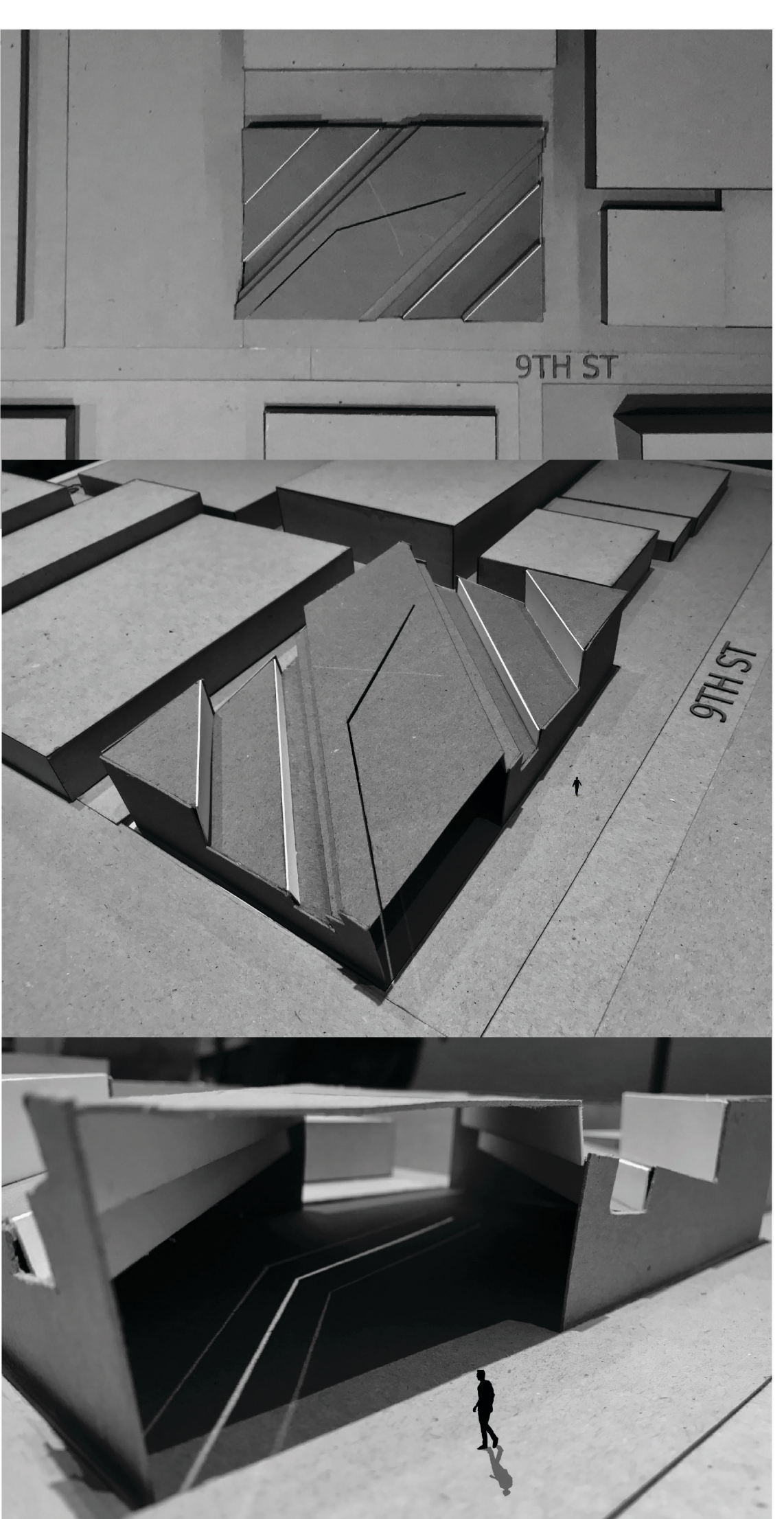
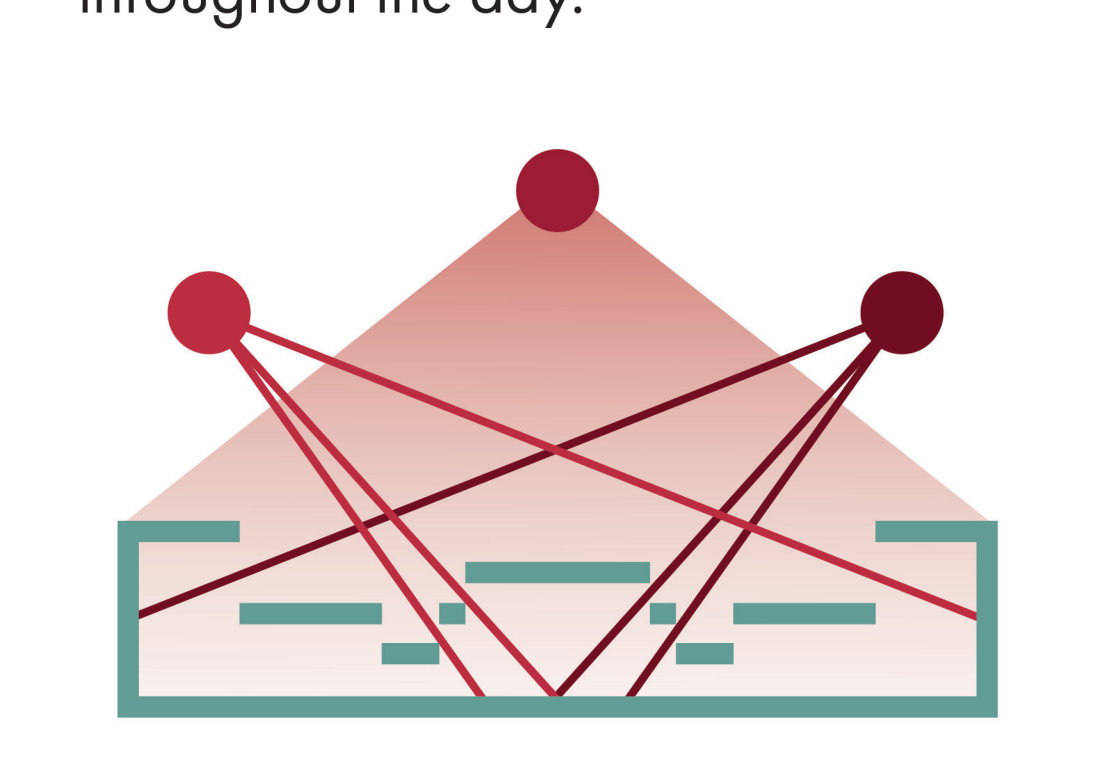
FUSED CREATION
 This design fuses the creation of God, trees, with my own design. The trees are redesigned to imply their presence without including literal trees. The incorporation of these symbolic forms throughout the interior spaces begin to blur the lines between indoor and outdoor space. The trees are meant to enclose spaces with natural canopies and gathering spaces. The shapes of this design are organic to stay true to natural forms. The performance space is highlighted as the center space on both levels.



DIRECTED EXPLORATION
 This design begins to interact with Fujimoto's idea of a intimate relationship between exploration and investigation, reiterating it into an idea freedom of exploration and intended direction. One can roam freely throughout the space, however they will ultimately be led back to the performance space, the most important area. The surrounding spaces encourage the hierarchy of the program as they wrap around the center, the performance space.



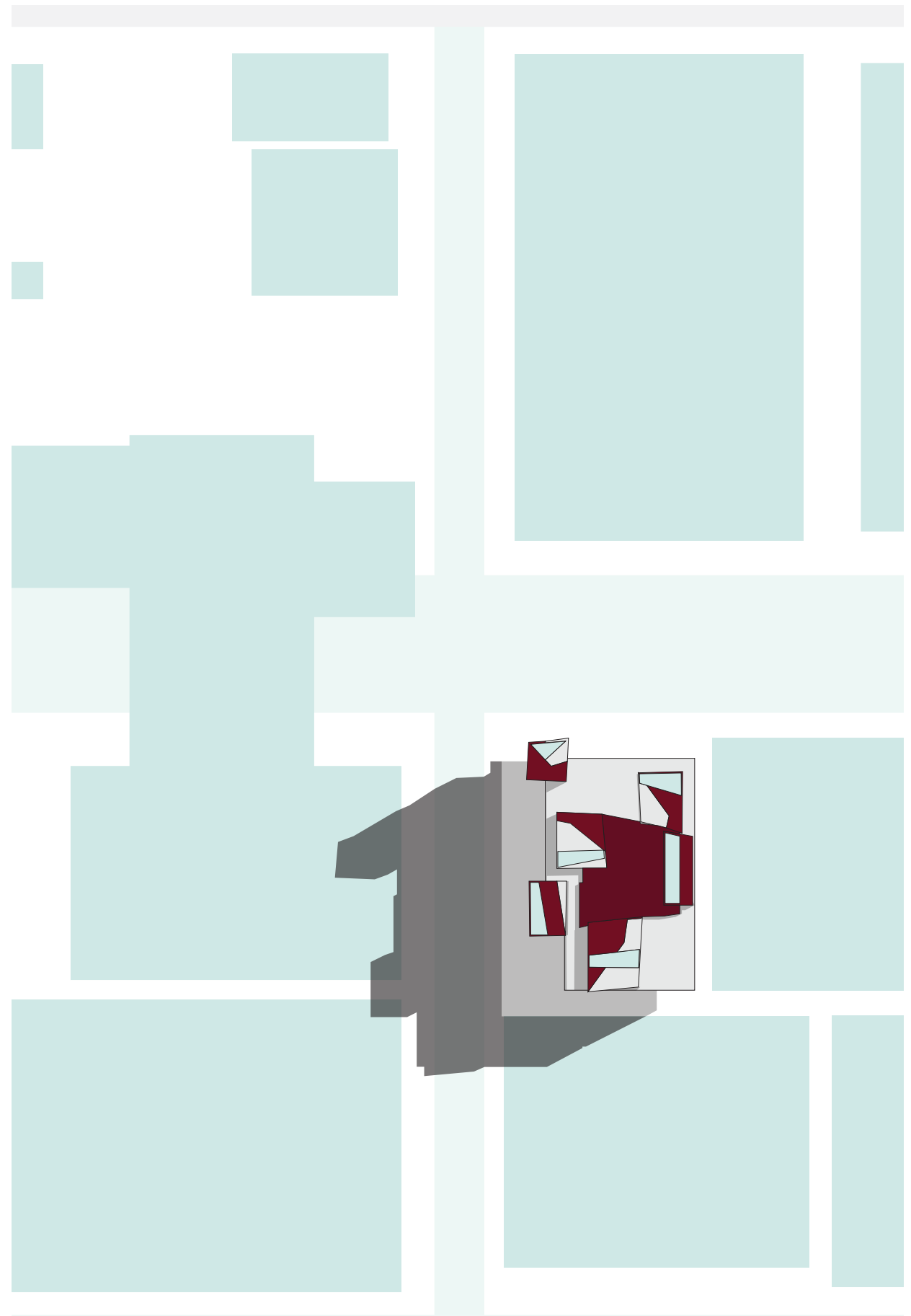
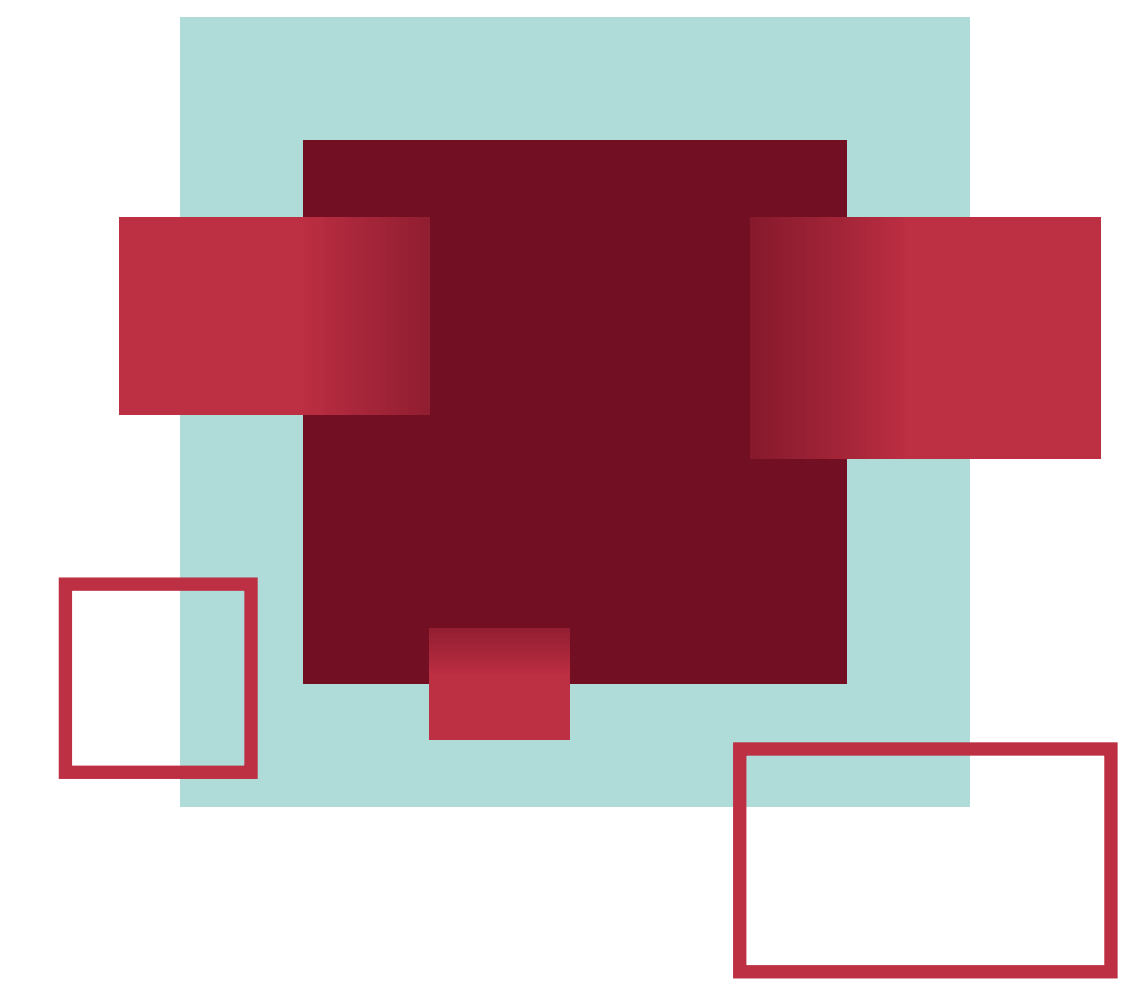
ILLUMINATING IMPORTANCE
 This design responds to rays of light pouring in at different levels. This design controls the use of natural light within the spaces. The light emphasizes the hierarchy of areas and brings attention to certain spaces. It allows the light to pour into the center focus, the performance area, while also ensuring the surrounding areas are lit. The performances are meant to occur while the indirect lighting shines on the design, while the direct sunlight hits the spaces throughout the day.



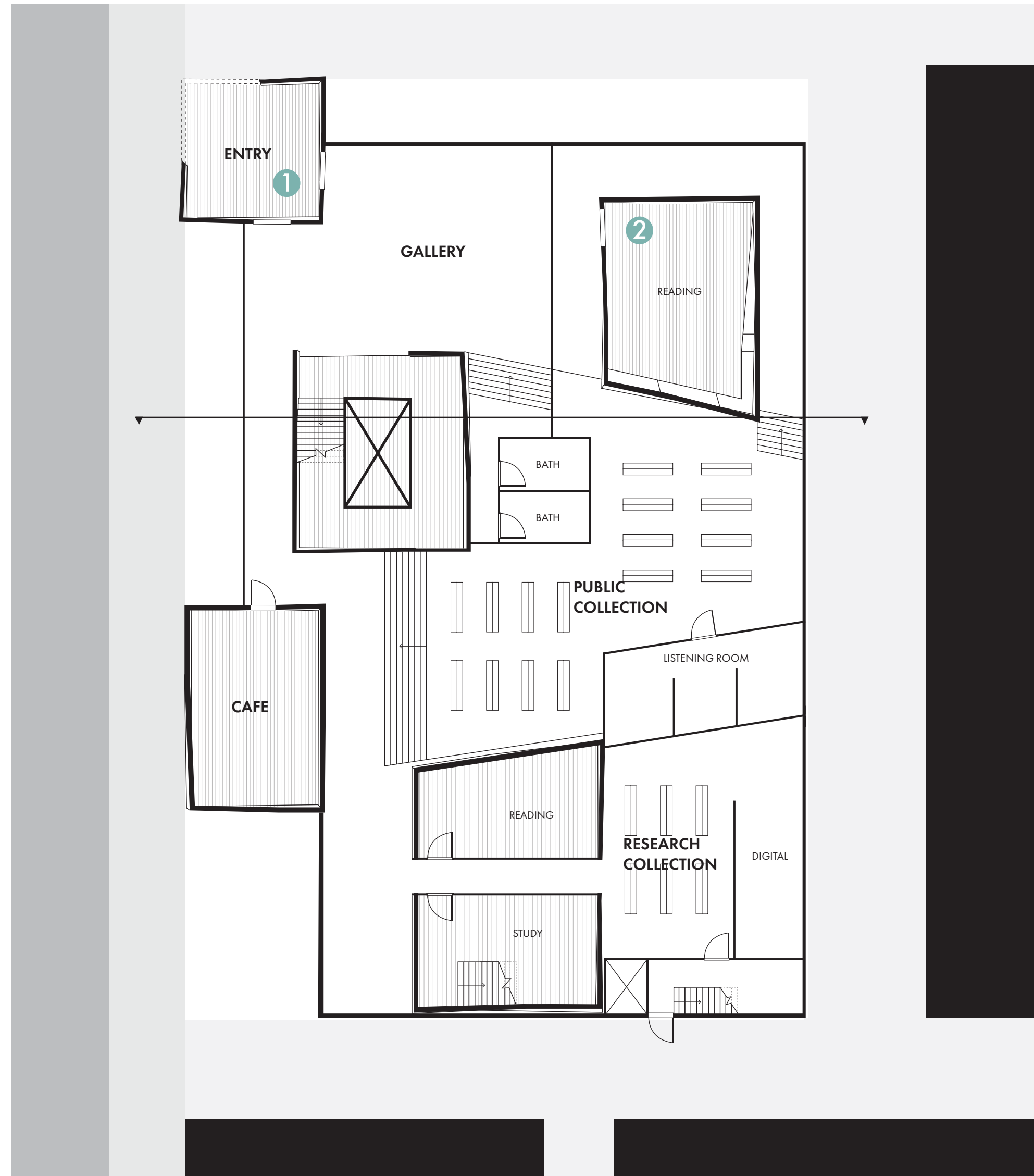
POETRY FOUNDATION

ANDRIANI SUGIANTO | ARC212 | SP19 | DUEMER

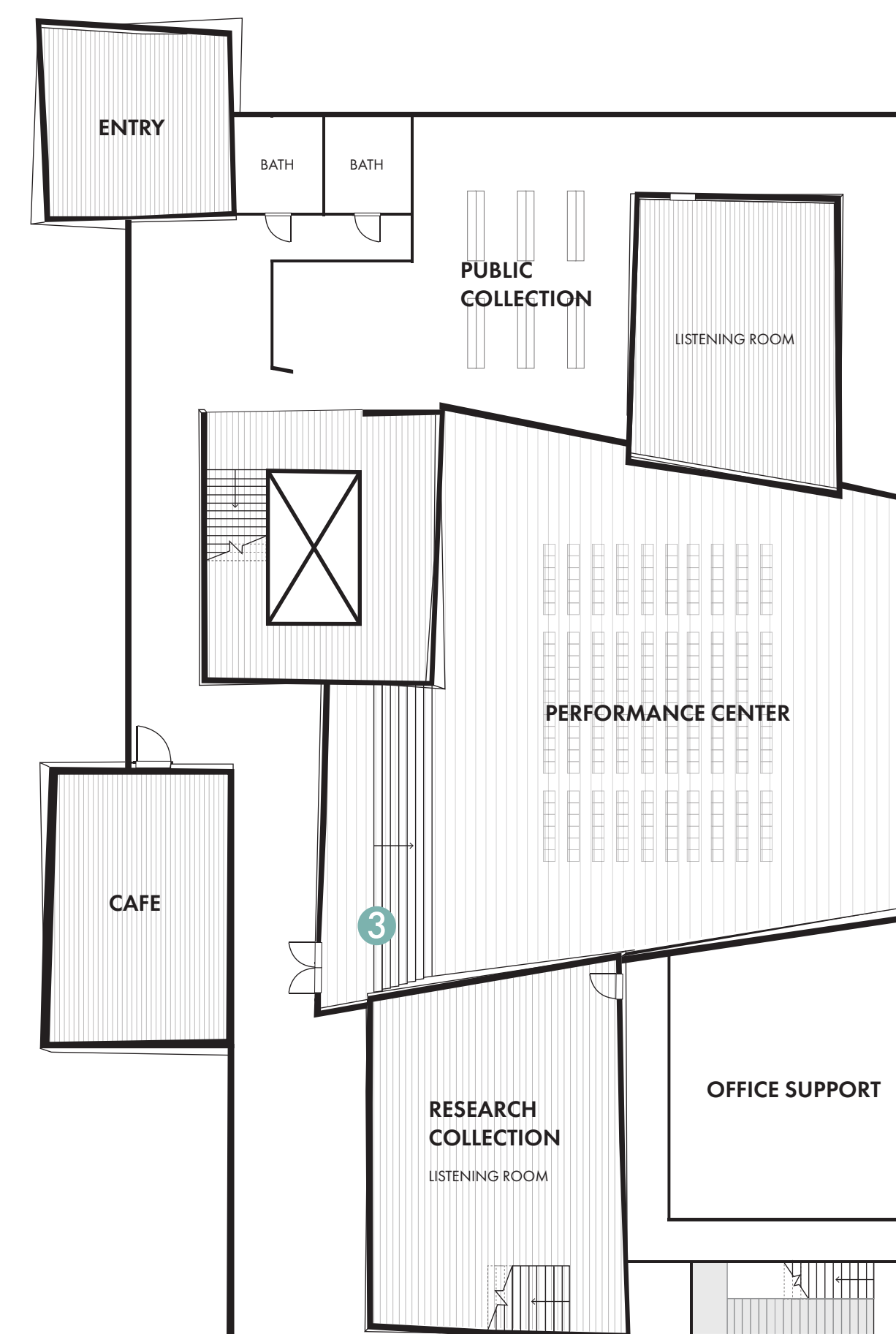
The Poetry Foundation will be an intimate, warm experience created by the incorporation of nature, natural light, and wrapping of spaces, ultimately serving as a hearth to contently share poetry.



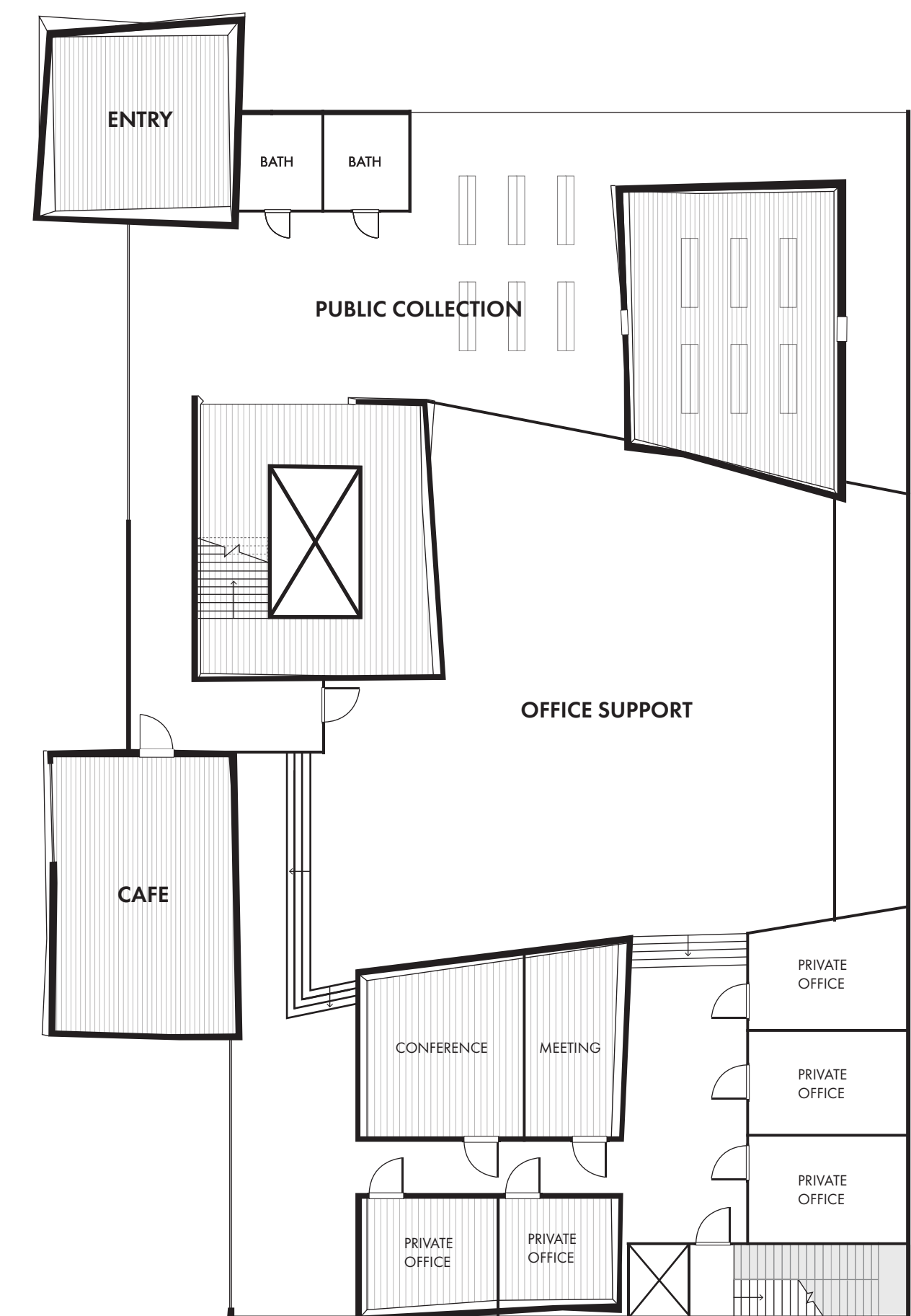
SITE PLAN
1/16"=1'



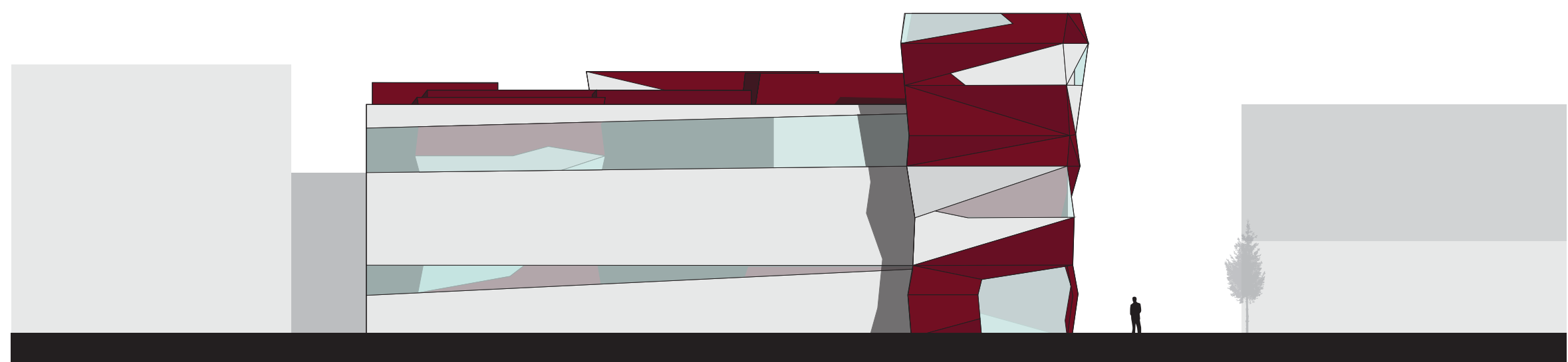
FIRST FLOOR PLAN
1/16"=1'



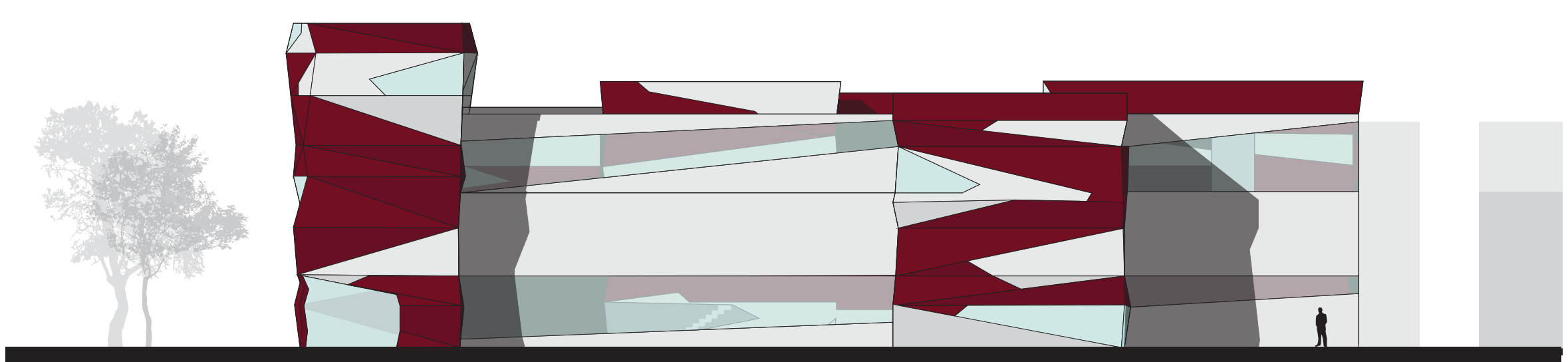
SECOND FLOOR PLAN
1/16"=1'



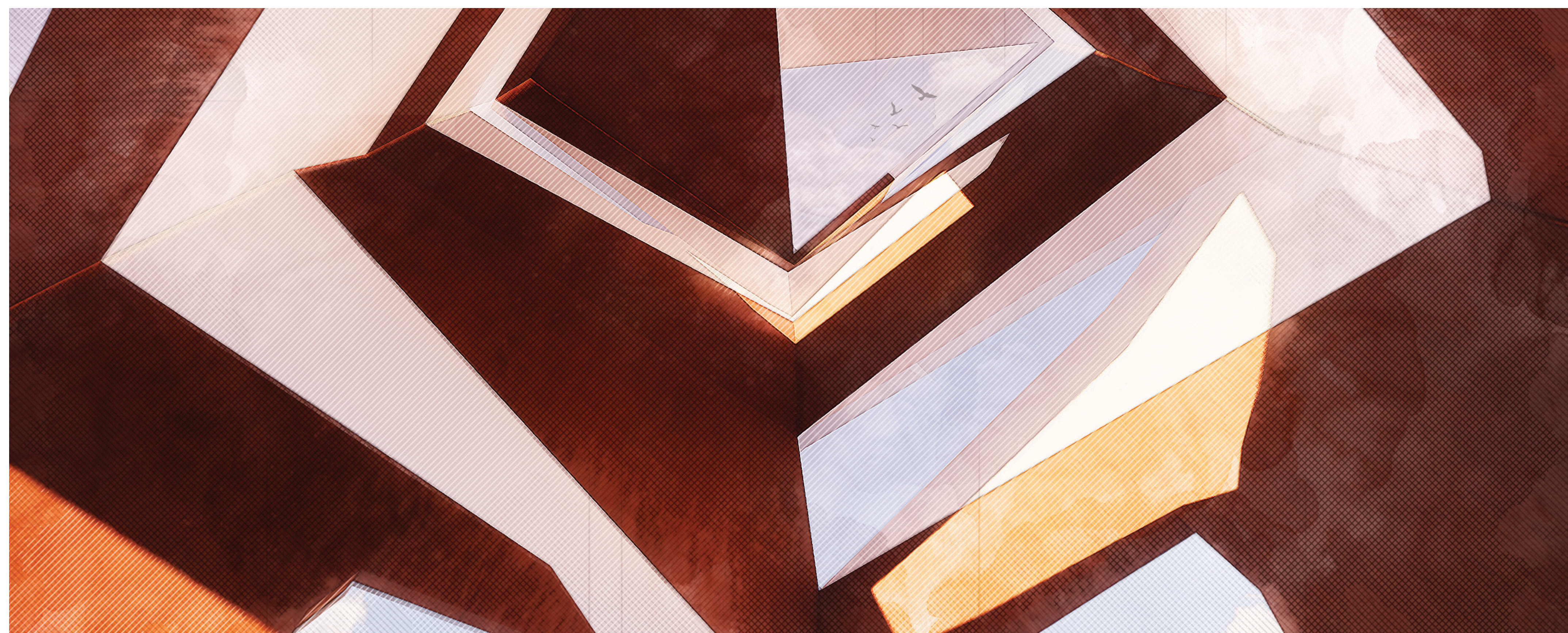
THIRD FLOOR PLAN
1/16"=1'



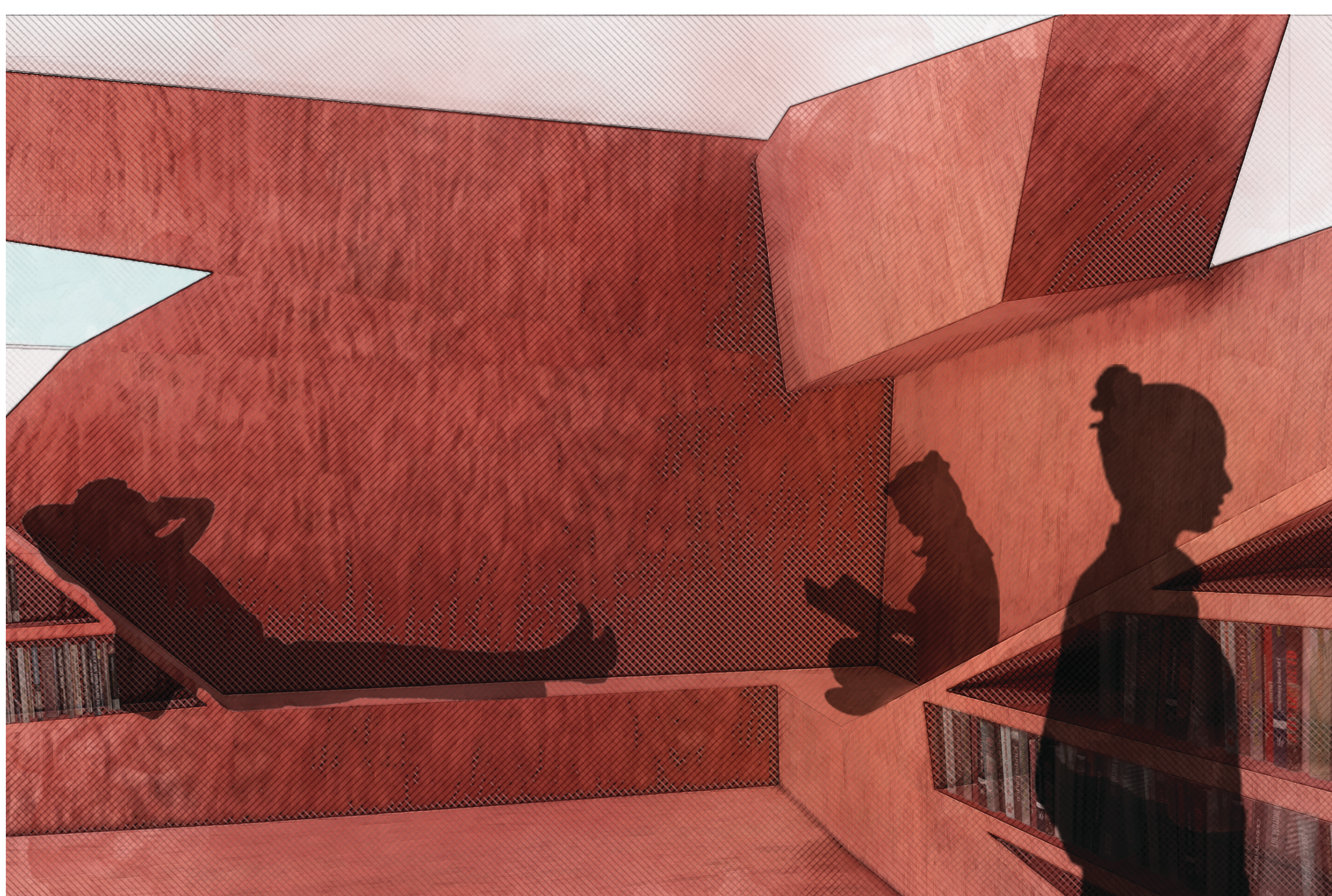
MAIN STREET ELEVATION
1/16"=1'



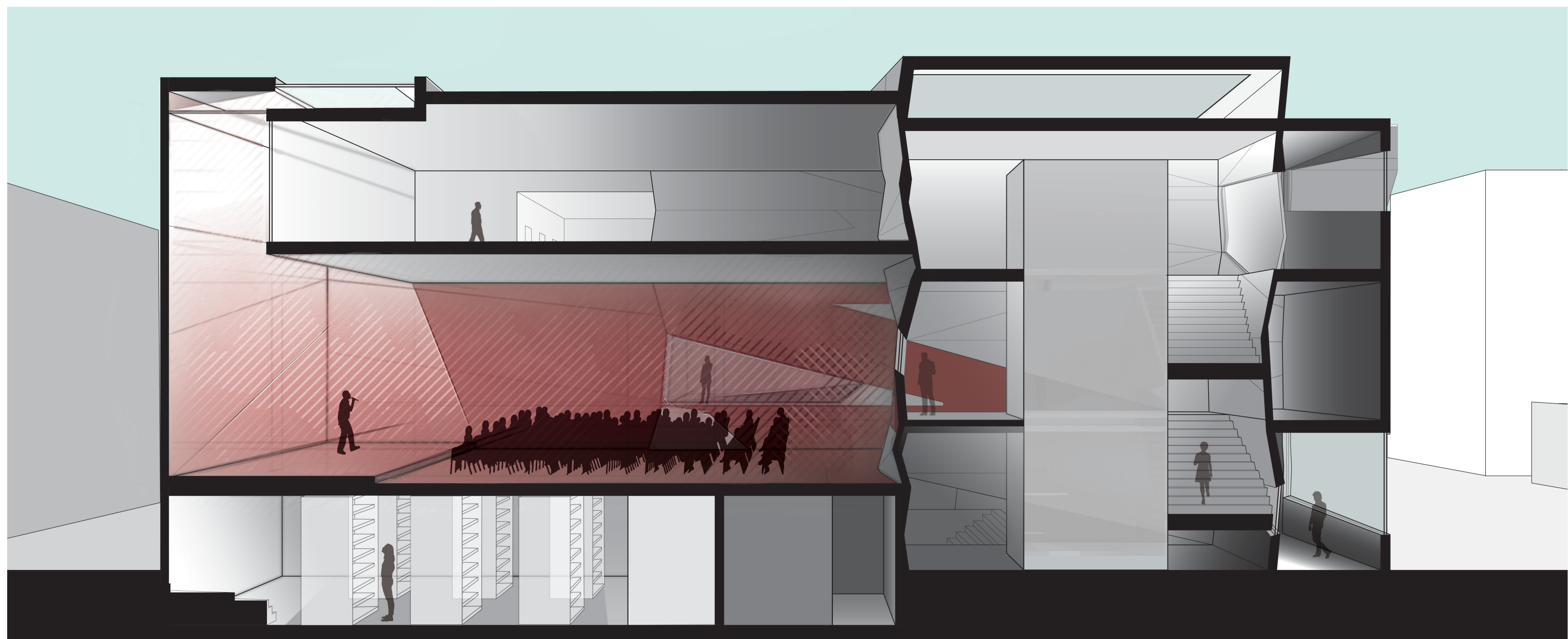
NINTH STREET ELEVATION
1/16"=1'



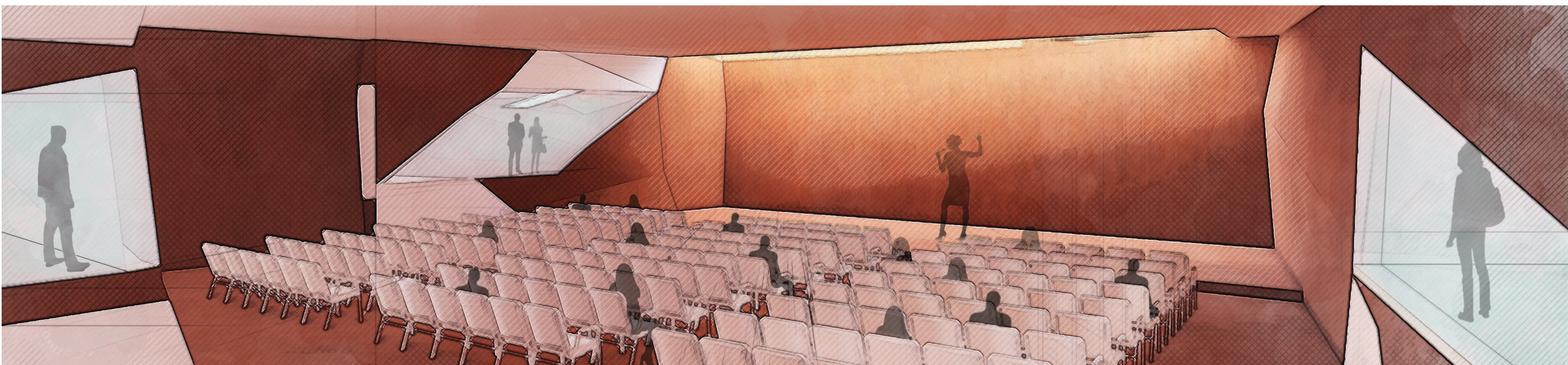
PERSPECTIVE 1



PERSPECTIVE 2



SECTION CUT PERSPECTIVE
3/8"=1'



PERSPECTIVE 3