DAN HAWKINS WORK 2011-2014

DAN HAWKINS CURRICULUM VITAF

dan@dan-hawkins.com www.dan-hawkins.com

Current Address:

419 Rockaway Road Falmouth, Maine, USA

Education

University of Pennsylvania,

Bachelor of Arts (summa cum laude) in Architectural Design with 1 year of MArch sub-matriculation, May 2012 Honors: Dean's list academic year 2009-2010, 2011-2012, John and Beatrice Wesley Prize (for overall excellence in undergraduate design), May 2012.

Architectural Association School of Architecture, Spring Semester Program: January - May 2011

Work Experience

Erdy McHenry Architecture Architectural Intern May 2012 - August 2012

Henning Larsen Architects Architectural Intern September 2012 - June 2013

GLUCK+ Architectural Intern August 2013 - April 2014

Personal

Completed a solo through-hike of the Appalachian Trail (2,185 miles/3,516 km) from April-September 2014

Studied Spanish (5 yrs) and Irish Gaelic (2 yrs)

Skills:

REFERENCES

Stephane Derveaux Associate Principal, GLUCK+ sderveaux@gluckplus.com +1 212 690 4950 (ext. 318)

Michael Sørensen Senior Design Architect, Henning Larsen Architects MSO@henninglarsen.com +45 8231 3134

Richard Wesley Tutor, University of Pennsylvania rwesley@design.upenn.edu +1 215 746 1401

1990 Born in Portland, Maine, USA 2008 University of Pennsylvania, Philadelphia, Pennsylvania, USA 2011 Architectural Association Spring Semester, London, England 2012 Henning Larsen Architects, Copenhagen, Denmark 2013 GLUCK+, New York City, USA

Relevant Coursework:

Architecture 201 Hand Drafting Digital Design Adobe Creative Suite CS5 Architecture 202 AutoCAD 2011 and Fabrication Web Design HTML, CSS, Java Architecture 401 Rhino 4, Ecotect, Fluent (CFD) Structures: Construction Revit 2012 Architecture 402 XMap 7, ARC Map 2010 (GIS)

Relevant Coursework:

Pending Structures Wood Work and Digital Fabrication Studio: The Compact City Rhino 4, Final Cut Pro 7 Environmental Design in Practice Ecotect

- Drafted and prepared construction documents + design drawings for large and small-scale commercial, residential, and institutional projects. - Assisted in building a physical and digital model of a 34-story skyscraper in Philadelphia using Revit 2012.

- Actively involved in concept design, 3D modeling, and final (schematic) plans, sections, elevations, and images as part of a four-person design team for the Jan Shrem and Maria Manetti Shrem Museum of art in Davis, California (October 2012-March 2013)

- Modeled and prepared construction documents + digital models for a commercial headquarters in Oslo and student apartments in Lillehammer, Norway using Revit 2013.

- Collaborated on facade design, interior concepts & special spaces, and entryway/landscaping strategies for the new Collegiate School in New York City. - Drafted final interior elevations, sections, and plans for design development submission in March 2014 using AutoCAD 2014.

- Built presentation, concept, and study models at a range of scales - from a detailed floor-by-floor of the entire school to large mock-ups of facade structure & paneling

Research: ARC Map 2010 and XMap 7 GIS, Ecotect, ANSYS Fluent CFD Develop: AutoCAD 2014, Final Cut Pro, Microstation v8, Revit 2011-2013, Rhino 4-5 (with V-Ray), Solid Works Refine: Adobe Photoshop/Illustrator/InDesign CS5, HTML, CSS, Java script

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Jan & Maria Manetti Shrem Museum of Art

Davis, CA Finalist Competition Proposal

Henning Larsen Architects September 2012 - April 2013

A museum that blends the sacred (art experience) and the profane (incidental lounging) to create an easy dialogue between the most protected of artifacts and the most casual of social interactions.



Jan Shrem & Maria Manetti Shrem Museum of Art

Davis, CA Henning Larsen Architects, September 2012 - April 2013

Project Role: Project aquisition and PQ package layout, Part of three-member core concept development team, Digital 3D modeling and rendering, drafting of final floor plans, sections, and elevations

Software: Rhino 5, Adobe Creative Suite CS5, Microstation v8

Team: Michael Sørensen, Morten Krog, Grace Xu, Dominik Mrozinski



East Elevation



West Elevation





In the lobby looking Southwest

North Elevation

South Elevation

Ground Floor Plan

Four staggered galleries form the spine of the building. All public space is to the north of the spine; all private space is to the south.

First Floor Plan

A public ramp/landscape/lounge flows into the double height lobby and gives access to an art & education courtyard at the heart of the first floor.



Collegiate School

New York, NY

GLUCK+ August 2013 - April 2014

Three schools - a lower, middle, and upper - stacked and woven together by hubs of shared spaces. A K-12 institution turned into a vertical neighborhood where students, young and old, can interract in unexpected & productive ways.



Collegiate School

New York, NY GLUCK+, August 2013 - April 2014

Project Role: Part of the facade design & interior concept team, Built presentation & study models of: facade, entryway, special hub spaces, and floor-by-floor mockups, Digital 3D modeling and rendering, drafting of final interior elevations and plans for design development submission.

Software: Rhino 5, Adobe Creative Suite CS5, AutoCAD 2014

Team: Peter Gluck, Tom Gluck, Stacie Wong, Stephane Derveaux, Kathy Chang, Kelly Barlow, Fiona Booth, Jen Dempsey, Brian Novello, Joanna Stephens, Brian Kim, Ryo Sano, Parisa Mansourian



Interior Continuity: Vertical Circulation & Public/Special Spaces Emphasized











9||0

Special Centers: Middle School

We carved out special centers for each of the three divisions: lower school, middle school, and upper school. These centers are designed to reflect the unique identity of each division within the K-12 school. The middle school center, for students aged 10-14, contains large amounts of bookshelves, seating, and tackable wall surfaces to encourage conversations and collaborations about art, literature, upcoming events, etc. A wooden scaffold around which identity and scholarship can mature...





WEST

























Polyvalent Skin

New York City, NY Kinetic Design + Sustainability

University of Pennsylvania Undergraduate year 4 (fall 2012)

...Using the temporal conditions of sunlight and inhabitation to create a multi-layered, data-driven facade, which reveals the implications and effects of both conditions...



POLYVALENT SKIN

70 Tenth Avenue, New York, NY University of Pennsylvania, Fall 2011

Presented with two sets of geometries (that of the highline and that of the street grid), the building orients to both. The enclosure becomes defined by two L's: orthogonal to both contexts Three sectional zones emerge: I, the upper floors: private residential space, 2, a zone at the highline level: semi private/semi public, and 3, the **street: public**.

Two layers of performance skin wrap the massing. The outer curtain uses photochromic glass, which tints darker in response to solar intensity. The surface display becomes one of constantly shifting angles and densities of sunlight. Instantaneous information streams drive it; the combined mappings of wind speeds and incident solar radiation generate a facade that shimmers with data.

As the sun sets and residents return, the building reorients itself to the private realm through its second skin. The façade becomes a manual operation: panels are darkened by a desire for privacy. Yet while the building turns to face the needs of its interior, it continues its relationship with the public realm. Shaded spaces become pockets of darkness, presenting the pedestrian with a new data-stream of privacy and spatial usage.

The building is divided (from top): Private, Semi-Public, Public

The private zone becomes 3 double floor family units.







A gridded skin wraps the entire

The photochromic glass reacts to solar radiation by changing clear to opaque

An interior skin uses smaller, operable windows to differentiate individual and collective spaces.







As the interior skin is manipulated by inhabitants, it gives a reading of spatial usage.



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Incident Solar Radiation

JANUARY 22 - 15.30





Static

MAY 22 - 15.30





Manipulated









Wh/m2

400







NOVEMBER 22 - 15.30

Static









Manipulated



Manipulated

Using the simulation software Ecotect, the appearance/ reaction of the photochromic skin was tested three times a day, for the 12 months of the year.

Here, the studies show one iteration where all glass panes are closed (giving a singular tonal response to solar radiation), and an iteration where the panes are variously opened (a scenario which allows for natural ventilation).

Static



DAY Skin Response to: INCIDENT SOLAR RADIATION NIGHT Skin Response to: INTERNAL ACTIVITY

21|22

100







DAY:

During the day the residents have left. Most of the private usage of the building has been temporarily flushed out. As a result, the tower turns outward to engage with the public and with the sun.

If the image of the tower is in constant transition, how does it remain 'legible' as a building - does it need a fixity?





NIGHT:

23|24

As evening arrives, so do the residents. The building re-orients itself to the private realm through its second skin.

Does this mapping subvert the inhabitant's intentions of privacy: projecting each microadjustment onto the 'big' screen?

Cocoon Stair

London, UK Digital Fabrication + Design

Architectural Association Spring Semester Program (Spring 2011)

 $\neg \neg$

Exploring serial, computer-based fabrication, 'Cocoon Stair' uses a public stairwell as the site for a private, contemplative platform.



COCOON STAIR

London, UK Architectural Association, Spring 2011

The staircase reveals the problem: a vertical space with only one level of access...

The Cocoon Stair generates a secondary platform. Half of **the existing staircase splits** upward to meet the new platform. This splitting is an indication of how the two planes - the first being the landing of the stair, the second being the new platform - are related to each other. While they originate as one, they culminate as two distinct identities. This new plane is an inherently private one. The balustrade begins as a railing and ends as a cocoon. In the same way, it also **begins in a public plane and ends in a private one.**

The project also explores the **potential and efficiency** of serial, computer-based fabrication. Every element is CNC-milled from 12 millimeter plywood, in portable sizes. It was milled at the AA workshop in Hooke Park, Dorset, England and carried back (personally) to the AA for installation.



The existing stairwell...







[Re]Map [Re]Think [Re]New

Reading Viaduct, Philadelphia, Landscape + Masterplan

University of Pennsylvania Undergraduate year 4 (spring 20

An infrastructural ruin examined and masterplanned through the twin lenses of culture and ecology. Ceremonial + columbarium spaces are blended with commercial greenhouses to create a new urban typology for Philadelphia.



[Re]Map [Re]Think [Re]New

Reading Viaduct, Philadelphia, PA University of Pennsylvania, Spring 2012 Collaboration with 2 classmates

[Re]Map: Appropriating an **urban infrastructural ruin** (the Reading Viaduct in Philadelphia), urban expansion takes the form of a public promenade, which **combines a remembrance park with a commercial nursery**. The surrounding context is mapped and considered in four unique ways: ownership (private/public), building permanence (high/low), likelihood of spontaneous movement (high/low), and programmatic permanence (high/ low). Overlaid, the four base mappings find unlikely relationships and optimized zones along the viaduct.

[Re]Think:The two principle programs (remembrance park and nursery) are mapped into zones along the viaduct where they will be **most compatible or most catalytic to the surrounding context.** Dense mixtures of remembrance park and nursery force a deeper examination of their relationship.

[Re]New: Using topographic shifts as an indicator of programmatic mixture and intensity, a landscape emerges which articulates separate commercial and ceremonial spaces. Splits in the topography are also inhabited by combinations of ritual and nursery – creating a new civic typology that demands engagement.













 Generative Lines:

 four base mappings reveal

 'zones' along the viaduct

 Deep Space: dark

 tinct experiential identity

 Programs



Building Premanence

low

high



Map Overlay

Program Gradient:

6 salient programs grafted into zone structure

33|34



Chunk Sections

The magnitude of cross sectional shifting indicates the mixture and intensity of spaces. For example, in a zone of mixed sales office and columbarium - two unique and strongly antagonistic programs - the topography of the viaduct splits into multiple paths with a maximum offset of 16'. The viaduct is experienced as a set of gradual slopes which in cross section sharply articulate usage difference and intensity.









of the year and greenhouse plants are able to provide additional privacy for the events. Ultimately, what could have been rejected as an inappropriate combination of programs is

37|38