JON A. KING

design portfolio

Fall 2008

info

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essay

WORKING TITLE

Two worlds exist in the global society. The first is the physical world in which we work, sleep, and eat. We talk on its satellite phones, play in its parks and forests, and from within it appreciate all that has come before us. It is where we have spent our every waking hour, but it is not the only world in which we dwell- The second world is the creative realm; the refuge of the human imagination. Untethered by the cords of possibility or precedent and gilded by wonder, it is here that dreams are born. To those who seek it, the second world is where the future is methodically revealed.

Thus it is the task of the designer to bridge these two worlds. To be firmly grounded in the imaginary realm, a design must be transparent, its means of compilation supporting its ends. In completing an appreciable project, the designer must direct his patrons precisely to the point in this second world from which the design was realized. To do so is to unlock a powerful empathy in the beholder, and in doing so architecture unites an entire population at a single perspective. This is task of the architect.

I was first drawn to the world of architecture in childhood. In the playroom I found that even in the negligent scale of wooden blocks an exacted ideology could be made apparent. Without motion, form alone could assume the presence of life. The perfect wooden tower called for no stretch of the viewer's imagination to infer its designer's intent- it simply was, and from thereon commanded the viewer to accept its position as a paradigm of the creative spirit. It is mastery of this visual command which I work tirelessly to achieve, as would an engineer of aesthetics, to bring a sensitive order to each piece of every system in my projects-in a word, to solve.

My family has always provided my brother an I with an environment conducive to education. From an early age I was taught the values of literature, drama, and visual art through the venues of my parents' stories, city museums and my local library. Believing personal computers to be the wave of the future, my father invested in an Apple II the year they entered production and subscribed to countless scientific journals. Keeping track of science and technology as they have progressed over the last decade has granted me a perspective for which I am very grateful. With humanities in my left hand and technology clenched in my right, I was raised a firebrand.

In adolescence, my creativity found a channel through the maturing field of electronic games. With the advent of 3D graphics in the mid 1990's, game developers began to make use of elaborate environments designed with the intent of telling a story. Each year, games became more realistic to play and more accessible to designers. The field has produced a community of third-party developers rivaling that of computer animation. As a young teen, I was drawn to the creation of virtual worlds for players to inhabit, and using 3D level editors for years has prepared me to face real-world design challenges. Game design offers an artist a unique challenge of visual and logical delivery with limited resources. Having to consider how a space is used and explored by a player is a skill easily transferred to the design of a building, with an emphasis placed on what is necessary for the success of a project.

Luckily, the methods of modern design extend far beyond the scope offered by a child's wooden blocks or the video games I enjoyed as a teen. In a world strained environmentally and scarce in resources, computer-aided drafting programs allow designers to put innovation immediately into practice with stunning speed and accuracy. In the studio, I champion the value of CAD and encourage my colleagues to become familiar with their use. Programs like Autodesk Revit are reigning in a new era of architectural design, and the world's neighborhoods and skylines are only beginning to exhibit their nearly limitless potential. With architects linked electronically all over the world, a collaborative design revolution is practically at our doorstep.

Excellence in architecture is the soul of my aspiration. My upbringing has always led me to examine human factors in history, and paired with my hunger to design I am equipped with a burning desire to shape the world around me. With the help of an outstanding education I hope to build credibility as an architect and help to lift humanity clear of the troubling mire which we and our children face ahead. As ever in the history of civilization, we shall only succeed with an ability to imagine what is possible.

Thank you for considering my application. Sincerely,

Jon A. King

CUBIST PAINTING STUDY

Course: ARCH 102

Instructor: Prof. Brian Kelly

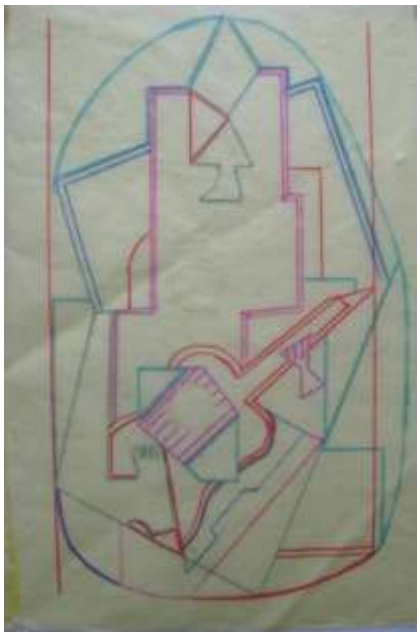
Semester: Spring 2008

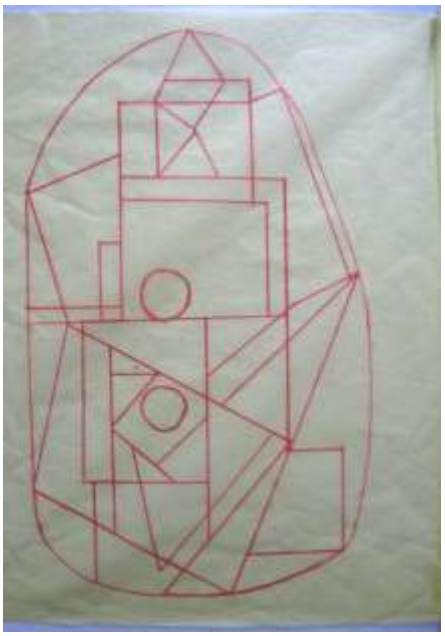
The evolutionary styles of Cubism and Purism redefined visceral expression in the early twentieth century. In this project, students were asked to draw upon the visionary skills of such artists as Le Corbusier and Pablo Picasso.

The main objective of this project was to explore the display of time and motion in a static, three-dimensional medium. End results were achieved via the sequential completion of spatial, volumetric, and mass models.

L'HOMME A LA GUITAR

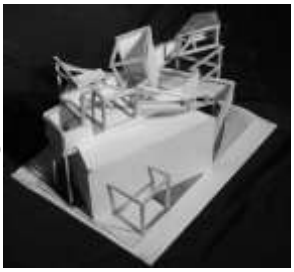
1918, PABLO PICASSO



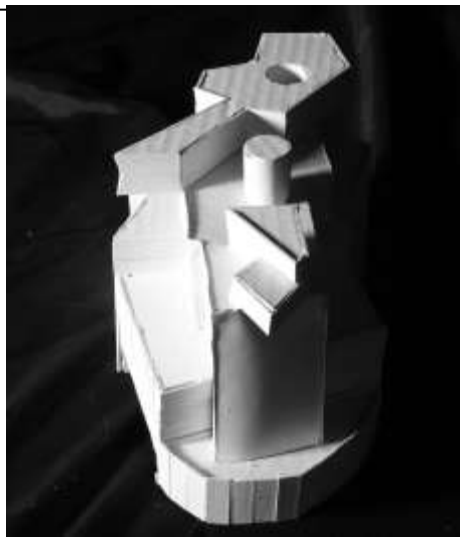


A CUBIST PERCEPTION OF TIME

SECONDARY MODEL



PRIMARY MODEL



FINAL MODEL

THREE INTERSECTING PLANES

Course: ARCH 102

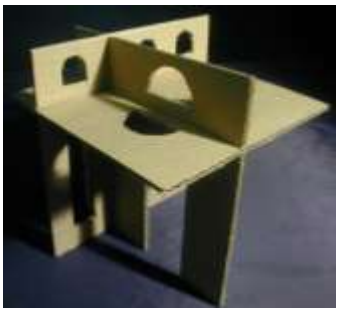
Instructor: Prof. Brian Kelly

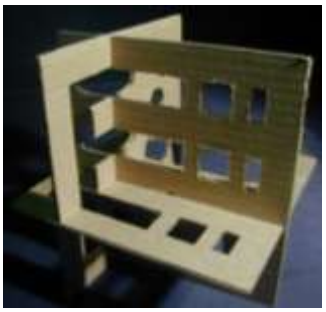
Semester: Fall 2007

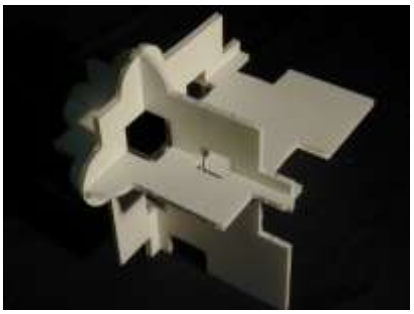
THE INTERIOR PLANES

As one of the first sculptural projects assigned in Morrisville's first-year studio, the Three Intersecting Planes project was one of my first opportunities to express 3-D space academically. The study rapidly reformed my perception of spatial interaction.

SKETCH MODEL PROGESS







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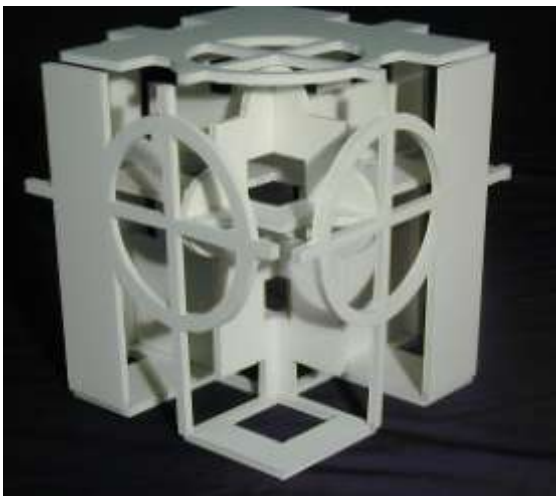
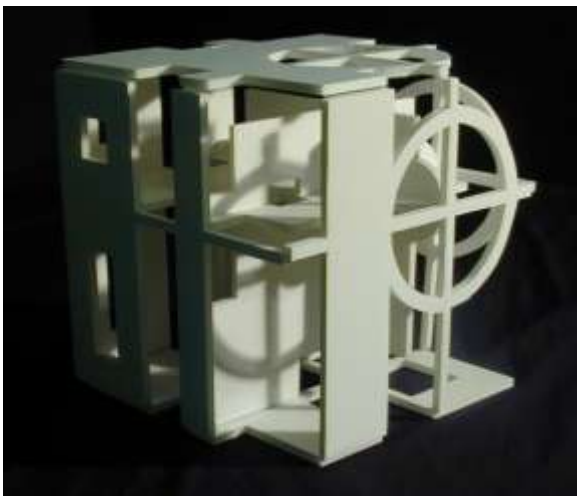


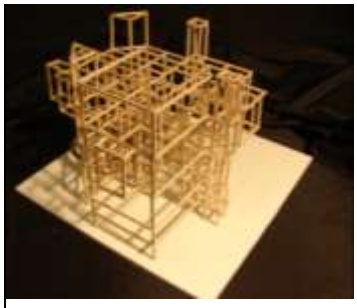


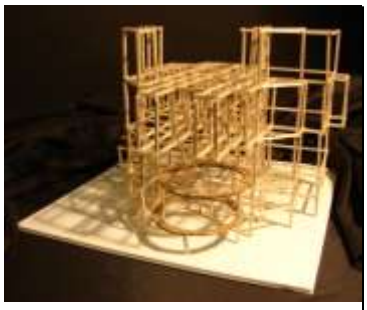
COMPOSITION AND VOLUMES

Course: ARCH 111

Instructor: Prof. Brian Kelly

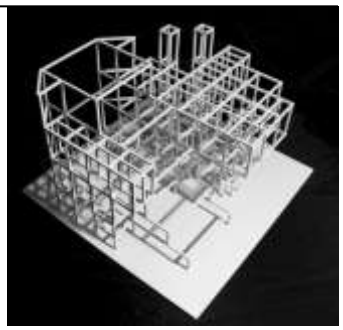
Semester: Spring 2008

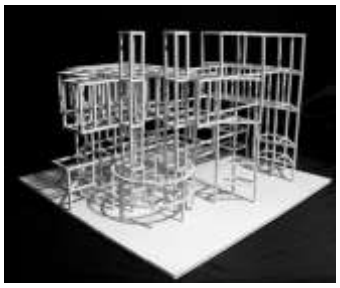


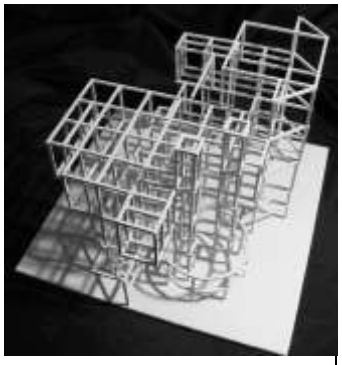


SKETCH MODEL

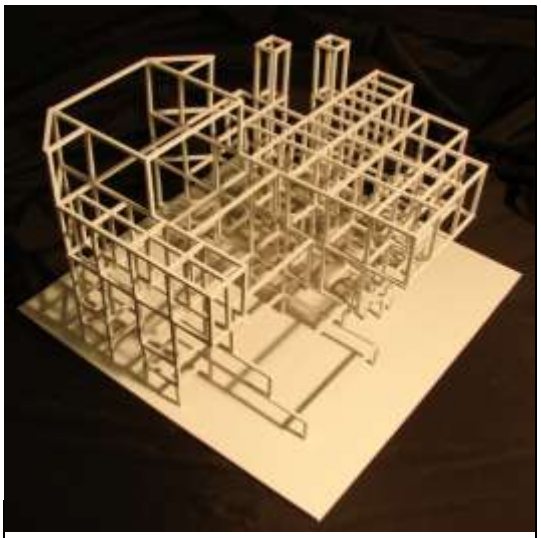
For the Composition and Volumes project, students were asked to create a composition of vertical spaces using five flat layers of pre-defined shapes.







FINAL MODEL



BROWNSTONE FOR TWO

Course: ARCH 111

Instructor: Prof. Brian Kelly

Semester: Spring 2008

The Cohabitation project challenged students to design a New York brownstone plan for an odd couple. Emphasis in the original project was on creating a home which both residents could enjoy practically considering their varied tastes without regard to street appearance.

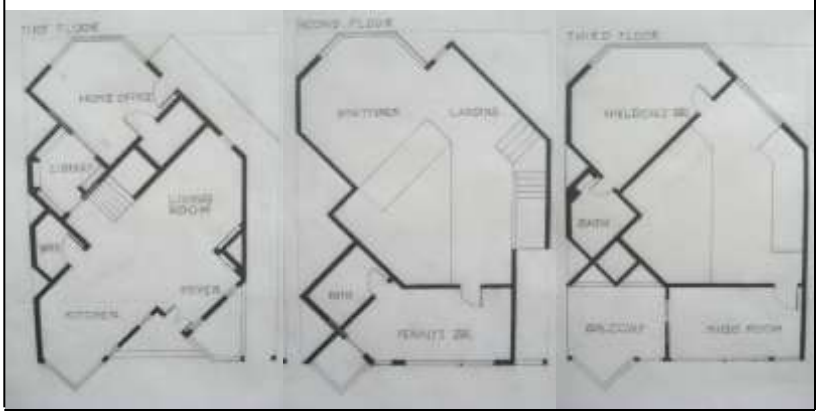
In Fall 2008, we were assigned the design of a facade for our brownstones. Here the project took on a more aesthetic approach. My inspiration for the final design was drawn particularly from Richard Meyer's Saltzman House.

PRIMARY SKETCH

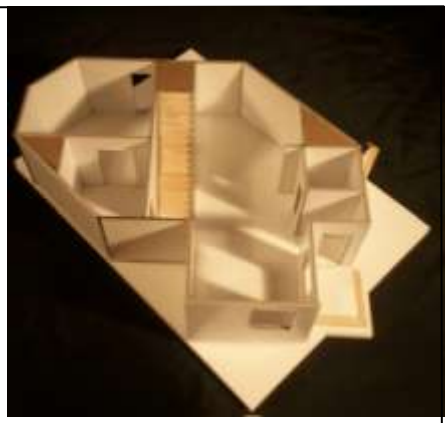
MASSING MODEL

MODEL PROCESS

FLOOR PLANS



COHABITATION WITHOUT COMPROMISE



MASSING MODEL

FINAL MODEL