

ASHLEY CLOUD

INTERIOR DESIGN PORTFOLIO

MFA INTERIOR DESIGN

Parsons School of Design, The New School

BFA AMERICAN STUDIES

University of North Carolina at Chapel Hill

CONTACT

Web: www.ashleyacloud.com

Email: ashleyacloud@gmail.com

Phone: +1 (678)-447-4864

Social: [@ashleyacloud](https://www.instagram.com/ashleyacloud)

EXPERIENCE

Freelance Design Consultant
07/2016 – Present.

Donghia Healthy Materials Library Research Specialist
05/2020 – 09/2020.

Donghia Healthy Materials Library Research Assistant
08/2019 – 05/2020.

Sherwin-Williams, Rep, Design Services
01/2017 – 07/2019.

Ancient World Mapping Center Cartographic Research Assistant
08/2014 – 05/2016.

Archival Internship, University of Virginia, Alderman Library
06/2014 – 08/2014.

AWARDS + CERTIFICATIONS

Parsons Thesis Recognition
Awarded for Outstanding Thesis Research. 2021.

LEED Green Associate
Certification In Progress.

Healthier Materials + Sustainable Building
Donghia Healthy Materials Lab Certificate. 2021.

Yabu Pushelburg
Scholarship Finalist. 2020.

DIFFA By Design
Competition Finalist. 2020.
Team: Monica Perez-Ku & Jeesoo Park.

GUEST SPEAKER

The Political Power of Interiors
MFA Interior Design Roundtable. 2021.

West Elm's Design Crew Workshops
Starting Out: How to Plan Your Space. 2018.

Chattahoochee Technical College
Intro to Interiors. 2018.

Berkshire Hathaway
Colormix: Color Trends. 2018.

Keller Williams
Staging a Home. 2018.

VOLUNTEER EVENTS

Design Frontiers Symposium
Hosted by Donghia Healthy Materials Lab at The New School. 2019.

Atlanta Decorative Arts Center
ColorSnap Digital Resources. 2018.

Atlanta Design Collective
Colormix: Color Trends. 2017.

SKILLS + EXPERTISE

General
Adobe Suite, Mac OS and iWork Suite, Windows 10 OS

Digital
Rhino, AutoCAD, Autodesk, Blender, Enscape, Unity, Oculus, VR, Web Building, Revit

Production
Physical Modeling, Wood Working, Scale Reproduction, Prototyping, Research, Construction

Events
Installation, Trade Shows, Curation, Coordination, Film & TV

Hands On
Structural Restoration, Stone/Brick/Mortar Work, General Construction (Drywall, Electrical, Concrete, Framing, etc), Screen and Block Printing, Fiber Work and Hand Dyeing, Hand and Machine Sewing, Painting, Photography

| | | |
|-----------|---|----|
| 01 | SUB URBAN: TOOLS FOR EQUITABLE ADAPTATION THROUGH PARTICIPATORY DESIGN | 4 |
| | Parsons MFA Interior Design Thesis Completed Spring 2021 | |
| 02 | THE POLITICAL POWER OF INTERIORS | 15 |
| | Parsons Roundtable Hosted Spring 2021 | |
| 03 | COMMUNITY ENGAGEMENT PROTOTYPES | 16 |
| | Mapping + Card Deck Developed Fall 2020 – Spring 2021 | |
| 04 | WESTBETH ARTIST HOUSING | 19 |
| | Parsons MFA Interior Design Studio II Completed Spring 2020 | |
| 05 | DIFFA BY DESIGN | 27 |
| | Competition Finalist Completed Spring 2020 | |
| 06 | PIEDMONT OAK HOUSE | 29 |
| | Freelance Consultation Completed Spring 2018 | |

01 SUB URBAN: TOOLS FOR EQUITABLE ADAPTATION THROUGH PARTICIPATORY DESIGN

| PROJECT LOCATION | DATE | CLIENT | CONTACT |
|-----------------------------|-------------|--|--|
| Metro Atlanta, Georgia, USA | Spring 2021 | Parsons School of Design MFA Interior Design Thesis | Web: www.ashleycloud.com Email: ashleycloud@gmail.com Phone: +(1) 678-447-4864 Social: @ashleycloud |
| PROJECT TYPE | TEAM | PAGES | |
| MFA Thesis | – | 4 – 14 | |

ABSTRACT

This exploration is situated within a framework of Spatial Production, Design Justice, and Critical Race Theory that developed as a response to conversations about appropriate approaches to suburban renewal within my local community. Using participatory design strategies, I am proposing a space for disassembly and movement, that utilizes interior design to enter this urban discourse by creating the interior conditions as well as the tools for bridging communication barriers, forming discussions, and cultivating informed design solutions.

Each element of this project contributes to creating opportunities for discussion and interaction, whether through having the physical space to meet, the tools to begin conversations, resources for learning about our built world and how we got here, or the chance to simply meet our neighbors. Through this, we may begin the process of building more equitable and sustainable suburban futures.

RESEARCH QUESTION

Through methods of participatory design, can interiors foster and promote moments of interaction, exposure, and learning in a way that leads to more equitable and sustainable communities?

THE SUBURBAN LANDSCAPE

Although the typical suburban typology can be found globally, this work takes a deep dive into metro Atlanta to further explore the foundations and the futures of these communities. In particular, neighboring Cobb County is explored as a quintessential example of suburban development as a result of white flight in the mid 1900's.

A history of annexation by nearby Fulton County compounded racist spatial practices and helped lead to a foundation of insular infrastructures still felt today. In response to this threat of annexation, one activist wrote that they would “build up a city separate from Atlanta and your Negroes and forbid any Negroes to buy, or own, or live within our limits.”¹

This perceived divide began a growing battle between the city and its suburbs that helped cement lasting physical, legal, and cultural barriers. To further solidify separation from Atlanta, Cobb County utilized the natural border of

the Chattahoochee River to create an invisible wall— A 10’ wide, 30 mile long city that served to prevent land annexation.

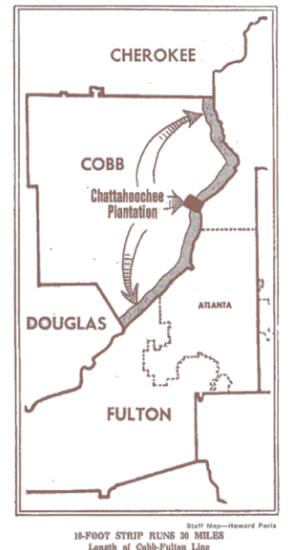
The impact of insular practices like this can be seen in the lasting racial divide over the Cobb and Fulton County border. Despite this, communities within Cobb County have experienced a steady growth of economic, racial, and social diversity over the last few decades.

Through the build up of racialized infrastructures and the implementation of both visible and invisible barriers, a legacy of problematic spatial practices continues to reinforce and reaffirm a way of living based in hierarchical and racist spatial traditions.

CASE STUDY

The built environment once constructed for that homogeneous white family unit of the mid 1900's is no longer an infrastructure that can survive in this new social setting, or can be successful in serving the needs of the people who actually live here. As a result— places like Sprayberry Crossing, which once served as the commercial hub of my community, failed over 20 years ago and has remained vacant throughout this complex conversation about how this space can serve the entire community in a way that is lasting and financial viable.

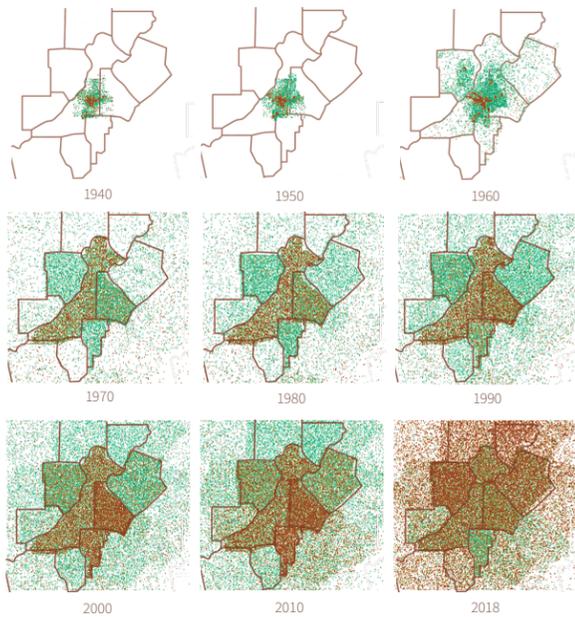
Many other sites in this area have been fitted with ill suiting renewal projects that are not site specific and do not take into account the reality of the people, the community, and the diversity that lives here. And have instead implemented generic proposals that mimic the failed infrastructures of the past. Therefore setting themselves up for future failures.



IMAGE

Chattahoochee Plantation
Brasch, Ben. "Actual Factual Cobb: Atlanta Invasion Fear Led to a 10-Foot-Wide City." a.j.c. The Atlanta Journal-Constitution.

¹ Kruse, Kevin Michael. *White Flight: Atlanta and the Making of Modern Conservatism*. Princeton, NJ: Princeton University Press, 2007.



IMAGE

Metro Atlanta Demographic Distribution by Decades (1940-2018)

Each Red Dot Represents 100 Black Individuals, Each Green Dot Represents 100 White Individuals.

U.S. Census Bureau. Population Demographic Distribution, 1940-2018. Prepared by Social Explorer.

OPPORTUNITY

As discussions begin to sprout about the reality and the future of these suburban landscapes, an opportunity presents itself to facilitate informed participatory design that builds toward equitable and sustainable communities rather than reinforcing the problematic and racist infrastructures that have defined these spaces. That returns agency to the residents of these places, rather than catering to the notion of who *should* exist here.

METHODOLOGY

The aim of this approach evolved into an exploration of the process of communal space making, especially in these central spaces serving as the sub-urban interior, but also a look at the reality of these spatial theories in practice.

Through interviews and research I saw a need for increased communication and exposure between the groups involved in these complex discussion. I began developing tools that could foster collaborative space making that intentionally questions, discourages, and challenges discriminatory and unsustainable spatial practices.

THEORETICAL FRAMEWORK

The theoretical framework that has created the guiding principles of this work has been largely centered within

the theories of Henri Lefebvre and his works like *The Production of Space*. When combined with a lens of Design Justice, and supplemented with works like *Poetics of Space* (Gaston Bachelard), *The Image of The City* (Kevin Lynch), and *Race and Modern Architecture* (Irene Cheng, Charles L. Davis II, Mabel O. Wilson) the practice of spatial justice shifts focus from studying purely physical space more to the process of spatial production. In this way, and in this setting, spatial production is deeply tied to dominance and power—and therefore to spatial justice.

Through spatial practice, justice and injustice are visible in the built landscape. Society informs physical space, and in turn physical space reaffirms social values, practices, and modes of being.

ENGAGEMENT EXPLORATIONS

This project is rooted in the idea that participatory design is a matter of agency and representation. As both a designer and community member, my goal is to facilitate the opportunity for engagement and self determination through a system of dedicated tools and spaces as a way of utilizing design and interiority to enter this urban discourse. Through a network of moments that foster lasting connection and communication, I aim to set up an adaptable system that serves as a physical manifestation of these conversations.

I approached the first iteration with the goal of developing a tool to help begin meaningful conversations with community members that could also serve as a visual aid to express what they want their community to look, feel, and function like. How do we organize, desire, and see spatial relationships? How do we build that into our communities?

I found that overall people built what they were familiar with, which more often than not tended to be in line with the problematic suburban typology that was structured around automobile depended infrastructures and inequality.

After this experiment in mapping, I knew I needed a way that encouraged players to think from another perspective. I challenged myself to find ways that sparked discussion, sharing, and learning. This led to a card deck which initially consisted of three types of cards: Role, Goal, and Action.

After several rounds of testing, a version of this card game that embedded the 'Goal' objective into the Role card created a more streamlined and productive experience. This iteration received positive feedback from players and allowed for meaningful discussions not only about the role of space making and suburban renewal but also about tactics used in creating equitable, sustainable, and resilient communities.



THE CENTER FOR COMMUNITY ENGAGEMENT

The vision for this project came about as part of a long term plan for a system of tools focused on community health through design that becomes both community-led and community-driven. This project is rooted in the idea that participatory design is a matter of agency and representation. As both a designer and community member, my goal is to facilitate the opportunity for engagement and self determination through a system of dedicated tools and spaces as a way of utilizing design and interiority to enter this urban discourse.

A question that has guided this work from the beginning: How can the often daunting topic of urban renewal and sprawl repair be made digestible, approachable, and familiar for community members to have the opportunity to engage with these ideas in a way that doesn't feel foreign or theoretical; in a way that facilitates learning, discussion, and sharing; that makes this idea of creating equitable, inclusive, and sustainable spaces seem both tangible and possible; and that deepens this conversation by bringing more residents into this meaningful and productive discussion?

I aimed to have this space serve as a beacon to the conversations happening within, becoming a physical

representation of the discussions, knowledge sharing, and engagement. Each moment of this project is an opportunity to consider interaction and voice.

The key goal behind the aesthetic vision is to remain approachable and inviting, while simultaneously fitting into and standing out from the suburban setting. Part of this is accomplished through pulling influence from recognizable local forms, including park picnic pavilions and high school gymnasiums. To help add to the openness, glass panels allow for transparency in and out. To use glass, especially in this hot humid environment, a system of fans and louvers allow for passive solar heating and cooling. Multiple entry exit points allow the structure adaptation to a variety of sites, planning for different cross breeze and solar directions.

Material and environment health are also advocated, with this structure serving as of circular construction and material banks. Designed for disassembly, this design utilizes wooden joinery to prevent the use of harmful glues and adhesives. This theme is carried throughout all structural and interior moments. This allows the entirety of the project to be easily flat packed and relocated, cutting down on transportation costs and carbon footprint.





MAPPING TABLE

The table located in the central hall developed from the engagement exercises early in this project. While the initial tool was utilized on a smaller scale, this table provides opportunity for collective expression and experimentation. Used in this way, this facilitates greater opportunity for moments of engagement and discussion, which can be recorded, played, and archived.



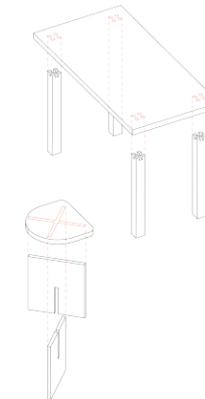
CENTRAL WALL

The central wall unit supports the screen for the auditorium and the main response card wall. Storage for all necessary furniture can be found within. The questions posed on the response wall allow visitors to leave written or drawn cards, which can be posted for others to view or archived in the drawers below.



COLOR CODING

A color coded system is prevalent throughout the space. Blue signifies moments of rest, with this wall unit containing a pull out table and chair storage.



FURNITURE ARRANGEMENTS

Due to the versatile nature of the simple furniture, this space can be adapted to meet a wide variety of community needs. Not only can this site house large zoning hearings, but also events like community think tanks, educational opportunities, field trips, or even busy summer foot traffic.



CARD GAME

After many iterations, the final version consists of simply the Role and Action cards. Instructions can be found on the card's box as well as in the Center's brochure.

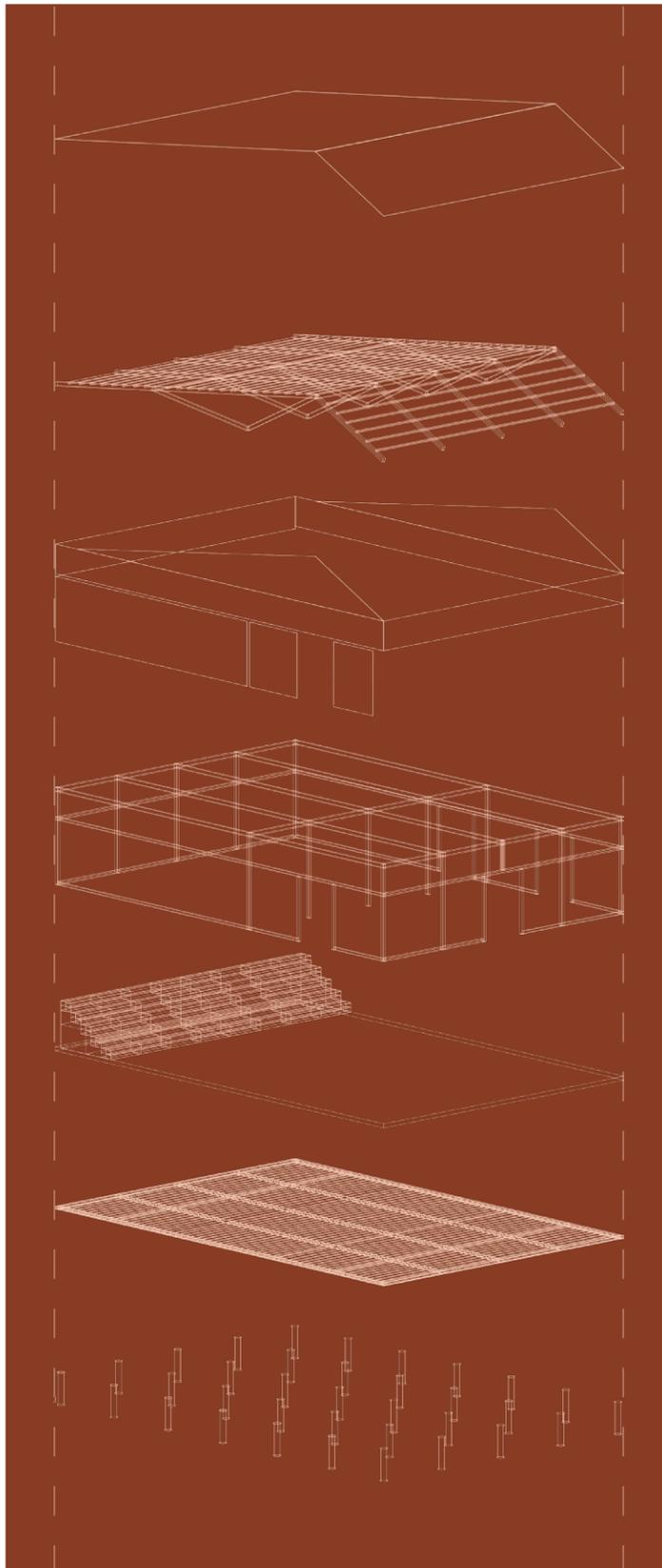
A dedicated wall unit displays the card deck and contains two drawers, marked by the color red to signify games, which house over a hundred full decks.



EXTERIOR MOMENTS

The exterior spaces also cater to moments of engagement and expression, however with more family friendly opportunities.

This includes the vertical community garden and educational space in the courtyard, but also multiple types of age-friendly exterior mapping.



ROOF PANELS

Roofing consists of insulated layers of wood panels, glazed glass panels, and operable louvers for temperature control.

ROOF SUPPORTS

These vaulted supports remain exposed within the structure. The design of the beams creates a demarcation between the two main interior spaces.

GLASS PANELS

Positioned frosted and transparent glass panels allows for improved temperature control. Each panel sits within carved grooves in the wooden structure. Thus preventing the need for glues, foams, or adhesives during assembly.

WOODEN STRUCTURE

The entirety of this structure is designed for disassembly, to do so this integral post and beam system fits together with carved joinery systems that allows for ease of use and prevents the need for unsustainable or toxic materials.

FLOORING

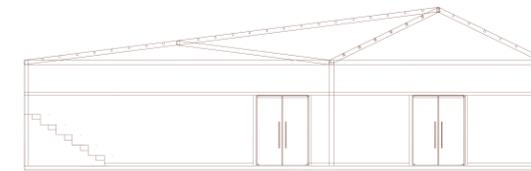
Pre-poured concrete slabs rest within the wooden flooring structure and help provide cooling temperatures during the warm months.

FLOOR STRUCTURE

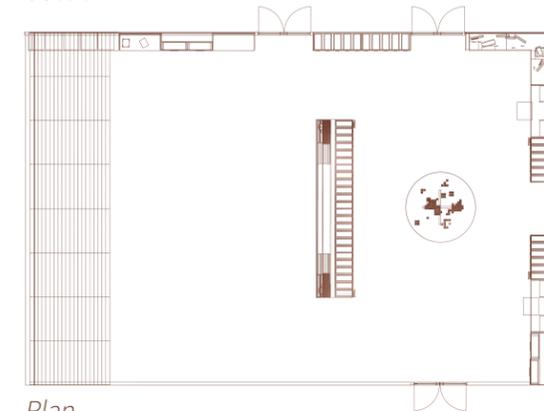
A wooden support foundation forms the base of this structure.

CONCRETE PILES

A grid of concrete piles is necessary for the ability of this structure to adapt to a variety of terrains and landscapes, while also preventing materials waste through full poured foundations at each location.

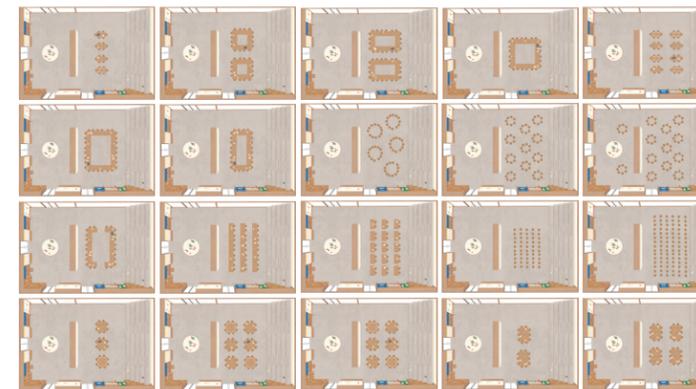


Section



Plan

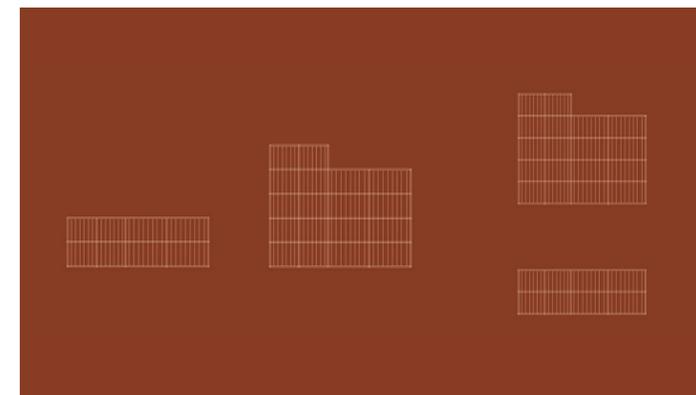
PLAN + SECTION



FURNITURE ARRANGEMENTS

The pieces for furniture assembly provided throughout the space are not only designed to be flat packed and stored, but also require visitors of the space to work with a partner.

With the simple table and chair setup, many arrangements can be made. These fit the needs expressed by community members in interviews and research.

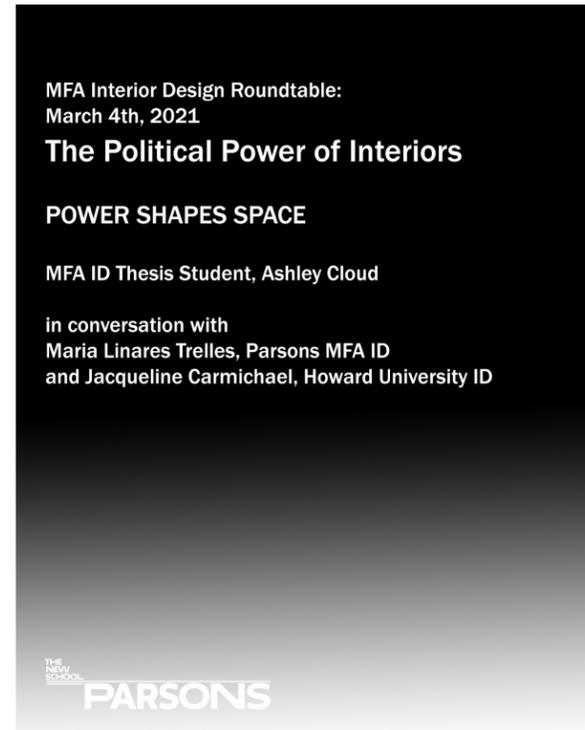


ADAPTATION

To work with the variety situations necessary, the structure's two buildings are designed to separate, join, and rearrange to fit any site.

02 THE POLITICAL POWER OF INTERIORS

| PROJECT LOCATION | DATE | CLIENT | CONTACT |
|------------------|---|---|--|
| Virtual | March 4, 2021 | Parsons School of Design Roundtable Series | Web: www.ashleycloud.com Email: ashleycloud@gmail.com Phone: +(1) 678-447-4864 Social: @ashleycloud |
| PROJECT TYPE | TEAM | PAGES | |
| Roundtable | Jacqueline Carmichael, Maria Linares Trelles | 15 | |



RESEARCH QUESTION

Through methods of participatory design, can interiors foster and promote moments of interaction, exposure, and learning in a way that leads to more equitable and sustainable communities?

ABSTRACT

The built environment continuously materializes the beliefs and values of those in power. Defensive features police and surveil streets, infrastructure and services are unevenly distributed, zoning displaces communities to environmentally degraded areas, extractive zones erase populations, and housing policies impose preconceived ideas of domesticity and family structures. Behind these processes are discourses supporting the criminalization of black and brown bodies, disenfranchisement of minority groups, exploitation of nature, outdated gender roles, and white supremacy. Thus, design is entangled

with politics, not only by enabling these discourses but by communicating and reproducing power through graphic representations, aesthetics, and physical structures.

This roundtable brings together designers Jacqueline Carmichael, Maria Linares Trelles, who, in conversation with MFA ID thesis student Ashley Cloud, will discuss the political implications of mapping and community-led participatory design approaches to projects of urban renewal and redevelopment. Although working in different contexts, the works presented in this roundtable introduce interior design discourses to conversations on urban/territorial planning, policymaking, and spatial justice.

By expanding the notion of interior beyond the architectural container, these interior designers foreground social and cultural dynamics, the interaction between agents, sense of belonging, maintenance, and care as conditions of interiority. In this way, they seek to promote inclusive practices and grassroots initiatives as sustainable urban development mechanisms through the redistribution of power and agency in the design process. Furthermore, these practices present ways to effectively learn, engage, and navigate the vocabulary and framework of politics. As we question the role interior designers have played in perpetuating structures of injustices, heightened by the unfolding crises of COVID-19, racism, and climate emergency, this roundtable presents itself as an opportunity to imagine and articulate alternative forms of practice centered on the interior in the attempt to achieve significant, enduring change.

PROPOSED DISCUSSION POINTS

What role can interiors play in dismantling racist infrastructures and histories?

What role does the designer play within community-led and community-driven design?

How can we prevent problematic power dynamics within this type of work?

What are ways of fostering/conducting participatory design within the urban setting?

How can we as designers facilitate agency and representation for our communities?

03 COMMUNITY ENGAGEMENT PROTOTYPES

| PROJECT LOCATION | DATE | CLIENT | CONTACT |
|-------------------------|---------------------|--------------------------|--|
| Metro Atlanta, GA, USA | Fall 2020 – Ongoing | Parsons School of Design | Web: www.ashleycloud.com Email: ashleycloud@gmail.com Phone: +(1) 678-447-4864 Social: @ashleycloud |
| PROJECT TYPE | TEAM | PAGES | |
| Engagement Explorations | – | 16 – 18 | |

ABOUT

While conducting initial interviews for my early thesis research, I often observed a communication barrier within design language not only between myself and the residents I met, but also within the web of community members, elected officials, builders, and contractors involved in this project. I quickly realized there was an opportunity for improved communication through visualization and hands on aides.

FIRST ITERATION

With this in mind, I approached the first iteration with a goal of developing a tool to help begin meaningful conversations with community members that could also serve as a visual aid to express what they want their community to look, feel, and function like.

The first draft of this prototype was a truly blank board that could feel or function like any geographic/ landscape based game (Settlers of Catan, for example), however I found that this was too intimidating for players. I added some geographic context for our town, which included roads, topography, and natural features, that players could choose to either utilize or ignore.

The players were given a rudimentary set game pieces. These were in two categories: the larger zones and the smaller facilities. The zones included commercial, green space, and residential, of which there were low, medium, and high income. Each zone piece came in two different sizes, one as a quarter mile square and the other as a half mile square. The facility pieces were designed to be set on top of the zones, and included police, fire, library, school, community center, and industry sites.

How do we organize, desire, and see spatial relationships?
How do we build that into our communities?

FINDINGS

I found that overall people built what they were familiar with, which more often than not tended to be in line with the problematic and outdated suburban typology that was structured around automobile depended infrastructures and inequality. These physical infrastructures went against the initial expressed desires of the players, who typically expressed a need for more sustainable, resilient, and walkable and walkable landscapes to better fit

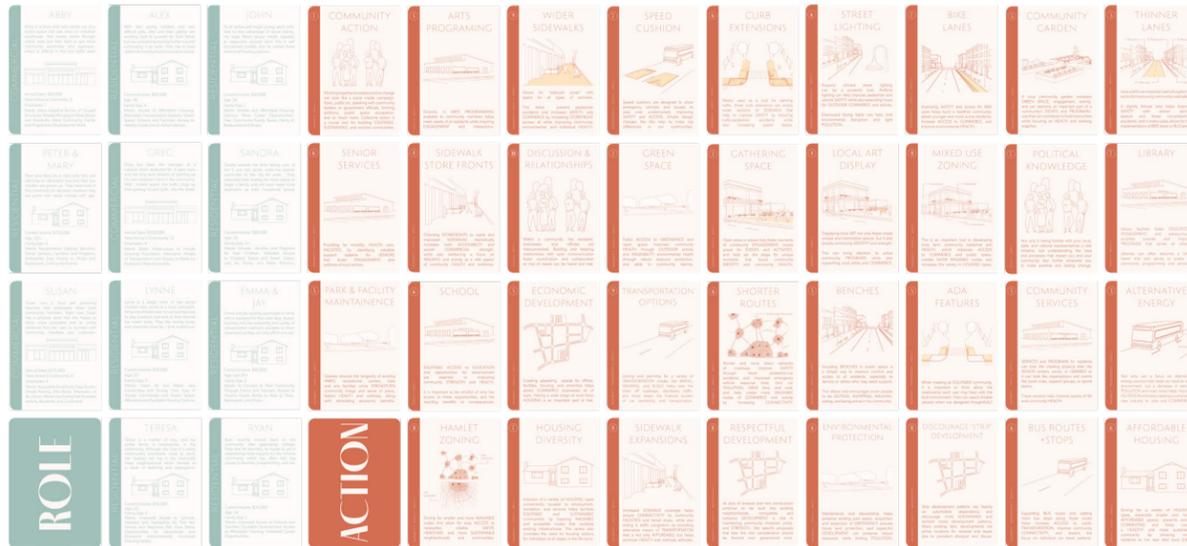
changing suburban needs.

These early tests helped push me towards a new iteration in the hopes of bridge this disconnect between the expressed desires of players and the imaginary layouts they created. This led me to develop the card game as a way of encouraging learning, discussion, and collaboration.



IMAGES

The images above were captured from video documentation from some of the initial tests run with community members.



SECOND ITERATION

After my earlier experiments, I knew I needed a method that encouraged players to think from another perspective. I challenged myself to find ways that sparked discussion, sharing, and learning.

This game initially had three types of cards: Role, Goal, and Action. However, the Goal Cards eliminated any need to play from the Role's perspective. As a result, I removed the goal card so that players would need to read, understand, and be familiar with the needs and wants of their Role. The points system changed as well, the new strategy required players to not only have to read the Role Card, but their Action Cards as well. The objectives initially included on the Goal Card were now embedded into the role card.

TESTING

After several rounds of testing, the following version of this card game received the most positive feedback from players and generated meaningful discussions not only about the role of space making and suburban renewal but also about tactics used in creating equitable, sustainable, and resilient communities.

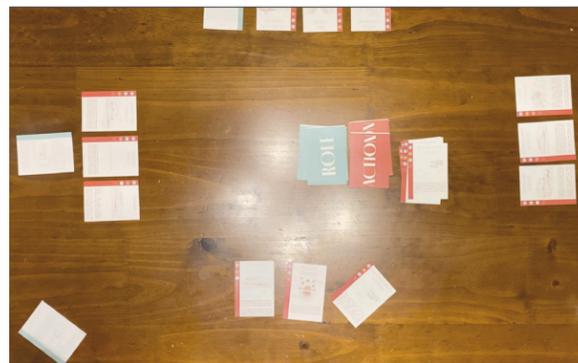
Each round only lasts as long as it takes for each player to have three turns to draw from the deck. The aim of this rapid nature is to generate iterative thinking about design scenarios. A full game is designed to consist of three rounds, which allows each player three different perspectives and objectives. This game was designed to be played in person, as either a group of two or four. In light of the Covid-19 pandemic, I am in the process of adapting this to a virtual platform.

FINDINGS

This project helped me to better understand the realities of working with a community and the complex role of the designer in the realm of participatory design. Each

iteration developed through feedback, which was quickly implement by use of a prototyping process. Quick and imperfect changes allowed for easy collaboration and implementation.

Through this process, my goal was to build towards equitable space by facilitation representation and agency by use of a system of tools that aim to become owned and operated by the community- that exist without the designer. The role that these tools play in working towards this goal within my larger thesis work is crucial.



IMAGES

Top: The full card deck

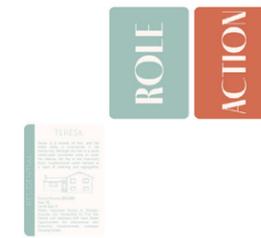
Above: Image from video documentation of a prototyping session with community members

GAME PLAY

Start with a deck of Role Cards, and a deck of Action Cards



Each player is dealt one Role Card



Each player is dealt three Action Cards. Each player will get three draws from the Action deck over the course of the game.

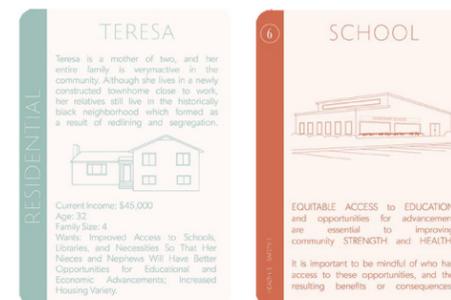
Only three Action Cards are allowed in their hand at one time. Once they have drawn from the deck, they get to decide to keep or discard the card drawn, or any of the three cards in their hand.



For Example: This player has Community Garden, Gathering Space, and Community Action in their hand. On their turn they draw School from the Action Card deck. Now they can choose to keep School and discard one card from their hand, or discard School and keep their hand as is.



Each Action Card has a point value in the top left corner. The bottom of each Role Card has a series of wants listed. Look to see if an Action Card has any of these key words capitalized. Each of the wants that corresponds to your Role Card receives an additional point. The player with the highest total Action and Role Card cumulative points wins the game.



04 WESTBETH ARTIST HOUSING

PROJECT LOCATION

New York, New York, USA

DATE

Spring 2020

PROJECT TYPE

Community Proposal

TEAM

Idara Akai, Jeesoo Park

CLIENT

Parsons School of Design
Studio II

CONTACT

Web: www.ashleycloud.com
Email: ashleycloud@gmail.com
Phone: +(1) 678-447-4864
Social: @ashleycloud

PAGES

19 – 26

ABOUT

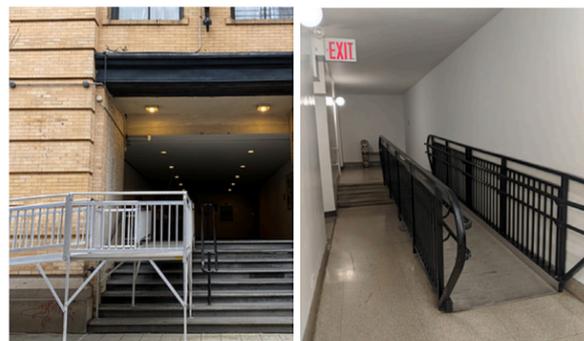
The Westbeth Artist Housing complex was founded in 1970 at 55 Bethune Street in Manhattan’s West Village as a safe and affordable haven for artists of all kinds. The original Bell Labs conversion was not only one of the first examples of adaptive re-use, but was also Richard Meier’s first foray into architecture. His influence is still strong throughout this iconic community, despite serious needs for renovations after decades of disrepair. Hurricane Sandy hit hard, causing massive flooding and devastation that has yet to be remedied. While this site was originally renovated to serve as the first artist’s live/work space in New York City, today Westbeth is the now the last of its kind still standing in Manhattan. The massive 8 building complex spans an entire city block and is vital to the hundreds of residents, commercial tenants, employees, and community members who walk these halls every day.

OBJECTIVE

Guided by our objectives of connection, circulation, and accessibility, this project focused on the physical and mental re-joining of community and space through interventions of new program that aim to energize underutilized areas to help achieve Westbeth’s original mission– to provide safe and affordable spaces for artists to live, work, and play.

CURRENT CONDITION

This history and lack of uniformity creates a complex set of challenges, particularly for people dealing with level changes and other non-ADA compliant features. A maze of long, stark hallways compounds difficulties for both newcomers and the aging population alike.



IMAGES

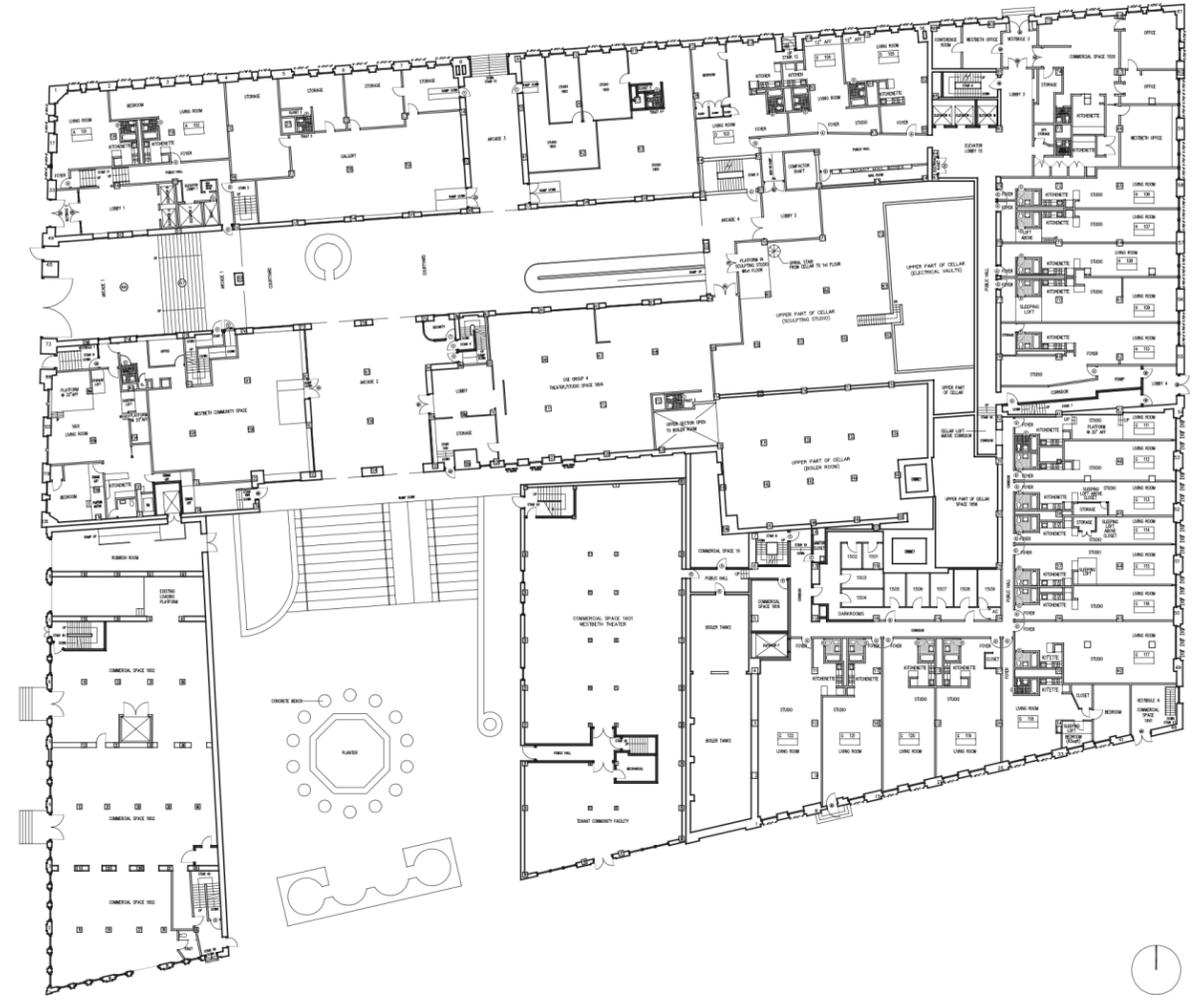
The four images seen here were taken at Westbeth, and document the reality of disorientation and lack of ADA features.

PROBLEM

The Combination of Hurricane Sandy, aging infrastructures, aging populations, and the financial strain of maintaining this massive site as a non-profit in New York City has resulted in an increasingly urgent need for renovations and repairs. Not only is safety of all community members crucial, but maintaining a variety of available work space is at the core of Westbeth’s mission. As a result of the love and dedication residents have to this community, the majority of the current tenants moved in the 1970s and never left. This aging population has very different needs than originally provided for. Accessibility is a growing problem in Westbeth. Not only are physical improvements needed, but also a revitalization of the connection and access to the arts and to the process of production.

PROCESS

My team began this project with contextual and historical research that included a series of interviews with residents, commercial tenants, staff members, and neighboring community members. In conjunction with extensive site visits and analysis, our aim was to learn more from those who actually interact with this site on a regular basis to learn from a variety of perspectives what elements work and don’t work for their needs. We began a collaborative process of design interventions based on



our research and conversations, which focused heavily on iterative proposals as a result of continued feedback from and connections with community members.

were crucial in helping us understand and relate to the values expressed through interviews.

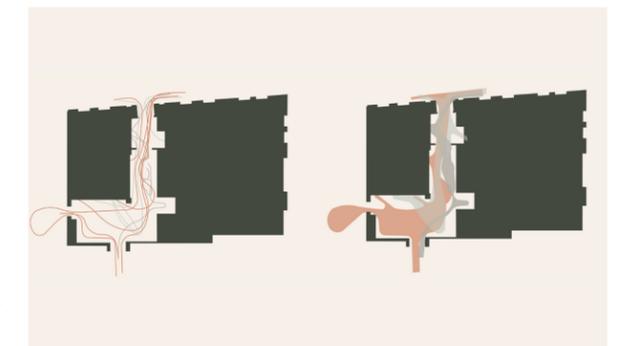
GROUND FLOOR PLAN

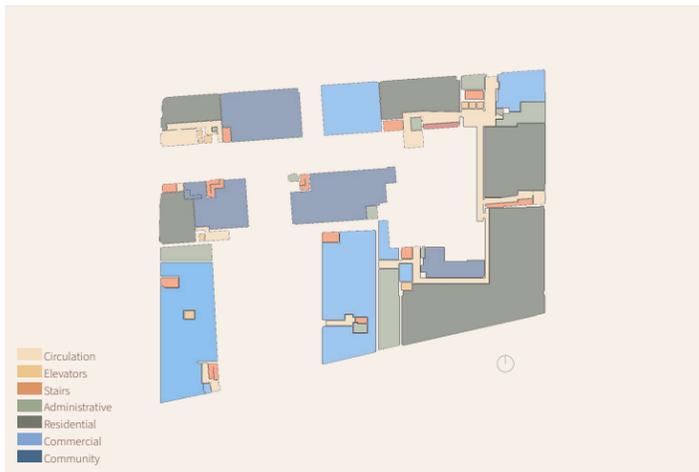
The ground floor plan begins to reveal the disjointed layout that results from absorbing eight individual structures. This disconnection became a common themes during interviews and research, one which effected every resident and participant in this community.

SPATIAL INVERSION + SPATIAL ANALYSIS

In conjunction with interviews and research, a series of explorations into space usage was conducted. Inspired by Suzie Attiwill’s *Urban Interior*, spatial inversion helped reveal patterns between positive/negative which begins to show how people and space ‘connect.’

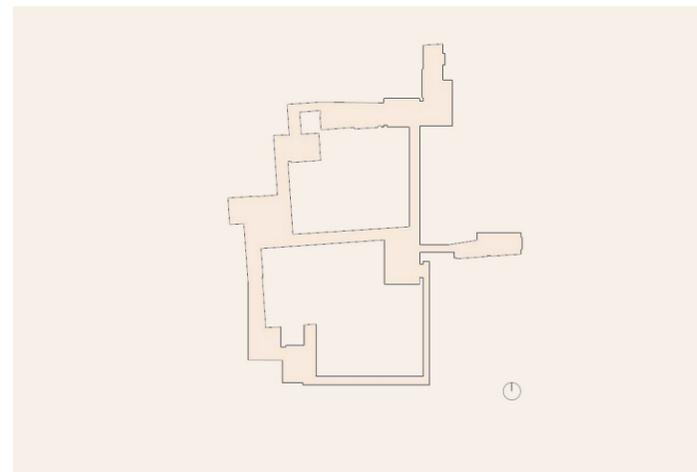
An example of one of these studies can be seen below, in an excerpt from observations of the ways in which residents, commercial tenants, and employees used and moved through the North Lobby. Observations like this





EXISTING CIRCULATION

The existing interior circulation does not adequately connect the physical spaces within the Westbeth community, and has not accounted for the increasing need for ADA features required by an aging population.



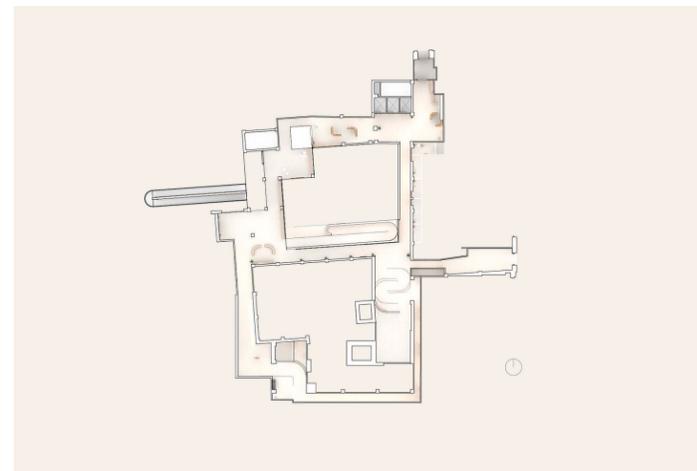
ISOLATED INTERIOR CIRCULATION

The resulting interior circulation connects all exterior access points and all major points of activity, while also improving ADA compliance, signage, and natural light



PROPOSED INTERVENTION

The areas highlighted are unused or underused spaces which can be re-energized to complete the connection of interior circulation.



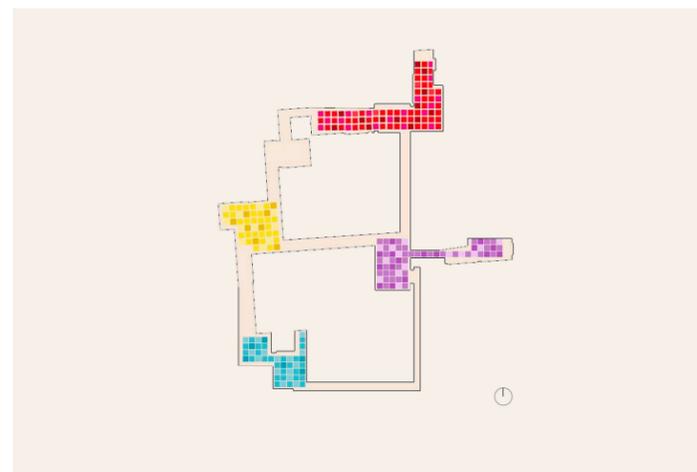
RENDERED INTERIOR CIRCULATION

This project aimed to stick to the original aesthetic, which can be seen in features like the curving ramps and the tri-colored lobbies.



PROPOSED CIRCULATION

The proposed ground level changes captures unused and underused areas to not only create physical connection, but to also further the connection between the residents and the act of making through increased display and educational space.



ANCHORS POINTS

The residents recently voted to restore Meier's iconic red tile ceiling in the original lobby, these recognizable features are an important part of life at Westbeth. The proposed plan keeps this red lobby intact, while introducing three new color coded areas. These anchors serve as entry points and gallery spaces.

The distinct coloring allows for improved way-finding. Getting lost in the maze of white hallways is a common complaint among both the aging population and newcomers.



INTERVENTIONS

One of the biggest issues that continued to be apparent in this research was the lack of connectivity and accessibility. The 8 separate buildings in the complex often did not have interior circulation, but rather forced all visitors and residents to traverse winding, sterile sets of hallways to the limited exterior doorways, down several flights of uneven and not to code stairs, and into another maze with limited spatial recognition or signage to help orient or guide. This physical disconnect was heightened by the lack of ADA compliance in a community with an average age over 70 years.

As part of this connection, we also aimed to improve visual and physical accessibility to the making and display of art. This included gallery space for display, lobby space for activity and discussion, physical access to centers of production, and visual access through windows that allow people to see into the open making space in the basement while also increasing visual connection and orientation within the interior circulation.



WEST LOBBY

The West Lobby provides access to existing spaces like the courtyard and the theater, but also to new gallery, education, and making space. Seating allows for moments of pause and gathering, and the continuation of Meier's glass walls allows natural light to reach into the depths of this community, including the new making spaces in the basement below.



NORTH LOBBY

Improved allocation of space was achieved by combining programs for mail, administration and gathering in order to incorporate community connection into daily routines. The iconic red and pink ceiling remains throughout and is echoed in elements such as packaging shelves. The original brass doors and details remain and influence the material choices.



EAST LOBBY

The East Lobby connects The New School's building and the isolated commercial and making spaces to the rest of the community. The gentle slope of this section eliminates the need for the stairs that previously existed here.



NORTH LOBBY

To allow for and invite more types of community engagement, the wall surrounding the main elevator bank is made out of cork, functioning as a community board.

By removing the wall that originally divided this space, and dispersing the program within, we were able to create an open environment for movement and interaction.



SOUTH LOBBY

Each anchor point, residential hallway, and entrance is now accessible from the South Lobby. Views of the North and west lobby, basement, and exterior courtyard are created through the implementation of glass allowing for inflow of natural light. An inclusive ADA ramp system resolves the level change and allows for easy access to the variety of spaces beyond.



VISUAL CONNECTION

This window opens up views to the process of production and increases spatial awareness by allowing one to see the inner courtyard, the west lobby, the east lobby, the centers of making in the lower level, and the moments of display happening throughout these spaces.

DIFFA BY DESIGN: 'HAVEN'

PROJECT LOCATION

New York, New York, USA

DATE

Spring 2020

CLIENT

DIFFA by Design

CONTACT

Web: www.ashleycloud.com
 Email: ashleycloud@gmail.com
 Phone: +(1) 678-447-4864
 Social: @ashleycloud

PROJECT TYPE

Competition Finalist

TEAM

Monica Perez-Ku, Jeesoo Park

PAGES

27 – 28

'HAVEN'

2020 Theme: *Unity*

Our project began with a dream to create a space that could represent and create a sense of common ground and equality. Together, we have tried to capture this feeling through a setting that lends itself to communal gathering and discussion, and an environment that unites those within it by fostering conversation and contemplation.



By use of form, color, and material, we experiment in ways design can not only begin to dissolve hierarchy within the arts collective, but also reinforce the responsibilities held by designers today— to each other, to our communities, to our climate, and to create spaces that allow for and encourage positive change.

Building on humankind's complex and deep relationship with nature and with each other, responsibly-minded materials seem to rise out of the ground organically into a communal gathering circle that brings everyone onto the same plane. Invoking gathering points universal across cultures and time, the concept of the conversation pit is the embodiment of unity.

Rising above the social connections happening below, the gentle slope of an open dome is created through soft layers of grasses that mimics flowing wheaten fields while echoing a sense of sanctuary, protection, spirituality, and scale. Embracing a new dimension, this vertical display of unity in form helps to foster its own.



MATERIALS

This project takes inspiration from Earth's natural palette, both calming and universal. Sturdy and tactile adobe, Hempcrete, Terracotta, and stone are inspiration for foundational features, with accents in luminous woods and muted porcelains. An added layer of warmth and comfort comes through lush expanses of flowing grasses, woven jute, and natural linen and wool fibers.

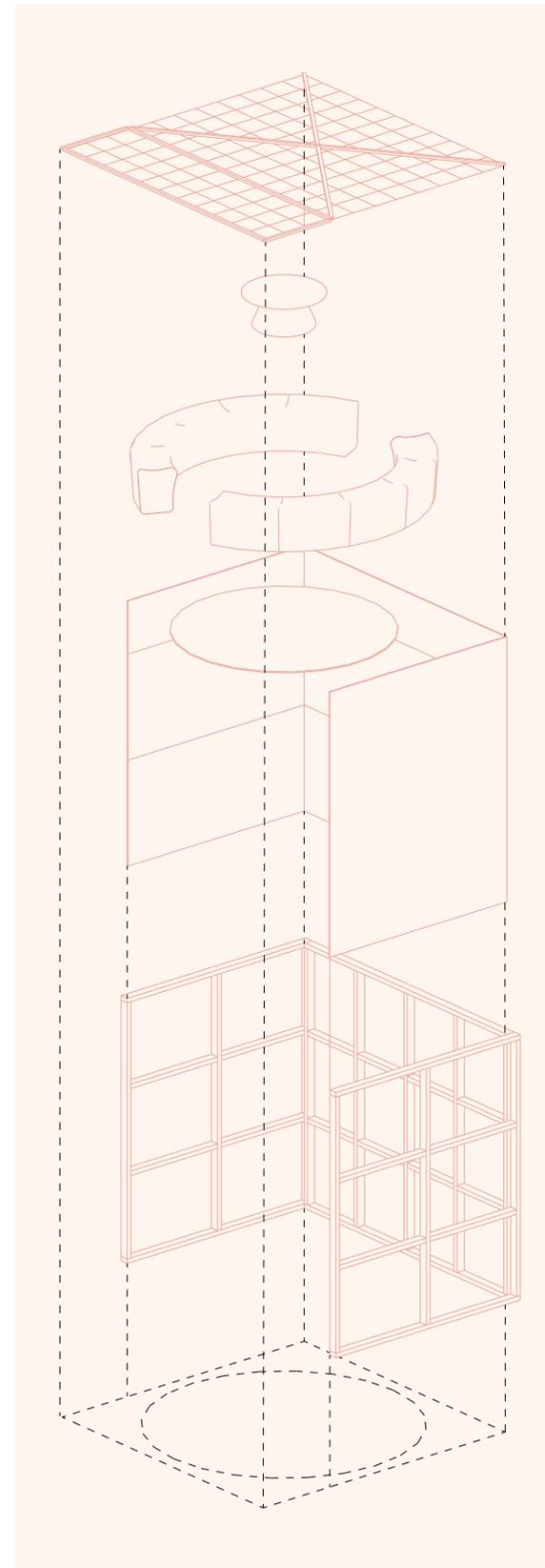
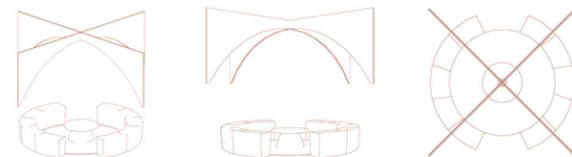
Combined, this pallet offers fresh pages for lightness, simplicity, and integrity that help us eliminate the chaos of over-information and focus on the essential— taking a step back to nature.

This focus on the values of Hempcrete is further demonstrated by the material's quality as a natural fire barrier and sound insulator, helping to make the space safe and comfortable for all.



SEATING MOVEMENT

While initially organized in the concentric circle, the shared bench can be split into individual sections and reshaped into new arrangements. Part of the idea behind this design concept is to observe and study the ways in which people might actually use and interact with the environment and the objects within it.



BUDGET + CONSTRUCTION

CEILING / \$254.40
 Wire for Grid: \$94.50/ 250ft roll (free shipping)
 Hemp/Jute Cord/Twine: \$24.95 (free shipping)
 Hanging Pampas Grass & flowers: 100 stems at 26.99 x 5= \$134.95

TABLE / \$173.98
 Hemp: 3 Kilos= \$15 +\$10 Shipping
 Lime: \$15/Gal x5= \$75
 Plywood: \$53.98
 Centerpiece Plant: \$20

BENCHES / \$1084
 Hemp: 3 Kilos= \$15 +\$10 Shipping
 Lime: \$15/Gal x5= \$75
 Cardboard: \$362/SK x2 = \$724 + 110 shipping
 Pigment: \$150

WALLS / \$114.78
 Drywall: \$9.98 x 9= \$89.82 (free shipping)
 Plaster: \$12.48/50lb x 2= \$24.96 (free shipping)

LIGHTS / \$112
 Bulb/Cord kit: \$20/lamp = \$100
 Found cardboard,
 Pigments: \$12

STRUCTURE / \$60.50
 Wood Support & Frame: 22 boards at 2.75= \$60.50

OTHER / \$250
 Tools for Assembly (screws, sandpaper, trowels)

FLOOR / \$180
 Rug 8x8: \$180

TOTAL PROPOSED BUDGET = \$ 2,229.66

06 **PIEDMONT OAK HOUSE**

| PROJECT LOCATION | DATE | CLIENT | CONTACT |
|-----------------------------|----------------|---------|--|
| Metro Atlanta, Georgia, USA | Completed 2018 | Private | Web: www.ashleycloud.com Email: ashleycloud@gmail.com Phone: +(1) 678-447-4864 Social: @ashleycloud |
| PROJECT TYPE | TEAM | PAGES | |
| Residential | - | 29 - 32 | |

PROCESS

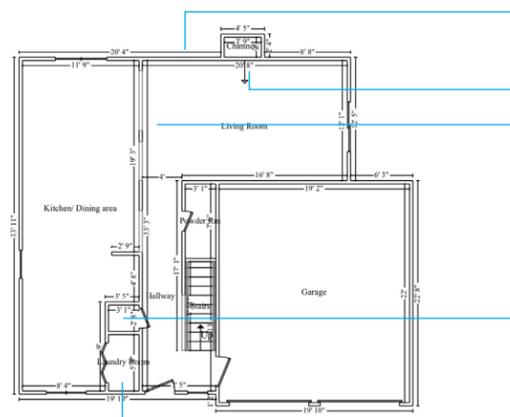
Despite not having as much familiarity with programs and modeling software at this time, years of experience working in the metro Atlanta area helped me develop a network of trusted contractors and clients.

While this project had a strict budget, a strong vision helped guide each decision.

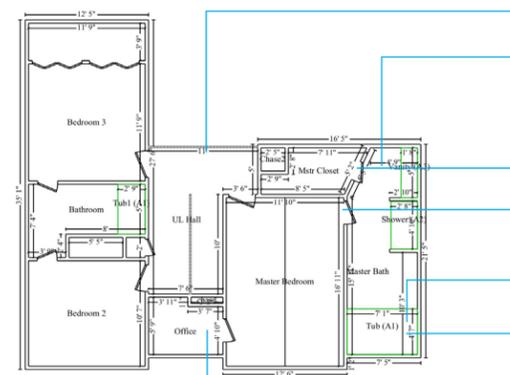
PLAN DRAWINGS

The main living areas on the lower level of this home were laid out in an L shape. A long hallway led to the living room in the back of the home, resulting in the need to double back to access the kitchen, breakfast area, and laundry. Not only was this inefficiency a client complaint, but the location of the laundry in the cramped breakfast area resulted in a space that didn't function for either purpose. On this level, the main focus was to improve flow and use of space.

A focus on capturing more natural light resulted in the opening of the office wall, the addition of a picture window, and the movement of the master vanity.



Original Lower Level Plan

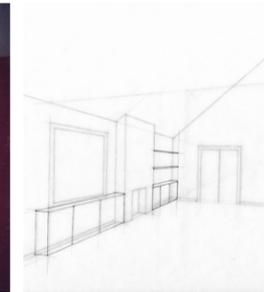


Original Upper Level Plan

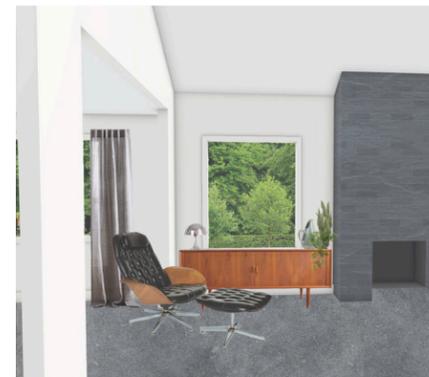
- Added picture window
- Added fireplace surround
- Removed this half wall
- Removed popcorn ceiling throughout
- Removed layers of old carpet and vinyl flooring to expose concrete slab
- Transformed unused hall closet into pantry by moving door from hall to kitchen
- Relocated laundry to garage
- Replaced banisters + stair treads
- Replaced carpet and tile flooring
- Moved steam shower to back corner
- Straightened closet wall
- Relocated bathroom access to front of room, near vanity
- Removed unused garden tub and bidet
- Moved vanity near window to utilize natural light
- Relocated office access from master to hallway



Living Room at Start of Project



Early Sketch



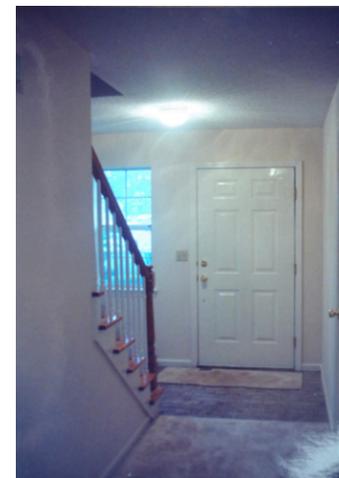
Collage



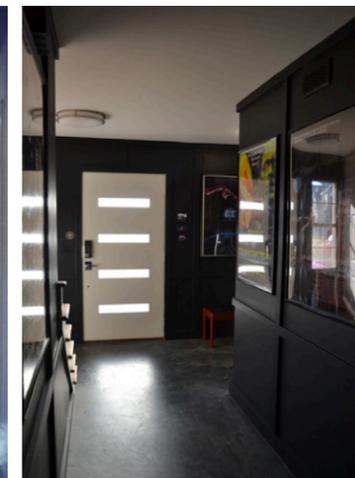
Living Room at End of Project

PROCESS DOCUMENTATION

The images below depict parts of the design process on this project.



Foyer at Start of Project



Foyer at End of Project

FOYER

Many features of the home were designed with the owner's love of design and film in mind.

This space also serves as an ode to Frank Lloyd Wright's technique of making gathering spaces feel larger by making the hallways seem more intimate. This particular hallway leads into an open two story space which played on light tones in an effort to capture a brighter, more expansive feeling.



Opening up Access to Breakfast Area



Breakfast Area at End of Project

BREAKFAST AREA

Due to the location of the washer and dryer in the breakfast area, this hot, loud and overcrowded space was difficult to access and seldom used. The machines were relocated and the walls removed in an effort to open this crucial area of the home. This allowed for a larger and more open foyer, improved access to the kitchen and eating areas, and a usable breakfast space.



Master Bath at Start of Project



Master Bath at End of Project

MASTER BATH

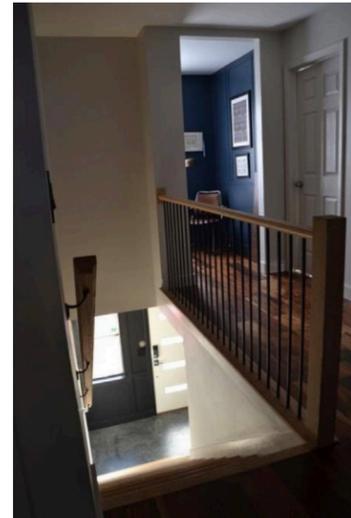
An unused garden tub occupied valuable real estate in the master bath. The owners hoped to move the vanity from the dark back corner of the room up to the front window. The tub was removed, and the space made available by its absence allowed for a large walk in shower.



Gutting Master Bath



Hall at Start of Project



Opening up Access to Office Area

OFFICE + UPSTAIRS HALL

A small office space was originally accessed off the master bedroom, but was unusable due to lack of ventilation and full sun. The entry point was relocated to the upstairs landing, opting for a ceiling height opening that allowed natural sunlight to reach the often dark hallway and eliminating a need for rerouting costly ventilation.



Facade at Start of Project



Facade Near End of Project

EXTERIOR

The hardie board siding was patched and repainted. Owners wanted a much darker facade to contrast with the white door and trim, however the reality of full sun required a lighter shade to prevent frequent repainting. Gutters, roofing, and front door were replaced.

In the image seen here, a stone patio was added along with a wooden planter which creates connection and continuity to the fence at the back of the house.