


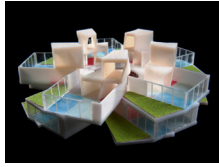



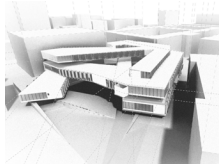




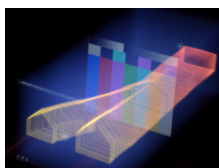


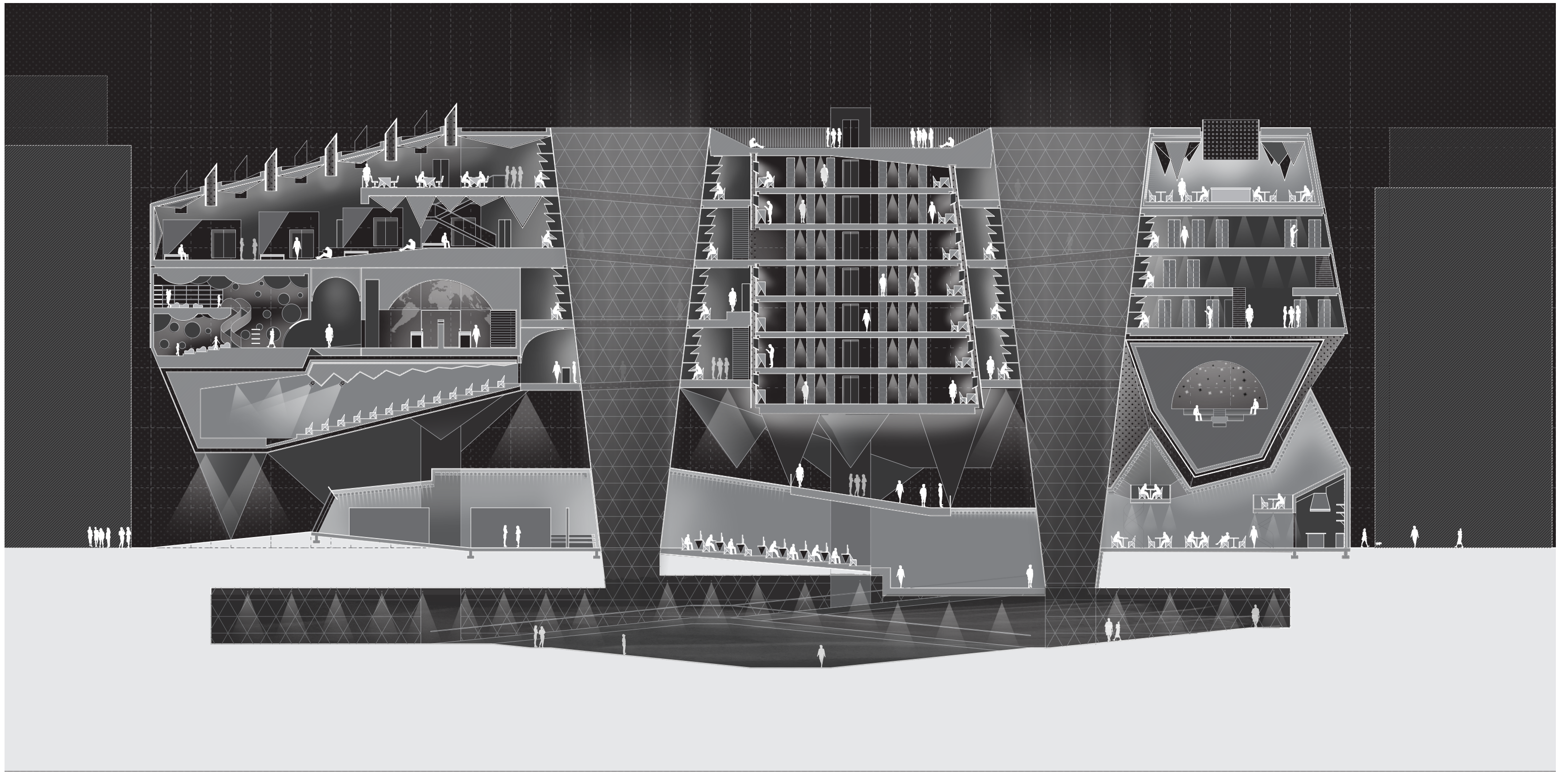


# **BEN BRADY PORTFOLIO**

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# VIDEO CAN'T KILL

**2012 JAMES TEMPLETON KELLY  
THESIS PRIZE  
HARVARD GSD**

There are multiple causes for the tension prevalent in libraries today. One being an unproductive, sloppy, and forced relationship between digital and physical worlds of the library and the second being the program related to the book and to print media being forced to fight for space in its own home against extraneous programs that have attached themselves to it.

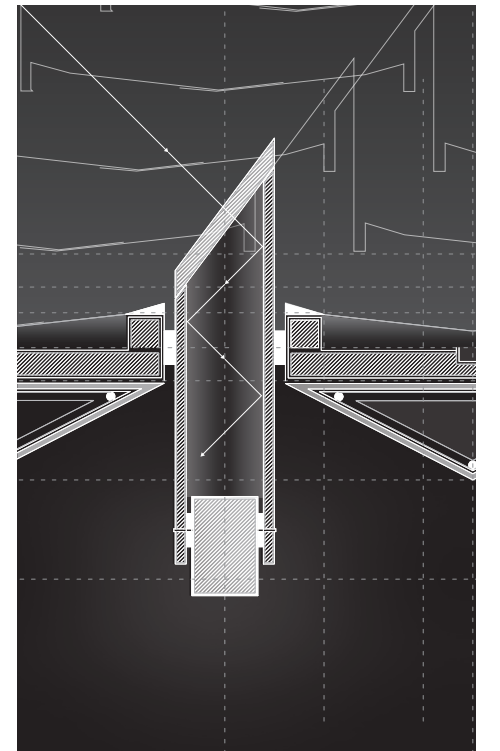
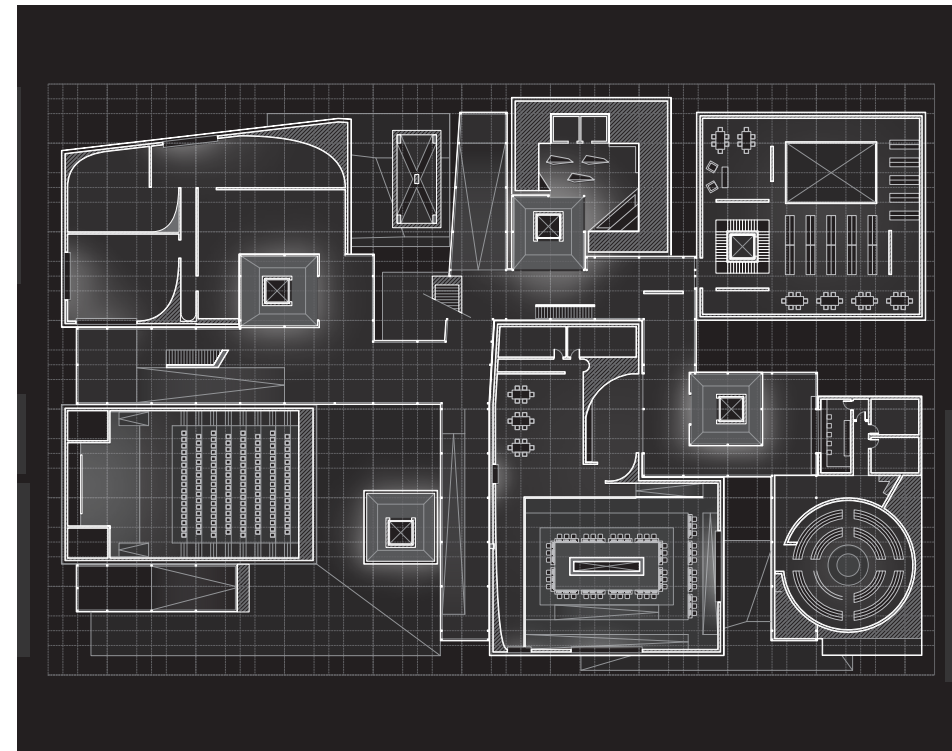
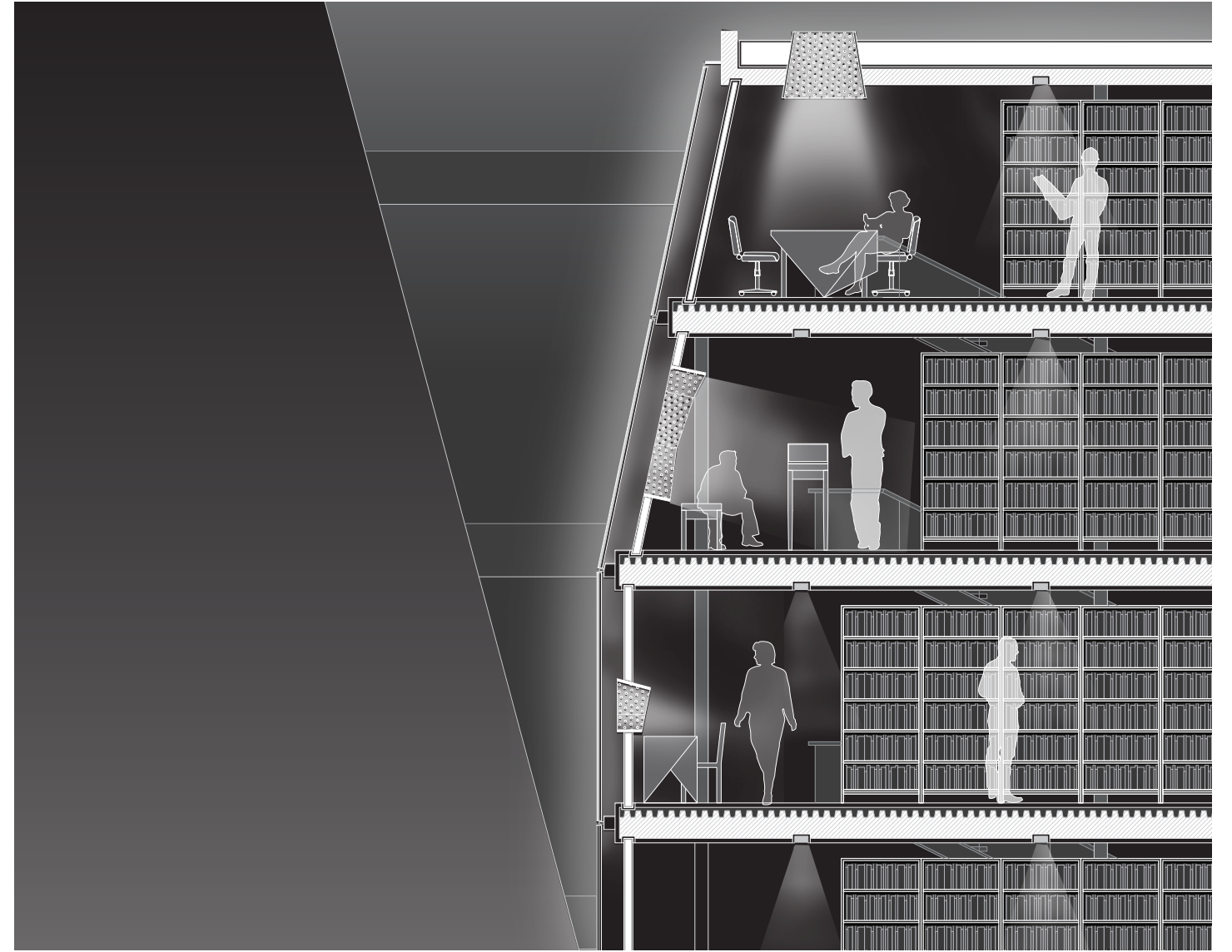
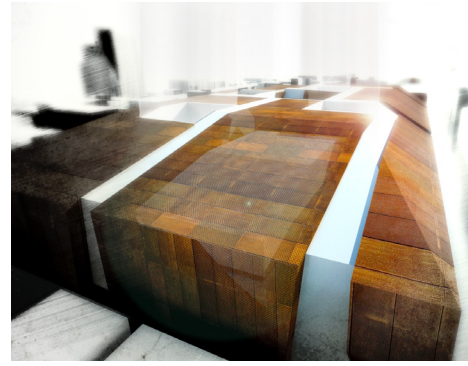
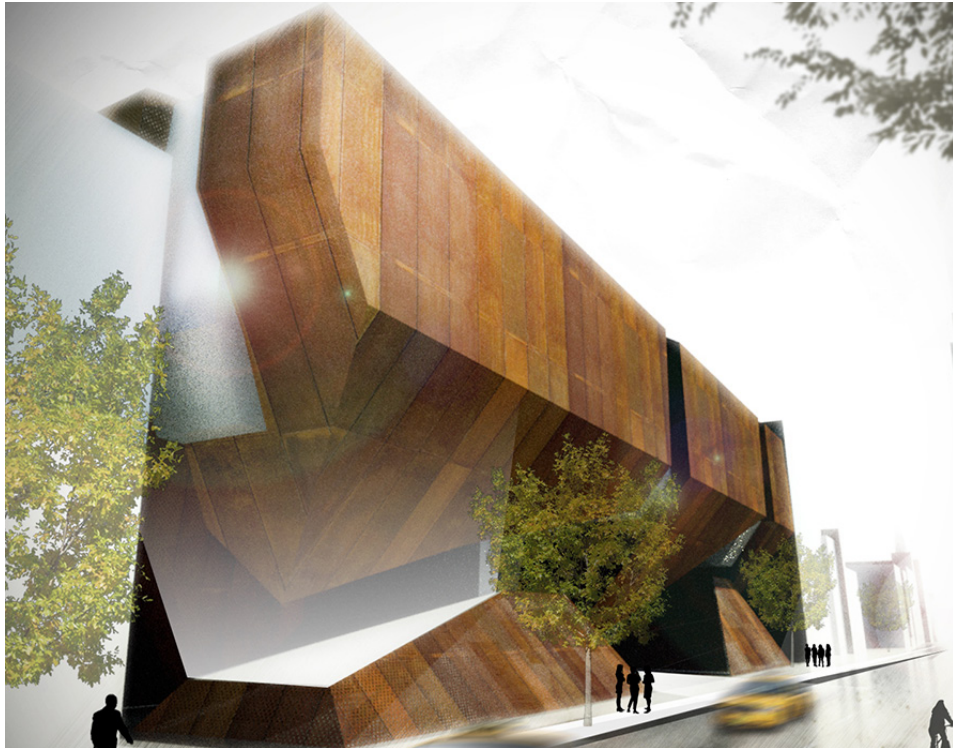
The gestalt move in the thesis is to split the digital world of the library and the physical. Let's give the library a chance to be what it wants to be, a place for books, and lets explore the power of the digital when it isn't burdened by the responsibility to imitate

the physical. Then, we can focus interactions between them in a considered way. Similarly, we should separate the programs found in libraries today that have nothing to do with the book (theater, cafe, gallery) from the more scholarly program. While there is a societal need for such disparate programs to exist next to each other, there is no reason to blur the lines between them. While the model of the hybrid works well on the scale of the iPhone and other personal technologies, it falls short to dealing with the specificity of program already embedded in the library. The library is conceived from the inside-out with the specificity of the program and individual spaces in mind. Focused interactions between the digital world and physical world emerge and choice-of-use becomes the most important quality for the user. The library of tomorrow must start to respond and take a stance on the awkwardness already prevalent in libraries.

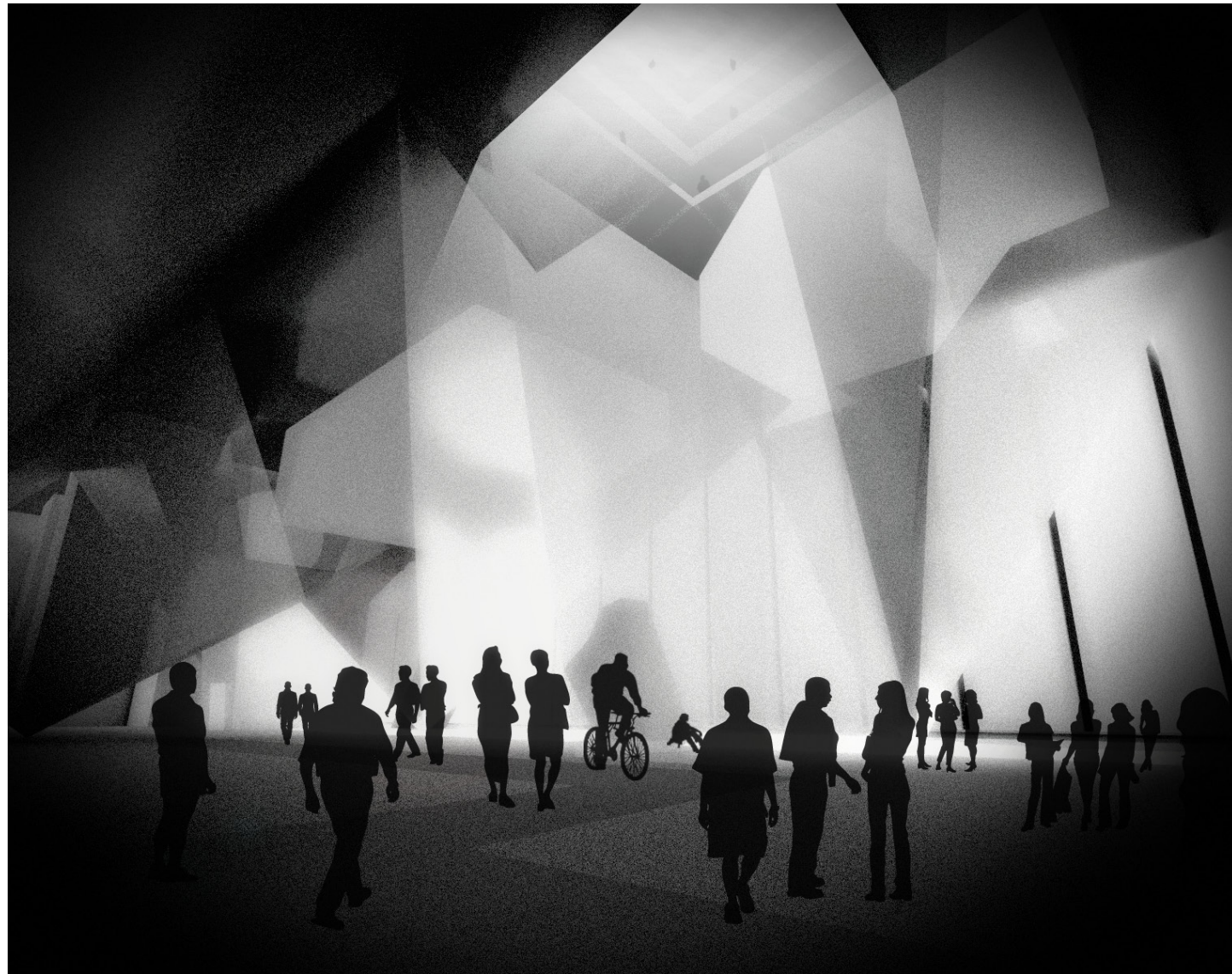
Rather than try to combine the disparities already occurring in libraries, this thesis aims to understand the tension that exists as a productive driver for design. The project spans all scales from an app to a piece of furniture, to a room, to a massive building proposing a new central library for New York City in the emerging Bowery neighborhood.

# THE RADIO STAR





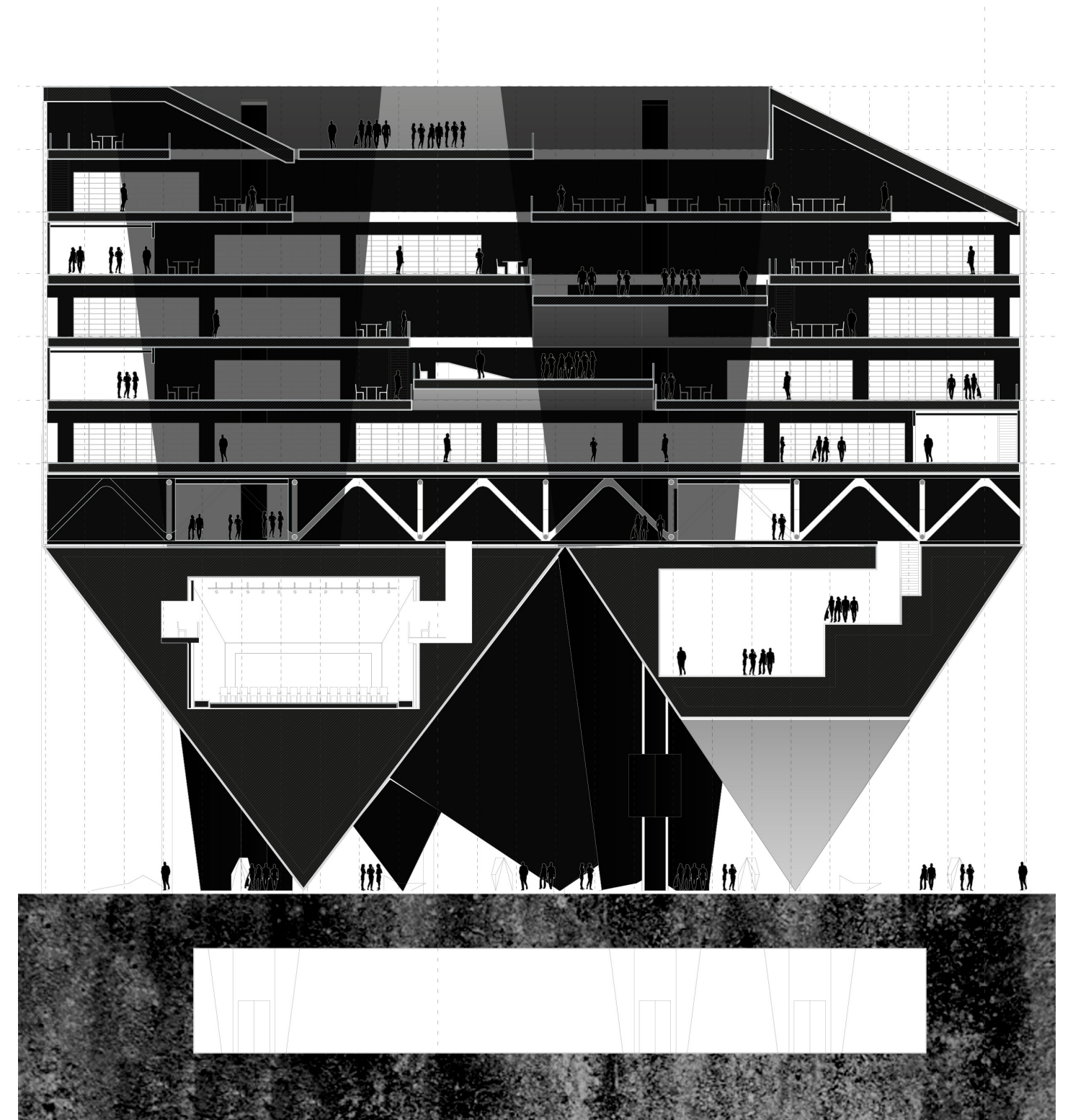




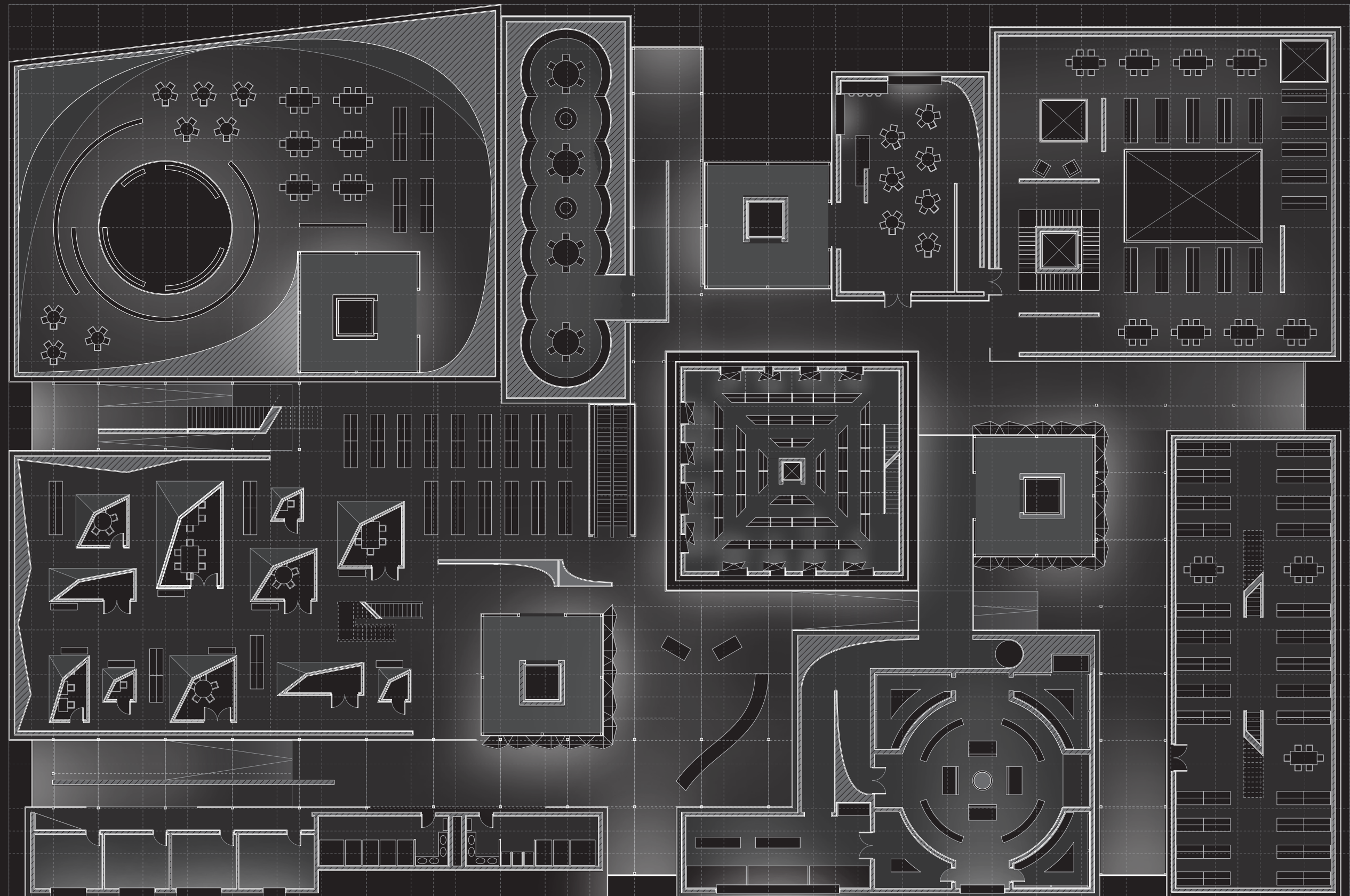
The project on the scale of the building attempts to create an entirely public space for the city underneath itself. This space exists as a public plaza and park and represents the current connectivity of the city. This space is at one end of a connectivity spectrum. At the other end of the spectrum exists the special collections, a room for storage of our most precious physical remnants of knowledge. There is no need for connectivity here. The rest of the building is designed from the inside out.

Each room is designed with its programmatic specificity in mind. The map room contains furnishings that are specific to a map room, the stacks are specific to efficiencies and ease-of navigation. Each room in the library contains its own parameters and the lines are scarcely blurred. Spaces are conceived from their ideal rather than cramming them into the parti of the sweeping architectural move.

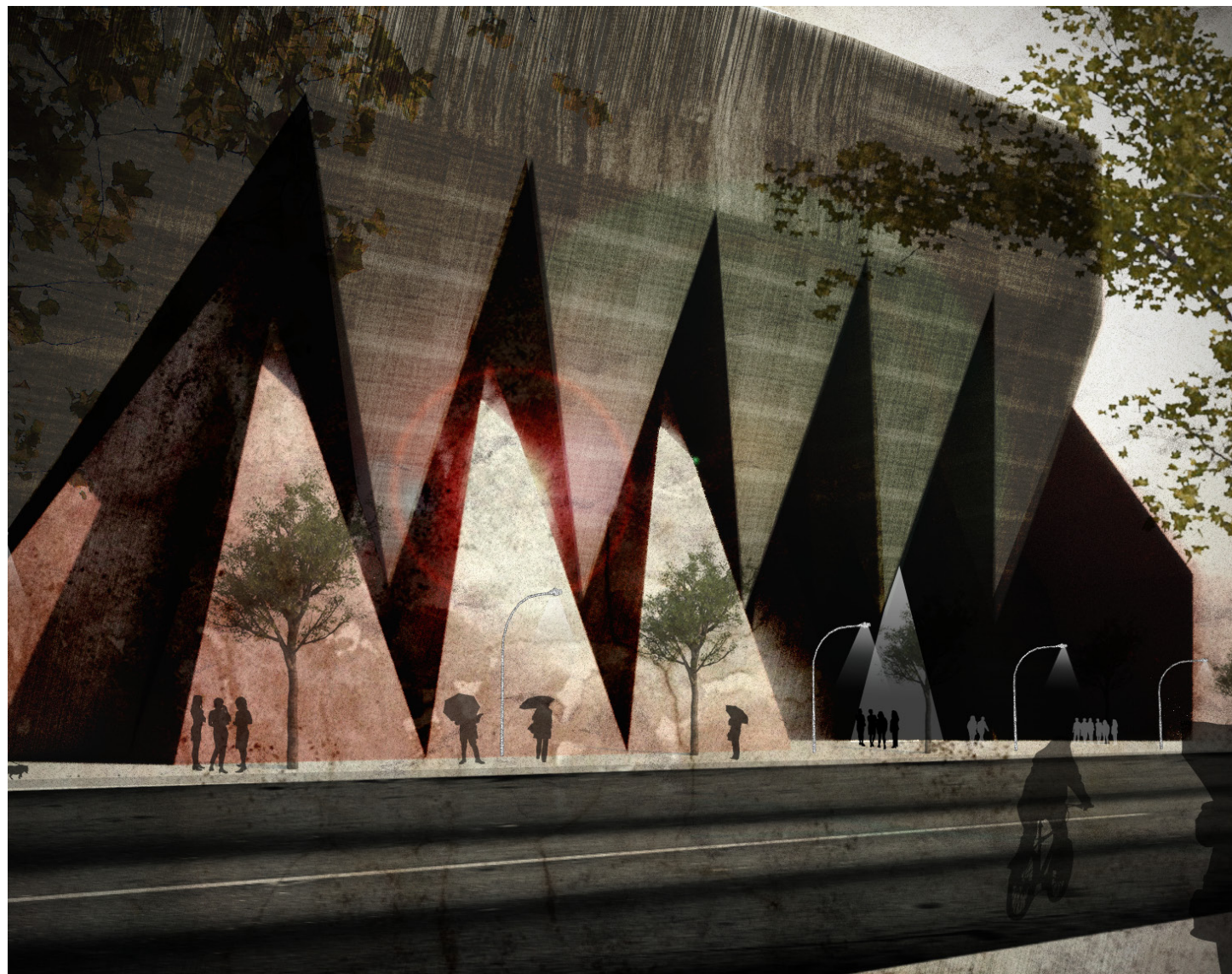
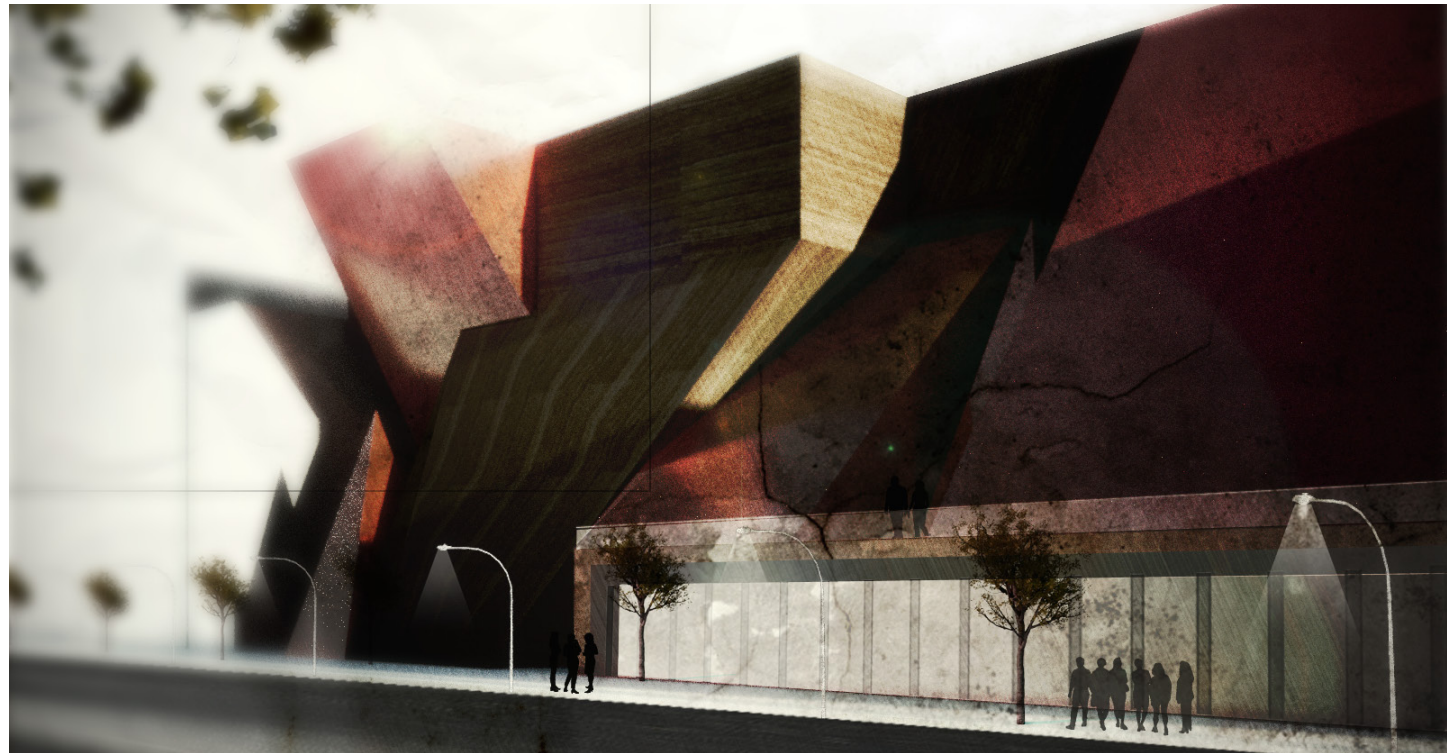
Extraneous programs to the library exist, but circulation and entry separate them from each other physically. This library isn't intended to be nostalgic by any means, but rather is intended to establish a critical attitude to our relationship with technology. The hybrid is dead and the digital and physical worlds can no longer be forced to interact with each other in sloppy ways. This is intended to be a platform where we can have intentional and considered interactions between these two disparate worlds.



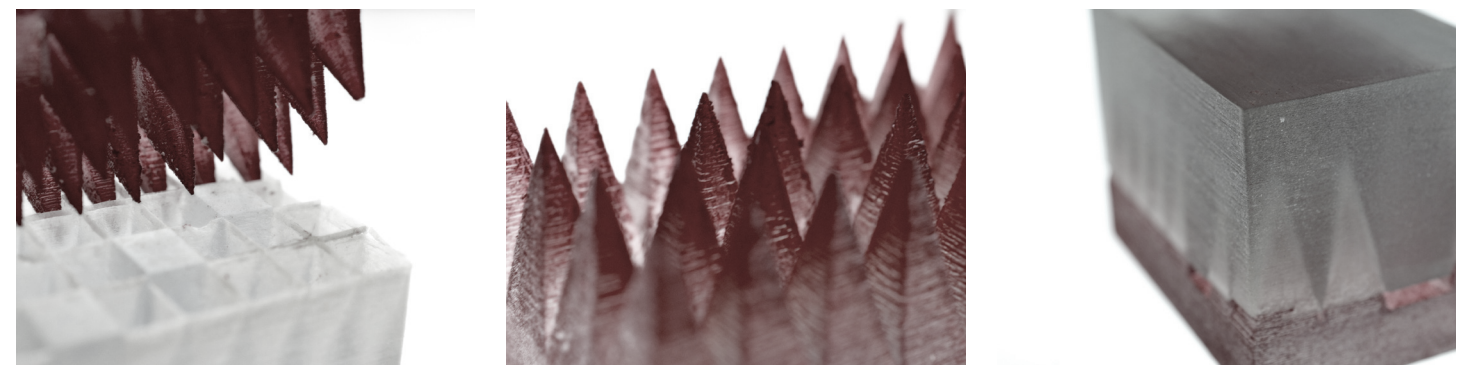






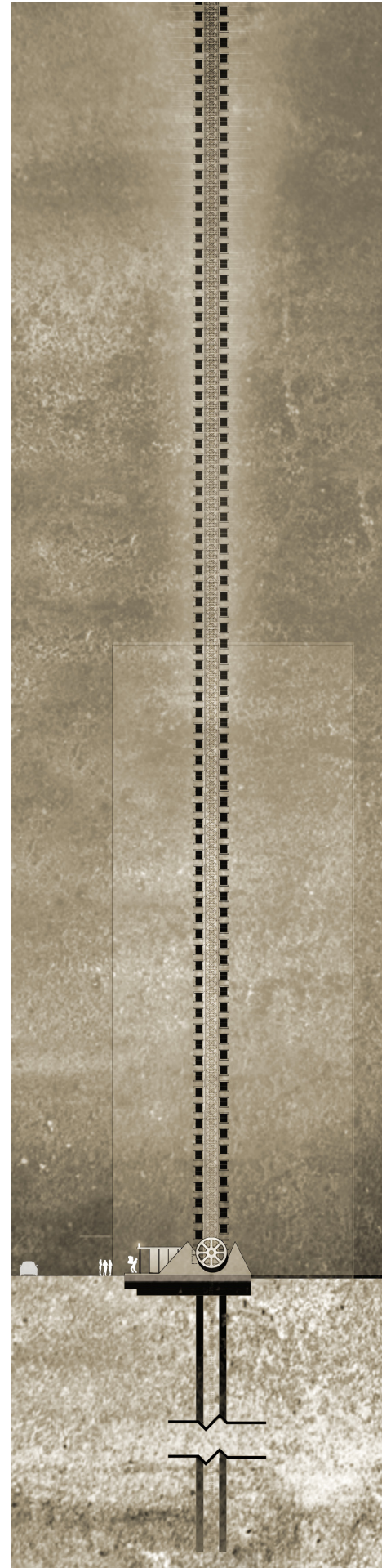


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# THE VERTICAL DEPOSITORY

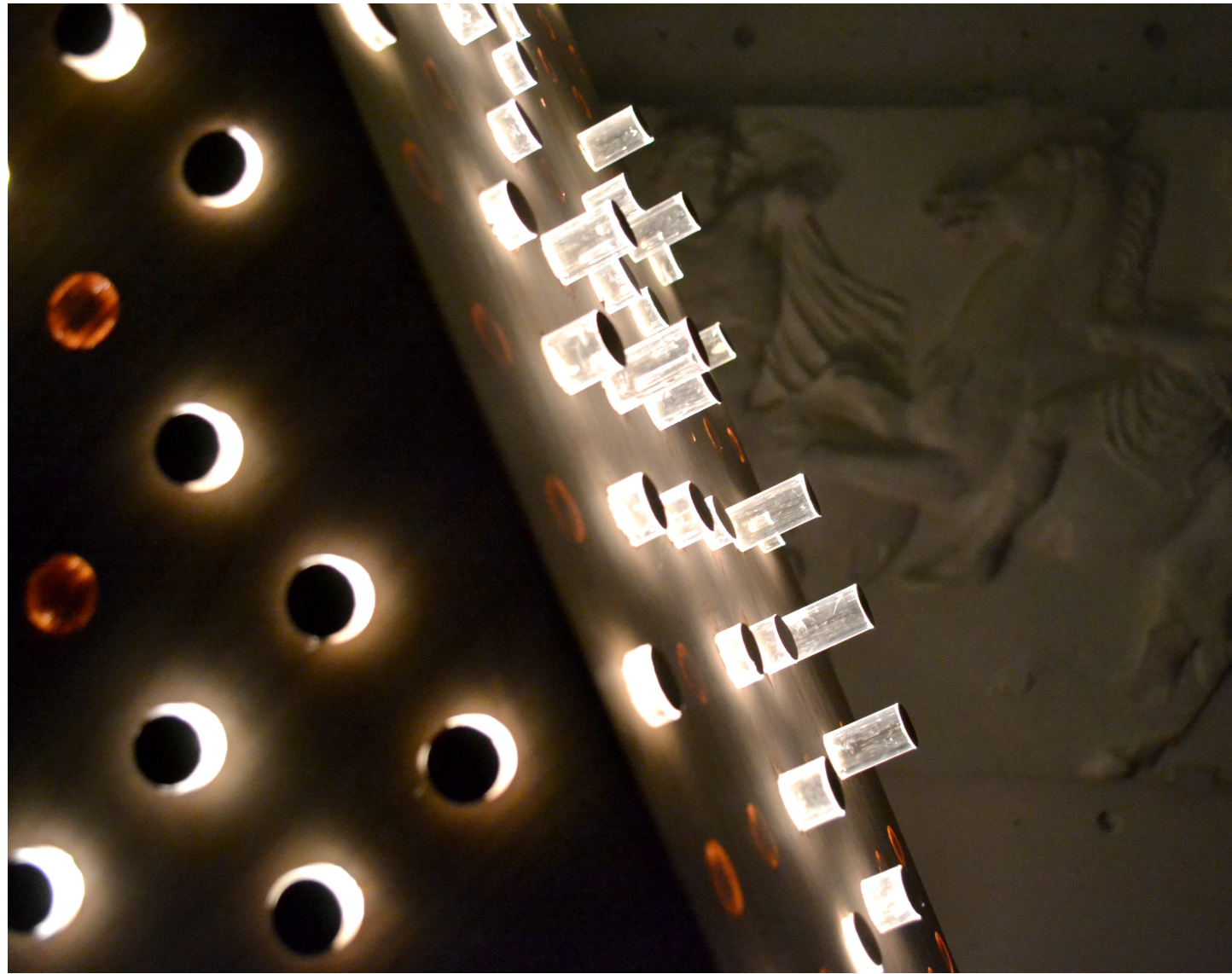


Imagine a world where we operate completely digitally. Our personal devices help us navigate the digital world of information. But there still remain pockets of people who need/want the physical book. This niche group of people will always care about the physical object and find more value in it than what simply the information it contains.

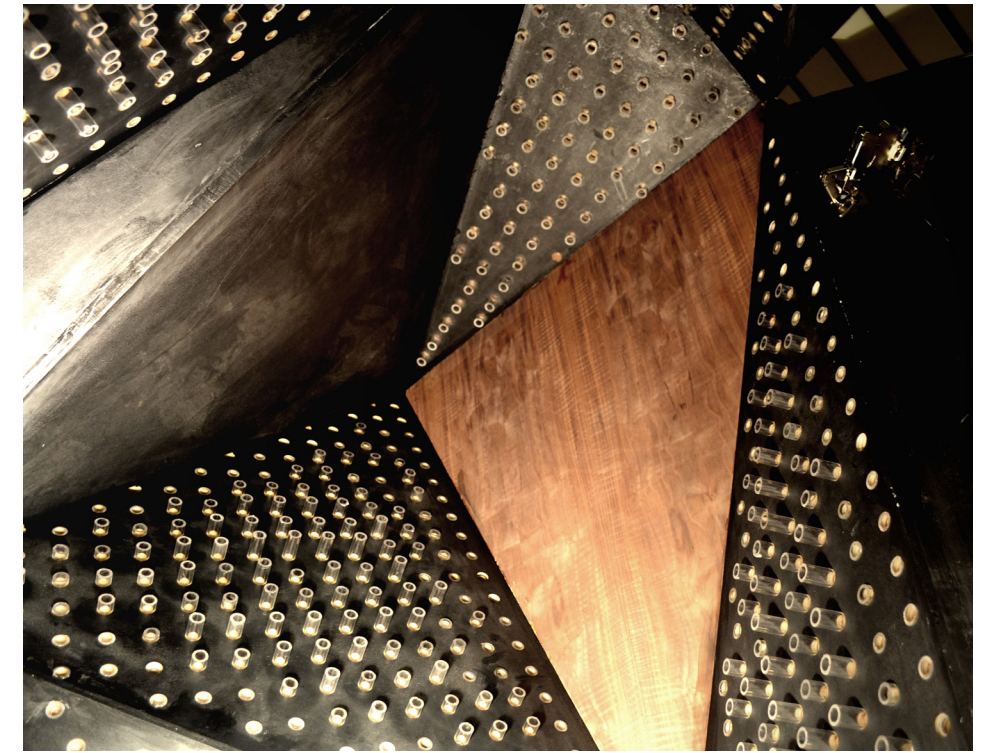
In this case, the city has become so dense with building and land-speculation in the city has become so valuable, that the physical storage of knowledge can no longer itself justify a central site and large

scale public building. Instead, this building operates like a vertical, red-box or vending machine but with books. It is 700feet tall (+ a 500 foot pier drilled into the earth for support) and only 10 feet wide. In this case the depository has been pushed to the parts of the city that are otherwise unused. The library is placed in between 2 tall buildings in a city in the alley, taking advantage of zoning anomalies and setback restrictions. There is one reference desk facing the sidewalk and you just call for the book you want and it rotates like a Ferris wheel to the ground to you for checking out. There is no public space...nothing, just storage of physical objects in the smallest footprint possible. It's basically revolving storage of information. As the pressures of digital information encroach on physical libraries and books, the depositories begin to emerge, like growths, from the cracks of the city. It wouldn't matter how you organized it just as long as the person operating logged into the computer which bin it was placed in. There is no browsing...there is nothing...only the book. The depository of the future resides in a digitally charges city but always symbolically and literally holding knowledge above all else .

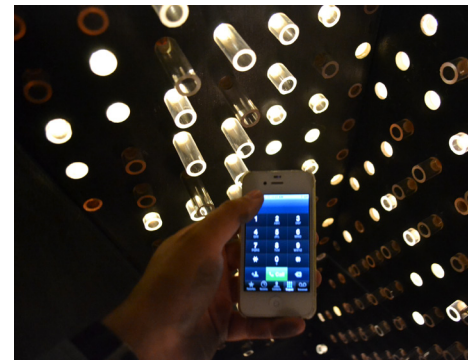




# WIFI COLD SPOT



From afar, the wifi cold-spot appears solid. As you approach you see plastic emerging from the interior begging you to enter. And as you enter, a drastically different interior is revealed. You can only attempt to make sense of the space you are in and nothing more. You forget about the invisible pressures of the digital world. The interior is painted with a grounded, EMF-blocking black paint that blocks all radiation and signals in the space, rendering your wifi and your cell phone useless. This 'anti-phone booth' exists in



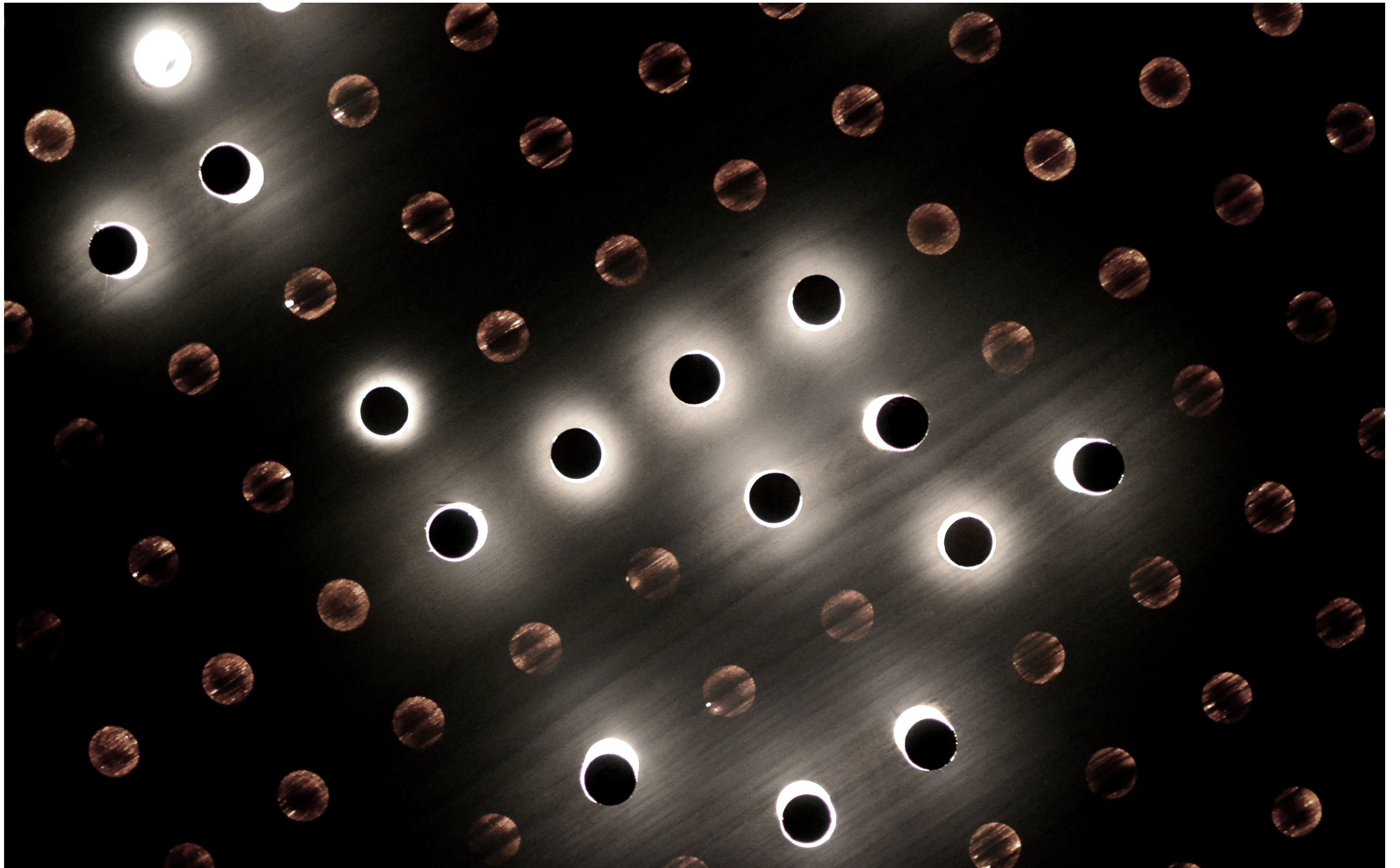
highly digitally charged public areas as a moment of pause and reflection. The dramatic lighting effect is achieved by milling through the plywood into the backing veneer and re-plugging these holes with acrylic tubes which act sort of like fiber-optics, diffusing the warm light. The wifi-cold spot must exist in highly charged areas. It thrives on the contrast between connectivity and isolation. For now, it is quite simple and digestible for us to want to connect everything, to make everything

accessible and easy. However, soon we will have to imagine the opposite condition, moments of pause and reflection in otherwise fast and connected space. The wifi-cold spot cannot be conceived as simply the absence of the digital connectivity, but rather the addition of no connectivity, no radiation, nothing. Nothing is not the absence of something, but rather the creation of isolation. The same craft and care and nuance that we put towards the design and progression of the digital world

must be given to the opposite, the design of isolation. The feelings of isolation and focus are achieved through light and re-orientation. The space is designed to re-orient you, to cleanse your pallet and prepare you for a period of focus and isolation. The lighting effect is two-fold. It at once creates a soft diffused light on the interior, and acts as a signifier. After re-orientation, you may simply sit, turn on the artificial light and read or write in peace and quiet free of the pressures of the digital world.













# AN IMPERFECT WALNUT TEA CHEST

EXHIBITED FINALIST  
DESIGN WITHIN REACH  
2007 M+D+F EMERGING  
FURNITURE DESIGNERS  
SEATTLE, WA



I made this tea chest after returning from an internship learning Japanese Joinery and traditional Japanese architecture in rural Japan. While there, I tried the entire time to perfect joints, creating as little space between them as possible. I couldn't do this perfectly and there were always little spaces between the joints I created. I realized that those spaces between the joints were very important.

I created this piece of furniture in an undergraduate

furniture studio. I chose hand planes over jointers and chisels over table saws and jigs. I create this by hand because I had learned that there is something special about being able to trace object, furniture, and buildings back to a human and to a maker. I think the imperfections in this piece are what makes it close to perfect. The imperfections allow the space for psychological entry into the tea chest. We are imperfect as humans and I feel that it is hard to resonate and relate to machined objects.

In lieu of using exotic hardwoods I chose to source this with salvaged regional walnut from the Pacific Northwest. I started to believe while designing this piece that if I used the materials indigenous to the area it would live, it would feel right and look at home in my native Pacific North West. Rather than using chemical-rich products to finish I opted for natural wax. This is not glossy...it is matte and imperfect.



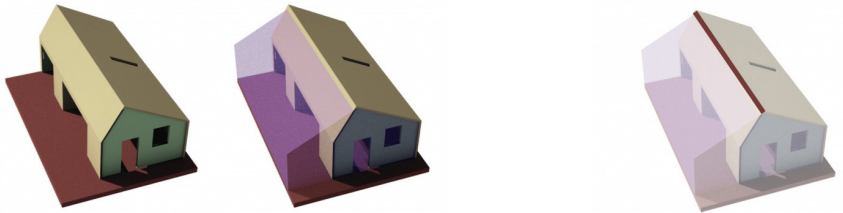


# CABIN IN THE WOODS



I am currently working on a small cabin in the woods of Bainbridge Island, WA, a short ferry ride from Seattle. This cabin is for a single client who is looking to build a small cabin now with the possibility of expanding to a larger home in retirement. The cabin addresses this by being built on a larger foundation than it currently needs. Eventually, the house will grow to fill the entire foundation. The off-centered pitch of the roof in the cabin condition finds the ridge of the future house.

As the house expands into a more normative shape, the wall of glass doors on the South side of the house are shifted further South and the roof is mirrored at the ridge to create a larger home.

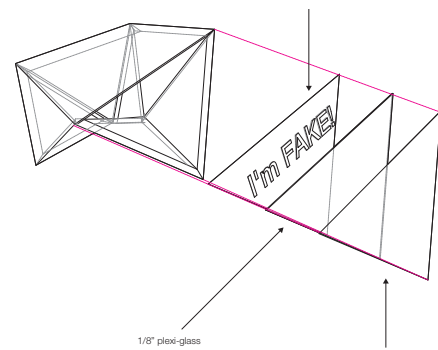




# SKEUOMOPRHIC SIDE TABLE

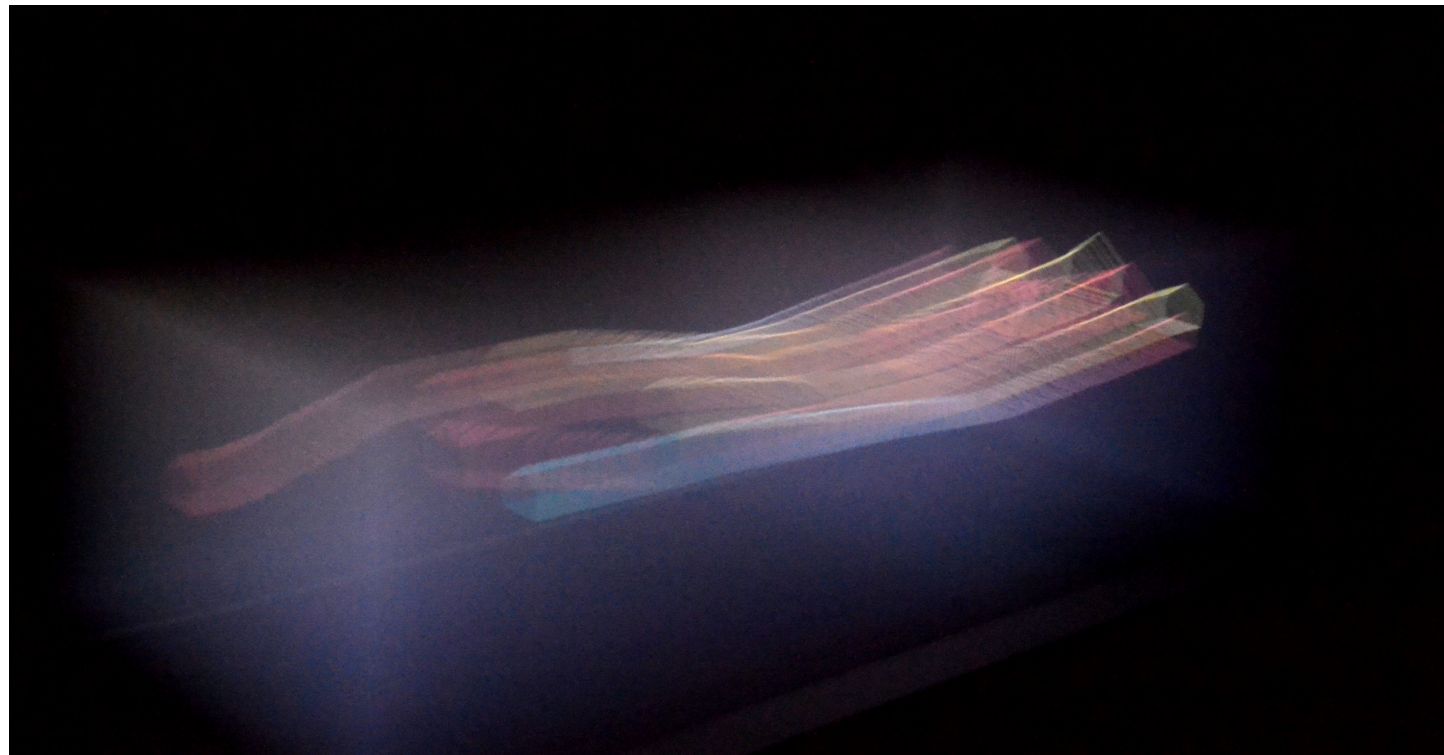
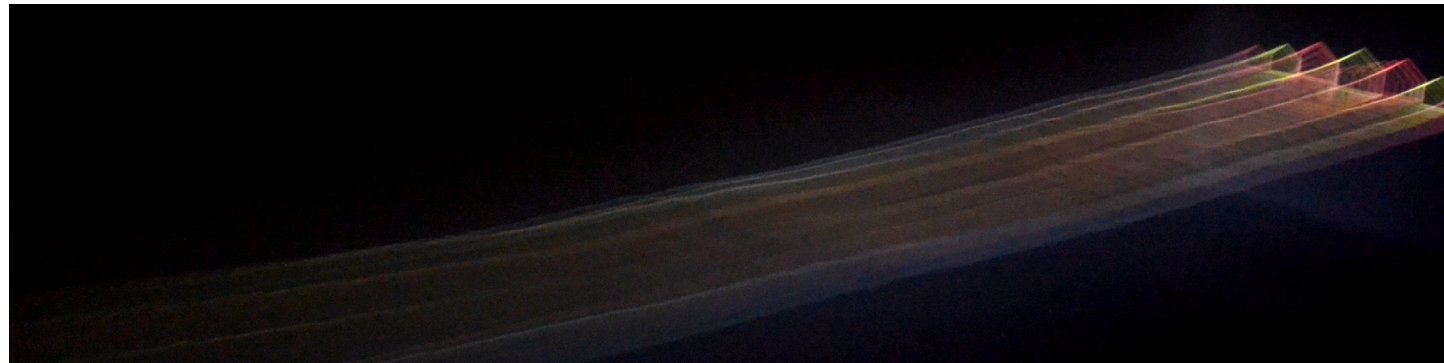


Crag is a skeuomorphic side table. At some point he seems to be carved out of a solid block of wood, but as you approach him, he reveals himself again and again as a series of sharp knife-edges and unpredictable grain patterns. On closer look Crag appears to be a bad texture-mapping. Crag reveals himself as fake. Nothing about Crag suggests wood construction yet Crag must remain wooden in appearance in order to feel a part of the library. Crag is intended to formally speak to the speed of digital information but at the same time is trying to negotiate the familiarity of wood and warmth and touch in the library of the future.





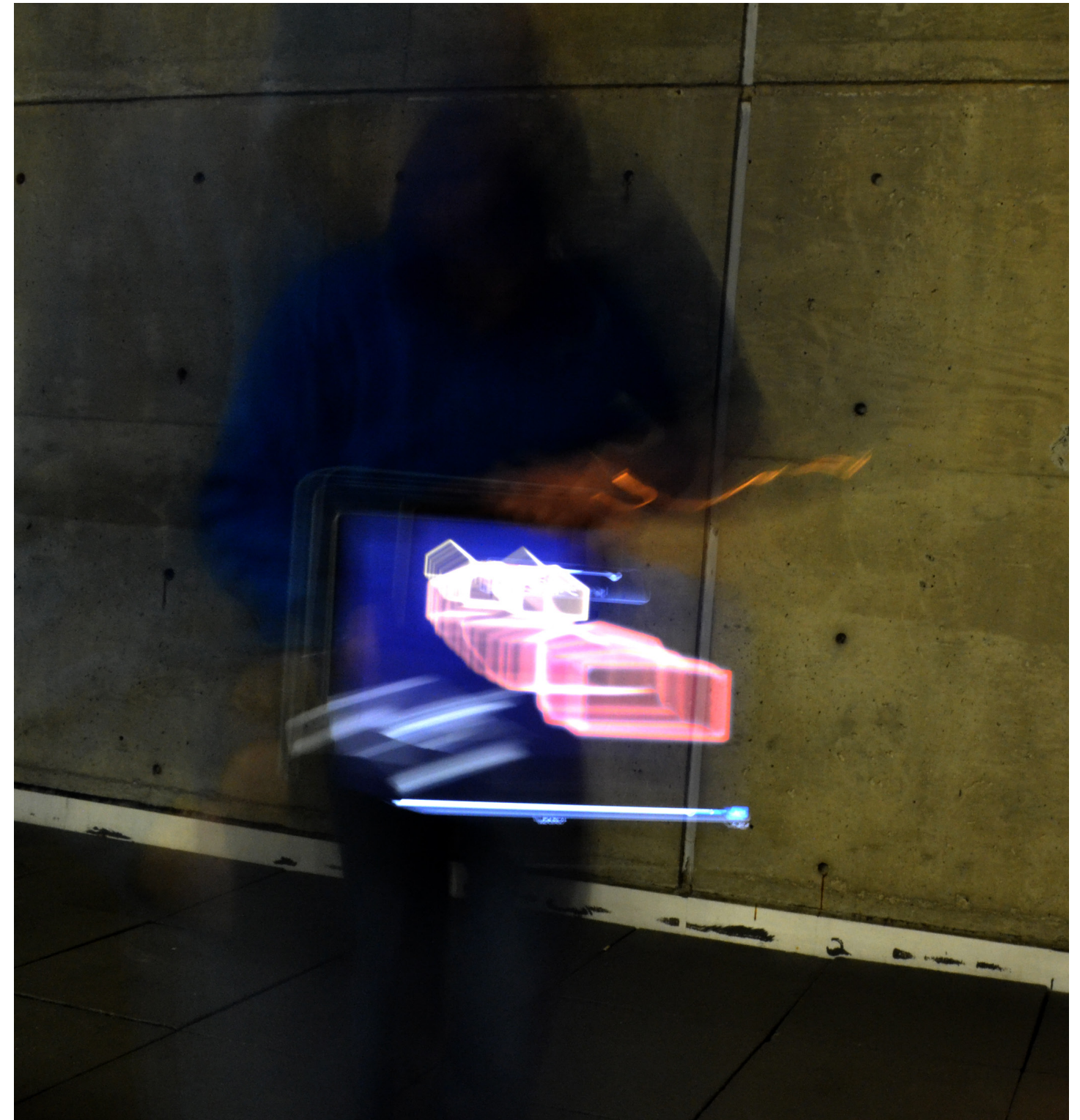
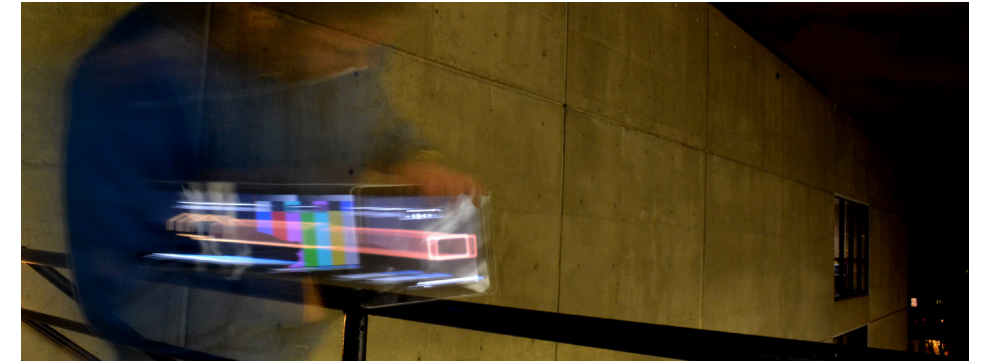
# PAINING BUILDINGS WITH LIGHT



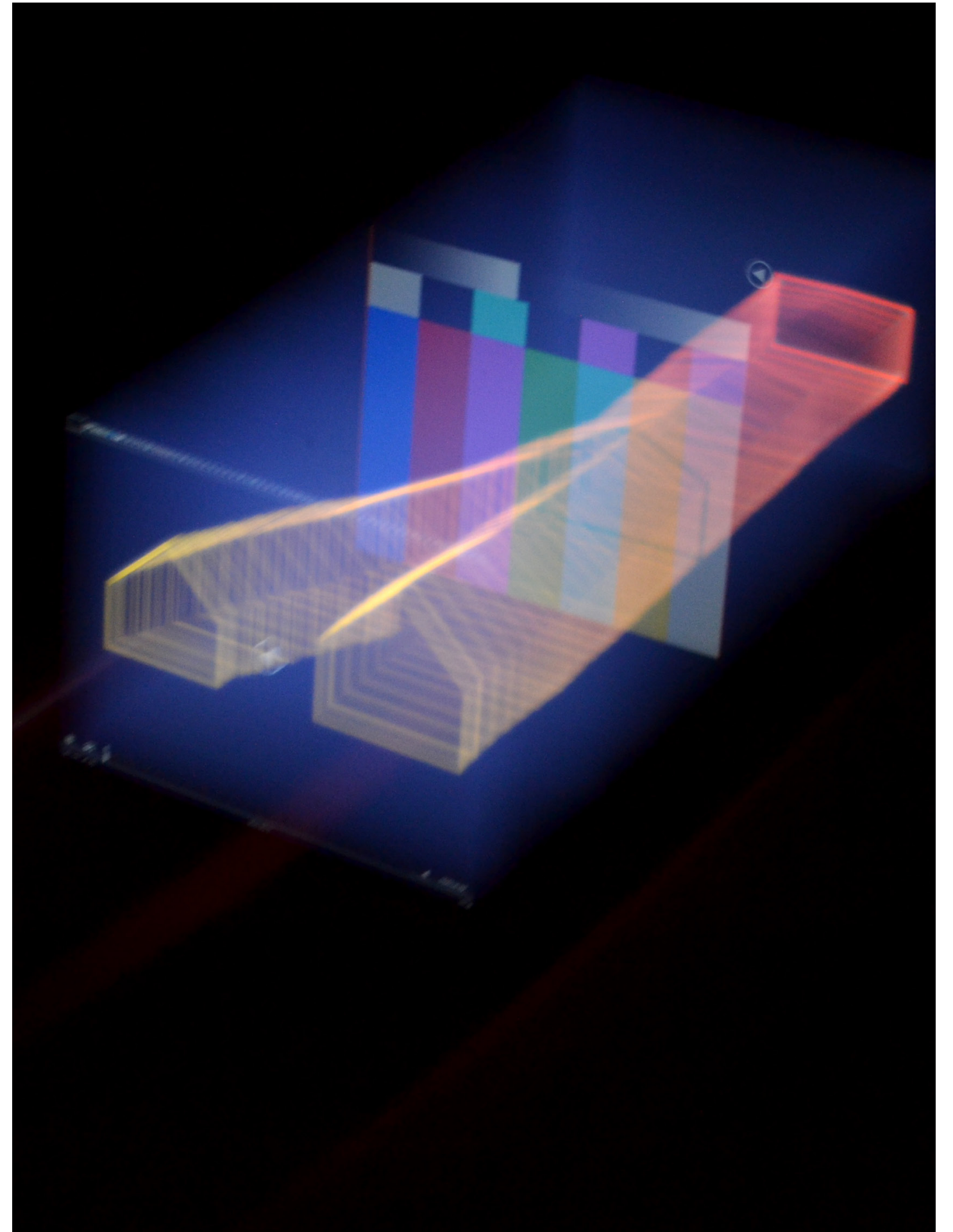
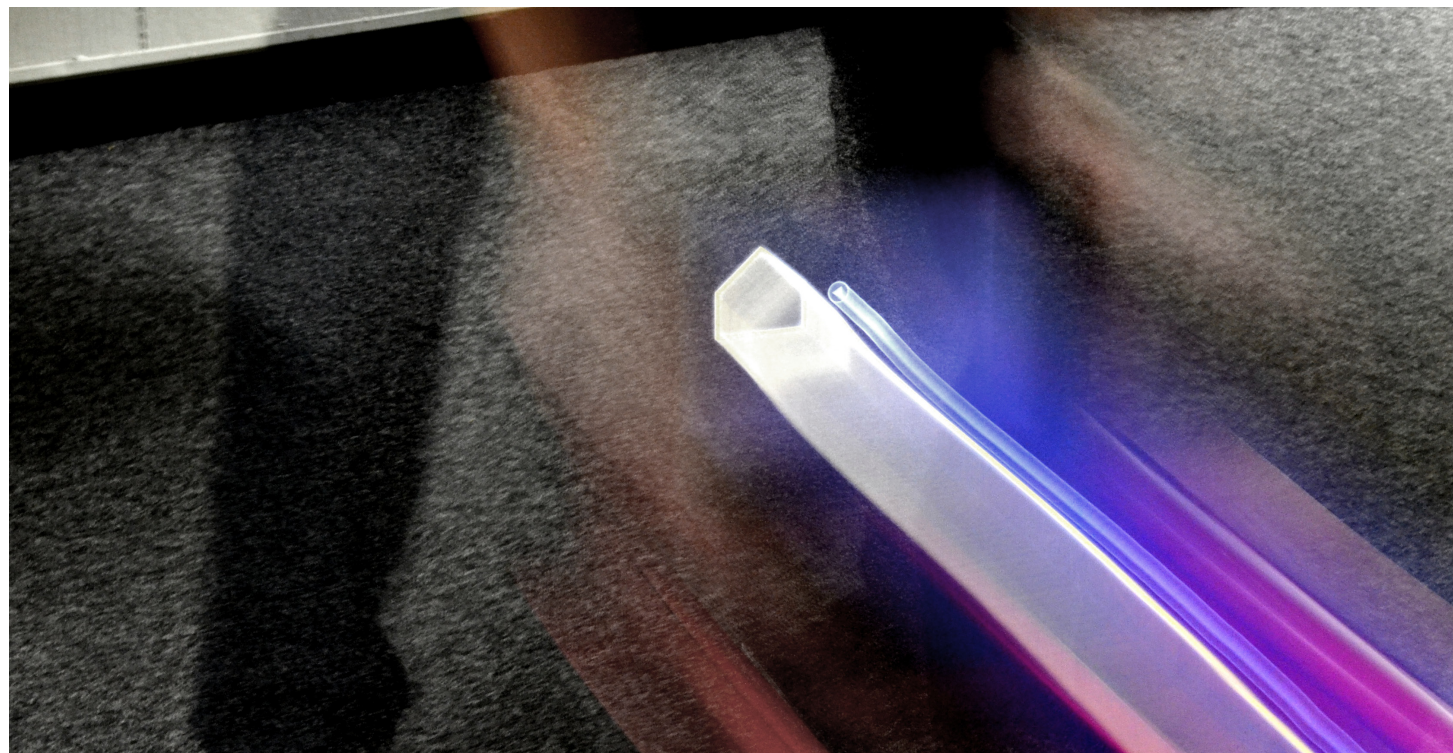
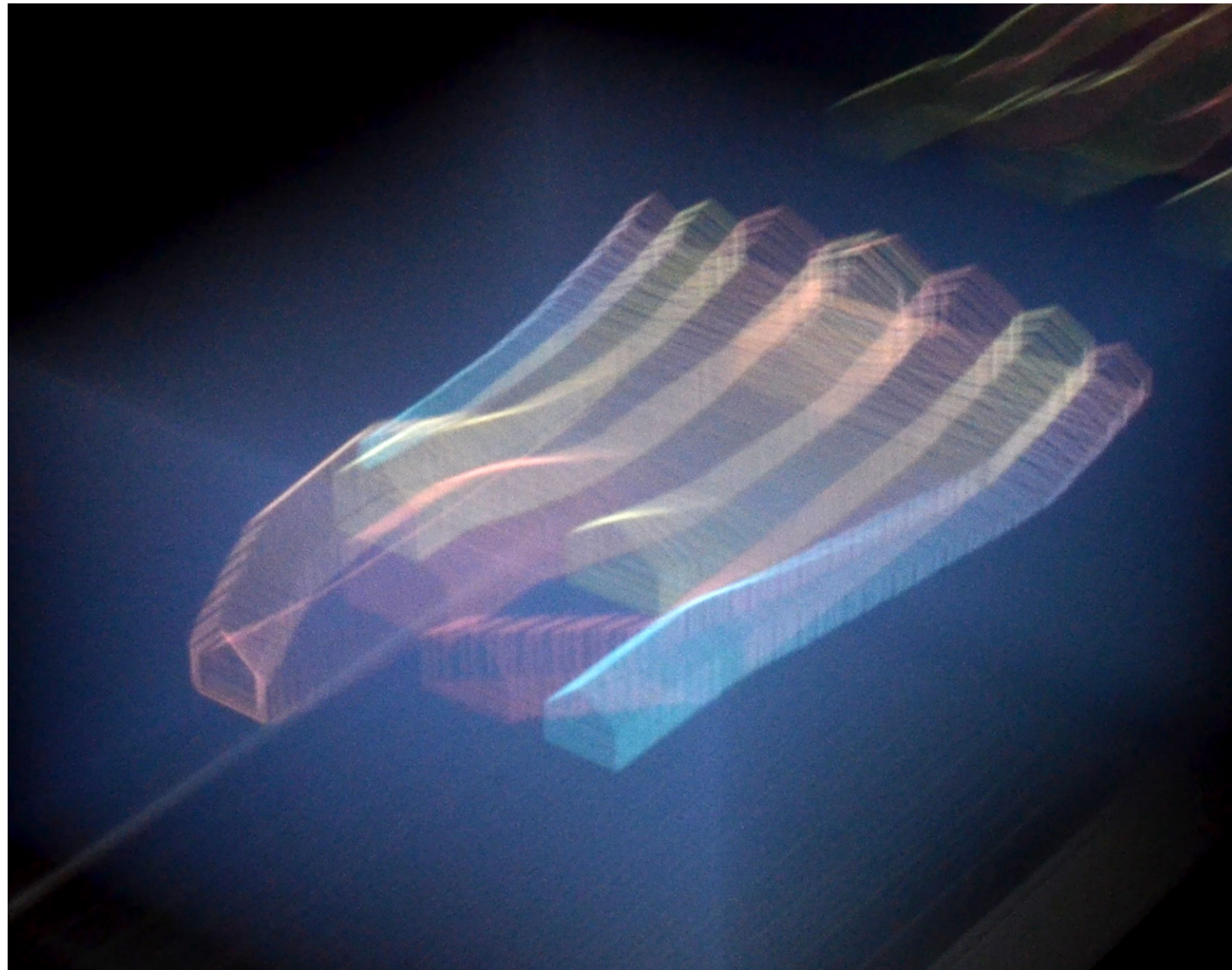
This project aims to explore light and animation as a productive means to explore a design, not just represent it. I believe this project is innovative in its use of digital media because rather than continuing in a natural progression of exploration in digital design, it aims to To me, the purely digital is boring. If we relegate the digital world to only the means of representation we aren't taking full advantage. When I see a purely digitally crafted object, it falls flat. When I see a grasshopper script that defines everything

from the form of a building to its handrails, I get annoyed. The interest for me is not to make a purely digital artifact or even to work in linear way where we start with a digital idea on one end and arrive at a physical abstraction of that idea on the other but rather, this project aims to use digital tools combined with the human body and motion to create effect and to explore form generation.

This project was conceived as a series of ideal sections. The sections were then abstracted as key-frames. Then, those key-frames were animated, played on my iPad, and physically pulled and moved through space and recaptured in long exposure photography to visualize the form. The program this method was conceived for was a bus station, a program intrinsically connected to movement. Therefore, it only seemed natural that the building could expressed via actual physical movement, through my hands, rather than as a mathematical abstraction.









# ARCHIVE BUS STATION VENICE



The premise of this project was to redesign Piazzale Navona in Venice, Italy. We were to add an archival program to the site and at the same time we weren't allowed to change in plan, the existing tracks of the buses.

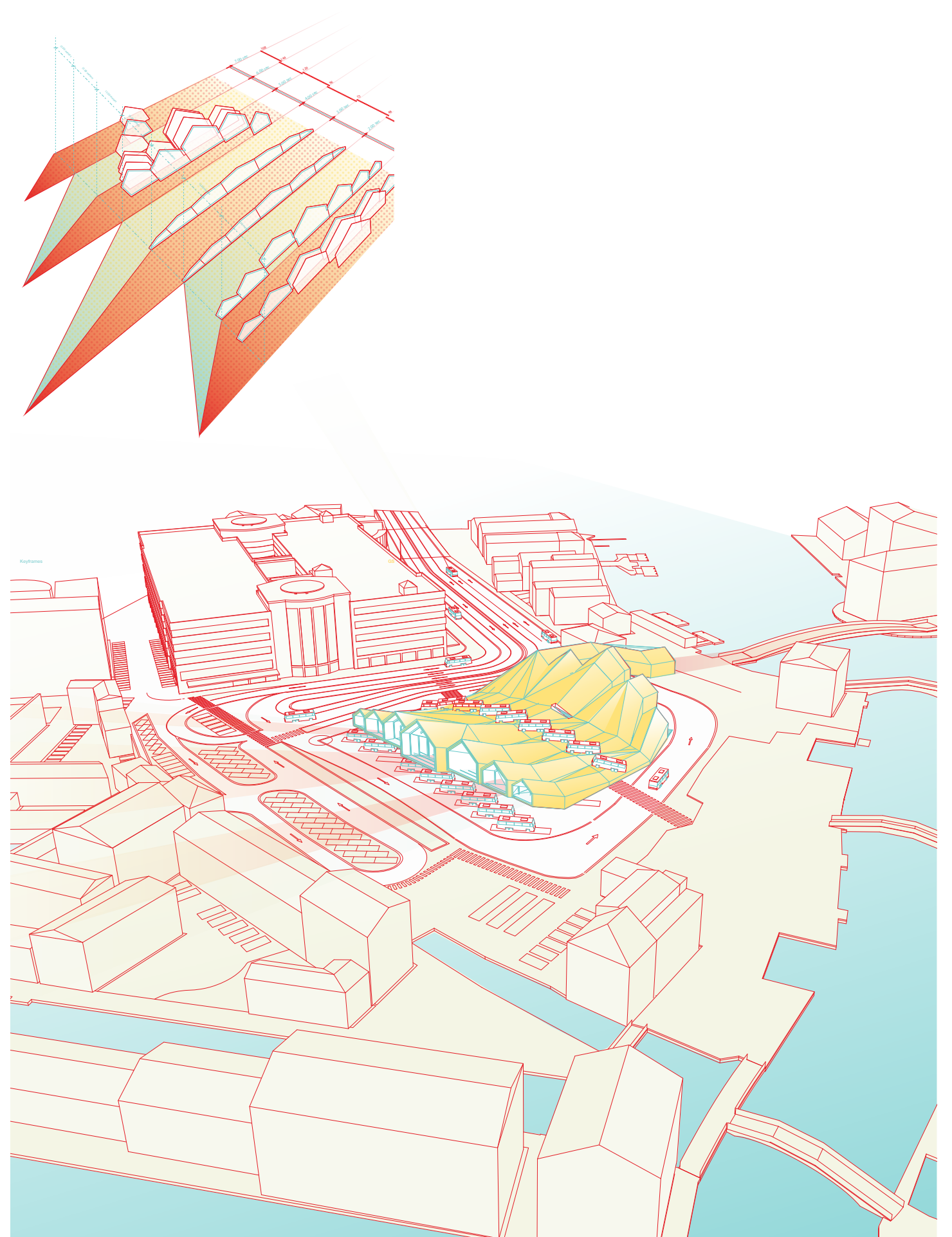
The project is at a key location in Venice. It not only is adjacent to the train station it also is bordered by the only parking garage servicing all of Venice's day workers. Only 50,000 people live in the city proper, yet 250,000 work there every day. Recognizing this site as a major transportation hub for not only bus

traffic but for pedestrian traffic from the large car-park, I created a building that would connect the car park to the city and the bus station directly to the train station. The ends of the building pay homage to the surrounding gabled context of Venice and the center of the building becomes flat enough for pedestrians to walk across or even a long-route bus to park on, leaving the existing circulation of the buses untouched in plan.

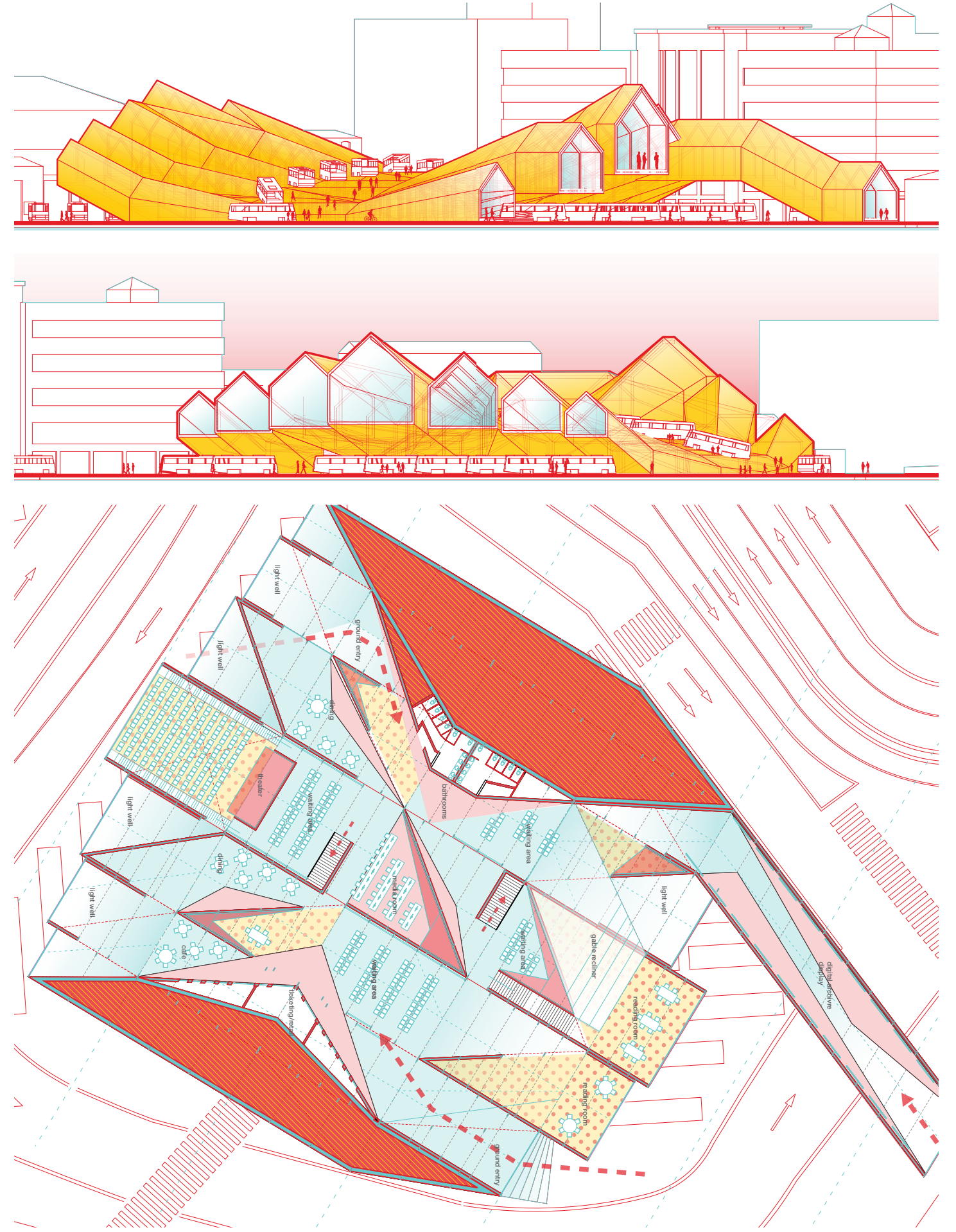
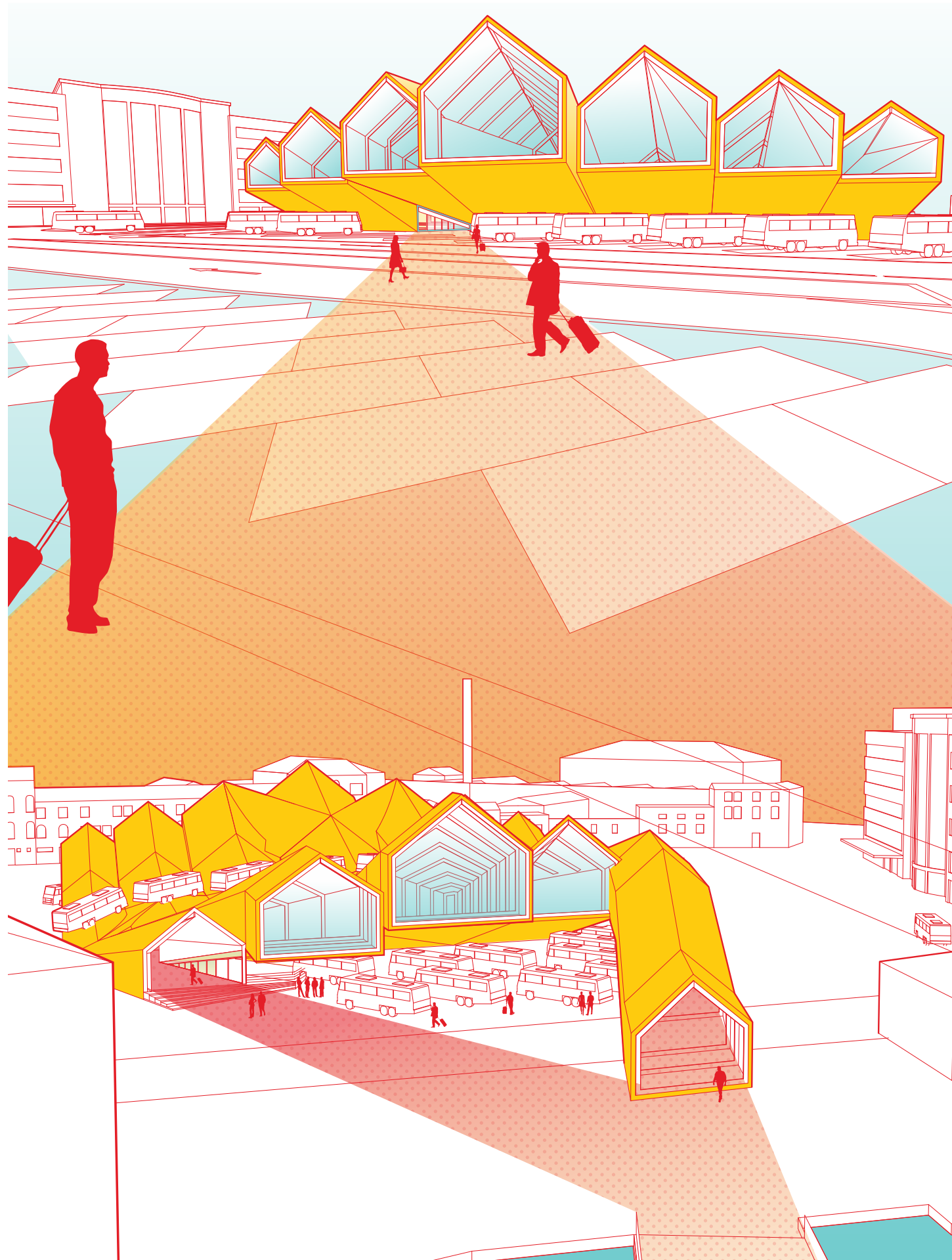
The different sized gables have different rhythms of structure. These structures that follow the extrusions create a natural circulation in the building from one side to the other. When the extrusions cross each other or merge into one another, there becomes a redundancy in structure. The frames supporting the gables merge and a dense amount of structure is created, making more sheltered space to house the programs related to an archive. This project tries to ask the question of how you create moments of pause and introspection and reflection in an otherwise fast-moving building that is all about transportation. This project in review was called an Urban Monster. I like that.



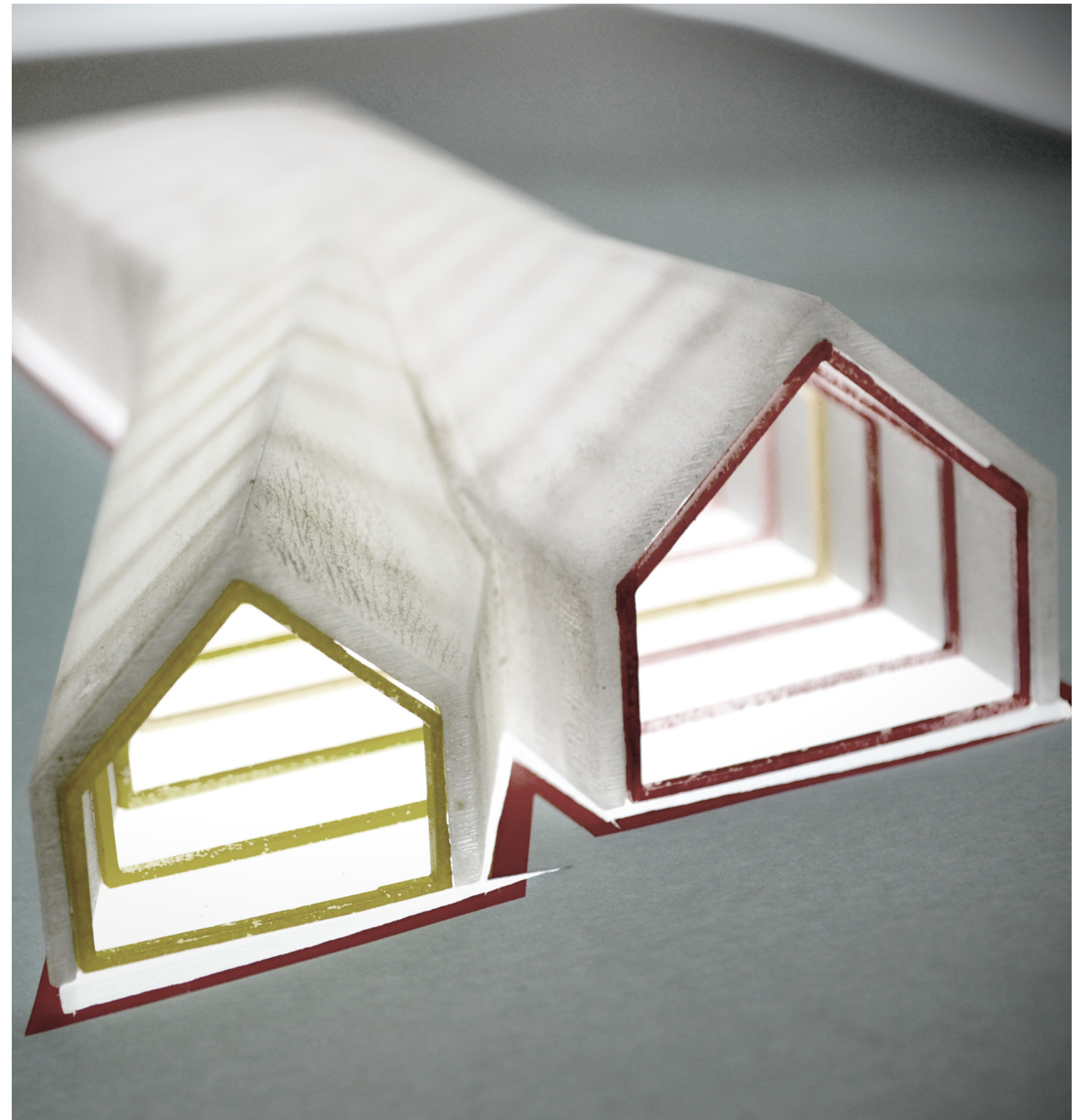
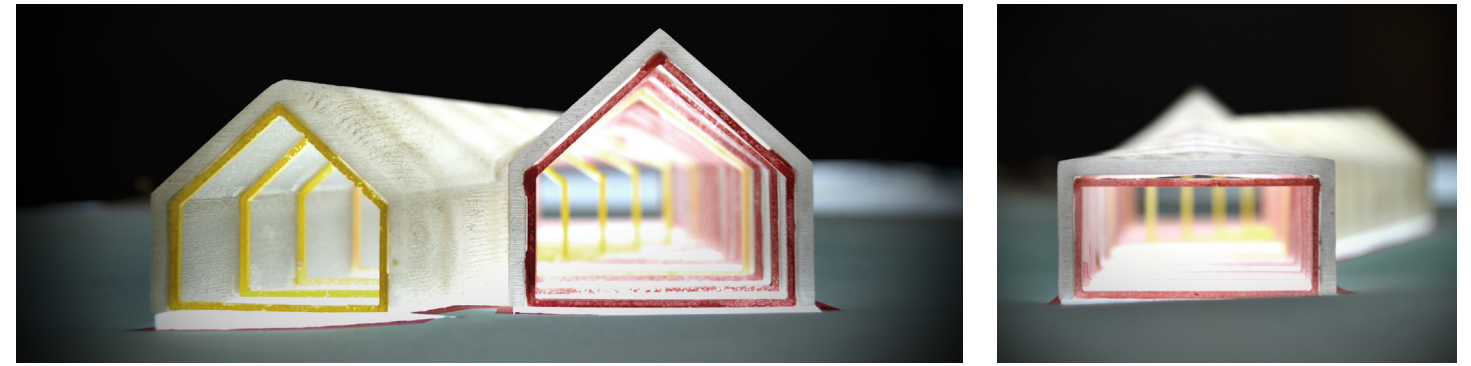
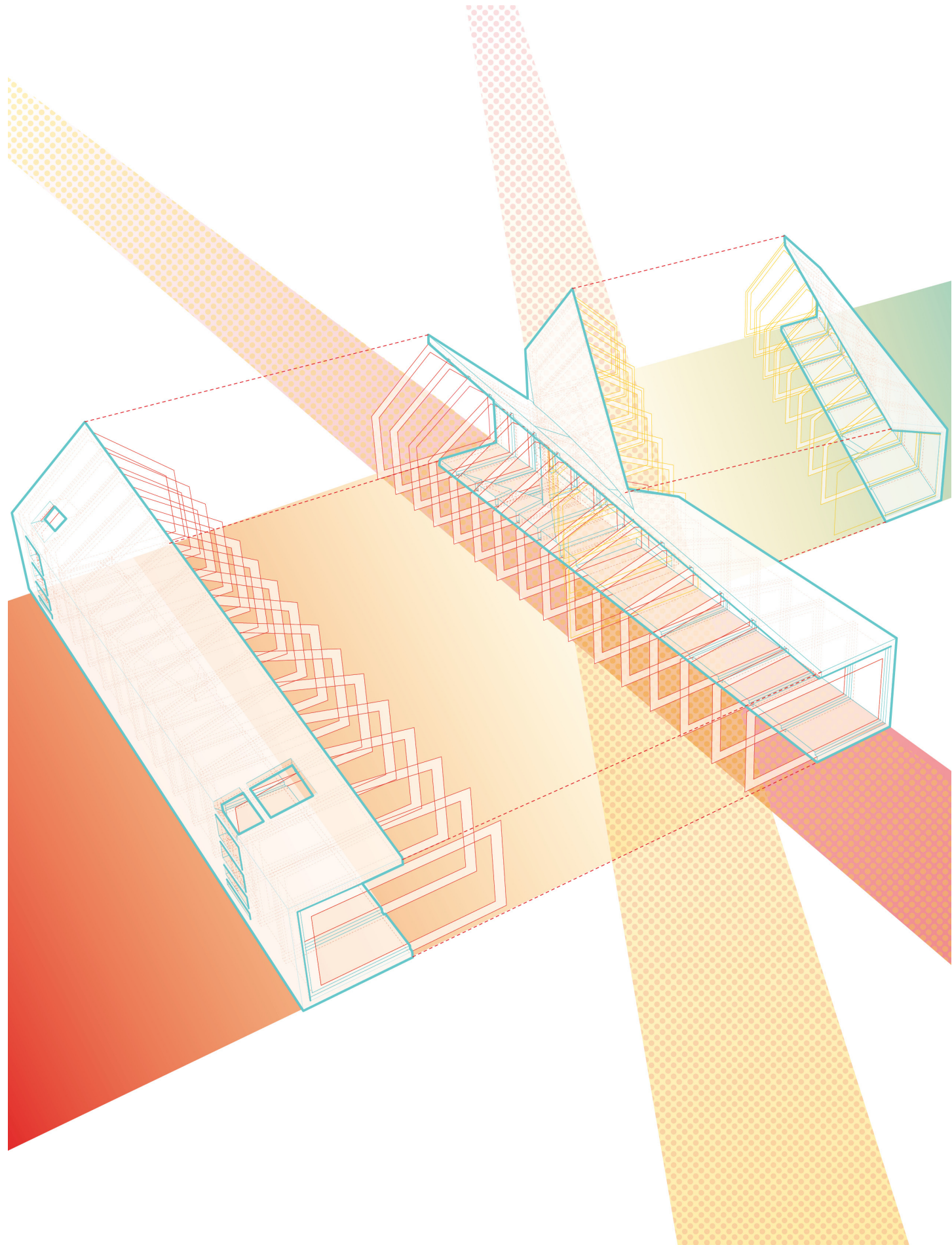














# TROPICAL HOUSING SINGAPORE

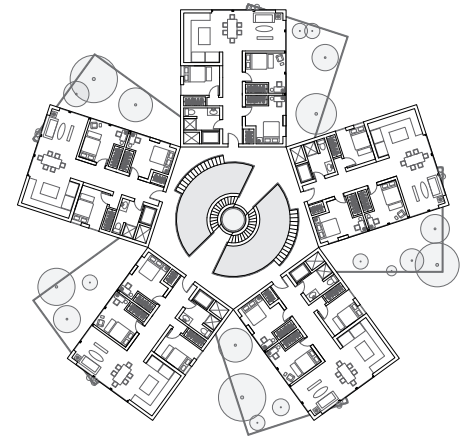
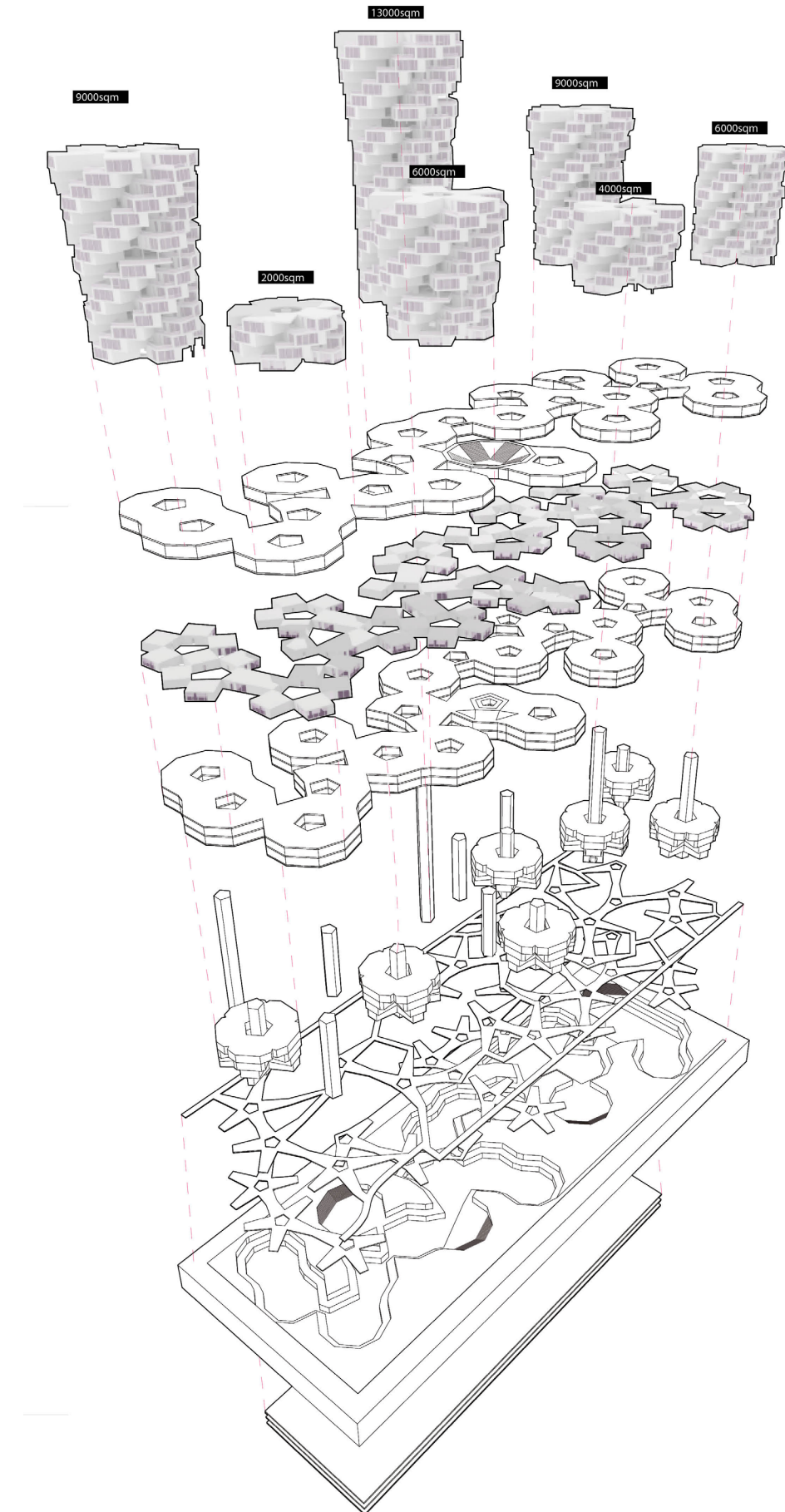


This design explores the nature of high density housing in Singapore. The premise of the design is that in housing today, there are many overlooked possibilities that can be explored further in more specific ways. In my opinion, there are specific problems related to high density housing today and many proposed solutions lack any answers. For years we have seen zoning envelopes stuffed and maximized in Ferris-like fashion. With this came a desire to incorporate all of the city life vertically, housed into a uniform extrusion. While conceptually I agree with the idea of creating a vertical city as a

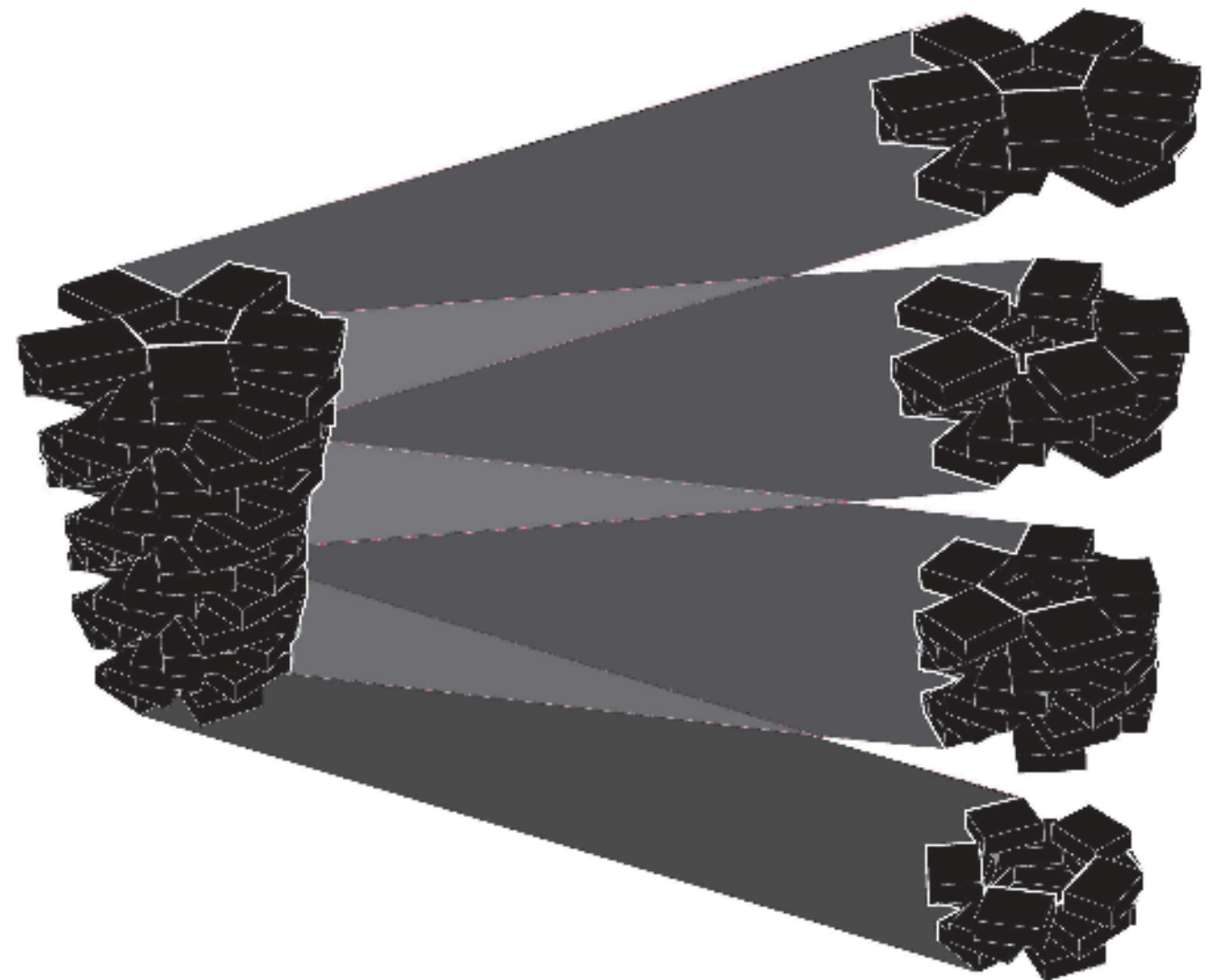
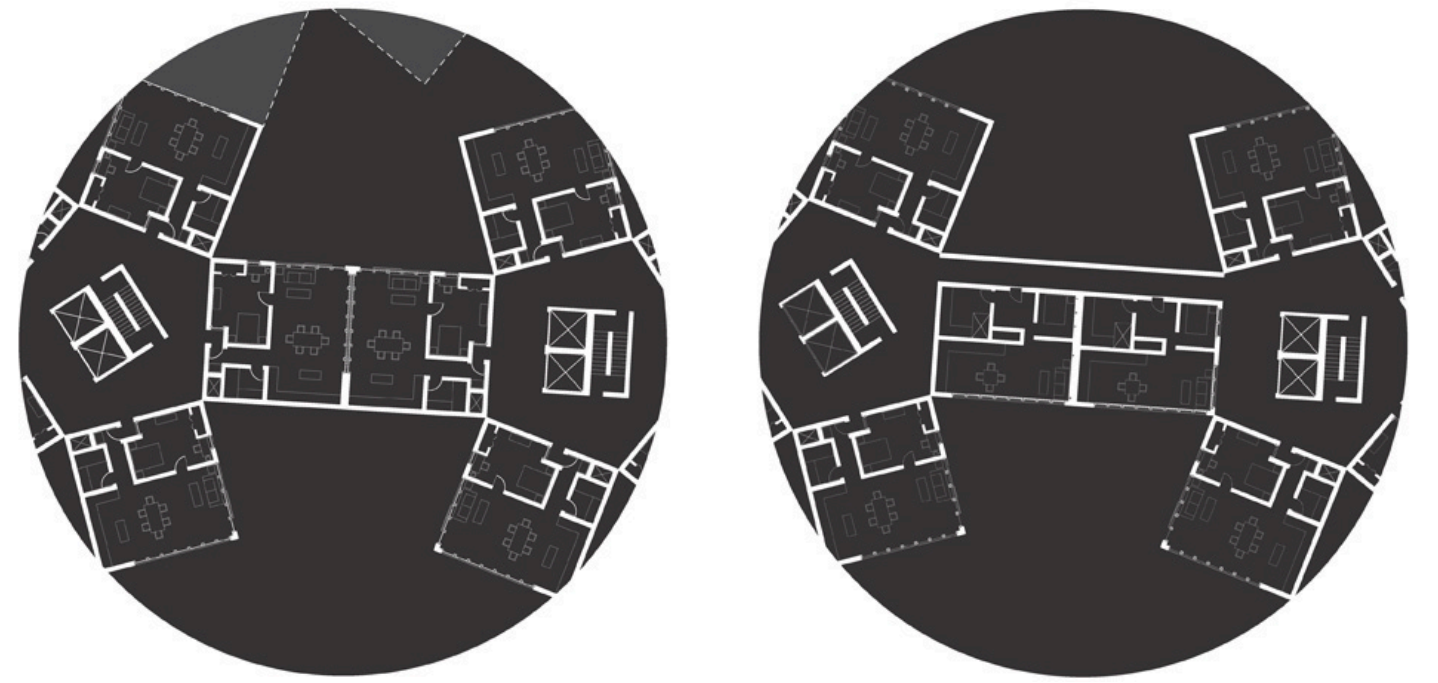
housing block, the idea of doing so as a single extrusion on a site to me lacks programmatic specificity and interest. This design first, sets to reorganize the vertical city, to explode it's functions and let each one exist as they want to, using adjacencies and proximities as more real boundaries or social orders. Another large problem in housing today is privacy. In today's world people are becoming more and more public. More of your life is broadcast on twitter, facebook, etc. and more people have access to you at any given time via phone or email. In my opinion, a housing project existing in this time should address this by creating privacy. In my design, privacy is a major issue. By utilizing a very simple rotation, and by the design of each unit, you are assured that when you are in your space, or even on your personal roof-deck, you are never looking into someone else's space and they are not looking into yours. To me this also relates to the problem of identity in housing today. I believe that a problem with high density housing is that you become just one of many, in a room somewhere in the building that looks the same as every other one, that shares the same view, that has the same little balcony attached to it. People



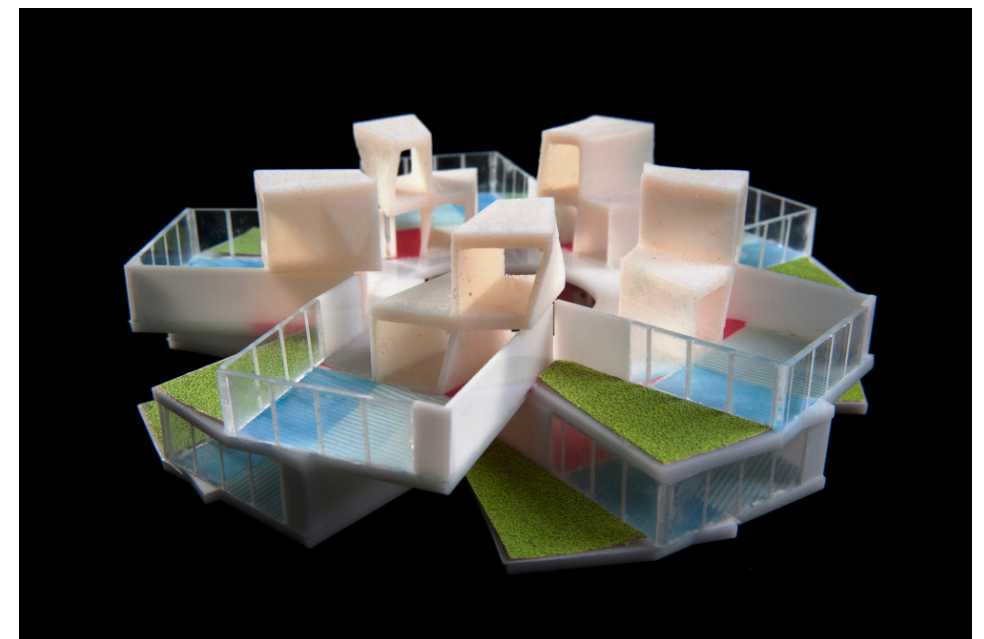
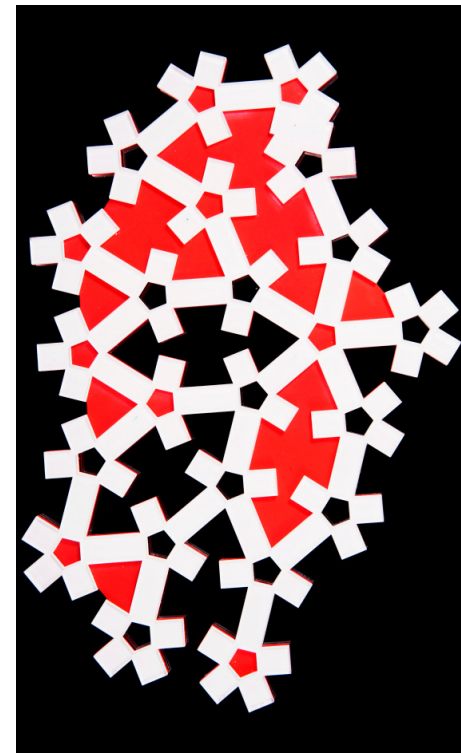
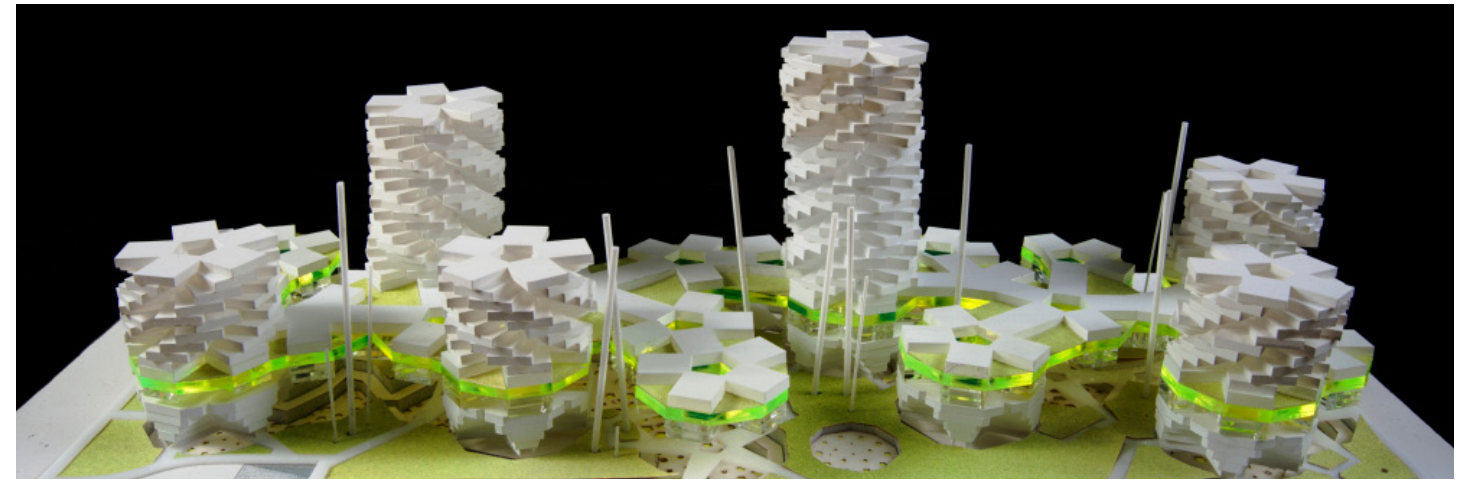
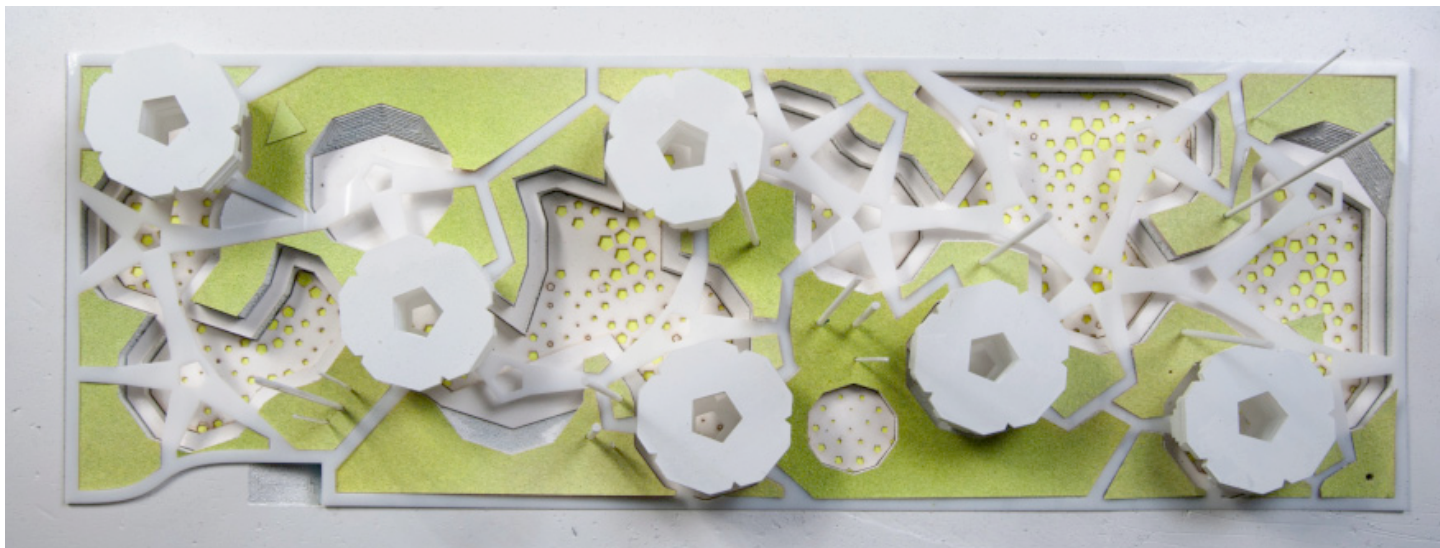
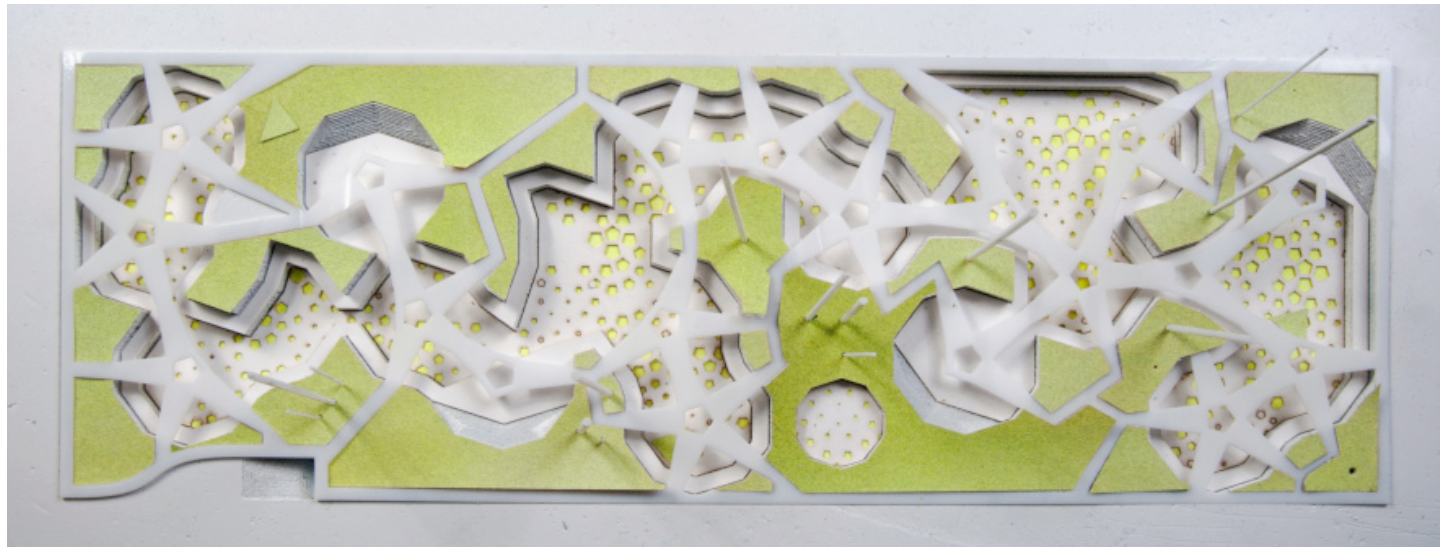




today want to feel like individuals more than ever. While social media has created a lack of privacy in our lives, it has also created a place where we convince the world every little thing about us is important, unique, and should be broadcast. This is MY profile. This is what I did today. This is MY life. And that is MY apartment. The need for individuality cannot be ignored in housing today but it has to exist within the parameters that have been so intrinsically linked to housing for years, economy and repetition. In response, my design aims to work within repetition and constructability to create a system that allows for a more dynamic, individual living experience. A one-off design, with every room different and unique is not in line with economy and repetition.

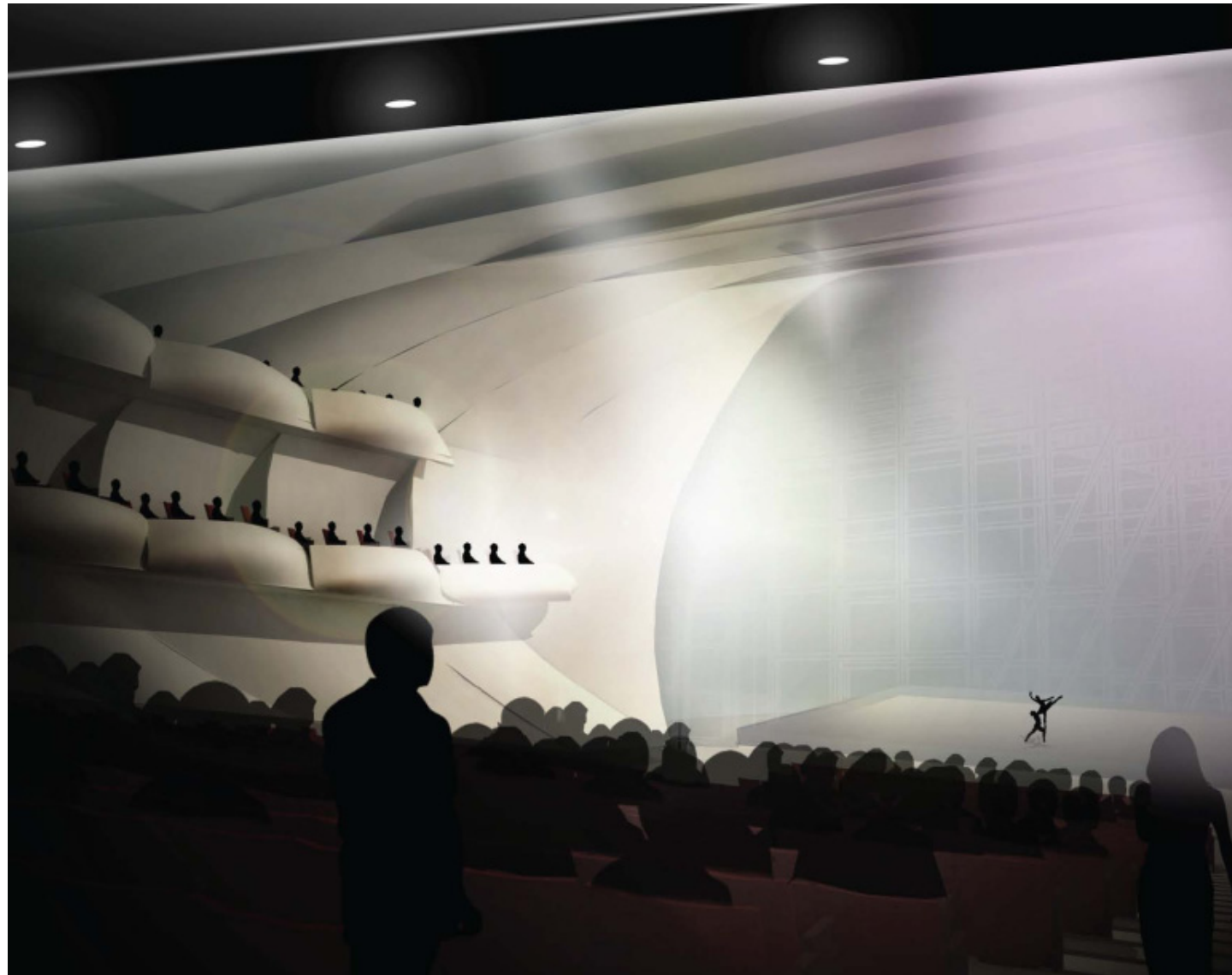
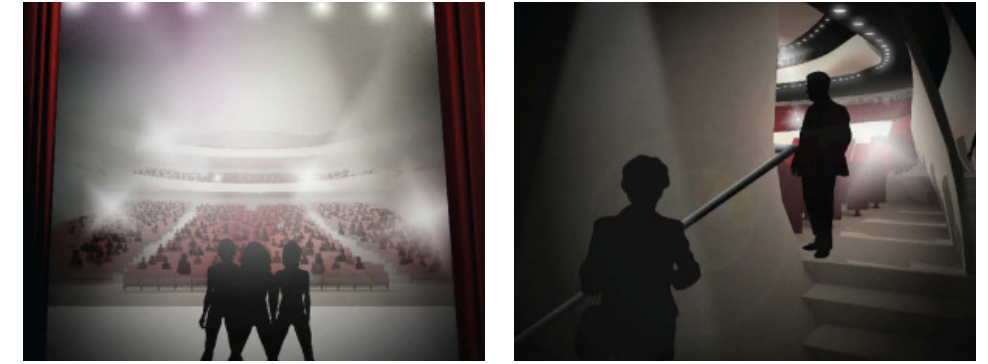






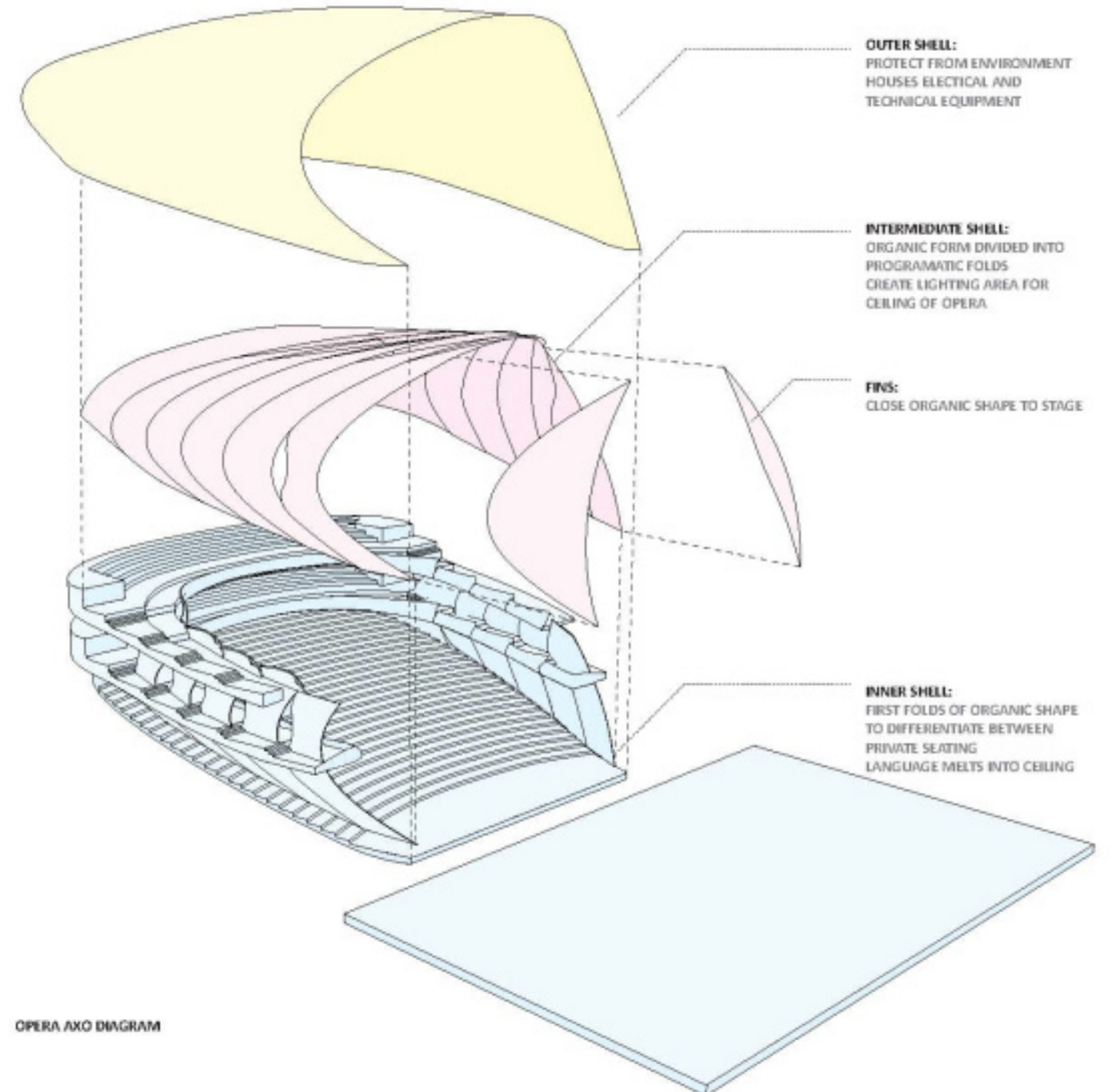


# BUSAN OPERA HOUSE



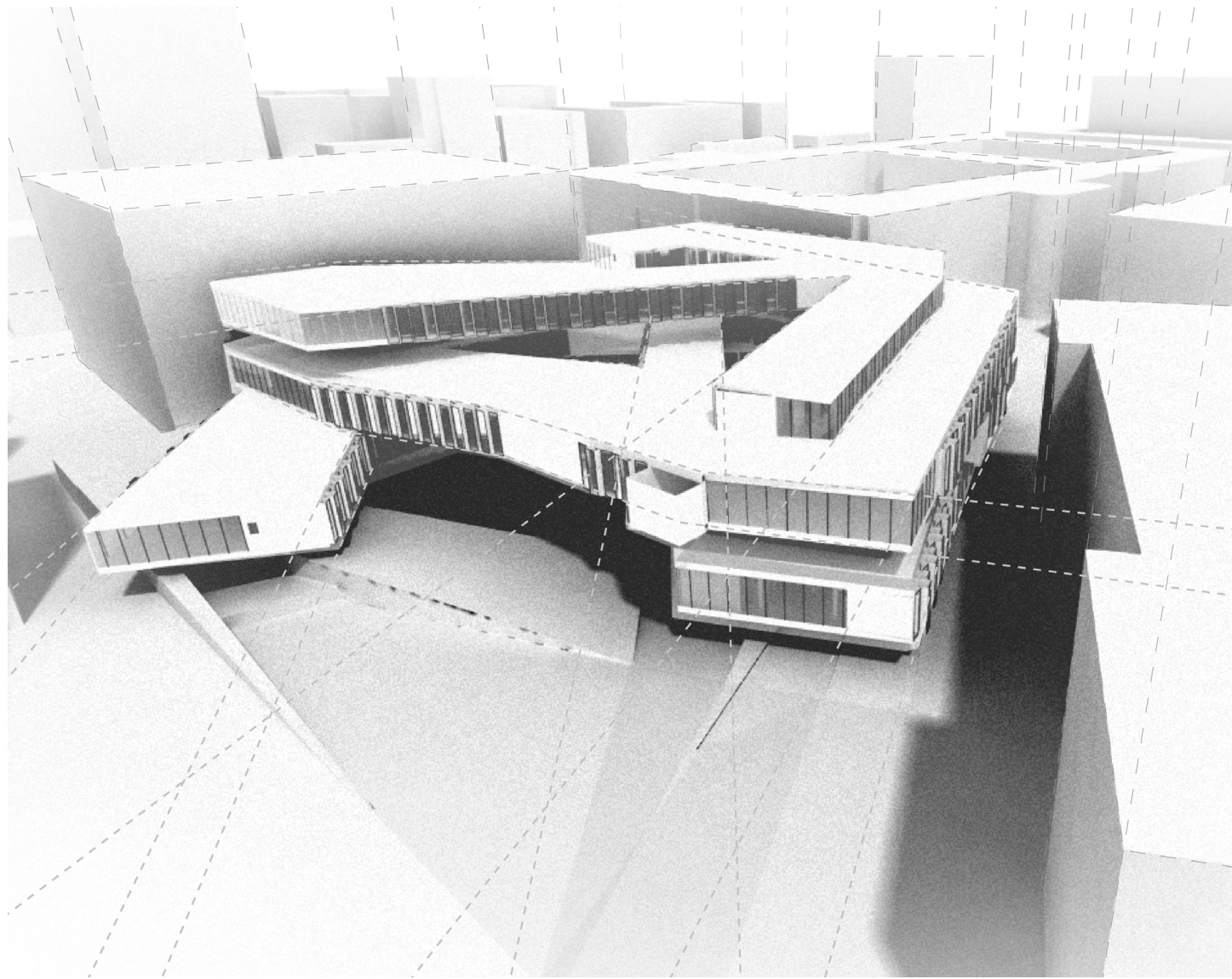
These are some images for a competition I completed after work while working at RPBW in Paris. The team was myself and 3 interns from Jean Nouvel's office. The competition was for an opera house in Busan, Korea. I didn't really have anything to do with the overall design and form of the building because I was pretty busy with work during the conceptual/schematic parts of the project. I just lended my service in the last week to create the interior of the opera. It was fun to design it

and to design it really really fast in order to make the deadline. Basically the team had a concept of smooth shapes for the opera. I don't really know why and I didn't really care. I am not sure that actually qualifies as a concept. Anyway, I tried to split the form into a number of strips that I could manipulate to function more specifically for an opera. Basically like the strips open up to create interior partitions for the private balcony seating. Also, the strips are manipulated and separated again on the ceiling of the opera in order to provide openings for lighting and audio equipment toward the stage. It was an interesting task for me to be given a couple words and then a general size of a space and then be told to put a theater for thousands in that space. In this case it was about working very quickly and trying to create a correlation between the structure of the theater itself and its components, i.e. the side balconies and areas for lighting and whatnot. We did not win the competition but it was a fun exercise regardless.





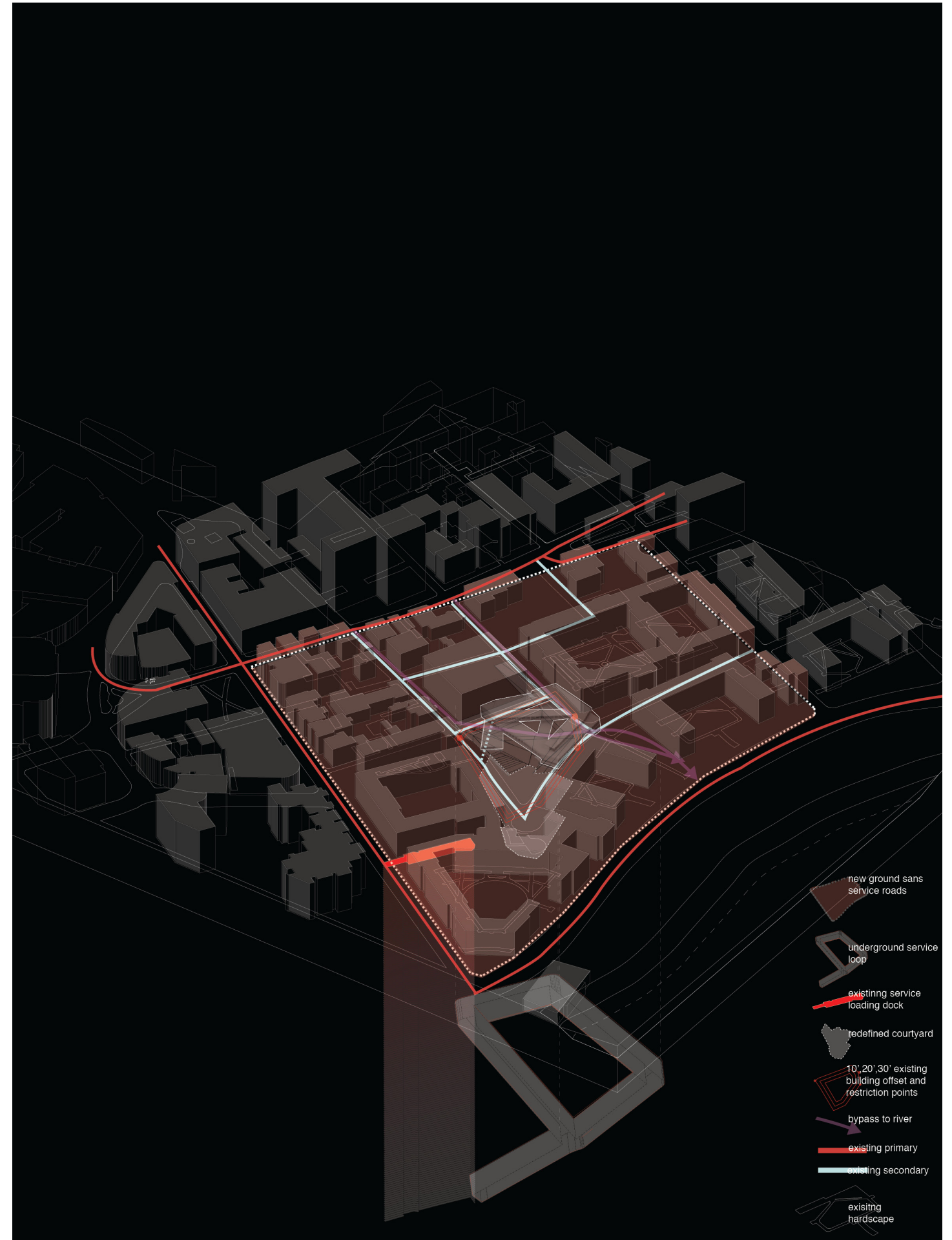
# COLLECTIVE HARVARD HOUSING



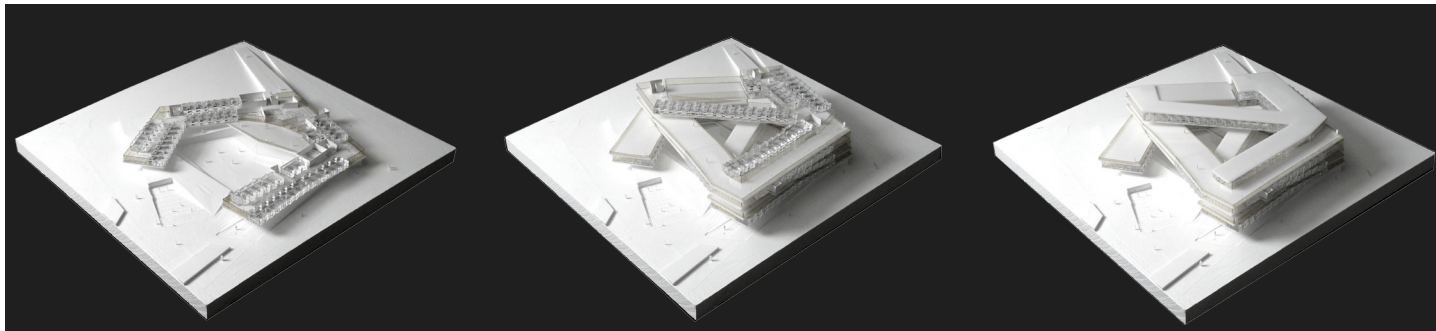
Currently Harvard Housing operates vertically both in its physical form as well as its linear internal social hierarchy. Physically the buildings operate on a isolated vertical entryway system, limiting inter connectivity between inhabitants. Socially the dorm operates as a hierarchy as well, with a clear delineation between student, tutor, and house master. This model is outdated. A contemporary place for knowledge does not operate hierarchically but rather takes a more collaborative, horizontal direction. This project in turn, became a series of experiments of a dormitory operating horizontally both physically and in its internal social structure.

Infrastructure and services for the building are buried underground creating a new pedestrian friendly campus on the ground level. The ground floor becomes the most charged and public part of the building, gathering students up and redistributing them out into horizontal, looping floors of housing. The efficiency of the double loaded corridor is embraced as the units themselves become the opportunity for collaboration and collectivity. The building aims to understand public space on three scales. The first scale is the scale

of the Wider Harvard Community. On this scale the building re-frames the existing quad and creates a more intimate scaled space for interaction. The second scale is for the scale of the building itself. On this scale, the building operates by turning in on itself like and wrapping up or corralling space. This space becomes more specific to the users of the building, the students. The final scale is the scale of the individual unit. Outdoor space is seen here by the insertion of lounge spaces that reach out from the rhythm of the dorms to capture more light and fresh air and break up the monotony of the corridor.



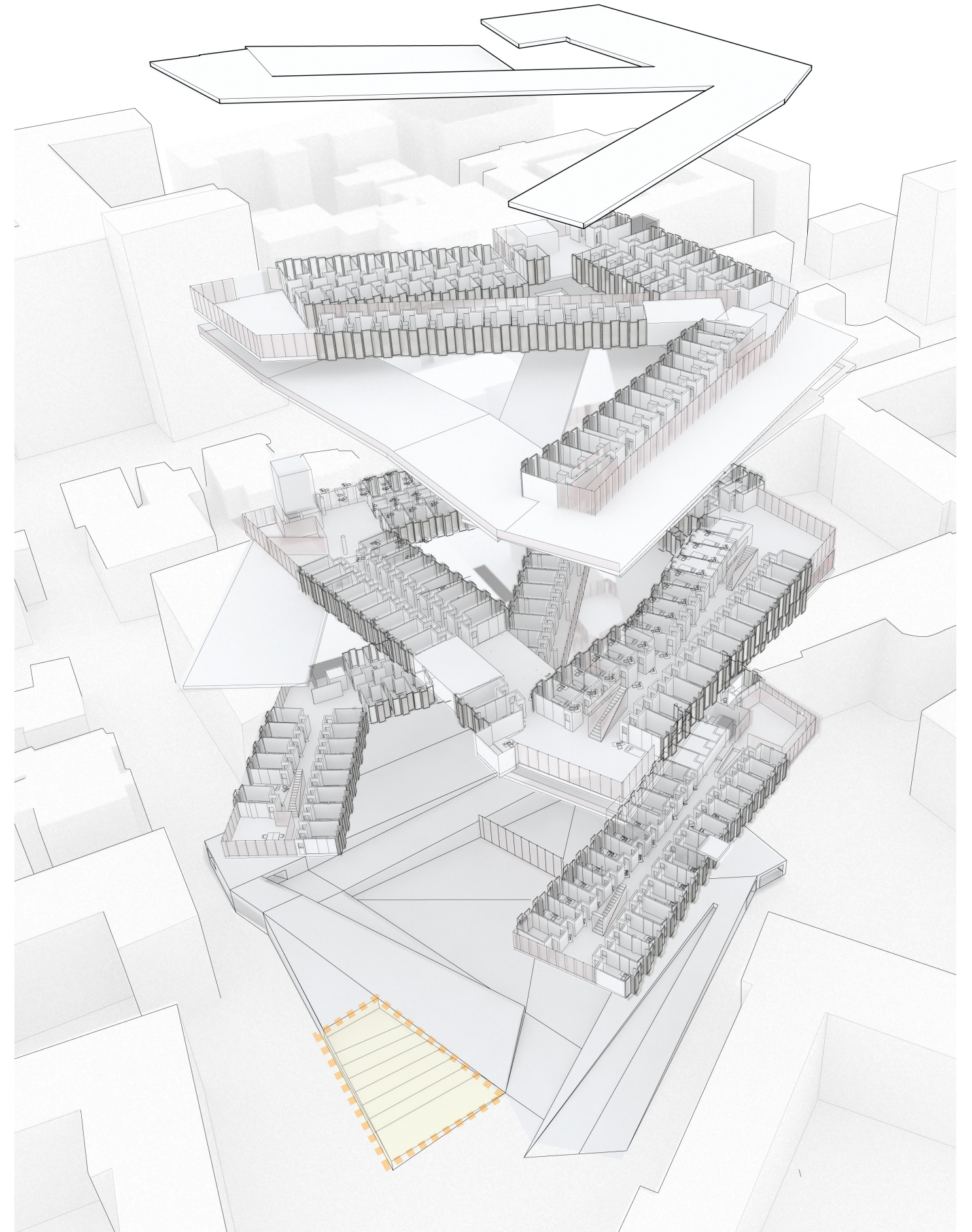
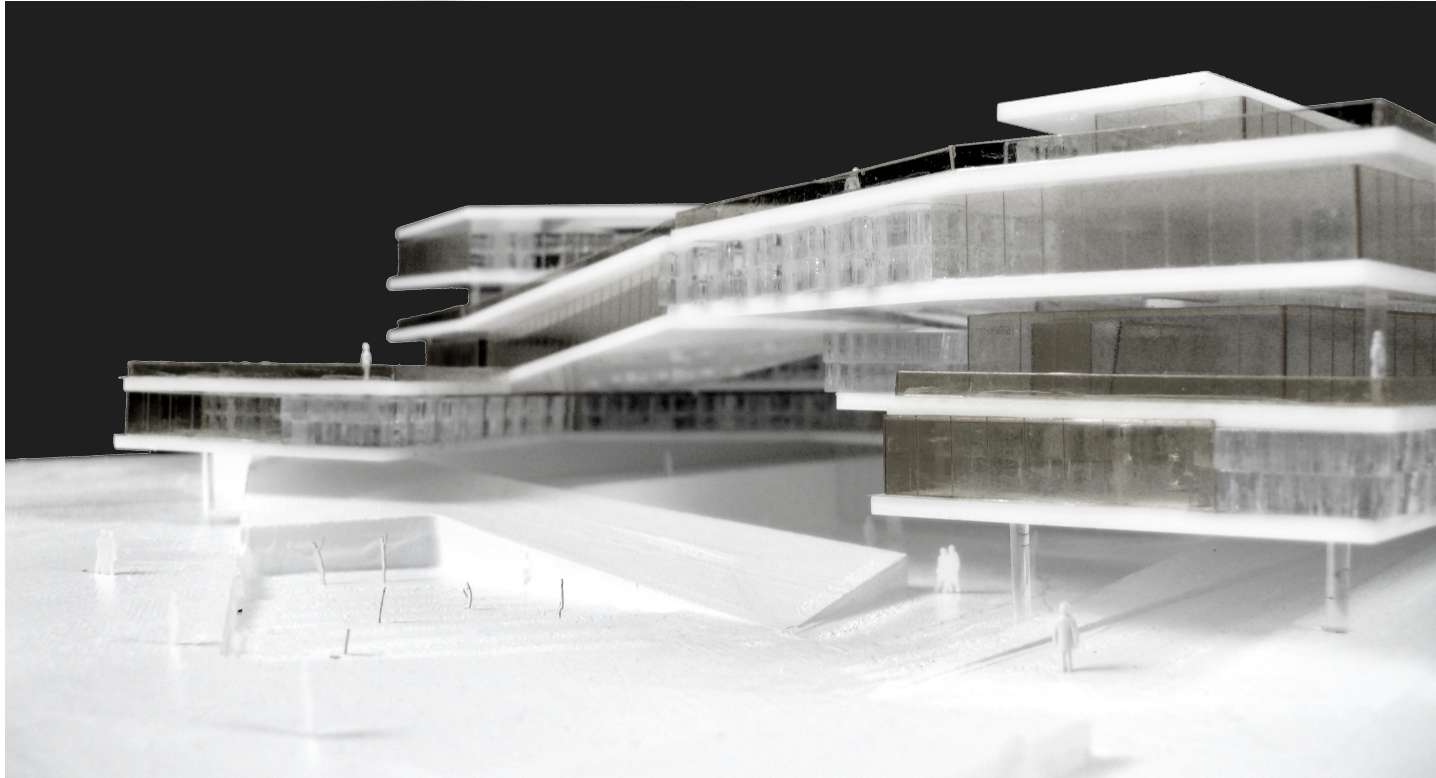
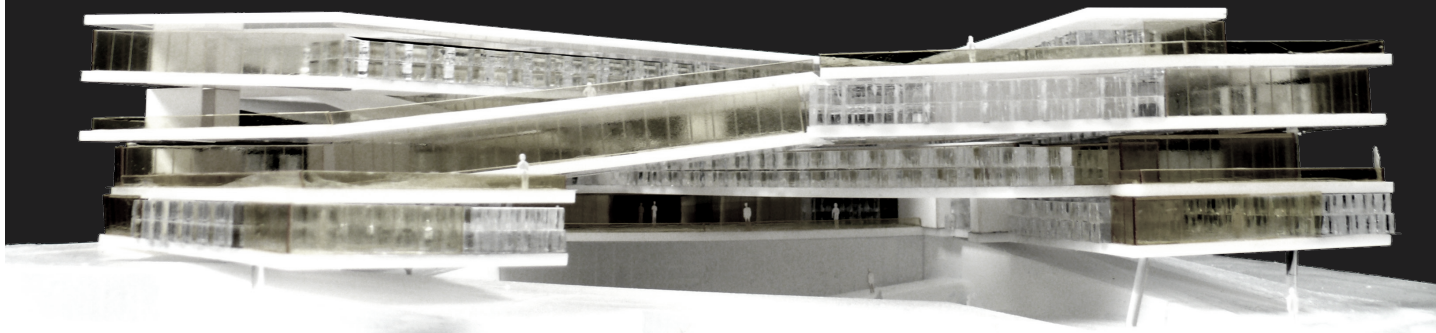




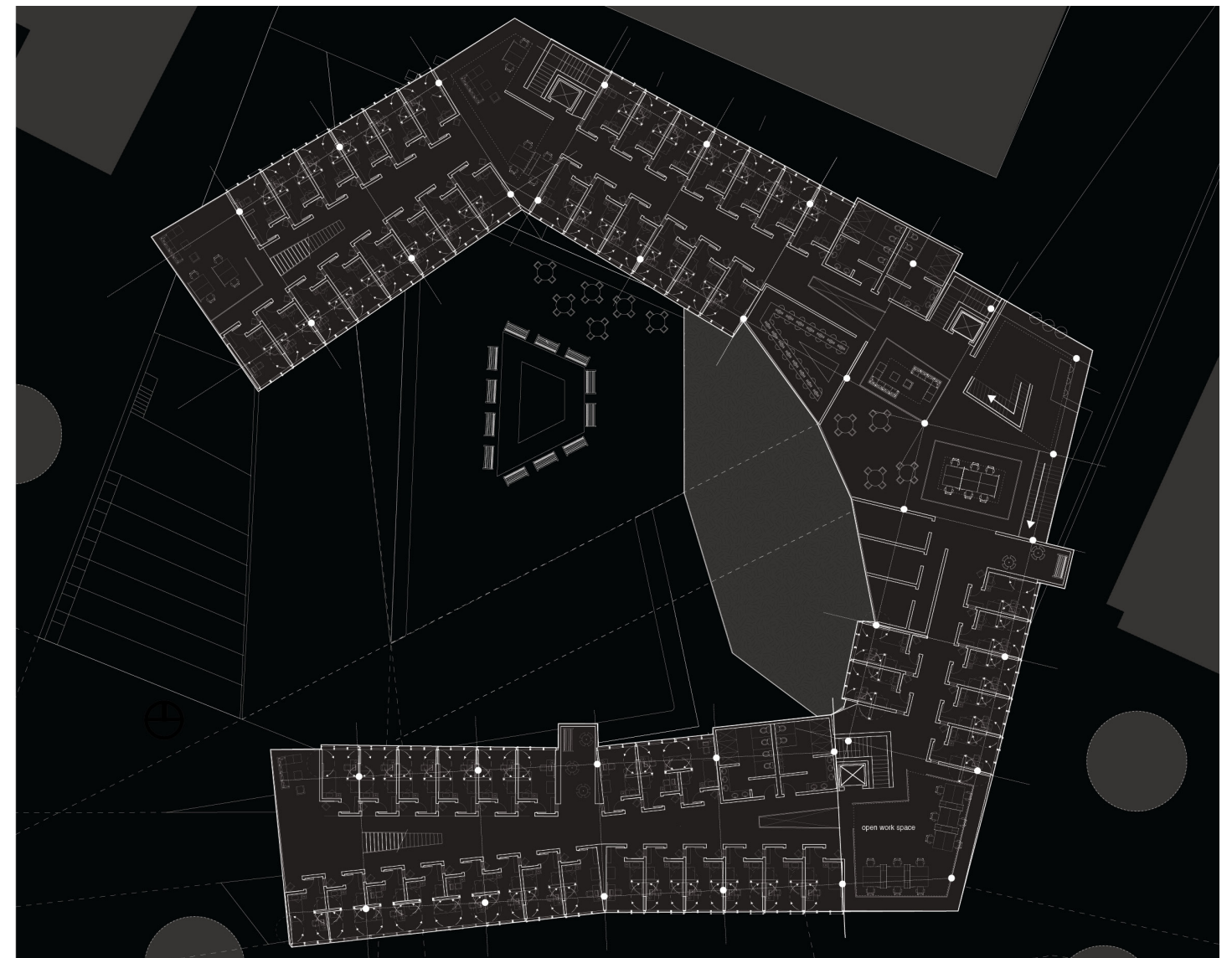
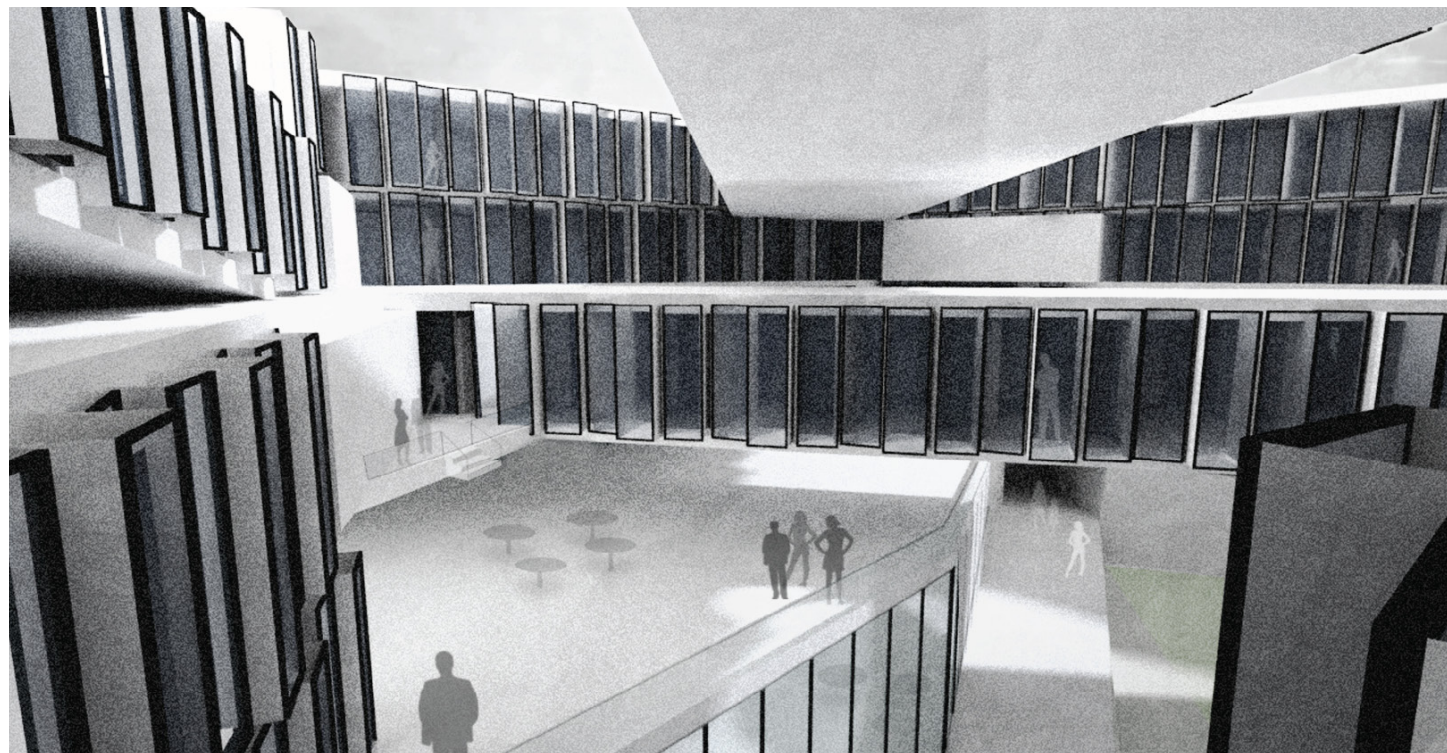
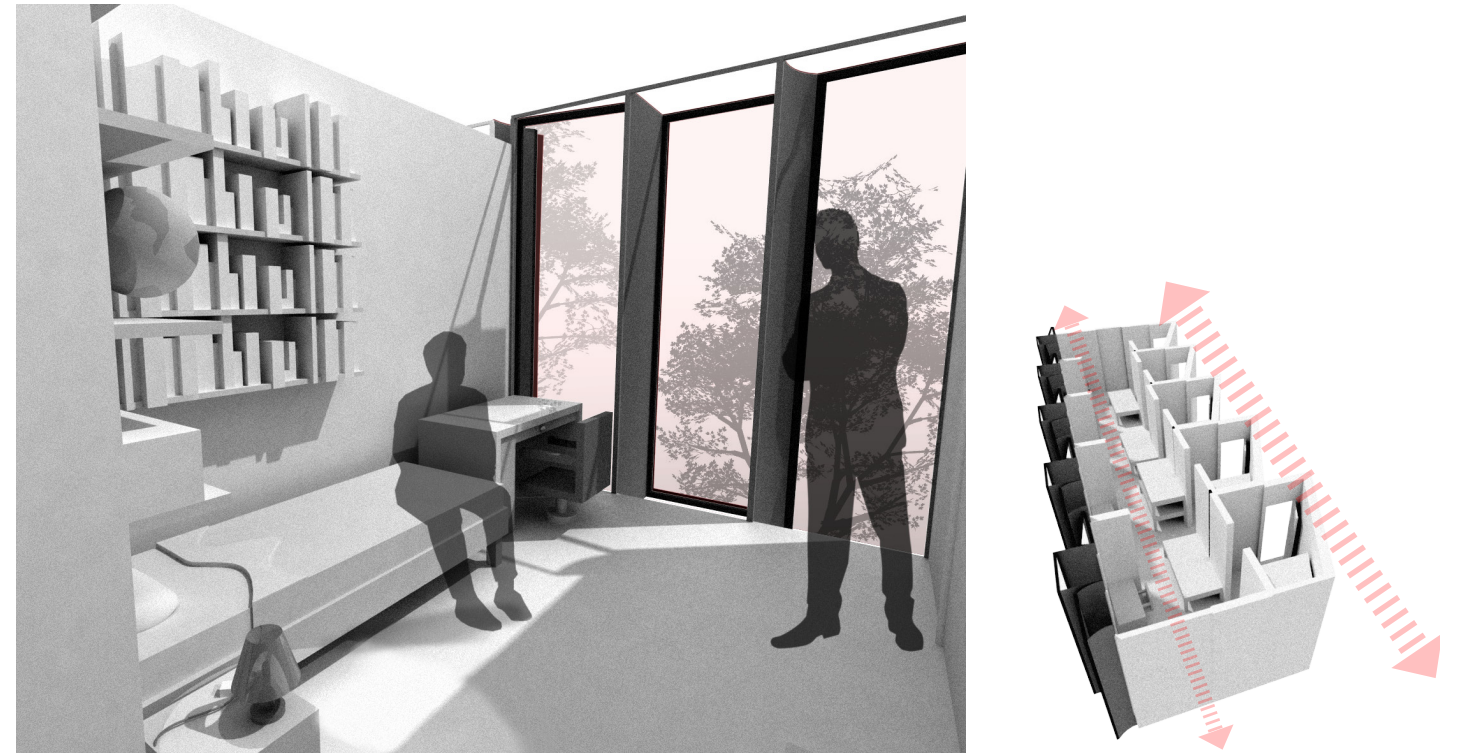
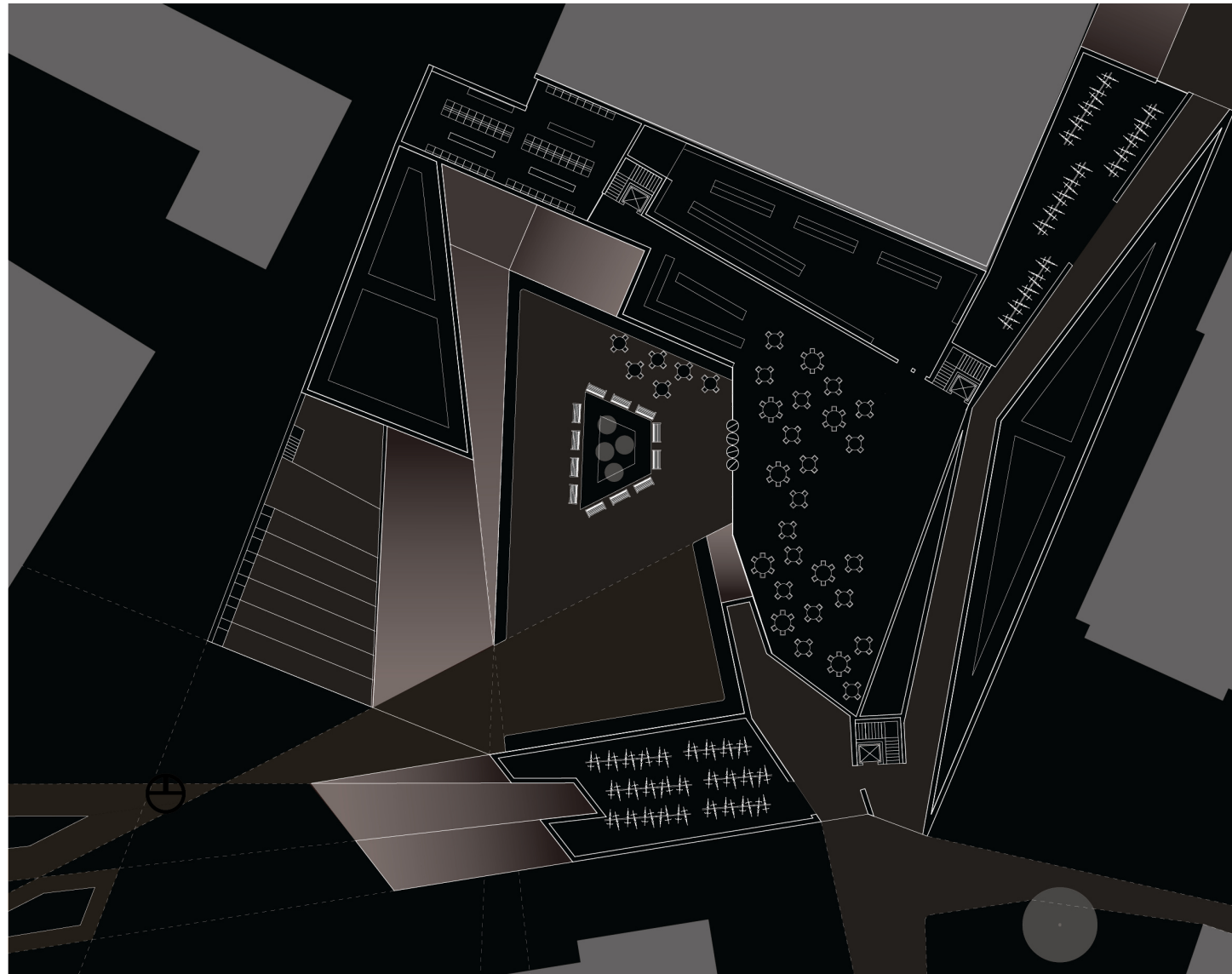
**one.** the first level that you enter up through to get into the building. Large quantity of public spaces including media room/computer labs, meeting room, music room, small cafe, large public terrace, office, lounge, and reception. From here the students are encouraged to begin a horizontally moving path through the building

**two.** this image represents the top floor of the building. The top floor is almost exclusively housing with small public spaces occurring at the joints of bending corridors. This represents the transition in density of section from a heavy program underground, a public on the ground and 1st floor, fading to the most privat floor above.

**three.** this image represents the building in its entirety. The ramping of 2 segments of floor plates can be seen here connecting in length floors 3, 4, and 5. This length and horizontality is meant to encourage interaction between students and use of corridors as public space.







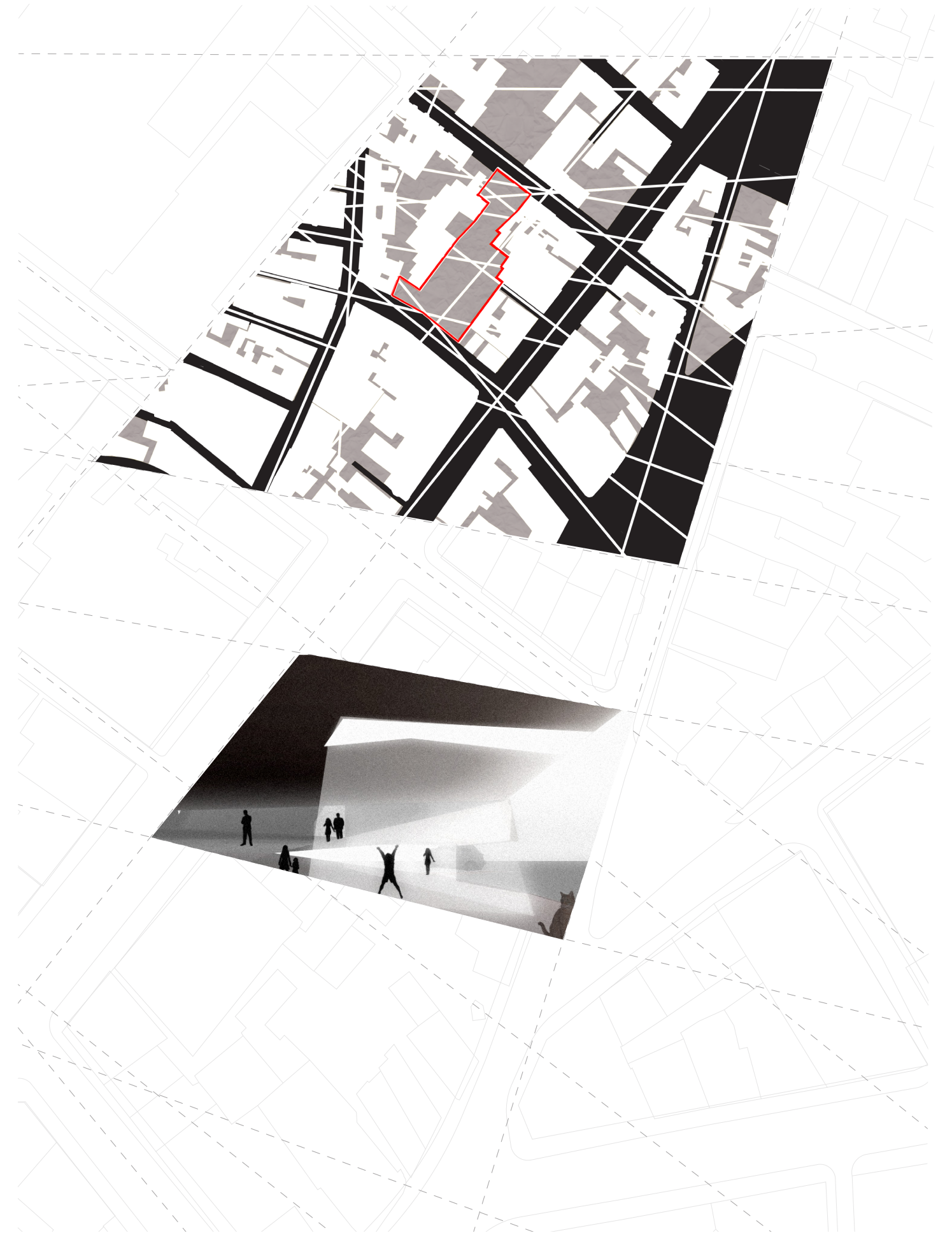


# NORTH END BRANCH LIBRARY

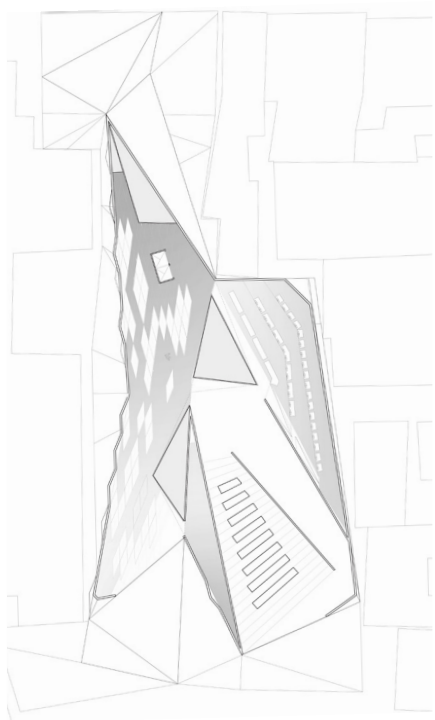
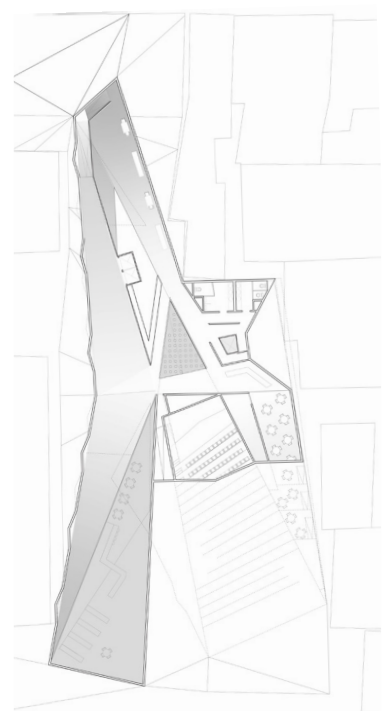
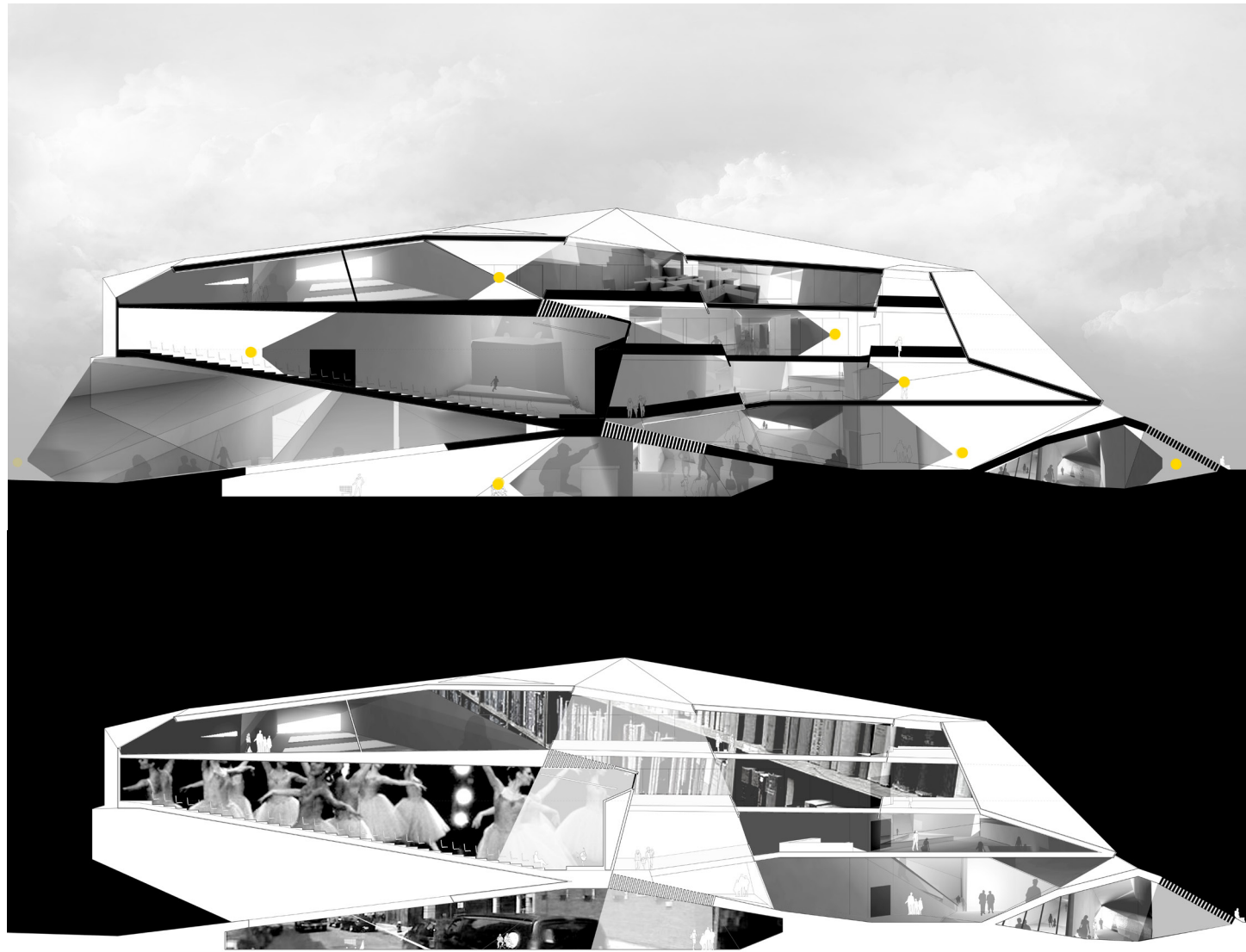


This project was to create a new branch library in the North End of Boston. When visiting the site I became distinctly aware of the existing urban condition. I saw pockets of void space left over from hundreds of years of building and rebuilding collecting garbage and debris. I saw homeless people and vagrants meandering around and using the existing library as a very crucial service and part of their daily lives. I even saw young people smoking marijuana. At this point it became clear to me that papering the site with a clean, pristine building covering the site wouldn't properly address the users. The problems

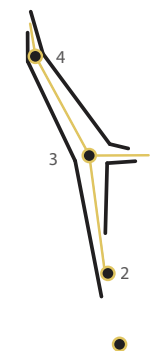
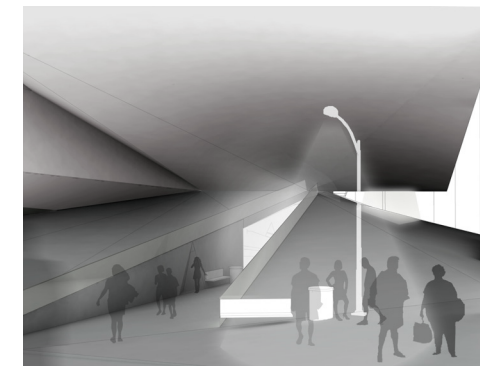
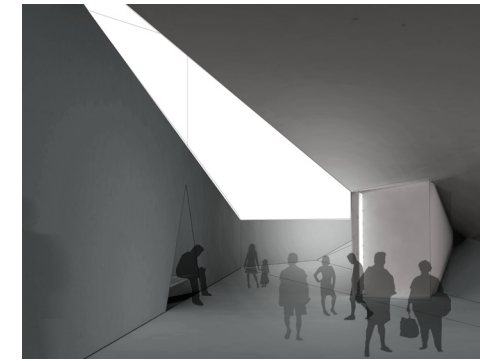
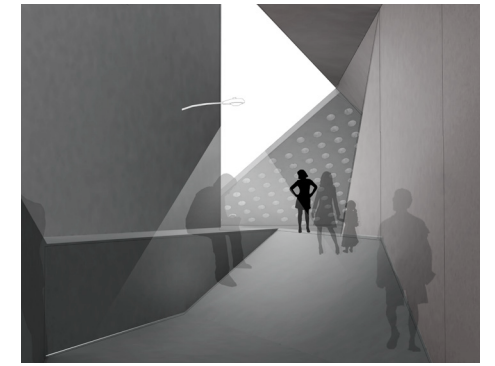
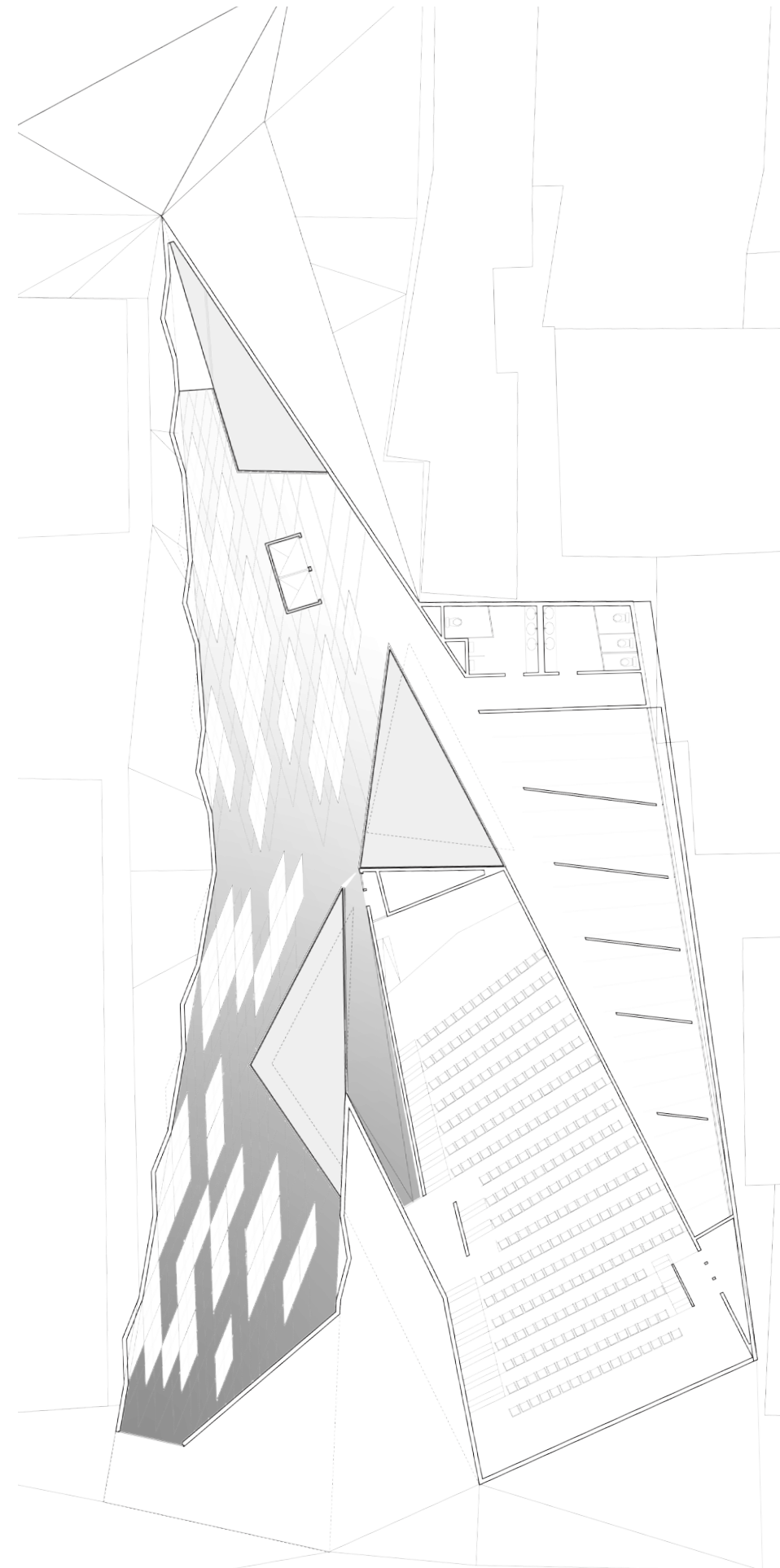
inherent in the North End would be pushed just outside the library. So, I began to understand the sites of the North End and I projected them onto the site. Then, using a diagram understanding the sectional needs of a variety of the users to create a form for a building that incorporated all the quirks and niches of the city. Rather than creating a space that accommodated all users, I decided that the internal programming was the most important part of the project. The unsavory aspects of an urban public branch library aren't going to go away because of architecture. These are not issues of architecture, but rather are social issues that are much more complicated. So, areas like the "research stations" are just as much places to do research as they are also spaces where the forgotten in our society check their facebook pages. This service should exist, but it shouldn't exist near programs like, for instance, children's literature. A entirely public building like this cannot be reduced to a diagram of public vs private but rather it must be a more precise and intricate series of relationships based on safety and appropriateness.





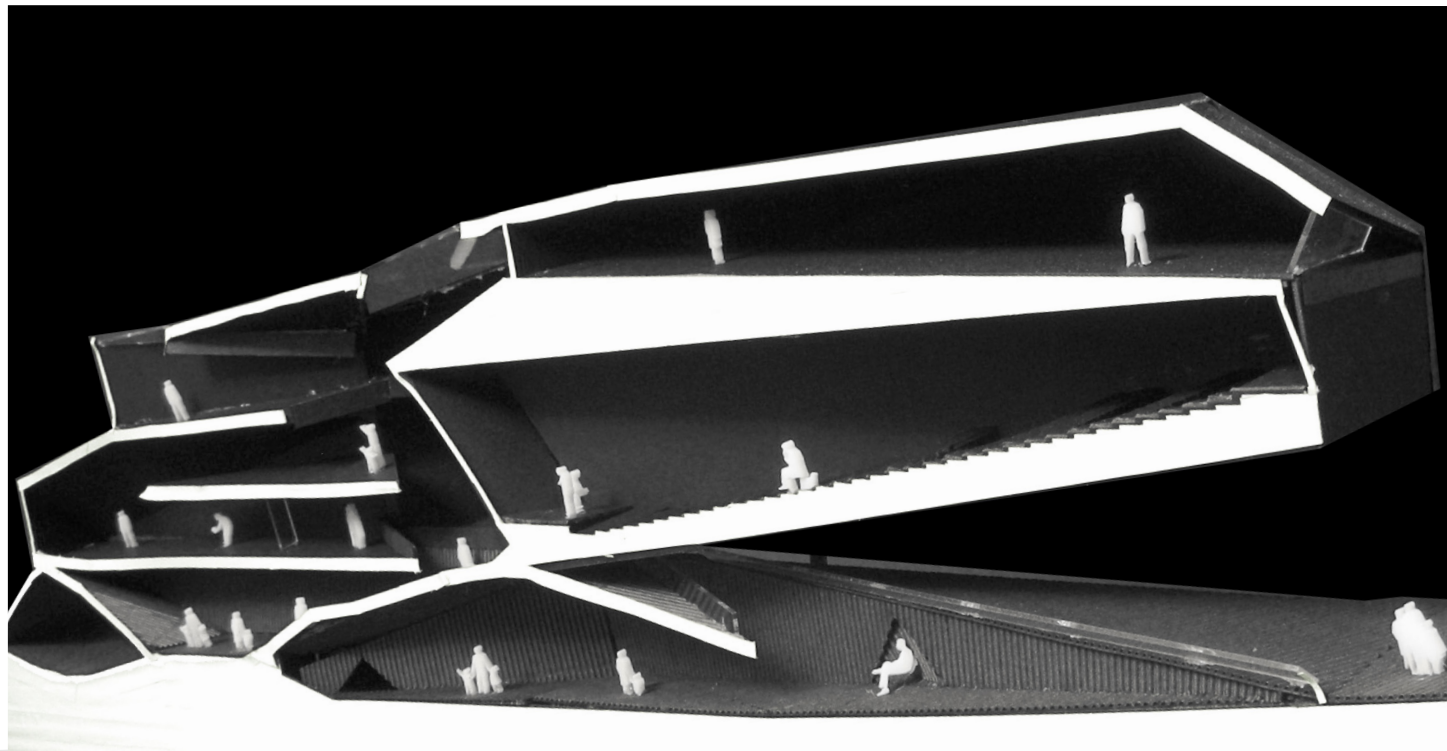
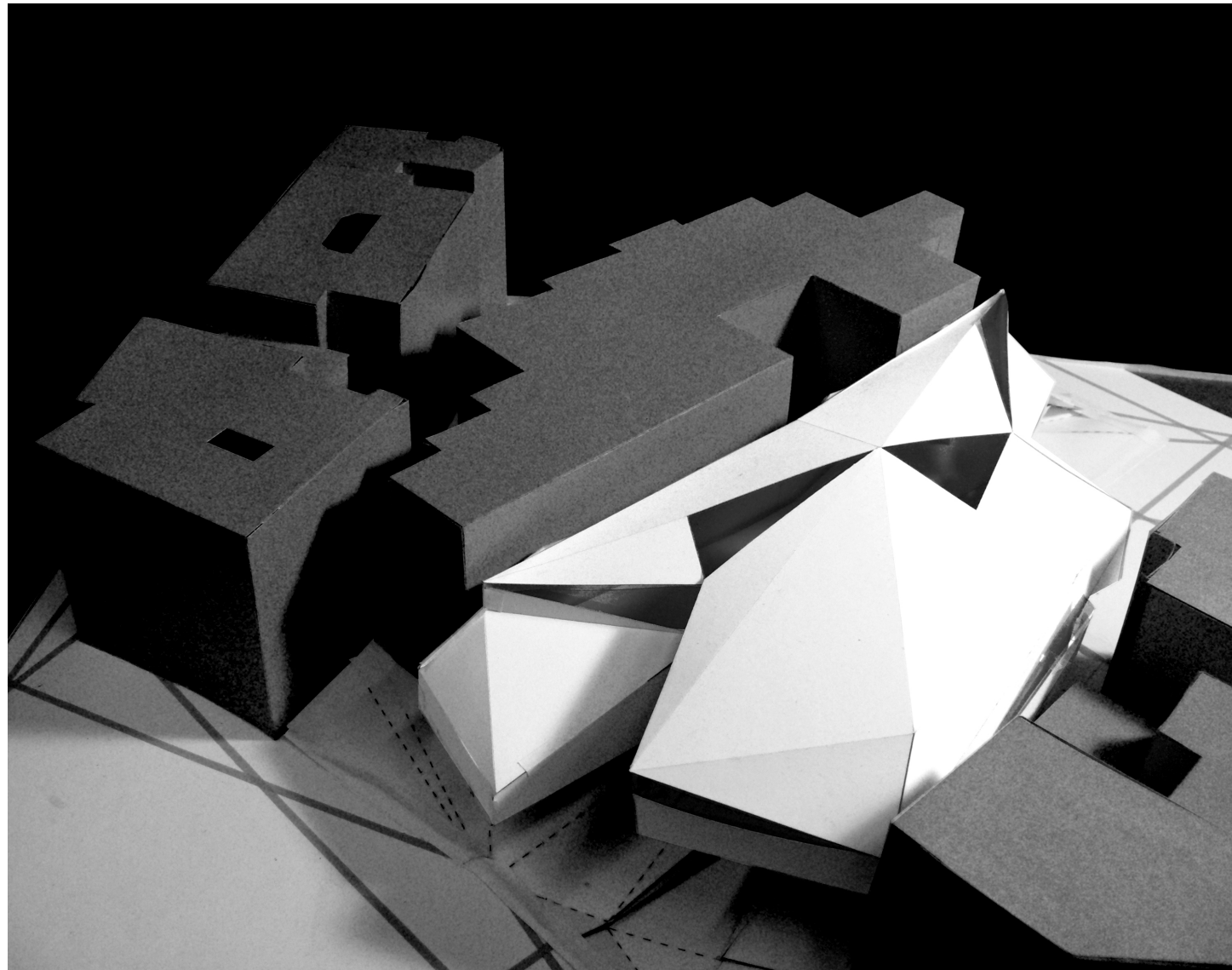


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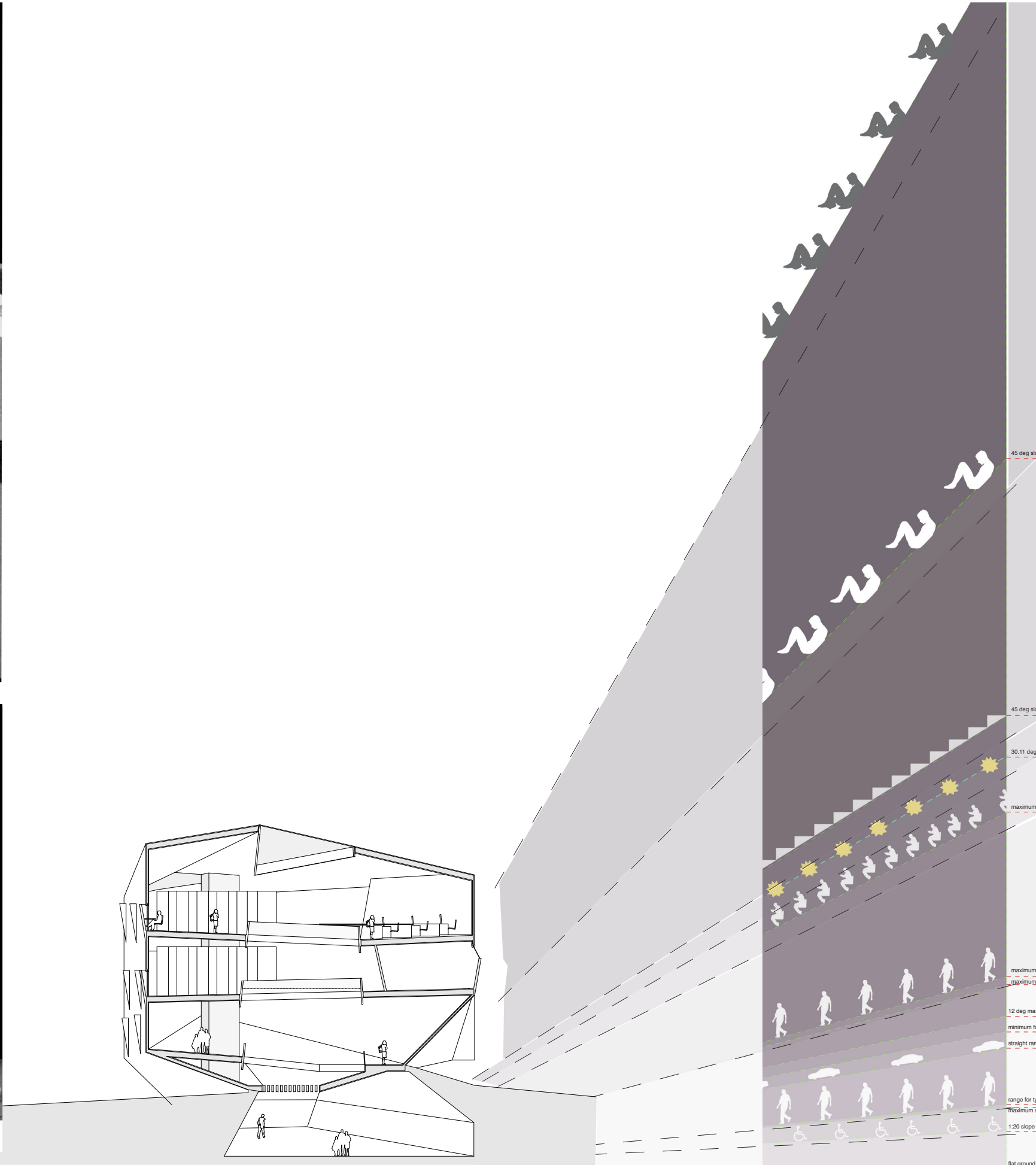


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# TREAD LIGHTLY TEXAS!



There are multiple causes for the tension prevalent in libraries today. One being an unproductive, sloppy, and forced relationship between digital and physical worlds of the library and the second being the program related to the book and to print media being forced to fight for space in its own home against extraneous programs that have attached themselves to it.

The gestalt move in the thesis is to split the digital world of the library and the physical. Let's give the

library a chance to be what it wants to be, a place for books, and lets explore the power of the digital when it isn't burdened by the responsibility to imitate the physical. Then, we can focus interactions between them in a considered way. Similarly, we should separate the programs found in libraries today that have nothing to do with the book (theater, cafe, gallery) from the more scholarly program. While there is a societal need for such disparate programs to exist next to each other, there is no reason to blur the lines between them. While the model of the hybrid works well on the scale of the iPhone and personal technology, it falls short to dealing with the specificity of program already embedded in the library. The library is conceived from the inside-out with the specificity of the program and individual spaces in mind. Focused interactions between the digital world and physical world emerge and choice-of-use becomes the most important quality for the user. The library of tomorrow must start to respond and take a stance on the awkwardness already prevalent in libraries.

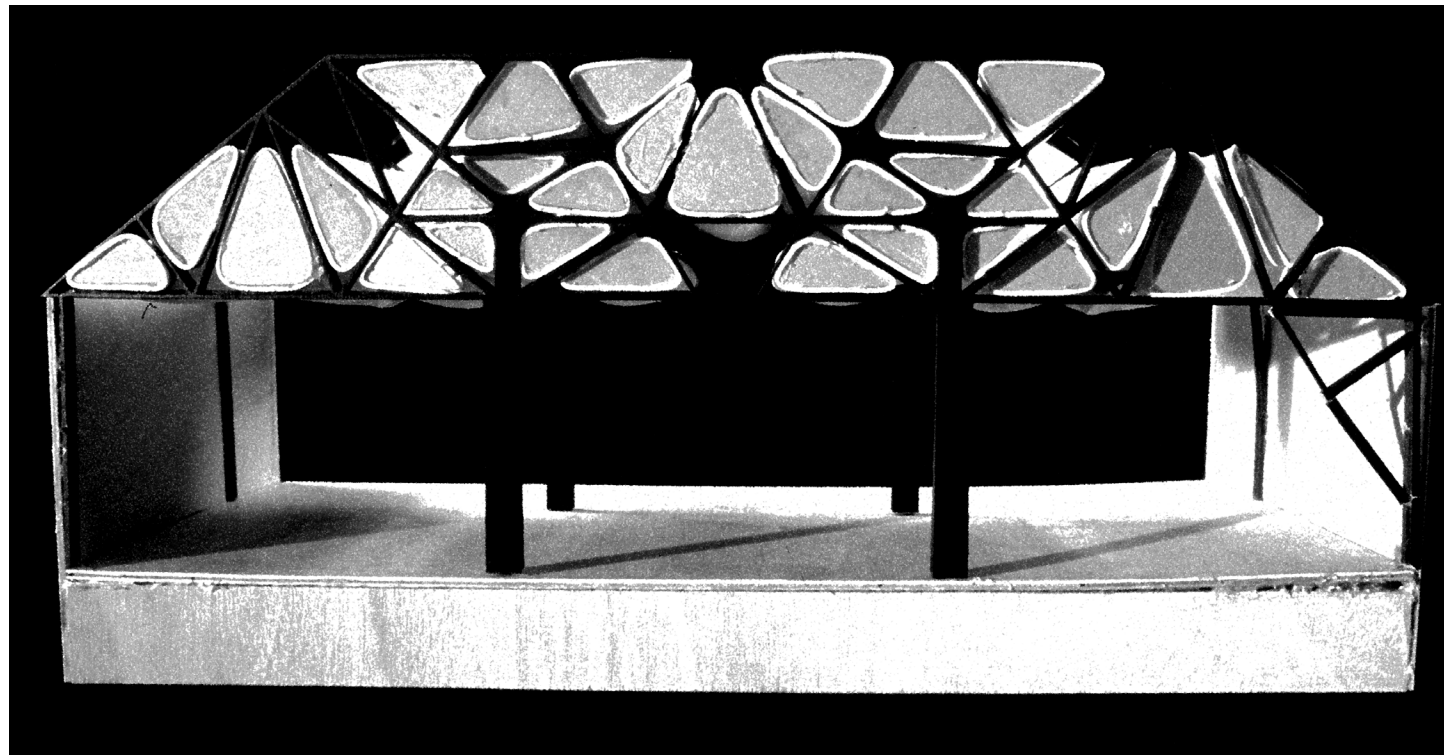
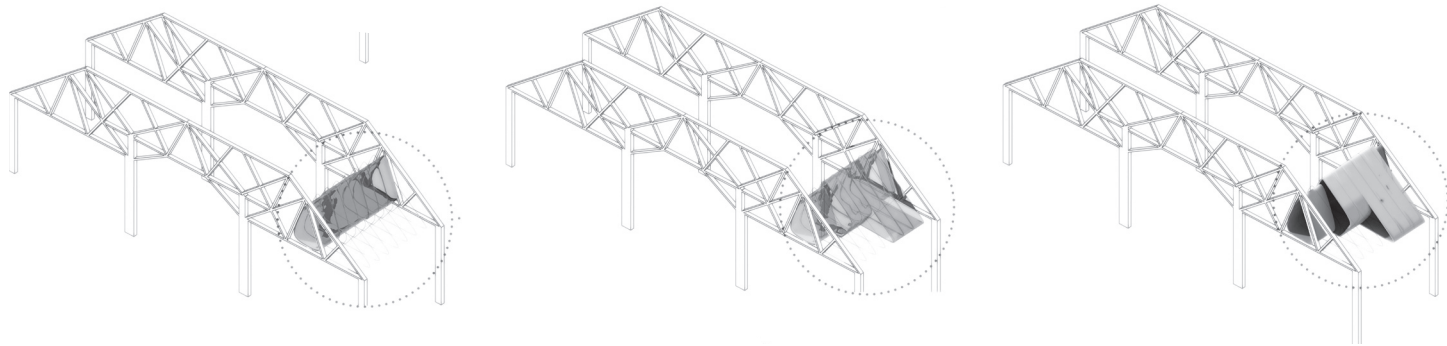






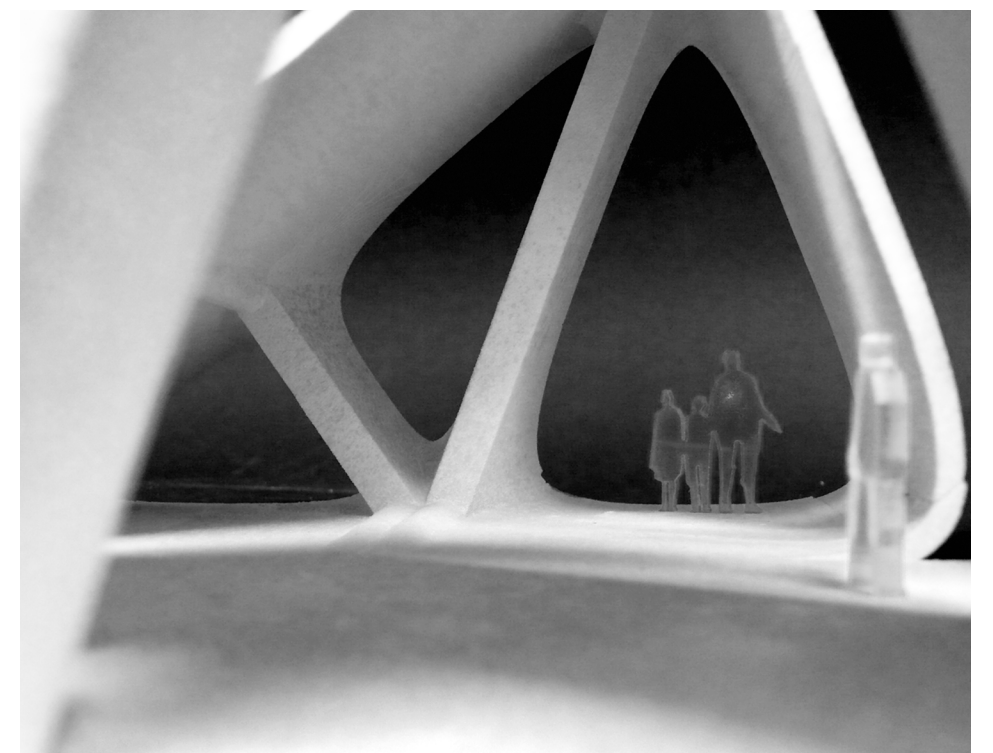
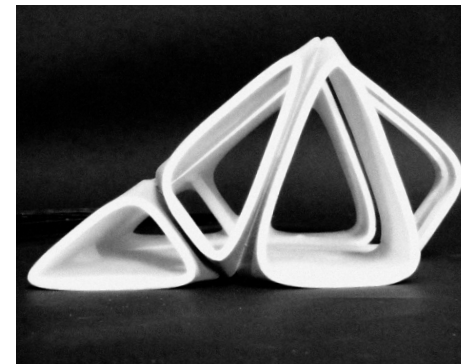
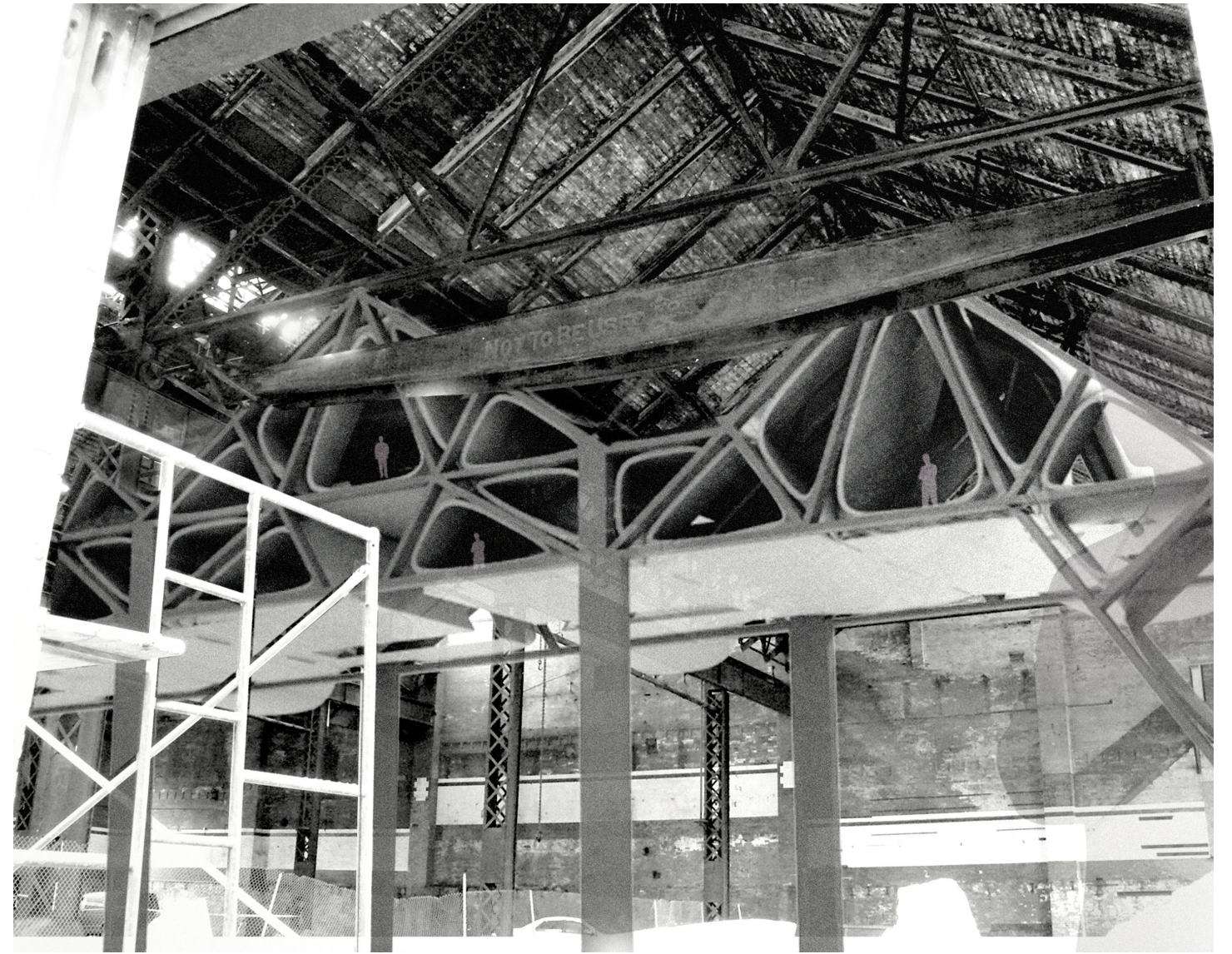


# GALLERY IN A TRUSS



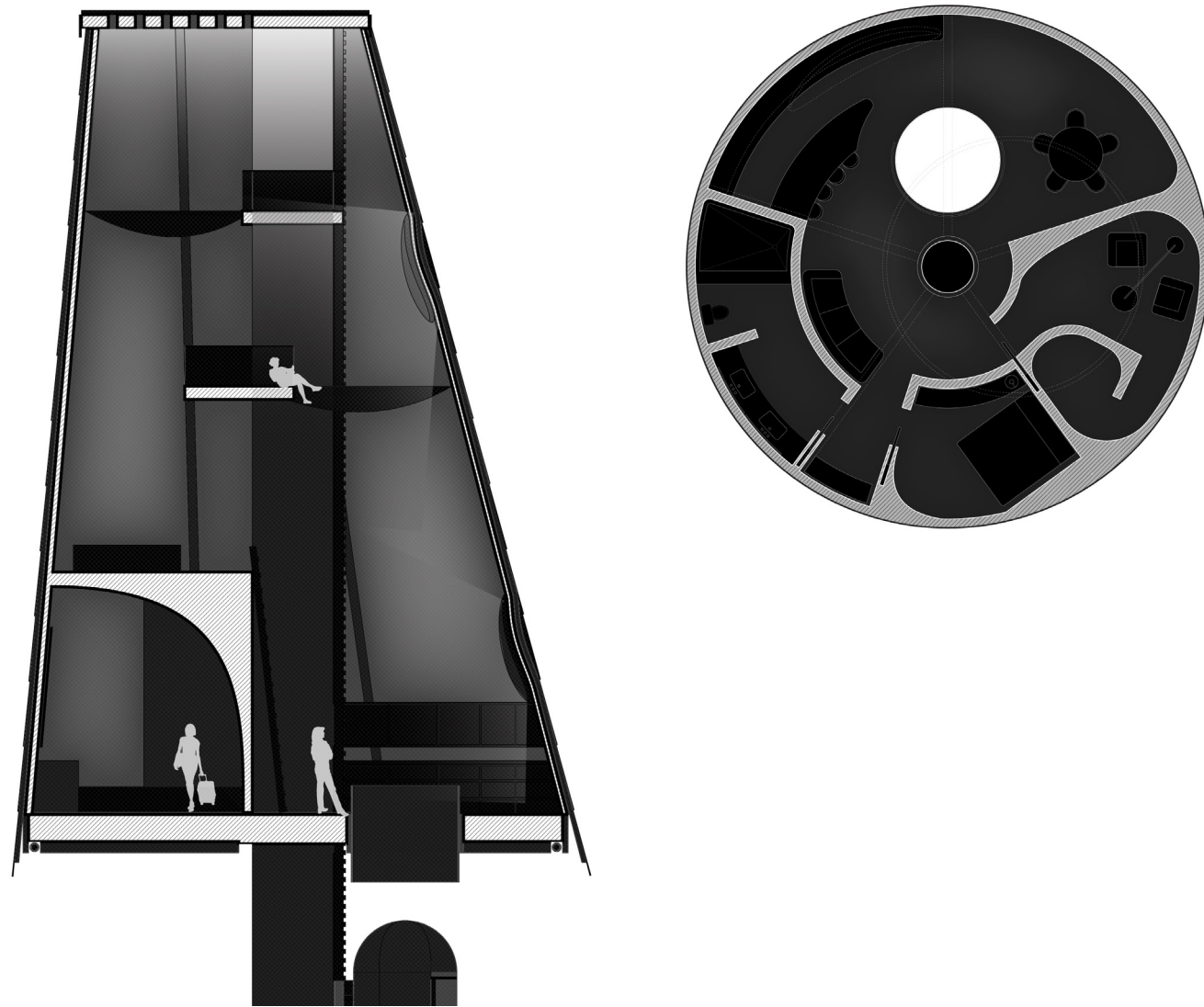
This project was about creating gallery and studio spaces in the roof structure of an existing, historic building in South Boston. This design attempts to respect the existing historic building and its site lines from the street by first re-defining the maximum building envelope. Second, the structure, a pair of trusses, is built up to maximize this building envelope. Next, those trusses are spanned by a new system of extrusions that establish an

order throughout the system, define individual spaces, and eventually morph and bypass each other to create their own internal circulation and organization. This system begins between the two built-up trusses but is intended to be imagined extruding throughout the roof as the spaces themselves need to grow. The first step is to build up the existing trusses found in the warehouse. The second step is to extrude between the trusses. The final step is to modify the extrusion. This entails using the shape of the initial extrusion and pulling it to different control points of the truss. By doing this simple transformation a system of internal circulation is created that is integrated with the new architectural language. The idea was to create a simple system using the existing structure of a building and then understand how simple transformations could make a variety of spaces for the display of art and sculpture.





# ALONE AND TOGETHER HOTEL



This is a competition I recently worked on. The prompt was to just simply imagine the future of hospitality.

This proposal exists in the most rural of areas in a hay field in South Dakota. This proposal speculates that in the future people will want to come to a hotel to get away from it all. The only reason to come to this hotel is for the hotel itself and for a chance to get away. The hotel exists as a series of private chimneys clad in the hay of the surrounding area. It sticks out as an icon

against the flat planes that surround it. The chimney shaped rooms accommodate 1 bed, 2 bed, and 3 bed master suites. Each chimney exists on a pile that is connected to each other only by a subterranean floor which includes all the amenities you would find in a contemporary luxurious hotel.

The rooms of this hotel are barren of electricity and connectivity. Only on the public subterranean floor can you interact with other people and have a drink or do business. In the future disconnection will be a commodity. The rooms are simple shapes with large skylights and windows that frame views of other chimneys and the surrounding landscape. The presence of your neighboring guest is the most crucial aspect of this design. People in the future who want to get away from the pressures of modern life will not be able to do it in its entirety. People will want the feeling of isolation and the illusion of solitude but will need to know that they are together with others, safely trying to regain perspective in an increasingly digital and connected world.





