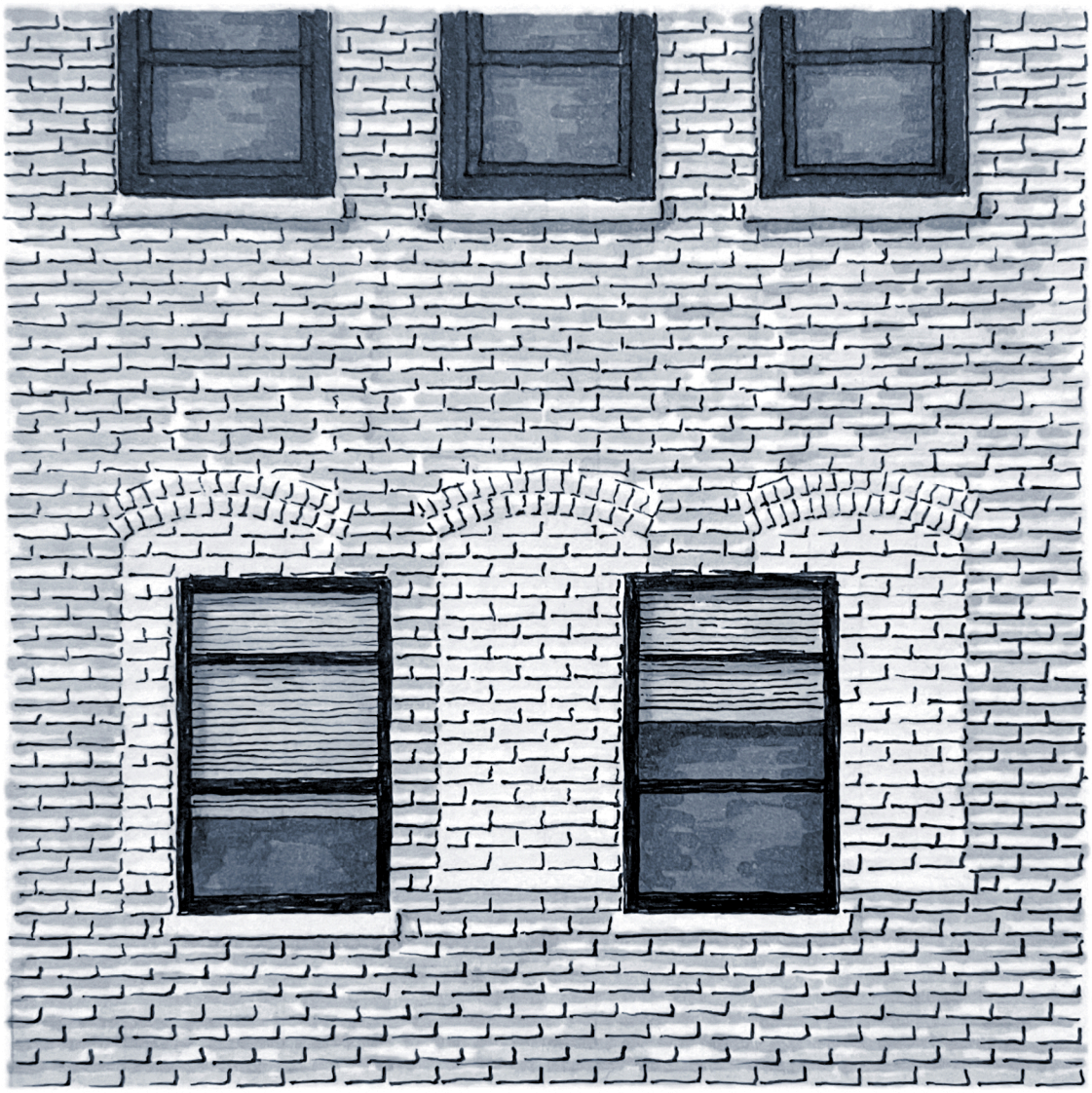
# TIM WOOD

**2023 Graduate Portfolio**

*University of Illinois Chicago*
*School of Architecture*



# TIM WOOD

2023 Graduate Portfolio

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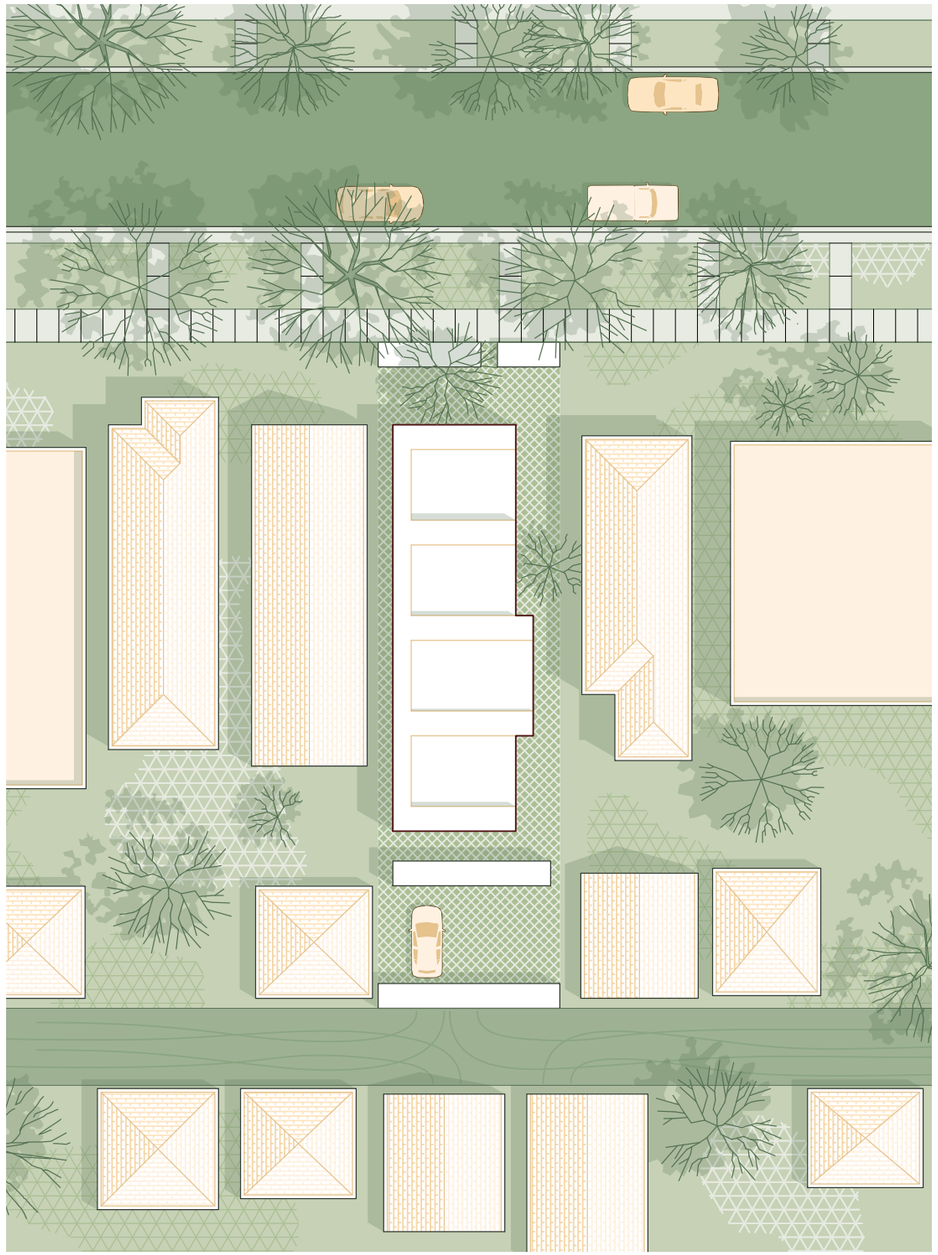
# Put Away House 2.0

*Advised by Penelope Dean and Grant Gibson*
*Fall 2022*

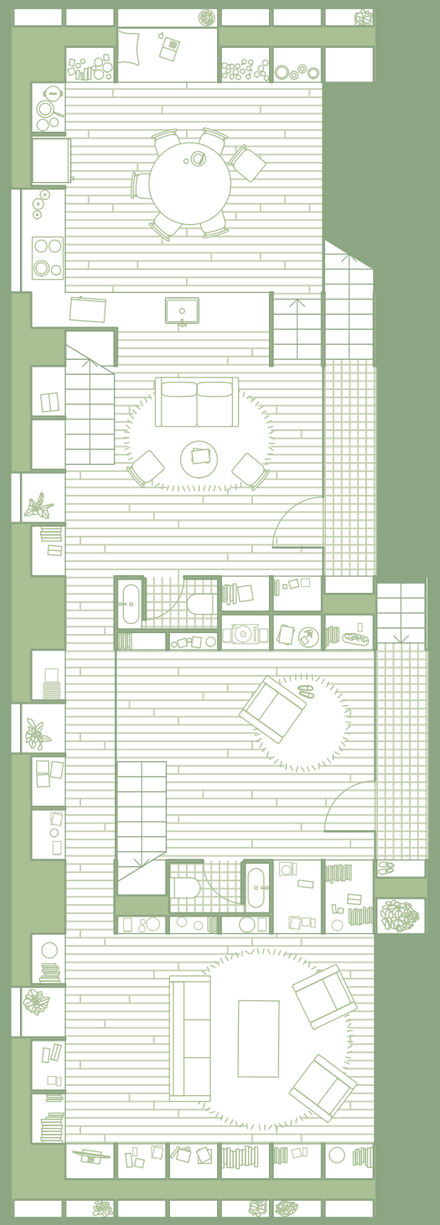
In response to a brief to re-imagine the Chicago three-flat typology as a micro-collective, this project conceptualizes collectivity through the sharing of objects, not the sharing of space. Clothing, beds, mementos and other personal objects are unshared, but tools, board games, bread makers and other utilitarian objects are shared among the collective.

Twelve living spaces are surrounded by built-in shelving on three walls and glass on the fourth wall, establishing a formal strategy for where objects are placed at rest. The shelving hold all items which can be stored away when not in use, freeing the living spaces between the shelves to exhibit the objects that are never stored away: couches, lamps, beds, and bathtubs. The rigid shelving grid provides a backdrop for one to put their habits, their interests, and their lives into.

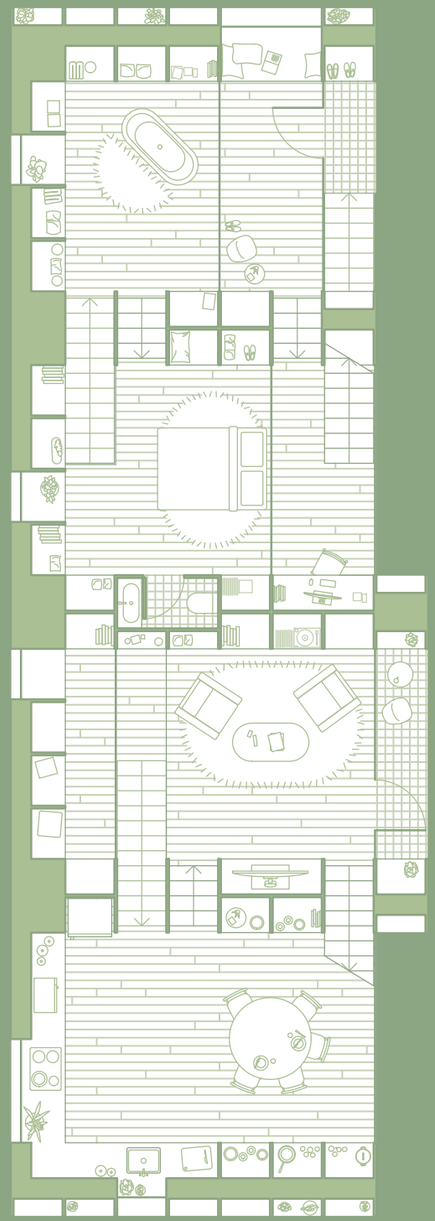
A place to put away themselves.



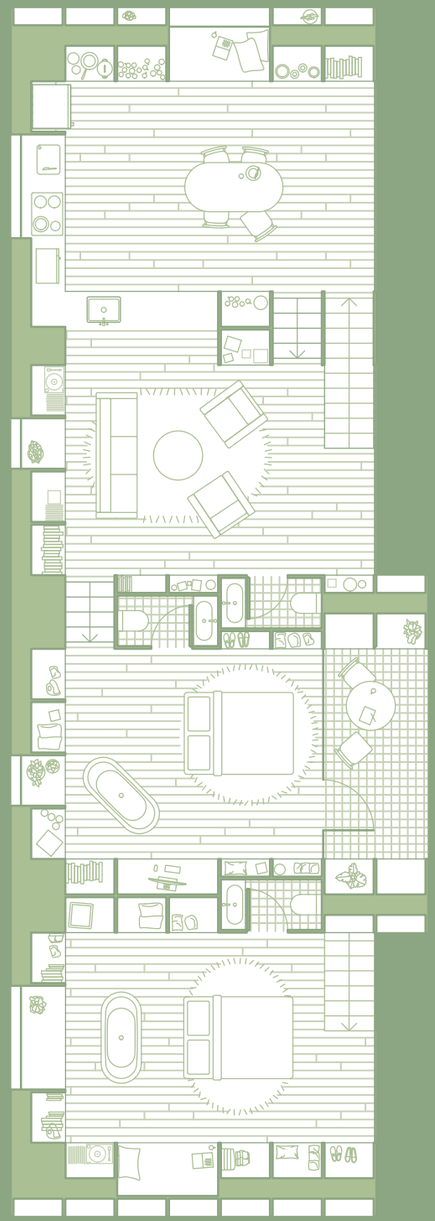
6 *The north-facing site is located in the middle of a block on Potomac Ave in Wicker Park*



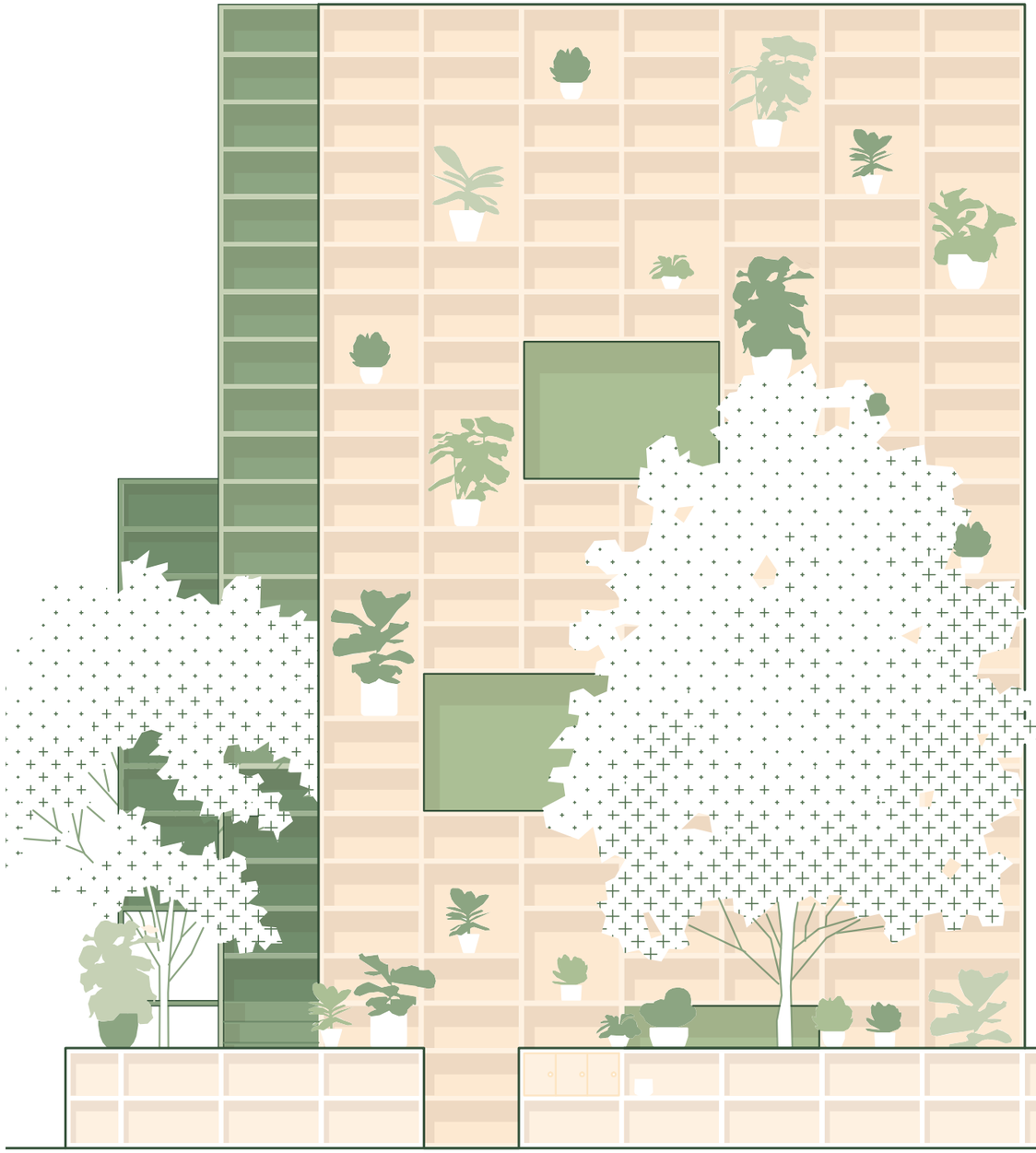
*From north to south on the ground floor:*
*Unit A kitchen, Unit A entry, Unit B entry, Unit A living room* 7



*8* *From north to south on the second floor:*
*Unit A bath & Unit C entry, Unit A bed & Unit C office, Unit B living room, Unit B kitchen*



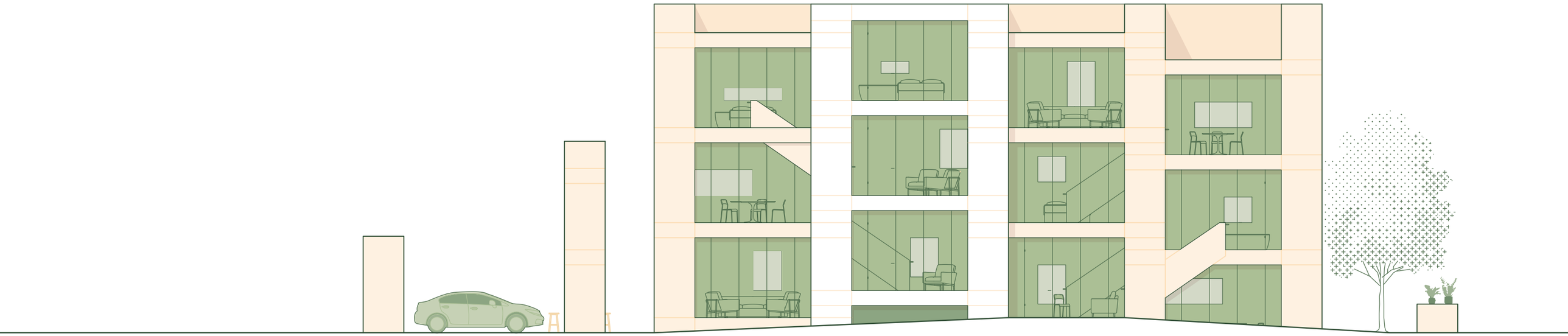
*From north to south on the third floor:* *9*
*Unit C kitchen, Unit C living room, Unit C bedroom, Unit B bedroom*

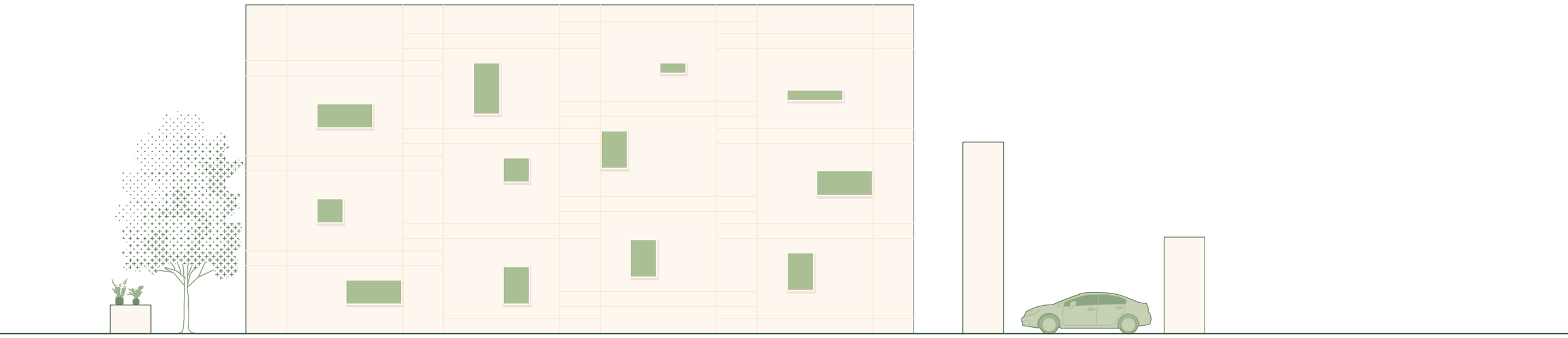


*10* *Access into the building is oriented towards the east, with the three entries positioned along the side of the building. The exterior stairs and doors to the units meet at a shared landing.*

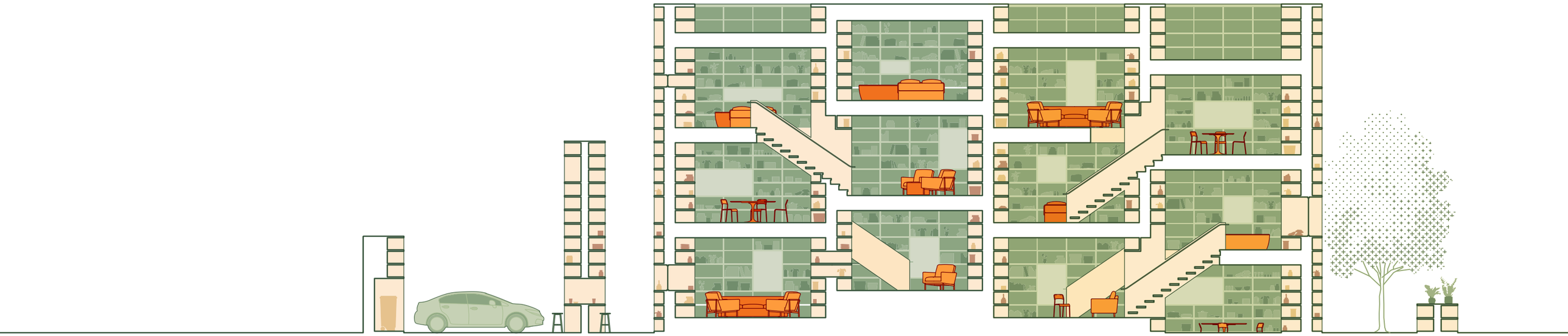
*12* *A 3 foot change in floor height on either side of the shelving produces continuities between the living room floor and the kitchen counter, and allows objects to be shared across the shelving without sharing sight lines.*

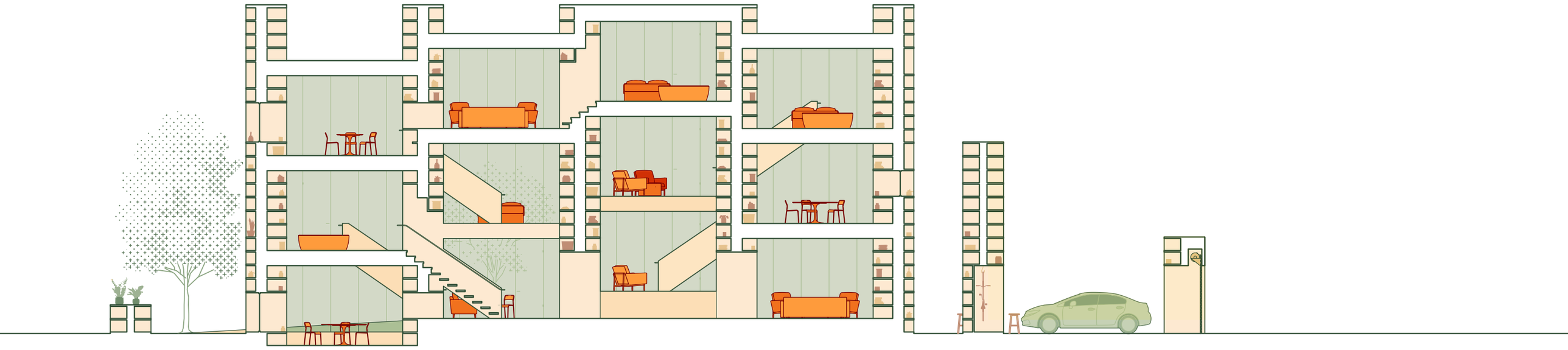
*13*





*16* *The eastern glass facade contrasts with the floor to ceiling shelving of the western facade.*



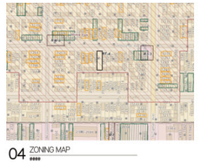




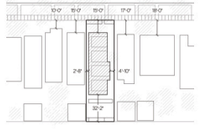
*Shifting floor heights in section produce new adjacencies between rooms, connected by half-flights of stairs.*

*Operable windows punched into the west facade provide fresh air and daylight.*

22 *The prototype design of the shelving developed from applied surface to extruded form to grid of voids*



04 ZONING MAP
1"=100'-0"




03 SETBACK DIAGRAM
1"=100'-0"

02 LOCATION MAP
1"=100'-0"

## SYMBOL LEGEND

- COLUMN GRID
- DOOR TYPE
- WINDOW TYPE
- ROOM NAME & NUMBER
- SPOT ELEVATION
- DETAIL REFERENCE
- INTERIOR ELEVATION REFERENCE
- SECTION REFERENCE
- ELEVATION REFERENCE

## ZONING MATRIX

## BUILDING DESCRIPTION

NEW CONSTRUCTION OF A WOOD AND STEEL FRAMED 30000SF MULTI-FAMILY HOUSE ON A 4,089 SF VACANT LOT

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G002 GENERAL PROJECT NOTES
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A100 FIRST, SECOND & THIRD FLOOR PLANS
A101 ROOF PLANS
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A201 NORTH & SOUTH ELEVATIONS
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A301 NORTH & SOUTH SECTIONS
A400 EAST & WEST WALL SECTIONS
A401 NORTH & SOUTH WALL SECTIONS
M100 MECHANICAL PLANS
P100 PLUMBING RISER DIAGRAMS & FIXTURE SCHEDULE
P101 PLUMBING PLANS
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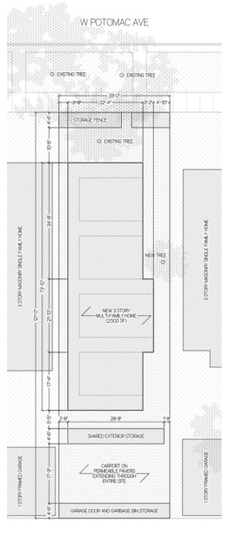
## ABBREVIATIONS

| | | | |
|---|---|---|---|
| AFF | Above Finished Floor | HR | Hour |
| ALUM | Aluminum | HVAC | Heating, Ventilating, And Air Conditioning |
| ANOD | Anodized | IMDWB | Impact Resistant Gypsum Wall Board |
| BF | Bottom Of | LO | In Lieu Of |
| BSMT | Basement | INSUL | Insulation |
| BYND | Beyond | INT | Interior |
| BOT | Bottom | LAV | Lavatory |
| CIP | Cast In Place | LO | Low |
| CHNL | Channel | MAX | Maximum |
| CJ | Control Joint | MO | Masonry Opening |
| CL | Center Line | MECH | Mechanical |
| CLG | Ceiling | MEMBR | Membrane |
| CLR | Clear | MIN | Minimum |
| CMU | Concrete Masonry Unit | MRGWB | Moisture-Resistant Gypsum Wall Board |
| COL | Column | MTL | Metal |
| CONC | Concrete | NIC | Not In Contract |
| CONT | Continuous | NO | Number |
| CPT | Carpet | NOM | Nominal |
| CT | Ceramic Tile | OC | On Center |
| CTYD | Courtyard | OH | Overhang |
| DBL | Double | OPP | Opposite |
| DEMO | Demolition | OZ | Ounce |
| DET | Detail | PCC | Pre-Cast Concrete |
| DIA | Diameter | PLUMB | Plumbing |
| DIM | Dimension | PLYD | Plywood |
| DR | Door | PT | Pressure Treated |
| DWG | Drawing | PNT | Painted |
| EA | Each | PVC | Polyvinyl Chloride |
| EJ | Expansion Joint | RBR | Rubber |
| EL | Elevation | RCP | Reflected Ceiling Plan |
| ELEC | Electrical | RD | Roof Drain |
| ELEV | Elevation | REQD | Required |
| EQ | Equal | RM | Room |
| EXIST | Existing | SIM | Similar |
| EXT | Exterior | SD | Smoke Detector |
| FD | Floor Drain | SPEC | Specification |
| FEC | Fire Extinguisher Cabinet | SPR | Sprinkler |
| FF | Finished Floor | SSTL | Stainless Steel |
| FFL | Finished Floor Level | STC | Sound Transmission Coefficient |
| FIX | Fixture | STL | Steel |
| FLR | Floor | T&G | Tongue-And-Groove |
| FO | Face Of | TLT | Toilet |
| FND | Foundation | TME | To Match Existing |
| GA | Gauge | TV | Tap Off |
| GALV | Galvanized | TYP | Typical |
| GWB | Gypsum Wall Board | VIF | Verify In Field |
| HC | Hollow Core | W/ | With |
| HI | High | WD | Wood |
| HM | Hollow Metal | WP | Work Point |
| HP | High Point | W/O | Without |




01 Site Plan
1/8" = 1'

Architect:
Tim Wood
twood@uic.edu

# Put Away House

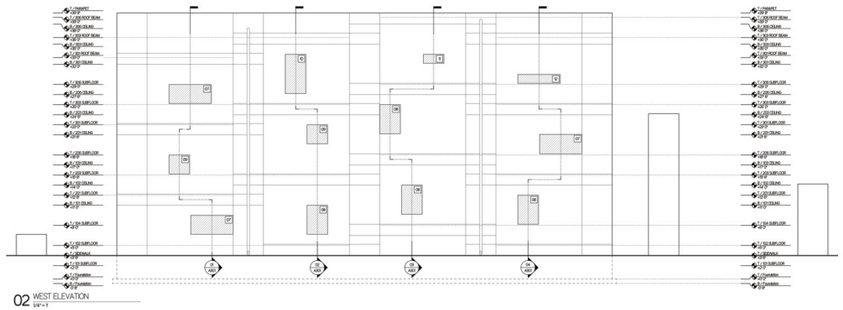
2029 W Potomac Ave
Chicago, IL 60622

Client
UIC ARCH 555

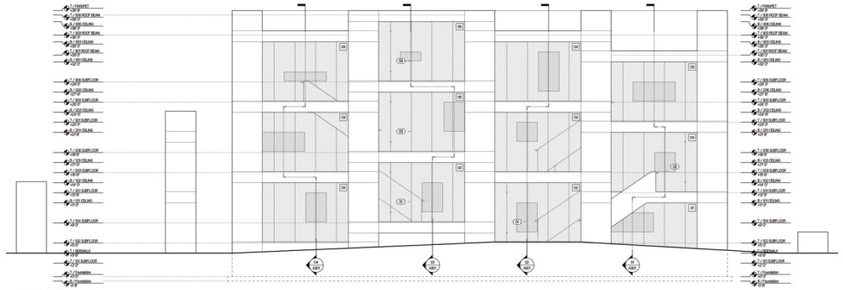
| | |
|---|---|
| 1YAGO: | |
| 1YAGO: | |
| 1YAGO: | |
| 1YAGO: | |
| 1YAGO: | |
| Revisions | |
| Date | 2023-12-25 |
| Scale | 1/16" = 1' |

General Info & Site Plan

G001



02 WEST ELEVATION
1/4" = 1'



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| Revisions | |
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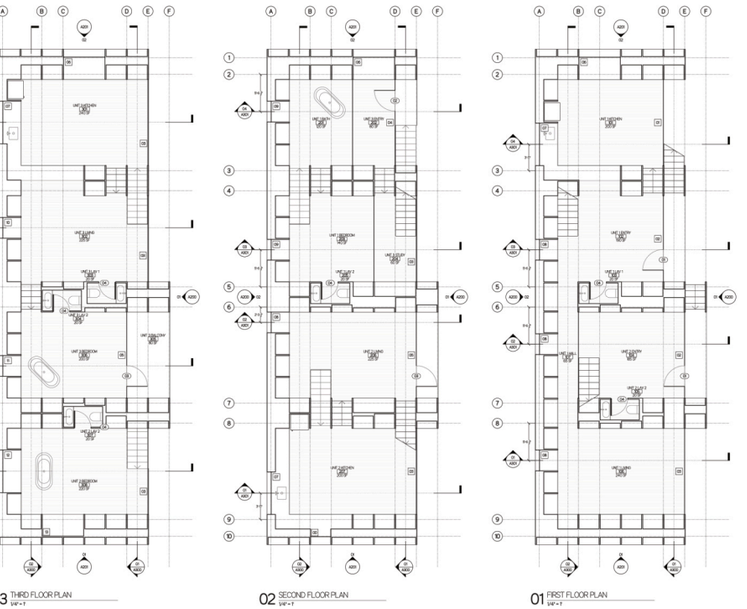
| Scale | 1/16" = 1' |

East & West Elevations

A200



03 THIRD FLOOR PLAN
1/8" = 1'

02 SECOND FLOOR PLAN
1/8" = 1'

01 FIRST FLOOR PLAN
1/8" = 1'

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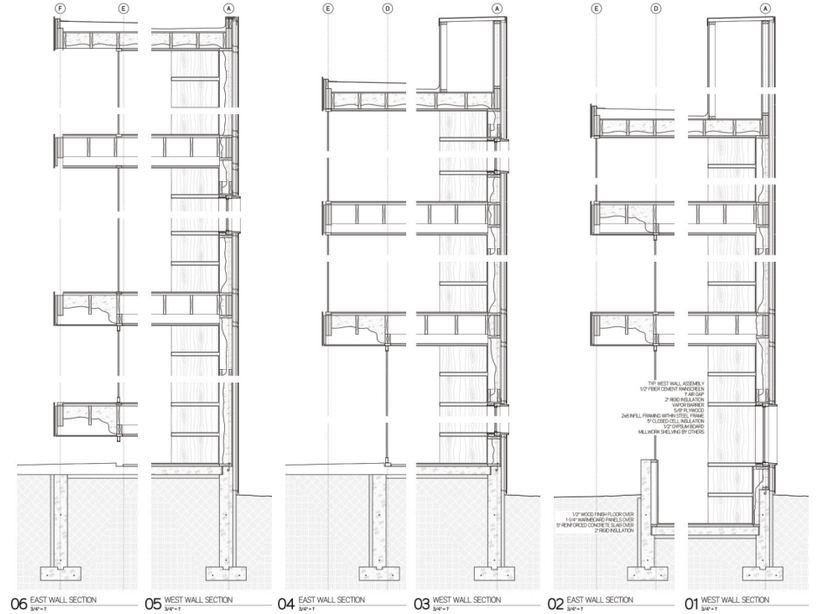
| Date | 2023-12-25 |
| Scale | 1/16" = 1' |

First & Second Floor Plans

A100



06 EAST WALL SECTION
3/4" = 1'

05 WEST WALL SECTION
3/4" = 1'

04 EAST WALL SECTION
3/4" = 1'

03 WEST WALL SECTION
3/4" = 1'

02 EAST WALL SECTION
3/4" = 1'

01 WEST WALL SECTION
3/4" = 1'

Architect:
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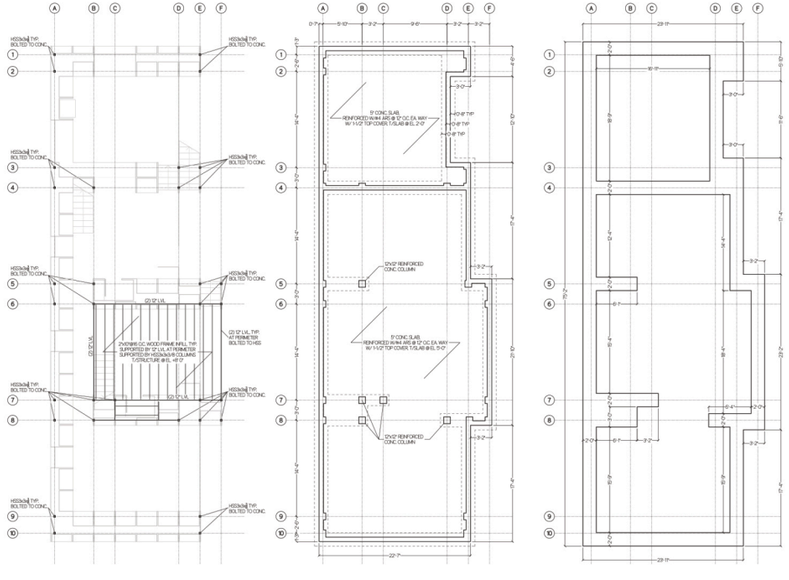
| Scale | 3/4" = 1' |

East & West Wall Sections

A401




03 FIRST FLOOR PLAN
1/4" = 1'

02 FOUNDATION PLAN
1/4" = 1'

01 FOOTING PLAN
1/4" = 1'

Architect:
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Put Away House
2029 W Potomac Ave
Chicago, IL 60622
Client
UIC ARCH 1555

| | |
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| 1/4/ACD | |
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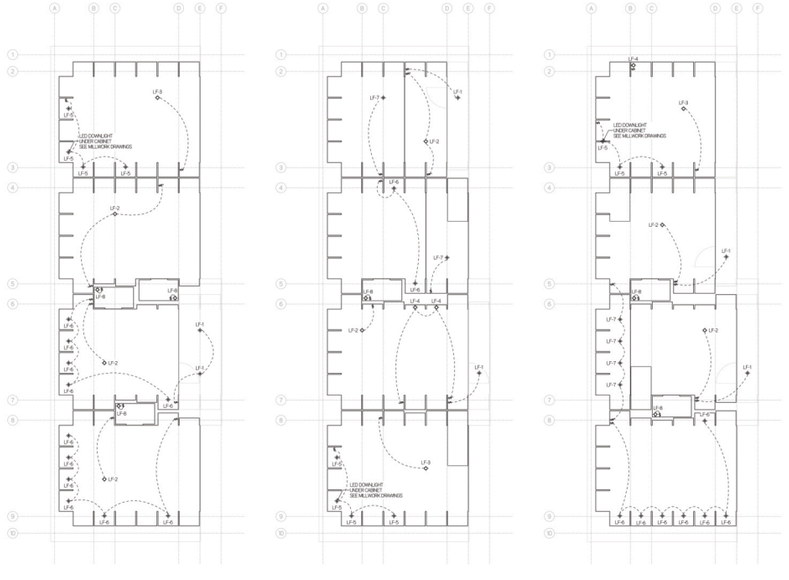
| Date | 2023-02-26 |
| Scale | 1/4" = 1' |

Structural Plans

S100




03 THIRD FLOOR REFLECTED CEILING PLAN
1/4" = 1'

02 SECOND FLOOR REFLECTED CEILING PLAN
1/4" = 1'

01 FIRST FLOOR REFLECTED CEILING PLAN
1/4" = 1'

Architect:
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Put Away House
2029 W Potomac Ave
Chicago, IL 60622
Client
UIC ARCH 1555

| | |
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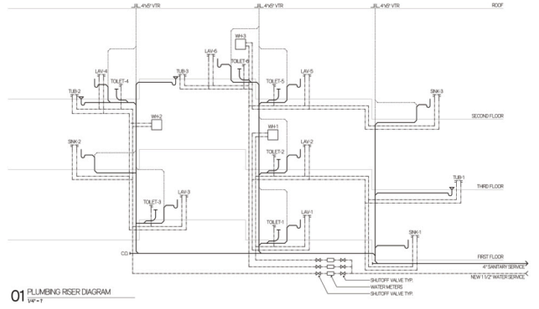
| 1/4/ACD | |
| Revisions | |
| Date | 2023-02-26 |
| Scale | 1/4" = 1' |

Lighting & Reflected Ceiling Plans

E102






01 PLUMBING RISER DIAGRAM
1/4" = 1'

FIXTURE SCHEDULE

| TAG | FIXTURE | BRAND | MODEL | WASTE | VENT | HW | CW | PRICE | COUNT | TOTAL |
|---|---|---|---|---|---|---|---|---|---|---|
| WC1-6 | Dual Flush Wall Mounted Elongated Chair Height Toilet Bowl | TOTO | CT446CEMG1 | | | | | $646 | 6 | $3876 |
| WC1-6 | In-Wall Tank Unit | TOTO | WT172M | 4" | 2" | | 1/2" | $504 | 6 | $3026 |
| WC1-6 | 2" x 4" PVC outlet | TOTO | TH243 | | | | | $48 | 6 | $288 |
| WC1-6 | Dual Button Flush Plate | TOTO | YT500#MG | | | | | $98 | 6 | $588 |
| LAV1-6 | 19" Undermount Bathroom Sink | TOTO | LT543CMG1 | 1-1/4" | | | | $273 | 6 | $1638 |
| LAV1-6 | Sibu Single-Hole Bathroom Faucet - Drain Assembly Included | TOTO | TL210SDSMCP | | | 3/8" | 3/8" | $184 | 6 | $1105 |
| SINK1-3 | Riverby 33" Undermount Double Basin Cast Iron Kitchen Sink 60/40 | Kohler | K-6609-5-UA2G | 1-1/2" | | | | $925 | 3 | $2774 |
| SINK1-3 | Rewirel 18 GPM Single-Hole Pull Down Kitchen Faucet Matte Black | Signature Hardware | 443046 | | | 1/2" | 1/2" | $419 | 3 | $1257 |
| DW1-3 | 500 Series 24 in Stainless Steel Top Control Tall Tub Pocket Handle Dishwasher | Bosch | SHP65D55N | 1/2" | | 3/8" | | $1099 | 3 | $3297 |
| BATH1-3 | Rebecca 60Y Free Standing Acrylic Soaking Tub with Center Drain, Drain Assembly, and Overflow | Wyndham Collection | WCBRT60465 | 1-1/2" | | | | | 3 | |
| BATH1-3 | Floor Drain | TBD | TBD | 1-1/2" | | | | | 3 | |
| BATH1-3 | Faucet / Tub Filler | TBD | TBD | | | 1/2" | 1/2" | | 3 | |
| BATH1-3 | Shower Head | TBD | TBD | | | | | | 3 | |
| BATH1-3 | Mixer | TBD | TBD | | | | | | 3 | |

PLUMBING SYMBOLS

- WASTE LINE
- COLD WATER SUPPLY
- HOT WATER SUPPLY
- VENT LINE
- FAUCET HANDLE
- SHUTOFF VALVE
- WATER METER

Architect:
Tim Wood
twood@uic.edu

Put Away House
2029 W Potomac Ave
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UIC ARCH 1555

| | |
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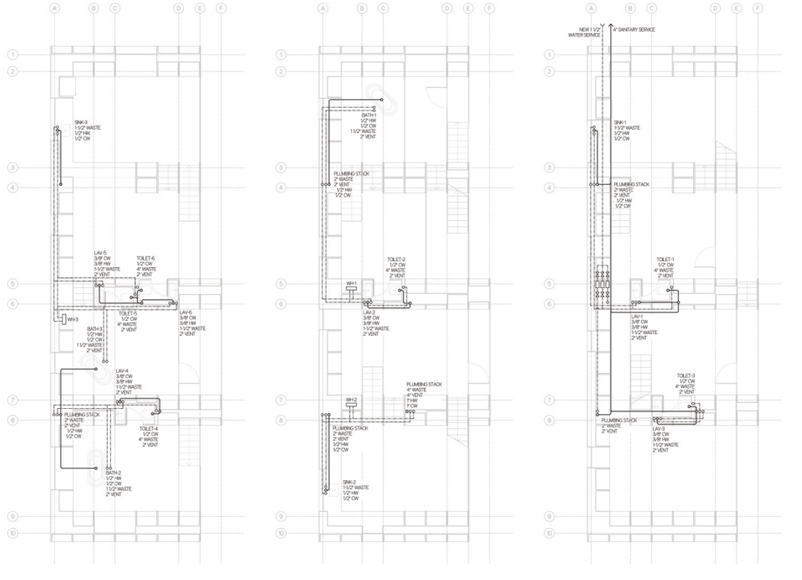
| Date | 2023-03-24 |
| Scale | 1/4" = 1' |

Plumbing Riser Diagram & Fixture Schedule

P100




03 THIRD FLOOR PLAN
1/4" = 1'

02 SECOND FLOOR PLAN
1/4" = 1'

01 FIRST FLOOR PLAN
1/4" = 1'

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Put Away House
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| 1/4/ACD | |
| 1/4/ACD | |
| Revisions | |
| Date | 2023-03-24 |
| Scale | 1/4" = 1' |

Plumbing Plans

P101

# Bricked In

*Essay for Fresh Meat Journal 14*

A patchy wall of Chicago common brick looms over the alley, speckled with shades of burnt umber and blackened terra cotta. On the second and third floors, the monolithic surface gives way to regularly spaced punched openings. Rectangular windows are set in rectangular black frames, aligned to the rectangular brick grid. Above each window, a shallow brick arch is the only break from orthogonality, the curve of the lintel engineered to distribute the weight of the bricks above the window to its sides.

On the ground floor, the regularly spaced punched openings have been un-punched. What was an opening has now been filled with new brick, different in hue and shade from its surroundings, having been cooked from another clay at another time. Even if a perfect color match had been found for the infill, the repair job would be betrayed by the arch that remains, now stripped of its role in redirecting structural forces and imbedded in a continuous flat surface. The slight deflection in the mortar lines gives anyone looking close enough a clue that a window once lived here.

At the end of the row of non-windows, a curiosity appears. A window has been re-punched, not quite aligned with the one that came before. The sill is two courses lower and two bricks to the left. A steel lintel eliminates the need for a reinforcing arch, aligning the window on all edges to the rectangular grid. This section of the building has an identity crisis, undecided on whether it wants to be a window or a wall.

It's easy to argue that this window is an affront to architecture. The original vision of the facade has been deformed, patched by a tradesperson with mismatched bricks. The undesigned change of one architectural element has disturbed the architectural whole. It is a scar from a dodgy surgery and it is ugly.

But it was never intended to be a cosmetic surgery. The needs of the occupants had changed, and the architecture no longer met those needs. A window cut into a bricked in window is not a sign of indecision, but is a chronology of multiple separate decisions over a larger timespan. The interior needed a wall where there was a window, and then later needed a window where there was a wall. The ugliness comes not from those decisions, but from the inflexibility of the material to adapt to changes. It is the brick that betrays itself.

The weathering of brick, stone, wood, and other natural materials express age, allowing humans to participate in processes beyond their lifespan. The lichen on Stonehenge, the rough edges of missing stone of the Colosseum, and the greying wood of the doors of Notre Dame are all material properties that connect visitors across time. The bricked in window unintentionally distills this phenomena into a single architectural detail. Old and new are merged into a solidified material form, writing their history into a wall.

Two points in time, bonded with a little bit of mortar.

400

# A Longer Now

*Advised by Cédric Van Parys*
*Fall 2023*

This studio brief called for a re-imagining of monuments, not as symbols for asserting power and control, but as vessels for communicating the identity of a place, group, or individual. These new monuments mark places for ritual, ceremony, and gathering, linking humanity to the built environment, the natural world, and the cosmos.

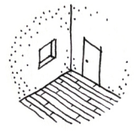
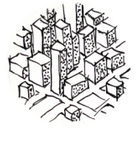
The project is inspired by a personal interest in a passage from Juhani Pallasmaa's book, *Eyes of the Skin*. Within an analysis of the weathering of natural materials and their ability to connect humans to processes beyond the scale of the human lifetime, Pallasmaa writes, “Architecture domesticates limitless space and enables us to inhabit it, but it should likewise domesticate endless time and enable us to inhabit the continuum of time.”

This is a monument for a new perspective of the human inhabitation of the continuum of time.

How far do you think about the future? To the end of the day, the next payday, the end of the year, or the end of your life? To the lifetime of your children or grand children? The end of your nation, the dissolution of your culture, or the evolution from your species to the next? The collapse of the sun and life on earth? The death of the universe?

*A Longer Now* considers time not as a series of moments, but as an classification of lifetimes of increasingly larger scales. A room exists within a building, within a city, within a planet, within a galaxy in infinite space. Time can also be subdivided into progressively larger lifetimes. The individual within a family, within a tribe, within a nation, within a culture, within a species, within a web of life among eternity.



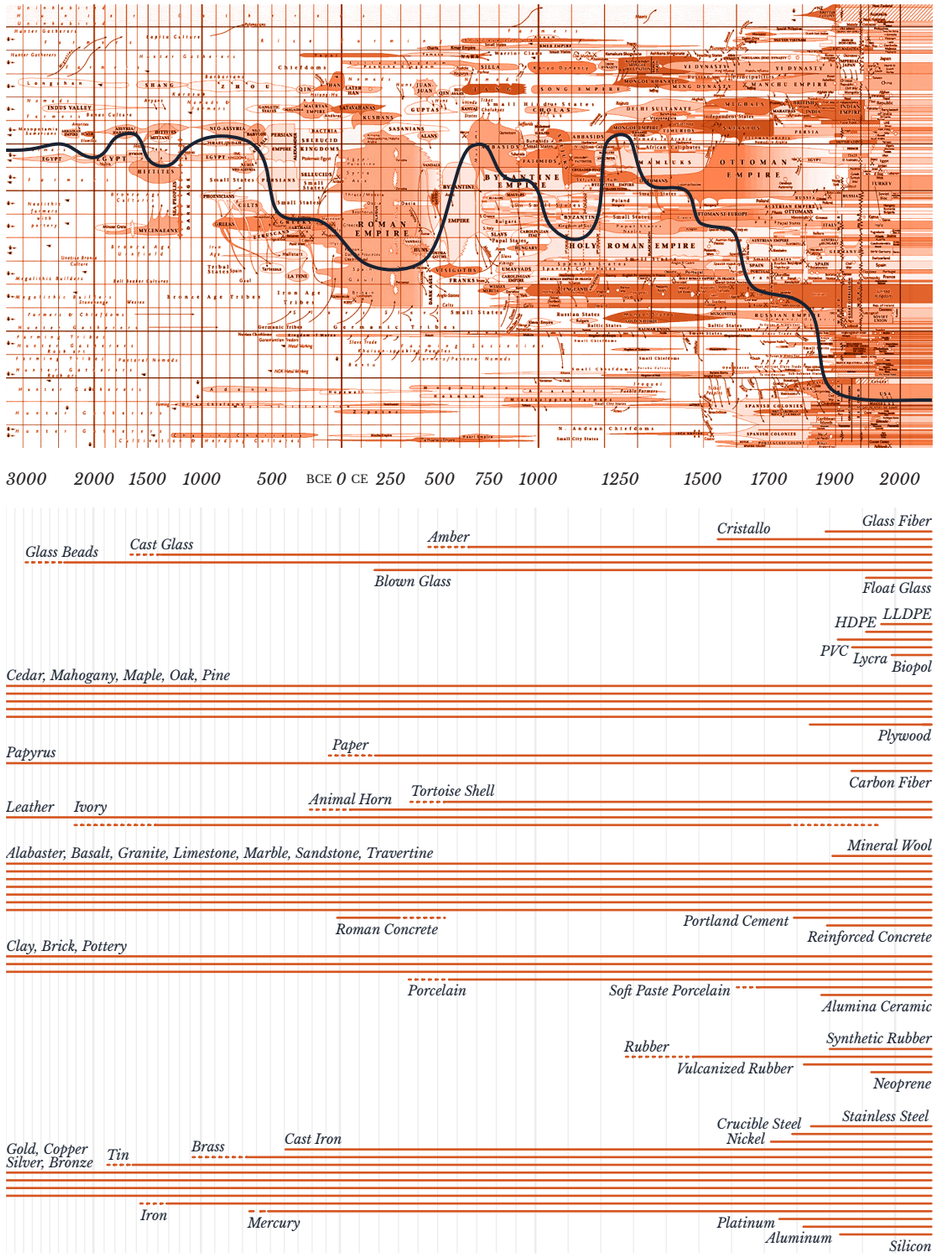
| *Scale of Spaces* | | *Scale of Lifetimes* |
|---|---|---|
| *Room* |  | *Individual* |
| *Building* | | *Family* |
| *Street* | | *Tribe* |
| *City* |  | *Nation* |
| *Country* | | *Culture* |
| *Planet* | | *Species* |
| *Galaxy* | | *Ecosystem* |
| *Universe* | | *Eternity* |

As the scale of time increases, it becomes more difficult to reason about and hold in the mind. The project collapses a period of ten thousand years into an approachable scale. It looks back five thousand years to the start of recorded history and provides the opportunity to look five thousand years into the future. Time is measured not in years, but in human generations, roughly a quarter century between the birth of a parent and the birth of their child. Measured this way, these ten thousand years are represented by four hundred generations, 200 tokens of the past and 200 placeholders for the future.

In order to represent multiple time scales, the tokens are composed of a name etched into a material. Much like the name on a tombstone represents the life of the body buried below, the association of a name to a marker represents the time scale of an individual. The proximity between three successive markers represents the lifetime of a family, first as a child and grandchild to the generations before, then as a child and parent, and finally as a parent and grandparent. Beyond the family, the language and alphabet represent the lifetime of a nation and a culture.

This project is not intended to be a canonical representation of history. There are billions of humans alive today, containing multitudes of branching lineages across families and nations and cultures. The specific nations, names, and cultures were chosen to communicate the idea of a longer now from the author's perspective. The names closest to the present were chosen from the most popular names of their generation in the United States, intended to be familiar names of nieces, friends, and grandmothers.
If the project were developed by another author, or in another culture, an entirely different set of names would be chosen to communicate the effect. It is not a project of separating humanity across cultures, but about uniting humanity across time.

The lifetime of the human species is reflected in the materiality of the tokens, an index of the capabilities of humanity to extract and process matter from our environment. Early generations took rocks and clay and wood grown from the earth. Copper, bronze, and iron were dug up and melted and mixed into alloys. Sand was cast into glass, concrete was discovered and lost and rediscovered, and oil was extracted, refined, and plasticized. Each generation carried the knowledge of the former until new processes and techniques unlocked materials with new qualities. It is an effort shared by the lifetime of the human species.



Humans have been warning of the impending end of humanity for thousands of years. We've been on the verge of the events of the Book of Revelations for two thousand years, each generation convinced that they have reached the apex and can only be followed by apocalypse. It is more interesting to think beyond the self, to consider at the same time the concerns of the children, the concerns of the children's children, the concerns of the successors after the fall of our nation, and the concerns of the species that evolves from our own. We are not the only ones on our planet and we are not the only ones in our planet's lifetime.

*The end is not nigh.*

## 2023 CE

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *Annu* | 𓇋𓇋𓂝 | *Mithra* | 𓀀𓀀𓏏𓏏 | *Aminah* | آمنة | *Sophia* | Sophia |
| *Hemet* | 𓉐𓅓𓏏𓏏 | *Mehrnaz* | 𓄿𓂝𓂝𓇋𓇋𓇋 | *Meriem* | مريم | *Jessica* | Jessica |
| *Mayet* | 𓄿𓏏𓏏 | *Anahita* | 𓈖𓏏𓀀𓀀𓏏𓏏𓏏 | *Houda* | هدى | *Jennifer* | Jennifer |
| *Yatu* | 𓇌𓏏𓏏 | *Amordad* | 𓈖𓏏𓏏𓏏𓏏𓏏𓏏 | *Oum* | أمّ | *Barbera* | Barbera |
| *Hatshepsut* | 𓉐𓏏𓏏 | *Lydia* | 𓇋𓏏𓏏𓏏𓏏 | *Aisha* | عائشة | *Dorothy* | Dorothy |
| *Tayu-henut-Mut* | 𓏏𓏏𓏏𓏏 | *Arossa* | 𓇋𓏏𓏏𓏏𓏏 | *Amel* | أمال | *Helen* | Helen |
| *Nepthus* | 𓏏𓏏𓏏𓏏 | *Nahid* | 𓏏𓀀𓀀𓏏𓏏𓏏 | *Djamila* | جميلة | *Grace* | Grace |
| *Neferneferuaten* | 𓏏𓏏𓏏𓏏𓏏 | *Farida* | 𓏏𓏏𓏏𓏏𓏏 | *Fatiha* | فاتحة | *Jane* | Jane |
| *Nefret* | 𓏏𓏏𓏏𓏏 | *Sara* | 𓏏𓏏𓏏 | *Enkh* | 𓏏𓏏𓏏𓏏 | *Clara* | Clara |
| *Tworset* | 𓏏𓏏𓏏𓏏 | *Ishtar* | 𓏏𓏏𓏏𓏏 | *Gerel* | 𓏏𓏏𓏏𓏏 𓏏𓏏𓏏𓏏 | *Mary* | Mary |
| *Nefer-Hathor* | 𓏏𓏏𓏏𓏏 | *Nami* | 𓏏𓏏𓏏𓏏 | *Oyuun* | 𓏏𓏏𓏏𓏏 𓏏𓏏𓏏 | *Elizabet* | Elizabet |
| *Wenuhotep* | 𓏏𓏏𓏏𓏏 | *Jemima* | 𓏏𓏏𓏏𓏏𓏏 | *Tsetseg* | 𓏏𓏏𓏏𓏏 | *Margaret* | Margaret |
| *Bast* | 𓏏𓏏𓏏 | *Hagar* | 𓏏𓏏𓏏 | *Zaya* | 𓏏𓏏𓏏 | *Isabella* | Isabella |
| *Iuy* | 𓏏𓏏𓏏 | *Yulia* | 𓏏𓏏𓏏𓏏 | *Uyanga* | 𓏏𓏏𓏏𓏏𓏏 | *Ellen* | Ellen |
| *Reputka* | 𓏏𓏏𓏏𓏏 | *Nahrin* | 𓏏𓏏𓏏𓏏𓏏 | *Maral* | 𓏏𓏏𓏏𓏏 | *Frances* | Frances |
| *Hetepmeret* | 𓏏𓏏𓏏𓏏 | *Šusītu* | 𓏏𓏏𓏏 | *Sarnai* | 𓏏𓏏𓏏𓏏 | *Alice* | Alice |
| *Sekhmet* | 𓏏𓏏𓏏𓏏 | *Sinūnu* | 𓏏𓏏𓏏𓏏 | *Caelina* | Caelina | *Agnes* | Agnes |
| *Nebet* | 𓏏𓏏𓏏𓏏 | *Hibtā* | 𓏏𓏏𓏏𓏏 | *Lucia* | Lucia | *Lucrezia* | Lucrezia |
| *Neithhotep* | 𓏏𓏏𓏏𓏏 | *Tabnēa* | 𓏏𓏏𓏏𓏏 | *Tatiana* | Tatiana | *Caterina* | Caterina |
| *Ninezen-Namus* | 𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏 | *Nasqat* | 𓏏𓏏𓏏𓏏 | *Maxima* | Maxima | *Giovanna* | Giovanna |
| *Ahukinum* | 𓏏𓏏𓏏𓏏𓏏𓏏𓏏 | *Etirtu* | 𓏏𓏏𓏏𓏏 | *Luciana* | Luciana | *Filippa* | Filippa |
| *Ilimahri* | 𓏏𓏏𓏏𓏏𓏏𓏏 | *Sha-Assur-mada* | 𓏏𓏏𓏏𓏏𓏏𓏏𓏏 | *Aquilina* | Aquilina | *Halime* | حليمه |
| *Mestarsia* | 𓏏𓏏𓏏𓏏𓏏𓏏 | *Bashti* | 𓏏𓏏𓏏𓏏 | *Sabina* | Sabina | *Gevherhan* | كوهرخان |
| *Enheduanna* | 𓏏𓏏𓏏𓏏𓏏𓏏𓏏𓏏 | *Parrurtum* | 𓏏𓏏𓏏𓏏𓏏 | *Agrippina* | Agrippina | *Mihrimah* | مهرماه |
| *Lumaganna* | 𓏏𓏏𓏏𓏏𓏏𓏏𓏏 | *Shishahshushar* | 𓏏𓏏𓏏𓏏𓏏 | *Petronia* | Petronia | *Hürrem* | خُرّم |
| *Sabiia* | 𓏏𓏏𓏏𓏏𓏏𓏏 | *Ishtar* | 𓏏𓏏𓏏𓏏 | *Balbina* | Balbina | *Safiye* | صفيه |
| *Talahaku* | 𓏏𓏏𓏏𓏏𓏏𓏏 | *Taram* | 𓏏𓏏𓏏𓏏 | *Mariana* | Mariana | *Hafsa* | حفصه |
| *Ahunim* | 𓏏𓏏𓏏𓏏𓏏 | *Ptahneferu* | 𓏏𓏏𓏏𓏏 | *Camilla* | Camilla | *Gülbahar* | گلبهار |
| *Zinahil* | 𓏏𓏏𓏏𓏏 | *Nefertari* | 𓏏𓏏𓏏𓏏 | *Pompeia* | Pompeia | *Fahriye* | فهريه |
| *Urantini* | 𓏏𓏏𓏏𓏏𓏏𓏏 | *Sithathoriunet* | 𓏏𓏏𓏏𓏏 | *Livia* | Livia | *Temülün* | 𓏏𓏏𓏏𓏏 |
| *Ereshkigal* | 𓏏𓏏𓏏𓏏 | *Meritamen* | 𓏏𓏏𓏏𓏏 | *Porcia* | Porcia | *Sochigel* | 𓏏𓏏𓏏𓏏 |
| *Ninhursag* | 𓏏𓏏𓏏𓏏𓏏 | *Neferure* | 𓏏𓏏𓏏𓏏 | *Domitia* | Domitia | *Mandughai* | 𓏏𓏏𓏏𓏏𓏏 |
| *Šerida* | 𓏏𓏏𓏏𓏏 | *Isetnofret* | 𓏏𓏏𓏏𓏏𓏏 | *Cornelia* | Cornelia | *Khultulun* | 𓏏𓏏𓏏𓏏𓏏 |
| *Ninsumun* | 𓏏𓏏𓏏𓏏𓏏 | *Sobekneferu* | 𓏏𓏏𓏏𓏏𓏏 | *Aemilia* | Aemilia | *Ho'elun* | 𓏏𓏏𓏏𓏏 |
| *Gula* | 𓏏𓏏𓏏𓏏 | *Bintanath* | 𓏏𓏏𓏏𓏏 | *Juliana* | Juliana | *Ibaqa* | 𓏏𓏏𓏏𓏏𓏏 |
| *Ninisina* | 𓏏𓏏𓏏𓏏𓏏 | *Ahotep* | 𓏏𓏏𓏏𓏏 | *Floriana* | Floriana | *Börte* | 𓏏𓏏𓏏𓏏 |
| *Lisin* | 𓏏𓏏𓏏𓏏 | *Nefertiti* | 𓏏𓏏𓏏𓏏 | *Valentina* | Valentina | *Gertrude* | Gertrud |
| *Bau* | 𓏏𓏏𓏏𓏏 | *Sobekemsaf* | 𓏏𓏏𓏏𓏏𓏏 | *Horatia* | Horatia | *Aldgyth* | Aldgyth |
| *Shamhat* | 𓏏𓏏𓏏𓏏 | *Nebetnehat* | 𓏏𓏏𓏏𓏏 | *Flavia* | Flavia | *Margred* | Margred |
| *Sabitum* | 𓏏𓏏𓏏𓏏𓏏𓏏 | *Henuttawy* | 𓏏𓏏𓏏𓏏 | *Agatha* | Ἀγαθή | *Otilge* | Otilge |
| *Ninlil* | 𓏏𓏏𓏏𓏏 | *Meryibre* | 𓏏𓏏𓏏𓏏 | *Chloe* | Χλόη | *Ysentrud* | Ysentrud |
| *Ki* | 𓏏𓏏𓏏 | *Satsobek* | 𓏏𓏏𓏏𓏏 | *Doris* | Δωρίς | *Eleni* | Ελένη |
| *Puabi* | 𓏏𓏏𓏏𓏏𓏏 | *Merneith* | 𓏏𓏏𓏏𓏏 | *Pelagia* | Πελαγία | *Ariadni* | Αριάδνη |
| *Nanaya* | 𓏏𓏏𓏏𓏏𓏏 | *Eštar* | 𓏏𓏏𓏏 | *Thaïs* | Θαΐς | *Zoe* | Ζωή |
| *Sikilamesi* | 𓏏𓏏𓏏𓏏𓏏𓏏 | *Šamaš* | 𓏏𓏏𓏏𓏏 | *Melite* | Μελίτη | *Maria* | Μαρία |
| *Ningal* | 𓏏𓏏𓏏𓏏 | *Tabubu* | 𓏏𓏏𓏏𓏏𓏏 | *Corinna* | Κορίννα | *Theodora* | Θεοδώρα |
| *Kubaba* | 𓏏𓏏𓏏𓏏𓏏 | *Annu-nērī* | 𓏏𓏏𓏏𓏏𓏏𓏏 | *Sappho* | Σαπφώ | *Anjalina* | Αντζελίνα |
| *Ninsun* | 𓏏𓏏𓏏𓏏 | *Admu* | 𓏏𓏏𓏏𓏏 | *Olympius* | Ὀλυμπιάς | *Melania* | Μελάνια |
| *Sadarnuna* | 𓏏𓏏𓏏𓏏𓏏𓏏 | *Nanni-šarra* | 𓏏𓏏𓏏𓏏𓏏 | *Utautha* | 𓏏𓏏𓏏𓏏𓏏 | *Durr* | در |
| *Inanna* | 𓏏𓏏𓏏 | *Lamassi-eštar* | 𓏏𓏏𓏏𓏏𓏏 | *Katayoun* | 𓏏𓏏𓏏𓏏𓏏 | *Mouna* | منى |

## 3000 BCE

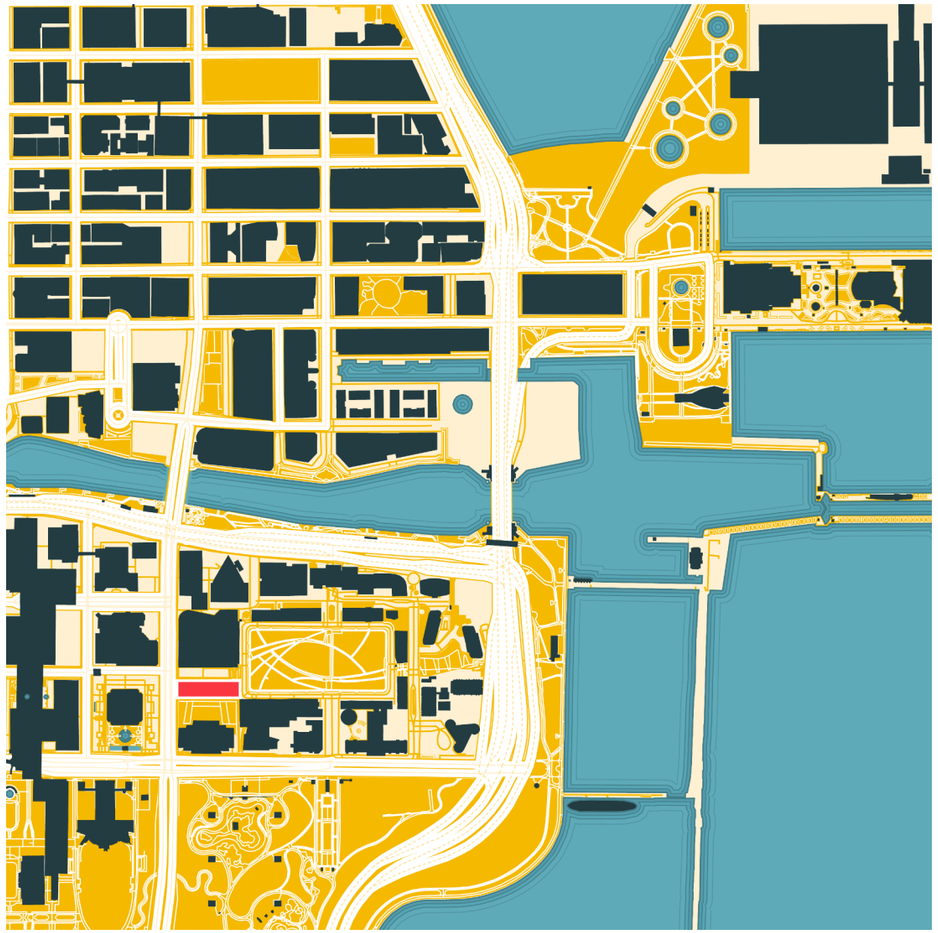
# Muse Athletic Club

*Advised by Barbera Materia and Spencer McNeil*
*Spring 2023*

After observing a lack of public spaces in American cities, the studio brief called for a re-imagining of the institution and typology of the American Athletic Club.

Athletic activity is given different names based on its intended goal. Athletics for competition is sport, athletics for self improvement is exercise, and athletics for fun is recreation. These goals are complimentary, the athlete improves themself in anticipation of a better performance in competition, and recovers from an intense performance with recreation.

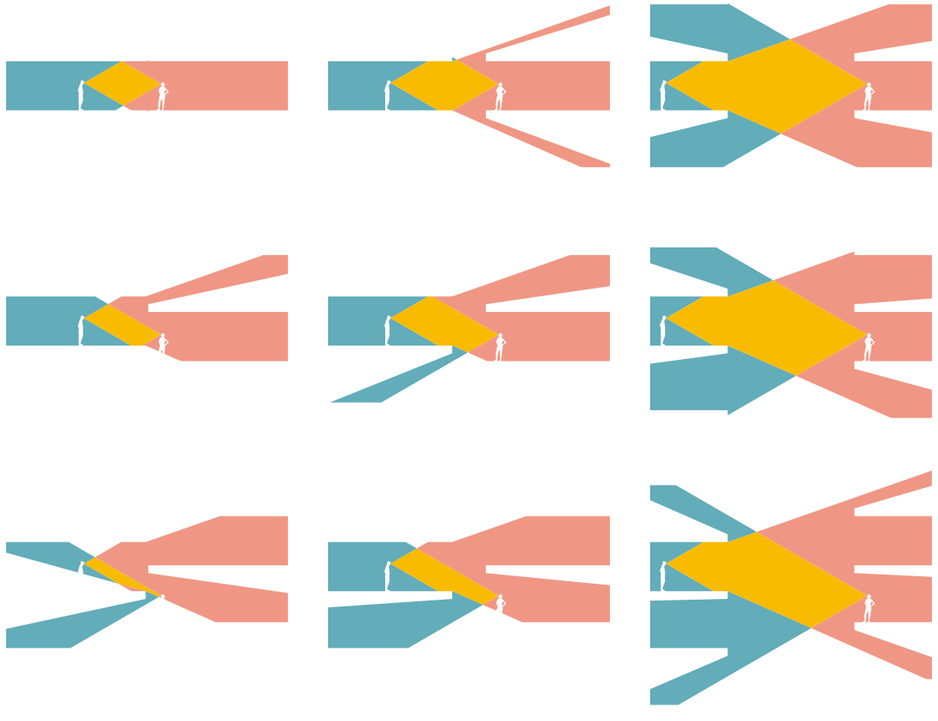
This project pairs athletics with the arts, with the two disciplines acting as inspiration for each other. The artist is given a constant reference of the human form, and the runner is given a live soundtrack of practicing musicians. The inhabitants from both disciplines simultaneously act as both performer and audience.





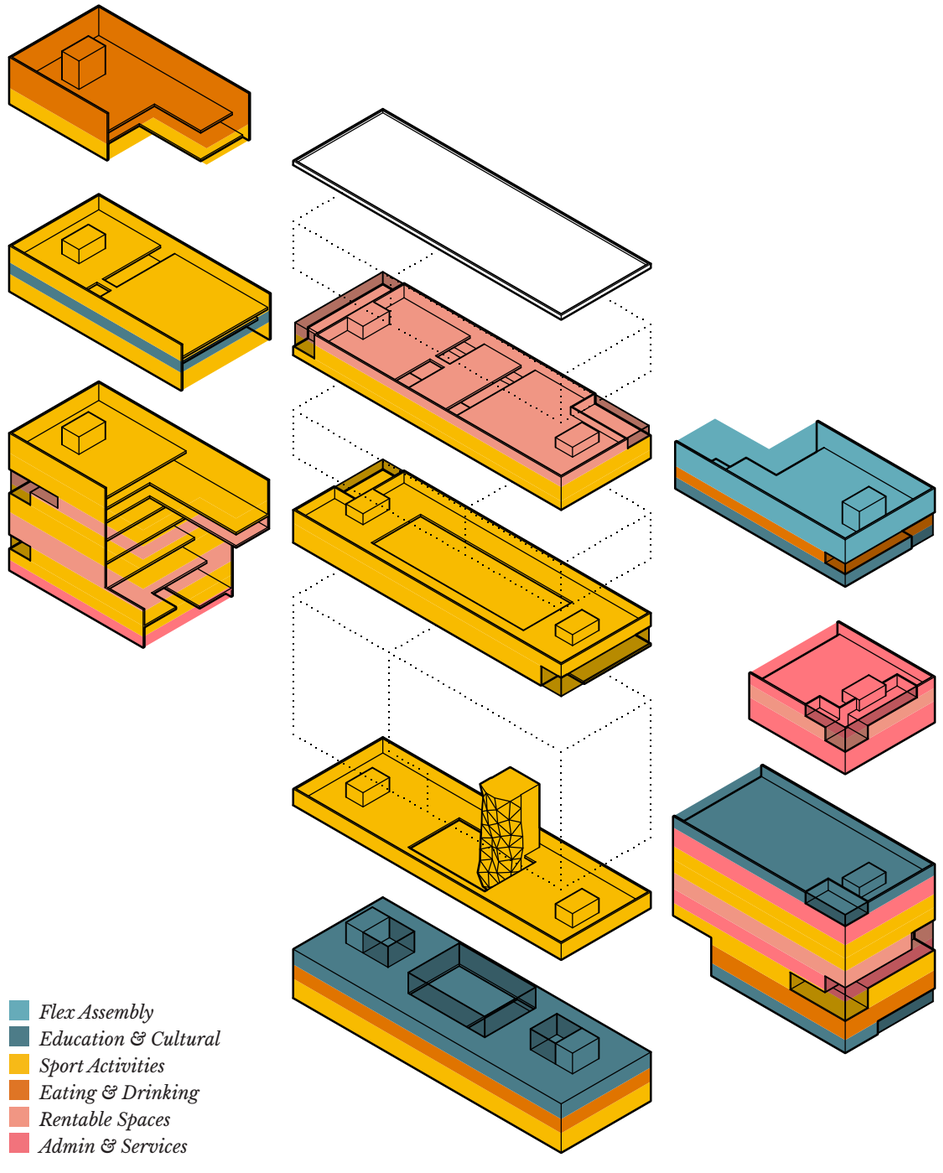
*In red, the site is located at 250 N Upper Columbus Drive, near the mouth of the Chicago River*

*In blue, a sampling of the typical age of a gym visitor throughout a typical day.*
*In red, a sampling of one individual's gym habits across their lifetime.*

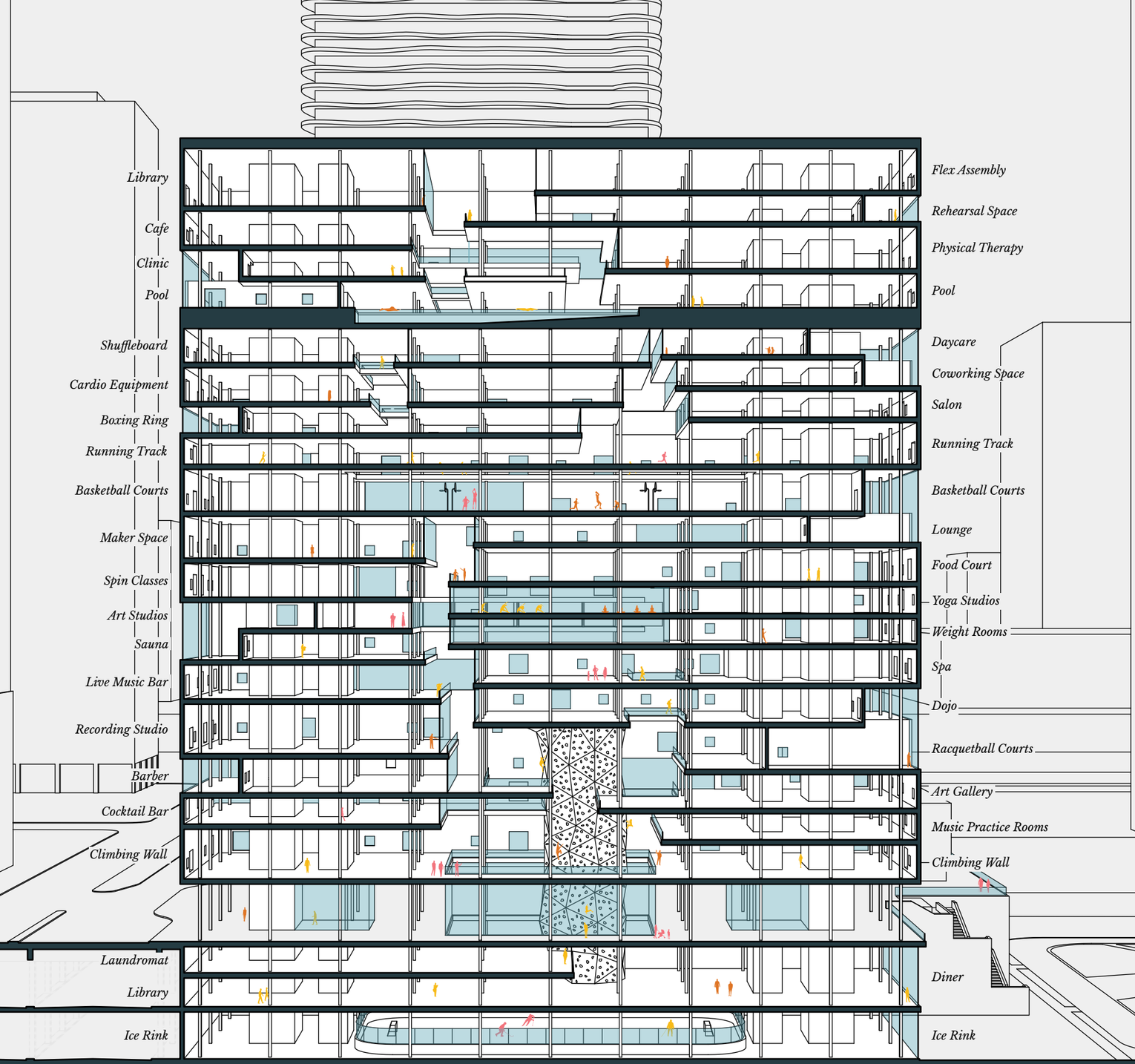


*Visual studies on changing field of view when adjacent floor plates are shifted vertically and horizontally.*






*Floor plates are split by a large atrium, allowing vertical shifts which create new adjacencies between disparate programs.*

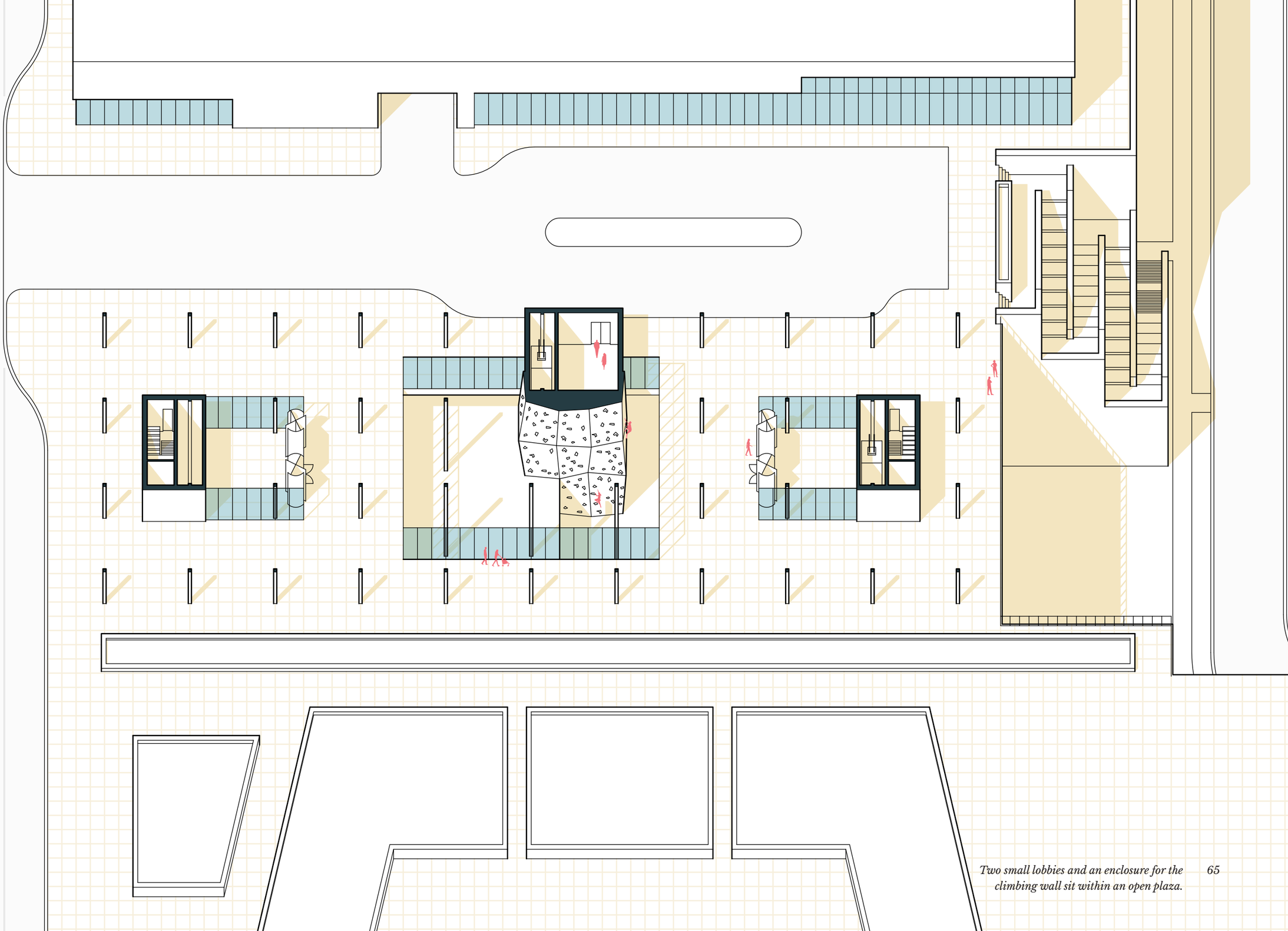





*The mulit-story atrium meanders as it travels up through the building, generating unique conditions.*

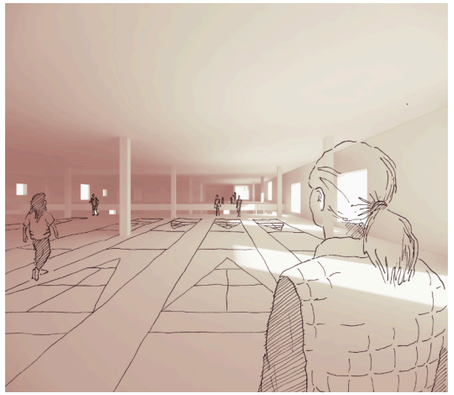
*An open air plaza at the upper Columbus datum overlooks a connection to the underground Chicago Pedway at the lower Columbus datum.*

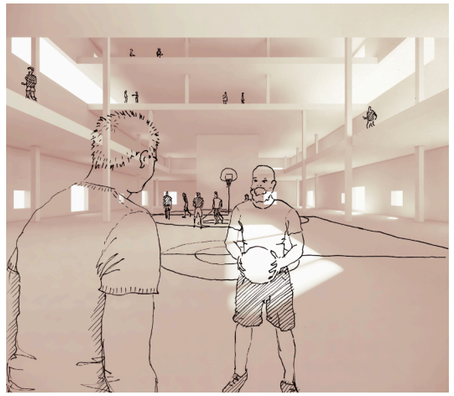
*The rigidity of the structural grid and vertical circulation cores are punctuated by shifting floorplate openings.*

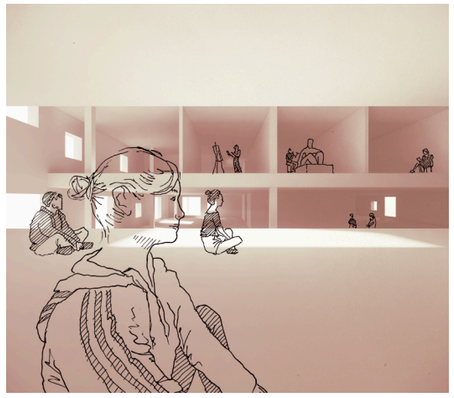


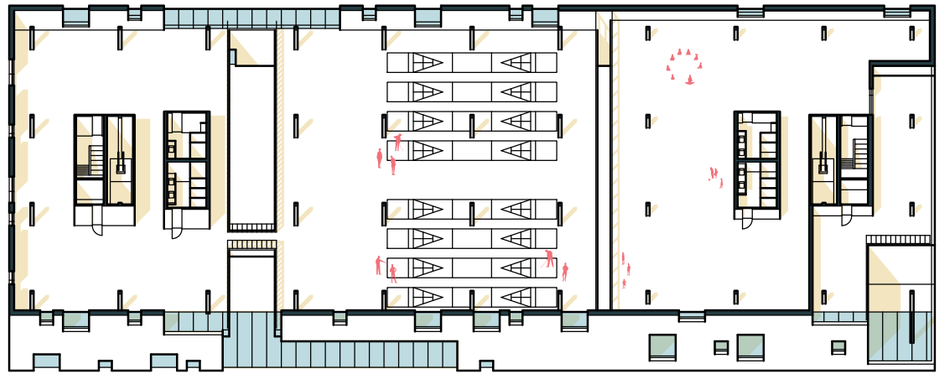


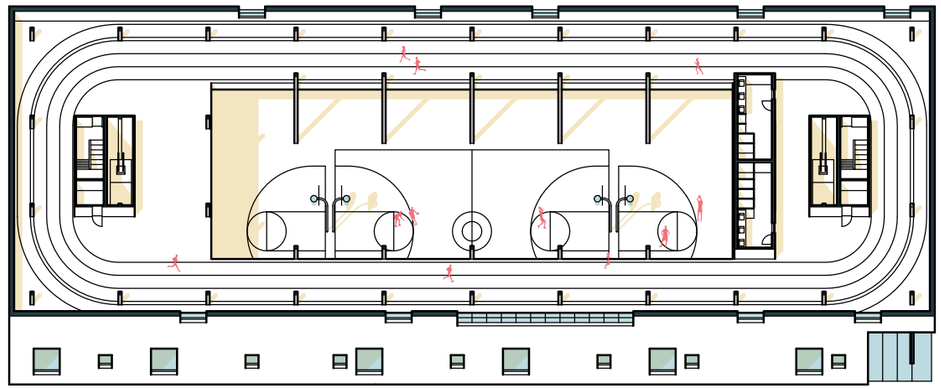
*Two small lobbies and an enclosure for the climbing wall sit within an open plaza.*

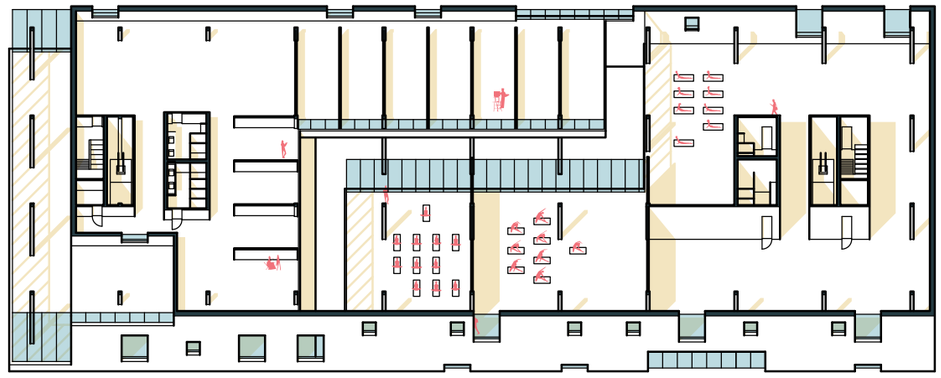


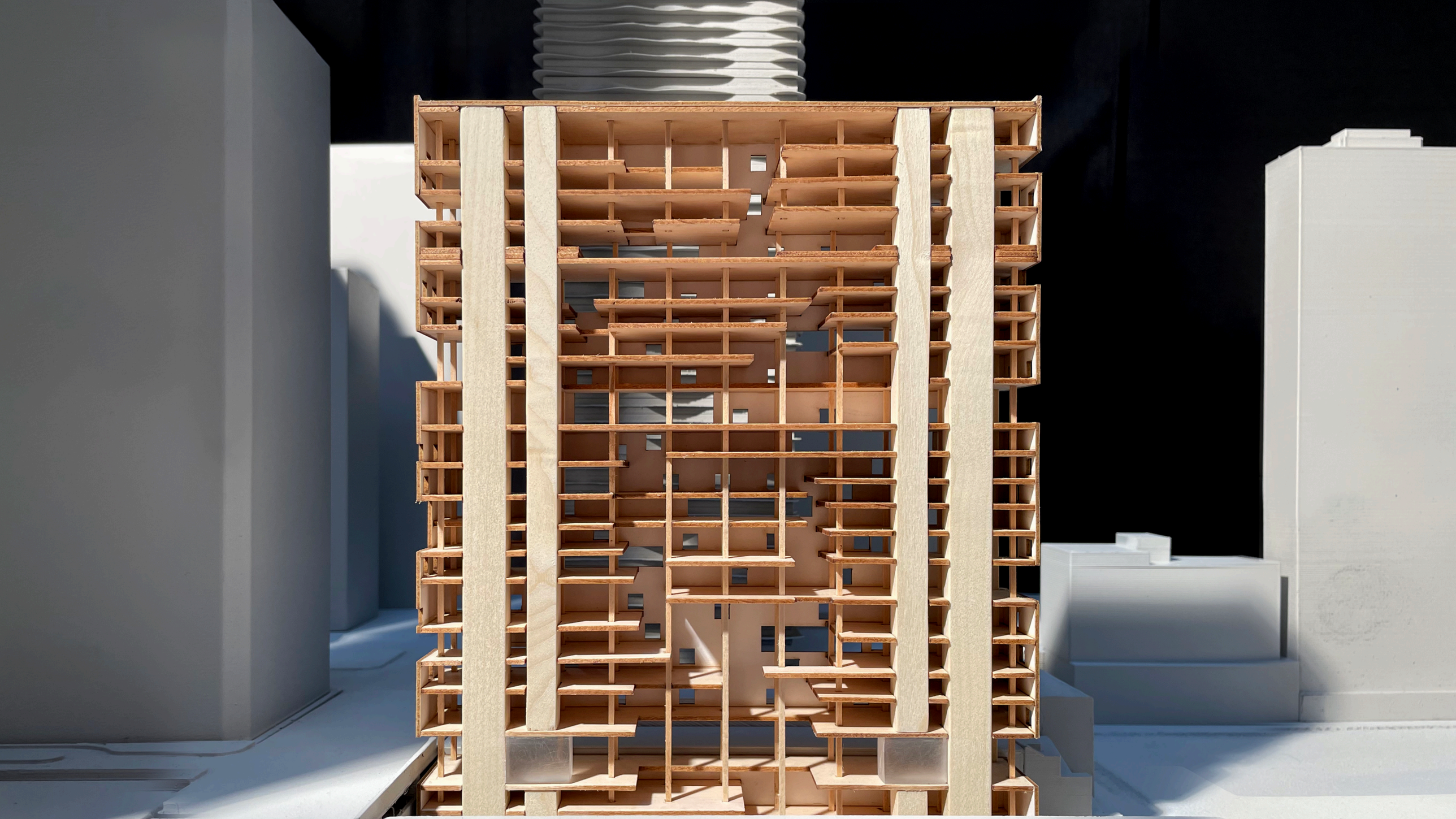
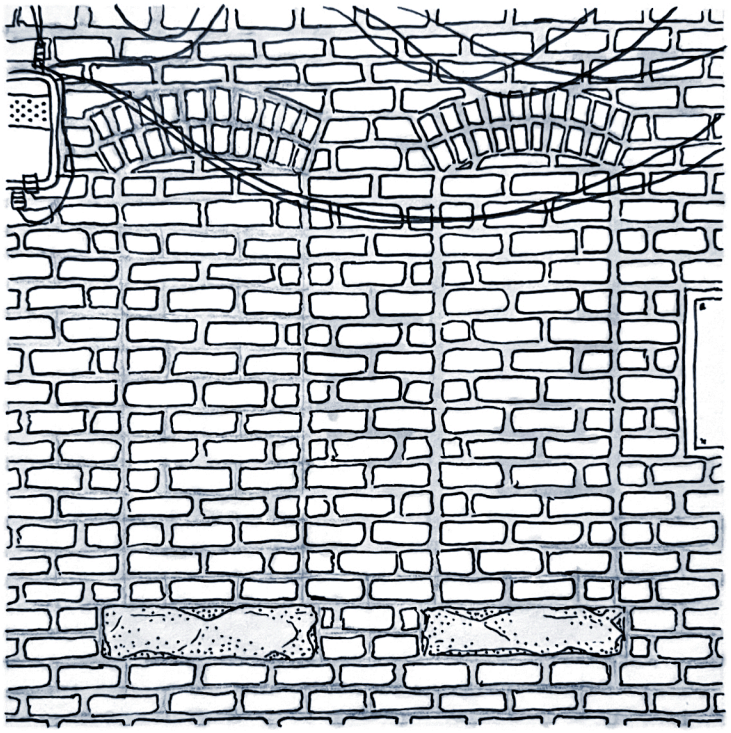












*Children at a daycare look on as retirees play a game of shuffleboard.*
*An artist studio looks out to the weight room and yoga classes.*