MELISSA STARK

DESIGN PORTFOLIO
PROJECTS

VOLUMES

OBSERVATORIUM

GARDEN ANALYSIS

FAÇADE DESIGN

DESIGN PORTFOLIO
VOLUMES

FINAL MODEL
Horizontal and vertical structural members together will define the spatial volumes. You must understand the relationship between shape/form and volume. There will be five layers expressed by an articulated distinction of structural members relating to the given dimensional grid horizontally and vertically. The arrangement of spatial volumes must express a design idea.

This project was a test of your ability to see things in 3 dimension. I started by playing with the shapes in plan and then in a 3-D sketch model. My four floors were centered around one linear line of organization. This was a straight line of squares running through the center of the construct. Branching off of it is three separate areas, some larger than others.
OBSERVATORIUM

FINAL MODEL
You are to design an "Observatorium". Your first step will be to design a modular unit. These dimensions being x, y, and z axes, but not necessarily in that order or placed in that relationship. You will create the walls, floor and ceiling/roof with these modular units. The walls and ceiling/roof are to have an inside that is analogous to the outside. A participant (observer) was allowed to spend from one hour to an over-night in the structure. The objective was that after spending this time within this "vernacular dwelling for seclusion" the observer would emerge feeling calm and refreshed. The interior was designed to induce such an experience.

The observatorium I created reflects what I would want in a calm and refreshing environment. Things like the furniture and courtyard were specified but I made them into something of my own. The courtyard contains a plunge pool with glass steps leading out to it because I hate grass. The furniture is covered in pillows and nice fabrics because I like comfort when I sit or sleep. The lack of a true roof is because I wanted you to be able to see the sky from where ever you were sitting in the obervatorium. Also, I used subtle divisions in the flooring and walls to separate the different spaces. The offset of the modules allows for a greater contrast.
GARDEN ANALYSIS

FINAL MODEL
Italian Gardens of the Renaissance are renowned for the creation of outdoor rooms-spaces along an architectural sequence, and for the manipulation of section. Within the Villa Crivelli garden I found the architect had created “outdoor rooms” and has connected these rooms with architectural elements such as monumental stairs, ramps, and alleys of trees.

Villa Crivelli was a symmetrical garden with a linear axis. A center pathway connected all the buildings and the three tears of gardens. These gardens also had their own connections of pathways. Grand stair cases connected each of the three terraces to each other. The three terraces were the focus of the outdoor rooms in the Villa Crivelli because they showed the most detail and prominence.
FAÇADE DESIGN

FINAL MODEL
You are being given the documentation (sans façade) for a New York Townhouse designed by Robert A. M. Stern, newly appointed Dean at Yale University. You are to design a façade for the townhouse which takes into consideration the contextual cues and plan and sectional disposition of spaces. You will need to program the first floor space and relate your façade design to that program.

To design with an understanding of the relationship of façade to plan and section
To design with a fitting facade, utilizing principles derived from the historical precedents you have just finished analyzing.

For this project I created a façade on top of another façade. In the program we got to program the first floor. I chose mine to be a store. The front smaller façade resembles a store front and the larger facade is for the town house on the upper floors. I used the idea of transparency in both facades. The two different materials help to define the façade better.

The context models were also considered when I created this façade. I used several regulating lines to bring the three facades together. Also, elements like the windows are proportional to the ones in the contexts.