

**GREGORY HURCOMB**

*Adjunct Professor of Architecture | California College of the Arts    MArch | University of Pennsylvania    BA | Rutgers University*



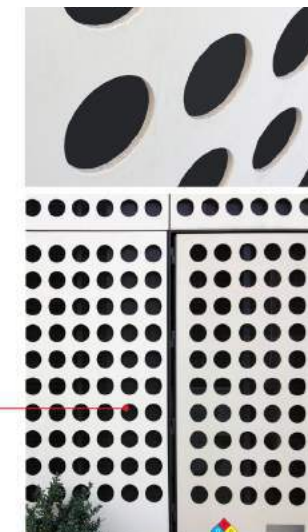
exuberance. an overabundance of images frozen in stop motion. pixelation, noise, reverberation, pause. this collective woven moment of transitory impermanence, a massive transparent surface imagined new, redefined and reconfigured as a degraded pulsating and shifting color field. these marks are but fragments of us. the installation consisted of over 200 printed panels of an adhesive thin film-like material that was affixed to the outside glass of California College of the Arts main façade, which at it's highest point is over 25 feet and measures approximately 100 feet in length for an overall installation in excess of 2,000 square feet.

**THESE MARKS ARE BUT FRAGMENTS OF US**  
a commissioned installation at California College of the Arts | 2012

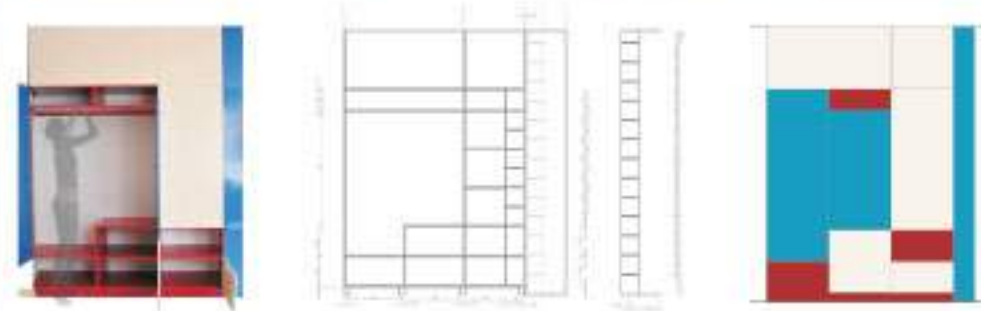


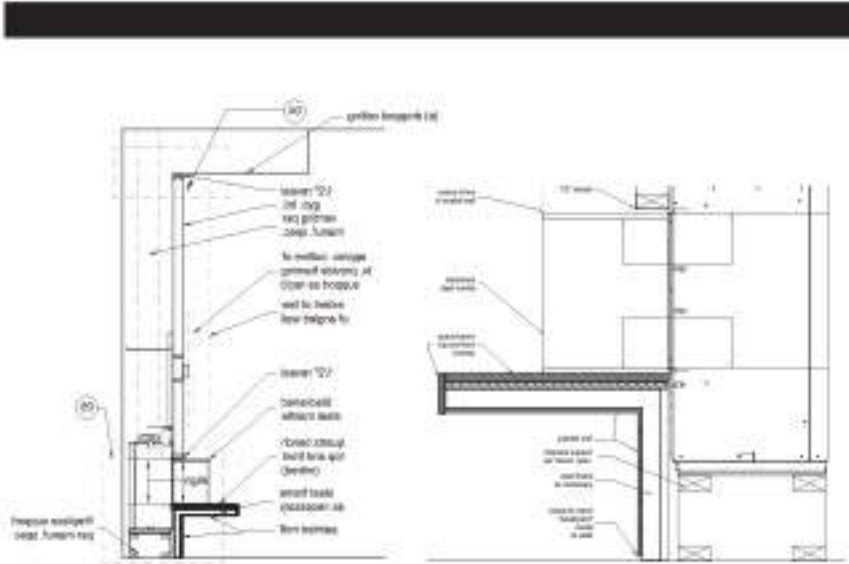
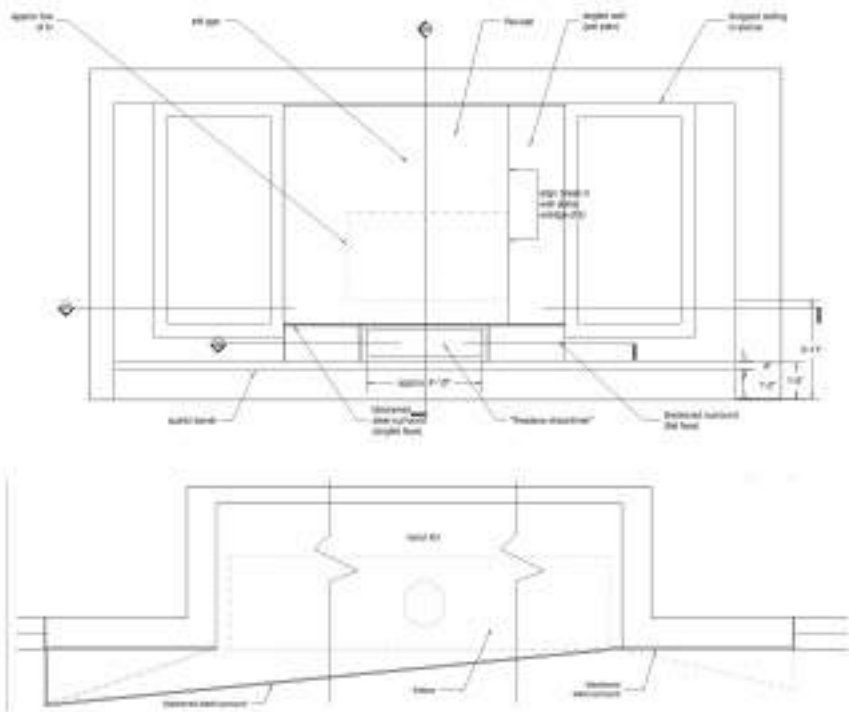
Proposed scale of perforation:  
4" approx (shown here; building at right  
by others)

**"Outlines" and "Plates" Schemes: Perforation Options**  
The proposed schemes propose a large hole perforation to provide enough remaining solid surface area to be perceived as a light-colored "field". Further calculations are required to insure 50% open space for passive ventilation, including perforation %, open-air gap areas between panels, vertical airflow gained from open vertical support system, panel projection, etc.



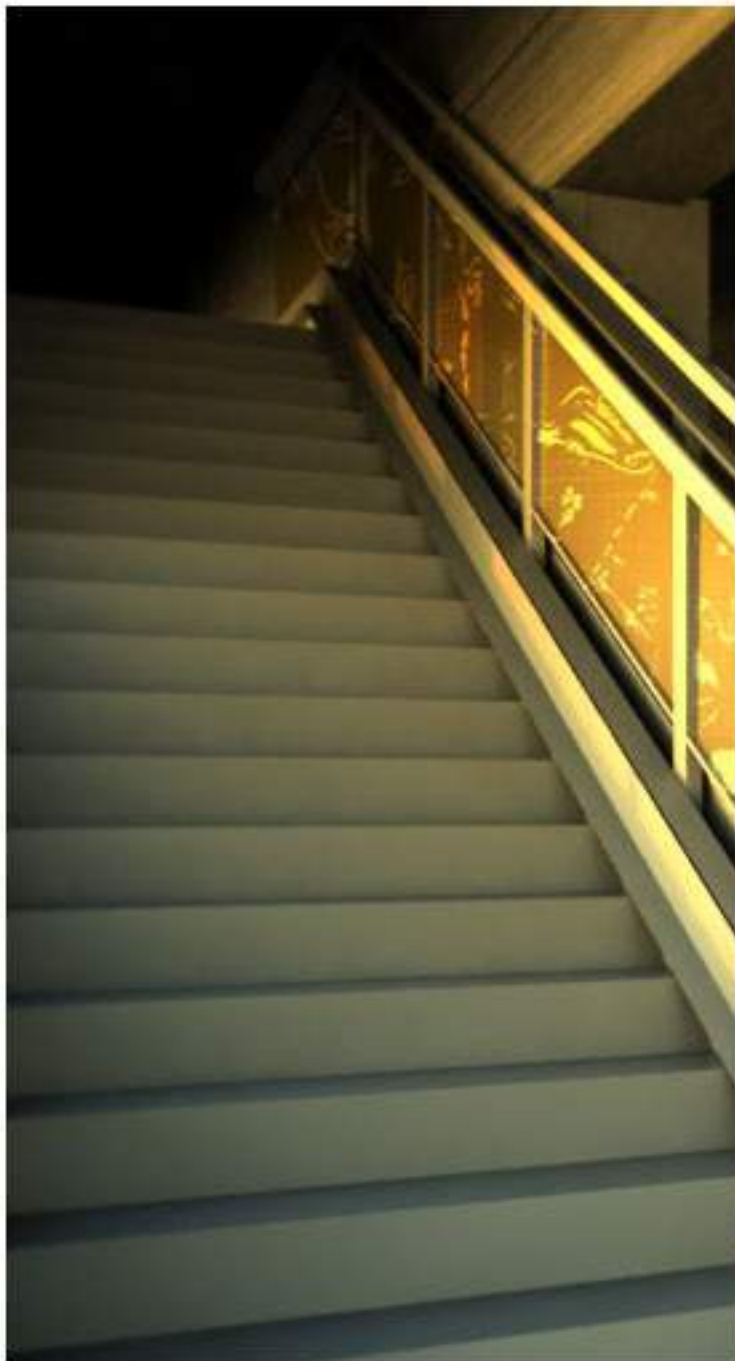
Finding inspiration from amorphous street art interventions that take-over a more geometrically ordered architecture, Outlines establishes an irregular façade presence that merges artistic unpredictability with the edgy neighborhood context. Formed through a combination of blot-like figurations, solid and perforated panels are outlined with a graduated ribbon and gap system. These add architectural texture and shadow to the otherwise flat façade. The ribbon system is virtually flush at the top of the building, and becomes more pronounced at the base of the façade to create concentrated zones of focus closer to street level. The overall pattern strategy functions as an adaptable design process: locations for meeting the sidewalk, integrating with top-floor windows, or adjusting to respond to passive ventilation can be further adopted within the overall façade scenario. In addition, areas of tectonic articulation can be adjusted against larger zones of panel regularity to accommodate budget constraints without disrupting the architectural intentionality.





**HILLSBOROUGH RENOVATION**

a high-end residential interior renovation in Hillsborough, CA with Blue Truck Studio | 2015



SHARDS OF BEAUTY | January 1, 2010

**MUSIC**  
THE RHYTHM OF LIFE

Rich Queen's Park  
from PAU's work

**AESTHETIC DESCRIPTION** design documentation  
PHILLY SOUL

The essence of an experience is captured in a series of impressions of the subject. A description of a design for a project is given for the public to understand the role and the meaning of the design.

SHARDS OF BEAUTY | January 1, 2010

**COMMUNITY**  
THE ESSENCE OF LIFE

The Queen's Park  
from PAU's work

**AESTHETIC DESCRIPTION** design documentation  
GATHERING PEOPLE

SHARDS OF BEAUTY | January 1, 2010

**HISTORY**  
THE CLASSIC OF LIFE

Call Queen's Park  
from PAU's work

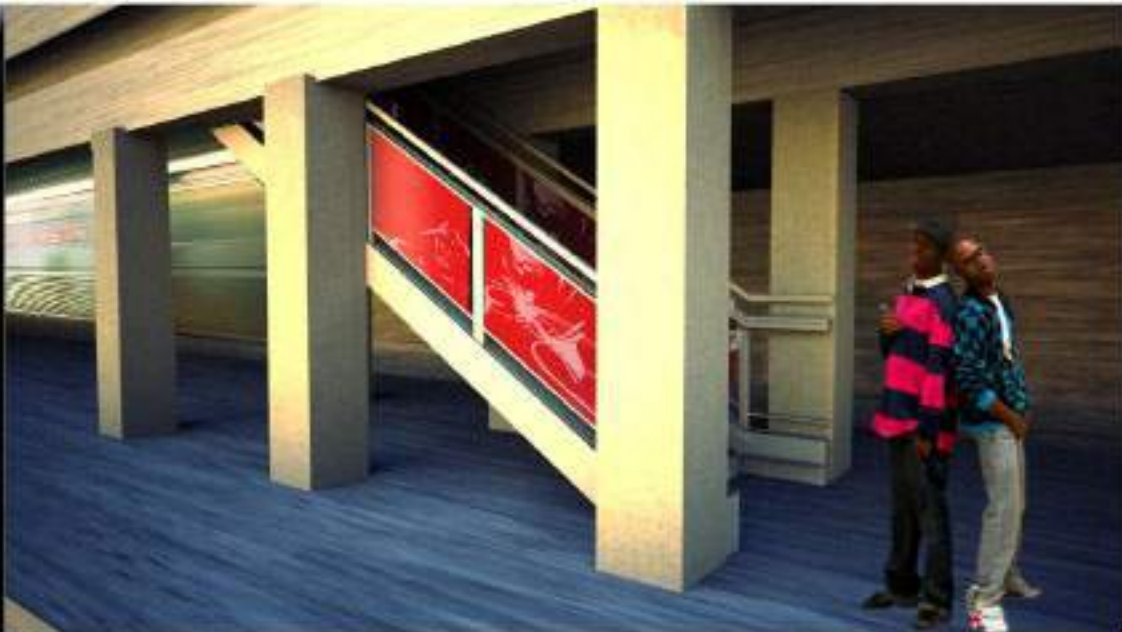
**AESTHETIC DESCRIPTION** design documentation  
FIRST AMERICAN CITY

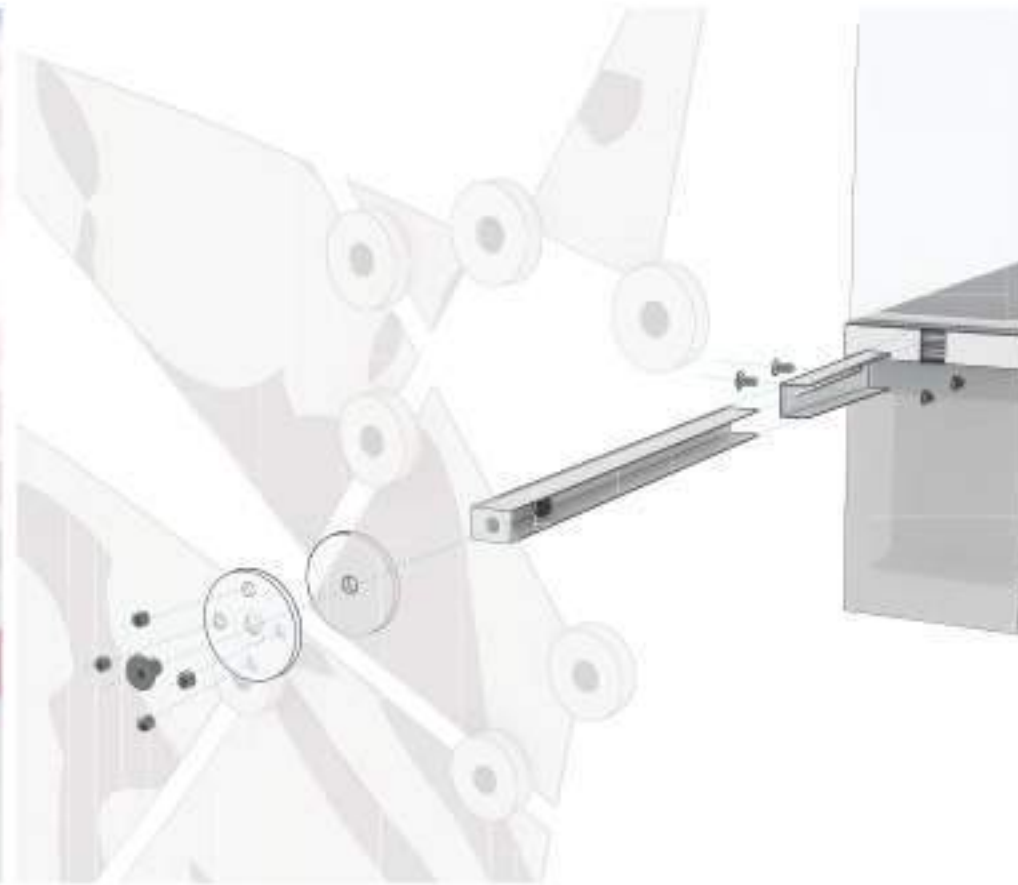
SHARDS OF BEAUTY | January 1, 2010

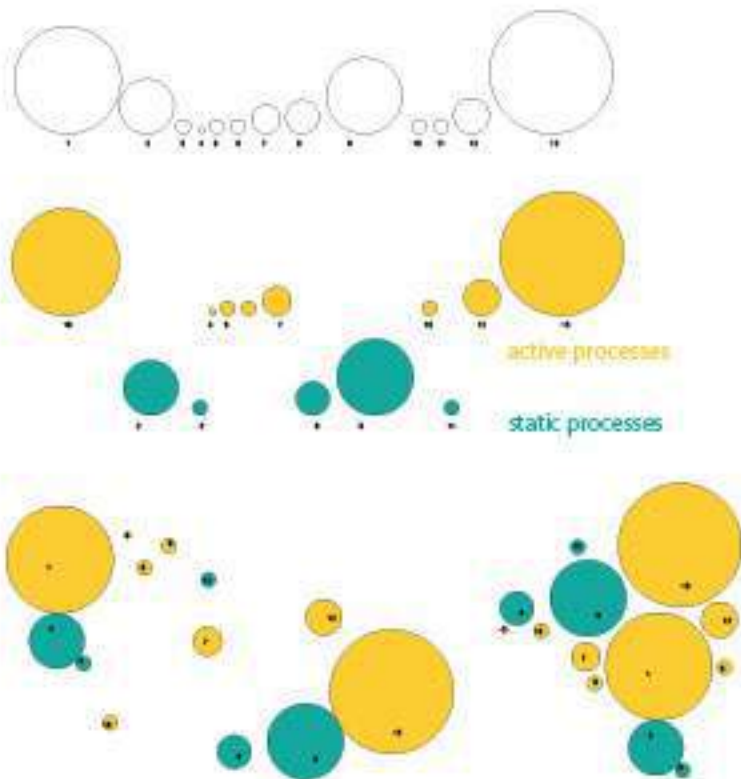
**LOVE**  
THE BEAUTY OF LIFE

The Queen's Park  
from PAU's work

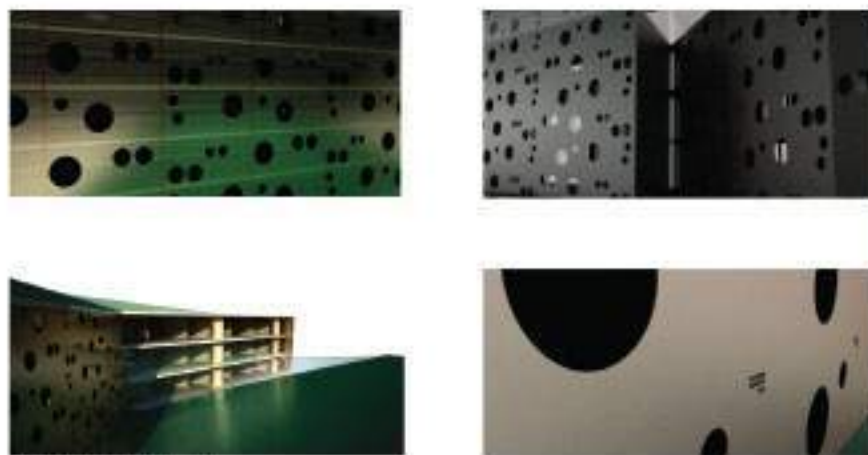
**AESTHETIC DESCRIPTION** design documentation  
CITY OF BROTHERLY LOVE



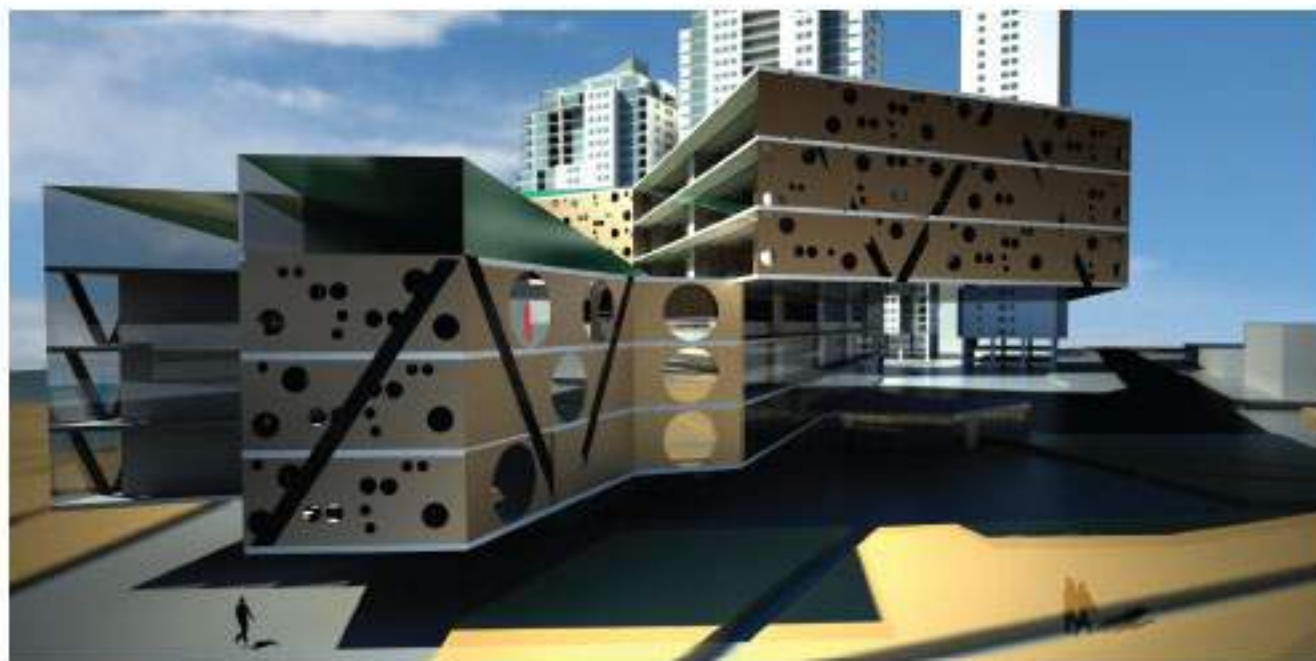
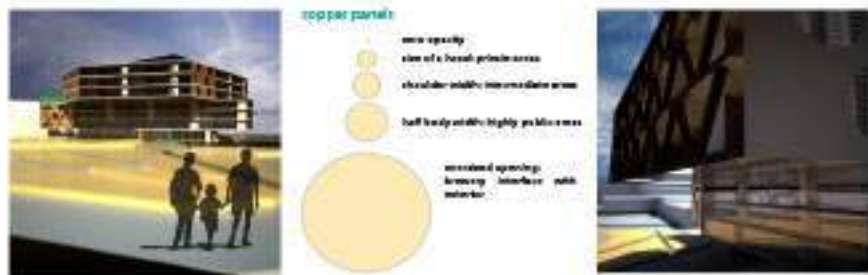
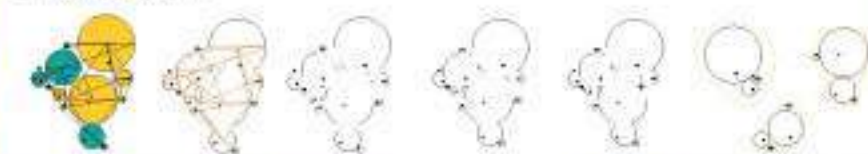




processing program: rest vs. movement: static vs. active



connections across use



program requirements for a brewery with approximate output of 9,000 hL

area:	sq footage	circle radius	program	process action	height requirement
[1] brewery area:	6,500 SQ. FT.	45'	active	expand	20'
[2] malt storage:	1,600 SQ. FT.	23'	static	contract	20'
[3] hop storage:	100 SQ. FT.	6'	static	contract	20'
[4] yeast:	30 SQ. FT.	3'	active	expand	10'
[5] water:	100 SQ. FT.	6'	active	expand	MISC.
[6] malt mill:	100 SQ. FT.	6'	active	expand	20'
[7] brewhouse:	450 SQ. FT.	12'	active	expand	30'
[8] fermentation:	600 SQ. FT.	14'	static	contract	30'
[9] maturation tanks:	3,250 SQ. FT.	32'	static	contract	30'
[10] cleaning system:	100 SQ. FT.	6'	active	expand	10'
[11] cooling system:	100 SQ. FT.	6'	static	contract	20'
[12] bottling/kegging:	650 SQ. FT.	15'	active	expand	20'
[13] customer seating:	6,500 SQ. FT.	52'	active	expand	10'-30'

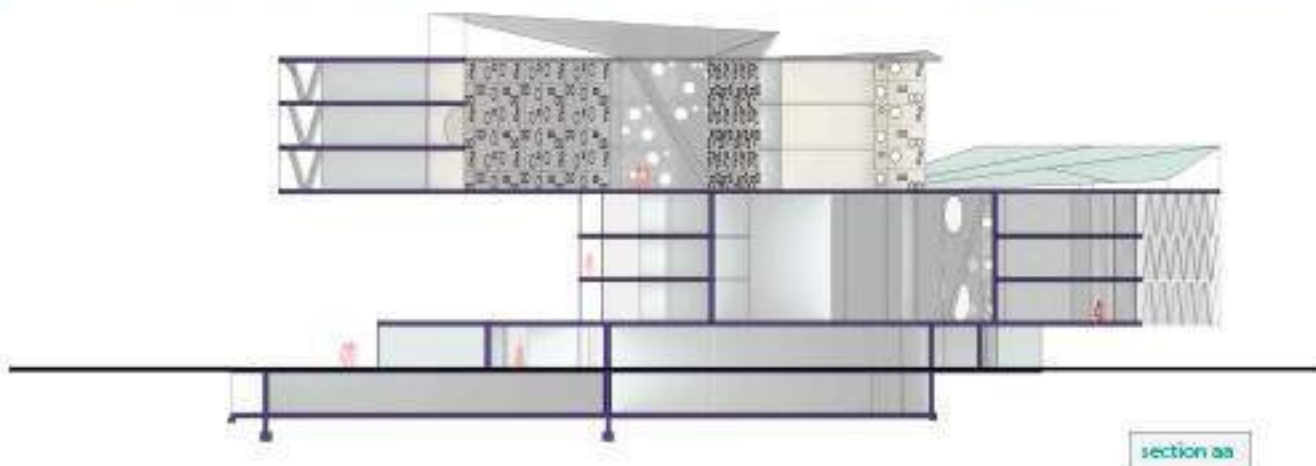
total: 21,460 SQ. FT.

Beer, in some form, can be traced back almost 5000 years to Mesopotamian writings describing daily rations of beer and bread to workers.

MAJOR RAW INGREDIENTS

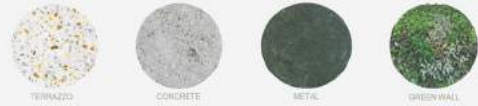
WATER MILLET HOPS

YEAST





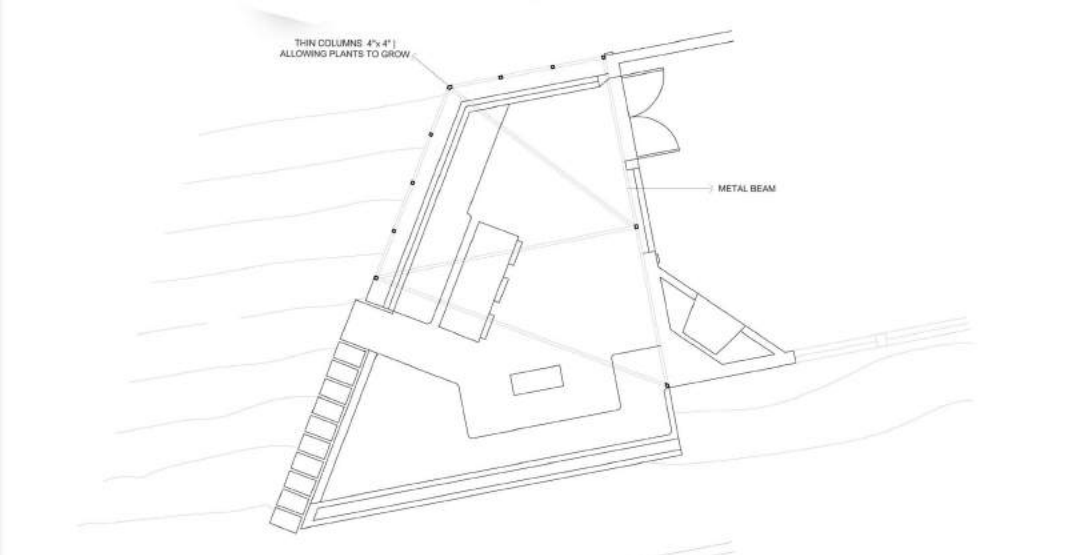
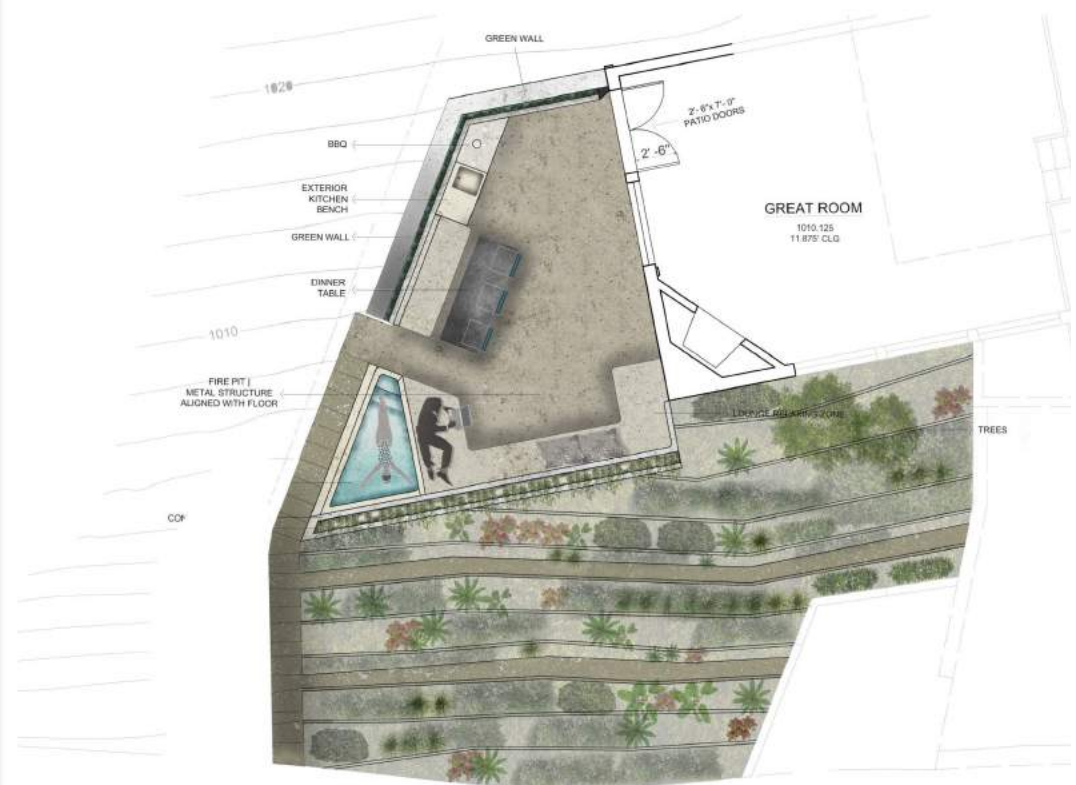
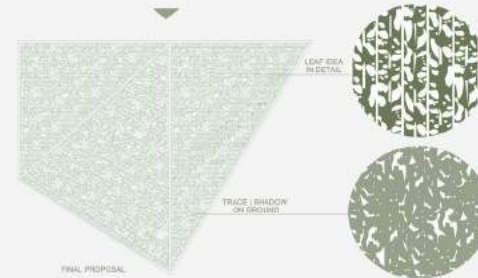
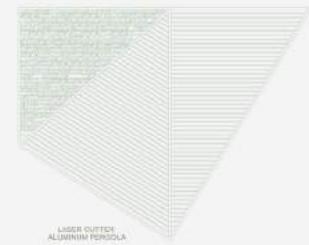
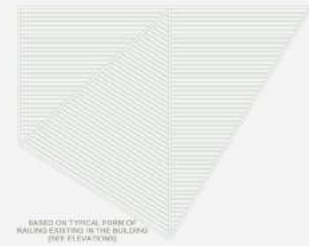
MATERIALS | TEXTURES



REFERENCES



CONCEPT IDEA | PERGOLA



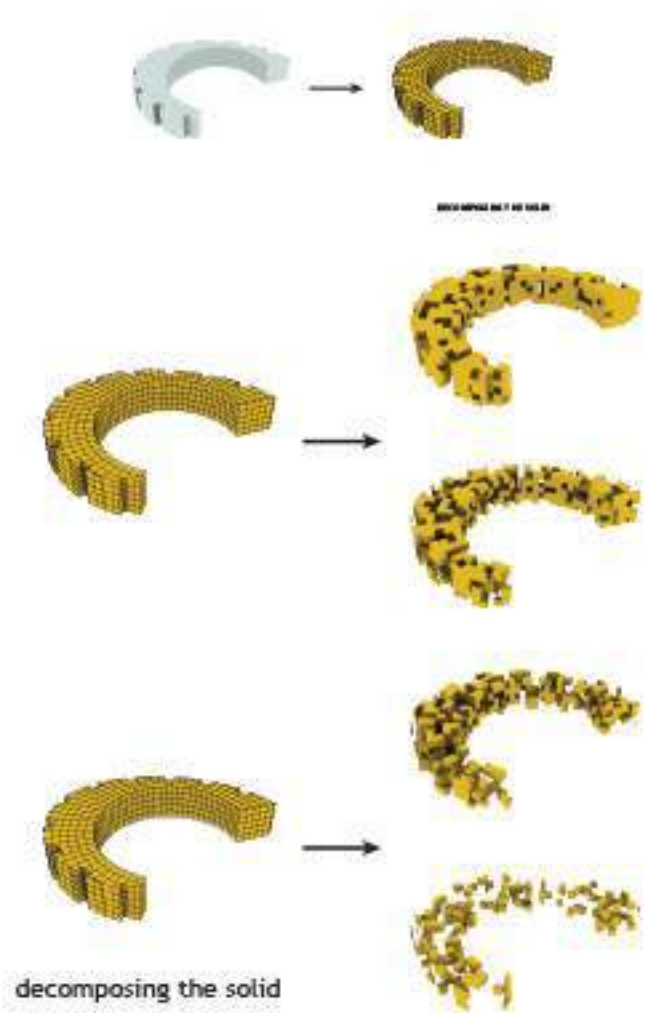
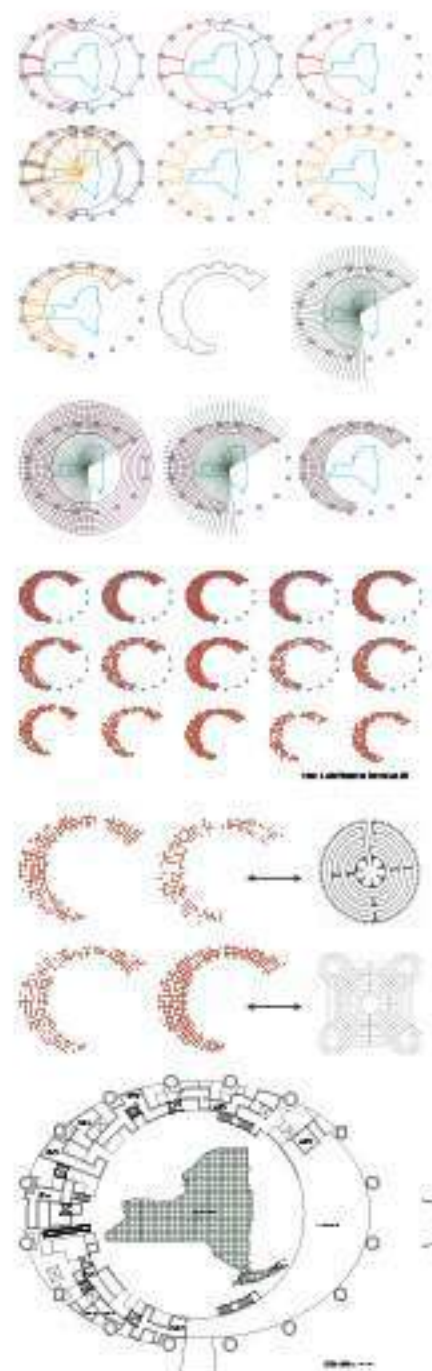
MORRICITE THIN (1.5") SET EPOXY TERRAZZO RESIN BINDER W/ MARBLE CHIPS & GLASS CHIPS

NEW PREFABRICATED CONCRETE SLAB

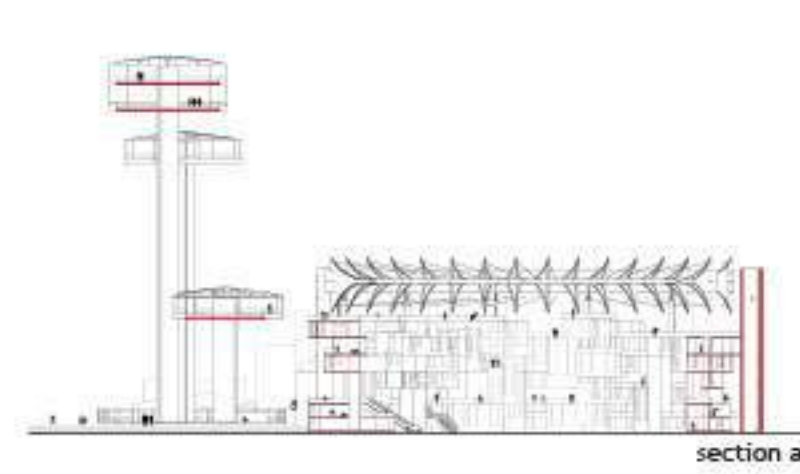
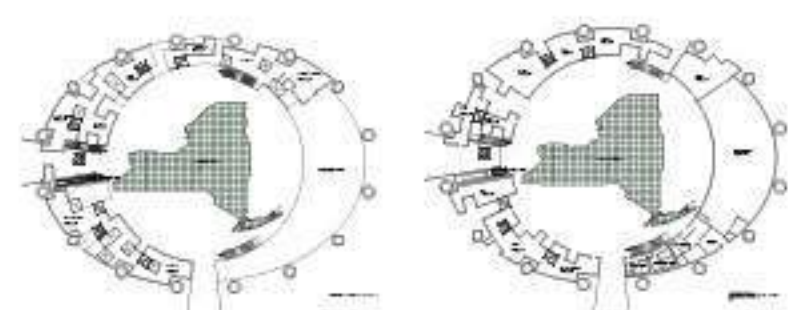
ON CONSTRUCTOR'S NOTE ASSESSING & ANALYSING THE TOPOLOGY OF THE GROUND

PERGOLA | HEIGHT ALIGNED TO THE HEIGHT OF AWNING

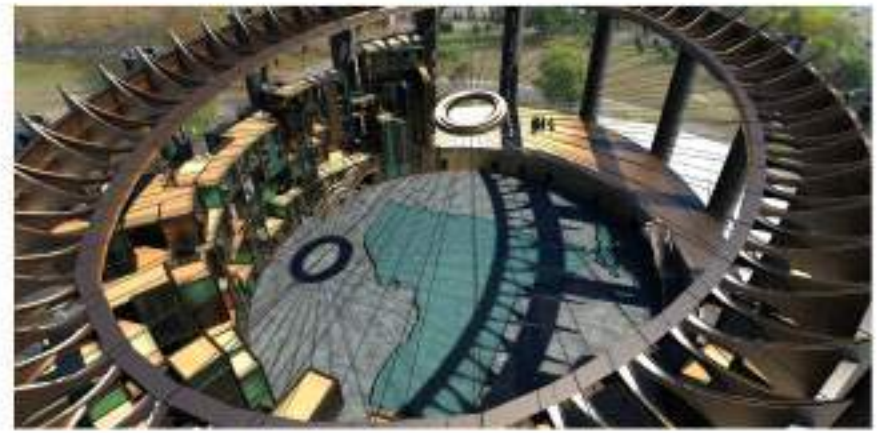
IRON PROFIL | THICKNESS 0.2" WIDTH 8" COATED WITH ANTIOXIDANT VARNISH PAINTED SIMILAR COLOR TO WALL



decomposing the solid



section a





1 @ BOARDWALK



2 @ HOUSING



3 @ TRANSPORTATION

# AmphibioScapes

Housing as landscape / Landscape that embraces water

AmphibioScape allows the site to function as a water filter and treatment structure creating a novel hybrid typology that is part living space, part sensory, and completely dedicated to creating a rich array of water experiences. Our proposal weaves together housing and water treatment into a seamless landscape. Architecture interacts with water in a diverse range of ways: a pump, water treatment, and channel.



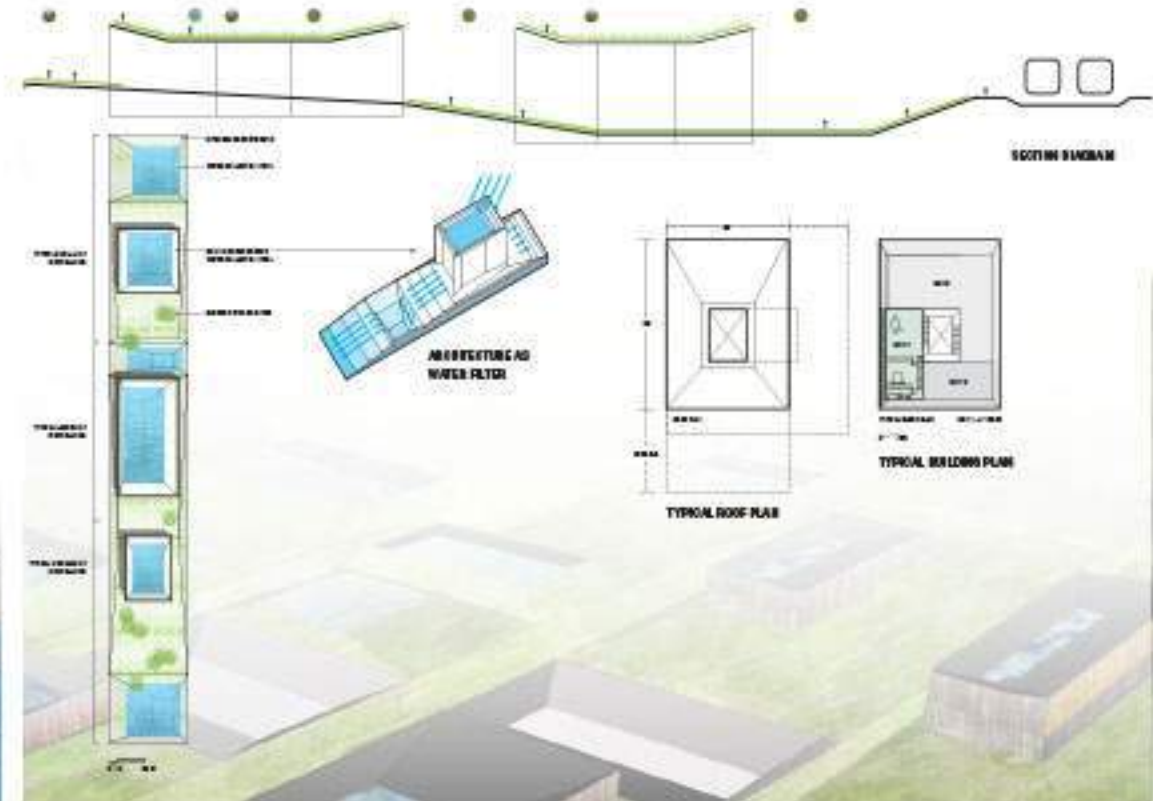
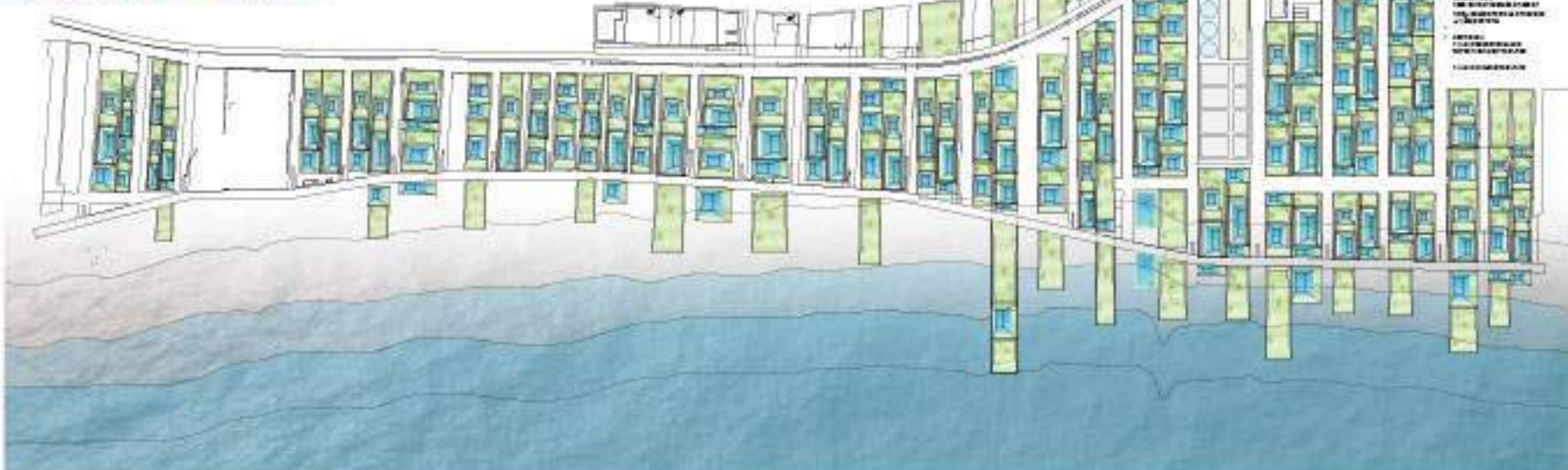
**SCOTTISH - WINDWARD SIDE**  
An early section of the site shows the building's relationship to the water table and the surrounding landscape.

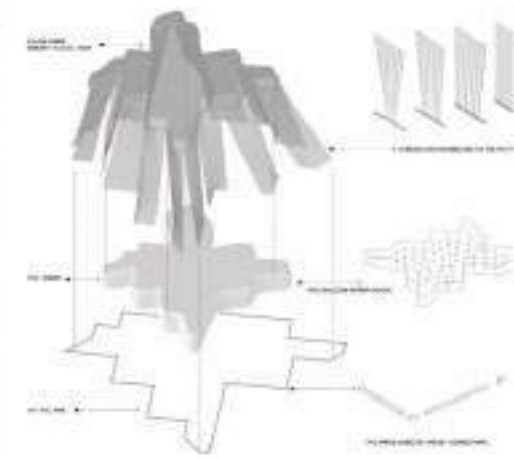
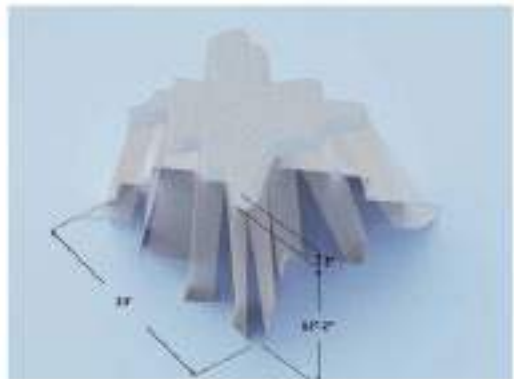
**PERFORATED - WINDWARD SIDE**  
The perforated building allows for natural ventilation and provides a unique aesthetic.

**WEST - WINDWARD SIDE**  
The building's form is designed to maximize natural light and ventilation.

**TOPOGRAPHY - WINDWARD SIDE**  
The building's design is influenced by the site's topography and surrounding landscape.

**TOPOGRAPHY - WINDWARD SIDE**  
The building's design is influenced by the site's topography and surrounding landscape.







steel traming

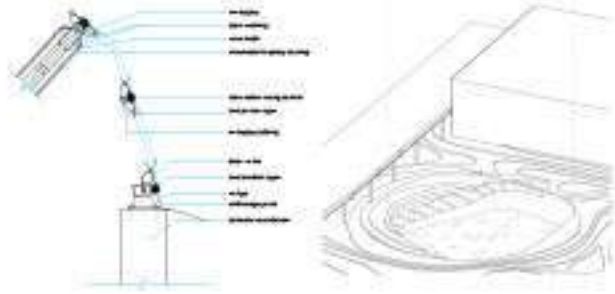
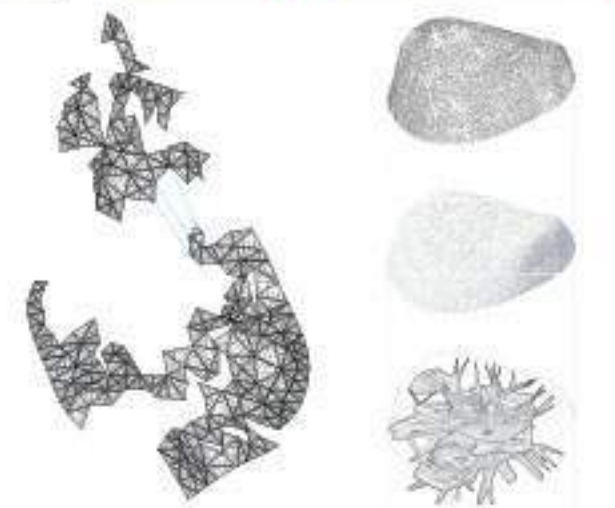


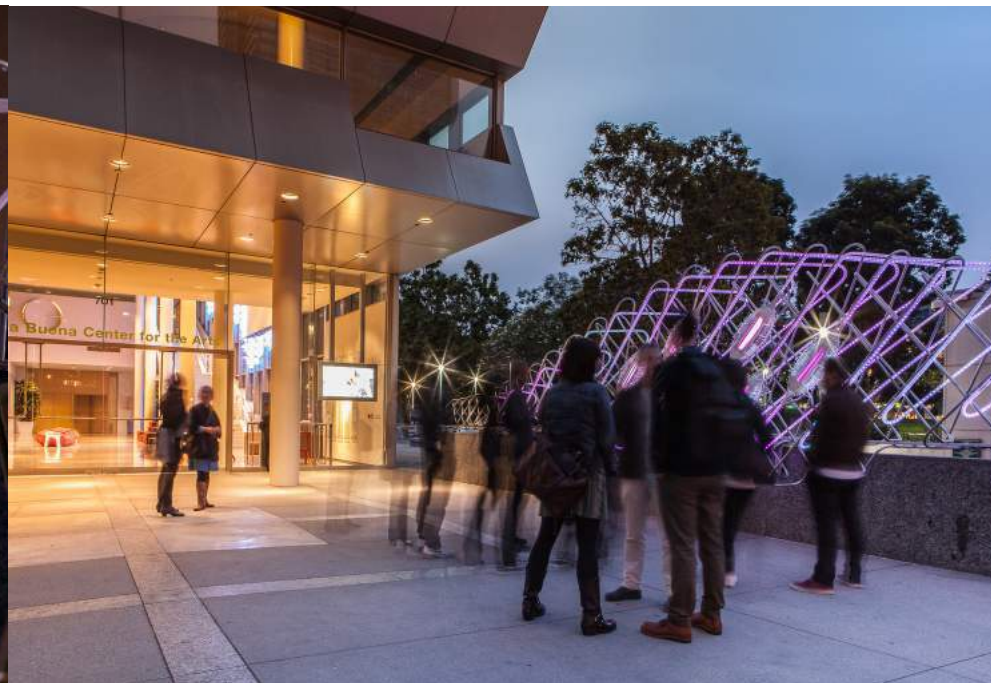
wire mesh



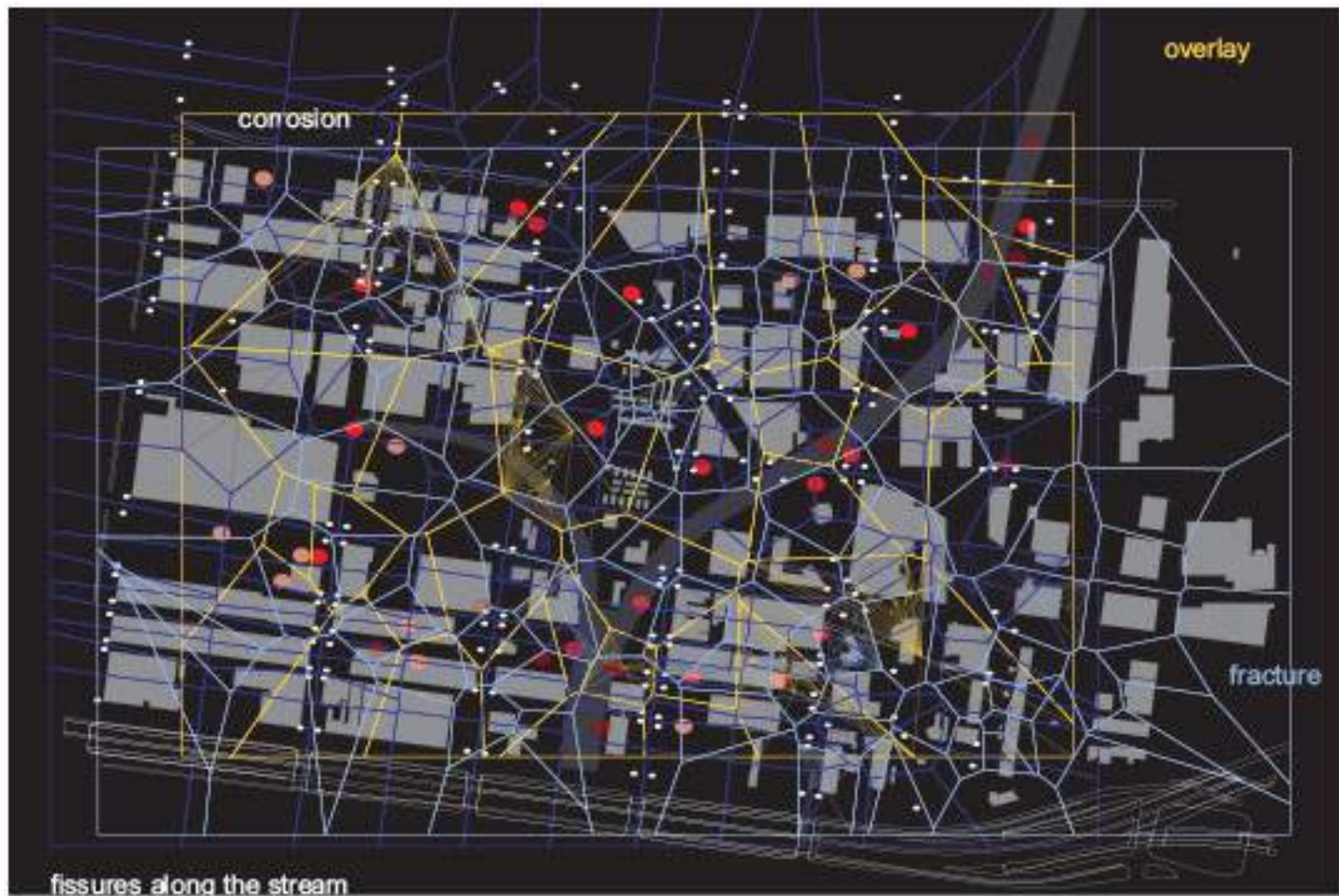
infumescen epoxy

construction assembly details: n.t.s.





*Offering a glimpse into the immediate future, the Murmur Wall is an artificially intelligent, anticipatory architecture that reveals what the city is whispering, thinking and feeling. By proactively harvesting local online activity—via search engines and social media—the Murmur Wall anticipates what will soon matter most to the city. Constructed out of an intricate weave of steel and acrylic tubing, digital displays and electronics, the Murmur Wall allows visitors to witness datastreams weaving through the wall in the form of animated LED light and digital text displays. As a continuously evolving interface, the Murmur Wall provides a place for the city to share, indulge and reflect on the real-time desires—and anxieties—of its citizens.*

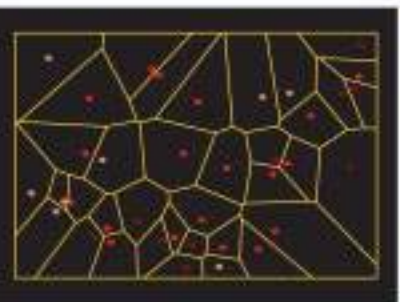


*the reading viaduct, a derelict structure that hovers over the transitional neighborhood known as Callowhill, or the loft district, remains as a remnant of the past railway age and the site of the new: a potential for metamorphosis*

building node voronoi



observed node voronoi





PTE Membrane, Hampton Roads Convention



MVP Membrane, Las Vegas Outlet Mall



PVC Membrane, SKYLAR Fabric



Aquid Sky for PTE by Bill Rogers



ArtForm by Mass Studies



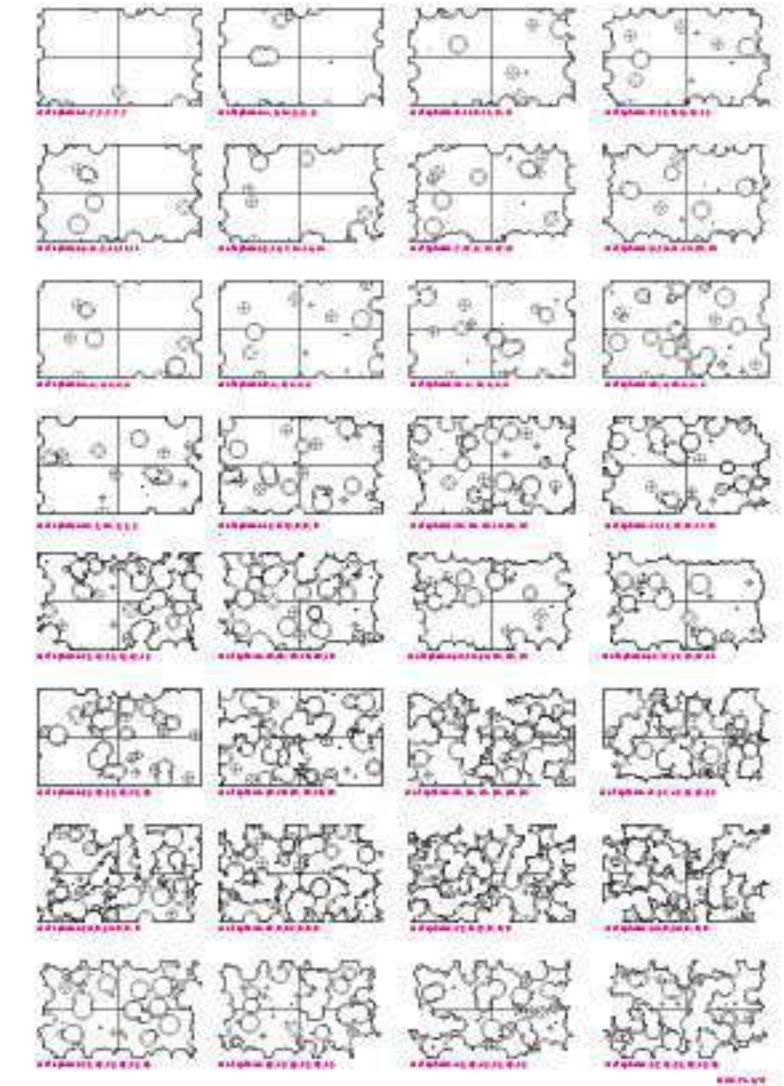
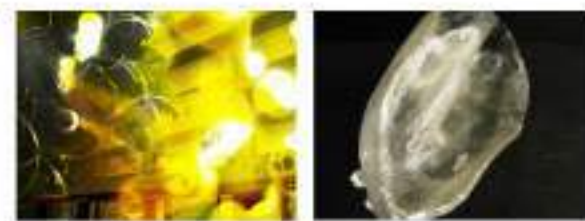
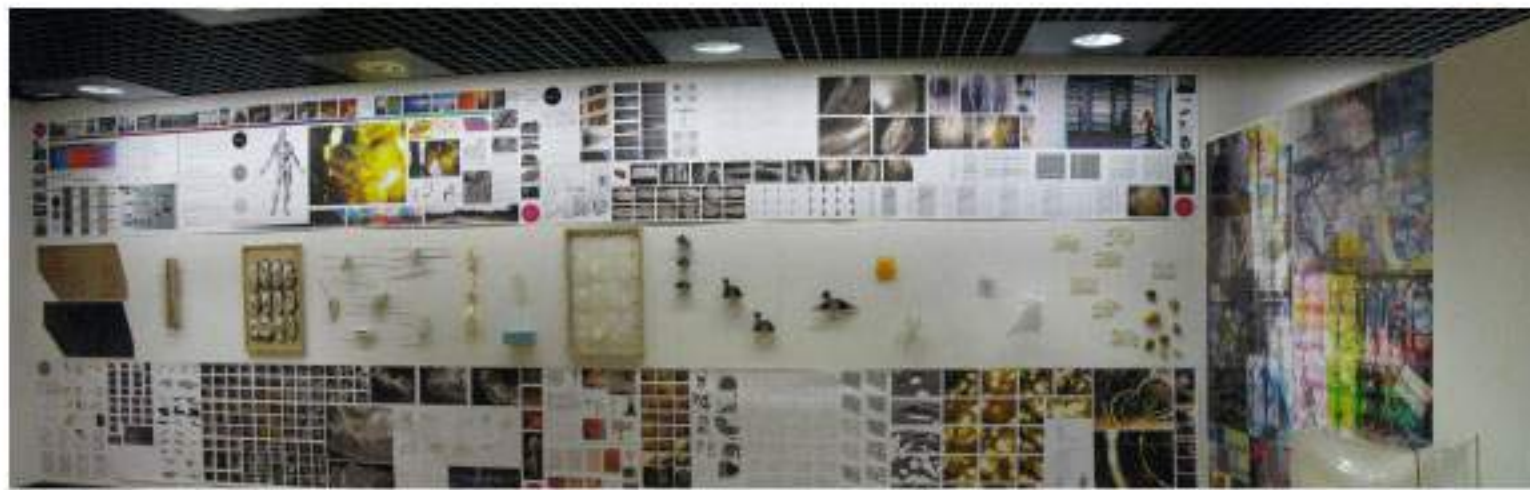
Army Installation by Erwin Nils



re:USE by Tyler Wu Collaborative

“Adaptive Playscapes” is an offering to the urban public by its diverse youth. Given its mobility and structure, it will flex between being highly intimate and highly public, depending on the urban context in which it is deployed. It seeks to inspire delight, exploration, and engagement. We envision that this offering will connect the urban public with the city in an unexpected way, that brings delight and calls attention to the adjacent urban landscape, and their scale within it. Kids and play are some of our most powerful tools for building community and bringing together diverse populations to imagine their neighborhoods in new ways.

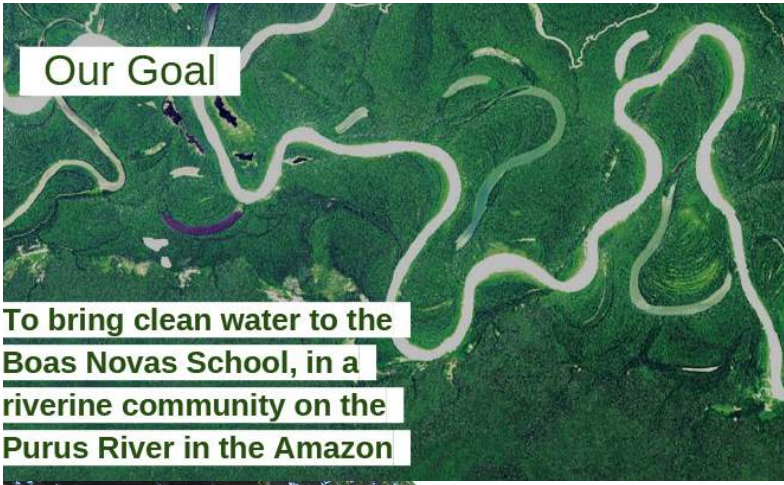




My thesis will establish a methodology through which material investigations of both analogue and digital origins aim to interrogate the notion of "Installation" within an industrial ruin in the city of Philadelphia. "Installation" as a technique of both art and architectural production balances on a delicate trapeze living somewhere in the space between site-specific sculpture, happenings, and conceptual and performance art that informs the inquiry into that of architectural installation; the installing of parts comprising a larger whole. Through the translation of "Installation" into three architectural categories: barrier / filter, equipment / furnishings, and communicator / skin, these categories of investigation advance the proposition of a transitional space that is occupied by a variety of artisans in a state of emergence. From artists, architects, fashion designers, film makers, metal workers, musicians and engineers who need raw space to translate their own individual visions of productivity from the drawing board to the material world this liminal space of creativity is in need of specific surrounds that can feed the creative animal. These liminal spaces are ambiguous and ambivalent, they slip between the global and the local, between what can be thought of as private and what is public, work and home, between commerce and culture.



AND NOW WHAT TO DO WITH RUBIES THAT FALL FROM HEAVEN...  
a commissioned installation at the University of Pennsylvania School of Design



### Our Goal

To bring clean water to the Boas Novas School, in a riverine community on the Purus River in the Amazon

### Student Workshops

Workshop I  
Tile Wall



Workshop II  
Nutrition+Exercise



Workshop III  
Community Recipe Book



### The School

No drinkable water  
No sink to wash hands  
Go weeks without a merenda (snack)

### Student Workshops

Workshop I  
Tile Wall

Workshop II  
Nutrition+Exercise

Workshop III  
Community Recipe Book



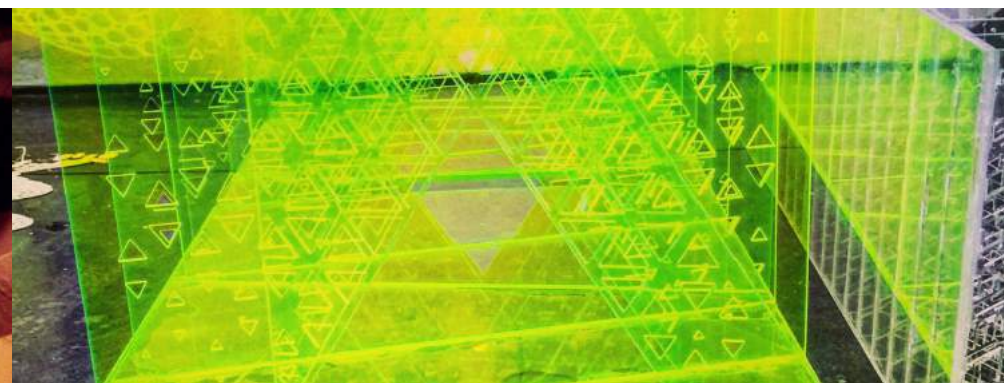
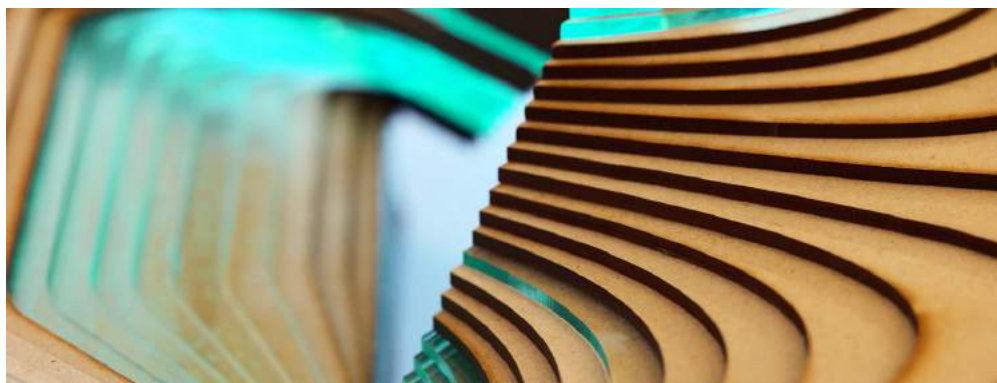
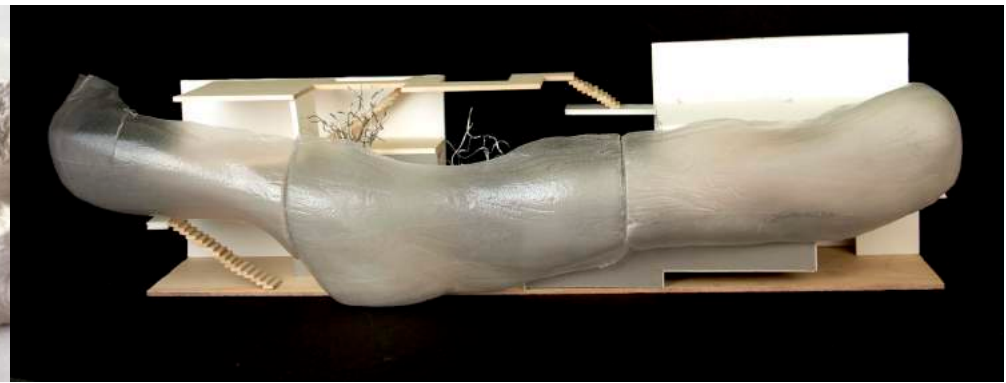
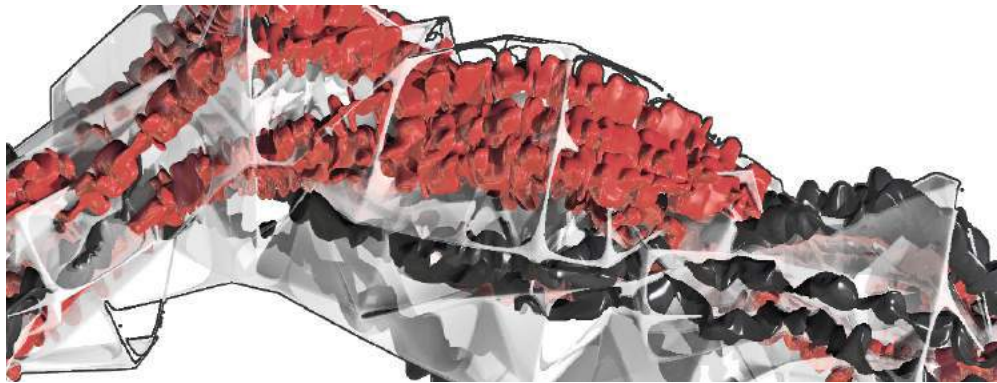
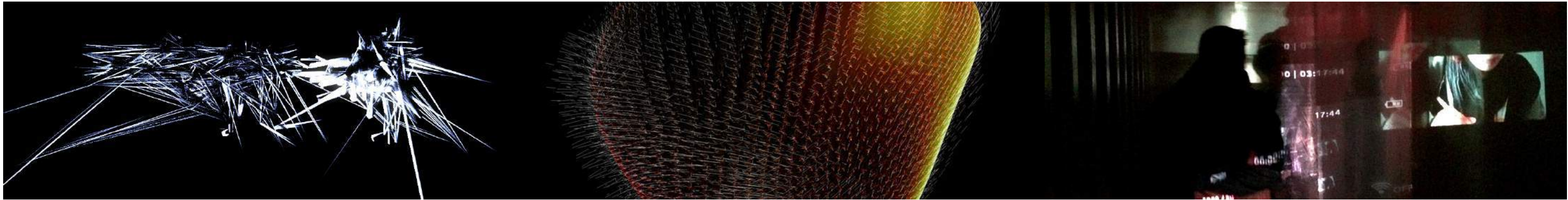
### Student Workshops

Workshop I  
Tile wall

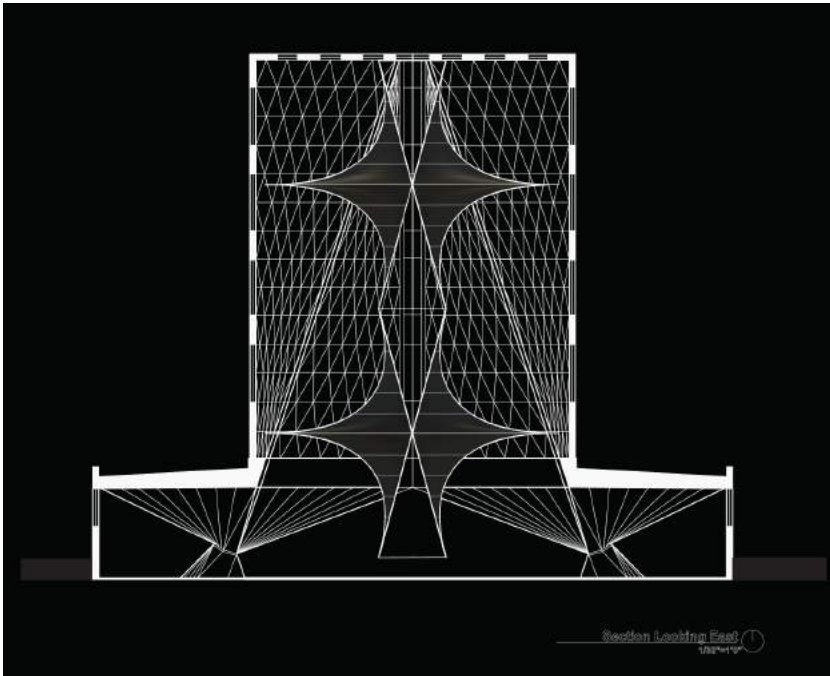
Workshop II  
Nutrition+Exercise

Workshop III  
Community Recipe Book

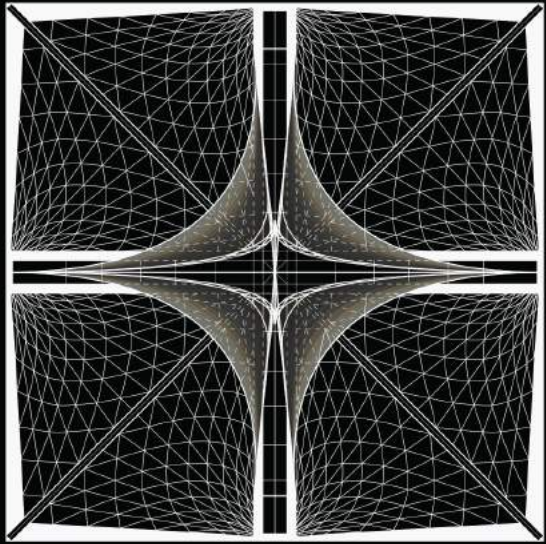




ACADEMIC WORK | STUDENT RESEARCH PROJECTS



Section Looking East



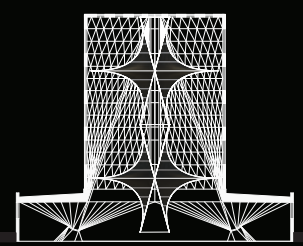
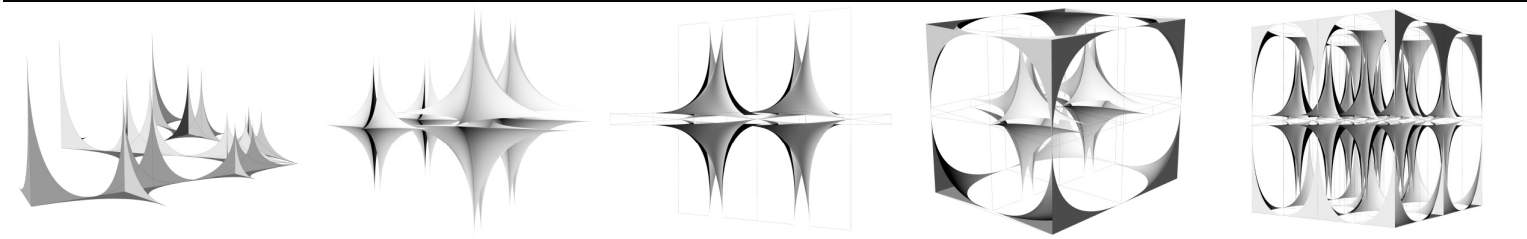
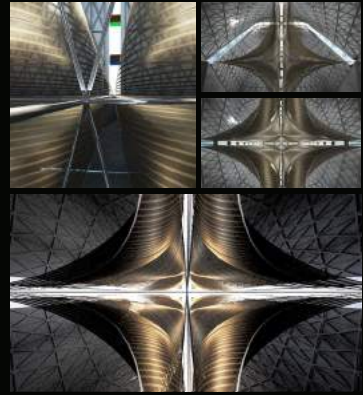
Reflected Ceiling Plan



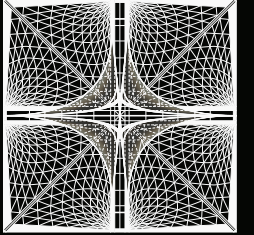
### VENUS

Advanced Dynamic Systems  
Design Media 3  
Ryan Chen  
Prof. Gregory Hurcomb & Prof. Matthew Kendall

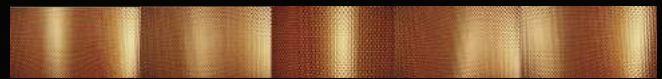
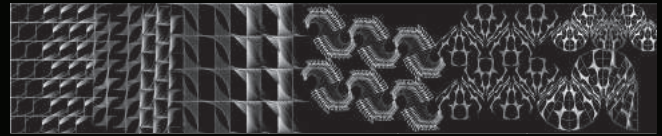
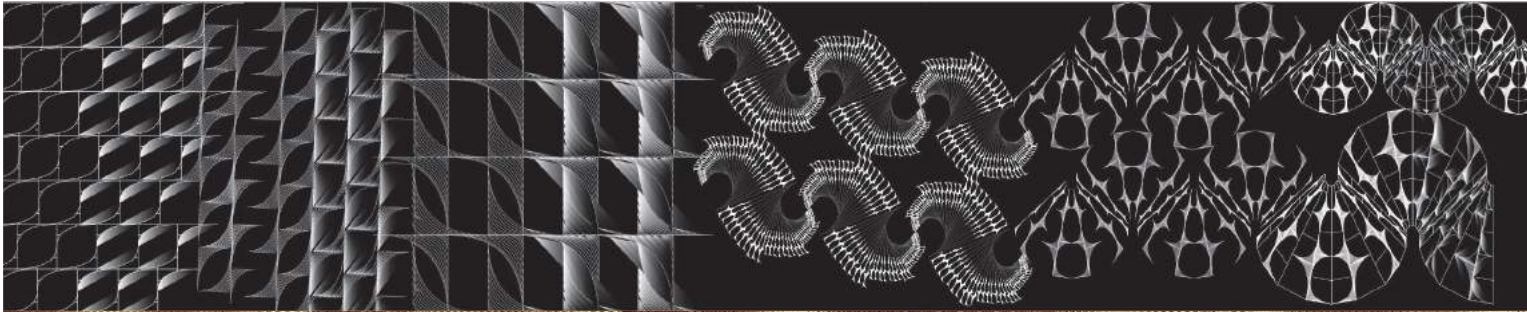
The existing building is Cathedral Of Saint Mary Of The Assumption, San Francisco. This project gave us a chance to build another space in the interior space of the cathedral, through thinking about the functions and the beauty of the design, to create some new experience.

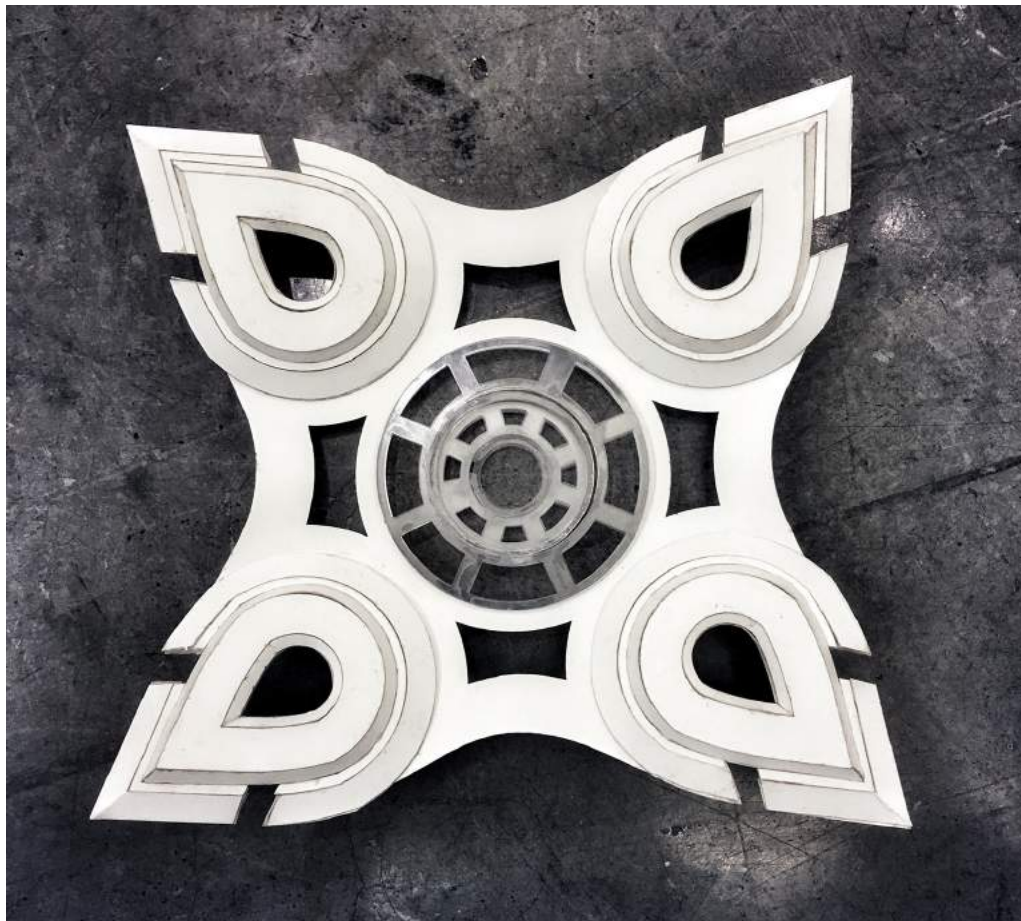


Section Looking East



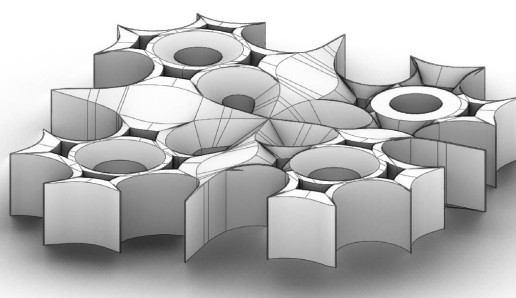
Reflected Ceiling Plan



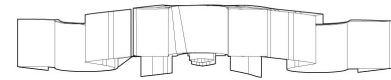


Inspiration

Modern Relics explores the correlation between the patterns found in traditional/religious artifacts and the geometries found in nature.

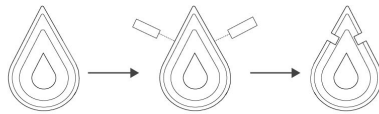


between the  
found in  
religious  
and the  
geometries found in

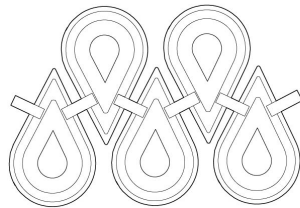


Elevation B

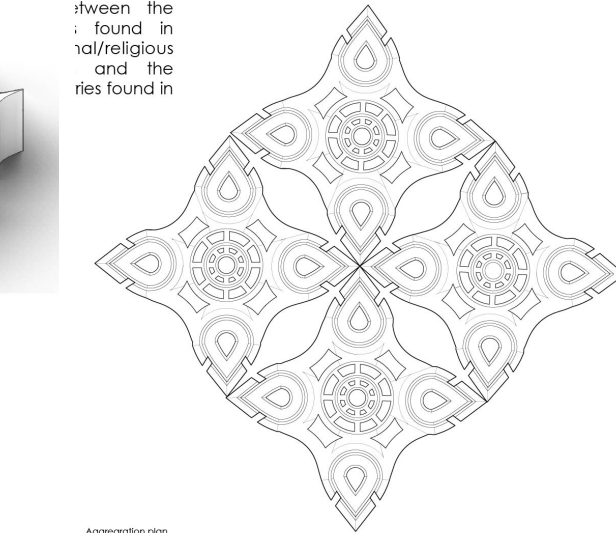
3D Print Model



Process



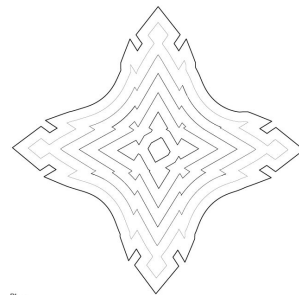
Plan



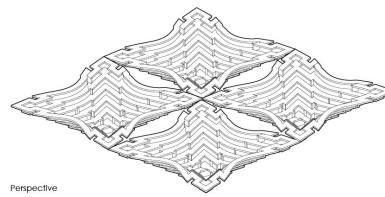
Aggregation plan



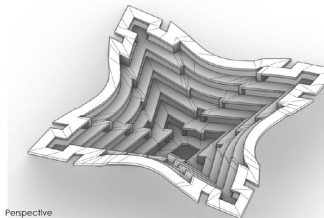
Perspective



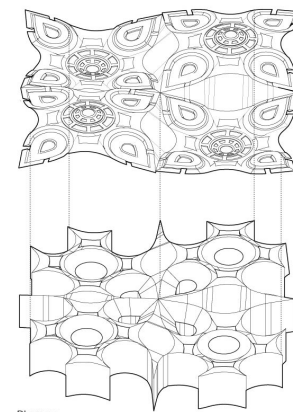
Plan



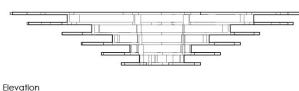
Perspective



Perspective



Diagram



Elevation



Inspiration

Modern Relics explores the correlation between the patterns found in traditional/religious artifacts and the geometries found in nature.

Modern Relics  
(Lisa) Soracha Naing

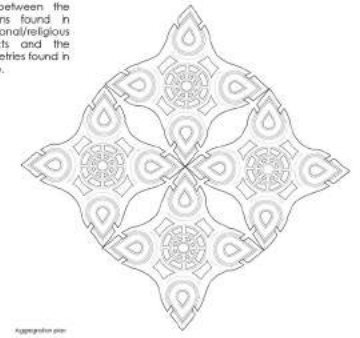
Lasercut Model



Plan



Elevation



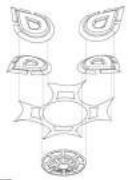
Aggregation plan



Aggregation elevation



Diagram



Diagram

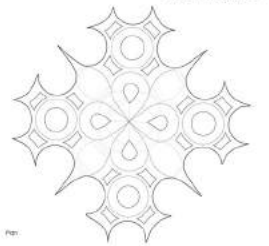
Cnc Model



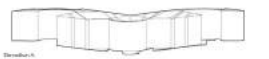
Diagram



Diagram



Plan



Elevation



Elevation

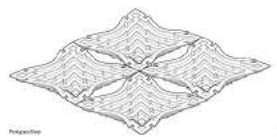
3D Print Model



Plan



Elevation



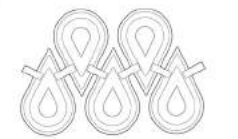
Aggregation plan



Perspective



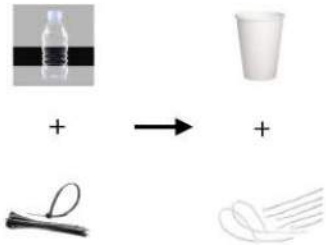
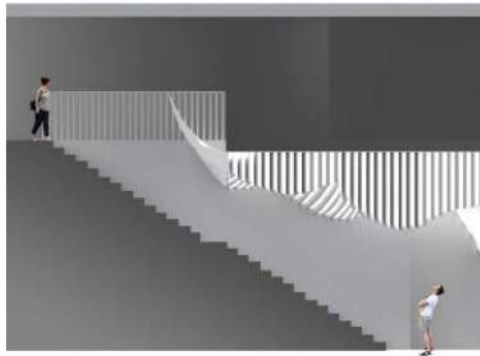
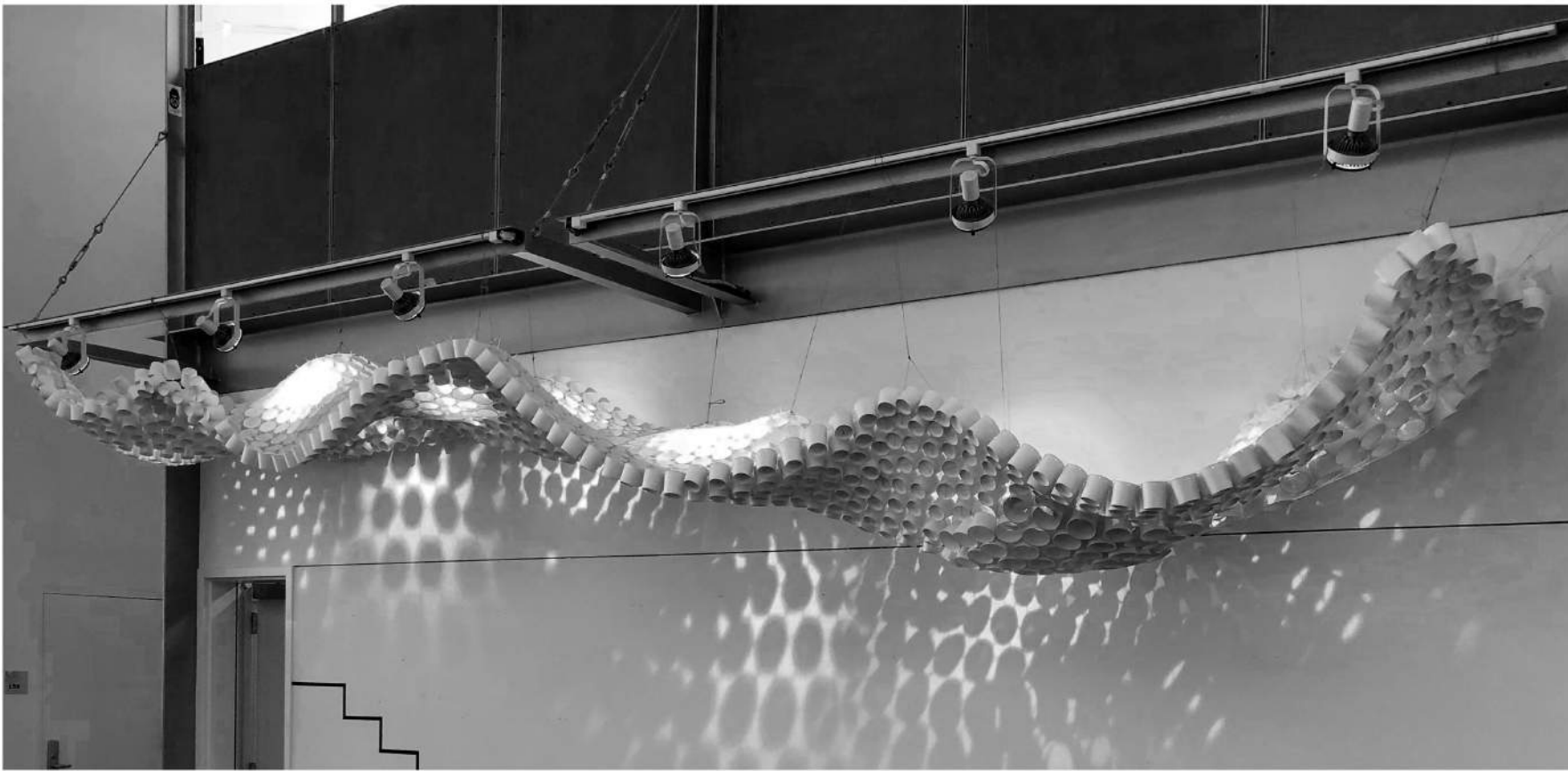
Process



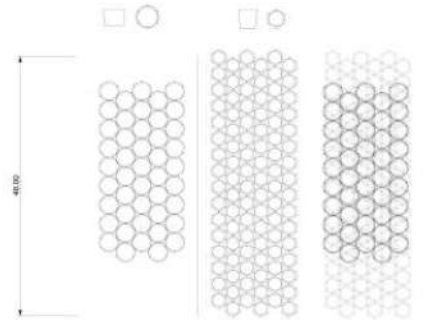
Plan



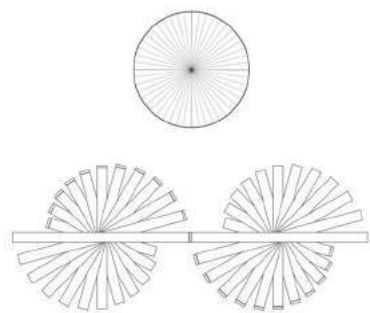
Perspective



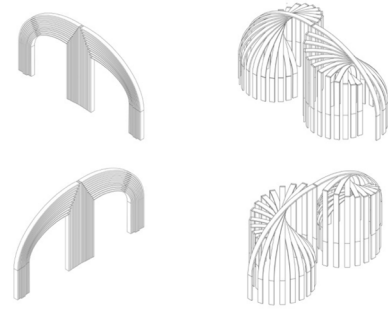
INSPIRATION IMAGES



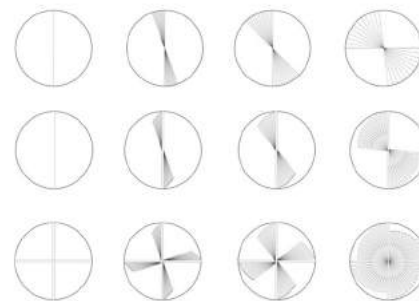
what is a cloud but impermanance revealed, fragmentary moments of possibilities expressed, dynamic potentials explored through movement, flow, and change. to disperse and dispel with the entropic fields of stagnation and release unknown energies and probabilities back into the atmosphere. a repeated unit, a simple paper cup, twisted, made flexible through a basic connection, working with the physics, the forces of equilibrium, stasis and motion to create new actualities.



First Iteration



First Iteration



Diagrams



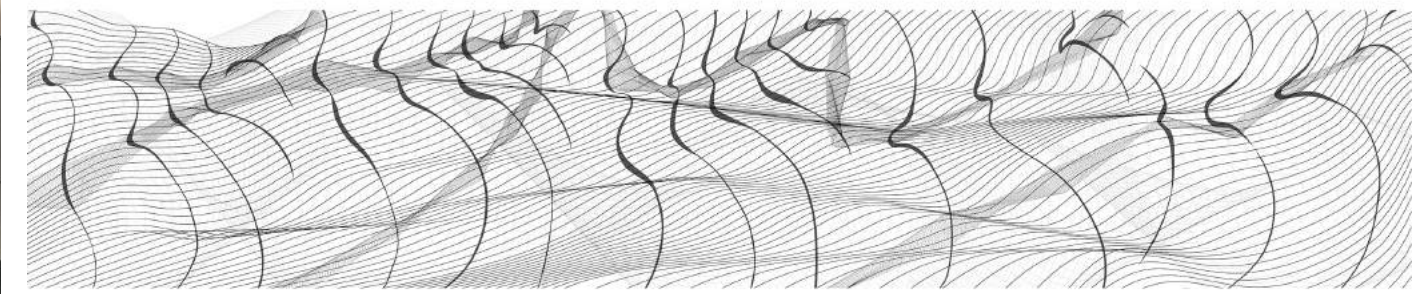
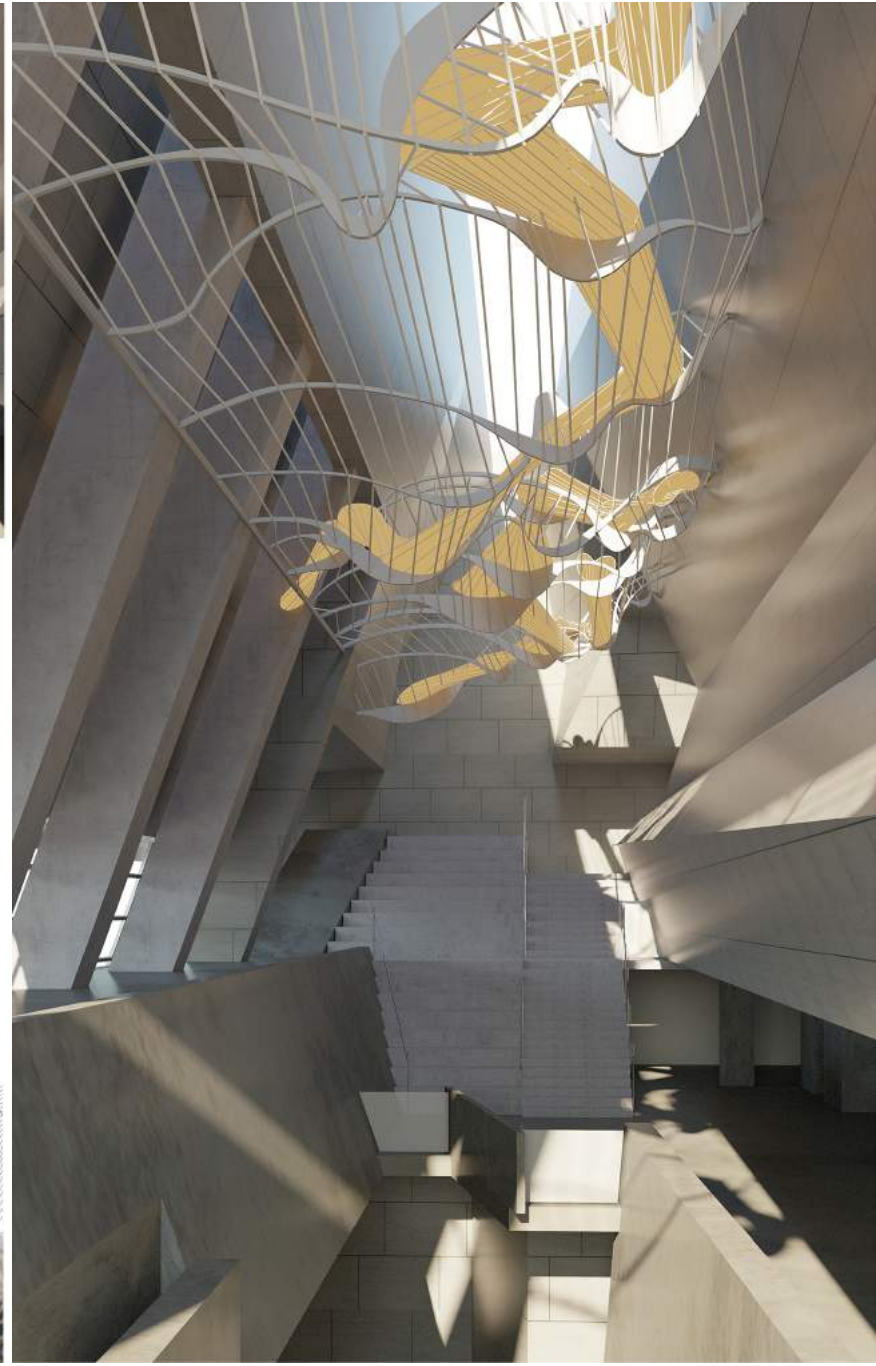
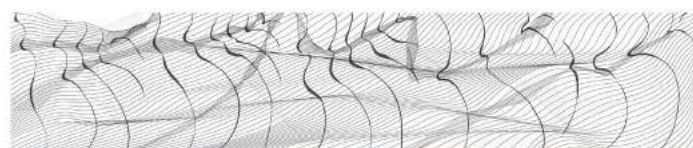
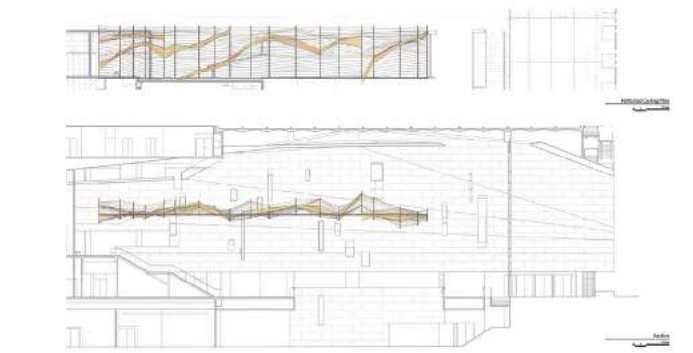
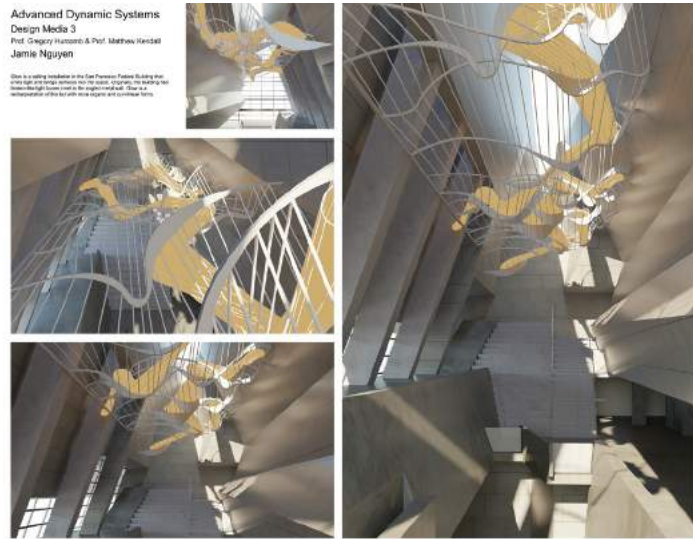
Final Iteration

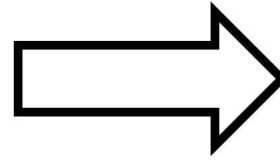
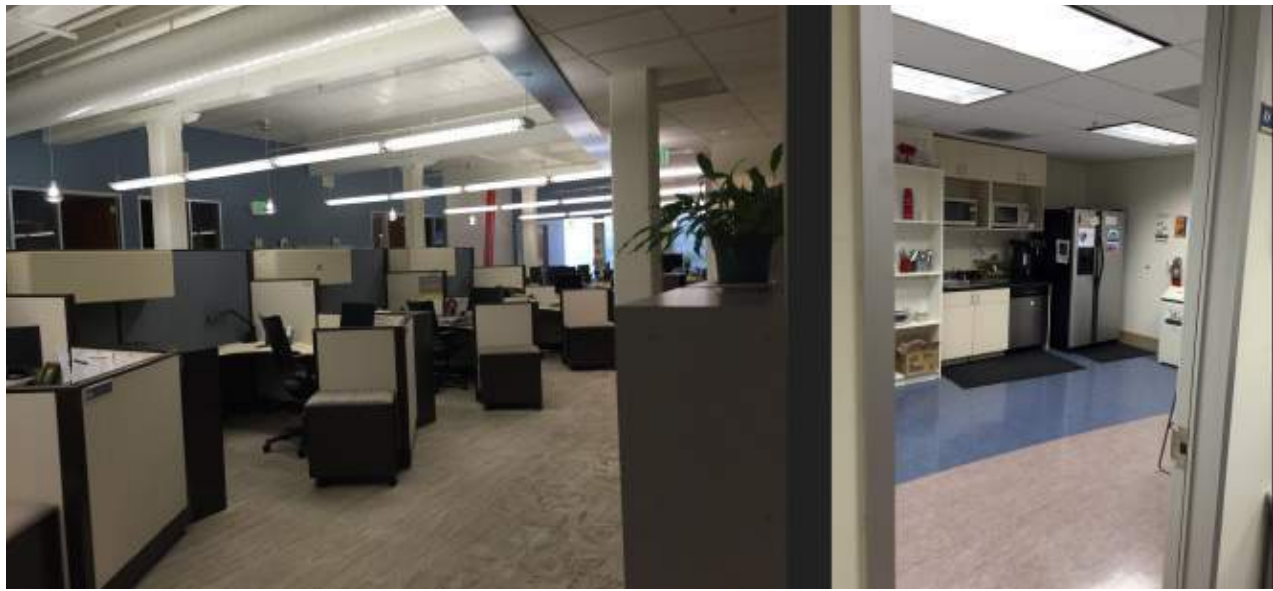
### INSPIRATION WORDS

- Wabi Sabi
- Flexibility
- Neutral Palette
- Collaborative
- Interactive
- The Bazaar
- Furniture
- Communal Space

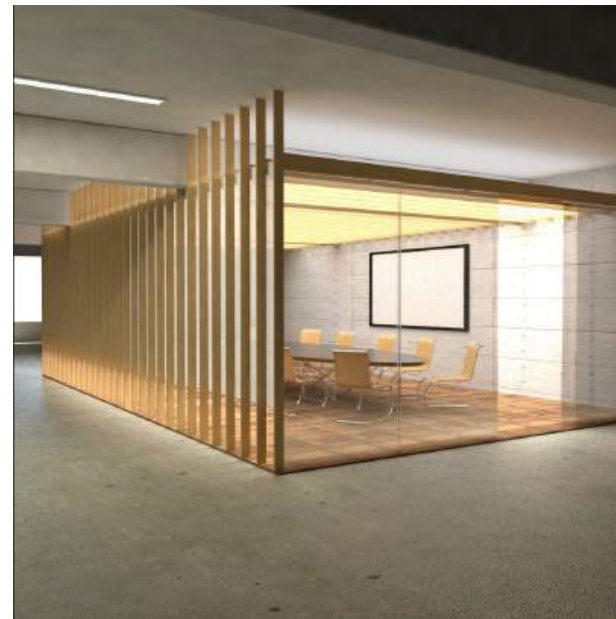
twist, shrug, meet: at play in the office, how to bring flexibility, a neutral palette, a space for collaboration and interactivity where workers of all walks of life feel comfortable and join together for activities that both welcome and connect the spirit, body, and intellect. what would this transformative interconnected space look and feel like? how could we invent such a remarkable and comprehensive lively and spirited place, a space more than work, work more than mundanity. where could we find meaning in the contemporary never ending ceaseless movement, the hustle and bustle, for somewhere that goes beyond the ordinary.







*The difficulties presented by the client, ICF International, a global consulting provider with business analysts, policy specialists, researchers, digital strategists, social scientists, and creatives was one of low worker turnout to an old fashioned and out dated office space. The students were asked to reimagine the space and come up with solutions for a more inviting, welcoming and healthy workplace. Some considerations for this proposal was concepts of diffused warmth, materials connection with nature, green refuge and patterned screens.*

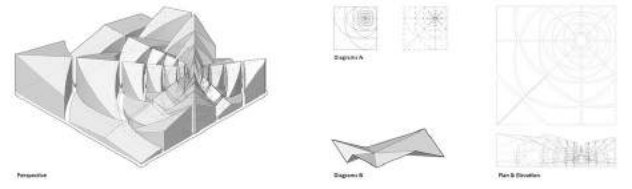


Whirlpools and Vortices:  
Journey into the Fibonacci Sequence



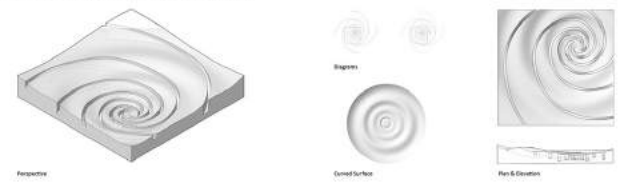
The inspiration of this project is from Fibonacci Sequence in nature. Patterns in nature always tend to be organic and random but the patterns that follow Fibonacci Sequence are always systematic and organized which make them visually powerful and strong. So I decided to develop more on Fibonacci Sequence.

I started from drawing the sequence 1, 2, 3, 5, 8, 13... and I got a perfect golden ratio curve. When I analyzed the "sunflower" pattern and connected the "peak point" I got another system beyond Fibonacci sequence. So I combined two systems together to make the pattern even more systematic. Make the lines of secondary system to be the highest peak on the model and it will create a hierarchy of light and shadow.



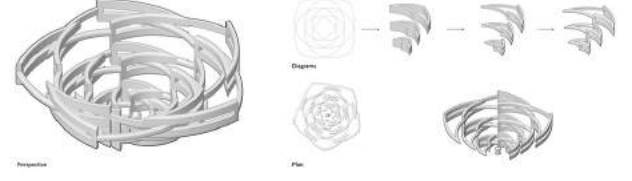
Perspective

For CNC, I want to take the advantage of this specific fabrication and make soft and curve surface. But for this one, I took a step back from "sunflower" to the spiral curve, and still applied a secondary circle system which also follows the sequence. The smooth surface both composes the top surface of the tile and also the bottom gap between the spiral shape. Porous resin into the gap to fill the spiral shape and also take the smooth materiality quality as advantage.



Perspective

For the 3D print model, I am eager to make something that is movable. Creating gap in each piece and let the other unit be able to intersect into the next one. By following the Fibonacci Sequence, the curves are all curvy and spiral and the laser-cut piece is movable along to center point and it will also create spiral effect.

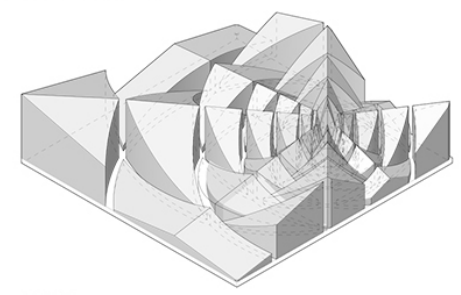


Perspective



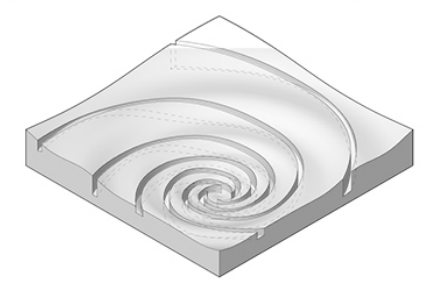
Perspective

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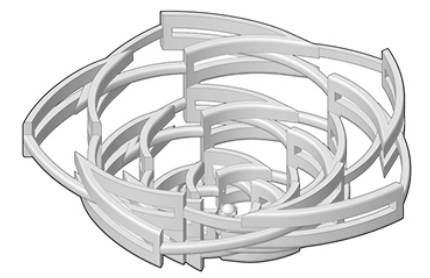
Perspective

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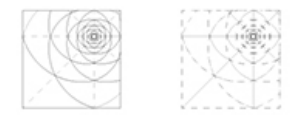


Perspective

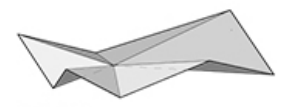
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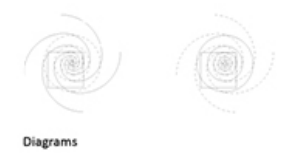
Perspective



Diagrams A



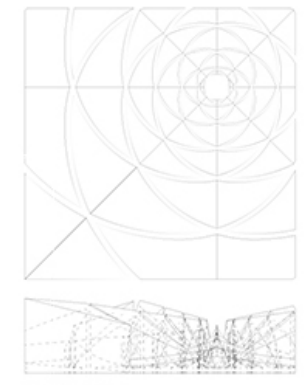
Diagrams B



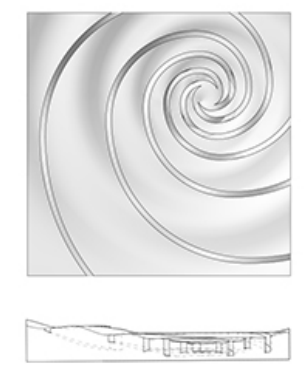
Diagrams



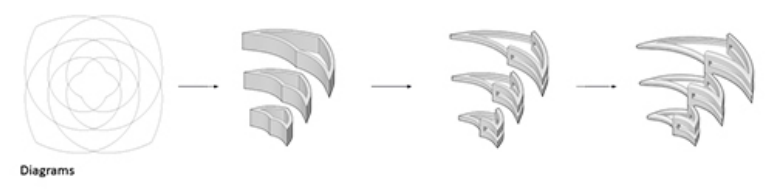
Curved Surface



Plan & Elevation



Plan & Elevation



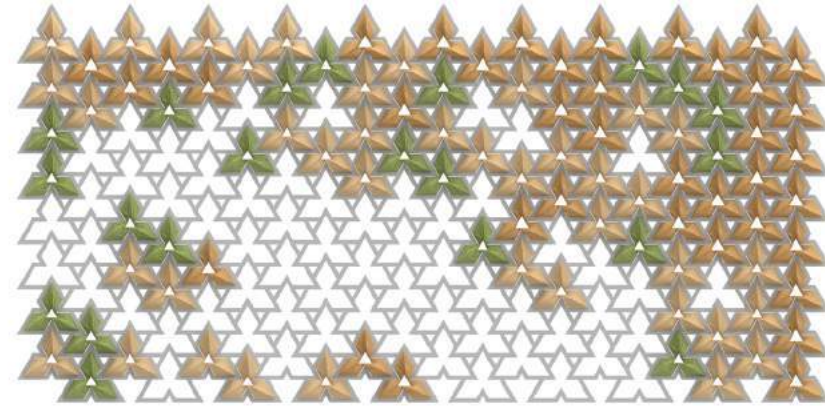
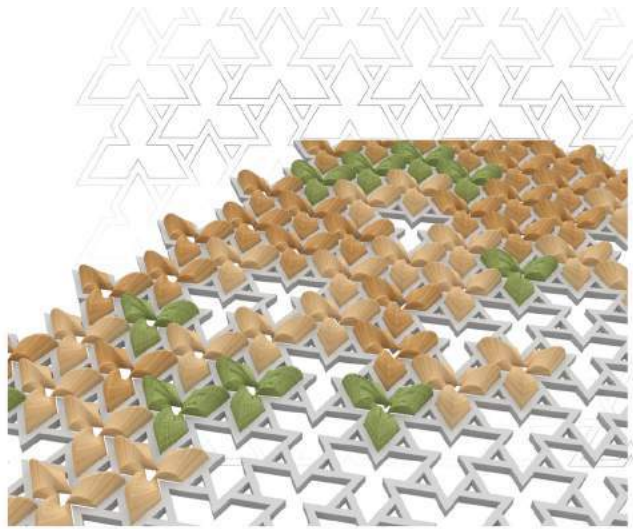
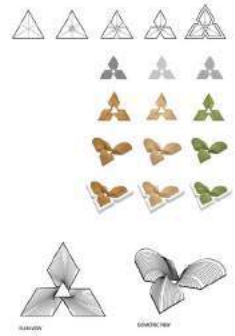
Diagrams



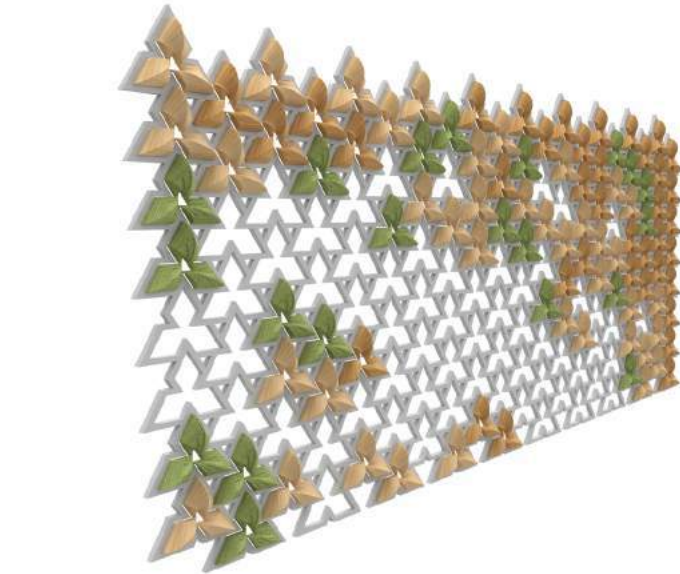
Plan



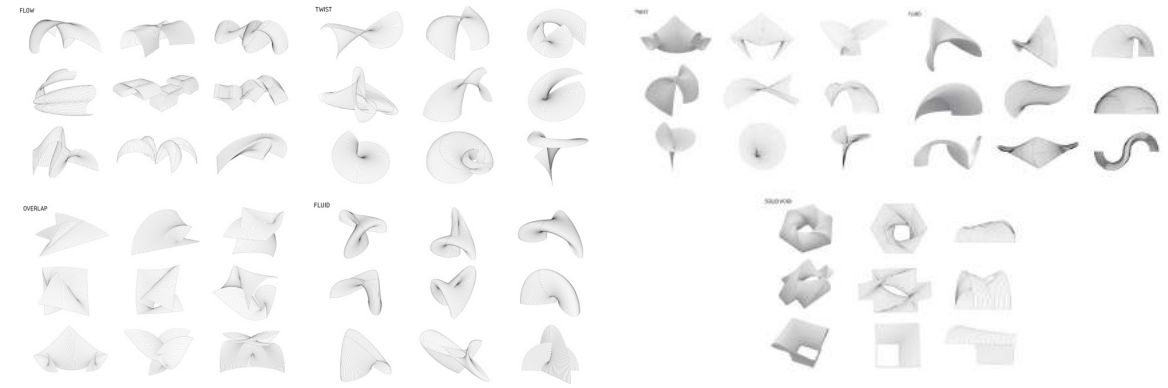
MATRIX DIAGRAM  
RENDERING



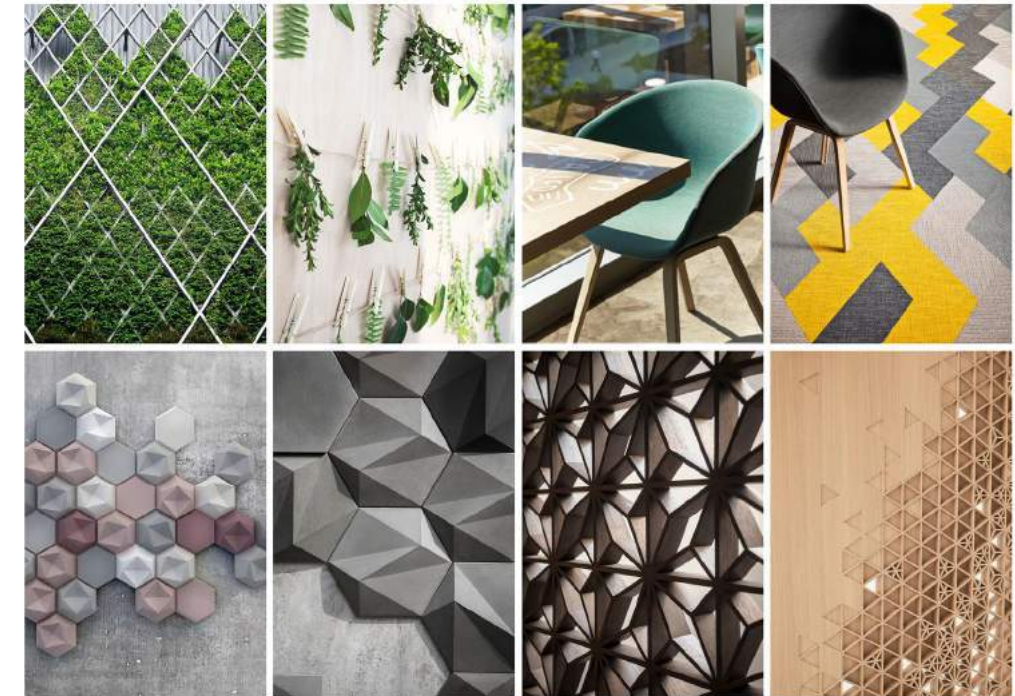
RENDERING\_FRONT VIEW

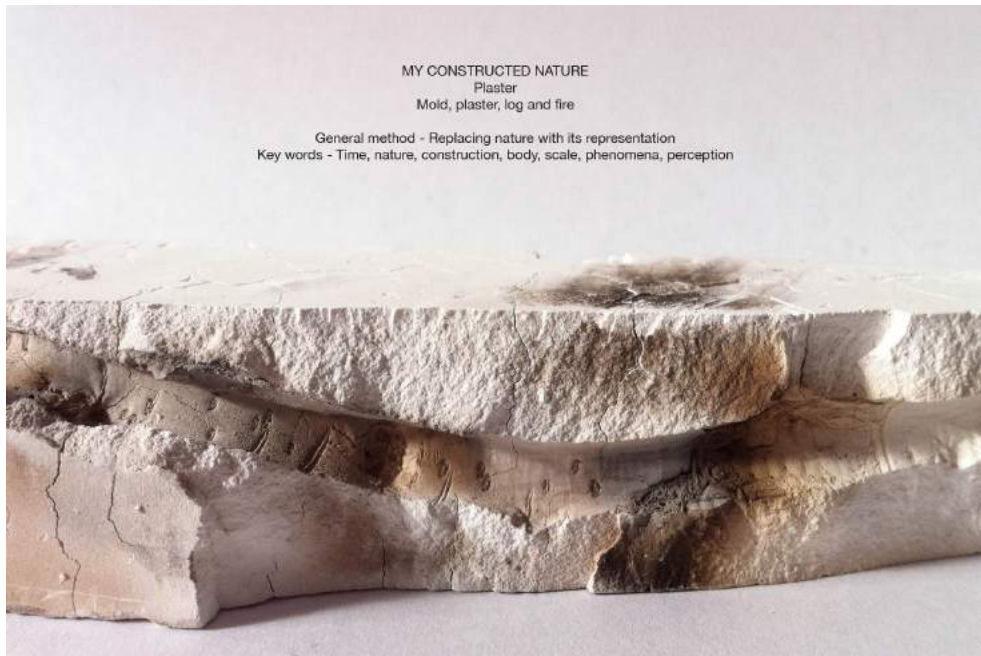


RENDERING\_PERSPECTIVE VIEW



*What are the patterns of the interface? Where can one discover the actions and interactions, the pulse and the rhythm of nature within the contemporary workplace? With this interactive transformable screen both the soft materiality of wood tiles and the green vegetation become a wall, an interface, a meeting place for the lost worker, displaced from the wilderness, organized and home.*





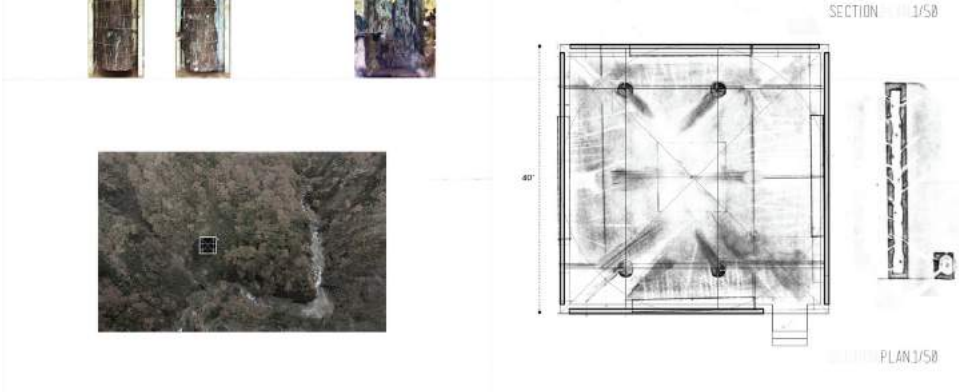
*The tree trunk is more than anything an image of nature. Its visual appearance and its texture is identical no matter the size and that creates a loss of scale for the human perception. Is the tree-trunk presented in the image 1 foot or 30 feet tall? As soon as it is moved inside a human made space, as the gallery, its scale settles.*



### LOG PAVILLION

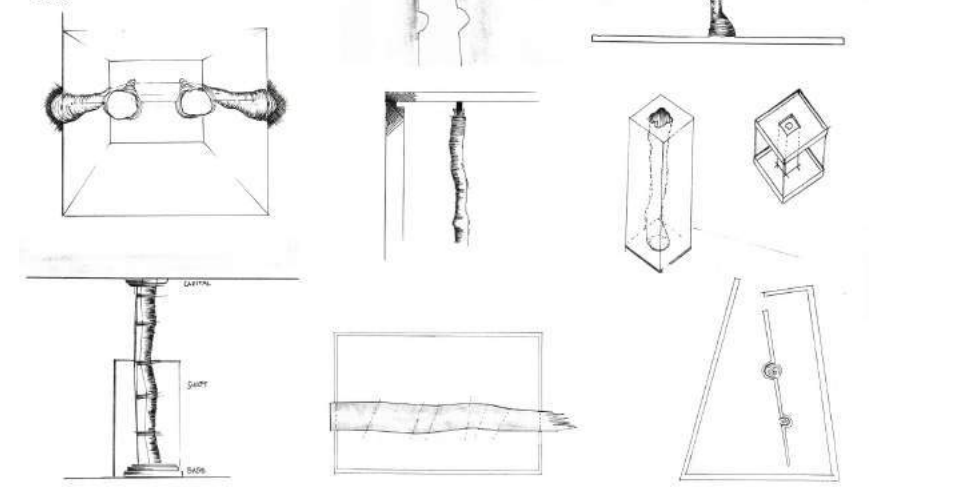
THIS PROJECT LOOKS TO RECONSTRUCT THE NATURE THROUGH THE NATURAL HISTORY OF A REGIONAL SPECIFICALLY THE TREE TRUNK AND THE REMAINS THAT REMAIN IN ITS LAST

The building is a structure that is built to be seen and is constructed from plaster in a way that is similar to the natural process of wood. It is a structure that is built to be seen and is constructed from plaster in a way that is similar to the natural process of wood. It is a structure that is built to be seen and is constructed from plaster in a way that is similar to the natural process of wood.



### Natures space

The tree trunk is more than anything an image of nature. Its visual appearance and its texture is identical no matter the size and that creates a loss of scale for the human perception. Is the tree-trunk presented in the image 1 foot or 30 feet tall? As soon as it is moved inside a human made space, as the gallery, its scale settles.



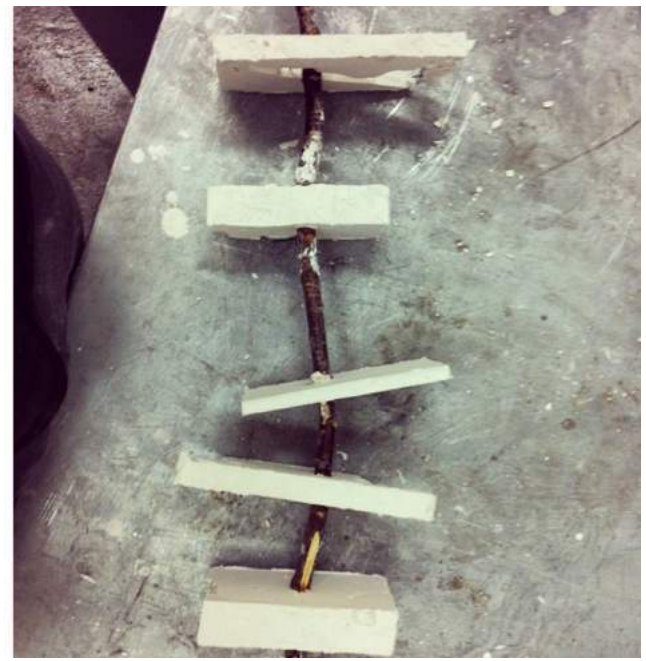
### NATURE IN A CUP SCRIPT

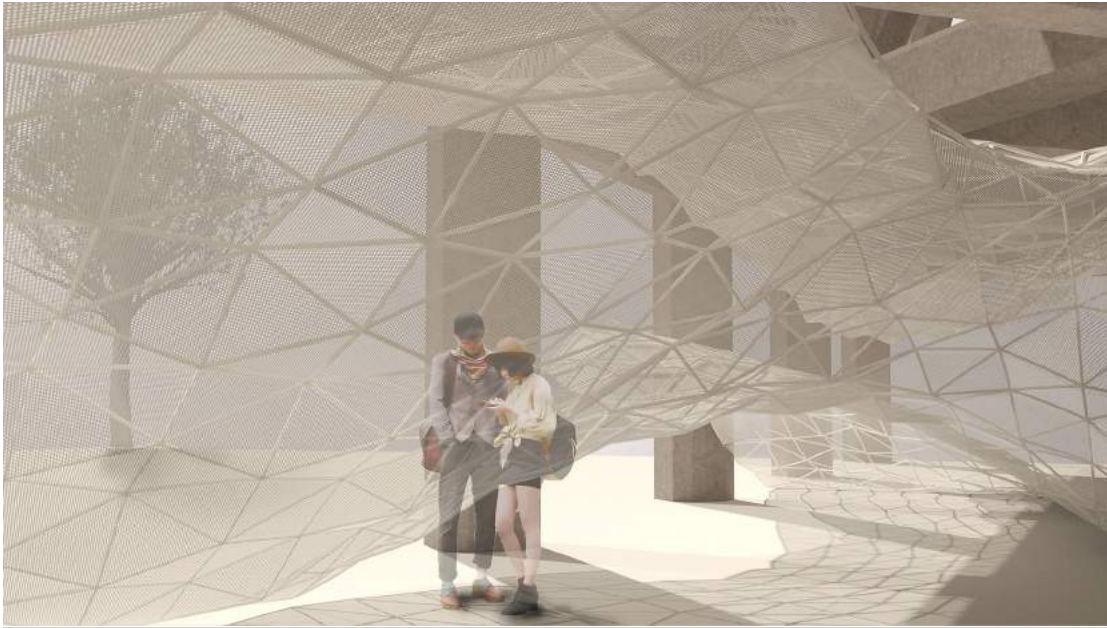
1. FILL OUT INFORMATION ON CUP
2. FILL CUP WITH NATURE EXPERIENCED THROUGH THE DAY, ALSO IMPRESSIONS.
3. DELIVER THE CUP AT SPECIFIC DATE & ADDRESS
4. RECEIVE THE CAST-CUP AT SPECIFIC DATE & LOCATION



### MY CONSTRUCTED NATURE Plaster, piano wire, log

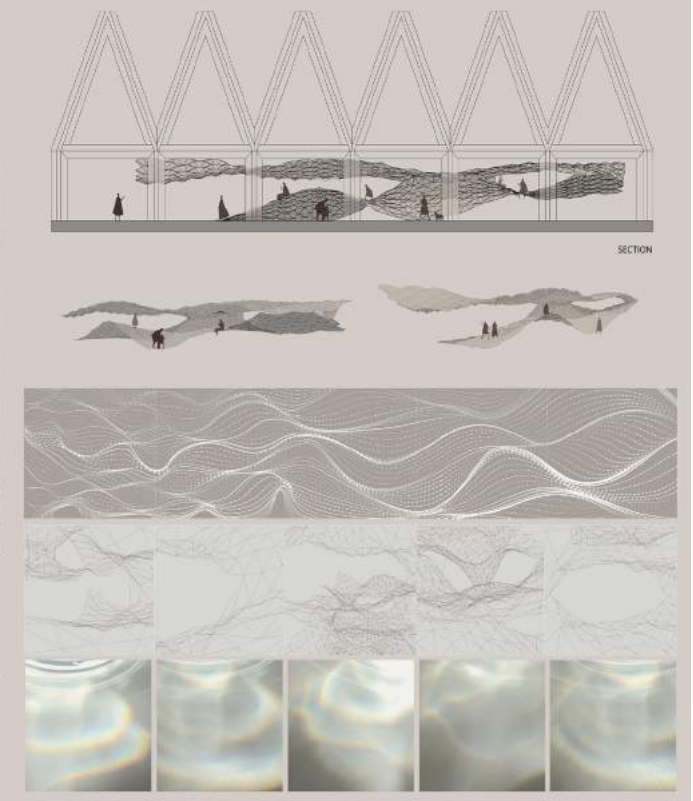
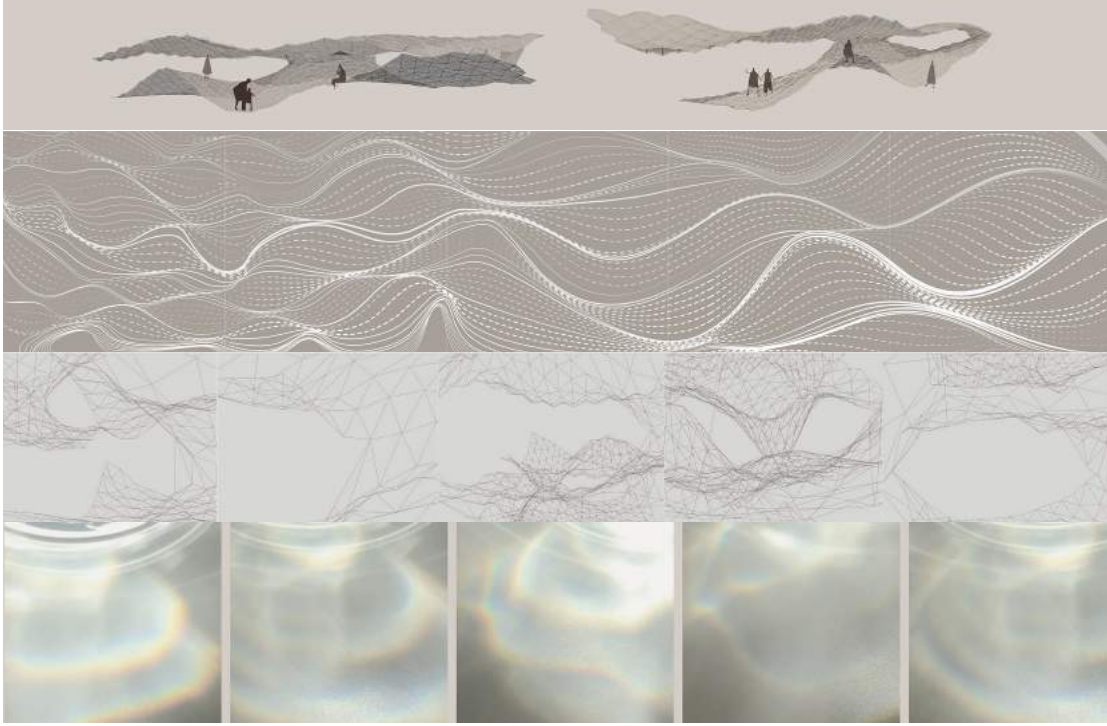
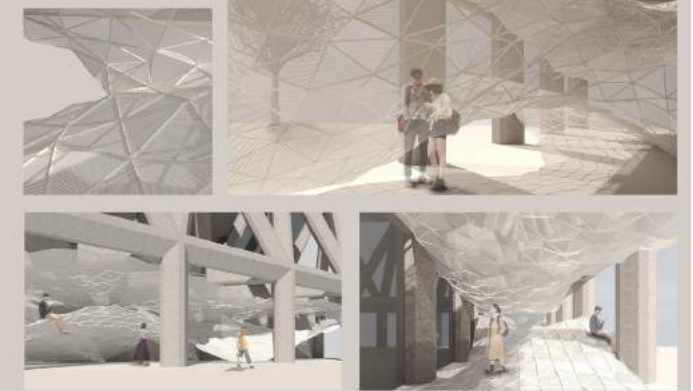
Log penetrating walls

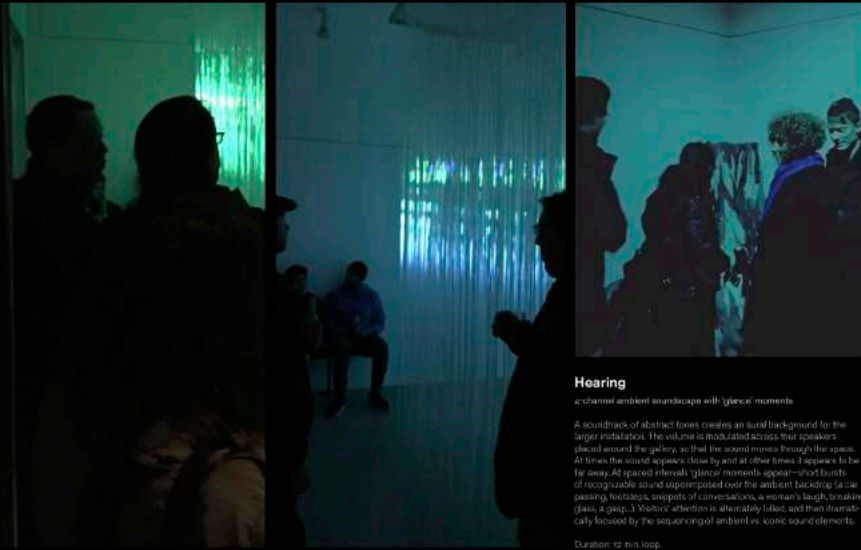




**MIST**  
Advanced Dynamic Systems  
Design Media 3  
Yun Luo/Xosmi  
Prof. Gregory Hurcomb & Prof. Matthew Kendall

This is a 11 feet high structure that encourages visitors to enter and experience this space that at the same time generates shadows and allows wind breezes to trespass it.





**Hearing**

e-channel ambient soundscapes with 'glance' moments

A soundtrack of abstract tones creates an aural background for the larger installation. The volume is modulated across four speakers placed around the gallery, so that the sound moves through the space. At times the sound appears closer by and at other times it appears to be far away. At spaced intervals 'glance' moments appear—short bursts of recognizable sound superimposed over the ambient backdrop (a car passing, footsteps, snippets of conversations, a woman's laugh, breaking glass, a gasp...). Visitors' attention is alternately lulled, and then dramatically focused by the sequencing of ambient vs. sonic sound elements.

Duration: 12 min. loop.



**Touch**

Stack, fabric tunnel suspended across two door frames

While all experiencing the tactile phase, visitors enter a loose fabric tunnel. The tunnel drops to the floor, requiring the visitor to push and sweep the fabric out of their way to reach the other side. Halfway through the tunnel, the texture and weight of the fabric changes, becoming heavier and coarser. The voluminous fabric isolates the visitor and limits their sense of light and sound, while the change in weight and texture heightens their sense of touch.

Dimensions: 8 x 9 x 14 ft.

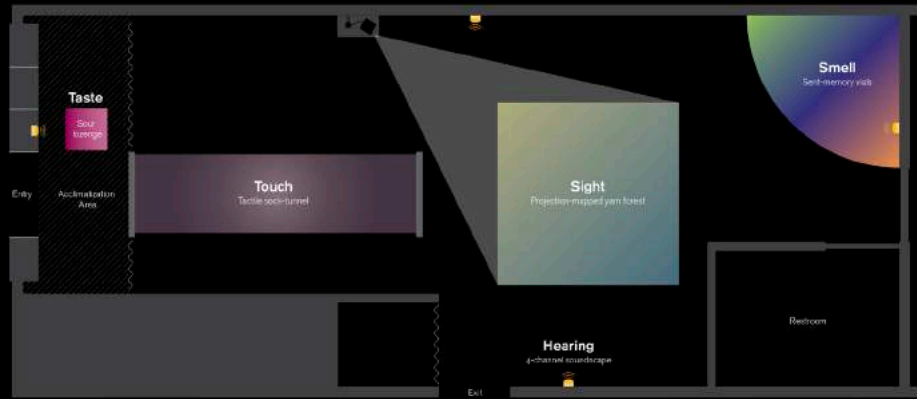


**Taste**

Sour, sozanges, individually boxed with printed, contextual messages

Visitors enter the gallery and are immersed in an ambient soundscape. They are greeted by an attendant and offered a selection of small white boxes. Within each box is a wrapped, frosted sweet, accompanied by a short phrase. Ending the sweet, the sense of taste is flooded with a sensation of extreme sourness, followed by mild sweetness. The taste experience lingers as visitors enter Phase 2, the tactile tunnel.

Installation dimensions: 40 x 13 x 13 ft.



**Sight**

Digital projection into yarn matrix

A digital projection throws a sequence of abstract images into a cube of space made up of 6,000 hanging lengths of yarn. The images penetrate deep into the dimensional space. Visitors exit the tactile tunnel and walk directly into the permeable.

Periodically, recognizable images appear briefly within the projection. Big sis, duration—a floating human shadow, a seagull over rocks, the sailing of a narwhal—before the projection returns to quiet abstraction. Out of a corner of the eye, a visitor glimpses something, and then it's gone, leaving only the experience of perception.

Dimensions: 6 x 7 x 7 ft.



**Smell**

Seven scents tied to memories

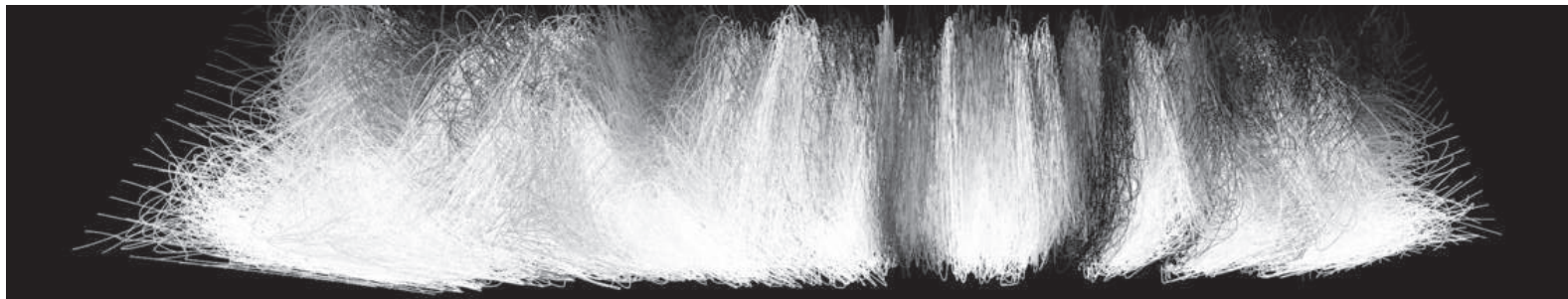
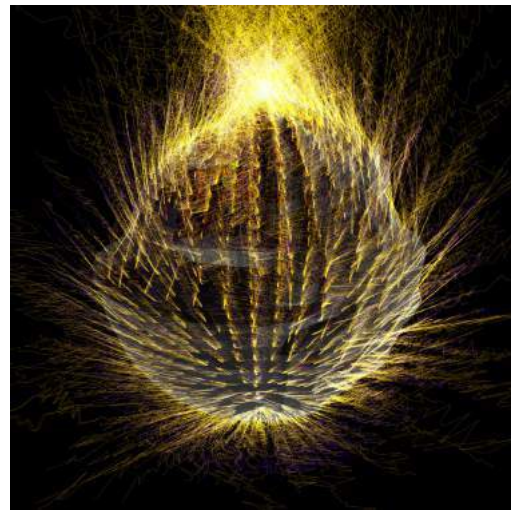
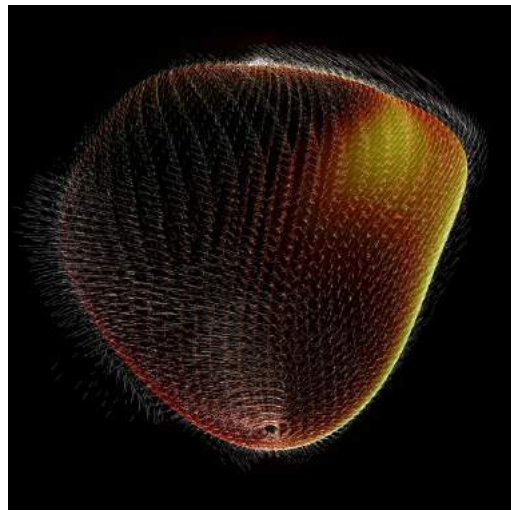
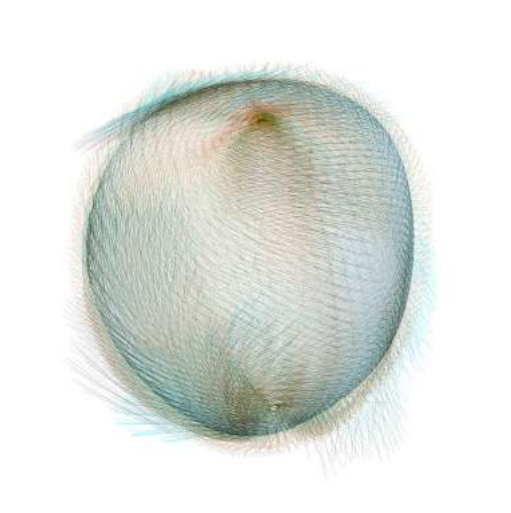
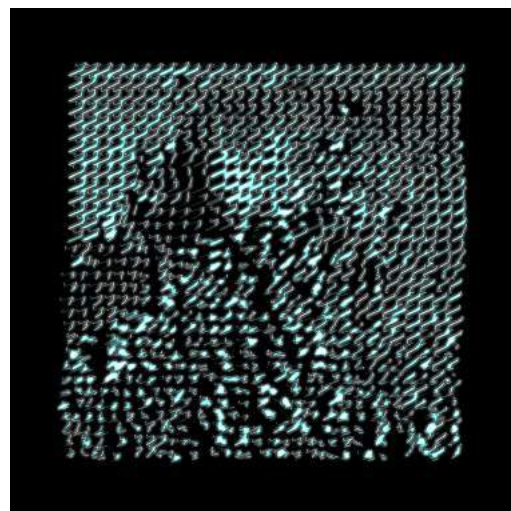
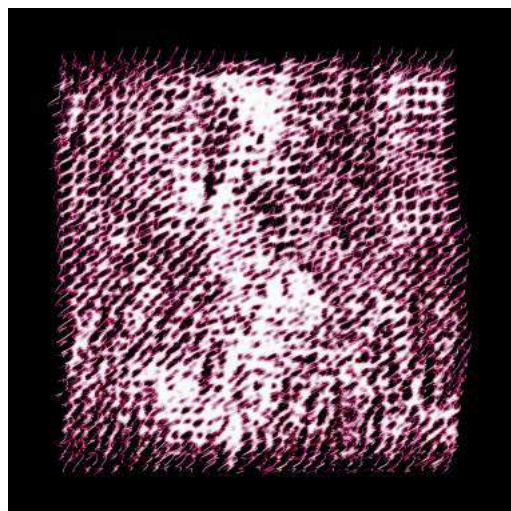
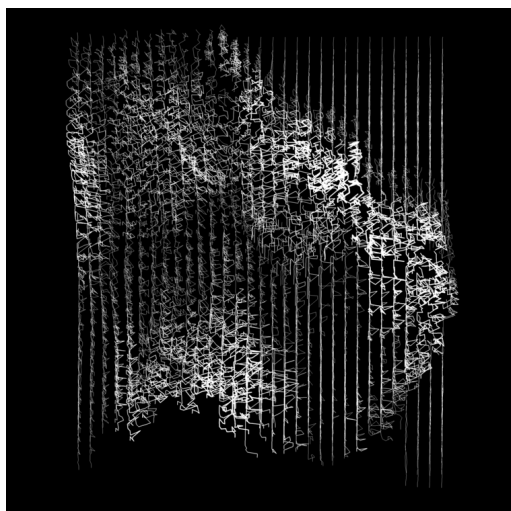
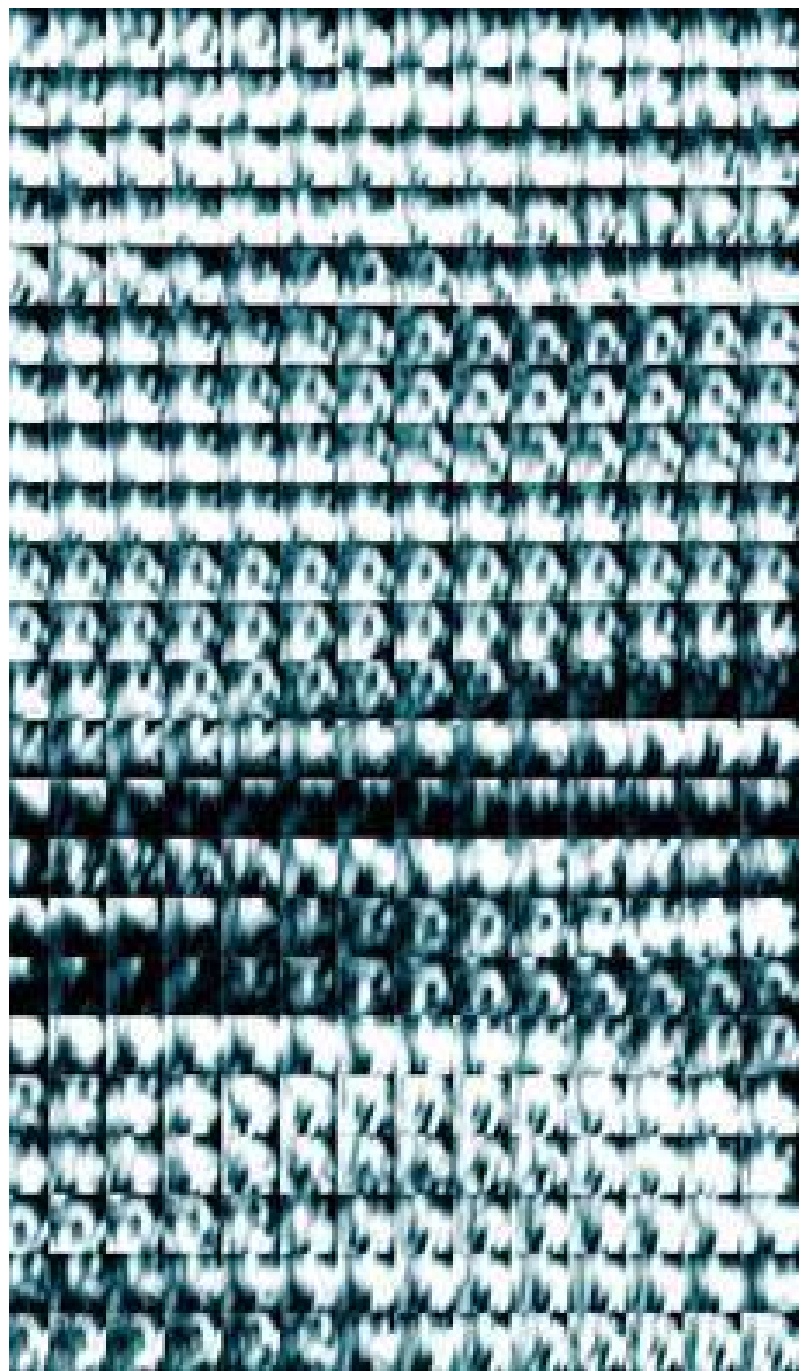
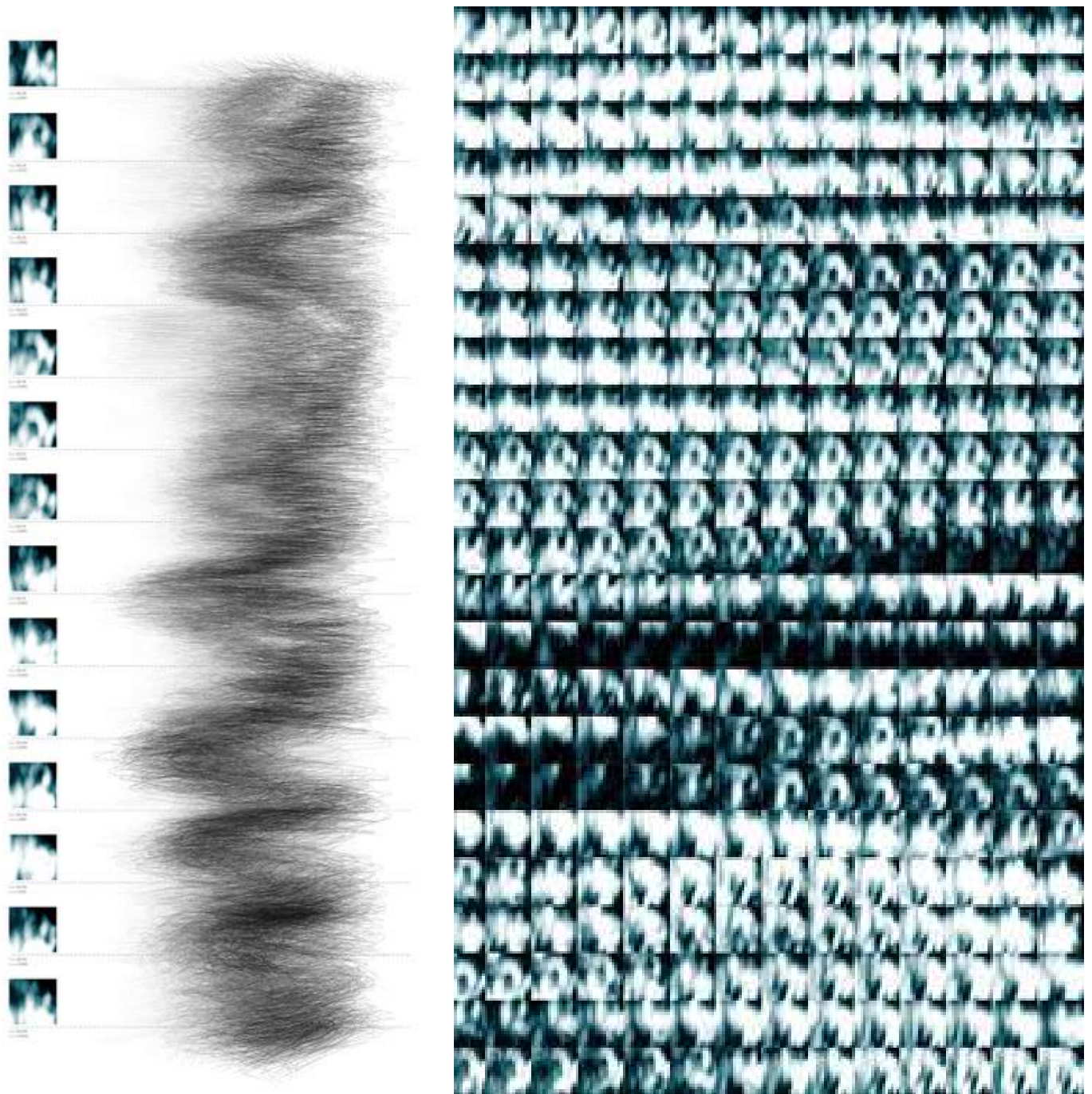
Small bottles containing seven distinct scents are nestled within a large pile of felt. The scents were created to evoke a fragrance for common domestic moments—wet grass, clothes dryer sheet, chicken soup, campfire, rubbing alcohol, garlic. Felt was selected as the sensory background for its soft, fuzzy, soft texture, and warmth.

Dimensions: 6 x 12 x 5 ft.

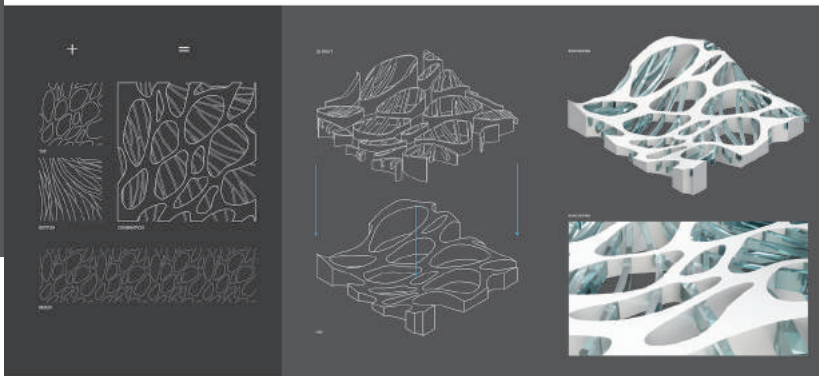
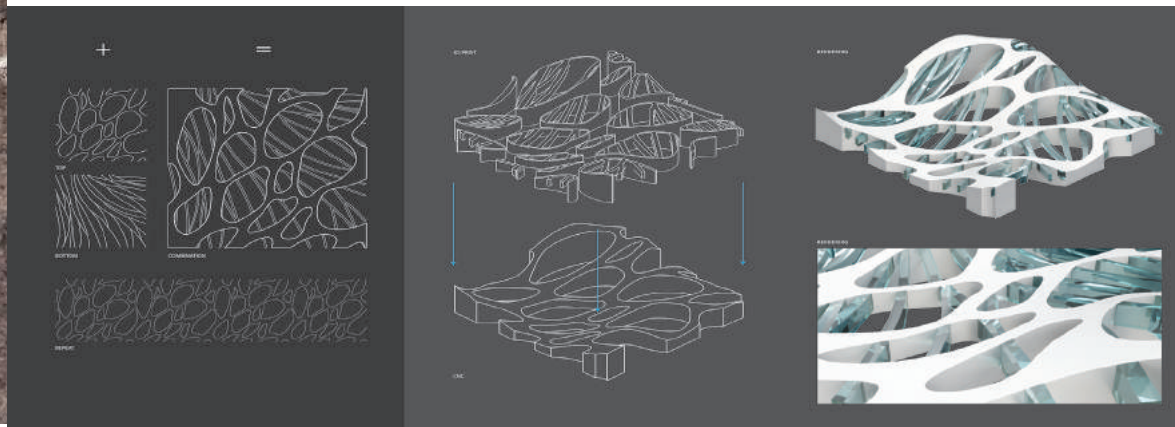
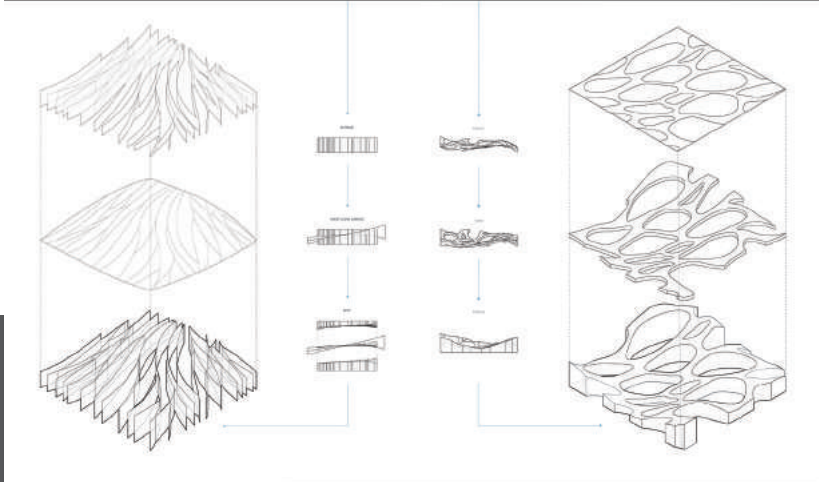
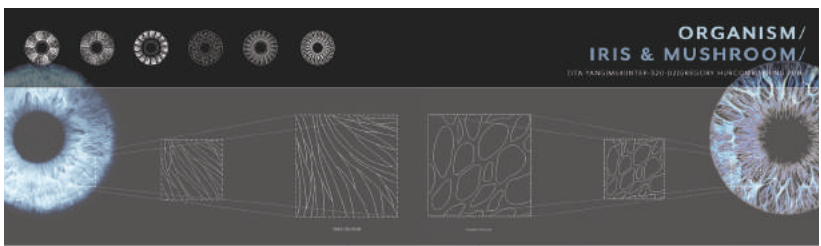
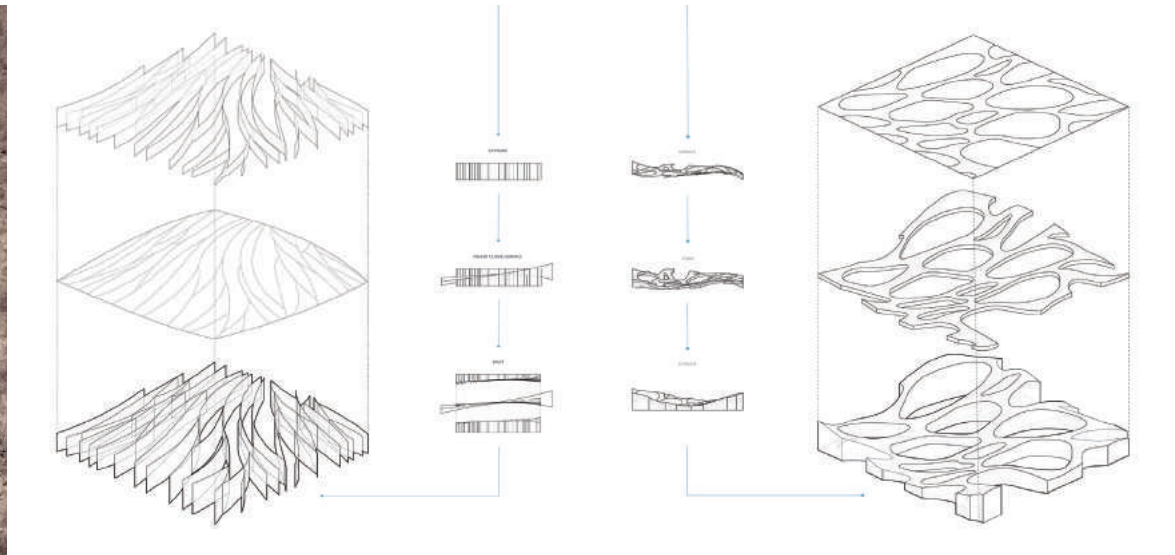
if (1): perception equals reality, then (2): the instant of perception is the most real.

through an integration installation, the five senses are isolated and heightened, in order to fix the self in the act of perceiving.

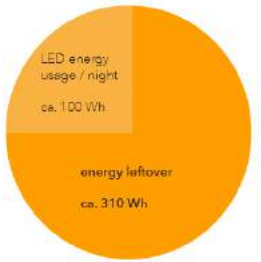
the installation is made up of five experiences, one per physical sense. each experience isolates one sense, and creates a neutral baseline for that sense. at a specific moment, the sense is flooded with focused stimuli, sharply drawing the mind's attention to it. once the recognizable stimuli has vanished, the sense returns to its baseline. the mind, however, remains briefly aware of its heightened state. this is the 'glance' moment .



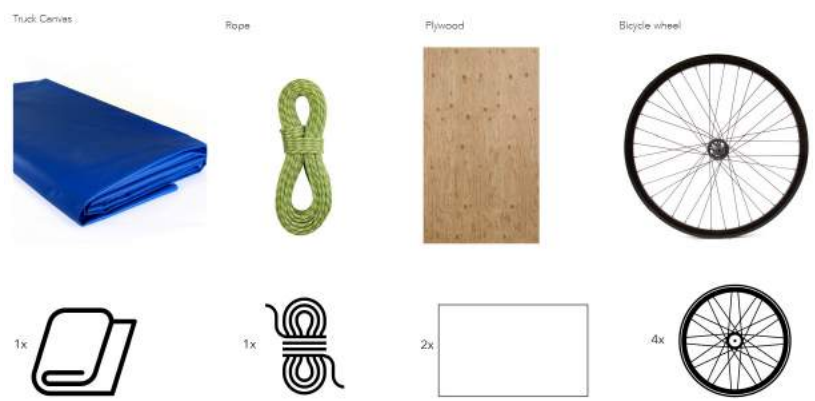
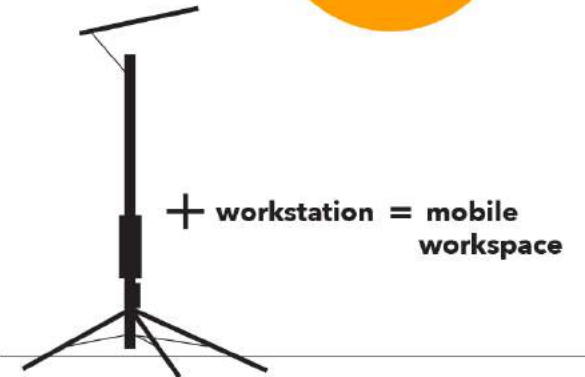




vision



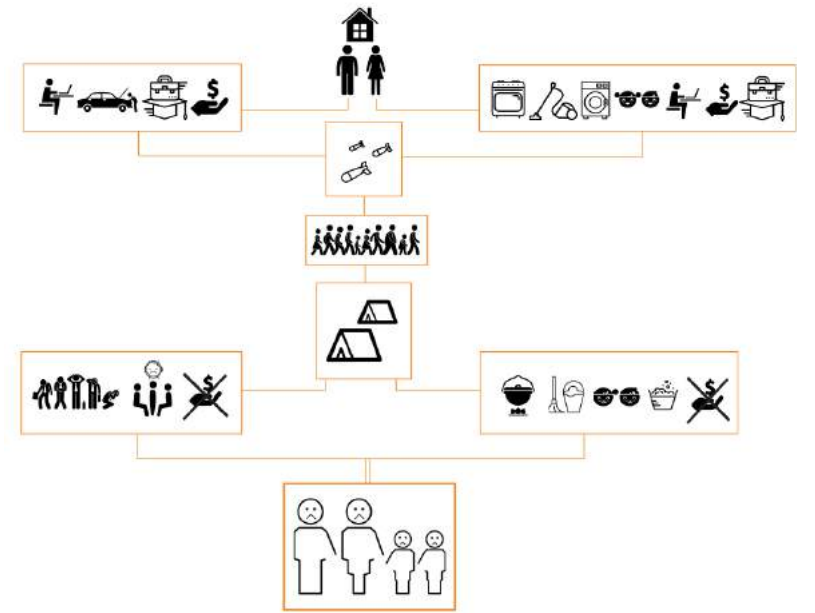
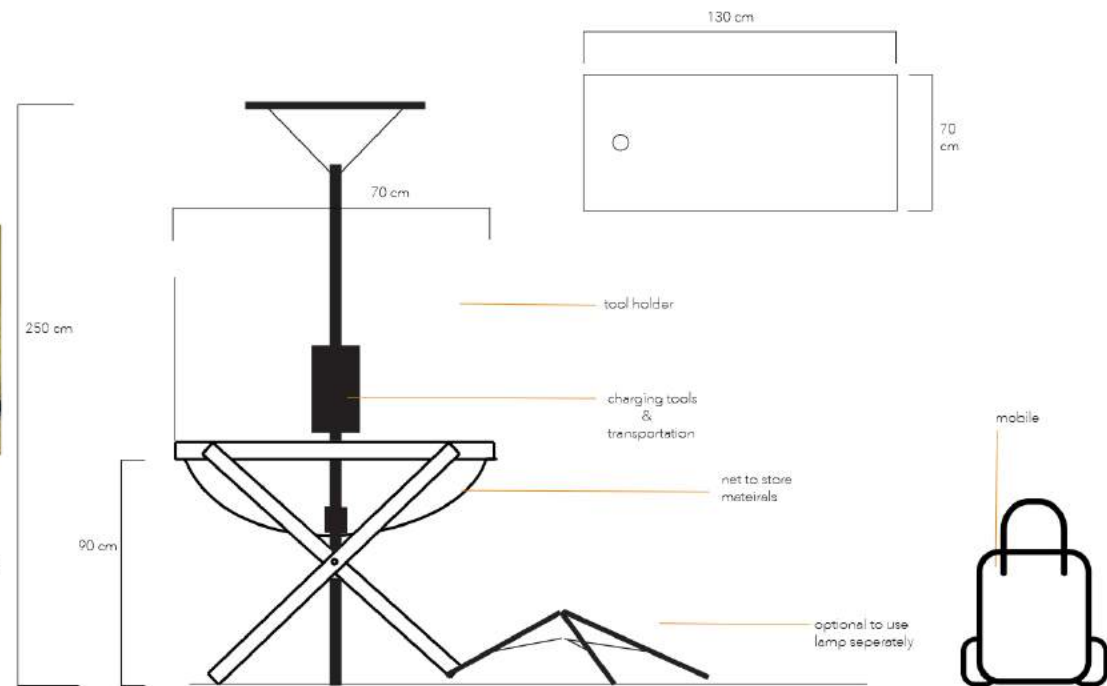
overall energy created in 7-10h ca. 410 Wh



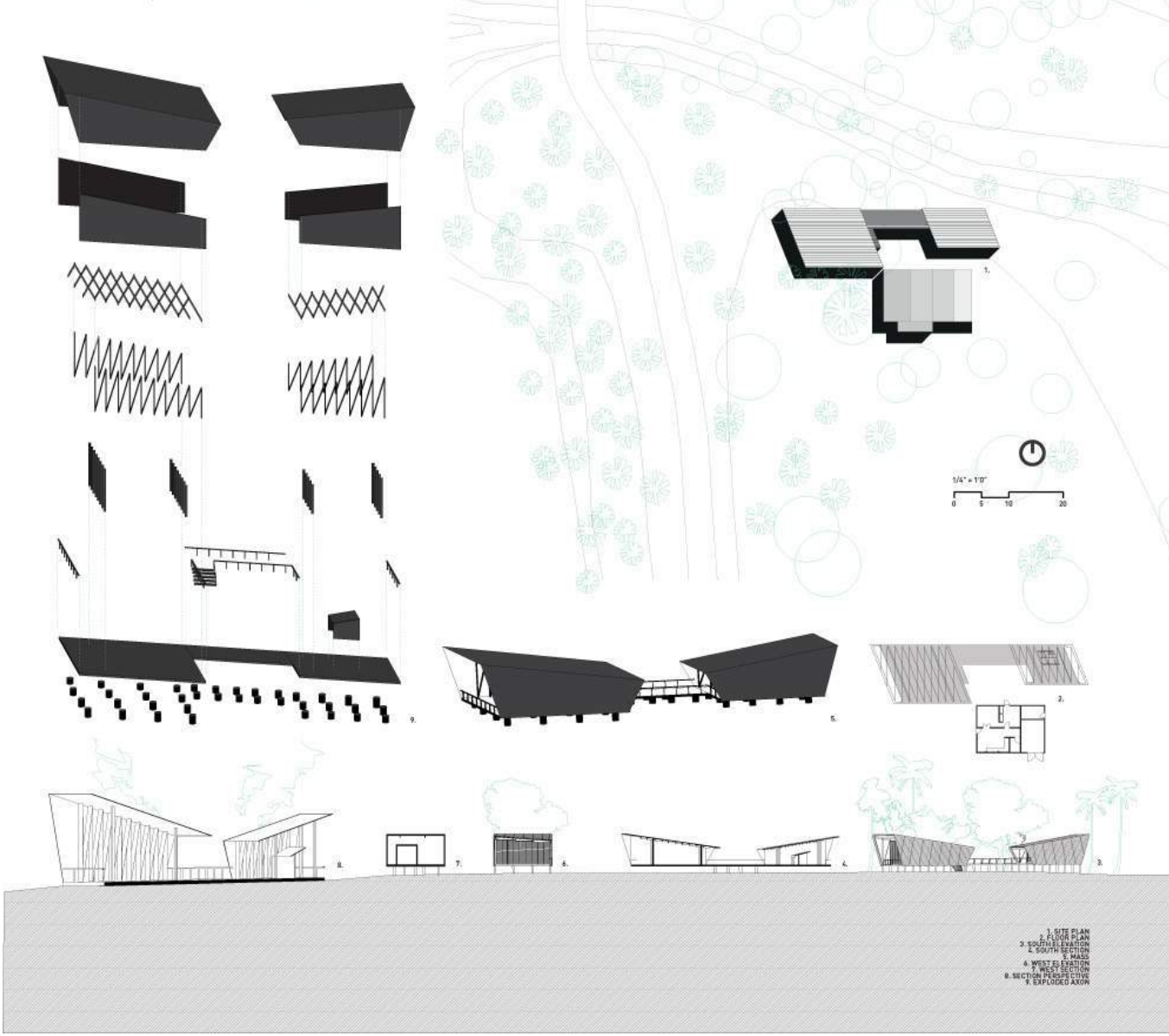
experience the toolshed Thessaloniki, summer 2016



- + creating ownership and growth
- + expanding knowledge through bilateral teaching
- + activity and mission
- + restoring self-identity



THE HOUSE IS A RESPONSE TO THE SITE'S STEEP SLOPE AND THE CLIENT'S DESIRE FOR A MODERN, SUSTAINABLE HOME. THE ARCHITECTURE IS CHARACTERIZED BY ITS FLAT ROOFS AND VERTICAL GLAZING, WHICH INTEGRATES THE BUILDING INTO THE NATURAL ENVIRONMENT. THE INTERIOR SPACES ARE OPEN AND AIRY, WITH A FOCUS ON NATURAL LIGHT AND VENTILATION. THE HOUSE IS BUILT WITH SUSTAINABLE MATERIALS AND INCLUDES A GREEN ROOF AND RAINWATER HARVESTING SYSTEM.



**THE KHYBER RIDGE HOUSE**

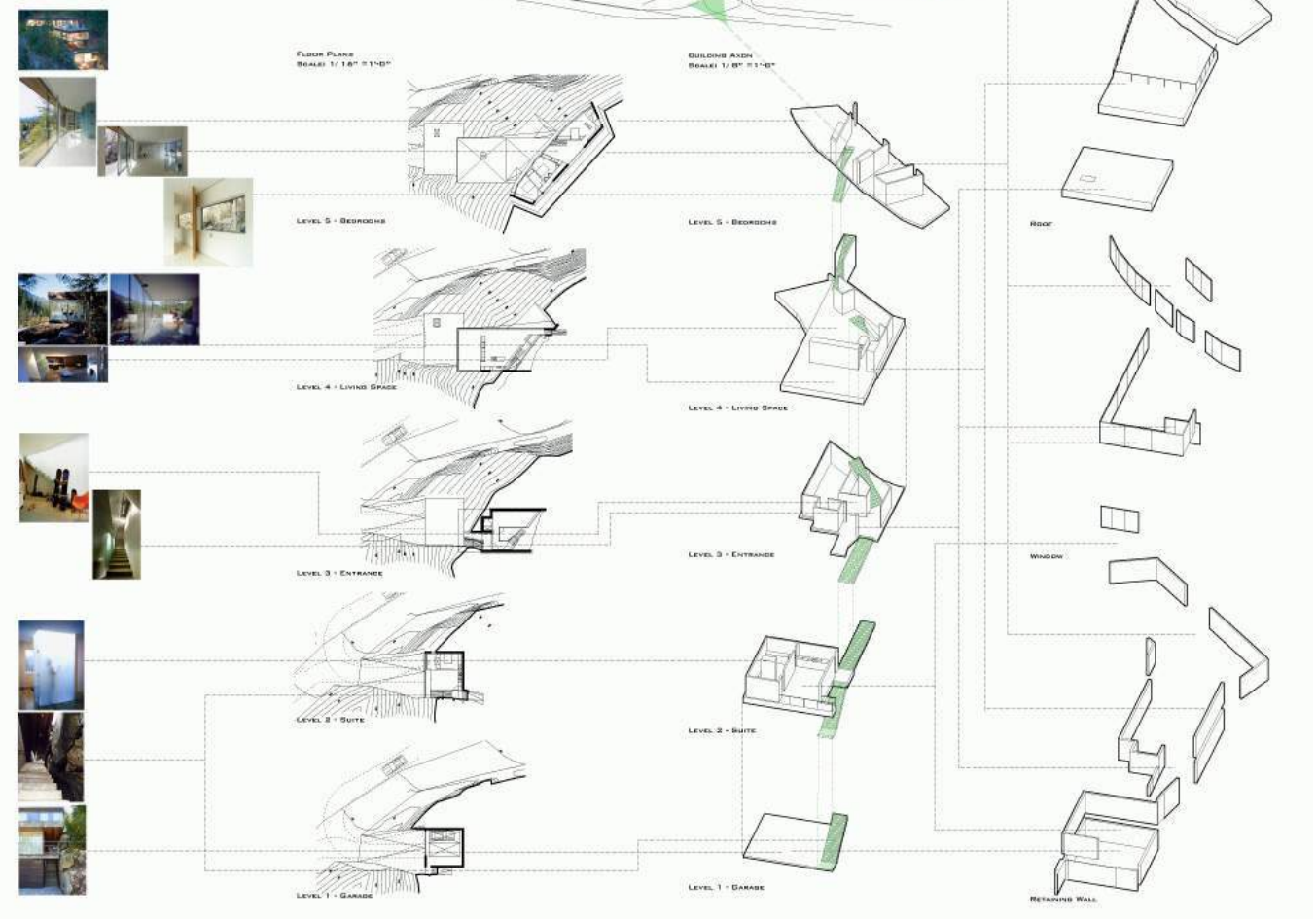
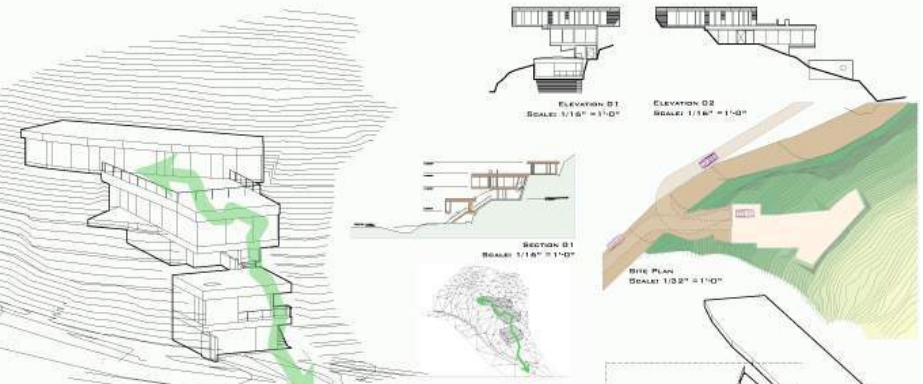
ARCHITECT: HILLMANN  
 LOCATION: WHISTLER, BRITISH COLUMBIA, CANADA  
 CLIENT: MARK MORRISSET  
 COMPLETION YEAR: 2008  
 CONTRACTOR: MICHAEL MCGILLION  
 ENGINEERING: DAVID STRANDBERG AND E. A. BOCH  
 PHOTOGRAPHER: STUDIO HILLMANN  
 THE STRATEGY OF USING THE SITE

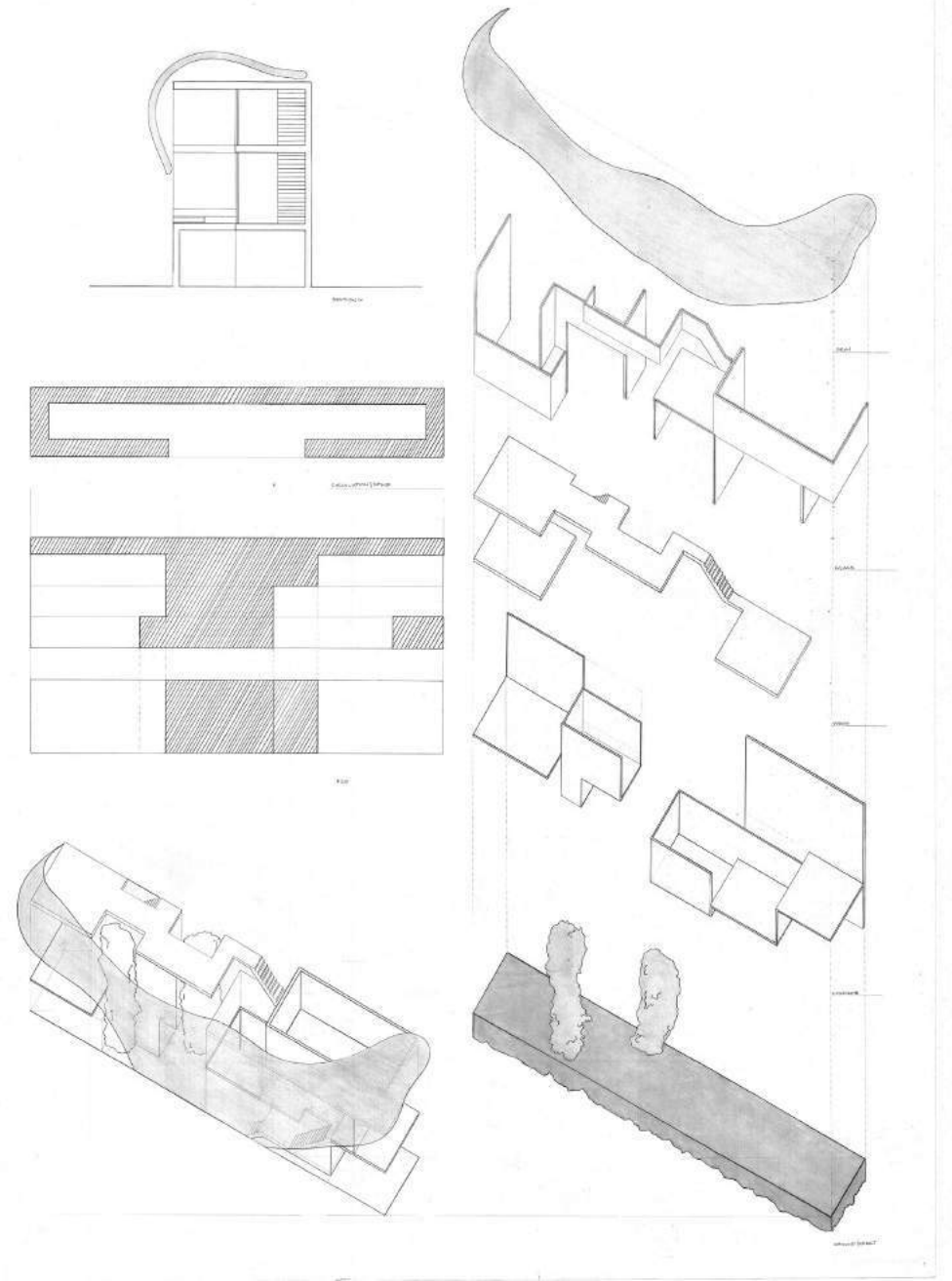
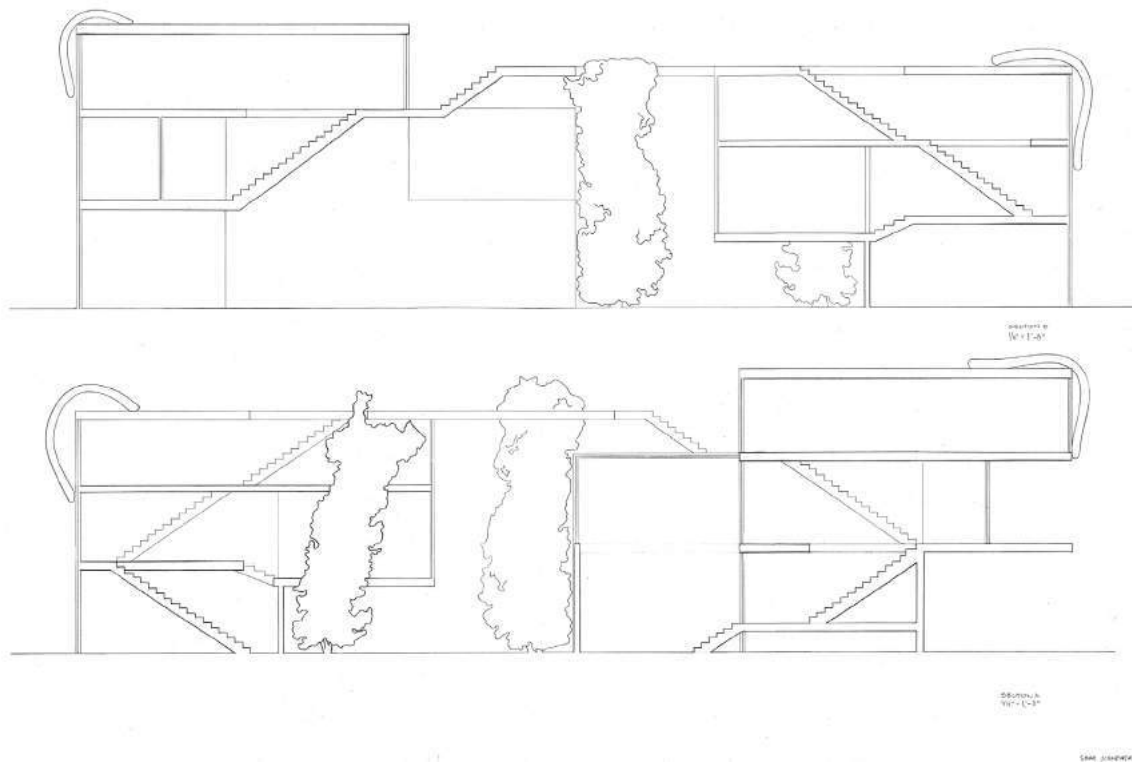
THE KHYBER RIDGE HOUSE WAS COMMISSIONED BY MARK & DOMINIQUE MORRISSET - A PROFESSIONAL SHOWGRADER. THE FIVE STOREY HOUSE IS ONE OF MAXIMUM ENGAGEMENT WITH THE SITE WHICH IS BUILT AS A SHRED DER FOLLOWING THE LINE OF A STEEP MOUNTAIN. THE HOUSE IS BUILT ALONG A STEEP SLOPE THAT CREATES A FASCINATING RELATIONSHIP BETWEEN THE SURROUNDING LANDSCAPE AND PROGRAM OF THE HOUSE.

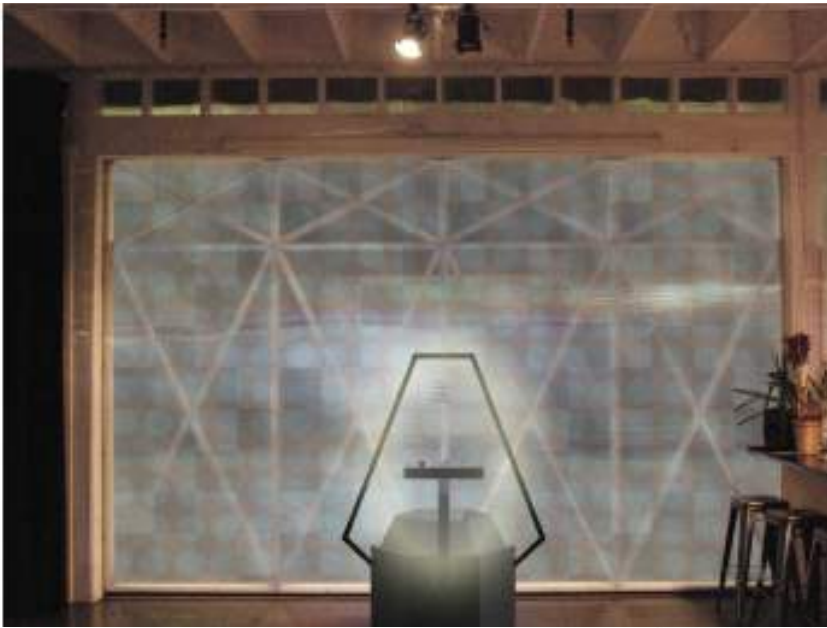
THE KHYBER RIDGE HOUSE IS MADE UP OF FIVE LEVELS. THE GREAT HOUSE OF THE KHYBER RIDGE IS DESIGNED TO BE THE LOWER LEVEL, EMBEDDED IN THE ROCK FOR PRIVACY. ITS GREEN ROOF IS BLENDING IN WITH THE LANDSCAPE.

THE MAJOR LIVING ROOM IS CREATED BY A CANTILEVERED ROOF WITH A SUSPENDED FLOOR PROJECTING OUT OF THE STEEP SLOPE. THERE ARE FOUR THREE FOOT DEEP STEEL BEAMS DRILLED INTO THE ROCK FACE, SUPPORTING THE CANTILEVER. ALSO, ITS FLOOR IS SUSPENDED BY FOUR, ONE INCH DIAMETER STAINLESS STEEL RODS.

THE GLASS ENCLOSURE OF THE KHYBER RIDGE CREATES A FLOATING OPEN PLATFORM, EXPRESSING THE FULL IMPACT OF THE SURROUNDING MOUNTAINS.

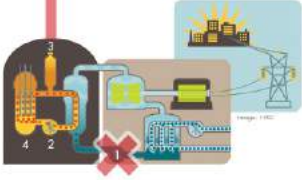






**RADIOACTIVE GAS**  
A damaged pump filter (and disabled safety systems) eventually led to buildup of concentrated steam to extremely high pressure. Operators believed they had no choice before venting the concentrated steam to the atmosphere or risk hydrogen explosion. The resulting radioactive cloud is depicted here.

The humans possess the skill and wisdom to safely quench our thirst for energy—clarifying harmony in our chaotic world. Should we instead find balance by reducing our consumption? Is this even a question of how little that can be turned to human consequence?



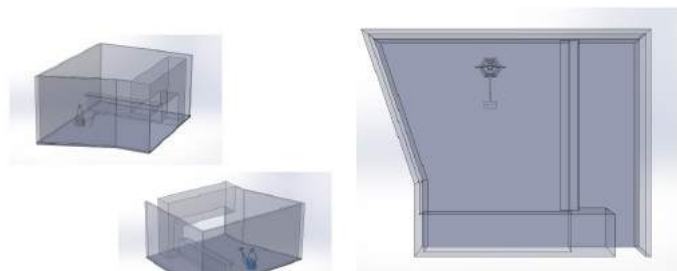
**GRAY AREA**  
Gray Area Foundation for the Arts, Inc. is a Non-Profit Organization that supports Art & Technology for Social Good. The foundation operates the historic former Grand Theater, located in San Francisco's bustling Mission District.



**WIDER CONSEQUENCES**  
Five years after the reactor building took shape, it was clear that the workers. The full-scale Three Mile Island incident occurred in 1979, after five years (below left). The incident was eventually ruled one on the area's public health and safety. Nuclear Energy Research Institute's Mark W. Miller Consequence.



**MIXED MESSAGES**  
Just before the Pennsylvania legislature governor William Scrifano III announced that "everything is under control" a television was ordered for program women and pay school. Of 602,540 local citizens, 1,812,500 left; 90% returned within 3 weeks. Please operation must that these have been no long-term health consequences though they have paid \$15 billion to settle claims of both defects a day-after break and its appeal were both denied.



**AGAINST A WALL**  
The space is divided to the east by a wall. The space is divided to the west by a wall. The space is divided to the north by a wall. The space is divided to the south by a wall. The space is divided to the east by a wall. The space is divided to the west by a wall. The space is divided to the north by a wall. The space is divided to the south by a wall.

**UNKNOWN CONSEQUENCES**

You approach to hear a deep turbine whir amidst mirages of news coverage from Three Mile Island. The contraption before you glitters; atop a spidery frame hangs some sort of compact emitter. Below is an open, faceted ring of lights, nested in a web of inexplicable cables. You aren't sure whether you should get any closer.

An anonymous control panel sits between you and the machine. Experimenting with the first control intensifies the lights and the whirring builds to a rumble that penetrates your chest. Two rows of indicators pulse in time with the reactor components; the knobs on either side seem to control the speed and intensity of the rhythm.

You speed and slow the oscillations independently, and realize that the machine's fractured, discordant sounds subside when the indicators are aligned. Matching the speeds and positions of the indicators—synchronizing the reactor components—unifies the chaotic rhythm of blinking and pulsing.

An eerie, almost harmonious silence falls over the room as a dense column of light seems to materialize between the components. The consequences of this event are unknown.

