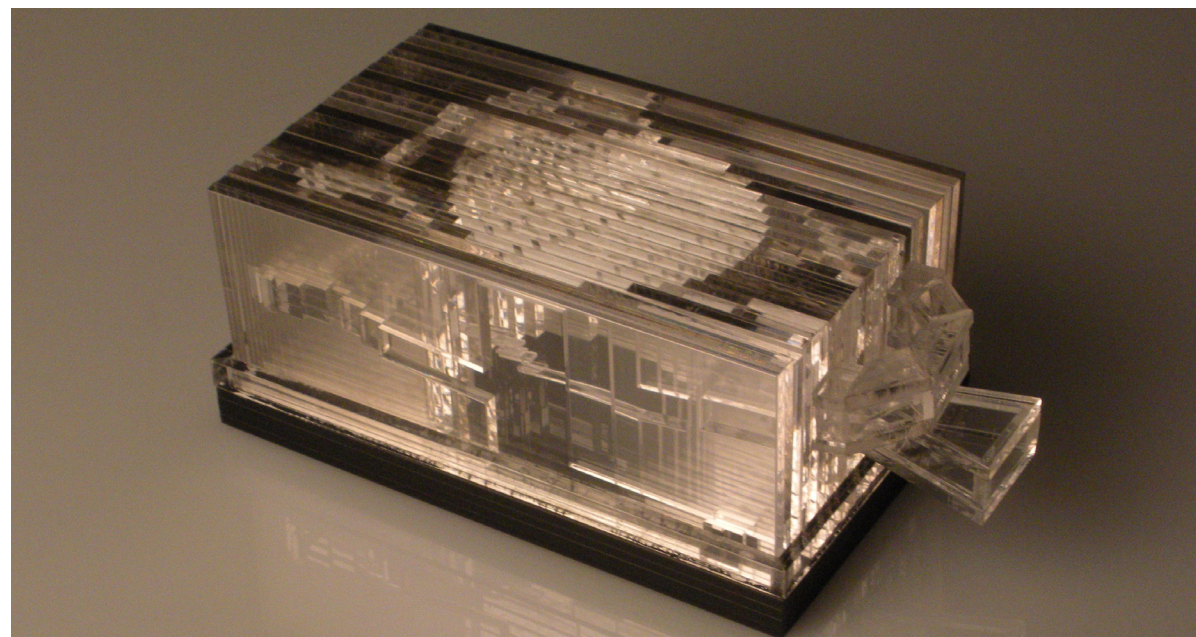
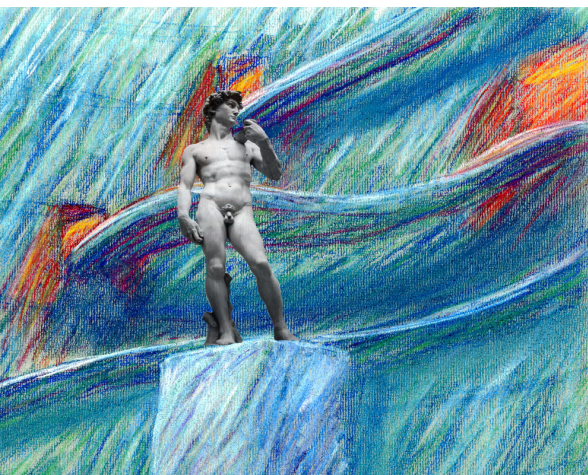
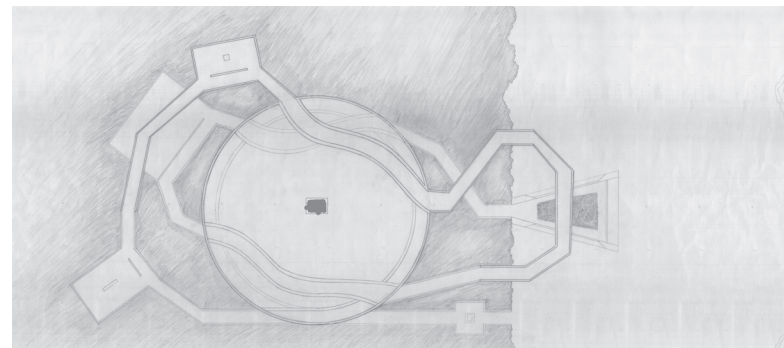
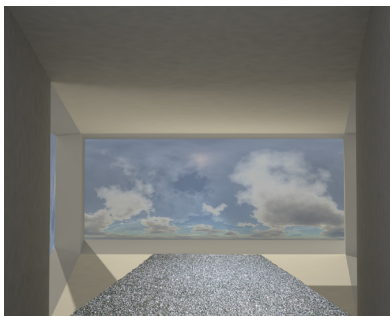
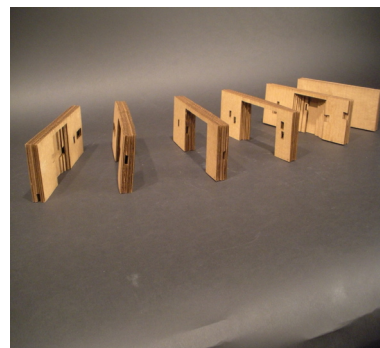
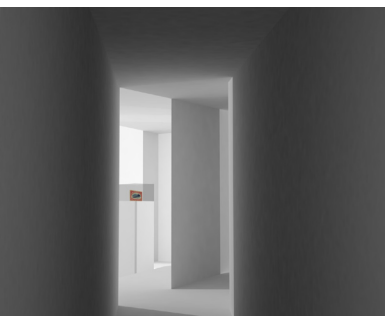
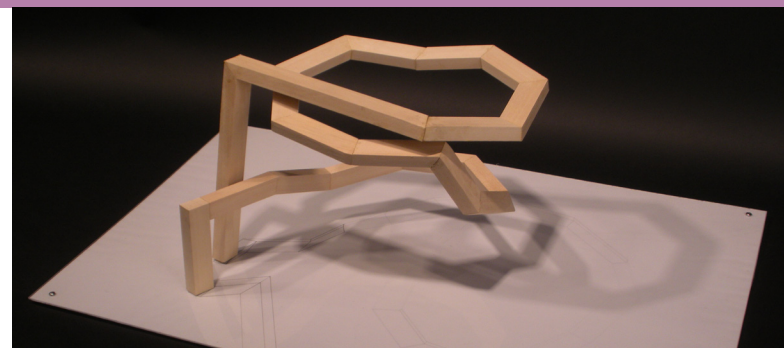
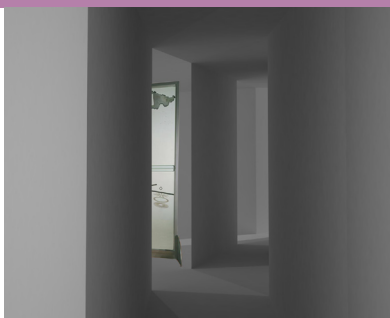


1 Benjamin Howe



KNOTS / Final Project

Carnegie Mellon School of Architecture

48-105 First-Year Studio, Spring 2009

Instructor: Mary-Lou Arscott, Christine Brill

Statement

For the beginning of this project I looked to find the most pleasant remote location I could for the client who seemed very scared of the apocalypse. So after looking at different cliffs I chose to place this in the Cathedral Cliffs in Gore Bay, New Zealand. From there I took my original midshipman's knot (2) and tried to flatten it to a 1':12' handicap ratio for gradual sloping pathways. I took this solid knot (2) and turned it into the pathways and circulation from which the client would move throughout his home. I then decided to create a central space for these pathways to revolve around like the way the knot is meant to tie around a pole. Next I placed this knot into a cliff and played with what would stick in and out of the cliff using Alvaro Siza's Fundação Iberê Camargo museum as inspiration. After that I decided to try and play with shaping the pathways like our previous jagged knot (2) and smooth pathways in the central space like the knot coming together to tie. I then tried to place the museum pieces chronologically. I started with the Johannes Gutenberg Bible to remind the person entering the space that this is an apocalyptic space. I then placed Michelangelo's David in the central space since it was the biggest and allowed the client to move around it from all different angles and levels to view it. I then added certain pockets along the back tunnels in the cliff for the other pieces. As you walk up the ramps you are confronted by seeing Marcel Duchamp's The Bride Stripped Bare By Her Bachelors around the corner. The "Inverted Jenny" US Postage Stamp is at the top of the pathway and reminds you that you will be moving back down like the plane upside down as you move through the rest of the space. Finally there is a sleeping space located nearby to the final glass box room which houses the Felix Gonzalez-Torres Untitled (Placebo) where the client can overlook and check to see the apocalypse coming over across the sea on the Pacific Ocean. Lastly I tried to play with warm and cool lighting the space (5), which was based of my previous play of light and shadows in project 2B (6).

1. Renderings
2. Study Model From Project 2A
3. Section Study Model
4. Final Model
5. Warm/Cool Light Drawings
6. Half Knot From Project 2B
7. Section Drawing
8. Plan Drawing

Benjamin Howe

Water / Television

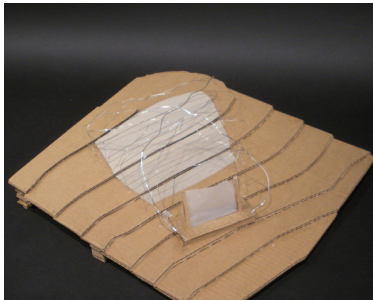
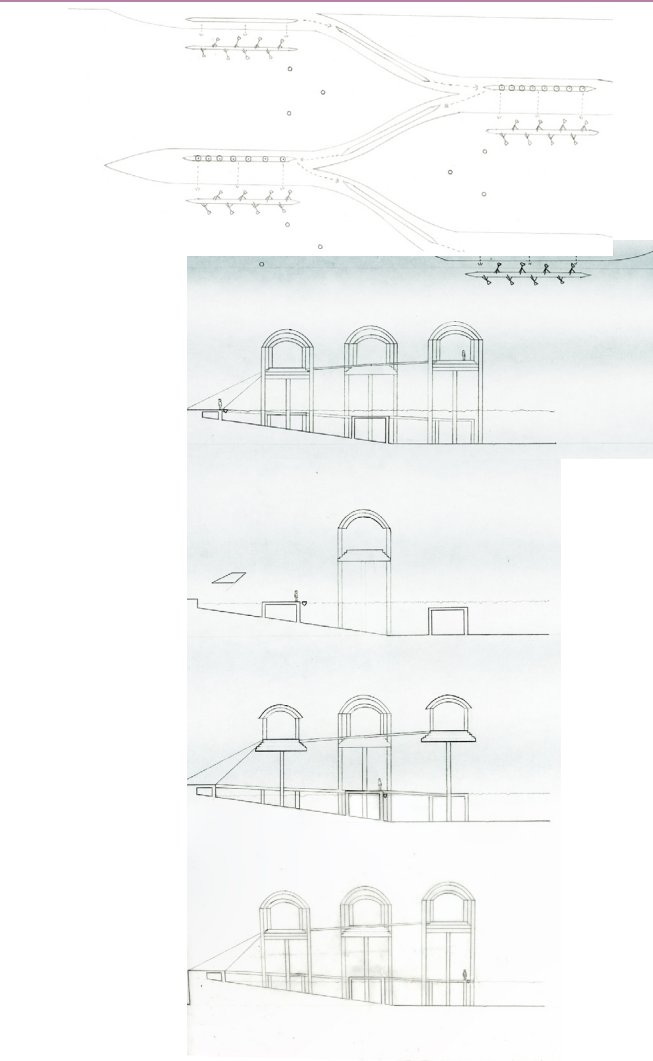
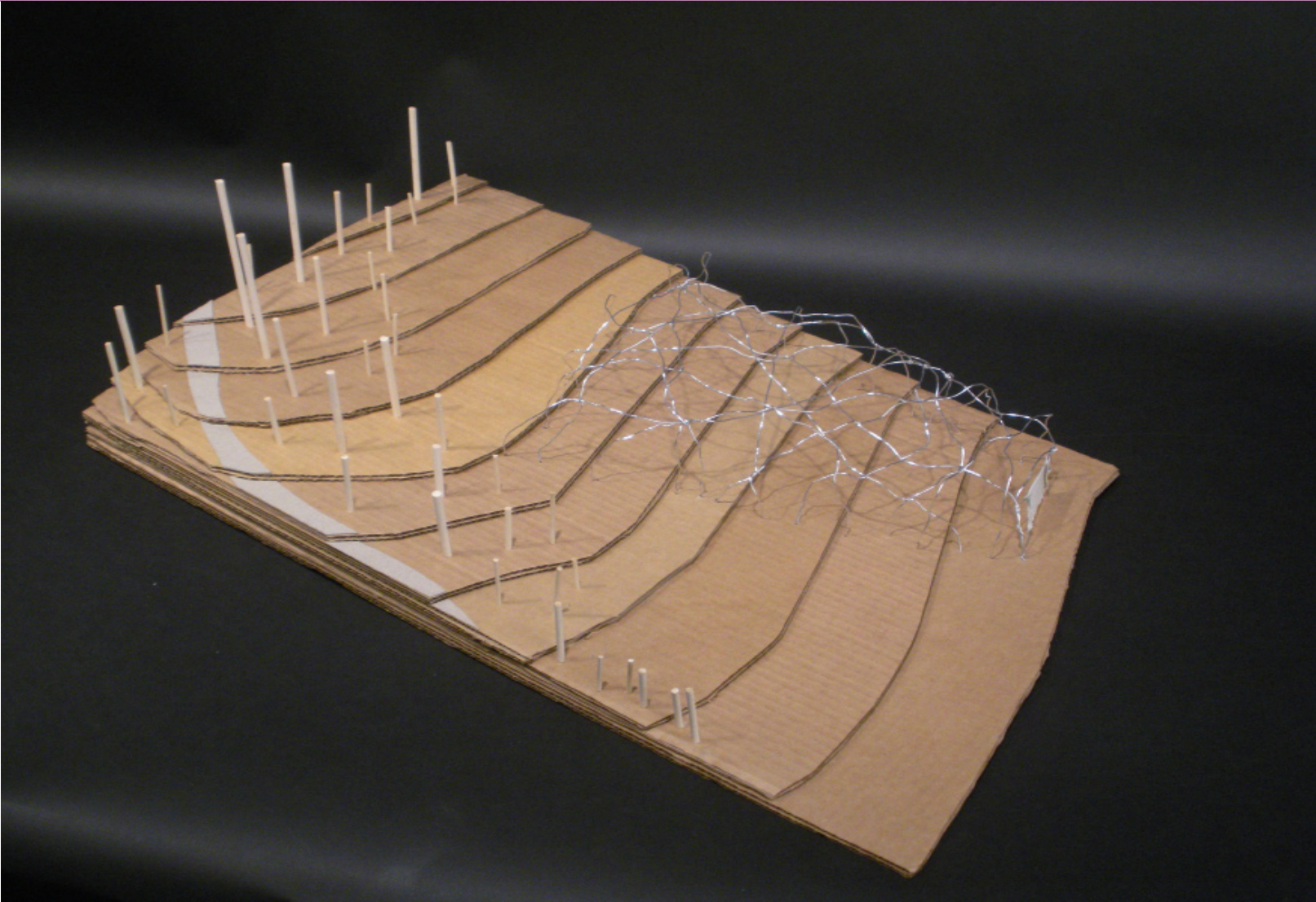
Carnegie Mellon School of Architecture
48-105 First-Year Studio, Spring 2009
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Statement

In the television project we started off by drawing 15 minutes of TV. In that project I made a flipbook that layered line drawings of a screenshot of MTVU every 30 seconds. In that project I learned about making things very complex with lots of lines and pictures stacked but the images and story are very easy to follow if you look at them one at a time. So in the next iteration I seemed very interested in this layering idea and was also still interested in knots. So I looked at Frank Gehry's Millennium Park Theater for inspiration and came up with a structure that enclosed the views with lots of layering and tying of steel rods. I also was inspired but this shape and idea from the Phipps Conservatory nearby. I wanted to bring that idea of vines and trellises out to Flagstaff Hill. So my space is one were you can watch movies and has speakers throughout the structure to improve sound similar to Frank Gehry's Millennium Park theater, but is also an organic and vine like shape based of the gardens of Phipps. This structure would have the potential to have vines grow over it and always be constantly changing over time such as gardens and nature.

In the water project I still seemed to be interested in this idea of interlacing. I tried to make docks that overlapped and weaved over one another. I was thinking they would mimic the idea of the tide rolling in and out over one another and arranged the docks to accommodate the different tide levels. Certain docks would be covered and exposed by the water at different times of days and allowed for the scullers to launch at different times of days. I also created a weaving spectator area over the docks so the spectators could enjoy the same undulating movements the scullers would follow as the proceeded to the right dock to launch their boats.

Benjamin Howe



- 1. Flagstaff Hill Final Model
- 2. Water Section & Diagrams
- 3. Flagstaff Hill Perspective
- 4. Flagstaff Hill Perspective

- 5. Water Final Model
- 6. TV Flipbook
- 7. Flagstaff Hill Study Model
- 8. Close Up Of Final Flagstaff Model