



SKY FOR SLEEP

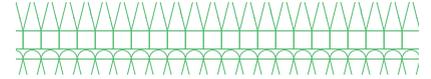


Thesis

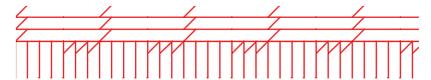
The sleeper is not in the realm of the active community. The body is, but the sleep is not. This disconnection renders the body, left behind by the sleeper, vulnerable. This is where the need for security derives. When the body is rendered non-existent to the active realm the conditions for pure sleep are met. This pure sleep enables a pure active existence.

This thesis pursues the question of how to create the non-existent spatially through the study of a Sleep Typology. The pursuit examines the environment required for sleep:

Darwin – A civilization with the utmost reverence for sleep



Armstrong – Place a 'Darwin' ideal into the contemporary



The Sleeper – Assessing the body and daily life of the sleeper



Black/White – Physical elements making other elements imperceptible



Center/Section – Extension of Black/White into a site and program



Back/Pod – Enabling reverence for sleep through bold presentation



Prologue

T.S. Eliot, in his essay 'Tradition and the Individual Talent', describes tradition as a timeless process.

"Yet if the only form of tradition, of handing down, consisted in following the ways of the immediate generation before us in a blind or timid adherence to its successes, "tradition" should positively be discouraged. We have seen many such simple currents soon lost in the sand; and novelty is better than repetition. Tradition is a matter of much wider significance. It cannot be inherited, and if you want it you must obtain it by great labour. It involves, in the first place, the historical sense, which we may call nearly indispensable to anyone who would continue to be a poet beyond his twenty-fifth year; and the historical sense involves a perception, not only of the pastness of the past, but of its presence; the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order. This historical sense, which is a sense of the timeless as well as of the temporal and of the timeless and of the temporal together, is what makes a writer traditional. And it is at the same time what makes a writer most acutely conscious of his place in time, of his contemporaneity."

"...what happens when a new work of art is created is something that happens simultaneously to all the works of art which preceded it. The existing monuments form an ideal order among themselves, which is modified by the introduction of the new (the really new) work of art among them. The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the whole existing order must be, if ever so slightly, altered; and so the relations, proportions, values of each work of art toward the whole are readjusted; and this is conformity between the old and the new... And the poet who is aware of this will be aware of great difficulties and responsibilities."

What the contemporary creates today is not only in a long lineage of similar projects, but alters those projects. This can be found in the smartphone. The creation of this means of communication is 'new', but it is also in a long line of attempts to connect people, like the telephone, letter, Morse code. The smartphone offers a new lens to view these older forms of communication.

Being in the present, you have the responsibility of evolving tradition into what the contemporary version is asking to be.

My study aims to reinvigorate this responsibility. The definition of tradition to most is the opposite of T.S. Eliot's; it is viewed as a fixed process that is repeated. There is an attraction to this repetition. That would be fine except we often do not realize our true expression in the pursuit of 'tradition for traditions sake.'

What entices us to be 'traditional'?

A feeling of security.

Security lies in a desire to exist, contribute, to matter. The fear of these things not happening compels us to seek the constancy of 'tradition'. Generally, the securities we seek are tied to essential survival; Food, Shelter, Peace.

Sky for Sleep

Once the fundamentals are covered, the faculty of an individual is allowed to be expressed. In this environment, the individual can dare to explore themselves with the trust that they will be safe no matter the outcome.

This is evident in a house.

Houses grew to preserve yourself with food, water, heat, protection. With it, came family and friends that were 'allowed' based on a trusting measure. Within these trusts grew slang, sports, games, dances, etc., which establishes community and identity. This established the feeling of home.

This study aims to reimagine the underpinning security concerns. In a society where food storage is unneeded, water is available, and peace is relatively guaranteed, this thesis proposes that the home would be altered from the past, carrying on the tradition of security. This results in a new expression of contemporary art, media, clothing, furniture, spatial program, and finally architecture.

What happens to the idea of home in this time?

What is the essence of the home?

What is the program of a contemporary home?

Why do we need a private Kitchen? Bathroom? Study?

Is a home fixed, mobile, or metaphysical?

What is the one thing inextricable from the necessity of home?

Sleep.

What is needed for sleep?

The sleeper is not in the realm of the active community. The body is, but the sleep is not. The disconnection renders the body, left behind by the sleeper, vulnerable. This environment is where the need for security derives. When the body is rendered non-existent to the active realm the conditions for pure sleep are met. This pure sleep enables a pure active existence.

The thesis pursues creating an environment for sleep, using the Sleep Typology:

The earth is for resources to be extracted from for the active to use, and to be returned to once the use is no longer needed. The horizontal ground plane is what the active can inhabit, that is where the resources are for the active to use to keep active. The vertical sky plane offers a pardon from the active ground plane to revive. Thus the sky is reserved for sleep.

Prologue

When removed from the active plane, how can the sleeper be perceptively gone?

Can using a heavy exterior program overwhelm the onlooker, making the sleeper forgotten?

Can using a usual, expected program be used to hide another use?

Can creating an adjacent spectacle take all attention away from the 'quiet'?

Can the sleep space be announced and honored?

When the ultimate security is achieved, the individual is free to express themselves. No matter what this citizen does, they are secure, knowing they can rest in comfort.

Now that they have faculty, common practices and objects can be reimagined. This freeform reinvigoration of modern program brings with it new music, new dances, new clothing, new furniture, new art, new materials, and finally a new architecture that cannot be untangled from the time-space that it serves.

Tradition carries on.

Darwin: A civilization with the utmost reverence for sleep

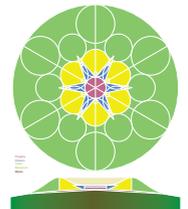
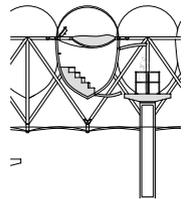
Darwin, Australia was selected as a study site because of its temperate climate, flat ground, sea access, and plentiful animal and plant resources.

The aim of this study is to tease out the essential nature of home by simultaneously shrinking it to that of a bed, and to maximizing it to an entire city. The city serves as the program of the home, the bed pod serves as all the Darwinian needs of an individual. Transient sleeping pods located throughout the city support a “free” class of citizens, ones who are unencumbered by the economic burden of supporting, maintaining, furnishing, and commuting to a house. My premise is that the liberated Darwinian would study, discover, innovate and contribute to the progress of the city without the bias of ownership.

This society values and promotes sleep, it reserves the sky plane for this vital activity. The single sleep pods are accessible by a lift. Each sleeping pod is disturbance proof, providing a private sanctuary. This engenders the communal spirit outside of the sleep space as the need for privacy is met. The space created underneath is the nexus point for cultural growth, the public plaza. Darwinians share ideas, food, talents and other expressions here. Services for daily human activity such as washrooms, saunas, and showers are located below the plaza.

The center of the city hosts families, with ground plane family houses. In these neighborhoods with children, the schools, hospitals and police forces are located. Moving away from the core, the adult pods would rise above the ground. Underneath on the ground level would be the interface of culture. The young adults venture under the canopy of pods to begin learning from the older generations on the outside. Bordering this ring of pods begins the labor sector, with intra-city trading and service industry. The sectors are laid out so that parents raising their families are still bordering the job market. Research facilities, farming, fishing, and army training, importing/exporting -- activities that are more closely allied with natural resources and open space -- are located on the perimeter. The city's underground infrastructure links to the industrial ring which would serve as a recycling system.

So what would an entire city be like with sleep as a solo activity and everything else communal? An ideal city?



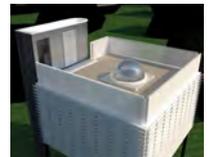
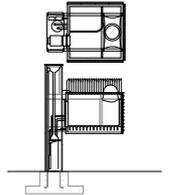
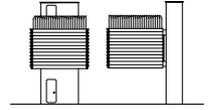
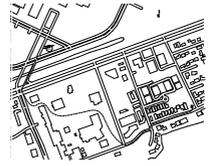
Armstrong: Place a 'Darwin' ideal into the contemporary

This home is designed for the astronaut Neil Armstrong in Houston, TX. The site was selected to be within a 20 minute walking commute to the NASA Space Station where Neil trains. The home is located in a community of typical houses, complete with gates and locks and the keeping up of appearances. The study focuses on how to bring a reimagined typology to be in concert with the non-Eliot 'traditional' surroundings.

Unlike the Darwin settlement, Neil does not have a communal kitchen, bathhouse, free park space or public forum within walking distance. These restrictions manifest themselves inside the home. Neil is compelled to operate his own kitchen, bathe by himself, and retire to his private study, where only trusted visitors are invited. Without the Darwin program of the city with free space to relax, Neil is in need of outdoor space he can feel free in, the fenced in roof area serves this purpose.

The form of the home is in stark contrast to the neighbors. The form gives back to the surroundings. The space set aside for rejuvenation is elevated, out of the way of the active society. The overhang produced by the raised form offers shade and reprieve during times of inclement weather. The brushed metal access shaft not only serves to reinforce the lifted verticality of the home, but also reflects back softly the surrounding environment, allowing the home to fit in.

On the interior, the trusses holding the box of the home up separate the mechanical space and the living space. The mechanical space also serves as small storage space for Neil. The living space has a curved bathroom with a continuation of brushed metal, further making that room 'invisible' to the living space. The bed plane is absent during the active time in the space. The bed is only existent when Neil sleeps in it. It unravels during active hours and serves as a room divider. When active, the bed is raised above the floor towards the skylight. The roof yard is fenced at a height that allows privacy while preserving light infiltration into the skylight.



The Sleeper: Assessing the body and daily life of the sleeper

The sleeper leaves his body during slumber. The body is left in a relaxed state. Making a mannequin in a resting state, and letting it fall, helped to understand the aura of a sleeping body.

What is the active state of the body?

This is a study into the daily life of a sleeper in an infrastructure allowing for transient sleeping spaces.

Day:

Trey the Transient wakes up to the sky above as the sun rises. There is traffic starting to buzz below on the intersection of Flatbush and 5th Avenue. Trey realizes it is now time to transition to active.

Trey exits the sleeping pod. Now in the upright active position, Trey makes his way from the solitude of the Center/Section walkway, and begins to recognize the buildings and signs around him, participating.

Trey exits to the street and drops off the sleeping attire to be cleaned and used by a fellow transient.

Since he was solitary during the night, Trey desires to become reacquainted with the vibe of the city. He meets a stranger at the eating hall, they are now good friends and exchange ideas. This is happening everywhere in this hall.

Trey heads off to his work where he changes from his street attire, into his business clothes. He conducts business over seeing operations for his company Conyo Corp.

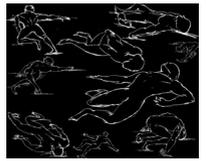
After fulfilling his duties for the day, Trey changes back into his street attire. Upon seeing a group of fellow citizens playing basketball, Trey joins to everyone's delight. After a good workout, Trey sits down with a competitor and exchange ideas.

Trey is now slipping into relaxation mode after a full day of exerting his physical and mental capabilities. He takes a shower at another Center/Section and puts on a new set of street attire provided.

Trey goes to a quiet café to read and sip tea while someone plays the guitar and expresses a new song for others to appreciate.

Exhausted, Trey decides to go to the nearest Center/Section on Essex Street and Grand Street. He retrieves the appropriate sleeping attire and makes his way up, away from the street. The sounds have quieted, the lights have dimmed, and activity slows.

Trey looks towards the stars unobstructed and leaves his physical faculties as he lifts away to sleep.



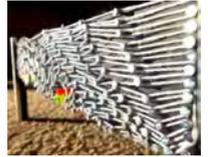
Black/White: Physical elements making other elements imperceptible

Fixating on the idea of sleep, the study aims to extract its essence relative to the active. If the sleeper does not exist in the active realm, how to secure this? What does it mean to be secure? What does it mean to be forgotten or of no concern to the active?



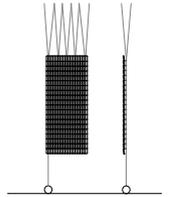
The Black/White project finds various ways in which the thing doing the 'hiding' could further hide the hidden.

White- The expressive. The sensible, seen, heard, felt, comprehended. Notice Me! Interact. Put your energy toward ...

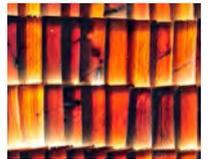


Black- Unseen, forgotten, unknown, hidden, unimportant, useless ...

The project included several 8" x 8" material studies and a full-scale mock-up. The full-scale study was a screen constructed for the fall lobby exhibit in the foyer of Cowgill Hall. The screen attempted to draw attention away from the exhibited models and drawings about the blackness of the sleeper towards the exterior. This turns the interior side of the screen, in addition to the work, unimportant and forgotten: black.



The screen is made from a common 2x4 stud. The material familiarity makes the work stand out, and distract from the exhibition, to the onlooker as they have not seen a 2x4 repurposed in this way. The linear stud is cut into thin shingles, and pieced together into a planar surface. The shingles are cut with a texture of grooves to draw intrigue on one side, and left flat on the black side. The shingles are pinned together with 2 inch pins that announce their presence with bright yellow dotted ends. This serves to clarify the construction of the piece. Suspending the screen from the ceiling serves as another mechanism of wonderment. The resolution of this wonderment takes place on the white side, as the fishing line zigzags its way through the screen to be anchored by a weight. The fishing line is not immediately visible, adding another layer of wonder, yet offering another resolution. These layers of problem and resolution all taking place on the exterior of the screen serve to make the inner side unimportant. The black side only serves to entice interest about the white side, as it provides no answers.



Center/Section: Extension of Black/White into a site and program

Can a fixed location be made black? If so, where could this place be located? Which places are not habitable to the active?

Roads carve towns into sectors of white, where pedestrian activity is able, while the road is dark black. The pedestrian cannot inhabit the road space comfortably. For the driver, the safe space is only limited to the interior of the car. To the outsider, the car is black, untouchable, so the insider feels free and secure. (The colors get murky and somewhat reversed at a stop light where the pedestrians can now access the cars, which is why road side panhandling is such a nightmare.)

The street experience is then multiplied at the intersection. Now, not even a car is safe to inhabit the space. This is inherently the blackest space available.

The site for this study is on the intersection of Essex and Grand Street in Manhattan. Chosen for the white-ness of New York, and the adjacency to childcare, school, and a park. The importance of these programs serve to 'Darwinize' the surroundings for the Center/Section, providing the program of a house that is public. Center/Section completes the program with the bedroom.

1st Iteration

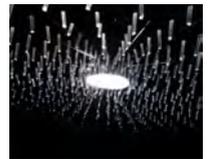
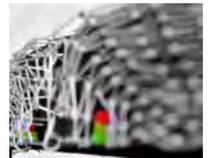
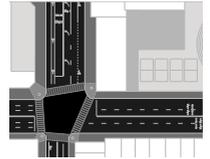
The first pass at this interaction was to use the lessons learned from the Black/White project. The sleep space over the intersection was fronted with a white façade. The wavy pattern served as a sound baffle as well as a distraction.

Could the façade be a spectacle enough to take all interest away from the structure and its inhabitants?

This question and taking advantage of the usual program of an intersection (street lights, street signs, crosswalk signs, destination signs) is used to generate an 'over-programmed' space. The passerby will feel that the program presented to them is enough, not perceiving another program taking place beyond the façade.

As for the underside, the idea is to take the car passing under and the people using the cross walk on a journey to another world that lacks anything to hold as a reference. The structure is not shown, the lights blind anything that is taking place above them. The oculus serves as a symbol for sleep connecting the ground to the heavens.

The sleep space in this attempt was serving all of the functions of the Black/White ideal.



Center/Section: Extension of Black/White into a site and program

2nd Iteration

What if the program of the active building could serve as the white and leave the sleep space over the intersection to be black. This led to the main theme of a white active space using its' adjacency to the sleep space to turn the sleepers black.

The procession from active to sleep influenced the form of the interior program. One does not simply go from active to sleeper. The space in between offers a chance at socializing and sharing of ideas. The white program for the project became the instructions to the transient transitioning to black.

Procession:

Coming up Essex Street, the still motion of the fiberglass blue fins captures the pedestrians' attention. For the Transient, it is a signal for his home

The entrance provides way finding for the Transient, and a change in material for the pedestrian, alerting them to the above activity space. Along with the fin, the lit planks signify place.

The pedestrian is used to the New York streetscape yelling at him with bright flashing signs and colors. Effectively, this becomes what is 'quiet'. To stand out, the Center/Section employs solid sweeping fins that offer a different 'loud'. They are twisted to create a tease, offering quick views into a lively program within. Instead of being forced, the pedestrian is enticed to discover on their own.

The Transient enters from the street side and has a clear path through the common area towards the sleep he craves. The familiar blue fin is there to guide him.

Between the entrance and the sleep space, the 'sitting' program lies. A performance studio, a creatives' workshop, a kitchen, an indoor and outdoor lounge area buffer the white and black worlds.

The Transient is given security through the discrete entrance to his refreshing station. The public restrooms serve as a buffer between the public meeting space and the sleepers locker space. The light gradually falls from the ceiling at the entrance, to eye level in the restroom area, finally to the floor to signify the sleep space.

The Transient now begins to feel the active world slip away as he heads to the locker and shower unit. The floor has become the lighting, a reversal from active time. The hall is flanked by lockers and a mystifying mix of blue fin and reflection, further removing the Transient from earthly space.

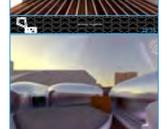
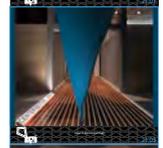
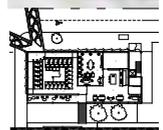
The Transient has now washed and secured his goods. The basin of linens gives him faculty to choose which items he will need to sleep.

Muted sounds of a non-threatening traffic below drown out the worries of the day. The environment becomes vertical as the ladders appear, signifying the ascent of the sleeper.

The Transient arrives in his pod to a silent, secure area. Climate controlled with no oppressive views in, he can rest in privacy. There is space enough for him to do light activity in the horizontal position, such as read. There is a small stand to place the symbols of home the lockers cannot be trusted with.

Once the Transient has had another night of flawless sleep, he is able to slowly let the world filter back into his spirit, performing exercises in the physical active room that has the widest views of the city below. Rejuvenated and centered, the Transient rejoins the pedestrians in sharing of ideas. They look out onto Seward Park deciding where their flow will be that day.

The Transient leaves the site, the pedestrians around are not aware of where he slept. And if they aren't aware, the sleep is secure.



Back/Pod: Enabling reverence for sleep through bold presentation

The ideal sleep can be further achieved through a variable site. The individual now has the freedom to be where ever they wish. The passerby cannot predict the location or identify the individual sleeping inside the pod. This furthers the security of the sleeper. In turn, the rest of the 'program' of the home is free to change daily, relative to the transient back/pod user. The kitchen, living room, study, bathroom, are not fixed and allowed to be sited appropriately to suite the individuals habits.

The core typological ideals remain in place; the sleeper is raised above the active, the physical body is masked from the passer-by. The pod is designed to put the sleeper in the ideal physical position through a technique using one length of webbing. The pod hangs from 2 points, with rope and hook that can apply to a variety of surfaces so as not to limit where the sleeper may rest. The form is tensile, respective of the body's physical state of sleep, as all muscles are relaxed. As the sleeper enters the pod, the webbing structure pulls together raising the 'walls' of the pod up, over the sleeper.

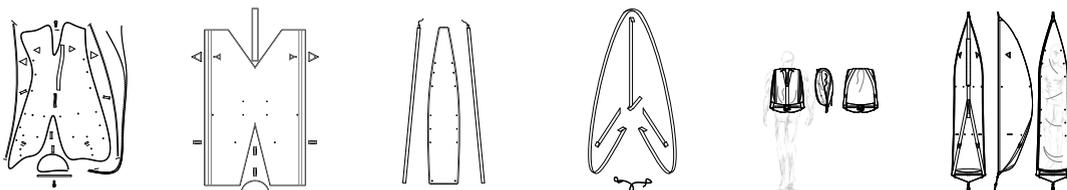
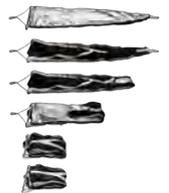
The pod design aesthetic is an iteration of the Black/White study. The white webbing on the black fabric serves to highlight the structure of the human sleeping in the pod, and the clear construction of the bag mechanism. This serves to take attention away from the sleeper as an individual, to symbolize sleeping as a whole. The waterproof fabric serves as an air and vapor barrier to the exterior conditions. The internally transparent and externally reflective fabric upper serves to block the view of the active, while allowing the sleeper to connect with the sky. The light streak material outlines the upper fabric, further alerting the privacy of the sleeper to the active by obscuring the view.

The pod folds to become a bag for storage during the active part of the day. This relates the spirit of sleep by only existing as a place for sleep when being used for sleep. Otherwise, it is a participant, helping the user through their day by acting as luggage for activities. The bag form is designed to mask the sleep function when in use, through a clear identifiable 'Y' shape of the white webbing.

At the end of the day the bag folds out becoming the pod. No longer being in a state to hold onto the objects collected throughout the day, the pod serves to remove the sleeper from the active realm.

The nature of the sleeping pod respects the sleep typology through being elevated in the air, separate from the active ground.

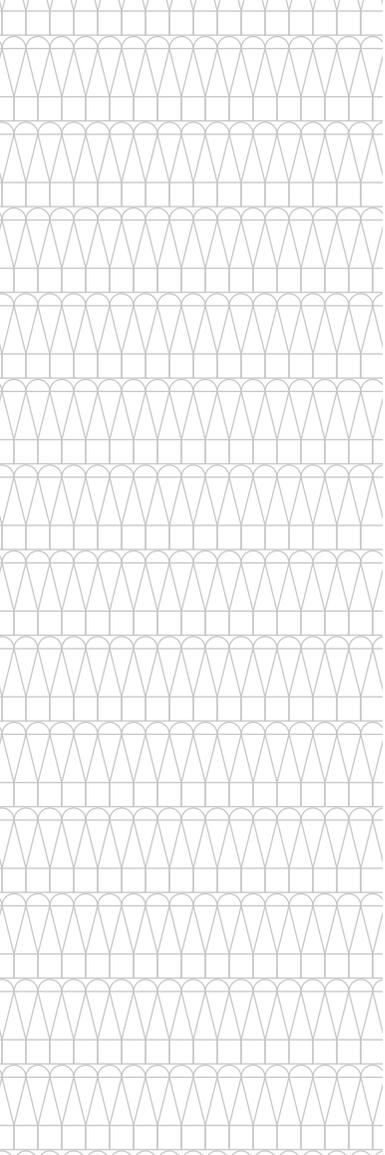
The use of light during the sleep renders the sleeper secure. The simple streak of light creates a reverence for the sleeper from the active. The light serves to abstract the person inside the pod from a physical sleeping body, into the mere idea of sleep. This allows the sleeper to be secure as the physical body no longer exists to the active world.



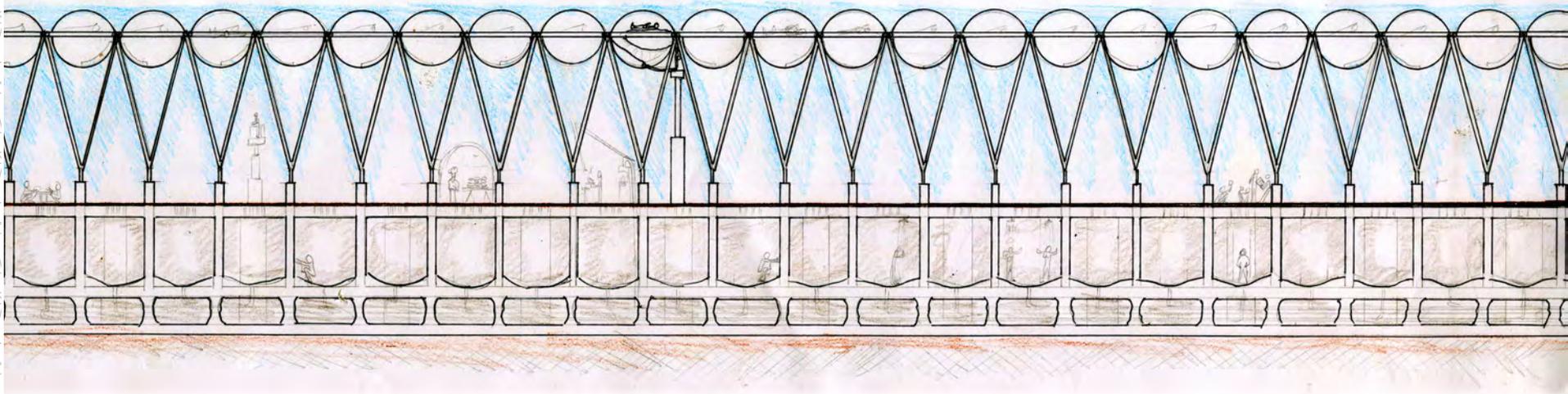
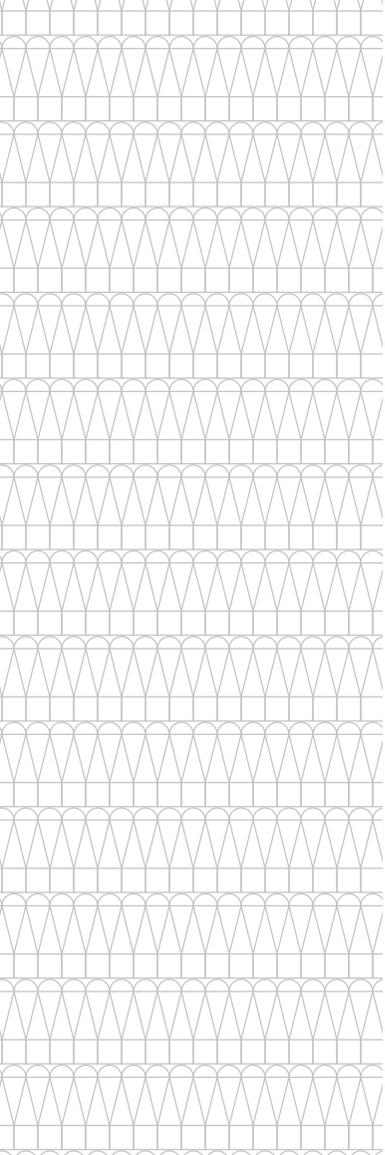


Darwin

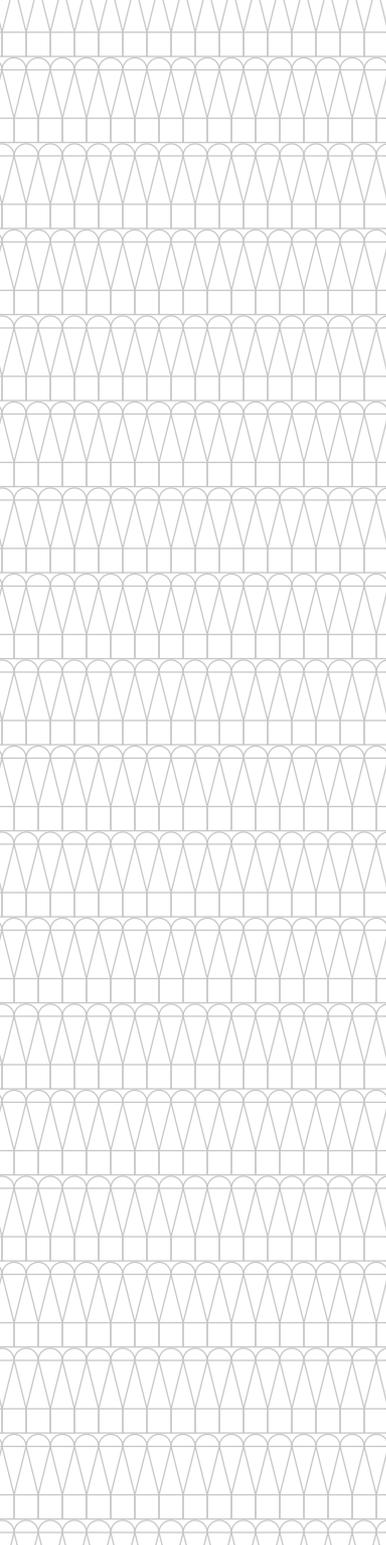
September - October 2014



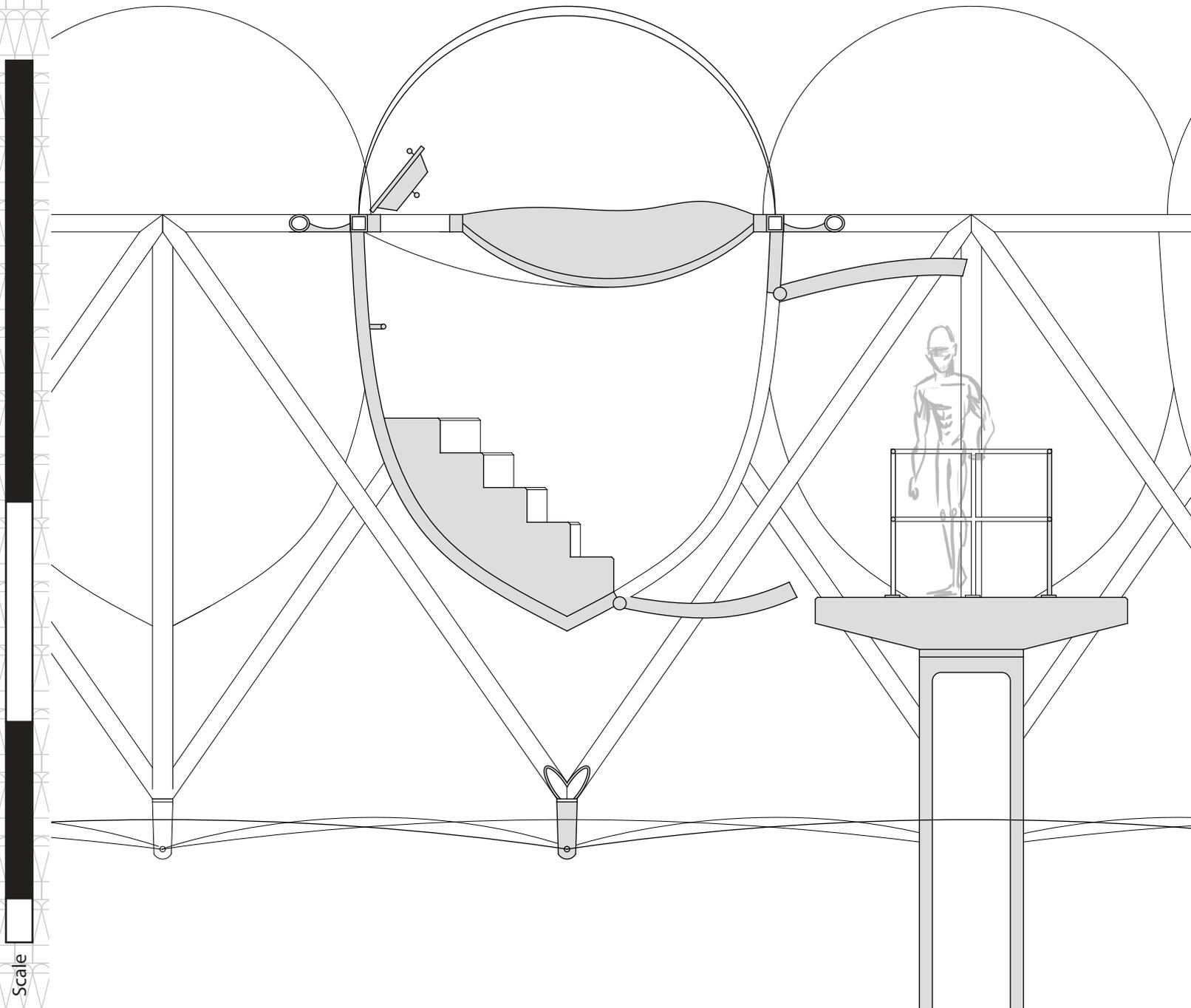
Aerial Darwin
Colored Pencil, Ink
September 2014



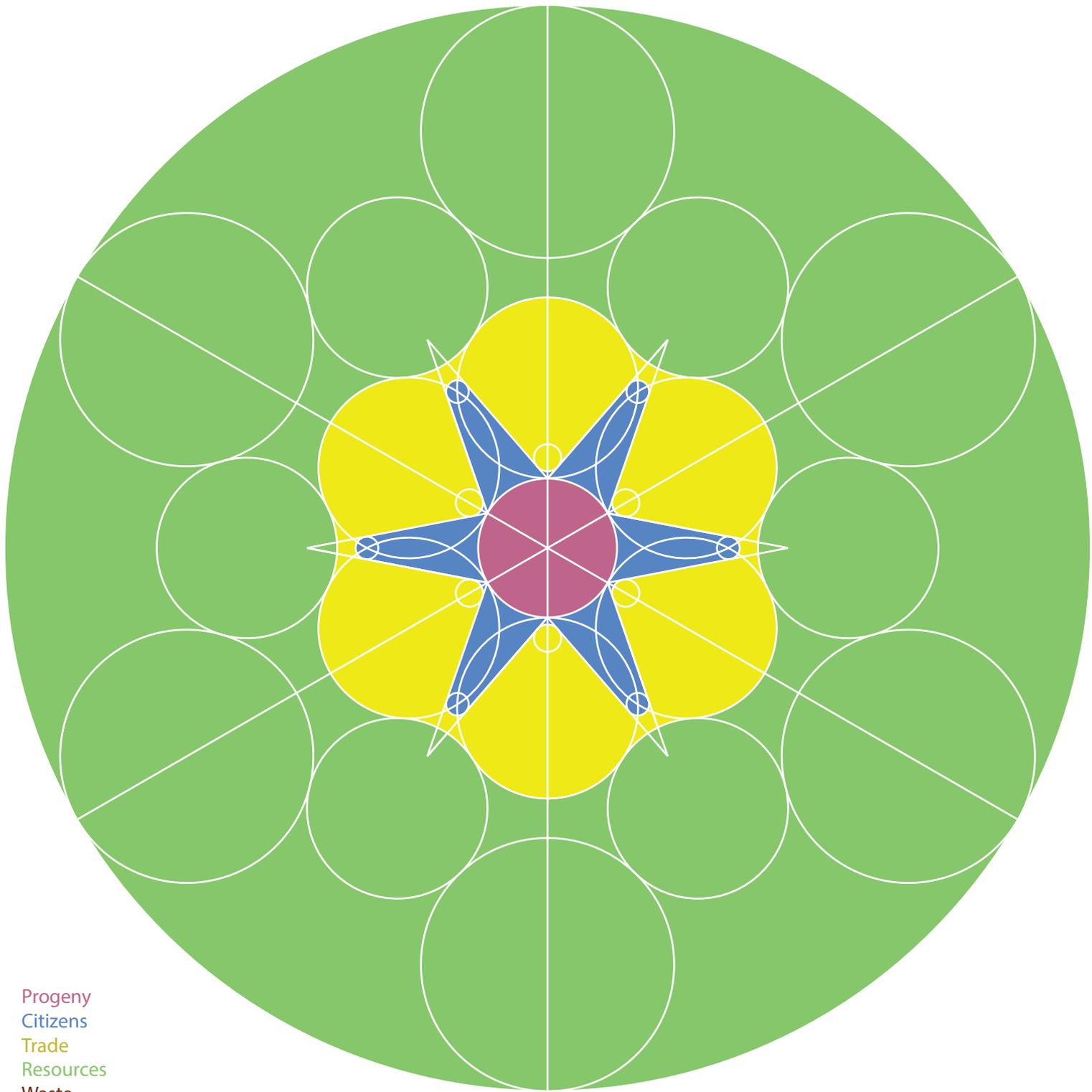
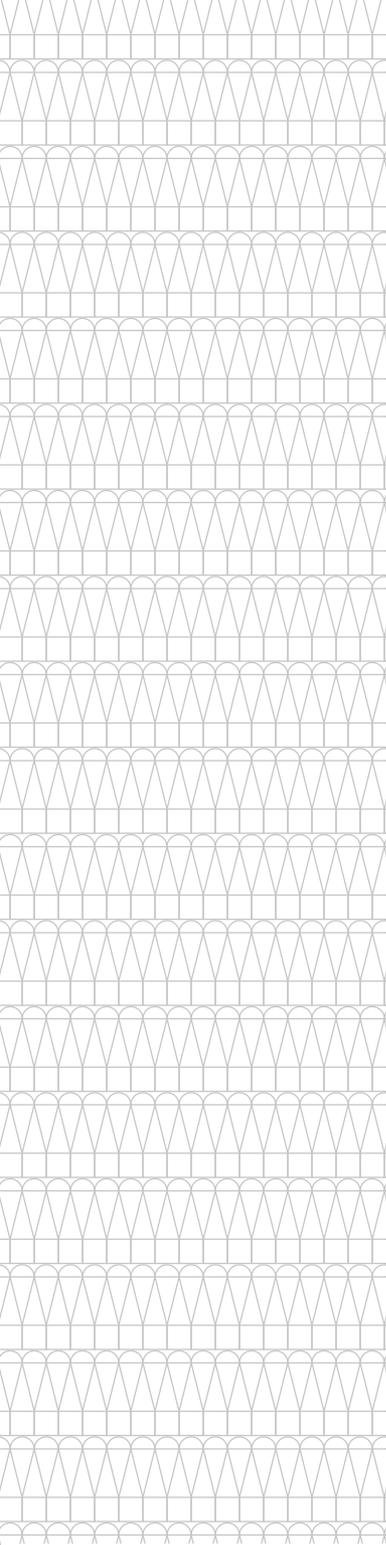
*Cross Section of
Citizens' Space
Sleep Pod
Plaza
Wash Station*
Colored Pencil, Ink
September 2014



Sleep Pod w/ Elevator
Photograph
February 2015

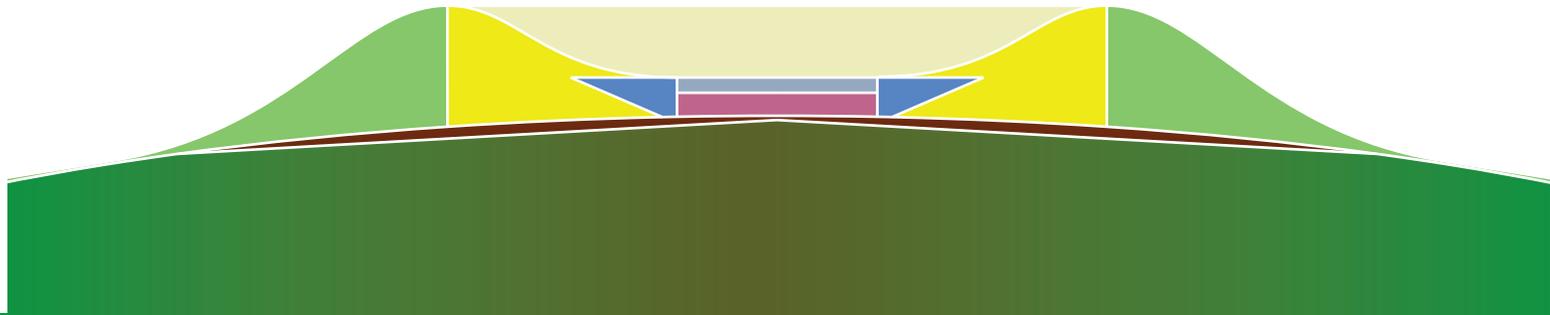


*Cross Section -
Elevator + Sleep Pod*
Vector Drawing
April 2015



Progeny
Citizens
Trade
Resources
Waste

Darwin City Plan
Vector Drawing
September 2014



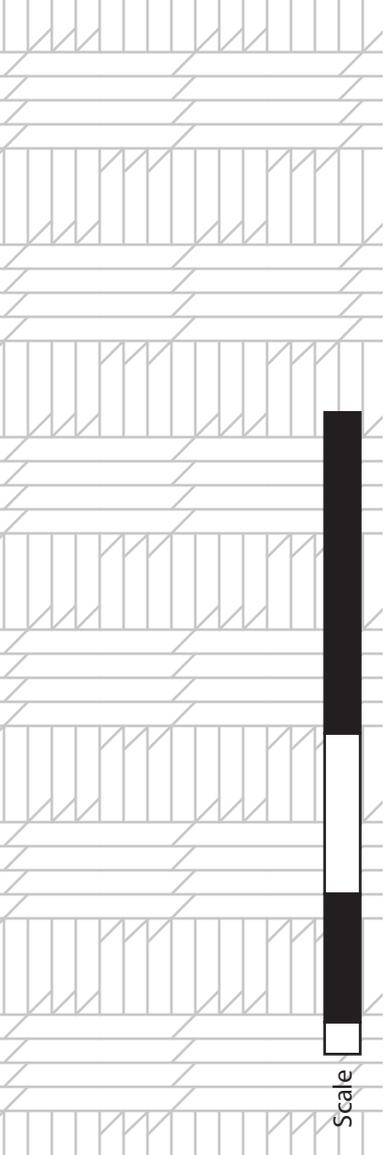


Armstrong
September - October 2014

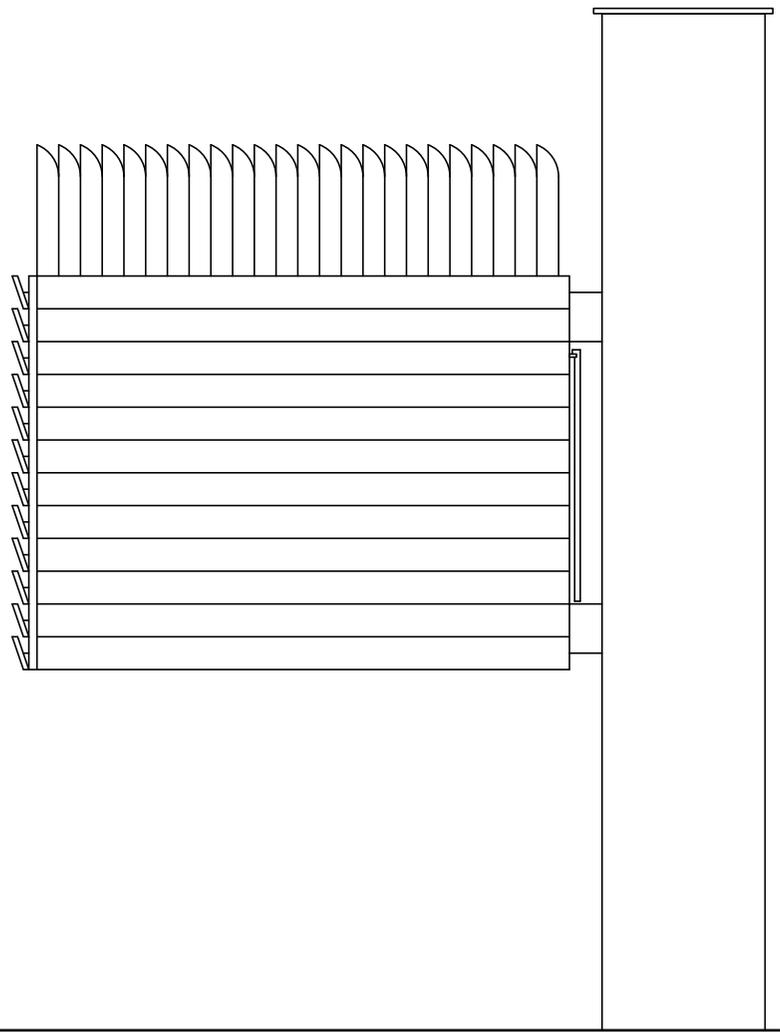
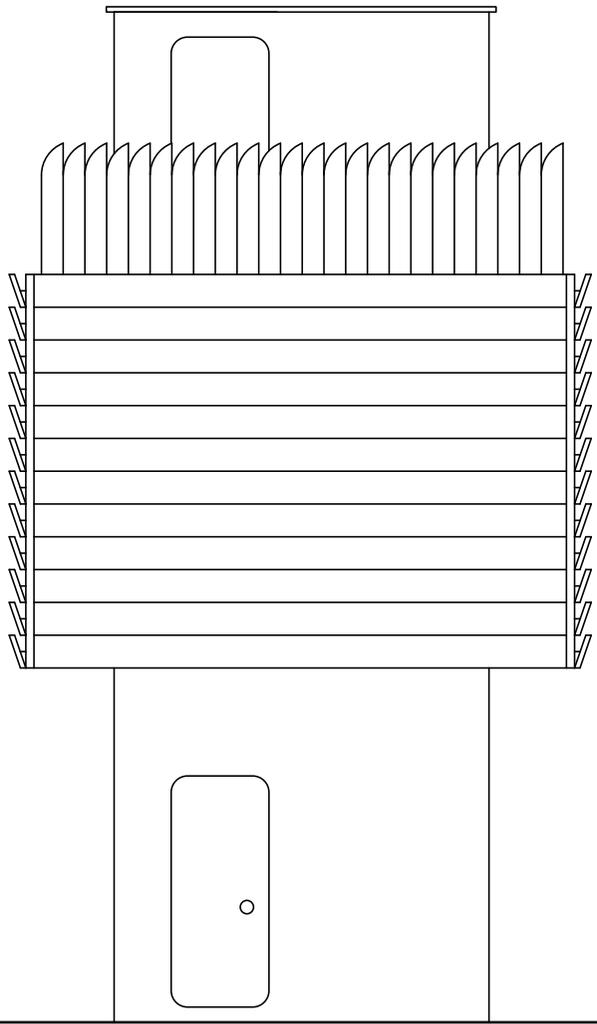


Scale

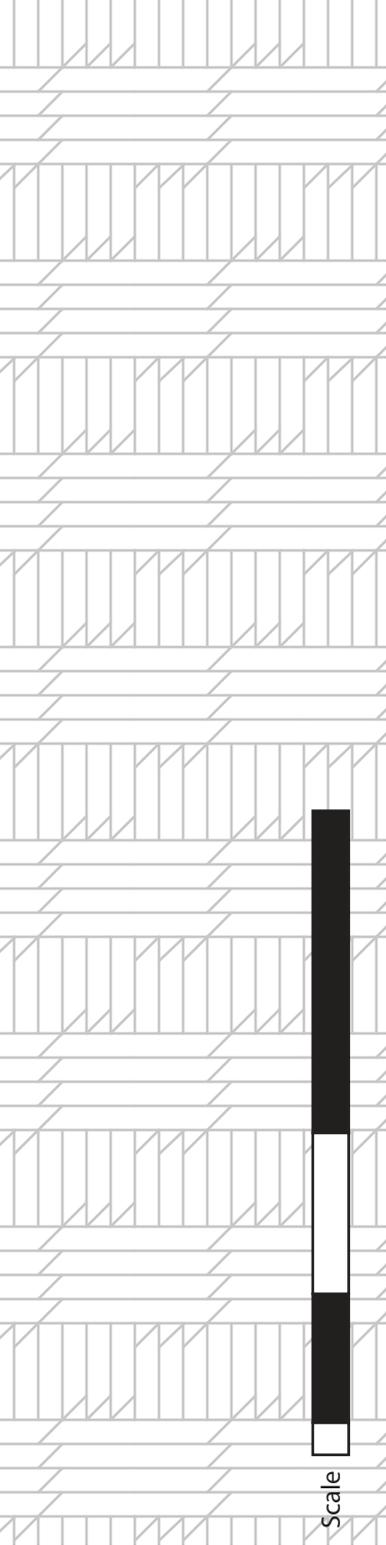
17 Minute Walk
to Work
Vector Drawing
April 2015



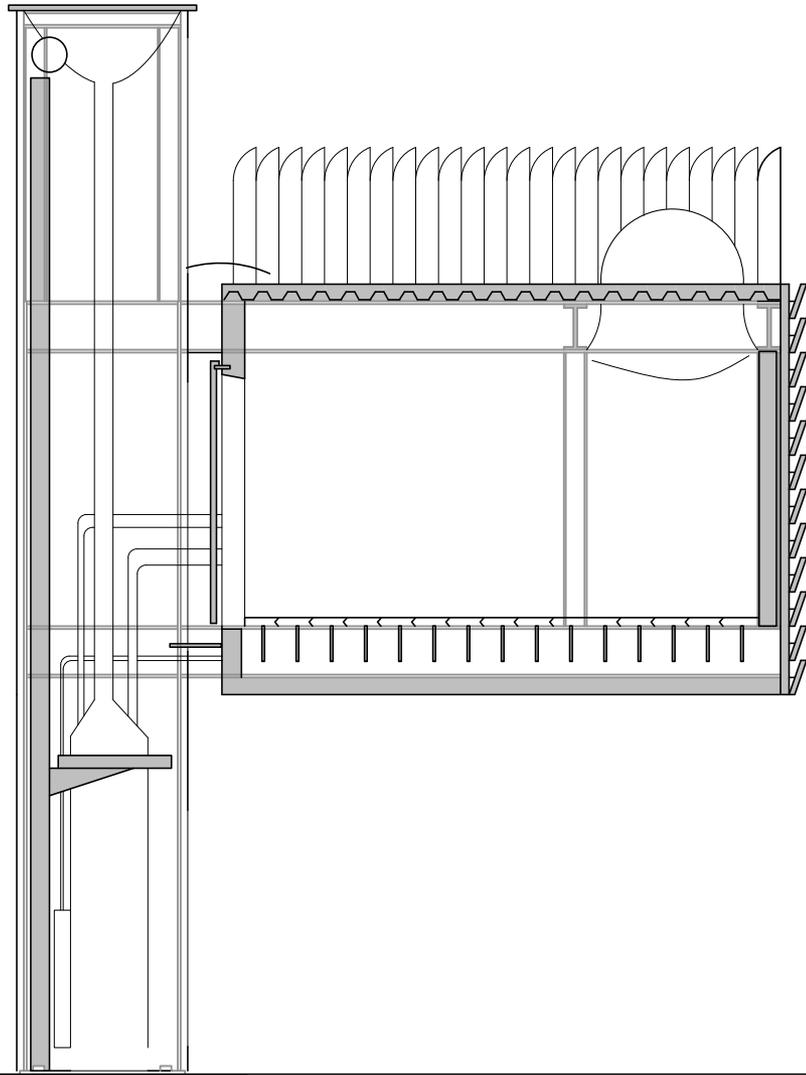
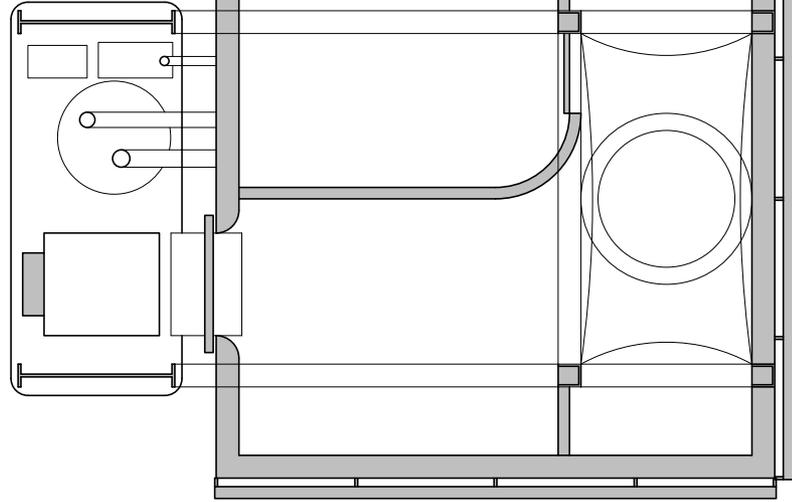
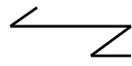
Scale



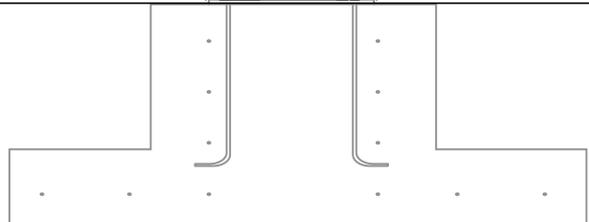
Elevations - South, East
Vector Drawing
April 2015

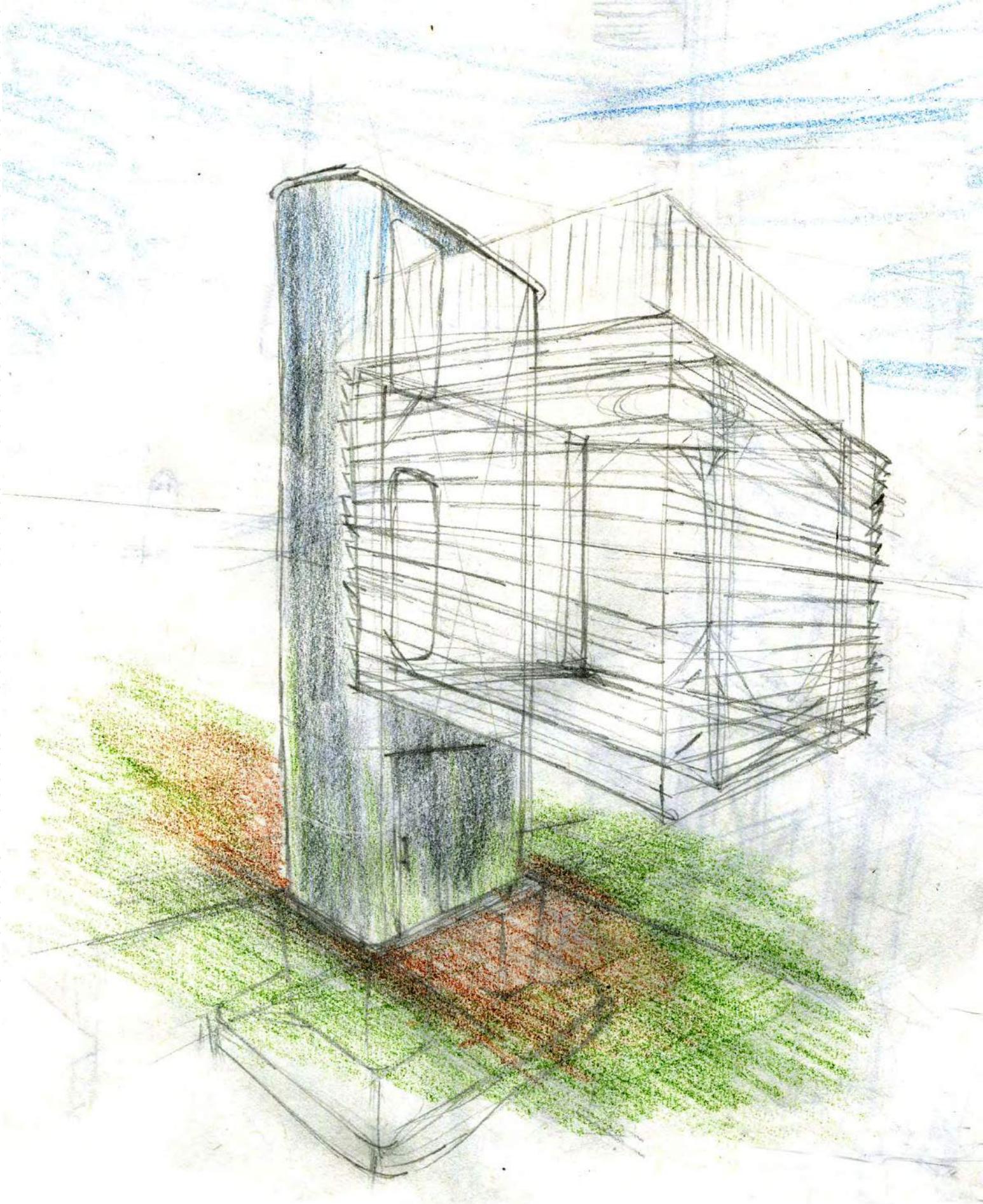
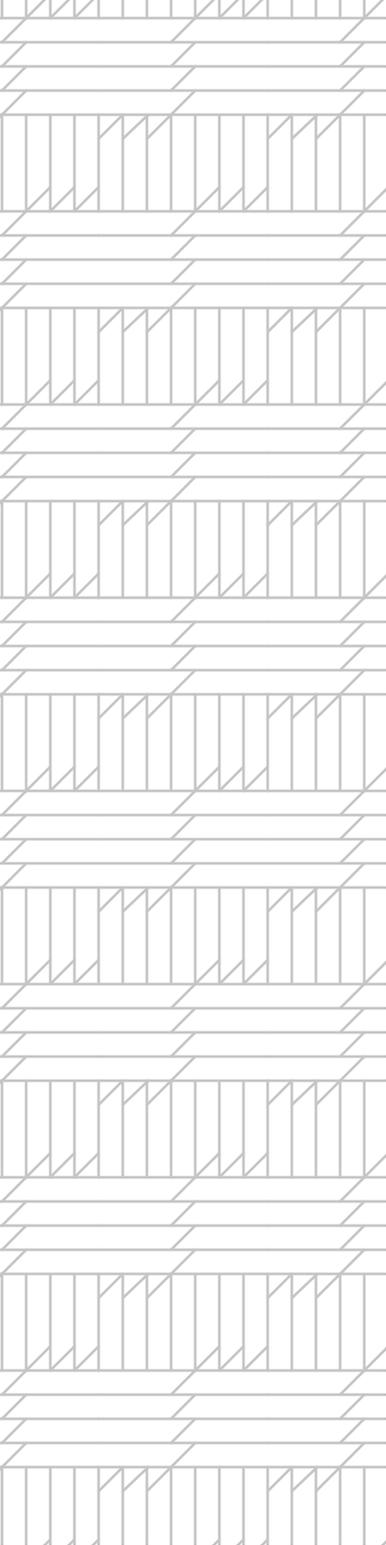


Scale

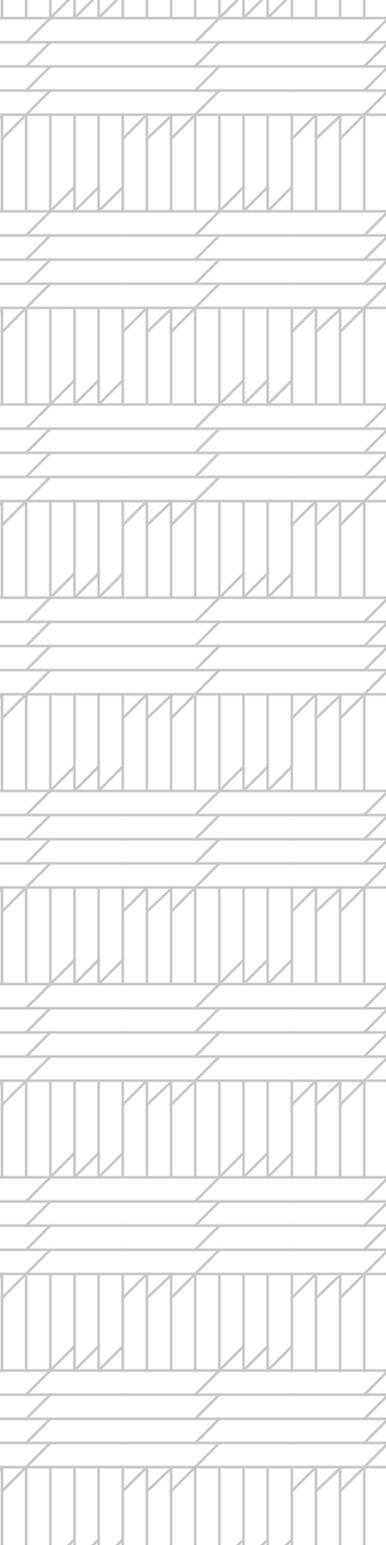


Cross Section + Plan
Vector Drawing
April 2015

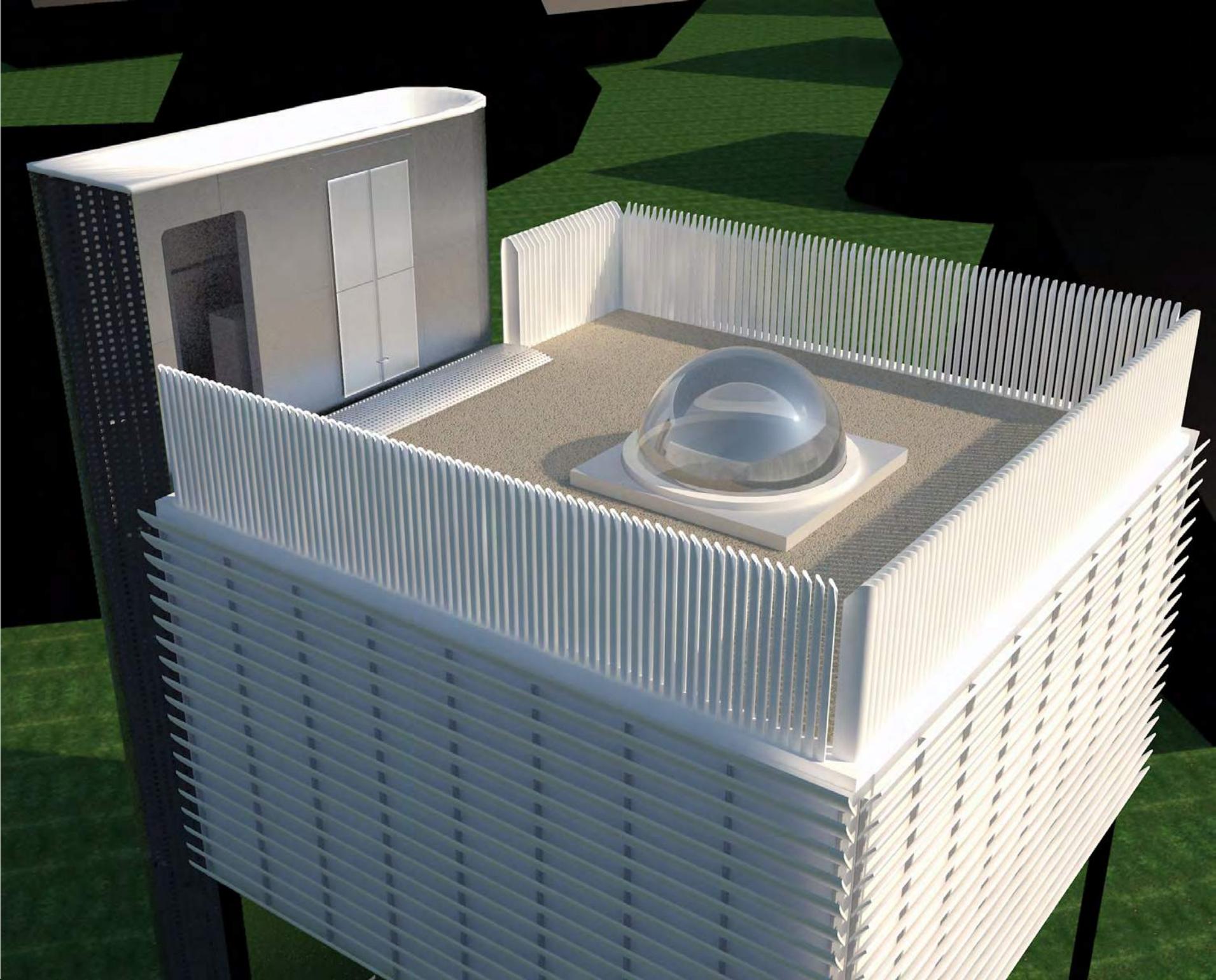
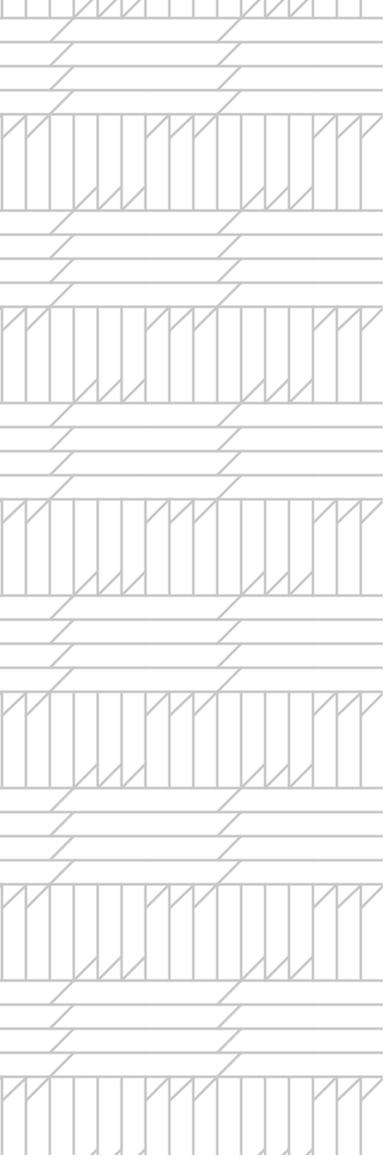




X-Ray Perspective
Colored Pencil
September 2014



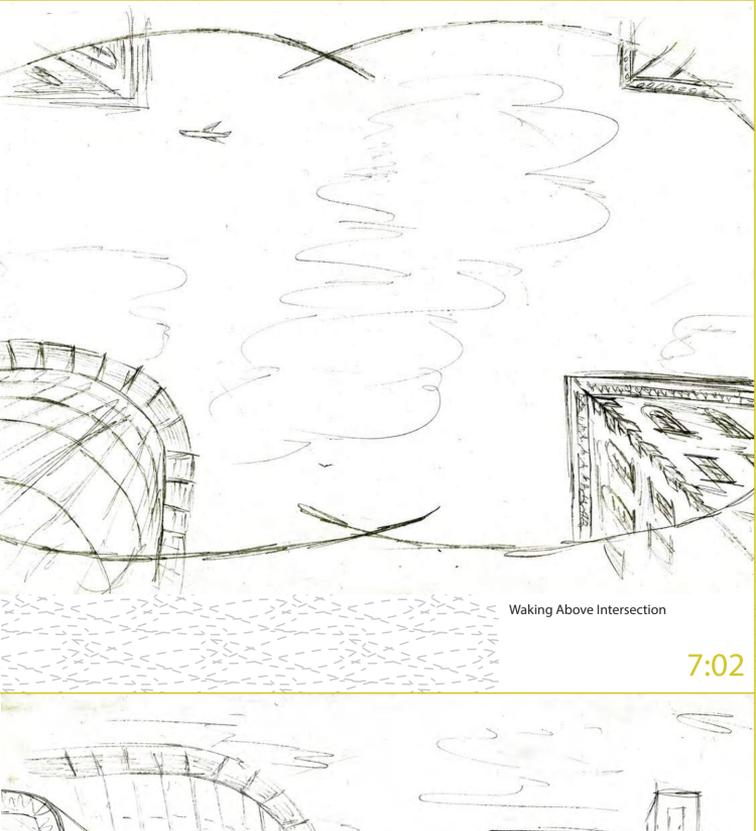
Brushed Steel Detail
Photograph
December 2014



Roof Yard + Siding
3DS Max Render
September 2014



The Sleeper
October 2014



Waking Above Intersection

7:02



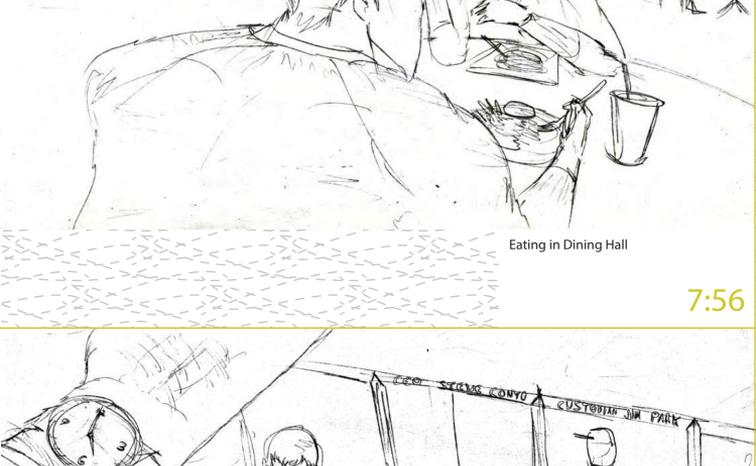
Getting Out of Sleep Pod

7:13



Depositing Bedding

7:23



Eating in Dining Hall

7:56

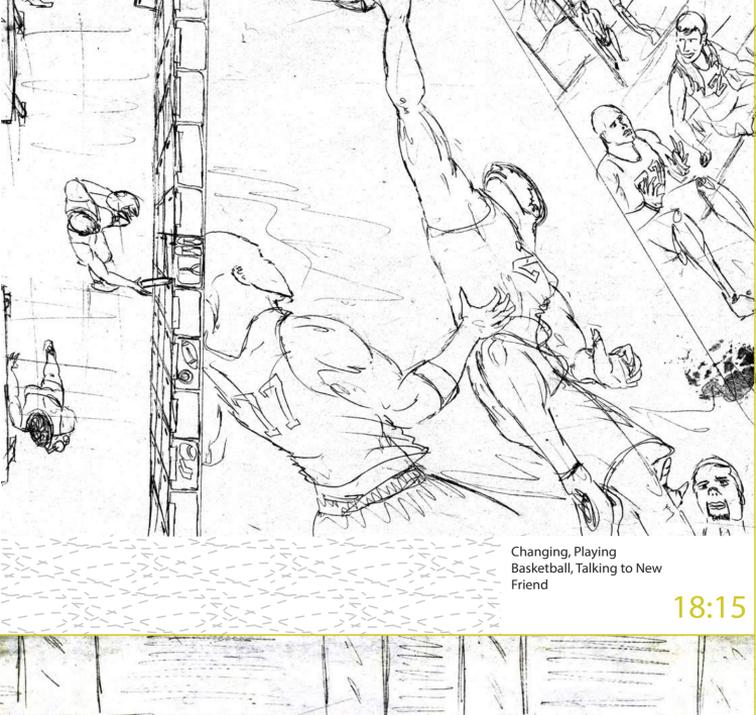


8:45



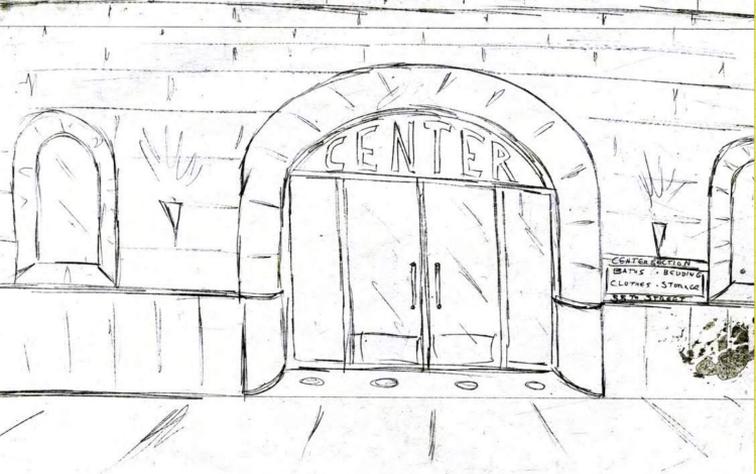
Business Meeting

13:34



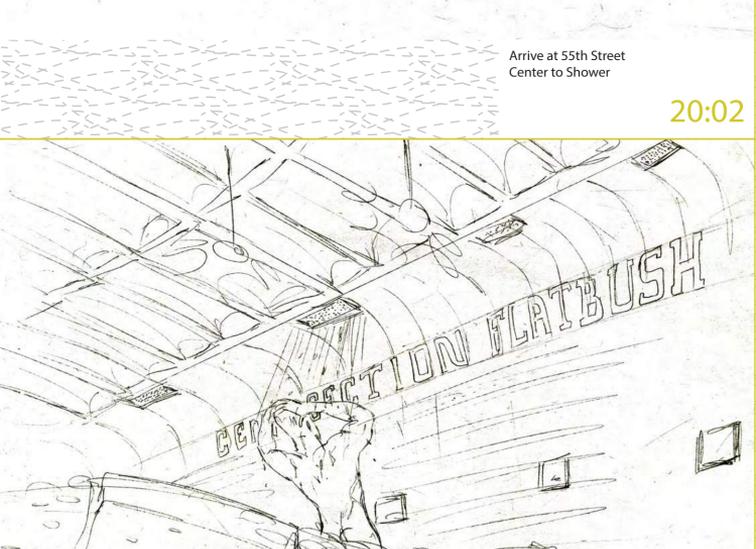
Changing, Playing Basketball, Talking to New Friend

18:15



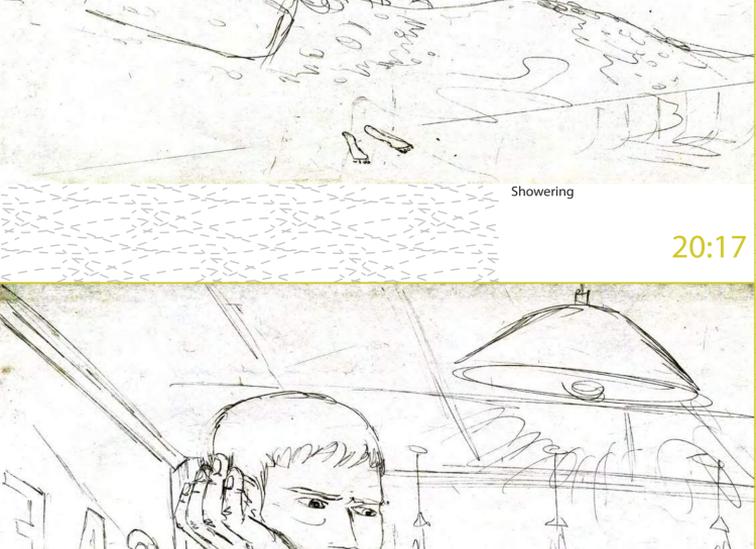
Arrive at 55th Street Center to Shower

20:02



Showering

20:17



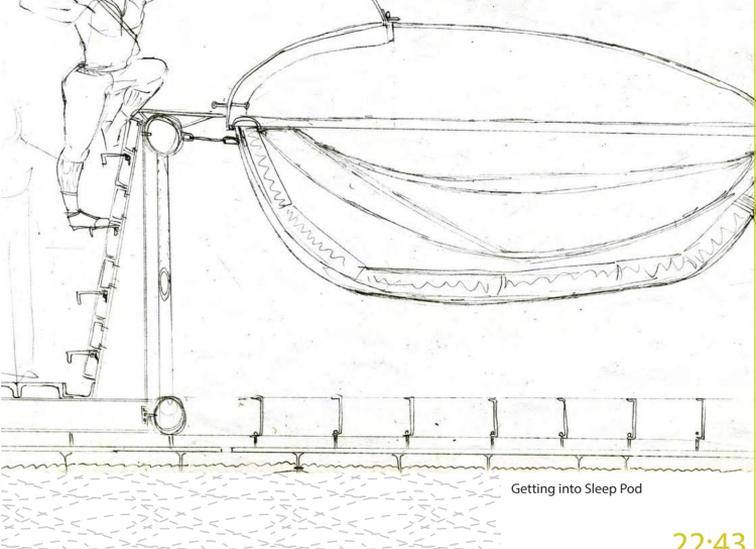
Reading in Cafe

20:56



Getting into Sleep Pod

22:43

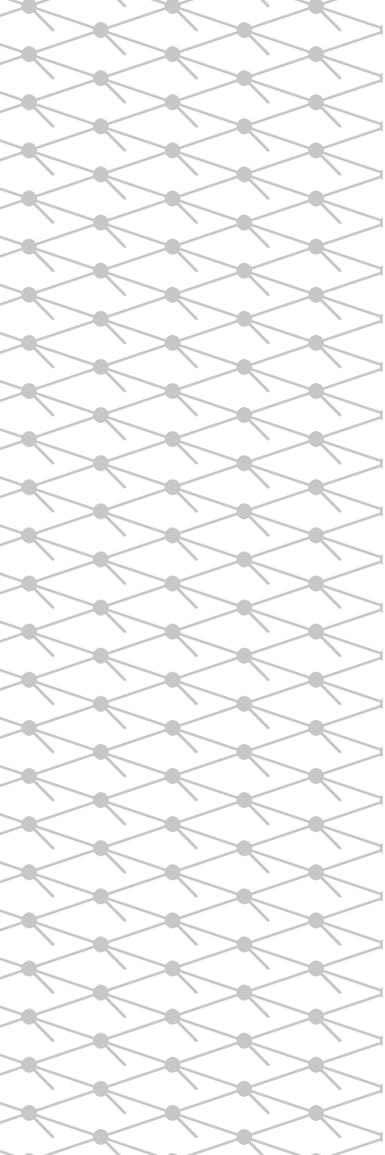


Falling Asleep Above Intersection

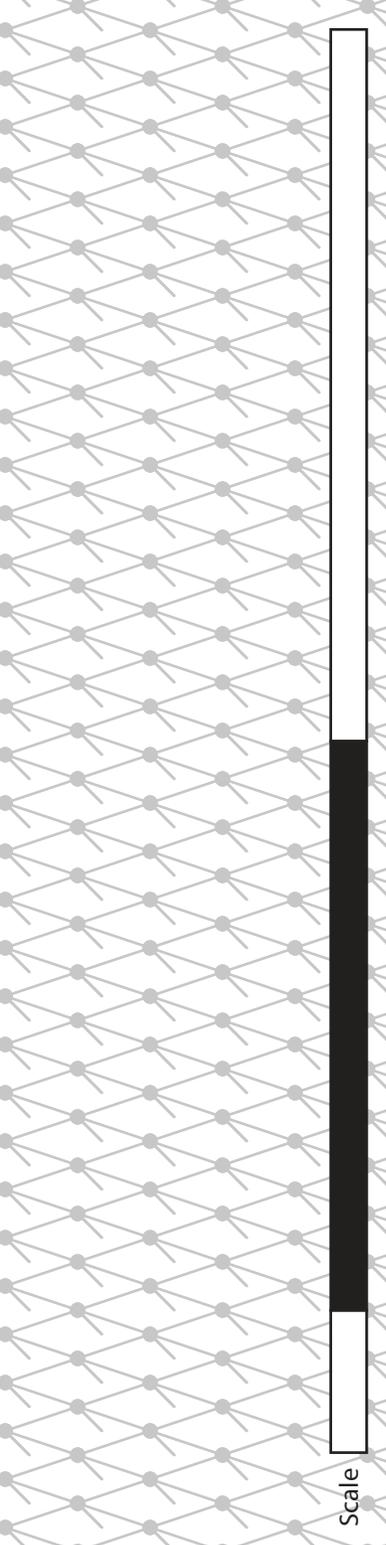
22:54



Black/White
October - November 2014

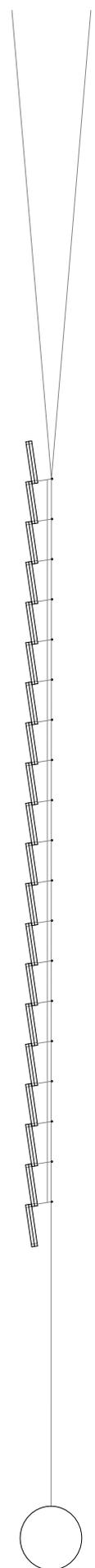
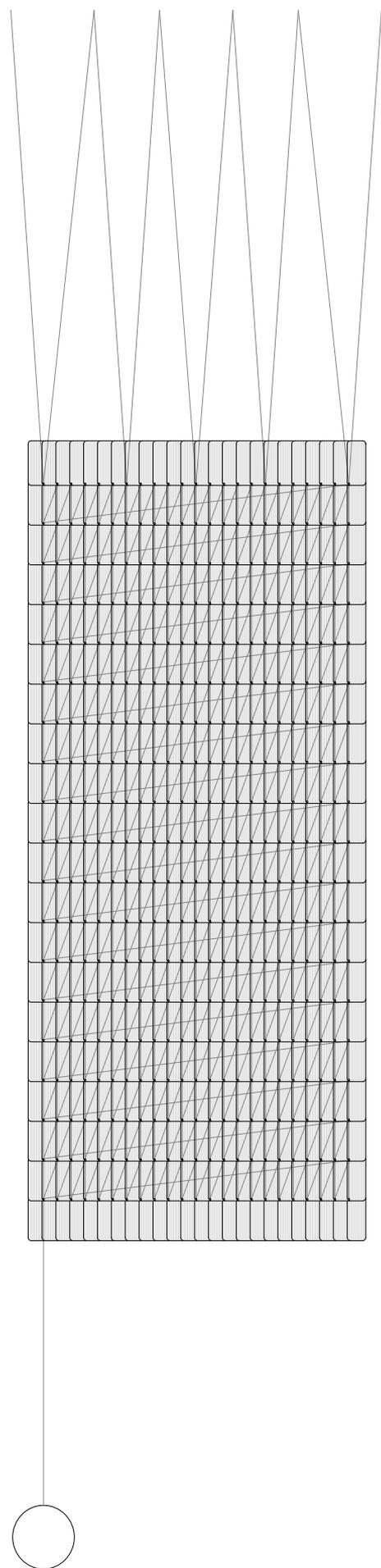


Creating Black with White
Photograph
December 2014



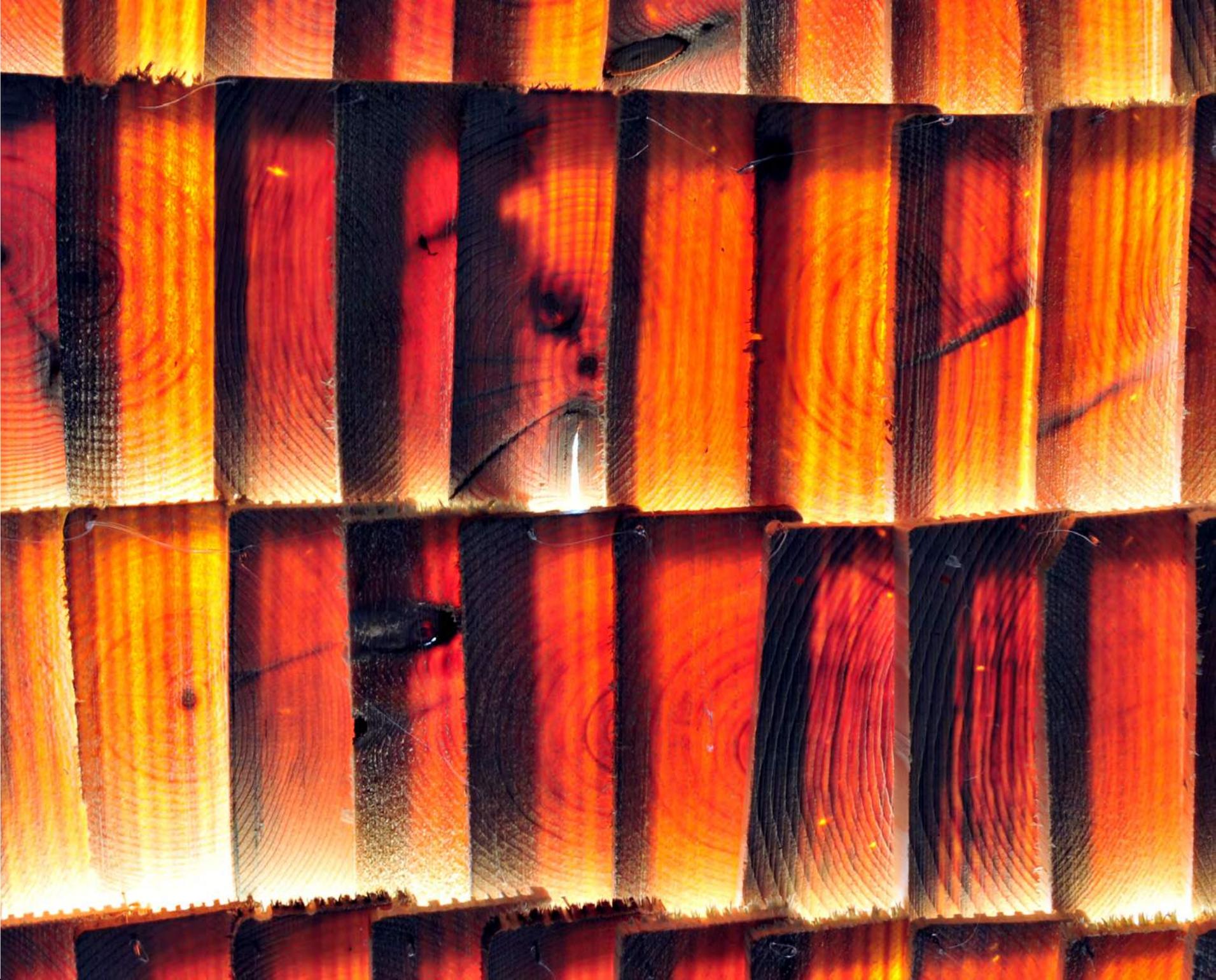
Scale

*Black/White Screen -
White Elevation,
Side Elevation*
Vector Drawing
April 2015

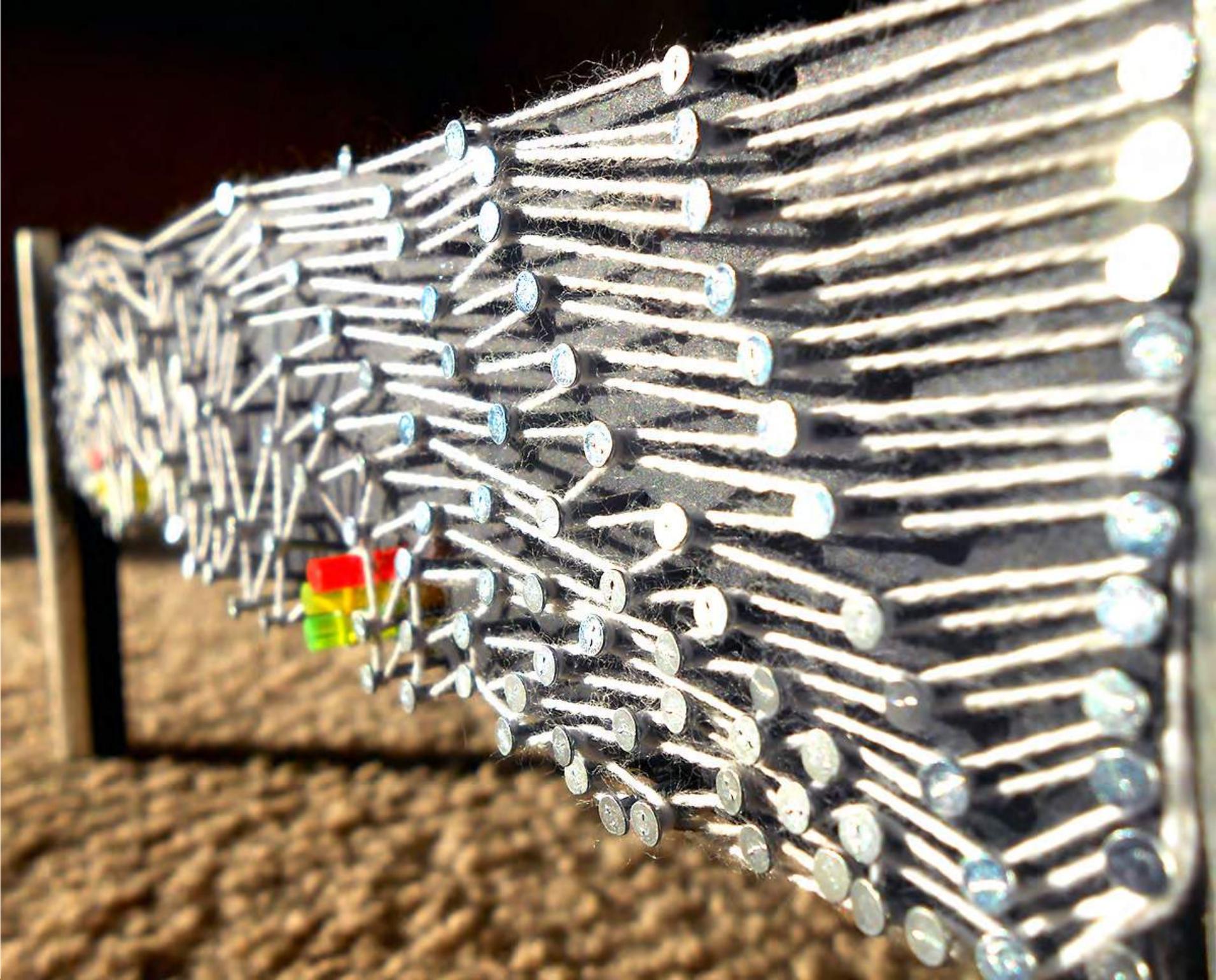




White Side
Photograph
December 2014



Black Side
Photograph
May 2015



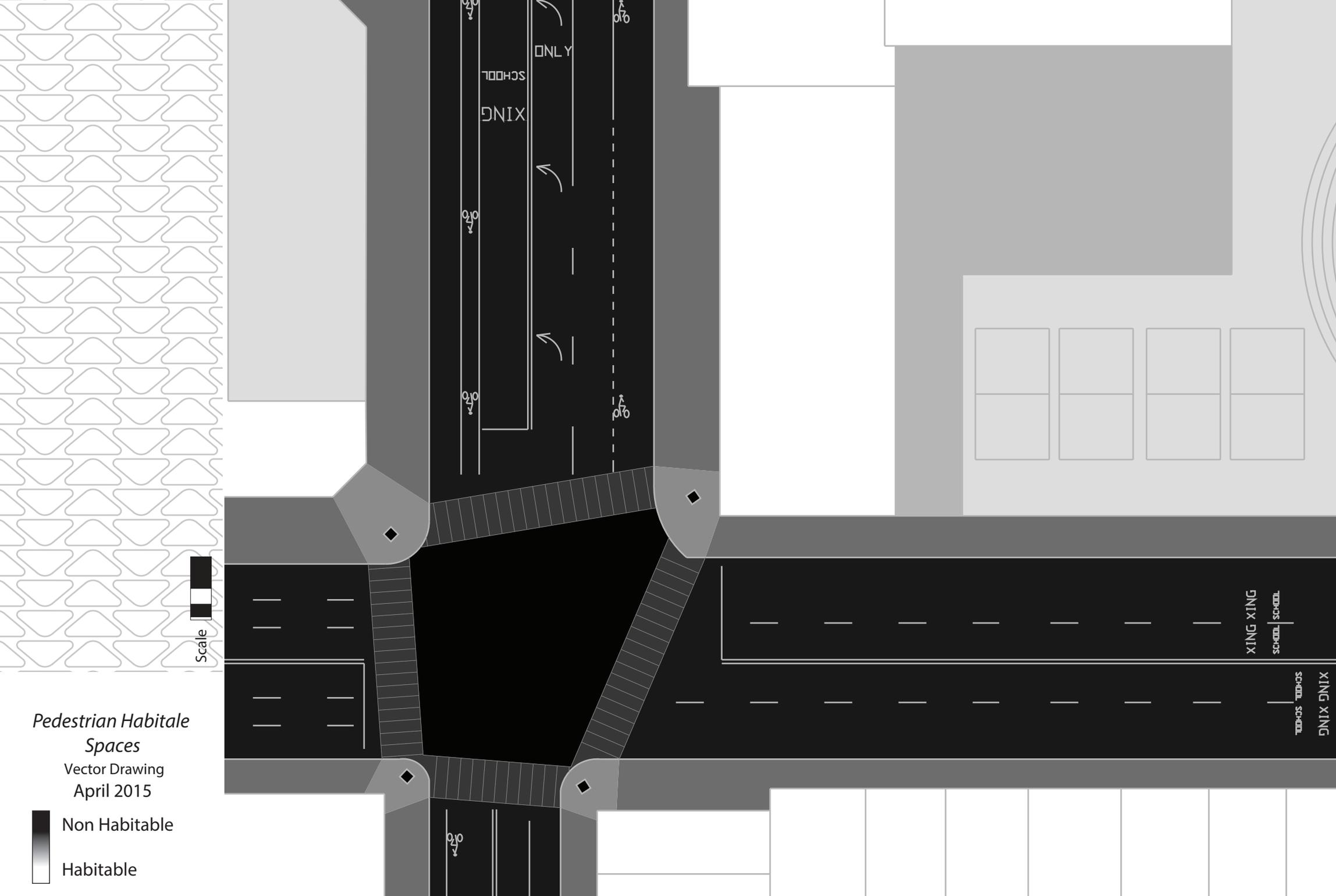
Street Facade
Photograph
December 2014



Center/Section
October 2014 - February 2015



*Is Intersection Ideal
Sleep Space?*
Archival Ink
October 2014



Scale

Pedestrian Habitable Spaces

Vector Drawing
April 2015

-  Non Habitable
-  Habitable

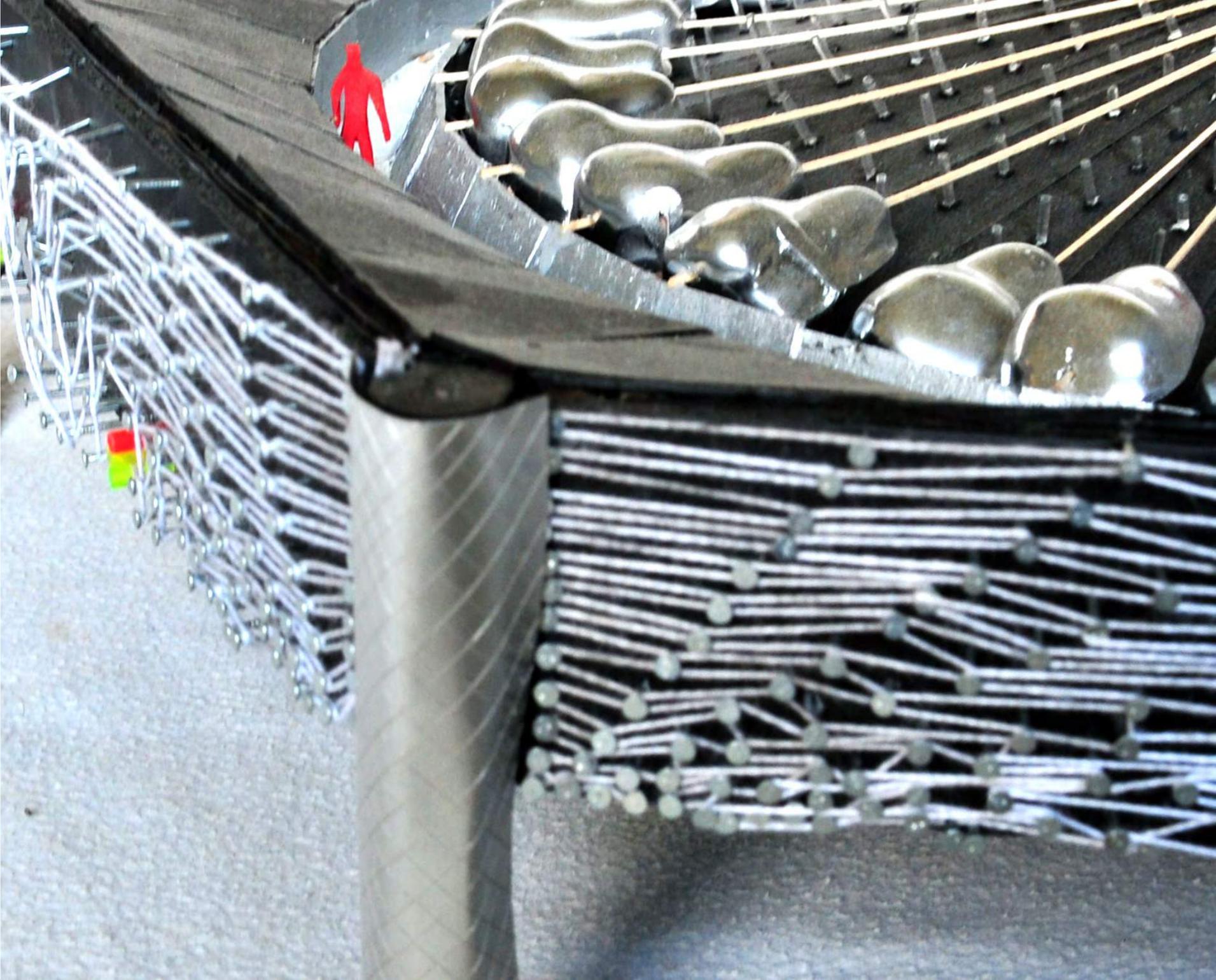
XING XING SCHOOL

XING XING SCHOOL

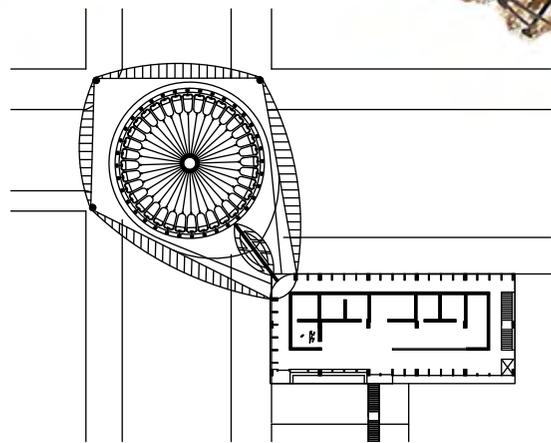
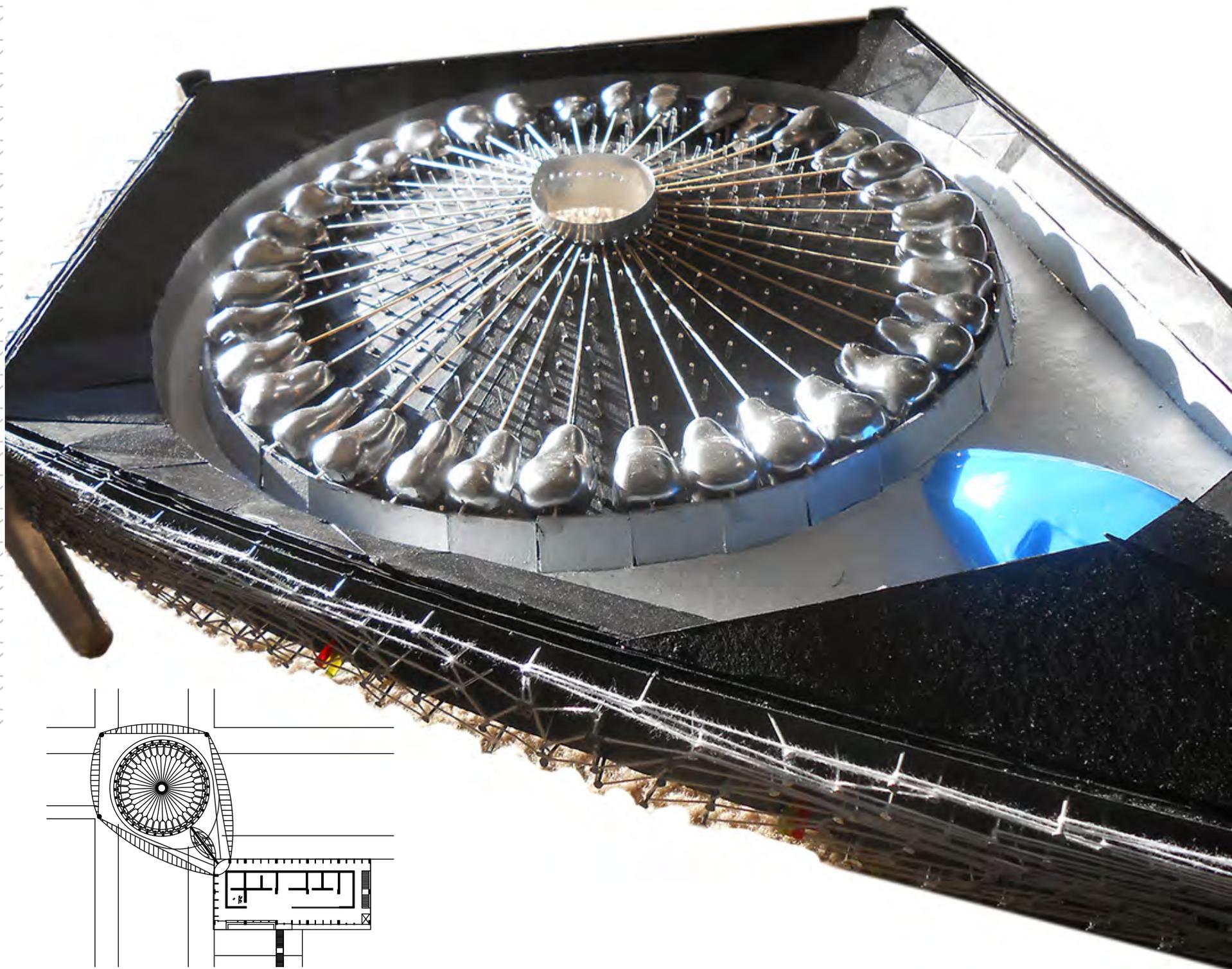
XING XING SCHOOL



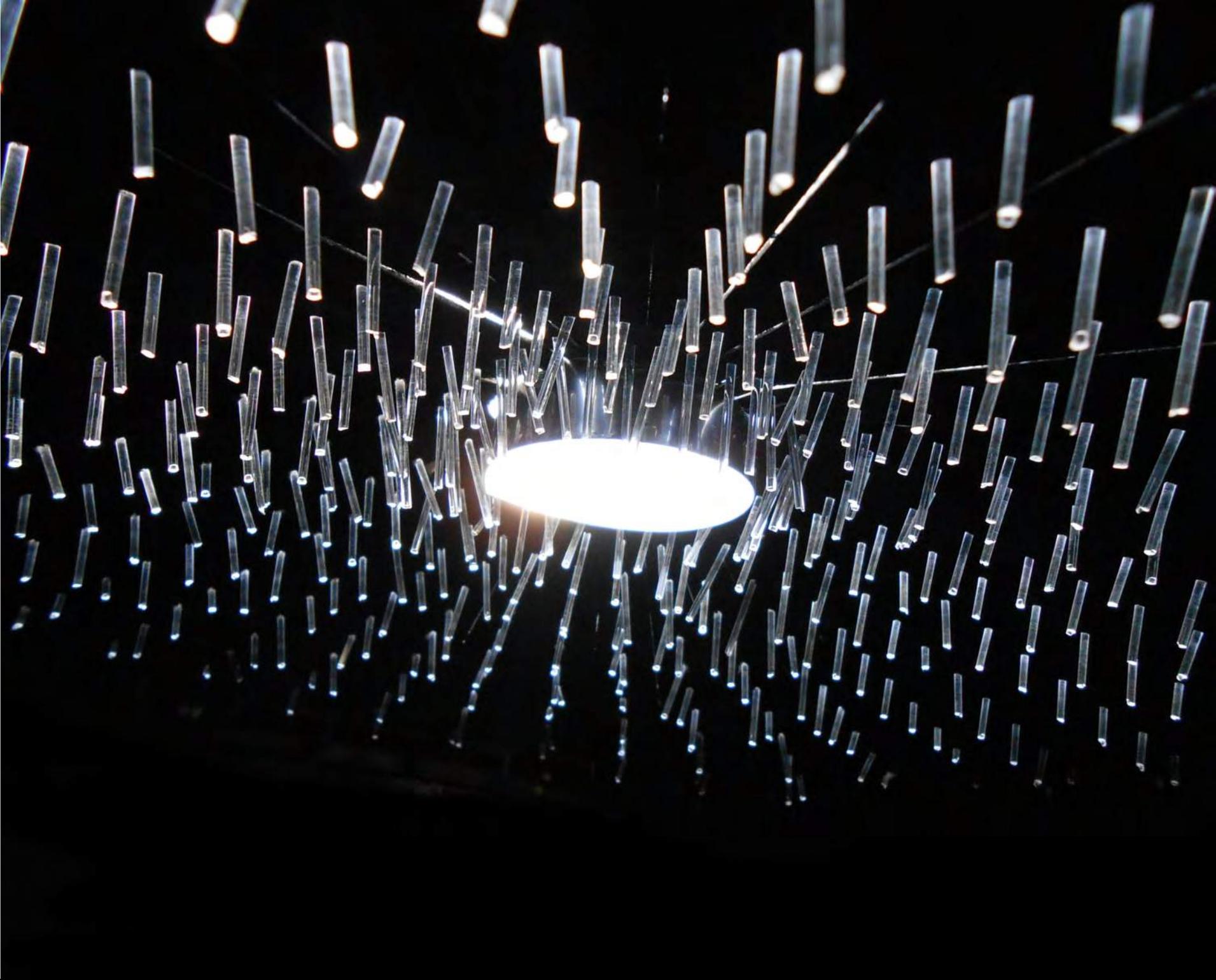
Overwhelming Facade
Photograph
May 2015



Collection of Elements
Photograph
May 2015



Center/Section
Sleep Space 1st Iteration
Photograph
December 2014



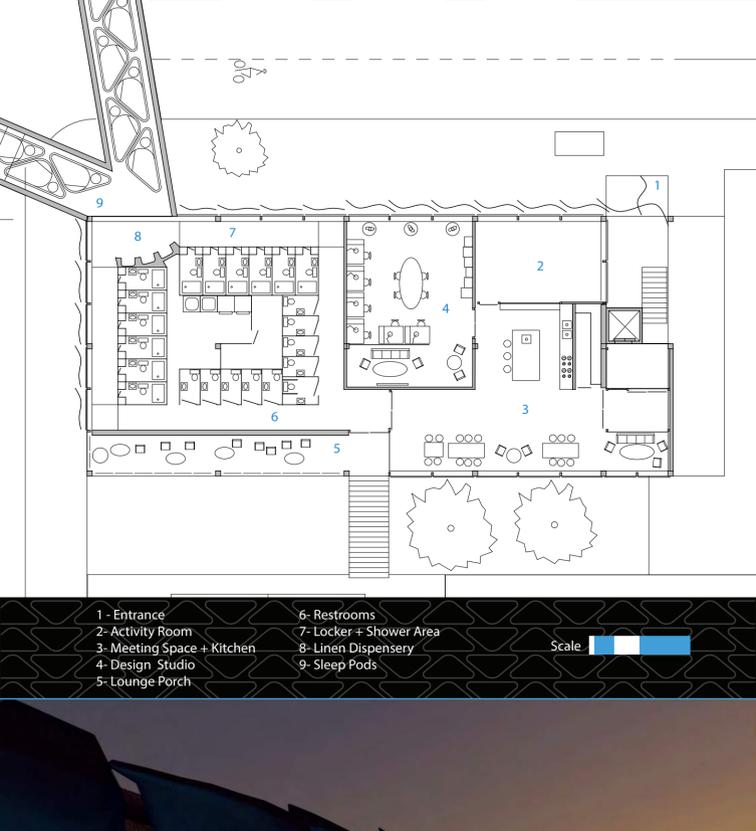
*Mystifying
Intersection Ceiling*
Photograph
February 2015



Site Context
Photograph
February 2015

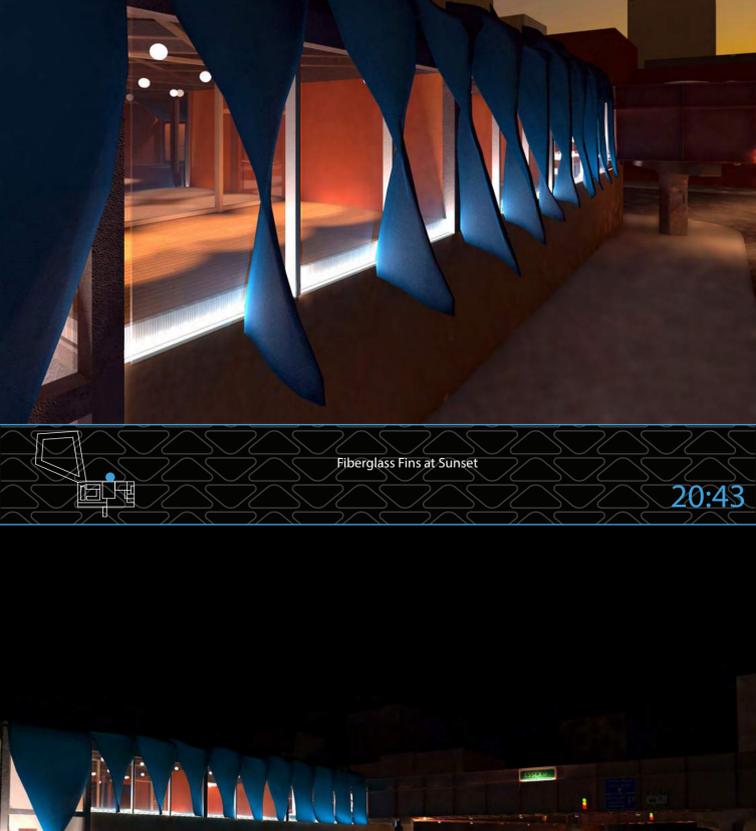


Signage Masking
Sleep Space
Photograph
February 2015



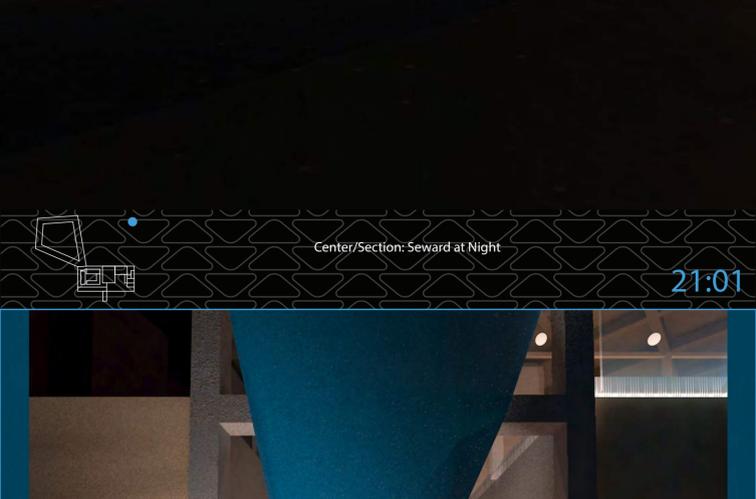
- 1 - Entrance
- 2 - Activity Room
- 3 - Meeting Space + Kitchen
- 4 - Design Studio
- 5 - Lounge Porch
- 6 - Restrooms
- 7 - Locker + Shower Area
- 8 - Linen Dispensary
- 9 - Sleep Pods

Scale



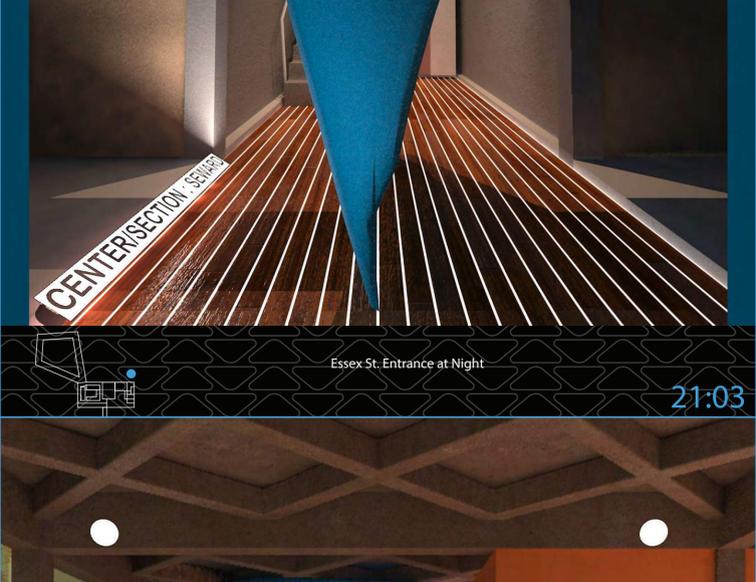
Fiberglass Fins at Sunset

20:43



Center/Section: Seward at Night

21:01



Essex St. Entrance at Night

21:03



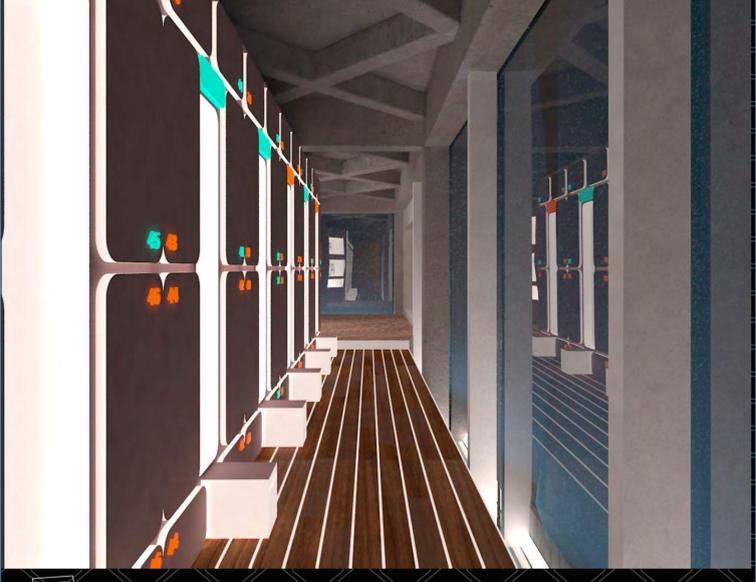
Meeting Space at Night

21:08



Hallway of Rest Room Area

22:10



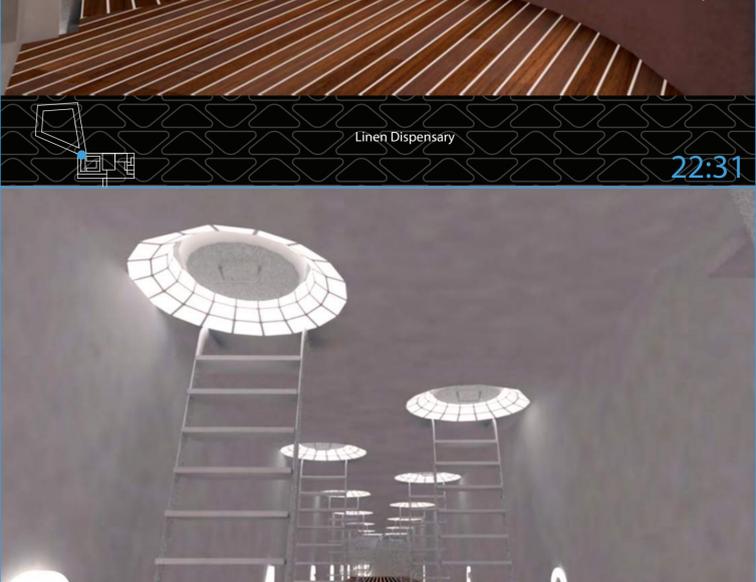
Hallway of Locker and Shower Area

22:12



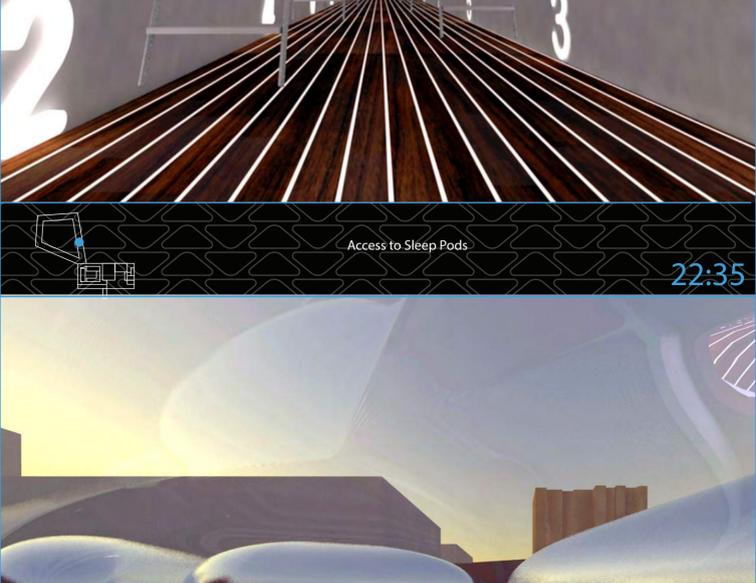
Linen Dispensary

22:31



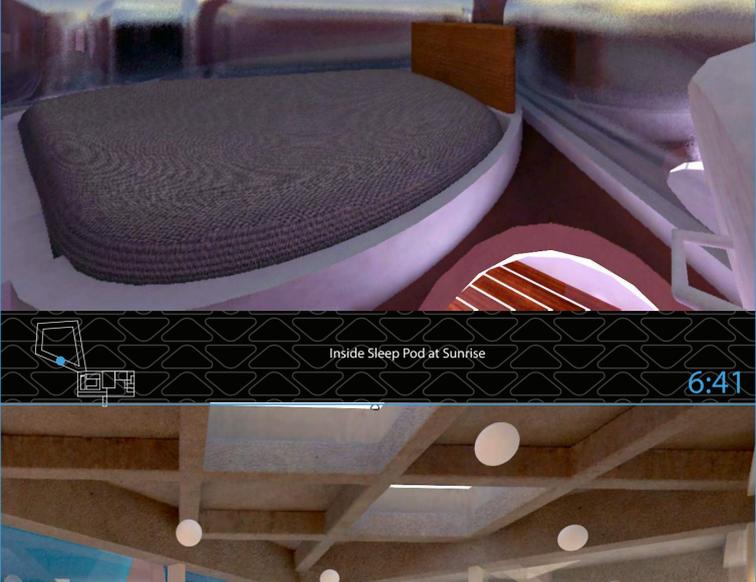
Access to Sleep Pods

22:35



Inside Sleep Pod at Sunrise

6:41



Physical Activity Room in Morning

7:01

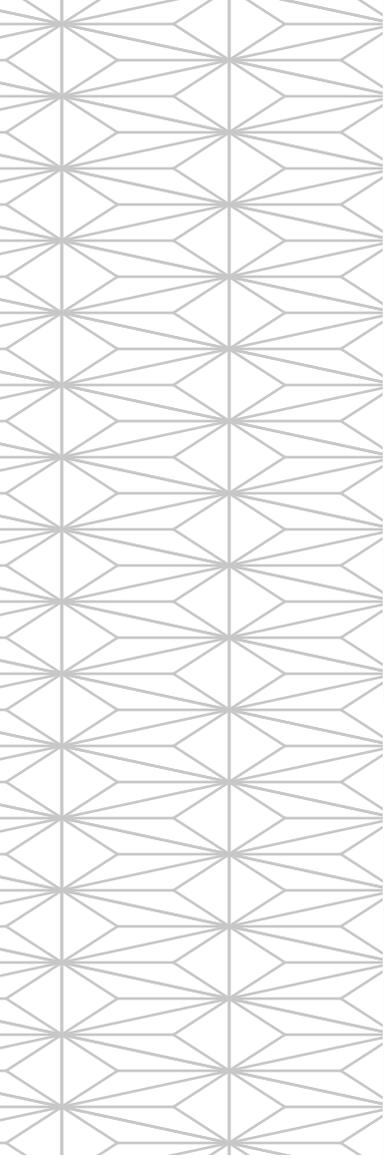


Meeting Space during Day

8:21



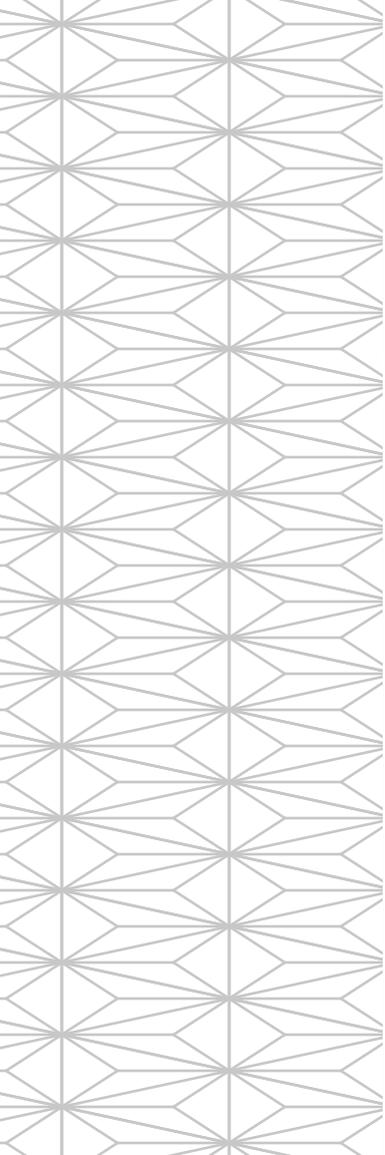
Back/Pod
March - April 2014



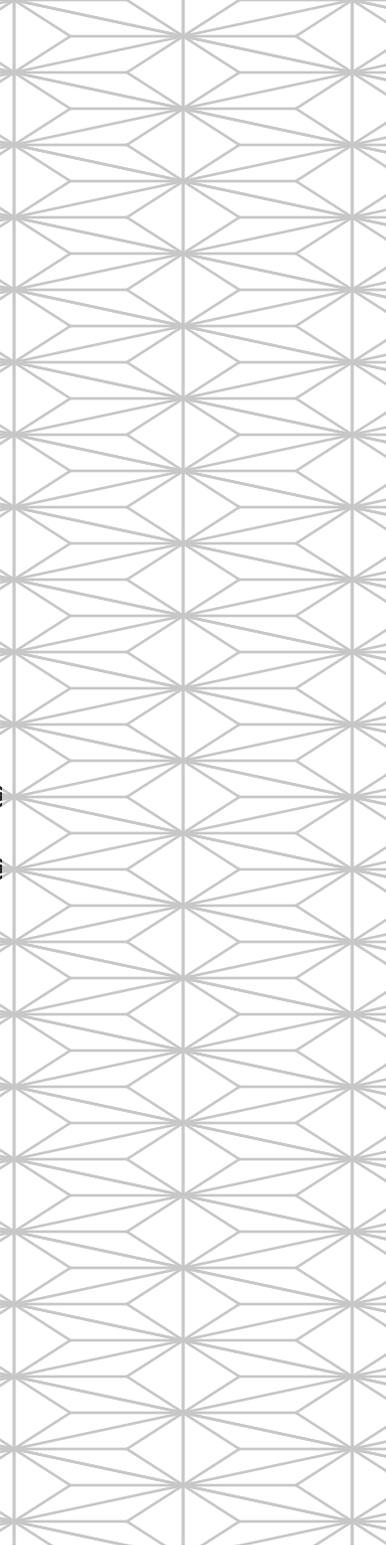
Light Below Sleeper

Photograph

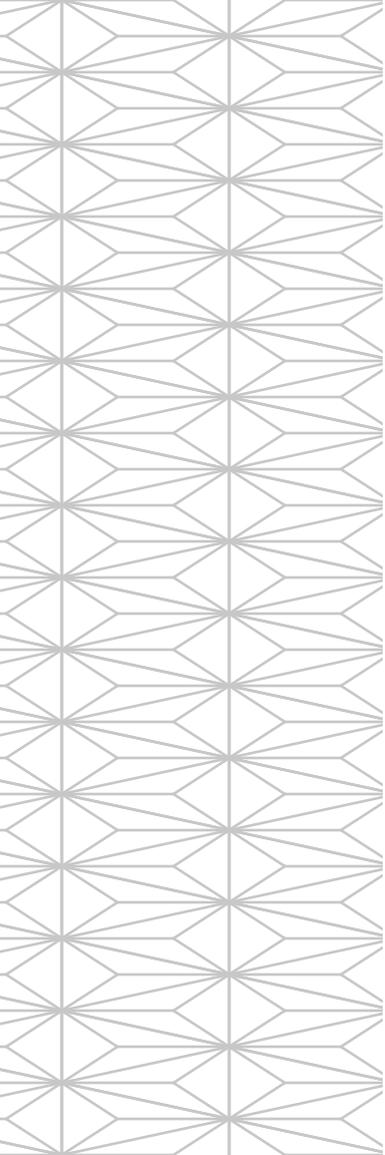
April 2015



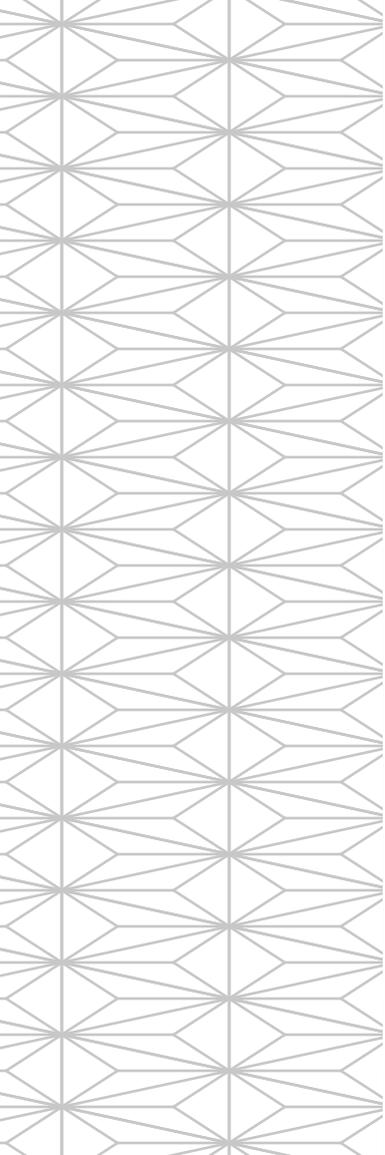
Leaving the Active
Photograph
April 2015



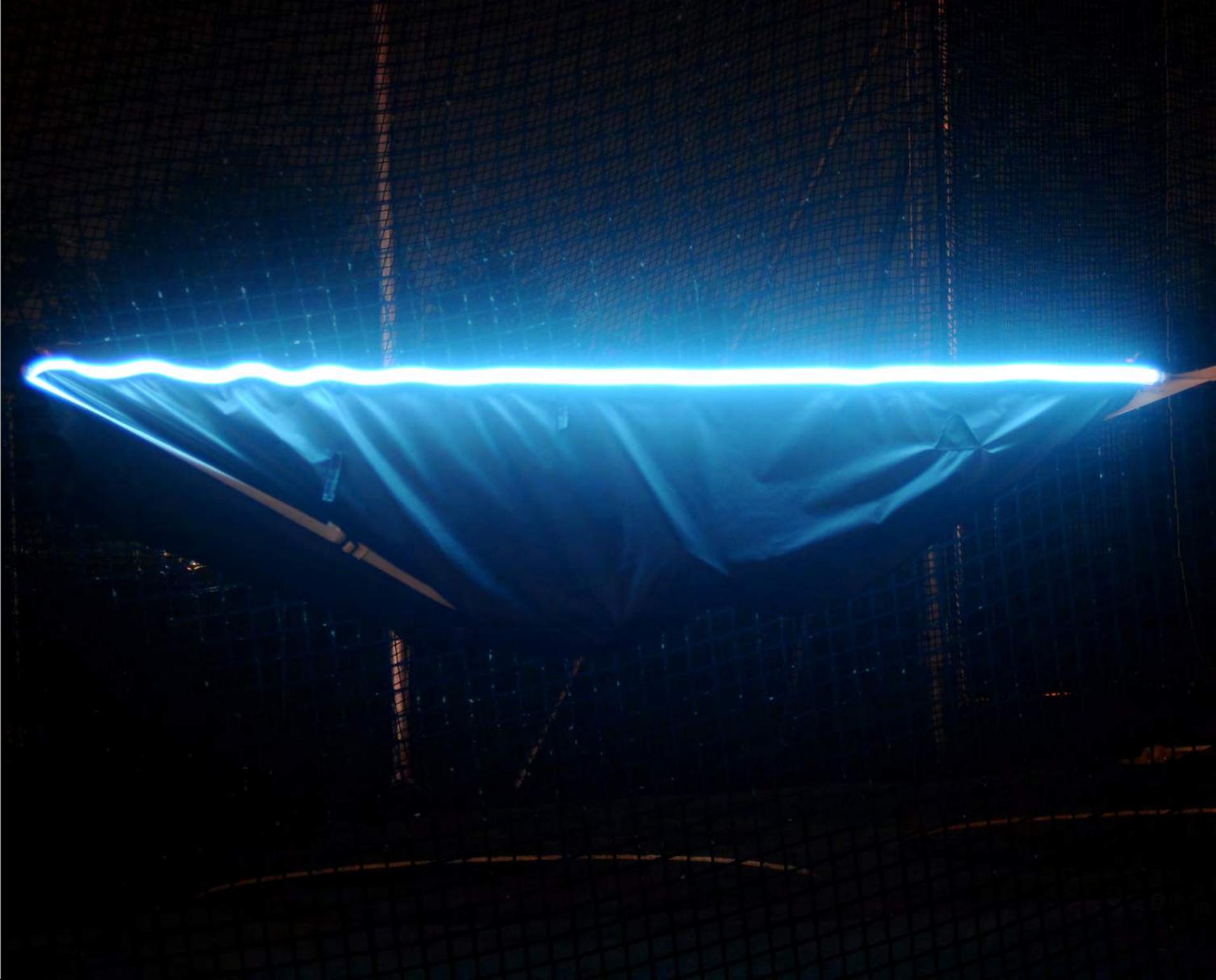
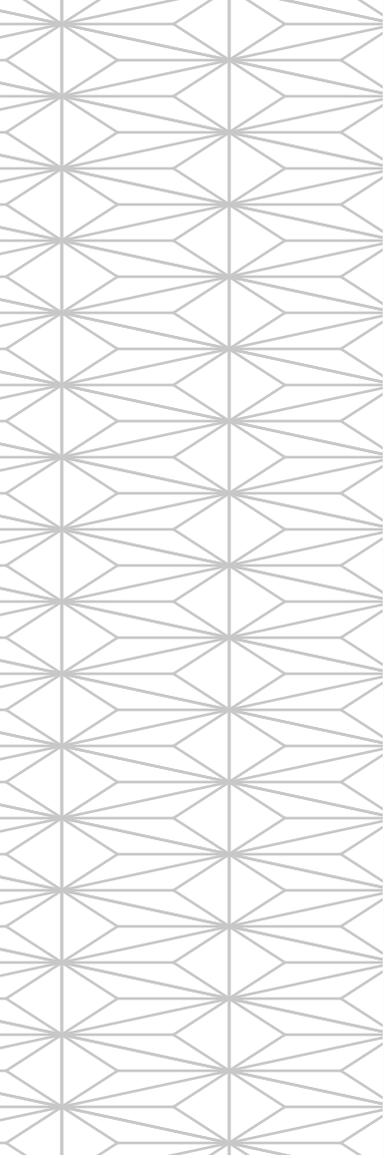
Participating in Active
Photograph
May 2015



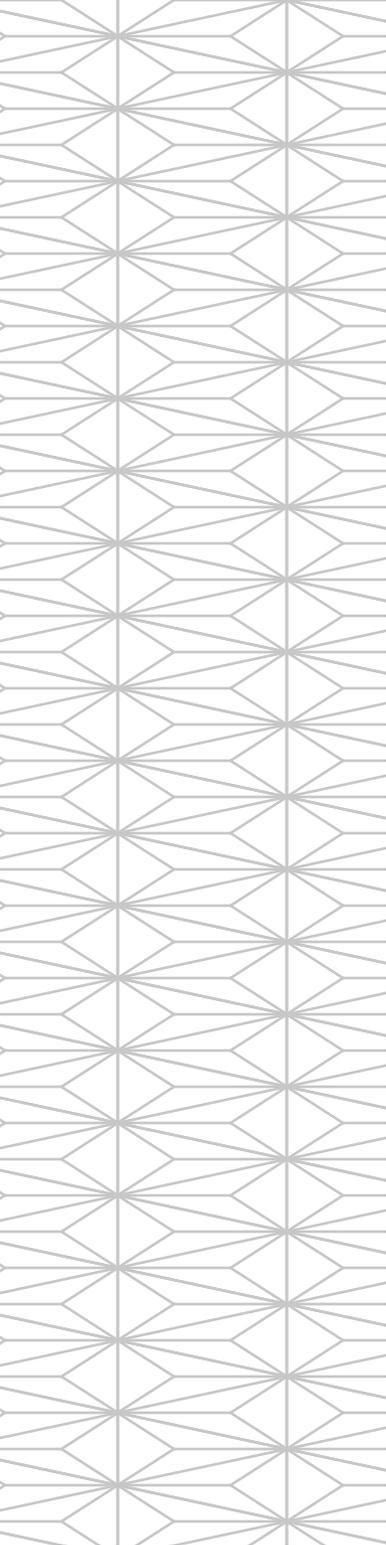
Back Pack
Photograph
May 2015



Blurring Lines
Photograph
April 2015

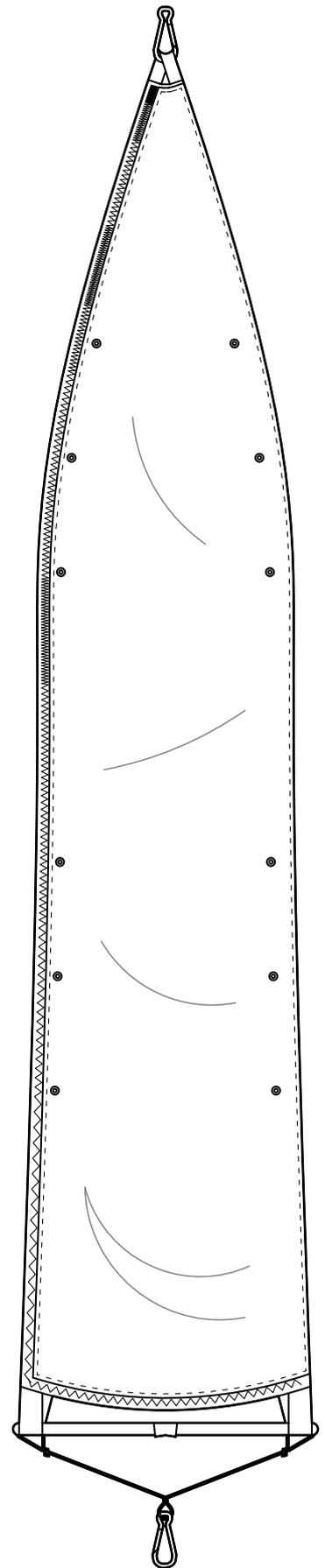
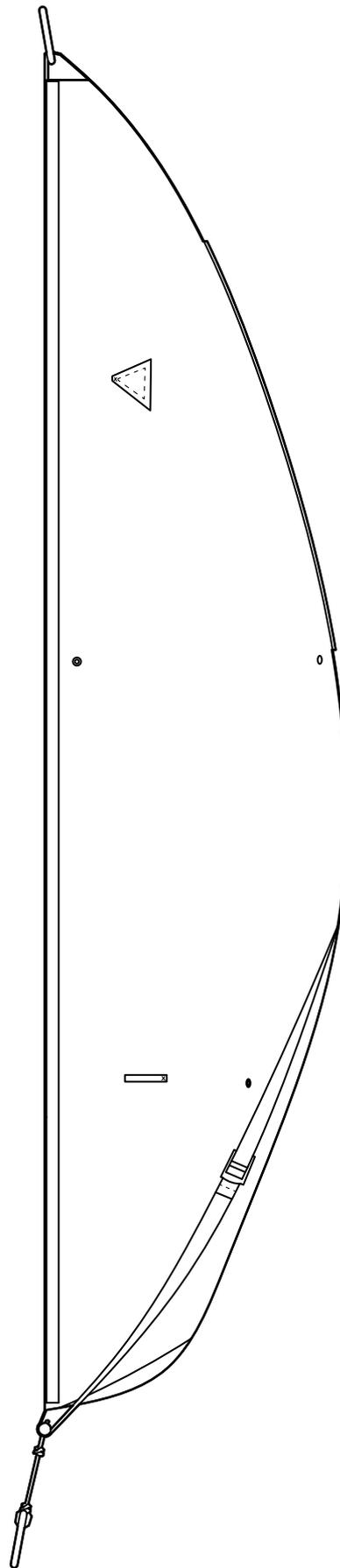
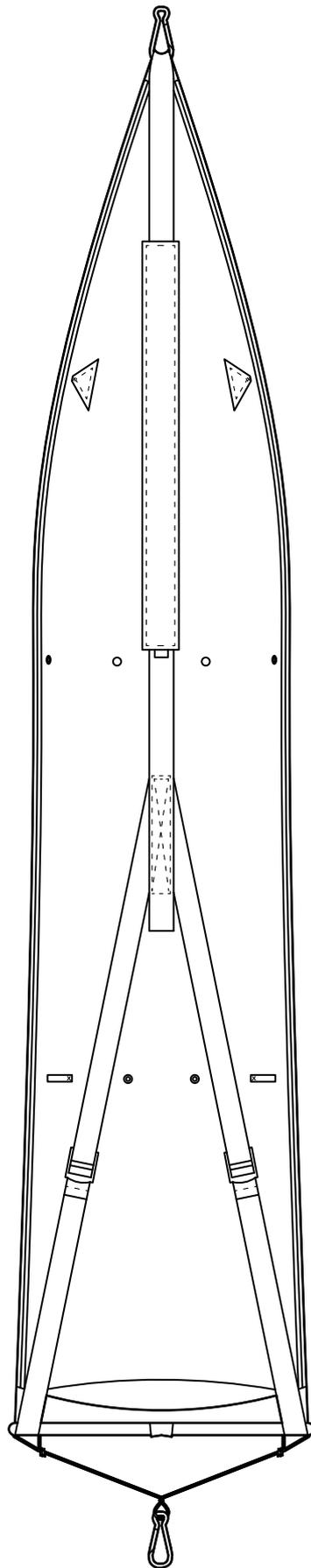


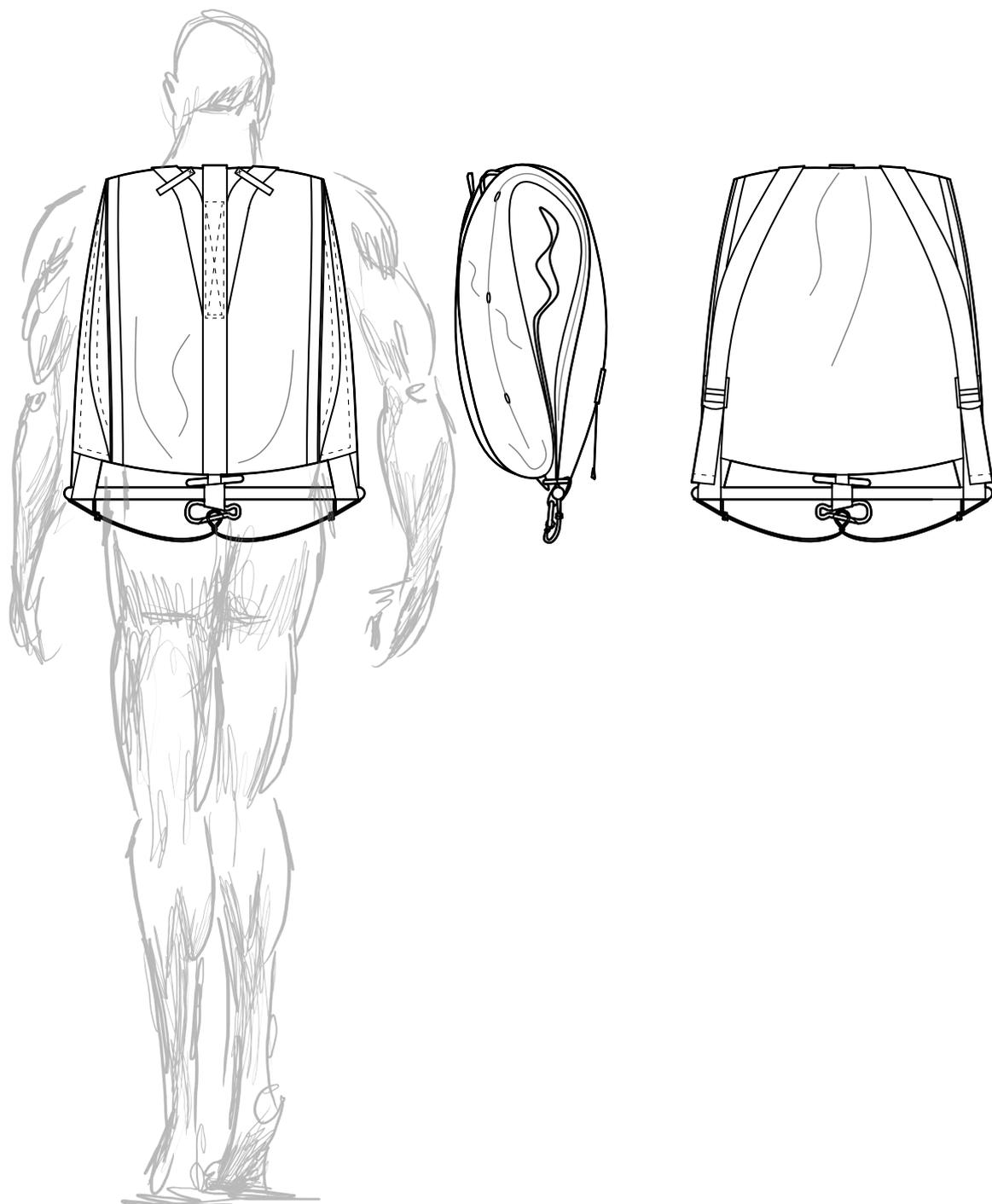
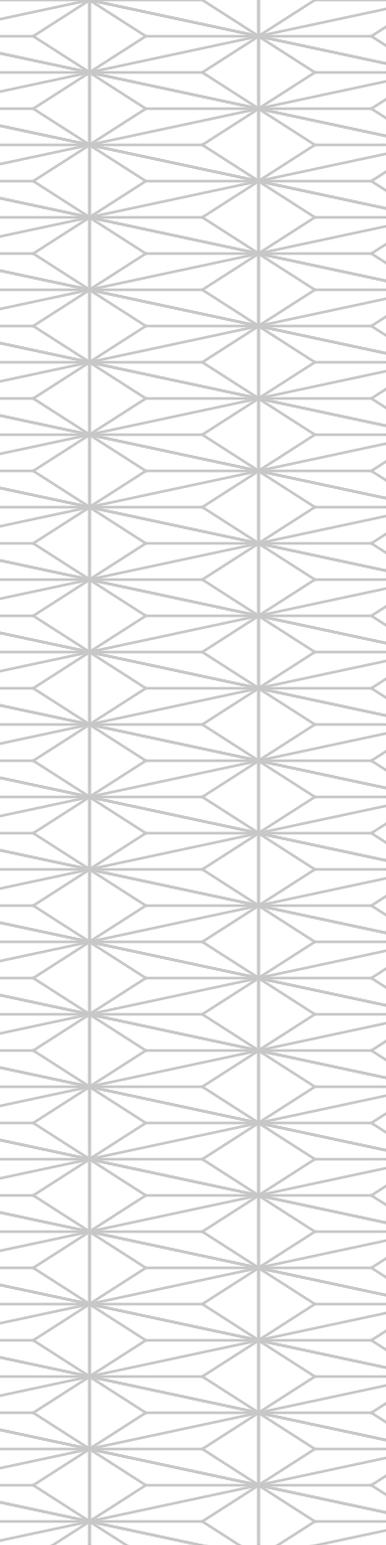
Line Signifying Sleep
Photograph
April 2015



Sleep Pod
Vector Drawing
April 2015

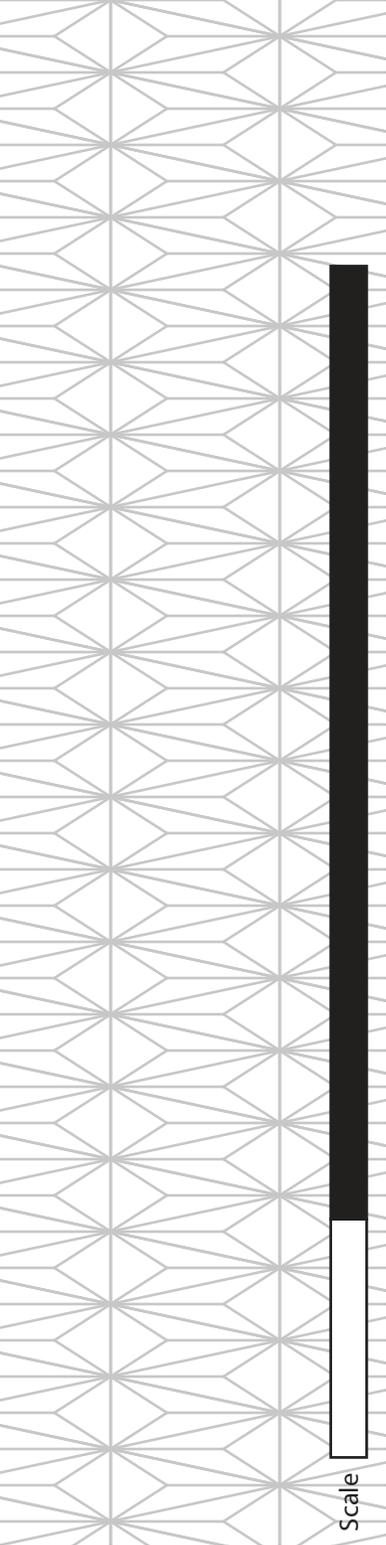
- - Snap
- ⋈ - Zipper
- - Seam



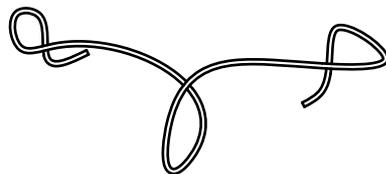
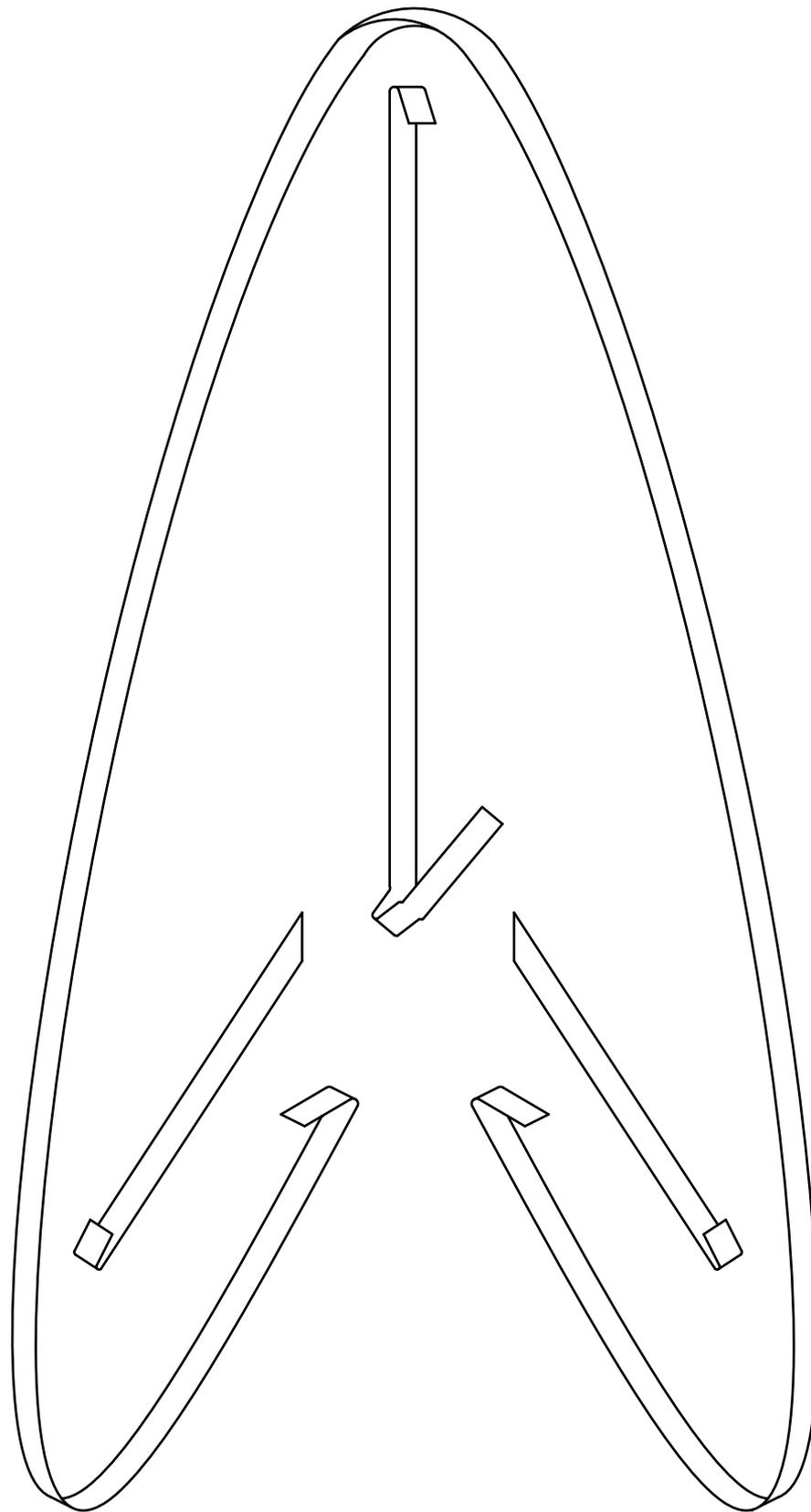


Back Pack
Vector Drawing
April 2015

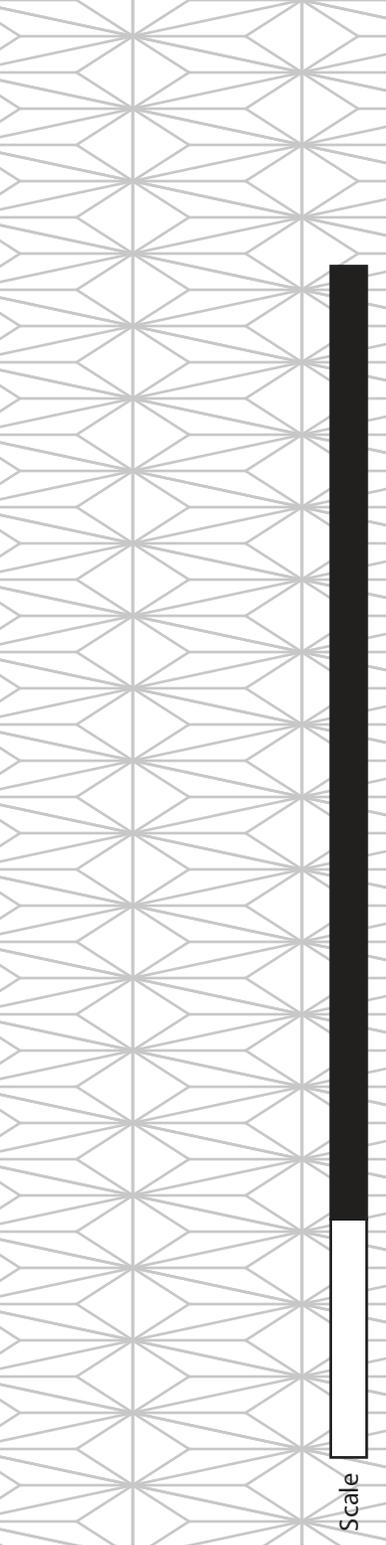
- - Snap
- - Seam



Scale



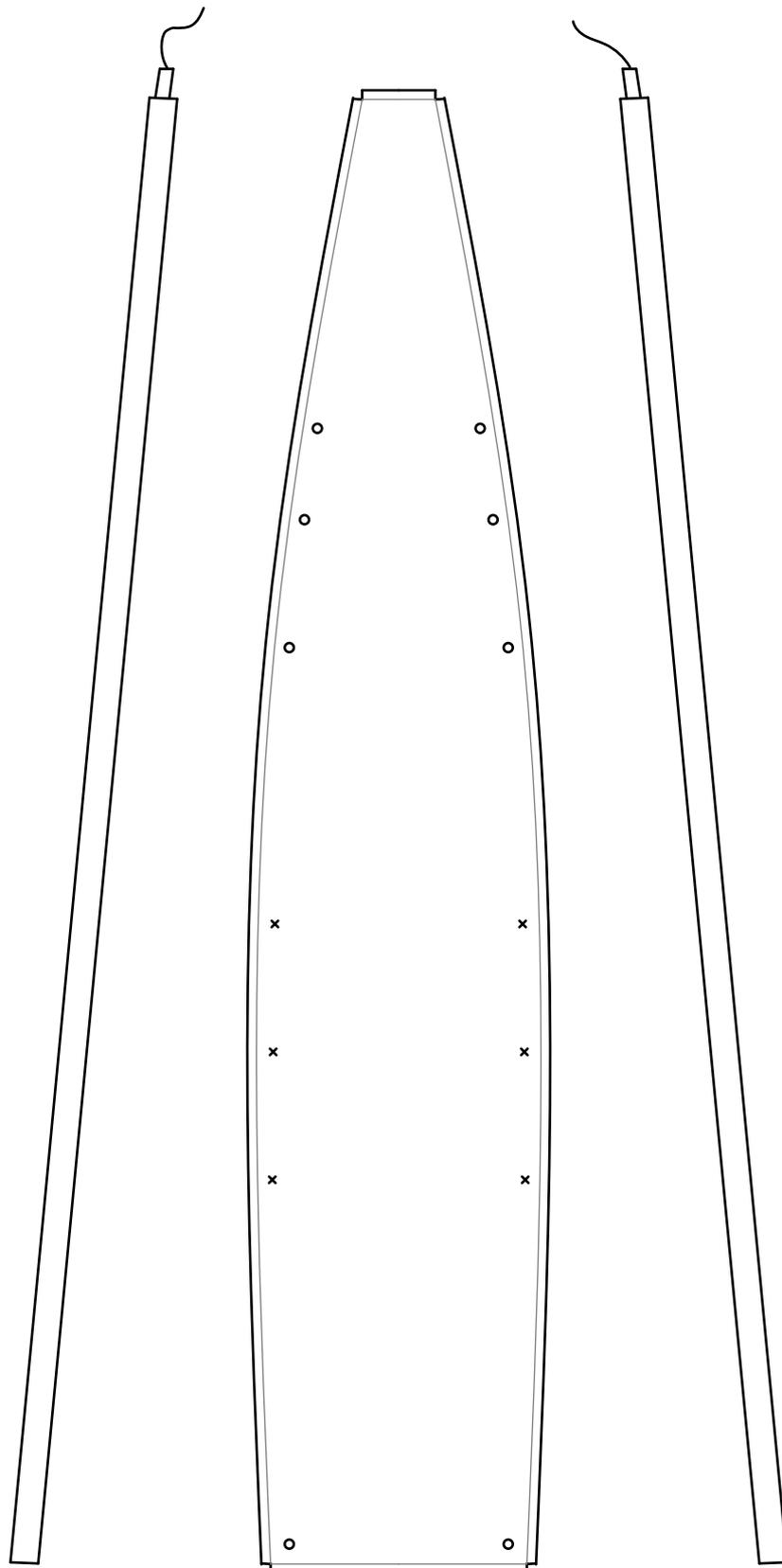
Structural Elements
1.5" Webbing, Parachute
Cord
Vector Drawing
April 2015

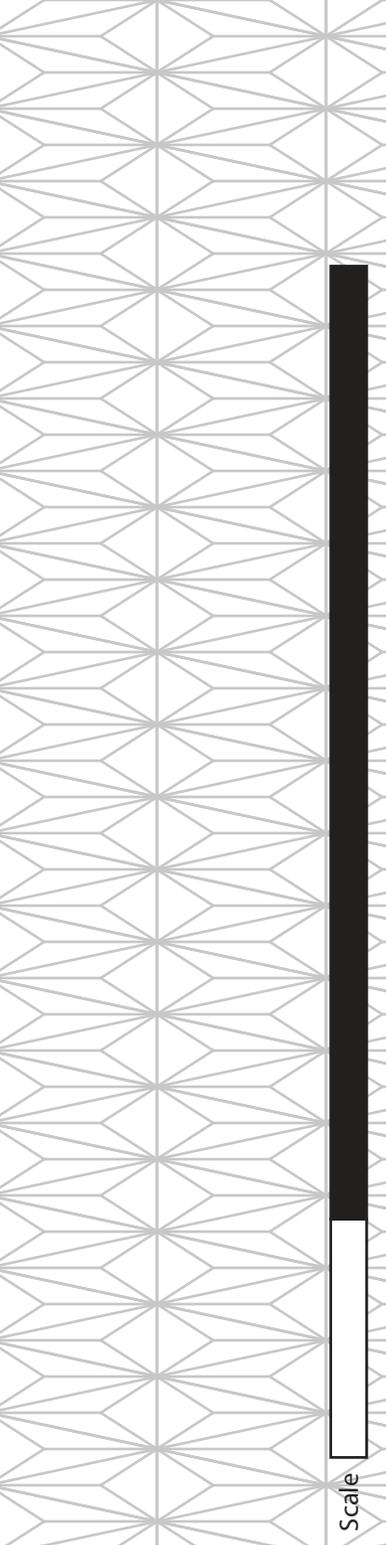


Scale

Security Elements Light
Tape, Two-Way Fabric
Vector Drawing
April 2015

- × - Snap Bottom
- - Snap Top
- -Fold
- -Cut

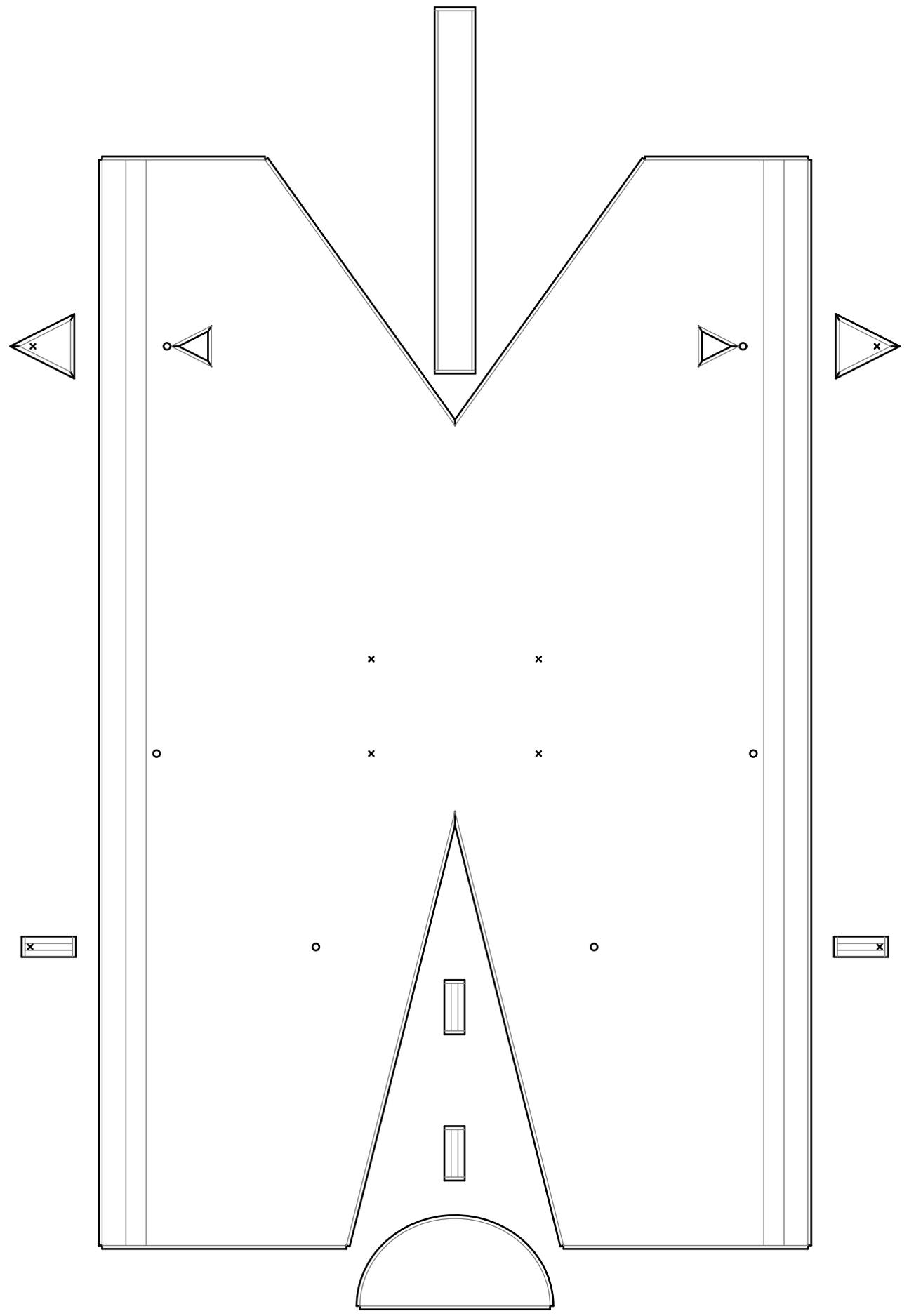


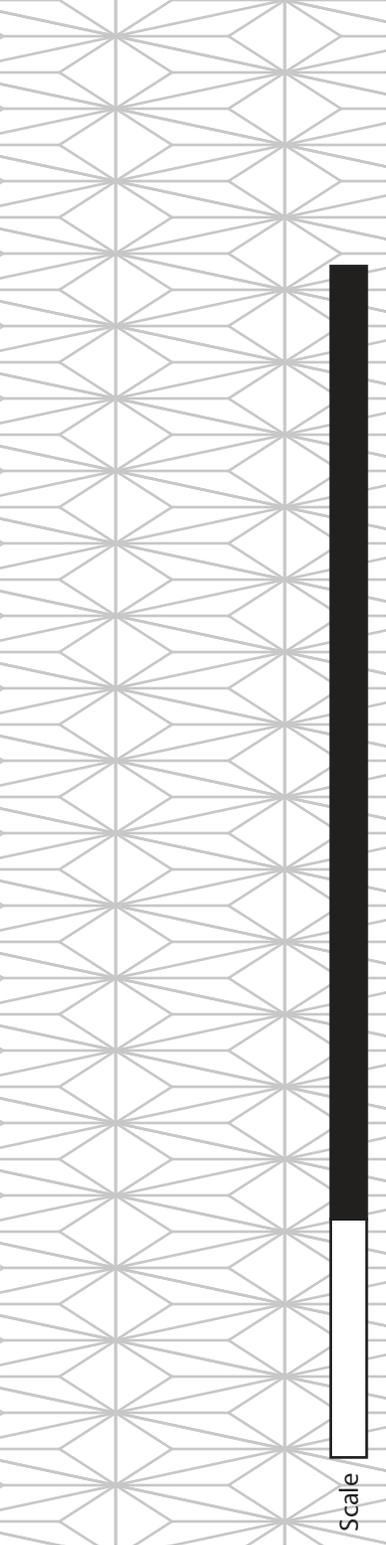


Scale

Sleep Pod - Fabric Cut
Waterproof Sports Fabric
Vector Drawing
April 2015

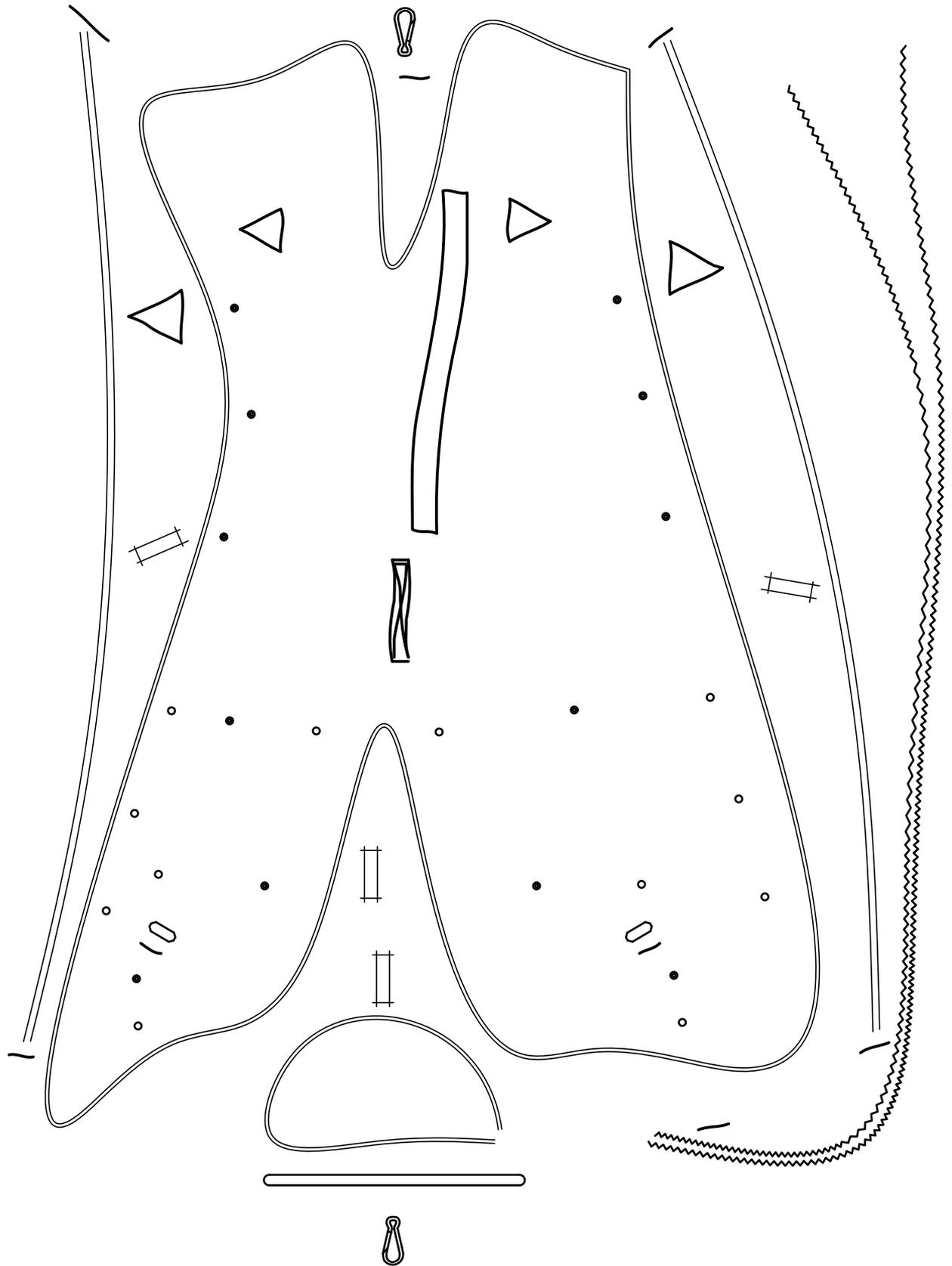
- × - Snap Bottom
- - Snap Top
- -Fold
- -Cut





Fastening Elements
Vector Drawing
April 2015

-  - Zipper
-  - Strong Thread
-  - Regular Thread
-  - Snap
-  - Wood Rod
-  - Carabiner



Conclusion

Through my yearlong investigation of what security is, I have examined the small scale from a sleeping pod, to a single room home, to a communal living center, to an entire civilization. The consistent feedback from colleagues has helped in identifying what drives the humans need for security and what we as a people term security. Sleep may be the core necessity for security, but there are many other factors that involve this sense. And each factor manifests itself differently in each of us. This is what drives our unique personalities. This is what makes us beautiful.

The main struggle in this study was the audacious attempt to find the common physical manifestation of a secure object or place. I have found the idea of being individual can give security in much the same way as feeling part of a whole. I believe there are pure forms of communicating an idea purely, there are essential universal human signifiers, and there is a way to tap into what that is. The attempt at the sleep typology was to give sleep a universal signal of importance.

I have been successful in sparking very personal and passionate conversations with those who I present my work to about the idea of what security is to them and why. Arguably the most important part of the work has been these discussions: where I learned the most.

As for architecture, I feel this study has helped me become versed in the basis of the program of the 'home', the why of the 'home'.

I would like to thank:

Margarita McGrath
Darnell Parker II
Paola Zellner Bassett
Carol Kahoun
Muhammad Halim
Shelton Whitley
4Chan
Reddit
Tiny House Blog
Jun Young Park
Ilinca Stoica
Darrell Wesh
Frank Weiner
Heinrich Schnoedt

Joe Wheeler
Seth Marlow
Madalyn Nuckols
CAUS at Virginia Tech
Francesca Fusinato
Gino Rivera
Alise Willis
Wesley Bailey
Nate Artis
Helene Renard
Light Tape
Aki Ishida
Jonathan Crary
Vito Acconci

Hello Hasheem and Darrell,

I noticed that you have a brown window covering in one of your windows. We require blinds to be kept on all windows so that the appearance of our property from the outside is uniform.

You will need to purchase a new blind for your window by 9am Monday, February 9th. If you need help installing it, please let us know and we will have maintenance hang the blind for you. The blind color is Alabaster and the size for the bedroom window is 47 x 48. You can purchase these blinds at Walmart, Lowes, or Home Depot.

We will be installing a new blind on Monday if you have not purchased one by the deadline above. If we replace the blind from our inventory, we will have to charge your account \$57. Again, we will be glad to hang your blind if you purchase the right color and size on your own.

Please feel free to contact our office if you have any questions or concerns.

Thank you,

My Response:

I have the blind. I hand crafted my 'light regulator' to beautifully illuminate the interior of my private space. It is a piece of my expression of self. And I am proud of it. I strive for a world where we as a whole are not afraid of being different and expressing who we are. The fear of being different is what holds us back from true happiness and equality. The need to be 'uniform' is a weak endeavor. Whose appearances are we keeping up? Who really cares how something looks if it isn't harming them? How is this any different than having a vase in my window? Or Christmas lights up? We have to be brave enough to be proud of our uniqueness.

However, I will take it down and replace it with the industry standard blind I have been provided by Monday. I am an honest person that respects the authority that has gifted me with a space to stay.

My hope is that maybe someone walking by has been inspired by my work. And if that has happened, that is all that matters and the 'brown covering' has served its purpose.

Their Response:

Thank you!

