

katina frierson

able



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doodle

impressionable

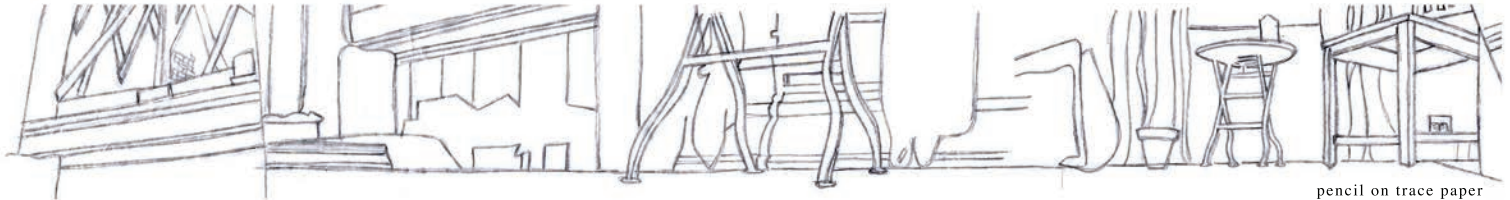
# barnard at night cinematic matrix

STUDY OF SEQUENCES



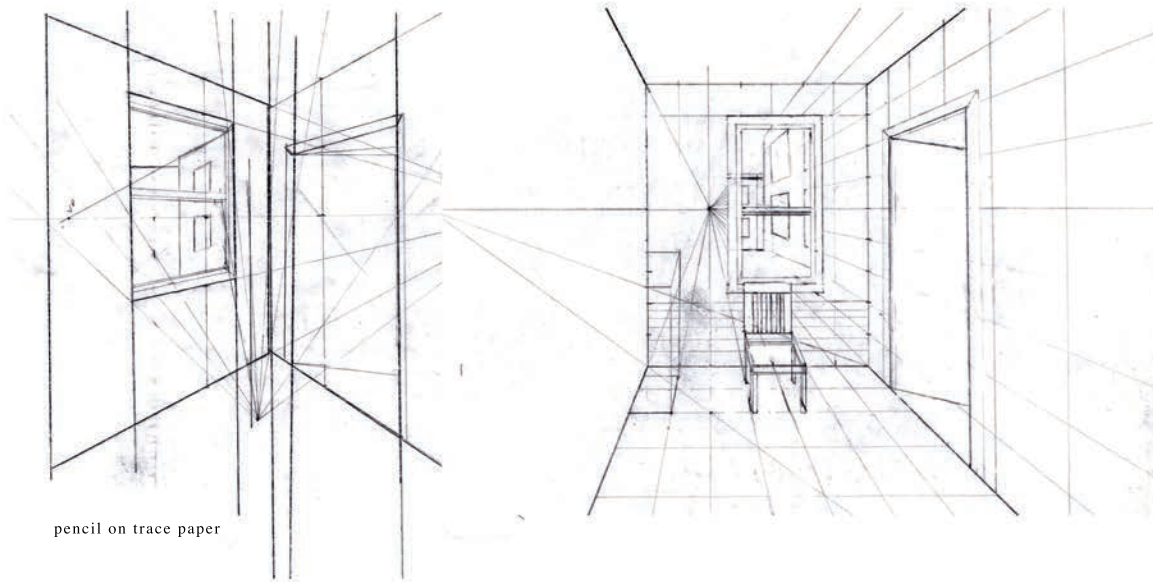
## cinematic sequence:

Using the movie "Rear Window" as inspiration, I mapped the walls, floor, and ceiling, noting both spatial events and relationships.



PATH FROM BED TO WINDOW SILL

pencil on trace paper

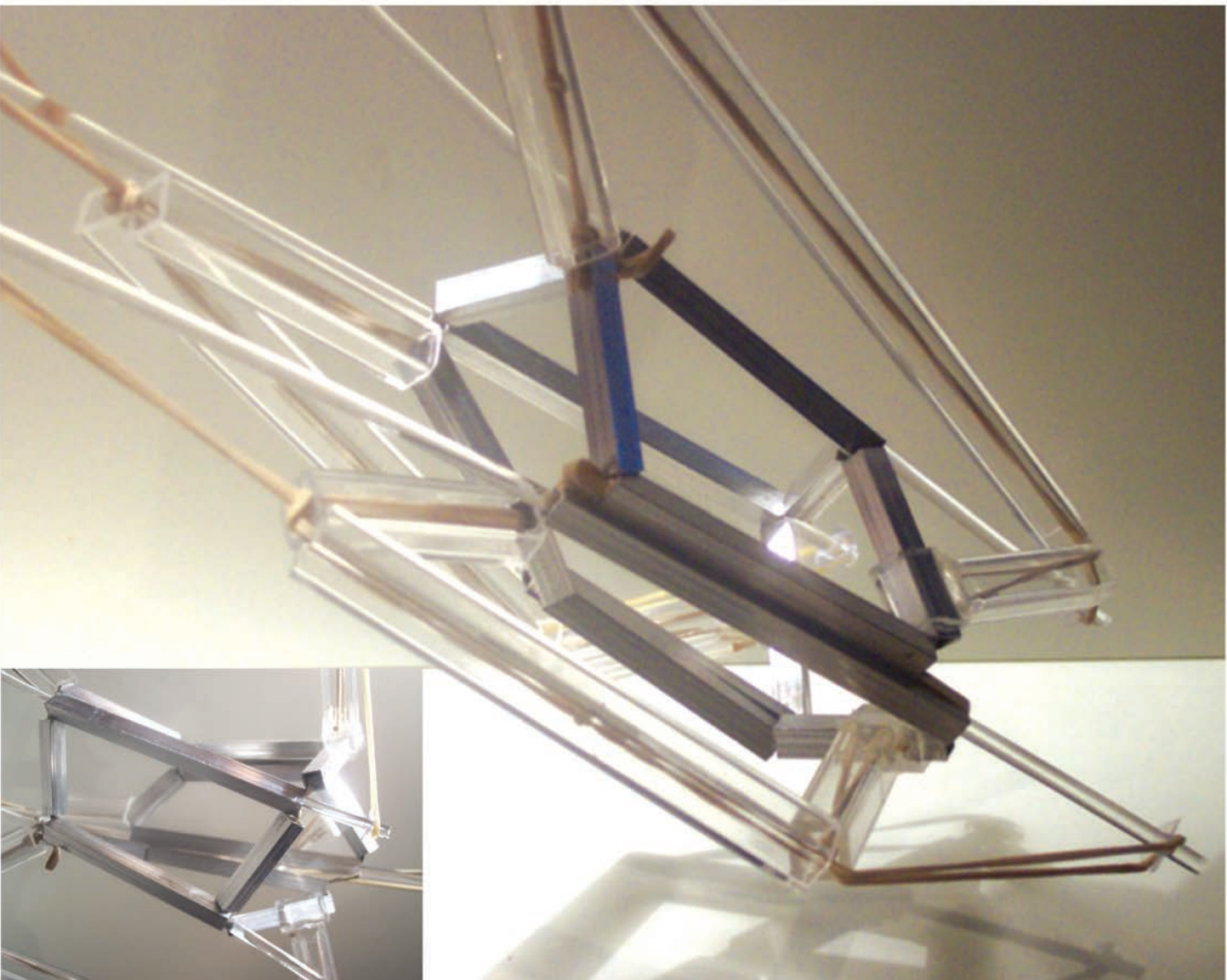


pencil on trace paper

## perspective "stills":

A complex interlocking of time, light, material, and detail creates the whole of cinema where we can no longer distinguish individual elements.

THE CONSTRUCTION LINES OF MY PERSPECTIVE DRAWING DIRECTLY INFORMED MY FINAL MODEL. >>



# eye of the hurricane

INTERNAL PRINCIPLES OF A NATURAL PHENOMENON



## anatomy of a wave:

As waves enter shallow water, they slow down, grow taller, and change shape. At a depth of half its wave length, the rounded waves start to rise and their crests become shorter while their troughs lengthen.



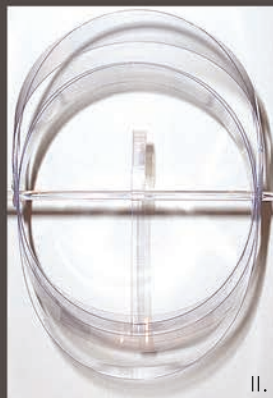
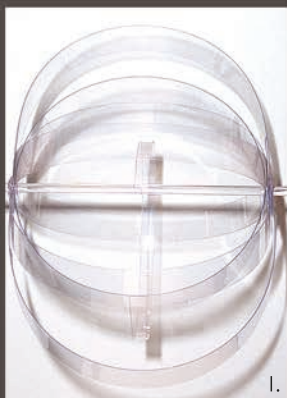
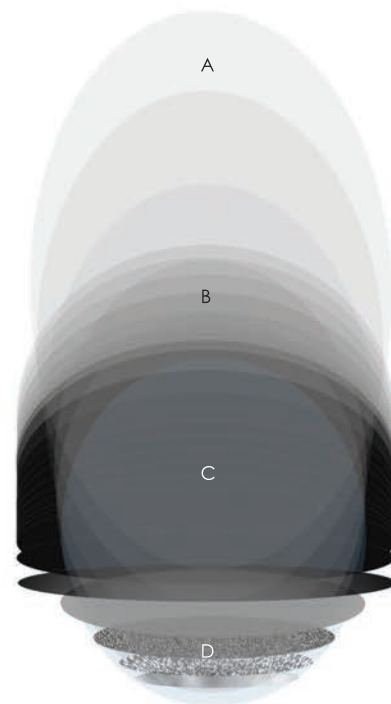
Although their period (frequency) stays the same, the waves slow down and their overall wave length shortens.

The 'bumps' gradually steepen and finally break in the surf when depth becomes less than 1.3 times their height.

- I. WAVE WITH REGULAR WAVELENGTHS
- III. WAVE APPROACHES SHORE - THE WAVE BECOMES TALLER
- III. WAVE CRASHES INTO SHORE (BELOW)

## ABSTRACTION OF A WAVE CRASHING INTO SHORE:

- A. **LIGHT GRAY BANDS:**  
WAVES WITH LONGER WAVELENGTH
- B. **DARKER GRAY:**  
WAVES APPROACH SHORE, WAVELENGTH SHORTENS, AND HEIGHT OF WAVE INCREASES
- C. **BLACK AREA:**  
WAVE CRASHES, BLACK REPRESENTS DENSITY
- D. **SPECKLED AREA:**  
FOAM, WAVE COLLAPSED



plexiglass and acrylic

## working mechanism:

- I. Center piece is at an equilibrium; rings are evenly spaced.
- II. Center piece (vertical piece) becomes taller, while rings overlap.
- III. Center piece has fallen; wave has crashed into shore.



# three seconds on the manhattan bridge

MAPPING A MOMENT IN TIME

PERCEPTION  
CRITIC: GERNOT RIETHER



INITIAL STUDY OF TIME AND SPACE COMPRESSION



FINAL COLLAGE

## 3-Second Space:

Collage of train, pedestrian walkway, and waterway in the course of three seconds on the Manhattan Bridge.

SCABS AND STARS AND SWIRLS  
AS BLACK SOAKS  
PERMANENTLY

BLINK AND BREATHE AND BE  
IN DEEP, DEEP  
TRULY,  
TRULY DEEP

THOUGHTS  
OBSERVATIONS  
BORDERING ON THE ABSURD BECAUSE FINALLY,  
FINALLY,  
FINALLY!  
I HAVE TIME TO  
BREATHE  
AND BLINK, AND THINK, MY  
VERY, VERY DEEP THOUGHTS

ABSURD, CONTRIVED, CIRCLING THOUGHTS  
THOUGHTS OF DRAINS AND WASTE  
RHYTHMS AND SMELLS  
MOMENTS OF CONTRIVED,  
OF COMMON "JOURNEYS" AND "PATHS" AND ANSWERS...

DEATH, JOY, RELATIVE JOY AND  
DEEP, DEEP, DARK,  
SWIRLING  
VISCIOUS THOUGHTS OF BEING  
SHADOW, LIGHT, BRICK  
AND THE SMELL OF MOP WATER

RUNNING IN CIRCLES THROUGH THE KITCHEN  
THROUGH THE DINING ROOM  
INTO THE PLASTIC SHEATHED LIVING ROOM  
ONTO A PLASTIC RUNNER, STUCK TO THE CARPET  
DIGGING INTO THE CARPET  
WITH PLASTIC SPIKES LEAVING HOLES

WALKING OVER THE SAME SPOT,  
IN THE SAME CIRCLE  
ON A SPIKED, PLASTIC RUNNER SO  
ONE DAY  
WHEN ALL THE LITTLE FEET AND ALL THE BIG FEET ARE GONE

THERE WOULD BE CARPET ENOUGH LEFT TO ENJOY  
CARPET ENOUGH TO ENJOY  
LATER

THE PLASTIC COVERED LIVING ROOM WAITS FOR THE DAY

I VISIT  
THE DEAFENING SOUND  
OF SITTING ON QUIET COUCHES

RUNNING IN CIRCLES,  
PEELING PAINT,  
JUMPING ONTO YOUNG FLOWER BEDS,  
LANDING ON CONCRETE  
HEAD BOUNCING OFF CONCRETE  
STINGING HANDS FULL OF GRAVEL

WAITING FOR ME TO LEAVE

~ KATINA FRIERSON

vulnerable

# manhattan transformation

THE SPACE OF THE YELLOW PAGES

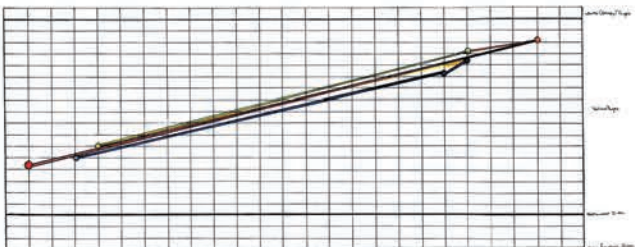
## indexing systems:

What would Manhattan look like if it were reorganized or reinvented to conform to the system, organization, associations, values and hierarchy discovered in the yellow pages?

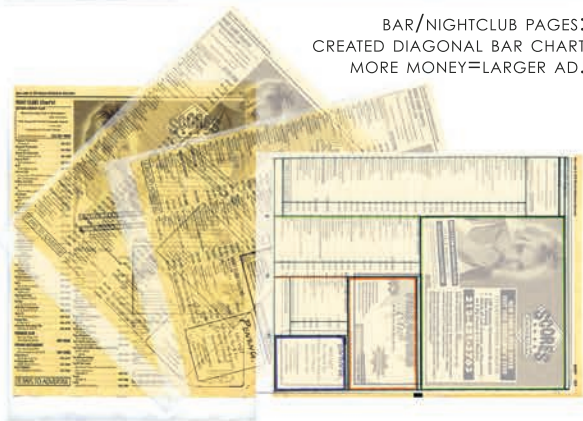
SIDE OF YELLOW PAGES



NAVIGATION



BAR/NIGHTCLUB PAGES:  
CREATED DIAGONAL BAR CHART  
MORE MONEY=LARGER AD.

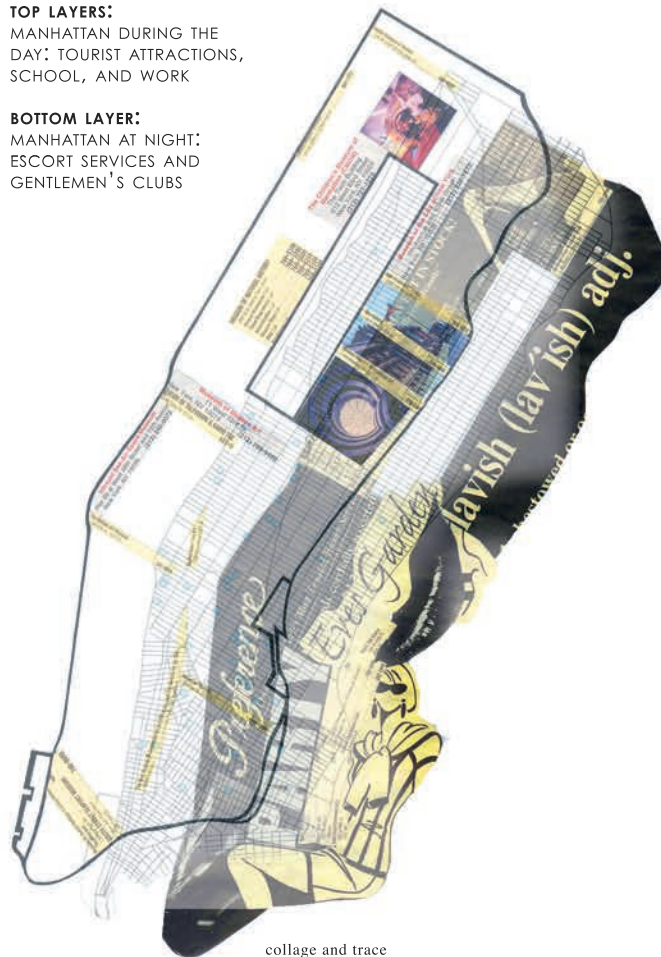


### TOP LAYERS:

MANHATTAN DURING THE DAY:  
TOURIST ATTRACTIONS,  
SCHOOL, AND WORK

### BOTTOM LAYER:

MANHATTAN AT NIGHT:  
ESCORT SERVICES AND  
GENTLEMEN'S CLUBS



collage and trace

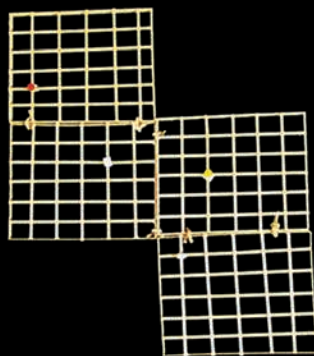
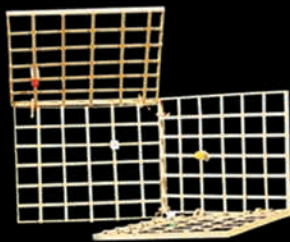




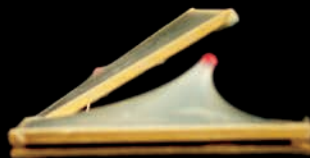
chipboard. foam core



chipboard



center columns: basswood, chipboard, pushpins, rubberbands, erasers, latex



last column: chipboard, rubber band

## study models:

Studies of the opening and closing, folding and unfolding nature of the yellow pages.

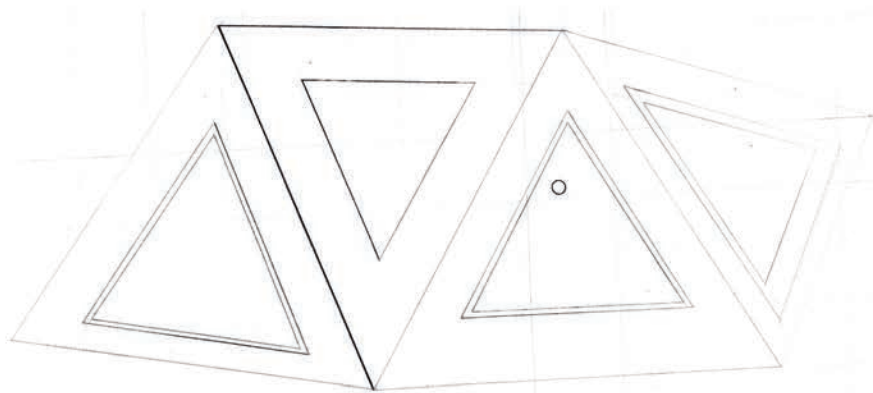
The laminate (above) reflects the indexing system, while the grid (right) is an abstract study of the transportation networks in nyc.

Further studies show the penetration of night into the day; as the grid compresses, the pushpins are exposed through the latex condoms.

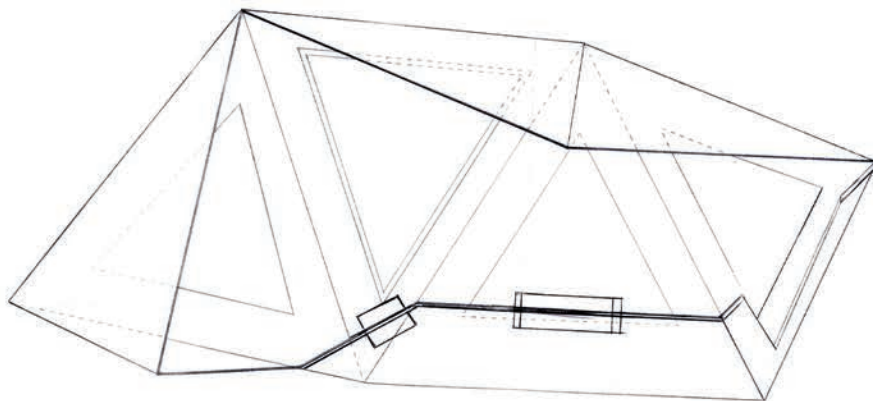
THE MANHATTAN GRID TRANSFORMED ON THE DIAGONAL. >>

# manhattan transformation

THE SPACE OF THE YELLOW PAGES



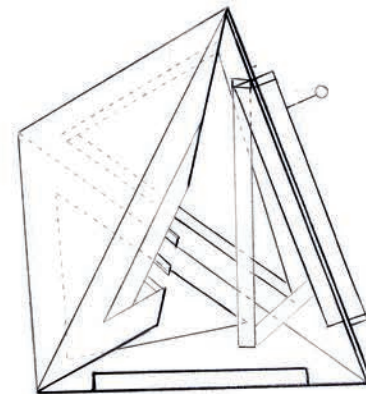
ELEVATION



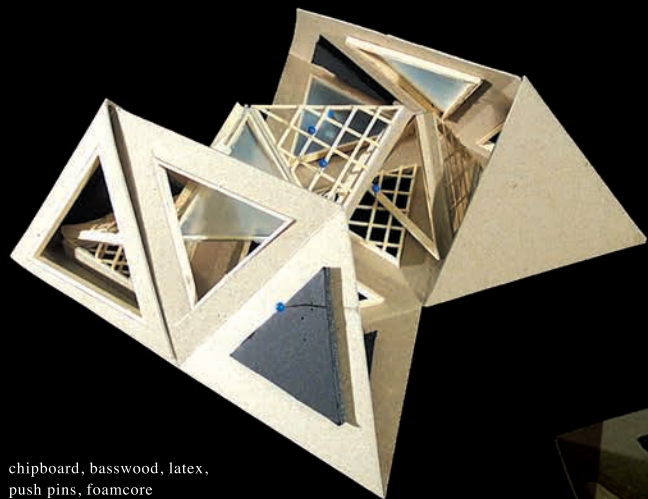
SECTION

## final model:

In its closed state, representing "day," the night's grid is hidden although its presence is witnessed through "peek-a-boo" moments and through the penetration of the day's surface.



SECTION



chipboard, basswood, latex,  
push pins, foamcore

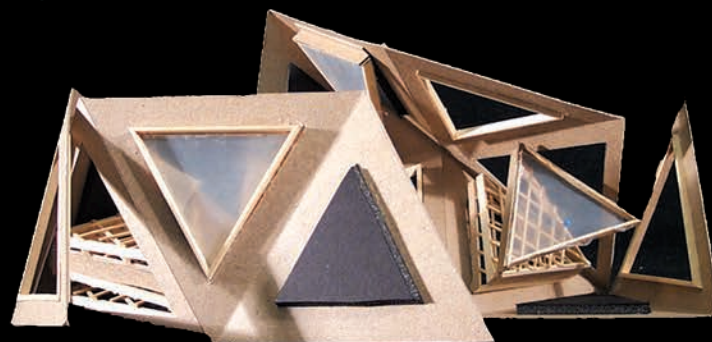
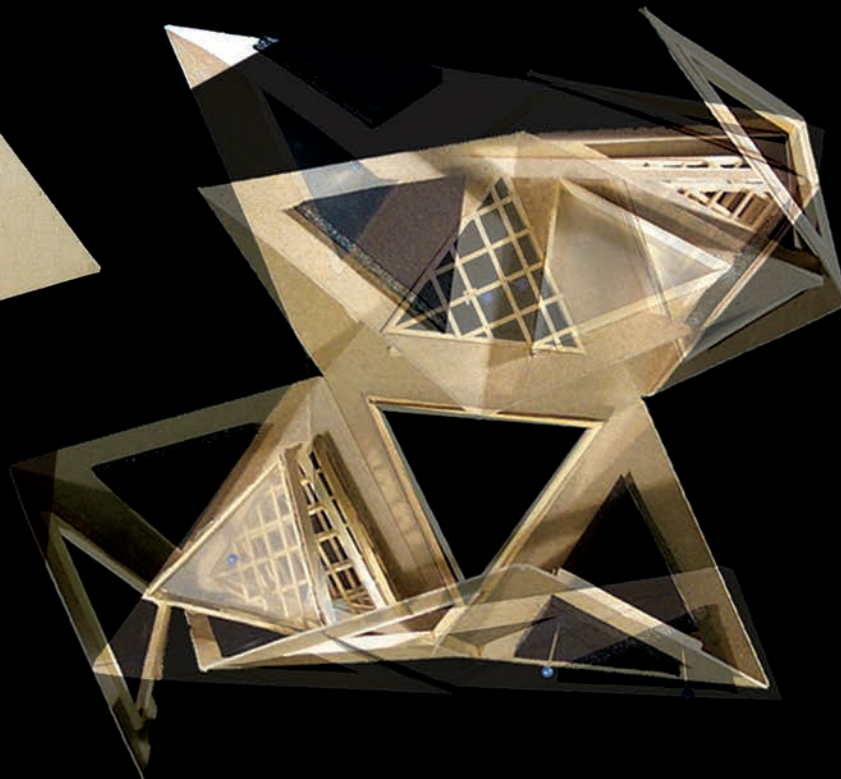
## final model:

The model is like a cocoon; it unfolds and twists to expose the new creature ready to take flight.

New York City opens at night revealing a completely different world; the Disney Broadway shows, museums, and various other theaters have closed.

The other city pushes through the very delicate, seemingly permeable surface. Like the night, the imagery is dark and suggestive.

AS THE COCOON OPENS, THE GRID IS EXPOSED; TURNED ON ITS HEAD, THE GRID CONNECTS IN A BRIDGE FROM ONE SIDE OF THE MODEL (TOWN) TO THE OTHER. >>

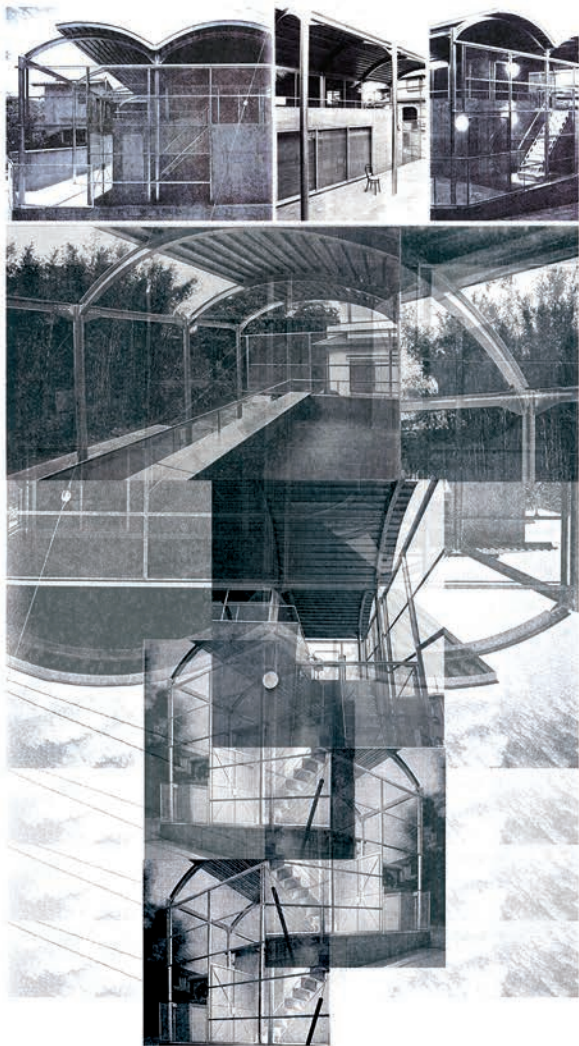




# house at magomezawa

TOYO ITO

TOKYO, JAPAN 1996



## goal:

Absorb the underlying principals of the documented house, to conceptualize, to codify this information into analytical drawings which utilize axonometric, and orthogonal projection, and to render visible the essential qualities of the house that the architect has embedded within the house in subtle ways.

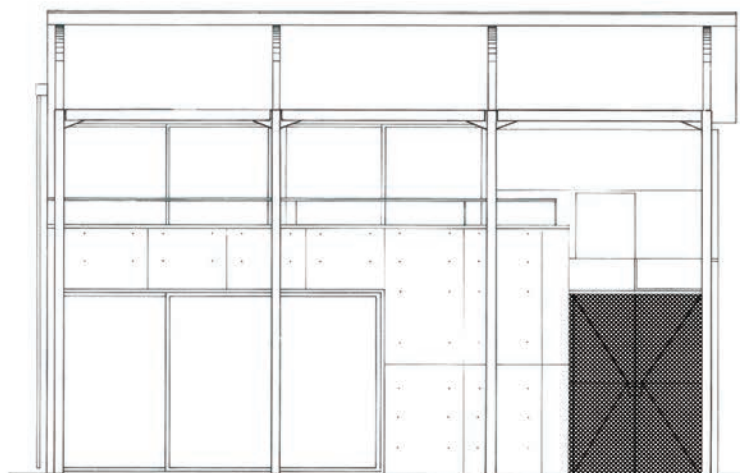
<< DEMATERIALIZATION:  
THE HOUSE IN MAGOMEZAWA  
DOES NOT HAVE A CORE; ITS  
INSIDE IS OUTSIDE AND ITS  
OUTSIDE IS INSIDE.

UNWRAPPING THE LAYERS  
OF AN ONION INSPIRED THE  
CONCEPT OF THE MODEL.

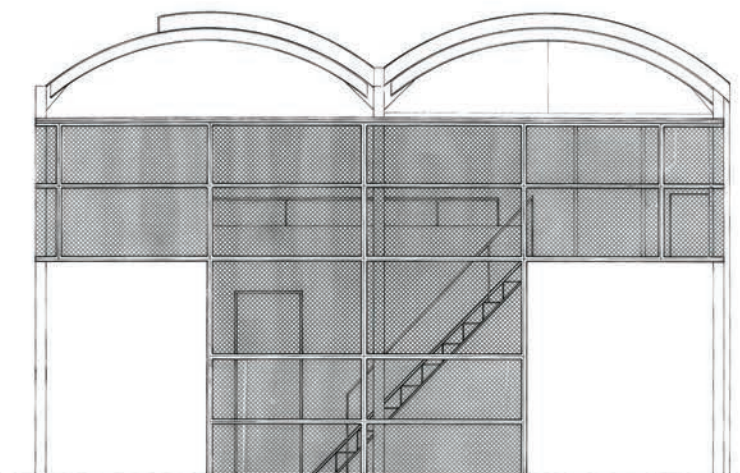


museum board, plexi, basswood (bleached), push pins





SOUTH ELEVATION

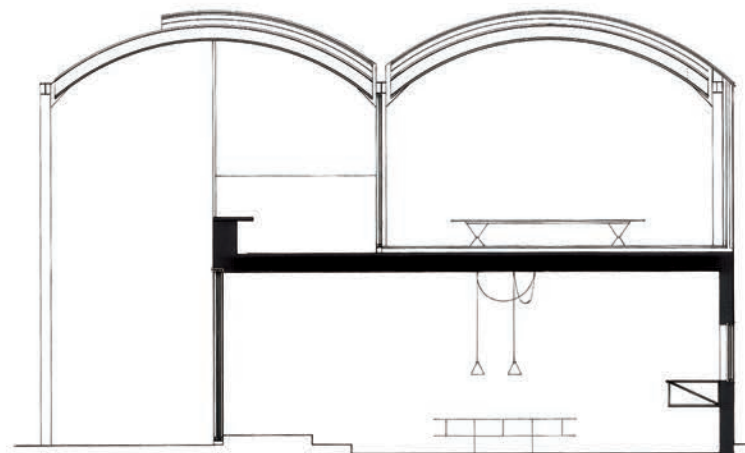


EAST ELEVATION

**THE HOUSE AT MAGOMEZAWA** CHALLENGES THE CONVENTIONS OF WHAT TRULY CREATES A PRIVATE SPACE. THE QUESTION OF WHAT SHOULD BE PRIVATE VERSUS WHAT SHOULD BE PUBLIC IS EXPLORED BY FIRST STRIPPING THE HOUSE TO ITS MOST BASIC COMPONENTS (KITCHEN, BEDROOM AND BATHROOM), AND THEN CREATING AN EXTERIOR STAIRCASE THAT LINKS THE THREE ROOMS.

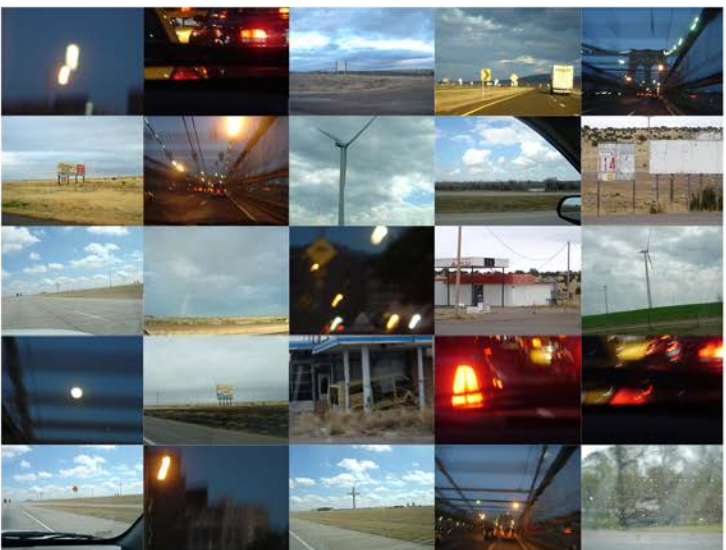
TOYO ITO FORCES THE INHABITANTS TO HAVE A VERY COMFORTABLE, VERY INTIMATE RELATIONSHIP WITH THE OUTSIDE WORLD. FORCING THEM TO GO OUTSIDE, EVEN TO USE THE RESTROOM, LEAVES THEM VULNERABLE, AND POSSIBLY FEELING AS NAKED AS THE HOUSE.

EVEN THE FAÇADE IS STRIPPED OF ITS SKIN; CONCRETE AND STRUCTURAL BEAMS ORNAMENT THE EXTERIOR. ALTHOUGH THE HOUSE IS A STUDY IN PURE FUNCTIONALITY, THERE IS VERY LITTLE THAT GROUNDS THE PLAN. IT IS LIKE A BIRD AT FLIGHT OR A HOUSE WITH A SAIL, READY TO BLOW AWAY IN THE BREEZE.



EAST SECTION

ink on mylar



TRAVELING ACROSS COUNTRY SPRING 2007 & DRIVING OVER BROOKLYN BRIDGE 2006

reversible

# floating theater space

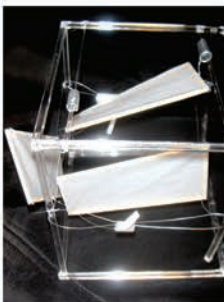
THE THEATER PULLS THE STRINGS



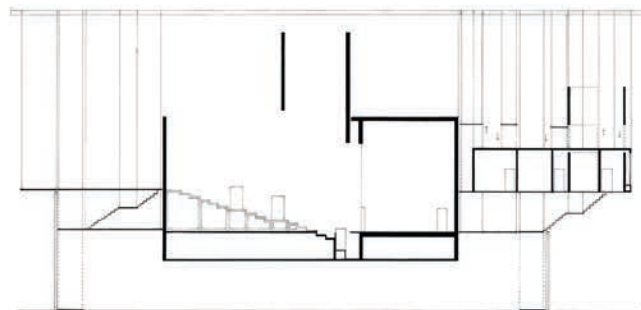
## machinery:

The mechanism of the stage - pulleys, ropes, cranks, and floating planes - inspired my first studies.

My focus shifted to marionettes and shadow puppets; the theater itself became the puppeteer, and its patrons the players.

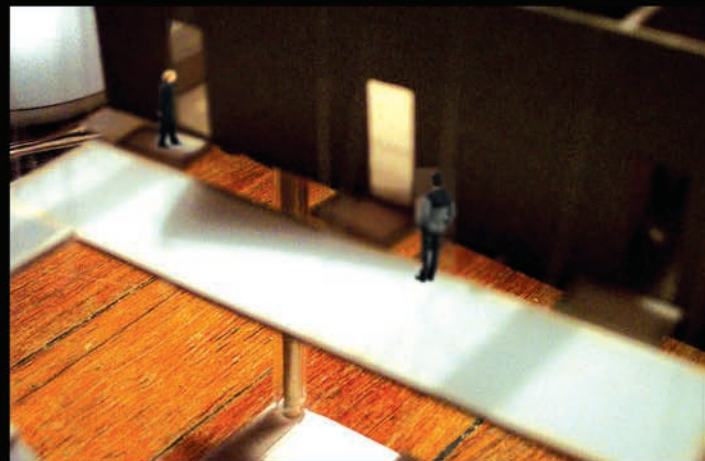
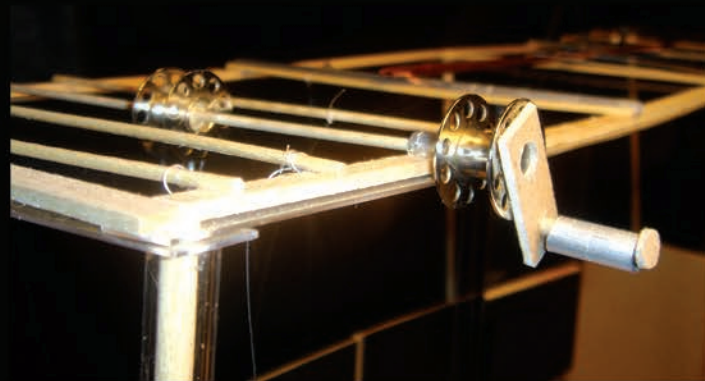


SECOND FLOOR SECTION: OFFICES



FIRST FLOOR SECTION: THEATER

ink on mylar

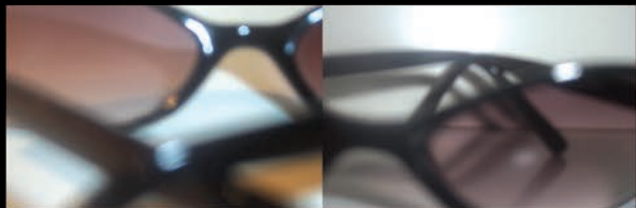


MARIONETTES AND SHADOW PUPPETS INFORMED KEY MOMENTS IN THE THEATER. WALKWAY TO OFFICES (ABOVE) ELEVATOR (RIGHT)



chipboard, basswood, mylar, plexi, spindle, aluminum tube, fishing line





## interface:

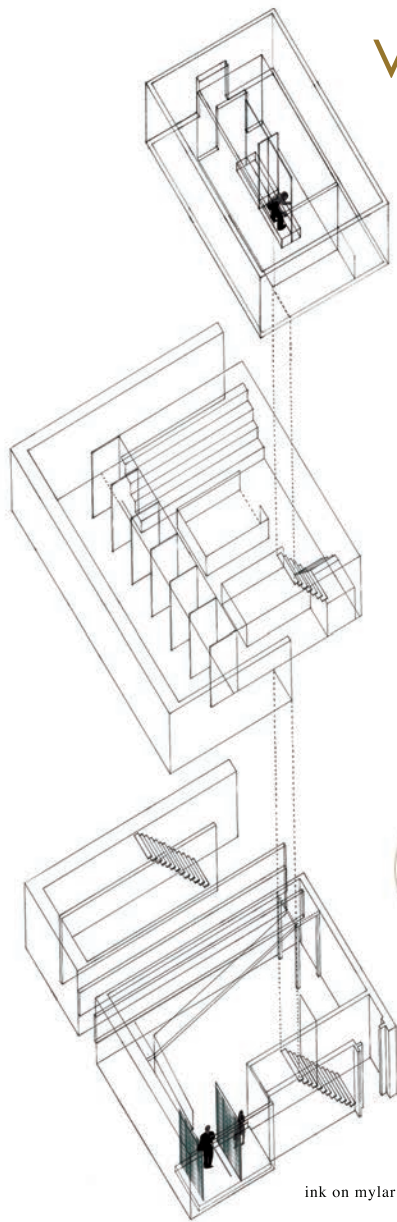
Interface examined on two scales: the intimate scale between the body and clothing, and the insertion of a new programmatic interface within the campus.

(TOP) EXCHANGE BETWEEN SUNGLASSES AND FACE  
(RENDERINGS) STUDY OF TRANSPARENCY AND REFLECTIVITY



# barnard tunnel voyeurism

SURFACE/EXCHANGE



AXONOMETRIC DRAWING OF THE THREE PATHS I PROPOSED FOR THE BARNARD TUNNELS:

- I. FUNCTION
- II. COMMUNICATION
- III. DISPLAY

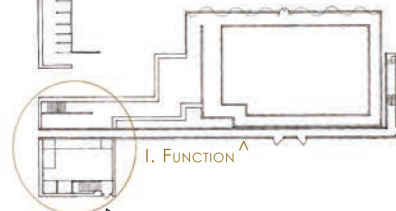
AT EVERY STAGE ALONG THE PATH, THERE IS THE UNNERVING FEELING THAT SOMEONE IS WATCHING YOU; LIKE THE HIDDEN EYES OF SOMEONE WATCHING YOU THROUGH SUNGLASSES.



< III. DISPLAY

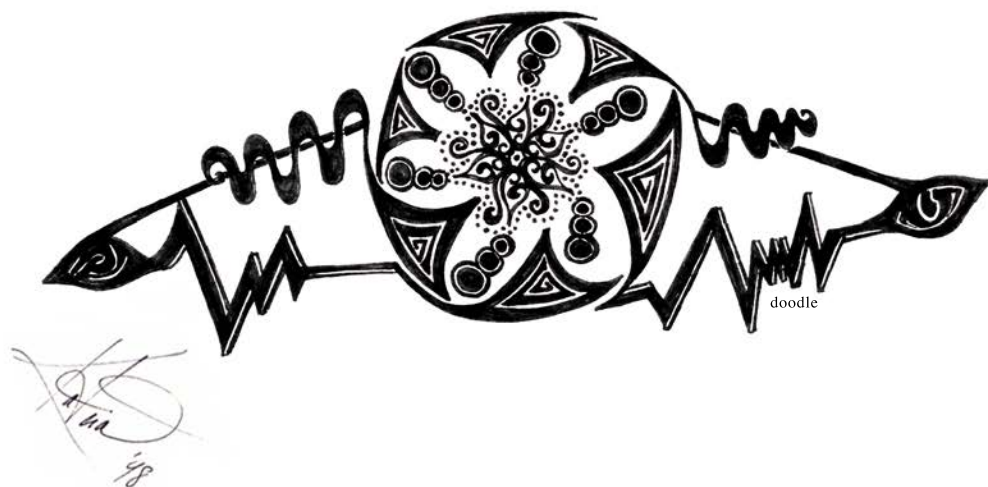


< II. COMMUNICATION



AREA IN AXONOMETRIC DRAWING

ink on mylar



permeable

# battery park ferry terminal

ARCHIVE OF IMMIGRATION OUTPOST



foamcore and basswood

## site analysis:

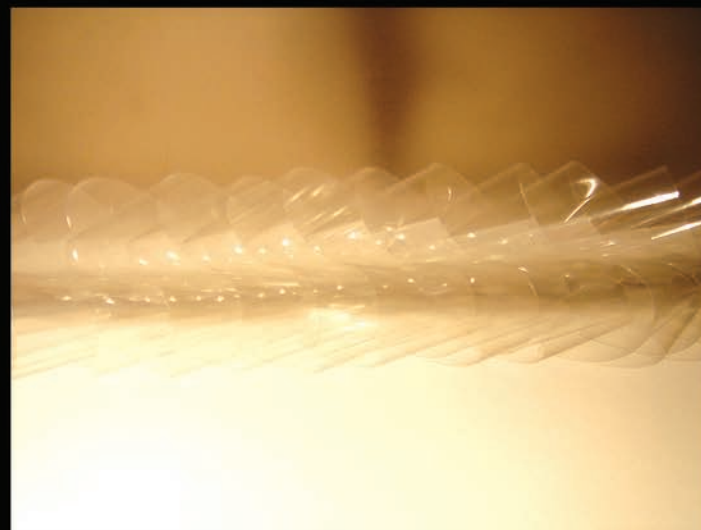
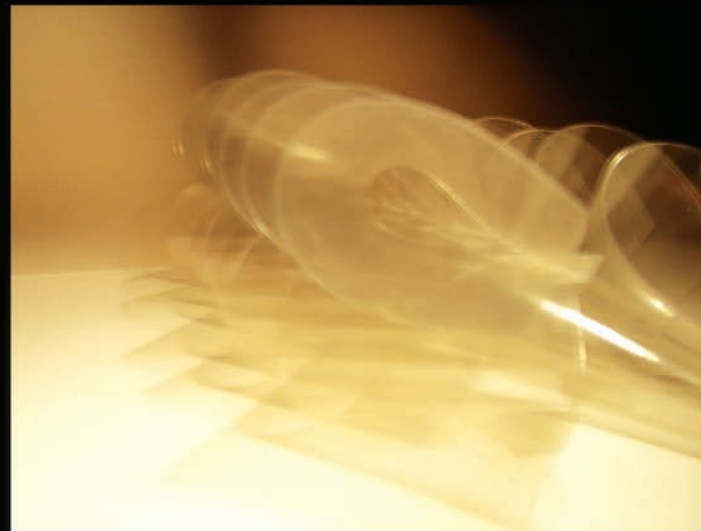
The study began as a simple site analysis, one in which my partner and I studied the changing landscape (the artificial uncovering of the path, via people, shovels and snow plow) of a small area of Battery Park between Castle Clinton and the Hudson; it became, in its final form a

ORGANIC IN NATURE, MY INITIAL PROGRAMMATIC MODEL FOR THE BATTERY PARK FERRY TERMINAL LOOKED VERY MUCH LIKE A VERTEBRAE, A VERTEBRAE THAT, AT GROUND LEVEL, PROVIDED A DIRECT PATH TO THE WATER WHILE SEPARATING THE PASSENGERS WITH THOSE SIMPLY USING THE PROMENADE. >>



SECTION

THE ARC OF THE SNOW BEING TOSSED INSPIRED THE CONCEPTUAL MODEL. >



acrylic and tape





## programmatic detail:

Rather than further exploring and expanding on the linear qualities of the path (below),

I determined that the vertebrae-like quality of my conceptual model should fold in on itself rather than simply bend like a spine.

Although the programmatic model is more skeletal in nature, it structure still reflects the organic nature of the original model.

THE SPIRIT OF AMBIGUITY WAS ACHIEVED THROUGH REPETITION; THE SENSE OF VERTIGO, PREVIOUSLY EXPERIENCED THROUGH THE REFLECTION OF LIGHT IS NOW UNDERSTOOD THROUGH ROTATING SPACE AND OVERLAP. >>



basswood, acrylic, and stick pins



chipboard, acrylic, and stick pins



basswood, stick pins, and eraser

# battery park ferry terminal

ARCHIVE OF IMMIGRATION OUTPOST



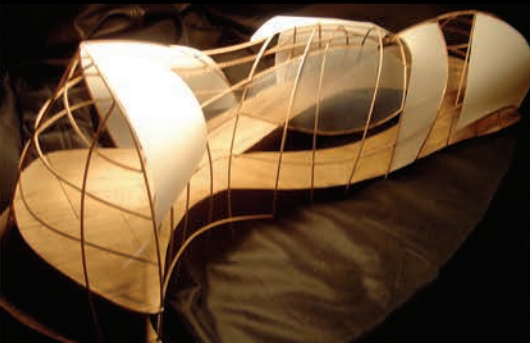
## final model:

Including two of the most important elements of the original path and its direct relationship to the water and the curved, diminishing space,

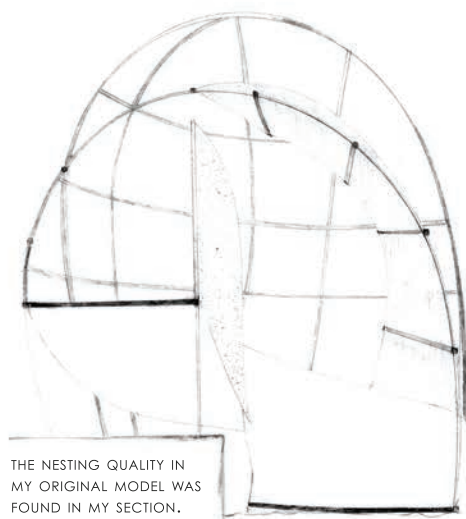
I ultimately created a single structure that not only urges the passengers to feel like they're riding waves, but to directly change the landscape of the structure itself.

The horizon that lay beyond the Statue of Liberty is echoed on all surfaces of the ferry terminal, regardless of its orientation.

THE SIMPLE PATH IN MY PROGRAMMATIC DETAIL BECAME AN EXPLORATION OF VOIDS AND COCOONS AND HOW THOSE QUALITIES RELATE TO TEMPORALITY AND STRUCTURE.



basswood, mylar, mesh

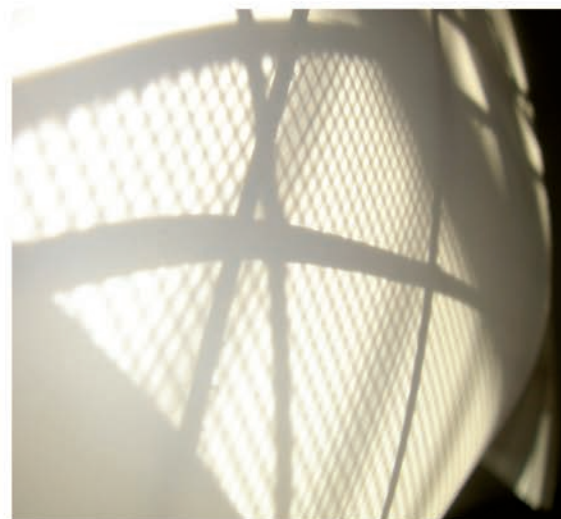


THE NESTING QUALITY IN MY ORIGINAL MODEL WAS FOUND IN MY SECTION.

The program of the terminal dictated the final form of the model. Like the original programmatic model, its form became something alive, something organic. The terminal went from vertebra to molecule. This cocoon-like quality reflects my desire for the terminal to be in a suspended state.

(BELOW) FROM BOTH ENDS OF THE TERMINAL ONE GETS THE SENSE OF THE SPACE COLLAPSING AS YOU MOVE UP AND DOWN AND AROUND UNTIL YOU FINALLY REACH THE BOARDING AREA. ALTHOUGH THE HEIGHT OF THE SPACE IS MONUMENTAL, WHILE WALKING THROUGH, PASSENGERS ARE CONFRONTED WITH UNDULATING PATHS, THE EXHIBIT TOUCH-SCREEN, AND THE LARGE SAIL-LIKE SCREENS.

THE SPACE IS NOT INTENDED TO BE COMFORTABLE. THE PLAN WAS TO CREATE A TYPE OF VERTIGO, ACHIEVED THROUGH THE OVERLAPPING OF VIEWS.





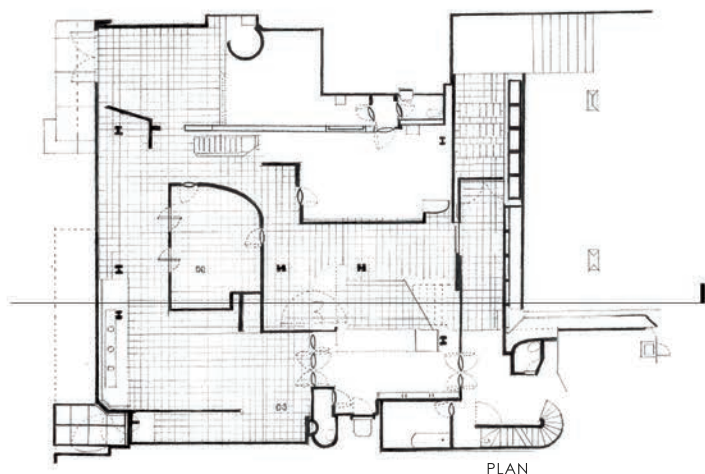
# house analysis la maison de verre

PIERRE CHAREAU AND BERNARD BIJVOET

PARIS 1932

## juxtaposed elements:

La Maison de Verre, the residence of Dr. Jean Dalsace and his wife Anne Dalsace, was both a home and doctor's office. In order to preserve the separation of work and home life, Chareau and Bijvoet designed a series of transparent walls and movable screens, separating the two between day and night.

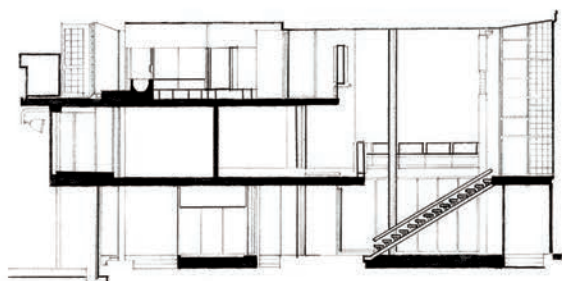


PLAN

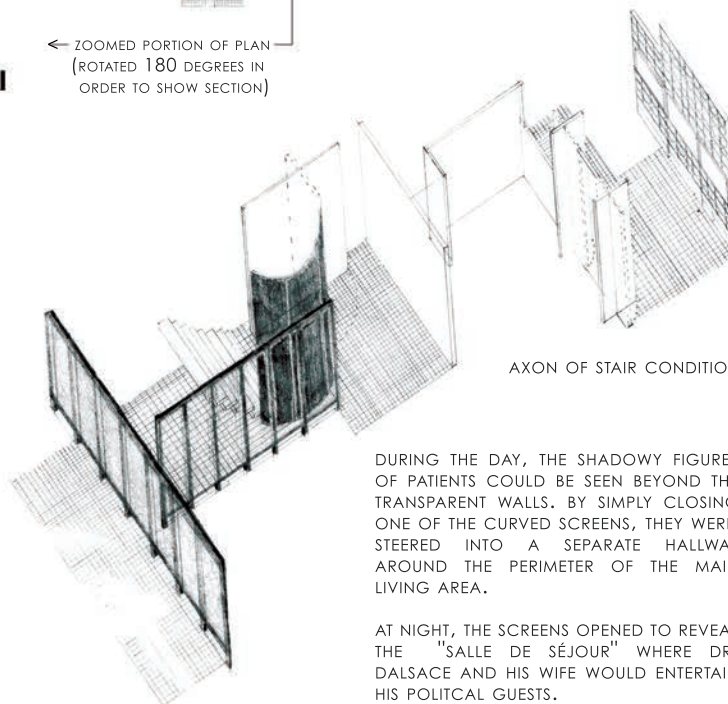


FIRST FLOOR PLAN

← ZOOMED PORTION OF PLAN  
(ROTATED 180 DEGREES IN  
ORDER TO SHOW SECTION)



SECTION



AXON OF STAIR CONDITION

DURING THE DAY, THE SHADOWY FIGURES OF PATIENTS COULD BE SEEN BEYOND THE TRANSPARENT WALLS. BY SIMPLY CLOSING ONE OF THE CURVED SCREENS, THEY WERE STEERED INTO A SEPARATE HALLWAY AROUND THE PERIMETER OF THE MAIN LIVING AREA.

AT NIGHT, THE SCREENS OPENED TO REVEAL THE "SALLE DE SÉJOUR" WHERE DR. DALSACE AND HIS WIFE WOULD ENTERTAIN HIS POLITICAL GUESTS.

four drawings: pencil on vellum

workable

# renovation terra sky

3,000 SQ.FT. SPACE CONVERTED INTO A SPA



## project:

With a budget of \$35,000 and three months to complete the project, I designed and organized two main seating areas, two bathrooms, and three treatment rooms. Responsibilities included:

1. Determining the program for each room.
2. Hiring (and firing) of all contractors.
3. Choosing all wall colors and furniture pieces.

(BELOW) BEFORE AND AFTER PHOTOS OF THE MAIN ROOM OF TERRA SKY. THE RECEPTION AREA IS ON THE LEFT, THE WAITING/BREAK AREA IS ON THE RIGHT.

VIEW OF RECEPTION AREA FROM HALLWAY >>

(RIGHT PAGE, TOP LEFT) DESIGNED BOTH THE LOGO AND BUSINESS CARD



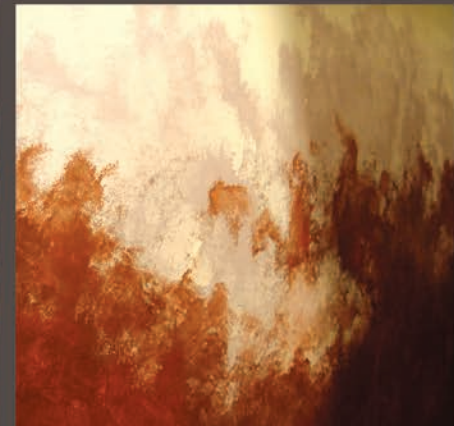




(RIGHT) BEFORE AND AFTER PHOTOS OF THE EXTERIOR WINDOW TREATMENT I DESIGNED AND BUILT. THE WOOD IS A COMBINATION OF POPLAR AND HARD PINE; THE METAL IS GALVANIZED STEEL.

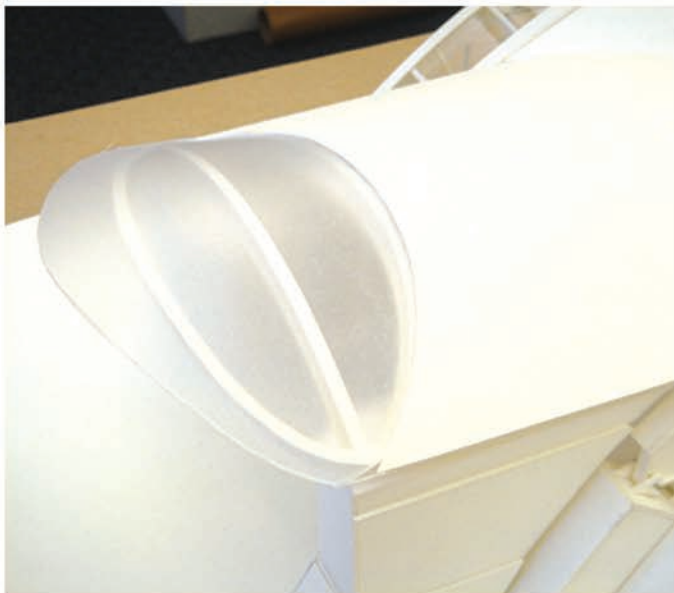


(BELOW) BEFORE AND AFTER PHOTOS OF THE HALF-BASEMENT SITTING AREA. THE WALL IS AN ABSTRACTION OF THE SKY IN NEW MEXICO. I PERSONALLY APPLIED THE TEXTURE AND COLOR.



# 96th street station house

FOCUS ON ELLIPTICAL AWNING AND PEDESTRIAN PLAZA



## station awning and plaza:

With the help of the Job Captain for this project, I completed the awning (a single elliptical piece) and the pedestrian plaza for the Community Board meeting and subsequent presentation.

THE MODEL HELPED TO INFORM THE FINAL DESIGN OF THE AWNING. >>



THE PEDESTRIAN PLAZA AT THE COMMUNITY BOARD MEETING. >>



CUBED BENCHES



STREET VIEW



KIOSK



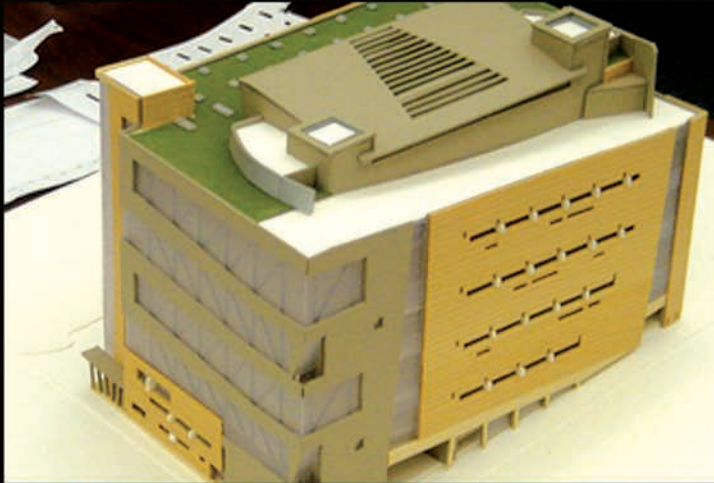
foamcore, museum board, acrylic, plaster of paris, combs



# sanitation garage

FOCUS ON RAMP SYSTEM

URBAHN ARCHITECTS  
MODEL MAKER



foamcore



## sanitation garage:

As the sole model maker at the time, I was responsible for making all of the design choices for this model.

Although I worked on the model itself alone, I was part of a four- person team who provided plans, sections, elevations, and renderings in order to help facilitate its completion.

(ABOVE RIGHT) STUDY OF THE RAMP SYSTEM WITHIN THE GARAGE.

GARAGE WITHIN THE SITE MODEL LOCATED ON THE FDR NEAR THE EAST RIVER. >>



basswood, museum board, acrylic

# residential study models

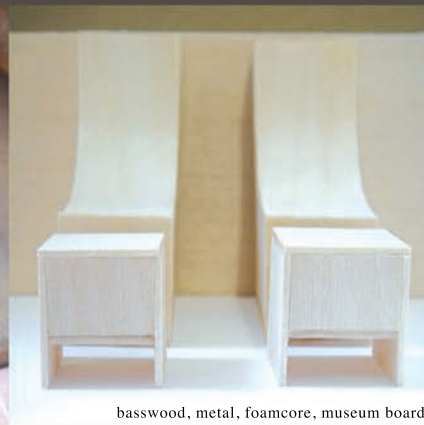
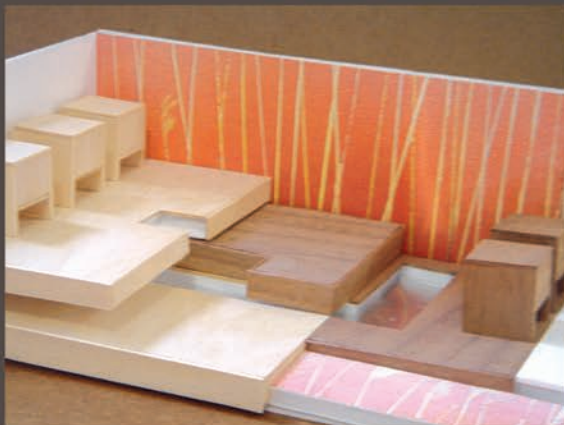
PROPOSED FOUNTAIN AND TERRACE FOR TWO NYC RESIDENCES

STUDY MODEL OF A FOUNTAIN MADE OF WINDSHIELDS; THE MODEL WAS USED TO STUDY THE MECHANISM FOR ASSEMBLING THE WINDSHIELDS.



acrylic, wire, basswood, museum board, tubed aluminum

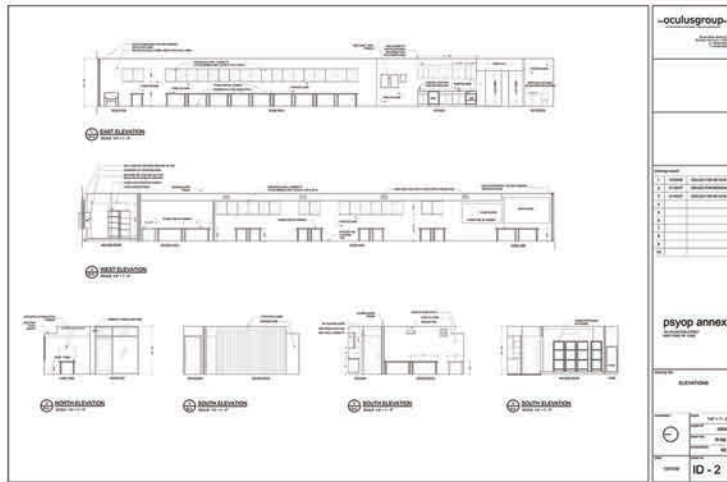
(BELOW) STUDY MODEL OF THREE-TIERED TERRACE FOR RESIDENCE IN NYC. I DESIGNED THE CURVED SEATS (RIGHT) AS WELL AS THE PLATFORMS.



basswood, metal, foamcore, museum board

# psyop annex space planning

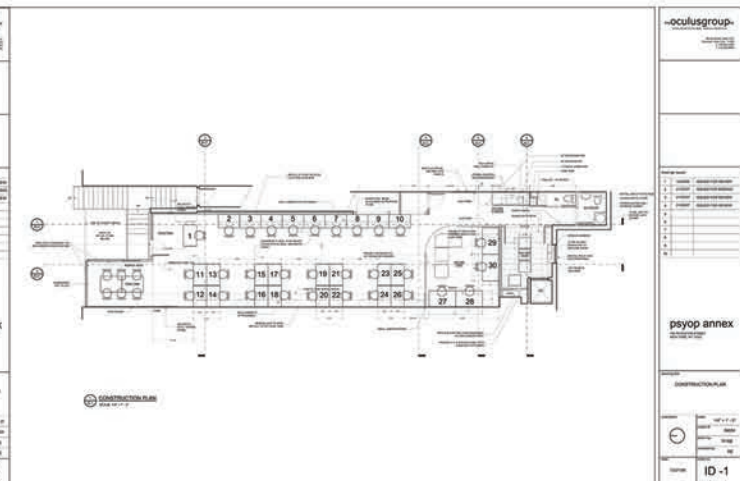
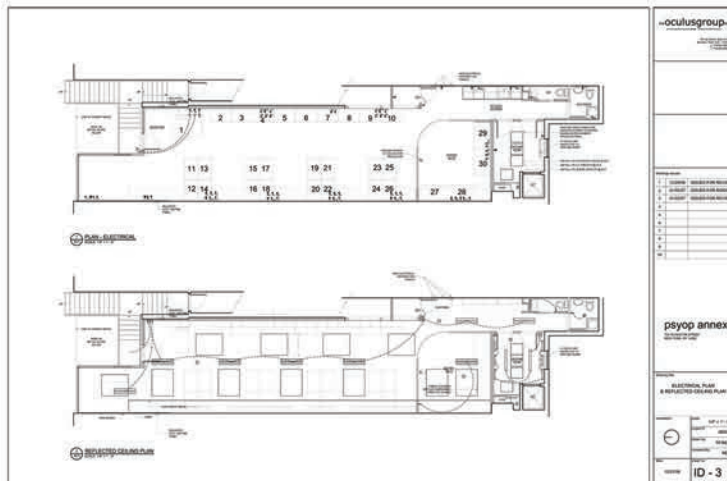
1800 SQ.FT. SPACE CONVERTED INTO AN ANIMATION OFFICE



## documentation and organization:

The animation firm, Psyop, needed to house over thirty animators and two directors within an 1800 sq.ft. space. They requested that zones be allotted for a viewing and editing suite, a break area, a machine room, two restrooms, and a conference space.

Once the plans were finalized, I coordinated the ordering and delivery of all furniture, appliances and fixtures to be used in the final working space.



I HEAR THE TAMBOURINES IN THE WIND  
I HEAR THE CHIMES AND CRYSTALS  
PINK AND BRILLIANT YELLOW SHAPE THE HORIZON  
THE ROAD IS MY ONLY TRUE HOME

I MISS THE SMELL OF 6:00 IN THE MORNING AND  
THE HUM OF TIRES OVER ASPHALT  
RADIO STATIONS ON SCAN  
HELLRAISING PREACHERS IN THE SOUTH  
POLITICS UP NORTH  
BIRDS AND SITAR IN THE WEST

I CRAVE 6:30 IN THE MORNING KIND OF FRESHNESS  
WHEN YOU WAKE UP FOR WORK AND DECIDE NOT TO GO IN KIND OF FREEDOM  
HAVING A MOMENT OF CLARITY AND MOTIVATION IN THE ROUTINE KIND OF HOPE  
NOT KNOWING WHERE TOMORROW WILL TAKE YOU KIND OF COURAGE  
DECIDING TO TEAR THE WALL DOWN KIND OF ABANDON

I HEAR THE TAMBOURINES IN THE WIND  
THE TAROT CARDS ARE BLESSED  
WRAPPED IN A FENG SHUI SCARF  
HAPPY BUDDHA AND ELEPHANT WITH ITS GOOD LUCK TRUNK UP

I SEEK 7:00 IN THE MORNING KIND OF BEGINNINGS  
RUBBERY PANCAKES  
A BED IN THE BACK SEAT  
RUNNING DOWN THE HALL TO THE ICE MACHINE  
CIRCLING THE HELP WANTED  
AND A GOOD CUP OF COFFEE

- KATINA FRIERSON

memorable



# katina sketches

OVER THE YEARS IN VARIOUS MEDIUM



oil pastels  
7-1/2"x12"



oil pastels, colored pencil on sketch paper  
(approximate size)



charcoal on charcoal paper  
10"x9"



MARGARET DU TRESNE WHITE  
MY GREAT-GREAT GRANDMOTHER AT 16  
drawing pencil on sketch paper  
2-1/2" x 3-3/4"

(left) miniature golf pencil on typing paper  
8-1/2" x 11"







fall 2003 | perception • • •

spring 2004 | abstraction • •

fall 2004 | design I • •

spring 2005 | design II •

spring 2005 | interface • •

summer 2006 | terra sky • • • •

2006 | urbahn architects • •

2007 | the oculus group • •

0000 | sketches • •